

“Out of the shadows”:

**A Biographical Study of
William Turner
(c. 1651-1740),
with critical editions of
his Anthems and
Services**

A thesis submitted for the degree of
Doctor of Philosophy at the **University of Newcastle**
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October 2012

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Glossary of Abbreviations and Nomenclature

A	alto
ACAD	A Cambridge Alumni Database
b	beat
b.	born
<i>b</i>	breve
B	bass, bassus
Bar.	baritone
Bc	basso continuo
<i>c.</i>	<i>circa</i>
<i>c</i>	crotchet (quarter note)
C2	C clef placed on the second line (from the bottom) of the staff
C3	C clef placed on the third line of the staff - an alto clef
C4	C clef placed on the fourth line (from the bottom) of the staff - a tenor clef.
C, Can.	Cantoris
Ct	contratenor, countertenor
d.	died
D, Dec.	Decani
DNB	The Oxford <i>Dictionary of National Biography</i>
<i>dsq</i>	demisemiquaver (thirty-second note)
<i>f, ff</i>	folio, folios
ff.	and following.
<i>f.p.</i>	facing page
<i>Grove</i>	<i>The New Grove Dictionary of Music and Musicians,</i>

(ed. by Stanley Sadie) published by Macmillan
Publishers, London (1980).

<i>hdsq</i>	hemidemisemiquaver (sixty-fourth note)
inc.	incomplete
<i>l</i>	long (note type)
LH	left hand
m	measure (bar)
<i>m</i>	minim (half note)
M	Mean or Medius (treble part)
MD	Doctor of Medicine
MS, MSS	manuscript, manuscripts
Mus.D.	The degree of Doctor of Music
p, pp	page, pages
<i>q</i>	(as superscript) quaver (eighth note)
<i>q</i>	quire
<i>r</i>	<i>recto</i> (The front of a page of a folio, appearing as the right hand page in a book.) Equivalent to the obverse face of a coin.
RH	right hand
<i>s</i>	semibreve (whole note)
S	soprano
SATB	soprano/alto/tenor/bass - i.e.: standard four part harmony
<i>sq</i>	semiquaver (sixteenth note)

str.	strings
T	tenor
tpts	trumpets
Tr	treble
v	<i>verso</i> (The back of a page of a folio, appearing as the left hand page in a book.) Equivalent to the reverse face of a coin.
v, vv	voice, voices

List of Library Sigla and Abbreviations

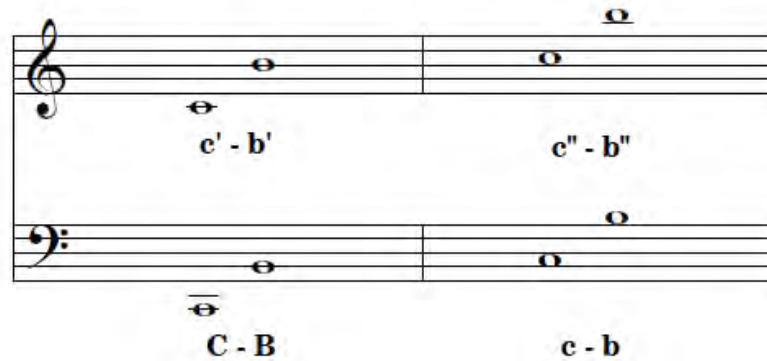
Add. MS	Additional Manuscript series, British Library, London
Eger. MS	The Egerton Manuscript series, British Library, London
<i>GB-Bu</i>	Main Library, University of Birmingham, Great Britain
<i>GB-CA</i>	Canterbury Cathedral, Great Britain
<i>GB-Cfm</i>	Fitzwilliam Museum, Cambridge, Great Britain
<i>GB-Cjc</i>	St John's College Library, Cambridge, Great Britain
<i>GB-Cpc</i>	Pembroke College Library, Cambridge, Great Britain
<i>GB-Cu</i>	University Library, Cambridge, Great Britain
<i>GB-DRc</i>	Durham Cathedral, Great Britain
<i>GB-EL</i>	Ely Cathedral, Great Britain.
<i>GB-H</i>	Hereford Cathedral, Hereford, Great Britain
<i>GB-Lam</i>	Royal Academy of Music, London, Great Britain
<i>GB-Lbl</i>	British Library, London, Great Britain
<i>GB-LF</i>	Lichfield Cathedral, Lichfield, Great Britain
<i>GB-LI</i>	Lincoln Cathedral, Lincoln, Great Britain
<i>GB-Lsp</i>	St Paul's Cathedral, London, Great Britain
<i>GB-Lwa</i>	Westminster Abbey, London, Great Britain
<i>GB-Mp</i>	Henry Watson Library. Manchester, Great Britain
<i>GB-Ob</i>	Bodleian Library, Oxford, Great Britain
<i>GB-PB</i>	Peterborough Cathedral, Peterborough, Great Britain
<i>GB-T</i>	St Michael's College, Tenbury, Great Britain
<i>GB-WO</i>	Worcester Cathedral, Worcester, Great Britain
<i>GB-WRch</i>	St George's Chapter Library, Windsor, Great Britain
<i>GB-Y</i>	York Minster, York, Great Britain.
Harl.	The Harleian Manuscript series, British Library, London
<i>J-Tn</i>	Ohki Private collection, Nanki Music Library, Tokyo, Japan

- R.M. The Royal Manuscript series, British Library, London
- US-AUS* University of Texas, Austin, Texas, United States of America.
- US-BE* Music Library, University of California, Berkeley,
United States of America
- US-NH* School of Music Library, Yale University, New Haven,
United States of America

Description of musical notation

Pitches are referred to using Helmholtz nomenclature, as below, and are printed in bold type. An 'r' in bold type indicates a rest.

Pitch abbreviations used in the thesis



Superscripted and italicised characters following the pitch indicate note length as per the abbreviations noted in the Glossary. A superscripted dot placed after the note length abbreviation indicates a dotted note, eg: *c.* indicates a dotted crotchet. A hyphen between note values (eg: **c^{m-q}**) indicates a tie; a hyphen between note names (with their accompanying note values) (eg: **c^q-d^q**) indicates a slur.

Acknowledgements

This thesis is the culmination of a long term labour of love. Over the years I have been greatly assisted by many, some of whom I remember and some, to my shame and regret, I have either forgotten due to the passage of time or who never became known to me. My thanks to all whom, in whatever way, assisted me in this study. Special recognition and acknowledgement of my gratitude should be given to the following:

To the late Dr Christopher Dearnley, at whose suggestion I began undertaking this research. My thanks for his inspiration and encouragement.

To my supervisors, Associate Professor Rosalind Halton and Dr Philip Matthias at the University of Newcastle, I give my grateful thanks. Always a source of wise counsel and encouragement, their support (to a student who saw them only rarely in person) was invaluable.

To Joan Weber, Librarian at the University of Newcastle – my thanks and admiration. Indefatigable in procuring copies of manuscripts, and obtaining the correct copies when those sent proved to be wrong, without her help this work could never have been done.

To Jim Clark and Paul Lauff, for their kind permission in allowing me to use photos taken at East Sutton Park, Kent, and to June Shaputis for putting me in touch with them.

To the many librarians at institutions overseas, some of whom I know by name but many I do not, my thanks. Particular thanks must go to Peter Ward Jones of the Bodleian Library, Oxford, to Miss Joan Hawkins at Durham Cathedral, to Peter Meadows at the University Library, Cambridge and to the staff at the British Library for their patience, kind support and best wishes.

I would also like to record my thanks to Rod Sharpe of the University of Western Illinois, who took the trouble of getting in touch with me regarding a newly discovered Turner autograph score. His assistance in providing details on the manuscript was invaluable.

Finally, I would also like to record my thanks to my examiners in marking what must surely have been a daunting proposition, given the size of the final submission. Their helpful suggestions and insights have been much appreciated, as has been their patience.

Abstract

William Turner (1651-1740) is arguably the least recognised of the great composers of the English Restoration period, despite achieving significant acclaim as a composer in his lifetime. Like his better known contemporaries Pelham Humfrey, John Blow and Henry Purcell, Turner spent the greater part of his musical life employed within the English Court, first as a Child and then in the common progression (for singers of talent) to a Gentleman of the Chapel Royal. Unlike his more celebrated colleagues, Turner's output of anthems and services – of which there are many – have never been catalogued or edited into a printed collection and, as a consequence, are rarely performed. Our current, limited knowledge of his works is based on what little has been gleaned from manuscript sources, prepared (mostly) by copyists other than the composer, in what often represents the sole source for that work.

This study of Turner's most significant and substantial contributions to the English sacred music repertoire has identified and catalogued 50 anthem settings that, with variants, comprise 60 individual works. Of these, three have been lost, their existence known only through anecdotal evidence. This study has also found that Turner composed six service settings. A catalogue of Turner's anthems and services, prepared as part of this study, includes a number that have not been recognised in Turner's contribution to the musical canon to date. Closer examination of available manuscript sources as part of the preparation of critical editions has shown that Turner's practice of resetting particular texts and the use of different textual sources with the same opening passage has led to several anthems being wrongly identified by earlier studies. This study has also examined the importance of the Filmer Manuscripts (held by Yale University) and considered the likely implications of Turner's *By the waters of Babylon* (Version II), which survives in no less than four distinctly different variants.

With the exception of 13 anthems examined as part of an earlier study by the author and two anthems and a service recently discovered, critical editions of those works still extant have been prepared, catalogued and are included herein. Unsurprisingly, some works only survive as fragments: these too have been transcribed and incorporated into the Turner catalogue.

This study has re-evaluated each work before proposing considered dates of composition based on current scholarship. Turner ceased composing around 1705; possible reasons for this, and why the remaining 35 years of his life were spent in relative obscurity, are also proposed.

This study has, by applying genealogical research principles, determined more about Turner's personal history and family and proposed avenues worthy of further study. It goes some way to bringing a little understood figure of the English Restoration out of the shadows of neglect and into the light of greater appreciation.

The aims of this thesis are to:

1. compile a comprehensive list of all Turner anthems, including distinct variants, and to document (where possible) principal sources for these anthems;
2. provide critical editions of all extant Turner anthems where no edition currently exists;
3. establish reliable dates of composition for the anthems on the basis of available information; and
4. determine from the dates of composition the span of Turner's compositional life and the factors that may have caused his apparent cessation in composition soon after 1700.

Notes to the reader.

Dating:

It should be noted that many of the dates cited herein are given in the legal parlance of the time. At this time, the Julian calendar was still employed, and the New Year (at least in legal terms) was deemed to begin on March 25. (The British income tax year, which starts on 6 April, is a relic of this practice.) The months of January to March were considered part of the previous year under this system, so that (for example) that date of 4 January 1727 noted in Turner's will would be considered 4 January 1728 in modern consideration. Where possible, a clarifying note is given, or the year is given as "1727/8" to clarify any potential confusion.

Valuations:

Valuations appearing as a modern equivalent are taken from calculators available from Measuring Worth.com

(<http://www.measuringworth.com/ukcompare/relativevalue.php>).

Equivalent values quoted in the text represent the effective purchasing power of currency from Turner's time, in 2013 terms. Also noted in footnotes will be the "prestige value" of the historic amount, equated to the value of that sum as a proportion of per-capita gross domestic product in modern terms. Between these values, some modern understanding of the significance, equivalent purchasing power and social standing derived from these amounts may be obtained.

Chapter 1
William Turner –
An overview.

1 – William Turner – an overview.

1.1 – Introduction.

William Turner has always been a shadowy figure amongst the musical personages of the English Restoration period. Even to musicians of broad experience the name of William Turner is little known (if at all), despite Turner being one of the highest ranked composers of his day. Indeed, any confession to being a researcher of the composer Turner is usually met with a blank look and the query, “Wasn’t he a painter?”¹ In a period noted for its larger-than-life personalities and flamboyance, Turner appears to have been unusually retiring; not quite forgotten, but neither well remembered. Indeed, if Turner is recalled at all, it is usually for being a countertenor of some distinction. In the race for compositional accolades, Turner was inevitably overshadowed by the period’s *Orpheus Britannicus*, Henry Purcell, an alleged *bon vivant* who lived his life (both personal and professional) on a much larger stage. Living to the venerable age of 88, Turner was neither the tragic embodiment of early-promise-cut-short like Pelham Humfrey; nor, in contrast to John Blow, was Turner one who obtained his preferments in the more acclaimed role of organist. Consequently Turner, when remembered as a composer, is done so largely through one collaborative piece of music, the so-called “Club Anthem” (*I will always give thanks*), which was written jointly by Humfrey, Blow and Turner while all were still Children of the Chapel Royal. Unfortunately, this remembrance is not because of any inherently notable quality in Turner’s contribution (being a mere 16 bars), but because of his connections with the young pre-Purcellian luminaries, Humfrey and Blow.

Unlike his better-remembered contemporaries, Turner has not had the acknowledgement of having his considerable contribution to the musical life of the Restoration period committed to print in the form of an edited

¹ The painter Joseph Mallord William Turner, with whom William Turner the composer is often confused, was born some thirty-five years after the death of his near-namesake. It is unknown if the two were related.

collection of works. Some snatches of his output are known – for example, his chants for the English Psalter are still printed, Turner being one of the chief exponents of this uniquely English musical form. “The Club Anthem” is also available in print, though this is solely because of Humfrey’s input.² Nonetheless, the vast majority of Turner’s contribution, particularly to the sacred music repertory, remains largely unknown to musicians and the wider listening public despite Turner composing more than forty anthems for the Chapel Royal and the Cathedrals of St Paul’s London and Lincoln, as well as a number of services.

Taking into account the number of uncertainties surrounding all aspects of Turner’s life, it is debatable whether the quantity of information that is known about him exceeds that which is unknown. Certainly, some of the major milestones in Turner’s life can be gleaned from contemporary accounts: the Lord Chamberlain’s Papers record the minutiae of his career as a Child and later as a Gentleman of the Chapel Royal; newspapers of the time, which note the award of a Doctor of Music degree from Cambridge; and the probate copy of his will which records the date of his death, the name of his wife and names of the five children that survived into adulthood. All these shed shafts of illumination on an otherwise poorly lit subject, but they fail to complete our understanding – beyond this there is little in the way of reliable information.

His date of birth is only approximate, as is the date Turner arrived as a young boy in London to become a Child of the Chapel Royal. Even the true extent of his output is unknown. Whilst allowing for additional discoveries over the passage of time, there remains no agreement as to the number of anthems and services composed by Turner (his most important contribution to the musical canon) in the three major reference sources for information on Turner: a doctoral dissertation by Don Franklin; Franklin’s subsequent contribution to the *New Grove Dictionary of Music and Musicians* (1980

² *I will always give thanks* is published by Stainer & Bell in their *Musica Britannica Series* MB34, *The Complete Church Music, Volume 1* by Pelham Humfrey, edited by Peter Dennison.

and following editions); and a survey of Restoration music by Ian Spink.³ Similarly, we do not know when Turner composed much of his music, as many of his anthems are recorded in secondary sources that may post-date the time of composition by up to 20 years. Finally, and seemingly contradictory to this – for the secondary sources at least give us a *terminus ante quem* by which a work must have been completed – we do not know why Turner seems to have ceased composing shortly after 1705. For the last half of his life Turner, it appears, wrote nothing of significance.

Any study of Turner is further complicated by the relative ubiquity of his name. Genealogical records available through www.familysearch.org indicate that there were many William Turners living throughout England during the composer's lifetime. Determining which record belongs to which William Turner is thus a frustrating exercise, where only a few records can be assigned to the composer with absolute assurance. Even in the field of music, researchers are not free from duplicate William Turners. A theoretical study entitled *Sound Anatomiz'd* was published by a William Turner in 1724 and can readily be thought of as a work by the composer, although this is highly unlikely.⁴

A comprehensive survey of Turner's anthems, the preparation of critical editions of each anthem and a chronological order of composition is thus long overdue. By so doing, it is hoped that more light will be shed on Turner's contribution to English sacred music and that Turner will rightfully

³ Don Franklin, *The Anthems of William Turner (1652-1740): An Historical and Stylistic Study* (diss., Stanford University, 1967); Don Franklin, "Turner, William (ii)", *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, Volume 19 (London: Macmillan Publishers Ltd, 1980), pp. 281, 282; Don Franklin. "Turner, William (ii)." *Grove Music Online. Oxford Music Online*. Oxford University Press.

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/28624>. Accessed 29 August 2008; and Ian Spink, *Restoration Cathedral Music 1660-1714* (Oxford: Oxford University Press, 1995).

⁴ Michael Tilmouth and Robert Ford. "Turner, William (iii)." *Grove Music Online. Oxford Music Online*. Oxford University Press.

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/28625> Accessed 27 November 2013. This is further supported by title page evidence that refers to copies of *Sound Anatomiz'd* being sold by one M. Turner. There appears to be no evidence of an M. Turner in the (singer and composer) William Turner's immediate family (*vide infra*).

assume a place beside those compositional luminaries with whom his life was inextricably entwined.

1.2 – William Turner – man and mystery.

1.2.1 – Family and background.

William Turner lived and worked in what was one of England's most exciting, scandalous and colourful periods. The restoration of King Charles II to the English throne in May 1660 ushered in a period as different to the Commonwealth that preceded it as light from dark. Gone was the dour, sober form of worship where the only singing was that of hymns, and *all* instruments (even organs) were banned.⁵ The restoration of Charles II saw the return of choirs to the cathedrals and colleges and the re-establishment of the Chapel Royal (the centre of English sacred music and worship); organs were once again employed and violins appeared in religious settings. General public entertainments, including theatre, returned as forms of popular entertainment. Clothes, at least for the gentry, contrasted sharply with the drab threads favoured by the Puritans of the Commonwealth. Even the moral values of the ruling classes appeared to be diametrically opposite, if the Royal Court's tendency to take mistresses with scant regard for secrecy or public propriety was any indication. It was into this pageant of colour, lust, glamour and gaiety that Turner and his fellow composers were thrust and surrounded for most of their lives.

Until recently, the principal source of information for Turner's early life has been *Notes on Musicians*, a volume compiled by the seventeenth century historian, Anthony à Wood, who states that Turner was born in Oxford and was the son of Charles Turner, a cook at Pembroke College. Information from this source has been appropriated into Turner's biography in all but the most recent edition of the *Oxford Dictionary of National Biography* (DNB), continues in the on-line record of Cambridge alumni, A Cambridge Alumni

⁵ Spink, p. 3.

Database (ACAD), and can be found in the compilation of biographical accounts of English court musician covering 1485 to 1714 made by Andrew Ashbee and David Lasocki.⁶ His account records that the young William began his musical career as a chorister at Christ Church Cathedral, Oxford, under the tutelage of Edward Lowe, mostly likely some time between the Restoration of Charles II and November 1660, when Wood noted that choral services had been re-established at those colleges where they had traditionally been sung.⁷ Wood's information on Turner was not based on first hand knowledge, however, being derived from the word of others (principally from Dr Benjamin Rogers of Magdalen College, Oxford),⁸ most of whom seem to have had little connection to Turner. While a record of Turner's birth in Oxford is available through the invaluable genealogical resource www.familysearch.org, there is little in the way of evidence to support this record and it appears to be derived from secondary or tertiary sources, rather than primary material. There is certainly no christening record evident that reliably associates Turner and Oxford.

Watkins Shaw's extracts from Wood's biographies show that Wood occasionally committed errors of fact, so Wood's information should not be accepted uncritically. Crucially, an examination of the disbursement records for Christ Church Cathedral, Oxford, covering the period 1660 to 1667 shows the name "William Turner" does not appear amongst the list of choristers singing in that establishment.⁹ It should also be noted that there is no record of William Turner as a treble at Magdalen or New Colleges, Oxford, either.¹⁰ While a record of Charles Turner, a cook at Pembroke College, does exist, this Charles Turner is highly unlikely to be William Turner's father, for it requires a serendipitous alignment of circumstances to

⁶ See ACAD, <http://venn.lib.cam.ac.uk>. Andrew Ashbee and David Lasocki, *A Biographical Dictionary of English Court Musicians 1485-1714* (2 vols.) (Aldershot: Ashgate Publishing Ltd, 1998), pp. 1103-1105.

⁷ Franklin (1967), p. 5. Spink, p. 315.

⁸ Franklin (1967), p. 5. H. Watkins Shaw, "Extracts from Anthony a Wood's 'Notes on the Lives of Musicians,' Hitherto Unpublished", *Music and Letters*, **15** (2), 1934, pp. 157-162.

⁹ Judith Curthoys (Archivist, Christ Church, Oxford), pers. comm., 1 October 2009.

¹⁰ Robin Darwall-Smith (Archivist, Magdalen College, Oxford), pers. comm., 1 October 2009. Jennifer Thorp (Archivist, New College, Oxford), pers. comm., 2 October 2009.

achieve this. Records of payment “for firing and other things in y^e kitchen” show that this Charles Turner died in 1713 and was still the cook at the time of his death.¹¹ For him to be William’s father, he would have been at least 80 at that time, this age assuming Charles was only 18 when William was born.¹² While it appears longevity is a family trait amongst the Turners, to be still working as a cook at the age of 80 seems unlikely. Consequently, these primary documents raise serious doubts about the long held and oft-quoted contention that William Turner was born and raised in Oxford and began his singing at Christ Church Cathedral. Indeed, it is more likely than not that Turner was born and raised elsewhere – though where is not immediately apparent. (This is supported by the most recent biographical reference on Turner in the DNB.¹³) Without more painstaking research referencing primary records as yet unfound, a firm answer cannot be given.

Among the plethora of William Turners born around 1651, one avenue of inquiry worth pursuing further is an examination of the Turners of Kirkleatham (near Middlesborough in Yorkshire). This family had significant connections, both socially and at Court: a Sir William Turner (uncle to a William Turner who, most notably, was born in 1652) was Lord Mayor of London in 1668 and Chair of the Commissioners of Accounts, in which capacity he worked with the diarist Samuel Pepys.¹⁴ Moreover, the second John Turner of Kirkleatham (born *c.* 1613, a Recorder of York and elder brother of Sir William) married Jane Pepys, Samuel Pepys’s cousin. Unsurprisingly, John Turner and Jane, as “Mrs Turner”, their daughter Theophila (known to Samuel Pepys as “The”) and Sir William (The’s uncle) are mentioned extensively in Pepys’s *Diary*. These connections may be

¹¹ Amanda Ingram (Archivist, Pembroke College, Oxford), pers. comm., 30 September 2009.

¹² It is more likely that, whomever William’s father was, he would have reached his majority before marriage. The minimum age of William’s father at the time of William’s birth would more reasonably be 22, assuming a marriage shortly after attaining the age of 21, that William was the first son of the union and that he was conceived soon after the marriage. If Charles was truly William Turner’s father, it is more likely Charles was at least 84 at his death.

¹³ Keri Dexter, “Turner, William (1651/2-1740)”, *Oxford Dictionary of National Biography*, (Oxford: Oxford University Press: 2004), online ed., Jan. 2008, <http://www.oxforddnb.com/view/article/27876>. Accessed 27 October 2009.

¹⁴ Samuel Pepys, *Pepys’s Diary*, sel. and ed. by Robert Latham (London: The Folio Society, 1996), p. 223.

significant in explaining much about Turner's marriage (see Section 1.2.4). The Turners were descended from one John Turner, Esq., who purchased the Kirkleatham property in 1623, having become an eminent woollen merchant in London.¹⁵ The wool trade was obviously profitable and the key to this family's wealth, which appears to have been substantial. Sir William continued in that trade, as Robert Latham's transcription of Pepys's *Diary* refers to him as a draper.¹⁶ It is also possible that the merchant John Turner who supplied two years' liveries to John Lillie (one of the King's Private Musick) was one of the Kirkleatham Turners, despite being described as being "of the city and university of Cambridge".¹⁷ Income from these business interests were certainly sufficient for Sir William to establish the Turner Hospital to care for the poor of the district, providing them with generous endowments – including the manors and estates of two properties in Sir William's lifetime and £2,000 in his will. Sir William bequeathed a further £5,000 to establish a Free Grammar School.¹⁸ Both the Hospital and Free School buildings still stand at Kirkleatham. The descendents of the second John Turner were similarly wealthy, able to substantially remodel Kirkleatham Hall (sadly demolished in 1956) and build extensive stables, which survive; it is reasonable, then to assume that, at least in the seventeenth and eighteenth centuries, the descendents of this John Turner, Esq., were all people of some means.

The Willyam [sic] Turner born in 1652 was presumably born in August of that year; the Kirkleatham parish register records his baptism on 29 August 1652, son of Richard Turner, Gentleman, and his wife Elizabeth (née Wiggoner).¹⁹ Richard was the son of John Turner, Esq, and presumably the third son. "Willyam" appears to have been the couple's eldest child, for

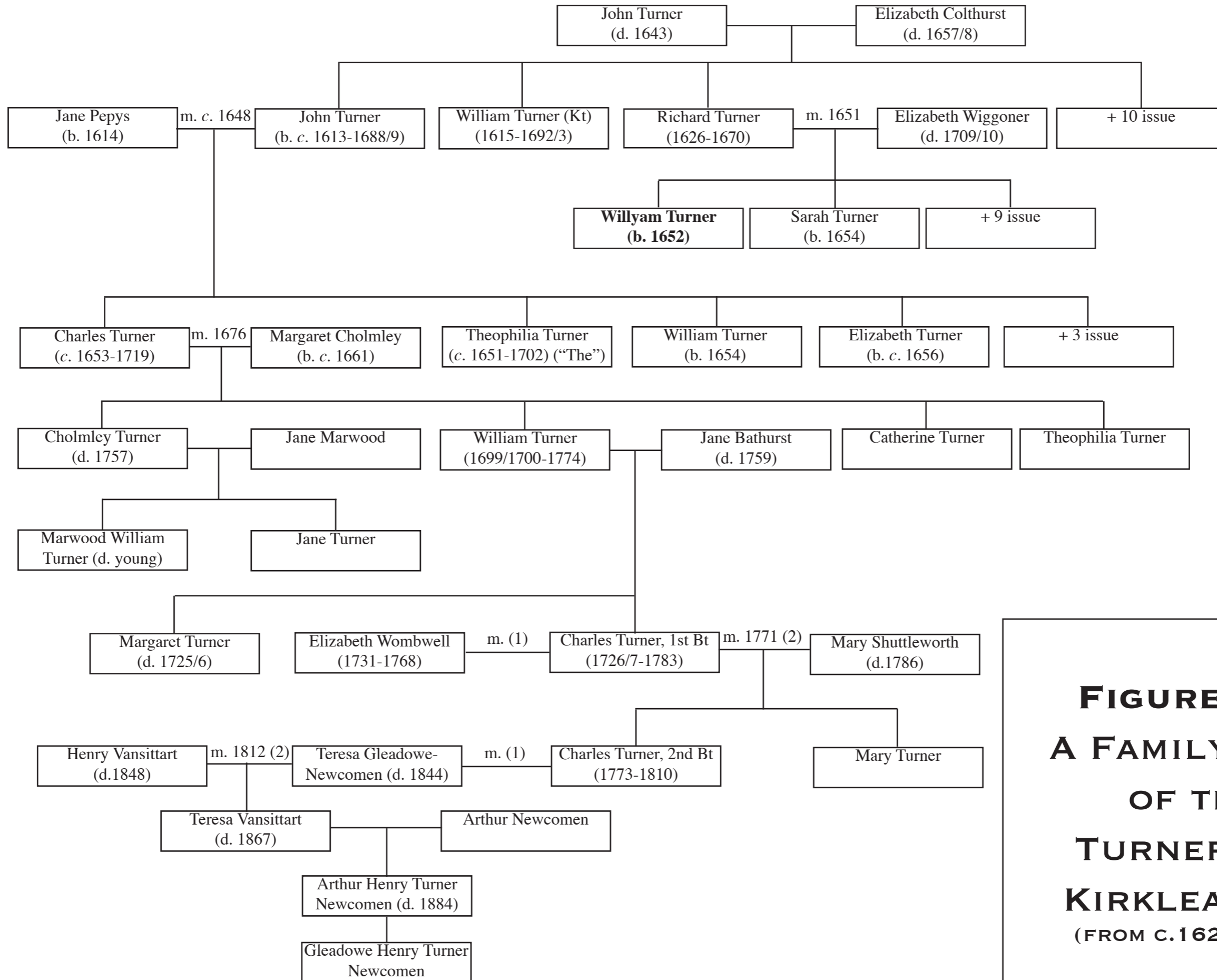
¹⁵ Colin Hinson, *Kirkleatham: Geographical and Historical information from the year 1890*. <http://www.genuki.org.uk/big/eng/YKS/NRY/Kirkleatham/Kirkleatham90.html>. Accessed 16 February 2010.

¹⁶ Pepys, ed Latham, III p. 369

¹⁷ Henry C. de Lafontaine, *The King's Musick* (New York: Da Capo Press, 1973), p. 251.

¹⁸ Hinson.

¹⁹ *The Parish Register of Kirkleatham, County Yorkshire, 1559-1812*, transcribed and indexed by John Charlesworth (Leeds: Yorkshire Parish Register Society, 1917), p. 17. See also: "England Births and Christenings, 1538-1975, Willyam Turner, 29 Aug 1652", *FamilySearch*. <https://familysearch.org/pal:/MM9.1.1/JMGG-G4G>. Accessed 22 Nov 2013.



**FIGURE 1.1:
A FAMILY TREE
OF THE
TURNERS OF
KIRKLEATHAM
(FROM C.1623-1923)**

Richard and Elizabeth were married on 25 November 1651, a bare nine months before William's birth. A family tree, showing the relationship of the various members of the family, appears at Figure 1.1. Like his brothers, Richard Turner also had significant court connections: an Act of Parliament passed in 1666 appointed Richard Turner (now of Tunstall, a village about 20 miles to the south-west of Kirkleatham) a commissioner for collecting the levies from the North Riding of Yorkshire for financing the Second Dutch War (1664-1667).²⁰

The parish records also record a number of other William Turners (the Kirkleatham Turners being a large family), though none appear significant to this line of enquiry.²¹ Three William Turners, each sons of Charles Turner, Esquire, were christened on 9 March 1679, 9 March 1699 and 15 November 1697. Two children of William Turner, Esquire, are also recorded (the christening of a son, Charles on 20 January 1726/7 and the burial of a daughter Margaret [sic] on 23 March 1725/6. The burial of Jane Turner, wife of William Turner, Esquire, (and presumably the mother of Charles and Margaret) is recorded on 13 April 1759. Only two burials of any of the William Turners noted above are found in the register: the first is that of Sir William Turner (the knighthood is clearly noted, so cannot be mistaken) on 22 March 1692/3 and the second is that of William Turner, Esquire, who died at North Allerton, Yorkshire, on 12 August 1774 and was buried at Kirkleatham five days later.²² No further record for the William Turner born in 1652 can be found. It is clear that the William Turner who died in 1774 cannot be the same man as it would make him 122 years old. Logically then, this William Turner, Esquire, was the child born in 1699.

²⁰ Charles II, (1666), "An Act for raising Moneys by a Poll, and otherwise towards the Maintenance of the present Warr.", *Statutes of the Realm: volume 5: 1628-80* (1819), pp. 584-597. <http://www.british-history.ac.uk/report.aspx?compid=47383>. Accessed 7 March 2010. Charles Peter Hill, *Who's Who in Stuart Britain* (London: Shephard-Walwyn, 1988), p. 226.

²¹ There is another William Turner, not mentioned in the Kirkleatham parish registers. Son of John Turner and his wife Jane, née Pepys, this William was born c. 1654. It is probably a birth date too late to be William Turner the composer.

²² *The Parish Register of Kirkleatham*, pp. 1, 23, 27, 35, 73, 80, 88, 124.

The lack of any further records for William Turner, son of Richard Turner, Gent., implies that the child survived into adulthood (there being no corresponding burial record at Kirkleatham)²³ and that he moved away from Kirkleatham at some point. These facts, together with the birth year putting him in his eighty-eighth year in January 1740, correlate strongly with what is known about William Turner, the composer. Given that doubts on the accuracy of Anthony à Wood's biographical notes on William Turner have now been raised, these records allow an alternative hypothesis for Turner's identity to be put.



Figure 1.2: Views of Kirkleatham Hall before and after remodelling in 1763.

²³ The village of Tunstall had no church until the 1800s: the burial of Elizabeth Turner née Wiggoner in 1709/10 at Kirkleatham shows that at least until this period the church at Kirkleatham was used as the family church.

1.2.2 – Training and early career.

Turner began service in the Chapel Royal under Captain Henry Cooke sometime in the early 1660s. A precise time is not known, as Court records do not note when a Child was appointed to the Chapel Royal, only when a Child left after his voice broke. However, it can be safely presumed Turner formed part of the choir from around April 1661 when the Lord Chamberlain's Papers record that suits for twelve Children were required.²⁴ As a Child of the Chapel Royal, Turner was associated with two of the more famous early recruits to the restored Chapel, Pelham Humfrey and John Blow. Around 1664, Turner, Blow and Humfrey combined to write the anthem *I will always give thanks*, better known as "the Club Anthem" for the collaborative effort between the composers.²⁵ Whilst collaboration between composers in this period is by no means unusual, this anthem remains remarkable for that fact that it was composed, not by the recognised composers of the Chapel Royal at that time, but by some of the Children.

The Papers record that Turner's voice broke sometime before Michaelmas in 1666 and he left the Chapel Royal.²⁶ Shortly thereafter, in 1667, he was appointed Master of the Choristers at Lincoln Cathedral. This appointment would have been particularly welcomed by the Dean of Lincoln Cathedral, the Very Rev'd Michael Honywood. A London man, he appears to have been anxious to build up the cathedral after the abuses it suffered during the Interregnum and so looked towards London and his old contacts to build up its musical establishment. After the destruction of old St Paul's Cathedral in the Great Fire of London, Dean Honywood wrote to his friend William Sancroft (then Dean of St Paul's) suggesting that any of the choir at St Paul's left idle as a result of the fire were welcome to come to Lincoln. One who took up this offer was Stephen Bing, the principal copyist of Turner's

²⁴ de Lafontaine, p. 130. It appears securing boys for service in the Chapel Royal did not happen overnight. For the first few months of its reconstitution, only two boys served as Children.

²⁵ Franklin, *Grove Music Online*.

²⁶ Andrew Ashbee (ed.), *Records of English Court Music*, Volume 1 (Snodlands: Andrew Ashbee, 1986), entry dated 4 December 1666).

early compositions, who produced copies that date to the time both he and Turner were at Lincoln.²⁷ Turner, too, would doubtless have been part of this rebuilding effort and his appointment, with his experience as a chorister in the highest English sacred music institution, would have been something of a coup for the cathedral. It would no doubt have also been a blessing for Dean Honywood as Turner's appointment, together with that of the cathedral organist at this time, Andreas Hecht, represented an oasis of calm in the sometimes heated and scandalous Cathedral Close life seen in the immediate post-Restoration period. Only a few years previously Hecht's predecessor, Thomas Mudd, had to be dismissed – his excessive drinking leading him to offend others by drunkenly singing during the delivery of a sermon, amongst other misdemeanours.²⁸

John E. West's *Cathedral Organists Past and Present* notes intriguingly that a William Turner was appointed organist of Manchester Cathedral between the years 1666 and 1670.²⁹ These dates align almost exactly with those when Turner was appointed Master of Choristers at Lincoln Cathedral - the only break in his long period of service within the Chapel Royal. It raises the possibility that this was a second position to which Turner was appointed in the period immediately after his voice broke. This possibility is explicitly discounted by Franklin, who notes that the Turner at Manchester died in 1669, a circumstance also noted by Shaw.³⁰ However, Franklin's discussion is ambiguous; it is unclear if his evidence relates to the discussion of the Manchester Turner or is a reference to an unrelated Turner. Unhelpfully, Shaw's reference does not indicate the source from which evidence for the death of this William Turner in 1668/9 is drawn.

²⁷ Nicholas Bennett (Vice-Chancellor and Librarian, Lincoln Cathedral), pers. comm., 13 October 2009.

²⁸ Spink, p. 280. Stanford E. Lehmborg, *Cathedrals Under Siege – Cathedrals in English Society, 1600-1700* (University Park: The Pennsylvania State University Press, 1996), p. 173.

²⁹ John E. West, *Cathedral Organists Past and Present* (London: Novello and Company, 1899), p. 58.

³⁰ Franklin (1967), p. 203. H. Watkins Shaw, *The succession of organists of the Chapel Royal and the cathedrals of England and Wales from c. 1538* (Oxford: Clarendon Press, 1991), pp. 184, 185.

The facts surrounding this appointment therefore warrant reinvestigation to confirm unequivocally whether the two Turners were different men. A search of the Manchester Cathedral records (and in particular, its Minute Book MS 21/1) reveals only two entries that specifically mention William Turner. Both of those relate to his appointment.³¹ No specific references to his death are evident; it is likely the replacement of William Turner at Manchester by his successor, William Keys, is the only factor that has given rise to the assumption of the Manchester Turner's death. The conspicuous similarity between dates of appointment and Turner's only period of absence from the Chapel Royal may be more than coincidence. Manchester Cathedral was at this time a collegiate church whose status was conferred by Royal charter. It is not inconceivable that the William Turner employed as both an organist and as a singer was the same person employed at Lincoln. A record in the Lord Chamberlain's Papers apparently confirms this finding. It notes:

Warrent to pay William Turner, late child of his Majesty's Chappell Royall, whose voice being changed, went from the Chappell, the sum of £30 by the year, by the space of four years, from Michaelmas, 1666, to Michaelmas, 1670, in all £120.³²

These four years coincide exactly with the period specified by West and (at least) confirm some form of royal patronage in the period Turner was absent from the Chapel Royal. An appointment to a position within the royal gift, such as to a collegiate church that enjoyed the sovereign's jurisdiction (and unlike the appointment to Lincoln which appears to be the prerogative of the Dean and Chapter) would be the most logical explanation for this payment. While unlikely, a thorough re-examination of the circumstances is warranted to establish a firm and unambiguous conclusion.

³¹ Helen Brealey (Manchester Cathedral Archives Assistant), pers. comm., 30 November 2009. The two entries read:

- Dec 20th 1666: Mr Turner elected singing man and organist in the rooms of Mr Stringer.
- May 2nd 1667: Mr Turner took his oath as singing man.

³² Ashbee (ed.) Vol. I, entry dated 26 January 1673/4.

If proven true, the Manchester appointment would have been a sinecure, as it is clear that Turner devoted most of his time and energy to rebuilding the choral establishment at Lincoln. If this proves (with further research) to be the case, it would be the only direct evidence pointing to Turner's proficiency as an organist. While unsurprising given the level of training received at the Chapel Royal,³³ it would appear that Turner felt his skills were better suited to singing. Turner's concentration on singing appears likely to have been a decision that had repercussions in his later life, limiting his later employment opportunities solely to singing-related activities (see Chapter 2).

1.2.3 –William Turner, Gentleman of His Majesty's Chapel Royal.

In 1669, Turner returned to London as a Gentleman of the Chapel Royal where he was one of the countertenors, a position he retained until his death. Turner is possibly the only member of the Chapel Royal who could boast over 70 years of near-continuous musical service to the Crown. He also became a member of the choirs at St Paul's, London (appointed as a vicar-choral in 1683) and Westminster Abbey (appointed as a lay vicar in 1699).³⁴

Although now known principally as a singer, Turner was awarded the degree of Doctor of Music (Mus.D.) in 1696 from Cambridge University.³⁵ Even today, this degree is awarded on the basis of compositions submitted for examination; evidently Turner was, in his day, a highly regarded composer. Notably, in 1685 he composed the music for the third annual St Cecilia's Day celebrations, preceded in this honour only by Purcell (1683) and Blow (1684). Turner's output consists primarily of church music, and includes over 40 anthems, four recognised services, and four odes; most of

³³ Instruction in organ and violins was part of the Master of the Children's duties. The Lord Chamberlain's Papers record payments to Henry Cooke for this purpose. See de Lafontaine, pp. 157, 162.

³⁴ Spink, p. 137.

³⁵ Spink, p. 137.

his work is thought to date before 1700.³⁶ It would appear Turner spent the last 40 years of his life in relative obscurity, faithfully performing his singing duties but composing little, for reasons unknown: further light may be shed on this in Chapter 2.

The great survivor of English Restoration music, Turner died on 13 January 1740 at the venerable age of 88, considerably outliving his better-known contemporaries Humfrey (d. 1674, aged 27), Purcell (d. 1695, aged 36) and Blow (d. 1708, aged 59). His extraordinarily long career had been spent in the service of no fewer than five kings and two queens.³⁷ He was buried in the west cloister of Westminster Abbey next to his wife Elizabeth, who had died four days before him.³⁸

1.2.4 – New discoveries on Turner’s life.

In an ironic twist, the date of his death is one of the few indisputable facts available about Turner’s life. His private life is unknown and his public persona is limited to a handful of bare facts. Thankfully, Turner’s will, the probate copy of which is available as a file for download from the UK Public Records Office,³⁹ provides us with valuable leads about Turner’s private life.

Within a month of Turner’s death his will was executed.⁴⁰ Through this document we gain some important information: confirmation of the name of his wife (Elizabeth) and the names of his five children that survived into adulthood: William Partheriche; Edward; Elizabeth; Catherine and Anne.⁴¹

³⁶ Franklin, *Grove Music Online*.

³⁷ The Stuarts Charles II, James II, William III and Mary II, and Anne, and the Hanoverians George I and George II.

³⁸ Franklin, *Grove Music Online*.

³⁹ The National Archives (UK), Prerogative Court of Canterbury, PROB 11/700, q. 53, 4 January 1727/8.

⁴⁰ This is not the will alluded to in Franklin’s thesis, which notes that John Robinson (husband of his youngest daughter, Anne) was his executor. The probate copy of the will shows that John Robinson was not Turner’s executor. It appears Robinson merely acted for him at various times.

⁴¹ ACAD notes that Turner had another son, Purbeck who was admitted as a chorister at Trinity College Cambridge on 6 May 1712, aged 17. This fact may be erroneous. Searches

Turner's will also provides us with some indications about Turner himself. Using the information drawn from the will and from other sources including extensive family history searches, a more detailed portrait of Turner as a person begins to emerge. It sheds light on the many facets of a complex individual: as husband, father and teacher, as well as composer and singer; and adds additional, important insights into his music and his compositional method.

The unusual second name of Turner's elder son is very important, for it can be no accidental naming; it proves to be a family name, the surname of Turner's wife. Data available through www.familysearch.org and taken from *Boyd's Marriage Index 1538-1840* shows Turner married Elizabeth Partheriche (alternatively spelt "Parthericke", "Partriche" "Partridge" or "Partherice", which in *Boyd's Index* is rendered as "Parthence") on 19 May 1681 in the church of St James, Dukes Place, London.⁴² This discovery proves to be significant; previously, it was assumed that Turner married at some time in the early 1670s, a supposition made by even the most recent (and generally accurate) biographical source for Turner, the Oxford Dictionary of National Biography.⁴³ Turner was a surprisingly late bloomer (even by modern standards), for by the time of his marriage he was a mature man of about 30 and well established in his career. This notwithstanding,

reveal only one Purbeck Turner, christened on 10 August 1693 at Broxbourne, Herts. ("England Births and Christenings, 1538-1975, Purbeck Turner, 10 Aug 1693", *FamilySearch*. <https://familysearch.org/pal:MM9.1.1/J3KK-CXK>. Accessed 22 November 2013.) While undoubtedly the christening record of the right child (given that this record indicates the child would have been 17 in 1712), there is little beyond the father's name (William) to link Purbeck Turner to William Turner the composer. No link between Purbeck's place of baptism and Dr William Turner has come to light at present. This individual is presumably the same Purbeck Turner that played the role of Latinus in the opera *Camilla* in 1706, who was absent from the stage for a period concurrent with Purbeck Turner's admission to Cambridge, and appears to have died sometime after May 1717. If Purbeck Turner was related to William Turner the composer, his omission from Turner's will would be consistent with Purbeck's death before 1727. See Philip H. Highfill, Jr., Kalman A. Burnim and Edward A. Langhans, *A biographical dictionary of actors, actresses, musicians, dancers, managers & other stage personnel in London, 1660-1800*, Volume 15 (Carbondale : Southern Illinois University Press, 1993), pp. 58, 59.

⁴² "England Marriages, 1538-1973, Wm. Turner and Eliza. Parthence, 19 May 1681", *FamilySearch*, <https://familysearch.org/pal:MM9.1.1/NV29-J9S>. Accessed 22 November 2013. The misspelling of "Parthence" is a simple confusion of "ri" for "n", when reading the often-confusing handwriting of the time. Despite the many renderings of the Partheriche surname it is clear they are referring to the same family. Except where expressly quoted, the name will maintain the spelling used in Turner's will.

⁴³ Dexter, DNB.

the marriage was obviously welcome and productive. His eldest child, named William (for himself) and Partheriche (for Elizabeth) was christened on 4 April 1682, less than 12 months after their union.⁴⁴

For William Partheriche, yet more information can be found. Further searching through www.familysearch.org shows that, at least in his adult life, William Partheriche Turner lived in Durham – marriage, baptismal and burial records all record the name “William Parthericke Turner” as part of the parish of St Mary le Bow, Durham and these are corroborated by the Baptismal, Marriage and Burial registers of Durham Cathedral, which were printed in 1897.⁴⁵ The unique middle name makes positive identification of this individual irrefutable. (The genealogical information thus obtained is included in Figure 1.4.)

Comparatively little has hitherto been determined about Turner’s bride. Even now, with further research and despite such an unusual surname, reliable information on Elizabeth Partheriche has proven hard to come by. Despite lengthy searching of the Allegations of Marriage made to the Archbishop of Canterbury, the Vicar-General of the Archbishop of Canterbury, the Bishop of London and the Dean and Chapter of Westminster, any application for a marriage licence relating to William Turner and Elizabeth Partheriche remains undiscovered. This document is the missing piece of the jigsaw that is Turner’s life and a blow to research.

⁴⁴ “England Births and Christenings, 1538-1975, William Parthericke Turner, 04 Apr 1682”, *FamilySearch*, <https://familysearch.org/pal:MM9.1.1/NLFK-P9W>. Accessed 22 November 2013. William Junior’s unusual second name is an important clue for researchers. A name established in Turner’s will (about which there is no possibility of mistaken identity), it confirms that the William Turner and Elizabeth Parthence [sic] married on 19 May 1681 is the correct couple. The correlation between the two similar names cannot be discounted as mere coincidence.

⁴⁵ For example, see: “England Marriages, 1538–1973, William Parthericke Turner and Margaret Butler, 01 Nov 1708, *FamilySearch*, <https://familysearch.org/pal:MM9.1.1/NL9L-FHZ>. Accessed 22 November 2013; “England Births and Christenings, 1538-1975, William Turner, 13 Jun 1710”, *FamilySearch* (<https://familysearch.org/pal:MM9.1.1/NJJW-HPK>). Accessed 22 November 2013; “England Deaths and Burials, 1538-1991, Wm. Turner”, *FamilySearch* (<https://familysearch.org/pal:MM9.1.1/J8F5-K6N>). Accessed 22 November 2013. See also *The Baptismal, Marriage and Burial Registers of the Cathedral Church of Christ and Blessed Mary the Virgin at Durham, 1609-1896*, transcr. and annot. by Edward Arthur White and ed. George J. Armytage (London: The Harleian Society, 1897), pp. 51, 114.

Like most marriage allegations, it would likely confirm the background of Elizabeth Partheriche (her family status and possible place of residence), the ages of both parties and, possibly, Turner's birthplace. Further research is required to locate this document.

While failing to locate the specific Allegation of Marriage for William Turner and his bride, searches of the Allegations of Marriage reveal two branches of the Partheriche family. One is centred around Ely in Cambridgeshire and, given the occupations of the groom is "Gent.", it indicates this branch to be fairly wealthy. (The other branch, in Middlesex, is "in trade", and appears to be a family of journeymen.) Given that the Partheriche name was important enough to be bestowed on William and Elizabeth's elder son, it would suggest William married into the Ely branch of the family; pursuing this line of enquiry ultimately yields valuable information (*vide infra*). Of the Ely family, the only other contemporary genealogical record with the Partheriche name is the marriage record of an Edward Partheriche of Ely, who was married to a Mrs Elizabeth Beale on 11 February 1680/1 at St Bartholomew the Great in London.⁴⁶ Further research indicates that Edward Partheriche was very likely Elizabeth's brother.⁴⁷

Some further information about the family can be gleaned from the UK National Archives Office (www.nationalarchives.gov.uk). It appears that the Partheriches were a family of minor gentry in Ely and owners of the Manor of Littleport. This property was purchased by Sir Edward Partheriche (presumably Elizabeth Partheriche's grandfather) in 1639, although the family were originally from Kent and Sir Edward acquired (through marriage) Alderminster Manor in Worcestershire prior to purchasing the Ely estate. Over the following 200 years both estates expanded to considerable holdings and the Patheriche family had elevated

⁴⁶ It is clear that the use of the term "Mrs" in this case appears to be an acknowledgement of rank. The Marriage Allegations also note Elizabeth Beale was about 18, a spinster at the time of her marriage and who required the permission of her widowed mother to marry.

⁴⁷ George J. Armytage (ed.), *Allegations for Marriage Licences issued by the Vicar-General of the Archbishop of Canterbury*, Volume 30 (London: Harleian Society, 1890-1892), p. 54.

themselves, both financially and socially, to a considerable degree.⁴⁸ Much more information, however, can be gleaned from records of the House of Commons.⁴⁹ These records reveal that Sir Edward Partheriche's son (also Edward and presumably Turner's father-in-law) was a member of the Exclusion Parliament of 1679, where he represented Cambridgeshire and (as the "Mr Petchrich" of the Green Ribbon Club) mostly likely part of the Whig landslide that swept to power in the election of February 1679.⁵⁰ Although he contested four later elections, he was unsuccessful at each attempt; an exercise which no doubt proved to be expensive and a drain on the family finances. It may be for this reason that no other family member followed a political career. Edward Partheriche was later pricked for Sheriff of Worcestershire in 1693, but did not serve.⁵¹ The Partheriches' family income was estimated at being £1,300 per annum (equal to around £173,000 today),⁵² so that the Partheriches were clearly a family of some means.

The House of Commons records also provide valuable genealogical information for the family. Edward Partheriche was born *c.* 1630, the son of Sir Edward Partheriche of Bridge, Kent and Catherine Throckmorton.⁵³ Educated at Middle Temple, London, (so presumably a lawyer) he married Elizabeth Draper in 1650. This marriage, based on independent records sourced from www.familysearch.org, took place at the church of St John the Baptist, Croydon, Surrey, on Christmas Day of that year.⁵⁴ The absolute

⁴⁸ "The Danny Archives", <http://www.nationalarchives.gov.uk/a2a/records.aspx?cat=179-danny&cid=-1#-1>. Accessed 11 September 2009.

⁴⁹ Basil, Duke Henning, *The House of Commons, 1660-1690*, Volume 3 (London: Secker & Warburg for the History of Parliament Trust, 1983), pp. 209, 210.

⁵⁰ George Macauley Trevelyan, *England Under the Stuarts* (London: Folio Society, 1996), p. 360.

⁵¹ Henning, p. 210.

⁵² An annual income of £1,300 carries an equivalent prestige value of £4,300,000 in modern terms.

⁵³ Henning, pp. 210, 211. The Throckmortons were a family with considerable connections at court. In 1560, the Alderminster estate was given to Catherine Throckmorton's grandfather, Sir Nicholas, by Queen Elizabeth, whom he served as a diplomat. Sir Nicholas's daughter and Catherine's aunt, Elizabeth ("Bess"), was the lady-in-waiting to Queen Elizabeth who married Sir Walter Raleigh, an act which incurred the Queen's displeasure and the first of Sir Walter's imprisonments in the Tower of London.

⁵⁴ "England Marriages, 1538–1973, Edward Parteridg and Elizabeth Draper, 25 Dec 1650", *FamilySearch*, <https://familysearch.org/pal:/MM9.1.1/N2ZK-25H>. Accessed 25 November 2013. The records record the spelling of the surname as "Parteridg", but confirm the

match between information sourced from the House of Commons records and that obtained from genealogical searches is significant, for it means that there can be no confusion regarding the marriage location. An outline of the Partheriche family tree is included at Figure 1.3.

To date, no information has been found about the birth date of Elizabeth Partheriche. The parish records of St George's, Littleport, are incomplete, with records dating from the Interregnum missing.⁵⁵ There is, however, no mention in extant parish records of the Partheriches at Littleton, so the incompleteness of the records may not be as serious a loss as first thought.⁵⁶ Instead, the records of baptisms at the church of St John the Baptist, Croydon, (available through www.familysearch.org) yield one valuable clue. These records note the birth (10 March 1653) and christening (27 March 1654) of an Elizabeth Partridge [sic], daughter of an Edward Partridge.⁵⁷ A son, Edward, was also baptised at the same church the following year.⁵⁸ Despite the alteration of the surname and the confusion on years (both presumably referring to 1654 in modern consideration), it is highly likely that the Edward "Partridge" was the same Edward Partheriche ("Parteridg") married at the same church just over three years earlier. Given such a coincidence, the hypothesis that Turner's bride was a descendant of Sir Edward Partheriche and thus from a family of minor nobility is strongly supported. Turner, then, married into a family of substance; given the social structure of the time, it then suggests Turner came from a similar background himself and supports the Kirkleatham Turner hypothesis.⁵⁹

bride's name as Elizabeth Draper. Conforming to the records from the House of Commons in all other details, this record can be positively identified as referring to the correct couple.

⁵⁵ The records are Bishop's Transcripts, now housed at Cambridge University Library; their incomplete nature is unsurprising.

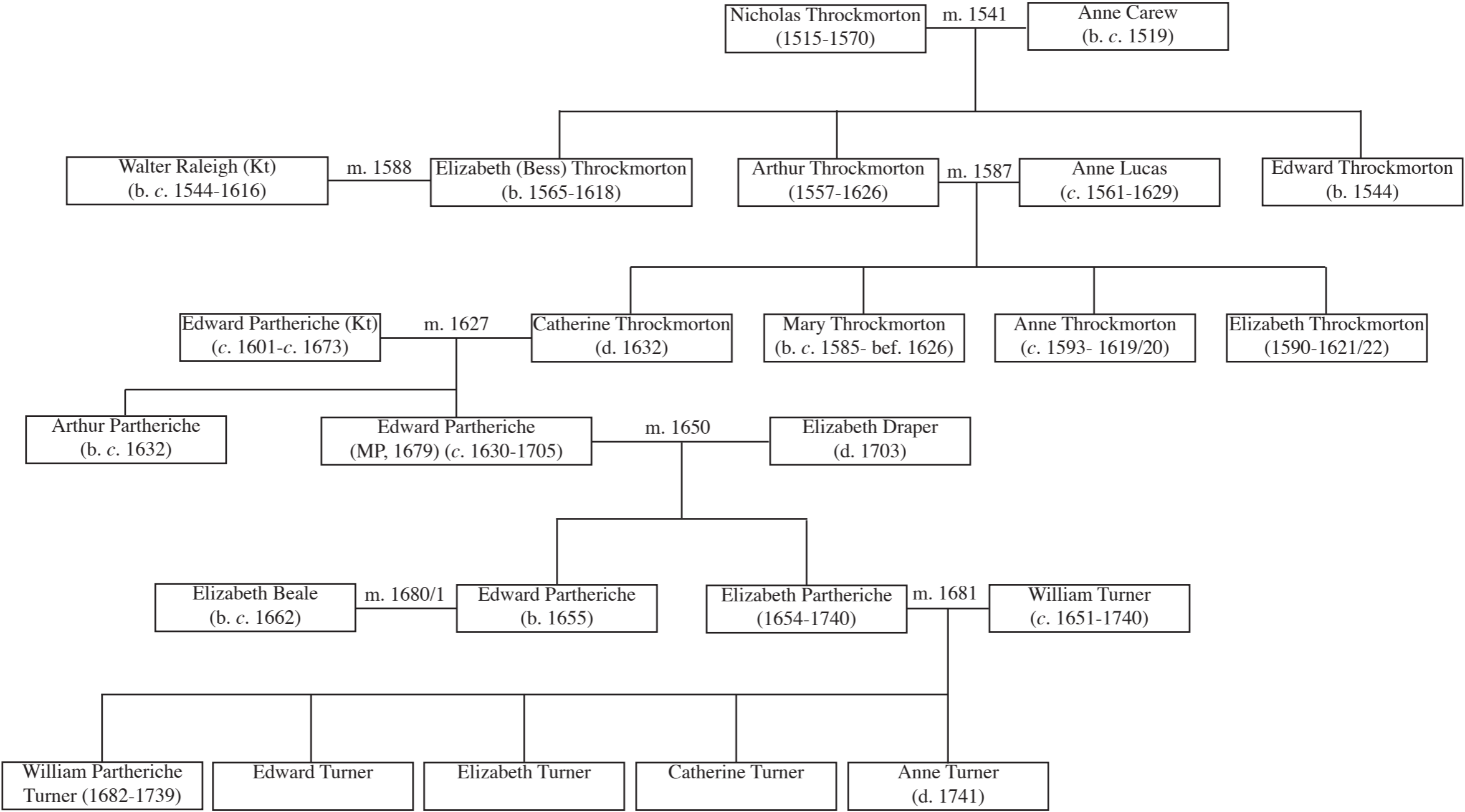
⁵⁶ Peter M. Meadows (Keeper of Ely Diocesan Records, University of Cambridge Library), pers. comm., 29 October 2009.

⁵⁷ "England Births and Christenings, 1538-1975, Elizabeth Partridge, 10 Mar 1653", *FamilySearch*, <https://familysearch.org/pal:MM9.1.1/N1PT-HZL>. Accessed 25 November 2013.

⁵⁸ "England Births and Christenings, 1538-1975, Edward Partridge, 02 Sep 1655", *FamilySearch*, <https://familysearch.org/pal:MM9.1.1/NKZT-NP6>. Accessed 25 November 2013. Drawing the likely conclusion that the Edward Patheriche born in 1655 was the same as the Edward Patheriche of Ely that married in 1680, this would make Edward 25 at the time of his marriage.

⁵⁹ It should also be noted that the Kirkleatham Turners and the Partheriches moved in similar circles. The Register of Admissions to Middle Temple show that Edward

**FIGURE 1.3:
THE PARTHERICHE
FAMILY TREE**



A record of the burials at Westminster Abbey compiled by Colonel Joseph Chester indicates that Elizabeth Turner was eighty-five at her death, three years younger than William Turner.⁶⁰ While the record is unreliable in some parts,⁶¹ it does support a birth year for Elizabeth of 1654, which thereby lends further credence to the baptismal record from St John the Baptist, Surrey, as being that of Elizabeth Turner née Partheriche. However, Chester suggests the Turners were married nearly seventy years. Now that a reliable marriage date has been found, this can be shown to overstate the length of the Turner's marriage by ten years.

With the exception of William Partheriche and Anne – the youngest child – little is known of Turner's other children. Despite extensive searching, no records of the birth or marriage can be found for the next surviving child, Edward. For a child named Elizabeth born to parents William and Elizabeth Turner, only one likely entry in www.familysearch.org is found – the christening of an Elizabeth Turner at Boxley in Kent on 27 March 1687.⁶² While there is no evidence to suggest the Turners lived in Kent, William and Elizabeth did have significant connections to the county. Boxley is north of Maidstone and close to the village of Hollingbourne. Certainly, the Partheriches (and hence William Turner, by marriage) were distant relatives of the Culpepers of Hollingbourne, as Catherine Partheriche is buried at All Saints, Hollingbourne, and a detailed family listing of relatives of the Culpepers includes Edward and Susanna Partriche [sic].⁶³ The village is also

Partheriche (Elizabeth's father) and two John Turners of Kirkleatham were all called to the Bar at Middle Temple. See: HAC Sturgess, *Register of Admissions to the Honourable Society of the Middle Temple (from the Fifteenth Century to 1944)*, (London, Butterworth and Co., 1949).

⁶⁰ *The Marriage, Baptismal and Burial Registers of the Collegiate Church or Abbey of St Peter, Westminster*, ed. Joseph Lemuel Chester, Publications of the Harleian Society, Volume 10 (London: Harleian Society, 1875), p. 353.

⁶¹ Chester's notes restate – albeit cautiously – the evidently apocryphal details from Wood regarding Turner's early life as a member of the choir of Christ Church Cathedral, Oxford and the son of a cook at Pembroke College.

⁶² "England Births and Christenings, 1538-1975, Elizabeth Turner, 27 Mar 1687", *FamilySearch*, <https://familysearch.org/pal:MM9.1.1/NTYX-6F8>. Accessed 25 November 2013.

⁶³ Anonymous, "Parishes – Alderminster", *British History Online*, <http://www.british-history.ac.uk/report.aspx?compid=42846>. Accessed 31 October 2009. Warren Culpepper, *All Saints' Church, Hollingbourne Kent*,

around six miles from Sutton Valence (seat of the Filmer family), where Turner was employed as a music tutor (see Chapter 4). Even if further research shows this Elizabeth Turner to be unrelated, Turner's connections to the county can be demonstrated.

It is important to note that the names Elizabeth and Edward have strong connections to the family of Elizabeth Turner (née Partheriche) and would thus support her likely family background. Edward was presumably named for his maternal grandfather and great-grandfather, while Elizabeth (junior) carried the name of her mother and maternal grandmother. Catherine, it appears, was named for Catherine Throckmorton, another coincidence that would tend to confirm the familial background of Elizabeth Partheriche Turner. Elizabeth junior was likely to be the first daughter in the Turner family, for it appears the eldest child of each sex took the name of the appropriate parent. In the absence of christenings or burial records to refute this, such a naming practice suggests that the Turners did not experience the untimely death of any older children or of still-births that characterise this period or, at least, certainly not of a female child before the arrival of Elizabeth.⁶⁴

The youngest daughter, Anne, is the best known of the Turner children, largely because she is the only one known to have followed her father into a musical career. *The Marriage, Baptismal and Burial Registers of Westminster Abbey* (compiled by Colonel Joseph Chester) provide some valuable information about Anne and her family. Anne's burial record confirms that she was the youngest daughter of William and Elizabeth and that she sang in the opera *Narcissus* at the Haymarket Theatre in 1720,

<http://gen.culpepper.com/Archives/uk/places/hollingbournechurch.htm>. Accessed 31 October 2009. The Culpepers have occupied a significant place in English history, with Thomas Culpeper implicated in the adulterous relationships of Catherine Howard, fifth wife of Henry VIII. The Partheriches' connection with the Culpepers was closely maintained. The records of parliaments of Middle Temple show that Edward Partheriche (later, Sir Edward) was bound with Cheyney Culpeper when called to the Bar in 1621. See: Charles Trice Martin, Charles Henry Hopwood, and John Hutchinson, *Middle Temple records*. Ed. by Charles Henry Hopwood (London: Butterworth & Co., 1904), p. 669.

⁶⁴ Such a blessing contrasts sharply with that of Henry Purcell and his wife Frances, who lost four of their six children in early infancy (a very common occurrence at the time). See: Robert King, *Henry Purcell* (London: Thames and Hudson, 1994), pp. 88, 95, 138, 151.

when she was described as “Mrs Turner Robinson” to distinguish her from “the more celebrated Anastasia Robinson”. She was buried on 8 January 1740/1 (i.e., 1741) having died three days previously. Chester’s compilation also records her marriage to John Robinson on 6 September 1716. Robinson was also a musician and after their marriage became organist at Westminster Abbey. Erroneously, the Marriage Register of the Abbey describes Anne Turner as “Ann” and that she was a widow. The confusion about her status is possibly explained by the fact Anne was referred to as “Mrs Ann Turner”, the honorific being an indication of status (belonging to the gentry) rather than having been previously married. The Registers also contain mention of the burial of two of the children of John and Anne Robinson, the first of their daughter Elizabeth on 15 February 1722/3 (1723) in the South Cloister of the Abbey. The Funeral Book notes this child was two years old when she died and was the “grandchild of Dr William Turner”. The second burial record, of Catherine Turner on 29 April 1725, occurred the day after the child’s death.⁶⁵ Both children were also accorded the honorific “Mrs”, thus indicating the term “mistress” as applied to the Turner /Robinson women was an acknowledgement of rank as a lady of the house – it being highly improbable that a two-year-old infant would have been married at the time of her death. Entries in *Grove* for the Robinson family, in addition to entries for John Robinson and Anne Turner Robinson also note a third member, a “Miss Robinson” (first name unknown), who made her public debut as a singer and harpsichordist in 1733 and her first stage appearance in 1741 and thereafter appeared as a singer in a number of Handel oratoria in the 1744-1745 season.⁶⁶ While this daughter’s name is unknown, it seems highly likely that it was “Anne”, that she was the eldest of the three daughters, and that she was the Anne Robinson christened at St Martin’s in the Fields on 14 December 1718, as

⁶⁵ Chester, pp. 43, 308, 313, 357 and 400.

⁶⁶ H. Watkins Shaw, H. Diack Johnstone and Winton Dean, “Robinson (i): (1) John Robinson, (2) Ann Turner Robinson, (3) Robinson, Miss”, *Grove Music Online*, *Oxford Music Online*, [http://0-www-oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/m.usic/23594pg1_2 and 3](http://0-www-oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/m.usic/23594pg1_2_and_3). Accessed 10 November 2009.

noted in www.familysearch.org.⁶⁷ The names of the other Robinson daughters follow the apparent family tradition as can all be linked to the Turner family, being the names of the sisters of Anne Robinson née Turner.⁶⁸ A conjectural Turner family tree is included at Figure 1.4.

The relationship of Turner with the Rev. John Gostling is another factor in the composer's career that may have played a more significant role than has been supposed previously and one which merits closer scrutiny. While Turner and Gostling were known colleagues and roughly of the same age, it is probable the two were firm friends and possibly in-law relatives. Certainly, Ashbee and Lasocki note that Gostling and Turner were known to each other before Gostling was sworn as gentleman to the Chapel Royal – a letter from Thomas Purcell to Gostling notes Purcell having passed Gostling's compliments on to William Turner in a letter dated 8 February 1678/9.⁶⁹ Tantalisingly (for little additional detail can be found), Gostling's first wife, and mother of his first six children, was one Elizabeth Turner (d. 1684).⁷⁰ Gostling and Elizabeth Turner were married at Broomfield, Kent (a small church linked to the parish of Hollingbourne, seat of the Culpeper family) on 27 February 1674/5.⁷¹ (For a family tree, see Figure 1.5.) Ultimately, this tantalising piece of information leads to frustration; no firm

⁶⁷ "England Births and Christenings, 1538-1975, Anne Robinson, 09 Dec 1718", *FamilySearch*, <https://familysearch.org/pal:MM9.1.1/JMNS-8HD>. Accessed 25 November 2013.

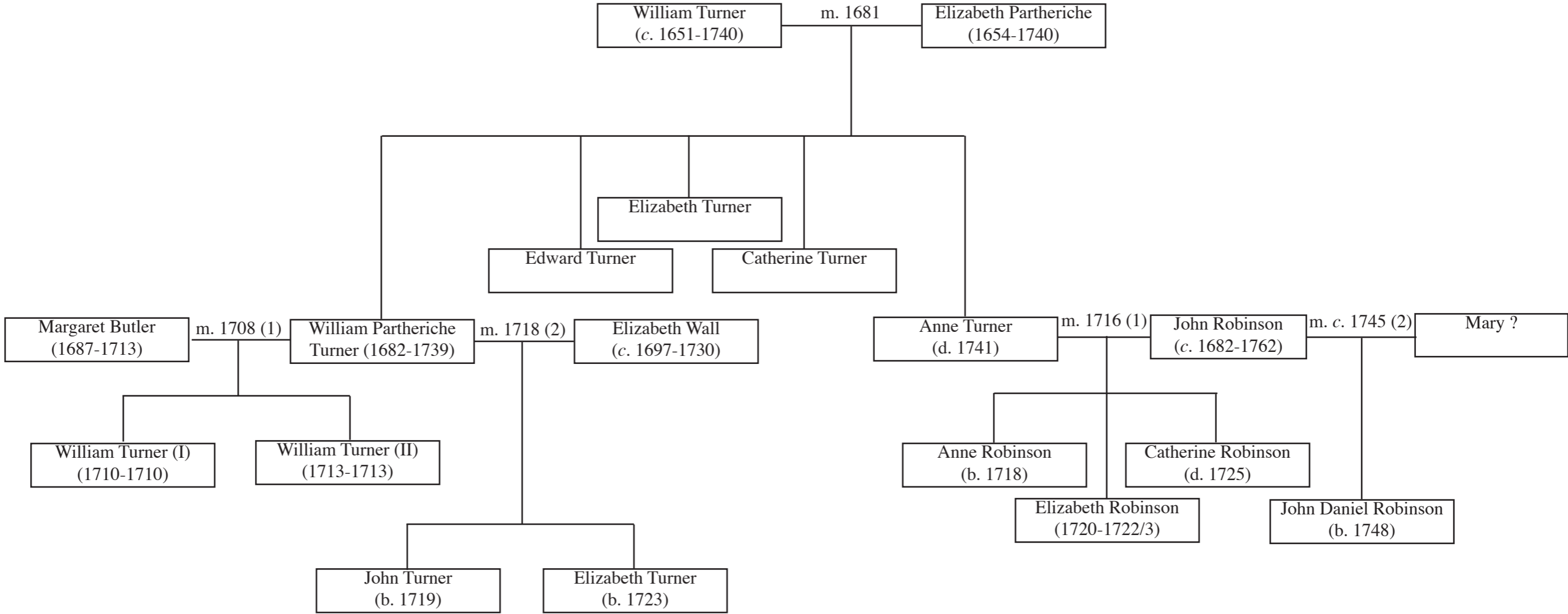
⁶⁸ Chester's compilations also note (p. 400) that John Robinson died at the age of 80 leaving a widow, Mary, and a son John Daniel Robinson, a minor. Genealogical records indicate that John Daniel Robinson was baptised on 26 May 1748 at St Martin's in the Fields (like his half sister, Anne), so would have been 14 at the time of his father's death (See: "England Births and Christenings, 1538-1975, John Daniel Robinson, 26 May 1748", *FamilySearch*, <https://familysearch.org/pal:MM9.1.1/NP9V-8PX>. Accessed 25 November 2013.) John Robinson obviously remarried after Anne's death in 1740/1 – the maiden name of his second wife is unknown. Dean notes in the entry for "Miss Robinson" in *Grove* that "The boy Robinson who sang alto in [Handel's] *Israel in Egypt* (April 1739)...may have been her brother." This cannot refer to John Daniel Robinson and there is currently no genealogical evidence to suggest John Robinson and Anne Turner Robinson had a son. The naming of John Daniel Robinson suggests strongly that the union of John and Anne Robinson produced no male heir.

⁶⁹ Andrew Ashbee and David Lasocki (comp.), *A Biographical Dictionary of English Court Musicians 1485-1714*, Volume I (Aldershot: Ashgate Publishing Ltd, 1998), p. 499.

⁷⁰ Olive Baldwin and Thelma Wilson, "Gostling, John (1649/50–1733)", *Oxford Dictionary of National Biography*, Oxford University Press, 2004, <http://www.oxforddnb.com/view/article/11124>. Accessed 6 March 2010.

⁷¹ "England Marriages, 1538–1973, John Gostling and Elizabeth Turner, 20 Feb 1674", *FamilySearch*, <https://familysearch.org/pal:MM9.1.1/NNCW-4LQ>. Accessed 25 November 2013).

FIGURE 1.4:
THE FAMILY TREE OF WILLIAM TURNER
(c. 1651-1740)



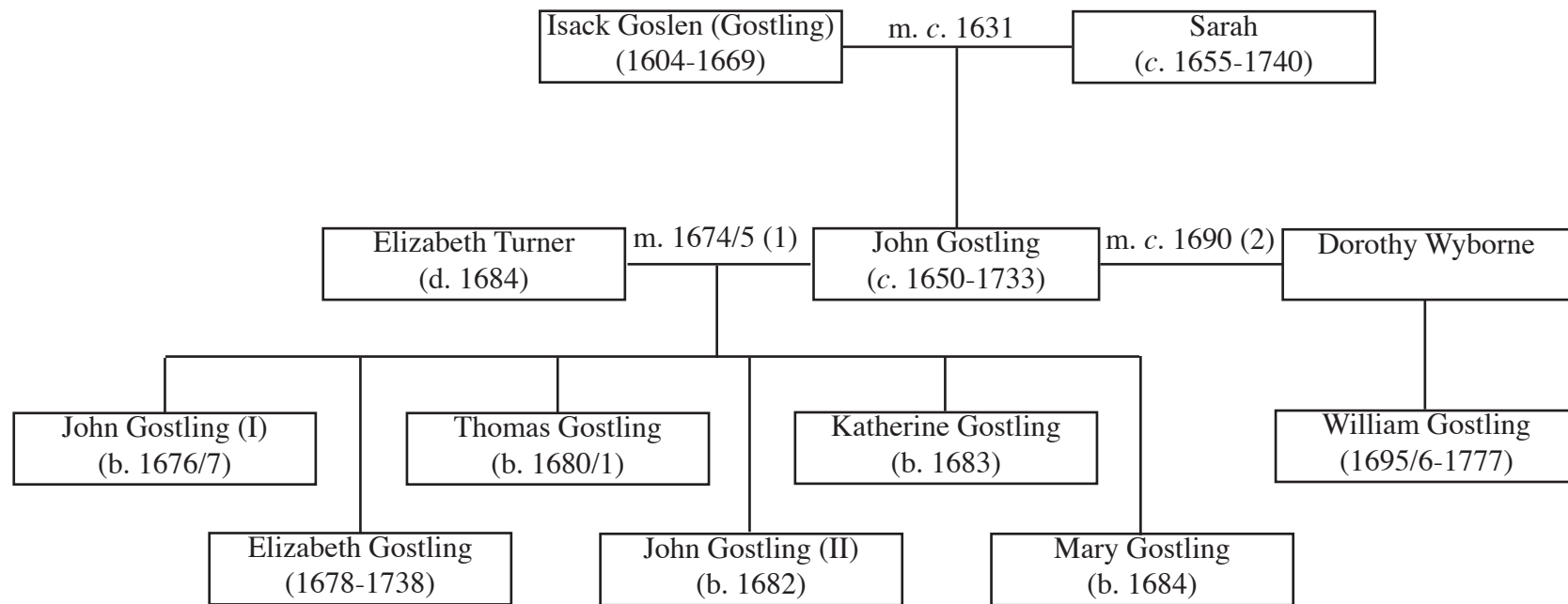


FIGURE 1.5:
THE FAMILY TREE OF JOHN GOSTLING
(c. 1650-1733)

familial link can yet be established as the Elizabeth Turner name is too common to allow for easy identification.⁷² There were at least two Elizabeth Turners at Kirkleatham of the correct generation, though one can be immediately discounted. According to www.familysearch.org,⁷³ this Elizabeth, daughter of John and Jane Turner (née Pepys) and sister to Theophilia, married a William Hooker, so cannot be the Elizabeth Turner being sought. The second, sister to William, son of Richard and Elizabeth Turner (née Wiggoner) (the presumed William Turner, composer) is thought to be born c. 1667 and so may be too young to be the correct Elizabeth.⁷⁴ However, the parish registers of Kirkleatham, published by the Yorkshire Parish Register Society, contain no record of this Elizabeth's baptism so the presumed birth year cannot be corroborated.

Gostling's connection with Kent and Canterbury is well established and shows that it was possible for a Gentleman of the Chapel Royal to combine duties at Court with duties outside London, no doubt due to a roster system that saw around half the Gentleman required to wait at Court at any given time.⁷⁵ Gostling was born in the village of East Malling near Maidstone, and maintained preferments as minor canon of Canterbury Cathedral and vicar of Littlebourne as well as rector of Hope All Saints, (also in Kent), whilst serving in the Chapel Royal.⁷⁶ How Turner combined his teaching duties in Kent with service in the Chapel Royal has not been explored, but Turner's friendship with Gostling may provide some clues to answering this question.

⁷² Searches through www.familysearch.org revealed over 200 matches in the likely birth year range of 1650-1660.

⁷³ "Ancestral File, entry for Elizabeth TURNER, *FamilySearch*, <http://familysearch.org/pal:/MM9.2.1/M4Z3-28Z>. Accessed 26 November 2013.

⁷⁴ "Ancestral File, entry for Elizabeth TURNER", *FamilySearch*, <http://familysearch.org/pal:/MM9.2.1/M4Z3-2JD>. Accessed 26 November 2013.

⁷⁵ Nicholas Temperley, et al. "London (i), §II: Music at Court, 1. The Chapel Royal." *Grove Music Online. Oxford Music Online*. <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/16904pg2>. Accessed 5 February 2010.

⁷⁶ H. Watkins Shaw, "Gostling, John", *The New Grove Dictionary of Music and Musicians* Volume 7, ed. Stanley Sadie (London: Macmillan Publishers, Ltd, 1980), p. 565.

H. Watkins Shaw and Robert Ford. "Gostling, John." *Grove Music Online. Oxford Music Online*. <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/11514>. Accessed 3 October 2012.

Turner's pursuit of the degree of Doctor of Music is the only clear expression of ambition evidenced in Turner's life, and it comes as a surprise. The reasons are unclear, but are most likely connected with the furtherance of his career and his growing importance in the court music hierarchy following the death of Henry Purcell. It is unlikely that Turner undertook the degree to make him worthy of Elizabeth by bettering his social standing. If this were true, Turner would presumably have undertaken this course before – or shortly after – their marriage. This would thus provide further support for the hypothesis that William and Elizabeth were of equivalent social standing.

As previously mentioned, one document that allows some insight into Turner's life is his will. It reads as follows:

In the Name of God, Amen. I William Turner, of the parish of St Margaret, Westminster, Doctor in Musick, being well in health and of sound and perfect mind and memory, God's most holy name be praised, but considering the uncertainty of this life do hereby make and ordain this my last Will and Testament in manner and form following (that is to say), First and principally I recommend my soul to God that gave it and my body I commit to the Earth from whence it came to be decently interred in such manner as my Executrix hereafter named shall think fit and as touching such Estate as it hath pleased God to bless me with. I give, devise and bequeath the same in manner following (that is to say) *Impris*: I will and order that all my just debts be paid and satisfied. *Item*: I give and bequeath unto my five children, William Partheriche Turner, Edward Turner, Elizabeth Jenkins, Catherine Gardiner and Anne Robinson, to each and every one of them one shilling. *Item*: All the rest, residue and remainder of my Estate whatsoever, both reall [sic] and personall [sic] of what kind or nature soever and whereforever the same shall be situate, lying and being I give, devise and bequeath the same unto my dear and loving wife, Elizabeth Turner, and do hereby make and ordain my said wife Elizabeth Turner sole and only Executrix of this my last Will and Testament, hereby revoking and making null and void all former Wills and Testaments by me at any time heretofore made and do devise this and no other to be my last Will and Testament. *In Witness* whereof I, the said William Turner, the Testator, have to this my last Will and Testament set my hand and seal the fourth day of January in the first year of the reign of our sovereign Lord, George the

In Witness whereof I have herewith sett my hand and deale a this fourth day of December in the year of our Lord one thousand seven hundred twenty and eight. The mark of William Turner, signed and sealed by the said William Turner the testator, and by him published and declared to be his last will and Testament in our presence and by us attested in the presence of the said testator. John Larue, William English, John Mathyson.

This Will was proved at London on the thirteenth day of February in the year of our Lord one thousand seven hundred and thirty nine before the Right Honourable John Andrew Doctor of Laws and Advocate of the Right Honourable John Bactonworth Doctor of Laws Master Keeper or Commissioner of the Prerogative Court of Canterbury lawfully constituted by the oath of John Jameson the sole executor named in the said will to whom administration was granted of all and singular the Goods Chattels and Credits of the deceased he being first sworn well and faithfully to administer the same.

William Turner

In the Name of God Amen.

William Turner of the parish of St Margaret Westminster in Middlesex being well in health and of sound and perfect mind and memory Gods most holy name be praised but considering the uncertainty of this life do hereby make and ordain this my last will and Testament in manner and form following (that is to say) first and principally I commend my soul to God that gave it and my body I commit to the earth from whence it came to be decently interred in such manner as my Executors hereafter named shall think fit and as touching such estate as I hath bequeathed or God to bless me with I give devise and bequeath the same in manner following (that is to say) I will and ordain that all my just debts be paid and satisfied from I give and bequeath unto my five children William or both the same Turner Edward Turner Elizabeth Jennens Catherine Gardiner and Anne Robinson to each and every one of them one shilling them all the rest residue and remainder of my estate whatsoever both real and personal of what kind or nature soever and wheresoever the same shall be situate lying and being I give devise and bequeath the same unto my dear and loving wife Elizabeth Turner and do hereby make and ordain my said wife Elizabeth Turner sole and only Executrix of this my last will and Testament hereby revoking and making null and void all former wills and Testaments by me at any time heretofore made and do desire this and no other to be my last will and Testament. In Witness whereof I the said William Turner the testator have to this my last will and Testament set my hand and seal the fourth day of January in the first year of the reign

of our Sovereign Lord George the second by the Grace of God of Great Brittain France and Ireland King Defender of the Faith &c. Amongst the said one thousand seven hundred and twenty seven. My Will. Signed sealed published pronounced and declared by the said testator William Turner to be his last will and Testament in the presence of us who have subscribed our names as witnesses in his presence. Charles Glynne, M^r. M^r. Dⁿ. Butler.

On the fourteenth day of February in the year of our Lord one thousand seven hundred and thirty nine administration with the will annexed of the Goods Chattels and Credits of William Turner late of the Parish of St Margaret Westminster in the County of Middlesex Doctor in Divinity deceased was granted to Anna Robinson (wife of John Robinson) the natural and lawful daughter of the said deceased for that Elizabeth Robinson the wife of the said deceased and sole Executrix and residuary Legatee named in the said will died in the life time of the testator being first sworn duly to administer

I Francis Cripe of Marlborough.

Francis Cripe

in the County of Wilts Gentleman do make my last will and Testament in manner following (that is to say) I give unto my dear and loving wife Anne the sum of fifty pounds to be paid her by my Executors hereafter named within ten days after my decease and I also give unto her my Chariot and pair of horses with all the drags and harness to be paid her by my Executors and I do hereby ratify and confirm every deed of Settlement Gift or Disposition by me formerly made of any part of my estate and effects on my said wife also I give unto my nephew Sir John Doves of Decand in the said County of Wilts the sum of one hundred pounds also I give unto my brother Sir John Cripe the sum of seven hundred pounds also I give unto my brother Sir William Cripe the sum of seven hundred pounds also I give unto my sister Mrs Mary Barlow the sum of one hundred pounds also I give unto my brother Sir Richard Cripe the sum of five hundred pounds also I give unto my good friend Sir John Savage of Marlborough aforesaid apothecary the sum of fifty pounds all and every which said legacies I will shall be paid to my said respective Legatees within three months next after my decease and all the rest and residue of my personal estate of what nature or kind soever marcable or with the payment of my debts and funeral expences I give and bequeath the same unto my loving nephew Sir Thomas Cripe whom I hereby make the Executor of this my last will and Testament. In Witness whereof I have herewith set my hand and seal this twenty fifth day of January in the year of our

Figure 1.6. The probate copy of the will of William Turner

(Reproduced by kind permission of The National Archives of the United Kingdom, document reference PROB 11/700.)

Second, by the Grace of God of Great Britain, France and Ireland, King, Defender of the Faith annoq [sic]. this One Thousand, Seven hundred and Twenty seven.⁷⁷

W^m Turner. Signed, sealed, published, pronounced and declared by the said Testator, William Turner, to be this last Will and Testament in the presence of uswho have subscribed our names as Witnesses in his presence: Cha: Grenfell, Mors F[illegible], Edw^d Burton.

Turner's wife died four days before him, necessitating a new executor in somewhat of a hurry. An addendum to the will details the revised arrangements:

On the fourteenth day of February in the year of our Lord One Thousand Seven hundred and Thirty nine, Administration with the Will annoted of the Goods, Chattells and Credits of William Turner, late of the Parish of St Margaret Westminster in the County of Middlesex, Doctor in Musick, Widower, deceased, was granted to Anna [sic] Robinson (Wife of John Robinson) the natural and lawfull daughter of the said deceased for that Elizabeth Robinson [sic], the wife of the said deceased and sole Executrix and residuary Legatee named in the said Will dyed in the life time of the Testator, being first sworn duly to administer.⁷⁸

Turner's will was written when he was about 76 years of age and notes he was "well in health and of sound and perfect mind and memory" – even at this advanced age there was no indication that Turner was in anything but robust health.⁷⁹ He was evidently blessed with a strong constitution, one that enabled him to outlive most of his contemporaries and survive to what is considered, even today, a ripe old age. Turner evidently had much to be thankful for: a long life; a long and happy marriage to a woman he obviously adored; a life apparently untouched by great tragedy; and a successful career. In short, Turner lived a fortunate life.

⁷⁷ In modern terms, the will was drawn up on 4 January 1728, fact that can be confirmed by the start of George II's reign, which began on 11 June 1727. Great Britain did not adopt the modern (Gregorian) calendar until 1752, when the start of the year was also confirmed at 1 January.

⁷⁸ For reasons noted above, this is 14 February 1740 in modern consideration.

⁷⁹ It is a statement that makes sharp contrast with the will of his friend and colleague, John Blow, which was prepared nine months before his death and notes him to be of failing health. See: Bruce Wood. "Blow, John." *Grove Music Online*. *Oxford Music Online*. <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/03306>. Accessed 13 October 2008.

Turner also appears to be a man of unflinching practicality. His will was not made in haste (unlike Henry Purcell's deathbed testament), but in the ordinary assumption of the inevitability that, at 76, death would most likely not be far away. The bequest of the bulk of his estate to his wife was also the mark of a pragmatic and practical man. Obviously, as a man whose appointments provided for the family's income, his death would result in the discontinuance of income for his widow. Turner's will was a way of ensuring that, in a time when there was no social security or public welfare, his wife was provided for in her old age. His love and loyalty for his wife is undoubtedly apparent. The need for such a provision to be made for his wife's welfare would have been a lesson learned well following the death of Turner's father-in-law. Edward Partheriche died intestate and this would no doubt have had repercussions on both Elizabeth Turner and her brother, Edward Partheriche the younger.⁸⁰ Evidently, the trouble this caused made it necessary for Turner to ensure his wife was cared for after his death. It also makes clear the otherwise miserly appearance of Turner's bequest of one shilling to each of his children. Worth only around £5 in today's money (still not a large sum), it served as a means of recognition of his children, none of whom needed parental support as all were adults and already making their ways in the world.⁸¹ For a practical man whose main concern in the event of his death was the welfare of his wife, it is not as niggardly an action as it first appears.

1.3 – The Chapel Royal.

For any study of William Turner, the Chapel Royal is a central feature and thus the institution deserves specific consideration. Without doubt, the Chapel Royal was the single most influential body on the nature of English

⁸⁰ Henning, p. 210.

⁸¹ Certainly this is true of William Partheriche Turner. Records of the Parish of Sedgfield in County Durham record that Turner's half-share in the manor of Oldacres, to which he became a co-heir after the death of his first wife Margaret, was sold by him for £1,500 in 1715. See: Robert Surtees, "Parish of Sedgfield", *The History and Antiquities of the County Palatine of Durham: volume 3: Stockton and Darlington wards* (1823), pp. 26-60. <http://www.british-history.ac.uk/report.aspx?compid=76338>. Accessed 6 September 2010.

sacred music during the reigns of the Tudor and Stuart monarchs. In the time of Elizabeth I, increasing Puritanism, a decline in interest in church music generally and increasing costs reduced both musical resources and musical standards in cathedral and collegiate choirs. Thus, the sacred music treasures that are the hallmark of the Elizabethan age belong solely to the Chapel Royal.⁸² After the Restoration, it was the Chapel Royal that led the development of a new musical style and remained the acme of English sacred musical practice for over 25 years.

It is important, in the context of William Turner's biography, to note that the Chapel Royal was regarded not as a place but a body of people. Because it functioned to provide divine service for the sovereign, it was largely a peripatetic group, following monarchs on their progressions around the kingdom. The Chapel Royal, for example, attended Henry V at the Battle of Agincourt in 1415 and Henry VIII at the Field of the Cloth of Gold.⁸³ In Turner's time, the Chapel Royal was less mobile and sang services mainly from the Chapel Royal in Whitehall, until it was destroyed by fire in 1698.⁸⁴ From 1702, the Chapel Royal has made its home in St James's Palace, singing from the Chapel Royal (built by Henry VIII in honour of his marriage to his fourth wife, Anne of Cleves) and the Queen's Chapel.⁸⁵ However, the Chapel Royal's peripatetic nature was still not entirely lost – Ashbee and Lasocki note that Turner spent between 20 and 82 days in the summer months between 1702 and 1737 attending the monarch, mostly at Windsor (although attendance was also made at Hampton Court and Kensington).⁸⁶

⁸² Nicholas Temperley, et al. "London (i)." *Grove Music Online*. *Oxford Music Online*. <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/16904pg2>. Accessed 5 February 2010.

⁸³ Andrew Gant, "Chapel Royal History". *Andrew Gant*. http://www.andrewgant.info/html/chapel_royal_history.html. Accessed 6 February 2010.

⁸⁴ Temperley, et al., *Grove Online*.

⁸⁵ Anonymous, "The Chapels Royal > History", *The official website of the British Monarchy*. <http://www.royal.gov.uk/TheRoyalResidences/TheChapelsRoyal/History.aspx>. Accessed 6 February 2010.

⁸⁶ Ashbee and Lasocki, p. 1105.

The established size of the Chapel Royal has varied according to the desire of the reigning monarch. Under Queen Elizabeth, the Chapel Royal comprised 32 Gentlemen – about one-third of whom were priests, the remainder being lay clerks – and 12 Children. Under Charles II, the number of Children was maintained, but the Gentlemen were reduced in number to 20, though Holman notes that unpaid “extraordinary” members augmented the Gentlemen.⁸⁷ Salaries for Gentlemen were valued at £70 per year in Turner’s time (equivalent to £8,600 today),⁸⁸ together with an allowance for their livery. However, Charles II seems to have been often remiss and was frequently in arrears when it came to paying his singers (particularly for their livery costs), if entries in the Lord Chamberlain’s Papers are any guide.⁸⁹ The distinctive livery now associated with the Children of the Chapel Royal was first established in Charles’s reign, and the regular cost of replacement was an additional financial impost on the Master, for which reimbursement often came slowly.⁹⁰

As a Royal Peculiar, the Chapel Royal was, as is still the case, exempt from episcopal jurisdiction, although the Dean (as its Head) was usually a Bishop. Day-to-day administration of the choir was the responsibility of the sub-Dean and all choir members, like most royal servants, were under the authority of the Lord Chamberlain. Next in importance to the Dean and sub-Dean was the Master of the Children, who in Turner’s time had wide-ranging responsibilities. Not only was the Master responsible for the training of the Children in singing and in general musical training (most were also tutored in theorbo, violin and organ, and, it would appear, composition), but he was also responsible for their general education, maintenance and welfare.⁹¹ Certainly Turner learned much about composition from Henry Cooke, the Master when Turner was a Child. Cooke, apparently the first composer to set verse anthems with strings and continuo, established a form of symphony anthem (with an opening

⁸⁷ Peter Holman, *Four and Twenty Fiddlers – The Violin at the English Court 1540-1690*, (Oxford: Clarendon Press, 1993), p. 389.

⁸⁸ The prestige value of this sum is equivalent to £306,000 today.

⁸⁹ Temperley, et al., *Grove Online*. See, for example: de Lafontaine, p. 279.

⁹⁰ de Lafontaine, pp. 191, 192. Andrew Gant, www.andrewgant.info.

⁹¹ Temperley, et al., *Grove Online*. de Lafontaine, pp. 143, 157, 162.

sinfonia and *ritornelli* between verse and chorus section) that all his pupils copied diligently. Cooke was also considered a great exponent of the Italian style of both singing and improvisation.⁹² These hallmarks are particularly evident in Turner's music, more so (it must be said) than any of his contemporaries, if the written out embellishments that characterise many of the verse sections of Turner's anthems are considered.

The Master's additional responsibilities occasionally proved onerous. The Lord Chamberlain's Papers record that Cooke was frequently paid in arrears for expenses incurred in keeping and teaching the Children and at his death was owed in excess of £1,100.⁹³ Masters of the Children had one other, somewhat extraordinary power. He had the authority to impress choristers, generally from other college or cathedral establishments, if they were found to possess sufficient talent. Cooke was given the power to "take boys for his Majesty's service in the Chapel Royal". The Papers note, for example, that Cooke was paid £23 16s 9d for "fetching five boys from Newarke and Lincolne" in 1661.⁹⁴ The power to impress boys was not one uniquely his.⁹⁵ It was a practice still undertaken as late as 1684, which appears to be the last visitation made for such a purpose.⁹⁶ The Master of the Children at this time was Turner's friend, John Blow, who was almost certainly a product of this process himself and may have even been one of the boys Cooke sourced from Newark. In times prior to this, the process was little better than officially-sanctioned kidnapping, the children often taken at a moment's notice and destined never to see their home again. Regardless of the vigour with which the children were removed from their families and taken into royal service in Turner's time,

⁹² George J. Buelow, *A History of Baroque Music*, (Bloomington: Indiana University Press, 2004), p. 298, after Playford.

⁹³ de Lafontaine, pp. 194, 245, 246.

⁹⁴ de Lafontaine, p. 134. There is nothing to confirm that, in view of Turner's later Lincoln connection, that one of these boys was Turner. Despite the commonality of Turner's name, there appears to be no record on www.familysearch.org of William Turner born in Lincoln and only two born in Lincolnshire between 1650 and 1654, one of whom died young and the other too late (1653) to be considered any real possibility.

⁹⁵ King, p. 23. What has never been thoroughly considered is the effect on a boy of such an enforced separation from his family.

⁹⁶ Temperley, et al., *Grove Online*.

the process would doubtless have remained an emotional wrench for all concerned.

Whether Turner was a product of the impression process is unclear; on balance it would appear unlikely, as his supposed connection with Christ Church Cathedral, Oxford, must be regarded as highly questionable. If Turner was indeed descended from the Kirkleatham Turners, it is more likely that his family connections were sufficient to bring him to attention of Henry Cooke. Regardless of the way Turner arrived at the Chapel Royal, however, the dislocation from his family would have been an emotional event and it appears that this had ramifications on Turner's personality and from that, his music. Judging by the names given to his children, Turner appears to have lost contact with his own family; with the exception of Anne, Turner's other children have names drawn from his wife Elizabeth's family. It suggests that Turner's own family was unfamiliar to him, for which Turner's service as a Child of the Chapel Royal was the root cause.

Gentlemen of the Chapel Royal also acted in various administrative and other musical functions positions associated with the body. Organists – of which there were three in Turner's time – were drawn from the ranks of the Gentlemen, as were the Confessor of the Household (a position doubtless given to a Gentleman in holy orders) and Clerk of the Cheque, who acted as secretary and treasurer.⁹⁷ Whether Turner occupied any of these positions is not entirely clear, but appears unlikely – there being no apparent record. He certainly did not hold one of the organist positions: the position left vacant by Henry Purcell's death in 1695 was never filled, much to the dismay of Thomas Tudway.⁹⁸ Turner, not being an ordained priest, would have been an unlikely candidate to hold the position of Confessor of the Household. It would thus appear that Turner's singing duties as a Gentleman were more than sufficient responsibilities for him.

⁹⁷ Temperley, et al., *Grove Online*.

⁹⁸ King, p. 230.

The Chapel Royal as an institution interacted with the two other musical bodies in King Charles II's service. Whilst it is generally thought that the Four-and-Twenty Violins provided instrumental accompaniments for anthems in the Chapel Royal almost exclusively (at least, for those anthems which required a concerted accompaniment), it appears this is not strictly accurate. Holman notes that wind players (His Majesty's Sackbuts and Cornets) also provided the accompaniment at the Chapel Royal, some members of the Four-and Twenty Violins also doubling as members of the Sackbuts and Cornets. Whilst the Violins were used from September 1662, it appears that the role of accompanying anthems and services at the Chapel Royal did not become the exclusive domain of the Four-and-Twenty Violins until 1670.⁹⁹ Thus, Turner as a Child would have been familiar with anthems accompanied by both groups, but by the time of his own concerted anthems, the Four-and-Twenty Violins would have been the only group providing the accompaniment.

The use of the Four-and-Twenty Violins continued beyond the reign of Charles II, James II's Catholic sympathies notwithstanding. The Gostling Manuscript (now held by the University of Texas, Austin, *US-AUS* pre-1700 MS 85) contains no fewer than seven anthems (two by Turner and the remainder by Henry Purcell), which date between 1686 and 1688. It appears these anthems were written when Princess Anne (later Queen Anne) attended Chapel. Holman quotes an order given to Nicholas Staggins, Master of the Four-and-Twenty Violins, to ensure the company were present at the Chapel, following a failure to perform attendance in October 1687.¹⁰⁰ However, by 1691, the practice of using instrumentalists in the Chapel Royal was ended by an order of King William III and it was only on great ceremonies of state that orchestra were used to accompany the Chapel Royal.¹⁰¹

⁹⁹ Holman (1993), pp. 393-398.

¹⁰⁰ Holman (1993), p. 411.

¹⁰¹ Holman (1993), pp. 411-414.

Chapter 2
Anthems by
William Turner –
a worklist,
suggested
chronology and
editorial method.

2 – Anthems by William Turner – a worklist, chronology and editorial method.

2.1 – Introduction.

Because few anthems of Turner exist in autograph, until now any dates proposed for the composition of anthems have been interpreted on the basis of dates by which the anthems were copied into various manuscripts.¹⁰² Assigning dates in this way presupposes that copying took place fairly shortly after composition and is highly conjectural. It does not take into account that some copyists (acting on their own behalf or for a cathedral body) often made retrospective file copy sets, and it is these file copy sets that have, in some cases, become the source for Turner's anthems.

Study of Turner's anthems is further complicated by the absence of a catalogue that is drawn from a transcription of every anthem from manuscript. It has, therefore not been possible to determine precisely the extent of Turner's compositional output. Currently, Spink identifies 42 anthems and four services; 47 anthems and three services are recognised by Franklin in his most recent listing.¹⁰³ Until now, it has not been appreciated that there are many examples of manuscript copies of seemingly identical works that are revealed as distinct variants when investigated closely. On at least two occasions Turner returned to a text he had set previously and produced a new anthem, completely different to the earlier version; this practice has also created much confusion. In light of these problems, a comprehensive re-examination of Turner's anthems is justified.

¹⁰² Prior to 2011, only three anthems were positively identified as autograph copies (*God standeth in the congregation* (GB-Bu, MS Bu 5001, ff. 168r to 171v), *O give thanks unto the Lord* (Psalm 136) (US-NH, Misc. MS 170, Filmer MS 17, ff. 13r to 14v) and *The Lord is righteous*, Version II (US-NH, Misc. MS 170, Filmer MS 17, ff. 15v - 16r), while a fourth anthem (*O praise the Lord*, Version IIa/b) has Turner's corrections to a copy made by William Tucker (GB-Lbl, Add. MS 50860, f. 5r). Recently (2013), a further two anthems and a service have also been identified as autograph copies (*vide infra*).

¹⁰³ Spink, pp. 138, 139 and 145; Franklin (1980), p. 281 and subsequent editions including *Grove On-line*. Franklin's 1967 doctoral dissertation identifies even fewer anthems (39 in total) than his subsequent entry in *Grove* due, no doubt, to additional scholarship carried out in the intervening years.

Preparing a worklist of anthems by William Turner is a difficult exercise for a number of reasons. The development of an exhaustive list cannot be absolutely guaranteed, as new works attributable to Turner are still being discovered. Added to this are more specific problems. Several of Turner's anthems appear in two or more variant forms, the best known being *O praise the Lord, for it is a good thing*, which Turner set twice, with the second setting having no less than three extant versions.¹⁰⁴ This is by no means unusual for Turner, as *By the waters of Babylon* (Psalm 137) also exists in two distinct settings, there being no less than four individual versions of this second version. Turner also composed two distinct settings of the text *The King shall rejoice* and three of *O Lord, the very heavens*.

2.2 – Preparing a Turner anthem worklist: a rationale.

The presence of variant forms of anthems creates problems when compiling a worklist. The passage of three hundred years has obviously limited our capacity to determine William Turner's thoughts on his revisions to anthems. In the case of only two extant works are his precise thoughts known. *O praise the Lord, for it is a good thing*, Versions IIa and IIb, have corrections to one manuscript source in autograph (*GB-Lbl*, Add. MS 50860), while *The Lord is righteous*, Version II (*US-NH*, Filmer MS 17), is a reworking for solo voice of an earlier anthem (*GB-Lbl*, Add. MS 30932) by Turner – a revision made by Turner for a specific use. For the remainder, variant forms may represent either the development of a work over time or merely a new variant to rework an anthem for a new circumstance.

In this study, for an anthem version to be considered a variant there must be substantial changes made from one version to another. These changes may be best reflected by:

- changes to the number of verses;

¹⁰⁴ For a full discussion of the second setting of *O praise the Lord, for it is a good thing* and its variant forms, see: Rebecca Herissone, "The Revision process in William Turner's Anthem 'O Praise the Lord'", *Journal of the Royal Musical Association*, **123**, 1998, pp. 1-38.

- the way verses are set for a solo voice or voices; or
- the insertion, deletion or replacement of textual or vocal material.

Minor changes, such as a revised word underlay or more ornamented vocal lines, are not considered material changes and are instead noted within an individual anthem's Editorial Commentary.

Variant forms of an anthem are considered as separate anthems for the purposes of preparing a worklist of Turner's anthems. Using this rationale, a total of 60 anthems were identified as part of this study as possible inclusions in the worklist. This number includes the "Club" Anthem, to which Turner made a contribution. Also included in the worklist are four anthems that are believed to be lost. Of these, two (*Come Holy Ghost* and *The King shall rejoice* (Version I)) are well documented, having been written for the coronation of King James II. The third, *The heavens declare*, is known to exist based solely on a reference to it in a programme of entertainment held in January 1701/2, while a fourth (*O give thanks unto the Lord* (Psalm 136), Version I) is also included, based on reasonable circumstantial evidence for its existence (see Chapter 4).

Also included as separate entries are *The King shall rejoice* (Version I) and *The Queen shall rejoice*. While it is highly likely that *The Queen shall rejoice* is the same full anthem as *The King shall rejoice* (Version I), it may never be possible for this to be proved conclusively. Until firm evidence is found, there remains the possibility that Turner made distinct changes from one anthem to the other. In light of this possibility, both are listed separately.

One anthem was removed from the number of identified anthems. The anthem *Behold how good and joyful*, found in the Bing-Gostling part books and attributed by copyist Stephen Bing to Turner, has been omitted from the final list. Other sources contemporaneous to Bing's copy indicate this work

to be by John Hutchinson, as does Tudway's later copy in Harl. MS 7340 (although some errors of fact exist in this later MS).¹⁰⁵

2.3 – Turner's anthems considered.

Table 2.1 (below) summarises the anthems, together with a brief description of each anthem's form, principal manuscript source and copyist. A study of the table reveals the breakdown of anthem forms used by Turner. The verse anthem (without instrumental accompaniment) is the most abundant of the anthem forms employed: twenty-nine – just over half of all anthems – are written in this style. Symphony anthems (effectively a grander version of the verse anthem style) are the next most common, with fourteen anthems in total. Unsurprisingly, solo anthems are the least used form, with only two examples. Both of these anthems were probably intended not for large-scale public worship or for use in the Chapel Royal, but for private worship or within a parish church, so the relative rarity of this form is to be expected. The full anthem and full-with-verse anthem forms make up the final twelve anthems. Inevitably, the overwhelming use of the verse anthem, be it in symphonic form or with organ accompaniment only, demonstrates the dominance of this compositional form in the Restoration period and the attractiveness it held for composers and (presumably) the listening public, whether congregations or – where works were performed in a concert setting – audiences.¹⁰⁶ It was certainly a form that gave all composers the opportunity to exploit the text in ways that would reward the attentive and engage the listener. Turner, like all composers in the Restoration period, was able to emphasise the text through the use of word-painting so that the music was not subservient, but an important adjunct to the message of the text. Similarly, by devoting phrases to specific soloists, composers of the

¹⁰⁵ Tudway's ascription to the composer reads "John Hutchinson, Organist of Durham in ye reign of King James ye 1st.". However, it was Richard Hutchinson (John's father) who was the organist at Durham around the time of James I (who reigned from 1603-1625). John was a mere nine years old when James I died. If Tudway's ascription is taken as read, John Hutchinson would have been a very precocious talent indeed.

¹⁰⁶ It is known, for example, that on at least one occasion the anthems presumably written by Turner for his Mus. D. were performed within a concert setting, rather than a liturgical setting.

period were able to utilise the soloist's skill to make the text more musically dramatic.

The confusion created by multiple versions of Turner's anthems is compounded by the lack of clarity regarding dates of composition. While some anthems have dates of composition relatively fixed by reference to external events, such as a coronation, or some other form of corroborative evidence, this does not cover Turner's entire output. By establishing firm dates of composition where possible, a truer perspective Turner's work and life can be obtained.

The three main published works in which dates of composition are suggested for Turner's anthems are:

- Don Franklin's 1967 doctoral dissertation, *The Anthems of William Turner (1652-1740): An Historical and Stylistic Study*;
- The entry on William Turner in *Grove Music Online*, also compiled by Don Franklin; and
- Ian Spink's dating in his book *Restoration Cathedral Music 1660-1714*, published by Oxford University Press (1995).

Surprisingly, little commonality can be found in some of the dates suggested by each of these works (see Table 2.2). Spink's dating is frequently based on the earliest known manuscript copy. Such dating assumes that the date of copying is roughly contemporaneous with the time of composition. This is not always the case, as proved by Tudway's copying of both *The King shall rejoice* (Version II) and *The Queen shall rejoice*. Copied by Tudway around 1717, the former anthem is known to have been composed in 1697, while the latter anthem was sung at Queen Anne's coronation in 1702. Some 15 to 20 years had therefore passed between the composition date and this copying date. Were it not for the fact these two anthems can be dated by reference to external events, the reliance on date of copying would change the perceived composition dates markedly.

Table 2.1: A worklist of Turner's anthems

No.	Anthem Name	Anthem Type	Principal Source	Copyist
1	Arise, thy light is come	Verse	<i>GB-Lbl</i> , Add. Ms 22099	Unknown
2	Behold, God is my salvation	Verse	<i>GB-Y</i> , MS1	Stephen Bing
3	Behold now, praise the Lord (Ia)	Symphony	<i>GB-Lbl</i> , Add. MS 47845	John Reading
4	Behold now, praise the Lord (Ib)	Symphony	<i>GB-Lbl</i> , Harl. MS 7341	Thomas Tudway
5	Behold now, praise the Lord (II)	Full	University of Western Illinois	William Turner
6	By the waters of Babylon (I)	Verse	<i>GB-Y</i> , MS1	Stephen Bing
7	By the waters of Babylon (IIa)	Verse	<i>GB-Lbl</i> , Add. MS 17784	Unknown
8	By the waters of Babylon (IIb)	Verse	<i>GB-Cu</i> , EDC 10/27/6 (Ely MS 6)	James Hawkins
9	By the waters of Babylon (IIc)	Verse	<i>GB-CA</i> MSS 10 & 23	Daniel Henstridge/William Raylton
10	By the waters of Babylon (IID)	Symphony	<i>GB-Lam</i> , MS100	Unknown
11	Come, Holy Ghost	Full	LOST	
12	Deliver me from my enemies	Verse	<i>GB-Lbl</i> Add. MS 31445	James Hawkins
13	Deliver us, O Lord our God	Full with Verse	<i>GB-DRc</i> MS A33	William Greggs
14	God sheweth me his goodness	Symphony	<i>US-AUS</i> , pre 1700 MS 85	John Gostling
15	God standeth in the congregation	Symphony	<i>GB-Bu</i> , MS 5001	William Turner
16	Hear my prayer, O Lord	Verse	<i>GB-Lbl</i> , Add. Ms 47845	John Reading
17	Hear the right, O Lord	Verse	<i>GB-Ob</i> , Tenbury MSS 797-803	John Gostling
18	Hold not thy tongue, O God	Symphony	<i>GB-Lbl</i> , Add. MS 31445	James Hawkins
19	I will always give thanks	Verse	<i>GB-Cfm</i> , MU MS 117	William Isaack
20	I will magnify thee, O Lord	Verse	<i>GB-Cfm</i> , MU MS 117	William Isaack
21	If the Lord himself had not been on our side	Verse	<i>US-BEm</i> , MS 751 B	John Reading
22	Judge me, O Lord	Verse	<i>GB-Ob</i> , Tenbury MSS 797-803	John Gostling
23	Lord, thou hast been our refuge	Verse	<i>GB-Cfm</i> , MU MS 117	William Isaack
24	Lord, what is man?	Verse	<i>GB-Cfm</i> , MU MS 117	William Isaack

25	Lord, who shall dwell?	Verse	<i>GB-Lbl</i> , Add. MS 47845	John Reading
26	My soul truly waiteth	Full with Verse	<i>GB-Ob</i> , Tenbury MS 1258	Charles Badham
27	O be joyful in God, all ye lands	Verse	<i>GB-Y</i> , MS1	Stephen Bing
28	O give thanks unto the Lord (Psalm 106)	Symphony	<i>GB-Mp</i> , MS130 HD4 v.235	presumed William Turner
29	O give thanks unto the Lord (Psalm 136, Version I)	Verse	LOST	
30	O give thanks unto the Lord (Psalm 136, Version II)	Solo	<i>US-NH</i> , Filmer MS 17	William Turner
31	O God, thou art my God	Verse	<i>GB-WRch</i> , Vols.11-13, 57, 76, 81	Unknown
32	O Jerusalem	Full	<i>GB-Lbl</i> , Eger. MS 3767	Unknown
33	O Lord God of hosts, hear my prayer	Full with Verse	<i>GB-Y</i> , MS1	Stephen Bing
34	O Lord, the very heavens (I)	Verse	<i>US-BEm</i> , MS 751 B	John Reading
35	O Lord, the very heavens (IIa)	Symphony	<i>GB-Mp</i> , MS130 HD4 v.235	presumed William Turner
36	O Lord, the very heavens (IIb)	Verse	<i>GB-Ob</i> , Tenbury MSS 797-803	John Gostling
37	O praise the Lord, for it is a good thing (I)	Verse	<i>GB-Y</i> , MS1	Stephen Bing
38	O praise the Lord, for it is a good thing (IIa)	Symphony	<i>GB-Lbl</i> , Add. MS 50860	William Tucker
39	O praise the Lord, for it is a good thing (IIb)	Symphony	<i>GB-Lbl</i> , Add. MS 50860	William Tucker/William Turner
40	O praise the Lord, for it is a good thing (IIc)	Symphony	<i>GB-Lbl</i> , Harl. MS 7339	Thomas Tudway
41	O sing praises unto the Lord	Symphony	<i>US-AUS</i> , pre 1700 MS 85	John Gostling
42	Plead thou my cause, O Lord	Verse	<i>GB-Ob</i> , Tenbury MSS 797-803	John Gostling
43	Praise the Lord, O my soul	Verse	<i>US-BEm</i> , MS 751 B	John Reading
44	Preserve me, O God	Symphony	<i>US-AUS</i> , pre 1700 MS 85	John Gostling
45	Rejoice greatly, O daughter of Sion	Verse	<i>GB-WO</i> , MSS A3.1-3.5	Unknown
46	Righteous art thou, O Lord	Verse	<i>GB-Cu</i> , EDC 10/7/6 (Ely MS 6)	James Hawkins
47	Sing, O daughter of Zion	Full	<i>GB-Y</i> , MS1	Stephen Bing
48	Sing unto the Lord, O ye kingdoms	Verse	<i>GB-Y</i> , MS1	Stephen Bing
49	The earth is the Lord's	Verse	<i>GB-Y</i> , MS1	Stephen Bing
50	The heavens declare	Symphony	LOST	
51	The King shall rejoice (I)	Full	LOST	

52	The King shall rejoice (II)	Symphony	<i>GB-Lbl</i> , Harl. MS 7339	Thomas Tudway
53	The Lord is king (I)	Verse	<i>GB-Lsp</i> , MSS Alto 3, Tenor 4, Bass 3	Unknown
54	The Lord is king (II)	Verse	<i>GB-Lbl</i> , R.M.27.a.12	John Church
55	The Lord is righteous (I)	Verse	<i>GB-Lbl</i> , Add. MS 30932	Unknown
56	The Lord is righteous (II)	Solo	<i>US-NH</i> , Filmer MS 17	William Turner
57	The Queen shall rejoice	Full	<i>GB-Lbl</i> , Harl. MS 7341	Thomas Tudway
58	This is the day which the Lord hath made	Verse	<i>GB-Y</i> , MS1	Stephen Bing
59	Try me, O God (I)	Full with Verse	University of Western Illinois	William Turner
60	Try me, O God (II)	Full with Verse	<i>GB-Y</i> , MS1	John Gostling

Franklin's dates for composition are even more ambiguous. The dates Franklin provided in his doctoral dissertation and those he provided for the 1980 edition of *Grove* (and its subsequent revision) are often different, presumably as the result of further scholarship conducted after his doctoral dissertation was completed. The greatest discrepancy lies with the anthems *The Lord is righteous* (Version I), *O God thou art my God* and *Righteous art thou, O Lord*, all of which Franklin suggests can be dated to either *c.* 1680 (dissertation) or *c.* 1700 (*Grove*). Further inconsistencies appear in Franklin's listing, most notably the inclusion of the D minor version of *By the waters of Babylon*, found in the Bing-Gostling Part Book at York Minster (GB-YMS1), as a source for the later G minor version. Thus Franklin gives the probable composition date for the G minor version as that of the D minor version.¹⁰⁷ This error, first made in Franklin's doctoral dissertation, persists in the current edition of *Grove* published in 2000, and on-line - despite the differences being clarified in Spink's listing of 1995.

Studies of Turner and manuscript sources for his anthems have been greatly assisted by a comprehensive examination of manuscript sources for Henry Purcell's music. This examination, by the musicologists Robert Shay and Robert Thompson,¹⁰⁸ can be applied to manuscripts of Turner's anthems by virtue of the fact that many of the manuscripts they considered are also sources for Turner's anthems and services. Considering such factors as the identity of the copyist and the age and type of paper used (including watermark evidence), Shay and Thompson have arrived at cogently argued dates for copying; some of the dates have significantly affected the estimation of the age of a manuscript. Arguably the most significant discovery in this study is the dating of Add. MS 47845, held by the British Library (GB-Lbl). The volume appears to be a haphazard compilation, with at least five copyists involved in the production of this volume.

¹⁰⁷ This confusion is undoubtedly a result of the source copies at York Minster not having been viewed when Franklin was undertaking his study. When the York Minster part books are viewed, the differences between the version contained in the part books and the G minor versions elsewhere become immediately apparent.

¹⁰⁸ Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Sources* (Cambridge: Cambridge University Press, 2000).

Significantly, Shay and Thompson have been able to identify one of the copyists through the comparison of orthographic styles. This copyist (now identified as John Reading of Winchester) copied two of Turner's anthems. The identification of Reading as copyist has allowed Shay and Thompson to mount strong arguments for a copying date for these portions of the manuscript. This evidence, unavailable to either Franklin or Spink, has made the manuscript a principal source for the two Turner anthems it contains, whereas previously its unknown date of copying relegated the manuscript's significance to that of a notable secondary source.

Table 2.2 shows a comparison of the dates of composition for each work as given in previous studies (Franklin and Spink), with a date (or date range) now suggested in light of recent scholarship. A more detailed argument for the dating of each anthem can be found in each anthem's Editorial Commentary in subsequent volumes of this study, with some exceptions. A composition date for the "Club Anthem" was provided with the edition prepared by Peter Dennison.¹⁰⁹ Furthermore, there are thirteen anthems that were previously edited by the author as part of an earlier study.¹¹⁰ That study did not suggest composition dates for the anthems, so dates for these anthems are provided below and argued in Chapter 3.

¹⁰⁹ c. 1664, as noted in MB 34 (see footnote 2).

¹¹⁰ Gregory Oehm, 'William Turner – the fourth man.' *Critical editions of verse anthems by William Turner 1651-1740*, M.A. diss., University of Newcastle (Australia), 2002.

Table 2.2: Turner's anthems and dates of composition

No.	Anthem Name	Principal MS Source	Composition Date (Franklin) ¹¹¹	Composition Date (Franklin/Grove) ¹¹²	Composition Date (Spink) ¹¹³	Most Likely Composition Date	Notes
1	Arise, thy light is come	<i>GB-Lbl</i> , Add. Ms 22099	Before 1676	No date	Possibly after 1696	1697-1698	Dates after June 1696, as the composer is "Dr Turner", but written for the season of Epiphany, so 1697 is the earliest probably date.
2	Behold, God is my salvation	<i>GB-Y</i> , MS1	Before 1680	c. 1668	1668-1670	1668-1669	Copied by Stephen Bing, dated 1668-1670.
3	Behold now, praise the Lord (Ia)	<i>GB-Lbl</i> , Add. MS 47845	Before 1685 (Harley MS)	c. 1680	Before 1686	c. 1682	Franklin's probable date based on evidence in Harl. MS 7341. This version in Add. MS 47845, copied by John Reading of Winchester between 1682 & 1684.
4	Behold now, praise the Lord (Ib)	<i>GB-Lbl</i> , Harl. MS 7341	Before 1685 (Harley MS)	Not considered	Before 1686	c. 1684	Harl. MS 7341 version. Described in the MS as "composed in King Charles' time".
5	Behold now, praise the Lord (II)	University of Western Illinois	Not considered	Not considered	Not considered	c. 1700	Recent discovery. Paper and other evidence suggests a date c. 1700.

¹¹¹ Don Franklin, *The Anthems of William Turner (1652-1740): An Historical and Stylistic Study* (Ph.D. diss, Stanford University, 1967).

¹¹² Don Franklin. "Turner, William (ii)." *Grove Music Online*. *Oxford Music Online*.

<http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/28624>. Accessed 29 August 2008

¹¹³ Spink, pp. 138, 139.

6	By the waters of Babylon (I)	<i>GB-Y</i> , MS1	Not considered. Confused with version (II).	Not considered. Confused with version (II).	1668-1670	1668-1669	Copied by Stephen Bing, dated 1668-1670.
7	By the waters of Babylon (IIa)	<i>GB-Lbl</i> , Add. MS 17784	Before 1676	<i>c.</i> 1680	Before 1697	<i>c.</i> 1685	Revised date based on Bass part found in Add. MS 17784 compiled <i>c.</i> 1686. Franklin's early date of "before 1676" based on a date for Version I.
8	By the waters of Babylon (IIb)	<i>GB-Cu</i> , EDC 10/27/6 (Ely MS 6)	Revised version, not separately considered	Revised version, not separately considered	Revised version, not separately considered	After 1700	Copied 1703-1713 – see Chapter 3 for discussion.
9	By the waters of Babylon (IIc)	<i>GB-CA</i> MSS 10 & 23	Revised version, not separately considered	Revised version, not separately considered	Revised version, not separately considered	After 1700	Copied 1718-1718 – see Chapter 3 for discussion.
10	By the waters of Babylon (IId)	<i>GB-Lam</i> , MS100	Before 1676	<i>c.</i> 1680	Before 1697	<i>c.</i> 1685, revised <i>c.</i> 1700.	Apparently a reworking of Version IIa, modified to a symphony anthem <i>c.</i> 1700.
11	Come, Holy Ghost	LOST	Not considered	Not considered	Not considered	1685	Written for the Coronation of King James II, now lost.
12	Deliver me from my enemies	<i>GB-Lbl</i> Add. MS 31445	Before 1685	<i>c.</i> 1695	Possibly after 1696	1680-1684	Copying date is probably much later than composition date, as other Turner works in <i>GB-Lbl</i> Add. MS 31445 date to <i>c.</i> 1680.
13	Deliver us, O Lord our God	<i>GB-DRc</i> MS A33	Before 1685	No date	Possibly after 1696	<i>c.</i> 1697	Likely to be dated around the same time as the Service in D major with which it appears in <i>GB-DRc</i> MS A33.

14	God sheweth me his goodness	<i>US-AUS</i> , pre 1700 MS 85	Before 1685	<i>c.</i> 1686	<i>c.</i> 1685	<i>c.</i> 1686	Appears in <i>US-AUS</i> pre 1700 MS 85. First of three symphony anthems by Turner in MS 85, and the only one not dated. Probably dates before <i>Preserve me, O God</i> (1686).
15	God standeth in the congregation	<i>GB-Bu</i> , MS 5001	Before 1685	<i>c.</i> 1680	No date	<i>c.</i> 1679	Anthem followed in the MS by Henry Purcell's <i>Plunged in the confines of despair</i> , dated to <i>c.</i> 1679.
16	Hear my prayer, O Lord	<i>GB-Lbl</i> , Add. Ms 47845	Before 1680	<i>c.</i> 1673	<i>c.</i> 1697	<i>c.</i> 1684	Described by Spink as "Hear my prayer, O God", a full anthem. Date now based on a reliable copying date for Add. MS 47845.
17	Hear the right, O Lord	<i>GB-Ob</i> , Tenbury MSS 797-803	Before 1685	<i>c.</i> 1695	<i>c.</i> 1705	<i>c.</i> 1680	Composition date based on stylistic evidence. Probably part of Chapel Royal repertoire in King Charles II's time.
18	Hold not thy tongue, O God	<i>GB-Lbl</i> , Add. MS 31445	Before 1685	<i>c.</i> 1686	Before 1679	Probably 1678	Bass part copied by William Tucker (d.1679) in Nanki MS 5/10. Possibly written after the events of the Popish Plot.
19	I will always give thanks	<i>GB-Cfm</i> , MU MS 117	Not included in Franklin's study	<i>c.</i> 1664	Before 1664	Before 1664	"The Club Anthem", composed with Pelham Humfrey and John Blow.
20	I will magnify thee, O Lord	<i>GB-Cfm</i> , MU MS 117	Before 1676	<i>c.</i> 1673	Before 1683.	Before 1683.	Copied by William Isaack in 1683, as evidenced by the dating of other another anthem copied by Issack.

21	If the Lord himself had not been on our side	<i>US-BEm</i> , MS 751 B	Considered lost	c. 1670	Before c. 1680	Before 1680.	Date based on when the source MS was known to be compiled by the copyist, John Reading.
22	Judge me, O Lord	<i>GB-Ob</i> , Tenbury MSS 797-803	Before 1685	c. 1695	c. 1705	Before 1685	Copied as a retrospective file copy set. Probably composed in the reign of Charles II.
23	Lord, thou hast been our refuge	<i>GB-Cfm</i> , MU MS 117	Before 1676	c. 1668	Before 1676	Before 1676	Noted in the Lord Chamberlain's Papers as copied into the Chapel Royal part books between 1670 and 1676.
24	Lord, what is man?	<i>GB-Cfm</i> , MU MS 117	Before 1676	c. 1668	Before 1676	Before 1676	Noted in the Lord Chamberlain's Papers as copied into the Chapel Royal part books between 1670 and 1676.
25	Lord, who shall dwell?	<i>GB-Lbl</i> , Add. MS 47845	Not considered	No date	Not considered	c. 1684	Copied by John Reading between 1682-1684.
26	My soul truly waiteth	<i>GB-Ob</i> , Tenbury MS 1258	Before 1685	No date	c. 1698	c. 1698	Copied c. 1700, probably written for use at St Paul's after the opening of the Choir in December 1697.
27	O be joyful in God, all ye lands	<i>GB-Y</i> , MS1	Before 1680	c. 1688	1667-1670	1667-1669	Copied by Stephen Bing, dated 1668-1670.
28	O give thanks unto the Lord (Psalm 106)	<i>GB-Mp</i> , MS130 HD4 v.235	Not considered	c. 1696	1696	15 June 1696	Dated on score – probably forms part of Turner's Mus.D. submission.
29	O give thanks unto the Lord (Psalm 136, Version I)	LOST	Not considered	Not considered	Not considered	Before 1690	Presumed lost. Existence based on the strong possibility of the extant version (Version II) being an adaptation of an earlier version.

30	O give thanks unto the Lord (Psalm 136, Version II)	<i>US-NH</i> , Filmer MS 17	Not considered	c. 1700	Not considered	c. 1690	Date of composition based on the probable composition date of Henry Purcell's <i>My song shall be alway</i> (Z 31) which appears in the same MS in Turner's hand.
31	O God, thou art my God	<i>GB-WRch</i> , Vols.11-13, 57, 76, 81	Before 1680	c. 1700	Possibly after 1696.	Before 1685.	Copying date is likely to be much later than composition date, and the anthem was probably written for performance in the Chapel Royal.
32	O Jerusalem	<i>GB-Lbl</i> , Eger. MS 3767	Not considered	No date	Not considered	c. 1698	Probably written for use in the newly open St Paul's Cathedral, London.
33	O Lord God of hosts, hear my prayer	<i>GB-Y</i> , MS1	Before 1676	c. 1673	Before 1676	1667-1669	Noted in the Lord Chamberlain's Papers as copied into the Chapel Royal part books between 1670 and 1676. Probably copied into <i>GB-Y</i> MS 1 by Stephen Bing, c. 1670.
34	O Lord, the very heavens (I)	<i>US-BEm</i> , MS 751 B	Before 1685	c. 1670	c. 1680	Before 1680	Date based on when the source MS was known to be compiled by the copyist, John Reading.
35	O Lord, the very heavens (IIa)	<i>GB-Mp</i> , MS130 HD4 v.235	Not considered	c. 1696	1696	June 1696	Dated on score – probably forms part of Turner's Mus.D. submission. Contemporary accounts refer to this anthem as <i>The heavens declare</i> , cited by Franklin as lost.

36	O Lord, the very heavens (IIb)	<i>GB-Ob</i> , Tenbury MSS 797-803	Before 1685	c. 1670	c. 1680	1680-1685	Date uncertain – the Bumpus MS previously used for date confirmation does not resemble this anthem. Date based on contemporary anthems found in the MS.
37	O praise the Lord, for it is a good thing (I)	<i>GB-Y</i> , MS1	Considered a misattribution	c. 1668	1668-1670	1668-1669	Copied by Stephen Bing, dated 1668-1670.
38	O praise the Lord, for it is a good thing (IIa)	<i>GB-Lbl</i> , Add. MS 50860	Before 1685	c. 1686	Before 1679	Before 1679	Bass part copied by William Tucker (d.1679) in Nanki MS 5/10.
39	O praise the Lord, for it is a good thing (IIb)	<i>GB-Lbl</i> , Add. MS 50860	Revised version, not separately considered	Revised version, not separately considered	Revised version, not separately considered	Before 1685	Unlikely to have been revised between 1685 and 1688, the revisions are likely to have been made during the reign of King Charles II.
40	O praise the Lord, for it is a good thing (IIc)	<i>GB-Lbl</i> , Harl. MS 7339	Revised version, not separately considered	Revised version, not separately considered	Revised version, not separately considered	Before 1691	Copied in 1716 by Tudway, after 1691 symphony anthems were only used for State occasions.
41	O sing praises unto the Lord	<i>US-AUS</i> , pre 1700 MS 85	c. 1680	1687	1687	1687	Dated in MS
42	Plead thou my cause, O Lord	<i>GB-Ob</i> , Tenbury MSS 797-803	Before 1685	c. 1695	c. 1705	c. 1680	Date uncertain. Revised date is based on stylistic evidence. Spink's later date is based on date of copying, which is unreliable.
43	Praise the Lord, O my soul	<i>US-BEm</i> , MS 751 B	Considered lost	c. 1670	c. 1680	c. 1680	Date based on when the source MS was known to be compiled by the copyist, John Reading.

44	Preserve me, O God	<i>US-AUS</i> , pre 1700 MS 85	Not considered	1686	1686	24 August 1686	Dated on score.
45	Rejoice greatly, O daughter of Sion	<i>GB-WO</i> , MSS A3.1-3.5	Before 1680	c. 1680	c. 1683	1683-1684	Date based on the MSS being source material for the Purcell anthem <i>Hear my prayer, O God</i> .
46	Righteous art thou, O Lord	<i>GB-Cu</i> , EDC 10/7/6 (Ely MS 6)	Before 1680	c. 1700	Possibly after 1696	Before 1685	Date uncertain. Revised date is based on stylistic evidence and similarity to anthems composed for the Chapel Royal during the reign of King Charles II
47	Sing, O daughter of Zion	<i>GB-Y</i> , MS1	Before 1680	c. 1668	1668-1670	1668-1669	Copied by Stephen Bing, dated 1668-1670.
48	Sing unto the Lord, O ye kingdoms	<i>GB-Y</i> , MS1	Before 1680	c. 1668	1668-1670	1668-1669	Copied by Stephen Bing, dated 1668-1670.
49	The earth is the Lord's	<i>GB-Y</i> , MS1	Before 1680	c. 1668	1668-1670	1668-1669	Incomplete. Copied by Stephen Bing, dated 1668-1670.
50	The heavens declare	LOST	1701	1701	Not considered	1701	Composed for an Entertainment held by Cavendish Weedon, held on 31 January 1701/2. Considered a mistitling by Spink, a detailed description of the anthem available in the programme produced for the event argues against Spink's assertion.
51	The King shall rejoice (I)	LOST	Not considered	Not considered	Not considered	1685	Written for the Coronation of King James II. Considered lost, probably extant as <i>The Queen shall rejoice</i> (see #50, below).

52	The King shall rejoice (II)	<i>GB-Lbl</i> , Harl. MS 7339	1697	1697	1697	1697	Written for the St Cecilia's Day service, 1697.
53	The Lord is king (I)	<i>GB-Lsp</i> , MSS Alto 3, Tenor 4, Bass 3	Before 1680	c. 1678	c. 1698	c. 1698	Probably written for use at St Paul's, London.
54	The Lord is king (II)	<i>GB-Lbl</i> , R.M.27.a.12	Not considered	Not considered	Not considered	1702-1714	Verse anthem written for Richard Elford and performed in the Chapel Royal for Queen Anne.
55	The Lord is righteous (I)	<i>GB-Lbl</i> , Add. MS 30932	Before 1680	c. 1700	Possibly after 1696.	c. 1680	Date uncertain. Available evidence suggests an early composition date.
56	The Lord is righteous (II)	<i>US-NH</i> , Filmer MS 17	Not considered	Not considered	Not considered	c. 1690	Likely to date from when Turner was employed as a music teacher by the Filmer family. Date of composition based on the probable composition date of Henry Purcell's <i>My song shall be alway</i> (Z 31) which appears in the same MS in Turner's hand.
57	The Queen shall rejoice	<i>GB-Lbl</i> , Harl. MS 7341	1702	1702	1702	1685	Written for the coronation of Queen Anne, but more likely a rewrite of <i>The King shall rejoice</i> (I)
58	This is the day which the Lord hath made	<i>GB-Y</i> , MS1	Before 1680	c. 1688	1667-1670	1667-1669	Copied by Stephen Bing, dated 1668-1670.

59	Try me, O God (I)	University of Western Illinois	Not Considered	Not considered	Not considered	c. 1697	Copied c. 1700, probably written for use at St Paul's after the opening of the Choir in December 1697.
60	Try me, O God (II)	<i>GB-Y, MS1</i>	Before 1680	No date	<i>c. 1697</i>	c. 1697	Copied c. 1700, probably written for use at St Paul's after the opening of the Choir in December 1697.

2.4 – Turner’s anthems: a chronological analysis.

Turner’s anthems can be divided into four broad groupings that essentially define Turner’s compositional life. These groupings are:

- Lincoln period anthems;
- Chapel Royal anthems;
- St Paul’s anthems; and
- Special purpose anthems.

These will be discussed in turn.

2.4.1 – The Lincoln period anthems.

All of the anthems in this group were composed while Turner was resident at Lincoln and employed as the Master of Choristers at the Cathedral. Nine anthems were written in this period from 1667 to 1669, all of which can be found in the Bing-Gostling partbooks (*GB-Y MS1*), copied by Stephen Bing.

They are:

- *Behold, God is my salvation* (verse);
- *By the waters of Babylon* (Version I) (verse);
- *O be joyful in God, all ye lands* (verse);
- *O Lord God of hosts, hear my prayer* (verse);
- *O praise the Lord, for it is a good thing* (Version I) (verse);
- *Sing, O daughter of Zion* (full);
- *Sing unto the Lord, O ye kingdoms* (verse);
- *The earth is the Lord’s* (verse); and
- *This is the day which the Lord hath made* (verse).

This first major compositional period in Turner’s life can be considered an attempt by Turner to modernise the musical diet at Lincoln Cathedral, a desire (as noted earlier) that doubtless had the support of the Cathedral Dean, who himself wished to introduce more up-to-date music, coming as he did from London. Turner’s move to the Cathedral occurred less than ten years after the

restoration of the monarchy. Cathedral worship was significantly different under the Commonwealth, spanning the years 1642 to 1659. During this period, such parts of the services found in the Book of Common Prayer that were performed by choirs were to be “wholly forborn and omitted”, while organs were required to be demolished.¹¹⁴ Like the Chapel Royal, cathedrals were recreating choirs from nothing, a whole generation having grown up without the tradition of choral singing within an ecclesiastical setting. While there were singing men still around at the Restoration that sang in choirs before the Commonwealth, the principal musical resource of these choirs – young boys – needed to be found and trained. Even the youngest treble chorister would have been an adult by the time choirs were reintroduced, so could not be called back into service to lead the treble line. Choirmasters would have found that, rather than having to train a handful of new choristers whilst having a nucleus of experienced boys, all choristers would need training. It must have been a challenging period and, outside of the rarefied atmosphere of the Chapel Royal which had the monopoly on the brightest and best choristers, one where compromises were required if the styles of the Chapel Royal were to be united with young choristers still “learning the trade”.

Turner arrived at Lincoln fresh from the Chapel Royal where composers including Matthew Locke and Turner’s contemporaries, Pelham Humfrey and John Blow, were satisfying the latest in musical tastes. Franklin describes Turner’s anthems from this period as “small-scale episodic settings...reminiscent of the Commonwealth psalm settings and early verse anthems of Matthew Locke”.¹¹⁵ While one anthem is written in the older full-anthem form, the overwhelming presence of anthems written by Turner in the verse anthem form suggest he was indeed trying to introduce a more modern musical diet and that these anthems were a compromise between the austere psalm settings favoured by supporters of the Commonwealth and the more flamboyant style used in the Chapel Royal. A study of the verse anthems shows that the chorus work is generally homophonic and unchallenging, while

¹¹⁴ Peter Holman, *Henry Purcell* (Oxford: Oxford University Press, 1994), p. 102.

¹¹⁵ Don Franklin, “The Verse Anthems of William Turner”, *American Choral Review*, **15** (1), 1973, p. 24

the solo work is of a more technically demanding nature, but still straightforward. Evidently, Turner's choir possessed a handful of promising soloists to which the verses could be assigned (possibly men displaced from St Paul's, London, after the Great Fire), while chorus work was less complicated, so that skills could be learnt. The adoption of the verse anthem in a simplified form is evidence that Turner aimed to modernise Lincoln Cathedral's musical repertoire while reconstruction of the choir continued.

It is probable that Turner's Communion Service in G (and his only setting of the *Gloria* and *Sanctus* known to be extant) also dates from his time in Lincoln. The full anthem form of the work does not suggest Chapel Royal origins and as the copies can be dated to before 1687 and have a cathedral association (the only extant copies being found at Durham Cathedral), Lincoln is the most probable origin.¹¹⁶

2.4.2 – The Chapel Royal anthems.

The largest group of anthems are those written for use by the Chapel Royal, where Turner was employed as a singer. Whilst this is – at face value – hardly surprising, it is unusual for one who was not engaged as a Composer-in-Ordinary. The anthems in this group are:

- *Behold now, praise the Lord* (Version I) (symphony, c. 1682);
- *Behold now, praise the Lord* (Version II) (symphony, c. 1684);
- *By the waters of Babylon* (Version IIa) (verse, c. 1685);
- *Deliver me from my enemies* (verse, 1680-1684);
- *God sheweth me his goodness* (symphony, c. 1686);
- *God standeth in the congregation* (symphony, c. 1679);
- *Hear my prayer, O Lord* (verse, c. 1684);
- *Hear the right, O Lord* (verse, c. 1680);
- *Hold not thy tongue, O God* (symphony, prob. 1678);
- *I will magnify thee, O Lord* (verse, before 1683);
- *If the Lord himself had not been on our side* (verse, before 1680);

¹¹⁶ A fuller argument for the dating of this service can be found in the following chapter.

- *Judge me, O Lord* (verse, before 1685);
- *Lord, thou hast been our refuge* (verse, before 1676);
- *Lord, what is man?* (verse, before 1676);
- *Lord, who shall dwell?* (verse, c. 1684);
- *O God, thou art my God* (verse, before 1685);
- *O Lord, the very heavens* (Version I) (verse, before 1680);
- *O praise the Lord, for it is a good thing* (Version IIa) (symphony, 1676-1678);
- *O praise the Lord, for it is a good thing* (Version IIb) (symphony, before 1685);
- *O sing praises unto the Lord* (symphony, 1687);
- *Plead thou my cause, O Lord* (verse, c. 1680);
- *Praise the Lord, O my soul* (verse, c. 1680);
- *Preserve me, O God* (symphony, 24 August 1686);
- *Rejoice greatly, O daughter of Sion* (verse, 1683-1684);
- *Righteous art thou, O Lord* (verse, before 1685);
- *The Lord is king* (Version II) (verse, 1702-1714); and
- *The Lord is righteous* (Version I) (verse, c. 1680).

The majority of anthems in this group – 23 anthems, comprising 6 symphony anthems and 17 verse anthems (including variants) – date from before the death of Charles II in 1685; the majority of Henry Purcell’s anthems also date from this period.¹¹⁷ The reason for this is largely due to the nature of the Chapel Royal under Charles II’s reign. In this time, the Chapel Royal performed an essential socio-political function in addition to its more obvious role as a place of worship. Charles’s support of the Chapel Royal can be seen as a way of mollifying the Puritan-leaning Whig political faction of Parliament by upholding the Church of England as the church of State, despite Charles’s (sometimes barely disguised) Roman Catholic leanings. It thus allowed some stabilisation of the political sphere in which anti-Catholic sentiment could all

¹¹⁷ Purcell’s output shows a decline in the number of anthems written after 1685, which is contrasted with a rise in other musical compositions from 1685. See: Martin Adams, *Henry Purcell: The origins and development of his musical style* (Cambridge: Cambridge University Press, 1995) p. 42.

too easily be brought to ferment. It was, arguably, a shrewd move made by Charles and a lesson his less politically adept brother, James, failed to learn on becoming King James II.

Under James II (who ruled from 1685 to 1688), the Chapel Royal ceased to be the primary royal place of worship. As an uncompromising Roman Catholic, James kept his own private Chapel and no longer required the services of the Chapel Royal. The Chapel Royal musicians were maintained, although their services were required only infrequently such as when Princess Anne, James's younger daughter, attended chapel. Only a handful of Turner's anthems date from this period; the three symphony anthems (*God sheweth me his goodness, O sing praises unto the Lord, and Preserve me, O God*) appearing in Gostling's compilation now known as the Gostling Manuscript (held by the University of Texas, Austin, *US-AUS*). The Chapel Royal under James II reached a nadir from which it never really recovered. The declining demand for musicians' services in the Chapel Royal partly explains the increase in activity of Henry Purcell in music for the theatre, a rise that is concurrent with the decline in his anthem output. By 1691 the Calvinist King William III, who had succeeded his father-in-law James II, decreed that stringed instruments were not to be used within the Chapel Royal and that services were to be kept in a more solemn form.¹¹⁸ As with all but one of Purcell's symphony anthems, Turner's symphony anthems associated with the Chapel Royal all date from before this time.¹¹⁹

None of Turner's anthems are associated with the Chapel Royal during the reign of William III and May II (1689-1702) – in this period (particularly after 1697), most of Turner's works are linked to St Paul's London. The Chapel Royal had a brief resurgence during the reign of Queen Anne, an avowed High Church Anglican, but symphony anthems never returned to the Chapel Royal, except for times of great celebration when the Chapel Royal effectively moved

¹¹⁸ Peter Holman, (1993), pp. 413-14.

¹¹⁹ Eric van Tassel, "Music for the Church", *The Purcell Companion*, ed. Michael Burden (London: Faber and Faber, 1995), pp. 106-114. Spink, p. 166. King, pp. 239-240.

to larger places of worship such as St Paul's Cathedral.¹²⁰ Anthem forms were thus limited to those for organ (and lute/theorbo) accompaniment. Despite this resurgence, only one of Turner's anthems in this group can be dated to Queen Anne's reign with assurance; the anthem *The Lord is King* (Version II). There can be little doubt that the anthem was written in this period, as the sole surviving fragment (a contemporaneous copy of the lute part made by John Church) bears the heading, "A solo for Mr Elford". Richard Elford was a high tenor and a member of the Chapel Royal only during the reign of Queen Anne (that is, from 1702-1714).¹²¹ This, together with the fact that the copies made by John Church were a record of music performed in the Chapel Royal in the time of Queen Anne, allows this anthem to be confidently considered the last written by Turner.

The Chapel Royal's star never shone as brightly as it did under Charles II, as tastes and demand limited compositional opportunities. As a result, composers began to pursue other avenues for performance of sacred compositions, of which St Paul's Cathedral, London, became a beneficiary. Others, like Purcell, turned to secular composition. No more was the Chapel Royal to be the leading musical establishment of London.

2.4.3 – The St Paul's anthems.

The final period in Turner's compositional life appears to be the period spent composing a small number of anthems, apparently for use at St Paul's Cathedral, London. The Gothic cathedral, destroyed in the Great Fire of 1666, was replaced by Wren's distinctive building which even today forms a characteristic part of London's skyline. Construction of the cathedral took many years, with the first major portion of the building being completed and

¹²⁰ Hill, p. 403. Spink, p. 303.

¹²¹ Olive Baldwin and Thelma Wilson. "Elford, Richard." *Grove Music Online*. *Oxford Music Online*. <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/08708>. Accessed 13 November 2008.

opened in late 1697.¹²² Turner's anthems most likely date after the reopening and coincide with the reconstitution of the choir and the rejuvenation of the Cathedral's musical life. The anthems in this group comprise:

- *Deliver us, O Lord our God* (full with verse, c. 1697);
- *My soul truly waiteth* (full with verse, c. 1698);
- *O Jerusalem* (full, c. 1698)
- *O Lord, the very heavens* (Version IIb) (verse, c. 1697);
- *The Lord is king* (Version I) (verse, c. 1698); and
- *Try me, O God* (Versions I and II) (full with verse, c. 1697).

Most anthems in this group are written in the form of the full or full-with-verse anthem. It is likely that this return was a response to the acoustic challenges posed by the new building with a highly reverberant sound even in its unfinished form. Such a live acoustic would inevitably muddy the sound and make the anthem text less intelligible, particularly with a polyphonic verse anthem. By a return to homophonic anthems, the words would be more clearly understood by the listeners. Such an old musical form would also have the added benefit of assisting a new choir in finding its feet. While many of the lay clerks at St Paul's would have been retained, the younger trebles would have been inexperienced. Such a situation would have been familiar to Turner from his time at Lincoln: his compositional response, based on simple homophonic chorus work, allowed choristers to gain experience without being daunted by over-challenging music.

It is this period, too, that three of Turner's five known services were written. While there seems little doubt that the E major and A major Services were intended for St Paul's (and indeed can be found in the partbooks there), it is probable that the D major Service, which survives only as a fragment at Durham Cathedral, also dates from this period, all three being composed for use in Wren's new building.

¹²² Anonymous. *St Paul's Cathedral, London* website. <http://www.stpauls.co.uk/page.aspx?theLang=001lngdef&pointerid=97320F44yHMK9hndcXZBD5sVH4m52Yc0>. Accessed 13 October 2008.

2.4.4 – Turner’s special purpose anthems.

Turner’s special purpose anthems span the entire period of his compositional career. The group comprises the following eleven anthems:

- *I will always give thanks*
(The “Club Anthem”), (verse, c. 1664);
- *The King shall rejoice* (Version I), (full, 1685);
- *Come Holy Ghost* (full, 1685);
- *O give thanks unto the Lord* (Psalm 136)
(Version II), (solo, c. 1690);
- *The Lord is righteous* (Version II), (solo, c. 1690);
- *O Lord, the very heavens* (Version IIa), (symphony, 1696);
- *O give thanks unto the Lord* (Psalm 106), (symphony, 1696);
- *The King shall rejoice* (Version II), (symphony, 1697);
- *Arise, thy light is come* (verse, 1697-1698);
- *The heavens declare* (symphony, 1701); and
- *The Queen shall rejoice* (full, 1685, recomposed 1702).

These anthems were all written for a specific event or in response to a specific circumstance. Most notable among them are the three Turner wrote for coronations (all in the full style), and his greatest works, the four grand symphony anthems: *The King shall rejoice* (Version II) written for St Cecilia’s Day; the two anthems Turner wrote for his Mus.D (*O Lord, the very heavens* (Version IIa); and *O give thanks unto the Lord*) and Turner’s last great anthem – now sadly lost – *The heavens declare*. This group also includes those anthems Turner arranged for soloists whilst employed as music tutor to the Filmer family (see Chapter 4) and his contribution to the “Club Anthem”, which (as Turner’s contribution was limited to one verse) can be considered a collaborative composition in response to a particular circumstance.

These anthems, however, also include the two final versions of *By the waters of Babylon*, (Version II), at least one of which (Version IIc) appears to originate from a musical establishment outside Turner’s usual – and expected –

musical sphere. Also proposed for inclusion in this category is Turner's Morning Service in D major. This setting was written in the symphony anthem form. It contrasts sharply with the full anthem or full with verse anthem forms of his other service settings, and was written for the St Cecilia Day celebrations of 1696, based on the date written at the end of the *Jubilate* in the only surviving manuscript, MS 130Hd4v.235 in the Henry Watson Library of Manchester (*GB-Mp*).

2.5 – Into the void – the post-St Paul's period.

Turner's compositional life, at least in terms of anthems and services – his principal output – apparently ended abruptly and with no immediately logical explanation. He appears to have ceased composing anthems and services shortly after 1700, yet he lived another 40 or so years. There is no suggestion that Turner suffered from ill-health – that he lived to the venerable age of 88 seems to demonstrate a level of robust health remarkable even now, let alone in Turner's time. As noted earlier, his will confirms his general state of health even at the age of around 77.

Turner, around 1700, was at the height of his compositional powers. The level of skill evident in the Morning Service in D major and *The King shall rejoice* (Version II) suggests that he was equal to the challenge of creating works that rivalled those of Henry Purcell. Turner's great works composed around 1696 and 1697 show a high level of confidence, inspiration and daring. The notion that he stopped composing because his powers were diminishing is therefore inadequate as an explanation for his abrupt end to composition.

Any discussion of baroque music in London inevitably needs to consider the impact Handel's arrival had on the Late Restoration and early Hanoverian musical scenes, relegating even Purcell and his music to a secondary consideration. It is germane to consider whether Handel's presence in London had any effect on Turner. It is likely that Handel's arrival may have had a secondary effect, but was not the primary cause for Turner ceasing composition. Handel did not arrive in London until 1710, post-dating Turner's

cessation.¹²³ It is fair to view Handel as a musical magpie, adopting and embellishing musical styles from all the musical centres where he lived and worked. After his arrival in London he learned much from the music of Henry Purcell (Purcellian musical influences being seen in the cantata *Acis and Galatea* and in the Birthday Ode for Queen Anne, *Eternal Source of Light Divine*). Handel's time spent in Italy was similarly valuable, as he absorbed Italian stylistic influences – seen to best advantage in the Italian operas written for the London stage.¹²⁴ This ability to absorb local musical styles and combine them with musical styles learned elsewhere gave Handel a dominance over the London musical scene that overshadowed all other active composers. Whilst Handel's arrival in London may not have been a direct factor in Turner abandoning composition, it is likely to have been a contributing factor in him not returning to it in later years, for by then Turner's music was no longer fashionable and had become something of an anachronism.

Other, more plausible reasons for Turner's abandonment of composition do exist. The first possibility is that Turner ceased composing when he felt that his powers were at their height. This, however, suggests a complex psychological make-up that does not necessarily equate with the limited information we possess about Turner. He certainly did not attract the attention of contemporary diarists such as John Evelyn or Samuel Pepys, unlike his close contemporary, Pelham Humfrey, who drew great criticism from Pepys for his arrogance.¹²⁵ Moreover, if the "Club Anthem" can be used to draw correlations between temperament and compositional style, Turner's contribution – a mere 16 bars of (it must be said) solid but hardly inspired music – hints at a more retiring character than Humfrey (especially given Pepys's observations).

¹²³ Anthony Hicks. "Handel, George Frideric." *Grove Music Online*. *Oxford Music Online*. <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/40060pg4>. Accessed 13 October 2008.

¹²⁴ Winton Dean, "Handel, George Frideric", *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, Volume 8 (London: Macmillian Publishers Ltd, 1980), p. 105.

¹²⁵ Pepys, *III*, p. 139.

The changing musical nature of London and court music may also have been a factor. The need for sacred court music declined after Charles II's death and, especially, the regular need for symphony anthems at the Chapel Royal ceased after 1691. However, the rise in the number of "special purpose" anthems composed by Turner, along with opportunities provided by the reopening of St Paul's, would tend to give lie to the idea that opportunities to write sacred anthems simply dried up. Just as the reduced need for new anthems at the Chapel Royal saw Henry Purcell fill the void with an increase in music composed for the theatre, Turner appeared to respond by composing anthems for other occasions and places, especially exploiting the possibilities offered by the acoustic at St Paul's Cathedral. Certainly, the opportunity for composition with regard to St Paul's existed well beyond the point at which Turner's compositional output ceased. This cessation, therefore, was not for the want of opportunities for composition or places for Turner to have his music performed. Indeed, it appears Turner's last anthem was written expressly for use in the Chapel Royal, the last place one would expect to find an anthem composed for, given the decline into which the Chapel Royal fell after 1685.¹²⁶

Also to be considered is that Turner's marriage into the Partheriche family allowed Turner to retire to a life of genteel respectability. Such a contention is unlikely. If true, it would have been more likely to occur around the time of Turner's marriage in 1681, when Elizabeth, Turner's bride, brought her dowry with her. Alternatively, she may have inherited a sum of money on the death of her father. However, it is likely she inherited little – the bulk of her father's estate would have passed to a male heir – most probably the Edward Partheriche, married in 1680, who is most likely Elizabeth's brother – particularly since Elizabeth's (presumed) father died intestate. Such an explanation is also argued against by the fact that Turner continued to draw his preferments as singer from the Chapel Royal, St Paul's, London, and Westminster Abbey until his death, suggesting the income was required. Retirement, at least in the sense the term is understood now, is unlikely to be an explanation, either. It therefore follows that another explanation – or

¹²⁶ *The Lord is King*, Version II.

explanations – must be present to account for Turner’s cessation from composition.

One possibility is that Turner composed in a spirit of friendly rivalry with fellow composers and indeed required competition with his peers. Turner was engaged by the Chapel Royal as a singer, unlike Henry Purcell and John Blow for both of whom composition was an expected duty, as both were engaged as Composers-in-Ordinary.¹²⁷ The earliest known Turner composition, those 16 or so bars he contributed to the Club Anthem alongside those contributions of Humfrey and Blow, which (as the anthem’s heading says) was written “as a memorial of their fraternal esteem and friendship”.¹²⁸ Such a friendship between these three is understandable, particularly for the slightly younger Turner, who most likely looked up to the two older boys as surrogate elder brothers in the absence of his own family.

From 1700, Turner composed just a handful of songs and a few anthems. This reduction in output is a circumstance that aligns with Blow’s decline in compositional output and is thus a coincidence that is too apparent to ignore – indeed, Spink notes that Turner’s anthems have the same chronological span as Blow’s.¹²⁹ Blow’s decline was undoubtedly due to failing health, a fact acknowledged in Blow’s will made nine months before his death in October 1708.¹³⁰ That Turner’s decline in composition occurs around this time may suggest that he indeed needed some form of friendly competition – a trading of ideas, even – between himself and Blow.

That the Restoration composers traded ideas is a concept that is unquestioned. It was not unusual for pupils to begin by imitating their teachers. Purcell’s

¹²⁷ Bruce Wood. “Blow, John.” *Grove Music Online*. *Oxford Music Online*. <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/03306>. Accessed 13 October 2008.

¹²⁸ Michael Kennedy (rev. ed.). “Club Anthem.” *The Oxford Dictionary of Music*, 2nd ed., *Oxford Music Online*. <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/opr/t237/e2238>. Accessed 28 October 2008.

¹²⁹ Spink, p. 145.

¹³⁰ Wood, *Grove Music Online*.

early borrowings from Matthew Locke are well documented.¹³¹ Also well established is the exchange of ideas between Blow and Purcell – the links between the former’s *Venus and Adonis* and the latter’s *Dido and Aeneas* generally accepted.¹³² The “fraternal esteem” established in the early 1660s while Children of the Chapel Royal obviously formed an enduring bond between Turner and Blow, lasting well beyond their formative years. Whether Turner needed Blow’s reassurance or guidance in composition is unknown, but it appears unlikely. Turner tended to be more modernistic than his peers, as shown by his ability to exploit the flamboyant late Baroque style in the 1690s (something Spink suggests was done with more facility than Blow).¹³³ Rather, it appears the trading of ideas in a spirit of friendly co-operation drove Turner to compose. Without the challenge given by Blow’s compositions, it may be that Turner lacked the impetus to write music, satisfying himself with his duties as a singer at St Paul’s, Westminster Abbey and (when required) in the Chapel Royal.

It appears that the appearance of Henry Purcell as the brightest star in Restoration England’s musical firmament did little to eclipse the esteem in which Turner held Blow – there is no evidence to suggest Purcell’s death was marked by Turner in any way (possibly apart from as soloist in Blow’s “Ode on the Death of Mr Henry Purcell”, *Mark how the lark and linnet sing*).¹³⁴ Rather, after Purcell’s death in 1695, Turner appeared – temporarily at least – to step out of Purcell’s shadow and make some claim to replacing Purcell as the nation’s pre-eminent composer. His finest works, both in scope and compositional skill (the two Mus.D. anthems *O give thanks unto them Lord*

¹³¹ See, for example, Adams, p. 8, 9.

¹³² Bruce Wood and Andrew Pinnock, “‘Unscarr’d by turning times’?: the dating of Purcell’s *Dido and Aeneas*”, *Early Music*, **20** (3), 1992, pp. 373-390. Martin Adams, “More on dating *Dido*”, *Early Music*, **21** (3), 1993, p. 510.

¹³³ Spink, pp. 137, 145.

¹³⁴ The months immediately following Purcell’s death saw an outpouring of musical tributes to Purcell. In addition to Blow’s Ode (the most famous example), odes by Jeremiah Clarke (*Come, come along for a dance and a song*), Henry Hall (*Yes, my Aminta, ‘tis too true*), Daniel Purcell (*A gloomy mist o’erspreads the plains*, now lost) and Gottfried Finger (*Ode for the Consort at York Buildings upon the Death of Mr H.P.*, now lost and only surviving in the instrumental movements) and a suite by Thomas Morgan were also written. Peter Holman, Roy Goodman and the Parley of Instruments provide examples of all of these works in a collection on the Hyperion Records label, catalogue number CDA66578. The “Farewell” by Bassano in Add. MS 22099 may also be added to this list. Turner’s name is notable by its absence.

(Psalm 106) and *O Lord, the very heavens* (Version II), *The St Cecilia Te Deum* and *Jubilate* and *The King shall rejoice* (Version II)), all date after 1695. Moreover, Turner took the bold step of applying for and obtaining his Mus.D. from Cambridge, something neither Purcell nor Blow undertook (Blow's doctorate being a Lambeth degree awarded in 1677 in recognition of his service as a church musician).¹³⁵ This step would arguably have made Turner the most highly qualified composer of the first rank in England at the time and his compositions in receipt of critical acclamation by his peers. Turner's doctorate thus has significance, not because of the award itself, but because of what the award says about Turner's position as a composer in the period immediately following Purcell's death. Turner can be seen to be asserting his position as England's foremost composer and Purcell's natural successor, a reign which history shows to have been short-lived.

Outside academic circles, the award of a Mus.D. in Restoration London would confer a status upon the recipient that would ordinarily secure that recipient recognition into the future. Certainly, this is true of William Croft, who is seen as the premier composer of the generation immediately following Turner's.¹³⁶ It appears that being neither an organist nor a Composer-in-Ordinary at court proved to be an impediment to Turner's career. It is likely that Turner's work in securing a Mus.D. was an attempt to obtain acknowledgement of his compositional skills outside the Royal Court, and suggests it was a means to demonstrate his abilities to the Court, and to his fellow composers.

From the period *c.* 1683 to 1695, Turner was clearly regarded as one of the top three composers active in London. Proof of this is the order in which composers were commissioned by the Musical Society to compose odes and service settings for the annual celebrations in honour of St Cecilia. Understandably, Purcell's ode inaugurated the annual festival in 1683, followed by Blow's ode in 1684 and then Turner's in 1685. This order overlooked Giovanni Battista Draghi (at least in terms of age, the senior

¹³⁵ Spink, p. 121. This qualification apparently awarded on the skill evident in *O give thanks unto them Lord* (Psalm 106) and *O Lord, the very heavens* (Version IIa).

¹³⁶ Spink, p. 185.

composer of the quartet) who was not commissioned to write the ode until 1687. It appears this hierarchy was no accident. The same order can be seen in the commission for the composition of the Morning Service canticles for the St Cecilia Service – Purcell in 1694, Blow in 1695 and Turner in 1696. Similarly, it is Turner, beside Purcell, Blow, William Child and Henry Lawes, who was called upon to provide music for the coronation of James II. While the inevitable third choice, such commissions indicate Turner was a composer of regard in London's musical scene. The order of commissioning favoured by the Musical Society shows Purcell's pre-eminence among them. His sudden death left a vacancy in the ranks of Composers-in-Ordinary to the King. Such a preferment would be welcome to any composer, let alone Turner who, while in receipt of some acknowledgement of his stature as a composer, never had it confirmed by such a royal appointment.

It therefore follows that Turner's sudden flurry of activity and demonstration of skill was intended to promote his credentials as a composer. Whether this can be construed as a bid by Turner to make a claim for Purcell's now vacant position as Composer-in-Ordinary is unclear, there being no firm evidence to support this case. However, it is certainly a possibility supported by circumstantial evidence. For example, the acknowledgement that Turner was "second only to Purcell" at the awarding of his doctoral degree may not entirely have been the work of the overblown hyperbole often used at the time.¹³⁷ If the possibility that Turner was angling to secure Purcell's vacant position is taken as read, his efforts were ultimately futile. Indeed, the Lord Chamberlain's Papers of 23 March 1696/7 (i.e. 1697) note that Turner was admitted as "one of the private musick in ordinary to his Majesty for lute and voice, in the place of Captain Cooke, deceased".¹³⁸ His appointment was as a singer, not a composer, and was likely entered solely to confirm the existing arrangement. There was nothing new in this record, as this appointment was first noted on 15 July 1672.¹³⁹ Such a confirmation may have been a bitter

¹³⁷ "Purcello in doctior uno Cantor Turnerus cui Musica dextera suaves Designat modulos." ("Purcell, the only one whose musical skills exceeded Turner's"). Franklin, p. 35, after Willard Thorp.

¹³⁸ de Lafontaine, p. 425.

¹³⁹ Ashbee and Lasocki, p. 1103.

blow to any musician seeking recognition for his skill as a composer and not just as a singer. While possibly not intended to be so, the confirmation of his existing position could have been understandably perceived as a snub to Turner. This could further explain his “retirement” from composition; a withdrawal from composition in disappointment over missed opportunities. Such a snub was not unusual, nor was the jockeying and pushing to fill Purcell’s now-vacant positions – Thomas Tudway similarly failed in his petition in 1702 to secure the third position of organist at the Chapel Royal.¹⁴⁰ It appears this refusal turned Tudway toward Cambridge and ultimately the production of the Harleian manuscripts (the position of Professor of Music at Cambridge being revived for Tudway in 1705 and he took out a Mus.D. thereafter).¹⁴¹ The effect for Turner appears to have been different, but similarly life-changing.

It may be said that such lack of preferment as a composer may reflect more on the character of William III (and that of Queen Anne after William’s death), and the declining importance placed on the Chapel Royal and the royal court than it does on any perception of Turner’s talent. King notes that Tudway was denied the preferment of Organist in the Chapel Royal (apparently promised to Tudway as early as 1682), and sees this as evidence of King William III’s apparent lack of interest in the Chapel Royal.¹⁴² William, particularly after the death of Mary II (whose tempering influence re-established the splendours of the English court not seen since the death of her uncle Charles II in 1685), was an austere man of practical intelligence.¹⁴³ In many respects, Purcell’s *Funeral Music for Queen Mary* was funeral music for the great music of the Stuart court – after Mary’s death, the few examples of great courtly odes from the

¹⁴⁰ King, p. 230.

¹⁴¹ H. Watkins Shaw, “Tudway, Thomas”, *The New Grove Dictionary of Music and Musicians* Volume 19, ed. Stanley Sadie (London: Macmillan Publishers, Ltd, 1980), p. 249. H. Watkins Shaw and Bruce Wood. "Tudway, Thomas." *Grove Music Online. Oxford Music Online.*

<http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/28564>.

Accessed 4 October 2012.

¹⁴² King, p. 230.

¹⁴³ Hill, p. 363.

Restoration period were merely the death throes of a dying age.¹⁴⁴ William's decision merely to confirm Turner's current position may thus be regarded as one of practical expediency rather than an intended slight. True to his reputation for austerity, he did not require the glories of courtly life that marked the reign of Charles II and that which William shared with his wife.

William's sister-in-law Anne, whose reign from 1702 to 1714 was marked by political intrigue and long wars with France, has been described as "self-centred and unimaginative" and "unintelligent, narrow and conventional". She was unlikely to recreate the glories that today exemplify, for many, Restoration England.¹⁴⁵ Her decision to refuse Tudway's petition as third organist to the Chapel Royal was doubtless due to financial considerations, the endless war with France slowly bleeding the country dry. Coupled to this was Handel's arrival in London in 1710, after which musical fashions and tastes changed permanently. Turner's music, solid, reliable but not unparalleled, became overwhelmed by the march of the new. His claim to greatness came too late, a victim of circumstance and unfortunate timing that has condemned him forever to be remembered – when remembered – as a singer and as a minor composer at Court.

2.6 – Manuscript Sources.

2.6.1 – Introduction.

In order to present the anthems and services in a form as close to the original sources as possible, a conscious attempt has been made to keep editorial intervention to a minimum (following suggestions proposed by John Caldwell).¹⁴⁶ This chapter lists the various editorial policies that have been adopted in the preparation of Turner's anthems and services

¹⁴⁴ Material from what is arguably the last great courtly ode, Handel's *Eternal Source of Light Divine* (written for Queen Anne's birthday in 1713 or 1714), was extensively reused. This may be regarded as Handel ensuring that good material was not wasted on a single performance.

¹⁴⁵ Hill, pp. 367, 402.

¹⁴⁶ John Caldwell, *Editing Early Music* (Second edn.) (Oxford: Clarendon Press, 1995) pp. 69ff.

and offers discussion of manuscript sources. Specific detail on each of the manuscripts is given in the Editorial Commentary for each anthem or service.

2.6.2 – Manuscript Sources – An Overview.

2.6.2.1 – Manuscript Sources and copyists.

A total of 40 anthems and five services were edited for the present study. To prepare these editions, copies of manuscripts were sourced from a number of locations. A total of 58 individual manuscripts formed the basis of the editorial work, a number of works having multiple manuscript sources. Table 2.3 lists all manuscript sources used in the preparation of the critical editions, along with the number of works by Turner sourced from each manuscript for this study.¹⁴⁷ The table also notes the identity of the copyists (where known) and the origin and current location of the manuscript. A set of partbooks is regarded as a single source. Those Turner anthems located in the Durham partbooks appear to have been often sung by the choir of Durham, as many duplicate copies exist.

Two sources proved unobtainable, despite all attempts so far to obtain copies. These were the part books at St Paul's, London (*GB-Lsp*), and Nanki MS-5/10 (*J-Tn*). The Nanki MS, copied by William Tucker (d. 1679), is an important source of the Bassus part for two very early Turner symphony anthems, *O praise the Lord, for it is a good thing* (Versions IIa and IIb) and *Hold not thy tongue, O God*. Fortunately, a duplicate copy (*GB-Lbl* Add. MS 50860, with autograph corrections by Turner) makes up for the loss for *O praise the Lord*, while alternative sources for both anthems providing the full score allowed editorial work to continue with

¹⁴⁷ It should be noted that this information does not include those 13 anthems previously studied by the author. See Gregory Oehm, 'William Turner – the fourth man.' *Critical editions of verse anthems by William Turner 1651-1740*, M.A. diss., University of Newcastle (Australia), 2002.

Table 2.3: A list of manuscript sources used in the study.

Manuscript Source	Copyist	N° of works	Origin	Current Location
MS Bu 5001	William Turner	1	Chapel Royal	<i>GB-Bu</i>
Ely MS 6	James Hawkins	1	Ely Cathedral	<i>GB-Cu</i>
MSS A20, A28, A33, B10, B12, B17, B24, B26, B29, B 33, B35, C7, C14, C15, C27, C28, C34.	Various (including William Greggs)	5	Durham Cathedral	<i>GB-DRc</i>
RAM MS 100	Unknown	2	St Paul's, London	<i>GB-Lam</i>
Add. MS 11184	Unknown	1	Chapel Royal	<i>GB-Lbl</i>
Add. MS 30932	Prob. Daniel Henstridge [is he identified?]	1	Canterbury	<i>GB-Lbl</i>
Add. MS 31443	Unknown	1	London	<i>GB-Lbl</i>
Add. MS 31445	James Hawkins	4	Ely Cathedral	<i>GB-Lbl</i>
Add. MS 47845	John Reading	2	Winchester Cathedral	<i>GB-Lbl</i>
Add. MS 50860	William Tucker, corrections by William Turner	1	Chapel Royal	<i>GB-Lbl</i>
Egerton MS 3767	Unknown	1	St Paul's, London	<i>GB-Lbl</i>
Harl. MS 7339	Thomas Tudway	3	Collection of Edward, Lord Harley	<i>GB-Lbl</i>
Harl. MS 7341	Thomas Tudway	4	Collection of Edward, Lord Harley	<i>GB-Lbl</i>
R.M.27a.12	John Church	1	Chapel Royal	<i>GB-Lbl</i>
Triforium Set 1	Unknown	1	Westminster Abbey	<i>GB-Lwa</i>
MS130 HD4	William Turner	3	William Turner	<i>GB-Mp</i>
Tenbury MSS 797-803	John Gostling	2	Collection of John Gostling	<i>GB-Ob</i>
Tenbury MSS 1176-1180	John Gostling	4	Collection of John Gostling	<i>GB-Ob</i>
Tenbury MS 1258	Charles Badham	1	St Paul's London	<i>GB-Ob</i>
MS A3.1-3.5	Unknown	1	Worcester Cathedral	<i>GB-WO</i>
Bing-Gostling Part Books	Stephen Bing	7	Lincoln Cathedral	<i>GB-Y</i>
Bing-Gostling Part Books	John Gostling	2	Collection of John Gostling	<i>GB-Y</i>
The Gostling Manuscript	John Gostling	3	Collection of John Gostling	<i>US-AUS</i>
The Berkeley Organ Book	John Reading	3	Winchester Cathedral	<i>US-BE</i>
Filmer MS 17	William Turner	2	Collection of Filmer family	<i>US-NH</i>

little hindrance. My so far unsuccessful attempts to secure copies of the part books from St Paul's, London, has been a greater concern: the only other source of *The Lord is King* (Version I) exists only as a fragment at Durham Cathedral (*GB-DRc*). Presumably, the St Paul's copies may provide the missing Contratenor part and would likely permit reconstruction of the anthem through the editorial provision of the *Medius* part.

As part of the author's previous study undertaken for a 2002 Master of Arts dissertation, a number of Turner manuscripts were studied at first hand. Many of these manuscripts also form part of this study. In particular, the Bing-Gostling Partbooks at York Minster; the Tenbury MSS now held by the Bodleian Library, Oxford; Ely MS6 held by the University Library, Cambridge; and Add. MS 47845 in the British Library were all viewed at that time. For the remaining works in the current study, editing tasks relied initially on photocopied or microfilm material provided by the institution holding the manuscript.

Developments in digital technology allowed the use of high quality digital photographic images for many works studied at a later stage. These images are of sufficient quality to allow close study of the text.

Three of Turner's anthems have been previously identified as autograph sources: *GB-Bu* MS 5001, and two found in *US-NH* Filmer MS 17. He has also been identified as the author of corrections seen in William Tucker's copy of *O praise the Lord*, found in *GB-Lbl* Add. MS 50860. Recently, Turner has also been identified as the copyist of a manuscript held by Western Illinois University. This contains the autograph of Turner's *Try me, O God* (which differs from the version found in the Bing-Gostling Partbooks by the addition of a "Hallelujah" verse and chorus at the conclusion of the work), a hitherto-unidentified version by Turner of *Behold, now praise the Lord* set in the full anthem style, and a full service setting in F major in Turner's hand. This service setting has been tentatively ascribed to Henry Aldrich, but some doubt of this

attribution exists, given that the attribution seems to have been made some time after the service was copied.¹⁴⁸

Of the manuscript sources studied, the most prolific copyist was the celebrated bass soloist of the Chapel Royal around Turner's time, the Rev. John Gostling (*c.* 1650-1733),¹⁴⁹ who was responsible for no fewer than eleven manuscript sources (although some of these were duplicate copies, the same anthem appearing in two distinct manuscript sources). Gostling's manuscripts can be considered the most significant sources for Turner's works other than the autographs noted above. Their working relationship and presumed close friendship denotes a level of access between composer and copyist that confers on Gostling's copies some authority as principal source. The earliest Gostling copies appear to have been made into The Gostling Manuscript (*US-AUS* pre 1700 MS 85), which undoubtedly serves as a record of the types of music used in the Chapel Royal. Importantly, some of Turner's anthems found in this manuscript are valuable examples of the types of anthems written for the Chapel Royal in the years immediately after the death of Charles II in 1685, a particularly low point in the Chapel Royal's history. Gostling's later copies extend that record to encompass the music performed at St Paul's, London. Indeed, Gostling's copying extended to providing performing materials for St Paul's;¹⁵⁰ regrettably, it is some of these manuscripts that proved to be unobtainable for this study. Of the works copied by Gostling, those used in this study appear not to have been intended as performing copies, however, but as file copy works. They may thus be considered Gostling's private record of music he

¹⁴⁸ Roderick L. Sharpe, pers. comm., 22 October 2011.

¹⁴⁹ Gostling was ordained in holy orders when appointed to the Chapel Royal in 1679, having held the position of a minor canon at Canterbury Cathedral since 1674. (Shaw (1980), p. 565.) While it was not unusual for an ordained priest to be Gentleman of the Chapel Royal – the position of Confessor of the Household was usually filled by a Gentleman, for example – it also shows that the roster system employed for Gentleman waiting at Court was sufficient to allow such ordained Gentleman to fulfil the responsibilities of both Court and cure.

¹⁵⁰ Shay and Thompson, p. 307.

encountered as both a Gentleman of the Chapel Royal and a lay clerk at St Paul's.¹⁵¹

The next most prolific copyists of Turner's music are Stephen Bing (*c.* 1618-1681) and Thomas Tudway (*c.* 1650-1726), with seven distinct anthems apiece. The origins of Tudway's copies have been extensively described. Spink quoted the prefaces to all volumes in his book. All seven copies are found in volumes copied by Tudway for the noted bibliophile Edward, Lord Harley and represent "A collection of the most celebrated services and anthems used in the Church of England from the Reformation to the Restoration of K. Charles II".¹⁵² Tudway's copies represent Turner's music as performed at cathedrals (such as the service settings in A major and E major), special celebratory events (such as St Cecilia Day celebrations and coronations) and the Chapel Royal. Thus, Tudway's copies give a broad, contextual overview of Turner's entire output, a representative sample of Turner's compositions for all the major institutions in which he worked. By contrast, Bing's copies are representative of only one facet of Turner's compositional life from a fairly short period of his career. All of the material compiled by Bing can be attributed to 1667-1669, roughly the same time period as Turner's brief period spent away from the Chapel Royal. This is not to devalue in any way the importance of Bing's work, for it provides an inestimable picture not only of Turner's early compositional practice, but also of the musical life of Lincoln Cathedral in the decade immediately after the Restoration of King Charles II. The copies thus indicate the nature of the return of traditional Anglican forms of worship following the severe worship forms introduced during the Puritan-Commonwealth rule.

Responsible for six manuscript copies used in this study is James Hawkins (d. 1729). An inveterate (indeed, compulsive) copyist, he fell foul of the Dean and Chapter at Ely who ordered in 1693 that he be not

¹⁵¹ Shay and Thompson, pp. 207, 307.

¹⁵² Spink, p. 434, after Tudway.

allowed any bill for copying without their prior permission.¹⁵³ This relatively small representation belies the significance of Hawkins's contribution to the overall collection. Hawkins's manuscripts prove to be the only source for the verse anthem *Righteous art thou, O Lord* as well as the only full copies of *Hold not thy tongue, O God* and Turner's first working of *O praise the Lord, for it is a good thing* (Version IIa).

John Reading (c. 1645-1692) is the final copyist to be considered significant in the immediate circle responsible for the copying of Turner's music, with five anthems copied by him being primary sources for Turner works. These five copies are entered into two books, both of which have a Winchester Cathedral provenance. Curiously, the anthems appear not to be a record of music originally intended for cathedral use, but instead record music originally written for the Chapel Royal. It is thought that Reading's copies result from travels made by Charles II in the autumn of 1682, 1683 and 1684, prior to his annual visits to Newmarket.¹⁵⁴ It is probable these visits included members of the court establishment, including Henry Purcell and more than likely Turner as well. Assuming that Turner was part of the King's retinue, his arrival at Winchester would have renewed a friendship with Reading dating back to Turner's years in Lincoln. In 1667, Reading was admitted to Lincoln Cathedral as a junior vicar and poor clerk and succeeded Turner as Master of the Choristers on Turner's return to London and the Chapel Royal in 1670.¹⁵⁵

Special mention must be made of the copies made by William Tucker, a Gentleman of the Chapel Royal. While only one manuscript copy was available for study (and that supplying just the Bassus part of *O praise the Lord, for it is good thing* (Version IIa)), his easily identified handwriting,¹⁵⁶ together with the fact of his death in February 1679,

¹⁵³ Spink, p. 84.

¹⁵⁴ Shay and Thompson, p. 145.

¹⁵⁵ Spink, p. 353.

¹⁵⁶ An example of Tucker's handwriting from *GB-Lbl Add. MS 50860* can be seen in Chapter 6.

allows the dates of composition (or, at least, a *terminus ante quem*) of two Turner symphony anthems to be firmly established.

2.6.2.2 – Geographical locations and origins of manuscript sources.

Reference to Table 1 and comparison between a manuscript's origin and current location allows some analysis of the purpose and history of usage and ownership of those manuscripts. As a general rule, manuscripts held by cathedral establishments have tended to remain with the cathedral for whose use they were originally copied. This constancy of ownership is invaluable, as it allows some conclusions to be drawn about the musical repertoire of the choir in Turner's time and (at least in the case of Durham Cathedral) for around a half a century after his death. This rule is conditional, however, and applies only in cases where the manuscript source was used for performance. It appears that manuscripts prepared as part of a personal collection – made as file copy sets or guard books (such as the Bing-Gostling part books, *GB-Bu* MS 5001, or the Berkeley Organ book), for example – did not become part of the cathedral library and so became dispersed and dissociated from their original location and purpose.

Gostling's many manuscripts in his private collection serve as a valid example of the fate that befell such personal holdings. Invariably, it appears that such collections are sold at auction and ultimately end up in the hands of the highest bidder, who could be located anywhere in the world. This explains why a good many have found their way into collections in the United States and even one in Japan. Including Bing's part books, which Gostling acquired around 1696, his collection was sold and dispersed to such places as York Minster, St Michael's College, Tenbury (and subsequently acquired by the Bodleian Library) and most curiously, the University of Texas, Austin. The history of Texas University's manuscript – the Gostling Manuscript – is the strangest tale, for it appears that it was part of a collection sold in 1778 by William

Flackton of Canterbury before being returned to the family some time later. A Miss Gostling of Folkestone resold the book at Sothebys in 1935 whereupon it disappeared for three decades – to the great frustration of music historians – before surfacing unexpectedly in Texas in the late 1960s, where it is now accessible to scholars. Zimmerman’s preface to a facsimile edition of the manuscript and 1969 monograph provide the fascinating provenance and history of the manuscript in great detail: an exciting tale that reads more like a whodunit than an academic, musicological overview of the manuscript’s origins.¹⁵⁷

The presence of manuscripts at Durham Cathedral – including a number of works for which Durham Cathedral is the only source – initially presented something of a conundrum, for Durham (in the far north-east of England) was almost as far as it was possible to get from the centre of Turner’s activity in London and Westminster without leaving the country. However, the discovery made as part of this study that William Turner’s eldest son, William Partheriche Turner, spent most of his adult life in Durham as a minor canon of the Cathedral makes an unarguable link between Turner and Durham. Without critical assessment of this fact, it could be asserted that William Partheriche was the agent by whom his father’s works became part of the repertoire of the Cathedral choir. Ultimately, it is likely to be an erroneous assertion, for the fragment of the Durham Service and *Deliver us, O Lord our God* in Organ Book Mus. MS A33 have a copying date no later than 1699. Helpfully, the Organ book bears at the end of the service the note “Jan. 11 1699. Paid for pricking thus far. [signed] J. Milner” (see Figure 2.1, below).

¹⁵⁷ Franklin B. Zimmerman, “Anthems of Purcell and Contemporaries in a Newly Discovered ‘Gostling Manuscript’”, *Acta Musicologica*, **41** (1969), pp. 55-70. *The Gostling Manuscript*, compiled by John Gostling and foreword by Franklin B. Zimmerman (Austin: University of Texas Press, 1977), pp. v-xiii.

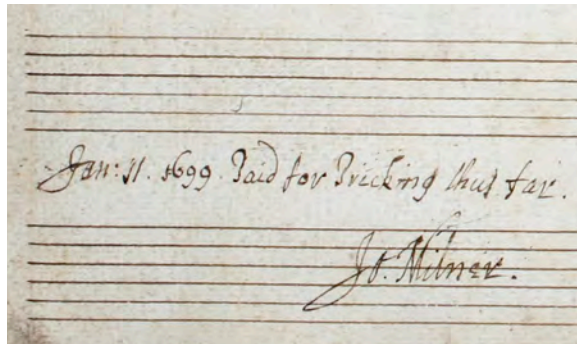


Figure 2.1: The note confirming the date of copying of *GB-DRc* Mus. MS A33, found on page 254.

At this time, it is known that William Partheriche was admitted as a student to St Peter's College, Westminster, and was yet to go up to Oxford (which occurred in 1703, when he went to Christ Church College and took the degree of Bachelor of Arts).¹⁵⁸ The earliest that William

¹⁵⁸ Joseph Welch, *A List of Scholars of St Peter's College Westminster* (London: J. Nichols, 1788), pp. 83, 87. University of Oxford and Joseph Foster, *Alumni Oxonienses : the members of the University of Oxford, 1500-1714 (early series) Their parentage, birthplace, and year of birth, with a record of their degrees, being the matriculation register of the University / alphabetically arranged, revised and annotated by Joseph Foster* (Nendeln, Liechtenstein: Kraus Reprint, 1968), p. 1523. Foster's record also shows that William Partheriche Turner took the degree of Master of Arts from Trinity College, Cambridge in 1713. Despite these facts, Foster's records appear to be not entirely accurate. While the basic details, such as dates of matriculation and undergraduate study, are corroborated by Welch's records from St Peter's, Westminster, it also notes that William Partheriche Turner was admitted as a barrister-at-law at Gray's Inn in 1715. No record of admission for any Turner can be found in the register of Admissions to Gray's Inn in that year (See Joseph Foster, *The Register of Admission to Gray's Inn, 1521-1889, together with the register of marriages in Gray's Inn Chapel, 1695-1754* (London: The Hansard Publishing Union, Ltd, 1889).) The Gray's Inn Register records the admission of a William Turner (son and heir of another William Turner) on 11 February 1707/8 (p. 356; it is unclear whether this is William Partheriche Turner. Tantalisingly, this record also states that Dr William Turner was also admitted to Gray's Inn. Following this lead, an investigation of the Gray's Inn Register of Admissions, reveals two other William Turners of the correct period; one (son of Thomas Turner of London and of Gray's Inn) admitted on 31 January 1677/8 (p. 326) and the other (the son of Henry Turner of Bury St Edmunds) admitted on 3 July 1684 (p. 335). ACAD indicates that William, son of Henry Turner, was "in business" in Bury, and thus not William Turner, the composer and genealogical information indicates that while there is a Thomas Turner who had a son William in 1650, this child died in 1659. Given the relative commonness of the name William Turner, Foster's additional information appears erroneous and the result of some confusion.

Partheriche can be assuredly said to be in Durham is 1708, when he married Margaret Butler at the church of St Mary-le-Bow in the November of that year, having come down from Oxford in 1707. From this it can be deduced that Dr William Turner's musical reputation was recognised in Durham well before the arrival of his son and it is likely that his fame – as one of the pre-eminent composers of the immediate post-Purcellian period – was more responsible for the record of Turner's works in the Durham archive than the agency of his son.

2.6.2.3 – Implications for Performance: choirs, soloists and instrumentation.

With but two exceptions, the identity of soloists is not indicated in any of the manuscript sources. The two exceptions are the *Jubilate* of the Morning Service in D major – which allocates the opening solos to the countertenors “Mr Barnes” (Charles Barnes) , a Mr Howell (John Howell) and, unsurprisingly, to the bass John Gostling) – and *The Lord is King* (Version II) which in the sole manuscript fragment extant (*GB-Lbl* R.M.27.a.12) is headed “A Solo for Mr Elford”, reference to the high tenor Richard Elford.¹⁵⁹ Notwithstanding the lack of information in the manuscripts, it is still possible to make informed observations about the nature of the soloists.

John Gostling's arrival in 1679 at the Chapel Royal in place of the recently deceased William Tucker seems to have marked him out as every composer's bass soloist of choice. It is certain that he had an extraordinary vocal range, for Henry Purcell's *They that go down to the sea in ships* appears to have been written for Gostling, even if the circumstances of its composition are open to debate.¹⁶⁰ The compass of Gostling's solo part in Purcell's anthem, ranging from d² to D, is often replicated in Turner's anthems, suggesting that many of Turner's anthems written after 1679 and Gostling's appointment to the Chapel Royal –

¹⁵⁹ Baldwin and Wilson. “Elford, Richard.” *Grove Music Online*.

¹⁶⁰ Shay and Thompson, pp. 145-150.

regardless of the institution or event for which the works were composed – were written with Gostling in mind.

It has not so far been possible to establish a positive identification of any other soloists for whom the solo parts of Turner's anthems were intended, either at the Chapel Royal or prior to that, at Lincoln. Very few of the verse anthems written while Turner was at Lincoln are highly ornate, which suggests the solo parts were not usually intended as a tour-de-force to demonstrate Turner's personal talents. This is in contrast with those written for the Chapel Royal (and after), which are highly ornamented. Turner was very probably the countertenor soloist in many of his own works – many of them have extraordinary ranges for a countertenor (ranging over the best part of two octaves) and demand much vocal flexibility. They are far from ordinary or easy and have been written with the presupposition that the soloist is equal to the task.

It is apparent that, whilst at Lincoln, Turner set the musical standard at a level that could be managed by the newly reconstituted choir without reliance on the talents of a top London soloist. From the chorus parts written by Turner evident in those anthems copied by Bing, the ravages of the Commonwealth had done much to limit the knowledge of corporate singing. The relative simplicity of parts speak of limited skills – a fact certainly true of the treble line, for the Commonwealth rule meant a whole generation of boys were lost to the English choral tradition. The simplicity of parts also suggests that, outside the Chapel Royal, there may have been a relative distrust of Royalist (that is, perceived pro-Catholic) musical styles. Turner's early compositions convey a spirit of compromise, the reintroduction of music acceptable to factions with either Puritan (Whig) or Royalist (Tory) leanings. It also shows a degree of political awareness on the young Turner's part that belied his age; a knowledge that, not only was the Chapel Royal standard not a universal standard, but that it was cloistered from pressures and realities of the real world by its Royal privilege.

Perhaps unexpectedly, Turner returns to the full anthem and full-with-verse forms later in his compositional career, particularly for those works that were written for use at St Paul's Cathedral, London. While, as suggested by Spink, this may have been a response to a need for "protestant comprehension", this alone may not fully explain the sudden resurgence of the forms by Turner, John Blow and others.¹⁶¹ Most of such works appear to date c. 1700, shortly after the opening of the Choir of St Paul's,¹⁶² which took place late in 1697.¹⁶³ Given that many of the adult members of St Paul's choir were also employed as members of the Chapel Royal, lack of skill was certainly not the reason.¹⁶⁴ Rather, it is highly likely the choristers at the cathedral found Wren's new building a challenging environment in which to sing, particularly as St Paul's choir appears to have been (at least) partially dormant following the destruction of the earlier Gothic building in the Great Fire of 1666.¹⁶⁵ Largely homophonic compositions would have had the advantage of allowing the choir to maintain choral cohesion in a highly reverberant surrounding.¹⁶⁶

Separating these periods are the compositions Turner wrote for the Chapel Royal. While chorus work in these anthems is mostly straightforward, Turner was not alone in adopting this homophonic style for it can be seen in works by Purcell, such as *Rejoice in the Lord always* and *O God, thou art my God*. It is in the solo work, almost invariably clearly distinguished from the chorus parts, where the testing of singers is most evident and shows the highly technical nature of the demands placed on the soloists. While the soloists are never positively identified, examination of the parts shows highly florid passages which amount to

¹⁶¹ Spink, p. 31.

¹⁶² One end of the Cathedral, immediately East of the transepts and the Nave, so-called for being the location where the choir is seated. This is not to confuse it with the establishment of singers within the Cathedral.

¹⁶³ Spink, p. 296.

¹⁶⁴ Spink, p. 301.

¹⁶⁵ Spink, p. 298, after Guildhall MS 25738/2.

¹⁶⁶ The reverberant acoustic of the Choir section of St Paul's can be reasonably inferred, based on current knowledge of the building's acoustic. Recreation of the building such as Turner would have known around 1700 to test the hypothesis is more problematic. It is highly unlikely the Dean and Chapter of St Paul's would agree to the erection of a false wall, and the hypothesis can only be tested through the use of complex computer modelling by acoustic engineers.

written ornamentation and thus speaks volumes for the skill of the performers.

Instrumental players for those symphony anthems are likewise not identified in extant documentation. For the large celebratory anthems, it is reasonable to assume that the instrumental parts were played by members of the King's Four-and-Twenty Violins, the string band employed to provide music for court events and (prior to 1691) used in the Chapel Royal and led by Dr Nicholas Staggins. Within the Chapel Royal itself, however, Holman notes that the full 24 members – or more, for very large occasions like coronations – would not have been employed routinely. Instead, the implication of payments noted in the Records of English Court Music is that [much?] considerably smaller forces were used when accompanying symphony anthems performed in the Chapel Royal. It is likely that only one instrument per part was used – in effect a string trio or quartet – together with theorbo and organ to provide the remaining continuo parts alongside the bass violin.¹⁶⁷ Thus, the full instrumental ensemble would have been used for works such as *The King shall rejoice* (Version II) and the Morning Service in D major, but just a string quartet for regular Chapel Royal fare such as *Preserve me, O God* and *God sheweth me his goodness*. For those few anthems where trumpets were also employed, these parts would almost certainly have been played by the King's Trumpeters, and possibly by the three lead trumpeters of the day, Matthias, John and William Shore, who seem to have been the soloists of choice. Indeed, Matthias and William Shore are thought to have played in the 1694 Birthday Ode for Queen Mary, *Come, ye Sons of Art*, by Henry Purcell. In true Purcellian style, however, it seems the movement "Sound the trumpet" took up the challenge presented by Nahum Tate's text and was deliberately scored without trumpets to take full advantage of the line "you make the list'ning Shores resound", knowing the Shores would be doing exactly that.¹⁶⁸

¹⁶⁷ Holman (1993), pp. 318, 319 and pp. 399, 400 after Ashbee, *RECM*.

¹⁶⁸ King, p. 202.

2.7 – Editorial policy.

All editorial changes made in transcribing from the manuscript source are noted in the accompanying Editorial Commentary. Specific edits where errors appear to exist in the source are noted in a table at the end of the Editorial Commentary. In order to identify the corrected notes, the table identifies each amendment by part, then by bar, then by beat and then the appearance of the notation in the copy is described (before alteration was made). For convenience in describing editorial corrections, bars in cut-common time are regarded as if in common time, as Turner frequently subdivided the minim beat into quavers or even smaller note values.¹⁶⁹ By subdividing the bars into four, crotchet-beat sections (rather than two, minim-beat sections), a more precise means of locating the correction is achieved.

In the scores, the parts are described exclusively as Medius, Contratenor, Tenor and Bassus, reflecting the part descriptions as found in the majority of manuscript sources.

Specific editorial policies are as follows:

2.7.1 – Anthem types.

In earlier studies by Franklin and Spink, Turner's anthems have generally been grouped into three broad categories: verse anthems, symphony anthems and full anthems. In practice, these three categories have proved to be somewhat misleading, as they do not always describe accurately the wide differences between anthem styles used by Turner. To address this problem, this study proposes two further anthem types to those employed by Franklin and Spink, making five in all. Five broad categories to group Turner's anthems are thus used in this study, as together they offer a better description of the type of anthems being discussed. They are:

¹⁶⁹ This is solely for the purposes of description. The editions maintain their original time signatures.

Full anthems: Anthems for a full choir, with no separation of the anthem into verse and chorus sections.

Full-with-Verse anthems: A new term, to accommodate anthems that have sections within the anthem set for a smaller (verse) choir and the full (chorus) choir. These are distinct from verse anthems as they open with the full chorus whilst the verse sections are only distinguished from the full chorus by “verse” markings noted in the manuscript.

Solo anthems: Similarly new, solo anthems are generally arrangements of earlier verse anthems by Turner. Set for solo voice only, no chorus parts were written. Given the sacred nature of the text (drawn from Psalms), these works are distinct from devotional songs and fall into the broad description of anthems, despite being set for a solo voice. Therefore these anthems properly form part of this study.

Symphony anthems: Anthems written in the verse anthem style, with an accompaniment, opening symphony and/or ritornelli scored (at a minimum) for a string band, with organ continuo.

Verse anthems: Anthems written in what is accepted as a typical verse anthem style, with sections allocated to a soloist or soloists, with (at minimum) a concluding chorus for full choir. Accompaniment is provided by organ alone.

2.7.2 – Multiple settings of the same text.

It is clear that Turner returned to some texts later in his compositional career to reset anthems anew. To further complicate matters, Turner also arranged, modified or rewrote older anthems, deleting existing material and inserting fresh material. Such practice has created considerable confusion in the process of identification and cataloguing, and requires an accurate naming system to minimise further confusion. The following policy has been adopted in this thesis to assist in distinguishing between different versions of the same (or similar) anthem text.

1) Where a second setting of an anthem is found that either sets the work in a completely new way, or is demonstrably an adaptation or

modification of an earlier setting, the older setting is referred to as Version I, the newer setting as Version II.

2) If there are two settings of the same text and one setting has a number of variants, the earlier setting of the text is Version I, the later is Version II. The earliest variant of whichever version becomes “Variant ‘a’”, the second “Variant b” and so on. Thus, an anthem given the description “Version Iib” is the second distinct setting of a particular text, with the anthem being the second variant of that second setting.

2.7.3 – Treatment of sources.

Where multiple manuscript copies of an anthem exist, priority is given to the manuscript that can be reliably dated as the oldest and thus nearest to the date of composition. The anthem as edited reflects that version of the anthem, subject to any editorial corrections that are required. Where subtle differences of detail are found between manuscripts, the points of difference are noted in a Table found in the Editorial Commentary.

2.7.4 – Labelling and layout of parts.

For consistency, parts are labelled Medius (M), Contratenor (Ct), Tenor (T) and Bassus (B), rather than the Soprano, Alto, Tenor and Bass nomenclature used in modern terminology. The use of the older names reflects the titling of the parts as found in the majority of manuscript sources.

Intra-part divisions in the manuscript sources are generally differentiated as either “Cantoris” or “Decani”.¹⁷⁰ While these divisional descriptions will still be of use in cathedral and college choirs, the increasing prevalence for performance of sacred music in secular settings makes such descriptions impractical; they do not provide useful information as to which of the two is the higher. It is more commonplace today that

¹⁷⁰ see *Glossary* for a definition of these terms.

choral intra-part division is made on the basis of “higher voice” or “lower voice”. In order to provide more useful information for choral directors, where two separate parts for one voice type exist, the part with the higher tessitura overall is given as the first part.

String parts are given as found in the manuscript sources. No attempt has been made to provide missing string parts, except in the case of *Preserve me, O God*, where a violin descant appears in the manuscript (*US-AUS* MS 85) part-way through the fourth-last bar. In this case, an editorial part that duplicates the *Medius* line is included between the last ritornello and the sudden emergence of the descant.

2.7.5 – Clefs.

Clefs have been modernised to those in use by today’s performers. Thus, Contratenor parts are generally shown in the treble clef and the Tenor part in the treble 8^{vb} clef (rather than the alto and tenor clefs usually seen in manuscripts).¹⁷¹ Similarly, the use of the C2 clef for viola parts has been modernised to the more usual alto clef used by modern performers and music publishers. Orthographically, the writing of the treble clef in the Restoration period appears to have been in a state of flux; older manuscripts wrote the treble clef in a form resembling the letter “g”, while slightly later manuscripts began to use the form employed today. The treble clef is rendered in its modern form. Beyond providing some tentative dating clues, little editorial benefit can be drawn from replicating the older form of g clef.

The clefs used in the primary source manuscript, together with opening time signatures and key signatures, are given at the beginning of the work for reference. In cases where a secondary source provides noteworthy material – such as an accompaniment – this too is specified where the

¹⁷¹ In situations where the *tessitura* of the Contratenor part is significantly low, this is occasionally set in the tenor (8vb) clef to facilitate readability of the score.

correct clef, time signature or key signature could not be reasonably inferred from the prepared edition.

2.7.6 – Key signatures.

Key signatures are given as found in the primary source of the anthem. In cases where a work is composed in keys with three or more sharps or flats (for this study, the keys of A major, E major and E flat major and their relative minor keys), the key of the work is stated, along with the key signature as it appears in the source. Such preservation is important in allowing the change in tonal thinking occurring in Turner's time (the transition from modal interpretation to major/minor tonality) to be observed. Caldwell indicates that this represents the use of modal forms and, if modernised... "destroys evidence for certain prevalent habits of thought in the area of tonality".¹⁷² To clarify the key of the work in cases where the use of the modal form of the key signature is used, both the written key and the implied key are noted in the editorial commentary.

2.7.7 – Accidentals.

The use of accidentals by composers and copyists of the period differs from modern practice. Generally, an accidental was deemed to apply only to the note against which it was placed, unless followed by a note of the same pitch, in which case it applied to both. For two notes affected by an accidental and separated by a note of different pitch, the accidental was reapplied to the second note. Natural signs were not in use, so that a sharp was interpreted as raising the note against which it was placed by a semitone, rather than applying to a specific pitch. Thus B flats, for example, are raised to B naturals by the use of sharp signs. The use of accidentals in this work follows modern practice, where accidentals are considered to apply to notes of that pitch throughout the whole measure.

¹⁷² Caldwell, p. 73.

Editorial accidentals (or cautionary accidentals, where deemed necessary) are distinguished from those found in the score by being placed in parentheses. The editorial application of accidentals is noted in the editorial commentary of each work, and rendered as a smaller note to clarify any ambiguity.

2.7.8 – Time signatures.

During Turner’s lifetime, the conventions for denoting time signatures were in a state of flux. Turner himself used the older time signatures. Based on his autograph manuscripts, the modern, fractional time signature $3/2$ was used consistently for three minim beats to a bar, but in the older meaning of the sesquialtera. Where two minim beats were required, he used the cut-common time signature. For $4/4$ notation, a backwards cut common time signature is found in *God standeth in the congregation*. Both these latter time signatures have their origins in mensuration, the latter indicating a faster time signature to cut-common.¹⁷³

The flexible meaning of time signatures is particularly noticeable in early manuscript copies where triple time is indicated. Copyists tended to use the old mensuration notation, so that triple time could be denoted as “3i” or “3/2”. Duple time – usually two minims per bar – was denoted as cut-common time. In the preparation of these editions, the time signatures have been converted to the most appropriate modern notation. The traditional cut-common time signature has been preserved, as it still appears in modern musical editions. In Turner’s time, the cut-common time signature indicated a medium tempo as well as a time signature. Like the C time signature, it was divided into four equal parts, “putting your Hand or Foot down when you tell *one*, and taking it up when you

¹⁷³ Donington, p.406.

tell *three*".¹⁷⁴ This suggests a strong pulse once every bar, and I chose to preserve this idea by retaining cut-common as the time signature, rather than the modern 4/4 equivalent, which has a second strong beat on the third beat of the bar. Triple time sections have had their time signature notations altered to 3/2 or 3/4. Original time signatures are noted at the beginning of each work and, where appropriate, placed above the uppermost stave elsewhere in the anthem.

2.7.9 – Barring.

Music copying of the seventeenth century did not observe the regular barring patterns of today's printed music in accordance with time signatures. In the case of Bing's copies in the Bing-Gostling Part books (*GB-YMS 1*), for example, no barring is evident. In other versions, bar-lines are employed, but barring patterns are haphazard, so that bars of 3/4 may be written as though they were 6/4 or 9/4 (sometimes interchangeably). Wherever possible, consistent barring has been adopted throughout. Exceptions to this rule may be found in the Services in A major and E major, where sections in 4/2 conclude with two "left over" minim beats. These two beats are combined into the preceding bar without a marked time signature change.

2.7.10 – Beaming.

For orchestral parts, modern beaming rules have been followed. For vocal parts, beaming is retained across a single syllable, except where this extends through the middle of a bar in duple time, in which case, the beam is broken at that mid point. Where single syllables are set per note for successive notes in passages of syllabic setting, each note is rendered as a separate note, with no beaming. This characteristic of the manuscripts has been preserved in view of its value in indicating underlay of text.

¹⁷⁴ Donington, p. 410, after John Playford.

2.7.11 – Transposing instruments.

Two symphony anthems and one service include trumpets. In these editions, the trumpet parts are presented at concert pitch, rather than being transposed. For performances where modern trumpets are used, the parts will need to be transposed. The range of the trumpet parts in Turner's works is from d' to b'', with a bias towards the upper end of this range, usually from d'' to a''.

2.7.12 – Dynamics and other markings on scores.

Dynamic and tempi markings in the edition are taken from the source in all cases except when given in square brackets. Editorial additions are limited to changes in dynamic, such as a suggestion to sing a repeated phrase as an Echo. Such effects may be regarded as a commonplace in music of the Restoration period, and usually form the sole dynamic instruction found in Turner's anthems. Where not marked in the manuscript, Echo passages may be readily assumed by the repeat of a previous musical phrase. Editorial markings to delineate Verse sections from ritornelli or Full sections have also been added in square brackets, where these markings have been omitted from the manuscript.

2.7.13 – Figured bass and realisation of keyboard continuo.

Accompaniment parts found in the manuscripts occasionally include figured bass. Where a figured bass part has been provided in a manuscript, this is shown. Some simplification has occasionally been made, such as the "#3" notation (or its flat equivalent) simplified to "#", the indication of third being implied. A sharpened sixth is shown as "#6", rather than the more usual crossed-six used in Turner's time. Except where the vocal line suggests that the figured bass provided may be in error, the figured bass indications have been followed in the editorial accompaniments.

Where keyboard parts are extant, manuscripts had *ritornelli* interspersed with simple duplications of the upper vocal line in the right hand. In some cases, the only vocal line being sung is that of a bass soloist, and it was this line that was incorporated into the right hand part of the accompaniment, with a separate basso continuo line (and some figured bass) in the left hand of the keyboard part. It became apparent that the provision of the bass vocal line in the right hand of the keyboard part in these cases was intended not as a prescription for the accompaniment *per se*, but as a cue to the accompanist as to the melody and thus the harmony that required realisation. Other duplicated vocal parts noted in the right hand evidently fulfilled a similar function, given that the keyboard part was separated from the vocal parts. For editions with an extant keyboard part, *ritornelli* are provided as noted in the manuscripts, together with the left hand part. Cues to the nature of the upper part are removed to avoid confusion, given that these are duplicated in the vocal lines. With the exception of works with keyboard parts, accompaniments are not provided.

2.7.14 – Instrumental disposition and description.

Where an instrumental accompaniment was composed for an anthem, the required instrumental disposition is noted in the Editorial Commentary. For any anthem without an instrumental accompaniment (that is, non-symphonic), the use of an accompanying instrument is assumed to be an organ and is *not* noted in the Editorial Commentary. The only exception to this rule occurs where the manuscript specifies that the keyboard accompaniment be provided by an instrument other than an organ (such as a harpsichord), as in the anthems examples found in the Filmer manuscripts. In these cases, the accompanying keyboard instrument is specified in the Editorial Commentary.

Appropriate basso continuo instruments include the organ, bass viol and theorbo, with the cello as a modern alternative to the bass viol. The use of an organ in realising the basso continuo accompaniment is assumed for

all works where a basso continuo line is found. It is likely the bass viol or bass violin also played the basso continuo line for symphonic works alongside the organ.¹⁷⁵ The presence of an anthem fragment in a Chapel Royal lute book provides irrefutable evidence that a theorbo also supported the basso continuo line and that this function included support for non-concerted anthems.

It should be noted that in at least one case, a harpsichord was specified as the accompanying instrument in a solo anthem. Turner had adapted this solo anthem from an earlier verse anthem where an organ would have been used, and this specification suggests that the harpsichord was the only type of keyboard instrument available to Turner while working at the Filmers' residence at Sutton Valence.

2.7.15 – *Divisi*.

Interpretation of *divisi* within vocal parts is something of a problematic issue; arguments as to whether a divided part constitutes one or two parts are equally valid. Editorially, where *divisi* were found to be substantial (for a large part of a verse or chorus), the parts were regarded as distinct parts. Brief episodes of *divisi*, such as the two or so bars in *The Queen shall rejoice*, were considered insubstantial and so the divided part is regarded as being part of a single voice. How such *divisi* are treated within the edition varies according to its extent and nature. The editorial aim has been to make each anthem edition as easily read as possible. Consequently, where a *divisi* passage is brief and can be easily accommodated on one staff, this course of action is followed. Only where *divisi* passages are extended and/or polyphonic are the divided parts realised on separate staves.

The transcription of the anthems and services in this study occasionally shows that some chorus or verse sections have unexpected *divisi* passages within a part that may last for a whole section. A typical example occurs

¹⁷⁵ Holman (1993), pp. 389-414.

in the full-with-verse anthem *O Lord, God of hosts*, where the second and ultimate Full section is written in five parts, although composed for four parts earlier in the work. Editorial procedure has been to denote the maximum number of parts needed to perform the work, even when this may contradict previous assumptions about the part distribution for the composition.

2.7.16 – Alternate readings between manuscripts.

In some cases, such as in Turner's Service in A major, multiple copies of the work exist. Where substantial differences between copies exist (lasting for several bars) the alternate reading is provided as an appendix to the work. Minor differences between versions are noted in the Editorial Commentaries.

2.7.17 – Texts and Word Underlay.

Abbreviations of words such as "that", "the", "thee" and "thou" were frequently rendered in manuscript sources as "y^t", "y^e", "y^{ee}" and "y^{ou}" respectively, the "y" being a corruption of the Runic thorn (Þ). As this practice was more likely dictated by copying efficiency, these words are given in full.

Chapter 3
Turner's anthems
and services –
dating and details.

3 – Turner’s anthems and services – dating and details.

3.1 – Turner’s anthems – dating and sources used for study.

Contextual descriptions of Turner’s anthems and services have, to date, been incomplete. The reasons for this are numerous, and are discussed above. Previous studies notwithstanding, below is a brief study of each anthem and service by Turner. A more detailed argument for a composition date for each work is provided, as noted in the previous chapter, together with descriptions of primary manuscript sources, copyists and other items of interest for each work and, where appropriate, discussions of the major variants. (N.B.: Those works marked with an asterisk were edited as part of an earlier study. Editions of those anthems are not provided herein.¹⁷⁶)

1. *Arise, thy light is come**

Arise, thy light is come is a verse anthem set for Medius and Bassus soloists, with a standard four-part Full section. No firm date for the composition of this anthem has hitherto been given, although from the title, it is clear that the anthem was written for Christmas.¹⁷⁷ The manuscript source (*GB-Lbl* Add. MS 22099) gives the composer as “Dr Turner”, establishing a copying date of post-1696. British Library notes indicate the manuscript can be dated to the early part of the 18th century,¹⁷⁸ and is described by Shay and Thompson as a keyboard manuscript. A date of compilation of *c.* 1704 is most likely, as John Eccles’ air from *The Fair Penitent*, “Stay, ah, turn”, is dated 1703. A work attributed to John Vanderheighden (also called “Heyden”), who died in 1681, appears on folio 8 *recto*, predating the copying of *Arise, thy light is come* by 15 years.¹⁷⁹ The anthem is one of a few sacred works in the volume and is written out in closed score form, occupying folios 87 *verso* to 88 *recto* of a 92 folio volume. The general impression of works within the volume suggests the

¹⁷⁶ See: Oehm, 2002.

¹⁷⁷ The anthem is headed “For Xmas day”.

¹⁷⁸ Répertoire International des Sources Musicales, United Kingdom, [Collection]. <http://www.rism.org.uk/manuscripts/20040806426939>. Accessed 4 September 2012.

¹⁷⁹ Shay and Thompson, p. 272*n*.

manuscript is a collection of pieces popular around the time of its compilation, dating the composition of *Arise, thy light is come* to a period around 1700. The presence of Aldrich's *O Lord, grant the king a long life* seemingly refutes this: Spink suggests this work dates after 1714 and the accession of George I to the throne.¹⁸⁰ However, if the work is taken to refer to King William III, then a date *c.* 1700 can be reasonably inferred. *Arise, thy light is come* is followed in the manuscript by a keyboard piece entitled *Farewell* by "Mr C. Bassano".¹⁸¹ This *Farewell* may have been written in response to the death of Henry Purcell in late 1695, so would therefore date it between December 1695 and early 1696. Overall, most works date to a period around 1695-1700, so a composition date for *Arise, thy light is come* of *c.* 1700 is generally supported.

The technical difficulty of *Arise, thy light is come* deserves remark. The tessitura and complexity of the treble part of the anthem, comprising the bulk of the solo work, suggests that a talented individual performed it. Seemingly, this would argue against the part being sung by a child. However, children with great skill were to be found. Such a talent was Jemmy (James) Bowen, who, from 1695 was given a series of demanding solos by Henry Purcell in *Abdelazer*, *The Indian Queen*, *Timon of Athens*, *The Libertine* and other stage works. Bowen was considered to be one of the star performers of his day; a number of other composers also represented in the manuscript, including Jeremiah Clarke and Henry Purcell's brother Daniel, also wrote solos for Bowen to perform.¹⁸² Coincidentally, Bowen is certainly associated with works in the volume – for example, the air from Henry Purcell's *Timon of Athens*, "Love in their little veins" is present, and Baldwin and Wilson note that this air is known to have been sung by Bowen.¹⁸³ Whilst Jemmy Bowen's

¹⁸⁰ Spink, p. 86. A composition date of 1714 seems unlikely for this anthem. As the third item in John Hawkins' Ely MS 20, an earlier date is argued for Aldrich's anthem. The attribution of one work to Dr Tudway in the middle of the volume suggests compilation was taking place around 1705, while the lack of works by Croft and Clarke in the MS Spink admits is, "rather surprising for such a [post-1714] date."

¹⁸¹ Christopher Bassano.

¹⁸² Olive Baldwin and Thelma Wilson. "Bowen, James." *Grove Music Online*. *Oxford Music Online*. <http://O-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/03756>. Accessed 7 October 2008.

¹⁸³ Olive Baldwin and Thelma Wilson, "Purcell's Stage Singers", *Performing the Music of Henry Purcell*, ed. M. Burden (Oxford, Oxford University Press, 1996), p. 129.

fame arose from his appearances on stage, and there appears to be no evidence to support Bruce Wood's claim that Bowen was a chorister in the Chapel Royal,¹⁸⁴ this remains a possibility. Certainly the Chapel Royal was a great training ground for trebles, and complex solo lines are likely to have been within the powers of the more talented Children of the Chapel Royal. Importantly, those parts written for Bowen do show trebles were equal to challenging solo work. However, beyond proving the ability of young trebles, it is unlikely that Bowen was the soloist in this instance; a composition date before 1697 would need to be indicated and more evidence of Bowen's presence as a Child of the Chapel Royal would be required.

The source details are as follows:

- *Source:* British Library (*GB-Lbl*), Add. MS 22099, folios 87 *verso* to 88 *recto*.
- *Scribe:* Unknown
- *Key:* C major.
- *Vocal disposition:* Medius; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).

2. *Behold, God is my salvation**

Behold, God is my salvation is one of several anthems copied by Stephen Bing into the Bing-Gostling partbooks, and can be dated to c. 1669 thanks to Bing's helpful note detailing the dates of compilation in the manuscript source.¹⁸⁵ A verse anthem, *Behold, God is my salvation* was most likely composed while Turner was Master of Choristers at Lincoln Cathedral, given the dating and source. The text is taken from Psalm 134, verses 1 to 4.

The work is set for MCtTB soloists and MCtTB chorus. Surprisingly, the few moments of ornamentation in this anthem occur in the Full sections. From this, it can be conjectured that this anthem dates to the later part of Turner's time at Lincoln. Turner's name is the first name of note appointed to Lincoln

¹⁸⁴ Baldwin and Wilson (1996), p. 124*n*.

¹⁸⁵ The partbooks are noted "made at Lincoln in y^e years 68, 69 & 70".

as Master of the Choristers after the Restoration. Spink notes that the appointment is a sign of powerful court backing, given Turner's young age.¹⁸⁶ If his appointment was intended to strengthen Lincoln Cathedral's musical establishment by the importation of London-based or Chapel Royal expertise (probably at the urging of Dean Honynood, himself a London man), it would take time to build the treble line's skills to a reasonable level.

The source details are as follows:

- *Source:* York Minster (GB-Y), MS 1, The Bing-Gostling Part Books
 - Medius Decani, folio 86 *recto*;
 - Contratenor Decani, folios 87 *recto* to 87 *verso*
 - Tenor Decani, folios 96 *recto* to 96 *verso*; and
 - Bassus Decani, folios 82 *recto* to 82 *verso*.
- *Scribe:* Stephen Bing (c. 1618-1681)
- *Key:* C major.
- *Vocal disposition:* Medius; Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).

3. *Behold now, praise the Lord (Version I).*

Behold now, praise the Lord is a text set in two different forms by Turner. The first version, itself found in two variants, was written for use in the Chapel Royal during the reign of King Charles II and likely dates to the early part of the period 1682-1685. The earlier variant (Ia) is found in Add. MS 47845, housed in the British Library. The manuscript comprises symphony anthems written in a number of hands. This anthem is in the hand of John Reading, the original compiler of the manuscript, who was organist at Winchester College from 1681 until his death in 1692.¹⁸⁷

Only one source for variant Ia is extant. The source details are as follows:

¹⁸⁶ Spink, p. 280.

¹⁸⁷ Shay and Thompson, p. 145

- *Source:* British Library (*GB-Lbl*), Add. MS 47845, ff. 80-83.
- *Scribe:* John Reading (c. 1645-1692).
- *Key:* F major.
- *Vocal disposition:* Contratenor; Tenor 1; Tenor 2 (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola;
Basso continuo.

The manuscript is a major secondary source of anthems performed at the Chapel Royal. The appearance of these anthems in a manuscript source based at Winchester is noteworthy. It is suggested that these anthems were copied after King Charles's resolution in 1682 to make an annual monthly stay at Winchester in the autumn before his visit to Newmarket.¹⁸⁸ Eventually, Charles only made three annual stays at Winchester (1682 to 1684), as he died in the early months of 1685. Turner, as a musician of the Chapel Royal and Court, is likely to have accompanied Charles on these visits. As this version is evidently the earlier of the two settings (the second being somewhat expanded and some clumsy part writing improved), a composition date closer to 1682 is assumed.

Given the anthem's symphony accompaniment, it seems that the anthem was originally used for a service attended by the King. Westrup recounts Thomas Tudway's contemporary observation that Charles ordered instrumental symphonies to be used when he came to Chapel himself, though he 'did not intend by this innovation to alter any thing of the Establish'd way'.¹⁸⁹ Charles's attendance usually took place on Sundays or holy days.¹⁹⁰ By 1670, the instrumental accompaniment was provided by members of the Twenty-Four Violins, although prior to this time it alternated between the Violins and the King's wind ensemble, the Sackbuts and Cornets.¹⁹¹

¹⁸⁸ Shay and Thompson, p. 145

¹⁸⁹ J. A. Westup, *Purcell* (Oxford: Oxford University Press, 1995), p. 201.

¹⁹⁰ Spink, p. 101, after Tudway.

¹⁹¹ Holman (1993), p. 398.

Like the earlier version, this second variant can only be found in one manuscript. The source details are:

- *Source:* British Library (*GB-Lbl*), Harley MS 7341, ff. 78 *verso* to 81 *recto*.
- *Scribe:* Thomas Tudway (c. 1650-1726).
- *Key:* F major.
- *Vocal disposition:* Contratenor; Tenor 1; Tenor 2 (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola;
Basso continuo.

Tudway's definitive description at the start of the work ("Compos'd in King Charle's [sic] time") indicates that the reworked version of the anthem was composed before 6 February 1685, the date of Charles's death, so is likely to date c. 1684. Reading's copy suggests that Turner had not made the revisions before the Newmarket visit of the King, thereby allowing only a very narrow window for the alterations to be made if Tudway's title comments are taken at face value.

Additional manuscript sources for this anthem that are available, but that were not consulted in the preparation of this edition, can be found at *GB-LI MSS* 2-4.

4. *Behold now, praise the Lord (Version II).*

The second version of *Behold now, praise the Lord* is a recent discovery following the anonymous donation of a manuscript once owned by John Bumpus to the University of Western Illinois. This second version is set in the full anthem style for the standard four-part MCtTB chorus and is in Turner's autograph. Because Turner copied all the contents of the manuscript, the manuscript is thought to be a presentation volume. A copying date of c. 1697 can be reasonably inferred, as the volume contains a version of *Try me, O God*,

which – in the form found in the Bing-Gostling Partbooks – can be dated to this period.

Source details for this version are as follows:

- *Source:* University of Western Illinois MS.
- *Copyist:* William Turner.
- *Key:* F major.
- *Vocal disposition:* Medius; Contratenor; Tenor; Bassus.

5. *By the waters of Babylon (Version I)*.*

A verse anthem, this has been confused in the past with Turner's later setting of the same text, which is more widely available in manuscript sources. By reference to these sources, it has been positively affirmed as a distinctly different version, easily distinguished by being written in the key of D minor and (largely) with a cut-common time signature.¹⁹² Found in the Bing-Gostling Partbooks in the hand of Stephen Bing, it can be dated to *c.* 1669. Incomplete, no Bass part (presumably Bassus Decani) has been located. A possible reconstruction was attempted as part of the author's 2002 MA dissertation.

Source details are:

- *Source:* York Minster (GB-Y), MS1
 - Medius Decani, f. 86 *verso*;
 - Contratenor Decani, ff. 91 *recto* to 91 *verso*;
 - Tenor Decani, ff. 84 *recto* to 84 *verso*.
- *Scribe:* Stephen Bing
- *Key:* D minor.
- *Vocal disposition:* Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).

¹⁹² By contrast, *By the wates of Babylon*, Version II is written in G minor, with a largely triple time metre.

6. *By the waters of Babylon* (Version II).

Turner's second setting of *By the waters of Babylon* is arguably the most confusing of all of his anthem settings. Found in no less than four versions, the details of the anthem are as follows:

- *Sources:*
 - Subvariant a: British Library, London (*GB-Lbl*), Add. MS 17784, pp. 83 *verso* and 83 *recto*.
 - Subvariant b: University Library, Cambridge (*GB-Cu*), MS EDC 10/27/6, pp. 154-161.
 - Subvariant c: Canterbury Cathedral, Canterbury (*GB-Ca*), Music MS 10, pp. 112-114; Music MS 23, pp. 68-71.
 - Subvariant d: Royal Academy of Music, London (*GB-Lam*), MS 100, pp. 82-92. (Original title: "*Musica Sacra*, Dr. Turner &c MS.")
- *Key:* G minor.
- *Text:* Psalm 137, verses 1-4, 5a, 6b, 7, 8a and 9.
- *Vocal disposition:* Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).
- *Orchestral disposition (Subvariant d):* Violin 1; Violin 2;
Viola; Basso continuo.

The earliest version exists solely as a Bassus part in *GB-Lbl* Add. MS 17784. The manuscript is described in RISM (www.rism.org.au) in the following way: "Seventeenth-century bass part-book containing anthems and services, compiled around 1676, with later additions down to the time of James II. Ornamented in places by the Royal Arms, and by those of Knights of the Garter. There are also portraits of Charles II, together with drawings of biblical subjects and of musical instruments".¹⁹³

¹⁹³ Répertoire International des Sources Musicales, United Kingdom, [Collection], *Illustrated M. S. Sacred Music by English Masters*.
<http://www.rism.org.uk/manuscripts/20040806426946>. Accessed 4 September 2012.

It is likely the Turner anthem dates to the period around the reign of James II. The copy of the anthem was most likely made after 1685, as the manuscript is dominated by the elaborate coat-of-arms of the Dukes of Norfolk. These arms (in the form seen in Add. MS 17784) include the marks of office of the Earl Marshal (a post traditionally held by the Dukes of Norfolk) and the Order of the Garter, suggesting that the arms are those of Henry Howard, the seventh Duke of Norfolk (1655-1701). The seventh Duke succeeded to the title in 1684 (on the death of his father), and was created a Knight of the Garter on 22 July 1685.¹⁹⁴

A version of this anthem, copied in full as a symphony anthem, can be found in *GB-Lam* MS 100. The structure of the symphonic version is virtually identical with that in Add. MS 17784, the principal differences being the inclusion of a symphony in verse four of the MS100 version, and the ritornello between verses six and seven, which is four bars long in Add. MS 17784, and eight bars long in MS 100. Some disagreement exists as to whether the form in Add. MS 17784 is a symphony anthem or a verse anthem. Unusually for Turner's symphony anthems, no opening symphony is found. The introduction, such as it is, consists of a bar of rests and a crotchet beat in Add. MS 17784, which corresponds to the introduction seen in *GB-Lam* MS 100.

The contents of Add. MS 17784 are eclectic and comprise sacred works from the Tudor and Restoration periods, including Bass parts for full anthems such as Richard Farrant's *Call to remembrance*, Orlando Gibbons' *Almighty and everlasting God*, some 21 psalm chants (including six by Turner), the same number of services, and works by Turner's contemporaries, including ten

¹⁹⁴ Rachel Weil, 'Howard, Henry, seventh duke of Norfolk (1655–1701)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004.

<http://www.oxforddnb.com/view/article/13908>. Accessed 30 March 2010.

The seventh Duke was the most politically active, having converted to Protestantism from the Catholic faith, which thus qualified him to hold public office under the Test Act. The coat-of-arms in Add. MS 17784 is unlikely to be those of fifth and sixth Dukes. Neither the fifth Duke nor the sixth Duke are known to have received the Order of the Garter. Moreover, the fifth Duke was considered mentally deficient, his brother assuming the title after the fifth Duke's death, and, as a staunch Roman Catholic, the sixth Duke spent many years exiled in France rather than submit to the *Test Act*. (See also: John Miller, "Howard, Henry, sixth duke of Norfolk", *Oxford Dictionary of National Biography*, Oxford University Press, 2004. <http://www.oxforddnb.com/view/article/13907>.)

symphony anthems by Pelham Humfrey, seven anthems by Michael Wise and six by John Blow. Given the eclectic nature of the contents of the volume, it is incorrect to assume that the Bass parts of all Restoration anthems therein are extracted from symphony anthems. While this is true of the ten Humfrey works, only two anthems in the entire Humfrey canon are without strings.¹⁹⁵ All Wise's works are verse anthems with organ accompaniment (Wise writing no symphony anthems),¹⁹⁶ and Blow's six contributions are evenly divided between concerted and organ-accompanied works. That being the case, the original form – be it concerted or for organ accompaniment – of *By the waters of Babylon* is open for conjecture. There is a strong argument for it being originally a verse anthem. Later versions, with the exception of one, are clearly in verse anthem form. More compelling is the nature of the introduction. There is no symphony, which would make it stand alone in Turner's canon (and indeed that of most of his contemporaries) as a rare example of a symphony anthem with little in the way of symphonic material.

The remaining two versions of Version II (versions IIb and IIc) of *By the waters of Babylon* are also derivative versions from Add. MS 17784. However, they display no obvious line of development from the symphonic version found in MS 100. Therefore, these additional versions must be regarded as variants made separately from the symphonic version. Disregarding the absence of ritornelli in the final form of the verse anthem (version IIc), all three verse anthem forms share a largely constant core structure from beginning to the end of the seventh verse. Indeed, it is only in the final sections that major differences between the versions are observed.

The addition of an eighth verse before the final chorus – the sole difference between the versions IIa and IIb – suggests that the version found in *GB-Cu* MS EDC 10/27/6 represents the first reworking of Turner's second setting of *By the waters of Babylon*. The copy was made by James Hawkins, organist at

¹⁹⁵ Spink, p. 116.

¹⁹⁶ H. Watkins Shaw and Michael Smith. "Wise, Michael." *Grove Music Online*. Oxford Music Online. <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/30438>. Accessed 1 October 2012.

Ely Cathedral from 1683 to 1729. References in the manuscript to “Dr Tudway” and “Mr Crofts” suggest this manuscript was copied between 1705 and 1713.¹⁹⁷

The radically different conclusion to the third of the verse anthem versions of *By the waters of Babylon* (version IIc) suggests this was the last form to be composed. This setting is found in two manuscripts held by Canterbury Cathedral, one compiled by Daniel Henstridge (d. 1736) (MS 10 – Bass and organ parts) and the other by his successor as Cathedral organist, William Raylton (MS 23 – Contratenor part only).¹⁹⁸ Sufficient parts are extant in these two manuscripts to enable reconstruction of the entire anthem. It is somewhat unusual to have the elements of an almost entire anthem compiled by two different copyists at the one location, suggesting that this copy was written out at a time when both men were reasonably active at the Cathedral, possibly as a collaborative exercise. This would tend to rule out any time after 1718 when Henstridge relinquished his posts of organist and Master of the Choristers in favour of Raylton. Rather, it would suggest a period of copying between 1708 (when Raylton became listed as one of the substitute organists) and 1718, when Raylton succeeded Henstridge as Master of the Choristers. A copy date of 1708-1718 is thus proposed. Its appearance in the Canterbury Cathedral archives suggests that this final form of the anthem was part of the repertoire at Canterbury (rather than either St Paul’s or the Chapel Royal). How this distinctive version became associated with Canterbury is not entirely clear. It is possible that it came about through the agency of Turner’s colleague John Gostling. It may also be possible that Henstridge became aware of the work through connections with the Filmer family and through them, with Turner himself. The precise means may never be fully known; only the suggestion that it was through the agency of someone associated with Canterbury Cathedral may suffice as an logical explanation.

¹⁹⁷ Spink, p. 84.

¹⁹⁸ Spink, pp. 210-212.

7. *Come, Holy Ghost.*

Manuscript sources for *Come, Holy Ghost* have been lost. The existence of this anthem is known, as it formed one of two anthems contributed by Turner to the coronation of King James II in 1685.¹⁹⁹ It is known to have been written in the full anthem style, presumably for MCtTB choral disposition.

8. *Deliver me from my enemies.**

This verse anthem appears in the British Library's (*GB-Lbl*) Add. MS 31445 and was copied by James Hawkins after 1696, as the ascription to "Dr. Turner" confirms. However, Hawkins's copies appear to have been made well after composition. The anthem, therefore, may date from around the same period as *Hold not thy tongue, O God*, for which Add. MS 31445 is also the main source. An earlier source of *Hold not thy tongue, O God* can be found in Nanki MS 5/10 in the hand of William Tucker, who died in 1679. This confirms that Hawkins's copies into Add. MS 31445 may post-date composition by as much as 20 years. *Deliver me from mine enemies* was probably written for use in the Chapel Royal and, given the nature of the text and the political climate of the time, most likely during the (often turbulent) reign of Charles II when the king, while attending Chapel, would appreciate the sentiments of the text. A composition date of between 1680 and 1684 is most likely.

Source details are:

- *Source:* British Library (*GB-Lbl*), Add. MS 31445, folios 135 *verso* to 141 *recto*.
- *Scribe:* James Hawkins (*d.* 1729)
- *Key:* D minor.
- *Vocal disposition:* Contratenor 1; Contratenor 2; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).

¹⁹⁹ Spink, p. 140.

9. *Deliver us, O Lord our God.*

Deliver us, O Lord our God is a full-with-verse anthem found in MS A33 of Durham Cathedral, an organ partbook largely copied by William Greggs between c.1690 and 1700.²⁰⁰ It is found sandwiched between movements of Turner's Service in D major, which consists of canticles for the Morning Service (*Te Deum* and *Jubilate*), the *Kyrie* and *Credo* from the Communion Service and *Magnificat* and *Nunc Dimittis* from the Evening Service. The anthem was copied in late 1698 or early 1699, as evidenced by the attribution to "Dr Turner" at the end of the work and a dated note at the conclusion of the surrounding Service movements that Greggs was "paid for pricking thus far", signed by a J Milner on 11 January 1699. The score notes it to be written in eight parts, but insufficient clues are given to determine the disposition of these parts. Being extant solely in an organ part book, the work is a fragment, with insufficient information available to enable adequate reconstruction of the vocal parts.

The anthem's presence within the sole copy of the D major service suggests that it was written to complement the service. Such a circumstance is not unusual, given that Purcell's anthem *O God, thou art my God* (Z35) has been shown by Zimmerman to complement his B flat major service (Z230).²⁰¹

Franklin notes that Turner composed a Morning Service in D major for the service held on St Cecilia's Day 1696.²⁰² However, the Service found in this manuscript is another setting in D major and should not be confused with the Morning Service. Spink has separately identified the Service found in MS A33 in his study of Restoration cathedral music.²⁰³ A date of composition post-1697 is most plausible, as this service and *Deliver us, O Lord our God* were most probably written for performance in services held in the recently opened Choir

²⁰⁰ Shay and Thompson, p. 230.

²⁰¹ F. Zimmerman, "Purcell's "Service Anthem" *O God, Thou Art My God* and the B-Flat Major Service", *The Musical Quarterly*, 50, 1964, pp. 207-214.

²⁰² Franklin. *Grove Music Online*.

²⁰³ Spink, p. 145.

at St Paul's Cathedral, London. The use of eight parts would create a substantially sonorous effect, ideally suited to the acoustic in Wren's newest building. The challenges imposed by the acoustics of this new building would also explain Turner's use of the somewhat archaic full-with-verse form in the various movements of the service. Source details are as follows:

- *Source:* Durham Cathedral (*GB-DRe*) MS A33, pages 249-250.
- *Scribe:* William Greggs (c. 1652-1710)
- *Key:* D major
- *Text:* Unknown
- *Vocal disposition:* Eight parts, disposition unknown (fragment).

10. *God sheweth me his goodness.*

God sheweth me his goodness is a symphony anthem setting by William Turner of a text taken from Psalm 59. The primary source for this work can be found in the Gostling Manuscript, a volume of anthems compiled by the Rev. John Gostling and now held by the University of Texas, Austin. The manuscript is compiled in two sections, with symphony verse anthems by Restoration composers found on the front half of the volume (obverse). When the book is reversed, verse anthems without an orchestral accompaniment are found. Shay and Thompson note that this volume is a significant, non-autograph source of many Restoration works, and was probably compiled as a record of the repertory of the Chapel Royal, given that it provides a copy of every known Chapel Royal anthem composed by John Blow and Henry Purcell in the period 1685 to 1696.²⁰⁴ The date of earliest copying for works in the volume appears to be c. 1679, a time that equates with Gostling's appointment as a Gentleman of the Chapel Royal.²⁰⁵ This Gostling manuscript appears to be rare in that copying was carried out at a time roughly contemporaneous with the date of composition, rather than as a compilation of a file copy set.

²⁰⁴ Shay and Thompson, pp. 65, 66.

²⁰⁵ Shay and Thompson, p. 71.

God sheweth me his goodness is likely to date to c.1686. Copying in the Gostling MS appears to have been done chronologically for Turner's symphony anthems, so a date of composition before that of *O sing praises* (dated 1686) seems likely. Three symphony anthems by Turner appear in the front section of the volume, of which this work is the only one undated. The other two anthems (*Preserve me, O God* and *O sing praises*) date from 1686 and 1687 respectively and follow *God sheweth me his goodness* in the volume.

Given the likely composition date, this anthem was written at a time of considerable flux for the Chapel Royal. Under Charles II, the Chapel Royal was as much a body of political usefulness as it was a centre of worship. Charles's support of the Chapel Royal did much to allay fears about the future of a Church of England under a seemingly pro-Catholic king. It was not sufficient that the Church of England had royal support, but important that it was *seen* to have royal support. Charles's attendance at the Chapel was not out of piety – his preference for livelier music indicates a personality that required entertainment even in seemingly solemn occasions. James II, being a staunch Roman Catholic, instead kept his own private chapel in the Palace of Whitehall.²⁰⁶ Spink notes that anthems with elaborate instrumental accompaniments ceased to be regular Sunday fare (as they were during the reign of Charles II). However, if Princess Anne (James's younger daughter from his first marriage and later to become Queen Anne) was present at the Chapel, the string band was required to be in attendance.²⁰⁷ It is therefore likely that this anthem was written and performed on such an occasion.

Two sources for this anthem exist; the source details are as follows:

- *Source A:* The University of Texas, Austin (*US-AUS*), The Gostling Manuscript pre 1700 MS 85, *Ob.* pp. 50-58.
- *Scribe:* Rev. John Gostling, (c. 1650-1733).
- *Source B:* Add. MS 31445, pp. 169-191.

²⁰⁶ Spink, p. 104.

²⁰⁷ Spink, pp. 104, 105.

- *Scribe:* James Hawkins
- *Key:* B flat major.
- *Text:* Psalm 59, verses 10-13, 16 and 17.
- *Vocal disposition:* Contratenor; Tenor; Bassus 1; Bassus 2
(Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola;
Basso continuo.

Primacy is given to the Gostling Manuscript as the older manuscript, as all three Turner anthems in this section refer to “Mr Turner”, together with reliable dates noted for other Turner anthems in the manuscript. Add. MS 31445 is thought to date from 1696-1697, as the ascription to Turner in the MS changes from “Mr” to “Dr”, consistent with Turner’s degree being award in 1696.²⁰⁸ *As God sheweth me his goodness* follows *O sing praises* in Add. MS 31445, but precedes *O sing praises* in the Gostling Manuscript, a copying date of Add. MS 31445 after 1686 is assured. Hawkins’s copy differs from Gostling’s in minor detail, with slight rhythmic variations notated. An additional manuscript source for this anthem that is available, but that was not consulted in the preparation of this edition, can be found at *US-Bem* MS 171.

11. *God standeth in the congregation.*

God standeth in the congregation is found in the folio guardbook Bu 5001, now held in the Main Library of the University of Birmingham, after having been purchased by the Barber Institute of Fine Arts in 1949. The anthem is apparently copied by Turner himself, and is followed in the volume by Henry Purcell’s *Plung’d in the confines of despair*, which is in Purcell’s autograph.²⁰⁹

²⁰⁸ Shay and Thompson, p. 151.

²⁰⁹ Shay and Thompson, pp. 102, 104.

Bu 5001 is a collection of manuscripts, apparently of various ages, approximately dated to the period 1665 to 1685 by Watkins Shaw.²¹⁰ The various works in the volume were collected into one by 1731, when the volume was endorsed on the final fly-leaf by one John Barker. While Watkins Shaw is hesitant to ascribe the anthem as a Turner autograph, it is clear from reference to other works in autograph that Turner himself was the copyist. The volume has a strong Chapel Royal provenance, and Watkins Shaw notes that the various folios were at some stage stored in open piles, with some as folded bundles. Works appear in the volume in roughly chronological order, with Cooke's works appearing first in the volume, followed by a sole anthem by Pelham Humfrey (*Almighty God, who mad'st thy blessed Son to be circumcised*) in autograph (so written between 1667 and 1674), then several works by Blow including his two anthems written for the coronation of King James II in 1685, and then Purcell's works (into the middle of which is inserted Turner's anthem).

As a symphony anthem of Chapel Royal origin, *God standeth in the congregation* predates 1691, with Franklin suggesting a composition date c. 1680.²¹¹ Shay and Thompson suggest that Purcell's *Plung'd in the confines of despair*, which follows Turner's anthem in Bu 5001, is earlier but nearly contemporaneous with its appearance in Add MS 30931,²¹² while Purcell's *My heart is fixed* – a draft version slightly predating the fair-copy copied into R.M. 20.h.8, c. 1682-3 – precedes Turner's anthem in the volume.²¹³ While tenuous, it is likely *God standeth in the congregation* also falls into this same period, so would date to 1680-1685.

The volume itself can be considered a significant one, as it contains anthems by Captain Henry Cooke, Pelham Humfrey, John Blow, Turner and Purcell. It thus represents anthems by, arguably, the four greatest composers to emerge from the Chapel Royal in the Restoration period, alongside their mentor from

²¹⁰ H. Watkins Shaw, "A Collection of Musical Manuscripts in the Autograph of Henry Purcell and Other English Composers, c. 1665-1685", *The Library*, 5th series, **14**, 1959, pp. 126-131.

²¹¹ Franklin. *Grove Music Online*.

²¹² Shay and Thompson, p. 104.

²¹³ Shay and Thompson, p. 143.

the Chapel Royal, Henry Cooke. As such, the manuscript represents some of the greatest music to have been written for the Chapel Royal in the early part of the Restoration period.

The source details are as follows:

- *Source:* Main Library, University of Birmingham (*GB-Bu*), MS Bu 5001, ff. 168 *recto* to 171 *verso*
- *Scribe:* William Turner (autograph score)
- *Key:* D minor (Note: No key signature present, but with B flat accidentals).
- *Text:* Psalm 82, verses 1-3 and 6-8.
- *Vocal disposition:* Contratenor 1, Contratenor 2, Bassus (Solo)
Medius 1, Medius 2, Contratenor, Tenor, Bassus (Chorus)
- *Orchestral disposition:* Violin 1, Violin 2, Viola, Basso continuo.

12. *Hear my prayer, O Lord.*

Previously thought by Spink to date from *c.* 1697,²¹⁴ more recent scholarship has enabled the date of composition of Turner's verse anthem *Hear my prayer, O Lord* to be determined more reliably. The anthem can now be dated to *c.* 1684. The work exists in two sources, of which Add. MS 47845, housed in the British Library, is the older source and is accordingly given primacy. An analysis of the manuscript by Shay and Thompson has determined that, like Version Ia of *Behold now, praise the Lord*, the copyist of this work was John Reading. The other source (The Bing-Gostling Part Books at York Minister) has additions in Gostling's hand. The copying of this source can be dated to no later than the early part of 1696, as Turner is consistently attributed as "Mr Turner". Given that Turner obtained his Doctor of Music degree in July 1696 and the minims and semibreves in Gostling's additions have a characteristic

²¹⁴ Spink, p. 139.

“teardrop” shape adopted by him after 1693, *Hear my prayer, O Lord* is probably one of Gostling’s earliest additions to the Part Books.²¹⁵

Spink titles the anthem as “Hear my prayer, O God”, and further describes it as a full anthem. It is however, clearly written as a verse anthem - the distinction between verse and full sections is quite explicit in the parts, and is a distinction made more obvious in Add. MS 47845. The reason for this confusion is therefore unclear. Spink’s mistitling, however, is understandable if the Bing-Gostling Part Books were to be considered (as was previously thought) the primary source. The Medius Decani and Bassus Cantoris parts of the Bing-Gostling Part Books both have “Lord”, while the Contratenor Decani and Tenor Cantoris parts have “God”. The remaining parts omit the word entirely in the title and lack the opening phrase, being written for Chorus only. However, as the psalm from which the text is drawn (Psalm 102) has “Lord”, as does Add. MS 47845, “Lord” is used for preference in this edition.

The source details for the two sources are as follows:

- *Source A:* British Library, London (*GB-Lbl*), Add. MS 47845, folios 74 *recto* to 78 *recto*.
- *Scribe:* John Reading

- *Source B:* York Minster (*GB-Y*), MS 1, The Bing-Gostling Part Books.
 - Medius Cantoris, page 152 (Chorus parts only);
 - Medius Decani, page 153;
 - Contratenor Cantoris, page 137 (Chorus parts only);
 - Contratenor Decani, pages 135 (Chorus parts only) & 137;
 - Tenor Cantoris, page 146; and
 - Bassus Cantoris, page 158.
- *Scribe:* Rev. John Gostling

- *Key:* A minor

²¹⁵ Franklin (1967), p. 197.

Shay and Thompson, p. 206.

- *Text:* Psalm 102, verses 1-3, 5, 4 and 24.
- *Vocal disposition:* Medius; Contratenor; Tenor; Bassus
(Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).

Manuscripts that exist but were unavailable for study during the preparation of this edition can be found at *GB-Lsp* Alto 1, Tenor 2, and Bass 1-2.

13. *Hear the right, O Lord**.

Hear the right, O Lord is a verse anthem found in Tenbury MSS 797, 799, 801, 803, 1176-1179 and 1181, now housed in the Bodleian Library, Oxford (*GB-Ob*). These manuscripts, compiled by the Rev. John Gostling after 1705, are retrospective file copy sets and were not intended for use in performance.²¹⁶ The presence of a number of Purcell anthems in the manuscript dated to 1682-1685 demonstrates the retrospective nature of the collection made by Gostling. It is most likely that these manuscripts were intended as a record of music performed in the Chapel Royal. Given the relative demise of the importance of the Chapel after the death of King Charles II in early 1685, the composition of *Hear the right, O Lord* probably predates this event. Turner's use of false relations in the anthem, a technique probably acquired from Matthew Locke but apparently abandoned as a compositional technique later in life, suggests *Hear the right, O Lord* is an early work.²¹⁷ As the anthem is not mentioned in the Records of English Court Music (Lord Chamberlain's Papers) as one of the anthems copied up to 1676, it is likely that this anthem dates after 1676 but before 1680. To encompass this period, a date *c.* 1680 is suggested.

Source details are as follows:

- *Source:* Tenbury MSS (*GB-OB*);
 - MS 797 Medius Cantoris, p. 10.

²¹⁶ Shay and Thompson, pp. 207-209.

²¹⁷ False relations are also found in the early work *Lord, thou hast been our refuge* (before 1676).

- MS 799 Contratenor Cantoris, pp. 18-20.
- MS 801 Tenor Cantoris, pp. 26-27.
- MS 803 Bassus Cantoris, pp.
- MS 1176 Medius Decani, p. 116.
- MS 1177 Contratenor Cantoris, pp. 164-169.
- MS 1178 Tenor Cantoris, pp. 158-161.
- MS 1179 Bassus Cantoris, pp. 176-179.
- MS 1181 Organ, pp. 415-422.
- *Scribe:* Rev. John Gostling
- *Key:* G Major
- *Text:* Psalm 17.
- *Vocal disposition:* Contratenor, Tenor, Bassus (Solo)
Medius, Contratenor, Tenor and Bassus
(Chorus)

14. *Hold not thy tongue, O God.*

The symphony anthem *Hold not thy tongue, O God* was composed some time before 1679. While the principal source for this work is found in Add. MS 31445, a manuscript source copied by James Hawkins, organist of Ely Cathedral, sometime between 1695 and 1700, the bass part of this work can also be found in Nanki MS 5/10.²¹⁸ Nanki MS 5/10 was copied by William Tucker, whose death in 1679 provides an irrefutable *terminus ante quem* for composition. The anthem does not appear in the list of anthems entered in the Chapel Royal part books (and recorded in the Lord Chamberlain's Papers, dated Michaelmas 1676).²¹⁹ It is likely that Turner composed the anthem sometime between October 1676 and Tucker's death in late February 1679.

Source details for the anthems are as follows:

- *Source:* British Library (*GB-Lbl*) Add. MS 31445,
folios 62 *recto* to 72 *recto*.

²¹⁸ Spink, pp. 86-87. Regrettably, the Nanki manuscript was unavailable for examination.

²¹⁹ Ashbee (ed.), pp. 162-164.

- *Scribe:* James Hawkins
- *Key:* C major
- *Text:* Psalm 83, verses 1- 4; Psalm 140, verse 8a; Psalm 28, verses 4, 6 and 10.
- *Vocal disposition:* Contratenor; Tenor 1; Tenor 2; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola; Basso continuo.

15. *I will always give thanks.*

More usually referred to as “The Club Anthem” for its collaborative effort between the then-Children of the Chapel Royal, Pelham Humfrey, John Blow and Turner, *I will always give thanks* is a verse anthem for which a composition date is generally accepted as *c.* 1664. Turner’s contribution is a verse of 16 bars. As an edition of this anthem has previously been prepared by Peter Dennison as part of the *Musica Britannica* series of Humfrey anthems, a new edition has not been separately prepared for this study.

16. *I will magnify thee, O Lord*.*

The source for *I will magnify thee, O Lord* is MU MS 117, found in the Fitzwilliam Museum, Cambridge (*GB-Cfm*). Shay and Thompson note that this anthem is the third anthem in MU MS 117 that was copied in or after 1683.²²⁰ It is further noted by Shay and Thompson that *I will magnify thee*, as item number 115 in the manuscript, is the third of thirty copied by William Isaack of Eton College before 18 July 1683, as evidenced by this date being recorded at the conclusion of the thirtieth anthem (John Blow’s *Hear my voice, O God*). That being the case, a composition date before 1683 is indicated.

²²⁰ Shay and Thompson, pp. 47-64.

Source details for the anthems are as follows:

- *Source:* Fitzwilliam Museum, Cambridge (*GB-Cfm*)
MU MS 117, pp. 374-376.
- *Scribe:* William Isaack (1650- 1703)
- *Key:* G major
- *Text:* Psalm 30, verses 1- 4.
- *Vocal disposition:* Bassus 1; Bassus 2 (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).

17. *If the Lord himself had not been on our side.*

If the Lord himself had not been on our side is a verse anthem found in what is now called “the Berkeley Organ Book” (also known as “The Winchester Organ Book”) and is one of three anthems definitely attributed to William Turner within that manuscript. The book, now separated into two volumes and held by the University of California, Berkeley campus, originated from Winchester Cathedral. Works found in the volume were initially compiled by John Reading, organist of the Cathedral from 1675 until 1681, whereupon copying into the volume was taken up by Reading’s successor, Daniel Roseingrave.²²¹

The copyist of the anthem is identified as John Reading, his hand being distinctly different to that of Roseingrave.²²² This would appear to date the copying to before Reading’s move to Winchester College in 1681. The accepted date for composition of these anthems is before 1680, this being supported by Reading’s relinquishing of the Berkeley Organ book to Roseingrave.²²³ The work is a fragment, the organ book being the only surviving book for this anthem. Insufficient material currently exists to allow reconstruction and the choral disposition is unknown.

²²¹ Spink, pp. 362-364.

²²² An example of Roseingrave’s hand, recently identified as the copyist of Christ Church MS 1215, can be found in Peter Holman’s essay “Purcell and Roseingrave: A new autograph”. (See: Peter Holman. “Purcell and Roseingrave: A new autograph”, *Purcell Studies*, ed. Curtis Price (Cambridge: Cambridge University Press, 1995), pp. 96, 97.

²²³ Spink, p. 138.

Source details are as follows:

- *Source:* “The Berkeley Organ Book”, University of California, Berkeley (*US-BE*), MS751A-B pp.72-75 (volume 2) (a.k.a. “The Winchester Organ Book”).
- *Scribe:* John Reading
- *Key:* A major (two sharps in the key signature).
- *Text:* Psalm 124.
- *Vocal disposition:* Unknown (fragment only).

18. *Judge me, O Lord.*

Like *Hear the right, O Lord*, the verse anthem *Judge me, O God* is found in Tenbury MSS 797-801, 803, 1176-1179 and 1181, now held in the Bodleian Library, Oxford (*GB-Ob*). Having established that this anthem is part of a retrospective file copy set, it is likely that this anthem was composed well before Gostling’s copying of it post-1705. If this file copy set was intended as a record of anthems sung in the Chapel Royal in its heyday (as appears likely), a composition date before 1685 is probable.

Source details are as follows:

- *Source:* Tenbury MSS (*GB-OB*);
 - MS 797 Medius Cantoris, p. 10.
 - MS 799 Contratenor Cantoris, pp. 18-20.
 - MS 801 Tenor Cantoris, pp. 26-27.
 - MS 803 Bassus Canotoris, pp.
 - MS 1176 Medius Decani, p. 116.
 - MS 1177 Contratenor Cantoris, pp. 164-169.
 - MS 1178 Tenor Cantoris, pp. 158-161.
 - MS 1179 Bassus Cantoris, pp. 176-179.
 - MS 1181 Organ, pp. 415-422.
- *Scribe:* Rev. John Gostling.
- *Key:* C minor (represented by a G minor key signature with

A flat accidentals).

- *Text:* Psalm 35, vv 24, 19, 23, 26-28.
- *Vocal disposition:* Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).

19. *Lord, thou hast been our refuge.**

The verse anthem *Lord, thou hast been our refuge* would surely rank as one of the most popular of Turner's output, given that the work is found in many different sources. *Lord, thou hast been our refuge* is noted in the Lord Chamberlain's Papers as having been copied into the Chapel Royal Part Books between 1670 and 1676, this latter year thus serving as a *terminus ante quem* by which the anthem was composed.²²⁴

Source details are as follows:

- *Source:* Fitzwilliam Museum, Cambridge (*GB-Cfm*)
MU MS 117, pp. 132-134.
- *Scribe:* William Isaack.
- *Key:* E minor.
- *Text:* Psalm 90, vv 1-5, 9, 10.
- *Vocal disposition:* Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).

20. *Lord, what is man?.**

The verse anthem *Lord, what is man?* is the first of three verse anthems by Turner listed in the Lord Chamberlain's Papers along with *O Lord, God of hosts* and the above-mentioned *Lord, thou hast been our refuge*. A *terminus ante quem* of 1676 is thus assured.

²²⁴ Ashbee (ed.), pp. 162-164.

Source details are as follows:

- *Source:* Fitzwilliam Museum, Cambridge (*GB-Cfm*)
MU MS 117, pp. 156ff.
- *Scribe:* William Isaack.
- *Key:* E minor.
- *Text:* Psalm 8, vv 4-9.
- *Vocal disposition:* Contratenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).

21. *Lord, who shall dwell?**

The verse anthem *Lord, who shall dwell* appears in Add. MS 47845, held by the British Library. A detailed argument for dating can be found in the author's previous MA dissertation.²²⁵ The copy in in Add. MS 47845 is the work of John Reading, so was likely to have been undertaken sometime between 1682 and 1684.²²⁶

Source details are as follows:

- *Source:* British Library, (GB-Lbl) Add. MS 47845,
ff. 94 *recto* to 95 *recto*.
- *Scribe:* John Reading.
- *Key:* A minor.
- *Text:* Psalm 15.
- *Vocal disposition:* Medius (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).

²²⁵ Oehm, Vol. I, pp. 75-87.

²²⁶ Shay and Thompson, p. 149.

22. *My soul truly waiteth.*

My soul truly waiteth was copied by Charles Badham, a minor canon at St Paul's London, from 1698 to 1716.²²⁷ As Turner himself was a vicar choral at St Paul's from 1683, a degree of familiarity between the composer and copyist can be reasonably assumed.²²⁸ Given that the work identifies Turner as "Dr Turner", a copying date post-1696 is assured. The work exists in the Tenbury MS 1258, now found in the Bodleian Library, Oxford. Badham has a poor reputation as a copyist for a tendency to frequently stray from his copy texts.²²⁹ An example of Badham's inaccuracy appears in the manuscript copy. Along with his contemporary at St Paul's, John Gostling, Badham's manuscripts serve as an insight into the repertoire of London's cathedral in the period between 1700 and 1715.²³⁰ *My soul truly waiteth* is strongly associated with Turner's Service in A major.²³¹ It is likely this anthem was written to complement the Service in A major, given this practice is not uncommon (witness Purcell's *O God, thou art my God* and Service in B flat major,²³² and Turner's *Deliver us, O Lord our God* and the Service in D major found at Durham Cathedral).

Spink notes that the work is a full anthem.²³³ However, there are two distinct verse sections within the anthem, so the anthem should be more properly identified as a "full-with-verse" anthem. This anthem format regained favour from c. 1690, in a move towards "Protestant Comprehension" and was a form particularly employed by Turner's colleague, John Blow.²³⁴ Turner is now known to have written three anthems in this format, of which only one (*O Lord God of hosts*) can be firmly dated. In *My soul truly waiteth*, Turner likely follows Blow's lead in returning to the full anthem style.

²²⁷ Shay and Thompson, p. 228.

²²⁸ Spink, p. 137.

²²⁹ Shay and Thompson, p. 229.

²³⁰ Spink, p. 84.

²³¹ Spink, p. 145.

²³² Zimmerman, (1964).

²³³ Spink, p. 139.

²³⁴ Spink, p. 31.

Given that Turner was modernistically inclined, it can be considered unusual that he resorted to a rather old form of composition towards the end of his compositional career.²³⁵ There is no evidence of modernist tendencies – the modulations are to be expected (to the relative minor, the dominant and the relative minor of the dominant) and there is very little in the way of imitative passages or ornamentation. Considered unfashionable from the mid-1680s, the full and full-with-verse styles returned to favour towards the end of the seventeenth century, with Blow using the format in over a dozen anthems from 1697.²³⁶ The reason for this return is apparently two-fold. Spink cites the move towards “Protestant Comprehension”, something akin to the Papal decree of the sixteenth century in which only one note was to be set per syllable.²³⁷ However, it is as likely the return to this apparently out-moded form was as much practical as philosophical. A major event in London’s musical life was the opening of the choir of the new St Paul’s in December 1697, and its completion in 1710. One of the great features of this building is the reverberation time, thanks to the dome over the intersection of the nave, transepts and chancel. On modern recordings, this can be timed at over eight seconds and, even today, creates problems through the “muddying” of sound. A simple solution to ensure clarity of words is homophony, and the natural expression of this solution is the full (or full-with-verse) anthem. It is therefore likely that the return to the *stile antico* form of the full anthem (in its various guises) was a response to the technical challenges imposed by the live acoustic experienced in St Paul’s. In such an event, it would appear that a composition date of post-1696 is supported for *My soul truly waiteth*.

Source details for the anthem are as follows:

- *Source:* The Bodleian Library, Oxford (*GB-Ob*), Tenbury MS 1258, pp. 174-197 (ex *GB-T*).
- *Scribe:* Charles Badham (*fl.* 1698-1716).
- *Key:* A major.

²³⁵ Spink, p. 145.

²³⁶ Spink, p. 31.

²³⁷ Spink, p. 31.

- *Text:* Psalm 62, verses 1, 2 and 12.
- *Vocal disposition:* Medius 1; Medius 2; Contratenor 1
Contratenor 2; Tenor; Bassus
(Solo and Chorus).

Additional manuscript sources for this anthem, but that were not consulted in the preparation of this edition, can be found at *GB-Lam* MS 100 and *GB-Lsp* MSS Alto 3, Tenor 4, and Bass 3. The St Paul's Cathedral manuscripts were not available for study.

23. *O be joyful in God, all ye lands.*

Turner's verse anthem setting of *O be joyful in God all ye lands* dates from the period 1667-1669. The work exists in the Bing-Gostling Part Books, written in the hand of Stephen Bing. Only one source of this work is extant, which is regrettably incomplete. Source details are:

- *Source:* York Minster (*GB-Y*), MS 1, The Bing-Gostling Part Books.
 - Medius Decani: pp. 84.
 - Contratenor Cantoris: pp. 157-158.
 - Contratenor Decani: pp. 166-167.
 - Tenor Decani: p. 118.
 - No Bassus part is extant.
- *Scribe:* Stephen Bing.
- *Key:* A minor.
- *Text:* Psalm 66, verses 1 to 7.
- *Vocal disposition:* Contratenor 1; Contratenor 1; Bassus
(Solo).
Medius 1; Medius 2; Contratenor 1;
Contratenor 2; Tenor 1; Tenor 2; Bassus 1;
Bassus 2 (Chorus).

24. *O give thanks unto the Lord (Psalm 106).*

The score of *O give thanks unto the Lord* is dated 15 June 1696, and is ascribed at the conclusion to Dr William Turner. This is undoubtedly the first direct reference to William Turner possessing a doctorate and in fact predates the notice made in the *Flying Post* of 2 July 1696, which noted:

The Acts of Cambridge commence on Monday next, and at the same time, Mr William Turner, Gentleman of his Majesty's Chapell keeps a Musick Act, and goes out thence Doctor of that profession.²³⁸

Whereas the *Flying Post* notice effectively informed of Turner's "graduation", the note made on the manuscript was made in knowledge that Turner had met the requirements for admission to the degree. It is most likely this anthem and *O Lord, the very heavens* (Version III), both of which are to be found in the same manuscript source bearing the inscription "Dr William Turner" and a June 1696 date, were anthems composed and submitted for the degree of Doctor of Music. Even today, the Doctor of Music degree from Cambridge University requires candidates to present:

not more than three works composed by the candidate (printed or otherwise) upon which his or her claim to the degree is based, such works to include either an oratorio, an opera, a cantata, a symphony for orchestra, a concerto, or an extended piece of chamber music.²³⁹

Turner's doctorate was one of only a handful awarded to composers of his generation and the first by examination awarded to a Gentleman of the Chapel Royal. John Blow was the first to be awarded a doctorate (in 1677), although his was a Lambeth degree of Doctor of Music, so not awarded by examination.²⁴⁰ Nicholas Staggins, a violinist and Master of the King's Musick, was awarded his doctorate from Cambridge in 1682, though he

²³⁸ Don Franklin. "William Turner: Restoration Composer and Singer", *American Choral Review*, xi, 1968, p. 15, after the *Flying Post*.

²³⁹ Board of Graduate Studies, University of Cambridge. "University of Cambridge Regulations: Doctor of Music". University of Cambridge website. <http://www.admin.cam.ac.uk/offices/gradstud/higher/music.pdf>. Accessed 25 July 2008.

²⁴⁰ Wood. "Blow, John." *Grove Music Online*.

appears to have written no music for the Chapel Royal.²⁴¹ Of the Gentleman of the Chapel Royal, only Thomas Tudway's achievement of a Mus. D. can be compared to Turner's, and his was not awarded until 1705.²⁴² One notable omission from this list is Henry Purcell, whose genius as a composer was widely recognised but strangely attracted neither a Lambeth degree (on the basis of his corpus of work) nor did he, apparently, pursue a doctorate from either Oxford or Cambridge. Turner's pursuit of the degree of Doctor of Music may have been a response to Purcell's death and a means to secure some personal recognition lest he, Turner, befall a similar fate. Purcell's skill as a musician and composer was acknowledged at Turner's admission to the degree of Doctor of Music – a Latin poem written in honour of Turner at the time his doctorate was awarded read, "...Purcello in doctior uno Cantor Turnerus cui Musica dextera suaves Designat modulos."²⁴³ While this accolade damns Turner with faint praise, realistically any contemporary comparison between Turner and Purcell was inevitable. England's musical *cognoscenti* apparently continued to feel the loss of Purcell keenly, a mere seven months after his death. If Turner's claim to the Mus. D. was intended to obtain some personal recognition, Turner would have had to content himself with the public acknowledgement of being regarded as England's greatest *living* composer.

Source details are as follows:

- *Source:* Henry Watson Library. Manchester (*GB-Mp*)
MS130 HD4, folios 75 *verso* to 89 *verso*.
- *Scribe:* unknown
- *Key:* A Major
- *Text:* Psalm 106, verses 1-5.
- *Paper:* 14 staves per page, in 2 rastra of 7 staves.
- *Vocal disposition:* Medius; Contratenor; Tenor; Bassus 1;
Bassus 2 (Solo).

²⁴¹ H. Watkins Shaw. "Staggins, Nicholas." *Grove Music Online*. <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/26523>. Accessed 31 August 2008.

²⁴² Watkins Shaw and Wood, "Tudway, Thomas", *Grove Music Online*.

²⁴³ "Purcell, the only one whose musical skills exceeded Turner's". Franklin (1967), p. 35, after Willard Thorp. This fulsome praise – possibly typical, in the circumstance – does fail to acknowledge Blow and his superior claim to the title of being second in stature to Purcell.

Medius; Contratenor 1; Contratenor 2;
Tenor; Bassus (Chorus).

- *Orchestral disposition:* [Violin Solo]; Violin 1; Violin 2;
Viola; Basso continuo.

25. *O give thanks unto the Lord (Psalm 136).*

O give thanks unto the Lord is a solo anthem that likely dates from around 1690. The work exists in Filmer MS 17, one of a collection of manuscripts once held by the Filmers of Kent, a family of minor nobility with connections to the Royal Court. The manuscripts were sold by the last Baronet Filmer in 1945 and now reside in the library at Yale University in the United States.²⁴⁴

A number of works within Filmer MS 17 are in Turner's hand. The entire manuscript appears to be a music exercise book. The first half of the book is primarily devoted to keyboard works and exercises, with a number of "Almands" being the most notable. These appear to have been written by Francis Forcer, the hand being consistent between these works, with the last Allemande bearing the attribution to Forcer. Turner's contribution is evident in the second half of the manuscript, chiefly represented by entries in autograph of an Allemande and Sarabande for keyboard, three songs, a catch and three solo anthems.

The three solo anthems copied out by Turner are of particular note. Two are Turner's own works, the third being a transcription of Henry Purcell's anthem *My song shall be alway* (Z31), an anthem which, based on the date "9 September 1690" in a score by the Oxford musician Francis Withey, was likely performed at a celebration when William III returned to Windsor in triumph after the siege of Limerick.²⁴⁵ All three anthems appear as a group and occupy the central eight folios in a manuscript of thirty-three folios.²⁴⁶ This would

²⁴⁴ Robert Ford. "The Filmer Manuscripts: A Handlist", *Notes* (second series), **34/4**, 1978, pp. 814-825.

²⁴⁵ Peter Holman (1994), p. 140.

²⁴⁶ The numbering of folios in the manuscript indicates a total of 32 folios, but there are two folios numbered "9". For the purposes of identification, the second folio 9 is "folio 9 (2)".

suggest that they were copied at the same time, Purcell's anthem being the last of the trio. The presence of Purcell's anthem in the collection of three enables a *terminus pre quem* to be set for a date of copying.²⁴⁷ *My song shall be alway* also indicates the Filmer were keen to keep abreast of the latest in musical tastes from the capital, and supports Ford's assertion that that the Filmer were, in the term of the period, thoroughly "a la mode".²⁴⁸ If the inclusion of *My song shall be alway* is connected with the anthem's popularity or recent performance, a copying date after 1690 is most likely, with a probable *terminus ante quem* of 1695.²⁴⁹

The Filmer manuscript version of *O give thanks unto the Lord* is not to be confused with Turner's symphony anthem of the same name.²⁵⁰ While misleadingly possessing the same title, the symphony anthem draws its text from Psalm 106, while the solo anthem in the Filmer manuscript draws its text from Psalm 136. Of the three anthems transcribed by Turner, it is the first to appear in the manuscript and is set for soprano or treble solo.

Curiously, this version of *O give thanks unto the Lord* has no apparent prior source. The other two works copied by Turner were straight transcriptions of verse anthems originally intended for performance with a soloist and choir. A companion verse anthem for *O give thanks unto the Lord* (using the Psalm 136 text as its source) has hitherto not been identified. It is highly likely that there was an earlier verse anthem source but which is now lost, as Turner's other transcriptions within the manuscript are from pre-existing sources. Based on this premise, this (solo) version of the anthem is thus regarded as "Version II"

²⁴⁷ Various Purcell scholars suggest a composition date of either 1688 or 1690. Adams suggests 1688 (Adams (1995), pp. 44-45), while King suggests 1690 (King, p. 180). Holman suggests 1687 or 1688, while acknowledging 1690 as a possibility (Holman (1994), p. 140).

²⁴⁸ Ford (1978) p. 814.

²⁴⁹ Turner's transcription makes no reference to Purcell's death, being briefly ascribed to "Mr Hen. Purcell". Given the shock and grief which Purcell's death created, the many odes written in his honour and the connection between Turner and Purcell, it would be expected that any copy made after Purcell's death would, in the custom the time, refer to "the late Mr Hen. Purcell" or "Mr Hen. Purcell, dec". Moreover, neither of the two Turner anthems nor any other Turner work in the manuscript makes reference to his doctorate, obtained in June 1696. These factors would suggest that copying occurred before 1695. Turner's entries in Filmer MS 17 would therefore post-date Forcer's entries by some 15 years.

²⁵⁰ The symphony anthem can be found in the Henry Watson Library, Manchester (*GB-M*), MS130 HD4, folios 75 *verso* to 89 *verso*.

of the anthem, with Version I having been lost. It is likely that the chorus part was limited to a final chorus of “Hallelujahs” of no more than 16 bars length and largely homophonic in style – rather similar to Henry Purcell’s *O God, thou art my God* (Z35). This premise has been used in the suggested reconstruction.

Source details for the extant version of the anthem are as follows:

- *Source:* Yale University (*US-NH*), Filmer MS 17, folios 13 *recto* to 14 *verso*.
- *Scribe:* William Turner (autograph score)
- *Key:* C major
- *Text:* Psalm 136, verses 1-3, 26 and 27.
- *Vocal disposition:* Medius (Soprano or Treble)
- *Instrumental disposition:* Basso Continuo, keyboard and violin (“Harpicord or violin” noted on score).

26. *O God, thou art my God.**

O God, thou art my God is a verse anthem found in Part Books belonging to St George’s Chapel, Windsor (*GB-WRch*). The treble books are considerably more modern than the remaining parts (Volume 76 dating from *c.* 1780 and Volume 81 dating from the early 19th Century), the Contratenor, Tenor, Bass and Organ books (Volumes 11-13 and 57 respectively) dating from around 1700. The presence of the anthem in Part Books from St George’s Chapel suggests that the anthem has traditionally been connected with the Royal Court. That said, it is likely the anthem was originally performed by the Chapel Royal at some time when the Royal Court was resident in Windsor, in which case it dates either before 1685 or after 1689. Volumes 11-13 and 57 also contain Henry Purcell’s *Service in B flat*, which was composed in 1682, suggesting that both Purcell’s service and Turner’s anthem were copied well after composition.²⁵¹ It is most likely that a composition date before 1685 is

²⁵¹ Shay and Thompson, pp. 211, 212.

correct. It is also the more logical date, as there was more demand for anthems in the Chapel Royal during Charles II's reign than at any subsequent time.

Source details are as follows:

- *Source:* St George's Chapel, Windsor, (GB-WRch);
 - Volume 11 (Contratenor);
 - Volume 12 (Tenor);
 - Volume 13 (Bassus);
 - Volume 57 (organ);
 - Volume 76 (Treble); and
 - Volume 81 (Treble).
- *Scribe:* Various.
- *Key:* E minor.
- *Text:* Psalm 63, vv 1-5, 8.
- *Vocal disposition:* Bassus 1, Bassus 2 (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).

27. *O Jerusalem.*

O Jerusalem most likely dates from the period c. 1698. The work exists in Egerton Manuscript 3767, held by the British Library. The anthem appears written in the full anthem style, a form that became prominent after the opening of the new St Paul's London in late 1697. This return was most likely a compositional reaction to the reverberant acoustic of Wren's creation and the difficulties created in understanding the text being sung. The ascription to "Dr Turner" confirms a copying date post-June 1696.

The anthem is unusual for having a text drawn from the New Testament, and from the Gospels in particular. As most Chapel Royal anthems written in the reign of King Charles II had texts drawn from Psalms, it is highly unlikely that *O Jerusalem* was composed before 1685. Given the nature of the text and its associations with Holy Week and assuming a connection with St Paul's is

correct, it is likely that the anthem was written for Holy Week services, which implies a composition date of 1698 or later.

The work exists as a fragment only. The *Medius* part (presented here) is the only known part remaining. As the majority of the work is now lost, no attempt to recreate the anthem has been made. Any resultant recreation may be distinctly divergent from the anthem Turner had actually written.

Source details are as follows:

- *Source:* British Library, London (*GB-Lbl*) Eger. MS 3767 folios 121 *verso* to 122 *verso*.
- *Scribe:* unknown
- *Key:* A minor.
- *Text:* Matthew 23, verses 37 to 39.

28. *O Lord God of hosts, hear my prayer.*

It is likely that William Turner's setting of *O Lord God of hosts* was composed c. 1667-1669. A copying date before 1676 is assured. The anthem is noted in the Lord Chamberlain's Papers, in an entry dated 1 August 1676, as having been one of three by Turner copied into the Chapel Royal books in the period 1670 to 1676.²⁵² It also appears in the Bing-Gostling Part Books, thereby suggesting this work was one that was part of the repertoire at the Chapel Royal, but one composed by Turner while at Lincoln.

This anthem has historically been described as a full anthem. This, however, is a misnomer; it starts as a full anthem but there are definite verses within the anthem. These verses are clearly noted in the manuscript. Consequently, *O Lord God of hosts* should be more accurately known as a "full-with-verse" anthem. With its true full anthem counterpart, this anthem style is one that echoes the styles of earlier English composers such as Orlando Gibbons and William Byrd. It was a composition style adopted by Purcell in his "years of

²⁵² Ashbee (ed.), pp. 162-164.

experiment”, but as a form was discarded by the mid-1680s in favour of more modern compositional styles.²⁵³ The full (or full-with-verse) style was not forgotten, however, and made a resurgence coinciding with the opening of St Paul’s Cathedral, London.

The copyist of this anthem into York MS1 was Stephen Bing. *O Lord God of hosts* appears in the Contratenor Decani part book between Purcell’s anthems *I will sing unto the Lord* and *Save me, O God*. Both of these anthems have been identified by Shay and Thompson as ones copied by Bing.²⁵⁴

O Lord God of hosts appears likely to have been very popular during the latter half of the seventeenth century and into the eighteenth century, given the large number of copies of the anthem and particularly those held outside of the obvious locations of Lincoln (the original location of the Bing-Gostling Part Books) and London. This appears to particularly true for choirs from far-flung Durham Cathedral, where the anthem appears in four part books for both Contratenor and Tenor, three Organ books and no less than seven Bassus part books. Copying dates for the anthem span one hundred years, indicating this anthem was a regular part of the Durham Cathedral repertoire for some time.

As indicated, a number of sources for this work exist. The principal source is taken as the Bing-Gostling part books. Multiple copies of the work can also be found in the Durham Cathedral Music Manuscripts. There are various copying dates for these manuscripts, the earliest dating from c. 1690 and the latest being around 1800. A copy of the anthem can also be found in the Westminster Abbey Triforium Set 1. Additional manuscript sources for this anthem, but that were not consulted in the preparation of this edition, can be found at *GB-LF* MS Mus. 14, 15, 18-22 and 24, and *GB-Lsp* MSS Alto 1, Tenor 2, and Bass 1-2. The St Paul’s Cathedral manuscripts were not available for study.

- *Source A*: York Minster (*GB-Y*), MS 1, The Bing-Gostling

²⁵³ Adams (1995), p. 25.

²⁵⁴ Shay and Thompson, p. 205.

Part Books.

- Medius Decani: p. 115 (M1).
- Medius Cantoris: p. 90 (M2).
- Contratenor Decani: p. 134 (Ct1).
- Contratenor Cantoris: p. 106. (Ct2).
- Tenor Decani: p. 92.
- Bassus Decani: p. 202.
- *Scribe*: Stephen Bing
- *Source B*: Durham Cathedral (GB-DRc), Music Manuscripts.
Copy dates are given in brackets.
 - Medius: MS B24, pp. 43-44 (c. 1774)
(MC/MD from bar 105).
 - Contratenor: MS B10, pp.26-28 (before 1741) (Ct2);
MS B12, p.37 (1768) (Ct2);
MS B17, pp. 5-6 (reversed) (1735) (Ct2);
MS C7, pp. 362-363 (c.1690) (Ct2).
 - Tenor: MS B6, pp. 27-28 (reversed) (c. 1750);
MS B9, pp. 4-6 (reversed) (before 1749);
MS C14, pp. 187-189 (c. 1690);
MS C15, pp. 174-176 (c. 1690).
 - Bassus: MS B26, pp. 25-27 (c. 1794);
MS B29, pp. 12-13 (before 1746);
MS B33, pp.117-118 (reversed) (c. 1797);
MS B35, pp. 94-95 (reversed) (1760);
MS C27, pp. 79-80 (c. 1695);
MS C28, pp. 87-89 (c. 1695);
MS C34, pp. 70-71, c. 1693).
 - Organ: MS A20, pp. 65-67 (c. 1790);
MS A28, pp. 186-188 (c. 1750);
MS A33, pp. 10-12 (c. 1695)
- *Scribe*: Various

- *Source C*: Westminster Abbey (*GB-Lwa*), Triforium Set 1
 - Countertenor Book, folios 15 *recto* and 15 *verso*;
 - Tenor Book, folios 12 *verso* and 13 *recto*.
- *Scribe*: Unknown, copied before 1696.
- *Key*: E minor
- *Text*: Psalm 84, verses 8 to 13.
- *Vocal disposition*: Medius 1; Medius 2; Contratenor 1;
 Contratenor 2; Bassus (Solo).
 Medius 1; Medius 2; Contratenor 1;
 Contratenor 2; Tenor; Bassus (Chorus).

29. *O Lord, the very heavens (Version I).*

O Lord the very heavens is the second of three verse anthems attributed to Turner that survive as fragments in “The Berkeley Organ Book”. Like the other two anthems in this book, *O Lord, the very heavens* was copied by Reading prior to his move to Winchester College in 1681, and Reading’s relinquishing of the Berkeley Organ book to Roseingrave after the latter succeeded him as organist at the Cathedral. This corroborates the accepted date for composition of these anthems as before 1680.

The Berkeley Organ Book is cited by both Spink and Grove as the principal source for the sole verse anthem by Turner bearing this name.²⁵⁵ However, in his doctoral dissertation of 1967 Franklin omits reference to the Berkeley Organ book entirely, citing the source for *O Lord, the very heavens* as the Tenbury MSS now held by the Bodleian Library.²⁵⁶ Following close examination of this manuscript and the copy of *O Lord, the very heavens* found in the Tenbury manuscripts, the two anthems are found to be distinctly different. The most obvious difference (amongst many) is the chorus in the

²⁵⁵ Spink, p. 138. Franklin. *Grove Music Online*.

²⁵⁶ Franklin, (1967), pp. 275-277. The second anthem is now housed in the Bodleian Library, Oxford (*GB-Ob*) (MSS numbers 797-803 and 1176-1182) and was copied by John Gostling.

middle of this work, and the lack of any chorus material in the Tenbury anthem until its conclusion. (A third version of an anthem by Turner with this name, a symphony anthem written as part of Turner's doctoral submission, is distinctly different and therefore not able to be confused.) This leads to the possibility that one of the two verse anthems has been wrongly attributed. Of the two verse anthems bearing this name, the likelier candidate for misattribution is the Berkeley Organ Book version, given that Gostling and Turner were frequently in close contact (both being members of the choir of St Paul's Cathedral and Gentlemen of the Chapel Royal and, apparently, good friends). Reading, being somewhat isolated at Winchester, did not have immediate access to the composer. However, such misattribution seems unlikely as Reading's copies in Add. MS 47845 and R.M. 20.h.9 (both now housed in the British Library) suggest a close knowledge of music of Purcell and his contemporaries. Shay and Thompson suggest this to be as a result of contact in the early 1680s and possibly earlier, as Reading may have been an unrecorded Child of the Chapel Royal in the period c.1660-1667.²⁵⁷

If Reading was a Child of the Chapel Royal between 1660 and 1667, this would have made him Turner's exact contemporary. Certainly Reading and Turner moved in similar circles. Turner's successor as Master of Choristers at Lincoln Cathedral was none other than Reading, who was a junior vicar and poor clerk from 1667, the year of Turner's arrival.²⁵⁸ Reading's copies in *US-BE* MS751 and *GB-Lbl* Add. MS 47845 are primary sources for five Turner anthems. These copies, being made around the time of composition, suggest Reading was in contact with Turner despite his relative geographic isolation. This would tend to negate the possibility of misattribution by Reading when compiling *US-BE* MS751. Moreover, there is no suggestion by either Franklin (in his entries for Grove and his doctoral dissertation) or Spink that either of the two sources (that is, the Berkeley Organ Book or Tenbury manuscripts) has been misattributed. That being the case, it must be accepted that there are three distinct settings for *O Lord, the very heavens*, of which the Berkeley Organ Book version is the earliest. The remaining versions are distinct from

²⁵⁷ Shay and Thompson, p. 313.

²⁵⁸ Spink, p. 280.

that in the Berkeley Organ Book and are closely related to each other (*vide infra*).

Source details for the anthem are:

- *Source*: “The Berkeley Organ Book”, University of California, Berkeley (*US-BE*), MS751A-B pp.102-105 (volume 2).
- *Scribe*: John Reading
- *Key*: C major.
- *Text*: Psalm 89, verse 5 and following.²⁵⁹

30. *O Lord, the very heavens* (Version IIa).

This, the second setting of *O Lord, the very heavens* is found in MS130 HD4 of the Henry Watson Library, Manchester. The composition date of the work is well established, as the manuscript bears the inscription “D^r W^m Turner, June 1696”. Together with *O give thanks unto the Lord*, which is similarly inscribed “D^r William Turner, June the 15th: 1696”, these two anthems represent what is probably the earliest reference to “Dr Turner”, as his doctorate was awarded by Cambridge University in June 1696. This anthem is the second of what formed the practical part of Turner’s claim to the degree of Doctor of Music (effectively, Turner’s doctoral dissertation). This would then account for the particular grandeur seen in this anthem, evidenced by the scoring for trumpets as well as strings (the first of only two occasions Turner wrote anthems including trumpets as part of the orchestral accompaniment).

Source details for the anthem are as follows:

- *Source*: Henry Watson Library. Manchester (*GB-Mp*) MS130 HD4, folios 90 *verso* to 102 *recto*.
- *Scribe*: unknown.
- *Key*: C major
- *Text*: Psalm 89, verses 5-10, 14 and 15.

²⁵⁹ It should be noted that copies of a Tenor part and two Bassus parts of this anthem can be found in Lincoln Cathedral library – see *GB-LI* MS 2-4 and MS 3, 4. Despite these copies, however, there is still insufficient information to allow the anthem to be reconstructed.

- *Paper*: 14 staves per page, in 2 rastra of 7 staves.
- *Vocal disposition*: Medius; Contratenor; Tenor; Bassus 1;
Bassus 2 (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).
- *Orchestral disposition*: Trumpet 1; Trumpet 2; Violin 1;
Violin 2; Viola; Basso continuo,

It would appear that this anthem was copied with the intent of being bound up as a presentation volume. As noted above, the paper on which the manuscript is written is printed 14 staves to a page, in two rastra of seven staves. This paper ruling is highly unusual, there being no corresponding paper type noted in Shay and Thompson's study of Purcell manuscripts. Such paper being highly unusual, it is likely it was sourced especially for this copying exercise.

31. *O Lord, the very heavens* (Version IIb).

This, the third of the three settings by Turner of Psalm 89 is set in verse anthem form, and is found in the Tenbury Manuscripts numbers 797-803 and 1176-1182. A reworking of *O Lord, the very heavens* (Version IIa), this setting was made presumably to allow performance of the anthem at St Paul's Cathedral, London. No composition date for this anthem has been given to date, but is likely to have been adapted around 1697. The date of composition for this version is unlikely to be as late as c.1710-1715, however, given that the Tenbury MSS 797-803 were a second set of file-copies and in most cases were taken from other, earlier sources.²⁶⁰ While these part books contain works by Purcell that generally date from the period before the death of Charles II in 1685, this anthem (given that it is derived from Version IIa, positively dated to 1696) is one of the exceptions. A date post-1696 is assured.

Source details are as follows:

- *Source*: The Bodleian Library, Oxford (GB-Ob), Tenbury

²⁶⁰ Shay and Thompson, p. 209

Part Books (ex *GB-T*):

- MS 797 Medius (Decani): p. 11.
 - MS 798 Contratenor Decani: p. 29.
 - MS 799 Contratenor Cantoris: pp. 23, 24.
 - MS 800 Tenor Decani: p.29
 - MS 801 Tenor Cantoris: p. 32.
 - MS 803 Bassus Cantoris: pp. 30, 31.
 - MS 1176 Medius Decani: p. 118
 - MS 1181 Organ, pp. 450-458.²⁶¹
- *Scribe*: Rev. John Gostling
 - *Key*: C major.
 - *Text*: Psalm 89, verses 5 – 10, 14 and 15.
 - *Vocal disposition*: Medius; Contratenor; Tenor; Bassus 1:
Bassus 2 (Solo).
Medius; Contratenor; Tenor 1; Tenor 2;
Bassus (Chorus).

32. *O praise the Lord, for it is a good thing (Version I).*

William Turner's setting of *O praise the Lord, for it is a good thing (Version I)* is the first by Turner of this text, which is largely taken from Psalm 147 and dates from the period 1668-1669. A verse anthem, the work exists as a fragment in the Bing-Gostling Part Books, written in the hand of Stephen Bing. It can be presumed that this work dates from the earlier part of Bing's period of compilation, as the Medius Decani part appears immediately after the notation "made at Lincoln in y^e years 68, 69 & 70".²⁶²

Don Franklin, in his thesis study of Turner suggests that this anthem may be misidentified as one by Turner, as a second version exists which is positively identified as written by Turner from the autograph corrections that appear in a number of manuscript sources of that setting.²⁶³ However, as Bing in Lincoln

²⁶¹ Copies of this anthem in MSS 1177 to 1179 were not available for study.

²⁶² Spink, p. 138.

²⁶³ Franklin, (1967), p. 202.

copied this setting at the same time Turner was Master of Choristers at Lincoln Cathedral, the chance of a misattribution by Bing seems unlikely.

Furthermore, Franklin's discounting of the possibility that this anthem is written by Turner appears to be based on the assumption that Turner only set one version of a text. This can be demonstrated to be a false assumption, and there are known to be at least two positively identified settings of *The King shall rejoice*, one written for the coronation of James II in 1685 (now lost) and another, much grander version, for the celebration of St Cecilia's Day in 1697. Similarly, there also exists two distinct settings of *By the waters of Babylon*, the one found in the Bing-Gostling Part Books (like this setting of *O praise the Lord*) being distinctly different to the remaining settings.²⁶⁴ Spink's more recent study unequivocally attributes this version of *O praise the Lord* to Turner.²⁶⁵

Only one source of this work is extant, the details of which are:

- *Source:* York Minster (GB-Y), MS 1, The Bing-Gostling Part Books.
 - Medius Decani: pp. 83 and 86.
 - Contratenor Decani: p. 91.
 - Tenor Decani: p. 122.
 - Tenor Cantoris: p. 113, 114.
 - No Bassus part is extant.
- *Scribe:* Stephen Bing.
- *Key:* C major.
- *Text:* Psalm 147, verses 1-2, 6, 5, 7-8, 12-13; Psalm 146, verse 10.
- *Vocal disposition:* Medius; Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).

²⁶⁴ The version of *By the waters of Babylon* transcribed by Bing is set in D minor, not G minor, and differs substantially from the other versions. Franklin overlooked this difference in his thesis, and incorrectly cited Bing's copy of *By the waters of Babylon* as a source for the G minor version. See Franklin (1967), pp. 231-233.

²⁶⁵ Spink, p. 138.

The second version of the Medius part in the Decani Part Book deserves mention. The second version includes a solo verse for the text portion “Who covereth the heavens with clouds”, which does not appear in the earlier copy.

Initially, this work was considered to be even more incomplete than it has been found to be. It was originally assumed that the Tenor Cantoris part was also missing. The Tenor Cantoris part was mistitled by Bing as “O sing unto the Lord for...”. It would appear that Bing was temporarily confused when entering the Tenor Cantoris part, as the title given appears to be a conjunction of “O praise the Lord for it is a good thing” and “O sing unto the Lord a new song”, the latter title being that of the anthem that precedes this work in the Part Book, a version written by Turner’s contemporary, John Cutts.

33. *O praise the Lord, for it is a good thing (Version II).*

The text of *O Praise the Lord, for it is a good thing* (taken from Psalm 147) appears to have been a favourite text of Turner’s. The Bass parts for both Chorus and Verses exist in two part books copied by William Tucker, who died in early 1679.²⁶⁶ Tucker’s death thus provides a *terminus ante quem* for the composition of the anthem. As the anthem is not mentioned as one of those copied into the Chapel Royal part books in the Lord Chamberlain’s Papers, a composition date of between 1676 and 1678 is inferred.

Turner returned to this anthem a number of times after its composition, altering the work. Three distinct variants of this work have been found. Rebecca Herissone in the *Journal of the Royal Musical Association* has made a detailed discussion of the anthem and the revision process undertaken by Turner.²⁶⁷ It would appear that this work was specifically written for use within the Chapel Royal. With *God standeth in the congregation* and *Hold not thy tongue, O God*, these three anthems are the earliest symphony anthems written by Turner. It is thought that two sources for the Bass part of *O praise the Lord* (Version

²⁶⁶ Shay and Thompson, p. 314.

²⁶⁷ Herissone (1998), pp. 1-38.

IIa) were originally both part of a Chapel Royal partbook set, but have now been separated.²⁶⁸

Given the relatively short time span between composition of *O Praise the Lord* (Version I) and the first variant of *O Praise the Lord* (Version II), a significant change in circumstances must have prompted a new setting of the text. The most obvious change is Turner's return to London as a Gentleman of the Chapel Royal, which occurred in 1669. Judging from the relative complexities of the two settings, the first setting is written for a competent choir, while the second is much more elaborate and is obviously written for a choir of some skill. This would align with the relative abilities of the choirs Turner had access to at the time of each anthem version's composition.

Two principal sources for the first form of the anthem exist. The primary source is a pair of Bass part books, one now resident in Tokyo as part of the Nanki Music Library, and the other in the British Library, London. The Nanki MS contains the anthem's Chorus, the British Library MS also containing the Verses.²⁶⁹ Both books are considered highly significant, as there are corrections to the manuscripts made in Turner's hand which form the basis of the second variant of the anthem setting.

The other source is also held by the British Library as Add. MS 31445, a collection of anthems copied by James Hawkins, organist of Ely Cathedral from 1682 until his death in 1729.²⁷⁰ While it is apparent, based on paper and watermark evidence, that the manuscript was copied out around 1696-7 (the attribution is to "Mr Turner" suggests early 1696 is more likely), Turner's anthem lies with a number of anthems written somewhat earlier.²⁷¹ This includes Blow's *God spake sometime in visions* and Purcell's *Blessed in the man that feareth the Lord* (both composed in 1688). *O praise the Lord* is followed in the volume by Humfrey's *Hear O heavens*, certainly written no later than 1674, the year of Humfrey's death. This would indicate the early

²⁶⁸ Herissone (1998), p. 3, after Margaret Laurie.

²⁶⁹ Regrettably, the Nanki MS was not available for this study.

²⁷⁰ Shay and Thompson, pp. 151, 307, 308.

²⁷¹ Shay and Thompson, p. 151.

part of the volume is, at least, a collection of anthems composed some time before they were copied out and probably sourced from an earlier collection, possibly the Chapel Royal partbooks themselves.

- *Source A:*
 - Tokyo, Nanki Music Library (*J-Tn*), MS N-5/10, p. 16 (Source A1, unavailable for study).
 - British Library (*GB-Lbl*) Add. MS 50860, folio 5 *recto* (Source A2).
- *Scribe:* William Tucker.

- *Source B:* British Library (*GB-Lbl*) Add. MS 31445, folios 92-98 *recto*.
- *Scribe:* James Hawkins.

- *Key:* F major.
- *Text:* Psalm 147, verses 1-3, 5 and 6.
- *Vocal disposition:* Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola;
Basso continuo.

As noted above, minor revisions were made subsequently by Turner in autograph to the Source A manuscripts. These revisions form the basis of a second subvariant to the anthem. Further detail of this variant can be obtained from an organ-accompanied reduction copied by John Gostling and a lute part book, part of the Royal manuscripts and now housed at the British Library. In addition to the sources cited above, which also form Source A documents for the second subvariant, the additional source manuscripts are as follows:

- *Source B:* Bodleian Library, Oxford (*GB-Ob*);
 - Tenbury MS 1176, page 1 (Medius Decani, chorus only);
 - Tenbury MS 1177, page 1 (Contratenor Cantoris,

- chorus only);
- Tenbury MS 1178, page 1 (Tenor Cantoris, chorus only);
 - Tenbury MS 1179, page 1 (Tenor Base [sic], chorus only);
 - Tenbury MS 1180, pages 1-4 (Organ).
- *Scribe:* Rev. John Gostling
-
- *Source C:* British Library (*GB-Lbl*) Royal Music MS 27.a.12, folio 6 *verso*.
- *Scribe:* John Church (1675-1741).

A third subvariant, being a more substantial revision of the anthem by Turner, also exists. This final version was copied by Tudway in 1716 as part of the third volume of a collection of “Ancient & Modern Church Musick” compiled for Edward, Lord Harley, a noted bibliophile.²⁷² However, by the time this version was copied, the use of strings within the Chapel Royal had been long discontinued for all but great State occasions, following an order made by King William III in 1691.²⁷³ With the second version most likely being revised before 1685 and given the doldrums into which the Chapel Royal fell during the reign of King James II (1685-1688), it seems likely that this third variant was revised by Turner at some time between 1689 (after the Glorious Revolution) and 1691.

This anthem, in its three variants (and by preserving them as individual works), allows an insight in the development of Turner’s compositional style. Unlike the earliest version, this version sees him more technically adept and imaginative, and at the height of his compositional powers.

Source details for this final variant are:

- *Source:* The British Library (*GB-Lbl*), Harley MS 7339, ff. 122-126.
- *Scribe:* Dr Thomas Tudway

²⁷² Spink, p. 438.

²⁷³ Holman (1993), pp. 413, 414.

34. *O sing praises unto the Lord.*

O sing praises is a symphony anthem setting by Turner of a text taken from Psalm 47. The work can be found in the Gostling Manuscript, a volume of anthems compiled by the Rev. John Gostling and now held by the University of Texas, Austin. The manuscript is compiled in two sections, with symphony verse anthems by Restoration composers found on the front half of the volume (obverse). When the book is reversed, verse anthems without a orchestral accompaniment are found. Shay and Thompson note that this volume is a significant, non-autograph source of many Restoration works, and was probably compiled as a record of the repertory of the Chapel Royal, given that it provides a copy of every known Chapel Royal anthem composed by John Blow and Henry Purcell in the period 1685 to 1696.²⁷⁴ The date of earliest copying for works in the volume appears to be *c.* 1679, a time that equates with Gostling's appointment as a Gentleman of the Chapel Royal.²⁷⁵ The ascription at the end of this anthem notes that Turner composed the anthem in 1687, thus providing an unequivocal date of composition.

The anthem has three sources, the details of which are:

- *Source A:* The University of Texas, Austin (*US-AUS*),
The Gostling Manuscript, pre 1700 MS 85, *Ob.* pp. 138-145
- *Scribe:* Rev. John Gostling

- *Source B:* British Library (*GB-Lbl*), Add. MS 31445, pp. 153-168.
- *Scribe:* James Hawkins.

- *Source C:* Bodleian Library, Oxford (*GB-Ob*);
 - Tenbury MS 1176, pp. 75,75 (Medius);
 - Tenbury MS 1177, p. 99 (Contratenor);
 - Tenbury MS 1178 p. 97 (Tenor);

²⁷⁴ Shay and Thompson, pp. 65, 66.

²⁷⁵ Shay and Thompson, p. 71.

- Tenbury MS 1179, p. 119 (Bassus);
- Tenbury MS 1180 pp. 202-207 (Organ I);
- Tenbury MS 1181, pp. 21-25 (Organ II).
- *Scribe:* Rev. John Gostling.
- *Key:* C major.
- *Text:* Psalm 47, verses 5-8.
- *Vocal disposition:* Medius; Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola; Basso continuo.

Primacy is given to the Gostling Manuscript, as all three Turner anthems in this section refer to “Mr Turner”, together with a reliable date also noted for *Preserve me, O God*. Add. MS 31445 is thought to date from 1696-1697, as the ascription to Turner in the MS changes from “Mr” to “Dr” later in the manuscript, consistent with Turner’s degree being award in 1696.²⁷⁶

Gostling’s second copy into the Tenbury manuscripts (MSS 1176-1181) dates after 1696, as the copies bear the attribution to “Dr Turner”. Gostling’s alternative Symphonies (strictly, organ ritornelli) seen at the beginning and in the middle of the anthem indicate the anthem was modified to permit performance within the Chapel Royal without a string accompaniment some time after composition. This change would have been driven by the order from King William III in 1691 that services in the Chapel Royal be kept “with solemn musick like a collegiate church”.²⁷⁷

35. *Plead thou my cause, O Lord.*

Plead thou my cause, a verse anthem, cannot be reliably dated. Spink suggests a composition date of *c.* 1705.²⁷⁸ This date is based on John Gostling’s compilation of the Tenbury MSS 797-803 and 1176-1182, which are sources

²⁷⁶ Shay and Thompson, p. 151.

²⁷⁷ Holman (1993) p. 413.

²⁷⁸ Spink, p. 138

for this anthem.²⁷⁹ The attribution to “Dr Turner” confirms a copying date post-1696. However, this does not confirm a date of composition in any way. Shay and Thompson note that both sets of Tenbury manuscripts were intended as retrospective file copy sets, in which case the partbooks do not necessarily support a direct correlation between composition and copying date. Indeed, the presence of a number of Purcell anthems in both sets of partbooks show that Gostling was not compiling anthems for his file copy set at the time of composition, but rather some years after composition.²⁸⁰ No weight can therefore be given to the date of *c.* 1705.

Stylistically, the anthem has much in common with verse anthems composed in the period 1668 to 1670 and found in the Bing-Gostling Part Books at York Minster. Broad features of *Plead thou my cause*, such as the highly florid nature of the part writing for the solo voices in the 2/2 sections and the more solemn 3/2 sections, can be seen in anthems such as *Behold, God is my salvation* and *By the waters of Babylon* (version I), both of which have been firmly dated to the period 1668 to 1670. However, it does not form part of Stephen Bing’s collection in the part books at York Minster, suggesting its composition occurred after Turner’s return to London. This argument is further strengthened by the fact the copyist was Gostling, suggesting the work formed part of the repertoire of either the Chapel Royal or St Paul’s Cathedral, London. No mention of the anthem is made in the Lord Chamberlain’s Paper’s entry of 1676, so the anthem is likely to have been composed after that date. Circumstantial evidence suggests it is more likely that this anthem is an early work, probably dating to a period *c.* 1680, rather than *c.* 1705.

Source details for the anthem are as follows:

- *Source A:* Bodleian Library, Oxford (*GB-Ob*), Tenbury MSS 797-803 (ex *GB-T*).

²⁷⁹ Shay and Thompson, pp. 207-209.

²⁸⁰ Purcell’s death in 1695 showed that Gostling was compiling the Tenbury MSS retrospectively, Tenbury MSS 1176-1182 contain a number of Purcell anthems, such as *O God, thou art my God* (Z35) and *It is a good thing to give thanks* (Z18) that are dated to *c.* 1682 and *c.* 1682-1685 respectively by both Shay and Thompson and King (p. 239). Inclusion of these anthems shows conclusively that reliance on the date of copying for this set can be considered unreliable for the purposes of determining the date of composition.

- Tenbury MS 797 (Medius Cantoris), pp. 6, 7.
- Tenbury MS 799 (Contratenor Cantoris), pp. 6, 7.
- Tenbury MS 801 (Tenor Cantoris), pp. 17-19.
- Tenbury MS 803 (Bassus Cantoris), pp. 12, 13.
- *Scribe:* Rev John Gostling.

- *Source B:* Bodleian Library, Oxford (*GB-Ob*), Tenbury MSS 1176-1179, 1181(ex *GB-T*).
 - Tenbury MS 1176 (Medius Decani), p. 77.
 - Tenbury MS 1177 (Contratenor Cantoris), pp. 99-102.
 - Tenbury MS 1178 (Tenor Cantoris), pp. 98-101.
 - Tenbury MS 1179 (Bassus Cantoris), pp. 120-123.
 - Tenbury MS 1181 (Organ), pp. 281-285.
- *Scribe:* Rev John Gostling.

- *Key:* C minor (key signature of two flats suggests G minor, A flats given as accidentals throughout).
- *Text:* Psalm 35, verses 1-4, 9 and 18.
- *Vocal disposition:* Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).

36. *Praise the Lord, O my soul.*

Praise the Lord, O my soul is the last of three verse anthems definitely attributed to Turner found in what is now called “the Berkeley Organ Book”. This anthem is in the hand of John Reading, rather than that of the other compiler, Daniel Roseingrave.²⁸¹ This would appear to date the copying to before Reading’s move to Winchester College in 1681 and Reading’s relinquishing of the Berkeley Organ book to Roseingrave, after the latter

²⁸¹ An example of Roseingrave’s hand, recently identified as the copyist of Christ Church MS 1215, can be found in Peter Holman’s essay “Purcell and Roseingrave: A new autograph”. (See: Peter Holman. “Purcell and Roseingrave: A new autograph”, *Purcell Studies* (ed. Curtis Price) (Cambridge: Cambridge University Press, 1995), pp. 96, 97.

succeeded him as organist at the Cathedral. The accepted date for composition of these anthems is before 1680 and is supported by the available evidence.²⁸²

The anthem exists as a fragment, the organ book being the only surviving part book. Source details for the anthem are:

- *Source:* University of California, Berkeley (*US-BE*), MS751A-B “The Berkeley Organ Book”, (volume 2), pp. 116-118.
- *Scribe:* John Reading
- *Key:* B flat major.
- *Text:* Psalm 103 (probably verses 1-4 and 17).

37. *Preserve me, O God.*

Preserve me, O God is a symphony anthem setting by Turner of a text taken from Psalm 16. It is one of the few anthems by Turner for which a date of composition can be given precisely. The ascription at the end of the anthems notes that Turner composed the anthem on (or, more probably, for) 24 August 1686. August 24, in the Anglican lectionary, is the Feast Day of Saint Bartholomew, Apostle and Martyr. The most likely explanation is that the anthem may have been written for a festal day service at the Chapel Royal, a service at which the then Princess Anne would have attended.

The work can be found in the Gostling Manuscript, a volume of anthems compiled by the Rev. John Gostling and now held by the University of Texas, Austin. The manuscript is compiled in two sections, with symphony verse anthems by Restoration composers found on the front half of the volume (obverse). When the book is reversed, verse anthems without a concerted accompaniment are found. Shay and Thompson note that this volume is a significant, non-autograph source of many Restoration works, and was probably compiled as a record of the repertory of the Chapel Royal, given that it provides a copy of every known Chapel Royal anthem composed by John

²⁸² Spink, p. 138.

Blow and Henry Purcell in the period 1685 to 1696.²⁸³ The date of earliest copying for works in the volume appears to be *c.* 1679, a time that equates with Gostling's appointment as a Gentleman of the Chapel Royal.²⁸⁴ The source details are as follows:

- *Source:* The University of Texas, Austin (*US-AUS*),
The Gostling Manuscript, pre 1700 MS 85, *Ob.* 86-94.
- *Scribe:* Rev. John Gostling.
- *Key:* G major.
- *Vocal disposition:* Contratenor 1; Contratenor 2; Tenor;
Bassus 1; Bassus 2 (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola;
Basso continuo.

38. *Rejoice greatly, O daughter of Sion.*

The verse anthem *Rejoice greatly, O daughter of Sion* is thought to date *c.* 1683-1684. Shay and Thompson suggest a date of 1684, based on parts of Purcell's *Hear my prayer, O God* being found in manuscripts A3.2 and 3.5,²⁸⁵ while Spink suggests a date *c.* 1683.²⁸⁶ The work is found in five part books held at Worcester Cathedral, manuscripts A3.1 to 3.5. Regrettably, the work is substantially incomplete. No Medius part is extant, while parts for two verse passages and one chorus appear lost.

The text is largely drawn (unusually) from the New Testament. The selection of verses is highly individual, combining prophetic passages from the Old Testament with elements of the Palm Sunday narrative from three of the four Gospels. It is therefore likely that this anthem was used at the start of Holy Week services at the Chapel Royal either in 1683 or 1684.

²⁸³ Shay and Thompson, pp. 65, 66.

²⁸⁴ Shay and Thompson, p. 71.

²⁸⁵ Shay and Thompson, p. 230.

²⁸⁶ Spink, p. 139.

Source details for the extant parts are as follows:

- *Source:* Worcester Cathedral (*GB-WO*);
 - MS A3.1, pp.452, 453 (Bassus);
 - MS A3.2, pp. 99, 100 (Contratenor);
 - MS A3.3, pp.58, 59 (“Tenor Bassus”);
 - MS A3.4, pp. 47, 48 (Contratenor);
 - MS A3.5, pp. 178, 179 (Bassus).
- *Scribe:* unknown.
- *Contents:* Anthems by Restoration composers
- *Key:* C major
- *Text:* Zechariah chapter 9, verse 9; Isaiah chapter 26, verse 11; Luke chapter 19, verse 38; Matthew chapter 21, verses 10-11, 16b; Luke chapter 19, verse 40b; Mark chapter 11, verse 9b.

39. *Righteous art thou, O Lord.*

Turner’s verse anthem *Righteous art thou, O Lord* is likely to have been composed prior to 1685, given that the majority of verse anthems written by Turner also date before 1685. Don Franklin gives a date of composition before 1680, although the evidence for this date is not clear.²⁸⁷ Without any supporting evidence, Ian Spink does not indicate a date for composition.²⁸⁸ He does, however, indicate that the work was copied between 1705 and 1713, if indications elsewhere in the manuscript to “Dr Tudway” and “Mr Crofts” are to be taken as read.²⁸⁹ The work is found in Ely MS 6, copied by James Hawkins.²⁹⁰ No attribution is given to Turner in the manuscript, which appears to have been a particular habit of Hawkins and the cause of much later

²⁸⁷ Franklin (1967), p. 288.

²⁸⁸ Spink, p. 139.

²⁸⁹ Spink, p. 84. Tudway received his Mus. D in 1705, Croft in 1713.

²⁹⁰ Shay and Thompson, pp. 307, 308.

confusion.²⁹¹ This lack of attribution provides no further clues as to the date of copying or composition.

Source details of the anthem are as follows:

- *Source:* Cambridge University Library (GB-Cu), EDC 10/7/6, pp 150-153 (former Ely MS 6 (GB-EL)).
- *Scribe:* James Hawkins
- *Key:* F major.
- *Text:* Psalm 119, verses 137, 138, 142 and 144.
- *Vocal disposition:* Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).

40. *Sing, O daughter of Zion.*

Turner's full anthem setting of *Sing, O daughter of Zion* dates from the period 1667-1669 and is found in the Bing-Gostling Part Books, written in the hand of Stephen Bing.²⁹² Only one source of this work is extant, the details of which are as follows:

- *Source:* York Minster (GB-Y) MS 1, The Bing-Gostling Part Books.
 - Medius Decani (MD): pp. 75 and 162.
 - Contratenor Decani (CtD): p. 99.
 - Tenor Decani (TD): p. 88.
 - Bassus Decani (BD): p. 100.
- *Scribe:* Stephen Bing
- *Key:* B flat major
- *Text:* Zephaniah chapter 3, verse 14.
- *Vocal disposition:* Medius; Contratenor; Tenor; Bassus.

²⁹¹ Shay and Thompson, p. 228.

²⁹² Spink, p. 138.

The second version of the Medius part in the Decani Part Book deserves mention. On the page, it is erroneously listed under the heading of “Verse Anthems”, yet the work is quite clearly a full anthem. Appearing much later in the volume, the copy appears deliberate, this not being an example of Bing’s occasional practice of filling in unused spaces.²⁹³ At the bottom of the page there is a stave left unused, while the anthem that follows the Turner entry (*O sing unto the Lord*, composer unknown) continues over onto a new page, Bing neglecting to use the final available stave. It would appear Bing felt he had space to spare while copying these works.

The part appears to have been copied after works by Purcell, such as *Blessed be the Lord my strength* (entered on page 150) and before *Blow up the trumpet in Zion* (entered on page 166).²⁹⁴ King dates both these works as composed by February 1679.²⁹⁵ Shay and Thompson report a hiatus in Bing’s copying activities after 1670, noting that the Purcell entries date from between 1677 and Bing’s death in November 1681.²⁹⁶ A date *c.* 1679 is therefore most likely for the second copy of Turner’s Medius part.

A precise reason for this second copy of the Medius part is unclear. Save for one minor difference in word underlay at measure 31, the two copies are the same. The titling at the top of the page of MD p. 75, while unrelated to the works immediately below, follows contemporary practice.²⁹⁷ Copyists of the period were known to place the title of a work at the top of the page, even if the work commenced after other works at a point lower down the page. It may be that the first version of the Medius part (MD p.75) was mislaid by Bing, hidden from easy discovery under the reference to William Tucker’s *Benedicite*, necessitating a second copy being made.

²⁹³ Shay and Thompson, p. 203.

²⁹⁴ Shay and Thompson, p. 205.

²⁹⁵ King, p. 239.

²⁹⁶ Shay and Thompson, pp. 203, 204.

²⁹⁷ In this instance, William Tucker’s *Benedicite* is preceded by *I give you a new commandment* by John Cutts and by Turner’s *Sing, O daughter of Zion*, and commences on the second half of the page.

41. *Sing unto the Lord, O ye kingdoms.*

Sing unto the Lord, O ye kingdoms dates from the period 1668 to 1670, and Turner's time as Master of Choristers at Lincoln Cathedral. The primary source for the work exists in the Bing-Gostling Part Books, written in the hand of Stephen Bing.²⁹⁸

Source details for the anthem are as follows:

- *Source A:* York Minster (GB-Y) MS 1, Bing-Gostling Part Books.
 - Medius Decani, p. 158.
 - Contratenor Cantoris, p. 90.
 - Tenor Decani, p. 119.
 - Tenor Cantoris, p. 110.
 - Bassus Cantoris, p. 159.
- *Scribe:* Generally by Stephen Bing, although the BC entry appears to be in John Gostling's hand.
- *Key:* C major.

- *Source B:* Bodleian Library, Oxford (GB-Ob, ex GB-T), Tenbury Manuscripts 1176-1180.
 - Tenbury MS 1176 (Medius), pp. 21 & 22.
 - Tenbury MS 1177 (Contratenor Cantoris), p. 21.
 - Tenbury MS 1178 (Tenor Cantoris), p. 20.
 - Tenbury MS 1179 (Tenor Bass), p. 41.
 - Tenbury MS 1180 (Organ), pp. 43-45.
- *Scribe:* Rev. John Gostling
- *Key:* D major.

- *Text:* Psalm 68, verses 32-35.
- *Vocal disposition:* Contratenor; Tenor; Bassus (Solo).

²⁹⁸ Spink, p. 138.

Medius; Contratenor; Tenor 1;
Tenor 2; Bassus (Chorus).

Additional manuscript sources for this anthem that are available, but that were not consulted in the preparation of this edition, can be found at *GB-CA*, *GB-H* MS 30.B.1, and *GB-LI* MSS 2-4.

42. *The earth is the Lord's.*

The earth is the Lord's is one of a number of verse anthems found in the Bing-Gostling Part Books, now resident at York Minster. Copied by the original compiler of the Part Books, Stephen Bing at Lincoln, the anthem was copied sometime between 1668 and 1670.²⁹⁹ The anthem is a fragment only. Both the Medius and Bassus parts have been lost. It is probable the Bassus part provides the missing fourth soloist for at least the final verse, if not for other verses in the work. While apparently written for eight parts, little if any differences exist between the two Contratenor and two Tenor parts. It is most likely that the Chorus parts were effectively written for four parts.

Source details for the anthem are as follows:

- *Source:* York Minster (*GB-Y*) MS1, Bing-Gostling Part Books.
 - Contratenor Cantoris (“Contratenor 2”), p. 157;
 - Contratenor Decani (“Contratenor 1”), pp: 161, 167-168;
 - Tenor Cantoris (“Tenor 2”), p. 118;
 - Tenor Decani (“Tenor 1”), p. 148.
- *Scribe:* Stephen Bing.
- *Key:* B flat major.
- *Text:* Psalm 24.

²⁹⁹ Shay and Thompson, p. 305. Spink, p. 139.

43. *The heavens declare.*

The only evidence for the existence of this anthem, now lost, is a programme entitled “The Oration, Anthems and Poems, Spoken and Sung, at the Performance of Divine Musick.” This event, held at Stationers’ Hall on 31 January 1701/2, was held for the Members of the Houses of Commons and Lords and was undertaken by Cavendish Weedon.³⁰⁰ *The heavens declare* was the first anthem to be sung at the event, using Psalm 19, verses 1-7 as the text. Spink considered this anthem a mistitling of *O Lord, the very heavens* (Version II).³⁰¹ However, the level of detail provided in the programme argues against this conclusion. All seven verses of the psalm are printed in the programme, with the fourth verse (“Their sound is gone out into all lands”) set for a Chorus, fifth verse (“In them hath he set a tabernacle for the sun”) set for a bass soloist, sixth verse (“It goeth forth from the outermost part of the heaven”) set for a countertenor soloist and the final verse (“The law of the Lord is an undefiled law”) set for a Grand Chorus. As Blow’s symphony anthem *O sing unto the Lord a new song* and Turner’s grand setting of *The King shall rejoice* (Version II) were sung as the second and third anthems (respectively) at the event, it can be safely presumed that *The heavens declare*, was likewise a symphony anthem.

44. *The King shall rejoice (Version I).*

The King shall rejoice (Version I) is the second of two full anthems written by Turner for the coronation of King James II in 1685.³⁰² Now lost, it is possible the full anthem *The Queen shall rejoice* is a later reworking (*vide infra*). It was probably set for MCtTB forces. However, RISM lists a version of *The King shall rejoice* in GB-Lbl Eger. MS 3767.³⁰³ Existing solely as a Medius

³⁰⁰ Cavendish Weedon. *The Oration, Anthems and Poems, Spoken and Sung, at the Performance of Divine Musick* (London: Playford, 1702), p. 11. <http://books.google.com.au/books?id=ysVIAAAAMAAJ>. Accessed 27 November 2013.

³⁰¹ Spink, p. 140.

³⁰² Spink, pp. 140, 142.

³⁰³ Répertoire International des Sources Musicales, “Collection [Egerton MS 3767]”, <http://opac.rism.info/search?documentid=800260187>. Accessed 1 January 2014.

part, the incipit provided does not conform to Version II of the anthem. Further examination of this manuscript is required.

45. *The King shall rejoice (Version II).*

This symphony anthem setting of *The King shall rejoice* is arguably the only extant Turner anthem for which there is absolutely no doubt about when the work was written and why. As noted in the manuscript, the work was written “For y^e Solemnity of S^t Cecilias Day [sic]. 1697”. The work exists in Harley MS 7339, a manuscript compiled by Thomas Tudway around 1716 for Edward, Lord Harley. It is Turner’s second setting of this text, the first had been written of the coronation of James II in 1685 and is presumed lost.³⁰⁴

Celebrations in honour of St Cecilia, the patron saint of music, were a highlight of the London musical calendar. Established by The Musical Society, the first St Cecilia’s Day celebration took place in 1683, with music provided by Henry Purcell.³⁰⁵ By 1693, the event had become a fixture of note, with *The Gentleman’s Journal* noting:

On that day or the next, when it falls on a Sunday, as it did last time, most lovers of music, whereof many are persons of the first rank, meet at Stationers’ Hall in London, not thro’ a principle of superstition, but to propagate that divine science. A splendid entertainment is provided, and before it is always a performance of music by the best voices and hands in town; the words, which are always in the patroness’s praise, are set by some of the greatest masters.³⁰⁶

Prior to the concert held at Stationers’ Hall, a service was held at nearby St Bride’s, Fleet Street, at that time (and still) the parish church for all those connected with the printing trade.³⁰⁷ The usual practice was to hold a choral service, the highlights of which were an anthem with orchestral

³⁰⁴ The first setting may not be as lost as is presumed, however. There is evidence to suggest that *The Queen shall rejoice*, sung at the coronation of Queen Anne in 1705, was a reworking of the first setting of *The King shall rejoice* with the gender altered to suit.

³⁰⁵ King, p. 105.

³⁰⁶ Jonathan Keates, *Purcell – A Biography* (London: Pimlico/Random House, 1995), p. 111, after Peter Motteux.

³⁰⁷ King, p. 227.

accompaniment performed by a large number of singers and players and a sermon, often preached in defence of cathedral music.³⁰⁸ It was in this context that this setting of *The King shall rejoice* was written and performed.

Unsurprisingly the grandest of Turner's anthems, it shows Turner rising to the challenge of providing a work suitable as an offering to the patron saint of music. Following the service in 1697, the "lovers of music" were further treated to a performance of *Alexander's Feast, or the Power of Musick*, a text "wrote in Honour of St Cecilia" by John Dryden with music set by Jeremiah Clarke.³⁰⁹

The work was performed again at Cavendish Weedon's musical event entitled "The Oration, Anthems and Poems, Spoken and Sung, at the Performance of Divine Musick." The programme for this event, held at Stationers' Hall on 31 January 1701/2 for members of the Houses of Lord and Commons, notes that the third verse ("For thou shalt prevent him with the blessing of thy [sic] goodness") was sung by a tenor, which contrasts with the version copied by Tudway, which has this verse set for a Medius.³¹⁰ It is presumed this was a simple substitution of soloists by Turner, rather than a reworking of the verse.

Source details are as follows:

- *Source:* British Library (GB-Lbl), Harl. MS 7339, ff. 126-140.
- *Scribe:* Dr Thomas Tudway
- *Key:* D major.
- *Text:* Psalm 21, verses 1-7, 13.
- *Vocal disposition:* Medius 1; Medius 2; Contratenor 1; Contratenor 2; Tenor; Bassus (Solo).
Medius; Contratenor 1; Contratenor 2; Tenor; Bassus (Chorus).

³⁰⁸ W.H. Husk. "Cecilian festivals", *The New Grove Dictionary of Music and Musicians*, Volume 4, ed. Stanley Sadie (London: Macmillan Publishers Ltd, 1980), p. 46.

³⁰⁹ Christopher Powell. "Clarke, Jeremiah (i) - Worklist", *The New Grove Dictionary of Music and Musicians*, Volume 4, ed. Stanley Sadie (London: Macmillan Publishers Ltd, 1980), p. 447. The text was later used by Handel in 1736, in what is now the familiar setting of Dryden's words. Clarke's setting has been – unfortunately – lost.

³¹⁰ Weedon, p. 22.

- *Orchestral disposition:* Trumpet 1; Trumpet 2; Violin 1; Violin 2; Viola; Basso continuo.

46. *The Lord is king* (Version I).

This setting of *The Lord is king* is the first of two distinct settings of a verse anthem by Turner, the second setting having been hitherto misidentified as a source for this version. However this version, in addition to the obvious difference of key, is written for three soloists and chorus, whereas the second version is written for solo voice and chorus. Spink suggests a date of *c.* 1698 for this version, noting that the work is entered into the St Paul's partbooks in the hand of John Gostling (*GB-Lsp*, MSS. Alto 3, Tenor 4, Bass 3).³¹¹ It is likely that this work coincides with the opening of the Choir section of St Paul's, London, and thus is one of the first anthems written for use in Wren's new building.

Copies of the manuscripts from St Paul's, London (MSS Alto 3, Tenor 4, and Bass 3) proved to be unobtainable and, like the version presented here, are likely to be similarly incomplete. The Medius part is known to be missing from the St Paul's collection – what is unknown is the completeness of the remaining parts. The parts used as the source for this version were sourced from Durham Cathedral (*GB-DRc*), for which only part of the Tenor and Bassus parts are extant. Another manuscript, most likely for this version of *The Lord is king*, can be found at *GB-PB MS E*.

It is apparent that other books containing this anthem did exist at Durham, there being references in these copies to parts that are absent. Of note is that the opening two verses, both for two soloists, are missing. If the anthem followed the most common solo voice arrangement employed by Turner in his verse anthems, a Contratenor-Tenor-Bassus solo group, other Tenor books must have existed in which the verse parts were written. Regrettably, these books, and thus the bulk of the anthem, are lost. However, it is likely the work

³¹¹ Spink, p. 139.

was originally conceived for two Tenor soloists, one from each side of the choir.

Source details for the anthem are as follows:

- *Source:* Durham Cathedral (*GB-DRc*),
 - MSS C19a, pages 44-46 (Tenor);
 - C21 pages 41-43 (Tenor);
 - C29 pages 37-38 reversed (Bassus);
 - C35, pages 21-22 reversed (Tenor).
- *Scribe:* Unknown.
- *Key:* B flat major.
- *Text:* Psalm 93.

47. *The Lord is king* (Version II).

The sole fragment remaining of this verse anthem is the lute part, found in Royal Manuscript 27.a.12, held by the British Library. The anthem is headed “Solo for M^r Elford”, a reference to Richard Elford (1677-1714), who was a singer of some renown (most probably a high tenor) and a member of the Chapel Royal from 1702 until his death.³¹² The anthem was copied between 1711 and 1713 by John Church, a period likely to be generally consistent with the date of composition.³¹³

While both versions of *The Lord is king* were composed either around or during the reign of Queen Anne (1702-1714), this anthem is not to be confused with that composed slightly earlier for St Paul’s, London. The two versions can be distinguished by key (the earlier version in B flat major and this version in G major). They are further distinguished by structure of the two works, as the opening sections are in different time signatures. On the limited information available, it is not possible to distinguish the anthems by text. It is

³¹² Baldwin and Wilson. “Elford, Richard.” *Grove Music Online*.

³¹³ Répertoire International des Sources Musicales, United Kingdom and Ireland. “Lord is king, The”, <http://www.rism.org.uk/manuscripts/20040806931983>. Accessed 14 November 2008.

entirely possible that the two settings have different text sources, there being three Psalms beginning “The Lord is king”.³¹⁴

Given the note in the manuscript that this anthem was written for Richard Elford, *The Lord is king* (Version II) is probably the last anthem composed by Turner. Its presence in R.M.27.a.12 is indicative that this anthem was one used in the repertoire of the Chapel Royal in the reign of Queen Anne, the Chapel Royal having a resurgence in status (although with fewer singers and without instruments).³¹⁵ Given that this part is for lute, the lute would have been an exception to the “no instruments” rule, largely as the lute would have been used in conjunction with the organ to provide continuo to the anthem, a fact supported by Peter Holman.³¹⁶

Source details are as follows:

- *Source:* British Library (*GB-Lbl*) R.M.27.a.12, page 57.
- *Scribe:* John Church
- *Key:* G major
- *Text:* Unknown (insufficient information).

48. *The Lord is righteous.*

This anthem exists in two related forms. The first form is a verse anthem for solo and MCtTB chorus; the second is virtually identical, save for the removal of the chorus parts. A precise date for the composition of this version of *The Lord is righteous* cannot be determined with any accuracy. Two likely periods exist – the first as *c.* 1680, the second after 1696.

Principal arguments for dating the anthem after 1696 rely on the likely copying dates of the two manuscript sources held by the British Library, Harl. MS 7341 and Add. MS 30932, and a third held by the Bodleian Library, Oxford, all of which were used in the preparation of this edition. These manuscripts all note

³¹⁴ Psalms 93, 97 or 99.

³¹⁵ Spink, pp. 169, 170.

³¹⁶ Holman (1993), p. 407.

that the anthem is by “Dr Turner” thereby dating them to a period after Turner’s doctorate was awarded in 1696. The entry in Harl. MS 7341 is possibly the latest source – at the conclusion of the anthem the copyist Thomas Tudway notes “here ends y^e works of Dr William Turner contain’d in y^s 3^d, 4th & 5th volumes”. It would seemingly suggest a copying date of around 1719, given that Tudway’s six volumes copied for Robert, Lord Harley took place between 1714 and 1720.³¹⁷ However, the copying date cannot be used as reliable evidence for determining the date of composition. Also contained in Harl. MS 7341 is another Turner anthem, *Behold now praise the Lord*, a composition which has now been dated to c. 1684, based on a reliable dating of a second manuscript source for this anthem, thanks to work by Robert Shay and Robert Thompson.³¹⁸ Ultimately, Harl. MS 7341 merely confirms what is already known and provides little evidence for determining a composition date.

Add. MS 30932 is a manuscript source that was compiled over many years. Several anthems in the collection are autograph scores of anthems by Henry Purcell, and which have been dated to the late 1670s.³¹⁹ However, after Purcell’s death, the manuscripts passed into other hands and further anthems were added to the collection. Save for the inclusion of *Salvator mundi* by Thomas Tallis, the volume contains only works by Restoration composers. The inclusion of the Tallis work at the end of the volume would seemingly indicate the manuscript was, at least eventually, intended as a file copy of music used in the Chapel Royal. Add. MS 30932 is most closely associated with Daniel Henstridge, organist at Canterbury Cathedral from 1699 until his death in 1736 and it appears likely Turner’s anthem is in Henstridge’s hand.³²⁰ Most active until 1718 when his position as organist became largely nominal (doubtless due to old age – by which time he would have been aged around 70), it is most likely Add. MS 30932 dates from between 1699 and 1718. The

³¹⁷ Shaw and Wood. “Tudway, Thomas.” *Grove Music Online*.

³¹⁸ Shay and Thompson, p. 145.

³¹⁹ Shay and Thompson, p. 140.

³²⁰ When compared with manuscripts positively identified in Henstridge’s hand (eg. *US-LAuc* MS fC6966/M4/A627/1700), points of similarity include the way in which the ampersand and “y” (in which the ‘t’ is superimposed above the “y”) are fashioned, and the way the completion of the work is marked by a form of double bar.

volume was assembled by William Flackton, a Canterbury bookseller, in the late eighteenth century.³²¹

The copy of the anthem in Tenbury MS 789 was made sometime after 1713, as the preceding anthem by William Croft refers to him as “Dr Crofts” [sic]. Croft received his Doctor of Music degree from Oxford University in July 1713.³²² While copying dates can be determined, both these manuscripts add little in the quest to reliably date the composition of work.

Arguments for the earlier date of c. 1680 are based on circumstantial evidence, but these are more defensible as a probable date of composition. Spink notes that Turner’s anthems around the 1680s show emancipated solo writing (certainly evident in this work), longer movements and a predominance of triple time, though generally restrained in style.³²³ Again, these can be seen in this anthem, where the final chorus lasts for some 45 bars (admittedly with interjections from the soloist) and the final solo section, for a longer 60 bars, both sections written largely in triple time. Moreover, one could not call the anthem anything other than restrained – the sole flashes of exuberance occur - appropriately - in bars 79 and 85 on the word “scattered” and this in a section in duple, not triple time. These aside, restraint abounds in this work. This being the case, it would appear that the work was intended for use in the Chapel Royal.

While stylistic evidence may point towards a date c. 1680, an argument for a later date, most likely from 1713, does exist, primarily based on the dates of copying. However, this argument is somewhat discredited by more recent scholarship and comparison with other MS sources, which demonstrates that a passage of over thirty years may often have occurred between composition and copying.

³²¹ Shay and Thompson, p. 139.

³²² H. Watkins Shaw and Graydon Beeks. “Croft, William.” *Grove Music Online*. Oxford Music Online.
<http://0-www.oxfordmusiconline.com.library.newcastle.edu.au:80/subscriber/article/grove/music/06853>. Accessed 30 May 2008.

³²³ Spink, p. 140.

The key feature of this work is the soloist for whom it was written – a tenor. Solo works for a tenor are somewhat rare in Restoration anthems from the Chapel Royal, whereas solo works for treble and bass are more common. Indeed, the identities of the original treble and bass soloists for many of Henry Purcell’s Chapel Royal anthems are well known, John Gostling’s name being most often linked with the bass solos, while Purcell’s brother Daniel was thought to be one of the treble soloists. Henry Purcell wrote 68 anthems most of which were intended for use in the Chapel Royal, making them a good indicator of available solo talent. While Purcell wrote no anthems for solo tenor, he did, however, write two anthems for tenor duet – *Let God arise* (which dates before February 1679) and *O praise the Lord, all ye heathen* (which dates before November 1681).³²⁴ This, then, indicates the presence of two tenors of some skill in the Chapel Royal around 1680 and would seemingly confirm the date of composition determined from an analysis of its compositional style. However, there was a noted tenor soloist in the Chapel Royal whose period of service matches the reign of Queen Anne (1702 to 1714). This soloist was Richard Elford (1677-1714), who was most probably a high tenor.³²⁵ The second version of Turner’s *The Lord is King* was composed especially for Elford, judging by the titling in the sole surviving fragment of this work, the lute part. Identification of the soloist is thus no aid in determining a conclusive composition date, as both possible dates are equally supported. However, it is unlikely Turner wrote two anthems using the same text for solo tenor at roughly the same time, so an earlier date for this anthem is argued.

The transcription in Filmer 17 is all but identical, the principal differences being a change in key (transposed up a semitone to B flat major) and the complete removal of all Chorus material. The minor alterations suggest that the Filmer version was a reworking of a pre-existing anthem for a talented singing student within the Filmer family. The few manuscripts within the Filmer collection that can be reliably dated indicate that music-teaching

³²⁴ King, p. 239.

³²⁵ Baldwin and Wilson. “Elford, Richard.” *Grove Music Online*.

activities within the family were most active in a period between late 1670 and 1720. Unhelpfully, it appears likely that Turner was connected with the Filmers for much of this time.

As noted above, three sources for the verse anthem form of this anthem exist. The details are as follows:

- *Source A:* British Library (*GB-Lbl*), Add. MS 30932, folios 110 *recto* to 112 *verso*.
- *Scribe:* Probably Daniel Henstridge.

- *Source B:* British Library (*GB-Lbl*), Harl. MS 7341, folios 84 *verso* to 87 *verso*
- *Scribe:* Dr Thomas Tudway.

- *Source C:* Bodleian Library (*GB-Ob*), Tenbury MS 789, folios 140 *recto* to 144 *verso*.
- *Scribe:* Unknown.

- *Key:* A major (though with D major key signature and g[#] accidentals in Sources A & B)
- *Text:* Psalm 145, verses 17-21.

The details for the alternative solo anthem form are as follows:

- *Source:* Yale University (*US-NH*), Misc. MS 170, Filmer 17, ff. 15 *verso* - 16 *recto*.
- *Scribe:* William Turner (autograph score)
- *Key:* B flat major.
- *Vocal Disposition:* Treble or soprano (solo).
- *Instrumental disposition:* Harpsichord.

Additional manuscript sources for Version I of this anthem that are available, but that were not consulted in the preparation of this edition, can be found at

GB-Cjc Chapel MSS O. 12 and 14 and Chapel MSS T. 2-5 and 7-9, *GB-Cpc* MS Mus. 7. 2, *GB-H* MS 30.A.30, *GB-Lbl* Eger. MS 3767 and R.M.27.a.12, and *GB-PB* MSS E, G, H and J.

49. *The Queen shall rejoice.*

William Turner's setting of *The Queen shall rejoice* was performed at the coronation of Queen Anne in 1702. The manuscript gives the title of the anthem as:

The Queen shall rejoyce ... Being y^e 2^d Anthem sung at y^e Coronation Solemnity of her Majesty Queen Ann [sic], April the 23th 1702
Compos'd by D^r Will^m Turner.

Save for the change of gender from "King" to "Queen", the anthem is one of the standard anthems performed at the coronation of British monarchs. Only one source exists for this anthem, for which the details are:

- *Source:* British Library (*GB-Lbl*), Harley MS 7341, ff. 76-78.
- *Scribe:* Dr Thomas Tudway.
- *Key:* G major.
- *Text:* Psalm 21, verses 1, 3, 5 and 6 (altered).
- *Vocal disposition:* Medius; Contratenor; Tenor; Bassus.

This anthem can be regarded as one of the last anthems composed by Turner, his cessation from composition occurring sometime in the years immediately following the preparation of this work. This anthem is Turner's third setting of this text, if the change of gender to suit a female monarch is ignored. It has been suggested by Ian Spink that *The Queen shall rejoice* is a textual adaptation of the lost work.³²⁶ Evidence to support this assertion can be easily found. In addition to Spink's observation that both works were full anthems (in itself unusual, as the verse anthem style was predominant and the full

³²⁶ Spink, p. 142.

anthem was largely anachronistic by this time), an error exists in the text that may indicate that the anthem was copied from an autograph source written for a male monarch. The Tenor part in measure 46 has the text “shalt thou lay upon *him*” [author’s emphasis], before being corrected to “shalt thou lay upon her” two bars later.

Whilst reusing an anthem written for her father’s coronation might be considered gauche or tawdry, particularly given the circumstances of James’s reign and the accession of his daughters to the throne, there are precedents for this act. The commonest precedent is, of course, the continued use of Handel’s *Zadok the priest* at every coronation since its first use at the coronation of George II.

It would appear that Anne’s coronation was a rushed affair, six weeks having elapsed between the death of William III and the event. Generally, coronations take some months to prepare; the previous coronations of William and Mary and of James II took place at least two months after their accession to the throne. Sound reasons exist for this speed. Firstly, 23 April is a significant date, being St George’s Day, the patron saint of England. It was likely the date was partly chosen for symbolic reasons. More importantly, Anne’s half brother, the 14-year-old Prince James Francis Edward Stuart, was emerging as a claimant to the throne. More commonly known as the “Old Pretender”, Prince James was being promoted as the true heir to the throne by pro-Catholic Jacobites. Prince James had already been declared James III, King of England, by Louis XIV of France on the death of James II the previous year, an unwise move made against the advice of his ministers and one which guaranteed the long and draining wars between France and England that became the hallmark of Anne’s reign.³²⁷ Anne’s speedy coronation was a necessity if a rival bid for the English throne by a Catholic claimant was to be thwarted. The real composition date is more probably 1685, rather than 1702, as it seems likely that *The Queen shall rejoice* represents a slightly modified form of one of Turner’s two lost anthems from the 1685 coronation.

³²⁷ Hill, p. 431. Trevelyan, p. 417.

50. *This is the day which the Lord hath made.*

The verse anthem *This is the day which the Lord hath made* dates from Turner's time at Lincoln (1667-1669), where he was appointed Master of the Choristers. Copied into the Bing-Gostling Part Books by the original owner, Stephen Bing, the beginning of the books in which this anthem is found helpfully date the collection by being inscribed "made at Lincoln in y^e years 68, 69 & 70".³²⁸ While this anthem is currently considered incomplete, the Bassus part being lost, a Bass part for this anthem exists at *GB-LI MSS 2-4*, and a Lute part at *GB-Lbl R.M.27.a.12*. These parts may well allow the anthem to be reconstructed, and I am grateful to Dr Bryan White of the University of Leeds for drawing this to my recent attention.

Source details for the anthem are as follows:

- *Source:* York Minister (*GB-Y*), Bing Gostling Part Books.
 - Medius Decani: p. 159.
 - Contratenor Decani: pp. 168-169.
 - Tenor Cantoris: p. 110-11.
 - Tenor Decani: pp. 119-120.
- *Scribe:* Stephen Bing
- *Key:* D major
- *Text:* Psalm 118, verses 24 to 29.
- *Vocal disposition:* Contratenor; Tenor; [Bassus?] (Solo).
Medius; Contratenor; Tenor; [Bassus]
(Chorus).

Additional manuscript sources can also be found at *GB-CA*.

³²⁸ Spink, p. 138.

51. *Try me, O God.*

Try me, O God cannot be reliably dated, although a date of c.1697 seems likely. The work exists in the Bing-Gostling Part Books at York Minster (GB-YMS1). The anthem is entered in Gostling's hand. It is known the anthem was copied c. 1697, as the Part Books did not come into his possession until 1696. The ascription to Turner is given as "Dr Turner", corroborating the copying date.³²⁹ Despite this evidence, and while this date has some merit as discussed below, this date cannot be useful to conclusively appoint c. 1697 as the date of composition. Spink cites one other anthem dating to this period, *Hear my prayer, O God* [sic], which also appears in the Bing-Gostling Part Books in Gostling's hand. Correctly titled *Hear my prayer, O Lord*, recent scholarship by Shay and Thompson has provided a new date of c. 1684 for *Hear my prayer, O Lord*.³³⁰ As Gostling's copy of *Hear my prayer, O Lord* postdates that of Add. MS 47845 by a considerable margin, it clearly establishes that Gostling did not necessarily copy an anthem soon after its composition. For this reason, the composition date of 1697 for *Try me, O God* cannot be confidently asserted.

Historically, this anthem has been identified as a full anthem. However, there is a clearly identified verse within the anthem's structure. The confusion regarding the anthem no doubt arises from the fact that it opens with the whole chorus, rather than a verse sung by the soloists – it is most accurately described as a "full-with-verse" anthem. This confusion is abetted by the description in Bing-Gostling Part Books, which indicates the anthem to be a full anthem while clearly indicating a verse section in all parts. The verse sections are only to be found in the CtD, TD and BC Part Books.

Two sources of this work are extant, both of which are likely to be contemporaneous. The second is a recent discovery and differs from the version found in the Bing-Gostling Part Books by having a concluding

³²⁹ Spink, p. 139.

³³⁰ Shay and Thompson, pp. 145-149, 295.

Hallelujah section. It is in Turner's autograph and so, for the purposes of identification, is considered the original version ("Version I"), with Gostling's copy considered "Version II".

- *Source A*: University of Western Illinois MS.
- *Scribe*: William Turner (autograph score).

- *Source B*: York Minster (*GB-Y*) MS 1, The Bing-Gostling Part Books.
 - Medius Cantoris (MC): p. 154.
 - Medius Decani (MD): p. 214.
 - Contratenor Cantoris (CtC): p. 124.
 - Contratenor Decani (CtD): p. 113.
 - Tenor Cantoris (TC): p. 161
 - Tenor Decani (TD): p. 111.
 - Bassus Cantoris (BC): p. 132.
 - Bassus Decani (BD): p. 109.
- *Scribe*: Rev. John Gostling
- *Key*: C major.
- *Text*: *Psalm 139, verses 23 and 24.*
- *Vocal disposition*: Contratenor; Tenor; Bassus (Solo).
Medius 1; Medius 2; Contratenor; Tenor; Bassus
(Chorus).

An additional manuscript source for this anthem that is available, but that was not consulted in the preparation of this edition, can be found at *GB-Lbl* Eger. MS 3767.

52. Service in A major.

Turner's Service in A Major dates from the end of the seventeenth century, based on the earliest known copy of the service, a fragment held by St Paul's

Cathedral Library.³³¹ Fortunately, the Service in A Major appears to have been highly popular, as it can be found in full in three other sources, all of which were compiled in the eighteenth century. The earliest of these three complete sources to be compiled was that made in 1716 by Thomas Tudway as part of his mammoth collection of Restoration (and earlier) music for Edward, Lord Harley and now held by the British Library as Harleian MS 7339. The remaining editions, a second held by the British Library (Add. MS 31443) and the other, held by the Royal Academy of Music (MS 100), date some forty years after Tudway's copy.

As the largest of Turner's service settings in terms of the number of movements (a setting of the Great Service), scoring (being set for a maximum of seven parts) and length, it has been given the nickname "The Great Service" as a secondary means of identification.³³² The setting is found in *GB-Lam* MS 100 with the six-part full-with-verse anthem *My soul truly waiteth*, with which it shares both key and a St Paul's provenance.³³³ The two works also share a related scoring, with the division of both the Medius and Contratenor parts in two being an obvious similarity. It is probable these two works were conceived and intended as part of the religious offices for a particular Sunday (such as an Easter Sunday), the anthem probably being sung during Evening Prayer between the Collects and concluding prayers "in Quires and places where they sing". Sadly, the occasion for which this service and its accompanying anthem were intended has now been forgotten.

As the earliest copy is only fragmentary, the problem of assigning primacy to the remaining sources becomes a vexed issue. Primacy in this case has been given to the next oldest source – that made by Thomas Tudway. However, the copy held by the Royal Academy of Music has close connections with St Paul's. The volume that contains the Service setting, together with two other Turner anthems, was part of the collection of Richard John Samuel Stevens

³³¹ Only the Alto (Contratenor) and Tenor parts are thought to survive. These manuscripts were unavailable for study.

³³² While Spink notes that this service is set for six parts, the conclusion of the Te Deum is clearly set for seven parts. Spink, p. 145.

³³³ Spink, p. 145.

(1757-1837), an organist of the Charterhouse and the Temple Church and one time chorister at St Paul's, London.³³⁴ While this provenance links the manuscript to a London source, Stevens's ownership considerably post-dates any possible date of composition by Turner, given that the manuscript was unlikely to have come into Stevens's ownership before c. 1780, some 40 years after Turner's death. It does, however, show a strong connection with London and links to St Paul's Cathedral, suggesting that this Stevens manuscript was copied from those held by the Cathedral and thus may have greater claims to provenance than the other two extant versions.

Set in the full-with-verse style, the Service in A Major likely dates to c. 1700. Spink notes that the Great Service and the smaller Service in E major (the "Short" Service) were copied into the St Paul's partbooks after 1698.³³⁵ Tudway's copy into what is now Harl. Ms 7339 was made in 1716, thereby providing a *terminus ante quem* for composition. It is likely composition predated this by some years, however.

Source details are as follows:

- *Source A*: British Library, London (*GB-Lbl*), Harl. MS 7339, folios 105 *verso* to 121 *verso*.
- *Scribe*: Dr Thomas Tudway.

- *Source B*: "5 Sacred Songs," Royal Academy of Music, London (*GB-Lam*), MS 100, pp. 1-52.
(Original title: "*Musica Sacra*, Dr. Turner &c MS.")
- *Scribe*: unknown.

- *Source C*: British Library, London (*GB-Lbl*), Add. MS 31443, folios 70 *recto* to 97 *verso*.
- *Scribe*: unknown.

³³⁴ Répertoire International des Sources Musicales, [Collection], <http://opac.rism.info/search?documentid=800092686>. Accessed 26 November 2013.

³³⁵ Spink, p. 145.

- *Key:* A Major.
- *Vocal disposition:* Medius 1, Medius 2, Contratenor 1, Contratenor 2, Tenor, Bassus (Solo)
Medius 1, Medius 2, Contratenor 1, Contratenor 2, Tenor 1, Tenor 2, Bassus (Chorus)

53. Service in D Major.

This service setting dates from the period 1690-1699.³³⁶ The work exists in the Organ Part Book MS A33 of Durham Cathedral. Only the organ part survives, the remainder of the parts having been lost. The work was copied in 1699, an addition at the end of the service noting “Jan. 11 1699. Paid for pricking thus far. [signed] J. Milner”. It is the second of two service settings by Turner written on a grand scale that incorporates the Morning Prayer settings of the *Te Deum* and *Jubilate*, the Communion Service settings of the *Kyrie* and *Credo* and the Evening Prayer settings of the *Magnificat* and *Nunc dimittis*. This service is not widely reported in the literature and is generally overlooked in favour of the slightly grander Great Service in A major, possibly as it exists only a fragment.³³⁷ Like the Great Service in A major, it was probably intended for use within St Paul’s Cathedral, so a composition date of 1698 is most likely, as the Cathedral Choir (the first part of the cathedral to be opened) opened in December 1697.³³⁸ The date of copying, confirmed by Milner’s note at the conclusion of the service, serves as a useful *terminus ante quem* and suggests Greggs must have been in close contact with musical sources in London, despite being based in Durham. Spink notes that Greggs compiled MS A33 from 1696 and that it was “virtually complete” by 1700, being the first of Durham’s collection of music to be comprised of contemporary repertoire.³³⁹

³³⁶ Turner in his settings for the Morning Service usually omits the setting of the *Venite* and uses the *Jubilate* in place of the *Benedicite*.

³³⁷ The sole reference to this service can be found in Ian Spink’s study of Restoration Cathedral Music. Spink, p. 145.

³³⁸ See www.stpauls.co.uk.

³³⁹ Spink, p. 232.

The service is written in the full-with-verse form, where the full chorus opens each movement, but subsequent sections are set for three or four soloists. The chorus sections are written for up to six parts. Turner returned the full-with-verse form towards the end of his compositional career, works in this style being associated with St Paul's. Spink suggest that this return was a move towards "Protestant Comprehension", in order to make works more intelligible.³⁴⁰ It is likely, though, that the full-with-verse form was adopted partly out of a more practical consideration, the homophonic nature of many of the sections assisting in overcoming the muddying of sound created by the Cathedral's reverberant acoustic.

A copy of Turner's anthem *Deliver us, O Lord our God* also appears in this MS A33, between the Credo and the Magnificat. Likewise written in D major, the inclusion of *Deliver us, O Lord our God* suggests the combined works were an attempt to provide the whole music for services from one composer. MS A33 is the only extant source for this anthem, making the manuscript a hitherto under-recognised source for late Turner works. The source details are as follows:

- *Source:* Durham Cathedral (*GB-DRC*), MS A33, pages 238-249, 251-254.
- *Scribe:* William Greggs (c. 1652-1710)
- *Key:* D major

54. Morning Service in D Major.

This setting of Morning Service in D Major was written for the St Cecilia Day celebrations of 1696, which (from 1683) were traditionally held on 22 November each year, the feast day of the patron saint of music. The music is dated with the date of the first performance, though the work was presumably completed some time before that, to allow for rehearsals. Turner's setting of the *Te Deum* and *Jubilate* is found in the Henry Watson Music Library, part of

³⁴⁰ Spink, p. 31.

the Central Library, Manchester (*GB-Mp*). The copyist of the anthem is unknown, though there is the possibility that the copyist was Turner himself, as the hand displays some similarities with those portions of Filmer MS 17 known to have been written out by Turner. Particular among the similarities are:

- the use of “Retor” on both scores to indicate a ritornello;
- similarities in the fashioning of g and bass clefs; and
- similar forms in the way the letter “v” is written.

The copy of the *Jubilate* is unique in the collection of manuscripts of Turner’s music for identifying the soloists that sang the opening verse. In addition to the expected name of “Mr Gostling” as the bass soloist, the two countertenor soloists were named as “Mr Barnes” and “Mr Howell”. “Mr Barnes” was one Charles Barnes, a known contemporary of Gostling’s.³⁴¹ Barnes was noted as a soloist in anthems compiled by Gostling in what is now called the Newberry Library manuscript, a collection of Restoration anthems compiled between 1705 and 1715.³⁴² A second manuscript in the hand of John Walter of Eton further links the names of Barnes and Howell.³⁴³ Howell’s name is better known as a soloist, having been employed as a countertenor soloist in three Purcell odes: *Hail, bright Cecilia* of 1692, and the Birthday Odes for Queen Mary II, *Celebrate this festival* (1693) and *Come, ye sons of art* (1694).³⁴⁴ It appears Howell shared a vocal range similar to that of Turner’s, Purcell having substituted Howell’s name for Turner’s as the soloist in *Hail, bright Cecilia* at some point.³⁴⁵ All three soloists were Gentlemen of the Chapel Royal with Turner – unsurprisingly, it appears that Turner sourced the soloists for this event from amongst his colleagues, rather than the stage (with which he was less familiar).

³⁴¹ Ashbee and Lasocki, p. 80.

³⁴² Newberry Library, Chicago (*US-Cn*), MS 7A/2.

³⁴³ Spink, pp. 83, 84, 268.

³⁴⁴ Ashbee and Lasocki, p. 595.

³⁴⁵ Timothy Morris, “Voice Ranges, Voice Types, and Pitch in Purcell’s Concerted Works”, *Performing the Music of Henry Purcell*, ed. Michael Burden (Oxford: Clarendon Press, 1996), pp. 138-141.

The Morning Service itself is also unusual for the inclusion of a sinfonia in the manuscript between the *Te Deum* and *Jubilate*. The purpose of the sinfonia is unclear. As a blank page of manuscript separates the sinfonia from the *Jubilate*, it appears the sinfonia was not intended to be an introduction to the *Jubilate*. No such separation exists between the end of the *Te Deum* and the start of the sinfonia, so the sinfonia may have been intended as an instrumental coda to the movement. Indeed, the usual flourish to note the conclusion of a work is omitted from the end of the *Te Deum*. Despite this, the two sections do not marry together well; the change in metre from 2/2 to 3/2 and the extension beyond the air of finality achieved at the end of the *Te Deum* argue that the sinfonia is a stand-alone movement intended for some other function within the St Cecilia celebrations.

Only one source for this service exists, the details of which are:

- *Source:* Henry Watson Music Library, Central Library, Manchester (*GB-Mp*), MS. 130Hd4v.235(4-5), folios 41 *recto* to 74 *recto*.
- *Scribe:* unknown.
- *Key:* D major.
- *Vocal disposition:* Medius 1, Medius 2, Contratenor 1, Contratenor 2, Tenor, Bassus (Solo)
Medius 1, Medius 2, Contratenor 1, Contratenor 2, Tenor, Bassus (Chorus)
- *Instrumental disposition:* Trumpet 1, Trumpet 2, Violin 1, Violin 2, Viola, Basso Continuo

55. Service in E Major.

Turner's setting of the Service in E major is found in Harl. MS 7341, the second of two services copied by Thomas Tudway (Turner's exact contemporary from days as Children of the Chapel Royal) into his collection of anthems and services for Edward, Lord Harley. This work appears in the fifth

volume of works, collected and copied in 1718. Tudway's preface to the volume notes that the anthems and services contained therein are largely by "liveing [sic] Authors only" and suggests that his copies are of works made for "St Pauls Church [sic], as often as the Queen [Anne] came in ceremony thither".³⁴⁶ Spink notes that this setting can be found in the St Paul's partbooks later than 1698, so the setting was written after the opening of the Choir and probably dates to *c.* 1700.

As it is written in the full-with-verse style (where each canticle opens and concludes with a section for Chorus, but where definite verse sections are seen through each canticle) and due to its smaller scale than the other setting found at St Paul's (that in A major), it has been given the nickname "The Short Service" as a means to aid identification. The setting also comprises the Morning Service canticles of the *Te Deum* and *Jubilate*, and the Evening Service canticles of the *Magnificat* and *Nunc Dimittis*, thus omitting the Communion Service settings of the *Kyrie* and *Credo* found in the service settings of A major and D major ("The Durham Service").

Source details are as follows:

- *Source:* British Library, London (*GB-Lbl*), Harl. MS 7341, folios 67 *recto* to 76 *verso*.
- *Scribe:* Dr Thomas Tudway.
- *Key:* E major.
- *Vocal disposition:* Medius 1, Medius 2, Contratenor, Tenor, Bassus (Solo)
Medius, Contratenor, Tenor,
Bassus (Chorus)

56. Communion Service in G Major.

Turner's Communion Service in G is found in a collection of part books held by Durham Cathedral. The Service dates before 1687, as the earliest surviving

³⁴⁶ Spink, pp. 442, 443, after Thomas Tudway.

copies (MSS C7, C10 and C15) were copied by John White (d. 1687) in his rather distinctive hand, where the notes are unusually diamond-shaped. Citations in RISM (www.rism.org.uk) suggest a copying date between 1674 and 1687.

Only the Contratenor, Tenor and Bassus parts of the Sanctus and Gloria survive, along with the Sanctus and a fragment of the Gloria in the Organ part. It appears that the page on which the remainder of the Gloria was copied was cut from the Organ book, as the edge of the page can be seen in the cleft of the spine. No Medius part survives and the Medius part for the Sanctus and first 14 bars of the Gloria was taken from the Organ part, which sets out both the Medius and Bassus parts. The editor has reconstructed the remainder of the Medius part in the Gloria. As this service setting follows the order for Holy Communion as set out in the Book of Common Prayer (1662) only the Credo, Sanctus and Gloria are usually set. In this setting, the Credo has been omitted. The omission of the Credo was probably intentional, the service only comprising the two movements found here.

This setting is hitherto unrecognised as a service setting by Turner, possibly because it appears to be only a fragment. As a service setting, it is significant for it marks Turner's earliest foray into the setting of music for the services of the Book of Common Prayer. It is also the only setting of music specifically set for the service of Holy Communion, the other settings of services by Turner being settings of the Great Service (in Turner's time, the Morning Service canticles of the Te Deum and Jubilate, the Holy Communion settings of the Kyrie and Credo and the Evening Service canticles of the Magnificat and Nunc Dimittis) or the Morning and Evening canticles.

Source details are as follows:

- *Source:* Durham Cathedral (*GB-DRc*):
 - MS A4, page 171 reversed (Organ);
 - MS C7, pages 343-344 (Contratenor);
 - MS C10, pages 107-108 (Tenor);

- MS C15, pages 95-96 (Tenor);
- MS C27, pages 159-160 (Bassus); and
- MS C28, pages 507a-c (Bassus).
- *Scribe*: William Greggs (A4), John White (d. 1687) (C7, C10, C15) and Matthew Owen (d. 1699) (C27, C28).
- *Key*: G major
- *Vocal disposition*: Medius, Contratenor, Tenor, Bassus

Chapter 4

“A riddle within an
enigma” – A
question posed by
the Filmer
manuscripts

4 – “A riddle within an enigma” – A question posed by the Filmer Manuscripts.

4.1 – Introduction.

It seems highly unusual that Turner, whose compositions were largely performed in a public arena, should take the trouble to compose an anthem intended solely for private use and that no version of this anthem was ever made available for use within a wider public sphere. Yet, of the three solo anthems copied by Turner into Filmer MS 17, the anthem *O give thanks unto the Lord* is the only one of the trio for which no companion anthem for soloist and chorus survives. The significance of this anthem has not been fully understood and a long-overdue assessment of this work raises further questions about the number of anthems that should be counted when compiling an up-to-date list of Turner’s works.

4.2 – The Filmer family and their manuscripts.

The Filmer Manuscripts, now housed in the Music Library at Yale University, New Haven (*US-NH*), are an important collection of once privately-owned music. The Filmers were a family of minor nobility who lived at East Sutton Park, Kent, and had connections to the Royal Court.³⁴⁷ One family member, Edward Filmer (d. 1650), was a noted musician and music performance seems to have been a feature of Filmer family life. Turner and his colleague Francis Forcer were both employed at some stage to teach the Filmer children, and entered works in various manuscripts used as tutors. Filmer MS 15 (a compilation largely by Forcer) bears the inscription “Amy Filmer Her Booke/ 167⁷₈”, while a second book (Filmer MS 24) has been identified as one belonging to an Elizabeth Filmer some time before 1710.³⁴⁸ It is likely that Forcer and Turner taught only the girls in the family – the sons were more

³⁴⁷ East Sutton Park still stands. Requisitioned by the British Government during World War II, it became a girls’ borstal following the cessation of hostilities. It is now an open prison for female offenders. UK Department of Justice, *East Sutton Park Prison information*, <http://www.justice.gov.uk/contacts/prison-finder/east-sutton-park>. Accessed 7 November 2009.

³⁴⁸ Ford (1978), pp. 814-825.

likely educated at a boarding school elsewhere, as was the usual custom amongst the gentry.

Judging by the family memorials in the East Sutton Park church, the family was a large one. Sir Robert Filmer (the second Baronet Filmer, d. 1717) had five sons and five daughters (see Figure 4.1); his son and heir, Edward (b. 1683), had an even larger family – eleven sons and nine daughters.³⁴⁹ It appears from genealogical records, however, that many of the children died in infancy. The family was somewhat unoriginal in providing names for their various offspring, so that many names recur. Regardless, careful analysis of genealogical records available through www.familysearch.org has allowed the construction of a reasonably accurate family tree for the generations present around the time of Turner's employment at East Sutton Park (see Figure 4.1). The presence of two girls named Amy and three named Elizabeth (not counting those that married into the family) makes matching the owners to the manuscripts inscribed with their names a difficult exercise. However, it seems clear that the Amy Filmer that owned Filmer MS 15 is the Amy who was born in 1654 and daughter of Sir Robert, the 1st Baronet Filmer. Fortunately, the second Amy Filmer, born in 1683 and the niece of the first Amy Filmer, can be quickly discounted as the book's owner by the date in Filmer MS 15.

The correct identification of the Elizabeth Filmer that owned of MS 24 is more problematic. A precise date of ownership is not available, and it appears that no fewer than four Elizabeths lived at (or near) East Sutton Park between 1680 and 1710. The first is Elizabeth Filmer née Beversham, wife of Sir Robert, the 2nd Baronet. This Elizabeth was definitely musically inclined, as Filmer MS 27 (inscribed "Elizabeth Beversham, her Booke. July the 11the, 1679" and confirmed by Ford as one that was brought into the collection after marriage) belonged to her.³⁵⁰ The second Elizabeth, sister of Sir Robert, was born c. 1658 and was the sister of Amy, owner of Filmer MS 15. The third Elizabeth is the daughter of Sir Robert and Elizabeth Beversham (b. 1691) while the

³⁴⁹ Paul Lauff, *East Sutton Park Manor Church photos*, http://www.webpanda.com/URU_UKtripOct2007/East_Sutton_Park/PaulLauff_photos_%20EastSuttonParkManor_Church.htm. Accessed 7 November 2009.

³⁵⁰ Ford, p. 823.

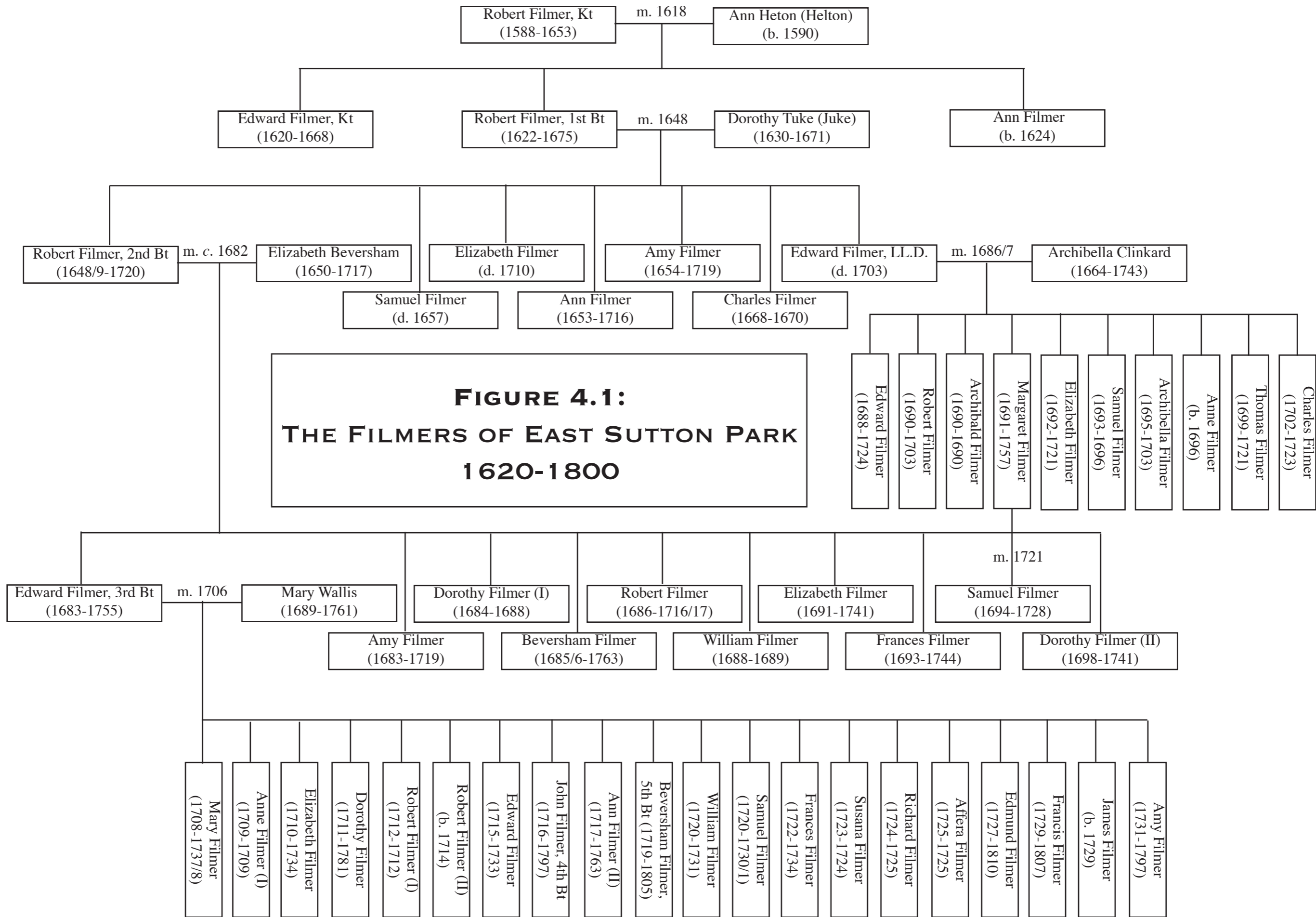


FIGURE 4.1:
THE FILMERS OF EAST SUTTON PARK
1620-1800

fourth is the daughter of Sir Robert's brother Edward and his wife, the arrestingly named Archibella Clinkard, born the following year (1692). Of these, Robert Shay gives likely ownership to Elizabeth, sister of Amy.³⁵¹



Figure 4.2: The memorial to Sir Robert, the second Baronet Filmer at East Sutton Park church (Photograph courtesy of Paul Lauff.)

Fortunately, the dating of some of these books, together with dates of birth secured through genealogical records, gives some indication about the general

³⁵¹ Robert Shay, “Bass Parts to an unknown Purcell Suite at Yale”, *Notes* (second series), **57**, 2001, p. 821.

age of the girls when the manuscripts were compiled. Amy Filmer, owner of Filmer MS 15, was born in 1654, so was aged 23 to 24 when her book was compiled. It appears Elizabeth Beversham was a similar age. Although many genealogical records for her are imprecise, a christening date of 29 November 1655 is the most reliable, so she too would have been about 24 when her book (Filmer MS 27) was dated. Corroborating a finding made by Robert Shay, the identity of the “Miss Wallis” that brought Filmer MS 25 into the collection was Mary Wallis, who married Edward, the 3rd Baronet Filmer in 1706.³⁵² This finding also considerably changes the date this manuscript was likely to have been produced. Ford considered the manuscript to be “probably the product of the 1660s, though an earlier date is not out of the question”; it is more likely a *later* product and of the early 1700s.³⁵³ Genealogical records for Mary Wallis linked to Edward Filmer in www.familysearch.org give dates of birth for Mary between 1685 and 1689. The correct birth year of 1689 can be posited by the memorial in East Sutton Park church (see Figure 4.3), which reads (in part), “Dame MARY, his Wife, daughter of JOHN WALLIS...departed this life...the 3th [sic] January 1761, in the 72^d year of her age”.³⁵⁴ Mary Wallis was 17 at the time of her marriage and, as the book would date before 1706, was likely between 14 and 16 when the book was prepared. Training in music was an essential accomplishment of a young lady of high standing,³⁵⁵ and those books that can be dated indicate such an education occurred from early teenage years through to an engagement or marriage. It is therefore likely that Turner’s pupils were young teen-aged girls and of marriageable age. It may also be possible, though less likely, that Turner’s student (for whom the Filmer MS 17 anthems were transcribed) was one of the Filmer wives continuing her studies into an art for which she had particular facility.

Of the many manuscripts in the collection, Filmer MS 17 is the first of four that are of particular note to any researcher of Turner. Ford notes that Filmer MSS 17 to 20 all contain works that are in Turner’s hand.³⁵⁶ Filmer MS 17

³⁵² Shay, p. 821, 18*n*.

³⁵³ Ford, p. 822.

³⁵⁴ Lauff, *East Sutton Park Manor Church photos*.

³⁵⁵ Trevelyan, p. 8.

³⁵⁶ Ford, pp. 820, 821.

appears to be a music exercise book. The first half of the book is primarily devoted to keyboard works and exercises, with a number of “Almands” being the most notable. These appear to have been written by Francis Forcer, the



Figure 4.3: The memorial to Sir Edward, the third Baronet Filmer and Lady Mary Filmer at East Sutton Park church (Photograph courtesy of Paul Lauff.)

hand being consistent between these works, with the last Allemande bearing the attribution to Forcer. Turner’s contribution as copyist is evident in the second half of the manuscript, chiefly represented by entries in autograph of an Allemande and Sarabande for keyboard, four songs, a catch and (most importantly) three solo anthems, two of which are Turner’s own compositions. Ford’s positive identification of Turner as the copyist for his two anthems is

significant as, prior to Ford's study of the Filmer manuscripts, only one Turner anthem had been identified as being an autograph.³⁵⁷ A full list of works as they appear in Filmer MS 17 is given in Table 4.1.

As noted by Ford, Turner included copies of works by Handel in Filmer MS 17,³⁵⁸ which may aid in dating the manuscript. As shown by Table 4.1, however, the authorship of these works is not indicated in the manuscript. Rather, Handel is not identified as the composer for any of the works and those copied by Turner that have attributions were mostly composed by Turner himself.³⁵⁹ The presence of Handel works in the volume would seemingly date the copying of them to a time after Handel's first arrival in London (so, post-1710).³⁶⁰ It is likely that Turner was employed by the Filmers over a considerable period of time – over 20 years – if the suggestions to dating prompted by Turner's works in various other manuscripts in the collection are to be considered. The book which is most reliably dated, Amy Filmer's book (Filmer MS 15), contains keyboard transcriptions of songs by Turner which, despite being largely copied by Forcer, suggests some connection between Turner and the Filmer household about this time. Turner himself entered material into a number of the Filmer manuscripts; in addition to Turner's entries into MSS 17 to 20, he also jotted some more minor material into MSS 7 to 14.³⁶¹ The presence of keyboard works in Filmer MS 17 suggests that such works were probably written or copied for either Amy Filmer or later for one of the Elizabeth Filmers. (These works constitute almost all of the known keyboard works by Turner and indicate that he was at least a competent keyboardist.) Thus the teaching activities of Forcer and Turner jointly span a considerable period; a date of copying for Turner's anthems is likely to fall anywhere between 1677 and 1720.

³⁵⁷ Ford, p. 820. *God standeth in the congregation*, held by the University of Birmingham, GB-Bu MS 5001 is the other anthem in autograph. To this list must now be added the recent discovery of an autograph manuscript held by the University of Western Illinois containing previously unknown copies of a Service in F major and the anthem *Behold now, praise the Lord*, and a new version of *Try me, O God*.

³⁵⁸ Ford, p. 820.

³⁵⁹ Turner's copy of Purcell's *My song shall be alway* is an obvious exception.

³⁶⁰ Spink, p. 186.

³⁶¹ Ford, pp. 820, 821.

There are up to twenty other unidentified hands evident in Filmer MS 17, some of which may be considered as immature. Many of these works appear to be exercises, although one hand (“Unknown 13”) has contributed a number of short works, which appear to be those of a pupil learning composition. Composition seems to have been an expected part of Filmer family music tuition, as the inscription “Amy Filmer is a Composer”, found in Filmer MS 15, suggests.³⁶² Copying appears to have taken place at different times, judging from the various methods of denoting time signatures throughout the manuscript.³⁶³ These range from the “old-fashioned” mensuration notation favoured by Turner (such as “**3i**” for 3/4 time) through to time signatures now accepted as standard. Similarly, the way in which the treble clef is written has evolved: from being written as a “g”, a form normally employed by Turner and his contemporaries,³⁶⁴ it appears in the more recognisable, modern form of the treble clef later in the manuscript. This evolution is something seen in other contemporary manuscripts and, based on the author’s observations of the manuscripts sourced for this study, marks a change in fashion after 1700. This would similarly indicate a wide passage of time over which the music book was being compiled.

The presence of transcriptions of keyboard works by Turner in Filmer MS 15, notwithstanding that the bulk of the copying was done by Francis Forcer, suggests the Filmers were familiar with Turner – or (at least) his music – from around 1680. Certainly, Robert Shay notes that it was amongst Sir Robert, the first Baronet Filmer and his children that “the most conspicuous evidence of musical activity in the Filmer collection” could be observed.³⁶⁵ The manuscripts also record a number of Purcell works that date from around 1682,³⁶⁶ which suggests that the Filmers and Forcer had a high level of access to the leading composers of the day. It may be conjectured that Turner himself

³⁶² Shay, p. 822.

³⁶³ Forcer’s contributions to Filmer MS 17 most likely date to c.1678, as these entries are likely to be contemporaneous with his entries in Filmer MS 15. This is probably when the manuscript was started. Turner’s contributions presumably date well after 1678. The two songs by Greene must date from 1720 or after as Greene was born in 1696.

³⁶⁴ Gostling, Hawkins and Tudway also preferred this style of treble clef, for example.

³⁶⁵ Shay, p. 821.

³⁶⁶ Shay and Thompson, p. 277.

was, with Forcer, an agent that permitted such a level of access. By this time Turner was newly married to a wife who brought with her additional social connections, particularly to prominent families in Kent.

Later additions to Filmer MS 17 were probably made by (or under the direction of) another music tutor, possibly Daniel Henstridge, whom Shay and Thompson note was a copyist for Filmer MS 21.³⁶⁷ If the presence of a song presumably by Maurice Greene (*Wanton Shepherd, prithee leave*) is any indication, these additions are likely to be after 1720. Connections between Turner and the Filmers were certainly possible at this time – Turner’s will shows he was resident in the parish of St Margaret’s, Westminster, in 1728 and the Filmers kept a residence nearby Westminster Abbey in addition to the family estate at East Sutton.³⁶⁸ However, Turner by this time was around 70 years old so was unlikely to be as active as he had been previously. Moreover, any connection between the Filmers and Turner would be somewhat limited for any useful tuition, and a Kent-based music tutor (such as Henstridge, who was based at Canterbury) would appear to have been more likely. It is thus highly unlikely that Turner was the teacher responsible for introducing Greene’s music to the family. Changes in music tutor would thus explain changes in styles of music notation seen in Filmer MS 17.

Of the three solo anthems in Filmer MS 17, two are Turner’s own works with the third being a transcription of Henry Purcell’s anthem *My song shall be alway* (Z31). This anthem, based on the date “9 September 1690” in a separate copy made by the Oxford musician Francis Withey, was possibly performed at a celebration held after King William III returned to Windsor in triumph after the siege of Limerick.³⁶⁹ All three anthems in Filmer MS 17 appear as a group and occupy the central eight folios in a manuscript of thirty-three folios,³⁷⁰ and are set for solo treble or soprano. The appearance of all three anthems as a group would suggest that they were inscribed at the same

³⁶⁷ Shay and Thompson, p. 221.

³⁶⁸ Shay, p. 822.

³⁶⁹ Holman (1994), p. 140.

³⁷⁰ The numbering of folios in the manuscript indicates a total of 32 folios, but there are two folios numbered “9”. For the purposes of identification, the second folio 9 is “folio 9 (2)”.

time, Purcell's anthem being the last of the trio. The presence of Purcell's anthem in the collection of three enables a *terminus ante quem* to be set for a date of copying, so that the anthems could not have been inscribed before 1688 at the earliest.³⁷¹ *My song shall be alway* also indicates the Filmers were keen to keep abreast of the latest in musical tastes from the capital and supports Ford's assertion that that the Filmers were, in the term of the period, thoroughly "*a la mode*".³⁷² If the inclusion of *My song shall be alway* is connected with the anthem's popularity or recent performance, a copying date after 1690 is most likely, with a probable *terminus ante quem* of 1695.³⁷³ Furthermore, Turner is unlikely to have had the need to seek additional sources of income after 1699 when the last of his preferments (the appointment as a lay clerk of Westminster Abbey) was conferred. While Turner was appointed as a vicar choral at St Paul's, London, in 1683, the precise encumbrance upon vicars choral before 1697 and the opening of the East end of the Cathedral is unknown. Spink notes that by 1681 vicar choral places were severely understrength and that in 1683 it was ordered that no more minor canons or vicars choral were to be admitted unless into immediate service.³⁷⁴ It thus seems that it is only prior to 1697 that the demands on Turner's time as a singer and composer were at the lowest point, and the opportunity for teaching (and need for its income, due to his burgeoning family) was greatest. The presence of these three anthems also indicates that Turner was, at the time of copying, tutoring a student in singing who possessed a reasonable talent, given the relative demands of the works. The student's talent was certainly sufficient to warrant the engagement of such a noted singer from the Royal Court and other leading musical establishments.

³⁷¹ Various Purcell scholars suggest a composition date of either 1688 or 1690. See Chapter 3 for a discussion.

³⁷² Ford (1978), p. 814.

³⁷³ Turner's transcription makes no reference to Purcell's death, being briefly ascribed to "Mr Hen. Purcell". Given the general outpouring of grief after Purcell's death (evidenced by the many odes written in his honour) and the close association between Turner and Purcell, it would be expected that any copy made after Purcell's death would refer to "the late Mr Hen. Purcell" or "Mr Hen. Purcell, dec". Moreover, neither of the two Turner anthems nor any other Turner work in the manuscript makes reference to his doctorate, obtained in June 1696. These factors would suggest that copying occurred before 1695. Turner's entries in Filmer MS 17 would therefore post-date Forcer's entries by some 15 years.

³⁷⁴ Spink, p. 298.

The identity of this singer is difficult to ascertain. Given that the anthems have a probable earliest date of 1688, it is unlikely to be Amy Filmer, owner of MS 15, or her sister Elizabeth, owner of MS 24. Genealogical records indicate Amy Filmer was, by this time, married to the Rev. John Rumney, rector of Crundale, so unlikely to be undertaking singing tuition. Moreover, if tuition were considered essential for children of the household, rather than mature adults, Elizabeth Filmer – at 30 – would be too old to be the likely singer. Logically, the singer was from the succeeding generation – Sir Robert’s children, rather than his siblings. Of the young Filmers, only the second Amy Filmer or her older brothers are old enough to be the likely pupil. Of these, Amy is the likeliest candidate: it can be presumed that her brothers were being educated at a boarding school elsewhere. Turner’s anthems are demanding, so Amy was likely to have been a somewhat precocious and talented student, being only 12 or so at this time. This possibility is not far-fetched, however; the Filmers were an obviously a musical family and a talent for music could be expected. With the encouragement of a singer like Turner (who had himself been a professional singer at a much younger age), a talented student could achieve high levels of skill.

In addition to *O give thanks unto the Lord*, Turner also included in the manuscript a version of his verse anthem *The Lord is righteous*. The copy of the *Lord is righteous* is a straight transcription of the verse anthem of the same name, the only differences being the removal of all chorus material, the transposition of the music up a semitone from D major to E flat major and the apparent change of solo voice from tenor to soprano or treble.³⁷⁵ Similarly, Purcell’s anthem has been “converted” to a solo anthem by the removal of all chorus material and instrumental ritornelli. Originally set for solo bass, this version was also transposed by Turner and set for solo soprano or treble.³⁷⁶

³⁷⁵ A copy of the verse anthem form can be found in the British Library (*GB-Lbl*), Add. MS 30932, folios 110 *r.*-112 *v.* The transposition of key may also reflect some differences between accompanying instruments. It is thought that the Chapel Royal organ was pitched at around A=446 Hz (King, p. 238), slightly higher than modern pitch. Assuming “Baroque pitch” of A=415 Hz was more likely outside of the Chapel Royal, approximately a semitone lower, the effect of raising the Filmer MS 17 anthem by a semitone would effectively reproduce the same pitch environment.

³⁷⁶ King suggests, “the soprano version, [an arrangement] possibly by Playford, does not appear until 1703” (King, p. 180). King’s suggestion is accurate if the statement about the

The intended performer was a demonstrably capable soloist, as neither of the two works transcribed from the known, original versions set for professional singers was simplified in any way. Moreover, the tessitura of *O give thanks unto the Lord* is surprisingly high, with the long-held notes on the word “endureth” pitched on *g*“, with one pitched at *a*“, confirms the soloist was a singer of some skill, apparently able to sustain these pitches without the voice becoming strained.

4.3 – The solo anthem *O give thanks unto the Lord* considered.

Of the three anthems transcribed by Turner into Filmer MS 17, *O give thanks unto the Lord* is the first to appear in the manuscript and is set for soprano or treble solo. It is important to note that the Filmer manuscript version of the anthem ought not to be confused with Turner’s symphony anthem of the same name.³⁷⁷ Misleadingly sharing the same title, the symphony anthem draws its text from Psalm 106; the solo anthem in the Filmer manuscript draws its text from Psalm 136. Ford notes that the two Turner works inscribed were

appearance of the work is qualified to its appearance *in London*. It does not discount the possibility of an earlier transcription by Turner, for its 1703 appearance is as a printed copy in Playford’s *Harmonia sacra*. While Turner’s version may date after 1703, an earlier date is more likely. If the Filmers were as *a-la-mode* as Ford contends and the circulation of Playford’s soprano version in *Harmonia Sacra* after 1703 prompted the appearance of the Purcell anthem in the manuscript, the transcription would likely appear as the *first* of the three anthems with Turner’s transcriptions following. (Alternatively, the Filmers could afford to purchase the volume, being sufficiently wealthy. Turner’s copy would not be required in this case.) Instead, Turner’s own transcriptions appear first and so indicate a need to provide suitable material for a pupil; Purcell’s anthem would have been seen by Turner as a candidate for similar arrangement. Its inclusion appears not to be based on the popularity or recent publication of a solo voice version but rather, was included because a verse anthem version, currently in circulation, proved a suitable basis for arrangement into solo voice form to suit an apt pupil. The transcription in the Filmer manuscript was unlikely to have received wider circulation and would have been restricted to the immediate Filmer family circle. King appears unaware of the Turner transcription, as his comment makes no reference to the Filmer MS. Ford had identified Turner as the copyist (and thus, presumably, the arranger) some years previously so the existence of Turner’s copy is not a recent discovery. If King were aware of the Turner version, his attribution to Playford could have included the possibility that Turner’s transcription predated (and indeed may have been the source for) Playford’s printed version. (See also Robert King, *Henry Purcell: The Complete Anthems and Services – 2* (recording), (London: Hyperion Records Ltd, 1992, CDA66609), liner notes p.10.)

³⁷⁷ The symphony anthem is found in the Henry Watson Library, Manchester (*GB-Mp*), MS130Hd4v.235, folios 75v. to 89v.

arrangements (for solo voice, violin and harpsichord) of anthems.³⁷⁸ Ford's statement, while hard to refute, suggests that the base anthems from which these transcriptions were drawn had been identified previously. However, the version of *O give thanks unto the Lord* in Filmer MS 17 is not an arrangement of the symphony anthem of the same name – a fact particularly evident when the two are compared. The possibility is thus introduced that the Filmer MS 17 anthem is an arrangement of a hitherto unidentified work, and now lost.

The text is an unusual one, being set as a responsorial psalm, with the recurring response, “for his mercy endureth for ever”. This response gives the work its principal structure, the response being set in a similar manner at each return. Also notable is the alternation between 2/2 and 3/2 time – the 2/2 sections being used for the opening statement of the verse and 3/2 time used in the response sections. The only departure from the text is a short “Hallelujah” at the conclusion of the work (also in 2/2 time). Even a brief survey of anthems of the Restoration period shows this to be a somewhat commonplace way composers completed an anthem, particularly where the text was of a celebratory or thankful nature.

As previously noted, the other two works in this set were straight transcriptions of verse anthems originally intended for performance with a soloist and choir. Turner's other anthem transcriptions in the manuscript are from pre-existing sources; Turner did not introduce any new material for the anthems in Filmer MS 17, only arranging existing material. Turner's usual practice seen in this manuscript argues against the possibility that *O give thanks unto the Lord* was composed expressly for the Filmers and so, for the presence of a companion verse anthem. Both transcriptions of *The Lord is righteous* and Purcell's *My song shall be alway* were very simply done, the arrangements requiring almost nothing in the way of recomposition. All non-solo material was simply discarded and the remaining sections were recombined to form the new anthem. Two extracts from *The Lord is righteous* below (Figures 4.4 and 4.5) show how simply Turner effected the arrangement of the verse anthem form of

³⁷⁸ Ford (1978), p. 820.

The Lord is righteous into the solo anthem version. The “conversion” of *My song shall be alway* was even easier to achieve; the two Chorus Hallelujahs (each identical, one halfway through the work, the other at the end) were deleted, as were two instrumental ritonelli.

Turner evidently regarded the simple conversion process as a means unto an end, an expedient way of providing performing material for the Filmer household without the need for him to expend much in the way of compositional energy. It is also germane to consider that, in the somewhat unlikely event the version in Filmer MS 17 was the first version to be composed, Turner could have reworked this anthem into a more broadly applicable verse anthem version. Such a reworking could have been easily achieved (*vide infra*), and with an economy of effort. Regardless of the order in which Turner composed this solo anthem version of *O give thanks unto the Lord*, a companion verse anthem is to be expected. In short, a companion verse anthem form to *O give thanks unto the Lord* is thus more notable by its absence – it is highly improbable that it never had existed.

Given the likely existence of a lost verse anthem form of *O give thanks unto the Lord*, the probable form that this missing anthem took should be considered. On the basis that Turner’s transcriptions involved the removal of Chorus sections and (where appropriate) instrumental ritornelli, Turner would most likely have pursued the same course with this anthem. It is evident that Turner did not alter Chorus parts to produce a solo passage – part of the work was simply removed. While it is possible that Turner utilised the responsorial nature of the text of *O give thanks unto the Lord* and set the response for Chorus in the verse anthem form, the resultant rearrangement for soloist would have been a more complicated exercise. Moreover, such a possibility does not correspond with the way Turner produced the other transcriptions seen, so is highly unlikely. The version observed in Filmer MS 17 already differentiates the response by a change in time signature – the further distinction achieved by setting the response for Chorus is unnecessary. Rather, given the economy with which Turner made these arrangements, the contribution of the Chorus

147 *[Full]*

M hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal -

Ct hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal -

T lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal -

B hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal -

Org *[loud]*

152

M le - lu - jah,

Ct le - lu - jah,

T *[Verse]*
le - lu - jah, hal - le - le - lu - jah, hal - le - lu - jah, hal -

B le - lu - jah,

Org *[soft]*

Figure 4.4: An extract from *The Lord is righteous* (Version I)

Figure 4.5: The corresponding extract from *The Lord is righteous* (Version II). Transposed up a semitone, bar 118 comprises the first two beats of bar 148 and the last beat of bar 153 of Version I by simple removal of the intervening Chorus section.

was probably limited to the conclusion of the work, and arguably for a duration of no more than 10 to 16 bars. These short Chorus conclusions are seen in Turner’s anthems *Righteous art thou, O Lord* and *O God, thou art my God*, and so are consistent with Turner’s compositional practice. Most likely consisting of a section of “Hallelujahs”, the Chorus would have been added to the existing “Hallelujahs” sung by the soloist. Possibility set in 3/2 time, it was mostly probably a simple homophonic chorus similar to the last ten bars of chorus material excised by Turner from the end of the verse anthem form of *The Lord is righteous*. The missing anthem was likely to have been written for either a tenor or treble soloist, these being the only voice types for which Turner composed verse anthems for solo voice. This alone would make the transformation to a solo anthem easier – it is likely that little (if any) transposition would have been required.

4.4 – Conclusion.

Until this study, the significance of Turner’s anthem transcriptions into Filmer MS 17 had not been fully discussed. Consideration of the circumstantial evidence seen in the Filmer manuscripts suggests that a hitherto unidentified verse anthem formed part of the corpus of works by William Turner. Considered to be Version I of *O give thanks unto the Lord* (Psalm 136) and now lost, it was written around 1690 for a solo treble or tenor. This missing version would have been distinguished from the solo anthem seen in Filmer MS 17 by the probable inclusion of a short homophonic passage of

“Hallelujahs” set for four-part Chorus at the end of the work. This missing anthem was adapted into the solo anthem, most likely for the second Amy Filmer, around 1695 whilst Turner was employed as music tutor to the Filmer family in Kent.

Table 4.1: A list of works in the order that they appear in Filmer MS 17

Title	Composer	Folio	Hand	Description
Untitled	Anonymous	1v	Unknown (1)	Last 7 bars of a song
<i>Alone by a fountain</i>	Anonymous	2r	Unknown (2)	Song for soprano with Basso continuo
<i>Wanton Shepherd, prithee leave</i>	“Mr Green” [Maurice Greene]	2v	Unknown (2)	Song for soprano with Basso continuo
Untitled tunes	Anonymous	4r	Unknown (3)	Melody line of tunes, “Looves”, “Brigadowne”,
Untitled tunes	Anonymous	4v	Unknown (4)	Melody line of two tunes
<i>Ah, charming nymph</i>	Anonymous	5r	Unknown (5)	Song for soprano with Basso continuo, incomplete.
Untitled	Anonymous	5v	Francis Forcer	Fragment of a keyboard exercise.
Untitled	Anonymous	6r	Unknown (6)	Melody with Basso continuo
Prelude	Anonymous	6v	Francis Forcer	Keyboard work, incomplete.
“Almand”	Anonymous	7r	Unknown (7) & Francis Forcer	Keyboard work, completed on ff 7v & 8r by Francis Forcer.
“Almand”	Anonymous	8v	Francis Forcer	Keyboard work.
Untitled	Anonymous	8v	Unknown (8)	Keyboard exercise.
“Almand”	Anonymous	9v	Francis Forcer	Keyboard work.
Untitled	Anonymous	9r (2)	Unknown (8)	Keyboard exercise.
“Almand”	Francis Forcer	9v (2)	Francis Forcer	Keyboard work.
3 tunes	Anonymous	10r	Unknown (9)	Melody lines of three tunes, the final being "Thomas, I cannot". The second tunes also bears this titled, ruled through, but differs slightly.
Untitled	Anonymous	10v	Unknown (10)	Keyboard exercise, entered upside down. The page also bears William Turner's signature.
Untitled	Turner?	11r	William Turner	Keyboard exercise.
Untitled	Turner?	12r	William Turner	Keyboard exercise.
Largo (“Stocato”) & Presto	Anonymous	12v	Unknown (11)	Keyboard exercise.
<i>O give thanks unto the Lord</i>	William Turner	13r	William Turner	A solo anthem, possibly transcribed from an earlier verse anthem, set for Soprano/Treble.

<i>The Lord is righteous</i>	William Turner	15r	William Turner	A solo anthem, transcribed and transposed from an earlier verse anthem, set for Soprano/Treble.
<i>My song shall be alway</i>	Henry Purcell	17r	William Turner	A solo anthem transcribed and from the Purcell verse anthem for Bassus, set for Soprano/Treble.
<i>Flattering intruder</i>	Anonymous	20v	William Turner	Song for soprano and Basso continuo
“Favourite song, in the Opera of Thefus”	Anonymous	21v	William Turner	Song for soprano and Basso continuo, written across 21v & 22r.
“Almain”	William Turner	22v	William Turner	Keyboard work.
“Saraband”	William Turner	23r	William Turner	Keyboard work.
<i>Joy after Sorrow</i>	Anonymous	23r	Unknown (12)	Melody line only.
“A Minuet”	Anonymous	23v	Unknown (12)	Melody line only.
<i>Long have I searched</i> , words by "Mr Tho: Ward".	William Turner	23v	William Turner	Song for soprano and Basso continuo.
“The Princes Minuet”	Anonymous	25r	Unknown (12)	Melody line only.
“A Menuet”	Anonymous	25r	Unknown (13)	Melody line only.
“Sonata, Opera Secunda & quarta”	Anonymous	25v	Unknown (14)	Song (Soprano & Basso continuo) and verses.
<i>Alone by a fountain</i>	Anonymous	26r	Unknown (13)	Melody line only (unfinished exercise, requiring accompaniment).
<i>Hark away to the merry post horn</i>	Anonymous	26v	Unknown (15)	Keyboard work (Page includes a bass line fragment of another unidentified work).
“Sonata 11, Opera 4, <i>Love from the Force of Beauty’s Charms</i> ”	Anonymous	27r	Unknown (13)	Song (soprano & Basso continuo).
Bass of <i>Fly me not Sylvia</i> , transposed	Anonymous	27v	Unknown (16)	Bass line only.
“Sonata 8vo, opera 4, <i>I’ll face every danger</i> ”	Anonymous	28r	Unknown (13)	Song (soprano & Basso continuo).
<i>Silaro in Adinetus</i>	Anonymous	28v	Unknown (17)	Keyboard work
<i>Thus mortalls must submit to fate</i>	William Turner	30r	William Turner	Song (soprano/chorus & Basso continuo).
<i>Hark, Harry</i>	Anonymous	31v	Unknown (18)	Melody line of song
<i>Here’s a health to our fleet</i>	Turner?	31v	William Turner	Catch in three parts with Basso continuo

Untitled	Anonymous	32r	Unknown (19)	Melody line fragment.
<i>Wanton Shepherd</i>	“Mr Green” [Maurice Greene]	32r	Unknown (13)	Song (soprano & Basso continuo).
“Courente”	Anonymous	33r	Unknown (20)	Keyboard work in two movements, Vivace-allegro.

Chapter 5
A recent Turner
manuscript
discovery.

5 – A recent Turner manuscript discovery.

5.1 – Background.

In November 2011, The Department of Music at Western Illinois University received an anonymous donation of a manuscript book containing English church music dating to the seventeenth century. An octavo-sized notebook with pre-ruled staves, the book was purchased from John Playford's shop and contains a copy of Turner's *Try me, O Lord*, a full anthem *Behold now, praise the Lord* attributed to Turner and a Service setting in F major, consisting of the *Te Deum, Jubilate, Kyrie, Credo, Magnificat* and *Nunc Dimittis*. This last work is tentatively ascribed to Henry Aldrich.³⁷⁹ At some time, John Bumpus owned the manuscript, as evidenced by a handwritten note on a fly-leaf stating "È. libris, Johannes Bumpus". Bumpus also refers to the manuscript briefly in his book, *A History of English Cathedral Music*), accepting without question that the Service in F major was by Aldrich, while noting it was in Turner's autograph.³⁸⁰

All works in the manuscript were in the same hand, identified by John Milson as that of William Turner.³⁸¹ There is little doubt that Turner was indeed the copyist. The handwriting correlates consistently with all known autograph sources of Turner's music. *Try me, O God* is undoubtedly the work of Turner. It is materially identical to the version found in the Bing-Gostling Partbooks at York Minster, save for the addition of a "Hallelujah" at the conclusion. This extension consists of 14 bars set for the Verse soloists, with a further 19 bars set for the full Chorus. It is unclear whether the "Hallelujah" ending is a later addition or one was truncated by Gostling

³⁷⁹ R. L. Sharpe (Music Librarian, University of Western Illinois), *Pers. comm.*, 22 October 2011. I am indebted to Mr Sharpe for his invaluable information and assistance given in documenting this manuscript, and to Dr Geoffrey Webber of Gonville and Caius College, Cambridge, for putting him in touch with me. Copies of anthem transcripts and correspondence can be found on the following website: Western Illinois University, *The Turner Manuscript*, http://www.wiu.edu/libraries/music_library/restorationCathedralMusic.php.

³⁸⁰ John Skelton Bumpus, *A History of English Cathedral Music, 1549-1889*, Volume 1 (London: T. Werner Laurie, 1908), p. 183.

³⁸¹ Sharpe.

in his transcription of the anthem. Given that both copies are roughly contemporaneous, it is more likely that the “Hallelujahs” were deleted by Gostling, rather than being a later addition by Turner.

Excitingly, the full anthem *Behold now, praise the Lord* is a newly discovered Turner work. It bears no resemblance to the symphony anthem settings of the same name, being set in the full anthem style. The ascription to Turner at the conclusion of the work, while appearing more formal and apparently executed with care, is generally consistent with other known examples of Turner’s signature, and particularly with that seen in *The Lord is righteous* from *US-NH Filmer MS 17* (see figure 5.1). Notably, the loop at the start of the “W” and the high set of the middle part of this letter, the dropped start of the bar of the “T” and its initial loop, are seen in all examples, and in most cases, the dropped curl at the end of the bar of the “T” is also seen. This would suggest the copyist of the music executed the ascription; as Turner was certainly the copyist, the anthem is almost undoubtedly Turner’s. It is likely to date to the same period as *Try me, O God*.

The presence of the Service in F creates a conundrum. It is undoubtedly in Turner’s hand, and can be assumed to date from around the same period as the anthems. Confusingly, the ascription to Aldrich is not Turner’s – the ascription to Aldrich is made (presumably later) on a flyleaf and in a hand that is not Turner’s. Neither does the Service correspond to any known services by Aldrich. The reliability of the ascription is thus questionable. Currently, academic scholarship is inconclusive on this matter. A transcription of the Service made by Roderick Sharpe has been referred to Robert Shay, who wrote the entry for Aldrich in *Grove*. Shay’s conclusion was that the service was “too good” for an amateur, even one of Aldrich’s talents.³⁸² However, Nicholas Temperley doubts that the Service is by Turner, noting that while the anthems are “bold and colourful, with frequent surprises”, and they display the Restoration flavour that began with

³⁸² Sharpe.

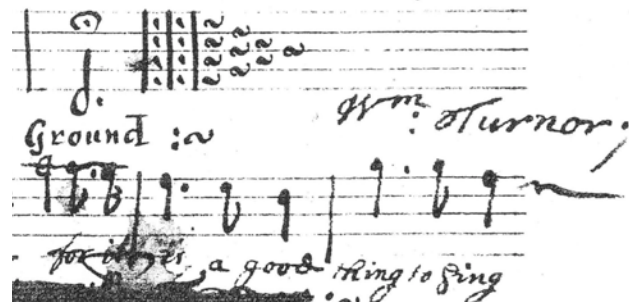
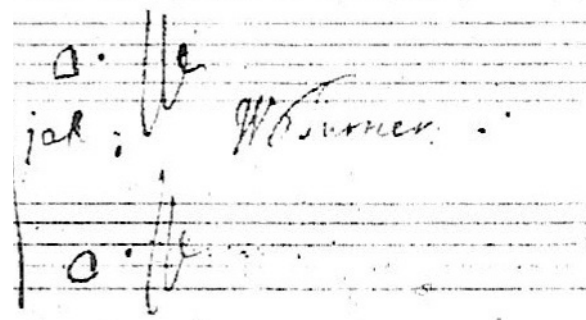
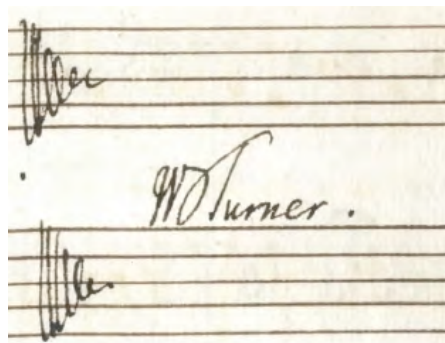
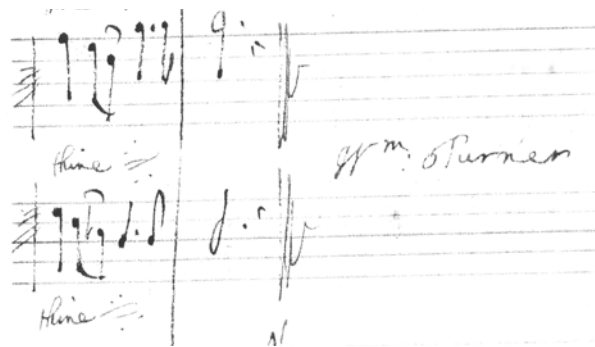


Figure 5.1: Examples of Turner's autograph from *The Lord is righteous*, US-NH Filmer MS 17 (top); *O praise the Lord* (Version IIa/b) GB-Lbl Add. MS 50860 (above); *God standeth in the congregation*, GB-Bu MS 5001 (below) and *Behold now, praise the Lord* from University of Western Illinois's manuscript (bottom).



Locke but was watered down after Purcell, the Service is “conventional, even boring, by comparison”. Temperley’s conclusion is therefore that the Service is not by the same composer as the anthems.³⁸³

Temperley’s correspondence does note that he has not made a close study of either Turner’s style or Aldrich’s, so his conclusion is not definitive. It seems unlikely that Turner would use the notebook to record two of his own works (both of which are unique in this manuscript) and follow that with a copy of another’s work. The attribution of the work to Turner therefore makes sense on logical grounds, if none else. However, a comparison between Turner’s known services and this new service to see if there were stylistic similarities would be advantageous.

5.2 – Other considerations.

Shay notes that authoritative scores for most of Aldrich’s sacred music are found in two autograph volumes, MSS Mus.16 and 19, held by Christ Church, Oxford. Given that Aldrich’s musical connections were almost confined to Christ Church, an authoritative score that exists outside this arena, while not impossible, is certainly unusual. The comparative rarity of an authoritative score outside Oxford makes the likelihood of the F major Service being composed by Aldrich less likely on sheer probability.

It must be considered unusual that a composer would go to the trouble of copying another’s work and including it with his own as a presentation volume. That this occurred and the work was not attributed to another is even less likely. Again, on the basis of probability, it would be more likely that Turner would include works of his own in the presentation volume, rather than unattributed works by another composer.

Ultimately, it must be considered that the recently discovered Service in F major is a Turner work, rather than one by Henry Aldrich. Certainly, there

³⁸³ N. Temperley to R. Sharpe, pers. comm., 10 November 2011.

are clues within the music that argue for a composer for more skill than a conscientious amateur, as Shay notes. The comparative rarity of works by Aldrich outside of a Christ Church, Oxford, source also reduces the possibility of the work being one by Aldrich. But it is the fact that the volume is a presentation one, that makes the strongest argument, there being no logical reason why Turner would include another's work, unattributed, in a manuscript where the companion anthems are themselves the only known examples of those works. In so doing, it must be concluded that Shay is more likely to be correct in attributing the work to Turner and not to Aldrich.

Chapter 6 Conclusion.

6 – Conclusion.

The application of genealogical research methods to known facts of Turner's life has made possible significant advances in our understanding about the composer. The positive identification of his wife Elizabeth and her family circumstances has proved to be a useful breakthrough with important ramifications. The discovery of a precise date of marriage has corrected what has until now been unreliable guesswork and uncovered a major missing piece in the jigsaw puzzle that is Turner's biography. By determining conclusive copying dates and combining this with the genealogical study of Turner's life and family, an examination of his compositional life has commenced. An exploration has begun of the reasons that led Turner to compose anthems for the various establishments in which he worked, and some possible reasons as to why Turner ceased composing well before his death have been proposed.

Through a study of manuscript sources, it has been possible to establish 60 separately identifiable anthems by Turner, including a number of variants. This number is considerably higher than had previously been suggested, largely because it includes variant forms and different anthems with the same name not separately distinguished hitherto. If variant forms of the same anthem are counted as one single work, 50 individual anthem settings can be said to be extant, an increase on the 42 identified by Spink and 47 identified by Franklin in Grove. By virtue of a close study of all manuscripts and through the preparation of critical editions, a more complete list of Turner's anthems (based on current knowledge) has been determined. Accordingly, Table 6.1 lists all known complete anthems by Turner, including principal sources, likely dates of composition, anthem forms and vocal and, where appropriate, instrumental dispositions. As part of this listing, each anthem has also been assigned an identifying catalogue number. With the exception of thirteen anthems presented as part of an earlier study,³⁸⁴ all complete anthems are presented herein in the form of an

³⁸⁴ Oehm, 2002.

edition that may be used for performance. Also presented as complete anthems are those extant anthems that survive as fragments, but for which sufficient material survived to allow the missing part to be supplied editorially without compromising Turner's compositional intent.

The table also includes a number of Turner's anthems where insufficient parts survive to permit editorial reconstruction. For these anthems, the remaining fragments have been transcribed and are presented in edited but unreconstructed condition. Finally, where either reasonable evidence or argument supports their inclusion within the list of known works, the catalogue includes those anthems considered lost.

Principal among the findings of this study are that:

- Alongside the accepted anthems forms of full anthems, verse anthems and symphony anthems (that is, verse anthems with instrumental accompaniment), Turner also wrote anthems in two other forms: solo anthems (that is, anthems for solo voice and basso continuo) and full-with-verse anthems (a form that combines elements of a full anthem with a distinct verse/chorus structure);
- Two distinct versions of *Behold now, praise the Lord* exist. While the second version is a full anthem, the first version is a symphony anthem that has two subvariants; the second is distinguished from the first principally by the inclusion of a ritornello in 6/4 time in the middle of the work;
- Two distinct settings of *By the waters of Babylon* are confirmed to have been composed, the latter version being found in four distinct forms;
- Turner probably made two settings of the Psalm 136 text *O give thanks unto the Lord*, the first version (now lost) set for soloist and chorus, the second (still extant) set for soloist and basso continuo;

Table 6.1: Anthems by William Turner.

Cat. No.	Title	Principal source	Date of composition	Anthem form	Disposition (verse/chorus)
1	Arise, thy light is come	<i>GB-Lbl</i> , Add. Ms 22099	1697-1698	Verse	2/4vv
2	Behold, God is my salvation	<i>GB-Y</i> , MS 1	1668-1669	Verse	4/4vv
3a	Behold now, praise the Lord (Ia)	<i>GB-Lbl</i> , Add. MS 47845	<i>c.</i> 1682	Symphony	3/4vv, str.
3b	Behold now, praise the Lord (Ib)	<i>GB-Lbl</i> , Harl. MS 7341	<i>c.</i> 1684	Symphony	3/4vv, str.
4	Behold now, praise the Lord (II)	University of Western Illinois	<i>c.</i> 1697	Verse	4vv
5	By the waters of Babylon (I)	<i>GB-Y</i> , MS 1	1668-1669	Verse	3/4vv
6a	By the waters of Babylon (IIa)	<i>GB-Lbl</i> ,	<i>c.</i> 1685	Verse	3/4vv
6b	By the waters of Babylon (IIb)	<i>GB-Cu</i> , EDC 10/27/6 (Ely MS 6)	After 1700	Verse	3/4vv
6c	By the waters of Babylon (IIc)	GB-CA, MSS 10 & 23	After 1700	Verse	3/4vv
6d	By the waters of Babylon (IID)	<i>GB-Lam</i> , MS100	<i>c.</i> 1700	Symphony	3/4vv, str.
7	Come, Holy Ghost	LOST	1685	Full	Presumed 4vv, lost
8	Deliver me from my enemies	<i>GB-Lbl</i> Add. MS 31445	1680-1684	Verse	3/4vv
9	Deliver us, O Lord our God	<i>GB-DRc</i> MS A33	<i>c.</i> 1697	Full with Verse	Presumed 3/8vv, inc.
10	God sheweth me his goodness	<i>US-AUS</i> , pre 1700 MS 85	<i>c.</i> 1686	Symphony	4/5vv, str.
11	God standeth in the congregation	<i>GB-Bu</i> , MS Bu 5001	<i>c.</i> 1679	Symphony	3/5vv, str.
12	Hear my prayer, O Lord	<i>GB-Lbl</i> , Add. Ms 47845	<i>c.</i> 1684	Verse	4/4vv
13	Hear the right, O Lord	<i>GB-Ob</i> , Tenbury MSS 797-803	<i>c.</i> 1680	Verse	3/4vv
14	Hold not thy tongue, O God	<i>GB-Lbl</i> , Add. MS 31445	Probably 1678	Symphony	4/4vv, str.
15	I will always give thanks (“The Club Anthem”) (part) ³⁸⁴	<i>GB-Cfm</i> , MU MS 117	Before 1664	Verse	3/4vv, str
16	I will magnify thee, O Lord	<i>GB-Cfm</i> , MU MS 117	Before 1683	Verse	2/4vv
17	If the Lord himself had not been on our side	<i>US-BEm</i> , MS 751 B	Before 1680	Verse	Presumed 3/4vv, inc.
18	Judge me, O Lord	<i>GB-Ob</i> , Tenbury MSS 797-803	Before 1685	Verse	3/6vv

³⁸⁴ Also numbered 8 in Peter Dennison’s catalogue of Pelham Humfrey’s works. (Peter Dennison, *Pelham Humfrey* (Oxford: Oxford University Press, 1986)).

19	Lord, thou hast been our refuge	<i>GB-Cfm</i> , MU MS 117	Before 1676	Verse	3/4vv
20	Lord, what is man?	<i>GB-Cfm</i> , MU MS 117	Before 1676	Verse	3/4vv
21	Lord, who shall dwell?	<i>GB-Lbl</i> , Add. MS 47845	c. 1684	Verse	1/4vv
22	My soul truly waiteth	<i>GB-Ob</i> , Tenbury MS 1258	c. 1698	Full with Verse	6/6vv
23	O be joyful in God, all ye lands	<i>GB-Y</i> , MS1	1667-1669	Verse	3/8vv
24	O give thanks unto the Lord (Psalm 106)	<i>GB-Mp</i> , MS130 HD4 v.235	15 June 1696	Symphony	5/5vv, str., [tpt]
25a	O give thanks unto the Lord (Psalm 136, Version I)	LOST	Before 1690	Verse	Presumed 1/4vv, lost
25b	O give thanks unto the Lord (Psalm 136, Version II)	<i>US-NH</i> , Filmer MS 17	c. 1690	Solo	1v
26	O God, thou art my God	<i>GB-WRch</i> , Vols.11-13, 57, 76, 81	Before 1685	Verse	2/4vv
27	O Jerusalem	<i>GB-Lbl</i> , Eger. MS 3767	c. 1698	Full	Presumed 4vv, inc.
28	O Lord God of hosts, hear my prayer	<i>GB-Y</i> , MS1	1667-1669	Full with Verse	5/6vv
29	O Lord, the very heavens (I)	<i>US-BEm</i> , MS 751 B	Before 1680	Verse	3/4vv, inc.
30a	O Lord, the very heavens (IIa)	<i>GB-Mp</i> , MS130 HD4 v.235	June 1696	Symphony	5/4vv, str., tpts
30b	O Lord, the very heavens (IIb)	<i>GB-Ob</i> , Tenbury MSS 797-803	1680-1685	Verse	5/5vv
31	O praise the Lord, for it is a good thing (I)	<i>GB-Y</i> , MS1	1668-1669	Verse	4/4vv
32a	O praise the Lord, for it is a good thing (IIa)	<i>GB-Lbl</i> , Add. MS 50860	Before 1679	Symphony	3/4vv, str.
32b	O praise the Lord, for it is a good thing (IIb)	<i>GB-Lbl</i> , Add. MS 50860	Before 1685	Symphony	3/4vv, str.
32c	O praise the Lord, for it is a good thing (IIc)	<i>GB-Lbl</i> , Harl. MS 7339	Before 1691	Symphony	3/4vv, str.
33	O sing praises unto the Lord	<i>US-AUS</i> , pre 1700 MS 85	1687	Symphony	4/4vv, str.
34	Plead thou my cause, O Lord	<i>GB-Ob</i> , Tenbury MSS 797-803	c. 1680	Verse	3/4vv
35	Praise the Lord, O my soul	<i>US-BEm</i> , MS 751 B	c. 1680	Verse	Presumed 3/4vv, inc.
36	Preserve me, O God	<i>US-AUS</i> , pre 1700 MS 85	24 August 1686	Symphony	5/4vv, str.
37	Rejoice greatly, O daughter of Sion	<i>GB-WO</i> , MSS A3.1-3.5	1683-1684	Verse	Presumed 4/4vv, inc.
38	Righteous art thou, O Lord	<i>GB-Cu</i> , EDC 10/7/6 (Ely MS 6)	Before 1685	Verse	3/4vv
39	Sing, O daughter of Zion	<i>GB-Y</i> , MS1	1668-1669	Full	4vv
40	Sing unto the Lord, O ye kingdoms	<i>GB-Y</i> , MS1	1668-1669	Verse	3/5vv
41	The earth is the Lord's	<i>GB-Y</i> , MS1	1668-1669	Verse	Presumed 4/4vv, inc.

42	The heavens declare	LOST	1701	Symphony	Unknown, lost.
43	The King shall rejoice (I)	LOST	1685	Full	Presumed 4vv, lost
44	The King shall rejoice (II)	<i>GB-Lbl</i> , Harl. MS 7339	1697	Symphony	6/5vv, str., tpts
45	The Lord is king (I)	<i>GB-Lsp</i> , MSS Alto 3, Tenor 4, Bass 3	<i>c.</i> 1698	Verse	3/4vv
46	The Lord is king (II)	<i>GB-Lbl</i> , R.M.27.a.12	1702-1714	Verse	Presumed 1/4vv, inc.
47a	The Lord is righteous (I)	<i>GB-Lbl</i> , Add. MS 30932	<i>c.</i> 1680	Verse	1/4vv
47b	The Lord is righteous (II)	<i>US-NH</i> , Filmer MS 17	<i>c.</i> 1690	Solo	1v
48	The Queen shall rejoice	<i>GB-Lbl</i> , Harl. MS 7341	1685	Full	4vv
49	This is the day which the Lord hath made	<i>GB-Y</i> , MS1	1667-1669	Verse	3/4vv
50a	Try me, O God (I)	University of Western Illinois	<i>c.</i> 1697	Full with Verse	3/5vv
50b	Try me, O God (II)	<i>GB-Y</i> , MS1	<i>c.</i> 1697	Full with Verse	3/5vv

- Like *O give thanks unto the Lord* (Psalm 136 text), two settings of *The Lord is righteous* were made by Turner, with one set for soloist and chorus and the other for soloist and basso continuo (and also transposed up a semitone);
- No fewer than three settings of *O Lord, the very heavens* have been found. Of these, it is likely one was composed for the Chapel Royal during the reign of Charles II, with the remaining two being related to each other. Of these related settings, it is likely the original version was composed in symphony anthem form as an examination piece for Turner's doctoral degree in 1696 and then subsequently adapted as a organ-accompanied verse anthem;
- Two settings of *The Lord is king* were composed, the first set as a verse anthem for three soloists. The second was set as a verse anthem written specially for the tenor Richard Elford, being arguably Turner's last anthem setting;
- Similarly, two slightly different versions of *Try me, O God* are found, the copy made by Gostling differing from the autograph copy by Turner by having no Hallelujah verse and chorus to conclude the work;

This study has also been able to resolve a number of issues:

- Confirming the correct title and form of *Hear my prayer, O Lord*, and finding that it was set as a verse anthem, not as a full anthem (as noted by Spink);³⁸⁶ and
- Clarifying the vocal disposition of several of Turner's anthems. Notwithstanding the flexible interpretation of intra-part divisions noted in Chapter 2, some anthems were found to be set for fewer or more voices than has been noted in *Grove*. Of note are the following:
 - *God sheweth me his goodness* is set for four soloists (Ct, T, B1, B2), not five;

³⁸⁶ Spink, p. 139.

- *O give thanks unto the Lord* (Psalm 106), while having a maximum of four soloists at any one time, requires five soloists in total (M, Ct, T, B1, B2);
- *The King shall rejoice* (Version II) is set for six soloists (M1, M2, Ct1, Ct2, T, B) and five chorus parts (M, Ct1, Ct2, T, B); and
- *Try me, O God*, now identified as a full-with-verse anthem, can be regarded as having a five-part (M1, M2, Ct, T B) chorus and three-part (Ct, T, B) verse, whereas it was previously thought to be in four parts throughout.³⁸⁷

The study has also reviewed the dates of composition for all anthems and proposed new dates where new evidence suggests that the previously proposed dates could no longer be supported by the evidence. Rather than relying solely on the date of copying as evidence for date of composition alone, these determinations have been made by reference to a number of factors, including the identity of the copyist, the nature of the copy itself and the purpose for which it was likely intended.

The services by Turner were also studied: a total of six services has been found to survive in various collections, including the recent discovery of a Service in F major. This increases the number of services previously identified by both Franklin (by three) and Spink (by two), with two of the newly identified services being found in the Library of Durham Cathedral,³⁸⁸ and one recently found at the University of Western Illinois. Edited scores of the services (or of surviving fragments), like the anthems, have also been prepared and presented (with the exception of the F major Service). Table 6.2 lists the services and their principal sources, likely dates of composition, vocal and instrumental disposition and identifying catalogue number. Both

³⁸⁷ In addition to these findings, Oehm (2002):

- confirmed that the verse anthem *Lord who shall dwell* was written for solo voice and a four part chorus, not three solo voices as noted in *Grove*; and
- offered a conjectural Bassus part in *By the waters of Babylon*, Version I.

³⁸⁸ Spink (p. 145) identified four services, including the “Durham Service” fragment not identified by Franklin.

newly-identified services are incomplete, but sufficient parts were extant for the Communion Service in G (identified as Turner's earliest service) to be restored by the editorial reconstruction of the Medius part. The other service, a second setting of the canticles for Morning and Evening Prayer and the Kyrie and Credo of the Communion Service, is now distinguished from Turner's other known setting of these canticles and parts of the Ordinary by the nickname "The Durham Service"; it survives only as an organ part. This extant part is transcribed as part of the study and presented as a surviving fragment.

While this study has shed more light on William Turner and his works, to bring him fully out of the shadows is an undertaking well beyond the scope of this study. Much more work in this area remains – and needs – to be undertaken. Meanwhile it is hoped that this study, including the critical editions presented in the following volumes, has laid the basis for a growing recognition and appreciation of Turner's music by performers and listeners alike.

Table 6.2 – Services by William Turner

Cat. No.	Title	Principal source	Date of composition	Service form	Disposition (verse/chorus)
51	Service in A major (The Great Service)	<i>GB-Lsp,</i>	<i>c. 1700</i>	Full-with-verse	6/7vv
52	Service in D major (The Durham Service)	<i>GB-DRc, MS A33</i>	<i>c. 1698</i>	Full-with-verse	4/6vv, inc.
53	Morning Service in D major (The St Cecilia Service)	<i>GB-Mp, MS 130Hd4v.235(4-5)</i>	1696	Verse	6/6vv, str., tpts
54	Service in E major (The Short Service)	<i>GB-Lbl, Harl. MS 7341</i>	<i>c. 1700</i>	Full-with-verse	5/4vv
55	Service in F major	University of Western Illinois	<i>c. 1697</i>	Full-with-verse	4/4vv
56	Communion Service in G major	<i>GB-DRc, MSS C7, C10, C15, C27 and C28</i>	<i>c. 1668</i>	Full	4vv

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Selected Discography:

Recordings of Turner's works are few and far between, with only one CD entirely devoted to Turner's music and a handful featuring *The King shall rejoice*, Version II. One recording of *The King shall rejoice* – arguably the first Turner work commercially available – is included in the list below; other versions can be found, but are not listed. Some of the recordings listed below may no longer be available, the larger record companies placing many recordings into their back catalogue so that copies may only be available second-hand or through versions made available for purchase through websites such as eMusic (www.emusic.com). Nevertheless, below is a list of recordings by Turner and his contemporaries, which allow an important aural insight into the music of Restoration England generally and the Chapel Royal in particular.

Blow, John. *Anthems by John Blow* : Soloists, The Parley of Instruments, Winchester Cathedral Choir/David Hill. Hyperion, CDA67031/2.

Blow, John (et al). *Music for St Paul's* : Soloists, The Choir of St Paul's Cathedral, The Parley of Instruments/John Scott. Hyperion, CDA67009.

Blow John, Henry Lawes, Henry Purcell, William Child and William Turner. *Coronation Music for King James II (1685)* : The Choir of Westminster Abbey and Orchestra/Simon Preston. Archiv, 419 613-2.

Blow, John, Henry Purcell, Matthew Locke and Pelham Humfrey. *Chapel Royal Anthems* : Christ Church Cathedral Choir, Oxford, Stephen Farr/Stephen Darlington. Nimbus, NI 5454.

Clarke, Jeremiah, Godfrey Finger, Henry Hall, Thomas Morgan, John Blow. *Odes on the death of Henry Purcell* : Soloists, The Parley of Instruments Baroque Orchestra and Choir/Roy Goodman and Peter Holman. Hyperion, CDA66578.

Draghi, Giovanni Battista, John Blow. *Ode to Saint Cecilia* : Soloists, The Parley of Instruments, The Playford Consort/Peter Holman, Richard Wistreich. Hyperion, CDA66770.

Purcell, Henry. *The Complete Anthems and Services* : Soloists, Choirs, The King's Consort/Robert King. Hyperion, CDA66585, 66609, 66623, 66644, 66656, 66663, 66677, 66686, 66693, 66707, 66716. (Also available as a complete boxed set.)

Purcell, Henry. *The Complete Odes and Welcome Songs* : Soloists, Choirs, The King's Consort/Robert King. Hyperion, CDA66314, 66349, 66412, 66456, 66476, 66494, 66587, 66598. (Also available as a complete boxed set.)

Turner, William. *Sacred Choral Works* : The Choir of Gonville and Caius College, Cambridge, Yorkshire Baroque Soloists/Geoffrey Webber. Delphian, DCD 34028.

“Out of the shadows”:

A Biographical Study of
William Turner
(c. 1651-1740),
with critical editions of
his Anthems and
Services

Volume 2:
Full Anthems

A thesis submitted for the degree of
Doctor of Philosophy at the **University of Newcastle**
by Gregory James Oehm, B. Sc. (Hons.), B.A. (Hons.) (Music.), M.A. (Music).
Student N^o: 9802898.
October 2012

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Volume 2

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Editorial Notes

Turner's full anthem setting of *Sing, O daughter of Zion* dates from the period 1667-1669 and is found in the Bing-Gostling Part Books, written in the hand of Stephen Bing.¹ Only one source of this work is extant, the details of which are as follows:

- *Source:* York Minster (GB-Y) MS 1, The Bing-Gostling Part Books.
 - Medius Decani (MD): pp. 75 and 162.
 - Contratenor Decani (CtD): p. 99.
 - Tenor Decani (TD): p. 88.
 - Bassus Decani (BD): p. 100.
- *Scribe:* Stephen Bing.
- *Key:* B flat major (two flats in the key signature).
- *Text:* Zephaniah chapter 3, verse 14.
- *Vocal disposition:* Medius; Contratenor; Tenor; Bassus.

Editorial corrections and changes are given at the end of the edition.

¹ Ian Spink, *Restoration Cathedral Music 1660-1714*, (Oxford: Oxford University Press, 1995), p. 138.

SING, O DAUGHTER OF ZION

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Zephaniah 3, verse 14

Full

Medius
Sing, O daugh-ter of _____ Zi -

Contratenor
Sing, O daugh - ter, sing, O

Tenor
Sing, O daugh - ter of Zi -

Bassus
Sing, O daugh - ter of Zi -

Detailed description: This system contains the first four staves of the musical score. The Medius part is in a soprano clef, the Contratenor in an alto clef, the Tenor in a tenor clef, and the Bassus in a bass clef. All parts are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are: Medius: 'Sing, O daugh-ter of _____ Zi -'; Contratenor: 'Sing, O daugh - ter, sing, O'; Tenor: 'Sing, O daugh - ter of Zi -'; Bassus: 'Sing, O daugh - ter of Zi -'.

M
on, of Zi - on, sing, _____ O daugh-ter,

Ct
daugh - ter of _____ Zi - on,

T
on, O daugh - ter of Zi - on, sing, _____ O daugh-ter,

B
on, of Zi - on, sing, O

Detailed description: This system contains the next four staves of the musical score. The parts are labeled M (Medius), Ct (Contratenor), T (Tenor), and B (Bassus). The lyrics are: M: 'on, of Zi - on, sing, _____ O daugh-ter,'; Ct: 'daugh - ter of _____ Zi - on,'; T: 'on, O daugh - ter of Zi - on, sing, _____ O daugh-ter,'; B: 'on, of Zi - on, sing, O'.

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M O daugh - ter of Zi - on, sing, O

Ct sing, O daugh-ter of _____ Zi - on, sing, _____

T _____ sing, _____ O daugh-ter of Zi - on, sing, O

B daugh-ter of _____ Zi - on, sing, O

13

M daugh-ter of Zi - on. Shout, O Is - ra-el,

Ct _____ O daugh-ter of Zi - on. Shout, O Is - ra-el,

T daugh-ter of _____ Zi - on. Shout, O Is - ra-el,

B daugh-ter of Zi - on. Shout, O Is - ra-el,

- Sing, O daughter of Zion -

18

M shout, O Is - ra-el, be glad — and re-joyce — with all — the

Ct shout, O Is - ra-el, be glad — and re-joyce — with all the —

T shout, O Is - ra-el be glad — and re-joyce — with all the

B shout, O Is - ra-el, be glad — and re-joyce — with all the

23

M heart, be glad — and re-joyce — with all — the

Ct heart, be glad — and re - joyce — with all the —

T heart, be glad and re - joyce with — all the

B heart, be glad and re - joyce with — all the

27

M heart, O daugh-ter of Je - ru - sal-em, O daugh - ter of Je -

Ct heart, O daugh-ter of Je - ru - sa-lem, O daugh-ter,

T heart, O daugh-ter of Je - ru - sa-lem,

B heart, O daugh-ter of Je - ru - sa - lem, Je -

31

M ru - sa-lem, O daugh - ter of Je - ru - sa -

Ct O daugh-ter of Je - ru - sa - lem, of Je - ru - sa -

T O daugh-ter of _____ Je - ru - sa -

B ru - sa-lem, O daugh-ter of Je - ru - sa -

- Sing, O daughter of Zion -

35

M
 lem, O daugh-ter of Je - ru - sa - lem.

Ct
 lem, O daugh-ter of Je - ru - sa - lem, of Je - ru - sa - lem.

T
 lem, O daugh-ter of Je - ru - sa - lem.

B
 lem, O daugh-ter of Je - ru - sa - lem.

- Sing, O daughter of Zion -

Sing, O daughter of Zion: Table of editorial changes and corrections.

Measure	Part	Beat	Comment
3	B	1-4	c^m. - B^b c in MS.
9	M	3	f^s in MD p. 75.
18	T	1	The a^m is apparently preceded by a r^m in the MS - however, since this does not fit the homophony apparent at this point, it has been ignored.
28	T	4	e^c in MS.
30	T	1-2	f^{#c}. e^{bq} in MS
31	M	1-2	Note appears as b^b m in MD p.162, with alternative word underlay.



34	T	All	a^m. g^c in MS.
36	T	1-2	The r^m is omitted from the score.

The Queen shall rejoice

(“Being the second anthem sung at
the Coronation Solemnity of Her
Majesty Queen Anne,
23 April 1702”)

Editorial Notes

William Turner's setting of *The Queen shall rejoice* was performed at the coronation of Queen Anne in 1702. The manuscript gives the title of the anthem as:

The Queen shall rejoyce ... Being y^e 2^d Anthem sung at y^e Coronation
Solemnity of her Majesty Queen Ann [sic], April the 23th 1702
Compos'd by D^r Will^m Turner.

Save for the change of gender from “King” to “Queen”, the anthem is one of the standard anthems performed at the coronation of British monarchs.

Only one source exists for this anthem, for which the details are:

- *Source:* British Library (*GB-Lbl*), Harley MS 7341, ff. 76-78.
- *Scribe:* Dr Thomas Tudway.
- *Key:* G major (one sharp in the key signature).
- *Text:* Psalm 21, verses 1, 3, 5 and 6 (altered).
- *Vocal disposition:* Medius; Contratenor; Tenor; Bassus.

Editorial corrections and changes are given at the end of the edition.

THE QUEEN SHALL REJOICE

"Being the second anthem sung at the
Coronation Solemnity of Her Majesty,
Queen Anne,
April the 23rd, 1702."

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 21, verses 1, 3, 5 and 6 (alt.)

Full

Medius
The Queen shall re - joice, shall re - joice

Contratenor
The Queen shall re - joice, shall re - joice

Tenor
The Queen shall re - joice, the queen shall re -

Bassus
The Queen shall re - joice, shall re - joice

M
in thy strength, in thy strength, O Lord,

Ct
in thy strength, in thy strength, O Lord,

T
joyce in thy strength, O Lord,

B
in thy strength, in thy strength, O Lord,

9

M
ex - ceed - ing

Ct
ex - ceed - ing glad shall she be of

T
ex - ceed - ing glad shall she be, shall she — be of

B
ex - ceed - ing glad shall she

13

M
glad shall she be of thy sal - va - tion.

Ct
thy sal - va - tion, of thy sal - va - tion.

T
thy sal - va - tion, of thy sal - va - tion.

B
be, shall she be of thy sal - va - tion. Thou shalt pre -

- The Queen shall rejoice -

18

M
 Thou shalt pre - vent her with the bless - ing of

Ct
 Thou shalt pre - vent her, pre - vent her with the bless - ing of

T
 Thou shalt pre - vent her, pre - vent her with the bless - ing of

B
 vent her, pre - vent her with the bless - ing, the bless - ing of

22

M
 good - ness, and shalt set _____ a

Ct
 good - ness, and shalt set _____ a

T
 good - ness, and shalt set _____ a crown, _____ shalt

B
 good - ness, and shalt set _____ a crown, shalt

- The Queen shall rejoice -

25

M
crown, shalt set _____ a crown of pure gold up -

Ct
crown, _____ shalt set _____ a crown _____ of pure gold up -

T
set _____ a crown, _____ a crown of pure gold up -

B
set _____ a crown, a crown of pure gold up -

29

M
on her _____ head. Her hon - our is great, great, her

Ct
on her _____ head. Her hon - our is great, her

T
on her head. He hon - our is great, her

B
on her head. Her hon - our is great, her hon - our is

- The Queen shall rejoice -

34

M hon - our is great, is great in thy sal -

Ct hon - our is great, is great in thy sal -

T hon - our is great, is great in thy sal -

B great, is great, is great in thy sal -

38

M va - tion, glo - ry and great wor-ship, great wor-ship shalt thou

Ct va - tion, glo - ry and great wor-ship, great

T va - tion, glo - ry

B va - tion,

- The Queen shall rejoice -

43

M
lay, great wor - ship shalt thou lay, — great

Ct
wor - ship shalt thou lay — up - on her, great

T
and great wor - ship, great wor - ship shalt thou

B
glo - ry and great wor - ship, great

46

M
wor - ship shalt thou lay, shalt thou lay up - on her.

Ct
wor - ship shalt thou lay, — shalt thou lay up - on her.

T
lay — up - on — her, shalt thou lay up - on her.

B
wor - ship shalt thou lay, shalt thou lay up - on her.

- The Queen shall rejoice -

50

M For thou shalt give her, shalt give her ev - er - last - ing, ev - er -

Ct For thou shalt give her, shalt give her ev - er - last - ing, ev - er -

T For thou shalt give her, shalt give her ev - er - last - ing, ev - er -

B For thou shalt give her ev - er - last - ing, ev - er -

54

M last - ing fe - li - ci - ty,

Ct last - ing fe - li - ci - ty, and make her

T last - ing fe - li - ci - ty, and make her glad, make her

B last - ing fe - li - ci - ty,

- The Queen shall rejoice -

58

M and make her glad, make her glad

Ct glad, make her glad with the

T glad with the joy, make her

B and make her glad, make her

61

M — with the joy, with the joy of thy

Ct joy, make her glad with the joy, with the

T glad with the joy, with the

B glad with the

- The Queen shall rejoice -

64

M
coun - ten - ance, thy joy,

Ct
joy, with the

T
joy, with the joy,

B
joy, with the

66

M
with the joy of thy

Ct
joy, with the joy of thy

T
with the joy, the joy of thy

B
joy, with the joy of thy

70

M
coun - ten - ance, with the joy, with the joy

Ct
coun - ten - ance, with the joy, the joy

T
coun - ten - ance, with the joy, with the

B
coun - ten - ance, with the joy, with the

74

M
— of thy coun - ten - ance. Al - le - lu - ia,

Ct
— of thy coun - ten - ance. Al - le - lu - ia,

T
joy of thy coun - ten - ance. Al - le - lu - ia,

B
joy of thy coun - ten - ance. Al - le - lu - ia,

79

M al - le - lu - ia, al - le - lu - ia, al - le - lu -

Ct al - le - lu - ia, al - le - lu - ia, al - le - lu -

T al - le - lu - ia, al - le - lu - ia, al - le - lu -

B al - le - lu - ia, al - le - lu - ia, al - le - lu -

84

M ia, al - le - lu - ia, al - le - lu - ia,

Ct ia, al - le - lu - ia, al - le - lu - ia,

T ia, al - le - lu - ia, al - le - lu - ia,

B ia, al - le - lu - ia, al - le - lu - ia,

- The Queen shall rejoice -

89

M al - le - lu - ia, al - le - lu - ia, al - le -

Ct al - le - lu - ia, al - le - lu - ia, al - le -

T al - le - lu - ia, al - le - lu - ia, al - le -

B al - le - lu - ia, al - le - lu - ia, al - le -

94

M lu - ia, al - le - lu - ia, al - le -

Ct lu - ia, al - le - lu - ia, al - le -

T lu - ia, al - le - lu - ia, al - le -

B lu - ia, al - le - lu - ia, al - le -

- The Queen shall rejoice -

98

M
lu - ia, al - le - lu - ia.

Ct
lu - ia, al - le - lu - ia.

T
lu - ia, al - le - lu - ia.

B
lu - ia, al - le - lu - ia.

- The Queen shall rejoice -

The Queen shall rejoice: Table of editorial changes and corrections.

Measure	Part	Beat	Comment
6	T	3	g^m f^{#c} in MS.
24	Ct	1	This accidental is assumed.
26	Ct	2	The accidental on f^q is assumed.
37	Ct, B	2-3	g' and e in MS.
47	T	2	The word underlay has "him" instead of "her" at this point.

“Out of the shadows”:

A Biographical Study of
William Turner
(c. 1651-1740),
with critical editions of
his Anthems and
Services

Volume 3:
Full-with-Verse Anthems

A thesis submitted for the degree of
Doctor of Philosophy at the **University of Newcastle**
by Gregory James Oehm, B. Sc. (Hons.), B.A. (Hons.) (Music.), M.A. (Music).
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October 2012

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Volume 3

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My soul truly
waiteth

Editorial Notes

My soul truly waiteth was copied by Charles Badham, a minor canon at St Paul's London, from 1698 to 1716.¹ As Turner himself was a vicar choral at St Paul's from 1683, a degree of familiarity between the composer and copyist can be reasonably assumed.² Given that the work identifies Turner as "Dr Turner", a copying date post-1696 is assured. The work exists in the Tenbury MS 1258, now found in the Bodleian Library, Oxford. Badham has a poor reputation as a copyist for a tendency to frequently stray from his copy texts.³ An example of Badham's inaccuracy appears in the manuscript copy. Along with his contemporary at St Paul's, John Gostling, Badham's manuscripts serve as an insight into the repertoire of London's cathedral in the period between 1700 and 1715.⁴

Spink notes that the work is a full anthem.⁵ However, there are two distinct verse sections within the anthem, so the anthem should be more properly identified as a "full-with-verse" anthem.

Source details for the anthem are as follows:

- *Source:* The Bodleian Library, Oxford (*GB-Ob*), Tenbury MS 1258, pp. 174-197 (ex *GB-T*).
- *Scribe:* Charles Badham (*fl.* 1698-1716).
- *Key:* A major (three sharps in the key signature).
- *Text:* Psalm 62, verses 1, 2 and 12.
- *Vocal disposition:* Medius 1; Medius 2; Contratenor 1
Contratenor 2; Tenor; Bassus
(Solo and Chorus).

Editorial corrections and changes are given at the end of the edition.

¹ Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Sources* (Cambridge: Cambridge University Press, 2000), p. 228.

² Ian Spink, *Restoration Cathedral Music 1660-1714*, (Oxford: Oxford University Press, 1995), p. 137.

³ Shay and Thompson, p. 229.

⁴ Spink, p. 84.

⁵ Spink, p. 139.

MY SOUL TRULY WAITETH

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 62, verses 1, 2 and 12

Full

Medius 1
My soul tru - ly wait - eth still up - on God, up -

Medius 2
My soul tru - ly wait - eth still up - on

Contratenor 1
My

Contratenor 2
for — of —

Tenor
My soul tru -

Bassus

4

M1 — on God, for— of— him com-eth

M2 God,

Ct1 soul tru - ly wait - eth still up - on God, up - on God,

Ct2 him com-eth my sal - va - tion, my sal - va - tion, my

T - ly wait - eth still up - on God, — my soul tru -

B for— of— him, of him com - eth

7

M1 my sal - va - tion, my soul tru - ly wait - eth—

M2 my soul tru - ly wait - eth still— up - on God, —

Ct1 for— of— him, of him com-eth my sal - va - tion, my—

Ct2 soul tru - ly wait - eth still up-on God, — wait-eth still up-on

T - ly wait-eth still up-on God, my soul tru -

B my sal - va - tion, my soul tru - ly wait -

- My soul truly waiteth -

10

M1 still up - on God, for of him, for of him

M2 up - on God, for of him com -

Ct1 sal - va - tion, my soul tru - ly wait - eth still, wait -

Ct2 God, my soul tru - ly wait - eth still up - on

T ly wait - eth still up - on God,

B eth still up - on God, for of him, for of

13

M1 com - eth my sal - va - tion, for of

M2 eth my sal - va - tion, com - eth my sal -

Ct1 eth still up - on God, for

Ct2 God, for of him,

T for of him, for of him com - eth my

B him, for of him, of him

- My soul truly waiteth -

15

M1
him com - eth my sal - va - tion,

M2
va - tion, my sal - va - tion,

Ct1
of him com - eth my sal - va - tion, for

Ct2
com - eth my sal - va - tion, for

T
sal - va - tion, my sal - va - tion, for

B
com - eth my sal - va - tion, for

17

M1
for of him com -

M2
for of him, of him com -

Ct1
of him, for of him com - eth,

Ct2
of him com - eth my sal - va - tion, for

T
of him, of him com - eth my sal - va - tion, for

B
of him com - eth, com - eth my sal - va - tion, com - eth

- My soul truly waiteth -

Verse

20

M1 — eth my sal - va - tion. He is my de -

M2 — eth my sal - va - tion.

Ct1 com - eth my sal - va - tion.

Ct2 — of him com-eth my sal - va - tion.

T — of him com-eth my sal - va - tion.

B my sal - va - tion.

23

M1 fence so that I shall not great - ly fall,

M2 He is my de - fence so that I shall not great - ly

Ct1 So that I shall not great - ly fall,

Ct2 He is my de -

T He is my de -

B So that I shall not great - ly

- My soul truly waiteth -

25

M1 he is my de - fence so that I shall not great - ly,

M2 fall, so that I shall not great - ly fall,

Ct1 he is my de - fence, he is my de -

Ct2 fence so that I shall not great - ly fall, he is

T fence, he is my de -

B fall, he is my de - fence so that I

27

M1 great - ly fall, he is my de -

M2 he is my de -

Ct1 fence so that I shall, I shall not geat - ly

Ct2 my de - fence, he is my de -

T fence, he is my de - fence

B shall not great - ly fall, he is my de -

- My soul truly waiteth -

29

M1 fence, he is my de - fence so that I

M2 fence, he is my de -

Ct1 fall, he is my de-fence, my

Ct2 fence, my de - fence, is my de -

T so that I shall not great - ly fall, he is my de -

B fence, he is my de - fence, is

31

M1 shall not great - ly fall, he is my de -

M2 fence so that I shall not great - ly fall, so that I

Ct1 de - fence,

Ct2 fence, he is my de -

T fence, he is my de-fence

B my de - fence so that I shall not, so

- My soul truly waiteth -

33

M1 fence, my de - fence so that — I — shall, I

M2 shall, I shall not great - ly fall, I

Ct1 so that I shall not great - ly fall, — I —

Ct2

T fence so that I shall not great - ly
— so that I shall not — great - ly — fall, I

B that I shall not great - ly fall, I

35 *Full*

M1 shall — not — great - ly fall. And that thou

M2 shall not great - ly fall. And that thou

Ct1 shall not great - ly fall. And that thou

Ct2

T fall, not great - ly fall.
shall not great - ly fall.

B shall not great - ly fall.

37

M1 Lord art mer - ci - ful, and that thou

M2 Lord art mer - ci - ful, and that thou

Ct1 Lord art mer - ci - ful, and that thou

Ct2

T

B

39

M1 Lord art mer - ci - ful,

M2 Lord art mer - ci - ful,

Ct1 Lord art mer - ci - ful, for

Ct2

T For thou re -

B For thou re - ward - est ev' - ry

For thou re - ward - est ev' - ry

- My soul truly waiteth -

43

M1
for thou re - ward - est ev' - ry

M2
for thou re - ward - est ev' - ry

Ct1
thou re - ward - est ev' - ry man, re - ward - est ev' - ry

Ct2
ward - est ev' - ry man, — re - ward - est — ev' - ry man, thou re -

T
man, re - ward - est ev' - ry man, thou re - ward - est ev' - ry

B
man, re - ward - est ev' - ry man ac - cord - ing

47

M1
man, re - ward - est ev' - ry man ac - cord - ing

M2
man, — re - ward - est ev' - ry man ac - cord - ing

Ct1
man, re - ward - est ev' - ry man ac - cord - ing

Ct2
ward - est ev' - ry man ac - cord - ing, ac - cord - ing

T
man, — ev' - ry man ac - cord - ing, — ac - cord - ing

B
to his work, ac - cord - ing, ac - cord - ing

- My soul truly waiteth -

Verse

51

M1
to his work. For thou re - ward - est ev' - ry

M2
to his work.

Ct1
— to his work. For thou re - ward - est ev' - ry

Ct2
to his work. For thou re - ward - est ev' - ry

T
to his work. For thou re - ward - est ev' - ry

B
to his work. For thou re - ward - est ev' - ry

55

M1
man, — thou re - ward - est ev' - ry man — ac - cord - ing, ac -

Ct1
man, — thou re - ward - est ev' - ry man — ac - cord - ing, ac -

Ct2
man, thou re - ward - est ev' - ry man — ac - cord - ing, ac -

T
man, — thou re - ward - est ev' - ry man ac - cord - ing, ac -

B
man, thou re - ward - est ev' - ry man ac - cord - ing, ac -

59

M1
 cord - ing to his work.

Ct1
 cord - ing to his work, for thou re -

Ct2
 cord - ing to his work, for thou re -

T
 cord - ing to his work, for thou re -

B
 cord - ing to his work, for thou re -

Ct1
 ward-est ev' - ry man, thou re-ward-est ev' - ry man ac -

Ct2
 ward-est ev' - ry man, thou re-ward-est ev' - ry man ac -

T
 ward-est ev' - ry man, thou re-ward-est ev' - ry man ac -

B
 ward-est ev' - ry man, thou re-ward-est ev' - ry man ac -

Ct1
cord - ing, ac - cord - ing to his work.

Ct2
cord - ing, ac - cord - ing to his work.

T
cord - ing, ac - cord - ing to his work.

B
cord - ing, ac - cord - ing to his work.

71 *Full*

M1
For thou re - ward - est ev' - ry man, thou re -

M2
For thou re - ward - est ev' - ry man, thou re -

Ct1
For thou re - ward - est ev' - ry man, thou re -

Ct2
For thou re - ward - est ev' - ry man, thou re -

T
For thou re - ward - est ev' - ry man, thou re -

B
For thou re - ward - est ev' - ry man, thou re -

75

M1
ward - est ev' - ry man — ac - cord - ing, ac - cord - ing —

M2
ward - est ev' - ry man ac - cord - ing, ac - cord - ing

Ct1
ward - est ev' - ry man ac - cord - ing, ac - cord - ing

Ct2
ward - est ev' - ry man ac - cord - ing, ac - cord - ing

T
ward - est — ev' - ry man ac - cord - ing, ac - cord - ing

B
ward - est ev' - ry man ac - cord - ing, ac - cord - ing

79

M1
— to his work, for thou re - ward - est ev' - ry

M2
to his work, for thou re - ward - est ev' - ry

Ct1
to his work, for thou re - ward - est ev' - ry

Ct2
to his work, for thou re - ward - est ev' - ry

T
to his — work, for thou re - ward - est ev' - ry

B
to his work, for thou re - ward - est ev' - ry

- My soul truly waiteth -

83

M1
man, for thou re - ward - est ev' - ry man ac -

M2
man, for thou re - ward - est ev' - ry man,

Ct1
man, for thou re - ward - est ev' - ry man, _____

Ct2
man, for thou re - ward - est ev' - ry man ac -

T
man, for thou re - ward - est ev' - ry man ac -

B
man, for thou re - ward - est ev' - ry man ac -

87

M1
cord-ing, ac - cord - ing to his work, ac - cord - ing

M2
ac - cord-ing, ac - cord - ing

Ct1
ac - cord-ing, ac - cord-ing to _____ his work,

Ct2
cord-ing, ac - cord - ing to _____ his work, ac - cord - ing

T
cord-ing, ac - cord - ing to his work, ac - cord - ing

B
cord-ing, ac - cord - ing to his work, ac - cord - ing

92

M1
to his work, ac - cord - ing, ac - cord - ing —

M2
to his work, ac - cord - ing —

Ct1
to his work, ac - cord - ing

Ct2
to his work, — ac - cord - ing, ac - cord - ing

T
to his work, ac - cord - ing, ac - cord - ing

B
to his work, ac - cord - ing, ac - cord - ing

96

M1
to his work, ac - cord - ing, ac - cord - ing to his work.

M2
to his work, ac - cord - ing, ac - cord - ing to his work.

Ct1
to his work, ac - cord - ing, ac - cord - ing to his work.

Ct2
to his work, ac - cord - ing, ac - cord - ing to his work.

T
to his work, ac - cord - ing, ac - cord - ing to his work.

B
to his work, ac - cord - ing, ac - cord - ing to his work.

***My soul truly waiteth*: Table of editorial changes and corrections.**

Measure	Part	Beat	Comment
15	Ct2	1	c^{#rc} d^{rc} in MS
46	T	3	The notes a^c-b^q have the word “thou” slurred across them. The syllable “re-” of the following word “rewardest” was omitted from the MS.
69	Ct1	3	c^{#rc}-b^{sq}-c^{#rsq} in MS

O Lord God of
hosts

Editorial Notes

It is likely that William Turner's setting of *O Lord God of hosts* was composed c. 1670. The anthem is noted in the Lord Chamberlain's Papers, in an entry dated 1 August 1676, as having been one of three by Turner copied into the Chapel Royal books in the period 1670 to 1676.¹ It also appears in the Bing-Gostling Part Books, thereby suggesting this work was one that was part of the repertoire at the Chapel Royal, but one composed by Turner while at Lincoln.

This anthem has historically been described as a full anthem. This, however, is a misnomer; it starts as a full anthem but there are definite verses within the anthem. These verses are clearly noted in the manuscript. Consequently, *O Lord God of hosts* should be more accurately known as a "full-with-verse" anthem.

A number of sources for this work exist. The principal source is taken as the Bing-Gostling part books. Multiple copies of the work can also be found in the Durham Cathedral Music Manuscripts. There are various copying dates for these manuscripts, the earliest dating from c. 1690 and the latest being around 1800. A copy of the anthem can also be found in the Westminster Abbey Triforium Set 1. Copies of the anthem can also be found at Lichfield Cathedral and St Paul's Cathedral, London.

- *Source A*: York Minster (GB-Y), MS 1, The Bing-Gostling Part Books.
 - Medius Decani: p. 115 (M1).
 - Medius Cantoris: p. 90 (M2).
 - Contratenor Decani: p. 134 (Ct1).
 - Contratenor Cantoris: p. 106. (Ct2).
 - Tenor Decani: p. 92.

- Bassus Decani: p. 202.
- *Scribe*: probably Stephen Bing
- *Source B*: Durham Cathedral (*GB-DRc*), Music Manuscripts.
Copy dates are given in brackets.
 - Medius: MS B24, pp. 43-44 (c. 1774)
(MC/MD from bar 105).
 - Contratenor: MS B10, pp.26-28 (before 1741) (Ct2);
MS B12, p.37 (1768) (Ct2);
MS B17, pp. 5-6 (reversed) (1735) (Ct2);
MS C7, pp. 362-363 (c.1690) (Ct2).
 - Tenor: MS B6, pp. 27-28 (reversed) (c. 1750);
MS B9, pp. 4-6 (reversed) (before 1749);
MS C14, pp. 187-189 (c. 1690);
MS C15, pp. 174-176 (c. 1690).
 - Bassus: MS B26, pp. 25-27 (c. 1794);
MS B29, pp. 12-13 (before 1746);
MS B33, pp.117-118 (reversed) (c. 1797);
MS B35, pp. 94-95 (reversed) (1760);
MS C27, pp. 79-80 (c. 1695);
MS C28, pp. 87-89 (c. 1695);
MS C34, pp. 70-71, c. 1693).
 - Organ: MS A20, pp. 65-67 (c. 1790);
MS A28, pp. 186-188 (c. 1750);
MS A33, pp. 10-12 (c. 1695)
- *Scribe*: Various
- *Source C*: Westminster Abbey (*GB-Lwa*), Triforium Set 1
 - Countertenor Book, folios 15 *recto* and 15 *verso*;
 - Tenor Book, folios 12 *verso* and 13 *recto*.
- *Scribe*: Unknown, copied before 1696.

¹ Andrew Ashbee (ed.), *Records of English Court Music* Volume 1 (Snodlands: Andrew Ashbee, 1986), pp. 162-164.

- *Key:* E minor (one sharp in the key signature).
- *Text:* Psalm 84, verses 8 to 13.
- *Vocal disposition:* Medius 1; Medius 2; Contratenor 1;
Contratenor 2; Bassus (Solo).
Medius 1; Medius 2; Contratenor 1;
Contratenor 2; Tenor; Bassus (Chorus).

It is likely that *O Lord God of Hosts* would have been routinely supported by an organ part, although the Bing-Gostling manuscript does not indicate that this is the case. The organ parts found in the Durham manuscripts are a transcription of the uppermost and lowest parts, with some figured bass to assist the organist provide the appropriate harmony. As there is no accompaniment supporting the parts found in the York manuscript, a direct comparison between the organ parts in the Durham manuscripts and other sources was not possible. It is also unclear if the accompaniments provided in the Durham manuscripts were themselves editorial transcriptions of the existing part books or Turner's own compositions. Due to these uncertainties, an accompaniment has been omitted.

The list of differences noted at the end of the edition includes a comparison of the organ part books against the highest and lowest vocal lines². In some cases, repeated notes seen in the vocal lines are amalgamated in the Organ books (for example, where a crotchet of the same note follows a dotted minim as in bars 3 to 4 of the Bassus line, this is given as a semibreve in the Organ book). These amalgamations are not noted in the list of corrections, as the amalgamations make little material change to the work as a whole and merely reflect a practical solution for the accompaniment. It was felt that such editorial comments were unnecessary.

² Note that the highest and lowest lines are not always the Medius 1 and Bassus lines. Particularly in the first two verse sections where the Bassus line is omitted, the lowest part is the Contratenor 1 part, which forms the basis of the accompaniment bass line. Similarly, where the Medius 2 or Contratenor 1 part crosses above the Medius 1 part, the right hand accompaniment draws on the topmost note.

O LORD GOD OF HOSTS

Edited by Gregory Oehm.

William Turner (c. 1651-1740)

Psalm 84:8-13

Full

Medius

Contratenor

Tenor

Bassus

O Lord God of hosts, hear my prayer, heark -

O Lord God of hosts, hear my prayer, heark -

O Lord God of hosts, hear my prayer, heark -

O Lord God of hosts, hear my prayer, heark -

6

M en, O God of Ja - cob.

M2

Ct en, O God of Ja - cob. Be -

Ct1 en, O God of Ja - cob. Verse

T en, O God of Ja - cob. Be - hold, O

B en, O God of Ja - cob.

11

M1 Be - hold, O God our de - fend - er, be -

M2 hold, O God our de - fend - er, be - hold, be - hold, O

Ct1 God our de - fend - er, be - hold, O God our de -

- O Lord God of hosts -

16

M1
hold O God our de - fend - er, and look up - on the

M2
God, O God our de - fend - er, and

Ct1
fend - er, our de - fend - er,

21

M1
face of thine An - oint - ed, and look up - on the face of thine

M2
look up - on the face, and look up - on the face of thine

Ct1
and look up - on the face, the face of thine

Full

25

M For one day in thy courts is bet - ter than a

M1 An - oint - ed.

M2 An - oint - ed.

Ct For one day in thy

Ct1 An - oint - ed.

T For one day in thy courts is

B For one day in thy courts is

30

M thous - and is bet - ter than a thous - and, is bet - ter, is

Ct courts is bet - ter than a thous - and, is bet - ter, is

T bet - ter, is bet - ter than a thous - and, is bet - ter, is

B bet - ter, is bet - ter than a thous - sand, is bet - ter, is

- O Lord God of hosts -

35

M
bet - ter than — a thous - and.

M1

M2
Verse I had
I had rath - er —

Ct
bet - ter than — a thous - and.

Ct1

T
bet - ter than a thous - and.

B
bet - ter than a thous - and.

39

M1
rath - er — be a door - keep - er in the house of my

M2
be a door - keep - er in the house, in the house of my

Ct1
rath - er — be a door - keep - er in the house of my

43

M1
 God, than to dwell in the tents of un - god - li -

M2
 God, than to dwell in the tents of un - god - li -

Ct1
 God, than to dwell in the tents of un - god - li -

48

M1
 ness, than to dwell in the tents of un - god - li - ness, un - god - li -

M2
 ness, than to dwell in the tents of un - god - li - ness, un - god - li -

Ct1
 ness, than to dwell in the tents, the tents of un - god - li -

53 *Full*

M For the Lord

M1

M2 ness.

M2 ness. *Full*

Ct1 ness. For the Lord God is a light and de - fence, the

Ct2 *Full* For the Lord God is a light and de - fence, the

T *Full* For the Lord God is a

B *Full* For the Lord God is a light and de -

57

M God is a light and de - fence, the Lord will give

Ct Lord is a light and de - fence, the Lord will give grace and

T light, is a light and de - fence, the Lord will give grace and

B fence, is a light and de - fence, the Lord will give

- O Lord God of hosts -

62

M
 grace and — wor-ship, the Lord will give grace and — wor-ship, and

Ct
 — wor - ship, the Lord will give grace and wor-ship, and

T
 wor - ship, the Lord will give grace and wor-ship, and

B
 grace and wor-ship, the Lord will give grace and wor-ship, and

67

M
 no good thing shall he with - hold from them that live a god - ly

Ct
 no good thing shall he with - hold from them that live a god - ly

T
 no good thing shall he with - hold from them that live a — god - ly

B
 no good thing shall he with - hold from them that live a god - ly

- O Lord God of hosts -

72

M life, and no good thing shall he with - hold from them, from

Ct life, and no good thing shall he with - hold from them, from

T life, and no good thing shall he with - hold from them, from

B life, and no good thing shall he with - hold from them, from

77

M them that lead a god - ly life.

M1

M2 *Verse* O

Ct O Lord God of

T them that lead a god - ly life.

B them that lead a god - ly life.

them that lead a god - ly life. O

81

M1
Lord God of hosts, bless - ed is the

M2
hosts, O Lord God of hosts, bless - ed is the

Ct2
O Lord God of hosts,

B
Lord God of hosts, O Lord God of hosts,

85

M1
man that putt - eth, that putt - eth his trust in thee,

M2
man that putt - eth, that putt - eth his trust in thee,

Ct2
bless - ed is the man that putt - eth his trust in thee,

B
bless - ed is the man that putt - eth his trust in thee,

- O Lord God of hosts -

90

M1
 bless - ed, bless - ed is the man that putt - eth, that putt - eth his

M2
 bless - ed, bless - ed is the man that putt - eth, that putt - eth his

Ct2
 bless - ed, bless - ed is the man that putt - eth, that putt - eth his

B
 bless - ed, bless - ed is the man that putt - eth, that putt - eth his

95

M1
 trust in _____ thee, bless - ed is the

M2
 trust in thee, bless - ed, bless - ed is the

Ct2
 trust in _____ thee, bless - ed is the man,

B
 trust in thee, bless - ed is the man that

99

M1
man that putt - eth, the man that putt - eth his

M2
man, bless - ed is the man that put - eth his

Ct2
bless - ed is the man that putt - eth his trust, his

B
putt - eth his trust, that putt - eth his trust, his

103

Full

M1
trust in — thee. Glo - ry be to the Fath - er, the

M2
trust in thee. Glo - ry be to the

Ct
Glo - ry be to the

Ct2
trust in thee.

T
Glo - ry be to the

B
trust in thee. Glo - ry be to the

- O Lord God of hosts -

108

M1
Fath - er, and to the Son, and to the Ho - ly

M2
Fath - er, and to the Son, and to the Ho - ly

Ct
Fath - er, and to the Son, and to the Ho - ly

T
Fath - er, and to the Son, and to the Ho - ly

B
Fath - er, and to the Son, and to the Ho - ly

113

M1
Ghost: as it was in the be - ginn - ing, is

M2
Ghost: as it was in the be -

Ct
Ghost: as it was in the be - ginn - ing, is

T
Ghost: as it was in the be -

B
Ghost: as it was in the be -

117

M1
now, and ev - er shall be, shall be, world with - out

M2
ginn - ing, is now and ev - er shall be, world with - out

Ct
now, is now and ev - er shall be, world with - out

T
ginn - ing, is now and ev - er shall be,

B
ginn - ing, is now and ev - er shall be, world

122

M1
end, world with - out end, world with - out end. A - men.



M2
end, world with - out end, world with - out end. A - men.

Ct
end, world with - out end, world with - out end. A - men.

T
world with - out end, world with - out end. A - men.

B
with - out end, A - men, world with - out end. A - men.

O Lord God of hosts: Table of editorial changes and corrections.

Measure	Part	Beat	Source	Comment
3-4	B	All	B	MS B26 has a alternate word underlay at this point.
				
8	T	All	B	e^m d^c in MS B6, B9 & C14.
9-26	T	All	B	The Verse (here sec for CtD) is set for Tenor Decani in MSS B6, B9, C14 & C15.
14	Org (LH)	All	B	A^s A^m in MSS A20, A28 & A33.
15	M2	1-2	B	f^{#m} - e^m in MS B24.
15-17	T (CtD)	All	B	MSS B6, B9, C14 & C15 have an alternate word underlay at this point.
				
15	Org (RH)	All	B	b^m b^s in MSS A28 & A33.
15	Org (RH)	3	B	b^s in MS A20.
16	Org (LH)	All	B	e^s in MS A28 & A33.
16	Org (LH)	All	B	e^s in MS A20.
16	Org (RH)	3	B	c^{#s} in MS A20.
19	Org (LH)	All	B	b^s . The rest on beat 3 is omitted in MS A20.
19	Org (LH)	All	B	b^s in MSS A28 & A33.
20	Org (LH)	All	B	An e^s is included at this point in MSS A20, A28 & A33.
21	M2	3	B	c^{rc} d^{rq} in MS B24.
21	Org (LH)	1-2	B	An a^s is included at this point in MSS A20, A28 & A33.
25	M2	2-3	B	e^m d^{#rc} e^{rq} in MS B24.
35	Org (RH)	3	B	The tie to the following note in bar 36 is omitted in MSS A20, A28.
37	B	1-2	B	e^s in MSS B26, B29, B33, B35, C27 & C34.
37	Org (LH)	All	B	e^s e^m in MSS A20, A28 & A33.
38-53	T	All	B	The Verse (here set for CtD) is set for Tenor Cantoris in MSS B6, B9 & C14.

38	Org (LH)	All	B	An e^s is included in the accompaniment at this point in MSS A20, A28 & A33.
40	M2	3	B	$g^{rc} a^{rc}$ in MS B24.
42	M2	1-2	B	$g^m g^{rc}$ in MS B24.
45	M2	1-2	B	$f^{\#m} g^{rc}$ in MS B24.
52	Org (LH)	2-3	B	B^s in MSS A20, A28 & A33.
53	T(CtD)	All	B	e^s in MS B6, B9 & C14.
53	Org (LH)	All	B	An e^s is included in the accompaniment at this point in MSS A20, A28 & A33.
57	T	3	B	b^c in MS C14.
58	Ct2	2-3	B	A trill is marked over the c^m at this point in MS B12.
59	M2	All	B	$g^m r^s$ in MS B24.
59-67	T	All	B	These bars have been pasted over during a repair to the MS in MS C15. The bars are consequently illegible.
59	Org (LH)	3	B	A g^m is included in the accompaniment at this point in MSS A20, A28 & A33.
60	Org (LH)	All	B	A B^m and d^m is included in the accompaniment at this point in MSS A20, A28 & A33.
63	M2	All	B	This bar is illegible in MS B24.
71-79	M2	All	B	These bars are illegible in MS B24 (excluding bar 79, beat 3).
78	Ct2	2-3	B	A trill is marked over the e^m at this point in MS B12.
78	Org (LH)	1	B	E^m in MSS A20, A28 & A33.
79	T	All	A	b^s in MS.
79	T	All	B	b^s in MS B6.
79	T	All	C	b^s in MS.
79	B	All	B	e^s in MSS B33, B35.
79	B	All	B	E^s in MSS C27 & C34.
79	Org (LH)	All	B	$E^s E^m$ in MSS A20, A28 & A33.
84	M2	All	B	$g^m g^{rc} f^{\#rc} g^{rc}$.
85	B	3	B	$b^c c^{rq}$ in MSS C27 & C34.
85	Org (LH)	3	B	$b^c c^{rq}$ in MSS A20, A28 & A33.
86	Org (LH)	All	B	a^s in MS A20.
87	Org (RH)	3	B	b^m in MSS A20, A28 & A33.
88-104	M2	All	B	These bars are illegible in MS B24.
88	Ct2	2-3	B	A trill is marked over the c^m at this point in MS B12.

97	Ct2	All	B	$d^{m.} d^{c.} c^{\#c.} d^{q.}$ in MSS B12, B17 and C7.
100	Org (RH)	1-2	B	$b^{m.} g^{c.}$ in MSS A20, A28 & A33.
104	B	All	B	e^s in MSS B26, B29, B33, B35.
104	B	All	B	Both e^s and E^s in MSS C27 & C34.
105-127	M2	All	B	MS B24 has notes corresponding to the MD part from this point.
108	M1	3	A	b^{b^m} in MS.
108	T	1-2	B	$a^{m.} a^c$ in MSS B6, B9 & C14.
108	T	1-2	C	$a^{m.} a^c$ in MS.
111-112	Ct2	All	B	MSS B10, B12, B17 and C7 have an alternate word underlay at his point.

Ct2 
to — the — Ho - ly Ghost:

112	B	2-3	B	$f^{\#s}$ in MS B33, B35.
114	T	All	A	One bar of rests are omitted at this point in MS.
117-119	Ct2	All	B	MSS B10, B12, B17 and C7 have an alternate word underlay at his point.

Ct2 
now and ev - er — shall — be, world

120	B	All	B	G^s in MS C27.
125-126	M1	All	B	MS B24 has an alternate word underlay at this point.

M1 
with - out end, A - men.

127	M1	All	A	e^{b} in MS.
127	M2	All	A	e^{s} in MS.
127	T	All	B	$g^{\#s}$ in MSS B6, B9 & C14.
127	Org	All	B	E^s in MS A33.

Try me, O God

(Version II)

Editorial Notes

Two sources of this work are extant, both of which are likely to be contemporaneous. One is a recent discovery and differs from the version found in the Bing-Gostling Part Books (and presented here) by having a concluding Hallelujah section.¹ It is in Turner's autograph and so, for the purposes of identification, is considered the original version ("Version I"), with Gostling's copy considered "Version II".

- *Source A*: University of Western Illinois MS.
- *Scribe*: William Turner (autograph score).

- *Source B*: York Minster (GB-Y) MS 1, The Bing-Gostling Part Books.
 - Medius Cantoris (MC): p. 154.
 - Medius Decani (MD): p. 214.
 - Contratenor Cantoris (CtC): p. 124.
 - Contratenor Decani (CtD): p. 113.
 - Tenor Cantoris (TC): p. 161
 - Tenor Decani (TD): p. 111.
 - Bassus Cantoris (BC): p. 132.
 - Bassus Decani (BD): p. 109.
- *Scribe*: Rev. John Gostling
- *Key*: C major.
- *Text*: *Psalm 139, verses 23 and 24.*
- *Vocal disposition*: Contratenor; Tenor; Bassus (Solo).
Medius 1; Medius 2; Contratenor; Tenor;
Bassus (Chorus).

Following transcription of this anthem, a reconsideration of the vocal disposition of the work has been necessary. Franklin's entry in *Grove* notes

¹ I am indebted to Roderick Sharpe of the University of Western Illinois Library for drawing this autograph to my attention. A transcription of the autograph copy can be accessed through the following website:

that this anthem is in four parts.² However, as *Try me O God* has not previously been identified as a full-with-verse anthem, the three-part nature of the verse has been overlooked. Similarly, the frequent *divisi* of the Medius part has allowed the work to be interpreted as being in five parts.

Editorial corrections and changes are given at the end of the edition.

http://www.wiu.edu/libraries/music_library/WilliamTurnerServiceMusic_TranscriptionInModernNotation.pdf

² Don Franklin. "Turner, William (ii)." *Grove Music Online. Oxford Music Online*. 17 November 2008 <http://www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/28624>

TRY ME, O GOD

(Version II)

Edited by Gregory Oehm.

William Turner (c. 1651-1740)

Psalm 139, verses 23,24

Full

Medius 1
Try me O God, _____ and seek,

Medius 2
Try me O God, _____ and seek,

Contratenor
Try me

Tenor
Try _____ me O God, and

Bassus
Try _____ me O

4

M1
 seek the ground _____ of my heart, seek _____

M2
 seek the ground _____ of my heart, seek _____

Ct
 O God, _____ and seek the ground, seek the

T
 8
 seek, seek _____ the ground, seek _____ the ground of my

B
 +
 God, and seek the ground, seek the

7

M1
 - the ground of my heart, prove me and ex-am-ine my _____

M2
 - the ground of my heart, prove me and ex-am-ine my _____

Ct
 ground of my _____ heart, prove _____

T
 8
 heart, of my _____ heart, and ex - am-ine my thoughts, prove _____

B
 ground of my heart, and ex - am-ine my thoughts,

10

M1
thoughts, and ex - am - ine my thoughts, prove me,

M2
thoughts, and ex - am - ine my thoughts, prove me

Ct
— me, and ex - am - ine my thoughts, prove—

T
8
— me, and ex - am - ine my

B
and ex - am - ine my thoughts, prove— me,

12

M1
and ex - am - ine my thoughts, prove—

M2
and ex - am - ine my thoughts, prove—

Ct
— me, and ex - am - ine my thoughts, my

T
8
thoughts, my— thoughts, and ex - am - ine my

B
and ex - am - ine my thoughts, my thoughts, and ex -

14

M1
me, and ex - am - ine my thoughts.

M2
me, and ex - am - ine my thoughts.

Ct
thoughts, ex - am - ine my thoughts, and ex - am - ine my thoughts. Look *Verse*

T
thoughts, and ex - am - ine my thoughts, and ex - am - ine my thoughts. Look

B
am - ine my thoughts, ex - am - ine my thoughts.

17

Ct
well, if there be a - ny way, if there be

T
well, if there be a - ny way, if there be

B
Look well, if there be a - ny way,

19

Ct
a - ny way of wick - ed - ness, of wick -

T
a - ny way of wick - ed - ness, of wick - ed -

B
if there be a - ny way of wick - ed -

21

Ct
 — ed - ness — in me,

T
 ness, of wick - ed - ness in me, and lead me, lead me

B
 ness, of wick - ed - ness in me, and lead me, lead me

slow

slow

24 *slow*

Ct
 and lead me, lead me in the way ev - er -

T
 in the way, and lead me in the way, in the way ev -

B
 in the way, and lead me in the way ev - er - last -

27 *Full*

M1
 Look well if there be a - ny way, — if there be

M2
 Look well, if there be a - ny way, — if there be

Ct
 last - ing. Look well, — if there by a - ny way —

T
 — er - last - ing. Look well, — if there be a - ny way, if there — be

B
 — ing. Look well, if there be a - ny way, —

30

M1
a - ny way — of wick-ed - ness, of wick - ed - ness in me,

M2
a - ny way — of wick-ed - ness, of wick - ed - ness in me,

Ct
_ of wick - ed-ness in me, of wick - ed-ness — in me,

T
8
a - ny way_ of wick-ed-ness, — of wick - ed-ness in me,

B
_ if there — be a - ny way of wick - ed - ness in me,

33 *slow*

M1
and lead me, lead me in the way, and lead me, lead me in the

M2
and lead me, lead me in the way, and lead me, lead me in the

Ct
slow
and lead — me in the way, and lead me, lead me in the

T
slow
8
and lead me, lead me in the way, and lead me, lead me in the

B
slow
and lead, — and lead me, lead me in the

37

M1
way, the way, in the way ev - er - last - ing,

M2
way, the way, in the way ev - er - last - ing,

Ct
way, the way, in the way ev - er - last - ing,

T
8
way, and lead me in the way ev - er - last - ing,

B
way, and lead me in the way ev - er - last - ing,

40

M1
and lead me, lead me in the way, and lead me, lead me in the

M2
and lead me in the way, and lead me, lead me in the

Ct
and lead me, lead me in the way, lead me in the way,

T
8
and lead me, lead me in the way, and lead me, lead me in the

B
and lead, and lead me, lead me, lead me

44

M1
way, in the way, the way ev - er - last - ing.

M2
way, in the way, the way ev - er - last - ing.

Ct
- and lead me in the way, the way ev - er - last - ing.

T
8
way, and lead me in the way ev - er - last - ing.

B
in the way, the way, the way ev - er - last - ing.

***Try me, O God* (Version II): Table of editorial changes and corrections.**

Measure	Part	Beat	Comment
5	B	4	The “+” sign over the f^m presumably indicates a trill, which is the commonest interpretation of this sign. ³
7	M2	4	g^{˘c} f^{#q} in MD Part Book.
13	B	2-3	Both notes appear in the MSS; the A^c and G^m in the BC Part Book, and the a^c and g^m in the BD Part Book.
14	T	1	a^m in both TC and TD Part Books.
32	B	All	f^c e^q f^m in BD Part Book. (See Extract 1 for revised underlay associated with this difference.)
32	Ct	All	e^{˘s} in CtD Part Book. (See Extract 1 for revised underlay associated with this difference.)

³ Robert Donington, “Ornaments”, *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, Volume 13 (London: Macmillan, 1980) 862.

“Out of the shadows”:

A Biographical Study of
William Turner
(c. 1651-1740),
with critical editions of
his Anthems and
Services

Volume 4:
Solo Anthems

A thesis submitted for the degree of
Doctor of Philosophy at the **University of Newcastle**
by Gregory James Oehm, B. Sc. (Hons.), B.A. (Hons.) (Music.), M.A. (Music).
Student N^o: 9802898.
October 2012

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Volume 4

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O give thanks unto
the Lord

(Psalm 136, Version II)

Editorial notes:

O give thanks unto the Lord is a solo anthem which likely dates from around 1690. The work exists in Filmer MS 17, one of a collection of manuscripts once held by the Filmers of Kent, a family of minor nobility with connections to the Royal Court. The manuscripts were sold by the last Baronet Filmer in 1945 and are now resident in the library at Yale University in the United States.¹

Source details for the extant version of the anthem are as follows:

- *Source:* Yale University (*US-NH*), Filmer MS 17, ff. 13 *recto* to 14 *verso*.
- *Scribe:* William Turner (autograph score).
- *Key:* C major.
- *Text:* Psalm 136, verses 1-3, 26 and 27.
- *Vocal disposition:* Medius (Soprano or Treble)
- *Instrumental disposition:* Basso Continuo, either keyboard or violin and ‘cello (“Harpicord or violin” noted on score).

Editorial corrections and changes are given at the end of the edition.

¹ Robert Ford “The Filmer Manuscripts: A Handlist”, *Notes* (second series), **34/4** (1978), pp. 814-825.

O GIVE THANKS UNTO THE LORD

(Psalm 136, version II)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 136, verses 1-3, 26, 27

Verse solo

[Medius Solo] 

O give

Harpicord or Violin


[Continuo] 

Solus 

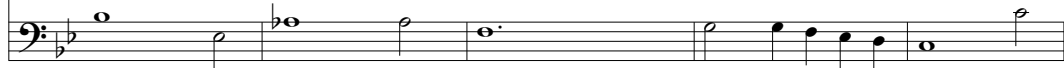
thanks,—give thanks,— give thanks—un-to— the Lord for he— is

[Cont.] 

6

Solus 

gra - cious, for he,— for— he— is— gra - cious and his

[Cont.] 

b

Solus 

mer - cy, his mer - cy en - dur - eth, his mer - cy en - dur -

[Cont.] 

6 7 6

Solus 

eth, en - dur - eth— for— ev - er,

Ritornello

[Cont.] 

#

23 *Verse*

Solus
his mer - cy en - dur - eth, his mer - cy en - dur - eth_ for_

[Cont.]

28

Solus
ev - er.

Ritornello

[Cont.]

32 *Verse*

Solus
O give thanks,_____ give thanks un - to the God, un - to_ the

[Cont.]

35 *slow*

Solus
God of all_ gods for his mer - cy en - dur - eth, his mer - cy en -

[Cont.]

7 6 6 7 6 #6

40

Solus
dur - eth, his mer - cy en - dur - eth, his mer - cy, his

[Cont.]

46

Solus

mer - cy — en - dur - eth, en - dur - eth for — ev - er, *Ritornello*

[Cont.]

b

51

Solus

Verse

for his mer - cy, his mer - cy en - dur - eth, his

[Cont.]

57

Solus

mer - cy en - dur - eth, his mer - cy — en -

[Cont.]

62

Solus

dur - eth for — ev - er. *Ritornello*

[Cont.]

+

67 *Verse*

Solus

O thank the Lord of all lords, O thank the Lord of all

[Cont.]

71 *slow*

Solus

lords for his mer - cy — en - dur - eth, his mer - cy en -

[Cont.]

76

Solus

dur - eth — for — ev - er, his mer - cy en - dur - eth — for — ev -

[Cont.]


81

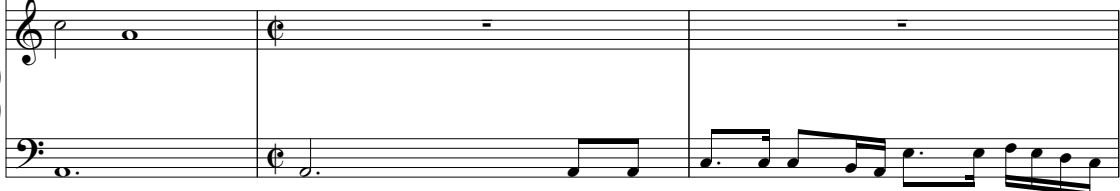
Solus

er, en - dur - eth for — ev - er. *Ritornello*

[Cont.]

86 *Verse pretty brisk*

Solus  O give thanks un-to the God, the God-of heav'n,

[Cont.] 

89 *slow*

Solus  O give thanks un-to the God, the God-of heav'n for his mer - cy en -

[Cont.] 


6

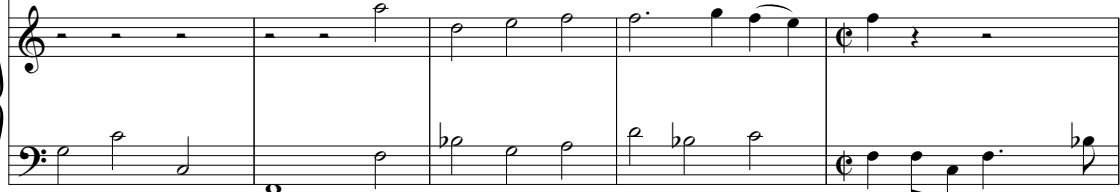
93

Solus  dur - eth, his mer - cy en - dur - eth, his mer - cy en -


[Cont.] 

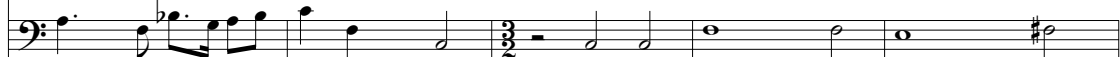
99 *(Verse)*

Solus  dur - eth for - ev - er. *Ritornello* O give thanks, - give

[Cont.] 

104

Solus  thanks-un-to the Lord of lords for his mer - cy en - dur - eth - for -

[Cont.] 

109

Solus

ev - er, his mer - cy en - dur - eth_ for_ ev - er, en - dur -

[Cont.]

115

Solus

_ eth, en - dur - eth, en - dur - eth_ for_

[Cont.]

120

Solus

ev - er, en - dur - ev - er, en - dur - eth for_ ev - er, en -

[Cont.]

125

Solus

dur - eth for_ ev - er.

Ritornello

[Cont.]

130 *Verse*

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

[Cont.]

4 3

134

Solus lu-jah, hal - le - lu-jah, hal-le-lu-jah, hal - le-lu - jah, hal-le-lu - jah, hal - le-lu - jah,

[Cont.]

138

Solus hal - le - lu-jah, hal - le - lu-jah, hal - le - lu-jah, hal - le - lu-jah,

[Cont.]

6 6

142

Solus hal - le - lu - jah.

[Cont.]

6 5

O give thanks unto the Lord (Psalm 136, Version II): Table of editorial changes and corrections.

Measure	Part	Beat	Comment
19	Bc (LH)	3	Note is illegible in MS.
97	Bc (LH)	3	Note is illegible in MS.

The Lord is
righteous
(Version II)

Editorial Notes

This version of *The Lord is righteous* is a transcription of an earlier work set for solo tenor. The principal differences from the earlier version are a change in key (transposed up a semitone to B flat major) and the complete removal of all chorus material. Found in Filmer MS 17, these minor alterations suggest that this version was intended for a talented singing student within the Filmer family.

The details for the alternative solo anthem form are as follows:

- *Source:* Yale University (*US-NH*), Filmer MS 17, ff. 15 *verso* - 16 *recto*.
- *Scribe:* William Turner (autograph score).
- *Key:* B flat major (two flats in the key signature).
- *Vocal Disposition:* Treble or soprano (solo).
- *Instrumental disposition:* Harpsichord.

Editorial corrections are given at the end of the edition.

THE LORD IS RIGHTEOUS

(Version II)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 145, verses 17-21

Harpicord

Solus

Verse *Verse*

The Lord is— right-eous, The Lord is— right-eous in all— his

Ritornello

[Cont.]

6 6 6

Solus

Verse

ways, *Ritornello* and ho - ly,—and— ho - ly— in— all— his works,

Ritornello

[Cont.]

7 6 # $\frac{4}{2}$ 6 7

Solus

Verse

The Lord is nigh— un- to all them that call, that call— up - on him, yea,—

[Cont.]

6 4 #

17

Solus

- all— such as call, as call— up-on— him, as call,— as call— up-on— him

[Cont.]

4 # 4 3 6 6

21

Solus

faith - ful-ly. *Verse* He will ful - fil the de -

[Cont.]

Ritornello

4 # 6 6 6

26

Solus

sire— of— them that— fear him, he— will ful - fil— the de -

[Cont.]

6 7 6

31

Solus

sire— of— them— that fear him,

[Cont.]

Ritornello

4 #

36

Solus

Verse he al - so will hear, will hear— their— cry,— will

[Cont.]

41

Solus

hear — their cry — and will help them,

Ritornello

[Cont.]

7 6 5 4 # 7 6

46

Solus

he al - so will hear, will hear — their cry — and will

Verse

[Cont.]

6 6 4 3

51

Solus

help them, will hear — their cry — and will help them.

[Cont.]

55

Solus

The Lord — pre - serv - eth all

Ritornello

[Cont.]

60 *Verse*

Solus them that love him, The Lord pre - serv - eth all - them that

Ritornello

[Cont.]

6 6 7 6 6 6

64 *Verse*

Solus love him, but scat - ter - eth a - broad all, -

Ritornello

[Cont.]

6 7 6 6

68 *Verse*

Solus all the un - god - ly, but

Ritornello

[Cont.]

#

72

Solus scat - ter - eth a - broad all, all the un -

[Cont.]

6 6 6 7 6 7

75 *Verse*

Solus *god - ly.* My mouth shall speak the

[Cont.] *Ritornello*

6 6

80

Solus praise of the Lord, my mouth shall speak the praise of the

[Cont.]

7 6

85 *Verse*

Solus Lord, and let all flesh give

[Cont.] *Ritornello*

6

90

Solus thanks, give thanks un - to his ho - ly Name, give thanks, give

[Cont.]

96

Solus thanks, give thanks un - to his ho - ly Name for ev -

[Cont.]

102

Solus

er and ev - er, for ev - er and ev - er, for ev -

[Cont.]

108

Solus

ver and ev - er, for ev - er and ev - er, for

[Cont.]

113

Solus

ev - er and ev - er. Hal - le - lu - jah, hal - le - lu - jah, hal - le -

[Cont.]

117

Solus

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

[Cont.]

121

Solus

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

[Cont.]

125

Solus

hal - le - lu - jah, hal - le - lu - jah.

[Cont.]

The Lord is righteous (Version II): Editorial changes and corrections.

Only one alteration was made to the score, the correction of the first beat of the right hand Harpsichord part to **d**˘ crotchet (appearing in the MS as a **d**˘ quaver). Small notes in the continuo realisation are editorial and redundant accidentals are tacitly omitted.

The editor gratefully acknowledges the assistance of Yale University in providing a copy of Filmer MS 17 for study.

“Out of the shadows”:

A Biographical Study of
William Turner
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Volume 5:
Symphony Anthems

A thesis submitted for the degree of
Doctor of Philosophy at the **University of Newcastle**
by Gregory James Oehm, B. Sc. (Hons.), B.A. (Hons.) (Music.), M.A. (Music).
Student N^o: 9802898.
October 2012

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Volume 5

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**Behold now,
praise the Lord**
(Version Ia)

Editorial Notes

Behold now, praise the Lord is a text set in two different forms by Turner. The first version, itself found in two variants, was written for use in the Chapel Royal during the reign of King Charles II and likely dates to the early part of the period 1682-1685. This earlier variant (Version Ia) is found in Add. MS 47845, housed in the British Library. The manuscript comprises symphony anthems written in a number of hands. This anthem is in the hand of John Reading, the original compiler of the manuscript, who was organist at Winchester College from 1681 until his death in 1692.¹

Only one source for Version Ia is extant. The source details are as follows:

- *Source:* British Library (*GB-Lbl*), Add. MS 47845, ff. 80-83.
- *Scribe:* John Reading (c. 1645-1692).
- *Key:* F major (one flat in the key signature).
- *Vocal disposition:* Contratenor; Tenor 1; Tenor 2 (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola;
Basso continuo.

The Contratenor, Tenor and Viola parts have been given in modern clefs. The Contratenor part was been altered from its original C3 (alto) clef to the more commonly accepted treble clef, while the Tenor part has been altered from its original tenor (C4) clef to the treble 8vb clef. The Viola part has been altered from the C2 clef to the standard alto clef.

No details about accompaniment are given in the manuscript. However, a basso continuo part has been provided throughout the work, save for the final chorus, so its use throughout the work is assumed.

A violin part appears in the chorus between measures 73 and 80, where it concludes abruptly. At this point in the manuscript (folio 82 *verso*), the end

of the stave is reached and the part is not continued with the new stave group that follows. Written in the C2 clef, used for viola parts of the period, the part duplicates the Contratenor part and includes the text to be sung. It introduces no new material, nor does it make clear whether this was a violin part, viola part or vocal part, despite the note above the stave that it is a violin part. This part has been omitted from the edition as it appears this part was accidentally included during the copying process, as evidenced by the fact the part ends mid-phrase.

The manuscript is relatively free of obvious errors in copying. A small number of errors or areas of confusion have been summarised at the end of the edition.

¹ Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Sources* (Cambridge: Cambridge University Press, 2000), p. 145.

BEHOLD NOW, PRAISE THE LORD

(Version Ia)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 134, verses 1-4

Symphony

The musical score is arranged in a system with eight staves. From top to bottom, the staves are labeled: Violin 1, Violin 2, Viola, Medius, Contratenor, Tenor, Bassus, and Basso Continuo. The key signature is one flat (B-flat) and the time signature is common time (C). The score begins with a first-measure rest in the Violin 1 part. The Viola part starts with a double bar line and a 3/4 time signature. The vocal parts (Medius, Contratenor, Tenor, Bassus) are marked with a first-measure rest. The Basso Continuo part begins with a bass clef and a common time signature, playing a simple harmonic accompaniment.

4

Vln1

Vln2

Vla

Verse

T1

Bc

Be - hold — now, praise the

8

Vln1

Ct

T1

Bc

be - hold — now, praise the Lord all ye ser - vants of the

Lord all ye ser - vants — of — the Lord, be - hold —

12

Vln1

Ct

T1

Bc

Lord, be - hold — now, praise the

— now, praise the Lord all ye ser - vants of — the Lord,

15

Vln1

Ct

Tl

Bc

Lord, O ye ser-vants of the Lord, ye that by night stand

ye that by night stand in— the house, stand in the house of the

19

Vln1

Ct

Tl

Bc

— in the house of the Lord, ev'n in the courts of the house of our—

Lord, ev'n in the

22

Vln1

Ct

Tl

Bc

God, ye that by night stand in the house of the

courts of the house of our— God, ye that by night stand in

26

Vln1

Ct

T1

Bc

Lord, ev'n in the courts of the house of our — God,

the house, — the house — of — the Lord, ev'n in the courts of the

29

Ritornello

Vln1

Vln2

Vla

Ct

T1

Bc

ev'n in the courts of the house, of the house of our — God.

house, ev'n in the courts of the house of our — God.

33

Vln1

Vln2

Vla

Bc

37

Vln1

Vln2

Vla

Verse

Ct

Lift up your hands, lift up your hands in the sanc - tu - a - ry,

T1

Lift up your hands,

T2

Lift up your hands in the sanc - tu - a -

Bc

40

Ct lift up your hands in the sanc - tu - a - ry,

T1 lift up your hands, lift up your hands in the sanc - tu - a - ry,

T2 ry and praise the Lord, lift up your

Bc

43

Ct lift up your hands in the sanc - tu - a -

T1 lift up your hands, lift up your hands in the sanc - tu - a -

T2 hands in the sanc - tu - a - ry, lift up your hands in the sanc - tu - a -

Bc

46

Ct ry and praise the Lord, and praise the Lord. The

T1 ry and praise the Lord, and praise the Lord.

T2 ry and praise the Lord, and praise the Lord. The Lord that made heav'n and

Bc

50

Ct Lord that made heav'n and earth, the Lord that made heav'n and

T1 The Lord that made heav'n and earth,

T2 earth, the Lord that made heav'n and

Bc

53

Ct earth give thee bless - ing out of Si - on,

T1 give— thee bless - ing out of

T2 earth, give— thee bless - ing out of Si - on, give—

Bc

57

Ct give— thee bless - ing out of Si-on, of Si - on,

T1 Si - on, of Si - on. give— thee bless -

T2 — thee bless - ing out of Si - on, give thee bless - ing out of Si - on, of Si -

Bc

Ritornello

61

Vln1

Vln2

Vla

Ct

T1

T2

Bc

give thee bless - ing out of Si - on, of Si - on.

ing out of Si - on, give thee bless - ing out of Si - on.

on, give — thee bless - ing out of Si - on.

65

Vln1

Vln2

Vla

Bc

69

Vln1

Vln2

Vla

Bc

73

Vln1

Vln2

Vla

Full

M

Glo - ry be to the Fa - ther and to the Son and to the Ho - ly

Ct

Glo - ry be to the Fa - ther and to the Son and to the Ho - ly

T

Glo - ry be to the Fa - ther and to the Son and to the Ho - ly

B

Glo - ry be to the Fa - ther and to the Son and to the

Bc

77

M Ghost, as it was in the be - gin - ning, is now,

Ct Ghost, as it was in the be - gin - ning, is now, and ev - er shall

T Ghost, as it was in the be - gin - ning, as it was in the be - gin -

B Ho - ly Ghost, as it was in the be - gin - ning, is now, and ev - er

81

M and ev - er shall be, world with - out end, world with - out end, A -

Ct be, world with - out end, world with - out end,

T ning, is now, and ev - er shall be, world with - out end, A -

B shall be world with - out end, world with - out end, and

85

M men, and ev - er shall be, world with - out end, A - men.

Ct and ev - er shall be, world with - out end, A - men.

T men, world with - out end, A - men, A - men.

B ev - er shall be, world with - out end, A - men.

Behold now, praise the Lord (Version 1a): Editorial changes and corrections:

Measure	Part	Beat	Source	Comment
31	Vln1	2	A	f ⁴
84	B	1	A	B ^m (NB: the consecutive octaves with the tenor part are Turner's own and corrected in a later version of this anthem.)

**Behold, now
praise the Lord**
(Version Ib)

Editorial Notes

This setting of the text *Behold now, praise the Lord* was written for use in the Chapel Royal during the reign of King Charles II and likely dates to the early part of the period 1682-1685, and is the second variant of Turner's first setting of the text. Like Version Ia of this anthem, this second variant can only be found in one manuscript. The source details are:

- *Source:* British Library (*GB-Lbl*), Harley MS 7341, ff. 78 verso to 81 recto.
- *Scribe:* Thomas Tudway (c. 1650-1726).
- *Key:* F major (one flat in the key signature).
- *Vocal disposition:* Contratenor; Tenor 1; Tenor 2 (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola;
Basso continuo.

Tudway's definitive description at the start of the work ("Compos'd in King Charle's [sic] time") suggests strongly that this anthem was composed before 1685.

The Contratenor, Tenor and Viola parts have been altered from their original clefs to suit modern performance practice. The Contratenor part was been altered from its original C3 (alto) clef to the more commonly accepted treble clef, while the Tenor part has been altered from its original tenor (C4) clef to the treble 8vb clef. The Viola part has been altered from the C2 clef to the standard alto clef.

No details about accompaniment are given in the MS. However, a basso continuo part was provided throughout the MS, save for the final chorus, so its use throughout the work is assumed.

The manuscript is mostly free of obvious errors in copying. Only one major error was noted. The Second Tenor line between measures 53 and 54 was

accidentally copied into the First Tenor line at the beginning of a new stave. This accidental copy was not deleted, but this should not be interpreted as being correct for the First Tenor part to sing. These additional notes did not have the text placed underneath them as had been the practice throughout the remainder of the manuscript, suggesting that it was indeed written in error. Tudway merely rewrote the part onto the correct stave. Given that the manuscript was part of an important commission for Tudway, it is likely he felt the crossing out of these notes would detract from the overall presentation.

BEHOLD NOW, PRAISE THE LORD

(Version Ib)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 134, verses 1-4

Symphony

Violin 1

Violin 2

Viola

Medius

Contratenor

Tenor

Bassus

Basso Continuo

5

soft

Vln1

Vln2

Vla

Ct

Verse

Be - hold _____

T1

Be - hold _____ now, praise the

Bc

8

Vln1

Ct

- now, praise the Lord, be - hold _____ now, praise the Lord all, all - ye -

T1

Lord all, all - ye ser - vants of _____ the Lord,

Bc

11

Vln1

Ct

Tl

Bc

ser - vants of _____ the Lord,

be - hold _____ now, praise the Lord all ye ser-vants, all ye ser - vants of the

14

Vln1

Ct

Tl

Bc

Be - hold _____ now, praise the Lord, all ye ser-vants of the Lord,

Lord, ye that by night stand _____ in the

17

Vln1

Ct

Tl

Bc

ye that by night stand _____ in the house of the Lord, ev'n in the

house, stand _____ in the house- of the Lord, in the house of the Lord,

21

Vln1

Ct

T1

Bc

courts of the house of our— God, the house of our God, ye that by

ev'n in the courts of the house of our— God,

24

Vln1

Ct

T1

Bc

night— stand in the house, the house of the Lord, ev'n in the

ye that by night stand in— the house, — the house—

27

Vln1

Ct

T1

Bc

courts of the house of our— God, ev'n in the courts of the

— of— the Lord, ev'n in the courts of the house, ev'n in the

Ritornello

30

Vln1

Vln2

Vla

Ct

house, of the house of our — God.

T1

courts of the house of our — God.

Bc

35

Vln1

Vln2

Vla

Ct

Lift up your hands, lift up your hands in the

T1

Lift up your hands, your hands in the

T2

Lift up your hands in —

Bc

39

Ct
sanc - tu - a - ry, lift up your hands in the

T1
sanc - tu - a - ry, lift up your hands, lift up your hands in the

T2
the sanc - tu - a - ry and— praise— the Lord,

Bc

42

Ct
sanc - tu - a - ry, lift up your hands in— the sanc - tu -

T1
sanc - tu - a - ry, lift up your hands, lift up your hands in the sanc - tu -

T2
lift up your hands in the sanc - tu - a - ry, lift up your hands in the sanc - tu -

Bc

46

Ct
a - ry and praise the Lord, and— — praise the Lord. The

T1
a - ry and praise the Lord, and praise— the Lord.

T2
a - ry and— praise— the Lord, and— — praise the Lord. The Lord that made heav'n and

Bc

50

Ct Lord that made heav'n and earth, the Lord that made heav'n and

T1 The Lord that made heav'n and earth,

T2 earth, heav'n and earth, the Lord that made heav'n and

Bc

53

Ct earth give — thee bless - ing out of Si - on,

T1 give —

T2 earth, that made heav'n and earth give — thee bless - ing out of Si -

Bc

56

Ct give — thee bless - ing out of Si - on, out of

T1 — thee bless - ing out of Si - on, of Si - on.

T2 on, give — thee bless - ing out of Si - on, give — thee bless - ing out of Si -

Bc

60

Ct Si-on, give - - thee bless - ing out of Si-on, of Si -

T1 give - thee bless - ing out of Si - on, give thee bless - ing out of Si -

T2 on, of Si - on, of Si - on, give - thee bless - ing out of Si -

Bc

64

Vln1

Vln2

Vla

Ct on.

T1 on.

T2 on.

Bc

70

Vln1
Vln2
Vla
Bc

This system contains measures 70 through 75. The Vln1 part features a melodic line with eighth-note patterns and dotted rhythms. The Vln2 part provides a harmonic accompaniment with eighth-note runs. The Vla part has a steady eighth-note accompaniment. The Bc part consists of a simple bass line with dotted half notes.

76

Vln1
Vln2
Vla
Bc

This system contains measures 76 through 81. The Vln1 part continues its melodic development, including a chromatic descent and a sharp sign. The Vln2 part maintains its accompaniment. The Vla part continues with its eighth-note accompaniment. The Bc part remains a simple bass line.

82

Vln1
Vln2
Vla
Bc

This system contains measures 82 through 87. The Vln1 part has a more active role with eighth-note patterns. The Vln2 part continues its accompaniment. The Vla part continues with its eighth-note accompaniment. The Bc part remains a simple bass line.

88

Vln1

Vln2

Vla

Bc

95 *Full*

M

Glo - ry be to the Fa - ther and to the Son and to the Ho-ly

Ct

Glo - ry be _____ to the Fa-ther and to the Son and to the Ho - ly

T

Glo - ry be _____ to the Fa - ther and to _____ the Son and to _____ the Ho-ly

B

Glo - ry be to the Fa-ther and to the Son and to the

99

M

Ghost, as it was, it was in the be -

Ct

Ghost, as it was, it was in the be - gin-ning, is now,

T

Ghost, as it was in the be - gin - ning, as it was in

B

Ho - ly Ghost, as it was in the be - gin - ning, is

102

M
gin - ning, is now, and ev - er shall be, world with - out end, world

Ct
and ev - er shall be, world—with-out end, world

T
the be - gin - ning, is now, and ev - er shall be, world with-out

B
now, and ev - er shall be world with - out end, world

106

M
with-out—end, A - men, and ev - er shall be, world with-out end,— A - men.

Ct
with-out end, and ev - er shall be, world with - out end, A - men.

T
end,—A - men, world with - out end, world with-out end, A - men.

B
with - out end, and ev - er shall be, world with - out end, A - men.

By the waters of
Babylon
(Version IId)

Editorial comments

This version of Turner's second setting of *By the waters of Babylon*, copied in full as a symphony anthem, can be found in *GB-Lam* MS 100. The structure of the symphonic version is virtually identical with Version IIa, found in Add. MS 17784, the principal differences being the inclusion of a symphony in verse four of this version, and the ritornello between verses six and seven, which is four bars long in Add. MS 17784 and eight bars long in MS 100.

Source details are as follows:

- Royal Academy of Music, London (*GB-Lam*), MS 100, pp. 82-92. (Original title: "*Musica Sacra*, Dr. Turner &c MS.")
- *Key*: G minor (two flats in the key signature).
- *Text*: Psalm 137, verses 1-4, 5a, 6b, 7, 8a and 9.
- *Vocal disposition*: Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).
- *Orchestral disposition*: Violin 1; Violin 2; Viola;
Basso continuo.

A list of corrections appears at the end of the edition.

BY THE WATERS OF BABYLON

(Version IId)

Edited by Gregory Oehm.

William Turner (c. 1651-1740)

Psalm 137, verses 1-4, 5a, 6b, 7, 8a and 9

The musical score is arranged in a system with eight staves. The top three staves are for Violin 1, Violin 2, and Viola. The next two staves are for Medius and Contratenor. The bottom three staves are for Tenor, Bassus, and Basso Continuo. The music is in 3/4 time and B-flat major. The lyrics are: "By the wa - ters of Ba - by-lon we sat By the wa - ters of By the wa - ters of Ba - by-lon we sat down,". The word "Verse" is written above the Contratenor staff. The Basso Continuo part includes a sharp sign on the first note of the first measure.

7

Vln1

Vln2

Ct

T

B

Bc

down, we sat down and wept when we re - mem - bered thee,

Ba - by-lon we sat down and wept when we re - mem - bered thee,

we sat down, sat down and wept when we re - mem - bered thee,

13

[Symphony]

Vln1

Vln2

Vla

Ct

T

B

Bc

O Si - on, when we re - mem - bered thee, O Si - on.

O Si - on, when we re - mem - bered thee, O Si - on.

O Si - on, when we re - mem - bered thee, O Si - on.

19

Vln1

Vln2

Vla

Bc

25

soft

[soft]

Vln1

Vln2

Vla

Verse

Ct

Bc

As for our harps, we hang - ed them up up-on the trees that—

31

Vln1

Vln2

Ct

B

Bc

are — there - in, as for our harps, we hanged them up up -

As for our harps, we hanged them up up -

37

Vln1

Vln2

Ct

T

B

Bc

on the — trees that are there - in.

For they that led us a - way, that

on the trees that are there - in. For they that led us, that

43

Ct

T

B

Bc

For they that led us a-way cap - tive re-quired of us then a song and

led us, that led us a-way cap - tive re-quired of us then a song and

led us a-way cap - tive re-quired of us then a song and

Ct

T

B

Bc

mel - o - dy, and — mel - o - dy in our heav - i -

mel - o - dy, and mel - o - dy in our heav - i -

mel - o - dy, and mel - o - dy in our heav - i -

54 [Symphony]

Vln1

Vln2

Vla

Ct

T

B

Bc

ness.

ness.

ness.

60

Vln1

Vln2

Vla

Bc

66

Vln1

Vln2

Vla

Full

M

Ct

T

B

Bc

"Sing us one of the songs of

72

Vln1

M

Ct

T

B

Bc

Si - on, sing us one of the songs of Si - on."

- By the waters of Babylon (Version IId) -

77 *Verse*

Ct How shall we sing the Lord's song _____ in a strange land, how_

T How_ shall we sing the Lord's song in a strange land,

B How shall we sing the Lord's song _____ in a strange_

Bc

81

Ct _ shall we sing the Lord's song, the Lord's song in _____ a strange land?

T how shall we sing the Lord's song _____ in a strange _____ land?

B _ land, how shall we sing the Lord's song in a strange land?

Bc

85

Ct If I for - get thee, O Je - ru - sa - lem, let my tongue

B If I for - get thee, O Je - ru - sa - lem, let my

Bc

91

Ct
 cleave, cleave to the roof of my mouth, yea, if I pre - fer not Je -

B
 tongue cleave to the roof of my mouth, yea, if I pre - fer not Je -

Bc

97

Ct
 ru - sa - lem in my — mirth, yea, if I pre - fer not Je - ru - sa - lem

B
 ru - sa - lem in my mirth, yea, if I pre - fer not Je - ru - sa - lem

Bc

103 *Symphony*

Vln1

Vln2

Vla

Ct
 in my — mirth.

B
 in my mirth.

Bc

109

Vln1 *soft*

Vln2 *soft*

Vla

B *Solo*

Bc

Re - mem-ber, re -

115

Vln1

Vln2

B

Bc

mem-ber the child - ren of E - dom, O Lord, in the day of Je - ru - sa-lem,

121

Vln1

Vln2

B

Bc

How they said, "Down with it", how they said, "Down with it",

127

Vln1

Vln2

B

Bc

how they said, "Down with it to the

131

Vln1

Vln2

Full

M

Ct

T

B

Bc

O daugh - ter of — Ba - by-lon, wast - ed with mis - er - y, bless - ed

O daugh-ter of Ba - by-lon, wast - ed with mis - er - y, bless - ed

O daugh-ter of Ba - by-lon, wast - ed with mis - er - y,

ground." O daugh-ter of Ba - by-lon, wast - ed with mis - er - y,

137

M shall he be that tak - eth thy child - ren and throw - eth, and throw - eth them

Ct shall he be that tak - eth thy child - ren and throw - eth, and throw - eth them

T 8 bless - ed shall he be that tak - eth thy child - ren and throw - eth them

B bless - ed shall he be that tak - eth thy child - ren and throw - eth them

143

M a - gainst the stones, bless - ed shall he be that — tak - eth thy

Ct a - gainst the stones, bless - ed shall he be that — tak - eth thy

T 8 a - gainst the stones, bless - ed shall he be that tak - eth thy

B a - gainst the stones, bless - ed shall he be that tak - eth thy

148

M child - ren and throw - eth, and throw - eth them a - gainst the stones.

Ct child - ren and throw - eth, and throw - eth them a - gainst the stones.

T 8 child - ren and throw - eth, and throw - eth them a - gainst the stones.

B child - ren and throw - eth, and throw - eth them a - gainst the stones.

***By the waters of Babylon* (Version IIId): Editorial changes and corrections:**

Measure	Stave	Beat	Comment
16	T	1, 2	a^c b^q in MS.
46	B	2, 3	a^m in MS.
47	T	3	e^q in MS.
58	Vla	1	f^{#m} in MS.
128	Bc	1	g^m in MS.

God sheweth me
his goodness

Editorial Notes

God sheweth me his goodness is a setting by William Turner of a text taken from Psalm 59. The primary source for this work can be found in the Gostling Manuscript, a volume of anthems compiled by the Rev. John Gostling and now held by the University of Texas, Austin.

Two sources for this anthem exist; the source details are as follows:

- *Source A:* The University of Texas, Austin (*US-AUS*),
The Gostling Manuscript pre 1700 MS 85, *Ob.* pp. 50-58.
- *Scribe:* Rev. John Gostling, (c. 1650-1733).

- *Source B:* Add. MS 31445, pp. 169-191.
- *Scribe:* James Hawkins

- *Key:* B flat major (two flats in the key signature).
- *Text:* Psalm 59, verses 10-13, 16 and 17.
- *Vocal disposition:* Contratenor; Tenor; Bassus 1; Bassus 2
(Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola;
Basso continuo.

Franklin's entry in Grove notes that this anthem is set for five voices in both the solo and chorus parts.¹ It should be noted that it is in fact set for four voices in the solo sections. The chorus alone is set for five vocal parts. The final section of the chorus noted in the manuscript as "Cho: 6 p^{ts}", achieved by the addition of a second Contratenor part and the omission of the second violin and viola parts from the upbeat to measure 276.

A list of corrections appears at the end of the edition.

¹ Don Franklin. "Turner, William (ii)." *Grove Music Online. Oxford Music Online*. Accessed 17 November 2008. <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/28624>.

GOD SHEWETH ME HIS GOODNESS

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 59, verses 10-13, 16 and 17

The musical score is arranged in a system with eight staves. From top to bottom, the staves are labeled: Violin 1, Violin 2, Viola, Medius, Contratenor, Tenor, Bassus, and Basso Continuo. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The Violin 1 part begins with a melodic line in the first measure, followed by rests in the second and third measures. The Viola part has a melodic line in the first measure, followed by rests in the second and third measures. The Bassus part has a melodic line in the first measure, followed by rests in the second and third measures. The Basso Continuo part has a melodic line in the first measure, followed by rests in the second and third measures. The other parts (Violin 2, Medius, Contratenor, Tenor) are marked with rests throughout the entire score.

4

Vln1

Vln2

Vla

Bc

7

3l

Vln1

Vln2

Vla

Bc

10

Symphony

Vln1

Vln2

Vla

Bc

- God sheweth me his goodness -

16

Vln1

Vln2

Vla

Bc

22

Vln1

Vln2

Vla

Bc

28

Vln1

Vln2

Vla

Bc

[soft]

[soft]

[soft]

[soft]

- God sheweth me his goodness -

34

Vln1

Vln2

Vla

Bc

38 *Verse in 6 pts*

Vln1

Vln2

B1

Bc

God shew-eth me his good-ness plent-eous-ly and God shall let me

43

Vln1

Vln2

T

B1

Bc

God shew-eth me his good-ness plent-eous-ly and

see my de-sire up-on mine e-ne-mies,

48

Vln1

Vln2

Ct

T

Bc

God shew-eth me his good-ness plent-eous-

God shall let me see my de-sire up-on mine e-ne-mies.

53

Vln1

Vln2

Ct

ly and God shall let me see my de-sire up - on mine e - ne-mies,

T

8

God shew-eth me his

B2

God shew-eth me his

Bc

58

Vln1

Vln2

Ct

God shew - eth me his good-ness plent - eous - ly and

T

8

good-ness plent - eous - ly, God shew - eth me his good-ness plent - eous - ly and

B1

God shew-eth me his good-ness, his good-ness plent-eous - ly and

B2

good-ness plent - eous - ly, God shew - eth me his good-ness plent - eous - ly and

Bc

- God sheweth me his goodness -

63

Vln1

Vln2

Ct

T

B1

B2

Bc

God shall let me see my de-sire up - on mine e - ne-mies, and God shall let me

God shall let me see my de-sire up - on mine e - ne-mies, and God shall let me

God shall let me see my de-sire up - on mine e - ne-mies, and God shall let me

God shall let me see my de-sire up - on mine e - ne-mies, and God shall let me

God shall let me see my de-sire up - on mine e - ne-mies, and God shall let me

68

Vln1

Vln2

Vla

Ct

T

B1

B2

Bc

see, and God shall let me see my de-sire up - on mine e - ne - mies.

see, and God shall let me see my de-sire up - on mine e - ne - mies.

see, and God shall let me see my de-sire up - on mine e - ne - mies.

see, and God shall let me see my de-sire up - on mine e - ne - mies.

see, and God shall let me see my de-sire up - on mine e - ne - mies.

Ritornello

73

Vln1

Vln2

Vla

Bc

- God sheweth me his goodness -

79

Vln1

Vln2

Vla

Bc

82

3^l

3^l

3^l

3^l

Verse

Slay them not, lest my peo - ple for - get it, but scat - ter them a -

B2

Bc

87

Vln1

Vln2

B2

Bc

broad a-mong the peo - ple, but scat-ter them a - broad a - mong the peo - ple, and put them

93

Vln1

Vln2

B2

Bc

down, O Lord our de-fence, and put them down, O Lord our de-

99

soft

Vln1

soft

Vln2

B2

Bc

fence, and put them down, O Lord our de-fence, and put them

- God sheweth me his goodness -

105 *Ritornello*

Vln1

Vln2

Vla

B2

Bc

down, O Lord our de-fence.

111

Vln1

Vln2

Vla

Ct

Bc

Verse

For the sin of their

117

Vln1

Vln2

Ct

Bc

mouth and for the words of their— lips they shall be tak-en in their pride, they

123

Vln1

Vln2

Ct

Bc

shall be tak - en in their pride. And why?, and why?, their preach-ing is of

Symphony

129

Vln1

Vln2

Vla

Ct

Bc

curs-ing and lies, and why?, their preach-ing is of curs - ing and lies.

135

Vln1

Vln2

Vla

Bc

Musical score for measures 141-146, featuring four staves: Vln1, Vln2, Vla, and Bc. The score is in 3/4 time and B-flat major. Measure 141 is marked with a first ending bracket (1) and a second ending bracket (2). The Vln1 part has a first ending with a repeat sign and a second ending with a repeat sign. The Vln2 part has a first ending with a repeat sign and a second ending with a repeat sign. The Vla part has a first ending with a repeat sign and a second ending with a repeat sign. The Bc part has a first ending with a repeat sign and a second ending with a repeat sign.

Musical score for measures 147-152, featuring four staves: Vln1, Vln2, Vla, and Bc. The score is in 3/4 time and B-flat major. Measure 147 is marked with a first ending bracket (1) and a second ending bracket (2). The Vln1 part has a first ending with a repeat sign and a second ending with a repeat sign. The Vln2 part has a first ending with a repeat sign and a second ending with a repeat sign. The Vla part has a first ending with a repeat sign and a second ending with a repeat sign. The Bc part has a first ending with a repeat sign and a second ending with a repeat sign.

- God sheweth me his goodness -

153

Vln1

Vln2

Vla

B2

Bc

Con -

159

B2

Bc

sume them in thy wrath, con - sume them, that they may per - ish and know that it is -

164

Ct

T

B2

Bc

And

And know that it is

God that rul - eth in— Ja - cob and un - to the ends of the world,

170

Ct know that it is God that rul - eth, that rul - eth in Ja - cob and un - to the —

T God, and know that it is God that rul - eth in Ja - cob and un - to the

B2 and know that it is God that rul - eth in Ja - cob and un - to the

Bc

176

Ct ends of the world, and know that it is God that rul - eth in — Ja - cob and

T ends of the world, and know that it is God that — rul - eth in Ja - cob and

B2 ends of the world, and know that it is God that rul - eth in Ja - cob and

Bc

182

Ct un - to the ends of the world, and un - to the ends of the *soft*

T un - to the ends of the world, and un - to the ends of the *soft*

B2 un - to the ends of the world, and un - to the ends of the *soft*

Bc

- God sheweth me his goodness -

187 *Ritornello*

Vln1

Vln2

Vla

Ct
world.

T
world.

B2
world.

Bc

193

Vln1

Vln2

Vla

Ct
Verse
As for me, I will sing of thy pow'r and will

Bc

199

Ct
 praise thy mer - cy be - times in the morn-ing,

T
 As for me, I will sing of thy pow'r and will

B1
 As for me, I will sing of thy—

Bc

205

Ct
 as for me, I will

T
 praise thy mer-cy, thy mer - cy be - times in the morn-ing,

B1
 pow'r and will praise thy mer - cy be - times in the morn-ing,

B2
 As for

Bc

211

Ct
 sing of thy pow'r and will praise thy mer-cy, thy mer-cy be - times in the

B1
 as for

B2
 me, I will sing of thy pow'r and will praise thy mer-cy be - times in the

Bc

217

Ct
 morn-ing,

T
 as for

B1
 me, I will sing of thy pow'r and will praise thy mer-cy be - times in the

B2
 morn-ing,

Bc

223

Ct as for me, I will sing of thy pow'r and will praise thy mer - cy be -

T me, I will sing, I will sing of thy pow'r and will praise thy mer - cy be -

B1 morn-ing, and will praise thy mer - cy be -

B2 as for me, I will sing of thy pow'r and will praise thy mer - cy be -

Bc

229

Ct times in the morn - ing. For thou hast been my de - fence and re - fuge in the *faster*

T times in the morn - ing. For thou hast been my de - fence and re - fuge in the *faster*

B1 times in the morn - ing. For thou hast been my de - fence and re - fuge in the *faster*

B2 times in the morn - ing. For thou hast been my de - fence and re - fuge in the *faster*

Bc

- God sheweth me his goodness -

235

Vln1

Vln2

Vla

Verse

Ct
 day of my trou-ble, for thou hast been my de - fence and _____

T
 day of my trou-ble, for thou hast been my de - fence and _____

B1
 day of my trou-ble, for thou hast been my de - fence _____ and _____

B2
 day of my trou-ble, for thou hast been my de - fence and _____

Bc

241 *Ritornello*

Vln1

Vln2

Vla

Ct

T

B1

B2

Bc

re - fuge in the day of my trou-ble, in the day of my trou-ble,

re - fuge in the day of my trou-ble, in the day of my trou-ble,

re - fuge in the day of my trou-ble, in the day of my trou-ble.

re - fuge in the day of my trou-ble, in the day of my trou-ble.

re - fuge in the day of my trou-ble, in the day of my trou-ble.

247

Vln1

Vln2

Vla

Verse

Ct

T

B1

B2

Bc

for thou hast been my de - fence and

for thou hast been my de - fence and

for thou hast been my de - fence and

for thou hast been my de - fence and

for thou hast been my de - fence and

253

Ct

T

B1

B2

Bc

re - fuge in the day of my trou - ble, in the day of my trou - ble.

re - fuge in the day of my— trou - ble, in the day of my— trou - ble.

re - fuge in the day of my— trou - ble, in the day of my— trou - ble.

re - fuge in the day of my trou - ble, in the day of my trou - ble.

- God sheweth me his goodness -

Ritornello

258

Vln1

Vln2

Vla

Bc

264

Vln1

Vln2

Vla

Full

M

Ct

T

B

Bc

For thou hast been my de - fence and re - fuge in the day of my

For thou hast been my de - fence and re - fuge in the day of my

For thou hast been my de - fence and re - fuge in the day of my

- God sheweth me his goodness -

Ritornello

270

Vln1

Vln2

Vla

M

trou-ble, in the day of my trou-ble.

Ct

trou-ble, in the day of my trou-ble.

T

trou-ble, in the day of my trou-ble.

B

trou-ble, in the day of my trou-ble.

Bc

276

Vln1

Vln2

Vla

M

Ct

T

B

Bc

Full

Un - to Thee, O my strength, will I

Un - to Thee, O my strength, will I

Un - to Thee, O my strength, will I

Un - to Thee, O my strength, will I

282 *Ritornello*

Vln1

Vln2

Vla

M

Ct

T

B

Bc

Full

sing, for thou, O my

sing, for thou, O my

sing, for thou, O my

sing, for thou, O my

Chorus in 6 pts

288

VlnI

M

Ct

T

B

Bc

God, art my re - fuge and my mer - ci - ful God, for thou, O my

God, art my re - fuge and my mer - ci - ful God, for thou, O my

God, art my re - fuge and my mer - ci - ful — God, for thou, O my

God, art my re - fuge and my mer - ci - ful God, for thou, O my

293

VlnI

M

Ct

T

B

Bc

God, art my re - fuge, my re - fuge and my mer - ci - ful God, for

God, art my re - fuge, my re - fuge and my mer - ci - ful God, for

God, art my re - fuge, my re - fuge and my mer - ci - ful God, for

God, art my re - fuge, my re - fuge and my mer - ci - ful God, for

- God sheweth me his goodness -

298

Vln1

M
 thou art my re - fuge and my mer - ci - ful God.

Ct
 thou art my re - fuge and my mer - ci - ful God.

T
 thou art my re - fuge and my mer - ci - ful God.

B
 thou art my re - fuge and my mer - ci - ful God.

Bc

- God sheweth me his goodness -

God sheweth me his goodness: Editorial changes and corrections.

Measure	Stave	Beat	Source	Comment
6	Vla	3-4	B	The f^{sq} and f^q are tied in this MS
9	All	All	A	The double barline at the conclusion of this bar is followed by two dots, suggesting a repeat follows. However, Donington, quoting Playford's 1674 edition of <i>Introduction to the Skill of Musick</i> , notes that this mark does not equate to its modern interpretation, being merely a variation on a conventional double bar line. ²
17	Bc	All	B	F^m in MS.
34-37	All	All	A	These bars, including the preceding upbeat, are noted as a repeat in the MS, using the repeat symbol of the period (:s:). ³ These bars are written out in full for preference.
38	Bc	All	B	B^{bs} in MS.
51	Vln2	All	A	f^c . e^c d^c f^c in MS. This gives too many beats for the bar, so the e^c has been altered to a quaver to match the rhythms in the Vln1 and Ct parts.
51	T	1	A	c^m in MS.
52-53	Vln2	All	B	g^c b^{bm} a^c - a^c g^c f^c . f^q in MS
72	Vln2	1	A	g^m in MS.
73	Vln1	2	B	b^{bq} . a^{sq} in MS
81	Vln1	3-4	B	c^c . b^{bq} in MS
81	Vla	3-4	B	f^c f^c in MS
82	Bc	All	B	B^{bc} B^{bm} in MS
109	Vln1	1-2	B	d^c . e^{bq} in MS
118	Bc	All	B	d^m in MS
119	Ct	2-3	B	f^c . e^{bsq} d^{dsq} e^{bdsq} in MS

² Robert Donington, *The Interpretation of Early Music* (London: Faber and Faber, 1977), pp. 377, 378, after Playford (1674).

³ Donington (1977), pp. 377, 378.

123	Ct	All	B	$\mathbf{g}^{c.} \mathbf{a}^{b'sq} \mathbf{g}^{sq} \mathbf{f}^{sq}$ in MS
126	Vln2	3	B	$\mathbf{a}^{sq} \mathbf{f}^{sq}$ in MS
129	Bc	All	B	\mathbf{c}^m in MS
136	Vln1	1	B	$\mathbf{f}^{sq} \mathbf{g}^{sq}$ in MS
141	Bc	All	B	$\mathbf{B}^{bm.}$ in MS.
158	Vla	1	B	\mathbf{f}^m in MS
166	Bc	3	B	$\mathbf{f}^q \mathbf{e}^{bq.}$ in MS
181	B2	1-2	B	$\mathbf{F}^c \mathbf{F}^c$ in MS
188	Bc	3	B	$\mathbf{d}^q \mathbf{B}^q$ in MS
195	Vln1	2-3	B	The $\mathbf{b}^{b'm}$ is omitted in this MS.
195	Vln2	All	B	$\mathbf{b}^{b'm} \mathbf{r}^c$ in MS
195	Vla	All	B	$\mathbf{d}^m \mathbf{r}^c$ in MS
202	Bc	All	B	$\mathbf{B}^{bm.}$ in MS
204	Bc	All	B	\mathbf{c}^m in MS
208	Ct	3	B	$\mathbf{e}^{b'sq} \mathbf{d}^{sq} \mathbf{e}^{b'sq}$ in MS
208	Bc	3	B	$\mathbf{B}^{bq} \mathbf{A}^q$ in MS
209	Bc	All	B	\mathbf{G}^m in MS
211	Bc	All	B	\mathbf{F}^m in MS
213	Bc	All	B	\mathbf{c}^m in MS
218	B1	2	B	$\mathbf{c}^{c.}$ in MS
238	All	All	A	An almost illegible inscription is written above the uppermost stave at the conclusion of the bar. It appears like "2 crot ^{ts} ", and may be a direction to add two crotchets to the string parts to complete the phrase, which is incomplete at this bar. Accordingly, two crotchets have been added to the string parts in bar 223 to complete the cadence.
258	All	All	B	This bar is omitted in source B. Instead, the Ritornello enters at bar 241, as the verse concludes.
259	Bc	1-2	B	\mathbf{F}^m in MS.
261	Bc	1-2	B	$\mathbf{B}^{bm.}$ in MS.
262	Bc	2-3	B	$\mathbf{A}^{bm.}$ in MS.
263	Bc	1-2	B	\mathbf{G}^m in MS.
264	Bc	2-3	B	\mathbf{G}^m in MS.

265	Bc	All	B	\mathbf{c}^m in MS.
271	Ct	All	B	$\mathbf{f}^c \mathbf{f}^c \mathbf{e}^c$ in MS.
275	Vln1	2-3	B	$\mathbf{f}^c \mathbf{g}^{sq} \mathbf{a}^{sq}$ in MS.
278	Bc	2-3	B	\mathbf{g}^m in MS.
299	Ct1	2	B	\mathbf{g}^c in MS.

God standeth in
the congregation

Editorial Notes

God standeth in the congregation is found in the folio guardbook Bu 5001, now held in the Main Library of the University of Birmingham, after having been purchased by the Barber Institute of Fine Arts in 1949. The anthem is apparently copied by Turner himself, and is followed in the volume by Henry Purcell's *Plung'd in the confines of despair*, which is in Purcell's autograph.¹ Bu 5001 is a collection of manuscripts, apparently of various ages, approximately dated to the period 1665 to 1685 by Watkins Shaw.²

The key signature of the manuscript suggests *God standeth in the congregation* is written in A minor. However, the persistent use of B flat accidentals, together with the opening and closing chords indicate a true key of D minor. Not all B notes have been flattened in the manuscript. It is assumed that where a B note has not been specifically flattened (except where preceded by another flattened B note), then a B natural is intended.

The source details are as follows:

- *Source:* Main Library, University of Birmingham (*GB-Bu*), MS Bu 5001, ff. 168 *recto* to 171 *verso*.
- *Scribe:* William Turner (autograph score).
- *Key:* D minor (no sharps or flats in the key signature).
- *Text:* Psalm 82, verses 1-3 and 6-8.
- *Vocal disposition:* Contratenor 1, Contratenor 2, Bassus (Solo)
Medius 1, Medius 2, Contratenor, Tenor, Bassus (Chorus)
- *Orchestral disposition:* Violin 1, Violin 2, Viola, Basso continuo.

¹ Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Sources* (Cambridge: Cambridge University Press, 2000) p. 204, 206.

² H. Watkins Shaw, "A Collection of Musical Manuscripts in the Autograph of Henry Purcell and Other English Composers, c. 1665-1685", *The Library*, 5th series, **14** (1959), pp. 126-131.

The Medius part copied into the manuscript alternates between a single unison line and division into two parts. No directions are given in the manuscript as to how these *divisi* are to be achieved. It is suggested that, where the Medius part divides, higher voices take the upper line and lower voices the lower line. In keeping with the score, no *divisi* marks are included in the score; the straight-forward way in which Turner made the divisions makes such marking superfluous.

Changes and corrections made are noted at the end of the edition.

GOD STANDETH IN THE CONGREGATION

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 82, verses 1-3, 6-8

The musical score is arranged in a system with eight staves. The top staff is Violin 1, followed by Violin 2, Viola, Medius, Contratenor, Tenor, Bassus, and Basso continuo at the bottom. The score is in common time (C) and G major. The Violin 1 part features a melodic line with a trill in the second measure and a fermata in the third. The Viola part provides harmonic support with a similar melodic contour. The vocal parts (Medius, Contratenor, Tenor, Bassus) are currently silent, indicated by a horizontal line with a dash. The Basso continuo part provides a bass line with a trill in the second measure and a fermata in the third. The score is divided into three measures by vertical bar lines.

4

Vln 1

Vln 2

Vla

Bc

8

Vln 1

Vln 2

Vla

Bc

12

3i

Vln 1

Vln 2

Vla

Bc

3i

3i

3i

- God standeth in the congregation -

17

Vln 1

Vln 2

Vla

Bc

Detailed description: This system contains measures 17 through 22. It features four staves: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Bassoon (Bc). The key signature has one sharp (F#) and the time signature is common time (C). Measure 17 starts with a treble clef and a sharp sign. The music consists of various rhythmic patterns including eighth and sixteenth notes, with some measures containing rests. A repeat sign is present at the end of measure 21.

23

Vln 1

Vln 2

Vla

Bc

Detailed description: This system contains measures 23 through 27. It features four staves: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Bassoon (Bc). The key signature has one sharp (F#) and the time signature is common time (C). The music continues with similar rhythmic patterns to the previous system, including eighth and sixteenth notes. A repeat sign is present at the end of measure 26.

28

Vln 1

Vln 2

Vla

Bc

Detailed description: This system contains measures 28 through 31. It features four staves: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Bassoon (Bc). The key signature has one sharp (F#) and the time signature is common time (C). The music continues with similar rhythmic patterns, including eighth and sixteenth notes. A repeat sign is present at the end of measure 30.

32

Vln 1

Vln 2

Vla

Bc

1.

38

Vln 1

Vln 2

Vla

Ct1

Ct2

B

Bc

2.

God stand - eth in the con - greg - a - tion, in the con - greg -

God stand - eth in the con - greg - a - tion, in the con - greg -

God stand - eth in the con - greg - a - tion, in the con - greg - a - tion of

44

Ct1
a - tion of prin - ces, he is a Judge, a Judge a - mong - gods, he is a

Ct2
a - tion of prin - ces, he is a Judge, a Judge a - mong - gods, he is a

B
prin - ces, of prin - ces, he is, he is a Judge a - mong gods, he is, he

Bc

51

Vln 1

Vln 2

Vla

Ct1
Judge, a Judge a - mong gods.

Ct2
Judge, a Judge a - mong gods.

B
is a Judge a - mong gods.

Bc

59

Vln 1

Vln 2

Vla

Verse

Ctl

Bc

How long will ye give wrong — judge-ment and ac - cept the

66

Ctl

Bc

per - sons, and ac - cept the per - sons of the un - god-ly, how long will ye give wrong —

73

Ctl

Bc

judge-ment and ac - cept the per - sons of the un - god-ly, and ac - cept the per - sons

Ritornello

80

Vln 1

Vln 2

Vla

Ctl

Bc

of the un - god - ly?

88

Vln 1

Vln 2

Vla

Bc

96

Vln 1

Vln 2

Vla

Ct1

Bc

Verse

De - fend the poor and

104

Ct1

Ct2

B

Bc

fa - ther-less, see that such as are in need and ne - cess - i - ty have right, de -

De - fend the poor — and fa - ther-less

See that such as are in need and ne - cess-i-ty have right, de - fend the

110

Ct1 fend the poor and fa - ther-less, see that such as are in need and ne -

Ct2 see that such as are in need and ne - cess - i - ty, in need and ne -

B poor and fa - ther-less, see that such as are in need and ne - cess-i-ty, in

Bc

116

Ct1 cess - i - ty have right, in need, in need and ne - cess - i - ty have right, see, see,

Ct2 cess - i - ty have right, in need, in need and ne - cess - i - ty have right, see, see,

B need and ne - cess-i-ty, in need, in need and ne - cess - i - ty have right, see, see,

Bc

123

Ct1 see that such as are in need and ne - cess - i - ty, in need and ne - cess - i - ty, in need and ne -

Ct2 see that such as are in need and ne - cess - i - ty, in need and ne - cess - i - ty, in need and ne -

B see that such as are in need and ne - cess - i - ty, in need and ne - cess - i - ty, in need and ne -

Bc

130 *Ritornello*

Vln 1

Vln 2

Vla

Ct1
cess-i - ty have right.

Ct2
cess-i - ty have right.

B
cess-i - ty have right.

Bc

138

Vln 1

Vln 2

Vla

Verse

B
I have said, "Ye are gods and ye are

Bc

145

Vln 1

Vln 2

B

Bc

all the child - ren of the most High-est, but ye shall die like men,

152

Vln 1

Vln 2

B

Bc

but ye shall die like men and fall like one of the prin-ces, and fall _ like

159

Vln 1

Vln 2

B

Bc

one of the prin-ces, and fall _ like one, and fall like one of the prin-ces, and

166 2. *Ritornello*

Vln 1

Vln 2

Vla

B

prin-ces.

Bc

174

Vln 1

Vln 2

Vla

Bc

181

Vln 1

Vln 2

Vla

Ct1

Verse

A - rise, O — God, and

Ct2

A - rise, O — God, and judge thou the earth, a - rise, O — God, and

B

A - rise, O — God, and judge thou the earth, and

Bc

188

Ct1

judge thou the earth, for thou shalt take all heath-en, all heath-en to

Ct2

judge thou the earth, for thou shalt take all heath-en, all heath-en to

B

judge thou the earth, for thou shalt take all heath-en, all heath-en, to

Bc

193

Ct1
thine in - her - i - tance, for thou shalt take all heath-en, for thou shalt take all heath-en, all

Ct2
thine in - her - i - tance, for thou shalt take all heath-en, for thou shalt take all heath-en, all

B
thine in - her - i - tance, for thou shalt take all heath-en, for thou shalt take all heath-en, all

Bc
thine in - her - i - tance, for thou shalt take all heath-en, for thou shalt take all heath-en, all

199 *Ritornello*

Vln 1

Vln 2

Vla

Ct1
heath-en to thine in - her - i - tance.

Ct2
heath-en to thine in - her - i - tance.

B
heath-en to thine in - her - i - tance.

Bc

205

Vln 1

Vln 2

Vla

Bc

211

Vln 1

Vln 2

Vla

Full

M

Ct

T

B

Bc

For thou shalt take all heath-en, all heath-en to

For thou shalt take all heath-en, all heath-en to

For thou shalt take all heath-en, all heath-en to

For thou shalt take all heath-en, all heath-en to

217

Vln I

M

Ct

T

B

Bc

thine in-her - i - tance, for thou shalt take all heath-en, all heath-en to thine in - her - i -

thine in-her - i - tance, for thou shalt take all heath-en, all heath-en to thine in - her - i -

thine in-her - i - tance, for thou shalt take all heath-en, all heath-en to thine in - her - i -

thine in-her - i - tance, for thou shalt take all heath-en, all heath-en to thine in - her - i -

thine in-her - i - tance, for thou shalt take all heath-en, all heath-en to thine in - her - i -

223

Vln I

M

Ct

T

B

Bc

tance, for thou shalt take all heath-en, for thou shalt take all heath - en, all

tance, for thou shalt take all heath-en, for thou shalt take all heath-en, all

tance, for thou shalt take all heath-en, for thou shalt take all heath-en, all

tance, for thou shalt take all heath-en, for thou shalt take all heath-en, all

tance, for thou shalt take all heath-en, for thou shalt take all heath-en, all

228

Vln 1

M

Ct

T

B

Bc

heath - en, to thine in - her - i - tance.

heath - en to thine in - her - i - tance.

heath - en to thine in - her - i - tance.

heath - en to thine in - her - i - tance.

heath - en to thine in - her - i - tance.

heath - en to thine in - her - i - tance.

God standeth in the congregation: Editorial changes and corrections.

Measure	Part	Beat	Comment
17	Bc	2	A^a B^{bsq}.
61	Vln 1	All	d^m , with the remaining beat given to the Ct part. Note altered to a d^m to match other parts.
101	Vln 1	All	d^m , with the remaining beat given to the Ct part. Note altered to a d^m to match other parts.
181	Vln 2	All	d^m , with the remaining beat given to the Ct part. Note altered to a d^m to match other parts.
206	Vla	1-3	f^m r^a.

Hold not thy
tongue, O God

Editorial Notes

Hold not thy tongue, O God was evidently composed some time between Michaelmas 1676 and February 1679. While the principal source for this work is found in Add. MS 31445, a manuscript source copied by James Hawkins, organist of Ely Cathedral, sometime between 1695 and 1700, the bass part of this work can also be found in Nanki MS 5/10.¹ This manuscript was copied by William Tucker, whose death in February 1679 provides an irrefutable *terminus ante quem* for composition.² The anthem does not appear in the list of anthems entered in the Chapel Royal part books (and recorded in the Lord Chamberlain's Papers, in an entry dated Michaelmas 1676).³

Source details for the anthems are as follows:

- *Source:* British Library (*GB-Lbl*) Add. MS 31445, folios 62 *recto* to 72 *recto*.
- *Scribe:* James Hawkins.
- *Key:* C major.
- *Text:* Psalm 83, verses 1- 4; Psalm 140, verse 8a; Psalm 28, verses 4, 6 and 10.
- *Vocal disposition:* Contratenor; Tenor 1; Tenor 2; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola; Basso continuo.

Hawkins evidently intended his copy of the anthem for his private collection or as a file copy, rather than a copy for performance. There are a number of copying shortcuts seen in the manuscript, such as the omission of final notes

¹ Ian Spink, *Restoration Cathedral Music 1660-1714*, (Oxford: Oxford University Press, 1995), pp. 86-87. Regrettably, the Nanki manuscript was unavailable for examination.

² Andrew Ashbee and David Lasocki (comp.), *A Biographical Dictionary of English Court Musician 1485-1714*, Volume II, (Aldershot: Ashgate Publishing Ltd, 1998), p. 1099.

³ Andrew Ashbee (ed.), *Records of English Court Music* Volume 1 (Snodlands: Andrew Ashbee, 1986), pp. 162-164.

in cadences where string parts yield to vocal parts (or vice versa). Similarly, to minimise the number of staves being used, string ritornellos that begin as a verse concludes have the parts written side-by-side (for example, the notes for the Violin I part follow the Contratenor part, rather than being placed above the notes, as would be expected). The changes made by Hawkins were made in such a way as to allow Turner's original intention to be easily interpreted and corrected. These corrections have been applied, with the copying shortcuts made by Hawkins at the end of the work. Other changes and corrections made to the edition are also noted.

HOLD NOT THY TONGUE, O GOD

Edited by Gregory Oehm.

William Turner (c. 1651-1740)

Psalm 83, verses 1-4, Psalm 140, verse 8a, Psalm 28, verses 4, 6 and 10.

Prelude

The musical score is arranged in a system of eight staves. From top to bottom, the staves are labeled: Violin I, Violin II, Viola, Medius, Contratenor, Tenor, Bassus, and Basso Continuo. The Violin I, Violin II, and Viola staves contain musical notation for the prelude. The Medius, Contratenor, and Tenor staves are empty, with a small '8' written below the Tenor staff. The Bassus staff is empty. The Basso Continuo staff contains a simple bass line. The music is in common time (C) and begins with a treble clef for the Violin I and Viola, and a bass clef for the Basso Continuo. The key signature has one sharp (F#).

5

Vln I

Vln II

Vla

Verse T2

Verse under Tenor

8

Hold, hold — not thy tongue, O —

Bc

10

Vln I

Verse T2

8

God, keep, keep not still si-lence, re-frain — not thy-self, O God, Hold

Bc

15

Vln I

Verse T2

8

— not thy tongue, O God, keep not still si - lence, re - frain not thy-self O

Bc

19

Vln I

Verse

T1

T2

Bc

for lo, thine e - ne - mies make, make _____ a _____ mur - mur -

God, for lo, thine e - ne-mies, for lo, thine e - ne-mies make _____ a _____ mur - mur -

23 3i

Vln I

3i Verse

Ct

Verse

T1

T2

Bc

And they that hate thee, and they that hate thee have _____ lift up their head,

ing, and they that

ing, and they that

29

Ct

Verse

T1

T2

Bc

and they that hate thee, and they that

hate thee have lift up their head, and they that hate thee, and they that

hate thee have lift up their head, and they that hate thee, and they that

- Hold not thy tongue, O God -

35 *soft*

Ct
hate thee have lift up their head, and they that hate thee have lift up their

Verse T1
hate thee have lift up their head, and they that hate thee have lift up their

T2
that thee have lift up their head, and they that hate thee have lift up their

Bc

41 *Symphony*

Vln I

Vln II

Vla

Ct
head.

Verse T1
head.

T2
head.

Bc

47

Vln I

Vln II

Vla

Bc

1.

2.

54

Vln I

Vln II

Vla

Bc

61

Vln I

Vln II

Vla

Bc

- Hold not thy tongue, O God -

68 *soft*

Vln I

Vln II

Vla

Bc

75 1. 2.

Vln I

Vln II

Vla

Verse

Ct

Verse

T2

Bc

They have said, "Come, come, let us root them out that they

They have said, "Come, come, let us root them out that they

83

Ct
 be no more a peo - ple",

Verse
 T1
 They have said, "Come, come, let us root them

T2
 be no more a peo - ple",

B
 They have said, "Come, come, let us root them out that they

Bc

90

Ct
 they have said, "Come, come, let us

Verse
 T1
 out that they be no more a peo - ple", They have said, "Come, come, let us

T2
 they have said, "Come, come, let us

B
 be no more, no more a peo - ple", they have said, "Come, come, let us

Bc

97

Ct

root — them out that they be no more a peo - ple,

Verse

T1

— root them out, that they be no more a peo - ple and that the name of Is - ra-

T2

root them out that they be no more a peo - ple,

B

root them out they they be no more a peo - ple."

Bc

102

Ct

and that the name of Is - ra-

Verse

T1

el may be no more in re - mem - brance,

T2

and that the name of Is - ra - el may be no

Bc

105

Ct

el may be no more in re - mem - brance, may be no more in re-mem -

Verse

T1

and that the name of Is - ra-el may be no more in re-mem -

T2

more in re-mem - - - brance, and that the

Bc

- Hold not thy tongue, O God -

108

Ct

Verse

T1

T2

Bc

brance, and that the name of Is - ra - el may be no more, no more, may be no name of Is - ra - el, and that the name of Is - ra - el may be no more, no

111

Ct

Verse

T1

T2

Bc

soft

no more in re - mem - brance, may be no more, no more — more, no more in re - mem - brance, no more, may be no more, no more, no more, no

114

Vln I

Vln II

Vla

Ct

Verse

— in re - mem - brance." Let — not the un-god - ly

Verse T1

8 more in re - mem - brance."

T2

8 more in re - mem - brance."

Bc

119

Verse Ct

have their de-sire, O — Lord, let — not the un-god-ly have their de-sire, their de-sire, O — Lord.

Bc

124

Symphony

Vln I

Vln II

Vla

Bc

- Hold not thy tongue, O God -

131

Vln I

Vln II

Vla

Bc

139

Vln I

Vln II

Vla

Bc

146

Vln I

Vln II

Vla

Bc

- Hold not thy tongue, O God -

153 *soft*

Vln I

Vln II

Vla

Bc

157 1. 2.

Vln I

Vln II

Vla

Verse

Ct

Tl

Bc

Re - ward them, re - ward them ac - cord - ing to their deeds and ac -

Re - ward them ac - cord - ing to their deeds and ac -

163

Ct

cord - ing to the wick - ed-ness of their own in - ven - tions,

Verse T1

cord - ing to the wick - ed-ness of their own in - ven - tions,

T2

Re - ward them, re - ward them ac -

Bc

169

Verse T2

cord - ing to their deeds and ac - cord - ing to the wick - ed-ness of their own in - ven -

Bc

175

Ct

re - ward them ac - cord - ing to their deeds,

Verse T1

re - ward them, re - ward them ac - cord - ing to their deeds and ac - cord - ing to the

T2

tions, re - ward them, re - ward them ac -

Bc

181

Ct

and ac-cord-ing to the wick-ed-ness of their own in - ven -

Verse T1

wick - ed - ness, and ac-cord-ing to the wick-ed-ness of ___ their own in - ven -

T2

cord - ing to their deeds and ac-cord-ing to the wick-ed-ness of ___ their own in ven - ti-

Bc

187

Ct

tions, re - ward them ac - cord - ing to the wick - ed-ness of their own

Verse T1

tions, re - ward them ac - cord - ing to the wick - ed-ness of their own

T2

ons, re - ward them ac - cord - ing to the wick - ed-ness of their own

Bc

192

Vln I

Vln II

Vla

Ct

Verse T1

T2

Bc

in - ven - tions.

in - ven - tions.

in - ven - tions.

199

Vln I

Vln II

Vla

Verse T1

Bc

Verse

For they re - gard not in their

206

Verse T1

Bc

minds the works of the Lord, nor the op - er - a - tion of his hands, for they re -

- Hold not thy tongue, O God -

213

Verse T1

8 gard not in their minds the works of the Lord, nor the op - er - a - tion of his hands,

Bc

220

Verse T1

8 there - fore shall he break them down_ and_ not build them up, there - fore shall

Bc

226

Vln I

Vln II

Vla

Verse T1

8 he break them down and_ not build them up.

Bc

233

Vln I

Vln II

Vla

Verse Ct

Verse

O save thy peo - ple and

Bc

240

Ct

Verse

T1

T2

B

Bc

give thy _____ bless - ing un - to thine in - her - i - tance, O save thy peo - ple and give thy

O save thy peo - ple and give thy

O save thy peo - ple and give thy

O save thy peo - ple and give thy

247

Vln I

Vln II

Vla

Ct

T1

Verse

T2

B

Bc

bless-ing un - to thine in - her - i - tance.

bless-ing un - to thine in - her - i - tance.

bless-ing un - to thine in - her - i - tance.

bless-ing un - to thine in - her - i - tance.

254

Vln I

Vln II

Vla

Bc

262

Vln I

Vln II

Vla

Bc

269

Vln I

Vln II

Vla

T1

Verse T2

B

Bc

8

8

8

8

Feed them, and

Verse

Feed them, and set them up for ev - er,

Feed them, up

276

Ct

Feed them, and set them up for ev - er, feed them, and

Verse

T1

set them up for ev - er, feed them, and

T2

feed them, and set them up, and

B

set them up for ev - er, feed them, and set them up,

Bc

283

Ct

set them up for ev - er, feed them, and set them up, set them up for ev -

Verse

T1

set them up for ev - er, feed them, and set them up for ev -

T2

set them up for ev - er, feed them, and set them up, and set them up for ev -

B

set them up for ev - er, feed them, and set them up, set them up for ev -

Bc

290 *Ritornello*

Vln I

Vln II

Vla

Ct

er.

T1

8 er.

Verse

T2

8 er.

B

er.

Bc

298

Vln I

Vln II

Vla

Full

M

Ct

Full

T

B

Bc

Feed them, and set them up for ev - er,

Feed them, and set them up for ev - er, feed them, and

Feed them, and set them up, feed them, and set them up for ev - er,

Feed them, and set them up, set them up for ev - er,

304

M

Ct

Full

T

B

Bc

feed them, and set them up for ev - er,

set them up, feed them, and set them up for ev - er, feed them, and

feed them, and set them up for ev - er, feed them, and set them up,

feed them, and set them up, set them up for ev - er, feed them, and

M
feed them, and set them up for ev - er, for — ev - er.

Ct
set them up, set them up for ev - er, for — ev - er.

Full
set them up, set them up for ev - er, for — ev - er.

T
8
feed them, and set them up for ev - er, for ev - er.

B
set them up, set them up for ev - er, for ev - - - er.

Bc
set them up, set them up for ev - er, for ev - - - er.

Hold not thy tongue, O God: Editorial changes and corrections.

Measure	Part	Beat	Comment
8	Vla	1	c ^c in MS. Note lengthened to match Vln II part.
41	All	All	The entries for the string parts are written beside the final notes for the vocal parts. A single note for the basso continuo indicates the upper parts should all appear in the same bar.
76, 77	Vln I	1	c ^c in MS
76, 77	Vla	1	c ^c in MS
115	T1	1	c ^q in MS. Note lengthened to match other parts.
117	Vln I	1	c ^c in MS. Note lengthened to match other parts.
193	Vln II	All	The entry for the Violin II part is written beside the final note for the Tenor 1 part.
204	Vln I & II, Vla	All	Notes omitted from MS; in order to complete the cadence these notes have been added.
205	Bc	3	c ^c in MS.

O give thanks unto
the Lord
(Psalm 106)

Editorial Notes

The score of *O give thanks unto the Lord* is dated 15 June 1696, and is ascribed at the conclusion to Dr William Turner. This is undoubtedly the first direct reference to William Turner being the recipient of a doctorate and in fact predates the notice made in the *Flying Post* of 2 July 1696, which noted:

The Acts of Cambridge commence on Monday next, and at the same time, Mr William Turner, Gentleman of his Majesty's Chapell keeps a Musick Act, and goes out thence Doctor of that profession.¹

Whereas the *Flying Post* notice effectively informed of Turner's "graduation", the note made on the manuscript was made in knowledge that Turner had met the requirements for admission to the degree. It is most likely this anthem and *O Lord, the very heavens* (Version III), both of which are to be found in the same manuscript source bearing the inscription "Dr William Turner" and a June 1696 date, were anthems composed and submitted for the degree of Doctor of Music.

Source details are as follows:

- *Source:* Henry Watson Library. Manchester (GB-Mp)
MS130 HD4, folios 75 verso to 89 verso.
- *Scribe:* unknown.
- *Key:* A Major (three sharps in the key signature).
- *Text:* Psalm 106, verses 1-5.
- *Paper:* 14 staves per page, in 2 rastra of 7 staves.
- *Vocal disposition:* Medius; Contratenor; Tenor; Bassus 1;
Bassus 2 (Solo).
Medius; Contratenor 1; Contratenor 2;
Tenor; Bassus (Chorus).
- *Orchestral disposition:* [Violin Solo]; Violin 1; Violin 2;
Viola; Basso continuo.

¹ Don Franklin, *The Anthems of William Turner (1652-1740): An Historical and Stylistic Study* (diss., Stanford University, 1967), p. 15, after the *Flying Post*.

It is important to note that another anthem with the same title was composed by Turner, but which drew its text from Psalm 136 – both Psalms having identical beginnings. In order to distinguish between the two distinctly different works and sources, the identity of the textual source is included in the title of each anthem.

A third instrumental line written in the treble clef occurs part-way through *O give thanks unto the Lord*. The score gives no indication of what instrument is to provide this part. It is likely that it was written for a solo violin part.

Franklin's entry in Grove notes that this anthem is set for four soloists and five-part chorus.² While four is the maximum number of soloists singing at any one time, the anthem actually requires five soloists in total, as the vocal disposition changes in some verses.

Changes and corrections made are noted at the end of the edition.

² Don Franklin. "Turner, William (ii)." *Grove Music Online*. *Oxford Music Online*. Accessed 17 November 2008. <http://www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/28624>.

O GIVE THANKS UNTO THE LORD

(Psalm 106)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 106, verses 1-5

[Symphony]

[Violin Solo] Violin 1 Violin 2 Viola Medius Contratenor Tenor Bassus Basso Continuo

6 7

This system of the musical score includes staves for [Violin Solo], Violin 1, Violin 2, Viola, Medius, Contratenor, Tenor, Bassus, and Basso Continuo. The key signature is two sharps (F# and C#) and the time signature is common time (C). The [Violin Solo] and Medius staves contain whole rests. The Violin 1, Violin 2, and Basso Continuo staves contain musical notation for the first five measures of the piece. The Contratenor and Tenor staves also contain whole rests.

Vln 1 Vln 2 Vla Bc

6 6

This system of the musical score includes staves for Vln 1, Vln 2, Vla, and Bc. The key signature is two sharps (F# and C#) and the time signature is common time (C). The Vln 1, Vln 2, and Bc staves contain musical notation for measures 6 and 7. The Vla staff contains musical notation for measure 6. The Bc staff contains musical notation for measure 6.

12 *slow*

Vln 1

Vln 2

Vla

Bc

18 3U

Vln 1

Vln 2

Vla

Bc

26

Vln 1

Vln 2

Vla

Bc

34

Vln 1

Vln 2

Vla

Bc

42

Vln 1

Vln 2

Vla

Bc

51

Vln 1

Vln 2

Vla

Ct

T

B1

B2

Bc

Verse

For he is gra-cious, for he is gra-cious,

O give thanks un - to the Lord, O give thanks un -

60

Ct

T

B1

B2

Bc

Verse

8

be-cause his mer-cy en - dur - eth for ev - er,
 for he is gra-cious, for he ___ is ___ gra-cious, be-cause his
 for he is gra-cious, for he ___ is ___ gra-cious,
 to ___ the Lord be-cause his mer - cy en -

68

Ct

T

B1

B2

Bc

Verse

8

O give thanks un - to ___ the Lord, be-cause his mer - cy en -
 mer - cy en - dur-eth for ev - er, be-cause his mer-cy en - dur - eth for ev -
 be-cause his mer-cy en - dur-eth for ev - er, be-cause his mer-cy en - dur - eth for ev -
 dur - eth for ev - er, be-cause his

76

Ct

T

B1

B2

Bc

Verse

8

dur - - - - eth, be-cause his mer-cy en - dur-eth, en -
 - - - - er, O give thanks un - to ___ the Lord,
 - - - - er, be-cause his mer-cy en - dur - eth for
 mer-cy en - dur - - - - eth, en - dur - eth for ev - er,

84

Ct

T

B1

B2

Bc

Verse

dur - eth for ev - er, be - cause his mer - cy en - dur - eth for ev - er, en -
 be - cause his mer - cy en - dur - - - - - eth,
 - - ev - er, O give thanks un - to - - the Lord,
 be - cause his mer - cy en - dur - eth, his mer - cy en -

92

Ct

T

B1

B2

Bc

Verse

dur - - - - - eth, en - dur - - - - - eth for ev - er, en - dur - eth for
 be - cause his mer - cy en - dur - eth for ev - er, en - dur - - - - - eth for ev - er, en - dur - eth for
 be - cause his mer - cy en - dur - eth for ev - er, en - dur - - - - - eth for ev - er, en - dur - eth for
 dur - - - - - eth, en - dur - - - - - eth for ev - er, en - dur - eth for

[Ritornello]

102

Vln 1

Vln 2

Vla

Ct

T

B1

B2

Bc

Verse

ev - er, en - dur - eth for ev - - - er.

110

Vln 1

Vln 2

Vla

Bc

117

Vln 1

Vln 2

Vla

Bc

126

Vln 1

Vln 2

Vla

Bc

135

Vln 1

Vln 2

Vla

Verse B

Bc

[Verse]

Who, who can ex - press the no - - -

143

Vln 1

Vln 2

Verse B

Bc

- - - ble acts of the Lord, or shew forth all his praise, who, who can ex -

Vln 1

Vln 2

Verse B

Bc

press the no - - - - - ble acts of the Lord. or shew forth all his praise?

157

Vln 1

Vln 2

Verse B

Bc

Bless - ed are they that al - way keep judge-ment, bless - ed are they that al - way keep

164

Vln 1

Vln 2

Verse B

Bc

judge-ment and do right - eous-ness, bless-ed are they that al - way keep judge-ment, bless-ed are

6 5 5 6 6 6

172

Vln 1

Vln 2

Verse B

Bc

they that al - way keep judge-ment and do right - eous-ness, bless - ed are they that

179

Vln 1

Vln 2

Verse B

al - way keep judge-ment, bless-ed are they that al - way keep judge-ment and do right-eous -

Bc

6

186

Vln 1

Vln 2

Vla

Verse B

ness, bless-ed are they that al - way keep judge - ment and do _right-eous - ness.

Bc

6 5

194

Vln 1

Vln 2

Vla

Bc

203

Vln 1

Vln 2

Vla

Verse

Ct

T

B1

B2

Bc

Verse

For he is gra-cious, for he___ is gra-cious,

For he is gra-cious, for he___ is gra-cious,

For he is gra-cious, for he___ is gra-cious,

O give thanks un - to_____the Lord, O give thanks un -

211

Ct

T

B1

B2

Bc

Verse

be - cause his mer-cy en - dur - eth for ev - er,

for he is gra-cious, for he___ is_ gra-cious, be-cause his

for he is gra-cious, for he___ is_ gra-cious,

to_____the Lord, be-cause his mer - cy en -

219

Ct  O give thanks un - to _____ the Lord, be-cause his mer-cy en -

Verse


T  mer-cy en - dur-eth for ev - er, be-cause his mer-cy en - dur-eth for ev -

B1  be-cause his mer-cy en - dur-eth for ev - er, be-cause his mer-cy en - dur-eth for ev -


B2  dur - eth for ev - er, be-cause his


Bc 

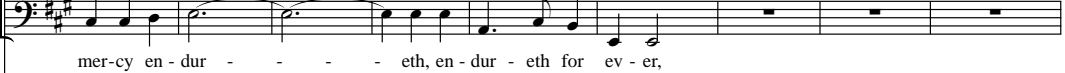
227


Ct  dur - - - - eth, be-cause his mer-cy en - dur-eth, en - dur - eth for

Verse


T  - - - - er, O give thanks un - to _____ the Lord,

B1  - - - - er, be-cause his mer-cy en - dur-eth for ___ ev -

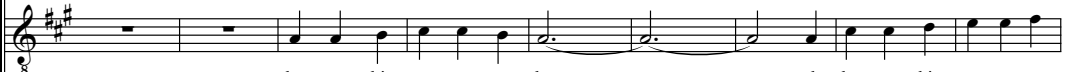
B2  mer-cy en - dur - - - - eth, en - dur - eth for ev - er,


Bc 


236


Ct  ev - er, be-cause his mer-cy en - dur-eth for ev - er, en - dur - - - -

Verse

T  be-cause his mer-cy en - dur - - - - eth, be-cause his mer-cy en -

B1  er, O give thanks un - to _____ the Lord, be-cause his mer-cy en -

B2  be-cause his mer-cy en - dur-eth for ev - er, en - dur - - - -

Bc 

245

Ct

T

B1

B2

Bc

Verse

8

eth, en - dur - - - - -

dur - eth for ev - er, en - dur - - - - -

dur - eth for ev - er, en - dur - - - - -

eth, en - dur - - - - -

250

Ct

T

B1

B2

Bc

Verse

8

- eth for ev - er, en - dur - eth for ev - er, en - dur - eth for ev - - - - er.

- eth for ev - er, en - dur - eth for ev - er, en - dur - eth for ev - - - - er.

- eth for ev - er, en - dur - eth for ev - er, en - dur - eth for ev - - - - er.

- eth for ev - er, en - dur - eth for ev - er, en - dur - eth for ev - - - - er.

258

[Vln Solo]

Vln 1

Vln 2

Vla

Bc

267

[Vln Solo]

Vln 1

Vln 2

Vla

Bc

276

[Vln Solo]

Vln 1

Vln 2

Vla

Bc

285

[Vln Solo]

Vln 1

Vln 2

Vla

Bc

293

[Vln Solo]

Vln 1

Vln 2

Vla

Bc

301

[Vln Solo]

Vln 1

Vln 2

Vla

Bc

308 Verse

M

Verse Ct

B

Bc

Ac - cord - ing to the fav - our that thou

Re - mem - ber, re - mem - ber, re - mem - ber me, _____ O Lord, ac -

Re - mem - ber, re - mem - ber, re - mem - ber me, _____

311

M bear - est un - to thy peo - ple, re - mem - ber, re - mem - ber, re - mem - ber me, _____

Ct _____

Verse

T cord - ing to the fav - our that thou bear - est un - to thy peo - ple, _____

8 Re - mem - ber, re - mem - ber, re - mem - ber me, _____ O Lord, ac -

B _____ O Lord, _____ ac - cord - ing to the fav - our that thou

Bc _____

314

M _____ O Lord, ac - cord - ing to the fav - our that thou bear - est un - - - to thy

Ct _____ ac - cord - ing to the fav - our that thou bear - est un - to _____ thy

Verse

T cord - ing to the fav - our that thou bear - - - - est, that thou bear - est un - - - to thy

B bear - est, ac - cord - ing to the fav - our that thou bear - est, that thou bear - est un - to thy

Bc _____

317

M peo - ple, O vis - it, O vis - it me _____ with thy sal - va - tion, _____ O

Ct _____

Verse

T peo - ple, _____ O vis - it, O vis - it me _____ with thy sal - va - tion, _____

B peo - ple, _____ O vis - it, O vis - it me _____ with thy sal - va - tion, _____

Bc _____

322

M
vis-it, O vis-it me — with thy — sal - va - tion, with thy, with thy — sal - va - tion.

Ct
O vis-it, O vis-it me, vis-it me, vis-it me with thy — sal - va - tion.

T
8
O vis-it, O vis-it me, — vis-it me with thy sal - va - tion.

B
O vis-it me, vis-it me with thy sal - va - tion.

Bc

Verse

326

Vln 1

Vln 2

Vla

Bc
[Ground]

332

Vln 1

Vln 2

Vla

Bc

338

Vln 1
Vln 2
Vla
Bc

This system contains measures 338 through 343. It features four staves: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Cello (Bc). The music is in the key of D major (two sharps) and 4/4 time. The Vln 1 part begins with a whole rest in measure 338, followed by a melodic line of quarter notes. The Vln 2 part plays a similar melodic line. The Vla part provides a harmonic accompaniment with quarter notes. The Bc part plays a bass line with quarter notes.

344

Vln 1
Vln 2
Vla
Bc

This system contains measures 344 through 349. The instrumentation remains the same. The Vln 1 part has a melodic line with some slurs. The Vln 2 part continues with a similar melodic line. The Vla part provides harmonic support. The Bc part continues with a steady bass line.

350

Vln 1
Vln 2
Vla
Bc

This system contains measures 350 through 355. The instrumentation remains the same. The Vln 1 part has a melodic line with some slurs. The Vln 2 part continues with a similar melodic line. The Vla part provides harmonic support. The Bc part continues with a steady bass line.

356

Vln 1

Vln 2

Vla

Bc

362

Vln 1

Vln 2

Vla

[Verse]

Ct

T

B1

B2

Bc

Verse

That I may see the fe - li - ci - ty of thy chos - en,

That I may see the fe - li - ci - ty of thy chos - en,

That I may see the fe - li - ci - ty of thy chos - en,

That I may see the fe - li - ci - ty of thy chos - en,

367

Vln 1

Vln 2

Vla

Ct

T

B1

B2

Bc

Verse

and re - joi - ce in the

and re - joi - ce in the

and re - joi - ce, re - joi - ce in the

and re - joi - ce in the

372

Ct

T

B1

B2

Bc

Verse

glad - ness, re - joi - ce in the glad - ness, re - joi - ce in the

glad - ness, re - joi - ce in the glad - ness, re - joi - ce in the

glad - ness of thy peo - ple, and re - joi - ce in the

glad - ness, re - joi - ce in the glad - ness, re - joi - ce in the

377

Vln 1

Vln 2

Vla

Ct

Verse

T

B1

B2

Bc

glad - ness of thy peo - ple,

glad - ness of thy peo - ple,

glad - ness of thy peo - ple.

glad - ness of thy peo - ple,

382

Vln 1

Vln 2

Vla

Ct

Verse

T

Bc

and re-

and re - joi - ce.

387

Vln 1

Vln 2

Vla

Ct

Verse

T

B1

B2

Bc

joice in the glad - ness of thy peo - ple, re - joice, re -
 in the glad - ness of thy peo - ple, re - joice in the glad - ness of thy
 and re - joice in the glad - ness of thy
 and re - joice in the glad - ness, re - joice in the

392

Vln 1

Vln 2

Vla

Ct

Verse

T

B1

B2

Bc

joice in the glad - ness of thy peo - ple, and give thanks, give
 peo - ple, thy peo - ple, and give thanks, give thanks with thine
 peo - ple, thy peo - ple, and give thanks, give thanks with thine in -
 glad - ness of thy peo - ple, thy peo - ple,

397

Vln 1

Vln 2

Vla

Ct

T

Verse

B1

B2

Bc

thanks with thine in - her - i - tance, and give,
 in - her - i - tance, and give thanks, give
 her - i - tance, and give thanks, and give thanks, give
 and give thanks, give thanks with thine

402

Vln 1

Vln 2

Vla

Ct

T

Verse

B1

B2

Bc

and give thanks, give thanks with thine in - her - it - ance, give
 thanks with thine in - her - i - tance, give thanks with thine in - her - it - ance, give
 thanks with thine in - her - i - tance, give thanks with thine in - her - it - ance, give
 in - her - i - tance, give thanks with thine in - her - it - ance, give

407

Vln 1

Vln 2

Vla

Ct

Verse

T

B1

B2

Bc

thanks, give thanks with thine in - her - i - tance.

thanks, give thanks with thine in - her - i - tance.

thanks, give thanks with thine in - her - i - tance.

thanks, give thanks with thine in - her - i - tance.

412

Vln 1

Vln 2

Vla

Bc

417

Vln 1

Vln 2

Vla

M

Ct1

Full Ct2

T

B

Bc

Full

That I may see the fe - li - ci - ty of — thy chos - sen, my

That I may see the fe - li - ci - ty of thy chos - sen, may

That I may see the fe - li - ci - ty of thy chos - sen, may

That I may see the fe - li - ci - ty of thy chos - sen, may

That I may see the fe - li - ci - ty of thy chos - sen, may

That I may see the fe - li - ci - ty of thy chos - sen, may

423

Vln 1

Vln 2

Vla

M

see the fe - li - ci - ty of thy chos - en, and re - joi - ce

Ct1

see the fe - li - ci - ty of thy chos - en, and re - joi - ce, re -

Full Ct2

see the fe - li - ci - ty of thy chos - en, and re - joi - ce, re -

T

see the fe - li - ci - ty of thy chos - en, and re - joi - ce, re -

B

see the fe - li - ci - ty of thy chos - en, and re - joi - ce, re -

Bc

428

Vln 1

Vln 2

Vla

M

Ct1

Full Ct2

T

B

Bc

— in the glad - ness, and re - joi - ce — in the glad - ness of thy

joice — in the glad - ness, and re - joi - ce, re - joi - ce in the glad - ness of thy

joice in the glad - ness, and re - joi - ce — in the glad - ness of thy

joice in the glad - ness, and re - joi - ce, — re - joi - ce in the glad - ness of thy

joice — in the glad - ness, and re - joi - ce, — re - joi - ce in the glad - ness of thy

433

peo - ple, and give thanks, give thanks with thine in - her - i - tance, and give

peo - ple, and give thanks, give thanks with thine in - her - i - tance, and give

peo - ple, and give thanks, give thanks with thine in - her - i - tance, and give

peo - ple, and give thanks, give thanks with thine in - her - i - tance, and give

peo - ple, and give thanks, give thanks with thine in - her - i - tance, and give

peo - ple, and give thanks, give thanks with thine in - her - i - tance, and give

peo - ple, and give thanks, give thanks with thine in - her - i - tance, and give

peo - ple, and give thanks, give thanks with thine in - her - i - tance, and give

peo - ple, and give thanks, give thanks with thine in - her - i - tance, and give

439

Vln 1

Vln 2

Vla

M

Ct1

Full Ct2

T

B

Bc

thanks, give thanks with thine in - her - i - tance, and give thanks, give thanks with thine in -

thanks, give thanks with thine in - her - i - tance, and give thanks, give thanks with thine in -

thanks, give thanks with thine in - her - i - tance, and give thanks, give thanks with thine in -

thanks, give thanks with thine in - her - i - tance, and give thanks, give thanks with thine in -

thanks, give thanks with thine in - her - i - tance, and give thanks, give thanks with thine in -

445

Vln 1

Vln 2

Vla

M

her - i-tance, and give thanks, give thanks with thine in - her - i - tance.

Ct1

her - i-tance, and give thanks, give thanks with thine in - her - i - tance.

Full Ct2

her - i-tance, and give thanks, give thanks with thine in - her - i - tance.

T

her - i-tance, and give thanks, give thanks with thine in - her - i - tance.

B

her - i-tance, and give thanks, give thanks with thine in - her - i - tance.

Bc

O give thanks unto the Lord (Psalm 106): Editorial changes and corrections.

Measure	Part	Beat	Comment
17	Vln1	All	An additional note (a $c^{\wedge c}$) appears before the final beat in this bar.
20	Vln2	1	Incorrect number of beats in this bar – 1 crotchet beat (a rest) is missing to allow the part to begin on the correct beat.
61	Bc	All	E^m .
125	Vln2	3	Note illegible in MS.
174	Vln1	1-2	The intended pitch of the dotted crotchet, which can be interpreted as $g^{\#rc}$, is unclear. While the dotted crotchet immediately follows the key signature denoting A major, the succeeding quaver is clearly noted as a $g^{\#r}$ by the addition of a sharp sign against the note. This suggests the dotted crotchet was intended to be played as a natural, but was not so marked. Given the persistent use of G naturals in this passage, a G natural seems likely and a $g^{\wedge c}$ has thus been supplied editorially.
275	Vln2	3	The r^c is omitted from the MS.
316	Ct	3	$f^{\#rdsq} - g^{\#rdsq} - a^{rq}$.
335	Vla	1-2	a^m .
413	Vln1	2	$g^{\wedge c} f^{\#rc}$.
428	Vln2	3	This note is indecipherable in the MS.

O Lord, the very
heavens
(Version IIa)

Editorial Notes

This setting of *O Lord, the very heavens*, the first of two similar settings of Turner's second attempt at using this text, is found in MS130 HD4 of the Henry Watson Library. Manchester. The composition date of the work is well established, as the manuscript bears the inscription "D^r W^m Turner, June 1696". Found in the same volume as *O give thanks unto the Lord*, which is similarly inscribed "D^r William Turner, June the 15th: 1696", these two anthems represent what is probably the earliest reference to "Dr Turner", as his doctorate was awarded by Cambridge University in June 1696. *O Lord, the very heavens* is thus the second of what evidently formed the practical part of Turner's claim to the degree of Doctor of Music. This would then account for the particular grandeur seen in this anthem, evidenced by the scoring for trumpets as well as strings (the first of only two occasions Turner wrote anthems including trumpets as part of the orchestral accompaniment).

Source details for the anthem are as follows:

- *Source:* Henry Watson Library. Manchester (*GB-Mp*) MS130 HD4, folios 90 *verso* to 102 *recto*.
- *Scribe:* unknown.
- *Key:* C major.
- *Text:* Psalm 89, verses 5-10, 14 and 15.
- *Paper:* 14 staves per page, in 2 rastra of 7 staves.
- *Vocal disposition:* Medius; Contratenor; Tenor; Bassus 1; Bassus 2 (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).
- *Orchestral disposition:* Trumpet 1; Trumpet 2; Violin 1; Violin 2; Viola; Basso continuo,

It would appear that this anthem was copied with the intent of being bound up as a presentation volume. As noted above, the paper on which the

manuscript is written is printed 14 staves to a page, in two rastra of seven staves. This paper ruling is highly unusual, there being no corresponding paper type noted in Shay and Thompson's study of Purcell manuscripts. Such paper being highly unusual, it is likely it was sourced especially for this copying exercise.

This anthem arguably marks Turner's first use of trumpets in a symphony anthem. His uncertainty with the trumpets is evident, their use being restricted to the opening symphony. No editorial attempt has been made to increase the part work given to these instruments, and the anthem reflects the instrumental writing as laid out in the manuscript. The trumpet parts are reproduced at concert pitch, as they were in the original manuscript. If modern trumpets are used for performance of this anthem, the part will require transposing up a whole tone. Changes and corrections made are noted at the end of the edition.

O LORD, THE VERY HEAV'NS

(Version III)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 89, verses 5-10, 14 and 15.

[Symphony]

Trumpet 1

Trumpet 2

Violin 1

Violin 2

Viola

Medius

Contratenor

Tenor

Bassus

Basso Continuo

5

Vln 1

Vln 2

Vla

Bc

10

Tpt1

Tpt2

Vln 1

Vln 2

Vla

Bc

16

Tpt1

Tpt2

Vln 1

Vln 2

Vla

Bc

22

Musical score for measures 22-27. The score is arranged in six staves: Tpt1, Tpt2, Vln 1, Vln 2, Vla, and Bc. The key signature has one sharp (F#) and the time signature is 4/4. Measure 22 starts with a treble clef and a key signature change to one sharp. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is present at the end of measure 27.

28

Musical score for measures 28-33. The score is arranged in six staves: Tpt1, Tpt2, Vln 1, Vln 2, Vla, and Bc. The key signature has one sharp (F#) and the time signature is 4/4. Measure 28 starts with a treble clef and a key signature change to one sharp. The music continues with complex rhythmic patterns. A first ending bracket is present at the end of measure 33.

34 [Verse]

M O Lord, the ve-ry heav'ns shall praise _____ thy won - drous

Ct O Lord, the ve-ry heav'ns shall praise, _____ shall

T O Lord, the ve-ry heav'ns shall praise, shall praise _____ thy won - drous

B O Lord, the ve-ry heav'ns shall praise _____

Bc

38

M works, shall praise _____ thy won - drous, thy won - drous works,

Ct praise _____ thy won - drous works, thy won - drous works,

T works, shall praise _____ thy won - drous, won - drous works and thy truth in the con -

B - thy won - drous, won - drous works, thy won - drous works,

Bc

42

M and thy truth in the con -

Ct and thy truth in the con - - - greg-a - tion of _____ thy saints.

T - - greg-a - tion of _____ the saints,

Bc

46

M
 greg-a-tion of _____ the saints and thy truth, and thy truth in the

Ct
 and thy truth in the

T
 8 and thy truth in the

B
 and thy truth in the con - - - - greg-a-tion of the saints,

Bc

50

M
 con - greg-a-tion, in the con - greg-a-tion, in _____ the con-greg-a-tion of the saints, in the

Ct
 con - greg-a-tion, the con - greg-a-tion, in _____ the con-greg-a-tion of the saints, in the

T
 8 con - greg-a-tion, the con - - - - greg - a - tion of the saints, in the

B
 and thy truth in the con - greg - a - tion, in the con - greg - a - tion in the

Bc

54 *Ritornello*

Vln 1

Vln 2

Vla

M
con - greg-a - tion of ___ the saints.

Ct
con - greg - a - tion of ___ the saints.

T
con - greg - a - tion of ___ the saints.

B
con - greg - tion of the saints.

Bc

59

Vln 1

Vln 2

Vla

Bc

64 [Verse]

B1
For who, who is he a - mong the clouds, for who, who is he a - mong the _ clouds,

B2
For who, who is he a - mong the clouds, for who, who is he a mong the

Bc

4 5 6 #6 6 5

70 C
3 L

B1

B2

Bc

75

B1

B2

Bc

4 6
2

80

B1

B2

Bc

4 6 7 #3
2

84

B1

B2

Bc

6 $\frac{4}{2}$ #6

89

B1

B2

Bc

92 *Ritornello*

Vln 1

Vln 2

Vla

B1

like un-to the Lord, that shall ___ be like, ___ be like ___ un - to the Lord?

B2

that shall be like un-to the Lord, that shall be like, be like un - to the Lord?

Bc

97

Vln 1

Vln 2

Vla

Bc

102

Vln 1

Vln 2

Vla

Ct

[Verse]

God ___ is ve-ry great - ly,

Bc

107

Vln 1

Vln 2

Ct

Bc

God is ve-ry great-ly, is ve-ry great-ly to be feared in the coun - - -

112

Vln 1

Vln 2

Ct

Bc

- cil of the saints, and to be had, be had in rev-er-ence of

117

Vln 1

Vln 2

Ct

Bc

all, of all them that are round a- bout him,

6 6

122

Vln 1

Vln 2

Ct

Bc

and to be had, to be had in rev-er-ence of all, of all them that are round

5 6 7 6 7 6

127

Vln 1

Vln 2

Ct

Bc

a - bout him, God is ver-y great-ly to be feared in the

#3

132

Vln 1

Vln 2

Ct

Bc

coun - - - - cil of the saints, and to be had, to be had in

136

Ct

Bc

rev - er-ence of all, of all them that are round a - bout

6 6 5

140

Vln 1

Vln 2

Ct

Bc

3 $\bar{1}$

3 $\bar{1}$

3 $\bar{1}$

3 $\bar{1}$

him.

[Ground]

147

Vln 1

Vln 2

Vla

Bc

157

Vln 1

Vln 2

Vla

Bc

167

Vln 1

Vln 2

Vla

Bc

176

Vln 1

Vln 2

Vla

Bc

184

Vln 1

Vln 2

Vla

Bc

193

Vln 1

Vln 2

Vla

Bc

203

Vln 1

Vln 2

Vla

Bc

212

Vln 1
Vln 2
Vla
Bc

This system of music covers measures 212 to 221. It features four staves: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Cello (Bc). The Vln 1 part has a melodic line with some grace notes. The Vln 2 part provides harmonic support. The Vla and Bc parts play a steady, rhythmic accompaniment.

222

Vln 1
Vln 2
Vla
Bc

This system of music covers measures 222 to 230. The Vln 1 part continues its melodic line. The Vln 2 part has a more active role with some sixteenth-note patterns. The Vla and Bc parts maintain the accompaniment.

231

Vln 1
Vln 2
Vla
Bc

This system of music covers measures 231 to 238. The Vln 1 part has a more complex melodic line with some sixteenth-note runs. The Vln 2 part has a very active role with dense sixteenth-note patterns. The Vla and Bc parts continue the accompaniment.

239

Vln 1
Vln 2
Vla
Bc

This system of music covers measures 239 to 248. The Vln 1 part has a melodic line with some grace notes. The Vln 2 part has a more active role with some sixteenth-note patterns. The Vla and Bc parts continue the accompaniment.

248

Vln 1

Vln 2

Vla

Bc

258

Vln 1

Vln 2

Vla

Ct

Bc

[Verse]

O Lord God of hosts, who, —

265

Vln 1

Vln 2

Ct

Bc

— who is — like, who is — like un - to thee,

271

Vln 1

Vln 2

Ct

Bc

who is__ like un - to__ thee, thy truth, thy__

5 6

277

Ct

Bc

truth most might-y most might - - - - - y Lord is

282

Vln 1

Vln 2

Ct

Bc

on__ ev' - ry side, thy truth most

287

Ct

Bc

might-y most might - - - - - y Lord is__ on__ ev' - ry__

6

292

Vln 1

Vln 2

Ct

Bc

side, is on ev' - ry side, thy truth most

298

Ct

Bc

might-y, most might - y Lord, most might - - - - - y

303

Vln 1

Vln 2

Ct

Bc

Lord is on ev' - ry side.

309

Vln 1

Vln 2

B

Bc

[Verse]

Thou rul - est the rag - - - - ing of the sea, thou rul - est the rag - - - -

4 3 6 5
4 3

314

Vln 1

Vln 2

B

Bc

- ing of the sea, thou still-est the waves there - of when theya - rise, thou still-est the waves there-

4 #3 #3

318

Vln 1

Vln 2

B

Bc

of when theya - rise, thou hast a might-y, might - - - - y, might - y, might-y—

322

Vln 1

Vln 2

B

Bc

arm, thou — hast a might-y, might - y, might - - - - y, might - y, might - y

326

Vln 1

Vln 2

B

Bc

arm — strong — is — thy hand strong — is thy hand and high,

5 6

330

Vln 1

Vln 2

B

Bc

and high is thy right hand, and high, and high is thy right hand, and high,

334

Vln 1

Vln 2

Vla

B

Bc

and high ————— is thy right hand.

339

Vln 1

Vln 2

Vla

Bc

343

Vln 1

Vln 2

Vla

M

Ct

Bc

Verse then Full

Right - eous-ness and

Right - eous-ness and e - qui-ty are the

4 2 6 5 6

347

Vln 1

Vln 2

Vla

M

e - qui-ty are the ha-bi - ta - tion of thy seat, right - eous-ness and

Ct

ha - bi - ta - tion of thy seat, right - eous - ness and e - qui-ty are the

B

Right - eous-ness and e - qui-ty are the ha - bi - ta - tion of thy seat,

Bc

6 7 8 5 6 5 6

351

Vln 1

Vln 2

Vla

M

e - qui-ty are the ha-bi - ta - tion, are the ha - bi-ta-tion of thy seat. Mer - cy and

Ct

ha - bi - ta - tion of thy seat. Mer - cy and

T

Right - eous-ness and e - qui-ty are the ha-bi-ta - tion of thy seat. Mer - cy and

B

right - eous-ness and e - qui-ty are the ha - bi-ta-tion of thy seat. Mer - cy and

Bc

7 6

356

Vln 1

Vln 2

Vla

M

truth, — mer - cy and truth

Ct

truth, mer - cy and truth

T

8 truth, — mer - cy and truth

B

truth, mer - cy and truth

Bc

6 4

362

Vln 1

Vln 2

Vla

M

shall go, shall go be - fore thy — face,

Ct

shall go, shall go be - fore thy face,

T

8 shall go, shall go be - fore thy — face,

B

shall go, shall go be - fore thy face,

Bc

4 2 4 2 6

368

Vln 1

Vln 2

Vla

M

Ct

T

B

Bc

mer - cy and

mer - cy and

mer - cy and

mer - cy and

mer - cy and

374

Vln 1

Vln 2

Vla

M

Ct

T

B

Bc

truth, mer - cy and truth shall go, shall

truth, mer - cy and truth shall go, shall

truth, mer - cy and truth shall go, shall

truth, mer - cy and truth shall go, shall

truth, mer - cy and truth shall go, shall

380

Vln 1

Vln 2

Vla

M

Ct

T

B

Bc

go — be - - - fore thy face,

go be - fore — thy face,

go — be - fore thy face,

go — be - fore thy face,

383

Vln 1

Vln 2

Vla

M

Ct

T

B

Bc

shall go, shall go — be -

shall — go, shall go — be -

shall go, — shall go be -

shall go, shall go be -

388

Vln 1

Vln 2

Vla

M

Ct

T

B

Bc

- - fore thy face, be - - - - fore thy face.

- - fore thy face, _____ be - - - - fore thy face.

- - fore thy face, be - fore thy face.

- - fore thy face, be - - - - fore thy face.

***O Lord, the very heavens* (Version IIa): Editorial changes and corrections.**

Measure	Part	Beat	Comment
7-12	Vla, Bc	All	Both staves are incorrectly written in the treble clef in these bars.
96	Bc	All	The basso continuo part has both a C^c and c^s at this point.
105	Vla	1-2	g^c . Note lengthened to match other parts.
173	Vln1	1	A second note (e^c) appears at this point in the MS.
226	Vln1	3	c^c .
233	Vla	1	e^q .
342	Vln1	1	a^{sq} f^{sq} e^{sq} .
350	B	1-2	Note omitted from score.
366	M,Ct,B	All	a^s, f^s and F^s respectively. Dot omitted from these notes.
389-390	Bc	All	A^s E^m G^s .
391	Vln1, Vla, B	All	g^s, g^s and c^s respectively. Dot omitted from these notes.

O praise the Lord,
for it is good thing
(Version IIa)

Editorial Notes

The text of *O Praise the Lord, for it is a good thing* (taken from Psalm 147) appears to have been a favourite text of Turner's. The Bass parts for both Chorus and Verses exist in two part books copied by William Tucker, who died in early 1679.¹ Tucker's death thus provides a *terminus ante quem* for the composition of the anthem. As the anthem is not mentioned as one of those copied into the Chapel Royal part books in the Lord Chamberlain's Papers, a composition date of between 1676 and 1678 is inferred.

Turner returned to this anthem a number of times after its composition, altering the work. Three distinct variants of this work have been found. Rebecca Herissone in the *Journal of the Royal Musical Association* has made a detailed discussion of the anthem and the revision process undertaken by Turner.² It would appear that this work was specifically written for use within the Chapel Royal. With *God standeth in the congregation* and *Hold not thy tongue, O God*, these three anthems are the earliest symphony anthems written by Turner for this purpose. It is thought that two sources for the Bass part of *O praise the Lord* (Version IIa) were originally both part of a Chapel Royal partbook set, but have now been separated.³ This version represents the earliest form of the anthem, as originally set by Turner.

Source details for this original setting of the second form of the anthem are as follows:

- *Source A:*
 - Tokyo, Nanki Music Library (*J-Tn*), MS N-5/10, p. 16 (Source A1, unavailable for study).
 - British Library (*GB-Lbl*) Add. MS 50860, folio 5 *recto* (Source A2).
- *Scribe:* William Tucker.

¹ Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Sources* (Cambridge: Cambridge University Press, 2000), p. 314.

² See Rebecca Herissone, *The Revision Process in William Turner's Anthem 'O Praise the Lord'*, *Journal of the Royal Musical Association*, **123**, (1998), pp. 1-38.

³ Herissone, p. 3, after Margaret Laurie.

- *Source B:* British Library (GB-Lbl) Add. MS 31445, folios 92-98 *recto*.
- *Scribe:* James Hawkins.

- *Key:* F major (one flat in the key signature).
- *Text:* Psalm 147, verses 1-3, 5 and 6.
- *Vocal disposition:* Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola;
Basso continuo.

Changes and corrections made are noted at the end of the edition.

O PRAISE THE LORD, FOR IT IS A GOOD THING (Version IIa)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 147, verses 1-3, 5 and 6

Violin 1

Violin 2

Viola

Medius

Contratenor

Tenor

Bassus

Basso Continuo

6

Vln1
Vln2
Vla
Bc

This system contains measures 6 through 11. It features four staves: Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), and Cello (Bc). The music is in a minor key and 3/4 time. The Vln1 part has a melodic line with some grace notes. The Vln2 part provides harmonic support with eighth and sixteenth notes. The Vla and Bc parts have a more rhythmic, eighth-note accompaniment.

12

Vln1
Vln2
Vla
Bc

This system contains measures 12 through 17. The Vln1 part becomes more active with sixteenth-note passages. The Vln2 part continues with a steady eighth-note accompaniment. The Vla and Bc parts maintain their rhythmic accompaniment, with the Bc part showing some melodic movement in the lower register.

18

Vln1
Vln2
Vla
Bc

This system contains measures 18 through 23. The Vln1 part features a prominent melodic line with a long, flowing phrase. The Vln2 part continues with eighth-note accompaniment. The Vla and Bc parts provide a consistent rhythmic foundation, with the Bc part showing some melodic activity.

24

Vln1

Vln2

Vla

T

Bc

Verse

O praise the Lord, for it

30

Ct

T

Bc

O praise the Lord, for it is a good

is a good thing to sing prais - es un - to our God,

36

Ct

T

Bc

thing to sing prais - es un - to our God, yea, a joy - ful and pleas - ant

yea, a joy - ful and

42

Ct thing it — is, yea, a joy - ful and pleas - ant — thing it — is to be

T pleas - ant — thing, yea, a joy - ful and pleas - ant — thing it — is to be —

Bc

48 *soft*

Ct thank - ful, yea, a joy - ful and pleas - ant — thing it — is to be

T — thank - ful, yea, a joy - ful and pleas - ant — thing it — is to be —

Bc

54

Vln1

Vln2

Vla

Ct thank - ful.

T — thank - ful.

Bc

60

Vln1

Vln2

Vla

Ct

Verse

Bc

The Lord hath built up Je-

66

Ct

Bc

ru - sa - lem and ga - ther to - geth - er the out - casts of — Is - ra -

72

Ct

T

B

Bc

el, and ga - ther to - geth - er the out - casts of — Is - ra - el, and

And ga - ther to - geth - er the out - casts of — Is - ra - el, and

And ga - ther to - geth - er the out - casts of — Is - ra - el, and

soft

78

Ct
ga - ther to - geth - er the out - casts of — Is - ra - el.

T
ga - ther to - geth - er the out - casts of — Is - ra - el.

B
ga - ther to - geth - er the out - casts of — Is - ra - el.

Bc

83 *Symphony*

Vln1

Vln2

Vla

Bc

89

Vln1

Vln2

Vla

Bc

96

Vln1
Vln2
Vla
Bc

103

Vln1
Vln2
Vla
Bc

109 *Verse*

T
8
He heal - eth those that are bro - ken in — heart and giv - eth med' - cine to
Bc

115

T
8
heal — their sick - ness, and giv - eth med' - cine to heal, to
Bc

121

Vln1

Vln2

Vla

T

Bc

heal their — sick - ness.

127

Vln1

Vln2

Vla

Bc

soft

133

Vln1

Vln2

Vla

Bc

139

Vln1

Vln2

Vla

Verse

Ct

Great is the Lord and great is his pow'r, yea, and his wis - dom is

Bc

145

Ct

in - fin - ite.

T

Great is the Lord and great is his pow'r, yea, and his

Bc

151

Ct

yea, and his wis - dom, his wis - dom is

T

wis - dom, his wis - dom is in - fin - ite, yea, and his wis - dom is

Bc

157

Vln1

Vln2

Vla

Ct

T

Bc

in - fin - ite.

in - fin - ite.

164

Vln1

Vln2

Vla

Ct

Bc

Verse

The Lord sett - eth

170

Ct

Bc

up the meek and bring - eth the un - god - ly, and bring - eth the un - god - ly

176

Ct down, down to the ground,

B The Lord sett-eth up the meek and bring-eth, and

Bc

182

T The Lord sett-eth up the meek and bring-eth the un-

B bring-eth the un-god-ly down, down to the ground,

Bc

188

Ct the Lord sett-eth

T god-ly, and bring-eth the un-god-ly down, down to the ground,

Bc

194

Ct up the meek, sett-eth up the meek and bring-eth, and bring-eth the un-

T the Lord sett-eth up the meek and bring-eth, and bring-eth the un-

B The Lord sett-eth up the meek and bring-eth, and bring-eth the un-

Bc

Ritornello

200

Vln1

Vln2

Vla

Ct

T

B

Bc

god - ly down, down to the ground.

god - ly down, down to the ground.

god - ly down, down to the ground.

206

Vln1

Vln2

Vla

Bc

211

Vln1

Vln2

Vla

Full

M

Ct

T

B

Bc

The Lord sett - eth up the meek and bring-eth, and bring-eth the un-

The Lord sett - eth up the meek and bring-eth, and bring-eth the un-

The Lord sett - eth up the meek and bring-eth and bring-eth the un-

The Lord sett - eth up the meek and bring-eth, and bring-eth the un-

217

Vln1

M

Ct

T

B

Bc

god - ly down, down to the ground, the Lord sett-eth up the

god - ly down, down to the ground, the Lord sett - eth up the

god - ly down, down to the ground, the Lord sett-eth up the

god - ly down, down to the ground, the Lord sett-eth up the

223

Vln1

M

Ct

T

B

Bc

meek and bring-eth the un - god - ly down,

meek and bring - eth the un-god - ly, and bring-eth the un-god - ly down,

meek and bring - eth the un-god - ly, and bring-eth the un - god - ly down,

meek, and bring - eth, and bring-eth the un - god - ly down,

229

Vln1

M

Ct

T

B

Bc

down to the ground, and bring-eth, and bring - eth the un-god - ly down,

down to the ground, and bring-eth, and bring - eth the un - god - ly down,

down to the ground, and bring-eth, and bring - eth the un - god - ly down,

down to the ground, and bring-eth, and bring - eth the un - god - ly down,

down to the ground, and bring-eth, and bring - eth the un - god - ly down,

235

Vln1

M

Ct

T

B

Bc

down to the ground, down, down to the ground.

down to the ground, down, down to the ground.

down to the ground, down, down to the ground.

down to the ground, down, down to the ground.

down to the ground, down, down to the ground.

***O praise the Lord, for it is a good thing* (Version IIa): Editorial Changes and corrections.**

Measure	Stave	Beat	Source	Comment
77	B	1-2	A2	f^m .
125	Vla	2-3	B	g^q a^q b^{bq}
133	Vla	2-3	B	g^q a^q b^{bq}
183	B	2-3	A2	f^m
184	B	All	A2	c^m .
199	B	3	A2	f^q f^q
203	B	All	A2	F^m .
216	T	3	B	c^{sq} c^{sq}
216	B	3	A2	f^q f^q
221	B	3	A2	f^q g^{sq}
223	B	All	A2	c^m .
228	All	All	B	This bar is repeated in the MS. It occurs across a page turn, so the repeat of these bars may be an error in copying. There is certainly no precedent for this repeated figure on “down” elsewhere in the music.

O praise the Lord,
for it is a good
thing
(Version IIb)

Editorial Notes

This version of *O praise the Lord* originates from minor revisions that were made subsequently by Turner (in autograph) to Tucker's original copy of the anthem (that is, to Version IIa). These revisions include the addition of a Bassus part to the opening verse, and so constitute enough alteration to the original setting to allow the changed work to be considered a second subvariant. Further clues as to the details of these revisions can be obtained from an organ-accompanied reduction copied by John Gostling and a lute part book, part of the Royal manuscripts and now housed at the British Library. By combining these sources, reconstruction of the symphony anthem was achieved. Details of the source manuscripts are as follows:

- *Source A:*
 - Tokyo, Nanki Music Library (*J-Tn*), MS N-5/10, p. 16 (Source A1, unavailable for study).
 - British Library (*GB-Lbl*) Add. MS 50860, folio 5 *recto* (Source A2).
- *Scribe:* William Tucker.

- *Source B:* Bodleian Library, Oxford (*GB-Ob*);
 - Tenbury MS 1176, page 1 (Medius Decani, chorus only);
 - Tenbury MS 1177, page 1 (Contratenor Cantoris, chorus only);
 - Tenbury MS 1178, page 1 (Tenor Cantoris, chorus only);
 - Tenbury MS 1179, page 1 (Tenor Base [sic], chorus only);
 - Tenbury MS 1180, pages 1-4 (Organ).
- *Scribe:* Rev. John Gostling

- *Source C:* British Library (*GB-Lbl*) Royal Music MS 27.a.12, folio 6 *verso*.
- *Scribe:* John Church (1675-1741).

- *Key:* F major (one flat in the key signature).
- *Text:* Psalm 147, verses 1-3, 5 and 6.
- *Vocal disposition:* Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola;
Basso continuo.

Editorial licence was limited to the composition of new Violin 2 and Viola parts for the final three measures of the introduction and for the ritornello between measures 96 and 100. The Violin I descant in the Chorus has been retained. Minor changes and corrections made are noted at the end of the edition.

O PRAISE THE LORD, FOR IT IS A GOOD THING

(Version IIb)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 147, verses 1-3, 5 and 6

Violin 1

Violin 2

Viola

Medius

Contratenor

Tenor

Bassus

Basso Continuo

6

Vln1

Vln2

Vla

Verse

T

Bc

O praise the Lord, for it is a good thing to sing

11

Ct

T

B

Bc

O praise the Lord, for it is a good thing to sing prais - es un -

prais - es un - to our God,

O praise the Lord, for it is a good thing, O

17

Ct to our— God, yea, a joy-ful and— pleas - ant thing it—— is, yea, a

T yea, a joy-ful and pleas - ant—— thing, yea, a

B praise the—— Lord, for it is a good thing to sing prais-es un-to our God, yea, a

Bc

23 *soft*

Ct joy - ful and pleas - ant—— thing it—— is to be thank - ful, yea, a

T joy - ful and pleas - ant—— thing it—— is to be—— thank - ful, yea, a

B joy - ful and pleas - ant thing it is to— be thank - ful, yea, a

Bc

29

Vln1

Vln2

Vla

Ct

T

B

Bc

joy - ful and pleas - ant — thing it — is to be thank - ful.

joy - ful and pleas - ant — thing it — is to be — thank - ful.

joy - ful and pleas - ant thing it is to — be thank - ful.

35

Vln1

Vln2

Vla

Bc

41

Vln1

Vln2

Vla

Verse

Ct

The Lord hath built up Je - ru - sa - lem and

Bc

47

Ct

ga - ther to - geth - er the out - casts of — Is - ra - el, and ga - ther to -

T

And ga - ther to -

B

And ga - ther to -

Bc

53 *soft*

Ct
 T
 B
 Bc

geth-er the out-casts of— Is - ra - el, and ga-ther to - geth-er the out-
 geth-er the out - casts of— Is - ra - el, and ga-ther to - geth-er the out -
 geth-er the out - casts of— Is - ra - el, and ga-ther to - geth-er the out -

59

Ct
 T
 B
 Bc

casts of— Is - ra - el. *Verse*
 casts of— Is - ra - el. He heal - eth those that are
 casts of— Is - ra - el.

65

T
 Bc

bro-ken in— heart and giv - eth med'-cine to heal— their sick -

71

T
 Bc

ness, and giv - eth med'-cine to heal, to heal their— sick -

77

Ct Great is the Lord and great is his pow'r, yea, and his— wis - dom is

T ness.

Bc

83

Ct in - fin - ite.

T Great is the Lord and great is— his pow'r, yea, and his

Bc

89

Ct yea, and his wis-dom, his wis - dom is—

T wis-dom, his wis - dom is— in - fin - ite, yea, and his wis - dom is -

Bc

95

Vln1

Vln2

Vla

Ct

T

Bc

— in - fin - ite. Verse

in - fin - ite. The

101

Ct

Bc

Lord sett-eth up the— meek and— bring - eth the un-god-ly, and bring-eth the un-

107

Ct

B

Bc

god - ly down, down to the ground, sett - eth up the meek,

The Lord sett - eth up the meek and

113

Ct and bring-eth the un - god - ly down, down to the ground,

T The Lord sett-eth up the meek and

B bring-eth, and bring-eth the un - god - ly down, down to the ground,

Bc

119

Ct

T the

Bc bring-eth the un - god - ly, and bring - eth the un - god - ly down, down to the

125

Ct Lord sett-eth up the meek, sett-eth up the meek and bring-eth, and

T ground, the Lord sett-eth up the meek and bring-eth, and

B The Lord sett - eth up the meek and bring-eth, and

Bc

131

Vln1

M

Ct

T

B

Bc

Full

The Lord sett - eth

bring-eth the un - god - ly down, down to the ground. The Lord sett - eth

bring-eth the un - god - ly down, down to the ground. The Lord sett - eth

bring-eth the un - god - ly down, down to the ground. The Lord sett - eth

137

Vln1

M

Ct

T

B

Bc

up the meek and bring-eth, and bring-eth the un-god - ly down,

up the meek and bring-eth, and bring-eth the un-god - ly down,

up the meek and bring-eth and bring-eth the un-god - ly down,

up the meek and bring-eth, and bring-eth the un-god - ly down,

143

Vln1

M

Ct

T

B

Bc

down to the ground, the Lord sett-eth up the meek and

down to the ground, the Lord sett-eth up the meek and bring-eth the un-god - ly, and

down to the ground, the Lord sett-eth up the meek and bring-eth the un-god - ly, and

down to the ground, the Lord sett-eth up the meek, and bring-eth, and

150

Vln1

M

Ct

T

B

Bc

bring-eth the un-god - ly down, down to the ground, and bring-eth, and bring-eth the un-

bring-eth the un-god - ly down, down to the ground, and bring-eth, and bring-eth the un-

bring-eth the un-god - ly down, down to the ground, and bring-eth, and bring-eth the un-

bring-eth the un-god - ly down, down to the ground, and bring-eth, and bring-eth the un-

157

Vln1

M

god - ly down, down to the ground, down, down to the ground.

Ct

god - ly down, down to the ground, down, down to the ground.

T

god - ly down, down to the ground, down, down to the ground.

B

god - ly down, down to the ground, down, down to the ground.

Bc

***O praise the Lord, for it is a good thing* (Version IIb): Editorial changes and corrections:**

Measure	Part	Beat	Source	Comment
2	Bc	1-2	C	e^m .
21	B	3	A2	a^q b^{bsq} .
28	Bc	1-2	C	f^m .
61-62	B	All	A2	The second F^m is omitted in this version.
120	Org (RH)	2-3	B	c^c r^c .
140	T	3	B	c^q c^q .
140	B	3	A2, B	f^q f^q .
145	B	3	B	f^q g^q .
146	Org (RH)	3	B	a^q b^q .
147	Ct	1-2	B	e^m .
147	B	All	A2	e^m .
152	Org (LH)	All	B	A^m .
155	T	3	B	a^c .
158	Org (LH)	All	B	e^m .
162	B	All	B	B^q-A^q [down] G^c [to] G^q [the].
163	Organ	All	B	The organ part includes an additional bar with f^m and F^m to conclude the work.

O praise the Lord,
for it is a good
thing
(Version IIc)

Editorial Notes

This setting of *O praise the Lord for it is a good thing* is a third subvariant, being a more substantial revision of the anthem by Turner. The final form of the anthem, it was copied by Tudway in 1716 as part of the third volume of a collection of “Ancient & Modern Church Musick” compiled for Edward, Lord Harley, a noted bibliophile.¹ It differs from the previous two versions principally through the incorporation of the fourth verse of Psalm 147, missing from the earlier settings.

By the time this version was copied, the use of strings within the Chapel Royal had been long discontinued for all but great State occasions, following an order made by King William III in 1691.² With the second version most likely being revised before 1685 and given the doldrums into which the Chapel Royal fell during the reign of King James II (1685-1688), it seems likely that this third variant was revised by Turner at some time between 1689 (after the Glorious Revolution) and 1691.

Source details for this final variant are:

- *Source:* The British Library (*GB-Lbl*), Harley MS 7339, ff. 122-126.
- *Scribe:* Dr Thomas Tudway
- *Key:* F major (one flat in the key signature).
- *Text:* Psalm 147, verses 1-6.
- *Vocal disposition:* Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola;
Basso continuo.

¹ Ian Spink, *Restoration Cathedral Music 1660-1714*, (Oxford: Oxford University Press, 1995), p. 438.

² Peter Holman, *Four and Twenty Fiddlers – The Violin at the English Court 1540-1690* (Oxford: Clarendon Press, 1993), pp. 413-414.

A list of editorial corrections is given at the end of the edition.

O PRAISE THE LORD, FOR IT IS A GOOD THING (Version IIc)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 147, verses 1 - 6

Violin 1

Violin 2

Viola

Medius

Contratenor

Tenor

Bassus

Basso Continuo

6

Vln1
Vln2
Vla
Bc

This system contains measures 6 through 11. It features four staves: Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), and Cello (Bc). The music is in a minor key and 3/4 time. The Vln1 part has a melodic line with some grace notes. The Vln2 part plays a rhythmic eighth-note pattern. The Vla part has a similar rhythmic pattern. The Bc part provides a steady bass line.

12

Vln1
Vln2
Vla
Bc

This system contains measures 12 through 17. The Vln1 part becomes more active with sixteenth-note runs. The Vln2 part continues with eighth-note patterns. The Vla part has a more complex rhythmic pattern. The Bc part has a steady bass line with some grace notes.

18

Vln1
Vln2
Vla
Bc

This system contains measures 18 through 23. The Vln1 part features a melodic line with grace notes and a final flourish. The Vln2 part has a rhythmic pattern. The Vla part has a steady bass line. The Bc part has a steady bass line.

24

Vln1

Vln2

Vla

1.

2.

T

Verse

O praise—the Lord, for it

Bc

7 #6

30

Ct

O praise—the Lord, for it is a good

T

is a good thing to sing prais - es un - to our— God,

B

O praise—the Lord, for it

Bc

36

Ct

thing to sing prais - es un - to our— God,

T

B

is a good thing, O praise—the Lord, for it is a good thing to sing

Bc

- O praise the Lord, for it is a good thing (Version IIc) -

42

Ct

T

B

Bc

yea, a joy - ful, a joy -

yea, a joy - ful, a joy -

prais - es un - to our God, yea, a joy -

48

Ct

T

B

Bc

— ful and pleas - ant — thing it is, yea, a joy - ful and pleas - ant —

— ful and pleas - ant thing — it is, yea, a joy - ful and — pleas - ant

— ful and pleas - ant thing — it is. yea, a joy - ful — and — pleas - ant

54

Ct

T

B

Bc

thing it — is — to — be — thank - ful, yea, a joy - ful and pleas - ant —

thing it — is — to — be thank - ful, yea, a joy - ful and pleas - ant —

thing it is to — be thank - ful, yea, a joy - ful — and — pleas - ant

60

Vln1

Vln2

Vla

Ct

thing it — is — to — be — thank - ful.

T

thing it — is — to — be thank - ful.

B

thing it is to — be thank - ful.

Bc

66

Vln1

Vln2

Vla

Bc

71

Vln1

Vln2

Vla

Verse

Ct

The Lord, the Lord doth build up Je - ru - sa -

Bc

77

Ct

lem and ga - ther to - geth - er, and ga - ther to - geth - er the out - casts, the out -

T

And ga - ther to - geth - er, and ga - ther to - geth - er the out -

B

And ga - ther to - geth - er, and ga - ther to - geth - er the out -

Bc

83

Ct

casts of Is - ra - el, and ga - ther to - geth - er the out - casts of

T

casts of Is - ra - el, and ga - ther to - geth - er the out - casts of

B

casts of Is - ra - el, and ga - ther to - geth - er the out - casts of

Bc

- O praise the Lord, for it is a good thing (Version IIc) -

89

Ct Is - ra - el, and ga - ther to - geth - er, to - geth - er the out -

T Is - ra - el, and ga - ther to - geth - er the out -

B Is - ra - el, and ga - ther to - geth - er the out -

Bc

94

Ct casts, the out - casts of Is - ra - el.

T casts, the out - casts of Is - ra - el.

B casts, the out - casts of Is - ra - el.

Bc

98 *Symphony*

Vln1

Vln2

Vla

Bc

104

Vln1
Vln2
Vla
Bc

This system contains measures 104 through 109. It features four staves: Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), and Cello (Bc). The music is in a minor key and 4/4 time. Measures 104-105 show a steady eighth-note accompaniment in the lower strings. Measures 106-107 feature a more active Vln1 line with eighth-note patterns. A double bar line with repeat dots appears at the end of measure 109.

110

Vln1
Vln2
Vla
Bc

This system contains measures 110 through 115. The Vln1 part becomes more prominent with sixteenth-note runs in measures 110-111. The Vln2 part provides a rhythmic accompaniment with eighth notes. The Vla and Bc parts continue with a steady eighth-note accompaniment. The system concludes with a double bar line at the end of measure 115.

116

Vln1
Vln2
Vla
Bc

This system contains measures 116 through 121. The Vln1 part features a melodic line with some grace notes and slurs. The Vln2 part has a more active eighth-note accompaniment. The Vla and Bc parts maintain the steady eighth-note accompaniment. The system ends with a double bar line at the end of measure 121.

122

Vln1

Vln2

Vla

Verse

T

Bc

He heal-eth those that are bro-ken that are bro - ken in—

6 7 6

128

T

Bc

heart— and giv - eth med'-cine, and giv - eth med'-cine to heal, to heal—

134

T

Bc

their- sick - ness, and giv - eth med'-cine to— heal, to heal—

140 *Ritornello*

Vln1

Vln2

Vla

T
their— sick - ness.

Bc

146

Vln1

Vln2

Vla

Bc

150

Ct
He tell-eth the num-ber, the num-ber.

Bc
#3

154

Ct he tell-eth the num-ber, the num-ber of— the stars,

Bc

158

Ct he tell-eth the num-ber, the num-ber, he tell-eth the num-ber, the num-ber— of the

Bc

161

Ct stars, and call-eth them all,— all, all,— and call-eth them all— by their—

Bc

164

Ct name, He tell-eth the num-ber, the

Bc

#3 6

168

Ct num-ber—of the stars and call-eth them all, all, all, call-eth them all,— all,— call-eth them

Bc

6 6 6

171

Ct

Bc

all, - all, - by their name, - he tell-eth the num-ber of the stars, and call-eth them all, all, all, -

6 6 7 6 #3 6 #3

175

Ct

Bc

- and call-eth them all - by their name.

6

179 Verse

Ct

B

Bc

Great, great is the Lord, and great, and - great is - his pow'r,

Great, great is the Lord, and great is his pow'r, yea,

185

Ct

T

B

Bc

yea, and his - wis-dom, his wis - dom is in - fin - ite,

great,

and his - wis-dom, yea, and his wis - dom is - in - fin - ite,

191

Ct

T

B

Bc

great is the Lord and great, and great is his pow'r, yea, and his
 great, great is the Lord and— great is his— pow'r, yea, and his

6 6 7 b6

197

Ct

T

B

Bc

yea, and his wis-dom, yea, and his
 wis-dom, his wis-dom is— in - fin - ite, yea, and his wis-dom,
 wis-dom, his wis-dom is— in - fin - ite, yea, and his wis-dom,

6 6

203 *Ritornello*

Vln1

Vln2

Vla

Ct

T

B

Bc

wis-dom, his wis-dom, his wis - dom is — in - fin - ite.

yea, and his wis-dom, his wis - dom is — in - fin - ite.

yea, and his wis-dom, his wis - dom is — in - fin - ite.

209

Vln1

Vln2

Vla

Bc

215

Vln1

Vln2

Vla

Verse

Ct

The Lord sett - eth up, sett - eth up the —

Bc

7 6 6 #3

221

Ct

meek, and bring-eth the un - god - ly

T

and bring-eth the un - god - ly

B

And bring-eth the un - god - ly down, the Lord sett - eth up, sett - eth

Bc

227

Ct

down, the Lord sett - eth up, sett - eth up the — meek, and bring-eth the un -

T

down, the Lord sett - eth up, sett - eth up the meek,

B

up the meek, and bring-eth the un - god - ly

Bc

#6 6 7 6

- O praise the Lord, for it is a good thing (Version IIc) -

233

Ct
god - ly down, and bring-eth the un - god - ly down, down to the

T
and bring-eth the un - god - ly down, down, down to the

B
down, and bring-eth the un - god - ly down, down, down to the

Bc

239

Ct
ground, the Lord sett - eth up, sett - eth

T
ground, the Lord sett - eth up, sett - eth up the meek, the Lord sett - eth

B
ground, the Lord sett - eth

Bc

245

Ct
up the meek, sett - eth up the meek, and bring-eth the un -

T
up the meek, sett - eth up the meek, and

B
up the meek, sett - eth up the meek and bring-eth the un - god - ly

Bc

251

Ct
god - ly down, and bring-eth the un-god - ly down to the

T
bring-eth the un-god - ly, and bring-eth the un-god - ly down, the Lord sett - eth

B
down, and bring-eth the un-god - ly down, down, down to the

Bc

257

Ct
ground, the Lord sett - eth up, sett - eth up the meek and

T
up, sett - eth up the meek, the Lord sett - eth up the meek,

B
ground, the Lord sett - eth up, the Lord sett - eth up the meek,

Bc

263

Ct
bring-eth the un-god - ly down, and bring-eth the un-god - ly down, down,

T
and bring-eth the un-god - ly down, down, and bring-eth the un-

B
and bring-eth the un-god - ly down, and

Bc

b6 5

269

Ct
 down, and bring-eth the un-god - ly down, down to the ground,

T
 god - ly, and bring-eth the un-god - ly down, down to the ground,

B
 bring-eth the un-god - ly down, and bring-eth the un-god - ly down,

Bc

275 *Full*

M
 The Lord sett - eth

Ct
 down to the ground, down, down to the ground. The Lord sett - eth

T
 down to the ground, down, down to the ground. The Lord sett - eth

B
 down to the ground, down, down to the ground. The Lord sett - eth

Bc

7 6

281

M up the meek and bring-eth, and bring-eth the un-god - ly down,

Ct up the meek and bring-eth, and bring-eth the un-god - ly down,

T up the meek and bring-eth and bring-eth the un-god - ly down,

B up the meek and bring-eth, and bring-eth the un-god - ly down,

Bc

287

M down to the ground, the Lord sett - eth up — the meek, and

Ct down to the ground, the Lord sett - eth up — the meek and bring-eth the un -

T down to the ground, the Lord sett - eth up — the meek and bring-eth the un -

B down to the ground, the Lord sett - eth up the meek, and

Bc

293

M
bring-eth, and bring-eth the un - god - ly down, down to the ground, and

Ct
god - ly, and bring-eth the un - god - ly down, down to the ground, and

T
god - ly, and bring-eth the un - god - ly down, down to the ground, and

B
bring-eth, and bring-eth the un - god - ly down, down to the ground, and

Bc

299

M
bring-eth, and bring-eth the un - god - ly down, down to the ground,

Ct
bring-eth, and bring-eth the un - god - ly down, down to the ground,

T
bring-eth, and bring-eth the un - god - ly down, down to the ground,

B
bring-eth, and bring-eth the un - god - ly down, down to the ground,

Bc

305

M
down, down to the ground.

Ct
down, down to the ground.

T
down, down to the ground.

B
down, down to the ground.

Bc
down, down to the ground.

O praise the Lord, for it is a good thing (Version IIc): Editorial changes and corrections:

Measure	Stave	Beat	Comment
26	Vla	1	a^m in MS.
96	T	3	a^c in MS. The note was altered to strengthen the cadence at this point.
96	B	3	f^c in MS. The note was altered to strengthen the cadence at this point.
185	B	3	a^q e^q in MS.
226	Ct	1	e^c in MS.
247	T	All	The word underlay is unclear at this point. It was resolved the tenor word underlay should follow the countertenor underlay for clarity and simplicity.
253	Bc	All	A^c F^m in MS
253, 254	Ct	All	The symbols in the MS are assumed to be mordents, as per the modern symbols provided.
284	T & B	3	The rhythm has been modified from the two quavers written in the MS to that matching the M and Ct parts.

O sing praises

Editorial Notes:

O sing praises is a setting by Turner of a text taken from Psalm 47. The primary source for the work can be found in the Gostling Manuscript, a volume of anthems compiled by the Rev. John Gostling and now held by the University of Texas, Austin. Shay and Thompson note that this volume is a significant, non-autograph source of many Restoration works, and was probably compiled as a record of the repertory of the Chapel Royal, given that it provides a copy of every known Chapel Royal anthem composed by John Blow and Henry Purcell in the period 1685 to 1696.¹ The date of earliest copying for works in the volume appears to be *c.* 1679, a time that equates with Gostling's appointment as a Gentleman of the Chapel Royal.² The ascription at the end of this anthem notes that Turner composed the anthem in 1687, thus providing an unequivocal date of composition.

The anthem has three sources, the details of which are:

- *Source A:* The University of Texas, Austin (*US-AUS*),
The Gostling Manuscript, pre 1700 MS 85, *Ob.* pp. 138-145
- *Scribe:* Rev. John Gostling

- *Source B:* British Library (*GB-Lbl*), Add. MS 31445, pp. 153-168.
- *Scribe:* James Hawkins.

- *Source C:* Bodleian Library, Oxford (*GB-Ob*);
 - Tenbury MS 1176, pp. 75,75 (Medius);
 - Tenbury MS 1177, p. 99 (Contratenor);
 - Tenbury MS 1178 p. 97 (Tenor);
 - Tenbury MS 1179, p. 119 (Bassus);
 - Tenbury MS 1180 pp. 202-207 (Organ I);
 - Tenbury MS 1181, pp. 21-25 (Organ II).
- *Scribe:* Rev. John Gostling.

¹ Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Sources* (Cambridge: Cambridge University Press, 2000), pp. 65, 66.

² Shay and Thompson, p. 71.

- *Key:* C major.
- *Text:* Psalm 47, verses 5-8.
- *Vocal disposition:* Medius; Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola; Basso continuo.

A list of corrections and alternate renderings appears at the end of the edition. The unusual spelling of “halleluia” seen in the Gostling MS is retained. No consistent rendering of the word is found in any of the three sources for this anthem. The spelling may indicate the pronunciation prevalent in Turner’s time, with an aspirated “h” beginning the word and the final syllable sounded as a diphthong (“i-a”): it was considered preservation of the unusual spelling served as a useful guide to performance. Unless otherwise stated, differences seen in the organ parts of the Tenbury MSS apply to both copies.

O SING PRAISES

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 47, verses 5-8

The musical score is arranged in a system with eight staves. The top three staves are for Violin 1, Violin 2, and Viola. The next three staves are for Medius, Contratenor, and Tenor. The bottom two staves are for Bassus and Basso Continuo. The music is in 3/4 time and begins with a key signature of one flat. The Violin 1 part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Violin 2 part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Viola part starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The Medius, Contratenor, Tenor, and Bassus parts are all marked with a whole rest for the first four measures. The Basso Continuo part starts with a whole note G2, followed by a whole note A2, a whole note B2, and a whole note C3.

5

Vln1
Vln2
Vla
Bc

This system contains measures 5 through 8. It features four staves: Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), and Cello (Bc). The music is written in treble clef for the violins and bass clef for the viola and cello. The key signature has one sharp (F#). The tempo is marked with a common time signature (C). The music consists of eighth and sixteenth notes, with some slurs and accents.

9

Vln1
Vln2
Vla
Bc

This system contains measures 9 through 13. It features four staves: Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), and Cello (Bc). The music is written in treble clef for the violins and bass clef for the viola and cello. The key signature has one sharp (F#). The tempo is marked with a common time signature (C). The music consists of eighth and sixteenth notes, with some slurs and accents.

14

Vln1
Vln2
Vla
Bc

This system contains measures 14 through 17. It features four staves: Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), and Cello (Bc). The music is written in treble clef for the violins and bass clef for the viola and cello. The key signature has one sharp (F#). The tempo is marked with a common time signature (C). The music consists of eighth and sixteenth notes, with some slurs and accents.

19

Vln1
Vln2
Vla
Bc

23 3i *Symphony*

Vln1
Vln2
Vla
Bc

29

Vln1
Vln2
Vla
Bc

35

Vln1

Vln2

Vla

Bc

41

Vln1

Vln2

Vla

Bc

45 *Verse*

M
O sing prais-es, sing prais-es un - to our God, O sing

Ct
O sing prais-es, sing prais-es un - to our God, O sing

T
O sing prais-es, sing prais-es un - to our God, O sing

B
O sing prais-es, sing prais-es un - to our God, O sing

Bc

51

M
prais - es, sing prais - es un - to our King.

Ct
prais - es, sing prais - es un - to our King.

T
prais - es, sing prais - es un - to our King.

B
prais - es, sing prais - es un - to our King.

Bc

55 *Ritornello*

Vln1

Vln2

Vla

Bc

62

Vln1

Vln2

Vla

Verse

Ct

B

Bc

God is gone up, gone

God is gone up, gone up with a

Ground

68

Vln1

Ct

B

Bc

up with a mer - ry noise, God is gone up, gone up with a
mer - ry noise, God is gone up, gone up with a mer - ry

74

Vln1

Ct

B

Bc

mer - ry noise and the Lord with the sound of the trump, and the
noise and the Lord with the sound, the sound of the trump, and the

79

Vln1

Ct

B

Bc

Lord with the sound, the sound, the sound of the trump.
Lord with the sound, the sound the sound of the trump.

85 *Verse*

M O sing prais-es, sing prais-es un - to our God, O sing

Ct O sing prais-es, sing prais-es un - to our God, O sing

T O sing prais-es, sing prais-es, un - to our God, O sing

B O sing prais-es, sing prais-es un - to our God, O sing

Bc O sing prais-es, sing prais-es un - to our God, O sing

91

M prais - es, sing prais - es un - to our King.

Ct prais - es, sing prais - es un - to our King.

T prais - es, sing prais - es un - to our King.

B prais - es, sing prais - es un - to our King.

Bc prais - es, sing prais - es un - to our King.

95 *Ritornello*

Vln1

Vln2

Vla

Bc

103

Vln1

Vln2

Vla

M

Ct

B

Bc

Verse

For God ___ is the ___ King, the ___

For God ___ is the ___ King, the King of all ___ the

For God ___ is the ___ King, the ___ King of

109

M King of all the earth, for God is the King of all the

Ct earth, for God is the King, is the King, the King of all the

T For God is the King, the King of all of all the

B all the earth, for God is the King, the King of all the

Bc

115

M earth, sing, sing ye praises, sing praises with understanding, sing,

Ct earth, sing, sing ye praises, sing praises with understanding,

T earth, sing, sing ye praises with understanding,

B earth sing, sing ye praises with understanding,

Bc

121

M
sing — ye prais - es, sing, sing — ye prais - es, sing, sing — ye — prais - es with

Ct
sing, sing — ye — prais - es, sing, sing — ye —

T
sing, sing — ye — prais - es, sing, sing — ye — prais - es, sing, sing — ye —

B
sing, sing — ye — prais - es, sing sing — ye prais - es with

Bc

127

Full

M
un - der - stand - ing. O sing prais - es, sing prais - es un -

Ct
prais - es with — un - der - stand - ing. O sing prais - es, sing prais - es un -

T
prais - es with — un - der - stand - ing. O sing prais - es, sing prais - es un -

B
un - der - stand - ing. O sing prais - es, sing prais - es un -

Bc

133

M
to our God, O sing prais-es, sing prais-es un - to our King.

Ct
to our God, O sing prais-es, sing prais-es un - to our King.

T
to our God, O sing prais-es, sing prais-es un - to our King.

B
to our God, O sing prais-es, sing prais - es un - to our King.

Bc

140 *Symphony*

Vln1

Vln2

Vla

Bc

146

Vln1

Vln2

Vla

Bc

- O sing praises -

152

Vln1

Vln2

Vla

Bc

160

Verse

B

God reign - eth ov - er the hea - then,

Bc

4 7

164

B

God sitt-eth up-on his ho - ly seat, God sitt-eth up-on his ho - ly seat, up-

Bc

b3 6

168

B

on his ho - ly seat, up-on his ho - ly seat, God reign -

Bc

172

B

eth ov - er the hea - then,

Bc

4 7 6

- O sing praises -

175

B

God sitt-eth up-on—his— ho - ly seat, God sitt-eth up-on—his—

Bc

b3

178

B

ho - ly seat, up-on—his ho - ly seat, up-on his ho - ly

Bc

#3 4 3

181

Verse

M

O sing prais-es, sing prais-es un -

Ct

O sing prais-es, sing prais-es un -

T

O sing prais-es, sing prais-es un -

B

seat, up-on his ho - ly seat. O sing prais-es, sing prais-es un -

Bc

186

M

to— our— God, O sing prais-es, sing prais-es un - to our— King.

Ct

to— our God, O sing prais-es, sing prais-es un - to our King.

T

to our— God, O sing prais-es, sing prais-es un - to our King.

B

to our God, O sing prais-es, sing prais - es un - to our King.

Bc

- O sing praises -

193 *Ritornello*

Vln1

Vln2

Vla

Bc

202

Vln1

Vln2

Vla

M

Verse

Ct

T

B

Bc

Hal-le - lu - ia, hal - le -

Hal-le - lu - ia, hal - le - lu - ia, hal - le - lu - ia, hal - le - lu - ia,

Hal-le - lu - ia, hal - le -

Hal-le - lu - ia, hal - le - lu - ia, hal - le - lu - ia, hal - le -

- O sing praises -

205

M
lu - ia, hal - le - lu - ia, hal - le - lu - ia, hal - le - lu - ia, hal - le - lu -

Ct
hal - le - lu - ia, hal - le - lu - ia, hal - le - lu -

T
lu - ia, hal - le - lu - ia, hal - le - lu - ia, hal - le - lu - ia, hal - le - lu - ia,

B
lu - ia, hal - le - lu - ia, hal - le - lu - ia,

Bc

208

M
ia, hal - le - lu - ia, hal - le - lu - ia, hal - le - lu - ia, hal -

Ct
ia, hal - le - lu - ia, hal - le - lu - ia, hal -

T
hal - le - lu - ia, hal - le - lu - ia, hal - le - lu - ia,

B
hal - le - lu - ia, hal - le - lu - ia, hal - le - lu -

Bc

211

M le - lu - ia, hal - le - lu - ia, hal - le - lu - ia, hal -

Ct le - lu - ia, hal - le - lu - ia, hal - le - lu -

T hal - le - lu - ia, hal - le - lu - ia, hal -

B ia, hal - le - lu -

Bc

214

M le - lu - ia, hal - le - lu - ia,

Ct ia, hal - le - lu - ia, hal - le - lu - ia, hal - le - lu -

T le - lu - ia, hal - le - lu - ia, hal - le - lu -

B ia, hal - le - lu - ia, hal - le -

Bc

223 *Full*

M
ia. Hal - le - lu - ia, hal - le - lu - ia, hal - le - lu - ia, hal -

Ct
ia. Hal - le - lu - ia, hal - le - lu - ia, hal - le - lu - ia, hal -

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

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

Bc

225

M
le - lu - ia, hal - le - lu - ia, hal - le - lu - ia.

Ct
le - lu - ia, hal - le - lu - ia.

T
lu - ia, hal - le - lu - ia, hal - le - lu - ia.

B
lu - ia, hal - le - lu - ia, hal - le - lu - ia, hal - le - lu - ia.

Bc

O sing praises: Editorial changes and corrections:

Measure	Stave	Beat	Source	Comment
1-44	Org	All	C	A highly modified introduction has been copied for organ accompaniment only. See Extract 1.
4	Vln2	4	A	$e^{sq} f^{sq}$ in MS.
11	Bc	All	B	Tie omitted to the succeeding note in bar 12.
14	Vln1	4	A&B	Both sources indicate this note to be a g natural. However, given that the succeeding chord is an A minor chord, the g^\sharp provides a leading note, so is suggested.
22	Bc	All	B	Tie omitted to the succeeding note in bar 23.
44	Bc	1	A&B	Both notes appear in Source A. The lower note, C, is omitted in source B.
48	Vln1	1	B	$e^{sq} d^{sq} e^{sq}$.
48	Org (RH)	All	C	$d^c c^m$.
53	Org (RH)	All	C	$e^c c^c - b^{sq}$.
58	Org (RH)	All	C	$d^c c^m$.
68	B	1	A	$g^q a^q$ in MS.
65-83	Org (RH)	All	C	The Violin obbligato has been omitted in this version.
78	Org (RH)	1	C	$d^{sq} c^{sq}$.
80	Org (RH)	1-2	C	$d^{sq} c^{sq} d^c$.
82	Org II (RH)	1	C	$d^{sq} e^{sq}$.
88	Org (RH)	All	C	$d^c c^m$.
93	Org (RH)	All	C	$e^c c^c - b^{sq}$.
98	Org (RH)	All	C	$d^c c^m$.
104	Vln2	All	B	g^m . The first note of the Ct verse follows on this stave.
106	B	2	B	$e^q d^q$.
114	Org (RH)	2-3	C	$b^c a^{sq}$.
120	Org (LH)	All	C	$A^m a^c$.
123	Org (LH)	3	C	c^c .
125	Org (RH)	3	C	$b^{sq} - a^{sq}$.

133	Org (RH)	All	C	$\mathbf{d}^{\prime c} \mathbf{c}^{\prime m}$.
138	Org (RH)	All	C	$\mathbf{e}^{\prime c} \mathbf{c}^{\prime c} - \mathbf{b}^{\prime q}$.
143	Org (RH)	All	C	$\mathbf{d}^{\prime c} \mathbf{c}^{\prime m}$.
145-149	Org	All	C	These bars are omitted from the Ritornello.
154-158	Org	All	C	These bars are omitted from the Ritornello.
160-182	Org	All	C	The organ accompaniment copied has minor detail differences throughout this verse. See Extract 2.
170	B	2	A	The precise meaning of this sign is unclear. However, it can be interpreted as an unspecified hint to ornament ³ .
173	B	I	B	$\mathbf{b}^{\mathbf{b}q} \mathbf{a}^{\mathbf{s}q}$.
186	Org (RH)	All	C	$\mathbf{d}^{\prime c} \mathbf{c}^{\prime m}$.
191	Org (RH)	All	C	$\mathbf{e}^{\prime c} \mathbf{c}^{\prime c} - \mathbf{b}^{\prime q}$.
196	Org (RH)	All	C	$\mathbf{d}^{\prime c} \mathbf{c}^{\prime m}$.
203`	Org (LH)	1-2	C	\mathbf{c}^m .
204	Org (LH)	2	C	\mathbf{C}^c .
205	Org (LH)	1	C	\mathbf{g}^c .
210	Bc	1-3	B	$\mathbf{e}^q \mathbf{a}^{\mathbf{s}q} \mathbf{g}^{\mathbf{d}sq} \mathbf{f}^q \mathbf{e}^{\mathbf{s}q} \mathbf{d}^c$.
211	Bc	1-3	B	$\mathbf{g}^c \mathbf{f}^q \mathbf{e}^q \mathbf{d}^{\mathbf{s}q}$.
211	Org (LH)	1-2	C	$\mathbf{g}^c \mathbf{g}^{\mathbf{s}q} \mathbf{f}^{\mathbf{s}q}$.
213	Bc	3	B	\mathbf{B}^c .
215	Bc	3	B	\mathbf{c}^c .
216	B	1-3	B	$\mathbf{f}^q \mathbf{d}^q \mathbf{e}^q \mathbf{f}^q \mathbf{g}^c$, with an additional “halleluiah”.
216	Bc	3-4	B, C	$\mathbf{g}^c \mathbf{c}^c$.
217	B	2-3	B	$\mathbf{G}^c \mathbf{r}^q \mathbf{g}^{\mathbf{s}q} \mathbf{f}^{\mathbf{d}sq}$.
217	Org (LH)	1-3	C	$\mathbf{G}^{\mathbf{m}-q} \mathbf{g}^{\mathbf{s}q} \mathbf{f}^{\mathbf{s}q}$.
218	Bc	1	B	\mathbf{c}^c .
219	Bc	1	B	$\mathbf{g}^q \mathbf{f}^{\mathbf{s}q}$.
220	Bc	3-4	B, C	$\mathbf{g}^c \mathbf{e}^q$.
222	Bc	1-2	B, C	$\mathbf{E}^c \mathbf{F}^c$.
223-224	Bc	All	B	$\mathbf{c}^c \mathbf{c}^{\mathbf{m}} - \mathbf{c}^{\mathbf{m}} \mathbf{c}^c$.

³ Robert Donington, “Ornaments”, *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, Volume 13 (London: Macmillan, 1980) p. 863.

223 Org All C $c^c c^m c^c$.
(LH)

EXTRACT 1

Opening to *O Sing Praises* from Tenbury MSS 1180 and 1181

The image displays two systems of musical notation for an organ. Both systems are in 3/4 time. The first system consists of a treble staff and a bass staff, with a brace on the left labeled 'Organ'. The treble staff begins with a rest in the first measure, followed by chords in the second and third measures. The bass staff contains a simple rhythmic pattern of quarter notes. The first system concludes with the measure numbers '6 7 #6' written below the bass staff. The second system also has a brace labeled 'Org' on the left. It begins with a measure number '6' above the treble staff. The treble staff contains chords and a melodic line, while the bass staff continues with a rhythmic pattern of quarter notes.

NB: The second part in Measure 6 appears as a crotchet in the manuscripts.

EXTRACT 2
Organ part as seen in Tenbury MSS 1180 and 1181 from measure 160

Solo

Organ

God reign - - - - - eth ov - er the hea - then

6 6 5 4 6 7 6

4 4 3 2

Org

6 b3 6 6 7 5 7 5

in MS 1181

Org

God _ reign

in MS 1181

b4 6 5 b4 6

4 3

Org

7 #6 6 6 b7 b3

Org

#3 6 6 5 6 6

4 3

Org

6

Preserve me, O
God

Editorial notes:

Preserve me, O God is a setting by Turner of a text taken from Psalm 16. It is one of the few anthems by Turner for which a date of composition can be given precisely. The ascription at the end of the anthems notes that Turner composed the anthem on (or, more probably, for) 24 August 1686. In the Anglican lectionary, August 24 is the Feast Day of Saint Bartholomew, Apostle and Martyr. The most likely explanation is that the anthem may have been written for a festal day service at the Chapel Royal, a service at which the then Princess Anne would have attended.

The work can be found in the Gostling Manuscript, a volume of anthems compiled by the Rev. John Gostling and now held by the University of Texas, Austin. The source details are as follows:

- *Source:* The University of Texas, Austin (*US-AUS*),
The Gostling Manuscript, pre 1700 MS 85, *Ob.* 86-94.
- *Scribe:* Rev. John Gostling.
- *Key:* G major (one sharp in the key signature).
- *Vocal disposition:* Contratenor 1; Contratenor 2; Tenor;
Bassus 1; Bassus 2 (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).
- *Orchestral disposition:* Violin 1; Violin 2; Viola;
Basso continuo.

A list of editorial corrections is given at the end of the edition.

PRESERVE ME, O GOD

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 16, verses 1-4, 9, 10 and 12

Symphony

Violin 1

Violin 2

Viola

Medius

Contratenor

Tenor

Bassus

Basso Continuo

The first system of the symphony consists of eight staves. The top three staves are for Violin 1, Violin 2, and Viola. The bottom five staves are for vocal parts: Medius, Contratenor, Tenor, Bassus, and Basso Continuo. The music is in G major and 3/4 time. The vocal parts are mostly silent in this system, with the Basso Continuo providing a simple harmonic accompaniment.

Vln1

Vln2

Vla

Bc

The second system of the symphony consists of four staves. The top three staves are for Violin 1, Violin 2, and Viola. The bottom staff is for the Bass. The music continues in G major and 3/4 time. The vocal parts are still silent in this system, and the instrumental parts continue their melodic and harmonic development.

12

Vln1
Vln2
Vla
Bc

This system contains measures 12 through 17. It features four staves: Vln1 (Violin I), Vln2 (Violin II), Vla (Viola), and Bc (Cello). The key signature is one sharp (F#) and the time signature is 3/4. The music consists of eighth and quarter notes with some rests.

18

Vln1
Vln2
Vla
Bc

This system contains measures 18 through 23. It features four staves: Vln1, Vln2, Vla, and Bc. The key signature is one sharp (F#) and the time signature is 3/4. A double bar line with repeat dots is present at the beginning of measure 18. The music continues with eighth and quarter notes.

24

Vln1
Vln2
Vla
Bc

This system contains measures 24 through 29. It features four staves: Vln1, Vln2, Vla, and Bc. The key signature is one sharp (F#) and the time signature is 3/4. The music continues with eighth and quarter notes.

- Preserve me, O God -

30

Vln1
Vln2
Vla
Bc

36

Vln1
Vln2
Vla
Ct1
Ct2
T
B2
Bc

Verse

Pre -serve me, O

Pre -

42

Ct1 Pre - serve me, O God, for in

Ct2 God, pre - serve me, O God, for in thee, in

T Pre - serve me, O God, pre - serve me, O God, for in

B2 serve me, O God, pre - serve me, O God, for in thee, in

Bc

48

Ct1 thee have I put my trust, for in thee have I put my

Ct2 thee have I put my trust, for in thee, in thee have I put my

T thee have I put my trust, for in thee, in thee have I put my

B2 thee have I put my trust, for in thee, in thee have I put my

Bc

54 *Ritornello*

Vln1

Vln2

Vla

Ct1

trust, *[soft]* for in thee have I _____ put my trust.

Ct2

trust, *[soft]* for in thee, in thee have I put my trust.

T

trust, *[soft]* for in thee, in thee have I put my trust.

B2

trust, *[soft]* for in thee, in thee have I put my trust.

Bc

60

Vln1

Vln2

Vla

Bc

66

Vln1

Vln2

Vla

Ct1

Bc

Verse

O my soul, thou hast

72

Vln1

Vln2

Ct1

Bc

said un-to the Lord, "Thou art— my— God, my goods are no - thing un - to

78

Vln1

Vln2

Ct1

Bc

thee.", O my soul, thou hast said un-to the Lord, "Thou art— my. God, my

- Preserve me, O God -

84

Vln1

Vln2

Ctl

Bc

goods— are no - thing un - to thee.", O my soul, thou hast said un - to the

89

Vln1

Vln2

Ctl

Bc

Lord, "Thou art— my— God, my goods are no - thing un - to thee, my

95

Ritornello

Vln1

Vln2

Vla

Ctl

Bc

goods are no - thing un - to thee".

- Preserve me, O God -

101

Vln1

Vln2

Vla

Verse

B2

Bc

All my de - light is up - on — the —

107

Vln1

Vln2

B2

Bc

saints that are in the earth, all my de - light is up - on — the —

113

Vln1

Vln2

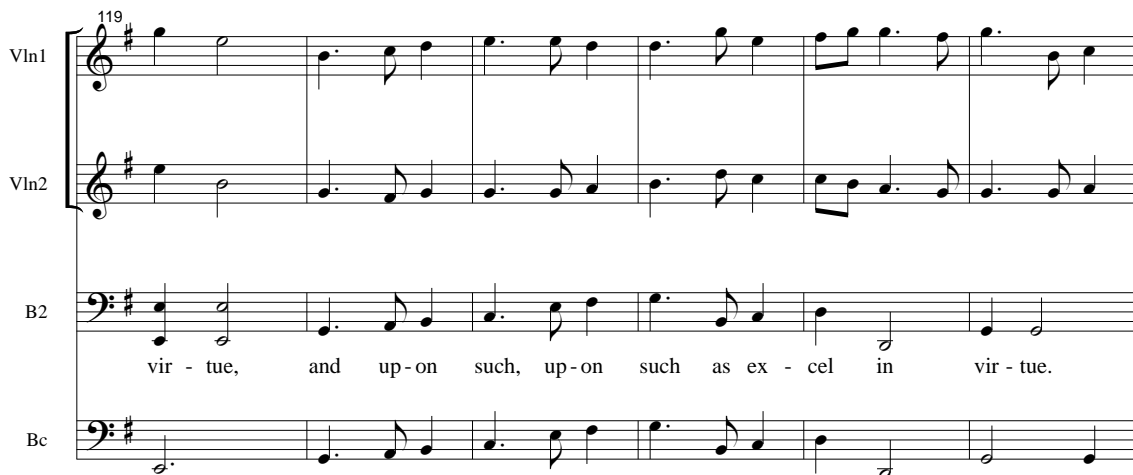
B2

Bc

saints that are in the earth, and up-on such as ex - cel in

- Preserve me, O God -

119



Vln1

Vln2

B2

Bc

vir - tue, and up - on such, up - on such as ex - cel in vir - tue.

125 *Ritornello*



Vln1

Vln2

Vla

Bc

131

Vln1

Vln2

Vla

Verse

Ct1

But they that run af - ter an -

Ct2

B1

But they that run

B2

But they that run

Bc

136

Ct1

oth - er god shall have great trou - ble,

Ct2

But they that run af - ter an -

B1

af - ter an - oth - er god shall have great trou - ble, shall

B2

af - ter an - oth - er god, but they that run

Bc

140

Ct1
but they that run _____ af - ter an -

Ct2
oth - er god, but they that run _____ af - ter an -

B1
have great trou - ble, but they that run _____

B2
af - ter an - oth - er god, af - ter an -

Bc

144

Ct1
oth - er god shall have great trou-ble, shall have, shall have— great trou-ble, shall

Ct2
oth - er god shall have great trou-ble, shall have, shall have great trou-ble, shall

B1
_____ af - ter an - oth - er god shall have, shall have great trou-ble, shall

B2
oth - er god shall have great trou-ble, shall have, shall have great trou-ble, shall

Bc

150

Ct1
have, shall have great — trou - ble, shall have, shall have great —

Ct2
have, shall have great trou - ble, shall have, shall have great

B1
have, shall have great trou - ble, shall have, shall have great —

B2
have, shall have great trou - ble, shall have, shall have great

Bc

155 *Symphony*

Vln1

Vln2

Vla

Ct1
trou - ble.

Ct2
trou - ble.

B1
trou - ble.

B2
trou - ble.

Bc

161

Vln1
Vln2
Vla
Bc

Detailed description: This system of music covers measures 161 to 166. It features four staves: Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), and Cello (Bc). The key signature is one sharp (F#) and the time signature is 3/4. The Vln1 part begins with a measure rest followed by a melodic line. The Vln2 part has a similar melodic line. The Vla part provides a harmonic accompaniment with eighth and sixteenth notes. The Bc part has a steady eighth-note accompaniment.

167

Vln1
Vln2
Vla
Bc

Detailed description: This system of music covers measures 167 to 173. It features four staves: Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), and Cello (Bc). The key signature is one sharp (F#) and the time signature is 3/4. The Vln1 part has a melodic line with a first ending bracket over measures 171-172. The Vln2 part has a similar melodic line. The Vla part provides a harmonic accompaniment. The Bc part has a steady eighth-note accompaniment.

174

Vln1
Vln2
Vla
Bc

Detailed description: This system of music covers measures 174 to 180. It features four staves: Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), and Cello (Bc). The key signature is one sharp (F#) and the time signature is 3/4. The Vln1 part has a melodic line with a second ending bracket over measures 174-175. The Vln2 part has a similar melodic line. The Vla part provides a harmonic accompaniment. The Bc part has a steady eighth-note accompaniment.

180

Vln1
Vln2
Vla
Bc

This musical system covers measures 180 to 185. It features four staves: Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), and Cello (Bc). The key signature is one sharp (F#) and the time signature is 3/4. The Vln1 part begins with a melodic line that includes a long note in measure 181. The Vln2 part provides a rhythmic accompaniment with eighth and sixteenth notes. The Vla part consists of sustained chords and single notes. The Bc part has a more active bass line with eighth and sixteenth notes.

186

Vln1
Vln2
Vla
Bc

This musical system covers measures 186 to 191. It features the same four staves as the previous system. The Vln1 part has a more complex, flowing melodic line with many sixteenth notes. The Vln2 part continues with a rhythmic accompaniment. The Vla part remains mostly chordal. The Bc part has a steady bass line with eighth and sixteenth notes.

192

Vln1

Vln2

Vla

Ct1

T

B1

Bc

Verse

I have set

I have set God

198

Ct1

T

B1

B2

Bc

I have set God al - ways be - fore me

God al - ways be - fore me for he is

al - ways be - fore me, for he is on my right

I have set God al - ways be - fore me,

204

Ct1
 for he is on my right hand, for he is on my right

T
 on my right hand, for he is on my right, on my right

B1
 hand, for he is on my right hand, for he is on my right

B2
 for he is on my right hand,

Bc

210

Ct1
 hand, there - fore I shall not fall, I

T
 hand, there - fore I shall not fall, there - fore I

B1
 hand, there - fore I shall not, I shall not fall, there - fore I

B2
 there - fore I shall not fall, there - fore I shall not, I

Bc

216

Ct1
shall not fall, there - fore I shall not fall, there - fore I

T
shall not fall, there - fore I shall not fall, there - fore I

B1
shall not fall, there - fore I shall not — fall, there - fore I

B2
shall not fall, there - fore I shall not fall, there - fore I

Bc

222 *Ritornello*

Vln1

Vln2

Vla

Ct1
shall not fall.

T
shall not fall.

B1
shall not fall.

B2
shall not fall.

Bc

228

Vln1
Vln2
Vla
Bc

234

Vln1
Vln2
Vla
B2
Bc

Verse

Where-fore my heart— was— glad, where fore my heart— was—

240

Vln1
Vln2
B2
Bc

glad and my glo-ry re-joic - ed, and my

- Preserve me, O God -

246

Vln1

Vln2

B2

Bc

glo - ry re - joic - ed, and my glo - ry re -

252

Vln1

Vln2

B2

Bc

joic - ed, my flesh al - so shall

258

Vln1

Vln2

B2

Bc

rest, shall rest in hope, my

- Preserve me, O God -

264

Vln1

Vln2

B2

Bc

flesh al - so shall rest, shall rest in

270

Vln1

Vln2

B2

Bc

hope, my flesh al - so shall rest

276

Ritornello

Vln1

Vln2

Vla

B2

Bc

in hope.

- Preserve me, O God -

282

Vln1

Vln2

Vla

Bc

288

Vln1

Vln2

Vla

Ct1

Bc

Verse

Thou shalt

293

Ct1

T

B2

Bc

shew me_ the_ path_ of life, in thy pre - sence is the full - ness of

Thou shalt shew me_ the_ path_ of_ life, in thy

- Preserve me, O God -

298

Ct1 joy, the full - ness of joy. thou shalt shew me - the -

T pre - sence, - is the full - ness of joy, in thy pre - sence is the full - ness of

B1 Thou shalt shew me - the - path - of - life, in the

B2 shew me - the - path - of life, in thy pre - sence is the full - ness - of -

Bc

303

Ct1 path - of life, in thy pre - sence is the full - ness of - joy,

T joy, in thy pre - sence is the full - ness, the full - ness of joy,

B1 pre - sence is the full - ness of joy, the full - ness of joy, and at thy right

B2 joy, in thy pre - sence is the full - ness, the full - ness of joy, - - - - - and

Bc

309

Ct1 and at thy right hand there is

T and at thy right hand there is pleas-ure for ev-er-

B1 hand there is pleas-ure, there is pleas-ure, and at thy right hand there is

B2 at thy right hand there is pleas-ure, and at thy right hand there is

Bc at thy right hand there is pleas-ure, and at thy right hand there is

314

Ct1 pleas-ure, there is pleas-ure for— ev-er-more, and at thy right hand there is

T more, and at thy right hand there is pleas-ure, there is

B1 pleas-ure, there is pleas-ure for— ev-er-more,

B2 pleas-ure for ev-er, for ev-er - more, and at thy right

Bc pleas-ure for ev-er, for ev-er - more, and at thy right

320

Ct1
pleas-ure, there is pleas-ure, and at thy right hand there is pleas-ure, there is

T
pleas-ure, and at thy right hand there is pleas-ure, there is pleas-ure for

B1
and at thy right hand there is pleas-ure, there is pleas-ure for

B2
hand there is pleas-ure, there is pleas-ure for ev - er - more, there is

Bc

325

Ct1
plea - sure for — ev er - more, and at thy right hand there is pleas-ure, there is *[soft]*

T
ev - er, for — — ev - er - more, and at thy right hand — there is pleas-ure, there is *[soft]*

B1
ev - er, for — — ev - er - more, and at thy right hand there is pleas-ure, there is *[soft]*

B2
pleas-ure — for — — ev er - more, and at thy right hand there is pleas-ure, there is *[soft]*

Bc

Ritornello

331

Vln1

Vln2

Vla

Ct1

T

B1

B2

Bc

pleas - ure for — ev - er - more.

pleas - ure for — ev - er - more.

pleas - ure for — ev - er - more.

pleas - ure for — ev - er - more.

337

Vln1

Vln2

Vla

Bc

343

Vln1

Vln2

Vla

Bc

349

Vln1

Vln2

Vla

Full

M

Ct

T

B

Bc

And at thy right hand there is pleas-ure, there is

And at thy right hand there is pleas-ure, there is

And at thy right hand there is pleas-ure, there is

And at thy right hand there is pleas-ure, there is

355 *Ritornello*

Vln1

Vln2

Vla

M
pleas-ure for — — ev - er - more,

Ct
pleas-ure for — — ev - er - more,

T
pleas-ure for — ev - er - more,

B
pleas-ure for ev - er - more,

Bc

361

Vln1

Vln2

Vla

Full

M

Ct

T

B

Bc

and at thy right hand there is pleas-ure, there is

and at thy right hand there is pleas-ure, there is

and at thy right hand there is pleas-ure, there is

and at thy right hand there is pleas-ure, there is

Ritornello

367

Vln1

Vln2

Vla

M

Ct

T

B

Bc

pleas - ure for ev - er - more,

pleas-ure for ev - er - more,

pleas-ure for ev - er - more,

pleas-ure for ev - er - more,

374

Vln1

Vln2

Vla

Full

M

Ct

T

B

Bc

and at thy right hand there is pleas-ure, there is pleas-ure- for ev - er -

381

Vln1

M

Ct

T

B

Bc

more, and at thy right hand there is pleas-ure, there is pleas-ure- for ev - er - more.

- Preserve me, O God -

Preserve me, O God: Editorial changes and corrections:

Measure	Stave	Beat	Comment
1	Vln2	3	Both notes appear in the score at this point.
73	Vln2	1-2	b^{'c}. b^{'q}.
80	Ct1	3	c^{'sq}. d^{'sq}.
105	B2	3	g^q e^q.
118	Bc	1	B^m.
119	B2	1,2	Both notes appear in the score at this point.
150	B2	3	A^c.
151	B1	1	g^c.
151	B2	1	B^bc.
155	Vln2	3	Note that the d['] has been omitted at this repeat of the opening Symphony (<i>cf.</i> bar 1)
159	Vln2	1-2	a^{'c} d^{"c} - <i>cf.</i> bar 3, a^{'c}. d^{"q}.
196-223	T	All	Part written in Alto (C3) clef, whereas it should be written in Tenor (C4) clef. Consequently the part is written one third higher than it should be.
209	Ct1	1	Both notes appear in the score at this point.
213	Ct2	2-3	Both notes appear in the score at this point.
307-308	B2	All	Tie omitted from d^{m.-m}.
317	B1	1	Note omitted from score. Length and pitch interpreted from the succeeding notes and the surrounding harmony.
317-318	B2	All	Tie omitted from G^{m.-m}.
325-333	T	All	Part written in Alto (C3) clef, whereas it should be written in Tenor (C4) clef. Consequently the part is written one third higher than it should be.

The King shall
rejoice
(Version II)

Editorial Notes

This symphony anthem setting of *The King shall rejoice* is arguably the only extant Turner anthem for which there is absolutely no doubt about when the work was written and why. As noted in the manuscript, the work was written “For y^e Solemnity of S^t Cecilias Day [sic]. 1697”. The work exists in Harley MS 7339, a manuscript compiled by Thomas Tudway around 1716 for Edward, Lord Harley. It is Turner’s second setting of this text, the first had been written of the coronation of James II in 1685 and is presumed lost.¹

Unsurprisingly the grandest of Turner’s anthems, it shows Turner rising to the challenge of providing a work suitable as an offering to the patron saint of music. Following the service in 1697, the “lovers of music” were further treated to a performance of *Alexander’s Feast, or the Power of Musick*, a text “wrote in Honour of St Cecilia” by John Dryden with music set by Jeremiah Clarke.²

Source details are as follows:

- *Source:* British Library (GB-Lbl), Harl. MS 7339, ff. 126-140.
- *Scribe:* Dr Thomas Tudway
- *Key:* D major (two sharps in the key signature).
- *Text:* Psalm 21, verses 1-7, 13.
- *Vocal disposition:* Medius 1; Medius 2; Contratenor 1; Contratenor 2; Tenor; Bassus (Solo).

¹ The first setting may not be as lost as is presumed, however. There is evidence to suggest that *The Queen shall rejoice*, sung at the coronation of Queen Anne in 1705, was a reworking of the first setting of *The King shall rejoice* with the gender altered to suit.

² Watkins Shaw, et al. “Clarke, Jeremiah (i).” *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. Accessed 18 November 2013. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05874>. The text was later used by Handel in 1736, in what is now the familiar setting of Dryden’s words. Clarke’s setting has been – unfortunately – lost.

Medius; Contratenor; Tenor; Bassus
(Chorus).

- *Orchestral disposition:* Trumpet 1; Trumpet 2; Violin 1;
Violin 2; Viola; Basso continuo.

It should be noted that Franklin's entry in *Grove* observes that this anthem is written for five solo voices and four-part chorus.³ However, a six-part solo section occurs at the very end of the work. A list of editorial changes and corrections is given at the end of the edition.

³ Don Franklin. "Turner, William (ii)." *Grove Music Online*. *Oxford Music Online*. Accessed 17 November 2008. <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/28624>.

THE KING SHALL REJOICE

(Version II)

An Anthem with Symphonies composed for the
solemnity of St Cecilia's Day, 1697

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalms 21, verses 1-7, 13

The musical score is arranged in a system with ten staves. From top to bottom, the parts are: Trumpet 1, Trumpet 2, Violin 1, Violin 2, Viola, Medius, Contratenor, Tenor, Bassus, and Basso Continuo. The key signature is D major (two sharps) and the time signature is common time (C). The score is divided into two main sections by a double bar line. The first section is marked 'Slow' and the second section is marked 'Faster'. The Basso Continuo part includes a tempo change to 'Slow' and a time signature change to 6/4 with a '2' below it. The vocal parts (Medius, Contratenor, Tenor, Bassus) are mostly silent throughout the piece.

6

Tr1

Tr2

Vln1

Vln2

Vla

Bc

11

Tr1

Tr2

Vln1 *Slow* *Faster*

Vln2 *Slow*

Vla *Slow*

Bc *Slow* *Faster*

17

Tr1

Tr2

Vln1

Vln2

Vla

Bc

22

Tr1

Tr2

Slow Vln1

Slow Vln2

Slow Vla

Slow Bc

28

Tr1

Tr2

Vln1

Vln2

Vla

Bc

33

Tr2

Vln1

Vln2

Vla

Bc

38

Tr1

Tr2

Vln1

Vln2

Vla

Bc

Detailed description: This system of musical notation covers measures 38 through 43. It features six staves: Tr1 (Trumpet 1), Tr2 (Trumpet 2), Vln1 (Violin 1), Vln2 (Violin 2), Vla (Viola), and Bc (Bassoon). The key signature is one sharp (F#) and the time signature is 3/4. Measures 38 and 39 show the trumpets and bassoon with rests. From measure 40 onwards, all instruments have active parts. The strings (Vln1, Vln2, Vla, Bc) play a rhythmic accompaniment, while the trumpets and bassoon play melodic lines.

44

Vln1

Vln2

Vla

Bc

Detailed description: This system of musical notation covers measures 44 through 49. It features four staves: Vln1 (Violin 1), Vln2 (Violin 2), Vla (Viola), and Bc (Bassoon). The key signature is one sharp (F#) and the time signature is 3/4. Measures 44 and 45 show the strings with active parts. From measure 46 onwards, all instruments have active parts. The strings play a rhythmic accompaniment, while the bassoon plays a melodic line.

49

Tr1

Tr2

Vln1

Vln2

Vla

Bc

54

Tr1

Tr2

Vln1

Vln2

Vla

Bc

59

Vln1

Vln2

Vla

A Ground

Bc

66

Tr1

Tr2

Vln1

Vln2

Vla

Bc

73

Tr1

Tr2

Vln1

Vln2

Vla

Bc

80

Tr1

Vln1

Vln2

Vla

Bc

88

Tr2

Vln1

Vln2

Vla

Bc

Detailed description: This system of musical notation covers measures 88 to 95. It features five staves: Tr2 (Trumpet 2), Vln1 (Violin 1), Vln2 (Violin 2), Vla (Viola), and Bc (Bassoon). The key signature is two sharps (F# and C#), and the time signature is 4/4. The Tr2 part is mostly silent, with a few notes in measures 90-91. Vln1 and Vln2 play melodic lines with various articulations. Vla and Bc provide harmonic support with rhythmic patterns.

96

Vln1

Vln2

Vla

Bc

Detailed description: This system of musical notation covers measures 96 to 103. It features four staves: Vln1, Vln2, Vla, and Bc. The key signature remains two sharps. Vln1 and Vln2 play more active melodic lines. Vla and Bc continue their harmonic and rhythmic roles.

104

Tr1

Tr2

Vln1

Vln2

Vla

Bc

Detailed description: This system of musical notation covers measures 104 to 111. It features five staves: Tr1 (Trumpet 1), Tr2 (Trumpet 2), Vln1, Vln2, Vla, and Bc. The key signature is two sharps. Tr1 and Tr2 have a few notes in measures 104-105. Vln1, Vln2, Vla, and Bc play more active parts.

112

Tr1

Tr2

Vln1

Vln2

Vla

Bc

120

Tr1

Tr2

Vln1

Vln2

Vla

Bc

128

Tr1

Tr2

Vln1

Vln2

Vla

Bc

6

137

Tr1

Tr2

Vln1

Vln2

Vla

Bc

148

Ct2

Verse

T

B

Bc

The King shall re-joyce, _____ shall re-

The King shall re-joyce, _____ shall re-

The King shall re-joyce, _____ shall re -

152

Ct2

Verse

T

B

Bc

joyce _____ in thy strength, _____ in thy strength, _____ O _____ Lord,

joyce _____ in thy strength, _____ in thy strength, _____ O _____ Lord, ex-ceed-ing

joyce, re-joyce _____ in thy strength, _____ in thy strength, O _____ Lord,

156

Ct2

Verse

T

B

Bc

ex - ceed-ing glad, _____ ex - ceed-ing glad _____

glad, _____ ex - ceed-ing glad, _____ ex - ceed-ing glad _____

ex - ceed-ing glad, _____ ex - ceed - ing glad _____ shall _____ he _____

159

Ct2
 — shall he be of thy sal - va - tion, the King shall re-joyce,

Verse T
 — shall he be of thy sal - va - tion, the King shall re-joyce,

B
 be of thy sal - va - ti - on, the

Bc
 7 6 # 43

164

Ct2
 — shall re-joyce in thy strength, O Lord, in thy

Verse T
 the King shall re-joyce, shall re-joyce in thy strength, in thy

B
 King shall re-joyce, shall re-joyce, shall re-joyce in thy strength, in thy-

Bc

168

Ct2
 strength, thy- strength, O Lord. Ex - ceed - ing glad,

Verse T
 strength, O Lord. Ex - ceed - ing glad,

B
 strength, in thy strength, O Lord. Ex - ceed-ing

Bc

171

Ct2

Verse T

B

Bc

ex-ceed-ing glad shall he be, shall he be of thy sal-

ex-ceed-ing glad shall he be, shall he be of thy sal-

171

glad shall he be of thy sal - va-tion, of thy sal -

175

Ritornello

Vln1

Vln2

Vla

Ct2

Verse T

B

Bc

va - tion.

va - tion.

va - tion.

Ritornello

179

Vln1

Vln2

Vla

Verse Ct2

Solo

Thou hast giv'n him, hast giv'n him his heart's— de - sire, and

Bc

7 4 3

Ritornello

187

Vln1

Vln2

Vla

Verse Ct2

hast not de - nied— him, and hast not— de - nied him the re - quest- of his— lips,

Bc

6 6 #3 6

194

Vln1

Vln2

Vla

Verse Ct2

and hast not— de - nied him, and hast not de - nied him the re-

Bc

#6

Ritornello

201

Vln1

Vln2

Vla

Verse Ct2

quest_ of _ his lips. Thou hast giv'n him, hast giv'n him his heart's_ de -

Bc

#4 6 6 6 5 5 6
2

208

Vln1

Vln2

Vla

Verse Ct2

sire, and hast not de - nied him, and hast not de -

Bc

216

Vln1

Vln2

Vla

Verse Ct2

nied him the re - quest_ of his_ lips.

Bc

222

Tr1

Vln1

Vln2

Vla

Verse M1

Solo

For thou shalt pre - vent him with the bless-ing of good-ness,

Bc

229

Tr1

Verse M1

for thou shalt pre - vent - him with the bless-ing of good-ness,

Bc

236

Tr1

Verse M1

and shall set a crown, and shall set a crown, — a

Bc

243

Tr1

Verse M1

Bc

crown—of pure— gold— up - on ————— his head,

7 6 7 6

250

Tr1

Verse M1

Bc

and shall set a crown, and shall set a crown, a—

257

Tr1

Verse M1

Bc

crown—of pure— gold, of pure— gold— up - on ————— his— head,

264

Tr1

Verse M1

Bc

and shall set a crown, a— crown of pure gold, a crown of pure

6

272

Tr1

Verse M1

gold up - on _____ his head.

Bc

279

Tr1

Bc

285 *Ritornello*

Tr1

Vln1

Vln2

Bc

289

Tr1

Vln1

Vln2

Bc

293 Verse

M1

Verse

And thou gav'st him a long, long, long

Ct1

He ask-ed life of thee,

Bc

4
2

7 6 7 6 7 6

297

M1

Verse

life,

Ct1

he ask-ed life of thee,

Ct2

he ask-ed life of thee,

B

And thou gav'st him a long, long, long

Bc

6
4

5 6 7 6 7 6 6

301

M1

Verse

he ask-ed life of thee,

Ct1

and thou gav'st him a long, long, long

Ct2

and thou gav'st him a long, long, long

B

life,

Bc

#6

7 6 7 6 7 6 6 5

305

M1

and thou gav'st him a long, a long, a long

Ct1

life,

Ct2

life, and thou gav'st him a long, a long, a long

B

he ask-ed life of thee,

Bc

4 3 6 5 6 5 9 8
4 3 4 3 7 6

309

M1

life, ev'n for ev-er and ev-er,

Ct1

ev'n for ev-er and

Ct2

life, ev'n for ev-er and ev-er, ev'n for ev-er and

B

ev'n for ev-er and ev-er,

Bc

313

M1

ev-er, ev'n for ev-er and ev-er,

Ct1

ev-er, he ask-ed life of

Ct2

ev-er, he ask-ed life of

B

he ask-ed life of thee,

Bc

4
2

317

M1
ev'n for ev - er — and ev - er, ev'n for ev - er — and ev - er and

Verse
Ct1
ev'n for ev - er — and ev - er, ev'n for ev - er — and —

Ct2
thee, ev'n for ev - er — and ev - er, — for ev - er, for

B
ev'n for ev - er — and ev - er and

Bc

320

Vln1
Ritornello

Vln2

Vla

M1
ev - er.

Verse
Ct1
ev - er.

Ct2
ev - er.

B
ev - er.

Bc

325

Vln1

Vln2

Vla

Bc

331

Tr1

Tr2

Vln1

Vln2

Verse Cl2

Bc

Solo

His hon - our is great,— his hon - our is great,— is

6/4 5/3 6/4 5/3

335

Tr1

Tr2

Vln1

Vln2

Verse C2

great, is great in thy sal - va - tion, glo - ry and great wor - ship,

Bc

339

Tr1

Tr2

Vln1

Vln2

Verse C2

glo - ry and great wor - ship

Bc

343

Tr1

Tr2

Vln1

Vln2

Verse C2

shalt thou lay up - on him, glo - ry and great

Bc

347

Tr1

Tr2

Vln1

Vln2

Verse C2

wor-ship, shalt thou lay up - on him,

Bc

7 6 7 6

351

Tr1

Tr2

Vln1

Vln2

Verse Ct2

his hon-our is great, is great, is great in thy sal -

Bc

355

Tr1

Tr2

Vln1

Vln2

Verse Ct2

va - tion, glo - ry and great wor-ship shalt thou lay,

Bc

359

Tr1

Tr2

Vln1

Vln2

Verse C2

shalt thou lay up-on him.

Bc

6 7

Verse

363

B

For thou shalt give, thou shalt give him ev - er - last - ing, ev - er - last - ing fe -

Bc

366

Ct2

For thou shalt give him, shalt give him ev - er - last - ing, ev - er - last - ing fe -

Verse T

For thou shalt give him ev - er - last - ing, ev - er - last - ing fe -

B

lic - i - ty,

Bc

369

Ct2
lic - i - ty, and make him glad with the

Verse T
lic - i - ty, and make him glad, make him glad with the

B
and make him glad, and make him glad with the joy, the

Bc

372

Ct2
joy, the joy, the joy of thy coun - ten-ance,

Verse T
joy, the joy, the joy, the joy of thy

B
joy, the joy, the joy of his coun - ten-ance,

Bc

375

Ct2
and make him glad, and make him glad with the

Verse T
coun - ten-ance, and make him glad with the joy, the

B
and make him glad with the joy,

Bc

378

Ct2

Verse T

B

Bc

joy, — with the joy, — the joy, the joy — of — his —
 joy, — with the joy, — the joy, the joy — of — his —
 — with the joy, — the joy, — the joy — of — his —

Ritornello

381

Vln1

Vln2

Vla

Ct2

Verse T

B

Bc

coun - ten - ance.
 coun - ten - ance.
 coun - ten - ance.

Solo

386

Verse B

Bc

And why?, be-cause the King putt - eth his trust, his — trust in the Lord,

390 *Verse*

Ct2
And in the mer - cy, the mer - cy of the most

Verse T
And in the mer - cy, the mer - cy of the most

B
And in the mer - cy, the mer - cy of the most

Bc

394

Ct2
high - est, he shall not, he shall not mis - car - ry.

Verse T
high - est, he shall not, he shall not mis - car - ry.

B
high - est, he shall not, he shall not mis - car - ry.

Bc

398 *Solo*

Verse B
And why?, be-cause the- King putt - eth his trust, his trust in the Lord.

Bc

402 *Verse*

Ct2
And in the mer - cy, the mer - cy of the most

Verse T
And in the mer - cy, the mer - cy of the most

B
And in the mer - cy, the mer - cy of the most

Bc

406

Ct2

Verse

T

B

Bc

high - est, he shall not, he shall not mis - car - ry,

high - est, he shall not, he shall — not mis - car - ry,

high - est, he shall not, he shall not mis - car - ry,

7 6

410 *Ritornello*

Vln1

Vln2

Vla

Bc

416

Vln1

Vln2

Vla

Verse

Ct2

Verse

T

B

Bc

he shall — not, he shall — not, he shall — not mis -

he shall — not, he shall — not, he shall not mis -

he shall not, he shall not, he shall not mis -

421 *Ritornello*

Vln1

Vln2

Vla

Verse

Ct2

T

B

Bc

car - ry, he shall not, he

car - ry, he shall not, he

car - ry, he shall not, he

427 *Ritornello*

Vln1

Vln2

Vla

Verse

Ct2

T

B

Bc

shall not, he shall not mis - car - ry.

shall not, he shall not mis - car - ry.

shall not, he shall not mis - car - ry.

434

Tr1

Tr2

Vln1

Vln2

Vla

Full

M

Ct

T

B

Bc

Full

Be thou ex - alt - ed, ex - alt - ed, ex - alt - ed, Lord, in thine own — strength,

Be thou ex - alt - ed, ex - alt - ed, ex - alt - ed, Lord, in thine own — strength,

Be thou ex - alt - ed, ex - alt - ed, ex - alt - ed, Lord, in thine own — strength,

Be thou ex - alt - ed, ex - alt - ed, ex - alt - ed, Lord, in thine own strength,

438

Verse

M1

M2

Verse Ct2

T

B

Bc

So will we sing, —————

So will we sing, —————

So will we sing, ————— so will we sing —————

So will we sing —————

So will we sing —————

443

M1
and praise thy power,—

M2
and praise thy power,—

Verse Ct2
and praise thy power, and praise thy power,—

T
and praise thy power,—

B
and praise thy power,

Bc

448

Tr1

Tr2

Vln1

Vln2

Vla

Full

M
be thou ex - alt - ed, ex - alt - ed, ex - alt - ed, Lord, in thine own strength,—

Ct
be thou ex - alt - ed ex - alt - ed, ex - alt - ed, Lord, in thine own strength,

T
be thou ex - alt - ed ex - alt - ed, ex - alt - ed, Lord, in thine own strength,

B
be thou ex - alt - ed ex - alt - ed, ex - alt - ed, Lord, in thine own strength,

Bc

452 Verse

M1
so will we sing

M2
so will we sing

Verse Ct1
so will we sing, so will we sing,

Ct2
so will we sing,

T
so will we sing,

Bc

457

M1
and praise thy power,

M2
and praise thy power,

Verse Ct1
and praise thy power,

Ct2
and praise thy power,

T
and praise thy power, and praise thy power,

Bc

462

Tr1

Tr2

Vln1

Vln2

Vla

Full

M
be thou ex - alt - ed, ex - alt - ed, ex - alt - ed, Lord, in thine own strength,

Ct
be thou ex - alt - ed, ex - alt - ed, ex - alt - ed, Lord, in thine own strength,

Full

T
be thou ex - alt - ed, ex - alt - ed, ex - alt - ed, Lord, in thine own strength,

B
be thou ex - alt - ed, ex - alt - ed, ex - alt - ed, Lord, in thine own strength,

Bc

466 Verse

M1 so will we sing, _____

M2 so will we sing, _____

Ct1 so will we sing, _____

Ct2 so will we sing, _____

T so will we sing, _____

B so will we sing, _____ will we sing, _____

Bc

474 Verse

M1 and praise thy power, and praise thy power. _____

M2 and praise thy power, and praise thy power. _____

Ct1 and praise thy power. _____

Ct2 _____ will we sing, and praise thy power, and praise thy power. _____

T and praise thy power. _____

B and praise thy power. _____

Bc

#6

482

Tr1

Tr2

Vln1

Vln2

Vla

Full

M

Ct

Full

T

B

Bc

so will we sing, — so will we sing, — so will we sing, — will we sing —

so will we sing, so will we sing, so will we sing, — will we sing

so will we sing, — so will we sing, — so will we sing, will we sing

so will we sing, so will we sing, so will we sing, will we sing

486

Slow

Tr1

Tr2

Slow

Vln1

Slow

Vln2

Slow

Vla

Slow

M

and praise thy power, so will we sing and praise thy power.

Slow

Ct

and praise thy power, so will we sing and praise thy power.

Full

Slow

T

and praise thy power, so will we sing and praise thy power.

Slow

B

and praise thy power, so will we sing and praise thy power.

Slow

Bc

The image shows a page of a musical score for a choral and instrumental ensemble. It consists of ten staves. The top five staves are for instruments: Tr1 (Trumpet 1), Tr2 (Trumpet 2), Vln1 (Violin 1), Vln2 (Violin 2), and Vla (Viola). The bottom five staves are for voices: M (Men), Ct (Cantors), Full (Full Choir), T (Tenors), and B (Bass). The bottom-most staff is for the Bassoon (Bc). The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Slow'. The lyrics are: 'and praise thy power, so will we sing and praise thy power.' The score includes various musical notations such as notes, rests, and dynamics.

The King shall rejoice (Version II): Editorial changes and corrections:

Measure	Part	Beat	Comment
21	Vla	3	Fermata omitted from final note in this part.
38	Vln2	1	The second natural on the c'^{sq} is assumed.
202	Vla	3	Sharp omitted from $g^{\#c}$.
203	Vln2	1	$c^{\#sq}$. $f^{\#sq}$.
225	M1	2	g^c .
236	Bc	3	A^q $F^{\#q}$.
333	Tpt1	1-2	$f^{\#sq}$ g'^{sq} a'^c .
336	Ct	3-4	r^c .
363	B	1-4	Word underlay is incorrect, so the word "shalt" has been slurred to a^q - g - $f^{\#sq}$ to ensure the underlay fits the phrase. (Insufficient syllables to account for one a^q .)
366	Ct	1-4	Word underlay is incorrect, so the word "shalt" has been slurred to e'^q - d'^{sq} - c'^{sq} to ensure the underlay fits the phrase. (Insufficient syllables to account for one e'^q .)
340	T	1	d'^q c'^{dsq} . d'^{hdsq} .
368	T	2	$c^{\#c}$ d'^q e'^{sq} . f'^{dsq} . Too many beats for the bar, so notes altered to fit pattern in Bass part bars 341, beat 4 and bar 342, beat 1.
381	Ct	3	d'^q . Lengthened to match the length of the final note for the other parts at the end of this phrase.

“Out of the shadows”

A Biographical Study of
William Turner
(c. 1651-1740),
with critical editions of
his Anthems and
Services

Volume 6:

Verse Anthems

A thesis submitted for the degree of
Doctor of Philosophy at the **University of Newcastle**
by Gregory James Oehm, B. Sc. (Hons.), B.A. (Hons.) (Music.), M.A. (Music).
Student N^o: 9802898.
October 2012

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(Signed): _____
(Gregory James Oehm)

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Volume 6

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By the waters of
Babylon
(Version IIa)

Editorial Notes

This work is a reconstruction, using the bass line from Add. MS 17784, held by the British Library (*GB-Lbl*) and harmonic information provided by reference to MS 100, pp. 82-92, held by the Royal Academy of Music (*GB-Lam*). Sufficient similarities exist between these two versions to allow the reconstruction to be presented here, reasonably confident that it represents the most likely and earliest form of the anthem. The accompaniment included herein is drawn from the instrumental bass line of *GB-Lam* MS100, with a keyboard reduction of instrumental ritornelli, as appropriate.

No corrections were required for the version found in Add. MS 17784. Both notes found in bar 10 of the Bassus part are found in the manuscript.

Source details are as follows:

- *Sources:*
British Library, London (*GB-Lbl*), Add. MS 17784,
pp. 83 *verso* and 83 *recto*.
- *Key:* G minor (two flats in the key signature).
- *Text:* Psalm 137, verses 1-4, 5a, 6b, 7, 8a and 9.
- *Vocal disposition:* Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).

BY THE WATERS OF BABYLON

(Version IIa)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 137, verses 1-4, 6-9

1

Medius

Contratenor

Tenor

Bassus

[Organ]

Verse

By the wa - ters of

By the wa - ters of Ba - by-lon

5

Ct

T

B

[Org]

Ba - by-lon we sat down, we sat down and

By the wa - ters of Ba - by-lon we sat down and

we sat down, we sat down, sat down and

10

Ct
wept, when we re - mem - ber'd thee, O Si - on,

T
wept, — when we re - mem - ber'd thee, O Si - on,

B
wept, when we re - mem - ber'd thee, O Si - on,

[Org]

15

Ct
when we re - mem - ber'd thee, O Si - on.

T
when we re - mem - ber'd thee, O Si - on.

B
when we re - mem - ber'd thee, O Si - on.

[Org]

[Ritornello]

[Org]

25 *Solo*

Ct

As for our harps, we hang - ed them up up-on the

[Org]

30 *Verse*

Ct

trees that — are — there - in, as for our harps, we

B

As for our harps, we

[Org]

35

Ct

hanged them up up - on the — trees that are there -

B

hanged them up up - on the trees that are there -

[Org]

40 *Verse*

Ct
in. For they that led us a-way

T
For they that led us, for they that led us. that led us a-way

B
in. For they that led us, that led us a-way

[Org]

45

Ct
cap - tive re - quired of us then a song and mel - o - dy,

T
cap - tive re - quired of us then a song and mel - o - dy,

B
cap - tive re - quir - ed of us a song and mel - o - dy,

[Org]

50 *Full*

M *"Sing us*

Ct and mel - o - dy in our heav - i - ness. *"Sing us*

T and mel - o - dy in our heav - i - ness. *"Sing us*

B and mel - o - dy in our heav - i - ness. *"Sing us*

[Org]

55

M one of the songs of Si - on, sing us one of the

Ct one of the songs of Si - on, sing us one of the

T one of the songs of Si - on, sing us one of the

B one of the songs of Si - on, sing us one of the

[Org]

60

M
songs of Si - on."

Ct
songs of Si - on." *Verse* How shall we sing the Lord's song—

T
songs of Si - on." How— shall we sing the

B
songs of Si - on" How shall we

[Org]

64

Ct
— in a strange land, how— shall we sing the

T
Lord's song in a strange land, how shall we

B
sing the Lord's song in a strange land, how

[Org]

67

Ct
 Lord's song, the Lord's song in a strange land?

T
 sing the Lord's song — in a strange — land?

B
 shall we sing the Lord's song in a strange land?

[Org]

7

70 [Verse]

Ct
 If I for - get thee, O Je - ru - sa-lem, let my

B
 If I for - get thee, O Je - ru - sa-lem,

[Org]

75

Ct
 tongue cleave, cleave to the roof of my mouth,

B
 let my tongue cleave to the roof of my mouth,

[Org]

80

Ct

yea if I pre - fer not Je - ru - sa-lem in my — mirth,

B

yea if I pre - fer not Je - ru - sa-lem in my mirth,

[Org]

85

Ct

yea, if I pre - fer not Je - ru - sa-lem in my — mirth.

B

yea, if I pre - fer not Je - ru - sa-lem in my mirth.

[Org]

90

B

[Org]

94 *Solo*

B

Re - mem-ber, re - mem-ber the child - ren of E - dom, O

[Org]

99

B

Lord, in the day of Je - ru - sa-lem, how they said,

[Org]

104

B

"Down with it", how they said "Down with it", how they

[Org]

109 *Full*

M O daugh-ter of

Ct O daugh-ter of

T O daugh-ter of

B said, "Down with it to the ground." O daugh-ter of

[Orgl]

114

M Ba - by-lon, wast - ed with mi - se-ry, bless - ed shall he

Ct Ba - by-lon, wast - ed with mi - se-ry, bless - ed shall he

T Ba - by-lon, wast - ed with mi - se-ry, bless - ed

B Ba - by-lon, wast - ed with mi - se-ry, bless - ed

119

M
be that tak - eth thy child-ren and throw-eth, and throw - eth them

Ct
be that tak - eth thy child-ren and throw-eth, and throw - eth them

T
shall he be that tak - eth thy child - ren and throw - eth them

B
shall he be that tak - eth thy child - ren and throw - eth them

124

M
a - gainst the stones, bless-ed shall he be that — tak - eth thy

Ct
a - gainst the stones, bless-ed shall he be that — tak - eth thy

T
a - gainst the stones, bless-ed shall he be that tak - eth thy

B
a - gainst the stones, bless-ed shall he be that tak - eth thy

129

M
child - ren and throw - eth, and throw - eth them a - gainst the stones.

Ct
child - ren and throw - eth, and throw - eth them a - gainst the stones.

T
child - ren and throw - eth, and throw - eth them a - gainst the stones.

B
child - ren and throw - eth, and throw - eth them a - gainst the stones.

Hear my prayer, O
Lord

Editorial Notes

Add. MS 47845, found in the British Library, is used as the primary source (Source A) for this anthem and the edited version reflects (as much as is possible) the anthem as presented in that manuscript. Gostling's transcription in the Bing-Gostling Part Books (Source B) has several detail differences and written out ornaments. These differences are listed at the end of the work, as are editorial changes and corrections.

The source details for the two sources are as follows:

- *Source A:* British Library, London (*GB-Lbl*), Add. MS 47845, folios 74 *recto* to 78 *recto*.
- *Scribe:* John Reading

- *Source B:* York Minster (*GB-Y*), MS 1, The Bing-Gostling Part Books.
 - Medius Cantoris, page 152 (Chorus parts only);
 - Medius Decani, page 153;
 - Contratenor Cantoris, page 137 (Chorus parts only);
 - Contratenor Decani, pages 135 (Chorus parts only) & 137;
 - Tenor Cantoris, page 146; and
 - Bassus Cantoris, page 158.
- *Scribe:* Rev. John Gostling

- *Key:* A minor
- *Text:* Psalm 102, verses 1-3, 5, 4 and 24.
- *Vocal disposition:* Medius; Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).

Some confusion about the opening bars does exist in Gostling's transcription. The CtC Part Book indicates five bars rest before the voice enters, while the TC Part Book has six. An accompaniment has been provided in Add. MS 47845, and this was used to clarify any confusion. It appears that the required number of bars for the introduction was accidentally transposed by Gostling, as the Contratenor part enters after six bars and the Tenor after five.

While largely written in four parts, additional parts appear briefly in the final Chorus and at one point in one of the Verses. In Add. MS 47845, the additional parts are not given separate staves but, being only fragmentary, are included on the same staff as the main part. Given the largely transient nature of the additional parts (seldom lasting for more than a few bars at a time), the presentation of the Chorus in seven parts (or the Verse to five) throughout was not justified. Similarly unjustifiable is the description of the anthem as being for five-part Verse with a seven-part Chorus. Such moves would suggest that that all parts were written out in full when this is not the case. Given the style in which the additional parts were written in the manuscript, this edition has maintained this format.

The accompaniment in the opening bars is drawn from Add. MS 47845 without alteration. Elsewhere in the edition are fragments of basso continuo, which are drawn from a basso continuo part as found in the manuscript. Figured bass additions are also principally drawn from Add. MS 47845, although the few figured bass markings found in the Bing-Gostling Bassus Cantoris part book have been added to the score.

Editorial corrections and changes are noted at the end of the edition.

HEAR MY PRAYER, O LORD

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 102, verses 1-3, 5, 4 and 24

Musical score for four voices (Medius, Contratenor, Tenor, Bassus) and organ. The score is in common time (C) and features a key signature of one sharp (F#). The vocal parts are currently silent, indicated by horizontal lines with a dash. The organ part consists of two staves (treble and bass clef) with a complex melodic and harmonic accompaniment.

Musical score for voice and organ. The score is in common time (C) and features a key signature of one sharp (F#). The vocal part is labeled "Verse" and includes the lyrics: "Hear my pray - er O Lord, Hear my pray - er". The organ part consists of two staves (treble and bass clef) with a simple accompaniment.

8

M
hear my pray - er O — Lord and let my cry - ing come —

Ct
O — Lord, and let my cry - ing come — un - to

T
and let my

B
Hear my pray - er O Lord, and let my cry - ing

12

M
— un - to thee, and let — my cry - ing come un - to

Ct
thee, my cry - ing come un - to

T
cry - ing come — un - to thee, un - to —

B
come un - to thee, un - to

- Hear my prayer, O Lord -

16

M
thee, and let my cry - ing come un - to

div. 2
and let my cry - ing come un - to

Ct
thee, and let my cry - ing come un - to

T
thee, and let my cry - ing come un - to

B
thee, and let my cry - ing come un - to

20

M
thee. Hide not thy

unis.
thee. Hide not thy face from me in the time, in the

Ct
thee. Hide not thy face from me, hide not thy face from

T
thee. Hide not thy face from me, hide not thy face from

B
thee. Hide not thy face from me in the time of

- Hear my prayer, O Lord -

23

M face from me in the time of trou -

Ct time of trou - ble, hide _____ not thy face from

T me in the time of trou -

B trou - ble, in the time of trou -

25

M ble, in - cline thine ear un - to me,

Ct me in the time of trou - ble, in - cline thine ear un - to

T ble, in - cline thine ear un - to me when I call,

B ble, in - cline thine

[Org]

- Hear my prayer, O Lord -

29

M in - cline thine ear un - to me when I call, O

Ct me when I call, O

T in - cline thine ear un - to me when I

B ear un - to me when I call, O hear me

32

M hear me, and that right soon, O hear me,

Ct hear me, and that right soon, O hear me,

T call, O hear me, and that right

B and that right soon, O hear me,

- Hear my prayer, O Lord -

34

M
and that right soon, and that right ——— soon.

Ct
and that right soon, and ——— that right soon.

T
soon, and that right ——— soon.

B
and that right soon, and that right soon.

37 *Full*

M
O hear me, and that right soon, O hear me,

Ct
O hear me, O hear me, and that right soon, O hear me,

T
O hear me, O hear me, and that right soon, O

B
O hear me, and that right soon, O hear me,

- Hear my prayer, O Lord -

40

M
and that right soon, O hear me, and that right

Ct
and that right soon, O

T
hear me, and that right soon, and that right

B
and that right soon, O hear me,

42

M
soon, O hear me, ——— and that right soon.

Ct
hear me, and that right soon, and — that right soon.

T
soon, O hear me, and that — right ——— soon.

B
and that right soon, and that right soon.

- Hear my prayer, O Lord -

Verse

45

T For my days are— con-sumed a - way— like smoke,
B For my days are—
[Org] 7 6

48

Ct For my days are— con - sumed—
T for my days are— con - sumed—
B — con-sumed a - way like smoke, for my days are con -

50

Ct — a - way like smoke, a - way like smoke, and my
T — a - way like smoke, a - way like smoke,
B sumed a - way, a - way like smoke, and my bones are burnt up—

- Hear my prayer, O Lord -

53

Ct bones are burnt up as it were a fire - brand, and my

T and my bones are burnt up, _____

B _____ as it were, as it were a fire - brand, and my

56

Ct bones _____ are burnt up as it were a fire -

T _____ are burnt up _____ as it were _____ a fire -

B bones _____ are burnt up as it were a fire -

59

Ct brand. For the voice of _____ my groan - ing, my bones _____

T brand. For the voice of my groan - ing,

B brand. For the voice of my groan - ing, my

- Hear my prayer, O Lord -

62

Ct — will scarce cleave to my flesh, to my flesh,

T

B bones will scarce cleave to my flesh,

65

Ct my bones will scarce cleave to my

T scarce cleave to my flesh, to my flesh,

B my bones will scarce

[Org]

68

Ct flesh, my bones will scarce cleave to my

T my bones will scarce cleave to my flesh, my bones

B — cleave to my flesh, to my flesh, my bones will

[Org]

- Hear my prayer, O Lord -

71

Ct flesh, my bones— will scarce cleave to— my flesh.

T —will scarce cleave— to my flesh, to— my flesh.

B scarce, my bones will scarce cleave to my flesh.

74 *Verse*

M My heart— is smit-ten down and with - ered like grass,

Ct My heart— is smit-ten

T My heart— is smit-ten down and with - ered—

77

M my heart— is smit-ten down and with -

Ct down and with - ered like grass, and with - ered—

T — like— grass— and— with - ered

B My heart— is smit-ten down and with - ered

- Hear my prayer, O Lord -

79

M
- ered like — grass so — that I for-get to eat, — to eat my

Ct
like — grass, so —

T
like — grass,

B
like grass, so — that I for - get to — eat my

82

M
bread, so — that I for-get to eat my

Ct
-that I for-get to eat, — to eat my bread, so — that I for-

T
so — that I for-get to eat my bread,

B
bread, so — that I for-get to eat, — to eat my

[Org]

- Hear my prayer, O Lord -

86

M
bread, so that I for-get — to eat my bread, so — that I for-

Ct
get to eat — my bread, so that I for - get — to eat my

T
so that I for - get — to eat my bread, so — that I for-

B
bread, so that I for - get to eat my bread, to #3

89

M
get to eat my bread. But I said, "O my

Ct
bread, to eat my — bread. But I said, "Take me

T
get to eat my bread. But I said, "Take me not a -

B
eat my bread. But I said,

7 6 5

Full

- Hear my prayer, O Lord -

93 God,
 M "O my God, take me not a - way in the midst of —
 but I said, "O,
 Ct not a - way, O my God, my God, take me not a -
 T God,
 way, take me not a - way in the
 B "Take me not a - way in the midst of mine

96
 M — mine age, in — the midst of mine — age, in the
 Ct way in the midst of mine age, in the midst of —
 T midst of mine age, of — mine age.
 B age, in the midst of mine age.

- Hear my prayer, O Lord -

99

M of mine age.
 midst of mine age, — in the midst of — mine age.

Ct
 — mine age, in — the midst of mine age.

T

B

102

M As —

Ct
 As for thy years, they en-dure through - out all ge - ne - ra - ti - ons, as —

T
 As for thy years, they en-dure through - out all ge - ne - ra - ti - ons,

B
 As for thy years, they en-dure through - out all ge - ne - ra - ti - ons,

- Hear my prayer, O Lord -

106

M through - out all ge - ne - ra - ti -
 - for thy years, - they en - dure through - out all ge - ne - ra - ti -

Ct
 - for thy years, they en - dure through - out all ge - ne - a - ti -

T

B

109^{ons,}

M ons, as for thy years, they en - dure through - out all ge - ne - ra - ti - ons, as

Ct
 ons, as for thy years, they en - dure through - out all ge - ne - ra - ti - ons,

T
 as for thy years, they en - dure through - out all ge - ne - ra - ti - ons,

B
 as for thy years, they en - dure through - out all ge - ne - ra - ti - ons,

- Hear my prayer, O Lord -

113

M
 — for thy years, they en-dure— through-out all ge - ne - ra-ti-

Ct
 as ——— for ——— thy years, they en-dure through-out—

T
 8
 as for thy years, they en-dure through-out— all ge -

B
 as for thy years, they en-dure through-out all ge - ne-

116

M
 ons, all ge - ne - ra - ti - ons."

Ct
 116
 — all ge - ne - ra - ti - ons."

T
 116
 8
 — ne - ra - ti - ons."

B
 ra - ti - ons."

- Hear my prayer, O Lord -

Hear my prayer, O Lord: Editorial changes and corrections.

Measure	Part	Beat	Source	Comment
8	M	1-2	B	c^{rc}-d^{sq}q.
17	Ct	All	A	An additional f^m appears in the bars in this MS.
23	M	4	B	b^q b^{sq}.
28	T	2-4	B	Both sets of notes appear in the MS.
33	B	1	A	A d^c appears in the MS at this point.
42	Ct	4	B	e^q d^q on p.135 of CtD MS
43	Ct	1	B	c^c on p.135 of CtD MS.
55	B	4	B	B^q B^q in MS.
78	M	3	B	g^q a^q.
93	Ct	4	B	b^c.
94	Ct	All	B	c^c a^m g^{#c}.
95	Ct	1	B	a^c.
97	M	4	B	c^{sq}-b^{sq}.
98	M	1-2	B	c^{sq}-b^c-a^q.
98	M	4	B	Source B has the section starting on this phrase set as a Verse, not for Chorus.
98-108	Ct	All	B	Part set for Verse and omitted on p. 135 of CtD MS.
101	M	1-2	B	a^q-g^{#c}-a^q , with tie omitted from previous note and set to word "mine".
105	M	4	B	c^{rc}.
105	M	4	B	e^c.
106	M	1-3	B	e^c e^q e^{sq} e^c.
106	M	1-3	B	c^{rc} a^q b^{sq} g^{#c}.
108	M	1-2	B	a^q b^{sq} a^{sq} g^q a^{sq}.
108	M	3-4	B	d^{#c} e^q.
109	M	2	B	Chorus resumes at this point in Source B.
109	Ct	1	B	r^c.
110	T	2	B	d^q a^q in MS.
111	Ct	1	B	b^c.
116	Ct	3-4	B	b^c a^q.
117	Ct	All	B	a^s.

O Lord, the very
heavens
(Version IIb)

Editorial Notes.

This, the third of the three settings by Turner of Psalm 89, is set in verse anthem form and is found in the Tenbury Manuscripts numbers 797-803 and 1176-1182. It is closely related to the second setting (Version IIa), with which it shares much material, differing only in that Version IIa is set as a symphony anthem.

Source details are as follows:

- *Source:* The Bodleian Library, Oxford (*GB-Ob*), Tenbury Part Books (ex *GB-T*):
 - MS 797 Medius (Decani): p. 11.
 - MS 798 Contratenor Decani: p. 29.
 - MS 799 Contratenor Cantoris: pp. 23, 24.
 - MS 800 Tenor Decani: p.29
 - MS 801 Tenor Cantoris: p. 32.
 - MS 803 Bassus Cantoris: pp. 30, 31.
 - MS 1176 Medius Decani: p. 118
 - MS 1181 Organ, pp. 450-458.¹
- *Scribe:* Rev. John Gostling
- *Key:* C major.
- *Text:* Psalm 89, verses 5 – 10, 14 and 15.
- *Vocal disposition:* Medius; Contratenor; Tenor; Bassus 1:
Bassus 2 (Solo).
Medius; Contratenor; Tenor 1; Tenor 2;
Bassus (Chorus).

The Contratenor part in the MSS is divided between the Contratenor soloists from Cantoris and Decani. Save for the final verse/chorus, the two parts have separate and distinct verses. For the final verse/chorus, the differences between MS 798 and MS 799 are very slight, so that both Cantoris and Decani Contratenors are effectively singing the same part. For the purposes of this edition, it was considered easier to combine the parts into a single

¹ Copies of this anthem in MSS 1177 to 1179 were not available for study.

solo part. If the Cantoris/Decani antiphonal effect is desired, the verse beginning “O Lord God of hosts, who is like unto thee?” should be given to the Decani soloist, the remainder of the verse given to the Cantoris soloist. Differences between MS 798 and MS 799 and their treatment in this edition are noted below.

A number of part-books make reference to the final verse and chorus being in eight parts. In reality, this has been found to be best interpreted as an instruction for all parts from both sides of the choir to sing this section, as there is no observable difference between Cantoris and Decani, where both parts are still extant. The only exception to this rule is the two Tenor parts, where some clear differences are observed between them. To accommodate this, the final verse/chorus appears in five parts, with the two Tenor parts appearing on separate staves.

The Bassus Decani part has regrettably been lost. For the verse with two bass soloists, the Bassus Decani part was recreated from cues given in the Organ part. Enough information was present in the Organ part so that only a few notes needed editorial interpretation. Consequently, this part can be regarded as Turner intended.

The Organ part for the edition is a simplification of that found in the manuscript. Frequently, the Organ part provided a cue for what was being sung with a figured bass line, rather than an accompaniment. At other places, and in the *ritornelli* particularly, the Organ part is quite specific about the notes to be played. Where the accompaniment provides a cue to a vocal part, it has been removed. By contrast, *ritornelli* have been preserved without change.

The symbol “+” appears above a number of notes in the copies, which in Turner’s time was often used to indicate an ascending slide, generally between two notes separated by an interval not less than a third. An example by John Playford, in his *A Breefe Introduction to the Skill of Musick for Song and Violl* (1654) and quoted by Donington, demonstrates

this ornament between notes spanning the interval of a fourth.² Given that many of the places where this symbol is used has intervals of a second, a slide is not possible. The sign may be interpreted for some other type of ornament, most likely a shake. However, in some cases the application of an ornament appears inappropriate. The signs have been included for reference – the editor makes no suggestion as to how these apparent ornaments should be applied in performance. It is up to the performer's preference how these signs are to be interpreted, if at all.

A list of editorial corrections and changes is given at the end of the edition.

² Robert Donington, *The Interpretation of Early Music*, 2nd ed. (reprinted and revised) (London: Faber and Faber, 1979) p. 218.

O LORD, THE VERY HEAVENS

(Version IIb)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 89, verses 5-10, 14, 15

Verse

Medius

Contratenor

Tenor

Bassus

Organ

O

O Lord,

The musical score is written in common time (C) and consists of five systems. The first four systems are for vocal parts: Medius (treble clef), Contratenor (treble clef with a 15-line staff), Tenor (treble clef with a 15-line staff), and Bassus (bass clef). The fifth system is for the Organ, with a grand staff (treble and bass clefs). The lyrics are: "O" under the Medius part and "O Lord," under the Tenor part. The organ part provides a harmonic accompaniment throughout the piece.

6

M
Lord, the ve - ry heav'ns shall praise, _____ shall

Ct
O Lord, the ve - ry heav'ns shall praise, _____ shall

T
8
the ve - ry heav'ns shall praise, shall praise _____ thy won - d'rous

B1
O Lord, the ve - ry heav'ns shall praise _____

Org

6 6 5

9

M
praise thy won - d'rous works, thy won - d'rous works,

Ct
praise _____ thy won - d'rous works, thy won - d'rous works,

T
8
works, shall praise _____ thy won - d'rous, won - d'rous works and thy

B1
_____ thy won - d'rous works, shall praise thy won - d'rous works,

Org

12

M

Ct

T
8

B1

Org

and thy truth in the con - -

truth in the con - - - - greg - a - tion of _____ thy saints,

15

M

Ct

T
8

B1

Org

and thy truth in the con - - - greg-a-tion of _____ thy saints,

- - greg-a-tion of _____ thy saints,

and thy truth in the con - -

19

M and thy truth, and thy truth in the con - greg-a - tion, and thy

Ct and thy truth in the con - greg-a - tion, the

T and thy truth in the con - greg-a - tion, the

B1 - - - greg - a - tion of thy saints, and thy

Org

22

M truth, and thy truth in the con - greg-a - tion of thy saints, in the *slow*

Ct con - greg - a - tion, in the con - greg-a - tion of thy saints, in the *slow*

T con - greg - a - tion of thy saints, in the *slow*
* See Editorial note

B1 truth in the con - greg - a - tion, in the con - greg - a - tion, in the *slow*

Org

25

M
con - greg-a - tion of ___ thy saints.

Ct
con - greg-a - tion of ___ thy saints.

T
con - greg-a - tion of ___ thy saints.

B1
con - greg - a - tion of ___ thy saints.

Ritornello

Org

6 5 6

29 *Verse*

B1
For who, who is he a - mong the clouds, for who, who is he a - mong the _

B2
For who, who is he a - mong the clouds, for who, who is

Org

6 4 3 6

34

B1
clouds that shall be com - par - ed,

B2
he a - mong the clouds, that shall be com -

Org

6

38

B1
that shall be com - par - ed, com - par - ed un - to the Lord?

B2
par - ed, that shall be com - par - ed un - to the Lord?

Org

6

43

B1
And what is he a - mong — the

B2
And what is he a - mong — the gods,

Org

4 6 7 #3 #4 7 3
2 2

46

B1
gods, that shall be like un - to the Lord, that shall be

B2
that shall be like un - to the Lord, that shall ___ be like, ___

Org
6 #3

49

B1
like, that shall be like, be like un - to the Lord,

B2
___ that shall ___ be like, ___ be like ___ un - to the Lord, and what is he a - mong the

Org
7 6 #3 4/2 #6

53

B1
and what is he a - mong the ___ gods ___ that shall be like un - to the

B2
gods, ___ that shall be like un - to the Lord,

Org
6 6

56

B1

B2

Org

Lord, that shall be like un-to the Lord, that

that shall be like, that shall be like un-to the Lord, that shall

59

B1

B2

Org

slow

shall be like, be like un-to the Lord?

slow

— be like, — be like — un-to — the Lord?

Ritornello

64

Ct

Org

Solo

God — is ve-ry great-ly, God — is ve-ry

Ritornello

68

Ct

great-ly, is ve-ry great-ly to _____ be fear-ed in the coun - - - -

Org

Ritornello

72

Ct

- sel of the saints, And to be had, be

Org

Ritornello

76

Ct

had _____ in rev-er-ence of all, of all them that are round - - - - a-bout _____

Org

6 6 #6

80

Ct

him, and to be had, to be

Ritornello

Org

5 6 7 6

84

Ct

had in rev-er-ence of all, of all them that are round - - - a - bout

Org

7 6 6 #3

88

Ct

him, God is ver-y great-ly to be fear-ed

Ritornello

Org

Ritornello

6

92

Ct

in the coun - - - - sel of his saints,

Org

Ritornello

6 6

95

Ct

to be had to be had_ in rev - er - ence of all, of all them that are round - - -

Org

6

99

Ct

- - - - a - bout_ him.

Org

Ritornello

6 6 5

103

Ct

O Lord God of hosts, *Ritornello* who,

Org

108

Ct

who is___ like, who is___ like un - to thee, *Ritornello*

Org

6

113

Ct

who is___ like un - to___ thee? *Ritornello*

Org

5 6

118

Ct

Thy truth, thy — truth, most might-y, most

Org

6 6

122

Ct

might - - - - - y Lord is on — ev - 'ry

Org

6 6 6 6

126

Ct

side, *Ritornello* thy truth, most

Org

130

Ct

might-y, most might - - - - - y Lord is —

Org

134

Ct

on ev - 'ry side, is on ev - - - 'ry

Org

6

137

Ct

side, thy

Ritornello

Org

140

Ct

truth, most might - y, most might - y Lord, most

Org

6

144

Ct

might - - - - y Lord is on ev - 'ry

Org

148

Ct

side. *Ritornello*

Org

152 *Solo*

B1

Thou rul - est the rag - - - - - ing of the sea, thou rul - est the

Org

4 3

156

B1

rag - - - - - ing of the sea, Thou still - est the waves there -

Org

159

B1

of when they a - rise, — thou still - est the waves there - of when they a - rise, —

Org

b3 #3

162

B1

Thou hast a might-y, might - - - y, might - y, might-y—

Org

165

B1

arm,— thou — hast a might-y,— might - y, might - - -

Org

168

B1

- y, might - y,— might - y arm, — Strong — is — thy hand,

Org

5 6

171

B1

strong is — thy hand, and high, and high is thy right hand, and high,

Org

175

B1

and high is thy right hand, and high, and high —

Org

178

B1

is thy right — hand.

Org

Ritornello

181

Org

Verse then Full

185

M
Right - eous-ness and e - qui-ty, are the

Ct
Right - eous-ness and e - qui-ty, are the hab - it - a - tion of thy

T1

T2

B
Right - eous-ness and

Org

4 6
2

188

M
hab - it - a - tion of thy seat, right - eous-ness and

Ct
seat, right - eous-ness and e - qui-ty are the

T1

T2

B
e - qui-ty are the hab - it - a - tion of thy seat,

Org

191

M
e - qui-ty are the hab-it - a - tion, are the hab - it-a-tion of thy

Ct
hab-it - a - tion of thy seat, are the hab - it-a - - - tion of ___ thy

T1
Right - eous-ness and e - qui-ty, are the hab-it - a - tion of thy

T2
Right - eous-ness and e - qui-ty, are the hab-it - a - tion of thy

B
right - eous-ness and e - qui-ty are the hab - it-a-tion of thy

Org

194

M
seat. Mer - cy and truth, ___

Ct
seat. Mer - cy and truth, ___

T1
seat. Mer - cy and truth, ___

T2
seat. Mer - cy and truth, ___

B
seat. Mer - cy and truth, ___

Org
seat. Mer - cy and truth, *Ritornello*

199

M
mer - cy and truth, — shall go, shall

Ct
mer - cy and truth, shall go, shall

T1
mer - cy and truth, shall go, shall

T2
mer - cy and truth, shall go, shall

B
mer - cy and truth, shall go, shall

Org
Ritornello

4
2

204

M
go be - fore thy — face,

Ct
go be - fore thy face,

T1
go be - fore thy — face,

T2
go be - fore thy — face,

B
go be - fore thy face,

Org
Ritornello

4 6 7 4 3
2

209

Org

213

M

mer - cy and truth, mer - cy and

Ct

mer - cy and truth, mer - cy and

T1

mer - cy and truth, mer - cy and

T2

mer - cy and truth, mer - cy and

B

mer - cy and truth, mer - cy and

Org

Ritornello

218

M
truth shall go, shall go, be - - - fore thy

Ct
truth shall go, shall go be - fore thy

T1
truth shall go, shall go be - fore thy

T2
truth shall go, shall go be - fore thy

B
truth shall go, shall go be - fore thy

Org

222

M
face, shall go, shall

Ct
face, shall go, shall

T1
face, shall go, shall

T2
face, shall go, shall

B
face, shall go, shall

Org
face, *Ritornello* shall go, shall

227

M
go — be - - - fore — thy face, be - fore thy face.

Ct
go — be - - fore thy face, — be - fore thy face.

T1
8
go be - - fore thy face, be - fore thy face.


T2
8
go be - - - fore thy face, be - fore thy face.

B
go be - - fore thy face, be - fore thy face.

Org

7 6

***O Lord, the very heavens* (Version IIb): Editorial changes and corrections.**

Measure	Stave	Beat	Source	Comment
2	Org (RH)	4	Ten. 1181	a^{˘c} in lower voice.
25	Ct	2	Ten. 799	f^{˘q} f^{˘sq} .
35	Org (LH)	2	Ten. 1181	F^m .
37	B2	1	Ten. 802	g^{#q} a^{sq} .
63	Org (RH)	1-3	Ten. 1181	All notes are illegible at this point.
89-100	Ct	All	Ten. 799	From beat 3 of m.89, two beats are missing from this part, so that it does not line up with the accompaniment in Tenbury MS 1181.
94	Org (RH)	3	Ten. 1181	b^{˘q} a^{˘sq} g^{˘sq} .
192	Ct	3	Ten. 798	c^{˘q} d^{˘q} .
193	Ct	4	Ten. 799	f^{˘q} f^{˘sq} .
201	Org (RH)	3	Ten. 1181	b[˘],f^{˘s} in lower voice.
205	M	All	Ten. 1176	Alternate word underlay at this point.
				
208	Org (RH)	All	Ten. 1181	f^{˘s} g[˘]-e^{˘s} e^{˘m} .
217	Org (RH)	2	Ten. 1181	e^{˘s} in lower voice.
218	Ct	3	Ten. 799	f^{˘q} g^{˘q} a^{b˘c} .
221	Ct	2-3	Ten. 799	d^{˘m} f^{˘c} .
222	Ct	All	Ten. 799	e^{˘s} r^{˘m} .
222	T	All	Ten. 801	G^{˘s} r^{˘m} .

Plead thou my
cause

Editorial Notes

Plead thou my cause cannot be reliably dated, and dating has until now relied on the date of copying to suggest a composition date. Two sources exist for the anthem exist, both of which were made by John Gostling around 1705.

Source details for the anthem are as follows:

- *Source A:* Bodleian Library, Oxford (*GB-Ob*), Tenbury MSS 797-803 (ex *GB-T*).
 - Tenbury MS 797 (Medius Cantoris), pp. 6, 7.
 - Tenbury MS 799 (Contratenor Cantoris), pp. 6, 7.
 - Tenbury MS 801 (Tenor Cantoris), pp. 17-19.
 - Tenbury MS 803 (Bassus Cantoris), pp. 12, 13.
- *Scribe:* Rev John Gostling.

- *Source B:* Bodleian Library, Oxford (*GB-Ob*), Tenbury MSS 1176-1179, 1181(ex *GB-T*).
 - Tenbury MS 1176 (Medius Decani), p. 77.
 - Tenbury MS 1177 (Contratenor Cantoris), pp. 99-102.
 - Tenbury MS 1178 (Tenor Cantoris), pp. 98-101.
 - Tenbury MS 1179 (Bassus Cantoris), pp. 120-123.
 - Tenbury MS 1181 (Organ), pp. 281-285.
- *Scribe:* Rev John Gostling.

- *Key:* C minor (two flats in the key signature).
- *Text:* Psalm 35, verses 1-4, 9 and 18.
- *Vocal disposition:* Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus
(Chorus).

The key signature has been given as two flats which, when taken at face value, suggests a key of G minor. However, A flats are given throughout

the work, indicating that the true key is C minor. The original key signature has been retained, to keep editorial alterations to a minimum. Changes and corrections made are noted at the end of the edition.

PLEAD THOU MY CAUSE

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 35, verses 1 - 4, 9 and 18

Medius

Contratenor

Tenor

Bassus

[Organ]

Verse

Plead _ thou my cause, O

Plead _ thou my cause, O

Plead thou my cause, _ O Lord,

6 #3

Ct

T

B

[Org]

Lord,

Lord,

plead

with them that strive _____ with

with them that strive _____ with me,

thou my cause, _____ O Lord,

6 3 #3 3 #3

6

Ct me, plead thou my cause,—

T with them that strive, plead thou my cause,—

B with them that strive — with me, plead thou my

[Org]

6 7 8

9

Ct plead thou my cause, — with them that

T with them that strive, — with them that

B cause, — with them that strive, with them that strive, —

[Org]

9 10 11

11

Ct
strive, _____ that _____ strive _____ with

T
strive, _____ with them that strive _____ with

B
_____ with me, with them that strive _____ with

[Org]
6 b3

13

Ct
me, _____ and fight _____ thou, and

T
me, _____ and fight _____ thou, and

B
me, and fight _____ thou, and fight _____

[Org]
4 #3

15

Ct

fight _____ a - gainst them that fight, _____

T

8

fight _____ a - gainst them that fight, _____

B

_____ a - gainst them that fight, _____ that

[Org]

5 6

17

Ct

_____ that fight a - gainst _____ me, and fight, _____

T

8

_____ that fight a - gainst _____ me, and fight, _____

B

fight _____ a - gainst me, and

[Org]

6 6 6 6 5
4 3

19

Ct
 — fight, fight, fight — a - gainst them

T
 — fight, fight, fight — a - gainst them,

B
 — fight, — fight, fight a - gainst them that

[Org]
 #3 b3 6 #3

21

Ct
 that fight, — that fight, —

T
 — and fight, — fight,

B
 — fight, — that fight, — and

[Org]
 b3 b6 #3

23

Ct

— that — fight — a - gainst — me,

T

8

fight, — that — fight — a - gainst — me,

B

fight — a - gainst — them — and

[Org]

#3 4 #3

25

Ct

and fight — thou, and fight —

T

8

and fight — thou, and fight —

B

fight — thou, and fight, — fight,

[Org]

b3

27

Ct
 — a - gainst them that fight, — that fight a - gainst me.

T
 — a - gainst them that fight, — that fight a - gainst me.

B
 fight a - gainst them that fight — a - gainst me.

[Org]

#3 6 6

30 *Solo*

T
 Lay hand, lay hand up - on the shield, lay

[Org]

6

34

T
 hand — up - on the shield — and — buck - ler, and stand

[Org]

b3

38

T
 up, stand up — to help me, stand up — stand

[Org]

6 6 6 5 6 6
 3 4

42

T

up to help me, *Ritornello* lay

[Org]

7
b3

47

T

hand up-on the shield and buck - ler, and stand

[Org]

51

T

up, stand up to help me, stand up, stand

[Org]

6 #4 b3 6

55

T

up to help me, stand up, stand up to

[Org]

7 4 #3 6 6 #3

59

T

help me. *Ritornello*

[Org]

#6 6 6

63 *Solo*

Ct

Bring forth the spear — and stop, stop,

[Org]

6 6 5 6 4 3 b3

67

Ct

stop — the — way, and stop the way, and

[Org]

7 6 6

70

Ct

stop the way — a — gainst them that per —

[Org]

7 #3 #6

73

Ct

se - cute me, Say un - to my

[Org]

#3

76

Ct

soul, say un - to my soul, "I, I am thy sal -

[Org]

4 3 5 6 7 6

79

Ct

va - tion", say un - to my soul, "I, I am thy sal -

[Org]

#3 b3

82 *Verse*

Ct va-tion."

T Let them be con -

B Let them be con-found -ed,

Ritornello

[Org]

85

Ct Let them be con-found -ed, let them be con -

T found - ed, let them be con-found -ed

B let them be con - found -ed,

[Org]

87

Ct found - ed and put, put to shame, and put, put to

T and put, put to shame, and put, — put to

B let them be con-found - ed, and put, put to shame, and

[Org] $\flat 3$ $\sharp 3$ $\flat 3$ $\sharp 3$

89

Ct shame, and put, put to shame, put to shame that seek af - ter my —

T shame, that seek, that seek af - ter my soul, af-ter my —

B put, put to shame that seek, that seek — af - ter my

[Org] $\flat 3$ 7 6 7 6 7 6 5 7 6

92

Ct
soul. Let them be turn - ed, _ turn - ed

T
soul.

B
soul, let them be turn - ed, turn - ed back, be turn - ed

[Org]
#3 6 6 6

94

Ct
back,

T
Let them be turn - ed, turn - ed back, let them be turn - ed, turn - ed

B
back, let them be turn - ed, turn - ed

[Org]

96 *slow*

Ct let them be turn - ed, turn - ed back and brought to con -

T back, let them be turn - ed, turn - ed back and brought to con -

B back, and brought to con -

[Org] *slow*

6

98 *faster*

Ct fus - ion, and brought to con - fus - ion that im - a - gine

T fus - ion, and brought to con - fus - ion that im - a - gine

B fus - ion, and brought to con - fus - ion that im - a - gine

[Org] *faster*

6 6 5 7

100

Ct
 mis-chief, that im - a - gine mis - chief for me,

T
 8
 mis-chief, that im - a - gine mis - chief for me, that im -

B
 mis-chief, that im - a - gine mis - chief for me,

[Org]
 6 4 3

102

Ct
 that im - a - gine mis - chief, that im -

T
 8
 a - gine mis-chief, mis - chief for me, that

B
 that im - a - gine mis - chief that im - a - gine

[Org]
 #3 b3 b3 b3 #3

104

Ct a - gine mis - chief for — me.

T —im-a - gine mis - chief for — me.

B mis - chief for me.

[Org]

Ritornello

108 *Verse a 3 voci*

Ct And my soul, be joy - ful, be

T And my soul, be joy - ful, be joy - ful, be

B And my soul. be

[Org]

110

Ct joy - - - ful, be joy - - - ful, be

T joy - - - ful, be joy - - - ful, be

B joy - ful, be joy - - - ful, be joy - ful, be

[Org]

6 6

112

Ct joy - ful, my soul, be joy - - - ful, be

T joy - ful, my soul, — be joy - ful, be joy

B joy - ful, my soul, — be joy - ful, be joy

[Org]

6 6 4 3

114

Ct joy - ful, be joy - ful, be joy - - -

T - ful, be joy - ful be joy - - -

B - ful, be joy - ful, be joy - ful, joy - ful, be

[Org] 7 6 6 7 6 6 6 6

116

Ct - ful, joy - ful in the Lord,

T - ful, joy - ful in the Lord, it shall re -

B joy - ful, joy - ful in the Lord,

[Org]

- Plead thou my cause -

118

Ct it shall re - joice, _____ it shall re - joice, _____

T joice, _____ it shall re - joice, _____ re -

B _____ it shall re - joice, _____ re -

[Org] _____

6 5

120

Ct _____ re - joice, _____ in his, in his sal - va - tion,

T joice, _____ re - joice _____ in his sal - va - tion,

B joice, _____ re - joice _____ in thy sal - va - tion,

[Org] _____

6 6 5 6 6 6 6 #3

122

Ct

it shall re - joice,

T

8

it shall re - joice, re - joice, re -

B

it shall re - joice, it shall re -

[Org]

6 5 6

124

Ct

re - joice, re - joice, re - joice

T

8

joice, re - joice, re - joice, re - joice

B

joice, re - joice, re - joice, it shall re -

[Org]

6 6

126

Ct
 — in his sal - va - tion, in his, in his, — in

T
 — in his sal - va - tion, in his, in his, — in

B
 joice — in his, in his, in his, in

[Org]

6 6 6 6 6

128

Ct
 his sal - va - tion.

T
 his sal - va - tion.

B
 his sal - va - tion.

[Org]

Ritornello

6

Verse

131

T 8

B

[Org]

So will I___ give thee thanks, will I give thee

So will I___ give thee thanks, give

#3 b3

135

T 8

B

[Org]

thanks, so will I___ give thee thanks, will I

thanks, so will I___ give___ thee

#3

139

T 8

B

[Org]

give___ thee thanks, thanks, thanks in the

thanks, will I give___ thee thanks, thanks in the

143

T
8
great con - greg - a - tion, I will praise thee, I will

B
great con - greg - a - tion, I will praise thee, I will

[Org]

146

T
8
praise thee a - mong much

B
praise thee a - mong much

[Org]

6

149

T
8
peo - ple, I will praise thee, will

B
peo - ple, I will

[Org]

6 6

152

T
8
praise _____ thee a -

B
praise _____ thee, will praise thee a -

[Org]
6 $\flat 5$ $\sharp 3$

155

T
8
mong much _____ peo - ple, I will praise _____

B
mong much peo - ple, I will

[Org]
6 $\sharp 3$

158

T
8
_____ thee, will praise _____ thee, will

B
praise _____ thee, will praise thee, will

[Org]
 $\sharp 3$

161

T
8

praise thee a - mong much

B
praise thee a - mong much

[Org]

6 6 6 $\flat 3$

164

T
8

peo - ple, will praise

B
peo - ple, will praise thee, will praise

[Org]

$\flat 3$ 6

167

T
8

thee a - mong much peo - ple.

B
thee a - mong much peo - ple.

[Org]

6

170 *Full*

M

Ct

T

B

[Org]

So will_ I_ give thee thanks, will I

So will_ I_

So will_ I_ give thee

6 #3

173

M

Ct

T

B

[Org]

So will I_ give thee thanks, will I give thee

give_ the thanks, thanks, thanks, will I give thee

give thee thanks, thanks, thanks, will I give_ the

thanks, thanks, thanks, thanks, will I give thee

#6 #3

177

M
thanks in the great, the great con - greg - a - tion, I will

Ct
thanks in the great, — the great con - greg - a - tion, I will

T
8
thanks in the great, the great con - greg - a - tion, I will

B
thanks in the great, the great con - greg - a - tion, —

[Org]

181

M
praise thee, will praise thee, will

Ct
praise thee, will praise thee, will

T
8
praise thee, will praise thee, I will praise thee, will

B
I will praise thee, will

[Org]

184

M
 Ct
 T
 B

praise thee a - mong much peo - ple, I will praise thee, will
 praise thee a - mong much peo - ple, I will praise thee, will
 praise thee a - mong much peo - ple, I will praise thee, will
 praise thee a - mong much peo - ple, I will praise thee, will

[Org]

6 6

188

M
 Ct
 T
 B

praise thee a - mong much peo - ple, will
 praise thee a - mong much peo - ple, will
 praise thee a - mong much peo - ple, will
 praise thee a - mong much peo - ple, will

[Org]

7 6 6 6
 b3

191

M
 praise thee a - mong much peo - ple.

Ct
 praise thee a - mong much peo - ple.

T
 8
 praise thee a - mong much peo - ple.

B
 praise thee a - mong much peo - ple.

[Org]
 b3 5 6

Plead thou my cause: Editorial changes and corrections.

Measure	Part	Beat	Source	Comment
2	Org (LH)	2	MS 1181	\mathbf{A}^c .
9	B	4	MS 1179	$\mathbf{c}^q \mathbf{d}^q$.
12	Org (RH)	1	MS 1181	\mathbf{e}^{b^c} with 5 in the figured bass.
12	Org (RH)	2	MS 1181	\mathbf{b}^c .
15	B	All	MS 1179	$\mathbf{c}^q \mathbf{b}^q \mathbf{c}^c \mathbf{g}^c \mathbf{a}^{bq}$.
16	Org (RH)	3-4	MS 1181	$\mathbf{g}^{\prime sq} \mathbf{a}^{b^{\prime sq}} \mathbf{g}^{\prime sq} \mathbf{a}^{b^{\prime sq}} \mathbf{f}^{\prime sq} \mathbf{g}^{\prime sq} \mathbf{e}^{b^{\prime sq}} \mathbf{f}^{\prime dsq}$
18	Org (RH)	3	MS 1181	$\mathbf{f}^{\prime q} \mathbf{e}^{b^{\prime sq}} \mathbf{f}^{\prime dsq}$.
20	Org (RH)	3	MS 1181	\mathbf{g}^c .
23	Org (RH)	1	MS 1181	The note here is illegible; the pitch is interpreted.
29	Org (RH)	3	MS 1181	The note here is illegible; the pitch is interpreted.
56	Org (RH)	3	MS 1181	The note here is hidden; the pitch is interpreted.
67	Ct	1	MS 1177	$\mathbf{g}^c \mathbf{f}^c$.
72	Ct	3	MS 1177	$\mathbf{d}^c\text{-}sq \mathbf{e}^{b^{\prime sq}} \mathbf{d}^{\prime sq} \mathbf{e}^{b^{\prime sq}}$.
72	Org (RH)	3	MS 1181	$\mathbf{d}^{\prime q} \mathbf{e}^{b^{\prime q}} \mathbf{d}^{\prime q} \mathbf{e}^{b^{\prime q}}$.
95	Ct	All	MS 799	This bar is missing in the MS; it has been inserted to ensure the Org and Ct parts line up.
98	T	1	MS 1178	$\mathbf{c}^q \mathbf{a}^q$.
106-107	Ct	All	MS 799	These bars are missing in the MS.
112	T	2-4	MS 1178	$\mathbf{r}^q \mathbf{e}^{\prime q} \mathbf{e}^{\prime q} \mathbf{f}^{\prime dsq} \mathbf{e}^{\prime dsq} \mathbf{d}^{\prime q} \mathbf{f}^{\prime q}$.
113	Org (RH)	2	MS 1181	The final note of this melisma is hidden; the pitch is interpreted.
119	T	2	MS 1178	$\mathbf{d}^{\prime q} \mathbf{e}^{\prime q}$.
122	Org (RH)	4	MS 1181	The final note of this melisma is hidden; the pitch is interpreted.
128	T	3-4	MS 801	$\mathbf{c}^q \mathbf{c}^c \mathbf{r}^q$.
129	Org (RH)	3	MS 1181	$\mathbf{g}^{\prime sq} \mathbf{a}^{\prime dsq} \mathbf{g}^{\prime dsq}$ (upper part) and $\mathbf{e}^c \mathbf{f}^{\prime sq} \mathbf{e}^{\prime sq}$ (lower part).
129-130	Ct	All	MS 799	These bars are missing in the MS.
145	T	2-3	MS 1178	$\mathbf{d}^m \mathbf{e}^{b^c}$.

Righteous art thou,
O Lord

Editorial Notes

The work is found in Ely MS 6, copied by James Hawkins.¹ No attribution is given to Turner in the manuscript, which appears to have been a particular habit of Hawkins and the cause of much later confusion.² This lack of attribution provides no further clues as to the date of copying or composition.

Source details of the anthem are as follows:

- *Source:* Cambridge University Library (*GB-Cu*), EDC 10/7/6, pp 150-153 (former Ely MS 6 (*GB-EL*)).
- *Scribe:* James Hawkins
- *Key:* F major (one flat in the key signature).
- *Text:* Psalm 119, verses 137, 138, 142 and 144.
- *Vocal disposition:* Contratenor; Tenor; Bassus (Solo).
Medius; Contratenor; Tenor; Bassus (Chorus).

No major editorial intervention was found to be required during the preparation of this anthem. The manuscript source consistently rendered the second half of the opening phrase as “and true is thy judgements”. The grammatical error has been corrected in this edition. Note values where bars were split across staves have been simplified.

¹ Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Sources* (Cambridge: Cambridge University Press, 2000), pp. 307-308.

² Shay and Thompson, p. 228.

RIGHTEOUS ART THOU, O LORD

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 119, verses 137, 138, 142 and 144

Medius

Contratenor

Tenor

Bassus

Organ

Verse

Right - eous art thou, O Lord, right - eous art thou, O

Right - eous art thou, O Lord, right -

Right - eous art thou, O Lord, right -

Ct

T

B

Org

Lord and true, true, true, and true _____ is thy

- eous art thou, O Lord and true, true, and true, and true is thy

- eous art thou, O Lord and true. true, and true, and true_ is thy

#6

9

Ct judge - ment, and true, and true is thy judge - ment.

T judge - ment, and true, and true, and true is thy judge - ment.

B judge - ment, and true, and true, and true is thy judge - ment.

Org

14 *Solo*

Ct The test - i - mon - ies that thou hast com - mand - ed,

Org

17

Ct are ex - ceed - ing righteous, are ex - ceed - ing righteous,

Org

21

Ct are ex - ceed - ing right - - - - eous and true.

Org

25 *Verse*

Ct Right - eous art thou, O Lord, right - eous art thou, O

T Right - eous art thou, O Lord, right -

B Right - eous art thou, O Lord, right -

Org

29

Ct Lord and true, true, true, and true _____ is thy

T - eous art thou, O Lord and true, true, and true, and true is thy

B - eous art thou, O Lord and true. true, and true, and true_ is thy

Org #6

33

Ct judge - ment, and true, and true _____ is thy judge - ment.

T judge - ment, and true, and true, and true is thy judge - ment.

B judge - ment, and true, and true, and true is thy judge - ment.

Org

60

Ct - eous art thou, O Lord and true, true, true,

T right - eous art thou, O Lord and true, true, and

B right - eous art thou, O Lord and true. true, and

Org

64

Ct and true _____ is thy judge - ment, and true,

T true, and true is thy judge - ment, and true, and

B true, and true is thy judge - ment, and true, and

Org

67

Ct and true _____ is thy judge - - - ment.

T true, and true is thy judge - - - ment.

B true, and true is thy judge - - - ment.

Org

69 *Solo*

B

The right-eous-ness of thy test - i - mon-ies is ev - - - - er - last-ing, the

Org

74

B

right - eous-ness of thy test - i - mon-ies is ev - - - - er-last-ing,

Org

78

B

O ___ grant me un - der - stand-ing and I ___ shall _ live, O _

Org

6 #6 7 6 6

82

B

_ grant ___ me un - der - stand-ing and I ___ shall live, and I ___ shall live, and _ I shall

Org

4 3 7 6

86 *Full*

M

Right - eous art thou, O Lord, right - eous art thou, O Lord and true, and

Ct

Right - eous art thou, O Lord, right - eous art thou, O Lord and true, and

T

8 Right - eous art thou, O Lord, right - eous art thou, O Lord and true, and

B

live. Right - eous art thou, O Lord, right - eous art thou, O Lord and true, and

Org

92

M true, true — is thy judge - ment, and true, and

Ct true, and — true, is — thy judge - ment, and true, — and

T true, and true is — thy — judge - ment, and true, and

B true, and true — is thy judge - ment, and true, and

96

M true, true — is thy judge - - - ment.

Ct true, true — is thy judge - - - ment.

T true, — and — true is — thy judge - ment.

B true, true is thy judge - - - ment.

Sing unto the
Lord, O ye
kingdoms

Editorial Notes

Sing unto the Lord, O ye kingdoms dates from the period 1668 to 1670, and Turner's time as Master of Choristers at Lincoln Cathedral. The primary source for the work exists in the Bing-Gostling Part Books, written in the hand of Stephen Bing.¹

Source details for the anthem are as follows:

- *Source A:* York Minster (GB-Y) MS 1, Bing-Gostling Part Books.
 - Medius Decani, p. 158.
 - Contratenor Cantoris, p. 90.
 - Tenor Decani, p. 119.
 - Tenor Cantoris, p. 110.
 - Bassus Cantoris, p. 159.
- *Scribe:* Generally by Stephen Bing, although the BC entry appears to be in John Gostling's hand.
- *Key:* C major.

- *Source B:* Bodleian Library, Oxford (GB-Ob, ex GB-T), Tenbury Manuscripts 1176-1180.
 - Tenbury MS 1176 (Medius), pp. 21 & 22.
 - Tenbury MS 1177 (Contratenor Cantoris), p. 21.
 - Tenbury MS 1178 (Tenor Cantoris), p. 20.
 - Tenbury MS 1179 (Tenor Bass), p. 41.
 - Tenbury MS 1180 (Organ), pp. 43-45.
- *Scribe:* Rev. John Gostling
- *Key:* D major (two sharps in the key signature).

- *Text:* Psalm 68, verses 32-35.
- *Vocal disposition:* Contratenor; Tenor; Bassus (Solo).

¹ Ian Spink, *Restoration Cathedral Music 1660-1714*, (Oxford: Oxford University Press, 1995), p. 138.

Medius; Contratenor; Tenor 1;
Tenor 2; Bassus (Chorus).

Due to the lack of verse parts in the Tenbury manuscripts, the Tenbury and Bing-Gostling manuscripts have been combined to form a single work. It must be noted, however, that the Bing-Gostling manuscripts are written a whole tone lower (that is, in C major) than the Tenbury manuscripts; the Tenbury manuscripts have been transposed to the pitch of the Bing-Gostling manuscripts, as the older of the two sources is to be regarded as the primary source for this work. Where pitches are described for the Tenbury manuscripts in the editorial notes, they are the transposed pitches; actual pitches in the manuscripts will appear a whole tone higher. Fermatas at the end of verses and choruses have been omitted and only the fermatas at the end of the work have been included. The application of fermatas throughout the piece is inconsistent, with some parts having a fermata where other parts do not for the same bar. Other changes and corrections made to the edition are also noted.

SING UNTO THE LORD, O YE KINGDOMS

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 68, verses 32-35

Medius

Contratenor

Tenor

Bassus

Organ

Verse

Sing un - to the ___ Lord, O__ ye king - doms__

Ct

T

Org

of the ___ earth,

Sing un - to the ___ Lord, O__ ye king - doms__ of the ___

Ct

T

Org

13

sing un - to the ___ Lord, O__ ye king - doms of ___ the ___ earth,

earth, O__ ye king - doms__ of the ___ earth,

19

Ct O sing prais - es, sing prais - es, sing prais - es un - to the Lord, sing

T 8 O sing prais - es, sing prais - es un - to the Lord, sing

Org

25 *soft*

Ct prais - es un - to the Lord, sing prais - es un - to the Lord.

T 8 prais - es un - to the Lord, sing prais - es un - to the Lord.

Org *[soft]*

31 **Full**

M O sing prais - es un - to the Lord!

Ct O sing prais - es un - to the Lord!

T 8 O sing prais - es un - to the Lord!

B O sing prais - es un - to the Lord!

Org

34 Verse

Ct Who sitt - eth in the heav'ns ov - er all, the heav'ns o - ver all,

T Who sitt - eth in the heav'ns, ov - er all the heav'ns ov - er all,

Org

40

Ct from the be - gin - ning, from the be - gin - ning.

T from the be - gin - ning, from the be - gin - ning.

Org

46 Verse

Ct Lo, he doth send out his voice, yea, and that a might - y

T Lo, he doth send out his voice, yea, and

B Lo, he doth send out his voice, yea, and that a might - y

Org

Ct voice, yea, and that a might - y voice.

T that a might - y voice, a might - y voice.

B voice, a might - y voice, a might - y voice.

Org

M ⁵³ *Full*
Lo, he doth send out his voice, yea, and that a might - y voice, lo, —

Ct ⁵³
Lo, he doth send out his voice, yea, and that a might - y voice, lo, —

T ⁸
Lo, he doth send out his voice, yea, and that a might - y voice, lo, —

B
Lo, he doth send out his voice, yea, and that a might - y voice, lo, —

Org

#3

59

M — he doth send out his voice, yea, and that a might - y voice.

Ct — he doth send out his voice, yea, and that a might - y voice.

T — he doth send out his voice, yea, and that a might - y voice.

B — he doth send out his voice, yea, and that a might - y voice.

Org

65 Verse

Ct A - scribe ye that pow'r to God ov - er Is - ra - el,

T A - scribe ye that pow'r to God ov - er Is - ra - el,

B A - scribe, a - scribe ye that pow'r to God ov - er Is - ra - el,

Org

70

Ct His wor - ship and

T His wor - ship and strength is in the clouds,

Org

75

Ct strength is in the clouds, is in the clouds.

T is in the clouds.

B his wor-ship and strength is in the clouds.

Org

81

Ct O God, won-der-ful art thou in thy ho - ly plac-es, won - der-ful art thou, won -

T O God, won-der-ful art thou in thy ho - ly pla - ces, won -

B O God, won-der-ful art thou in thy ho - ly pla - ces, won -

Org

85

Ct - der - ful art thou in thy ho - ly pla - ces, won -

T - der - ful art thou in thy hol - ly pla-ces, won - der - ful art thou, won -

B - der - ful art thou in thy ho - ly pla-ces, won - der - ful art thou in thy

Org

Ct
 - - der - ful art thou in thy ho - ly pla - ces.

T
 8
 - - der - ful art thou in thy ho - ly pla - ces.

B
 ho - - - - ly pla - ces, in thy ho - ly pla - ces.

Org

90 *Full*

M
 Ev'n the God of Is - ra - el, he will give strength and pow'r un-to his

Ct
 Ev'n the God of Is - ra - el, he will give strength and pow'r un-to his

T
 8
 Ev'n the God of Is - ra - el, he will give strength and pow'r un-to his

B
 Ev'n the God of Is - ra - el, he will give strength and pow'r un-to his

Org

96

M
 peo - ple, he will give strength and pow'r un - to his

Ct
 peo - ple, he will give strength and pow'r un - to his

T
 8
 peo - ple, he will give strength and pow'r un - to his

B
 peo - ple, he will give strength and pow'r un - to his

Org

101

M
 peo - ple. Bless - ed be God, bless -

Ct
 peo - ple. Bless - - - ed be God, bless -

T
 8
 peo - ple. Bless - ed be God, bless - - -

B
 peo - ple. Bless - ed be God, bless -

Org

106

M
- - - ed be God.

Ct
- - - ed be God.

T
8
- - - ed be God.

B
- - - ed be God.

Org

Detailed description: This is a musical score for five parts: Male (M), Cantor (Ct), Tenor (T), Bass (B), and Organ (Org). The score is for measure 106. The lyrics are '- - - ed be God.' The Male part starts with a treble clef and a key signature of one flat. The Cantor part starts with a treble clef and a key signature of one flat. The Tenor part starts with a treble clef and a key signature of one flat, with an '8' below the first note. The Bass part starts with a bass clef and a key signature of one flat. The Organ part starts with a bass clef and a key signature of one flat. The lyrics are '- - - ed be God.' The Male part has a long note for 'ed' and a shorter note for 'be'. The Cantor part has a long note for 'ed' and a shorter note for 'be'. The Tenor part has a long note for 'ed' and a shorter note for 'be'. The Bass part has a long note for 'ed' and a shorter note for 'be'. The Organ part has a long note for 'ed' and a shorter note for 'be'. The word 'God.' is on a separate note in each part.

Sing unto the Lord: Table of editorial changes and corrections.

Measure	Part	Beat	Source	Comment
1-30	T	All	A	Part written in double (3-2) time throughout this verse in TC book; note values have been halved.
22	Org (RH)	1-2	B	Notes appear as $\mathbf{g}^c \mathbf{f}^l$ in Tenbury MS 1180.
32	T	3-4	A	Notes appear as $\mathbf{c}^{c'} \mathbf{b}^c$ in TC book and in Tenbury 1178. Rhythm adjusted to correspond with the other parts.
50	Ct	4	A	Notes appear as $\mathbf{e}^{q'} \mathbf{f}^{\#q}$ in CtC book.
50	Org (LH)	3	B	Note appears as \mathbf{c}^m in Tenbury MS 1180.
51	Org (LH)	1-2	B	Notes appear as $\mathbf{e}^c \mathbf{f}^l$ in Tenbury MS 1180.
56	M	1	A	Note appears as $\mathbf{g}^{\#c'}$.
57	M, Org (RH)	1	B	Note appears as \mathbf{f}^m in Tenbury MSS 1176 & 1180.
68-79	Ct	All	A	Part written in 3-4 time throughout this verse in CtC book; note values have been doubled.
69	T	1	A	Note appears as \mathbf{g}^s in TC book
89	Ct	3-4	A	Notes appear as $\mathbf{c}^{q'} \mathbf{c}^{c'}$ in CtC book.
90	B	2	B	Note appears as \mathbf{c}^m in Tenbury MS 1179.
91	T	3-4	A	Notes appear as $\mathbf{a}^c \mathbf{a}^q$ in TD book
96	M	All	A	Notes appear as $\mathbf{a}^m \mathbf{a}^{s'}$ in MD book.
96	Ct	All	A	Notes appear as $\mathbf{f}^{\#m} \mathbf{f}^{\#s'}$ in CtC book.
96	T	All	A	Notes appear as $\mathbf{d}^m \mathbf{d}^s$ in TD and TC books.
96	Org (RH)	All	B	Notes appear as $\mathbf{a}^m \mathbf{a}^{s'}$ in Tenbury MS 1180
96	Org (LH)	All	B	Notes appear as $\mathbf{d}^m \mathbf{d}^s$ in Tenbury MS 1180
101	Ct	All	A	Notes appear as $\mathbf{e}^m \mathbf{e}^{s'}$ in CtC book.
101	T	All	A	Notes appear as \mathbf{c}^l & \mathbf{g}^m , \mathbf{c}^l & \mathbf{g}^s .
105	Org (LH)	3	B	Note appears as \mathbf{b}^m - \mathbf{b}^m in Tenbury MS 1180.
109	M	1	A	Note appears as $\mathbf{e}^{b'}$ in MD book.

The Lord is
righteous
(Version I)

Editorial Notes

A precise date for the composition of this version of *The Lord is righteous* cannot be determined with any accuracy. Two likely periods exist – the first as *c.* 1680, the second after 1696. Arguments for the earlier date of *c.* 1680 are based on stylistic evidence, but these are more defensible as a probable date of composition. The latter date is based solely on copying dates of the source manuscripts.

This anthem is prepared from three sources:

- Add. MS 30932 (British Library) (Source A);
- Harl. MS 7341 (British Library) (Source B); and
- Tenbury MS 789 (Bodleian Library, Oxford) (Source C).

Source A was preferred as the copy-text source, as this source most likely predated the other two. Source B is largely similar to Source A, although Source C (Tenbury MS 789) differs significantly from the other two sources. These differences are ones of detail and offer a valuable insight into performance practice for Restoration music. The detail differences generally consist of written-out ornamentation and show that, by the end of the Restoration period, it was expected that ornamentation be included in solo work. They show the types of ornamentation used in the period, which appears to consist of the addition of additional notes between intervallic leaps and repeated notes that are slurred onto the main note. The sheer amount of ornamentation also shows the influence of continental Baroque performance practice on English music at the time.

Source details are as follows:

- *Source A:* British Library (*GB-Lbl*), Add. MS 30932, folios 110 *recto* to 112 *verso*.
- *Scribe:* Probably Daniel Henstridge.
- *Source B:* British Library (*GB-Lbl*), Harl. MS 7341, folios 84 *verso* to 87 *verso*

- *Scribe:* Dr Thomas Tudway.
- *Source C:* Bodleian Library (*GB-Ob*), Tenbury MS 789, folios 140 *recto* to 144 *verso*.
- *Scribe:* Unknown.
- *Key:* A major (two sharps in the key signature in Sources A & B, three sharps in the key signature in Source C).
- *Text:* Psalm 145, verses 17-21.

A full list of the detail differences, changes and corrections is included at the end of the edition. If desired (and for performers seeking authentic performance practice), these ornaments can be reinstated. The ornamentation as written out transforms the work from one of restraint to one of technical skill, though how much of this ornamentation was editorial or the adoption of Continental performance practice may never be known.

THE LORD IS RIGHTEOUS (Version I)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 145, verses 17-21

Medius

Contratenor

Tenor

Bassus

Organ

The first system of the score consists of five staves. The top four staves are for vocal parts: Medius (treble clef), Contratenor (alto clef), Tenor (alto clef), and Bassus (bass clef). All vocal staves are currently empty, showing only rests. The fifth staff is for the Organ, with a grand staff (treble and bass clefs) containing a melodic line in the right hand and a bass line in the left hand.

T

[Verse]

The Lord is right-eous, The Lord is right-eous in all his

Org

6 5 6

The second system features a Tenor (T) vocal line with lyrics. The lyrics are: "The Lord is right-eous, The Lord is right-eous in all his". The Tenor line is in treble clef with a soprano clef (C4) and contains a melodic line with lyrics. The Organ accompaniment is in grand staff (treble and bass clefs) and provides harmonic support. The system concludes with the numbers 6, 5, 6 written below the organ staff.

T
ways, and ho - ly, and ho - ly in all — his works,

Org

7 6 #4 6 7 #
2

T
13 The Lord is nigh — un - to all them that call, that call — up - on him, yea, —

Org

4 #

T
17 — all — such as call, as call — up - on him, as call, as call — up - on — him

Org

4 # 4 # 6 6

T
21 faith - ful - ly. He will ful - fil the de -

Org

4 # #6 6 6 6

T
26 sire — of them that — fear him, he — will ful - fil — the de -

Org

6 7 #6 4 #

- The Lord is righteous (Version I) -

31
T sire of them that fear him,

Org

4 #

36
T he al - so will hear, will hear their cry, will

Org

41
T hear their cry and will help them,

Org

7 #4 7

46
T he al - so will hear, will hear their cry and will

Org

6 4

[Full]

51

M He al - so will

Ct He

T help them, will hear their cry and will help them. He

B He

Org

56

M hear, will hear their cry, will hear their cry and will

Ct al - so will hear their cry, will hear their cry and will

T al - so will hear their cry, will hear their cry and will

B al - so will hear their cry, will hear their cry and will

61

M help them, will hear their cry and will

Ct help them, will hear their cry and will

T help them, will hear their cry and will

B help them, will hear their cry and will

64

M help them, will hear — their cry and will help them.

Ct help them, will hear their cry and will help them.

T help them, will hear — their cry and will help them.

B help them, will hear their cry and will help them.

68 [Verse]

T The Lord — pre - serv - eth all

Org

4 # 6

73

T them that — love him, The Lord pre - serv - eth all — them that —

Org

4 # 6 #6 7 6 6 6

77

T love him, but scat -

Org

6 7 6 7

- The Lord is righteous (Version I) -

80

T
 — ter-eth a - broad all, — all — the un - god - ly,

Org

6 7 6

84

T
 but scat - . ter-eth a - broad all, — all — the un-

Org

6 7 6 7 6

88

T
 god - ly. My mouth shall speak the

Org

6

93

T
 praise of — the — Lord, — my mouth shall speak the praise of the

Org

6

98

T
8
Lord, — and let all flesh give

Org

6

103

T
8
thanks, give thanks un - to — his ho - ly Name, give thanks, — give

Org

7 6 6 6

109

T
8
thanks, — give thanks — un - to — his ho - ly Name for ev -

Org

7 6 7 6 7 6 6

115

T
8
— er and ev - er, — for ev - er and ev - er, for

Org

120

T
8
ev - er and ev - er, for ev - er and —

Org

6

125

T
8
ev - er, for ev - er and ev - er.

Org
6

128 *[Full]*

M
And let all flesh give thanks, — give thanks — un - to — his

Ct
And let all flesh — give thanks, — give thanks — un - to his

T
8
And let all flesh give thanks, give thanks un - to — his

B
And let all flesh give thanks, give thanks un - to his

133

M
Ho - ly Name for ev - er and ev - er, for ev - er and

Ct
ho - ly Name for ev - er and ev - er, for ev - er and

T
8
ho - ly — Name for ev - er and ev - er, for ev - er and

B
ho - ly Name for ev - er and ev - er, for ev - er and

138

M ev - er, for ev - er and ev - er, — for ev - er and ev - er, for

Ct ev - er, for ev - er and ev - er, for ev - er and ev - er, for

T 138 ev - er, for ev - er and ev - er, for ev - er and — ev - er, for

B ev - er, for ev - er and ev - er, for ev - er and ev - er, for

143

M ev - er and ev - er.

Ct ev - er and ev - er.

T 143 [Verse] ev - er and — ev - er. Hal - le - lu - jah, hal - le - lu - jah, hal - le -

B ev - er and ev - er. [soft]

Org

147 *[Full]*

M
hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal -

Ct
hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal -

T
lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal -

B
hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal -

Org

152

M
le - lu - jah,

Ct
le - lu - jah,

T
[Verse]
le - lu - jah, hal - le - le - lu - jah, hal - le - lu - jah, hal -

B
le - lu - jah,

Org

157

T
le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal -

Org

[Full]

162

M
hal - le - lu - jah, hal - le -

Ct
hal - le - lu - jah, hal - le - lu - jah, hal - le -

T
le - lu - jah, hal - le - ju - jah, hal - le - lu - jah, hal - le -

B
hal - le - lu - jah, hal - le -

Org

166

M
lu - jah, hal - le - lu - jah, hal - le - lu - jah,

Ct
lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -

T
lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -

B
lu - jah, hal - le - lu - jah, hal - le - lu - jah,

170



M
hal - le - lu - jah, hal - le - lu - jah.

Ct
lu - jah, hal - le - lu - jah, hal - le - lu - jah.


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




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

The Lord is righteous (Version I): Table of editorial changes and corrections.

Measure	Stave	Beat	Source	Comment
2	Org (RH)	1	B	$c^{\#c} r^q$.
2	Org (RH)	3-4	A	Lower RH part omitted from Source A.
2	Org (LH)	4	B, C	$d^q c^{\#dsq} d^{dsq}$.
1-2	Org (LH)	1-2	C	$e^c e^q$.
3	Org (LH)	4	B	$g^{\#q} f^{\#dsq} g^{\#dsq}$.
4	Org (RH)	3	B	b^m .
6	T	1	C	$c^{\#sq} b^{sq}$.
7	Org (RH)	1	C	$c^{\#sq} b^{sq}$.
7	Org (LH)	1	A	$f^{\#c}$.
7	T	4	C	$c^{\#sq} d^{sq} d^{sq} c^{\#sq} d^{sq}$, giving too many beats in this bar.
8	T	1	C	$e^{sq} f^{\#sq}$.
8	Org (LH)	2	C	$g^{\#q} a^q$.
9	Org (LH)	1-2	C	e^m .
10	Org (LH)	2	C	$e^q d^q$.
10-11	T	All	C	Written out ornamentation as shown below. NB: The e^q appears as e^{sq} .
				
11	Org (LH)	1-2	C	$B^c c^q$.
12	Org (RH)	2	C	$e^{sq} f^{\#sq}$, giving insufficient beats in this bar.
12	Org (RH)	4		$b^{sq} d^{sq}$.
13	Org (LH)	3	B	$A^c r^q$ in MS.
14	T	1-3	C	$c^{\#sq}$ [nigh] $b^{sq} a^{sq} g^{\#c}$ [un-] $c^{\#sq}$ [to] a^q - $g^{\#sq}$ [all], giving too many beats in this bar.
15	T	4	C	Written out ornamentation as shown below.
				
16	T	1	C	$g^{\#sq} f^{\#q} g^{\#sq}$.
17	T	1-2	C	$b^q b^{sq} c^{\#sq} c^{\#sq} c^{\#sq} b^{dsq} c^{\#dsq}$.
17	Org (LH)	3	C	$B^q f^{\#q}$.
18	T	1	C	$c^{\#dsq} d^{dsq} e^{sq}$.
18	T	4	C	$f^{\#sq} e^{sq} d^{sq} c^{\#sq}$.
19	T	1	C	$c^{\#sq} b^q c^{\#sq}$.

19	Org (LH)	1-2	C	$e^c d^q$.
19	T	3	C	$c^{\#dsq} - d^{\#dsq} - e^{\#q}$.
19	Org (LH)	4	B	$a^q - g^{\#sq}$.
20	Org (LH)	1-2	B	$f^{\#c} - d^{\#q}$.
20	Org (LH)	All	C	$f^{\#c} - d^{\#c} - e^c - G^{\#c}$.
20	Org (RH)	3	B	$g^{\#q} - a^{\#q}$.
21	Org (RH)	1	B, C	$a^{\#sq} - g^{\#sq}$.
21	T	3-4	C	e^m .
24	T	2	C	$c^{\#q} - b^c$.
25	Org (LH)	3	B	d^m in MS.
26	T	3	C	$f^{\#c} - g^{\#c}$.
27	T	2-3	C	$b^c - c^{\#sq} - b^c - c^{\#sq} - d^{\#sq}$.
28	T	2-3	C	$a^m r^m$.
29	T	1	B	e^m with $c^{\#} - d^{\#}$ appoggiaturi.
29	T	2	C	$e^{\#q} - d^{\#c}$.
31	T	3	C	$b^q - a^c$.
32	T	1	C	$g^{\#q} - f^{\#c} - g^{\#q}$.
34	Org (RH)	3	C	The e^m is tied to the following bar in this MS.
35	Org (RH)	1	C	The $g^{\#m}$ appears as $f^{\#c} - g^{\#sq}$.
35	Org (RH)	3	C	The a^m appears as $a^c - b^{\#q}$.
37	Org (LH)	All	C	e^s .
38	Org (LH)	1-2	B, C	$a^m a^m$.
39	T	3	C	$a^q - g^{\#c}$.
40	Org (LH)	1-2	C	$c^m - B^c$.
41	T	3	C	$b^c - a^c$.
42	T	3	C	$g^{\#sq} - a^{\#sq} - b^c$.
43	T	1	C	$a^c - g^{\#q}$.
45	Org (RH)	3	C	$g^{\#q} - a^{\#q} - b^c$.
46	Org (RH)	1	C	$a^{\#c} - g^{\#sq}$.
46	T	3	C	$b^c - c^{\#sq}$.
49	T	3	C	$d^{\#c} - c^{\#c}$.
50	T	1	C	$c^{\#c} - d^{\#q} - c^{\#sq}$.
50	T	3	C	$b^q - c^{\#sq} - d^{\#c}$.
51	T	3	C	The echo is marked "soft" in this MS at this point.
52	T	3	C	$d^{\#c} - c^{\#c}$.
53	T	1	C	$c^{\#c} - d^{\#q} - c^{\#sq}$.
53	T	3	C	$b^q - c^{\#sq} - d^{\#c}$.
54	T	1	C	The note is illegible in this MS.
54	Org (LH)	All	B	$A^s A^m$.

55	Org (LH)	1-2	B	$A^m c^{\#m}$.
57	M	1	C	$d^{\#c} - c^{\#c}$.
58	All	1-2	C	Notes are illegible in this MS.
61	B	1-2	C	$e^m e^m$.
62	M	1	C	$d^{\#c} - c^{\#c}$.
64	M	2	B	Additional a^m in MS.
64	B	3	B, C	a^m .
66	B	All	B, C	$e^m d^c e^m$.
68-70	Org (RH)	All	B, C	Lower voice parts omitted from MSS.
69	Org (RH)	2	C	$b^{\#q} - c^{\#sq}$.
69	Org (RH)	4	C	$d^{\#sq} f^{\#sq} e^{\#sq} d^{\#sq}$.
70	Org (LH)	3-4	C	$e^c E^c$.
70	Org (LH)	4	B	E^c omitted from MS.
72	T	3	C	$b^{sq} - c^{\#sq} - d^{\#q}$.
73	T	3-4	C	$b^q - c^{\#sq} b^c$.
76	T	1	C	$c^{\#sq} - f^{\#q}$.
76	T	3	C	$e^{\#q}$.
77	T	1	C	$c^{\#q} - d^{\#sq}$.
77	T	2	B	$c^{\#c}$.
79	T	All	C	$e^{\#q} - d^{\#sq} - e^{\#dsq} - b^q$ [incorrect, should be b^q]- $c^{\#sq} - d^{\#sq} - e^{\#sq} - f^{\#dsq} - e^{\#sq} - f^{\#dsq} - g^{\#sq} - f^{\#dsq} -$ $e^{\#sq} - d^{\#dsq}$.
80	T	2	C	$a^{dsq} - b^{dsq} - c^{\#sq} b^{sq} - a^{sq}$.
80	T	3	C	Notes appears incorrectly as $g^{\#sq} - f^{\#sq}$.
81	T	2-4	C	Revised word underlay as below:
				 <p style="text-align: center;">- ter-eth a - broad all, _____ all _____ the un - god - ly,</p>
82	T	1	C	$c^{\#q} - d^{\#sq}$.
82	T	2	B	$c^{\#c}$.
82	Org (RH)	4	C	Tie omitted to next note in following bar.
83	Org (LH)	1	C	$E^q e^q$.
84	Org (RH)	1-2	C	$c^{\#m}$.
85	T	All	C	$f^{\#sq} - e^{\#q} - f^{\#sq}$ [incorrect, should be $e^{\#sq} -$ $f^{\#dsq}$]- $d^{\#q} - e^{\#sq} - f^{\#dsq} - e^{\#q} - d^{\#sq} - e^{\#dsq} - c^{\#sq} -$ $d^{\#sq} - e^{\#dsq}$.
87	T	4	C	$c^{\#q} d^{\#q}$.
88	T	All	C	$c^{\#q} - b^c - a^q a^m$.
89-90	Org (RH)	All	C	Lower voice parts omitted from MS.
90	Org (RH)	1-2	B	b^m .
91	Org (LH)	All	C	a^s .
92	T	3	C	$c^{\#q} - b^c$.
97	T	2-3	C	$f^{\#q} - e^{\#c} - d^{\#q} - c^{\#q} - d^{\#c}$.

137	Ct	1-2	B	$f^{\#m} g^{\#c}$.
142	T	All	B	$c^{\#m} c^{\#m} c^{\#m}$.
142-144	All	All	C	The phrase from bar 142 beat 3 to bar 144 beat 2 is deleted in this MS and replaced by a semibreve (M: a^s ; Ct: e^s ; T: $c^{\#s}$; B: A^s).
143	T	All	B	$d^m d^m b^m$.
144	T	1-2	B	$a^m a^m$.
144	B	1	B	$c^{\#m}$.
147	T	2	B	$b^c c^{\#c}$.
147	T	2-3	C	Alternate word underlay: <div style="text-align: center;"> <p>147</p>  </div>
150	B	1-2	B, C	$e^m e^m$.
155	T	3	C	$f^{\#q} g^{\#q} a^c$.
156	T	3	C	$b^{sq} c^{\#sq} d^{rc}$ (incorrect, should be d^{rc}).
157	T	2-3	C	$d^m c^{\#c} b^q$.
159	Org (LH)	All	C	Note appear as $f^{\#s}$.
160	Org (LH)	All	C	Note appear as d^s .
160	T	3	C	$f^{\#q} g^{\#q} a^c$.
161	Org (LH)	1-2	C	e^s .
162	Org (LH)	All	C	$g^{\#m} a^s$.
162	Org (LH)	1-2	C	e^s .
163	M	3	C	$e^{rc} d^{rc}$.
163	T	3	C	The tenor part is missing in this MS from this point to the end of the work.
164-165	B	All	C	Alternate word underlay: <div style="text-align: center;"> <p>164</p>  </div>
165	B	All	B	$d^s d^m$.
166-167	Ct	All	C	Alternate word underlay: <div style="text-align: center;"> <p>166</p>  </div>
166	B	1-2	C	$e^m e^m$.
167	M	2-3	B	$c^{\#m} b^c$.
167	T	2-3	B	a^s .
168-170	M	All	B	Alternate word underlay:

168

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

168 Ct 1-2 C $c^{\#s}$.
 169-170 B All C

Alternate word underlay:

169

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

172 M 2-3 B $b^m a^c$.

“Out of the shadows”:

A Biographical Study of
William Turner
(c. 1651-1740),
with critical editions of
his Anthems and
Services

Volume 7:
Services

A thesis submitted for the degree of
Doctor of Philosophy at the **University of Newcastle**
by Gregory James Oehm, B. Sc. (Hons.), B.A. (Hons.) (Music.), M.A. (Music).
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October 2012.

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(Signed): _____
(Gregory James Oehm)

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Volume 7

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Service in
A major
("The Great Service")

Editorial Notes

Set in the full-with-verse style, the Service in A Major likely dates to c. 1700. Spink notes that the Great Service and the smaller Service in E major (the “Short” Service) were copied into the St Paul’s partbooks after 1698.¹ Tudway’s copy into what is now Harl. Ms 7339 was made in 1716, thereby providing a *terminus ante quem* for composition. It is likely, however, that composition predated this by some years.

Source details are as follows:

- *Source A*: British Library, London (*GB-Lbl*), Harl. MS 7339, folios 105 *verso* to 121 *verso*.
- *Scribe*: Dr Thomas Tudway.
- *Source B*: “5 Sacred Songs,” Royal Academy of Music, London (*GB-Lam*), MS 100, pp. 1-52. (Original title: “*Musica Sacra*, Dr. Turner &c MS.”)
- *Scribe*: unknown.
- *Source C*: British Library, London (*GB-Lbl*), Add. MS 31443, folios 70 *recto* to 97 *verso*.
- *Scribe*: unknown.
- *Key*: A Major (two sharps in the key signature in Source A; three sharps in the key signature in Sources B and C).
- *Vocal disposition*: Medius 1, Medius 2, Contratenor 1, Contratenor 2, Tenor, Bassus (Solo).
Medius 1, Medius 2, Contratenor 1, Contratenor 2, Tenor 1, Tenor 2, Bassus (Chorus).

¹ Ian Spink, *Restoration Cathedral Music 1660-1714*, (Oxford: Oxford University Press, 1995) p. 145.

An Addenda of alternate manuscript copies, and changes and corrections made are noted at the end of the edition.

Te Deum

from
The Great Service in A major

Edited by Gregory Oehm

William Turner (c. 1651-1740)

[Full]

Medius 1 We praise thee, O God, we ac-know -

Medius 2 We praise thee, O God, we ac -

Contratenor We praise thee, O God, we ac -

Tenor We praise thee, O God, we ac -

Bassus We praise thee, O God, we ac -

4

M1 - ledge, we ac-know-ledge thee to be the Lord, all the

M2 know-ledge thee, we ac-know-ledge thee to be the Lord, all the

[Full] Ct know-ledge thee, we ac-know-ledge thee to be the Lord, all the

T know-ledge thee, we ac-know-ledge thee to be the Lord, all the

B know-ledge thee, we ac-know-ledge thee to be the Lord, all the

8

M1
 earth doth wor - ship thee, the Fa - ther ev - er - last - - - - ing.

M2
 earth doth wor - ship thee, the Fa - ther ev - er - last - ing.

[Full] Ct
 earth doth wor - ship thee, the Fa - ther ev - er - last - - - - ing.

T
 8
 earth doth wor - ship thee, the Fa - ther ev - - - - er - last - ing.

B
 earth doth wor - ship thee, the Fa - ther ev - er - last - - - - ing.

12 *Verse*

M1
 To thee all An - gels cry a - loud, the heav'ns and all the pow'rs there -

[Verse] M2
 To thee all An - gels cry a - loud, the heav'ns and all the pow'rs there -

Ct
 To thee all An - gels cry a - loud, the heav'ns and all the pow'rs there -

16

M1
in.

M2
in.

Verse

[Verse] Ct
in. To thee Che - ru - bin and Ser - a - phin con - tin - ual -

T
To thee Che - ru - bin and Ser - a - phin con - tin - ual -

B
To thee Che - ru - bin and Ser - a - phin con - tin - ual -

Ct1
ly do— cry:

Ct2
ly— do cry:

[Verse] T
ly do— cry:

B
ly do cry:

Full

M1
Ho - ly, ho - ly, ho - ly

M2
Ho - ly, ho - ly, ho - ly

[Full] Ct
Ho - ly, ho - ly, ho - ly

T
Ho - ly, ho - ly, ho - ly

B
Ho - ly, ho - ly, ho - ly

24

M1
Lord God of Sa - ba - oth.

M2
Lord God of Sa - - - ba-oth.

[Full] Ct
Lord God of Lord Sa - ba - oth.

T
Lord God of Sa - - - ba-oth.

B
Lord God of Sa - ba - oth.

26 *Verse*

Ct
- Heav'n and earth are full of thy ma - jes-ty of thy glo - ry.

[Verse] T
Heav'n and earth are full of thy ma - jes-ty of thy glo - ry.

B
Heav'n and earth are full of the ma - jes-ty of thy glo - ry.

30 *Verse*

M1
The glo - rious com - pa - ny of the A - pos - - -

[Verse] M2
The glo - rious com - pa - ny of the A - pos - - -

Ct
The glo - rious com - pa - ny of the A -

33

M1
- tles praise thee.

M2
- tles praise thee.

[Verse] Ct
pos - tles praise thee. *Verse* The good - ly fel - low - ship of _____ the

T
The good - ly fel - low - ship of the

B
The good - ly fel - low - ship of the

37

[Verse]

M1
The no - ble arm - y, the

M2
The no - ble arm - y, the

[Verse] Ct
Pro - phets praise _____ thee. *[Solo]* The no - ble arm - y, the

T
Pro - phets praise thee.

B
Pro - phets praise thee.

40

M1 no - ble arm - y _____ of Mar - tyrs praise _____ thee.

[Verse] M2 no - ble arm - y _____ of Mar - tyrs praise _____ thee.

Ct no - ble arm - y _____ of Mar - tyrs praise _____ thee.

43 *Full*

M1 The ho - ly Church through - out all the world doth _____ ac-know - ledge thee:

M2 The ho - ly Church through - out all the world doth _____ ac-know - ledge thee:

[Full] Ct1 The ho - ly Church through - out all the world doth _____ ac-know - ledge thee:

Ct2 The ho - ly Church through-out all the world doth _____ ac-know-ledge thee:

T 8 The ho - ly Church through - out all the world doth _____ ac-know - ledge thee:

B The ho - ly Church through - out all the world doth _____ ac-know - ledge thee:

47 *[Verse]*

Ct the Fa - ther, the Fa - ther of an in - fin - ite, in - fin - ite

[Verse] T 8 The Fa - ther of an in - fin - ite, in - fin - ite

B The Fa - ther of an in - fin - ite, in - fin - ite

52

Ct

[Verse] T

B

Ma - jes - ty, thine hon - our - a - ble, true, thine hon - our - a - ble,
 Ma - jes - ty, thine hon - our - a - ble, true
 Ma - jes - ty, thine hon - our - a - ble, true,

57

Ct

[Verse] T

B

true and on - ly Son, al - so the Ho - ly
 and on - ly Son, al - so the Ho - ly
 true and on - ly Son, al - so the Ho - ly Ghost,

63

Ct

[Verse] T

B

Ghost, the Ho - - - ly Ghost, the Com - fort - er.
 Ghost, the Ho - - - ly Ghost, the Com - fort - er.
 al - so the Ho - - - ly Ghost, the Com - fort - er.

68 *Full*

M1
Thou art the King, the King of glo - ry, — O Christ.

M2
Thou art the King of glo - ry, — O — Christ.

Ct1
Thou art the King of glo - ry, O — Christ.

[Full] Ct2
Thou art the King of glo - ry, O — Christ.

T1
8
Thou art the King of glo - ry, O Christ.

T2
8
Thou art the King of glo - ry, — O Christ.

B
Thou art the King of glo - ry, O Christ.

72

M1
Thou art the ev - er - last - ing Son of — the Fa - - - ther.

M2
Thou art the ev - er - last - ing Son of the Fa - - ther.

Ct1
Thou art the ev - er - last - ing Son of the Fa - - ther.


[Full] Ct2
Thou art the ev - er - last - ing Son of — the Fa - ther.


T1
8
Thou art the ev - er - last - ing Son — of the Fa - - ther.


T2
8
Thou art the ev - er - last - ing Son — of the Fa - - ther.

B
Thou art the ev - er - last - ing Son of — the Fa - - ther.


76 Verse

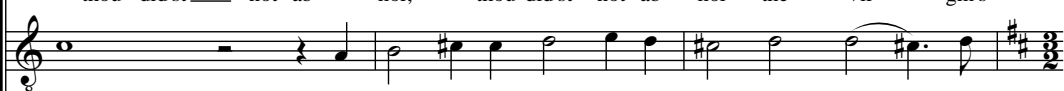
Ct  When_ thou took'st up - on thee to de - liv - er man,


[Verse] T  When ____ thou took'st up - on thee to de - liv - er

B  When ____ thou took'st up - on thee to de -

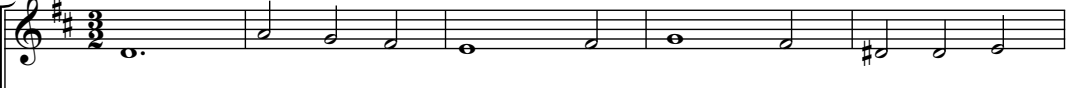
79

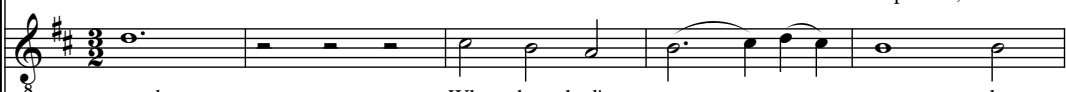
Ct  thou did'st_ not ab - hor, thou did'st not ab - hor the Vir - gin's


[Verse] T  man, thou did'st not ab - hor, not ab - hor the Vir - gin's

B  liv - er man, thou did'st not ab - hor the Vir - gin's

82

Ct  womb. When thou had'st ov - er - come the sharp-ness, the

[Verse] T  womb. When thou had'st ov - er - come the

B  womb. When thou had'st ov - er - come the_

87

Ct  sharp - ness_ of_ death, thou did'st o - - - pen the

[Verse] T  sharp - ness_ of_ death, thou did'st

B  sharp - ness_ of_ death, thou did'st

91

Ct

[Verse] T

B

king - dom of heav'n, thou did'st o - pen the king - dom of
 o - pen the king - dom of heav'n, thou did'st o - pen the
 o - pen the king - dom of heav'n, thou did'st o - pen the

95

Ct

[Verse] T

B

heav'n to all, _____ to all, _____ to all _____ be -
 king - dom of heav'n to _____ all, _____ to _____ all _____ be -
 king - dom of heav'n to all, _____ to all be -

99

Ct

[Verse] T

B

liev - ers. Thou
 liev - ers. Thou sit - test at the right hand of
 liev - ers. Thou sit - test at the right hand, thou sit - test at the

103

Ct

[Verse] T

B

sitt - test at the right hand, at the right hand of God, in the
 God, thou sit - test at the right hand of God, in the
 right hand, thou sit - test at the right hand of God, _____

107

Ct
 glo - - - - - ry of the

[Verse] T
 8 glo - - - - - ry, in the glo - ry of _____ the _____

B
 _____ in the glo - - - - - ry of the

111

Ct
 Fa - ther. We be - lieve _____ that thou shalt

[Verse] T
 8 Fa - ther. We be - lieve _____ that thou shalt come, _____

B
 Fa - ther. We be - lieve, be - lieve _____

114

Ct
 come to be, _____ to be our Judge. We

[Verse] T
 8 _____ that thou shalt come to be our Judge. _____ We there - fore pray thee

B
 _____ that thou shalt come to _____ be our Judge. We there - fore

117

Ct
 there - fore pray thee help, help thy ser - - - vants whom thou

[Verse] T
 8 help, help, help _____ thy ser - - - vants

B
 pray thee help, _____ help, help thy ser - - - vants whom thou

120

Ct hast re - deem - ed with thy pre - cious blood.

[Verse] T whom thou hast re - deem - ed with thy pre - cious blood.

B hast re - deem - ed with thy pre - cious blood.

123 [Verse]

M1 Make them to be num - bered, make them to be

[Verse] M2 Make them to be num - bered with thy saints, to be num - bered, to be

Ct Make them to be num - bered, to be

127

M1 num - bered with thy saints, in glo - - - - ry, in

[Verse] M2 num - bered with thy saints, in glo - - - -

Ct num - bered with thy saints, in glo - ry, in glo - ry, in

132

M1 glo - ry, in glo - - - - ry ev - er - last - ing.

[Verse] M2 - - ry, in glo - - - - ry ev - er - last - ing.

Ct glo - - - - ry, in glo - ry ev - er - last - ing.

137 *Full*

M1
O Lord, save, save thy peo - ple and bless, and bless thine her - i -

M2
O Lord, save, save thy peo - ple and bless, and bless thine her - i -

[Full] Ct
O Lord, save, save thy peo - ple and bless, and bless thine her - i -

T
O Lord, save, save thy peo - ple and bless, and bless thine her - i -

B
O Lord, save, save thy peo - ple and bless, and bless thine her - i -

141

M1
tage, Gov - ern them and lift them up, and lift them up for ev - er.

M2
tage, Gov - ern them and lift them up, lift — them up for ev - er.

[Full] Ct
tage, Gov - ern them, gov - ern them and lift them up for ev - er.

T
tage, Gov - ern them and lift them up, and lift them up — for ev - er.

B
tage, Gov - ern them and lift them up, and lift them up for ev - er.

145 *Full*

M1 Day by day — we mag-ni-fy thee, and we wor-ship thy name, thy

M2 Day by day we mag-ni-fy thee, and we

Ct1 Day by day we mag-ni-fy thee, and we wor-ship, we

[Full] Ct2 Day by day — we mag-ni-fy thee, and we wor-ship thy name, thy name,

T1 Day by day we mag-ni-fy thee, and we wor-ship thy name, thy

T2 Day by day — we mag-ni-fy thee, and we wor-ship thy name, thy

B Day by day, — we mag-ni-fy thee, and we wor-ship thy name, we

149

M1 name, ev - - - er world with - out end.

M2 wor-ship thy name, ev - er world — with - out end.

Ct1 wor-ship thy name, ev - er world with - out end.

[Full] Ct2 we wor-ship thy name, ev - - - er world with - out — end.

T1 name, and we wor-ship thy name, ev-er world with-out — end.

T2 name, and we wor-ship thy name, ev-er world with-out — end.

B wor-ship thy name, ev - - - er world with-out end.

152 *Verse*

M1
Vouch-safe, O Lord, to keep us this day with - out ____ sin.

[Verse] M2
Vouch-safe, O Lord, to keep us this day, this day with - out ____ sin. ____

Ct
Vouch-safe, O Lord, to keep us this day, this day with - out ____ sin.

156 *Verse*

Ct1
O Lord, ____ have mer - - - cy up-on us, up - on us,

[Verse] Ct2
O Lord, have __ mer - cy up - on ____ us,

T
8 O Lord, have __ mer - cy up - on ____ us, have

B
O Lord, have mer - - - cy up - on us, have

160

Ct1
have mer - cy, have mer - cy up - on us.

[Verse] Ct2
have mer - cy, have mer - cy up - - - on ____ us.

T
8 mer - cy up - on ____ us, have mer - cy up - on ____ us.

B
mer - cy, have mer - cy up - - - on us.

163 *Verse*

M1
O Lord, _____ let thy mer - cy ligh - ten up - on us, _____

[Verse] M2
O Lord, _____ let thy mer - cy ligh - ten up -

Ct
[Solo] O Lord, _____ let thy mer - cy ligh - ten up -

M1
_____ as our trust, _____ as our trust is in _____ thee.

[Verse] M2
on us, _____ as our trust, as our trust is in _____ thee.

Ct
on us, _____ as our trust, as our trust is in _____ thee.

169 *Full*

M1
O Lord, in thee have I trust - ed,

M2
O Lord, in thee have _____ I trust - ed,

Ct1
O Lord, in thee have I trust - ed,

[Full] Ct2
O Lord, in thee have _____ I trust - ed,

T1
O Lord, in thee have _____ I trust - ed, let _____

T2
O Lord, in thee have _____ I trust - ed, let _____

B
O Lord, in thee have I trust - ed,

175

M1
found - ed, let me nev - er be con - found - ed.

M2
ed, let me nev - er be con - found - ed.

Ct1
found - ed, let me nev - er be con - found - ed.

[Full] Ct2
let me nev - er, nev - er be con - found - ed.

T1
me nev - er, nev - er, nev - er be con - found - ed.

T2
let me nev - er, nev - er be con - found - ed.

B
nev - er, nev - er be con - found - ed.

Jubilate

from
The Great Service in A major

Edited by Gregory Oehm

William Turner (c. 1651-1740)

[Full]

Medius 1
O be joy - - - ful in the Lord, all ___

Medius 2
O be joy - - - ful in the Lord, all ___

Contratenor 1
O be joy - ful in the Lord, all ___

Contratenor 2
O be joy - ful in the Lord, all ___

Tenor
8
O be joy - ful in the Lord, all, all ___

Bassus
O be joy - - - - ful in the Lord,

4

M1
— ye lands, serve the Lord with glad - - - - ness —

M2
— ye lands, serve — the Lord with glad - - - -

[Full]
Ct1
— ye — lands, serve the Lord with

Ct2
— ye lands, serve — the Lord with glad - - - - - ness, with

T
8
— ye lands, serve the Lord with glad - -

B
all ye — lands, serve the Lord with glad - -

7

M1
— and come be - fore his pre - sence, be - fore his pre - sence

M2
- - - - - ness — and come be - fore his pre - sence

[Full]
Ct1
glad - - - - - ness and come be - fore his — pre - sence

Ct2
glad - - - - - ness — and come be - fore his pre - sence

T
8
- - - - - ness — and come be - fore his — pre - sence

B
- - - - - ness and come be - fore his pre - sence with

10 *Verse*

Ct Be ye sure that the

[Verse] T Be ye sure that the Lord,

B Be ye sure that the Lord

M1 with a song.

M2 with a song.

[Full] Ct1 with a song.

Ct2 with a song.

T with a song.

B a song.

13

[Verse] Ct Lord he is God, it is he that hath

T that the Lord he is God, it is he that hath

B that the Lord he is God, it is

16

Ct

[Verse] T

B

made us and not we, not we our - selves, we

made us and not we, not we our - selves, we are his

he that hath made us and not we our - selves, we are his

19

Ct

[Verse] T

B

are his peo - ple and the sheep, and the sheep, the sheep

peo - ple and the sheep, we are his peo - ple and the

peo - ple, we are his peo - ple and the sheep, the

22

Ct

[Verse] T

B

of his past - ure.

sheep of his past - ure.

sheep of his past - ure.

Chorus a 7 voci

M1

M2

[Full] Ct1

Ct2

O go your way in - to his

O go your way in - to his

O go your

O go your

25

M1 gates, in - to his gates with thanks-giv - ing, and —

M2 gates, in - to his gates with — thanks - - - - - giv - ing,

Ct1 way in - to his courts with thanks-giv - - - ing,

[Full] Ct2 way in - to his courts with thanks-giv - - - ing,

T1 O go your way, O go your way in - to his

T2 O go your way, O go your way in - to his

B O go your way in - to his

28

M1 — in - to — his courts with praise,

M2 and in - to his courts, — his courts with praise, and in - to his

Ct1 and in - to his courts with praise, and in - to his

[Full] Ct2 and in - to his courts with praise, in -

T1 gates with thanks-giv - ing, and — in - to — his

T2 gates with thanks-giv - ing, — and in - to his — courts, — in - to his

B gates with thanks-giv - - - ing, and in - to his

31

M1
be thank - ful un - to him, and

M2
courts — with praise, be thank - ful un - to

Ct1
courts — with praise, be thank - ful un - to him,

[Full] Ct2
to his — courts — with praise, be

T1
8 courts with praise, be thank - ful

T2
8 courts with praise, be thank - ful un - to him, be thank - ful

B
courts with praise, be

34

M1
speak good of his name, and speak — good, and

M2
him, and speak — good of his name, and

Ct1
be thank - ful un - to him and speak, — and speak —

[Full] Ct2
thank - ful un - to him, and speak — good, and speak —

T1
8 un - to him, — and speak — good, and speak

T2
8 un - to him, — and speak — good of his

B
thank - ful un - to him, and speak good of his

37

M1 speak good of _____ his name, of _____ his name.

M2 speak _____ good of his name.

Ct1 _____ good of his name, _____ of his name.

[Full] Ct2 _____ good, _____ and speak good of his name.

T1 good _____ of his name, of his name.

T2 name, his name, and speak good of his name.

B name, and speak _____ good of his name.

40 Verse

M1 For the Lord, _____ the Lord is gra - ci - ous,

M2 For the Lord, _____ the Lord is gra - ci - ous,

[Verse] Ct For _____ the Lord, the Lord is gra - ci - ous, his mer - cy is

T For _____ the Lord, the Lord is gra - ci - ous, his

B For the Lord, the Lord _____ is gra - ci - ous,

44

M1
his mer - cy is ev - er - last - - - - ing, ev -

M2
his mer - cy is ev - er - last - - -

[Verse] Ct
ev - er - last - - - - - ing, ev - - -

T
8
mer - cy is ev - er - last - - - ing, his mer - cy, his mer - cy is

B
his mer - cy is ev - er - last - - - - -

47

M1
- - er - last - - - ing, and ___ his truth, ___ his truth en -

M2
- - - - - ing, and ___ his truth, ___ his truth en -

[Verse] Ct
- - er last - - - ing, and ___ his truth, ___ his truth en -

T
8
ev - er - last - - - ing, and ___ his truth, ___ his truth en -

B
- - - - - ing, and ___ his truth, ___ his truth en -

51

M1 dur - eth, from ge - ne - ra - - - ti - on, from

M2 dur - eth from ge - ne - ra - - - ti - on, from ge - ne - ra -

[Verse] Ct dur - eth, from ge - ne -

T dur - eth from ge - ne - ra - ti - on, from ge - ne -

B dur - eth, from ge - ne - ra -

54

M1 ge - ne - ra - - - ti - on to ge - ne - ra - - - ti - on.

M2 - - ti - on to ge - ne - ra - - - ti on.

[Verse] Ct ra - - - ti - on to ge - - - ne - ra - - - ti - on.

T ra - ti - on to ge - ne - ra - ti - on.

B - - ti - on to ge - - - ne - ra - ti - on.

56 *Full*

M1 Glo - ry be to the Fa - ther and to the

[Full] M2 Glo - - ry be to the Fa - ther and

T Glo - ry be to the Fa - ther, and to the Son,

59

M1 Son, and to the Ho - ly Ghost,

M2 to the Son, and

[Full] Ct1 Glo - - ry be to the Fa - - ther and

Ct2 Glo -

T 8 Glo - ry be to the Fa - ther and to the

B Glo - - ry be to the Fa - ther and

62

M1 As it was in the be -

M2 to the Ho - ly Ghost, As it was

[Full] Ct1 to the Son, and to the Ho - ly Ghost,

Ct2 - - ry be to the Fa - - ther and to the Son, and

T 8 Son, and to the Ho - - - - - ly

B to the Son, and to the

65

M1
gin - ning, in the be - gin - - - ning, as _____

M2
- in the be - gin - ning, in _____ the be - gin - -

[Full]
Ct1
and to _____ the Ho - ly

Ct2
- to the Ho - ly Ghost, the Ho - ly Ghost, As _____

T
8
Ghost, and to the _____ Ho - ly Ghost, _____

B
Ho - ly Ghost, _____ and to the Ho - - - ly

68

M1
- it was, _____ it was in the be - gin - - -

M2
ning, as _____ it was in the be - gin - - -

[Full]
Ct1
Ghost, As it was, it was _____ in the be - gin - - -

Ct2
- it was, it was in the be - gin - - -

T
8
- As it was in the be - gin - - -

B
Ghost, As it was, it was in the be - gin - - -

71

M1
ning, is now, is now, and ev - er _____

M2
ning, is now, is now, and ev - er _____

[Full]
Ct1
ning, is now, _____ is now, and ev - er

Ct2
ning, is now, is now, _____ and ev - er

T
8
ning, is now, _____ and ev - er

B
ning, is now, is now, and ev - er

74

M1
— shall be, world with-out end, A-men, world

M2
shall be, world ___with-out end, A - men, world with-out

[Full]
Ct1
shall be, world with-out _____ end, world with-out _____ end.

Ct2
shall ___ be, world ___with-out end, A - men, A - men, world

T
8
shall ___ be, world with - out end, world ___with-out end. A -

B
shall be, world with - out end, world with-out

78

M1
 — with-out end. A - - - men, A - - - - men.

M2
 end. A - - - - - men, A - - - - - men.

[Full]
 Ct1
 A - - - men, A - - - - men, A - - - - - men.

Ct2
 — with-out — end. A - - - - - men, A - - - - - men.

T
 8
 men, A - - - - - men, A - - - - - men.

B
 end. A - - - - - men, A - - - - - men.

Kyrie

from
The Great Service in A Major

Edited by Gregory Oehm

William Turner (c. 1651-1740)

[Full]

Medius
Lord, have mer - cy up - on us, and in -

Contratenor
Lord, have mer - cy up - on us,

Tenor
Lord, have mer - cy up - on us,

Bassus
on us, and write all these thy laws in

M
cline our hearts, in - cline our hearts to keep ___ this law.

Ct
and in - cline our hearts to keep ___ this law.

[Full]
T
and in - cline our hearts to keep ___ this law.

B
our ___ hearts, we be - seech thee. O to keep this law.

6

M Lord, have mer - cy up - on us, and write all these thy laws in our hearts, in our

Ct Lord, have mer - cy up - on us, and write all these thy

[Full] Lord, have mer - cy up - on us, and write all these, and write all these thy

T 8 Lord, have mer - cy up - on us, and write all these, and write all these thy

B Lord, have mer - cy up - on us, and write all these thy

10

M hearts, we be - seech thee.

Ct laws in our hearts, we be - seech thee.

[Full] laws in our hearts, we be - seech thee.

T 8 laws in our hearts, we be - seech thee.

B laws in our hearts, we be - seech thee.

Credo

from
The Great Service in A Major

Edited by Gregory Oehm

William Turner (c. 1651-1740)

[Full]

Medius The Fa - ther Al - might - y, Mak -

Contratenor The Fa - ther Al - might - y, Mak -

Tenor The Fa - ther Al - might - y, Mak -

[Priest]

Bassus I be-lieve in one God The Fa - ther Al - might - y, Mak -

4

M - er of heav'n and earth, And of all things vis - i - ble, of

Ct - er of heav'n and earth, And of all things vis - i -

[Full] T - er of heav'n and earth, And of all things, of

B - er of heav'n and earth, And of

7

M all things vis - i - ble and in - vis - - - i - ble:

[Full] Ct ble, of all things vis - i - ble and in - vis - i - ble:

T 8 all things vis - i - ble and in - vis - - - i - ble:

B all things vis - i - ble and in - vis - i - ble:

10 Verse

M1 And in one Lord Je - sus Christ, the on - ly be - got - ten Son of God,

[Verse] M2 And in one Lord Je - sus Christ, the on - ly be - got - ten Son, be - got - ten Son of God,

Ct And in one Lord Je - sus Christ, the on - ly, the on - ly be - got - ten Son of God,

15 Verse

Ct Be - got - ten of his Fa - ther be - fore all worlds, be - fore all worlds,

[Verse] T 8 Be - got - ten of his Fa - ther be - fore all worlds, be - fore all worlds,

B Be - got - ten of his Fa - ther be - fore all worlds, be - fore all worlds,

19 *Full*

M1
God of God, Light of Light, Ve - ry God of ve - ry God,

M2
God of God, Light of Light, Ve - ry God of ve - ry God,

[Full] Ct
God of God, Light of Light, Ve - ry God of ve - ry God,

T
God of God, Light of Light, Ve - ry God of ve - ry God,

B
God of God, Light of Light, Ve - ry God of ve - ry God,

23 *[Full]*

M
Be - got - ten, not made, Be - ing of one sub - stance

[Full] Ct
Be - got - ten, not made, Be - ing of one sub - stance

T
Be - got - ten, not made, Be - ing of one sub - stance

B
Be - got - ten, not made, Be - ing of one sub - stance

28

M
with the Fa - ther, By whom all things were made:

[Full] Ct
with the Fa - ther, By whom all things were made:

T
with the Fa - ther, By whom all things were made:

B
with the Fa - ther, By whom all things were made:

33 *Verse*

Ct Who for us men and for our, for our sal - va - tion

[Verse] T Who for us men and for our sal - va - tion came

B Who for us men and for our sal - va - tion came

36

Ct came down from Heav'n, And was in - car - nate by the Ho -

[Verse] T down, came down from Heav'n, And was in - car - nate by the

B down from Heav'n, And was, and was in - car - nate by the

39

Ct - - ly Ghost of the Vir - gin Ma - - - ry, And

[Verse] T Ho - - - ly Ghost of the Vir - - - gin Ma - ry,

B Ho - - - ly Ghost of the Vir - gin Ma - ry,

41

Ct _____ was made _____ man,

[Verse] T And was made _____ man,

B And was made man,

M _____ *[Full]* _____ And was cru - ci - fied al -

[Full] Ct _____ And was cru - ci - fied al -

T _____ And was cru - ci - fied al -

B _____ And was cru - ci - fied al -

44

M so for us und - er Pon - tius Pi - late. He suff - ered and was

[Full] Ct so for us und - er Pon - tius Pi - late. He suff - ered and was

T so for us und - er Pon - tius Pi - late. He suff - ered and was

B so for us und - er Pon - tius Pi - late. He suff - ered and was

48

M
bur - i - ed, And the third day he rose a - gain ac - cord -

Ct
bur - i - ed, And the third day he rose a - gain ac -

[Full]
T
bur - i - ed, And the third day he rose a - gain ac -

B
bur - i - ed, And the third day he rose a - gain ac -

51

M
- - ing to the Scrip - - - - - tures,

Ct
cord - - - ing to the Scrip - - - tures,

[Full]
T
cord - - - ing to the Scrip - - - tures,

B
cord - - - ing to the Scrip - - - tures,

53 *[Full]*

M1 And as - cend - ed in - to

M2 And as - cend - ed in - to

[Full] Ct1 And as - cend - ed in - to heav'n, as - cend-ed in - - - to

Ct2 And as-cend - ed in - to heav'n, as - cend-ed in - - - to

T And as - cend - ed in - to heav'n, And sitt - eth

B And as - cend - ed in - to heav'n, And

56

M1 heav'n, And sitt - eth on the right hand of the Fa - ther.

M2 heav'n, And sitt - eth on the right hand of the Fa - ther.

[Full] Ct1 heav'n, And sitt - eth on the right hand of the Fa - ther

Ct2 heav'n, And sitt - eth on the right hand of the Fa - ther.

T at the right hand, on the right hand of the Fa - ther.

B sitt - eth on the right hand of the Fa - - - ther.

59

M1
And he shall come, and he shall

M2
And he shall come a - gain, and he shall

[Full]
Ct1
And he shall come a - gain, and he shall come, and he shall

Ct2
And he shall come a - gain,

T
And he shall come a - gain, and he shall

B
And he shall come a - gain with glo - ry to

61

M1
come a - gain with glo - ry to judge, to judge both the quick and the

M2
come a - gain with glo - ry to judge, to judge both the quick and the

[Full]
Ct1
come a - gain with glo - ry to judge both the quick, the quick and the

Ct2
and he shall come a - gain with glo - ry to judge both the quick and the

T
come a - gain in glo - ry to judge both the quick, the quick and the

B
judge both the quick and the dead, to judge both the quick, the quick and the

64

M1
 dead: _ Whose king - dom, whose king-dom shall have, shall have no end.

M2
 dead: _ Whose king - dom, whose king-dom shall have, shall have no end.

[Full]
 Ct1
 dead: Whose king-dom, whose king - dom shall have, shall have no end.

Ct2
 dead: Whose king-dom, whose king - dom shall have, shall have no end.

T
 dead: Whose king - dom, whose king - dom shall have, shall have no end.

B
 dead: Whose king - dom, whose king - dom shall have, shall have no end.

67 Verse

[Verse]
 Ct
 And I be - lieve ___ in the Ho - - - ly Ghost, _ The

T
 And I ___ be - lieve in the Ho - - - ly Ghost, The _

B
 And I be - lieve in the Ho - - - ly Ghost, The

71 *[Verse]*

M1 Who pro-ceed - eth

M2 Who pro - ceed - eth

[Verse] Ct Lord and giv - er of life,

T Lord and giv - er of life,

B Lord and giv - er of life, Who pro-ceed - eth

75

[Verse] M1 from the Fa - ther and the Son, Who with the Fa - ther

M2 from the Fa - ther and the Son, Who with the

B from the Fa - ther and the Son,

80

[Verse] M1 and the Son, and the Son, to - geth - er is wor - shipped

M2 Fa - ther and the Son to - geth - er is wor - ship - ped

B Who with the Fa - ther and the Son to - geth - er is wor - ship - ped

85

M1
and glor - i - fied, Who spake, who spake _____ by the Pro -

[Verse] M2
and glor - i - fied, Who spake, who spake _____ by _____ the Pro -

B
and glor - i - fied, Who spake, who spake by the Pro -

90

M1
phets.

M2
phets.

[Verse] Ct
[Verse]
And I be - lieve one Cath - o - lick and A -

T
And I be - lieve one Cath - o - lick and A -

B
phets. And I be - lieve one Cath - o - lick and A -

95

[Verse] Ct
pos - to - lick Church. I ac - know - ledge one Bap - tism for _

T
pos - to - lick Church. I ac - know - ledge one Bap - tism for

B
pos - to - lick Church. I ac - know - ledge one Bap - tism for

100

Ct

[Verse] T

B

the re - mis - sion of sins,

the re - mis - sion of sins,

the re - mis - sion of sins,

103

Full

M

Ct1

[Full] Ct2

T

B

And I look for the Re - sur-rec-tion, for the Re - sur-rec - tion

And I look for the Re - sur - rec - tion of the

And I look for the

And I look for the Re - sur-rec - tion

And I look for the Re - sur -

106

M of the dead, And the life of the world to come.

Ct1 dead, of the dead, And the life of the world to come. A -

[Full] Ct2 Re-sur-rec-tion of the dead, And the life of the world to come. A -

T of the dead, of the dead, And the life, the life of the world to

B rec - tion of the dead, And the life of the world to

109

M - A - - - - - men.

Ct1 men, A - men, A - - - - - men.

[Full] Ct2 men, A - men, A - - - - - men.

T come. A - men, A - - - - - men.

B come. A - men, A - - - - - men.

Magnificat

from
The Great Service in A Major

Edited by Gregory Oehm

William Turner (c. 1651-1740)

[Full]

Medius 1
My soul doth magnify the Lord,

Medius 2
My soul doth magnify the Lord, and

Contratenor 1
My soul doth magnify the Lord, and

Contratenor 2
My soul doth magnify the Lord, and

Tenor
My soul doth magnify the Lord, and

Bassus
My soul doth magnify the Lord, and

4

M1
and my spirit hath rejoiced in God my Saviour.

M2
— my spirit hath rejoiced in God, in God my Saviour.

Ct1
— my spirit hath rejoiced in God, in God my Saviour.

[Full]
Ct2
— my spirit hath rejoiced in God, in God my Saviour.

T
— my spirit hath rejoiced in God my Saviour.

B
— my spirit hath rejoiced in God, in God my Saviour.

8 *[Verse]*

M1 For he hath re - gard - - - ed

[Verse] M2 For he hath re - gard - - - ed, the low - li -

Ct For he hath re - gard - - - ed the__ low - li -

11

M1 the__ low - li - ness of _____ his hand - maid - en.

[Verse] M2 ness, the__ low - li - ness of _____ his hand - maid - en.

Ct ness of his hand - maid - en, of his__ hand - maid - en.

14 *Verse*

Ct1 For be - hold from hence - forth all ge - ne - ra - ti -

Ct2 For be - hold from hence - forth all

[Verse] T For be - hold from hence - forth all ge - ne - ra - ti - ons, all__

B For be - hold from hence - forth all ge - ne - ra - ti - ons, all

18

Ct1
ons shall call, _____ shall call me bless - ed.

Ct2
ge - ne - ra - ti - ons shall call me bless - ed.

[Verse] T
ge - ne - ra - - - ti - ons shall call _____ me bless - ed.

B
ge - ne - ra - - - ti - ons shall call me bless - ed.

20 [Full]

M1
For he that is might - - - y hath mag - ni - fi -

M2
For he that is might - - - y hath mag - n -

[Full] Ct
For he that is might - - - y hath mag - ni -

T
For he that is might - - - y hath _____ mag - ni -

B
For he that is might - - - y hath mag - ni -

23

M1
- - ed me and ho - - - ly, ho - ly is his Name.

M2
fi - ed me and ho - - - ly, ho - ly is his Name.

[Full] Ct
fi - ed me and ho - ly, ho - ly is his Name.

T
8
fi - ed me and ho - - - ly, ho - ly is his Name.

B
fi - ed me and ho - ly, ho - ly is his Name.

26 *Verse*

M1
And his mer - cy, his mer - cy is on them that fear _____

[Verse] M2
And his mer - cy, his mer - cy is on them that fear _____

Ct
26
And his mer - cy, his mer - cy is on them that fear

30

M1
him through-out all ge - ne - ra - ti-ons, through - out, through - out

[Verse] M2
him, through-out all ge - ne - ra - ti-ons, through-out, through -

Ct
30
him, through-out all ge - ne - ra - ti -

34

M1
all ge - ne - ra - ti - ons.

[Verse] M2
out all ge - - - - - ne - ra - ti - ons.

Ct
34
ons, all ge - - - - - ne - ra - ti - ons.

36 *Full*

M1
He hath shew - ed strength _____ with his

M2
He hath shew - ed strength _____ with his _____

[Full] Ct1
He hath shew - ed strength with his _____

Ct2
He hath shew - ed strength _____ with his arm, _____

T
8
He hath shew - ed strength _____ with his arm, his _____

B
He hath shew - ed strength with his arm, _____

39

M1
arm, he hath scat - - - ter-ed the

M2
arm, he hath scat -

[Full]
Ct1
arm, he hath scat - - - ter-ed the

Ct2
he hath scat - ter - ed the proud, hath

T
arm, he hath scat - - - ter-ed the proud, hath

B
he hath scat - - - ter-ed the proud, the proud, he hath scat -

42

M1
proud, the proud in the im - a - gin - a - tion of their hearts.

M2
- ter-ed the proud in the im - a - gin - a - tion of their hearts.

[Full]
Ct1
proud, the proud in the im - a - gin - a - tion of their hearts.

Ct2
scat-ter-ed the proud in the im - a - gin - a - tion of their hearts.

T
scat-ter-ed the proud in the im - a - gin - a - tion of their hearts.

B
- ter-ed the proud, the proud in the im - a - gin - a - tion of their hearts.

46 *Verse*

Ct1 He hath put down the might - y from their

Ct2 He hath put down the might - y from their

[Verse] He hath put down the might - y, the might - y from their

T He hath put down the might - y, the might - y from their

B He hath put down the might - y, the might - y from their

49

Ct1 seat, and hath ex - alt - - - ed and hath ex - alt -

Ct2 seat, and hath ex - alt - - - ed and hath ex - alt -

[Verse] seat, and hath ex - alt - ed the hum -

T seat, and hath ex - alt - ed the hum -

B seat, and hath ex - alt - - - ed and hath ex - alt -

53

Ct1 ed the hum - - - - - ble and meek.

Ct2 ed the hum - - - - - ble and meek.

[Verse] - - - - - ble and meek, the hum - ble and meek.

T - - - - - ble and meek, the hum - ble and meek.

B - - ed the hum - ble and meek, the hum - ble and meek.

56 *Full*

M1 He hath fill - ed the hun - gry with good things and the

M2 He hath fill - ed the hun - gry with good things and the

[Full] Ct1 He hath fill - ed the hun - gry with good things and the

Ct2 He hath fill - ed the hun - gry with good things,

T He hath fill - ed the hun - gry with good things,

B He hath fill - ed the hun - gry with good things,

59

M1 rich, and the rich he hath sent emp - ty a - way.

M2 rich, and the rich he hath, he hath sent — emp - ty a - way.

[Full] Ct1 rich, the rich he hath sent emp - ty a - way.

Ct2 and the rich, the rich he — hath sent emp - ty — a - way.

T and the rich he hath sent emp - ty a - way.

B and the rich, and the rich he hath sent emp - ty a - way.

62 *Verse*

M1 He re - mem - b'ring, re - mem - b'ring his mer - - - cy

M2 He re - mem - b'ring his mer -

[Verse] Ct He re - mem - b'ring, re - mem - b'ring his mer - - - cy hath

T He re - mem - b'ring, re - mem - b'ring his mer - - - cy

B He re - mem - b'ring, re - mem - b'ring his mer - - - cy

65

M1 - hath holp - en his ser - vant Is - ra - el, as he

M2 cy hath holp - en his ser - vant Is - ra - el, as he

[Verse] Ct holp - en his ser - vant, his ser - vant Is - ra - el,

T - hath holp - en his ser - vant Is - ra - el, as he prom - i -

B - hath holp - en his ser - vant Is - ra - el, as he

68

M1
 prom - i - sed, he prom - i - sed to our fore - fa - - -

M2
 prom - i - sed, he prom - i - sed to our fore - fa - - -

[Verse] Ct
 as he prom - i - sed to our _____ fore - fa - - - -

T
 sed, as he prom - i - sed to _____ our _____ fore - fa - - - -

B
 prom - i - sed, as he prom - i - sed to our _____ fore fa - - - -

71

M1
 thers, A - bra - ham, and _____ his seed, A - bra -

M2
 thers, A - bra - ham, _____ and his seed, A - bra -

[Verse] Ct
 thers, A - bra - ham, and his seed, A -

T
 thers, A - bra - ham, A - bra - ham _____

B
 thers, A - bra - ham

74

M1
ham and his seed for ev - - - er.

M2
ham and his seed for ev - er.

[Verse] Ct
- bra - ham and his seed for ev - - - er.

T
and his seed for ev - - - er.

B
and his seed, his seed for ev - - - er.

76

Full

M1
Glo - ry be to the Fa - ther and to the Son and

M2
Glo - ry be to the Fa - ther and to the Son and

[Full] Ct1
Glo - ry be to the Fa - ther and to the Son and

Ct2
Glo - ry be to the Fa - ther and to the Son and

T
Glo - ry be to the Fa - ther and to the Son and

B
Glo - ry be to the Fa - ther and to the Son and

79

M1
to the Ho - ly Ghost, As it was in the be -

M2
to the Ho - ly Ghost, As it was in the be -

Ct1
to the Ho - ly Ghost, As it was in the be -

[Full]
Ct2
to the Ho - ly Ghost, As it was in the be -

T
8
to the Ho - ly Ghost, As it was in the be -

B
to the Ho - ly Ghost, As it was in the be -

82

M1
gin - ning, is now, and ev - er shall be, world -

M2
gin - ning, is now, and ev - er shall be, world -

Ct1
gin - ing, is now, and ev - er shall be, world

[Full]
Ct2
gin - ning, is now, and ev - er shall, shall

T
8
gin - ning, is now, and ev - er shall be, -

B
gin - ning, is now, and ev - er shall be, world

85

M1
— with - out ————— end. A - - - - men, A -

M2
— with - - - out end. A - - - men, A -

[Full]
Ct1
with - out end. A - - - - - men, A -

Ct2
be, world with - out end. A - - - - -

T
— world with - out end. A - - - - men, A - - - men, —

B
with - out end. ————— A - - - - men, A - men,

88

M1
- - - - - men.

M2
- - - - - men.

[Full]
Ct1
- - - - - men.

Ct2
men, A - - - - - men.

T
— A - - - - - men.

B
A - - - - - men.

Nunc Dimittis

from
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Edited by Gregory Oehm

William Turner (c. 1651-1740)

[Full]

Medius 1
Lord, now lett - est thou thy ser - vant de -

Medius 2
Lord, now lett - est thou thy ser - vant de -

Contratenor 1
Lord, now lett - est thou thy ser - vant de -

Contratenor 2
Lord, now lett - est thou thy ser - vant de -

Tenor
Lord, now lett - est thou thy ser - vant de -

Bassus
Lord, now lett - est thou thy ser - vant de -

4

M1
part in peace, ac - cord - ing to thy word.

M2
part in peace, ac - cord - - - ing to thy word.

[Full]
Ct1
part in peace, ac - cord - ing to thy word.

Ct2
part in peace, ac - cord - ing to thy word.

T
8
part in peace, ac - cord - ing to thy word, thy word.

B
part in peace, ac - cord - ing to thy word.

7 *Verse*

M1
For mine eyes have seen, mine eyes have

[Verse] M2
For mine eyes have seen, mine eyes have

Ct
For mine eyes have seen, mine eyes have seen, have

10

M1
seen thy sal - va - ti - on,

[Verse] M2
seen thy sal - va - ti - on,

Ct
seen thy sal - va - ti - on,

12 *Verse*

M
which thou hast pre - par - ed, which thou hast pre -

[Verse] Ct
which thou hast pre - par - ed, pre - par - ed be -

T
8 which thou hast pre - par - ed, which thou hast pre - par - ed be -

B
which thou hast pre - par - ed be -

15

M
par - ed be - fore the face of all peo - ple.

[Verse] Ct
fore the face, the face of all peo - ple.

T
8 fore the face, the face of all peo - ple.

B
fore the face, the face of all peo - ple.

17 *Verse*

M
To be a light, to be a light to light - en

[Verse] Ct1
To be a light, to be a light, a light to

Ct2
To be a light, to be a light to light - en the

T
8 To be a light, a light to

B
To be a light, a light to

20

M
the Gen - - - tiles, and to be, to be the

Ct1
light - en the Gen - - - tiles, and to

[Verse] Ct2
Gen - tiles, and to be the glo - ry of thy

T
8 light - en the Gen - - - tiles, and to be the

B
light - en the Gen - - - tiles, and to be the glo - ry, the

23

M
glo - ry of thy peo - ple Is - ra - el, the

Ct1
be the glo - ry of thy peo - ple Is - ra - el, the glo - - -

[Verse] Ct2
peo - ple, of thy peo - ple Is - ra - el, the glo - - -

T
8 glo - ry of thy peo - ple Is - ra - el,

B
glo - ry of thy peo - ple Is - ra - el, the glo - - -

Full
Canon 4 in 2

32

M1
Glo - ry be to the Fa - ther and to the Son,

M2
Glo - - - ry be to the Fa - ther and to the

[Full]
Ct1
Glo - - - ry be to the Fa - ther and to the

Ct2
Glo - - - ry be to the Fa - ther and to the

T
8
Glo - - - ry be to the

B
Glo - - - ry

35

M1
and to the Ho - ly Ghost, as it

M2
Son, and to the Ho - ly Ghost, as it was in

[Full]
Ct1
Son, and to the Ho - ly Ghost, as it was in

Ct2
Son, and to the Ho - ly Ghost,

T
8
Fa - ther and to the Son, and to the Ho - ly

B
be to the Fa - ther and to the Son, and to the Ho - ly

38

M1 was _____ in the be - gin - ning, is now, and

M2 the be - gin - - - ning, in the be - gin - ning, is

[Full] _____ the be - gin - ning, is _____ now, _____ and ev - er _____

Ct2 _____ as it was in the _____ be - gin - ning, is now,

T 8 Ghost, as it was _____ in the be - gin - ning,

B Ghost, as it was in the be - gin - ning, is _____

41

M1 ev - er, and _____ ev - er shall be, shall be,

M2 now, is now, and ev - er shall be, shall be,

[Full] _____ shall _____ be, world with - out end, A - men, world

Ct2 _____ is now, _____ and ev - er shall _____ be, world _____

T 8 is now, is now, _____ and _____ ev - er

B now, and ev - er shall _____ be, world

44

M1
world with-out end, A-men, world with - out end. A - men.

M2
world with-out end, world with - out end. A - men.

[Full]
Ct1
with-out end. A - men, A - - - - - men.

Ct2
— with-out end, A - men, world with - out — end. A - men.

T
8 shall be, shall be, world — with-out end. A - men.

B
with-out end, A - men, world with - out end. A - men.

Addendum

The Great Service in A major

Alternate Renderings

Te Deum, *GB-Lam* MS 100 (source B), from bar 47:

47

Ct the Fa - ther, the Fa - ther of an in - - - - fin - ite ma - jest - y,

T the Fa - ther of an in - fin - ite, in - fin - ite ma - jest - y,

B the Fa - ther of an in - fin - ite, in - fin - ite ma - jest - y,

Bc the Fa - ther of an in - fin - ite, in - fin - ite ma - jest - y,

Te Deum, *GB-Lam* MS 100 (source B), from bar 112:

112

Ct We be - lieve _____ that thou shalt come _____ to be our Judge,

T We be - lieve _____ that thou shalt come to be our Judge, we there - fore

B We be - lieve _____ that thou shalt come to be our Judge, we

Bc We be - lieve _____ that thou shalt come to be our Judge, we

Te Deum, *GB-Lam MS 100 & GB-Lbl Add. MS 31443*
 (sources B & C), from bar 119.

119

Ct
 ser - vants whom thou hast re - deem - ed with thy pre - cious blood.

T
 8
 ser - vants whom thou hast re - deem - ed with thy pre - cious blood.

B
 ser - vants whom thou hast re - deem - ed with thy pre - cious blood.

Bc
 ser - vants whom thou hast re - deem - ed with thy pre - cious blood.

Kyrie, *GB-Lam MS 100 & GB-Lbl Add. MS 31443*
 (sources B & C), from bar 1:

1

M
 Lord, have mer-cy up-on us, and in-cline our hearts, in - cline our hearts to keep, to keep this law.

Ct
 Lord, have mer-cy up-on us, and in-cline our hearts to keep, to keep this law.

T
 8
 Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

B
 Lord, have mer-cy up-on us, and in-cline our hearts, in - cline our hearts to keep this law.

Service in A Major: Table of editorial changes and corrections:

Movement	Measure	Part	Beat	Source	Comment
Te Deum	1-11	T	All	A	This part appears as a second Contratenor part in the MS.
Te Deum	2	Ct	2	B, C	$c^{\#m}$.
Te Deum	2	T	All	C	$g^{\#m} a^{m-m} b^q c^{\#sq} d^{rc}$.
Te Deum	2	T	4	B	$b^q c^{\#sq} d^{rc}$.
Te Deum	3	M1	3	B	$c^{\#sm}$ (“ac-” missing from “acknowledged”).
Te Deum	3	M2	3-4	B	a^{rs} (“ac-” missing from “acknowledged”).
Te Deum	3	Ct	3-4	B	e^{rs} (“ac-” missing from “acknowledged”).
Te Deum	3	T	3-4	B	$c^{\#rs}$ (“ac-” missing from “acknowledged”).
Te Deum	3	B	3-4	B	a^s (“ac-” missing from “acknowledged”).
Te Deum	4	M2	3-4	C	$b^{rm} b^{rc}$.
Te Deum	4	M1	4	B	b^{rm} (“ac-” missing from “acknowledged”).
Te Deum	4	M2	3-4	B	$e^{rc} f^{\#rc} g^{\#sm}$ (“ac-” missing from “acknowledged”).
Te Deum	4	Ct	4	B	e^{rm} (“ac-” missing from “acknowledged”).
Te Deum	4	T	4	B	$e^{\#sm}$ (“ac-” missing from “acknowledged”).
Te Deum	4	B	4	B	$g^{\#m}$ (“ac-” missing from “acknowledged”).
Te Deum	5	Ct	1-2	C	$f^{\#sm} e^{rc} f^{\#rc}$.
Te Deum	5	Ct	3	A	$f^{\#rc} e^{rc}$.
Te Deum	5	Ct	3	C	$g^{\#sm}$ with revised word underlay.
Te Deum	9	T	3-4	B	Revised word underlay
Te Deum	11	M2	1-2	B, C	b^{rs} .
Te Deum	15	M1	2	C	$d^{\#rc} c^{\#rc}$.
Te Deum	15	M2	4	C	$c^{\#rc} b^{rq}$.
Te Deum	19	Ct1	3-4	C	$f^{\#sm} f^{\#rc} f^{\#rc}$.
Te Deum	19	T	3-4	C	Notes appears $a^c a^c g^{\#c} a^c$.
Te Deum	21	T	All	A	$r^m d^{m-m} d^{rm}$.
Te Deum	28	T	1-2	C	$d^{rc} e^{rq} d^{rm}$.
Te Deum	33	M2	3-4	C	$a^{rm} g^{\#rc} a^{rq}$.

Te Deum	35	Ct1	1-2	B	$e^{m.} f^{\#c}$.
Te Deum	42	Ct	1-2	C	e^s .
Te Deum	45	Ct1	2	B	$f^{\#c.} f^{\#sq}$.
Te Deum	45	T	2	B, C	$b^c b^c$.
Te Deum	45	M1	3	B	$e^{c.} b^{c.}$.
Te Deum	46	B	2	B	both E^m and e^m .
Te Deum	46	Ct1	3-4	B, C	$e^{m.} - d^{\#c.} e^{sq}$.
Te Deum	46	B	5-6	B	both E^s and e^s .
Te Deum	46	B	5-6	C	e^s .
Te Deum	47-52	All	All	B	The version found in <i>GB-Lam</i> MS 100 is substantially different from the other two sources in these bars. The alternate reading found in MS 100 is transcribed as an addendum.
Te Deum	56	Ct	3	B, C	$a^{c.} f^{\#sq}$.
Te Deum	59	T	All	A	$a^{\#s}$.
Te Deum	67	Ct	All	A	a^s .
Te Deum	67	B	All	A	A^s .
Te Deum	68	All	All	A	The MS notes this section to be in five parts. It is more properly noted as being in seven parts, as is apparent at the completion of this Chorus at bar 131.
Te Deum	68-75	T2	All	C	Part omitted in this MS.
Te Deum	69	Ct2	3	C	d^m .
Te Deum	70	Ct1, Ct2	All	C	$e^{m.} g^{\#c} f^{\#s}$.
Te Deum	70	M2	4	B, C	a^m .
Te Deum	72	Ct1	4	B	$a^{c.}$.
Te Deum	73	Ct1	1	B	a^m .
Te Deum	75	M2	1-2	C	$c^{\#m} b^{c.} c^{\#sq}$.
Te Deum	75	T1	1	C	$c^{\#c} d^{sq} c^{\#sq}$.
Te Deum	75	Ct2	3-4	C	$c^{\#m} c^{\#m}$ with revised word underlay.
Te Deum	79	B	2	C	$a^c. b^q$.
Te Deum	82	Org (LH)	All	A	D^s .
Te Deum	85	T	All	B	$b^m. d^{c.} c^{\#c} b^c$.
Te Deum	86	B	1-2	C	$g^{\#s}$.
Te Deum	89	B	1-2	C	$g^{\#s}$.
Te Deum	94	Ct	All	B	$g^{m.} a^{c.} b^m$.
Te Deum	94	Ct	All	C	$g^{m.} a^{c.} b^{c.} e^{c.}$.

Te Deum	94	T	3	C	$d^{c} b^{c}$.
Te Deum	94	B	1	B	$b^{c} c^{#q}$.
Te Deum	96	T	1-2	C	d^{s} .
Te Deum	97	T	All	B	Revised word underlay
Te Deum	105	Ct	2-3	B	$d^{m} d^{c}$.
Te Deum	107	Ct	3	C	$a^{c} g^{#sq} f^{#sq}$.
Te Deum	111	T	All	C	a^{s} with revised word underlay.
Te Deum	111	Org (LH)	All	A	A^{s} .
Te Deum	112-115	All	All	B	The version found in <i>GB-Lam</i> MS 100 is substantially different from the other two sources in these bars. The alternate reading found in MS 100 is transcribed as an addendum.
Te Deum	115	Ct	3-4	C	e^{s} only.
Te Deum	115	T	3	C	$g^{#m}$.
Te Deum	115-116	B	All	C	$e^{s-m} e^{c}$ from bar 115, beat 3.
Te Deum	118	T	3-4	B	$c^{m} d^{c}$.
Te Deum	118	T	4	C	$c^{c} d^{c}$.
Te Deum	119	T	1-2	C	$c^{m} b^{m}$.
Te Deum	119-122	T	All	A	The version found in <i>GB-Lbl</i> Harl. Ms 7339 is substantially different from the other two sources in these bars. The alternate reading found in Harl. MS 7339 is transcribed as an addendum.
Te Deum	120	B	1-2	C	$d^{m} d^{c}$.
Te Deum	120	T	3-4	C	$b^{c} c^{q} b^{m}$.
Te Deum	120	B	3-4	C	$e^{m} d^{m}$.
Te Deum	121	T	1	B	both e^{m} and e^{m} .
Te Deum	121	Ct	3-4	C	$c^{#m} b^{q} a^{q}$.
Te Deum	122	All	All	B	Bar appears in cut-common time.
Te Deum	125	M2	3	B	$f^{#c} g^{q}$.
Te Deum	125	Ct	3	C	$d^{c} d^{q}$.
Te Deum	134	M1	3	C	$c^{#c} b^{c}$.
Te Deum	134	M2	3	C	$a^{c} g^{#c}$.
Te Deum	135	M1	2-3	C	$c^{#m} b^{c} a^{q}$.
Te Deum	135	M2	2-3	B	$a^{m} g^{#c}$.
Te Deum	135	M2	All	C	$a^{c} b^{q} a^{m} g^{#m}$.

Te Deum	135	Ct	2-3	B	both e^s and $e^{s'}$.
Te Deum	136	M1, M2	All	A	$a^{s'}$.
Te Deum	139-140	M2	All	C	$a^{s-m} b^m$ from bar 139, beat 3.
Te Deum	140	M1	3-4	B	$b^m b^c$.
Te Deum	140	M2	3-4	B	$g^{\#m} g^{\#c}$.
Te Deum	144	Ct	3-4	A, B, C	$g^m g^c$.
Te Deum	145	All	All	A	The MS notes this section to be in six parts. It is more properly noted as being in seven parts, as the Tenor part is subdivided into two parts early in this section.
Te Deum	147-148	Ct1	All	C	$f^{\#m} f^{\#c} f^{\#c} f^{\#c} e^c e^c f^{\#c} c^{\#m} c^{\#c} b^s$.
Te Deum	150-151	M2	All	C	$r^m b^{m-m} a^m a^m g^{\#c} a^c b^{s'} b^s$.
Te Deum	150	M2	3-4	B	$b^m a^m$ with revised word underlay.
Te Deum	151	B	2	B, C	both E^c and e^c .
Te Deum	151	Ct2	3	B, C	$d^{\#c} e^{\#c}$.
Te Deum	151	B	5-6	B	both E^s and e^s .
Te Deum	152	Ct	4	B	a^m .
Te Deum	155	Ct	1	C	$b^c c^{\#q} b^q$.
Te Deum	160	Ct2	4	B	$f^{\#c} f^{\#c}$ with revised word underlay.
Te Deum	161	Ct1	2	B, C	g^m .
Te Deum	160	Ct2	All	C	$r^m g^{\#m} g^{\#m} f^{\#m}$.
Te Deum	163-168	All	All	B	The version found in <i>GB-Lam</i> MS 100 is substantially different from the other two sources in these bars. The alternate reading found in MS 100 is transcribed as an addendum.
Te Deum	172-173	T1	All	A	The word underlay is incorrect in these bars, with the phrase "be confounded, con-" to be sung over four notes. The correct word underlay has been determined from the Tenor 2 part.
Te Deum	174	B	4	C	$g^c g^c$.
Te Deum	176-177	T2	All	B	$a^m b^m b^m a^m b^s c^{\#s} $
Te Deum	177	B	1-2	B	both E^s and e^s .
Te Deum	177	M2	2	C	$g^{\#c} a^q$.

Jubilate	6	M2	2	B	$\mathbf{b}^{\wedge c} \mathbf{a}^{\wedge c}$.
Jubilate	8	M1	4	C	$\mathbf{d}^{\wedge c} \mathbf{d}^{\wedge c}$.
Jubilate	9	Ct1	2	B	$\mathbf{g}^{\# \wedge c} \mathbf{e}^{\wedge c}$.
Jubilate	9	T	2	A, B	$\mathbf{a}^c \mathbf{g}^{\# c}$.
Jubilate	10	M1	2	B	$\mathbf{b}^{\wedge c} \mathbf{a}^{\wedge q}$ with revised underlay.
Jubilate	10	Ct2	2	B, C	$\mathbf{e}^{\wedge c} \mathbf{d}^{\wedge c}$.
Jubilate	13	T	2	B, C	$\mathbf{c}^{\wedge c} \mathbf{b}^c$.
Jubilate	14	B	1-2	B, C	$\mathbf{e}^m \mathbf{d}^m$.
Jubilate	19	B	All	B, C	$\mathbf{g}^{\# m} \mathbf{g}^{\# c} \mathbf{g}^{\# c} \mathbf{a}^m \mathbf{a}^c$ with revised word underlay.
Jubilate	25	Ct2	3-4	B	$\mathbf{e}^m \mathbf{a}^m$.
Jubilate	26-27	M2	All	B	Revised word underlay (gates, his gates with thanks-).
Jubilate	28	M1	2	B, C	$\mathbf{e}^{\wedge c} \mathbf{g}^{\# c}$.
Jubilate	32	Ct1	3	C	$\mathbf{a}^{\wedge c} \mathbf{g}^{\wedge c}$.
Jubilate	35-36	T1, T2	All	B, C	Parts reversed in these bars, revised word underlay to bar 38.
Jubilate	36	T2 (T1)	3	B, C	\mathbf{b}^m .
Jubilate	36	B	3-4	B, C	$\mathbf{g}^m \mathbf{e}^c$.
Jubilate	46	Ct	1-2	C	$\mathbf{e}^m \mathbf{e}^{\wedge c}$ with revised word underlay.
Jubilate	48	M2	1-2	C	$\mathbf{c}^{\# m} \mathbf{c}^{\# m}$.
Jubilate	51	M1	1-2	C	$\mathbf{c}^{\# m} \mathbf{b}^{\wedge c} \mathbf{a}^{\wedge q}$.
Jubilate	55	3-4	All	B, C	$\mathbf{a}^m \mathbf{g}^{\# c}$.
Jubilate	55	B	3-4	B	both $\mathbf{E}^m \mathbf{E}^c$ and $\mathbf{e}^m \mathbf{e}^c$.
Jubilate	55	B	3-4	C	$\mathbf{e}^m \mathbf{e}^c$.
Jubilate	57	T	2	C	$\mathbf{e}^c \mathbf{e}^c$.
Jubilate	58	T	3-4	C	$\mathbf{d}^m \mathbf{e}^m$.
Jubilate	119	T	1-2	C	\mathbf{f}^m .
Jubilate	59-61	Ct2	All	C	Part follows Ct1.
Jubilate	61-81	Ct1, Ct2	All	C	Parts reversed.
Jubilate	64	Ct2	2	B	$\mathbf{g}^{\# c}$.
Jubilate	65	M1	3-4	C	$\mathbf{c}^{\# m} \mathbf{a}^m$.
Jubilate	66	1-2	All	C	$\mathbf{b}^m \mathbf{b}^c$ with revised word underlay.
Jubilate	67	B	3-4	B	$\mathbf{e}^m \mathbf{e}^c$ with revised word underlay.
Jubilate	70	Ct2 (Ct1)	2	C	$\mathbf{g}^{\# c} \mathbf{f}^{\# c}$.
Jubilate	70	M1	4	C	$\mathbf{g}^{\# c} \mathbf{f}^{\# q}$.

Jubilate	73	B	3	B	d^m .
Jubilate	75	Ct2 (Ct1)	3-4	C	$a^c-b^c-c^{\#rc} d^{rc}$
Jubilate	80	B	All	C	$F^{\#s}-A^s$.
Kyrie	2-5	All	All	A	The version found in Harl. MS 7339 is substantially different from the other two sources in these bars (and one bar shorter). The alternate reading found in Harl. MS 7339 is transcribed as an addendum.
Kyrie	4	T	4	C	$e^{rc} d^{rq} c^{\#rq}$.
Kyrie	5	T	4	C	$b^c c^{\#rq}$.
Kyrie	9	T	3-4	C	$d^{rm} c^{\#rq}-b^q$.
Credo	5	B	1-2	C	e^s .
Credo	9	T	1-2	B	$a^m g^{\#c}$.
Credo	9	T	2	C	$g^{\#m}$.
Credo	11	M1	3-4	C	b^s .
Credo	18	Ct	3	C	$g^{\#m}$.
Credo	22	T	1-2	B, C	$a^c-b^m b^c$.
Credo	22	M2	1-2	B, C	$a^{rm} g^{\#m}$.
Credo	31	Ct	2-3	C	$e^{rm}-d^{rc} c^{\#rq}$.
Credo	31	T	2-3	B	$a^m g^{\#c}$.
Credo	31	T	3	C	$g^{\#m}$.
Credo	35	Ct	3	C	a^{rm} .
Credo	36	Ct	3	B	$g^{rc} f^{\#rc}$.
Credo	37	T	3-4	B	$a^c c^{\#rq} b^c c^{\#rc}$.
Credo	38	Ct	1	C	$g^{\#m}$.
Credo	38	T	1-2	C	$a^m a^c$.
Credo	41	T	1	B	$b^c b^c$.
Credo	47	T	3-4	B	$f^{\#c} b^m a^{\#c}$.
Credo	50	Ct	3-4	B	$g^{\#m} f^{\#rc}$.
Credo	52	M	1	C	$b^{rc}-c^{\#rq}-b^{rq}$.
Credo	52	Ct	1-2	C	$d^{rm} c^{\#rc} b^q$.
Credo	52	B	1-2	C	$f^{\#s}$.
Credo	53	T	3	B	$f^{\#rc} g^c$.
Credo	54	Ct1	All	C	$e^{rc} f^{\#rc} g^{\#m-m} g^{\#m}$.
Credo	54	Ct2	4	C	$g^{\#rc}$.
Credo	55	Ct1, Ct2	1	C	$f^{\#rc} g^{\#rc}$.
Credo	55	B	2	C	$f^{\#c} g^{\#c}$.
Credo	55	B	4	B	a^c .

Credo	57	Ct2	1	C	$g^{\#m}$.
Credo	57	M1	1-2	C	$b^m a^{\#m}$.
Credo	59	M2	3	C	$g^{\#m}$.
Credo	59	B	3	C	$g^{\#m}$.
Credo	60	Ct1	1	C	$g^{\#c} e^c$.
Credo	60	T	1	C	$g^{\#m}$.
Credo	60	M1	3	C	$g^{\#c} e^c$.
Credo	60	Ct1	3-4	C	$e^c g^{\#c} g^{\#c} g^{\#c}$.
Credo	60	Ct2	3	C	$g^{\#m}$.
Credo	62	Ct2	3	C	$g^{\#m}$.
Credo	63	Ct1	3-4	C	$g^{\#c} a^c g^{\#c} f^{\#c}$.
Credo	63	T	4	C	$g^c a^c$.
Credo	63	B	3	C	$g^c f^c$.
Credo	64	Ct1	4	C	$g^{\#c} g^{\#c}$.
Credo	65	Ct1	1	C	$g^{\#c}$.
Credo	66	M1, M2	1-2	C	$a^m g^{\#m}$.
Credo	66	Ct1	1	C	$g^{\#c}$.
Credo	66	T	1-2	C	$b^m a^c$.
Credo	66	B	1-2	C	$e^m e^c$.
Credo	67	T	2	C	$d^c c^{\#c}$.
Credo	72	Ct	2-3	B	$e^c c^{\#c} b^m$.
Credo	72	T	2-3	C	$a^m g^{\#m}$.
Credo	85	M1	3	B	$f^{\#m}$.
Credo	89	M2	3	B, C	$g^{\#m}$.
Credo	100	T	2	C	$d^c c^{\#c}$.
Credo	101	Ct	All	C	$e^c f^{\#c} c^{\#m} - b^m$.
Credo	101	T	3	C	$g^{\#m}$.
Credo	101	B	1	C	$c^c d^c$.
Credo	104	Ct1	3	B, C	$g^{\#c} f^{\#q} g^{\#sq}$.
Credo	105-106	Ct1	All	B	$e^m e^c f^{\#s} - f^{\#s} - e^m a^m$.
Credo	106	Ct1, Ct2	All	A	Parts have been swapped in MS at this point.
Credo	107	T	2	B, C	r^m with revised word underlay.
Credo	108	Ct1, Ct2	2	B, C	$b^c g^{\#c}$.
Credo	110	M	3	C	$a^c b^q a^q$.
Credo	110	T	3	C	$c^{\#m}$.
Magnificat	3	M2	1-2	B	$a^m g^m$.
Magnificat	4	Ct2	1	B	$e^c g^{\#c}$.
Magnificat	7	Ct1	1-2	B	$e^m d^{\#c}$.

Magnificat	7	Ct1	2	C	$d^{\#m}$.
Magnificat	7	T	2	B	$f^{\#c} a^c$.
Magnificat	7	T	All	C	$b^m-f^{\#c}-a^c g^{\#s}$.
Magnificat	7	T, B	3-4	A	Both notes appear in each part in MS.
Magnificat	7	B	3-4	C	e^s only.
Magnificat	9	M1	2	A	$a^c g^{\#c}$.
Magnificat	9	M2	2	A	$f^{\#c} e^c$.
Magnificat	9	M2	3-4	C	e^s , revised word underlay
Magnificat	10-11	M2	All	B	$e^s r^s r^m d^c c^{\#c}$ etc.
Magnificat	10	Ct	4	A	$a^c g^{\#c}$.
Magnificat	16	Ct2	All	A	$c^{\#s-m} r^m$.
Magnificat	17	T	3-4	C	$c^{\#m} b^m$.
Magnificat	19	Ct1	3-4	C	$f^{\#m} e^c$.
Magnificat	19	Ct2	3-4	B	$e^m-d^{\#c} d^{\#q}$.
Magnificat	19	Ct2	3-4	C	$e^m-d^{\#c} e^c$.
Magnificat	20-25	M2	All	C	Part omitted from this MS.
Magnificat	25	M1	3-4	C	$b^m a^c$.
Magnificat	25	T	3-4	C	Revised word underlay.
Magnificat	27	M2	1-2	C	$a^m g^{\#m}$.
Magnificat	30	M1	2	A	$e^c e^c$ (word is written as "thoroughout").
Magnificat	31	M2	2	A	$e^c e^c$ (word is written as "thoroughout").
Magnificat	32	Ct	2	A	$e^c e^c$ (word is written as "thoroughout").
Magnificat	32-33	M1	All	C	$b^m e^{\#m-c} e^c d^{\#m-m} b^{\#m-c} b^c$ a^m , with word appearing as "thoroughout".
Magnificat	32	M1	2	A	$e^c e^c$ (word is written as "thoroughout").
Magnificat	33	M2	2	A	$d^c d^c$ (word is written as "thoroughout").
Magnificat	33	M1	2-3	A	$b^m b^c b^c$ (word is written as "thoroughout").
Magnificat	34	M2	1-2	C	$b^m b^m$.
Magnificat	35	M1	3-4	C	$f^{\#m} e^c$.
Magnificat	35	Ct1	5-6	B	MS has both e^s and e^s .
Magnificat	38	M2	1	C	r^m .
Magnificat	39	B	1	C	r^m .
Magnificat	43	T	All	C	$b^c c^{\#c} d^{\#m-m} c^{\#c}-b^c$.
Magnificat	43	Ct1	3-4	B	$g^m-f^{\#c} g^c$.
Magnificat	45	Ct2	1-2	B	$e^m e^m$.
Magnificat	45	Ct2	1-2	C	$f^{\#m}-e^c-d^{\#q}$.

Magnificat	54	Ct1	4	C	$g^{rc} c^{\#rc}$ with revised word underlay.
Magnificat	55	Ct2	1-2	C	$b^m b^c$.
Magnificat	55	B	2	C	E^m .
Magnificat	55	Ct1	3-4	B, C	$d^{rm} c^{\#rc} b^q$.
Magnificat	55	Ct2	3-4	B, C	$b^m -a^{\#c} b^q$.
Magnificat	60	M2	All	C	$a^{s-m} b^m$ with revised word underlay.
Magnificat	61	M1	3-4	B	b^{rs} .
Magnificat	61	M1	3-4	C	$c^{\#m} -b^{rc} -a^{rq}$.
Magnificat	61	B	3-4	B	both E^s and e^s .
Magnificat	67	M2	4	C	$e^{rc} e^{rc}$.
Magnificat	68	Ct	4	C	$g^{\#rc} e^{rc}$.
Magnificat	71	B	1-2	B	both E^s and e^s .
Magnificat	71	B	1-2	C	e^s .
Magnificat	86	Ct1	3-4	B	d^{rs} .
Magnificat	88	T	1	C	$a^c g^{\#c}$.
Magnificat	88	Ct1	3	C	$f^{\#rc} g^{\#rq} -f^{\#mq}$.
Nunc Dimittis	6	M1	3-4	C	$e^m g^{\#m}$.
Nunc Dimittis	8	M2	3-4	C	$a^m g^{\#rc}$.
Nunc Dimittis	10-11	M1	All	C	$e^{rs} d^{s-m} c^{\#m} b^m b^m$.
Nunc Dimittis	16	T	1-4	C	$b^m a^{m-m} g^{\#m}$.
Nunc Dimittis	19	T	3-4	B, C	$a^m a^c$.
Nunc Dimittis	20	Ct1	4	C	$d^{rc} b^c$.
Nunc Dimittis	21-22	Ct2	All	B, C	$e^m f^{\#m} e^m e^{rc} f^{\#m} g^{\#rc} a^m e^m$.
Nunc Dimittis	22	B	3-4	B, C	$e^m e^c$ with revised word underlay.
Nunc Dimittis	24	Ct1	All	C	$d^{\#rc} b^c e^{rc} e^{rc} e^m d^{\#m}$ with revised word underlay.
Nunc Dimittis	24	M	3-4	C	$f^{\#m} e^{rc}$.
Nunc Dimittis	25	Ct1	3	C	$a^{rc} g^{\#rq}$.
Nunc Dimittis	25	Ct2	3-4	C	$f^{\#rc} g^{\#rq} a^{rc} g^{\#rq} f^{\#rq}$.
Nunc Dimittis	25	B	4	C	$f^{\#c} g^{\#q}$.
Nunc Dimittis	26	M	2	B, C	$c^{\#rc} d^{rq}$.

Nunc Dimittis	26	Ct1	2	B, C	$e^{c.} f^{\#sq.}$
Nunc Dimittis	26	Ct1	4	C	$g^{\#rc} a^{rq} g^{\#sq.}$
Nunc Dimittis	31	M	1-2	C	$b^{m.} a^{c.}$
Nunc Dimittis	35	Ct	2	C	$a^{c.} g^{c.}$
Nunc Dimittis	36	B	4	C	$a^c g^c.$

Morning Service
in D major
(The “St Cecilia” setting)

Editorial Notes

This setting of Morning Service in D Major was written for the St Cecilia Day celebrations of 1696, which (from 1683) were traditionally held on 22 November each year, the feast day of the patron saint of music. The music is dated with the date of the first performance, though the work was presumably completed some time before that, to allow for rehearsals. Turner's setting of the *Te Deum* and *Jubilate* is found in the Henry Watson Music Library, part of the Central Library, Manchester (*GB-Mp*).

Only one source for this service exists, the details of which are:

- *Source:* Henry Watson Music Library, Central Library, Manchester (*GB-Mp*), MS. 130Hd4v.235(4-5), folios 41 *recto* to 74 *recto*.
- *Scribe:* unknown.
- *Key:* D major (two sharps in the key signature).
- *Vocal disposition:* Medius 1, Medius 2, Contratenor 1, Contratenor 2, Tenor, Bassus (Solo)
Medius 1, Medius 2, Contratenor 1, Contratenor 2, Tenor, Bassus (Chorus)
- *Instrumental disposition:* Trumpet 1, Trumpet 2, Violin 1, Violin 2, Viola, Basso Continuo

For a work of substantial length (with *Sinfonia*, the entire work amounts to over 680 bars) there are relatively few editorial corrections required. Of note, however, is the subdivided basso continuo parts from bars 1 to 8 and at bar 60 of the *Jubilate*. Both divisions are clearly marked within the manuscript. The intention of the *divisi* in the opening bars is clear, and gives movement to an otherwise relatively static introduction. The instrumental disposition of the *divisi*, is unclear, however. It is likely the long, held dotted semibreves were played by the bass viol, with the moving parts played by the organ and other continuo instruments. (Modern interpretation would allow the tied notes to be played on the organ pedals,

an opportunity organists of Turner's time seldom, if ever, enjoyed.) The divisi at bar 60 is unusual and awkward, particularly in its progression to the following bar. It is likely the upper part of the continuo was intended to provide additional clues as to the nature of the harmony at this point, although why figuring was not used for this purpose is unknown. The final beat of the continuo at bar 60, which appears in the manuscript as an c# - f# chord, is likely incorrect given the clash with the g#'' in the Trumpet 1 part. It has been changed editorially to a g# to give a stronger cadence. Changes and corrections made to the edition are noted below.

Te Deum
from
The Morning Service in D Major
(The St Cecilia Service)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Symphony

Trumpet 1

Trumpet 2

Violin I

Violin II

Viola

Medius

Contratenor

Tenor

Bassus

Basso Continuo

6 6 6 6

5

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

Bc

6 7 7 #4 6 5 3 #4 #3 #3 6

11

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

Bc

6 9 8 9 8 9 8 7 6 5

4 3 7 6 7 6

16 [Verse]

Ct We praise _____ thee O _____ God: we ac-

[Verse] T We praise _____ thee O _____ God: we ac-

B We praise _____ thee O _____ God:

Bc

7 6 #3 43

22

Ct knowledge thee, we ac-know-ledge thee to be___ the Lord, to ___ be___ the Lord.

[Verse] T knowledge thee, we ac-know-ledge thee to be___ the ___ Lord, to be the Lord.

B we ac-know-ledge thee, we ac-know-ledge thee___ to be, to be the Lord.

Bc

26

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

Full

M1

M2

[Full] Ct

T

B

Bc

All, all all the earth doth wor - ship thee: the

All, all all the earth doth wor - ship thee:

All, all all the earth doth wor - ship thee:

All, all all the earth doth wor - ship thee:

All, all all the earth doth wor - ship thee:

All, all all the earth doth wor - ship thee:

33

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M1
Fa-ther ev - er - last - ing, the Fa-ther ev - er - last - ing,

M2
the Fa-ther ev - er - last - ing, the Fa-ther ev - er -

[Full] Ct
the Fa-ther ev - er - last -

T
8
the Fa-ther ev - er - last - ing, the Fa-ther

B
the Fa-ther ev - er - last - ing, the Fa-ther

Bc

39

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M1

M2

[Full] Ct

T

B

Bc

the Fa - ther ev - - - - -

last - - - - - ing, the Fa - ther ev - - - - -

- - - - - ing, the Fa - ther ev - - - - -

ev - - - - - er - last - - - - - ing, the Fa - ther

ev - - - - - er - last - - - - - ing,

43

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M1

M2

[Full] Ct

T

B

Bc

- - - - er - last - ing, ev - - - - er - last - ing.

- - - - er - last - ing, ev - - - - er - last - ing.

- - - - er - last - ing, ev - - - - er - last - ing.

ev - - - - er - last - ing, ev - - - - er - last - ing.

ev - - - - er - last - ing.

47 *Verse*

Ct

To thee all An - gels cry a - loud, cry, cry a - loud:

[Verse] T

To thee all An - gels cry a - loud, cry a - loud:

B

To thee all An - gels cry a - loud, cry, cry a - loud:

Bc

51

Ct

the Heav'ns, the Heav'ns and all the Pow'rs, and all the Pow'rs, _____

[Verse] T

the Heav'ns, the Heav'ns and all the Pow'rs, _____ and all the

B

the Heav'ns, the Heav'ns and all the Pow'rs, _____ and all the

Bc

54

M1

To thee Che - ru-bin and _____

M2

To thee Che - ru-bin and _____

[Verse] Ct

_____ and all the _____ Pow'rs _____ there-in.

T

Pow'rs, and all the Pow'rs there-in.

B

Pow'rs, and all _____ the Pow'rs there - in.

Bc

Verse

58

[Verse] M1

Ser - a - phin: _____ con - tin - ual - ly, con - tin - ual - ly do cry, _____ do cry, _____

M2

_____ Ser - a - phin: con - tin - ual - ly, con - tin - ual - ly do cry, _____ do cry, _____

Bc

7 6 #3

61

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

Verse

[Verse] Ct con - tin - ual - ly, con - tin - ual - ly do cry, do cry,

T con - tin - ual - ly, con - tin - ual - ly do cry, do cry,

Full

M1 Ho - ly,

M2 Ho - ly,

[Full] Ct Ho - ly,

T Ho - ly,

B Ho - ly,

Bc

6

64

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

Verse

[Verse] M1
con - tin - ual - ly, con - tin - ual - ly do cry, do cry,

M2
con - tin - ual - ly, con - tin - ual - ly do cry, do cry,

Full

M1
Ho - ly,

M2
Ho - ly,

[Full] Ct
Ho - ly,

T
Ho - ly,

B
Ho - ly,

Bc

67

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M1 *[Full]*
 Ho - ly: Lord God, Lord God of Sa - ba - oth;

M2
 Ho - ly: Lord God, Lord God of Sa - ba - oth;

[Full] Ct
 Ho - ly: Lord God, Lord God of Sa - ba - oth;

T
 Ho - ly: Lord God, Lord God of Sa - ba - oth;

B
 Ho - ly: Lord God, Lord God of Sa - ba - oth;

Bc

73

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

Verse

M1
Heav'n ___ and earth are full, heav'n ___ and earth are full,

[Verse] M2
Heav'n ___ and earth are full, heav'n ___ and earth are full,

Ct
Heav'n ___ and earth are full, heav'n ___ and earth re full, *Full*

M1
are full, are

M2
are full, are

[Full] Ct
are full, are

T
are full, are

B
are full, are

Bc

80

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M1

full of the Ma - - - jes - ty: of thy Glo - ry.

M2

full of the Ma - - - jes - ty: of thy Glo - ry.

[Full] Ct

full of the Ma - - - jes - ty: of thy Glo - ry.

T

8 full of the Ma - jes - ty: of thy Glo - ry.

B

full of the Ma - - - jes - ty: of thy Glo - ry.

Bc

87

Vln 1

Vln 2

[Verse] Ct2

Verse

The glo - - -

Bc

91

Vln 1

Vln 2

[Verse] Ct1 The glo - - - rious com - pa-ny

Ct2 - - - rious com - pa-ny of the A - pos - tles,

Bc

95

Vln 1

Vln 2

[Verse] Ct1 of the A - pos - - - tles: praise _____

Ct2 of _____ the A - pos - - - tles: praise _____

Bc

99

Vln 1

Vln 2

Ct1

[Verse] thee.

Ct2

thee.

Bc

103

Vln 1

Vln 2

Bc

108

Vln 1

Vln 2

Ct

[Verse] The good - ly fel - low-ship of the Pro - phets, of the

T

8 The good - ly fel - low-ship of the Pro - phets, of the

Bc

6 5 6 6 5

4 3 4 3

113

Vln 1

Vln 2

Ct

[Verse] Pro - phets: praise thee.

T

8 Pro - phets: praise thee.

Bc

118

Vln 1

Vln 2

[Verse] B

[Solo]

The no - - - - - ble ar - my,

Bc

123

Vln 1

Vln 2

[Verse] B

the no - - - - - ble ar - my of

Bc

128

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

[Verse] B
 Mar - - - - - tyrs: praise thee.

M1
Full
 The ho - ly Church through -

M2
 The ho - ly Church through -

[Full] Ct
 The ho - ly Church through -

T
 The ho - ly Church through -

B
 The ho - ly Church through -

Bc

134

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M1

M2

[Full] Ct

T

B

Bc

out all the world, all the world: doth ac - know - ledge thee;

out all the world, all the world: doth ac - know - ledge thee;

out all the world, all the world: doth ac - know - ledge thee;

out all the world, all the world: doth ac - know - ledge thee;

out all the world, all the world: doth ac - know - ledge thee;

out all the world, all the world: doth ac - know - ledge thee;

out all the world, all the world: doth ac - know - ledge thee;

out all the world, all the world: doth ac - know - ledge thee;

141

Verse

Ct

[Verse] T

B

Bc

The Fa - ther, the Fa - ther: of an in - fin - ite,

The Fa - ther, the Fa - ther: of an

The Fa - ther, the Fa - ther: of an

The Fa - ther, the Fa - ther: of an

Ritornello

145

Vln 1

Vln 2

Ct

[Verse] T

B

Bc

in - - - - - fin - ite ma - jes - ty;

in - fin - ite, in - fin - ite ma - jes - ty;

in - fin - ite, in - fin - ite ma - jes - ty;

149

Vln 1

Vln 2

Bc

152

[Verse]

M1

[Verse] M2

Bc

Thine hon - our - a - ble, true, thine hon - our - a - ble, true: _____

Thine hon - our - a - ble, true, thine hon - our - a - ble,

157 *[Ritornello]*

Vln 1

Vln 2

M1

[Verse] and on - ly Son;

M2

true: and on - ly Son;

Bc

163 *[Verse]*

Ct

[Verse] T

B

Bc

Al - so the Ho - ly Ghost, the Ho - - ly Ghost: the

Al - so the Ho - ly, Ho - - ly Ghost: the

Al - so the Ho - - ly Ghost, the

168

Ct

[Verse] T

B

Bc

Com - - - - - fort - er, the

Com - - - - - fort - er, the Com - - - - -

Ho - - - ly Ghost: the Com - - - - -

172

Ct

Com - - - - - fort - er,

[Verse] T

fort - er, the

B

fort-er, the Com - - - - -

Bc

175

Ritornello

Vln 1

Vln 2

Ct

the Com - - - fort - er.

[Verse] T

Com - - - fort - er.

B

fort - er.

Bc

178

Vln 1

Vln 2

Bc

182

Vln 1

Vln 2

Bc

186

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M1

Thou art the King, the King of Glo - ry, of

M2

Thou art the King, the King of

Full

Ct1

[Full] Thou art the King, the King of Glo - ry, O Christ, the King of

Ct2

Thou art the King of Glo - ry, of

T

Thou art the King, the King of Glo - ry, the King of

B

Thou art the King, the King, the King of

Bc

190

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M1
Glo - ry: O Christ.

M2
Glo - ry: O Christ.

Ct1
[Full] Glo - ry: O Christ. Thou —

Ct2
Glo - ry: O Christ.

T
8 Glo - ry: O Christ. Thou — art the ev - er - last - ing

B
Glo - ry: O Christ. Thou — art the ev - er - last - ing Son,

Bc

198

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M1

ev - er - last - ing Son, the ev - er - last - ing Son: of _____ the Fa - ther.

M2

ev - er - last - ing Son, the ev - er - last - ing Son: _____ of the Fa - ther.

Ct1

[Full] the ev - er - last - ing Son: of the Fa - - ther.

Ct2

ev - er - last - ing Son, the ev - er - last - ing Son: of _____ the Fa - ther.

T

8 the ev - er - last - ing Son: _____ of the Fa - - ther.

B

the ev - er - last - ing Son: of the Fa - - ther.

Bc

201

Verse

[Verse] Ct

When _____ thou took'st up - on thee to de - liv - er man: thou

B

When thou took'st up - on thee to de - liv - er man: thou did'st not ab -

Bc

204

[Verse]

Ct did'st not ab-hor the Vir - gin's womb. When thou had'st o - ver -

B hor the Vir - gin's womb, the Vir - gin's womb. When thou had'st o - ver -

Bc

5

207

[Verse]

Ct come the sharp - ness, the sharp - ness of death: thou did'st o - pen the King - dom of

B come the sharp - ness, the sharp - ness of death: thou did'st o - pen the

Bc

4 6 6 46
2

210

[Verse]

Ct Heav'n, did'st o - pen the King - dom of Heav'n _____ to all, _____ to all _____ be - liev - ers, to

B King - dom of Heav'n, did'st o - pen the King - dom of Heav'n to all, to all be - liev - ers, to

Bc

214

[Verse]

Ct all, _____ to all, _____ to all, to all _____ be - liev - ers. Thou

B all, all, all, to all, _____ to all be - liev - ers.

Bc

217

[Verse]

Ct1
sitt - est at the right hand, at the right hand, the right hand ___ of God: ___ in the

Ct2
Thou sitt - est at the right hand, the right hand ___ of God: ___

Bc

222

[Verse]

Ct1
Glo - - - - - ry, the

Ct2
in the Glo - - - - -

Bc

225

[Verse]

Ct1
Glo - - - - - ry, in the Glo - ry, the

Ct2
- - - - - ry, the Glo - - - - - ry, in the

Bc

228

[Verse]

Ct1
Glo - ry the Glo - - - - - ry of the Fa - ther.

Ct2
Glo - ry, the Glo - - - - - ry of the Fa - ther.

Bc

233 *[Verse]*

Ct We be-lieve _____ that thou shalt come: to be _____ our _____

[Verse] T We be - lieve _____ that thou shalt come: to be _____ our _____

B We be - lieve _____ that thou shalt come: to be _____ our _____

Bc

236 *Ritornello*

Tpt 1

Ct Judge. We there-fore pray thee, we there-fore pray thee

[Verse] T Judge. We there-fore pray thee, we there-fore pray thee help,

B Judge. We there-fore pray thee, we there-fore pray thee help,

Bc

240 *Ritornello*

Tpt 1

Tpt 2

Ct help, help, help _____ thy ser-vants: whom thou hast re-deem -

[Verse] T help, help, help, help _____ thy ser-vants: whom thou

B help, help, help thy ser-vants: whom thou

Bc

245

Ct

- ed, re - deem-ed with thy pre - cious blood, with thy pre - cious blood.

[Verse] T

hast re-deem - ed, re - deem - ed with thy pre - cious blood, thy pre - cious blood.

B

hast re-deem - ed, re - deem - ed with thy pre - cious blood, thy pre - cious blood.

Bc

249 [Verse]

[Verse] Ct1

Make them to be num-bered with thy Saints: in glo - - -

Ct2

Make them to be num-bered, to be num-bered with thy Saints: in

Bc

#3

254

[Verse] Ct1

- - - - - ry ev - er - last - ing.

Ct2

glo - - - - - ry ev - er - last - ing.

Bc

259

Rec. 1

Rec. 2

[Verse] Ct

[Solo]

O Lord, O Lord save, save,

Bc

$\flat 6$
4
2

$\sharp 6$
3

264

Rec. 1

Rec. 2

[Verse] Ct

save thy peo - ple:

Bc

7 6

268

Rec. 1

Rec. 2

[Verse] Ct

and bless, bless, bless, and bless

Bc

7 6

272

Rec. 1

Rec. 2

[Verse] Ct

Bc

— thine her - it - age, and bless, bless, — bless,

5 6
3 4 7 6

277

Rec. 1

Rec. 2

[Verse] Ct

Bc

and bless, bless, bless, and bless — thine her - it - age.

282

Rec. 1

Rec. 2

[Verse] Ct1

[Verse] Ct2

Bc

Gov - ern them: and Gov - ern

5 6
3 4

287

[Verse]

Ct1 lift ___ them up, and lift ___ them up ___ for ___ ev -

Ct2 them: and lift ___ them up, and lift ___ them up for ___

Bc

292

[Verse]

Ct1 er, and lift ___ them up, ___ and lift ___ them up for ___ ev - er.

Ct2 ev - er, and lift ___ them up, ___ and lift ___ them up ___ for ___ ev - er.

Bc

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

Full
M
Day by day: we mag - ni - fy thee, we mag - ni - fy

Ct1
Day by day: we mag - ni - fy thee, we mag - ni - fy

[Full] Ct2
Day by day: we mag - ni - fy thee, we mag - ni - fy

T
8
Day by day, day by day: we mag - ni - fy thee, we mag - ni - fy

B
Day by day: we mag - ni - fy thee, we mag - ni - fy

Bc

304

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

thee; And we wor - ship thy Name: ev - er

Ct1

thee; And we wor - ship thy Name, and we wor - ship thy Name:

[Full] Ct2

thee; And we wor - ship thy Name, thy Name:

T

8
thee; And we wor - ship thy Name, we wor - ship thy Name:

B

thee; And we wor - ship thy Name, thy Name:

Bc

310

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

world with-out end, with-out end, ev-er world with out

Ct1

ev-er world with-out end, with-out end, ev-er

[Full] Ct2

ev-er world with-out end, with-out end,

T

8

ev-er world with-out end, with-out end,

B

ev-er world with-out end, with-out

Bc

315

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M
end, ev - er world with - out__ end, with - out__ end, ev - er world with - out__

Ct1
world with - out__ end, with - out__ end, ev - er

[Full] Ct2
ev - er world with - out__ end, with - out__

T
8
ev - er world with - out__ end, with - out__ end,

B
end, ev - er world with - out__

Bc

325

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

world, _____ ev - er world _____ with - out _____ end.

Ct1

end, ev - er world, _____ ev - er world with - out _____ end.

[Full] Ct2

world with - out end, ev - er world, ev - er world with - out end.

T

8

world, _____ ev - er world with - out _____ end.

B

— ev - er world, _____ ev - er world with - out _____ end.

Bc

331 *[Ritornello]*

Vln 1

Vln 2

Vla

[Verse]

Ct

Vouch - safe, O Lord: to

[Verse] T

Vouch - safe, O Lord: to

B

Vouch - safe, O

Bc

335

Ct

keep us this day, to keep us this day with - out sin.

[Verse] T

keep us this day, to keep us this day with - out sin.

B

Lord: to keep us, to keep us this day with - out sin.

Bc

338 *[Ritornello]*

Vln 1

Vln 2

Vla

Bc

342 *[Verse]*

Ct

[Verse] T

B

Bc

O Lord, have mer - cy, have mer - cy, mer - cy up - on us: have mer - cy, have

O Lord, have mer - cy, have mer - cy up - on us: have mer - cy, have

O Lord, have mer - cy, have mer - cy, mer - cy up - on us: have mer - cy, have

347 *[Ritornello]*

Vln 1

Vln 2

Vla

Ct

mer-cy, have mer - cy up-on us.

[Verse] T

mer-cy, have mer - cy up - on us.

B

mer-cy, have mer - cy up - on us.

Bc

353

Vln 1

[Verse] Ct

[Solo]

O Lord, let thy mer-cy, thy mer-cy light - - - - -

Bc

6 7 6

358

Vln 1

[Verse] Ct

- - - - - en up - on us: as our trust, as our trust, as our

Bc

7 #6 6

363

Vln 1

[Verse] Ct

trust _____ is in thee.

Bc

368

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

[Full]

O Lord, in thee have _____ I trust - ed: let me nev - er, nev - er,

Ct1

O Lord, in thee have _____ I trust - ed:

[Full] Ct2

O Lord, in thee have _____ I trust - ed:

T

8

O Lord, in thee have _____ I trust - ed:

B

O Lord, in thee have _____ I trust - ed:

Bc

375

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

nev-er be con-found - ed, nev-er be con - found - ed,

Ct

[Full] let me nev-er, nev-er, nev-er be con-found - ed, nev-er be con -

T

let me nev-er, nev-er, nev-er be con-found -

B

let me nev-er, nev-er,

Bc

381

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

Ct

[Full]

T

B

Bc

let me nev-er, nev-er, nev - er be con-found - ed, let me
 found - ed, nev-er, nev-er be con - found - - ed, let me nev-er, nev-er,
 - ed, nev-er be con - found-ed, let me nev-er, nev-er, nev-er be con-found -
 nev-er be con-found - ed,

387

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

nev-er, nev-er be con - found - ed, let me nev-er, nev-er be con -

Ct

[Full] nev-er be _____ con-found - ed, nev-er, nev - er be _____ con-found - ed, let me

T

ed, let _____ me nev - - er, nev-er be con - found - ed,

B

let me nev-er, nev-er, nev-er be con - found-ed, let me nev-er, nev-er, nev-er be con -

Bc

393

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

Ct

[Full]

T

B

Bc

found-ed, nev - er be con - found-ed, let me nev - er, nev-er, nev-er, let me nev - er, nev-er,
nev - er, nev-er, nev - er be con - found - ed, let me nev - er, nev-er,
let me nev - er, nev-er be con - found-ed, let me nev-er be con - found-ed, let me
found - ed, nev-er, nev-er, nev - er be con - found - ed, nev - er, nev - er,

399

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

nev - er, nev - er be con - found - ed.

Ct

[Full] nev - er, nev - er be con - found - ed.

T

nev - er, nev - er be con - found - ed.

B

nev - er be con - found - ed.

Bc

Sinfonia
from
The Morning Service in D Major
(The St Cecilia Service)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

The first system of the musical score consists of six staves. The top two staves are for Trumpet 1 and Trumpet 2, both in treble clef with a key signature of two sharps (D major) and a common time signature. The next two staves are for Violin 1 and Violin 2, also in treble clef with the same key signature and time signature. The fifth staff is for Viola, in alto clef with the same key signature and time signature. The bottom staff is for Basso Continuo, in bass clef with the same key signature and time signature. The music begins with a common time signature 'C' and a 3/2 time signature. The first four measures are mostly rests for the trumpets, while the strings play a rhythmic pattern of quarter and eighth notes.

The second system of the musical score continues from the first system. It features six staves: Tpt1, Tpt2, Vln1, Vln2, Vla, and Bc. The music starts at measure 5, indicated by a '5' above the first staff. The trumpets play a melodic line, while the strings continue their rhythmic accompaniment. The key signature remains two sharps and the time signature is 3/2.

10

Musical score for measures 10-14. The score is for six instruments: Tpt1, Tpt2, Vln1, Vln2, Vla, and Bc. The key signature is D major (two sharps) and the time signature is 4/4. Measure 10 starts with a ten-measure rest for Tpt1 and Tpt2. Vln1 and Vln2 play a melodic line starting on G4. Vla and Bc provide a harmonic accompaniment.

15

Musical score for measures 15-19. The score is for six instruments: Tpt1, Tpt2, Vln1, Vln2, Vla, and Bc. The key signature is D major (two sharps) and the time signature is 4/4. Measure 15 starts with a ten-measure rest for Tpt1 and Tpt2. Vln1 and Vln2 play a melodic line starting on G4. Vla and Bc provide a harmonic accompaniment.

20

Tpt1

Tpt2

Vln1

Vln2

Vla

Bc

25

Tpt1

Tpt2

Vln1

Vln2

Vla

Bc

30

Musical score for measures 30-34. The score is for six instruments: Tpt1, Tpt2, Vln1, Vln2, Vla, and Bc. The key signature is D major (two sharps). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A slur is present under the first two notes of the Bc part in measure 30.

35

Musical score for measures 35-39. The score is for six instruments: Tpt1, Tpt2, Vln1, Vln2, Vla, and Bc. The key signature is D major (two sharps). The time signature is 4/4. The music continues with various rhythmic patterns and rests across the six staves.

40

Tpt1

Tpt2

Vln1

Vln2

Vla

Bc

45

Tpt1

Tpt2

Vln1

Vln2

Vla

Bc

50

Tpt1

Tpt2

Vln1

Vln2

Vla

Bc

Jubilate Deo
from
The Morning Service in D major
(The St Cecilia Service)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

The musical score is arranged in a system with ten staves. From top to bottom, the staves are labeled: Trumpet 1, Trumpet 2, Violin I, Violin II, Viola, Medius, Contratenor, Tenor, Bassus, and Basso Continuo. The key signature is D major (two sharps) and the time signature is 3/2. The score begins with a common time signature 'C' and a 3/2 time signature. The Trumpet 1 and 2 parts have a melodic line starting with a whole note, followed by quarter notes. The Violin I and II parts are mostly rests. The Viola part has a melodic line starting with a whole note, followed by quarter notes. The Medius, Contratenor, and Tenor parts are mostly rests. The Bassus part has a melodic line starting with a whole note, followed by quarter notes. The Basso Continuo part has a melodic line starting with a whole note, followed by quarter notes, and is marked with a 'C' time signature. The score is divided into four measures by vertical bar lines.

5

Tpt 1

Tpt 2

Ct1

[Verse] Ct2

B

Bc

Verse

O, O be joy - ful. be

O, O be joy - ful, be joy - - - -

9

Ct1

[Verse] Ct2

B

Bc

O be joy - ful, be joy - - - - ful, be joy - - - -

joy - - - - ful, be joy - - - - ful, be joy - - - -

- - ful, be joy - ful, be joy - - - - - - - - ful in the

14

Tpt 1

Tpt 2

Ct1

[Verse] Ct2

B

Bc

ful in the Lord all, all, all ye lands,

ful in the Lord all, all ye lands,

Lord, be joy-ful in the Lord all, all ye lands,

7 #6 6 5

20

Tpt 1

Tpt 2

Bc

6 5 6 6

4 3

25

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

Full

M

O be joy-ful, O be joy-ful, O be joy-ful in the Lord all ye lands.

Ct

[Full]

O be joy-ful, O be joy-ful, O be joy-ful in the Lord all ye lands.

T

O be joy-ful, O be joy-ful, O be joy-ful in the Lord all ye lands.

B

O be joy-ful, O be joy-ful, O be joy-ful in the Lord all ye lands.

Bc

32 *Verse*

Ct1

Serve the Lord with glad - - - - - ness,

Ct2

Serve the Lord with

Bc

36

[Verse]

Ct2 glad - - - - - ness,

B Serve the Lord with glad - - - - - ness,

Bc

42

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

Full

M serve the Lord with glad - - - - - ness,

[Full] Ct serve the Lord with glad - ness, with glad - ness, with glad - ness,

T serve the Lord with glad - ness, with glad - ness, with glad - ness,

B serve the Lord with glad - ness, with glad - ness, with glad - ness,

Bc

46 *Ritornello*

Tpt 1

[Verse] Ct

[Solo]

and come be-fore his

Bc

7 6 #3 b3 7 #6

51

[Verse] Ct

pre - sence, be - fore his pre - - - - - sence with a

Bc

#3 6 6 #6 4 #3

54

Tpt 1

Vln 1

Vln 2

Vla

[Verse] Ct

song,

[Full]

M

and come be-fore his pre-sence, be-fore his pre - - - sence with a song,

Ct

[Full]

and come be-fore his pre-sence, be-fore his pre - - - sence with a song,

T

and come be-fore his pre-sence, be-fore his pre - - - sence with a song,

B

and come be-fore his pre-sence, be-fore his pre - - - sence with a song,

Bc

60

Tpt 1

Ct1

[Verse] Ct2

B

Bc

Verse

and come, come,

and come, come, come be-fore his pre-sence, and come, come,

and come. come,

66

Ct1

[Verse] Ct2

B

Bc

come be-fore his pre - ence, his pre - - - - sence, his pre - - - - sence with a

come be-fore his pre - sence, his pre - - - - sence, his pre - - - - sence with a

come be-fore his pre - - - - sence, his pre - - - - - - - - sence with a

6 5

72

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

Ct1

[Verse] Ct2

B

M

Ct

[Full] T

B

Bc

song,

song,

song,

[Full]

and come, come come be-fore his pre - sence, be-fore his pre - sence, his

and come. come. come be-fore his pre - sence, be-fore his pre - sence, his

and come. come, come be-fore his pre - sence, be-fore his pre - sence, his

and come, come, come be-fore his pre - sence, be-fore his pre - sence, his

and come, come, come be-fore his pre - sence, be-fore his pre - sence, his

and come, come, come be-fore his pre - sence, be-fore his pre - sence, his

and come, come, come be-fore his pre - sence, be-fore his pre - sence, his

and come, come, come be-fore his pre - sence, be-fore his pre - sence, his

77

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

Ct

[Full]

T

B

Bc

pre - - - - - sence with a song.

pre - - - - - sence with a song.

pre - - - - - sence with a song.

pre - sence, pre - - - - sence with a song.

82

Tpt 1

Tpt 2

Ct

[Verse]

B

Bc

Verse

Be ye sure that the Lord he, — he is

Be ye sure that the Lord he, he is

88

Ct

[Verse]

B

Bc

God, it is he that hath made us and — not we, not we —

God, it is he that hath made us and — not we, not

92

Ct

[Verse]

B

Bc

— our - selves, we are his peo - ple and the sheep — of —

we our - selves, we are his peo - ple and the sheep of —

96

Ct

[Verse]

B

Bc

— his — past - ure, we are his peo - ple, we are his peo - ple and the

— his past - ure, we are his peo - ple, we are his peo - ple

100

[Verse]

Ct sheep of his past - ure.

B and the sheep of his past - ure.

Bc

7 6

104

Tpt 2

Vln 1

Vln 2

Vla

Full

M O go your way in - to his

[Full] Ct O go your way in - to his gates, O go your way in - to his

T O go your way in - to his gates, O go your way in - to his

B O go your way in - to his

Bc O go your way in - to his

6 ♭5 6 5

112

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

Ct

[Full]

T

B

Bc

gates, in - to his gates in - to his gates with ___ thanks-giv - ing and ___

gates, O go your way in - to his gates with ___ thanks-giv - ing

gates, in - to his gates, in - to his gates with ___ thanks-giv - ing

gates, in - to his gates, in - to his gates with ___ thanks-giv - ing

119

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

— in - to his courts with praise, be thank - - - ful, be thank - - -

Ct

[Full] and _____ in - to his courts with praise, with praise, be thank - - -

T

and _____ in - to his courts with praise, with praise, be

B

and _____ in - to his courts with praise, be

Bc

125

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

- ful un - to him and speak good, and speak good of

Ct

[Full] - ful un - to him and speak good, and speak good, speak

T

8 thank - - - ful, be thank - - - ful un - to him and speak

B

thank - - - ful, be thank - - - ful un - to him and speak

Bc

131

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

Ct

[Full]

T

B

Bc

his Name, and speak, and speak good, and
 good of his Name, and speak good, and
 good, and speak good of his Name, and speak, and speak
 good of his Name, and speak good, and speak

#3

137

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

speak _____ good _____ of _____ his Name.

Ct

[Full] speak _____ good _____ of _____ his _____ Name.

T

8 good, good _____ of _____ his Name.

B

good, and speak _____ good _____ of his Name.

Bc

141

[Verse]

M

For the Lord, _____ the Lord _____ is gra - - - - cious, his mer - cy, his

Ct1

[Verse] For the Lord, the Lord is gra - - - - cious,

Ct2

For the Lord, _____ the Lord _____ is gra - - - - cious,

B

For the Lord, the Lord is gra - - - - cious, his mer - cy, his

Bc

145

M
mer - cy is ev - - - - er - last - - - - ing, ev - - - - er -

[Verse]
Ct1
his mer - cy, his mer - cy, his mer - cy is ev - - - er - last - - ing,

Ct2
his mer - cy, his mer - cy is ev - - - er - last - ing, is

B
mer - cy is ev - - - - - er - last - - - - ing, is

Bc

149

M
last-ing, ev - - - er - last - ing, and his truth, his truth — en - dur - eth

[Verse]
Ct1
ev - er - last - ing, and his truth, his truth, his truth — en -

Ct2
ev - er - last - ing, and his truth, his truth — en -

B
ev - - - - er - last - ing,

Bc

153

M
from ge-ne - ra - - - - - tion,

[Verse]
Ct1
dur - eth, his truth en - dur - eth

Ct2
dur - eth from ge-ne -

B
and his truth, his truth — en - dur - eth from ge-ne - ra - - - - -

Bc

165

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

Full

M
Glo - - - - ry be to the Fa - ther, glo - ry

Ct
Glo - - - - ry be to the Fa - ther, glo -

[Full]
T
8
Glo - - - - - ry be to the Fa - ther,

B
Glo - - - - - ry be to the Fa - ther,

Bc

172

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

Ct

[Full]

T

B

Bc

be to the Son, glo - ry be to the Son, and to the Ho - ly Ghost, as it

- ry be to the Son and to the Ho - ly Ghost, and to the Ho - ly Ghost,

glo - ry be to the Son and to, and to the Ho - ly Ghost,

glor - ry be to the Son and to, and to the Ho - ly Ghost,

178

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M

Ct

[Full] T

B

Bc

was in the be - gin-ning, as it was in the be - gin-ning, the be - gin-ning, is now, is

as it was in the be - gin-ning, is now, is

as it was in the be - gin-ning, as it was in the be - gin-ning, is now, is

as it was in the be - gin-ning, the be - gin-ning, is now, is

184

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M
now and ev - er shall be, is now, is now and ev - er shall be,

Ct
now and ev - er shall be, is now, is now and ev - er shall be,

[Full]
T
now and ev - er shall be, is now, is now and ev - er shall be,

B
now and ev - er shall be, is now, is now and ev - er shall be,

Bc

191

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M1
world__ with - out__ end, world with - out__ end, with-out__

M2
world with - out__ end, world with - out__

[Full] Ct
world with - out__ end, world with - out__

T
world with - out__ end, world with - out__

B
world__ with - - - - out__

Bc

196

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M1
end, world with - out end.

M2
end, world with - out end.

[Full] Ct
end, world with - out end.

T
8
end, world with - - - out end.

B
end, world with - out end.

Bc
end, world with - out end.

202

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M1

M2

[Full] Ct

T

B

Bc

A - - - - - men, A - men, A -

A - - - - - men, A - men, A -

A - - - - - men, A - - - - - men, A - - - - -

A - - - - - men, A - - - - - men, A - - - - -

A - - - - - men, A - - - - - men, A - -

209

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M1

M2

[Full] Ct

T

B

Bc

men, A - - - - - men, A - - - - - men, A - - - - -

men, A - - - - - men, A - - - - -

men, A - - - - - men, A - - - - -

men, A - - - - - men, A - - - - -

men, A - - - - - men, A - - - - -

men, A - - - - - men, A - - - - -

men, A - - - - - men, A - - - - -

216

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M1
- - men, A - - - - men, A -

M2
- - men, A - - - - men,

[Full] Ct
- - men, A - - - - men, A - - -

T
- - men, A - - - - - - - - men, A - - -

B
- - men, A - - - - - - - - men, A - - - - -

Bc

221

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla

M1

M2

[Full] Ct

T

B

Bc

men, A - - - men, A - - - men.

A - - - men, A - - - - men, A - - - - - men.

men, A - - - - - - - - - men, A - - - - - - - - - men.

men, A - - - - - - - - - men, A - - - - - - - - - men.

Morning Service in D: Editorial changes and corrections.

Movement	Measure	Part	Beat	Comment
Te Deum	59	M2	1	$\mathbf{g}^{\#sq} \mathbf{a}^{sq}$.
Te Deum	101	B	All	\mathbf{F}^s .
Te Deum	133	M1, M2, Ct, T B	3-4	Written as two crotchets in the MS to satisfy the original text of "thoroughout". Text appears as "throughout" in the MS, however.
Te Deum	167	B	1-2	$\mathbf{g}^{\#m}$.
Te Deum	170	B	1-2	\mathbf{f}^m .
Te Deum	171	B	1-2	\mathbf{g}^m .
Te Deum	218	Bc	All	\mathbf{d}^s .
Te Deum	234	Bc	3	\mathbf{G}^m .
Te Deum	235	Ct1	2-3	$\mathbf{f}^{\#sq} \mathbf{g}^{sq}$.
Te Deum	250	Bc	1-2	\mathbf{B}^m .
Te Deum	265	Ct	3	$\mathbf{a}^{sq} \mathbf{-b}^{sq} \mathbf{-a}^{sq} \mathbf{-g}^{sq} \mathbf{-a}^{dsq} \mathbf{-g}^{dsq}$.
Te Deum	280	Ct	3	$\mathbf{a}^{c} \mathbf{-b}^{sq} \mathbf{-a}^{sq}$.
Te Deum	309	All	1-2	The MS is missing the notes at this point.
Te Deum	368-372	Ct2	All	This part appears in the Tenor clef in the MS. However, judging from the tessitura and the resultant harmony, the part should be written in the Alto clef (as here). The part finishes at bar 372, so is included as part of the Contratenor part, rather than being transcribed as two individual Contratenor parts.
Jubilate	27	Bc	1-2	\mathbf{a}^m in MS.
Jubilate	45	Vla	All	\mathbf{b}^s only.
Jubilate	48	Bc	All	\mathbf{G}^s only.
Jubilate	55	T	3	\mathbf{a}^m . It has been subdivided into two crotchets to fit the text.
Jubilate	60	Bc	3	$\mathbf{c}^{\#} \mathbf{-f}^{\#m}$ chord in MS.
Jubilate	96	Ct	1	First note incorrectly written as \mathbf{e}^{sq} .
Jubilate	156	B	4	Note are illegible in MS.

Service
in E major
(The Short Service)

Editorial Notes

Turner's setting of the Service in E major is found in Harl. MS 7341, the second of two services copied by Thomas Tudway (Turner's exact contemporary from days as Children of the Chapel Royal) into his collection of anthems and services for Edward, Lord Harley. This work appears in the fifth volume of works, collected and copied in 1718.

In all canticles but for the *Te Deum*, the verse sections are drawn from the four vocal parts, with no *divisi* required. The *Te Deum*, however requires two Medius soloists in two verses so that performance of the entire setting will require five soloists in total. Verses are set for a maximum of four parts at any one time.

While an organ part was not specifically written in the manuscript source, the use of organ accompaniment is strongly implied by the score. In the *Te Deum*, *Jubilate* and *Magnificat*, there are additional notes added to the Bassus part which were not intended for the soloist to sing (there being no word underlay provided). This, together with three figured bass notations in the *Te Deum*, suggests that an organ accompaniment was expected. The additional notes found in the manuscript have been included as small notes in the editorial transcription.

While the key of the setting is noted as being in E major, the standard four-sharp key signature expected with this key is seldom used. (Four sharps only appear in the key signature toward the end of the *Nunc dimittis*.) Usually, three sharps are used, with the fourth sharp (D[#]) being sharpened by accidentals. This being the case, where no accidental was placed next to a D by Tudway, the note was interpreted as a D natural unless immediately preceded by another D[#]. This setting is the first use of the key of E major in a major anthem or service by Turner. It is clear from a study of the setting that Turner relished the compositional possibilities afforded by this key, as there are many key changes within the work. As well as the tonic key, A major, B major, C[#] minor and D major sections can be found. While no key

change is far from the tonal centre of E major, the changes show Turner's ability in handling the tonal system. However, the changes of key are limited to changes within sections, rather than a defined key change at the beginning of each section, Turner seldom straying far from the tonic.

Source details are as follows:

- *Source:* British Library, London (*GB-Lbl*), Harl. MS 7341, folios 67 *recto* to 76 *verso*.
- *Scribe:* Dr Thomas Tudway.
- *Key:* E major (three sharps in the key signature, four sharps from bar 15 of the *Nunc Dimittis*).
- *Vocal disposition:* Medius 1, Medius 2, Contratenor, Tenor, Bassus (Solo)
Medius, Contratenor, Tenor, Bassus (Chorus)

Editorial changes and corrections are given at the end of the edition.

Te Deum

from
The Short Service in E major

Edited by Gregory Oehm

William Turner (c. 1651-1740)

[Full]

Medius
We praise thee, O God: we acknowledge thee to

Contratenor
We praise thee, O God: we acknowledge thee to

Tenor
We praise thee, O God: we acknowledge thee to

Bassus
We praise thee, O God: we acknowledge thee to

⁵
M
be the Lord. All the earth doth worship

Ct
be the Lord. All the earth doth wor - ship

[Full]
T
be the Lord. All the earth doth wor - ship

B
be the Lord. All the earth doth wor - ship

8

M To thee all

Ct *Verse*

[Verse] To thee all An - gels

T To thee all

B To thee all An - gels

M thee: the Fa - ther ev - er - last - ing.

Ct

[Full] thee: the Fa - ther ev - er - last - ing.

T thee: the Fa - ther ev - er - last - ing.

B thee: the Fa - ther ev - er - last - ing.

12

M An - gels cry a - loud: the heav'ns and all the pow'rs there-in.

Ct cry a-loud: the heav'ns and all the pow'rs there - in.

[Verse] An - gels cry a - loud: the heav'ns and all the pow'rs there - in.

T An - gels cry a - loud: the heav'ns and all the pow'rs there - in.

B cry a - loud: the heav'ns and all the pow'rs there - in.

16

M To thee Che - ru - bin and Ser - a - phin: con - tin - u - al - ly — do cry,

Ct To thee Che - ru - bin and Ser - a - phin: con - tin - u - al - ly do cry,

[Verse] T To thee Che - ru - bin and Ser - a - phin: con - tin - u - al - ly — do cry,

B To thee Che - ru - bin and Ser - a - phin: con - tin - u - al - ly do cry,

20 *Full*

M Ho - ly, Ho - ly, Ho - ly: Lord God of Sa - ba - oth;

Ct Ho - ly, Ho - ly, Ho - ly: Lord God of Sa - ba - oth;

[Full] T Ho - ly, Ho - ly, Ho - ly: Lord God of Sa - ba - oth;

B Ho - ly, Ho - ly, Ho - ly: Lord God of Sa - ba - oth;

24 *Verse*

Ct Heav'n and earth are full _____ of the Ma - jes - ty: of thy

[Verse] T Heav'n and earth _____ are full of thy Ma - jes - ty: of thy _____

B Heav'n and earth _____ are full of thy Ma - jes - ty: of thy

28

Ct
 glo - ry. The glo - rious com - pa - ny of —

[Verse] T
 glo - ry. The glo - rious com - pa - ny of —

B
 glo - ry. The glo - rious com - pa - ny of the A -

31

M
 The good - ly

[Verse] Ct
 the A - pos - tles: praise thee. The good - ly

T
 the A - pos - tles: praise — thee. The good - ly

B
 pos - tles: praise — thee.

Verse

34

M
 fel - low - ship — of the Pro - phets: praise — thee.

[Verse] Ct
 fel - low - ship — of the Pro - phets: praise — thee.

T
 fel - low - ship of — the Pro - phets: praise thee.

37

M1
The no - ble arm - y of Mar - tyrs: praise — thee.

[Verse] M2
The no - ble arm - y of Mar - tyrs: praise — thee.

T
The no - ble arm - y of Mar - tyrs: praise thee.

40 *Full*

M
The ho - ly Church tho - rough-out — all the world: doth ac-know - ledge thee;

Ct
The ho - ly Church tho-rough - out — all the world: — doth ac-know - ledge thee;

[Full] T
The ho - ly Church tho-rough - out — all the world: doth ac - know-ledge thee;

B
The ho - ly Church tho-rough-out all the world: — doth ac - know - ledge thee;

44 *Verse*

M1
The Fa - ther: of an in - fin-ite Ma - jes-ty; Thine hon-our-a-ble,

[Verse] M2
The Fa - ther: of an in - fin-ite Ma - jes-ty; Thine hon-our-a-ble,

B
The Fa - ther: of an in - fin-ite Ma - jes-ty; Thine hon-our-a-ble, true: and

48

M1
true: and on - ly Son; Al - so the Ho - ly Ghost: the Com - for - ter.

[Verse] M2
true: and on - ly son; Al - so the Ho - ly Ghost the Com - for-ter.

B
on - - - ly Son; Al - so — the Ho - ly — Ghost: the Com - fort - er.

52 *Full*

M
Thou art the King of glo - ry: O Christ. Thou art the

Ct
Thou art the King of glo-ry: O Christ. Thou art the

[Full]
T
8
Thou art the King of glo - ry: O Christ. Thou art the

B
Thou art the King of glo - ry: O Christ. Thou art the

56

M
ev - er - last - ing Son: of the Fa - - ther.

Ct
ev - er - last - ing Son: of the Fa - - ther.

[Full]
T
8
ev - er - last - ing Son: of the Fa - - ther.

B
ev - er - last - ing Son: of the Fa - - ther.

59 *Verse*

Ct
When thou took'st up - - - on thee to de - liv -

[Verse]
T
8
When thou took'st up - on thee to de -

B
When thou took'st up - on thee to de -

62

Ct

[Verse] T

B

er man: thou didst not ab - hor the Vir - gin's
 liv - er man: thou didst not ab - hor the Vir - gin's
 liv - er man: thou didst not ab - hor, not ab - hor the Vir - gin's

65

Ct

[Verse] T

B

womb. When thou hadst ov - ercome the sharp-ness of death:
 womb. When thou hadst ov - ercome the sharp-ness of death:
 womb. When thou hadst ov - er - come the sharp-ness of death, the sharp-ness of

69

Ct

[Verse] T

B

thou didst o - pen the king-dom of heav'n to all, to all,
 thou didst o - pen the king-dom of heav'n to all, to
 death, of death: thou didst o - pen the king-dom of heav'n to all, to

72

Ct

[Verse] T

B

all, to all be - lie - vers. Thou sitt - est at the

all, to all be - lie - vers. Thou

all, to all be - lie - vers. Thou, _____ thou

75

Ct

[Verse] T

B

right hand, at the right__ hand of__ God: in the

sitt - est at the right hand__ of God: in the

sitt - est at the right hand of God: in the glo - - - -

79

Ct

[Verse] T

B

glo - - - - - ry of the Fa - - - ther.

glo - - - - - ry of the Fa - - - ther.

- - ry, the glo - ry of the Fa - - - ther.

83 *Full*

M We be - lieve that thou shalt come: to

Ct We be - lieve that thou shalt come: to

[Full] We be - lieve that thou shalt come: to

T We be - lieve that thou shalt come, that thou shalt

B We be - lieve that thou shalt come, that thou shalt

88

M be, to be our Judge. We there - fore pray thee

Ct be, to be our Judge.

[Full] be, to be our Judge.

T come: to be our Judge. We there - fore pray thee

B come: to be our Judge.

93

M help, we there - fore pray thee help, help thy

Ct We there - fore pray thee help, help thy

[Full] We there - fore pray thee help, help thy

T help, we there - fore pray thee help, help thy

B We there - fore pray thee help, help thy

98

M ser - vants: whom thou hast re - deem - ed with thy pre - cious

Ct ser - vants: whom thou hast re - deem - ed with thy pre - cious

[Full] ser - vants: whom thou hast re - deem - ed with thy pre - cious

T ser - vants: whom thou hast re - deem - ed with thy pre - cious

B ser - vants: whom thou hast re - deem - ed with thy pre - cious

5 6 6

103

M blood. Make them to be num - bered with thy Saints:

Ct blood. Make them to be num - bered with thy Saints: in

[Full] blood. Make them to be num - bered with thy Saints: in

T blood. Make them to be num - bered with thy Saints:

B blood. Make them to be num - bered with thy Saints: _____

109

M in glo - - - - - ry, in glo - - - - -

Ct glo - - - - - ry, in glo - - - - -

[Full] glo - - - - - ry, in glo - - - - -

T in glo - - - - - ry, in

B in glo - - - - - ry, in glo - - - - -

113

M
- - ry ev - er - last - ing. O Lord, save thy

Ct
- - ry ev - er - last - ing. O Lord, save thy

[Full]
- - ry ev - er - last - ing. O Lord, save thy

T
8
glo - ry ev - er - last - ing. O Lord, save thy

B
- - ry ev - er - last - ing. O Lord, save thy

119

M
peo - ple: and bless, and bless - thine her - it - age.

Ct
peo - ple: and bless, and bless - thine her - it - age. Gov - ern

[Full]
peo - ple: and bless, and bless - thine her - it - age. Gov - ern

T
8
peo - ple: and bless, and bless - thine her - it - age.

B
peo - ple: and bless, and bless - thine her - it - age.

124

M
Gov - ern them: and lift them up, and lift them

Ct
them: and lift, and lift - them up, and lift - them

[Full]
them: and lift, and lift - them up, and lift - them

T
8
Gov - ern them: and lift - them up, and lift - them

B
Gov - ern them: and lift - them up, and lift them

129

M
up for ev - er. Day by day: we mag - ni - fy

Ct
up for ev - er. Day by day: we mag - ni - fy

[Full]
up for ev - er. Day by day: we mag - ni - fy

T
8
up for ev - er. Day by day: we mag - ni - fy

B
up for ev - er. Day by day: we mag - ni - fy

134

M
thee; And we wor - ship thy Name, we wor - ship thy

Ct
thee; And we wor - ship thy Name, we wor - ship thy

[Full]
thee; And we wor - ship thy Name, we wor - ship thy

T
8
thee; And we wor - ship, we wor - ship thy

B
thee; And we wor - ship, we wor - ship thy

138

M
Name: ev - er world with - - - out end.

Ct
Name: ev - er world with out end.

[Full]
Name: ev - er world with out end.

T
8
Name: ev - er world with out end.

B
Name: ev - er world with - out end.

142 *Verse*

M Vouch - safe, O Lord: to keep us this day, this day with -

Ct Vouch - safe, O Lord: to keep us this day with

[Verse] T Vouch - safe, O Lord: to keep us this day, to keep us this

B Vouch - safe, O Lord: _____ to keep us this day with -

145

M out _____ sin.

Ct *Verse* out _____ sin. O Lord, have mer - cy, have

[Verse] T day with-out sin. _____ O Lord, have mer - cy, have

B out _____ sin. O Lord, have mer - cy, have

148

Ct mer - cy up - on _____ us: have mer - cy, mer - cy up -

[Verse] T mer - cy up - on _____ us: have mer - cy, mer - cy up -

B mer - cy up - on us: have mer - cy, mer - cy up -

151 *Verse*

M O Lord. let thy mer - cy, thy

[Verse] Ct on us. O Lord, let thy mer - cy

T on us. O Lord, let thy mer - cy, thy

B on us. O Lord, let thy mer - cy, thy

156

M mer - cy light - en up - on us: as our trust,

[Verse] Ct light - en up - on us: as our trust is in thee, as our

T mer - cy light - en up - on us: as our trust, our

B mer - cy light - en up - on us: as our

161

M as our trust is in thee.

[Verse] Ct trust, our trust is in thee.

T trust, our trust, is in thee.

B trust, our trust is in thee.

164 *Full*

M O Lord, in thee have I trust - ed:

Ct O Lord, in thee have I trust - ed: let me nev - er,

[Full] O Lord, in thee have I trust - ed: let

T O Lord, in thee have I trust - ed: let

B O Lord, in thee have I trust - ed: let

167

M let me nev - er be con - found - - ed.

Ct be nev - er, nev - - - er be con - found - ed.

[Full] me nev - er, nev - er be con - found - ed.

T me nev - er, nev - er be con - found - ed.

B me nev - er, nev - - - er be con - found - - ed.

Jubilate

from
The Short Service in E major

Edited by Gregory Oehm

William Turner (c. 1651-1740)

[Full]

Medius
O be joy - ful, O be joy - ful in the Lord all ye

Contratenor
O be joy - ful, O be joy - ful in the Lord all ye

Tenor
O be joy - ful, O be joy - ful in the Lord all ye

Bassus
O be joy - ful, O be joy - ful in the Lord all ye

6

M
lands, serve the Lord with glad-ness, serve the Lord with glad-ness and

Ct
lands, serve the Lord with glad-ness, serve the Lord with glad-ness and

T
lands, serve the Lord with glad-ness, serve the Lord with glad-ness and

B
lands, serve the Lord with glad-ness, serve the Lord with glad-ness and

11

M
come be - fore his pre - sence with — a song.

Ct
come be - fore his pre - sence with — a song.

T
8
come be - fore his pre - sence with a song.

B
come be - fore his pre - sence with a song.

16 *Verse*

M
Be ye sure — that the Lord he is

Ct
Be ye sure that the Lord he is

T
8
Be ye sure — that the Lord he is —

B
Be ye sure — that the Lord — he is

19

M
God, it is he that hath made us and not we our-selves, and not

Ct
God, it is he that hath made us and —

T
8
God, it is he that hath made

B
God, — it is he that hath made — us and not

22

M we, not we our - selves. We are — his peo - ple

Ct — not we our - selves. We are — his peo - ple

T us and not we — our - selves. We are — his peo - ple

B we, not we our - selves. We are — his peo - ple

25

M and the sheep, — and the sheep of his pas - - - ture.

Ct and the sheep, and the sheep of his pas - - - ture.

T and the sheep, and the sheep, the sheep of his pas - - - ture.

B and the sheep, and the sheep, the — sheep of his pas - - - ture.

28 *Full*

M O go your

Ct O go your way in - to his — gates, his gates —

T O go your way in - to his gates, O go — your

B O go your

31

M
way in - to his gates, in - to his gates with thanks-giv-ing, with

Ct
with thanks - giv - ing, in - - - to his gates with thanks -

T
8
way in - to his gates, in - to his gates, his gates with thanks -

B
way in - to his gates, in - to his gates with thanks -

34

M
thanks - giv - ing, and in - to his courts with

Ct
giv - ing, and in - to his courts, his courts

T
8
giv - ing, and in - to his courts, his

B
giv - ing, and in - to his courts with praise, his courts

37

M
praise, be thank-ful un - to him, be thank - ful un - to him and speak good,

Ct
with praise, be thank-ful un - to him and speak good, and

T
8
courts with praise, be thank - ful un - to him and speak good,

B
with praise, be thank-ful un - to him and speak good of his

40 Verse

M speak — good, speak good of his Name. For the

Ct speak — good — of his — Name. For the

T — and speak — good of his — Name. For the —

B Name, and speak — good of his Name. For the

43

M Lord is — gra - ci - ous, his mer - cy is

Ct Lord is gra - ci - ous, his mer - cy, his mer - cy is ev - er -

T Lord is gra - ci - ous, his mer - cy is ev - - -

B Lord is gra - ci - ous, his mer - cy is ev - - -

46

M ev - er - last - - - ing, and — his truth, his

Ct last - - - - - ing, and — his truth, —

T - - er - last - - - ing, and his truth, his

B - - er - last - - - ing, and his truth, his

49

M truth en - dur - - - eth from

Ct - his truth en - dur - eth from ge - ne - ra - ti - on to

T truth en - dur - - - eth from

B truth en - dur - eth from ge - ne - ra - ti - on

53

M ge - ne - ra - ti - on to ge - - - - ne - ra - ti - on.

Ct ge - ne - ra - ti - on, to ge - - - - ne - ra - on.

T ge - ne - ra - ti - on to ge - - - - ne - ra - ti - on.

B to ge - - - - ne - ra - ti - on.

56 *Full*

M Glo - ry be to the Fa - ther, and to the Son, and to the

Ct Glo - ry be to the Fa - ther, and to the Son, and to the -

T Glo - ry be to the Fa - ther, and to the Son, and to the

B Glo - ry be to the Fa - ther, and to the Son, and to the

60

M Ho - ly Ghost, As _____ it was in the__ be -

Ct Ho - ly Ghost, As _____ it was in

T Ho - ly Ghost, As _____ it was in the__ be - gin - ning, in the__ be -

B Ho - ly Ghost, As _____ it was in the__ be - gin - ning, is

63

M gin-ning, is now and ev - er shall be, world with-out end, world with-out

Ct the be - gin - ning, is now and ev - er shall be, world with-out

T gin-ning, is now and ev - er shall _____ be, world _____ with-out end, A -

B now is now and ev - er shall be, world with-out end, world with-out

67

M end, world with-out end. A-men, A - - - men, A - - - men.

Ct end, world with-out end, A - - - men, A - - - men.

T men, world with-out end, A - men, A - - - - men.

B end, world with-out end, A-men, A - - - - men.

Magnificat

from
The Short Service in E major

Edited by Gregory Oehm

William Turner (c. 1651-1740)

[Full]

Medius
My soul doth magnify the Lord, and

Contratenor
My soul doth magnify the Lord, and

Tenor
My soul doth magnify the Lord, and

Bassus
My soul doth magnify the Lord, and

4

M
— my spirit hath rejoiced in God my Saviour.

Ct
— my spirit hath rejoiced in God my Saviour.

T
— my spirit hath rejoiced in God my Saviour.

B
— my spirit hath rejoiced in God my Saviour.

8 *Verse*

Ct For he hath re - gard - - - ed the low - li -

T For he hath re - gard - - - ed

B For he hath re - gard - - - ed the

11

Ct ness of his hand - - - maid - en.

T the low - li - ness of his hand - maid - en.

B low - li - ness of his hand - maid - en.

13 *Full*

M For be - hold from hence - forth, from hence - forth

Ct For be - hold, from hence - forth all

T For be - hold, be - hold from hence - forth

B For be - hold from hence - forth all

16

M all ge - ne - ra - tions shall call, shall call me bless - ed.

Ct ge - ne - ra - tions shall call, shall call me bless - ed.

T all ge - ne - ra - tions shall call, shall call me bless - ed.

B ge - ne - ra - tions shall call me bless-ed, shall call me bless - ed.

19 *Verse*

M For he that is migh - ty hath mag - ni - fied me, and

Ct For he that is migh - ty hath mg - ni - fied me, and

B For he that is migh - ty hath mag - ni - fied me, and

24

M ho - - - ly, ho - - - ly is his name.

Ct ho - ly, and ho - - - ly is his name.

B ho - - - ly, ho - - - ly is his name.

28 *Verse*

Ct And his mer-cy is on them that fear him

T And his mer - cy is on them that fear

B And his mer - cy is on them that fear

31

Ct through - out all ge - ne - ra - tions, through - out all ge - ne -

T him through - out all ge - ne - ra - tions, through - out all ge - ne -

B him through - out all ge - ne - ra - tions, through - out all ge - ne -

34

Ct ra - tions. He hath shew-ed strength, hath shew-ed strength

T ra - ti - ons. He hath shew - ed strength, hath

B ra - ti - ons. He hath shew - ed strength, hath shew-ed

37

Ct _____ with his arm, he hath scat-ter-ed the proud, hath scat-ter-ed the

T shew-ed strength with his arm, he hath scat-ter-ed the

B strength with his arm, he hath scat-ter-ed the proud, hath scat-ter-ed the proud, the

40

Ct proud in the i - ma-gin-a - - - - - tion of their hearts.

T proud in the i - ma-gin-a - - - - - tion of their hearts. He hath put

B proud in the i - ma - gin-a - - - - - tion of their hearts. He


44

Ct He hath put down the might - y from their seat, and hath ex-alt -

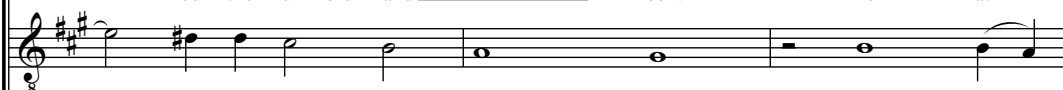
T down, he hath put down the might-y from their seat, and hath ex-alt -

B hath put down the might - - - - y from their seat, and hath ex - alt - ed, hath ex-

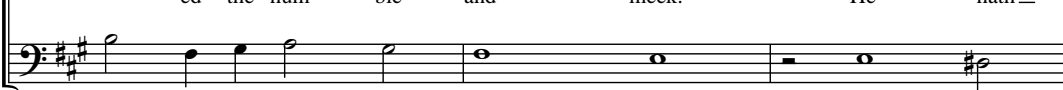
48

Ct 

- - ed the hum - ble and _____ meek. He hath

T 

- - ed the hum - ble and meek. He hath _

B 

alt - ed the hum - ble and meek. He hath

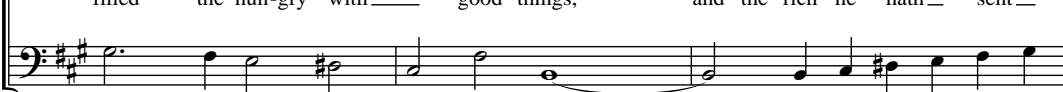
51

Ct 

filled the hun - gry with good things, and the rich he hath _____ sent _

T 

filled the hun - gry with _____ good things, and the rich he hath _ sent _

B 

filled the hun - gry with good things, _____ and the rich he hath sent

54

Ct 

emp - ty a - - - - way, sent emp - ty a - way.

T 

emp - ty a - way, _____ sent emp - ty a - way.

B 

emp - ty a - - - - way, sent emp - ty a - way.

56 *Verse*

M He re - mem - - - b'ring his mer - cy hath

Ct He re - mem - - - b'ring his mer - cy hath

T He re - mem - b'ring his mer - - cy hath

B He re - mem - - - b'ring his mer - - cy hath

59

M hol - pen his ser - vant Is - - - ra - el, as he

Ct hol - pen his ser - - - - vant Is - ra - el, as he pro -

T hol - pen his ser - - - - vant Is - - ra - el, as he pro - mis -

B hol - pen his ser - vant Is - - - - ra - el, as he pro - mis -

62

M pro - mis - ed to our fore - fa - thers, A - bra - ham —

Ct - mis - ed — to our fore - fa - thers, A - bra - ham,

T ed to our — fore - fa - thers, A - bra -

B ed to our fore — fa - thers, A - bra - ham,

65

M — and his seed, his seed for ev - - - er,

Ct A - bra - ham and — his seed for ev - - - er,

T ham, A - bra - ham — and his seed for ev - - - er, A -

B A - bra - ham and his seed for ev - - - er, A - bra -

68

M A - bra - ham and his seed, his seed for — ev - er, his

Ct A - bra - ham and his seed for ev - er, his —

T - bra - ham, A - bra - ham and his seed for ev - er, his

B ham and his seed, his seed for — ev - er, his

71 *Full*

M seed for ev - er. Glo - ry be to the Fa - ther,

Ct seed for ev - er. Glo - ry be to the Fa - ther,

T seed for ev - er. Glo - ry be to the Fa - ther,

B seed for ev - er. Glo - ry be to the Fa - ther,

74

M and to the Son and to the Ho - ly Ghost,

Ct and to the Son and to the Ho - ly Ghost,

T and to the Son and to the Ho - ly Ghost, As

B and to the Son and to the Ho - ly Ghost,

77

M As it was in the be - gin - ning, is now, and

Ct As it was in the be - gin - ning, is

T it was in the be - gin - ning, is now, is now, and

B As it was in the be - gin - ning, is now, is now and

80

M ev - er shall be, is now, and ev - er shall be,

Ct now, and ev - er shall be, is now, and ev - er shall be,

T ev - er shall be, is now, and ev - er shall be,

B ev - er shall be, is now, and ev - er shall be,

84

M and ev - er shall be, world with-out end, A -

Ct and ev - er shall be, world with - out end, A - men,

T and ev - er shall be, world with-out end, world with - out

B and ev - er shall be, world with - out end, world with - out

87

M men, world with-out end, world with-out end, A-men, A - - - men.

Ct world with-out end, A - men, A - - - men, A-men.

T end, A - men, world with - out end, A - men, A - - - men.

B end, A - - - men, world with - out end, A - men, A - men.

Nunc Dimittis

from
The Short Service in E major

Edited by Gregory Oehm

William Turner (c. 1651-1740)

[Full]

Medius
Lord, now lett - est thou thy ser - vant de -

Contratenor
Lord, now lett - est thou thy ser - vant de -

Tenor
Lord, now lett - est thou thy ser - vant de -

Bassus
Lord, now lett - est thou thy ser - vant de -

4

M
part in peace, ac - cord - ing to thy word.

Ct
part in peace, ac - cord - ing to thy word.

T
part in peace, ac - cord - ing to thy word.

B
part in peace, ac - cord - ing to thy word.

7 Verse

M For mine eyes have seen thy —

Ct For — mine eyes have seen thy — sal - va -

T For mine eyes have seen, for — mine eyes have

B For mine eyes have seen, have seen thy sal -

10

M — sal - va - tion, which — thou hast pre - par - - - ed be - fore —

Ct tion, which thou hast pre - par - ed, which — thou hast pre - par - ed be -

T seen thy — sal - va - tion, which — thou hast pre - par - - - ed be -

B va - tion, which — thou hast pre - par - - - ed be -

13

M — the face, the face of all — peo - ple.

Ct fore the face, the — face of all peo - ple.

T fore the face, — the face of all — peo - ple.

B fore — the — face, the face — of all peo - ple.

15

M To be a light to light - en the Gen - tiles,

Ct To be a light to light - en the Gen - tiles,

T To be a light to light - en the Gen - tiles,

B To be a light to light - en the Gen - tiles,

19

M and to be _____ the glo - ry, to be _____ the

Ct and to be the glo - ry, to be the

T and to be _____ the glo - ry, to be the

B and to be the glo - ry, to be the

23

M glo - ry of thy peo - ple, thy peo - ple Is - ra - el.

Ct glo - ry of thy peo - ple, thy peo - ple Is - ra - el.

T glo - ry of thy peo - ple, thy peo - ple Is - ra - el.

B glo - ry of thy peo - ple, thy peo - ple Is - ra - el.

28 *Chorus*

M
Glo - ry be to the Fa - - - ther, and

Ct
Glo - - ry be to the

T
8
Glo - ry be to the Fa - - - ther, and

B
Glo - ry be to the Fa - - - ther, and

31

M
to the Son, and to the Ho - ly Ghost, and to the

Ct
Fa - - ther, and to the Son, and to the Ho - ly Ghost, as it

T
8
to the Son, and to the Ho - - - ly Ghost, and

B
to the Son, and to the Ho - ly Ghost, as it was in the be - gin -

34

M
Ho - ly Ghost, the Ho - ly Ghost, as it was in the

Ct
was in the be - gin - ning, is now, and ev - er shall be, world

T
8
to the Ho - ly Ghost, as it was in the

B
- ning, is now, and ev - er shall be, world with - out end,

37

M — be - gin - ning, is now, and ev - er shall be, world with - out end, A -

Ct with - out end, _____ world with - out end, and ev - er shall _____ be, world

T — be - gin - ning, _____ is now, and ev - er shall _____ be, world with - out end, _____

B — world with - out end, and ev - er shall _____ be, world with - out _____ end, world

41

M men, A - men, world with - out end, A - men, A - - - men.

Ct with - out end, world _____ with - out _____ end, A - - - - men.

T — A - - - - men, A - men, A - - - men.

B — with - out _____ end, A - - - - men, A - - - - men.

Service in E major: Editorial changes and corrections.

Movement	Measure	Part	Beat	Comment
Te Deum	10	All	All	The score lists this verse to be “Vers a 3 voc”, despite the clear indication that it is written for four vocal parts.
Te Deum	51	M	1	$\mathbf{c}^{\#c} \mathbf{d}^{\#c}$.
Te Deum	51	B	2	$\mathbf{c}^{\#c} \mathbf{d}^{\#c}$.
Te Deum	134	B	1-2	\mathbf{e}^s .
Te Deum	140	Ct	All	\mathbf{e}^s .
Te Deum	141	M	All	\mathbf{a}^s .
Jubilate	15	B	All	\mathbf{e}^s .
Magnificat	32	T	3	$\mathbf{d}^{\#c} \mathbf{b}^{\#c}$.
Nunc dimittis	42	B	2	$\mathbf{e}^c \mathbf{d}^{\#c}$.
Nunc dimittis	42	T	4	$\mathbf{e}^c \mathbf{d}^{\#c}$.

Communion Service in G

Editorial Notes

The Medius part is editorial. Only the Contratenor, Tenor and Bassus parts of the Sanctus and Gloria survive, along with the Sanctus and a fragment of the Gloria in the Organ part. It appears that the page on which the remainder of the Gloria was copied was cut from the Organ book, as the edge of the page can be seen in the cleft of the spine. No Medius part survives and the Medius part for the Sanctus and first 14 bars of the Gloria was taken from the Organ part, which sets out both the Medius and Bassus parts. The editor has reconstructed the remainder of the Medius part in the Gloria. Changes and corrections made to the work are noted in the table following the edition.

Source details are as follows:

- *Source:* Durham Cathedral (*GB-DRc*):
 - MS A4, page 171 reversed (Organ);
 - MS C7, pages 343-344 (Contratenor);
 - MS C10, pages 107-108 (Tenor);
 - MS C15, pages 95-96 (Tenor);
 - MS C27, pages 159-160 (Bassus); and
 - MS C28, pages 507a-c (Bassus).
- *Scribe:* William Greggs (A4), John White (d. 1687) (C7, C10, C15) and Matthew Owen (d. 1699) (C27, C28).
- *Key:* G major (one sharp in the key signature).
- *Vocal disposition:* Medius, Contratenor, Tenor, Bassus

Sanctus

from
Communion Service in G major

Edited by Gregory Oehm

William Turner (c. 1651-1740)

[Full]

Medius
Ho - ly, ho - ly, ho - ly Lord God of hosts,

Contratenor
Ho - ly, ho - ly, ho - ly Lord God of hosts,

Tenor
Ho - ly, ho - ly, ho - ly Lord God of hosts,

Bassus
Ho - ly, ho - ly, ho - ly Lord God of hosts,

4

M
heav'n and earth are full of thy glo - ry, Glo - ry be to

Ct
Heav'n and earth are full of thy glo - ry, Glo - ry be to

T
Heav'n and earth are full of thy glo - ry, Glo - ry be to

B
Heav'n and earth are full of thy glo - ry, Glo - ry be to

7

M
thee, O Lord most high. A - - - - - men.

Ct
thee, O Lord most high. A - - - - - men.

T
thee, O Lord most high. A - - - - - men.

B
thee, O Lord most high. A - - - - - men.

Gloria

from
Communion Service in G major

Edited by Gregory Oehm

William Turner (c. 1651-1740)

[Full]

Medius
And in earth peace, good-will

Contratenor
And in earth peace, good-will

Tenor
And in earth peace, good-will

Bassus
[Priest]
Glo-ry be to God on high, And in earth peace, good-will

4

M
to-wards men. We praise thee, we bless thee, we wor - ship

Ct
to-wards men. We praise thee, we bless thee, we wor - ship

T
to-wards men. We praise thee, we bless thee, we wor - ship

B
to-wards men. We praise thee, we bless thee, we wor - ship

8

M
thee, we glor - i - fy thee, we give thanks to thee for thy great

Ct
thee, we glor - i - fy thee, we give thanks to thee for thy great

T
thee, we glor - i - fy thee, we give thanks to thee for thy great —

B
thee, we glor - i - fy thee, we give thanks to thee for thy great

11

M
glo - ry, O Lord God, Heav'n - ly King, God the Fa - ther Al - might -

Ct
glo - ry, O Lord God, Heav'n - ly King, God the Fa - ther Al - might -

T
glo - ry, O Lord God, Heav'n - ly King, God the Fa - ther Al - might -

B
glo - ry, O Lord God, Heav'n - ly King, God the Fa - ther Al - might -

15

M
y. O Lord, the on - ly be - gott-en Son, Je - su Christ, O Lord

Ct
y. O Lord, the on - ly be - gott-en Son, Je - su Christ, O Lord

T
y. O Lord, the on - ly be - gott-en Son, Je - su Christ, O Lord

B
y. O Lord, the on - ly be - gott-en Son, Je - su Christ, O Lord

19

M God, Lamb of God, Son of the Fa - ther, that tak - est a -

Ct God, Lamb of God, Son of the Fa - ther, that tak - est a -

T God, Lamb of God, Son of the Fa - ther, that tak - est a -

B God, Lamb of God, son of the Fa - ther, that tak - est a -

22

M way the sins of the world, have mer - cy up - on us.

Ct way the_ sins of the world, have mer - cy up - on us.

T way the_ sins of the world, have mer - cy up - on us.

B way the sins of the world, have mer - cy up - on us.

25

M Thou that tak - est a - way the sins of the world, have mer - cy up -

Ct Thou that tak - est a - way the sins of the world, have mer - cy up -

T Thou that tak - est a - way the sins of the world, have mer - cy up -

B Thou that tak - est a - way the sins of the world, have mer - cy up -

28

M
on us. Thou that tak - est a - way the sins of the world, re-ceive our

Ct
on us. Thou that tak - est a - way the sins of the world, re-ceive our

T
on — us. Thou that tak - est a - way the sins of the world, re-ceive our

B
on us. Thou that tak - est a - way the sins of the world, re-ceive our

32

M
prayer. Thou that sitt - est at the right hand of God the Fa - ther, have

Ct
prayer. Thou that sitt - est at the right hand of God the — Fa - ther, have

T
prayer. Thou that sitt - est at the right hand of God the Fa - ther, have

B
prayer. Thou that sitt - est at the right hand of God the Fa - ther, have

35

M
mer - cy up - on us, for thou on - ly art ho - ly, thou

Ct
mer - cy up - on — us, for thou on - ly art ho - ly, thou

T
mer - cy up - on us, for thou on - ly art ho - ly, thou

B
mer - cy up - on us, for thou on - ly art ho - ly, thou

39

M
 on-ly art the Lord, thou on-ly, O Christ, with the Ho - ly Ghost, art most high in the glo-ry of

Ct
 on-ly art the Lord, thou on-ly, O Christ, with the Ho - ly Ghost, art most high in the glo-ry of

T
 on-ly art the Lord, thou on-ly, O Christ, with the Ho - ly Ghost, art most high in the glo-ry of

B
 on-ly art the Lord, thou on-ly, O Christ, with the Ho - ly Ghost, art most high in the glo-ry of

43

M
 God the Fa - ther, A - - - men, A - - - - - men.

Ct
 God the Fa - ther, A - - - - - men.

T
 God the Fa - ther, A - - - - - men.

B
 God the Fa - ther, A - - - - - men, A - - - - - men.

Communion Service in G: Editorial changes and corrections.

Movement	Measure	Part	Beat	Comment
Sanctus	2	M	1-2	g^m , g^c in MS
Sanctus	7	Ct	4	g^m in MS
Gloria	7	T	1	The r^m is omitted from the score.
Gloria	7	B	2	c^m in MSS C27 and C28.
Gloria	9	B	2	d^c e^c in MS A4.
Gloria	9-16	B	All	A portion of the page in MS C27 (p.159) has been ripped away and notes from bar 9 beat 3 through to the end of bar 16 are missing.
Gloria	14	Org	All	The remainder of the Gloria is lost from this point.
Gloria	25	B	3-4	g^m f^c , with “takest” to be sung as one syllable.
Gloria	25-28	Ct	All	These bars have been omitted from MS C7.
Gloria	25-28	T	All	These bars have been omitted from MSS C10 and C15.
Gloria	29	Ct	3-4	d^m d^c , with “takest” to be sung as one syllable.
Gloria	29	T	3-4	g^m g^c , with “takest” to be sung as one syllable.
Gloria	29	B	3-4	g^m f^c , with “takest” to be sung as one syllable.
Gloria	32	Ct	1-2	d^m d^m , with the word “prayer” sung as two syllables.
Gloria	32	T	1-2	a^m a^m , with the word “prayer” sung as two syllables.
Gloria	41	Ct	2	f^c e^c .
Gloria	42	T	1	b^m in MSS C10 and C15.
Gloria	42-43	T	All	Age has affected MS C10 between bar 42 beat 3 and bar 43 beat 3, with these notes lost from the MS.
Gloria	44	B	2-4	G^s .
Gloria	45	Ct	All	g^s .
Gloria	46	T	All	d^s .

“Out of the shadows”:

A Biographical Study of
William Turner
(c. 1651-1740),
with critical editions of
his Anthems and
Services

Volume 8:
Fragmenta
Incomplete Works

A thesis submitted for the degree of
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October 2012.

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(Signed): _____
(Gregory James Oehm)

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Volume 8

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Deliver us, O
Lord our God

Editorial Notes

Deliver us, O Lord our God is a full-with-verse anthem found in MS A33 of Durham Cathedral, an organ partbook largely copied by William Greggs between c.1690 and 1700.¹ Found with a service also in D major, the anthem was intended as a complement to the service.

Source details are as follows:

- *Source:* Durham Cathedral (GB-DRc) MS A33, pp. 249-250.
- *Scribe:* William Greggs (c. 1652-1710).
- *Key:* D major (two sharps in the key signature).
- *Text:* Psalm 106, verses 45, 46.
- *Vocal disposition:* Unknown (fragment).

¹ Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Sources* (Cambridge: Cambridge University Press, 2000), p. 230.

DELIVER US, O LORD OUR GOD

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 106, verses 45, 46

8 parts

Organ

De - liv - er us, O Lord our God

Org

Org

11 3l

Verse a 3

That we may give thanks

Org

17 19

Chorus Verse

that we that we

Org

25

Chorus

that we

33

Org

41

Verse

Org

Bless-ed be the Lord God

48

Chorus

Org

Bless-ed be the

5

56

Verse

Chorus

Org

and let all the peo-ple and let

65

Verse

Chorus

Chorus

Org

and let and let and let

74

Org

and let

Deliver us, O Lord our God: Editorial changes and corrections.

Only one editorial correction was necessary. Beats 3-4 of measure 12 in the right hand Organ part appears as $\mathbf{a}^{\#m}$ in the upper voice.

If the Lord himself
had not been on
our side

Editorial Notes

If the Lord himself had not been on our side is a verse anthem found in what is now called “the Berkeley Organ Book” (also known as “The Winchester Organ Book”) and is one of three anthems definitely attributed to William Turner within that manuscript. The book, now separated into two volumes and held by the University of California, Berkeley campus, originated from Winchester Cathedral. Works found in the volume were initially compiled by John Reading, organist of the Cathedral from 1675 until 1681, whereupon copying into the volume was taken up by Reading’s successor, Daniel Roseingrave.¹

Source details are as follows:

- *Source:* “The Berkeley Organ Book”, University of California, Berkeley (*US-BE*), MS751A-B pp.72-75 (volume 2) (a.k.a. “The Winchester Organ Book”).
- *Scribe:* John Reading
- *Key:* A major (two sharps in the key signature).
- *Text:* Psalm 124.
- *Vocal disposition:* Unknown (fragment only).

The vocal disposition for this anthem is unknown as no indications appear in the manuscript. Franklin suggests the work is for three soloists in the verse sections, with a four-part chorus.² Judging from the tessitura of the right-hand organ part, one of the soloist parts was for the Medius, with a second soloist being a Contratenor. The identity of the predicted third part is unknown, but is possibly set for Bassus.

Like much of the manuscript, age has affected the anthem significantly, there being a high degree of blurring and bleeding-through on the pages. This has made reading the notes difficult, as bleed-through from the reverse

¹ Ian Spink, *Restoration Cathedral Music 1660-1714*, (Oxford: Oxford University Press, 1995), pp. 362-364.

² Don Franklin. “Turner, William (ii).” *Grove Music Online. Oxford Music Online*. Accessed 1 Oct. 2008. <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/28624>.

side of the page obscures the note written on the front of the page. In cases where the notes are illegible, the general position of the note along with its context in relation to the notes around it enabled the pitch of the obscured note to be worked out with a reasonable degree of confidence. For this reason (and due to the fact this problem affects most of the notes copied into the manuscript) it was not considered necessary to provide details of the pitches of notes determined in this manner.

IF THE LORD HIMSELF HAD NOT BEEN ON OUR SIDE

Edited by Gregory Oehm

William Turner (c. 1651 -1740)

Psalm 124

Organ

Organ

This system contains the first three measures of the organ part. It is written for a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). Measure 1 begins with a whole rest in the treble and a half note G2 in the bass. Measures 2 and 3 continue with a melodic line in the treble and a supporting bass line.

Verse

4

Org

This system contains measures 4 through 7. Measure 4 is marked with a '4' above the treble staff. The music continues with a steady melodic and harmonic progression in both staves.

8

Org

This system contains measures 8 through 11. The melodic line in the treble staff shows some rhythmic variation, including eighth notes and a quarter note.

12

Org

This system contains measures 12 through 15. The music maintains its rhythmic and melodic flow, with some rests in the treble staff in the later measures.

16

Org

This system contains measures 16 through 19. The piece concludes with a final cadence in both staves, ending on a whole note chord.

20 *Chorus*

Org

25

Org

29 *Verse*

Org

34

Org

38

Org

- If the Lord himself had not been on our side -

43

Org

47

Org

51

Org

56

Org

61

Org

- If the Lord himself had not been on our side -

66

Org

Musical notation for measures 66-69. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with quarter notes G2, A2, B2, and C3.

70

Org

Musical notation for measures 70-73. The treble staff has a whole rest in measure 70, followed by quarter notes G4, A4, B4, and C5. The bass staff continues with quarter notes G2, A2, B2, and C3.

74

Org

Musical notation for measures 74-77. The treble staff has quarter notes G4, A4, B4, and C5. The bass staff has quarter notes G2, A2, B2, and C3.

78 *Chorus*

Org

Musical notation for measures 78-81, the start of the chorus. The treble staff begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass staff has quarter notes G2, A2, B2, and C3.

82

Org

Musical notation for measures 82-85. The treble staff has quarter notes G4, A4, B4, and C5. The bass staff has quarter notes G2, A2, B2, and C3.

86

Org

Musical notation for measures 86-89. The treble staff has quarter notes G4, A4, B4, and C5. The bass staff has quarter notes G2, A2, B2, and C3.

- If the Lord himself had not been on our side -

***If the Lord himself had not been on our side:* Editorial changes and corrections.**

Only two corrections were found to be necessary. The indication for the Verse part, seen in bar 4 of this edition, is found at the beginning of the work in the manuscript. It was moved to the point where the voice enters, as this was considered to be less confusing. The three bars are an organ introduction, as confirmed by the “Organ” direction in the manuscript and repeated here in this edition. The bracketed accidental on the $\mathbf{d}^{\#c}$ at measure 87 is editorial.

O be joyful in
God, all ye lands

Editorial Notes

Turner's verse anthem setting of *O be joyful in God all ye lands* dates from the period 1667-1669. The work exists in the Bing-Gostling Part Books, written in the hand of Stephen Bing. Only one source of this work is extant.

Source details are:

- *Source:* York Minster (GB-Y), MS 1, The Bing-Gostling Part Books.
 - Medius Decani: pp. 84.
 - Contratenor Cantoris: pp. 157-158.
 - Contratenor Decani: pp. 166-167.
 - Tenor Decani: p. 118.
 - No Bassus part is extant.
- *Scribe:* Stephen Bing.
- *Key:* A minor.
- *Text:* Psalm 66, verses 1 to 7.
- *Vocal disposition:* Contratenor 1; Contratenor 1; Bassus (Solo).
Medius 1; Medius 2; Contratenor 1;
Contratenor 2; Tenor 1; Tenor 2; Bassus 1;
Bassus 2 (Chorus).

While the lack of a Bass part is the most obvious challenge in preparing this anthem, this problem was compounded by the lack of indications in the partbooks about the structure of the verse parts and the final chorus. Consequently, this edition represents as much as could be reliably interpreted about the anthem, based on the slim pieces of evidence available.

The known factors in the anthem were as follows:

- the verse beginning "Say unto God" (bar 25), was written for two contratenors only. The Contratenor Cantoris book states "Contraten. y^c 2" at the top of page 158 where this verse starts.

- the succeeding verse, “For all the world doth worship thee” (bar 52) was written for solo contratenor. The Contratenor Decani books notes “Vers aloan for Cantoris a Contraten.” on page 88.
- the three verses between the first Chorus and the final Chorus are set for solo Contratenor (Contratenor Decani), Contratenor duet and three voices respectively, as clearly noted in both Contratenor books.
- The final Chorus was set for eight parts, as noted in the Contratenor Decani book.

Changes and corrections made to the edition are below. Bar lines were not present in the manuscript and time signatures were given as cut common time or the old mensural notation of C/3i. The modern time signatures of 2/2, 3/4, 3/2 or 4/2 were chosen as was considered most appropriate for each section.

O BE JOYFUL IN GOD, ALL YE LANDS

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 66, verses 1-7

Medius 2

Contratenor 1

Contratenor 2

Tenor 2

Verse

O be joy-ful in God all ye lands,

O be joy-ful in God all ye lands, O be joy-ful, O be

Ct1

Ct2

O be joy-ful, O be joy-ful, O be joy-ful in God all ye lands,

joy-ful, O be joy-ful in God all ye lands,

Ct1

Ct2

Verse

Sing prais-es un-

Sing prais-es un-to the hon-our of his name, un-

Ct1

Ct2

to the hon-our of his name, make his

to the hon-our of his name, make his praise to be glo-rious make his

20

Ct1
 praise to— be glo - rious, make— his praise to— be glo - ri - ous.

Ct2
 praise to— be glo - rious, make— his praise to— be glo - ri - ous.

25 *Verse*

Ct1
 Say un - to God, O how won - der - ful art thou,

Ct2
 Say un - to God, O how won - der - ful art thou, say un - to

28

Ct1
 O how won - der - ful art thou in— thy works, say un-to God, O how won - der -

Ct2
 God, O how won - der - ful art thou in— thy— works, say un-to God, O how

33

Ct1
 ful art thou, how won - der - ful art thou in thy works, in— thy—

Ct2
 won - der - ful art thou, O how won - der - ful art thou in— thy—

36

Ct1
 works, through the great - ness of thy pow'r shall thine

Ct2
 works, through the great - ness of thy pow'r shall thine e - ne - mies be

38

Ct1 e - ne - mies be found li - ars un - to - thee, through the great - ness of thy

Ct2 found li - ars — un - to thee, through the great - ness of thy

41

Ct1 pow'r shall thine e - ne - mies be found li - ars un - to thee,

Ct2 pow'r shall thine e - ne - mies be found li - ars un - to thee, shall thine en - em - ies be

44

Ct1 through the great - ness of thy pow'r shall thine e - ne - mies be found li - ars un - to

Ct2 found li - ars un - to thee, shall thine e - ne - mies be found li - ars un - to

47

Ct1 thee, shall thine e - ne - mies be found, shall thine e - ne - mies be

Ct2 thee, shall thine e - ne - mies be found, shall thine e - ne - mies be found —

50

Ct1 found li - ars un - to thee. *Solo* for all the — world doth —

Ct2 — li - ars un - to thee.

55

Ct1 wor - ship — thee, sing of — thee and — praise — thy —

- O be joyful in God, all ye lands -

60

Ct1

name, sing of thee and praise thy name.

64 *Full*

M2

For all the earth shall wor-ship thee, sing of thee and praise thy name, sing of thee and praise —

Ct1

For all the earth shall wor-ship thee, sing of thee and praise thy name, sing of

Ct2

For all the earth shall wor-ship thee, sing of thee and praise thy name, sing of

T2

For all the earth shall wor-ship thee, sing of thee and praise thy name, sing of

68

M2

thy name, sing of thee and praise thy name, sing of thee and praise thy name.

Ct1

thee and praise thy name, and praise thy name, sing of thee and praise thy name.

Ct2

thee and praise thy name, and praise thy name, sing of thee and praise thy name.

T2

thee and praise thy name, and praise thy name, sing of thee and praise thy name.

72 *Solo*

Ct2

O come hi - ther and be - hold, come hi - ther and be -

78

Ct2

hold the works of God, how won - der - ful he is in his do - ing, he

85
Ct2

is in— his— do - ing t'ward the child - ren— of ——— men, the child - ren—

91 *Verse*

of ——— men. He turn - ed the sea in - to dry— land,

96

sea in - to dry— land, the sea in - to dry— land,
he turn - ed the sea in - to dry— land so that

99

so that they went through the wa - ters— on— foot,
they went through the wa - ters,— so that they went through the wa - ters— on— foot, there

102

there— did we re - joice, did we re - joice, did we re -
— did we re-joyce, there— did we re-joyce, did we re-joyce there -

105

Ct1
 joyce there - of, did we re-joyce there - of.

Ct2
 of, did we re - joyce there - of, did we re - joyce there - of.

109 *Verse*

Ct1
 O praise our God, ye peo - ple, and - - make the voice of his praise—to be heard, the

Ct2
 O praise our God, ye peo - ple and - - make the voice of his praise—to be heard, the

113

Ct1
 voice of his praise—to be heard, of his praise—to be heard.

Ct2
 voice of his praise—to be heard, of his praise—to be heard.

117 *Full*

M2
 O praise our God, ye peo - ple

Ct1
 O praise our God, ye peo - ple

Ct2
 O praise our God, ye peo - ple

T2
 O praise our God, ye peo - ple

120

M2
and make the voice of his praise to be heard, the

Ct1
and make the voice of his praise to be heard, the

Ct2
and make the voice of his praise to be heard, the

T2
and make the voice of his praise to be heard, the

123

M2
voice of his praise — to be heard, to be heard.

Ct1
voice of his praise to be heard, to be heard.

Ct2
voice of his praise to be heard, to be heard.

T2
voice of his praise to be heard, to be heard.

O be joyful in God, all ye lands: Editorial changes and corrections.

Measure	Part	Beat	Comment
25	Ct1	3	e^c.
30	Ct1	2	d^c.
63	Ct1	All	a^s, despite being in 3/2 time. This has not been altered in the edited copy.
71	M	3	a^b.
71	T	3	c^{#b}.
106	Ct1	All	This bar is omitted in the score; it has been added in order to balance the parts.
125	M2, Ct1, Ct2, T	All	These notes appear as longs in the MS.

O Jerusalem

Editorial Notes

O Jerusalem most likely dates from the period *c.* 1698. The work exists in Egerton Manuscript 3767, held by the British Library. The anthem appears written in the full anthem style, a return a form that became prominent after the opening of the new St Paul's London in late 1697.

The anthem is presented as it appears in the Egerton Manuscript. The only change to the anthem has been to regularise the barring throughout the work. The manuscript indicates the time signatures as cut-common time, though it is not clear whether this means 2/2 or 4/2 time, as the barring throughout the work is haphazard, with two, three and four minim beats appearing in bars. For this transcription, 2/2 was preferred as the time signature, largely due to the odd number of bars in the work and the fact that the use of 4/2 time would place many of the entries in the second half of a bar.

The Medius part (presented here) is the only known part remaining.

Source details are as follows:

- *Source:* British Library, London (*GB-Lbl*) Eger. MS 3767 folios 121 *verso* to 122 *verso*.
- *Scribe:* unknown
- *Key:* A minor.
- *Text:* Matthew 23, verses 37 to 39.

O JERUSALEM

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Matthew 23, verses 17-39

Medius

O _____ Je - ru - sa - lem, Je - ru - sa - lem,

7

M

11

M

thou _____ that kill - est the proph - ets and ston - est them that are sent un - to

18

M

thee, and ston - est them that are sent un - to thee, how oft - en

26

M

would I have gath - er - ed thy child - ren to - geth - er, _____ to - geth - er,

33

M

Ev'n _____ as a hen doth gath - er her brood,

39

M

ev'n _____ as a

44

M

hen doth gath - er her brood, doth gath - er her brood un - der her wings,

51

M

un - der her wings, and _____ ye _____ would not, and _____ ye would _____

59

M

not. Be - hold, your house is left un -

66

M

to you, your house is left un - to you de - sol - ate, but _____ I

74
M
say un - to you, ye shall not see ___ me un - til, un - til the time ___

82
M
come when ___ ye shall say, when ___ ye shall say, "Bless -

89
M
- - ed is he that com - eth in the name of ___ the Lord, bless - ed is

96
M
he that com - eth in the name ___ of the Lord, bless - ed is

103
M
he that com-eth, that com-eth in the name of the Lord, in the name of ___ the Lord." ___

O Lord, the very
heavens
(Version I)

Editorial Notes

O Lord the very heavens is the second of three verse anthems attributed to Turner which survive as fragments in “The Berkeley Organ Book”. Like the other two anthems in this book, *O Lord, the very heavens* was copied by Reading prior to his move to Winchester College in 1681, and Reading’s relinquishing of the Berkeley Organ book to Roseingrave after the latter succeeded him as organist at the Cathedral.

Source details for the anthem are:

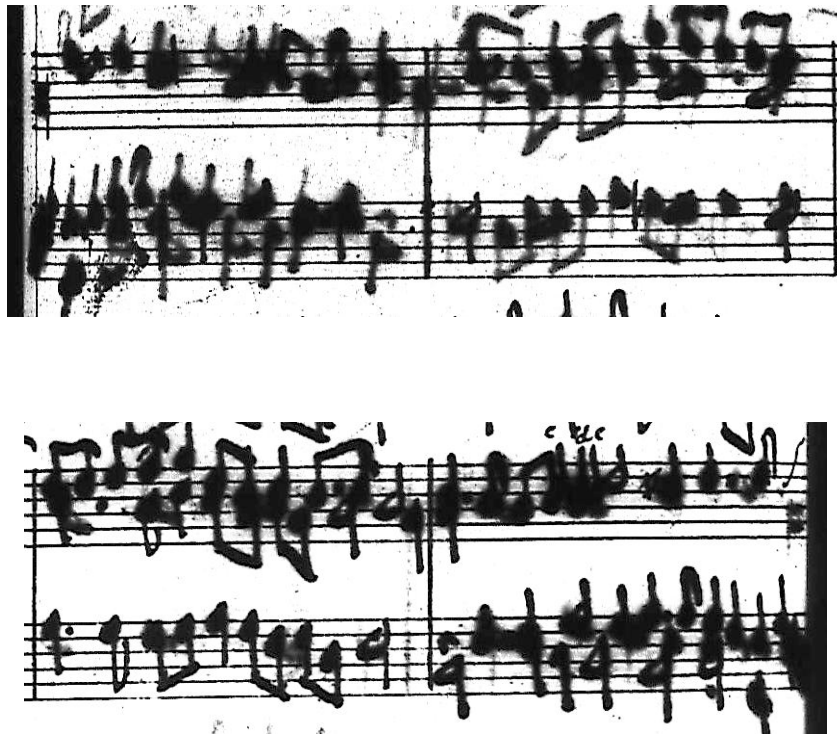
- *Source:* “The Berkeley Organ Book”, University of California, Berkeley (*US-BE*), MS751A-B pp.102-105 (volume 2).
- *Scribe:* John Reading
- *Key:* C major.
- *Text:* Psalm 89, verse 5 and following.

Vocal disposition for this anthem is unknown as no indications appear in the manuscript. Franklin suggests the work is for three soloists in the verse sections, with a four-part chorus.¹ Judging from the tessitura of the right-hand organ part, one of the soloist parts was for the Contratenor. The identities of the remaining parts are unknown, but are possibly set for Tenor and Bassus.

Like much of the manuscript, age has affected the copy significantly, there being a high degree of blurring and bleed-through on the pages. While this has affected all of Turner’s anthems in the manuscript, *O Lord, the very heavens* is the most badly affected. Consequently, there are a number of bars (particularly around measures 40 to 42) where the notes have been very difficult to discern and the bleed-through from the other side of the page is mostly what can be seen. Figures 1a and 1b (below) show one typical area where bleed through from the reverse side has obscured the notes copied into the obverse side. Consequently, some measures are a “best-guess”

¹ Don Franklin. “Turner, William (ii).” *Grove Music Online. Oxford Music Online*. Accessed 1 October 2008.

interpretation, with the likely pitch and duration of an illegible note determined by reference to those notes around it. As this practice was undertaken for most of the notes transcribed, it was not practical to make an individual listing of all notes for which a best-guess solution was determined. For this reason, no exhaustive table of corrections is provided.



Figures 1a and 1b. Extracts taken from *O Lord, the very heavens* in the Berkeley Organ book (pages 103 and 104) showing how bleed through from the reverse page (lower image) has affected the obverse page (upper image). The upper image covers bars 40 to 43, while the lower image covers bars 80 to 84 of the final edited copy. (NB: the lower image should be read from right to left when comparing with the upper image to determine the extent of the problems caused by bleed-through.)

O LORD, THE VERY HEAVENS

(Version I)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalalm 89, verses 5ff

Organ

Musical score for Organ, measures 1-5. The score is in common time (C) and features a treble and bass clef. The melody in the treble clef begins with a quarter rest, followed by a half note G, a quarter note A, and a half note B. The bass line starts with a whole note G, followed by a half note A and a quarter note B.

6 *Verse*

Org

Musical score for Organ, measures 6-11, labeled *Verse*. The score continues in common time. The treble clef features a melody of quarter notes: G, A, B, C, D, E, F, G. The bass line consists of a steady eighth-note accompaniment: G, A, B, C, D, E, F, G.

Org

Musical score for Organ, measures 12-17. The treble clef melody continues with quarter notes: G, A, B, C, D, E, F, G. The bass line continues with eighth notes: G, A, B, C, D, E, F, G.

18 *Ritornello*

Org

Musical score for Organ, measures 18-22, labeled *Ritornello*. The treble clef features a more complex melody with eighth and sixteenth notes. The bass line continues with eighth notes: G, A, B, C, D, E, F, G.

23 *[Verse]*

Org

Musical score for Organ, measures 23-31, labeled *[Verse]*. The treble clef melody consists of quarter notes: G, A, B, C, D, E, F, G. The bass line continues with eighth notes: G, A, B, C, D, E, F, G. The score concludes with a double bar line and a repeat sign.

28

Org

33

Org

39

Org

44

Org

50

Org

Chorus

56

Org

Verse

62

Org

67

Org

72

Org

77

Org

83

Org

89

Org

94

Org

99

Org

Chorus

105

Org

111

Org

115

Org

O praise the Lord,
for it is a good
thing
(Version I)

Editorial Notes

William Turner's setting of *O praise the Lord, for it is a good thing* (Version I) is the first by Turner of this text, which is largely taken from Psalm 147 and dates from the period 1668-1669. A verse anthem, the work exists as a fragment in the Bing-Gostling Part Books written in the hand of Stephen Bing. It can be presumed that this work dates from the earlier part of Bing's period of compilation, as the *Medius Decani* part appears immediately after the notation "made at Lincoln in y^e years 68, 69 & 70".¹

Only one source of this work is extant, the details of which are:

- *Source:* York Minster (GB-Y), MS 1, The Bing-Gostling Part Books.
 - *Medius Decani:* pp. 83 and 86.
 - *Contratenor Decani:* p. 91.
 - *Tenor Decani:* p. 122.
 - *Tenor Cantoris:* p. 113, 114.
 - No *Bassus* part is extant.
- *Scribe:* Stephen Bing.
- *Key:* C major.
- *Text:* Psalm 147, verses 1-2, 6, 5, 7-8, 12-13; Psalm 146, verse 10.

The vocal disposition of the verses cannot be accurately known. While the Part Books do give some clues for the vocal disposition of some verses, it does not provide clues for all. The solo verse for *Medius* (measures 76 to 85) and the three part verse (measures 86 to 101) at the end of the work are all noted in the source, and the four-part verse-then-chorus (measures 51 to 62) and final Chorus (measures 102 to 115) can be safely assumed to include a *Bassus* part. The vocal disposition of the remaining verses is conjectural. Where the verse parts set for *Contratenor* and *Tenor* sing homophonically, the addition of a *Bassus* part is likely. Only the verse that begins "O sing unto the Lord" (measures 64 to 75) was unclear. However, the three bars rest before the entry of the *Contratenor* appeared to indicate

that a part was missing at this point. Given that the Bassus part was the only part no longer extant, it was considered most probable that the Bassus part opened the verse using a musical phrase later imitated by both the Contratenor and Tenor. For this reason a missing part was re-created at this point.

Changes and corrections made are noted after the edition. It should also be noted that the final chorus in all extant parts indicates the ultimate phrase should be sung as "...and throughout all generations". This is a somewhat archaic version of the text and confused even Bing himself, the extra "o" needed to change "throughout" often being omitted by him and necessitating a later correction. The music indicates that two syllables are required. As this would make the music somewhat incomprehensible to modern ears, a decision was made to amend the text to the more usual "throughout". Notes were either slurred or quaver pairs converted to a single crotchet in order to affect this alteration. Those wishing to return the text to its original form should be easily able to determine how to reverse these changes.

¹ Ian Spink, *Restoration Cathedral Music 1660-1714*, (Oxford: Oxford University Press, 1995), p. 138.

O PRAISE THE LORD, FOR IT IS A GOOD THING (Version I)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 147, verses 1-2, 6, 5, 7-8, 12-13, Psalm 146, verse 10

Medius

Contratenor

Tenor

Verse

O praise the _____ Lord, for it is a good thing to sing

Ct

7

prais - es un - to the _____ Lord; yea, a joy - ful and _____ pleas - ant thing is is to be _____

Ct

14

thank - ful, to be _____ thank - ful. The Lord doth _____ build up Je - ru - sa -

Ct

T

22

lem and ga - ther to - ge - ther the out - casts of _____ Is - ra - el, and ga - ther to -

And ga - ther to -

29

Ct

T

ge - ther the out - casts of Is - ra - el. The Lord sett-eth up the ___ meek, the

8
geth - er the out - casts of Is - ra - el. The Lord sett-eth up the ___ meek, the

36

Ct

T

Lord sett-eth up the ___ meek and bring-eth the un-god-ly down _____ to the ___

8
Lord sett-eth up the ___ meek and bring-eth the un-god-ly down _____ to the ___

44

Ct

T

ground, and bring-eth the un-god-ly down _____ to the ___ ground.

8
ground, and bring-eth the un-god-ly down _____ to the ___ ground.

51 *First time Verse then Chorus*

M

Ct

T

Great is the Lord and great is his power, yea and his

8
Great is the Lord and great is his power, yea and his

56

M
 wis-dom is in - fin - ite, yea and his wis-dom is in - fin - ite.

Ct
 wis-dom is in - fin - ite, yea and his wis-dom is in - fin - ite.

T
 wis-dom is in - fin - ite, yea and his wis-dom is in - fin - ite.

63 *[Verse]*

Ct
 O sing un-to the Lord with thanks - giv -

68

Ct
 ing, O sing un-to the Lord with thanks-giv -

T
 O sing un-to the Lord with thanks-giv - ing, un-to the Lord with thanks - giv -

72


Ct
 ing, sing prais - es up - on the harp, sing prais - es up - on the

T
 ing, sing prais - es up - on the harp, sing prais - es up - on the


76


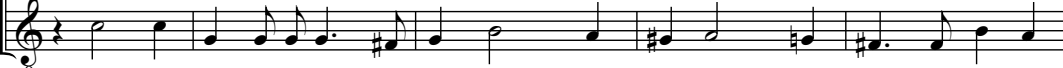
Ct
 harp, up - on the harp un - to our _____ God.



T
 harp, up - on the harp un - to our _____ God.

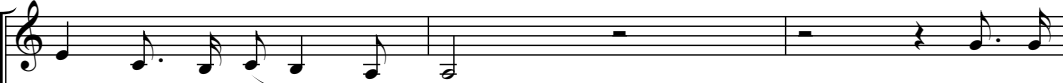

80 *Verse solus*
 M 
 Who cov - er - eth the heav'ns with ___ clouds and pre - par - eth rain for the earth, he

84
 M 
 mak - eth the grass _____ to grow ___ up - on the mount - ains, and herb ___


87
 M 
 ___ for the use of _____ men, and herb for the use of _____ men.


90 *Verse a 3*
 Ct 
 Praise the Lord, O Je - ru - sa - lem, praise _____ your God, O _____ Si - on, O
 T 
 Praise the Lord, O Je - ru - sa - lem, praise your God, O Si - on, thy God, O

95
 Ct 
 Si - on, for he hath made fast the bars of ___ thy gates and hath bless - ed thy
 T 
 Si - on, for he hath made fast the bars of thy gates,


99
 Ct 
 child - ren with in _____ thee, and hath
 T 
 and hath bless - ed thy child - ren with - in _____ thee,


102


Ct  bless-ed__ thy child-ren with - in____ thee, the child - ren with-in____ thee.

T  and hath bless - ed thy child-ren with-in____ thee.


106 *Chorus*


M  The Lord__ thy God, O Si - on, shall be king for ev - er - more,

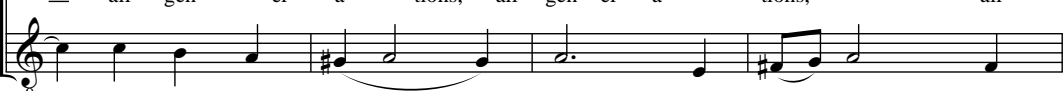
Ct  The Lord__ thy God, O Si - on shall be king for ev - er - more, and through-out__

T  The Lord__ thy God, O Si - on, shall be king for ev - er - more, and through-out__


111


M  and through - out____ all gen - er - a - tions,____ and through - out__

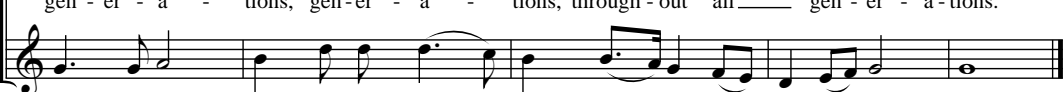
Ct  _ all gen - er - a - tions, all gen - er - a - tions, all

T  _ all gen - er - a - - - - tions, and through - out all

115

M  _ all gen - er - a - - - tions, and through - out all gen - er - a - tions.

Ct  gen - er - a - tions, gen - er - a - tions, through - out all____ gen - er - a - tions.

T  gen - er - a - tions, gen - er - a - tions, through-out all gen - er - a - tions.

O praise the Lord, for it is good thing (Version I): Editorial changes and corrections.

Measure	Stave	Beat	Comment
2	Ct	All	The MS suggests that this bar contains three crotchet rests. However, in order to achieve correct word stress, two crotchet rests was found to be more appropriate. With no other part to confirm the correct timing, it is assumed that the six beats rest (two bars) was an error on Bing's part.
44	Ct	All	c^m.
45-46	Ct	All	These bars are omitted from the score but have been inserted to match the Tenor part.
107	Ct	1	e^m.

Praise the Lord, O
my soul

Editorial Notes

Praise the Lord, O my soul is the last of three verse anthems definitely attributed to Turner found in what is now called “the Berkeley Organ Book”. This anthem is in the hand of John Reading, rather than that of the other compiler, Daniel Roseingrave.¹

The anthem exists as a fragment, the organ book being the only surviving part book. Source details for the anthem are:

- *Source:* University of California, Berkeley (*US-BE*), MS751A-B “The Berkeley Organ Book”, (volume 2), pp. 116-118.
- *Scribe:* John Reading
- *Key:* B flat major (two flats in the key signature).
- *Text:* Psalm 103 (probably verses 1-4 and 17).

Vocal disposition in this anthem is not precisely known as no indications appear in the manuscript. Franklin suggests the work is for three soloists in the verse sections, with a four-part chorus.² This cannot be confirmed. While the harmony for the four-part chorus is provided in the organ book, only one vocal line is provided in the verses. This is apparently written (based on clef and tessitura) for a tenor part. (In this edition, the verse parts are presented using the modern tenor (treble 8^{vb}) clef for simplicity and legibility.) Assuming the verse section was written for three parts, the likely disposition would have been for two tenors and a bass or a tenor and two bass soloists, although it is quite possible the anthem was written either for tenor soloist or tenor and bass soloists. Without further evidence, it is suggested that the anthem was most likely set for solo tenor.

¹ An example of Roseingrave’s hand, recently identified as the copyist of Christ Church MS 1215, can be found in Peter Holman’s essay “Purcell and Roseingrave: A new autograph”. (See: Peter Holman, “Purcell and Roseingrave: A new autograph”, *Purcell Studies* (ed. Curtis Price) (Cambridge: Cambridge University Press, 1995), pp. 96, 97.

² Don Franklin. “Turner, William (ii).” *Grove Music Online. Oxford Music Online*. Accessed 1 October 2008. <http://0-www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/28624>.

Age has affected the manuscript significantly, there being a high degree of blurring and bleeding-through on the pages. This has made reading the notes difficult, as bleed-through from the reverse side of the page obscures the note written on the front of the page. In cases where the notes are illegible, the general position of the note along with its context in relation to the notes around it enabled the pitch of the obscured note to be worked out with a reasonable degree of confidence. For this reason (and due to the fact this problem affects most of the notes copied into the manuscript) it was not considered necessary to provide details of the pitches of notes determined in this manner. Changes and corrections made are noted at the end of the edition.

PRAISE THE LORD, O MY SOUL

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 103, verses 1-4, 17

Verse

Organ

Org

Org

soft

23

Chorus

Org

31

Org

39

Verse

Org

Who sav-eth

#6

47

Org

55

Org

7 6

63

Chorus

Org

The mer - ci - ful

71

Org

75

Org

80

Org

85

Org

Praise the Lord, O my soul: Editorial changes and corrections.

Measure	Part	Beat	Comment
22	All	1-2	b^{bm.} (RH) and B^{bm.} (LH) respectively.
39	All	4-5	b^{b.m.} & d^{m.} (RH) and f^{m.} & B^{bm.} (LH) respectively.
60-69	All	All	Bar 31 in the MS has only three crotchet beats, another three-crotchet bar found later in the chorus (equivalent to the second half of bar 35). In this edition the bars between 31 and 35 have been made in full three <i>minim</i> beat bars. The barring in the transcription matches the MS from bar 36.

Rejoice greatly,
O daughter of Sion

Editorial Notes

The work is presented as is found in the Worcester Cathedral part books. A number of parts are missing, notably the Medius part. It is likely that eight parts books originally made up the full set, one Tenor part book and both Medius books having now been lost.

Source details for the extant parts are as follows:

- *Source:* Worcester Cathedral (*GB-WO*);
 - MS A3.1, pp.452, 453 (Bassus);
 - MS A3.2, pp. 99, 100 (Contratenor);
 - MS A3.3, pp.58, 59 (“Tenor Bassus”);
 - MS A3.4, pp. 47, 48 (Contratenor);
 - MS A3.5, pp. 178, 179 (Bassus).
- *Scribe:* unknown.
- *Contents:* Anthems by Restoration composers.
- *Key:* C major.
- *Text:* Zechariah chapter 9, verse 9; Isaiah chapter 26, verse 11; Luke chapter 19, verse 38; Matthew chapter 21, verses 10-11, 16b; Luke chapter 19, verse 40b; Mark chapter 11, verse 9b.

It should be noted that the second part of the opening verse has been lost. Franklin (in his thesis on Turner) provided an incipit for this verse, which included a Tenor part as the missing second voice.¹ No firm evidence for this second part can be found. The part provided by Franklin was drawn from the Chorus repeat of this opening verse, but this is an assumption only. Some circumstantial evidence exists suggesting that the Tenor provided the missing part. The extant Tenor part (MS A3.3) does have the opening verse – however, it is a duplication of the Bassus parts found in MSS A3.1 and A3.5, being clearly written in the bass clef – unlike the remainder of the part, which is written in the tenor clef. However, given both Medius part

¹ Don Franklin, *The Anthems of William Turner (1652-1740): An Historical and Stylistic Study* (Ph.D diss., Stanford University, 1967), pp. 286, 287.

books are lost, it is just as likely that the second (missing) part was the Medius part, so that a prediction as to the nature of the missing voice cannot be made with accuracy.

One whole verse has been lost, that which occurs immediately after the first Chorus. Other parts indicate it is some twelve bars long, but no clues are provided in the extant part books to allow the identity of the missing soloist part or parts to be established. Also missing was any firm indication of the time signature for this verse – 2/2 time was assumed, as the rests inserted for the verse were breve rests. Given this missing verse and the uncertainty of the second voice in the opening verse, it was felt that there was insufficient information to allow the work to be reconstructed without compromising Turner's original intent.

Changes and corrections made are noted at the end of the edition.

REJOICE GREATLY, O DAUGHTER OF SION

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Zechariah ch. 9 v. 9; Isaiah ch. 62 v. 11; Luke ch 19, v. 38;
Matthew ch. 21 vv. 10-11, 16b; Luke ch. 19 v. 40b; Mark ch. 11 v. 9b

Contratenor

Tenor

Bassus

Verse a 2 voci

Re - joice great - ly, O daugh - ter -

6

B

of Si - on, shout, O daugh - ter of Je - ru - sa - lem,

12 :S:

B

shout, O daugh - ter, O daugh - ter of Je - ru - sa - lem.

17

B

Be - hold, the Lord hath pro - claim - ed un - to the ends of the world, say un - to the

21

B

daugh - ter of Si - on, say un - to the daugh - ter of Si - on, be - hold thy King com - eth un - to

26

B

thee, meek, meek and sitt - ing up - on an ass, and a colt the foal of an

31 *Verse*

Ct

B

Be - hold, be - hold, thy sal - va - tion com - eth, be - hold, his re - ward is with him

ass.

36
Ct and his work, his work, his work be-fore him, and his work, and his work, be - fore

40 *Chorus*
Ct him. Re - joice great - ly, O daugh - ter of Si - on,
T Re - joice great - ly, O daugh - ter of Si - on,
B Re - joice great - ly, O daugh - ter of Si - on,

46
Ct shout, O daugh - ter of Je - ru - sa - lem, shout, O
T shout, O daugh - ter of Je - ru - sa - lem, shout, O
B shout, O daugh - ter of Je - ru - sa - lem, shout, O

51 *Verse 12*
Ct daugh - ter, O daugh - ter of Je - ru - sa - lem.
T daugh - ter, O daugh - ter of Je - ru - sa - lem.
B daugh - ter, O daugh - ter of Je - ru - sa - lem.

67 *Chorus*
Ct Bless - ed be the King that com - eth in the name of the Lord, peace in heav'n and
B Bless - ed be the King that com - eth in the name of the Lord, peace in heav'n and

71 *Verse*

Ct glo - ry, and glo - ry in the high - est. And when he was come in - to Je - ru - sa - lem

B glo - ry, and glo - ry in the high - est.

75

Ct all the ci - ty was mov - ed say - ing, "Who is this?", and the

79

Ct mul - ti - tude said, and the mul - ti - tude said, "This is Je - sus the proph - et of Naz - ar - eth of Gal - i -

83

Ct lee". And he said, "Yea, have

89

Ct you nev - er read, out of the mouths of babes and suck - lings thou hast per - fect - ed praise,

93

Ct I tell you, if these should hold their peace, the stones would im - med - iate - ly cry out".


97 *Chorus*


Ct Help us now, O Lord, help us now, O Lord, O Lord, send us now pros - per - i - ty,

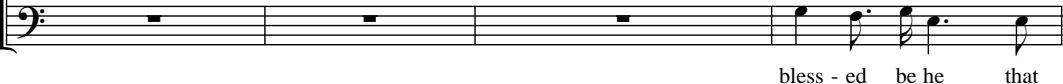
T Help us now, O Lord, help us now, O Lord, O Lord, send us now pros - per - i - ty, Bless -

B Help us now, O Lord, help us now, O Lord, O Lord, send us now pros - per - i - ty,


102


Ct  Bless - ed be he, bless - ed be

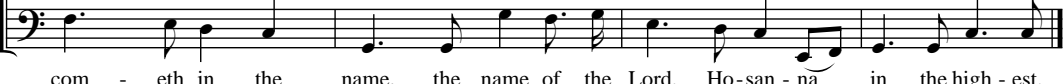
T  - ed be he that com - eth in the name of the Lord, bless - ed be he that

B  bless - ed be he that

106

Ct  he that com - eth in the name of the Lord, of the Lord. Ho-san - na in the high - est.

T  com - eth in the name, in the name of the Lord. Ho-san - na in the high - est.

B  com - eth in the name, the name of the Lord. Ho-san - na in the high - est.

Rejoice greatly, O daughter of Sion: Editorial changes and corrections.

Measure	Part	Beat	Comment
17	B	1	r^c.
34	Ct	1	r^c b^c.
107	T	4	a^c b^g.

The earth is the
Lord's

Editorial Notes

The earth is the Lord's is one of a number of verse anthems found in the Bing-Gostling Part Books, now resident at York Minster. Copied by the original compiler of the Part Books, Stephen Bing at Lincoln, the anthem was copied sometime between 1668 and 1670.¹ The anthem is a fragment only. Both the Medius and Bassus parts have been lost. It is probable the Bassus part provides the missing fourth soloist for at least the final verse, if not for other verses in the work. While apparently written for eight parts, little if any differences exist between the two Contratenor and two Tenor parts. It is most likely that the Chorus parts were effectively written for four parts.

Source details for the anthem are as follows:

- *Source:* York Minster (GB-Y) MS1, Bing-Gostling Part Books.
 - Contratenor Cantoris (“Contratenor 2”), p. 157;
 - Contratenor Decani (“Contratenor 1”), pp: 161, 167-168;
 - Tenor Cantoris (“Tenor 2”), p. 118;
 - Tenor Decani (“Tenor 1”), p. 148.
- *Scribe:* Stephen Bing.
- *Key:* B flat major (two flats in the key signature).
- *Text:* Psalm 24.

The anthem is presented largely as found in the Bing-Gostling Part Books. Barring has been added to regularise the rhythm, which is haphazard in the original. Some obvious errors were found in the parts during transcription – these have been noted at the end of the edition. Time signatures have been altered in the triple time sections to their modern equivalents.

¹ Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Sources* (Cambridge: Cambridge University Press, 2000), p. 305;
Ian Spink, *Restoration Cathedral Music 1660-1714*, (Oxford: Oxford University Press, 1995), p. 139.

THE EARTH IS THE LORD'S

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 24.

Verse

Contratenor 1

Contratenor 2

Tenor 1

Tenor 2

The earth is the Lord's and

Ct1

Ct2

all that there - in is, the

The earth is the Lord's and all that there-in is, the

Ct1

Ct2

earth is the Lord's and all that there - in is, the

earth is the Lord's and all that there - in is, the com-pass,

Ct1

Ct2

com-pass, the com - pass of the round world and they that

the com-pass of the round world and they that

21 *Verse*

Ct1
 dwell there - in, and they _____ that _____ dwell there - in. For he hath _____

Ct2
 dwell there - in, and they that _____ dwell there - in.

27

Ct1
 found-ed _____ it up - - on the seas, for he hath _____ found-ed _____

33

Ct1
 it up - on _____ the seas and pre-par-ed _____ it up - on the floods and pre-

40

Ct1
 par - ed it up - on the floods, and pre - par - ed it up - on the floods.

46 *Verse*

Ct1
 Who shall as - cend _____ in - to the hill of _____ the _____ Lord,

Ct2
 Who shall as - cend _____ in - to the hill of the

49

Ct1
 in - to the hill of the Lord or who shall rise _____ up, or

Ct2
 Lord, in - to the hill _____ of the Lord or who shall rise _____

52

Ct1
 who shall rise up in his ho - ly place, in his ho - ly place?

Ct2
 up in his ho - ly place, in his ho - ly place?

55 *Chorus*

Ct1
 Ev'n he that hath clean hands and a pure heart and that hath not lift up his

Ct2
 Ev - en he that hath clean hands and a pure heart and that hath not lift up his

T1
 Ev'n he that hath clean hands and a pure heart and that hath not lift up his

T2
 Ev - en he that hath clean hands and a pure heart and that hath not lift up his

59

Ct1
 mind un-to van - i - ty nor sworn to de-ceive his neigh - bour,

Ct2
 mind un-to van - i - ty nor sworn to de-ceive his neigh - bour,

T1
 mind un-to van - i - ty nor sworn to de - ceive his neigh - bour, his neigh - bour, nor

T2
 mind un-to van - i - ty nor sworn to de - ceive his neigh - bour, his neigh - bour, nor

63

Ct1
nor sworn to de - ceive his neigh - bour.

Ct2
nor sworn to de - ceive his neigh - bour.

T1
sworn to de - ceive his neigh - - - bour.

T2
sworn to de - ceive his neigh - - - bour.

66 *Verse a 3*

Ct1
He shall re - ceive the bless - ing from the Lord,

Ct2
He shall re - ceive the bless - ing from the Lord,

71

Ct1
he shall re - ceive the bless - ing from the

Ct2
he shall re - ceive the bless - ing from the

75

Ct1
Lord, and right - eous - ness from the

Ct2
Lord and right - eous - ness from the God, from the God of his sal - va - ti - on,

79

Ct1

God of his sal - va - ti - on, _____ from the God of his sal - va - ti - on.

Ct2

and right - eous-ness from the God of his sal - va - ti - on.

84 *Verse a 3*

Ct1

This is the gen - er - a - ti - on of _____ them that _____

Ct2

88

Ct1

seek _____ him,

Ct2

This is the gen - er - a - ti - on of _____ them that _____

93

Ct1

seek _____ him,

Ct2

98

Ct1

this is the gen - er - a - ti -

Ct2

this is the gen - er - a - ti -

103

Ct1

on of them that seek him, ev'n of

Ct2

on of them that seek him,

108

Ct1

them that seek, that seek, that seek thy face, O

Ct2

ev'n of them that seek thy face, O

113

Ct1

Ja - cob, ev'n of them that

Ct2

Ja - cob, ev'n of them that

118

Ct1

seek thy face O Ja - - - cob, ev'n of

Ct2

seek thy face, O Ja - cob, ev'n of

123

Ct1

them that seek thy face, that seek thy

Ct2

them that seek thy face, that seek thy

127

Ct1
face, thy face, O Ja - - - cob.

Ct2
face, thy face, O Ja - cob.

131 *Verse a 4*

Ct1
Lift up your heads, O ye gates, O ye gates and be ye

Ct2
Lift up your heads, O ye gates, and be ye lift up,

T2
Lift up your heads, O ye gates, O ye gates and

134

Ct1
lift up ye ev - er - last - ing doors, and be ye lift up

Ct2
ye ev - er - last - ing doors, and be ye lift up, ye ev - er - last - ing

T2
be ye lift up ye ev - er - last - ing doors, and be ye lift up

137

Ct1
ye ev - er - last - - - ing doors, and the

Ct2
doors, ye ev - er - last - ing doors and the King of glo - ry shall come

T2
ye ev - er - last - ing doors, and the King of glo - ry shall come

141

Ct1 King of glo - ry shall come in, and the King of glo - ry,

Ct2 in, and the King of glo - ry shall come in, shall come in,

T2 in, and the King of glo - ry shall come in, shall come in, and the King of

145

Ct1 and the King of glo - - - ry shall — come in.

Ct2 and the King of glo - - - ry shall — come — in.

T1

T2 glo - - - ry shall come in, shall come in.

148 *Chorus*

Ct1 Who is the King of glo - ry, of glo - ry? It is the Lord strong and might -

Ct2 Who is the King of glo - ry, of glo - ry? It is the Lord strong and might -

T1 Who is the King of glo - ry, of glo - ry? It is the Lord strong and migh -

T2 Who is the King of glo - ry, of glo - ry? It is the Lord strong and might -

153

Ct1
8
y, ev'n the Lord might - y in bat - tle, ev'n the

Ct2
8
y, ev'n the Lord might - y in bat - tle, ev'n the

T1
8
y, ev'n the Lord might - - y in bat - tle, ev'n the

T2
8
y, ev'n the Lord might - - y in bat - tle, ev'n the

157

Ct1
8
Lord might - y in bat - - - - tle.

Ct2
8
Lord might - y in bat - - - - tle.

T1
8
Lord might - y in bat - tle.

T2
8
Lord might - y in bat - tle.

The earth is the Lord's: Editorial changes and corrections.

Measure	Part	Beat	Comment
1-4	Ct1	All	The semibreve and minim rests have been omitted from the Contratenor Decani part book. The correct barring has been determined by starting from a common point for both Contratenor parts (i.e., the change of time to 3/4) and working backwards.
17	Ct2	3	c^c.
50	Ct1	3-4	f^c.
51	Ct1	3	f^q.
64	Ct2	3-4	c^c c^q.
147	Ct1	All	d^l.
148	Ct1	4	f^q f^q.

The Lord is king

(Version I)

Editorial Notes

This setting of *The Lord is King* is the first of two distinct settings of a verse anthem by Turner, the second setting having been hitherto misidentified as a source for this version.

Source details for the anthem are as follows:

- *Source:* Durham Cathedral (*GB-DRc*),
 - MSS C19a, pages 44-46 (Tenor);
 - C21 pages 41-43 (Tenor);
 - C29 pages 37-38 reversed (Bassus);
 - C35, pages 21-22 reversed (Tenor).
- *Scribe:* Unknown.
- *Key:* B flat major (two flats in the key signature).
- *Text:* Psalm 93.

Changes and corrections made are noted at the end of the edition.

THE LORD IS KING (Version I)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 93

Tenor *Verse a 2 voci* *Verse a 2 voci* *Verse solo Contratenor*

Bassus

4 *Verse solo Bassus* *Verse a 3 voci*

T Thy test - i - mon - ies, O Lord, are ver - y sure, ho - li - ness be -

8 com - eth thine house, ho - li - ness be - com - eth thine house, be - com - eth thine

11 house for ev - er,

14 ho - li - ness be - com - eth thine house, ho - li - ness be - com - eth thine

17 house for ev - er, be - com - eth thine house, thine house for ev - er,

20 thy test - i - mon - ies,


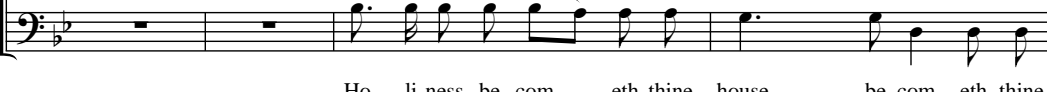
23 O Lord, are ve - ry sure, are ve - ry sure,


26 ho - li - ness be - com - eth thine house, thine house for ev - er,



29 ho - li - ness be - com - eth thine house for ev - er, ho - li - ness be - com - eth thine



32 house, be - com - eth thine house, thine house for ev - er, ho - li - ness be -



35
T 
8
com - eth thine house, be - com - eth thine house, thine house for ev - er.



38 *Chorus*
T 
8
Ho - li-ness be-com - eth thine house, — be-com - eth thine
B 
Ho - li-ness be-com - eth thine house, be-com - eth thine

42
T 
8
house, thine house for ev - er, Ho - li-ness be - com - eth thine
B 
house, thine house for ev - er, Ho - li-ness be - com - eth thine

46
T 
8
house, be-com - eth thine house for ev - er, thy test - i-mon-ies, O —
B 
house, be-com - eth thine house, thine house for ev - er,

49
T 
8
Lord, are ve - ry sure, ho - li-ness be-com - eth thine
B 
ho - li-ness be-com - eth thine house, be-com - eth thine

52
T 
8
house, thine — house for ev - er, thy test - i-mon-ies, O —
B 
house, thine house for ev - er, thy test - i - mon-ies, O Lord, are

55
T 
8
— Lord, thy test - i - mon-ies, O Lord, — are ve - ry
B 
ve - ry sure, thy test - i - mon-ies, O — Lord, thy test - i - mon-ies,

58

T
 8
 sure, are ve - ry, ve - ry sure, thy tes - i - mon - ies, O

B
 O — Lord, are ve - ry sure, thy test - i -

61

T
 8
 Lord, are ve - ry sure, are ve - ry, ve - - - ry sure, ho - li -

B
 mon - ies, O Lord, are ve - ry sure, are ve - ry sure, ho - li -

64

T
 8
 ness be com - eth thine — house, ho - li - ness be - com - eth thine house, be -

B
 ness be - com - eth thine house, ho - li - ness be - com - eth thine house, be -

67

T
 8
 com - eth thine — house, — thine — house — for ev - er.

B
 com - eth thine house, thine house for ev - er.

***The Lord is king* (Version I): Editorial changes and corrections.**

Measure	Part	Beat	Comment
5	T	4	b^{bsq}-c^{sq}-d^{sq}-a^q in MSS C19 & C21.
15	T	4	c^{sq} c^{sq} in MS C21.
18	T	1-2	d^{sc} e^{bsq} in MS C19
40	T	1-2	f^{sq}-f^{sq} f^{sq} d^{sq} in MS C35rev.
43	T	1	b^{bsc} a^{bc} in MS C19
48	T	3-4	c^{sq} c^{sq} c^{sq}-d^{sq}-e^{sq} in MS C19.
49	T	3-4	g^c-f^q e^{sq} in MS C19
52	T	3	b^{bc} in MS C19.
59	T	1	b^{bsq}-c^{sq}-d^{sq} in MS C35rev.

The Lord is king

(Version II)

Editorial Notes

The sole fragment remaining of this verse anthem is the lute part, found in Royal Manuscript 27.a.12, held by the British Library. The anthem is headed “Solo for M^r Elford”, a reference to Richard Elford (1677-1714), who was a singer of some renown (most probably a high tenor) and a member of the Chapel Royal from 1702 until his death.¹ The anthem was copied between 1711 and 1713 by John Church, a period likely to be generally consistent with the date of composition.²

Source details are as follows:

- *Source:* British Library (*GB-Lbl*) R.M.27.a.12, page 57.
- *Scribe:* John Church.
- *Key:* G major (one sharp in the key signature).
- *Text:* Unknown (insufficient information).

¹ Olive Baldwin and Thelma Wilson. “Elford, Richard.” *Grove Music Online*. *Oxford Music Online*. Accessed 13 November 2008 <http://www.oxfordmusiconline.com.library.newcastle.edu.au/subscriber/article/grove/music/08708>.

² Répertoire International des Sources Musicales, United Kingdom and Ireland. Accessed 14 November 2008. <http://www.rism.org.uk>.

THE LORD IS KING

(Version II)

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Basso continuo

51 *Verse*

Bc

#6 #3

57 *Chorus*

Bc

4 #3 7 6 #3

63 *Verse*

Bc

6 6 5 5 6 b3 b3 b7 5
4 4 #3

69 *Chorus*

Bc

b3 #3 #3 4 #3 7 7 6 5

75

Bc

#3 #6 #6 6

81

Bc

7 6 #3 6 6 6 6 6

87 *Verse*

Bc

4 #3 6 7 6 6 7 6

93

Bc

#3 6 b3 6 #3 7 6 #3

99 *Chorus*

Bc

6 6 #3 6 #6 #3 6 6 #3 6

105 *Verse*

Bc

6 #3 5 6

111

Bc

6 6 #3

116

Bc

6 6 6 6

122

Chorus

Bc

5 6

128

Verse *Chorus*

Bc

134

Verse

Bc

6 6#5 #3

139

Bc

#3 #7 6 6 5 #3 6

144

Bc

6 7

149

Chorus

Bc

6 5 6 5 5 6 6

4 #3 4 b3

155

Bc

6 5 6 5 6 5 5 6 6 6 5

4 #3 4 #3 4 b3 4 #3

***The Lord is king* (Version II): Editorial changes and corrections.**

Only one change was found to be necessary to the score. In bar 102, the **E^s** was written as an **E^s**. It has been amended to give the correct number of beats in the bar.

This is the day
which the Lord
hath made

Editorial Notes

The verse anthem *This is the day that the Lord hath made* dates from Turner's time at Lincoln (1667-1669), where he was appointed Master of the Choristers. Copied into the Bing-Gostling Part Books by the original owner, Stephen Bing, the beginning of the books in which this anthem is found helpfully date the collection by being inscribed "made at Lincoln in y^e years 68, 69 & 70".¹ The Bassus part is lost.

Source details for the anthem are as follows:

- *Source:* York Minister (GB-Y) MS1, Bing Gostling Part Books.
 - Medius Decani: p. 159.
 - Contratenor Decani: pp. 168-169.
 - Tenor Cantoris: p. 110-11.
 - Tenor Decani: pp. 119-120.
- *Scribe:* Stephen Bing.
- *Key:* D major (two sharps in the key signature).
- *Text:* Psalm 118, verses 24 to 29.
- *Vocal disposition:* Contratenor; Tenor; [Bassus?] (Solo).
Medius; Contratenor; Tenor; [Bassus]
(Chorus).

The loss of the Bassus part for this anthem means that Turner's part disposition for this anthem may never be accurately known. The part disposition is certain for only one verse. The Tenor Cantoris Part Book designates the verse for solo Contratenor, which occurs in the latter half of the work between the two Choruses, as written for "Verse solus". No clues are provided in any of the parts to indicate how many voices are used in the other verses. It is assumed that the opening verse was written for three voices, the missing voice being a Bassus part, due to the delayed entry of the first voice in this verse. The Contratenor-Tenor-Bassus vocal

¹ Ian Spink, *Restoration Cathedral Music 1660-1714*, (Oxford: Oxford University Press, 1995), p. 138.

distribution was common in verses of verse anthem settings by Turner. A Bassus part for the choruses is assured.²

² A Bass part for this anthem exists at *GB-LI* MSS 2-4, and a Lute part at *GB-Lbl* R.M.27.a.12. These parts may well allow the anthem to be reconstructed, and I am grateful to Dr Bryan White of the University of Leeds for drawing this to my recent attention.

THIS IS THE DAY WHICH THE LORD HATH MADE

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Psalm 118, verses 24-29

Medius

Contratenor

Tenor

Verse

This is the day which the

5

Ct

T

Lord hath—made, this is the day which the Lord hath—

8 This is the day which the Lord hath— made, which the Lord hath—

8

Ct

T

made, we will re-joice and be glad in it, we will re-joice and be glad in it,

8 made, we will re-joice and be glad in it,

12

Ct

T

we will re-joice and be glad— in it, we will re - joice, we will re -

8 we will re-joice and be glad in it, we will re-joice,

15

Ct joyce and be glad in it, we will re - joice and be glad in it.

T we will re - joice and be glad in it, and be glad in it.

19

Ct Help me now, O Lord, O Lord, send us now pros - per - i - ty, O

T Help me now, O Lord, O Lord, send us now pros - per - i - ty, —

23

Ct Lord, send us now pros - per - i - ty, send us now pros - per - i - ty.

T — O Lord, send us now pros - per - i - ty, send us now pros - per - i - ty.

27

Ct

T Bless - ed is he that com - eth in the name of the Lord,

30

Ct Bless - ed is he that com - eth in the name of the Lord, we have

T bless - ed is he that com - eth in the name of the Lord, of the Lord,

34

Ct wish-ed you good luck, ye that are of the house of _____ the Lord,

T we have wish-ed you good luck, ye that are of the

37

Ct ye that, ye that are of the _____ house of the Lord, of the _____ Lord.

T house of the _____ Lord, ye that are of the house of the Lord, of the _____ Lord.

42 *Chorus*

M God is the Lord who hath shew-ed us light, bind the sac - ri - fice with cords,

Ct God is the Lord who hath shewed us light, bind _____ the

T God is the Lord who hath shew-ed us light, bind the sac - ri - fice with

47

M _____ ev'n _____ un - to _____ the _____ horns of the al - tar, ev'n

Ct sac - ri - fice with cords, ev'n _____ un-to the horns of the al - tar, ev'n

T cords, _____ with cords, ev'n _____ un-to the horns of the _____ al - tar, ev'n

54

M
 — un - to the horns of the al - - - - tar, ev'n_____

Ct
 — un - to the horns of _____ the al - tar, ev'n_____

T
 — un - to the horns of the al - - - - tar, ev'n_____

58

M
 — un - to the horns of the al - - - - tar.

Ct
 — un - to the horns of _____ the al - tar.

T
 — un - to the horns of the al - - - - tar.

62 *Solo*

Ct
 Thou art my God and I will _____ thank thee, thou art my

67

Ct
 God and I will_ thank_____ thee, thou art my _____

72

Ct
 God and I will_____ praise thee, thou art my God and_____

77

Ct
 I will_____ praise thee. O give thanks un - to the _____

82
Ct Lord for he is grac - ci-ous, for he is gra - ci-ous

87
Ct and his mer - cy en - dur - eth, en - dur - eth for ev - - -

92
Ct er, and his mer - cy en - dur - eth for - - -

96
Ct ev - er, en - dur - eth for ev - - - er.

100
Ct *Verse* Al - le - lu - ia, al - le -
T Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

103
Ct lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
T al - le - lu - ia, al - le - lu - ia,

106
Ct lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
T al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

109 *Chorus*

M Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

Ct Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

T Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

113

M lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Ct lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

T lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

117

M al - le - lu - ia, al - le - lu - ia, al - le - lu - - - ia. _____

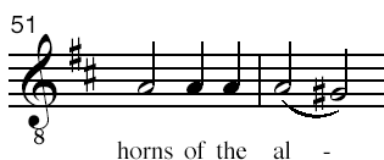
Ct al - le - lu - ia, al - le - lu - - - ia, al - le - lu - - - ia. _____

T al - le - lu - ia, al - le - lu - ia, al - le - - - lu - ia. _____

This is the day which the Lord hath made: Editorial changes and corrections.

The work required no editorial corrections. However, some minor details differences between the two Tenor part books were observed and these are noted below.

Measure	Part	Beat	Comment
50	T	2	b ^c in Tenor Decani part book.
51-52	T	All	Alternate word underlay in Tenor Decani part book:



119-120	T	All	Alternate word underlay in Tenor Decani part book:
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The Verse Service in D major (The “Durham” Service)

Editorial Notes

The work exists in the Organ Part Book MS A33 of Durham Cathedral. Only the organ part survives, the remainder of the parts having been lost. The work was copied in 1699, an addition at the end of the service noting “Jan. 11 1699. Paid for pricking thus far. [signed] J. Milner”.

The source details are as follows:

- *Source:* Durham Cathedral (*GB-DRC*), MS A33, pages 238-249, 251-254.
- *Scribe:* William Greggs (c. 1652-1710).
- *Key:* D major (two sharps in the key signature).

Changes and corrections made are noted at the end of the edition.

Te Deum

from
The Durham Service in D major

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Organ

We praise thee, O God

6 6

Org.

Verse a 4
To thee

Org.

Org.

Chorus
Ho - ly

#6 6

Org.

7 #6 4 3 6 5 6

30

Org.

6 #3

36

Chorus

Org.

The Ho - ly Church

7

44

Verse

Org.

6 7

53

Org.

Al - so the

7 #3

61

Chorus

Org.

Thou art the king

#3 6 6 4 3

69

Verse

Org.

Thou art the ev - er - last-ing

2 7 6

74

Org.

79

Org.

83

Org.

Thou sitt - est

6 4 3

89

Org.

We be - lieve

6 5

97

Org.

6 6 4 6

106

Org.

114 *Chorus*

Org. O Lord, save

6

122

Org. Gov-ern

6 6

131

Org. and we wor-ship

and we

140 *Verse a 4*

Org. Vouch-safe

6

148

Org. O Lord, have

156 *Chorus a 5*

Org. have O Lord let thy

6

165

Org.

O Lord, in

172

Org.

thee Let me

7 6

Jubilate

from
The Durham Service in D major

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Organ

O be joy-ful

Org.

and come

be ye

Verse a 4

Org.

sure

Org.

We are

Org.

and the

O go your way

6 6

Chorus a 6

Org.

and in - to

47

Org.

and speak

54

Org.

60 *Verse a 4*

Org.

For the Lord

65

Org.

70

Org.

75

Org.

79 *Chorus a 6*

Org. Glo - ry be as —

84 — it as — it was

88 #6 5

6 7 6

Kyrie

from
The Durham Service in D major

Edited by Gregory Oehm

William Turner (c. 1651-1740)

Organ

Lord

6

Org.

Lord

6

Org.

Org.

Credo

from
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The musical score is presented in five systems, each with a vocal line and an organ accompaniment. The key signature is D major (two sharps) and the time signature is 3/4.

- System 1:** The vocal line begins with the lyrics "The Fa-ther" and "I be-lieve in one God,". The organ part provides a simple harmonic accompaniment. A measure rest of 6 is indicated below the organ part.
- System 2:** Continuation of the organ accompaniment, starting at measure 7.
- System 3:** Labeled "Verse", this system shows a more active organ part with sixteenth-note patterns in the right hand and a steady bass line.
- System 4:** Continuation of the organ accompaniment, starting at measure 22. It features a sequence of sixteenth-note figures in the right hand.
- System 5:** Labeled "Chorus" and "Verse", this system contains the lyrics "God of God," and "Be-gott-en". The organ part includes a sequence of sixteenth-note figures (5 6 7 6) in the right hand.

38

Org.

46

Org.

Who for

came down

Chorus

6

54

Org.

6 6 6

63

Org.

Verse

He was cru

ci-fied

69

Org.

76

Org.

82

Org.

88 *Verse a 3*

And ascend-ed

Org.

95

And he

Org.

103 *Chorus*

Org.

111

Org.

119

Org.

126

Org.

#6

134

Org.

And I be - lieve

#3

142

Org.

I ac-know

6 6 6

150

Org.

and the

156

Org.

life

7 6 and the life 6

162

Org.

Magnificat

from
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Organ

My soul

8 Verse

for he hath

6 6 6

17

for be-hold all gen-er

25 *soft* Chorus

all gen-er For he and

33 Verse

ho-ly And his mer-cy

41 Chorus

He hath shew-ed He hath

Detailed description: This is a musical score for an organ and voice. It is in D major (two sharps) and 3/4 time. The score is divided into several systems. The first system shows the beginning with the lyrics 'My soul'. The second system, starting at measure 8, is labeled 'Verse' and contains the lyrics 'for he hath'. The third system, starting at measure 17, contains the lyrics 'for be-hold all gen-er'. The fourth system, starting at measure 25, is labeled 'Chorus' and includes the instruction 'soft'. It contains the lyrics 'all gen-er For he and'. The fifth system, starting at measure 33, is labeled 'Verse' and contains the lyrics 'ho-ly And his mer-cy'. The sixth system, starting at measure 41, is labeled 'Chorus' and contains the lyrics 'He hath shew-ed He hath'. The organ part is written in a grand staff (treble and bass clefs). The vocal part is written in a single treble clef staff. There are some rests and fermatas in the organ part, particularly in the second system. The lyrics are placed below the vocal staff.

49

Org. scatt-er-ed He hath put

#6

57

Org. and hath

p.

65

Org. He hath

Verse

6

73

Org. and the rich

6 #3 6

81

Org. and the rich

87

Org. He re-mem-ber-ing as he

Verse 4 parts

6 #3 6

95

Org.

#3

101

Org.

A - bra - ham

108

Org.

Glo - ry

Chorus two in one

116

Org.

As it

6

124

Org.

Nunc dimittis

from

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6 parts

Org. Lord, now

Verse a 3

Org. For mine eyes which thou

6

Org. hast To be a light

6

Org. and to be the

#3

Org. and to be the

33

Org.

Chorus 2 in 1

38

Org.

Glo - ry be

6 6

43

Org.

and ev - er

#3

47

Org.

6 4

The Verse Service in D major (The Durham Service): Editorial changes and corrections.

Movement	Measure	Part	Beat	Comment
Te Deum	24	RH	1	b^q .
Te Deum	34	RH	3	This note is omitted from the MS.
Te Deum	60	LH	All	B^m .
Jubilate	53	RH	All	a^m .
Jubilate	75	RH	2	e^c .
Credo	14	RH	All	a^m .
Credo	49	RH	2	a^m .
Credo	65-88	Both	All	The key signature is omitted from bar 65 (start of new page) until the next verse.
Credo	79-88	RH	All	The RH part is incorrectly written in the alto clef in these bars. This is due to the confusion of clefs, the alto clef beginning the stave above (bar 65) is changed to a g clef part way through the bar, but this was overlooked by the copyist.
Credo	109	LH	3	g^c .
Magnificat	11	LH	All	d^m .

