

THE EIGHTEENTH-CENTURY MUSIC  
MANUSCRIPTS AT ST. PATRICKS  
CATHEDRAL, DUBLIN:  
SOURCES, LINEAGE, AND RELATIONSHIP  
TO OTHER COLLECTIONS

VOLUME 8

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L.D.

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THESIS  
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# Trinity College Library Dublin



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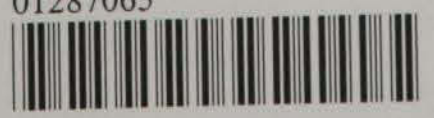
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Ph.D

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**The Eighteenth-Century Music Manuscripts at  
St Patrick's Cathedral, Dublin:  
Sources, Lineage, and Relationship to Other Collections**

**Three Volumes  
Volume 3: Appendixes 3–7**

**Kerry Houston**

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## APPENDIX 3

Appendix 3 consists of a table showing the names of Irish subscribers to the most important collections of sacred music published during the eighteenth century.

These lists give an overview of the distribution of printed material in Ireland, but in some cases, the Dublin cathedrals did not appear on the subscription lists although copies were purchased soon after publication.

Christ Church Cathedral subscribed to twelve sets of Boyce's *Cathedral Music* and these sets are still preserved in the cathedral library—without doubt the largest set of this publication to have remained intact.

Table 1

COMPOSER	TITLE OF PRINTED COLLECTION	NAMES OF SUBSCRIBERS	NUMBER OF COPIES
Boyce	Fifteen anthems	Earl of Mornington	9
Boyce	Cathedral Music Volumes 1 and 2	Dean and Chapter of Saint Patrick's Cathedral, Dublin Rev'd Mr Shenton, Dublin <sup>1</sup> Dean and Chapter of Saint Patrick's Cathedral, Dublin Dean and Chapter of Christ Church Cathedral, Dublin Rev Mr Michael Sandys, Dublin Mr William Smith, organist of Cork Cathedral	6 12
Boyce	Collection of Anthems	Richard Langdon, MusB, organist of Armagh Cathedral Dean & Chapter of Saint Patrick's Cathedral, Dublin	7
Croft	Musica Sacra	Jonathan Swift	4
Greene	Forty select anthems	Provost and Fellows of Trinity College, Dublin Dean and Chapter of Saint Patrick's Cathedral, Dublin Dean and Chapter of Christ Church Cathedral, Dublin	9 9
Jackson	Anthems & Church Services by the Late William Jackson of Exeter	John Church, vicar choral, Saint Patrick's and Christ Church Cathedrals, Dublin and Saint Patrick's Cathedral, Armagh Mr Smith, organist of Christ Church, Cork	
Nares	Twenty anthems in score	Dean and Chapter of Christ Church Cathedral, Dublin Dean and Chapter of Saint Patrick's Cathedral, Dublin Archbishop of Armagh Bishop of Cloyne Dean and Chapter of Christ Church Cathedral, Dublin Mr Doyle, organist of Armagh Cathedral Hon. Mrs. Jackson, Coleraine, county Derry Earl of Mornington	9 5 2 9

<sup>1</sup> It also lists a Rev Mr Shenton, minor canon of Chichester



COMPOSER	TITLE OF PRINTED COLLECTION	NAMES OF SUBSCRIBERS	NUMBER OF COPIES
Nares cont'd		Dr Murphy, organist of Christ Church and Saint Patrick's Cathedrals, Dublin	
		Revd Mr Samuel Murphy, Dublin	
		Mr Mason, vicar choral of Christ Church and Saint Patrick's Cathedrals, Dublin	
		Mr William Mackey, vicar choral of Christ Church and Saint Patrick's Cathedrals, Dublin	
		Mr Woodward, vicar choral of Christ Church and Saint Patrick's Cathedrals, Dublin	
		Bishop of Cork	
		Henry Rooke, Esq., Dublin	
		Mr Robert Turle, Dublin	
		Mr Robert Welch, member of the choir of Armagh Cathedral	2
Ebdon	Sacred Music Composed for the Use of the Choir of Durham by Thomas Ebdon (c.1790) <sup>2</sup>	Archbishop of Armagh College of vicars, Armagh	5
		Revd Dr Allot, precentor of Armagh Cathedral	
		Revd John Bayley, vicar choral of Christ Church & Saint Patrick's Cathedrals, Dublin	
		Henry Bingham, Esq., Newbrook	
		Mr Anthony Bunting, organist Drogheda	
		Revd Archdeacon Burton, Tuam	
		Miss Hester Bury, Dublin	

<sup>2</sup> The number of subscribers (over 400) to this was greater than Boyce's Cathedral Music a few decades earlier and featured many Irish Subscribers, some of which are included in the table.

Table 1 cont'd

COMPOSER	TITLE OF PRINTED COLLECTION	NAMES OF SUBSCRIBERS	NUMBER OF COPIES
Ebdon cont'd		Mr Sampson Carter, MB, organist of Saint Thomas's Church & gentlemen of Christ Church Cathedral and the [Trinity] College choirs, Dublin	
		Mr Philip Cogan, Organist of Saint Patrick's Cathedral, Dublin	
		Revd Dr Coote, dean of Kilfenora and chanter of Christ Church Cathedral, Dublin	
		Rt Revd the Lord Bishop of Dromore	
		Mr Henry Delamaine, organist and vicar choral of Cork Cathedral	
		Dr Doyle, organist Saint Patrick's Cathedral, Dublin	
		Dean and Chapter of Christ Church Cathedral, Dublin	7
		Mr Philip Dwyer, organist Saint Werburgh's church, Dublin	
		Mr Hunt, organist Raphoe	
		Rt Revd Lord Bishop of Kilmore	
		George Kernan, Esq., Dublin	
		Mr Langdon, organist of Armagh Cathedral	
		Mr John McCalley, music seller, Dublin	
Ebdon	Sacred Music Composed for the Use of the Choir of Durham by Thomas Ebdon cont'd	Mr John Mathews, vicar choral of Christ Church and Saint Patrick's Cathedrals, Dublin	
		Mr John Mathews, junior, organist of Cashel	
		Mr William Mathews, organist, Dublin	
		Mr Miller, Carlow	
		Hugh Lyons Montgomery, Esq., Drogheda	
		Revd Samuel Murphy, vicar choral, Saint Patrick's Cathedral, Dublin	
		John Parkinson, Esq., director of His Majesty's state band, Ireland and vicar choral of Christ Church and Saint Patrick's Cathedrals, Dublin	

Table 1 cont'd

COMPOSER	TITLE OF PRINTED COLLECTION	NAMES OF SUBSCRIBERS	NUMBER OF COPIES
Ebdon cont'd		Dean and Chapter of Saint Patrick's Cathedral, Dublin	7
		Mr James Roche, organist Cork	
		Mr John St George's, Dublin	
		William Steward, Esq., Glasnevin, Dublin	
		Mr John Andrew Stevenson, vicar choral of Saint Patrick's Cathedral, Dublin	
		M Thomson, MD, organist Hillsborough, county	
		Mr David Weyman, Dublin	
Ebdon	Sacred Music Composed for the Use of the Choir of Durham by Thomas Ebdon Vol 2 <sup>3</sup>	Countess of Antrim	
		Lord Bishop of Kildare	
		Rev J. Verschoyle	
		Dean of Saint Patrick's Cathedral	

There are no Irish subscribers to *Harmonia Sacra*

<sup>3</sup> The second volume had fewer subscribers (about half) and include those in the table. Volume 1 contains a service setting, 5 anthems, responses and chants. Volume 2 contains 16 anthems 2 Kyries and some chants

## APPENDIX 4

## PROCTOR'S ACCOUNTS OF SAINT PATRICK'S CATHEDRAL

## C2.1.10.1

Table 2

YEAR	PAYMENT NO.	AMOUNT	PURPOSE
1718	18	£6.0.0	'for the writing and pricking two books for the Quire' Cha Taylour
1718	27	£5.42.0	'for two books, one of parchm't 96 Shins, the other of Royal paper' Robert Owen
1719	27	£1.6.0	'for paper of two Books written for the Boys' 18/0 'for the binding of the books' 8/0 John Worrall
1720	16	£1.5.0	'Large Paper book containing 6 Quires of Royal Paper' John H [? torn off]
1721	17	£2.6.0	'for pricking the new organ books' Dan Roseingrave
1722	9	£0.10.0	'for the wife of Mr John Edwards the sum of ten shillings Ster due to him from the Dean & Chapter of St Patricks for transcribing a manuscript'
1724	29	£0.10.10	'for a new anthem Jan 14' Jo'n Phips
1724	21	£1.3.0	'Rec'd from the Revd the Dean & Chapter of St Patricks Dublin the sum of one pound three shillings their subscription for Doctr Crofts Chh Musick in 2 vol' Dan Roseingrave
1725	29	£0.2.8½	'for Clasps and staples to Choir books' unsigned
1726	7		'viz two pds nine shillings and six pence for 33 Anthems, six shillings for three services and one pound six shillings and nine pence being the Remainder for Dr Croft's first and second volume July 6 1726' Dan: Roseingrave
1729	41	£2.6.0	'for a Book of Manuscript Anthems. Rec'd 27th December 1729' Elenor Loplague

## C2.1.10.2

Table 3

YEAR	PAYMENT NO.	AMOUNT	PURPOSE
1736	30	£2.0.0	'Pay'd Mr Taverner on acct of transcribing the musick books for the use of the choir. Two pounds Aug 1736'
1736	42	£8.0.0	'on acct of transcribing the Choir Books' Wm Taverner
1736	44	£2.10.0	'Two pounds ten shillings allowed me by order of Chapter for setting and composing 30 Anthems Nov 15 1736' Ralph Roseingrave
1737	54	£1.2.0	'one Pound & 2 shill for binding 2 fo Musick books & 2 Common prayer books' George Golding
1738	20	£20.0.0	'writing and pricking new Musick Books for the use of the Choir' Wm Taverner
1738	27	£4.8.0	'two Reams of Royal paper for new Musick books to be used in the Choir' Edwd Exshaw

Table 3 cont'd

YEAR	PAYMENT NO.	AMOUNT	PURPOSE
1738	38	£26.0.0	'writing & pricking new Musick Books for the use of the Choir' Wm Taverner
1738	44	£17.0.0	'writing 25 new anthems in score for the use of the Choir' John Mason
1739	15	£0.18.0	'a new Musick book for the use of the Organist' Ralph Roseingrave for John Neal
1739	22	£1.2.9	'Paid to Mr John Neal the sum of one pound two shills & ninepence in full for another large Musick book for the Organist' Ralph Roseingrave
1739	62	£3.0.10	'Comon prayer book, binding 5 Musick Books and one Fo Bible' George Golding
1739	63	£2.0.0	'writing the Musick Books' Mr Taverner
1741	4	£8.15.0	'for Organ musick books etc' Ralph Roseingrave
1742	12	£9.2.0	'first subscription towards Doctor Green's Forty Select Anthems in Score, for the use of the Cathedral' John Church
1742	48	£9.2.0	'last subscription for Doctor Green's Forty Select Anthems in Score, for the use of the Choir' John Church
1743	13	£1.16.0	'binding Green's select Anthems in Score for the use of the choir one Pound & Sixteen Shillings' unsigned
1744	15	£0.18.3	'Pd Mr Powel as per Receipt Eighteen Shillings and 3d for 3 Common Prayer Books for the Choir'
1746	35	£0.12.0	'Paid to Mr John Myers Twelve shillings for binding two Vols of Anthems in strong rough leather'
1746	42	£1.18.0	'for copying out some Parts, for the Musick Books' John Church
1747	33	£2.9.0	'the Dean's Anthem Book in Large Royal paper the whole being ruled & ten sheets pricked with Dr Croft's Anthems'
1750	17	£4.2.6	'in full of all Demands due by them to my late Father Mr Ralph Roseingrave for Church Musick' W. Roseingrave
1753	9	£2.10.0	'binding & gilding 20 Anthem books for the use of the Cathedral' Joseph Linthley [Leathley]
1753	23	£11.6.7½	'ruling and pricking the Musick books' Wm Taverner
1753	31	£7.2.7	'Musick book consisting of 113 3/4 sheets pricked and ruled, [?]5 sheets ruled' Wm Tavener
1753	44	£1.10.0	'8 quires of paper delivered to Mr Tavener for the Musick books of the Cathedral' Joseph Leathley
1754	11	£1.6.0	'binding four musick books for the use of the Cathedral' Joseph Leathley
1754	42	£1.14.0	'for a large Organ book in two bindings' Willm Manwaring [?]

## C2.1.10.3

Table 4

YEAR	PAYMENT NO.	AMOUNT	PURPOSE
1757	17	£10.4.9	'the sum of nine Guineas being the first Payment for six setts of Boyce's Correct and Complete Body of English Church Music' Wm Lamb
1758	12	£0.10.0	'for drawing the Indenture of Thomas Derham to the Master of the Song' Hen: Upton
1760	4	£3.3.0	'Arrears to Pricker £3 3s 4d. Michl Sandy for Mr Church's widow' 'for an arrear of three Quarters Sallary due to the late John Church as Pricker of the Musick Books from 29th Sep'r 1758 to 24th June 1759'
1760	4	£8.8.7	'for new Prayer Books, rebinding & repairing the old ones, as also the Musick Books & some old Act Books of the Dean & Chapter to 10th Feb 1761' Will Sleater
1761	28	£10.4.9	'Nine Guineas being the second payment for Six Setts of the English Church Musick collected by Dr Wm Boyce. Rec'd by me for the use and the order of the said Boyce this 30th Jan 1762' John Rooke
1763	29	£1.9.7	'for a Chapter book' Hen Upton
1764	25	£0.7.6	'for a Tener Book' Will Heater
1767	33	£0.7.7	'for binding two books of Anthems' For Mr William Sleater Michl McLoghlin
1768	9	£1.2.9	'for redeeming a folio service book' Michl Sandys
1770	3	£4.11.0	'four pounds eleven shillings in full for writing three music Books Jan 20th 1770' John Walsh
1770	21	£10.8.6½	'the sum of Ten pounds four shillings and nine pence for six Volumes of Dr Boices [sic] Anthems and three shillings and nine pence for the freight thereof' For Doctor Wm Boyce Richard Woodward Jnr
1770	22	£1.19.0	'for binding six volumes of Dr Boyces Anthems' James Halloner [?]
1772	31	£1.10.0	'for writing music in the Treble Books belonging to St Patricks Cathedral' John Butler This is undated, but the payment would have been made in 1773
1772	33	£0.12.12	'Binding an Anthem book... Rul'd Paper for Fo'
1773	13	£1.8.2	'for mending, lettering & piecing of Music & Prayer Books for St Patrick's Cathedral 16 in Number' Will Heaton [?]
1774	5	£10.7.5	'in full for the third or last Volume of Cathedral Musick published by Dr Boyce; in wch is included the Expense of carriage from London & the Landing of them here' For Dr Boyce Richard Woodward
1774	39	£2.18.6	'To binding six music books at 9/9 each - £2:18 6' [This is a bill which has been stuck into the a/c book and has a receipt written beneath the bill W Mahim?]

Table 4 cont'd

YEAR	PAYMENT NO.	AMOUNT	PURPOSE
1776	21	£1.10.2½	'for writing out Choruses from the Messiah'[Sharman?]
1776	56	£9.11.5¾	'for writing Church Musick' for my brother Thos Mathews

## C2.1.10.4

Table 5

YEAR	PAYMENT NO.	AMOUNT	PURPOSE
1777	22	£1.2.9	'for writing Musick' Saml Murphy
1778	2	£0.19.4	'for Music writing for the Church' John Sharman
1778	10	£11.8.5½	'for music written since April 1777' John Mathews
1778	38	£10.4.9	'for nine sets of Nares Anthems' Robt Shenton
1778	39	£2.8.9	'for binding in rough calf the above nine sets of Nares's Anthems' B Makrin [R Mahirin?]
1778	44	£1.17.8½	'for pricking lists of preachers, and chapter summons, for music paper and binding anthem books' Will Sleaten
1779	1	£3.4.2½	'for music written since July 1778' John Mathews
1779	31	£2.10.5	'for Organ Books and printing Lent Lists' Will Sleaton
1779	39	£5.2.4½	'for nine Volumes of the late Dr Woodward's Music' Richd Woodward
1780	6	£16.17.8½	'for music written since June 1779' John Mathews
1780	34	£18.7.9½	'for music written by the Dean's order from the month of June 1780 to the month of March 1781' John Mathews
1781	18	£10.4.9	'for 9 Volumes of Anthems from Wll Boyce' W Butler
1781	27	£5.19.9½	'for music written by order of the Dean & new music paper put in where it was wanted' John Mathews
1782	2	£6.18.0	'for books, printing' For William Sleater Will'm Sleater junr
1783	19	£8.11.1½	'for new binding, cleaning & drying the Musick books which were damaged by the Floods' Will Sleater jnr
1784	23	£2.4.5	'for writing musick in several of the Choir singing Books' see order of Chapter 6/5/85 for my father William Mathews
1790	11	£7.19.3	'for Seven printed Score Books of Mr Ebdons "Sacred Music", Dublin 14th December 1790' 'for the use & by order of Mr Thos Ebdon by me John Mathews' Chapter order 15/1/89
1792	40	£2.12.6½	'for writing Musick Books' John Mathews
1792	41	£57.15.5½	'for printd [or ing] Books for music, advertising and as per particulars' Bill 20/3/93 Will Sleater

Table 5 cont'd

YEAR	PAYMENT NO.	AMOUNT	PURPOSE
1796	15	£7.19.3	'for a subscription for seven books of Dr Boyce's Anthems' Edm Leo
1797	23	£13.13.0	'for two Organ Books - 4 April 1798' John Mathews
1798	4	£1.15.2½	'for binding 5 Vols Boyce's Anthems' John James
1798	9	£1.15.2½	'for binding 5 music books' John James
1798	18	£3.13.6½	'for new Paper & writing the necessary parts in the Treble short Choir Books & the loft Anthem Book 17 Nov 1798' John Mathews
1799	22	£1.1.8	'for writing musick in the musick Books of the Choir' H Bevan (Henry Bevan in the Proctors summary)
1802	4	£4.16.10	'for a New Lease Book and binding a Music Book' John James

## C2.1.10.5

Table 6

YEAR	PAYMENT NO.	AMOUNT	PURPOSE
1808	23	£12.7.4	'Eight Sets of Anthems, the Charges of bringing over the same from London'
1808	24	£2.12.0	'for binding and lettering Eight Music Books for the use of the choir' Richard Litton
1809	5	£4.7.11	'Paid H. Bevan for writing Musick for the use of the Choir'
1810	25	£6.3.2	'George Mullin his Bill for Binding Choir Books of the Cathedral by order'
1812	6	£6.5.1½	'Pd Mr Goulding for Music Books'
1812	28	£22.3.90½	'J. Gray's Bill for copying music for the use of the Cathedral'
1813	14	£12.3.8	'Pd John Gray his Bill for copying Music' ordered 12/3/14
1815	7	£7.4.0	'Willm Daly for Blank Music from Messrs Cooke & Brennan'
1815	8	£24.3.11	'Mr Gray for writing music in the above Books'
1817	16	£7.8.3	'Pd J. Gray his Bill for Copying Music'
1823	21	£10.13.3½	'Mr Grey care of Music to 29th Sepr 20 £10 Copying'
		£20.13.3½	
1823	25	£8.19.5½	'Attwood's Bill for Music'
1824	14	£10.0.0	'Mr Grey care of Music'
1825	43	£0.13.0	'Musick Book for the Organ'
1827	20	£1.4.0	'Music Books'
1830	21	£2.2.0	'Music Books for the organ'
1832	21	£8.8.0	'Mr Jager for Music Books'
1832	25	£10.6.8	'Copying Music Books'
1833	9	£2.2.0	'Score of the Messiah'
1834	20	£20.9.4	'Copying Music into Books'
1836	25	£2.5.0	'Music for a new Anthem'
1838	27	£2.13.3	'Writing out Chants'
1839	9	£21.0.0	'Mr Mullen for binding music books'
1839	13	£10.10.0	'Dr Smith for Music Books for the Cathedral'
1841	36	£5.2.10	'Grey for Indexing Music Books'
1842	21	£1.10.9	'Robinsons bill for Music parts of the Messiah'
1849	23	£2.0.0	'Paid John Wickstead one year salary for care of Music'
1851	17	£0.16.0	'John Chambers & Co. Book for anthems etc & Slips for same'
1852	32	£12.10.0	'Revd John Finlayson, 50 Anthem Books for Cathedral'
1852	38	£1.1.8	'Ed'd Cardiff for lettering Prayer and Anthem Books'



Table 6 cont'd

YEAR	PAYMENT NO.	AMOUNT	PURPOSE
1853	26	£1.5.0	'Mr Ledwidge copying music'
1853	31	£0.5.0	'L.G.Downes Printing copies of anthem'
1854	27	£0.16.0	'Dr J. Smith, a Book on Music & Binding'
1855	16	£1.7.0	'Henry Bussels account for anthems etc'
1855	17	£4.16.3	'Henry Bussels second account for Music & copying parts of anthem'
1856	40	£2.0.0	'Cath Biggin for Binding & repairing music Books'
1858	199	£1.2.6	'Henry Bussell for music'
1860	76	£1.10.0	'Wm Murphy for Copying 20 parts of Funeral Anthem'
1860	77	£1.1.0	'J & E McDonnell for printing words of Funeral Anthem'
1860	78	£3.8.0	'Henry Bussell for Music'
1861	89	£0.4.0	'J Ewer & Co for Music'
1862	80	£1.8.0	'H Bussell for Music'
1864	81	£6.1.2	'John O Rorke for Music supplied at the opening of the Cathedral'

## APPENDIX 5

Praise the Lord, ye servants: an early symphony anthem by Henry Purcell.

# Praise the Lord, ye servants

## VERSE 2A

Verse Solo

Praise the Lord, ye ser - vants O, O, praise the name, praise the  
name of the Lord. Praise the Lord, ye ser - vants O, O, praise the  
name, praise the name of the Lord. O, praise the name, praise the name  
of the Lord. O praise the name, praise the name of the Lord.

## CHORUS 2B

Praise the Lord, ye ser - vants: O, O Praise the name, praise the  
name, praise the name of the Lord. Praise the Lord, ye ser - vants: O, O Praise the name, praise the  
name, praise the name of the Lord. Praise the Lord, ye ser - vants: O, O Praise the name, praise the  
name, praise the name of the Lord.

6

name of the Lord. Praise the Lord, ye ser - vants: O, O praise the

name of the Lord. Praise the Lord, ye ser - vants: O, O praise the

name of the Lord. Praise the Lord, ye ser - vants: O, O praise the

12

name, praise the name of the Lord, O praise the name, praise the name—

name, praise the name of the Lord, O praise the name, praise the name

name, praise the name of the Lord, O praise the name, praise the name

17

of— the Lord, O praise the name, praise the name— of— the Lord.

of the Lord, O, praise the name, praise the name of the Lord.

of the Lord, O, praise the name, praise the name of the Lord.

VERSE 3A

Bless-ed be the Lord from this time forth for ev - er -

Bless-ed be the Lord from this time forth for ev - er - more

4

more from this time forth for ev - er - more from this time

from this time forth for ev - er - more for

Bless-ed be the Lord from this time forth for ev - er - more for ev - er - more from this time

7

forth for ev - er - more.

ev - er - more.

forth for ev - er - more.

VERSE 4A

5

The Lord's name is prais - ed, The Lord's name is

5

The Lord's name is prais - ed,

5

The Lord's name is

10

prais - ed, The Lord's name is prais - ed, The Lord's name is prais - ed.

The Lord's name is prais - ed, The Lord's name is prais - ed.

[sic]

prais - ed, The Lord's name is prais - ed, The Lord's name is prais - ed.

# CHORUS AND VERSE 4B

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of three systems of staves. The first system includes a treble staff with a whole rest and two bass staves. The second system features two bass staves with lyrics: "Verse from the ris - ing". The third system features three staves (treble and two bass) with lyrics: "Chorus The Lord's name is prais - ed,". The lyrics are repeated on the second and third staves of the chorus system.

Verse  
from the ris - ing

Verse  
from the ris - ing

Chorus  
The Lord's name is prais - ed,

Chorus  
The Lord's name — is prais - ed,

Chorus  
The Lord's name is prais - ed,

Verse

4

up of the sun

up of the sun

Un-

The Lord's name is prais - ed.

The Lord's name is prais - ed.

The Lord's name is prais - ed.

VERSE 5

to the go - ing down— of the same

Un - to the go - ing

Un - to the go - ing



4

From the ris - ing up of the same. Un - to the go - ing  
 down of the same. Un - to the go - ing  
 down of the same. Un - to the go - ing

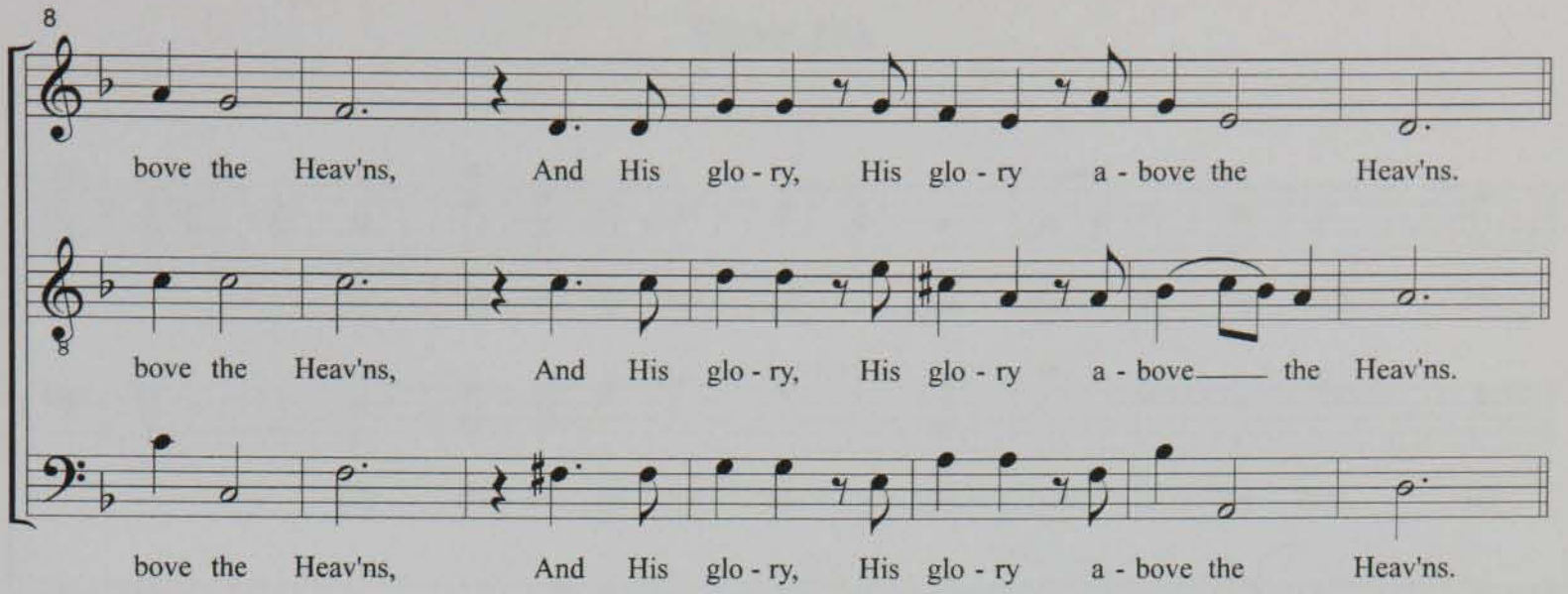
8

down of the same un - to the go - ing down of the same.  
 down of the same. Un - to the go - ing down of the same.  
 down of the same, the go - ing down of the same.

CHORUS 6

The Lord is high a - bove all hea - then; and His glo - ry a -  
 The Lord is high a - bove all hea - then; and His glo - ry a -  
 The Lord is high a - bove all hea - then; and His glo - ry a -

8

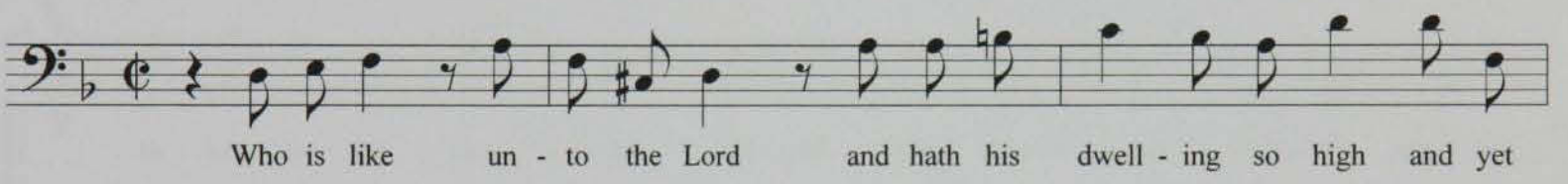


bove the Heav'ns, And His glo - ry, His glo - ry a - bove the Heav'ns.

bove the Heav'ns, And His glo - ry, His glo - ry a - bove — the Heav'ns.

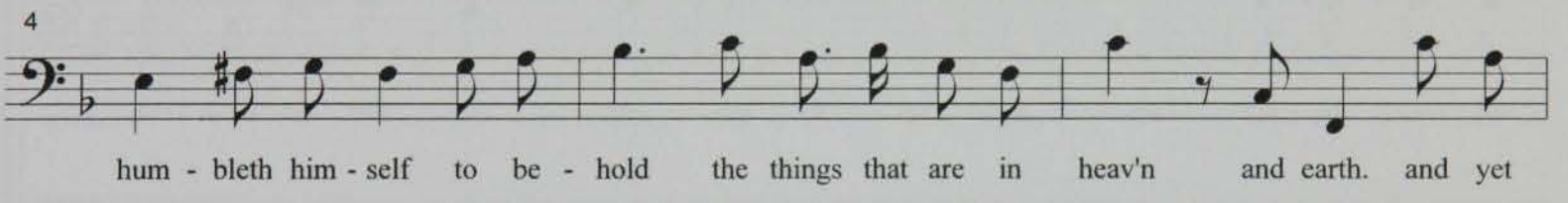
bove the Heav'ns, And His glo - ry, His glo - ry a - bove the Heav'ns.

VERSE 8A



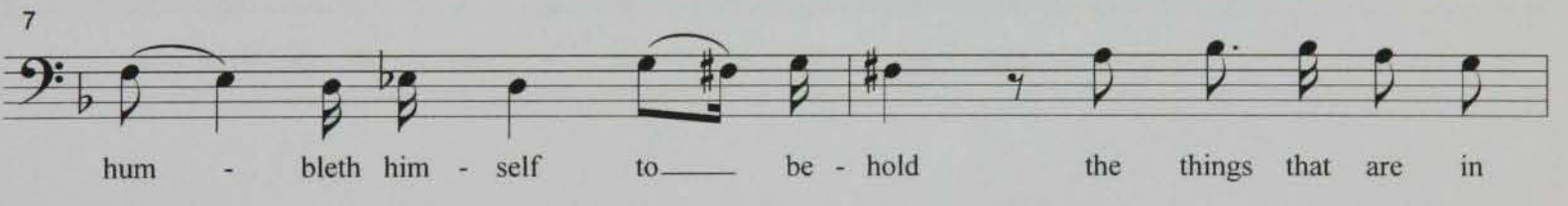
Who is like un - to the Lord and hath his dwell - ing so high and yet

4



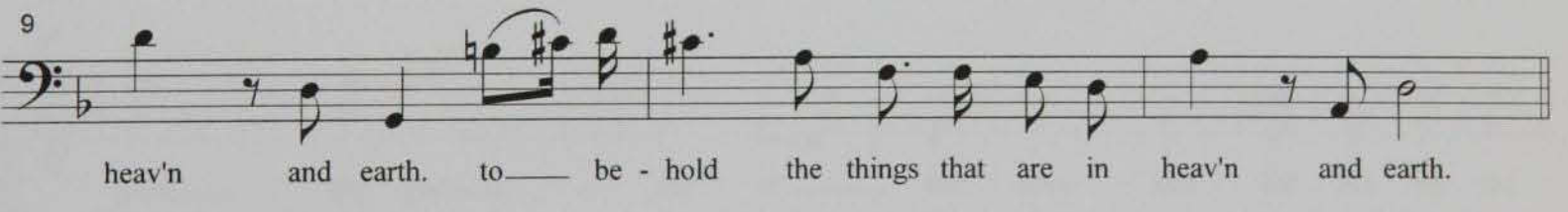
hum - bleth him - self to be - hold the things that are in heav'n and earth. and yet

7



hum - bleth him - self to — be - hold the things that are in

9



heav'n and earth. to — be - hold the things that are in heav'n and earth.

VERSE 10A

He tak - eth up the sim - ple out of the dust. He

He tak - eth up the sim - ple out of the dust. He

He tak - eth up the sim - ple out of the dust. He

6

ta - keth up the sim - ple out of the dust and lift - eth up the

ta - keth up the sim - ple out of the dust and lift - eth up the

ta - keth up the sim - ple out of the dust

11

poor the poor out of the mire and lift - eth up the

poor the poor out of the mire and lift - eth up the

and lift - eth up the

16

poor—the poor—the out of the mire.

poor—the poor—the out of the mire.

poor—the poor—the out of the mire.

VERSE 11A

That he may set him, may set him with—the prin - ces

That he may set him, may set him with the prin - ces

That he may set him, may set him with the prin - ces

3

That he may set him, may set him, may set him with the

That he may set him, may set him, may set him with the

That he may set him, may set him, may set him with the

5

prin - ces. That he may set him, may set him may set him with the prin - ces.

prin - ces. [These bars are missing in the only surviving source]

prin - ces. That he may set him, may set him may set him with the prin - ces.

### CHORUS 11C

Even with the prin - ces of his peo - ple

Even with the prin - ces of his peo - ple

Even with the prin - ces of his peo - ple

### CHORUS AND VERSE 12A & 12B

Chorus

He mak - eth the bar - ren wo - man to keep house:

He mak - eth the bar - ren wo - man to keep house: And to be a

He mak - eth the bar - ren wo - man to keep house:

Verse

And to be a joy - ful — mo - ther of child - ren,  
 joy - ful — mo - ther — a joy - ful — mo - ther  
 And to be a joy - ful — mo - ther of child - ren,

joy - - - ful mo - ther, a joy - - - ful mo - ther,  
 And to be a joy - ful —  
 And to be a joy - ful —  
 And to be a joy - ful —

17

mo - ther a joy - ful mo - ther of child - ren, And to be a

mo - ther a joy - ful mo - ther of child - ren, And to be a—

mo - ther a joy - ful— mo - ther of child - ren, And to be a—

23

joy - ful, a joy - ful— mo - ther— of— child - - ren,

joy - ful, a joy - ful— mo - ther of child - - ren,

joy - ful, a joy - ful— mo - ther of child - - ren,

31

a joy - ful— mo - ther— of— child - - - ren

a joy - ful— mo - ther of child - - - ren

a joy - ful— mo - ther of child - - - ren

Sources are as set out in Chapter 2.

Prefatory staves show original clefs, key-signatures and first notes. Accidentals have been modernised: natural signs replace sharps or flats where appropriate without comment; redundant accidentals are omitted, also without comment. Barring has been systematised. Ties are used in place of note values which cross bar lines.

Naming of parts is editorial. Spelling, abbreviations and punctuation have been standardised.

NOTES ON THE TEXTUAL COMMENTARY AND ABBREVIATIONS USED IN IT

Source **B** is an earlier source than **C** or **D**, and is more complete than **A**. Sources **C** and **D** appear to have a common Dublin ancestor (now lost). Wherever possible, **B** has been used as the primary copy-text. It has also been used to resolve such disputable matters as word underlay and note values at the ends of phrases. All sources have been fully collated.

*Part names :* A, alto; T, tenor; B, bass.

*Note values :* *s* = semibreve; *m* = minim; *c* = crotchet; *q* = quaver;  
*sq* = semiquaver; *q.* (etc) = dotted quaver (etc.); *q-rest*  
 (etc.) = quaver rest (etc.).

*Pitch* is designated according to Helmholtz's system (thus octaves reading upwards from 8-foot pitch are C, c, c' c'', and each octave symbol remains in force from C to B above);  
 o, accidental omitted.

*Time-signature* t-s, time-signature;

*System of reference :* *System of reference :* References take the form:  
 Section, bar.part(s).number of note(s) in that part: comment or  
 variant reading sigla of source(s) in bold.



Verse 2a

1: t-s 3i **D7**

Chorus 2b

1 1: t-s <sup>3</sup><sub>4</sub> **C 1-2 C5 D1 D3, 3i C3-4 C6 D2 D5-6 D8-9** <sup>C</sup><sub>31</sub> **D4**

1.A.4: d' **C1-2**

7.B.1: up 8ve **C6**

10.B.2: o **D8**

12.T.3: o **C3-4**

12-13.A: Word underlay adopted from **B**

13.A.1-3: *c q. sq* **C1-2,**

13.B.2-3 **D8-9**   
 name of the

15.A.2: f' **D1-2**

15.B.3: o **B D5-6**

16.A.1-4: *c. q c c* **C1-2**

19.B.2: o **B D5-6**

22.T B.1: *m c -rest* **C3-4 D3 D5-8**

Verse 4a

10.T.4: note missing in source **D7**

12.T: word underlay altered to agree with bass parts

12.B.4: f sharp **D9**

14.T.1–3 *c c c*-rest

Chorus 4

1.B.3: *c'* **B**

2.A: "Lord's name be" **D1-2**

2.B.3: down 8ve **C5 D5-6**

3.B.1-2: *q q c* -rest *c* -rest **C6 c c c -rest **C5 D5-7****

3.T A.1-2: *c c c* -rest **C1-4 D1-4**

4.B.1: dot missing **D8**

6.A: "Lord's name be" **C2 D1-2**

7.B T A.1-2: *c c c* -rest **C1-6 D1-9**

Chorus 6

2.B.2: *o* **C5 D5-6**

5.T.1-2: *m c* **D3**

5.B.1–3: *c c c*-rest

7.B.1-4: *c c. q* **C5**

9.B "Heavens" **B**

10-14.B: Word underlay adopted from **B**

13.T.1-4: *m b c a* **C3-4**

13.B.2: up 8ve **C5-6 D5-6**

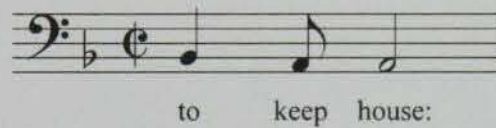
14.B.1: pause **B**

14.B "Heavens" **B**

Chorus 12a & 12b

2.T.2: *a* **D3**

3.B.1-3



**D8**

6.T.2: *o* **C3-4 D3-4**

9.B.1: *a* **C5-6**

10.A T B: *c c c* -rest **C1-5 D1-6**

6 14.B.2-3, 15.B.1: missing in **C5 D5-6**

17-18.B: word underlay taken from **A B**

18.B.2: *o A B* **C5 D5-6 D8-9**

20.T.2: *o* **D3**

21.T: m q. sq **D3-4**

21.B.2-3: *q. sq*

22-31.B: 6 bars rest followed by "ritor" **C5 D5-6**

26.B.1: dot missing **D9**

28-31.A T: The ritornello is omitted. **C1-2 D1-4**

34.B.1: dot missing **D9**

35.B.1: pause **D5**

## APPENDIX 6

Extracts from *History and Antiquities of...St Patrick, near Dublin* Monck Mason (Dublin: 1819).

Pages 192–4.

William Fuller, the son of Thomas Fuller, was born in London, A. D. 1608, and educated in the collegiate school of Westminster; he became a commoner, in 1626, in Magdalen-hall, Oxford, and having studied there and at Edmonds-hall, during fifteen years, commenced bachelor of laws, on the 27th Nov. 1632; during this interval of time he had entered into holy orders, and was made one of the petty-canon of Christ-church. When the King, fixed his head quarters at Oxford, in the time of the rebellion, Fuller became chaplain to Edward, Lord Littleton, Lord Keeper of the great seal: afterwards, upon the declension of the King's cause, he had his share of sufferings with other loyalists; being compelled, for his subsistence, to teach in a private school, at Twickenham. At length, upon the restoration of King Charles II he was, almost immediately, nominated to the deanery of St. Patrick's: in August, the same year, he was created doctor of civil law, as a member of St. Edmonds-hall, by virtue of the Chancellor's letters in his behalf; which say "that he is a worthy and learned person, and hath suffered much for his loyalty to his Majesty;" after this he passed over to Ireland, and was installed, Dean, on the 22d of October following. On the 26th of January he was incorporated doctor of laws in the university of Dublin; and, on the 22d of February, was presented to the Chancellorship of the church of Christ the Redeemer, at Dromore.

1660—On the 27th day of January the ceremonial of consecrating twelve bishops took place at this cathedral; an event, the like of which had never occurred at any preceding period of time. The manuscript collections of Dr Dudley Loftus, at that time Vicar-general, and a public paper, called the Kingdom's Intelligencer, of the 11th of February, furnish the materials, from whence the following description of this ceremonial is drawn.

His Grace, the Lord Primate, Bramhall, was desirous that this consecration should be celebrated, as decency, and the dignity of so holy an once, did require; by his order, the twelve Bishops elect, in their albs and caps, and the Bishops consecrators, in their caps, rockets and chimers, attended at seven o'clock in the morning at the house of the Dean of Christ-church; Dr Mossom, Dean of that cathedral, and Dr Fuller, Dean of St. Patrick's,

repaired thither likewise, dressed in their formalities; all other Dignitaries, Prebendaries, Canons, Petit-canons, and Vicars-choral, and Choristers, of the said two churches, attended in their respective formalities, as directed, in the body of the same cathedral; the Pro-vice-chancellor of the university, the Doctors of divinity and of law, Bachelors of divinity, and all other inferior graduates, the ministers and civilians of the city, with the whole University, by the like direction and notice, attended at the west gate of Christchurch in their several gowns and formalities.

Being collected together, they proceeded to the cathedral of St. Patrick in the following order:

1st. The Lords Justices guards, horse and foot, after whom went their Lordships and the Nobility, in their coaches.

Then the Mayor and Aldermen on foot, in their scarlet robes, the Sheriffs and Common Council of the city in their respective habits; the city sword and mace being born before them.

2d. The General Convention of Ireland led by their Speaker, Sir Will. Domville, having the mace carried before him, and their officers walking bare-headed; all these were so desirous to shew their respect to the bishops, that they voluntarily gave their presence to the whole solemnity, without the least invitation: then followed,

The Pursuivant of the court of prerogative, and the Apparitor-general, bare-headed.

The Virgers of the two cathedrals, bare-headed.

The Choristers two and two.

The rest of the procedents also in order, two and two, as followeth:

Vicars-choral,

Petty-canons,

Prebendaries,

Dignitaries,

The two Deans.

The Bishops elect, in their albs, the juniors preceding, viz. in the following order.

Edward Worth, D. D. Bishop elect, of Killaloe.

Robert Leslie, D. D. Bishop elect, of Dromore.

George Baker, D. D. Bishop elect, of Waterford.

Henry Hall, D. D. Bishop elect, of Killala.

John Parker, D. D. Bishop elect, of Elphin.

Edward Synge, D. D. Bishop elect, of Limerick, &c.

George Wild, D. J. U. Bishop elect, of Derry.

Robert Pryce, D. J. U. Bishop elect, of Ferns, &c.

Jeremiah Taylor, D. D. Bishop elect, of Down, &c.

Michael Boyle, D. D. Bishop elect, of Cork, &c.

Samuel Pullein, D. D. Archbishop elect, of Tuam.

James Margetson, D. D. Archbishop elect, of Dublin.

The Lord Primate's Gentleman Usher and Secretary, bare-headed.

LORD PRIMATE.

The Bishops consecrators, two and two, viz.

Henry Jones, Bishop of Clogher; Robert Maxwell, Bishop of Kilmore.

Griffith Williams, Bishop of Ossory; John Lesley, Bishop of Raphoe.

Beadle of the University.

Dr Loftus, Vic. Gen. and Pro-vice-chan. of the University, with the Provost.

Deans.

Doctors of Divinity.

The above mentioned orders proceeded with silent, solemn gravity, until the time of entrance into the west gate of St. Patrick's church, when the Vicars and Choristers did proceed, singing, into the choir, and there continued singing the hymn, "Te Deum," accompanied with the organ, until the Archbishops, Bishops and other principal procedents, were placed in their respective seats, and the Vicar-general had placed the deans, doctors of divinity, and others of the principal clergy, in order, on each side of the enclosure, from the first ascent toward the altar, unto the east end.

The office of morning-prayer was then celebrated by the Dean of the cathedral; which ended, Dr Jeremiah Taylor, Lord Bishop elect, of Down, appointed to preach the "codeio ad clerum," ascended the pulpit during the singing of the hymn Praeveni nobis;" after the sermon, an anthem was sung, and at the end thereof the organ continued to play, until the Lord Primate and the Bishops consecrators had ascended the enclosure within the rails, and

had taken their seats ; then the Vicar-general, being sent by the Lord Primate, went to the Bishops elect, sitting in their stalls, and so, with the Dean of St. Patrick's, conducted their lordships to the enclosure, and then ranged them in order.

Then the office of consecration was celebrated, after which the anthem, composed for that purpose by the Dean of St. Patrick's, called, "quum denuo exultavit Dominus coronam," was sung.

During the time that the hymn, "Veni Creator" was singing, the Bishops to be consecrated had their rotchets and chiniers [*sic*] put on, which done, and the consecration ended, the aforesaid anthem was sung. and then the holy communion followed, with a solemn offertory; after the communion, the blessing was pronounced, by the Lord Primate.

The hymn, "Laetificetur cor regis," was sung before the Lord Primate, as he went from the choir to the west gate of the church, and the whole procession attended him to his house; the Bishops, in their return, proceeding all together, according to their order of dignity or seniority.

The whole ceremony took place without any confusion, or the least clamour heard, save many prayers and blessings from the people, although the throng was great, and the windows, throughout the whole passage, filled with spectators.

Text, Luke xii. 42, 43; published, Lond. 1660, 4to. at the request of the Lords Justices, the Bishops and general convention: "it was," says Dudley Loftus, "so elegantly, religiously, and prudently composed, and so convincingly satisfying to the judgements of those who opposed the order and jurisdiction of episcopacy, that it gave great and general satisfaction."



The words of the anthem, composed by Dean Fuller, were as follows.

Treble.

Now, that the Lord hath re-advanc'd the crown,  
Which Thirst of spoyle and frantick zeal threw down.

Tenor.

Now, that the Lord the miter hath restor'd,  
Which with the crown lay in the dust abhorr'd.

Treble.

Tenor.

Praise him ye Kings.—Praise him ye, Priests

Chorus.

Glory to Christ our high Priest, highest King.

Treble.

May Judah's royal scepter still shine clear,

Tenor.

Way Aaron's holy rod still blossoms bear;

Treble and Tenor.

Scepter and rod rule still and guide our land!  
And those whom God annoints feel no rude hand!  
May love, peace, plenty, wait on crown and chair,  
And may both share in blessings as in care.

Chorus.

Angels, look down and joy to see,  
Like that above, a monarchie.  
Angels, look down, and joy to see,  
like that above, an hierarchic."

The Dean and Chapter displayed, this year [1686], a manly and intrepid spirit, in defence of their liberties and privileges, against the unconstitutional measures that infatuated Monarch, James II. Bartholomew Isaac, one of the college of Vicars, encouraged by the hopes of favour from his prince, chose to absent himself from the service of the choir; he was admonished, at the Dean's visitation, to give due attendance at divine service, and to perform his duty of a Vicar-choral, in the choir. On the 17th of January, being required to account for his continued neglect, he gave in his defence, wherein he avowed that he had embraced the Roman-catholic religion, being that of his sovereign, which forbade him to pray, or to officiate, with the Chapter, in divine offices; notwithstanding this declaration, he demanded that he might be allowed to enjoy the fruits and emoluments of his vicarage, as before; he was, nevertheless, admonished, and the business was prorogued until the 24th of January: the Chapter accordingly met on the 24th, and certain witnesses having deposed, that Isaac still neglected to perform his duty, notwithstanding former admonitions, he was called upon to appear personally, but he refused to answer, whether he would, for the future, attend his duty in the choir; the Chapter accordingly repeated the admonition, and desired his personal attendance before them, on the 1st of February next following; on that day, a like report being made of his negligence, he was ordered to appear, on the following Thursday, to hear sentence pronounced against him. On Thursday, the 3rd of February, his letter of dismissal was read, and formally proclaimed, in his presence; it began with reciting his manifest neglect of those duties which, by law and custom, he was bound to perform; it then pronounced him contumacious, and also incorrigibly disobedient to frequent monitions, and finally it declared that, by the universal consent of all present, he was deprived of the office and benefice of a Vicar-choral; this judgment was signed by seventeen members then present, among whom was the Archbishop's proxy as Treasurer. Isaac appealed, "viva voce," from this sentence, to the King in his court of chancery.

1687-On the 17th of October following, Bartholomew Isaac appeared again before the Dean and Chapter, to whom he presented a letter from his Majesty, and desired that an answer should be forthwith returned to the same; the King's letter is copied in the book of Chapter-minutes, and is as follows:

“James R.

“Trusty and well-beloved, we greet you well; whereas Bartholomew Isaac, one of the Vicars-choral of our cathedral church of St. Patrick, Dublin, hath been. deprived of his office and benefice, by the Dean and Chapter of our said cathedral church, for that the said Bartholomew Isaac hath neglected to perform the duty of the said office in our said cathedral church, according to the constitution, laws and usages of our said cathedral church; and whereas the said Bartholomew Isaac hath, by his humble petition unto us, set forth, that he hath been deprived of said office and benefice, because he is, and for some time past hath been, a Roman catholic; and therein hath supplicated us, that we would, out of our princely clemency, in consideration of the condition of the said Bart. Isaac, (he having a wife and family, and little, besides the profits of the said office, to maintaine them,) interpose our royal authority in behalf of the said B. Isaac, that he may be restored to his said office and benefice, and the profits thereof; and we, being informed of the truth of the said petition, and that the said Bart. Isaac hath been deprived of his said office and benefice, merely for his religion, doe hereby signifie unto you, the Dean and Chapter of our said cathedral church, that it is our will and pleasure, and we do hereby will and require of you, that the said Bart. Isaac be forthwith restored unto the office of one of the Vicars-choral, of our said cathedral church, and the benefits thereof, and unto all profits, emoluments and advantages whatsoever, to the said office belonging, or in any wise appertaining, in as large and ample a manner as the said Bart. Isaac held and enjoyed the same; and we further signify unto you, the Dean and Chapter of our said cathedral, that it is our will and pleasure, and we do hereby, by our supreme authority, dispense with the said Bart. Isaac's attendance in the said choir of the said cathedral church, and with his officiating therein, as long as we, in our princely wisdom, shall think fit, until we shall signify our royal pleasure to the contrary; and that the said Bart. Isaac shall and may hold the said office, of one of the Vicars-choral of our said cathedral church, and the benefits thereof; notwithstanding any laws, orders, constitutions, or usages, of our said cathedral church to the contrary, or any laws, statutes, customs, or constitutions, in our kingdom of Ireland to the contrary notwithstanding; and for so doing, this shall be your warrant, and so we bid you farewell.

“Given at our court of Windsor, 10th July, in the third year of our reign, By his Majesties command, “Sunderland.”

As soon as the Chapter had perused this letter, they made an order, "that a public edict should forthwith issue, and all other due means be used, whereby the members might be summoned to appear, personally or by proxy, on the 1st of November, in order to consult the answer to be given to the said letter."

By means of this summons, which was issued according to order, a full meeting of the Chapter was obtained on the day appointed; all the Dignitaries and fifteen of the Prebendaries were present, either personally or by proxy, (the Archbishop, as Treasurer, also appeared by proxy) they appointed the Dean, Chancellor, Archdeacon of Glendaloch, and the Prebendary of Wicklow, to be a committee, who were authorised, on behalf of the Dean and Chapter, "either by suit of law, agreement, composition, or otherwise, to answer his Majesties letter exhibited to them on the 17th of October, and likewise to do, advise, or cause to be done, all other acts necessary to defend the Dean and Chapter." On the next chapter-meeting, viz. on the 2d of December, they further ordered, that "each member should be apportioned twelve pence per pound, according to the payment of the twentieth parts, to discharge the costs necessary for vindicating the rights and privileges of the cathedral."

It does not appear that any further proceedings were taken in this business, it was not, perhaps, thought prudent to press the matter further; and, probably, this turbulent Vicar received a reward for his apostacy, by the donation of a more valuable benefice, in some other place.

APPENDIX SEVEN

Examples of hands and watermarks found in the manuscripts in Saint Patrick's Cathedral.

Hands:

Ralph Roseingrave	<i>Lift up your Heads</i> by Henry Hall	Organ 85 folio 65v	41
Ralph Roseingrave	Service in C by Carter	Organ 90 folio 25r	42
William Taverner	Short Service by Gibbons	C.3.2. folio 48r	43
William Taverner	Short Service by Farrant	C.3.4. folio 50r	44
John Mathews	Service in D by John Bishop	A.2.25 folio 71Fv	45
John Mathews	Service in C by Richard Goodson	A.1.11 folio 54Fv	46
John Mathews	Service in E <sub>b</sub> by John Parkinson	Organ 86 folio 35r	47
Unidentified A c.1780	Service in D by John Bishop	C.3.1 folio 75v	48
Unidentified B c.1780	<i>God is gone up</i> by William Croft	C.3.1 folio 238v	49
Unidentified C c.1780	<i>I will arise</i> by Robert Creighton	C.3.1 folio 248v	50
Unidentified D ?c.1760	Te Deum in D by George Walsh	C.3.1 folio 249v	51
Unidentified E c.1775	Holy Communion and Evening Service in E <sub>b</sub> by William Hayes	C.3.1. folio 256r	52
Unidentified F post-1800	<i>I have surely built thee an house</i> by William Boyce	C.3.2. folio 264r	53
Unidentified G ?1776	<i>Glory to God in the highest</i> by George Frideric Handel	A.2.2.5. folio 27Fr	54
Unidentified H c.1780	Morning and Communion Service in A by William Croft	A.2.2.5 folio 49Br	55
Unidentified J c.1770	<i>Blessed is the Man</i> by Samuel Howard	Organ 85 folio 61v	56
Unidentified K c.1780	Service in E <sub>b</sub> by Thomas Sanders Dupuis	Organ 86 folio 79v	57
Unidentified L c.1780	Service in E <sub>b</sub> by Robert Shenton	Organ 88 folio 1r	58
Unidentified M c,1760	Holy Communion and Evening Service in E <sub>b</sub> by William Hayes	Organ 90 folio 82v	59
Unidentified N (?Sharman 1776)	<i>Hallelujah</i> by George Frideric Handel	Organ 90 folio 88v	60
Unidentified O (?J. Walsh 1770)	Morning Service in D by Richard Broadway	Organ 91 folio 15Fr	61

Watermarks:

A1	62
A2	63
A3	64
A4	65
B	66
C1	67

Watermarks cont'd

C2	68
C3	69
C4	70
D1	71
D2	72
E1	73
E2	74
E3	75
F	76
G	77
H	78
J	79
K	80
L	81
M	82
N	83
O	84

Ralph Roseingrave's copy of *Lift up your Heads* by Henry Hall—Organ 85 folio 65v

Handwritten musical score for the hymn "Lift up your Heads" by Henry Hall. The score is written on ten staves. The title "Lift up your Heads" is written at the top left, and "Hall" is written at the top right. The music is in a common time signature (C) and features a variety of note values, including minims, crotchets, and quavers. There are several dynamic markings such as *Andante*, *And. Mos. Sing.*, and *And. Mos. Solo Capo*. The score includes a repeat sign and a double bar line. The handwriting is in a cursive style, typical of the early 20th century.

*Te Deum*

*Mr Carter*

*49*

*Te Deum*

*Agnus Dei*

*verse*

*Chorus*

*Finito*

*Finito*





*Full Gibbons*

We praise thee O God we know ledge  
Thee to be the Lord All the Earth doth wor-  
ship thee. The Father ever lad - my Pa-  
ther all Powerfull and the Glorious and







146 Te Deum &c Set off Mr Bishop in D#

Full

Musical staff with lyrics: We praise thee O God We acknowledge thee to be the

Musical staff with lyrics: Lord All the Earth doth worship thee The Father Ever-

Musical staff with lyrics: =lasting The Father Everlasting The Father Ever-

Musical staff with lyrics: =lasting Everlast-ing To thee all Angels

Musical staff with lyrics: Cry aloud the Heavens and all the powers therein

Musical staff with lyrics: To thee Cherubin and Seraaphim continually

Musical staff with lyrics: -tinually do Cry Ho - - - - - Ho - - - - - ly

Musical staff with lyrics: Ho - - - - - Ho - - - - - ly Ho - - - - - ly

Musical staff with lyrics: Ho - - - - - ly Lord God of Sabba oth Heav'n and

*Te Deum &c* *Sett M Goodson in G.*

*Full* *We praise... thee O God we acknowledge*

*thee to be the Lord All the Earth doth wor-ship*

*thee the Father Everlast... ing To thee all*

*Angels Cry aloud the Heavens and all the powers*







*came in*  
X Verse at this X mark on the opposite Page 133.

Behold your servants joyfull unto . . . The Lord

ye lands sing rejoy . . . cc

joy . . . cc rejoy . . . cc and ble

Gloria be the Verbo "Gloria be the Verbo"



praises unt to our God  
prais - - -  
- es sing praises  
to our God sing praises  
sing praises un- to our King sing praises  
sing praises un to our

50  
Luke 15: 18 I will arise R. Creighton

I will arise - - & go to my father - - & will  
say Unathet I have sinned against heaven & have  
sinned against heaven & before thee & am no  
worthy to be called thy son no more wothafts be  
called - to be called thy son - - Unathet I have sinned

Brisk *Te Deum* M. Walsh

we praise thee O God we acknowledge thee to be thy

Lord acknowledge thee to be thy Lord

all thy earth doth worship thee thy father ever

lasting to thee all Angels cry aloud

thy Heavens & all the powers & all thy

*Deus misereatur* *D<sup>r</sup> Hayes* *475*

God be mercifull unto us & bless us  
and shew us the light of his Countenance & be merri-  
-full unto us be mercifull be mercifull un-  
to us That thy way may be





Unidentified G's copy of Handel's *Glory to God in the highest*—A.2.25. folio 27Fr

*Glory to God in the Highest* — By Mr. Handel 57

Chorus

Glory to God, glory to God in the highest,  
and peace on earth, glory to God,  
glory to God, glory to God in the highest,  
and peace on earth, good will towards  
men, good will towards men, good

Chorus Full

95

Glo-ry be to the Father and to the Son & to the  
 Holy Ghost As it was in the beginning the beginning is  
 now As it was in the beginning is now is now & ever shall  
 be and ever shall be — A —  
 — men A — men world without end A —  
 men A men — men world without  
 end A men A — men A — men A —  
 — men A — men

Lyric Blusion of bread go to the <sup>other</sup> side the Book Page 96







154

Chas Limby      Jubilate Deo      Dupuis

O be joyfull in the Lord

Amen

3 Voices

more than

Unidentified L's copy of Shenton's Service in E flat—Organ book 88 folio 1r

*The Drum, sold by the Rev. Mr. Shenton.*  
ORGAN 88

*We praise thee O*

*All the earth be*

*slow*

164 164  
164

*For Cantata Dominica vide 69*

*Solo Organ*

*God be merciful to*

*us*

*that we may be*





160 Organ 176

*Chor*

*—The first Chor in the Part, the second by the Organ—*

The image shows a page of handwritten musical notation for an organ. It consists of ten staves of music. The notation is in a historical style, likely from the 18th century. The first staff begins with a treble clef and a common time signature. The music is written in a single system. There are various note values, including minims, crotchets, and quavers, along with rests and bar lines. The handwriting is in dark ink on aged paper. At the top left, there is a handwritten number '160' and the text 'Organ 176'. Below the first staff, the word 'Chor' is written. At the top right, there is a handwritten note: '—The first Chor in the Part, the second by the Organ—'. The music appears to be a single melodic line for an organ.







Watermark *A1*



Watermark A2



Watermark A3





Watermark A4



C & I H

Watermark *B*

IV

Watermark *CI*

HONIG

LOONEN

JHONIC

as  
ZONEN

Watermark C3

C S I H O N I C

J H O N I C  
&  
Z O O N

Watermark *DI*



Watermark *D2*



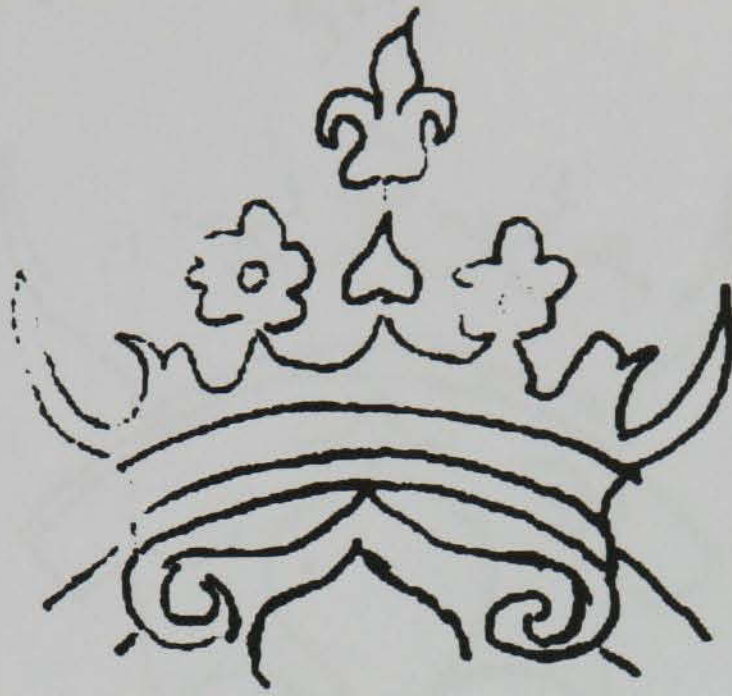
J H & Z



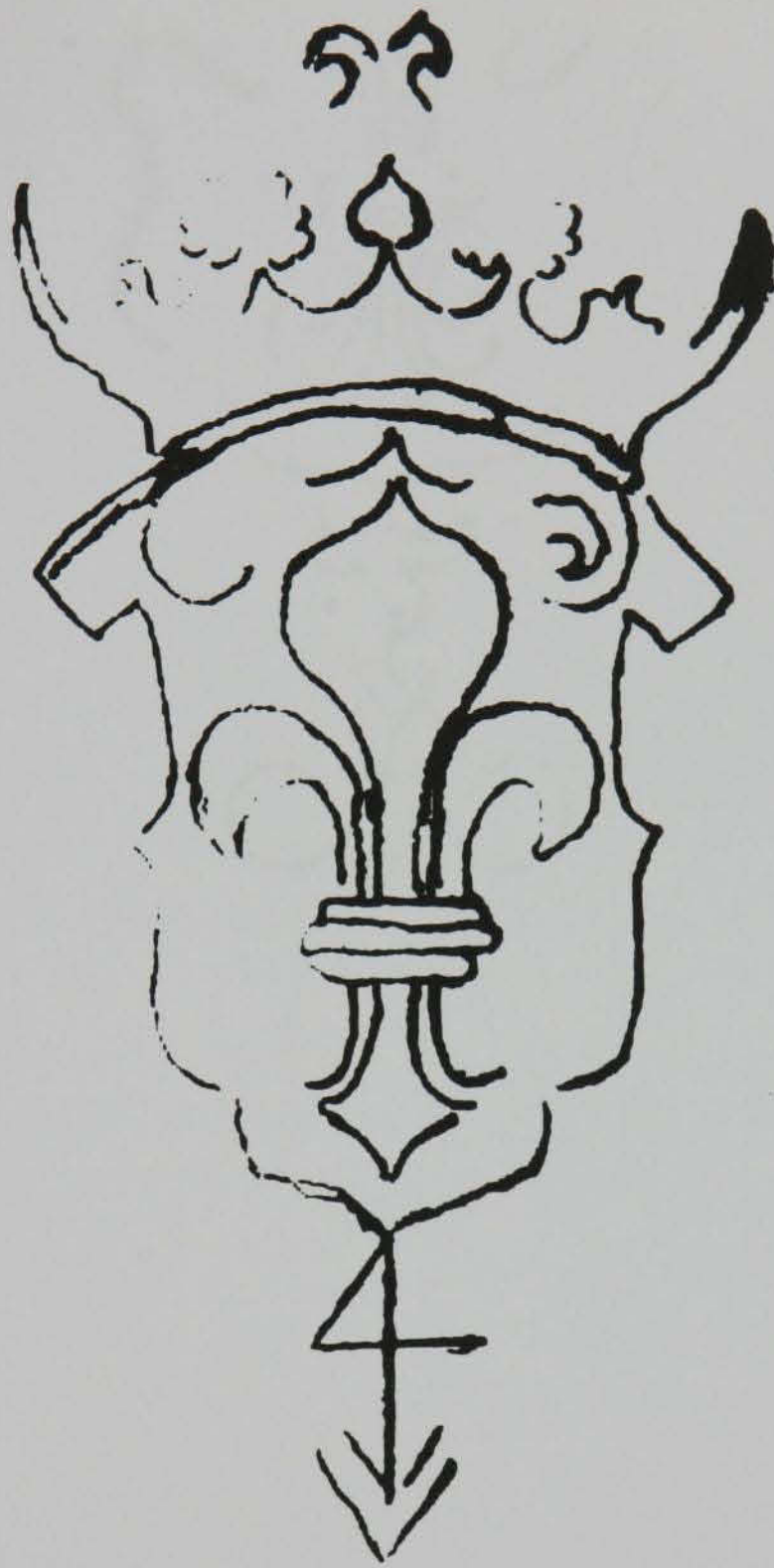
Watermark *EI*



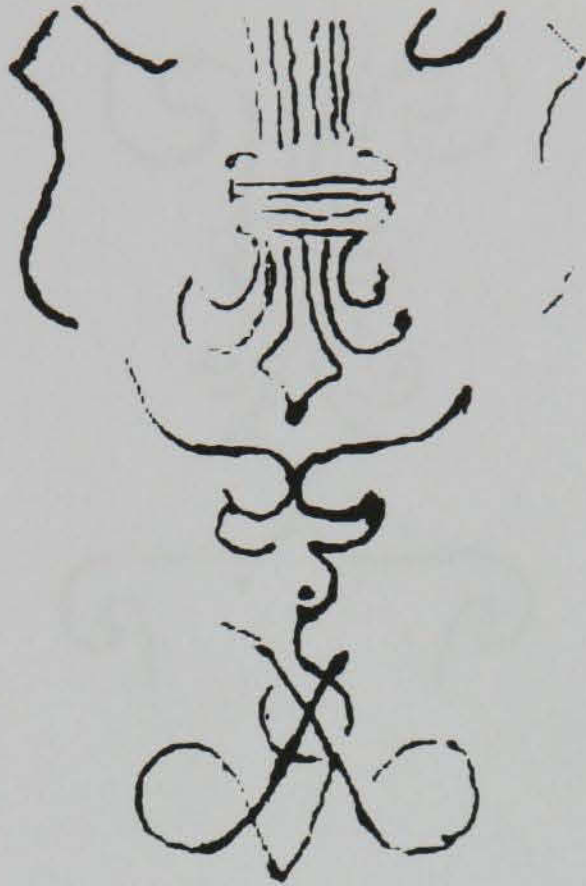
Watermark *E2*



Watermark E3



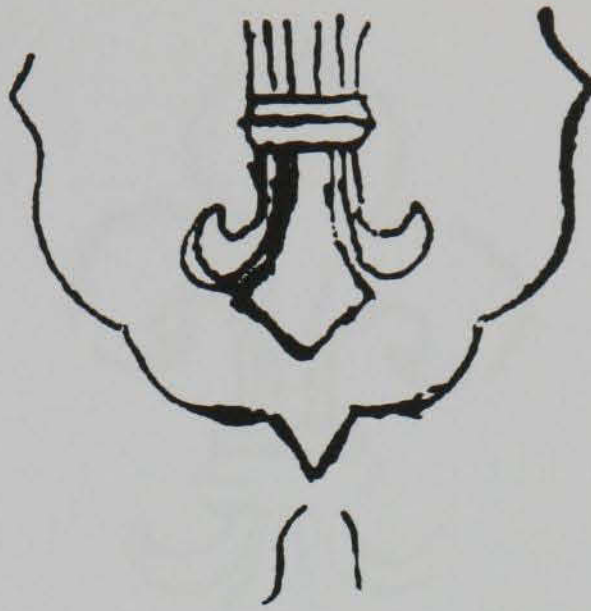
Watermark *F*



Watermark *G*

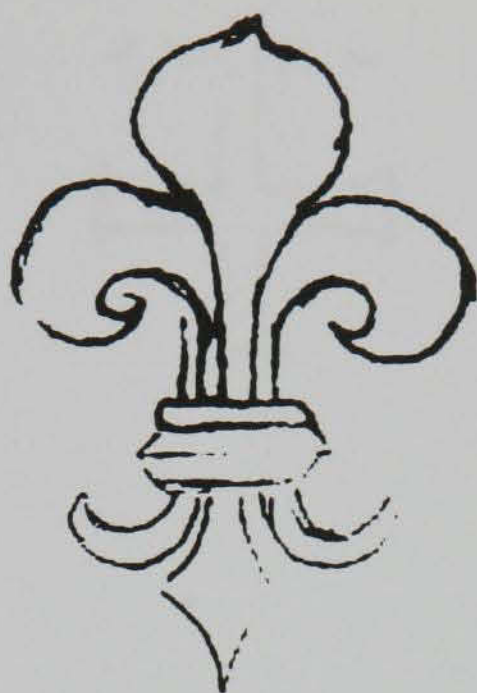


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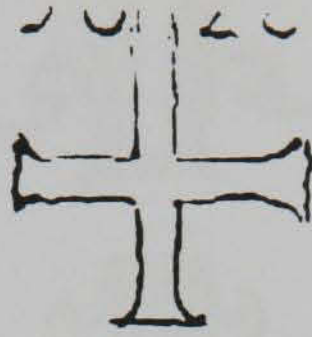


**J K O O L**

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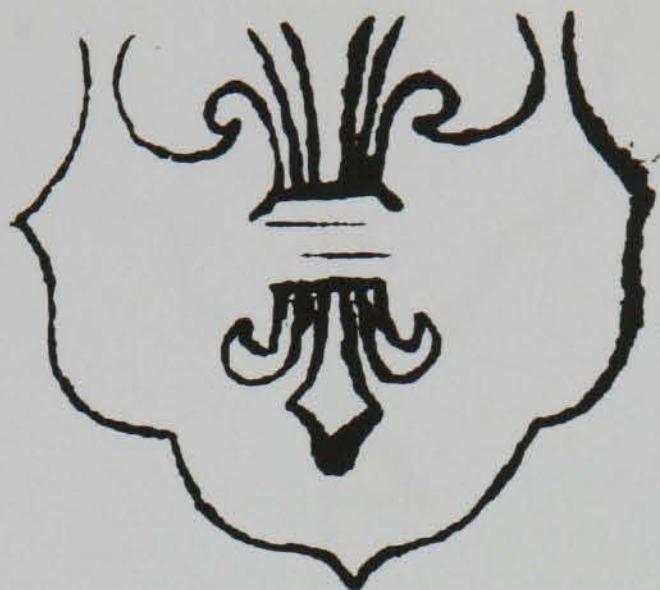


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Watermark *L*

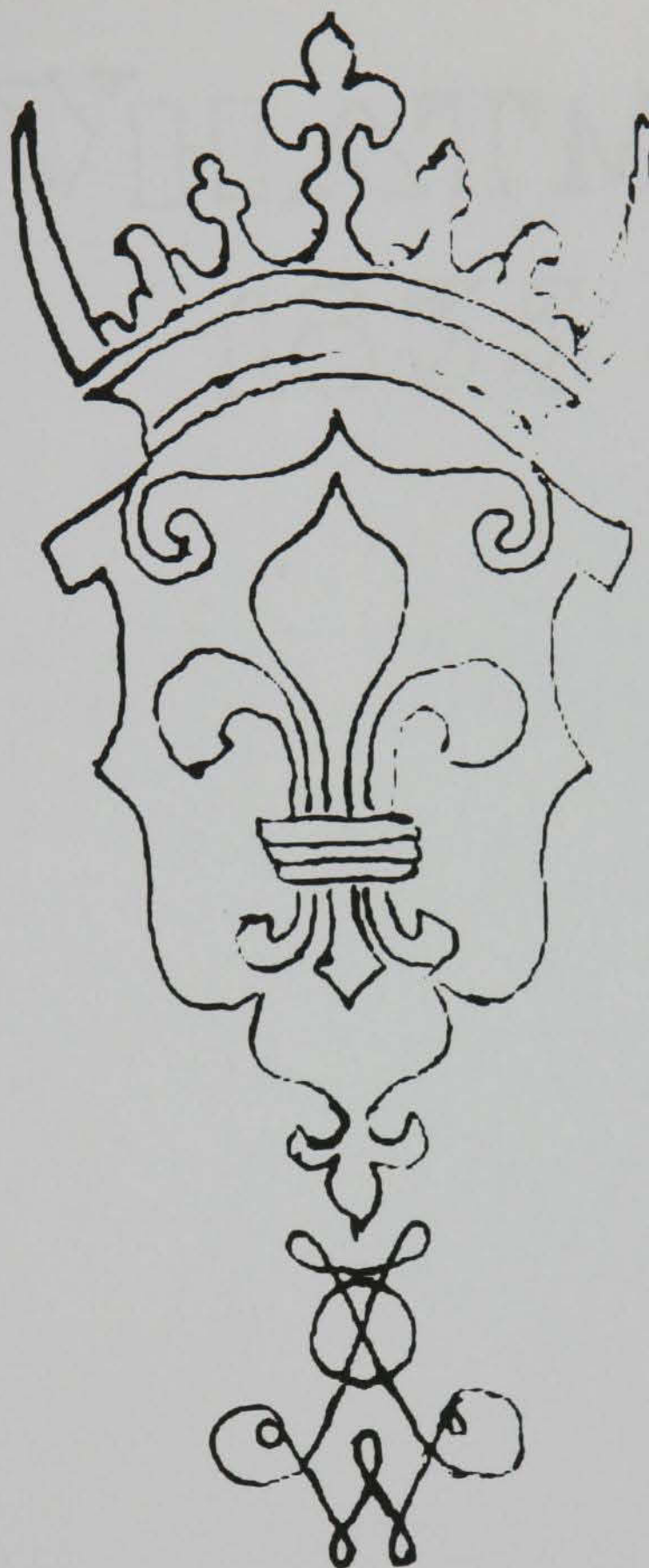


JOY

Watermark *M*



Watermark *N*



Watermark O

J WHATMAN  
1835

