

The Chapel Royal Partbooks in Eighteenth-Century England

A thesis submitted to The University of Manchester for the degree of

Doctor of Philosophy

in the Faculty of Humanities

2013

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Volume I of II

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ABSTRACT

This thesis provides a comprehensive source study of the eighteenth-century Chapel Royal partbooks (London, British Library R.M.27.a–d). The 56 manuscript volumes in this collection, which are now catalogued into four groups (or ‘sets’), were used in the daily choral services at St James’s Palace during the eighteenth and nineteenth centuries. The sources have a complex history since they have an ‘organic’ quality whereby the books continued to be copied into and altered whilst they were in regular use.

The first part of the thesis (chapters two to six) examines the physical characteristics of the manuscripts by considering the books’ construction, the traits of the copyists, and the way material was gradually added. Paper and scribal analysis, as well as general cataloguing work, are used to identify the contents and explore the layers of copying.

The second part of the thesis (chapters seven and eight) looks at the function of the books and considers the collection within its eighteenth-century context. Documentary sources are considered alongside various elements of the books to establish how the partbooks were used in performance. The Chapel’s method of partbook organisation is then compared with the organisation of similar collections at other choral foundations (including those with which the Chapel had strong connections).

DECLARATION

No portion of the work referred to in the thesis has been submitted in support of an application for another degree or qualification of this or any other university or other institute of learning.

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ACKNOWLEDGEMENTS

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I am grateful for the financial support which has been received from The Musica Britannica Trust (The Louise Dyer Award) and the (former) School of Arts, Histories and Cultures (Postgraduate Travel Fund) which was used for several visits away from Manchester.

This thesis has involved considerable work with libraries and archives and I particularly wish to thank the following for their help in enabling access to appropriate resources: Rachel Kirkwood (Subject Librarian for Music, The University of Manchester Library), Ros Edwards (The Henry Watson Music Library), Sandra Tuppen (at the British Library and RISM-UK), Joseph Wisdom, (St Paul's Cathedral Library), Tony Trowles (Westminster Abbey Library), and Eleanor Cracknell (St George's Archives). I also wish to thank Brian Crosby (Durham Cathedral), David Baldwin (Her Majesty's Chapel Royal, St James's Palace), Jennifer Thorp (New College, Oxford) and Michael Riordan (St John's and The Queen's Colleges, Oxford) for quickly responding to queries.

I am grateful to friends and colleagues who have supported me during this period: especially those in the Music Department and at Allen Hall; also to those at St Ann's Church and Manchester City Council who have been very accommodating.

I thank James Garratt and Barry Cooper for their helpful comments at the annual panel meetings. I particularly thank Rebecca Herissone, my supervisor, who has been excellent and always willing to help.

I would particularly like to thank Elin Rees for helping with almost everything (but particularly for help in formatting the Appendices).

Finally, I wish to thank my parents, back in Old Stratford, for their loving support throughout my studies.

LIST OF ABBREVIATIONS:

- Arnold Arnold, Samuel, and William Boyce, ed., *Cathedral Music; being a Collection in Score, of the most valuable & useful Compositions for that Service by the Several English Masters of the last Two Hundred Years. The whole Selected, &...Revis'd by Dr S. Arnold*, 4 vols., London: Printed for the Editor, 1790.
- BNCN *British Library: 17th–18th Century Burney Collection Newspapers*
Available at <http://find.galegroup.com/bncn/>
- Cathedral Music* Boyce, William, ed., *Cathedral Music; being a Collection in Score of the Most Valuable and Useful Compositions for That Service, by Several English Masters of the Last 200 Years*, 3 vols., London: Printed for the Editor, 1760–1773.
- CBCR Andrew Ashbee and John Harley, ed., *The Cheque Books of the Chapel Royal: with additional material from the manuscripts of William Lovegrove and Marmaduke Alford*, 2 vols., Aldershot, 2000.
- DNB *Oxford Dictionary of National Biography*
Available at <http://oxforddnb.com>
- EEBO *Early English Books Online*
Available at <http://eebo.chadwyck.com/home>
- ECCO *Eighteenth-Century Collections Online*
Available at <http://find.galegroup.com/ecco/>
- EM *Early Music*
- FBSCM John Barnard, *First Book of Selected Church Music*, 10 vols., London: 1641.
- Forty Anthems* Maurice Greene, *Forty Select Anthems in score, composed for 1, 2, 3, 4, 5, 6, 7, and 8*, 2 vols., London: John Walsh, [1743].
- Grove Music* *Grove Music Online*
Available at www.oxfordmusiconline.com
- MBN *Magnae Britanniae Notitia: or, the Present State of Great Britain*
- Musica Sacra* William Croft, *Musica Sacra: or Select Anthems in Score, consisting of 2, 3, 4, 5, 6, 7 and 8 parts: to which added, the Burial-Service, etc.*, London: John Walsh, [1724].
- ML *Music and Letters*
- MT *The Musical Times*
- NOHM New Oxford History of Music
- NCB The New or Second Cheque Book [Chapel Royal, St James's Palace]. See CBCR vol. 1.
- OCB The Old Cheque Book [Chapel Royal, St James's Palace]. See CBCR vol. 1.

- RISM-UK The online database which forms the British submissions to RISM A/II.
Available at www.rism.org.uk
- WL* William Lovegrove's Manuscript [Chapel Royal, St James's Palace]. See
CBCR vol. 2.

LIBRARY SIGLA

Great Britain ('GB' is omitted)

- Cfm Cambridge, Fitzwilliam Museum
- Drc Durham, Cathedral Library
- Drca Durham, Cathedral Archives
- Lbl London, British Library
- Lgl London, Guildhall Library
- Llp London, Lambeth Palace Library
- Lna London, The National Archives at Kew
- Lp London, Fulham Palace
- Lsp London, St Paul's Cathedral Library
- Lwa London, Westminster Abbey Library
- Lwc London, Westminster City Library
- Mp Manchester, Central Library, Henry Watson Music Library
- Ob Oxford, Bodleian Library
- SGC Windsor, St George's Chapel Archives [RISM style is WRch]
- Tenbury Tenbury College sources now owned by Ob
- Y York, Minster Library
- WRa Windsor, Royal Archives
- WRch *See* SGC (above)

Japan

- J-Tn Tokyo, Nanki Music Library

United States

- US-AUS Austin, University of Texas, Harry Ransom Humanities Research Center

Note regarding measurements

Manuscript measurements are given in millimetres unless otherwise stated.

Chapter One: Introduction

The Chapel Royal partbooks, that is those manuscripts now catalogued at the British Library as R.M.27.a–h, provide a collection of performing sources for a single institution and were copied during the seventeenth, eighteenth and nineteenth centuries.¹ The books have been considered interesting because of their perceived closeness with the composers of the repertory which they contain (since the Chapel Royal provided posts for in-house composers: typically undertaken as a second position by the official Organists) and also, naturally, with the performers who used them.²

This thesis is a contextual source study of the eighteenth-century Chapel Royal books—that is, by my definition, all partbooks constructed in the eighteenth century. Specifically, this is the 56 books catalogued as part of the R.M.27.a, b, c and d groups. Although some of the books in these first four R.M.27 groups actually contain copying from the seventeenth and nineteenth centuries, the bulk of the construction (i.e. the organisation and structure) was undertaken during the eighteenth century.³

CONTEXT OF THIS STUDY

It is important to define the terms and boundaries of this study and consider how this thesis fits alongside previous scholarship—including publications which provide information on the context or, indeed, the academic attitude to aspects of this survey. This will be achieved by considering the literature of three key areas, chiefly ‘eighteenth-century England’, ‘the Chapel Royal’, and ‘the R.M.27 partbooks’.

The Eighteenth Century

The natural dates of the eighteenth century, that is 1701 to 1800, are of no real significance to this thesis. Using such dates is only really useful as a method of organisation when dealing (theoretically or practically) with a much larger period which needs to be split into sections: the dates would be irrelevant unless, for example, one was to undertake a study on the Chapel Royal partbooks in seventeenth-century England and then another on the

¹ R.M.27.a.1–3, 5, 6, and 8 were previously catalogued as Lbl R.M.23.m.1–6. The R.M.27 books have been part of the British Library collection since 1927. The R.M. (Royal Music) prefix dates from 1958. See Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Musical Sources*, Cambridge, 2000. 180.

² Margaret Laurie, ‘The Chapel Royal Part-Books’, in: Oliver Neighbour, ed., *Music and Bibliography: Essays in Honour of Alex Hyatt King*, New York, 1980, 28–50 at 28.

³ This is a somewhat debatable method for choosing these sources since, after all, many have been rebound and altered during the nineteenth century. The study will consider the manner of construction so this definition will become clear throughout the thesis. There are small amounts of eighteenth-century copying in R.M.27.e but these manuscripts have not been considered in this study.

books in nineteenth-century England. This method of historical division is seen, for instance, in the current edition of *A History of Western Music* (Grout/Palisca/Burkholder)—a highly influential textbook in the United States—where the chronological chapters are divided into parts so that the ‘eighteenth century’ part strictly conforms to the natural century.⁴ Another approach is to refer to points of ‘change’ or ‘novelty’ within the narrative and historical organisation—this form of division is particularly popular in diachronic histories.⁵ Deciding on which points to use and asking why they happened (as you might do in a synchronic study) is, according to Joseph Kerman, a form of criticism.⁶ It is, of course, easy to get drawn to the events which flag and border the eighteenth century as a study period but there has been a trend amongst recent music historians to study the eighteenth century as a period in an effort to see what happened at the 1750 Baroque/Classical period divide favoured in older music histories (see, for example, Alfred Einstein’s *A Short History of Music* (1936) or Percy C. Buck’s *A History of Music* (1929)).⁷ This move, seen especially in recent diachronic studies such as Richard Taruskin’s *The Oxford History of Western Music*, is partly concerned with narrating the transition/jump between the great composers of the period—from Bach to Mozart and from Handel to Haydn—which are usually unexplained in histories which divide music according to the traditional Baroque/Classical periods.⁸ However, with this changed historiographical approach, there is increased interest in studying other topics pertaining to eighteenth-century music history. The journal *Eighteenth-Century Music* was first published in 2004 and particularly highlights the keenness of scholars to accurately identify the position of ‘the eighteenth century’ period within the larger music-history narrative (see, for example, James Webster’s article ‘The Eighteenth Century as a Musical Period?’ where a ‘long’ eighteenth-century musical period, 1670–1830, is advocated).⁹ Taruskin’s review of *The Cambridge History of Eighteenth-Century Music* provides a useful summary of the recent treatment of the period.¹⁰ Webster

⁴ J. Peter Burkholder, Donald Jay Grout and Claude V. Palisca, *A History of Western Music*, 8th edn., New York, 2009.

⁵ Leo Treitler, ‘History, Criticism, and Beethoven’s Ninth Symphony’, *19th-Century Music*, iii (1980), 193–210 at 204.

⁶ Joseph Kerman, *Musicology*, London 1985. 132.

⁷ Alfred Einstein, *Geschichte der Musik*, Leipzig, 1917, trans. *A Short History of Music*, London, 1936. Percy Buck Carter, *A History of Music*, London, 1929.

⁸ Richard Taruskin, *The Oxford History of Western Music*, 6 vols., Oxford, 2005. See an early call to address this issue in Daniel Hertz, ‘Approaching a History of 18th-Century Music’, *Current Musicology*, ix (1969), 92–95. More recent ideas are found in Karol Berger, *Bach’s Cycle, Mozart’s Arrow: An Essay on the Origins of Musical Modernity*, Berkeley, 2007; and Sean Gallagher and Thomas Forrest, ed., *The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory, and Performance*, Cambridge, MA, 2008.

⁹ James Webster, ‘The Eighteenth Century as a Music-Historical Period?’, *Eighteenth-Century Music*, i (2004), 47–60.

¹⁰ Richard Taruskin, ‘Review of *The Cambridge History of Eighteenth-Century Music*, Cambridge, 2009’, *Eighteenth-Century Music*, viii (2011), 117–29.

divides his 'eighteenth century' into three sections and Tarusin shows that the middle section of this corresponds with Daniel Heartz's 'short' eighteenth century (c.1720–c.1780).

This thesis, through choosing to concentrate on the eighteenth century, opts for a (fairly) open-minded view about its definition. It will be interesting to see how wider views about the period might fit alongside the ideas formed from this source study. All scholars of eighteenth-century music will surely hold their own ideas, emanating from their own studies and wider thoughts, on where *their* eighteenth century (or preferred period) begins and finishes. This is shown particularly in texts with a large amount of comment about English music; these seem to avoid the calendric eighteenth century as a period of study and opt, instead, to 'start' the period at some point between 1650 and 1660, and 'finish' it in 1714 (the accession of King George), 1750 (the traditional 'end' of the baroque), or 1759/60 (following the death of Handel).¹¹ There are enough 'notable' events affecting England, London, and more specifically, the Chapel Royal, to act as suitable 'borders' to the eighteenth century in terms of choir music. One could choose to mark the start of the English eighteenth century with the Glorious Revolution (1688), the death of Queen Mary (1694), the accession of Queen Anne (1702), The Act of the Union (1707) or the accession of King George I (1714). You might finish with the American Declaration of Independence (1776), the Union with Ireland (1800), the Battle of Waterloo (1815) or the death of King George III (1820). London events might lead to the century starting with a date associated with the completion/reopening of the new St Paul's Cathedral (such as the opening of the quire for services in 1697, the 1707 'completion', or the 1711 Parliamentary Declaration of Completion) and perhaps finishing with the 1791 Handel commemoration. A Chapel Royal century might begin with the Whitehall fire (1698), the move from Banqueting House to St James's Palace (1703), the death of John Blow (1708), the date when new Chapel 'rules' were agreed (1726: see **Chapter Seven**), and it could finish with the change of rules in 1792, the death of Subdean Anselm Bayly (1792), the death of Subdean Thomas Pearce (1803), Robert Smirke's alterations to the Chapel in the late 1830s, or perhaps the complete overhaul of the institution in the 1860s.

The 'eighteenth century' in this thesis really involves two slightly different date ranges in two sections. The physical examination of the R.M.27.a–d collection concentrates on the work undertaken between the start of Church's copying (in the first

¹¹ See Ian Spink, *Restoration Cathedral Music, 1660–1714*, Oxford, 1995; Christopher Dearnley, *English Church Music 1650–1750: in Royal Chapel, Cathedral and Parish Church*, London, 1970. John Caldwell divides his history of English music into a second volume at c.1715 and the bulk of his eighteenth-century coverage is divided into 'Handel and his English Contemporaries' and 'The Later Eighteenth and early Nineteenth Centuries, 1760–1815'. See John Caldwell, *The Oxford History of English Music*, 2 vols., Oxford, 1991 and 1999. Henry Raynor's survey of music in England (aimed at a general readership) treats some 'topical' areas across the period rather than referring to specific dates. See Henry Raynor, *Music in England*, London, 1980.

decade of the eighteenth century) and the end of Barrow's copying (which must predate his death in 1789). However, the more contextual and comparative side of this study will use a slightly longer (and vaguer) eighteenth-century period—starting approximately with the Chapel's 1703 move to St James's Palace and continuing until the mid-1790s (with no specific landmark event).

English Church/Cathedral Music

Single- and multi-volume diachronic music histories (which are, we can probably assume, the most widely-read and influential texts) say very little about church/cathedral music in England during the eighteenth century. The single-authored histories tend to see church music as unimportant and irrelevant in the eighteenth century. For example, the sixth edition of *A History of Western Music* defends the minimal coverage of eighteenth-century sacred music by arguing that the music was unimportant within wider musical culture. Indeed, only one short paragraph considers eighteenth-century English church music at all—the primary objective of which is to suggest that Handel 'kept the Baroque style of church music alive' (though this is, of course, not backed up with any real substantiated evidence).¹² Paul Henry Lang's *Music in Western Civilization* (which has not been subjected to the continual revisions of Grout's history) presents a narrative in which English music stopped being 'isolated' in the Baroque: an era in which the national self-developed compositional style, 'that ancient and distinguished art', ended.¹³ Lang felt that English music 'diminished' in the eighteenth century due to a perceived lack of new instrumental music, the popularity of foreign composers, and his feeling that church composers (Croft, Greene, and Boyce are listed) only preserved earlier traditions.¹⁴

In his multi-volume history Taruskin, owing perhaps to the influence of the New Musicology movement, informs the reader of his decisions to concentrate on particular issues concerning each of the periods he includes rather than to automatically focus on the great composers (which were the guiding flags for the narrative in the Grout and Lang histories).¹⁵ Whilst he devotes a chapter to issues associated with the Court and Restoration in seventeenth-century England, his view of eighteenth-century English music focusses heavily on the importance of theatre (including Handel's oratorios as part of that genre) in London—he believes that the theatre was the catalyst to development (ahead of keyboard music).¹⁶ In Taruskin's writings elsewhere he argues *against* too much emphasis on church music in histories of eighteenth-century music: he believes synchronic studies

¹² Donald J. Grout and Claude V. Palisca, *A History of Western Music*, 6th edition, New York, 2001. 405–6.

¹³ Paul Henry Lang, *Music in Western Civilization*, New York, 1941, 515–6.

¹⁴ *Ibid.*, 518.

¹⁵ Taruskin, *Oxford History*. Vol. 1, xxii.

¹⁶ *Ibid.*, Vol. 2.

turn to eighteenth-century church music out of a sense of duty.¹⁷ The attitude towards church/cathedral music in eighteenth-century England, in these three texts at least, shadows the late nineteenth-century German thought on eighteenth-century English music—‘Das Land ohne Musik’—but there is a sense, particularly in Lang’s and Taruskin’s writing, that eighteenth-century England was an important centre for welcoming new developments in (mainly Italian-language) opera, and that is where its importance to the narrative of the diachronic music history lies.

There is one modern British-specific diachronic music history: Caldwell’s two-volume *Oxford History of English Music*.¹⁸ Two chapters in his second volume (which starts at c.1715 because early eighteenth-century music is treated with the Restoration section in the first volume) provide some comments on English church music in the eighteenth century. The first of these chapters starts by concentrating on the composers, and the view here is that church employment was a mundane but prestigious post for musicians.¹⁹ Caldwell is clearly interested in the role of Handel to the historical narrative and, in doing this, he differentiates between Handel’s church music (which he considers to be the start of a new London style) and that of his contemporaries.²⁰ He shows that Handel had quite a small English sacred output and that his church compositions were typically only requested for special occasions (implying that this was rather different to writing music for the daily choral services at the Chapel Royal and other such institutions).²¹ Caldwell suggests that most cathedral repertoire is easily distinguished from the orchestral anthems written for special occasions. He suggests that the musical requirements for the Chapel Royal were relatively modest because the Hanoverian monarchs did not require anything more.²² Although he notes that the best eighteenth-century church compositions were of a high standard he sees secular forms as more impressive and suggests that music for the Chapel Royal comes across as less virtuosic than it had previously been. He states that, throughout the eighteenth century, it became easier for provincial institutions to perform the Chapel’s repertoire.²³ Caldwell’s narrative suggests a decline in quality at the Chapel Royal throughout the eighteenth century whereas, earlier in the century, they were able to perform music beyond the capabilities for other institutions. However, Caldwell notes that Restoration church music maintained a prominent place at choral foundations, and he identifies an organ

¹⁷ Taruskin, ‘Review: *History of Eighteenth-Century Music*’. 125.

¹⁸ Caldwell, *Oxford History of English Music*.

¹⁹ *Ibid.*, Vol. 2, 2.

²⁰ *Ibid.*

²¹ *Ibid.*, Vol. 2, 2–3.

²² *Ibid.*, Vol. 2, 78.

²³ *Ibid.*

transcription of instrumental sections to a symphony anthem which enabled the performance of this older repertory.²⁴

Caldwell states that two composers were responsible for a very large output of anthems: 80 verse anthems were written by Croft, whilst 100 anthems were by Greene (described as ‘Croft’s natural successor’ and a ‘fine composer of church music’).²⁵ Caldwell describes the aesthetic qualities of Greene’s anthems: specifically mentioning the expanded form of his multi-movement (verse) anthems and his five-part modal anthems.²⁶ Interestingly, some of the principal Chapel Royal anthem composers (Boyce, Travers and Nares) are considered but Caldwell believes that they found it difficult to compose successfully for the church (though the reasons for this are not given).²⁷

Caldwell’s second chapter starts by stating that the later part of the century is traditionally considered as the worst musical period in the Anglican tradition—though he believes that this occurred due to poor performance standards rather than the repertory.²⁸ He blames this on financial difficulties in the older institutions but also suggests that the attitude of clergymen to dealing with performance problems meant that the professionalism of cathedral musicians started to fade. Caldwell also sees the continued use of older performing materials as a barrier to quality: singers were apparently using partbooks without any rehearsal, and organists had to accompany everything from figured-bass parts despite the availability of newly-published scores (Caldwell suggests that scores were kept for study and copying rather than for use by the choir or organists).²⁹ Caldwell’s description of the problems encountered in using these older sources implies that criticism of musical performances is based on a differing musical attitude—performing conditions had not changed but the perceptions of them did.

Synchronic histories (those which consider the period alone, despite often forming a part in larger multi-volume and multi-author series) tend to regard English church music with more importance than the single-authored diachronic histories do. This seems to occur because there is less of a need to ‘tie’ the music with the over-arching narrative.

Opera and Church Music: 1630–1750 (part of the NOHM series) contains a chapter by Anthony Lewis which examines English church music.³⁰ At first the emphasis on the great composers appears to be slightly diminished because the book is divided according to musical genre and geography, but the narrative of the church music chapter, particularly,

²⁴ Ibid.

²⁵ Ibid., Vol. 2, 79.

²⁶ Ibid., Vol. 2, 82.

²⁷ Ibid., Vol. 2, 84.

²⁸ Ibid., Vol. 2, 155.

²⁹ Ibid., Vol. 2, 156.

³⁰ Anthony Lewis, ‘English Church Music’, in: Anthony Lewis and Nigel Fortune, ed., *Opera and Church Music: 1630–1750*, NOHM vol. 5, London, 1975, 493–556.

focuses on the repertory styles of some key composers that are mentioned. It is perhaps worth noting here that, until recently, most writing on the music of the eighteenth-century English church has concentrated on the practices at those Anglican institutions most closely associated with the Court and the City of London. So although Lewis's title states 'church music' he actually deals with music in cathedrals, Westminster Abbey and the Chapel Royal. Essentially the musical practices of parish churches were, for a long time, largely ignored by scholars.³¹ Lewis's 'English Church Music' chapter primarily considers the compositional activities which follow the 1660 Restoration and he includes an assessment of some of the most frequently-used choral styles. In particular, he offers a description of the 'declamatory style', which, he suggests, had quickly emerged in church music after the Commonwealth. He shows that, in parallel to earlier theatrical genres, a trend emerged whereby a solo voice or group of soloists was used to present the text in a way which would be very apparent to the listener (unlike polyphony).³² Lewis puts forward the idea that the 'verse anthem' genre became particularly popular through the period—but more interesting is his suggestion that this was a necessity because of the poor standard of choirs (in contrast to 'cultivated' soloists).³³ He suggests that these virtuoso soloists, typically countertenors (who apparently thrived due to the lack of dependable trebles) and basses, inspired the church composers into setting texts for anthems in a way that enabled these same performers to sing sensitively.³⁴ The majority of Lewis's chapter concentrates on repertory composed before 1700 by Matthew Locke, Pelham Humfrey, John Blow, and Henry Purcell alongside brief assessments of 'Minor Contemporaries' (Michael Wise, Thomas Tudway, William Turner, Jeremiah Clarke, John Goldwin, and William Croft). In terms of eighteenth-century coverage, there are sections on Handel and Greene ('and Others').

One section identifies Croft as the key 'link' between Purcell and Handel. In doing this, however, Lewis offer derogatory comments on Croft's music ('all that was best in Croft came from Purcell....[elsewhere he would] relapse into a respectable monotony').³⁵ Some of the compositional elements of minor composers' repertory—that which

³¹ Christopher Dearnley, for example, treats church music in this way—he includes a brief chapter titled 'Parochial Musick' in Dearnley, *English Church Music*. Work by Ruth Wilson and Nicholas Temperley has led to new texts on the musical practices of parish churches. See Ruth Wilson, *Anglican Chant and Chanting in England, Scotland and America 1660–1820*, Oxford, 1996; and Nicholas Temperley, *The Music of the English Parish Church*, 2 vols., Cambridge, 1979. Studies on music in the provincial institutions (and the cities surrounding them) have also increased in recent years. See, for example, Barra Boydell, *A History of Music at Christ Church Cathedral, Dublin*, Woodbridge, 2004.

³² Lewis, 'English Church Music'. 496.

³³ *Ibid.*, 497.

³⁴ *Ibid.*

³⁵ *Ibid.*, 541.

presumably formed the staple cathedral music of the period—are mentioned.³⁶ With Croft the concentration is on whether the different areas of his composition were effective (such as an ‘effective four-part verse’, a solo with ‘a certain rhythmic stodginess’, and a ‘rise in quality in the choral sections’).³⁷

The chapter finishes with ‘Greene and Others’ (the ‘Others’ are Boyce and Arne). Boyce’s church music is described as ‘unimaginative’ but he is commended for the publication of *Cathedral Music* (3 vols., 1760–1773)—indeed this printed score (and a successive collection of four volumes by Samuel Arnold) tends to be highly regarded in histories.³⁸ However, Greene is praised to a (fairly) elevated level due, in part, to his association with Handel—indeed this is where the real ‘great men’ attitude to composers is most clear (‘the young man who first sat with Handel in the organ loft at St. Paul’s’).³⁹ Greene is particularly praised for his accomplishment in the full anthem genre (apparently a tradition in England—perhaps because of its stylistic links with the great English renaissance composers).⁴⁰ Much less is said about Greene’s verse and solo anthems—though Lewis identifies some of this repertory as distinctive. Like Boyce, Greene is praised for his publication of *Forty Select Anthems*, clearly Lewis’s main source of Greene’s compositions (no manuscripts of Greene’s music are mentioned), and for his role in sustaining the English church music tradition. Effectively Lewis is saying that church music was considered important and essential in the eighteenth century, but that the genre is largely unimportant to those interested in that period now.

One multi-authored music history, *The Eighteenth Century* (part of ‘The Blackwell History of Music in Britain’ series), is dedicated to the music of Britain in the eighteenth century. The approach, at first, is to consider the music of this period in Britain in terms of the relationship between music and society. Fiske (the editor and author of the opening chapter ‘Music Society’) notes that the decline in the number of composers during this period in Britain was similar to that of most European countries.⁴¹ He states that any argument suggesting that imported musicians were necessary because Britain lacked its own music is confused: the attractiveness of London’s comparative financial wealth inevitably

³⁶ Minor composers are here associated with the daily repertory whilst Handel is discussed in relation to the important occasions for which his music was often composed (Coronations and Thanksgiving Services).

³⁷ *Ibid.*

³⁸ *Ibid.*, 559. A similar attitude is seen towards the Boyce and Arnold collection in the brief discussion of English church music in Edward Olleson, ‘Church Music and Oratorio’, in: Egon Wellesz and Frederick Sternfeld, ed., *The Age of Enlightenment: 1745–1790*, NOHM vol. 7, London, 1973, 288–335 at 324.

³⁹ Lewis, ‘English Church Music’. 559.

⁴⁰ *Ibid.*

⁴¹ Roger Fiske, ‘Music and Society’, in: H. Diack Johnstone and Roger Fiske, ed., *The Eighteenth Century*, The Blackwell History of Music in Britain vol. 4, Oxford, 1990, 3–27 at 3.

led to the arrival of composers, such as Handel, who would have ‘overshadowed’ the musicians of any country.⁴²

Fiske comments on music education in the eighteenth century; he suggests that it was often of poor quality due to the lack of teaching skills—an area which he believes musicians from Europe were quick to capitalise upon.⁴³ He highlights an established practice whereby singers were taught by composers—noting, in particular, that several important musicians began their training with composers as Children of the Chapel Royal.⁴⁴ Fiske discusses the increased eighteenth-century interest in ‘music of the past’: this, he believes, is seen through known links between the (secular) performing societies (such as the Academy of Ancient Music) and church musicians, and—perhaps more importantly—through the publication of collected editions of church music in full score (such as Boyce’s *Cathedral Music*).⁴⁵ Indeed a similar social history approach to the century has been seen elsewhere, for example in Deborah Rohr’s study of British Musicians. However, Rohr’s study is strengthened by differentiating the educational practices at the London institutions from those at the provincial cathedrals. Only former choristers from the Chapel Royal, Westminster Abbey and St Paul’s Cathedral were able to gain the most prestigious secular and sacred musical posts in London (she suggests that this was due to the external musical opportunities undertaken by London choir boys).⁴⁶ It is perhaps notable that neither Rohr nor Fiske comments on how choir boys actually learnt to read music, nor indeed of the levels of musical attainment which were expected of them. As with Fiske, Rohr shows the link between secular and sacred music—particularly in terms of the choral canon—can particularly be seen through the publication of Boyce’s *Cathedral Music* (which she sees as a Chapel Royal initiative).⁴⁷

The value (or, rather the lack of value) attached to English church music by music historians is particularly visible in the minor treatment of the subject in *The Eighteenth Century*.⁴⁸ Temperley describes the period as one in which the prominence of the Anglican religion in England was linked with the legal and political system—the country’s musical power was held within London’s choral foundations (who Temperley believes had the monopoly on the country’s professional musicians).⁴⁹ Interestingly, he suggests that there was a real-term depletion in financial resources at most choral institutions because the

⁴² Ibid., 4.

⁴³ Ibid.

⁴⁴ Ibid., 12.

⁴⁵ Ibid., 19.

⁴⁶ Deborah Rohr, *The Careers of British Musicians, 1750-1850: A Profession of Artisans*, Cambridge, 2001. 90.

⁴⁷ Ibid., 98.

⁴⁸ Nicholas Temperley, ‘Music in Church’, in: H. Diack Johnstone and Roger Fiske, ed., *The Eighteenth Century*, The Blackwell History of Music in Britain vol. 4, Oxford, 1990, 357–96.

⁴⁹ Ibid., 357–8.

inflation of the period was not matched by a nominal rise in expenditure: this, he states, was the reason that singers had to seek additional employment.⁵⁰ However, Temperley ignores the fact that Chapel Royal (and provincial) musicians held such additional posts prior to the eighteenth century.⁵¹

Temperley describes the type of music used in Cathedral services. He starts by describing the liturgy (which included the practice of chanting psalms and using canticle settings at the morning and evening services—Charles King was the most extensive composer of these).⁵² He then discusses the anthem. He shows the anthems to be the most important musical item in the eighteenth-century cathedral service and describes the standard type as the full anthem for choir and organ.⁵³ His evaluation of anthem wordbooks proposes that sixteenth- and seventeenth-century anthems were often used (as well as adapted motets and oratorio movements) in services.⁵⁴ He comments on performance sources—noting that the manuscript partbook was used despite the presence of printed full scores in Cathedral libraries which were apparently used to copy further manuscript partbooks.⁵⁵ He believes that some partbooks (though he does not specify any in particular) indicate that the singers used similar ornamentation to theatre music and suggests that this was an inevitable expectation given the multiple posts held by some singers.⁵⁶ Temperley indicates that there had been a decline in performance standards during the eighteenth century due to lack of rehearsal and last-minute music choices but evidence for this is not given.⁵⁷

According to Temperley most new music for the eighteenth-century church emerged, as it had previously done in the seventeenth century, from those composers working as organists at the principal London institutions.⁵⁸ He cites the influence of Italian music as the reason for the trend to compose anthems for solo voices: such anthems interspersed with solo movements with full choral sections (which Temperley considers became rather unoriginal over the course of the eighteenth century).⁵⁹

The historiography of eighteenth-century English church music

The state of church music in the eighteenth century was considered in the music histories of Hawkins and Burney (as well as later texts). They provide considerable comment on

⁵⁰ Ibid., 359.

⁵¹ Consider, for example, Child's posts at the Chapel Royal and Windsor, and Michael Wise's posts in London and in Salisbury. Spink, *Restoration Cathedral Music*. 24 and 338.

⁵² Temperley, 'Music in Church'. 361–2.

⁵³ Ibid., 366.

⁵⁴ Ibid., 363.

⁵⁵ Ibid., 353 and 370.

⁵⁶ Ibid., 364.

⁵⁷ Ibid.

⁵⁸ Ibid., 365.

⁵⁹ Ibid., 367.

church music and it is clear that both authors were well connected with important eighteenth-century church music circles (in London). It is worth noting that caution must be given to such historical texts—particularly because they (sometimes) make use of anecdotes, and because they display a certain amount of attachment to the music which they owned and performed.

Burney's chapter 'The Progress of Church Music in England after the Death of Purcell' provides biographies for many key composers of the period alongside details of their important repertory. He shows the most affinity with the music that he has performed but he sometimes offers analysis and criticism of it.⁶⁰ He makes frequent reference to the music in published scores—particularly *Cathedral Music*, and the manuscript collections of Aldrich (Christchurch, Oxford) and Tudway (held at the British Museum at the time). Burney praises the non-musical interests of his named composers: especially Chapel Royal men who undertook study of (non-musical) academic fields. However, he also celebrates performers and those who gained their training practically (particularly Elford, a singer mentioned in several of the sources available to Burney).⁶¹

Hawkins, like Burney, had access to many primary musical sources—including the music libraries of Chapel Royal members at the time of writing (John Stafford Smith and William Boyce).⁶² He provides details of those people most heavily involved in musical society (with some particularly helpful comments about performers). Hawkins includes some direct quotations from *The Old Cheque Book*, suggesting that he had some sort of connection with Chapel Royal men.⁶³

John Bumpus published possibly the first history of English Cathedral music in 1908.⁶⁴ His two-volume study includes a considerable amount of coverage of eighteenth-century church music—ordered essentially according to a chronology of (mostly) composers.⁶⁵ His first volume includes three chapters of relevance to this study—cathedral music during the first half of the eighteenth century forms chapters six and seven, whilst chapter eight (the last in the first volume) is an interlude which looks at *Cathedral Music* ('The Story of Boyce's Cathedral Music'). In the second volume, chapters nine and ten cover the 'Late Georgian Period'. London institutions are at the centre of Bumpus's discussion and he is obviously aware of the multiple posts that were held by many

⁶⁰ Charles Burney, *A General History of Music, from the Earliest Ages to the Present Period. To which is Prefixed, A Dissertation on the Music of the Ancients*, 4 vols., London, 1776–1789.

⁶¹ Burney, *History*. vol. 3, 604–5.

⁶² A. Hyatt King, *Some British Collectors of Music*, Cambridge, 1963. 33. Parts of Hawkins's collection were destroyed in a fire in 1785.

⁶³ John Hawkins, *A General History of the Science and Practice of Music*, 5 vols., London, 1776. Vol. 5, 60.

⁶⁴ John Bumpus, *A History of English Cathedral Music: 1549–1889*, 2 vols., London, 1908.

⁶⁵ Some other people are mentioned—particularly antiquarians highlighted for their collections of older music (such as John Hawkins and Thomas Tudway).

eighteenth-century musicians (see his hand-written list of all the St Paul's vicars choral in the Guildhall Library copy of Sparrow Simpson's *The Charter and Statutes of the College of the Minor Canons in Saint Paul's Cathedral*).⁶⁶ Interestingly, Bumpus highlights some performance issues from this period: he mentions how Croft's preface to *Musica Sacra* supports the advantage of singing from scores rather than partbooks.⁶⁷ He also suggests that trebles only achieved excellence, specifically during Nares's period, because of the heavy use of corporal punishment.⁶⁸ In general, however, Bumpus has a good knowledge of sources and he makes references to some of the 'manuscript books' at the Chapel Royal and Westminster Abbey.⁶⁹

The Chapel Royal

As seen in the previous sections it is clear that much of the eighteenth-century church music scholarship concentrates on the London institutions—the Chapel Royal being the most heavily mentioned and most highly-regarded musical foundation.⁷⁰ However, the interest in the actual practices of the Chapel Royal, rather than just the compositional outputs of its composers and its influential status, is less well stated in most examined texts. Surprisingly little has been written about the role of Chapel Royal performers—let alone the sources actually used. The Chapel is seen as a training ground for musicians, but discussion of how the actual learning process worked is very limited.

Baldwin

One (non-musical) study of the Chapel Royal institution covers some of the more intricate details of the organisation. The book, *The Chapel Royal: Ancient & Modern*, was written by David Baldwin, the current 'Sergeant of the Vestry' (an 'officer' post rather than a musical or theological one at the institution).⁷¹ This text divides various topics of interest into chapters but it is not a linear history (though there are some chapters providing diachronic narrative). There is not much discussion of the music actually performed by the choir (Baldwin does comment on Handel's role at the Chapel—particularly in terms of writing music for special Chapel Royal occasions) but he comments instead on some of the

⁶⁶ I thank Joseph Wisdom for this information: See W. Sparrow-Simpson, *The Charter and Statutes of the College of the Minor Canons in Saint Paul's Cathedral*, Reprinted from *Archaeologia*, vol. xliii (1871), 165–200, London, 1871 at Lgl Closed Access SL 12:7. Bumpus was also the author for a history of St Paul's organists: John Bumpus, *The Organists and Composers of S. Paul's Cathedral*, London, 1891.

⁶⁷ Bumpus, *History*. 203.

⁶⁸ *Ibid.*, 306.

⁶⁹ *Ibid.*, (e.g.) 336.

⁷⁰ It is worth noting here that the term Chapel Royal is used to describe both the physical Chapel at St James's Palace (sometimes referred to as the 'King's Chapel—to distinguish it from the other chapels within the Palace) and also the foundation—that is the members of the institution—the movable body of clergy, musicians and officers.

⁷¹ David Baldwin, *The Chapel Royal: Ancient and Modern*, London, 1990.

practices and expectations for performers. Baldwin is keen to point to the documentary evidence which provides much of the information about the Chapel (lists of sources and members are provided in the appendices). He describes some of the various anomalies associated with employment at the Chapel Royal (particularly regarding the attitude towards senior members) and highlights the issue of musical accompaniment—noting that instrumental positions were available for a lutenist and violist throughout much of the eighteenth century.⁷² He comments on the daily routine of the Chapel—particularly for the training of the Children—and suggests that the routines essentially remained the same for several hundred years without major changes.⁷³ Although Baldwin concentrates heavily on non-musical topics he does not discuss the political and social status of the institution (which might have been helpful to this study).

Burrows

One of the most vital texts to this thesis is Donald Burrows's study of Handel and the Chapel Royal.⁷⁴ This book, whilst clearly concentrating on the relationship between Handel and the institution, is important because it uses so much primary evidence about the Chapel Royal context. There is considerable investigation into the procedures and practices of the Chapel. Large sections are devoted to performance at the institution: both the Chapel Royal musicians and the buildings in which the choir performed are discussed, and there are useful sections which examine performing pitch and rehearsal arrangements.⁷⁵ In my study much of the detail of Burrows's work needs to be re-considered since he places the emphasis on music used at special occasions during Handel's lifetime rather than the music of the daily morning and evening services (which the Chapel Royal partbooks represent). It is worth stating that few compositions by Handel exist in the Chapel Royal partbooks; all of Handel's repertory in R.M.27.a–d is in arrangement and was entered during the second half of the eighteenth century. Burrows has suggested that Handel attempted to control his own music by ensuring that it was not copied into such institutional sources.⁷⁶ Burrows shows how the resources of the institution were used. He particularly draws upon evidence concerning the important soloists, but provides lists of all singers (including details of the multiple institutional posts that they held). He describes

⁷² *Ibid.*, 370.

⁷³ *Ibid.*, 308.

⁷⁴ Donald Burrows, *Handel and the English Chapel Royal*, Oxford, 2005. This book is based upon his PhD thesis study: Donald Burrows, 'Handel and the English Chapel Royal during the Reigns of Queen Anne and George I, 2 vols., (PhD Thesis), Open University, 1991.

⁷⁵ Burrows, *Handel and the English Chapel Royal*. 543–56.

⁷⁶ *Ibid.*, 189. He refers to the control of Handel's music by J.C. Smith in Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel's World: The Family Papers of James Harris 1732–1780*, Oxford, 2002. 199. A study of Boyce's adaptations of Handel's music (which appear in the R.M.27 partbooks—probably after Handel's death) has been undertaken. See Graydon Beeks, 'William Boyce's Arrangements of Handel's Works for Use in the English Chapel Royal', *Händel-Jahrbuch*, xxxix (1993), 42–59.

the way the Chapel foundation worked as an elite professional organisation—providing a range of singers, organists, and composers. These members formed a small community of musicians who were not directly connected with the foreign activities seen in opera and theatre music.⁷⁷

In terms of routine Chapel operations, Burrows discusses some aspects of the musician's conditions; he explains the rotation system (known as 'months of waiting'), whereby most Chapel Royal musicians would only work in the Chapel on alternate months, but notes that many of the highly-regarded singers held double places (i.e. they performed at almost every service).⁷⁸ This view of performers is highly relevant here because it demonstrates that expert performers were available for verse and solo anthems at most daily Chapel services (in addition to external engagements). He discusses the education received by Chapel choristers, noting that a number of the boys were soloists in London oratorios and that the institution was highly regarded as a training ground.⁷⁹

Interestingly, Burrows suggests that, despite the inclusion of pieces by older composers in the daily repertory, new music was the most popular and frequently performed according to the 1712 publication of *Divine Harmony*.⁸⁰ Newer composers are also most closely linked with the verse anthem, the genre used for high-profile services of the time.⁸¹

Burrows uses a comparative study (of the adaptation of Handel's *Like as the hart*) to show that institutions maintained their own performing styles—the Chapel Royal was noted for the strength of the Alto and Bass soloists. Burrows argues that Handel introduced new styles of composition to the Chapel Royal repertory which were then taken up by the Chapel composers.⁸² Burrows suggests that, despite the importance of the Chapel within the Court circle, there was a decline in the standards of music performance at services—this he associates with a change in public attention and a real-term drop in Chapel salaries.⁸³

Other texts

Many other scholarly publications draw upon aspects of the Chapel Royal in the eighteenth century. For example, Spink's *Restoration Cathedral Music* provides an assessment of what

⁷⁷ Burrows, *Handel and the English Chapel Royal*. 2.

⁷⁸ *Ibid.*, 453.

⁷⁹ *Ibid.*, 530–31.

⁸⁰ *Ibid.*, 45. See: *Divine Harmony; or a New Collection of Select Anthems, Us'd at Her Majesty's Chappels Royal, Westminster Abby, St. Pauls, Windsor, both Universities, Eaton, and most Catbedrals in her Majesty's Dominions* (Publish'd with the Approbation of the Sub-dean of Her Majesty's Chapel Royal, and of several of the greatest Masters), London, 1712.

⁸¹ Burrows, *Handel and the English Chapel Royal*. Verse anthems were performed at all evening services and Sunday morning services (with full anthems used at the weekday morning services).

⁸² *Ibid.*, 433.

⁸³ *Ibid.*, 433–4.

was happening in cathedrals during the early eighteenth century—particularly focussing on the composers writing for the Chapel during the Restoration. He refers heavily to the eighteenth-century manuscripts that are relevant to the repertory being discussed (though he does not present source studies for these). The book also provides a good assessment of the organisational practices of such institutions at the start of the eighteenth century and helps to deal considerably with a preliminary contextual background for this study.⁸⁴

A study of music at Court in the eighteenth and nineteenth centuries by John Harley makes brief mention of music at the Chapel Royal.⁸⁵ He draws upon *The New Cheque Book* records to establish details of some of the daily activities of the Chapel (though he notes that the Children are hardly mentioned in such records).⁸⁶ He discusses the way the choir was divided officially into two groups ('the months of waiting system' as mentioned by Burrows) and he mentions a rule existing, at least in 1837 when it was found to be broken, which suggests that the Chapel composers were required to provide one new anthem per month.⁸⁷ Harley identifies a set of Chapel rules established in 1721 which primarily concern attendance, whilst noting that a number of alterations appear to have been made to the financial organisation of the institution in 1742.⁸⁸ However, no information is given about how music was actually performed at services.

The eighteenth century and sources of English church music

In general there are few book-length studies which consider the sources of eighteenth-century English church music. Surveys by Keri Dexter (music at St George's Chapel at Windsor and Eton College) and Sarah Boyer (music at St Paul's Cathedral) concentrate on slightly earlier periods with some study of early-eighteenth-century sources.⁸⁹ Some studies which look at the repertory of a particular choral foundation often mention details of institutional sources (though they typically only discuss these sources with reference to the repertory that is unique to that institution).⁹⁰ Many important eighteenth-century church music sources have not been comprehensively studied. Scholars tend to refer to such texts in order to provide an indication of the repertory of the period.

⁸⁴ Spink, *Restoration Cathedral Music*.

⁸⁵ John Harley, 'Music at the English Court in the Eighteenth and nineteenth Centuries', *ML*, 1 (1969), 332–51 at 344.

⁸⁶ *Ibid.*

⁸⁷ *Ibid.*, 345.

⁸⁸ *Ibid.*, 349.

⁸⁹ Keri Dexter, *'A good Quire of voices': the Provision of Choral Music at St George's Chapel, Windsor Castle, and Eton College, c.1640–1733*, Aldershot, 2002; Sarah Boyer, 'The Cathedral, the City and the Crown: A Study of the Music and Musicians of St Paul's Cathedral, 1660 to 1697', 3 vols., (PhD Thesis), University of Manchester, 1999; For similar studies in Ireland see Boydell, *A History of Music at Christ Church Cathedral*; and Kerry Houston, 'The Eighteenth-Century Music Manuscripts at St. Patrick's Cathedral, Dublin: Sources, Lineage, and Relationship to Other Collections', 3 vols., (PhD thesis), Trinity College, University of Dublin, 2002.

⁹⁰ For example see Thomas R. Roast, 'Composers of Norwich Cathedral, 1620–1819', 2 vols., (PhD thesis), University of East Anglia, 1998.

Examples of such sources include Thomas Tudway's manuscript collection (Lbl Harleian 7337–42), Croft's two-volume *Musica Sacra* (1724), Greene's two-volume *Forty Anthems* (1743), Boyce's three-volume *Cathedral Music* (1760–1773), and the four-volume continuation of *Cathedral Music* undertaken by Arnold (1790). None of these have yet been treated to a book-length study.⁹¹

Catalogues of church music manuscripts have proven to be a useful source of information about performing materials—the online RISM-UK project includes cataloguing for some or all of the eighteenth-century church music sources in the cathedral libraries of Carlisle, Canterbury, Durham, Exeter, Gloucester, Hereford, Lichfield, Lincoln, St Paul's (London), Peterborough, York, and some Oxford and Cambridge colleges.⁹² Other scholars have produced their own catalogues which include details of eighteenth-century performing manuscripts from this period—for example Brian Crosby (Durham), Robert Ford (Gostling manuscripts), and David Griffiths (York Minster Library).⁹³ Undoubtedly the publication of a number of sources, particularly as part of the Harvester microfilm series, has allowed scholars to quickly access large quantity of sources away from libraries—a particularly important matter for any study of partbooks.

Critical musical editions—for example the 'Sacred Music' volumes of the *Purcell Society Edition*—provide listings of the sources of music used in the editing process. These can provide vital information regarding performing sources (including some physical information) but the focus is, of course, on the repertory of concern to that particular edition. Such editions can be problematic for people wishing to find out about the functional aspect of such sources, or indeed for a source which contains a piece but, for various reasons, is not deemed necessary for the editing process.

Primary sources can provide information regarding the music that was regularly performed by choirs. Little documentary evidence as to the music performed at services survives so, with the exception of the music performed at special services, a number of wordbooks, published in the eighteenth century, provide the best account of the performing repertory of certain institutions. Such texts never mention manuscript sources directly but it is often clear that the authors are aware of the presence of such collections.

⁹¹ See William Weber, 'Thomas Tudway and the Harleian Collection of 'Ancient' Church Music', *British Library Journal*, xv (1989), 187–205; Richard Graves, 'The Forty Anthems of Maurice Greene', *MT*, xci (1950), 24–26; H. Diack Johnstone, 'The Genesis of Boyce's 'Cathedral Music'', *ML*, lvi (1975), 26–42; I have not been able to consult H. Diack Johnstone, 'The Life and Work of Maurice Greene (1696–1755)', 2 vols., (DPhil thesis), University of Oxford, 1967.

⁹² RISM-UK.

⁹³ Brian Crosby, *A Catalogue of Durham Cathedral Manuscripts*, Oxford, 1986; Robert Francis Ford, 'Minor Canons at Canterbury Cathedral: The Gostlings and their Colleagues', 3 vols., (PhD thesis), University of California, Berkeley, 1984; David Griffiths, *A Catalogue of Music Manuscripts in York Minster Library*, York Minster Library Sectional Catalogues, vol. ii, n.p., 1981.

Literature concerning the Chapel Royal partbooks in the eighteenth century

A small amount of literature specifically discusses the R.M.27 Chapel Royal partbooks. Donald Burrows's study of the institution makes only brief reference to the partbooks (see above)—though this is to be expected given that his aims are concerned, principally, with understanding Handel's association with the institution (a matter that the partbooks do not help with). Three short articles/chapters consider the physical properties of the R.M.27 books:

Watkins Shaw

An article was published by Shaw in 1959 which, whilst mentioning the large collection of 'disused' manuscripts from the Chapel Royal ('most...[are] of small interest only'), provides a discussion of R.M.27.a.1–3, 5, 6 and 8 (which were R.M.23.m.1–6 at the time that his article was published).⁹⁴ His interest in these six books is due to the presence of pages (and copying) from the seventeenth century. Indeed, he highlights the books as the earliest surviving texts of certain 'Purcellian Period' repertory—he uses the books to establish composition dates for this repertory (thus showing that his interest lies, predominantly, with the music of the Restoration composers).⁹⁵

The article provides a useful insight into the copying processes in place at the Chapel Royal; he establishes that there are two main groups of seventeenth-century pages (all parchment) and shows that eighteenth-century copying was undertaken on new pages surrounding these older pages (which were placed throughout the volumes according to their original pagination).⁹⁶ Using known dating for some compositions Shaw shows that the books were put together before 1713—suggesting a date of around 1705 (and not before 1700).⁹⁷ Shaw believes that the books, and these particular pages, were used until the mid-nineteenth century but indicates that further seventeenth-century partbooks have disappeared.⁹⁸ He notes that the books were rebound by the British Library between January 1958 and January 1959—the books now labelled as 'cantoris' had previously been labelled as 'sub-decani' (the Chapel Royal term used for the side of the building opposite 'decani'—the Dean's side).⁹⁹

⁹⁴ H. Watkins Shaw, 'A Contemporary Source of English Music of the Purcellian Period', *Acta Musicologica*, xxxi (1959), 38–44.

⁹⁵ *Ibid.*

⁹⁶ *Ibid.*

⁹⁷ *Ibid.*, 39.

⁹⁸ *Ibid.*, 42.

⁹⁹ See Chapter Seven.

Laurie

This is the only article providing details of all surviving R.M.27 partbooks—which Laurie shows were copied between c.1675 and c.1850.¹⁰⁰ She does seem to have a preference for the earliest set—particularly because these books contain music by Restoration composers copied for the Chapel in the seventeenth century. She notes the inclusion in the partbooks of a high number of pieces composed during the sixteenth and seventeenth centuries (as well as the contemporary compositions), and, although she mentions the small amount of Handel’s church music within the volumes, she makes no attempt to suggest why this might be missing from the collection.¹⁰¹

Laurie provides a chronological description of the partbooks—identifying that each of the six sets (as they are catalogued) were not copied independently.¹⁰² In particular she shows that new books were started (which form part of later sets) whilst older books continued to be copied. Laurie identifies the main copyists as John Church, William Tucker, Edward Braddock, James Chelsum, Ellis Webster (which she notes is less certain) and Thomas Barrow. These copyists have been identified through various methods (which are also described by Laurie) and she shows where the main changes between copyists occur in the manuscripts. She also compares the repertory and copying of the old pages in the R.M.27.a partbooks (especially the R.M.27.a.7 bass fragment) with other manuscripts now held in other libraries—showing that the R.M.27 books contain various groups of repertory which can be found in similar performing manuscripts now held elsewhere.

Laurie discusses the way instrumental books were added alongside the vocal set and combines this with documentary evidence about the use of such instruments in verse anthems. She shows that the R.M.27.a.12 lute book was copied before the creation of a lutenist’s post at the Chapel in 1715—at least by 1713 and perhaps as early as 1706 (given that this is the last date of the Thanksgiving services included in this book).¹⁰³

There is an emphasis upon dating these manuscripts in this article and certainly an interest in establishing details associated with the copying of the manuscripts. She is clearly aware of differences in changing paper types throughout the manuscripts (though the details of this are not provided to the reader) which enables her to identify the layers of repertory which were added (showing, for example, that eighteenth-century ‘make good’ copies of older repertory were added, suggesting that earlier pages were missing, and that the older music remained in the Chapel’s performing repertory). She does not really reveal

¹⁰⁰ Laurie, ‘The Chapel Royal Part-Books’. 78.

¹⁰¹ *Ibid.*

¹⁰² She also notes the presence of a set of Sanctus and Commandment settings in R.M.27.g.1–4, a book of chants at R.M.27.g.5, and a set of ‘make-good’ treble books at R.M.27.h.1–10. These do not form part of the six main sets.

¹⁰³ Laurie, ‘The Chapel Royal Part-Books’. 37.

what music is actually contained within the books and there is no discussion of how the partbooks might have actually been used at the Chapel (other than suggesting that the poor condition of the books suggests ‘the ravages of time and choir-boys’).¹⁰⁴

Shay and Thompson

Shay and Thompson’s *Purcell Manuscripts* contains one chapter examining the performing sources associated with London sacred institutions.¹⁰⁵ Included is an analysis of R.M.27.a.1–8 which focusses particularly on the seventeenth-century copying within these partbooks (which is understandable given that their study is primarily concerned with the manuscripts closest to Purcell). Shay and Thompson provide some biographical information regarding the copyists of these eight manuscripts and contribute a forensic-style analysis of R.M.27.a.1 (listing details of all pages and identifying the copyists for each piece). They list all of the Tucker and Braddock copying, and suggest that the copying was entered in layers over time. They show that not all items are in all partbooks and indicate that R.M.27.a.4 and R.M.27.a.7 are rather different in terms of the organisation in comparison to the other six books.¹⁰⁶

Summary of R.M.27-specific literature

It is clear from the literature discussed above that there is room for a study which combines in-depth information about the physical state of the R.M.27 partbooks alongside an assessment of the function of such a collection. Much of the knowledge found in the three publications listed immediately above considers the organisational side of the books, but with a strong focus on the earliest copying. All three authors regard the work undertaken by Church (in including older pages amongst new pages) as interesting but it is clear, in all three cases, that this work is considered as a rather destructive activity. The authors all attribute value judgments to the work undertaken in these sources and it is particularly clear that Watkins Shaw, and Shay and Thompson are mainly interested in the manuscripts’ value to twentieth-century scholars as a source of specific seventeenth-century repertory. None of the authors really uses their physical assessment of the books to discuss the surrounding contextual issues which envelop the collection’s long history. Yet it is clear that these books, and the information we know about the Chapel Royal through documentary evidence, can be combined to reveal a substantial amount about musical performance in the eighteenth-century Chapel Royal.

¹⁰⁴ Ibid., 48.

¹⁰⁵ Shay and Thompson, *Purcell Manuscripts*. 177–90.

¹⁰⁶ Ibid., 188.

AIMS AND METHODOLOGY

Aims and objectives

This thesis provides a comprehensive study of the eighteenth-century R.M.27.a–d Chapel Royal partbooks. It identifies the music of the collection and investigates the way that the contents was entered and organised. The study has a particularly strong focus on the identity and role of the copyist in this inclusion. It also examines how the books were used for performing, copying, and storing repertory throughout the eighteenth century. It considers aspects of the context in which the collection was produced and, by assessing the books alongside documentary sources, it provides details of eighteenth-century Chapel Royal performing practices. In order to understand the links between these books and the Chapel Royal this study will compare the R.M.27 collection with eighteenth-century performing materials used at other institutions.

Methodology

The R.M.27.a–d collection is a large and complicated group of sources. Most books contain around 200 pages of copying and several hundred pieces are found within the four groups of books.¹⁰⁷ The material is difficult to work with because the books were used over a long period, so, in order to fully understand the collection, this study separates the work on data gathering from that on data analysis.

Data Gathering

The data-gathering methods used in this study follow those defined in existing source-study texts. Gaskell's *New Introduction to Bibliography* provides information regarding bibliographical terminology for this type of study.¹⁰⁸ Shay and Thompson's *Purcell Manuscripts* provides some useful ideas for establishing details about manuscripts—particularly in terms of copyist identification, paper analysis and stave rastrology (though it largely considers sources from a slightly earlier period).¹⁰⁹ A further text which discusses the importance of the paper trade and music manuscripts is Robert Thompson's thesis.¹¹⁰

The physical examination of the manuscripts required a number of data-gathering tasks to be undertaken on the books. Firstly, the bindings of each volume were checked

¹⁰⁷ The term 'set' is not usually used in this study—instead being replaced by the more neutral 'group'. It is felt that 'set' implies that each book should contain the same pieces in it as the others, and that each of the pieces in it ought to concord directly with each other. The R.M.27 books were copied gradually in layers and these layers reflect the need to provide material based on the repertory's requirements and the performing context.

¹⁰⁸ Philip Gaskell, *A New Introduction to Bibliography*, Oxford, 1972.

¹⁰⁹ Shay and Thompson, *Purcell Manuscripts*.

¹¹⁰ Robert Thompson, 'English Music Manuscripts and the Fine Paper Trade, 1648–1688', 3 vols., (PhD Thesis), University of London, King's College, 1988.

and a record was made of the dimensions, types, and the presence of seals or titles. Secondly, the page material was identified, and watermarks and chain lines were checked and measured. This enabled a full assessment of the organisation of the page material within the books and helped to identify where pages had been added or removed. Thirdly, measurements were made of the staves in order to work something out about the rastra used (thus providing an idea of the differences between page material). The current order of the contents in the partbooks has been catalogued, and details from the contents pages, as well as the pagination and foliation systems, are used to establish details about the structure of the books.

The contents of the four groups of manuscripts are organised into four large catalogue tables (found as **Appendices 4–7** and, in a sortable table, online).¹¹¹ These tables provide a full list of pieces. This information is primarily based on the headings in the partbooks in conjunction with information in the contents tables, but some comparative work has been undertaken between the books to establish these details. The tables, through an examination of the notated pieces, also include information about the genres, performers (whether solo, verse or full), word texts and, in the case of services, the key. The exact location in each book is given and other information regarding missing sections or movements is noted. Since these first four tables only provide information about the contents in the context of their partbooks groups (which is problematic because many of the copying layers are found to cross these groups) it is necessary to include a full list of contents of the whole of R.M.27.a–d. This is provided as **Appendix 8**.¹¹²

Examples of all the copyists' hands in the partbooks have been scanned and displayed in **Chapters One to Five**. This allows for an analysis of changes in the styles used by copyists over time. This study also identifies some of the material added to the manuscripts by a hand other than the principal copyist.

The contextual analysis uses information obtained from other contemporary performing sources and documentary sources (particularly record books). The partbooks within collections at four other institutions have been examined in a similar way to the work on the R.M.27 books, but details of contents have not been provided as an Appendix.

Data Analysis

Once the basic details of the manuscripts were gathered it was partly possible to establish details as to when manuscripts were copied and bound. The paper types were analysed and, in conjunction with the information about bindings, it has been possible to gain an

¹¹¹ See <https://sites.google.com/site/rm27books>. This online version, unlike the tables found in Appendices 4–7, contains details of the individual sections of pieces which are included in each partbook.

¹¹² This is again provided online.

idea of the current order of the books and then compare this with the original order of the books. Each partbook group is considered independently within **Chapters Two, Three, Four and Five**. Using information provided through the study of each manuscript's structure it has been possible to identify the layers of copying which, in conjunction with the knowledge about specific copyists and repertory, will help to give a better idea about the process in which the manuscripts were created (see **Chapter Six**).

The analysis of the function of the partbooks firstly asks what information actually confirms that the books were performing sources and secondly, after establishing information about the context of the institution, asks how the partbooks might have been used in the regular services. This analysis is presented as **Chapter Seven**.

The R.M.27 partbooks do not represent the only eighteenth-century performing source of English sacred music so the collection has been compared with other performing sources, particularly in terms of the books' organisation, at other comparable institutions in **Chapter Eight**. The purpose here is not to provide a study of all other performing sources but rather to establish the unique features of the R.M.27 books which highlight it as an institutional music collection.

Chapter Two: R.M.27.a.1–15

The fifteen R.M.27.a partbooks are the most frequently-discussed group of books from the collection. This is primarily because the books incorporate physical pages, containing seventeenth-century copying, that were likely removed from earlier books and, secondarily, because they contain a large amount of material composed in the first fifteen years of the eighteenth century, a period which, as discussed in **Chapter One**, is often considered as part of the Restoration.¹¹³ The current structure and layout of the R.M.27.a partbooks can, for the most part, be attributed to John Church, the principal copyist.

The fifteen books (listed in **table 2.1**) can be divided into three subgroups according to general physical appearance and presentation of contents. There are choir partbooks (a.1–8), string bass instrumental partbooks (a.10–12) and organ books (a.13–15). One book, a.9, does not clearly fit into any of these groups and is considered separately as a ‘verse’ partbook. Indeed the function of this book within the R.M.27.a group appears to be associated with a changing performance practice at the Chapel Royal during the eighteenth century (which will be discussed in **Chapter Seven**).

The choir partbooks are either ‘decani’ or ‘sub-decani’ books—these labels refer to the facing sides of the Chapel on which the singers were situated.¹¹⁴ In R.M.27.a at least one partbook survives for each of the three men’s voice parts—contratenor (countertenor or alto), tenor, and bass—on each side. These six main men’s chorus books are now catalogued as a.1, a.2, a.3, a.5, a.6, and a.8, but they were previously known together as R.M.23.m¹¹⁵ There is one surviving treble partbook (a.4) and, as there were approximately ten boys in the Chapel Royal choir at any time, this does not seem to be a suitable provision—particularly if the boys were split into two sides.¹¹⁶ One choral partbook, a.7, is a bound bass fragment containing only seventeenth-century copying. The book is catalogued as part of this group by virtue of its copyist—who is the first principal copyist for the other men’s books. However, the contents of a.7 suggest that it should be considered independently from R.M.27.a.

The contents of the books within R.M.27.a are listed (by composer) in **Appendix 4**. This table shows the locations of all pieces within each partbook. A

¹¹³ Scholars who have published on the Chapel Royal partbooks have focussed mainly on this group of books: Laurie, ‘The Chapel Royal Part-Books’; Shay and Thompson, *Purcell Manuscripts*; and Shaw, ‘A Contemporary Source’.

¹¹⁴ At the Chapel, the side opposite decani is referred to as ‘sub-decani’ rather than ‘cantoris’ due to the important role of the Subdean (see Chapter Seven). The term ‘cantoris’ is still sometimes used within the music when sections of pieces are allocated to specific sides. The sub-decani books were mistakenly relabelled as ‘cantoris’ during rebinding in the 1950s. See Shaw, ‘A Contemporary Source’. 42.

¹¹⁵ *Ibid.*, 42.

¹¹⁶ For a discussion of the function of treble partbooks see Chapter Seven.

searchable electronic version of this document is available online, and allows individual pieces to be sorted into the page orders of the manuscripts, or arranged in alphabetical order of title.¹¹⁷

The current R.M.27.a volumes are the result of organisational work undertaken, apparently, by their principal copyist, John Church (see below). Church's first known copying for the Chapel came at the end of a Chapel Royal partbook set mainly copied in the seventeenth century. Several gatherings of leaves from the books within this seventeenth-century set were apparently removed from their original bindings (it is not clear if Church or another person did this and the date of this work is not known—it is impossible to be certain of the original condition of the seventeenth-century set). Two types of seventeenth-century pages are found in each of the men's partbooks and these may indicate that the removed pages were originally held as two independent sets—though this is not provable. Church took some of these older pages and used them as the foundation of some new books (which together would form a new set). Church arranged the removed pages in a way that allowed him to maintain the pagination sequence of the older books. Many of the original leaves were, presumably, not included in the new set (as will be discussed below) so that there were gaps between pages. These gaps were filled with gatherings containing blank pages, and these blank pages were then copied onto by Church. The pages which were not included from the older set were presumably lost or destroyed after the removal work (the bindings, assuming there were any, must have been taken off in order to facilitate this). In addition to constructing these partbooks (using the incorporated pages), Church also started new partbooks.¹¹⁸ These new partbooks were designed to be used alongside the reconstructed books since they contain much of the same music (see **Chapter Six**).

The incorporated pages contain copying mainly in the hands of William Tucker and Edward Braddock (as well as assistants). The first type of page material in the surviving books contains copying by Tucker. His copying includes several pieces listed in a Court payment petition (from the Lord Chamberlain's office to the Treasurer of the Chamber), under the heading 'Catalogue of Severall Services & Anthems that have been transcribed into the Books of His Mat^{ies} Chappell Royall since Anno 1670 to Midsummer 1676'.¹¹⁹ The second type of page material contains copying by Braddock from the 1690s and, eventually, John Church. Due to its seventeenth-century dating the Tucker and Braddock copying has been used regularly as a source for modern editions of sacred Restoration music.¹²⁰ Their

¹¹⁷ Excel documents are available at <https://sites.google.com/site/rm27books/>.

¹¹⁸ I have used the term 'reconstructed' to refer to the books constructed using incorporated pages.

¹¹⁹ Andrew Ashbee, ed., *Records of English Court Music*, vol. 1, Snodland, 1986. 162–4 (Lna L.C.5/141, 431–3).

¹²⁰ For instance, some Purcell Society editions use the R.M.27.a partbooks as a copy source for anthems.

copying is considered as a ‘principal musical source [of Henry Purcell’s music]’, and almost all of the other work in this group of partbooks has been disregarded.¹²¹ The eight R.M.27.a partbooks containing the earlier copying are, therefore, the most frequently-discussed Chapel Royal partbooks in scholarship.

Shaw, Laurie, and Shay and Thompson have all identified the way in which Church arranges the seventeenth-century pages: small groups of repertory are typically found together in each of the lower-voice partbooks. Laurie, and Shay and Thompson also show that some of these repertory groups are found, to some extent, in the fragmentary bass book (a.7) and the treble sub-decani book (a.4).¹²² Laurie shows that Church entered new selections of repertory onto newer parchment, placed between the incorporated pages, and onto spare blank staves on the incorporated parchment. Most of the R.M.27.a partbooks contain many corresponding pieces entered into the Chapel books for the first time during the eighteenth century.

¹²¹ Shay and Thompson, *Purcell Manuscripts*, 189. ‘The very books from which some of Purcell’s liturgical works were performed at the Chapel Royal at a time when he himself ‘supervised the performances’.

¹²² Watkins Shaw was the first to provide a description of the seventeenth-century sections of a.1, a.2, a.3, a.5, a.6, and a.8 (under their previously-catalogued names). He shows where the scribes change but does not attribute copying to a named person. See Shaw, ‘A Contemporary Source’. Laurie is the first to identify the seventeenth-century hands as Braddock and Tucker and provides an account of how these sections are integrated with the Church copies: on both the old and new parchment. See Laurie, ‘The Chapel Royal Part-Books’. Shay and Thompson actually begin by mentioning some details concerning John Church as a copyist, but then proceed to discuss only those partbooks with seventeenth-century copies, and the work Church undertook with these older copies. See Shay and Thompson, *Purcell Manuscripts*, 188.

Table 2.1: Structure of the R.M.27.a partbooks

<i>MS</i>	<i>Part (as given on binding)¹²³</i>	<i>Height</i>	<i>Width</i>	<i>Leaves¹²⁴</i>	<i>First page number</i>	<i>Final page number</i>	<i>Missing Pages</i>	<i>Main Page Material</i>	<i>Earliest copyist</i>
a.1	Contra Tenor Decani	325	235	100	1	[200]		Parchment	Tucker
a.2	Tenor Decani	325	235	122	1	[244]		Parchment	Tucker
a.3	Bassus Decani	325	235	126	1	252		Parchment	Tucker
a.4	[Treble Sub-decani]	310	225	79	1	[122]	Problematic (see section on pagination below)	Parchment/Paper	Braddock
a.5	Contratenor Sub-decani	325	235	99	1	198		Parchment	Tucker
a.6	Tenor Sub-decani	325	235	99	1	[198]		Parchment	Tucker
a.7	[Bass (Fragment)]	325	235	15	9	38		Parchment	Tucker
a.8	Bassus Sub-decani	325	235	111	1	[204] ¹²⁵		Parchment	Tucker
a.9	Counter Tenor Verse	265	205	100	[1]	[200]		Paper	Church
a.10	Violoncello	310	225	66	1	144	Pages 49–60 missing	Parchment	Church
a.11	Violoncello Vol. 1 [figures]	375	260	91	1	182		Paper	Church
a.12	Lute ¹²⁶	375	260	94	1	[188]		Paper	Church
a.13	Organ Book	330	290	96	1	192		Parchment	Church
a.14	Organ Book	290	375	80	1	160		Parchment	Church
a.15	Organ Book	290	375	113	7	[294]	Pages 118–177 missing ¹²⁷	Paper	Church

¹²³ Manuscripts a.5, a.6 and a.8 were all labelled as ‘Sub-decani’ prior to rebinding in the 1950s.

¹²⁴ This column reports only the number of leaves which actually contain staves. The manuscripts all contain foliation numbers which, whilst sometimes helpful, are often inconsistent (especially with regard to the numbering of end papers and indexes). The partbook a.6 does not foliate pages 153–60 (which contain blank staves and a continued pagination sequence).

¹²⁵ In this volume folios 105 to 111 contain blank manuscript pages and are unpaginated.

¹²⁶ All lute books are provided in normal F4 (bass clef) notation with accompanying figures. There are no examples of tablature in the R.M.27 books.

¹²⁷ This seems to have been the result of a pagination error. The copying is continuous here.

PHYSICAL PROPERTIES

Paper/Parchment

Most of the R.M.27.a manuscripts use parchment as their page material. The paper and parchment types for all Chapel Royal manuscripts are listed as **Appendix 1**. The men's chorus books, that is a.1, a.2, a.3, a.5, a.6 and a.8, are the books that combine incorporated parchment, containing seventeenth-century copying, and newer parchment (where Church is the first copyist). The use of parchment for music manuscripts was very rare in the eighteenth century and surely is included here to ensure consistency with the seventeenth-century page material (though the use of parchment was also unusual in the second half of the seventeenth century).¹²⁸ Watkins Shaw noted that the incorporated pages in the partbooks use two different types of parchment: the first is copied onto by Tucker (referred to here as parchment 'A') and is a thick parchment without much page flexibility. There are a few dots (left from the hairs) on the page but the frequency of these, and their distribution, can vary even within a single page. The second parchment is quite pale in terms of colour. It is a more flexible material than parchment 'A' and contains (on the whole) more hair dots. This parchment contains copying by Braddock and Church and is referred to, from now, as parchment 'B'. The change points between 'A' and 'B' parchments are very clear. In a.2, for example, parchment 'B' is first seen on page 71. In the gaps between the gatherings of incorporated parchments are two further parchments placed by Church: the first (parchment 'C'), found in a.1, a.2, a.3, a.5, and a.6 is considerably thinner than both 'A' and 'B', it has a slight shine quality to it, a tendency to wrinkle and curl at corners, and is rather yellow in colour. The second (parchment 'D'), found in a.2, a.6 and a.8, is a stiff material and very pale in colour—it is actually quite similar to parchment 'B' though it contains fewer dots and imperfections.

Three further parchment volumes, a.10, a.13 and a.14, containing only copying undertaken by Church and his successors, make use only of parchment 'C'. This parchment is found throughout the whole of each volume—there are no incorporated pages. As can be seen from **Table 2.1**, the page surface sizes differ in all three of these volumes—a.10 is of a similar size to that found in the chorus books but a.13 and a.14 are completely different—so a variety of page sizes for this parchment may have been available from the supplier.

¹²⁸ The use of parchment in these manuscripts, with reference to function, is described in Chapter Seven.

Watermarks and chain lines

Music is copied onto paper in five of the fifteen R.M.27.a volumes and all papers used for eighteenth-century music copying in these books contain watermarks and chain lines. The paper-making process required that a wire mould (with a wooden border) was dipped into a paper mill's vat. The wires from the mould left watermarks on the paper and these marks can be used to identify details about the paper types used in the eighteenth-century manuscripts.¹²⁹ The first type of watermark was one produced deliberately by the manufacturer to identify the brand of the paper (essentially to show consumers that the paper was of sufficient quality) and, during this period, there were two parts to this mark—the main pictorial image (sometimes accompanied by initials) and a countermark (usually comprising the manufacturer's name or initials).¹³⁰ The second type of mark, known as the 'chain line', was left by the thick metal wires on the paper mould. These wires were placed in a parallel line from the top to the bottom of the wooden frame and were usually placed at equal distances from each other (very small 'laid' wires, placed extremely close together, ran at 90 degrees to the chain wires).¹³¹ Measuring the distances between the chain lines (and establishing the direction of these wires) can help to identify changes in paper types within a volume. These marks can help to provide an indication of the structure of the books, date certain sections, and highlight the addition or removal of paper. Two different eighteenth-century papers are found in the R.M.27.a books. The first, Paper I, found in a.11 and a.15, contains a Strasbourg Lily (i.e. a Fleur-de-lis in a crowned shield) with an LVG initial. This paper has an I VILLEDARY countermark below an IHS initial and a cross rising from the 'H'. This paper also contains chain lines separated from each other by around 28mm. Both a.11 and a.15 contain this same paper type throughout—no paper has been added or removed.¹³² The second paper type (Paper II) is found in the a.9 countertenor verse book. Its watermark contains a Strasbourg bend image, an LVG initial, and 26mm chain lines. No countermark can be observed.¹³³

During the period between 1794 and 1811 an Act in Britain demanded that all paper was watermarked with the year of manufacture.¹³⁴ In the case of a.4 a consistent 1802 mark identifies the earliest possible date of the paper insertions in this volume.

¹²⁹ Thompson, 'English Music Manuscripts'. Vol. 1, 18.

¹³⁰ Ibid., 23.

¹³¹ Ibid., 20–22.

¹³² The Lily is similar to no.1810 in Edward Heawood, *Watermarks, Mainly of the 17th and 18th Centuries*, Hilversum, 1950. It has not been possible to check a.12 because the pages are extremely delicate.

¹³³ Similar to no.145 in Heawood, *Watermarks*.

¹³⁴ The Act required that the mark contain 'a date of the present year of our Lord in the following figures 1794, or in a like manner of some subsequent year of our Lord'. Some manufacturers interpreted this to mean that 1794 could be used indefinitely whilst others inserted the actual year of manufacturer. See Danby Pickering, *The Statutes at Large, from Magna Charta to the End of the Eleventh Parliament of Great Britain, anno 1761*.

Rastra and Staves

Before music can be entered onto a page, some preparation tasks need to be undertaken: the main task is that of ruling the musical staves. In seventeenth- and eighteenth-century England this was undertaken by hand. A special tool, called a rastrum, was used to draw staves onto the pages. Sometimes a pair of parallel marginal lines was drawn vertically on each page before ruling and this helped to ensure that the staff lines maintained a uniform horizontal position. The normal practice was for page material to be gathered, cut and ruled by the supplier.¹³⁵ A simple version of a rastrum would allow a single staff to be drawn in one stroke but many rastra allowed three, four, five or more staves to be drawn in one go. It is likely that staves were drawn prior to the binding of books since the small margins in the R.M.27.a volumes would have restricted such a task after binding (though many pages have been trimmed during rebinding so that, in these cases, we can never be certain about the original page sizes). Measuring the size of the staves and the distances between the staves helps to identify the type of rastra used. It is then possible to count how many times this device was used per ruled page. These details can be used to help identify the structure of books and show where leaves have been added or removed. The relationships between the different page types and preparation types is shown in **Appendix 2** and detailed below.

Volumes a.1, a.2 and a.3 contain both ‘A’ and ‘B’ parchments and both parchments contain staves drawn with the same rastra: eight 16mm staves are drawn per page using a two-stave rastrum. At the edges of the staves on these pages are thick red marginal lines.¹³⁶

The books a.4, a.5, a.6 and a.8 have a different staff layout to a.1, a.2 and a.3. They contain nine 15.5mm staves per page on both the ‘A’ (a.5, a.6 and a.8 only—a.4 does not contain any ‘A’ parchment) and ‘B’ parchments. Each of these nine staves was drawn by a single-stave rastrum.

The manuscripts a.1, a.2, a.3, a.5, and a.6 all contain parchment ‘C’ pages inserted between the ‘A’ and ‘B’ parchment. In these books this parchment contains twelve staves per page but the result was achieved using different types of rastra. In a.1 and a.5 a two-stave rastrum is used, whilst in a.2, a.3 and a.6 a four-stave rastrum is used. However, these four-stave rastra differ slightly in size: the tool used for a.2 produced slightly larger staves (and larger gaps) than the one used for a.3 and a.6. The marginal lines, at the edges of the staves, are considerably thinner than those found in the incorporated parchments—

Continued, vol. 39, Cambridge and London, 1794. 476. See also: Brian J. McMullin, ‘Watermarks and the Determination of Format in British Paper, 1794–circa 1830’, *Studies in Bibliography*, lvi (2003–2004), 295–315.

¹³⁵ Shay and Thompson, *Purcell Manuscripts*. 15.

¹³⁶ Shay and Thompson state that a.1 makes use of nine single-ruled staves throughout. This is clearly incorrect and they also ignore the inclusion of parchment containing twelve-stave pages in this manuscript. *Ibid.*, 185.

but are found consistently across parchment ‘C’. The stave sizes seen on parchment ‘C’ are typically smaller than those used on parchments ‘A’ and ‘B’. **Table 2.2** shows, for one example partbook (a.1), how parchment ‘C’ was added between the nested bifolia of parchments ‘A’ and ‘B’. All three types of parchment are included as four-leaf gatherings throughout this whole manuscript.

Table 2.2: Parchment mixes in a.1

<i>Material</i>	<i>Preparation</i>	<i>Folios</i>	<i>Page numbers</i>	<i>No of folios in this section</i>
Parch A	Rule A	3–6	1–8	4
Parch C	Rule C	7–10	9–16	4
Parch A	Rule A	11–14	17–24	4
Parch C	Rule C	15–26	25–48	12
Parch A	Rule A	27–34	49–64	8
Parch C	Rule C	35–38	65–72	4
Parch B	Rule A	39–50	73–96	12
Parch C	Rule C	51–58	97–112	8
Parch B	Rule A	59–74	113–144	16
Parch C	Rule C	75–82	145–160	8
Parch B	Rule A	83–86	161–168	4
Parch C	Rule C	87–102	169–[200]	16

A further parchment type, parchment ‘D’ (found in a.2, a.6 and a.8) again contains copying by Church. As was the case with the rulings upon ‘A’ and ‘B’, different page rulings are used upon this ‘D’ parchment (see **Appendix 2**). In contrast to parchment ‘C’, the number of staves per page on ‘D’ is normally consistent with those of the surrounding incorporated material (and the stave size is not as drastically different either). The a.6 book is the exception. Here the ‘D’ parchment includes both eight- and nine-stave preparations—despite both the ‘A’ and ‘B’ parchments using nine-stave pages. Indeed, the nine-stave preparation is only used very briefly on ‘D’ in a.6—on folios 2 and 5 (pages 1–2 and 7–8) which nestle the incorporated parchment ‘A’ (folios 3 and 4)—and the rest of the parchment uses an eight-stave per page preparation (in contrast to that of the adjacent incorporated parchment). **Table 2.3** shows how different page materials (including parchment ‘D’) have been combined to form one manuscript (a.2). The combination of the material is more complicated than was the case for a.1 (see above) and the gathering structure must be considered in order to understand how such a combination is possible: see **Appendix 3**. The four-leaf gatherings of parchment ‘A’ are sometimes broken up so that parchment ‘D’ is placed either in front or behind the bifolio: folios 15 and 18 (which are presumably joined: this cannot be seen due to the tightness of the binding) nestle folios 16 and 17 to create a four-leaf gathering. However, folios 23–28 show that a six-leaf gathering has been constructed through the combination of two parchments—two leaves

of ‘A’ are placed within four leaves of parchment ‘D’. Presumably the bifolio of ‘A’ on folios 25–26 had been removed from its original four-leaf gathering. A similar creation of a new six-leaf gathering is seen at folios 37–42 where a bifolio of ‘D’ is wrapped around an established four-leaf gathering of ‘B’. The mix of parchment ‘B’ and ‘C’ is more straightforward because four-leaf gatherings are only ever created: a folded bifolio of parchment ‘C’ is inserted within an established parchment ‘B’ gathering or vice versa.

Table 2.3: Parchment mixes in a.2

<i>Material</i>	<i>Preparation</i>	<i>Folios</i>	<i>Page numbers</i>	<i>No of folios in this section</i>
Parch A	Rule A	3–6	1–8	4
Parch D	Rule G	7–14	9–24	8
Parch A	Rule A	15	25–26	1
Parch D	Rule G	16–17	27–30	2
Parch A	Rule A	18	31–32	1
Parch D	Rule G	19–22	33–40	4
Parch D	Rule G	23–24	41–44	2
Parch A	Rule A	25–26	45–48	2
Parch D	Rule G	27–28	49–52	2
Parch A	Rule A	29–36	53–68	8
Parch D	Rule G	37	69–70	1
Parch B	Rule A	38–41	71–78	4
Parch D	Rule G	42–43	79–82	2
Parch B	Rule A	44–45	83–86	2
Parch D	Rule G	46–82	87–160	37
Parch B	Rule A	83–88	161–172	6
Parch D	Rule G	89–92	173–180	2
Parch C	Rule D	93	181–182	1
Parch B	Rule A	94–95	183–186	2
Parch C	Rule D	95–100	187–196	5
Parch B	Rule A	101	197–198	1
Parch C	Rule D	102–103	199–202	2
Parch B	Rule A	104–108	203–212	5
Parch C	Rule D	109–124	213–[244]	16

The countertenor verse book, a.9, contains different stave rulings to the choir books within this group. Indeed, three different preparation types are seen within this volume. The first type was used for pages 1–16, 95–96 and 167–99. A three-stave rastrum was drawn three times to produce nine staves and then a single stave was drawn at the bottom of each page (to provide a total of ten staves per page). The second type used a rastra that produced five staves and was used twice per page to, again, provide ten staves. This was used for pages 17–94, 97–146 and 155–60. A third type (using a four-stave rastrum drawn three times to provide twelve staves per page) was used between pages 147–50 (i.e. a bifolio) where a

single item (Croft's *Let my complaint*) is entered by an anonymous scribe. The third type is again seen on pages 151–4 but the staves are at 180 degrees to those on page 147–50 (so the preparation is exactly the same but the bifolio has been inserted upside down). In a.9 the stave sizes are slightly smaller than those of the chorus books. However, only the third stave ruling contains staves that are smaller than the smallest on parchment 'C' (Ruling C).

Of the three string instrumental books, a.10 (on parchment 'C') is the only one that makes use of a chorus-book preparation. The preparation here is the same as that used for a.3 and a.6—also on parchment 'C'. In contrast, a.11 makes use of a six-stave rastrum drawn twice across each page. The stave sizes are larger than those found in other twelve-stave preparations and this likely reflects the larger page size used for this book. The a.12 book cannot be measured due to significant page damage, but ten staves are drawn by a five-stave rastrum. The staves slightly larger than those in a.11. An estimate, using a microfilm comparison of the book with a.11, suggests that the staves are approximately 16mm and are spaced by around 21mm.

The organ books have different page layouts to one other (and the chorus books). Such differences reflect the differences in page sizes and materials. The format of a.13 is extremely similar to an organ book (also copied by Church) at Westminster Abbey—see **Chapter Eight**. The only book in this collection to be copied partially onto six-line staves is a.15. The use of six-line staves is unique in the context of the R.M.27 books but was common amongst late seventeenth-century keyboard manuscripts. A trend towards the use of five-line staves in organ books was emerging at the start of the eighteenth century and the inclusion of six-line staves in the last of the three R.M.27.a organ books (and, incidentally, the only one copied by Church onto paper rather than parchment) is surprising. What is surprising is that the sixth line has been drawn in after an initial five-stave ruling. The five-stave ruling is the same as that found in a.14 (unusual because a.14 is on parchment rather than paper). It seems likely, given that the additional sixth-line is not found on all pages, that the line was added by a member of Chapel staff rather than the supplier. The formatting of organ books may have been undertaken according to the requests of particular players holding the Chapel's Organist positions when the books were copied.

Church's pages in the reconstructed partbooks and new books typically contain smaller staves than those provided on the seventeenth-century parchment. He is clearly happy to mix small and large stave sizes within the same chorus books. It is possible that a smaller stave size was wanted—no matter the type of book (chorus, verse, or instrumental)—due to the ability to fit a more material onto one page.

Bindings

Three types of binding are currently found around the R.M.27.a partbooks. The first type was added to a.9, a.13 and a.14 during the nineteenth century. It is of a black colour and the boards contain a contoured pattern. The section of the boards in the 35mm (a.9) or 45mm (a.13 and a.14) closest to the spine, and the corners, are smooth. The title of each volume is given, using tools, either on a red label attached to the front board of (a.9), or directly onto the covers in gold letters (a.13 and a.14). The text states ‘Chapel Royal’, the contents (‘Anthems and Services’), and the name of the part (such as ‘Contra Tenor / Decani’).¹³⁷ It is obvious that these bindings were added in the nineteenth century (or later) because two of the books, a.9 and a.14, contain nineteenth-century pages material for the indexes. All partbooks, apart from a.10, a.12 and a.13 include some added nineteenth-century pages (containing music copying or indexes). The second type of binding is found on a.1–a.8 (i.e all the chorus books) and a.11. It is a blue twentieth-century binding added during the 1950s and 1960s (a label indicating this is found inside each volume). Each of these books has had the front title from the nineteenth-century binding attached to the inside cover of the new binding. The third type is found on a.10 and a.12. In both cases the binding is in extremely poor condition. The binding is of a red-brown colour and there was clearly some sort of design around the edges (though this has become heavily scuffed and patches of the material have been scratched off). Both volumes contain a small red label with a royal arms. Since these particular manuscripts have only one type of page material it is possible that the bindings date from the eighteenth century. However, a.12 does contain evidence of page trimming (see below) so this book was either copied before binding (when it was trimmed) or rebound.

It is unclear whether all of the R.M.27.a books had bindings during the eighteenth century (nor is there any information about any bindings for the page material dating from the seventeenth century). It is possible that some pages within the surviving volumes were used without bindings. However, eighteenth-century payment records contain references to the maintenance of Chapel Royal books and rebinding (see **Chapter Seven**). Furthermore, the lack of heavy damage to the books and the fairly strict continuity of pagination suggests that this is unlikely. Indeed, the only pages with considerable damage are found in a.2 and a.11. In a.2, the first and last pages of a gathering of ‘D’ parchment at pages 173–80 are heavily scuffed. This gathering is preceded by ‘A’ parchment and followed by ‘C’ parchment so it is likely that this ‘D’ parchment may have been used

¹³⁷ The part names provided in Appendix 4 refer to those given on the bindings and should not, necessarily, be regarded as their eighteenth-century names.

outside of its binding—certainly the repertory copied onto it is not a continuation of that on the gatherings before or after it. However, this damage is slight and may have been obtained before the music was copied onto this particular page—certainly before it was bound with the other pages in this book.

Pages 10–18 in a.11 appear to have been damaged in a fire and pages 157–8 appear to have been damaged by water (there is no evidence as to whether this particular damage was caused before or after binding). Any other page damage within R.M.27.a seems to have been a result of wear and tear obtained in the course of page turning. The outside bottom corners are the most heavily damaged area of pages in all chorus partbooks.

Size

It is clear from **table 2.1** that the men’s chorus books are all of an identical surface size (325mm height by 235mm width). There is little evidence of any page trimming amongst the eighteenth-century pages in these six volumes—though such trimming was clearly undertaken on the inserted seventeenth-century pages (which must originally have been larger)—and this may indicate that these eighteenth-century pages predominantly survive in their original size.¹³⁸ Indeed, there are moments where Church clearly had to squeeze copying in so that it stays within the page borders. The consistent surface size suggests a strong uniformity between these particular men’s books. The a.4 treble book, however, is slightly smaller in terms of surface size (the book is also thinner because there are fewer pages) and the fact that it is physically lighter may reflect its intended use by trebles—a matter that will be discussed in **Chapter Seven**.¹³⁹

The countertenor verse book, a.9, has been trimmed significantly—the edges are closer to the text and music than the eighteenth-century pages in other R.M.27.a volumes. This means that page numbers and some titles are often partially missing (although those portions of the titles and numbers that remain are still clearly in Church’s hand). It is not exactly clear by how much the pages have been reduced in size, but it seems unlikely that the books were ever of the same proportion as the men’s chorus books since a similar page size would surely have been ruled with additional staves above and below those that now survive, and there is no missing music to indicate that such staves existed. This possibility is also made unlikely by the fact that the piece titles are far enough away from the top stave to show that an additional stave at the top of each page would have been widely separated from the others—an unlikely scenario considering the use of multi-stave *rastra* in this volume. Even assuming that a.9 once had a border size similar to that of the chorus books

¹³⁸ The main exception is a.5 where the bottom edge is rather uneven and there are signs of slight trimming. However the trimming is not as obvious as that affecting parchment ‘A’ and ‘B’.

¹³⁹ The a.4 treble book is also missing pages—there are gaps in the volume’s pagination sequence.

(i.e. a consistent buffer of around 20mm between the edges of the text/music and the page edge) this book must have been significantly smaller than the chorus books. It is therefore likely that this book was always a smaller volume. It is possible that the smaller proportions were employed here deliberately because of the practical purposes for which the book was used (see **Chapter Seven**).

Two of the instrumental volumes, a.11 and a.12, are considerably taller (and contain more pages) than the other instrumental book (a.10). They have also been subjected to some trimming at the edges of pages after copying: many pages are missing some elements of the music and text (titles and page numbers—there are no words in these instrumental books). It is worth remembering, however, that a.10 is a parchment book and the difference in size likely reflects the difference in page material.

The organ books are provided in two formats. The a.13 book is a square volume which presumably allowed the player to have fewer page turns (so it may have been particularly useful for the verse anthem repertory). This seems to be in contrast to the more common oblong organ book format such as seen in a.14 and a.15. As will be seen in **Chapter Eight**, Church provided a similar format of organ book as a.13 at Westminster Abbey. It is perhaps an indication of the binding process that, despite having completely different page materials, a.14 and a.15 share an identical surface page size. However, it seems likely that this is a result of trimming: the borders between the edge of the pages and the music/titles are slightly larger in a.14 than a.15 (but no text is obviously missing).

Contents Tables and Indexes

Most of the partbooks which form R.M.27.a contain some sort of contents page. These tables are often copied in Church's hand. Surviving tables copied by Church are found in a.1 (at the rear of the volume—on the verso of folio 100, the final leaf of music), a.3 (again at the rear of the volume but with a page number, 3, which suggests that it was originally included before the music), a.5 (where three pages of tables are provided—full anthems and services on one page at the front of the volume with the verse anthems listed on two pages at the rear of the volume), a.6 (at the start of the volume with details of the full anthems and services), a.8 (a single page copied by Church with some obvious amendments), a.10, a.11 and a.12.

It is clear that such tables are organised in a way which allowed the users to check the location of pieces according to three main genres (that is, full anthems, verse anthems and services). The anthems are usually ordered in the table in alphabetical order of title whilst the services are normally ordered by composer.

There are also a number of additional contents tables provided by nineteenth-century scribes. These tend to be found in a more prominent position within the manuscripts than the Church contents tables—typically at the very front of the volume. These tables were obviously added to the books when they were rebound and it seems possible Church's tables may have been moved to the rear at this same point. Such nineteenth-century indexes survive in a.1, a.2, a.8 and a.9 in a consistent but anonymous hand, and in a.4 and a.14 by another scribe. A second nineteenth-century table is entered, rather scruffily, in a.8.

Three manuscripts contain no contents tables or indexes: a.7, a.13 and a.15. It is no surprise to see that the fragment of a bass partbook, a.7, contains no content-finding aids—the book is clearly not in a usable state. The lack of a table in a.15, an organ book, is also expected as the first six pages of the pagination sequence are missing (the first few pages may also have included a contents table). A similar reason for absence is likely in a.13 too: this particular volume does not have a front cover or any preliminary pages (contents tables are written onto different paper than the main page materials. Such tables and any preliminary pages were presumably added as separate gatherings to the pages containing music.

Pagination

The page numbers on each page of the partbooks normally correspond with the hand of the principal copyist for that particular page: so Tucker enters the page numbers on parchment 'A' and Braddock enters them on parchment 'B' (though Church is responsible for adding them into parchment 'B' where the pages have been trimmed). This pagination clearly proves that the individual gatherings of each parchment were used together—even if there is not proof of binding.

There are occasional problems with pagination in the manuscripts in the R.M.27.a volumes. That there are so few issues arising from the combination of different pre-copied parchments is an indication of the efforts that Church undertook to ensure consistent pagination sequences.

The most problematic manuscript from this group, in terms of pagination and foliation issues, is a.4—the treble Subdeani book. The problems arise because of the way nineteenth-century leaves have been added at the start of the volume. The volume begins with two folios containing table of contents (folios 1–2). These are followed by 12 ruled folios of nineteenth-century paper. Folios 3–5 are paginated at 1–5 (the verso of folio 5 being left un-paginated) but pages 3–5 (nor the verso of folio 5) do not actually contain any music. Folios 6–14 are also completely un-paginated but we can assume that they ought to

continue the previous numbering—i.e. as pages 7–24. The problem arises at folio 15, where the pagination begins at pages 9, meaning that (assuming the pagination sequence continues from page 5) there are two lots of pages 9–24 in this manuscript (though, since pages 9 and 16–24 are blank the effective number of duplicated page numbers is 10–15.¹⁴⁰ From page 9 of the second sequence (i.e. folio 15) the pagination runs continuously until page 122 (despite changes in page material types). However, some page numbers are also missing later in the manuscript (though there is no break in the foliation) at pages 47–48 and 118–119.

¹⁴⁰ In the appendices it is possible to distinguish pages 10–15 on the nineteenth-century paper from pages 10–15 on the parchment 'B' by copyist: any item entered by Church or Braddock is on 'B' whilst any item entered by a nineteenth-century scribe is on nineteenth-century paper.

COPYISTS

This section will start by discussing the two copyists, Braddock and Tucker, whose work was incorporated into some of the R.M.27.a books by John Church. The attention will then consider the role of John Church as the copyist and organiser.

William Tucker, c.1622–1678/9

Tucker was a Gentleman of the Chapel Royal and a minor canon at Westminster Abbey.¹⁴¹ Though there are no contemporary reports of him being sworn in at the Chapel he is reported, in the Cheque Book, as a Minister present ‘At the Tyme of the Coronation of King Charles the Second’ on 23 April 1661.¹⁴² His death is documented as 28 February 1678/9 with a comment stating that he was replaced ‘in ordinary’ by ‘m^r John Gostling a Base from Canterbury’.¹⁴³ His hand has been identified from his signature in Lwa WAM 61228A, the Precentor’s Book for the years 1600–1672 at Westminster Abbey. He was also reported, in Lwa WAM 33712, to have been paid £20 in 1677 for copying work undertaken at Westminster Abbey. This payment is believed to relate to his work in Lwa Triforium Set I partbooks.¹⁴⁴ Tucker’s widow was paid £15 in 1685 for the copying of some other Chapel Royal bass partbooks (Lbl Add. 50860 and J-Tn N5/10) and he is known to have copied a Chapel Royal organ book, Cfm 152, in addition to his copies now included in the R.M.27.a partbooks.¹⁴⁵ An example of his surviving copying in the R.M.27 books (onto parchment ‘A’) is found at **figure 2.1**. Laurie has established that Tucker distributes the verse parts in the pieces within R.M.27.a fairly equally between the decani and sub-deceni partbooks.¹⁴⁶

Tucker’s work in the R.M.27.a partbooks has been identified as such in **Appendix 4**. These books include a mix of sixteen anthems and four services by mid-Restoration composers, and there are also parts to two anthems by Amner, one by Hutchinson and a single part for an anonymous anthem, *The Lord is my shepherd*. Shaw notices that the words to Tucker’s music copying were probably added by two additional scribes.¹⁴⁷ His suggestion here is that it was a common practice for additional and unknown copyists to enter into such performing materials thus giving the impression that it was a long and complex task.

¹⁴¹ *CBCR*, vol. 1. 38 (OCB f.9r). His position at Westminster Abbey is formally recorded in the Precentor’s Book, Lwa WAM 61228A, f.3.

¹⁴² *CBCR*, vol. 1. 120 (OCB f.44r).

¹⁴³ *CBCR*, vol. 1. 38 (OCB f.9r).

¹⁴⁴ Shay and Thompson, *Purcell Manuscripts*. 314.

¹⁴⁵ *Ibid.*, ‘To Eliz. Tucker, widdow, Relict of W^m Tucker, for her husband’s writing in 15 Books the Anthems wth Symphonies for King Charles 2d^{ns} use in his Chappell Royall’. See Ob Rawlinson D.872 fol. 77 (Secret Service pension book) in Andrew Ashbee, ed., *Records of English Court Music*, vol. 5, Aldershot, 1991. 272.

¹⁴⁶ Laurie, ‘The Chapel Royal Part-Books’. 35.

¹⁴⁷ Shaw, ‘A Contemporary Source’. 40.

Tucker was paid using a seventeenth-century system by which copyists were assigned copying duties and then remunerated. It is noted that the Lord Chamberlain's records make reference to payments 'for transcribing into the books' four services and eleven anthems (which are all named) 'since anno 1670 to Midsummer, 1676'. Some of these pieces are those that are copied into the R.M.27.a partbooks by Tucker—the text here strongly indicates that the surviving pages had originally been gathered together as usable books (rather than as loose fascicles). Shaw shows that the surviving pieces in the R.M.27.a partbooks from this list are in a similar order in the partbooks as they are on the list. All surviving items are from the end of the list so the implication is that Church did not include many of the earlier pieces.¹⁴⁸ Shaw does not notice is that Tucker's pagination on parchment 'A' indicates that this copying was originally at the start of partbooks—not at the end. Shay and Thompson explain that payments made for copying the pieces into the Chapel Royal partbooks were actually made to William Holder, the Subdean of the Chapel, rather than Tucker. This reflects a payment system in place at the Chapel—one that the *NCB* records suggest continued into the eighteenth century—whereby the Subdean would claim the money from the Treasury. As payee, it seems likely that the Subdean would have technically taken overall responsibility for copying (which might have included the cost of purchasing suitable page material and, possibly, the cost of binding) but the actual copying was left to Tucker.¹⁴⁹

It is worth also noting that Tucker included one of his own anthems (*O give thanks*) in the partbooks. This particular anthem is found in four of the R.M.27.a books—in all cases Tucker is the copyist. It should be noted though that, with one exception, the piece is always on the verso of a folio preceding a change to eighteenth-century page material. It seems feasible that the anthem was not intended to be included in the reconstructed set by Church (indeed, ten further anthems by Tucker and a *Benedicite* are listed in the 1676 payment record but not included in the surviving R.M.27.a books) but rather was included because a piece on the recto which was intended for inclusion. The likely piece is Locke's *Lord let me know mine end*: found in all six men's choral books, and a.4, a.9, and a.13).

¹⁴⁸ Shaw, 'A Contemporary Source', 40. Lna L.C. 5/141, 431–3, dated 1 August 1676. Ashbee, *Records of English Court Music*. Vol. 1, 162–4.

¹⁴⁹ Shay and Thompson, *Purcell Manuscripts*, 181. They refer to Treasurer's accounts reprinted in Ashbee, *Records of English Court Music*. Vol. 5, 146. See Chapter Seven for details of Chapel Royal payment systems.

11: *MARION* ~

We Knowledy y^e to be y^e L^d. all y^e earth = y^e =

Father Euer = to y^e Cherubin & seraphim Continually doe

cry. L^d God of sabaoth Heauen & earth are full of y^e = of thy

= The goodly fellowship of y^e Prophets p^r y^e: y^e holy =

Church thorowout all y^e = thine honorable = al =

= so y^e holy ghost y^e comforter: Thou art y^e Euerlasting =

son of y^e Father: when y^e hadst ouer com y^e = y^e didst open y^e

Kingdom of = to all belceuers: We belceue y^e shall com to b =

we therefore pray y^e help y^e = whom y^e hast re = O =

Figure 2.1: R.M.27.a.8, page 50. Copyist: William Tucker.
'Mr Aldrich: in G' *Te Deum*

Edward Braddock, ?–1708

Braddock was a Gentleman of the Chapel Royal, and though no date of him being sworn in is directly given in the *OCB* there is a statement noting the ambiguity of his appointment: ‘George Cooke dyde in August 1660...’tis suppos’d Edw^d Braddock was sworn-in in his place’.¹⁵⁰ Braddock was also made ‘Clerk of the Cheque’ in November 1688 on the death of Thomas Blagrave.¹⁵¹ He is reported to have been present, as a Gentleman, at all three post-Commonwealth Coronations in the seventeenth century.¹⁵² Westminster Abbey records also show that he was a Lay Vicar in 1660/1, he became Master of the Choristers in 1670 (a post he resigned in 1703/4), and was paid for copying into the Abbey partbooks between 1690 and 1705 (see **Chapter Eight**).¹⁵³ Braddock died on the 12 June 1708 and was replaced by Daniell Williams as Clerk and by Mr John Mason as Gentleman.¹⁵⁴ There are no Court records which explicitly identify Braddock as a copyist (like Tucker, payments were always made to the Subdean for this work) but given Braddock’s role was Clerk of the Cheque (where a lot of text is in his hand) and the records of copying (and the actual copying in the partbooks) at Westminster Abbey, scholars have shown that, combined with the evidence of the Chapel Royal partbooks, Braddock was the principal copyist for the Chapel Royal throughout the 1680s and 90s.¹⁵⁵ It is unclear as to why he stopped working as a copyist at the Chapel but one theory is that he preferred to find assistants to undertake the work on his behalf. Laurie shows that Braddock made use of several copying assistants in certain places in the manuscripts (it is, however, unclear whether Braddock had to pass on his fees). Four copyists were responsible for the first ‘Braddock section’ (the earliest of the parchment ‘B’ material) whilst seventeen are apparently found to have assisted Braddock in a second layer (again on parchment ‘B’ but, in the current state of the partbooks, after a selection of parchment ‘C’ or ‘D’).¹⁵⁶ Additionally, she suggests that some of the copyists in the second section were choirboys because the copies ‘seem immature’.¹⁵⁷ Certainly these assistants emulate Braddock’s style so their work was likely being overseen by Braddock. Shay and Thompson note that a payment was made to Ralph Battle, the Subdean of the Chapel, for transcribing anthems; in their view Braddock would

¹⁵⁰ *CBCR*, vol. 1. 34 (*OCB* f.7v).

¹⁵¹ *CBCR*, vol. 1. 40 (*OCB* f.9v).

¹⁵² *CBCR*, vol. 1. 120, 136, 140 (*OCB* f.44r, f.52v, f.54v) King Charles II in 1661, King James II in 1685, and King William and Queen Mary in 1689.

¹⁵³ Shay and Thompson, *Purcell Manuscripts*, 198 and 306. He is specified in Lwa WAM 337272, fol. 5r as ‘Mr Bradock Master of the Choristers’ in 1693 but is also recorded as being paid for copying in thirteen further entries in other Westminster Abbey records between 1690–1700. A formal record of his appointment is found in Lwa WAM 61228A, f.3. Treasurer’s accounts show annual payments for his position as Master. See Lwa WAMs 33704–33735.

¹⁵⁴ *CBCR*, vol. 1. 47–48 (*OCB* f.11v–f.12v).

¹⁵⁵ Laurie, ‘The Chapel Royal Part-Books’. 32. Shay and Thompson, *Purcell Manuscripts*. 306.

¹⁵⁶ Laurie, ‘The Chapel Royal Part-Books’. 32.

¹⁵⁷ *Ibid.*

have been supervised by Ralph Battle (ensuring that the copying was of a reasonable standard) but, as previously mentioned, the payment of fees via the Subdean seems to have been a matter of procedure rather than responsibility, and it is rather uncertain as to how much work on these projects, if any, was undertaken by the Subdean.¹⁵⁸ An example of Braddock's copying from his earliest layer of copying has been included as **figure 2.2** whilst an example of a section from the second layer of his copying appears as **figure 2.3**.

When assistant copyists are used then they tend to provide a piece across the whole group of partbooks (rather than entering several pieces into one partbook). In most cases the piece has already been copied by Braddock into some of the books (usually those from the Decani side) leaving the assistant to put the piece into the remaining books. One example of this practice is seen in Purcell's *They that go down*. For this piece the assistant enters into a.8 a duplicate copy of the extensive bass solo that had previously been copied by Braddock in a.3. The assistant also enters the countertenor solo into a.5 and the choruses in a.5 and a.6 (the piece is also featured in a.1 and a.2 in Church's hand—on his inserted parchment—so it is not possible to see if Braddock ever entered the countertenor solo into a.1 on a removed gathering).

In contrast to Tucker's division of solo and verse material equally between the two sides of the choir, Braddock allocates the majority of solo opportunities to the decani books—though there are occasions where solos are duplicated by an assistant (for example, the bass solo to Humfrey's *The King shall rejoice*). In the case of the Purcell example, above, this duplication may have allowed Church to replace the original Braddock copy of the solo and chorus with the chorus only—perhaps to make more efficient use of the books.

¹⁵⁸ Shay and Thompson, *Purcell Manuscripts*. 188.

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M^r Purcell's Even^g Service: ~

Sing vnto y^e L^d: a new song for he^{hath} done
 marvelous things wth his owne right hand & wth his
 holy Arme wth his holy Arme hath he gotten himself the
 victory. (He hath remembered his mercy & truth
 towards y^e house of Israell and all the ends of y^e world haue
 seen haue seen y^e saluation of our God o shew yo^r selues
 joyfull o shew yo^r selues joyfull before y^e Lord all yee lands
 and giue thanks re-joyce re-joyce & giue
 thanks sing reioyce re-joyce and giue thanks

The image shows a page of handwritten musical notation on aged paper. The page is numbered '36' in the top left corner and '31' in the left margin. The title at the top is 'Mr Purcell's Even Service: ~'. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written in Latin and are interspersed with the musical notes. The lyrics include: 'Sing vnto y^e L^d: a new song for he^{hath} done marvelous things wth his owne right hand & wth his holy Arme wth his holy Arme hath he gotten himself the victory. (He hath remembered his mercy & truth towards y^e house of Israell and all the ends of y^e world haue seen haue seen y^e saluation of our God o shew yo^r selues joyfull o shew yo^r selues joyfull before y^e Lord all yee lands and giue thanks re-joyce re-joyce & giue thanks sing reioyce re-joyce and giue thanks'. The notation includes various note values, rests, and bar lines.

Figure 2.2: R.M.27.a.5, page 86. Copyist: Edward Braddock.

'Mr Purcell's Even^g Service in B_b' *Cantate Domino*

Why doe y^e Heathen: ~

Vers
3 *Vers*

yet haue I sett my King yet haue I sett my King yet haue I
 sett my King vpon my ho-ly hill of
 syon yet haue I sett my King yet haue I sett my King
 vpon my ho-ly hill of syon yet haue I sett my King
 vpon my ho-ly hill vpon my ho-ly hill of syon

Vers Solo *Vers*
3 *Vers*

For thy possession 31

Be wise now therefore o yee Kings Be
 Learn = = = = ed yee that are Iudges of the earth be
 Learn = = = = ed yee y^e are Iudges of y^e earth be learned

Figure 2.3: R.M.27.a.3, page 162. Copyist: Braddock. Blow, Why doe the Heathen

John Church 1675/6–1741

There is some uncertainty about John Church's formative years. He was probably trained as a chorister in Oxford at St John's College and is known to have been working as a singer in London by April 1695 (he was a tenor in Purcell's *The Indian Queen* at the Dorset Garden Theatre).¹⁵⁹ He was first sworn in at the Chapel Royal as Gentleman Extraordinary on 31 January 1696/7 with the following warrant: 'by virtue of a warrant from my L^d of London, our right reverend Dean'.¹⁶⁰ He is recorded as having been given a full place on 1 August 1697.¹⁶¹ A list of singers in an autograph score of Handel's *Like as the Hart* shows that he likely continued to sing tenor at the Chapel (this was a period when singers sometimes took a different part in church music to that which they undertook in secular music).¹⁶² He was also appointed as a Lay Vicar at Westminster Abbey in 1697 (and held the position of Master of the Choristers there between 1704 and 1740).¹⁶³ Further records of his time at the Chapel are found in the Cheque Books: for example, he signs a motion at a vestry meeting on Saturday, 23 April 1720 in favour of some rules concerning holidays and Chapel property.¹⁶⁴ Church is also mentioned in the *NCB* in 1721 and 1727: on both occasions this was because he (and all other members of the Chapel) were required to swear an oath (commonly undertaken after the accession of a new Monarch but, for some reason delayed until 1721 in the case of George I).¹⁶⁵

In terms of copying payments, Church is identified specifically as payee (in a warrant book) as having been paid £3.8.6 plus fees on 3 April 1734 for 'for entering anthems in the Chapel Books as appears by the annex Bill'; this is two months after a larger payment for copying was made to James Chelsum, the subsequent Chapel Royal copyist.¹⁶⁶ Laurie shows that, despite the presence of records for earlier copying payments (between 1718 and July 1731), there is no name given to the actual copyist before Chelsum's first

¹⁵⁹ Andrew Ashbee and David Lasocki assisted by Peter Holman and Fiona Kisby, compiled, *A Biographical Dictionary of English Court Musicians 1485–1714*, 2 vols., Aldershot, 1998. Vol. 1, 252–254. The source suggests that Church may have been a chorister at New College but he is not listed in records there (I thank Jennifer Thorp, Archivist of New College, Oxford for this information) and although Church is not listed as a chorister at St John's College, Oxford in their unpublished biographical register (I thank Riordan, Archivist for St John's and The Queen's Colleges, Oxford for this information) he is listed in Thomas Ford, 'Collection for a history of musicians', Ob Mus e.17. Church must have been one of the new recruits to the officially patented company (the United Company) after the Actor's rebellion (which brought about 'Betterson's Company'—a competing theatre company based at Lincoln's Inn Fields.

¹⁶⁰ The initial entry was witnessed by Braddock according to the *OCB*. See *CBCR*, vol. 1. 44 (*OCB* f.10v). There were a limited number of full places so an 'Extraordinary' place, which was quite commonly provided at the end of the seventeenth century, would have been allocated to any additional members.

¹⁶¹ *CBCR*, vol. 1. 44 (*OCB* f.10v).

¹⁶² Burrows, *Handel and the English Chapel Royal*. 278. He refers to a chorus section in Lbl R.M.20.h.5 where chorus leaders for each part are identified.

¹⁶³ For his admittance see Lwa WAM 34166, f.2 (this is receipt book giving details of receivers of money). For his position as Master see the Treasurer's accounts at Lwa WAMs 33736–33772.

¹⁶⁴ *CBCR*, vol. 1. 143–4 (*OCB* f.57r).

¹⁶⁵ *CBCR*, vol. 1. 196 and 207–8 (*NCB* 3 and 15).

¹⁶⁶ Lna L.C. 5/19, 197 and 225. See Laurie, 'The Chapel Royal Part-Books'. 41.

payment. As with Tucker and Braddock all copying payments during Church's time as copyist (apart from this single payment in 1734 after Chelsum had started copying) were made to the Subdean of the Chapel.¹⁶⁷ Here is an example of a copying payment from the period whilst Church was the main copyist:

7 May 1729.

The Revd. Mr Aspinwall Disburstmts for the Chapel Royal. £26:9:4.

These are &c. to the Reverend Mr: Edward Aspinwall Sub Dean of His majesty's Chapel the sum of Twenty Four pounds, for entering several anthems and pages in the Chapel Books, and for strings and repairing the Great and small Viol used in the Chapel. Also to pay him the sum of Two Pounds nine Shillings and Four pence for Office Fees. Amounting in all to the sum of Twenty Six pounds nine shillings and Four pence. And &c. Given &c. this 7th. Day of May 1729. In the Second year of His Majesty's Reign.¹⁶⁸

Laurie suggests that the decision to actually start naming the copyists in payment records probably reflects the changeover of copyists.¹⁶⁹ She estimates that the change from Church to Chelsum occurred between July 1731 and February 1733/4 and she assesses the payment amount to show that the change likely occurred in the first few months of 1732. The reason why Church stopped copying for the Chapel is unknown, since he remained a position as Gentleman until his death, but it is notable that he also stopped copying in the Abbey partbooks during the early 1730s whilst continuing to hold the posts of Master of the Choristers and Lay Vicar.¹⁷⁰

Shay and Thompson, referring to Thompson's article 'Manuscript Music in Purcell's London', describe Church as an 'expert calligrapher' and indicate that this skill likely reflects a period when he may have worked as an apprentice for John Playford—a John Church from Oxford is reported to have been 'bound to Playford on 3 June 1689'.¹⁷¹

Laurie identifies the first possible appearance of Church's hand in the R.M.27 partbooks as a single piece (*Thy Beauty O Israel* by Wise in Aldrich's arrangement) copied under Braddock's supervision (it was typical for Braddock to use assistants during this period—see above—so there is a degree of doubt about the scribe here); this is then followed by three items in Braddock's hand (two Aldrich arrangements: Farrant's *Call to remembrance* and *Hide not thou thy face*, and Aldrich's own setting of *By the Waters of Babylon*) before Church seems to have fully taken over (no copying in Braddock's hand is found after this point) and he enters a new batch of copying across several partbooks: see

¹⁶⁷ Laurie, 'The Chapel Royal Part-Books', 41. Copying payments are attributed to the Subdean as Lna L.C. 5/157, 134; L.C. 5/158, 17 and 387; L.C. 5/159, 12; L.C. 5/18, 117 and 226.

¹⁶⁸ Lna L.C. 5/18, 117.

¹⁶⁹ Laurie, 'The Chapel Royal Part-Books', 41.

¹⁷⁰ CBCR, vol. 1. 147 (OCB f.59r). For details of Church's Westminster Abbey copying see Chapter Eight.

¹⁷¹ Shay and Thompson, *Purcell Manuscripts*. 180. They refer to Thompson, 'Manuscript Music'. 611.

Chapter Six).¹⁷² Laurie shows that Church's first copied piece (*Thy Beauty*) does not have all the traits of his later copying (in many ways it is similar to Braddock's copying) but, after the three Braddock items, Laurie describes the copying as being definitely in Church's hand.¹⁷³ The analysis of the parchment types (as described above) helps to show that Church's earliest copying is located on the same parchment as Braddock's copying (in the second of the seventeenth-century books) with the evidence of page trimming acting as evidence that this early copying by Church was likely undertaken whilst the old seventeenth-century books were still intact. An image of Church's earliest copying (that on Parchment 'B') can be seen as **figure 2.4**. It has clearly been trimmed during rebinding. When Church enters onto the inserted parchments (type 'C' and 'D') he, or an assistant, sometimes embolden the existing stave lines—this can be seen in **figure 2.5**. Only the sections of staves containing notation are re-drawn/emboldened: either this work was done after the copying (unlikely, given that the noteheads sometimes cover the staves) or, more likely, that they were added just before music copying.

In addition to the R.M.27 Chapel Royal partbooks, Church also copied another Chapel Royal organ book, not part of the R.M.27.a set and now at the Fitzwilliam Museum in Cambridge, which is strongly associated with these books: Cfm152.¹⁷⁴ Church also undertook large-scale copying in the Westminster Abbey partbooks: Lwa MSS Triforium Sets 1, 2 and 3. This work will be discussed in **Chapter Eight**.

¹⁷² Laurie, 'The Chapel Royal Part-Books'. 34.

¹⁷³ Ibid.

¹⁷⁴ Shay and Thompson, *Purcell Manuscripts*. 190–201.

206 *It is a good thing.* 2:92

Chorus.

Hallelujah :: :: :: :: :: ::

Hallelujah Hallelujah.

Mr Henry Purcell

For Sions sake.

Chorus

Say say say ye to y^e daughter of

Sion behold y^e salvation comes his reward his reward is

inth him & his work before him his reward before him & they shall

call them y^e redeemed of y^e L^d a City not deser—ted a City not deserted

*Altered from Sr Charissimi
by Sr Aldrich*

Figure 2.4: R.M.27.a.2, page 206. Copyist: Church (on parchment 'B').
Purcell, *It is a good thing*; Aldrich, *For Sion's Sake*

240 O Lord give ear O God thou art my God

verse 2 voc. || verse solo 8 || *chorus*

Psalm 86th ver. 6th For y^e art g^od & dost wondrous things y^e

thou art God alone for thou art g^od & dost *ff*: things thou y^e art G^od art

God alone thou art G^od art G^od alone thou art G^od alone for y^e art g^od art

great & dost wondrous wondrous wondrous things for y^e art g^od & dost *ff*: things

thou y^e art G^od alone for y^e art g^od thou art g^od & dost wondrous *ff*: dost *ff*: things

for y^e art great for y^e art g^od and dost wondrous *ff*: y^e art G^od alone y^e art

Dr Greene

God alone.

verse 2 voc || solo Base || *chorus*

verse 3 voc || solo Contratenor || rest on the Close

Psalm 63^d Hal-le-lujah Hallelujah Hal-

-le-lujah Hallelujah Hal-le-lu-jah Hallelujah Hallelujah *ff*:

Hallelujah *ff*: *ff*: *ff*: Hallelujah Hal-le-lujah

Dr Greene.

Figure 2.5: R.M.27.a.3, page 240. Copyist: Church (on parchment 'C').
 Greene, O Lord give ear, Greene, O God thou art my God

Comments on Church's reorganisation of the older material

One interesting question that arises when considering Church's material is why such a task—where so much material was removed from its original location and placed into new books—was undertaken. The theories that could answer this question are summarised below:

An on-going practice

The process of un-binding a partbook and then using some of the un-bound pages as part of a new set may have been an on-going practice (the assumption being that this had been done before). Although there is no evidence of this, the decision to copy material onto parchment may suggest that there was an established consensus that older books, which were made of parchment (a considerably more expensive page material than paper), could be re-used because of their durability.¹⁷⁵

Damage to original pages

If the original seventeenth-century books were bound before use then there are limited methods by which random sections of material could survive whilst allowing other sections to perish. For example, the fire at the Whitehall Chapel in January 1697/8—early in Church's employment at the institution—would surely have destroyed whole volumes of partbooks at a time—rather than damage a few pages.¹⁷⁶ It is possible that parchments 'A' and 'B' were used as loose fascicles—though two gatherings would need to be used together in order to perform the repertory that was copied over more than one gathering. If this were the case then it might explain why Church had only the surviving pages from whatever damage was done, and this would allow for only these to be included in the new partbooks—though this seems unlikely because parchment is a strong material unlikely to be heavily damaged through tearing. It is more likely, however, that Church had all of, or large sections of, the original seventeenth-century partbooks but deemed the pages unsuitable for inclusion in the new set, perhaps because the copying was not of a good enough standard. Sometimes there are crossings out on parchment 'A' and 'B' pages: gatherings might have been removed when there were too many crossings-out covering the contained music.

Change in Chapel-Royal repertory

At the Chapel Royal it is likely that there were, over time, changes in the favoured styles of music for performance in services: the alteration of partbooks might have enabled the

¹⁷⁵ Shay and Thompson, *Purcell Manuscripts*. 180.

¹⁷⁶ It is worth noting that it is unclear how the incorporated seventeenth-century pages survived the fire. At the time of the fire all winter services were typically held in the Whitehall Chapel.

books to contain only the current repertory. Creating a new book out of old repertory would have involved deconstructing a still-usable set of books, and it would have been difficult to create an end result that did not include some non-corresponding pieces. This possibility helps to explain why some of the pieces are included in one or two partbooks in either the Tucker or Braddock hand, but are absent from other partbooks (i.e. they are not replaced by a Church copy), or why incomplete pieces are provided. One example of this is *Praise ye the Lord* by Loosemore, found in a.2 and a.3. On both occasions this piece comes at the front or back of a gathering that does contain something wanted and included in the other books. Such pieces were included by virtue of the gatherings that they were part of.

Further copyists

Shaw argues that the a.1, a.2, a.3, a.5, a.6 and a.8 books were finished by 1736 (since there are no items by Boyce).¹⁷⁷ This date is slightly too late given how little copying there is by other eighteenth-century scribes in these particular books and the known dates for the transfer from Church to Chelsum. The other partbooks continued to be copied into after Church's death. James Chelsum and Thomas Barrow both contribute prominent sections of copying in later eighteenth-century R.M.27 partbook sets (which will be discussed more extensively later) but include small sections of copying here.

James Chelsum was sworn in as a Gentleman at the Chapel Royal on 12 June 1718 following the death of Mr James Hart.¹⁷⁸ As discussed above, with reference to the end of Church's career at the Chapel Royal, Chelsum is believed to have taken over from Church at some point between July 1731 and 1734—the ambiguity arising because the copying payments, which are made around every two years, are directed to the Subdean. Since Chelsum's earliest copying in the surviving Chapel Royal partbooks comprises anthems identified as being by 'Dr' Greene it is clear that he cannot have started working as a copyist before June 1730 (when Greene was awarded the doctorate) and it is likely that he began copying sometime after July 1731 (after the first payment point since Greene's doctorate) since Church also entered pieces attributed to 'Dr' Greene.¹⁷⁹ As mentioned previously, Chelsum must have been copying some time before his named payment on 5 February 1733/4 for £14.1.1.¹⁸⁰ Chelsum's position as a Gentleman was taken, after his death on 3 August 1743, by Mr Nicholas Ladd on 15 August 1743.¹⁸¹

¹⁷⁷ Watkins Shaw, 'A Contemporary Source'. 39.

¹⁷⁸ CBCR, vol. 1. 51 (OCB, f.13v).

¹⁷⁹ Laurie, 'The Chapel Royal Part-Books'. 41.

¹⁸⁰ Lna L.C. 5/19, 197.

¹⁸¹ CBCR, vol. 1. 148 (OCB, f.59v). The death date is reported in J.L. Chester, *The Marriage, Baptismal, and Burial Registers of the Collegiate Church or Abbey of St Peter, Westminster*, London, 1876. 364. The Abbey's Funeral Book is the source.

Thomas Barrow was sworn in as a Gentleman on 31 March 1746 according to the *NCB*.¹⁸² Payments for copying Chapel Royal material between June 1746 and December 1747 are recorded in the warrant books.¹⁸³ Barrow continued as a copyist until his death which is reported to have been 13 August 1789 (though it was some time until he was replaced as a Gentleman of the Chapel Royal—on 30 November 1789 by James Salmon).¹⁸⁴

These two main copyists will be discussed further in **Chapter Three**. Further copying by Greene (as well as some unidentified scribes), has been identified in the a.11 violoncello and a.12 lute book, and is shown as such in **Appendix 4**. Whilst it is expected that composers might take more of a role with the organ book copying it seems unusual that Greene entered occasional copies of repertory (including some repertory that was not composed by him) into the string bass books.

¹⁸² *CBCR*, vol. 1. 223 (*NCB* 33).

¹⁸³ Laurie, 'The Chapel Royal Part-Books'. 43. See Lna L.C. 5/22, 139.

¹⁸⁴ Laurie, 'The Chapel Royal Part-Books'. 44. See Chester, *The Registers of the Abbey*. 446. *CBCR*, vol. 1. 239 (*NCB* 47).

Chapter Three: R.M.27.b.1–17

The seventeen partbooks which make up the R.M.27.b group consist almost entirely of eighteenth-century copying and, unlike R.M.27.a and c, there is not a significant amount of make-good or replacement copying. The manuscripts have been catalogued in **Appendix 5** and this identifies the different copyists who entered each section of material. Details of each of the partbooks within this group are given below as **table 3.1**. A noticeable difference can immediately be seen between this group and the other groups in terms of the distribution of the books: here the chorus partbooks, which can easily be split into two sides, have been numbered in a way that shows that the books were intended for a specific side of the choir (either decani or sub-decani). There is one chorus book for each of the four parts on each side and they are currently held in this order (the way the books are divided between parts is not so clear in other partbooks groups within this collection). This immediately suggests that the set is all-encompassing and shows no sign of missing partbooks.

The majority of the copying is provided by three main scribes, and the changes between these copyists show that there are three main sections. Two of the copyists seem to have had a significant role in the organisation and structuring of the partbooks: a matter which requires the books to be compared alongside other copying work undertaken by these scribes in the R.M.27 collection (a matter that will be considered carefully in **Chapter Six**).

Two of the main copyists are known by name (as Laurie has established): the first to copy into the books is James Chelsum, and the third is Thomas Barrow. The identity of the copyist who enters between these two known scribes is unknown. Throughout this study the unknown scribe will be referred to as Chapel Royal Copyist A (a discussion of his identity will be undertaken shortly).

Most of the R.M.27.b books are started by Chelsum (though there are some exceptions: which will shortly be discussed) usually with Greene's *My God, my God*. Chelsum's copying appears on the first page of many of the R.M.27.b books so it is likely that he was responsible for beginning this new and, apparently, separate set.¹⁸⁵

¹⁸⁵ A matter that will be considered in Chapter Six.

Table 3.1: Structure of the R.M.27.b partbooks

<i>MS</i>	<i>Part (as given on binding)</i>	<i>Height</i>	<i>Width</i>	<i>Leaves</i> ¹⁸⁶	<i>First page number</i>	<i>Final page number</i>	<i>Missing Pages</i>	<i>Main Page Material</i>	<i>Earliest copyist</i>
b.1	No.2. Old Book Treble Decani	350	235	55	3	[112]	1–2	Paper	Chelsum
b.2	Countertenor Decani	350	225	138	5	280	1–4	Paper	Chelsum
b.3	Tenor Decani	350	250	112	1	224		Paper	Chelsum
b.4	Bass Decani	350	225	130	1	260		Paper	Church
b.5	[Treble] No.2. Old Book Cantoris	350	260	64	7	161	1–6, 65–66, 77–80, 105–6, 130–31, 140–57	Paper	Chelsum
b.6	Counter Tenor Cantoris	350	240	81	1	162		Paper	Chelsum
b.7	Tenor Cantoris	350	250	89	1	178		Paper	Chelsum
b.8	Bass Cantoris	350	250	87	1	174		Paper	Chelsum
b.9	Tenor Bass Verse	290	230	74	1	[97] ¹⁸⁷		Paper	Chelsum
b.10	Counter Tenor Verse	285	225	90	1	[183]	78–81	Paper	Chelsum
b.11	Tenor Verse	285*	230*	79	1	[162]	75–78, 116	Paper	Chelsum
b.12	Bass Verse	285	225	77	1	169	9, 20–21, 90–97, 104–19	Paper	Chelsum
b.13	[2 nd Violoncello Book]	360	245	76	1	[148]		Paper	Chelsum
b.14	Lute [/Violoncello]	285	230	93	5	190	1–4	Paper	Chelsum
b.15	Lute	287	230	100	1	[200]		Paper	Chelsum
b.16	Organ Book	250	360	71	1	142		Paper	Chelsum
b.17	Organ Book	245	350	87	1	[174]		Paper	Chelsum

¹⁸⁶ This column reports only the number of leaves which actually contain staves.

¹⁸⁷ In this volume, folios 53 to 74 contain blank manuscript pages and are unpaginated.

PHYSICAL PROPERTIES

Paper

All of the R.M.27.b partbooks contain pages made of paper. In many of the manuscripts there are multiple paper types and these can be distinguished by watermark. As established in **Chapter Two**, most paper was purchased from a stationer who would have undertaken various preparation tasks (the gathering and cutting, and the ruling of staves and margins). This means that differences between stave layouts likely indicate different groups of paper (unless the copyists ruled their own pages—though this seems unlikely given the low cost of such work).¹⁸⁸ An examination of the traits of the different paper and ruling types, as listed in **Appendix 1** and **2**, in conjunction with details of the copying has revealed some details about the current structure of the books and provided an indication of the changes that were likely made during the eighteenth century.

Watermarks and chain lines

A number of different paper types are used in the R.M.27.b partbooks and many of the books contain more than one paper type. By differentiating between papers it is possible to prove that paper was added to some of the volumes during the eighteenth century. Watermarks can help to show where such differences in paper occur. The predominant paper type is Paper I, previously found in of the R.M.27.a books: this contains a Strasbourg Lily above an LVG initialling. The mark has an I VILLEDARY countermark and there are consistent 28mm chain lines across the paper. Above the countermark is an IHS initial with a cross. This watermark is found in b.1, b.3, b.5, b.6, b.7, b.8 and b.9. Both the b.2 countertenor and b.4 bass partbooks contain paper with a similar watermark (a Strasbourg Lily with LVG initials) and 28mm chainlines. However, the paper contains an ‘IV’ countermark and no ‘IHS’ mark. This paper will be henceforth identified as paper III (though, as will be discussed shortly, both b.1 and b.2 contain a marked change in stave layout at one point within this paper type). As papers I and III contain similar markings it is possible that they are the product of the same manufacturer—perhaps using different frames.

In some manuscripts there is an additional paper type which, again, contains a Strasbourg Lily watermark and 28mm chainlines but, in place of the ‘LVG’ initialling, there is a ‘GR’ mark. This paper has a J WHATMAN countermark and will be identified henceforth as Paper IV. Paper IV is found after Paper I in manuscripts b.3, b.6, b.7, b.8

¹⁸⁸ Shay and Thompson, *Purcell Manuscripts*. 17–18.

and b.9. Only one principal eighteenth-century copyists ever enters onto Paper IV: Thomas Barrow (whose work will be discussed shortly).

One of the instrument books (the b.14 lute book) clearly uses Paper II (as was previously used for the a.9 verse book) though it is not trimmed to the same extent as a.9. As will become clear in **Chapter Six**, the b.14 book contains musical material closely associated with the R.M.27.a books—the paper stocks for b.14 may have been purchased at the same time as those for a.9. The verse books (b.9, b.10, b.11, and b.12) use another paper (Paper V). This paper includes a Strasbourg Bend mark slightly off-centre in each folio (slightly down and to the right) in a similar way to Paper II. However, there is no evidence of a countermark or any initialling in these verse books (unlike a.9 and b.14 on Paper II which contains LVG initials). Another key difference is the paper thickness: Paper II is clearly thinner than Paper V. However, the similarities between Paper II and V do suggest that there may be a connection between supplies (particularly when page size is taken into consideration—see below).

Three of the instrumental (string and organ) partbooks (b.13, b.16 and b.17) contain paper with a Strasbourg Lily mark and a WV initialling where the ‘W’ has a decorative elaboration (Paper VI).¹⁸⁹ The cello book, b.13, is bound on the long edge of the paper (i.e. the pages are in portrait format) whilst the organ books, b.16 and b.17, are bound on the short edge (i.e. the pages are in landscape format). This means that the watermark appears equidistant from the top and bottom of the page at the binding edge in b.13 whilst it is found at the top centre of the page in b.16 and b.17. This confirms that the paper is the same and has simply been turned to 90 degrees—though both volumes have different stave rulings that reflect the orientation of the pages. One difference, however, is seen in b.13 where there is heavy ink bleed-through (as is clear in **figure 3.5**). Perhaps b.13 was made with a different paper pulp or to a different thickness than b.16 and b.17. That the rulings and orientation are different indicates that b.13 was likely purchased independently from b.16 and b.17.

One bifolio of a further paper, possibly dating from the eighteenth century (given the style of copying found upon it), is found at the front of the b.5 treble volume (paper VII). It contains no viewable watermarks and is otherwise separated from the rest of the eighteenth-century page material in this volume by nineteenth-century pages.

Other paper types, often inserted between, before or after eighteenth-century pages, are found with early nineteenth-century dates and the WHATMAN watermark. Two particular manuscripts, the b.1 and b.5 treble books contain a high proportion of this dated paper and nineteenth-century scribes have copied onto it (this is highlighted as

¹⁸⁹ The organ manuscript b.15 cannot be checked for watermarks due to the poor condition of the binding.

appropriate in **Appendix 5**). These newer pages typically fill gaps between older pages (i.e. they are not simply placed at the end of the volume) and the pagination structures of the books (and the structure of the eighteenth-century pages surrounding these nineteenth-century pages) indicates that such pages replaced those previously found in these partbooks.

Rastra and staves

The layout of the staves on each page and, in particular, the number of staves drawn per page is an important consideration. The size and number of staves obviously has an impact on how compacted or expanded the copying can be. Several stave preparations are used in the R.M.27.b partbooks and, although these generally relate closely to paper types, there are key differences between the rulings found in certain types of manuscripts. **Appendix 2** provides a list of such preparations. In the case of b.2 and b.4, the change in stave rulings—from type R to type S on what otherwise appears to be identical paper (paper III)—shows that leaves were likely added at the end of the original volumes (particularly given what we know about paper usually being supplied by the stationer with pre-ruled staves). The join point between these papers with different rastra settings occurs at page 133 (folio 66) in b.2 and page 121 (folio 63) in b.4. **Appendix 3** shows the gathering structure for b.4. As can be seen, the structure of the gatherings differs between those pages with the type R preparation (where there are mainly four-leaf gatherings) and those that contain the type S preparation (where a six-leaf gathering is more normal. This strongly indicates that the batches were purchased separately. The dashed lines in this table show theoretical gatherings: the first leaf of paper III (that is, folio 4) is not clearly part of a gathering with the following leaves so it must be assumed that it was originally part of another gathering (binding string present at the change between the nineteenth-century paper and paper III indicates that this is the case). Furthermore, two folios are missing from the final gathering of the first batch of paper III (that with the type R preparation)—and the following two folios in the next gathering make use of string to ensure that the remaining folios from the previous gathering can be held in place.

Appendix 2 shows us that the number of staves per page is usually the same for each of the partbook types; so the men's chorus books all have 12 staves per page, the treble books all have 14 staves per page, the verse books (and most of the instrumental books) have 10 staves per page, and the organ books have 8 staves per page. The stave size is similar in chorus, verse, instrumental and organ books—indeed a comparison with the R.M.27.a staves shows that the typical size here is most similar to that used in the organ books of that group. The treble books, however, have a smaller stave size—closer to that

used for the ‘C’ parchment in R.M.27.a chorus books. Even when taking into account the different page surface size for each type of book (see below), the differences between each of the partbook types suggests some level of planning according to the type of copying expected for each particular type of book. Such planning may have a grounding in performance necessity: in chorus books, for example, it was possible to minimize the number of mid-piece page turns if a lot of music could be fitted onto a single page (most verse anthems could easily fit onto one or two pages) thus making it possible to perform chorus sections of anthems without having to touch the manuscripts—particularly convenient if more than one person was sharing a book. On the other hand, verse sections in verse books would always likely require page turns even if there were a lot of staves per page (given the length of most typical solo sections) and the books were likely used by one man at a time in the course of an anthem performance (a factor that will be considered in **Chapter Seven**).

Distribution of pages

There is a degree of consistency amongst page types and ruling settings at the start of the manuscripts. Indeed, all of the men’s chorus manuscripts must have had between 56–68 original folios of either Paper I (b.3, b.6, b.7 and b.8) or Paper III with ruling R (b.2 and b.4). Any pages that come before Paper I or Paper III (ruling R), at the start of the manuscript are assumed to be replacement pages added at a later date. It is likely that the manuscripts were put together as complete volumes prior to copying. If this was the case then they must have been prepared by 1734 (when Chelsum began copying). Further papers are added to the end of the existing books: in b.3, b.6, b.7 and b.8 this is identified through the change in watermark—paper I to paper IV. As detailed above, b.2 and b.4 have had paper added (as shown through the change in stave rulings—from ‘R’ to ‘S’ and through an examination of the gathering structure). It is not possible to prove whether paper was added after copying had commenced since there is no method to convincingly date the paper. However, it is unlikely that the books were completely filled at the time of the paper addition since individual pieces are copied over the change in paper in a consistent hand (i.e. the copying at the change point is not ‘make-good’ copying as is found when separate page material is combined in the R.M.27.a chorus books). This matter of paper addition—and some theories considering the copying activities on these papers—will be discussed in **Chapter Six**.

Bindings

The majority of bindings for this group of books date from the nineteenth century. The first type, found on b.2, b.3, b.4, b.6, b.7, and b.8, is a plain black binding with no patterned

covering (there are some slight ‘dots’ on the material), smooth black corners, a similarly smooth black border (on the first 23mm in from the spine on the front and back boards), and gold lettering (containing the title of the volume). The second type, found on b.1, b.5, b.9, b.10, b.11, b.12, b.15, b.16 and b.17 is similar in style to the first, with the exception that the material on the boards has a contoured pattern, that it has a smooth border apparent for the first 35mm in from the spine, and that it contains a red tooled label with the title of the volume. This binding type was also used for a.9.

The b.14 binding appears to be of an older design than the other manuscripts: it is of brown-red leather and is identical to that found on a.10 and a.12. Given the lack of any known page additions in b.14 it is possible that this binding is original to the eighteenth century. The b.13 volume has a modern 1960s binding as found on the majority of the R.M.27.a volumes (though it does not contain a text label from an older binding).

Size

In general, the dimensions of the manuscripts reflect the type of content that is contained within them: so the verse books are of a smaller size than the main chorus books. It is not the case that these volumes have been trimmed down in size from chorus books: as indicated through the stave rulings, listed in **Appendix 2**, there are clear differences between the preparation types.

It is clear that there has been some trimming in many of the volumes, paper I has been trimmed on all three edges in b.1, b.3, b.5, b.6, b.7 and b.8, whilst paper III with the R preparation (but not the S preparation—as observed) has been trimmed in b.2 and b.4.

Contents Tables and Indexes

The partbooks contain various contents tables and indexes. The majority of these, b.1 to b.10, have been copied in the nineteenth century. These are of varying quality including some which are rather untidy lists that seem to have been added as and when required. The contents tables in most of the verse books and instrumental books tend to date from the eighteenth century and are typically more informative than those in the chorus books. In b.11, b.12 and b.13 the tables have been copied by Barrow—the principal copyist. This indicates that the books were, at some point during Barrow’s employment, considered as complete volumes (and they survive, on the whole, in this state). These pages are better organised than the nineteenth-century indexes and list the anthems clearly in alphabetical order. The b.14 lute and b.15 organ books contain indexes in the hand of Chelsum but these, too, are quite untidily copied. Given that b.14 has only an original index and, what appears to be an older style of binding, it seems likely that the book was not altered during the nineteenth century.

Pagination

The pagination in many books is problematic. There are occasional instances where the same page number is entered on two different pages and this results in the duplication of a number but also means that the usual practice of having odd page numbers on the recto and even page numbers on the verso often changes. Some duplication of page numbers also occurs where there is a change of page material in the volume—this is particularly the case in b.5. An even-number pagination is found on the recto of a folio until the end of the volume in the following manuscripts: b.5 (from page 116, there are two page 115s on folio 51), b.9 (from page 52, there are two page 51s on folio 27), b.10 (from page 70, there are two page 69s on folio 36), b.11 (from page 118, page 116 is missing) and in b.12 (from page 10, page 9 is missing). An unrelated pagination problem occurs in b.9 where page numbers 73 to 76 are duplicated.

COPYISTS

Four principal scribes are involved in copying the R.M.27.b partbooks—more than for any of the other Chapel Royal partbook groups. The likely earliest hand, that of John Church (the principal copyist and the organiser of the R.M.27.a books), is only found in one of the R.M.27.b books (b.4). Church's inclusion here suggests that he was simply continuing on from his work in R.M.27.a. He is the final copyist in R.M.27.a.1, a.3, a.9, a.10, a.11, and a.12 but the other books in that set were not filled. However, given the problems with dating the change from Church and Chelsum (as discussed in **Chapter Two**) it is possible that Chelsum was actually the earliest to copy in the R.M.27.b books (even if Church had entered into these books). Evidence of repertory layers, as will be discussed in **Chapter Six**, likely shows that Church started two R.M.27.b books, b.2 and b.4 (it is not provable that Church began b.2—as will be explained later). Therefore this suggests a simple continuations from his work in R.M.27.a. Indeed, it is perhaps surprising that his hand is only in one of the books, and it is likely that he was involved in starting further books within this set (again, see **Chapter Six**).¹⁹⁰ It is clear that the change to a new set of partbooks (beginning with b.2 and b.4) marks a continuation of the Chapel Royal partbooks as a whole, and Church is linked with the start of these partbooks. An image of his hand in b.4 is included here as **figure 3.1**.

¹⁹⁰ Chapter Two includes a short biography for John Church.

Blessed is the man 7 6

for it is he that shall tread down our enemies our enemies thro God.

will we do great Acts great Acts for it is he that shall tread

down our enemies tread down our enemies.

Chorus

trava & valtes
sole & sol ending
in the beginning
of the righteous

The Lord knoweth y way of the righteous the Lord

knoweth y way of the righteous y way of y ungodly shall perish shall ff shall perish

the Lord knoweth y way of y righteous y way of the ff the way of y ungodly shall

perish shall ff shall perish the way of y ungodly shall ff shall perish. D. Greene

I call with my whole heart

Full 5 Voices

(3) I call with my whole heart with my whole heart

my whole heart hear me O Lord and I will keep thy

statutes (3) thy statutes gra vnto thee do I call

Figure 3.1: R.M.27.b.4, page 7.

Copyists: Church (top of image), Chelsum (bottom of image).
Greene, *I will sing of thy pow'r, Blessed is the man; I call with my whole heart*

James Chelsum

Chelsum was sworn in as Gentleman at the Chapel Royal on the 12 June 1718 following the death of Mr James Hart.¹⁹¹ His first recorded payment for copying was for £12.7.8 in February 1734 and Church received a final payment for £3.8.6, on April 3 1734.¹⁹² However, earlier payments for copying were recorded between 1718 and July 1731 but do not identify a specific copyist. Laurie therefore suggests that the earlier payments relate mostly (or perhaps all) to Church and that the naming of Chelsum in February 1734 confirms him as the new payee.¹⁹³ She states that Chelsum started copying at some point between July 1731 and 1734: suggesting early 1732 based on the payment amounts.¹⁹⁴ She identifies that payments were frequently made to Chelsum between 1734 and July 1741.¹⁹⁵

Laurie believes that Chelsum probably stopped copying at the Chapel Royal around two years before his death on 3 August 1743, since he is no longer recorded as a copyist at Westminster Abbey by 1741.¹⁹⁶ Though Chelsum's death is not actually recorded in the NCB, his position as a Gentleman is recorded as having been taken by Mr Nicolas Ladd on 15 August 1743.¹⁹⁷

b.1: treble decani book

The treble partbook b.1, in its present form, is not started by Chelsum. The opening ten pages are make-good pages in a nineteenth-century hand and, as indicated earlier, these opening pieces were possibly copied by Church or Chelsum originally. The pieces are those which consistently surround the change between the two copyists in, depending on where the change comes, either R.M27.a or R.M.27.b partbooks: Greene's *Blessed is the man and I cried unto the Lord*).

Examples of Chelsum's copying

Chelsum's copying does not stay consistent throughout the R.M.27.b partbooks. His style of copying varies between partbooks and in some cases changes within them. There were evidently two main styles of copying: the first (see **figure 3.2**) is clear and fits a lot of music into a relatively small space, whilst the second (see **figure 3.3**) is more cluttered.

Chelsum's copying towards the beginning of the R.M.27.b partbooks is more like that displayed in **figure 3.2** but progresses to that found in **figure 3.3** in the later part of

¹⁹¹ CBCR, vol. 1. 51 (OCB f.13v).

¹⁹² Lna L.C. 5/19, 197 is the source of the Chelsum payment and L.C. 5/19, 225 is the source of the Church payment.

¹⁹³ Laurie, 'The Chapel Royal Part-Books'. 41. The non-attributed amounts are recorded in Lna L.C. 5/157, 134; L.C. 5/158, 17 and 387; L.C. 5/159, 12; L.C. 5/18, 117 and 226.

¹⁹⁴ Laurie, 'The Chapel Royal Part-Books'. 41. She suggests a payment in 1733 might have been omitted.

¹⁹⁵ Ibid., 42. Lna L.C. 5/20, 259; L.C. 5/21, 47, 146, 131.

¹⁹⁶ Ibid., 43. His death is recorded in Chester, *The Registers of the Abbey*. 364. Laurie identifies Chelsum's last Abbey payment in the Treasurer's Accounts as Michaelmas 1741: London, Lwa WAM 33773, fol. 5.

¹⁹⁷ CBCR, vol. 1. 223 (NCB 33).

his copying layer. This is the case throughout his copying in all partbooks: where a piece is featured in several partbooks the style of copying is the same across the books. In the verse partbooks it might be expected that this progression (or perhaps you might say regression) of copying might be more pronounced from one piece to the next, since there are fewer individual pieces overall and thus there was likely a bigger lapse of time between each. In practice though, this is no truer of the verse books than it is of the chorus books. That is not to say that the type of part does not make a difference to the style of Chelsum's copying though; the verse partbooks, especially in the verse or solo sections, are more liberal with space than the chorus books. This is, in part, down to the differences in stave preparations between verse and chorus books. Despite the smaller size, the verse books (which contain ten stave pages) have significantly larger gaps between staves than in the chorus books (which contain twelve staves pages).

It is clear that the main difference between the two examples comes from the different underlay handwriting: for example, there is a pronounced difference between the writing of the letters 'a' and 'd' in the word 'and' in both figures.

There are times when an aspect of the notation is more radically different within Chelsum's copying. For example the C clef (C4, tenor) at the start of several of the staves is drawn differently in **figure 3.4** from his usual style, which is featured in **figure 3.3** and also later in this piece (on page 12).¹⁹⁸ Despite this being an example from b.12, a bass book, there are further examples of C clefs in the partbook, and this style of clef seems limited to this single piece so perhaps this stylistic difference might be put down to a change in source material. It might also be possible that this piece was prepared by an assistant of Chelsum since a change to his usual C4 clef occurs in the middle of a system on page 12, before returning to the 'new' style at the start of the next system.

An example of Chelsum's instrumental copying from b.13 is found at **figure 3.5**. This image particularly shows the high amount of bleed-through which is present entirely throughout this partbook—this accounts for the difficulty in now reading this material clearly. This problem occurs because of the type of paper rather than the ink (as discussed above) and would not have been evident to copyists at the time.

¹⁹⁸ The F4 clef beginning staves 5 and 6 in this image is irrelevant to the issue of the changing format of the C clefs in Chelsum's copying.

The Lord is my Shepherd

15 10

Chor:

Verse 2
Voices

Solo

The Lord upholdeth all such as fall up-
- holdeth all such as fall . and lifteth up all
those that are down . all those that are down the
Lord upholdeth all such as fall upholdeth all such as
fall and lifteth up all those that are
down that are down all those that are down
all those that are down all those that are down

Solo

Verse

Chor:

(32) (1) And let all flesh all flesh
give thanks unto his holy holy name (2) for
ever and ever (3) (5) and let all flesh all
flesh give thanks unto his holy name (2) for
ever & ever (4) My mouth shall speak thy prais

Figure 3.2: R.M.27.b.4, page 15. Copyist: Chelsum.
Greene, *The Lord is my Shepherd*

68. *I Cried unto the Lord.*
 Ver: 2. Voc:

2^d Contra: (2) *I Cried unto the Lord wth my
 Voice Yea ev'n unto the Lord did I
 make my Suppli-cation Yea ev'n unto the
 Lord unto the Lord did I make my Suppli-
 -cation make my Supplication
 I Pour'd out my Complaints before him
 (1) And shew'd him of my trouble
 shew'd him of my trouble I
 Pour'd out my Complaints before him
 my Complaints be-fore him and shew'd him of my*

Figure 3.3: R.M.27.b.11, page 68. Copyist: Chelsum.
 Boyce, *I cried unto the Lord*

10. 6.

Sing unto the Lord a new Song.

Verse 2 Voices

18 *Sing unto the Lord a new Song Ye that go*

down to the Sea the Isles & the Inhabitants thereof that go

down to the Sea the Isles and the Inhabitants there

Cho: of 4 Ye that go down to the Sea Sing un-

to the Lord unto the Lor - - - d the Isles and

the Inhabitants thereof 2 And declare his

Praise 1 Let them give Glory unto the Lord

Let y^m give Glory unto the Lord 1

And de-cla - - - - - re his Prai - - - - -

- - - - - se declare his

Figure 3.4: R.M.27.b.12, page 10. Copyist: Chelsum.
Greene, *Sing unto the Lord*



Figure 3.5: R.M.27.b.13, page 31. Copyist: Chelsum.
Boyce, *Sing to the Lord*

Chapel Royal Copyist A

There is some uncertainty about the identity of the hand which frequently follows the Chelsum sections in the R.M.27.b partbooks. The section in the hand, referred to from now as 'Chapel Royal Copyist A', contains, in most cases, six of Maurice Greene's anthems (*My heart is fixed, Save me O God, I will love thee, Turn thy face, The Lord is gracious, Sing unto the Lord*). These pieces are present in almost all partbooks in this hand. An example of this hand is shown in **figure 3.6**.

100 Save me O God Solo St. Greene
Cho.
Solo
(4) Deliver me deliver me deliver
me deliver me because of mine enemies
4 O deliver me Deliver me because be-
-cause of mine enemies (3) O deliver me
- deliver me O deliver me be-
-cause of mine enemies Copy 14 Over End
Solo 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84 86 88 90 92 94 96 98 100
Let hear & last praise him
(4) The sea & all that
moveth in them (3) praise him praise him (3)
Praise him praise him the sea and all the
moveth in them all that moveth in them that
moveth in them that moveth in them (3)
the sea and all that moveth in them (2)

Figure 3.6: R.M.27.b.4, page 100. Copyist: 'Chapel Royal Copyist A'.
Greene, *Save me O God*

The work of what is, possibly, a copying assistant is observed alongside Chapel Royal Copyist A: b.1, b.5, b.10 and b.11 have a slightly different C clef to that found in the other manuscripts which contain this hand. A comparison of the two clefs is shown using the opening section of the chorus to Greene's *I will love thee* in **Figure 3.7** and **Figure 3.8**. A further comparison between the clef in **Figure 3.8** and that in a manuscript full score of Greene's anthems, Ob Mus.d.51 generally attributed to his hand (**Figure 3.9**), shows that the clefs are the same (and, as can be seen, elements of the copying style are similar—for example the semiquaver tails—but not identical). However, a further comparison with other copying in the Oxford scorebook (which also makes use of assistant copyists), an autograph of *All thy works praise thee* in Lbl Add. 17851, the copying in the b.13 (**Figure 3.10**) and b.15 string books, and the b.17 organ book, argues that these clefs are in Greene's hand (or at least his style) but that the bulk of the copying is probably not. It is proposed that Greene may have been assisting the copyist in preparing the partbook layout. Ultimately, this link with Greene shows that the composer was likely overseeing the partbook copying of Chapel Royal Copyist A.

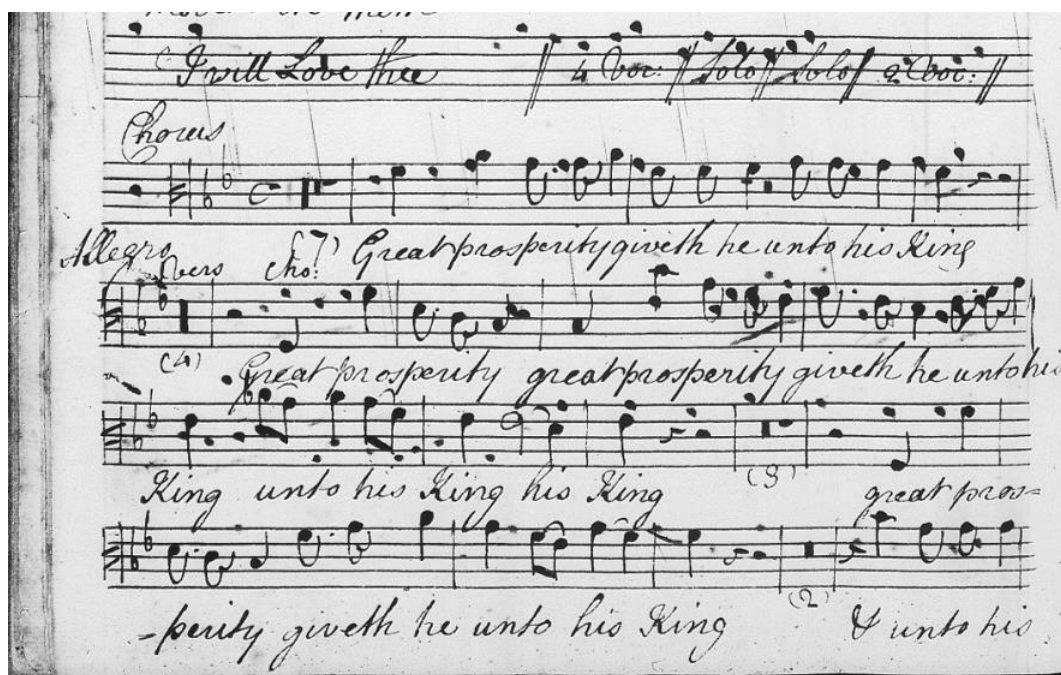


Figure 3.7: R.M.27.b.2, page 110. Copyist: 'Chapel Royal Copyist A'.
Greene, *I will love thee* (chorus)

90 I will Love thee p. Voc. B. Greene

1st Voc. / Solo / Solo / 2nd Voc. /

Allegro 7¹ Great Prosperity giveth he

unto his King (a) Great prosperity Great prosperity Great

Great prosperity giveth he unto his King (b) Great prosperity

giveth he & sheweth loving kindness to - - - wing kindness unto

his - - - anointed and unto his Seed for E - - - ver ever more

Figure 3.8 R.M.27.b.1, page 90. Copyist: 'Chapel Royal Copyist A' (Greene's clefs).
Greene, *I will love thee* (chorus)

Chorus

Great prosperity

kindness unto his anointed

and unto his Seed for ever - more

Pros. Solo 9 6

Figure 3.9: Ob Mus.d.51, folio 55. Copyist: 'Greene'.
Greene, *I will love thee* (chorus)

Allegro

Cho. Pia.

For.

Figure 3.10: R.M.27.b.13, page 83. Copyist: Greene.
Greene, *I will love thee* (chorus)

In terms of the pay for this copying work Laurie identifies new payments, amounting to £18.12.0, that were made for copying to Ellis Webster between October 1743 and October 1744. Webster was not a member of the Chapel Royal and few details of his biography are known.¹⁹⁹ Other payments were made to Thomas Barrow for copying between 1746 and December 1747, and to the Subdean for copying between 1745 and 25 March 1747, but there are gaps in the payment series which means that there is some uncertainty about who was undertaking some of the copying.²⁰⁰

Laurie shows that ‘Chapel Royal Copyist A’ is the same hand as that in Lbl Add. 17861 (a manuscript containing sacred music by Greene, Croft and Boyce) which has been identified as Samuel Porter. However, Porter was born only in 1733 and was associated with St Paul’s Cathedral rather than the Chapel Royal so it is unlikely that this copying is by him thus supporting the previous theory that it is Ellis Webster.²⁰¹ Another possibility, suggested by Harry Diack Johnstone, is that this copyist is the same as his anonymous ‘Copyist A’ for folios 2–152 in Lbl Add. 31443: a collection of sixteenth- and seventeenth-century anthems believed to be compiled, by Greene, for insertion into his *Cathedral Music*.²⁰² He further notes a similarity with Jens Peter Larsen’s S.10 Handel copyist and lists some other items which he believes were copied by the same person in the early 1750s.²⁰³ The C3 clef shown in Johnstone’s example (from the end of the *Magnificat* from Gibbons’s ‘Second Service’ in Lbl Add.31443, folio 24 verso) is clearly that seen **Figure 3.9** suggesting another instance of this copyist working for Greene.

To further support the theor that Webster is the copyist, Laurie notes the inclusion of Greene’s anthem *O God thou hast cast us out*, known to have been composed for the 18 December 1745 Fast Day, in b.13 on page 108.²⁰⁴ There are no corresponding copies of the piece in other R.M.27.b partbook but, in b.13, this piece continues on from the six Greene anthems (listed above) and is then followed by five anthems. Laurie suggests that the payment of £4.16.0 recorded as being paid to the Subdean in 1747 would not have

¹⁹⁹ Laurie, ‘The Chapel Royal Part-Books’. 43. Lna L.C. 5/22, 139.

²⁰⁰ Ibid. 43. The payment to Barrow of £16.18.3 is recorded in Lna L.C. 5/22, 389. The payment to the Subdean of £4.16.0 is recorded at Lna L.C. 5/22, 334. There are gaps between August 1741–25 September 1743 and November 1744–May 1746 in the main series (of records), and between in March 1742 and January 1745 in the Subdean series.

²⁰¹ Ibid., 43. The identification of the copyist in Lbl Add. 17861 (fol. 24) as Samuel Porter was made by Samuel Arnold. Laurie shows that Porter’s handwriting in the St Paul’s Vicars choral book is not the same as that in the R.M.27.b partbooks.

²⁰² Johnstone, ‘The Genesis of Boyce’s Cathedral Music’. 32. He does not show the copyist’s work or its location within the partbooks (only that the hand is ‘found in certain Chapel Royal partbooks of the mid 1740s now in the British Library’). The contents of this manuscript were not included in the eventual *Cathedral Music* publication (Boyce continued the project after Greene’s death).

²⁰³ Ibid., 33.

²⁰⁴ Laurie, ‘The Chapel Royal Part-Books’. 43.

been enough for this copying, and so suggests that other payments for this work must have been made if the copyist is not Webster.²⁰⁵

Thomas Barrow

Barrow was sworn in as a Gentleman of the Chapel Royal on 31 March 1746 (according to the *NCB*) and he had been one of the children there (until February 1736/7).²⁰⁶ Laurie identifies a payment made to him for £16.18.3 for copying into the Chapel Royal partbooks between June 1746 and December 1747.²⁰⁷ She shows that there may have been a problem with finding suitable copyists at around this time and, as seen through the use of Chapel Royal Copyist A, this is the likely reason for the use of non-Gentleman copyists during the 1740s.²⁰⁸ The lack of a copyist within the ranks of the Gentlemen at this time might explain why Barrow, presumably an established copyist (certainly a musician with a Chapel training), was sworn in as a Gentleman (rather than for his ability as an organist, singer, or composer—though he had been a boy at the Chapel, became an established singer and composed church music). Barrow continued copying into the Chapel Royal part books until ‘shortly before his death’, according to Laurie, which is reported as 12 August 1789.²⁰⁹ He was also a copyist at Westminster Abbey (see **Chapter Eight**) and there was no obvious change of principal copyist there until after his death.

An arrangement of Handel’s *As pants the hart*, likely made by William Boyce in around 1768, shows that the copying of this piece was likely undertaken in the late 1760s. This piece is found about halfway through Barrow’s copying in R.M.27.²¹⁰ This piece shows that Barrow returned to some of the R.M.27.b partbooks after filling some of the R.M.27.c books (a matter which will be discussed further in **Chapter Six**). The piece is featured towards the end of Barrow’s copying in b.2 (page 263) and b.4 (page 254), but it is amongst the first of his repertory copied in b.6 (page 92), b.7 (page 94) and b.8 (page 87), and about midway through the Barrow section of b.12 (page 153). An example of Barrow’s hand at this point in his Chapel Royal career may be seen at **figure 3.11**. This helps to separate Barrow’s R.M.27.b copying into two halves. However, the division between these halves is not clearly distinguishable in books b.2 and b.4 because he copies continuously within these books.

²⁰⁵ *Ibid.*, 43.

²⁰⁶ *CBCR*, vol. 2. 223 (*NCB* 33). Burrows, *Handel and the English Chapel Royal*. 575.

²⁰⁷ Laurie, ‘The Chapel Royal Part-Books’. 43. Recorded in *Lna L.C.* 5/22, 389.

²⁰⁸ *Ibid.*, 43.

²⁰⁹ *Ibid.*, 44. See Chester, *The Registers of the Abbey*. 446.

²¹⁰ Beeks, ‘William Boyce’s Arrangements’.

As pants the Hart

Soft

- longs my Soul for thee for thee O God so longs my Soul for

Soft thee So longs my Soul for thee O God. 2

Solo Contratenor ending brought them forth into the House of God // *Chorus*

In the voice of Praise and thanks-

-giving among such as keep Holyday keep Holyday among such

as keep Holy Holyday *In the voice of Praise and thanksgiving*

among such as keep Holyday among such as keep Holyday keep

Holyday among such as keep Holyday among such as keep

Holyday among such as keep Holyday *In the Voice of*

Praise and thanksgiving among such as keep Holy day

among such as keep Holyday *In the Voice of praise and thanks-*

-giving among such as keep Holyday such as keep Holyday

In the Voice of praise and thanksgiving among such as keep Holy-

Figure 3.11: R.M.27.b.8, page 88. Copyist: Barrow.
Handel, *As pants the hart*.

Other Copyists

One item is consistently copied in an anonymous hand. The piece, *O Lord the maker of all things*, is attributed within the partbooks to King Henry VIII. It is found in all eight chorus books; in most cases the piece follows immediately on from the section of Greene anthems copied by Chapel Royal Copyist A. The anthem is usually in the hand as shown at **figure 3.12** but there are two exceptions: b.1 (where the piece is found later in the manuscript on nineteenth-century paper in an anonymous hand), and on page 161 in b.5 (marked as being copied by Charles Seale in 1847—a copy in the anonymous eighteenth-century hand is also found at page 95).²¹¹ The consistent positioning of this single piece between the sections of Chapel Royal Copyist A and Thomas Barrow strongly suggests that this copying was undertaken prior to Barrow had started copying. Indeed, there is a possibility that this copyist is that paid via the Subdean in 1747 (and the entry of a single piece would likely be about the right amount to fulfil the £4.16.0 payment). The piece, in this hand, appears on the original pages of each of the manuscripts so this does not seem to have been an oddity at the end of each ‘old’ partbook. However, it does seem to be rather curious that there was a sudden demand for a single piece like this following a long section of (predominantly) Greene anthems. The copyist also enters a few pieces, from Church’s repertory, at the start of b.5 onto folios 2 and 3—a single bifolio of paper VII.

²¹¹ Page 161 of b.5 is marked as having been copied by Charles Seale, November 15, 1847.

92

That putteth his trust in him in... him in him
 put - teth his trust in him that putteth his
 trust in him *St. Greene*

O Lord the Maker

*O Lord the Maker of all things we pray thee now in this Evening tis to be -
 fend thro thy Mercy thy Mercy from all deceits of our Enemies from all Deceits
 of our Enemies Let neither us deluded be Our hearts waking in thee ^{thou} keep
 that we in Sin fall not on Sleep O Father thro thy Blessed Son Grant us this
 Our petition Grant us this Our petition To Whom with the Holy Ghost Alway In
 heav'n & Earth be Laud & praise In heav'n & Earth be laud & praise be Laud &
 praise A - - - - - men*

King Henry VIII:

Figure 3.12: R.M.27.b.3, page 92. Copyist: Anonymous but consistent scribe for *O Lord the maker of all things*

Chapter Four: R.M.27.c.1–16

This chapter focusses on the current state of the group of sixteen Chapel Royal partbooks catalogued at the British Library as R.M.27.c.1–16. **Table 4.1** provides a list of these partbooks and includes key physical information concerning each manuscript. As with the previous groups it is clear that there are four types of manuscript found in this group: manuscripts c.1–c.6 are identified here as ‘chorus’ books (though this term is never used on bindings), c.7–c.12 are verse books, c.13 and c.14 are bass string instrument books, and c.15 and c.16 are organ books.

The contents of each partbook within this group of books have been examined and compiled to form **Appendix 6**. Thomas Barrow is the prominent copyist and organiser for this group but the manuscripts also contain pieces entered by nineteenth-century scribes.

Assuming that one partbook should be provided for each of the four chorus parts, it is immediately clear that two chorus voice parts are missing from this group of books: these are the treble and bass decani parts. It is also worth noting that the c.1 countertenor decani book contains considerably fewer pages and, consequently, far fewer pieces than the other men’s chorus books.

Chapter Six provides a fuller explanation of the overall structure and organisation of the contents of the R.M.27.a–d books. However, as established in **Appendix 8**, it is clear that a lot of the repertory found within these books is frequently found elsewhere and the books were likely used in conjunction with others in difference groups.

Table 4.1 Structure of the R.M.27.c partbooks

<i>MS</i>	<i>Part (as given on binding)</i>	<i>Height</i>	<i>Width</i>	<i>Leaves</i> ²¹²	<i>First page number</i>	<i>Final page number</i>	<i>Missing Pages</i>	<i>Main Page Material</i>	<i>Earliest copyist</i>
c.1	Counter Tenor	337	242	78	1	[156]		Parchment	Barrow
c.2	Tenor Decani	337	242	122	1	244		Paper	Barrow
c.3	[Treble] No.4. Old Book Cantoris	337	242	88	1	[183]	21, 24–26, 57–58, 80, 82–84	Paper	Barrow
c.4	Counter Tenor [Cantoris]	340	255	124	1	[248]		Paper	Barrow
c.5	[Tenor Cantoris]	347	242	123	2	246		Paper	Barrow
c.6	Bass Cantoris	341	240	125	[1]	250		Paper	Barrow
c.7	Tenor Bass & Solo Verse	280	223	92	[1]	184		Paper	Barrow
c.8	1st Treble Verse	266	210	76	[1]	176	5–6, 39–40, 62–63, 65–68, 119–28	Paper	Barrow
c.9	2d Treble Verse	265	217	60	11	150	1–10, 85–94, 111–120	Paper	Barrow
c.10	Contra Tenor Verse	280	214	95	1	188		Paper	Barrow
c.11	[Tenor Verse]	275	213	78	1	156		Paper	Barrow
c.12	[Bass Verse]	278	218	84	1	166		Paper	Barrow
c.13	Bass [String Instrument]	362	230	128	1	[256]		Paper	Barrow
c.14	[Lute Book]	362	249	38	[1]	74		Paper	Barrow
c.15	[Organ Book Six]	248	320	109	[1]	[235]	23–32, 49–54, 95–96	Paper	Barrow
c.16	[Organ Book Four]	248	345	87	1	174		Paper	Barrow

²¹² This column reports the number of leaves which contain staves. The manuscripts contain foliation numbers which, whilst sometimes helpful, are often inconsistent (especially with regard to the numbering of end papers and indexes). It is worth also noting that c.2 and c.6 both have missing folio numbers in their sequences but no missing pages (or any interruption in the pagination sequence): the paper has been investigated to confirm that this is the case.

PHYSICAL PROPERTIES

Paper/Parchment

Paper is the main material for the pages of the R.M.27.c books, but one manuscript (c.1) is copied onto parchment: this was extremely unusual for music copying in the eighteenth century and the use of such a material in c.1 cannot be justified by the reasons for such use as were seen in the R.M.27.a partbooks.²¹³ The c.1 partbook combines two different types of parchment: 'E' and 'F'. Parchment 'E', which the book begins with, is a light and clear parchment. At page 65 (folio 35) there is a change to a new type of parchment (parchment 'F'), which is darker and contains lots of hair dots. It is also quite similar to parchment 'D'—a parchment placed between the incorporated 'A' and 'B' parchments in the R.M.27.a choral books. Parchment 'E' returns at page 113 (fol.59) before a further change to 'F' at page 129 (fol.67). It is likely that all pages were put together before copying commenced and it is possible that c.1 was a pre-bound parchment book (perhaps a left-over book from Church's time as copyist).

The paper types for the other manuscripts are discussed in relation to their watermarks and stave rulings below but it is worth noting that paper was sometimes added and inserted in some manuscripts (sections containing earlier copying are found before and after such additions). There are some gaps in some of the pagination sequences and this suggests that pages may be missing. However, the fact that numbers are missing from a pagination sequence does not necessarily mean that repertory is missing from the books: both the c.3 and c.8 manuscript have missing numbers in their pagination sequences, but the numbers are only absent at points where a number of inserted pages containing blank staves are found. This suggests that further blank pages, originally intended for copying but never used, were removed during later rebinding in order to be used elsewhere.

Watermarks and chain lines

Analysis of watermarks and chain lines has been undertaken on the paper in the R.M.27.c books—see **Appendix 1**—and shows where pages have been replaced or changed. The predominant paper in this group of books is Paper I (that which was found in many of the R.M.27.a and b partbooks). This paper is the first eighteenth-century paper in four of the chorus partbooks: c.2, c.4, c.5 (though there is some nineteenth-century paper at the start of c.5) and c.6 (again, with some nineteenth-century paper at start). Paper I is also used for the whole of the c.16 organ book (though the manuscript is in landscape format). Another

²¹³ See Chapter Two for a discussion on the use of parchment. Page materials are listed in Appendix 1.

paper (Paper VIII) is found later in the same four chorus books and its watermark resembles that of Paper IV (with a Strasbourg Lily mark and GR initials—the main paper type added to the R.M.27.b books) though this paper contains no visible countermark.

Two verse partbooks, c.8 and c.9, principally comprise Paper V—a type previously used for the R.M.27.b verse books. However, the other verse books, and instrument books (c.7, c.10, c.11 and c.12) contain a paper with the same Strasbourg Bend as Paper V but with a visible LVG initialing (and this paper—Paper II—is that found in the a.9 verse book and the b.14 lute partbook). What is interesting, however, is that both Paper V and II have identical stave rulings when they are used in the R.M.27.c books (Ruling ‘AD’—see **Appendix 2**). This suggests that they were likely ruled at the same time. The c.8, c.10 and c.12 manuscripts all contain additional nineteenth-century pages.

The manuscript c.3 mostly comprises eighteenth-century copying entered on a single paper (Paper IX) which has a Strasbourg Lily image, a GR initial and an I VILLEDARY countermark (with an IHS cross—the same as that on Paper I). This paper has been very heavily interspersed with inserted pages containing an 1812 S&C watermark. These newer pages are usually inserted as complete gathering but sometimes a single bifolio is placed around existing Paper IV and bound into the volume together (this happens, for example, at folios 23 to 26).

Manuscripts c.13 and c.14 contain paper with a Strasbourg Lily watermark with LVG initials but a JW countermark (Paper X). The chain marks in this paper type are slightly off-horizontal and are separated by approximately 26mm. This paper is used for the first 78 folios of c.13, then followed by a gathering of two unmarked bifolia (folios 79 to 82), before a further 46 folios of another paper (Paper XI). This paper contains a Strasbourg Lily mark, a GR initial and a C TAYLOR countermark.²¹⁴

Rastra and Staves

Measurements of staves have been taken for the R.M.27.c books and the details of the different rulings can be seen in **Appendix 2**. It is clear that the stave types are linked with the paper types, as described above, which suggests that the ruling of paper was undertaken separately to copying. Stave measurements are closely related to partbook types. A ten-stave page layout is typical for the vocal books (the parchment book is the single exception) though the staves are 14mm or 15mm in the paper chorus books and the organ books but 11.5mm in the verse books (whether for treble or for the men’s parts). The prominent paper in the two instrumental books (paper X) also has an 11.5mm stave measurement (though there are twelve staves per page in these books).

²¹⁴ Manuscript c.15 could not be checked for marks due to its poor condition.

The parchment book, c.1, is rather different in layout to the other chorus books. Its stave ruling, like ruling B in many of the R.M.27.a parchment books, makes use of a single-stave rastrum. The ruling does, however, differ slightly between the two different parchments: Parchment ‘E’ contains 16mm staves whilst parchment ‘F’ contains 15.5mm staves—not a drastic difference in terms of size. More obvious differences are that the staves in ‘F’ are copied in red-brown ink (black is used for ‘E’), that there is less space provided between each of the staves in ‘F’ than ‘E’, and there are marginal lines at the edges of the staves in ‘E’.

Bindings

Bindings for the manuscripts in this group date from the nineteenth century—the same black binding with no pattern (as was found for many of the R.M.27.b books) is used. Most books in R.M.27.c survive with a damaged binding: three books, c.5, c.6, and c.15 are in an especially poor state and their binding covers are now missing, and c.13 has a twentieth-century blue binding—perhaps in reflection of damage to the previous binding.

It is not known whether there is any special significance to the part labels as given on bindings. Since the majority of rebinding was undertaken after the eighteenth century the labels (as given in **table 4.1**) may be anachronistic. However, in view of the lack of information found on the pages of the manuscripts we must refer to the titles as found on the surviving bindings.

Size

The manuscript page sizes are given in **table 4.1**. Each type of book had a different size and format:

- The choral books are all in upright format and are around 340mm by 240mm.
- The verse books are also in upright format but are smaller: around 270mm by 210mm.
- The instrumental partbooks differ in size—the lute book is 362mm by 249mm and the violoncello book is 360mm by 220mm. Both are in upright format.
- The two organ books are in an oblong format and have a height of 248mm but different widths.

There is evidence of trimming within all partbooks due to rebinding but the level of this differs slightly between books.

Number of leaves

The number of surviving leaves in each manuscript, as is shown in **table 4.1**, varies considerably within the group (from 60 leaves in c.9 to 130 leaves in c.6). The initial

feeling is that such differences reflect the contents—that the amount of repertory in each partbook within the group is different from the next. However, when considered alongside other information—particularly the dimensions—the number of leaves actually reflects the type of book.

Clearly a consideration of the R.M.27.c partbooks' contents is needed to truly show that the differing repertory within each book can be associated with specific functions. This will be further discussed in **Chapters Six** and **Seven**, but it is worth mentioning here that the findings provide good initial proof that there are different formats for different types of parts in R.M.27.c. The verse books contain a smaller number of items than the chorus books (since they do not tend to include service music, for example) but each piece will usually take up more pages than the same item in a chorus book because solo and chorus material is included in these books. Organ books, theoretically, contain all bars of all pieces with at least two staves of music given at any time—suggesting that they ought to be considerably longer than they in fact are—but they tend to actually contain a smaller number of pieces per book since a group of pieces which might be expected in a theoretical 'full set' of partbooks is usually divided into two or more organ books (this issue will be considered in **Chapter Six**). Indeed, in R.M.27.c there are two organ books.

Contents pages and indexes

Twelve of the manuscripts in this group contain neat and fairly complete index tables. The tables in these volumes typically appear to have been completed in the eighteenth century so that they do not identify any music which was added after this point (unless a replacement copy has been provided).

The c.1 counter tenor book includes quite a complete index table. It appears to be copied in a nineteenth-century hand (it is copied onto paper at the start of this particular volume) and there are no items in the index which are not found in the manuscript—so it cannot be proved to be entered in the nineteenth century. Two items from the books—King's 'Service in B minor' and Child's Service in E—are missing from the table, but their absence appears accidental.²¹⁵ Similar nineteenth-century indexes are provided for c.2, c.4 (two different hands provide two tables here), c.5, c.6, c.7, c.9 (which appears to have been left unfinished by its scribe), c.10, c.12, c.15 and c.16. These were copied in the nineteenth-century given the stylistic similarities and the addition of dated papers to these volumes.

²¹⁵ One possibility is that the pieces had fallen out of use so were not thought necessary for inclusion in the table. However including an item in an index is a straightforward and simple task.

Two of the partbooks (c.3, c.11) contain very informal contents pages which have been contributed to by a variety of hands—possibly those of the users. Such informal lists also occur in the manuscripts which contain formal contents pages, and may identify the most heavily-used repertory. Only one manuscript, c.8 (a treble verse book), contains no contents page of any sort. However, c.8 is a book with heavily damaged pages and it is possible that there had previously been a contents page which is now missing.

It is worth noting that indexes are typically copied onto different paper than the music. Of course this is particularly the case for those indexes which have been copied in the nineteenth century (which suggests that they have been included when the manuscript has been rebound).

The c.13 and c.14 volumes both contain the original indexes copied by Barrow: it is perhaps unsurprising that these string bass instrument volumes were left unaltered in the nineteenth century since the practice of employing a violoncellist for services (and thus using the part) stopped in the nineteenth century (See **Chapter Seven**).²¹⁶ The table of contents from c.13 can be seen as **figures 4.1** and **4.2**.

²¹⁶ Officially the posts were retained until the reorganisation of the Chapel in 1860. See *CBCR*, vol. 1. 356–7 (*NCB* 233).

Services		Anthems	
	Page		Page
Barrows	202	Arise thou Judge of the world	Nares 128
Boyces in A	34	As pants the hart	Handel 132
Boyces Verse Service	180	Be Thou my Judge (2 Voices)	Dupuis 244
Boyces in C	48	Be Thou my Judge (Full)	Dupuis 238
Dupuis's in A	218	Behold how good and joyfull	Nares 111
Dupuis's in D	42	Behold I tell you a Mystery	Handel 122
Dupuis's in E	187	Behold now praise the Lord	Nares 154
Dupuis's in G	248	Behold O God our defender	Nares 58
Farrants Short	16	Behold the Lamb of God	Handel 118
Halls and Hines	20	Be Thou my Judge	Boyce 13
Hayes's	30	Blessed be the Lord my Strength	Hall 96
King's in B mi	23	Blessed is he that considereth	Dupuis 239
Nares's in D	226	Bow down thine Ear	Dupuis 246
Nares's in C	78	Call to remembrance	Nares 185
Nares's in F	50	Do well O Lord	Nares 56
Nares's in G	46	Give the King thy Judgements	Boyce 143
Purcell's in C	197	God is our Hope & Strength	Blow 184
Richardson's	84	God is our Hope & Strength	Nares 244
		Have mercy upon me	Nares 70
		Hear my prayer	Kent 170
		Hosanna	Gibbons 194
		Hide not thou thy face	Nares 220
		Tery'd unto the Lord	Dupuis 208
		I have set God	Boyce 3
		I have set God	Blake 150
		I have surely built thee	Boyce 82
		I know that my Redeemer	Handel 136
		It is a good thing	Nares 108
		In thee O Lord	Weldon 186

Figure 4.1: R.M.27.c.13, Index copied by Barrow

Anthems		Page	Anthems		Page
I will always give thanks	King	91	O Where shall Wisdom be found?	Boyce	195
I will give thanks	Croft	8	O what troubles	Nares	234
I will magnify thee	Nares	152	Praise the Lord O Jerusalem	Clark	172
I will sing unto the Lord	Ayrton	228	Praise the Lord ye Servants	Boyce	167
I will sing of thy Power	Greene	247	Rejoice in the Lord (Solo)	Nares	215
Lord how long	Nares	213	Sing O Heavens	Boyce	72
Lord what is man	Boyce	142	Sing unto God	Croft	64
Lord who shall dwell	Boyce	40	The Lord is my Shepherd	Dupuis	236
Lord teach us to number	Dupuis	206	The Heavens declare	Boyce	146
Lord what is man	Dupuis	210	The Lord hear me	Nares	160
My Heart is fixed in B.		54	The Lord is King (Solo)	Boyce	
My Heart is fixed (mD)	Greene	126	The Lord is King	Boyce	98
Moses and the children	Handel	173	The Lord is righteous	Nares	24
Not unto us Lord	Nares	68	The Lord is my Light	Boyce	36
O Come let us sing	Nares	222	The Lord liveth	Boyce	81
O Clap your hands	Nares	67	There were Shepherds	Handel	114
O Give thanks	Boyce	101	The Lord is my Strength	Nares	128
O Give thanks to the God	Nares	178	Thou art gone upon high	Handel	138
O how amiable	Hayes		Thou art my portion	Weldon	105
O Lord I will praise thee	Croft	93	The Ways of Sion do mourn	Wise	104
O Lord God of Hosts	Greene	166	Thou O God art praised	Croft	6
O Lord our Governor	Marcello	164	Turn thee again O Lord	Nares	112
O Lord my God (Solo)	Nares	217	Turn thee unto me O Lord	Boyce	1
O Lord thou hast searched	Croft	66	Thou art my King O God	Dupuis	252
O Lord my God	Byll	191	We will rejoice	Croft	231
O pray for the peace of Jerusalem	King	183	Where withal shall a young man	Nares	107
O praise the Lord ye that fear	Boyce	75			
O sing unto the Lord	Boyce	161			
O Lord grant the King	Nares	190			
O Praise God in his holiness	Woodward	190			

Figure 4.2: R.M.27.c.13, Index copied by Barrow

Pagination

In most cases the responsibility for pagination markings seems to have been given to the main copyist (i.e. Barrow). It is almost impossible to determine whether this pagination was undertaken prior to the commencement of any copying or, indeed, whether it was done prior to binding.

As mentioned above, problems with the pagination sequence typically occur when older pages meet with new pages. The scenario is usually only problematic when either an item is copied prior to its insertion but where no suitable space or break in the manuscript is available, or when 'replacement pages' are added to a manuscript. Replacement pages are usually added when there is a plan to provide copying in a section which already falls within the pagination sequence of the manuscript. The original pages in these locations may have been removed previously, or the purpose of the replacement pages is to remove such original pages. It seems that blank (ruled) pages were sometimes added to a section where previous material had once been. However, often more pages have been added to the manuscript than they were replacing: this leads to problems with the pagination sequences. It is not clear why more pages are added than the pagination sequence required (particularly as blank spaces are still often found even once the replacement copying is completed) but it is possible that they preferred to over-estimate the number of pages that they felt would be required for such copying. This practice mirrors that undertaken by Church with the incorporated parchment 'A' and 'B' pages earlier in the eighteenth century, except that Church sticks rigidly to the pagination sequence suggested by the original pages.

COPYISTS

A single copyist was responsible for the majority of entries into the R.M.27.c partbooks. Laurie has identified this copyist as Thomas Barrow (whose biographical details were discussed in **Chapter Three**). She does not provide any specific dates for his copying in these particular partbooks but, in general, shows that his copying (of R.M.27.b books) began two months after his admittance as a Gentleman (which, according to the *NCB* took place on 31 March 1746).²¹⁷ As stated previously, Barrow probably copied into the partbooks until the year of his death.²¹⁸ Since Barrow was not credited as a copyist in the *NCB* (or in the books themselves) payment records must be used to confirm Barrow's period of copying.²¹⁹ Since Barrow is known as a copyist elsewhere (see **Chapter Three**) there is little to dispute the idea that he was the principal copyist at the time.

The majority of manuscripts contain no music copied in a hand other than Barrow's. However there are often some slight differences in the style that he uses. The c.1 countertenor book seems to be entirely in Barrow's hand. However, there does appear to be a noticeable change in copying style at page 65 in the manuscript (which, incidentally, is also a place where the parchment changes). **Figure 4.3** shows one version of his hand in the manuscript, and this can be compared to the style seen after this perceived change later in the manuscript (**figure 4.4**). The first example is smarter than the second: the block rests are clearer, the slurs and ties do not touch other notes, and the custos marks (the marks indicating the next note at the end of each stave) are clearer. Also note the change of final bar flourish (though both seem related by the curl). Further changes in the handwriting style also occur gradually: note, for example, the increased use of curls and flourishes on certain letters (Vs, Ps and Rs, particularly) between **figures 4.4** and **4.5**, and the way that these curls and flourishes occur more prominently in the anthem words (when they had mostly been restricted to anthem titles previously).

Further changes in Barrow's hand occur very suddenly in one manuscript, the c.2 tenor decani book. See **figures 4.5** and **4.6**. The change is particularly evident in the C clefs—though there are not many other differing features. It is possible that Barrow had some assistance with copying and this would explain such discrepancies—except that he continues to use this C clef for the rest of his career. One theory is that he simply changed

²¹⁷ Laurie, 'The Chapel Royal Part-Books'. 44. She uses the *NCB* to confirm his appointment as reported by Edward Pordage, a substitute Subdean at the time. *CBCR*, vol. 1. 223. (*NCB* 33). The earliest payment made to him relates to payment for copying between June 1746 and December 1747. Lna L.C.5/22.

²¹⁸ Laurie, 'The Chapel Royal Part-Books'. 44.

²¹⁹ These are found in the Lna L.C. payment records. These do not provide a list of items to be copied but do give some indication of the responsibilities: see Chapter Seven.

his style of clef based on notation that he had seen elsewhere—though, of course, this is impossible to prove. Inevitably copyists like Barrow must have been aware of many different handwriting styles (music and text) of the day and it can be expected that they developed and changed accordingly.

Additional copyists contribute to the partbooks; most of this copying has been undertaken by a nineteenth-century hand and this can be seen from the signatures which appear at the end of the copied pieces, often with a date. Such nineteenth-century copyists have been identified in **Appendix 6**.

King's in B. 37 ²¹

Verse Con:

Then shall the earth bring forth her increase, and God,
 with our own God, shall give us his blessing. shall give us his
Dec: blessing. God shall bless us: and all the ends of the
 world shall fear him. of the world shall fear him.
Full
 and all the ends of the world shall fear him. Glory be to the
 Father, and to the Son: and to the Holy Ghost; As it was in
 the beginning, the beginning, is now. and ever shall
 be: world without end. and ever shall be. world without end. A-
 men.

Figure 4.3: R.M.27.c.1, page 37. Copyist: Barrow.
 'King's in B'

118
231

Hallelujah, Hallelujah, Hallelujah, we are delivered Hallelujah, Halle-
-lujah Hallelujah the snare is broken & we are delivered, Hallelujah.

Mr. John Travers.

Prepare ye the Way of the Lord.

Verse 3 Voices // Chorus
Solo Bass //
And the glory of the Lord shall be revealed

and all flesh shall see it together

Chorus
The Grass withereth the Flower fadeth but the Word of our

God shall stand fast for ever. ending behold your God.

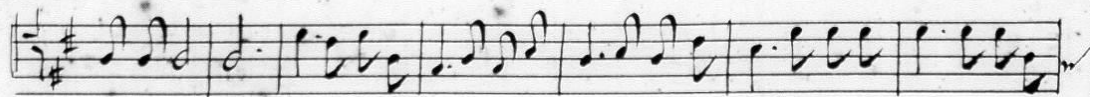
Chorus
O Jerusalem Jerusalem that bringest glad Tidings Lift up thy

Voice with strength, lift up thy Voice with strength and say unto

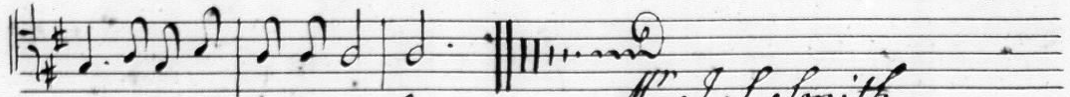
Judah behold your God.

Mr. Michael Wise.

Figure 4.5: R.M.27.c.2, page 231. Copyist: Barrow.
 Travers, *If the Lord himself*; Wise, *Prepare ye the way of the Lord*



Hallelujah, Hallelujah hallelujah, Hallelujah, hallelujah, Hallelujah



Hallelujah Hallelujah.

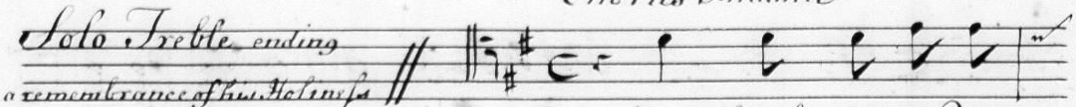
M. J. S. Smith.

I will magnify thee

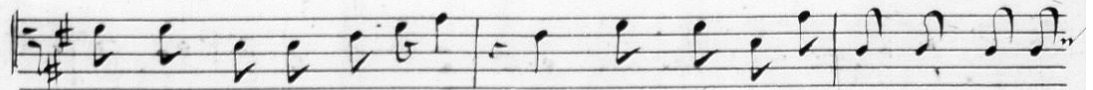
Chorus Andante

Solo Treble ending

a remembrance of his Holiness



Give thanks for a Re =



membrance of his Holiness, give thanks for a Remembrance of his



Holiness his Holiness

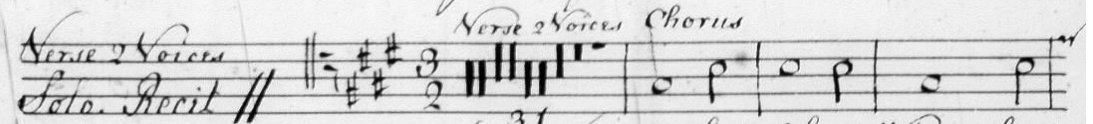
J. Nares.

Hear my Prayer 2 Voices.

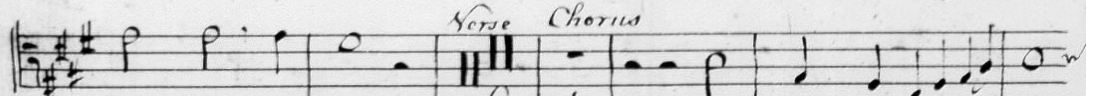
Verse 2 Voices

Solo. Recit

Verse 2 Voices Chorus



O that I had Wings, had



Wings like a Dove

Then would I flee away



away and be at rest be at rest, then would I flee a way

Figure 4.6: R.M.27.c.2, page 234. Copyist: Barrow.

J.S. Smith, *Trust ye in the Lord*; Nares, *I will magnify thee*; Kent, *Hear my pray'r*

ALTERATIONS AND ADDITIONS

Most of the manuscripts have slight damage to the edges of some of the pages; this occurs particularly at the corners and is most prevalent in the treble verse books (particularly c.8 which has also been damaged by water). Some musical material is therefore missing on these pages, but despite this there have been few obvious repairs, and little attempt has been made to insert music within the books themselves to replace the damaged material.²²⁰

There are several instances of incorrect pagination or foliation which suggest that pages are now missing, or that mistakes were made in the copying, pagination or binding process. Sometimes whole pages are clearly missing (which are occasionally replaced) and sometimes it seems that pages of the manuscripts have been deliberately removed (perhaps because the pieces were not needed or wanted); but usually this incorrect numbering seems to be the result of error in the pagination process.

The handwriting of the included indexes and contents pages, where present, likely date from the nineteenth century because they contain information about material copied onto nineteenth-century paper (except in the c.13 and c.14 books, where Barrow's original contents pages still survive) which must have been added during rebinding. However, because the pagination is in the hand of the principal copyist, Thomas Barrow, it seems likely that few changes were made to the original ordering when the books were rebound. An interesting exception can be seen in the c.8 treble partbook, where pages towards the front of the book have been bound in the incorrect page order. An annotation tells the user how to follow the music and directs them to turn backwards and forwards in order to successfully perform a piece.

The manuscripts in R.M.27.c contain numerous alterations and annotations. When in the hand of another user (that is, not the principal copyist) they tend to be written in pencil. There are various reasons why annotations are made but the majority concern the performance of a piece. **Table 4.2** shows a list of the types of annotations and alterations, and the frequency of their occurrence. It has not been possible to date these alterations because they are often extremely brief and unclear.

Partbook users clearly realised that the music in one partbook did not always fit with copies in another book, and so annotations assist the user. The most common annotation is one that tells the user when to sing; an annotation with the mark 'Dec' (decani), Can (cantoris) or Full tells the choruse this. How the decision was made as to

²²⁰ It is possible that some of the books have been replaced by make-good material in other manuscripts because of this damage—or this damage may have occurred after the books fell out of use. R.M.27.h comprises mostly treble make-good material copied in the nineteenth century.

which side should sing (before the inclusion of these marks) is not clear; it may well be that this idea was formed out of regular performing habits, or these indications may have been accidentally missed off in the original copying process of some books. Further performance indications are also found in the form of dynamic and tempo markings, which might also have been inserted as a result of direction and performing practices.

Table 4.2: List of annotations and alterations made by a hand other than Barrow

<i>Pages where the following occur:</i>	<i>R.M.27.c</i>																<i>Total</i>
	<i>Chorus</i>						<i>Verse</i>						<i>Instrumental</i>				
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
Dec/Can/Full		16	1	9	12	18					1			8			65
Piece crossed out/Marked 'wrong'/Suggests another source		4	19	2	6	4	2		2	2	4	2	4	8	5		64
Dynamic marking		1			1	1	5		2	14	12	19	1	2			58
Title detail/Word source/Key/Performance/Composer		4	3	10	7	3		2		1	2	1		2	2		37
Passage crossed out / 'out' / 'cut'		3	2		1	2		5		6	3	3	6	1	3		35
Voice indication (Tenor, Bass, choir organ, etc.)			1		4	4		2	2	4	2	2		10			31
Verse/Solo/chorus		2		6	6	1					2	4		6			27
Word inserted or changed		2	3		5	3	1	1		1	1	2					19
Tempo marking		1			2	3		1			4	2		5			18
Short piece of additional musical material		1		1	2	1	1	2			2	2	2	3			17
Minor alteration of music				1	3		2	2	1	2	1	3		1			16
Reminder ('lead' or 'turn over')		4			3	3				1	2	1		1			15
Order of the piece given/repeat indicated		1	1		1	1	1	1	1		1	1	1	1	3	1	15
Accidental added/changed		1		5		1					1	1		2			11
Piece timings		1				4						3		1			9
Figured bass						1								5			6
Other inserted annotation/correction of annotation		1		2	3	6	5	4		2	5	2	5	7			42
Page annotation total		42	30	36	56	56	17	20	8	33	43	48	19	1	65	11	485

Annotations are frequently used to provide extra detail in the title area: attributions to composers are often added; dates and details of performances are given (though they may not necessarily be the first performances); information about the word source is sometimes provided (such as a biblical text, or a psalm text with prayer book or Chapel-Royal wordbook page number); and the key may be acknowledged. It is probable that this extra title information was added as a means of identifying and distinguishing pieces.

Some of the most important interventions made to the partbooks are the crossed-out pages, indications of other sources, and marking of sections as 'wrong', or as is often the case, 'rong'! These changes form part of an editorial process undertaken by the annotator. There are several references to other copies of pieces, and sometimes notes are provided which confirm that a piece can be performed with other manuscript sources or printed editions (such as 'This agrees with Novello's printed score'; in c.15, page 86).

Other books within the R.M.27 collection are often referred to in these annotations, and this suggests that partbooks had not yet been replaced by printed scores when these notes were written. A numbering system to identify the books was clearly in place but it seems to be associated with specific parts rather than sets, and does not clearly relate with the modern British Library set-classification system. This numbering is present on the opening pages of some of the books (for example c.15 and c.16 are identified as organ books six and four respectively).

Further crossings-out, and indications as to the order of the piece and any other movements it contains, as well as the marking 'out', highlight the changes which were made to the structure of a piece. Cuts in the music were clearly made, but the question remains as to whether these alterations were undertaken as a result of performance practice or consultation with other sources.

The R.M.27.c partbooks contain several reminders concerning which voice part should be singing solos (outside of choruses); these seem to be used, alongside marks such as 'lead' and 'turn quick' to remind the musician in performance of what was supposed to be happening. This kind of annotation has almost certainly derived from performance experiences and will help to provide evidence towards practical use (though the annotating hand is probably from the nineteenth century and so caution must be exercised). These annotations also give details of, and perhaps modify, sections in a piece which are to be performed as a solo or ensemble, and which are for chorus. Surprisingly, the indications are predominantly found in the chorus books rather than the verse books. This inclusion suggests that sections may have been changed between solo and chorus allocations in later performances.

R.M.27.c books also contain several alterations to the music and words of the pieces included in them. These can be sub-divided into corrections (an editorial process in which the later copyists attempt to establish a correct version) and performance enhancements (perhaps a change to suit a particular singer or player). Words are often inserted and changed in the vocal partbooks, and these alterations seem to be corrections of mistakes in either the original copyist's work or problems with the copied source. The changes made to the music itself are mostly straightforward; the most prevalent seem to be changes in the pitch of the vocal line, and this may be an example of adapting a piece for a particular singer (which is further supported when seeing that the majority of these changes occur in the verse books: c.7–c.12). Alterations have also been made to accidentals and figured bass markings as part of an effort to establish the 'correct' version.

Chapter Five: R.M.27.d.1–8

The group of eight manuscripts which make up R.M.27.d are unusual since, whilst they do correspond with one another, it is clear that they cannot be a complete set. The R.M.27.a–c groups all contain more parts than this group: usually six books are provided for the men’s chorus parts in those sets and then there are verse books, treble books and instrumental books. As can be seen in **table 5.1**, this is a seemingly random collection of parts, and, when examining the repertory contained within these books, it is obvious that the music in these eight books could not have been performed without further corresponding materials. This is not to say that any volumes are missing: **Chapter Six** explains how the R.M.27.d books were used alongside other books in the R.M.27 collection. The contents of the partbooks are catalogued by composer as **Appendix 7**.

The copying in all books within this group is predominantly in the hand of Thomas Barrow (whose copying has already been discussed in **Chapters Two to Four**). However, there are substantial passages added in the last fifteen years of the eighteenth century by anonymous scribes, or in the nineteenth century. This chapter does not do much to identify these late eighteenth-century copyists because the copyists do not consistently enter layers of material in these books (or in the R.M.27.a–c books) and there is no sense that they were directly continuing on from Barrow’s work (rather the material here predominantly contains short entries of one or two pieces).

Table 5.1: Structure of the R.M.27.d partbooks

<i>MS</i>	<i>Part (as given on binding)</i>	<i>Height</i>	<i>Width</i>	<i>Leaves</i> ²²¹	<i>First page number</i>	<i>Final page number</i>	<i>Missing Pages</i>	<i>Main Page Material</i>	<i>Earliest copyist</i>
d.1	Contra Tenor Decani	353	260	94	3	190	1–2	Paper	Barrow
d.2	Bass [Decani]	353	260	92	1	184		Paper	Barrow
d.3	Treble Sub-Decani No.3	263	200	95	[1]	189	69–70, 96–99	Paper	Barrow
d.4	1 st Treble Verse	285	200	34	9	82	1–8, 17–22	Paper	Barrow
d.5	Contra Tenor Verse	285	220	93	1	189	3–6,	Paper	Barrow
d.6	Tenor Verse	285	230	79	1	158		Paper	Barrow
d.7	Bass Cantoris [Verse]	285	230	78	1	55		Paper	Barrow
d.8	Organ Book	342	303	113	5	227	1–4	Paper	Barrow

²²¹ This column reports only the number of leaves which actually contain staves.

PHYSICAL PROPERTIES

Paper

Paper is the only page material used in these books. Most volumes use one paper type throughout—the types are given in **Appendix 1**. As was the case in the other sets, the treble books include more replacement pages (we know that they are replacement pages because the copyists on these pages are different to those on the original pages: see **Appendix 7**).

Watermarks and chain lines

The d.1 contratenor book contains two types of paper: the first type (used as a replacement folio for page 1–2) contains no clear watermarks or chain marks (nor does it contain any music—only blank ruled staves). The second type, used for the rest of the manuscript, contains a Strasbourg Lily with the mark GR and the countermark JW. The paper has 28mm horizontal chain lines (Paper XII). This paper has small holes at the binding edges which suggest that there had been an earlier binding (though this cannot be confirmed). The d.2 bass book also contains Paper XII throughout the whole volume.

The d.3 treble book consists mainly paper of one type: Paper XIII (containing a Strasbourg Bend mark with a GR initialling, no obvious countermark, and horizontal chain lines separated by 28mm). However, a large amount of paper has been added at various points within the volume. Two types of paper were later added and contain only nineteenth-century copying: the first, inserted mostly at the start of the volume, has an 1814 marking, and the second, used much later in the manuscript contains no visible watermark date (though it contains copying dated to the late 1820s and early 1830s). The points where the changes in paper type occur in d.3 are listed in **table 5.2**—it is interesting to note that individual folios of one paper type are found in this manuscript—seemingly newer parchments were somehow attached to older ones to form a bifolio (though this cannot be confirmed without causing damage to the binding).

The majority of pages in the d.4, d.5, d.6 and d.7 verse books use the same paper as d.3 (Paper XIII) despite smaller page dimensions. Additional paper is added to the end of d.4 and in the middle of d.5, with the J WHATMAN 1829 watermark. The other books contain no additional pages.

With the exception of one inserted leaf (between folios 17 and 18) the d.8 organ book is copied onto a single, new, paper type (Paper IV: a Strasbourg Lily GR mark with a J WHATMAN countermark and chain marks separated by 28mm). The watermarks are

extremely clear in this book because the paper size is large. The gathering structure of the books is also very obvious—showing that the inserted folio was bound in as a single leaf and directly attached to the surrounding gatherings.

Table 5.2: Inserted paper in R.M.27.d.3 (treble)

<i>Folio</i>	<i>Page</i>	<i>No. of fols.</i>	<i>Paper type</i>	<i>Copyist</i>
2		12	1812	19 th century
13	23	2	XIV	Barrow
15	27	2	1812	19 th century
17	31	3	XIV	Barrow
20	37	1	1812	19 th century
21	39	7	XIV	Barrow
28	53	22	1812	19 th century
50	101	3	XIV	Barrow
53	107	1	1812	19 th century
54	109	2	XIV	Barrow
56	113	1	1812	19 th century
57	115	6	XIV	Barrow
63	127	1	1812	19 th century
64	129	6	XIV	Barrow
70	141	4	1812	19 th century
74	149	7	1820s?	19 th century
81	163	3	1812	19 th century
84	169	10	1830s?	19 th century

Rastra and Staves

The stave preparations have been checked in all volumes in this group and the evidence, as displayed in **Appendix 2**, strongly links paper type with preparation types. The inserted (nineteenth-century) pages all appear to have been ruled before they were added to the volumes. It is worth noting that d.1 and d.2 contain a similar ruling (AH) to that used in c.13 and c.14 (Ruling AF) though the rastrum is used five times (rather than six as found there). As with the R.M.27.b and c books a ten-stave layout is typical in both choral and verse books—though the stave sizes of the chorus books here are similar to the size of the verse books in those two groups, whilst the staves in the verse books here are 1mm smaller.

Bindings

The two men’s chorus books, d.1 and d.2, are bound in a black sand-grain-effect nineteenth-century binding. Manuscripts d.3–d.7 are each held in a nineteenth-century smooth black binding with hardened black corner pieces (as were found in the other partbook groups). A red tooled label is placed on the front of each volume. A very similar binding is used for d.8 but here the volume title has been entered onto the front board in

gold lettering. This organ manuscript has clearly been trimmed so that titles are often missing at the top of pages (see **figure 5.1**).

Size

The page dimensions in the R.M.27.d books are closely associated with the types of book: the two men's chorus books are the same size, and the verse books (as well as the treble chorus book) are also similar. These measurements compare closely with similar books in the R.M.27.a, b and c groups. The organ book (d.8) dimensions, however, are unlike most other R.M.27 organ book dimensions. In fact the format of d.8 is slightly larger than (but essentially of the same ratio as) Church's 'square' organ book (a.13: 330mm height by 290mm width). However, this organ book shows signs of trimming so the book was presumably slightly larger originally (though, of course, a.13 and d.8 contain different page materials).

Number of leaves

The number of leaves per book is fairly consistent in the men's books but there is still not enough correlation to say for certain whether these books were bound before copying.

Contents pages and indexes

All books within this group contain a contents or index page, but in all cases this has been entered by a nineteenth-century hand on paper added to the front of the volume. This makes it clear that these books were rebound during the nineteenth century.

Missing and inserted pages

In some of the manuscripts there are small sections where paper is missing. In some cases sections have been replaced by new paper which are sometimes copied onto and sometimes left blank. For instance, the start of d.1 begins with a folio of new paper (the only one in this particular volume). The original folio was possibly torn and separated from the rest of its gathering. This new folio (which is attached using string wires to the next folio in the manuscript) was obviously added during a later rebinding. The new leaf contains no copying but it is clear that this was added with the intention that a make-good copy of the first two pages of Blow's 'Service in A' (the incomplete piece, which is copied by Barrow from page 3) be made at some point.

The d.4 treble verse partbook is missing several pages (as detailed in **table 5.1**) but there are no replacement pages for this material. This is unusual for treble books, where there are typically a high number of replacement pages, but this manuscript may also be missing several pages at the end of the volume—the presence of pagination up to the 80s seems too short for such a volume (and in comparison with other verse books).

There are no examples here of paper being added during Barrow's period of copying—it seems that he had all the necessary pages he required to complete the books within the manuscripts as they were originally formed. All additions are incorporated later: at the end of the eighteenth century or in the nineteenth-century (as shown through the watermarks).

COPYISTS

Barrow

There is little of note to say about Barrow's copying here, but it is worth highlighting some interesting examples of his copying in this group of books.²²² An image of an anthem in the 'square' organ book format of d.8 has been provided as **Figure 5.1**. This particularly shows how the space for additional staves in this format allows for three-stave systems: the solo vocal part can be placed in the middle stave and the organ notation is found on the two outer staves.

Copyists after Barrow

One copyist has been identified as Samuel Arnold who, according to RISM-UK, enters a copy of his own 'Short Service in F' into d.2. Further late eighteenth-century copyists enter material at the end of some of the volumes (on the original pages), whilst nineteenth-century copyists typically enter on newer paper which is placed within the original pagination sequences (i.e. it is make-good copying).

Further study of these late eighteenth-century partbooks in conjunction with a consideration of the Lord Chamberlain's records might lead to a better understanding of how copying at the Chapel Royal continued after Barrow had died.

²²² Chapter Three provides a short biography of Barrow. Further details of his copying practices are encountered in Chapters Three and Four.

12 *O Sing unto the Lord a new song.*

For the Lord hath pleasure in his people

For the Lord hath pleasure in his people and helpeth the meek hearted helpeth the meek hearted

For the Lord hath pleasure in his people For the Lord hath pleasure in his people hath pleasure hath

plea - - - sure hath plea - - - sure in his people and helpeth the meek hearted.

Figure 5.1: R.M.27.d.8, page 12. Copyist: Barrow
 Boyce, *O Sing unto the Lord*

Chapter Six: Unravelling the sets

In order to fully understand the organisational structure of the R.M.27.a–d partbooks it is important to look at how the work of individual copyists fits into this large structure. The current state of the Chapel Royal partbook collection reflects its long-term development whereby material was gradually added in copying layers. These layers can be identified firstly by the copyist undertaking the work and secondly by examining the small groups of repertory which are seemingly added together at (approximately) the same time by one copyist. The copyists entered these layers chronologically so that one group of pieces was completed before the next was started. An examination of the layers of copying in the Chapel Royal partbooks should help to find and explain the order of repertory within the collection. Once these layers are known it is then possible to understand the chronological development of the books—something that will prove useful to a study of the eighteenth-century performing repertory (such as, for example, an investigation into the developments of specific genres). This examination, on the face of it, seems to be quite a straightforward task, but there are some aspects of the books which make it difficult to immediately detect these copying layers.

Problems with organisation

One main problem in terms of organisation is that when a partbook was almost full, the location for the next bit of copying for that part needed to be identified before copying could continue. There seem to have been three options in this scenario: firstly, pages could be added to an existing partbook (either the book that was almost filled or an older book); secondly, the copyist could start a new book; or thirdly, the copyist could enter material into small spaces on pages in existing books. Deciding between these three options must have depended on a number of other factors including:

- The availability of space in the concordant parts (that is those parts that contain the same repertory copied by the same copyist). Some partbooks were filled quicker than others because of the traits of the musical material being copied.
- The type and quantity of parts needed for the repertory that was being added. Some repertory needed separate solo, verse or instrumental parts so, in order that this material could correspond with other books (without too much complication), it would need to be placed in a group of books where the corresponding choral material was available.
- The amount of time and resources available to the copyist. Adding pages to an existing book was a time-consuming process so it was presumably impossible to

undertake this sort of work between Chapel services. Significant resources were needed to create new partbooks but it would have been possible to undertake copying in new books whilst older volumes were being used in services. Entering material into small available spaces was presumably the quickest and cheapest option but, depending on the location of such spaces (and the type of material being copied), it would have been very difficult for copyists to maintain structure and order in this type of copying (and pieces entered in this fashion are often difficult to find and use).

A second problem is that older material was sometimes recopied or duplicated. The reasons for this are usually unknown but possible suggestions are that:

- Some items were recopied because new versions of certain pieces became available with alterations. This particularly occurred in the second half of the century. The reasons for such new versions are often uncertain but new performing requirements (such as more performers), new copy sources (especially with the eighteenth-century emergence of published versions of anthems and services) and problems with older copies may have encouraged this recopying.
- The performing repertory was gradually consolidated throughout the eighteenth century and it may have been easier to re-copy music which was to continue being used so that older books did not need to be used. However, this does not seem to have been a major reason for recopying at the Chapel Royal (except, perhaps, in the case of Church's work with the Braddock and Tucker material).
- Sometimes the intention was to provide a 'make-good' copy of older repertory but, if a large amount of make-good copying was being undertaken, it might be more convenient (for the performers) if certain parts were available in certain books so that a single group of books contained most of the frequently-performed items (or rather, that material which was linked with specific services).²²³

A more minor problem is that, as established through pay records (see **Chapters Two and Three**), there were a few periods when two copyists worked on different parts of the same group of pieces. This is a rare problem in the R.M.27.a–d books because, in general, there was no 'team copying' (though, as has been established, sometimes assistant copyists—who emulated their masters—were used). This meant that layers of copying were generally

²²³ Make-good copying is the copying of one or more parts to one piece by a later copyist to correspond with parts surviving in an earlier hand. This occurs because the original copy of that part was missing or had been removed, or because that part had not been included originally for that particular piece.

added independently and (usually) only one copyist worked on entering material into the books at any given time.²²⁴

The current state of the books

The problems listed above mean that books within each R.M.27 group (a, b, c and d—as they are catalogued and stored at the British Library) do not easily correspond. Therefore the current division of the partbooks provides an approximate view of the books' organisation—the divisions do not show how the books were copied and used throughout the eighteenth century. One issue is that the books were used and altered throughout the nineteenth century; several later scribes copied material amongst the eighteenth-century material—often on inserted pages. Some of the nineteenth-century work is 'make-good copying' for the eighteenth-century copying layers but these scribes also enter some new repertory. There is some evidence to suggest that some eighteenth-century copying was removed during the nineteenth century.²²⁵

Method for unravelling the layers

The identification of layers of copying has been undertaken using details from the physical study undertaken in **Chapters Two to Five**. By undertaking paper analysis and copyist identification, as well as examining the purpose of specific parts (such as whether they were intended as make-good material or duplicate copies), it is possible to positively identify these layers.

²²⁴ The matter of copyist independence was something that changed during the nineteenth century: far more copyists were involved in a process which became increasingly disorganised (perhaps because there was no central principal copyist (whose style would be maintained by assistants).

²²⁵ We may regard such nineteenth-century changes as an annoyance but must remember that these changes allowed the books to remain in use for a very long period of time.

LAURIE'S ANALYSIS

Margaret Laurie provides an analysis of the organisational structure of the R.M.27 collection. She determines that the partbooks are now catalogued in six overlapping sets copied over a long period, and she suggests that all the books were bound before copying began (though she does not explain how this is known).²²⁶ Laurie highlights the absence of textual material at the edge of pages: this shows that the books were trimmed during rebinding.²²⁷

Laurie's assessment of the R.M.27.a material is accurate and she explains how Church took earlier pages copied by Tucker and Braddock (as well as his own hand) from earlier books in order to create a new set of books. In particular, she shows that these earlier pages are of two parchment types—and may have been taken from two independent seventeenth-century sets. As mentioned in **Chapter Two**, the first parchment type comprises Tucker's copying (which, as explained earlier, is recorded to have been transcribed into books, thus it was unlikely that this page material was originally used in an unbound state). The second parchment type contains two different sections of Braddock's copying—the latter being followed by Church's hand (his copying on this parchment was likely undertaken before the pages from the books were removed for inclusion in the reconstructed books since the copying style bares fewer of the traits found in his later Chapel Royal copying).²²⁸

Laurie shows that Church tried to insert earlier pages in the order suggested by the books' original pagination.²²⁹ This is an important point because retaining an established order seems to have been important to Church (and later copyists and binders). The structural analysis of the books with seventeenth-century parchment in **Chapter Two** confirms that whole gatherings were usually inserted, allowing the pagination order to be retained. This form of organisation led to numerous gaps in the pagination sequence between the older pages—the missing pages were almost certainly thrown away by Church. Church filled these gaps by inserting new gatherings which he then copied onto.²³⁰

²²⁶ Laurie, 'The Chapel Royal Part-Books'. 28–29.

²²⁷ *Ibid.*, 29.

²²⁸ *Ibid.*, 35.

²²⁹ *Ibid.*, 34. The main exception is some inserted pages of Braddock's copying. These pages originally had a pagination sequence which placed even-numbered pages on the recto pages (it is traditional now in book publishing for the even-numbered pages of a pagination sequence to be placed on the verso side of the page in any normal book: I have viewed a number of contemporary sources and the method whereby odd page numbers are placed on the recto seems to have been the standard pagination procedure at the time). Church changed the pagination of these Braddock pages. The unusual pagination sequence in Braddock's hand may suggest that the books were unbound at the time of copying.

²³⁰ *Ibid.*, 36.

However, as was shown for a.2, some of the original gatherings have seemingly been reconstructed so that the outer or inner bifolia from the original parchment pair, or indeed the whole original four-leaf gathering, is placed within a bifolio of newer parchment in order to create a new gathering that can be inserted. Through the provision of make-good copying on this newer parchment it was possible for longer items, particularly services, to be inserted as a single gathering when it was likely that the original seventeenth-century copying spread across three gatherings. It is not clear exactly what Laurie means by the term ‘batch copying’: presumably this implies that Church was required to enter pieces in groups rather than adding individual pieces to the partbooks as and when they were needed for performance. She does not speculate as to where these groups of pieces might have been copied from, but it would seem likely that they were included either from another extensive source (perhaps a source that was to be replaced, a file copy, or, less likely, a source from another institution), or from several smaller sources (as an effort to consolidate repertory into one group of sources as a sort of file copy).²³¹ Laurie discovers that Church tried to ensure that longer pieces were started on the verso of a folio so as to avoid significant page turns, and placed shorter pieces on the gaps at the end of pieces or where only single pages were available.²³² This placement of longer pieces on the verso and recto suggests a performance function (see **Chapter Seven**), and strongly indicates that Church intended his partbooks to be bound before use. It does not, however, prove that the partbooks were bound before use—but records for partbook copying, such as identified for Church in **Chapter Two**, refer to pieces being added into the books).²³³ This type of organisation means that there is no exact chronological order of repertory within the partbooks, and Laurie correctly shows that pieces can only be considered as part of smaller groups of repertory rather than falling within a partbook-length chronological order.²³⁴ A similar consideration is often required in the R.M.27.b–d partbooks though these books tend to contain longer (and more consistent) runs of repertory in a conforming order. This is partly because the copyists after Church do not have to fill any gaps between inserted parchments or add into unused space.²³⁵

²³¹ The term ‘file copy’ has become the accepted term used to categorize manuscripts which fulfil a storage purpose. The term is used in Shay and Thompson, *Purcell Manuscript*. 174 and 234. The term has further been defined in: Rebecca Herissone, “Fowle Originals” and “Fayre Writing”: Reconsidering Purcell’s Compositional Process’, *The Journal of Musicology*, xxiii (2006), 569–619 at 587.

²³² Laurie, ‘The Chapel Royal Part-Books’. 36.

²³³ It is rare for a performing source for liturgical sacred music to be left unbound because the music was usually in constant use, though there is one example of a contemporary organ score, Mp MS BRm370Bp35, that was left unbound. It is more common to find individual unbound parts for non-Sacred music. Holman explains this in his analysis of a set of Oxford Act song parts in Peter Holman, ‘Original Sets of Parts for Restoration Concerted Music at Oxford’, in Michael Burden, ed., *Performing the Music of Henry Purcell*, Oxford, 1996. 9–19. Chapter Seven discusses payment methods at the Chapel.

²³⁴ Laurie, ‘The Chapel Royal Part-Books’. 36.

²³⁵ Later copyists did not have the burden of having to maintain an existing pagination sequence.

Laurie describes the order in which each partbook was started and shows if, and usually when, each particular part was continued into another volume. She usually identifies (in cases where the book is unfinished by the starting copyist) the later copyists for each volume. The main problems with her analysis arise because it is not clear which of the partbooks covers which section of each copyist's repertory. Nor is it explained where in the partbooks each of the copyists cross over (something which can be seen more clearly in my sortable catalogues: see the online versions of **Appendices 4–7**). A thorough analysis of the partbooks, especially the instrumental volumes where there are more problems in terms of how the books relate to each other in sections of repertory, would make the understanding of the copying clearer. **Appendix 8** combines all the pieces in R.M.27.a–d which have been catalogued in **Appendices 4–7** and highlights who was involved in copying each piece (thus showing where later copyists have re-copied earlier copyists' work). Due to the complexity of **Appendix 8** a single sheet summary of the main layers of copying in R.M.27.a–d is presented as **Appendix 9**. This table highlights the distribution of material between each part and the approximate chronology of the parts.

COPYISTS AND THEIR REPERTORY

As discussed in **Chapters Two to Five**, the chronological order of the main copyists is:

- William Tucker
- Edward Braddock
- John Church
- James Chelsum
- Chapel Royal Copyist A (an unidentified copyist who enters only compositions by Maurice Greene—and is strongly associated with him)
- Thomas Barrow
- Later (primarily nineteenth-century) scribes: much of their copying is dated.

Upon inspecting the Chapel Royal partbooks as a whole it is clear that each of the copyists introduce their own layers of 'new' repertory which, regardless of when the music was actually composed, contains pieces that had not previously been copied into the partbooks. The eighteenth-century copyists also undertook work in providing make-good copies for former copyists' material; this can appear alongside that former copyist's own repertory or amongst the eighteenth-century copyist's own material. However, a user of the later partbooks without knowledge of the contents of the earlier books might assume that the make-good material copied alongside the new repertory was actually new repertory introduced by the later copyist: this is especially the case with Barrow's copying. Moreover,

some of the repertory first introduced by Church, Braddock and Tucker becomes further associated with later copyists because a complete new set of parts for some existing pieces has been copied by later copyists. This has resulted in some duplication of earlier surviving parts. A significant proportion of later copying (particularly that copied by Barrow) can be regarded as duplication rather than make-good copying.

Tucker and Braddock

Tucker and Braddock repertory, main series: a.1, a.2, a.3, a.5, a.6, and a.8

There is a group of six chorus partbooks in R.M.27.a which all incorporate pages taken from earlier, now dismantled, partbooks (as identified by Laurie, and Shay and Thompson—and detailed in **Chapter Two**). All six books include Tucker's copies of pieces composed in the early Restoration, and Braddock's copies of pieces by slightly later Restoration composers. Braddock provides make-good copies for two pieces which Tucker had included in his Chapel Royal copying: Locke's *Lord let me know mine end* and Blow's 'Sanctus and Gloria in G' (Tucker had only included this piece in the bass fragment, a.7). Church arranges the pages containing Tucker and Braddock's copying into, what is now, the main series of partbooks, and he provides some make-good copies for the Tucker and Braddock repertory within the six books (since a part is missing for most of Tucker and Braddock's pieces). For twelve of the pieces in Tucker's repertory, and fifteen in Braddock's, Church copies at least one part—likely because whole gatherings were typically moved (the piece may originally have existed on, now missing, parchment).²³⁶

Braddock repertory: a.4

The R.M.27.a.4 treble partbook incorporates parchment containing Braddock's copying. The repertory here is that which corresponds only with the later pages of Braddock's incorporated copying.²³⁷ In a similar manner to the main series partbooks, Church provides a number of make-good copies of Braddock's repertory in the gaps between parchment actually containing Braddock's copying, and a make-good copy of a piece from Tucker's repertory, amongst his own layer of copying.²³⁸ However, the book cannot fully be considered as part of the main R.M.27.a group because there is so much nineteenth-century copying on newer paper pages (between the seventeenth-century parchment pages). It is only in the course of twentieth-century library cataloguing that this book has reverted to its association with the main series of books: the book was, during the

²³⁶ Including one piece in the hand of both Tucker and Braddock: Locke's *Lord let me know mine end*.

²³⁷ Laurie, 'The Chapel Royal Part-Books'. 34.

²³⁸ Church's repertory will be discussed below.

eighteenth-century, treated independently from the other R.M.27.a books (the nineteenth-century copying includes music, mainly by Renaissance composers, which does not correspond with the repertory copied by Tucker, Braddock or Church).

Tucker repertory: a.7

This bass partbook fragment is entirely in the hand of Tucker. Two other bass partbooks containing Tucker's repertory survive within the main series (a.3 decani and a.8 sub-decani) so the majority of the copying here duplicates that available in those partbooks. It is possible, at the point of copying, that more than one book was provided for each side. Two anthems are unique to this partbook within R.M.27.a–d and, importantly, these are items not included in Church's R.M.27.a reconstructed books.²³⁹

Tucker and Braddock repertory: a.9 (Church's hand)

Church's countertenor verse partbook includes only a small number of solos and choruses to pieces (13 out of the 79 items in this book) which were included in the Braddock and Tucker repertory in the main series (books). The absence of so much repertory reflects Braddock and Tucker's provision of verse and solo notation in the main books (whereas Church does not do this). This change may indicate a change in performance practices (see **Chapter Seven**).

Tucker and Braddock repertory: a.10, a.11, a.12, a.13 (Church's hand)

These books contain several items from the Braddock and Tucker repertory which are all copied in Church's hand. The work (which provides, we can assume, the first bass instrumental parts to be used alongside this earlier copying) is spread throughout the partbooks according to whichever structure Church assigned to each particular book: the order here does not, in any way, reflect the order found in the six main series books. Nineteen items from the Tucker/Braddock repertory are found in a.10, eight in a.11, sixteen in a.12, and eleven in a.13.

Changes in copyist within the Tucker and Braddock repertory

Some pieces copied by Tucker or Braddock contain only a section of copying in their hands (another scribe provides the rest of the copy). For example, in R.M.27.a.1, the morning canticles for Blow's 'Service in G' are copied by Tucker whilst the evening canticles to the same service are entered by Church. In the same partbook, there is a change of copyist midway through the *Te Deum* in Child's 'Service in A' from Tucker to Church. This change in copyist occurs on opposite leaves—at a change in gathering (see

²³⁹ Amner's *Remember not Lord* and Hutchinson's *Behold how good and joyful*.

Table 2.2 in Chapter Two). The likelihood is that Church wanted to preserve space for his own new repertory so by recopying a selection of an existing piece on his new parchment (which typically had more staves per page than the parchment that is was replacing) he was able to avoid including a whole gathering of an earlier parchment—which may have contained repertory that was not required. In this case Church is able to include a further anthem from his new layer (Aldrich’s *I am well pleased*) and Child’s *Jubilate Deo* in the same amount of space which would likely have been used by Tucker to enter the *Jubilate* (and, of course, this may have avoided the need to include unwanted repertory).²⁴⁰ There are further instances of this practice in the R.M.27.a books: for example, in a copy of Aldrich’s ‘Service in E’ in a.1 the opening of the *Benedicite* is a make-good copy by Church, but the rest of the service is in Tucker’s hand. Church’s copying of this piece is at the end of a gathering of parchment ‘C’ (otherwise containing his new repertory) so it is likely that he replaced an earlier gathering containing the start of the *Benedicite*.

CHURCH

Church’s Repertory, main series: .a.1, a.2, a.3, a.5, a.6, a.8, a.9

Laurie has identified that part of Church’s new Chapel Royal repertory was copied into the partbooks before 1713 (when Croft received his Doctorate).²⁴¹ This pre-1713 copying is divided into three main layers:²⁴² Her first layer, as she observes, contains nineteen anthems (six of which are very incomplete, and five are written for special occasions between 7 September 1704 and 31 December 1706). She notes that these pieces are not in chronological order (of occasion), which means that this section was likely added after 1706/7. These pieces are mostly by Blow, Church, Croft, and Tudway. Laurie’s second pre-1713 layer includes two services (Farrant’s ‘High Service’ and Child’s ‘Service in F’) and eleven anthems. The anthems are predominantly of sixteenth- and seventeenth-century origin (anthems by Aldrich, Gibbons, Byrd and Weldon are included) and usually found between the two services. The Aldrich anthems are arrangements of Carissimi and Palestrina motets. Laurie suggests that the third layer contains Church’s ‘Service in F’ and eighteen anthems. The anthems are by Purcell, Clarke and Croft (although a few compositions by Church are also found within this section). However, an examination of

²⁴⁰ Church’s copying takes up much less space than Tucker’s. The original Tucker gathering was presumably destroyed (or lost) after Church had copied the piece into a smaller space within the partbook.

²⁴¹ The 1713 date refers to all items not attributed to ‘Dr’ Croft. Pieces attributed to ‘Mr’ Croft could theoretically have been copied after 1713.

²⁴² Laurie lists the number of services and anthems in each section but does not actually identify them. It is difficult to fully establish these layers because the music is copied into the gaps between the older parchment and Church’s make-good copying. See Laurie, ‘The Chapel Royal Part-Books’. 36–37.

parchment types (as discussed in **Chapter Two**) shows that much of this third layer (though not Church's 'Service in F') is copied onto Parchment 'B'—it is therefore Church's earliest surviving copying work in this collection (and the style of copying has fewer of the traits found in his later work)—so the copying likely pre-dates his reorganisation of these partbooks. Parchment 'B' is followed by a newer parchment ('C' or 'D') and the copying runs directly onto this (where it does include item such as Church's 'Service in F').

Laurie also identifies two layers of post-1713 copying. The first contains eight Croft and Weldon anthems and an Aldrich arrangement. It was copied between 1713 and the start of Church's copying of Maurice Greene compositions. The second post-1713 section is defined by its main composer, Maurice Greene (though the section includes music by other contemporary composers). The section was probably copied after 1720 because the first of Greene's compositions copied into the partbooks by Church are a pair of anthems: *O Lord give ear*, which was composed in February 1720 according to Lbl Add. 17853, folio 62, and *O God, thou art my God*. This layer was finished after 1730 because some items are ascribed to 'Dr' Greene (he gained his doctorate in 1730), and items were copied gradually.²⁴³

There are a few anomalies within this main series. Firstly, a.3 (the bass decani partbook) and a.9 (the countertenor verse book) include repertory copied by Church which is not in the other main chorus partbooks but is often found in the instrumental partbooks. In the case of a.3, these extra items include Restoration and Renaissance service settings (which are mostly present in the a.4 treble sub-decani partbook as well), and some Restoration anthems (some of which are present in a.9, a.10 and a.11).²⁴⁴ It seems that these extra items have been copied in place of Church's Greene section (which is missing from a.3). In the case of a.9, the extra items are all Restoration anthems; Laurie has noted that many of these extra anthems are also included in another bass partbook copied by Tucker (J-Tn N-5/10).²⁴⁵ This bass partbook is apparently one of a pair (the other being Lbl Add. 50860, also copied by Tucker). One of these books is for decani and the other for sub-decani, but they both contain copies of pieces which are not included in the R.M.27.a chorus books.²⁴⁶ The absence of further corresponding chorus parts for the pieces in these two partbooks suggests that seventeenth-century Chapel Royal partbooks (possibly also copied by Tucker) are missing. The inclusion of copies in a.9 (and a.12) of

²⁴³ Ibid., 39.

²⁴⁴ It is not clear where these extra Restoration anthems were copied from. As with the extra repertoire in a.9, these items may correspond with some partbooks which are now missing, but this is not made clear in Laurie's analysis. These a.3 anthems are considered separately from the extra a.9 repertoire.

²⁴⁵ Laurie, 'The Chapel Royal Part-Books'. 37. Fifteen items are copied into a.9 and the a.12 lute book but not the main series.

²⁴⁶ Both books contain the same shield (Charles II) as Lbl Add. 50860's binding. See Ibid., 31.

pieces from these two Tucker bass partbooks suggests that this copying could be make-good material, but this is not certain.²⁴⁷

Secondly, Church's Greene section in a.6 is split into two sections which are placed on either side of some Braddock and pre-1713 Church copying. The first of these sections may have been copied before 1730 since Greene is titled as 'Mr', whilst the second contains Greene compositions ascribed to both 'Mr' and 'Dr'. However, pieces from Laurie's third pre-1713 layer are present after the second of the a.6 Greene sections (the end of which contains post-1730 Greene anthems): there are eight pages of blank manuscript separating these two sections. It seems that some of the earlier Church copies were physically on the same parchment as the Braddock items, but had actually been separated from those items (perhaps because of Church's keenness to keep the original pagination of the incorporated pages). The gaps between the inserted pages in a.6 are, it seems, more substantial than in other books, meaning that a lot more of Church's Greene repertory fills the gaps between the older pages than in the other books that contain incorporated pages.

Church's repertory in other R.M.27.a partbooks

Treble sub-decani book: a.4

This book is considered separately from the main set of books but it does offer a lot of the material in the main series men's books. It begins with a number of nineteenth-century copies of Church's repertory, specifically Laurie's third pre-1713 layer amongst a few actually in the hand of Church (on parchment 'B').²⁴⁸ This section is then followed by Renaissance and pre-Restoration services copied by Church (Gibbons, Farrant, Tallis, Byrd, Child, Patrick, Batten and Rogers—many of which were also included and copied by Church in a.3). Finally, following these services is the first of Church's copies of Greene anthems (*O Lord give ear*), and some of Church's post-1713 repertory. This means that much of the Greene repertory is missing; it may have been copied into new treble partbooks due to space restrictions.²⁴⁹

²⁴⁷ One item from Tucker's Lbl Add. MS 50860 and J-Tn MS N-5/10 repertory, Turner's *O Praise the Lord*, is copied by Church in a.12. The sources have been compared and analysed. This shows that Church entered the second version of the piece. We must be cautious in assuming that Church's Chapel Royal copies of items from this other repertory are make-good material. See Rebecca Herissone, 'The Revision Process in William Turner's Anthem *O Praise the Lord*', *Journal of the Royal Musical Association*, cxxiii (1998), 1–38.

²⁴⁸ The nineteenth-century copying of Church's repertory perhaps replaces pages originally copied by him.

²⁴⁹ See the section below on Church's copying in R.M.27.b books.

Violoncello book: a.10

The a.10 partbook (copied almost entirely by Church) does not follow the structure of the main series of partbooks and instead starts with twenty service settings.²⁵⁰ With the exception of King's 'Service in C' all of these services are from the repertory of Braddock and Tucker, and that of Church's pre-1713 layer. The inclusion of service settings in a single section suggests a more systematic approach to this book and implies that it was copied after the first three of Church's layers (those copied before 1713) were completed or nearing completion. Laurie also identifies that twelve of the thirteen services included in a.4 are present here.²⁵¹ Following a gap in the pagination sequence (and a blank manuscript page) there is a section of verse anthems copied by Church. This gap allows for the possibility that blank manuscript (presumably removed later) may have been left for each section so that further repertory within each genre could be copied as required. Items in the service section could therefore have been copied later than some anthems. Laurie suggests that this partbook was started only slightly before 1713 because only one Croft anthem is ascribed to 'Mr' Croft as opposed to 'Dr'.²⁵² It is easily possible that Croft items may still have been labelled as 'Mr' after Croft gained his Doctorate—especially if the part was being copied from another source where he is labelled as 'Mr', therefore Laurie's dating based on this detail alone would seem unreliable. However, Croft was Master of the Children of the Chapel Royal and Organist at Westminster Abbey (where Church was also principal copyist) thus Church would have known that Croft had gained his doctorate.²⁵³ The verse anthem section contains a mix of Church's pre-1713 repertory, some items from Church's extra a.3 Restoration anthem repertory (discussed above), and his make-good copies of the Braddock and Tucker sections.

Violoncello book: a.11

This book survives, according to the pagination sequence, in the order in which it was copied. It starts with twenty-one items from Church's 'Greene' layer. This is followed by twenty-eight items from the pre-1713 Church repertory, and make-good copies of some Braddock and Tucker repertory. The pre-1713 repertory is mostly from Laurie's third layer but the book also contains some of the extra Restoration repertory from the a.3, a.9 and a.10 books (discussed above). All of Greene's attributed anthems are titled as 'Dr' indicating that the volume was not started until after 1730.

²⁵⁰ Laurie states that there are nineteen services in a.10. She seems to have combined Church's 'Service in A (morning)' and Rogers's, 'Service in A (evening)'. Laurie, 'The Chapel Royal Part-Books'. 39.

²⁵¹ Ibid.

²⁵² Ibid., 38.

²⁵³ *CBCR*, vol. 1. 49 (*OCB* f.12v. 1st column). This records Croft being sworn as 'Master of the Children and Composer' in 1708.

Lute book: a.12

The a.12 lute book is comprised entirely of verse anthems; it includes part of Church's pre-1713 layers, as well as some earlier repertory which is not included in the main series but is found in a.9. Laurie believes that this partbook was started before 1713 and has noted that, in comparison with the a.9 verse book (which contains similar Church repertory), the order of the partbook is disorganised. Much of the repertory is unique to this book (within the context of the R.M.27.a–d books). As discussed above in the section on Church's copying in a.9, Laurie has suggested that the additional pieces are also featured in another set of Chapel Royal books (which are not part of the R.M.27 collection) where Tucker is the scribe.²⁵⁴ Therefore a.12 contains a mixed collection of repertory including items from the main series alongside repertory from another set of books. This suggests that a.12 was designed by Church to correspond with a wide range of copying layers.

Organ book: a.13

This organ book, copied entirely by Church, is similar to the a.10 violoncello book in that anthems and services are divided. However, unlike a.10, the services are all grouped together in a section starting much later in the partbook (at page 115), and it is possible that this section was copied earlier than a.10 because some of the services in a.10 are featured in the a.14 organ book, and not a.13.²⁵⁵ Laurie notes that the anthem section in a.13 contains pieces from Church's third pre-1713 layer, two pieces from the middle pre-1713 layer, and some Braddock and Tucker repertory.²⁵⁶

Organ Book: a.14

Only a small proportion of this partbook is copied in Church's hand. This includes repertory from the third pre-1713 layer, and his bridging section (repertory first copied after 1713 but before the Greene section). However, the whole partbook must have been copied later than 1713 since Croft is always referred to as 'Dr'. Interestingly, towards the end of Church's layer of copying, a piece is copied twice in a row (*Gates, Rejoyce in the Lord* [sic]) and, although the first is clearly copied by Church, the second seems to be in Gates's hand. The manuscript then continues with further Church copies. The duplication of an item immediately after the other appears to be an anomaly within the partbooks. Both are copied onto the same parchment types so this rules out the possibility that pages have been inserted.

²⁵⁴ Laurie, 'The Chapel Royal Part-Books'. 37.

²⁵⁵ Including some Braddock and Tucker repertory.

²⁵⁶ Laurie, 'The Chapel Royal Part-Books'. 38.

Organ Book a.15

The a.15 organ book contains only a small amount of copying by Church, perhaps due to the high number of missing pages. The book starts with an anthem, *O how amiable*, by ‘Mr’ Greene from Church’s Greene section in the main series of partbooks. This is followed by three Renaissance services (copied by Church in a.3, a.4 and a.10), and a large section of ‘Dr’ Greene anthems, again from Church’s Greene section. Amongst the last section is another service (Patrick’s, from a.3, a.4 and a.10) and an anthem each for Stowde, Byrd, Purcell, Aldrich and Humfrey (from various and erratic points within Church’s copying elsewhere: only the Stowde anthem fits into the Greene section within the main series).

Church’s Repertory in R.M.27.b partbooks

Laurie suggests that Church originally started b.2 (countertenor decani) and b.4 (bass decani) books in order to continue the copying for these parts from a.1 and a.3.²⁵⁷ However, in their current form, the first ten pages of b.2 are in the hand of Barrow and there is no copying by Church. Despite this, Laurie suggests in a footnote that: ‘The first ten pages of the countertenor were early recopied by Barrow; those surviving start with Church material [*sic*]’.²⁵⁸ She is here suggesting that some pieces copied by Barrow in b.2 had originally been copied by Church in the same place but have been subsequently moved. In b.4, however, there are six pages in a nineteenth-century hand, followed by the only page of Church’s copying featured in this book.²⁵⁹ This page features two Greene anthems: both from Church’s repertory in the R.M.27.a books (but which are also included in other R.M.27.b books—usually copied by Chelsum). Laurie uses the presence of this single page to suggest that the nineteenth-century copying replaced Church’s copying (which originally, she believes, formed the opening pages of this partbook).²⁶⁰ This seems possible given that two of the three pieces copied by nineteenth-century scribes are from Church’s ‘Greene’ section.

Summary of Church’s copying

Church’s principal role in the R.M.27 collection is as the creator of a new set of books for the Chapel. He reconstructs the men’s choir books using two different parchments (one of which he had previously copied onto) and, with the aim of maintaining the pagination sequence of these two earlier sets, he enters some make-good parts for any pieces where a part is missing and copies new repertory in the gaps between these parchments. Church

²⁵⁷ Ibid., 41.

²⁵⁸ Ibid., n.26.

²⁵⁹ Ibid. Laurie identifies that a page is copied by Church; her note states that it is page 5 but this is in a nineteenth-century hand. Page 7 is in Church’s hand so it is assumed that she is really referring to this.

²⁶⁰ Ibid.

gradually introduced a lot of new repertory (which Margaret Laurie has broken into groups). Partbooks a.3, a.9 and a.12 contain a lot of additional repertory to the main series of R.M.27.a repertory. Laurie has noted that many of these additional pieces are those contained in the two surviving partbooks from another Chapel Royal partbook set copied by Tucker. Therefore the explanation for the inclusion of these extra Church copies could be that they are make-good material for the original Tucker books. However, it may also be that they were copied in order to present altered versions of the pieces, to be used independently rather than alongside these Tucker books. There is some service repertory in Church's hand which is found only in the a.3, a.4, a.10 and a.15 partbooks which means that the books do not fully concord with each other. It is not clear why these services are absent from some books, and the presence of this repertory in selected books may suggest that other manuscripts are missing.

CHELSUM

Chelsum's repertory in R.M.27.a partbooks

We might have expected Chelsum to copy some pieces from Church's layers (in order to directly continue Church's work) but, with the exception of the a.11 violoncello book and its duplicate, b.14, Chelsum copies very little of Church's repertory in the R.M.27.a books (two make-good copies in his hand are found) and the majority of his copying here is of new repertory. However, Chelsum does include some copies of the Tucker and Church repertory from R.M.27.a in R.M.27.b books which (mostly) contain the 'cross-over' point between the two copyists.

Chelsum's b.14 copy of a.11

Once Chelsum had taken over from Church as principal copyist he filled up the a.11 violoncello book. However, he then, for some unknown reason, provided a complete copy of all the contents in a.11 in a new volume, b.14. This new volume, rather unusually, presents the a.11 repertory in alphabetical order (of title).

Chelsum's new copying layer

Most R.M.27.b partbooks were started by Chelsum: he is the first copyist in b.3, b.6, b.7, b.8, b.9, b.10, b.11, b.13, b.14, b.15, b.16, and b.17. In all these cases he provides extensive copying at the start of the volume (and, he fills up his new organ book b.16 so that a second new book, b.17, is started). Chelsum is not the initial copyist in b.1, b.2, b.4, and b.5 as they now survive (they begin in a nineteenth-century hand) but his hand is found, at

some point, within the first thirteen pages in these volumes (so that these earlier pages may represent the original change-over point between Church and Chelsum). Chelsum's first piece, when following directly on from Church, is always Greene's *I cried unto the Lord*. This is clearly the identifiable start of Chelsum's new layer of copying (though he does provide some copies of pieces which correspond with the earlier copyists). Chelsum's layer follows a single order in almost all partbooks—his final piece is Greene's *Hear my prayer* (though this is copied, as the first item entered, by Chapel Royal Copyist A in b.13 and b.15).

Although Church and Chelsum seem to have been paid to copy at the Chapel during the same period (July 1731 to 3 April 1734), the cross-over is well executed. Church presumably continued copying into the instrumental R.M.27.a books whilst Chelsum was copying new material into the R.M.27.b chorus partbooks.

Chelsum's copying in b.1 and b.5:

Chelsum is the principal copyist for most pages in the b.1 and b.5 treble partbooks. The music that he copies in these books corresponds with his new repertory layer in the men's books. However, there are significant sections of replacement pages in the middle of the manuscripts which are copied by nineteenth-century scribes, suggesting that the manuscripts have been heavily altered. Most of the later copying is actually of repertory found in the hand of Chelsum elsewhere. It seems unlikely that both manuscripts were damaged in the same way because the replaced pages in both books are located in the middle of the volumes, so it may be the case that there was some sort of problem with the original pages.

Verse parts in Chelsum's copying

Laurie notes that Chelsum did not start any surviving treble verse books and she shows that he included any treble verse parts within other verse books.²⁶¹ Treble solo and verse copying was undertaken in a somewhat uneven manner. For example two treble verse parts are required for Greene's *Blessed are those that are undefiled* and so the first treble part is in b.9 (tenor bass verse book) on page 34 whilst the second treble part is in b.11 (tenor verse book) on page 9. However, most treble verse parts seem to have been copied into b.11. There do not seem to be any obvious practical reasons for including treble solos within other verse books but perhaps the comparatively low number of pieces which require treble soloists suggests that there was no need to copy a separate treble verse book.

Chelsum usually copied solos for countertenor into b.10 but the b.11 tenor verse book includes several pieces entered in the C3 clef rather than C4 (which Chelsum

²⁶¹ Ibid., 41.

otherwise uses for tenor solos) suggesting that he was putting countertenor solos in the tenor book. These C3 solos are usually marked as ‘2nd contra’ (such as Greene’s *O praise our God ye people*). The reason for the inclusion of countertenor pieces in the tenor partbook is not clear but this flexibility possibly allowed more combinations of verse groups: this is seen, for instance, in the b.12 bass verse book which contains a number of solos in the C4 clef in addition to those in the F4 clef. The most obscure change in soloist is found in a piece in b.9 (Greene’s *Hear my prayer*) where this is a change from treble verse to tenor and then back to treble again!

CHAPEL ROYAL COPYIST A

This anonymous hand copies a layer of six new anthems by Greene (*My heart is fixed, Save me O God, I will love thee, Turn thy face, The Lord is gracious, Sing unto the Lord*) into all the vocal partbooks. The scribe also enters some different Greene anthems into one book: b.13, a violoncello book, contains nine anthems in addition to *Turn thy face*, the only anthem featured in b.13 of the six usually found in this hand—the other five anthems had already been copied into this book by Greene. However, these nine anthems in b.13 are from Chelsum’s repertory or a part for a piece later added to the partbooks by a different copyist. This copyist therefore appears to be adding slightly earlier repertory into b.13 sometime after its original inclusion in the vocal partbooks.

The b.9 copy of *My heart is fixed* is copied by Chapel Royal Copyist A but with later alterations in the hand of Barrow. The copyist enters the solos in the C4 clef but the choruses in the F4 clef. Barrow’s alterations mean that the choruses are now in the C4 clef—the chorus part is changed in this copy from bass to tenor.

The six Greene anthems copied partially by Greene and Chapel Royal Copyist A in the R.M.27.b partbooks, as discussed in **Chapter Three**, are found in the scorebook Ob Mus.d.51—a book strongly associated with Greene and mainly copied in his hand. The copies of these pieces in the partbooks relate very closely to those in the score, which is almost certainly a source for the partbooks (all elements, such as dynamics, ornaments, figuring and articulation marks are preserved). The most substantial change is seen for *My Heart is fixed* which is transposed up a tone (from C to D major) in the R.M.27 partbooks. To show the typical closeness of the sources, the opening of Greene’s *I will love thee* from the Mus.d.51 scorebook, **figure 6.1**, copied by Greene, is shown alongside the b.10 part (**figure 6.2**) copied by Chapel Royal Copyist A. This shows the typical low level of alteration between score and partbook: in bars 8 and 10 the slur is missing on the third beat in the b.10 copy, in bar 13 the triplet indication is not given in Mus.d.51 but is given in b.10

(though it is present in the treble part of the same bar in Mus.d.51). The missing triplet indications in bar 1 and 8 are similarly missing in the b.10 book. The organ, lute and cello parts have been copied by Greene in the partbooks, rather than Chapel Royal Copyist A, and this likely indicates an additional specialism involved in the copying of these parts. The lute and organ parts provide the notation in a form that cannot be directly copied from the score. In the lute part in b.15 there are more detailed figures in places where they have not been included in the full score. The organ part is more complex in terms of its relationship to the full score. It is based upon a reduction of the vocal parts but this reduction is not always given in full—particularly in verse sections. In the verse passages containing only the men’s voices, these voices are simply grouped together in the organ reduction (the solo bass part is usually ignored if it is already doubled by the bass in the full score). However, the provision is different for verse sections containing treble parts: the right-hand organ part normally includes only the treble line (without any chords or harmonisation), even if the men’s voices are singing at the same time. An exception to this is when there is an independent entry in one of the lower voices—such entries are briefly included underneath the treble line but quickly dropped. This indicates that the organ part strongly supported the treble soloist.

Anthem 4 voc: Psalm 18

I will love thee O Lord my strength O Lord my strength
 I will love thee O Lord my strength O Lord my strength
 O Lord my strength O Lord my strength with love
 O Lord my strength O Lord my strength with love
 O Lord my strength O Lord my strength with love

Figure 6.1: Ob Mus.d.51, folio 45. Copyist: Greene
 Greene, *I will love thee*

I will Love thee Psalm 18

171

verse 14 voc

I will Love thee O Lord my strength O
 Lord my strength I will Love thee O Lord my strength O
 Lord my strength will Love thee

Figure 6.2: R.M.27.b.10, page 171. Copyist: Chapel Royal Copyist A
 Greene, *I will love thee*

BARROW

Barrow's copying in R.M.27.a partbooks

Barrow's work throughout the Chapel Royal partbooks is seen by Laurie as a 'consolidation' task.²⁶² She shows that Barrow chose to start new partbooks so that the R.M.27.a books could be abandoned. This, she believes, is why he duplicated so much material that was still available in R.M.27.a. However, an argument against this theory can be formed because Barrow copied some make-good parts for Church's layer of repertory at the end of a.2 and a.5.²⁶³ He also entered his own new repertory in a.15 (which he otherwise introduces towards the end of his new repertory section in the other partbooks), and some duplicate copies in a.14 of pieces from the Braddock and Church repertory (which Barrow also provided parts for in the R.M.27.c and d books). His copying of old and new repertory in the R.M.27.a books suggests that Barrow had not 'written off' the earlier set. There is no reason to suggest that he could not have copied these into later books: there must, therefore, have been a practical reason for their inclusion in these R.M.27.a books.

The a.14 organ book contains thirteen pieces in Barrow's hand. The book was abandoned by Chelsum (who continued copying into the partbook after Church) and b.16 was started. This meant that there was space in a.14 for Barrow to return to the volume.²⁶⁴ The pieces copied by Barrow in a.14 consist of Braddock and Church's repertory, and much of this is then recopied by Barrow into other parts in the later sets. The inclusion of Barrow's copying of this earlier repertory suggests a move away from the chronological copying layers: this was perhaps done in order to keep compositions from the same period together in the organ volumes.

Barrow's layers of copying

Barrow's primary task was to re-copy material from the earlier books into the new R.M.27.c partbooks. This earlier music is first placed alongside contemporary repertory in new books and at the end of two R.M.27.b partbooks: b.2 (countertenor) and b.4 (bass).²⁶⁵ As discussed in **Chapter Three**, a similar paper, but with a different ruling, was added to the end of the existing b.2 and b.4 partbooks soon after Barrow started copying. Barrow's

²⁶² Ibid., 44.

²⁶³ Barrow's copying in a.2 and a.5 follows copying by Chelsum at the end of these two partbooks. He provides make-good copies for Child's 'Service in F' (a.2 contains Barrow's copying, whilst a.3, a.4, a.5, a.10 are in Church's hand, b.5 is in a nineteenth-century hand, and there are four parts copied by Barrow in the R.M.27.c books), and Rogers's 'Service in A re' (a.5 contains Barrow's copying, whilst a.3, a.10, a.13 are copied by Church. Barrow copies the piece into b.2, and three R.M.27.c books).

²⁶⁴ Laurie, 'The Chapel Royal Part-Books', 42.

²⁶⁵ Ibid., 44.

copying in these two partbooks roughly corresponds with the start of the R.M.27.c partbooks.²⁶⁶ The Barrow sections of b.2 and b.4 must have been used with the new R.M.27.c partbooks in order to provide a useable set since pieces in b.2 and b.4 appear in several R.M.27.c partbooks (note that there is no R.M.27.c bass decani partbook and that the c.1 countertenor decani book is considerably shorter than the other R.M.27.c men's books and is, oddly for this group of books, made of parchment).

Barrow's return to R.M.27.b partbooks

After the R.M.27.c partbooks were filled, new paper was added to some of the R.M.27.b books (in a way similar to what happened previously in b.2 and b.4). Barrow finished c.2, c.4, c.5 and c.6 and the repertory layer which follows this is found on new pages (on Paper IV) at the end of b.3, b.6, b.7 and b.8 (respectively). It is not clear why he did this rather than start a new group of books but the original R.M.27.b books had fewer pages than the R.M.27.c books so it may have been an attempt to limit the number of new partbooks.

Sections within Barrow's copying

The order of Barrow's copying is fairly loose (perhaps because of the amount of material that duplicated the earlier repertory) but there are some sections of closely-related repertoire which share characteristics within the books and are replicated across the whole layer of Barrow's copying. The partbooks c.4, c.5 and c.6 share a very similar structure throughout the entire contents and are generally ordered into sections to create a model as follows:

- Services and Anthems: Pre-Commonwealth services and early-Restoration anthems
- Services and Anthems: Renaissance composers
- Anthems: Restoration verse anthems
- Services: King, Farrant, Hall, Hine, Hayes
- Services and Anthems: Boyce, Dupuis, Nares and Greene
- Services: Nares, Richardson and Aldrich
- Anthems: Nares, Boyce and Greene. Handel oratorio extracts.
- Anthems: Nares and Dupuis (then Kent and Stafford Smith)

Some sections from this structure are found incorporated in other partbooks copied by Barrow (such as b.2, b.4, c.1, c.2 and c.3) and the pieces are sometimes represented in the same order within each section. However, some sections are absent and the order in which

²⁶⁶ Ibid. Analysis of the ruling types shows that the change occurred at page 133 in b.2 and page 121 in b.4. There must have been blank pages at the end of both volumes before this change since Barrow starts copying in b.2 on page 116 and in b.4 on page 118.

these sections are placed within the partbooks is different from the shared structure of c.4, c.5 and c.6.

The verse and instrumental books in R.M.27.c include only the relevant items from the list of Barrow's repertory as given above. This means that these books were filled up slightly later than the chorus books. When the R.M.27.c instrumental and verse books were filled it seems the future destination for these parts was not on additional pages in R.M.27.b books. Rather, these parts (along with the countertenor decani and bass decani parts which had been copied in b.2 and b.4 rather than the large R.M.27.c books) were continued into a new group of partbooks: R.M.27.d. The decision to start new books for these parts means that Barrow's latest copying for the Chapel Royal is, oddly for us at least, split between the new pages in the R.M.27.b books (for most of the chorus parts) and the R.M.27.d books (for the instrumental and verse parts).

Summary of Barrow's copying

Barrow undertook two main tasks within the Chapel Royal partbooks. The first involved providing make-good and duplicate copies of pieces from the Church, Braddock and Tucker repertory, and the second was to copy new pieces. New partbooks were started by Barrow (the chorus and verse books of R.M.27.c) and contain most of the make-good sections before the introduction of newer repertory (which generally comes later in those same partbooks). His copying was continued onto a mix of new pages in older books (in R.M.27.b), and new books (in R.M.27.d). The c.14 lute book is used for only a small amount of Barrow's repertory (the early- and mid- eighteenth-century sections) suggesting that this book may have been abandoned during Barrow's time as copyist.

OTHER COPYISTS

In addition to the principal copyists, there are a number of pages copied by other scribes throughout the partbooks. The majority of these are nineteenth-century hands who fill up space at the beginning or ends of the partbooks with new repertory and make-good copies of existing repertory. There are some scribes whose work appears consistently throughout the partbooks.

Eighteenth-century copyist of *O Lord the maker of all things*

One of the most consistent items copied in another hand is *O Lord the maker of all things* (attributed throughout the partbooks to King Henry VIII). This piece appears in all eight of the R.M.27.b chorus books, and in most cases follows immediately from the section of Greene anthems copied by Chapel Royal Copyist A. Most copies of this piece are in one

hand but there are also some obvious nineteenth-century copies (a copy in b.5 is ascribed to Charles Seale 15 November 1847, for example). The consistent positioning of this single piece (when copied by the main copyist for this item) between the Chapel Royal Copyist A layer and Barrow copying suggests that this piece was copied before Barrow began work on R.M.27, and it usually appears (whenever in the main copyist's hand) well within the older pages of each of the manuscripts. It seems curious that there was a sudden demand for a single piece following on from such a long section of Greene anthems which warranted copying by a different copyist.

Eighteenth-century copyists in instrumental partbooks

Some of the Chelsum repertory in the partbooks was copied by additional eighteenth-century scribes. Laurie has noted that there are six other scribes in the instrumental parts that she believes were paid using some smaller miscellaneous payments through the Chapel Royal Subdean.²⁶⁷ The copying here, as Laurie establishes, includes that of Greene.²⁶⁸ In a.11 different copyists enter material from pages 111–28 and 148–59, and in a.12 different copyists enter from 186 until the end of the volume (page 188). Additionally, in b.13, Greene (or, perhaps, another assistant) enters five of the items usually copied by the Chapel Royal Copyist A. Greene's hand is also present in b.15 and b.17.

Nineteenth-century hands in b.1 and b.2 (treble books)

In b.1 and b.5 there are a considerable number of pieces with pages copied by nineteenth-century copyists (44 pieces out of the 87 in the b.1 partbook). Towards the start of the manuscript these pages are obvious make-good copies used to replace original pages—the material is found in the other R.M.27.b chorus partbooks in a similar location (within the Chelsum section). However, later in the partbooks (amongst the Chelsum layer of copying) there is the inclusion of pieces found not in the other R.M.27.b books but, instead, in Church's repertory. It is not quite clear why b.1 and b.5 were used for this make-good repertory: the items would appear to be better suited within R.M.27.a.4. Perhaps the a.4 partbook was absent at the time of this nineteenth-century copying, or perhaps these pages were inserted in b.1 and b.5 purely to ensure that the pagination of the book was correct. However, the seemingly odd placement of these pieces suggests that there had previously been material in b.1 and b.5 that was replaced: maybe compositions that were no longer performed or items not included in the other R.M.27.b chorus

²⁶⁷ Ibid., 42.

²⁶⁸ Ibid.

partbooks.²⁶⁹ Another explanation for the nineteenth-century copies of Restoration anthems in b.1 and b.5 is that the pieces had originally been copied here by Chelsum as make-good material, but had become so damaged by the nineteenth century that they needed copying again. This possibility would seem the most likely because the three Chelsum pages which intersperse this nineteenth-century material include Croft's *O Lord grant the King*, *The Lord is my strength*, and Blow's *God is our hope and strength*—items which are make-good material for Church repertory. Since these surviving Chelsum make-good copies are only in the treble books, this further suggests that the nineteenth-century copies in b.1 (and b.5) replaced Chelsum's make-good copying of the same repertory. Therefore it would seem that b.1 appears to have been organised by Chelsum to serve the unique purpose (within R.M.27.b) as a make-good chorus partbook for R.M.27.a material: a purpose which the nineteenth-century copyists seem to extend.

Nineteenth-century copying in the R.M.27.c.3 treble cantoris partbook

The c.3 treble cantoris partbook contains a large section with nineteenth-century make-good copies of the Braddock, Tucker and Church repertory. The section contains a mix of Restoration and pre-Restoration pieces at the start of the partbook. However, the partbook is mostly in Barrow's hand and, since these nineteenth-century items come at the start of the pagination sequence, it seems that they may actually be make-good copies for Barrow's own make-good copies. Certainly the treble partbooks across all R.M.27 sets are the most confusing and unclear in terms of establishing their original order.

²⁶⁹ This material may have been removed prior to the copying of the other R.M.27.b partbooks since there is no large section of repertory absent from b.1 which is otherwise included in the R.M.27.b chorus books.

Chapter Seven:

Practical use and function

The previous chapters have considered the current physical state of the eighteenth-century R.M.27 partbooks and have examined their design, organisation and structure. This chapter will explore the function of the books and assess the context in which they might have been used at the Chapel Royal. The assumption we might make is that the books were used in services as performing aids by the singers and instrumentalists. After all, the books are in partbook form, and, throughout the eighteenth century, this format is associated with performance rather than composition, patronage, or a storage use: full scores would usually be expected to fulfil these functions. However, the use of a partbook format does not necessarily indicate that the source was used in performance since manuscript partbooks from the seventeenth and eighteenth centuries have been designated by scholars as ‘file copies’ rather than performing sources.

File Copy Manuscripts

The term ‘file copy’ has become accepted as a description of a manuscript which fulfils a storage purpose. Although it is usually applied to scorebooks, Shaw first uses the term when suggesting that the Bing-Gostling partbooks, a set of eight books at York Minster Library (Y M1 (S)), are file copies.²⁷⁰ Shaw suggests that the principal function of these specific copies was to store repertory in a format that enabled the creation of new performing material.²⁷¹ Copying new performing partbooks was quicker if the source was in a similar format (especially in comparison to the more laborious and specialist task of extracting parts from a score) and the copying of file-copy partbooks may have anticipated the need to produce performing sources quickly.²⁷² Shaw discusses some of the traits of file copies; for instance, the Bing-Gostling books have small stave rulings with small gaps separating each stave, the notation handwriting is informal and cramped, and not all parts are provided for each piece (in a four-part piece the cantoris parts simply duplicate the decani parts but eight books would still be needed in a performance set).²⁷³ He also identifies another file-copy set copied by Gostling early in the eighteenth century (Tenbury

²⁷⁰ H. Watkins Shaw, *A Study of the Bing-Gostling Part Books in the Library of York Minster Together with a Systematic Catalogue*, Croydon, 1986. 12.

²⁷¹ *Ibid.*

²⁷² The use of file copies in the creation of performing sources for St Paul’s Cathedral will be discussed in Chapter Eight.

²⁷³ *Ibid.*, 11–12. Shaw suggests that the lack of indexing indicates a storage function, but performance partbooks from the eighteenth century (from the Chapel Royal and other institutions: see Chapter Eight) are often poorly organised and without indexes.

797–803 partly used in creating Tenbury 1176–82) which, he believes, serves a similar function to the Bing-Gostling books.²⁷⁴

Shay and Thompson discuss the function of the Bing-Gostling partbooks in a similar way to Shaw.²⁷⁵ They also highlight the two Tenbury sets as file copies but see these manuscripts as having a more ‘personal’ quality (Tenbury 1176–82 is once referred to as a ‘fair copy’ set but this term still implies a non-performance use).²⁷⁶ They mention that the Tenbury 1176–82 set contains some direct copies from the Tenbury 797–803 set (which was actually started slightly later).²⁷⁷ They comment on the lack of shared material between these two sets (and the material already included in the seventeenth-century St Paul’s Cathedral performing partbooks).²⁷⁸ They therefore suggest that Tenbury 1176–82 were likely ‘exemplars’ for further performing materials at St Paul’s.²⁷⁹

The characteristics of file copies are the least understood aspect of the concept, and Shaw’s explanation of these seems to conflict. However, it seems that these conflicts could be explained by differences in types of file copies: some file copies were kept in a format which was arranged in a way that it could be exactly replicated when necessary, whereas, in other cases, quite a lot of extraction work and reformatting would be needed in order to produce suitable performing copies. No surviving Chapel Royal partbooks have been labelled by scholars as file copies but it is possible that Tucker’s copying in R.M.27.a and in the Westminster Abbey books may have been used by Bing for the York file copies.²⁸⁰

It is clear that a file copy would have been designed with the intention of a functional use as a source for copying. This does not seem to be an attribute which can be given to the R.M.27 books because material is shown to have been added gradually in layers.

Identifying the function and use of the Chapel Royal books

If the R.M.27 books are seen as performing sources then there must be a consideration as to how these partbooks were actually used in services, if indeed they were. A performance function might not necessarily involve the use of the books in services but, rather, might

²⁷⁴ Unlike the repertory connection between the Bing-Gostling partbooks and performing sources at St Paul’s Cathedral (as suggested by Shaw, and Shay and Thompson) the Tenbury sets have no such connection with other St Paul’s partbooks (see Chapter Eight for further discussion). Although Tenbury 797–803 is known to have been used as a source for Tenbury 1176–82 it is not clear whether Tenbury 1176–82 was intended for use in performance or whether these new copies were, themselves, file copies.

²⁷⁵ Shay and Thompson, *Purcell Manuscripts*. 203. They believe that seventeenth-century St Paul’s performing partbooks are partially copied from the Bing-Gostling books.

²⁷⁶ *Ibid.*, 206.

²⁷⁷ *Ibid.*, 207. Tenbury 1176–82 was copied over a longer period than Tenbury 797–803.

²⁷⁸ *Ibid.*, 209.

²⁷⁹ *Ibid.*

²⁸⁰ *Ibid.*, 261.

involve their use in rehearsals or teaching, or, indeed, a combination of these three performance functions.

This chapter will consider the books alongside documentary evidence to provide information about performance at the Chapel Royal. This will help to establish the context in which the partbooks were used. Several questions concerning the use of partbooks at the Chapel Royal will have fairly definite answers whilst others will lead to more speculative answers and areas for further study.

FUNCTION

Features of the partbooks which suggest a performance function

There are several features and attributes of the R.M.27 books which suggest their intended use.

Physical materials

The use of high-quality paper and parchment types throughout the books suggests that they were intended for use over a long period. In terms of bindings, most books were re-bound for the Chapel during the nineteenth century and the books were used throughout this whole period. Earlier bindings (as seen by the presence of an older binding, possibly original, attached to the end papers of, for example, a.11) may have worn out—perhaps because of heavy usage.

The majority of the partbooks are copied onto paper (though many have sustained damage) but twelve books, all, apart from c.1, from R.M.27.a, are partially copied onto parchment.²⁸¹ The use of parchment seems to be a relic of an older practice: the incorporated seventeenth-century pages, mostly copied by Braddock and Tucker, are made of parchment so it makes sense that Church would surround these with new parchment. Two organ volumes (a.13 and a.14) are wholly copied by Church onto parchment but, considering the date of copying, this could easily have been a case of using up older materials.²⁸² More unusual is the use of parchment in c.1. Parchment appears to be designed for heavy-duty use since it is strong and sturdy. However, the material has traditionally been used for documents that have a storage or presentation purpose.²⁸³ Parchment is most stable at cool temperatures: if the humidity is too low then the material becomes brittle, and if it is too high there is a risk of gelation and ‘biological growth’.²⁸⁴ Parchment therefore seems best suited for a stable storage environment: a situation, we can probably assume, that performing partbooks did not enjoy. That said, paper suffers from similar and worse problems as parchment during frequent use so parchment is a sturdy material for regularly-used documents. One possibility is that the seventeenth-century parchment pages were originally designed for a storage purpose but were then incorporated as performance copies (two other performing manuscripts with Chapel Royal connections from the same time are on paper: Lbl Add. 50860 and J-Tn N-5/10).

²⁸¹ Details of physical attributes are found in Chapters Two to Five.

²⁸² The two parchment organ books, a.13 and a.14, have different formats (see Chapter Two) but a.13 is very similar in format to the parchment organ book at Westminster Abbey (Set 3, Organ 20).

²⁸³ Gaskell, *Bibliography*. 136.

²⁸⁴ Eric F. Hansen, Steve N. Lee, and Harry Sobel, ‘The Effects of Relative Humidity on Some Physical Properties of Modern Vellum: Implications for the Optimum Relative Humidity for the Display and Storage of Parchment’, *Journal of the American Institute for Conservation*, xxxi (1992), 325–52.

Construction and organisation of material

The way the books were constructed, and the manner in which they were physically altered and added-to, suggests that they were designed for performance.

The structure of the repertory in the partbooks is chaotic and the current state of the books reflects the steady addition of new material and gradual changes in organisation. There was apparently no master plan for the long-term construction of the collection so extra volumes were gradually added as older volumes were filled.²⁸⁵ The reasons for the incorporation of seventeenth-century pages (and the possible exclusion of some repertory as a consequence) are not understood but Church's method was probably quicker and cheaper than recopying all in-use repertory: his work provided a quick usable source—and this surely indicates a performance function. File copy partbooks, such as Tenbury 797–803 and the York Minster Bing-Gostling set, are better organised, with copying undertaken in consistent layers. However, some performance partbooks from other institutions survive with a highly-organised structure (such as the Lsp A2 set which is copied in alphabetical order) suggesting that disorganisation was not a universal attribute. Most eighteenth-century partbooks at other institutions, however, seem to be poorly organised.²⁸⁶

Repertory was gradually added to the Chapel Royal partbooks in layers. These layers usually group music of a similar type together. However, due to the changing nature of these books and the amount of alterations made, the divisions are rather unclear and the layers provide a rather approximate way of understanding the structure. However, there is no consistency in terms of layer size and it is not known why the selections of material were made but it seems that most music was added in small, rather than large, batches.

Paper analysis has suggested that books were originally bound with excess paper which meant that additions could be entered easily. However, there is a lack of information about when copying was undertaken: partbooks might have been altered and copied at particular times of the year when they were not required for daily performance use. For example, in some years the summer period (see below) sometimes provided an extensive gap between choral services when copying could be undertaken.²⁸⁷ As further volumes were added (particularly after the R.M.27.c books were started) it would have been possible for larger layers of repertory to be added into earlier books (such as the R.M.27.b books) without affecting the use of the newest books in performance (this assumes that the repertory of certain layers remained in use for an extended period).

²⁸⁵ See Chapter Six.

²⁸⁶ The Lsp A2 set was probably copied from the Bing-Gostling file copies and this level of organisation may reflect this file copy process (seen also in Chelsum's recopy of a.11 as b14).

²⁸⁷ It is not known whether the Chapel Royal's own books were taken with the choir when they travelled away for summers.

A large amount of music is recopied and duplicated: there are a number of reasons for this, but, in general, this copying is undertaken in order to provide additional copies of pieces.²⁸⁸ If the books were simply for reference then there would be no need for such unchanged duplicates. However, many apparent recopies are not true duplicates and a file copy might seek to preserve a new version of a particular anthem (which would explain this practice).

Provision of material

The inclusion of separate verse books, which contain the full and verse sections of verse anthems, suggests that the books were conceived as a performing set. Known file-copy partbook sets elsewhere do not have verse books and, as with many performing partbooks, the solo and verse material is included in the main chorus books. The way in which solo material was copied changed: solo material is first included within the main ‘chorus’ partbooks (perhaps reflecting pre-St James’s Palace practices), Church then adds a single contratenor verse book, and then Chelsum add several verse partbooks. This may indicate a change in performance practice or a change in compositional requirements. However, a set of file copies designed for direct copying (i.e. books providing a source from which identical materials could be copied in the same layout) would need to be unique to the institution’s practices so would be expected to include all books.

The presence of organ books suggests a performance function. Only one of the three known file-copy sets includes organ books (Tenbury 1176–82—the set where function is most disputed). Full organ parts are not usually included in eighteenth-century full scores (see, as an example, **figure 3.9**, where only a figured bass line is included below the choral parts) so the provision of organ accompaniments appears to have been a rather practical matter. Most copying in the Chapel Royal organ books is undertaken by the main copyists but there is copying by organist-composers: including Gates and Greene. The addition of small sections by practical musicians might suggest that the organ books are more like ‘fair copies’. However, the nature of organ accompaniment meant that composers and organists—those who had compositional knowledge—often undertook the job of organ book copying.²⁸⁹

²⁸⁸ Some ‘recopying’ may be concerned with providing new and updated versions of anthems. This is the criticism offered of Church’s copying: see Preface in Henry Purcell, *Sacred Music. Part 5, part 2 Continuo Anthems*, ed., Robert Thompson (Purcell Society Complete Edition of the Works of Henry Purcell, 29), London: Stainer & Bell, 2011.

²⁸⁹ Seventeenth-century organ books, for example those copied by Blow (Cfm 116 and Mp BRm370Bp35), suggest this was a historical practice. Organ books at other institutions are discussed Chapter Eight.

Format of copying

The copying format for each of the layers can indicate that pieces were entered for the purpose of performance. Church organises the copying of repertory so that, in general, pieces which require two or more sides start on the verso of a page: this means that page turns are minimised. Where page turns are required within longer pieces then they almost always occurs at a change of movement (in a service setting) or section (such as between verse and full). Church sometimes adds a stave at the bottom of the page to avoid difficult page turns. This performance benefit surely came at the expense of having items copied in a haphazard order. Earlier copyists do not seem to plan for such turns and several ‘V.S.’ turns are necessary (and marked). Church’s efforts to organise pagination are not continued by Chelsum, Chapel Royal Copyist A or Barrow: perhaps page turns became less of a crucial matter to performance.²⁹⁰

The incorporated seventeenth-century pages in R.M.27.a came with existing pagination sequences. Despite his other alterations, Church attempts to keep these sequences and this indicates the value in maintaining a known order. The ‘original’ pagination—and thus the order—might have been known by some older members. Musicians could probably memorise the location of pieces thus negating the need for indexes. Chapel Royal musicians, who were usually active for a significant proportion of their lives (see **Appendix 10**), would, after time, have been heavily acquainted with the order of the books. Another possibility is that indexes existed outside of the books (which Church might have wanted to keep).

The layout in the partbooks indicates their intended use in performance. In contrast with Shaw’s description of file copies, the R.M.27 chorus books are large volumes and they usually have clear borders around the notation (though these have sometimes been trimmed during re-binding). Most notation, titles and performing directions are clear. There are changes in copying quality—particularly at layer changes—but this may reflect the urgency with which some copying may have been undertaken. Furthermore, the stave sizes, notation and page sizes (as detailed previously) seem to be of sufficient size for performing use—though this will be discussed shortly with specific reference to the Chapel.

The partbooks have many performance markings which confirm the books’ nineteenth-century performance usage and they might serve as an example of a continuation of eighteenth-century practices. The lack of eighteenth-century markings seem to suggest that the books were not used in musical performance but changes to the

²⁹⁰ Chelsum sometimes crams in the notation at the bottom of the Verso side in order to ensure that the page turn will not occur in the middle of a line.

rehearsal system are documented early in the nineteenth century and the increase in additional markings may reflect this (see below).

Were the partbooks used or designed as file copies?

It is possible that the books simply had a storage purpose. Although there are a lot of books (56 books within R.M.27.a–d), in general, only one book per layer provides the repertory for each part (so there are not usually multiple copies in the same hand of, say, the Tenor Decani part to an anthem). However, the disorganisation of material means that music is difficult to find within the copies and to find a whole set of books for one piece will often involve using books from different sets (especially if it is a piece in one of Barrow's layers). This poses practical problems for performance but does seem to be a trait of institutional partbooks rather than file copies (see **Chapter Eight**).

One theory concerning function is that the incorporated pages (Braddock, Tucker, and the small section of Church's copying on parchment 'B') were originally designed as file copies.²⁹¹ However, the reorganisation work undertaken by Church on the R.M.27.a partbooks indicates that, if they did not already have this purpose, the books *became* performance copies: essentially Church's work made them better for such a use.

²⁹¹ The large stave sizes found in seventeenth-century copying argue against this though.

CONTEXT OF PARTBOOK USE

Organisation of the Institution

The Chapel Royal was part of ‘the Department of State under the power of the Lord Chamberlain’.²⁹² The Dean was officially responsible for the institution and, throughout the eighteenth century, this role was usually held by the Bishop of London of the day: a prominent clergyman.²⁹³ The post holder was not heavily involved with the daily business of the institution: frequent references in documents are made to the Dean but they do not ‘sign’ such administrative documents—a task which was, instead, carried out by an appointed Subdean. This substitute was usually selected by the Dean from a pool of the ‘priests-in-ordinary’ at the Chapel and they were expected to maintain all aspects of Chapel life.²⁹⁴ The prominence of the Subdean is reflected in the designation of the liturgical-north side of the Chapel (opposite ‘decani’) as ‘Sub-decani’ rather than ‘Cantoris’, as it is called in most ecclesiastical institutions. A manuscript belonging to one of the Chapel’s officers, William Lovegrove, expresses the expectations of the Subdean in the 1750s:

To be as frequently at the Chapel as possibly he can; to take care that every thing therein be conducted with decency and regularity; So more especially upon Sundays and Holy days, when it is the Duty of his Office to go up to the Altar, and to Read the Second Service.²⁹⁵

The orders and actions of the Subdeans make up the bulk of the eighteenth-century entries to the two surviving cheque books—*The Old Cheque Book (OCB)* and *The New or Second Cheque Book (NCB)*.²⁹⁶ These books were the principal administrative records of Chapel Royal operations and overlap slightly: the last eighteenth-century entry into the *OCB* was in 1744, and Ashbee and Harley show that the *NCB* was started in 1721.²⁹⁷

Records showing the organisation of the Chapel

The cheque books show who authorised decisions so were seen as a reliable record by eighteenth-century users (some eighteenth-century disputes were resolved using these books).²⁹⁸ Entries are usually added by the ‘Clerk of the Cheque’ postholder: an unsalaried

²⁹² David Baldwin, *The Chapel Royal*. For an account on the Chapel during the early eighteenth century (particularly with regards to the musical set-up and the building) see Burrows, *Handel and the English Chapel Royal*. 439.

²⁹³ A list of Chapel Royal Deans is given in R.O. Bucholz, *Court Officers, 1660–1837*, Office Holders in Modern British History vol. 11 (rev.), Published by the Institute of Historical Research at <http://british-history.ac.uk/>. 244–5. Biographies for all Deans are found in *DNB*.

²⁹⁴ Eight men held the post during the eighteenth century: Ralph Battell (1689–1713), John Dolben (1713–1718), Edward Aspinwall (1718–1732), George Carleton (1732–1746), Edward Pordage (1746–1751), Fifield Allen (1751–1764) and Thomas Pearce (1792–1803). A list is provided in Bucholz, *Court Officers*.

²⁹⁵ *CBCR*, vol. 2. 50 (*WL* 50). The ‘Second Service’ is the liturgy for the Holy Communion (the ‘Supper of the Lord’ was not necessarily distributed at this service).

²⁹⁶ *CBCR*, vol. 1.

²⁹⁷ *Ibid.*, xxiii and 150.

²⁹⁸ *CBCR*, vol. 1. xix.

position undertaken by one of the Gentlemen or, after 1720, the Serjeant of the Vestry (the senior officer at the institution).²⁹⁹ Most entries concern appointments made upon the death or resignation of another member but there are also records of the decisions and rules which affected the daily services. There are some eighteenth-century entries in the *OCB* and these mainly concern contemporary activities (though there are occasional references to seventeenth-century events).³⁰⁰ However, the *NCB* contains the majority of details about the institution's eighteenth-century practices and its layout reflects the organisational priorities of the eighteenth-century Chapel as shown through the division of entries into categories. Most categories begin with an extensive initial entry which is then followed by update entries: most initial entries were added in 1742 (the prefix 'enter'd in 1742' is common) by an imported scribe, William Webster, when the book was structured.³⁰¹ The appointments category is frequently updated whilst other sections are more erratically entered. However, during some periods the book does not seem to have been used (for example there are no admissions for 1747–1752). Some sample 'payment bill' forms are included in the *NCB* that show how payments were often made through the Subdean. Such a form survives in relation to music copying fees.³⁰² This explains why the Subdean, rather than the actual music copyist, is listed as the payee for some partbook copying work in the Lord Chamberlain's records. A list of rules for the Chapel, dated 20 May 1728, was added to the *NCB* before the 1742 organisation of the book. These rules were decided at a Chapter meeting in July 1726 and then altered with several 'adjournments' until October 1726.³⁰³ They provide information about Chapel organisation, the conditions for music performance, and what was expected of the members. Edmund Gibson, the Dean at the time, was heavily involved in composing these rules—a draft in his hand survives at Lambeth Palace—and this, alongside copies made later in the eighteenth century, suggests they were of considerable importance.³⁰⁴

Financial information is not usually recorded in the cheque books but some entries describe procedures for fixed payments, such as those paid when new members were admitted, which were paid through the Serjeant of the Vestry or the Subdean.³⁰⁵

²⁹⁹ Other men occasionally entered records. Thomas Baker, a priest-in-ordinary, enters into the *OCB* during the 1740s. He seems to have been a substitute for Subdean Carleton *and* the Clerk of the Cheque (Carleton was close to death). Burrows, *Handel and the English Chapel Royal*. 577.

³⁰⁰ *CBCR*, vol. 1. 140 (*OCB* f.54v).

³⁰¹ Burrows, *Handel and the English Chapel Royal*. 456. A payment for this is recorded in Lna L.C. 5/21, 395.

³⁰² *CBCR*, vol. 1. 314 (*NCB* 150).

³⁰³ *CBCR*, vol. 1. 202 (*NCB* 8).

³⁰⁴ Burrows, *Handel and the English Chapel Royal*. 455. Gibson's copy is at Llp Fulham Papers 124. A copy, possibly from 1743, is at Wra MS RA36, 14–18. Further copies are found in Lovegrove's manuscript and the Pearce Manuscript (see below).

³⁰⁵ *CBCR*, vol. 1. 212 (*NCB* 20).

William Lovegrove, the ‘Serjeant of the Vestry’ and ‘Clerk of the Cheque’ between 1752 and 1777, kept his own private record. This incorporates copies of cheque book sections (including the 1726 rules), alongside financial records (particularly those ‘Perquisites and Advantages’ enjoyed by the Serjeant) and details of Chapel operations.³⁰⁶

Other records, held by the Lord Chamberlain’s Department (Lna L.C.) or the Lord Steward’s Department (Lna L.S.), include information about officers, appointments and salaries. The ‘Warrant Books’ (Lna L.C. 5/11–26) provide payment records for copying, organ upkeep, instrument repairs, certain costs associated with educating the children, and payments made to members for the summer visits (‘travelling charges’). They record regular, infrequent, costs paid directly upon receipt of a bill. In terms of partbook copying, the following record indicates that the payee was responsible for several related tasks:

Mr Thos. Barrow for copy music £22.7.3

These are &c. Mr Thos. Barrow the sum of Twenty two pounds, seven shill & 3 pence for paper, fair writing, anthems, mending & binding the Books of the Chapel Royal at St James’s from Decm. 1750 to Dec. 1752 as appears by the annex bill certified by the Rvd. Mr F. allen sub. Dean and & Given & this 25th day of June 1753 in the Twenty seventh year of his mty’s reign.

To Rd.. Arundell, Esq. Grafton.³⁰⁷

In particular the payment proves that the allowance covered binding tasks (showing us that the Chapel Royal books must have previously been bound) as well as new copying tasks. That these records specifically mention the books at the Chapel at St James’s strongly indicates that they were being maintained as a permanent feature. This is in contrast to records in the warrant books for secular musical copying and composition, and anthems for special occasions, which never refer to books or a specific venue of performance.

The most frequent and regular costs (purchases and services) are not listed in these records but were paid by providing a member of the Chapel with a direct allowance: that member would then be responsible for ensuring that all costs relating to the allowance were settled. So a large allowance—intended to cover the cost of educating and keeping the children—was given directly to the Master of the Children (see below).

A collection of national information was regularly published throughout the first half of the eighteenth century as *Magnae Britanniae Notitia* (MBN). This contains Chapel Royal membership lists. Burrows shows that these lists often used out-of-date information—sometimes reprinted from earlier editions.³⁰⁸ However, the information is

³⁰⁶ CBCR, vol. 2. 6 (WL 1).

³⁰⁷ Lna L.C.5/24, 20.

³⁰⁸ Burrows, *Handel and the English Chapel Royal*. 440–42. It was known as *Angliae Notitia* before 1707.

quite detailed and appears to be based on official sources.³⁰⁹ The final edition in 1755 is succeeded by similar publications, including *The Court and City Kalendar* (1767), *The Court and City Register* (1776, 1781, 1782), and *The Royal Kalendar* (1788 and 1797) which all provide information about the Chapel Royal members.

A manuscript started by Subdean Edward Pearce (and still held at the Chapel Royal) contains some further information about the running of the Chapel and, like the *WL* manuscript, it mostly comprises direct copies from the cheque books along with explanations of the duties expected of Chapel Royal office holders.³¹⁰

The above sources can be considered alongside the R.M.27 partbooks to provide an insight into how performing materials were used at the daily services.

Printed anthem wordbooks (which identify a specific composer) were published during the eighteenth century (**Table 7.1**) and give an indication of Chapel repertory. These books were apparently compiled by the Chapel Royal Subdean; though Burrows highlights Church's involvement in the 1712 publication.³¹¹ Despite the titular suggestion of a link to the Chapel, the books do not actually state that they were designed for use within the Chapel (though some include texts to anthems performed at other, specified, institutions) but there was a precedent for copying anthem words (by hand) for the Royal family:

The Form of the Bill for Copying out the Words of
Anthems

_____ Sub-Dean of His Majesty's Chapels Royal craveth and Allowance of _____
disburs'd for Copying to the Words of Anthems for His Majesty and their Royal Highnesses
the Prince & Princess of Wales &c. one Year ending _____³¹²

³⁰⁹ Ibid.

³¹⁰ I thank David Baldwin, Serjeant of the Vestry, for this information.

³¹¹ Burrows, *Handel and English Chapel Royal*. 57.

³¹² *CBCR*, vol. 1. 315 (*NCB* 150). This page is marked 'Enter'd 1742'.

Table 7.1: Chapel Royal wordbooks

<i>Title and Publication details</i>	<i>Subdean and Date</i>
<i>Divine Harmony; or a New Collection of Select Anthems, Us'd at Her Majesty's Chappels Royal, Westminster Abby, St. Pauls, Windsor, both Universities, Eaton, and most Cathedrals in her Majesty's Dominions</i> (Publish'd with the Approbation of the Sub-dean of Her Majesty's Chapel Royal, and of several of the greatest Masters) London, 1712.	[Ralph Battell] 1712
<i>A Collection of Anthems, as the same are now performed in his Majesty's Chapels Royal, &c.</i> , (Published by the direction of the Reverend the <i>Sub-Dean</i> of his Majesty's said Chapels Royal) London, 1724.	[Edward Aspinwall] 1724
<i>A Collection of Anthems, as the same are now performed in his Majesty's Chapels Royal, &c.</i> , (Published by the direction of the Reverend the <i>Sub-Dean</i> of his Majesty's Said Chapels Royal) London, 1736.	[George Carleton] 1736
<i>A Collection of Anthems, as the same are now performed in his Majesty's Chapels Royal, &c.</i> , (Published by the direction of the Reverend the <i>Sub-Dean</i> of his Majesty's Said Chapels Royal) London, 1749.	[Edward Pordage] 1749
<i>A Collection of Anthems used in His Majesty's Chapel Royal and most Cathedral Churches in England and Ireland</i> (Published under the direction of Anselm Bayly, L.L.D. Sub-Dean of his Majesty's Chapels Royal) London, 1769.	Anselm Bayly 1769
<i>A Collection of Anthems used in His Majesty's Chapels Royal, and most Cathedral Churches in England and Ireland</i> (Published under the direction of Thomas Pearce, D.D. Sub-Dean of his Majesty's Chapels Royal) London, 1795.	Thomas Pearce 1795

The Lovegrove manuscript confirms the use of wordbooks, at least by 1769 (shown as **Table 7.2**). Considering the high number of books, and their distribution amongst the congregation, it seems likely that, after 1769, these were printed copies.

Table 7.2: WL entry confirming the use of wordbooks³¹³

	Anthem Books for the Use of His Majesty's Chapel Royal
50	Ditto. 1 for the Dean, 1 for the Subdean, 48 for the Lady's Vestry.
24	Tortoiseshell, ruled &c, For the Lords Seats.
54	Nutmeg Colour, 18 for the Knight's Seat, 18 Gen: ^t Pensioners, 18 opposite Seat.
60	In White Calf, 12 for the Altar Seats, 48 for the Gen: ^t of the Chapel, &c.
24	Marble Colour, For the Body of the Chapel, & Ante Chapel.
12	Bound Black Gilt Leaves, &c, 6 for the Closet keeper, & 6 for the Serjeant.
<u>224</u>	Total

N:B. The Anthem Books were delivered out, for Use on Sunday the 12:th November 1769

p W:^m Lovegrove, Serjeant.

³¹³ CBCR, vol. 2. 197 (WL 216).

There are clear links between the repertory contained within the published wordbooks and the R.M.27 partbooks. The online version of **Appendix 8** provides a concordance of wordbook anthems also found within the partbooks (there is not enough page room to include this concordance within the printed copy). This shows that the addition of items to the wordbooks reflects the addition of the same pieces to the partbooks. However, the wordbooks (particularly the 1712 edition) provide texts for pieces that are not included in the Chapel Royal books—mostly pieces written for special occasions or those where an association to another institution is given. Furthermore, pieces that are removed from the wordbooks in later editions are often found in only a very select number of R.M.27.a parts (thus the pieces were likely removed from Chapel repertory). Some pieces, particularly those by Jeremiah Clarke and William Croft, that had been included in the 1712 edition are not included in the 1724 and 1736 wordbooks but are then re-included from the 1749 edition. Most pieces added to the R.M.27 books during from 1724 onwards tend to remain within the wordbooks (though some anthems by Croft and Weldon, found in the 1724 and 1736 books, are removed in later editions). A small number of Greene and Boyce compositions featured in the 1736 book are not included in later wordbooks (though the vast majority of their compositions remain included).

Provision of music for services

Music was expected to be used at the daily Chapel Royal office services of Matins and Evensong—sometimes called ‘Divine Service’ in the records. These services were usually held in the Chapel at St James’s (‘Quire Services’)—but could, at the Monarch’s command, be held in other palaces. Chapel members were expected to ‘constantly attend’ these services.³¹⁴ Divine Services took place at ‘Eleven and Five of the Clock’ and a handbell was apparently rung in the Palace beforehand.³¹⁵ However, at least during the Chapel Royal refurbishments in 1795, the time of morning services was altered to 12.30.³¹⁶ In addition to the Divine Services, there were shorter prayer services read by an appointed priest.³¹⁷

Psalms and the *Venite*

There is little documentary evidence concerning the singing of the Psalms and the daily *Venite* (Psalm 95, morning canticle) at the Chapel. An attendance rule from 1726 suggests that the Gentlemen were required to be in place ready for this part of the service:

³¹⁴ *CBCR*, vol. 1. 202 (*NCB* 8). Daily services continued until at least 1792: see *CBCR*, vol. 1. 321 (*NCB* 164).

³¹⁵ *CBCR*, vol. 2. 54 and 63 (*WL* 56 and 69) [*n.d.*].

³¹⁶ Pearce manuscript (on a page attached to the back of the manuscript). With thanks to David Baldwin.

³¹⁷ *CBCR*, vol. 1. 198 (*NCB* 4). An appointed priest also read Quire Services at the Chapel during the summer months when ‘Divine Service’ was transferred to other palaces.

Every Priest, Gentleman & Officer shall be in the Chapel before ye Service begins...if any of them shall come in after the Beginning of the Venite, in the Morning, or after the Beginning of the Psalms in the Evening, he shall forfeit 6.^d.³¹⁸

A revision of the Chapel rules in 1792 suggests that, at the end of the eighteenth century, the Psalms were certainly chanted:

All the Priests and Gentlemen shall join in chanting the Psalms and in Singing the Services and Choruses with a due application and with a proper Strength and Extension of Voice.³¹⁹

The only surviving chants copied into the partbooks in the eighteenth century are found in Barrow's hand, at the start and end of a.14. Several chants attributed to eighteenth-century (and earlier) Chapel Royal organists and composers are known, and Church apparently developed a new method of chant notation seen in Lbl Add. 37027, f.50 whilst Thomas Sanders Dupuis, a composer and organist at the Chapel, published three books of chants.³²⁰ It is likely, therefore, that other manuscripts were used to provide these chants (though there no documentary evidence for chant books) or choir members may not have needed notation for the daily singing of the Psalms.

Anthems

Anthems make up the bulk of the R.M.27 repertory. Most texts are extracts from Psalms: usually unaltered from the *Book of Common Prayer* (Myles Coverdale) translation. The *NCB* tells us when each type was sung:

It has been Customary in The Royal Chapel on the Week Days to have full Anthems in the Morning & Verse Anthems in the Afternoon.

On Sundays to have always Verse Anthems both at Morning & Evening Service.³²¹

However, no further documents suggest whether any specific styles, periods or types of anthems were expected at particular services.³²² In the partbooks some anthems are linked with certain feast days but this is not mentioned in the records. Selected anthems are identified with reference to the reason for the initial composition (such as a Thanksgiving Service) and these, as seen through their presence in the partbooks and wordbooks, seem to have remained in the repertory.

One *WL* entry indicates that an anthem was performed immediately before the Royal family received the Communion at Easter, Whitsunday, and Christmas.³²³ However, there is no evidence to suggest that anthems were habitually sung at the weekly reading of the second service.

³¹⁸ *CBCR*, vol. 1. 202 (*NCB* 8).

³¹⁹ *CBCR*, vol. 1. 322 (*NCB* 165).

³²⁰ Wilson, *Anglican Chant*. 76–77.

³²¹ *CBCR*, vol. 1. 135 (*NCB* 135).

³²² It is clear from the partbooks that there were developments in the anthem repertory, seemingly associated with changes in stylistic interest as well as practical expectations.

³²³ *CBCR*, vol. 2. 73 (*WL* 83).

Sung Service Music

Sung service music makes up a large proportion of the R.M.27.a–d repertory. Settings are labelled as ‘morning’ or ‘evening’ (though some contain settings for both services) and each contains one (or more) of the canticle (or hymn) texts for each liturgical position: at morning services, settings of the *Te Deum Laudamus* or, less likely, the *Benedicite, omnia opera* were used after the second lesson. At evensong either the *Magnificat* or the alternative, *Cantate Domino* (Psalm 98), were used after the first lesson whilst the *Nunc dimittis* or the alternative, *Deus misereatur* (Psalm 67), was sung after the second lesson: the principal and alternative canticles are not usually mixed within the same composed musical settings (as can be seen from **Appendices 4–7**). As observed in the partbooks, pre-eighteenth-century settings tend to incorporate more of the alternative texts whilst eighteenth-century services seem to use only the principal texts.

The records do not really mention music provision for the ‘Second Service’ but in the partbooks the *Sanctus* (‘Holy, Holy Holy, Lord God of Hosts’) is available in a few settings copied by Barrow towards the rear of some books. According to Lovegrove’s records the *Sanctus* and the *Gloria* were sung *at least* at Easter, Whitsunday, and Christmas:

In the Royal Chapel, it hath been time immemorial, to Custom to Sing to the Organ the Sanctus, The Dean leading the Choir, saying,—“Therefore w.th Angels, &c. &c. saying.” —
Here the Dean stoppeth, and the Choir taketh up, “Holy, &c. and concludes the Hymn. [...]
The Subdean goes round and Administers the Wine.

Then the Hymn, Glory be to God on High, is Sung by the Choir.³²⁴

There are two settings of the *Gloria* in the partbooks: Blow’s setting in G (along with the *Sanctus*) is copied by Tucker and Braddock in R.M.27.a books whilst a setting by Weldon, again copied with a *Sanctus*, is found only in Church’s a.13 organ book. The inclusion in the organ book may suggest that this was performed without music. This setting, as can be seen in **Figure 7.1**, appears to be a fairly straightforward setting.

Ian Spink has suggested that, throughout the Restoration period, the *Sanctus* was not usually sung in its liturgical position but sung before the second service as an introit.³²⁵

³²⁴ CBCR, vol. 2. 73 (WL 83 and 84).

³²⁵ Spink, *Restoration Cathedral Music*. 20. No evidence is provided.

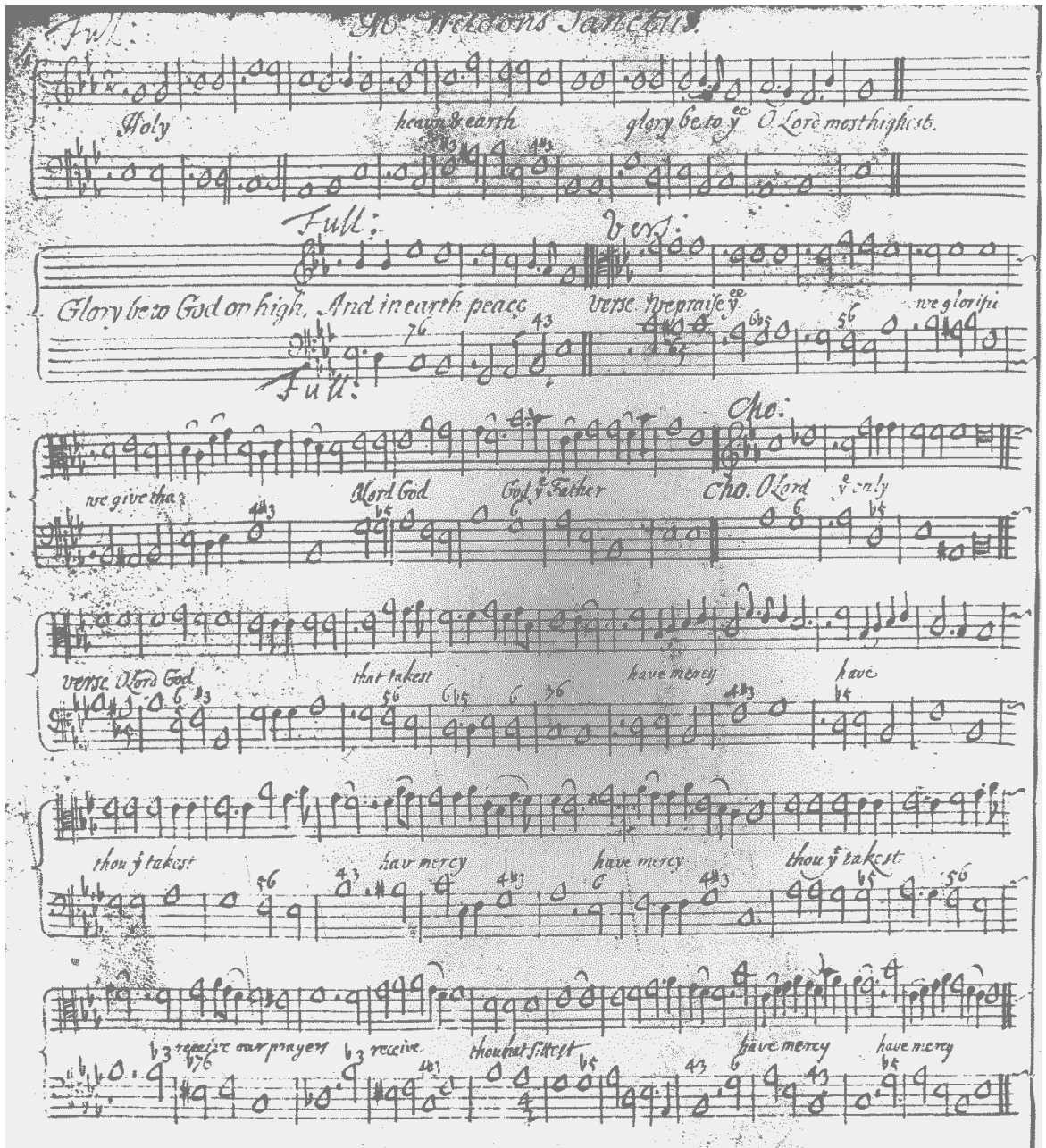


Figure 7.1: R.M.27.a.13, page 45. Weldon, *Glory be to God*

Months of waiting system

The months-of-waiting system ('Seasons of Waiting') was a rotational system for Chapel attendance. The Chapel Royal men were split into two groups: one attending the services during the first month and taking the second month off; the second group taking the first month off and returning for the second month.³²⁶ Some men held double places so that they were members of both 'groups'.³²⁷ The term 'in waiting' describes someone expected to perform at that month's services, whilst 'out of waiting' describes those not required to attend the Chapel.

³²⁶ Burrows, *Handel and the English Chapel Royal*. 453. The first list of this division in the NCB was entered in 1742. CBCR, vol. 1. 305 (NCB 130).

³²⁷ See section on 'performers' below.

Burrows has suggested that pre-Commonwealth records indicate that all men were expected to attend ‘Sundaies, holidiaies and Sermon daies’ but that this was not the case in eighteenth century—certainly after the 1740s.³²⁸ The 1726 rules make no specific request for Sunday attendance (thus suggesting that the requirement had ceased).³²⁹

Play weeks and travelling charges

After Christmas, Easter, and Whitsun (all of which involved obligatory Holy Communion services) the men had a week off from the Chapel. These holidays were known as ‘Play Weeks’ and, because prayers were read in the place of the usual services, it seems likely that the Children received a break too.³³⁰

Throughout the eighteenth century the Monarch travelled away from London during the summer. The ‘divine services’ were held in whichever palace the monarch had travelled to and the usual St James’s Palace services were replaced with said prayers (undertaken by an appointed priest). When ‘divine service’ was held outside of London an additional payment—known as a ‘travelling charge’—was paid to any members who had to leave London. It is not known how much music was performed away from London or whether the R.M.27 partbooks were even used in such services. In some years the visits were extensive and involved all members (including instrumental players) whilst, in other years, only the priests travelled.³³¹ Burrows has provided a list of the location of these annual visits until 1760.³³²

Performers

Music was performed at the Chapel in the eighteenth century by a choir of boys and men (ordained priests and laymen) accompanied by an organ and occasionally by a lute and cello (or viol). The partbooks show that the men were split into three main parts: alto (known in the partbooks as contratenor or countertenor), tenor, and bass.³³³

Singers

The eighteenth-century Chapel included twenty-six singing men: ten were priests-in-ordinary whilst the others held lay singing-only posts (though some lay positions

³²⁸ Burrows, *Handel and the English Chapel Royal*. 453. He refers to the 1637 regulations in *CBCR*, vol. 1. 118 (OCB f.22v). Published ‘months of waiting’ lists indicate Sunday attendance was not required ‘out of waiting’ by 1742–3.

³²⁹ *CBCR*, vol. 1. 202 (NCB 8).

³³⁰ *CBCR*, vol. 1. 308 (NCB 133). 1742.

³³¹ Before 1703 the attendance of Chapel members at summer services was informal. In the years when the King was abroad Chapel members regarded the break as a holiday. See Burrows, (Thesis). Vol. 2, 23. Travelling Charges (backdated to 1703) are recorded from 1705. Burrows, *Handel and the English Chapel Royal*. 457.

³³² Burrows, *Handel and the English Chapel Royal*. 457.

³³³ *Ibid.*, 536. Burrows believes that the use of the three terms for alto is not associated with different voice types.

were held by ordained men anticipating a move to a priest's position).³³⁴ The first volume of each *MBN* issue contains a chapter consistently stating that the institution employed thirty-two men (including organists but *excluding* the Subdean).³³⁵ Cheque book records suggest that the number of members was unstable in the first decade of the eighteenth century. However, Burrows believes that this is an assumption based on the lack of recorded appointments in the cheque books: at the same time the Lord Chamberlain's records indicate, at least by 1709, that further appointments were made but which had not been entered into the cheque books.³³⁶ It is possible that new men had not been sworn in (thus no corresponding cheque book entries) or that the move to St James's Palace had led to lacklustre appointment recording. Certainly the Chapel activities between 1698 and 1703 are poorly recorded—though this may reflect the temporary nature of the operation following the Whitehall fire in January 1697/8. From the second decade Chapel numbers seem to rise; this was possibly due to increased optimism regarding Chapel activities, which Spink suggests followed the Accession of Queen Anne—'a staunch Anglican'.³³⁷ The second volumes of *MBN* present lists of members. In 1718, for example, the publication reports that there were twenty-six men *excluding* the two organists and the Subdean. By 1728 the total was twenty-five *including* the Subdean (but still excluding organists), by 1741 the numbers had dipped to twenty-four men including the Subdean and the organists, but from 1748 the number remained consistently at twenty-six (excluding organists and the Subdean) as recorded elsewhere. The changes in numbers between publications may have been due to some singers holding 'double places' (see below) but it is possible that vacant posts took time to be filled. The 1761 re-admittance register lists the twenty-six men re-sworn at the time of the accession of King George III and the numbers remain consistent for the rest of the century.³³⁸

From 1748, assuming there were no absences, there were around five priests and eight clerks 'in waiting' in any month. Burrows provides lists of most pre-1760 Chapel members which highlights the multiple institutions where each singer held places: this has been expanded for the whole century as **Appendix 10**.³³⁹ The Chapel provided no living accommodation so an additional post in the Westminster Abbey or St Paul's Cathedral

³³⁴ Burrows, *Handel and the English Chapel Royal*. 442. A 'promotion' to Priest did not attract an increased salary.

³³⁵ *Ibid.*, 441. *MBN* (1718). Vol. 1. 95–96. Burrows suggests that this statement was anachronistic and a direct reprint of earlier publications.

³³⁶ Burrows, *Handel and the English Chapel Royal*. 443.

³³⁷ Spink, *Restoration Cathedral Music*. 169.

³³⁸ *CBCR*, vol. 1. 228–9 (*NCB* 39–40).

³³⁹ A partial list of singers is found in Burrows, *Handel and the English Chapel Royal*. A more thorough list is provided in Burrows, (Thesis). Vol. 2, appendix 5. 156–65.

choirs would have provided the men with accommodation.³⁴⁰ It is difficult to identify the parts each man sang: soloists are easiest to identify because they undertook prominent roles in thanksgiving services and concerts so their names are recorded. Burrows suggests that not all members were singers: Daniel Williams, for example, undertook non-musical Chapel duties.³⁴¹

Priests

The cheque books do not provide any distinction in terms of the duties of lay men and priests. Several eighteenth-century priests were renowned singers and performed as choir members.³⁴² The number of priest positions at the Chapel is high in comparison with other institutions—particularly when considering that priestly duties were often covered by external clergymen (forty-eight Chaplains alternately delivered Sunday sermons and the Subdean was responsible for the Holy Communion).³⁴³ The ability to sing in the services was seemingly more important than any sort of theological excellence.³⁴⁴

The author of the preface to the 1769 wordbook (Anselm Bayly, according to the title page) describes performers as ‘those who chaunt, who sing, and who accompanies’. He also provides singing suggestions for priests who were less-talented singers.³⁴⁵ This implies that priests were performers. However, as Burrows has noted, Bayly was a leading vocal soloist and his comments may not reflect usual expectations.³⁴⁶ It is clear that strong views on the quality of music in services were held by this Subdean and this suggests that the priests’ singing capabilities were of importance.

Double places

As mentioned above, some men held two places (and benefited from two salaries) at the Chapel and thus attended services for twelve months of the year. One 1730 cheque book entry showing the appointment of Francis Hughes to a second place is accompanied by the following comment from the Subdean:

N.B. This is the first instance of one Gentleman having two places at the same time. But the privilege was granted for his extraordinary skill in singing, & his great usefulness to the Choir in the performance of verse Anthems. He is oblig’d the whole 12 months.³⁴⁷

³⁴⁰ Burrows, *Handel and the English Chapel Royal*. 440.

³⁴¹ *Ibid.*, 452.

³⁴² For example, John Abbott, Thomas Baker, Anselm Bayly and John Gostling.

³⁴³ Chaplains are listed in *MBN*. Preachers paid a fee when delivering sermons. *CBCR*, vol. 2. 170–97, 198–202, and 210–11 (*W/L* 197–215, 217, 219 and 229).

³⁴⁴ Some men were not selected for their musical ability but the purpose of such appointments is not often known. The Subdean may have had to contribute occasional sermons.

³⁴⁵ *A Collection of Anthems used in His Majesty’s Chapel Royal and most Cathedral Churches in England and Ireland* (Published under the direction of Anselm Bayly, L.L.D. Sub-Dean of his Majesty’s Chapels Royal) London, 1769. x and xv.

³⁴⁶ Burrows, (Thesis). Vol. 2. 9.

³⁴⁷ *CBCR*, vol. 1. 221–2. (*NCB* 32).

These double places were clearly given to the best musicians and Burrows shows, using travelling charge records, that Hughes had been singing in his 'off' months as early as 1720, and that such double duties had, apparently, been undertaken previously by Richard Elford.³⁴⁸ In addition to Hughes, Bernard Gates (a layman) and John Abbott (a priest) held double places.

Subdeans could not hold a second place at the Chapel since they were already expected to attend at all times. This meant that Subdeans appear to have received a lesser salary than members holding double posts. This may indicate that Subdeans supplemented their income elsewhere, or were not of good enough quality to be worthy of the same pay as the top singers.

Children

The names of the Chapel children, of which there were apparently ten at any time, are difficult to find in records since they are not identified in appointments lists (presumably because they did not swear an oath). However, names of Children were entered into the Lord Chamberlain's records whenever payments were made upon a child's departure. A sample form for this payment is provided in the *NCB*.³⁴⁹ Two allowances were consistently paid throughout the eighteenth century: £20 was provided as the 'Customary Allowance' whilst a £10 payment seems to have been paid in lieu of a clothing provision.³⁵⁰

In Lovegrove's manuscript an entry, from before 1777, describes the expectations of ex-Chapel boys:

When their Voices break and they become unfit for the Chapel; His Majesty gives Thirty pounds to the Parents or Friends of each Boy, to place him out Apprentice.

If they behave well, and their voices turn out usefull, they are frequently admitted Gentlemen of the Chapel Royal.³⁵¹

Lists of the ten Children are provided in *MBN* but Burrows shows that these were occasionally outdated: it is not possible to say how long each child sang with the choir.³⁵²

Records do give more information about the Masters of the Children. This position was usually held by one of the organists. Most organists held an additional place as Chapel Composer which could be undertaken during the same month-in-waiting as their Organist position but the Master of the Children position surely demanded attendance for all twelve months and additional teaching responsibilities.³⁵³ The post was, in the eighteenth century,

³⁴⁸ Burrows, *Handel and the English Chapel Royal*. 453–5.

³⁴⁹ *CBCR*, vol. 1. 214 (*NCB* 24). Dated 1742.

³⁵⁰ Burrows, *Handel and the English Chapel Royal*. 446, 573–5. Burrows provides lists of the Children who left between 1699 and 1760 based on these allowance.

³⁵¹ *CBCR*, vol. 2. 59 (*WL* 63).

³⁵² Burrows, *Handel and the English Chapel Royal*. 442.

³⁵³ No specific expectations for twelve-month attendance are found in the records.

twice held by a singer: Bernard Gates, who held a double singing place, was Master between 1727 and 1757, whilst Edmund Ayrton held the position of Master from 1780 until 1805 (using a disused Lutenist salary to ensure that he received payment close to that of a double place). The 1726 set of rules lays out the expectations of the Master and the children:

And y^e Master of the Boys shall take Care to chuse only Such into their Number, as have good Voices & suitable Capacitys, and shall not only Instruct them in y^e Grounds Of Musick, but also qualify them in due time to bear their Part in the Verse Anthems.³⁵⁴

This suggests that the boys' progression was important: the reference to 'their part' implies that older children were expected to work as soloists in verse anthems. At various points in the century Chapel children performed in external engagements as soloists or as a choir so the expectations may have been high.³⁵⁵

The upkeep of the children was expensive: they had to be looked after, taught academic lessons, and prepared for services. A record from 1717 describes the addition of the allowance and the required duties:

There was likewise inserted in the aforesaid Establishment an allowance to D^r William Croft (as Master of the Children) of eighty pounds p^r ann for teaching y^e Children to write and accompts, & for teaching y^m to play on y^e [organ] and to compose. **J. Dolben** Subdean.³⁵⁶

Two regular payments were paid to the Master: the first, mentioned above for £80, and the second, for £240 (£24 p.a. for each boy) was to 'board, maintain and teach them, in number.'³⁵⁷ Payments were apparently also made for purchasing the 'King's Livery'—that is the Chapel uniform for the boys—by the 'Kings Wardrobe'.³⁵⁸ The Master's responsibility for teaching is laid out by Lovegrove:

The Masters Duty is to teach them to Sing, to play upon the Harpsicord or Organ, Writing Arithmetick, and Compose.³⁵⁹

However, there is little detail regarding the academic lessons. During some summer visits, teaching was 'outsourced' to another person: in December 1730 £19.4.0 was paid to John Oldfield 'to Instruct the Children of the Chapel Royal in Reading, Writing and accompts during his majesty's residence there last summer'.³⁶⁰ Burrows identifies John Bowack in travelling charge lists alongside the Gentleman between 1711 and 1713, and in 1718. He suggests that Bowack may have been schoolmaster for the boys (and a supplier of books).³⁶¹

³⁵⁴ *CBCR*, vol. 1. 203 (*NCB* 9).

³⁵⁵ Burrows, *Handel and the English Chapel Royal*. 300.

³⁵⁶ *CBCR*, vol. 1. 51 (*OCB* f.13r 2nd column). 1717.

³⁵⁷ *MBN*, 1723. 559.

³⁵⁸ Burrows, *Handel and the English Chapel Royal*, 446. *CBCR*, vol. 2 59 (*WL* 63).

³⁵⁹ *CBCR*, vol. 2. 59 (*WL* 63). Probably before 1777.

³⁶⁰ *Lna* L.C. 5/18, 202.

³⁶¹ Burrows, (Thesis). Vol. 2, appendix 5. 156–65.

It is uncertain how the boys were taught their musical parts. There are not enough surviving partbooks at the Chapel to enable all ten boys to share comfortably—suggesting that books are missing or that they were taught without music.³⁶² However, the above-mentioned expectations (that they would learn to sing solos and play a keyboard instrument) indicate that they did learn to read music. There is no mention of the purchase or repair of a harpsichord for use at the Chapel or in the Masters' house—which would have been important in teaching keyboard skills.³⁶³

Some children lived within the Masters' house (when Gates and Nares were Master this was at James Street, Westminster) but it was not clear where others lived.³⁶⁴ A few boys may have lived with their parents: many were sons of Royal servants so probably lived in close proximity to the Chapel.³⁶⁵ Burrows has suggested that the residential side to the Master's post meant that it was best left to a married man—he believes that Gates's appointment (and his subsequent resignation as Master when Nares was appointed as Organist) indicates that Greene, an unmarried man, was unsuitable.³⁶⁶ There are reasons why Greene might not want the post though: he was already involved at St Paul's and may have been using the 'months of waiting system' to maintain positions at both institutions.

Soloists

Soloists were presumably chosen from the main choir.³⁶⁷ The partbooks do not mention specific soloists (unlike partbook sources at other institutions, which occasionally name the men) but the repertory, especially at the start of the century, suggests that alto and bass parts were regarded as the stronger solo voices. Anthems tend to include lengthy contratenor or bass solos—though the opportunities for other parts increased during the century. The singers who held the double places are all known altos and basses at the Chapel and, since these men often performed solos in publicised external engagements, it seems likely that these double places were intended for altos and basses.³⁶⁸

³⁶² The boys were responsible for moving the partbooks (and, possibly, the wordbooks) to Whitehall for the annual Maundy Service. *CBCR*, vol. 2. 75 (*WL* 86).

³⁶³ Repairs to Chapel instruments are usually recorded. St Paul's Cathedral owned a harpsichord according to the 1699–1700 accounts (Lgl MS 25643 vol. 26, f.1515). 'Expences Occasional'. 'Paid Dr Blow, for a harpsichord for the singer Boys. £10.00.00'.

³⁶⁴ Burrows, *Handel and English Chapel Royal*. 446. Burrows sources are unclear: it was presumably owned by the Chapel.

³⁶⁵ *Ibid.*, 447.

³⁶⁶ *Ibid.*, 448.

³⁶⁷ *Ibid.*, 580–82. Some men may have been recruited to the Chapel because of their ability. Elford was recruited to the Chapel Royal after working at St George's (a post he was recommended for by Anne in 1701).

³⁶⁸ Some men may have sung different named voice parts at other institutions.

Table 7.3: Chapel Royal Positions³⁶⁹

	<u>Org. 1</u>	<u>Comp. 1</u>	<u>Org. 2</u>	<u>Comp. 2</u>	<u>Master</u>	<u>Violist</u>	<u>Lutenist</u>
1674	-	-	-	-	Blow	-	-
1676	Blow	-	-	-	Blow	-	-
1696/7	Blow	-	Piggott	-	Blow	-	-
1699	Blow	Blow	Piggott	-	Blow	-	-
1704	Blow	Blow	Clarke/Croft	Clarke/Croft	Blow	-	-
1707	Blow	Blow	Croft	Croft	Blow	-	-
1708	Weldon	-	Croft	Croft	Croft	-	-
1715	Weldon	Weldon	Croft	Croft	Croft	Goodsens ³⁷⁰	Shore
1727	Weldon	Weldon	Greene	Greene	Gates	Goodsens	Shore
1736	1/3 Boyce, 2/3 Martin	2/3 Boyce, 1/3 Martin	Greene	Greene	Gates	Goodsens	Shore
1737	1/3 Boyce, 2/3 Travers	[2/3] Boyce, [1/3 Travers]	Greene	Greene	Gates	Goodsens	Shore
1741	1/3 Boyce, 2/3 Travers	[2/3] Boyce, [1/3 Travers]	Greene	Greene	Gates	Gillier	Shore
1752	1/3 Boyce, 2/3 Travers	[2/3] Boyce, [1/3 Travers]	Greene	Greene	Gates	Gillier ³⁷¹	Immys
1756	1/3 Boyce, 2/3 Travers	[2/3] Boyce, [1/3 Travers]	Nares	Nares	Gates	Gillier	Immys
1758	Boyce	Boyce	Nares	Nares	Nares	Gillier	Immys
1764	Boyce	Boyce	Nares	Nares	Nares	Gillier	Medley
1767	Boyce	Boyce	Nares	Nares	Nares	Nares	Medley
1774	Boyce	Boyce	Nares	Nares	Nares	Nares	Friend
1777	Boyce	Boyce	Nares	Nares	Nares	Nares	Nares
1778	Boyce	Boyce	Nares	Nares	Nares	Crosdill	Nares
1779	Dupuis	Dupuis	Nares	Nares	Nares	Crosdill	Nares
1780	Dupuis	Dupuis	Arnold	Arnold	Ayrton	Crosdill	Ayrton
1796	Knyvett, C.	Attwood	Arnold	Arnold	Ayrton	Crosdill	Ayrton

³⁶⁹ Each date marks a personnel change (highlighted boxes emphasise the position).

³⁷⁰ *MBN*, 1716 reports Thomas Goodsens as the violist. Later volumes refer to Francisco Goodsens.

³⁷¹ *MBN*, 1748 reports the lutenist as Mr Jellerd: though this may an error based on an aural transmission of the name ‘Gillier’.

Organists

Throughout the eighteenth century there were at least two Organist positions at the Chapel (named in **Table 7.3**).³⁷² However, we do not know how the men were recruited: several Organists had previously been children at the Chapel but there is no record of intermediate training. Eighteenth-century Chapel singers never transferred to an Organist post. As with the singing men, many Organists held posts elsewhere: possible because they were split according to the months-of-waiting system. However, as shown in **Table 7.3**, one Organist was often the Master of the Children and, according to the travelling charges, attended during all months.

The rules governing organ performance at the Chapel are less clear than those for other musicians: the 1726 set of rules does not explain standard practices and no disputes between the Organists and the Dean or Subdean are mentioned in Chapter Meeting minutes. Lists of the names of those allowed to enter the organ loft (Organists, Composers, Lutenists, Violists, and the organ blower) are kept by Lovegrove and the necessity for this list may reflect problems with many trying to enter the loft—a good vantage point for those trying to see the Royal closet.³⁷³

Composers

Composer posts were formally established at the Chapel in the late seventeenth century:

1699 Upon a new establishment of a composers place for y^e Chapell royal, Dr John Blow was admitted into it by a warrant frō y^e right reverend Dean & sworn in by mee **Ralph Battell**.³⁷⁴

A record from August 1717 formally records the addition of a second composer's position in 1715.³⁷⁵ All of the Composer post holders were Chapel organists and, since the requirements of these Composers are not clear, it is possible that the job was actually linked with performance—a method enabling organists to be paid a higher salary than the singing men.³⁷⁶ It is possible that the compositional activity required for the post may have been undertaken only 'on request' (there are no pieces in the partbooks by Jonathan Martin, an appointed composer—but he died within a year of taking the position).³⁷⁷

At the start of the eighteenth century one Composer post was shared: Clarke and Croft jointly held one Composer and one Organist post. Upon Clarke's death Croft took on Clarke's responsibilities. After Blow's death it seems his Composer's place was not

³⁷² Between 1737 and 1757 Boyce and Travers shared the Composer and Organists posts: Travers is usually identified as organist and Boyce as composer.

³⁷³ *CBCR*, vol. 2. 58 (*WL* 62).

³⁷⁴ *CBCR*, vol. 1. 45 (*OCB* f.11r 1st column).

³⁷⁵ *CBCR*, vol. 1. 51 (*OCB* f.13r 2nd column).

³⁷⁶ Occasional commissioned compositions for special services were paid through the Lord Chamberlain.

³⁷⁷ *CBCR*, vol. 1. 145 (*OCB* f.58r).

immediately filled. This indicates that one of the Composer positions may have been informal until 1715 (when Weldon added a new ‘second Composer’ place to his Organist position, previously held by Blow).³⁷⁸

Instrumental Players

The Chapel had two posts for continuo string players throughout most of the eighteenth century: one post was for a lutenist and the other for a violist (though the instrument played may have been the cello, or changed from the viol to cello during the eighteenth century as will be discussed shortly).³⁷⁹ The players are not usually referred to as Gentlemen (like the singers and organists) but were considered full members and held their positions permanently. One cheque book entry, from 1717, formally records the addition of the two places to the institution in 1715 and names the first players as Shore (Lutenist) and Goodsens (Violist).³⁸⁰ However, these instrumentalists probably accompanied the choir prior to their official appointments—1705 for Shore and 1712 for Goodsens.³⁸¹ They apparently used notated music in order to provide such accompaniments—Laurie dates a.12, the first lute book, to between 1706 (the date of the last included thanksgiving anthem) and 1713 (the year of Croft’s doctorate), and a.10, the first viol book, to ‘shortly’ before 1713.³⁸²

Burrows has suggested that a bass viol was probably used by Goodsens (though he played cello in other groups) but, at some point during his tenure, the cello replaced the viol in services.³⁸³ Peter Holman disagrees with the idea that a viol was ever used at the Chapel during the eighteenth century: indicating that the term ‘viol’ was often used in reference to cellos (because of the long-lasting position of the viol in England).³⁸⁴ Holman believes that Shore (the lutenist) played another bass instrument at the Chapel since Shore and Immyns (Shore’s successor as lutenist) were both known cellists.³⁸⁵ Instrumental partbooks copied by Church do not mention the name of the part (the first named instrument is the lute: the label given by Chelsum for b.15). After Immyns’s death (1764)

³⁷⁸ *CBCR*, vol. 1. 48–49 (*OCB* f.12v 1st column).

³⁷⁹ Burrows, *Handel and the English Chapel Royal*. 449.

³⁸⁰ *CBCR*, vol. 1. 51 (*OCB* f.13r 2nd column).

³⁸¹ Shore is mentioned in travelling charges whilst Goodsens is mentioned in other Lord Chamberlain’s papers. See Burrows, *Handel and the English Chapel Royal*. 449.

³⁸² See Chapter Six for a discussion of the dating of Church’s sections. Laurie, ‘The Chapel Royal Part-Books’. 38.

³⁸³ Burrows, *Handel and the English Chapel Royal*. 475. He suggests the change occurred during the 1720s—in 1721 and 1725 there are reports of repairs to two viols in the chapel but by 1726 there is a report of repairs being needed for the Double Bass and Bass Violin. Further records in 1734 and 1753 suggest the purchase of a violoncello case and restringing repairs.

³⁸⁴ Peter Holman, *Life after Death: The Viola Da Gamba in Britain from Purcell to Dolmetsch*, Woodbridge, 2010. 97–98. There are no major changes in viol/violoncello notation at any significant point in the R.M.27 instrumental partbooks.

³⁸⁵ Burrows, *Handel and the English Chapel Royal*. 475. Records refer to a large and a small viol. This might explain the presence of two partbooks *without* figures of the same piece in a.10 and a.11.

the lutenist post was offered to singers working at the Chapel when no lay-Gentleman places were available: these men were then promoted when the normal singing places became available. Burrows suggests that the lute stopped being used during the 1760s and 1770s: only two items are included in the last lute book (c.14) by Chapel Composers from this period (one by Dupuis and one by Arnold). However, the violist post remained active into the nineteenth century: pencil comments regarding Crossdill (violinist from 1778) are inserted on one occasion in the partbooks—they may be in his own hand (see **Figure 7.3**).



Figure 7.2: R.M.27.a.11, page 138. Greene, *God is our hope and strength*. The pencil additions refer to Crossdill³⁸⁶

Continuo string instruments were used only on Sundays and special occasions, but the players were provided with some summer travelling charges—possibly indicating that the summer music provision was more elaborate than usual St James’s services.

It is not clear why string players were used throughout the eighteenth century but the practice shows an obvious similarity with the earlier Symphony Anthem traditions at Whitehall (and some of that repertory—as well as contemporary non-orchestral anthems—is provided in the partbooks with organ, lute and viol accompaniments). Critical Editions of Restoration music consider the addition of continuo instruments as a new eighteenth-century practice unrelated to the original compositions.³⁸⁷

Burrows argues that the viol may have been added due to a lack of power in the organ bass (but this ignores the addition of the lute—whose bass notes would easily have been overpowered by viol and organ).³⁸⁸ The lute was presumably an archlute (a typical orchestral continuo instrument in eighteenth-century England for which a figured bass part

³⁸⁶ This text, possibly inserted by Crossdill (referring to himself in the third person) is: (top r.h.) ‘I cannot say as much of Crossdill’. (Under first stave) ‘Why don’t you get a better Violoncello Player?’. (Under third stave) ‘Pho! You can do nothing but torment Catgut’. (At 3/4 signature down page) ‘Allegro’ ‘Mind your time’. (At Verse section change) ‘now Damme your out of tune’. ‘Catgut’ is a colloquial term for gut strings.

³⁸⁷ Purcell, *Sacred Music*, 2011. xi.

³⁸⁸ Burrows, *Handel and the English Chapel Royal*. 514.

was usually provided). Towards the end of a.14, Church often copied a second version of a piece in a different key. His second copy of each of these pieces is transposed up by a tone from the usual key so this copy was either intended for a lute with a lower tuning pitch or enabled performance at a venue where the organ was at a higher pitch. In later lute books the key of the copying in the lute book is the same as other books (suggesting that this was a short-lived problem).

The Chapel instrumentalists played in other ensembles, particularly those based in theatres and Court. Since theatres were generally closed on Sundays, and Court ensembles presumably played outside of Chapel times, players could easily balance the work of two or more jobs.

Pay, fees, discipline and deputies

The annual salary for Gentlemen at the Chapel Royal throughout most of the eighteenth century was £73 for priests and laymen—4 shillings per day.³⁸⁹ Despite the identical salary it was common for (ordained) laymen to move to a priest post.³⁹⁰ Any member with a double position benefited from a doubled salary. The Subdean, who had to be available for all services, was paid £91.5.0 per year. However, accommodation was probably provided for Subdeans: *Angliae Notitia* and *MBN* report that Ralph Battell (only) was paid a second salary of £91.5.0 to cover board, and an 1860 report in *NCB* mentions that, in 1792, the provision of accommodation at Whitehall Yard was replaced by a £60 payment.³⁹¹ The two Organist and two Composer positions were usually shared between two people: each position came with a salary of £73 thus each person received the same salary as a double-place singer. However, unlike the men with double places, the Organist-Composers were able to undertake both posts during the same month-of-waiting thus allowing them the six 'off' months.

The summer travels were often long (in 1760 charges were paid between 26 April and 1 November) but the months-of-waiting system continued during the summer so men would undertake most of their usual 'off' month work in London. A fee of 6 shillings per day was provided during the first week of the travels and 3 shillings per day after this (half fees were provided for 'inferior officers' and each child). These fees remained consistent throughout the eighteenth century regardless of location (though priests were not paid for

³⁸⁹ *Angliae Notitia*, 1702 and subsequent volumes report this figured. No figure is given for 1771, when a petition to raise the salary was presented by members to the King (*CBCR*, vol. 2. 202–9 (*WL* 220–27)), and 1860, when heavy changes to the institution were made (*CBCR*, vol. 1. 350–58 (*NCB* 226–35)). By 1860 the men's salary was only £58—suggesting the choir were by then only present on Sundays. The salary was probably paid quarterly: see Burrows, *Handel and the English Chapel Royal*. 445.

³⁹⁰ The only known benefit was that, in some summers, only priests travelled (and thus received travelling charges). The position may have indicated a higher social status.

³⁹¹ *Angliae Notitia*, 1704 and 1707. *MBN*, 1708. *CBCR*, vol. 1. 207 and 351 (*NCB* 15 and 226).

travels to Kensington until around 1717).³⁹² In some years only the priests and officers attended, and it can be assumed that, in these years, there were no choral services. On other occasions almost all members of the institution travelled (including the instrumental players who received all travelling fees—suggesting that the Sunday repertory was performed on a daily basis). The *WL* manuscript includes a register for 1760 with tick boxes for summer Sundays only so perhaps services were only held on Sundays (despite payments covering the whole week).³⁹³

Members of the Chapel received several other fees and gifts (including a New Year's gift, Maundy service fees and annual feast pay) but the men also had to pay some heavy fees in order to take the oaths needed to become a member. Full fees were required upon admittance—costing at least £1.11.6—whilst half fees were required upon the accession of a new monarch.³⁹⁴ It is not clear if these fees were paid by the postholder but Lovegrove's complaint, in 1765 about the 'malice and inveteracy' of men who supported Revd. Mr Evans (a chaplain appointed to Whitehall) in refusing to pay the admission charge in 1748, suggests that they did.³⁹⁵

To prevent poor attendance and tardiness, the Chapel used a system of charges as a deterrent.³⁹⁶ The 1726 rules state that the fees for not attending a service were two shillings for a Sunday or holiday, and one shilling for any other day. The fee for arriving late or leaving early was 6d.³⁹⁷ These payments were presumably deducted from the quarterly salary payments, but were stopped in 1792.³⁹⁸ Poor behaviour was sometimes discussed by the Dean at Annual Chapter Meetings: institutional attendance problems were observed in 1742, 1767 and 1792, and other meetings usually featured a problem with one member.³⁹⁹

Chapel Royal posts were a secure employment: few members resigned or were 'turn'd out' and, as is recorded in 1765, a practice meant that the 'Father of the Chapel Royal', the eldest member of the institution, did not need to attend services (or provide a deputy).⁴⁰⁰ Only one member held this special position at a time and other men had to

³⁹² *CBCR*, vol. 1. 288 (*NCB* 111). Only priests attended Kensington Palace between 1738 and 1760. Burrows, *Handel and the English Chapel Royal*. 458.

³⁹³ *CBCR*, vol. 2. 93 (*WL* 109).

³⁹⁴ It is not fully clear what each member paid. *CBCR*, vol. 1. 212–3 (*NCB* 20) suggests £1.11.6. This is the combination of all 'fees due' figures: £1.1.0 for the Subdean and £0.10.6 for the Serjeant. Other admittance fees—stamps and certificates—are in a 'to be paid' section which makes the total £9.3.6 (though it is unclear whether new members paid this). Lovegrove's manuscript suggests a higher figure (£11.6.2) due to a Dean's warrant and higher certificate fees. See *CBCR*, vol. 2. 64–65 (*WL* 71).

³⁹⁵ *CBCR*, vol. 2. 147 (*WL* 171).

³⁹⁶ *CBCR*, vol. 2. 60 (*WL* 64).

³⁹⁷ *CBCR*, vol. 1. 202 (*NCB* 8). The late fee was applied for arriving after the beginning of the *Venite* (morning) or Psalms (evening).

³⁹⁸ *CBCR*, vol. 1. 321 (*NCB* 164).

³⁹⁹ Institutional observation: *CBCR*, vol. 1. 287, 294 (*NCB* 108, 117). Individual observation: Thomas Gethin 'turn'd out' in 1731. See *CBCR*, vol. 1. 285 (*NCB* 107).

⁴⁰⁰ *CBCR*, vol. 2. 150 (*WL* 173).

miss services due to poor health: in 1742 Hughes and Young were absent whilst Mr Mason, the ‘father’, was the only person formally excused.⁴⁰¹ When a Chapel Royal member died his salary for the rest of the quarter was apparently paid to his widow.⁴⁰²

The 1726 list of rules indicates that, with permission from the Dean, deputies could be used to cover for illness.⁴⁰³ However, it is not clear who they were and what was expected. The 1747 chapter meeting clarifies some details in the light of uncertainty about travelling charges for deputy priests: deputies were to be allowed half of the travelling charges (‘one Moiety’) and the main fee was to be settled directly between the man and his deputy.⁴⁰⁴ Lovegrove, however, suggests that the usual fee was forty shillings per month (£2: considerably lower than the £12 per month paid to a principal).⁴⁰⁵ His wording suggests that deputies were employed on a monthly basis.

Building

The Chapel establishment was, from 1703, based within St James’s Palace. It is sometimes known as the ‘King’s Chapel’—distinguished from the three other St James’s Chapels (the French Chapel, the Dutch Chapel and the Lutheran Chapel) and Whitehall Chapel.⁴⁰⁶

Burrows discusses the building with focus on its eighteenth-century state and his sources have been examined here to provide an insight into how the Chapel building might have been used for daily musical performances.⁴⁰⁷ The layout of the room essentially maintains the same building structure today as in the eighteenth century. Burrows highlights aspects of the building’s layout using two visual sources. The first, is a section of Henry Flitcroft’s St James’s plans drawn in 1729 as part of a survey (included here as **figure 7.3** and **7.4**). The second source is a sketch by Robert Blemnell Schnebellie drawn in 1816 prior to extensive building alterations (which included the installation of a new organ gallery). It is included here as **figure 7.5**.⁴⁰⁸ Some of the most architecturally important features were not heavily altered between 1729 and 1816: these include the Royal Closet (on the first floor at the liturgical west end, attached to the State apartments), the organ gallery (on the first floor at the liturgical North-East corner of the room), the Sanctuary and Communion Table, and the Chapel pews.

⁴⁰¹ *CBCR*, vol. 1. 305–6 (*NCB* 130–31).

⁴⁰² Records of this appear in 1680, 1720, 1742 *CBCR*, vol. 1. 126, 143, 214 (*OCB* f.46r, f.57r. *NCB* 22).

⁴⁰³ *CBCR*, vol. 1. 202 (*NCB* 8).

⁴⁰⁴ *CBCR*, vol. 1. 288–90 (*NCB* 110–12).

⁴⁰⁵ *CBCR*, vol. 2. 63 (*WL* 70).

⁴⁰⁶ References are made to these Chapels (and those in the summer palaces) in the cheque books.

⁴⁰⁷ Burrows, *Handel and the English Chapel Royal*. 502.

⁴⁰⁸ *Ibid.*, Burrows refers to the artist as Robert Blemnell Schnebellie. It seems both spellings are used in a number of different sources. The image was used in the creation of an engraving in Robert Wilkinson, *Londina Illustrata. Graphic and Historic Memorials of Monasteries, Churches, Chapels, Schools, Charitable Foundations, Palaces, Halls, Courts, Processions, Places of Early Amusement and Modern and Present Theatres, in the Cities of London and Westminster*, 2 vols., London, 1819.

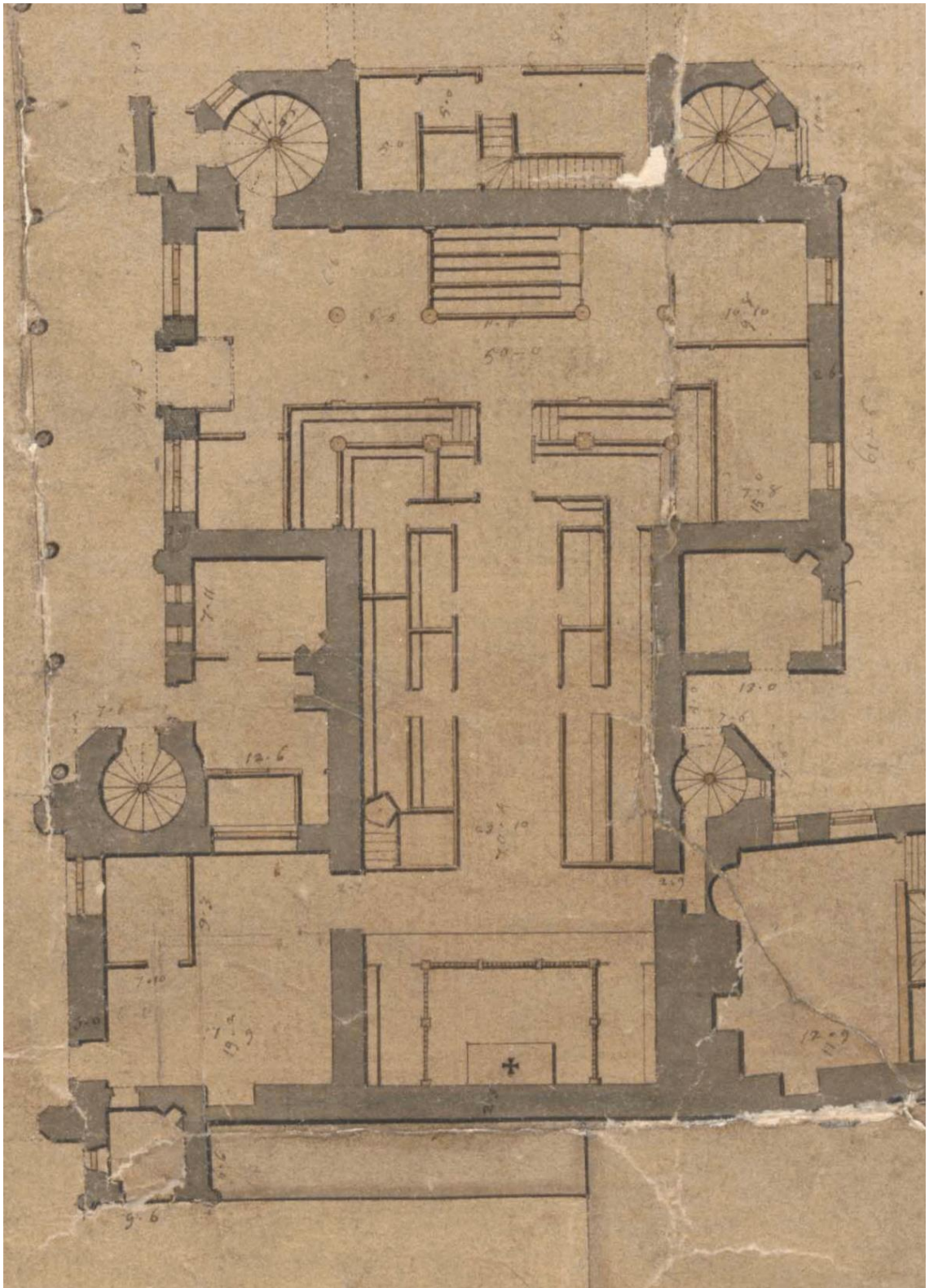


Figure 7.3: Lna WORKS 34/121. Henry Flitcroft's (1729) plan of St James's Palace. Extract shows the ground floor of the Chapel Royal (Liturgical East is at the base of the image)

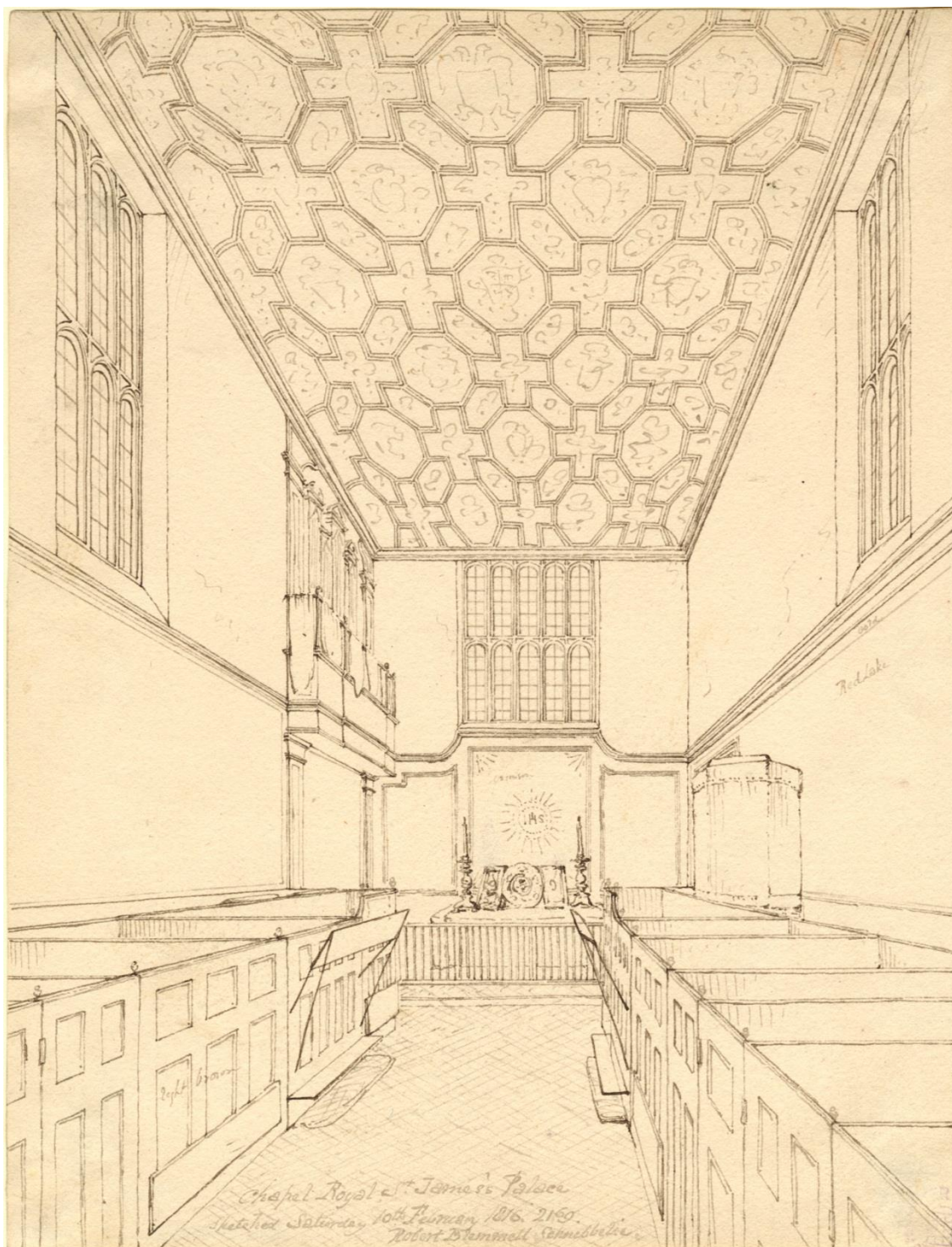


Figure 7.5: Lwc Gardner Box 36 No. 21b.
Sketch of the Chapel Royal drawn by Robert Blemmell Schnebbelie in 1816
(facing Liturgical East)

Performing areas

The Gentlemen sat in reserved seats in the Chapel: the Yeoman of the Vestry held a key enabling certain pews to be locked (the Serjeant and the Groom were not allowed this key).⁴⁰⁹ The Dean ordered in 1742 that the Gentlemen be separated from ‘strangers’ so that they should not be inconvenienced: if the seats were not properly monitored, other people would sit in these reserved places.⁴¹⁰

Figure 7.3 provides some possibilities for locations for the men’s pews (presumably they are the lines running along the sides of the main body of the Chapel). However, (as seen in **Table 7.2**) anthem wordbooks were provided for the gentlemen in the same colour (‘White Calf’) as the twelve Altar Seats so, it is likely that the men’s pews were close to the altar: presumably the space shown with music stands in **Figure 7.5**.⁴¹¹ The Subdean and appointed readers were presumably separated from the choir (they were allocated additional candles—perhaps due to the amount of reading required) but it is not clear exactly where they sat (or the location of the litany desk mentioned in records).⁴¹²

The sketch in **Figure 7.5** shows music stands in the main body of the Chapel, but these are not seen in the plans. These stands seem quite flimsy and could be temporary: they certainly seem as though they would have struggled with the weight of the surviving Chapel Royal partbooks. This may suggest that individual fascicles were used unbound but this seems unlikely for the R.M.27 books given the fact that pieces are often copied over more than one gathering, that the surviving choral books are in a good condition (it is the verse, organ and string books that are most heavily damaged), and the evidence showing that payments included the cost of binding. Since the stands are on the front row it can be assumed that these were provided for the boys: there is some sort of step immediately in front of the pew where the boys could have stood. If the stands are intended for the boys then it is not clear where the men placed their books (assuming that they stood behind the boys—rather than alongside them).

The men might have been able to put books on the same stands as the boys and look from behind: the page size, stave size and notation clearly would have enabled a singer to see the books from behind, but this would seem rather impractical during page turns and might have been difficult for singers with poor eyesight. Music stands—at least for the boys—are mentioned in a petition which requests the replacement of some broken fittings:

4 [candlesticks]. Without pans, but with Screw Nuts at the bottom for the Children’s Desks.⁴¹³

⁴⁰⁹ *CBCR*, vol. 1. 206 (*NCB* 13).

⁴¹⁰ *CBCR*, vol. 1. 287. (*NCB* 109–10).

⁴¹¹ *CBCR*, vol. 2. 196 (*WL*. 216). The colours may not indicate location.

⁴¹² *CBCR*, vol. 1. 206 (*NCB* 12).

⁴¹³ *CBCR*, vol. 2. 169 (*WL* 195).

Other than the Chapel and surrounding vestries it seems that there was no rehearsal space. However, there are no known complaints about this until the nineteenth century (when a request was made for an area where the boys could wait before services): so perhaps this was not an issue during the eighteenth century.⁴¹⁴

One record shows that, for special services involving players from the ‘Royal Band of Musick’, the additional musicians were separated from the singing men in the Chapel:

The Honourable Pew and the Back Seat were kept for the Instrumental Performers.

It was order’d that no Persons shou’d be let into the Gentlemen’s Seats.⁴¹⁵

Performing from the Organ Gallery

The organ gallery was used by the organists, the blower, and the two string players. The gallery was, according to Burrows, a confined space, and Lovegrove (and following Serjeants) kept a list of those permitted to enter the loft (including all the instrumental performers).⁴¹⁶ It seems that, at least after 1742, singers in verse anthems went up to the organ gallery (though such singers are not included in Lovegrove’s list). It was presumably possible for only the soloists to have gone up to the gallery because space was limited:

It was farther Order’d, that Those who are appointed to sing the Anthem before the Royal Family, should not go the Common Way out of the Chapel, but go up by the Door near the Communion Table into the Organ Loft.⁴¹⁷

Singers in the organ gallery would have been on the same level as the Royal Closet—thus enabling them to perform towards the Royal Family. It must also have allowed better communication with accompanying instruments too. This would have been especially helpful in more complex solo anthems. There was probably not enough room in the gallery for the larger verse groups required by many of the Chelsum-copied anthems (especially if accompanied by stringed instruments) so it seems likely—given the portable nature of the verse partbooks (they are all physically smaller volumes than the main choral books)—that another area in the Chapel, separate from the main choir, was used by such a group.

Burrows provides some information regarding the Chapel organ but its history is somewhat conflicting in literature. Apparently the instrument was not completed until 1704 (the accompanying instrument prior to this is not known), and part of a swell division

⁴¹⁴ *CBCR*, vol. 1. 355 (*NCB* 230).

⁴¹⁵ *CBCR*, vol. 1. 310 (*NCB* 136). Burrows, *Handel and the English Chapel Royal*. 507. The practice in the Chapel for special services presumably differed from that occurring in larger buildings (such as, Trevitt’s image of the 1706 Thanksgiving at St Paul’s where singers and musicians were intermixed).

⁴¹⁶ Burrows, *Handel and the English Chapel Royal*. 507. *CBCR*, vol. 2. 58 (*WL* 62).

⁴¹⁷ *CBCR*, vol. 1. 287 (*NCB* 109–10). 1742 Annual Chapter meeting.

was probably added later in the eighteenth century (possibly in 1786) which may have further limited room in the loft.⁴¹⁸

Provision of lighting

A potential performance problem at the Chapel concerns the provision of lighting. Candles were provided during the winter: one was allocated for each gentleman whilst four candles were shared by the ten children.⁴¹⁹ The children's candle allocation seems low when considering that the ten boys would have been split across the two sides. However, it is clear that the boys' candlesticks could be screwed to the desks.⁴²⁰ The men's sticks had 'deep pans' but there is no mention of whether they were able to attach these to the pews (assuming there were no desks) though it would surely have been troublesome to hold any R.M.27 chorus partbook whilst holding candles.⁴²¹ There is no mention in records of additional provision for soloists: surely a problem if soloists sang from their books in poorly-lit areas (again, the provisions for the gallery are not known). There is no evidence of candelabra or, apart from the boys' desks, lighting for the pews (lighting is today provided at each pew).⁴²²

Closures and Renovations

The Chapel was closed on several occasions (usually due to maintenance work) during the eighteenth century and another location—usually the French Chapel—was used for services.⁴²³ On these occasions much of the furniture was replaced and the old items given to the Serjeant (who sold these items for his own benefit).⁴²⁴ The only items relevant to the choir seem to have been four new Harateen Cushions for the Gentlemen's seats in 1761.⁴²⁵ There is no mention of the stalls or music stands: so these items were presumably left untouched during these periods.

Using the partbooks

Gentlemen

Despite the presence of information indicating the likely number of Gentlemen and Priests attending each service, there is still considerable uncertainty as to how many actually sang at services—we cannot assume that all in attendance did (particularly given that some of the Priests likely had other duties and that issues concerning attendance are sometimes

⁴¹⁸ Burrows, *Handel and the English Chapel Royal*. 507 and 511.

⁴¹⁹ *CBCR*, vol. 1. 206 (*NCB* 12).

⁴²⁰ *CBCR*, vol. 2. 169 (*WL* 195).

⁴²¹ *Ibid.*

⁴²² I thank David Baldwin for his comments on records regarding lighting for the Chapel.

⁴²³ *CBCR*, vol. 2. 104 (*WL* 122).

⁴²⁴ *CBCR*, vol. 2. 106 (*WL* 124).

⁴²⁵ *CBCR*, vol. 2. 111 (*WL* 130).

noted in records). Therefore it is not really clear how many people used each book. However, there are a maximum of six men's choral books for each copying layer—though they do not all survive—and, assuming all those 'in waiting' attended and sang, these must have been divided between twelve or thirteen men (depending on who the Father of the Chapel was). In reality things were probably different—especially after the emergence of verse books—and the number sharing each book presumably doubled at the major feasts (which was a quite a change to the normal practice, though not necessarily problematic given the size of the chorus books and the stave sizes, and the matter that anthems for such occasions typically involve several soloists).⁴²⁶

As seen above, it is likely that most singers performed from the choir's allocated seats but, because of the lack of evidence regarding music stands, it is somewhat speculative to say where the partbooks were put for singing (and between services). However, the contents and physical construction of the partbooks, alongside documentary evidence, suggests that solo singers sometimes took books away from the main pews. They could easily have been held and used in another location within the Chapel (see soloists section below). This might also account for the slightly smaller stave size typically found in the R.M.27.c and d verse books—there was no need for a soloist to share a book with another singer.

There is little information about the balance of voices in use at the Chapel.⁴²⁷ Evidence from non-Chapel documents—usually relating to concert performances—tends to mention the stronger solo singers and mostly ignores the (presumably) weaker choral singers. Whilst the surviving partbooks are equally split between the three men's parts, the uncertainty of the men-to-book ratio means it is possible, for example, that three singers sang the contratenor decani part whilst only one sang a tenor decani part. There is no evidence suggesting that singers maintained a long-term relationship with a specific side (as is often the current practice in Cathedrals) so they might have swapped sides to balance the choir. It is worth noting, however, that the chorus books sometimes provide pieces where there are frequent antiphonal changes between 'decani' and 'cantoris' ('sub-decani'). This most typically occurs in service settings rather than anthems—perhaps because of the lesser use of verse sections in services.

⁴²⁶ Some pieces are associated with specific feasts in the partbooks (for example, *Messiah* excerpts) which suggests that the partbooks were used for these occasions (we might have expected extra parts to have been copied in earlier books to ensure enough parts were available for feast days but this did not happen).

⁴²⁷ Burrows. *Handel and the English Chapel Royal*. 534.

In terms of performance conventions there are some rather vague rules expressing the expectations that the men ought to know the repertory but these do not help us to understand how the partbooks were actually used.⁴²⁸

There are some elements of the partbooks which must have helped singers. For example, features of the copyists' layout—*the mise-en-page* helped to limit the number of page turns (as discussed previously). Also, in the chorus books the copyists tend to label each of the verse sections in a piece. Usually the name of the voice part undertaking the solo is given and a cue is sometimes provided to indicate the next section (usually a simple reference to the text is made but occasionally a notated cue is provided). Such features suggest that the manuscripts were designed for use in services (rather than for rehearsals or storage) but they do not really say how the books were used. Indeed, examination of the partbooks' larger-scale organisation has suggested serious inconsistencies with regards to the provision of 'finding aids' (such as indexes) and questions concerning how partbooks users would actually go about finding the music within the book (or even identifying exactly which book was required) remain unanswered. The impression formed is that the copyists provide aids which were only helpful to the men once they actually had the correct book.

Soloists

As discussed in earlier chapters, verse partbooks started to be copied for the chapel sometime between 1706 and 1713.⁴²⁹ These books are typically smaller than the chorus books but the stave sizes and notation are only marginally smaller (and sometimes have more space between each stave). The first of these books, a.9 (contratenor verse), appears to have been intended as the only verse book at the time because verse material for other parts was included in the chorus partbooks. The dating of this book suggests that it was possible for the alto soloist to stand away from the choir much earlier than in 1742—the earliest cheque book record concerning organ-gallery solos. However, it is also possible that the book was intended for some sort of visiting soloist rather than a usual member of the Chapel (who may or may not have stood with the choir): Richard Elford, an alto, sang with the choir before his official appointment. Church's provision of two copies of Greene's *O how amiable*—one for a high contratenor and the other for a low contratenor—suggests that certain solos were not always sung by the same person. That the first book is for contratenor is expected: the most highly-regarded singers during Church's employment were altos and basses—a 'proper' solo bass partbook appears to be missing from this

⁴²⁸ *CBCR*, vol. 1. 203 (*NCB* 9).

⁴²⁹ Chapter Two contains comments regarding the R.M.27.a partbook dating. Most verse books have been re-bound so the terms 'verse' date usually only dates from the label on a later binding.

period.⁴³⁰ However this is not the case: as discussed in **Chapter Six**, ten of the first thirty anthems in a.9 are not found in the R.M.27.a chorus books (but are found in a.12—a lute book). The lack of choruses for these ten anthems suggests that these a.9 and a.12 books were copied prior to Church’s reorganisation work: the repertory here may be that on ‘A’ and ‘B’ parchments removed from the seventeenth-century partbooks by Church (or in other, now lost, sets)—this also supports the idea that the lute was in use at the Chapel before the viol/cello. A bass chorus partbook, a.3, also provides some solo bass sections to these ten anthems. A layer of surviving solo material therefore survives whilst the accompanying choral parts to this same material do not. Furthermore, there are no surviving organ accompaniments for many of the R.M.27.a.9 anthems (and for several other items in R.M.27.a partbooks). Laurie believes that anthems not found in the chorus books or organ books were associated with another (now lost) set.⁴³¹

The copying of four new verse books by Chelsum in the 1730s suggests a change in the use of soloists. This is obviously reflected in the repertory too—more anthems are included with small groups of ensembles—including occasional use of tenor and treble voices. The new books provide flexibility for different verse groups since two of the four new partbooks, though labelled as ‘Tenor Bass Verse’ (b.9) and ‘Tenor Verse’ (b.11) contain pieces with solos in different clefs. However, the b.11 book provides some evidence to suggest that the men were not necessarily fixed to a particular clef (or part). It shows that tenor soloists might have sung bass in the choruses. These two books also allowed two soloists from the same part (even from the same side) to participate together in a verse section. The practical options, made available by adding these four new verse books, prompts the following question: did the composers write for larger, more flexible, verse groups because the Chapel could (or wanted to) provide such solo grouping, or, did composers want to write for larger groups of soloists (or indeed write for a small ensemble group)?

Chelsum was paid for copying between 1731 and 1741 (see **Chapter Three**) so it seems that his verse books pre-date the cheque book entry concerning singing from the gallery. However, the use of smaller dimensions for these partbooks (containing only pieces which include verse sections) indicates that solo material needed to be separated from the choral books. The verse books containing solos for multiple voice types, that is b.9 and b.11, could only have been distributed to the relevant singers once the anthem was chosen. It is clear that these were not personal books.

⁴³⁰ Laurie suggests that a tenor books is missing. Laurie, ‘The Chapel Royal Part-Books’. 37.

⁴³¹ *Ibid.*, 39.

Barrow's period of copying led to further formalisation in the distribution of verse material. He provides more 'named part' books (where only music for the specified part is provided) but he also upholds Chelsum's multiple-part verse books, starting c.7—labelled as a 'general verse book'—and by inserting some alto solos into c.9 (the tenor book).⁴³² This work seems to anticipate, or allow, the increased use of solo anthems (where a single solo voice is used for the whole anthem—with the exception of a brief chorus) seen in his later copying layers. The emergence of such solo anthems more closely fulfils the request for the soloist to sing from the organ gallery (perhaps also necessitated by the closer communication between soloist and accompanist required in such repertory).

These verse books do not contain all Chapel repertory so they were not supplementary chorus books. Adding such books (which allowed the soloist a separate copy of the music from other members of the choir) still offered many practical advantages. However, if the choir was large (assuming the priests and laymen actually participated in the singing) then these verse books provided a useful additional copy of the chorus sections. Of course these verse books only presented that repertory used for the services where verse anthems were required (typically the evening weekday services, and both services on Sundays) but these services also seemed to be considered with a higher degree of importance—so we might assume that more of the men would be in attendance.

In the first quarter of the eighteenth century there are no major layout differences between solo and verse material found in chorus books or verse books (i.e. a.9). Indeed, solo material appears to have been treated, essentially, in the same way as chorus sections—there are few cues to assist the singer.

The earliest example of a change to the layout of solo material in the Chapel Royal partbooks is Greene's *I will give thanks unto thee O Lord* (starting at the 'I will worship' solo: a.9, page 186). This is the first example where a bass-line accompaniment is provided in the stave underneath the solo-line stave. When this supplementary stave is first added the provision is quite limited—it is provided for solo sections but not verse ensemble sections or choruses. However, the presence of such staves is increased during the course of the eighteenth century. One theory for this addition is that the communicative relationship between the soloists and accompanist evolved throughout the eighteenth century. Another is that the addition of such lines enabled soloists (and eventually verse groups) to rehearse their parts, with continuo accompaniment if necessary, away from the Chapel: of course this is a speculative suggestion since there is no evidence that such rehearsal were undertaken.

⁴³² Anthems with solo sections copied with the C3 clef contain choruses in C4 clef showing that some alto solos were undertaken by men singing the tenor choruses.

If the 1742 ruling (concerning singing in the organ loft) was strongly enforced then it would have been very difficult for any of the Tucker- or Braddock-copied verse repertory to have been used when the King was present.

Solo sections are found in some service settings (though the use of solo and verse sections within service settings is typically restricted in comparison with anthems). The partbooks provide a different method for including this solo material: the solo or verse books never contain any service music repertory so any solo or verse sections to services are included in the main chorus partbooks. In contrast with ideas previously put forward concerning soloists' positions within the Chapel during anthems, it seems likely that when performing solo sections from service repertory any soloists stood with the main choir—if the singers were soloists in both types of repertory then it seems likely that they would have moved immediately before their anthem. In Barrow's later periods of copying in some the multi-part verse sections (for example, for four-part verse groups) it seems that such verse sections start to be included in some of the chorus books (rather than in separate verse books)—there is a sense that verse books start to be reserved for the more substantial solo or verse material.

Trebles

As we have seen in the earlier chapters (especially **Chapter Six**) it is clear that there are fewer treble books than other parts (five chorus books and three verse books) and these are not divided evenly amongst the groups. Some sharing of partbooks was likely, but only one group (R.M.27.b) contains enough books to provide one copy per side. There must have been more partbooks if all boys were required to see a book. Treble books typically contain fewer pages and pieces than the men's books and, as such, a large number of the items found in the other partbooks are not included at all in treble partbooks. The lack of surviving treble books (and, therefore the repertory, which would be expected to correspond with the chorus books) could be blamed on the traditional argument associated with boys' carelessness (partly shown through the high amount of untidy nineteenth-century replacements and alterations, and also, for example, by the presence of drawings copied by the boys).⁴³³ However, there might be other possibilities; the later eighteenth-century copying layers tend to include treble partbooks (whilst earlier layers are often missing) and this suggests a change in usage.⁴³⁴ Treble parts do not typically provide much of a distinction between verse and chorus books: the treble books in R.M.27.a and b

⁴³³ A drawing of two dogs is found in between two pieces in b.5 (page 13).

⁴³⁴ The main R.M.27.a chorus books contain between 140 and 189 pieces but the treble book (a.4) contains only 81 pieces. In main R.M.27.b chorus books contain between 108 and 167 pieces but both treble books (b.1 and b.5) contain (between them) only 88 pieces. The R.M.27.c chorus books typically contain around 130 pieces and the treble book (c.3) contains 77 pieces.

appear to be like the original seventeenth-century Braddock/Tucker copying in that they contain pieces with and without treble verse sections. It is not until Barrow's R.M.27.c layer (which correspond with some of the copying in R.M.27.b books) that a distinction emerges between treble verse books and chorus books—c.3 (treble chorus) and c.7 and c.8 (treble verse). This suggests that books are missing or that the practice of providing chorus parts for trebles stopped or was not undertaken by Chapel Royal Copyist A. Certainly it seems that many pieces are missing. Yet the continued copying of the mixed verse and non-verse parts to pieces (seen in a.4, b.1 and b.5) when the men's parts had moved to the chorus book/verse book system suggests that copying requirements continued to be different for trebles. One or two books would not have been enough copies for the ten boys that were members of the choir, and, if we are missing volumes, we must question why solo material would be included in every treble partbook. The suggestion, therefore, is that, if there were more surviving treble partbooks from the period in which R.M.27.a and b partbooks were copied, then it seems unlikely that they would have contained the mix of verse and chorus sections found in these surviving books.

The lack of choral books may suggest that the children struggled to read notation (or perhaps even the written text) but across the eighteenth century there are several references to the boys being taught to use music throughout their time in the choir.⁴³⁵ It is worth considering whether the boys might have sung from memory, and therefore the question as to how they were taught music skills surely arises. It is possible that other sources, such as the organ books, could have been used to teach the boys their notes (possibly done by rote without music in front of them). Perhaps only those boys who were capable of singing extensive solos were provided with manuscript partbooks and that the others had to do without (or look over the shoulder of one of the boys who did have access to a copy). Some trebles may have sung pieces from memory but resources must have been available to ensure that they could be taught properly.

Organ accompaniment

Little is known about how organ books would have actually been used in services. One practical issue concerning these books is associated with storage: there are certainly more organ books than there are volumes for any other part (though pieces do take up more space in these books because they provide all sections of pieces). There were also gradual changes in the layout of the books. For example, the physical page is (approximately)

⁴³⁵ For example the 1726 rules which expect the trebles to 'bear their own part'. A similar request is made by the Dean on 4th April 1798 on page 106 of Pearce's manuscript. Referring to the boys: 'They shall have proper Instruction in singing and playing for a reasonable time every day'. I thank David Baldwin for this information.

square in a.13 but soon changes to an oblong format (although the reason for this change is not known because the stave lengths were just as long in the square format) before a return to the square format in d.8. The layout of the page also may indicate some clues regarding performance practice: especially the provision of vocal parts. It is also unclear as to why organ books typically include copying by other members of the Chapel (Greene and Gates). Possibly the inclusion of copying by known composers (and organists) suggests that the organ books were used rather differently to the other partbooks and they may have been copied-into separately from the vocal partbooks).

Instrumental accompaniment

As with the organ books, there is little information on how the instrumental books were used. It is not really certain how pieces were adapted for Chapel Royal use: there are small sections of figuring for the lutenist but only for certain sections. There is some confusion about exactly which partbooks were used for each instrument: a.10. is obviously a bass-line book (i.e. for cello or bass viol) as it is labelled on the binding as a violoncello book and contains a single bass line, without figures, in the hand of Church.⁴³⁶ However, a.11, which is also labelled as a violoncello book contains a similar bass line with some figures (and the same handwriting used to copy these figures is found in the Church sections of a.10 and the Chelsum copy of this as b.14, suggesting that the book may have been partly used by a lutenist or perhaps an organist).⁴³⁷ Burrows indicates that the lute may occasionally have been used differently in Handel's music in comparison to its normal use at the Chapel. For example, he shows that a lute might have been able to play a solo obbligato part notated in the treble clef in a Handel anthem (*As pants the hart*) though he believes that a right-hand organ solo would be a more likely candidate for the performance of such an unattributed obbligato line.⁴³⁸ Nigel North provides some practical advice on playing from similar type manuscripts to that found in R.M.27—this type of lute accompaniment was often used for eighteenth-century Italian cantatas.⁴³⁹ According to North's advice, an archlute accompaniment could easily be provided alongside organ continuo and violone or Bass viol. However, he advises the player to have a copy of the vocal part available above the stave (especially when the soloist is in the bass range) in terms of practicality, but points out that most partbook sources would have only featured a figured bass line. This raises questions about the ability of players to create a harmonically-coherent accompaniment.

⁴³⁶ A single piece at the rear does provide figures.

⁴³⁷ Laurie suggests that it was started as a lute book but that the figures stop and it became a string bass book. A lot of the Restoration repertory is duplicated from R.M.27.a.10 so this might support Burrows's suggestions that there were two Violists

⁴³⁸ Burrows, *Handel and the English Chapel Royal*. 69.

⁴³⁹ Nigel North, *Continuo Playing on the Lute, Archlute, and Theorbo*, London, 1988.

Whilst most repertory could probably have been played with or without instrumental accompaniment, some obligato parts for the instruments started to be introduced throughout the century—perhaps because of the availability of suitable players.⁴⁴⁰

Rehearsals

Little is known about rehearsals and the preparations made for musical performance at the Chapel Royal. The cyclical nature of daily services and the long-standing membership meant that patterns inevitably evolved. Preparations for special services or other events, where there were presumably more uncertainties, tend to be better documented and recorded (but, of course, presumably did not usually involve the use of the R.M.27 collection).⁴⁴¹

There are few records which indicate rehearsal of music at the Chapel Royal. In 1693 a requirement to attend a Saturday rehearsal is provided but there is no further reference to rehearsals until 1792.⁴⁴²

The 1727 rules provide us with details of the expectation that the men ought to be prepared to sing in the services:

3. Priests & Gentlemen shall carefully apply themselves to attain a due knowledge of all those Anthems, which are in Use in His Majesty's Chapel, & which suit their several Voices.⁴⁴³

There is some evidence in the rules list printed within the *NCB* which suggests that music may have only been agreed immediately before the service. It is possible that a large selection of pieces could have been regularly 'rehearsed'. If the musicians were not prepared in advance then they may have been competent sight readers. Certainly it would have been possible to prepare pieces with texts suitable for certain seasons in advance but the partbooks and the wordbooks are not organised according to season. This which may have made it difficult to identify the likely pieces for performance.

As mentioned above, there is little record of how the teaching of the children was undertaken. The records suggest that there was no adequate place for the boys to rehearse and prepare for services within St James's palace (a new room was proposed for the purpose of the boys' 'reception' during times of poor weather) there may have been another location (away from the palace) for rehearsals.⁴⁴⁴

⁴⁴⁰ Greene's *Turn thy face from my sin*. b.13, pages 102–7.

⁴⁴¹ Burrows mentions the rehearsals at the Banqueting House for the special 'Thanksgiving Service' in 1713 where Handel's 'Utrecht' settings of the *Te Deum* and *Jubilate Deo* were performed. In the 1750s boys from the Chapel were provided for the Foundling Hospital performances of Handel's *Messiah*. See Burrows, *Handel and the English Chapel Royal*, 78 and 530.

⁴⁴² *CBCR*, vol. 1. 137 and 322 (*OCB* f.53v, *NCB* 165).

⁴⁴³ *CBCR*, vol. 1. 203 (*NCB* 9).

⁴⁴⁴ *CBCR*, vol. 1. 355 (*NCB* 230).

The inclusion of keyboard parts within some of the verse partbooks suggests that there may have been some sort of additional rehearsal involving continuo players and soloists.⁴⁴⁵ Burrows has suggested that, for performances of special music (including Handel's Chapel Royal music), the soloists rehearsed separately.⁴⁴⁶ He indicates that, in a reverse to the verse partbook practice, vocal lines were entered into the keyboard partbooks of the Aylesford Collection so that they could be used in rehearsals.⁴⁴⁷ Certainly the R.M.27 partbooks could be used to rehearse and teach the music in advance of the actual service (but there is no further documentary evidence supporting the idea that this did actually happen). One problem here is that understanding how rehearsals might have worked is almost certainly linked with the type of music being chosen for services (an activity for which there is little evidence).

⁴⁴⁵ The inclusion of such lines is found in partbooks at other institutions (see Chapter Eight: this leads to very large chorus volumes when all solo/verse material is entered into chorus books (as is common elsewhere).

⁴⁴⁶ Burrows, (Thesis). vol. 2, 129.

⁴⁴⁷ Burrows, *Handel and the English Chapel Royal*. 481 and 553.

Chapter Eight: Other Institutions

In order to fully understand the structure, contents and use of the R.M.27 partbooks it is important to consider the eighteenth-century practices of other English institutions. During the eighteenth century most cathedrals in England had manuscript partbooks for use in their daily services. As such, a large number of volumes survive from the period: where no books survive from an institution there are often records for this copying (such as at Bristol Cathedral). Most partbooks survive at their institution's library but, as partbooks were functional manuscripts, they often belonged to a choir collection (rather than the main cathedral library). The aims of this thesis require that consideration is given to the way the partbooks were specifically constructed and designed for the Chapel Royal, so it is particularly useful to consider and compare how other institutions went about this task. Collections in other institutions sometimes have a more obvious history than the R.M.27 books—partly because seventeenth-century partbooks survive. Thus it is possible to establish a more accurate picture of the long-range practices employed at other institutions which, in turn, helps us better to understand aspects of the Chapel Royal books.

This chapter will consider the partbook collections of four institutions: Westminster Abbey, St George's Chapel at Windsor Castle, St Paul's Cathedral and Durham Cathedral. The first two institutions have a similar Royal profile as St James's Chapel; St Paul's provides a noteworthy example because the new building was opened in the late seventeenth century and, owing to the assumed destruction of pre-Fire partbooks, needed to gather repertory for partbooks quickly. It was a strategically-important institution—the most prominent Cathedral during the eighteenth century due to its location in London—and, by virtue of its separation from direct Royal control, provides a possible antithesis to the first two institutions. Durham Cathedral represents an interesting example because so much older material (manuscripts and repertory) remained in use during the eighteenth century despite a strong repertory-gathering ethos.

London institutions often shared musicians with the Chapel Royal during the eighteenth century (this is shown in a table by Burrows—expanded here as **Appendix 10**) so these institutions were linked by their personnel. Durham, despite the geographical separation from London, had a practice, at least for part of the century, whereby a musician was allowed to travel to London to improve his own skills. He was then expected to return to Durham with new repertory, experience in music copying, and an increased performing capability.⁴⁴⁸

⁴⁴⁸ Roz Southey, *Music-making in North-East England During the Eighteenth Century*, Aldershot, 2006. 100. Further discussion of this practice is given below.

WESTMINSTER ABBEY

Westminster Abbey is the Coronation church for the British Monarchy and its Monastic tradition meant that it maintained a Cathedral-like rota of daily choral office services.

The Chapel Royal was strongly linked with Westminster Abbey during the eighteenth century. The institutions were physically close to each other—under a mile away—and, despite obvious differences in the building sizes, several of the Chapel Royal’s men held concurrent positions at the Abbey (a list of these is provided as **Appendix 10**). Out of the 128 men who held posts at the Chapel Royal during the eighteenth century, 73 held positions at Westminster Abbey (almost always concurrently with their Chapel post): 49 of 73 eighteenth-century Chapel lay singers were at Westminster Abbey, whilst 19 of the 43 eighteenth-century Chapel priests were at the Abbey. The high level of shared personnel throughout the eighteenth century—particularly high when considering that the Abbey employed far fewer men than the Chapel—may help us to understand how material may have been transferred between the institutions.⁴⁴⁹ On account of the number of shared musicians we can assume that the institutions probably had similar performing practices—despite the dramatic difference in building sizes.

Perhaps more relevant to this study, however, is the fact that most of the Chapel Royal partbook copyists held positions at Westminster Abbey (Braddock, Tucker, Church, Chelsum, Barrow)—all five of these copyists also undertook copying work in the Westminster Abbey partbooks. It seems possible that an examination of the similarities and differences between Chapel Royal and Westminster Abbey partbooks is key to understanding these copyists’ practices.

Manuscripts overview and copyists

28 manuscripts survive at Westminster Abbey—found in the Triforium in 1972—and these have been catalogued within six sets (three of these sets contain a sub-set which includes the manuscripts that omit or add a copying layer not found in the other manuscripts within their corresponding main set).⁴⁵⁰ Margaret Laurie provides the only real assessment of all the Westminster Abbey partbooks and this is contained in an unpublished document available at the Westminster Abbey Library.⁴⁵¹ **Tables 8.1** and **8.2** are based on Laurie’s work; **table 8.2**, lists all Abbey partbooks used in the eighteenth century and their sets. The manuscript

⁴⁴⁹ Spink suggests that there were six minor canons and twelve lay clerks (as well as ten boys, a ‘master of the boys’, and an organist). Apparently the singing men were, as with the Chapel, only required to attend every other month (i.e. they had a ‘months of waiting’ system). See Spink, *Restoration Cathedral Music*. 290.

⁴⁵⁰ The manuscripts were found in 1972 by an Abbey lay vicar, Dr John Buttrey, in the Triforium. I am grateful to Tony Trowles (Head of the Abbey Collection and Librarian) for this information. The books had been stored following the retirement of Frederick Bridge in 1918. See Shay and Thompson, *Purcell Manuscripts*. 193.

⁴⁵¹ A copy of this short document, made whilst Laurie was librarian at Reading, was kindly given to me by Tony Trowles. Margaret Laurie, ‘Westminster Abbey Part-Books’, unpublished typescript, University of Reading, 1979. Spink, and Shay and Thompson provide discussion of the Restoration copying in the partbooks. See Spink, *Restoration Cathedral Music*. 292; Shay and Thompson, *Purcell Manuscripts*. 193–201.

numbers used on this document are those used currently at the library. Essentially Laurie divides the manuscripts according to a number of sets based on the repertory and the copyists. This is undertaken in a (fairly) similar way to the division of the Chapel Royal sets. However, there are some key differences between the construction of the books at the Chapel and the Abbey which makes the process of placing the Westminster Abbey books into sets considerably easier. Old pages have been left in what seem to be their existing volumes (that is, Church does not incorporate old pages into new books) and, whilst pages are added to some partbooks, the sets appear to have been copied entirely chronologically (unlike the paper that was added and then copied-onto in the R.M.27.b partbooks after the R.M.27.c books were filled).

Using records in the Westminster Abbey Treasurer's Accounts, Laurie has established the paid copyists between 1660 and Barrow's death in 1789 (eighteenth-century copyists are listed as **Table 8.1**).⁴⁵²

Table 8.1: Eighteenth century Westminster Abbey Copyists⁴⁵³

<i>Copyist</i>	<i>Date of copying</i>	<i>Comment</i>
Edward Braddock	1690–1705	R.M.27 copyist
John Church	1701–1731	R.M.27 copyist
James Chelsum	1735–1741	R.M.27 copyist
Robert Hiller ⁴⁵⁴	1746–1760	Westminster Abbey lay clerk
Dr John Buswell	1762	Chapel Royal Gentleman
Thomas Vandernan	1764–1778	Chapel Royal Gentleman
Mr Steele	1779–1784	Unknown
Thomas Barrow	1787–[1789 (death)]	R.M.27 copyist

⁴⁵² Laurie 'Westminster Abbey Part-Books'. 6. Payments were apparently made only every few years.

⁴⁵³ This table partly replicates the table in *Ibid.*, a similar table (for seventeenth-century copying activities) is found in Shay and Thompson, *Purcell Manuscripts*. 197–199.

⁴⁵⁴ Robert Hiller was a lay clerk at Westminster Abbey. A benefit performance of Handel's *Acis and Galatea* (after his death) was reported in *Public Advertiser*, 27 April, 1761. See BNCN.

Table 8.2: Eighteenth-century Westminster Abbey Manuscript Partbooks

<i>Set</i>	<i>Partbook Name/Number</i>	<i>Date of copying</i>	<i>Copyists</i>
Triforium Set1 ⁴⁵⁵	Countertenor cantoris 1A	c.1677–83	Tucker, Bing, Braddock
	Tenor cantoris 4	c.1677–83; 1731–41	Tucker, Bing, Braddock, Chelsum
Triforium Set 2	Tenor decani no.5	c.1678–82; c.1725; c.1790–1809	Bing, Braddock, Church (and later copyists)
Triforium Set 3	Countertenor decani no.1	c.1712–60; c.1785–95	Church, Chelsum, Hiller, Barrow
	Countertenor no.4 (two manuscripts bound)	c.1712–60	First MS: Church, Chelsum, Hiller. Second MS: Church, Hiller
	Tenor decani no.1	c.1712–60	Church, Chelsum, Hiller
	Tenor cantoris no.1	c.1712–60; c.1785–95	Church, Chelsum, Hiller, Barrow
	Bass decani no.1	c.1712–80; c.1785–95	Church, Chelsum, Hiller, Vandernan
Set 3a	Organ 20	c.1712–60; c.1785–95	Church, Chelsum
	Tenor decani no.4	c.1757–62; c.1785–95	Hiller, Barrow
	Organ 5	c.1757–62	Hiller
Triforium Set 4	Organ 8	c.1757–62	Hiller
	Countertenor cantoris no.2	c.1764–89	Vandernan, Steele, Barrow
	Bass	c.1764–89	Vandernan, Steele, Barrow
Set 4a	Organ 10	c.1764–89	Vandernan, Barrow
Set 4a	Organ 9 ⁴⁵⁶	c.1764–78	Vandernan
Set 4b	Organ 30	c.1764–84	Vandernan, Steele ⁴⁵⁷
Triforium Set 5	Bass decani no.3	c.1785–c.1805	Barrow (and unknown)
	Tenor cantoris no.3	c.1785–c.1805	Barrow (and unknown)
	Countertenor cantoris no.3 ⁴⁵⁸	c.1795–c.1809	Unknown
	Organ 35	c.1798–c.1810	Unknown
	Organ (unnumbered)	c.1805–c.1809	Unknown

Eighteenth-century copying in Triforium Sets 1 and 2

Like the R.M.27.a partbooks, the principal seventeenth-century copyists in the two Set 1 Abbey partbooks are Tucker, Bing, Braddock and some (unknown) assistants.⁴⁵⁹ Comparisons between their Abbey copying and that in the Chapel Royal books can be drawn. Unlike the R.M.27.a partbooks, however, there are no major eighteenth-century alterations to the

⁴⁵⁵ 'Lwa Triforium Set I' according to Shay and Thompson (presumably roman numerals are used to distinguish between the set numbers and the individual manuscript numbers). See Shay and Thompson, *Purcell Manuscripts*. 193.

⁴⁵⁶ Labelled as 29 on the spine.

⁴⁵⁷ Laurie suggests that Barrow was a copyist here but I have not seen his hand in this book. Laurie, 'Westminster Abbey Part-Books'. 4.

⁴⁵⁸ Altered from no.3 to 5.

⁴⁵⁹ Shay and Thompson, *Purcell Manuscripts*. 193. Sarah Boyer disputes the Bing attribution here—referring to the hand as 'Hand B' (which is also the hand usually identified as Bing in the St Paul's partbooks). See Boyer, 'The Cathedral'. Vol. 2, 272.

organisation of these seventeenth-century partbooks. Shay and Thompson show that a number of ‘correction slips’ and repairs, in John Church’s hand, are found throughout these two Abbey books.⁴⁶⁰ These insertions suggest that, unlike the Chapel Royal books, there was probably no intention to undertake a consolidation or repair project on the Abbey partbooks. Furthermore, since Church provides his R.M.27.a repertory in other Abbey sources (Set 3—see below) it can be said with some degree of confidence that he had not attempted a similar project on any (missing) seventeenth-century books. Some speculative suggestions can be made as to why Church did not need to undertake such work: perhaps the repertory requirements were different at the Abbey (music may have fallen out of use—unlike at the Chapel), or performing material may have been in better condition, or perhaps only these two books survived at the Abbey by the time Church started work there (thus rendering such a project more complicated and expensive). That the (mainly unaltered) seventeenth-century copying at the Abbey survives might indicate that Church’s alterations to the Chapel books relate to their unsuitability—perhaps because of damage. However, Tenor Cantoris 4 in the Westminster Abbey set includes some new repertory copied by Chelsum at the end of the manuscript. This material concords with the contents of a later set (Set 3: where Chelsum is a copyist—though he does not always copy this same repertory) suggesting that this book remained in use during the eighteenth century—and is related to the Set 3 books.⁴⁶¹

Triforium Set 2 comprises one surviving tenor partbook. The book’s structure was created by the principal seventeenth-century copyist (Bing): it was divided into four deliberately-separated sections according to repertory type and paper was left blank at the end of each section.⁴⁶² Church later entered new material onto the blank pages at the end of the first three sections (sections of Purcell’s ‘Service in B flat’ are added, possibly by Braddock, at the end of the second section before Church’s copying). Further alterations were made by an unknown (late eighteenth-century) copyist who, according to Laurie, replaced the first 42 pages of the book with 64 new pages.⁴⁶³ This is shown through the presence of two pagination sequences after folio 29. The new pages contain service music that might previously have been present on the older (removed) pages (but this is by no means certain) and some late-eighteenth-century repertory. It is therefore unclear whether the earliest 42 pages were deliberately removed but the reasons for inserting new pages at the beginning are unclear. Shay and Thompson describe the book as a product of a ‘cannibalism’ project (since paper has clearly been added at the start of the book) but, unlike the R.M.27.a books, this was not Church’s work. Indeed, it appears that Bing had not completed all the work he had

⁴⁶⁰ See their mini catalogue at Shay and Thompson, *Purcell Manuscripts*. 194–6.

⁴⁶¹ Laurie labels the copyist as Chelsum—he apparently copied Byrd’s service and three later items). See Laurie, ‘Westminster Abbey Part-Books’. 1. This conflicts with Shay and Thompson who do not identify a copyist but list more than three items—all of which are in Triforium Set 3.

⁴⁶² Laurie, ‘Westminster Abbey Part-Books’. 1.

⁴⁶³ *Ibid.*

started—there are instances where Bing provides the clefs and key signatures for some pieces that were later copied by Church). What is clear, however, is that the tenor partbook was used throughout the eighteenth century.

Eighteenth-century Sets

Triforium Set 3

The manuscripts in this set are copied in similar repertory groups and by the same copyists as those in some Chapel Royal books. Essentially the copying layers here are those in Church's section in R.M.27.a and Chelsum's section in R.M.27.a and b. That these sections are split into two sets in the Chapel Royal books can be seen as a practical matter (there were a limited number of blank pages in the R.M.27.a books) and Chelsum's 'take over' from Church appears to have been a fairly seamless affair (the change also occurs in the Abbey books at Greene's *Ponder my words O God*). This take-over is more clearly seen in the Abbey books because of the lack of inserted seventeenth-century pages: Church only copies the material at the Abbey which was 'new' to the Chapel Royal books (i.e. there is no make-good material). Of course, one of the key differences with regards to these books is that all relevant solo and verse material is copied into the Abbey choir books (i.e. there are no separate verse books). This means that, on the whole, more musical material is provided in these books than in the R.M.27 partbooks. It is also worth noting that there are no string-bass instrument books at the Abbey (evidence suggests that only the Chapel employed such musicians).

The closeness between this Abbey set and the Chapel Royal books is especially seen in the organ book (Organ book 20). This book is in a very similar format to the first of Church's two organ books (R.M.27.a.13). Organ Book 20 is 335mm height by 295mm width whilst a.13 is slightly smaller at 330mm height by 290mm width (the slight difference may be explained by the trimming and rebinding undertaken on the Chapel manuscript). This gives an almost 'square' format to the books: allowing twelve staves (six systems) per page with a similar stave length as normal oblong-format organ books at the Abbey. Both a.13 and Organ Book 20 use parchment so it is clear that these books have a strong relationship—Organ Book 20 appears to use Parchment 'C' (though the books cannot obviously be checked together) and are distinct from all other organ books examined as part of this study. The inclusion of this format implies an older style—in the Chapel and Abbey organ books the oblong format appears to emerge as a new development—but earlier organ books with similar connections to London institutions survive in oblong format (so it may be the case that Church was trying to encourage the use of this new format—though it is not used in the other books started by him: R.M.27.a.14 and 15).⁴⁶⁴ As has been suggested with regards to the R.M.27.a.13–15 books,

⁴⁶⁴ Other organ books from the period use the oblong format, including Cfm 116, Cfm 152 (possibly an ex-Chapel Royal book) and Cfm 669 (Gostling's St Paul's-linked book). Mp 35 uses a format closer to Organ

it is possible that Church had access to earlier organ books. Certainly the copy sources for the seventeenth-century music in Organ Book 20 are probably the same as those used for a.13.⁴⁶⁵

In certain manuscripts (Countertenor decani no.1, Tenor decani no.1, Tenor cantoris no.1 and Bass decani no.1) around sixty pages of Church's copying are missing—presumably removed—and replaced by later copying. In the case of Bass Decani no.1 an extra one-hundred pages are inserted. This addition is seen through a pagination alteration: the original page 58 has been altered to 158 (but in the other manuscripts the replacement pages fit with the original pagination system).

A section is copied, fairly consistently, after the Church and Chelsum entries, by a hand identified (by Laurie) as that of Robert Hiller. This copying was undertaken at a similar time as Chapel Royal Copyist A in some R.M.27.b books.⁴⁶⁶ In Tenor decani no.1 there is more copying in this hand than the others, whilst Bass decani 1 includes much less of this repertory.⁴⁶⁷ Hiller's repertory is the material that is included in Laurie's Set 3a (i.e. the Church and Chelsum material is missing) so, in this respect, the book acts as a sort of continuation of the Set 3 books (but without most of Hiller's layer).

Countertenor no.4 is the oddity of the set because it combines two manuscripts—the first is similar to the rest of the set (except that the missing Church pages have not been replaced and only half of Hiller's copying is included) whilst the second, in Church's post-1720s hand, according to Laurie, contains some older material (as well as the second portion of Hiller's section).⁴⁶⁸ The Hiller section is not complete in Bass Decani no.1. It seems possible that the end of his copying is missing since the surviving book is a combination of two separate manuscripts—pages from 200 were originally numbered from 100 (a '2' substitutes a '1' in the pagination sequence). This explains the presence of the copying (and repertory) in the hand of the first copyist of Set 4 (Vandernan). The two manuscripts may have been bound together prior to Hiller's copying though no evidence of the date of binding can be found.

Other copyists found in this set are not consistent across the set. For example, a selection of repertory (not found in the other Set 3 books) is found in the hand of Barrow at the start of Contratenor Decani no.1 (and elsewhere in Tenor Decani no.1) which is otherwise not found in this set (much of this is older repertory found to be copied by Barrow in R.M.27.c—which there replaces or supplements earlier R.M.27.a copies). An interesting difference between Barrow's copying here and the Chapel Royal books occurs in the Handel

Book 20 and a.13) whilst the Tenbury 1180–82 organ books have an identical format to the vocal manuscripts in the same set (which may relate to the possible function of Tenbury set as 'file copies'—see chapter seven).

⁴⁶⁵ See Rebecca Herissone, *To Fill, Forbear, or Adorne: The Organ Accompaniment of Restoration Sacred Music*, RMA Monographs, vol. 15, Aldershot, 2006. 12–14.

⁴⁶⁶ It is not clear why Hiller was not used as a copyist in the R.M.27 partbooks (particularly if Chapel Royal Copyist A was not a Chapel member). Perhaps he was considered of insufficient quality or may have been too busy with his Abbey copying.

⁴⁶⁷ Laurie, 'Westminster Abbey Part-Books'. 2.

⁴⁶⁸ *Ibid.*, 3.

oratorio extracts (i.e. anthems ‘made’ by combining a number of movements from a larger work): the number of bars in each movement is counted up and written at the end. This is presumably some sort of checking process to ensure that, especially with this type of repertory (which is a thematic extraction of movements from a larger piece), nothing has been left out. That it is Handel’s music where this occurs may be of some significance but there is little firm evidence to support this (or suggest what this significance might be).

This set perhaps best highlights the idea that material was copied in layers—but that there was only limited appeal in keeping such layers together across a set (hence the division of the tenor decani and organ parts into subsets). The set also shows that books were commonly altered, joined and rebound throughout the eighteenth century.

Triforium Set 4

The move to start a new set of books (Set 4) essentially occurs at a change of copyist: Vandernan is the new hand (a Chapel Royal gentleman but not, it seems, a copyist there) and he is identified through the use of a characteristic ‘Vn’ marking made in his end-of-piece decorations.⁴⁶⁹ Some of Vandernan’s copies of this same repertory also appears in Bass Decani 1 but his main copying layer is in this set. A crucial change in manuscript organisation occurs here: the books in this set (and those created afterwards) are all copied into ‘ends’—so that repertory is split according to types. This means that service music is included in one end of the volume whilst, when the manuscript is flipped over, the contents are anthems. Two further small copying sections are also included, the first, which is not in all books, is presumably in the hand of ‘Steele’ (as identified by Laurie in the payments records) and the second is in that of Barrow (who includes his own ‘Service in F’). The repertory in the main choir books is mostly new material to the Abbey—including music not featured in the R.M.27.a–d books. Some of this is contemporary repertory, for example, services by Thomas Ebdon and Jonathan Battishill, whilst some items are older (but had not previously been included in the Abbey books), such as anthems by Goldwin and Richardson. Typically this repertory tends to be included in R.M.27.e books, in a nineteenth-century hand, suggesting a rising interest in certain older pieces in this period.

The main organ book of the set (Organ 10) ties quite well with the music in the main set but there is some material which is included in earlier sets (particularly later Restoration anthems). Further repertory from the first three sets (mostly by Humphrey, Wise and Blow) alongside smaller selections of more contemporary repertory is also copied into the books which form the subset—Organ 9 (29 on the spine) and Organ 30. This suggests that, as with the Chapel books, that the organ parts for Restoration material were presumably missing by

⁴⁶⁹ Ibid., 4. Laurie seems uncertain about the Vandernan attribution—suggesting that Steele would be a possibility. She seems to believe that only two copyists enter material in these books—I believe there to be three (but not in all books).

the time that this copying was undertaken since the copying here appears to provide parts which can be used alongside the Set 1 and Set 2 books.

Triforium Set 5

This set of books is predominantly in the hand of Barrow. It includes quite a large amount of replacement material—thus the organ books in Set 4a appear to act as a cross-over between the two sets. There is not as much of a sense of a ‘set’ here—rather it appears that these books may have been acting as replacements for earlier volumes and do not fully concord with each other.⁴⁷⁰ Through this strong emphasis on older music, and the ‘make-good’ quality to this layer, it is clear that there are similarities between the function of Barrow’s work at the Abbey and at the Chapel. Perhaps he had access to suitable sources or had skills at working with older material.

⁴⁷⁰ I have not been able to catalogue the entire contents of this set. There is also a considerable amount of early nineteenth-century copying in these books.

ST GEORGE'S, WINDSOR

The Queen's Free Chapel of the College of St George, Windsor Castle is a large fifteenth-century chapel in Windsor Castle.⁴⁷¹ The institution has links with the Chapel Royal: firstly, a number of singers held positions at both institutions because St George's also operated a 'months-of-waiting' system (see **Appendix 10**) and secondly, there were a number of years when the Chapel Royal moved to Windsor Castle as part of the annual summer travels (see **Chapter Seven**). Both connections allow for the possibility that repertory could be passed between the institutions. Manuscript partbooks, which were copied from around 1640 through to the late nineteenth century, survive at St George's and these are catalogued by Clifford Mould, a former St George's archivist.⁴⁷² Mould's system is used by the library but other cataloguing systems (not referred to here) are applied to the seventeenth-century partbooks in 'Early English Church Music' and 'The Treasury of English Church Music'.⁴⁷³ There are no shared eighteenth-century copyists between the Chapel Royal and St George's and no R.M.27 copyist held a position at Windsor.

Manuscripts overview and copyists

There are 45 surviving men's partbooks at St George's (MSS 1–45) and these are roughly grouped into sets by Mould according to physical similarities (size and binding), scribes, copying period, and repertory (those with eighteenth-century copying are shown in **table 8.4**).⁴⁷⁴ The organ books, treble books, and miscellaneous volumes (manuscript scores or solo partbooks) are considered separately but an attempt is made by Mould to link these books with specific sets. This is somewhat problematic because, despite being copied in conjunction with the men's books, they are structured differently so that the repertory crosses the main sets. Indeed, even Dexter concentrates primarily on the men's books—despite the smaller selection of sources—drawing few links between the men's sets and other volumes (organ books, and treble or solo partbooks).⁴⁷⁵

As with the R.M.27 partbooks, eighteenth-century St George's copyists altered earlier books. Whilst the reorganisation of earlier material is not on the same scale as Church's

⁴⁷¹ Referred to henceforth as 'St George's'.

⁴⁷² Dexter. 'A good Quire'. 3. The books are held in the Chapter Library. Clifford Mould, *The Musical Manuscripts of St George's Chapel, Windsor Castle: A Descriptive Catalogue*, Historical Monographs Relating to St George's Chapel, Windsor Castle, vol. 14, Windsor, 1973.

⁴⁷³ Mould's catalogue has many errors. Some are reported in R.B., 'Review of Clifford Mould, *The Musical Manuscripts of St George's Chapel, Windsor Castle*'. *Music and Letters*, liv (1973), 360–62. This review provides a guide to the cataloguing systems used for the seventeenth-century partbooks in Ralph T. Daniel and Peter Le Huray, *The Sources of English Church Music, 1549–1660*, Early English Church Music, supplementary vol. 1, London, 1972; and Christopher Dearnley, ed., *The Treasury of English Church Music: 1650–1760* (3), London, 1965.

⁴⁷⁴ Copyists are not mentioned in Mould's catalogue unless directly mentioned in manuscripts. A list of all pieces in all partbooks is provided by Mould but it is almost impossible to work out which repertory is associated with particular sets. Dexter provides a list of all pieces (including details of copyists) in MSS 1, 1a, 2, 2a, 3, 4, 5–10, 11–13, 18–20, 46, 55, and 57. See Keri Dexter, 'The Provision of Choral Music at St George's Chapel, Windsor Castle, and Eton College, c.1640–1733', 2 vols., (PhD Thesis), Royal Holloway, University of London, 2000.

⁴⁷⁵ There are eleven early eighteenth-century organ books. See Dexter, 'A good Quire'. 10.

inclusion of older pages within new books at the Chapel (older books at St George’s were not ‘cannibalised’), there are still significant alterations and additions.⁴⁷⁶ Dexter establishes the dates of copying for many of the eighteenth-century copyists using handwriting analysis and payment records: information on these copyists is given in **table 8.3**.⁴⁷⁷

Table 8.3: Eighteenth-century St George’s Copyists⁴⁷⁸

<i>Copyist</i>	<i>Date of copying</i>	<i>Comments</i>
Thomas Kelway	Principal copyist c.1668–c.1718	Lay Clerk, 1668–72; Petty canon, 1672–1718
Benjamin Lamb	Organ book copyist from c.1705/6	Virger, 1695–1733
John Goldwin	Uncertain	Occasional copyist; Organist and Master of the Choristers, 1685–1719
John Capell	Principal copyist c.1718–1740	Lay clerk, 1703–40
William Richardson	Principal copyist 1740–c.1744	Lay clerk, 1734–47; Chapel Royal Gentleman
Edward Webb	Copyist from 1746	Organist, 1756–88; undertook work before his appointment
Thomas Vandernan	Principal copyist from c.1744–1778	Lay clerk, 1739–78; Chapel Royal Gentleman

The main eighteenth-century copyists are John Capell and Thomas Vandernan. Capell had been a treble and contratenor lay clerk at St George’s (in addition to holding a post at Eton) before becoming a copyist there.⁴⁷⁹ Vandernan was also a lay clerk at St George’s (and Eton) and, again, joined the institution some years before undertaking copying work there. Both had firm, long-lasting connections with the institution and were not brought in because of their music-copying skills. As seen earlier, Vandernan held a post at the Abbey from 24 March 1743/4 until his death—becoming a copyist there in 1764 (twenty years after he started as a copyist at St George’s).⁴⁸⁰ Dexter shows that Vandernan’s hand varied slightly over time and can be separated into three different types, which he then links with three periods. The first was used prior to November 1744, the second is first found in pieces copied before November 1745, and the third was active after 1749.⁴⁸¹

⁴⁷⁶ As with the R.M.27 partbooks, eighteenth-century copyists add new material to the end of earlier St George’s partbooks and provide duplicate, replacement and repair copies of earlier material in both new and old books.

⁴⁷⁷ Dexter, *A good Quire*. 362–4.

⁴⁷⁸ This is based on information in Dexter, *A good Quire*. 362.

⁴⁷⁹ *Ibid.*, 233 and 362.

⁴⁸⁰ *Ibid.*, 329. It is not known where Vandernan undertook musical training prior to his appointment at St George’s.

⁴⁸¹ *Ibid.*, 362–3. Dexter’s division into types one and two is problematic: the distinction is based on a perceived change in the style of C clefs after November 1744. However, the second type of C clef—that used for copying between 1745 and 1749—is used for a tenor (C4) solo in Greene’s *Sing unto the Lord* in a bass volume, MS 17, which is clearly marked Pd. Nov 1744.

Table 8.4: St George's (Men's) Partbooks⁴⁸²

<i>Set</i>	<i>Partbook Name/Number</i>	<i>Date of copying</i>	<i>Eighteenth-Century Copyists</i>
MSS 18–20	MS 20 Tenor Decani	From 1640. One 18 th century item	Lamb
	MS 18 Contratenor Cantoris		
	MS 19 Tenor Cantoris		
MSS 1–4	MS 1 Contratenor Decani	1660–c.1683 ⁴⁸³	(Kelway, Capell)
	MS 2 Contratenor Decani	1660–c.1683	(Kelway)
	MS 2a Contratenor Decani	1702–post-1749	Kelway, Capell, Vandernan; (Capell, Vandernan, anon)
	MS 1a Contratenor Cantoris	Mid-1680s; post-1749	Vandernan, Webb; (Vandernan, Richardson)
	MS 3 Tenor Cantoris	1680s–1750s	Goldwin, Capell, anon; (Kelway, Capell)
	MS 4 Bass Cantoris	1680s–late 18 th century	Capell, Vandernan; (Kelway, Capell, anon)
MSS 11–13	MS 11 Contratenor Cantoris	c.1683–c.1720 (started at least three years after MSS 1–2 were completed)	Kelway, Goldwin, Lamb, Capell, Vandernan, anon; (Kelway, Capell, anon)
	MS 12 Tenor Cantoris		
	MS 13 Bass Cantoris		
MSS 5–10	MS 5 Contratenor Decani	1724–31; 1740s	Capell; (Vandernan, Richardson, anon)
	MS 7 Tenor Decani	1724–31; 1740s	Capell; (Vandernan, anon)
	MS 9 Bass Decani	1724–31; 1740s	Capell; (Vandernan, anon)
	MS 6 Contratenor Cantoris	1724–31; 1740s	Capell; (Vandernan, anon)
	MS 8 Tenor Cantoris	1724–31; 1740s	Capell; (Vandernan, anon)
	MS 10 Bass Cantoris	1724–31; 1740s	Capell, anon; (Vandernan)
MSS 14–17	MS 14 Contratenor Decani	1731–1778	Capell, Webb, Vandernan
	MS 15 Tenor Decani		
	MS 16 Bass Decani		
	MS 17 Bass Cantoris ⁴⁸⁴		
MSS 21–24	MS 22 Tenor Decani	1785–95 ⁴⁸⁵	Unknown
	MS 23 Bass Decani		
	MS 21 Contratenor Cantoris		
	MS 24 Bass Cantoris		
MSS 25–26 (services only)	MS 25 Contratenor Cantoris	From 1785	Unknown
	MS 26 Bass Cantoris		

⁴⁸² The presence of parenthesis around the copyist's name indicates that make-good pages or repairs were undertaken by this copyist.

⁴⁸³ Dexter, *A good Quire*. 151–3, 433. Mould suggests 1660 and 1665 (for the whole set). Mould, *Catalogue*. 37.

⁴⁸⁴ Partly copied in the C4 clef.

⁴⁸⁵ Mould suggests a copying date of c.1785–95. Mould, *Catalogue*. 43.

At St George's the eighteenth-century men's partbooks are predominantly organised into two 'ends'—one end contains anthems whilst the reverse contains services. This is also the case for many organ books (see **table 8.5**) but not treble books (despite the fact that verse anthems and services/full anthems are all included in this same volume—these contain chorus and verse material—unlike the Chapel Royal treble books which concentrate on the verse/solo repertory).

Table 8.5: Linked eighteenth-century organ books at St George's, Windsor

<i>Manuscript</i>	<i>Copyist</i>	<i>Linked Set(s)</i>	<i>Further comment</i>
MS 57	Kelway, Lamb	MSS 11–13	Double ended
MS 62	Lamb	MSS 1–4; MSS 11–13	Single end
MS 52	Lamb	MSS 11–13; MSS 5–10	Partly duplicates material in MS 57
MS 55	Lamb	MSS 5–10	Double ended
MS 58	Lamb	MSS 5–10 (and earlier sets)	Single end
MS 73	Lamb	MSS 5–10 (and earlier sets)	Double ended
MS 60	Lamb	MSS 5–10 (and earlier sets)	Double ended
MS 54	Unknown (Webb?)	MSS 14–17 (inc. recopies)	Single end
MS 64	Unknown	MSS 14–17 (inc. recopies)	Post-Capell repertory

Eighteenth-century copying in early sets

The first four sets at St George's contain repertory that was newly introduced to the institution when copied into these books. These sets contain limited duplication and the repertory tends to be contemporary (to the period of copying). Dexter has pointed out that the first set (MSS 18–20), which started to be copied from around 1640, contains funeral music that would not have been used for daily services: thus the books seem to have been preserved for this unique genre—the only eighteenth-century entry is Lamb's copy of Croft's Burial Service.⁴⁸⁶

The next set (MSS 1, 1a, 2, 2a, 3, 4), principally organised and copied by Kelway, is seen by Dexter as the main Restoration set.⁴⁸⁷ MSS 1 and 2 are original partbooks but the others (MSS 3, 4, 1a and 2a—copied in that order) are recopies of earlier manuscripts. Each subsequent book contains a decreasing number of recopied items from Kelway's original set.⁴⁸⁸ The decreased copying of old repertory in the later books means that there was increased room for new repertory (suggesting that the books were copied after their initial binding). In MSS 1a and 2a the books contain so much new repertory that they correspond with the later MSS 14–17 set.⁴⁸⁹ Kelway continues on from his original set with a new set (MSS 11–13). Again, these books contain new repertory for the institution at the

⁴⁸⁶ Dexter, *A good Quire*. 143 and 532–3.

⁴⁸⁷ *Ibid.*, 151.

⁴⁸⁸ *Ibid.*, 151 and 190. Dexter suggests that the excluded works had become redundant.

⁴⁸⁹ *Ibid.*, 190.

time of Kelway's copying. Small gaps in the copying have been filled with eighteenth-century copying. This gap-filling repertory is split over several sets—perhaps due to lack of space—so that directive references are used in MSS 11–13 to enable the user to find this repertory in other sets: this indicates that, at least at some point, these parts were used as additional rather than replacement books.⁴⁹⁰ A solo book, MS 46, contains pieces corresponding with MSS 11–13. This is a general solo book so there are items for contratenor, tenor, or bass solo and the book was presumably shared between the men of the choir. MSS 11–13 (and the linked MS 57: see **table 8.5**) contain copying which, according to Shay and Thompson, has a 'good line of filiation from Gostling's (Tenbury 1176–82) partbooks.⁴⁹¹ This may indicate that music was obtained using links with private individuals who were members of the visiting Chapel Royal choir rather than a repertory-sharing agreement with the Chapel Royal establishment.

Eighteenth-century sets

The first wholly eighteenth-century set (MSS 5–10) comprises books copied for all six men's voice parts, principally in the hand of Capell. Dexter suggests a connection between the MSS 5–10 set and Chapel Royal repertory because so many compositions are included by Chapel Royal musicians.⁴⁹² Despite the possibility that some of Croft's anthems were copied from *Musica Sacra* (a 1724 publication bought by St George's) music was probably transmitted by manuscript from the Chapel.⁴⁹³ This might have been possible in the summer Chapel Royal travels—particularly because many Court visits coincided with the copying period for MSS 5–10.⁴⁹⁴ One possible source link is Gostling's Tenbury 1176–82 which, as with MSS 11–13 and 57, contains most of the items in MSS 5–10.⁴⁹⁵

Case Study: MSS 14–17

This set comprises four double-ended men's partbooks. It is the last surviving eighteenth-century set into which large batches of new material were added. The initial layer of copying is undertaken by John Capell and includes three services (by Croft) and twenty-two anthems, (mostly by Croft and Greene). Croft and Greene are only referred to as 'Dr' so we can assume that this layer was started after 1730. The repertory is usually found in the same order across the set (despite the addition of small sections of make-good copying added later by Vandernan in his third copying type (post-1749). Capell's layer

⁴⁹⁰ Comments added in these manuscripts are catalogued in Dexter, (Thesis). Vol. 3, 606–37.

⁴⁹¹ Shay and Thompson, *Purcell Manuscripts*. 211–2. They do not explain their comparison of the sources.

⁴⁹² Dexter, *A good Quire*. 196.

⁴⁹³ *Ibid.*, 196–7.

⁴⁹⁴ *Ibid.*, 198.

⁴⁹⁵ *Ibid.*, 197. Dexter implies that there was a two-way link because Windsor originated repertory is included in the Gostling partbooks.

includes much of the repertory added by Church (after 1720) and two items from Chelsum's repertory in the R.M.27 partbooks. Most items are also found in printed volumes available at the time, including Barnard's partbooks (*FBSCM*, 1641) and Croft's *Musica Sacra* (1724).⁴⁹⁶ Two pieces in Capell's layer do not have any known link with other sources. The first, Gates's *O be joyfull* is not listed in the RISM-UK database or found in any other consulted manuscript. The second is James Nares's *Behold now praise the Lord*, a piece that was copied into this set whilst Nares was at St George's (as assistant organist around 1735).⁴⁹⁷ Additionally, Samuel Howard's *Blessed is that man* is found only in Wimborne and Oxford partbooks with no obvious link to Windsor.⁴⁹⁸ Since the Chapel's summer visits to Windsor were suspended after 1730 it is unlikely that Capell could have accessed Chapel Royal sources for copying, so there were probably no source-sharing connections between the institutions at the time (as there had been, through Cfm 117 for example, in the past).⁴⁹⁹

The next layer, entered between 1740 and 1744, contains two anthems inserted by another copyist—identified by Dexter as Richardson (a lay clerk at Windsor and a layman at the Chapel).⁵⁰⁰ These anthems had previously been included in seventeenth-century sections of MSS 11–13 so their presence here provides duplicate copies of existing parts.⁵⁰¹

The next 'layer' of copying, comprising two anthems, is added by Vandernan in his first 'type' of hand (before the note 'Pd. So far Nov: 1744' in MSS 16 and 17).⁵⁰² This is followed by his second 'type' (post-1744 and pre-1749) which provides duplicate copies, in up to three of the MSS 14–17 partbooks, of earlier repertory. Vandernan continues to provide replacement copies throughout his tenure (including the provision of duplicate parts for the MSS 1–4 set). He also introduces new anthems here which correspond with his copying in MS 1a—a layer of copying which should really be considered as a member of the MSS 11–13 set because of the corresponding repertory.⁵⁰³

Another copyist, Edward Webb, enters material in this set (and into the end of MSS 1a and 2a) which generally corresponds with Vandernan's duplicate parts—he adds five new items. It seems that Webb contributed to Vandernan's long-running

⁴⁹⁶ A number of items are also in Greene's *Forty Anthems* but this was not published until 1743. Copies of the Croft and Greene publications are held at St George's. See Mould, *Catalogue*. 71.

⁴⁹⁷ Further anthems by Nares were copied into later St George's partbooks but only after he became a Chapel composer in 1757 (see table 7.3).

⁴⁹⁸ See RISM-UK entry for this piece.

⁴⁹⁹ Dexter, *A good Quire*. 198.

⁵⁰⁰ *Ibid.*, 363.

⁵⁰¹ *Ibid.*

⁵⁰² *Ibid.*

⁵⁰³ It is possible that the Vandernan section in MS 1a could have been a recopy or duplicate of repertory in an older, missing, partbook set. It is not clear why Vandernan copies corresponding material into this older book but it is possible that a cantoris contratenor partbook originally part of the MSS 11–17 set, may have gone missing by this point.

replacement/duplicate copying task. This work helped to ensure that two partbooks were provided per voice part: one for decani and one for cantoris.

Three books in this set are identified as decani but only one is labelled as cantoris so it appears that two men's partbooks must be missing. This is especially obvious given that the previous set included one book for each of the six men's parts. Here, the first three partbooks (MSS 14–16) are identified as Contratenor, Tenor and Bass decani but the MS 17 cantoris book contains evidence suggesting use by more than one voice part—an unusual practice. The book is identified as a bass book within the manuscript but several items have been entered in C4 clef rather than F4 clef—suggesting a tenor voice. One possibility is that MS 17 might have been used by two singers: one tenor and one bass—perhaps as a sort of solo book—but no piece is copied in this book in both parts so this would have had to have been a regular sharing practice. A more likely explanation is that there was a mistake in arranging the book before binding: certainly some of the items in MS 17 are missing in the MS 15 tenor partbook whilst some solos might have been sung by a bass voice (perhaps similar to the use of the C4 clef in the tenor/bass verse book at the Chapel (R.M.27.b.9).

The service end of the surviving partbooks suggests that there could be further books associated with this set (Bishop's 'Cantate in D' in MSS 14–16 contains a note stating 'verse in both parts' but only one part survives, for instance). However, regular references to duplicate copies of pieces in new partbooks have been inserted in the earlier MSS 11–13: some of these new partbooks are clearly the MSS 14–17 books.⁵⁰⁴ For example, the note 'Put in the New C. Decany Page 60' is found next to a copy of Humfrey's *O Praise the Lord* on page 23 of MS 11—and, conforming to this note, a copy of the piece exists in the new contratenor decani book (MS 14).⁵⁰⁵ Some references are made to partbooks that do not survive, or relate to pieces not extant in other books. For example page 121 of MS 12 contains Goldwin's *O Praise God in his holinesse [sic]* with the note 'Put in the New Sett C.[ontratenor]C.[antoris] Page (92)'. There are no surviving contratenor cantoris books from the MSS 14–17 set and the contratenor books in other St George's sets do not contain this piece, therefore (assuming that the references are correct) there must have been further partbooks.

As with the Chapel Royal partbooks, it is possible that the eighteenth-century practice of duplicating parts suggests a change in performance practice rather than an abandonment of earlier partbooks: the inclusion of so much recopying suggests that the

⁵⁰⁴ Dexter notes the use of references at Dexter, *A good Quire*. 502. References to other parts are identified in the catalogue for MSS 11–13 in Dexter, (Thesis). Vol. 2, 606–37.

⁵⁰⁵ Humfrey's *O praise the Lord* was on a page originally numbered 60 but MS 14 has since been re-paginated.

work undertaken by Vandernan may have been a consolidation task. However, continued copying into earlier partbooks by Webb and Vandernan implies that the duplicate parts were used alongside earlier parts. Interestingly, Vandernan copies little new repertory and the material he does introduce could easily have been copied from contemporary publications—so the reason for the lack of new repertory could have been associated with a lack of sources.

MS 47, a solo book, contains contratenor solo parts (with associated choruses) for anthems, copied by Vandernan. Most items here correspond with the MSS 14–17 set and, because of Vandernan’s duplication task, much of the repertory is that of the earlier sets. This is the first book in the St George’s collection where two staves are provided: like the provision in some R.M.27 books, the solo passages are supported with a bass-line organ stave (often with figures). However a key difference here is that an additional vocal line is sometimes used instead of this organ part during multi-part verse sections. In an opposite fashion to the R.M.27 practice, the size of this solo volume is slightly larger than the corresponding (MSS 14–17) chorus partbooks (340mm by 245mm, whilst MSS 14–17 are around 330mm by 235mm). There is no such ‘portable’ element as seen with the R.M.27 books.

Later eighteenth-century partbooks

The later sets predominantly provide older repertory rather than new. This recopying appears to have been undertaken for a performance reason (i.e. a need for an increased number of parts) or to replace earlier manuscripts. It does not seem like this work was undertaken in order to consolidate repertory. Any new repertory (to St George’s) in MSS 21–24 is typically by eighteenth-century Chapel Royal composers (particularly Greene, Boyce and Nares)—much of which was available in contemporary printed editions.

Comparison with the R.M.27 books

Shay and Thompson have shown that repertory had been gathered in the seventeenth century using sources brought to Windsor from London (probably by singers attending during the summer Court visits).⁵⁰⁶ These visits were suspended from the 1730s and, despite men holding positions in London and in Windsor, it seems that repertory gathering in Windsor seemed to take a different path from that at the Chapel Royal. Whilst the R.M.27 partbooks contain many new repertory additions between 1740 and the 1770s (primarily new material composed by Chapel composers) it seems that the focus at St George’s was on ensuring that enough copies of the earlier repertory (previously copied into other St George’s books) were provided. The interest in early repertory preservation

⁵⁰⁶ Shay and Thompson, *Purcell Manuscripts*. 47–64.

in partbook copying during this period was upheld at the Chapel but it seems to have been more important at St George's. The availability of new music to the repertory may have been poor for institutions such as St George's during this period—this perhaps is shown through their inclusion of items only from printed publications for all new additions to the choir's repertory.

Overall, the St George's copyists entered music into the partbooks using a similar 'copying layer' approach to organisation as the Chapel: examples (above) show that repertory in new copying layers was sometimes entered into earlier books due to blank spaces in these earlier books (certainly suggesting that the manuscripts were bound before copying was completed).

The use of two solo books suggests some similarities with the R.M.27 verse book practices but such provision was only made for the earlier repertory at St George's. It may be the case that the reduced involvement of leading Chapel personnel (who might only have chosen to take up positions at St George's whilst summer Court visits were frequent) would have changed the performing conditions—perhaps even moving St George's Chapel away from the solo anthem repertory.

ST PAUL'S CATHEDRAL

The current St Paul's Cathedral building was completed early in the eighteenth century and replaced a medieval building destroyed in the Great Fire of London (September 1666).⁵⁰⁷

The choir of the Cathedral was officially opened in 1697 but it seems likely that music was used within choral services in the choir prior to this date: possibly from around 1687.⁵⁰⁸

St Paul's Cathedral presents an interesting partbook comparison with the Chapel Royal since early partbooks survive that were copied for the institution in the 1670s and late 1690s (Sets A1 and A2 respectively) but, because of the increase in choral activities that came with the opening of the new building, a large amount of copying was also undertaken quickly in the eighteenth century.⁵⁰⁹ As can be seen in **Appendix 10**, a number of musicians held posts at St Paul's in addition to the Chapel. The repertory-gathering processes at St Paul's are also of interest because five of the twelve official eighteenth-century Chapel composers held positions at St Paul's. Throughout most of the eighteenth century a strong emphasis seems to have been placed on including new compositions within the St Paul's partbooks (large-scale recopying work, unlike St George's, appears to have been left until the very end of the century). Chelsum was the only eighteenth-century R.M.27 copyist to hold a position at St Paul's.

Manuscripts overview and copyists

There are 72 surviving partbooks in Case 42 of the Cathedral library. These were partially catalogued and put into sets by Richard Andrewes as part of the RISM project in 1969. These sets are shown as **table 8.7**.⁵¹⁰ Applying a set concept to the St Paul's books is particularly problematic with the later eighteenth-century volumes because so much

⁵⁰⁷ The Cathedral was completed (according to a committee) by 1711. The final stonework was finished in 1708 but work continued throughout the eighteenth century. See Derek Keene, Arthur Burns and Andrew Saint, ed., *St Paul's: The Cathedral Church of London 604–2004*, New Haven and London, 2004, 212, 219 and 239.

⁵⁰⁸ The choir area was used for the 'Thanksgiving for the Peace of Ryswick' on 2 December 1697. See *Ibid.*, 70 and 231. Boyer, 'The Cathedral'. In particular see Chapter Three 'The Choir, 1687–1696: The Mystery Years'. Vol. 1, 114–21. Ian Spink suggests that a small wooden tabernacle (used during the building works) was taken over in May 1687 when several musical appointments were made. See Ian Spink, 'Music, 1660–1800' in: Derek Keene, Arthur Burns, and Andrew Saint, ed., *St Paul's: The Cathedral Church of London 604–2004*, New Haven and London, 2004, 392–8 at 393.

⁵⁰⁹ Two books, which contain service music (Set Lsp A1), were copied before the choir opening (paid in 22 January 1677) by Stephen Bing, and later by John Gostling. See Shaw, *Bing-Gostling Part Books*, 112. Four books, containing anthems (Set Lsp A2) were copied by Gostling, and though they were paid for in 1699, may have been copied in time for the opening of the choir. See Shay and Thompson, *Purcell Manuscripts*, 206–8; and Spink, *Restoration Cathedral Music*, 301.

⁵¹⁰ Andrewes, Richard, 'St Paul's Partbook Catalogue', unpublished notebook, St Paul's Cathedral, London, n.d. This small hand-written notebook provides a list of all the books based on part and catalogue number. The books are divided into sets: these sets seem to be partially based on a catalogue of printed and manuscript sources at St Paul's compiled by Henry King (dated 1884). Both the notebook and King's catalogue are held alongside the partbooks at the Cathedral Library. Most literature refers to the books using the set divisions in this catalogue. The repertory in many of the St Paul's partbooks is listed on RISM-UK.

recopying occurs in later partbooks. However, the books are numbered in relation to their voice part so that all books within each voice part are numbered and stored together. This numerical ordering is approximately chronological but, because the numbering makes no distinction between decani and cantoris sides, the volume numbers do not indicate their set.

At St Paul's the two main genres (anthems and services) were separated so that there are two 'strands' of sets—anthem sets and service sets. This practice occurs first in the seventeenth-century books (divided into Set A1 for the services and Set A2 for the anthems) and continues at St Paul's throughout the eighteenth century. This is a rather different way of separating the genres to that used at the Chapel (and at Westminster Abbey and St George's where the practice was to place the different genres into separate ends).

No published lists of the eighteenth-century St Paul's copyists exist. Unlike other partbook collections, copyists of the eighteenth-century partbooks are usually not given in the RISM catalogue. Sarah Boyer has presented some details of the copyists but they are never named (a letter attribute, such as 'Hand D', is provided).⁵¹¹ The dating of copyist in **table 8.6** is partly speculative because of the complexity of the surviving documentary evidence.⁵¹² The identification of St Paul's copyists is not relevant to understanding the connection between partbooks at St Paul's and the Chapel Royal—Chelsum is the only known R.M.27 copyist to have held a position at St Paul's.

One interesting practice associated with the earlier books is that file-copy partbooks (copied by Bing and Gostling) were probably used to copy the Set A1 and A2 performing partbooks. The Lsp A1 and A2 books were apparently copied from eight books at York Minster MSS M1 (S). These file copies were copied by Bing from c.1670 until 1681 (though most of his entries were before 1677) and by Gostling between c.1681–1697.⁵¹³ Shay and Thompson suggest that Bing used the Westminster Abbey (Set I) and Tucker's copying on Parchment 'A' of the R.M.27.a books as sources for the York file copies, whilst Gostling used the Braddock and Tucker sections of R.M.27.a.⁵¹⁴ Watkins Shaw states that this process may have continued at St Paul's in the eighteenth century (he highlights two sets of books which might have been used—Tenbury 797–803 and 1176–82).⁵¹⁵

⁵¹¹ Boyer, 'The Cathedral'. vol. 2. 248–305

⁵¹² Payment records for some St Paul's copyists are found within Dean and Chapter records (at the Guildhall Library). There are numerous different records, and various years are missing for certain records.

⁵¹³ Shaw, *Bing-Gostling Part Books*. 10, 11, 13.

⁵¹⁴ Shay and Thompson, *Purcell Manuscripts*. 203–6.

⁵¹⁵ Shaw, *Bing-Gostling Part Books*. 12.

Table 8.6: Eighteenth-century St Paul's Copyists (speculative)

<i>Copyist</i>	<i>Date of copying</i>	<i>Detail</i>
Gostling	Until c.1705 (?)	Boyer's Hand C and SB
Boyer Hand D	Before 1707	Charles King? ⁵¹⁶
Clarke	Before 1707	Small selection of copying (see Figure 8.2)
Boyer Hand F	September 1719	Similar to King
Boyer Hand E and G	Before 1745	Both appear to be James Chelsum (see Figure 8.1)
Boyer Hand H	[Mid eighteenth century]	Unknown
Boyer Hand J	[Mid eighteenth century]	Unknown
Boyer Hand A	1760s	Organiser of A1 and A2 sets. Copying dated 1760s
Travers	1750s	Organ book 1 ⁵¹⁷
Boyce	1750s	Organ book 1
John Jones	From 1760	Organ book 5 (parts 1 and 2) and 6

Table 8.7: St Paul's Partbooks⁵¹⁸

<i>Set</i>	<i>Partbook Name/Number</i>	<i>Date of copying</i>	<i>Eighteenth-Century Copyists</i>
Lsp A1 Services	Alto 2 Contratenor Decani	c.1675–c.1700; copying in early 18 th century. Re-ordered 1760s	Bing, Gosling,[Hand D]; (Hand A, E)
	Tenor 1 Tenor Decani		
Lsp A2 Anthems	Alto 1 Contratenor Decani	1690s; copied throughout 18 th century. Re-ordered 1760s	Gostling, [Hand D, E, F, G, H, J]; (Hand A)
	Tenor 2 Tenor Decani		
	Bass 1 Bass Decani		
	Bass 2 Bass Cantoris		
Lsp B Anthems	Alto 3 Contratenor Decani	c.1706–mid 1760s	[Hand D, F], Clarke?
	Tenor 4 Tenor Cantoris	c.1701–mid 1760s	Gostling [Hand D, F], Clarke?
	Bass 3 Bassus Becani	c.1706–mid 1760s	[Hand D, F], Clarke?
Lsp C Anthems	Treble 1 [Treble 1]	c.1750–1780	[Hand A, E and G], anon
	Treble 2 [Treble 2]		
	Alto 5 [Alto Decani]		
	Tenor 7 Tenor Cantoris		
	Bass 4 [Bass 4]		
	Bass 5 [Bass 5]		
Lsp D Services	Alto 4 Cont: Tenor Decani	c.1760s	Unknown
	Tenor 3 Tenor Cantoris		
	Bass 6 Decani Bass		
	Bass 7 Cantoris Bass		

⁵¹⁶ Boyer, 'The Cathedral'. Vol. 2. 263. Charles King was not admitted as a lay clerk until 1730. Watkins Shaw and H. Diack Johnstone, 'King, Charles' in *Grove Music*.

⁵¹⁷ Attribution given by H. Diack Johnstone at front of Organ 1

⁵¹⁸ The presence of parenthesis around the copyist's name indicates that eighteenth-century additions or alterations were made. Boyer's hand identifications are given in square brackets. Details of measurements for each St Paul's partbook can be found at RISM-UK.

Hear O Lord. D^r Greene ¹⁰⁵

lho.

Mine enemies compass me round about to
 take away my soul to take away my soul up
 Lord disappoint him and cast him down & cast him
 down and cast him cast him down mine enemies
 compass me round about to take away my soul to take a-
 way my soul up Lord disappoint him and cast him
 down & cast him down & cast him down cast him down
 mine enemies compass me round about to take away my
 soul to take away my soul up L^a. disappoint him
 and cast him down cast him down up L^a. disappoint him disappoint him

Figure 8.1: Lsp Tenor 2, page 105. Copyist: Chelsum. Greene, *Hear O Lord*

Cantona

red out of Heav'n & highest gave his thunder the highest gave his
 Thunder hail stones & coals of fire he shall send
 down from on high to fetch me & shall take me out of
 many waters because I have kept the wayes of the Lord and
 have not forsaken & have not forsaken forsaken my God
 He shall send down from on high to fetch me & shall take me
 out of many waters because I have kept wayes of the Lord & have not for-
 saken forsaken my God & have not forsaken forsaken my God

W. J. Clarke

Figure 8.2: Lsp Tenor 4, page 59. Clarke, *I will Love thee*

Eighteenth-century copying in Lsp Sets A1 and A2

The two earliest surviving St Paul's Cathedral partbooks in Lsp A1 contain copying started in the seventeenth century by Bing and Gostling.⁵¹⁹ Boyer has shown that the books are not in their original form and that their current state is the result of reorganisation by a late eighteenth-century copyist (Hand A). Hand A took sections from seventeenth-century books and mixed them with new paper and his own copying.⁵²⁰ However, the majority of the eighteenth-century copying in the surviving books was added before Hand A's reorganisation work, principally by Hand D—who added services by Turner, Wise, Goodson, Croft and King to the end of the original seventeenth-century pages.⁵²¹ Further additions in eighteenth-century hands show that the books were compiled continuously throughout the eighteenth century.⁵²²

Lsp A2 books are split into 'verse anthem' and 'full anthem' sections. In all but the Bass 2 book these sections correspond with the two opposite ends of the book. All books were started in the 1690s and most of the copying is the hand of Gostling who was paid £80 for this work.⁵²³ Boyer suggests that two anonymous (seventeenth-century) hands copied the material (rather than Gostling); according to her, Hand C copied the full anthems whilst SB copied the verse anthems.⁵²⁴ Verse anthems are mostly copied in alphabetical order (by anthem title) whilst full anthems are in an order consistent across all A2 books. Shay and Thompson have suggested that Gostling's entries in the organ book Cfm 669 correspond with this set.⁵²⁵

Like A1, this set was reorganised and rebound (with additional pages) during the eighteenth century.⁵²⁶ This was possibly undertaken again by Boyer's Hand A (who also contributes some copying).⁵²⁷ As with A1, some earlier eighteenth-century copying was undertaken prior to Hand A's reorganisation. Boyer's Hands D, E, F, G, H and J all enter up to five contemporary anthems each (mostly into all books, but some items are copied into Tenor 2 only). The Alto 1 volume includes some of these anthems in score format

⁵¹⁹ Shay and Thompson, *Purcell Manuscripts*. 206–7. Boyer disputes that the copyists were Bing and Gostling (despite records stating that they received large copying fees). Boyer, 'The Cathedral', vol. 2. 267, 272 and 307. Hands B and B1 are those identified elsewhere as Bing whilst C (and SB) are Gostling. I have not undertaken any handwriting analysis to confirm or deny Bing and Gostling as copyists.

⁵²⁰ Boyer, 'The Cathedral', vol. 2. 261. Hand A copied further new page numbers after the books were created. His additions are found on new paper with different rastra measurements to that of the original books.

⁵²¹ Boyer, 'The Cathedral', vol. 3. 508.

⁵²² *Ibid.*

⁵²³ Shay and Thompson, *Purcell Manuscripts*. 206–7.

⁵²⁴ Boyer, 'The Cathedral', vol. 2. 296, 308 and 316. Boyer shows that the tenor partbook contains the most variants—she therefore concludes that Hand C was probably a tenor. The division of the repertory into full anthem and verse anthem ends links the organisation with other manuscripts copied by Gostling (including US-AUS HRC [formerly pre-1700] 85, and two Tenbury sets—797–803 and 1176–82).

⁵²⁵ Shay and Thompson, *Purcell Manuscripts*. 206–7.

⁵²⁶ Suggested in Shaw, *Bing-Gostling Part Books*. 113. Shaw does not provide a date for this work.

⁵²⁷ Boyer, 'The Cathedral', vol. 2. 308. She suggests that this work was undertaken during the 1760s.

(both in Hands G and H) whilst other volumes contain only parts. Since two different hands are involved in this score copying it is possible that Alto 1 had a special role.

Hand A's reorganisation of the volumes preceded the addition of a mixture of Greene and Boyce anthems (as well as a small selection of Renaissance and Restoration repertory) at the end of both the verse and full sections (i.e. the middle of the volume) in the Bass 2 books only. As this repertory is not found elsewhere in the set it seems probable that this part of the volume was intended, following Hand A's work, to be used with another set (perhaps as a spare or replacement copy). Hand A seems to remove the sense of the books being a set because he enters a completely different selection of Renaissance and Restoration anthems (again, not included elsewhere in the set) into various blank or inserted pages in Tenor 2.⁵²⁸

Eighteenth-century Sets

Lsp Set B

This set comprises anthems divided into two separate sections: verse anthems (interspersed with a few services), and full (or full with verse) anthems. Only one book (Tenor 4) uses a double-ended format to separate these two sections but the other books (Alto 3 and Bass 3), which are currently 'forward' throughout, appear to have been altered from their original double-ended format during a late eighteenth-century rebinding.⁵²⁹ The full anthem section at the front end of Tenor 4 is found in approximately the same order at the beginning of the other two partbooks (taking up the first 60–70 pages) and is in the hand of two main copyists (Boyer's Hand D and F) separated by a short section in an anonymous hand: possibly that of Jeremiah Clarke (See **Figure 8.2**).⁵³⁰

The first thirty-two pages of the verse anthem end of Tenor 4 contain ten pieces which do not correspond with the other books of this set, but are present in Set A2. These pieces, as with those in A2 books, are in Gostling's hand.⁵³¹ Apart from this, the remaining copying in Tenor 4 corresponds closely with the verse anthem section in the Alto 3 and Bass 3 books.⁵³² This main verse anthem section contains 58 anthems split between four copyists: Boyer's Hand D, the possible Clarke hand, and Boyer's Hands F and G.⁵³³

⁵²⁸ Boyer. 'The Cathedral', vol. 3. 517.

⁵²⁹ This is shown through the presence of old pagination systems in Alto 3 and Bass 3

⁵³⁰ The copying between pages 18 and 21 in Tenor 4 may be in Clarke's hand: I have compared this copying with a known autograph of Clarke in Tenbury 1226, fols. 102r–124v (Clarke's *Song on the Assumption*).

⁵³¹ Unlike the A2 books, the pieces in Tenor 4 are not in alphabetical order. Boyer refers to the copyist in Tenor 4 as Hand SB. I cannot discern a difference between her Hands C and SB so I will refer to this copyist as Gostling.

⁵³² In Bass 3, the verse anthems are separated from the full anthems by an inserted forty-five page verse anthem section (containing pieces from the Set A2 repertory, probably copied in the late-eighteenth or nineteenth century).

⁵³³ Hand G enters a more substantial selection, page 56 to 100, in Tenor 4.

Twenty of the anthems from this section, mostly entered by Hand D, are also found in either the Tenbury 797–803 or 1176–82 sets. However, the presence of copying prior to the unknown copyist (possibly Clarke) suggests that Hand D entered music very early in the eighteenth century: prior to 1706 because one anthem from this unknown copyists section is dated 1706. This suggests that Hand D copied the anthems here before the Tenbury partbook copies were made. However, some individual pieces hint at a link between this verse anthem section and the Tenbury books because the repertory is not found in many other sources: particularly Walter's *O God thou art my God* (which is in Lbl Add. 17784 and 30932, as well as seventeenth-century Lincoln partbooks). This would seem to suggest that the Tenbury partbooks are based upon the same sources as Lsp Set B.

The set B contents were clearly copied in sections over a long period and, despite the later rebinding, anthems were typically added in chronological order of composition—the earliest copying at the front of both verse and full sections contains late seventeenth-century anthems by Aldrich, Blow, Clarke, and Wise. Some individual singers (Hughes, Weely and Elford) are identified for solo sections in selected pieces. This implies that specific performers were attached to particular works.⁵³⁴ A layer containing Croft anthems is entered, followed by anthems attributed to 'Mr' Greene. The latest copying is of anthems attributed to 'Dr' Greene and Boyce (dated Feb 1766). It is possible that the very final copying may have been intended to correspond with other later sets and thus the reason for its inclusion here is unclear—though it does suggest that this set of partbooks continued to be used throughout the eighteenth century, even as new sets became available.⁵³⁵

Lsp Set C

The six partbooks in this set contain 132 anthems and a set of 'Commandments' (found in Bass 4 only). The Alto 5, Tenor 7 and Bass 4 partbooks are double-ended volumes—the ends separate the verse and full anthems. The Treble 1 and 2, and Bass 5 partbooks are 'forward' throughout but do separate the anthem types into sections. Andrewes's catalogue suggests that this set was copied from the 1750s.⁵³⁶ However, the manuscripts all contain different paper types which have been later bound together: the earliest paper, which includes copying by Hand E, was probably copied before 1743. The combination of multiple paper types from different original sources is most obvious in the treble books—three different pagination sequences are used in Treble 1.

⁵³⁴ The soloists are as named in pieces from the Tenbury 797–803 file copy set. Perhaps this indicates that the same source was used.

⁵³⁵ This links the development of the St Paul's partbooks with that of the R.M.27 books.

⁵³⁶ Andrewes, 'Catalogue'. Andrewes does not include the treble partbooks in the set but RISM-UK identifies the high amount of corresponding material so I have included it here.

The verse-anthem sections in this set can be found in the front ends of Alto 5 and Bass 4, the reverse end of Tenor 7, page 100–254 in Bass 5, folios 51–89 in Treble 1, and (approximately) folios 46–89 in Treble 2. The anthems that come earlier in the verse anthem section are usually new items whilst those appearing later have usually been copied previously into Set B partbooks (almost all—new or old—are composed by Croft). Thus the section provides several duplicate copies of earlier repertory (however, it should be noted that Croft's *Sing unto the Lord* does not specify soloist names as its copy in Set B did). There are also some new Boyce anthems (those found in the Chelsum section of the RM.27.b partbooks). The Croft and Boyce anthems are haphazardly interspersed with Restoration anthems (Humfrey, Blow, Aldrich and Purcell). These provide extra copies of some repertory from earlier partbooks. Pieces with complex verse sections or solos sometimes include a simple organ part: this set is the first at St Paul's to provide such additional musical material.

The full anthem sections in this set can be found in the reverse ends of Alto 5 and Bass 4, the front end of Tenor 7, page 1–99 in Bass 5, folios 5–51 in Treble 1, and (approximately) folios 8–46 in Treble 2.⁵³⁷ This section comprises a range of pieces with a distinct St Paul's flavour. Nine items are found in the Tenbury and Bing-Gostling partbooks (predominantly Restoration anthems) but the majority of anthems are newer (usually by Charles King or Boyce, but some of Greene's modal full anthems are included).

The 'set concept' is less clear in this set of books because, despite a lot of corresponding repertory, the placement of the pieces within each of the books is undertaken in an apparently erratic fashion. The manuscripts certainly appear to be less sectional than the earlier partbooks and do not seem to be arranged as a useable set. On the other hand, there is quite a lot of new material to St Paul's Cathedral in the partbooks (particularly by Croft, King and Boyce) which suggests that this was for normal use.

Sixty-two pieces in this set are found in Tenbury 797–803, 1176–82, or the Bing-Gostling partbooks. Since the majority of these pieces are not found in earlier books, these manuscripts may have been used as file copies for the St Paul's partbooks. However, some pieces here are found in Set A1 and A2 partbooks, typically in an eighteenth-century hand, suggesting that this set was used alongside the earlier set. Thirty-three anthems are not found in earlier partbooks or file copies: there are 15 new full anthems and 18 verse anthems (mainly by King, Croft and Boyce).

The two treble books are shorter than the main chorus books. This is partly because not all items are included in both of these books, but mainly because the treble books exclude many full anthems. The lack of such repertory in the books may indicate, as

⁵³⁷ Treble 1 and Treble 2 start at folios 5 and 8 respectively.

with the R.M.27 books, that the provision of full anthems for trebles was less important than the provision of verse anthem repertory.

A high proportion of the material in this set is also found in Organ 1, 3 and 4, which are all copied with six-line staves (unlike the Chapel where five-line staves were normal for organ books).⁵³⁸ It is clear, from the pagination sequence, that books 3 and 4 have been rebound a number of times and some copying here may pre-date the other partbooks within the set. An interesting note in the Organ 4 copy of Boyce's *Sing unto the Lord* suggests that the anthem had clearly originated from the Chapel Royal but that performing it in the intended cello obbligato style at the Chapel was unlikely at St Paul's (see **Figure 8.3**).

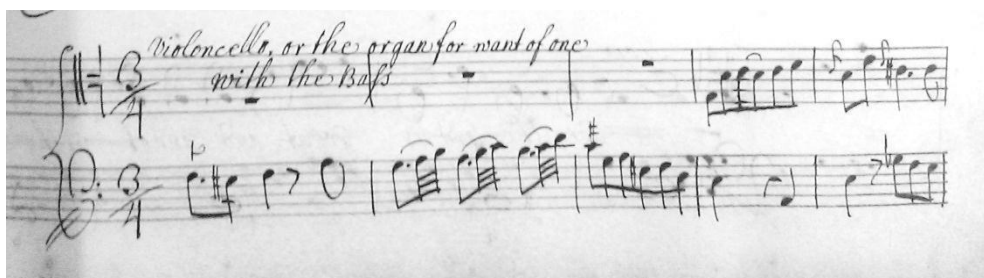


Figure 8.3: Lsp Organ 4, page 41. Boyce, *Sing unto the Lord*

Lsp Set D

This set, which contains services, partly complements the earlier A1 service set but it seems more likely that it was intended to replace the earlier set (perhaps as a consolidation exercise) since the alto and tenor books in A1 are both marked as Decani—titles which are duplicated in this set. Several of the items found in the A1 set are included (and sometimes duplicated within the same voice part) here. However, some of the services found in both sets have been altered and updated for this set, primarily through the addition of extra movements. No item from the Set A1 repertory is ever duplicated intact—the copies here provide a missing voice part or include an extra movement—but these books may still indicate that ‘missing’ A1 partbooks were either destroyed or were missing by the time that Set D books were created.

The most prominent composer in this set is Charles King and his music is the most heavily represented in the new Set D repertory. There is also a large selection of ‘new’ early settings (such as by Tallis).

Later eighteenth-century copying

One further set of books (Set E) copied during the eighteenth-century provides a large amount of duplicate or replacement copies of earlier music alongside some new repertory

⁵³⁸ A note in Organ 1 suggests that there are three main copyists: Travers, Boyce and an anonymous copyist dated as September 1719. The anonymous copyist is the same as Boyer's ‘Hand F’.

to St Paul's. There are also a large number of late-eighteenth-century books not included in the sets; these typically contain a lot of material already found in earlier books (a full study of the St Paul's partbooks is needed to establish the connections within these books).

A new large organ book (now divided into three separate volumes as Organ 5 part one, Organ 5 part two and Organ 6) appears to have been copied by a late eighteenth-century copyist—possibly John Jones (who succeeded Greene as Cathedral organist).⁵³⁹ It provides a very large selection of repertory (234 items are found in the book). Spink notes there was considerably criticism of Jones because of his supposed inability to play from score (hence the need for such books) and, whilst it is clear that organ books had existed prior to the copying of this large collection, Jones's work is on five-line staves and makes less use of C clefs than earlier organ books.⁵⁴⁰

Comparisons with the R.M.27 partbooks

As is the case with the Chapel Royal books, a considerable amount of recopying is undertaken in the partbooks at St Paul's and a large proportion of the music copied into later partbooks is the same as that copied into the seventeenth-century books.

There are some key organisational differences between the St Paul's partbooks and those at the Chapel Royal. Firstly, the anthems and services are divided into separate sets. Secondly, there appears to be a tendency to divide the partbooks into two ends (one containing verse anthems with the other containing full anthems). Thirdly, solo material is kept within the ordinary partbooks rather than in separate verse books (though there is material missing from certain sets this is likely due to a missing choral partbook).

⁵³⁹ Spink, '1660–1800'. 397.

⁵⁴⁰ Ibid., Criticism is found in the *London Musical Gazette*, 1 January 1819. See *BNCN*

DURHAM CATHEDRAL

Unlike the other institutions discussed above, Durham Cathedral is physically distant from the Chapel Royal at St James's Palace and does not share any formal Court connections (like St George's). However, Durham makes for an interesting comparison institution because of the quantity of surviving partbooks copied over a long period of time, and because, at the start of the eighteenth century, the institution allowed its members to travel to London in order to improve musical skills. After gaining skills in music copying and performance the musician was expected to return to Durham.⁵⁴¹ This practice, and the method of collecting repertory, changed during the eighteenth century (as will be discussed).

Manuscripts Overview and copyists

Approximately 160 manuscript partbooks survive that were copied for use at Durham Cathedral from the 1620s through until the end of the nineteenth century.⁵⁴² These partbooks are now held in the Cathedral library and have been extensively catalogued by Brian Crosby.⁵⁴³ Despite the Cathedral's probable use as a prison from 1650, 28 pre-Commonwealth partbooks for the Cathedral survive and have been the focus of most of the literature on Durham Cathedral sources.⁵⁴⁴ There are 62 books that contain eighteenth-century copying (including those started during the seventeenth century and continued into the nineteenth century) and Crosby's catalogue provides a list of the contents of the books, breakdown of the copying layers, details of the copyists (provided here as **table 8.8**), and supposed dates for sections of the books. Sixty books were specifically copied for Durham (Two organ books, A18 and A19, were sent to Durham from Dublin by Mathews, a former copyist). The books are grouped together according to copying layers and repertory, and each of these groups is referred to, by Crosby, as a 'common corpus'.⁵⁴⁵ It is clear that the set concept is not an effective method of cataloguing the Durham books and Crosby's approach focusses on selections of pieces that are consistently grouped together and entered into partbooks. This is necessary because of

⁵⁴¹ Southey, *Music-Making in North-East England*. 100.

⁵⁴² The figure is uncertain because some partbooks were brought to Durham by copyists previously at other institutions whilst others contain concert music (but were considered part of the choir partbook collection).

⁵⁴³ Crosby, *Catalogue*. The book is divided into two sections; the first contains descriptions of all the manuscripts and the second contains several indexes and tables (including a list of compositions found in Durham sources arranged by composer). One table groups the manuscripts based on when they began to be copied (which is confusing given that many manuscripts were copied over a long period), whilst further tables give payment dates and lists of copyists. The catalogue manuscript numbers for the partbooks are officially prefixed with DRc MS but throughout this section the manuscripts will be referred to only by the latter part of their number: e.g. A1. Early seventeenth-century Durham partbooks have been catalogued using different numbers in Daniel and Le Huray, *Sources*.

⁵⁴⁴ Brian Crosby, 'Durham Cathedral Music Manuscripts', *MT*, cxv (1974), 418–21 at 418.

⁵⁴⁵ Crosby, *Catalogue*. 28.

the large amount of repertory which was recopied at Durham, and evidence that suggests that older books were used alongside newer books.⁵⁴⁶ See **table 8.9** for a list of the main eighteenth-century corpuses.

Roz Southey considers evidence from the surviving Cathedral Act Books which suggests that, during the late-seventeenth and early-eighteenth century, some singers were given permission to leave Durham and travel to London to improve as singers, copyists and composers.⁵⁴⁷ This is an interesting process and one that seems to be unique to Durham—at least in the eighteenth century—but little else is known about this procedure, or the implications the practice had on the partbooks and the Durham repertory.⁵⁴⁸ However, there were other practices. Firstly, the Cathedral had a large collection of seventeenth-century partbooks which could be used as sources for new partbooks. This allowed the Cathedral to perform a large amount of Durham-originated historical repertory—particularly repertory that might not otherwise be available through other collection methods (such as relationships with other institutions, through purchase of printed editions, or by commissioning an external copyist). Secondly, one established eighteenth-century copyist, Mathews, came to Durham from Salisbury Cathedral in the eighteenth century. This may suggest that the earlier practices were not fully successful. Thirdly, manuscript books were brought to Durham by new musicians, such as Mathews, or commissioned, and the repertory in these books filtered into other Durham partbooks. Fourthly, printed editions started to be purchased for use in performance at services. This would have been extremely expensive and it is clear from a directive (Chapter Acts 1800) that pieces had to be copied into manuscript partbooks from printed sources (the suggestion being that this had happened previously).⁵⁴⁹ Crosby, however, suggests that pieces were usually copied into Durham partbooks before the publications containing these items were purchased by the cathedral. This suggests that the purchase of printed sources was for another (non-performance) purpose.⁵⁵⁰

⁵⁴⁶ Six sets are used to catalogue the pre-Commonwealth partbooks (and probable ‘replacement copies’). See Brian Crosby, ‘The Choral Foundation of Durham Cathedral, c.1350–c.1650’, 2 vols., (PhD Thesis), University of Durham, 1992. Vol. 1, 222.

⁵⁴⁷ Southey, *Music-Making in North-East England*. 100.

⁵⁴⁸ One scholar, Simon Fleming, heavily criticises Southey for not considering performing sources. He suggests that (surviving) musical sources, printed and manuscript should be used alongside documentary evidence to establish the actual practices of the Cathedral. See Simon Fleming, ‘A Century of Music Production in Durham City 1711–1811: A Documentary Study’, (PhD Thesis), University of Durham, 2009. 203.

⁵⁴⁹ *Ibid.*, 47. He refers to DRca DCD B/AA/11 (Chapter act and minute book: 4 January 1800–1819 December 1818). 11.

⁵⁵⁰ Crosby, ‘Durham Cathedral Music Manuscripts’. 419.

Table 8.8: Eighteenth-century Durham Copyists⁵⁵¹

<i>Copyist</i>	<i>Date of copying</i>	<i>Detail</i>
William Greggs	1680s–1709	Organist and choir master (London visit)
Robert Softley	1701–4	Lay Clerk (London visit)
Robert Leeke	1706–8, <i>c.</i> 1711	Minor Canon, Precentor (1716–21). Actual copyist (rather than payee). ⁵⁵² Started first wholly-eighteenth-century set
William Parkinson	1709	Small section in C27 whilst a chorister (unpaid)
Thomas Laye	1717–8; 1727–8	Lay Clerk (possibly Master of the Choristers in 1711 only)
James Hesletine	uncertain	Organist and master of the choristers (1711–63). Previous chorister at Chapel Royal: his only copying is in A9 (may be a personal copy with an association to the Chapel Royal)
Bryan Turner	1729(?)	Minor Canon (from 1719); Precentor (from 1733)
Cuthbert Brass	<i>c.</i> 1729–61 (small amounts until 1777)	Principal Copyist. Lay clerk (before 1729)
Thomas Ebdon	1761–1811	Lay Clerk. Organist and Master of the Choristers. John Mathews, took over as the actual partbook copyist in 1764 (Ebdon was not the main copyist between 1764 and 1803) ⁵⁵³
John Mathews	1765–76	Lay Clerk. Left for Dublin in 1776 and sent back books. Introduced books to Durham he had copied in Salisbury ⁵⁵⁴
John Friend?	<i>c.</i> 1790–1803	Lay Clerk. Payments made via Ebdon
George Chrishop	<i>c.</i> 1790s	Organist.

Eighteenth-century partbooks

The eighteenth-century men's books at Durham have been organised by Crosby according to the common corpus of repertory that they contain (see **table 8.9**). Most books seem to have been started as part of a set (as seen by the shared physical characteristics of some books) but, as repertory was added, the function of books often changed (because the books were used alongside other performing sources copied by different scribes and at different times).⁵⁵⁵

⁵⁵¹ This table is based on information in Crosby, *Catalogue*.

⁵⁵² Crosby, *Catalogue*, 239 and 244. Most copying payments (1680s–1810s) were made to the Precentor. Handwriting analysis confirms Leeke as a music copyist.

⁵⁵³ *Ibid.*, 243.

⁵⁵⁴ *Ibid.*, 244.

⁵⁵⁵ Crosby provides details for all sources. Crosby, *Catalogue*.

Table 8.9: Durham Cathedral partbooks arranged by Repertory Corpus

<i>Repertory Corpus</i>	<i>Decani</i>				<i>Cantoris</i>				<i>Number of books</i>
	<i>Treble</i>	<i>Contra</i>	<i>Tenor</i>	<i>Bass</i>	<i>Treble</i>	<i>Contra</i>	<i>Tenor</i>	<i>Bass</i>	
C21 (anthems and services)			[C21] [C19a] [C35]	[C28 (op)]	B20 B21		[C21] [C19a] [C35]	[C28 (op)] C29 B27 (prec.)	8
B7 (services) [first section derived from 17th-century C32 set]	B23	[B22]	B5		[B22] B13 (v) B19	B7 B8 (v)		B28 (prec.) C30 (prec.) [C31]	10
B35 (services) [derived from B7]		[B17 (v)]		B33 (v)	[B17 (v)]			B32 (v) B31 (v) [B35 (f)] [B29 (v)] [B36 (f)]	7
B35v (anthems)				[C33 (op)] [B35 (v)] B33 (f)		B8 (f)		[C33 (op)] [B35 (v)] B31 (f)	6
B16 [anthems derived from B35v]		B16	[B11]	B34	B24		[B11]	B32 (f)	5
B12 anthems [derived from B35v and C21]		[B17 (fv)]	B6	[C27 (o)] [C28 (op)] [B29 (f)] [B36 (f)]	[B17 (fv)] B10 B12	B9		[C27 (o)] [C28 (op)] [B29 (f)] [B36 (f)] B26 (prec.)	10
Part of an earlier corpus		C2 [C2*] [C8]		C19	C7 [C2*] [C8]	C10 C14		C26	
Part of a nineteenth-century corpus			[C15]		B18		[C15]		

- Square brackets [] indicates a partbook which is labelled neither as Decani or Cantoris and is therefore placed in both columns
- o indicates an older partbook which has a section of copying undertaken during the eighteenth century fitting in with a particular corpus
- f indicates that the front end of this volume is in this corpus
- v indicates that the reverse end of this volume is in this corpus
- prec. indicates that the book is associated with a minor canon or precentor
- p indicates association with more than one corpus

It is clear that it would have been very difficult to identify which partbooks were needed for a performance of any piece. However, it seems that many of the Durham partbooks had a more personal flavour than at other institutions: the names of singers are frequently given on the end papers and there are specific volumes labelled as ‘precentor’ books. Technically, one singer might have needed up to six partbooks to perform the whole Durham repertory, but with the amount of duplication and alteration in the books it seems likely that older partbook sets were abandoned by the regular singers and the newer books represent a consolidated repertory (based on older Durham repertoire). However, it is clear that the earlier sets were not fully abandoned since they also contain later copying. This might indicate that early books had a functional use as ‘spare’ volumes—perhaps due to space restraints in new books or for use by deputy singers.

Repertory for special services and concerts

Unlike the R.M.27 partbooks, the Durham sources include some volumes dedicated to special services and concert performances. This perhaps reflects a slightly different attitude taken to these events at Durham Cathedral in comparison to the London institutions. These partbooks may have been used for special services (such as their own ‘Feast for the Sons of the Clergy’). For example, Crosby shows that that A12, an organ book, was formed through the binding of three separate manuscripts: the first includes excerpts from *Messiah*, the second contains Purcell’s ‘Morning service in D’, and the third contains an anthem each by Greene and Purcell. *Acquaint thyself with God*, and *My song shall be always*.⁵⁵⁶

B12 partbook case study

A brief study of the B12 partbook has highlighted interesting attributes which distinguish it, and perhaps the B12 ‘set’ (or indeed the whole Durham repertory), from other contemporary partbooks. The book is identified as ‘Alto Cantoris’ but this title is misleading and not original to the partbook: full anthems in this book contain both decani and cantoris parts. The manuscript also contains all contratenor solos (for decani and cantoris) which are usually copied out using two-stave systems: a figured-bass accompaniment is provided on the lower stave and the solo part is given on the top stave. This format was used in R.M.27 verse partbooks but only in very certain circumstances: often when the solo was especially lengthy or complex (not the case with this partbook since all solos are copied with cues and accompaniments). The inclusion of decani and cantoris solos, something never done in the R.M.27 books, suggests that this could be a solo book intended for use away from the main choir but the volume is physically large,

⁵⁵⁶ Ibid., 16–17.

even in comparison with other Durham partbooks, so this would seem unlikely. The large quantity of music for use by more than one singer suggests that this book might be a ‘file copy’. It certainly provides recopies of historical music which are already available in other partbooks (though this manuscript and many others are described in Crosby’s index as consolidation work). Crosby has suggested that the partbook was a ‘special order’ rather than a file copy and states that the extra material (the cues and extra parts) was likely included to suit the needs of one particular singer—this was unlikely to be because of a musical deficiency since the singers at Durham were well paid in comparison with other cathedrals and regularly undertook additional professional engagements.⁵⁵⁷

Comparison with the R.M.27 books

It is worth reiterating that the Durham books are more clearly linked with specific users than the R.M.27 books. Usually the users are the lay singers but several books are known to have belonged to priests (whose books contain anthems as well as services). The idea of bespoke partbooks for priests and singers seems quite unique to Durham and suggests that the performers used the music in different ways—perhaps based on the training they received prior to adult singing.

There were clearly problems in holding such a large number of pieces across several books. Old repertory is placed amongst new and there does not seem to be a clear divide between the verse and full anthems in the Durham partbooks (though there are obviously trends based on the period of the music being copied). Some of the ‘finding’ problems were identified by performers fairly soon after copying. For example, Handel’s *As pants the hart* is found in two distinct versions in the Durham partbooks. B21 and some other partbooks contain version B (HWV 251^b) copied by the anonymous ‘Hand ‘X’” but version C (HWV 251^c) is found in other partbooks copied by Brass. In B35 the copy of the piece (version C) has been crossed out and marked ‘incorrect’—presumably because it does not fit with the version B found in other Durham partbooks. As noted by Gerald Hendrie, the copy in B35 is a perfectly good one of version C and is found to fit with other partbooks.⁵⁵⁸

Finally, it is worth mentioning that, in comparison to the R.M.27 Chapel Royal partbooks, the Durham collection includes more replacement and recopying work. It seems that each new layer of copying produced an evolution in the repertory. Old repertory was condensed and new repertory added so that older partbooks, though still usable for performance, probably fell out of use.

⁵⁵⁷ I thank Brian Crosby for personal correspondence replying to my suggestion that B12 might have had a file-copy function.

⁵⁵⁸ Georg Friedrich Händel, *Anthems für die Chapel Royal: HWV 251^a, 251^d, 249^a, 250^b, 251^e, 256^b, 251^e*, ed., Gerald Hendrie (Hallische Händel-Ausgabe, III/9), Kassel: Bärenreiter-Verlag, 1992. 326.

CHAPTER SUMMARY

Overall, a consideration of partbook sources at similar institutions to the Chapel has revealed a number of key similarities and differences with the eighteenth-century R.M.27 partbooks.

There are a few different ways in which musical material has been organised into partbooks in the eighteenth century. Whilst Church's method of incorporating older pages, in order to create new books was not undertaken in the same way at other institutions, it is clear that there are possible reasons why this might not have happened elsewhere (or rather, why it happened with the R.M.27 books). Church clearly had a large number of pages for six different men's parts (and some extra material for treble) so this proved a good basis for creating his reconstructed set. This quantity of material was either more complete at other institutions (such as St George's and Durham)—so not worth disturbing—or was only available in a small number of parts (such as at St Paul's and Westminster Abbey)—which would be less trouble to recopy.

In terms of the organisation of copying, it is clear that the multi-layer process was undertaken at most institutions (Durham is the exception because the older repertory was very prominent and because partbooks were more personal objects. At all institutions, however, small selections of repertory were copied into a number of corresponding books at a time—when books became full then small spaces in older books were often filled up with new copying and repertory.

It is worth noting that the gradual addition of material to partbooks increases the complexity of such books—especially as set boundaries were often 'crossed' to provide a suitable number of copies. Whilst the R.M.27 partbooks are complex (in terms of their organisation) it is clear that this was very common at other institutions. This particularly shows how unusual the entirely-Gostling-copied Tenbury 797–803 and 1176–82 collections were.

At Westminster Abbey, where there are a number of shared copyists with the Chapel Royal and both institutions clearly shared copying sources (note the similarities between Church's two 'square' organ books), the differences in copyists' entries between the two collections surely come about because of different performing practices. For example, it is obvious that solo material was purposefully included in chorus books at Westminster Abbey and there was no attempt to produce a verse partbook.

With organ books the relationships between such books and the main choral sets is different between institutions. This seems to have had something to do with copyists' musical skills since, at some institutions, organ books were often copied by someone

different to the copyist of the main choral books (such as at St George's, St Paul's and Durham). Organ book copying was the most complex partbookcopying task because musical decisions were required as to what to provide and reduce. There are similar differences between the treble partbook provision in the different collections—though all collections have a small number of eighteenth-century treble books in comparison with the men's books.

It is interesting to see that different institutions had different methods of separating the musical genres within the partbooks. The Chapel practice seems to have been to separate the genres—services and specific types of anthems (e.g. verse, full, verse)—by including them in different copying layers (e.g. a number of services are copied at once, and then, in the next layer, some full anthems are added). This division seems to have been suitable at the Chapel but was not used at other institutions: Westminster Abbey, for example, begins with a similar process to the Chapel, but there is a move to divide the genres into separate ends (anthems and services). At St George's a similar division is used but a service-specific set is copied towards the end of the century and another set, copied around the same time, contains only anthems. St Paul's maintained two types of partbooks sets—one for anthems and another for services—throughout the whole of the eighteenth century (starting with the new books copied for the opening of the building). It is not clear why these differences occurred, but it is possible that this may relate to some performance matters—perhaps even down to the way repertory was selected, rehearsed and performed.

New material was added to each of the collections using various gathering processes. It is clear that the method for gathering material for copying changed at all institutions. This occurred in different ways but all collections have shown that there was a gradual interest in eventually consolidating the repertory to a 'canon' (made up of material from a number of different periods). The music choices being entered in all the collections start to become very similar and the items chosen for recopying or duplication are often those found in printed sources of the times (such as *Cathedral Music* and *Forty Anthems*). At the start of the eighteenth century there is more of a clear distinction between the institutions with a Court connection (who clearly shared sources: note the Restoration methods of gathering new material at St George's) and those that had no such connection (where there was often more of a local 'flavour'—historical or contemporary—to the repertory, such as at St Paul's and Durham). However, as the copyist connections started to lessen between the three Court institutions and the composer connections between certain started to increase (i.e. at St Paul's), it is clear that the repertory-gathering methods changed.

As repertory changed at the institutions so, often, did the performing methods (and consequently the traits of the performing sources). Note, for instance, the changes in the St George's books after the Court connection started to diminish through the eighteenth century (solo books were provided around the same time that verse books emerged at the Chapel Royal but, as the Century progressed, such books were abandoned at St George's and solo sections were included in the main books).

It is also worth mentioning that partbooks at all institutions started to include more assistive notation devices for soloists (such as cues and additional organ staves). The developments in this field entered at a different pace at each institution—with Durham and St George's providing more extensive features in simpler pieces than at the Chapel Royal and Westminster Abbey.

Chapter Nine: Conclusion

The 56 eighteenth-century manuscript partbooks, now held as R.M.27.a–d at the British Library, are an important and interesting collection of performing materials created and used at the Chapel Royal, St James’s Palace. The Chapel was, arguably, the most significant English ecclesiastical institution for church music during the eighteenth century. During this period it employed the country’s most prominent composers and performers of church music. These partbooks had a strongly practical function throughout the eighteenth and nineteenth centuries, and this led to numerous changes to the collection’s structure.

These partbooks have not previously been the subject of a book-length study and this thesis presents the first survey of the collection to include a detailed description of the physical condition of the books, a full listing of the musical repertory that is contained within them, a chronology of the copying, and details of the books’ use in performance.

Previous literature surrounding the sources has shown that knowledge of the books’ physical construction, and their copying, is vital to understanding the collection’s history. Scholars have shown that many volumes have had pages added and removed, but the existing published research says little about the impact of such changes to the sources and the reasons for this work. This deficiency has been addressed within this thesis. The inclusion of a detailed codicological analysis of the books’ construction provides a deeper understanding of the books as physical objects. In particular, details of the page material, gathering structure, stave rulings, and bindings have been used to support this assessment.

The R.M.27.a volumes are particularly problematic. These books survive in a seemingly disorganised state: the physical construction of the individual books is untidy and the contents, as they are presented, are in an unusual order. This is chiefly because the six main men’s books, as they now survive, were constructed through the combination of two types of pre-copied parchments per book. The detailed discussion regarding the physical attributes of the books, in **Chapter Two**, has shown that these parchments (parchment ‘A’ and ‘B’) had previously been copied onto during the seventeenth century. The seventeenth-century copying was likely entered after the gatherings had been grouped together since individual musical items, in the hands of Tucker and Braddock, are sometimes copied from one gathering to the next. This does not necessarily prove that the original parchment had been bound up together in the seventeenth century but it does seem likely. However, the current physical condition of the books shows that not all of the original seventeenth-century copying was incorporated into the books as they survive: some sections of pieces, likely copied onto adjacent gatherings to those actually included,

have been recopied by John Church onto a different parchment which was placed in lieu of the removed gatherings. Such an activity meant that complete items from the seventeenth-century repertory were included in the reconstructed partbooks but that repertory which was no longer needed was not. A further benefit to the principal copyist of these six reconstructed books was that there was room for new eighteenth-century repertory—such pieces are typically placed amongst the make-good copying. As shown in **Chapter Two**, this was possible because Church typically inserted a parchment containing smaller stave rulings than the parchment which it replaced.

A further discussion of the contents of the R.M.27.a books in **Chapter Six** provides details of the chronology of copying and argues, using the information about parchment types, that several items in Laurie's last group of Church's pre-1713 copying were likely the first in the surviving books to be copied by Church for the Chapel Royal.

In **Chapter Three**, information regarding paper types and stave rulings, in combination with an assessment of copyist information, proves that paper was added to the end of many of the R.M.27.b volumes—and that two different papers were used for such additions. The consequence of these additions was a relevant factor to the discussion of copying layers in the partbooks, as considered in **Chapter Six**. It has been shown that paper was added to two of the books, b.2 and b.4, at the same time as new chorus books were begun in R.M.27.c—since the repertory is part of the same copying layer. The other R.M.27.b chorus books were eventually expanded (in terms of paper and copying) but not until the R.M.27.c books had been almost completed. It was possible for two groups of chorus books to be used independently (though obviously not to perform the same repertory) and this enabled music to be added to the one of the groups of partbooks whilst the other was available for daily performance use. Such analysis also shows that the added paper could not have been used independently from the books since items are copied in small layers that transcend the change points between old and new papers. The information regarding copying layers, in **Chapter Six**, in conjunction with the information on the books' physical construction in **Chapters Three, Four and Five** shows that partbooks from different groups, as they are catalogued, must have been used together in order to perform many of the pieces copied by Barrow.

An examination of six anthems in R.M.27.b, copied by an anonymous scribe (identified in this thesis as Chapel Royal Copyist A), has shown that the task of entering this particular material was probably overseen by one of the Chapel's composers, Maurice Greene. Greene assisted this anonymous copyist with this work: his clefs are found in some of the choral books, as a guide to the scribe, and he copies these same pieces into the instrumental partbooks. The discussion in **Chapter Three** considers whether the

anonymous scribe might have actually been Greene, but a further comparison with Greene's known copying, as seen in the scorebook used for these anthems (Ob Mus.d.51) and Lbl Add. MS. 17851, shows that this is unlikely to be the case. Such a strong connection between this scribe and the composer's scorebook provides an indication of the close links between Chapel Royal copyists and the official Composers. Indeed, a brief case study in **Chapter Six** of Greene's *I will love thee* shows that Greene's autograph scores were used as a source for these anthems in the partbooks. Furthermore, Greene actually enters the organ and lute parts for these particular anthems. Such copying involved more compositional-type work than ordinary partbook copying, and this meant that a copyist with compositional skills was required. Indeed, two of the other principal copyists—Church and Barrow—include their own compositions in the partbooks). Such a practice is observed in other institutions, as discussed in **Chapter Eight**, which shows that organ books were often copied by the organist rather than the normal partbook copyist.

One of the principal aims of this thesis was to identify the repertory contained within the partbooks. The tables forming **Appendices 4 to 8** provide a detailed listing of the contents of each volume. They provide a concordance between each of the books for all pieces. The copyists for each part of every piece have been identified and this information, in conjunction with the details of the physical construction of the books, provides the basis for the discussion on copying layers in **Chapter Six**. The organisation of material within the Chapel Royal books is a complex matter and my analysis, in conjunction with biographical information and documentary evidence, highlights the chronology of copying and provides an indication of the tasks undertaken by each scribe. Church's main role was to reorganise the collection and, in addition to his reconstruction work of the six men's books, he was responsible for the first examples of new types of books: the verse and instrumental books. Church was also a prolific copyist of newly-composed repertory within the partbooks. Chelsum and Chapel Royal Copyist A concentrate mainly on the addition of new repertory (though Chelsum was involved in expanding the use of separate verse books at the Chapel) and the majority of material entered by these copyists is representative of the in-house Composers of the time. In contrast, Thomas Barrow, the longest-serving eighteenth-century Chapel Royal copyist, was responsible for different tasks within the books. Firstly, he entered new compositions, mainly composed by official Chapel Composers. Secondly, he entered older compositions (mainly dating from the sixteenth and seventeenth centuries) that were seemingly new to the Chapel repertory or were provided as new versions. Thirdly, he provided make-good copying for some of items previously copied by Church in the first two decades of the eighteenth century—ensuring that many of the pieces copied by Church into the R.M.27.a

partbooks remained usable. Payment records (as seen in **Chapter Seven**) show that Barrow's copying fees covered the repair and binding of the Chapel books.

The second part of this thesis concentrates on the practical function of the R.M.27 books. Firstly, **Chapter Seven** uses the information identified in the earlier chapters to show that the books did, indeed, have a function as institutional performing sources. The possibility that the books might have been used as file copies was considered, due to the presence of such sources elsewhere, but ultimately is shown to have been unlikely. The second section of **Chapter Seven** looks at the context surrounding the use of the partbooks at the Chapel. Here, an examination of documentary sources reveals details of the institution: in particular, information relating to the performing spaces and the musical ensemble are used, in conjunction with details found in **Chapters One to Six**, to show how the books might have been used. Such documentary sources also reveal details of the payment systems in place for the creation, copying and maintenance (including rebinding) of the Chapel books during the eighteenth century. A comparison between the printed wordbooks, which were placed in the pews of the Chapel, and the actual repertory in the partbooks is made in **Chapter Seven** (using the online version of **Appendix 8** which provides a concordance of the wordbooks with the partbook contents). This contributes some new ideas about the introduction and reintroduction of Restoration music to the Chapel's performing repertory in the second half of the eighteenth century.

Chapters Two to Seven prove that many aspects of the R.M.27 books were clearly linked with the practices of the Chapel as an institution. A study of similar performing sources at four other prominent ecclesiastical foundations in the eighteenth century was undertaken in **Chapter Eight**. This research clearly shows that there was no standard method for repertory gathering, copying, presentation and use of such documents and, indeed, highlights the strong connection between such sources and their institutions. That said, the comparison draws attention to the closeness of the practices at the Chapel and Westminster Abbey—something that has not previously been identified in scholarship. Such links are also found, to a lesser extent, at St George's. However, there are significant differences between the R.M.27 collection and those at other institutions: especially through the continued provision of separate verse and string bass books. Such sustained creation and use of such sources highlights the exclusive nature of music at the Chapel.

The R.M.27.a–d books have proved to be an interesting example for a study of an institutional performing source: they were practical documents and their history shows that they continued to be adapted and expanded to suit both the changing eighteenth-century repertory and the performing practices of this important musical and ecclesiastical institution.

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The Chapel Royal Partbooks in Eighteenth-Century England

A thesis submitted to The University of Manchester for the degree of

Doctor of Philosophy

in the Faculty of Humanities

2013

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School of Arts, Languages and Cultures

Volume II of II

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Appendix 1: Parchment and Paper Types

Parchment Types within the R.M.27a–d partbooks

<i>Type</i>	<i>Books</i>	<i>Part type</i>
Parchment A	a.1, a.2, a.3, a.5, a.6, a.7, a.8	Choir (include solos)
Parchment B	a.1, a.2, a.3, a.4, a.5, a.6, a.8	Choir (including solos)
Parchment C	a.1, a.2, a.3, a.4, a.6	Chorus (treble and men)
	a.10,	String
	a.13, a.14	Organ
Parchment D	a.2, a.6, a.8	Chorus (men)
Parchment E	c.1	Chorus (countertenor)
Parchment F	c.1	Chorus (countertenor)

Paper Types within the R.M.27a–d partbooks

<i>Type</i>	<i>Watermark image</i>	<i>Initial under image</i>	<i>Countermark</i>	<i>Chain lines</i>	<i>Books</i>	<i>Part type</i>
Paper I	Strasbourg Lily	LVG	IHS (cross at top of 'H'). I VILLEDARY	28mm	b.1, b.3, b.5, b.6	Chorus (treble and men)
					a.11 [a.12]	String
					a.15	Organ
Paper II	Strasbourg Bend	LVG	[not observed]	26mm	a.9, c.7, c.10, c.11, c.12	Verse
					b.14	String
Paper III	Strasbourg Lily	LVG	IV	28mm	b.2, b.4	Chorus (men)
Paper IV	Strasbourg Lily	GR	J WHATMAN	28mm	b.3, b.6, b.7, b.8	Chorus (men)
Paper V	Strasbourg Bend	[not observed]	[not observed]	26mm	b.9, b.10, b.11, b.12,	Verse (treble and men)
					b.13,	String
Paper VI	Strasbourg Bend	WV (decorated)	[not observed]	28mm	b.16, b.17	Organ
Paper VII	[not observed]	[not observed]	[not observed]	26mm	b.5 [two folios only]	Chorus (treble)
Paper VIII	Strasbourg Lily	GR	[not observed]	26mm	c.2, c.4, c.5, c.6	Chorus (men)
Paper IX	Strasbourg Lily	GR	IHS (cross at top of 'H'). I VILLEDARY	26mm	c.3	Chorus (treble)
Paper X	Strasbourg Lily	LVG	JW	26mm	c.13, c.14	String
Paper XI	Strasbourg Lily	GR	C TAYLOR	27mm	c.13	String
Paper XII	Strasbourg Lily	GR	JW	28mm	d.1, d.2	Chorus
					d.3	Chorus (treble)
Paper XIII	Strasbourg Bend	GR	[not observed]	27mm	d.4	Verse (treble)

Appendix 2: Stave Preparations

This appendix provides details of the stave preparations found for each group of books. The table shows the relationships with the parchment and paper types as specified in **Appendix 1**.

Pre-1800 Stave Preparations in R.M.27.a partbooks

<i>Material</i>	<i>Type</i>	<i>Staves p.p</i>	<i>Books</i>	<i>Preparation type</i> ⁵⁵⁹
Parch A	Rule A	8	a.1, a.2, a.3	Two-stave rastrum used four times Span: 52.5mm; Profile: 16 (21) 16 Brown-Black ink Marginal lines at each end of the staves
Parch B	Rule A	8	a.1, a.2, a.3	Two-stave rastrum used four times Span: 52.5mm; Profile: 16 (21) 16 Brown-Black ink Marginal lines at each end of the staves
Parch A	Rule B	9	a.5, a.6, a.7, a.8	Single stave rastrum used eight times Span: 15.5mm Brown-Black ink Marginal lines at each end of the staves
Parch B	Rule B	9	a.4, a.5, a.6 a.8	Single stave rastrum used nine times Span: 15.5mm Brown-Black ink Marginal lines at each end of the staves
Parch C	Rule C	12	a.1, a.5	Two-stave rastrum used six times Span: 33mm; Profile: 10.5 (12) 10.5 Black ink Thin marginal lines at each end of the staves
Parch C	Rule D	12	a.2	Four-stave rastrum used three times Span: 84mm; Profile: 12 (12.5) 11.5 (13.5) 11.5 (11.5) 11.5 Black ink Thin marginal lines at each end of the staves
Parch C	Rule E	12	a.3, a.6, a.10	Four-stave rastrum used three times Span: 78.5mm Profile: 10 (12) 11 (12.5) 10.5 (12.5) 10 Black ink Thin marginal lines at each end of the staves
Parch C	Rule F	12	a.13	Three-stave rastrum used four times Span: 64mm; Profile: 12 (15) 12 (13.5) 11.5 Black ink Thin marginal lines at each end of the staves
Parch D	Rule G	8	a.2	Two stave rastrum used four times Span: 49mm Profile: 14.5 (19) 15.5 Black ink Thin marginal lines at each end of the staves
Parch D	Rule H	9	a.6 (pages 1–2, and 7–8 only)	I: Single-stave rastrum drawn once Span: 15.5mm II: Two-stave rastrum drawn four times after I. Span 48.5mm; Profile: 15.5 (17.5) 15.5 Black ink Thin marginal lines at each end of the staves

⁵⁵⁹ Measurements are provided for each stave: those in parenthesis refer to the spaces between staves. For further information on this form of presentation see Shay and Thompson, *Purcell Manuscripts*. xxii.

<i>Material</i>	<i>Type</i>	<i>Staves p.p</i>	<i>Books</i>	<i>Preparation type</i>
Parch D	Rule J ⁵⁶⁰	8	a.6	Two stave rastrum used four times Span: 49mm; Profile: 15.5 (20.5) 13.5 Black ink
Parch D	Rule K	9	a.8	I: Single-stave rastrum drawn once Span: 14mm II: Two-stave rastrum drawn four times after I. Span 46.5mm; Profile: 14.5 (18) 14 Black ink
Paper I	Rule L	12	a.11	Six-stave rastrum used twice Span: 155.5; profile: 13.5 (14) 13.5 (15.5) 13 (16.5) 13.5 (14) 13 (15) 13.5 Black ink
Parch C Paper I	Rule K	8	a.14 (parch), a.15 (paper)	Two-stave rastrum drawn four times Span: 38.5mm Profile: 11.5 (15.5) 11.5 An additional sixth stave line is added on many staves within a.15. Black ink
Paper II	Rule L	10	a.9	I: Three-stave rastrum drawn three times Span: 65mm Profile: 12.5 (13) 12.5 (13.5) 13.5 II: Single-stave rastrum used once after I. Span 12.5mm Black ink
Paper II	Rule M	10	a.9	Five-stave rastum used twice Span: 114mm; Profile: 12 (13) 12 (13.5) 12.5 (13.5) 12.5 (13) 12 Black ink
Paper II	Rule N	12	a.9	Four-stave rastrum used three times Span: 75mm Profile: 10 (11.75) 10 (11.25) 10 (11.5) 10.50 Black ink

⁵⁶⁰ The letter 'P' has not been used due to the likely confusion.

Eighteenth-Century Stave Preparations in R.M.27.b partbooks

<i>Paper</i>	<i>Type</i>	<i>Staves p.p</i>	<i>Books</i>	<i>Preparation type</i>
I	O	14	b.1, b.5	I: Four-stave rastrum used three times Span: 84mm; Profile: 10 (14) 10 (15) 10 (15.5) 9.5 II: Two-stave rastrum used once after I. Span 32mm; Profile: 10 (12) 10 Both rulings are drawn in black ink Thin marginal lines at each end of the staves
I	P	12	b.3, b.6, b.7, b.8	Three-stave rastrum used four times Span: 67.5mm; Profile: 12 (16) 12 (15.5) 12 Brown ink Thin marginal lines at each end of the staves
II	Q	10	b.14	I: Three-stave rastrum drawn three times Span: 64; Profile: 13 (16) 12.5 (15) 12.5 II: Single-stave rastrum used once after I. Span 11.5 Both rulings are drawn in brown ink Red-brown colour marginal lines at each end of the staves
III	R	12	b.2, b.4	Three-stave rastrum used four times Span: 68mm; Profile: 13 (14) 14 (12.75) 14 Black ink Thin marginal lines at each end of the staves
III	S	12	b.2, b.4	Two-stave rastrum used six times Span 38.5mm; Profile: 11.5 (15.5) 11.5 Black ink
IV	T	12	b.3, b.6, b.7, b.8	Three-stave rastrum used four times (left to right and then right to left) Span: 68.5mm, Profile: 12 (14.5) 12 (17) 12 Black ink
V	U	10	b.9, b.10, b.11, b.12, b.15 ⁵⁶¹	I: Three-stave rastrum drawn three times Span: 64; Profile: 11.5 (15) 12 (14.5) 11 II: Single-stave rastrum used once after I. Span 11.5 Both rulings are drawn in brown ink Red-brown colour marginal lines at each end of the staves
VI	W ⁵⁶²	12	b.13	Four-stave rastrum drawn three times Span 99mm; Profile: 13 (16.5) 12 (16.5) 12.5 (16) 12.5 Black ink
VI	X	8	b.16, b.17	Four-stave rastrum drawn twice Span: 99mm; Profile: 12 (16.5) 12.5 (16.5) 12 (16.5) 12.5 Black ink

⁵⁶¹ It is not possible to confirm that b.15 is on Paper V (due to the volume's fragile state) but the stave measurements and page size match that of other volumes containing Paper V.

⁵⁶² The letter V has not been used due to the likely confusion with a numeral.

Eighteenth-Century Stave Preparations in R.M.27.c partbooks

<i>Material</i>	<i>Type</i>	<i>Staves p.p</i>	<i>Books</i>	<i>Preparation type</i>
Parch E	Y	9	c.1	Single stave rastrum used eight times Span: 16mm Black ink
Parch F	Z	9	c.1	Single stave rastrum used eight times Span: 15.5mm Red-brown ink Marginal lines at each end of the staves
Paper I	AA	10	c.2, c.4, c.5, c.6,	Two-stave rastrum: used five times for c.2, c.4, c.5 and c.6), used four times for c.16 Span: 46mm, Profile: 14 (19) 14 Black ink
Paper I	AB	8	c.16	Two-stave rastrum used four times Span: 46mm, Profile: 14 (19) 14 Black ink
Paper VIII	AC	10	c.2, c.4, c.5, c.6	Two-stave rastrum used five times Span: 46mm, Profile: 15 (17) 15 Black ink
Paper V	AD	10	c.8, c.9	I: Three-stave rastrum drawn three times Span: 64; Profile: 11.5 (15) 12 (14.5) 11 II: Single-stave rastrum used once after I. Span 11.5 Both rulings are drawn in brown ink Red-brown colour marginal lines at each end of the staves
Paper II	AD	10	c.7, c.10, c.11, c.12	I: Three-stave rastrum drawn three times Span: 64; Profile: 11.5 (15) 12 (14.5) 11 II: Single-stave rastrum used once after I. Span 11.5 Both rulings are drawn in brown ink Red-brown colour marginal lines at each end of the staves
Paper IX	AE	10	c.3	Two-stave rastrum used five times Span: 46mm, Profile 15 (17) 15 Black ink
Paper X	AF	12	c.13, c.14	Two-stave rastrum used six times Span: 38mm, Profile: 11.5 (15.5) 11.5 Black ink
Paper XI	AG	12	c.13	Six-stave rastrum used twice Span: 149, Profile: 10 (17.5) 10 (17.5) 11 (16.5) 10.5 (17.5) 10.5 (18) 10.5 Black ink

Eighteenth-Century Stave Preparations in R.M.27.d partbooks

<i>Paper</i>	<i>Type</i>	<i>Staves p.p</i>	<i>Books</i>	<i>Preparation type</i>
XII	AH	10	d.1, d.2	Two-stave rastrum used five times Span: 38mm, Profile: 11.5 (15.5) 11.5 Black ink
XIII	AJ ⁵⁶³	10	d.3, d.4, d.5, d.6, d.7	I: Three-stave rastrum drawn three times Span: 60.5; Profile: 10.5 (15) 10.5 (14.5) 10 II: Single-stave rastrum used once after I. Span: 10
IV	AK	12	d.8	Both rulings are drawn in black ink Two-stave rastrum used six times Span: 28.5mm, Profile: 11.75 (16.5) 12 Black ink

⁵⁶³ The letter AI has not been used due to the likely confusion with a numeral.

Appendix 3: Gathering Structures

Gathering structure for R.M.27.a.2

<i>Material</i>	<i>Preparation</i>	<i>Folio</i>	<i>Gathering information</i>
		3	
Parch A	Rule A	4	}
		5	
		6	
		6	
Parch D	Rule G	8	}
		9	
		10	
Parch D	Rule G	11	}
		12	
		13	
		14	
Parch A	Rule A	15	}
Parch D	Rule G	16	
		17	
Parch A	Rule A	18	
Parch D	Rule G	19	}
		20	
		21	
		22	
Parch D	Rule G	23	}
		24	
Parch A	Rule A	25	
		26	
Parch D	Rule G	27	}
		28	
Parch A	Rule A	29	}
		30	
		31	
		32	
Parch A	Rule A	33	}
		34	
		35	
		36	
Parch D	Rule G	37	}
		38	
Parch B	Rule A	39	
		40	
		41	
Parch D	Rule G	42	

<i>Material</i>	<i>Preparation</i>	<i>Folio</i>	<i>Gathering information</i>
Parch D	Rule G	43	}
		44	
Parch B	Rule A	45	}
		46	
Parch D	Rule G	47	}
		48	
Parch D	Rule G	49	
		50	}
		51	
Parch D	Rule G	52	
		53	
		54	}
		55	
Parch D	Rule G	56	
		57	}
		58	
		59	
Parch D	Rule G	60	}
		61	
		62	
		63	}
Parch D	Rule G	64	
		65	
		66	}
		67	
Parch D	Rule G	68	
		69	}
		70	
		71	
Parch D	Rule G	72	}
		73	
		74	
		75	}
Parch D	Rule G	76	
		77	
		78	}
		79	
Parch D	Rule G	80	
		81	}
		82	
		83	
Parch B	Rule A	84	}
		85	
		86	

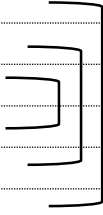
<i>Material</i>	<i>Preparation</i>	<i>Folio</i>	<i>Gathering information</i>
Parch B	Rule A	87	
		88	
Parch D	Rule G	89	
		90	
		91	
		92	
Parch C	Rule D	93	
Parch B	Rule A	94	
Parch B	Rule A	95	
		96	
Parch C	Rule D	97	
		98	
Parch C	Rule D	99	
		100	
		101	
Parch B	Rule A	102	
Parch C	Rule D	103	
Parch B	Rule A	104	
		105	
Parch B	Rule A	106	
		107	
		108	
Parch C	Rule D	109	
		110	
		111	
		112	
Parch C	Rule D	113	
		114	
		115	
		116	
Parch C	Rule D	117	
		118	
		119	
		120	
Parch C	Rule D	121	
		122	
		123	
		124	

Gathering structure for R.M.27.b.5

<i>Material</i>	<i>Preparation</i>	<i>Folio</i>	<i>Watermark position</i>	<i>Gathering information</i>
Nineteenth	-	3	Not present	
		4	Not present	
		5	Not present	
Paper III	Rule R	6	Lily 4LVG displays on verso, upside-down	
		7	Lily 4LVG displays on recto, correct way up	
		8	IV (CM) displays on verso, correct way up	
		9	Lily 4LVG displays on recto, correct way up	
		10	IV (CM) displays on verso, correct way up	
		11	IV (CM) displays on verso, correct way up	
		12	IV (CM) displays on verso, correct way up	
		13	Lily 4LVG displays on recto, correct way up	
		14	Lily 4LVG displays on recto, correct way up	
		15	IV (CM) displays on recto, upside-down	
		16	Lily 4LVG displays on verso, upside-down	
		17	IV (CM) displays on recto, upside-down	
		18	Lily 4LVG displays on verso, upside-down	
		19	Lily 4LVG displays on verso, upside-down	
		20	IV (CM) displays on verso, correct way up	
		21	Lily 4LVG displays on recto, correct way up	
		22	IV (CM) displays on recto, upside-down	
		23	IV (CM) displays on verso, correct way up	
		24	Lily 4LVG displays on recto, correct way up	
		25	IV (CM) displays on verso, correct way up	
		26	Lily 4LVG displays on recto, correct way up	
		27	IV (CM) displays on verso, correct way up	
		28	IV (CM) displays on verso, correct way up	
		29	Lily 4LVG displays on recto, correct way up	
		30	Lily 4LVG displays on recto, correct way up	
		31	Lily 4LVG displays on recto, correct way up	
		32	IV (CM) displays on recto, upside-down	
		33	Lily 4LVG displays on verso, upside-down	
		34	IV (CM) displays on verso, correct way up	
		35	Lily 4LVG displays on verso, upside-down	
		36	IV (CM) displays on recto, upside-down	
		37	Lily 4LVG displays on verso, upside-down	
		38	IV (CM) displays on recto, upside-down	
		39	IV (CM) displays on recto, upside-down	
		40	Lily 4LVG displays on recto, correct way up	
		41	IV (CM) displays on verso, correct way up	
		42	Lily 4LVG displays on verso, upside-down	

	<i>Folio</i>	<i>Watermark position</i>	<i>Gathering information</i>	
	43	Lily 4LVG displays on recto, correct way up		
	44	Lily 4LVG displays on recto, correct way up		
	45	IV (CM) displays on verso, correct way up		
	46	IV (CM) displays on verso, correct way up		
	47	Lily 4LVG displays on recto, correct way up		
	48	IV (CM) displays on verso, correct way up		
	49	Lily 4LVG displays on recto, correct way up		
	50	Lily 4LVG displays on recto, correct way up		
	51	Lily 4LVG displays on verso, upside-down		
	52	IV (CM) displays on recto, upside-down		
	53	IV (CM) displays on verso, correct way up		
	54	IV (CM) displays on verso, correct way up		
	55	IV (CM) displays on verso, correct way up		
	56	Lily 4LVG displays on recto, correct way up		
	57	Lily 4LVG displays on recto, correct way up		
	58	IV (CM) displays on verso, correct way up		
	59	Lily 4LVG displays on recto, correct way up		
	60	Lily 4LVG displays on verso, upside-down		
	61	Lily 4LVG displays on verso, upside-down		
	62	IV (CM) displays on recto, upside-down		
Paper III	Rule S	63	Lily 4LVG displays on recto, correct way up	
		64	Lily 4LVG displays on recto, correct way up	
		65	IV (CM) displays on verso, correct way up	
		66	IV (CM) displays on verso, correct way up	
		67	Lily 4LVG displays on recto, correct way up	
		68	IV (CM) displays on recto, upside-down	
		69	IV (CM) displays on recto, upside-down	
		70	Lily 4LVG displays on verso, upside-down	
		71	Lily 4LVG displays on verso, upside-down	
		72	IV (CM) displays on verso, correct way up	
		73	Lily 4LVG displays on recto, correct way up	
		74	Lily 4LVG displays on recto, correct way up	
		75	Lily 4LVG displays on recto, correct way up	
		76	IV (CM) displays on verso, correct way up	
		77	IV (CM) displays on verso, correct way up	
		78	IV (CM) displays on verso, correct way up	
		79	Lily 4LVG displays on recto, correct way up	
		80	Lily 4LVG displays on recto, correct way up	
		81	Lily 4LVG displays on recto, correct way up	
		82	IV (CM) displays on verso, correct way up	
		83	IV (CM) displays on verso, correct way up	
		84	IV (CM) displays on verso, correct way up	

<i>Folio</i>	<i>Watermark position</i>	<i>Gathering information</i>
85	Lily 4LVG displays on recto, correct way up	}
86	Lily 4LVG displays on recto, correct way up	
87	Lily 4LVG displays on recto, correct way up	
88	IV (CM) displays on verso, correct way up	
89	IV (CM) displays on verso, correct way up	
90	IV (CM) displays on verso, correct way up	}
91	Lily 4LVG displays on recto, correct way up	
92	Lily 4LVG displays on recto, correct way up	
93	Lily 4LVG displays on recto, correct way up	
94	IV (CM) displays on verso, correct way up	
95	IV (CM) displays on verso, correct way up	}
96	IV (CM) displays on verso, correct way up	
97	Lily 4LVG displays on recto, correct way up	
98	Lily 4LVG displays on recto, correct way up	
99	Lily 4LVG displays on recto, correct way up	
100	IV (CM) displays on verso, correct way up	
101	IV (CM) displays on verso, correct way up	}
102	IV (CM) displays on verso, correct way up	
103	Lily 4LVG displays on recto, correct way up	
104	Lily 4LVG displays on recto, correct way up	
105	Lily 4LVG displays on recto, correct way up	
106	IV (CM) displays on verso, correct way up	
107	IV (CM) displays on verso, correct way up	}
108	IV (CM) displays on verso, correct way up	
109	Lily 4LVG displays on recto, correct way up	
110	Lily 4LVG displays on recto, correct way up	
111	Lily 4LVG displays on recto, correct way up	
112	IV (CM) displays on verso, correct way up	
113	IV (CM) displays on verso, correct way up	}
114	IV (CM) displays on verso, correct way up	
115	Lily 4LVG displays on recto, correct way up	
116	Lily 4LVG displays on recto, correct way up	
117	Lily 4LVG displays on recto, correct way up	
118	IV (CM) displays on verso, correct way up	
119	IV (CM) displays on verso, correct way up	}
120	IV (CM) displays on verso, correct way up	
121	Lily 4LVG displays on recto, correct way up	
122	IV (CM) displays on recto, upside-down	
123	IV (CM) displays on recto, upside-down	
124	Lily 4LVG displays on verso, upside-down	
125	Lily 4LVG displays on verso, upside-down	}
126	IV (CM) displays on verso, correct way up	

<i>Folio</i>	<i>Watermark position</i>	<i>Gathering information</i>
127	IV (CM) displays on recto, upside-down	
128	Lily 4LVG displays on verso, upside-down	
129	IV (CM) displays on recto, upside-down	
130	Lily 4LVG displays on recto, correct way up	
131	IV (CM) displays on verso, correct way up	
132	Lily 4LVG displays on verso, upside-down	

Appendix 4: R.M.27.a.1–15

This appendix presents the contents of all partbooks within the partbooks that form R.M.27.a. The pieces arranged according to the alphabetical order of the composer's surname. Versions of this appendix can be downloaded from:

<https://sites.google.com/site/rm27books>

R.M.27 Copyists Colour Key

	Tucker or assistant		Church
	Braddock or assistant		Greene
	Nineteenth Century		Chelsum
	Barrow		Chapel Royal Copyist A
	Eighteenth Century		

Details	Composer Information	1. Contra Tenor Decani	2. Tenor Decani	3. Bassus Decani	4. [Treble Sub-decani]	5. Contratenor Sub-decani	6. Tenor Sub-decani	7. [Bass (Fragment)]	8. Bassus Sub-decani	9. Counter Tenor Verse	10. Violoncello	11. Violoncello Vol.1 [figures]	12. Late	13. Organ Book	14. Organ Book	15. Organ Book	Other Information	Composer uniform	Genre	Genre Details
[Untitled piece]	[anon]											148					[unattributed][piece is not featured in any other partbook set]	[anon]		
[Untitled piece]	[Not Child or Croft]			9													[Psalm 47, verse 7][a.4 copy is incomplete since only a single stave is present][piece is not featured in any other partbook set]	[anon]		
And verily ev'ry man living	[anon]							71									Psalm 39, verse 6 [piece is not featured in any other partbook set]	[anon]	Anthem	Solo
As for me	[anon]			23													[This is an added solo section from the previous piece in a.3 (Humfris's Hast thee O God). It is present in the first copyist's version.]	[anon]	Anthem	
I will sing unto the Lord	[Purcell? (according to Index to Tenbury collection)]													95			Full [Organ][found in Gostling partbook but incomplete: Tenbury 797: attributed to Purcell in Tenbury catalogue][piece is not featured in any other partbook set]	[anon]	Anthem	Verse
If the Lord himself	[anon: Child?]				25												[psalm 124][possibly in Lbl Add. 11784 in the same hand][piece is not featured in any other partbook set]	[anon]	Anthem	Full
Lord now lettest thou	[anon]							49									ND does not form part of a service	[anon]	Service	Evening
O sing unto the Lord	[anon]											156					[psalm 98]	[anon]	Anthem	Verse
Psalm chant	[anon]												192				[piece is not featured in any other partbook set]	[anon]	Psalm	Psalm Chant
Psalm chant	[anon]													160			[piece is not featured in any other partbook set]	[anon]	Psalm	Psalm Chant
The Lord is my Shepherd	[anon]		68														Incomplete in a.2 [piece is not featured in any other partbook set]	[anon]	Anthem	
By the waters of Babylon	Dr Aldrich [anon in a.1, a.4, a.5, a.6 and a.8]	161	204	185	29	149	118		133								Psalm 137 [147 in a.5][piece is not featured in any other partbook set]	Aldrich	Anthem	Full (re-composition)
Dr Aldrich in E	Dr Aldrich	48	50	53		43 / 49	39	32	58								Benedicite, JD, Commandments, Creed, Mag, ND [[no commandments or creed in a.3, a.6 or a.8][a.6: Mag and ND in the hand of Tucker, Benedicite and JD are copied by Church][piece is not featured in any other partbook set]	Aldrich	Service	Morning and Evening
Dr Aldrich's in A re [sharp]	Dr Aldrich	66 / 73	15	49		29	19		42								CD, DM, TD, JD, [in a.1 only the DM on page 73 is in the hand of Tucker][piece is featured in set C partbooks and d.8 organbook]	Aldrich	Service	Morning and Evening
For Sions sake	Charissimi / Aldrich	163	206	187	31	151	120		135	28			96				Isaiah 62, verse 5 [piece is not featured in any other partbook set]	Aldrich	Anthem	Verse (re-composition)
Give ear O Lord	Dr Henry Aldrich (Aldrich in a.2, a.3, a.6 and a.13)	152	214	44		99	171		98					6			Psalm 102. Full anthem [piece is not featured in any other partbooks set]	Aldrich	Anthem	Full

<i>Details</i>	<i>Composer Information</i>	1. <i>Contra Tenor Decani</i>	2. <i>Tenor Decani</i>	3. <i>Bassus Decani</i>	4. <i>[Treble Sub-decani]</i>	5. <i>Contratenor Sub-decani</i>	6. <i>Tenor Sub-decani</i>	7. <i>[Bass (Fragment)]</i>	8. <i>Bassus Sub-decani</i>	9. <i>Counter Tenor Verse</i>	10. <i>Violoncello</i>	11. <i>Violoncello Vol.1 [figures]</i>	12. <i>Lute</i>	13. <i>Organ Book</i>	14. <i>Organ Book</i>	15. <i>Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
Give the King thy judgments	Aldrich												12				Solo for a bass [piece is not featured in any other partbook set]	Aldrich	Anthem	Verse
God is our refuge	Dr Aldrich	162	205	186	30	150	119		134	22			93				[alter'd from Cassati according to a.12][Carissimi][piece is not featured in any other partbook set]	Aldrich	Anthem	Verse (re-composition)
I am well pleas'd	Dr Aldrich (alter'd from Charissimi in a.3)	9	91	60	27	137	9		41	19	82	64	74		105		Psalm 116 [verse 1-9, 16 (slightly altered)][piece is featured in the b.14 copy of a.11, set C partbooks and the d.3 treble sub-decani no.3 partbook]	Aldrich	Anthem	Verse (re-composition)
Mr Alldrig in G [Aldrich's in Gam ut]	Mr Aldrich	57	59	58		52	44	38	50		4			160			TD, JD, Commandments, Creed, Mag, ND (no commandments or creed in a.3, a.8, a.10 or a.13) [TD only in a.7: incomplete] [no ND in a.8: though an anon ND is found on p.49][piece is featured in b.5 [treble cantoris] partbook (TD, JD) and c.1 counter tenor partbook (TD, JD, Mag, ND)]	Aldrich	Service	Morning
Not unto us	Dr Aldrich [anon in a.15]	40	105	35		70	65		80							110	[Psalm 145, verse 17] Transcription Dr Aldrich from Zadock the priest Mr. H Lawes and Lord for thy tender mercies sake. Mr. R. Farrant. [piece is not featured in any other partbook]	Aldrich	Anthem	Verse (re-composition)
O give thanks	Dr Aldrich			117	1												Psalm 106, verse 1 [piece is featured in set C partbooks]	Aldrich	Anthem	Full
O how amiable	alter'd by Dr Aldrich [anon in a.9]									12			56				Psalm 84 [piece is not featured in any other partbook set]	Aldrich	Anthem	Verse (re-composition)
O Lord God of our salvation	Seignior Palestrina (Translated by Dr Aldrich)	103	108	33		42	64		79								[Psalm 88, verse 1, 2, 5 and others (altered)][piece is featured in the b.16 organ book]	Aldrich	Anthem	Verse (re-composition)
O Lord I will praise thee	Dr Aldrich (alter'd from Charissimi in a.3)[anon in a.2 and a.3 (page 41)]	38	72	41 / 20		40	54		64	10	126		21 / 123				Isaiah 12 [some parts in G major (a.8 and a.10) rather than F major][piece is not featured in any other partbook set]	Aldrich	Anthem	Verse (re-composition)
O praise the Lord all ye heathen	Dr Aldrich [anon in a.4]				23									163			Psalm 117 [piece is not featured in any other partbook set]	Aldrich	Anthem	Full
Out of the deep	Dr Aldrich	15	44	12		28	162		28					133			Psalm 130 [verse 1-4][piece is featured in b.1 treble decani partbook and c.1 counter tenor partbook]	Aldrich	Anthem	Full, with verse
We have a strong city	Dr Aldrich	44	216	125		106	74		112								Isaiah 26 [piece is not featured in any other partbook set]	Aldrich	Anthem	Verse
We have heard with our ears	Sr Palestrina /Aldrich [anon in a.1, a.3, a.5, a.6 and a.8]	176	136	102		118	81		106					80			Psalm 44 [Palestrina, arrangement by Aldrich][piece is not featured in any other partbook set]	Aldrich	Anthem	Full

Details	Composer Information	1. Contra Tenor Decani	2. Tenor Decani	3. Bassus Decani	4. [Treble Sub-decani]	5. Contratenor Sub-decani	6. Tenor Sub-decani	7. [Bass (Fragment)]	8. Bassus Sub-decani	9. Counter Tenor Verse	10. Violoncello	11. Violoncello Vol.1 [figures]	12. Late	13. Organ Book	14. Organ Book	15. Organ Book	Other Information	Composer uniform	Genre	Genre Details	
O Come hither and hearken	Mr Jo: Amner					43		31									Psalm 66, verse 14[-18][Fragment only in a.5][piece is not featured in any other partbook set]	Amner	Anthem	Verse	
Remember not Lord	Mr Jo: Amner							20									[Words from the BCP: <i>The Litany</i>][piece is not featured in any other partbook set]	Amner	Anthem	Full	
Deliver us O Lord	Mr Batten			132													Psalm 106, last verse [verse 45-6][piece is featured in set C partbooks]	Batten	Anthem	Full	
Hast thee O God	Mr Batten			132	23												Psalm 70 [verse 1-4][a.4 is in a nineteenth-century hand][piece is featured in set C partbooks]	Batten	Anthem	Full	
Hear my prayer	Mr Batten			238													[Psalm 55, verse 1, 2, 4, 6 (slightly altered)][piece is featured in set C partbooks]	Batten	Anthem	Full, with verse	
Mr Adrian Batten's Service	Mr Adrian Batten			207	91												TD, JD, Mag, ND [piece is featured in set C partbooks]	Batten	Service	Morning and Evening	
O praise the Lord all ye heathen	Mr Batten			213													Psalm 117 [piece is featured in set C partbooks]	Batten	Anthem	Full	
Mr Elway Bevin's Service	Mr Elway Bevin			220													TD, Benedictus, Mag, ND [piece is not featured in any other partbook set]	Bevin	Service	Morning and Evening	
Bow thine ear	Mr Bird	41	106	197		71	66		81							92	5 voices. Psalm 86 [Barnard][piece is not featured in any other partbook set]	Bird	Anthem	Full	
Mr William Bird's Service	Mr William Bird			109	64						10						18	TD, Benedictus, Mag, ND [piece is featured in set C partbooks]	Bird	Service	Morning and Evening
I have set God alway before me	Dr Blake						196		200									[Psalm 16 from verse 9-12 (slightly altered)][a.6 and a.8 copies are in a nineteenth-century hand][piece is featured in set B, C and D partbooks]	Blake	Anthem	Verse
Thou shalt show me the path of life	Dr Blake								205									[Psalm 16, verse 12][piece is not featured in any other partbook set]	Blake	Anthem	Verse
And I heard a great voice [I was in the spirit]	Dr Blow			86						39	112	68	8	24				Tenor Base. Revelation 19 [piece is featured in the b.14 copy of a.11]	Blow	Anthem	Verse
Blessed is he whose unrighteousness	Dr Blow												40					[piece is not featured in any other partbook set]	Blow	Anthem	
Blow's in A re [sharp]	Blow [evening canticles anon in a.13]			210							27			126 / 130				TD, JD, CD, DM [split in a.13][piece is featured in set B, C and D partbooks]	Blow	Service	Morning and Evening
Blow's in E la mi	Blow			214							24			120				TD, JD, CD, DM [piece is featured in b.3 tenor decani partbook, set C partbooks and d.1 contra tenor decani partbook]	Blow	Service	Morning and Evening

Details	Composer Information																Other Information	Composer uniform	Genre	Genre Details	
		1. <i>Contra Tenor Decani</i>	2. <i>Tenor Decani</i>	3. <i>Bassus Decani</i>	4. <i>[Treble Sub-decani]</i>	5. <i>Contratenor Sub-decani</i>	6. <i>Tenor Sub-decani</i>	7. <i>[Bass (Fragment)]</i>	8. <i>Bassus Sub-decani</i>	9. <i>Counter Tenor Verse</i>	10. <i>Violoncello</i>	11. <i>Violoncello Vol.1 [figures]</i>	12. <i>Lute</i>	13. <i>Organ Book</i>	14. <i>Organ Book</i>	15. <i>Organ Book</i>					
Blow's Service	Blow [anon in a.6 and a.8]			181		146	108	23	122									Sanctus and Gloria in G [piece is not featured in any other partbook set]	Blow	Service	Sanctus
Bring unto the Lord O ye mighty	Dr Blow																30	[piece is not featured in any other partbook set]	Blow	Anthem	Verse
Dr Blow's Triple Commandments and Creed in G [anon in a.6]	Blow			173		143	113		126									Commandments, Creed [piece is not featured in any other partbook set]	Blow	Service	Commandments and Creed
God is our hope and strength	Dr Blow			232													129	Psalm 46 [verse 1-3, 5][piece is featured in set C partbooks, and b.1 treble decani partbook and d.8 organbook]	Blow	Anthem	Full, with verse
God is our hope and strength	Dr Blow																126	[piece is not featured in any other partbook set]	Blow	Anthem	Verse
How are thou fall'n from heav'n	Dr Blow																106 / 116	[a.12, page 106 copy is in the hand of Church, page 116 copy is in the hand of Greene][piece is not featured in any other partbook set]	Blow	Anthem	
I beheld and loe	Dr Blow			84						37	114	66	86 / 142 [?]					Verse 4 voices. Revelations Chapter 6, verse 9 [Revelation, Chapter 7, verse 9, 10, 13, 14, 15, 11, 12][piece is featured in set B and C partbooks]	Blow	Anthem	Verse
I said in the cutting off of my days	Dr Blow			83									42 / 75					[not entirely identical between two a.12 versions but very similar][a.3 is in c minor whilst a.12 is in a minor][piece is not featured in any other partbooks set]	Blow	Anthem	Verse
I will call upon the Lord	Blow	14	187	187		153	123		138	33			76					Storm Anthem: for the Fast, Jan 19 after the Great storm in November 1703. Psalm 18[piece is not featured in any other partbook set]	Blow	Anthem	Verse
I will hearken	Dr Blow												14					Symphony [piece is not featured in any other partbook set]	Blow	Anthem	Verse
Lord how are they increased	Dr Blow [anon in a.12]			200						61			65					Psalm 4 [piece is not featured in any other partbook set]	Blow	Anthem	Verse
Lord thou art become gracious unto the Land	Dr Blow												50					[piece is not featured in any other partbook set]	Blow	Anthem	Verse
Mr Blow. Ser. In Gam ut	Mr Blow ['Dr' in a.13]	21	32	25		21	9	14	22		18						134	TD, JD, Mag, ND [a.7 also contains the Commandments and Creed][a.1, 2, 3, 5 contain copying in the hands of both Tucker and Church][piece is featured in the b.5 treble (sub-decani) partbook, and the d.1 contra tenor decani partbook]	Blow	Service	Morning and Evening
O be joyfull	Blow [anon in a.5]	133	183	154	17	129	106		115									Psalm 66 [a.4 is incomplete][piece is not featured in any other partbook set]	Blow	Anthem	Verse

<i>Details</i>	<i>Composer Information</i>	<i>1. Contra Tenor Decani</i>	<i>2. Tenor Decani</i>	<i>3. Bassus Decani</i>	<i>4. [Treble Sub-decani]</i>	<i>5. Contratenor Sub-decani</i>	<i>6. Tenor Sub-decani</i>	<i>7. [Bass (Fragment)]</i>	<i>8. Bassus Sub-decani</i>	<i>9. Counter Tenor Verse</i>	<i>10. Violoncello</i>	<i>11. Violoncello Vol.1 [figures]</i>	<i>12. Late</i>	<i>13. Organ Book</i>	<i>14. Organ Book</i>	<i>15. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
O God wherefore art thou	Dr Blow [anon in a8 and a.13]	10	45	11		27	14	24	7					90			Psalm 74 [piece is featured in the b.1 treble decani partbook]	Blow	Anthem	Full, with verse
O How Amiable	Mr. Jo: Blow:	1	1	1		1	1		1								Psalm 84 [piece is not featured in any other partbook set]	Blow	Anthem	Verse
O Lord I have sinned	Dr John Blow [anon in a.9]			224						136	116		32				[Job Chapter 7, verse 20, Isaiah Chapter 38, verse 14, Job Chapter 3, verse 24][funeral of Duke of Albermarle][piece is not featured in any other partbook set]	Blow	Anthem	Verse
O Lord thou hast searched me out:	Mr. Jo: Blow	6	6	4		3	2		4		117		60	88			Psalm 139[piece is not featured in any other partbook set]	Blow	Anthem	Verse
O sing unto God	Blow [anon in a.2, a.3, a.8 and a.9]	129	182	151		127	106		115	174	119	90 / 99	68 / 115				Psalm 68, verse 4 [Psalm 9, verse 67 in one book][a.12: 115 in F major, 68 G major][a.12, page 68 copy is in the hand of Church, page 115 copy is in the hand of Greene][piece is featured in the b.14 copy of a.11]	Blow	Anthem	Verse
O sing unto the Lord	Dr John Blow												80				[piece is not featured in any other partbook set]	Blow	Anthem	Verse
Ponder thy words O Lord	Dr Blow												38				[piece is not featured in any other partbook set]	Blow	Anthem	Verse
Praise the Lord O Jerusalem	Dr Blow												31				[piece is not featured in any other partbook set]	Blow	Anthem	
Save me O God	Mr Jo. Blow	10	46	2		17	15	25	27							89	Psalm 69 [piece is featured in the b.1 treble decani partbook]	Blow	Anthem	Full, with verse
Sing we merrily	Dr Blow			104	42					42 / 43	73	63	100	52			Psalm 81. [a.9 contains two treble parts: one on page 42 and the other on page 43. There is no contratenor solo. Page 42 of a.9 is duplicated in the copy in a.4][piece is featured in set B partbooks]	Blow	Anthem	Verse
The Lord ev'n the most might God hath spoken	Dr Blow												61				[piece is not featured in any other partbook set]	Blow	Anthem	Verse
The Lord hear thee	Mr Blow	17	24	10 / 232		13	2	11	14					125			Psalm 20 [verse 1-4][piece is featured in the d.3 treble sub-decani no.3 partbook]	Blow	Anthem	Full
The Lord is King	Dr Blow												46				[piece is not featured in any other partbook set]	Blow	Anthem	Verse
The mercy O Lord reacheth	Dr Blow												83				[piece is not featured in any other partbook set]	Blow	Anthem	Verse
Turn thee unto me O Lord	Dr Blow			245									33	94			[No partbook contains the solo part referred to in a.3, therefore the full text is unknown. Presumably: Psalm 25, verse 15-19][piece is not featured in any other partbook set]	Blow	Anthem	Solo
We will rejoyce [sometimes: 'Wee']	Blow	124	187	147	16	125	105		114								Psalm 20, verse 5 [discovery of plot against King William][piece is not featured in any other partbook set]	Blow	Anthem	Verse

Details	Composer Information	1. Contra Tenor Decani	2. Tenor Decani	3. Bassus Decani	4. [Treble Sub-decani]	5. Contratenor Sub-decani	6. Tenor Sub-decani	7. [Bass (Fragment)]	8. Bassus Sub-decani	9. Counter Tenor Verse	10. Violoncello	11. Violoncello Vol.1 [figures]	12. Late	13. Organ Book	14. Organ Book	15. Organ Book	Other Information	Composer uniform	Genre	Genre Details	
When Israel	Dr Blow [anon in a.4]			230	11				30	118	93						Psalm 114 [verse 1-7][a.4 is copied onto seventeenth-century parchment (duplicate page number)][piece is featured in set B and C partbooks]	Blow	Anthem	Verse	
Why doe the heathen soe furiously rage	Blow [anon in a.3, a.5 and a.8]	141	186	161		133	107		116								[Psalm 2, verse 1, 2, 6, 7, 8, 10, 11, 12][attribution in pencil in a.6][piece is not featured in any other partbook set]	Blow	Anthem	Verse	
Give unto the Lord O ye mighty	Mr Boyce															170	[piece is featured in set B partbooks]	Boyce	Anthem	Verse	
How Long	Mr Boyce															179	2 voc. [piece is featured in set B partbooks]	Boyce	Anthem	Verse	
I cried unto the Lord	Mr Boyce															176	2 voc. [piece is featured in set B partbooks]	Boyce	Anthem	Verse	
Service in A #3 [Verse service]	[anon]															126	TD, JD [piece is featured in set B, C and D partbooks]	Boyce	Service	Morning	
The Lord is full of compassion	Mr Boyce															166	[Psalm 103, verse 8, 9, 13, 18-21] 2 voc. [piece is featured in set B partbooks]	Boyce	Anthem	Verse	
The Lord is King	Dr Boyce																278	[Psalm 93 version][piece is featured in set B partbooks]	Boyce	Anthem	Solo
Mr Albertus Bryan's Service	Albertus Bryan			218	88						34					156	TD, JD, Mag, ND [piece is not featured in any other partbook set]	Bryan	Service	Morning and Evening	
O Lord my God	Dr Bull																274	[Isaiah, Chapter 25, verse 1, 4, 8, 9][piece is featured in set B and C partbooks]	Bull	Anthem	Verse
Double Psalm Chant	Mr Burton																1	[piece is not featured in any other partbook set]	Burton	Psalm	Psalm Chant
Double Psalm Chant	Mr Burton																1	[piece is not featured in any other partbook set]	Burton	Psalm	Psalm Chant
Dr Childs in A re:	Dr Childs	7	9	8		5	4	9	8		6						TD, JD, Commandments, Creed, Mag, ND. [TD and JD only in a.3, a.6, a.8 and a.10] [Mag and ND only in a.7][piece is featured in set B partbooks (Mag and ND only) and C partbooks (TD, JD, Mag and ND only)]	Child	Service	Morning and Evening	
Dr Child's Service in D [sharp]	Dr Child	98	96	88	78	66	56		72		22					168	214	TD, JD, Mag, ND [piece is featured in set C partbooks]	Child	Service	Morning and Evening
Dr Child's Service in E lami	Dr Child [anon in a.4]		48	120	98			26			30					164	TD, JD, Mag, ND [a.2 copy is incomplete: only first page of TD present][a.7 also contains the Creed][piece is featured in set C partbooks and b.5 treble partbook (Mag incomplete and ND missing in b.5)]	Child	Service	Morning and Evening	
Dr Child's service in F fa ut	Dr Child		230	118	74	102					32						TD, JD, CD, DM [piece is featured in set C partbooks and b.5 treble partbook (morning canticles only in b.5)]	Child	Service	Morning and Evening	
Dr William Child's service in Gamut	Dr William Child			115	70	95					40						TD, JD, Mag, ND [piece is featured in b.5 treble partbook and set C partbooks]	Child	Service	Morning and Evening	

Details	Composer Information																Other Information	Composer uniform	Genre	Genre Details		
		1. <i>Contra Tenor Decani</i>	2. <i>Tenor Decani</i>	3. <i>Bassus Decani</i>	4. <i>[Treble Sub-decani]</i>	5. <i>Contratenor Sub-decani</i>	6. <i>Tenor Sub-decani</i>	7. <i>[Bass (Fragment)]</i>	8. <i>Bassus Sub-decani</i>	9. <i>Counter Tenor Verse</i>	10. <i>Violoncello</i>	11. <i>Violoncello Vol.1 [figures]</i>	12. <i>Lute</i>	13. <i>Organ Book</i>	14. <i>Organ Book</i>	15. <i>Organ Book</i>						
O clap your hands	Dr Child				24														Psalm 47 [verse 1-4][a.4 is in a nineteenth-century hand and is unfinished][piece is featured in set C partbooks]	Child	Anthem	Full
O Lord rebuke me not	Dr Childs	19		24					13										Psalm 6 [No verse parts are featured in any partbook][piece is not featured in any other partbook set]	Child	Anthem	Verse
Praise the Lord O my soul Blessed is he whose unrighteousness	Dr Child J. Church			239															Psalm 103 [verse 1-4, 22][piece is featured in set C partbooks]	Child	Anthem	Full
Church's service in F fa ut	Church [anon in a.4]	172	122	96	102	110	178		148		37								Psalm 32 [piece is not featured in any other partbooks set] TD, JD, Mag, ND [a.6: Full 4 voices][a.5: Corners of pages missing throughout setting]	Church	Anthem	Verse Morning and Evening
I have called upon thee	John Church			30		34	28												Psalm 17, verse 6 [piece is not featured in any other partbooks set]	Church	Anthem	Solo
I will give thanks	J. Church [anon in a.4]	168	212	194	36	156	126		140					54					Psalm 138. Solo	Church	Anthem	Verse
Lord thou art become gracious unto the Land	John Church	29	69	14		32	25		66					124					Psalm 85 [piece is not featured in any other partbook set]	Church	Anthem	Solo
O Lord God of my salvation	[Mr Croft in a.1 and a.2][anon in a.5 and a.8]	31	71			155			1										Psalm 88 [piece is not featured in any other partbook set]	Church	Anthem	Verse
O Lord my God thou art become exceeding glorious	J. Church [anon in a.9]	166	210	194	35	154	124		139	14	130			58					Psalm 104. Bars crossed out, solo written out at the bottom. [untitled in a.2]	Church	Anthem	Verse
Praise the Lord O my soul	Church									3				2					[Psalm 103, verse 1-5, missing Solo Bass part, verse 17, 18, 20-22][piece is not featured in any other partbook set]	Church	Anthem	Verse
Righteous art thou O Lord	John Church	30	38	48	38	34	50		68										Full anthem, 4 voices. Psalm 119, part 18 [piece is not featured in any other partbook set]	Church	Anthem	Full
This is the day	J. Church													28					[piece is not featured in any other partbook set]	Church	Anthem	
Turn thy face from my sins	John Church	64	40	70		36	34												Psalm 51, verse 9. Full Anthem. [piece is not featured in any other partbook set]	Church	Anthem	Full
Unto thee O Lord	J. Church	97	70	14		65	29		11		140			116					Psalm 25 [piece is not featured in any other partbook set]	Church	Anthem	Solo
Bow down thine ear	Mr Clarke [anon in a.12]	87	24	13	31	89	38		8	46	128			98					Psalm 86 [piece is not featured in any other partbook set]	Clarke	Anthem	Verse
How long	Mr Clarke	165	117	13		17	121		125					107 / 110					Psalm 13 [piece is featured in set C partbooks and d.3 treble sub-decani no.3 partbook]	Clarke	Anthem	Verse

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I will love thee (Thanksgiving)	Jeremiah Clarke	171	120	94		60	182		62	52							Psalm 18th [Verse in a.9]	Clarke	Anthem	Verse
I will love thee O Lord my strength	Jeremiah Clarke	165	208	189	33	152	122		137		125	84	70				[Psalm, 18 verse 1-7, 13, 16][piece is featured in the b.14 copy of a.11, and set C partbooks]	Clarke	Anthem	Verse
O be joyful	Mr Jeremiah Clarke				35								144				Psalm 100th. Solo [piece is not featured in any other partbook set]	Clarke	Anthem	Verse
Praise the Lord O Jerusalem	Mr Jeremiah Clarke															284	[Psalm 147, verse 12, Isaiah 49, verse 23, Psalm 48, verse 7, Psalm 21, verse 13] Full [piece is featured in set B and C partbooks, and the d.2 bass [decani] partbook]	Clarke	Anthem	Full
Praise the Lord O my soul	Mr Jere: Clarke	28	43	199	40	47	128		101	74	132		122				Psalm 104 [There is a full version with these words: may actually be two versions][piece is not featured in any other partbook set]	Clarke	Anthem	Verse
The Lord is full of compassion	Mr Clarke	14	209	193	34	153	104		132	72	134		78				Psalm 103, verse 8 [piece is not featured in any other partbook set]	Clarke	Anthem	Verse
The Lord is my Strength	Mr Clarke	15	211	184		47	125		29	80	136		132				Psalm 118, verse 4. Thanksgiving anthem [piece is not featured in any other partbook set]	Clarke	Anthem	Verse
Behold now praise the Lord	Dr Croft	167	145	246	115	166	92		164					113			Psalm 134 [piece is not featured in any other partbook set]	Croft	Anthem	Verse
Blessed is the people	Mr Croft [anon in a.9 and a.12]	110	219	92		59	129		96	93	76	58	162	8	147		[Psalm 89, verse 16-19][piece is featured in set B, C and D partbooks]	Croft	Anthem	Verse
Deliver us	Mr Croft	105	214	71		100	172		92								Psalm 106, verse 21 [piece is not featured in any other partbook set]	Croft	Anthem	Verse
God is gone up	Dr Croft [anon in a.5]	158	132	78		116	84		104					50			Psalm 47 [piece is not featured in any other partbooks set]	Croft	Anthem	Full, with verse
Hear my crying O God	Mr Croft [anon in a.5 and a.6]	164	207	188	32	151	120		136	48	78		108				Psalm 61 [damaged in a.4: title incomplete]	Croft	Anthem	Verse
Hear my prayer	Dr Croft ['Mr' in a.9]	156	130	128		122	131		100	119	75		172	48			Psalm 102 [several pieces with this name listed in New Grove]	Croft	Anthem	Verse
I waited patiently	Mr Croft	169	202	43		108	78		144		85	62	175	40			Psalm 40 [piece is featured in the b.14 copy of a.11, and the c.15 [organ book six]]	Croft	Anthem	Verse
I was glad	Mr Croft	39															Psalm 122 [piece is not featured in any other partbook]	Croft	Anthem	Solo
I will always give thanks	Mr Croft [Dr in a.10, a.11, a.13 and a.14][anon in a.3]	153	118	36		106	76		145	114	67	70	169	31	42		Psalm 34. [a.14 in the hand of Church][a.10: 'Composed for the Thanksgiving of 1710 by Dr William Croft'] [piece is featured in the b.14 copy of a.11]	Croft	Anthem	Verse
I will give thanks	Mr Croft	66	188	16		40	130		13	77			112				Psalm 9. [verse 1, 2, 4, 11] Composed for the victory at Blenheim 1704 & sung at St Paul's [piece is featured in set C partbooks, and the d.8 organbook]	Croft	Anthem	Verse

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I will magnifie thee	Dr Wm. Croft [anon in a.3]	38	191	19							88		102	68			Psalm 30 [a.4 is copied onto seventeenth-century parchment (duplicate page number)][piece is not featured in any other partbook set]	Croft	Anthem	Verse
I will magnifie thee O God my King	Mr Croft [anon in a.4]	37	189	17		38	32		57				90				Psalm 145 [piece is not featured in any other partbook set]	Croft	Anthem	Verse
I will sing unto the Lord	Mr Wm. Croft	34	188	40		37	36		143	91	72 / 80	60	134		135		[Psalm 104, verse 33-35][piece is featured in the b.14 copy of a.11, the c.10 contra tenor verse book, and the d.7 bass cantoris [verse] book]	Croft	Anthem	Verse
Let my complaint come before thee	Mr Croft [Dr in a.13][anon in a.9]	164	207	188	32	152	121		136	147	122		152	176			Psalm 119, last part [a.9 is in an unknown hand][piece is not featured in any other partbook set]	Croft	Anthem	Verse
Lord what love have I	Dr Croft	160	128	81		115	82		103		83	78	176	78			Psalm 119, part 13 [Psalm 119, verse 97-101, 104][piece is featured in set C partbooks]	Croft	Anthem	Verse
O be joyful in God	Dr Croft [anon in a.4]	188	146		116	169	132		165						16		Psalm 66. Cornet stop [a.13][piece is not featured in any other partbook set]	Croft	Anthem	Verse
O clap your hands	Mr William Croft	32		18			30										Psalm 47. Thanksgiving anthem [piece is not featured in any other partbook set]	Croft	Anthem	Verse
O Lord God of my salvation	Mr Wm. Croft	43	201	39		128	177		96					4			Psalm 88 Full Anthem [piece is not featured in any other partbook set]	Croft	Anthem	Full, with verse
O Lord God of my salvation	Mr William Croft [anon in a.8]			191	27		52			85	84	82	136				Psalm 88. Solo [in a.12][piece is featured in the b.14 copy of a.11]	Croft	Anthem	Verse
O Lord grant the King a long life	Mr Croft [Mr in a.14][anon in a.13]	148	200	38		98	170		90					1	50		Full anthem 6 voc. [piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	Croft	Anthem	Full, with verse
O Lord rebuke me not	Mr Croft	36	92	72		39	52		12								Psalm 6. 6 voices [piece is featured in the b.1 treble decani partbook, and the c.15 [organ book six]]	Croft	Anthem	Full, with verse
O Lord thou hast searched me out	Dr Croft [anon in a.8]	187	142	244	111	166	184		111	164				108			Psalm 139 [verse 1, 2, 6, 7, 8, 9, 17, 18, 23, 24][piece is featured in set C and D partbooks]	Croft	Anthem	Verse
O Lord thy word	Mr Croft [anon in a.9]			19						69							Psalm 119, part 12 [a.9: C4 clef][piece is not featured in any other partbooks set]	Croft	Anthem	Verse
O praise the Lord all ye heathen	Mr Croft [anon in a.12 and a.10 (Dr C.)]	42	213	73	39	48	37		143		144		139				Psalm 117 [piece is featured in set C partbooks]	Croft	Anthem	Verse

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O praise the Lord ye that fear him	Dr Croft	185	196	243	109	164	186		160	169		40			2		[Thanksgiving anthem composed by her majesty's command' [for the Battle of Mons, 22 Nov 1709]] [piece is featured in the b.14 copy of a.11]	Croft	Anthem	Verse
O sing unto the Lord	Mr Croft [anon in a.4 and a.6]	16	189	190	41	48	123		138	58	92		88				Psalm 96 [piece is not featured in any other partbook set]	Croft	Anthem	Verse
Out of the deep	Mr Croft	46	104	42		41	33		63	99	94	79	148				Psalm 130. Solo for the base [piece is featured in the b.14 copy of a.11]	Croft	Anthem	Verse
Praise the Lord O my soul [103]	Mr Croft [Dr in a.1]	180	140	235	44	160			110					173			Psalm 103. [a.13:] Solo [Bass?][piece is not featured in any other partbook set]	Croft	Anthem	Verse
Praise the Lord O my soul [104]	Dr William Croft	167	211	193	34	155	125		140	63	96	88	118				[Psalm 104, verse 1-3, 5, 24, 31][piece is featured in the b.14 copy of a.11, and the set C and D partbooks]	Croft	Anthem	Verse
Sing unto God O ye kingdoms	Dr Croft	190	195	248		170	134		166						20		[Psalm 68, verse 32-35][contratenor solo not present in a set A-D voice partbook but the organ part (a.15) identifies the part and most of the text. The chorus parts identify the first solo as being for 29 bars][piece is featured in set C partbooks]	Croft	Anthem	Solo
Sing unto the Lord	Mr William Croft [anon in a.1]	110	220	92		61	173		65	96	62		154				Psalm 96, verse 2 [thanksgiving][Psalm 96, verse 2, Psalm 92, verse 4, Psalm 59, verse 10, Psalm 27, verse 11, Psalm 79, verse 14][piece is featured in set B and D partbooks, and the c.12 [bass verse] book]	Croft	Anthem	Verse
The Earth is the Lords	Mr Wm. Croft	33	199	196	37	157	127		141		86	76	104	36			Psalm 24 [piece is not featured in any other partbook set]	Croft	Anthem	Verse
The Lord hath appeared for us	Dr Croft [anon in a.12]	178	131	17	20	119	79		108	88			146				Taken out of the Hymn for victory in the Form of Prayer for Sea. Composed after the Battle at Ramilies 1706 [piece is not featured in any other partbooks set]	Croft	Anthem	Verse
The Lord is King	Dr Croft	188	144	247		168	94		162			74			12		Psalm 99 [piece is featured in the b.14 copy of a.11]	Croft	Anthem	Verse
The Lord is my light	Mr Croft [anon in a.3]		94	16		59											Thanksgiving Anthem December 1706. Psalm 27. [piece is not featured in any other partbooks set]	Croft	Anthem	Verse
The Lord is my strength	Mr Croft	154	119	37		107	76		146	111	67		164	47			Psalm 117, verse 18 [actually: Psalm 118, verse 14, 24-6, 29][anniversary of the accession, 8 March 1711][piece is featured in the b.1 treble decani partbook, and the c.8 1st treble verse book]	Croft	Anthem	Verse
Thou O God art praised in Sion	Dr Croft														140		[Psalm 65, verse 1-3, Psalm 79, verse 9, Psalm 80, verse 19][piece is featured in set B and C partbooks]	Croft	Anthem	Verse
Unto thee O God	Mr Croft			191	38	38	128		142	66	141		111				Psalm 75 [a.5 contains no music, only the text 'I will talk of the God of Jacob'] [piece is not featured in any other partbook set]	Croft	Anthem	Verse

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Unto you God	Mr Croft		209														Psalm 75 [piece is not featured in any other partbook set]	Croft	Anthem	Verse
We wait for thy loving kindness	Dr William Croft [anon in a.13]	186	141	246	112	165	185		163					115			Psalm 48, verse 8[-13] [marked wrong in a.13][piece is featured in the c.8 1st treble verse book]	Croft	Anthem	Verse
We will rejoice	Mr Croft [anon in a.1 and a.5]	150	218	46		105	176		94					12			Psalm 20, verse 5 [piece is featured in the b.1 treble decani partbook, and the c.13 bass [string instrument] book]	Croft	Anthem	Full, with verse
Let God arise	Mr Davis [Davies in a.9] [anon in a.1]	154	103	46		62	51		127	109							Psalm 68 [Ward?][piece is not featured in any other partbooks set]	Davis	Anthem	Solo
Bow thine ear	Dowland		234						202								[piece is not featured in any other partbook set]	Dowland	Anthem	Full, with verse
Double Psalm Chant	Mr Dupuis													1			[piece is not featured in any other partbook set]	Dupuis	Psalm	Psalm Chant
Double Psalm Chant	Mr Dupuis													1			[piece is not featured in any other partbook set]	Dupuis	Psalm	Psalm Chant
Call to remembrance	Farrant (alt. Aldrich) [anon in a.3, a.5, a.6 and a.8]	26	49	183	27	147	116		132								Psalm 25. [verse 5] Incomplete in a.2 [piece is featured in set C partbooks and d.2 bass [decani] partbook [neither is Aldrich's arrangement]]	Farrant	Anthem	Full
Hide not thou thy face from us	Farrant (alt. Aldrich) [anon in a.2, a.3 and a.5]	27	203	184	28	148	117		133								Psalm 122 [?][Psalm 27, verse 2][piece is featured in set C partbooks and d.2 bass [decani] partbook [neither is Aldrich's arrangement]]	Farrant	Anthem	Full
Mr Richard Farrant's High Service	Mr Richard Farrant	106	110	74	54	90	67		82	12				116			TD, Benedictus, Mag, ND [piece is featured in c.1 counter tenor partbook (as Mr Richard Farrant's Service in G)]	Farrant	Service	Morning and Evening
Rejoyce in the Lord	Mr Gates [Mr Bernard Gates in a.8]	193	153	252		175	187		174					28 / 34			[No verse or solo part is featured in the partbooks, therefore the text is unknown. Chorus: Psalm 34, verse 3][a.14: version on page 28 is in the hand of Church but the version starting on page 34 is in the hand of Bernard Gates]	Gates	Anthem	Verse
The Lord is my light Almighty and everlasting God	Mr Gates											98					[No voice part exists therefore neither text nor genre detail can be determined][piece is not featured in any other partbook set]	Gates	Anthem	
Behold thou hast made my days	Gibbons				2									76			[Collect for the Third Sunday after Epiphany][piece is featured in set C partbooks and b.4 bass decani partbook]	Gibbons	Anthem	Full
Dr Orlando Gibbons's Service	Dr Orlando Gibbons	104	173	34		94	55										Psalm 39, verse 6 [piece is not featured in any other partbook set]	Gibbons	Anthem	Full
Hosanna	Mr Orlando Gibbons			112	49						15				30		TD, Benedictus, Mag, ND [piece is featured in b.5 treble partbook and set C partbooks]	Gibbons	Service	Morning and Evening
	Mr Orlando Gibbons			233										38			[St Matthew, Chapter 21, verse 9][piece is featured in set C partbooks]	Gibbons	Anthem	Full

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How Long	Dr Christopher Gibbons			101													Psalm 13 [piece is not featured in any other partbook set]	Gibbons (Christopher)	Anthem	Verse
Teach me O Lord	Dr Christopher Gibbons			245													Psalm 119, part 5 [piece is not featured in any other partbook set]	Gibbons (Christopher)	Anthem	Verse
I have set God always	Mr Goldwin	155	215	21	101	75		99							2		Psalm 16, verse 9[-12][piece is featured in b.2 countertenor decani partbook, c.1 counter tenor partbook, and d.3 treble sub-decani no.3 partbook]	Goldwin	Anthem	Full, with verse
O praise God in his holiness	Mr John Goldwin												128 / 130				[128 in Bb and 130 in] C fa ut [verse 2 voc.][piece is not featured in any other partbook set]	Goldwin	Anthem	Verse
Acquaint thyself	Dr Green ['Mr' in a.6]	188	145	235	114	168	95		165			2		105			Job, chapter 22 [verse 21-3, 25-7 29-30 (all altered)][piece is featured in the b.14 copy of a.11, and the c.7 tenor bass & solo verse book]	Greene	Anthem	Solo
Arise shine O Zion	Dr Greene											150		88			[Isaiah Chapter 60, verse 1, 2, 19, Chapter 61, verse 10][piece is featured in set B partbooks]	Greene	Anthem	Verse
Behold I bring you [glad tidings]	Dr Maurice Greene ['Mr' in a.6 and a.8]	196	158		120	178	140		178			16				65	[Luke Chapter 2, verse 10-14][Anthem for Christmas Day in a.4][piece is featured in set B partbooks]	Greene	Anthem	Verse
Blessed are those that are undefiled	Dr Greene [anon in a.11]											122		54			[Psalm 119, verse 1, 2, 4, 5, 18, 15, 16, 171, 172][piece is featured in set B partbooks]	Greene	Anthem	Verse
Blessed is the man	Dr Greene		139			188	152		190	196		50				198	Psalm 1 [piece is featured in set B partbooks]	Greene	Anthem	Verse
God is our hope and strength	Dr Greene											138				235	[Interesting comment in another hand in pencil concerning cellist Crossdill][piece is featured in set B partbooks, and the d.6 tenor verse book]	Greene	Anthem	Verse
Have mercy upon me	Dr Greene		176			182	188		182							104	[Psalm 51][piece is featured in the b.5 treble (sub decani) partbook]	Greene	Anthem	Solo
Hear my prayer	Dr Green [anon in a.8 and a.13]['Mr' in a.6]	184	194	242		163	184		158	161		18		181			Psalm 55 [piece is featured in set B partbooks]	Greene	Anthem	Verse
Hear O Lord	Dr Greene		177			181	188		181			10				100	Psalm 17 [piece is featured in the b.14 copy of a.11]	Greene	Anthem	Solo
I call with my whole heart	Greene [Dr Greene in a.8 and a.15][anon in a.2]		224			189	189		191							203	19th part of Psalm 119 [Full 5 Voices][copies in a.2, a.5, a.6, a.8, and a.15 are in the hand of Chelsum but a.15 is partly in the hand of Church][dorian mode][piece is featured in set B partbooks]	Greene	Anthem	Full
I cried unto the Lord	Dr Greene		224			190	190		192							205	Psalm 142 [phrygian mode][piece is featured in set B partbooks]	Greene	Anthem	Full

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I have longed for thy saving health	Dr Greene [anon in a.6]		226			192	191		194							208	Last 3 verses of Psalm 119 [mixolydian mode][piece is featured in set B partbooks]	Greene	Anthem	Full
I will always give thanks	Mr Maurice Greene [anon in a.6]		148	250		172	136		169	184		19				36	[Psalm 34, verse 1, Psalm 118, verse 28, Psalm 66, verse 18, missing solo parts, so text here is unknown, Psalm 72, verse 19] Loud organ [piece is featured in the b.14 copy of a.11]	Greene	Anthem	Verse
I will give thanks	Dr Greene [Mr' in a.6, a.8, a.9 and a.15]	192	151	250		173	139		172	186						58	[Psalm 138][piece is featured in set B partbooks]	Greene	Anthem	Verse
I will magnifie thee O God	Dr Greene [Mr' in a.6 and a.8]	191	149	247		172	136		170	181		26				42	Psalm 145 [piece is featured in the b.14 copy of a.11]	Greene	Anthem	Verse
I will seek unto God	Dr Maurice Green [anon in a.8][Mr' in a.6]	184	194	241		163	90		157	159		24		103 / 179			Job Chapter 5, verse 8. [slightly altered from the Authorised Version][a.13, page 103 version crossed out][piece is featured in the b.14 copy of a.11, the c.10 contra tenor verse book, and the d.7 bass cantoris [verse] book]	Greene	Anthem	Verse
I will sing of thy pow'r O God	Dr Greene		222			186	150		188							195	5 voices. Full anthem Psalm 59, verse 16 and 17. Psalm 60, verse 12. [piece is featured in set B partbooks, the c.13 bass [string instrument] book, and the d.3 treble sub-decani no.3 partbook]	Greene	Anthem	Full, with verse
Let God arise	Dr Greene [anon in a.11][Mr' in a.6 and a.8]	182	192	241	46	162	88		156 / 160	156		28		183			Psalm 68 [verse 1, 2, 7, 8, 32, 5, 6][a.8, page 160 directs the reader to return to p.156][incomplete in a.4 and a.11][piece is featured in the b.14 copy of a.11, set C partbooks, and the d.3 treble sub-decani no.3 partbooks]	Greene	Anthem	Verse
Let my complaint	Dr Greene														96		[Psalm 119, verse 169, 171, 172][piece is featured in set B partbooks]	Greene	Anthem	Full
Like as the Hart	Dr Greene		160			184	146		185			30				182	[Psalm 42, verse 1, 2, 8, 11, Psalm 43, verse 3, 4, Psalm 42, verse 14, 15][piece is featured in set B and C partbooks, and the d.3 treble sub-decani no.3 partbook]	Greene	Anthem	Verse
Lord how long wilt thou be angry	Dr Greene [Mr' in a.6 and a.8]	194	154			177	98		175							54	[Psalm 79, verse 5-9 (differs from BCP Coverdale and Authorise Version translations)][piece is featured in b.4 bass decani partbook and c.3 [treble] no.4 old book cantoris partbook]	Greene	Anthem	Full
Lord let me know mine end	Dr Greene														70		[Psalm 39, verse 5-8, 13, 15][piece is featured in set B partbooks, and the c.14 [lute book]]	Greene	Anthem	Full, with verse
Lord teach us to number our days	Dr Greene [anon in a.2 and a.8]		226			192	192		195							209	Psalm 90, verse 12 [aeolian mode][piece is featured in set B partbooks]	Greene	Anthem	Full
My God, my God	Dr Greene [anon in a.11]											118				242	[Psalm 22, verse 1-3, 7, 8, 14, 17-19][piece is featured in set B partbooks]	Greene	Anthem	Solo

<i>Details</i>	<i>Composer Information</i>	<i>1. Contra Tenor Decani</i>	<i>2. Tenor Decani</i>	<i>3. Bassus Decani</i>	<i>4. [Treble Sub-decani]</i>	<i>5. Contratenor Sub-decani</i>	<i>6. Tenor Sub-decani</i>	<i>7. [Bass (Fragment)]</i>	<i>8. Bassus Sub-decani</i>	<i>9. Counter Tenor Verse</i>	<i>10. Violoncello</i>	<i>11. Violoncello Vol.1 [figures]</i>	<i>12. Late</i>	<i>13. Organ Book</i>	<i>14. Organ Book</i>	<i>15. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
My soul	Dr Green ['Mr' in a.6 and a.8]	183	194	242	45	120	91		159			3		187			Psalm 62 [verse 1, 2, 8, 7][piece is featured in the b.14 copy of a.11, and the c.7 tenor bass & solo verse book]	Greene	Anthem	Solo
O clap your hands	Dr Greene															266	[Psalm 47, verse 1-3, 6, 7][piece is featured in set B partbooks]	Greene	Anthem	Full
O Give thanks	Dr Greene ['Mr' in a.6 and a.8]	198	174			180	142		179	193		31				75	[piece is featured in set B partbooks]	Greene	Anthem	Verse
O God of my righteousness	Dr Greene [anon in a.11]		222			185	147		186			44				186	[Psalm 4, verse 1, 2, 9, 5 (slightly altered)]piece is featured in the b.14 copy of a.11, the c.9 2nd treble verse book, and set D partbooks]	Greene	Anthem	Verse
O God thou art my God	Dr Green ['Mr' in a.6]	180	192	240	45	161	88		156	154		6	98				Psalm 63 [verse 1-5, 8][piece is featured in the b.14 copy of a.11, and set C partbooks]	Greene	Anthem	Verse
O how amiable	Dr Green ['Mr' in a.6 and a.8]	189	147	249		171	133		168	176		13			7	13	Psalm 84. Two versions in a.9 and a.11 [a.15, page 7 copy is in the hand of Barrow, page 13 copy is in the hand of Church][piece is featured in the b.14 copy of a.11, and set D partbooks]	Greene	Anthem	Verse
O Lord give ear [untitled in a.4]	Dr Green [anon in a.4]['Mr' in a.6]	182	192	240	108	161	87		158	151		8	96				[Psalm 86, verse 6-10][piece is featured in set B and C partbooks]	Greene	Anthem	Verse
O Lord grant the King a long life	Dr Greene											144			74		[piece is featured in set B partbooks]	Greene	Anthem	Solo
O praise our God ye People	Dr Greene											160					[Psalm 66][piece is featured in set B partbooks]	Greene	Anthem	Verse
O sing unto God	[Greene]											154					Anthem 2 voc. [piece is featured in set B partbooks]	Greene	Anthem	Verse
O sing unto the Lord a new song	Dr Greene														66		[Psalm 96 1-4, 6][Full in a.14][piece is featured in set B partbooks]	Greene	Anthem	Full
O sing unto the Lord with thanksgiving	Dr Greene		228			195	195		197			105			60		Psalm 147, verse 7 [piece is featured in set B partbooks]	Greene	Anthem	Verse
Ponder my words O Lord	Dr Greene		181			186	148		187			48			190		Psalm 5 [verse 1, 8, 11, 12, 13][piece is featured in set B and C partbooks]	Greene	Anthem	Verse
Praise the Lord O my soul[damaged in a.1]	Dr Greene ['Mr' in a.6 and a.8]	197	159			179	142		173			141			70		[Psalm 103, verses 1, 3, 20 and 22][piece is featured in set B partbooks, and the c.8 1st treble verse book][solo treble]	Greene	Anthem	Solo
Praise the Lord ye servants	Dr Greene		227			194	193		196						211		Full 5 voices Psalm 113 [ionian mode][piece is featured in set B partbooks]	Greene	Anthem	Full
Praise the Lord ye servants	Dr Greene											163					[Psalm 113][piece is featured in set B partbooks]	Greene	Anthem	Verse
Put me not to Rebuke O Lord	Dr Greene											115			248		[piece is featured in set B partbooks][An arrangement of this piece by Nares is featured in set B and D partbooks]	Greene	Anthem	Verse
Rejoice in the Lord	Dr Greene		229			196	194		198			108					Psalm 33 [piece is featured in set B partbooks]	Greene	Anthem	Solo

Details	Composer Information																Other Information	Composer uniform	Genre	Genre Details	
		1. <i>Contra Tenor Decani</i>	2. <i>Tenor Decani</i>	3. <i>Bassus Decani</i>	4. <i>[Treble Sub-decani]</i>	5. <i>Contratenor Sub-decani</i>	6. <i>Tenor Sub-decani</i>	7. <i>[Bass (Fragment)]</i>	8. <i>Bassus Sub-decani</i>	9. <i>Counter Tenor Verse</i>	10. <i>Violoncello</i>	11. <i>Violoncello Vol.1 [figures]</i>	12. <i>Lute</i>	13. <i>Organ Book</i>	14. <i>Organ Book</i>	15. <i>Organ Book</i>					
Sing unto the Lord a new song	Dr Greene										129					252	[Isaiah, Chapter 42, verse 10, 12, 13, Chapter 40, verse 22, Chapter 41, verse 10, Chapter 43, verse 14 (uncertain about the text for this anthem)][piece is featured in set B partbooks]	Greene	Anthem	Verse	
The King shall rejoice	Dr Greene [Mr' in a.6 and a.8]	192	150	251		174	138					170	189			34	47	[Psalm 21, verse 1, 3, Psalm 61, verse 6, 7, Psalm 132, verse 19, verse 30), Psalm 100][piece is featured in set B partbooks]	Greene	Anthem	Verse
The Lord ev'n the most mighty God hath spoken	Dr Greene [anon in a.5]		179			183	144					184				36	116	Psalm 50. Loud Organ, Solo Base. Slow [piece is featured in the b.14 copy of a.11]	Greene	Anthem	Solo
The Lord is King	Dr Greene										111						260	[Psalm 97, verse 1-6, 12][piece is featured in set B partbooks]	Greene	Anthem	Verse
The Lord is my shepherd	Dr Greene										133						225	[Psalm 23, verse 1-4, Psalm 145, verse 14-15, 21][copies in a.11 and a.15 are in the hand of Chelsum][piece is featured in set B and D partbooks]	Greene	Anthem	Verse
Thou O God art praised in Sion	Dr Greene		178			183	97				183				38		111	[piece is featured in set B and C partbooks, and the d.3 treble sub-decani no.3 partbook]	Greene	Anthem	Verse
Try me O God	Dr Greene		225			191	191				193						206	Psalm 130, verse 23 [lydian mode][piece is featured in set B partbooks and c.11 [tenor verse] book]	Greene	Anthem	Full
O Lord the Maker of all things	King Henry VIII				10													[text attributed to Henry VIII][a.4 copy is in an unknown hand, and is copied onto nineteenth-century paper (duplicate page number)][piece is featured in set B partbooks, and the c.15 [organ book six]]	Henry VIII	Anthem	Full
Behold it is Christ	[anon]															77		[Words: Acts, 10, verse 43:] Part of the Epistle for Easter Monday [so printed in the BCP (translation altered)][piece is featured in set C partbooks]	Hooper	Anthem	Full
Hast thee O God	Pell: Humfris	18	25	22		14	8	12	16	54	142				3			Psalm 70 [piece is not featured in any other partbook set]	Humfrey	Anthem	Verse
Have mercy upon me O God	Mr Humphrys			226						135	124	57		82 / 101		88	Psalm 51 [verse 1-9][a.12 page 101 is in B minor][piece is featured in the b.14 copy of a.11 and set C partbooks]	Humfrey	Anthem	Verse	
Heare O Heavens	Mr:Pell Humphrys	4	7	6		4	3		11									[Isaiah Chapter 1, verse 2, 4, 16-18][piece is not featured in any other partbook set]	Humfrey	Anthem	Verse
Like as the Hart	Pell: Humfris [anon in a.6]	20	29	24		18	8	13	17	56	121			25 / 85				Psalm 42 [verse 1-7][a.12 two copies relate to two keys][piece is featured in c.3 [treble] no.4 old book cantoris partbook]	Humfrey	Anthem	Verse
Lord teach us to number our days	Mr: Pell: Humfrye [anon: a.9 and a.13]	3	3	3		1	1		2	56	126	91	24	5				Psalm 90, verse 12 [piece is featured in the b.14 copy of a.11]	Humfrey	Anthem	Verse

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O be joyful	Mr Pelham Humphrys [anon in a.3 and a.9]			223					45	133		63 / 64					[Psalm 100 verse 1, 2, 4][a.12 two copies relate to two keys][piece is featured in set C partbooks]	Humfrey	Anthem	Verse
O Lord my God	Mr Pelham Humphrys	97	109	34	41	158	174		88	162							Psalm 22. [verse 1, 14, 19, 16-9] Solo Bass [piece is featured in the c.15 [organ book six]]	Humfrey	Anthem	Verse
O praise the Lord laud ye	Mr Humphrys			227						138	81	92	7				Psalm 135, [verse 1, 3, 5, 13, 19-20] Solo tenor [piece is featured in set B and C partbooks]	Humfrey	Anthem	Verse
Rejoyce in the Lord	Mr Pelham Humphrys			224	37								49				Psalm 33 [piece is not featured in any other partbook set]	Humfrey	Anthem	Verse
The King shall rejoyce	Mr Humphrys [a.3 and a.6 copies attributed to Blow in copy][anon in a.5, a.8 and a.12]			170		140	109		123	1							[Psalm 21, verse 1-7, 13][piece is not featured in any other partbook set]	Humfrey	Anthem	Verse
Thou art my King O Lord	Mr Humphrys [anon in a.9]			103						40	129		4				[Psalm 44, verse 5-9 (2 voice verse not present in sets A-D partbooks but Musica Britannica edition shows that it contains verse 8)][piece is featured in set A partbooks]	Humfrey	Anthem	Verse
I will always give thanks Behold how good and joyfull	Mr Humphrys, Dr Blow, Dr Turner			229						44			97				Psalm 34 Three composers given in a.3 [piece is not featured in any other partbook set]	Humfrey, Blow, Turner	Anthem	Verse
Hear my prayer	Mr Hutchinson							21									[Psalm 133][piece is not featured in any other partbook set]	Hutchinson	Anthem	Full
	Kent														290		[Psalm 55, verse 1, 2, 4, 6 (slightly altered)] two voices [piece is featured in set B, C and D partbooks]	Kent	Anthem	Verse
Mr King's Service in C	Mr King										45						TD, JD, Mag, ND [piece is featured in set B, c.2 tenor partbook and d.8 organbook]	King	Service	Morning and Evening Full, with
The Lord is my light	Mr Laws [William]			234													Psalm 27 [piece is not featured in any other partbook set]	Laws	Anthem	verse
Lord let me know mine end	Mr Lock [anon on p.49 of a.6]	63	64	61	15	57	49 / 96		55	145					92		Psalm 39, verse 5 [a.4 is copied onto seventeenth-century parchment (duplicate page number)][a.6: page 49 not in Braddock's hand: p.96 does not seem like Braddock either but is according to Shay and Thompson. p.96 contains the last Chorus of this piece]	Lock	Anthem	Verse
Not unto us O Lord	Mr Matthew Lock			231											42		[Psalm 115, verse 1-3, 12, 14, 17, 18]piece is not featured in any other partbook set]	Lock	Anthem	Verse

<i>Details</i>	<i>Composer Information</i>	<i>1. Contra Tenor Decani</i>	<i>2. Tenor Decani</i>	<i>3. Bassus Decani</i>	<i>4. [Treble Sub-decani]</i>	<i>5. Contratenor Sub-decani</i>	<i>6. Tenor Sub-decani</i>	<i>7. [Bass (Fragment)]</i>	<i>8. Bassus Sub-decani</i>	<i>9. Counter Tenor Verse</i>	<i>10. Violoncello</i>	<i>11. Violoncello Vol.1 [figures]</i>	<i>12. Late</i>	<i>13. Organ Book</i>	<i>14. Organ Book</i>	<i>15. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
Praise the Lord	Mr Loosemore [Mr Loosmore in a.2]		161	133													[Psalm 146, verse 1-4] Incomplete in a.2 [piece is not featured in any other partbook set]	Loosemore	Anthem	Full
Behold O God our defender	Dr Nares															269	[Psalm 84, verse 9, Psalm 21, verse 5 and 6, Psalm 72, verse 7, Psalm 132, verse 19][piece is featured in set B and C partbooks]	Nares	Anthem	Verse
Mr Patrick's Service	Mr Patrick			204	84						42					81	TD, Benedictus, Mag, ND [piece is featured in set C partbooks]	Patrick	Service	Morning and Evening
Mr Portman's Service	Mr Portman			201													TD, Benedictus, Mag, ND [piece is not featured in any other partbook set]	Portman	Service	Morning and Evening
Be mercifull unto me O God	Mr Purcell [anon in a.3 and a.5]	115	165	138	12	123	18		70	139	61	100	10 / 84 / 185			125	[Psalm 56, verse 1-11][a.1 in c minor][a.4 is copied onto seventeenth-century parchment (duplicate page number)][in a.12 the versions on page 10 and 84 are in c minor, the version on page 185 is in d minor][piece is featured in set B and C partbooks, and the d.7 bass cantoris [verse] book]	Purcell	Anthem	Verse
Behold I bring you glad tidings	Purcell [anon in a.1, a.2, a.3 and a.6]	112	162	134	12	18	18		14	6	108	56	18			154	St Luke, Chapter 2, verse 10 [11, 13][St Luke, Chapter 2, verse 10, 11, 14][a.1: p.112 in Church's hand, pp.113-114 in the hand of Braddock's assistant][a.4 is copied onto seventeenth-century parchment (duplicate page number)][this piece is featured in the b.14 copy of a.11, the c.11 [tenor verse] book, and the d.7 bass cantoris [verse] book]	Purcell	Anthem	Verse
Blessed be the Lord my strength	Mr Hen. Purcell															35	[piece is not featured in any other partbook set]	Purcell	Anthem	Verse
Blessed is he that considereth	Mr Hen Purcell			20						7						16	Psalm 41 [piece is not featured in any other partbooks set]	Purcell	Anthem	Verse
Hear my prayer	Mr Purcell [?]															46	[piece is not featured in any other partbook set]	Purcell	Anthem	Verse
I was glad	Mr Purcell [anon in a.12]	14	203	129	9	25	16		14	17	74	65	5			113	[Psalm 122, verse 1-8 [incomplete in a.3: contained on page 129, 130 and 132 (where it is crossed out)][piece is featured in the b.14 copy of a.11, the set C partbooks, and the d.3 treble sub-decani no.3 partbook]	Purcell	Anthem	Verse
It is a good thing	Mr H. Purcell [anon in a.6]	163	206	186	30	150	119		135	24						94	Psalm 92 [piece is not featured in any other partbook set]	Purcell	Anthem	Verse
Lord who can tell	Mr Henry Purcell	57	58	56		51	43	38	49							34	Psalm 19, verse 12 [piece is not featured in any other partbook set]	Purcell	Anthem	Verse

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Mr Purcell's Service in Bb	Mr Henry Purcell	74 / 84 /	73 / 83 /	62		72 / 81 /	163		30 / 53		1						Benedicite, JD, CD, DM, TD, Benedictus, Commandments, Creed, Mag, ND [a.2, 8 Benedicite, JD, TD, Benedictus, Mag, ND, CD, DM][a.6 TD, Benedictus, Benedicite, JD, CD, DM, Mag, ND][a.2: Braddock is the copyist for pages 73 and 83, while Church is the copyist for page 87][a.5: p.73 is in Church's hand][piece is featured in c.3 [treble] no.4 old book cantoris partbook]	Purcell	Service	Morning and Evening
My song	Mr Henry Purcell [anon in a.12]	151	47	29		61	126		64		90	53	22			94	Psalm 89 [verse 1, 5-10, 14-15][a.15 is in G, a.12 is in A][piece is featured in the b.14 copy of a.11, and the c.7 tenor bass & solo verse book]	Purcell	Anthem	Verse
O Give thanks	Mr Purcell	118	169	143	14	124	104		113	127	110	54	140			117	[Psalm 106, verse 1, 2, 4, 5 and 3][a.4 is copied onto seventeenth-century parchment (duplicate page number)][first page of a.6 copy in the hand of Church][piece is featured in set B and C partbooks]	Purcell	Anthem	Verse
O God thou art my God	Purcell	81	86	12		79	169		40					150			Psalm 63 [anon in a.1][Shay and Thompson's tables suggest that this anthem is not contained in a.8, but it is][piece is featured in set B partbooks]	Purcell	Anthem	Full, with verse
O God thou hast cast us out	Mr Purcell [anon in a.8 and a.10]	144	190	164	10	136	24		117		143			82			Psalm 60 [verse 1,2, 11, 12][a.4 is copied onto seventeenth-century parchment (duplicate page number)][piece is featured in c.3 [treble] no.4 old book cantoris partbook]	Purcell	Anthem	Full, with verse
O Lord God of hosts	Mr Henry Purcell	82			6	80											[Psalm 80, verse 4-7, 18][piece is featured in the c.5 treble (sub decani) partbook]	Purcell	Anthem	Full, with verse
O sing unto the Lord	Purcell				12												[Verse parts are missing, so text is unknown. First Chorus: Psalm 96, verse 6. Second Chorus: Psalm 96, verse 9, 10] [a.4 is copied onto nineteenth-century parchment (duplicate page number)] [piece is not featured in any other partbook set]	Purcell	Anthem	Verse
Sing unto God	Hen. Purcell [anon in a.2, a.3, a.6 and a.8]	72	197	175	26	144	114		128				11 / 62				Psalm 68 [piece is not featured in any other partbook set]	Purcell	Anthem	Verse
They that go	Mr Hen: Purcell [anon in a.3 and a.8]	145	187	166		138	108		118	133	135	86	120			130	Psalm 107, verse 23 ['There is goe down' in a.6] [two versions in a.12][piece is featured in the b.14 copy of a.11]	Purcell	Anthem	Verse
Thy way O God	Mr Henry Purcell [anon in a.6 and a.9][a.6 not checked yet]	12	91	123		27	18		48	130	109	86	52			102	Psalm 77, verse 13 [-18][copyist in a.14 unclear][piece is featured in the b.14 copy of a.11, c.3 [treble] no.4 old book cantoris partbook and set D partbooks]	Purcell	Anthem	Verse

Details	Composer Information	1. Contra Tenor Decani	2. Tenor Decani	3. Bassus Decani	4. [Treble Sub-decani]	5. Contratenor Sub-decani	6. Tenor Sub-decani	7. [Bass (Fragment)]	8. Bassus Sub-decani	9. Counter Tenor Verse	10. Violoncello	11. Violoncello Vol.1 [figures]	12. Late	13. Organ Book	14. Organ Book	15. Organ Book	Other Information	Composer uniform	Genre	Genre Details
Thy Word is a lanterne	[Purcell]	138	184	158		132	107		116								Psalm 119. All are in the hand of Braddock: see Shay and Thompson	Purcell	Anthem	Verse
Double Psalm Chant	Mr Robinson													1			[piece is not featured in any other partbook set]	Robinson	Psalm	Psalm Chant
Behold now praise the Lord	Dr Rogers			131													Psalm 134 [piece is featured in set C partbooks]	Rogers	Anthem	Full
Dr Benjamin Roger's Service in D [sharp]	Dr Benjamin Rogers	146		236	94					20				138			TD, JD, Mag, ND [piece is featured in set C partbooks]	Rogers	Service	Morning and Evening
Rogers in Are	Rogers			100		197				7				155			Mag, ND [piece is featured in b.2 countertenor decani parbook and set C partbooks]	Rogers	Service	Evening
Hear my pray'r O Lord	Mr Strowde [Stroud in a.2][Strowd in a.8][Charles]	195	155			175	99		176							56	Full anthem. 4 voices. [piece is featured in the b.4 bass decani partbook]	Strowde	Anthem	Full, with verse
I call and cry	Mr Tallis			131										7			[Magnificat antiphon for 2nd Vesper, Corpus Christi (according to NGII)][piece is featured in set C partbooks]	Tallis	Anthem	Full
Mr Thomas Tallis's Service	Mr Thomas Tallis			106	60						8					24	TD, Benedictus, Mag, ND [piece is featured in set C partbooks]	Tallis	Service	Morning and Evening
O Lord give thy holy spirit	Mr Tallis			229	22												[Text from Lidley's Prayers, 1566 according to Daniel, Ralph Thomas, The Sources of English Church Music: 1549-1660][piece is featured in c.3 [treble] no.4 old book cantoris partbook]	Tallis	Anthem	Full
With all our hearts and minds	Mr Thomas Tallis													76			[No voice parts are included in sets A-D therefore the text cannot be determined][piece is not featured in any other partbook set]	Tallis	Anthem	
If the Lord himself	Mr John Travers															286	[Psalm 124, verse 1-7] Full anthem [though appears to have verse sections][piece is featured in set B and C partbooks, and the d.2 bass [decani] partbook]	Travers	Anthem	Full, with verse
O praise the Lord	Turner												6				[piece is not featured in any other partbook set]	Travers		
I will magnifie thee O God my King	Mr William Tucker			104	13												Psalm 145 [piece is not featured in any other partbook set]	Tucker	Anthem	Verse
Lord how long wilt thou be angry	Mr Tucker			87										51			Psalm 79, verse 5 [piece is not featured in any other partbooks set]	Tucker	Anthem	
O give thanks	Will. Tucker	64	66			58			56								Psalm 106 [a.5 is incomplete][piece is featured in set B and C partbooks]	Tucker	Anthem	Full, with verse
Man that is born	Mr Tho. Tudway													53			[not listed for Tudway in NG][piece is not featured in any other partbook set]	Tudway	Anthem	
Plead thou my cause	Dr Tudway	111	116	69		62	112		91	101			158	14			Psalm 35 [piece is not featured in any other partbook set]	Tudway	Anthem	Verse

<i>Details</i>	<i>Composer Information</i>	<i>1. Contra Tenor Decani</i>	<i>2. Tenor Decani</i>	<i>3. Bassus Decani</i>	<i>4. [Treble Sub-decani]</i>	<i>5. Contratenor Sub-decani</i>	<i>6. Tenor Sub-decani</i>	<i>7. [Bass (Fragment)]</i>	<i>8. Bassus Sub-decani</i>	<i>9. Counter Tenor Verse</i>	<i>10. Violoncello</i>	<i>11. Violoncello Vol.1 [figures]</i>	<i>12. Late</i>	<i>13. Organ Book</i>	<i>14. Organ Book</i>	<i>15. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
Thou O Lord hast heard	Dr Tudway	16	42	29		35	37		142	82	138		66				Psalm 61, verses 5, 6 and 6 and Psalm 72, verses 7 and 8. [Psalm 65, verse 5 in a.10][piece is not featured in any other partbook set]	Tudway	Anthem	Verse
Lord thou hast been our refuge	Dr Turner	10	13	9		12	7	10	20	68	127		36	81			Psalm 90. [verse 1-5, 9]Two versions in a.12: p.36 and p.37. [piece is featured in c.3 [treble] no.4 old book cantoris partbook]	Turner	Anthem	Verse
Lord what is man	Dr Turner			228									20	85			Psalm 8 [piece is not featured in any other partbook set]	Turner	Anthem	Verse
O Lord God of hosts	Dr Wm. Turner													91			[piece is not featured in any other partbook set]	Turner	Anthem	Full
The Lord is King	Dr Turner												57				[piece is not featured in any other partbook set]	Turner	Anthem	Verse
The Lord is righteous	Dr Wm. Turner												49				Psalm 145, verse 17 [piece is not featured in any other partbook set]	Turner	Anthem	Verse
This is the day	Dr Turner												44				[piece is not featured in any other partbook set]	Turner	Anthem	Verse
Hear my crying	Mr Weldon	156	134	80		114	80		102					74			Psalm 61, verse 1 [piece is not featured in any other partbooks set]	Weldon	Anthem	Full
In thee O Lord	Mr John Weldon	179	138	82	43	120	102		109					86			Psalm 31, verse 1[-6][piece is featured in the c.13 bass [string instrument] book]	Weldon	Anthem	Verse
Mr Weldon's Sanctus	Mr Weldon													54			Sanctus, Gloria in excelsis [piece is featured in b.4 bass decani partbook and set C partbooks]	Weldon	Service	Sanctus
O Lord rebuke me not	Mr Weldon [anon in a.1, a.4. and a.8]	91	91	29	33	18	122		137		79	73	43				Psalm 6 [verse 1-4][treble solo][piece is featured in the b.14 copy a.11, and set C partbooks]	Weldon	Anthem	Solo
O praise the Lord laud ye	Mr Weldon [anon in a.1]	13	95	3		65	73		19	108	100		166	27			Psalm 135 [a.1: incomplete][crossed out in contents page of a.2: indicates that this piece should be on page 90 rather than 19][piece is not featured in any other partbook set]	Weldon	Anthem	Verse
O praise the Lord ye that fear him	Mr John Weldon	170	221	95	18	109	183		154	124	102		180	60			Psalm 22, verse 23 [piece is not featured in any other partbook set]	Weldon	Anthem	Verse
Ponder my words	Mr Weldon [anon in a.8]	111	116	49		65	117		93	103	70	94	150	16			Psalm 5 [piece is featured in set B partbooks]	Weldon	Anthem	Verse
Praise the Lord ye servants	Mr Weldon [anon in a.1 and a.8 (Croft crossed out in contents table, replaced with Weldon)]	111	117	137		42	130		93	105	104		159	20						
Rejoyce in the Lord	Mr Weldon [anon in a.9]	170	221	95	18	109	183		154	121	98		177	55			Psalm 113 [piece is not featured in any other partbook set]	Weldon	Anthem	Verse
																	Psalm 33 [piece is not featured in any other partbook set]	Weldon	Anthem	Verse



<i>Details</i>	<i>Composer Information</i>	<i>1. Contra Tenor Decani</i>	<i>2. Tenor Decani</i>	<i>3. Bassus Decani</i>	<i>4. [Treble Sub-decani]</i>	<i>5. Contratenor Sub-decani</i>	<i>6. Tenor Sub-decani</i>	<i>7. [Bass (Fragment)]</i>	<i>8. Bassus Sub-decani</i>	<i>9. Counter Tenor Verse</i>	<i>10. Violoncello</i>	<i>11. Violoncello Vol.1 [figures]</i>	<i>12. Late</i>	<i>13. Organ Book</i>	<i>14. Organ Book</i>	<i>15. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
The King shall rejoice	Mr Weldon [anon in a.3, and a.5]	178	137	79	19	117	86		155	141	106		183	64			Psalm 21. [a.4 is in a nineteenth-century hand][piece is not featured in any other partbooks set]	Weldon	Anthem	Verse
Awake put on thy strength	Mr Wise	11	28	61		62	161		46		120		72				Isaiah 52 [verse 1, 2, 7, 9, 10][piece is featured in the b.1 treble decani partbook, and the set C partbooks]	Wise	Anthem	Verse
Awake up my Glory	Mr Wise			192							69		19		110		Psalm 57, verse 9 [-12][piece is featured in set C partbooks and d.3 treble sub-decani no.3 partbook]	Wise	Anthem	Verse
Behold how good	[Wise]	90				85											[Psalm 133][piece is not featured in any other partbook set]	Wise	Anthem	Verse
Blessed is he that considereth the poor	Mr Michael Wise [anon in a.1, a.12 and a.13]	181		85		121							174	84			Psalm 41 [verse 1, 3, 4, 7, 13][piece is featured b.1 treble decani partbook and set C partbooks]	Wise	Anthem	Verse
I will sing a new song	Mr Wise	88				85											[Psalm 144, verse 9-11, 15][piece is not featured in any other partbook set]	Wise	Anthem	Verse
O praise God	Mr Wise				21												Psalm 150 [Incomplete in a.1]	Wise	Anthem	Verse
Prepare	Mr Wise [anon in a.14]			198											100		[Isaiah Chapter 40, verse 3-9][copyist in a.14 unclear][piece is featured in set C partbooks]	Wise	Anthem	Verse
Thy Beauty O Israel [title not given in a.8]	Mr Wise [anon in a.3 and a.4][improved by Aldrich in a.8]	112	198	179	26	145	114		131				26				2 Samuel, chapter 1, verse 19. See Michael Smith article for a discussion on this anthem [piece is not featured in any other partbook set]	Wise	Anthem	Verse

Appendix 5: R.M.27.b.1–17

This appendix presents the contents of all partbooks within the partbooks that form R.M.27.b. The pieces arranged according to the alphabetical order of the composer's surname. Versions of this appendix can be downloaded from:

<https://sites.google.com/site/rm27books>

R.M.27 Copyists Colour Key

	Tucker or assistant		Church
	Braddock or assistant		Greene
	Nineteenth Century		Chelsum
	Barrow		Chapel Royal Copyist A
	Eighteenth Century		

Details	Composer Information																		Other Information	Composer uniform	Genre	Genre Details
		1. Treble Decani	2. Countertenor Decani	3. Tenor Decani	4. Bass Decani	5. [Treble Cantoris]	6. Counter Tenor Cantoris	7. Tenor Cantoris	8. Bass Cantoris	9. Bass [Tenor Bass Verse]	10. Counter Tenor Verse	11. Tenor Verse	12. Bass Verse	13. [2nd Violoncello Books]	14. Late [Violoncello]	15. Late	16. Organ Book	17. Organ Book				
[anon Psalm Chant]	[anon]								94									[piece is not featured in any other partbook set]	[anon]	Psalm	Psalm Chant	
[anon Sanctus]	[anon]						172											[piece is not featured in any other partbook set]	[anon]	Service	Sanctus	
[unknown anthem]	[anon]				107													[incomplete][piece is not featured in any other partbook set]	[anon]	Anthem		
[untitled anthem]	[anon]										74							[incomplete and crossed out][piece is not featured in any other partbook set]	[anon]	Anthem	Verse	
[untitled anthem]	[anon]							91										[incomplete][b.9 copyist: E. Wather Sept 27th 1847][piece is not featured in any other partbook set]	[anon]	Anthem	Verse	
[untitled piece]	[anon]															61		[piece is not featured in any other partbook set]	[anon]			
[untitled piece]	[anon]											148						[piece is not featured in any other partbook set]	[anon]			
[untitled piece]	[anon]									157								[incomplete: no text][piece is not featured in any other partbook set]	[anon]			
[untitled piece]	[anon]									158								Words: Ye little nymphs [piece is not featured in any other partbook set]	[anon]			
My God, my God	[anon]											Ins						Inserted page [piece is not featured in any other partbook set]	[anon]	Anthem		
Dr Aldrich's service in G	Dr Aldrich				108													TD, JD. [b.5 copy: 'E Pent in 1832'. In Boyce's Cathedral Music. [piece is featured in set A partbooks (TD, JD, Commandments, Creed, Mag, ND) and c.1 counter tenor partbook (TD, JD, Mag, ND)]	Aldrich	Service	Morning	
I am well pleas'd	Dr Aldrich													113				[Psalm 116, verse 1-9, 16 (slightly altered)][piece is featured in set A and C partbooks, and the d.3 treble sub-decani no.3 partbook][Carrisimi arranged by Aldrich]	Aldrich	Anthem	Verse (re-composition)	
O Lord God of our salvation	Signor Palestrina [anon on page 103 of b.16]														103 / 110			[incomplete version at page 103 and crossed out: complete organ copy on page 110][piece is featured in set A partbooks]	Aldrich	Anthem	Verse (re-composition)	
Out of the deep	Aldrich	77																[Psalm 130, verse 1-4][piece is featured in set A partbooks, and the c.1 counter tenor partbook]	Aldrich	Anthem	Full, with verse	
Sing unto the lord	Dr Aldrich		174	169														[Psalm 30, verse 4, 5 (altered: mix of Coverdale BCP and Authorise Version translations)][piece is featured in set C partbooks]	Aldrich	Anthem	Full	
Dr Arnold's morning service in F (Verse)	Dr Arnold			183												134		TD, JD [piece is featured in set D partbooks]	Arnold	Service	Morning	

<i>Details</i>	<i>Composer Information</i>	<i>1. Treble Decani</i>	<i>2. Countertenor Decani</i>	<i>3. Tenor Decani</i>	<i>4. Bass Decani</i>	<i>5. [Treble Cantoris]</i>	<i>6. Countertenor Cantoris</i>	<i>7. Tenor Cantoris</i>	<i>8. Bass Cantoris</i>	<i>9. Bass [Tenor Bass Verse]</i>	<i>10. Countertenor Verse</i>	<i>11. Tenor Verse</i>	<i>12. Bass Verse</i>	<i>13. [2nd Violoncello Book]</i>	<i>14. Late [Violoncello]</i>	<i>15. Late</i>	<i>16. Organ Book</i>	<i>17. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
Dr Arnold's verse service in B	Dr Arnold	102				113													TD, JD [TD incomplete and missing JD in b.1][b.5 mentions Magnificat at the bottom of a page, but isn't included][piece is featured in set D partbooks]	Arnold	Service	Morning
Dr Arnold's verse service in C	Dr Arnold			165				173	160										TD, JD, Mag, ND [piece is featured in set D partbooks]	Arnold	Service	Morning and Evening
Have mercy upon me	Dr Arnold			158				166	153										Penitential anthem [piece is featured in set D partbooks]	Arnold	Anthem	Verse
Hear O thou shepherd of Israel	Dr Arnold			157				165	152										[piece is featured in set D partbooks]	Arnold	Anthem	Verse
My song shall be of mercy and judgment	Dr Arnold			175															[Psalm 101, Psalm 57, verse 9, Psalm 92, verse 2 and 5] Treble [piece is featured in the c.7 tenor bass & solo verse book, and set D partbooks]	Arnold	Anthem	Solo
O be joyful	Dr Arnold			176															[Psalm 66 (BCP) Prayer for Thanksgiving after a storm, Psalm 107, verse 21: Thanksgiving for the King's birthday, Psalm 29, verse 10, Isaiah, Chapter 44, verse 23] Thanksgiving anthem for the peace 1783 [piece is featured in the c.7 tenor bass & solo verse book, and set D partbooks]	Arnold	Anthem	Verse
O give thanks	Dr Arnold			213		102								48					[Psalm 106, Psalm 116, verse 3, Psalm 55 (altered), Psalm 116, verse 4b][incomplete in b.5, copyist has stopped copying mid-anthem][piece is featured in set D partbooks]	Arnold	Anthem	Verse
Sanctus	Dr Arnold			224				178	174										[C major][piece is featured in set D partbooks]	Arnold	Service	Sanctus
The heav'ns declare the glory of God	Dr Arnold			182															[piece is featured in set D partbooks]	Arnold	Anthem	Verse
The Lord is King	Dr Arnold					97													[(verse word parts of anthem not present in any A-D partbooks so source of words unclear) chorus: Psalm 97, verse 6][b.5: 'ETLAND Dec 7th 1830][piece is featured in the c.14 [lute book], and set D partbooks]	Arnold	Anthem	Verse
I will sing unto the Lord	Dr Edmund Ayrton			134			141	146	132										[Judith Chapter 16][piece is featured in the c.13 bass [string instrument] book, and set D partbooks]	Ayrton	Anthem	Verse
O come let us worship Thy righteousness O God is very high	Dr Ayrton					133													[piece is not featured in any other partbook set]	Ayrton	Anthem	Full
	Dr Ayrton			215															[Psalm 71, verse 17-22][piece is featured in the c.15 [organ book six], and set D partbooks]	Ayrton	Anthem	Verse

Details	Composer Information																		Other Information	Composer uniform	Genre	Genre Details								
		1. Treble Decani	2. Counter Tenor Decani	3. Tenor Decani	4. Bass Decani	5. [Treble Cantoris]	6. Counter Tenor Cantoris	7. Tenor Cantoris	8. Bass Cantoris	9. Bass [Tenor Bass Verse]	10. Counter Tenor Verse	11. Tenor Verse	12. Bass Verse	13. [2nd Violoncello Books]	14. Late [Violoncello]	15. Late	16. Organ Book	17. Organ Book												
A short verse service	Tho ^s . Barrow			103			113	115	107												TD, JD, Mag, ND [piece is featured in the c.13 bass [string instrument] book, and set D partbooks]	Barrow	Service	Morning and Evening						
O God whose nature and property	Richard Bellamy Bat:Mus			190					168												[Words from BCP: <i>A Prayer that may be said after any of the former (Prayers: Upon Several Occasions: To be used before the two final Prayers of the Litany, or of Morning and Evening Prayer)</i>][piece is featured in set D partbooks]	Bellamy	Anthem	Verse						
I have set God alway before me	Dr Blake		252		244		96													158				[Psalm 16 from verse 9-12 (slightly altered).][piece is featured in set A, C and D partbooks]	Blake	Anthem	Verse			
And I heard a great voice	Dr Blow																							90			[piece is featured in set A partbooks]	Blow	Anthem	Verse
Blow's in Gamut	Blow						81																				TD, JD, Mag, ND [TD incomplete in b.5] In Boyce's <i>Cathedral Music</i> . [piece is featured in set A partbooks, and the d.1 contra tenor decani partbook]	Blow	Service	Morning and Evening
Dr Blow's service in E lami	Dr Blow			199																							TD, JD, CD, DM. In Boyce's <i>Cathedral Music</i> . [piece is featured in set A and C partbooks, and d.1 contra tenor decani partbook]	Blow	Service	Morning and Evening
Dr John Blow's service in A	Dr John Blow			95					136																		TD, JD, CD, DM. In Boyce's <i>Cathedral Music</i> [piece is featured in set A, C and D partbooks]	Blow	Service	Morning and Evening
God is our hope and strength	Blow	82																									[Psalm 46, verse 1-3, 5][b.1, page 82 is copied by Chelsum, page 83 is in a nineteenth-century hand][piece is featured in set A and C partbooks and d.8 organbook]	Blow	Anthem	Full, with verse
I was in the spirit	Blow	83					97																				[Revelation, Chapter 1, verse 10, Chapter 19, verse 1, 3, 4, 5, 6][piece is featured in set C partbooks]	Blow	Anthem	Symphony, verse
O God wherefore are thou absent	Blow	76																									[Psalm 74][piece is featured in set A partbooks]	Blow	Anthem	Full, with verse
O sing unto God	Dr Blow																										[Psalm 68, verse 4; Psalm 9, verse 67 in one book][piece is featured in set A partbooks]	Blow	Anthem	Verse
Save me O God	Blow	76																									[Psalm 69][piece is featured in set A partbooks]	Blow	Anthem	Full, with verse
Sing we merrily	Dr Blow						95																				[Psalm 81][piece is featured in set A partbooks]	Blow	Anthem	Verse
When Israel	Dr Blow																										[Psalm 114, verse 1-7][piece is featured in set A and C partbooks]	Blow	Anthem	Verse
I beheld	Blow [anon in b.16]	83																									[Revelation Chapter 6, verse 9; Chapter 7, verse 9, 10, 13, 14, 15, 11, 12][piece is featured in set A and C partbooks]	Blow	Anthem	Verse

<i>Details</i>	<i>Composer Information</i>	<i>1. Treble Decani</i>	<i>2. Countertenor Decani</i>	<i>3. Tenor Decani</i>	<i>4. Bass Decani</i>	<i>5. [Treble Cantoris]</i>	<i>6. Countertenor Cantoris</i>	<i>7. Tenor Cantoris</i>	<i>8. Bass Cantoris</i>	<i>9. Bass [Tenor Bass Verse]</i>	<i>10. Countertenor Verse</i>	<i>11. Tenor Verse</i>	<i>12. Bass Verse</i>	<i>13. [2nd Violoncello Books]</i>	<i>14. Late [Violoncello]</i>	<i>15. Late</i>	<i>16. Organ Book</i>	<i>17. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
Be thou my judge O Lord	Dr Boyce		143		135													116	[Psalm 26, verse 1-3 and 6-7][piece is featured in set C partbooks, and the d.3 treble sub-decani no.3 partbook]	Boyce	Anthem	Verse
By the waters of Babylon	Boyce	73	100	79	91	73	75	78	73										[Psalm 137][piece is featured in the c.15 [organ book six]]	Boyce	Anthem	Full, with verse
Dr Boyce's Sanctus	Dr Boyce				260														[piece is featured in set C partbooks]	Boyce	Service	Sanctus
Dr Boyce's service in C	Dr Boyce		191		186														TD, JD [piece is featured in set C partbooks]	Boyce	Service	Morning
Dr Boyce's short morning service [in A]	Dr Boyce [anon in b.5]		166		160														TD, JD [piece is featured in set C partbooks]	Boyce	Service	Morning
Give the King thy judgments [untitled in b.10]	Mr Boyce	52	69 / 251	49	62 / 243	53	49	49	46		82	149	127	4			101		[Psalm 72, verse 1-3, 5, 7-8, 11][b.2, pages 69-70 'Chelsum version' is copied by Chelsum, page 251-252 'Barrow version' is copied by Barrow][piece is featured in set C and D partbooks (in Barrow's version which is also in b.2 at page 251 and b.4 at 243)]	Boyce	Anthem	Verse
Give unto the Lord O ye mighty	Mr Boyce	50	66	46	59	51	46	46	44				48				84		Tenor. [piece is featured in the a.11 1st violoncello book]	Boyce	Anthem	Solo
How long	Mr Boyce	54	73	52	65	55	52	52	49		83	79					126		[piece is featured in the a.11 1st violoncello book]	Boyce	Anthem	Verse
I cried unto the Lord	Mr Boyce	51	67	48	60	51	47	48	45		67	68					92		[piece is featured in the a.11 1st violoncello book]	Boyce	Anthem	Verse
I have set God always before me	Dr Boyce		142		134													108	[Psalm 17, verse 9-12][Bass solo][piece is featured in set C partbooks]	Boyce	Anthem	Solo
I have surely built thee an house	Dr Boyce		223		207														[1 Kings, chapter 8, verse 13, 27, 28, 29, 30 Chapter 9, verse 3][piece is featured in set C partbooks, and the d.3 treble sub-decani no.3 partbook]	Boyce	Anthem	Verse
I will alway give thanks	Mr Boyce [anon in b.5]	58	77	57	70	59	57	57	53		90			41			115		[Psalm 34, verse 1-3, 6, 9] Contratenor [piece is not featured in any other partbook set]	Boyce	Anthem	Solo
I will magnifie thee	Mr Boyce	47	62	43	55	49	42	43	40		51			26			73		[Psalm 145, verse 1-6][piece is not featured in any other partbook set]	Boyce	Anthem	Solo
If we believe that Jesus died	Mr Boyce	45	58	40	52	45	39	40	37		29		72	9			59	52	[1 Thessalonians Chapter 4, verse 14-18][piece is not featured in any other partbook set]	Boyce	Anthem	Verse
Let my complaint	Mr Boyce	56	75	54	67	57	54	55	51				63	23			130	104	[Psalm 119, verse 169-172, 175] Tenor [piece is not featured in any other partbook set]	Boyce	Anthem	Solo
Like as the hart	Mr Boyce	59	79	58	71	60	58	58	55			40		45			137		[Psalm 42, verse 1, Psalm 43, verse 2-6 (slightly altered)] Treble [piece is not featured in any other partbook set]	Boyce	Anthem	Solo

<i>Details</i>	<i>Composer Information</i>	<i>1. Treble Decani</i>	<i>2. Countertenor Decani</i>	<i>3. Tenor Decani</i>	<i>4. Bass Decani</i>	<i>5. [Treble Cantoris]</i>	<i>6. Counter Tenor Cantoris</i>	<i>7. Tenor Cantoris</i>	<i>8. Bass Cantoris</i>	<i>9. Bass [Tenor Bass Verse]</i>	<i>10. Counter Tenor Verse</i>	<i>11. Tenor Verse</i>	<i>12. Bass Verse</i>	<i>13. [2nd Violoncello Book]</i>	<i>14. Late [Violoncello]</i>	<i>15. Late</i>	<i>16. Organ Book</i>	<i>17. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
Lord what is man	Mr Boyce	55	74	54	67	56	54	54	51	60		50		20		135	137	[Psalm 8, verse 4-6, 9][piece is featured in the c.8 1st treble verse book]	Boyce	Anthem	Verse	
Lord what is man	Mr Boyce		275				107	108	100									[Job, Chapter 7, verse 17]Solo [contratenor][piece is featured in set C and D partbooks]	Boyce	Anthem	Solo	
Lord who shall dwell in thy tabernacle	Dr Boyce		173		168													[Psalm 15, verse 1, 4, 7] 4 voices [piece is featured in set C partbooks]	Boyce	Anthem	Verse	
Mr Boyce's service in A [later: Dr Boyce's verse service in A # 3rd]	Mr Boyce	63	82 / 247	62 / 110	75 / 238	62	62	62	60									TD, JD [crossed out in b.3, first copy][b.2, 3, 4 First version 'Chelsum version' is in Chelsum's hand, second version 'Barrow version' is in Barrow's hand][piece is featured in the a.11 1st Violoncello partbook, and set C and D partbooks ('Barrow Version')]	Boyce	Service	Morning	
O be joyfull in God	Mr Boyce	52	68	49	61	52	48	49	46		73		84	1		96		[Psalm 66, verse 1-4, 6][piece is not featured in any other partbook set]	Boyce	Anthem	Verse	
O give thanks	Dr Boyce		232		226												131	[Psalm 118, verse 1-2, Psalm 145, verse 18, Psalm 34, verse 3, Psalm 84, verse 9, Psalm 61, verse 7, Psalm 89, verse 30, Psalm 61, verse 8][piece is featured in set C partbooks, and the d.3 treble sub-deceni no.3 book]	Boyce	Anthem	Verse	
O give thanks	Dr William. Boyce	34	43	27	39	35	27	28	25									Psalm 105 [verse, 1-3][piece is featured in c.3 [treble] no.4 old book cantoris partbook]	Boyce	Anthem	Full, with verse	
O praise the Lord ye that fear him	Dr Boyce		210		206													[Psalm 22, verse 23, 24, 26, 27, 28][piece is featured in set C partbooks, and the d.3 treble sub-deceni no.3 partbook]	Boyce	Anthem	Verse	
O sing unto the Lord a new song	Mr Boyce	61	80 / 245	60	72 / 237	61	60	60	56			93	120	66		151		[Psalm 149, verse 1-5, Psalm 150, verse 6][b.2, 4 First version is 'Chelsum's version' and is in Chelsum's hand, and Second version is 'Barrow's version' and is in Barrow's hand][piece is featured in set C and D partbooks]	Boyce	Anthem	Verse	
O where shall wisdom be found?	Dr Boyce		278	102			111	113	105									[Job Chapter 28, verse 12, 15, 18, 20][piece is featured in set C and D partbooks]	Boyce	Anthem	Verse	
Praise the Lord ye servants	Dr Boyce		261		251													[Psalm 113, verse 1-5][tenor solo][piece is featured in set C and D partbooks]	Boyce	Anthem	Solo	
Sing O Heav'ns	Boyce	94	209		204													[Isaiah, Chapter 49, verse 13, 14 and 15, Psalm 51, verse 1, 2 and 3][piece is featured in set C partbooks, and the d.3 treble sub-deceni no.3 partbook]	Boyce	Anthem	Verse	
Sing praises unto the Lord	Mr Boyce [anon in b.7]	46	59	41	53	46	40	41	38		35	55	77	12		62		[Psalm 30, verse 4, Psalm 33, verse 5, Psalm 96, verse 8, Psalm 18, verse 31, Psalm 113, verse 4, Psalm 32, verse 12][piece is not featured in any other partbook set]	Boyce	Anthem	Verse	

<i>Details</i>	<i>Composer Information</i>	<i>1. Treble Decani</i>	<i>2. Countertenor Decani</i>	<i>3. Tenor Decani</i>	<i>4. Bass Decani</i>	<i>5. [Treble Cantoris]</i>	<i>6. Counter Tenor Cantoris</i>	<i>7. Tenor Cantoris</i>	<i>8. Bass Cantoris</i>	<i>9. Bass [Tenor Bass Verse]</i>	<i>10. Counter Tenor Verse</i>	<i>11. Tenor Verse</i>	<i>12. Bass Verse</i>	<i>13. [2nd Violoncello Book]</i>	<i>14. Late [Violoncello]</i>	<i>15. Late</i>	<i>16. Organ Book</i>	<i>17. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
Sing unto the Lord	Mr Boyce [anon in b.12]	53	71	51	64	54	51	51	48				34	33		108	122		[Psalm 96, verse 2] Tenor [b.13: split by blank page][piece is not featured in any other partbook set]	Boyce	Anthem	Solo
Teach me O Lord	Mr Boyce [anon in b.5]	47	61	42	54	47	41	42	39		43		18		70				[Psalm 119, verse 33-5, 37, 38, 40] Countertenor / Contratenor [piece is not featured in any other partbook set]	Boyce	Anthem	Solo
The heav'ns declare the glory of God	Dr Boyce		275				108	109	101										[Psalm 19, verse 1-5, Revelation, Chapter 15, verse 3, Chapter 4, verse 11][piece is featured in set C and D partbooks]	Boyce	Anthem	Verse
The Lord is full of compassion	Mr Boyce	49	64	45	58	50	45	45	42		63	60			79				[Psalm 103, verse 8, 9, 13, 18-21][piece is featured in the a.11 1st violoncello book]	Boyce	Anthem	Verse
The Lord is King	Dr Boyce		233		226														[Psalm 99, verse 1, Psalm 20, verse 7, Psalm 147, verse 14a, Psalm 46, verse 9, Psalm 107, verse 3][piece is featured in set C partbooks, and the d.3 treble sub-deciani no.3 partbook]	Boyce	Anthem	Verse
The Lord is King	Mr Boyce [anon in b.5]	57	76	55	68	58	55	56	52				23	36	120				Psalm 93 [solo Bass][piece is featured [piece is featured in the a.15 organbook]	Boyce	Anthem	Solo
The Lord is my light	Dr Boyce	105	172		167	104												123	[Psalm 27, verse 1, 3-5][b.1: copyist 'B. Warner [?] June 9th 1869' [piece is featured in set C partbooks]	Boyce	Anthem	Verse
The Lord liveth	Dr Boyce		224		207														[Psalm 18, verse 47-52][piece is featured in set C partbooks]	Boyce	Anthem	Verse
Turn thee unto me O Lord	Dr Boyce		141		133													101	[Psalm 26, verse 15-9] Solo for a low countertenor [piece is present in set C partbooks]	Boyce	Anthem	Solo
Turn thee unto me O Lord	Mr William Boyce	37	47	30	42	37	30	30	28										[Psalm 26, verse 15-9][b.1 is crossed out and marked as 'a wrong copy'][b.5: p.39 is in a nineteenth-century hand. All other pages are in the hand of Chelsum][piece is featured in set C partbooks]	Boyce	Anthem	Full, with verse
Wherewithal shall a young man	Dr Boyce		229		227														[Psalm 119, verse 9-12, 15, 16][piece is featured in set C partbooks]	Boyce	Anthem	Verse
O Lord my God	Dr Bull		241		236														[Isaiah, Chapter 25, verse 1, 4, 8, 9][piece is featured in a.15 organbook and set C partbooks]	Bull	Anthem	Verse
Child in G	Child					127													Mag, ND [b.5: copyist 'AG Boardman 6/11'] [piece is featured in set A and C partbooks]	Child	Service	Evening
Child's in A re	Childs		127		163														Mag, ND [piece is featured in set A partbooks (with TD, JD, Commandments and Creed) and set C partbooks (with TD and JD)]	Child	Service	Evening

Details	Composer Information																		Other Information	Composer uniform	Genre	Genre Details
		1. Treble Decani	2. Countertenor Decani	3. Tenor Decani	4. Bass Decani	5. [Treble Cantoris]	6. Countertenor Cantoris	7. Tenor Cantoris	8. Bass Cantoris	9. Bass [Tenor Bass Verse]	10. Countertenor Verse	11. Tenor Verse	12. Bass Verse	13. [2nd Violoncello Books]	14. Late [Violoncello]	15. Late	16. Organ Book	17. Organ Book				
Child's in F	Child					136													TD, JD [b.5: 'G.W. 1845'] [piece is featured in set A and C partbooks also with CD and DM]	Child	Service	Morning
Child's service in Elami	Child					74													TD, JD, Mag [Mag incomplete in b.5] In Boyce's <i>Cathedral Music</i> [piece is featured in set A and C partbooks (both also include ND)]	Child	Service	Morning and Evening
I will love thee O Lord my strength	Mr Clarke																126		[Psalm 18, verse 1-7, 13, 16] [piece is featured in set A and C partbooks]	Clarke	Anthem	Verse
Praise the Lord O Jerusalem	Mr Jeremiah Clarke						101	103	94										[Psalm 147, verse 12, Isaiah 49, verse 23, Psalm 48, verse 7, Psalm 21, verse 13] [piece is featured in the a.15 organbook, set C partbooks, and the d.2 bass [decani] partbook]	Clarke	Anthem	Full
Call to remembrance	Mr Cooke		270				99	100	91										[Psalm 45, verse 5-9 (though unclear as verse parts missing)] [piece is featured in c.2 tenor partbook]	Cooke	Anthem	Verse
Wherewithal shall a young man	Mr Benjamin Cooke		269				98	100	91										[Psalm 119, verse 9-12] [piece is featured in set C partbooks and d.2 bass [decani] partbook]	Cooke	Anthem	Verse
Blessed is the people	Croft	84															98		[Psalm 89, verse 16-19] [piece is featured in set A, C and D partbooks]	Croft	Anthem	Verse
I waited patiently	Dr Croft																107		[piece is featured in set A partbooks, and the c.15 [organ book six]]	Croft	Anthem	Verse
I will always give thanks	Dr Croft																118		[piece is featured in set A partbooks]	Croft	Anthem	Verse
I will sing unto the Lord	Dr Croft																110		[Psalm 104, verse 33-35] [piece is featured in set A partbooks, the c.10 contra tenor verse book, and the d.7 bass cantoris [verse] book]	Croft	Anthem	Verse
O Lord God of my salvation	Dr Croft																138		[Psalm 88] [piece is featured in set A partbooks]	Croft	Anthem	Verse
O Lord grant the King	Croft	80				118													[b.1, page 80 is in a nineteenth-century hand, page 81 is copied by Chelsum] [b.5 part marked 'not finished'] [piece is featured in set A partbooks, and the d.3 treble sub-decani no.3 partbook]	Croft	Anthem	Full, with verse
O Lord I will praise thee	Dr Croft		224		223														[Isaiah Chapter 12 (altered) verse 1, 5, 6] [piece is featured in set C partbooks, and the d.3 treble sub-decani no.3 partbook]	Croft	Anthem	Verse
O Lord rebuke me not	Dr Croft	60																	[piece is featured in set A partbooks, and the c.15 [organ book six]]	Croft	Anthem	Verse
O praise the Lord ye that fear him	Dr Croft																153		[piece is featured in set A partbooks]	Croft	Anthem	Verse

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Out of the deep	Dr Croft														144				[piece is featured in set A partbooks]	Croft	Anthem	Verse
Praise the Lord O my soul	Dr Croft														165				[Psalm 104, verse 1-3, 5, 24, 31][piece is featured in set A, C and D partbooks]	Croft	Anthem	Verse
Sing praises to the Lord	Dr Croft		170	165	123														Psalm 30.[verse 4, 5 (slightly altered)][piece is featured in set C partbooks]	Croft	Anthem	Verse
Sing unto the Lord	Dr Croft														169		158		[Psalm 96, verse 2, Psalm 92, verse 4, Psalm 59, verse 10, Psalm 27, verse 11, Psalm 79, verse 14][piece is featured in set A and D partbooks, and the c.12 [bass verse] book]	Croft	Anthem	Verse
The Lord is King	Dr Croft														180				[piece is featured in set A partbooks]	Croft	Anthem	Verse
The Lord is my strength	[Croft: anon in b.1]	81																	[Psalm 118, verse 14, 24-6, 29][The index to b.1 suggests that a piece entitled 'The Lord is my strength' by Wise starts on page 83 of this book but this is not a known piece by Michael Wise, so this must be a mistake][anniversary of the accession, 8 March 1711][piece is featured in set A partbooks, and the c.8 1st treble verse book]	Croft	Anthem	Verse
Thou O God art praised in Sion	Dr Croft		121	116															[Psalm 65, verse 1-3, Psalm 79, verse 9, Psalm 80, verse 19][piece is present in the a.14 organbook and set C partbooks]	Croft	Anthem	Verse
We will rejoice	Dr Croft	78																	Psalm 20, verse 5 [piece is featured in set A partbooks, and the c.13 bass [string instrument] book]	Croft	Anthem	Verse
Be thou my judge	Mr Dupuis			134			141	146	132										[Psalm 26 from Christopher Smart, A translation of the Psalms of David, 1765. Rather than the usual BCP Coverdale version][piece is featured in the c.13 bass [string instrument] book, and set D partbooks]	Dupuis	Anthem	Full
Be thou my judge	Mr Dupuis			138			146	151	137										[Psalm 26][piece is featured in the c.13 bass [string instrument] book, and set D partbooks]	Dupuis	Anthem	Verse
Blessed is he that considereth	Mr Dupuis			137			144	149	135										[Psalm 41, verse 1-3, Psalm 146, verse 7, and Psalm 41, verse 13 (last verse)][piece is featured in the c.13 bass [string instrument] book, and set D partbooks]	Dupuis	Anthem	Verse
Bow down thine ear	Mr Dupuis			140			146	152	138										[Psalm 86][piece is featured in the c.13 bass [string instrument] book, and set D partbooks]	Dupuis	Anthem	Full
Hear my pray'r O Lord	Mr Dupuis			159				167	154										[Psalm 102, verse 1 and Psalm 38, verse 2 and 6, Psalm 42, verse 6 and 7a, Psalm 131, verse 7b] Treble [piece is featured in the c.7 tenor bass & solo verse book, and set D partbooks]	Dupuis	Anthem	Solo

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Hearken unto my voice	Mr Dupuis			189					167										[No verse part is present in any partbook, so text for the verse is unknown. Chorus from Psalm 48, verse 13][piece is featured in set D partbooks]	Dupuis	Anthem	Verse
I cry'd unto the Lord	Mr Dupuis		181		176														[Psalm 142, verse 1, 2, 4, 5, 7, 9][piece is featured in set C partbooks]	Dupuis	Anthem	Full, with verse
I will sing of the Lord	Mr Dupuis		207		203														[Psalm 13, verse 6][piece is featured in set C partbooks]	Dupuis	Anthem	Full
Lord teach us to number our days	Mr Dupuis			118			126	126	118										[Psalm 90, verse 12-14][piece is featured in the c.13 bass [string instrument] book, and set D partbooks]	Dupuis	Anthem	Verse
Lord we pray thee	Mr Dupuis			153			159	164	149										[Words from BCP [Note: 'Collect for the 17th Sunday after Trinity']][piece is featured in set D partbooks]	Dupuis	Anthem	Full
Lord what is man?	Mr Dupuis			123			130	130	122										[Psalm 8, verse 4-8][piece is featured in the c.13 bass [string instrument] book, and set D partbooks]	Dupuis	Anthem	Verse
Lord what love have I	Mr Dupuis			149			156	160	145										[Psalm 119, verse 97][piece is featured in set D partbooks]	Dupuis	Anthem	Solo
Morning service in B	Mr Dupuis			191															TD, JD [piece is featured in set D partbooks]	Dupuis	Service	Morning
Mr Dupuis's evening service in C	Mr Dupuis			197															Mag, ND [piece is featured in set D partbooks]	Dupuis	Service	Evening
Mr Dupuis's morning service in C	Mr Dupuis			171															TD, JD [piece is featured in set D partbooks]	Dupuis	Service	Morning
Mr Dupuis's service in A	Mr Dupuis			132			139	144	130										Mag, ND [Mag titled as TD in b.3!][piece is featured in set D partbooks]	Dupuis	Service	Evening
Mr Dupuis's Verse service in G _b 3rd	Mr Dupuis			142			149	154	140										TD, JD, Mag, ND [TD incomplete in b.7][piece is featured in the c.13 bass [string instrument] book, and set D partbooks]	Dupuis	Service	Morning and Evening
Mr T.S. Dupuis in E _b	Mr T.S. Dupuis			114			122	122	114										CD, DM [piece is featured in set D partbooks]	Dupuis	Service	Evening
Mr T.S. Dupuis morning service in A	Mr T.S. Dupuis			119			126	126	118										TD, JD [piece is featured in the c.13 bass [string instrument] book, and set D partbooks]	Dupuis	Service	Morning
Mr Thom. Sanders Dupuis's Sanctus	Mr Thom. Sanders Dupuis		280																[piece is featured in set C partbooks and d.2 bass [decani] partbook][d.2 has two Sanctus by Dupuis. This is the first on page 182]	Dupuis	Service	Sanctus
Mr Thomas Dupuis's Service in D sol	Mr Thomas Dupuis			175		170													TD, JD, Mag, ND [piece is featured in set C partbooks]	Dupuis	Service	Morning and Evening
Mr Thomas Sanders Dupuis's service in E	Mr Thomas Sanders Dupuis			202		197													TD, JD [piece is featured in set C partbooks]	Dupuis	Service	Morning

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My God, my God	Mr Dupuis			207															[Psalm 22, verse 1, Psalm 77, verse 9, Psalm 22, verse 4, Psalm 25, verse 15a, Psalm 30, verse 11b, Psalm 85, verse 7][piece is featured in set D partbooks]	Dupuis	Anthem	Verse
My heart is fixed	Mr Dupuis			157				165	152										[Psalm 57, verse 8-12] Contratenor [piece is featured in the c.7 tenor bass & solo verse book, and set D partbooks]	Dupuis	Anthem	Solo
O God whose nature	Mr Dupuis			138			145	150	136										[piece is featured in set D partbooks]	Dupuis	Anthem	Full
O how amiable	Mr Dupuis			154			160		150										[Psalm 84, verse 1, 2 (solo missing from set A-D partbooks so unclear), 4, 9, 8, 5][piece is featured in the c.5 [tenor cantoris] partbook, and the set D partbooks]	Dupuis	Anthem	Verse
O Lord God of hosts	Mr Dupuis			219															[Psalm 80, verse 3, Psalm 44, verse 24, missing contratenor solo, text from Responses (BCP), Psalm 90, verse 14] An occasional anthem, on his majesty's juxtaposition [piece is featured in the c.7 tenor bass & solo verse book, and set D partbooks]	Dupuis	Anthem	Verse
O Lord how manifold	Mr Dupuis			188															Psalm 104, verse 24 [piece is featured in set D partbooks]	Dupuis	Anthem	Verse
O praise our God ye people	[anon*]			179															[Psalm 66, verse 7, Psalm 66, verse 14, 16 and 17, Psalm 69, verse 31][Arnold given originally in index but then crossed out and replaced with Dupuis][piece is featured in the c.7 tenor bass & solo verse book, and set D partbooks]	Dupuis	Anthem	Solo
Rejoice in the Lord	Mr Dupuis			160				168	155										[Psalm 33 verse 1, 2, (no part in sets A-D contain the 'Solo contratenor, Recit a. bass' so not clear what the text is), Psalm 29, verse 10 (altered), Psalm 118, verse 24] Thanksgiving anthem for the peace 1783 [piece is featured in the c.7 tenor bass & solo verse book, and set D partbooks]	Dupuis	Anthem	Verse
Sanctus	Mr Dupuis							178											[piece is featured in d.2 bass [decani] partbook: second Sanctus on page 182]	Dupuis	Service	Sanctus
Sing unto the Lord	Mr Dupuis			221															[Psalm 96, verse 2, Psalm 6, verse 9, (tenor recit: not present in set A-D partbooks), Psalm 21, verse 5, (duet not present in set A-D partbooks), Psalm 32, verse 12] A thanksgiving anthem on his majesty's happy recovery. 1789. [piece is featured in set D partbooks]	Dupuis	Anthem	Verse
Teach me O Lord	Mr Dupuis			150			156	161	146										[Psalm 119, verse 33, 34, 35 and 44, Psalm 147, verse 12][Piece is featured in the c.9 2nd treble verse book, and set D partbooks]	Dupuis	Anthem	Verse

<i>Details</i>	<i>Composer Information</i>	<i>1. Treble Decani</i>	<i>2. Countertenor Decani</i>	<i>3. Tenor Decani</i>	<i>4. Bass Decani</i>	<i>5. [Treble Cantoris]</i>	<i>6. Counter Tenor Cantoris</i>	<i>7. Tenor Cantoris</i>	<i>8. Bass Cantoris</i>	<i>9. Bass [Tenor Bass Verse]</i>	<i>10. Counter Tenor Verse</i>	<i>11. Tenor Verse</i>	<i>12. Bass Verse</i>	<i>13. [2nd Violoncello Book]</i>	<i>14. Late [Violoncello]</i>	<i>15. Late</i>	<i>16. Organ Book</i>	<i>17. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
The Lord ev'n the most mighty God hath spoken	Mr Dupuis			218															[missing solo bass part so not clear what words are for solo bass parts (solo bass), Psalm 50, verse 2, (solo bass), Psalm 50, verse 6, Psalm 98, verse 10][piece is featured in set D partbooks]	Dupuis	Anthem	Verse
The Lord is my shepherd	Mr Dupuis			137			145	149	136										[Psalm 23, verse 1-4, Psalm 34, verse 3][piece is featured in set C and D partbooks]	Dupuis	Anthem	Verse
The souls of the righteous	Mr Dupuis			208															[text for verse sections not known as this is not included in any set A-D partbook, chorus: Psalm 106, verse 46][piece is featured in set D partbooks]	Dupuis	Anthem	Verse
Thou art my King O God	Mr Dupuis			148			155	159	144										[Psalm 44, verse 5, 6, 7, 8 and 9][piece is featured in the c.13 bass [string instrument] book, and set D partbooks]	Dupuis	Anthem	Verse
Mr Farrant's short service	Mr Farrant		156		149														TD, JD, Mag, ND [piece is featured in set C partbooks]	Farrant	Service	Morning and Evening
How long	Mr Gates																		[No voice part exists therefore text cannot be determined][Reference to Chorus section, suggesting a verse or solo part comes before this][piece is not featured in any other partbook set]	Gates	Anthem	
Almighty and everlasting God	Dr Orlando Gibbons				196														[Collect for the Third Sunday after Epiphany][piece is featured in set A and C partbooks]	Gibbons	Anthem	Full
Orlando Gibbons's Sanctus	Dr Orlando Gibbons		280																[piece is featured in set C partbooks and d.2 bass [decani] partbook]	Gibbons	Service	Sanctus
Orlando Gibbons's service in F	Orlando Gibbons					121													TD [incomplete][piece is featured in set A and C partbooks with Benedictus, Mag and ND]	Gibbons	Service	Morning
I have set God always	Mr Goldwin		124																[Psalm 16, verse 9-12][piece is featured in set A partbooks, the c.1 counter tenor partbook, and the d.3 treble sub-decani no.3 partbook]	Goldwin	Anthem	Full, with verse
Acquaint thyself with God	Dr Greene														60 / 75				[Job Chapter 22, verse 21-3, 25-7 29-30 (all altered)][page 60 version is only a middle section of the piece, and is not titled][piece is featured in set A partbooks and c.7 tenor bass & solo verse book]	Greene	Anthem	Solo
Arise shine O Zion	Dr Greene	32	40	21	33	31	24	22	21	38	15	20	14					46	[Isaiah Chapter 60, verse 1, 2, 19, Chapter 61, verse 10][b.1, page 32 is in a nineteenth-century hand, page 33 is copied by Chelsum][piece is featured in set A partbooks]	Greene	Anthem	Verse
Behold I bring you glad tidings	Dr Greene				110										86				[Luke Chapter 2, verse 10-14][piece is featured in set A partbooks]	Greene	Anthem	Verse

<i>Details</i>	<i>Composer Information</i>	<i>1. Treble Decani</i>	<i>2. Countertenor Decani</i>	<i>3. Tenor Decani</i>	<i>4. Bass Decani</i>	<i>5. [Treble Cantoris]</i>	<i>6. Counter Tenor Cantoris</i>	<i>7. Tenor Cantoris</i>	<i>8. Bass Cantoris</i>	<i>9. Bass [Tenor Bass Verse]</i>	<i>10. Counter Tenor Verse</i>	<i>11. Tenor Verse</i>	<i>12. Bass Verse</i>	<i>13. [2nd Violoncello Books]</i>	<i>14. Late [Violoncello]</i>	<i>15. Late</i>	<i>16. Organ Book</i>	<i>17. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
Blessed are they	Dr Greene	73	97	78	91	72	77	75	72		120	101		70		161		81	Psalm 84 [In b.13 an insert of My God, my God has been placed on a separate sheet within this piece][piece is not featured in any other partbook set]	Greene	Anthem	Solo
Blessed are those	Dr Maurc. Greene [anon in b.8]	20	16	7	20	20	8	8	8	34		9				20			[Psalm 119, verse 1, 2, 4, 5, 18, 15, 16, 171, 172][piece is featured in set A partbooks]	Greene	Anthem	Solo
Blessed is the man	Dr Greene	9	8 / 17		7	10									82				Psalm 1 [John Goss is possibly the copyist in b.1][b.2, page 8 version is in the hand of Barrow, page 17 version is in the hand of Chelsum][b.5 is in the same unknown hand as the copy in this manuscript of 'O Lord the maker'] [piece is featured in set A partbooks]	Greene	Anthem	Verse
Bow down thine ear O Lord	Dr Greene [anon in b.8]	71	95	75	88	70	73	74	58								77		Psalm 86 [piece is not featured in any other partbook set]	Greene	Anthem	Full
Dr Greene's service for 8 voices	Dr Greene	39	49	32	45	39	32	32	30								1		TD, JD, Mag, ND [b.5: pp.39-40 are in a nineteenth-century hand. All other pages are in the hand of Chelsum][piece is not featured in any other partbook set]	Greene	Service	Morning and Evening
God is our hope and strength	Dr Greene	21	24	8	21	21	9	10	9	30	10	14	5			24			Psalm 46 [Anthem is featured in Set A partbooks, and the d.6 tenor verse book]	Greene	Anthem	Verse
Have mercy upon me	Dr Greene					7													[Psalm 51] Contratenor [b.5 is in the same unknown hand as the copy in this manuscript of 'O Lord the maker'] [piece is featured in set A partbooks]	Greene	Anthem	Solo
Hear my prayer	Dr Greene [anon in b.6]	86	106	84	98	85	80	82	76	63	151	108	110	52	47	174		1	Fast anthem [piece is featured in set A partbooks]	Greene	Anthem	Verse
Hear O Lord	[Greene: b.13 anon but stated in contents page: differs from piece in b.14]													117					[piece is featured in c.14 [lute book]]	Greene	Anthem	?
Hear O Lord	Dr Greene														55				[No voice part is featured in any partbook set therefore the text and genre details are unknown][piece is featured in set A partbooks]	Greene	Anthem	Solo
How long	Dr Greene	87	104	83	96	86	82	83	78								8		[Psalm 13][piece is not featured in any other partbook set]	Greene	Anthem	Verse
I call with my whole heart	Dr Greene	9	8		7	9													[Psalm 119, verse 145-152][b.5 is in the same unknown hand as the copy in this manuscript of 'O Lord the maker'] [piece is featured in set A partbooks]	Greene	Anthem	Full

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I cried unto the Lord	Dr Greene	10	9		8	12													[Psalm 142][phrygian mode][piece is featured in set A partbooks]	Greene	Anthem	Full
I have longed for thy saving health	Dr Gr[ee]ne]	11	10		9	8													Last 3 verses of the 119 Psalm. [mixolydian mode][b.2, page 10 is in the hand of Barrow, page 11 is in the hand of Chelsum][b.5 is in the same unknown hand as the copy in this manuscript of 'O Lord the maker']	Greene	Anthem	Full
I will always give thanks	Dr Greene														61				[Psalm 34, verse 1, Psalm 118, verse 28, Psalm 66, verse 18, missing solo parts, so text here is unknown, Psalm 72, verse 19][piece is featured in set A partbooks]	Greene	Anthem	Verse
I will give thanks	Greene	95				93									26				Psalm 138 [psalm 38 in b.1][b.5 is in the same unknown hand as the copy in this manuscript of 'O Lord the maker']	Greene	Anthem	Verse
I will love thee	Dr Greene	90	110	88	102	89	85	87	81	73	171	122	113	80		178	14		Psalm 18 [19 in b.8][b.9 copy is on a duplicated page number 73]	Greene	Anthem	Verse
I will magnifie thee O God my King	Dr Greene														34				[Psalm 145][piece is featured in set A partbooks]	Greene	Anthem	Verse
I will seek unto God	Dr Greene														31				[Job, Chapter 5, verse 8 (slightly altered from the Authorised Version)]	Greene	Anthem	Verse
I will sing of thy pow'r O God	Dr Greene		6		1 / 7														[Psalm 59, verse 16 and 17. Psalm 60, verse 12.][b.4: copy on page 7 is in the hand of Church, but is incomplete]	Greene	Anthem	Full, with verse
Let God arise [title missing in b.14]	Dr Greene														5				[Psalm 68, verse 1, 2, 7, 8, 32, 5, 6][Incomplete]	Greene		
Let my complaint	Dr Greene [anon in b.5]	72	98	76	89	71	78	76	71		128			56		145	92		[Psalm 119, verse 169-175] Contratenor	Greene	Anthem	Solo
Let my complaint	Dr Greene	31	38	23	35	32	22	24	22										[Psalm 119, verse 169, 171, 172]	Greene	Anthem	Full
Like as the hart	Dr Greene		5		4	11									57				[Psalm 42, verse 1, 2, 8, 11, Psalm 43, verse 3, 4, Psalm 42, verse 14, 15]	Greene	Anthem	Verse

<i>Details</i>	<i>Composer Information</i>	<i>1. Treble Decani</i>	<i>2. Countertenor Decani</i>	<i>3. Tenor Decani</i>	<i>4. Bass Decani</i>	<i>5. [Treble Cantoris]</i>	<i>6. Countertenor Cantoris</i>	<i>7. Tenor Cantoris</i>	<i>8. Bass Cantoris</i>	<i>9. Bass [Tenor Bass Verse]</i>	<i>10. Countertenor Verse</i>	<i>11. Tenor Verse</i>	<i>12. Bass Verse</i>	<i>13. [2nd Violoncello Book]</i>	<i>14. Late [Violoncello]</i>	<i>15. Late</i>	<i>16. Organ Book</i>	<i>17. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
Lord how are they increased	Dr Greene	62	81	59	74	62	61	62	58		109			61		156	68		[Psalm 3, verse 1, 3, 4, 5, 8] Contratenor [piece is not featured in any other partbook set]	Greene	Anthem	Solo
Lord how long wilt thou be angry	Dr Greene				109														[Psalm 79, verse 5-9 (differs from BCP Coverdale and Authorise Version translations)][piece is featured in set A partbooks and c.3 [treble] no.4 old book cantoris partbook]	Greene	Anthem	Full
Lord let me know	Dr Greene	22	28	14	23	26	11	12	11					135					[Psalm 39, verse 5-8, 13, 15][piece is featured in the a.14 organbook, and the c.14 [lute book]]	Greene	Anthem	Full, with verse
Lord teach us to number our days	Dr Greene	11	11		10	7													Psalm 90, verse 12 [b.5 is in the same unknown hand as the copy in this manuscript of 'O Lord the maker']][piece is featured in set A partbooks]	Greene	Anthem	Full
My God, my God	Dr Greene [anon in b.2]	14	15	1	13	14	1	1	1	1						1			[Psalm 22, verse 1-3, 7, 8, 14, 17-19][piece is featured in set A partbooks]	Greene	Anthem	Verse
My heart is fixed	Dr Greene [anon in b.3 and b.17]	91	108	86	101	88	84	86	80	67 / 76	176			89		189	40		[Psalm 57, verse 8-12][The second version in b.9 (page 76), which is in an unknown eighteenth-century hand, is crossed out and immediately follows the first version (and some blank manuscript). The first copy contains the whole of the anthem including a tenor verse part and tenor chorus part at the ending 'Set up thyself' section. The second version contains only the tenor verse part around the chorus section (for which the bass chorus part is presented). The section which is duplicated (Set up thyself) is the only part of the piece where a chorus section has a different copyist between the two versions but the copyist of the first version differs for this section to that of the rest of this copy whilst the copyist of the second version matches the rest of the first version suggesting that the section has been inserted by another copyists later on to replace the original.][piece is featured in set C partbooks]	Greene	Anthem	Verse
My soul	Dr Greene														69				[Psalm 62, verse 1, 2, 8, 7][piece is featured in set A partbooks, and the c.7 tenor bass & solo verse book]	Greene	Anthem	Solo?
O clap your hands	Dr Greene	18	22	5	18	18	6	6	6										[Psalm 47, verse 1-3, 6, 7][piece is featured in a.15 organbook]	Greene	Anthem	Full
O give thanks	Dr Greene	63	82	61	74	62	59	61	56			84				141	62		Psalm 105. Treble [the solo is in the tenor verse book][piece is not featured in any other partbook set]	Greene	Anthem	Solo
O give thanks	Dr Greene				113										21				Psalm 107 (based: no full copy to consider)[piece is featured in set A partbooks]	Greene	Anthem	Verse

Details	Composer Information																		Other Information	Composer uniform	Genre	Genre Details
		1. Treble Decani	2. Countertenor Decani	3. Tenor Decani	4. Bass Decani	5. [Treble Cantoris]	6. Counter Tenor Cantoris	7. Tenor Cantoris	8. Bass Cantoris	9. Bass [Tenor Bass Verse]	10. Counter Tenor Verse	11. Tenor Verse	12. Bass Verse	13. [2nd Violoncello Book]	14. Late [Violoncello]	15. Late	16. Organ Book	17. Organ Book				
O God of my righteousness	Dr Greene																	16	[Psalm 4, verse 1, 2, 8, 5 (slightly altered)].[piece is featured in set A and D partbooks, and the c.9 2nd treble verse partbook][the copy in b.14 appears to be the same as a.11]	Greene	Anthem	Verse
O God thou art my God	Dr Greene																	12	[Psalm 63, verse 1-5, 8][piece is featured in set A and C partbooks]	Greene	Anthem	Verse
O God thou hast cast us out	Dr Greene [anon in b.13]																	108	[Psalm 60 verse 1-2, 11 Psalm 79, verse 8-9, Psalm 60, verse 12] Fast Day anthem [piece is featured in set C partbooks]	Greene	Anthem	Verse
O how amiable	Dr Greene																	38	Version for a high countertenor: page 38. Version for a low countertenor: 43 [piece is featured in set A and D partbooks]	Greene	Anthem	Verse
O Lord give ear	Greene																	8	[Psalm 86, verse 6-10][piece is featured in set A and C partbooks]	Greene	Anthem	Verse
O Lord God of hosts	Dr Greene		262		253														[Psalm 89, verse 9-12][Solo treble][piece is featured in set C partbooks and d.8 organbook]	Greene	Anthem	Solo
O Lord grant the King a long life	Dr Greene	27	35	17	29	28	19	18	17	43							34	[b.1: altered to 'Queen'] [piece is featured in set A partbooks]	Greene	Anthem	Solo	
O Lord I will praise thee	Dr Greene																	112	Isaiah Chapter 12. Contratenor. [piece is not featured in any other partbook set]	Greene	Anthem	Solo
O Lord look down from heav'n	Dr Greene		188		183													124	[Isaiah chapter 63, verse 15, 16][piece is featured in set C partbooks]	Greene	Anthem	Verse
O praise our God ye people	Dr Greene [Dr G: in b.7]	29	33	19	32	30	17	21	19		24	26					51	18	Psalm 66 [piece is featured in the a.11 1st violoncello partbook]	Greene	Anthem	Verse
O praise the Lord of heav'n	Dr Greene [anon in b.13]		189		184													121	[Psalm 148, verse 1-5, Psalm 150, verse 6][piece is featured in set C partbooks]	Greene	Anthem	Verse
O sing unto God	Dr Greene	33	41	25	37	34	26	26	24		19 / 102	18 / 98					42	32	[b.10, page 19: 'This is falsely written', 'Worhtright, page 102'] [Copy on page 18 of b.12 effectively missing][piece is featured in the a.11 1st violoncello book]	Greene	Anthem	Verse
O sing unto the Lord	[Anon*]																	128	[Greene in contents page][piece is featured in the c.14 [lute book]]	Greene	Anthem	Verse
O sing unto the Lord	Dr Greene	24	30	10	24	22	13	13	12										[Psalm 96 1-4, 6][b.1 copy page 24 is in a nineteenth-century hand, page 25 is copied by Chelsum][piece is featured in the a.14 organbook]	Greene	Anthem	Full, with verse
O sing unto the Lord [with thanksgiving]	Greene	13	13		13	14												182	[Psalm 147 verse 7][praise the Lord O Jerusalem][piece is featured in set A partbooks]	Greene	Anthem	Verse

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Ponder my words	Dr Greene		6			9									78				[Psalm 5, verse 1, 8, 11, 12, 13][b.5 is in the same unknown hand as the copy in this manuscript of 'O Lord the maker'] [piece is featured in set A and C partbooks]	Greene	Anthem	Verse
Praise the Lord O my soul	Dr Greene		187		182									132				147	[Psalm 146, verse 1, 4, 8 and 10] Bass solo. [piece is featured in set C partbooks]	Greene	Anthem	Solo
Praise the Lord O my soul	Dr Greene				112											38			[Psalm 103, verses 1, 3, 20 and 22][piece is featured in set A partbooks, and the c.8 1st treble verse book]	Greene	Anthem	Solo
Praise the Lord ye servants	Dr Greene [anon in b.6]	34	42	26	38	35	25	27	25	55		32				54	24		[Psalm 113][piece is featured in the a.11 1st violoncello book]	Greene	Anthem	Verse
Praise the Lord ye servants	Dr Greene	12	12		11	12													Psalm 113 [b.1, page 12 is copied by Chelsum but page 13 is in a nineteenth-century hand][b.5 copy is partly in a nineteenth-century hand][piece is featured in set A partbooks]	Greene	Anthem	Full
Put me not to rebuke	Dr Greene	20	21	7	19	21	8	9	7		7	6	1			17			[piece is featured in set A partbooks][An arrangement of this piece by Nares is featured in set D and elsewhere in Set B partbooks]	Greene	Anthem	Verse
Rejoice in the Lord	Greene	13	14		12	13										189			[Psalm 33][b.14 copy is incomplete and anonymous][piece is featured in set A partbooks]	Greene	Anthem	Solo
Save me O God	Dr Greene	93	109	87	100	91	86	88	82			127		92				28	Psalm 69. Countertenor [piece is not featured in any other partbook set]	Greene	Anthem	Solo
Sing unto the Lord	Dr Greene [anon in b.17]	90	114	91	104	88	87	91 / 92	85		155			97		197		49	Psalm 96. [Second copy in b.7 crossed out][piece is not featured in any other partbook set]	Greene	Anthem	Verse
Sing unto the Lord	Greene	17	20	4	16	17	4	4	4	20			10			11			[Isaiah, Chapter 42, verse 10, 12, 13, Chapter 40, verse 22, Chapter 41, verse 10, Chapter 43, verse 14 (uncertain about the text for this anthem)][piece is featured in set A partbooks]	Greene	Anthem	Verse
Sing unto the Lord a new song	Dr Greene [anon in b.3]	85	103	82	95	84	79	80	75		139			75		168	112		[Psalm 33, verse 3-5, 8, 12, 20 (altered)] Contratenor [piece is not featured in any other partbook]	Greene	Anthem	Solo
The King shall rejoice	Greene		95			93										50			[Psalm 21, verse 1, 3, Psalm 61, verse 6, 7, Psalm 132, verse 19, missing Bass solo therefore text is unknown (possibly Psalm 89, verse 30), Psalm 100][b.5 is in the same unknown hand as the copy in this manuscript of 'O Lord the maker'] [piece is featured in set A partbooks]	Greene	Anthem	Verse
The Lord even the most mighty God hath spoken	Dr Greene		5													66			[Psalm 50][Bass DSlo][b.2: piece is incomplete (ending only)][piece is featured in set A partbooks]	Greene	Anthem	Solo

<i>Details</i>	<i>Composer Information</i>	<i>1. Treble Decani</i>	<i>2. Counter Tenor Decani</i>	<i>3. Tenor Decani</i>	<i>4. Bass Decani</i>	<i>5. [Treble Cantoris]</i>	<i>6. Counter Tenor Cantoris</i>	<i>7. Tenor Cantoris</i>	<i>8. Bass Cantoris</i>	<i>9. Bass [Tenor Bass Verse]</i>	<i>10. Counter Tenor Verse</i>	<i>11. Tenor Verse</i>	<i>12. Bass Verse</i>	<i>13. [2nd Violoncello Book]</i>	<i>14. Late [Violoncello]</i>	<i>15. Late</i>	<i>16. Organ Book</i>	<i>17. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
The Lord is gracious	Dr Greene [anon in b.7]	89 / 92	112	90	105	90	90	90	83		165	114		84		184		59	Psalm 145, verse 8 [crossed out in b.1 on page 92 as already copied on page 89][piece is not featured in any other partbook set]	Greene	Anthem	Solo
The Lord is King	Dr Greene [anon in b.1, b.2 and b.7]	26	26	15	27	24	15	16	15	9						28			[Psalm 97, verse 1-6, 12][piece is featured in Set A partbooks]	Greene	Anthem	Verse
The Lord is my shepherd	Dr Greene [anon in b.11]	15	18	2	15	16	2	2	2		1	1				5			[Psalm 23, verse 1-4, Psalm 145, verse 14-15, 21][piece is featured in set A and D partbooks]	Greene	Anthem	Verse
Thou O God [Thou visitest the earth]	Greene				3										7				[Psalm 65, verse 1-9] 2 voices. [b.3 in a nineteenth-century hand][piece is featured in set A and C partbooks, and the d.3 treble sub-decani no.3 partbook]	Greene	Anthem	Verse
Try me O God	Dr Greene	10	10		9	10			169										[Psalm 130, verse 23-24][b.1, page 10 is in a nineteenth-century hand, page 11 is copied by Chelsum][b.5 is in the same unknown hand as the copy in this manuscript of 'O Lord the maker'] [piece is featured in set A partbooks, and the c.11 [tenor verse] book]	Greene	Anthem	Full
Turn thy face	Dr Greene	92	111	89	103	92	89	93	86									68	[Psalm 51, verse 49] Tenor [piece is featured in the c.14 [lute book]]	Greene	Anthem	Solo
[Psalm Chant]	Henry Guy											162							[Dated 20/06/85][piece is not featured in any other partbook set]	Guy	Psalm	Psalm Chant
Blessed be the Lord my strength	Mr Henry Hall		231 / 234		225														[Psalm 144, verse 1-6, 9-10][In b.2, page 231 a bass copy is present but it has been crossed out (accidental inclusion). The copy on page 234 is an alto copy.][piece is featured in set C partbooks]	Hall	Anthem	Verse
Mr Henry Hall's Te Deum	Mr Henry Hall		152		145														TD [piece is featured in set C partbooks]	Hall	Service	Morning
As pants the hart	Mr Handel		263		254		92	94	87									153	[Psalm 42, Authorised Version, altered][Piece is featured in set C and D partbooks]	Handel	Anthem	Verse
Behold I tell you a mystery	Mr Handel		262		254													139	[1 Corinthians, Chapter 15, Verse 51-56, Romans, Chapter 8, verse 33-34, 1 Corinthians, Chapter 15, verse 21-22 (altered from the Authorised Version): In reference to Messiah movement titles: 'Behold, I tell you a mystery', 'The Trumpet shall sound', 'Then shall be brought to pass', 'O death, where is thy sting?', 'If God be for us', and 'Since by man came death'] [piece is featured in set C and D partbooks]	Handel	Extract	Messiah

Details	Composer Information	1. Treble Decani	2. Countertenor Decani	3. Tenor Decani	4. Bass Decani	5. [Treble Cantoris]	6. Counter Tenor Cantoris	7. Tenor Cantoris	8. Bass Cantoris	9. Bass [Tenor Bass Verse]	10. Counter Tenor Verse	11. Tenor Verse	12. Bass Verse	13. [2nd Violoncello Books]	14. Late [Violoncello]	15. Late	16. Organ Book	17. Organ Book	Other Information	Composer uniform	Genre	Genre Details
Behold the lamb of God	Mr Handel		260		252														[St John, Chapter 1, verse 29, Psalm 69, verse 21 (BCP), Lamentations, Chapter 1, verse 12, Isaiah, Chapter 53, verse 8, Psalm 16, verse 10 (Authorised Version), Hebrews, Chapter 1, verse 6. (Texts are slightly altered from the Authorised Version or Coverdale BCP Psalms). In reference to <i>Messiah</i> movement titles: 'Behold the lamb of God', 'Thy rebuke hath broken his heart', 'Behold and see', 'He was cut off out of the land of the living', 'But thou didst not leave his soul in hell', 'Let all the angels of God worship him'] [For Good Friday] [piece is featured in set C and D partbooks]	Handel	Extract	<i>Messiah</i>
Moses and the children of Israel	Mr Handel		257		249								133						[Exodus, Chapter 15 verses 1, 2, 11, 13, 19, 18, 20, 21] [piece is featured in set C and D partbooks]	Handel	Extract	<i>Israel in Egypt</i>
There were shepherds	Mr Handel		259		251								137						[St Luke, Chapter 2, verse 8-14, St Matthew, Chapter 11, verse 28-30. (Texts slightly altered from Authorised Version). In reference to <i>Messiah</i> movement titles: 'There were shepherds abiding in the field', 'And, lo, the angel of Lord came upon them' (different to the Handel version), 'And the angel said unto them', 'And suddenly there was with the angel', 'Glory to God', 'He shall feed his flock' (only soprano section: St Matthew text), 'His yoke is easy'] [For Christmas Day] [treble solo] [piece is featured in set C and D partbooks]	Handel	Extract	<i>Messiah</i>
Thou art gone up on high	Mr Handel		266		258		94	97											[Psalm 68, verse 18, 11 (Coverdale BCP), Romans, Chapter 10, verse 15, 18 (slightly altered from Authorised Version), Isaiah, Chapter 40, verse 5. In reference to <i>Messiah</i> movement titles: 'Thou art gone up on high', 'The Lord gave the word', 'How beautiful are the feet', 'Their sound is gone out' (differs from Handel's version), 'And the glory of the Lord'] For whit Sunday [split up by Sanctus settings in b.4] [piece is featured in set C and D partbooks]	Handel	Extract	<i>Messiah</i>
I know that my redeemer liveth	[chorus to Handel's treble solo by:] Dr Nares		243		235														[Job Chapter 19, verse 25-6, Corinthians Chapter 15, verse 20, Psalm 63, verse 18] [b.2 and b.4 contain only the Nares section] [Nares's chorus consists of the Psalm 23, verse 18 text] [piece is featured in set C and D partbooks]	Handel, Nares	Extract	<i>Messiah</i>

Details	Composer Information																		Other Information	Composer uniform	Genre	Genre Details
		1. Treble Decani	2. Countertenor Decani	3. Tenor Decani	4. Bass Decani	5. [Treble Cantoris]	6. Counter Tenor Cantoris	7. Tenor Cantoris	8. Bass Cantoris	9. Bass [Tenor Bass Verse]	10. Counter Tenor Verse	11. Tenor Verse	12. Bass Verse	13. [2nd Violoncello Book]	14. Late [Violoncello]	15. Late	16. Organ Book	17. Organ Book				
Dr Hayes's evening service in E la mi	Dr Hayes (William)		162	155														CD, DM [piece is featured in set C partbooks]	Hayes	Service	Evening	
O how amiable	Mr Phil. Hayes		265	257							147							[Psalm 84, verse 1 and 2, Psalm 43, verse 3, Psalm 30, verse 11, Psalm 65, verse 3, Psalm 6, verse 4, Psalm 89, verse 9 and 15, Psalm 103, verse 17, final verse is featured in several Psalms: 'O give thanks unto the Lord, for his mercy endureth forever'] [piece is featured in set C and D partbooks]	Hayes	Anthem	Verse	
O worship the Lord	Hayes (William)	3																[Psalm 96, verse 9-11 (verse section is not present in any set A-D partbook but presume verse 10 is included)] [b.1: copyist 'Dr W. King 1820'] [piece is featured in c.3 [treble] no.4 old book cantoris partbook]	Hayes	Anthem	Verse	
O Lord the maker	King Henry the 8th	97	115	92	107	95 / 161	91	94	87									[text attributed to Henry VIII] [b.2,3,4,6,7, 8 are in an unknown hand referred to in the main chapters as the 'O Lord the maker' copyist] [two copyists enter the piece into b.5, the first is the usual 'O Lord the maker' copyist whilst the second copy on page 161 is: 'Charles Seale November 18th 1847'] [piece is featured in the a.4 [treble sub-decani] partbook, and the c.15 [organ book six]]	Henry VIII	Anthem	Full	
Mr Hine's Jubilate	Mr Hine		154	147														JD [piece is featured in set C partbooks]	Hine	Service	Morning	
Have mercy upon me Lord teach us to number our days	Mr Humphries																	[Psalm 51, verse 1-9] [piece is featured in set A and C partbooks]	Humfrey	Anthem	Verse	
O praise the Lord	Humphry	84																[Psalm 90, verse 12] [piece is featured in set A partbooks] [Psalm 135, verse 1, 3, 5, 13, 19-20] [piece is featured in set A and C partbooks]	Humfrey	Anthem	Verse	
Hear my pray'r	Mr James Kent						107	108	100									[Psalm 55, verse 1, 2, 4, 6 (slightly altered)] 2 voices. [piece is featured in a.15 organbook, and set C and D partbooks]	Kent	Anthem	Verse	
Lord how are they increased	Kent	98 / 99		5														[Psalm 3, verse 1, 2, 8 (two voice verse section not included in set A-D partbooks so text not fully clear)] [b.1, page 98 crossed out. New copy entered at page 99] [b.1, page 99-100 copied by G Jones] [piece is featured c.3 [treble] no.4 old book cantoris partbook]	Kent	Anthem	Full, with verse	

<i>Details</i>	<i>Composer Information</i>	<i>1. Treble Decani</i>	<i>2. Countertenor Decani</i>	<i>3. Tenor Decani</i>	<i>4. Bass Decani</i>	<i>5. [Treble Cantoris]</i>	<i>6. Countertenor Cantoris</i>	<i>7. Tenor Cantoris</i>	<i>8. Bass Cantoris</i>	<i>9. Bass [Tenor Bass Verse]</i>	<i>10. Countertenor Verse</i>	<i>11. Tenor Verse</i>	<i>12. Bass Verse</i>	<i>13. [2nd Violoncello Books]</i>	<i>14. Late [Violoncello]</i>	<i>15. Late</i>	<i>16. Organ Book</i>	<i>17. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
Lord what love have I When the son of man shall come	Kent Mr Kent					99													[[verse part of anthem not present in any set A-D partbook so unclear where text is from: presumably starts at Psalm 119, verse 97] Chorus: Psalm 119, verse 142-3][piece is featured in c.3 [treble] no.4 old book cantoris partbook]	Kent	Anthem	Verse
Hear O Lord	Mr King		144	136															[piece is featured in set D partbooks]	Kent	Anthem	Verse
I will always give thanks Mr Charles King's service in B mi	Mr King Mr Charles King		224	222															[Psalm 30, verse 11-3][piece is featured in set C partbooks] [Psalm 34, verse 1-3][piece is featured in set C partbooks, and the d.3 treble sub-deceni no.3 partbook]	King	Anthem	Full
Mr King's in C	Mr King		136	128															TD, JD, Mag, ND [piece is featured in a.10 cello book, c.2 tenor partbook and d.8 organbook]	King	Service	Morning and Evening
Mr King's in F fa ut O pray for the peace of Jerusalem	Mr King Mr Charles King		131	123									137						TD, JD, Mag, ND [piece is featured in set C partbooks and d.8 organbook]	King	Service	Morning and Evening
Rejoice in the Lord	Mr Charles King		141	133				109	110	102									[Psalm 122, verse 6-9][piece is featured in set C and D partbooks]	King	Anthem	Verse
Lord let me know mine end	Lock					159													Psalm 33 [piece is featured in set C partbooks, and the d.3 treble sub-deceni no.3 partbook]	King	Anthem	Verse
O Lord our governor	Marcello		245	138															[piece is featured in set A partbooks] [Psalm 8, verse 1-4][treble solo][piece is featured in set C partbooks, and the d.3 treble sub-deceni no.3 partbook]	Lock	Anthem	Verse
A short service in D	Dr Nares			130 /				137 /	142 /	128 /									TD on page 130 in b.3, 137 in b.6, 142 in b.7, 128 in b.8 and JD on page 150 in b.3, 157 in b.6, 162 in b.7, 146 in b.8 [piece is featured in set C and D partbooks]	Marcello	Anthem	Solo
Arise thou judge of the world	Dr Nares		251	242															TD on page 130 in b.3, 137 in b.6, 142 in b.7, 128 in b.8 and JD on page 150 in b.3, 157 in b.6, 162 in b.7, 146 in b.8 [piece is featured in set C and D partbooks]	Nares	Service	Morning
Be glad O ye righteous Behold how good and joyful	Dr Nares Dr Nares		238	231															[Psalm 95, verse 2-3, 7-11, Psalm 95, verse 6, Psalm 105, verse 7, Psalm 103, verse 9, Psalm 107, verse 8][piece is featured in set C and D partbooks]	Nares	Anthem	Verse
	Dr Nares		236	234															[Psalm 32, verse 12, Psalm 30, verse 5][piece is featured in set C partbooks]	Nares	Anthem	Full, with verse
																			[Psalm 133, verse 1, 3, 4, 1, Psalm 122, verse 7, 8][piece is featured in set C and D partbooks]	Nares	Anthem	Full, with verse

<i>Details</i>	<i>Composer Information</i>	<i>1. Treble Decani</i>	<i>2. Countertenor Decani</i>	<i>3. Tenor Decani</i>	<i>4. Bass Decani</i>	<i>5. [Treble Cantoris]</i>	<i>6. Countertenor Cantoris</i>	<i>7. Tenor Cantoris</i>	<i>8. Bass Cantoris</i>	<i>9. Bass [Tenor Bass Verse]</i>	<i>10. Countertenor Verse</i>	<i>11. Tenor Verse</i>	<i>12. Bass Verse</i>	<i>13. [2nd Violoncello Book]</i>	<i>14. Late [Violoncello]</i>	<i>15. Late</i>	<i>16. Organ Book</i>	<i>17. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
Behold O God our defender	Dr Nares		201	196															[Psalm 84, verse 9, Psalm 21, verse 5 and 6, Psalm 72, verse 7, Psalm 132, verse 19][piece is featured in the a.15 organbook and set C partbooks]	Nares	Anthem	Verse
Blessed be the Lord God	Dr Nares		227	211															[Psalm 72, verse 18 and 19][piece is featured in set C and D partbooks]	Nares	Anthem	Verse
Blessed is he that considereth	Dr Nares		228	213															Psalm 41, page 256 [verse 1][piece is featured in set C partbooks]	Nares	Anthem	Full, with verse
By the waters of Babylon	Dr Nares		270				100	101	92										[Psalm 137, 1-3, 8][piece is featured in set C partbooks and d.2 bass [decani] partbook]	Nares	Anthem	Verse Full, with verse
Call to remembrance	Dr Nares		237	232															[Psalm 25, verse 5, 6][piece is featured in set C partbooks]	Nares	Anthem	Verse
Do well O Lord	Dr Nares		200	93	195														[Psalm 125, verse 4 and 5][piece is featured in set C partbooks]	Nares	Anthem	Verse
Dr Nares's evening service in C	Dr Nares			127			134	134	125										Mag, ND[piece is featured in the c.16 [organ book four], and set D partbooks]	Nares	Service	Evening
Dr Nares's morning service [in G]	Dr Nares		184	179															TD, JD [piece is featured in set C partbooks]	Nares	Service	Morning
Dr Nares's morning service in C	Dr Nares		211	162	208			170	157										TD, JD [crossed out in b.2][piece is featured in set C and D partbooks]	Nares	Service	Morning
Dr Nares's Sanctus	Dr Nares				260														[b.4: first Sanctus of page 260][C major][piece is featured in set C partbooks]	Nares	Service	Sanctus
Dr Nares's Sanctus	Dr Nares				260														[b.4: second Sanctus of page 260][E flat major][piece is featured in set C partbooks]	Nares	Service	Sanctus
Dr Nares's service in F	Dr Nares		194	189															TD, JD, Mag, ND [piece is featured in set C partbooks]	Nares	Service	Morning and Evening
God is our hope and strength	Dr Nares			139			147	151	138										[Psalms 46, verse 1-3 (altered), Psalm 22, verse 4, Psalm 60, verse 11, Psalm 29, verse 10 (altered)][piece is featured in set C and D partbooks]	Nares	Anthem	Verse
Haste thee O God	Dr Nares		268				98	99	90										[Psalm 70, verse 1 and psalm 38, verse 2] Canon 4 in one [piece is featured in set C partbooks and d.2 bass [decani] partbook]	Nares	Anthem	Full, with verse
Have mercy upon me	Dr Nares		206	202															[Psalm 51, verse 1, 4, 9, Psalm 71, verse 7][piece is featured in set C partbooks]	Nares	Anthem	Verse
Hide not thou thy face	Dr Nares			126			134	133	123										[Psalm 27, verse 10 (altered: as with Farrant's version)][piece is featured in the c.13 bass [string instrument] book, and set D partbooks]	Nares	Anthem	Verse

Details	Composer Information																		Other Information	Composer uniform	Genre	Genre Details	
		1. Treble Decani	2. Countertenor Decani	3. Tenor Decani	4. Bass Decani	5. [Treble Cantoris]	6. Counter Tenor Cantoris	7. Tenor Cantoris	8. Bass Cantoris	9. Bass [Tenor Bass Verse]	10. Counter Tenor Verse	11. Tenor Verse	12. Bass Verse	13. [2nd Violoncello Book]	14. Late [Violoncello]	15. Late	16. Organ Book	17. Organ Book					
I will magnify thee	Dr Nares						106	108	99											[Psalm 30, verse 1-4] Treble [piece is featured in set C and D partbooks]	Nares	Anthem	Solo
In my prosperity I said	Dr Nares			155			161	151												[Psalm 30, verse 6-13][piece is featured in the c.5 [tenor cantoris] partbook, and set D partbooks]	Nares	Anthem	Verse
It is a good thing to give thanks	Dr Nares		235		234															[Psalm 92, Psalm 145, verse 3, Psalm 34, verse 3][piece is featured in set C partbooks, and the d.3 treble sub-decani no.3 partbook]	Nares	Anthem	Verse
Lord how long	Dr Nares			124			132	123												[Psalm 79, verse 5, Psalm 130, verse 3-4][piece is featured in the c.13 bass [string instrument] book, and set D partbooks]	Nares	Anthem	Verse
Not unto us Lord	Dr Nares		206		202															[Psalm 115, verse 1, Psalm 118, verse 24, Psalm 117, verse 2, Psalm 145, verse 21][special anthem according to set C][piece is featured in set C partbooks]	Nares	Anthem	Verse
O clap your hands together	Dr Nares		205		201															[special anthem according to set C][piece is featured in set C partbooks]	Nares	Anthem	Verse
O come hither	Dr Nares		278	101			113	113	105											[Psalm 66, verse 14, Psalm 118, verse 18, Psalm 71, verse 20][Treble][piece is featured in the c.8 1st treble verse book, and set D partbooks]	Nares	Anthem	solo
O come let us sing	Dr Nares			126			133	132	124											[Psalm 145, verse 17, 18, Psalm 61, verse 5, Psalm 30, verse 13][piece is featured in set D partbooks]	Nares	Anthem	Verse
O give thanks to the God of heav'n	Dr Nares		255		247															[Psalm 136, verse 26, 3, 4, 8, 9, 23, 24, 26, 25][piece is featured in set B and D partbooks]	Nares	Anthem	Verse
O Lord grant the King	Dr Nares		228		229															[Psalm 61, verse 6 and 7, Psalm 132, verse 19 (altered) [Words from BCP: <i>A FORM of PRAYER with THANKSGIVING to Almighty God, to be used in all Churches and Chapels within this Realm, every Year, upon the Twenty-fifth Day of October; being the Day on which His Majesty began his happy Reign</i> (for use instead of the Venite: presumably the date of this festival changed according to the current Monarch but the words are from the 1662 prayer book)][piece is featured in set C partbooks, and the d.3 treble sub-decani no.3 partbook]	Nares	Anthem	Verse
O Lord my God	Dr Nares			125			132	132	124											[Isaiah Chapter 25 (altered) verse 1, 2, 9] Bass [solo][piece is featured in set C and D partbooks]	Nares	Anthem	Solo

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O what troubles and adversities	Dr Nares			136			143	148	134										[Psalm 71, verse 18, Psalm 16, verse 10, Psalm 119, verse 5, Psalm 51, verse 13, Psalm 144, verse 15][piece is featured in set C and D partbooks]	Nares	Anthem	Verse
Put me not to rebuke	Dr Greene altered by Nares			212		102													[Psalm 38][Alter'd from an anthem of Dr Greene for 3 voices by Dr Nares][piece is featured in set D partbooks]	Nares	Anthem	Verse
Rejoice in the Lord	Dr Nares			124			132		125										[Psalm 33, verse 1, Psalm 118, verse 15 and 16, Psalm 97, verse 10, Psalm 147, verse 11][Solo treble or tenor][piece is featured in set C and D partbooks]	Nares	Anthem	Solo
Save me O God	Dr Nares		268				97	98	90										[Psalm 69 (not clear exactly which sections as the treble part is missing from set A-D partbooks)][Marked as a full anthem but contains a duet for trebles and a recitative][piece is featured in set C partbooks, and the d.2 bass [decani] partbook]	Nares	Anthem	Full, with verse
The eyes of the Lord	Dr Nares			151			158	163	147										[Psalm 34, verse 15, 16, 17 and 8][c.9, page 149 is damaged][piece is featured in the c.9 2nd treble verse book, and set D partbooks]	Nares	Anthem	Verse
The Lord hear me	Dr Nares		256		248														[Psalm 20, verse 1-4, 9 and 5][piece is featured in set C and D partbooks]	Nares	Anthem	Verse
The Lord is my strength and my shield	Nares		272					102	93										[Psalm 28, verse 8a, 9b, 8b, Psalm 27, verse 6, 7b, Psalm 28, verse 10, Psalm 79, verse 14][piece is featured in set C and D partbooks]	Nares	Anthem	Verse
The Lord is righteous	Dr Nares		209	129	205		136	142	127										[Psalm 145, verse 17, 18, Psalm 61, verse 5, Psalm 30, verse 13][piece is featured in set C partbooks, and the d.3 treble sub-decani no.3 partbook]	Nares	Anthem	Verse
The souls of the righteous	Nares	101		156			162		151										[Wisdom of Solomon, Chapter 3, verse 1, 2, 4, 5, 7 8 (slightly altered)][piece is featured in set C and D partbooks]	Nares	Anthem	Verse
Try me O God	Dr Nares		226		212														[Psalm 139, verse 23, 24][piece is featured in set C partbooks]	Nares	Anthem	Full, with verse
Turn thee again O Lord	Dr Nares		236		235														[Psalm 91, verse 13, 15, 16 and 17][piece is featured in set C partbooks, and the d.3 treble sub-decani no.3 partbook]	Nares	Anthem	Verse
Unto thee O God do we give thanks	Dr Nares		271				100	101	92										[Psalm 75, verse 1 and 2, Psalm 76, verse 7, Psalm 75, verse 2, 11 and 12][piece is featured in set C and D partbooks]	Nares	Anthem	Verse
Wherewith shall a young man	Dr Nares		236		233														[Psalm 119, verse 9, 35, 44] 2 voices [duet for two trebles][piece is featured in set C partbooks, and the d.3 treble sub-decani no.3 partbook]	Nares	Anthem	Verse

<i>Details</i>	<i>Composer Information</i>	<i>1. Treble Decani</i>	<i>2. Countertenor Decani</i>	<i>3. Tenor Decani</i>	<i>4. Bass Decani</i>	<i>5. [Treble Cantoris]</i>	<i>6. Counter Tenor Cantoris</i>	<i>7. Tenor Cantoris</i>	<i>8. Bass Cantoris</i>	<i>9. Bass [Tenor Bass Verse]</i>	<i>10. Counter Tenor Verse</i>	<i>11. Tenor Verse</i>	<i>12. Bass Verse</i>	<i>13. [2nd Violoncello Book]</i>	<i>14. Late [Violoncello]</i>	<i>15. Late</i>	<i>16. Organ Book</i>	<i>17. Organ Book</i>	<i>Other Information</i>	<i>Composer uniform</i>	<i>Genre</i>	<i>Genre Details</i>
O praise the Lord ye angels of his	Palestrina adapted by George Cooper											155							[Psalm 103, verse 20, 21][b.11 copyist: Benj. Cookes. Sept 27th 1847][piece is not featured in any other partbook set]	Palestrina / Cooper	Anthem	Verse
Be merciful	Purcell	106												93					[Psalm 56, verse 1-11][b.1 copyist: 'ELAND Sep 5th'] [piece is featured in set A and C partbooks, and the d.7 bass cantoris [verse] book]	Purcell	Anthem	Verse
Behold I bring you glad tidings	Mr Purcell													96					[St Luke, Chapter 2, verse 10, 11, 14][piece is featured in set A partbooks, the c.11 [tenor verse] book, and the d.7 bass cantoris [verse] book]	Purcell	Anthem	Verse
I was glad	Mr Purcell													124					[Psalm 122, verse 1-8] Verse Anthem [piece is featured in set A and C partbooks, and the d.3 treble sub-decani no.3 partbook]	Purcell	Anthem	Verse
Mr Henry Purcell's Grand Te Deum abridge by Mr John Stafford Smith, under the direction of Dr Bayly. Sub dean [Te Deum in b.6, 7, 8]	Henry Purcell abridged by John Stafford Smith [anon in b.6, 7, 8]			108			118	120	112										TD [piece is featured in the c.13 bass [string instrument] book, and set D partbooks]	Purcell	Service	Morning
My song	Mr Purcell													131					[Psalm 89, verse 1, 5-10, 14-15][piece is featured in set A partbooks, and the c.7 tenor bass & solo verse book]	Purcell	Anthem	Verse
O give thanks	Mr Purcell									80				148					[Psalm 106, verse 1, 2, 4, 5 and 3][b.9 copyist: J. Stone. Jan 1816][piece is featured in set A and C partbooks]	Purcell	Anthem	Verse
O God thou art my God	Purcell	75				134													[Psalm 63][piece is featured in set A partbooks]	Purcell	Anthem	Verse
O Lord God of hosts	Purcell					139													[Psalm 80, verse 4-7, 18][piece is featured in set A partbooks]	Purcell	Anthem	Verse
They that Go	Mr Purcell													176					[Psalm 107, verse 23][piece is featured in set A partbooks]	Purcell	Anthem	Verse
Thy way O God is holy	Mr Purcell													178					[Psalm 77, verse 13-18][piece is featured in set A and D partbooks, and the c.3 [treble] no.4 old book cantoris partbook]	Purcell	Anthem	Verse
My God, my God	Mr John Reynolds		254	246															[Psalm 22, verse 1-3][piece is featured in set C and D partbooks]	Reynolds	Anthem	Verse
Mr Richardson's service	Mr Richardson		214	213													166		TD, JD, CD, DM [b.17: CD and DM only][piece is featured in set C partbooks, and the d.3 treble sub-decani no.3 partbook]	Richardson	Service	Morning and Evening

Details	Composer Information																		Other Information	Composer uniform	Genre	Genre Details
		1. Treble Decani	2. Countertenor Decani	3. Tenor Decani	4. Bass Decani	5. [Treble Cantoris]	6. Countertenor Cantoris	7. Tenor Cantoris	8. Bass Cantoris	9. Bass [Tenor Bass Verse]	10. Countertenor Verse	11. Tenor Verse	12. Bass Verse	13. [2nd Violoncello Books]	14. Late [Violoncello]	15. Late	16. Organ Book	17. Organ Book				
Rogers's in a re Evening Service	Rogers		129																Mag, ND [piece is featured in set A and C partbooks]	Rogers	Service	Evening
Mr Savage's Sanctus	Mr Savage				260														[piece is featured in set C partbooks]	Savage	Service	Sanctus
Praise the Lord O Jerusalem	Scott					100													[Psalm 147, verse 12, Psalm 148, verse 2, 3, Psalm 107, verse 8][piece is not featured in any other partbook set]	Scott	Anthem	Verse
Have mercy upon me	Mr J.S. Smith			153			159	164	148										[Psalm 51 and Psalm 80, verse 7] A Penitential anthem [piece is featured in set D partbooks]	Smith	Anthem	Full
Mr John Stafford Smith's morning service	Mr John Stafford Smith			209															TD, JD [piece is featured in set D partbooks]	Smith	Service	Morning
Remember not Lord	Mr John Stafford Smith		274				105	106	98										[Words from the BCP: <i>The Litany</i>]'On a peculiar plan, invented by Orlando Lassus, to enable Charles the 9th of France to sing a part.' [piece is featured in set C partbooks and d.2 bass [decani] partbook]	Smith	Anthem	Full
Trust ye in the Lord	Mr John Stafford Smith		273				106	107	98										[Isaiah, Chapter 26, verse 4, Habakkuk, Chapter 3, verse 17 and 18][piece is featured in set C partbooks and d.2 bass [decani] partbook]	Smith	Anthem	Verse
Whoso doeth	S. Smith					94													[No verse part is present in any partbook, so text for the verse is unknown. Chorus: Psalm 15, verse 7][piece is not featured in any other partbook set]	Smith	Anthem	Verse
I will magnify thee	Mr Martin Smith of Gloucester		276	94			110	111	103										[Psalm 145][piece is featured in the c.16 [organ book four], and the d.2 bass [decani] partbook]	Smith, Martin	Anthem	Full, with verse
Sanctus	Dr Soaper			224				178	174										[piece is featured in set D partbooks]	Soaper	Service	Sanctus
Hear my pray'r O Lord	Mr Strowde				107														[piece is featured in set A partbooks]	Strowde	Anthem	Full, with verse
Ascribe unto the Lord	Mr Travers		120	121								144							Psalm 96, verse 2 [verse 7-13][piece is featured in set C partbooks]	Travers	Anthem	Verse
Grant we beseech	Mr Travers		241	137															[Words from the BCP: <i>The Twenty-First Sunday after Trinity: The Collect</i>][piece is featured in set C partbooks, and the d.3 treble sub-decani no.3 partbook]	Travers	Anthem	Full
Hear my pray'r O Lord	Mr Travers		116	118															[Psalm 145, verse 1, 2, 7-10][piece is featured in set C partbooks]	Travers	Anthem	Full, with verse
If the Lord himself	Mr John Travers						102	104	95										[Psalm 124, verse 1-7][piece is featured in the a.15 organbook, set C partbooks and d.2 bass [decani] partbook]	Travers	Anthem	Full, with verse
Keep we beseech thee	Mr Travers		119	117															[Words from the BCP:] <i>Collect 15th Sunday after Trinity</i> , page 247 [piece is featured in set C partbooks]	Travers	Anthem	Full, with verse

Details	Composer Information																		Other Information	Composer uniform	Genre	Genre Details
		1. Treble Decani	2. Counter Tenor Decani	3. Tenor Decani	4. Bass Decani	5. [Treble Cantorists]	6. Counter Tenor Cantorists	7. Tenor Cantorists	8. Bass Cantorists	9. Bass [Tenor Bass Verse]	10. Counter Tenor Verse	11. Tenor Verse	12. Bass Verse	13. [2nd Violoncello Book]	14. Late [Violoncello]	15. Late	16. Organ Book	17. Organ Book				
Mr Travers's service	Mr Travers [anon in b.5]	66	87	67	80	67	64	65	63							80		TD, JD, Mag, ND [b.1, pages 66, 69 and 70 are copied by Chelsum, pages 67 and 68 are in a nineteenth-century hand][piece is not featured in any other partbook set]	Travers	Service	Morning and Evening	
O be joyfull	Mr Travers		122		114								140					Psalm 66 [verse 1-7][piece is featured in set C partbooks]	Travers	Anthem	Verse	
O God for as much as without thee	Mr Travers		240		137													[Words from BCP: <i>The Nineteenth Sunday after Trinity: The Collect</i>][piece is featured in set C partbooks, and the d.3 treble sub-decani no.3 partbook]	Travers	Anthem	Full	
O sing unto the Lord	Mr Travers			182														[Psalm 96, verse 1 and 2, (2 voice verse passage missing in sets A-D but assume verse 3) verse 4, 5, and 6][piece is featured in set D partbooks]	Travers	Anthem	Verse	
O give thanks	Wm. Tucker	5			200													[Psalm 105 verse 1-3][b.1 copyist: 'M Cooke 12 Dec 1835'] [piece is featured in set C partbooks]	Tucker	Anthem	Full, with verse	
Mr Weldon's Sanctus	Mr Weldon				260													[piece is featured in a.13 organbook and set C partbooks]	Weldon	Service	Sanctus	
O Lord rebuke me not	Mr Weldon																135	[Psalm 6, verse 1-4][The copy here is in G minor as with the a.11 but unlike a.10 (where it is in A minor)][piece is featured in set A and C partbooks]	Weldon	Anthem	Solo	
Ponder my words O Lord	Mr Weldon																	161	[Psalm 5][piece is featured in set A partbooks]	Weldon	Anthem	Verse
Thou art my portion O Lord	Mr John Weldon		234		230													[(words for solo not given as no solo parts available in set A-D), chorus: Psalm 119, verse 12][piece is featured in set C partbooks, and the d.3 treble sub-decani no.3 partbook]	Weldon	Anthem	Verse	
Awake put on thy strength	Wise	84																Isaiah 52 [verse 1, 2, 7, 9, 10][b.1, page 84 is in a nineteenth-century hand, page 85 is copied by Chelsum][piece is featured in set A and C partbooks]	Wise	Anthem	Verse	
Blessed is he	Wise	79																[Psalm 41, verse 1, 3, 4, 7, 13][piece is featured in set A and C partbooks]	Wise	Anthem	Verse	
The ways of Sion do mourn	Mr Wise		234		230													[Lamentations, Chapter 1, verse 4, 5 with 16, 11, 12, 15, 16, 11][piece is featured in set C partbooks and d.3 trtreble partbook]	Wise	Anthem	Verse	
O praise God in his holiness	Mr Richard Woodward		255		246													[Psalm 150, verse 1,2, 6][piece is featured in set C and D partbooks]	Woodward	Anthem	Verse	

Appendix 6: R.M.27.c.1–16

This appendix presents the contents of all partbooks within the partbooks that form R.M.27.c. The pieces arranged according to the alphabetical order of the composer's surname. Versions of this appendix can be downloaded from:

<https://sites.google.com/site/rm27books>

R.M.27 Copyists Colour Key

	Tucker or assistant		Church
	Braddock or assistant		Greene
	Nineteenth Century		Chelsum
	Barrow		Chapel Royal Copyist A
	Eighteenth Century		

Details	Composer Information	1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass e♭ Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Six]	16. [Organ Book Four]	Other Information	Composer uniform	Genre	Genre Details
Aldrich in A re	Aldrich			170 / 174	179	174	179											TD, JD, CD, DM [c.3: second copy is incomplete and crossed out. Does not contain the evening canticles][piece is featured in set A partbooks, and d.8 organ book]	Aldrich	Service	Morning and Evening
Dr Henry Aldrich's Service in G	Dr Henry Aldrich	7																TD, JD, Mag, ND [piece is featured in set A partbooks (TD, JD, Commandments, Creed, Mag and ND) and b.5 [treble cantoris] partbook (TD, JD)]	Aldrich	Service	Morning and Evening
I am well pleas'd	Sigr. Carissimi arranged Aldwich										68	20	32					[Psalm 116, verse 1-9, 16 (slightly altered)][c.12 has a reference (in a later hand) to a better copy in the new book on page 37][piece is featured in set A partbooks, the b.14 copy of a.11, and the d.3 treble sub-decani no.3 partbook]	Aldrich	Anthem	Verse (re-composition)
O Give thanks	Aldrich	138	132		20		18									57		[Psalm 106, verse 1][piece is featured in set A partbooks]	Aldrich	Anthem	Full
Out of the Deep	Rev'd. Dr Aldrich	141																[Psalm 130, verse 1-4][piece is featured in set A partbooks and the b.1 treble decani partbook]	Aldrich	Anthem	Full
Sing unto the Lord	Dr Aldrich		64	100	124	126	140											[Psalm 30, verse 4, 5 (altered: mix of Coverdale BCP and Authorise Version translations)][piece is featured in set B partbooks]	Aldrich	Anthem	Full, with verse
My song shall be of mercy	Dr Arnold							155										[Psalm 101, Psalm 57, verse 9, Psalm 92, verse 2 and 5][Solo for Treble or Tenor][piece is featured in the b.3 tenor decani partbook, and set D partbooks]	Arnold	Anthem	Solo
O be joyful in God, all ye lands	Dr Arnold							162										[Psalm 66 (BCP) Prayer for Thanksgiving after a storm, Psalm 107, verse 21: Thanksgiving for the King's birthday, Psalm 29, verse 10, Isaiah, Chapter 44, verse 23] Thanksgiving anthem composed for the peace in the year 1783. 2nd tenor [Piece is featured in the b.3 tenor decani partbook, and set D partbook]	Arnold	Anthem	Verse
The Lord is King	Dr Arnold														70			[(verse word parts of anthem not present in any A-D partbooks so source of words unclear), recitative written out in c.14: Psalm 97, verse 4. chorus: Psalm 97, verse 6][piece is featured in the b.5 [treble cantoris] partbook, and set D partbooks]	Arnold	Anthem	Verse
Who is this?	Arnold			180														[source of words unknown as only chorus parts are present: verse parts not available in any set A-D partbook: presumably from St Matthew, Chapter 21 based on title and chorus 'Hosannah to the son of David'] [piece is featured in set D partbooks]	Arnold	Anthem	Verse
I will sing unto the Lord	Mr Edward Ayrton												228					[Judith Chapter 16][piece is featured in set B and D partbooks]	Ayrton	Anthem	Verse
Thy righteousness O God	Dr Ayrton															224		[Psalm 71, verse 17-22][piece is featured in the b.3 tenor decani partbook, and set D partbooks]	Ayrton	Anthem	Verse
A Short verse service	Thos. Barrow												202					TD, JD, Mag, ND [piece is featured in set B and D partbooks]	Barrow	Service	Morning and Evening

Details	Composer Information																	Other Information	Composer uniform	Genre	Genre Details
		1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass e♭ Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Six]	16. [Organ Book Four]				
Deliver Us	Mr Adrian Batten	62	137		12	28	24									37	[Psalm 106, verse 45-6][piece is featured in a.3 bassus decani partbook]	Batten	Anthem	Full	
Haste thee O God	Batten	131	222	51	14	29	136									61	Psalm 70 [verse 1-4][piece is featured in set A partbooks]	Batten	Anthem	Full	
Hear my pray'r	Mr Batten				13		139										[Psalm 55, verse 1, 2, 4, 6 (slightly altered)][piece is featured in a.3 bassus decani partbook]	Batten	Anthem	Full, with verse	
Mr Adrian Batten's service	Mr Adrian Batten						88									71	TD, JD, Mag, ND [piece is featured in set A partbooks]	Batten	Service	Morning and Evening	
O Praise the Lord all ye heathen	Mr Batten [unclear in c.6]	139	137		118	114	128									62	[Psalm 117][piece is featured in a.3 bassus decani partbook]	Batten	Anthem	Full	
Mr William Bird's Service	Mr William Bird	109	151		38	36	40										TD, Benedictus, Mag, ND [piece is featured in set A partbooks]	Bird	Service	Morning and Evening	
I have set God alway	Dr Blake [attribution damaged in c.9]		194		232	227	236	116	82		139		150				[Psalm 16 from verse 9-12 (slightly altered)][piece is featured in set A, B and D partbooks]	Blake	Anthem	Verse	
Dr Blow's in Elami	Dr Blow			9	132		82										TD, JD, CD, DM [c.3: starts midway through TD][piece is featured in set A partbooks, b.3 tenor decani partbook and d.1 contra tenor decani partbook]	Blow	Service	Morning and Evening	
Dr Blow's service in Are	Dr Blow				125		76										TD, JD, CD, DM [piece is featured in set A, B and D partbooks]	Blow	Service	Morning and Evening	
God is our Hope and Strength	Dr Blow	153	242		18	58	54									184	[Psalm 46, verse 1-3, 5][piece is featured in set A partbooks, b.1 treble decani partbook and d.8 organbook]	Blow	Anthem	Full, with verse	
I beheld	Dr Blow				71	59	63			32							[Revelation, Chapter 7, verse 9, 10, 13, 14, 15, 11, 12][piece is featured in set A and B partbooks]	Blow	Anthem	Verse	
I was in the Spirit	Dr John Blow				70	60	62	54		27	24						[Revelation, Chapter 1, verse 10, Chapter 19, verse 1, 3, 4, 5, 6] Symphony. 1st Bass [piece is featured in set B partbooks]	Blow	Anthem	Symphony, verse	
When Israel Be thou my judge O Lord	Dr Blow				72	61	64										[Psalm 114, verse 1-7][piece is featured in set A and B partbooks]	Blow	Anthem	Verse	
By the waters of Babylon	Dr Boyce		25	70	86	90	105			35	26	13	41				[Psalm 26, verse 1-3 and 6-7][piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	Boyce	Anthem	Full, with verse	
Dr Boyce's Sanctus	Dr Boyce				247	243											[Psalm 137][piece is featured in set B partbooks]	Boyce	Anthem	Verse	
Dr Boyce's service in C	Dr Boyce		84	124	158	153	158					48				188	Sanctus [piece is featured in b.4 bass decani partbook]	Boyce	Service	Sanctus	
Dr Boyce's short morning service	Dr Boyce		56	93	110	118	129					34				142	TD, JD [c.3 copy: first page of TD is all that survives: followed by newer pages: presumably included as the reverse is needed to complete Nares's in F][piece is featured in set B partbooks]	Boyce	Service	Morning	
																	TD, JD [piece is featured in set B partbooks]	Boyce	Service	Morning	

Details	Composer Information	1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass e♭ Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Six]	16. [Organ Book Four]	Other Information	Composer uniform	Genre	Genre Details
Dr Boyce's verse service in A # 3rd	Dr Boyce		188		226	222	228							180				TD, JD [c.2, 5, 6 JD Gloria has the instruction 'Full, Canon 4 in One'] [piece is featured in the a.11 1st Violoncello partbook, and set B and D partbooks]	Boyce	Service	Morning
Give the King thy judgments	Dr Willm. Boyce		193	47	231	226	232							143				[Psalm 72, verse 1-3, 5, 7-8, 11] [piece is featured in set B and D partbooks. The version in the set C partbooks is the version copied by Barrow in set B (another version in the hand of Chelsum exists)]	Boyce	Anthem	Verse
I have set God always	Dr Boyce [anon in c.13 and c.14]		14	69	85	88	104	14						3	32			[Psalm 17, verse 9-12] Solo Bass [piece is featured in set B partbooks]	Boyce	Anthem	Solo
I have surely built thee a house	Dr Boyce		107		188	184	189				164	99	104	82			72	[1 Kings, chapter 8, verse 13, 27, 28, 29, 30 Chapter 9, verse 3] [piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	Boyce	Anthem	Verse
Lord what is man?	Dr Boyce							104										[Psalm 8, verse 4-6, 9] [A minor] [piece is featured in set B partbooks]	Boyce	Anthem	Verse
Lord what is man?	Dr Boyce		239					110						142				Job, chapter 7, verse 17. Solo anthem [E flat major] [solo countertenor] [piece is featured in set B and D partbooks]	Boyce	Anthem	Solo
Lord who shall dwell in thy tabernacle	Dr Boyce		64	99	118	125	138	20			79	27	59	40	48			[Psalm 15, verse 1, 4, 7] 4 voices [c.8 copy is split: page 20-2 are separated from pages 23-4 by pages 31-6 due to errors in the nineteenth-century rebinding] [piece is featured in set B partbooks]	Boyce	Anthem	Verse
O give thanks	Dr Boyce			156														Psalm 105 [verse, 1-3] Full anthem for 8 voices [piece is featured in set B partbooks]	Boyce	Anthem	Full, with verse
O give thanks	Dr Boyce		125		208	204	212			33	174	117	124	101			89	[Psalm 118, verse 1-2, Psalm 145, verse 18, Psalm 34, verse 3, Psalm 84, verse 9, Psalm 61, verse 7, Psalm 89, verse 30, Psalm 61, verse 8] [piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 book]	Boyce	Anthem	Verse
O praise the Lord ye that fear him	Dr Boyce [anon in c.16]		106		186	183	187	51	57		151	97	94	75			29	[Psalm 22, verse 23, 24, 26, 27, 28] 5 voices. 1st Bass [c.8 is incomplete] [piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	Boyce	Anthem	Verse
O sing unto the Lord a new song	Dr Boyce		181		225	220	226	91						161				[Psalm 149, verse 1-5, Psalm 150, verse 6] [piece is featured in set B and D partbooks]	Boyce	Anthem	Verse
O where shall wisdom be found?	Dr Boyce							162	110					195				[Job Chapter 28, verse 12, 15, 18, 20] [c.9 is incomplete since page 111-120 are missing] [piece is featured in set B and D partbooks]	Boyce	Anthem	Verse
Praise the Lord ye servants	Dr Boyce		202		240	236	242	74						168				[Psalm 113, verse 1-5] [Tenor Solo] [piece is featured in set B and D partbooks]	Boyce	Anthem	Solo
Sing O heav'ns	Dr Boyce		104	140	178	173	178				144	90	89	72	67		24	[Isaiah, Chapter 49, verse 13, 14 and 15, Psalm 51, verse 1, 2 and 3] Anthem 3 voices [piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	Boyce	Anthem	Verse
The heav'ns declare the Glory of God	Dr Boyce		239											147				[Psalm 19, verse 1-5, Revelation, Chapter 15, verse 3, Chapter 4, verse 11] [piece is featured in set B and D partbooks]	Boyce	Anthem	Verse

Details	Composer Information	Instrumentation																Other Information	Composer uniform	Genre	Genre Details
		1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass c ^o Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Sex]	16. [Organ Book Four]				
The Lord is King	Dr Boyce		124		207	203	213				178	112	119	98			96	[Psalm 99, verse 1, Jeremiah, Chapter 46, verse 6, Psalm 20, verse 7, Psalm 147, verse 14a, Psalm 46, verse 9, Psalm 107, verse 3][piece is featured in set B partbooks and, the d.3 treble sub-decani no.3 partbook]	Boyce	Anthem	Verse
The Lord is my light	Dr Boyce		63	99	116	124	135			72		38	36	44				[Psalm 27, verse 1, 3-5][c.3 copy is incomplete as pages 97-98 are missing: this is the end of the piece][piece is featured in set B partbooks]	Boyce	Anthem	Verse
The Lord liveth	Dr Boyce		105	152	188	184	189			170	108	111	81				78	[Psalm 18, verse 47-52][piece is featured in set B partbooks]	Boyce	Anthem	Verse
Turn thee unto me O Lord	Dr Boyce		13	68	84	88	104	8					1	29				[Psalm 26, verse 15-9] Solo contratenor [piece is featured in set B partbooks]	Boyce	Anthem	Solo
Wherewithal shall a young	Dr Boyce		129	147	209	207	210										86	Psalm 119, part 2 [verse 9-12, 15, 16][c.3 contains only the end of the piece and is crossed out as the previous pages (143-7) contain newer blank manuscript][c.6 'For 5 Voices' next to title][piece is featured in set B partbooks]	Boyce	Anthem	Verse
O Lord my God	Dr Bull [anon in c.3]		178	150	221	217	221		153	107			191					[Isaiah, Chapter 25, verse 1, 4, 8, 9][c.3 copy is incomplete: nineteenth-century pages with make-good material on follow: folio presumably included for the anthem on page 149][piece is featured in a.15 organbook and set B partbooks]	Bull	Anthem	Verse
Dr Child's Service in A re [Dr Child's evening service in A re in c.2, 4, 5, 6]	Dr Child	47	53	41	55	115	52										43 / 64	[c.1 includes only the TD and JD][c.2, 4, 5 and 6 include only the Mag and ND][c.3 includes Mag and ND, but the TD and some of the JD is missing: copy is in a nineteenth-century hand][c.15 p.43 includes Mag and ND, and p.64 includes TD and JD][piece is featured in set A partbooks (with Commandments and Creed), and in set B partbooks (only Mag and ND)]	Child	Service	Morning and Evening
Dr Child's Service in D	Dr Child	51		27														TD, JD [c.3 includes Mag and ND but some of the TD is missing][piece is featured in set A partbooks (with Mag and ND)]	Child	Service	Morning and Evening
Dr Child's Service in E	Dr Child	93			119	147	55											TD, JD, Mag, ND [piece is featured in set A partbooks and b.5 [treble cantoris] partbook (Mag incomplete and ND missing in b.5)]	Child	Service	Morning and Evening
Dr Child's Service in F	Dr Child	76				8	7										14	TD, JD, CD, DM [piece is featured in set A partbooks and b.5 [treble cantoris] partbook (morning canticles only in b.5)]	Child	Service	Morning and Evening
Dr Child's Service in Gam ut	Dr Child	68	216			13	13										22 / 80	TD, JD, Mag, ND [c.15, first copy incomplete as pages 23-32 are missing][c.15, second copy in a nineteenth-century hand][piece is featured in set A partbooks, and the b.5 [treble cantoris] partbook]	Child	Service	Morning and Evening
O clap your hands	Dr Child				148	209	150											[Psalm 47, verse 1-4][piece is featured in a.4 [treble sub-decani] partbook]	Child	Anthem	Full

Details	Composer Information	1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass e♭ Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Sex]	16. [Organ Book Four]	Other Information	Composer uniform	Genre	Genre Details	
O Lord grant the King a long life	Dr Child	135	135		9	20	12									59		[Psalm 61, verse 6 and 7, Psalm 132, verse 19 (altered)][Words from BCP: A FORM of PRAYER with THANKSGIVING to Almighty God, to be used in all Churches and Chapels within this Realm, every Year, upon the Twenty-fifth Day of October; being the Day on which His Majesty began his happy Reign (for use instead of the Venite: presumably the date of this festival changed according to the current Monarch but the words are from the 1662 prayer book)][piece is featured in d.2 bass [decani] partbook]	Child	Anthem	Full	
Praise the Lord O my Soul	Dr William Child	134	134		8	20	11									58		[Psalm 103, verse 1-4, 22][piece is featured in a.3 bass partbook]	Child	Anthem	Full	
How long I will love thee O Lord	Mr Clarke			48					48								126	Psalm 13[piece is featured in Set A partbooks and d.3 treble sub-decani no.3 partbook]	Clarke	Anthem	Verse	
	Mr Jeremiah Clark											7	68			176		[Psalm 18, verse 1-7, 13, 16][piece is featured in set A partbooks, and the b.14 copy of a.11]	Clarke	Anthem	Verse	
Praise the Lord O Jerusalem	Mr Jeremiah Clark	143	226											172				[Psalm 147, verse 12, Isaiah 49, verse 23, Psalm 48, verse 7, Psalm 21, verse 13][piece is featured in the a.15 organbook, set B partbooks, and the d.2 bass [decani] partbook]	Clarke	Anthem	Full	
Call to remembrance	Mr Benjamin Cooke		215															[Psalm 45, verse 5-9 (though unclear as verse parts missing)][piece is featured in set B partbooks]	Cooke	Anthem	Verse	
Wherewithal shall a young man Sanctus	Mr Cooke		214															[Psalm 119, verse 9-12][piece is featured in set B partbooks, and the d.2 bass [decani] partbook]	Cooke	Anthem	Verse	
	Rev Dr Creighton															161		Sanctus [piece is not featured in any other partbook]	Creighton	Service	Sanctus	
Blessed is the people	Dr Croft										17	146								Croft	Anthem	Verse
Commandments in a	Dr William Croft																230	[Psalm 89, verse 16-19][piece is featured in set A, B and D partbooks] [c.15 is in a nineteenth-century hand: 1803][piece is not featured in any other partbook]	Croft	Service	Communion	
Dr Croft's morning service in A	Dr Croft																86	TD, JD [c.15 in a nineteenth-century hand except the last page (98): however pages 95 to 97 missing][piece is not featured in any other partbook]	Croft	Service	Morning	
I waited patiently	Dr Croft																33	[Psalm 40, verse 1, 2, 3, 4][copy in c.15 is in g minor but in set A books it is in a minor][piece is featured in set A partbooks, and the b.14 copy of a.11]	Croft	Anthem	Verse	
I will give thanks	Dr Croft										96	38	161	8				[Psalm 9, verse 1, 2, 4, 11][Composed for the victory at Blenheim 1704 & sung at St Paul's][Piece is featured in set A partbooks, and the d.8 organbook]	Croft	Anthem	Verse	
I will sing	Dr Croft										22							[Psalm 104, verse 33-35][piece is featured in set A partbooks, the b.14 copy of a.11, and the d.7 bass cantoris [verse] book]	Croft	Anthem	Verse	

Details	Composer Information	Instrumentation																Other Information	Composer uniform	Genre	Genre Details
		1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass c [♯] Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Six]	16. [Organ Book Four]				
Lord what love have I	Dr Croft							148	101									[Psalm 119, verse 97-101, 104][c.9 final page is crossed out][piece is featured in set A partbooks]	Croft	Anthem	Verse
O Lord I will praise thee	Dr Croft [anon in c.14]	122	153	204	199	207	73			156	104	96	93	6			62	[Isaiah Chapter 12 (altered) verse 1, 5, 6][c.3 copy is in a nineteenth-century hand, labelled as 'Sing unto God' and is in D major instead of E major][piece is featured in set B partbooks, and the d. 3 treble partbook]	Croft	Anthem	Verse
O Lord rebuke me not	Dr Croft																204	[piece is featured in set A partbooks, and the b.1 treble decani partbook]	Croft	Anthem	Full
O Lord thou hast searched me out	Dr Croft												63	56				[Psalm 139, verse 1, 2, 6, 7, 8, 9, 17, 18, 23, 24][piece is featured in set A and D partbooks]	Croft	Anthem	Verse
O Praise the Lord all ye heathen	Dr Croft									61	36	63					202	[Psalm 117][c.10 copy is in a nineteenth-century hand: 1803][piece is featured in set A partbooks]	Croft	Anthem	Verse
Praise the Lord O my soul	Dr Croft [in pencil in c.16]									14	11						139	[Psalm 104, verse 1-3, 5, 24, 31][piece is featured in set A and D partbooks, and the b.14 copy of a.11]	Croft	Anthem	Verse
Sanctus	Dr Croft																229	Sanctus [piece is not featured in any other partbook]	Croft	Service	Sanctus
Sing praises to the Lord	Dr Croft [anon in c.3]	60	96	114	122	133											148	Psalm 30.[verse 4, 5 (slightly altered)][c.3 copy is crossed out and incomplete but newer blank manuscript pages follow the first page][piece is featured in set B partbooks]	Croft	Anthem	Verse
Sing unto God O ye kingdoms	Dr Croft												64	53				[Psalm 68, verse 32-35][countratenor solo not present in a set A-D voice partbook but the organs part (a.15) identifies the part and most of the text. The chorus parts identify the first solo as being for 29 bars][a.15 identifies 5 part chorus][piece is featured in set A partbooks]	Croft	Anthem	Solo
Sing unto the Lord	Croft											55						[Psalm 96, verse 2, Psalm 92, verse 4, Psalm 59, verse 10, Psalm 27, verse 11, Psalm 79, verse 14][piece is featured in set A, B and D partbooks]	Croft	Anthem	Verse
The Lord is my strength	Dr Croft						138											[Psalm 118, verse 14, 24-6, 29][anniversary of the accession, 8 March 1711][piece is featured in set A partbooks, and the b.1 treble decani partbook]	Croft	Anthem	Verse
Thou O God art praised in Sion	Dr Croft	23		54	67	66				8	17	6	35					[Psalm 65, verse 1-3, Psalm 79, verse 9, Psalm 80, verse 19][c.14 in d minor but other parts in c minor][piece is present in the a.14 organbook and set B partbooks]	Croft	Anthem	Verse
We wait	Dr Croft						12											[Psalm 48, verse 8-13][c.8 in a nineteenth-century][piece is featured in set A partbooks]	Croft	Anthem	Verse
We will rejoice	Dr Croft												231					Psalm 20, verse 5 [piece is featured in set A partbooks, and the b.1 treble decani partbook]	Croft	Anthem	Full
Be thou my judge	Mr Dupuis												233					[Psalm 26 from Christopher Smart, A translation of the Psalms of David, 1765. Rather than the usual BCP Coverdale version][piece is featured in set B and D partbooks]	Dupuis	Anthem	Full

Details	Composer Information																	Other Information	Composer uniform	Genre	Genre Details
		1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass e♭ Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Six]	16. [Organ Book Four]				
Be thou my judge	Mr Dupuis												241					[Psalm 26][piece is featured in set B and D partbooks]	Dupuis	Anthem	Verse
Blessed are all they	[Dupuis]													72				[(no verse sections included in any set A-D partbooks so not certain), Psalm 128, verse 5][Incomplete in c.14][piece is featured in set D partbooks]	Dupuis	Anthem	Verse
Blessed is he that considereth the poor	Mr Dupuis												239					[Psalm 41, verse 1-3, Psalm 146, verse 7, and Psalm 41, verse 13 (last verse)][piece is featured in set B and D partbooks]	Dupuis	Anthem	Verse
Bow down thine ear	Mr Dupuis												247					[Psalm 86][piece is featured in set B and D partbooks]	Dupuis	Anthem	Full
Hear my Pray'r O Lord	Mr Dupuis						144											[Psalm 102, verse 1 and Psalm 38, verse 2 and 6, Psalm 42, verse 6 and 7a, Psalm 131, verse 7b] Solo for a tenor or treble [piece is featured in set B and D partbooks]	Dupuis	Anthem	Solo
I cry'd unto the Lord	Mr Dupuis	73	109	145	134	147							208		162			[Psalm 142, verse 1, 2, 4, 5, 7, 9] Full anthem for 5 voices [c.3 copy is incomplete as pages 111-2 contain newer blank manuscript][piece is featured in set B partbooks]	Dupuis	Anthem	Full, with verse
I will sing of the Lord	Mr Dupuis	102	135	176	172	176										22		[Psalm 13, verse 6][piece is featured in set B partbooks][5 Voices]	Dupuis	Anthem	Full
Lord teach us to number our days	Mr Thos. Sanders Dupuis												206					[Psalm 90, verse 12-14][piece is featured in set B and D partbooks]	Dupuis	Anthem	Verse
Lord what is man?	Mr Dupuis												210					[Psalm 8, verse 4-8][piece is featured in set B and D partbooks]	Dupuis	Anthem	Verse
Mr Dupuis Sanctus	Mr Dupuis	244		248	242													Sanctus [E flat major][piece is featured in b.2 countertenor decani partbook and d.2 bass [decani] partbook][this is the first Sanctus by Dupuis of p.182]	Dupuis	Service	Sanctus
Mr Dupuis's morning service in A	Mr Dupuis												218					TD, JD [piece is featured in set B and D partbooks]	Dupuis	Service	Morning
Mr Dupuis's verse service in Gb 3rd	Mr Dupuis												248					TD, JD [piece is featured in set B and D partbooks]	Dupuis	Service	Morning
Mr Thomas Dupuis's service in D sol re	Mr Thomas Dupuis	66	102	139	128	141							42		152			TD, JD, Mag, ND [c.3: Mag crossed out and incomplete. New blank manuscript pags on page 107-8 and end of ND only present on page 109][c.6: Mag 'he hath filled - Israel' in another hand][piece is featured in set B partbooks]	Dupuis	Service	Morning and Evening
Mr Thomas Sanders Dupuis's Morning Service in E	Mr Thomas Sanders Dupuis	95	135	170	164	171							187			1		TD, JD [c.3 copy contains only the end of the JD and newer blank manuscript pages preced this page][c.16 contains some overpasted music] [piece is featured in set B partbooks]	Dupuis	Service	Morning

Details	Composer Information	1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass e♭ Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Sex]	16. [Organ Book Four]	Other Information	Composer uniform	Genre	Genre Details
My heart is fixed	Mr Dupuis						134											[Psalm 57, verse 8-12] Solo [contratenor][piece is featured in set B and D partbooks]	Dupuis	Anthem	Solo
Not unto us	Dr Dupuis															231		[Psalm 115 verse 1 with further text from unknown source: possibly Psalm 144 in a non BCP translation][piece is featured in set D partbooks]	Dupuis	Anthem	Full
O how amiable	Mr Dupuis				244													[Psalm 84, verse 1, 2 (solo missing from set A-D partbooks so unclear), 4, 9, 8, 5] [piece is featured in set B and D partbooks]	Dupuis	Anthem	Verse
O Lord God of hosts	Mr Dupuis						181											[Psalm 80, verse 3, Psalm 44, verse 24, missing contratenor solo, text from Responses (BCP), Psalm 90, verse 14][An occasional anthem, on his majesty's juxtaposition][piece is featured in the b.3 tenor decani partbook, and set D partbooks]	Dupuis	Anthem	Verse
O praise our God ye people	Mr Dupuis						171											[Psalm 66, verse 7, Psalm 66, verse 14, 16 and 17, Psalm 69, verse 31] Solo for tenor or treble [piece is featured in the b.3 tenor decani partbook, and set D partbooks]	Dupuis	Anthem	Solo
Put me not to rebuke	Dr Dupuis															233		Psalm 38. For Ash Wednesday [verse 1, 4 (further words unclear as organbook is the only source in sets A-D)][piece is not featured in any other partbook]	Dupuis	Anthem	Full
Rejoice in the Lord	Mr Dupuis						151											[Psalm 33 verse 1, 2, (no part in sets A-D contain the 'Solo contratenor, Recit a. bass' so not clear what the text is), Psalm 29, verse 10 (altered), Psalm 118, verse 24] Thanksgiving anthem composed for the peace in the year 1783. 2nd tenor [piece is featured in set B and D partbooks]	Dupuis	Anthem	Verse
Teach me O Lord	Mr Dupuis									141								[Psalm 119, verse 33, 34, 35 and 44, Psalm 147, verse 12][Piece is featured in set B and D partbooks]	Dupuis	Anthem	Verse
The Lord is my shepherd	Mr Dupuis [anon in c.8]							3	127					236				[Psalm 23, verse 1-4, Psalm 34, verse 3][incomplete in c.8, missing material which c.9 suggests would come after page c.8, page 4, the final section of the chorus is also absent][c.9 copy is quite damaged][piece is featured in set B and D partbooks]	Dupuis	Anthem	Verse
Thou art my King O God	Mr Dupuis													252				[Psalm 44, verse 5, 6, 7, 8 and 9][piece is featured in set B and D partbooks]	Dupuis	Anthem	Verse
Call to remembrance	Mr Richard Farrant	132	135		11	18	22											[Psalm 25, verse 5][piece is featured in set A partbooks [in Aldrich's arrangement] and d.2 bass [decani] partbook]	Farrant	Anthem	Full
Hide not thou thy Face	Mr Farrant	133	136		10	19	23											[Psalm 27, verse 10][piece is featured in set A partbooks [in Aldrich's arrangement] and d.2 bass [decani] partbook]	Farrant	Anthem	Full
Mr Farrant's Short Service	Mr Farrant		41	72	95	104	118							16		126		TD, JD, Mag, ND [piece is featured in set B partbooks]	Farrant	Service	Morning and Evening

Details	Composer Information	1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass e♭ Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Sex]	16. [Organ Book Four]	Other Information	Composer uniform	Genre	Genre Details
Mr Richard Farrant's Service in G	Mr Richard Farrant	38																TD, Benedictus, Mag, ND [piece is featured in set A partbooks (as Mr Richard Farrant's High Service)]	Farrant	Service	Morning and Evening
Almighty and everlasting God	Gibbons	130	172	27	57	30												[Collect for the Third Sunday after Epiphany][piece is featured in set A partbooks and b.4 bass decani partbook]	Gibbons	Anthem	Full
Dr Orlando Gibbons's Service	Dr Orlando Gibbons	84	166	21	48	25												TD, Benedictus, Mag, ND [piece is featured in set A partbooks and an incomplete TD exists in b.5 [treble cantoris] partbook]	Gibbons	Service	Morning and Evening
Hosanna	Orlando Gibbons	126	173	28	54	31							194					[St Matthew, Chapter 21, verse 9][piece is featured in set A partbooks]	Gibbons	Anthem	Full
Lift up your heads	Dr Orlando Gibbons			42	30	55	32											[Psalm 24, verse 7, 8, 10][piece is not featured in any other partbook set]	Gibbons	Anthem	Full
Orlando Gibbons's Sanctus	Orlando Gibbons		244	248	243													Sanctus [piece is featured in the b.2 countertenor decani partbook, and the d.2 bass [decani] partbook]	Gibbons	Service	Sanctus
I have set God	Goldwin	65																[Psalm 16, verse 9-12][c.1: piece marks the start of a new type of vellum][piece is featured in set A partbooks, b.2 countertenor decani partbook, and d.3 treble sub-decani no.3 partbook]	Goldwin	Anthem	Full, with verse
Acquaint thyself with God	Dr Greene						1											[Job Chapter 22, verse 21-3, 25-7 29-30 (all altered)][c.7 is a countertenor solo][piece is featured in set A partbooks, and the b.14 copy of a.11]	Greene	Anthem	Verse
Hear O Lord	[anon in c.14 but attributed to Greene in contents page]													4				[No voice part is featured in any partbook set therefore the text and genre details are unknown][piece is featured in one set B partbook where it is also unattributed but Greene is named in the contents page. This piece does not match another 'Hear O Lord' by Greene which is featured in the set A partbooks and one set B partbook][piece is featured in the b.13 [2nd violoncello book]]	Greene	Anthem	
I will seek unto God	Dr Greene									50								[Job, Chapter 5, verse 8 (slightly altered from the Authorised Version)][piece is featured in set A partbooks, the b.14 copy of a.11, and the d.7 bass cantoris [verse] book]	Greene	Anthem	Verse
I will sing of thy pow'r O God	Dr Greene												247					[piece is featured in set A and B partbooks, and the d.3 treble sub-decani no.3 partbook]	Greene	Anthem	Full, with verse
Let God arise	Dr Greene									54	42	49						Psalm 68 [verse 1, 2, 7, 8, 32, 5, 6][c.12 copy in another hand for the bass solo: page 51-2][in c.10 the end of the chorus, according to a note in an additional hand, should be on page 64. It is missing from this page but the note probably refers to an un-numbered page which was added in but not copied][piece is featured in set A partbooks, the b.14 copy of a.11, and the d.3 treble sub-decani no.3 partbook]	Greene	Anthem	Verse

Details	Composer Information	1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass e♭ Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Sex]	16. [Organ Book Four]	Other Information	Composer uniform	Genre	Genre Details
Like as the Hart	[c.8 in pencil:] Greene								63	19								[Psalm 42, verse 1, 2, 8, 11, Psalm 43, verse 3, 4, Psalm 42, verse 14, 15][c.8 is incomplete (beginning and end missing)][piece is featured in set A and B partbooks, and the d.3 treble sub-decani no.3 partbook]	Greene	Anthem	Verse
Lord how long wilt thou be angry	Dr Maurice Greene			30														[Psalm 79, verse 5-9 (differs from BCP Coverdale and Authorise Version translations)][c.3 copy is partly in a nineteenth-century hand: Barrow's hand from page 31][piece is featured in set A partbooks and b.4 bass decani partbook]	Greene	Anthem	Full
Lord let me know my end	Dr Green																	[Psalm 39, verse 5-8, 13, 15][piece is featured in the a.14 organbook, and set B partbooks]	Greene	Anthem	Full, with verse
My heart is fixed	Dr Green													54 / 126		208	158		Greene	Anthem	Verse
My Soul	Dr Greene						22											[Psalm 62, verse 1, 2, 8, 7][piece is featured in set A partbooks, and the b.14 copy of a.11]	Greene	Anthem	Verse
O God of my righteousness	Dr Greene									77								[Psalm 4, verse 1, 2, 9, 5 (slightly altered)][piece is featured in set A and D partbooks, and the b.14 violoncello book]	Greene	Anthem	Verse
O God thou art my God	Dr Greene										110	48	45					[Psalm 63, verse 1-5, 8][Bass solo crossed out in c.12][piece is featured in set A partbooks, and the b.14 copy of a.11]	Greene	Anthem	Verse
O God thou hast cast us out	Dr Greene			116		142			34									Psalm 60 [verse 1-2, 11 Psalm 79, verse 8-9, Psalm 60, verse 12][c.8 copy is split: pages 34-36 are separated from 37-8 by page 23-30 due to errors in the nineteenth-century rebinding][c.8 copy is heavily damaged on page 34][Fast Day anthem][piece is featured in set B partbooks]	Greene	Anthem	Verse
O Lord give ear	Dr Greene			174 a							43	31						[Psalm 86, verse 6-10][c.3: second page 174][piece is featured in set A and B partbooks]	Greene	Anthem	Verse
O Lord God of hosts	Dr Greene		202		241	233 / 236	243			69				166				[Psalm 89, verse 9-12][Solo treble][piece is featured in set B partbooks and d.8 organbook]	Greene	Anthem	Solo
O Lord look down from heav'n	Dr Greene		80		154	152	155				119	63	75					Isaiah chapter 63, verse 15, 16. [piece is featured in set B partbooks]	Greene	Anthem	Verse
O praise the Lord of heav'n	Dr Greene		82	118	155	144	156		28		116	60	72					[Psalm 148, verse 1-5, Psalm 150, verse 6][c.8 copy is split: page 28-30 come after page 31-6 due to errors in the nineteenth-century rebinding. The conclusion of the piece on page 37 immediately follows page 30 in the current binding][piece is featured in set B partbooks]	Greene	Anthem	Verse
O sing unto the Lord	Dr Greene																	[piece is featured in the b.13 [2nd violoncello book]]	Greene	Anthem	Verse
Ponder my words	Dr Greene										83	82						[Psalm 5, verse 1, 8, 11, 12, 13][piece is featured in set A and B partbooks]	Greene	Anthem	Verse

Details	Composer Information	1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass e♭ Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Six]	16. [Organ Book Four]	Other Information	Composer uniform	Genre	Genre Details
Praise the Lord O my soul	[Greene][anon in c.8]							7										[Psalm 103, verses 1,3, 20 and 22][incomplete in c.8: 31 bars at the start missing][c.8 copy has been bound incorrectly: page 7 is in between pages 8 and 9][c.8 in a nineteenth-century hand][piece is featured in set A and B partbooks]	Greene	Anthem	Verse
Praise the Lord O my Soul	Dr Greene [anon in c.14]	80	115	153	141	154	44							17				[Psalm 146, verse 1, 4, 8 and 10][Bass solo][Piece is featured in set B partbooks]	Greene	Anthem	Solo
Thou O God art praised in Sion	Dr Greene									89	76							[Psalm 65, verse 1-9] Anthem. 2 voices. [piece is featured in set A and B partbooks, and the d.3 treble sub-decani no.3 partbook]	Greene	Anthem	Verse
Try me O God Turn thy face from my sins	Greene Dr Green											155						[Psalm 130, verse 23-24][lydian mode][piece is featured in set A and B partbooks]	Greene	Anthem	Full
Blessed be the Lord my strength Te Deum by Mr Henry Hall	Mr Henry Hall	126		206	202	214		79	29				114	96			80	[Psalm 51, verse 49][Tenor][piece is featured in set B partbooks]	Greene	Anthem	Solo
TD [c.3 copy is missing pages from sequence] [piece is featured in set B partbooks]	Mr Henry Hall	35	81	102	99	115								20			117	Psalm 144 [verse 1-6, 9-10][piece is featured in set B partbooks]	Hall	Anthem	Verse
As pants the hart	Mr Handel	208					94	109	72					132				[Psalm 42, Authorised Version, altered] High bass [piece is featured in set B and D partbooks]	Handel	Anthem	Verse
Behold I tell you a mystery	Mr Handel	204		244	240	245								122				[1 Corinthians, Chapter 15, Verse 51-56, Romans, Chapter 8, verse 33-34, 1 Corinthians, Chapter 15, verse 21-22 (altered from the Authorised Version): In reference to <i>Messiah</i> movement titles: 'Behold, I tell you a mystery', 'The Trumpet shall sound', 'Then shall be brought to pass', 'O death, where is thy sting?', 'If God be for us', and 'Since by man came death' For Easter Day [piece is featured in set B and D partbooks]	Handel	Extract	<i>Messiah</i>
Behold the Lamb of God	Mr Handel [c.6: in pencil arranged by Mr Pitt]	205		242	238	246	81							118				[St John, Chapter 1, verse 29, Psalm 69, verse 21 (BCP), Lamentations, Chapter 1, verse 12, Isaiah, Chapter 53, verse 8, Psalm 16, verse 10 (Authorised Version), Hebrews, Chapter 1, verse 6. (Texts are slightly altered from the Authorised Version or Coverdale BCP Psalms) In reference to <i>Messiah</i> movement titles: 'Behold the lamb of God', 'Thy rebuke hath broken his heart', 'Behold and see', 'He was cut off out of the land of the living', 'But thou didst not leave his sould in hell', 'Let all the angels of God worship him' For Good Friday [Tenor Solo][piece is featured in set B and D partbooks]	Handel	Extract	<i>Messiah</i>

Details	Composer Information	1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass c [♯] Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Six]	16. [Organ Book Four]	Other Information	Composer uniform	Genre	Genre Details
Moses and the children of Israel	Mr Handel		200		238	234	240		99	64		127		173				[Exodus, Chapter 15 verses 1, 2, 11, 13, 19, 18, 20, 21][piece is featured in set B and D partbooks]	Handel	Extract	<i>Israel in Egypt</i>
There were shepherds	Mr Handel		203		241	237	243	86				134		114				[St Luke, Chapter 2, verse 8-14, St Matthew, Chapter 11, verse 28-30. (Texts slightly altered from Authorised Version). In reference to <i>Messiah</i> movement titles: 'There were shepherds abiding in the field', 'And, lo, the angel of Lord came upon them' (different to the Handel version), 'And the angel said unto them', 'And suddenly there was with the angel', 'Glory to God', 'He shall feed his flock' (only soprano section: St Matthew text), 'His yoke is easy'] For Christmas Day [treble solo][piece is featured in set B and D partbooks]	Handel	Extract	<i>Messiah</i>
Thou art gone up on high	Mr Handel		211				247	98						138				[Psalm 68, verse 18, 11 (Coverdale BCP), Romans, Chapter 10, verse 15, 18 (slightly altered from Authorised Version), Isaiah, Chapter 40, verse 5. In reference to <i>Messiah</i> movement titles: 'Thou art gone up on high', 'The Lord gave the word', 'How beautiful are the feet', 'Their sound is gone out' (differs from Handel's version), 'And the glory of the Lord'] [c.13: Full anthem. For Whit Sunday][piece is featured in set B and D partbooks]	Handel	Extract	<i>Messiah</i>
I know that my redeemer liveth	Mr Handel, the chorus by Dr Nares [anon in c.13][Nares often only given in chorus books]		144 / 180		223	218	223	62						136				[Job Chapter 19, verse 25-6, Corinthians Chapter 15, verse 20, Psalm 63, verse 18][c.7 contains the treble solo][c.2, page 180 copy is crossed out and incomplete][Nares's chorus consists of the Psalm 23, verse 18 text][piece is featured in set B and D partbooks]	Handel, Nares	Extract	<i>Messiah</i>
Dr Hayes's Evening Service in E lami	Dr Hayes (William)		47	89	106	110	125							30		134		CD, DM [piece is featured in set B partbooks]	Hayes	Service	Evening
O how amiable are thy dwellings	Mr Phil. Hayes		207		244	239	250					141						[Psalm 84, verse 1 and 2, Psalm 43, verse 3, Psalm 30, verse 11, Psalm 65, verse 3, Psalm 6, verse 4, Psalm 89, verse 9 and 15, Psalm 103, verse 17, final verse is featured in several Psalms: 'O give thanks unto the Lord, for his mercy endureth forever'] [piece is featured in set B and D partbooks]	Hayes	Anthem	Verse
O worship the Lord	Hayes			165														[Psalm 96, verse 9-11 (verse section is not present in any set A-D partbook but presume verse 10 is included)[piece is featured in b.1 treble decani partbook]	Hayes	Anthem	Verse
O Lord the maker	Henry the 8th															1		[text attributed to Henry VIII][piece is featured the a.4 [treble sub-decani] partbook, and set B partbooks]	Henry VIII	Anthem	Full

Details	Composer Information	Instrumentation																Other Information	Composer uniform	Genre	Genre Details
		1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass e♭ Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Sex]	16. [Organ Book Four]				
Mr Hine's Jubilate [titled as single piece in c.3: Halls and Hines morning service in Bb]	Mr Hine [Hall on c.4]		39	87	104	102	117						22		121			JD [piece is featured in set B partbooks]	Hine	Service	Morning
Behold it is Christ	Mr Edmund Hooper			52	17	34												[Words: Acts, 10, verse 43:] Part of the Epistle for Easter Monday [so printed in the BCP (translation altered)][piece is featured in the a.13 organ book]	Hooper	Anthem	Full
[Psalm Chant]	Humphry			179														[c.3 copy is in a nineteenth-century hand]	Humfrey	Psalm	Psalm Chant
Have mercy upon me	Mr Humphrys Mr Pelham Humphry				68	65	64											[Psalm 51, verse 1-9][piece is featured in set A partbooks, and the b.14 copy of a.11]	Humfrey	Anthem	Verse
Like as the Hart	Humphrys			32														[Psalm 42, verse 1-7][piece is featured in set A partbooks]	Humfrey	Anthem	Verse
O be joyfull	Mr Pelham Humphrys				68	66	65											[Psalm 100, verse 1, 2, 4][piece is featured in set A partbooks]	Humfrey	Anthem	Verse
O Lord my God	Mr Pell. Humphrys														172			[Psalm 22, verse 1, 14, 19, 16-9][piece is featured in set A partbooks]	Humfrey	Anthem	Verse
O praise the Lord	Mr Humphrys				69	62	65											[Psalm 135, verse 1, 3, 5, 13, 19-20][piece is featured in set A and B partbooks]	Humfrey	Anthem	Verse
Thou art my King O God	Mr Humphrys			100	67	62	66			29								[Psalm 44, verse 5-9 (2 voice verse not present in sets A-D partbooks but Musica Britannica edition shows that it contains verse 8)][piece is featured in set A partbooks]	Humfrey	Anthem	Verse
Hear my Pray'r	Mr James Kent	151	234						142	98				170				[Psalm 55, verse 1, 2, 4, 6 (slightly altered)][piece is featured in the a.15 organbook, and set B and D partbooks]	Kent	Anthem	Verse
Lord how are they increased	Kent			125														[Psalm 3, verse 1, 2, 8 (two voice verse section not included in set A-D partbooks so text not fully clear)][piece is featured in set B partbooks]	Kent	Anthem	Full, with verse
Lord what love have I	Kent			1														[(verse part of anthem not present in any set A-D partbook so unclear where text is from: presumably starts at Psalm 119, verse 97) Chorus: Psalm 119, verse 142-3][piece is featured in set b.5 [treble cantoris] partbook]	Kent	Anthem	Verse
Hear O Lord	Mr King [unclear on c.4 and c.5]		25	71	86	91	106								124			[Psalm 30, verse 11-3][piece is featured in set B partbooks]	King	Anthem	Full
I will always give thanks	Mr King		121		203	199	206		69	25			91			58		[Psalm 34, verse 1-3][c.8 is missing the start of the piece as pages 65-8 are absent][piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	King	Anthem	Verse

Details	Composer Information	1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass e♭ Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Sex]	16. [Organ Book Four]	Other Information	Composer uniform	Genre	Genre Details
Mr Charles King's Service in C	Mr Charles King	13	7	67	78	82	98									78		TD, JD, Mag, ND [c.3 copy contains the end of the Mag, and the ND, and is crossed out][incomplete in c.15][piece is featured in a.10 cello book, set B partbooks, and d.8 organbook]	King	Service	Morning and Evening
Mr King's Service in B mi	King	27	27	78	88	92	108							23		104		TD, JD, CD, DM [in c.3 only a small portion of the TD survives and is followed by newer blank manuscript pages][piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	King	Service	Morning and Evening
Mr King's Service in F	Mr King	20	1	54	73	77	93									46		TD, JD, Mag, ND [incomplete in c.3, the ND and part of the TD survives][c.3 copy is in a nineteenth-century hand for the first pages (54) and missing apart from the last page (page 59) which is present in Barrow's hand: all surviving is crossed out][c.15 copy crossed out][piece is featured in set B partbooks and d.8 organbook]	King	Service	Morning and Evening
O Pray for the peace of Jerusalem	Mr Cha. King	152	240											183				[Psalm 122, verse 6-9][piece is featured in set B and D partbooks]	King	Anthem	Verse
Rejoice in the Lord	Mr Charles King		12	68	83	87	103									56		Psalm 33 [verse 1-4][piece is featured in set B partbooks, and the d.3 partbook]	King	Anthem	Verse
The Lord is full of compassion	King			161														[Psalm 103, verse 8-14 (not entirely clear as verse sections are not present in set A-D partbooks)][piece is not featured in any other partbook set]	King	Anthem	Verse
O Lord our Governor	Marcello		180		224	219	225	68						164				[Psalm 8, verse 1-4][treble solo][piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	Marcello	Anthem	Solo
Kyrie Eleison	Mr Mutlow, organist of Gloucester															79		[piece is not featured in any other partbook set]	Mutlow	Anthem	Full
A short service in D [c.15 Jubilate to Dr Nares's short Te Deum in D]	Dr Nares													226		47		c.13 contains the TD. C.15 contains the JD [c.15 copy is referred to after the TD on page 196 of d.8][piece is featured in set B and D partbooks]	Nares	Service	Morning
Arise thou judge	Dr Nares		197		237	231	233				123	154	128					[Psalm 95, verse 2-3, 7-11, Psalm 95, verse 6, Psalm 105, verse 7, Psalm 103, verse 9, Psalm 107, verse 8][c.12, page 157 and 158 in an unknown hand][piece is featured in set B and D partbooks]	Nares	Anthem	Verse
Be glad O ye righteous	Dr Nares		138	147	218	211	216									106		[Psalm 32, verse 12, Psalm 30, verse 5] 5 voices [piece is featured in set B partbooks]	Nares	Anthem	Full, with verse
Behold how good and joyful	Dr Nares		142		215	215	220					140	111			112		[Psalm 133, verse 1, 3, 4, 1, Psalm 122, verse 7, 8][piece is featured in set B and D partbooks]	Nares	Anthem	Full, with verse
Behold now praise the Lord	Dr Nares												154					[Psalm 134, verse 1-3, Psalm 150, verse 3-6 (not entirely clear as this part is the only one featured in set A-D partbooks) Solo [treble] Anthem [piece is not featured in any other partbook]	Nares	Anthem	Solo

Details	Composer Information																	Other Information	Composer uniform	Genre	Genre Details						
		1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass e♭ Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Six]	16. [Organ Book Four]										
Behold O God our defender	Dr Nares		99		169	168	170									133	72	84	58	51			[Psalm 84, verse 9, Psalm 21, verse 5 and 6, Psalm 72, verse 7, Psalm 132, verse 19][c.12 There are two page 88s both with the bass part. They seem to be consistent. The second p.88 begins 4 bars earlier than the first p.88. They are separated by a 'Burial Chant'.][piece is featured in a.15 organbook and set B partbooks]	Nares	Anthem	Verse	
Blessed be the Lord God	Dr Nares		128	142	212	205	194														220		[Psalm 72, verse 18 and 19][c.3 copy contains a small section of the anthem only (which is crossed out) as the following pages (143-7) are newer blank manuscript pages][piece is featured in set B and D partbooks]	Nares	Anthem	Full, with verse	
Blessed is he that considereth	Dr Nares		128		213	206	195														218		[Psalm 41, verse 1][piece is featured in set B partbooks]	Nares	Anthem	Full, with verse	
By the waters of Babylon	Dr Nares		224																		145		[Psalm 137, 1-3, 8] 2 voices [piece is featured in set B partbooks and d.2 bass [decani] partbook]	Nares	Anthem	Verse	
Call to remembrance	Dr Nares		140	149	216	212	218												185		108		[Psalm 25, verse 5, 6] Full, 5 voices [piece is featured in set B partbooks]	Nares	Anthem	Full, with verse	
Do well O Lord	Dr Nares				168	164	169			128	68	82	56	50	214									[Psalm 125, verse 4 and 5][piece is featured in set B partbooks]	Nares	Anthem	Verse
Dr Nares's evening service in C	Dr Nares																				170		Mag, ND [piece is featured in set B and D partbooks]	Nares	Service	Evening	
Dr Nares's morning service in G	Dr Nares		76	113	149	138	151						46		166								TD, JD [c.3 copy starts during the TD as pages 111-2 contain newer blank manuscript. Copy is crossed out on page 113 only][piece is featured in set B partbooks]	Nares	Service	Morning	
Dr Nares's service in C [morning]	Dr Nares		108		189	185	190						78		38								TD, JD [c.5 In pencil says 'Te Deum' wrong, 'Jubilate' right.][piece is featured in set B and D partbooks]	Nares	Service	Morning	
Dr Nares's service in F	Dr Nares		88	120	162	156	162						50		182 / 194								TD, JD, Mag, ND [no Mag and ND in c.3][c.15 page 182 contains morning canticles and page 194 contains evening canticles][piece is featured in set B partbooks]	Nares	Service	Morning and Evening	
God is our hope and strength	Dr Nares							128		134			244										Three trebles [Psalms 46, verse 1-3 (altered), Psalm 22, verse 4, Psalm 60, verse 11, Psalm 29, verse 10 (altered)][piece is featured in set B and D partbooks]	Nares	Anthem	Verse	
Haste thee O God	Dr Nares		213	152																	132		[Psalm 70, verse 1 and psalm 38, verse 2] Canon 4 in one [piece is featured in set B partbooks and d.2 bass [decani] partbook]	Nares	Anthem	Full, with verse	
Have mercy upon me O God	Dr Nares		101	138	175	170	175		49	11			70	65	12								[Psalm 51, verse 1, 4, 9, Psalm 71, verse 7][c.8 is missing the start of the piece as page 47-8 are absent. Pages 51-2 are heavily damaged][piece is featured in set B partbooks]	Nares	Anthem	Verse	
Hide not thou thy face	Dr Nares												220										[Psalm 27, verse 10 (altered: as with Farrant's version)][piece is featured in set B and D partbooks]	Nares	Anthem	Verse	

Details	Composer Information	1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass e♭ Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Six]	16. [Organ Book Four]	Other Information	Composer uniform	Genre	Genre Details
I will magnify thee In my prosperity	Dr Nares Dr Nares	149	234					105						152				[Psalm 30, verse 1-4][treble][piece is featured in set B and D partbooks]	Nares	Anthem	Solo
					245													[Psalm 30, verse 6-13][piece is featured in set B and D partbooks]	Nares	Anthem	Verse
It is a good thing Lord how long wilt thou be angry	Dr Nares Dr Nares		142		214	214	219		86	43				134	108			[Psalm 92, Psalm 145, verse 3, Psalm 34, verse 3] 3 voices [piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	Nares	Anthem	Verse
													213					[Psalm 79, verse 5, Psalm 130, verse 3-4][piece is featured in set B and D partbooks]	Nares	Anthem	Verse
Mr Nares's Sanctus	Dr Nares				247	243												Sanctus [In C major][piece is featured in b.4 bass decani partbook: first Nares Sanctus of page 260]	Nares	Service	Sanctus
Not unto us Lord	Dr Nares		101	138	175	171	176				138	86		68	63		16	[Psalm 115, verse 1, Psalm 118, verse 24, Psalm 117, verse 2, Psalm 145, verse 21][according to c.16:] A Thanksgiving Anthem [c.11, page 87 and 88, c.16, page 19 in another, later hand: this involves the tenor solo passages][piece is featured in b.2 countertenor decani partbook]	Nares	Anthem	Verse
O clap your hands together	Dr James Nares [anon in c.8]		100	137	174	169	174		43	11				66	61		8	[Psalm 47, verse 1 and 7, Psalm 127, verse 4-6, Psalm 128, verse 5][c.8 contains only part of the piece: pages before page 39-43 and 47-8 are absent so the beginning and end of the piece is missing][c.9 contains the end of the piece only: page 11 is the first page in that partbooks][according to c.16:] Occasional Anthem, on the queen's happy August 12th 1762 [piece is featured in set B partbooks]	Nares	Anthem	Verse
O come hither	Nares [anon in c.8]							158										[Psalm 66, verse 14, Psalm 118, verse 18, Psalm 71, verse 20] c.8: Made on a recovery from a violent illness - 1743. Solo anthem [Treble Solo][piece is featured in set B and D partbooks]	Nares	Anthem	Solo
O come let us sing O Give thanks to the God of heav'n	Dr Nares [anon in c.8] Dr Nares							166						222				[Psalm 95, 1, 3, 6, 4][piece is not featured in any other partbook set]	Nares	Anthem	Verse
			198		235	232	234			58				178				[Psalm 136, verse 26, 3, 4, 8, 9, 23, 24, 26, 25][piece is featured in set B and D partbooks]	Nares	Anthem	Verse
O Lord grant the King a long life	Dr Nares		129		211	206	209							190				[Psalm 61, verse 6 and 7, Psalm 132, verse 19 (altered) [Words from BCP: A FORM of PRAYER with THANKSGIVING to Almighty God, to be used in all Churches and Chapels within this Realm, every Year, upon the Twenty-fifth Day of October; being the Day on which His Majesty began his happy Reign (for use instead of the Venite: presumably the date of this festival changed according to the current Monarch but the words are from the 1662 prayer book)][crossed out in c.16, page 84 copy: with note: Wrong. See page 168][piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	Nares	Anthem	Full
O Lord my God	Dr Nares							122						217				[Isaiah Chapter 25 (altered) verse 1, 2, 9] Solo Bass [piece is featured in set B and D partbooks]	Nares	Anthem	Solo

Details	Composer Information																	Other Information	Composer uniform	Genre	Genre Details
		1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass c [♯] Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Sec]	16. [Organ Book Four]				
O what troubles	Dr Nares							123				234					[Psalm 71, verse 18, Psalm 16, verse 10, Psalm 119, verse 5, Psalm 51, verse 13, Psalm 144, verse 15][c.9 copy is quite damaged][piece is featured in set B and D partbooks]	Nares	Anthem	Verse	
Rejoice in the Lord	Dr Nares						116					215					[Psalm 33, verse 1, Psalm 118, verse 15 and 16, Psalm 97, verse 10, Psalm 147, verse 11][c.7 Solo treble or tenor][piece is featured in set B and D partbooks]	Nares	Anthem	Solo	
Sanctus in Eb	Dr Nares	244		248	242												Sanctus [piece is featured in b.4 bass decani partbook: second Nares Sanctus of page 260]	Nares	Service	Sanctus	
Save me O God	Dr Nares	213	151												130		[Psalm 69 (not clear exactly which sections as the treble part is missing from set A-D partbooks)] Full Anthem [Marked as a full anthem but contains a duet for trebles and a recitative][piece is featured in set B partbooks and d.2 bass [decani] partbook]	Nares	Anthem	Full, with verse	
The eyes of the Lord	Mr Nares							146									[Psalm 34, verse 15, 16, 17 and 8][c.9, page 149 is damaged][piece is featured in set B and D partbooks]	Nares	Anthem	Verse	
The Lord hear me	Dr Nares	199		236	232	235		54			150	160					[Psalm 20, verse 1-4, 9 and 5][piece is featured in set B and D partbooks]	Nares	Anthem	Verse	
The Lord is my strength and my shield	Dr Nares	225		246								158					[Psalm 28, verse 8a, 9b, 8b, Psalm 27, verse 6, 7b, Psalm 28, verse 10, Psalm 79, verse 14][piece is featured in set B and D partbooks]	Nares	Anthem	Verse	
The Lord is righteous	Dr Nares [anon in c.16, 2nd copy]	105	151	188	184	188		52 / 172	15 / 121			74 / 224			34 / 174		[Psalm 145, verse 17, 18, Psalm 61, verse 5, Psalm 30, verse 13][c.3 copy is in a nineteenth-century hand][c.8, page 52 copy damaged][c.9, page 121 copy missing beginning as pages 111-120 missing in partbook][first and second copies contain different settings of 'He will fulfill the desire' movement][unfinished in c.16, page 174 copy][c.2 copy crossed out] 2 voices [piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	Nares	Anthem	Verse	
The souls of the righteous	Dr Nares [anon in c.9]				246			150									[Wisdom of Solomon, Chapter 3, verse 1, 2, 4, 5, 7 8 (slightly altered)][c.9 copy is unfinished due to page 150 being the last page in the current binding][piece is featured in set B and D partbooks]	Nares	Anthem	Verse	
Try me O God	Dr Nares	127	142	212	205	194								218			[Psalm 139, verse 23, 24][piece is featured in set B partbooks]	Nares	Anthem	Full, with verse	
Turn thee again O Lord	Dr Nares	143		215	202	221			184	120	146	113			117		[Psalm 91, verse 13, 15, 16 and 17][piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	Nares	Anthem	Verse	
Unto thee O God do we give thanks	[in pencil:] Nares	224													148		[Psalm 75, verse 1 and 2, Psalm 76, verse 7, Psalm 75, verse 2, 11 and 12] 2 voices [piece is featured in set B and D partbooks]	Nares	Anthem	Verse	
Wherewithal shall a young	Dr Nares	141		215	214	219		83	42			107			111		[Psalm 119, verse 9, 35, 44][duet for two trebles][piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	Nares	Anthem	Verse	

Details	Composer Information	1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass c♯ Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Six]	16. [Organ Book Four]	Other Information	Composer uniform	Genre	Genre Details
Mr Patrick's Service	Mr. Patrick	118	159		32	42	46											TD, Benedictus, Mag, ND [piece is featured in set A partbooks]	Patrick	Service	Morning and Evening
[Psalm Chant] [Burial in c.12]	Purcell [anon. in c.12]			179									88b					[c.12 only the outer parts are included]	Purcell	Psalm	Psalm Chant
Be merciful unto me	Mr Purcell									103	52							[Psalm 56, verse 1-11][piece is featured in set A, and B partbooks, and the d.7 bass cantoris [verse] book]	Purcell	Anthem	Verse
Behold I bring you glad tidings	Mr Henry Purcell											136						[St Luke, Chapter 2, verse 10, 11, 14][piece is featured in set A partbooks, the b.14 copy of a.11, and the d.7 bass cantoris [verse] book]	Purcell	Anthem	Verse
I was glad	Mr Purcell									65	17	66						[Psalm 122, verse 1-8][piece is featured in set A partbooks, the b.14 copy of a.11, and the d.3 treble sub-deceni no.3 partbook]	Purcell	Anthem	Verse
Mr Henry Purcell's Grand Te Deum	Mr Henry Purcell / Mr J.S. Smith / Dr Bayly													197				TD[Mr Henry Purcell's Grand Te Deum abridged by Mr J.S. Smith under the direction of Dr Bayly, sub-dean][piece is featured in the b.3 tenor decani partbook, and set D partbooks]	Purcell	Service	Morning
Mr Purcell's service in B mi	Mr Purcell			14														TD, Benedictus, Mag, ND [c.3 copy is incomplete][piece is featured in set A partbooks]	Purcell	Service	Morning and Evening
My song shall be always	Mr Henry Purcell						32											[Psalm 89, verse 1, 5-10, 14-15][Treble solo in c.7][piece is featured in set A partbooks and the b.14 copy of a.11]	Purcell	Anthem	Verse
O give thanks	Henry Purcell							130				150						[Psalm 106, verse 1, 2, 4, 5 and 3][c.8, page 130 is in a nineteenth-century hand, pages 131-133 are copied by Barrow][piece is featured in set A and B partbooks]	Purcell	Anthem	Verse
O God thou hast cast us out	Purcell			176														[Psalm 60, verse 1,2, 11, 12] Full Anthem [piece is featured in set A partbooks]	Purcell	Anthem	Full
Thy way O God	Mr Henry Purcell			51														[Psalm 77, verse 13-18][piece is featured in set A and D partbooks, and b.14 copy of a.11]	Purcell	Anthem	Verse
My God, my God	Mr John Reynolds		196	127	234	229	238											[Psalm 22, verse 1-3][piece is featured in set B and D partbooks]	Reynolds	Anthem	Full, with verse
Mr Richardson's service	Mr Richardson		112		194	189	196						84			44		TD, JD, CD, DM [piece is featured in set B partbooks, and the d.3 treble sub-deceni no.3 partbook]	Richardson	Service	Morning and Evening
Behold now praise the Lord	Rogers [anon in c.6]	136	176		6	30	5											[Psalm 134][piece is featured in set A partbooks]	Rogers	Anthem	Full
Dr Rogers's Evening service in A re	Dr Rogers	62	235				20											Mag, ND [c.1, page 65 marks the start of a new type of vellum][piece is featured in set A partbooks and b.2 countertenor decani partbook]	Rogers	Service	Evening
Dr. Benjamin Rogers's Service in D # 3rd /sol re	Dr Benjamin Rogers	1	183		1	7	3											TD, JD, Mag, ND [c.5 only contains the ND and part of the Mag as pages 3-6 are newer blank manuscript; c.6 is missing the TD and part of JD][piece is featured in set A partbooks]	Rogers	Service	Morning and Evening

Details	Composer Information	1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass c ² . Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Sex]	16. [Organ Book Four]	Other Information	Composer uniform	Genre	Genre Details	
Teach me O Lord	Dr Rogers	137	175		7	31	6										60	[Psalm 119, verse 33-36, and 40][piece is featured in d.2 bass [decani] partbook]	Rogers	Anthem	Full	
Mr Savage's Sanctus	Mr Savage				247	243												Sanctus [piece is featured in b.4 bass decani partbook]	Savage	Service	Sanctus	
O come loud anthems	J.S. Smith					1												[Tate and Brady, <i>New Version of the Psalms of David</i> , 1696, Psalm 95][piece is in a nineteenth-century hand]	Smith	Anthem	Full, with verse	
Remember not Lord	Mr John Stafford Smith		232															156	[Words from the BCP: <i>The Litany</i>]'On a peculiar plan, invented by Orlando Lassus to enable Charles the Ninth of France to sing a part.' [piece is featured in set B partbooks and d.2 bass [decani] partbook][c.2: 6 Voices]	Smith	Anthem	Full
Trust ye in the Lord	Mr J.S. Smith [anon. In c.16]		233					134	95									153	[Isaiah, Chapter 26, verse 4, Habakkuk, Chapter 3, verse 17 and 18][incomplete in c.9 due to partbook missing pages 84-94][piece is featured in set B partbooks and d.2 bass [decani] partbook]	Smith	Anthem	Verse
I will magnify thee	Mr Martin Smith, organist of Gloucester																	164	[Psalm 145][piece is featured in set B partbooks, and the d.2 bass [decani] partbook]	Smith, Martin	Anthem	Full, with verse
I call and cry	Tallis [anon in c.6]	128	222 / 237		63	27	39												[Magnificat antiphon for 2nd Vesper, Corpus Christi (according to NGII)][piece is featured in set A partbooks]	Tallis	Anthem	Full
Mr Thomas Tallis's Service	Mr Thomas Tallis	101	145		57	22	34												TD, Benedictus, Mag, ND [piece is featured in set A partbooks]	Tallis	Service	Morning and Evening
O Lord give thy holy spirit	Tallis			53															[Text from Lidley's Prayers, 1566 according to Daniel, Ralph Thomas, <i>The Sources of English Church Music: 1549-1660</i>][piece is featured in set A partbooks]	Tallis	Anthem	Full
Ascribe unto the Lord	Mr Travers [anon in c.3 and c.5]		16	62	52	75	74					1	10				21		Psalm 96 [verse 7-13][c.3 copy is crossed out and incomplete][piece is featured in set B partbooks]	Travers	Anthem	Verse
Grant we beseech thee	Mr Travers		178		220	216	224											223	[Words from the BCP: <i>The Twenty-First Sunday after Trinity: The Collect</i>][piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	Travers	Anthem	Full
Hear my Pray'r O Lord	Mr Travers		20	60	46	69	71											38		Travers	Anthem	Full, with verse
If the Lord himself	Mr John Travers	144	228																[Psalm 145, verse 1, 2, 7-10][piece is featured in set B partbooks]	Travers	Anthem	Full, with verse
Keep we beseech thee	Mr John Travers		19	46	44	68	70											2	[Psalm 124, verse 1-7] Full anthem. [piece is featured in the a.15 organbook, set B partbooks, and the d.2 bass [decani] partbook bass [decani] partbook]	Travers	Anthem	Full, with verse
																			[Collect 15th Sunday after Trinity, page 247][c.15 copy in and unknown hand. Possibly eighteenth-century][piece is featured in set B partbooks]	Travers	Anthem	Full, with verse

Details	Composer Information	1. Counter Tenor	2. Tenor Decani	3. [Treble] No.4. Old Book Cantoris	4. Counter Tenor [Cantoris]	5. [Tenor Cantoris]	6. Bass Cantoris	7. Tenor Bass c ² Solo Verse	8. 1st Treble Verse	9. 2nd Treble Verse	10. Contra Tenor Verse	11. [Tenor Verse]	12. [Bass Verse]	13. Bass [String Instrument]	14. [Lute Book]	15. [Organ Book Sec]	16. [Organ Book Four]	Other Information	Composer uniform	Genre	Genre Details
O be joyfull in God	Mr Travers		17	44	50	72	67				1		1		24	4		Psalm 66 [verse 1-7] 2 voices [piece is featured in set B partbooks]	Travers	Anthem	Verse
O God for as much as without thee	Mr Travers		177		219	215	224									222		[Words from BCP: <i>The Nineteenth Sunday after Trinity: The Collect</i>][piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	Travers	Anthem	Full
O Give thanks unto the Lord	Wm. Tucker	140	133	139	16	33	19									62		Psalm 105 [verse 1-3][c.3 copy is crossed out (in the nineteenth-century) with note: a Better copy in the Longways book][piece is featured in set B partbooks]	Tucker	Anthem	Full, with verse
Lord thou hast been our refuge	[pencil in c.3:] Turner			43														Psalm 90 [verse 1-5, 9][piece is featured in set A partbooks]	Turner	Anthem	Verse
In thee O Lord	Mr Weldon												186					[Psalm 31, verse 1-6][piece is featured in set A partbooks]	Weldon	Anthem	Verse
O Lord rebuke me not	Mr John Weldon							16								68		[Psalm 6, verse 1-4][c.8 contains several crossings out][c.8 is in f minor whilst c.15 is in g minor: set A copies are in a minor][Treble Solo][piece is featured in set A partbooks, and the b.14 copy of a.11]	Weldon	Anthem	Solo
Sanctus	Mr Weldon				247	242	250											Sanctus [piece is featured in a.13 organbook and the b.4 bass decani partbook]	Weldon	Service	Sanctus
Thou art my portion O Lord	Mr John Weldon		138		214	211	216							105				[(words for solo not given as no solo parts available in set A-D), chorus: Psalm 119, verse 12][piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	Weldon	Anthem	Verse
Awake put on thy strength O Sion	Mr Wise										24	15	35			198		Isaiah 52 [verse 1, 2, 7, 9, 10][piece is featured in set A partbooks, and the b.1 treble decani partbook]	Wise	Anthem	Verse
Awake up my Glory	Mr Wise	149	232		65	64	60	24			63a		64					[Psalm 57, verse 9-12][in c.8 this piece is currently positioned after pages 31-36 due to errors in the nineteenth-century rebinding][piece is featured in set A partbooks, and the d.3 treble sub-decani no.3 partbook]	Wise	Anthem	Verse
Blessed is he that considereth	Mr Wise					63	60											[Psalm 41, verse 1, 3, 4, 7, 13][piece is featured in set A partbooks, and b.1 treble decani partbook]	Wise	Anthem	Verse
Prepare ye the way of the Lord	Mr Michael Wise [anon in c.3 and c.8]	150	231	48	65	64	61	38			126		80					[Isaiah Chapter 40, verse 3-9][First page of the piece only in c.3 (only page 48 survives) and c.8 (only page 38 survives)][c.3 copy is incomplete][piece is featured in set A partbooks]	Wise	Anthem	Verse
The ways of Sion do mourn	Mr Michael Wise		138		213	210	215			37			129	104		101		[Lamentations, Chapter 1, verse 4, 5 with 16, 11, 12, 15, 16, 11] 2 voices [piece is featured in set B partbooks, and the d.3 treble sub-decani no.3 partbook]	Wise	Anthem	Verse
O praise God in his holiness	Dr Richard Woodward		196		234	230	239							190				[Psalm 150, verse 1,2, 6][piece is featured in set B and D partbooks]	Woodward	Anthem	Verse

Appendix 7: R.M.27.d.1–8

This appendix presents the contents of all partbooks within the partbooks that form R.M.27.d. The pieces arranged according to the alphabetical order of the composer's surname. Versions of this appendix can be downloaded from:

<https://sites.google.com/site/rm27books>

R.M.27 Copyists Colour Key

	Tucker or assistant		Church
	Braddock or assistant		Greene
	Nineteenth Century		Chelsum
	Barrow		Chapel Royal Copyist A
	Eighteenth Century		

<i>Details</i>	<i>Composer Information</i>	<i>1. Contra Tenor Decani</i>	<i>2. Bass [Decani]</i>	<i>3. Treble Sub-Decani No.3</i>	<i>4. 1st Treble Verse</i>	<i>5. Contra Tenor Verse</i>	<i>6. Tenor Verse</i>	<i>7. Bass Cantors [Verse]</i>	<i>8. Organ Book</i>	<i>Other Information</i>	<i>Composer Uniform</i>	<i>Genre</i>	<i>Genre Details</i>
I am well pleas'd	Revd. Dr Aldrich			152						[Psalm 116, verse 1-9, 16 (slightly altered)][Carrisimi arranged by Aldrich][piece is featured in set A and C partbooks, and the b.14 copy of a.11]	Aldrich	Anthem	Verse (re-composition)
The Revd. Dr Aldrich's service in Are	Revd. Dr Aldrich							119		TD, JD, CD, DM [piece is featured in set A and C partbooks]	Aldrich	Service	Morning and Evening
Arnold's Short Service in F	Arnold	160	165							TD, JD, Mag, ND [d.2 is in the hand of Arnold][piece is not featured in any other partbook set]	Arnold	Service	Morning and Evening
Dr Arnolds Morning Service in F (Verse)	Dr Arnold	95	116							TD, JD [piece is featured in the b.3 tenor decani partbook]	Arnold	Service	Morning
Dr Arnold's Service in G	Dr Arnold	181								TD, JD, Mag, ND [piece is not featured in any other partbook set]	Arnold	Service	Morning and Evening
Dr Arnold's Verse Service in Bb	Dr Arnold	148	153							TD, JD, Mag, ND [d.1 and d.2 are copied in two unknown hands][piece is featured in set B partbooks]	Arnold	Service	Morning and Evening
Dr Arnold's Verse Service in C	Dr Arnold	76	95							[d.1: TD, JD][d.2: TD, JD, Mag, ND][piece is featured in set B partbooks]	Arnold	Service	Morning and Evening
Give the Lord the honour	Dr Arnold	176	180							[(verse parts not provided in set A-D partbooks so words for verse section not known: presumably: Psalm 29)][piece is not featured in any other partbook set]	Arnold	Anthem	Verse
Have mercy upon me	Dr Arnold	67	87			183	120			[Psalm 51] Penitential Anthem [piece is featured in set B partbooks]	Arnold	Anthem	Verse
Hear O thou Shepherd of Israel	Dr Arnold	66	86			179	112			[Psalm 80][piece is featured in set B partbooks]	Arnold	Anthem	Verse
My Song shall be of mercy.	Dr Arnold	86	107							[Psalm 101, Psalm 57, verse 9, Psalm 92, verse 2 and 5][Treble Solo][piece is featured in the b.3 tenor decani partbook, and the c.7 tenor bass & solo verse book]	Arnold	Anthem	Solo
O be joyful	Dr Arnold	88	108				129			[Psalm 66 (BCP) Prayer for Thanksgiving after a storm, Psalm 107, verse 21: Thanksgiving for the King's birthday, Psalm 29, verse 10, Isaiah, Chapter 44, verse 23] Thanksgiving anthem. Composed for the Peace 1783. [piece is featured in the b.3 tenor decani partbook, and the c.7 tenor bass & solo verse book]	Arnold	Anthem	Verse
O Give thanks	Dr Arnold	135	142		55					[Psalm 106, Psalm 116, verse 3, Psalm 55 (altered), Psalm 116, verse 4b][piece is featured in set B partbooks]	Arnold	Anthem	Verse
O how Amiable	Dr Arnold	154	159							[Psalm 84, verse 8][verse sections not known as no verse part for the piece is available in sets A-D][d.1 and d.2 are copied by unknown hands][piece is not featured in any other partbook set]	Arnold	Anthem	Verse
O praise the Lord [Titled as 'Full Anthem' in d.1]	Dr Arnold	166	172							[Psalm 117][d.1 and d.2 are copied by unknown hands][piece is not featured in any other partbook set]	Arnold	Anthem	Full, with verse

<i>Details</i>	<i>Composer Information</i>	<i>1. Contra Tenor Decani</i>	<i>2. Bass [Decani]</i>	<i>3. Treble Sub-Decani No.3</i>	<i>4. 1st Treble Verse</i>	<i>5. Contra Tenor Verse</i>	<i>6. Tenor Verse</i>	<i>7. Bass Cantoris [Verse]</i>	<i>8. Organ Book</i>	<i>Other Information</i>	<i>Composer Uniform</i>	<i>Genre</i>	<i>Genre Details</i>
Sanctus [B flat major]	Dr Samuel Arnold [Samuel present only in d.1]	189	184							Sanctus [first Arnold Sanctus of d.1, page 189 matches the second Arnold Sanctus of d.2, page 184][piece is not featured in any other partbook set]	Arnold	Service	Sanctus
Sanctus [C major]	Dr Arnold	190	184							Sanctus [d.1, page 190 Arnold Sanctus matches the first Arnold Sanctus on page 184][piece is featured in set B partbooks]	Arnold	Service	Sanctus
Sanctus [F major]	Dr Arnold	189								Sanctus [piece is not featured in any other partbook set]	Arnold	Service	Sanctus
Sanctus [G major]	Dr Arnold	188								Sanctus [piece is not featured in any other partbook set]	Arnold	Service	Sanctus
The Heav'n's declare the Glory of God.	Dr Arnold	93	114				138			[Psalm 19][piece is featured in the b.3 tenor decani partbook]	Arnold	Anthem	Verse
The Lord is King	Dr Arnold [unreadable in d.2]	168	171							[(verse word parts of anthem not present in any A-D partbooks so source of words unclear) chorus: Psalm 97, verse 6][d.1 and d.2 are copied by unknown hands][piece is featured in the b.5 [treble cantoris] (sub-decani) partbook, and the c.14 [lute book]]	Arnold	Anthem	Verse
Thou O Lord art just	Dr Arnold	174	178							[Text from: BCP. <i>Forms of Prayer to be used at sea: Special Prayers with respect to the enemy</i> Verse parts not featured in any set A-D partbooks so text not known for these parts] For the Fast Day 19th April 1793 [piece is not featured in any other partbook set]	Arnold	Anthem	Verse
Wherewithal shall a young Man	Dr Arnold	174	178							[(Verse parts not provided in any set A-D partbook so not known), Chorus: Psalm 119, from verse 16][piece is not featured in any other partbook set]	Arnold	Anthem	Verse
Who is this?	Dr Arnold	159	164							[source of words unknown as only chorus parts are present: verse parts not available in any set A-D partbook: presumably from St Matthew, Chapter 21 based on title and chorus 'Hosannah to the son of David'] Anthem 3 Voc. (For Psalm Sunday) [d.1 and d.2 are copied by unknown hands][piece is featured in c.3 [treble] no.4 old book cantoris partbook]	Arnold	Anthem	Verse
I will sing unto the Lord Thy Righteousness O God is very High.	Mr. Edmund Ayrton	39	59	122		124	68	98	200	[Judith Chapter 16][d.6 copy contains verse passages in C3 clef so possible that verse section is for alto rather than tenor. Chorus section is in C4 clef though][d8 note in another hand:] Part of the exercise for his DM Degree][piece is featured in set B partbooks, and the c.13 bass [string instrument]]	Ayrton	Anthem	Verse
A Short Verse Service. Thos. Barrow	Dr Ayrton	137	143		60					[Psalm 71, verse 17-22][piece is featured in the b.3 tenor decani partbook, and the c.15 [organ book six]]	Ayrton	Anthem	Verse
O God whose nature and property	Thos. Barrow	9	23					154		TD, JD, Mag, ND [piece is featured in set B partbooks and the c.13 bass [string instrument] book]	Barrow	Service	Morning and Evening
	Richard Bellamy	102	123							[Words from BCP: <i>A Prayer that may be said after any of the former</i> (Prayers: Upon Several Occasions: To be used before the two final Prayers of the Litany, or of Morning and Evening Prayer)][piece is featured in set B partbooks]	Bellamy	Anthem	Verse

<i>Details</i>	<i>Composer Information</i>	<i>1. Contra Tenor Decani</i>	<i>2. Bass [Decani]</i>	<i>3. Treble Sub-Decani No.3</i>	<i>4. 1st Treble Verse</i>	<i>5. Contra Tenor Verse</i>	<i>6. Tenor Verse</i>	<i>7. Bass Cantoris [Verse]</i>	<i>8. Organ Book</i>	<i>Other Information</i>	<i>Composer Uniform</i>	<i>Genre</i>	<i>Genre Details</i>
I have set God	Dr Blake			42		52	1	1	32	[Psalm 16 from verse 9-12 (slightly altered)][d.2: middle of the piece there is a marking: under 'Verse three voices' saying '1441'] [piece is featured in set A, B and C partbooks]	Blake	Anthem	Verse
Blow's in A	Blow	3	47							TD, JD, CD, DM [d.1: TD incomplete] [piece is featured in set A, B and C partbooks]	Blow	Service	Morning and Evening
Dr Blow's Service in E la mi	Dr Blow	120								TD, JD, CD, DM [piece is featured in set A and C partbooks, and b.3 tenor decani partbook]	Blow	Service	Morning and Evening
Dr Blow's Service in G	Dr Blow	104								TD, JD, Mag, ND [piece is featured in set A partbooks, and the b.5 [treble cantoris] partbook]	Blow	Service	Morning and Evening
God is our hope and strength	Dr Blow								138	[Psalm 46, verse 1-3, 5] [piece is featured in set A and C partbooks, and b.1 treble decani partbook]	Blow	Anthem	Full, with verse
The Lord hear thee	Dr Blow			173						[Psalm 20, verse 1-4] Words: The Lord hear thee [d.3 is in a nineteenth-century hand: J.Smith March 16th 1835] [piece is featured in set A partbooks (including some copies in the hand of Tucker)] [piece is featured in set A partbooks]	Blow	Anthem	Full
Be thou my judge	Dr Boyce			155						[Psalm 26, verse 1-3 and 6-7] [piece is featured in set B and C partbooks]	Boyce	Anthem	Verse
Dr Boyce's service in A #3rd	Dr Boyce (anon in d.8)			34					16	TD, JD [this is the verse service not the short services] [d.3 is copied by Barrow but the final page (37) is in an unknown hand] [piece is featured in the a.11 1st Violoncello partbook, and set B and C partbooks]	Boyce	Service	Morning
Give the King	Dr Boyce			154		7			20	[Psalm 72, verse 1-3, 5, 7-8, 11] [d.5: starts in middle of piece due to missing pages in sequence] To the King's son [piece is featured in set B and C partbooks. The version in the set D partbooks is the version copied by Barrow in set B (another version in the hand of Chelsum exists)]	Boyce	Anthem	Verse
I have surely built thee an house	Boyce			11						[1 Kings, chapter 8, verse 13, 27, 28, 29, 30 Chapter 9, verse 3] [piece is featured in set B and C partbooks]	Boyce	Anthem	Verse
Lord! What is man?	Dr Boyce [anon in d.8]		15						126	[Job Chapter 7, verse 17] [piece is featured in set B and C partbooks: two pieces by Boyce with this name in set B and C: this is the solo anthem]	Boyce	Anthem	Solo
O give thanks	Boyce			21						[Psalm 118, verse 1-2, Psalm 145, verse 18, Psalm 34, verse 3, Psalm 84, verse 9, Psalm 61, verse 7, Psalm 89, verse 30, Psalm 61, verse 8] [piece is featured in set B (there are two pieces with this name by Boyce in set C: this is not the full with verse anthem which uses text from Psalm 105 and is in c.3 [treble] no.4 old book cantoris partbook) and C partbooks]	Boyce	Anthem	Verse
O praise the Lord ye that fear him	Dr Boyce			10						[Psalm 22, verse 23, 24, 26, 27, 28] [piece is featured in set B and C partbooks]	Boyce	Anthem	Verse
O sing unto the Lord	Dr Boyce			31					9	[Psalm 149, verse 1-5, Psalm 150, verse 6] [piece is featured in set B and C partbooks]	Boyce	Anthem	Verse

<i>Details</i>	<i>Composer Information</i>	<i>1. Contra Tenor Decani</i>	<i>2. Bass [Decani]</i>	<i>3. Treble Sub-Decani No.3</i>	<i>4. 1st Treble Verse</i>	<i>5. Contra Tenor Verse</i>	<i>6. Tenor Verse</i>	<i>7. Bass Cantors [Verse]</i>	<i>8. Organ Book</i>	<i>Other Information</i>	<i>Composer Uniform</i>	<i>Genre</i>	<i>Genre Details</i>
O where shall wisdom be found?	Dr Boyce		22			101	39	76	142	[d.5: Job Chapter 28, verse 12, page 104][actually: Job Chapter 28, verse 12, 15, 18, 20][piece is featured in set B and C partbooks]	Boyce	Anthem	Verse
Praise the Lord ye servants	Boyce (anon in d.8)			51					54	[Psalm 113, verse 1-5][Solo tenor][piece is featured in set B and C partbooks]	Boyce	Anthem	Solo
Sing O heav'ns	Dr Boyce			156						[Isaiah, Chapter 49, verse 13, 14 and 15, Psalm 51, verse 1, 2 and 3][piece is featured in set B and C partbooks]	Boyce	Anthem	Verse
The Heav'ns declare the Glory of God.	Dr Boyce [in pencil in d.8]		15	16		93	33	67	128	[Psalm 19, verse 1-5, Revelation, Chapter 15, verse 3, Chapter 4, verse 11][Piece is featured in set B and C partbooks]	Boyce	Anthem	Verse
The Lord is King	Dr Boyce			22						[Psalm 99, verse 1, Jeremiah, Chapter 46, verse 6, Psalm 20, verse 7, Psalm 147, verse 14a, Psalm 46, verse 9, Psalm 107, verse 3][piece is featured in set B and C partbooks]	Boyce	Anthem	Verse
O Lord grant the King	Dr William Child		13							[Psalm 61, verse 6, 7, Psalm 132, verse 19][Psalm 61, verse 6 and 7, Psalm 132, verse 19 (altered)][Words from BCP: A FORM of PRAYER with THANKSGIVING to Almighty God, to be used in all Churches and Chapels within this Realm, every Year, upon the Twenty-fifth Day of October; being the Day on which His Majesty began his happy Reign (for use instead of the Venite: presumably the date of this festival changed according to the current Monarch but the words are from the 1662 prayer book)][piece is featured in set C partbooks]	Child	Anthem	Full
How long wilt thou forget me	Mr Jeremiah Clarke			28						[Psalm 13][d.3 is in another hand][piece is featured in Set A and C partbooks]	Clarke	Anthem	Verse
Praise the Lord O Jerusalem	Mr Jeremiah Clark		5							[Psalm 147, verse 12, Isaiah 49, verse 23, Psalm 48, verse 7, Psalm 21, verse 13][piece is featured in the a.15 organbook and set B and C partbooks]	Clarke	Anthem	Full
Wherewithal shall a young Man	Mr Benjamin Cooke		2							[Psalm 119, verse 9-12][piece is featured in set B and C partbooks]	Cooke	Anthem	Verse
Blessed is the people	Dr William Croft [Croft' only in d.3]			18 / 62				12		[Psalm 89, verse 16-19][crossed out and incomplete d.3, page 62][piece is featured in set A, B and C partbooks]	Croft	Anthem	Verse
I will give thanks	Dr Croft								100	[Psalm 9, verse 1, 2, 4, 11][Composed for the victory at Blenheim 1704 & sung at St Paul's][piece is featured in set A and C partbooks]	Croft	Anthem	Verse
I will sing unto the Lord	Dr Croft							48		[Psalm 104, verse 33-35][piece featured in set A partbooks, the b.14 copy of a.11, and the c.10 contra tenor verse book]	Croft	Anthem	Verse
O Lord grant the King	Croft			57						[Psalm 61, verse 6 and 7, Psalm 132, verse 19 (altered)][Words from BCP: A FORM of PRAYER with THANKSGIVING to Almighty God, to be used in all Churches and Chapels within this Realm, every Year, upon the Twenty-fifth Day of October; being the Day on which His Majesty began his happy Reign (for use instead of the Venite: presumably the date of this festival changed according to the current Monarch but the words are from the 1662 prayer book)][piece is featured in set A and B partbooks]	Croft	Anthem	Full, with verse

<i>Details</i>	<i>Composer Information</i>	<i>1. Contra Tenor Decani</i>	<i>2. Bass [Decani]</i>	<i>3. Treble Sub-Decani No.3</i>	<i>4. 1st Treble Verse</i>	<i>5. Contra Tenor Verse</i>	<i>6. Tenor Verse</i>	<i>7. Bass Cantors [Verse]</i>	<i>8. Organ Book</i>	<i>Other Information</i>	<i>Composer Uniform</i>	<i>Genre</i>	<i>Genre Details</i>
O Lord I will praise thee	Croft			12						[Isaiah Chapter 12 (altered) verse 1, 5, 6][piece is featured in set B and C partbooks]	Croft	Anthem	Verse
O Lord thou hast searched me out	Dr Croft [in pencil as 'Croft' only in d.3]			26	72	13	27			[Psalm 139, verse 1, 2, 6, 7, 8, 9, 17, 18, 23, 24][d.3 in an unknown hand][Piece is featured in set A and C partbooks]	Croft	Anthem	Verse
Praise the Lord O my soul	Dr Croft			153 / 165				51		[Psalm 104, verse 1-3, 5, 24, 31][d.3: page 165 is marked W. Nichols 1898][piece is featured in set A and C partbooks, and the b.14 copy of a.11]	Croft	Anthem	Verse
Sing unto the Lord	Dr Croft				81	22	36			[Psalm 96, verse 2, Psalm 92, verse 4, Psalm 59, verse 10, Psalm 27, verse 11, Psalm 79, verse 14][d.6 copy contains solo parts written in the C3 clef and is marked by a later hand as being for 2nd alto but the chorus parts are in the C4 clef][piece is featured in set A and B partbooks, and the c.12 [bass verse] book]	Croft	Anthem	Verse
Kyrie eleison	Mr Davy	188								[piece is not featured in any other partbook set]	Davy	Service	Kyrie Eleison
Arise O Lord God	Dr Dupuis	173	177							[Source of words unclear as no verse part is available in Set A-D partbooks) but opening line would suggest Psalm 10, verse 13][piece is not featured in any other partbook set]	Dupuis	Anthem	Verse
Arise Shine	Dr Dupuis	157	162							[Isaiah Chapter 60, verse 1, 18, (verse part missing from any partbook in set A-D so not known), verse 19][d.1 and d.2 are copied by unknown hands][piece is not featured in any other partbook set]	Dupuis	Anthem	Verse
Be Thou my Judge	Mr Dupuis	46	65	129	139	81		221		Psalm 26 for verse and solo sections, chorus alternating with contratenor/tenor duet from Psalm 20 [piece is featured in set B partbooks, and the c.13 bass [string instrument] book]	Dupuis	Anthem	Verse
Be thou my Judge	Mr Dupuis	40	59	123				206		[Psalm 26 from Christopher Smart, A translation of the Psalms of David, 1765. Rather than the usual BCP Coverdale version][piece is featured in set B partbooks, and the c.13 bass [string instrument] book]	Dupuis	Anthem	Full
Blessed are all they	Dr Dupuis	172	176							[(no verse sections included in any set A-D partbooks so not certain), Psalm 128, verse 5][piece is featured in the c.14 [lute book]]	Dupuis	Anthem	Verse
Blessed is he that considereth the Poor [title not given at start of piece in d.5]	Mr Dupuis	44	63	127	133	76	110	212		[Psalm 41, verse 1-3, Psalm 146, verse 7, and Psalm 41, verse 13 (last verse)][piece is featured in set B partbooks, and the c.13 bass [string instrument] book]	Dupuis	Anthem	Verse
Bow down thine ear	Mr Dupuis	47	67	130						[Psalm 86][d.2: For Ash Wednesday, by Dr Dupuis][piece is featured in set B partbooks, and the c.13 bass [string instrument] book]	Dupuis	Anthem	Full
Hear my Pray'r O Lord	Mr Dupuis	68	88							[Psalm 102, verse 1 and Psalm 38, verse 2 and 6, Psalm 42, verse 6 and 7a, Psalm 131, verse 7b][Solo for a tenor or treble according to c.7 treble verse book][piece is featured in set B partbooks, and the c.7 tenor bass & solo verse book]	Dupuis	Anthem	Solo

<i>Details</i>	<i>Composer Information</i>	<i>1. Contra Tenor Decani</i>	<i>2. Bass [Decani]</i>	<i>3. Treble Sub-Decani No.3</i>	<i>4. 1st Treble Verse</i>	<i>5. Contra Tenor Verse</i>	<i>6. Tenor Verse</i>	<i>7. Bass Cantors [Verse]</i>	<i>8. Organ Book</i>	<i>Other Information</i>	<i>Composer Uniform</i>	<i>Genre</i>	<i>Genre Details</i>
Hearken unto my voice	Mr Dupuis	102	123							[Chorus from Psalm 48, verse 13][piece is featured here and in Set B partbooks but there are only two books so the set appears to be incomplete][piece is featured in set B partbooks]	Dupuis	Anthem	Verse
I will magnify thee	Dr Dupuis	169	173							[Psalm 145][d.1 and d.2 are in unknown hands][piece is not featured in any other partbook set]	Dupuis	Anthem	Full, with verse
If the Lord Himself	Dr Dupuis	155	160							[Words from BCP: <i>After Victory or Deliverance from an Enemy / A Psalm or Hymn of Praise and Thanksgiving after Victory</i> (altered: 'we' changed to 'Israel')] Anthem. For the 5th of November [d.1 and d.2 are in unknown hands][piece is not featured in any other partbook set]	Dupuis	Anthem	Verse
Lord teach us to number our days	Mr Dupuis	23	36	105		107	45	81	166	[Psalm 90, verse 12-14][piece is featured in set B partbooks, and the c.13 bass [string instrument]]	Dupuis	Anthem	Verse
Lord we pray thee	Mr Dupuis	62	81	146						[Words from BCP][Note:] <i>Collect for the 17th Sunday after Trinity</i> (d.1 and d.3: 18th Sunday)) 6 voices [piece is featured in set B partbooks]	Dupuis	Anthem	Full
Lord what is man?	Mr Dupuis	28	41	110		111	49	87	174	[Psalm 8, verse 4-8][piece is featured in set B partbooks, and the c.13 bass [string instrument] book]	Dupuis	Anthem	Verse
Lord what love have I?	Mr Dupuis [anon in d.4	58	77	142	23					[Psalm 119, verse 97][d.4: starts midway through piece][piece is featured in set B partbooks]	Dupuis	Anthem	Solo
Morning Service in B by Mr Dupuis	Mr Dupuis	111	125							TD, JD [Note: Composed at the Request of the right Revd. The Lord Bishop of London upon a plan suggested by his Lordship][piece is featured in the b.3 tenor decani partbook]	Dupuis	Service	Morning
Mr Dupuis's Evening Service in A	Mr Dupuis	37	56	120					198	Mag, ND [piece is featured in set B partbooks]	Dupuis	Service	Evening
Mr Dupuis's Evening Service in C	Dupuis	117	131							Mag, ND [piece is featured in the b.3 tenor decani partbook]	Dupuis	Service	Evening
Mr Dupuis's Morning Service in C	Mr Dupuis	82	102							TD, JD [piece is featured in the b.3 tenor decani partbook]	Dupuis	Service	Morning
Mr Dupuis's Verse Service in G b3rd	Mr Dupuis	49	69	133						TD, JD, Mag, ND [piece is featured in set B partbooks, and the c.13 bass [string instrument] book]	Dupuis	Service	Morning and Evening
Mr Thomas Sanders Dupuis's Evening Service in E	Mr Thomas Sanders Dupuis	19	32	101					160	CD, DM [piece is featured in set B partbooks]	Dupuis	Service	Evening
Mr. T. S. Dupuis's Morning Service in A	Mr. T. S. Dupuis	24	37	106					170	TD, JD [piece is featured in set B partbooks, and the c.13 bass [string instrument] book]	Dupuis	Service	Morning
My God, my God look upon me [titled 'O God, my God' in d.1 and d.2]	Mr. Dupuis	128	134		46		155			[Psalm 22, verse 1, Psalm 77, verse 9, Psalm 22, verse 4, Psalm 25, verse 15a, Psalm 30, verse 11b, Psalm 85, verse 7][piece is featured in the b.3 tenor decani partbook]	Dupuis	Anthem	Verse
My Heart is fixed	Mr Dupuis	66	85							[Psalm 57, verse 8-12][Contra Tenor Solo][piece is featured in set B partbooks, and the c.7 tenor bass & solo verse book]	Dupuis	Anthem	Solo

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O God whose nature & property	Mr Dupuis	45	64	128					227	[Words from BCP: <i>A Prayer that may be said after any of the former</i> (Prayers: Upon Several Occasions: To be used before the two final Prayers of the Litany, or of Morning and Evening Prayer)][d.3 in a nineteenth-century hand on page 128 but in Barrow's hand on page 129][piece is featured in set B partbooks]	Dupuis	Anthem	Full
O how amiable	Mr Dupuis	63	82			165	104	140		[Psalm 84, verse 1, 2 (solo missing from set A-D partbooks so unclear), 4, 9, 8, 5][piece is featured in set B partbooks, and the c.5 [tenor cantoris] partbook]	Dupuis	Anthem	Verse
O Lord God of Hosts. An Occasional Anthem [titled as 'An Occasional Anthem' in d.2]	Mr Dupuis	142	148		72					[Psalm 80, verse 3, Psalm 44, verse 24, missing contratenor solo, text from Responses (BCP), Psalm 90, verse 14][d.1: An Occasional Anthem][d.2: An occasional Anthem, on his Majesty's Indisposition][piece is featured in the b.3 tenor decani partbook, and the c.7 tenor bass & solo verse book]	Dupuis	Anthem	Verse
O Lord how manifold.	Mr Dupuis	100	121				149			[Psalm 104, verse 24 and 31, (then bass verse, recit, contratenor verse: unknown texts), Psalm 107, verse 43][In R.M.27.b: On his majesty's juxtaposition][piece is featured in the b.3 tenor decani partbook]	Dupuis	Anthem	Verse
O Praise our God ye people	Mr Dupuis	91	112							[Psalm 66, verse 7, Psalm 66, verse 14, 16 and 17, Psalm 69, verse 31][Solo for treble or tenor][piece is featured in the b.3 tenor decani partbook, and the c.7 tenor bass & solo verse book]	Dupuis	Anthem	Solo
Ponder my words O Lord	Dr Dupuis	180								[Verse part is missing from sets A-D so text is unclear, Psalm 77, verse 13][piece is not featured in any other partbook set]	Dupuis	Anthem	Verse
Rejoice in the Lord	Mr Dupuis [in pencil in d.4]	69	88		41		123			[Psalm 33 verse 1, 2, (no part in sets A-D contain the 'Solo contratenor, Recit a. bass' so not clear what the text is), Psalm 29, verse 10 (altered), Psalm 118, verse 24] Thanksgiving Anthem. Composed for the Peace 1783 [piece is featured in set B partbooks, and the c.7 tenor bass & solo verse book]	Dupuis	Anthem	Verse
Sanctus [D major]	Mr Dupuis	190	182							Sanctus [d.2: second Dupuis Sanctus on page][piece is featured in set b.7 tenor cantoris partbooks]	Dupuis	Service	Sanctus
Sanctus [E flat major]	Mr Dupuis		182							Sanctus [d.2 first Dupuis Sanctus on this page][piece is featured in b.2 countertenor decani partbook and set C partbooks]	Dupuis	Service	Sanctus
Sing unto God	Dr Dupuis	154	158							[Psalm 144, verse 15 (as no further parts are available in set A-D partbooks the words of the verse sections are not known)][d.1 and d.2 are copied by unknown hands][piece is not featured in any other partbook set]	Dupuis	Anthem	Verse
Sing unto the Lord [titled as 'A thanksgiving Anthem' in d.2]	Mr Dupuis [anon in d.4]	145	150		77					[Psalm 96, verse 2, Psalm 6, verse 9, (tenor recit: not present in set A-D partbooks), Psalm 21, verse 5, (duet not present in set A-D partbooks), Psalm 32, verse 12] Thanksgiving Anthem, on his Majesty's happy Recovery 1789 [incomplete in d.4][piece is featured in the b.3 tenor decani partbook]	Dupuis	Anthem	Verse
Teach me O Lord	Mr Dupuis	58	77	142	24					[Psalm 119, verse 33, 34, 35 and 44, Psalm 147, verse 12][piece is featured in set B partbooks and the c.9 2nd treble verse book]	Dupuis	Anthem	Verse

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The Lord ev'n the most mighty God hath spoken.	Mr Dupuis	141	147		67					[missing solo bass part so not clear what words are for solo bass parts (solo bass), Psalm 50, verse 2, (solo bass), Psalm 50, verse 6, Psalm 98, verse 10][Solo Bass][piece is featured in the b.3 tenor decani partbook]	Dupuis	Anthem	Verse
The Lord is my Light	Dr Dupuis	178								[(this piece is not included in any other set A-D parts so the for the verse parts is not known), Chorus: Psalm 46, verse 3][piece is not featured in any other partbook set]	Dupuis	Anthem	Verse
The Lord is my Shepherd [untitled in d.4]	Mr Dupuis	44	64	127	9				216	[Psalm 23, verse 1-4, Psalm 34, verse 3][d.4 incomplete][piece is featured in set B and C partbooks]	Dupuis	Anthem	Verse
The Souls of the righteous	Mr Dupuis	130	136							[text for verse sections not known as this is not included in any set A-D partbook, chorus: Psalm 106, verse 46][piece is featured in the b.3 tenor decani partbook]	Dupuis	Anthem	Verse
Thou art my King O God	Dupuis	56	75	140		147			115	[Psalm 44, verse 5, 6, 7, 8 and 9][d.3 is in a nineteenth-century hand on page 141][piece is featured in set B partbooks, and the c.13 bass [string instrument] book]	Dupuis	Anthem	Verse
Not unto us	Dr Dupuis	176	180							[Psalm 115 verse 1 with further text from unknown source: possibly Psalm 144 in a non BCP translation][piece is featured in the c.15 [organ book six]]	Dupuis	Anthem	Full
Call to remembrance	Mr Richard Farrant		12							[Psalm 25, verse 5][piece featured in set A [in Aldrich's arrangement] and C partbooks]	Farrant	Anthem	Full
Hide not thou thy face	Mr Farrant		12							[Psalm 27, verse 10][piece is featured in Set A [in Aldrich's arrangement] and C partbooks]	Farrant	Anthem	Full
Sanctus	Orlando Gibbons		182							Sanctus [piece is featured in b.2 countertenor decani partbook and set C partbooks]	Gibbons	Service	Sanctus
I have set God	Goldwin [in pencil in d.3]			169						[Psalm 16, verse 9-12][piece is featured in set A partbooks, the b.2 countertenor decani partbook, and the c.1 counter tenor partbook]	Goldwin	Anthem	Full, with verse
God is our hope and strength	Dr Greene						91			[d.6: 46th psalm, page 58 in anthem books] 4 voices [d.6 copy contains verse passages in C3 clef so possible that verse section is for alto rather than tenor. Chorus section is in C4 clef though][piece is featured in set A and B partbooks]	Greene	Anthem	Verse
I will seek unto God	Dr Greene							43		[Job, Chapter 5, verse 8 (slightly altered from the Authorised Version)][piece is featured in set A partbooks, the b.14 copy of a.11, and the c.10 contra tenor verse book]	Greene	Anthem	Verse
I will sing of thy power	Dr Greene			180						[Psalm 59, verses 16 and 17, Psalm 60, verse 12] 2 trebles [d.3 is copied by an unknown hand][piece is featured in set A and B partbooks, and the c.13 bass [string instrument] book]	Greene	Anthem	Full, with verse
Let God arise	Dr Greene			160						[Psalm 68][piece is featured in set A and C partbooks, and the b.14 copy of a.11]	Greene	Anthem	Verse
Like as the Hart	Dr Greene			157						[Psalm 42, verse 1, 2, 8, 11, Psalm 43, verse 3, 4, Psalm 42, verse 14, 15][piece is featured in Set A, B and C partbooks]	Greene	Anthem	Verse
O God of my righteousness	Greene			167			9			[Psalm 4, verse 1, 2, 9, 5 (slightly altered).][piece is featured in set A partbooks, the b.14 copy of a.11, and the c.9 2nd treble verse book]	Greene	Anthem	Verse

Details	Composer Information	1. Contra Tenor Decani	2. Bass [Decani]	3. Treble Sub-Decani No.3	4. 1st Treble Verse	5. Contra Tenor Verse	6. Tenor Verse	7. Bass Cantors [Verse]	8. Organ Book	Other Information	Composer Uniform	Genre	Genre Details
O how amiable	Dr Greene (d.6, page 31 anon but follows immediately after first 28)						28 / 31	57		[[Psalm 84, Psalm 116, verse 15 and 16][d.6, page 28 note: 'When sung by a low contratenor' added in pencil by someone other than the copyist][d.6, page 31 note: When sung by a high contratenor.] 2 voices [d.6: possible that the hand changes from page 28 to page 29: see C clef][first d.6 version in C4 clef, second version in C3 clef][piece is featured in set A partbooks, and the b.14 copy of a.11]	Greene	Anthem	Verse
O Lord God of hosts	Dr Greene								53	[[Psalm 89, verse 9-12][piece is featured in set B and C partbooks][Solo treble]	Greene	Anthem	Solo
The Lord is my shepherd	Dr Greene					64	3		95	[[Psalm 23, verse 1-4, Psalm 145, verse 14-15, 21][piece is featured in set A and B partbooks]	Greene	Anthem	Verse
Thou O God art praised	Dr Greene			158						[[Psalm 65, verse 1-9] Anthem. 2 voices [piece is featured in set B and C partbooks]	Greene	Anthem	Verse
As pants the hart	Mr Handel (anon in d.3) [d.8: 'Mr Handel, alter'd by Dr Boyce]			52		32			60	[[Psalm 42, Authorised Version, altered][note on d.8: 'Originally wrote for three voices with instruments by Mr Handel. Alter'd by Dr Boyce'][d.3 is partly in nineteenth-century hand (from page 53): S Hann December 18th, 1811. The last page is separated from the rest of the piece by the anthem 'I will alway' on p.55][piece is featured in set B and C partbooks]	Handel	Anthem	Verse
Behold I tell you a mystery	Mr Handel					38			78	[1 Corinthians, Chapter 15, Verse 51-56, Romans, Chapter 8, verse 33-34, 1 Corinthians, Chapter 15, verse 21-22 (altered from the Authorised Version): In reference to <i>Messiah</i> movement titles: 'Behold, I tell you a mystery', 'The Trumpet shall sound', 'Then shall be brought to pass', 'O death, where is thy sting?', 'If God be for us', and 'Since by man came death'] d.5: For Easter Day [piece is featured in set B and C partbooks]	Handel	Extract	<i>Messiah</i>
Behold the lamb of God	Mr Handel								74	[St John, Chapter 1, verse 29, Psalm 69, verse 21 (BCP), Lamentations, Chapter 1, verse 12, Isaiah, Chapter 53, verse 8, Psalm 16, verse 10 (Authorised Version), Hebrews, Chapter 1, verse 6. (Texts are slightly altered from the Authorised Version or Coverdale BCP Psalms) In reference to <i>Messiah</i> movement titles: 'Behold the lamb of God', 'Thy rebuke hath broken his heart', 'Behold and see', 'He was cut off out of the land of the living', 'But thou didst not leave his sould in hell', 'Let all the angels of God worship him'] [For Good Friday][piece is featured in set B and C partbooks]	Handel	Extract	<i>Messiah</i>
Moses and the children	Mr Handel			38		25			26	[Exodus, Chapter 15 verses 1, 2, 11, 13, 19, 18, 20, 21][date given in d.3: 1704][d.3 first page in another hand][piece is featured in set B and C partbooks]	Handel	Extract	<i>Israel in Egypt</i>
There were shepherds	Mr Handel					37			68	[St Luke, Chapter 2, verse 8-14, St Matthew, Chapter 11, verse 28-30. (Texts slightly altered from Authorised Version). In reference to <i>Messiah</i> movement titles: 'There were shepherds abiding in the field', 'And, lo, the angel of Lord came upon them' (different to the Handel version), 'And the angel said unto them', 'And suddenly there was with the angel', 'Glory to God', 'He shall feed his flock' (only soprano section: St Matthew text), 'His yoke is easy'] [For Christmas Day][Treble Solo][piece is featured in set B and C partbooks]	Handel	Extract	<i>Messiah</i>

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Thou art gone up on high	Mr Handel [d.8: 'Handel adapted by Dr. W. Boyce']			163					84	[Psalm 68, verse 18, 11 (Coverdale BCP), Romans, Chapter 10, verse 15, 18 (slightly altered from Authorised Version), Isaiah, Chapter 40, verse 5. In reference to <i>Messiah</i> movement titles: 'Thou art gone up on high', 'The Lord gave the word', 'How beautiful are the feet', 'Their sound is gone out' (differs from Handel's version), 'And the glory of the Lord'] [d.3: Anthem for whit Sunday] [piece is featured in set B and C partbooks]	Handel	Extract	<i>Messiah</i>
I know that my redeemer	Dr Nares ['Dr Nares's Chorus' in d.8 because the solo is by Handel]			30					5	[Job, Chapter 19, verse 25. 1 Corinthians, Chapter 15, verse 20, Psalm 68, verse 18] [d.3 is copied in an unknown hand] [Treble Solo] [piece is featured in set B and C partbooks]	Handel, Nares	Extract	<i>Messiah</i>
O how amiable are they dwellings	Mr Phil. Hayes			50	45				47	[Psalm 84, verse 1 and 2, Psalm 43, verse 3, Psalm 30, verse 11, Psalm 65, verse 3, Psalm 6, verse 4, Psalm 89, verse 9 and 15, Psalm 103, verse 17, final verse is featured in several Psalms: 'O give thanks unto the Lord, for his mercy endureth forever'] [piece is featured in set B and C partbooks]	Hayes	Anthem	Verse
Hear my pray'r	Mr James Kent		14							[Psalm 55, verse 1, 2, 4, 6 (slightly altered)] 2 voices [piece is featured in the a.15 organbook, and set B and C partbooks]	Kent	Anthem	Verse
In the beginning	Kent			150						[St John, Chapter 1] [piece is not featured in any other partbook set]	Kent	Anthem	Verse
Sing O heav'ns	Kent			149						[Isaiah, Chapter 49, verse 13; verse texts are not available as there are no verse partbooks contained within set A-D partbooks] [piece is not featured in any other partbook set]	Kent	Anthem	Verse
When the Son of Man shall come	Mr Kent	57	61	141 / 149	154	86	124			[St Matthew, Chapter 25, verse 31-37, Chapter 19, verse 28] [piece is featured in set B partbooks]	Kent	Anthem	Verse
Why do the heathen	J. Kent			170						[Psalm 2, verse 1-6] [piece is not featured in any other partbook set]	Kent	Anthem	Verse
I will always	King			55						[Psalm 34, verse 1-3] [piece is featured in set B and C partbooks]	King	Anthem	Verse
King's service in Bb	King			182						TD, JD, Sanctus, Miserere, CD, DM [piece is featured in set B and C partbooks]	King	Service	Morning and Evening
Mr Charles King's Service in C	Mr Charles King								106	TD, JD, Mag, ND [note in pencil: 'See printed copy in Arnold Te Deum, Jubilate Deo, Magnificat, Nunc dimittis'] [piece is featured in a.10 cello book and set B and C partbooks]	King	Service	Morning and Evening
Mr King's service in F faut	Mr King								114	TD, JD, Mag, ND [piece is featured in set B and C partbooks]	King	Service	Morning and Evening
O pray for the peace of Jerusalem	Mr Charles King (d.2), C. King (d.3)		17	14					135	[Psalm 122, verse 6-9] [this piece has sections marked as verse but these are not verse sections but mark when each a part is separate from the others (imitative entries)] [piece is featured in set B and C partbooks]	King	Anthem	Full

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Rejoice in the Lord	King			175						[Psalm 33][d.3 copyist: A. Stokes 25th August 1839][piece is featured in set B and C partbooks]	King	Anthem	Verse
O Lord our governor	Marcello			29						[Psalm 8, verse 1-4 (altered)][piece is featured in set B and C partbooks]	Marcello	Anthem	Verse
Lord of all power	Mason			172						[Words from the BCP: <i>The Seventh Sunday after Trinity: The Collect</i>][d.3 copyist: E. Perkins. Jan. 8th 1832][piece is not featured in any other partbook set]	Mason	Anthem	Full, with verse
A Short Service in D.	Dr Nares	35 / 59	54 / 78	117 / 143					196	[d.1: TD on page 35, JD on page 59][d.2: TD on page 54, JD on page 78][d.3: TD on page 117 in Barrow's hand, JD on page 143 in a nineteenth-century hand][d.8: TD on page 196, JD on page 47, vol. 5 (c.15)][piece is featured in set B and C partbooks]	Nares	Service	Morning
Arise thou judge of the world	Dr Nares			47		11			36	[Psalm 95, verse 2-3, 7-11, Psalm 95, verse 6, Psalm 105, verse 7, Psalm 103, verse 9, Psalm 107, verse 8] 3 voices [d.8, additional page after page 36 is possibly in another hand but may just be the text][piece is featured in set B and C partbooks]	Nares	Anthem	Verse
Behold how good and joyful	Dr Nares (anon in b.5)			25		1				Psalm 133, verse 1, 3, 4, 1, Psalm 122, verse 7, 8] 1704 [b.5 is incomplete][piece is featured in set B and C partbooks]	Nares	Anthem	Verse
Blessed be the Lord	Nares			60						[Psalm 72, verse 18 and 19][piece is featured in set B and C partbooks]	Nares	Anthem	Verse
By the waters of Babylon	Dr Nares		3							[Psalm 137, 1-3, 8][piece is featured in set B and C partbooks]	Nares	Anthem	Verse
Dr Nares's Evening Service in C	Dr Nares	33	45	115						Mag, ND [piece is featured in set B partbooks, and the c.16 [organ book four]]	Nares	Service	Evening
Dr Nares's Morning Service in C	Dr Nares	72	91							TD, JD [piece is featured in set B and C partbooks]	Nares	Service	Morning
God is our hope and strength	Dr Nares (anon in d.4)	47	66	130	9					[Psalms 46, verse 1-3 (altered), Psalm 22, verse 4, Psalm 60, verse 11, Psalm 29, verse 10 (altered)][d.4: incomplete][piece is featured in set B and C partbooks]	Nares	Anthem	Verse
Haste thee O God	Dr Nares		1							[Psalm 70, verse 1 and psalm 38, verse 2] Full. Canon 4 in one [piece is featured in set B and C partbooks]	Nares	Anthem	Full, with verse
Hide not thou thy face	Dr Nares	32	45	114		118	62		189	[Psalm 27, verse 10 (altered: as with Farrant's version)][piece is featured in set B partbooks, and the c.13 bass [string instrument] book]	Nares	Anthem	Verse
I will magnify thee	Dr Nares		11						112	[Psalm 30, verse 1-4][Treble Solo][piece is featured in set B and C]	Nares	Anthem	Solo
In my Prosperity I said	Dr Nares	64	84			172	110	147		Psalm 30, verse 6 [-13][piece is featured in set B partbooks, and the c.5 [tenor cantoris] partbook]	Nares	Anthem	Verse
It is a good thing to give thanks	Dr Nares			26						[Psalm 92, Psalm 145, verse 3, Psalm 34, verse 3][piece is featured in set B and C partbooks]	Nares	Anthem	Verse

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Lord how long	Dr Nares	30	43	112			56	93	179	[Psalm 79, verse 5, Psalm 130, verse 3-4][piece is featured in set B partbooks, and the c.13 bass [string instrument] book]	Nares	Anthem	Verse
O come hither and hearken	Dr Nares		21						140	[Psalm 66, verse 14, Psalm 118, verse 18, Psalm 71, verse 20][Treble Solo][piece is featured in set B partbooks, and the c.8 1st treble verse book]	Nares	Anthem	Solo
O Come let us sing	Dr Nares	31	44	113					192	[Psalm 145, verse 17, 18, Psalm 61, verse 5, Psalm 30, verse 13][2 voices][d.8: For two trebles or a tenor & tenor bass][piece is featured in set B Partbooks]	Nares	Anthem	Verse
O give thanks to the God of heav'n	Dr Nares			49		20			44	[Psalm 136, verse 26, 3, 4, 8, 9, 23, 24, 26, 25] 2 voices [piece is featured in set B and C partbooks]	Nares	Anthem	Verse
O Lord grant the King	Nares			178						[Psalm 61, verse 6 and 7, Psalm 132, verse 19 (altered) [Words from BCP: <i>A FORM of PRAYER with THANKSGIVING to Almighty God, to be used in all Churches and Chapels within this Realm, every Year, upon the Twenty-fifth Day of October; being the Day on which His Majesty began his happy Reign</i> (for use instead of the Venite: presumably the date of this festival changed according to the current Monarch but the words are from the 1662 prayer book)][piece is featured in set B and C partbooks]	Nares	Anthem	Verse
O Lord my God	Dr Nares	30	43	113					186	[Isaiah Chapter 25 (altered) verse 1, 2, 9][piece is featured in set B and C partbooks]	Nares	Anthem	Solo
O what Troubles and Adversities	Dr Nares	42	62	125		131	72	106	209	[Psalm 71, verse 18, Psalm 16, verse 10, Psalm 119, verse 5, Psalm 51, verse 13, Psalm 144, verse 15][piece is featured in set B and C partbooks]	Nares	Anthem	Verse
Put me not to rebuke	Dr Greene, Dr Nares	135	141		51				118	[Psalm 38][d.3: Put me not to rebuke. Altered from an Anthem of Dr Greene's for 3 voices, by Dr Nares. The chorus by Dr Nares][Greene's version is featured in set A and B. This version is featured in set B partbooks]	Nares	Anthem	Verse
Rejoice in the Lord	Dr Nares	30	43	112					183	[Psalm 33, verse 1, Psalm 118, verse 15 and 16, Psalm 97, verse 10, Psalm 147, verse 11] Solo Treble or Tenor [piece is featured in set B and C partbooks]	Nares	Anthem	Solo
Save me O God	Dr Nares		1							[Psalm 69 (not clear exactly which sections as the verse is missing from set A-D partbooks)] [Marked as a full anthem but contains a duet for trebles and a recitative][piece is featured in set B and C partbooks]	Nares	Anthem	Full, with verse
The eyes of the Lord	Dr Nares	60	79	144	30	159	98	132		[Psalm 34, verse 15, 16, 17 and 8][piece is featured in set B partbooks and the c.9 2nd treble verse book]	Nares	Anthem	Verse
The Lord hear me	Dr Nares			48		17			41	[Psalm 20, verse 1-4, 9 and 5][piece is featured in set B and C partbooks]	Nares	Anthem	Verse
The Lord is my strength and my shield	Dr Nares		4			58		22	90	[Psalm 28, verse 8a, 9b, 8b, Psalm 27, verse 6, 7b, Psalm 28, verse 10, Psalm 79, verse 14][d.8 note: 'Compos'd for the 4th of June, 1769' [George III's thirtieth birthday]][piece is featured in set B and C partbooks]	Nares	Anthem	Verse
The Lord is righteous	Dr Nares			116						[Psalm 145, verse 17, 18, Psalm 61, verse 5, Psalm 30, verse 13] 2 voices [piece is featured in set B and C partbooks]	Nares	Anthem	Verse

<i>Details</i>	<i>Composer Information</i>	<i>1. Contra Tenor Decani</i>	<i>2. Bass [Decani]</i>	<i>3. Treble Sub-Decani No.3</i>	<i>4. 1st Treble Verse</i>	<i>5. Contra Tenor Verse</i>	<i>6. Tenor Verse</i>	<i>7. Bass Cantoris [Verse]</i>	<i>8. Organ Book</i>	<i>Other Information</i>	<i>Composer Uniform</i>	<i>Genre</i>	<i>Genre Details</i>
The Souls of the righteous	Dr Nares	65	84	147	36					[Wisdom of Solomon, Chapter 3, verse 1, 2, 4, 5, 7 8 (slightly altered)][piece is featured in set B and C partbooks]	Nares	Anthem	Verse
Turn thee again O Lord	Dr Nares			24						[Psalm 91, verse 13, 15, 16 and 17][piece is featured in set B and C partbooks]	Nares	Anthem	Verse
Unto thee O God do we give thanks	Dr Nares		3			54		18		[Psalm 75, verse 1 and 2, Psalm 76, verse 7, Psalm 75, verse 2, 11 and 12][piece is featured in set B and C partbooks]	Nares	Anthem	Verse
Wherewithal shall a young Man	Dr Nares			24						[Psalm 119, verse 9, 35, 44][duet for two trebles][piece is featured in set B and C partbooks]	Nares	Anthem	Verse
Be merciful	Mr Henry Purcell							3		[Psalm 56, verse 1-11] 3 voices [piece is featured in set A, B and C partbooks]	Purcell	Anthem	Verse
Behold I bring you glad tidings	Mr Purcell							8		[St Luke, Chapter 2, verse 10, 11, 13][piece is featured in set A partbooks, the b.14 copy of a.11, and the c.11 [tenor verse] book]	Purcell	Anthem	Verse
I was Glad	Hen. Purcell			159						[Psalm 122, verse 1-8][piece is featured in set A and C partbooks, and the b.14 copy of a.11]	Purcell	Anthem	Verse
Mr Henry Purcell's Grand Te deum abridg'd by J. S. Smith under the Direction of Dr Bayly. Subdean of the Chapel Royal	Purcell - J.S.Smith - Dr Bayly	14	29	100					146	TD [piece is featured in the b.3 tenor decani partbook, and the c.13 bass [string instrument] book]	Purcell	Service	Morning
Thy way O God	Mr Henry Purcell					88		62		[Psalm 77, verse 13-18][piece is featured in set A partbooks, the b.14 copy of a.11 and the c.3 [treble] no.4 old book cantoris partbook]	Purcell	Anthem	Verse
My God	Mr John Reynolds			44					25	[Psalm 22, verse 1-3][piece is featured in set B and C partbooks]	Reynolds	Anthem	Full, with verse
Mr Richardson's in C	Mr Richardson			1						TD, JD, CD, DM [TD heavily damaged][piece is featured in set B and C partbooks]	Richardson	Service	Morning and Evening
Teach me O Lord the way of thy statutes	Dr Benjamin Rogers		16							[Psalm 119, verse 33-36, and 40][piece is featured in set C partbooks]	Rogers	Anthem	Full
Have mercy upon me (titled only as 'A Penitential Anthem' in d.1)	Mr J.S. Smith ['Mr' only in d.4, d.5, d.6, d.71]	61	80	145	34	162	101	135		[Psalm 51 and Psalm 80, verse 7] A penitential Anthem [piece is featured in set B partbooks]	Smith	Anthem	Verse
Mr John Stafford Smith's Morning Service	Mr John Stafford Smith	131	137							TD, JD [piece is featured in the b.3 tenor decani partbook]	Smith	Service	Morning
Remember not Lord	Orlando Lassus / Mr J.S. Smith		10							[Words from the BCP: <i>The Litany</i>] 'On a peculiar plan invented by Orlando Lassus to enable Charles the Ninth of France to sing a part.' [piece is featured in set B and C partbooks]	Smith	Anthem	Full
Trust ye in the Lord	Mr John Stafford Smith		10							[Isaiah, Chapter 26, verse 4, Habakkuk, Chapter 3, verse 17 and 18][piece is featured in set B and C partbooks]	Smith	Anthem	Verse

Details	Composer Information	1. <i>Contra Tenor Decani</i>	2. <i>Bass [Decani]</i>	3. <i>Treble Sub-Decani No.3</i>	4. <i>1st Treble Verse</i>	5. <i>Contra Tenor Verse</i>	6. <i>Tenor Verse</i>	7. <i>Bass Cantors [Verse]</i>	8. <i>Organ Book</i>	Other Information	Composer Uniform	Genre	Genre Details
I will magnify thee	Mr Martin Smith of Gloucester		19							[Psalm 145][piece is featured in set B partbooks, and the c.16 [organ book four]]	Smith, Martin	Anthem	Full, with verse
Sanctus	Mr Soaper	190	184							Sanctus [piece is featured in set B partbooks]	Soaper	Service	Sanctus
Grant we beseech thee	Mr Travers			32						[Words from the BCP: <i>The Twenty-First Sunday after Trinity: The Collect</i>][piece is featured in set B and C partbooks]	Travers	Anthem	Full
If the Lord Himself	Mr John Travers		7							[Psalm 124, verse 1-7][marked Full but all parts in A-D contain a section marked Verse for which the music is not included in any partbook][piece is featured in the a.15 organbook, and set B and C partbooks]	Travers	Anthem	Full, with verse
O God for as much as without thee	Mr Travers			33						[Words from BCP: <i>The Nineteenth Sunday after Trinity: The Collect</i>][piece is featured in set B and C partbooks]	Travers	Anthem	Full
O sing unto the Lord	Mr Travers	94	115				142			[Psalm 96, verse 1 and 2, (2 voice verse passage missing in sets A-D but assume verse 3) verse 4, 5, and 6][piece is featured in the b.3 tenor decani partbook]	Travers	Anthem	Verse
Thou art my portion O Lord	Mr John Weldon			24						[(words for solo not given as no solo parts available in set A-D), chorus: Psalm 119, verse 12][piece is featured in set B and C partbooks]	Weldon	Anthem	Solo
Awake up my glory	Mich. Wise			152						[Psalm 57, verse 9-12][piece is featured in set A and C partbooks]	Wise	Anthem	Verse
The ways of Sion do mourn	Wise			23						[Lamentations, Chapter 1, verse 4, 5 with 16, 11, 12, 15, 16, 11][piece is featured in set B and C partbooks]	Wise	Anthem	Verse
O praise God in his holiness	Mr Richard Woodward			46					35	[Psalm 150, verse 1,2, 6][d.3 contains the verse parts to this anthem][piece is featured in set B and C partbooks]	Woodward	Anthem	Verse

Appendix 8: R.M.27.a–d

This appendix presents the contents of all partbooks within the partbooks that form R.M.27.a–d. The pieces arranged according to the alphabetical order of the composer's surname. Due to space restrictions only an asterisk is provide to indicate that a piece is present in a particular part: the page number must be checked in **Appendices 4–7**.

Versions of this appendix can be downloaded from:

<https://sites.google.com/site/rm27books>

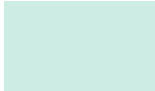








R.M.27 Copyists Colour Key

	Tucker or assistant		Church
	Braddock or assistant		Greene
	Nineteenth Century		Chelsum
	Barrow		Chapel Royal Copyist A
	Eighteenth Century		

Appendix 9: Copying Layers

This appendix presents the copying layers within the R.M.27.a–d partbooks. Versions of this appendix can be downloaded from: <https://sites.google.com/site/rm27books>

R.M.27 Copyists Colour Key

	Tucker or assistant		Church
	Braddock or assistant		Greene
	Nineteenth Century		Chelsum
	Barrow		Chapel Royal Copyist A
	Eighteenth Century		

<i>Decani chorus</i>				<i>Sub-Decani chorus</i>				<i>Decani verse</i>				<i>Sub-Decani Verse</i>				<i>Instrumental</i>					
Treble	Contra	Tenor	Bass	Treble	Contra	Tenor	Bass	Treble	Contra	Tenor	Bass	Treble	Contra	Tenor	Bass	cello	cello / lute	lute	organ	organ	organ
	a.1	a.2	a.3		a.5	a.6	a.7 a.8														
	a.1	a.2	a.3	a.4	a.5	a.6	a.8														
	a.1	a.2	a.3	a.4	a.5	a.6	a.8		a.9							a.10		a.12	a.13		
		a.2			a.5	a.6	a.8										a.11		a.15	a.14	
		a.2			a.5												a.11		a.15	a.14	
b.1 (start)	b.2 (start)	b.3 (start)	b.4 (start)	b.5 (start)	b.6 (start)	b.7 (start)	b.8 (start)	[b.9]	b.10	b.11	b.12	[b.9]	b.10	b.9	b.9	b.13	a.11 b.14	b.15		b.17	b.16
b.1(mi d)	b.2 (mid)	b.3 (mid)	b.4 (mid)	b.5 (mid)	b.6 (mid)	b.7 (end)	b.8 (end)	[b.9 (end)]	b.10 (end)	b.11 (end)	b.12 (mid)	[b.9 (end)]				b.13		b.15		b.17	
	b.2 (end) c.1	c.2	b.4 (end)		c.4	c.5	c.6	c.8	c.10	c.11	b.12 (end)	c.9				c.13		c.14	c.15	b.17	c.16
[e.1]	d.1	b.3 (end)	d.2	d.3	b.6 (end)	b.7 (end)	b.8 (end)	d.4				e.11	d.5	d.6	d.7	c.13				d.8	

Tucker
Braddock
Church
Anonymous 18th century copyist or Greene
Chelsum
Barrow
Chapel Royal copyist A

This table examines which partbooks the six main copyists have worked in. This uses the existing partbook sets as a starting point. In general, material by later copyists which is included in an earlier-letter set contains make-good material. For the Barrow copying from set B onwards an examination of the paper and the repertory has led to this grouping.

Note that b.14 is a copy by Chelsum of a.11 and more appropriately fits within that group.

Note that in a.11 the hand of Chelsum and Greene alternate after page 110

Appendix 10: Chapel Royal Personnel

This appendix presents a version of the table of Chapel Royal Personnel as featured in Burrows, *Handel and the English Chapel Royal*. This version continues the list until the end of the eighteenth century. Versions of this appendix can be downloaded from: <https://sites.google.com/site/rm27books>

<i>JH No.</i>	<i>DB No.</i>	<i>Surname</i>	<i>Christian</i>	<i>Chapel Royal</i>	<i>Westminster Abbey</i>	<i>St Paul's Cathedral</i>	<i>Windsor</i>	<i>Death</i>
1	1	Braddock	Edward	c.August 1660. 21 November 1688 Clerk of Cheque	1661 Lay Vicar; 1671-1703 Master of the Boys			12 June 1708
2	2	Watkins	Nathaniel	before 23 April 1661			(c. January 1639/40 Half Lay Clerk); c.December 1640 Lay Clerk	08 May 1702
3	3	Goodgroome	John	before 23 April 1661				27 June 1704
4	4	White	Blasius [Blase]	14 March 1663/4 PRIEST (reported as Confessor 1 November 1675)				25 February 1699/1700
5	5	Richardson	Thomas	(14 March 1664 half Extraordinary/Supernumerary place); 11 August 1664	04 April 1666 Lay Vicar			23 July 1712
6	6	Turner	William	11 October 1669	1699 Lay Vicar	07 February 1686/7 Vicar Choral		13 January 1739/40
7	7	Hart	James	07 November 1670 PRIEST				08 May 1718
8	8	Trebeck	Andrew	05 October 1671 PRIEST				19 November 1715
9	9	Crespion	Stephen	13 May 1673; Vacant 01 April 1697; Re-sworn 08 May 1702	1673 Minor Canon (Chanter to 1694)			25 November 1711
10	10	Blow	John	16 March 1673/4; ?14, 21 or 23 July 1674 Master of the Children 1; 26 October 1676 Organist 1; 02 March 1699/1700 Composer 1	Organist 1668-1679 and Organist 1695-1708	03 October 1687 Almoner and Master of the Choristers. Resigned November 1703		01 October 1708
11	11	Gostling	John	(25 February 1678/9 PRIEST Extraordinary/Supernumerary place); 28 February 1678		15 January 1689/90 Minor Canon		17 July 1733
12	12	Woodeson	Leonard	15 August 1681 PRIEST	1697 Lay Vicar		(20 March 1678/9 Probationary Lay Clerk); 22 November 1679 Lay Clerk; (P27 November 1680 Probationary Petty Canon); 24 December 1680 Petty Canon	14 March 1716/7
13	13	Vestment	Nathaniel	(28 June 1683 Extraordinary/Supernumerary place); 24 July 1683			(28 June 1679 Probationary half Lay Clerk); 21 September 1681 Lay Clerk	23 August 1702
14	14	Bentham	Samuel	(24 July 1683 PRIEST Extraordinary/Supernumerary place); 24 February 1693; 09 November 1716 Confessor	1712 Minor Canon	21 February 1687/7 Minor Canon		27 February 1730
15	15	Battell	Ralph	before Xmas 1689; before Coronation 11 April 1689 Subdean; 10 July 1699 SubAlmoner				20 March 1712/3
16	16	Snow	Moses	(17 December 1689 Extraordinary/Supernumerary place); 08 April 1692	1682 Lay Vicar			20 December 1702

<i>JH</i> <i>No.</i>	<i>DB</i> <i>No.</i>	<i>Surname</i>	<i>Christian</i>	<i>Chapel Royal</i>	<i>Westminster Abbey</i>	<i>St Paul's Cathedral</i>	<i>Windsor</i>	<i>Death</i>
17	17	Linacre	Thomas	(27 December 1689 Extraordinary/Supernumerary place) PRIEST; 02 March 1700	1680 Minor Canon	1 February 1686/7 Minor Canon; Resigned 25 October 1704		26 August 1719
18	18	Damascene	Alexander	(06 December 1690 Extraordinary/Supernumerary place); 10 December 1695				14 July 1719
19	19	Howell	John	(30 August 1691 Extraordinary/Supernumerary place); 10 December 1695	1691 (or 1689) Lay Vicar	26 November 1697 Vicar Choral		15 July 1708
20	20	Battell	William	(10 December 1691 Extraordinary/Supernumerary place Gent); (1 January 1708/9 Extraordinary/Supernumerary place as PRIEST?); (Travelling Charge lists from 1709); 02 January 1710/11	(1689?) Lay Vicar; 1691 Minor Canon; Chanter 1711	23 February 1691/2 Minor Canon; Resigned 13 January 1697/8		04 July 1728
21	21	Williams	Daniel	(16 December 1692 Extraordinary/Supernumerary place); 01 April 1697; 12 June 1708 Clerk of the Cheque	1689 Lay Vicar			12 March 1719/20
22	22	Barnes	Charles	(10 September 1694 Extraordinary/Supernumerary place); c.01 June 1696	1694 Minor Canon; Chanter 1696	26 November 1699 Minor Canon		02 January 1710/11
23	23	Hart	George	(10 September 1694 Extraordinary/Supernumerary place); 20 June 1696		07 February 1686/7 Vicar Choral		29 February 1699/1700
24	24	Church	John	(31 January 1696/7 Extraordinary/Supernumerary place); 01 August 1697	13 November 1697 Lay Vicar; Master of the Boys 1704; Resigned as Master of the Boys 1740			06 January 1740/1
25	25	Jenings	Thomas	(08 November 1697 Extraordinary/Supernumerary place); 02 March 1700	1679 Lay Vicar			26 March 1734
26	26	Washbourne	William	(20 June 1699 Extraordinary/Supernumerary place); 09 November 1702 PRIEST		21 November 1698 Minor Canon		15 October 1737
27	27	Edwards	Thomas	02 March 1699/1700	1709 Lay Vicar (?12 June 1708)	04 January 1696/7 Vicar Choral		18 August 1730
28	28	Radcliffe	John	(24 March 1696/7 Confessor); 02 March 1699/1700 PRIEST	1702-1711 Lay Vicar; 1712 (?January 1711) Minor Canon			29 October 1716
29	29	Griffith	Humphrey	(02 April 1700 Extraordinary/Supernumerary place); (05 September 1702 half position); 23 December 1702				14 September 1708
30	30	Clarke	Jeremiah	(07 July 1700 Extraordinary/Supernumerary place); 25 May 1704 half organist 3; (01 April 1706 half composer 2)		06 June 1699 Vicar Choral Organist; 11 January 1703/4 Almoner and Master of the Choristers		01 December 1707

<i>JH No.</i>	<i>DB No.</i>	<i>Surname</i>	<i>Christian</i>	<i>Chapel Royal</i>	<i>Westminster Abbey</i>	<i>St Paul's Cathedral</i>	<i>Windsor</i>	<i>Death</i>
31	31	Croft	William	(07 July 1700 Extraordinary/Supernumerary place); 25 May 1704 half organist 4; (01 April 1706 half composer 3); 05 December 1707 Organist 4 (full); 01 October 1708 Composer 3 and Master of the Children 2	1709 (?01 October 1708) Organist			14 August 1727
32	32	Freeman	John	(06 December 1700 Extraordinary/Supernumerary place); 05 September 1702 half position	1715 (?1692-3) Lay Vicar	19 January 1701/2 Vicar Choral		10 December 1736
33	33	Weldon	John	(06 June 1701 Extraordinary/Supernumerary place); 01 October 1708 Organist 5; (01 October 1708 Composer 4); 08 August 1715 Composer 4				07 May 1736
34	34	Spalden	William	13 October 1701 (Extraordinary/Supernumerary place); (?Did not proceed to place)				
35	35	Elford	Richard	02 August 1702 ('additional place')	c. January 1710/11 Lay Vicar	26 March 1700 Vicar Choral; Resigned around 06 November 1701	29 December 1701 Lay Clerk	29 October 1714
36	36	Mason	John	(05 June 1704 Extraordinary/Supernumerary place); (Travelling Charge lists from 1705); 12 June 1708			04 November 1706 Lay Clerk	03 July 1752
37	37	Gates	Bernard	(01 January 1707/8 Extraordinary/Supernumerary place); 15 July 1708; 04 September 1727 Master of the Children 3 (1735/1737? Second place); resigned as Master of the Children before 18 March 1757	19 January 1710/11 Lay Vicar; Michaelmas 1740 Master of the boys; Resigned as Master of the Boys 29 September 1757		08 December 1714 Lay Clerk. Vacant by mid-1715	15 November 1773
38	38	Hughes	Francis	(01 July 1708 Extraordinary/Supernumerary place); 14 September 1708; 01 October 1730 Second place	25 January 1714/1715 Lay Vicar	28 September 1708 Vicar Choral		16 March 1743/4
39	39	Aspinwall	Edward	(01 January 1708/9 Extraordinary/Supernumerary place); (Travelling Charge lists from 1709); 01 January 1711/2 PRIEST; 20 March 1717/8 Subdean	(13 November 1729 Prebend)			03 August 1732
40	40	Laye	George	(01 July 1708 Extraordinary/Supernumerary place); (Travelling Charge lists from 1708); 23 July 1712	19 January 1710/11 Lay Vicar		(06 February 1705/6 probationary Lay Clerk); 23 July 1709 Lay Clerk	06 September 1765
41	41	Dolben	John	20 March 1712/3 Subdean. Vacant by 20 March 1717/8 (Dismissed)				(20 November 1756)
42	42	Weely	Samuel	(01 January 1798/9 Extraordinary/Supernumerary place); (Travelling Charge lists from 1709); 28/?29 October 1714		09 June 1710 Vicar Choral		02 November 1743
43	43	Morley	William	(01 January 1711/12 Extraordinary/Supernumerary place); (Travelling Charge lists from 1712); 08 August 1715	1692 Lay Vicar			29 October 1721
44	44	Carleton	George	(01 July 1713 Extraordinary/Supernumerary place); (Travelling Charge lists from 1713); 08 August 1715 PRIEST; 15/16? August 1732 Subdean	13 November 1727 Minor Canon; 13 June 1728 Chanter	04 December 1706 Minor Canon; Vacant by 18 March 1728/9		15 December 1746

<i>JH</i> <i>No.</i>	<i>DB</i> <i>No.</i>	<i>Surname</i>	<i>Christian</i>	<i>Chapel Royal</i>	<i>Westminster Abbey</i>	<i>St Paul's Cathedral</i>	<i>Windsor</i>	<i>Death</i>
45	45	Baker	Thomas (Sr)	(01 January 1713/14 Extraordinary/Supernumerary place); 08 August 1715 PRIEST; (1743-4 acting Subdean)	11 October 1728 Minor Canon	04/05? July 1716 Minor Canon; (27 March 1739 Subchanter)		10 May 1745
46	46	Chittle	Samuel	08 August 1715 PRIEST	29 October 1716 Minor Canon		(09 July 1717 Probationary Petty Canon); 06 May 1719 Petty Canon; 23 March 1716/7 Vicar or Minor Canon; Resigned 19 April 1721; 25 January 1724/5 Re-elected Vicar or Minor Canon	11 February 1754
47	47	Flintoft	Luke	04 December 1715 PRIEST	1720 (21719) Minor Canon			03 November 1727
48	48	Gethin	Thomas	09 November 1716; Dismissed 03/05/1731	1717 Lay Vicar; Vacant before 01 December 1731		12 October 1716 Lay Canon; Vacant by 15 November 1717; 22 January 1718/9 Lay Clerk; Vacant June 1719	Emigrated Feb 1732
49	49	Randall	Peter	27 June 1717			15 January 1736/7 Lay Clerk; (formally admitted: 01 September 1743)	31 January 1745/6
50	50	Chelsum	James	12 June 1718	16 December 1736 Lay Vicar	24 March 1736/7 Vicar Choral		03 August 1743
51	51	Young	Talbot	08 August 1719	24 August 1730 Lay Vicar			19 February 1758
52	52	Blennerhaysett	Thomas	21 September 1719 PRIEST; Resigned vacant by 08 May 1725				1731 (Dublin)
53	53	Bell	Thomas	14 March 1719/20	01 February 1719/20 Lay Vicar		19 April 1721 Vicar or Minor Canon; September 1733 place converted to Lay Clerk	07 May 1743
54	54	Perry	William	01 November 1721	24 March 1743/4 Lay Vicar		(28 November 1727 Lay Clerk elect); 04 December 1727 Lay Clerk	24 November 1777
55	55	Sharp	Abraham	08 May 1725 PRIEST; 28 February 1729/30 Confessor				08 September 1736
56	56	Pordage	Edward	01 January 1727/8 PRIEST; 23 December 1746 Subdean				31 October 1751
57	57	Black	Lewis	01 October 1728 PRIEST; Vacant by 21 September 1733 (dismissed)				
58	58	Abbott	John	01 April 1730 PRIEST; (1734 second place); 1737 Second place PRIEST	01 December 1731 Lay Vicar; 20 January 1738/9 Minor Canon	04 November 1730 Minor Canon		18 February 1743/4
59	59	Cheriton	David	01 December 1731	01 April 1734 Lay Vicar	11 November 1743 Vicar Choral		06 January 1758
60	60	Howe	Richard	03 September 1732 PRIEST			(12 March 1729/30 Probationary Petty Lay Canon); 03 December 1730 Petty Lay Canon	28 November 1734

<i>JH No.</i>	<i>DB No.</i>	<i>Surname</i>	<i>Christian</i>	<i>Chapel Royal</i>	<i>Westminster Abbey</i>	<i>St Paul's Cathedral</i>	<i>Windsor</i>	<i>Death</i>
61	61	Powell	Richard	28 July 1733 PRIEST	06 March 1729/30 Minor Canon			30 January 1738/9
62	62	Lloyd	Edward	25 September 1733 PRIEST	08 May 1741 Lay Vicar; 18 February 1743/4 Minor Canon; 20 December 1746 Chanter	20 December 1733 Minor Canon		09 November 1755
63	63	Pottell	William	13 December 1734 PRIEST		27 April 1733 Minor Canon		08 December 1740
64	64	Higgate	John	08 December 1736 PRIEST; Confessor				01 August 1761
65	65	Rowe	Francis	15 December 1736	1722 (?Oct. 1721) Lay Vicar	24 January 1739/40 Vicar Choral		27 April 1755
66	66	Smith	John	30 March 1739 PRIEST				18 March 1771
67	67	Gregory	Prince	04 April 1740			(15 November 1717 Probationary Lay Clerk); 08 February 1721/2 Lay Clerk	19 December 1755
68	68	Pinckney	William	16 December 1740 PRIEST		28 February 1737/8 Minor Canon		?December 1775
69	69	Bayly	Anselm	29 January 1740/1 (Gent); 13 March 1743/4 PRIEST; before 28 April 1764 Subdean; Resigned 29 February 1792	22 January 1740/1 Lay Vicar; 23 December 1746 Minor Canon; 10 December 1755 Chanter	20 December 1743 Minor Canon; Resigned 22 November 1764		14 October 1794
70	70	Richardson	William	10 May 1743	18 February 1743/4 Lay Vicar		24 July 1734 Lay Clerk	15 June 1747
71	71	Ladd	Nicholas	15 August 1743	23 December 1746 Lay Vicar		(02 September 1740 Probationary Lay Clerk); 01 September 1743 Lay Clerk	09 July 1783
72	72	Vandernan	Thomas	12 November 1743	24 March 1743/4 Lay Vicar		(14 May 1739 Probationary Lay Clerk); 01 September 1743 Lay Clerk	before 28 December 1778
73	73	Evans	Henry	13 March 1743/4 PRIEST	17 October 1743 Lay Vicar; 18 May 1745 Minor Canon; Resigned before 23 December 1756	26 July 1739 Minor Canon; Vacant by 25 February 1758		22 August 1793
74	74	Wass	Robert	13 March 1743/4	18 May 1745 Lay Vicar	22 December 1743 Vicar Choral		27 March 1764
75	75	Mence	Benjamin	14 April 1744; Resigned before 08 January 1753		16 January 1749/50 Minor Canon; Resigned 21 May 1767		19 December 1796
76	76	Savage	William	14 April 1744		05 April 1748 Vicar Choral and Almoner and Master of the Choristers; Resigned 05 April 1777		27 July 1789
77	77	Baker	Thomas (Jr)	24 May 1745 PRIEST	10 December 1755 Lay Vicar; 23 December 1756 Minor Canon			24 May 1779

<i>JH No.</i>	<i>DB No.</i>	<i>Surname</i>	<i>Christian</i>	<i>Chapel Royal</i>	<i>Westminster Abbey</i>	<i>St Paul's Cathedral</i>	<i>Windsor</i>	<i>Death</i>
78	78	Barrow	Thomas	31 March 1746	03 December 1763 Lay Vicar			12 August 1789
79	79	Fitzherbert	William	26 December 1746 PRIEST	21 January 1750/1 Lay Vicar; 19 February 1754 Minor Canon; Resigned before 04 April 1778	24 March 1743/4 Minor Canon; 20 April 1778 Subchanter		02 October 1797
80	80	Denham	Robert	16 October 1747	09 August 1747 Lay Vicar		13 May 1746 Lay Clerk; Vacant by June 1765	07 December 1782
81	81	Allen	Fifield	02 December 1751 Subdean				26 April 1764
82	82	Baildon	Thomas	03 August 1752	?29 April 1755 Lay Vicar	31 March 1744 Vicar Choral	14 November 1745 Lay Clerk; Vacant by 20 February 1749/50	01 October 1762
83	83	Wight	Moses	08 January 1753 (Gent); 22 February 1754 PRIEST	19 February 1754 Lay Vicar; 10 December 1755 Minor Canon; Resigned before 09 October 1758	13 June 1745 Minor Canon		05 January 1795
84	84	Buswell	John	26 February 1754	02 May 1762 Lay Vicar		16 March 1756	14 November 1763
85	85	Cox	Hugh	30 April 1755	24 February 1758 Lay Vicar			16 December 1763
86	86	Pearce	Benjamin	16 December 1755 PRIEST		22 March 1737/8 Minor Canon		19 January 1771
87	87	Coster	William	24 December 1755			(18 August 1743 Probationary Lay Clerk); 01 September 1743	Before 28 October 1767
88	88	Cowper	Ralph	12 January 1758	01 November 1762 Lay Vicar	14 January 1758 Vicar Choral	02 February 1759 Supernumerary Lay Clerk, resigned before October 1762	27 December 1771
89	89	Hudson	Robert	04 March 1758		22 November 1755 Vicar Choral; 05 January 1774 Almoner and Master of the Choristers; Resigned 1793		19 December 1815
90		Morgan	David Walter	17 September 1761 Confessor	11 May 1781? Minor Canon			before 17 March 1795
91		Mence	Samuel	(04 March 1758); 20 November 1762				29 February 1786
92		Ayrton	Edmund	05 January 1764	01 February 1772? Lay Vicar	23 December 1767 Vicar Choral		22 May 1808
93		Reynolds	John	05 January 1764	Lay Vicar			before 02 February 1779
94		Gibbons (snr)	John	(1762 Deputising PRIEST); 28 April 1764 PRIEST	09 October 1758 Lay Vicar; 03 February 1762 Master of the Boys; Resigned 01 December 1778	25 February 1758 Minor Canon; 1767-71 sacrist; 1771 Senior Cardinal		Before 01 July 1783

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95		Soaper	John	03 May 1764	Lay Vicar	Vicar Choral?		before 26 June 1794
96		Clarke	William	19 September 1765 (Gent); 27 March 1771 PRIEST		Minor Canon [Senior Cardinal by 1806]		13 June 1795
97		Hayes	Philip	30 November 1767				19 March 1797
98		Waring	Henry	09 January 1771 PRIEST		Minor Canon (before CR appointment), 29 November 1782 Prebendary		03 November 1795
99		Bellamy	Richard	28 March 1771	01 January 1773 Lay Vicar, [Retired 1801?]	1777 Vicar Choral; 12 February 1794 Almoner and Master of the Choristers; Resigned 1801?		11 September 1813
100		Dyne	John	01 February 1772	1779 Lay Vicar	Vicar Choral?		30 October 1788
101		Medley	George	(19 July 1764 as Lutenist); 06 January 1774	Lay Vicar			06 July 1806
102		Hayes	William	24 January 1774 PRIEST		14 January 1766 Minor Canon of St Paul's, 1783 Senior Cardinal of St Paul's		22 October 1790
103		Wood	David	08 April 1774				before 06 November 1786
104		Friend	John	(08 January 1774 as Lutenist); 29 December 1777	Lay Vicar (?)			25 December 1798
105		Guisse	Richard	24 January 1779	Master of the Boys [date: 1778?]		09 February 1756; April 1794 resigned	10 March 1806
106		Short	James Henry	02 February 1779; resigned 16 December 1784				
107		Horner	John	29 May 1779 PRIEST	Minor Canon?			19 February 1792
108		Corfe	Joseph	21 February 1783				29 July 1820
109		Sale	John	12 July 1783	1795 Lay Vicar	1794 Vicar Choral?, until 1812 Almoner and Master of the Boys;	1777 until December 1796 Lay Vicar	11 November 1827
110		Pearce	Thomas	11 August 1783 PRIEST, [second place 1802?], 29 February 1792 Subdean				23 February 1803
111		Smith	John Stafford	16 December 1784	1785 Lay Vicar			21 September 1836
112		Luther	John Christian	04 March 1786				before 30 May 1789
113		Knyvett	Charles	06 November 1786				18 January 1822
114		Gore	Israel	08 November 1788	Lay Vicar (1789?)	Vicar Choral?		21 May 1831

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115		Heather	Stephen	30 May 1789			Lay Clerk (previously a chorister)	14 November 1831
116		Champness	Samuel	30 November 1789	Lay Vicar	[Deputy Vicar Choral?]		September/October 1803
117		Salmon	James	30 November 1789		Vicar Choral?	Lay Clerk?	before 01 April 1827
118		Fly	Henry	13 November 1790 PRIEST, 28 March 1795 Confessor		Subdean?		10 August 1833
119		Moore	John	05 March 1792 PRIEST		11 November 1766 minor canon; 1783 sacrist		03 July 1821
120		Clarke	William (junior)	27 November 1793 PRIEST		Minor Canon?		19 January 1798
121		Neild [Nield]	Jonathan	26 June 1794	Lay vicar	Vicar Choral?		06 March 1843
122		Holmes	William	23 February 1795 PRIEST, 03 March 1803 Subdean		Junior Cardinal?		15 June 1833
123		Pridden	John	19 March 1795 PRIEST	1795 Minor Canon	November 1782 Minor Canon		05 April 1825
124		Cannon	Edward	22 April 1796 PRIEST				25 March 1834
125		Knyvett	William	12 April 1797	Lay Vicar(1797?)			17 November 1856
126		Hickes	George	30 December 1797 PRIEST; resigned 26 November 1798				
127		Beckwith	Edward James	26 November 1798		Minor Canon (before CR appointment), Succentor (from 1806 [according to Bumpus])		07 January 1833
128		Bartleman	James	02 January 1799	Lay Vicar (?)			15 April 1821
151	O1	Blow	John	ORGANIST PLACE 1: 26 October 1676				01 October 1708
152	O2	Piggott	Francis	ORGANIST PLACE 2: 24 March 1696/7 (pDecember 1695); ('Organist in Ordinary')				15 May 1704
180	O3	Clarke	Jeremiah	ORGANIST PLACE 2: 25 May 1704, jointly with Croft (05/07 July 1700, Gentleman extraordinary, to succeed as Organist)				01 December 1707
181	O4	Croft	William	ORGANIST PLACE 2: 05/07 July 1700, Gentleman extraordinary, to succeed as organist; 25 May 1704 jointly with Croft; 05 December 1707 alone				14 August 1727
182	O5	Weldon	John	ORGANIST PLACE 1: 01 October 1708				07 May 1736
183	O6	Greene	Maurice	ORGANIST PLACE 2: 04 September 1727		20 March 1717/8 Vicar Choral (Organist)		01 December 1755
184	O7	Boyce	William	ORGANIST PLACE 1: 21 June 1736 Composer 6, to perform one third duty of Organist; 23 June 1758 (full place)				07 February 1779

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185	O8	Martin	Jonathan	ORGANIST PLACE 1: 21 June 1736 two thirds of the duty (and part of Composer's duties)				04 April 1757
186	O9	Travers	John	ORGANIST PLACE 1: 10 May 1737 two thirds of the position		Sub Organist' (but post did not exist)		11 June 1758
187	O10	Nares	James	ORGANIST PLACE 2: 13 January 1756; 1768-77 Violist's place annexed; 1777-80 Lutenist's place annexed			Organist (Assistant) [dates?]	10 February 1783
188	O11	Dupuis	Thomas	ORGANIST PLACE 1: 24 March 1779				17 July 1796
189	O12	Arnold	Samuel	ORGANIST PLACE 2: 01 March 1783	29 September 1793 Organist.			22 October 1802
190	O13	Knyvett	Charles	ORGANIST PLACE 1: 25 July 1796				19 January 1822
191	C1	Blow	John	COMPOSER PLACE 1: 02 March 1699/1700				01 October 1708
192	C2	Clarke	Jeremiah	COMPOSER PLACE 2: (01 April 1706, jointly with Croft C3)				01 December 1707
220	C3	Croft	William	COMPOSER PLACE 2: (01 April 1706, jointly with Clarke C2)(01 January 1707/8 full place); 01 October 1708				14 August 1727
221	C4	Weldon	John	COMPOSER PLACE 1: 08 August 1715				07 May 1736
222	C5	Greene	Maurice	COMPOSER PLACE 2: 04 September 1727				01 December 1755
223	C6	Boyce	William	COMPOSER PLACE 1: 21 June 1736 two thirds of the position; 23 June 1758 (full place)				07 February 1779
224	C7	Martin	Jonathan	COMPOSER PLACE 1: 21 June 1736. Appointed as Organist, to perform part of Composer's duties				04 April 1757
225	C8	Travers	John	COMPOSER PLACE 1: 10 May 1737 one third of the position				11 June 1758
226	C9	Nares	James	COMPOSER PLACE 2: 13 January 1756				10 February 1783
227	C10	Dupuis	Thomas	COMPOSER PLACE 1: 24 March 1779				before 25 July 1796
228	C11	Arnold	Samuel	COMPOSER PLACE 2: 01 March 1783				22 October 1802
229	C12	Attwood	Thomas	COMPOSER PLACE 1: 03 July 1796		21 March 1796 Organist		24 March 1838
230	MCh.1	Blow	John	?14, 21, or 23 July 1674 (from 1672?)				01 October 1708
231	MCh.2	Croft	William	01 October 1708				14 August 1727
240	MCh.3	Gates	Bernard	04 September 1727; Resigned before 18 March 1757				15 November 1773
241	MCh.4	Nares	James	18 March 1757; Resigned before 01 June 1780				10 February 1783
242	MCh.5	Ayrton	Edmund	05 January 1764 (Gent); 01 June 1780; resigned 14 May 1805				22 May 1808
243	L1	Shore	John	(Travelling Charge lists from 1705); (01 April 1706 Extraordinary/Supernumerary place); 08 August 1715;				20 November 1752

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244	L2	Immyms	John	13 December 1752				15 April 1764
260	L3	Medley	George	Used as a reserve singing place: 19 July 1764; Proper appointment: 6 January 1774				06 July 1806
261	L4	Friend	John	Used as a reserve singing place: 8 January 1774; Proper appointment 29 December 1777				before 2 January 1799
262	L5	Nares	James	Used as a reserve Master of Choristers place: 30 January 1778				10 February 1783
263	L6	Ayrton	Edmund	Position used as a reserve for Master of Choristers place: 01 June 1780; resigned 14 May 1805				22 May 1808
264	V1	Goodsens	Francisco	(01 October 1711); (Travelling Charge lists from 1712); 08 August 1715;				before 18 November 1741
265	V2	Gillier	Peter	(1737); 18 January 1741/2				before 22 October 1767
270	V3	Nares	James	Used as reserve Master of Choristers place: before 1769				10 February 1783
271	V4	Crosdill	John	10 March 1778				11 October 1825