

THE CHORAL FOUNDATION OF THE
CHAPEL ROYAL, DUBLIN CASTLE,
1814–1922

(Volume II: Appendices)

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Submitted to the Department of Music,
Trinity College, University of Dublin,
in fulfilment of the requirements for the degree
of Doctor of Philosophy

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April 2019

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APPENDIX A

EYEWITNESS ACCOUNTS OF THE CHAPEL ROYAL

A1: Opening service, December 1814

The beautiful Gothic Chapel in the Castle yard, of which the foundation stone was laid by the Duke of Bedford in 1807, was opened yesterday for the celebration of divine service. The Lord Lieutenant, Duchess of Dorset, Marquis of Thomond, and principal nobility and gentry of the city were present.

Freeman's Journal, 26th December 1814, p. 3.

A2: Forming of new choir, January 1815

COLLEGE CHAPEL.—We are sorry to hear that the pecuniary embarrassments of the Dean and Chapter of Christ Church, have compelled the Bishop of Kildare to notify to the College, that the Chapter and he can no longer permit the attendance of the Choir at the College Chapel after the present holiday, unless the present salary be *trebled*, which is now granted by the College to the Choir. We believe the University will not consent—we hope they may not—because, in that case, we would recommend, that the Viceroy and Provost would put together the sums which they destined severally for the Castle and College Chapels, and the money so consolidated would form a sufficient fund for the complete equipment of a second Choir. Indeed such a Choir has already begun its formation at the Castle Chapel under Mr. Burton, and, in that case this City will have two Choirs instead of one; and the duties and emoluments of the Churches will be, equally divided between them; the two Cathedrals to the old Choir, and the two Chapels to the new one.—*Sentinel*.

Freeman's Journal, 5th January 1815, p. 4.

A3: Account of music at the Chapel, May 1838

THE CHAPEL ROYAL DUBLIN.—This very beautiful building was erected about the year 1814, under the direction of the late Mr. Johnston, state architect, it is built of cut lime stone, in the florid gothic style, and adjoins Dublin Castle.

The interior is elaborately finished, and lightened by a large stained glass oriel window, and several small ones. The wood work is all oak, richly carved, the fronts of the galleries are divided into compartments, containing the arms of all the Lord Lieutenants up to the time it was finished, with the Royal arms in the centre of the end gallery, all carved in oak. There are pews set apart for the Lord Lieutenant, Archbishop of Dublin, and all the Lord Lieutenant's household, so that there remains very small accommodation for the public.

The organ was erected by the elder Gray, of London. The choir consists of the following gentlemen:—Alto, Mr. Orr; tenors, Messrs. John Barton and Herbert; basses, Messrs. M'Ghie and Sapio, and six boys.

The service performed here is not strictly the cathedral, as the clergymen do not chant. The choir chant the psalms of the day, the Te Deum, Jubilate, and the responses to the commandments, and also sing anthems and psalms in general very well, although at times their voices do not blend. The organist, Mr. White, is a most promising young man. The stipend each receives is about 40 or 50 pounds.

Musical World, 3rd May 1838, p. 8.

A4: Account of music at the Chapel, January 1845

THE CHAPEL ROYAL, DUBLIN CASTLE.

(From a Correspondent.)

The establishment, situated within the precincts of the castle of Dublin, is, we may say, of recent date, having been built some time between the years 1816 and 1820, during (we believe) the vice-royalty of Earl Whitworth. It demands a short notice at our hands, from its being one of the few places in Ireland in which a regular establishment of a choir is kept up and paid for by the country; forming part of the Lord Lieutenant's household for the time being. The service is chaunted and an anthem sung every Sunday, on Christmas-day, and on Good Friday; the whole is under the superintendence of the dean of the Chapel Royal, the Rev. Mr. Tighe. The choir consists of too few to be very effective, consisting of only four men and four boy-singers, who are paid; a few supernumerary boys (who wait for the first vacancy amongst the paid boys), and the organist. The names of the gentlemen employed are Mr. John Barton, Mr. William M'Ghie, the Messrs. Rossington, and Mr. William Henry White, the latter one of the cleverest and best organists and pianists that Dublin can produce, and, as a musician, both practical and theoretical, one of the very few in Ireland who have studied their profession scientifically. He will, no doubt, eventually enjoy the benefit of his talents in fortune and reputation. His arrangements of several anthems by the old masters, from the score, show his taste and skill as a musician and organist. His salary is £52 a year, Irish currency. The salaries of the singers vary from £30 to £50 per annum. The boys receive £20 a year, together with instruction from Mr. M'Ghie, who is master. The duty of the choir is to attend every Sunday, for divine service, at twelve o'clock, for the Lord Lieutenant, his staff, household, and servants. The seats not occupied are free to the public, who avail themselves of the privileges to hear the services and anthems performed. The choir are also obliged to attend on every Friday, to rehearse the chaunts, service, &c. for the following Sunday. The composers, from whose works the selections are made, are Purcell, Croft, Green, Nares, Boyce, Kent, Aldridge, King, Walsh, Sir John Stevenson, and Doctor John Smith, the state composer of music in Ireland, who enjoys a pension of £100 a year for the eminent services he has rendered to the cathedral, and his compositions for the church, in the way of anthems, services, &c. &c., which are daily heard in perfection at the Dublin Cathedral. The choir should have infused into them more vigour by the addition of a few more voices to strengthen the chorus, which, as a Chapel Royal, it is fully entitled to, especially as it is the only one in Ireland. The expense would be a trifle of about £150 or £200 a year, which surely the government would hardly deny in such a case, together with a new organ, the present instrument being a disgrace, and in no way suited to the building. The Dublin Chapel Royal is one of the most elegantly finished buildings in the kingdom. The interior is splendidly adorned. The oak carvings and the several coats of arms, carved, of the various noblemen who have served the vice-royalty, are beautiful specimens of art, together with the magnificent Italian stained glass window, the gift of Earl Whitworth, who procured it in Italy, render this chapel an object of peculiar interest to all visitors to Dublin. It is freely shown to strangers, who make proper application to Mr. North, the keeper, and will amply repay a visit. We must not forget to notice another gentleman who is connected with the music of the castle, though not with the church; we allude to the conductor of music to the Lord Lieutenant's band, Mr. Thomas Kelly, a good leader, a good musician, and a good fellow. He has enjoyed his post for many years, and we hope he may for many to come. He possesses the happy knack of pleasing every body. His band at the castle balls and concerts consists generally of from twenty-five to thirty performers. He is the reigning monarch of music among the *haut ton* in Dublin, and is also director at the Dublin Almacks and garrison balls. If he takes under his abjudication a set of waltzes, polkas, or quadrilles, by his band, they are stamped forthwith as fashionable—a great thing now-a-days. He is the Monsieur Jullien of Dublin amongst the nobility and gentry, and is fully deserving the honour. We shall in a future number give a few more hints regarding the state of music and its prospects in the Irish metropolis and Ireland generally.

W. G.

A5: Extract from *The Days Before Yesterday*

The Chapel Royal in Dublin Castle was built by my grandfather, the Duke of Bedford, who was Viceroy in 1806, and it bears the stamp of the unfortunate period of its birth on every detail of its “carpenter-Gothic” interior. It is, however, very ornate, with a profusion of gilding, stained glass and elaborate oak carving. My father and mother sat by themselves on two red velvet arm-chairs in a sort of pew-throne that projected into the Chapel. The Aide-de-Camp in waiting, an extremely youthful warrior as a rule, had to stand until the door of the pew was shut, when a folding wooden flap was lowered across the aperture, on which he seated himself, with his back resting against the pew door. At the conclusion of the service the Verger always opened the pew door with a sudden “click.” Should the Aide-de-Camp be unprepared for this and happen to be leaning against the door, with any reasonable luck he was almost certain to tumble backwards into the aisle, “taking a regular toss,” as hunting-men would say, and to our unspeakable delight we would see a pair of slim legs in overalls and a pair of spurred heels describing a graceful parabola as they followed their youthful owner into the aisle. This particular form of religious relaxation appealed to me enormously, and I looked forward to it every Sunday.

It was an episode that could only occur once with each person, for forewarned was forearmed; still, as we had twelve Aides-de-Camp, and they were constantly changing, the pew door played its practical joke quite often enough to render the Services in the Chapel Royal very attractive and engrossing, and I noticed that no Aide-de-Camp was ever warned of his possible peril. I think, too, that the Verger enjoyed his little joke.

In that same Chapel Royal I listened to the most eloquent and beautiful sermon I have ever heard in my life, preached by Dean Magee (afterwards Archbishop of York) on Christmas Day, 1866. His text was: “There were shepherds abiding in the fields.” That marvellous orator must have had some peculiar gift of sympathy to captivate the attention of a child of ten so completely that he remembers portions of that sermon to this very day, fifty-four years afterwards.¹

¹ Lord Frederick Hamilton, *The Days Before Yesterday* (New York: George H. Doran Company, 1920), 90–92. Hamilton was the son of one Lord Lieutenant (the Marquess of Abercorn) and grandson of another (the Duke of Bedford).

A6: Typescript by H. J. Lawlor, c. 1921¹

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The Status of the Chapel Royal.

That there was a Chapel in Dublin Castle from the first is almost certain. Whitelaw, in his History of Dublin, states, on the authority of a state document that in 1224 a King's chaplain was sent from England to minister to the residents in the Castle. A chaplain implies a Chapel.

I have not discovered the document on which Whitelaw relies. But in a patent dated 5 July 1229 Henry III makes provision for the maintenance of his chaplain William de Radeclive who was then 'ministering in the Castle at Dublin.' From a patent of the year 1237 we learn that he was still 'serving in the King's Chapel at Dublin.'

But references to the Chapel in early documents are rare. Four references in the English Patent Rolls prove that it still existed in the fourteenth century. The single allusion to it in the Irish Patent and Close Rolls bring us to the middle of the fifteenth century. ^{It is found in a} Close Letter of 19 May 1441 (Tresham, Patent and Close Rolls, p. 263, no. 25) ^{which} states that an agreement had been arranged between two parties "in the Council Chamber, i.e. in the King's Chapel in the Castle of Dublin," in June 1440.

Evidence for the existence of the Chapel is abundant in later centuries. From 1627 to 1639 and from 1739 to 1822 bishops of sees outside the province of Dublin were often consecrated there. The reason for this is plain. When travel was difficult it was frequently convenient for the Archbishops of Armagh, Cashel and Tuam to consecrate their suffragans in Dublin; and they naturally selected for their purpose the only ecclesiastical building which

¹ RCB MS 38.3.4. The approximate date is suggested by the mention of Hopkins's patent (see Plate 19) having been granted 'in the present year'.

2.

was not in the jurisdiction of the Archbishop of Dublin - the Royal Peculiar in the Castle.

The Chapel of the Castle was apparently throughout its history a Chapel Royal in the proper sense - i.e. the King's Chapel in Ireland, and not merely the private chapel of the Vice-Roy for the time being. The appointment of a King's Chaplain in 1224 implies not only a chapel, but a King's chapel. In 1440, as has been said, it is actually called 'the King's Chapel in the Castle of Dublin'; and it is similarly described in the earlier English Patents. It has the same title in later times. A satirical poem entitled Utopia or Apollo's Golden Days (Dublin 1747), on the subject of Chesterfield's vice-royalty, mentions 'the fane of Jove Supream'; and the author explains in a footnote that his phrase means 'the royal chapel in the castle.' In 1751 Dr John Garnett, second chaplain to the Earl of Dorset, and afterwards Bishop of Clogher, wrote to the Master of Sidney Sussex College, Cambridge, of which he was a fellow, excusing himself for absence from the College. He explains that his "attendance" is "at the Castle and the King's Chapel" (Yorkshire Archaeological Journal, xxvi, 206). A manuscript volume of music composed by Sir John Stevenson in my possession, written before 1819, has a note in the original hand:- "This service was composed expressly for the Choir of the King's Chapel, Dublin. And the Ulster King of Arms in the present year has certified that the Organist of the Chapel has a right to the title of "Director of the King's Music in Ireland."

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The conclusion to which these facts point is confirmed as follows. Wentworth in a letter to Laud in the year 1633 (printed in Mant's History, i. 448) tells him that "the Lord Deputy and Council repaired on Sundays" not as we might have expected, to the Chapel in the Castle, but to Christ Church. No doubt this practice continued after the Troublous period, 1641 - 1660. In 1703 William King became Archbishop of Dublin, and he was at once involved in litigation with the Chapter of Christ Church. They refused to enthrone him and denied his right to visit their Church, on the ground that it was 'the Chapel Royal of Dublin' and therefore a peculiar, outside the jurisdiction of the Archbishop. Three suits were instituted against him. They were tried in many courts, ecclesiastical and civil, of first instance and appeal, and in all of them judgment went against the Chapter. Probably their case had rested, not on law, but on the practice of the vice-roys.

(The documents in Trinity College Library and the British Museum on which this statement is based are indicated in G.T. Stokes' Worthies of the Irish Church, Lecture x).

The result was remarkable. During the period in which Christ Church claimed to be the Chapel Royal no archbishops of Dublin were inaugurated there; from 1703 to the present day they have all with two recent exceptions been enthroned in Christ Church as well as in St Patrick's. From 1667 to 1702 no less than 24 bishops not of the Dublin province were consecrated at Christ Church out of a total of 36 of whose consecrating we have detailed knowledge. After 1702 only three consecrations were solemnized there, up to 1800. From 1739 to

4.

38/3/4

1800 there were 14 in the Castle Chapel. It is obvious that the judgment of the courts was held to have restored the Chapel to its status of the King's Chapel in Dublin.

Nothing, so far as I know, is heard of the Castle Chapel from 1640 to 1739. Probably it fell into ruin in the Commonwealth period; and a new Chapel was built after the Restoration. The present Chapel which was first used for worship in 1814 was erected on the site of a smaller chapel, which was taken down in 1807. But the site was not that of the medieval building; for it was within the Castle, while the present one is outside the Castle proper.

The staff of the Chapel consists of :-

1. The Dean. Honorary (I believe).
His salary arises, I understand, from the offices of first Chaplain and Almoner to the Lord Lieutenant.
2. The Sub-Dean. Honorary.
Salary arises from the offices of reader and succentor.
(I understand that the Dean and Sub-Dean are appointed for life; but I have no means of verifying this at the moment). The Deans, with the probable exception of the last two, have been appointed by Royal Letters Patent).
3. Honorary chaplains, appointed by the Lord Lieutenant for his term of office.
4. The Gentlemen of the Choir, six in number.
5. The Children of the Choir; six paid and about six unpaid probationers.
6. The Organist.
7. The Keeper of the Chapel who is also verger.
8. The assistant verger.

The duty of the Dean in recent years has been to provide spiritual ministrations for the Lord Lieutenant and his household, for such residents and persons having offices in the Castle as are members of the Church of Ireland, and for soldiers belonging to the Church of

5.

England or Ireland quartered in Ship Street Barracks. Members of the general public have been permitted to attend the services.

APPENDIX B

LIST OF LORDS LIEUTENANT

AND CHAPEL ROYAL CLERGY

B1: Lords Lieutenant

<i>Date of appointment</i>	<i>Lord Lieutenant</i>
23rd June 1813	Viscount Whitworth (Charles Whitworth)
3rd October 1817	Earl Talbot (Charles Chetwynd-Talbot)
8th December 1821	Marquess Wellesley (Richard Wellesley)
27th February 1828	Marquess of Anglesey (Henry Paget)
22nd January 1829	Duke of Northumberland (Hugh Percy)
4th December 1830	Marquess of Anglesey (Henry Paget)
12th September 1833	Marquess Wellesley (Richard Wellesley)
1st January 1835	Earl of Haddington (Thomas Hamilton)
29th April 1835	Earl of Mulgrave (Constantine Phipps)
13th March 1839	Viscount Ebrington (Hugh Fortescue)
11th September 1841	Earl de Grey (Thomas de Grey)
17th July 1844	Lord Heytesbury (William à Court)
8th July 1846	Earl of Bessborough (John Ponsonby)
22nd May 1847	Earl of Clarendon (George Villiers)
1st March 1852	Earl of Eglinton (Archibald Montgomerie)
5th January 1853	Earl of St Germans (Edward Eliot)
7th March 1855	Earl of Carlisle (George Howard)
8th March 1858	Earl of Eglinton (Archibald Montgomerie)
24th June 1859	Earl of Carlisle (George Howard)
1st November 1864	Lord Wodehouse (John Wodehouse)
13th July 1866	Marquess of Abercorn (James Hamilton)
18th December 1868	Earl Spencer (John Spencer)
2nd March 1874	Duke of Abercorn (James Hamilton)
11th December 1876	Duke of Marlborough (John Spencer-Churchill)
4th May 1880	Earl Cowper (Francis Cowper)
4th May 1882	Earl Spencer (John Spencer)
27th June 1885	Earl of Carnarvon (Henry Herbert)
8th February 1886	Earl of Aberdeen (John Hamilton-Gordon)
3rd August 1886	Marquess of Londonderry (Charles Vane-Tempest-Stewart)
30th July 1889	Earl of Zetland (Lawrence Dundas)
18th August 1892	Lord Houghton (Robert Crewe-Milnes)
29th June 1895	Earl Cadogan (George Cadogan)
11th August 1902	Earl of Dudley (William Ward)
11th December 1905	Earl of Aberdeen (John Hamilton-Gordon)
17th February 1915	Lord Wimborne (Ivor Guest)
9th May 1918	Viscount French (John French)
27th April 1921	Viscount FitzAlan of Derwent (Edmund FitzAlan-Howard)

B2: Deans of the Chapel Royal

<i>Date of appointment</i>	<i>Dean of the Chapel</i>
December 1814 ¹	Samuel Slade
October 1817	John Chetwynd Talbot
c. January 1822	William Magee
c. August 1822	William Bissett
c. February 1828	John Bayly
c. January 1829	Thomas Singleton
December 1830	John Bayly
June 1831	Charles Vignoles
June 1843	Hugh Usher Tighe
July 1860	Charles Graves
June 1866	William Connor Magee
18th October 1868	Hercules Henry Dickinson
17th June 1905	Reginald Michael Godfrey Webster
21st May 1913	Charles William O'Hara Mease

B3: Sub-Deans of the Chapel Royal

<i>Date of appointment</i>	<i>Sub-Dean of the Chapel</i>
1816	Sir George Bisshopp ²
June 1831	Charles Vignoles ³
[June 1843]	[Hugh Usher Tighe] ⁴
October 1852	William Henry Le Fanu ⁵
c. March 1857–March 1858	William Digby Sadleir
April 1858	James Gwynne
October 1858	Edward Singleton Abbott
June 1865	Hercules Henry Dickinson ⁶
October 1866	Robert Perceval Graves
October 1893	Reginald Michael Godfrey Webster ⁷
July 1905	Charles William O'Hara Mease ⁸
October 1913	Hugh Jackson Lawlor

¹ He was First Chaplain to the Lord Lieutenant prior to this date (the opening of the Chapel).

² Chaplain until 1822; thereafter Sub-Dean.

³ Concurrently Dean.

⁴ Concurrently Dean?

⁵ Assistant Chaplain until February 1857; thereafter Sub-Dean.

⁶ Later Dean.

⁷ Later Dean.

⁸ Later Dean.

APPENDIX C

THE CHAPEL ROYAL MUSIC COLLECTION

C1: Inventories of the Chapel Royal music library, 1923–26

C1.1 MS inventory by W. E. Hopkins, 12th March 1923

p. 14

C1.2 Corrected draft (unsigned), c. February 1926

p. 15–16

C1.3 Corrected draft signed by 'JM', 19th February 1926

p. 17–18

C1.4 Fair copy signed by H. J. Lawlor, 29th April 1926

p. 19–20

Musical Library of the Chapel Royal.

Music for Choir:

Loft Books - 23 Manuscript Volumes. (Single Part only.)

Cases for Printed parts of Cathedral Anthems - 10 Cases, (2 Treble Dec; 2 Treble Cant.; 1 Alto Dec; 1 Alto Can.; 1 Tenor Dec; 1 Tenor Can.; 1 Bass Dec; 1 Bass Can.)

Old "Anthems" 17 Volumes (Many in need of repair. - Some of these in best state of preservation appear to have been intended for the use of *chies-de-paroisse*.)

"Services and Anthems" 13 Volumes.

"Services"

14 Volumes.

These were the at principally used. There appear to have been originally 16 of each; 5 of these having become worn out.

"Anthems"

13 Volumes.

3 copies of "The Chorale" (Bound)

Music for Organ.

Loft Books - 5 Manuscript Volumes.

Two Large Bound Scores of *Folio Edition* of Anthems of Purcell. Greater English Services, with *Robinson's Edition* of the Anthems of Sir John Stevenson.

Loose (Unbound) Music.

Anthem "All ye who weep" Faure.

Communion Service - Mozart in B flat.

In D minor and Jubilant in F - John Ireland.

Several parts of Communion Service - 1st. Meeting.

William L. Hoffmann.
24th March 1922.

Chapel
MUSICAL LIBRARY OF THE ROYAL CHAPEL

MUSIC FOR CHOIR.

<u>DESCRIPTION.</u>	<u>QUANTITY.</u>	<u>OBSERVATIONS.</u>
1. ☒ Loft Books - Manuscript Volumes.	☒ 23 volumes	(Single parts only)
2. ☒ Cases for printed parts of Cathedral Anthems.	☒ 10 cases	(2 Treble Dec., 2 Treble Cant. 1 Alto Dec., 1 Alto Can., 1 Tenor Dec., 1 Tenor Can., 1 Bass Dec., 1 Bass Can.,)
3. ☒ Old "Anthems".	☒ 17 volumes	(Many in need of repair - some of those in best state of preservation appear to have been intended for the use of Aides-de-Camp)
4. ☒ "Services and Anthems"	☒ 13 volumes	
5. ☒ "Services"	☒ 14 volumes	(These were the set principally used. These appear to have been originally 16 of each, 5 of these having become worn out.)
6. ☒ "Anthems"	☒ 13 volumes	
7. <i>The Chorale</i>	<i>3 copies (banned)</i>	

8. *The Procession (Horned)*
9. *Novell's Parish Church Book? "King's Book"*

MUSICAL LIBRARY OF THE CHAPEL ROYAL.

MUSIC FOR ORGAN.

DESCRIPTION.	QUANTITY.	OBSERVATIONS.
1. ✓ Loft Books - manuscript	✓ 5 volumes.	
2. Two large bound scores of Folio Edition of Anthems of Purcell, Greater English Services, with Robinson's Edition of the Anthems of Sir John Stevenson.		
3. ✓ Loose (unbound) Music;		
✓ Anthem: "All Ye Who Weep" - Fouré	✓ 16	
✓ Communion Service - Mozart in B flat	✓ 12	
✓ Te Deum and Jubilate in F. - John Ireland.	✓ 10 ⁹ 12 and 5 respectively.	
✓ Choral Parts of Communion Service - T. H. Weaving.		

MUSICAL LIBRARY OF THE ROYAL CHAPEL		
MUSIC FOR CHOIR.		
DESCRIPTION.	QUANTITY.	OBSERVATIONS.
1. Loft Books - Manuscript Volumes.	✓ 23 volumes	(Single parts only)
2. Cases for printed parts of Cathedral Anthems.	✓ 10 cases	(2 Treble Dec., 2 Treble Cant.; 1 Alto Dec., 1 Alto Can., 1 Tenor Dec., 1 Tenor Can., 1 Bass Dec., 1 Bass Can.,)
3. Old "Anthems".	✓ 17 volumes	(Many in need of repair - some of those in best state of preservation appear to have been intended for the use of Aides-de-Camp)
4. "Services and Anthems"	✓ 13 volumes	
5. "Services"	✓ 14 volumes	(These were the set principally used. These appear to have been originally 16 of each, 5 of these having become worn out.
6. "Anthems"	✓ 15 volumes	
7. Breviary	✓ 3 copies bound	
8. The Messiahs (Handel)	✓ 1 copy	
9. Novello's Parish Choir Book	✓ 1 copy	(Contains the things above)

Jan 19/2/26

B

MUSIC FOR ORGAN.		MUSIC LIBRARY OF THE CHAPEL ROYAL.	
DESCRIPTION.	QUANTITY.	OBSERVATIONS.	
1. Left Books - manuscript	✓ 5 volumes.		
2. Two large bound scores of Folio Edition of Anthems of Purcell, Greater English Services, with Robinson's Edition of the Anthems of Sir John Stevenson.	✓ 2		
3. Loose (unbound) Music; Anthem: "All Ye Who Weep" - Pouré Communion Service - Mozart in B flat Te Deum and Jubilate in F. - John Ireland. Choral Parts of Communion Service - T. H. Weaving.	✓ 16 ✓ 12 ✓ 10 and 9 12 and 8 respectively. ✓ Several loose parts		
			<i>Jan 19/21 1926</i>

MUSIC LIBRARY OF THE CHAPEL ROYAL.

MUSIC FOR CHOIR.

<u>DESCRIPTION.</u>	<u>QUANTITY.</u>	<u>OBSERVATIONS.</u>
1. Left Books - Manuscript Volumes,	23 volumes,	(Single parts only),
2. Cases for printed parts of Cathedral Anthems,	10 cases,	(2 Treble Dec., 2 Treble Cant; 1 Alto Dec., 1 Alto Can., 1 Tenor Dec., 1 Tenor Can., 1 Bass Dec., 1 Bass Can.,)
3. Old "Anthems",	17 volumes,	(Many in need of repair - some of these in best state of preservation appear to have been intended for the use of Aides-de-Camp).
4. "Services and Anthems"	13 volumes,	
5. "Services",	14 volumes,	(These were the set principally used. There appears to have been originally 16 of each, 5 of these having become worn out.)
6. "Anthems"	15 volumes,	
7. Choralist,	3 copies (bound)	
8. The Messiah (Handel)	1 copy,	
9. Novello's Parish Choir Book,	1 copy,	

Kitlaw

MUSIC LIBRARY OF THE CHAPEL ROYAL.

MUSIC FOR ORGAN.

<u>DESCRIPTION.</u>	<u>QUANTITY.</u>	<u>OBSERVATIONS.</u>
1. Left Books - manuscript	5 volumes,	
2. Two large bound scores of Folio Edition of Anthems of Purcell, Greater English Services, with Robinson's Edition of the Anthems of Sir John Stevenson.	2 volumes,	
3. Loose (unbound) Music, Anthem: "All Ye who Weep" - Fourd	16 copies,	
Communion Service - Mozart in B flat	12 copies,	
Te Deum and Jubilate in F. - John Ireland,	10 and 9 respectively,	
Choral Parts of Communion Service - T.H. Weaving.	Several loose parts.	

H. J. Lawley

C2: Inventory of extant Chapel Royal music books

Notes

More than two thirds of the Chapel Royal music library transferred to St Patrick's Cathedral in 1926 as outlined in the inventories reproduced in Appendix C1 above survives. Half of the surviving items (thirty-two volumes) are now held at the Representative Church Body Library, and a further thirty-two volumes were discovered in the music library of the chapel of Trinity College Dublin in January 2019. It is planned to transfer this latter portion to the RCB Library.

In July 2017, in consultation with Dr Susan Hood, Librarian and Archivist of the RCB Library, I separated the Chapel Royal music books from the historic St Patrick's music collection (deposited complete at the RCB Library in 2014) and placed them into seven boxes, arranged by voice part and content. These seven boxes are identified as 'Chapel Royal box 1' etc. in order to avoid confusion with the St Patrick's collection box numbers.

These books are now organized according to voice part and shared contents. The table below includes the contents of each box, descriptions of the individual items, their new sigla and former St Patrick's shelfmarks. A further explanation of this system can be found in 4.2.1 above. The inventory below has been lodged with the RCB Library and slips of paper have been inserted into the books to identifying them with their new sigla.

To compare the surviving items with the final typed inventory signed by H. J. Lawlor in 1926 (Appendix C1), the twenty-three part-books contained in Chapel Royal boxes 1–5 are item 1 of the 'Music for Choir' in the 1926 inventory. The five organ books in Chapel Royal box 6 are the item 1 of the 'Music for Organ' list. The items in Chapel Royal box 7 are the 'two large bound scores' (item 2 of the 'Music for Organ'), called 'Score Books' below, and two volumes from item 4 of the 'Music for Choir' in the 1926

inventory ('Services & Anthems' books), the rest of this set being amongst the TCD chapel books.

Since the TCD chapel books are physically similar and have similar contents, it has been more difficult to distinguish them. They are thus arranged roughly according to the part they were used by (see Appendix C3.2 for further information), and have been identified by distinguishing physical characteristics, such as colour of binding, labels and names in the inside cover.

RCB Library Chapel Royal music books inventory (David O'Shea, July 2017)

<i>Box number and contents</i>	<i>Description</i>	<i>Signum</i>	<i>Former shelfmark</i>
Chapel Royal box 1: Treble (Soprano) Decani part-books	Soprano Decani A	SDecA	D3.12
	Soprano Decani B	SDecB	D3.7
	Soprano Decani C	SDecC	D3.15
	Soprano Decani D	SDecD	D4.5
Chapel Royal box 2: Treble (Soprano) Cantoris part-books	Soprano Cantoris A	SCanA	D3.6
	Soprano Cantoris B	SCanB	D3.18
	Soprano Cantoris C	SCanC	D3.16
	Soprano Cantoris D	SCanD	D4.4
Chapel Royal box 3: Alto (Contra Tenor) part-books	Alto Decani A	ADecA	D3.3
	Alto Decani B	ADecB	D3.14
	Alto Decani D	ADecD	D4.3
	Alto Cantoris Ax	ACanAx	D3.2
	Alto Cantoris Dx	ACanDx	D3.10
Chapel Royal box 4: Tenor part-books	Tenor Decani A	TDecA	D3.1
	Tenor Decani B	TDecB	D3.17
	Tenor Decani D	TDecD	D4.2
	Tenor Cantoris Ax	TCanAx	D3.4
	Tenor Cantoris Dx	TCanDx	D3.9
Chapel Royal box 5: Bass part-books	Bass Decani A	BDecA	D3.11
	Bass Decani B	BDecB	D3.13
	Bass Decani D	BDecD	D4.1
	Bass Cantoris Ax	BCanAx	D3.5
	Bass Cantoris Dx	BCanDx	D3.8
Chapel Royal box 6: Organ books	Organ book 1	OB1	D4.12
	Organ book 2	OB2	D4.13
	Organ book 3	OB3	D4.10
	Organ book 4	OB4	D4.11
	Organ book 5	OB5	D4.14
Chapel Royal box 7: Score/Services & Anthems books	Score book 1	SB1	D4.6
	Score book 2	SB2	D4.7
	Services & Anthems (black)*	S&A12	D4.8
	Services & Anthems (brown)*	S&A14	D4.9

TCD chapel music library books inventory (David O'Shea, March 2019)

<i>Description</i>	<i>Siglum</i>
Services 1 (brown-red cover, 'Organ')	Ser1
Services 2 (brown-red cover, 'RGMW')	Ser2
Services 3 (black cover with remains of label)	Ser3
Services 4 (black cover with white stains)	Ser4
Services 5 (black cover)	Ser5
Services 6 (black cover, 'Dec A&B')	Ser6
Services 7 (black cover, 'Dec E')	Ser7
Services 8 (black cover, 'T. W. Hall' crossed out and label on cover)	Ser8
Anthems 1 (brown-red cover, 'Organ')	Ant1
Anthems 2 (brown-red cover, 'RGMW')	Ant2
Anthems 3 (black-purple cover, 'Dec A&B')	Ant3
Anthems 4 (black-purple cover with front missing, 'Dec CD')	Ant4
Anthems 5 (black-purple cover torn, 'Can 2')	Ant5
Anthems 6 (black-purple cover, 'Can 3, Norman Ryan')	Ant6
Anthems 7 (black-purple cover with label on left-hand side)	Ant7
Anthems 8 (black-purple cover with remains of label, 'A. Shaw')	Ant8
Anthems 9 (black-purple cover, 'His Excellency the Lord Lieutenant Earl T. Attwooll')	Ant9
Anthems 10 (black-purple cover, alto copy?)	Ant10
Anthems 11 (black-purple cover, 'Dec Bass I')	Ant11
Anthems 12 (black-purple cover, torn inside page, 'Decani Bass Copy')	Ant12
Chapel Royal Services & Anthems 1 (thin red volume, 'Organ')	S&A1
Chapel Royal Services & Anthems 2 (thin black volume, 'Dec A')	S&A2
Chapel Royal Services & Anthems 3 (thin black volume, 'Dec E')	S&A3
Chapel Royal Services & Anthems 4 (thin black volume, 'Cantoris 1')	S&A4
Chapel Royal Services & Anthems 5 (thin black volume, 'Cant 2')	S&A5
Chapel Royal Services & Anthems 6 (thin black volume, 'Alto Decani')	S&A6
Chapel Royal Services & Anthems 7 (thin black volume, 'P. F. Daviez')	S&A7
Chapel Royal Services & Anthems 8 (thin black volume, 'Tenor Can I')	S&A8
Chapel Royal Services & Anthems 9 (thin black volume, 'T. W. Hall')	S&A9
Chapel Royal Services & Anthems 10 (thin black volume, 'Dec Bass, J. G. Scott')	S&A10
Chapel Royal Services & Anthems 11 (thin black volume, 'Bass Cantoris')	S&A11
Chapel Royal Services & Anthems 12 (thicker brown volume)	S&A13 ²

* See TCD chapel collection.

² For S&A12 and S&A14, see RCB Library inventory.

C3: Catalogue of extant Chapel Royal music collection

Notes

In the Loft Books (both part-books and organ books) and Score Books, the numbers in the leftmost column refer to the pages on which pieces begin, with the 'R' numbers representing the sequence of numbers beginning from the back cover. Page numbers are those given by the copyist but with the following exceptions: where one page number has been replaced by another, the replacement page number has been given and the crossed-out page number ignored. The TCD volumes in Appendix C3.2 do not have sequential page numbers, and so the numbers in the leftmost column refer to the number of the item rather than page numbers. Page numbers in footnotes refer to the page numbers of the individual items.

The names of composers and pieces have been given as per the original sources; clarifications to names and titles of pieces are added as appropriate in square brackets. All items have been given individually, except contiguous paired settings of the Sanctus and Commandments by one composer in the same key, or printed editions with multiple items.

Marginalia of interest have been reported in the footnotes to the tables. Square brackets indicate rough approximations of letters or words that are partially illegible; question marks indicate something which is partially or completely illegible. Common marginalia, such as breath marks, corrections to the text, 'Can' and 'Dec' markings, have been reported only where they are worthy of special remark.

All marginalia are marked in pencil, unless otherwise noted.

All psalm chants in the marginalia are double chants unless otherwise noted.

Those scores entirely free from marginalia are marked with the symbol †. These may have been pieces that never entered the repertoire, although equally they may have been recopied scores to replace over-used worn out copies.

C3.1 RCB Library volumes

*Chapel Royal Box 1: Treble Decani 'Loft Books'*SDecA (D3.12): Treble Decani part-book A¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Sir J Stevenson	Te Deum [Long] ²	C	
5		Jubilate [Long]	C	
7	Sir J Stevenson	Short Te Deum	C	
10		[Short] Jubilate	C	
12		Sanctus & Commandments	C	
13	Sir J Stevenson	Te Deum	E	
18		Jubilate	E	
21		Sanctus & Commandments	E	
22	Sir J Stevenson	Te Deum	F	
29		Jubilate	F	
32	Dr Arnold	Te Deum	C	3
36		Jubilate	C	
37	Sir J Stevenson	Sanctus & Commandments	F	4
38	Mr Dupuis	Te Deum	E-flat	5
43		[Jubilate]	[E-flat]	6
46	Dr Woodward	Te Deum	B-flat	†
52		Jubilate	B-flat	7
55		Sanctus & Commandments	B-flat	
56	Dr Nares	Te Deum	C	8
60		Jubilate	C	9
63	Mr James Kent	Te Deum	C	10
69		Jubilate	C	
73	Messrs Hall and Hine	Te Deum	E-flat	
78		Jubilate	E-flat	11

¹ Inside front cover: Boys of the Chapel Royal in the year Aug [inserted later] 1866:

Decani 1. R. Andrews. 2. R. Sheperd. 3. T. Meyers.

Cantoris 1. C. Smith. 2. G. Stuart. 3. I. Macdonnell.

Gentlemen Decani 1. C. Hanlon Esq. 2. W. Tracey Esq. 3. I. Macdonnell Esq.

Cantoris 1. E. Oldham Esq. 2. T. [F?] Sheperd Esq. 3. W. [M?] Macre[a]dy Esq.

Organist & music teacher H. Bussell Esq.

On opposite leaf, a cartoon of a person labelled 'Andrews': this crossed out and 'Sheperd' written.

Contents list in unusual hand: page in poor condition, with two treble lines of chants on reverse (D and E-flat: the second is by Joseph Robinson, in the Irish Chant Book in D). Various scribbles, including a table of numbers marked 'no of years minus age sous age' and the names Richard Marchall [sic] and O'Shanessy [sic].

Inside back cover: 'List Boys of the Chapel Royal 1837: Henry A. Walker, [William Murphy?], [P?] Jackson, Thomas Jackson.'

Second list in different hand [c. 1854?]: 'List of the Boys of the Chapel Royal: J. J. O'Shanessy, W. [Raymond?], A [Ryan?], F R[ice?], C [illegible].'

Third list in another hand (perhaps the same as the first) [c. 1838–42?]: 'List of the Boys: Patrick Jackson, Thomas Jackson, [Cuthbert?] Sheridan.'

Fourth list beneath: 'List of the Super[numeraries?]: Albert Jackson, [Boss?], Grant, Hullart, Maguire, Marsdon.'

² This service is in some sources called the 'Royal' service: see 3.4.4 above and John Skelton Bumpus, *Sir John Stevenson: A Biographical Sketch* (London: Thomas B. Bumpus, 1893), 27.³ p. 35: 'Sung by FWS & TM 12th May 1861'.⁴ p. 37: 'Thomas Jackson' above composer's name in pen (crossed out in pencil).⁵ p. 45: cut made to 'Amen'.⁶ pp. 43–44 missing.⁷ p. 52: '25 25'.⁸ pp. 57–58 replaced with new page in different hand.⁹ p. 60: 'Oct 1859' beside title; p. 62: 'Mr Orr Mr Herbert & Mr Sapio' (at verse).¹⁰ p. 63: 'Sung by [Sheperd]' in pen at beginning of verse.¹¹ Passing notes added to score in pencil.

82	Mr Ebdon	Te Deum	C	12
86		Jubilate	C	
88		Sanctus & Commandments	C	13
89	Rev'd R Shenton	Te Deum in G	G	14
94		Jubilate	G	†
96		Sanctus & Commandments	G	15
97	Dr Boyce	Short Te Deum	C	16
100		Jubilate	C	
102	Mr Walsh	Te Deum	D	17
107		Jubilate	D	18
110	Dr Dean	Te Deum	C	
115		Jubilate	C	
117	Dr Clarke	Sanctus & Commandments	D	19
118	Dr Rogers	Sanctus & Commandments	D	
119	Dr Gibbons	Sanctus	G	
120	Dr Aldrich	Commandments	G	
120	Dr Child	Sanctus & Commandments	E min	
121	Dr Croft	Sanctus & Commandments	A	
122	Dr Creighton [sic.]	Sanctus & Commandments	E-flat	
123	Dr Hayes	Sanctus & Commandments	E-flat	20
124	Mr Davy	Sanctus & Commandments	F	†
125	Mr Dupuis	Sanctus & Commandments	D	†
126	J. Spencer	Sanctus & Commandments	E-flat	
127	Dr Boyce	Sanctus & Commandments	A	
128 ²¹	C. King BM	Te Deum	C	
131		Jubilate	C	
132		Kyrie Elieson [sic.]	C	
1R	Sir J Stevenson	Grant to us Lord	A	
2R	[Haydn]	The Heavens are telling with additions by Sir J Stevenson	C	22
6R	Sir J Stevenson	O Lord our Governor	B-flat	23
10R	Sir J Stevenson	By the Waters of Babylon (137 Psalm)	D	24
16R	Sir J Stevenson	Lord how are they increased that trouble me (3rd Psalm)	B min	
19R	Dr Blake	I have set God always before me (16th Psalm)	D	25
25R	Dr Woodward	Sing O ye heavens (49th Chap Isaiah)	F	26
27R	Mr Reynolds [sic.]	My God my God look upon me (22nd Psalm)	E-flat	27
30R	Croft	Blessed is the people (89 Psalm)	B min	
31R	Jas. Kent	The Lord is my Shepherd (23rd Psalm)	F	28
33R	J Clarke	I will love thee (18th Psalm)	B min	
34R	Handel	Anthem for Christmas Day [Glory to God]	D	29

¹² pp. 83–84 replaced with new page in different hand.

¹³ p. 88: 'Sunday 28th of Nov [58?]' and '[PO'C?]' beside title.

¹⁴ p. 89: '[S] & Ros Ebdon's Sunday 4th March'; between pp. 90 and 91, soprano line of chant in F pasted in on slip of paper.

¹⁵ p. 96: 'John McCharty [sic.] Esqr.' in pen above title.

¹⁶ p. 97: 'Frederick E. Barnes' in pen below title.

¹⁷ p. 102: 'R. Sheperd'; p. 104: 'Sung by the beautiful' in pen at beginning of solo, with 'Brennan' added in pencil; p. 106: '[Denity?]'.

¹⁸ p. 108: 'Dear sir hope youar ar [sic.] well' scribbled, and 'Be serious' written above.

¹⁹ pp. 117–122 replaced with new pages in different hand.

²⁰ p. 123: 'John Wheeler left this choir [18th?] July 185[8?]' above title.

²¹ From p. 128 the numbers are out of sequence and have been corrected in pencil.

²² p. 2R: 'sung by [WG?] 1844'; p. 3R: 'sung by nobody' (twice); p. 6R: 'I am the Lord God of Israel' and 'J [sic.] suis le Dieu d'Israel' at top of page.

²³ Lots of illegible marginalia; p. 7R: 'This was [sung] August [21?] 186[?]' and 'sung by [illegible]' at top; p. 8R: some systems pasted over.

²⁴ pp. 15R–16R replaced with new page in different hand; between pp. 16R and 17R, first part of anthem pasted in on extra leaf.

²⁵ p. 25R: 'on the 12th of August this is [illegible] for the 24th [illegible]' at end of piece.

²⁶ p. 25R: 'Ryan & Campble sung this' over duet; p. 27R: 'sung by Ryan and' [cut off].

²⁷ p. 27R: 'sung by Ryan and Campb' [cut off].

²⁸ pp. 31–32 replaced with new page in different hand.

39R	[Boyce]	Wherewithal shall a young man (119 Psalm 2nd Part)	D	†
46R ³⁰	Croft	O Lord Thou hast searched me out (139th Psalm)	A	
51R	Sir J Stevenson	Bow down thine ear (86th Psalm)	E min	31
53R	Sir J Stevenson	Rejoice in the Lord	E	32
54R	Sir J Stevenson	The Lord is my Shepherd (23rd Psalm)	E-flat	
55R	Sir J Stevenson	I looked and lo [a Lamb] (14th Chap Revelations)	C min	33
57R	Sir J Stevenson	The Lord is King (97th Psalm)	A	
59R	Dr Greene	O God thou art my God (63 Psalm)	B-flat	
61R	Dr Nares	God is our hope and strength	D	
72R	Sir J Stevenson	I am well pleas'd (116 Psalm)	D?	
73R	Dr Greene	O God of my righteousness (4th Psalm)	E-flat	34
81R	Dr Greene	Praise the Lord O my Soul	D	
88R	Dr Greene	Acquaint thyself with God (22 Chap Job)	E-flat	
89R	Dr Greene	O Lord give ear (86 Psalm)	E-flat	
90R	Dr Greene	O how amiable (84 & 116 Psalms)	G	
92R	Handel	Hallelujah Chorus	D	
94R	Dr Croft	O Lord grant the King a long life	B min	35
97R	Dr Croft	Praise the Lord O my Soul (104 Psalm)	C	
98R	Dr Blow	I beheld and lo (7 Chapter Revelations)	D	
99R	Travers	Ascribe unto the Lord ['the 96th Psalm' pencilled and over-inked]	B-flat	36
100R	Sir J Stevenson	I looked and behold	F	37
106R	Dr Greene	I will sing of thy Power,	A	38
112R	Dr Greene	O Sing unto the Lord, Principal Trebles	D	†
117R	Dr Hayes	Save Lord and hear us, Psalm 20, 28 & 21, Principal Treble	E min	39
123R	Stroud	Hear my Prayer (55th Psalm)	G min	
127R	Weldon	In thee O Lord	B-flat	
129R ⁴⁰	Dr Boyce	Turn thee unto me	E min	
134R	Battishill	Call to remembrance, 25th Psalm, Principal Trebles	E min	41

²⁹ Copyist indicated that the solo is to be found in 'Treble Book No. 1': this solo ('There were shepherds') has been inserted here on extra leaves, which also include a repeat of 'Glory to God' and the first section of 'For unto us a Child is born', beginning of p. 38R (the first of two leaves of that number).

³⁰ pp. 47–50R missing.

³¹ p. 51R: 'C Ryan' and 'Thompson'.

³² Principal treble parts not included here, but indicated to be in the 'other book'.

³³ p. 55R: 'Dominack'.

³⁴ p. 74R: illegible names; p. 75R has new paper pasted over it.

³⁵ A loose manuscript copy of 'Thomas Weaving's Choral Communion in G' was found between pp. 96R and 97R.

³⁶ pp. 99R–100R replaced with new page in different hand.

³⁷ p. 105R: illegible chants pasted at bottom.

³⁸ p. 107R: 'Dear sir hope your self' upside down.

³⁹ pp. 121R–122R replaced with new page in different hand; p. 121R: 'In Jewry is God known' (title).

⁴⁰ From p. 129R to the end of the anthems, the pages have been rebound the wrong way up.

⁴¹ p. 138R: 'William Curry'; and several chants—unknown composer in E-flat (upside down); Dr Smith in A (ABC chant) in pen; Aldrige [sic.] in G; Sir John Stevenson in G; 'Handel's Single Chant' in C; and single chant by Tallis in F. After p. 138R, a loose page with 'O how amiable' (Greene) on one side and 'I looked and lo' (Stevenson) on the reverse.

SDecB (D3.7): Treble Decani part-book B¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Doctr Jno Smith	To celebrate thy praise	D	
6	Mozart	Holy Holy	D	2
9	J Kent	Hear my prayer O God	E min	
12	Purcell	I was glad, 122nd Psalm	G	3
14	Doctr J Smith	O clap your hands, 47 Psalm	A	4
18	Doctr J Smith	Blessed be thou Lord God of Israel	A	
21	Doct Jn Smith	Blessed is he, 41 Psalm	D	
24	Doct Jn Smith	The souls of the righteous	D min	
27	Handel	Coronation Anthem (Zadock the Priest)	D	
30	Dr Greene	Let God arise	C	
34	Greene	God is our hope & strength	D	5
39	[Greene]	Thou O God art praised in Zion	F	
39	Dr Greene	O give thanks	C	
43	Handel	And the glory of the Lord	A	
44	[Handel/Smith?]	And they bring unto him one that was Deaf	E-flat	6
47	Handel	The Lord is a Man of War	C	
52	[Handel]	They gave the Hailstones	C	7
56	Doctr Smith	O Lord grant the king	A	8
[60]	Dr Boyce	O where shall wisdom be found	C min	9
64	Kent	Hear my prayer O God, 55th Psalm	E min	10
72	Dr Clarke	Wherewithal shall a young man cleanse his way, 119th Psalm	G	11
84	[Henry] Delamain	When we our wearied limbs do rest, 137th Psalm	A	12

¹ Contents are copied by various hands, seemingly inconsistently. Inside cover contains list of choir members as follows:
Castle Royal

Decani: senior F. Sheperd, senior T. [or J?] Murray., Jr. A Sheperd
Cantoris: sr. James Taylor, sr. W. Nowlan, Jr. H. Byron. [late 1850s?]
Gentlemen:

Decani: Mr Mullen, Mr Macdonnell, Mr O'Rorke
Cantoris: Mr Macready, Mr Moran, Mr Hanlon
Music Master: H Bussell [DU?]

Ireland

[This list is circa 1860]

'Master Murray' is written at the top upside down, and 'Smith' on the side of the Cantoris boys [this may refer to C Smith]

On the following page:

Decani Thomas Meyer Esq. Head boy [crossed out]

William Burby Head boy [crossed out]

[Written in large lettering:] Arthur Deale Head boy

Underneath: Dec: £15 Arthur Deale, £10 Henry Deale, £5 J/H. W. F?? overwritten] [Her] Deale

[Can] £15 F. Dyas, £10 [W] Deale, £5 [Her overwritten with G] Deale, Ed Deale

² p. 6: 'Keep your time strictly in this' (beginning of Benedictus).

³ Two settings of 'Glory be to thee' (one in F and one in D) and an Amen in A (p. 13).

⁴ Some corrections and phrase marks over pairs of quavers. 'EDWARD CUTHB' written with a stencil (p. 17); same stencil of 'EDWARD' found at back of this volume. 'Henry Bussell' (p. 17).

⁵ 'London London' (top of p. 37).

⁶ 'Principal Treble in the other Book' (beginning of piece in pen).

⁷ pp. 55–61 loose and in poor condition.

⁸ 'June 20th 18[38?]' (edge of date worn away) at beginning of piece. Substitution of 'queen' for 'king' throughout suggests it was sung for the anniversary of Victoria's accession (20th June 1837). 'Go back to this Mark [a coda sign, found on second system of first page] then turn to page 28 for the Co[ronation] Ant[hem]' (p. 59, partly cut off). (The same coda sign is found on p. 28, where 'God save the King' begins in Handel's Coronation Anthem. Here 'king' has likewise been replaced with 'queen'.) At end of p. 59: 'ALFRED THOMAS' in stencil, and 'Mortification of Charles Smith, By my leg in the year 186[8/6?]' and the signature 'F W Shep', with rest cut off; below this, 'SSS NOTHING' in stencil lettering and 'C. Smith' written below, with 'and G. Stuart' beside it in smaller lettering; below this very faintly, a psalm chant in C.

⁹ 'Old Book Page [80?]' 'WR' (after composer's name) (top of p. 60).

¹⁰ Contains much more music than that at p. 9. Pen note at top: 'Page 123' and '1843'. Several pen notes erased with crossings out and phrase marks on first couple of pages. Very faintly in pencil in top corner: 'Sung by [illegible]'.

¹¹ An insert between pp. 80 and 81 on a slip of card: 'Litany Chant', harmonized for SATB in G major, 'To be used as far as the Lord's prayer, afterwards unison'.

85	R. Gaudry	O Lord thou art my God	A	13
89	Dr Greene	Like as the Hart	C	14
100	Dr Smith	Grant we beseech thee (Collect for Ascension Day)	F	15
102	Kent	Give the Lord the honor due	G	16
104	[Clarke Whitfeld]	In Jewry is God known	G	
106	B. Rogers M.D.	Teach me O Lord	A	
107	Rev'd Jas Porter [Samuel or William James?]	Thou shalt open my lips O Lord	E-flat	
109	[Mozart?]	Plead thou my cause	C min	17
113	Spohr	As pants the hart, 42 Psalm (Metrical Version) ver 1.2	G	18
119	Dr Boyce	I have surely built thee an house	C	19
121	[Croft?]	O Lord thou hast searched me out	A	20
122	Purcell	Rejoice in the Lord always	C	21
123	[Farrant]	Lord for thy tender mercies [sic.] sake	F	22
2R	Dr Smith	Ponsonby Sanctus & Responses	B-flat	
3R		Ponsonby Chant and Penitential Chant	C and C min	
4R	Jomelli	Sanctus & Responses	E-flat	
5R	J[ames] Paddon	Te Deum Laudamus	G	23
8R		Jubilate Deo	G	
10R	Mozart	Sanctus	D	
11R	[Blank]			24
12R	Doct J Smith	Te Deum	B-flat	25
17R		Benedictus [Domine Deus]	B-flat	†
22R		Jubilate to Doct Smith Te Deum Page 10	B-flat	
27R	Attwood	Sanctus & Responses	G	
32R	Mr W. M. Herbert ['Mr Wm Murphy' scored out]	Te Deum	E-flat	26
40R		Jubilate	E-flat	
44R	Doctor Smith	Sanctus & Responses	D	27
44R	Doctor Smith	Te Deum	A	
48R		Jubilate	A	
49R	Wm H White [Esq, in pencil]	Sanctus & Responses	G	28
51R	J. Graham	Commandments	G	

¹² Note at end in pen: 'Refer to prayer book for 3rd Verse and first four lines of 5th verse ending with the Gloria'. (Prayer book presumably had Tate and Brady metrical psalms bound with it.)

¹³ Top of p. 87: 'Wellington' [sic.] in pencil. Rest of 87 and 88 blank.

¹⁴ Pencilled at top 'Page 62'

¹⁵ Pencilled note at entry of second treble: 'now Benes [Barnes?]'. Pencilled dynamics and phrase marks.

¹⁶ 'Thos Meyer' written in pencil over title.

¹⁷ In scribbled pencil above '57 [an] 75 Psalm', and at end of page 'sung by [S]'.

¹⁸ Words of later verse overlaid in pencil. Many expression marks.

¹⁹ Pencilled at head: 'page 23 new'. (Does this refer to one of the later volumes? Dx series perhaps?) Pencilled in margin of 120: 'A house that I have builded on the the earth'.

²⁰ Copied in pencil in a somewhat juvenile hand. At end of page in pen: 'Paid up to this 1856'.

²¹ In pen.

²² In pencil, seemingly not in the same hand as 121F. On blank unnumbered page following (125), 'Barnes' is pencilled twice.

²³ 'Barnes' pencilled neatly beside composer's name.

²⁴ Pen: 'Short Te Deum in Bb next page Dr Smith'.

²⁵ 'Smith' written in pencil beside entry of first treble in duet p. 12. Detailed pencilled annotations. At end on p. 16 in pen: 'For Jubilate turn to page 22. Benedictus next page 17.' 'Thomas' written beside this in pencil. Pp 16 to 22 seem to have been sliced with a knife.

²⁶ At end on p. 39 a chant is copied roughly: appears to be Lord Mornington in E-flat (soprano and bass part for first half, soprano only second half).

²⁷ Appears to be a rather different version of the published 'Anglesey Sanctus'. Between the items in pencil: 'be not afraid for Tom...' [the rest rubbed out].

²⁸ The Responses are fully written out on p. 50, with one for each commandment, followed by a double chant, also in G.

51R	Mr Le Fanu [pencilled: 'Mrs Tighe' in pen crossed out]	Commandments	A	
52R	Mr Greene	Responses	G	
52R	Hon'bl Cap't Lindsey	Responses	E-flat	
53R	[Blank]			29
54R	Henry Bussell	Te Deum	B-flat	30
60R		Jubilate	B-flat	
65R		Sanctus & Responses	B-flat	31
67R	Henry Bussell	Te Deum	E-flat	
70R		Jubilate	E-flat	32
71R		Sanctus & Responses	E-flat	
72R	Dr Clarke	Te Deum	F	
76R		Jubilate	F	33
77R	Mendelssohn	Te Deum	A	
84R		Jubilate	A	34
86R	D. Crosthwaite AB TCD	Te Deum	C	35
90R		Jubilate	C	36
92R		Sanctus	C	
93R		Responses	C	
93R	Major Bagot	Sanctus & Responses	F	
94R	Rogers	Te Deum	D	
97R		Jubilate	D	
99R	[Mrs Pennant]	[Responses]	B-flat	37
99R	Boyce	Sanctus & Responses	A	38
100R	Mendelssohn	Sanctus	D	
100R	Mendelssohn	Responses	G	39

²⁹ Pencilled in middle of page is a single line of a chant with the name 'Beethoven' above it, and the commend 'all wrong' in another hand. Beneath this is written 'Harmonized by W Curry MD May 26th 1844' [a Sunday]. In the same hand beneath: '[Wellington Raground?]'

³⁰ P. 59: 'T Meyer' in blue crayon.

³¹ Beneath this on p. 66, three chants (E, G and F) pencilled attributed to 'G. Bagot Esq.'

³² 'The Sactus [sic.]' written in purple crayon in margin.

³³ '[illegible] Brennan' written over second system. 'Aldrich' and 'Barnes' pencilled at end.

³⁴ End of p. 86 in pencil: 'Sung on Sunday the 23rd March 1862'

³⁵ On p. 87, the word 'Scotland' written several times in pencil and once in pen between systems. 'Ireland' and 'Dublin' also pencilled. The words seem to bear no relation to the words. Blank page inserted between 88 and 89.

³⁶ 'Barnes' written twice in pencil at top of 91.

³⁷ One brief phrase signed 'Frederick Rice, state copyist'. This is an untidy juvenile hand.

³⁸ In a juvenile hand similar to 121F, but not the same as Rice above.

³⁹ On opposite page (unnumbered 101), 'WILLIAM GRANT' in stencil-style and two untidy signatures: 'Harry Byron' and 'William [SJ/SN?]'. In margin, '[x] Jackson' and 'Edmond [J?]'

SDecC (D3.15): Treble Decani part-book C¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	C King BM	Te Deum	C	
4		Jubilate	C	
6	Dr Smith	Te Deum	A	
10		Jubilate	A	
11	Aldrich	Te Deum	G	
15		Jubilate	G	
16	Dr Nares	Te Deum	C	
21		Jubilate	C	
23	Boyce	Te Deum	A	
27		Jubilate	A	
28	[Mrs Tighe] ²	Sanctus & Responses	A	
29	Dr Smith	Te Deum	B-flat	
34		Jubilate	B-flat	
39	Dr Clarke	Te Deum	F	
41		Jubilate	F	
42	H. Bussell	Te Deum	B-flat	
48		Jubilate	B-flat	
53		Sanctus & Responses	B-flat	
54	Dr Arnold	Te Deum	C	
58		Jubilate	C	
59	Dr Boyce	Te Deum	C	
63		Jubilate	C	
64	H. Bussell	Te Deum	E-flat	
67		Jubilate	E-flat	
[69]		Sanctus & Responses	E-flat	³
1R	Dr Greene	O how amiable, 84 & 116 Psalm	G	
2R	Sir J Stevenson & Jos Robinson	I am well pleased	F	
5R	Mendelssohn	Why my soul art thou so vexed, 42nd Psalm	F	
8R	Mendelssohn	Judge me O God, 43rd Psalm	D min	
10R	Sir J Stevenson	Bow down thine ear	E min	
20R	Weldon	In thee O Lord	G min	⁴
21R	Haydn & Sir J Stevenson	In the beginning	E-flat	
[25R]	H. Bussell	Te Deum	E-flat	⁵
26R	Greene	God is our hope & strength	D	
32R	[Himmel/Novello]	Incline thine ear to me	F	⁶
32R	[?]	Holiest breathe an ev'ning blessing	G	
34R	[Thomas Attwood]	Turn thy face from my sins	E	
35R	Croft	O Lord thou hast searched me out	A	

¹ Copyist: John O'Rorke. Much cleaner in general than the other books. Much empty space in the middle of the book. Seems not to have been used very often, and may have been incomplete.

² 'Bussell' written in pencil.

³ Pencilled roughly.

⁴ Directions and dynamics in pencil and purple crayon.

⁵ Repeated from front side of book: first two pages only, with page numbers 25 and 26 doubled up.

⁶ This piece is from c. 1854, which may date the book this late.

SDecD (D4.5): Treble Decani part-book D¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	My God my God	E min	
11	Beethoven	With restless and ungovern'd rage	B-flat	†
17	[Mozart?]	I will cry unto God, 77th Psalm	C/A min	
22	Farrant	Lord for thy tender mercies sake	F	2
23	Sir J Stevenson, Jos. Robinson	I am well pleased	F	3
26	Dr Greene	Arise shine O Zion	C	4
32	Handel	Funeral Anthem [How are the mighty fall'n]	C min	
37	Himmil [sic.]	O Lord from whom	F	5
38	Dr Greene	Lord let me know mine end	A min	
41	Purcell	Praise the Lord O my soul	F	
45	Gaudry	O Lord thou art my God	A	
50	Croft	God is gone up	G	
54	Battishill	Call to remembrance	E min	6
60	Boyce [Dr Croft crossed out]	Give the King thy judgments	G	
64	Handel	Easter Anthem: I know that my Redeemer liveth	E	
70	Handel	Quartet: Since by man came death	A min	7
71	Handel	Worthy is the Lamb	D	8
73	Mendelssohn	Judge me O God, 43rd Psalm	D min	9
75	Mendelssohn	Why my soul art thou so vexed, 42nd Psalm	F	
84	[Himmel/Novello]	Incline thine ear to me	F	
85	T. Atwood [sic.]	Turn thy face from my sins	E	
87	Dr Boyce	O where shall wisdom be found	C min	10
1R	Rogers	Te Deum	D	11
4R		Jubilate	C	
5R	King. D.	Te Deum [Magnificat written in error and crossed out]	D	

¹ Copyist: John O'Rorke. Much more well used than that volume, but still a number of seemingly clean pages.

A large number of blank pages in the middle of the volume, with a loose sheet inserted: a bass part of 141st Psalm: 'Lord I call upon thee' arranged by C. H. Hanlon. The distinctive handwriting may be Hanlon's.

² Pasted over original (in hand of same copyist), which seems little different.

³ P. 24 [actual], end in pencil: '5th Sept 1869' and a signature nearby that looks like 'A. Duff'. Inserted between 24 and 25, two scraps of thin paper:

First scrap:

Sunday July 2nd

[cut off: Psalm?] 3rd cht 48.

[Hymns?] 388-386. 367. 368. 369.

[91?]

Hymns. 263. 442. 295. Tune 598.

July 9th.

Venite. 140. Psalm (3rd) cht. 144.

Second scrap:

July 30th

Venite 414. Psalm 1st, cht 415.

Te Deum & Jubl as above.

Hymns 276. 97.

[Date these scraps by looking at 1907 chant book and matching chants to the Venite. Also, compare handwriting with the slip found in SCanC: the hymn after the sermon on this slip is the same as hymn 295 with tune 598 above]

⁴ At top of p. 26 in pencil: 'T Meyer came here in 1863'

⁵ Same music as 'Incline thine ear to me' from SDecC.

⁶ Note in pen on p. 57: 'The same subject for sop. when sung as a Quartett, withiut the repeat, arranged by Dr Stewart'. This music follows.

⁷ Ends with 'Solo Bass' [The trumpet shall sound].

⁸ At end on p. 73 in pen: 'Paid up to this August 1863 JORorke.'

⁹ The same textual error in this as in SDecC ('trust in the Lord' once instead of 'hope') is corrected in pencil here.

¹⁰ Cuts off midway at end of p. 90.

¹¹ On top system upside down is a pencilled chant with a barely legible name: 'R[ichard?] Langdon'

11R		Jubilate	D	
14R	Aldrich	Te Deum	G	
17R		Jubilate	G	
18R	Dr Boyce	Te Deum	A	12
21R		Jubilate	A	
23R	Orlando Gibbons	Te Deum	F	†
26R		Benedictus	F	
29R	H. Bussell [pencilled]	Sanctus & Responses	G min	13
30R	R. P. Stewart M. D.	Double Chant [This is actually a quadruple chant]	F	14
30R	Orlando Gibbons	Sanctus & Responses	F	
31R	Dr Arnold	Sanctus & Responses	A	
32R	King	Te Deum	F	
35R		Jubilate	F	15
37R	Jos. Mullen	Sanctus & Responses	E	16
38R	Dr Aldrich	Te Deum	A	
40R		Jubilate	A	17
41R	[Mrs Tighe: in purple crayon]	Sanctus & Responses	A	18
43R	Clark-Whitfeld	Te Deum	F	19

¹² End of p. 19 in red crayon: 'Claver[?]'

¹³ Pencil markings for dynamics contrast with the clean preceding Gibbons.

¹⁴ The Gloria is pointed in full over the entire chant, creating a slightly peculiar effect.

¹⁵ Under title in pencil: 'we acknowledge thee to be the Lord, all the earth doth worship Thee the Fa'.

¹⁶ Joseph Mullen was born in Dublin in 1826: not certain if he was a relation of Benjamin Mullen.

¹⁷ At end in pen: 'Paid up to this, August 1863. JO'Rourke'.

¹⁸ In the same hand as the preceding.

¹⁹ In a later different hand and ink. No Jubilate.

*Chapel Royal Box 2: Treble Cantoris 'Loft Books'*SCanA (D3.6): Treble Cantoris part-book A¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Sir J Stevenson	Te Deum [Long]	C	2
5		Jubilate [Long]	C	3
7	Sir J Stevenson	Short Te Deum	C	
10		[Short] Jubilate	C	
12		Sanctus & Commandments	C	
13	Sir J Stevenson	Te Deum	E	4
18		Jubilate	E	
21		Sanctus & Commandments	E	
22	Sir J Stevenson	Te Deum	F	
29		Jubilate	F	5
32		Sanctus & Commandments	F	6
33	Dr Arnold	Te Deum	C	7
37		Jubilate	C	8
38	Mr Dupuis	Te Deum	E-flat	9
43		Jubilate	E-flat	10
46	Dr Woodward	Te Deum	B-flat	†
52		Jubilate	B-flat	†
55		Sanctus & Commandments	B-flat	11
56	Dr Nares	Te Deum	C	12
60		Jubilate	C	
62	Mr J Kent	Te Deum	C	
69		Jubilate	C	13
74	Messrs Hall & Hine	Te Deum	E-flat	14
79		Jubilate	E-flat	15
82	Mr Ebdon	Te Deum	C	
86		Jubilate	C	
88		Sanctus & Commandments	C	16
89	Rev'd Mr Shenton [MusD pencilled]	Te Deum in G	G	†

¹ Inside cover contains two lists of boys:

Boys of Chapel Royal May 1866:

Can: C. Smith, R. Sheperd, T. Meyers

Dec: R. Andrews, G. Stuart, L. [I?] Macdonnell.

Second list, undated: Treble Can W. Johnson, J. Hickey, C. Patten, Exham. Johnson head boy.

At end of title page on F side is written in pen 'by William McCarthy' in a hand which is not the same as the rest of the title page.

² Last phrase (top of p. 5) crossed out.³ Some counting written in.⁴ pp. 13–14 different pen and paper to foregoing and later.⁵ At beginning in small lettering pencilled: 9 October 1825.⁶ Detailed pencilled dynamics.⁷ Pencilled on p. 34: 'a little faster'. End of p. 36 appears to have an arrow pointing to indication of verse and 'Mr[?] Barton[?] Dec' (or perhaps 'H Byron' as on p. 38).⁸ Pencilled graffiti at top of page 37 looks like a practised monogramme, perhaps 'AP'. Faded pencil mark appears to read 'Alfred Jackson'. Final Amen on p. 38 crossed out, and afterwards 'H Byron Dec 1858' is pencilled: this may refer to an unreadable musical scrawl that appears to be an E-flat major key signature followed by ascending broken chords of E-flat and A-flat.⁹ On p. 41, at end of 'In the Glory of the Father', '12 May' is pencilled above. At very end on page 43, '15 May. X'.¹⁰ P. 44 over the syllable 'selves', 'hold out' pencilled.¹¹ P. 55/56 loose and cropped at edges. Piano marking at outset in pencil.¹² Dec and can markings.¹³ Faces drawn in margin of p. 72.¹⁴ Clean and unannotated. Illegible word pencilled upside down at end of first section p. 74: 'Bassry'?¹⁵ Clean and unannotated. 'Mc Ghie' pencilled upside down at top of p. 80¹⁶ Repeat of 'heav'n and earth' at end erased. On repaired corner of page 'McCarthy [Grant?]' is pencilled. Top of p. 89, 'Ebdon' pencilled at top, and corrections and alterations to underlay.

94		Jubilate	G	†
96		Sanctus & Commandments	G	†
97	Dr Boyce	Short Te Deum	C	17
100		Jubilate	C	18
102	Mr Walsh	Te Deum	D	19
107		Jubilate	D	20
111	Dr Dean	Te Deum	C	21
116		Jubilate	C	22
118	Dr Clarke	Sanctus & Commandments	D	23
119	Dr Gibbons	Sanctus	G	24
119	Dr Aldrich	Commandments	G	
120	Dr Rogers	Sanctus & Commandments	D	
121	Dr Child	Sanctus & Commandments	E min	25
122	Dr Croft	Sanctus & Commandments	A	†
123	Dr Creighton [sic.]	Sanctus & Commandments	E-flat	† ²⁶
124	Dr Hayes	Sanctus & Commandments	E-flat	†
125	Mr Davy	Sanctus & Commandments	F	
126	Dr Dupuis	Sanctus & Commandments	D	
117	Spencer	Sanctus & Commandments	E-flat	
128	Dr Boyce	Sanctus & Commandments	A	
129	C King	Te Deum	C	27
132		Jubilate	C	
133		Kyrie Elieson [sic.]	C	28
1R	Sir J Stevenson [Mus D added in pencil]	Grant to us Lord	A	
2R	Haydn/Sir J Stevenson	The Heavens are telling with additions by Sir J Stevenson	C	29
6R	Sir J Stevenson	O Lord our Governor	B-flat	30
10R	Sir J Stevenson	By the Waters of Babylon (137 Psalm)	D	31
17R	Sir J Stevenson	Lord how are they increased that trouble me (3rd Psalm)	B min	32
20R	Dr Blake	I have set God always before me (16th Psalm)	D	33
26R	Dr Woodward	Sing O ye heavens (49th Chap Isaiah)	F	34

¹⁷ Dec and Can in ordinary and red pencil. 'C hall' pencilled at bottom right-hand corner of page 97. Side margin of 98 has pencilled 'Charles [Smith?]'.
¹⁸ Beside title is written in ink 'Sung by William' and then added in pencil right beside 'curry'.

¹⁹ 'C. E. Smith' graffitied in red crayon along margin of 102. Otherwise clean and largely unannotated, except for doodles and a couple of barely legible words scribbled: end of p. 103, 'cares[?]' and upside down on p. 105 'Privs[?]'
²⁰ Face drawn at p. 108, and on p. 110 numerous minims and capital As are coloured in in pencil. 'JOHN' written in large lettering at the end of the page. Illegible word in middle of system: 'Branchory'?

²¹ Clean and unannotated, except for missing notes at end of p. 114 added in pencil.
²² A few annotations.

²³ Faint two-bar passage in A major, 3/2 added between two phrases.
²⁴ This and following three items are in a different hand.

²⁵ Back to usual hand. Notes beside title and a short phrase pencilled in in last system.
²⁶ Crossed out by copyist.

²⁷ Different hand on 129/130: page numbers in pencil. Lots of markings.
²⁸ Lots of alterations to word underlay. At end a sort of vocal exercise written in with tonic solfa names underneath notes. Do re, do mi, do fa, etc.

²⁹ Pencilled: 'Sunday 10th Jan. 1854' and 'Page 27'. Counting added. On p. 3, 'Barry' written in decorative script, then two decorative letter Bs, and then 'Barnes' apparently in a different hand. [Barry Barnes?] On p. 5 at the reprise of the opening material 'The heavens are telling' pencilled: 'fast as you like Mick'.

³⁰ p. 7-8 is loose and damaged at edges. Illegible orange pencil mark on p. 7, '[Mr.?] Rev'd[?] 2/Q?' Top of page 9 appears to have a pencilled monogramme, like a P and H overlaid. and end of section on same page, sideways in gap between two systems is written a series of eight illegible words in pencil: Lesson? Lopes? [x]? Irish? Sky? Suprise? Tojer? Jay?

³¹ Pencilled: 'Page 10 new book. Page 173 old book.' Rest illegible: 'Cyth powers of Pouts?' Top of p. 11: 'sung by lead'. P. 12: Segue Solo [ink] with pencil: 'JORourke'. Top of page 13 (solo treble: pencilled, 'Sung by [illegible]', below that 'ALW Sheperd (1863)'. Solo has grace notes added. At end '48/56'. Later pasted leaf of treble duet from beginning of anthem (with more detailed dynamics) added between pp. 16 and 17. Top of page 17 passage erased.

³² In small pencilled letters above first system: '[illegible] 1825'

³³ Some grace notes, trills and pauses added, and plenty of scribbles. 23-24 appears to be a new leaf sewn in: cleaner paper and different hand.

³⁴ Cleanish. [Leaves 27-34 loose and damaged at edges.]

28R	Mr Reynholds [sic.]	My God my God look upon me (22nd Psalm)	E-flat	35
31R	Dr Croft	Blessed is the people (89 Psalm)	B min	36
32R	Kent	The Lord is my Shepherd (23rd Psalm)	F	37
33R	J Clarke	I will love thee (18th Psalm)	B min	38
34R	Handel	Anthem for Christmas Day [Glory to God]	D	39
35R	Handel	For unto us a Child is Born	G	40
37R	Boyce	Wherewithall [sic.] shall a young man (119 Psalm 2nd Part)	D	41
44R	Dr Croft	O Lord Thou hast searched me out (139th Psalm)	A	†
45R	Mason	Lord of all power	E	42
47R	Stevenson	Funeral anthem	E	43
54R	Dr Greene	O Sing unto God (68 Psalm)	B-flat	†
55R	Sir J Stevenson	Bow down thine ear (86th Psalm)	E min	44
65R	Sir J Stevenson	Rejoice in the Lord O ye righteous (33rd Psalm)	E	45
75R	Sir J Stevenson	The Lord is my Shepherd (23rd Psalm)	E-flat	46
84R	Sir J Stevenson	I looked and lo [a Lamb] (14th Chap Revelations)	C min	
86R	Sir J Stevenson	The Lord is King (97th Psalm)	A	†
87R	Dr Greene	O God thou art my God (63 Psalm)	B-flat	
89R	Dr Nares	God is our hope and strength	D	47
99R	Sir J Stevenson	I am well pleas'd (116 Psalm)	D?	48
101R	Dr Greene	O God of my righteousness (4th Psalm)	E-flat	49
102R	Dr Greene	Acquaint thyself with God (22 Chap Job)	E-flat	†
103R	Dr Greene	Praise the Lord O my Soul	D	50
104R	Dr Greene	O how amiable (84 & 116 Psalms)	G	†
106R	Dr Greene	O Lord give ear (86 Psalm)	E-flat	†
107R	Handel	Hallelujah Chorus	D	51
110R	Dr Croft	O Lord grant the King a long life	B min	52
113R	Dr Blow	I beheld and lo ['I saw' pencilled] (7 Chapter Revelations)	D	53

³⁵ Clean

³⁶ Clean

³⁷ Clean

³⁸ Considerable annotations in blue and purple crayon, and pencil.

³⁹ 'There were Shepherds' indicated beforehand but music not provided.

⁴⁰ Continuing on from the preceding. Introduction cue. Purple crayon marks.

⁴¹ Pencilled at end of p. 38: '404' (each digit circled) and 'JH' three times. Otherwise clean.

⁴² Pages 45–46 blank except for title written roughly in purple crayon at top.

⁴³ Pages 47–48 blank except for title written roughly in purple crayon at top. These leaves were presumably inserted as replacements for the original ones: the ruling is slightly wider, and the Stevenson anthem continues in the middle at p. 49. Curiously, treble and alto parts in duet with treble are noted in their respective clefs.

⁴⁴ Several corrections notated, including a cut at top of p. 57. Three inked marks on 61 appear to read 'TW' or perhaps 'JW' (the ink is a different and lighter colour to that used for the score). Cuts indicated on pages 62–64, and 'end here' pencilled on last system of 63.

⁴⁵ 'Anthem' scribbled between staves at beginning of introduction. Faded pencil below title reads 'Sung by [?]', with apparently a first initial and surname, though neither is visible: first initial may be 'H', and surname could begin with R, P, or B [could be H Phillips]. Underneath this, over the first treble entry, is written neatly in brown ink: 'Now Barnes My Boy': may refer to Barnes, a chorister who was a contemporary with Phillips c. 1849–1850. Lots of scribbles and additions pp. 66–68, and an elaborate cadenza written in greenish ink at the end of this first solo, with pauses in the same ink and two instances of 'wait' in pencil just before. P. 69 has pencilled lightly at top 'sung by Mc Carthy [?]', and in the margin vertically brown inked '23 B B B', and 'D D D D' at bottom of page beside a torn part. Top of p. 71 has in ink 'hold out [Mc Car?]'—the last two words are cut off, presumably in rebinding. 73–74 is loose, with newer paper and a different hand.

⁴⁶ 'Sing this' pencilled under title. Several corrections, ornaments etc. throughout, and a cut at end of p. 81. P. 83–84 loose.

⁴⁷ P. 93 top corner: illegible pencil (single word). Otherwise clean, except for copyist's correction at end of 94.

⁴⁸ Chord progression scribbled beside title. Below title pencilled: 'Page 1[4?]9' [may be 169, or more likely 109: see BDecA and BCanAx].

⁴⁹ Below title copyist has written 'Principal Treble in Treble Book No. 1'. Someone has pencilled the word 'Principal' within the loop of the P of the previous note, and 'Principal' has been scribbled in pencil above the first indication of 'Duet Treble & Contra Tacet'. Underneath 'Contra' a line has been drawn to an illegible and faded scrawl which may have been a name beginning with A, H or M.

⁵⁰ Copyist's note: 'Principal Treble in Book No. 1'. Clean otherwise.

⁵¹ P. 109 pencilled note in middle: 'Norman?' and at end 'John McCarthy[?]'—both barely legible.

⁵² Clean

⁵³ Corrections and cuts.

114R	Dr Croft	Praise the Lord O my Soul (104 Psalm)	C	
115R	Travers	Ascribe unto the Lord ['the 96th Psalm' pencilled and over-inked]	B-flat	54
117R	Sir J Stevenson	I looked and behold	F	55
157R	Dr Greene	I will sing of thy Power, Trebles Repiano [sic.]	A	56
125R	Weldon	In thee O Lord	B-flat	57
127R	Dr Greene	O Sing unto the Lord, Repiano Trebles	D	58
132R	Stroud	Hear my Prayer	G min	59
135R	Dr Hayes	Save Lord [and hear us]	E min	60
139R	Battishill	Call to remembrance, Repiano Treble	E min	61
142R	Dr Boyce	Turn thee unto me	E min	62

⁵⁴ 115–116 loose. Final Amen erased. P. 116–117 recopied in later and rouger hand on loose sheet, contained between p. 118 and 119.

⁵⁵ 117–118 loose and badly damaged at edges. At beginning 'Page 245' pencilled (not a reference to this volume). On p. 118 'Verse P.P.' written before 'Thou'rt worthy of honor of powr G Glory'. Cut indicated on p. 120.

⁵⁶ 'Barnes' written in pencil beside title, and again underneath first system before entry of second treble.

⁵⁷ Corrections and dynamics in purple ink, which has come through paper.

⁵⁸ Clean

⁵⁹ Pencilled correction.

⁶⁰ Clean

⁶¹ Corrections in pencil and purple ink. Illegible pencilled words and numbers at top of 140. Sheet inserted between 140 and 141 in different hand purporting to be '1st Treble' of section copied on p. 141, but they are largely similar but also sufficiently different to appear to be two versions of the same work.

⁶² Mostly clean. At top of 145 'Barnes' is visible in rough pencil. Penultimate system has four-bar rough passage in same key and time signature, inked with no words. Could be an organ part or something else belonging to this anthem. At end of page 145, pencilled 'End of Anthems'.

SCanB (D3.18): Treble Cantoris part-book B¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Doct J Smith [crossed out]	Ponsonby Sanctus	B-flat	
1		Ponsonby Chant and Penitential Chant	C and C min	
2	Pennants	Commandments	B-flat	2
[pasted insert]				
2	McGhie	Sanctus & Responses	G min and G	3
[insert]				
3	Smith	Ponsonby Responses	B-flat	
4	Jomelli	Sanctus & Responses	E-flat	
5	J Paddon	Te Deum Laudamus	G	
8		Jubilate Deo	G	
10	Doctr J Smith	Te Deum	B-flat	
15		Benedictus [Domine Deus]	B-flat	
20		Jubilate to Doct Smith Te Deum Page 10	B-flat	4
25	Attwood	Sanctus & Responses	G	5
29	Mr Wm Murphy['Herbert' added in pencil]	Te Deum	E-flat	6
36		Jubilate	E-flat	7
40	Doctor Smith	Sanctus & Responses	D	8
41	Doctor Smith	Te Deum	A	
44		Jubilate	A	
46	[W. H. White?]	Sanctus	E-flat	9
48	Dr Clarke	Te Deum	F	
50		Jubilate	F	10
54	Wm Hn White [Esq, in pencil]	Sanctus & Responses	G	11
56	Wm Rossington	Sanctus & Responses	C min	
56	Mr [Jos/W?] Robinson	Double chant	D min	12
59	Henry Bussell	Te Deum	B-flat	
65		Jubilate	B-flat	13
72		Sanctus & Responses	B-flat	
73	Henry Bussell	Te Deum ['Short Service' in pencil]	E-flat	
76		Jubilate	E-flat	14
77		Sanctus & Responses	E-flat	15
79	C. Hanlon	Te Deum	F	
82		Jubilate	F	16

¹ Inside front cover has treble lines of several chants, some in pen and some in pencil. The pen ones are 'Funeral Chant' by Dr Smith, and two chants by 'W. Murphy [Pr?]'. Other names are illegible. Some figures which appear to be sums are also written.

² On reverse is a faint copy of treble and bass parts what appears to be a wordless setting of the Commandments in G attributed to 'Graham'.

³ Perhaps a treble-only setting.

⁴ End of p. 24 three signatures: 'A. Jackson, J. Taylor, H. Byron'.

⁵ End of p. 28: treble line of chant in G by 'W. H. White'.

⁶ Juvenile signature at end of p. 32: 'W Jackson'.

⁷ Illegible pencilled words in margin of 37.

⁸ Apparently a different copyist from here on.

⁹ P. 47 is blank.

¹⁰ End of p. 51 in pencil: 'James [illegible] Esquire'. No pp. 52–53.

¹¹ A chant follows at the end on p. 55.

¹² P. 57–58 are blank: 57 has 'R. Shepard' autographed in large letters, and 58 has the name 'Bussell' graffitied several times at the end of the page.

¹³ P. 71–72 loose (found in another part of the book).

¹⁴ In the margin of 77 is pencilled: '[Bett awful] unto him for the Lord endureth'.

¹⁵ 'H. Byron' pencilled at end of 77.

85	Mendelssohn	Te Deum	A	
89		Jubilate	A	17
101	Major Bagot	Sanctus & Responses	F	18
102	Crosthwaite AB	Te Deum	C	
106		Jubilate	C	
108		Sanctus & Responses	C	
109	Mendelssohn	Sanctus	D	
100	Mendelssohn	Responses	G	19
1R	Doctr Jno Smith	To celebrate thy praise	D	
6R	Mozart	Holy Holy	D	
9R	J Kent	Hear my prayer O God	E min	20
13R	Purcell	I was glad	G	
15R	Doctr J Smith	O clap your hands, 47 Psalm	A	21
19R	Doctr J Smith	Blessed be The Lord God of Isreal [sic.]	A	
22R	Doctr Jn Smith	Blessed is he, 41st Psalm	D	
25R	Doctr Jn Smith	The souls of the righteous	D min	
28R	Green [sic.]	God is our hope and Strength	D	22
35R	Handel	Coronation Anthem (Zadock the Priest)	D	
38R	Dr Greene	Let God arise	C	23
42R	Dr Greene	O give thanks	C	
45R	Dr Greene	Thou O God art praised in Zion	F	24
46R	Handel	And the glory of the Lord	A	
48R	Dr Smith	And they bring unto him one that was deaf	[begins here in G]	25
53R	Handel	The Lord is a Man of War	C	
60R	[Handel]	They gave them Hailstones	C	26
[67R]	[Smith]	[O Lord grant the king]	A	27
70R	Dr Boyce	O where shall wisdom be found, 28th Chapt Job 12 to 18 verses	C min	
76R	Dr Clarke	Where with all shall a young man	A	
77R	R. Gaudry	O Lord thou art my God	A	
79R	D Smith	And seeing the multitude	G	28
84R	Dr Greene	Like as the Hart	C	29
86R	Kent	Give the Lord the honor due	G	
87R	Dr Blow	I beheld and lo, 7 Chapt Revelations	D	
89R	[Clarke Whitfeld]	In Jewry is God known	G	
92R	Rev'd Jas Porter [Samuel or William James?]	Thou shalt open my lips O Lord	E-flat	30

¹⁶ Illegible signature in margin of 83: 'H. [or J.] Th[omas?]'

¹⁷ Top of 101 has Gloria pencilled in.

¹⁸ 'Thomas' in margin of 101.

¹⁹ On facing blank page (110), the name 'C. Smith' is pencilled. On p. 112 (blank) is pencilled: 'William Grant December 28 1845'.

²⁰ The beginning is crossed out in pencil with a note: 'in the other first treble'. At the top there is a note which has been partly cut off in rebinding: 'Sung by McCarthy and Grant' ('and Grant' is added in a different hand). Notes on p. 10 in pencil: at top beside treble solo 'we dont sing this' and at bottom above recitative 'we sing this'. Similar notes on p. 11.

²¹ Last phrase crossed out with note 'ends'.

²² Cryptic symbols at top and bottom of 33 in pencil.

²³ Top of p. 41 in pencil: 'Richard [Batisson?] [illegible] singer'.

²⁴ In margin of 45 in red crayon, partially rubbed out: 'Mr Bussell told me he would [illegible] me [&] [illegible]'. End of p. 45 in pencil: 'Anthem for Sunday'.

²⁵ Solo treble part included.

²⁶ Cuts off abruptly. Pp. 63–64 blank.

²⁷ First few pages are missing. At end on p. 69 in pencil: 'Go back to this mark [coda mark] page 64 [one of the missing pages] then turn to page 36 the Coronation Anthem at this mark [coda mark]'. Unlike the corresponding decani book, in this part of the Handel directed towards the word 'King' is not replaced with 'Queen'.

²⁸ Music is the same as 'And they bring unto him one that is deaf' above. At top in pencil: 'St Mathew [sic.]', and above the solo: 'Grant April 26 1845'.

²⁹ 'London' pencilled beside title.

³⁰ At end of p. 92 is what appears to be a double chant in B-flat.

94R	Mozart	Plead thou my cause	C min	31
99R	Spohr	As pants the Heart [sic.], 42nd Psalm	G	32
104R	Dr Boyce	I have surely built thee an house	C	33
106R	Purcell	Rejoice in the Lord always	C	34

³¹ On p. 99 at 'for the greatness' in pencil: 'keep it up'.

³² Underneath title in pencil: what appears to be 'A[?] Shepard[?]' (rubbed out) and 'July 9th 1865'. The words of an alternate verse are written in on p. 101R. P. 103–104 is blank except for graffiti copious. On p. 102 There appears to be something written about Charles Smith which has been rubbed out; the phrase 'Lord of all power and Might' is written several times alongside various snippets of melody. 'Jonny' is written upside down, and on p. 103 'Jonny make [illegible: looks like 'ooo']'. On p. 103R is written in florid handwriting: 'Frederick Barnes, State Copyist, Castle Chapel Dublin Castle' with 'Sheperd' beside that. At top of 104 is written 'Henry Deale came 1876—went away 1882'. The name 'Deale' and 'H Deale' is then graffitied several times.

³³ At top of p. 101 the names 'H Deale' and 'Taylor' appear in pencil.

³⁴ 107 onwards is blank. There is a title on 107 for 'Lord for thy tender mercies sake' and the first line of music written roughly but no more. On blank pages in middle is found written 'Sheperd the [illegible] fool Esq'.

SCanC (D3.16): Treble Cantoris part-book C¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	C King BM	Te Deum	C	
4		Jubilate	C	
6	Dr Smith	Te Deum	A	
10		Jubilate	A	
11	Aldrich	Te Deum	G	
15		Jubilate	G	
16	Dr Nares	Te Deum	C	
21		Jubilate	C	2
23	Boyce	Te Deum	A	
27		Jubilate	A	
28	['Mrs Tighe' pencilled]	Sanctus & Responses	A	
29	Dr Smith	Te Deum	B-flat	3
34		Jubilate	B-flat	
39	Dr Clarke	Te Deum	F	
43		Jubilate	D	
45	H. Bussell	Te Deum	B-flat	
51		Jubilate	B-flat	
57		Sanctus & Responses	B-flat	
58	Dr Arnold	Te Deum	C	
62		Jubilate	C	
63	Dr Boyce	Te Deum	C	
67		Jubilate	C	
68	H. Bussell	Te Deum	E-flat	
71		Jubilate	E-flat	
[73]		Sanctus [no Responses]	E-flat	4
1R	Dr Greene	O how amiable, 84 & 116 Psalm	G	
2R	Sir J Stevenson & Jos Robinson	I am well pleased	F	
5R	Mendelssohn	Why my soul art thou so vexed, 42nd Psalm	F	
8R	Mendelssohn	Judge me O God, 43rd Psalm	D min	
10R	Sir J Stevenson	Bow down thine ear	E min	
12R	Weldon	In thee O Lord	G min	5
13R	Haydn & Sir J Stevenson	In the beginning	E-flat	
18R	Greene	God is our hope & strength	D	
23R	[?]	Holiest breathe an ev'ning blessing	G	
24R	Attwood	Turn thy face from my sins	E	
25R	Croft	O Lord thou hast searched me out		

¹ Much cleaner in general than the other books. Some can and dec markings in pencil. Much empty space in the middle of the book. Seems not to have been used very often, and may have been incomplete. In the middle pages is found an off-white printed slip which is a template for a music list with 'Chapel Royal. MORNING SERVICE, 11.30 a.m. Sunday,' [the blank is filled by hand with 6th February] and spaces for musical items as follows (the items are filled out in pen): 'Venite: 102; Chants for Psalms: 103 104; Te Deum: Brewer; Benedicite: [blank]; Benedictus: 51; Jubilate: [blank]; Anthem No.: Call to remembrance; Litany: [blank]; Kyrie: 46; Dox: 27; Nicene Creed: Unison; Hymn before Sermon, No.: 5; Hymn after Sermon, No. 295 (Tune 598); Preacher: [blank]; Celebration of Holy Communion after Morning Prayer.'

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² 'Macdonnell' in pencil written above the 'j' of Jubilate.

³ Correction pasted in on p. 30.

⁴ Pencilled roughly.

⁵ Directions and dynamics in pencil and purple crayon.

SCanD (D4.4): Treble Cantoris part-book D¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	My God my God	E min	
7	Beethoven	With restless and ungovern'd rage	B-flat	2
13	Mozart	I will cry unto God	A min	
18	Sir J Stevenson, Jos. Robinson	I am well pleased	F	3
21	Purcell	I was glad	G	
22	Dr Greene	Arise shine O Zion	C	
36	Handel	Funeral Anthem [How are the mighty fall'n]	C min	
31	Himmil [sic.]	O Lord from whom	F	4
32	Dr Greene	Lord let me know mine end	A min	
35	Purcell	Praise the Lord O my soul	F	
41	Croft	God is gone up	G	5
45	Battishill	Call to remembrance	E min	6
49	Boyce [Dr Croft crossed out]	Give the King thy judgments	G	
53	Handel	Easter Anthem: I know that my Redeemer liveth	[E]	7
53		Quartet: Since by man came death	A min	8
54	Handel	Worthy is the Lamb	D	9
56	Mendelssohn	Judge me O God, 43rd Psalm	D min	10
59	Mendelssohn	Why my soul art thou so vexed, 42nd Psalm	F	
1R	King. D.	Te Deum 'Magnificat in D' is written as a heading in error]	D	11
6R		Jubilate	D	
9R	Aldrich	Te Deum	G	12
12R		Jubilate	G	
13R	Dr Boyce	Te Deum	A	13
16R		Jubilate	A	14
17R	Orlando Gibbons	Te Deum	F	15
20R		Benedictus	F	16
23R	H. Bussell [pencilled]	Sanctus & Responses	G min	17

¹ Index inside front cover is signed in pencil 'S/T/G?' Twiss 1862'.

Contains several pieces fewer than the corresponding Dec book.

In blank middle pages:

The signature in pencil: 'Charles Smith'.

Also, a single manuscript sheet (roughly written and corrected in purple crayon) of a single treble line of the 'O remember not' section from Battishill's 'Call to remembrance'. This may be the arrangement of the section by Stewart referred to in the copyist's notes (see p. 45F): it does not correspond directly with the text in the book.

Also, a single sheet from a landscape-oriented octavo [?] edition of Messiah, that appears to be an early 19th-century print (perhaps the Mozart edition, of which copies were purchased for the Chapel Royal c. 1830s?). The leaf is p. 5–6 of the edition, the first two pages of 'Ev'ry valley'.

² P. 7: 'Strict' written in pencil at the beginning of the Symphony following the bass solo and tenor recit. One small correction on p. 9.

³ Letters in corner of 18 in pencil: 'CBG'. Some corrections to text in both pen and pencil.

⁴ Same music as 'Incline thine ear to me' from SDecC.

⁵ Some pencilled corrections to text.

⁶ Some dynamics in purple crayon on p. 45. Note in pen on p. 46: 'Same Subject as Quartett, arranged by Dr Stewart, either to be sung'. The word 'seco' is written in small capitals in pencil under the entry.

⁷ No music printed for 'I know that my...', which is indicated as 'Solo Treble', presumably to be sung from the Dec book.

⁸ Ends with 'Solo Bass, "The trumpet shall sound"'.
⁹ At end on p. 56 in pen: 'Paid up to this August 1863.'

¹⁰ A second treble line added almost throughout in pencil.

¹¹ As with corresponding Decani volume, on top system upside down is a pencilled chant with a barely legible name: 'R[ichard?] Langdon'

¹² 'Charles Smith' signed in pencil at end of p. 9. Corrections in pencil at end of 10.

¹³ In margin in pencil: 'January 14/1868' [the 7 of 1867 crossed out]. Several pencil and purple crayon corrections. P. 14 at 'when thou hadst overcome', 'come on' written in pencil and the same written at end of 15.

¹⁴ At top of 17 "sing up" s written in pencil and underlined.

¹⁵ Clean except for mark in margin of 17 'can't be done', which is partially rubbed out.

¹⁶ Note in pencil in margin of 20: 'Could not be done'. Clean also.

¹⁷ Pencil markings for dynamics contrast with the clean preceding Gibbons.

24R	O. Gibbons	Sanctus & Responses	F	
25R	Dr Arnold	Sanctus & Responses	A	
26R	King	Te Deum	F	†
29R		Jubilate	F	18
31R	Jos. Mullen	Sanctus & Responses	E	19
32R	Dr Aldrich	Te Deum	A	
34R		Jubilate	A	20
35R	[Mrs Tighe: in pencil]	Sanctus & Responses	A	21
37R	Clark-Whitfeld	Te Deum	F	22

¹⁸ Small correction to text in pencil on 30.

¹⁹ [Joseph Mullen was born in Dublin in 1826: not certain if he was a relation of Benjamin Mullen.] Underneath this is written treble lines of two chants, a single marked '(8th tone in Tenor)' in C by 'Jos Mullen', and 'Double Chant from Tallis, Jos. Mullen' in E min.

²⁰ At end in pen: 'Paid up to this, August 1863. JO'Rourke'.

²¹ In the same hand as the preceding. 'Mr Mullen' pencilled very small at end of the page: not certain whether or not this is intended to be an attribution.

²² In a later different hand and ink. No Jubilate.

*Chapel Royal Box 3: Alto 'Loft Books'*ADecA (D3.3): Alto Decani part-book A¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Sir J Stevenson	Te Deum [Long]	C	2
5		Jubilate [Long]	C	
9	Sir J Stevenson	Short Te Deum	C	3
13		[Short] Jubilate	C	4
15		Sanctus & Commandments	C	5
16	Sir J Stevenson	Te Deum	F	6
21		Jubilate	F	7
23	Sir J Stevenson	Te Deum	E	8
28		Jubilate	E	
32	Sir J Stevenson	Sanctus & Commandments	E	9
34	Dr Arnold	Te Deum	C	10
38		Jubilate	C	11
40	Sir J Stevenson	Sanctus & Commandments	F	12
41	Mr Dupuis	Te Deum	E-flat	
44		Jubilate	E-flat	13
46	Dr Woodward	Te Deum	B-flat	†
51		Jubilate	B-flat	†
54		Sanctus & Commandments	B-flat	†
55	Dr Nares	Te Deum	C	
59		Jubilate	C	
61	Mr James Kent	Te Deum	C	
66		Jubilate	C	

¹ Numerous instances of 'Lead' at the beginning of phrases, suggesting that the direction was done by the singers themselves and not by the organist or any single leader/conductor. Alto parts written almost entirely in treble clef (tenor pitch), except where noted.

In back cover in Iver MacDonnell's unusual handwriting: 'Ye various & ye sundry Repairs, as truly ye Indices to the Services & Anthems in this Booke, was by me wrought and made in ye year MDCCCLXVI while Singing Man in Her Majesty's Chapel Royale (Counter-Tenore be it saide) done as a voluntary tribute to the convenience of himself and successors (many be it hoped). James, Marqis of Abercorne being then Lord Lieutenant. Doctor Magee being Dean of said Chapel. Signed by me, Iver MacDonnell.'

Beneath: 'Ye feast of ye Ascension, MDVIII LXXIV. On this Daie ye 'forsaide Iver did sing his last Chaunte in ye Royale Chapel of her Majestie Victoria at Dublin citie, having so sung for 15 yeares sans intermission. His Deans were by name as here Tighe Graves Magee and Dickenson. His respected organist—one Henry Bussell. Requiescant in Pecunia hic.'

Inside back cover includes a long list of physical and personality attributes of four persons, Coghlan, Webster, Salmon and Monahan, also in MacDonnell's hand, which appears to be a phrenological chart, as well as the alto part for 'Thou shalt open my lips O Lord' [E-flat] by Porter, a short introit.

² Chorus Vivace. Contains overwritten marks 'adlib', pause marks, 'ritard'. Last five bars (repeat of 'Let me never be confounded') crossed out and marked 'End'.

³ 'To thee all Angels' marked 'Dec.', and word underlay of 'Holy Holy Holy' altered. 'The Glorious Company' Can.; 'The goodly fellowship' Dec.; 'The noble army' Can.; 'Thou art the king of glory' Dec.; 'We believe that thou shalt come' Can.. Some ornaments crossed out. Trumpet cue crossed out with note 'This Symphony left out'. 'Vouchsafe O Lord' Dec.

⁴ Illegible musical note beside title. 'Be ye sure' Dec. Underlay of 'and the sheep' altered. 'For the Lord is gracious' Can.

⁵ Note: '[Fl.?] Thurs. 15 Dec. 1836. ROM[?]' Pencilled cues and corrections.

⁶ NB This is the service contained in RCB P.129/28.1, 'Composed expressly for the Choir of the King's Chapel Dublin, at the request of G. D. Mills.'

⁷ Beside title a descending and ascending scale written in small writing with the comment 'a very nice turn indeed'. At end, note: 'Sanctus page 40'

⁸ NB This is the service contained in RCB P.129/28.1, 'Originally designed (and for which purpose it was composed) to be sung at the Opening of the Kings Chapel Dublin'. Couple of pencilled cues, grace notes and can and dec markings.

⁹ Tenor cue with correction to alto line: the uncorrected version is found in score book RCB P.129/28.1.

¹⁰ '10 min' at top. Pencilled dec and can markings, as well as 'ad lib' and a crescendo and decrescendo on long melisma.

¹¹ '3 min' at top. Dec and can markings/

¹² Pencilled correction, which corresponds with RCB P.129/28.1.

¹³ Melismatic Amen at end erased.

69	Mr Ebdon	Te Deum	C	14
74		Jubilate	C	
77		Sanctus & Commandments	C	15
78	Messrs Hall and Hine	Te Deum	E-flat	†
82		Jubilate	E-flat	†
85	Dr Boyce	A Short Te Deum	C	16
88		Jubilate	C	
90	Dr Aldrige [sic.] Higgins Dr Nares	[Chants]	G E-flat D	17
91	Higgins Sir J Stevenson Geary	[Chants]	F E A	18
92	Lord Mornington Sir J Stevenson Sir J Stevenson	[Chants]	B-flat E-flat G	
93	Mr Walsh	[Chant]	A	19
93	[John Smith]	Ponsonby Chant Penitential Chant Ponsonby Sanctus &&&	C C min B-flat	20
94	Mr Walsh	Te Deum	D	
99		Jubilate	D	
102	Dr Dean	Te Deum	C	†
108		Jubilate	C	†
110	Dr Clarke	Sanctus & Commandments	D	
111	Dr Rogers	Sanctus & Commandments	D	
112	Dr Gibbons	Sanctus	G	
112	Dr Aldrich	Commandments	G	21
113	Dr Child	Sanctus & Commandments	E min	
114	Dr Croft	Sanctus & Commandments	A	22
115	Dr Creyghton [sic.]	Sanctus & Commandments	E-flat	
116	Dr Hayes	Sanctus & Commandments	E-flat	
117	Mr Davy	Sanctus & Commandments	F	
118	Dr Dupuis	Sanctus & Commandments	D	
119	Spencer	Sanctus & Commandments	E-flat	
120	Dr Boyce	Sanctus & Commandments	A	
121	C King BM	Te Deum	C	
124		Jubilate		
125		Kyrie Elieson [sic.]		
1R	Sir J Stevenson	Grant to us Lord (Collect 9th Sunday after Trinity)	A	23
2R	Haydn/Sir J Stevenson	The Heavens are telling with additions by Sir J Stevenson	C	24
7R	Sir J Stevenson	O Lord our Governor (8th Psalm)	B-flat	25
9R	Sir J Stevenson	By the Waters of Babylon (137th Psalm)	D	26
14R	Sir J Stevenson	Lord how are they increased that trouble me (3rd Psalm)	B min	27

¹⁴ Crescendo marked on p. 71.

¹⁵ Pencilled note at top: 'Sunday 11 Sept. 36'

¹⁶ Can and dec markings.

¹⁷ Three-part chants for ATB: apparently missing treble lines. Pencilled line at end of an unidentified chant/line. NB pp. 90–93 are in a different hand. **These and following chants not present in Treble volume.**

¹⁸ Same as above, including unidentified extra line.

¹⁹ Very faint pencilled note above: '[A?] Gentleman of the Chapel Royal' (not the same composer as Walsh in D).

²⁰ Alto lines of chants only. Both Sanctus & Responses to Commandments, hastily and untidily copied out.

²¹ Evidently paired with the preceding Sanctus

²² After this, a chant by 'Crotch' in C major pencilled in.

²³ Two chants pasted in before anthem on verso (D and E-flat).

²⁴ Alto recit includes continuo line. Last three bars (Handelian style plagal cadence) crossed out.

²⁵ Insert between pp. 8 and 9 including the verse crossed out on p. 8, written in A (published key) by a different hand.

²⁶ Verse in different hand [and written in sounding pitch] included on insert between pp. 12 and 13.

22R	Dr Blake	I have set God always before me (16th Psalm)	D	28
25R	Dr Woodward	Sing O ye heavens (49 Chap Isaiah)	F	
26R	Mr Reynolds [sic.]	My God my God look upon me (22nd Psalm)	E-flat	
27R	Dr Croft	Blessed is the People (*9th Psalm 16 Verse)	B min	29
38R	Mr J. Kent	The Lord is my Shepherd (23rd Psalm)	F	30
39R	Handel	Glory to God	D	31
42R	Boyce	Wherewithall [sic.] shall a young man (119 Psalm 2nd Part)	D	
46R	J Clarke	I will love thee (110th Psalm)	B min	
47R	Dr Croft	O Lord Thou hast searched me out (139th Psalm)	A	32
61R	Rev'd Mr Mason	Lord of all pow'r and might	E	33
62R	Sir J Stevenson	Funeral Anthem Taken from the Burial Service ('I am the resurrection and the life saith the Lord')	E	
73R	Dr Greene	O Sing unto God (48 Psalm)	B-flat	34
82R	Sir J Stevenson	Bow down thine ear (86th Psalm)	E	35
84R	[Stevenson]	Rejoice in the Lord O ye righteous (33rd Psalm)	E	36
85R	Sir J Stevenson	The Lord is my Shepherd (23rd Psalm)	E-flat	37
87R	Sir J Stevenson	I looked and lo [a Lamb] (14th Chap Revelations)	C min	38
93R	Sir J Stevenson	I am well pleas'd (116 Psalm)	D?	39
94R	Dr Nares	God is our hope and strength (46th Psalm)	D	
96R	Sir J Stevenson	The Lord is King (97th Psalm)	A	
97R	Dr Greene	O God thou art my God (63 Psalm)	B-flat	40
105R	Dr Greene	O Lord give ear (86th Psalm)	E-flat	41
114R	Dr Greene	O how amiable (84 & 116 Psalms)	G	42
122R	Dr Greene	O God of my righteousness (4th Psalm)	E-flat	
123R	Dr Greene	Acquaint thyself with God (22 Chap Job)	E-flat	
124R	Dr Greene	Praise the Lord O my Soul (103 Psalm)	D	43
125R	Handel	Hallelujah Chorus	D	
128R	Dr Croft	O Lord grant the King a long life	B min	44
131R	Dr Croft	Praise the Lord O my Soul (104 Psalm)	C	45
140R	Dr Blow	I beheld and lo (The Epistle for All Saints Day, 9th	D	46

²⁷ Organ part cue for duet included on p. 15.

²⁸ Note on p. 23 after indication for tacet during verse: 'this is full of discords, get [thou it hat for?]'.
²⁹ Solo Contra with continuo printed.

³⁰ NB end of page written in ink: 'Paid Nov. 1818', underlined. [NB This volume is in the hand of the same copyist as the contemporary RCB Stevenson volume.]

³¹ Preceded by recits, followed by Bass Solo 'For behold darkness' and ending with 'For unto us' (p. 40).

³² Keyboard introduction printed. Long anthem (full version printed) with several cuts suggested.

³³ Pencilled: 'Collect for the 7 Sunday after Trinity'

³⁴ Pencilled: '3th 19th 32nd of the 48th [th Psalm]. Figured bass intro before contra and tenor duet. 'Ad libitum' on p. 75. Word underlay altered, dynamics added and grace notes erased pp. 76–77.

³⁵ P. 83/84 loose.

³⁶ P. 85 inked at top (in different ink, also used to male corrections): '30=1=21' (30th January 1921?).

³⁷ Blue pencil under title: 'Page 88' [does not seem to correspond to this volume].

³⁸ Begins with introductory 'Symphony' for organ. P. 89 'legato' over melisma. 'Adagio' twice and repeat mark added on p. 90.

³⁹ Pencilled at beginning of first Chorus p. 93: 'this [Chos?] be omitted'. Page inserted between p. 94 and 95 in a much different hand containing parts of 'I will receive the Cup of Salvation' (Mozart) in C.

⁴⁰ Organ 'Symphony Andante Vivace' begins. At end, an incomplete alto line of a double psalm chant in E has been added (apparently missing third quarter).

⁴¹ Sym. Largo begins—bass only. Ornaments and dynamics added to vocal line. Before solo begins on p. 107, a realisation has been added in pencil for a bar and a half over the organ bass. Counting and dynamics added pp. 108–109.

⁴² Significant cut indicated on p. 116–117. Insert between p. 114 and 115 of early 19th century (?) printed edition of alto part for Boyce's Te Deum and Jubilate in C by Novello (no. 2040), written in alto C clef.

⁴³ Inserted between pp. 124 and 125, Sanctus & Responses by Major Bagot for Alto/2nd Treble in F major. On reverse of this sheet are two double psalm chants, one in G major ('Mjr[r?]' Bagott [sic.] No. 2.) and 'Countess of Dunraven' in E-flat.

⁴⁴ P. 129 (misnumbered as 131) is loose, and p. 130 (unnumbered) has pasted insert for first three systems.

⁴⁵ Several corrections to notes and word underlay, with some parts crossed out.

⁴⁶ Several corrections and ornaments added, with paste-over for last four systems of p. 141. Detailed cadenza on top of p. 143 at end of solo. Before Chorus 'Blessing and Glory and wisdom and thanks' p. 143, pencilled: 'Hall. Chos. 125', suggesting that this section be replaced with Handel's Hallelujah Chorus at the corresponding page. Similar direction is made at end of this chorus and before final chorus of 'Hallelujah' (middle of p. 144): '125 Hallelujah'.

		Chap. Revelations)		
144R	Travers	Ascribe unto the Lord (96th Psalm)	B-flat	47
146R	Sir J Stevenson	I looked and behold	F	48
157R	Dr Green	I will sing of thy power O God	A	49
159R	Dr Greene	O Sing unto the Lord	D	50
162R	Dr Hayes	Save Lord and hear us	E min	51
165R	Dr Boyce	Turn thee unto me	E min	52
167R	Stroud	Hear my prayer O Lord	G min	53
171R	Weldon	In thee O Lord [Pencilled: 31st Ps]	B-flat	54
172R	Battishill	Call to remembrance	E min	

⁴⁷ Final two-bars (third Amen) erased quite emphatically.

⁴⁸ Opens with organ symphony followed by secco recit, with first two notes corrected. Counting written in on p. 147 and 148. Cut indicated end of p. 150 beginning of 151. Pauses marked in on p. 152. Another pencilled cut on p. 154–155. Pencilled in at end: apparently single psalm chant in F major. P. 156 is upside down crossed out discarded half-copied end of a Te Deum in C, with text copied but no notes.

⁴⁹ This and the following apparently in a different hand to the preceding—perhaps same copyist and copied later with a different pen and darker ink. Almost no annotations except a correction of a missing sharp in pencil.

⁵⁰ No annotations, but double chant in E written on spare staff space on p. 163.

⁵¹ No annotations.

⁵² No annotations.

⁵³ Several corrections and annotations.

⁵⁴ Several corrections to words and note values; some slurs added.

ADecB (D3.14): Alto Decani part-book B¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
2	Doctr J Smith	The Ponsonby Sanctus	B-flat	
2		Ponsonby Chant and Penitential Chant	C and C min	2
3	Smith	[Ponsonby] Responses	B-flat	3
4	Jomelli	Sanctus & Responses	E-flat	
5	J Paddon	Te Deum Laudamus	G	
9		Jubilate Deo	G	
11	[Blank]			4
12	Doctr J Smith	Te Deum	B-flat	5
17	Smith	Benedictus [Domine Deus]	B-flat	
22	Smith	Jubilate to Doct Smiths Te Deum Page 12	B-flat	6
27	Mr Wm Murphy	Te Deum	E-flat	7
33		Jubilate	E-flat	8
37	Attwood	Sanctus & Responses	G	9
41	Doctor Smith	Sanctus & Responses	D	10
41	Doctor Smith	Te Deum	A	11
45		Jubilate	A	
46	Wm Henry White	Sanctus & Responses	E-flat	12
47	Wm H White	Sanctus & Responses	E	13

¹ Parts in both alto clef and octave treble clef.

Inside front cover, upside down: 'Feb 19/65. Last Sunday Mr Mullen & Mr O'Rorke sang here. St Patrick's was opened Feb 23rd where they are vicars.'

P. 1 contains numerous alto lines of chants, including Funeral Chant by Dr Smith, a chant in G by 'Murphy' and a chant in E-flat by 'Countess of Dunraven'. At the top of the page in the corner above the first chant in E-flat appears a barely legible 'Herbert' [?].

In the middle of the page in pencil is what appears to be a musical jokes: an 'Amen' in E-flat for five voices (SAATB) containing wild dissonances with the heading 'The celebrated Amen, as performed at the C.C.—24th Jany 1836'. The treble line ends with an ad-lib downwards chromatic scale and an upward leap of a seventh: underneath this is written 'Charley's Cadence performed before [Lord Dunraven: barely legible] to the great delight of all the Congregation'. Each part seems to have the name of a singer indicated, though these have been cut off in the rebinding: the only legible one is the alto which appears to read '[Orr,] Baxter'. The tenor may be 'Herbert' and the bass 'Smith', judging by the last couple of letters of each, and the treble may be 'Mills'. See Appendix C5.

Middle pages contain several sketches and inserts:

One is a collection of pencilled sketches for what might be hymn tunes or short responses.

Another is a very discolour slip of paper with four soprano lines of double chants on either side in pen: Ed Higgins in F, Jas Clarke in A, Woodward in D [the famous one] and B-flat, and on the other side T. A. Geary in A, and three chants by Mornington in F, E-flat [the famous one] and E-flat again.

Another is a slip of paper from the 'Standard Life Assurance Company's Office, 66 Upper Sackville Street, Dublin', with a music list for 'Sunday Morning Sept 4 1870' as follows:

Venite: No. 40

Psalms 94

Te Deum 107

Jubilate 1

Anthem 3rd Psalm Stevenson

Hymn 98 (119) 132 (202)

Responses No. 16

Another sketch for an organ part in B major [?] follows later on, and elsewhere the title in pencil 'For as in Adam [in Iver Macdonnell's handwriting?] with a couple of ruled systems but nothing written.

² Another chant in G pencilled in above.

³ Two chants pencilled in below: one '[John]OR[orke]' in D, and a second 'Langdon' in F.

⁴ Title of 'Hear my Prayer O God' and composer 'J. Kent' written at top, but no music on the page, except the pen indication: 'Go to Next Page for Doct Smiths Te Deum'.

⁵ End of 16 in pencil: 'Jubilate at p. 22'.

⁶ At end of p. 22, a four-bar passage of semiquavers written in pencil.

⁷ On p. 28 in pencil: 'Dr Smith and Sir John.' before alto entry.

⁸ Just before Gloria on p. 35 in pencil: 'Death of Nelson.'

⁹ 'Amen' of Sanctus crossed out.

¹⁰ Two repeats of 'most high' at end of Sanctus crossed out.

¹¹ Label at end of 42 and 44 to repair damaged corners have prices on them. Some tempo changes indicated in pencil.

¹² In a different hand to the preceding.

¹³ Ditto. Two chants written on p. 48 in pencil: the first by Dr Smith in A (appears to be alto line of the 'ABC' chant), and the second in D by Beethoven.

49	Henry Bussell	Te Deum	B-flat	14
50	Dr Clarke	Short Te Deum	F	15
53		Jubilate	F	
55	Sir J Stevenson	Te Deum [Long]	C	16
60		Jubilate	C	17
64	Mr Greene	Responses	C	
64	Hon'bl Capt'n Lindsey	Responses	E-flat	
65	Henry Bussell	Te Deum	B-flat	18
72		Jubilate	B-flat	
75		Sanctus & Responses	B-flat	19
77	Henry Bussell	Te Deum	E-flat	20
80		Jubilate	E-flat	
81		Sanctus & Responses	E-flat	21
82A	Bussell	Sanctus & Responses	G min	22
83	C. Hanlon	Te Deum	F	
86		Jubilate	D	
88	Mendelssohn	Te Deum	A	
92		Jubilate	A	
95	Major Bagot	Sanctus & Responses	F	
96	Rogers	Te Deum	D	23
99		Jubilate	D	
100	['Davenport' in pencil] Crosthwaite AB TCD	Te Deum [no Jubilate]	C	24
102	Mendelssohn, arranged by C. Hanlon	Sanctus	D	
100		Responses	G	25
1R	Doctr J Smith	To celebrate thy praise	D	26
6R	Mozart	Holy Holy	D	27
9R	Jas Kent	Hear my Pray'r O God	E min	28
10R	Purcell	I was glad	G	
14R	Doctr J Smith	O clap your hands together, 47 Psalm	A	29
19R	Doctr J Smith	Blessed be thou, Lord God of Israel [in pencil: '29 1st B. Chronicles']	A	30
22R	Doct Jn Smith	Blessed is he, 41st Psalm	D	31

¹⁴ Only the first line written in, without words. End of page are two scales written in pencil with the semitones indicated with slurred lines.

¹⁵ In a different hand to the preceding: bold and large.

¹⁶ A pencilled comment above the title is unreadable, having been mostly cut off in rebinding. '6 ½ min' written in pencil at end (p. 60).

¹⁷ At alto verse on p. 62 'TB[axter?]' written in pencil before

¹⁸ In pencil at top: 'in Eb [p.] 77'. Dec and can markings throughout.

¹⁹ In pencil: 'Bussell in Eb 81'. Below are alto lines of five double chants: 'O'R[orke]' in G; three by 'G. Bagot Esqr.', in E, G and F, and one by Crotch in B-flat.

²⁰ In pencil: 'In Bb 65'

²¹ In pencil: 'Bussell in Bb 74' (should be '75'). Word underlay of Responses altered in pencil. Below a single chant by H Purcell in A minor.

²² Inserted on pasted-in sheet. Back of this sheet has a sequence of key signatures written out.

²³ Intonation of 'We praise thee O God' to be sung by 'Precentor'.

²⁴ Was Crosthwaite a relative of Rev'd John Crosthwaite? Davenport Crosthwaite was Masonic Grand Organist.

²⁵ Alto line of chant in G by White below.

²⁶ In alto clef. P. 3 in pencil: 'coronation page 39'.

²⁷ In treble clef. At end on p. 8, eight bars of quaver figurations in 3/4 E-flat major with figured bass.

²⁸ In pencil: '55th Psalm' and '4 Dec 36 s[?] here'.

²⁹ In alto clef. Last few bars crossed out as elsewhere.

³⁰ Between p. 20 and 21 a slip of paper on which are written five chants: a double by O'Rorke, '1859—first sung in the Chapel Royal Dublin Sept 11th 1859' in D; two singles in F by Kelway and Aldrich; and two doubles in F by Crosthwaite and Langdon. At the top in the same hand as the note about the first performance is written:

Soprano: Shepherd, Brennan

Alti: Macready [this has overwritten 'M'Cready'], I. MacDonnell

Tenori: O'Rorke, Composer; Tracey [appears to have overwritten 'Moran']

Bassi: Hanlon, B. Mullen

On the back is written a sketch of a couple of bars of four parts of 'I will love thee O Lord' in C, with the name 'Bussell' in pencil upside-down.

32R	Doct Jn Smith	The souls of the righteous	D min	
39R	Handel	Coronation Anthem (Zadock the Priest)	D	
43R	Dr Greene	God is our hope & Strength, 46th Psalm	D	
52R	Dr Greene	Thou O God art praised in Zion	F	32
62R	Dr Greene	Let God arise, 68 Psalm	C	33
71R	Dr Greene	O give thanks, 107th Psalm	C	
81R	Handel	And the glory of the Lord	A	34
85R	Dr Smith	And they bring unto him one that was deaf	[begins here in E-flat]	
88R	Handel	The Lord is a Man of War	C	
93R	Handel	He gave them Hailstones	C	
97R	Dr Smith	O Lord grant the King, 61st Psalm 6th verse.	A	35
101R	Dr Clarke	Where with all shall a young man, 119th Psalm	A	36
103R	Dr Greene	Like as the Hart, 42nd Psalm	C	
104R	Dr Benjamin Rogers	Teach me O Lord	D	
106R	Mozart [12th Mass]	Plead thou my cause	C min	37
110R	Spohr	As pants the Hart, [pencil: 1st, 2nd, 8th Verses] 42nd Psalm, [pencil: No. 236]	G	38
114R	Dr Boyce	I have surely built thee an house	C	39

³¹ P. 27 at top in pencil: 'Page 84'.

³² Cut to Solo Contra on p. 55. Numerous corrections and alterations of solo parts in pencil.

³³ Counting written in in pencil throughout.

³⁴ 'Comfort ye, 40th Isaiah' in pencil beside title. At end of this piece on p. 84, a pencilled reworking of a solo from the Smith anthem on p. 27. Below this a full SATB arrangement of a double chant in A by Clarke.

³⁵ Second-last system of 99 in pencil: 'turn to page 40 God save the Queen'. At end of p. 100 in pencil: 'Go back to this mark [coda sign] and end with the quartet and then turn to the chorus God save the Queen page 40'.

³⁶ P. 102 blank.

³⁷ In pencil at top: 'time 8 minutes'. Words corrected in pencil (Iver Macdonnell's hand?).

³⁸ Contains duet for two Contra Tenors.

³⁹ At top in pen: 'Paid up to this 1856'. Breaks off abruptly at end of p. 115.

ADecD (D4.3): Alto Decani part-book D¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	My God my God	E min	
7	Beethoven	With restless and ungovern'd rage	B-flat	
10	Mozart	I will cry unto God, 77th Psalm	A min	
16	Sir J Stevenson & Jos. Robinson	I am well pleased	F	
18	Himmil [sic.]	O Lord from whom	F	
19	Handel	"How are the mighty fall'n", "Grand Funeral Anthem"	C min	
24	Dr Greene	Lord let me know mine end	A min	
26	Dr Greene	Arise shine O Zion	C	
31	Purcell	Rejoice in the Lord [pencil: Phillippians CIV]	C	2
34	Purcell	Praise the Lord O my soul	F	3
37	Gaudry	O Lord thou art my God	A	
43	Croft	God is gone up	G	4
47	Battishill	Call to remembrance	E min	5

¹ On back side, before p. 1 on facing blank page in pencil: 'Doctor Francis Robinson, Tenor, Vicars [sic.] Choral of St Patrick's and Christ Churches for 45 years, and Stipendiary in Trinity C'. [Robinson was given his doctorate in 1852.]

² Symphony crossed out on p. 31.

³ Between p. 34 and 35 a yellowed foolscap sheet is inserted headed 'Chapel Royal (Reading Desk), Month of July'.

Sunday 4th July

Venite chant 71

Psalm 19 only

Te Deum 367 368 369 chants

Jubilate ch 10

No lesser Litany

Kyrie & Nicene Creed

1st Hymn 265 after Nicene Creed

2nd Hymn 565 (During Offertory)

Sunday 11th July

Venite chant 366

Psalm 57 (chant 360)

Te Deum 367.8.9

Jubilate 10

No lesser Litany

1st Hymn 166 (after 'the Grace of our Lord

2nd " 594 (During Offertory)

National Anthem [a little space lower]

Sunday 18th July

Venite 225

Psalm 91 (chant 220)

Te Deum 367.8.9

Jubilate 10

No lesser Litany

1st Hymn 263 (after The Grace of our Lord)

2nd " 97 (During Offertory)

National Anthem [a little space lower]

Sunday 25th July

Venite 510

Psalms. First 2 parts of the 119th Psalm for the 25th Morning

Te Deum 367.368.369

Jubilate 10

No lesser Litany.

1st Hymn. 306. (after the grace of our Lord)

2nd " 165. (During Offertory)

National Anthem [a little space lower]

The first Sunday of the month was Holy Communion (suggested by the inclusion of the Kyrie and Nicene Creed and their exclusion elsewhere), which dates this list to after those reforms instituted by Dean Dickinson in the late 1860s, and it seems to have been the usual practice that the National Anthem was sung at the conclusion of Morning Prayer (but not when Holy Communion was celebrated).

These are the years from which this slip may date in which these dates fell on a Sunday:

1869, 1875, 1880, 1886, 1897, 1909, 1915, 1920

⁴ In alto clef. In pencil beside title: '47 Ps v 5 No 99'

53	Dr Boyce	Give the King thy judgment	G	
61	Handel	Easter Anthem	[A min]	⁶
62	Handel	Worthy is the Lamb	D	⁷
64	Mendelssohn	Judge me O God, 43rd Ps	D min	
66	Mendelssohn	Why my soul art thou so vexed, 42nd Psalm	F	
84	[Himmel/Novello]	Incline thine ear to me, [pencil: Ps 102 v 2]	F	
70	Farrant	Lord for thy tender mercies sake	F	⁸
1R	Dr King	Te Deum	D	
6R		Jubilate	D	
9R	Dr Boyce	Te Deum	A	⁹
12R		Jubilate	A	¹⁰
13R	Aldrich	Te Deum	G	¹¹
16R		Jubilate	G	
17R	Gibbons	Te Deum	F	
21R		Benedictus	F	
24R	H. Bussell	Sanctus & Responses	G min	¹²
25R	R. P. Stewart MD	'Double Chant'	F	¹³
25R	Orlando Gibbons	Sanctus & Responses	F	
26R	Dr Arnold	Sanctus & Responses	A	
27R	Jos Mullen	Sanctus & Responses	E	¹⁴
28R	Dr King	Te Deum	F	
31R		Jubilate	F	
33R	Aldrich	Te Deum	A	
37R		Jubilate	A	¹⁵
39R	[Aldrich?] Mrs Tighe or Lefanu [in pencil in hand of I. MacDonnell]	Sanctus & Responses	A	

⁵ P. 49, 'Trio Soprano Contra Tenor and Bass' is crossed out with pencilled note: 'See over for Stewart's arrangement which is sung'.

⁶ Begins with indication in pen: 'Solo Treble: "I know that my Redeemer liveth"'. Followed by Quartet, 'Since by man came death'.

⁷ In pen at end, p. 64: 'Paid up to this August 1863 JORorke'.

⁸ In a different hand in heavy ink.

⁹ In alto clef.

¹⁰ Ditto.

¹¹ In alto clef.

¹² Pencilled dynamics and instructions. At top in pencil (in Iver Macdonnell's hand?): 'First sung Decr 22 1861—on occasion 1st Sunday after death of Albert, Prince Consort'.

¹³ Actually a quadruple chant according to modern terminology.

¹⁴ Title only; no music written.

¹⁵ Top of p. 39 in pen at end of piece: 'Paid up to this, August 1863. JO'Rorke'

ACanAx (D3.2): Alto Cantoris part-book Ax¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Dr Boyce	A Short Te Deum (Full Service)	C	
4		Jubilate	C	
6	Sir Jn Stevenson	Santus [sic.] & Commandments	C	2
7	Dr Arnold	Te Deum	C	3
11		Jubilate	C	
12a	Mrs Tighe	Commandments	A	4
"	J Grahah [organist of Westminster: pencil]	Commandments	G	5
"	[pencil: from Mrs Pennant]	Commandments	B-flat	6
13	Dr Rogers	Sanctus & Commandments	D	7
14	Dr Woodward	Sanctus & Commandments	B-flat	
15	Aldrich [written over 'Travers' in pen]	Commandments	G	
15	C. King BM	Te Deum	C	8
19		Jubilate	C	9
21	Sir J Stevenson	Short Te Deum	C	10
26		Jubilate	C	
29	Dr Smith	Te Deum	A	11
33		Jubilate	A	12
35	Dr Smith	Sanctus & Responses	D	13
36	Dr Deane	Te Deum	C	14
42		Jubilate	C	15
45	Wm. W. Rossington	Sanctus & Responses	C min	
46	Mrs Tighe	Responses	A	
47	Dr Rogers	Te Deum	D	16
51		Jubilate	D	
53	Hy Bussell	Te Deum	E-flat	
58		Jubilate	E-flat	
59		Sanctus & Responses	E-flat	
61	Dr Gibbons	Sanctus	G	17

¹ This book is unlike any of the others, and is largely copied by different scribes. The paper is darker and more worn than the other volumes, with larger staves on the pages and smaller margins, though its watermarked endpapers and style of binding indicate that it was rebound at the same time as the other volumes. It may have been copied later than the other volumes, as suggested by the inclusion of Bussell's Sanctus & Responses in G minor, first sung in December 1861.

Some of the edges of the pages appear to be slightly smoke damaged (this may have been a result of the fire in St Patrick's in 1940).

The alto parts are written both at pitch and transposed up an octave, in treble clef unless otherwise noted.

In middle blank pages, some have been cut out and half of one remains. Pages are blank except for one small caricature of a man with a beard. A loose page is inserted containing alto parts (in alto clef) of compositions by Joseph Mullen (Sanctus, Responses, and two chants: a single with '8th tone in tenor' and a 'Double Chant from Tallis by JMullen'), and seemingly copied by the composer himself: each one is signed with 'JM'.

The back side after the index has a pencilled sketch of an arch, perhaps a detail from within the Chapel Royal.

² Note in pen above: 'This is Tenor'.

³ '11 mins' at top in pencil.

⁴ Two inserted sheets. 'Rogers Sanctus' in pencil at top.

⁵ 'Rogers Sanctus or Sir John in C' in pencil at side, crossed out.

⁶ In pencil beside title: 'Ponsonby Sanctus to this'. At bottom in pencil: 'Composer by Mrs Crawford, Lord Heytesbury's Sister'. Back of this page has three bars of 6/8 C major in pen, what appears to be a fugue subject.

⁷ In pencil below Sanctus: 'Aldridge responses p. 15'.

⁸ '6 min' in pencil at top.

⁹ '3 min' in pencil at top.

¹⁰ In a new and much larger left-slanting hand.

¹¹ '10 min' in pencil at top.

¹² '4 min' in pencil at top.

¹³ '(Anglesey)' written in pencil at top. Last two 'most high's of the Sanctus erased.

¹⁴ '8[?] min' in pencil at top.

¹⁵ '4 min' in pencil at top.

¹⁶ '5 min' in pencil at top. Pp. 47–50 loose.

61	Dr Aldrich	Responses	G	18
62	Mr Greene	Responses	C	19
62	Honble Capt'n Lindsey	Responses	E-flat	20
63	Dr Clarke	Short Te Deum	F	
66		Jubilate	F	
68	Hy Bussell	Te Deum	B-flat	
75		Jubilate	B-flat	21
78		Sanctus & Responses	B-flat	22
79	H. Bussell	Sanctus & Responses	G min	23
80	Felix Mendelssohn Bartholdy	Te Deum	A	
84		Jubilate	A	
87	C. H. Hanlon	Te Deum	F	
91		Jubilate	F	
92	Wm. McGhie	Sanctus & Responses	C	24
92½	Chs. Hanlon	Sanctus & Responses	F	25
93	[McGhie]	[rest of Responses]	C	
94	Dr Nares	Te Deum	C	
98		Jubilate	C	
101	D. Crosthwaite A. B.	Service in C [Te Deum]	C	26
106		Jubilate	C	
108		Sanctus & Kyrie	C	
109	G. W. Torrance	Service in A [Te Deum]	A	27
118		Jubilate	A	
122	Jomelli	Sanctus & Responses	E-flat	28
124	Doctor Smith	Service in B-flat [Te Deum]	B-flat	
129		Jubilate	B-flat	
135	Ebdon	Service in C [Te Deum]	C	
141		Jubilate	C	
144	H. Bussell	Sanctus & Responses	G-flat	29
146	Aldrich	Te Deum	G	30
149		Jubilate	G	
151	H. Bussell	Sanctus & Responses	G min	31
152	Mendelssohn	Sanctus	D	
152		Responses	G	
153	Orlando Gibbons	Sanctus & Responses	F	
154	Dr Arnold	Sanctus & Responses	A	
154	Attwood	Sanctus & [10: pencil] Responses	G	32
156	Mrs Tighe or Lefanue	Sanctus & Responses	A	33

¹⁷ P. 61/62 loose.

¹⁸ 'Soft & slow' in pencil.

¹⁹ At top in pencil: 'Sanctus Sir John in C'.

²⁰ At top in pencil: 'Rogers Sanctus in 3b to this'.

²¹ At end of p. 77 there are three quarters of the alto line a pencilled double chant in A by H Bussell crossed out.

²² At end of p. 78 the Bussell chant from the preceding page is given in corrected form in pencil.

²³ At end of p. 79 J. O'Rourke's chant in D is given in pencil twice: the second is crossed out, though the only divergence is the inclusion of a flat in the third quarter.

²⁴ Three bars rest indicate that 'Heaven and earth are full...' is sung by a treble duet.

²⁵ Pasted in extra page in different hand.

²⁶ Top of p. 104 upside down in pencil: 'between the saddle and the ground / mercy I [craved] and mercy found[?]'.
²⁷ Two alto parts written. At beginning in pen: 'Full 8 Voi': this service appears to be for eight parts. 'Allo modo' written when the parts combine. All in a different hand to the preceding.

²⁸ A different hand again.

²⁹ Written roughly. 'Gb' in pencil at beginning. Beneath in pencil, four alto parts of double chants: Boyce in F (in alto clef), Boyce in F (different chant to preceding, in treble clef at pitch), Morely [sic.] in D minor (in treble clef at pitch), Crotch in B-flat (in treble clef up one octave).

³⁰ Alto clef.

³¹ Detailed dynamics in pencil.

³² In alto clef. 'Amen' of Sanctus crossed out. Four-stave slip of paper inserted between 155 & 156: on one side, a double chant in B-flat by 'Dr Crotch', and on the other side the word 'Policeman' with individual letters crossed out and various anagrams derived from the word written beside. At end of Attwood on p. 156 in pen: 'JO'R. Paid up to this August 1863'.

³³ Apparently a different version to the two other parts in this book.

	[pencilled]			
1R	Dr Green	O how amiable (84 & 116 Psalms)	G	
2R	Sir J Stevenson	I looked and lo [a lamb] (14 Chapt. Revelatns)	C	
4R	Dr Boyce	O where shall wisdom be found	C min	34
10R	Sir J Stevenson	I looked and behold	D	
13R	Sir J Stevenson [Haydn]	The heavens are telling	E-flat	35
17R	Sir J Stevenson	The Lord is my Shepherd (23 Psalm)	E-flat	
18R	[Stevenson]	Rejoice in the Lord O ye Righteous (33 Psalm)	E	36
21R	Gaudry	O Lord thou art my God	A	37
23R	Dr Smith	Grant we beseech thee [in pencil: Collect for Ascension Day]	F	
24R	Kent	Give the Lord the honor due	G	
26R	[Mozart]	Plead thou my cause [in pencil: 35 & 37 Psalms]	C min	
32R	[Handel]	Double Chorus: 'The Lord shall reign'	C	38
37R	Croft	God is gone up	G	39
42R	Mendelssohn	Judge me O God	D min	40
[45R]	[Himmel/Novello]	Incline thine ear	F	41

³⁴ Counting in pencil on p. 5 divided into 8 in a bar.

³⁵ Begins with 'And the Spirit of God...'

³⁶ The piece breaks off at end of p. 18 and p. 19, though numbered, seemed originally to be blank. (P. 20 is blank also.) In blue ink on p. 19 the piece has been completed with the date '30-1-21', and is followed by a note (by William Edmond Hopkins) in the same ink: 'I have discovered a copy of this Anthem in a curious black Counter Tenor Volume in the Library of the Chapel Royal, so that is probably the reason why it has not been completed here. W.E.H. 13.10.21.'

³⁷ In a different hand to the preceding.

³⁸ At top in pen: 'Duett. 2 Basses.' Two parts, both in alto clef. Excerpts from *Israel in Egypt*?

³⁹ In alto clef. At end of piece on top of 42 in pen: 'Paid up to this Augt 1863 JOR'.

⁴⁰ [In treble clef.]

⁴¹ Only a cue and first few bars copied in pencil.

ACanDx (D3.10): Alto Cantoris part-book Dx

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Dr Boyce	O where shall wisdom (28 Chpt. Job)	C min	
3	R. Gaudry	O Lord thou Art My God (25 Isaiah)	A	1
5	B. Rogers M. D.	Teach me O Lord	A	
6	[Spohr]	As pants the Hart (42nd Psalm)	G	2
11	Mozart	I will cry unto God	A min	
17	[Beethoven]	With restless and ungoverned rage	B-flat/C	
21	Sir J Stevenson and Jos. Robinson	I am well pleased [pencil: 116 Psa no. 19]	F	3
24	Handel	Funeral Anthem (How are the mighty fall'n)	F min	
31	Dr Greene	Lord let me know mine end	A min	4
33	Purcell	Rejoice in the Lord	C	5
36	Mendelssohn	My God my god (22nd Psalm)	E min	
44	Purcell	Praise the Lord O my soul	F	
48	Battishill	Call to remembrance	E min	6
51	Dr Croft [should be Boyce]	Give the King thy judgements	G	
53	Handel	Easter Anthem [I know that my redeemer liveth]	[E]	7
53		Since by man came death	A min	8
55	Handel	Worthy is the Lamb	D	9
1R	Dr Smith	Short Te Deum	B-flat	10
6R		Jubilate	B-flat	11
11R	Dr Smith	Sanctus & Commandments	C	12
12R	Wm. Hy. Whyte [sic.]	Sanctus & Commandments	G	13
14R	Dr Rogers	Te Deum	D	14
17R		Jubilate	D	15
19R	James Kent	Te Deum	C	
25R		Jubilate	C	16
28R	Dr King	Te Deum	D	
35R		Jubilate	D	
38R	Mr Walsh	Te Deum	D	
43R		Jubilate	D	17
48R	Orlando Gibbons	Te Deum	F	18
52R		Benedictus	F	19.
55R	Boyce	Te Deum	A	

¹ Breaks off abruptly before the end.

² In a different hand to the preceding. Two alto parts.

³ Inserted in fold between pages 20 and 21, a scrap of paper (a piece of a printed music list) with 'I am well pleased' written in pencil—seemingly a former page marker. Between 22 and 23 a larger scrap of a similar printed music list (a different one) folded up also like a marker: all that is readable is 295 for the 'Hymn after Sermon'.

⁴ In alto clef.

⁵ [In treble clef.]

⁶ Includes Stewart's arrangement of the quartet, as detailed elsewhere. Loose sheet with this section included between 58 and 59.

⁷ No music printed for 'I know that my...', which is indicated as 'Solo Treble'.

⁸ Ends with 'Solo Bass, "The trumpet shall sound"'.

⁹ Ends on p. 58. Rest of this page is blank, as is 59 (which is numbered). Between these pages is an inserted sheet with excerpt from Battishill's 'Call to remembrance' (see above).

¹⁰ '11 min.' in pencil at top.

¹¹ '8 min' in pencil at top.

¹² Appears to be a slight (earlier?) variant of the Anglesey Sanctus as per Smith's *Cathedral Music* (1837).

¹³ Settings for all ten commandments, including Nos. 6–9 in minor. Ends with a double chant in G.

¹⁴ Dec and can markings in blue crayon.

¹⁵ Title decorated with pencilled scrolls.

¹⁶ At end, on p. 28, a pencilled double chant by 'Attwood' in E which has been written twice with slight variants. Both crossed out with the note 'wrong—see page 47'.

¹⁷ At end of 47, two alto lines of double chants, both in E major: first by Attwood ('Changeable' in brackets), and second by Stanford.

¹⁸ In alto clef.

¹⁹ Ditto.

58R		Jubilate	A
60R	King	Te Deum	F
64R		Jubilate	F
66R	Aldrich	Te Deum	A
71R		Jubilate	A

*Chapel Royal Box 4: Tenor 'Loft Books'*TDecA (D3.1): Tenor Decani part-book A¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Sir J Stevenson	Te Deum [Long]	C	
5		Jubilate [Long]	C	
9	Sir J Stevenson	Short Te Deum	C	
13		[Short] Jubilate	C	
15	Sir J Stevenson	Sanctus & Commandments	C	
16	Sir J Stevenson	Te Deum	F	
20		Jubilate	F	2
22	Sir J Stevenson	Te Deum	E	3
28		Jubilate	E	
31	Sir J Stevenson	Sanctus	E	
32		Commandments	E	
32	Dr Arnold	Te Deum	C	
36		Jubilate	C	4
38	Sir J Stevenson	Sanctus & Commandments	F	5
39	Mr Dupuis	Te Deum	E-flat	
42		Jubilate	E-flat	6
45	Dr Woodward	Te Deum	B-flat	
50		Jubilate	B-flat	
52		Sanctus & Commandments	B-flat	
53	Dr Nares	Te Deum	C	
57		Jubilate	C	7
59	Mr James Kent	Te Deum	C	
64		Jubilate	C	
67	Mr Ebdon	Te Deum	C	
72		Jubilate	C	
75		Sanctus & Commandments	C	8
76	Messrs Hall and Hine	Te Deum	E-flat	
81		Jubilate	E-flat	
84	Dr Boyce	A Short Te Deum	C	
87		Jubilate	C	9
90		[Tenor lines of various chants in pencil]		10
91	Mr Walsh	Te Deum	D	
95		Jubilate	D	11

¹ Mostly in poor condition, with binding almost perished. Many pages loose.

Page numbers frequently cut off entirely in rebinding.

In front cover, tenor lines of several double chants pasted in: one in D (unattributed), one in E-flat by 'J Robn' (identifiable as the chant by Joseph Robinson in the *Irish Chant Book* in D), and three (G, G and F) by 'Mr Bagot'.

A loose page (from a Te Deum in C or F) has been inserted at the beginning of the back end.

² At end in pen: 'Sanctus page 38'.

³ At 'Heaven and earth are full', in pencil: 'distinct and strong'. At end on p. 28, a double chant in E copied out with the following words to the first two quarters: 'My name is Orr, come sing this Chant with me'.

⁴ Repeats of 'Amen' crossed out at end.

⁵ Over opening bar in pencil: 'vis'[?].

⁶ Repeats of 'Amen' at end crossed out.

⁷ At beginning in pen: 'NB The verse beginning at [coda sign] we are his People is for a Contra Tenor'.

⁸ Repeat of the 'Heav'n and earth' section crossed out. Commandments edited in pencil.

⁹ In blank space on p. 89, much pencilled music that has been partly erased. Something that appears to be gospel responses ('Glory be to thee O Lord' barely visible) and a line (in tenor clef) of a chant in E-flat by 'Jones'[?] with the heading 'Te Deum'. Underneath this there is a double chant in E on two systems, apparently a treble and bass part. At bottom of the page upside down is a single chant in A minor with the heading 'Dean[?] Chant'.

¹⁰ Double chant in A (treble clef) with name 'eary' [sic: should be Geary?] above. A double chant in C (tenor clef). A double chant in E (treble clef). A double chant in E (tenor clef) with name 'Lord Mornington'. A double chant in A (treble clef) with name 'Walsh'. Half of a double chant in G (?). Then upside down, tenor lines (treble clef) of four double chants as follows: Mornington in E (different to the preceding), Stevenson in E-flat, Woodward in E, Mornington in F. In the middle of this, the signature (in a seemingly different hand): 'Wm Murphy Herbert, Chapel Royal, Dublin Castle'.

98	Dr Dean	Te Deum	C	
103		Jubilate	C	
105	Dr Clarke	Sanctus & Commandments	D	
106	Dr Rogers	Sanctus & Commandments	D	
107A	Dr Aldrich	Responses	G	12
	J. Graham	Commandments	G	13
	[Lefanu/Mrs Tighe?]	Commandments	A	14
107	Dr Gibbons	Sanctus	G	
107	Dr Aldrich	Commandments	G	15
108	Dr Child	Sanctus & Commandments	E min	
109	Dr Croft	Sanctus & Commandments	A	
110	Dr Creighton	Sanctus & Commandments	E-flat	
111	Dr Hayes	Sanctus & Commandments	E-flat	
112	Mr Davy	Sanctus & Commandments	F	
113	Mr Dupuis	Sanctus & Commandments	D	
114	[J?] Spencer	Sanctus & Commandments	E-flat	
115	Dr Boyce	Sanctus & Commandments	A	
116	C King BM [partially cut off: 'King C' written in pencil]	Te Deum	C	
119		Jubilate	C	
120		Kyrie Elieson [sic.]	C	16
[121]	[Smith]	Ponsonby Sanctus [& Responses]	B-flat	17
1R	Sir J Stevenson	Grant to us Lord	A	
2R	Haydn/Sir J Stevenson	The Heavens are telling with additions by Sir J Stevenson	C	
10R	Sir J Stevenson	O Lord our Governor (8th Psalm) in A	B-flat	18
20R	Sir J Stevenson	By the Waters of Babylon (137 Psalm)	D	19
26R	Sir J Stevenson	Lord how are they increased that trouble me (3d Psalm)	B min	
38R	Dr Blake	I have set God always before me (16th Psalm)	D	
42R	Dr Woodward	Sing O ye Heav'ns (49th Chap Isaiah)	F	20
43R	Mr Reynolds [sic.]	My God my God look upon me (22nd Psalm)	E-flat	21
44R	Dr Croft	Blessed is the People (89 Psalms)	B min	
51R	Mr Kent	The Lord is my Shepherd (23rd Psalm)	F	
58R	J Clarke	I will love thee (18th Psalm)	B min	22
66R	Handel	Glory to God	D	
67R	Handel	For unto us a child is born	G	
69R	Boyce	Wherewithal shall a young Man (119 Psalm 2d Part)	D	
73R	Dr Croft	O Lord Thou hast searched me out (139th Psalm)	A	23
86R	Revd Mr Mason	Lord of all powr and might	E	24
88R	Sir J Stevenson	Funeral Anthem Taken from the Burial Service ('I am the resurrection and the life saith the Lord')	E	25

¹¹ Before title in pencil: 'Turpe mori post te, solo non posse dolore, ... It is [illegible] to die after thee! Each word of the Latin quotation has a number written above it: 14562738. The quotation is from *Pharsalia* by the Roman poet Lucan.

¹² Inserted on pasted-in sheet in a different hand.

¹³ Ditto, on reverse of preceding.

¹⁴ Ditto, on attached second sheet. On reverse there is a tenor line (?) of a double chant in E-flat.

¹⁵ The first response is slightly different to that on the insert above.

¹⁶ At end of page in different hand, Smith's Ponsonby Chant in C and Penitential Chant in C minor.

¹⁷ Written in roughly upside down at end of p. 226R.

¹⁸ 'In A' written in pen at beginning. 'Page (62)' written in pencil beside title.

¹⁹ Solo on a separate page inserted between 24 and 25.

²⁰ 'Page 208' in pencil at beginning.

²¹ 'Page 135 New' in pencil at beginning.

²² P. 65 has corrections in purple and blue crayon. At end (p. 65), full score of double chant in C, 'Festival Chant by Sir John Stevenson'. (This is the chant for the Venite from the Short Service.)

²³ Counting written in (8 in a bar) in pen, and later pencil.

²⁴ In pencil beside title: 'No. 145', and 'Collect for the 7th [9th?] Sunday after Trinity'. Begins with an E with a fermata and the word 'Chord' above.

²⁵ Tenor solos on p. 90 are indicated in pencil as being for '2nd' and 'Tenor 1mo'.

94R	Dr Greene	O Sing unto God (48th [corrected in pencil to '68'] Psalm)	B-flat	
102R	Sir J Stevenson	Bow down thine ear (86 Psalm)	E	
104R	Sir J Stevenson	Rejoice in the Lord O ye righteous (33rd Psalm)	E	26
105R	Sir J Stevenson	The Lord is my Shepherd (23rd Psalm)	E-flat	27
107R	Sir J Stevenson	I looked and lo [a Lamb] (14th Chap Revelations)	C	28
113R	Sir J Stevenson	I am well pleas'd (116 Psalm)	B min	29
121R	Sir J Stevenson	The Lord is King (97th Psalm)	A	30
131R	Dr Nares	God is our hope and strength (46 Psalm)	D	31
132R	Dr Greene	O God thou art my God (65 Psalm)	B-flat	
136R	Dr Greene	O God of my righteousness (4th Psalm)	E-flat	
141R	Dr Greene	Praise the Lord O my Soul (103 Psalm)	D	
143R	Dr Greene	Acquaint thyself with God (22 Chap Job)	E-flat	
153R	Dr Greene	O how amiable (84 & 116 Psalm)	G	32
159R	Dr Greene	O Lord give ear (86th Psalm [corrected from 84])	E-flat	33
165R	Handel	Hallelujah Chorus	D	
168R	Dr Croft	O Lord grant the King a long life	B min	
171R	Dr Croft	Praise the Lord O my Soul (104 Psalm)	C	
182R	Dr Blow	I beheld and lo (The Epistle for All Saints Day, 7 Chap Revelations)	D	34
186R	Travers	Ascribe unto the Lord (96 Psalm)	B-flat	35
194R	Sir J Stevenson	I looked and behold [in pencil: 5th Chapter of Revelations]	F	36
204R	Dr Green	I will sing of thy power O God (59 & 60th Psalm)	A	
207R	Dr Greene	O Sing unto the Lord (96th Psalm)	D	
210R	Dr Hayes	Save Lord and hear us (20, 28 & 24 Psalm)	E min	
213R	Dr Boyce	Turn thee unto me (25th Psalm)	E min	
215R	Stroud	Hear my prayer O Lord (55th Psalm)	G min	37
219R	Weldon	In thee O Lord (31st Psalm)	B-flat	38
224R	Battishill	Call to remembrance	E min	39

²⁶ At top of p. 105 in pen is the date '(30=1=21)' in the hand of W. E. Hopkins.

²⁷ In orange/red crayon beside title: 'Page 88 (New)'.

²⁸ Some edits and cuts in pencil.

²⁹ Cuts in pencil. Between p. 120 and 121 an extra sheet inserted, headed 'Soprano: Collect for the Fifth Sunday after Easter' by Himmel ('O Lord from whom all good things do come') in F. On the back is in pencil a treble and bass part in G major of 'I will walk before the Lord in the land of the living'.

³⁰ Some cuts and alterations in pencil. P. 127–129 (two leaves) have been replaced in different paper and in a different hand.

³¹ At top in purple crayon: 'Alto 94'.

³² Counting written in in pencil.

³³ 'P. 49' in pencil at top.

³⁴ At end of p. 185 in pencil: 'Halle Chos 165'.

³⁵ Above last system of p. 187 in pencil: 'Pharisees, Scribes, [illegible: Bilhins?]'.
³⁶ Cut on p. 199, and from 201 to 203.

³⁷ 'No. 102' in pencil at beginning.

³⁸ In pencil at beginning: 'Page 106 New'.

³⁹ Corrections in blue pencil on 225 and 226.

TDecB (D3.17): Tenor Decani part-book B¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Doctr J Smith	To celebrate thy praise (9th Psalm [pencil: 29th Chapter of Chronicles])	D	2
6	Mozart	Holy Holy [various scriptural references in pencil]	D	3
10	J Kent	Hear my Pray'r O God (55th Psalm)	E min	
11	Purcell	I was glad (122 Psalm)	G	4
15	Doctr J Smith	O clap your hands together (47 Psalm)	A	5
24	Doctr J Smith	Blessed be thou, Lord God of Israel [in pencil: '1st Book of Chronicles, 29th Chapt']	A	
34	Doct Jn Smith	Blessed is he (41 Psalm)	D	6
42	Doct Jn Smith	The souls of the righteous (3rd Chapter of the Wisdom of Solomon)	D min	
52	Handel	Coronation Anthem (Zadock the Priest)	D	
55	Dr Greene	God is our hope & Strength (46th Ps)	D	7
64	Dr Greene	Thou O God art praised in Sion (65 Psalm)	F	8
72	Dr Greene	Let God arise (68th Psalm)	C	9
84	Dr Greene	O give thanks (107 Psalm)	C	
81	[Handel]	Air: Comfort ye my People	E	10
93	[Handel]	Chorus: And the glory of the Lord	A	
96	Dr Smith	And they bring unto him one that was deaf	[begins here in E-flat]	11
99	Handel	The Lord is a Man of War (15th Chapter of Exodus)	C	
104	[Handel]	[He gave them Hailstones]	C	
108	Dr Smith	O Lord grant the King (61st Psalm 6th verse)	A	12
117	Dr Smith	And seeing the multitude	C min	13
121	Dr Greene	Like as the Hart (42 Psalm)	C	
123	Kent	Give the Lord the honor due (Psalm 29 verse 2)	G	14
131	[Boyce]	I have surely built thee an house	C	15
134	Dr Whitfeld [sic.]	In Jewry is God known (76 Psalm)	G	16
136	Rev'd Jas. Porter	Thou shalt open my lips (51st Psalm)	E-flat	17
137	Dr Benjamin Rogers	Teach me O Lord	D	
138	Mozart [12th Mass]	Plead thou my cause	C min	
143	[Spohr]	As pants the Hart (42nd Psalm)	G	18

¹ In much better condition than TDecA, with the binding still intact. Written in a mixture of tenor clef and treble clef.

² In tenor clef.

³ Three bars SATB of a psalm chant at end of p. 9.

⁴ Final page marked with contrasting 'verse' and 'chorus' in pencil.

⁵ Tenor clef. Corrections in pencil throughout.

⁶ Inserted between 36 and 37, a loose sheet handwritten in pen as follows: 'Chapel Royal, 18. Nov. Venite 28, Psalms 116—88. Te Deum 86 107—128. Benedictus J. C. Culwick in D. Anthem Happy & blest Mendelssohn. Hy 314.' [This may be Culwick's handwriting: 18th November was a Sunday in 1883, 1888, 1894, 1900, 1906, 1917.]

⁷ P. 63 before chorus in pencil: 'Hallelujah Chos'.

⁸ In pencil at beginning 'Page 56' crossed out, and then 'Page 94 (New)'.

⁹ Pencilled cut in middle.

¹⁰ Bass and voice written in throughout, with occasional 'right-hand' cues in small notes. 'Ev'ry valley' follows on p. 89.

¹¹ In a different hand to the preceding.

¹² 'King' and 'him/his' overwritten firmly in pencil with 'Queen' and 'her'. On p. 117 at end of third system in pencil: 'god save the Que'. Instructions at end of p. 118 to sing part of Handel's coronation anthem at p. 53 as per other volumes.

¹³ In a different hand to the preceding.

¹⁴ In glossy ink of unusually high quality.

¹⁵ Top of page in pencil 'page (23) new'.

¹⁶ In pencil at top: 'page 131 (new)'.

¹⁷ In pencil at top: 'page 152 (new)'.

¹⁸ At top underneath 'Solo Soprano' in pen: 'Repeated (Tenor)', with words of another verse overwritten in pen in same hand. On p. 144, the piece is completed (one system only) roughly in pencil, with tenor lines of two double chants below: Crotch in B-flat and Dickenson [sic.] in A-flat.

1R	[Smith]	[Ponsonby] Responses	B-flat	19
1R		Ponsonby Chant and Penitential Chant	C and C min	
2R	Jomelli	Sanctus & Responses	E-flat	
3R	J Paddon	Te Deum Laudamus	G	
7R		Jubilate Deo	G	
9R	Doctr J Smith	['Short' crossed out and replaced with 'Long' in pencil] Te Deum	B-flat	20
14R	Smith	Benedictus [Domine Deus]	B-flat	21
22R	Smith	Jubilate to Doct Smiths Te Deum Page 11	B-flat	22
27R	Attwood	Sanctus & Responses	G	23
30R	Mr Wm Murphy	Te Deum	E-flat	
36R		Jubilate	E-flat	
41R	Doctor Smith	Sanctus & Responses	D	
42R	Doctor Smith	Te Deum	A	24
45R		Jubilate	A	
46R	Wm H White	Sanctus & Responses	E-flat	
47R	Wm H White	Sanctus & Responses	E	25
48R	Dr Clarke	Short Te Deum	F	26
51R		Jubilate	F	27
53R	Sir J Stevenson	Te Deum [Long]	C	
58R		Jubilate	C	28
62R	Wm. Rossington	Sanctus & Responses	C min	
63R	Mrs Tighe	Responses	A	
63R	Mr Greene	Responses	C	29
64R	Hon'bl Capt Lindsey	Responses	E-flat	30
65R	Henry Bussell	Te Deum	B-flat	31
73R		Jubilate	B-flat	
77R		Sanctus & Responses	B-flat	32
79R	Henry Bussell	Te Deum	E-flat	
82R		Jubilate	E-flat	
83R		Sanctus & Responses	E-flat	
84R	Bussell	Sanctus & Responses	G min	33
85R	C. Hanlon	Te Deum	F	
88R		Jubilate	F	
90R	Hanlon	Sanctus	F	34
91R	Rogers	Te Deum	D	
94R		Jubilate	D	
96R	D. Crosthwaite AB TCD	Te Deum	C	
100R		Jubilate	C	
102R		Sanctus & Responses	C	

¹⁹The corresponding Sanctus seems to be missing: may be on the reverse of this page, which is pasted onto another. At top of the page in pencil is the tenor line of a double chant in E-flat by 'Countess of Dunraven'.

²⁰ In tenor clef.

²¹ Ditto.

²² Ditto.

²³ Ditto.

²⁴ Corrections in pencil.

²⁵ Tenor line of double chant in G pencilled at bottom.

²⁶ '2 in a bar' in pencil at top. P. 49/50 replaced and written in different hand and pen.

²⁷ In margin in pencil, a barely legible name: 'Alfred [B?] Topis[?]'.

²⁸ At end in pencil, tenor line of a double chant in E. Under this a setting of the Sanctus in C minor (Rossington's, with errors—see below), with repetition of 'most high' at end in a perfect cadence.

²⁹ Below this, the bass part of a double chant in B-flat by Crotch.

³⁰ Below this, two tenor parts of double chants, both in F, by Morley and Langdon.

³¹ 'E-flat' is written at the top and as the key signature, but this appears to be an error, as it is the setting in B-flat

³² Below this in pencil, tenor lines of two double chants: Crotch in B-flat (same chant as bass line on p. 63) and J. O'Rorke in D.

³³ Added lightly in pencil at end of page.

³⁴ End of page says in pen 'VS Responses', but the first half of the next page is blank.

103R		Before the Gospel	C	35
104R	Mendelssohn	Te Deum	A	36
108R		Jubilate		
111R	Mendelssohn, arranged by C. Hanlon	Sanctus	D	
111R		Responses	G	
[114R]		[Litany excerpt]	G	37

³⁵ 'Glory be to thee O Lord': four bars only.

³⁶ This appears to have overwritten something roughly copied in pencil.

³⁷ Some pencilled verses from the Litany with indications of word stress. See Appendix C5.

TDecD (D4.2): Tenor Decani part-book D

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	My God my God	E min	
7	Beethoven	With restless and ungovern'd rage (2nd Psalm)	B-flat	
14	Farrant	Lord for thy tender mercies sake	F	
15	Mozart	I will cry unto God (77 Psalm)	A min	1
22	Sir J Stevenson & Jos. Robinson	I am well pleased	F	
27	Himmil [sic.]	O Lord from whom	F	
28	Handel	"How are the mighty fall'n", Funeral Anthem	C min	
33	Dr Greene	Lord let me know mine end	A min	
35	Dr Greene	Arise shine O Zion	C	
39	Purcell	Rejoice in the Lord	C	2
42	Purcell	Praise the Lord O my soul	F	
50	Gaudry	O Lord thou art my God	A	
58	Croft	God is gone up	G	3
61	Battishill	Call to remembrance	E min	
65	Dr Boyce	Give the King thy judgments	G	
72	Handel	Since by man came death	A min	4
73	Handel	Worthy is the Lamb	D	
76	Mendelssohn	Judge me O God	D min	5
78	Mendelssohn	Why my soul art thou so vexed (42 Psalm)	F	
85	[Himmel/Novello]	Incline thine ear to me	F	
86	Dr Boyce	O where shall wisdom be found	C min	
1R	Major Bagot	Sanctus & Responses	F	6
2R	[Croft]	[Ps. 149, Tate and Brady to Hanover]	A	7
3R	Dr King	Te Deum	D	
8R		Jubilate	D	
11R	Orlando Gibbons	Te Deum	F	
14R		Benedictus	F	
17R	Boyce	Te Deum	A	8
20R		Jubilate	A	9
21R	Aldrich	Te Deum	G	10
24R		Jubilate	G	
26R	H. Bussell	Sanctus & Responses	G min	11
27R	R. P. Stewart MD	'Double Chant'	F	12
27R	Orlando Gibbons	Sanctus & Responses	F	
28R	Dr Arnold	Sanctus & Responses	A	
28R	Dr King	Te Deum	F	
32R		Jubilate	F	
33R	Jos. Mullen	Sanctus & Responses	E	13
34R	Aldrich	Te Deum	A	
38R		Jubilate	A	14

¹ End of p. 21 has first two systems of 'O Lord from whom all good things flow' ('Collect for the 5th Sunday after Easter') by Himmel [sic.], 'adapted by Chs Hanlon', but then scored out in pen.

² In lilac pencil: 'Performed in Chapel Royal 23/x/21 under Great Difficulties'.

³ Correction on last page in blue crayon.

⁴ 'Quartett' in pen at beginning.

⁵ Words corrected in pencil.

⁶ Corrections in pencil. Double chant in E by Attwood underneath in pencil (in treble clef).

⁷ Tenor line only in pencil—a variant of the tenor line of Hanover set to the words of Tate and Brady's 149th psalm, 'O praise ye the Lord, prepare your glad voice'. Upside down, the page is headed 'Chants' and at the very bottom system is the tenor line of a double chant in F by R. Langdon in pencil.

⁸ Some dynamics in purple crayon.

⁹ In pencil beside title: '21/3/68'.

¹⁰ In tenor clef.

¹¹ Detailed corrections and dynamics in pencil.

¹² A quadruple chant.

¹³ Below responses on p. 34 in pen, two chants by Jos. Mullen: a single in C, '8th Tone (cantus firmus)'; and a 'Double Chant from Tallis' in E minor.

¹⁴ At end in pen (p. 40): 'Paid up to this August 1863—JO'Rorke'.

40R [Mrs Tighe: in pencil] Sanctus & Responses

A

TCanAx (D3.4): Tenor Cantoris part-book Ax¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Dr Boyce	A Short Te Deum (Full Service)	C	
4		Jubilate	C	
6	Sir Jo Stevenson	Short Te Deum	C	2
10		Jubilate	C	
12	Dr Arnold	Te Deum	C	
16		Jubilate	C	3
18	Dr Rogers	Sanctus & Commandments	D	
19	Dr Woodward	Sanctus & Commandments	B-flat	
20	Ebdon	Te Deum	C	
25		Jubilate	C	
28		Sanctus & Commandments	C	
29	Dr Nares	Te Deum	C	
33		Jubilate	C	4
35	Aldrich [written over 'Travers' in pen]	Commandments	G	
35	Sir J Stevenson	Santus [corrected to 'Sanctus' with 'c' added in pencil]	C	
36		Commandments	C	
36	Messrs Hall and Hyne	Te Deum	E-flat	
41		Jubilate	E-flat	
44	C King BM	Te Deum	C	5
47		Jubilate	C	
49		Kyrie Elieson [sic.]	C	
49	Dr Dean	Te Deum	C	
54		Jubilate	C	
56	Mr Walsh	Te Deum	D	
61		Jubilate	D	6
65	Wm. H. White	Sanctus	G	7
67	Dr Smith	Te Deum	A	8
70		Jubilate	A	
72	Mrs Tighe	Responses	A	
[72½]	[pencil: Mrs Pennant]	Commandments	B-flat	9

¹ The contents correspond with those of ACanAx, but the order is for the most part considerably different, and there is a considerably smaller number of service settings in this volume.

In the middle pages, there is in pencil the tenor line of a double chant in G by White, which seems to be the same chant as on p. 89F, though the second half is different (the first half is identical). Beneath this is four bars (treble stave only) of a march in C major with the title 'Prince of Breffni'. On another later page in the middle of the book at the bottom of the page is pencilled 'Psalms 146—122. 125'. Another is headed 'Stevenson—Sanctus C' and has only two bars written, each with a semibreve E. On the final middle page of the F[ront] side, the tenor line of a double chant in A, which is mostly the note A.

In the inside back cover is some arithmetic before the index, and on a following page there are pasted in tenor lines of three double chants—one in D (without name), J. Robinson in E-flat and F. Robinson in B minor. Underneath this the following is written in pencil:

Bluid for Blood

Humbill—Humble

Niabour—Neighbour

So pronounced by E. Tighe Gregory.

On the page before the music begins properly, a slip of paper with Bussell's Sanctus & Responses in G-flat has been pasted in.

² Numerous indications of 'chorus' and 'verse' in pencil.

³ A slightly more florid 'Amen' added at end in pencil.

⁴ At end, a tenor line of a single chant in F by 'T. Kelway' in pencil.

⁵ NB from p. 128 the numbers are out of sequence and have been corrected in pencil.

⁶ End of p. 64 crossed out in blue ink (in a later hand?) with 'to top of next page' and arrows over to an inserted page (of similar vintage, as it has the same watermark) with the piece completed in the same hand and blue ink as the correction.

⁷ Beneath, in pencil, three tenor lines of double chants: Countess of Dunraven in E-flat; J'OR[orke] in D; and Sir J Stevenson in E. On reverse of this page (numbered in pencil 66) is Major Bagot's Sanctus & Responses in F lightly in pencil, which has been overwritten with the completion of Walsh's Jubilate in the same blue ink and hand as found on the previous inserted sheet.

⁸ Annotations in red and blue crayon.

73	J Graham	Commandments	G	10
73	Sir Jo. Stevenson	Sanctus & Commandments	F	
74	Dr Rogers	Te Deum	D	
77		Jubilate	D	
79	Dr Smith	['Anglesey' in pencil] Sanctus & Responses	D	11
80	Dr Clarke	Short Te Deum	F	
84		Jubilate	F	
86	D. Crosthwaite A. B.	Jubilate [No Te Deum]	C	12
89		[Chants in pencil]		13
93	Dr Arnold	Sanctus & Responses	A	
94	Attwood	Sanctus & Responses	G	14
96	[Mrs Tighe: pencil]	Sanctus & Responses	A	
[1R]	[Dr Greene]	[O how amiable]	[G]	15
[2R]	Sir J Stevenson	I looked and lo	C	16
4R	Dr Green	Let God Arise (68 Psalm)	C	
7R	Dr Boyce	O where shall wisdom be found	C min	
13R	[Sir J Stevenson: crossed out and replaced in pencil with Haydn]	The heavens are telling	E-flat	
16R	Sir John Stevenson	I am well pleas'd (116th Psalm)	D	
17R	Sir Jo Stevenson	I looked and behold	D	17
26R	[Sir J Stevenson]	[O Lord our Governor]		18
29R	Sir J Stevenson	Lord how are they increased (3 Psalm)	B min	
32R	Dr Croft	Praise the Lord O my Soul	C	
33R	Sir John Stevenson	The Lord is my Shepherd (23rd Psalm)	E-flat	19
35R	Sir J Stevenson	By the waters of Bablylon (137 Psalm)	D	20
41R	Weldon	In thee O Lord (31st Pslm [sic.])	B-flat	
43R	Dr Smith	O Clap Your Hands	A	
45R	Kent	Hear My Prayer	E min	
46R	Dr Greene	Thou O God art praised in Sion	F	
47R	Dr Greene	God is our hope & Strenght [sic.]	A	21
53R	Dr Greene	O Lord give Ear	E-flat	
54R	Dr Croft	O Lord thou hast searched me out (139th Psalm)	A	
55R	Gaudry	O Lord thou art my God	A	22
58R	Sir J Stevenson	Bow down thine Ear (86th Psalm)	E	23
60R	Dr Smith	Grant we beseech thee	F	
60R	Dr Greene	O God of my righteousness (4th Psalm)	E-flat	
61R	J. Clarke	I will love thee (18 Psalm)	B min	24
63R	[Mozart]	Plead thou my cause	C min	
69R	[Handel]	Duett 2 Basses. "The Lord is a man of war"; Double Chorus. "The Lord shall reign"	C	25

⁹ On an inserted slip of paper between 72 and 73. On reverse in pencil is an excerpt from an anthem (in G/E?—no key signature) from psalm 86 ('Bow down thine ear'—Stevenson?): 'For thou art great & dost wondrous things' with cues for treble, bass and tenor. The word 'Pax' is written in pencil in the margin.

¹⁰ 'Rogers Sanctus or Sir John in C' in pencil at side, crossed out.

¹¹ The Sanctus completed in pencil, and the Commandments written entirely in pencil.

¹² P. 88 is blank.

¹³ Four chants in pencil: doubles in E (Attwood) and G (W. H. White), and singles in E (Stevenson) and F (Cooke—in tenor clef). P. 90 blank, and p. 91–92 seemingly missing.

¹⁴ In tenor clef. At end in pen: 'Paid up to this August 1863. J.O'Rorke'.

¹⁵ Pages 1 and 2 are missing, but according to the index, this piece is on p. 1.

¹⁶ Index says this piece begins at p. 2, but only present here from p. 3 beginning at 'and with him an hundred forty and four thousand'.

¹⁷ Cut in pencil from p. 20 to 23.

¹⁸ Title only at end of 26: pages 27–28 missing.

¹⁹ 'No. 88' in blue crayon at beginning.

²⁰ In a different hand to the preceding. Inserted sheet with solo of opening between 38 and 39.

²¹ P. 52 blank.

²² In a different hand to the preceding. Chorus only: no solos.

²³ In a different hand to the preceding.

²⁴ In a different hand (John O'Rorke's?) to the preceding. 'Page 23' written in pencil at beginning. Completed on p. 63 in pencil.

²⁵ The music starts with two tenor parts (both in tenor clef) for 'The Lord shall reign'.

75R	Mendelssohn	My God my God (Psalm 22nd)	E min	
79R	Dr Blow	I beheld and lo	D	
81R	Sir J Stevenson, Jos Robinson	I am well pleased	D	²⁶
84R	Mendelssohn	Judge me O God (in pencil: Psalm XLIII)	D min	²⁷

²⁶ At end (p. 84) in pen: 'Paid up to this August 1863 JORorke'.

²⁷ Words corrected in pencil.

TCanDx (D3.9): Tenor Cantoris part-book Dx¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Boyce	O where shall wisdom be found	C min	
3	R. Gaudry	O Lord thou Art My God	A	2
10R	Dr Greene	Like as the Hart	C	
12R	Kent	Give the Lord the honor due	G	3
14R	[Clarke Whitfeld]	In Jewry is God known	G	
16	Dr Greene	O give thanks (107 Psalm)	C	
21	Sir J Stevenson	Rejoice in the Lord	E	4
23	[Spohr]	As pants the Hart	G	5
25	R Farrant	Lord for thy tender mercies sake	F	
26	Mozart	I will cry unto God (77th Psalm)	A min	
33	Handel	Funeral Anthem (How are the mighty fall'n)	F min	
38	Dr Greene	Lord let me know mine end	A min	6
41	Battishill	Call to remembrance	E min	7
44	Mendelssohn	My God my God	E min	
52	Purcell	Rejoice in the Lord	C	
55	Purcell	Praise the Lord O my soul	F	
65	Battishill	Call to remembrance	E min	8
68	Dr Boyce	Give the King thy judgements	G	
70	Handel	Easter Anthem:	[A min]	9
1R	Dr Smith	Short Te Deum	B-flat	10
6R		Jubilate	B-flat	11
11R	Dr Smith	Sanctus	C	12
12R		Commandments	C	
12R	Wm. Hy. Whyte [sic.]	Sanctus & Commandments	G	13
14R	Rogers	Te Deum	D	
17R		Jubilate	D	
19R	Mr Greene	Responses	C	
20R	[Blank]			14

¹ The music in this volume partly corresponds with the B series, as well as D.

The binding of this book is in exceptionally poor condition and has almost perished. Many pages are loose.

In the middle pages, a type-written slip of paper (about 5"x7") as follows:

CH A P E L R O Y A L.

23rd. Jan. 1921.

Opening Hymn No. 85 (~~First Tune~~)

"It came upon the Midnight Clear"

(~~Omit last Verse~~)

No Venite.

Psalm. CXIII. [329 in pen]

Benedictus. [302 in pen]

Anthem. "In the beginning" Haydn.

(N.B. Chorus P. The Heavens are telling" immediately after Alto Solo.)

Hymn 306 [this number is written heavily in pen over a typed number which appears to be 587] (Tune 14.

"Jesus, lover of my Soul"

Hymn. 275 .[likewise, this number has been written over typed 496] "O God of Bethel"

² In a different hand to the preceding.

³ In a different hand: John O'Rorke?

⁴ At top in pen, two dates in pen in the hand of William Edmond Hopkins: '(30=1=21.)' and '(16=10=21).' Each has a pair of initials above and below the '21': '[I/J]. L.' and 'W.E.H.' A mark of 'Lead' and the correction of an 'alla breve' split C time signature to '2/2' on p. 22 seems to be in the same pen/hand.

⁵ Note in pencil half-way down p. 24: 'sing from the first verse as this is wrong', with the following music crossed out.

⁶ In tenor clef (incorrectly overwritten in pencil with treble clef at beginning).

⁷ The title has overwritten a faint pen title, 'God is gone up with a merry noise—Croft', in the same hand. Dr Stewart's rearrangement included as elsewhere.

⁸ Seemingly identical to p. 41 above.

⁹ Begins with 'Quartet', 'Since by man came death'. 'Worthy is the Lamb' follows on p. 72. P. 75 is numbered but blank

¹⁰ In pencil at top: '11 minutes 4 seconds'.

¹¹ In pencil at top: '8 minutes'.

¹² Repeats of 'most high' crossed out.

¹³ Composed settings for responses to all ten commandments, followed at the end on p. 14 by a double chant in G.

21R	Henry Bussell	Te Deum	B-flat	15
29R		Jubilate	B-flat	
35R		Sanctus & Responses	B-flat	16
36R	Henry Bussell	Te Deum	E-flat	
39R		Jubilate	E-flat	
41R		Sanctus & Responses	E-flat	17
43	C. Hanlon	Te Deum	F	
47		Jubilate	F	
49		Sanctus & Responses	F	
50	Mendelssohn	Te Deum	A	18
55		Jubilate	A	19
59R	Jomelli	Sanctus & Responses	E-flat	
60	D. Crosthwaite AB TCD	Te Deum	C	20
70R	Mr James Kent	Te Deum	C	
75R		Jubilate	C	
79R	Dr Boyce	Sanctus & Commandments	A	21
81R	Orlando Gibbons	Te Deum	F	22
85R		Benedictus	F	23
87R	Doctor King	Te Deum	D	24
93R		Jubilate	D	
96R	Boyce	Te Deum	A	25
100R		Jubilate	A	
101R	Aldrich	Te Deum	G	26
105R		Jubilate	G	27
107R	H. Bussell	Sanctus & Responses	G min	28
108R	Mendelssohn	Sanctus & Responses	D and G	29
109R	Orlando Gibbons	Sanctus & Responses	F	
110R	King	Te Deum	F	30
114R		Jubilate	F	31
116R	Jos Mullen	Sanctus & Responses	E	
117R	Aldrich	Te Deum	A	
121R		Jubilate	A	

¹⁴ Some sketches of what may be fugue subjects and answers in pencil. Between 20 and 21 there is a loose page which is the first page of the bass part of Bussell's Te Deum in E-flat, perhaps missing from one of the bass volumes.

¹⁵ At end of 21 in pen: 'Turn quick for verse'. 'Both side's in pencil at end of 28.

¹⁶ Corrected in pencil.

¹⁷ At end of page in pencil, tenor lines of two double chants, in G and D, by J. O'Rorke.

¹⁸ Solos at end split between 'Cantoris' and 'Dec' tenors.

¹⁹ At end on p. 58, tenor line of double chant in E-flat (without name).

²⁰ Breaks off abruptly at end of p. 63. 64–69 are numbered in pencil but blank, apart from roughly pencilled 'Te Deum, Gibbons' at top of 69.

²¹ 'Amen' of Sanctus crossed out. P. 80 (completion of commandments) in a different hand and pen. Beneath this in pencil are three tenor lines of double chants. The first two (both in tenor clef) are in F major, identical apart from a mistake in the first, and identified as 'Boyce F'. The final one is by Crotch and in B-flat.

²² In tenor clef.

²³ In tenor clef. This and the preceding piece are on quite damaged loose pages with the numbered edges worn away. The numbering seems to have been continued in error, as the final page of the Benedictus (which should be 88) is numbered as 87.

²⁴ In tenor clef.

²⁵ In treble clef.

²⁶ In tenor clef.

²⁷ At top in pencil: 'Sung—14/4/67'. At end of p. 106 in pencil, tenor lines of three double chants: C. Stanford in E, Doctor Stewart in D, and Morley in D minor (F?).

²⁸ Heavily corrected and annotated in pencil.

²⁹ [Arranged by C. Hanlon?]

³⁰ At end of page 119, a large moulded damp patch about two inches across: appears to be something caught between pages (111 and 112 are stuck together).

³¹ At end of p. 115 in pen, two chants by Jos. Mullen (8th Tone and Double Chant from Tallis) as in earlier volumes.

*Chapel Royal Box 5: Bass 'Loft Books*BDecA (D3.11): Bass Decani part-book A¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Sir J Stevenson	Grant to us Lord	A	
2	Haydn/Sir J Stevenson	The Heavens are telling with additions by Sir J Stevenson	C	2
11	Sir J Stevenson	O Lord our Governor (8th Psalm) in A	B-flat	3
21	Sir J Stevenson	By the Waters of Babylon (137 Psalm)	D	4
26	Sir J Stevenson	Lord how are they increased that trouble me (3d Psalm)	B min	5
37	Dr Blake	I have set God always before me (16th Psalm [9 verse in pencil])	D	6
41	Dr Woodward	Sing O ye heav'ns (49th Chap Isaiah)	F	7
42	Mr Reynholds [sic.]	My God my God look upon me (22 Psalm)	E-flat	8
43	Dr Croft	Blessed is the People (89th Psalm)	B min	9
50	Mr J Kent	The Lord is my Shepherd (23rd Psalm)	F	
59	J Clarke	I will love thee (18th Psalm)	B min	10
68	Handel	Glory to God	D	11
69	[Handel]	For behold darkness	B min	12
74 [old 69]	Handel	For unto us a child is born	G	13
76	Dr Boyce	Wherewithal shall a young Man (119th Psalm 2d Part)	D	14
80	Dr Croft	O Lord Thou hast searched me out ['and known me' added in pencil] (139th Psalm)	A	15
95	[Mason]	Lord of all pow'r and might	E	16
96	Sir J Stevenson	Funeral Anthem	E	
102	Dr Greene	O Sing unto God (48th [corrected in pencil to '68'] Psalm)	B-flat	
103	Sir J Stevenson	Bow down thine ear ['O Lord & hear me' inserted in pencil] (86th Psalm)	E	17

¹ Binding in poor condition.² In pencil in the beginning: 'New Page No. 26'. Solos included. P. 9 at top in pencil: 'The finish see next page'.³ In pencil at top: 'Page 62 (New)'. P. 15 has been pasted over with a replacement sheet.⁴ In pencil at beginning: 'Page 173' [faded]; bolder in pencil: 'No. 10. Page 10 (New).' Solo of beginning pasted in on extra sheet between p. 24 and 25.⁵ In pencil at beginning: 'Page 171' [faded], then 'No. 37' and 'Page (39) New'. On p. 36, 'End' written in pencil before Verse, 'Salvation belongeth unto the Lord'.⁶ In pencil at beginning: 'No. 22', and then 'Page 22 (new)'.⁷ In pen at beginning '150 (New)' (with 'Page' written before in pencil). Then in pencil, 'No. 172'. Another pencilled 'Page [20?]' is crossed out at the side.⁸ 'No 148' in pencil at beginning (this has overwritten 'Page [x] New').⁹ An extra or alternative bass line written at end of p. 47.¹⁰ In pencil at beginning: 'No 33'. 'Page 35 (New)' crossed out, beneath something else crossed out which may read 'Page 23'. At end on p. 67 in pen: 'For last chorus turn to page 74'. 74 is crossed out and '79' written in pencil. For the rest of the book the original page numbers have been overwritten because of the insertion of several extra pages (69–73) which comprise the bass recit and aria, 'For behold darkness' from Messiah.¹¹ At top in pencil faintly: '2 Chap of Luke 8 Verse'. This has been partly cut off in rebinding.¹² At top in pencil faintly: 'The anthem is taken from the 2 Chap S. Luke'. There is a blank page between 73 and 74 (the back of the final sheet of the insert).¹³ Pauses in pencil on each note of final sung bar: 'prince of peace'.¹⁴ In pencil at beginning: 'No. 121', and crossed out: 'Page [117?] (New)'. At end of p. 79, the 'Finale To Anthem "I will love thee"', with corrections in purple crayon.¹⁵ 'No. 64' in pencil which has overwritten 'Page [x] (New)'. Cut of bass solo marked in pencil from p. 84–86. At entry of bass in three-voice verse on p. 87 ('Even there also shall thy hand lead me'), in pencil before entry: 'Bass Take up'. Counting (8 in a bar) written in on p. 90 at bass entry (the alignment between parts is not very clear).¹⁶ At top in pencil: 'No 145' [partly cut off in rebinding]. Then in pencil 'The Collect for the 7th Sunday after Trinity' and 'Page [211 crossed out] 133'. Repeat marked in pencil.¹⁷ 'No. 239' in pencil at top, and crossed out: 'Page 165'. Alternative (?) system at end of 104 cut off in rebinding.

105	Sir J Stevenson	Rejoice in the Lord O ye righteous (Psalm)	E	18
112	Sir J Stevenson	The Lord is my Shepherd (23rd Psalm)	E-flat	19
113	Sir J Stevenson	I looked and lo [a Lamb] (14th Chap Revelation)	C	20
123	Sir J Stevenson	I am well pleas'd [that the Lord hath heard the voice of my prayer' added in pencil] (116 Psalm)	B min	21
131	Sir J Stevenson	The Lord is King (97th Psalm)	A	22
141	Dr Nares	God is our hope and strength (46 Psalm)	D	23
143	Dr Greene	O God thou art my God (63d Psalm)	B-flat	24
149	Dr Greene	O how amiable ([86 & 116 crossed out] 84 Psalm)	G	25
155	Dr Greene	Acquaint thyself with God	E-flat	26
155	Dr Greene	Praise the Lord O my Soul (103 Psalm)	D	
156	Dr Greene	O Lord give ear (86th Psalm [in pencil: 'beginning at the 6th verse'])	E-flat	27
158	Dr Greene	O God of my righteousness (4th Psalm)	E-flat	28
159	Handel	Hallelujah Chorus	D	
162	Dr Blow	I beheld and lo (Epistle for All Saints Day—7 Chap Revelations [in pencil: '9th Verse'])	D	29
172	Travers	Ascribe unto the Lord (96th Psalm [in pencil: beginning at the 7th verse])	B-flat	30
181	Dr Croft	Praise the Lord O my Soul (104 Psalm)	C	31
191	Dr Croft	O Lord grant the King a long life	B min	
194	Sir J Stevenson	I looked and behold [in pencil: a door was opened in Heaven (The Epistle for Trinity Sunday)]	F	32
200	Dr Greene	I will sing of thy power	A	

¹⁸ In top corner in pen in hand of W. E. Hopkins, '(30=1=21)'. At top of page in pencil (partly cut off in rebinding): '33 Psalm' then 'Page 7[1/7?] (New)' crossed out, followed by 'No 78'. Below this, faintly is 'page 164'. Top of p. 106 in pencil: '33rd Psalm' and a cut in pen (same as Hopkins' pen on p. 105?). On p. 107 further pen annotations by Hopkins, including 'Slower 8 in Bar, P. 1,2,3.' at beginning of Trio for 2 Trebles and Bass, and 'Slower' at last bar of that section, and also at end of p. 108 during bass solo, 'Still Slow' at top of 109, followed by 'Tempo' and later a crescendo and 'Slower' again. Top of 110 (still in Hopkins' hand), a pause followed by 'ff + Slow' (with the 'ff' crossed out), and tenuto marks on several notes. Some alterations on p. 111 in purple ink.

¹⁹ In pencil at beginning: 'Page 165 [rubbed out]' then '88 (New)'. On other side also in pencil, 'page 165', and above the first line of music, several indications of tacet sections are crossed out ('Reci Treble Tacet; Solo Treble Tacet; Duett Trebles Tacet') with the comment in pencil replacing them: 'the Chorus immediately after the first'.

²⁰ In pencil at beginning: 'Innocents Day No. 25', which has overwritten 'Page 26 (New)'. In the bass duet which begins the piece, the copyist has distinguished the two parts in pen as 'first Bass' and 'Second Bass', but someone has added in pencil 'Low', 'High bass' and '1st bass' and 'Low Bass' (which is indicated to take some of the first bass material). A brief cadenza added in pencil on p. 118 and again on 119, with some corrections to the text also in pencil. In the 'Hallelujah' section for two basses, the first entry is marked 'pia'. At top of p. 122, three systems have been pasted in at the top of the page, and some extra music has been added in pencil at end of 122.

²¹ In pencil at beginning (crossed out): 'Page 169', followed by 'Page 19 (New)'. Cadenza added in pencil to solo bass part on p. 126. Subsequent duet ('I will walk before the Lord') crossed out. Another cadenza added on p. 128 in pencil, with 'ad libitum' written above. End of p. 128, 'End' written in pencil. All of p. 130 crossed out.

²² At top in pencil, 'Page [248?]', which has been almost entirely cut off in rebinding. Alteration to word underlay in pencil on p. 131 and several other minor edits and corrections throughout, including grace notes and ornaments. 'Ends' written in pencil at end of short chorus on p. 140, though p. 141 has one further pencilled correction.

²³ Pause added in pencil towards end of piece on p. 142.

²⁴ 'Page' at top in pencil barely visible (cut off in rebinding). Some small edits in pencil. At end of p. 148, there is two bars of a seemingly unrelated keyboard part of a cadential figure in A major, which looks like a realisation of an excerpt from Handel or similar (solo line plus filled-in continuo bass).

²⁵ In pencil at beginning 'page 57', and also 'No. 59'. In purple crayon, 'Ten: 153' and 'alt 97'. This tenor page number corresponds with TDecA. P. 97 presumably refers to lost book ADecA [no].

²⁶ In purple crayon at top: 'Ten 143'.

²⁷ At top in pencil: 'page 49'. At end in pencil: 'ad libitum'.

²⁸ In pen at start: 'Page 58'.

²⁹ In pencil at beginning 'No. 20'; and 'New page 20' ('Page 10' crossed out). Two bass parts indicated as 'C' and 'B' at start of first system, and from then on as 'W' [or M/N?] (first) and 'H' at almost every entry. H may be Hanlon, and W...Walsh? or M for Mullen? On p. 167 and 168, the indications of 'Solo 2d Bass' on 167 and 'Solo first Bass' on 168 have been reversed by a pencilled indication. On page 170 before chorus 'Blessing and glory and wisdom' (which is crossed out) in pencil: 'Hallelujha [sic.] Chorus Page 154'.

³⁰ In pencil at top (partly cut off): 'Page 100[106?]', then 'Page 4 (New)', and 'No. 2'. Some 'ad lib' and 'a tempo' markings in pencil on p. 178.

³¹ 'Con spirito' and 'ad lib' on p. 184 in pencil. Verse on p. 186 'out' (in pencil). Cuts in pencil on p. 190 and 191.

³² In pencil at beginning: 'Page (New) 25'.

203	Dr Greene	O Sing unto the Lord	D	
206	Dr Hayes	Save Lord and hear us	E min	
210	Dr Boyce	Turn thee unto me	E min	33
216	Stroud	Hear my prayer O Lord (55th Psalm)	G min	34
219	Battishill	Call to remembrance	E min	35
1R	Sir J Stevenson	Te Deum [Long]	C	36
5R		Jubilate [Long]	C	
8R	Sir J Stevenson	A Short Te Deum	C	37
13R		[Short] Jubilate	C	
15R	Sir J Stevenson	Sanctus & Commandments	C	
16R	Sir J Stevenson	Te Deum	F	
20R		Jubilate	F	
23R	Sir J Stevenson	Te Deum	E	38
28R		Jubilate	E	
30R	Sir J Stevenson	Sanctus & Commandments	E	
32R	Dr Arnold	Te Deum	C	
36R		Jubilate	C	
38R	Sir J Stevenson	Sanctus & Commandments	F	
39R	Mr Dupuis	Te Deum	E-flat	
42R		Jubilate	E-flat	
44R	Dr Woodward	Te Deum	B-flat	
49R		Jubilate	B-flat	
52R		Sanctus & Commandments	B-flat	
53R	Dr Nares	Te Deum	C	
56R		Jubilate	C	
58R	Mr James Kent	Te Deum	C	
64R		Jubilate	C	
66R	Mr Ebdon	Te Deum	C	
71R		Jubilate	C	
74R		Sanctus & Commandments	C	39
75R	Messrs Hall and Hine	Te Deum	E-flat	
79R		Jubilate	E-flat	
81R	Dr Boyce	A Short Te Deum	C	
85R		Jubilate	C	
87R	Mr Walsh	Te Deum	D	
91R		Jubilate	D	
94R	Dr Dean	Te Deum	C	
99R		Jubilate	C	
101R	Dr Clarke	Sanctus & Commandments	D	
102R	Dr Rogers	Sanctus & Commandments	D	
103R	Dr Gibbons	Sanctus	G	
103R	Dr Aldrich	Commandments	G	40
104R	Dr Child	Sanctus & Commandments	E min	
105R	Dr Croft	Sanctus & Commandments	A	
106R	Dr Creighton	Sanctus & Commandments	E-flat	
107R	Dr Hayes	Sanctus & Commandments	E-flat	
108R	Mr Davy	Sanctus & Commandments	F	41
109R	Dr Dupuis	Sanctus & Commandments	D	42

³³ Dynamics and corrections to text on p. 215 and 216 in purple crayon.

³⁴ In pencil after psalm number: 'No. 102'. Corrections and dynamics in pencil.

³⁵ Rising scale passage added in pencil and purple crayon on p. 222. At end of p. 222 upside down is a bass line in pencil of a rather florid double chant in C. Underneath this is the bass line of the Smith 'Penitential Chant' in C minor (this belongs to the end of the back half of the book).

³⁶ At top in pencil, the bass line of a single chant in C (?). On p. 5, final line crossed out in pencil with 'End' written before it.

³⁷ Trumpet 'symphony' on p. 11 crossed out.

³⁸ On p. 26 in pencil at 'Make them to be numbered': 'quicker'.

³⁹ Top of p. 75, repeat of 'heav'n and earth are full...' crossed out in pencil with 'ends here'.

⁴⁰ At end of page in pencil upside down, a very faint bass line of a double chant in C[?].

⁴¹ In third bar of each response the minim rest has been circled. The first has note in pencil 'out by desire of the Organist', and the final response has 'out a before'.

⁴² Before last phrase of first response in pencil: 'don't laugh'.

110R	J Spencer	Sanctus & Commandments	E-flat	43
111R	Dr Boyce	Sanctus & Commandments	A	44
112R	C King BM	Te Deum	C	45
115R		Jubilate	C	
116R		Kyrie Elieson [sic.]	C	
[117R]	Doct Smith	Ponsonby Chant, Sanctus & Responses	B-flat (chant in C)	46

⁴³ Two small corrections in pencil.

⁴⁴ Illegible pencilled word at top of page. Melismatic 'Amen' at end of Sanctus crossed out.

⁴⁵ At top of p. 115 in large pencilled letters upside down (partially cut off): 'ROGERS'.

⁴⁶ In a different hand to the preceding. Penitential chant follows on the next page (see p. 222F above).

BDecB (D3.13): Bass Decani part-book B¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
[slip]	[Mrs Pennant]	Commandments	B-flat	2
1	[Mozart]	Holy Holy	D	3
2	Doctr J Smith	The Ponsonby Sanctus & Responses	B-flat	4
2		[Ponsonby Chant]; Penitential Chant	C and C min	5
3	Jomelli	Sanctus & Responses	E-flat	
4	J Paddon	Te Deum Laudamus	G	
7		Jubilate Deo	G	6
9	Mozart	Sanctus	D	7
11	Doctr J Smith	['Short' crossed out and replaced with 'Long' in pencil] Te Deum	B-flat	
16	Smith	Benedictus [Domine Deus]	B-flat	8
21	Smith	Jubilate to Doct Smiths Te Deum Page 12	B-flat	9
26	Attwood	Sanctus & Responses	G	10
31	Mr Wm [Murphy crossed out and 'Herbert' written in pencil]	Te Deum	E-flat	
37		Jubilate	E-flat	
43	Dr Smith	Sanctus & Responses	D	11
43	Doctor Smith	Te Deum	A	12
47		Jubilate	A	13
49	Wm H White	Sanctus & Responses	E-flat	14
50	Wm H White	Sanctus & Responses	E	15
51	Dr Clarke	Short Te Deum	F	16
54		Jubilate	F	17

¹ In much better condition than BDecA, with the binding still intact. Ruled and neatly copied index, in contrast to other books.

In middle pages, an excerpt from a Te Deum ('we therefore pray thee, help thy servants') with a repeated four-crotchet motif in the bass rising from F up to D.

Is the early part of this book in the hand of Doctor John Smith? (Hand matches the scribe of the Ponsonby Sanctus, which appears each time to have been copied hastily.)

² The tenor line, in treble clef, on an inserted slip of paper. Underneath, in pencil, the tenor line of a single chant in F by T. Kelway.

³ Another inserted page, numbered as 1, with succeeding pages renumbered to fit in with this. Contains only the Sanctus and not the Benedictus; the reverse of the sheet is blank.

⁴ In pencil at top: 'Mrs Pennant Responses'.

⁵ Each chant partly overwritten in pencil with another chant with 'Chant' written in pencil between the two.

⁶ At top of p. 9 in pencil, bass part of a double chant in A by Clarke.

⁷ 'Anthem' written at top in pencil. Beginning of p. 10, a double chant in A-flat with a fully realized keyboard part by 'Charles Reinagles[?]' (not in the Irish Chant Book). Underneath this another system drawn with a key signature of three sharps, but nothing further. Beneath this in pen: 'Short Te Deum Dr Smith Next Page', and then in pencil three systems of melody and bass for a Te Deum in C which somewhat resembles the movement 'Domini Fili' from Vivaldi's Gloria.

⁸ In pencil at top: 'Jubilate See Page 22'.

⁹ At end on p. 25 in pencil bass lines of two double chants: Countess of Dunraven in E-flat, and W. H. White in G.

¹⁰ Top of page in pen: 'O Clap your hands together. Doctr J Smith. 47 Psalm. Verse 3 Voices'. The title and composer crossed out in pen. Amen of Sanctus crossed out in pencil. At end on p. 30, three bass lines of double chants: Dr Smith's 'Funeral Chant' in G minor (in pen), Murphy in G (in pen), and JOR[orke] in D (in pencil).

¹¹ 'Verse' at 'Heaven and earth'. 'Amen' written in middle of Responses.

¹² Seven systems on p. 45 pasted over.

¹³ At end, on p. 48, a full keyboard realisation of a double chant in D, with the tenor line written separately below and the word (name?) 'Cowly[?]'. Beneath this, also in pencil, two bass lines of double chants without attributions: E-flat (by Joseph Robinson), and D.

¹⁴ In a different hand to the preceding. From here on the page numbers are not corrected, suggesting the following pages were filled subsequent to the rebinding c. 1860.

¹⁵ Top of page in pencil, the bass part of a double chant in G minor.

¹⁶ In a different hand to the preceding. Between p. 53 and 54 a slip inserted with the tenor(?) part of Commandments in A, 3/2 time (Mrs Tighe?).

57	Henry Bussell	Te Deum	B-flat	18
64		Jubilate	B-flat	
77		Sanctus & Responses	B-flat	
71–72	Blank			19
[70]	[Henry Bussell]	[Te Deum]	E-flat	20
73		Jubilate	E-flat	
74		Sanctus & Responses	E-flat	21
76	[Bussell]	[Sanctus & Responses]	G min	22
77	C. Hanlon	Te Deum	F	23
81		Jubilate	F	
82	Hanlon	Sanctus	F	24
84	Rogers	Te Deum	D	
87		Jubilate	D	25
88	Crosthwaite AB TCD	Te Deum	C	26
93		Jubilate	C	27
95	Mendelssohn	Te Deum	A	
99		Jubilate	A	
101	Crosthwaite AB	Sanctus and Responses [sic.]	C	28
103	Mendelssohn, arranged by C. Hanlon	Sanctus	D	
103		Responses	G	29
[104R]				30
1R	[Smith]	[To celebrate thy praise]	D	31
7R	[Mozart]	[Holy Holy]	D	32
9R	J Kent	Hear my Prayer O God (55 Psalm)	E min	33
10R	Purcell	I was glad [in pencil: 122 Psalm No. 28]	G	34
13R	Doct J Smith	O clap your hands together (47 Psalm)	A	35
21R	Doctr J Smith	Blessed be thou Lord God of Israel	A	36
32R	Doct Jno Smith	Blessed is he (41 Psalm)	D	
39R	Doct Jno Smith	The Souls of the Righteous	D min	
45R	Green	God is our hope & Strength (46th Psalm)	D	37
55R	Handel	Coronation Anthem (Zadock the Priest)	D	

¹⁷ End of p. 55, three bass lines of double chants: E minor (in pencil), D minor (in pen) and JO'Rorke in D (pencil). At top of next page roughly in pencil, the bass part of a Sanctus in C minor. Below this, three double chants in pencil: a tenor (?) part of a chant in A, and bass parts of Crosthwaite in F and Crotch in B-flat.

¹⁸ 'Nine minutes' in pencil at top. Dynamics changed in pencil.

¹⁹ Nothing at all, not even page numbers on these leaves, which should contain Bussell in E-flat Te Deum judging by the abrupt beginning of this piece on p. 72.

²⁰ Begins abruptly at 'with thy precious blood' at top of p. 72 after two blank leaves.

²¹ Responses heavily edited in pencil

²² Pasted in on top of page, written in a different hand. Interesting textual error: the original says 'Lord God most high', which has been corrected to 'Lord God of hosts' in pencil. Below this in pen, pasted in on another small slip, the bass part of a double chant in B minor by Dr [Francis?] Robinson. Beneath this, on the original page, bass part of a double chant in F by J. Robinson, and another double chant in G (perhaps by the same)? And then three numbered bass parts of chants by G. Bagot Esq.: no 1 in E, no. 2 in F, no. 3 in F.

²³ End of page 80 in pencil: '6 Paul [illegible]'.

²⁴ P. 83 numbered but blank.

²⁵ At end of piece on p. 88 in pencil, bass part of double chant in B-flat by 'Rev'd Mr Lefanu, March 1855'.

²⁶ The beginning of this at bottom of 88 has overwritten something else in pencil which has been rubbed out.

²⁷ At end of p. 94 in pen: 'Sanctus & responses other side' (see p. 101).

²⁸ At end on p. 102 in pencil, bass lines of three chants in pencil: a double in G, a single in F by T. Kelway, and an incomplete (first three quarters only) double in F.

²⁹ Two bass parts.

³⁰ Excerpt of bass part in A minor (?) in pencil with text: 'of mine up [rising] O Lord thou [hast] [searched] me out', and five further bars without text.

³¹ Two parts: upper in bass clef, lower in tenor (higher than the bass).

³² Benedictus only. 'Holy Holy' seems to have been moved to p. 1F.

³³ In pencil at top: 'Page 123' (crossed out); 'Page 17 (New)'; and 'No. 17'.

³⁴ [No. 28]

³⁵ At top in pencil: 'Page 248'.

³⁶ Piece of pink blotting paper loose between pp. 26 and 27. Top of p. 28 in pencil: 'quarttette' [sic.]; 'ends over all'.

³⁷ At top in pencil: '[Page crossed out] No. 15 (New)' and 'page 50' (crossed out). Cues, corrections and dynamics written in in pencil. Top of p. 53 in pencil: 'Hallelujah Chos'.

57R	Dr Greene	Thou O God art praised in Sion (The 65th Psalm)	F	38
58R	Dr Greene	Let God arise (68th Psalm)	C	39
65R	Dr Greene	O give thanks (107th)	C	40
76R	Handel	Chorus: And the glory of the Lord	A	41
78R	Dr Smith	And [crossed out: they bring unto him one that was deaf] seeing the multitudes	C	42
94R	Handel	The Lord is a Man of War (15 Chapr Exodus 3rd Verse)	C	43
96R	[Handel]	He gave them Hailstones	C	
100R	Doct Smith	O Lord grant the King (61st Psalm 6th verse)	A	44
106R	Dr Smith	And seeing the multitude (Gospel for All Saints day)	C	45
112R	Dr Greene	Like as the Hart [in pencil: desires the waterbrook] (42 Psalm)	C	46
113R	Kent	Give the Lord the honor due (Psalm 29 verse 2)	G	47
121R	Mozart [arr. John Pratt]	Plead thou my cause	C min	48
126R	Dr Benjamin Rogers	Teach me O Lord	D	49
127R	[Rev'd Jas. Porter]	Thou shalt open my lips O Lord	E-flat	
128R	[Boyce]	I have surely built thee an house	C	50
135R	[Spohr]	As pants the Hart (42nd Psalm 1st & 8th Verses [in pencil: '1.2.&8th'])	G	51

³⁸ In pencil: 'No. 93 (New)'. 'Page [x]' in pencil crossed out.

³⁹ In pencil at top: 'Page 37 (New)'.

⁴⁰ In pencil at top: 'Page 56 (New)'.

⁴¹ At end of p. 77 in pencil, 10 bars of 2/4 on two staves with a high tremolando figure, moving in contrary motion between treble and bass staves.

⁴² The text of 'And seeing the multitudes' is overwritten in pen, with the text of 'And they bring unto him one that is deaf' crossed out in pen. P. 81 to end, bar numbers written in in pencil.

⁴³ At top in pencil: 'Page No. 84 (New)'. Begins with long symphony for organ, and then 'Duett' for two basses.

⁴⁴ Is this perhaps in Doctor Smith's hand? The wide hand is distinctive, and appears in these volumes only for this anthem. The name of the composer is underlined with a flourish. At top in pencil, 'The Anthem is taken from the form of Prayer appointed to be used on the 20th of June. Page 143 New', and then in a different hand: 'The Anthem is taken from the Psalm in the form of Prayer appointed to be used on the Queens Accession'. The word 'King' has been overwritten with 'Queen' each time, with 'her' for 'him', etc. In inner margin of p. 104 in pencil: 'Chos God save the Queen', and at end of piece on page 105, 'Go back to this Mark [coda sign] then finish with God save the King page 56'.

⁴⁵ See also p. 78R above.

⁴⁶ At top in pencil: 'page 62', then 'Page 38 (New)'.

⁴⁷ At top in pencil: '29 Psalm No. 13'. At top of page 121 in pen: 'Dr Benjamin Rogers' (peculiarly out of place).

⁴⁸ In the hand of John O'Rorke. In pen beside title: 'Arranged from 12 Mass Mozart by John Pratt'. In pencil at start: '35th + 57th Psalms. No 235'.

⁴⁹ At top in pen: 'Page 180 (New)'.

⁵⁰ In pencil at top: '8th Chap. 1st Kings—13 Verse. No [overwritten: 'Page'] 23 (New)'. Some edits in pencil. At end on p. 134: bass line of double chant in F by Langdon, and all four parts of double chant in C by Beethoven (no. 708 in Irish Chant Book).

⁵¹ In pencil at top: 'No. 236'. P. 137 numbered but blank.

BDecD (D4.1): Bass Decani part-book D¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	My God my God	E min	
7	[Beethoven]	[With restless and ungovern'd rage] (in pencil: Selected from the 2nd Psalm, No. 237)	B-flat	
14	Farrant	Lord for thy tender mercies sake	F	²
15	Mozart	I will cry unto God [in pencil: with my voice] (Selected from the 77th Psalm)	A min	³
20	Sir J Stevenson & Jos. Robinson	I am well pleased	F	⁴
25	Himmil [sic.]	O Lord from whom [in pencil: Collect for the 5th Sunday after Easter]	F	
27	Handel	"How are the mighty fall'n", Funeral Anthem	C min	
31	Dr Greene	Lord let me know mine end	A min	
32	Dr Greene	Arise shine O Zion	C	
35	Purcell	Rejoice in the Lord	C	⁵
38	Purcell	Praise the Lord O my soul	F	⁶
47	Gaudry	O Lord thou art my God	A	⁷
54	Croft	God is gone up with a merry noise	G	⁸
58	Battishill	Call to remembrance	E min	⁹
64	Dr Boyce	Give the King thy judgments	G	
72	[Handel]	Since by man came death	A min	¹⁰
73	[Handel]	Behold I tell you a mystery	D	¹¹
79	[Handel]	Worthy is the Lamb	D	¹²
82	Mendelssohn	Judge me O God	D min	¹³
84	Mendelssohn	Why my soul art thou so vexed (42nd Psalm)	F	
91	[Dr Boyce]	O where shall wisdom be found (28 Chapt of Job [in pencil: 12th Verse])	C min	¹⁴
96	?	God is not unrighteous	F	
1R	Major Bagot	Sanctus & Responses	F	¹⁵
2R	Boyce	Te Deum	A	¹⁶
5R		Jubilate	A	
6R	Aldrich	Te Deum	G	
9R		Jubilate	G	
10R	Orlando Gibbons	Te Deum	F	
13R		Benedictus	F	
16R	Dr King	Te Deum	D	
20R		Jubilate	D	
23R	H. Bussell	Sanctus & Responses	G min	¹⁷
22*R	R. P. Stewart MD	'Double Chant'	F	¹⁸
22*R	Orlando Gibbons	Sanctus & Responses	F	

¹ Inside front cover in pencil: 'Venite 64. Psalms 64.68.64'.

² In pencil at beginning: 'A prayer. No. 202'.

³ At top in pencil: 'No. 238'.

⁴ In pencil at top: '116 Psalm No. 19'. In bass recit on p. 22, in pencil just before 'all our days are gone': 'very slow'.

⁵ In pencil at beginning: 'Epistle 4th Sunday in Advent. No. 76'.

⁶ First eight bars of symphony at end of p. 39 crossed out in pencil, and remaining bars numbered from 1 to 7.

⁷ Minor annotations in pencil.

⁸ In pencil at top: '47th Psalm 5th Verse No. 99'.

⁹ Duet for two basses at beginning. Second bass part added in purple crayon at top of p. 60. Dr Stewart's arrangement included on p. 61 as per other volumes.

¹⁰ 'Quartett' in pen at beginning.

¹¹ Followed on p. 74 by 'The trumpet shall sound'.

¹² At end on p. 82 in pen: 'Paid up to this August 1863 J. O'Rorke'.

¹³ In pencil at beginning: '43 Psalm'.

¹⁴ In pencil at beginning: 'No. 70'.

¹⁵ At bottom in pen: bass line of double chant by Langdon in F.

¹⁶ At top of p. 2 in pencil (upside down), the same Langdon chant as on p. 1.

¹⁷ Heavily marked up with dynamics in pencil. At end of p. 23 in pencil, the bass(?) line of a single chant by Purcell in A minor (?).

¹⁸ This is a quadruple chant. The Gloria is written out in full. *NB, page numbers 22 and 23 are repeated.

23*R	Dr Arnold	Sanctus & Responses	A	
23*R	Dr King	Te Deum	F	
27R		Jubilate	F	
28R	Aldrich	Te Deum	A	
32R		Jubilate	A	¹⁹
34R	in pencil: Mrs Tighe [J. Mullen' crossed out]	Sanctus & Responses	A	²⁰

¹⁹ At end on p. 34 in pen: 'Paid up to this August 1863 J. Rorke'.

²⁰ Beginning in 4/2 (time signature not written) and changing to 3/2 at 'Heav'n and earth'.

BCanAx (D3.5): Bass Cantoris part-book Ax¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
[slip]	[Bussell: illegibly scribbled above]	[Sanctus & Responses]	G min	2
[slip]	Mrs Penant	Commandments	B-flat	3
1	Sir J Stevenson	Te Deum [Long]	C	4
5		Jubilate [Long]	C	
8	Sir J Stevenson	A Short Te Deum	C	
13		[Short] Jubilate	C	
15	Dr Boyce	A Short Te Deum	C	5
18		Jubilate	C	
20	Sir Jn Stevenson	Sanctus & Commandments	C	6
21	Dr Arnold	Te Deum	C	
26		Jubilate	C	
28	Dr Rogers	Sanctus & Commandments	D	
29	Dr Woodward	Sanctus & Commandments	B-flat	
30	Mr Ebdon	Te Deum	C	
35		Jubilate	C	
38		Sanctus & Commandments	C	
40	Aldrich [Travers crossed out]	Responses	G	
40	Dr Nares	Te Deum	C	
44		Jubilate	C	7
47	Messrs Hall and Hine	Te Deum	E-flat	
50		Jubilate	E-flat	
53	King	Te Deum	C	
56		Jubilate	C	
57		Kyrie Elieson [sic.]	C	
58	Dr Dean	Te Deum	C	
62		Jubilate	C	
64	Mr Walsh	Te Deum	D	
69		Jubilate	D	8
73R	Doctor Smith	Te Deum	A	
76R		Jubilate	A	
78R	Graham	Commandments	G	
78	Sir J Stevenson	Sanctus & Commandments	F	
78R	Dr Rogers	Te Deum	D	9
80	Dr Smith	Sanctus & Commandments	D	
81R	Mr Greene	Responses	G	10
81R	Hon'bl Cap't Lindsey	Responses	E-flat	11
82R	Henry Bussell	Te Deum	E-flat	12

¹ Mostly in poor condition, with binding almost perished. Many pages loose.

This book is missing a considerable number of items from the A series, and contains many items from other B volumes, as well as some from D and the Ax volumes.

Slip of paper in middle pages appears to be an excerpt from Bussell's Sanctus & Responses in G-flat. A second slip is Aldrich Responses in G.

At back side, inside page is signed 'Thomas Kelly, Chapel Royal, Dublin'. Three inserts on this page: bass lines of double chants in D and B-flat, and the tenor line of Mendelssohn Responses in G.

² Roughly copied in pen and inserted after index and before p. 1. At end in pencil is a bass part (incorrectly marked with treble clef) of a single chant in G minor, perhaps also by Bussell.

³ Pasted in on a loose slip before p. 1. At bottom in pencil is the bass part of a double chant in G.

⁴ At top in pencil: 'Kent in C p. 108'.

⁵ Corrections and Dec and Can markings in pencil, and purple and blue crayon.

⁶ In pencil at top: 'Greens Responses'.

⁷ End of p. 46 in pencil, bass line of a double chant in F by Crosthwaite.

⁸ Original hand cuts off abruptly at end of p. 71, and has been completed on blank p. 72 in the hand of W. E. Hopkins, signed 'W.E.H. 15 Oct. 1921'.

⁹ In pen beneath title: 'In the other Bass Book'. Cuts off after only three lines.

¹⁰ At top in pencil: 'Sir John Stevenson in C. Ponsonby in future'.

¹¹ Above title in pencil: 'Rogers Sanctus'.

¹² In a different and quite unusual hand.

85R		Jubilate	E-flat	
87R		Sanctus & Responses	E-flat	
88R	Dr Clarke	Short Te Deum	F	13
91R		Jubilate	F	
92	C. H. Hanlon	Te Deum	F	
96		Jubilate	F	14
98		Sanctus & Responses	F	15
100	Mendelssohn	Te Deum	A	
105		Jubilate	A	
108	James Kent	Te Deum	C	
113		Jubilate	C	
116	Boyce	Sanctus & Commandments	A	16
118	H. Bussell	Sanctus & Commandments	G min	17
119	Mendelssohn	Sanctus	D	
119	Mendelssohn	Responses	G	
120	Dr Arnold	Sanctus & Commandments	A	
121	Attwood	Sanctus & Responses	G	18
123	[In pencil: By Bussell (Mrs Tighe)]	Sanctus & Responses	A	19
124	Major Baggot [sic.]	Sanctus & Responses	F	20
126	?	[Chant]	C	21
127	?	[Sanctus & Responses]	D/G	22
[128]	Sir R. Stewart	Sanctus	E-flat	23
1R	Dr Greene	O how Amiable (84 & 116 Psalm)	G	24
2R	Sir J Stevenson	I looked and lo [a Lamb] (14th Chap Revelns)	C	25
12	Dr Greene	Let God arise (in pencil: the 68 Psalm No. 35)	C	26
15R	[Boyce]	O Where shall wisdom be found (Anthem for 5 Voices, 28th Chapt Job 12 Verse)	C min	27
20R	Sir J Stevenson	I am well pleas'd (116 Psalm)	B min	28
22R	Sir John Stevenson	I looked and behold	F	29
26R	Sir J Stevenson	The Heavens are telling	C	30
29R	Stevenson	Lord how are they increased (3rd Psalm)	B min	31

¹³ In the same unusual hand. At top in pencil: '2 in a bar'. At 'Holy, holy...', 'Slow, 4/4', and 'Slow' and a marked rit. towards end of phrase, followed by 'Tempo'.

¹⁴ From p. 97 onwards, a different hand.

¹⁵ At end of p. 99 in pencil, a partial melody line of a double chant in F, with corresponding[?] bass line beneath, with bass line of single chant in F by T. Kelway.

¹⁶ At end of p. 117 in pencil, bass line (written incorrectly with treble clef) of chant in D by Dr Woodward.

¹⁷ In pencil at top: 'Funeral of Earl F[illegible] LL'. Corrections in pencil..

¹⁸ At end on p. 123 in pen: 'Paid up to this August 1863 JO'R'.

¹⁹ Two bass parts in Sanctus.

²⁰ In pencil at end of 124 and beginning of 125 (lower half of which page has been cut off).

²¹ Full score (keyboard arrangement) of double chant in C, with only outer parts from halfway through second quarter.

²² In pencil, roughly. Sanctus in D and Responses in G (not the same set as Mendelssohn above).

²³ In pencil.

²⁴ On facing blank page in pencil: 'I will take the Tenor is Chos'.

²⁵ Between p. 2 and 3, a slip inserted—the bottom half of a typed music list that appears to be a photostat copy, as follows:

Te Deum. [cut off]

Anthem. "I know that my Redeemer liveth. (Handel)

Hymns. — On the Resurrection Morning"

185. Hallelujah; The strife is o'er.

=====

Holy Communion (Choral) Hewson in F.

=====

On reverse in pencil: Anthem I looked & lo

²⁶ In pencil at top: 'Page [46?]' crossed out; 'Page 37 (New)'.

²⁷ In pencil at top: 'Page 86[?]' crossed out; 'No 70' and 'Page 70 (New)'.

²⁸ In pencil at top: 'Page 19 (New) and 'Page 109' (crossed out).

²⁹ In pencil at top: '4th Cap Rev'; 'Page 25 (New)'.

³⁰ In pencil at top: 'No. 26'; '1st Chapt Genesis'; 'Page 27' (i.e. 'In the beginning God created the heaven & the earth'; 'Page 180' (crossed out).

³¹ In pencil at top: '3rd Psalm Page (New) 39'; '(New) 39' crossed out and replaced with 'No. 37'. Below this: 'Page 171'.

34R	Dr Croft	O Lord thou hast searched me out (139th Psalm)	A	32
37R	Sir J Stevenson	Rejoice in The Lord (33 Psalm)	E	33
39R	Dr Greene	O Lord give ear (86th Psalm)	E-flat	
41R	Sir J Stevenson	The Lord is King (97th Psalm)	A	
43R	Dr Croft	Praise the Lord O my Soul (104 Psalm)	C	
44R	Travers	Ascribe unto the Lord (96 Psalm)	B-flat	34
46R	Mr Reynolds	My God my God look upon me (22nd Psalm)	E-flat	35
47R	Dr Blake	I have set God always before me (16th Psalm)	D	36
49R	J Clarke	I will love thee (18th Psalm)	B min	37
50R	Handel	For unto us a child is born	G	
53R	Handel	Glory to God	D	
54R	Sir J Stevenson	The Lord is my Shepherd	E-flat	38
55R	Weldon	In thee O Lord (31st Psalm)	B-flat	39
57R	Dr Greene	O Lord give ear (86 Psalm)	E-flat	40
59	Gaudry	O Lord thou art my God	A	41
62R	Dr Smith	And the multitudes [same piece as 'And seeing the multitude']	C min	42
65R	Dr Greene	Like as the Hart (42 Psalm)	C	43
67R	[Dr Smith]	Grant we beseech thee	F	44
68	Dr Greene	O God of my righteousness (4th Psalm)	E-flat	45
69R	Sir J Stevenson	Bow down thine ear (86th Psalm)	E	
71R	[Clarke Whitfeld]	In Jewry is God known	G	46
74	Farrant	Lord for thy tender mercies sake	F	47
75R	Purcell	I was glad [in pencil: 122 Psalm No. 28]	G	48
76	Greene	Arise shine O Zion	C	49
80R	Dr Blow	I beheld and lo (7 Chapr Revelations)	D	50
86	Greene	Lord let me know mine end	A min	51
88	Mendelssohn	Judge me O God	D min	52
91	[Himmel/Novello]	Incline thine ear to me	F	53

³² In pencil at top: 'page 35' and 'Page 64 (New)'.

³³ In pen at top in hand of W. E. Hopkins: '(30=1=21)'. In pencil: 'Page 164' (crossed out); 'No 78 (New)'—'No 78' has overwritten 'Page 79[?]'.

³⁴ In pencil at top: 'Page 4 (New)'; 'Page 1[0]5[?]' crossed out; 'No 2'. Corrections to text and notes and cuts in pencil and blue crayon.

³⁵ In pencil at top: 'page 203 135 New' (crossed out); 'No. 148'.

³⁶ In pencil at top: '16 Psalm 9 Verse No. 22 (New)'; beneath title: 'Page 134' (crossed out).

³⁷ In pencil at top: 'No. 33'; 'Page 33 (New)' crossed out. Page 50 corrected in purple crayon.

³⁸ At top in pencil (twice): 'The 23 Psalm'.

³⁹ In pencil at top: 'No. 104'. Corrections and dynamics in pencil. Top of p. 57 in pencil: 'Imperfect' (crossed out)—most corrections on this page. At end of piece, bass line of double chant in E (minor?), 'Bagot No. 1'.

⁴⁰ See also p. 39 above.

⁴¹ In a different hand to the preceding.

⁴² Bar numbers written in in pencil till middle of p. 63.

⁴³ At top in pencil: 'page 62'.

⁴⁴ At end of page in pencil, bass line of a double chant in F.

⁴⁵ At top in pencil: 'Page 58'.

⁴⁶ At top in pencil: '76 Psalm'; 'Page 131 (New)' (crossed out); 'No. 141'. Seemingly a different hand from p. 72. At end of piece on p. 73 in pencil, bass line of double chant in E-flat by 'Countess Dunraven'.

⁴⁷ In a different hand: John O'Rorke?

⁴⁸ [No. 28]

⁴⁹ In pencil at top: 'Psalm No. 1'.

⁵⁰ Between p. 80 and 81, a slip of paper containing in pen the tenor line of Stanford's double chant in E. This has been corrected in pencil, and the corrected version corresponds with the tenor line that appears in TCanDx, p. 105R.

⁵¹ At end in pen on p. 88: 'Paid up to this Augt 1863 JORorke'.

⁵² In pencil at beginning: '43 Psalm'. Words on p. 88 crossed out in pencil and overwritten.

⁵³ In pencil. At top: '86th. Selected from the Psalm.' On following page in pencil is the beginning of a three-voice (with space for a fourth voice) canonic exposition in A minor set to the words 'O go your way into his gates with than[...]' (from the Jubilate).

BCanDx (D3.8): Bass Cantoris part-book Dx¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Boyce	O where shall wisdom be found (28th Cpt Job)	C min	2
3	Rd. Gaudry	O Lord thou art My God (25th Ch Isaiah 1st)	A	
7	Dr Boyce	I have surely built thee an house, for three voices Alto, tenor and Bass [long list of chapters]	C	3
14	Kent	Give the Lord the honor due	G	4
16	Sir J Stevenson	By the waters of Babylon (137 Psalm)	D	5
22	Kent	Hear my prayer O God	E min	
23	Dr Greene	O give thanks (107 Psalm)	C	6
29	Dr Greene	Thou O God art praised in Zion	F	
30	Mozart	Plead thou my cause	C min	7
36	Handel	The Lord is a Man of War (Duett—Two Basses)	A	8
45		Double Chorus "The Lord shall reign"	C	
51	Spohr	As pants the Hart	G	9
53	Mozart	I will cry unto God (77th Psalm)	A min	
59	[Beethoven: Mendelssohn written incorrectly in pencil]	With restless and ungovern'd rage	B-flat	10
63	Sir J Stevenson & Joseph Robinson	I am well pleased	F	11
66	Mendelssohn	My God my God	E min	12
73	Battishill	Call to remembrance	E min	13
77	Croft	God is gone up with a merry noise	G	14
81	Croft	Praise the Lord O my soul	F	15
90	Handel	Funeral Anthem [How are the mighty fall'n]	F min	16
93	Purcell	Rejoice in the Lord	C	17
96	Dr Boyce	Give the King thy judgements	G	
99	Handel	Easter Anthem	[A min]	18

¹ The index is notably neat and tidy. Back index (in same hand as front) is signed at bottom: 'Indexed by Albert Christian 1882'. The original index has been rubbed out on the facing page, and some pages (ruled like BDecB) have been cut out.

This also contains some items from books A and B.

In middle pages, a slip of paper with bass part of '141st Psalm. Lord I call upon Thee', 'Arranged by C. H. Hanlon'. The music is in A-flat major and is tonally straightforward (rarely straying from common chords) and begins with a symphony of 8 bars, then 8 bars of 'Verse' ('Lord, Lord I call on thee. Lord I call upon thee'), then a cue for 'Treble Solo. 16 Bars'; then 'Full let my', with the text 'Let my prayer be set forth in thy sight as the incense let the lifting up of my hands an evening sacrifice' (15 bars).

Later in middle pages in pencil, SATB parts of a Response to the Commandments in F major, 3/2 time.

² At top in pencil: '28th Job'; 'Page 70 (New)' ['Page' crossed out and replaced with 'No.', which is partly crossed out]; 'Page 86' (crossed out).

³ In a different hand to the preceding. At top in pencil: 'No. 23 (New)'.

⁴ In a different hand...? At top in pencil: '2 Verse 29 Psalm. Page 116'.

⁵ In pencil at top: 'Page No. 10 (New)' ('Page' crossed out). Slip with bass solo inserted between pages 20 and 21.

⁶ In pencil at top: 'Page 56 (New)'.

⁷ In pencil at top: '35th + 57 Psalms'; 'No. 235'.

⁸ Organ symphony written in full: beaming of quavers indicates phrasing and articulation. Both bass parts written in treble clef.

⁹ In pencil at top: '1, 2, + 8 verses of the 42nd Psalm'.

¹⁰ Begins with chorus in C, 'Hallelujah'.

¹¹ In pencil at top: '90th + 116 Psalm. No. 19'.

¹² Between p. 68 and 69, a small slip of paper, part of one of the detailed printed music slips found elsewhere. All of the detail visible is 'od is a spi' in pen two lines before 'Creed' (printed), presumably meaning that the anthem was 'God is a spirit' by William Sterndale Bennett. On the reverse in pencil: 'I am well pleased'.

¹³ In pencil at top: 'The 5th Verse, 25th Psalm No. 98'. Middle of p. 75 in pen: 'Trio Sop. Alto and Bass. Battishill. The same subject Quartett arranged by Dr Stewart to be sung instead'.

¹⁴ In pencil at top: '47 Psalm Verses 5, 6 & 7. No. 99'.

¹⁵ Begins with duet for two basses (or tenor and bass?).

¹⁶ Begins with 'Semi Chos' (in pen).

¹⁷ In pencil at top: 'Epist 4th Sunday in Advent'; 'No. 76'. Symphony crossed out in pencil.

104	?	[Sanctus]	A	19
1R	Dr Smith	Short Te Deum	B-flat	20
5R		Jubilate	B-flat	21
11R	Dr Smith	Sanctus & Commandments	C	22
11R	Wm. Hy. Whyte [sic.]	Sanctus & Commandments	G	23
13R	Rogers	Te Deum	D	24
16R		Jubilate	D	
18R	Bussell	Te Deum: We praise thee O God	B-flat	25
25R		Jubilate	B-flat	
30R		Sanctus & Responses	B-flat	26
32R	Dr King	Te Deum	D	27
37R		Jubilate	D	
40R	Orlando Gibbons	Te Deum	F	
44R		Benedictus	F	
47R	Boyce	Te Deum	A	
50R		Jubilate	A	
52R	Aldrich	Te Deum	G	
55R		Jubilate	G	
57R	Orlando Gibbons	Sanctus & Responses	F	
58R	King	Te Deum	F	
62R		Jubilate	F	
64R	Aldrich	Te Deum	A	
68R		Jubilate	A	
71R	?	[Double Chant]	F	28

¹⁸ Begins in pen with 'Solo Treble "I know that my Redeemer liveth"', followed by Quartett, 'Since by man came death'. Correction to word underlay in purple pencil at top of p. 100. Cue (but no music) for 'The Trumpet shall sound' on p. 100. 'Worthy is the Lamb' follows below on p. 100.

¹⁹ In pencil, bass line of Sanctus in 3/2 time.

²⁰ Slip of paper with pencilled bass line of double chant in E by 'Atwood' pasted in before p. 1. At top of page in pencil: '11 minutes'.

²¹ Beside title in pencil: '8 minutes'.

²² Anglesey Sanctus in the published key (it appears in other volumes aside from Dx series in the key of D).

²³ Bass line of double chant in G at end in pen.

²⁴ Corrections and Dec and Can markings in pencil.

²⁵ In a different hand to the preceding.

²⁶ At end of p. 31 in pencil, several bass lines of double chants: Major Bagot in E ('No. 1') and G ('No. 2'); J. O'Rorke in D; unnamed in F[?] (no clef); Crotch in B-flat (incorrectly given a treble clef); and W. H. White in G (not the same as that on p. 12 above).

²⁷ From here in John O'Rorke's hand.

²⁸ Pencilled bass line.

*Chapel Royal Box 6: Organ 'Loft Books'*OB1 (D4.12): Castle Chapel organ book 1 (Vol. 2 on spine)¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
[1]	[Stevenson]	[Grant to us Lord]	[A]	2
3	Haydn/Stevenson	'The Heavens are telling' from the Creation	C min	3
18	Sir J Stevenson	O Lord our Governor. Anthem from the 8th Psalm	B-flat	4
36	Sir J Stevenson	By the waters of Babylon (137 Psalm)	D	5
45	Sir J Stevenson	Lord how are they increased that trouble me (3rd Ps)	B min	6
58	Mr Blake	I have set God always before me	D	7
66	Dr Woodward	Sing O ye heavens (49th Chap Isaiah)	F	8
68	Mr Reynholds	My God my God look upon me (22nd Psalm)	E-flat	9
71	Dr Croft	Blessed is the People (89th Psalm)	B min	10
82	Mr James Kent	The Lord is my Shepherd (23rd Psalm)	F	11
91	Handel	Pastoral Symphony	C	12
96	Handel	Glory to God	D	13
99	Handel	For unto us a Child is Born	G	14
105	J Clark [sic.]	I will love thee (18th Psalm)	B min	15
113	Dr Croft	O Lord Thou hast searched me out	A	16
128	Rev Mr Mason	Lord of all Pow'r & Might	E	17
[130]	[Sir J Stevenson]	[Funeral Anthem]		18
140	Sir J Stevenson	Bow down thine Ear	E min	19
150	Sir J Stevenson	The Lord is my Shepherd (23rd Psalm)	E-flat	20

¹ Inside cover has 'Henry' in pen to top left, and then in the centre in pen 'Henry Phillips 1849', although the name is barely legible. Henry Phillips was a boy in the choir around this time. The word 'Simple' is lightly pencilled to top right and another illegible word is pencilled below the name in the middle. The index on the opposite side of this page contains some pencilled annotations, and the name 'Wm McGhie' at the end of the index.

² P. 1–2 is missing, but details appear in the index and the final bars on p. 3.

³ 'With a Duet & Recitative by Sir J Stevenson'. Detailed registrations and pedal indications, with dynamics and corrections. Of interest is 'Add Cornet' on p. 17, which seems likely to be a reference to the pre-Telford organ.

⁴ Organ registrations and dynamics written in. Several pages have pencilled squiggles through them and p. 18 has 'Play from the other Book' and 'WRONG' written at the top, and p. 19 'Wrong copy' written in large lettering.

⁵ Lots of pencilled annotations and registrations. NB p. 41 '[LH or with?] Hautboy'. Cut on p. 44.

⁶ Some pencilled annotations.

⁷ Some corrections throughout. At very end in rough pencil: 'Corrected W H White [?]'. Underneath 'London. Ballot [Co.?] 108 [or 168?] O Lord Gt'?

⁸ Some annotations in pencil.

⁹ First five bars of p. 70 scored out with the note 'written wrong'.

¹⁰ Clean except for some of vocal part scribbled out on p. 74.

¹¹ At end (p. 91) in pen: 'X Paid Nov 1818'

¹² Crossed out until reprise of opening halfway through p. 92 with note 'Begin here'. Recitative 'There were shepherds' follows on p. 93.

¹³ Corrections to organ part in pencil with registrations and fingerings, simplification of semiquaver passages and additional notes in some chords.

¹⁴ Illegible organ registration note in pencil at top: '? great[?] one to maca[?] [all?] stops'. In first bar: '8ve' and crossed out: 'full to 15th'. Plenty of registration details and fingerings. P. 104 note NB: 'full only to 15th', suggesting that the great chorus may have had mixtures. Payout crossed out, with illegible pencilled notes at beginning. Below this a short passage in white notes in B min: seems to be an introduction to the following piece.

¹⁵ Chords filled out and figures realized in pencil. On p. 108 sideways at end of system, barely legible in pencil 'Bussell Henry'. Several pencilled changes on p. 110–11 and several pencilled indications of 'Loud organ' and 'Sw lower' and '8vb lower'.

¹⁶ Several pencilled indications of harmonies filled out, organ part to be played an octave lower, and indications of vocal entries ('Counter Tenor Leads', etc.). P. 114–116 crossed out. Some P. 117 NB sudden contrasts between '[lou]d O[rgan]' and 'p'. Between p. 118 and 119 an insert in different hand contains the same passage as on 118–119 transposed up from A to C major. '2d Part of Anthem' begins on p. 122.

¹⁷ End of first page has pencilled continuation marked 'A'. Next leaf (135: 129–134 appears to be missing) has attached damaged piece of manuscript marked 'B' that appears to be a continuation of the Mason anthem.

¹⁸ As per contents: pages 129 to 134 are missing, and so anthem only begins on p. 135 with 'For since by man came death'. This is clean except for some changes in the final verse on p. 138. On p. 139 at end of piece there is a pencilled heading 'Te Deum' by H. Bussell, but no music, except braces on three pairs of staves.

¹⁹ Small corrections and annotations.

159	Sir J Stevenson	Rejoice in the Lord O ye righteous	E	21
172	Sir J Stevenson	I looked and lo [a lamb] (14 Chap Revelations)	C	22
183	Sir J Stevenson	I am well pleasd	B min	23
192	Dr Nares	God is our hope and Strength (46 Psalm)	D	24
202	Dr Greene	O Sing unto God (68 Psalm)	B-flat	25
211	Sir J Stevenson	The Lord is King (97th Psalm)	A	26
223	Dr Greene	O God Thou art my God (63 Psalm)	B-flat	27
232	Dr Croft	Praise the Lord O my Soul (104th Psalm)	C	28
245	Dr Croft	O Lord grant the King a long life (61 Psalm)	B min	29
250	Travers	Ascribe unto the Lord (96th Psalm)	B-flat	30
262	[Joseph Robinson?]	Chants	D min	31
			A-flat	
			B-flat	
			A	

²⁰ Pencilled additions, filling out of harmonies and cues. Cuts marked on p. 153 and 155.

²¹ 'Sw Op. Diap' at start. Cuts marked on 160 and 161. 'Hautboy' indicated on p. 162 and 163 contrasted with 'Diap' and 'PDS' [principal, diapason...stopped/sesquialtera?]. Illegible registration(?) on p. 170: may read 'Coupler'. P. 171: 'Trumpet' and at end 'add Cornet'.

²² Very detailed organ registration [refers to Telford?]: at end of introduction, 'in Hautboy', 'St D, GO' [Stopped Diapason, Great Organ?], and what appears to read 'Chr' [Choir or Chorus?]. Several further indications of 'SD', 'Pr' and 'Principal' on p. 172, as well as 'FGOh[?] Bass' [perhaps Forte Great Open Diapason Bass] at very end at left hand. On p. 173 when the chorus enters: 'Full [D or O] 3[rd?]' and 'Coupler' written both above and between staves. 'Trumpet' on following system crossed out and 'Gt Trumpet' crossed out on final system. Walking bass line altered to long notes, perhaps for pedal. End of p. 173 'In Cop [coupler]; leave out Stopt[?] & [Chrie] adding[?] Trumpet [&c?]'. Top of p. 174: 'in Coll' [coupler?]; and at end: 'in Cop; & out S Diap Bass'. Top of p. 175: something in margin cut off by rebinding, then LH 'reed[s?]' and 'pull out St Diap Bass' and RH 'Dulciana or St Diap'; then 'Hautboy' and 'Ped. Basso', and on next system 'In reed' and then 'out R' a couple of bars later (with 'Haut' in RH). 'Prin' at top of 176. Interesting spread of chord at beginning of bass recitative on p. 176. P. 177 '2nd Pedal': combination pedal? P. 178 'Principal Swell'. P. 179 'D organ' at entry of chorus [Great?]. P. 180 at 'are without fault' 'no organ'; all of p. 181 marked 'voices only'. End of p. 181 'Lift up [illegible]'. P. 182 near end '8va Higher' and 'Ped. Doub.' with two extra pedal notes written (bottom C and tenor C).

²³ Filling out of harmonies. Top of p. 184 note in pencil: 'not generally done', and another note beside: 'but it is'. 'Stop Diap' written on organ stave. Top of p. 186: '3 (B OD + Dul)'. On blank middle staff 'no tenor'. Following stave ('Turn again then unto thy rest') has pencilled 'swell 4 [stops?]'. P. 188 first system crossed out. Notes in pencil below: '[Chr Bas S X]?' and at end of p. 189 'Finis' in pencil. P. 190 has same 'note generally done' and 'but it is' at top on tenor and bass duet, and at chorus at end of page 'not done' written above it.

²⁴ A few annotations. Cut on p. 197.

²⁵ Mostly clean: few small annotations.

²⁶ 'Op. Diap' in middle of 211. P. 214 'Full to reeds'. Some dynamics added and notes corrected. End of p. 220 'The End' written in pencil and emphatically underlined.

²⁷ Some pencilled elaborations of organ part, and a few 'Loud Organ' marks.

²⁸ Some filling out/elaboration of organ part. P. 238 'out' at top.

²⁹ Top of p. 247 'left out' ('O prepare thy loving mercy'). Some filling out of texture. At end of piece on p. 249 there are three apparently unrelated realized chords with figured bass: perhaps a demonstration for a student.

³⁰ Illegible word at end of 250: may be 'Swell' or perhaps 'out'. End of second system of 253: 'End' underlined. P. 254: 'swell to 15th' and a faint and illegible pencil note beside this. P. 254 and 255 *tasto solo* bass realized with pencilled RH. P. 256 top: 'GO Stop to [?]' and 'f F ODiap'; following system 'mf SD Op[?]' and in following bar 'Op'; two bars later '[principal?] O D' and on next system 'Swell', 'V[?] on Sw [?] Dul + [not F?]'. End of P. 257 'noble', [illegible crossed out], then 'swell'. Several realisations of figured bass. Top of p. 260 'noble' again.

³¹ The top right-hand corner is marked 'Mr Joseph Robinson', though the surname is partially legible. None of the chants can be identified with Robinson's compositions found in the Irish Chant Book 1938. The first three are numbered, but the fourth is not and is incomplete: the first half of it appears to be a working draft with figured bass and lines showing voiceleading, and it has only a melody for the second half.

OB2 (D4.13): Castle Chapel organ book 2 (Vol. 3 on spine)¹

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
2	Dr Greene	O Lord give ear (8th Psalm)	E	2
10	Dr Greene	Praise the Lord O my Soul (103 Psalm)	D	†
16	Dr Greene	O God of my Righteousness (4th Psalm)	E-flat	3
24	Dr Green	O how amiable (Psalms 84th and 116th)	G	4
34	Dr Greene	Acquaint thyself with God (22d Chap Job)	E-flat	5
42	Handel	Hallelujah Chorus	D	6
47	Dr Blow	I beheld and lo (7th Chap Revel[at]ions) Epistle for All Saints Day)	D	7
56	Sir J Stevenson	I looked and behold (5th Chap Revelations)	F	8
68	Sir J Stevenson	O Lord our Governor (8th Psalm) in the Key of A	A	9
1R	Sir J Stevenson	Te Deum ("The Royal Service")	C	10
8R		Jubilate	C	11
14R	Sir J Stevenson	Short Te Deum	C	12
21R		Jubilate	C	13
25R		Sanctus & Commandments	C	14
26R	Sir J Stevenson	Te Deum	E	15
34R		Jubilate	E	16
39R		Sanctus & Commandments	E	
40R	Sir J Stevenson	Te Deum	F	17
47R		Jubilate	F	18

¹ Inside cover has index with bottom half of sheet torn off. On reverse of this written upside down is 'Edmond Jackson 11th June 1843' and then 'Easter Sunday 1842: Te Deum Boyce in C; Sanctus Sir John Stevenson in C; Easter Anthems' and a list written sideways: 'King service; Rogers & King Res; Anthem O how Amiable; leave out duet & [Ins?]'. On p. 1 there is a few sketched bars of an organ part in G minor, 3/2 time.

Inside back cover: List of 'Te Deum's April' for 10th, 17th, 24th and 31st April, and dates through May and June, all presumably for 1836 (see p. 40R), with corresponding anthems. NB Smith in A and Walsh service, and Smith 'O clap your hands' included, indicating these were composed prior to this date. Woodward in B-flat is included at the end of the list, which suggests that it was sung at least once at the Chapel.

² Several annotations to organ part in pencil. Top of p. 4: 'This Anthem altogether should be in Eb'. Pencilled cues throughout, and pedal indications on p. 9.

³ Some annotations. Cut on p. 20.

⁴ 'Ld organ' at outset: RH introduction elaborated in pencil but later crossed out. Phrasing marks on LH passages. Realisations throughout. Cut on p. 28–29.

⁵ Minor annotations.

⁶ P. 43 'The kingdom of this world' marked 'repeat': subsequent bar is missing from copy. Pedal notes marked on p. 44–45. On p. 46 there are pedal notes marked with 'Ped' in the original pen.

⁷ Some annotations. End of p. 53 pencilled 'Hallelujah Chorus', and on p. 55 in pen at the beginning of the final chorus: 'If the Hallelujah Chorus from the Messiah is sung this last Chorus is omitted'

⁸ '[Stop] diap' at opening. Some corrections and annotations. P. 60: 'full[?]' to trumpet but not with swell couple out' and '11 bars of [illegible]' (bar numbers written in for first 17). P. 60 b. 4 'Sw. Oboe [?]'. Cut end of p. 60/beginning of 61. Illegible instruction ('swell' crossed out) in third last bar of 61, presumably to achieve a decrescendo (following bar has 'swell'). P. 66 top of page: '[Must?] play the three bars' (these bars are marked, and a long cut follows till end of p. 67, with several bars added in pencil roughly.

⁹ 'Swell' written at outset in pen: 'Op. Di' added in pencil for RH with 'Chn Dia' for LH. P. 70 for 'Thou hast set thy glory' reg pencilled: 'SD Pr'. P. 75 in middle of duet before arpeggio figure: 'Swell Diap/Principal'. End of 76 pedal note and filled out chords added in pencil. At beginning of chorus end of 79: 'ped' with note added in pencil. End of p. 80 'Full Or' with added pedal note (a low A). P. 81, recit 'Lord what is man': 'SD OD'

¹⁰ Minor annotations. Top of p. 8 'Gt Trumpet' and last few bars erased.

¹¹ 'Gt F' at 'Serve the Lord' (p. 8). 'Gt Trumpet' in Gloria (p. 12).

¹² Pencilled corrections, words and annotations. 'Trumpet' on p. 14 at 'The Father everlasting'. 'Mixtures' at top of p. 16 at 'The Holy Church'. 'Full to 15th' p. 17 at 'Thou sittest at the right hand'. P. 18 after 'We believe that...', 'Swell' pencilled before 'Trumpet stop' (ink), and underneath 'open diap. Gt Org' written in brackets. 'Trumpet' at 'O Lord, in thee' on p. 20.

¹³ '3' written over pause after 'gladness' (p. 21); 'Trumpet' written over G maj 1st inv chord on '-fore' ('come before his presence') on p. 21. P. 23 at 'For the Lord is gracious' a pencilled word: 'Caution?' P. 24 'Trumpet'.

¹⁴ Pencilled dynamics and annotations. 'Principal 15t & 12th' at 'Glory be to thee' and pedal notes in previous two bars. 'Glory be to thee O Lord' pencilled after first system of Commandments. 'Very soft' pencilled above last phrase end.

¹⁵ Very few annotations: some pencilled dynamics, but largely clean.

¹⁶ A couple of minor corrections.

¹⁷ At head pencilled '10th April/36'. [This was presumably sung on that date: this was a Sunday.] P. 43 'Octave [above?]'. Some pencilled annotations and corrections.

51R	Dr Arnold	Te Deum	C	19
57R		Jubilate	C	20
60R	Sir J Stevenson	Sanctus & Commandments	F	21
61R	Dr Nares	Te Deum	C	22
68R		Jubilate	C	23
71R	Mr Dupuis	Te Deum	E-flat	24
78R		Jubilate	E-flat	25
81R	Dr Woodward	Te Deum	B-flat	26
90R		Jubilate	B-flat	†
95R		Sanctus & Commandments	B-flat	† ²⁷
96R	Mr James Kent	Te Deum	C	28
104R		Jubilate	C	29
109R	Messrs Hall and Hine	Te Deum	E-flat	†
116R		Jubilate	E-flat	30
121R	Mr Ebdon	Te Deum	C	31
129R		Jubilate	C	32
133R		Sanctus & Commandments	C	33
135R	Dr Boyce	Te Deum	C	34
140R		Jubilate	C	35
142R	Rev'd Mr Shenton	Te Deum	G	36
143R	Mr Walsh	Te Deum	D	37
151R		Jubilate	D	†
157R	Dr Dean	Te Deum	C	38
165R		Jubilate	C	39
169R	C King B M[us]	Te Deum	C	40
174R		Jubilate	C	41
177R		Kyrie Elieson	C	42

¹⁸ 'Commandments—61' pencilled at head. Minor annotations. At end in pen: 'Sanctus Page 60'.

¹⁹ Some corrections and annotations.

²⁰ P. 57–58 loose. P. 58 'Trumpet' at 'O go your way [sic.]'. P. 59 (Gloria): 'Full Trumpet'. Last few bars of organ part scored out. 'Glory be to thee O Lord' added in pencil with music at end of last system.

²¹ Pencilled note before: 'play in Eb', with the 'b' crossed out. Some extra notes and dynamics pencilled. Small annotations to Commandments.

²² Dec and Can markings and annotations. Pencilled on p. 67 at 'O Lord let thy mercy': 'Caution'.

²³ Minor annotations.

²⁴ Annotations. On first page, 'V' marked over several entries.

²⁵ Annotations throughout. 'V' on entries at 'O go your way [sic.]' on p. 79. Last 16 and a half bars crossed out with note 'End here'.

²⁶ P. 83–84 appears to have been replaced, and following page (also apparently different paper: poorer in quality; browner and more decayed) has no number: subsequent page is numbered 85 and is same paper as rest of volume. Apart from tiny annotation on p. 81, entirely clean.

²⁷ Clean except for a pause mark in pencil and addition of a missing dot in pencil, both in third-last bar.

²⁸ At head in pencil: '17th April 36' [a Sunday]. Annotations throughout: pauses added, grace notes erased, notes corrected. P. 102 at 'Vouchsafe': 'trebles tacet'. P. 104 at 'let me never be confounded': '[Ld?] Trumpet'

²⁹ Descending scale flourish added in organ RH top of p. 106. End of p. 106: 'trebles tacet'. Top of p. 107 'Caution'. P. 109 end of first system: a descending chain of 6/3 chords in pencil, crossed out.

³⁰ Clean except for annotations on p. 119–120.

³¹ Pencilled dynamics and corrections. 'ff Trumpet Gt org' on p. 121 at 'All the earth'. P. 128: 'Gt Trumpet' at 'O Lord in thee'.

³² At head: 'Sw Copuler [sic.] with reeds'. 'In' written over both RH and LH on last system of 129. P. 130 'O go your way': 'Mixtures'. 'Gt Trumpet' middle system of 133.

³³ First part written in at end in pencil with 'go to the top of the page' to avoid page turn. Repeat crossed out. Bar 5 of Commandments: 'not ommitted [sic.]', in response to a crossing out.

³⁴ Annotations and corrections; Dec and Can markings.

³⁵ Dec and Can markings and corrections. Illegible notes top of p. 141.

³⁶ Only two systems copied: top and bottom voices only. All crossed out in pencil with 'not finished' added above.

³⁷ Some annotations, but end clean.

³⁸ Some annotations. Indications of 'Choir Organ' in ink for verse sections.

³⁹ Minor annotations and corrections, including cues marked with 'V'. P. 168: ending crossed out. 'Ped. [Stops?]' marked in pencil at beginning of this crossed out section. At end there are a few bars of 4/2 in B-flat with snippets of text overlaid: 'O Lord... be-ca-'.
⁴⁰ Dec and Can markings, some extra figures added to figured bass. End of P. 169 in pen: 'VS Choir Organ'. Top of p. 170: 'Caut'. Extra notes added throughout.

⁴¹ Extra notes added as before.

OB3 (D4.10): Castle Chapel organ book 3 (Vol. 4 on spine)

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	[O'R?]	Chant	F	43
2	Dr Green [sic.]	I will sing of thy powr O God	A	†
8	Dr Greene	O sing unto the Lord	A	†
15	Dr Hayes	Save Lord and hear us (20th Psalm)	E min	†
22	Boyce	Turn thee unto me O Lord	E min	44
28	Stroude [sic.]	Hear my prayer O Lord (55th Psalm)	G min	45
35	Weldon	In thee O Lord (31st Psalm)	B-flat	46
40	Battishill	Call to remembrance (25th Psalm)	E min	47
46	Dr Greene	God is our hope & strength	D	48
55	Dr Croft	God is gone up (47th Psalm)	G	49
60	Dr Boyce	By the waters of Babylon (137 Psalm)	C min	†
67	Dr Greene	Arise shine O Zion	C	
79	[Mr Hulleys?]	Chant	G	50
1R	Revd Dr Aldrich	Te Deum	G	51
6R		Jubilate	G	52
8R	Aldrich	Kyrie Elieson [sic.]	G	
9R	Dr Rogers	Te Deum	D	53
15R		Jubilate	D	54
17R		Sanctus & Kyrie Elieson [sic.]	D	55
18R			D	56
18R	Revd Dr Aldrich	Te Deum	A	57
24R		Jubilate	A	58
27R	Dr Clarke	Short Te Deum	F	59
32R		Jubilate	F	60
34R	Mr Travers	Te Deum	F	61
42R		Jubilate	F	†
45R		Sanctus & Kyrie Elieson [sic.]	F	†
46R	Dr Dupuis	Te Deum	C	62
53R		Jubilate	C	†
57R		Sanctus	C	†
58R	Wilkins	Te Deum	F	63
65R		Jubilate	F	†
68R	Sir J Stevenson	Te Deum	D	64
77R		Jubilate	D	65

⁴² Extra notes added.

⁴³ Roughly pencilled chant. Perhaps the composer is John O'Rourke? Top of page has 'Clarke' and 'Ebdon' written, followed by 'Thou O God Greene' and a few notes scored out, all in pencil.

⁴⁴ Clean except for minor corrections on p. 25 and 26.

⁴⁵ Occasional corrections.

⁴⁶ Numerous annotations.

⁴⁷ '19th Nov' pencilled after title. Numerous annotations, most of which are added notes to fill out chords.

⁴⁸ Harmonies filled out in pencil. At top of p. 47 faintly in pencil: William White Organist To the Royal Chappell' ('Chappell' written underneath a second time). The considerable annotations to this organ part may be White's: perhaps from early in his tenure as organist.

⁴⁹ Occasional annotations.

⁵⁰ Roughly pencilled chant, very faint. First three quarters soprano line overwritten in ink.

⁵¹ Pencilled Dec and Can markings, a few pencilled corrections to underlay and accidentals.

⁵² Same

⁵³ Pencilled Dec and Can markings. Unreadable pencilled note at top of p. 14, partially cut off.

⁵⁴ Dec and Can

⁵⁵ Pencilled dynamics.

⁵⁶ Couple of pencilled corrections.

⁵⁷ Small corrections.

⁵⁸ Same.

⁵⁹ Jeremiah or John? (Opens with Do ti do la so phrase in unison.) Pencilled Dec and Can, verse and pedal indications.

⁶⁰ Three in a bar. Dynamics and corrections in pencil and red crayon.

⁶¹ Dec and Can markings in pencil.

⁶² Dec and Can markings in pencil.

⁶³ Clean except for some pencilled markings of entries on p. 64.

⁶⁴ Clean, except for pencilled 'Allegro' at top of p. 74.

84R	Dr Boyce	Te Deum	A	66
93R		Jubilate	A	67
85R	Auguste F. Schoenberg	Chant	A	68
97R	Dr Smith	The Ponsonby Sanctus & Responses	B-flat	69
99R	?	[Organ music?]	D	70
100R	?	Fragment of Te Deum	G min	71
101R	Charles Jeffries [?]	Chant	C	72
102R				73
106R	?	Chant	G	74
107R	?	Fragment of Te Deum	G	75
108R	?	Chant	E-flat	76

⁶⁵ Clean, except for pencilled indication of 'Trumpet' at end of p. 81.

⁶⁶ Clean except for one pencilled correction on p. 84 and pencilled chant (see below).

⁶⁷ Clean except for pencilled text at top of p. 96, and the pencilled remark 'Canon—a great Gun' written over the penned heading 'Canon 4 in one'.

⁶⁸ A pencilled florid double chant. The name of the 'composer' underneath may have been a pseudonym.

⁶⁹ Quite roughly written in a different hand. Gospel response 'Glory be to thee O Lord' added afterwards in pencil.

⁷⁰ Untitled pencilled passage, appears to be a passage of a march for organ in Handelian style.

⁷¹ Pencilled sketch of the opening phrase of a Te Deum.

⁷² A double chant written first in closed score and then in open score (C clefs). Each staff is individually headed 'Charles Jeffries 1679'. The bottom two staves are torn off.

⁷³ Short musical doodle of a cadential figure. Subsequent page (104/105) torn out.

⁷⁴ Double chant roughly pencilled.

⁷⁵ Opening phrase written to be recited on one note, with second phrase 'We acknowledge thee to be the Lord' written in large lettering above with only a melody line below.

⁷⁶ A scribbled pencilled chant with first half scored out. Harmony is quite chromatic and crudely written: may have been an exercise.

OB4 (D4.11): Castle Chapel organ book 4 (Vol. 1 on spine)

<i>Page</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	[Handel]	Rough copy of part of 'What tho' I trace' from Solomon		
3	Handel	Coronation Anthem (Zado[c]k the Priest)	D	1
14	Mozart	Holy Holy and Blessed is he (from the Requiem)	D/B-flat	2
20	James Kent	Hear my Prayer O God (55th Psalm)	E	
27	Purcell	I was glad	G	
32	Doct J Smith	O clap your hands (47 Psalm)	A	3
46	Doct J Smith	Blessed be thou Lord God of Israel	E	
64	Doct J Smith	Blessed is he (41st Psalm)	E	
80	Doct Jno Smith	The Souls of the Righteous (3rd Chapter Wisdom of Solomon)	D min	
90	Handel	I know that my Redeemer liveth	E	4
94	Handel	Since by man came death	A min	5
96	Handel	The Trumpet shall sound	D	6
102	Handel	Worthy is the lamb	D	7
105	Handel	Amen	D	8
108	Dr Greene	God is our hope and strength (46th Ps)	D	9
116	Dr Greene	Let God arise (68th Psalm)	C	10
126	Dr Greene	Thou O God art praised in Sion (65th Psalm)	F	11
134	Dr Greene	O give thanks (107th Psalm)	C	12
144	Handel	Comfort ye my People (40th Ch. Isaiah)	E	13
152	Handel	And the Glory of the Lord	A	14
156	Handel	I know that my Redeemer liveth (transposed)	C	15
159	Dr Smith	O Sing unto the Lord	E	16
168	Handel	Thy rebuke hath broken his heart	None	† ¹⁷
170	Handel	Behold and see	E min	†
171	Handel	He was cut off/But thou didst not leave	B min/A	†
173	Handel	Lift up your heads	F	18
176	Dr Smith	And they bring unto him one that was deaf	C	19
188	Handel	The Lord is a Man of War (Exodus 15th Chap.) from <i>Israel in Egypt</i>	A	20
195	Handel	The Lord shall reign for ever and ever [Israel in Egypt]	C	21
203	Handel	He gave them Hailstones [Israel in Egypt]	C	
207	Dr Smith	O Lord grant the King (61st Psalm 6th Verse)	A	22

¹ Preceded by a short recitative with a pencilled attribution to 'Dr J Smith'

² Preceded on p. 13F with a title page identifying it as from the Requiem.

³ Beside 'Solo Tenor' on p. 37, pencilled note 'Sop'

⁴ Includes cut on p. 96. Detailed organ registrations in pencil (some illegible).

⁵ Correction at end and organ registrations.

⁶ Recit included. Detailed registrations for manuals and pedals.

⁷ Cues and registrations added in pencil. Last few bars crossed out with end at perfect cadence.

⁸ Clean and entirely unmarked: apparently omitted.

⁹ Some realisation of figured bass pencilled at beginning of 111 and on 112

¹⁰ Full realisation of figured bass in solo bass recitative on p. 119.

¹¹ Cut on p. 127 for part of solo contra verse. Detailed illegible pencilled instructions on top of p. 132.

¹² Realisation of figures on p. 136 and filling out of textures on p. 142–144.

¹³ Organ registrations and some interpretative marks on voice part. 'Air Andante' (Ev'ry valley' begins on p. 146). Some articulation marks on organ part.

¹⁴ Pedal indications.

¹⁵ In a different hand; copied roughly and unmarked.

¹⁶ Minor corrections in pencil on pp. 159 and 165, with figures added to realized recit accompaniment on p. 161. Otherwise clean.

¹⁷ In lighter pen and different hand.

¹⁸ Occasional minor corrections, cues and pedal indications.

¹⁹ Bar numbers added in final chorus 'He hath done all things well'.

²⁰ Organ reg and corrections.

²¹ 'Sing ye to the Lord' chorus follows on p. 198.

²² Different hand. Note in pencil at end of 207: 'Co.[?] Murphy Junr. Copyist.' Cuts, performance directions, corrections, etc.

215	Dr Boyce	O where shall wisdom be found (Job 28th Chapter)	C min	23
222	R. Gaudry	O Lord thou art my God	A	24
234	[Smith]	And seeing the multitude	C	25
[241]	W. H. White	[Chants]	C/G	26
1R	Dr J. Smith	Ponsonby Sanctus & Responses	B-flat	27
3R	Dr J. Smith	The Ponsonby Chant and Penitential Chant	C and C min	28
4–5R	Blank			
6R	Jomelli [sic.]	Sanctus & Responses	E-flat	29
8R	J[ames] Paddon	Te Deum Laudamus	G	30
12R		Jubilate	G	
16R	Doct. Smith	Te Deum [Short]	B-flat	31
24R		Benedictus	B-flat	32
33R	Doct Smith	Jubilate to Doct Smith's Te Deum Page 16	B-flat	33
40R	Attwood [Thomas, not Charles]	Sanctus	G	34
41R	Attwood	Responses	G	
45R	Mr W Murphy Herbert	Te Deum	E-flat	35
57R		Jubilate	E-flat	
65R	Doctor Smith	Sanctus [and Responses]	D	36
66R	Dr Smith	Te Deum	A	37
70R		Jubilate	A	38
74R	Wm. H. White	Chant No. 1	G	39
75R	Wm H. White ['Esqr' pencilled after]	Sanctus & Kyrie	E	40
77R	Mr Wm. H. White	Sanctus & Commandments	G	41
79R	Mrs Penant	[Kyrie]	B-flat	42
79R	Mrs Tighe & Revd Mr Lefanu	[Kyrie]	A	43
80R	Henry Bussell	Te Deum	B-flat	44
88R		Jubilate	B-flat	45

²³ Many notes and markings.

²⁴ Different hand (with distinctively large noteheads); pencilled additions. End of piece top of p. 234 in pencil: 'William McCarthy copyiste'.

²⁵ Music is the same as 'And they bring unto him one that was deaf' by Dr Smith (p. 176 above). At end of piece penned instruction to go to p. 183 for chorus.

²⁶ Two chants, a single in C (W. H. White) and double in G (WHW) are written in pencil, apparently overlaid by the music of the preceding item in pen.

²⁷ Appears to be an inserted page, and in very poor condition with last few bars torn off.

²⁸ First chant in C has first and third quarters in unison forte, others in harmony piano. Second chant in E-flat is marked 'Penitential Chant'.

²⁹ Written pedal indications. Pencilled dynamics. Arranger unknown. Apparently derived from same music as the preceding Sanctus. Gospel response 'Glory be to thee O Lord' added afterwards in pencil.

³⁰ Some pencilled indications. 'Slow with soft Ped' at end p. 11

³¹ Illegible date pencilled after title: '26th [August?] [?]' On Chorus 'The holy church', 'to Mixtures' added in pencil. Other detailed registrations elsewhere. At end in pen: 'Jubilate to Doctr Smiths Te Deum, turn to page 33. Doctr Smiths Benedictus, Next Page 24'.

³² Clean, except for small annotations in Gloria, pp. 30–32.

³³ Much more annotated than preceding, and clearly sung in preference to the Benedictus.

³⁴ Last six bars crossed out.

³⁵ Opens with an arresting fortissimo unison phrase.

³⁶ Almost same music as Anglesey Sanctus in C from Cathedral Music, though some note values are changed. Responses follow immediately after.

³⁷ Heavily annotated.

³⁸ Ditto.

³⁹ This is the double chant which appears on 241F above, with some corrections. Different hand. [White's own hand?]

⁴⁰ In hand of copyists Co[?] Murphy Junr.? [see above]

⁴¹ Different hand to both the previous copyists. Solo treble on second phrase: quite chromatic harmony. Five different responses to the commandments.

⁴² Usual two responses.

⁴³ Pencilled in roughly at the end of the page.

⁴⁴ P. 81–82 loose and kept in place with a nail. Dec and can markings and dynamics and corrections in pencil: presumably some of these are Bussell's own.

⁴⁵ Lots of corrections to music and text, annotations and registrations..

92R	HB [pencilled]	Sanctus & Responses	B-flat	
94R	Henry Bussell	Te Deum	E-flat	⁴⁶
98R		Jubilate	E-flat	⁴⁷
100R	HB	Sanctus & Responses	E-flat	⁴⁸

⁴⁶ Numerous corrections.

⁴⁷ Likewise.

⁴⁸ Lots of pencilled annotations. At end copyist is identified: 'October 1th [sic.] 1849 JO'R' [John O'Rorke].

OB5 (D4.14): Castle Chapel organ book 5 (no vol. number on spine)¹

Page	Composer	Title	Key	
1	Boyce	I have surely built thee an house	C	†
12	Spohr	As pants the Hart	G	2
20	Mozart	I will cry unto God	A min	3
31	Beethoven	With restless and ungoverned rage	B-flat/ C	4
57	Dr Boyce	Give the King thy judgments	G	†
76	Croft	God is gone up	G	
82	[Blank]			5
1R	H. Bussell	Te Deum	B-flat	6
16R	Mendelssohn [sic.]	Te Deum	A	
24R		[Jubilate]	A	7
29R	Crosthwaite A.B. T.C.D	Te Deum and Jubilate	C	
37R		Jubilate	C	
40R		Sanctus	C	
41R		Responses	C	
42R	King	Te Deum	D	8
52R		Jubilate	D	9
57R	Orlando Gibbons	Te Deum	F	10
63R		Benedictus	F	
68R	Dr Boyce	Te Deum	A	11
74R		Jubilate	A	
76R	Dr [sic.] King	Te Deum	F	
82R		Jubilate	F	
85R	Aldrich	Te Deum in A re[?]	A	
92R		Jubilate	A	

¹ The copyist is different to the other organ volumes. The spine cover has come adrift and is missing and so there is no volume number. On account of the inclusion of music by composers such as Mendelssohn and Spohr, the contents appear to be of a later date than the preceding four volumes, which were first put together c. 1818. 'No. 9' is pencilled in the corner of the first leaf, on which is written a rough list of contents. If this is the number of the volume, this indicates that there may have been at least four other volumes which are now missing.

A clue for the date of this volume (or at least its binding) can be found in the stamp of William Shaw's stationer's inside the front cover. Shaw also had a music warehouse at 105 Abbey Street and was active from 1812 until 1825 according to Dublin Music Trade database. A letter in CSO/RP/1825/824 suggests he may have gone out of business after this date. Despite the age of the volume, the contents appear to be later: the Spohr oratorio *Des Heilands letzte Stunden* ('Calvary') from which comes the movement (no. 6 in the oratorio) to which Tate and Brady's paraphrase of Psalm 42 was set as 'As pants the hart' was not composed until 1835.

The inclusion of Bussell's service in B-flat dates the contents of the volume (at least on the reverse side) to after 1845, as does the inclusion of the 'Mozart' anthem, which was published circa 1850.

The first few pages of the back cover side appear to have been water-damaged. Much of the volume is free from annotations: this coupled with the unfinished copies suggests that this book may not have been used in performance and may be an unfinished copy, perhaps by Henry Bussell himself (this might explain the choice of his service in B-flat as the first item in the reverse side).

² The accompaniment is in a pianistic style. The original movement from *Calvary* is in A major. The score breaks off abruptly two bars from the end, leaving four blank pages (16–19). They are unnumbered but they follow the numerical sequence, and the next leaf is numbered as 20.

³ This is a retexting of the *Et incarnatus est* and *Et resurrexit* from the so-called 'Twelfth Mass', formerly attributed to Mozart but probably composed by Wenzel Müller. The arrangement to these words (BCP Psalm 77) was made by Charles Ashton of Durham cathedral, and published in c. 1850. See *Mozart's Ghosts: Haunting the Halls of Musical Culture* (Mark Everist) p. 133–4.

⁴ The words are from Tate and Brady's version of Psalm 2, and the music is selections from movements 13 and 15 ('Hallelujah chorus') of Beethoven's *Christ on the Mount of Olives*. The score breaks off abruptly 19 bars from the end: the rest of the page is blank.

⁵ Approximately 45 blank leaves before the end of the services at the other side of the book.

⁶ 'Ad lib' in red crayon at 'O God' (p. 1). Crescendo and decrescendo marks in red crayon at 'Holy Holy Holy' (p. 2) and 'full swell'. Pause and phrase marks in red crayon also on p. 3. Music breaks off abruptly at end of p. 3. Subsequent pages are numbered in pencil up to p. 15 and some are faintly ruled in pencil.

⁷ No title or words included, except on p. 26 ('O go your way')

⁸ Dec and Can markings (in pen), and figured bass and text from p. 46 only.

⁹ Figured bass and Dec and Can markings (in pen).

¹⁰ Text and Dec and Can markings (in pen).

¹¹ Text and Dec and Can markings (in pen).

Chapel Royal Box 7: Score/Services & Anthems Books

SB1 (D4.6): Castle Chapel bound score book 1 ('Anthems 5' on spine)¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Boyce, William	Te Deum, Jubilate, Sanctus and Kyrie	A	2
2	Gibbons, Orlando	Te Deum, Benedictus, Kyrie Eleeson, Nicene Creed, Magnificat and Nunc Dimittis	F	3
3	King, Charles	Te Deum, Jubilate, Magnificat, and Nunc Dimittis	D	4
4	Battishill, Jonathan	Call to remembrance (Anthem for Seven Voices [SSAATBB])	E min	5
5	Beethoven	Anthem selected principally from the 2nd Psalm adapted to Trio No. 14 from Beethoven's Engredi or David in the Wilderness	B-flat	6
6	Beethoven, Louis van	Hallelujah Chorus from 'Engredi'	C	7
7	Rev'd Dr Blake	I have set God always before me (Anthem for Five Voices)	D	8
8	Boyce, William	Wherewithal shall a young man cleanse his way (Full Anthem for Five Voices)	F	
9	Boyce, William	I have surely built thee an house (Anthem for Three Voices and Chorus)	C	9
10	Boyce, William	Give the King thy judgments	G	10
11	Blow, Dr John	I beheld and lo a great multitude	D	11

¹ This is a bound collection of printed music (with one piece in manuscript, item no. 5) with 'Castle Chapel' on the cover and 'Anthems 5' on the spine. The collection contains full scores of both services (in the first half) and anthems (in the second half), and reads only front to back. There are no page numbers (except those of the individual items) and the copies are mostly clean except for occasional pencil marks. Some of the front and back covers of volumes are noticeably dirty and worn, whereas the contents are in better condition: suggests that these copies were used loose prior to their binding together. Some of the edges of the pages have been cut off in binding. Most of the scores are stamped with the insignia of H. Bussell's music-sellers, 7 Westmoreland Street (dating them to after 1853).

² Treble, alto, tenor and bass clefs. 'Boyce in A' and 'Vol 5' on title page in pencil. This edition has 'The organ part added by Vincent Novello' and is Vol. 3 No. 32 of Novello's edition. 'Amen' at end of Sanctus has been crossed out.

³ This is the 'Short Service', commonly sung in A-flat nowadays. 'The Organ part by Vincent Novello'.

⁴ At top in pencil: 'Castle Chapel, No. 24th/60'. In Te Deum, pause in pencil over 'end' at end of Second part. 'Vouchsafe' has written in pencil 'Verse, a little slow' over organ part. Another pause at 'thee' on last page, and 'Full' in pencil over organ part for 'O Lord, in thee'. Jubilate also begins 'Full' in pencil over organ part, and has Dec, Can and Full marks (printed for vocal parts) copied in pencil to organ part. At end in pencil 'riten a little' over voices, and 'ritard p' over organ part.

⁵ 'The Organ part by Vincent Novello'.

⁶ This is the only manuscript copy, written in pen in the hand of one of the copyists of the Loft Books. There are some corrections, dynamics, pedal notes and breath marks added in pencil. It concludes with the instruction 'Hallelujah Chorus', which leads on to the next item.

⁷ 'The Words principally selected from the Scriptures by Henry Hudson, M.D.'. At note in pencil at the top of the title page seems to read 'too long'.

⁸ 'The Organ part by Vincent Novello'.

⁹ 'The Organ part by Vincent Novello'. This has detailed organ registrations in pencil. At beginning of bass recit. 'Swell Dul. Principal'. At entry of alto, 'Choir Vio di gamba' ('Viol out') below. At end of first section for organ solo, 'out Copulr'. At end of that section 'in Bord' has been crossed out. At beginning of next page ('Yet have thou respect unto the prayer') 'Bord in' has also been crossed out. At beginning of ATB verse ('And hearken thou'), 'Swell 2', and 'Boudn sw' and 'ad lib'. At end of that section, 'Ch Dul' written twice, and then 'mf' on the next chord. On final two pages, marking of 'verse', tempo' and 'chorus', with 'note hardly [??] & full [sw?] Gt Trumpet' at beginning of final 'full' section.

¹⁰ This is stamped with 'Robinson and Bussell' (which dates it to between 1843 and 1852, according to Dublin Music Trade).

¹¹ 'The Organ part by Vincent Novello'. First page torn at top. One small correction to a missing accidental in pencil.

12	Jeremiah Clark, arr. W. H. White	I will love thee O Lord, Anthem, for Tenor and Bass, composed by Jeremiah Clark, arranged with an Accompaniment for the Organ of Piano Forte, Dedicated to Francis Robinson Esq. (of Dublin) by W. H. White. Organist of the Chapel Royal, Dublin.	B min	12
13	Clarke [Whitfield], John	Wherewithal shall a young man cleanse his way [Duet for two trebles, with final chorus]	A	13
14	Greene, Maurice	Arise, shine O Zion	C	14
15	Greene, Maurice	Let God arise	C	15
16	Greene, Maurice	Lord, let me know mine end	A min	16
17	Greene, Maurice	Thou, O God! art praised in Zion	F	17
18	Greene, Maurice ed. William Horsley	God is our hope & strength	D	18
19	Greene, Maurice	O how amiable are thy dwellings	G	19
20	Handel	Grand Funeral Anthem (How are the mighty fall'n)	C min	20
21	[Gaudry, Richard]	O Lord thou art my God	A	21
22	Kent, James	Give the Lord the honor due	G	22

¹² 'HVS[?]' faintly in pencil at top of title page. Stamped with 'Robinson and Bussell'. Some dynamics and corrections in pencil on first two pages. At beginning of solo tenor section on p. 4 in pencil, '2 Dulc & Bourdon', and further corrections. At end of this page is written 'fix Swell [some cut off at edge] & 15th'. Beginning of next page, 'Bass on Gt Organ'. At top of duet p. 7, '15th', but the rest cut off at the top. A detailed instruction in pencil in top corner at beginning of chorus has mostly been cut off, and the remainder is illegible except 'Treble [Book?][copied?]' At end of chorus, '[illegible] full to Trumpet'. An instruction at the top of the next page has been cut off. Underneath the bass line of the organ accompaniment appears to be indication of footing, beginning 'L R L' and then a series of '1' and '2' which could be footing if 1 were left foot and 2 were right foot, but could not be fingering as it would be exceptionally awkward. However, a couple of '3's are written above the stave (the others are all written below). At vocal entry, 'Swell to Cornet [trumpet crossed out]'. At a left hand quaver passage below, 'Try to [crossed out] [2 8?] stops'. At end of this passage, the same running swell passage played earlier on pedals is indicated with '1 h', as there is a separate written pedal note below. On next page (12), a roughly pencilled additional high line on the organ part. On p. 13 (last chorus), 'Diap & Principal' has been crossed out and replaced with 'P'.

¹³ Printed by Rt. Burchall, No. 140 New Bond Street. Two stamps on front: 'Marcus Moses, 4 Westmoreland St' (operated 1831–1860) and 'S. J. Pigott, Harmonic Institution, 118 Grafton St' (operated 1836–66). 'in G' written at top of first page, and also at beginning of second section. One bar crossed out in pen on p. 137; illegible pencilled instruction in middle of that page; and various cuts made on p. 138, and on 142 and 143.

¹⁴ 'The Organ part added by Vincent Novello'. At top in pencil, 'Castle Chapel Dec/60'. Bar numbers written in middle (pp. 78 to 80).

¹⁵ 'The Organ part by Vincent Novello'. At 'So let them perish' in pencil, 'try[?] full to 15th'. Illegible note in corner of page beginning with Bass solo. At vocal entry in subsequent trio, 'OD Bass Staff'.

¹⁶ 'The Organ part by Vincent Novello'.

¹⁷ 'The Organ part by Vincent Novello'. Note in margin of first page cut off. Cut in alto solo. Detailed instruction at top of page where begins 'Thou visitest the earth' largely cut off and illegible: '...they write it not too advisable & leave out the lead...'.

¹⁸ Sold by Robinson & Bussell. 'The Accompaniment arranged by Wm Horsley Mus Bac Oxon'. Beginning of 3/4 section, 'Choir', and end of page (full chorus): 'unto swell loud full'. On p. 115, 'Trumpet in' and 'put in Trumpet', and some 'LRL' footing at bottom of page, and then 'put in Gt & swell [cornets?] & [full] [illegible] Gt [cut off]'. At top of next page, 'Gt & swell coup. ff', 'full swell', and illegible. At beginning of final chorus, 'count 8 quavers'.

¹⁹ 'The Organ part by Vincent Novello'. Cut on p. 363–364.

²⁰ 'Published by Marcus Moses, 4 Westmorland [sic] Street, Dublin' (1831–1860). Figured bass with realisations in smaller notes: long eighteenth-century model of accompaniment.

²¹ Correction on p. 4 to treble part (B-sharp instead of C-sharp), 'Chorus' at re-entry of opening material on p. 5. 'Semichorus' at repeat of 'Thou wilt keep him' on p. 11.

²² 'Arranged with an Accompaniment...by J. Clarke [Whitfield]'. Cut to bass solo on p. 136. Registration indications in this section, '+' on several occasions, followed by 'in' for softer section at the end. On p. 138 at beginning of tenor solo, 'G OD' under bass stave. At end of final page, 'B 2915' with a cross between the letter and number.

SB2 (D4.7): Castle Chapel bound score book 2 ('Anthems 6' on spine)¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Felix Mendelssohn Bartholdy	Te Deum	A	2
2	Felix Mendelssohn Bartholdy	Jubilate	A	3
3	John Smith	Short Te Deum	B-flat	4
4	John Smith	Jubilate	B-flat	5
5	Felix Mendelssohn Bartholdy	Psalm XXII (My God, my God)	E min	6
6	Felix Mendelssohn Bartholdy	Psalm 42 No. 5: 'My God within me is my soul cast'	B-flat	7
7	Mozart, arr. John Pratt	Plead thou my cause and Judge me O Lord (Arranged from the 12th Mass of Mozart)	C min	8
8	B. Marcello, arr. W. H. Longhurst	As the hart panteth	G	9
9	Purcell	I was glad	G	10
10	Purcell	Praise the Lord, O my soul, all that is within me (from the 104th Psalm)	F	11
11	Purcell	Rejoice in the Lord	C	12

¹ This is a bound collection of printed music with 'Castle Chapel' on the cover and 'Anthems 6' on the spine. The collection contains full scores mostly of anthems (with two services), and reads only front to back. There are no page numbers (except those of the individual items) and the copies are mostly clean except for occasional pencil marks. Some of the edges of the pages have been cut off in binding. Many of the scores are stamped with the insignia of H. Bussell's music-sellers, 7 Westmoreland Street (dating them to after 1853).

Inside the first page of the book is an index of the volume (titles followed by composers) signed by 'G. Hewson, Organist', dating the index to between 1907 and 1917, though the contents are undoubtedly older.

² 'Vol 6' at top in pencil. At end of page 1, the same 'B 2915' with cross. This could be in Hewson's hand and may be a date. Phrase marks, dynamics and Dec and Can markings (replacing Solos in the printed edition) in pencil throughout. The edition is by Ewer & Co., 72, Newgate Street.

³ Also in Ewer's edition, with a Bussell stamp and a cover page.

⁴ Title page from *Cathedral Music*, with a Robinson and Bussell stamp. Can and Dec markings in pencil (replacing 'Verse'). At 'the sharpness of death' in pencil: 'let both sides sing this [far back?]'. On p. 93 at 'ff' in organ part, 'Verse' in pencil, 'ff' crossed out and 'not too loud' added.

⁵ Similar title page, also with Robinson and Bussell stamp. Only addition in pencil is 'Cant' over Verse section, 'For the Lord is gracious'. The Gloria Patri is preceded by another title page.

⁶ For double choir in Ewer's edition. 'HVS' [?] again in pencil at top of title page. First pencilled addition is on p. 14 on organ part: 'not OD', then 'OD out' on p. 17. Detailed instructions on p. 18 in pencil: 'in Tempo', 'not 'G OD', 'mind this [illegible] in Tempo', and underneath the organ part in last two bars: 'full swell choir for 16 bars, then, full swell coupled to full choir'. In choir one part, each voice part has been written in in pencil at its entry, along with 'in Tempo', and 'not [cleanly?]' (the last word partially cut off). '1, 2, 3, 4' under organ part at beginning of p. 19. Piece of final page torn off.

⁷ This is a portion of a larger work of which the sections were published individually by Novello.

⁸ End of p. 106, printed 'choir' crossed out and replaced with 'swell' in pencil. Fingering written in at top of next page. And then 'push in Haut, m, mf, with 'in Hautboy' below. On p. 108 'choir' similarly replaced with 'swell', then 'swell hb[?] with choir bass', and at end: 'try swell without Hautboy [illegible] this passage' and beneath 'swell [illegible] hands'. On p. 109 at beginning, 'play this [cut off] on choir with swell coupled', and above the staff, 'Sw 2 Diaps, Principal, with Choir coupled', and beneath 'Choir ~~Dulciana~~ full to Principal'. At beginning of vocal entry, 'this Swell OD Stopt Diap only'. On p. 110 at entry of full choir, 'Choir with Swell Copd'. On next system, 'full' with instruction 'with Pr[cut off], [this] with swell full [added?] too Cr[cut off]'. End of page, 'full to 15th'. Bar numbers and counting written in on p. 114, and 'swell with Haut' at end (with 'Hautboy out' beneath same system). Next page, 'without Hautboy, swell'. Final system is marked in print 'Full Sw', with pencilled notes: '[Croddn?] Haut [out?]' and beneath, a scrawled list of three stops: 'Haut, Cort, Cl[?]'. At corner of page, 'OW' (crossed out), and then 'draw Trum with R[cut off]'. End of p. 116, 'Swell full without Haut'. Bar numbers on p. 117, 'not Trumpet; Hautboy' and at end of system, 'Out with Trumpet', and then 'Trumpet' on next system, with 'Gt & Ped' below. Octave passage on p. 120 has notes crossed out.

⁹ At top in pencil, two pairs of names pencilled, barely legible: 'Noble[?]', 'Quick[?]' and 'O'Rorke & Mullen'.

¹⁰ Pencilled notes on opening Symphony, but Symphonies on p. 224 and 226–227 crossed out

¹¹ Opening Symphony crossed out, and one on pp. 208–209. Illegible notes at entries end of p. 207 ('Cyatsmin' and 'sisnti?'). Top of p. 210 'in Haut', with 'p' and 'f' and 'cresc' written on vocal parts, also on p. 212 to 213. End of p. 213 symphony crossed out with note: 'play 4 bars [illegible]', with some notes written on the blank staves. Symphony on p. 216 crossed out, and symphony on p. 219–220 the same.

12	Reynolds, Mr	My God, My God, look upon me, 'An admired Anthem usually Sung on Sacrament Sundays, proper for Good Friday or during the Lent'.	E-flat	13
13	Sir John Stevenson, arr. Joseph Robinson	O Lord our governor	A	14
14	Sir John Stevenson, arr. Joseph Robinson	Lord how are they increased	B min	15
15	Sir John Stevenson, arr. Joseph Robinson	Rejoice in the Lord	E	16
16	Sir John Stevenson, arr. Joseph Robinson	I am well pleased	F	17
17	Sir John Stevenson, ed. Joseph Robinson	By the waters of Babylon	D	18
18	Stroud, Charles	Hear my prayer	G min	19
19	Spohr	As pants the hart: Anthem for Six Voices arranged from Spohr's "Crucifixion" & Respectfully Inscribed to his valued Friend the Revd. P. Penson Precentor of Durham Cathedral by James Stimpson, Organist of the Cathedral, Carlisle	G	20
20	Travers	Ascribe unto the Lord	B-flat	21
21	John Clarke Whitfeld Mus. Doc, newly arranged by I. B. Sale	In Jewry is God known	G	22

¹² Top system and page numbers cut off in binding. Opening symphony, verse and symphony crossed out, beginning on fourth page with note 'begin here'. 'Full swell' in pencil twice on sixth page. Later symphonies also crossed out. 'Full s' and 'full' on last page.

¹³ Published by Marcus Moses: an excerpt from Melodia Sacra.

¹⁴ Edition in A published by Henry Bussell, 7 Westmoreland St & 39 Fleet St. 'No 1' in pencil on cover. On p. 3, 'not H[?]', and at end 'Sw + Chr with H y'. On p. 4, 'Ch + Swell coupled with Pl'. End of p. 13, 'Ch + Sw with H[y?]'

¹⁵ '2, Lord how are they increased' on cover in pencil. Note at end of p. 3 cut off. Top of p. 4: 'Play on Swell Dul not Haury, not Ch with Sw copd', and 'Play this on swell (not [Choir?])'. Illegible note at end of this page ('2d [Confert?] to Principal[?]'). Top of p. 7, partly cut off: '...on swell with Boudn in'. P. 10: 'p, play it on choir [illegible] swell coupler on[?]'

¹⁶ '3, Rejoice in the Lord' on cover in pencil. Phrase 'the word of the Lord is great' on p. 6 corrected in blue pen to 'true', with other corrections and cuts on p. 7 and 8 in purple pen. P. 9 in pencil, '[illegible] Hautboy[?] [??]'. Note values and word underlay changed on p. 9 and 10 in pen.

¹⁷ 'No. 4' on cover in pencil. At end of p. 1 the note (printed): 'The Introductory Chorus and Tenor Recitative were written for this Anthem by Joseph Robinson.' Top of p. 6: 'Anthem Bass recit Air & Last Chorus', and then '4 minutes'. Pauses, corrections and alterations added to music, including fingering in the organ part of old style (X, 1, 2, 3, 4). Top of p. 8, '4 minutes'; 'Haut' top of p. 9; 'colla voce' at top of p. 10; and at end of p. 13, Bass Solo & Chos, 9 min, Ten " " 6½'.

¹⁸ Large illegible note at top of first page (two words, first beginning with p).

¹⁹ 'The Organ part by Vincent Novello'. Breath marks written in vocal parts occasionally. On p. 9, the printed 'Full to 15' has been amended in pencil to 'to Principal'.

²⁰ Second set of words overwritten.

²¹ 'Published by Marcus Moses, Dublin' from 'Melodia Sacra 2nd Vol'. Organ part has realisation but also figures. Printed note at end of first page: 'The Principal Tenor Part of this Anthem, may be sung by a Treble, except the last movement'. End of p. 97 (7) illegible faint note in pencil: 'Bass on [illegible] O', with pencilled realisation of solo figured bass line. Similar realisations on following two pages, as well as pencilled dynamics and 'solo' on bass line. On p. 10, 'swell', 'Op' marked at left hand solo line. On p. 13, 'Sw to Principal'.

²² Sold by Robinson and Bussell. At very end, the same 'B 2915' with cross as at beginning of this book and end of SB1.

C3.2 TCD chapel volumes¹'Services' books²Ser1 (TCD): Chapel Royal 'Services' book 1 (brown-red cover, 'Organ')³

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	William Crowther Alwyn	Communion Service (Credo, Sanctus, Benedictus qui venit, Agnus Dei, Gloria in excelsis)	C	4
2	Joseph Barnby	Te Deum	B-flat	5
3	James C. Culwick	Te Deum & Jubilate	D	6
4	Charles J. Dickinson	Te Deum	E-flat	†
5	John B. Dykes	Te Deum & Benedictus	F	7
6	Bernard Farebrother	Te Deum	B-flat	8
7	Bernard Farebrother	Jubilate	B-flat	†
8	John Goss	Nicene Creed	D	9
9	Edward J. Hopkins	Te Deum	F	10
10	Edward J. Hopkins	Benedictus, Kyrie and Sanctus	F	11
11	Charles King	Te Deum	F	†
12	Charles King	Jubilate	F	†
13	Ebenezer Prout	Benedictus (From Service Op. 13)	F	12
14	Henry Smart	Te Deum	F	13
15	Henry Smart	Benedictus	F	14
16	J. Stainer	Te Deum & Benedictus	A	15
17	Stanford	Te Deum	B-flat	16
18	Stanford	Jubilate	B-flat	17
19	R. P. Stewart	Te Deum	G	18
20	R. P. Stewart	Communion Service (Introit, Kyrie Eleison, Nicene Creed, Sanctus, Gloria in excelsis)	G	19
21	Arthur Sullivan	Te Deum	D	20

¹ Including the two S&A books in the RCB Library collection: see Appendix C2.² These volumes were all bound by Falconer of Sackville Street, according to stamps in the inside back cover.³ 'Organ' in pencil in inside cover. Typewritten index, with ticks in pencil on a few items and a question mark beside Goss's Te Deum in D (this item is missing from the book). The index includes the Stainer arrangement of Merbecke's Nicene Creed, although this item is not present in any of the Ser volume, and appears to have been cut or torn out.⁴ Three-bar introduction to Credo crossed out. Edit in pencil on p. 7 indicating that the passage beginning 'Who with the Father' is to be sung entirely by tenor, with rhythmic changes. On p. 8 passage beginning 'I acknowledge one baptism' to be sung 'unis'. Pause on final note. Other movements clean.⁵ Marked with 'Full', 'Boys' and 'Men' in pencil and blue pencil.⁶ Cover stamped with a Cramer of Westmoreland Street stamp. Some tempo markings and corrections to the musical text, as well as an indication of 'Solo Can' in the passage beginning 'And his truth endureth' in the Jubilate.⁷ Composer's name underlined on cover in red crayon. In Te Deum, rhythm of priest's intonation altered, and pause inserted. In Benedictus, strong syllables marked in blue pencil.⁸ Clean apart from one small pencil underline.⁹ Small copy with minor annotations. Page bound after this copy with note in pencil: 'Bind this in. NB Goss: Te Deum in D in [folio] copy'.¹⁰ Cover has 'Te Deum' in pencil and a stamp from W. Brunt & Sons music sellers, Bristol. 'Full' in purple pencil on p. 4. 'Verse Can' and on p. 8 and annotations to second treble, tenor and bass parts.¹¹ Annotations to alto and tenor parts in Benedictus. Kyrie and Sanctus clean.¹² Clean until last page: bass and tenor parts indicated to be swapped, and corresponding alterations to organ part. Minor annotation to alto part. '5' written at end.¹³ Clean, except for '5 m' at end of piece.¹⁴ 'Benedictus' in pencil on cover. Otherwise clean.¹⁵ Clean except for '9' written at end of Te Deum ('8' crossed out).¹⁶ Minor annotation to bass part. Crescendo and diminuendo on last page in purple pencil, and '5½' at end.¹⁷ '3½' at end.¹⁸ Orange crayon in cover 'St in G', partly cut off. Final chord crossed out, and '5' written at end.¹⁹ 'Creed' in blue pencil on cover. All movement clean, except for 'Chord C' written before gospel Doxology (between Kyrie and Creed).

22

S. S. Wesley

Nicene Creed

E

21

²⁰ Clean except for '6/7, 5½' at end.

²¹ 'Bass Dec' on cover. Otherwise clean. Copy has been repaired with tape.

Ser2 (TCD): Chapel Royal 'Services' book 2 (red cover, 'RGMW')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	William Crowther Alwyn	Communion Service (Credo, Sanctus, Benedictus, Agnus Dei, Gloria in excelsis)	C	2
2	Joseph Barnby	Te Deum	B-flat	3
3	James C. Culwick	Te Deum & Jubilate	D	4
4	Charles J. Dickinson	Te Deum	E-flat	†
5	John B. Dykes	Te Deum & Benedictus	F	5
6	Bernard Farebrother	Te Deum	B-flat	6
7	Bernard Farebrother	Jubilate	B-flat	†
8	John Goss	Nicene Creed	D	†
9	John Goss	Te Deum	D	†
10	Edward J. Hopkins	Te Deum	F	7
11	Edward J. Hopkins	Benedictus, Kyrie and Sanctus	F	8
12	Charles King	Te Deum	F	9
13	Charles King	Jubilate	F	†
14	Ebenezer Prout	Benedictus (From Service Op. 13)	F	10
15	Henry Smart	Te Deum	F	†
16	Henry Smart	Benedictus	F	†
17	J. Stainer	Te Deum & Benedictus	A	11
18	Stanford	Te Deum	B-flat	12
19	Stanford	Jubilate	B-flat	13
20	R. P. Stewart	Te Deum	G	14
21	R. P. Stewart	Communion Service (Introit, Kyrie Eleison, Nicene Creed, Sanctus, Gloria in excelsis)	G	15
22	Mendelssohn	Hear my prayer	G	16
23	Arthur Sullivan	Te Deum	D	17
24	S. S. Wesley	Nicene Creed	E	†

¹ Initials 'RGMW' inside cover (Dean Reginald Godfrey Michael Webster). Typewritten index.

² Three-bar introduction to Credo crossed out. 'Unison' marked on p. 8 of Credo, and pause on final chord. Other movements clean.

³ 'Barnby' and 'Org' on cover in blue pencil. 'Tutti', 'Men', 'Boys', 'Tenor', 'Bass' and tempo markings in blue pencil.

⁴ Illegible initials in blue pencil on cover, and a Cramer Wood & Co. Westmoreland Street stamp. Organ part heavily marked up (including registrations) and corrected in blue and orange pencil (Culwick's hand?).

⁵ 'Dykes' on cover in red crayon, and printed name underlined. Rhythm of priest's intonation altered, and pause inserted on p. 4. 'Rit' on p. 10 of Benedictus.

⁶ 'Organ' on cover in orange crayon. Otherwise clean. Between the pages is a torn-off corner of a printed music list: all that is legible is 'Chapel R, Morning Ser, Sunday 4th, 17'.

⁷ 'Te Deum' and 'org' on cover, and a W. Brunt & Sons Music Sellers, Bristol stamp. Breath marks in treble part and decrescendo written over bass part.

⁸ Annotations to treble, tenor and bass parts in Benedictus. Other movements clean.

⁹ 'Organ' in blue pencil on cover, and dynamics throughout in same pencil.

¹⁰ 'Organ' on cover. Clean except for correction to organ part on last page (see also Ser1).

¹¹ 'Organ' on cover in blue pencil. Otherwise clean.

¹² 'Organ' on cover in blue pencil. Registration and dynamics written in pencil, blue pencil and orange crayon: on p. 2, 'Prepare Sw: to ch full'.

¹³ Organ registrations in pencil: 'ch to sw' at beginning, and 'off ped' and 'gt reed' on first page.

¹⁴ 'Stewart G' in orange crayon on cover (cut off in binding) and 'Organ, [Feb?] 19.93' in blue pencil (Culwick's hand?). Otherwise clean.

¹⁵ 'Stewart N. Creed' on cover. Otherwise clean.

¹⁶ A loose copy inserted between pages. Stamped on cover with a Pohlmann stamp and a St Patrick's Cathedral Choir stamp.

¹⁷ 'Sullivan' on cover in orange crayon. Otherwise clean.

Ser3 (TCD): Chapel Royal 'Services' book 3 (black cover with remains of label)¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	William Crowther Alwyn	Communion Service (Credo, Sanctus, Benedictus, Agnus Dei, Gloria in excelsis)	C	2
2	Joseph Barnby	Te Deum	B-flat	3
3	James C. Culwick	Te Deum & Jubilate	D	4
4	Charles J. Dickinson	Te Deum	E-flat	†
5	John B. Dykes	Te Deum & Benedictus	F	5
6	Bernard Farebrother	Te Deum	B-flat	†
7	Bernard Farebrother	Jubilate	B-flat	†
8	John Goss	Nicene Creed	D	6
9	John Goss	Te Deum	D	†
10	Edward J. Hopkins	Te Deum	F	7
11	Edward J. Hopkins	Benedictus, Kyrie and Sanctus	F	8
12	Charles King	Te Deum	F	9
13	Charles King	Jubilate	F	†
14	Ebenezer Prout	Benedictus (From Service Op. 13)	F	10
15	Henry Smart	Te Deum	F	11
16	Henry Smart	Benedictus	F	12
17	J. Stainer	Te Deum & Benedictus	A	13
18	Stanford	Te Deum	B-flat	†
19	Stanford	Jubilate	B-flat	14
20	R. P. Stewart	Te Deum	G	15
21	R. P. Stewart	Communion Service (Introit, Kyrie Eleison, Nicene Creed, Sanctus, Gloria in excelsis)	G	16
22	Arthur Sullivan	Te Deum	D	17
23	S. S. Wesley	Nicene Creed	E	18

¹ Remains of a label on the cover. No other identifying features inside cover. Typewritten index.

² First three bars of Credo crossed out, and edits on p. 7 and 8. Other movements clean.

³ 'Barnby' on cover in blue pencil. 'Men', 'Boys', 'Bass', 'Sop', 'Ten' and tempo marks at various points in pencil and red pencil.

⁴ Cramer Wood & Co. stamp on cover. Corrections to voice and organ parts.

⁵ Composer's name underlined in red on cover. In Te Deum, rhythm of priest's intonation changed, and tempo underlined; minor annotation in tenor part. Strong syllables underlined in Benedictus.

⁶ Note in red crayon at 'And was incarnate': 'Descend a 3rd'; further note at 'And the third day he rose again': 'ascend a 3rd'.

⁷ 'Te Deum' and 'Alto (Can)' and W. Brunt stamp on cover. 'Full' on p. 4 in purple pencil. Minor annotations to treble and bass parts.

⁸ Verse on p. 19 marked 'Can', Kyrie and Sanctus clean.

⁹ One correction to alto part.

¹⁰ Clean except for bass and tenor parts on last page swapped.

¹¹ Minor annotations.

¹² One annotation to treble part.

¹³ Verse on p. 8 marked as 'Can' (crossed out). Benedictus clean except for breath mark in bass line.

¹⁴ Crescendos marked on p. 16 and 17.

¹⁵ 'St in G' in orange crayon on cover, partly cut off in binding. Counting and other annotations written in on treble part. Written repeat of 'Thou art the King of Glory' crossed out.

¹⁶ 'Creed' in blue pencil on cover. Correction to word-setting of the phrase 'And I believe one Catholic and Apostolic Church'. Other movements clean.

¹⁷ Asterisks in pencil at several points. At end of penultimate page organ part is marked in blue pencil with some illegible numbers (possibly figured bass).

¹⁸ 'W. Squier' written on cover four times. Extensive annotations to solo beginning 'Who for us men'.

Ser4 (TCD): Chapel Royal 'Services' book 4 (black cover with white stains)¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	William Crowther Alwyn	Communion Service (Credo, Sanctus, Benedictus, Agnus Dei, Gloria in excelsis)	C	2
2	Joseph Barnby	Te Deum	B-flat	3
3	James C. Culwick	Te Deum & Jubilate	D	4
4	Charles J. Dickinson	Te Deum	E-flat	†
5	John B. Dykes	Te Deum & Benedictus	F	5
6	Bernard Farebrother	Te Deum	B-flat	6
7	Bernard Farebrother	Jubilate	B-flat	†
8	John Goss	Nicene Creed	D	7
9	John Goss	Te Deum	D	8
10	Edward J. Hopkins	Te Deum	F	9
11	Edward J. Hopkins	Benedictus, Kyrie and Sanctus	F	10
12	Charles King	Te Deum	F	11
13	Charles King	Jubilate	F	†
14	Ebenezer Prout	Benedictus (From Service Op. 13)	F	12
15	Henry Smart	Te Deum	F	13
16	Henry Smart	Benedictus	F	14
17	J. Stainer	Te Deum & Benedictus	A	15
18	Stanford	Te Deum	B-flat	16
19	Stanford	Jubilate	B-flat	17
20	R. P. Stewart	Te Deum	G	18
21	R. P. Stewart	Communion Service (Introit, Kyrie Eleison, Nicene Creed, Sanctus, Gloria in excelsis)	G	19
22	Arthur Sullivan	Te Deum	D	20
23	S. S. Wesley	Nicene Creed	E	21

¹ No other distinguishing features. Typewritten index with light ticks on every item.

² First three bars of Credo crossed out; minor annotations elsewhere. Other movements clean.

³ 'Barnby' on cover in blue pencil. 'Men', 'Boys', 'All', 'Treb', 'Tenr', 'Bass', and tempo markings throughout.

⁴ Cramer, Wood & Co. stamp on cover. Minor annotations and corrections throughout.

⁵ 'Dykes' in pencil on cover altered to 'Bill Sykes'. Printed name underlined in red. Rhythm of priest's intonation altered; minor annotations elsewhere in Te Deum. Strong syllables marked in Benedictus as well as 'rit' and breath mark.

⁶ Clean except for breath mark in treble part.

⁷ Minor annotations.

⁸ Minor annotations.

⁹ 'Te Deum' and W. Brunt of Bristol stamp on cover. Annotations to first and second treble parts.

¹⁰ Annotations to treble and alto parts in Benedictus. Other movements clean.

¹¹ 'Rall' on alto part in last phrase.

¹² Minor annotation to treble part.

¹³ Dynamics in pencil.

¹⁴ Annotations to treble part. On p. 16 'Strict time' on alto part.

¹⁵ Annotations to alto and tenor parts in Te Deum; 'Can' at verse on p. 8. Benedictus clean.

¹⁶ 'No recit' at top of first page. On p. 8 ('We therefore pray thee') 'not slower', and 'same time' to the left (partly cut off in binding). Crescendo and diminuendo on final note in treble part.

¹⁷ Annotations to alto, tenor and bass parts.

¹⁸ 'St in G' in orange crayon on cover (partly cut off in binding). First 'Thou art the King' crossed out; final note crossed out.

¹⁹ 'Creed' in blue pencil on cover. Otherwise clean.

²⁰ 'Rall' on final page.

²¹ On cover 'Alto' crossed out, with 'Ten Dec' written underneath with 'ember 18[9?]2' added beside. Old copy repaired; clean except for pause in purple pencil over final note.

Ser5 (TCD): Chapel Royal 'Services' book 5 (black cover)¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	William Crowther Alwyn	Communion Service (Credo, Sanctus, Benedictus, Agnus Dei, Gloria in excelsis)	C	2
2	Joseph Barnby	Te Deum	B-flat	3
3	James C. Culwick	Te Deum & Jubilate	D	4
4	Charles J. Dickinson	Te Deum	E-flat	†
5	John B. Dykes	Te Deum & Benedictus	F	5
6	Bernard Farebrother	Te Deum	B-flat	6
7	Bernard Farebrother	Jubilate	B-flat	†
8	John Goss	Nicene Creed	D	†
9	John Goss	Te Deum	D	7
10	Edward J. Hopkins	Te Deum	F	8
11	Edward J. Hopkins	Benedictus, Kyrie and Sanctus	F	9
12	Charles King	Te Deum	F	10
13	Charles King	Jubilate	F	11
14	Ebenezer Prout	Benedictus (From Service Op. 13)	F	12
15	Henry Smart	Te Deum	F	†
16	Henry Smart	Benedictus	F	†
17	J. Stainer	Te Deum & Benedictus	A	13
18	Stanford	Te Deum	B-flat	14
19	Stanford	Jubilate	B-flat	15
20	R. P. Stewart	Te Deum	G	16
21	R. P. Stewart	Communion Service (Introit, Kyrie Eleison, Nicene Creed, Sanctus, Gloria in excelsis)	G	17
22	Arthur Sullivan	Te Deum	D	†
23	S. S. Wesley	Nicene Creed	E	18

¹ No other distinguishing features. Typewritten index with 'Te Deum' by Sullivan underlined.

² First three bars of Credo crossed out. Edits on p. 7 and 8 as in other copies and pause over final note. Other movements clean.

³ 'J Barnby' on cover in blue pencil. 'Boys', 'Men', 'All', 'Tenor', 'Bass', 'Treb' and tempo markings in pencil throughout.

⁴ Cramer Wood and Co. stamp on cover. Some tempo dynamics and corrections to voice parts.

⁵ '[K?] 26' on cover, and 'Dykes' underlined in red. One minor correction to Te Deum. Strong syllable marked in blue pencil and tempo markings in pencil in Benedictus.

⁶ One correction to bass part and annotation to treble duet.

⁷ Minor annotation to text.

⁸ 'Te Deum' and faded W. Brunt stamp on cover. Annotations to treble, alto and tenor parts.

⁹ Annotations to alto part in Benedictus. Other movements clean.

¹⁰ Annotations and corrections to bass part.

¹¹ One annotation to tenor part.

¹² Phrase mark written on treble part, and bass and tenor parts swapped on final page.

¹³ Annotations to treble part; one minor annotation to bass part (solo on penultimate page to be taken by 'Dec') of Te Deum. Benedictus clean.

¹⁴ 'Alto Cant' on cover. Annotations to treble and bass parts.

¹⁵ Annotations to treble and bass parts.

¹⁶ 'St in G' in orange crayon on cover (partly cut off in binding). Counting on treble part. Final note crossed out in blue pencil.

¹⁷ 'Creed' in blue pencil on cover. In Kyrie the word 'all' is crossed out in pen in all parts in the final response. In Creed, 'And was made man' marked to be sung 'slow pp'. Other minor annotations. Sanctus and Gloria clean.

¹⁸ 'Montgomery' on cover. Solo extensively marked up, with 'Kelly' written at beginning of it. 'W. Squier' is written on p. 38. Other annotations to treble part including marking of strong syllables in ad lib sections and 'Strict time'.

Ser6 (TCD): Chapel Royal 'Services' book 6 (black cover, 'Dec A&B')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	William Crowther Alwyn	Communion Service (Credo, Sanctus, Benedictus, Agnus Dei, Gloria in excelsis)	C	2
2	Joseph Barnby	Te Deum	B-flat	3
3	James C. Culwick	Te Deum & Jubilate	D	4
4	Charles J. Dickinson	Te Deum	E-flat	†
5	John B. Dykes	Te Deum & Benedictus	F	5
6	Bernard Farebrother	Te Deum	B-flat	6
7	Bernard Farebrother	Jubilate	B-flat	†
8	John Goss	Nicene Creed	D	†
9	John Goss	Te Deum	D	†
10	Edward J. Hopkins	Te Deum	F	7
11	Edward J. Hopkins	Benedictus, Kyrie and Sanctus	F	8
12	Charles King	Te Deum	F	9
13	Charles King	Jubilate	F	†
14	Ebenezer Prout	Benedictus (From Service Op. 13)	F	10
15	Henry Smart	Te Deum	F	†
16	Henry Smart	Benedictus	F	11
17	J. Stainer	Te Deum & Benedictus	A	12
18	Stanford	Te Deum	B-flat	13
19	Stanford	Jubilate	B-flat	14
20	R. P. Stewart	Te Deum	G	15
21	R. P. Stewart	Communion Service (Introit, Kyrie Eleison, Nicene Creed, Sanctus, Gloria in excelsis)	G	16
22	Arthur Sullivan	Te Deum	D	†
23	S. S. Wesley	Nicene Creed	E	17

¹ Typewritten index.

² First three bars of Credo crossed out. Corrections on p. 7 and 8 as in other copies and pause on final note. Other movements clean.

³ On cover 'Soprano Dec.' in pencil and 'Barnby' in blue pencil. Distribution of voices marked as in other copies, including a misspelling of 'Tutti' as 'Tuty'.

⁴ Cramer Wood and Co. stamp on cover. Only minor annotations and corrections.

⁵ 'Dykes' underlined on cover. Rhythm of priest's intonation altered. Various minor annotations, including underlining of strong syllables in Benedictus.

⁶ First treble part in duet marked up.

⁷ 'Te Deum' and W. Brunt stamp on cover. Minor annotations to alto part, including counting.

⁸ Annotations to alto and tenor parts in Benedictus. Other movements clean.

⁹ Annotations to bass part.

¹⁰ Minor annotation to alto part.

¹¹ 'Alto Cant' on cover. Otherwise clean.

¹² Minor annotations to treble and alto parts.

¹³ Annotations to treble part, and minor annotations to tenor and bass parts, with organ pedal note written in on final page.

¹⁴ Dynamics added in pencil.

¹⁵ 'St in G' on cover in orange crayon (partly cut off). Counting on treble part; final note crossed out.

¹⁶ 'Creed' on cover in blue pencil. At Gospel response 'Thanks' has been added over 'Glory' in each part. 'Harmony' over Amen at end of Creed. Other movements clean.

¹⁷ 'Alto (Can)' on cover. Annotations to bass part.

Ser7 (TCD): Chapel Royal 'Services' book & (black cover, 'Dec E')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	William Crowther Alwyn	Communion Service (Credo, Sanctus, Benedictus, Agnus Dei, Gloria in excelsis)	C	2
2	Joseph Barnby	Te Deum	B-flat	3
3	James C. Culwick	Te Deum & Jubilate	D	4
4	Charles J. Dickinson	Te Deum	E-flat	†
5	John B. Dykes	Te Deum & Benedictus	F	5
6	Bernard Farebrother	Te Deum	B-flat	6
7	Bernard Farebrother	Jubilate	B-flat	†
8	John Goss	Nicene Creed	D	†
9	John Goss	Te Deum	D	7
10	Edward J. Hopkins	Te Deum	F	8
11	Edward J. Hopkins	Benedictus, Kyrie and Sanctus	F	9
12	Charles King	Te Deum	F	10
13	Charles King	Jubilate	F	11
14	Ebenezer Prout	Benedictus (From Service Op. 13)	F	12
15	Henry Smart	Te Deum	F	†
16	Henry Smart	Benedictus	F	†
17	J. Stainer	Te Deum & Benedictus	A	13
18	Stanford	Te Deum	B-flat	14
19	Stanford	Jubilate	B-flat	†
20	R. P. Stewart	Te Deum	G	15
21	R. P. Stewart	Communion Service (Introit, Kyrie Eleison, Nicene Creed, Sanctus, Gloria in excelsis)	G	16
22	Arthur Sullivan	Te Deum	D	†
23	S. S. Wesley	Nicene Creed	E	17

¹ Typewritten index, with 'Dec E' written above it also.

² First three bars of Credo crossed out. Annotations in green crayon on p. 8 and pause on final note. Other movements clean.

³ 'Barnby' in blue pencil on cover. Distribution of parts as in other copies.

⁴ Cramer Wood stamp on cover. Minor annotations and corrections in copy. Between Te Deum and Jubilate is a slip of paper with a handwritten version of the tune 'Praise my soul' with 'CH 249 and AB 95'. Directions at bottom that first verse be unison (full), second verse harmony, third boys only, fourth verse unison (full), with a pause at the end of the second line of music in the last verse.

⁵ 'Dykes' underlined in red on cover. Rhythm of priest's intonation altered. Minor annotations to treble and bass parts. Illegible initials '[FNTC?]' at top of Benedictus. Strong syllables marked in Benedictus.

⁶ Minor correction to treble part.

⁷ Minor annotation.

⁸ 'Te Deum' and W. Brunt stamp on cover. Annotations to treble, tenor and bass parts, and series of page numbers written in corners, beginning on cover with 17.

⁹ Annotations to treble part of Benedictus. Other movements clean.

¹⁰ 'No 2' at top in blue pencil. Minor annotations to treble and alto parts.

¹¹ Minor annotations to alto part.

¹² Phrasing on treble part, and indication of bass line to be sung by tenor on final page.

¹³ Name 'WH Atwoo [sic.]' written in pencil on first page. Annotations to treble and bass parts in Te Deum and 'Corus' [sic.] written at end of p. 3; Benedictus clean.

¹⁴ 'Tenor' on cover. Annotations to alto and tenor parts, and 'Pedal note' written before 'O Lord, in Thee' (final page).

¹⁵ 'St in G' on cover in orange crayon. Final note crossed out.

¹⁶ 'Creed' on cover in blue pencil. Minor annotation to word underlay in Creed; otherwise clean.

¹⁷ 'Chapel Royal Dublin Tenore [sic.] Cantoris' on cover with initials 'EM' and 'JCC'. 'EM' likely the initials of Murray, rather than Montgomery (whose name appears on the copy of this piece in Ser5. Note on side of cover crossed out and barely legible: '[illegible] service is in [petition?] [illegible]' begging their [illegible]tion'). Extensive markup on solo part, and minor annotations to treble part.

Ser8 (TCD): Chapel Royal 'Services' book 8 (black cover, 'T. W. Hall' crossed out and label on cover)¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	William Crowther Alwyn	Communion Service (Credo, Sanctus, Benedictus, Agnus Dei, Gloria in excelsis)	C	2
2	Joseph Barnby	Te Deum	B-flat	3
3	James C. Culwick	Te Deum & Jubilate	D	4
4	Charles J. Dickinson	Te Deum	E-flat	†
5	John B. Dykes	Te Deum & Benedictus	F	5
6	Bernard Farebrother	Te Deum	B-flat	6
7	Bernard Farebrother	Jubilate	B-flat	†
8	John Goss	Nicene Creed	D	†
9	John Goss	Te Deum	D	7
10	Edward J. Hopkins	Te Deum	F	8
11	Edward J. Hopkins	Benedictus, Kyrie and Sanctus	F	9
12	Charles King	Te Deum	F	10
13	Charles King	Jubilate	F	†
14	Ebenezer Prout	Benedictus (From Service Op. 13)	F	11
15	Henry Smart	Te Deum	F	†
16	Henry Smart	Benedictus	F	12
17	J. Stainer	Te Deum & Benedictus	A	13
18	Stanford	Te Deum	B-flat	14
19	Stanford	Jubilate	B-flat	15
20	R. P. Stewart	Te Deum	G	16
21	R. P. Stewart	Communion Service (Introit, Kyrie Eleison, Nicene Creed, Sanctus, Gloria in excelsis)	G	17
22	Arthur Sullivan	Te Deum	D	18
23	S. S. Wesley	Nicene Creed	E	19

¹ Label on cover has an illegible faded name. Typewritten index.

² First three bars of Credo crossed out. Edits on p. 7 as elsewhere. Other movements clean.

³ 'Barnby' on cover in blue pencil. Distribution of parts as in other copies.

⁴ Cramer Wood stamp on cover. Minor annotations and corrections.

⁵ 'Dykes' underlined in red on cover. Rhythm of priest's intonation altered. Other minor annotations including marking of strong syllables in Benedictus.

⁶ 'Carry on' over first treble part in treble duet.

⁷ 'Alto Can' on cover in orange crayon. Otherwise clean.

⁸ 'Te Deum' and W. Brunt stamp on cover. Minor annotation to treble part.

⁹ Annotations to treble part of Benedictus. Other movements clean.

¹⁰ Minor annotation to alto part.

¹¹ 'Cant' ('Dec' crossed out) on verse on p. 13. Tenor and bass parts swapped on final page.

¹² Minor annotation to treble part.

¹³ 'Cant' for verses on p. 8 and 15. Minor annotation to tenor part.

¹⁴ Minor annotations to all parts.

¹⁵ Minor annotations to all parts.

¹⁶ 'St in G' on cover in orange crayon. Counting and dynamics on treble part.

¹⁷ 'Creed' in blue pencil on cover. Alto part of Kyrie marked 'pp'. Alteration to word underlay of Creed. Other movements clean.

¹⁸ Cues written in for 'Tenor' and 'Sop'. Other minor annotations. At pause mark before final phrase is written in pencil 'Here you may sit down and rest'.

¹⁹ This copy is clean, though it is a newer imprint than the copies bound into all the other books in this set.

'Anthems' books

Ant1 (TCD): Chapel Royal 'Anthems' book 1 (brown-red cover, 'Organ')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	All ye that cried/I waited for the Lord	G min/ E-flat	2
2	Travers	Ascribe unto the Lord	B-flat	3
3	Mendelssohn	As the hart pants	F	4
4	Wesley	Blessed be the God and Father	E-flat	5
5	Kent	Blessed be thou	B-flat	6
6	Spohr	Blessing, power, honour, glory	E	7
7	Bird [sic.]	Bow thine ear	F	8
8	Battishill	Call to remembrance	E min	†
9	Mendelssohn	Cast thy burden	E-flat	9
10	Roland Rogers	God be merciful	F	†
11	Greene	God is our hope	D	10
12	Croft	God is gone up	G	11
13	Beethoven	Hallelujah	C	12
14	Mendelssohn	Happy and blest	E-flat	13
15	Spohr	Holy, holy, holy	E	14
16	Gibbons	Hosanna to the Son of David	C	15
17	Mendelssohn	How lovely are the messengers	G	16
18	MacDermott	I have loved the Lord	F	17
19	Goss	If we believe	D min	18
20	Tallis	If ye love me	F	19
21	Weldon	In thee O Lord	B-flat	20

¹ 'Organ' in inside cover, and the number '9854' upside down at bottom. Typewritten index has items with ticks, 'x' marks and question marks. Some of them have comments such as 'too long' and 'in bits'; Croft's 'God is gone up' is marked to be sung 'after Ascension', and Goss's 'If we believe' for 'special occa[sions]'.
² Annotations to treble part (chorus only in 'I waited for the Lord').

³ Handwritten organ introduction taped in facing first page. Annotations to tenor and bass duet and organ part. 'Solo' and 'Chos' marked on final three pages.

⁴ Organ registration at beginning: 'Ch Sw', 'Gt (Sw) StD 16ft', 'Sw [Ob?]'. Opening phrase to be played by right hand on Choir and left hand on Swell. Other indications include 'Comp Sw'.

⁵ Treble solo marked up. Rhythm changed in ATB recit. 'Chord' at beginning of full section ('But the word of the Lord'). 'Cresc' on treble part on last page and '9m' at end.

⁶ 'Thine O Lord' in green crayon at beginning of section with those words. Vocal parts written in on empty staves in pen. Alterations to organ part in orange crayon. 'Chos' and 'Verse' in pencil and some alterations to vocal parts in pen. At end of that section, 'END' in green crayon and '2½'. Rest of copy clean.

⁷ 'HS' stamp on cover (perhaps a music seller's stamp?) and 'Reduced Price, 1½d'. Clean otherwise.

⁸ 'Loud' crossed out in treble and alto parts on p. 58.

⁹ 'Can' and 'Alto ot [sic.]' on cover. Counting over pauses in blue pencil.

¹⁰ Cut written in on p. 204–05, and extra notes written into organ part in orange crayon in 'tho' the mountains shake' and elsewhere. Alto duet crossed out with 'to p. 214' at end of preceding section, although there is organ registration for the alto duet written in orange crayon: 'Ch 8ft + 2ft', 'Sw 2', 'Gt StD + [Fl.?]', and dialogue between Great and Choir. Extra notes written into organ part in chorus 'O behold the works of the Lord'.

¹¹ 'Short Symphony' at beginning. 'Reed' in blue pencil before bass vocal entry on p. 178. At end '8' and '6½'.

¹² 'God's Almighty Son' corrected in pen to 'God Almighty's Son'. Text corrected in final section. Last page missing, and 'Last page missing' written at top of penultimate page.

¹³ Registration in pencil at beginning: '2 Gt + Fl., Gt [2' crossed out] Sw [/] Ped + Lieblich. Ch gamba + 2. Ped P'. The presence of a Gamba on the Choir may suggest that this registration refers to the 1857 Telford organ. '2 Gt' may be a reference to a combination pedal. Notes added to organ part in orange crayon to fill out texture. Other registrations throughout in orange crayon, apparently in the same hand (Culwick's?). These include registrations such as 'off Reed', and 'add Oct coup', which seems to refer to the 1900 Gray and Davison organ (see 2.3.4).

¹⁴ 'HS' stamp at top. Otherwise clean.

¹⁵ Second alto part marked in margin throughout. Otherwise clean.

¹⁶ 'Sym' at beginning in orange crayon.

¹⁷ 'Alto Dec' on cover ('Dec' has overwritten 'Can'). Some extra notes added to organ part.

¹⁸ Pause mark and 'pp' added in final line.

¹⁹ First page of this only: rest missing.

²⁰ First page missing. Clean throughout.

22	Sir R. P. Stewart	In the Lord put I my trust	B-flat	21
23	Attwood	I was glad	C	†
24	Clark [sic.]	I will love thee	B min	22
25	Mendelssohn	Judge me, O God	D min	23
26	Mozart	O God, when thou appearest	C	24
27	Barnby	O Lord, how manifold are thy works	B-flat	25
28	Spohr	Praise his awful name	F	26
29	Spohr	Seek the Lord	E min	27
30	Varley Roberts	Seek ye the Lord	A-flat	†
31	Wesley	The wilderness	E	28
32	Croft	We will rejoice	C	29
33	Elvey	Wherewithal shall a young man	F	†

²¹ Parts of treble line marked with lines in orange pencil. Final double fugue has been annotated in orange pencil with 'A' and 'B' for the two subjects, with 'A aug' at the entry in augmentation.

²² 'Chapel Royal Organ' on cover. Some dynamics and pauses written in.

²³ Repetition of words changed slightly in opening tenor part.

²⁴ 'HS' stamp on cover. Clean otherwise.

²⁵ 'Organ' in blue pencil on cover. Clean otherwise.

²⁶ Listen in index as 'Praise the Lord our God'. Copy clean.

²⁷ 'HS' stamp on cover. Clean otherwise.

²⁸ ? We will rejoice Croft' on cover in pen, and 'Tenor Dec' neatly in orange crayon. Clean otherwise.

²⁹ 'Imperfect' at beginning.

Ant2 (TCD): Chapel Royal 'Anthems' book 2 (brown-red cover, 'RGMW')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	All ye that cried/I waited for the Lord	G min/ E-flat	†
2	Travers	Ascribe unto the Lord	B-flat	†
3	Mendelssohn	As the hart pants	F	†
4	Wesley	Blessed be the God and Father	E-flat	2
5	Kent	Blessed be thou	B-flat	3
6	Spohr	Blessing, power, honour, glory	E	4
7	Bird [sic.]	Bow thine ear	F	5
8	Battishill	Call to remembrance	E min	†
9	Mendelssohn	Cast thy burden	E-flat	6
10	Roland Rogers	God be merciful	F	†
11	Greene	God is our hope	D	7
12	Croft	God is gone up	G	8
13	Beethoven	Hallelujah	C	9
14	Mendelssohn	Happy and blest	E-flat	10
15	Spohr	Holy, holy, holy	E	11
16	Gibbons	Hosanna to the Son of David	C	12
17	Mendelssohn	How lovely are the messengers	G	†
18	MacDermott	I have loved the Lord	F	13
19	Goss	If we believe	D min	14
20	Tallis	If ye love me	F	15
21	Weldon	In thee O Lord	B-flat	16
22	Sir R. P. Stewart	In the Lord put I my trust	B-flat	17
23	Attwood	I was glad	C	18
24	Clark [sic.]	I will love thee	B min	19
25	Mendelssohn	Judge me, O God	D min	20
26	Mozart	O God, when thou appearest	C	21
27	Barnby	O Lord, how manifold are thy works	B-flat	†
28	Spohr	Praise his awful name	F	22
29	Spohr	Seek the Lord	E min	23

¹ 'RGMW' (initials of Dean Reginald Godfrey Michael Webster) in inside cover. Typewritten index, on which 'Blessed be thou' by Kent is marked with an asterisk and a note at the bottom: 'Thine O Lord. See page 135 of Blessed be thou'.

² Treble part (including solo) marked up. Rhythmic change to ATB recitative.

³ On p. 135 a note corrected in treble part in blue pencil. Below this the heading 'Thine O Lord', and changes to the music in pen as in Ant1.

⁴ 'HS' stamp on cover. Clean otherwise.

⁵ 'Tenor Copy' at top; first tenor part marked throughout. 'Loud' dynamics crossed out.

⁶ Counting written in over pauses and breath marks in treble part.

⁷ Cuts indicated as in Ant1.

⁸ 'Bass Cantoris' on cover and a faded Bussell & Co. stamp. Articulation written in opening of tenor part in green crayon. Can alto part marked on pp. 5–7, and some articulation in bass part.

⁹ Counting written in in first bar of organ introduction, and towards end in treble part.

¹⁰ Dynamics and tempo markings written in over treble part.

¹¹ 'HS' stamp on cover.

¹² Entries of various themes marked A, B, C, D and E. Some corrections to organ accompaniment.

¹³ What may be 'T Cantoris [?]' cut off on cover. Some annotations to tenor part.

¹⁴ 'Rather slow' at beginning. Annotations to treble part. A small Xs and Os grid written at top of penultimate page. At top of last page at high note in treble part: 'Just Thing [sic.] of the kettle and Sing'. At beginning of last line 'brake [sic.]' to indicate gap before final phrase. Last word of final line ('comfort one another with these words') corrected in treble part to 'beers'.

¹⁵ Dynamics written in in all parts.

¹⁶ Dynamics written in in all parts.

¹⁷ At opening of organ part, 'Sym from Sir R Stewart's orchestral score'. Entries in final fugue marked in orange crayon.

¹⁸ At entry of tune of the National Anthem in introduction, 'Play [down?]'. Otherwise clean.

¹⁹ 'Chapel Royal' on cover, and 'Tenor Decani' in orange crayon below. Tenor solo annotated throughout, with counting written unusually in Roman numerals. Correction to tenor part in purple pencil on final page.

²⁰ Second treble part marked on p. 15. Otherwise clean.

²¹ 'HS' stamp on cover. Clean otherwise.

²² Text corrected at opening to 'Praise the Lord our God'. Clean otherwise.

²³ 'HS' stamp on cover. Clean otherwise.

30	Varley Roberts	Seek ye the Lord	A-flat	†
31	Wesley	The wilderness	E	†
32	Croft	We will rejoice	C	²⁴
33	Elvey	Wherewithal shall a young man	F	†

²⁴ 'Rotten [?] on cover. Clean otherwise.

Ant3 (TCD): Chapel Royal 'Anthems' book 3 (black-purple cover, 'Dec A&B')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	All ye that cried/I waited for the Lord	G min/ E-flat	2
2	Travers	Ascribe unto the Lord	B-flat	3
3	Mendelssohn	As the hart pants	F	†
4	Wesley	Blessed be the God and Father	E-flat	4
5	Kent	Blessed be thou	B-flat	5
6	Spohr	Blessing, power, honour, glory	E	6
7	Bird [sic.]	Bow thine ear	F	7
8	Battishill	Call to remembrance	E min	8
9	Mendelssohn	Cast thy burden	E-flat	9
10	Roland Rogers	God be merciful	F	†
11	Greene	God is our hope	D	10
12	Croft	God is gone up	G	11
13	Beethoven	Hallelujah	C	12
14	Mendelssohn	Happy and blest	E-flat	13
15	Spohr	Holy, holy, holy	E	14
16	Gibbons	Hosanna to the Son of David	C	†
17	Mendelssohn	How lovely are the messengers	G	†
18	MacDermott	I have loved the Lord	F	15
19	Goss	If we believe	D min	16
20	Tallis	If ye love me	F	17
21	Weldon	In thee O Lord	B-flat	18
22	Sir R. P. Stewart	In the Lord put I my trust	B-flat	19
23	Attwood	I was glad	C	20
24	Clark [sic.]	I will love thee	B min	21
25	Mendelssohn	Judge me, O God	D min	22
26	Mozart	O God, when thou appearest	C	23
27	Barnby	O Lord, how manifold are thy works	B-flat	†
28	Spohr	Praise his awful name	F	24
29	Spohr	Seek the Lord	E min	25
30	Varley Roberts	Seek ye the Lord	A-flat	†
31	Wesley	The wilderness	E	26

¹ 'Dec A&B' inside cover in pen. Typewritten index.² Annotations to treble parts (both first treble solo and chorus in 'I waited for the Lord').³ 'Chorus' and 'Solo' in final section.⁴ 'Poco accel' in purple pencil over treble part on first page ('hath begotten'). Treble solo and chorus parts marked up.

Rhythm changed in men's voices recitative, and 'MER' added after 'GO' in organ part.

⁵ 'Alto 2' at top. 'Thine O Lord' marked up as in previous copies. 'Alto sing chorus' at beginning of p. 136.⁶ 'HS' stamp on cover, as well as a stamp from 'Bernard [?]cheart, 42 Lower Sackville St' (partly cut off in binding). 'Rall' in pen over treble part of last phrase.⁷ Minor annotations to treble and alto parts.⁸ 'James C. Culwick' at top (partly cut off in binding). First bass part marked in orange crayon; tenor part in purple pencil.⁹ 'Can' on cover. Counting written in over pauses and breaths in treble part.¹⁰ Both alto parts marked, and tenor part annotated. Cuts as in other copies.¹¹ 'Boys Cantoris' on cover. Annotations to treble and alto parts.¹² After 'won' (cue from solo part of previous section), 'too, tree, for' written in first bar in pencil. Otherwise clean.¹³ Dynamics added in pencil.¹⁴ 'HS' stamp at top. Treble solo 'O Lord thou art God alone' marked up with breaths.¹⁵ Minor annotations to treble and tenor parts.¹⁶ Pause and 'pp' in last phrase.¹⁷ Initials on cover partly cut off: 'JCC'. Detailed dynamics throughout.¹⁸ Minor annotations to treble and alto parts.¹⁹ Sketch of a face on the cover. Clean otherwise.²⁰ After composer's name on cover, '1767-1838. Org Chap Royal/36'. Annotations to organ introduction and to voice parts; dynamics added in large lettering.²¹ 'Chapel Royal' on cover. Clean otherwise, apart from correction to tenor part on last line.²² Repetition of words altered in pen at opening. Second tenor part marked in eight-part section.²³ 'HS' stamp on cover. Clean otherwise.²⁴ Text of tenor part in opening phrase corrected to 'Praise the Lord our God'. Clean otherwise.²⁵ 'HS' stamp on cover. Clean otherwise.

32	Croft	We will rejoice	C	†
33	Elvey	Wherewithal shall a young man	F	†

²⁶ 'Bass Can' neatly on cover in orange crayon. Clean otherwise.

Ant4 (TCD): Chapel Royal 'Anthems' book 4 (black-purple cover with front missing, 'Dec CD')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	All ye that cried/I waited for the Lord	G min/ E-flat	2
2	Travers	Ascribe unto the Lord	B-flat	3
3	Mendelssohn	As the hart pants	F	†
4	Wesley	Blessed be the God and Father	E-flat	4
5	Kent	Blessed be thou	B-flat	5
6	Spohr	Blessing, power, honour, glory	E	6
7	Bird [sic.]	Bow thine ear	F	7
8	Battishill	Call to remembrance	E min	†
9	Mendelssohn	Cast thy burden	E-flat	8
10	Roland Rogers	God be merciful	F	†
11	Greene	God is our hope	D	9
12	Croft	God is gone up	G	10
13	Beethoven	Hallelujah	C	11
14	Mendelssohn	Happy and blest	E-flat	12
15	Spohr	Holy, holy, holy	E	13
16	Gibbons	Hosanna to the Son of David	C	14
17	Mendelssohn	How lovely are the messengers	G	†
18	MacDermott	I have loved the Lord	F	15
19	Goss	If we believe	D min	16
20	Tallis	If ye love me	F	17
21	Weldon	In thee O Lord	B-flat	18
22	Sir R. P. Stewart	In the Lord put I my trust	B-flat	19
23	Attwood	I was glad	C	†
24	Clark [sic.]	I will love thee	B min	†
25	Mendelssohn	Judge me, O God	D min	20
26	Mozart	O God, when thou appearest	C	21
27	Barnby	O Lord, how manifold are thy works	B-flat	†
28	Spohr	Praise his awful name	F	22
29	Spohr	Seek the Lord	E min	23

¹ 'Dec CD' in inside cover in childish hand. Typewritten index. Sketch of a man in back cover.

² Annotations to treble part, including both first and second treble solos in 'I waited for the Lord'.

³ 'Sym' at beginning in red crayon. Dynamics in orange crayon over tenor and bass duet. Organ registration in orange crayon on bass solo: 'Gt f Sw 4 8 [OD?]', and manual changes throughout; underneath bass run on p. 196 'ch. stac, Sw LH legato'. Extra notes added in organ part in final chorus.

⁴ 'Not too slow' in blue pencil at beginning; 'poco accel' in purple at 'hath begotten us again'. Treble solo marked up, and alterations to men's voices recit ('M' added after 'GO' in organ part). At end, a ragged single page from 'Blessed are the merciful' by Henry Hiles.

⁵ Same alterations as in other copies.

⁶ 'HS' stamp on cover. Otherwise clean.

⁷ Copy seemingly cut out.

⁸ 'Can' on cover. Counting written in over pauses.

⁹ Same cuts as in earlier books.

¹⁰ Lowest three parts of middle verse section indicated to be sung by 'I' (instead of alto), 'I [Bass]' (instead of tenor) and '2nd B'.

¹¹ Same joke at opening as in Ant3: 'two! three! four!'. Clean otherwise except for some words in treble part crossed out in orange crayon.

¹² Dynamics in pencil and some annotations to treble part.

¹³ 'HS' stamp at top. Both recits and second half of solo in chorus 'O Lord, thou art God alone' have the name '[Ship/Miss?] Dobbs' written at beginning of each.

¹⁴ Second treble part marked. Annotations to both treble parts.

¹⁵ Minor annotations.

¹⁶ Breath mark and 'pp' in final line.

¹⁷ Clean except for one dynamic marking in bass part.

¹⁸ Dynamic markings and annotations to treble part.

¹⁹ Detailed annotations and changes to organ part, with much extra detail added (perhaps from orchestral score, mentioned in Ant2 and S&A14) in orange crayon (Culwick's hand?) and black pen (Hewson or Hopkins?).

²⁰ Counting written over treble part, and some extra notes in organ part on final page in orange crayon.

²¹ 'HS' stamp on cover and another orange stamp: 'Reduced Price, Three-pence'. Otherwise clean.

²² Opening treble phrase corrected to 'Praise the Lord our God'. Minor annotation to treble solo.

30	Varley Roberts	Seek ye the Lord	A-flat	†
31	Wesley	The wilderness	E	²⁴
32	Croft	We will rejoice	C	²⁵
33	Elvey	Wherewithal shall a young man	F	†

²³ 'HS' stamp on cover. Clean otherwise.

²⁴ '126' on cover in blue pencil, and 'Sop. Can [3?]' neatly in orange crayon. Barely legible name written across front in pencil which may be 'Hanlon'. Clean otherwise.

²⁵ Breath marks in bass verse section.

Ant5 (TCD): Chapel Royal 'Anthems' book 5 (black-purple cover torn, 'Can 2')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	All ye that cried/I waited for the Lord	G min/ E-flat	2
2	Travers	Ascribe unto the Lord	B-flat	3
3	Mendelssohn	As the hart pants	F	†
4	Wesley	Blessed be the God and Father	E-flat	4
5	Kent	Blessed be thou	B-flat	5
6	Spohr	Blessing, power, honour, glory	E	6
7	Bird [sic.]	Bow thine ear	F	7
8	Battishill	Call to remembrance	E min	8
9	Mendelssohn	Cast thy burden	E-flat	9
10	Roland Rogers	God be merciful	F	†
11	Greene	God is our hope	D	10
12	Croft	God is gone up	G	11
13	Beethoven	Hallelujah	C	12
14	Mendelssohn	Happy and blest	E-flat	13
15	Spohr	Holy, holy, holy	E	14
16	Gibbons	Hosanna to the Son of David	C	15
17	Mendelssohn	How lovely are the messengers	G	†
18	MacDermott	I have loved the Lord	F	16
19	Goss	If we believe	D min	17
20	Tallis	If ye love me	F	18
21	Weldon	In thee O Lord	B-flat	19
22	Sir R. P. Stewart	In the Lord put I my trust	B-flat	20
23	Attwood	I was glad	C	†
24	Clark [sic.]	I will love thee	B min	21
25	Mendelssohn	Judge me, O God	D min	22
26	Mozart	O God, when thou appearest	C	23
27	Barnby	O Lord, how manifold are thy works	B-flat	†
28	Spohr	Praise his awful name	F	†

¹ 'Can 2' in inside cover, with 'Can E' in smaller writing lower down. Typewritten index. In back cover 'Bound by J.

Falconer Sackville Street, Dublin' has been written in pencil beside the stamp which reads the same.

² Minor annotations to solo treble parts in 'I waited for the Lord'.

³ Minor annotations to tenor and bass duet, and some 'solo' and 'chorus' marks in the final section.

⁴ 'Alto Cant' at top. Treble part marked up, and same rhythmic alteration as in other copies.

⁵ 'Thine O Lord' marked up as in other copies.

⁶ 'HS' stamp on cover. Otherwise clean.

⁷ 'Sb rall' over treble part on p. 57. Otherwise clean.

⁸ First bass part marked in orange crayon.

⁹ Counting over pauses.

¹⁰ Pohlmann and Son stamp on cover: this would appear to date the copy to between 1880 and 1883, according to the Dublin Music Trade database. Tenor part marked, and cuts indicated as in other copies.

¹¹ 'Boys Cantoris' (crossed out), 'Can' and 'Tenor Cantoris' on cover, as well as a H. Bussell stamp. Annotations to alto part. Both second alto and tenor parts marked.

¹² Minor edits to text of treble part.

¹³ 'St. Paul Happy & Blest' written in large lettering in blue crayon at top. Annotations to bass and treble parts.

¹⁴ 'HS' stamp on cover. Clean otherwise.

¹⁵ Second alto part marked as 'Tenor' in margin, with notes written in in pencil up the octave throughout. Written tenor part also marked in margins throughout.

¹⁶ Minor annotations.

¹⁷ Pause and 'pp' in final line.

¹⁸ On cover: 'JCC'. Dynamics throughout.

¹⁹ In top corner: 'W. Montgomery, for 16 Oct'. This may refer to the year 1881, when this anthem was sung on that date: see Appendix E2. Annotations to all parts.

²⁰ Note at opening in pen (W. E. Hopkins's hand?): 'Organ Symphony taken from orchestral score ends in F. Then one chord.' The opening chord has been filled out in the same hand, and the time signature corrected to 2/2. Tenor part marked on p. 76. Otherwise clean.

²¹ 'Chapel Royal' on cover. Clean otherwise. Single sheet torn from a score of Novello's edition of Handel's *Messiah* (last page of 'Glory to God' and first of 'Rejoice greatly') found between leaves.

²² 'HS' stamp at top. Annotations to bass part, second alto and first tenor.

²³ 'HS' stamp on cover. Otherwise clean.

29	Spohr	Seek the Lord	E min	²⁴
30	Varley Roberts	Seek ye the Lord	A-flat	²⁵
31	Wesley	The wilderness	E	†
32	Croft	We will rejoice	C	†
33	Elvey	Wherewithal shall a young man	F	†

²⁴ 'HS' stamp on cover. Otherwise clean.

²⁵ Minor annotation to treble part.

Ant6 (TCD): Chapel Royal 'Anthems' book 6 (black-purple cover, 'Can 3, Norman Ryan')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	All ye that cried/I waited for the Lord	G min/ E-flat	2
2	Travers	Ascribe unto the Lord	B-flat	3
3	Mendelssohn	As the hart pants	F	†
4	Wesley	Blessed be the God and Father	E-flat	4
5	Kent	Blessed be thou	B-flat	5
6	Spohr	Blessing, power, honour, glory	E	6
7	Bird [sic.]	Bow thine ear	F	7
8	Battishill	Call to remembrance	E min	8
9	Mendelssohn	Cast thy burden	E-flat	9
10	Roland Rogers	God be merciful	F	†
11	Greene	God is our hope	D	10
12	Croft	God is gone up	G	11
13	Beethoven	Hallelujah	C	12
14	Mendelssohn	Happy and blest	E-flat	13
15	Spohr	Holy, holy, holy	E	14
16	Gibbons	Hosanna to the Son of David	C	15
17	Mendelssohn	How lovely are the messengers	G	†
18	MacDermott	I have loved the Lord	F	16
19	Goss	If we believe	D min	17
20	Tallis	If ye love me	F	18
21	Weldon	In thee O Lord	B-flat	19
22	Sir R. P. Stewart	In the Lord put I my trust	B-flat	20
23	Attwood	I was glad	C	21
24	Clark [sic.]	I will love thee	B min	22
25	Mendelssohn	Judge me, O God	D min	23
26	Mozart	O God, when thou appearest	C	24
27	Barnby	O Lord, how manifold are thy works	B-flat	†
28	Spohr	Praise his awful name	F	†
29	Spohr	Seek the Lord	E min	25
30	Varley Roberts	Seek ye the Lord	A-flat	†
31	Wesley	The wilderness	E	26

¹ 'Can 3', 'Can [2?]' and 'Norman Ryan, Nov. 14th 1954' on inside cover. Typewritten index.

² Annotations to treble part (including first and second treble solos). 'I waited for the Lord' at top of p. 52.

³ 'Robert Miles' in purple pencil at top of page. Annotations to chorus tenor part throughout in same pencil. Other annotations to treble part.

⁴ 'Tenor' (very faded) 'Cantoris' at top; 'Martin' written across title. At 'hath begotten us again', 'acceldo un poco'. Mostly clean apart from counting over treble part and rhythmic alteration of men's voices recitative as in other copies.

⁵ Same alterations as in other copies.

⁶ 'HS' stamp on cover. Otherwise clean.

⁷ 'Loud' corrected to 'Soft' in pencil. Otherwise clean.

⁸ 'Can' at top. Tenor part marked at beginning; second treble and first alto marked elsewhere.

⁹ 'Tenor' on cover. Counting over pauses.

¹⁰ Alto part marked throughout. Same cuts as in other copies. On last page over last treble entry: 'mind line'.

¹¹ Bussell & Co. stamp on cover. Alto (first alto) and tenor parts marked.

¹² Alterations to text. 'Mind' over treble entry on p. 81.

¹³ First and penultimate pages missing. 'Page missing' written at end of p. 136. Minor annotations to treble (in purple pencil) and tenor parts.

¹⁴ 'HS' stamp at top. Over tenor recitative, 'Mr [Lonie?]'. Clean otherwise.

¹⁵ Second treble part marked in pencil; tenor part marked in orange crayon.

¹⁶ Minor annotations.

¹⁷ 'No rall here' and 'rall' in final phrase.

¹⁸ 'JCC' on cover both in pencil and blue pencil. Dynamics throughout in blue pencil.

¹⁹ Annotations to all parts (mostly alto).

²⁰ Breath marks in treble solo. Otherwise clean.

²¹ 'J. C. Culwick' on cover. Otherwise clean.

²² '27/2/21' at top of first page. Minor annotations.

²³ Word underlay changed on first two pages in pen.

²⁴ 'HS' stamp and 'Henry Dix' in pen on cover. Otherwise clean.

²⁵ 'HS' stamp on cover. Otherwise clean.

32	Croft	We will rejoice	C	†
33	Elvey	Wherewithal shall a young man	F	†

²⁶ 'Organ' neatly in orange pencil on cover. Otherwise clean.

Ant7 (TCD): Chapel Royal 'Anthems' book 7 (black-purple cover with label on left-hand side)¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	All ye that cried/I waited for the Lord	G min/ E-flat	2
2	Travers	Ascribe unto the Lord	B-flat	3
3	Mendelssohn	As the hart pants	F	†
4	Wesley	Blessed be the God and Father	E-flat	4
5	Kent	Blessed be thou	B-flat	5
6	Spohr	Blessing, power, honour, glory	E	6
7	Bird [sic.]	Bow thine ear	F	7
8	Battishill	Call to remembrance	E min	8
9	Mendelssohn	Cast thy burden	E-flat	9
10	Roland Rogers	God be merciful	F	†
11	Greene	God is our hope	D	10
12	Croft	God is gone up	G	11
13	Beethoven	Hallelujah	C	12
14	Mendelssohn	Happy and blest	E-flat	13
15	Spohr	Holy, holy, holy	E	14
16	Gibbons	Hosanna to the Son of David	C	15
17	Mendelssohn	How lovely are the messengers	G	†
18	MacDermott	I have loved the Lord	F	16
19	Goss	If we believe	D min	17
20	Tallis	If ye love me	F	18
21	Weldon	In thee O Lord	B-flat	19
22	Sir R. P. Stewart	In the Lord put I my trust	B-flat	20
23	Attwood	I was glad	C	21
24	Clark [sic.]	I will love thee	B min	22
25	Mendelssohn	Judge me, O God	D min	23
26	Mozart	O God, when thou appearest	C	24

¹ Remains of two labels on front cover, at top and on left-hand side. Typewritten index.

² Clean except for markings to chorus treble and alto parts on last two pages.

³ 'Vol II' at top in blue pencil, and 'org' in purple pencil. Tenor solo marked up in purple pencil with extreme dynamic contrasts of 'ff' and 'pp'. Other minor annotations.

⁴ 'W. Johnson', 'Can' and 'W. Deale' at top. Three dates on which this piece was performed at top also: '4.2.17', '22.4.17' and '29/7/17 (Convention)'. These dates concur with the music lists given in Appendix E5, and also explains why the full choir was recalled for one Sunday in the middle of the summer vacation. Tenor and treble parts (including solo) marked up.

⁵ Same alterations as in other copies.

⁶ 'HS' stamp on cover. Otherwise clean.

⁷ 'Loud' crossed out on p. 58. Otherwise clean.

⁸ Minor annotations to treble part of verse section. Otherwise clean.

⁹ 'Can' on cover. '25.3.17 (with Lord God of Abraham)' at top of first page (this agrees with Appendix E5 music list). Counting over pauses.

¹⁰ '2nd T.' on cover. At top of first page: 'Leaving out pages 205 210 211 212 213 takes about [7] mins'. Alto part (second alto) marked.

¹¹ 'Boys Decani No. 1' on cover. '20/5/17' at top (this agrees with Appendix E5 music list). Alto part (both first and second alto) marked up, with other minor annotations to treble and tenor parts.

¹² '29.4.17' at top (this agrees with Appendix E5 music list). Otherwise clean.

¹³ Minor annotations.

¹⁴ 'HS' stamp at top. Otherwise clean.

¹⁵ 'HS' stamp at top unusually in bright pink-red ink. Second alto part written an octave higher throughout in red pen.

¹⁶ Minor annotations.

¹⁷ Pause and 'pp' in final phrase. Otherwise clean.

¹⁸ 'JCC' and 'Ban[?]' on cover. Detailed dynamics.

¹⁹ 'Can' at top. Annotations to all parts.

²⁰ Note at opening in pen (W. E. Hopkins's hand?): 'Organ Sym. ends in key of F. Then, one chord.' The opening chord has been filled out in the same hand, and the time signature corrected to 2/2. Tenor part marked in middle verse section. Otherwise clean.

²¹ Tenor part marked throughout. Concluding Gloria Patri section bracketed as if to indicate a cut.

²² 'Chapel Royal' on cover. Otherwise clean.

²³ Edits to text in opening as in other copies. Final section has tempo and dynamics in pen (including 2/2 time signature at 'Hope in the Lord'), and the second tenor part marked.

²⁴ 'HS' stamp and a reduced price stamp on cover. Otherwise clean.

27	Barnby	O Lord, how manifold are thy works	B-flat	†
28	Spohr	Praise his awful name	F	²⁵
29	Spohr	Seek the Lord	E min	²⁶
30	Varley Roberts	Seek ye the Lord	A-flat	†
31	Wesley	The wilderness	E	²⁷
32	Croft	We will rejoice	C	†
33	Elvey	Wherewithal shall a young man	F	†

²⁵ Opening phrase corrected to 'Praise the Lord our God' in tenor and bass parts. Phrase 'is risen' written to be sung an octave higher in first bass solo section.

²⁶ 'HS' stamp on cover. Otherwise clean.

²⁷ 'Tenor Can' neatly in orange on cover. Otherwise clean.

Ant8 (TCD): Chapel Royal 'Anthems' book 8 (black-purple cover with remains of label, 'A. Shaw')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	All ye that cried/I waited for the Lord	G min/ E-flat	2
2	Travers	Ascribe unto the Lord	B-flat	3
3	Mendelssohn	As the hart pants	F	†
4	Wesley	Blessed be the God and Father	E-flat	4
5	Kent	Blessed be thou	B-flat	5
6	Spohr	Blessing, power, honour, glory	E	6
7	Bird [sic.]	Bow thine ear	F	7
8	Battishill	Call to remembrance	E min	8
9	Mendelssohn	Cast thy burden	E-flat	9
10	Roland Rogers	God be merciful	F	†
11	Greene	God is our hope	D	10
12	Croft	God is gone up	G	11
13	Beethoven	Hallelujah	C	12
14	Mendelssohn	Happy and blest	E-flat	13
15	Spohr	Holy, holy, holy	E	14
16	Gibbons	Hosanna to the Son of David	C	†
17	Mendelssohn	How lovely are the messengers	G	†
18	MacDermott	I have loved the Lord	F	15
19	Goss	If we believe	D min	16
20	Tallis	If ye love me	F	17
21	Weldon	In thee O Lord	B-flat	18
22	Sir R. P. Stewart	In the Lord put I my trust	B-flat	19
23	Attwood	I was glad	C	†
24	Clark [sic.]	I will love thee	B min	20
25	Mendelssohn	Judge me, O God	D min	21
26	Mozart	O God, when thou appearest	C	22
27	Barnby	O Lord, how manifold are thy works	B-flat	†
28	Spohr	Praise his awful name	F	†
29	Spohr	Seek the Lord	E min	23

¹ Part of a label with red line remaining on front cover. Inside cover, 'A. Shaw 14th November 54'. Typewritten index.

² Breath marks in both treble solo parts in 'I waited for the Lord'.

³ Annotations to bass solo and chorus treble part.

⁴ 'H. Squier' at top. Annotations to treble parts.

⁵ Same alterations as in other copies.

⁶ 'HS' stamp on cover, and in pen an initials monogram that appears to be 'FS'. Words of opening recit corrected from 'in the Heav'ns' to 'that is in heav'n'. Tenor solo part marked up, and minor annotation to tenor chorus part.

⁷ Second tenor part indicated to be sung by '1st Bass'. 'Loud' dynamic crossed out.

⁸ 'Chapel Royal' at top in purple pencil (Culwick's hand?). Otherwise clean.

⁹ '[J?]' Kelly' in purple pencil and 'JCC?' on cover. Counting over pauses.

¹⁰ 'JCCulwick' on cover in purple. At top of first page, '16.11.19'. Second alto part indicated to be sung by 'Tenor'. Edits as in other copies, with added curious notes: 'Omit E. [M. or de?] G 10-11-29' on p. 210 and 'Miss out E. [M. or de?] G 10-11-29' on p. 213, which evidently refer to an occasion on which these books were used only a few years after the closure of the Chapel Royal. Note at end of p. 214 in pen: 'no pause whatsoever'.

¹¹ Faded Bussell & Co. stamp on cover. Tenor part marked in blue pencil; first treble and first alto parts marked in pencil.

¹² Accents in green crayon. Alterations to text as in other copies.

¹³ Annotations to all parts.

¹⁴ 'HS' stamp at top. Clean otherwise.

¹⁵ Minor annotations.

¹⁶ 'Easter' on cover. Pause and 'pp' in final phrase.

¹⁷ 'JCC' and 'Tenor Can' on cover. Detailed dynamics.

¹⁸ Annotations to all parts.

¹⁹ Note at opening in pen (W. E. Hopkins's hand?): 'Organ Sym. ends in key of F. Then, one chord.' The opening chord has been filled out in the same hand, and the time signature corrected to 2/2. 'I' in large lettering in top corner of first page. Otherwise clean.

²⁰ 'Chapel Royal' on cover. Minor annotations to treble and tenor parts in final section. Otherwise clean.

²¹ Text altered on first two pages as in other copies. First alto and first tenor parts marked in final chorus. Tempo, dynamic and time signature changes marked as in Ant7.

²² 'HS' stamp and a reduced price stamp on cover. Otherwise clean.

²³ 'HS' stamp on cover. Otherwise clean.

30	Varley Roberts	Seek ye the Lord	A-flat	†
31	Wesley	The wilderness	E	²⁴
32	Croft	We will rejoice	C	†
33	Elvey	Wherewithal shall a young man	F	†

²⁴ 'Bass Dec' neatly in orange on cover. Tenor part marked in final chorus. Otherwise clean.

Ant9 (TCD): Chapel Royal ‘Anthems’ book 9 (black-purple cover, ‘His Excellency The Lord Lieutenant Earl T. Attwooll’)¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	All ye that cried/I waited for the Lord	G min/ E-flat	2
2	Travers	Ascribe unto the Lord	B-flat	3
3	Mendelssohn	As the hart pants	F	†
4	Wesley	Blessed be the God and Father	E-flat	4
5	Kent	Blessed be thou	B-flat	5
6	Spohr	Blessing, power, honour, glory	E	6
7	Bird [sic.]	Bow thine ear	F	7
8	Battishill	Call to remembrance	E min	†
9	Mendelssohn	Cast thy burden	E-flat	8
10	Roland Rogers	God be merciful	F	†
11	Greene	God is our hope	D	9
12	Croft	God is gone up	G	10
13	Beethoven	Hallelujah	C	11
14	Mendelssohn	Happy and blest	E-flat	12
15	Spohr	Holy, holy, holy	E	13
16	Gibbons	Hosanna to the Son of David	C	14
17	Mendelssohn	How lovely are the messengers	G	15
18	MacDermott	I have loved the Lord	F	16
19	Goss	If we believe	D min	17
20	Tallis	If ye love me	F	18
21	Weldon	In thee O Lord	B-flat	19
22	Sir R. P. Stewart	In the Lord put I my trust	B-flat	20
23	Attwood	I was glad	C	†
24	Clark [sic.]	I will love thee	B min	†
25	Mendelssohn	Judge me, O God	D min	21
26	Mozart	O God, when thou appearest	C	22
27	Barnby	O Lord, how manifold are thy works	B-flat	†
28	Spohr	Praise his awful name	F	†
29	Spohr	Seek the Lord	E min	23
30	Varley Roberts	Seek ye the Lord	A-flat	†

¹ Inside cover in a neat but juvenile hand: ‘His Excellency The Lord Lieutenant Earl T. Attwooll’ (clearly a pun on the name of chorister Thomas Attwooll, whose middle name was Earls: see Appendix D1). Typewritten index, with doodle of head on page facing.

² Annotations to treble part in red pencil in ‘All ye that cried’, and tenor part marked in blue pencil in ‘I waited for the Lord’.

³ Minor annotations to final chorus only.

⁴ Illegible name at top. Annotations to treble and bass parts, and rhythmic change to men’s voices recitative.

⁵ ‘Organ’ in blue pencil at top. Usual alterations to ‘Thine O Lord’.

⁶ ‘HS’ stamp on cover. Otherwise clean.

⁷ ‘Loud’ crossed out and replaced in treble part with ‘Rubbish’. Other minor annotations to treble part.

⁸ ‘H. Squier’ on cover. Counting over pauses.

⁹ Cuts as in other books.

¹⁰ Tenor part marked in pen. Clean otherwise.

¹¹ ‘Two three four’ written in opening bar. Changes to text of treble part as in earlier books.

¹² ‘Organ’ on cover. Registration at top of first page: ‘Gt Fl + SD to Haut,’ (in blue pencil), ‘Ch StD Dul’ (in orange-red pencil). Minor annotations in blue pencil and pencil, including a cut to final organ play-out.

¹³ ‘HS’ stamp at top. Otherwise clean.

¹⁴ ‘Advent’ at top. Second alto part marked throughout.

¹⁵ Opening alto melody marked with dynamics. Minor annotations to treble part.

¹⁶ Minor annotations throughout.

¹⁷ Second soprano part marked on p. 3 in blue pencil. Pause, ‘breath’ and ‘pp’ in final phrase.

¹⁸ ‘JCC’ and ‘org’ on cover. Marked up throughout in blue pencil.

¹⁹ Annotations to all parts.

²⁰ ‘Organ Symphony’ at beginning in black pen (W. E. Hopkins’s hand?). Tenor part marked in verse section.

²¹ Words altered on first two pages. First and second tenor parts marked in final section, with minor annotations to both treble parts.

²² ‘HS’ stamp on cover. Clean otherwise.

²³ ‘HS’ stamp on cover. Otherwise clean.

31	Wesley	The wilderness	E	²⁴
32	Croft	We will rejoice	C	†
33	Elvey	Wherewithal shall a young man	F	†

²⁴ 'Sop. Dec.' neatly in orange on cover. Clean otherwise.

Ant10 (TCD): Chapel Royal 'Anthems' book 10 (black-purple cover, alto copy?)¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	All ye that cried/I waited for the Lord	G min/ E-flat	2
2	Travers	Ascribe unto the Lord	B-flat	3
3	Mendelssohn	As the hart pants	F	†
4	Wesley	Blessed be the God and Father	E-flat	4
5	Kent	Blessed be thou	B-flat	5
6	Spohr	Blessing, power, honour, glory	E	6
7	Bird [sic.]	Bow thine ear	F	7
8	Battishill	Call to remembrance	E min	8
9	Mendelssohn	Cast thy burden	E-flat	9
10	Roland Rogers	God be merciful	F	†
11	Greene	God is our hope	D	10
12	Croft	God is gone up	G	11
13	Beethoven	Hallelujah	C	12
14	Mendelssohn	Happy and blest	E-flat	13
15	Spohr	Holy, holy, holy	E	14
16	Gibbons	Hosanna to the Son of David	C	15
17	Mendelssohn	How lovely are the messengers	G	†
18	MacDermott	I have loved the Lord	F	16
19	Goss	If we believe	D min	17
20	Tallis	If ye love me	F	18
21	Weldon	In thee O Lord	B-flat	19
22	Sir R. P. Stewart	In the Lord put I my trust	B-flat	20
23	Attwood	I was glad	C	†
24	Clark [sic.]	I will love thee	B min	21
25	Mendelssohn	Judge me, O God	D min	22
26	Mozart	O God, when thou appearest	C	23
27	Barnby	O Lord, how manifold are thy works	B-flat	24
28	Spohr	Praise his awful name	F	25
29	Spohr	Seek the Lord	E min	26

¹ Line in pencil drawn in inside cover. Typewritten index with a tick beside 'If we believe' (Goss).

² Alto part marked in pencil and blue pencil in 'I waited for the Lord'. At end in blue pencil the pause in the first treble part has been written out rhythmically in blue pencil.

³ Minor annotations to all parts.

⁴ Minor annotations to treble solo and chorus parts. Rhythmic alteration to men's voices section.

⁵ Annotations as in earlier books.

⁶ 'HS' stamp on cover. Minor annotation to treble part.

⁷ Minor annotation to alto part.

⁸ 'Chapel Royal', 'Tenor' (purple pencil), and 'Can' at top. Tenor part marked throughout, and minor annotations to bass part.

⁹ Counting written in on pauses.

¹⁰ Both alto parts marked. Cuts as in earlier books.

¹¹ 'W. Johnson', 'Boys Can' ('Can' written over 'Decani'), 'Tenor Can' (blue pencil), and faded Bussell & Co. stamp on cover. Annotations to tenor and alto parts. Both alto parts marked in verse section, but second alto notes written in an octave higher, perhaps indicating it was to be sung by a tenor. 'Quieter' over solo alto entry ('O sing ye praises') on penultimate page.

¹² Alto part marked up, and alterations to text.

¹³ First and penultimate pages missing. Alto part marked up, with minor annotations to all parts.

¹⁴ 'HS' stamp at top, and 'FS' initials monogram in top corner (see also item 6 in Ant8). Otherwise clean.

¹⁵ First and second alto parts marked throughout, with counting in first alto part.

¹⁶ Minor annotations.

¹⁷ 'Tempo' and 'Rall' in blue-green ink in final line.

¹⁸ 'JCC', 'Can' and 'alto' on cover. Dynamics throughout.

¹⁹ 'Sy' at beginning (Symphony?). Annotations to alto part, and minor annotations to other parts.

²⁰ Breaths marked in treble solo.

²¹ 'Chapel Royal' on cover. Clean otherwise.

²² Annotations to (first) treble and (first) alto parts.

²³ 'HS' stamp on cover. Clean otherwise.

²⁴ 'Full' and 'Solo' marked on treble and tenor parts on second page.

²⁵ Text of alto part in opening and elsewhere altered to 'Praise the Lord our God'.

30	Varley Roberts	Seek ye the Lord	A-flat	²⁷
31	Wesley	The wilderness	E	²⁸
32	Croft	We will rejoice	C	†
33	Elvey	Wherewithal shall a young man	F	†

²⁶ 'HS' stamp on cover. Clean otherwise.

²⁷ Chorus treble part marked.

²⁸ 'Sop: Dec 3' on cover neatly in orange (partly cut off). Clean otherwise.

Ant11 (TCD): Chapel Royal 'Anthems' book 11 (black-purple cover, 'Dec Bass I')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	All ye that cried/I waited for the Lord	G min/ E-flat	2
2	Travers	Ascribe unto the Lord	B-flat	3
3	Mendelssohn	As the hart pants	F	†
4	Wesley	Blessed be the God and Father	E-flat	4
5	Kent	Blessed be thou	B-flat	5
6	Spohr	Blessing, power, honour, glory	E	6
7	Bird [sic.]	Bow thine ear	F	7
8	Battishill	Call to remembrance	E min	8
9	Mendelssohn	Cast thy burden	E-flat	9
10	Roland Rogers	God be merciful	F	†
11	Greene	God is our hope	D	10
12	Croft	God is gone up	G	11
13	Beethoven	Hallelujah	C	12
14	Mendelssohn	Happy and blest	E-flat	13
15	Spohr	Holy, holy, holy	E	14
16	Gibbons	Hosanna to the Son of David	C	15
17	Mendelssohn	How lovely are the messengers	G	†
18	MacDermott	I have loved the Lord	F	16
19	Goss	If we believe	D min	17
20	Tallis	If ye love me	F	18
21	Weldon	In thee O Lord	B-flat	19
22	Sir R. P. Stewart	In the Lord put I my trust	B-flat	20
23	Attwood	I was glad	C	21
24	Clark [sic.]	I will love thee	B min	22
25	Mendelssohn	Judge me, O God	D min	23
26	Mozart	O God, when thou appearest	C	24
27	Barnby	O Lord, how manifold are thy works	B-flat	25

¹ 'Dec. Bass. I' in inside cover; below this 'T. W. Hall, 10/16' (name has been erased). This date appears to refer to October 1916, when Hall joined the choir. Typewritten index.

² Annotations to treble solos, and chorus treble, alto and tenor parts marked in 'I waited for the Lord'.

³ 'M Can' in purple pencil at top. Minor annotations to tenor and bass duet, and final chorus.

⁴ 'JK' at top. Annotations to treble and tenor parts. Detailed annotations to treble solo and rhythmic alteration to men's voices section.

⁵ 'Thine O Lord' altered as in other copies. 'Don't pull' at top of p. 136.

⁶ 'HS' stamp on cover. Clean otherwise.

⁷ 'Loud' dynamic crossed out and replaced in pen with 'p'. Phrase marks in pen over treble part. In penultimate bar in pen, 'wait for alto B-flat' (crossed out in pencil).

⁸ 'Tenor' and 'org' (crossed out) at top in purple pencil. Tenor part marked throughout.

⁹ 'Can' at top of cover and 'Johnson' at bottom (partly cut off). Counting over pauses.

¹⁰ Both alto parts marked, and one correction to tenor part. Cuts as in other copies.

¹¹ 'Boys cantoris' and 'Can' on cover. Articulation in green pencil on tenor and bass parts on first page. Annotations to both alto parts, and minor annotations to treble and tenor parts.

¹² Annotations and corrections to words in treble part.

¹³ Annotations to tenor part, and minor annotations to other parts.

¹⁴ 'HS' stamp at top. Words added to alto part and minor annotations.

¹⁵ Second alto part marked throughout.

¹⁶ Minor annotations.

¹⁷ Pause and 'pp' in final line.

¹⁸ Two copies bound here. First: 'JCC' and 'Alto can' on cover; dynamics marked throughout. Second: 'JCC' and 'Bass' on cover; dynamics marked throughout.

¹⁹ Detailed annotations to all parts.

²⁰ Note at opening in pen (W. E. Hopkins's hand?): 'Organ Sym. taken from Orchestral Score ends in key of F. Then one chord.' The opening chord has been filled out in the same hand, with counting '1, 2' over the first bar. Alto part marked in central verse section and closing chorus.

²¹ 'End' before Gloria Patri, which is crossed out. Minor annotations to alto part.

²² 'Chapel Royal' on cover. Minor annotations to tenor and bass duet.

²³ 'HS' stamp at top. Words corrected in tenor and bass parts on first two pages. Annotations to alto part. First alto and first tenor parts marked in eight-part chorus. 'pp', 'Accel'; and '2/2' in pen in final section.

²⁴ 'HS' stamp on cover. Otherwise clean.

²⁵ One minor annotation to treble part.

28	Spohr	Praise his awful name	F	26
29	Spohr	Seek the Lord	E min	27
30	Varley Roberts	Seek ye the Lord	A-flat	28
31	Wesley	The wilderness	E	29
32	Croft	We will rejoice	C	30
33	Elvey	Wherewithal shall a young man	F	†

²⁶ Text of alto part changed to 'Praise the Lord our God'.

²⁷ 'HS' stamp on cover. Otherwise clean.

²⁸ Chorus treble part marked.

²⁹ One minor annotation to alto part.

³⁰ Clean except for addition of 'the 5th Nov' (cut off) after the text 'we will remember' on the final page.

Ant12 (TCD): Chapel Royal 'Anthems' book 12 (black-purple cover, torn inside page, 'Decani Bass Copy')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Mendelssohn	All ye that cried/I waited for the Lord	G min/ E-flat	2
2	Travers	Ascribe unto the Lord	B-flat	3
3	Mendelssohn	As the hart pants	F	†
4	Wesley	Blessed be the God and Father	E-flat	4
5	Kent	Blessed be thou	B-flat	5
6	Spohr	Blessing, power, honour, glory	E	6
7	Bird [sic.]	Bow thine ear	F	7
8	Battishill	Call to remembrance	E min	†
9	Mendelssohn	Cast thy burden	E-flat	8
10	Roland Rogers	God be merciful	F	†
11	Greene	God is our hope	D	9
12	Croft	God is gone up	G	10
13	Beethoven	Hallelujah	C	11
14	Mendelssohn	Happy and blest	E-flat	12
15	Spohr	Holy, holy, holy	E	13
16	Gibbons	Hosanna to the Son of David	C	14
17	Mendelssohn	How lovely are the messengers	G	†
18	MacDermott	I have loved the Lord	F	15
19	Goss	If we believe	D min	16
20	Tallis	If ye love me	F	17
21	Weldon	In thee O Lord	B-flat	18
22	Sir R. P. Stewart	In the Lord put I my trust	B-flat	†
23	Attwood	I was glad	C	†
24	Clark [sic.]	I will love thee	B min	†
25	Mendelssohn	Judge me, O God	D min	19
26	Mozart	O God, when thou appearest	C	20
27	Barnby	O Lord, how manifold are thy works	B-flat	†
28	Spohr	Praise his awful name	F	21
29	Spohr	Seek the Lord	E min	22
30	Varley Roberts	Seek ye the Lord	A-flat	†
31	Wesley	The wilderness	E	23
32	Croft	We will rejoice	C	†
33	Elvey	Wherewithal shall a young man	F	†

¹ Inside page torn. Typewritten index with 'Decani Bass Copy' written at top and an 'x' beside 'Happy and blest' (Mendelssohn).

² Minor annotations to treble part in 'All ye that cried', and chorus treble part marked in 'I waited for the Lord'.

³ Minor annotations to all parts.

⁴ Phrase marks on treble and bass parts. Minor annotations to treble solo, and rhythmic change to men's voices section.

⁵ Changes and corrections as in other copies.

⁶ 'HS' stamp on cover. Otherwise clean.

⁷ 'Loud' dynamic crossed out. Minor annotations to treble part.

⁸ Counting written in over pauses.

⁹ Cuts as in other copies.

¹⁰ H. Bussell stamp on cover. Annotations to treble and second alto part. 'Carry on' in treble part on p. 2.

¹¹ Alterations to text in treble part.

¹² Minor annotations to all part. 'Stacatto' [sic.] over treble part in final phrase.

¹³ 'HS' stamp at top and 'FS' monogram.

¹⁴ Second treble part marked throughout in blue pencil.

¹⁵ Minor annotations.

¹⁶ 'Rall' in final bar.

¹⁷ 'JCC' and 'Tenor' on cover. Dynamics throughout.

¹⁸ Annotations to treble and tenor parts.

¹⁹ Alterations to text on first two pages. First tenor part marked in eight-part section. 'D Rudd' written three times over treble part.

²⁰ 'HS' stamp on cover. Minor annotations to treble part.

²¹ Text corrected in treble part to 'Praise the Lord our God'

²² 'HS' stamp on cover. Clean otherwise.

²³ Alto part marked in final chorus.

*'Services & Anthems' books*S&A1 (TCD): Chapel Royal 'Services & Anthems' book 1 (thin red volume, 'Organ')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Gerard F. Cobb	Te Deum & Jubilate	G	2
2	Gerard F. Cobb	Benedicite and Benedictus	G	3
3	A. H. Mann	Te Deum & Benedictus	D	†
4	Parry	Te Deum	D	4
5	Parry	Benedictus	D	†
6	James C. Culwick	Answer me when I call	A	†
7	James C. Culwick	Bless the Lord, O my Soul, Op. 14	F	5
8	Thomas Attwood	Come Holy Ghost	F	6
9	William Crotch, arr. John Goss	Comfort, O Lord, the soul of Thy servant	G	7
10	Gounod	Come unto him	E-flat	8
11	Bennett, William Sterndale	God is a spirit	E-flat	9
12	Arthur Sullivan	Hearken unto Me, My people	C	10
13	Mendelssohn	He that shall endure to the end (from <i>Elijah</i>)	F	11
14	George C. Martin	Ho! every one that thirsteth	F-sharp min	12
15	Berthold Tours	In thee, O Lord, have I put my trust	D	13
16	J. Barnby	It is high time to awake out of sleep	C	14
17	Arthur Sullivan	I will sing of Thy power	A	15
18	Gounod	Nazareth: A sacred song	E-flat	16
19	[Mendelssohn]	O come every one that thirsteth [from <i>Elijah</i>]	B-flat	17
20	Culwick	O Lord, the great and dreadful God	G	†
21	Sir John Goss	O Saviour of the World	A-flat	18
22	J. Varley Roberts	Peace I leave with you	E-flat	19
23	Gounod (adapted to the music of)	Send out Thy Light	F	20
24	Mendelssohn	To God on high, Sleepers wake, and To thee, O Lord (from <i>St Paul</i>)	E, D, F min	21
25	J. Barnby	Sweet is Thy Mercy	E-flat	22

¹ Printed index, with various ticks and markings of 'x' beside names of anthems and composers. Some of the anthems have liturgical seasons pencilled beside them (e.g., 'Adv[ent]', 'Lent', 'All Saints').

² 'Organ' on cover in orange crayon. Markings in Te Deum between systems in same crayon, as well as phrase marks and 'espr'. Some notes in organ part corrected in pencil. No markings in Jubilate.

³ Some markings in Benedicite in orange and blue crayon. No markings in Benedictus.

⁴ Some phrase markings in organ part.

⁵ Some cuts and corrections to organ part (Culwick's own?) including some registration ('2ft & Clar'), and markings on Bass 1 part.

⁶ 'No. 114' in pencil at beginning. Some small corrections and cuts in pencil.

⁷ 'No. 812' in pencil at beginning.

⁸ '117 No.' on cover. 'He shews His streaming side' corrected to 'He pleads that he has died'.

⁹ '153' on cover.

¹⁰ 'No. 822' at top.

¹¹ '7 [?] No' at top.

¹² '824 No.' on cover. 'June 28th 1908' at top of first page (this corresponds with music list: see Appendix E4) and 'No. 824'. Minor annotations to organ part and treble part.

¹³ 'No. 263' on cover and at top of first page.

¹⁴ 'No. 273' at top.

¹⁵ Some annotations to organ part including registration ('Clar 2ft').

¹⁶ 'No. 915' and 'Sez you!' on cover. '915 No.' at top of first page.

¹⁷ '703 No.' at top. Breath marks added to treble solo throughout.

¹⁸ 'No. 532' at top.

¹⁹ One minor annotation to organ part.

²⁰ 'No. 888' on cover and at top. On pencilled dynamic.

²¹ 'No. 640' at top of 'Sleepers wake'.

²² 'No. 896' at top.

26	Gounod, arr. J. M. Bentley (FRAM)	There is a green hill far away	F min	²³
27	Stainer	What are these	D	²⁴

²³ 'Hymn 463' on cover and first page.

²⁴ 'No. 767' on cover and first page.

S&A2 (TCD): Chapel Royal 'Services & Anthems' book 2 (thin black volume, 'Dec A')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Gerard F. Cobb	Te Deum & Jubilate	G	2
2	Gerard F. Cobb	Benedicite and Benedictus	G	3
3	A. H. Mann	Te Deum & Benedictus	D	† ⁴
4	Parry	Te Deum	D	†
5	Parry	Benedictus	D	5
6	James C. Culwick	Answer me when I call	A	6
7	James C. Culwick	Bless the Lord, O my Soul, Op. 14	F	7
8	Thomas Attwood	Come Holy Ghost	F	8
9	William Crotch, arr. John Goss	Comfort, O Lord, the soul of Thy servant	G	9
10	Gounod	Come unto him	E-flat	10
11	Bennett, William Sterndale	God is a spirit	E-flat	11
12	Arthur Sullivan	Hearken unto Me, My people	C	†
13	Mendelssohn	He that shall endure to the end (from <i>Elijah</i>)	F	†
14	George C. Martin	Ho! every one that thirsteth	F-sharp min	12
15	Berthold Tours	In thee, O Lord, have I put my trust	D	13
16	J. Barnby	It is high time to awake out of sleep	C	†
17	Arthur Sullivan	I will sing of Thy power	A	14
18	Gounod	Nazareth: A sacred song	E-flat	15
19	[Mendelssohn]	O come every one that thirsteth [from <i>Elijah</i>]	B-flat	†
20	Culwick	O Lord, the great and dreadful God	G	†
21	Sir John Goss	O Saviour of the World	A-flat	16

¹ In inside cover: 'Cant 3' crossed out; 'Dec A' written below. Typewritten index. Inside back cover the signature 'W. H. Attwood' in pencil.

² Treble part of 'Te Deum' marked up. Jubilate clean. Photostat copy of typed music list found between leaves of Jubilate: CHAPEL ROYAL.

Easter Day 27th. March 1921.

Processional Hymn No. 183. "Jesus Christ is risen today"

Psalm 11. Chant 705.

Te Deum.

Anthem. "I know that my Redeemer liveth. (Handel)

Hymns. —On the Resurrection morning"

185. Hallelujah; The strife is o'er.

Holy Communion (Choral) Hewson in F.

³ Some markup on Benedicite; Benedictus clean.

⁴ Copy clean. At end a slip of paper with an undated music list in W. E. Hopkins's hand (which dates it to between 1920 and 1922):

The Chapel Royal.

Pentecost

Processional Hymn 222

Psalm 145. Chant.

Te Deum—Stanford in B-flat

Jubilate Mss

Anthem "Come Holy Ghost"

Hymns. 219 215

Kyrie, Sanctus, Gloria: Hewson

N. Dim.—8th Tone.

7fold Amen: 1. After Prayer of Consecration. 2. After the Blessing.

⁵ Dec and can markings.

⁶ 'Slow' in pencil on page 6.

⁷ Some cuts to the organ part and annotations to the Bass 1 part.

⁸ Counting and breaths written on solo and treble parts.

⁹ Counting written over final pause.

¹⁰ Dynamics written on treble part and 'He shews His streaming wounds' corrected to 'He pleads that he has died'.

¹¹ Opening marked 'verse'; 'full' on penultimate page. Some annotations to treble part.

¹² Some counting on treble part, including '½ Time' on last page.

¹³ Some annotations to treble part.

¹⁴ Some annotations to treble and bass parts.

¹⁵ 'Solo' at beginning; 'full' at last verse.

22	J. Varley Roberts	Peace I leave with you	E-flat	17
23	Gounod (adapted to the music of)	Send out Thy Light	F	18
24	Mendelssohn	To God on high, Sleepers wake, and To thee, O Lord (from <i>St Paul</i>)	E, D, F min	19
25	J. Barnby	Sweet is Thy Mercy	E-flat	20
26	Gounod, arr. J. M. Bentley (FRAM)	There is a green hill far away	F min	21
27	Stainer	What are these	D	22

¹⁶ NB two copies of this anthem have been bound together. Some counting on treble part in first copy; second copy clean.

¹⁷ Some annotations on treble part.

¹⁸ 'JGS' on cover [J. G. Scott?]. Annotations to both treble and bass parts, some of which are in blue pencil.

¹⁹ Annotations to treble part of 'Sleepers wake'.

²⁰ Annotations to treble chorus part (not solo).

²¹ Extensive annotations to solo at beginning (for 'tenor or soprano'), including counting, which suggests they were made by a treble.

²² Breath marks added in treble part.

S&A3 (TCD): Chapel Royal 'Services & Anthems' book 3 (thin black volume, 'Dec E')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Gerard F. Cobb	Te Deum & Jubilate	G	2
2	Gerard F. Cobb	Benedicite and Benedictus	G	3
3	A. H. Mann	Te Deum & Benedictus	D	†
4	Parry	Te Deum	D	4
5	Parry	Benedictus	D	†
6	James C. Culwick	Answer me when I call	A	†
7	James C. Culwick	Bless the Lord, O my Soul, Op. 14	F	5
8	Thomas Attwood	Come Holy Ghost	F	6
9	William Crotch, arr. John Goss	Comfort, O Lord, the soul of Thy servant	G	7
10	Gounod	Come unto him	E-flat	8
11	Bennett, William Sterndale	God is a spirit	E-flat	9
12	Arthur Sullivan	Hearken unto Me, My people	C	10
13	Mendelssohn	He that shall endure to the end (from <i>Elijah</i>)	F	11
14	George C. Martin	Ho! every one that thirsteth	F-sharp min	12
15	Berthold Tours	In thee, O Lord, have I put my trust	D	13
16	J. Barnby	It is high time to awake out of sleep	C	14
17	Arthur Sullivan	I will sing of Thy power	A	15
18	Gounod	Nazareth: A sacred song	E-flat	16
19	[Mendelssohn]	O come every one that thirsteth [from <i>Elijah</i>]	B-flat	17
20	Culwick	O Lord, the great and dreadful God	G	†
21	Sir John Goss	O Saviour of the World	A-flat	†
22	J. Varley Roberts	Peace I leave with you	E-flat	18
23	Gounod (adapted to the music of)	Send out Thy Light	F	19
24	Mendelssohn	To God on high, Sleepers wake, and To thee, O Lord (from <i>St Paul</i>)	E, D, F min	20
25	J. Barnby	Sweet is Thy Mercy	E-flat	†
26	Gounod, arr. J. M. Bentley (FRAM)	There is a green hill far away	F min	21
27	Stainer	What are these	D	22

¹ 'Dec E' in inside cover. Typewritten index.

² Illegible name in blue pencil on cover (partially cut off). Some annotations to treble part in 'Te Deum. Jubilate clean.

³ Annotations to Benedicite. Benedictus clean.

⁴ Annotations only to treble part in verse ('O Lord save thy people') on penultimate page.

⁵ Cut marked on page 11 and 12, and other minor cuts to organ-only passages. Some annotations to Alto 1 part.

⁶ Annotations to treble line.

⁷ Annotations to treble line.

⁸ Annotations to treble line, and 'shews his streaming wounds' changed to 'pleads that he has died'.

⁹ 'Verse' at beginning; 'full' penultimate page; 'solo' (crossed out) on final page.

¹⁰ 'BS' in pencil on penultimate page, with arrow pointing to a descending minor seventh in treble part.

¹¹ 'A' and 'B' marked in green pencil at entries of 'He that shall endure to the end' and 'shall be saved' respectively.

¹² Some annotations and counting on treble line.

¹³ Some annotations and counting on treble line.

¹⁴ 'V. S. Quick' at top of front and back pages in pencil.

¹⁵ Some annotations and counting on treble line.

¹⁶ 'Solo (Bass)' at beginning; 'Chorus' at last verse, with fourth and fifth bars from the end marked as bass only.

¹⁷ Breath marks throughout in treble part.

¹⁸ Some annotations to treble part.

¹⁹ Annotations to treble part.

²⁰ Annotations to treble part in 'Sleepers wake'.

²¹ 'Chorus' over treble part at beginning of full section.

²² Annotations to treble part.

S&A4 (TCD): Chapel Royal 'Services & Anthems' book 4 (thin black volume, 'Cantoris 1')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Gerard F. Cobb	Te Deum & Jubilate	G	2
2	Gerard F. Cobb	Benedicite and Benedictus	G	3
3	A. H. Mann	Te Deum & Benedictus	D	4
4	Parry	Te Deum	D	5
5	Parry	Benedictus	D	6
6	James C. Culwick	Answer me when I call	A	7
7	James C. Culwick	Bless the Lord, O my Soul, Op. 14	F	8
8	Thomas Attwood	Come Holy Ghost	F	9
9	William Crotch, arr. John Goss	Comfort, O Lord, the soul of Thy servant	G	†
10	Gounod	Come unto him	E-flat	10
11	Bennett, William Sterndale	God is a spirit	E-flat	11
12	Arthur Sullivan	Hearken unto Me, My people	C	†
13	Mendelssohn	He that shall endure to the end (from <i>Elijah</i>)	F	12
14	George C. Martin	Ho! every one that thirsteth	F-sharp min	13
15	Berthold Tours	In thee, O Lord, have I put my trust	D	†
16	J. Barnby	It is high time to awake out of sleep	C	14
17	Arthur Sullivan	I will sing of Thy power	A	15
18	Gounod	Nazareth: A sacred song	E-flat	16
19	[Mendelssohn]	O come every one that thirsteth [from <i>Elijah</i>]	B-flat	†
20	Culwick	O Lord, the great and dreadful God	G	17
21	Sir John Goss	O Saviour of the World	A-flat	18
22	J. Varley Roberts	Peace I leave with you	E-flat	19
23	Gounod (adapted to the music of)	Send out Thy Light	F	20
24	Mendelssohn	To God on high, Sleepers wake, and To thee, O Lord (from <i>St Paul</i>)	E, D, F min	21
25	J. Barnby	Sweet is Thy Mercy	E-flat	22
26	Gounod, arr. J. M. Bentley (FRAM)	There is a green hill far away	F min	23

¹ 'Cantoris 1' inside cover. Typewritten index.

² Annotations to treble and bass parts in 'Te Deum. Jubilate clean.

³ Annotations in both Benedicite and Benedictus, including change to 'Boys' and 'Men' division.

⁴ Amens at end of Benedictus marked as 'Boys' and then 'Men'.

⁵ 'Te Deum' in blue pencil on cover (same hand as 'Dec Bass' in inside cover of S&A10). Annotations to Tenor/Bass part.

⁶ 'Benedictus' in blue pencil on cover (same hand as 'Te Deum' cover). Annotations in score in pencil and blue pencil, including Dec and Can markings.

⁷ Annotation to alto part.

⁸ Top corner of front cover cut off. Cuts on pages 11–14. On p. 16 after text 'I was in prison' someone has added in pencil 'many a time'. The Tenor 2 part is marked in final double chorus.

⁹ Minor annotation to treble part.

¹⁰ Clean apart from alteration of words 'he shews His streaming side' as in other copies.

¹¹ Cover stamped: 'Dublin: Pohlmann & Son, J. M. Sullivan Manager. Pianoforte & Music Warehouse, 122, Stephen's Green'. Annotations to treble and alto parts (alto in blue pencil) and note on penultimate page 'all boys' ('full' in other copies).

¹² 'A' marked in treble and alto parts (see S&A3).

¹³ Counting and breath marks in treble part.

¹⁴ Some annotations to bass part in blue pencil.

¹⁵ Annotations to treble part and tenor solo (sung as a treble solo: see S&A6).

¹⁶ 'Chorus' at last verse, with fourth and fifth bars from the end marked as solo.

¹⁷ Minor annotations to treble part.

¹⁸ Minor annotations to treble part.

¹⁹ Minor annotations to treble part.

²⁰ Some corrections to all parts.

²¹ Counting in treble part of 'Sleepers wake'.

²² Minor annotations to treble part.

²³ Minor annotations to treble part.

27

Stainer

What are these

D

²⁴

²⁴ Minor annotations to treble part.

S&A5 (TCD): Chapel Royal 'Services & Anthems' book 5 (thin black volume, 'Cant 2')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Gerard F. Cobb	Te Deum & Jubilate	G	2
2	Gerard F. Cobb	Benedicite and Benedictus	G	3
3	A. H. Mann	Te Deum & Benedictus	D	†
4	Parry	Te Deum	D	4
5	Parry	Benedictus	D	5
6	James C. Culwick	Answer me when I call	A	6
7	James C. Culwick	Bless the Lord, O my Soul, Op. 14	F	7
8	Thomas Attwood	Come Holy Ghost	F	8
9	William Crotch, arr. John Goss	Comfort, O Lord, the soul of Thy servant	G	9
10	Gounod	Come unto him	E-flat	10
11	Bennett, William Sterndale	God is a spirit	E-flat	11
12	Arthur Sullivan	Hearken unto Me, My people	C	†
13	Mendelssohn	He that shall endure to the end (from <i>Elijah</i>)	F	†
14	George C. Martin	Ho! every one that thirsteth	F-sharp min	12
15	Berthold Tours	In thee, O Lord, have I put my trust	D	†
16	J. Barnby	It is high time to awake out of sleep	C	†
17	Arthur Sullivan	I will sing of Thy power	A	13
18	Gounod	Nazareth: A sacred song	E-flat	14
19	[Mendelssohn]	O come every one that thirsteth [from <i>Elijah</i>]	B-flat	15
20	Culwick	O Lord, the great and dreadful God	G	†
21	Sir John Goss	O Saviour of the World	A-flat	16
22	J. Varley Roberts	Peace I leave with you	E-flat	17
23	Gounod (adapted to the music of)	Send out Thy Light	F	18
24	Mendelssohn	To God on high, Sleepers wake, and To thee, O Lord (from <i>St Paul</i>)	E, D, F min	19
25	J. Barnby	Sweet is Thy Mercy	E-flat	20
26	Gounod, arr. J. M. Bentley (FRAM)	There is a green hill far away	F min	21
27	Stainer	What are these	D	22

¹ 'Cant 2' inside cover. Typewritten index.

² 'V. S. Quick' at top of page. Copy clean otherwise.

³ 'Organ' on cover in orange crayon (partly cut off by binding) and 'TD + Ben' in pencil. Benedicite marked up in orange crayon. Benedictus clean apart from opening bass note added in orange crayon.

⁴ Minor annotations to treble part.

⁵ Breath marks on treble part and Dec, Can and Full markings.

⁶ 'Can Sop' on cover in pencil. Clean otherwise.

⁷ Top corner of front cover cut off. Cuts on pages 11–14. The Tenor 1 part is marked in final double chorus.

⁸ Breath marks in treble part.

⁹ 'Verse' underlined each time in purple crayon.

¹⁰ Annotations (dynamics etc.) in treble part. Change of text as in other copies.

¹¹ 'Percy F. Daviez' on cover. 'Chorus' on penultimate page and 'solo' on final page.

¹² Clean apart from minor annotations to soprano and bass parts on final page.

¹³ Dynamics on treble part.

¹⁴ Minor annotations.

¹⁵ Annotations to treble part.

¹⁶ Annotations to treble part.

¹⁷ Annotations to treble part.

¹⁸ Corrections to score in all parts.

¹⁹ Annotations to treble part in 'Sleepers wake'.

²⁰ Alto part marked.

²¹ Minor annotation to treble part.

²² Breaths in treble part.

S&A6 (TCD): Chapel Royal 'Services & Anthems' book 6 (thin black volume, 'Alto Decani')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Gerard F. Cobb	Te Deum & Jubilate	G	2
2	Gerard F. Cobb	Benedicite and Benedictus	G	3
3	A. H. Mann	Te Deum & Benedictus	D	4
4	Parry	Te Deum	D	5
5	Parry	Benedictus	D	6
6	James C. Culwick	Answer me when I call	A	7
7	James C. Culwick	Bless the Lord, O my Soul, Op. 14	F	8
8	Thomas Attwood	Come Holy Ghost	F	9
9	William Crotch, arr. John Goss	Comfort, O Lord, the soul of Thy servant	G	†
10	Gounod	Come unto him	E-flat	10
11	Bennett, William Sterndale	God is a spirit	E-flat	11
12	Arthur Sullivan	Hearken unto Me, My people	C	†
13	Mendelssohn	He that shall endure to the end (from <i>Elijah</i>)	F	12
14	George C. Martin	Ho! every one that thirsteth	F-sharp min	13
15	Berthold Tours	In thee, O Lord, have I put my trust	D	14
16	J. Barnby	It is high time to awake out of sleep	C	†
17	Arthur Sullivan	I will sing of Thy power	A	15
18	Gounod	Nazareth: A sacred song	E-flat	16
19	[Mendelssohn]	O come every one that thirsteth [from <i>Elijah</i>]	B-flat	17
20	Culwick	O Lord, the great and dreadful God	G	†
21	Sir John Goss	O Saviour of the World	A-flat	†
22	J. Varley Roberts	Peace I leave with you	E-flat	18
23	Gounod (adapted to the music of)	Send out Thy Light	F	19
24	Mendelssohn	To God on high, Sleepers wake, and To thee, O Lord (from <i>St Paul</i>)	E, D, F min	20
25	J. Barnby	Sweet is Thy Mercy	E-flat	†
26	Gounod, arr. J. M. Bentley (FRAM)	There is a green hill far away	F min	21
27	Stainer	What are these	D	22

¹ 'Alto Decani' in inside cover. Typewritten index.

² Annotations to tenor part in Te Deum; Jubilate clean.

³ Minor annotations to both movements.

⁴ 'Boys' marked on final page (first Amen); clean otherwise.

⁵ Minor annotations to alto part.

⁶ Phrase marks and Dec and Can markings.

⁷ Dynamics on tenor part.

⁸ Cuts on pages 11–14.

⁹ Annotations to treble part.

¹⁰ '2nd Soprano or Alto' part marked to be sung by alto. Annotations to treble part, and alto and tenor parts marked throughout. Same change of text as in other copies.

¹¹ 'Tenor—Decani' on cover in pencil. Also on cover, 'Bussell & Co. Limited, 7 Westmoreland St. Dublin' stamp. 'Verse' at beginning, 'full' on second page, 'verse' third page, 'full' fourth page.

¹² Counting written on treble part.

¹³ Annotations throughout to alto part. Minor annotations to treble part, and final bass divisi marked as 'Solo' in pencil.

¹⁴ Counting on treble part; otherwise clean.

¹⁵ Annotations to treble and alto parts. '+Altos' written on a passage for trebles only. 'Tenor solo' crossed out and 'Boys Solo' added in pencil.

¹⁶ 'Solo' at beginning and 'Chorus' at last verse (with one phrase written as 'solo').

¹⁷ 'Alto 1' at top in pencil (partly cut off in binding). Annotations to alto part.

¹⁸ Minor annotations to treble and alto parts. Between leaves, a slip of music manuscript with a 'Benedicite, According to the Ancient usage of the Chapels Royal', set to the Tonus Peregrinus, in the hand of W. E. Hopkins, with the name 'Mr Precentor' (presumably H. J. Lawlor) in the corner, also in Hopkins's hand. See Appendix C5.4.

¹⁹ Corrections to all parts on final page. Otherwise clean.

²⁰ 'Sleepers Wake (Over Page)' at top of front page. Counting on treble part in 'Sleepers Wake'.

²¹ 'Chorus' in pencil at beginning of full section.

²² Annotations to treble and alto parts.

S&A7 (TCD): Chapel Royal 'Services & Anthems' book 7 (thin black volume, 'P. F. Daviez')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Gerard F. Cobb	Te Deum & Jubilate	G	2
2	Gerard F. Cobb	Benedicite and Benedictus	G	3
3	A. H. Mann	Te Deum & Benedictus	D	†
4	Parry	Te Deum	D	4
5	Parry	Benedictus	D	5
6	James C. Culwick	Answer me when I call	A	†
7	James C. Culwick	Bless the Lord, O my Soul, Op. 14	F	6
8	Thomas Attwood	Come Holy Ghost	F	7
9	William Crotch, arr. John Goss	Comfort, O Lord, the soul of Thy servant	G	8
10	Gounod	Come unto him	E-flat	9
11	Bennett, William Sterndale	God is a spirit	E-flat	†
12	Arthur Sullivan	Hearken unto Me, My people	C	†
13	Mendelssohn	He that shall endure to the end (from <i>Elijah</i>)	F	10
14	George C. Martin	Ho! every one that thirsteth	F-sharp min	11
15	Berthold Tours	In thee, O Lord, have I put my trust	D	†
16	J. Barnby	It is high time to awake out of sleep	C	†
17	Arthur Sullivan	I will sing of Thy power	A	12
18	Gounod	Nazareth: A sacred song	E-flat	13
19	[Mendelssohn]	O come every one that thirsteth [from <i>Elijah</i>]	B-flat	14
20	Culwick	O Lord, the great and dreadful God	G	†
21	Sir John Goss	O Saviour of the World	A-flat	†
22	J. Varley Roberts	Peace I leave with you	E-flat	15
23	Gounod (adapted to the music of)	Send out Thy Light	F	16
24	Mendelssohn	To God on high, Sleepers wake, and To thee, O Lord (from <i>St Paul</i>)	E, D, F min	17
25	J. Barnby	Sweet is Thy Mercy	E-flat	†
26	Gounod, arr. J. M. Bentley (FRAM)	There is a green hill far away	F min	†
27	Stainer	What are these	D	18

¹ 'P. F. Daviez' on label on cover, suggesting it was a (cantoris?) alto volume. Typewritten index.

² 'Alto Can' on cover. The initials 'A.B.' have been punctured with a sharp point into the reverse of the cover. Clean otherwise.

³ Both movements annotated (Benedicite much more so than Benedictus).

⁴ Performance directions underlined throughout.

⁵ Breath marks and Dec and Can markings.

⁶ Cuts on pages 11–14

⁷ Alto part annotated.

⁸ Alto part annotated.

⁹ Same text correction as in other copies.

¹⁰ Annotations to alto part, including 'A' at some entries.

¹¹ Minor annotation to treble part on last page.

¹² Annotations to alto part. Treble only entry (see S&A6) has note below: 'Alto [sath?] [softer?]'.
¹³ Final verse marked with a 'X'. Penultimate phrase marked 'Solo'.

¹⁴ Annotations in treble, alto and tenor parts.

¹⁵ Minor annotations to treble and alto parts.

¹⁶ Corrections to all parts throughout.

¹⁷ At top in pencil: 'Sleepers' and 'Organ'. Annotations to treble part in 'Sleepers wake'.

¹⁸ Pause added in all parts in middle section, and then crossed out.

S&A8 (TCD): Chapel Royal 'Services & Anthems' book 8 (thin black volume, 'Tenor Can I')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Gerard F. Cobb	Te Deum & Jubilate	G	2
2	Gerard F. Cobb	Benedicite and Benedictus	G	3
3	A. H. Mann	Te Deum & Benedictus	D	†
4	Parry	Te Deum	D	4
5	Parry	Benedictus	D	5
6	James C. Culwick	Answer me when I call	A	†
7	James C. Culwick	Bless the Lord, O my Soul, Op. 14	F	6
8	Thomas Attwood	Come Holy Ghost	F	7
9	William Crotch, arr. John Goss	Comfort, O Lord, the soul of Thy servant	G	†
10	Gounod	Come unto him	E-flat	8
11	Bennett, William Sterndale	God is a spirit	E-flat	9
12	Arthur Sullivan	Hearken unto Me, My people	C	†
13	Mendelssohn	He that shall endure to the end (from <i>Elijah</i>)	F	†
14	George C. Martin	Ho! every one that thirsteth	F-sharp min	10
15	Berthold Tours	In thee, O Lord, have I put my trust	D	11
16	J. Barnby	It is high time to awake out of sleep	C	†
17	Arthur Sullivan	I will sing of Thy power	A	12
18	Gounod	Nazareth: A sacred song	E-flat	13
19	[Mendelssohn]	O come every one that thirsteth [from <i>Elijah</i>]	B-flat	14
20	Culwick	O Lord, the great and dreadful God	G	†
21	Sir John Goss	O Saviour of the World	A-flat	†
22	J. Varley Roberts	Peace I leave with you	E-flat	15
23	Gounod (adapted to the music of)	Send out Thy Light	F	16
24	Mendelssohn	To God on high, Sleepers wake, and To thee, O Lord (from <i>St Paul</i>)	E, D, F min	17
25	J. Barnby	Sweet is Thy Mercy	E-flat	†
26	Gounod, arr. J. M. Bentley (FRAM)	There is a green hill far away	F min	18
27	Stainer	What are these	D	19

¹ 'Tenor Can I' in inside cover in pen, crossed out in purple crayon. Typewritten index with several anthems marked in margin.

² 'Bass Can' on cover. Annotations to tenor part, and Dec and Can markings (in pen) in Te Deum. Jubilate clean.

³ Benedicite marked up. Minor annotations in Benedictus.

⁴ 'Full' marked in pencil at Dec section at end of page 2.

⁵ Dec and Can markings in pen.

⁶ Corner of cover cut off. Cuts on pages 11–14. Both Alto 2 and Tenor 2 marked in final double chorus.

⁷ Opening solo annotated with breath marks. Breath marks elsewhere in tenor chorus parts.

⁸ Minor annotations to Tenor 2 part, and same change of text as other copies.

⁹ Bussell stamp on cover (see S&A6). Clean otherwise.

¹⁰ Clean, except for minor annotation in tenor part, and change to treble part on final page.

¹¹ Minor annotation to tenor part.

¹² A 2d ticket for the No. 5 tram on the Dublin United Tramways Co. used as a bookmark. Some breaths and dynamics marked into the tenor solo.

¹³ 'Solo' at beginning. Some annotations suggesting that part of the solo was to be sung by a tenor.

¹⁴ Breaths marked in treble part.

¹⁵ Doodles in the margin on the first page, and a 'rit' marked in the tenor part on penultimate page.

¹⁶ 'Rit' marked on page 2 and note corrected in the treble part on penultimate page. Clean otherwise.

¹⁷ Treble, tenor and bass parts annotated in 'Sleepers wake'.

¹⁸ Some expression and breath marks in opening solo for 'Tenor or Soprano'.

¹⁹ Minor annotation in tenor part.

S&A9 (TCD): Chapel Royal 'Services & Anthems' book 9 (thin black volume, 'T. W. Hall')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Gerard F. Cobb	Te Deum & Jubilate	G	2
2	Gerard F. Cobb	Benedicite and Benedictus	G	3
3	A. H. Mann	Te Deum & Benedictus	D	4
4	Parry	Te Deum	D	5
5	Parry	Benedictus	D	6
6	James C. Culwick	Answer me when I call	A	†
7	James C. Culwick	Bless the Lord, O my Soul, Op. 14	F	7
8	Thomas Attwood	Come Holy Ghost	F	8
9	William Crotch, arr. John Goss	Comfort, O Lord, the soul of Thy servant	G	9
10	Gounod	Come unto him	E-flat	10
11	Bennett, William Sterndale	God is a spirit	E-flat	†
12	Arthur Sullivan	Hearken unto Me, My people	C	†
13	Mendelssohn	He that shall endure to the end (from <i>Elijah</i>)	F	†
14	George C. Martin	Ho! every one that thirsteth	F-sharp min	11
15	Berthold Tours	In thee, O Lord, have I put my trust	D	12
16	J. Barnby	It is high time to awake out of sleep	C	13
17	Arthur Sullivan	I will sing of Thy power	A	14
18	Gounod	Nazareth: A sacred song	E-flat	15
19	[Mendelssohn]	O come every one that thirsteth [from <i>Elijah</i>]	B-flat	16
20	Culwick	O Lord, the great and dreadful God	G	†
21	Sir John Goss	O Saviour of the World	A-flat	†
22	J. Varley Roberts	Peace I leave with you	E-flat	17
23	Gounod (adapted to the music of)	Send out Thy Light	F	18
24	Mendelssohn	To God on high, Sleepers wake, and To thee, O Lord (from <i>St Paul</i>)	E, D, F min	19
25	J. Barnby	Sweet is Thy Mercy	E-flat	†
26	Gounod, arr. J. M. Bentley (FRAM)	There is a green hill far away	F min	†
27	Stainer	What are these	D	20

¹ Cover has a label with 'T [W/H?] Hall', crossed out in pencil, with note written above in different hand: 'please keep this book', and another note below which seems to read '[Choir?] T.C.D.' (in the same hand as the name?). Inside the cover 'T. W. Hall' in purple pencil has been crossed out. Typewritten index.

² Some counting written over treble part. Organ system at end of p. 4 crossed out in same purple pencil as name on inside cover. Jubilate clean.

³ Light annotations on both movements.

⁴ 'Boys' and 'Men' at final Amens. Otherwise clean.

⁵ One correction to alto part.

⁶ Dec and Can markings, and breath marks.

⁷ Cuts marked on p. 11–14.

⁸ Breath marks and phrasing in opening solo, treble and alto parts. Final organ section crossed out.

⁹ Date '11/2/17' written in pencil in top corner. (This matches the music list entry in Appendix E5.) Minor annotations to treble and alto parts.

¹⁰ Minor annotations to treble and alto (second soprano) parts. Same change to text as elsewhere.

¹¹ Breaths written into bass solos in blue pencil.

¹² Some counting written in at pauses.

¹³ Breath mark in alto verse.

¹⁴ Annotations to treble and alto parts.

¹⁵ 'Chorus' at final section.

¹⁶ Corrections and annotations to alto part.

¹⁷ Minor annotations to treble part.

¹⁸ Doodles on cover and corrections throughout. At entry of bass alone on p. 4 'Tenors + Bases' in pencil.

¹⁹ Breaths and counting written in to treble part. At end of page in pencil some numbers: '47' and '69/188'.

²⁰ Some markings of 'rall' and 'slower'.

S&A10 (TCD): Chapel Royal 'Services & Anthems' book 10 (thin black volume, 'Dec Bass, J. G. Scott')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Gerard F. Cobb	Te Deum & Jubilate	G	2
2	Gerard F. Cobb	Benedicite and Benedictus	G	3
3	A. H. Mann	Te Deum & Benedictus	D	†
4	Parry	Te Deum	D	4
5	Parry	Benedictus	D	5
6	James C. Culwick	Answer me when I call	A	†
7	James C. Culwick	Bless the Lord, O my Soul, Op. 14	F	6
8	Thomas Attwood	Come Holy Ghost	F	7
9	William Crotch, arr. John Goss	Comfort, O Lord, the soul of Thy servant	G	8
10	Gounod	Come unto him	E-flat	9
11	Bennett, William Sterndale	God is a spirit	E-flat	10
12	Arthur Sullivan	Hearken unto Me, My people	C	†
13	Mendelssohn	He that shall endure to the end (from <i>Elijah</i>)	F	†
14	George C. Martin	Ho! every one that thirsteth	F-sharp min	11
15	Berthold Tours	In thee, O Lord, have I put my trust	D	12
16	J. Barnby	It is high time to awake out of sleep	C	†
17	Arthur Sullivan	I will sing of Thy power	A	13
18	Gounod	Nazareth: A sacred song	E-flat	14
19	[Mendelssohn]	O come every one that thirsteth [from <i>Elijah</i>]	B-flat	15
20	Culwick	O Lord, the great and dreadful God	G	†
21	Sir John Goss	O Saviour of the World	A-flat	†
22	J. Varley Roberts	Peace I leave with you	E-flat	16
23	Gounod (adapted to the music of)	Send out Thy Light	F	17
24	Mendelssohn	To God on high, Sleepers wake, and To thee, O Lord (from <i>St Paul</i>)	E, D, F min	18
25	J. Barnby	Sweet is Thy Mercy	E-flat	19
26	Gounod, arr. J. M. Bentley (FRAM)	There is a green hill far away	F min	†
27	Stainer	What are these	D	20

¹ Inside cover in blue pencil 'Dec Bass' in a distinctive hand (see also S&A4 n. 5) and the signature of J. G. Scott in the same pencil. Typewritten index.

² One minor annotation to bass part in Te Deum. Jubilate clean.

³ Tempo and dynamic markings in Benedicite; Benedictus clean except for one minor annotation.

⁴ Tempo marking at beginning underlined in pencil, and line marked over 'Tempo' at top of last page.

⁵ Lightly marked phrase mark; otherwise clean.

⁶ Corner of cover cut off. 'V. S. Quick' on first page in pencil. Cuts on p. 11–14. Tenor 2 part marked in final double chorus.

⁷ Solo, treble and alto parts annotated.

⁸ Clean apart from minor annotation at end of treble line.

⁹ Tenor 1 part marked throughout, with several other annotations to Bass 1 part, and a few to treble and Tenor 2. Correction to words as in other volumes.

¹⁰ 'Verse (6 boys)' at opening; 'Chorus' on penultimate page and other minor annotations.

¹¹ Some annotations to treble and bass parts.

¹² Minor annotations to bass part.

¹³ '840' in pencil at beginning. Annotations to all parts in orange crayon, and a crescendo in blue pencil on bass part. On penultimate page the letter 'P' has been punctured into the page with a sharp point and the shape traced in blue pencil on the last page.

¹⁴ Final verse marked with an 'x'.

¹⁵ Markings to treble part in orange crayon, and corrections to alto part in pen.

¹⁶ Minor annotations to all parts.

¹⁷ A pause and some corrections in blue pencil.

¹⁸ Counting written in on tenor part of 'Sleepers wake'.

¹⁹ 'Verse' on p. 2 corrected in pencil to 'Chorus'. Counting written over solo and chorus treble parts in last two bars.

²⁰ Some annotations to treble part.

S&A11 (TCD): Chapel Royal 'Services & Anthems' book 11 (thin black volume, 'Bass Cantoris')¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Gerard F. Cobb	Te Deum & Jubilate	G	2
2	Gerard F. Cobb	Benedicite and Benedictus	G	3
3	A. H. Mann	Te Deum & Benedictus	D	4
4	Parry	Te Deum	D	5
5	Parry	Benedictus	D	6
6	James C. Culwick	Answer me when I call	A	†
7	James C. Culwick	Bless the Lord, O my Soul, Op. 14	F	7
8	Thomas Attwood	Come Holy Ghost	F	8
9	William Crotch, arr. John Goss	Comfort, O Lord, the soul of Thy servant	G	9
10	Gounod	Come unto him	E-flat	10
11	Bennett, William Sterndale	God is a spirit	E-flat	11
12	Arthur Sullivan	Hearken unto Me, My people	C	†
13	Mendelssohn	He that shall endure to the end (from <i>Elijah</i>)	F	†
14	George C. Martin	Ho! every one that thirsteth	F-sharp min	12
15	Berthold Tours	In thee, O Lord, have I put my trust	D	†
16	J. Barnby	It is high time to awake out of sleep	C	†
17	Arthur Sullivan	I will sing of Thy power	A	13
18	Gounod	Nazareth: A sacred song	E-flat	14
19	[Mendelssohn]	O come every one that thirsteth [from <i>Elijah</i>]	B-flat	†
20	Culwick	O Lord, the great and dreadful God	G	15
21	Sir John Goss	O Saviour of the World	A-flat	16
22	J. Varley Roberts	Peace I leave with you	E-flat	17
23	Gounod (adapted to the music of)	Send out Thy Light	F	18
24	Mendelssohn	To God on high, Sleepers wake, and To thee, O Lord (from <i>St Paul</i>)	E, D, F min	19
25	J. Barnby	Sweet is Thy Mercy	E-flat	20
26	Gounod, arr. J. M. Bentley (FRAM)	There is a green hill far away	F min	21
27	Stainer	What are these	D	22

¹ Label on cover 'Bass Cantoris', which covers an older label 'Tisdall'. Inside the cover in pencil 'Dec C. D.' Typewritten index.

² 'Can 1 [J L?]' in pencil on cover. Minor annotations to treble and bass parts in 'Te Deum, and 'Break' written in pencil in a bar's rest in organ part. Jubilate clean.

³ Benedicite marked up with dynamics and tempo markings. Benedictus clean.

⁴ Clean except for 'Boys' and 'Men' in pen at final Amens.

⁵ One annotation to treble/alto part.

⁶ Dec and Can markings, and phrase mark.

⁷ Cue written in to treble part. Same cuts on p. 11–14 as in other copies.

⁸ 'Verse' at beginning of second page, and some counting in treble part. Pause in penultimate bar crossed out in each part.

⁹ 'Verse' underlined on third page. Otherwise clean.

¹⁰ Annotations to treble part and correction to words as in other copies.

¹¹ Minor annotations to treble part.

¹² 'Sub' in 'Sub-Organist of S. Paul's Cathedral' under Martin's name has been crossed out (he was appointed organist in 1888). Some counting and other annotations to treble part.

¹³ Some crescendos added to treble part, and tenor solo marked up in pen.

¹⁴ Last verse: 'Full Chorus', 'Solo' and then 'Chorus'.

¹⁵ Minor annotations to treble part.

¹⁶ Clean, except for date '7/10/17' at top (this matches with music list in Appendix E5).

¹⁷ Mostly clean apart from minor annotations to treble part.

¹⁸ Minor annotations in pencil and purple pencil.

¹⁹ Counting in treble part of 'Sleepers wake' and some annotations to bass part.

²⁰ Clean except for counting at final pause.

²¹ Minor annotations to treble solo.

²² Clean except for minor annotations to treble and tenor parts.

S&A12 (RCB D4.8): Chapel Royal 'Services & Anthems' book 12 (thin black volume)

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Gerard F. Cobb	Te Deum & Jubilate	G	1
2	Gerard F. Cobb	Benedicite and Benedictus	G	2
3	A. H. Mann	Te Deum & Benedictus	D	
4	Parry	Te Deum	D	
5	Parry	Benedictus	D	3
6	James C. Culwick	Answer me when I call	A	
7	James C. Culwick	Bless the Lord, O my Soul, Op. 14	F	4
8	Thomas Attwood	Come Holy Ghost	F	5
9	William Crotch, arr. John Goss	Comfort, O Lord, the soul of Thy servant	G	
10	Gounod	Come unto him	E-flat	6
11	Bennett, William Sterndale	God is a spirit	E-flat	7
12	Arthur Sullivan	Hearken unto Me, My people	C	
13	Mendelssohn	He that shall endure to the end (from <i>Elijah</i>)	F	
14	George C. Martin	Ho! every one that thirsteth	F-sharp min	
15	Berthold Tours	In thee, O Lord, have I put my trust	D	8
16	J. Barnby	It is high time to awake out of sleep	C	
17	Arthur Sullivan	I will sing of Thy power	A	9
18	Gounod	Nazareth: A sacred song	E-flat	10
19	[Mendelssohn]	O come every one that thirsteth [from <i>Elijah</i>]	B-flat	11
20	Culwick	O Lord, the great and dreadful God	G	
21	Sir John Goss	O Saviour of the World	A-flat	
22	J. Varley Roberts	Peace I leave with you	E-flat	12
23	Gounod (adapted to the music of)	Send out Thy Light	F	13
24	Mendelssohn	To God on high, Sleepers wake, and To thee, O Lord (from <i>St Paul</i>)	E, D, F min	14
25	J. Barnby	Sweet is Thy Mercy	E-flat	15
26	Gounod, arr. J. M. Bentley (FRAM)	There is a green hill far away	F min	
27	Stainer	What are these	D	16

¹ On cover in pencil: 'VSQ' (likely initials of Vivian S. Quick). Pencilled clarification of word underlay on first page.

² Dynamics written in to Benedicite.

³ Some Dec/Can/Full markings in pencil.

⁴ On page 9, second soprano solo indicated in pencil to be taken by 'alto'. Cut marked in blue pencil cut from p. 11 to 13, with a further cut on p. 14.

⁵ Breaths marked in in pencil over treble part.

⁶ Dynamics marked in over first treble part. 'He shews His streaming wounds' corrected to 'He pleads that he has died'.

⁷ Some phrase marks written in in alto part, and 'All Full' in pencil on p. 71.

⁸ Some counting written in over long notes and pauses.

⁹ Dynamics written over treble part.

¹⁰ 'Chos' in red crayon at beginning of last verse, but 'solo' also on penultimate line.

¹¹ Dynamics in pencil over solo treble part at beginning. Word underlay in treble part altered on p. 191.

¹² One 'rit' added over treble part on p. 6.

¹³ Two crotchets in fifth-last bar turned to dotted crotchet and quaver.

¹⁴ Pauses in 'Sleepers wake' on p. 80 marked as '6', '8' and '6'.

¹⁵ 'A' written in margin at each system beside alto part.

¹⁶ Some breath marks and one pause (erased) over treble part in pencil.

S&A13 (TCD): Chapel Royal 'Services & Anthems' 13 (thicker brown volume)¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Joseph Barnby	Te Deum	B-flat	2
2	Gerard F. Cobb	Te Deum & Jubilate	G	3
3	Gerard F. Cobb	Benedicite and Benedictus	G	4
4	James C. Culwick	Te Deum & Jubilate	D	†
5	Bernard Farebrother	Te Deum	B-flat	†
6	John Goss	Te Deum	D	†
7	Charles King	Te Deum	F	†
8	Merbecke, arr. Stainer	Nicene Creed		5
9	Parry	Te Deum	D	†
10	Parry	Benedictus	D	†
11	Ebenezer Prout	Benedictus (From Service Op. 13)	F	6
12	Henry Smart	Te Deum	F	7
13	Henry Smart	Benedictus	F	8
14	Stanford	Te Deum	B-flat	9
15	Stanford	Jubilate	B-flat	10
16	R. P. Stewart	Te Deum	G	11
17	R. P. Stewart	Communion Service (Introit, Kyrie Eleison, Nicene Creed, Sanctus, Gloria in excelsis)	G	12
18	S. S. Wesley	Nicene Creed	E	13
19	James C. Culwick	Answer me when I call	A	†
20	S. S. Wesley	Blessed be the God and Father	E-flat	14
21	William Crotch, arr. John Goss	Comfort, O Lord, the soul of Thy servant	G	†
22	Thomas Attwood	Come Holy Ghost	F	15
23	Gounod	Come unto him	E-flat	16
24	Bennett, William Sterndale	God is a spirit	E-flat	†
25	Croft, William	God is gone up	G	17
26	Mendelssohn	Happy and blest are they (from <i>St Paul</i>)	E-flat	†
27	Arthur Sullivan	Hearken unto Me, My people	C	†
28	Mendelssohn	He that shall endure to the end (from <i>Elijah</i>)	F	†
29	George C. Martin	Hol every one that thirsteth	F-sharp min	18
30	Mendelssohn	How lovely are the messengers and Thus saith the Lord (from <i>St Paul</i>)	G and D min	†

¹ Handwritten index. May have been a treble copy owing to pervasive markings over treble line and 'Probationer' sticker on item 1.

² 'J. Barnby' in blue pencil on first page and 'Bass Can'. 'Probationer' on a sticker. Marked up in pencil with 'rit', 'tempo', 'men', 'boys', 'all'.

³ Tenor word underlay and Dec and Can markings written in in purple crayon.

⁴ Dynamics etc. marked in purple crayon

⁵ Over the opening phrase for the Priest in pencil: 'better for the organist to play this phrase if the celebrant does not sing it'. Some rhythmic changes in pencil.

⁶ 'Benedictus' on cover in blue pencil; Prout's surname underlined in red crayon. Copy clean otherwise.

⁷ Smart's name underlined in orange crayon on cover. Some counting written in pencil over treble line. Otherwise clean.

⁸ 'Smart Ben' in orange crayon on cover. Otherwise clean.

⁹ 'Te Deum' in orange crayon on cover, and Stanford's surname underlined in red crayon. An 'up' arrow written over one treble note, and some breath marks and counting written over treble lines elsewhere.

¹⁰ 'Jub' in orange crayon on cover, and Stanford's surname underlined in red crayon. Some counting over treble line.

¹¹ Counting written over treble line in several places. Breath mark written in tenor line in purple crayon (see item 2). 'Thou art the King of Glory' crossed out until 'Son of the Father', and last chord also crossed out.

¹² 'Creed' in blue pencil on cover. Copy clean otherwise.

¹³ 'J. Kelly' in blue pencil and 'H. Squier' in pencil on cover. Breath marks in solo beginning 'Who for us men' and elsewhere in treble part. One bass note corrected.

¹⁴ Some breath and phrase marks on treble solo, and 'up' arrows on some notes in treble part.

¹⁵ Opening (tenor?) solo marked up in same purple crayon as item 2. Some counting written in over treble part.

¹⁶ Some dynamics etc. written over treble line. 'He shews His streaming wounds' corrected to 'He pleads that he has died'.

¹⁷ Some counting written in pencil over treble line.

¹⁸ Some counting and other minor annotations over treble part.

31	Tallis	If ye love me, keep my Commandments	F	†
31	Berthold Tours	In thee, O Lord, have I put my trust	D	¹⁹
32	John Weldon (ed. George C. Martin)	In thee, O Lord	B-flat	†
33	J. Barnby	It is high time to awake out of sleep	C	†
34	Arthur Sullivan	I will sing of Thy power	A	²⁰
35	Mendelssohn	Judge me O God	D min	†
36	Gounod	Nazareth: A sacred song	E-flat	²¹
37	[Mendelssohn]	O come every one that thirsteth [from <i>Elijah</i>]	B-flat	†
38	Culwick	O Lord, the great and dreadful God	G	†
39	Sir John Goss	O Saviour of the World	A-flat	²²
40	J. Varley Roberts	Peace I leave with you	E-flat	²³
41	J. Varley Roberts	Seek ye the Lord	A-flat	²⁴
42	Gounod (adapted to the music of)	Send out Thy Light	F	²⁵
43	J. Barnby	Sweet is Thy Mercy	E-flat	²⁶
44	Mendelssohn	To God on high, Sleepers wake, and To thee, O Lord (from <i>St Paul</i>)	E, D, F min	²⁷
45	Gounod, arr. J. M. Bentley (FRAM)	There is a green hill far away	F min	†
46	Stainer	What are these	D	²⁸

¹⁹ Breath marks in treble part.

²⁰ Some counting over treble part.

²¹ Some counting and 'Full'

²² 'Organ' at top in red crayon, crossed out in same crayon. Small annotations to treble part in pencil.

²³ 'Rit' over tenor part in purple crayon.

²⁴ 'X' in pencil at beginning of first treble entry.

²⁵ Bass and treble parts marked up lightly in pencil.

²⁶ Pencil markings in treble solo.

²⁷ Counting marked in pencil in 'Sleepers wake'

²⁸ Some pencil markings on treble part.

S&A14 (RCB D4.9): Chapel Royal 'Services & Anthems' book 14 (thicker brown volume)¹

<i>Item</i>	<i>Composer</i>	<i>Title</i>	<i>Key</i>	
1	Joseph Barnby	Te Deum	B-flat	2
2	Gerard F. Cobb	Te Deum & Jubilate	G	
3	Gerard F. Cobb	Benedicite and Benedictus	G	
4	James C. Culwick	Te Deum & Jubilate	D	3
5	John B. Dykes	Te Deum & Benedictus	F	4
6	Bernard Farebrother	Te Deum	B-flat	5
7	John Goss	Te Deum	D	6
8	Charles King	Te Deum	F	7
9	A. H. Mann	Te Deum & Benedictus	D	8
10	Merbecke, arr. Stainer	Nicene Creed		
11	Parry	Te Deum	D	
12	Parry	Benedictus	D	9
13	Ebenezer Prout	Benedictus (From Service Op. 13)	F	10
14	Henry Smart	Te Deum	F	
15	Henry Smart	Benedictus	F	11
16	Stanford	Te Deum	B-flat	12
17	Stanford	Jubilate	B-flat	13
18	R. P. Stewart	Te Deum	G	14
19	R. P. Stewart	Communion Service (Introit, Kyrie Eleison, Nicene Creed, Sanctus, Gloria in excelsis)	G	15
20	S. S. Wesley	Nicene Creed	E	16
21	James C. Culwick	Answer me when I call	A	
22	S. S. Wesley	Blessed be the God and Father	E-flat	17
23	James C. Culwick	Bless the Lord, O my Soul, Op. 14	F	18
24	William Crotch, arr.	Comfort, O Lord, the soul of Thy servant	G	
25	John Goss			
26	Thomas Attwood	Come Holy Ghost	F	
27	Gounod	Come unto him	E-flat	19
28	Bennett, William	God is a spirit	E-flat	20
	Sterndale			
28	Croft, William	God is gone up	G	21

¹ May have been a bass book. Handwritten index.

² 'Knox' on front cover on a label in pen. Marked up with 'men', 'boys' and 'full', and 'bass', 'add tenor', 'and soprano' on p. 12. Sections separated with lines in blue pencil.

³ Some minor corrections to organ and vocal parts in pencil.

⁴ Benedictus marked up with accented syllables.

⁵ Pages are loose.

⁶ Instructions underlined/circled in red pencil.

⁷ Some bass notes transposed up an octave in pencil.

⁸ Final Amen of Benedictus has extra lower notes added.

⁹ Breath marks written in in pencil.

¹⁰ Last page has 'Bass' written twice in pencil.

¹¹ In orange pencil on cover: 'Smart Ben', and then in pencil: 'Bass Dec No. 2'.

¹² In orange pencil on cover: 'Te Deum'; 'Stanford' underlined in same pencil. Before 'The glorious company' in pencil 'quiet' (same purple crayon as 'Bass' is written on the Prout Benedictus). 'Army of' on following page corrected so as to follow triplet patten of two previous pages.

¹³ In orange pencil on cover: 'Jub'; 'Stanford' underlined in same pencil. Crescendo on p. 16 circled, and hairpin crescendos written in four bars later, and the word 'cresc' in next bar (top of p. 17).

¹⁴ Printed note at end of first page: 'The Organist will play from the Voice parts except where a separate Organ part is printed.' Dec/Can/Full marks underlined in pencil. Underlay written in on p. 3 for bass 'therefore pray thee'. Final bar underlay of 'confounded' changed from printed.

¹⁵ 'Creed' written in blue pencil on cover.

¹⁶ On cover in pencil, 'Alto Dec'. Solo (no voice part mentioned; in treble clef) on p. 36–38 marked up with breaths and dynamics in pencil and purple crayon. Breaths marked in purple pencil at top of p. 40 over treble.

¹⁷ 'Being born again' note values altered to coincide with usual modern performance practice.

¹⁸ Cut in blue pencil from middle of p. 11 to end of tenor solo p. 13.

¹⁹ On p. 22 in treble and bass parts, the words 'shews His streaming wounds' have been erased and replaced in pencil with 'pleads that he has died'.

²⁰ An old edition: the cover describes him as 'Mus. Prof. Cantab.', a position he held between 1856 and 1866. The first performance of *The Woman of Samaria* from which this item comes was not until 1867, however.

29	Greene, Maurice	God is our hope and strength	D	22
30	Mendelssohn	Happy and blest are they (from <i>St Paul</i>)	E-flat	23
31	Arthur Sullivan	Hearken unto Me, My people	C	24
31	Mendelssohn	He that shall endure to the end (from <i>Elijah</i>)	F	
32	George C. Martin	Ho! every one that thirsteth	F-sharp min	25
33	Mendelssohn	How lovely are the messengers and Thus saith the Lord (from <i>St Paul</i>)	G and D min	26
34	Tallis	If ye love me, keep my Commandments	F	27
35	Berthold Tours	In thee, O Lord, have I put my trust	D	
36	John Weldon (ed. George C. Martin)	In thee, O Lord	B-flat	
37	R. P. Stewart	In the Lord put I my trust	B-flat	28
38	J. Barnby	It is high time to awake out of sleep	C	29
39	Arthur Sullivan	I will sing of Thy power	A	30
40	Mendelssohn	Judge me O God	D min	31
41	Gounod	Nazareth: A sacred song	E-flat	32
42	[Mendelssohn]	O come every one that thirsteth [from <i>Elijah</i>]	B-flat	
43	Culwick	O Lord, the great and dreadful God	G	
44	Sir John Goss	O Saviour of the World	A-flat	
45	J. Varley Roberts	Peace I leave with you	E-flat	33
46	J. Varley Roberts	Seek ye the Lord	A-flat	
47	Gounod (adapted to the music of)	Send out Thy Light	F	34
48	J. Barnby	Sweet is Thy Mercy	E-flat	
49	Mendelssohn	To God on high, Sleepers wake, and To thee, O Lord (from <i>St Paul</i>)	E, D, F min	35
50	Gounod, arr. J. M. Bentley (FRAM)	There is a green hill far away	F min	
51	Stainer	What are these	D	36

²¹ On cover in pencil (partly cut off): 'Bass Dec No. 2'.

²² Organ part by Vincent Novello. Hairpin crescendo in blue pencil, and purple crayon note at end of that page 'cut 3 pages' (these cut pages—the alto duet—have some dynamics written in red crayon).

²³ Crescendos written in in pencil on p. 51, with printed dynamics erased.

²⁴ Lack of 'Sir' before name suggests this edition is pre-1883.

²⁵ Martin is described as 'Sub-Organist of St Paul's Cathedral', which dates this publication to between 1876 and 1888.

²⁶ 'Chapel Royal' written in pencil on cover.

²⁷ Dynamics written in pencil for bass line.

²⁸ On cover in red pen: 'Chapel Royal'. At beginning of organ part (which begins with a bare B-flat octave) in red pen (same hand as cover?): 'Sym. from Sir R. Stewart's orchestral score'.

²⁹ At end, purple crayon has low bass notes transposed up an octave.

³⁰ As above, this is pre-1883 because Sullivan is not described as 'Sir'. Dynamics etc. written over bass line in pencil.

³¹ A very worn old copy. Second treble and first tenor parts marked in several places, with dynamics on both treble parts.

³² 'For baritone or mezzo soprano'. Single line only throughout. 'Chos' in red pencil marked at beginning of last verse.

³³ After 1882: the cover describes Roberts as Organist of Magdalen College, Oxford. Several 'rit's in pencil over treble and bass parts, and '3' over the pause above soprano note in the penultimate bar.

³⁴ Some dynamics on the bass line.

³⁵ Stamped with a H. Bussell, 7 Westmoreland Street stamp.

³⁶ One low bass note transposed up an octave.

C4: Alphabetical lists of repertoire contained in extant music library

C4.1 *Loft Books**Loft Book services*

<i>Composer</i>	<i>Title</i>	SDecA	SDecB	SDecC	SDecD	SCanA	SCanB	SCanC	SCanD	ADecA	ADecB	ADecD	ACanAx	ACanDx	TDecA	TDecB	TDecD	TCanAx	TCanDx	BDecA	BDecB	BDecD	BCanAx	BCanDx	OB1	OB2	OB3	OB4	OB5	SB1	SB2
Aldrich, Henry	Te Deum & Jubilate in A				•				•			•		•			•		•			•		•				•			
Aldrich, Henry	Te Deum & Jubilate in G			•	•			•	•			•	•				•		•			•		•				•			
Aldrich, Henry	Responses in G	•				•				•			•		•			•		•			•					•			
Arnold, Samuel	Te Deum & Jubilate in C	•		•		•		•		•			•		•			•		•			•			•					
Arnold, Samuel	Sanctus & Responses in A				•				•			•	•				•	•				•	•								‡ ¹
Attwood, Thomas	Sanctus & Responses in G		•				•				•		•			•		•			•		•						•		
Bagot, Major George	Sanctus & Responses in F		•				•				•						•					•	•								‡
Boyce, William	Te Deum & Jubilate in A			•	•			•	•			•		•			•		•			•		•				•		•	•
Boyce, William	Sanctus & Responses in A	•	•			•				•					•				•	•			•							•	
Boyce, William	Short Te Deum & Jubilate in C	•		•		•		•		•			•		•			•		•			•			•					
Bussell, Henry	Te Deum & Jubilate in B-flat		•	•			•	•			•		•			•			•		•			•					•	• ²	
Bussell, Henry	Sanctus & Responses in B-flat		•	•			•	•			•		•			•			•		•			•					•		
Bussell, Henry	Te Deum & Jubilate in E-flat		•	•			•	•			•		•			•			•		•		•						•		
Bussell, Henry	Sanctus & Responses in E-flat		•	•			•	• ³			•		•			•			•		•		•						•		
Bussell, Henry	Sanctus & Responses in G-flat								•			•	•				•		•			•		•							‡
Bussell, Henry	Sanctus & Responses in G min				•						•	•	•			•	•		•		•	•	•								‡
Child, William	Sanctus & Responses in E min	•				•				•					•				•		•										‡
Clarke ⁴	Sanctus & Responses in D	•				•				•					•					•											‡
Clarke-Whitfeld, John	Te Deum & Jubilate in F ('Short')		•	•	•		•	•	•		•		•			•		•		•		•					•				
Creyghton, Robert	Sanctus & Responses in E-flat	•				•				•					•					•											‡
Croft, William	Sanctus & Responses in A	•				•				•					•					•											‡
Crosthwaite, Davoren	Te Deum & Jubilate in C		•				•				• ⁵		•			•		• ⁶	•		•									•	

¹ Items marked with ‡ are 'orphans', with vocal parts only and no corresponding accompaniment scores (or vice versa).² Te Deum only.³ Sanctus only.⁴ It is uncertain if this work was composed by Jeremiah Clarke or John Clarke-Whitfeld, both of whom are called 'Dr Clarke' in the part-books.

Composer	Title	SDecA	SDecB	SDecC	SDecD	SCanA	SCanB	SCanC	SCanD	ADecA	ADecB	ADecD	ACanAx	ACanDx	TDecA	TDecB	TDecD	TCanAx	TCanDx	BDecA	BDecB	BDecD	BCanAx	BCanDx	OB1	OB2	OB3	OB4	OB5	SB1	SB2	
Crosthwaite, Davoren	Sanctus & Responses in C		•				•						•			•					•								•			
Crosthwaite, Davoren	'Before the Gospel' in C												•			•					•								•			
Davy	Sanctus & Responses in F	•				•				•					•					•											†	
Dean[e], Dr	Te Deum & Jubilate in C	•				•				•			•		•			•		•			•			•						
Dupuis, Thomas Sanders	Te Deum & Jubilate in C												•										•				•				†	
Dupuis, Thomas Sanders	Sanctus & Responses in C																										•				†	
Dupuis, Thomas Sanders	Te Deum & Jubilate in E-flat	•				•				•					•					•							•					
Dupuis, Thomas Sanders	Sanctus & Responses in D	•				•				•					•					•											†	
Ebdon, Thomas	Te Deum & Jubilate in C	•				•				•			•		•			•		•			•			•						
Ebdon, Thomas	Sanctus & Responses in C	•				•				•					•			•		•			•			•						
Gibbons, Orlando	Te Deum & Benedictus in F				•				•			•		•			•		•			•		•					•	• ⁷		
Gibbons, Orlando	Sanctus & Responses in F				•				•			•	•				•		•			•		•						• ⁸		
Gibbons, Orlando	Sanctus in G	•				•				•			•		•					•											†	
Graham, J.	Responses in G		•										•		•			•					•								†	
Greene, Mr ⁹	Responses in G		•							•			•		•			•				•									†	
Hall, Henry & William Hine	Te Deum & Jubilate in E-flat	•				•				•					•			•		•			•				•					
Hanlon, Charles	Te Deum & Jubilate in F						•				•		•		•				•		•		•								†	
Hanlon, Charles	Sanctus & Responses in F												•		•				•		•		•								†	
Hayes, William	Sanctus & Responses in E-flat	•				•				•					•					•												†
Herbert, William Murphy	Te Deum & Jubilate in E-flat		•				•				•				•					•									•			
Jommelli, Niccolo	Sanctus & Responses in E-flat		•				•				•		•		•					•		•							•			
Kent, James	Te Deum & Jubilate in C	•				•				•				•	•				•		•		•				•					
King, Charles	Te Deum & Jubilate in C	•		•		•		•		•			•		•			•		•			•			•						
King, Charles	Responses in C	•				•				•					•			•		•			•			•						
King, Charles	Te Deum & Jubilate in D				•				•			•		•			•		•			•		•					•	•		
King, Charles	Te Deum & Jubilate in F				•				•			•		•			•		•			•		•					•		10	
Lindsey, Captain	Responses in E-flat		•							•			•		•								•								†	
M'Ghie, William	Sanctus & Responses in G min/G						•																								†	
M'Ghie, William	Sanctus & Responses in C ¹¹												•																		†	
Mendelssohn, Felix	Te Deum & Jubilate in A		•				•				•		•					•			•		•						•		•	

⁵ Te Deum only.⁶ Jubilate only.⁷ Also includes Magnificat and Nunc Dimittis.⁸ Also includes Nicene Creed.⁹ Apparently not Maurice Greene.¹⁰ See also Ser1–8 and S&A13 and S&A14.¹¹ This is evidently a single part of a lost full setting.

Composer	Title	SDecA	SDecB	SDecC	SDecD	SCanA	SCanB	SCanC	SCanD	ADecA	ADecB	ADecD	ACanAx	ACanDx	TDecA	TDecB	TDecD	TCanAx	TCanDx	BDecA	BDecB	BDecD	BCanAx	BCanDx	OB1	OB2	OB3	OB4	OB5	SB1	SB2		
Mendelssohn, Felix (arr. Charles Hanlon)	Sanctus in D		●				●				●		●			●			●		●		●									†	
Mendelssohn , Felix (arr. Charles Hanlon)	Responses in G		●				●				●		●			●			●		●		●									†	
Mullen, Joseph	Sanctus & Responses in E				●				●			●					●		●													†	
Nares, James	Te Deum & Jubilate in C	●		●		●		●		●			●		●			●		●			●			●							
Paddon, James	Te Deum & Jubilate in G		●				●				●					●					●								●				
Pennant, Mrs	Responses in B-flat		●				●						●					●			●		●					●					
Rogers, Benjamin	Te Deum & Jubilate in D		●		●						●		●	●		●		●	●		●		●	●				●					
Rogers, Benjamin	Sanctus & Responses in D	●				●				●			●		●			●		●			●					●					
Rossington, William	Sanctus & Responses in C min						●						●			●																†	
Shenton, Robert	Te Deum & Jubilate in G	●				●																				● ¹²							†
Shenton, Robert	Sanctus & Responses in G	●				●																											†
Smith, John	Te Deum & Jubilate in A		●	●			●	●			●		●			●		●			●		●						●				
Smith, John	Te Deum & Jubilate in B-flat		●	●			●	●			●		●	●		●			●		●		●		●				●			●	
Smith, John	Benedictus (Canticle) in B-flat		●				●				●					●					●								●				
Smith, John	Ponsonby Sanctus & Responses in B-flat		●			●	●			●	●				●	●					●							●	●				
Smith, John	Ponsonby Chant and Penitential Chant		●			●	●			●	●				●	●				● ¹³	●								●				
Smith, John	Sanctus & Responses in D (Anglesey)		●				●				●		●			●		●			●		●					●					
Smith, John	Sanctus & Responses in C (Anglesey)													●					●					●									†
Spencer, J[ohn] ¹⁴	Sanctus & Responses in E-flat	●				●				●					●					●													†
Stevenson, John	Te Deum & Jubilate in C ('Royal'/Long Service)	●	●			●				●					●	●				●			●			●							
Stevenson, John	Te Deum & Jubilate in C (Short Service)	●				●				●			●		●			●		●			●			●							
Stevenson, John	Sanctus & Responses in C (Short Service)	●				●				●			●		●			●		●			●			●			●				
Stevenson, John	Te Deum & Jubilate in D																											●					†
Stevenson, John	Te Deum & Jubilate in E	●				●				●					●					●						●							
Stevenson, John	Sanctus & Responses in E	●				●				●					●					●						●							

¹² Fragment of Te Deum only.¹³ Ponsonby Chant only.¹⁴ John Spencer was a pupil of Dupuis.

<i>Composer</i>	<i>Title</i>	SDecA	SDecB	SDecC	SDecD	SCanA	SCanB	SCanC	SCanD	ADecA	ADecB	ADecD	ACanAx	ACanDx	TDecA	TDecB	TDecD	TCanAx	TCanDx	BDecA	BDecB	BDecD	BCanAx	BCanDx	OB1	OB2	OB3	OB4	OB5	SB1	SB2
Stevenson, John	Te Deum & Jubilate in F	•				•				•					•					•							•				
Stevenson, John	Sanctus & Responses in F	•				•				•					•			•		•			•			•					
Stewart, Robert Prescott	Sanctus & Responses in E-flat																						•								†
Stewart, Robert Prescott	Quadruple Chant in F				•							•					•					•									†
Tighe, Mrs (or Le Fanu)	Responses in A		•	•	•			•	•			•	• ¹⁵		•	•	•	•				•	•						•		
Travers, John	Te Deum & Jubilate in F																										•				†
Travers, John	Sanctus & Responses in F																										•				†
Torrance, George William	Te Deum & Jubilate in A												•																		†
Walsh, George	Te Deum & Jubilate in D	•				•				•				•	•			•		•			•			•					
White, William Henry	Sanctus & Responses in E-flat						•				•					•					•										
White, William Henry	Sanctus & Responses in E										•					•					•								•		
White, William Henry	Sanctus & Responses in G		•				•							•				•	•					•					•		
Wilkins	Te Deum & Jubilate in F																										•				†
Woodward, Richard	Te Deum & Jubilate in B-flat	•				•				•					•					•						•					
Woodward, Richard	Sanctus & Responses in B-flat	•				•				•			•		•					•						•					

¹⁵ Three times, in three different versions.

Loft Book anthems

Composer	Title	SDecA	SDecB	SDecC	SDecD	SCanA	SCanB	SCanC	SCanD	ADecA	ADecB	ADecD	ACanAx	ACanDx	TDecA	TDecB	TDecD	TCanAx	TCanDx	BDecA	BDecB	BDecD	BCanAx	BCanDx	OB1	OB2	OB3	OB4	OB5	SB1	SB2	
Attwood, Thomas	Turn thy face from my sins			●	●			●																								†
Battishill, Jonathan	Call to remembrance	●			●	●			●	●		●		●	●		●		●	●		●		●			●			●		1
Beethoven, Ludwig von	With restless and ungoverned rage				●				●			●		●			●					●		●					●	●		2
Blake, Edward	I have set God always before me	●				●				●					●					●			●		●					●		
Blow, John	I beheld and lo	●				●	●			●					●					●			●			●				●		
Boyce, William	By the waters of Babylon																										●					†
Boyce, William	Give the king thy judgments				●				●			●		●			●		●			●		●				●		●	●	
Boyce, William	I have surely built thee an house		●				●				●					●					●			●					●	●		
Boyce, William	O where shall wisdom be found		●		●		●						●	●		●	●	●			●	●	●					●				
Boyce, William	Turn thee unto me	●				●				●					●					●							●					
Boyce, William	Wherewithal shall a young man cleanse his way	●				●				●					●					●											●	
Clarke, Jeremiah	I will love thee O Lord	●				●				●					●			●		●			●		●					● ³		4
Clarke Whitfeld, John	Wherewithal shall a young man cleanse his way (For two trebles)		●				●				●																			●		
Clarke Whitfeld, John	In Jewry is God known		●				●									●			●				●								● ⁵	
Croft, William	Blessed is the people	●				●				●					●					●					●							
Croft, William	God is gone up with a merry noise				●				●			●	●				●					●		●			●		●			6
Croft, William	O Lord grant the King a long life	●				●				●					●					●					●							
Croft, William	O Lord thou hast searched me out	●	●	●		●		●		●					●			●		●			●		●							
Croft, William	Praise the Lord O my soul	●				●				●					●			●		●			●	●	●							
Croft, William	Psalm 149 (Tate and Brady) to tune Hanover															●																†
Delamain, Henry ⁷	When we our wearied limbs do rest		●																													†
Farrant, Richard	Lord for thy tender mercy's sake		●		●							●				●		●				●	●									†

¹ See also Ant1–12.² See also 'Hallelujah' in Ant1–12.³ Arrangement by W. H. White.⁴ See also Ant1–12.⁵ Arrangement by I. B. Sale.⁶ See also Ant1–12 and S&A13 and S&A14.⁷ Died in Cork, 1796.

Composer	Title	SDecA	SDecB	SDecC	SDecD	SCanA	SCanB	SCanC	SCanD	ADecA	ADecB	ADecD	ACanAx	ACanDx	TDecA	TDecB	TDecD	TCanAx	TCanDx	BDecA	BDecB	BDecD	BCanAx	BCanDx	OB1	OB2	OB3	OB4	OB5	SB1	SB2
Gaudry, Richard (after Haydn)	O Lord thou art my God		●		●	●						●	●	●			●	●	●			●	●	●				●		●	
Greene, Maurice	Acquaint thyself with God	●				●				●					●					●						●					
Greene, Maurice	Arise, shine O Zion				●				●			●	●				●					●					●			●	
Greene, Maurice	God is our hope and strength		●	●			●	●			●					●		●			●						●	●		●	
Greene, Maurice	I will sing of thy power	●				●				●					●					●								●			
Greene, Maurice	Let God arise		●				●				●					●		●			●		●					●		●	
Greene, Maurice	Like as the hart		●				●				●					●			●		●		●						●		
Greene, Maurice	Lord let me know mine end				●				●			●		●			●		●		●		●							●	
Greene, Maurice	O give thanks		●				●				●					●			●		●			●					●		
Greene, Maurice	O God of my righteousness	●				●				●					●			●		●			●			●					
Greene, Maurice	O God thou art my God	●				●				●					●					●					●						
Greene, Maurice	O how amiable	●		●		●		●		●			●		●			●		●			● ⁹			●				●	
Greene, Maurice	O Lord give ear	●				●				●					●			●		●		●				●					
Greene, Maurice	O Sing unto God					●				●					●					●					●						
Greene, Maurice	O Sing unto the Lord	●				●				●					●					●								●			
Greene, Maurice	Praise the Lord O my soul	●				●				●					●					●						●					
Greene, Maurice	Thou O God art praised in Zion		●				●				●					●		●			●		●					●		●	
Handel, George Frideric	Coronation Anthem (Zadok the Priest)		●				●				●					●					●							●			
Handel, George Frideric	Funeral Anthem (How are the mighty fallen)				●				●			●		●			●		●			●		●						● ¹⁰	
Handel, George Frideric	<i>Israel in Egypt</i> : The Lord is a Man of War		●				●				●					●		●			●			●				●			
Handel, George Frideric	<i>Israel in Egypt</i> : The Lord shall reign (double chorus)												●					●					●								
Handel, George Frideric	<i>Israel in Egypt</i> : They gave them Hailstones		●				●				●					●					●										
Handel, George Frideric	<i>Messiah</i> : And the glory of the Lord		●				●				●				● ¹¹						●							● ¹²			

⁸ See also Ant1–12 and S&A13 and S&A14.

⁹ Twice.

¹⁰ Edition published by Marcus Moses.

¹¹ Also contains 'Comfort ye'.

¹² Begins with 'Comfort ye'.

Composer	Title	SDecA	SDecB	SDecC	SDecD	SCanA	SCanB	SCanC	SCanD	ADecA	ADecB	ADecD	ACanAx	ACanDx	TDecA	TDecB	TDecD	TCanAx	TCanDx	BDecA	BDecB	BDecD	BCanAx	BCanDx	OB1	OB2	OB3	OB4	OB5	SB1	SB2	
Handel, George Frideric	<i>Messiah</i> : ‘Anthem for Christmas’: Glory to God; For unto us a Child is born, with Pastoral Symphony and solos	● ¹³				●				●					●					● ¹⁴			●		● ¹⁵							
Handel, George Frideric	<i>Messiah</i> : Lift up your heads																											●			‡	
Handel, George Frideric	<i>Messiah</i> : Thy rebuke hath broken his heart, Behold and see, He was cut off, But thou didst not leave																											●			‡	
Handel, George Frideric	<i>Messiah</i> : Hallelujah Chorus	●				●				●					●					●						●						
Handel, George Frideric	<i>Messiah</i> : ‘Easter Anthem’: Since by man came death and Worthy is the Lamb, with solos				● ¹⁶				●			●		●			●		●			● ¹⁷		●				● ¹⁸				
Haydn, Joseph (arr. John Stevenson)	‘In the beginning’ (‘The Heavens are telling with additions by Sir J. Stevenson’)	●		●		●		●		●			●		●			●		●			●		●							
Hayes, William	Save Lord and hear us	●				●				●					●					●								●				
Himmel/Novello	Incline thine ear to me			●	●							●	●				●						●								‡	
Himmel	O Lord from whom ¹⁹				●				●			●					●					●									‡	
Kent, James	Give the Lord the honour due		●				●						●			●					●			●						●		
Kent, James	Hear my prayer O God		●				●				●					●		●			●			●				●				
Kent, James	The Lord is my shepherd	●				●				●					●					●					●							
Marcello, Benedetto (arr. W. H. Longhurst)	As the hart panteth																													●	‡	
Mason, William	Lord of all power and might					●				●					●					●					●							
Mendelssohn, Felix	Judge me O God			●	●			●	●			●	●				●	●					●	●							20	
Mendelssohn, Felix	My God, my God				●				●			●		●			●	●	●				●		●						●	
Mendelssohn, Felix	My God within me is my soul cast																														‡	
Mendelssohn, Felix	Why my soul art thou so vexed			●	●			●	●			●					●					●										‡
Mozart, W. A.	Holy, holy, holy and Blessed is he	● ²¹				●				●						●					● ²²							●				

¹³ Includes 'There were shepards'.

¹⁴ Includes 'For behold darkness'.

¹⁵ Begins with Pastoral Symphony, but does not include 'For behold darkness'.

¹⁶ Includes 'I know that my Redeemer liveth'.

¹⁷ Includes 'Behold, I tell you a mystery' and 'The trumpet shall sound'.

¹⁸ Also contains a transposed version of 'I know that my Redeemer liveth' in C.

¹⁹ The same music as 'Incline thine ear'.

²⁰ Also present in S&A13 and S&A14.

²¹ Twice.

Composer	Title	SDecA	SDecB	SDecC	SDecD	SCanA	SCanB	SCanC	SCanD	ADecA	ADecB	ADecD	ACanAx	ACanDx	TDecA	TDecB	TDecD	TCanAx	TCanDx	BDecA	BDecB	BDecD	BCanAx	BCanDx	OB1	OB2	OB3	OB4	OB5	SB1	SB2	
Mozart, W. A.	I will cry unto God				•				•			•		•			•		•			•		•						•		
Mozart, W. A. (arr. John Pratt)	Plead thou my cause		•				•				•		•			•		•			•		•									•
Nares, James	God is our hope and strength	•				•				•					•					•					•							
Porter, Rev'd James ²³	Thou shalt open my lips O Lord		•				•									•					•											†
Purcell, Henry	I was glad		•				•		•		•					•					•		•					•				•
Purcell, Henry	Praise the Lord O my soul				•				•			•		•			•		•			•										•
Purcell, Henry	Rejoice in the Lord always		•				•					•		•			•		•			•		•								•
Reynolds, John	My God my God look upon me	•				•				•					•					•			•		•							•
Rogers, Benjamin	Teach me O Lord		•								•			•		•					•											†
Smith, John (from Handel)	And seeing the multitude		•													•					• ²⁴		•					•				
Smith, John (from Handel)	And they bring unto him one that was deaf ²⁵		•				•				•					•					• ²⁶							•				
Smith, John	Blessed be thou Lord God of Israel		•				•				•					•					•								•			
Smith, John	Blessed is he		•				•				•					•					•								•			
Smith, John	Grant we beseech thee		•										•					•					•									†
Smith, John	O clap your hands		•				•				•					•		•			•								•			
Smith, John	O Lord grant the king a long life		•				•				•					•					•								•			
Smith, John	O sing unto the Lord																											•				†
Smith, John	The souls of the righteous		•				•				•					•					•								•			
Smith, John (from Handel)	To celebrate thy praise		•				•				•					•					•								• ²⁷			
Spohr, Louis (arr. James Stimpson)	As pants the hart		•				•				•		•			•			•		•			•					•		•	
Stevenson, John	Bow down thine ear	•		•		•		•		•					•			•		•			•		•							
Stevenson, John	By the waters of Babylon	•				•				•					•			•		•				•	•							• ²⁸
Stevenson, John	Funeral Anthem: I am the resurrection and the life					•				•					•					•					•							
Stevenson, John	Grant to us Lord	•				•				•					•					•					•							
Stevenson, John	I am well pleased	•				•				•					•			•		•			•		•							

²² Twice.

²³ This anthem was attributed to Samuel Porter in *Cathedral Anthems* (1881).

²⁴ Twice: see 'And they bring unto him one that was deaf' below.

²⁵ Set to the same music as 'And seeing the multitude'.

²⁶ In this book the text has been overwritten with that of 'And seeing the multitude'.

²⁷ Rough copy with words of original setting, 'What tho' I trace' from *Solomon*.

²⁸ Edited by Joseph Robinson.

<i>Composer</i>	<i>Title</i>	SDecA	SDecB	SDecC	SDecD	SCanA	SCanB	SCanC	SCanD	ADecA	ADecB	ADecD	ACanAx	ACanDx	TDecA	TDecB	TDecD	TCanAx	TCanDx	BDecA	BDecB	BDecD	BCanAx	BCanDx	OB1	OB2	OB3	OB4	OB5	SB1	SB2
Stevenson, John (ed. Joseph Robinson)	I am well pleased			•	•			•	•			•		•			•					•		•							•
Stevenson, John	I looked and behold	•				•				•			•		•			•		•			•			•					
Stevenson, John	I looked and lo, a Lamb	•				•				•			•		•			•		•			•		•						
Stevenson, John	Lord how are they increased that trouble me	•				•				•			•		•					•			•		•						• ²⁹
Stevenson, John	O Lord our governor	•				•				•					•			• ³⁰		•					•	• ³¹					• ³²
Stevenson, John	Rejoice in the Lord O ye righteous	•				•				•			• ³³		•				•	•			•		•						• ³⁴
Stevenson, John	The Lord is king	•				•				•					•					•			•		•						
Stevenson, John	The Lord is my shepherd	•				•				•			•		•			•		•			•		•						
Stroud, Charles	Hear my prayer	•				•				•					•					•							•				•
Travers, John	Ascribe unto the Lord	•				•				•					•					•			•		•						• ³⁵
Weldon, John	In thee O Lord	•		•		•		•		•					•			•					•				•				• ³⁶
Woodward, Richard	Sing O ye heavens	•				•				•					•					•					•						
[Unknown]	God is not unrighteous																					•									†
[Unknown]	Holiest breathe an evening blessing			•				•																							†

²⁹ Arranged by Joseph Robinson.

³⁰ Pages are missing.

³¹ In A major here; all copies in part-books and in OB1 are in B-flat major.

³² Joseph Robinson's edition, in A major.

³³ Partial.

³⁴ Arranged by Joseph Robinson.

³⁵ Vincent Novello's edition present in Ant1–12.

³⁶ George C. Martin's edition present in Ant1–12 and S&A13 and S&A14.

C4.2: Ser, Ant and S&A series

Ser, Ant and S&A services

<i>Composer</i>	<i>Title</i>	Ser1-8	Ant1-12	S&A1-12	S&A13	S&A14
Alwyn, William Crowther	Communion Service in C (Credo, Sanctus, Benedictus qui venit, Agnus Dei, Gloria in excelsis)	•				
Barnby, Joseph	Te Deum in B-flat	•			•	•
Cobb, Gerald F.	Te Deum & Jubilate in G			•	•	•
Cobb, Gerald F.	Benedicite & Benedictus in G			•	•	•
Culwick, James C.	Te Deum & Jubilate in D	•			•	•
Dickinson, Charles J.	Te Deum in E-flat	•				
Dykes, John B.	Te Deum & Benedictus in F	•				•
Farebrother, Bernard	Te Deum in B-flat	•			•	•
Farebrother, Bernard	Jubilate in B-flat	•				
Goss, John	Te Deum in D	• ¹			•	•
Goss, John	Nicene Creed in D	•				
Edward J. Hopkins	Te Deum in F	•				
Edward J. Hopkins	Benedictus, Kyrie and Sanctus in F	•				
King, Charles	Te Deum in F	•			•	• ²
King, Charles	Jubilate in F	•				³
Mann, Arthur Henry	Te Deum & Benedictus in D			•		•
Merbecke, John (arr. John Stainer)	Nicene Creed	⁴			•	•
Parry, C. Hubert H.	Te Deum & Benedictus in D			•	•	•
Prout, Ebenezer	Benedictus in F (From Service Op. 13)	•			•	•
Smart, Henry	Te Deum & Benedictus in F	•			•	•
Stainer, John	Te Deum & Benedictus in A	•				
Stanford, Charles Villiers	Te Deum & Jubilate in B-flat	•			•	•
Stewart, Robert Prescott	Te Deum in G	•			•	•
Stewart, Robert Prescott	Communion Service in G (Introit, Kyrie Eleison, Nicene Creed, Sanctus, Gloria in excelsis)	•			•	•
Sullivan, Arthur	Te Deum in D	•				
Wesley, Samuel Sebastian	Nicene Creed in E	•			•	•

¹ Not in Ser1.² See also Loft Books.³ See also Loft Books.⁴ This item is included in the index to these books, although it is not actually present in any of them and appear to have been cut or torn out of each.

Ser, Ant and S&A anthems

<i>Composer</i>	<i>Title</i>	Ser1-8	Ant1-12	S&A1-12	S&A13	S&A14
Attwood, Thomas	Come Holy Ghost			•	•	•
Attwood, Thomas	I was glad		•			
Barnby, Joseph	It is high time to awake out of sleep			•	•	•
Barnby, Joseph	O Lord, how manifold are thy works		•			
Barnby, Joseph	Sweet is thy mercy			•	•	•
Battishill, Jonathan	Call to remembrance		•			
Beethoven, Ludwig von	Hallelujah		•			1
Bennett, William Sterndale	God is a spirit			•	•	•
Byrd, William	Bow thine ear (Civitas sancti)		• ²			
Clarke, Jeremiah (arr. Vincent Novello)	I will love thee		•			3
Croft, William	God is gone up with a merry noise		•		•	4
Croft, William	We will rejoice		•			
Crotch, William (arr. John Goss)	Comfort, O Lord, the soul of thy servant			•	•	•
Culwick, James C.	Answer me when I call			•	•	•
Culwick, James C.	Bless the Lord, O my soul			•		•
Culwick, James C.	O Lord, the great and dreadful God			•	•	•
Elvey, George	Wherewithal shall a young man		•			
Gibbons, Orlando	Hosanna to the Son of David		•			
Goss, John	If we believe		•			
Goss, John	O Saviour of the world			• ⁵	•	•
Gounod, Charles	Come unto him			•	•	•
Gounod, Charles	Nazareth: A sacred song			•	•	•
Gounod, Charles	Send out thy light			•	•	•
Gounod, Charles (arr. J. M. Bentley)	There is a green hill far away			•	•	•
Greene, Maurice	God is our hope and strength		•			6
Kent, James	Blessed be thou (including 'Thine O Lord')		•			
MacDermott, T. H.	I have loved the Lord		•			
Martin, George C.	Ho! every one that thirsteth			•	•	•
Mendelssohn, Felix	As the hart pants		•			
Mendelssohn, Felix	<i>Eljiah</i> : Cast thy burden		•			
Mendelssohn, Felix	<i>Eljiah</i> : He that shall endure to the end			•	•	•
Mendelssohn, Felix	<i>Eljiah</i> : O come every one that thirsteth			•	•	•
Mendelssohn, Felix	Hear my prayer	• ⁷				
Mendelssohn, Felix	<i>Hymn of Praise</i> : All ye that cried; I waited for the Lord		•			
Mendelssohn, Felix	Judge me O God		•		•	8
Mendelssohn, Felix	<i>St Paul</i> : Happy and blest are they		•		•	•
Mendelssohn, Felix	<i>St Paul</i> : How lovely are the messengers; Thus saith the Lord		•		•	•
Mendelssohn, Felix	<i>St Paul</i> : To God on high; Sleepers wake; To thee, O Lord			•	•	•
Mozart, W. A.	O God, when thou appearest		•			

¹ See also 'With restless and ungoverned rage' in Loft Books.

² Missing from Ant3.

³ See also Loft Books.

⁴ See also Loft Books.

⁵ Two copies in S&A2.

⁶ See also Loft Books.

⁷ Loose copy in pages of Ser2.

⁸ See also Loft Books.

<i>Composer</i>	<i>Title</i>	Ser1-8	Ant1-12	S&A1-12	S&A13	S&A14
Rogers, Roland	God be merciful		•			
Spohr, Louis	Blessing, power, honour, glory		•			
Spohr, Louis	Holy, holy		•			
Spohr, Louis	Praise the Lord our God		•			
Spohr, Louis	Seek the Lord		•			
Stainer, John	What are these			•	•	•
Stewart, Robert Prescott	In the Lord put I my trust		•			•
Sullivan, Arthur	Hearken unto me, my people			•	•	•
Sullivan, Arthur	I will sing of thy power			•	•	•
Tallis, Thomas	If ye love me, keep my commandments		• ⁹		•	•
Tours, Berthold	In thee, O Lord, have I put my trust			•	•	•
Travers, John (ed. Vincent Novello)	Ascribe unto the Lord		•			
Varley Roberts, J.	Peace I leave with you			•	•	•
Varley Roberts, J.	Seek ye the Lord		•		•	•
Weldon, John (ed. George C. Martin)	In thee O Lord		•		•	•
Wesley, Samuel Sebastian	Blessed be the God and Father		•		•	•
Wesley, Samuel Sebastian	The wilderness		•			

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⁹ Two copies in Ant11.

¹⁰ See also Loft Books.

C5: Music library marginalia excerpts

C5.1 *'The Celebrated Amen'*

This item is roughly written in pencil onto the flyleaf of ADecB, and appears to be a mock transcription of a disastrous performance of an Amen setting by members of the Chapel choir in January 1836, likely owing to a confusion as to which setting was to be sung. The rough original is smudged and barely legible; the names of the singers in the left margin have been partially cut off in rebinding and are extremely difficult to decipher. As mentioned in 3.3.1 above, it is possible that the lower part on the second stave was a first tenor line rather than a second alto line.

The transcription here is approximate, but the humorous effect intended by the author is not lost. There is no indication as to who the scribe may have been, but owing to the book in which it was found and its date, Robert Orr (whose name is incidentally the only legible one in the margin) seems the most likely candidate.

The Celebrated Amen, as performed at the C.C. — 24 Jany 1836.

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four staves, each with a name in brackets to the left and lyrics below the notes. The lyrics are: "A - - - - - men." for the first staff, "A - - - - - a. a." for the second, "A - - - - - a. a." for the third, and "A - - - - - a, A - men." for the fourth. The notation is handwritten and includes various accidentals and rests. Below the four staves is a single staff titled "Charley's Cadence. Performed before Lord Dunraven to the great delight of all the Congregation." which contains a short melodic phrase.

[Mills?] A - - - - - men.

Orr
[Baxter/
Barton?] A - - - - - a. a.

[Herbert?] A - - - - - a. a.

[Smith?] A - - - - - a, A - men.

Charley's Cadence. Performed before Lord Dunraven to the great delight of all the Congregation.

C5.2 Fragment of a juvenile chant in E major by C. V. Stanford

A chant in E by ‘Charles Stanford jun.’ first appeared in the newspaper music lists for the service in the Chapel Royal on Sunday 16th February 1862, and was sung frequently thereafter. Stanford, who was then nine years old, was already familiar with the viceregal court, to which his family had several connexions. His uncle, Charles Stuart Stanford, was one of Lord Carlisle’s viceregal chaplains. In June 1860, Stanford accompanied his father John to a party at the Viceregal Lodge, which was also attended by his godfather Charles Graves, who one month later was appointed Dean of the Chapel Royal.¹

Stanford’s youthful precociousness is well documented, and a number of his juvenile works were performed during his childhood. A double chant completed in September 1858 was included in a now lost book of juvenilia,² which may possibly have been the same chant as the one in E major of which fragments can be found in three Loft Books.

The alto and tenor parts from ACanDx and TCanDx below were copied in pencil into their respective books, and the tenor line from BCanAx was written in ink on a slip of paper inserted into the book, and corrected to correspond with the tenor line from TCanDx. The consecutive fifths between alto and tenor suggest perhaps that the alto part below is from the earlier version with which the BCanDx tenor line corresponds.

Alto line from ACanDx, p. 47R

‘Master Charlie Stanford’

Tenor line from TCanDx, p. 106R

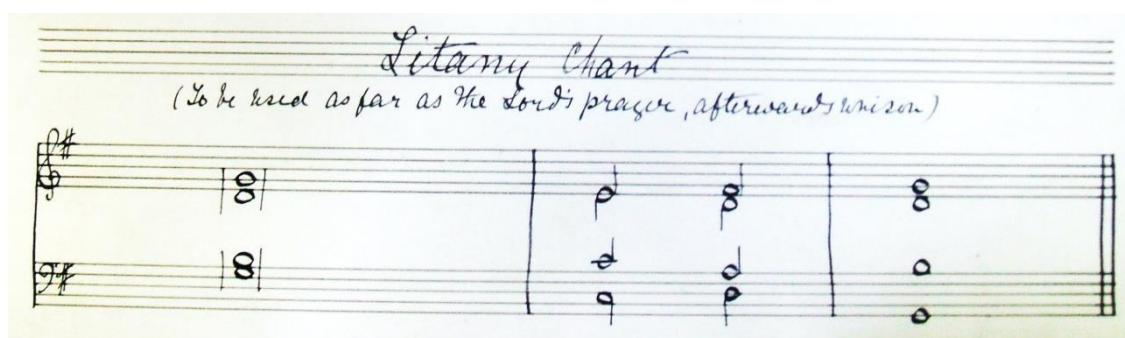
Variant tenor line from BCanAx (on a slip between pp. 80R and 81R)

¹ DEM, 25th June 1860, p. 3.

² Jeremy Dibble, *Charles Villiers Stanford: Man and Musician* (Oxford: Oxford University Press, 2002), 32.

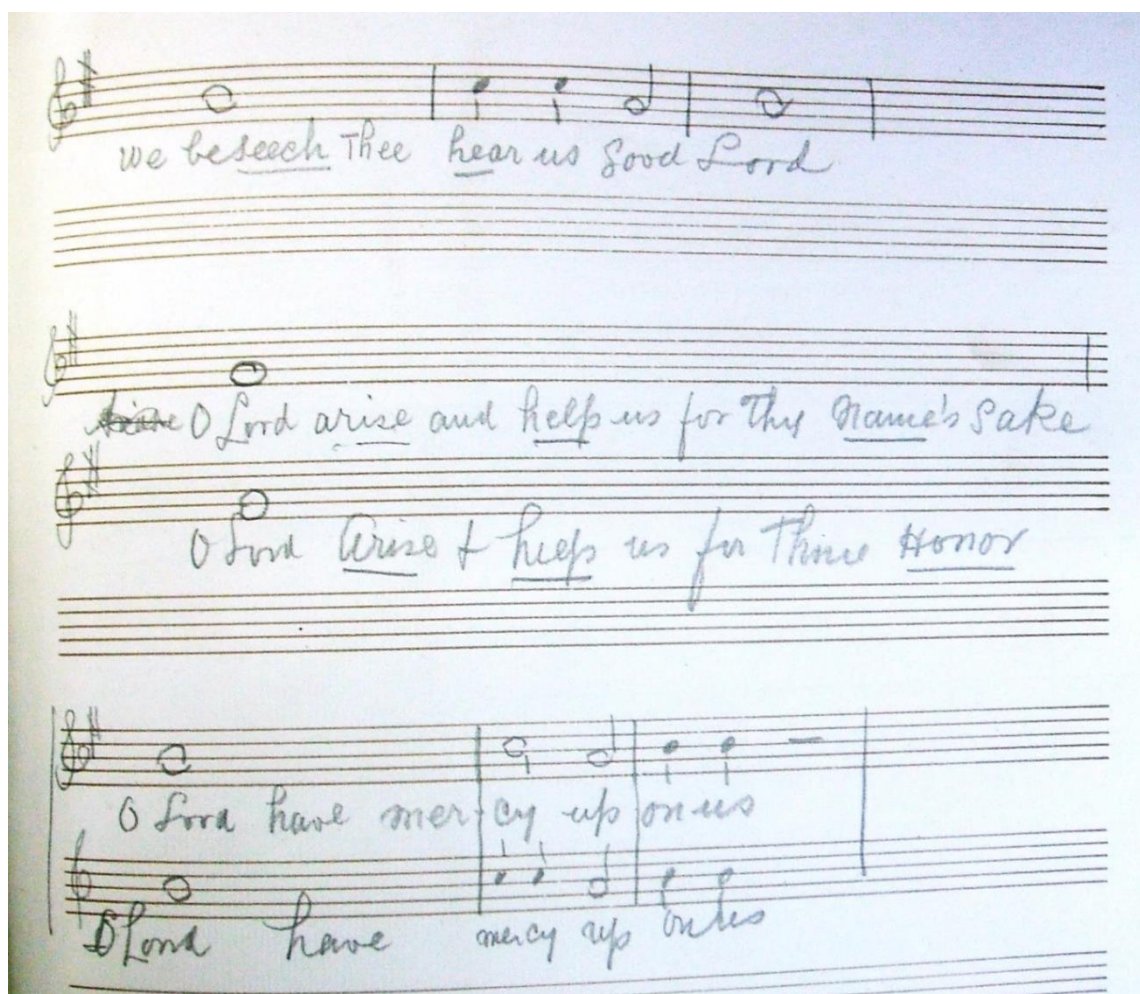
C5.3 Loft Book Litany excerpts

The harmonized chant below was written on a slip of card found between pp. 80 and 81 of SDecB. Since both the 'lesser litany' (the responses following the Apostle's Creed) at Morning Prayer and the discrete service of the Litany both include the Lord's Prayer, it is not possible to say for certain which part of the liturgy this chant was intended for. The direction 'To be used as far as the Lord's prayer, afterwards unison' suggests that the Lord's Prayer was chanted on a single note, and ancient practice commended by Jebb.¹



¹ Jebb, *Choral Service*, 255.

The Litany excerpt on TDecB, p. 114R is tantalizing evidence of how the Litany may have been performed in the Chapel. The format of this excerpt suggests that it may have been a demonstration from one singer to another of different possibilities of pointing or stressing the text. The presence of this excerpt in a tenor part-book suggests that at some stage during the period in which the Loft Books were used, a member of the choir acted as cantor in the Litany, and not an officiating clergyman.



C5.4 Plainsong Benedicite (S&A6)

This setting of the alternative Morning Prayer canticle Benedicite is in the hand of organist W. E. Hopkins, and was found between the leaves of S&A6. It is a setting of the canticle to plainsong tone VIII, second ending, and according to Hopkins's note is 'According to the Ancient usage of the Chapels Royal'. It begins with a statement of the intonation in the organ, and indicates that the verses are to be sung alternately by men and boys, with the Gloria full.

Perhaps the most interesting piece of evidence on this sheet is the name written in the top left corner: 'Mr Precentor'. Hopkins had been a chorister in St Patrick's Cathedral, where Sub-Dean of the Chapel Royal H. J. Lawlor was also Precentor. That Hopkins called the Sub-Dean 'Mr Precentor' (the title by which he would have addressed Lawlor as a chorister) and not a more familiar formal title such as 'Dr Lawlor' suggests that the young organist was still deferential to Lawlor, who since Hopkins's childhood had been an authority figure. This formality contrasts with the cordial relationship between Dean Dickinson and James Culwick, and may explain the potentially strained relations between Lawlor and Hopkins as mentioned in 4.2.3.

[Setting on next page.]

Benedict

According to the ancient usage of
the Church of England.

189.00.

all ye workers of the Lord, bless ye the

Full

Spiraea pulch.


 G A B C B A G F# E D
 enjoy the music. Son and for the happy great. As it was shall be with

World with - out - end A - hum.
Humble men. PP + slower.

bold with - out and A - hum.
Humble man. pp + slower.

APPENDIX D

MUSICAL PERSONNEL OF THE CHAPEL ROYAL

Notes

No internal records of members of the choir of the Chapel Royal exist, but by consulting a wide variety of primary sources it has been possible to assemble detailed indices of both boys and men of the choir (Appendices D1 and D2), and from these lists to create a table of members of the choir between 1814 and 1922 (Appendix D4).

Since boy choristers spent only a few years in the choir and new boys joined perhaps every year, several hundred boys must have passed through the Chapel Royal choir in the period 1814–1922. Names of choristers have been difficult to come by, and precise dates are even more elusive. The books from the surviving music library used by the boys provide copious marginalia, including lists of boys for particular years, names of soloists, and dated signatures, although these only cover the period up to around 1870 when the Loft Books ceased to be used (4.1.1). Names of boy soloists appeared occasionally in newspaper reports of chapel services (4.1.2), and the names of choristers from the earliest period of the Chapel's history can be found in a letter of 1817 in the Official Papers of the Chief Secretary's Office.¹ Some boys went on to enjoy distinction in their later careers, and so information about them can often be found in newspaper reports.

For the period after 1870, the most useful resource for names of choristers has been the graffiti written in the cupboards of the Chapel's former robing rooms. Many of these graffiti are surnames only, although some have dates and corresponding first initials, and a couple even have addresses which can be cross-checked with census records. These graffitied names and further details of the relevant cupboards have been included in Appendix D5. Further resources for this later period include the Chapel Royal Preachers'

¹ See Appendix [B3].

Book (which contains a complete list of choristers from the year 1899),² and newspaper reports concerning Feis Ceoil competitions in which choristers participated.

A larger number of sources exist containing names of gentlemen of the choir, including the two eyewitness accounts of services at the Chapel from the *Musical World* from 1838 and 1845 (see Appendix A). Further details have been gleaned largely from newspaper sources, but were also found in the Dublin Directories, the Registered Papers of the Chief Secretary's Office, and in occasional secondary sources such as the biographical index to *Chants Ancient and Modern* (1894). Some newspaper reports of Chapel services—particularly during the 1840s and 1850s—included names of solo singers in anthems, and these sources have been valuable in deducing the vocal parts sung by these men. The *Dublin Directory* contained complete lists of the men of the choir from 1823 to 1827, and the Registered Papers of the Chief Secretary's Office include several documents concerning particular members of the choir. Further names of gentlemen, sometimes accompanied by the dates during which they were members of the choir, have been found in marginalia in music library books. One of these books (ADecB) contains a detailed table with names of singers, which has been reproduced in Appendix D4.2.

Where it has proved possible to establish identities of singers with reasonable certainty, biographical details have been added to the entries for singers in Appendices D1 and D2. Whilst some of those singers were full-time musicians and are occasionally mentioned in newspaper reports of concerts and performances, many others remain obscure. A considerable amount of deduction and cross-referencing of sources has been necessary in the cases of those singers who are identified in newspaper sources, music library books and robing room graffiti by first initials and surnames or even surnames only. A number of singers, both boys and men, were closely related (fathers and sons, or

² RCB P.0129.08.1: Chapel Royal Chapel Royal Preachers' Book, 1864–1916.

brothers) and consequently share the same surnames and sometimes even the same first initial, which has made identification of some singers problematical.

It has been possible to identify some singers by using the 1901 and 1911 censuses of Ireland, the church records and civil records published by the Department of Culture, Heritage and the Gaeltacht, and *Alumni Dublinenses*, the register of students of the University of Dublin. These resources have been most useful for identifying singers with relatively unusual names, although the limited time periods which each of these resources covers limits their usefulness.

Dates of birth are only given where a degree of certainty exists as to the identity of the singer in question. Approximate dates are given in cases where the name of the singer is found in either the 1901 or 1911 censuses of Ireland, available online via the National Archives of Ireland (census.nationalarchives.ie). Some information, particularly with regard to the boys, has been gleaned from the church and civil records available on irishgenealogy.ie, a repository of official records hosted by the Department of Culture, Heritage and the Gaeltacht. It has been possible in some cases to record precise dates of birth from these records, using the approximate dates gleaned from census records as a guide. Such dates are only given in such cases when concordance is beyond reasonable doubt.

Where it has been possible to identify the boy in question with a compelling degree of certainty, approximate date ranges have been given which take into account the evidence available and the presumption that most boys entered the choir at c. nine years old and left at c. fourteen. Question marks after dates indicate a degree of educated guesswork. For instance, where no further information is available on names found in graffiti in the robing room cupboards and music books, approximate date ranges have been arrived at by comparing the ages of these sources: see Appendix D5 for details of the robing room cupboards, and Appendices C2 and C3 concerning the music library.

D1: Register of boy choristers of the Chapel Royal

D1.1 Biographical index

Andrews, R. A.:³ head boy, 1866.⁴ Sang at St Patrick's restoration service.⁵ May be Richard

A. Andrews, born c. 1851–52.⁶

Armstrong, H. H.:⁷ after 1900?

Arnold:⁸ after 1860?

Attwooll, Thomas Earls:⁹ c. 1909–1914. Born 1st February 1899,¹⁰ son of Jennins Attwooll (a Methodist), Clerk and Telegraphist at the GPO.¹¹

Attwooll, William Harold:¹² c. 1914–1919. Born 26th January 1904,¹³ younger brother of Thomas Earls Attwooll (q. v.).

Barnes:¹⁴ c. 1846–50.¹⁵ Loft Book graffiti includes 'Frederick Barnes, State Copyist, Castle Chapel Dublin Castle',¹⁶ and 'Frederick E. Barnes'.¹⁷ May be Frederick Eldon Barnes, born 27th May 1834, son of John Frederick Barnes, Silk Mercer, of Wellesley Place;¹⁸ later sizar (1852) and scholar (1854) of TCD,¹⁹ and headmaster of Ennis College.²⁰

³ Middle initial from *DEM*, 24th February 1865, p. 3.

⁴ May 1866 (SCanA), and August 1866 (SDecA); succeeded F. Sheperd (ADecB).

⁵ *FJ*, 25th February 1865, p. 4.

⁶ 1901 Census. His middle initial appears only in the 1911 Census, although this suggests a year of birth of 1856–57, which appears to be inaccurate.

⁷ Name on label in Cupboard 4.

⁸ Surname in Cupboard 3.

⁹ 'His Excellency the Lord Lieutenant Earl T. Attwooll' in front cover of Ant9, evidently a pun on his middle name. Forenames from 1911 Census.

¹⁰ Civil Records, irishgenealogy.ie.

¹¹ 1911 Census.

¹² 'W. H. Attwooll' in back cover of S&A2 and in Ser7. Forenames from 1911 Census.

¹³ Civil Records, irishgenealogy.ie.

¹⁴ Surname in Cupboard 2.

¹⁵ *DEP*, 20th October 1846, p. 3; *DEM*, 28th January 1850, p. 3. Surname appears several times in SDecB and SCanA, including in a 'List of the Boys, 18[50?]' (SDecA).

¹⁶ SCanB, p. 103R.

¹⁷ SDecA, p. 97.

¹⁸ Church Records, irishgenealogy.ie.

¹⁹ *Alumni Dublinenses*, appendix for 1846–60.

²⁰ *IT*, 30th January 1874, p. 4.

Bell, C.:²¹ c. 1905? May be either Cecil W. J. Bell, born 18th April 1892, or Charles E. Bell, born 11th August 1895, both sons of Andrew Bell of Rathmines, clerk in Dublin Castle.²²

Blake, Percy:²³ c. 1895–1900. Senior chorister, Christmas 1899.²⁴ Born 3rd August 1885, son of Frederick Blake.²⁵

Blake, R.:²⁶ may be ‘P.’ (Percy) instead of ‘R.’, or perhaps an elder brother of Percy and William.²⁷

Blake, William:²⁸ c. 1887–after 1900. Younger brother of Percy Blake (q.v.). Born 12th September 1887.²⁹ Junior chorister, Christmas 1899.³⁰

Brennan, Edward St John:³¹ c. 1855–59;³² head boy (‘principal boy soloist’)³³ before F. Sheperd.³⁴ Born 21st February 1845.³⁵ Later became an organist, teacher and poet, and left Dublin in 1865, after which time he spelled his name ‘Brenon’.³⁶

Buckley, R.³⁷

Burby, C.: c. 1868.³⁸

Burby, William: head boy between c. 1870 and c. 1875.³⁹ May be William Alfred Burby.⁴⁰ Presumably a brother of ‘C. Burby’ above.⁴¹

²¹ Name on label in Cupboard 4.

²² 1911 Census; precise dates from Civil Records, irishgenealogy.ie.

²³ First initial and surname in Cupboard 3.

²⁴ Chapel Royal Preachers’ Book.

²⁵ Percival Blake, 5 D’Olier Street, 1901 Census; precise date from Civil Records, irishgenealogy.ie.

²⁶ First initial and surname in Cupboard 3.

²⁷ The 1911 Census states that Antonia Blake, mother of Percy and William, gave birth to ten children, seven of which were still living. In the 1901 Census, six children lived at home.

²⁸ First initial and surname dated 1897 and 1898 in Cupboard 3.

²⁹ 1901 Census; precise date from Civil Records, irishgenealogy.ie.

³⁰ Chapel Royal Preachers’ Book.

³¹ Surname written in Cupboard 2, and on SDecA, p. 104, and SDecB, p. 76R.

³² ADecB p. 20aR.

³³ *IT*, 25th June 1909, p. 3.

³⁴ ADecB table (see Appendix D4).

³⁵ *IT*, 25th June 1909, p. 3.

³⁶ *IT*, 25th June 1909, p. 3. ‘Brenon’ was the son of a schoolmaster named William Brennan (*IT*, 18th June 1909, p. 6).

³⁷ First initial and surname on label in Cupboard 4.

³⁸ ‘C. Burby, April 1868’ in Cupboard 3.

³⁹ SDecB lists Burby as head boy after T. Meyer and before Arthur Deale.

Burland: soloist at 1920 carol service.⁴² May be John Whitmore Burland, born 11th November 1906,⁴³ son of Edward George Burland, rector of St Thomas's, 1910–20.⁴⁴

Burley: c. 1869. 'Master Burley, a distinguished juvenile member of the choir of the Chapel Royal':⁴⁵ perhaps a misspelling of 'Burby'?

Byron, Harry:⁴⁶ junior can boy c. 1860.⁴⁷ May be Henry Byron, born 1849/50.⁴⁸

Byrne, [F.?):⁴⁹ after 1860?

Caffrey, R. W. J.:⁵⁰ after 1900? May be Reginald Caffrey, born 11th August 1898.⁵¹

Campble:⁵² c. 1853–54.⁵³ May be W. Lowther Campbell, later tenor (see Appendix D2).

Carr, Herbert: junior boy, Christmas 1899.⁵⁴ Born 12th April 1886.⁵⁵

Cavenagh, W.:⁵⁶ after 1860?

Clitheroe, George: junior boy, Christmas 1899.⁵⁷ Born 6th November 1886.⁵⁸ Clitheroe was a cousin of Frederick Dyas: Dyas's mother Helen (née Maclagan) was a sister of Clitheroe's mother Agnes (a music teacher).⁵⁹

⁴⁰ William Alfred Burby, son of John Burby of 16 Hume Street married Ida Mary Jane Margaret Wilson in St Peter's Church on 23rd December 1882 (Church Records, irishgenealogy.ie). He died between 1896 (the birth of his youngest child) and 1901, as his second wife Elizabeth was a widow according to the 1901 Census.

⁴¹ Another 'Burby' was a junior boy in St Patrick's from the reopening in February 1865 (C2.1.19.1) through 1866 (RCB C2.1.19.2), and appears to have left the choir by 1868 (RCB C2.1.19.4): he was consistently towards the end of the list and may have remained a junior boy.

⁴² *IT*, 27th December 1920, p. 4

⁴³ Civil Records, irishgenealogy.ie.

⁴⁴ 1911 Census.

⁴⁵ *Belfast News-Letter*, 5th May 1869, p. 4.

⁴⁶ 'Byron, supernumerary' in Cupboard 2. First initial and surname in SCanB, p. 20; first name on SDecB, p. 101R.

⁴⁷ SDecB inside cover.

⁴⁸ 1901 Census: Henry Byron, born in Dublin, a resident of Londonderry. He may be the same Mr Byron who was active as an amateur tenor in Londonderry in the 1870s and 1880s.

⁴⁹ Illegible first initial and surname in Cupboard 3.

⁵⁰ Barely legible name on label in Cupboard 4.

⁵¹ The only member of the Church of Ireland with the surname 'Caffrey' on the 1911 Census is 'Reginal [sic.] Caffrey', thirteen years old, and resident in the Coombe Boys' Home. This may be the same Reginald Caffrey who was baptized in St Mary's Pro-Cathedral on 27th September 1898 (Church Records, irishgenealogy.ie). No middle names appear on records of Reginald Caffrey's birth or baptism.

⁵² Surname written in Cupboard 2, and in SDecA, p. 25R and 27R (alongside Ryan).

⁵³ 'Campbell' mentioned in *JN*, 7th November 1853, p. 2, and *DEPC*, 29th August 1854, p. 3.

⁵⁴ Chapel Royal Preachers' Book.

⁵⁵ Precise date from Civil Records, irishgenealogy.ie. Herbert C. Carr, 7 Charleville Road, Glasnevin: 1901 Census.

⁵⁶ First initial and surname in Cupboard 3.

Cossar, Alfred John:⁶⁰ c. 1905–08. Born 3rd December 1893, son of Robert Cossar, Tailor's Cutter.⁶¹

Cowle, F.:⁶² likely to be Robert Francis 'Frank' Cowle, born 15th January 1904,⁶³ died 2nd December 1988.⁶⁴ Later gentleman of Christ Church, c. 1926–49, and lay vicar 1950–59,⁶⁵ and singing teacher.

Craig:⁶⁶ after 1860?

Curry, William:⁶⁷ c. 1841–44.⁶⁸

Cuthbert, Edward:⁶⁹ before 1882?

Deale, Arthur:⁷⁰ sometime head boy (c. 1880).⁷¹ May be a brother of G. H. Deale (q.v.).⁷²

Deale, C.:⁷³ possibly a brother of George Henry Deale (q.v.).⁷⁴

Deale, Ed: £5 can boy (probationer?), c. 1880.⁷⁵ May be Edwin Deale, son of William Deale (c. 1821–1900),⁷⁶ born 6th August 1870, died 16th June 1948;⁷⁷ later organist of Centenary Methodist Church,⁷⁸ and father of composer Edgar Deale.

⁵⁷ Chapel Royal Preachers' Book chorister list (1899).

⁵⁸ Precise date from Civil Records, irishgenealogy.ie.

⁵⁹ Profession from 1911 Census; details of relations from Church Records, irishgenealogy.ie.

⁶⁰ First names from 1911 Census. 'A. J. Cossar' in Cupboard 3 dated '18.5.05', '22.1.08' and '29.11.08'; 'A. J.' with surname cut off appears on label in Cupboard 4.

⁶¹ 1911 Census; precise date from Civil Records, irishgenealogy.ie.

⁶² Name on labels in Cupboard 4 (both 'Cowle' and 'Cowell').

⁶³ 1911 Census; precise date from Civil Records, irishgenealogy.ie. Further information from Joan Cowle (his niece)

⁶⁴ *IT*, 5th December 1988, p. 24.

⁶⁵ List of members of Christ Church choir compiled by Stuart Kinsella.

⁶⁶ Surname in Cupboard 3.

⁶⁷ 'Curry', SCanA, p. 100; 'William Curry', SCanA, p. 100; 'William Curry', SDecA, p. 138R. An illegible name which may be 'Curry' is written in Cupboard 2.

⁶⁸ *DEP*, 21st December 1841, p. 3; 'W. Curry', dated 26th May 1844, SDecB, p. 53R.

⁶⁹ Name stencilled on SDecB, p. 17.

⁷⁰ Both first name and surname and first initial and surname in Cupboard 3.

⁷¹ After William Burby, but likely not his direct successor (SDecB inside cover).

⁷² It does not appear that William Deale (see entry for 'G. H. Deale') had any sons named Arthur, and so Arthur may have been the son of William's brother and business partner, Samuel. An Arthur Deale gave a lecture on photography at Centenary Methodist Church, with which William Deale's family was associated (*DDE*, 9th November 1885, p. 3), and (another?) Arthur Deale was listed as a past winner of the O'Sullivan medal at the Feis Ceoil (*IT*, 7th November 1914, p. 7). An Arthur Deale (also a Methodist) emigrated to the Orange River Colony, South Africa: see *Proceedings of the Royal Colonial Institute*, vol. 34 (1902–03).

⁷³ First initial and surname in Cupboard 3; 'C. H. Deale' also in Cupboard 3, although this may be a misreading of 'G. H. Deale' (q.v.).

⁷⁴ William Deale had no sons with the first initial C.

⁷⁵ SDecB inside cover.

Deale, F.:⁷⁹ after 1860? May be Francis Edward Deale, son of Samuel Deale (1829/30–91), born 7th July 1875, died 12th December 1893;⁸⁰ younger brother of George Henry Deale.

Deale, G. H.:⁸¹ £10 can boy, c. 1880.⁸² Presumably George Henry Deale, born 1865/66,⁸³ son of Samuel Deale and cousin of Edwin Deale and Herbert Deale (q.v.).⁸⁴

Deale, Henry:⁸⁵ 1876–82;⁸⁶ £10 dec boy, c. 1880.⁸⁷ May be the same person as George Henry Deale (q.v.).

Deale, Herbert:⁸⁸ £5 dec boy, c. 1880.⁸⁹ May be Herbert Deale, son of William Deale, born 2nd June 1868,⁹⁰ died 26th April 1925,⁹¹ ordained a Methodist minister in 1894,⁹²

Deale, W.⁹³

Doran, E.:⁹⁴ likely to be Edward, elder brother of Francis Henry Doran (q.v), born 26th December 1882.⁹⁵

Doran, Louis: junior boy, Christmas 1899.⁹⁶ Brother of Edward and Francis Henry Doran, born 12th May 1887.

Doran, Francis Henry: junior boy, Christmas 1899.⁹⁷ Youngest brother of Edward and Louis, born 27th July 1889.⁹⁸

⁷⁶ 1911 Census; precise date and name of father from Civil Records, irishgenealogy.ie

⁷⁷ Civil Records, irishgenealogy.ie.

⁷⁸ *DDE*, 7th May 1892, p. 1.

⁷⁹ First initial and surname twice in Cupboard 3.

⁸⁰ Civil Records, irishgenealogy.ie.

⁸¹ Initials and surname in Cupboard 3.

⁸² SDecB inside cover.

⁸³ 1901 Census.

⁸⁴ Born 1829/30, died 1891; brother of William Deale (Civil Records, irishgenealogy.ie).

⁸⁵ 'Harry Deale' in Cupboard 3.

⁸⁶ 'Henry Deale came 1876—went away 1882' (SCanB, p. 104R).

⁸⁷ SDecB inside cover.

⁸⁸ First name and surname in Cupboard 3.

⁸⁹ Called 'Her Deale' in SDecB inside cover.

⁹⁰ Civil Records, irishgenealogy.ie.

⁹¹ *Belfast News-Letter*, 27th April 1925, p. 1.

⁹² *FJ*, 21st June 1894, p. 7.

⁹³ Name in Ant7.

⁹⁴ First initial and surname in Cupboard 3.

⁹⁵ 1901 Census; precise date from Civil Records, irishgenealogy.ie.

⁹⁶ His first name is spelled as 'Lewis' in the Chapel Royal Preachers' Book, although the record of his birth on Civil Records, irishgenealogy.ie and entries on both 1901 and 1911 censuses give the spelling 'Louis'.

Duff, Arthur:⁹⁹ c. 1913.¹⁰⁰ Born 13th March 1899,¹⁰¹ died September 1956.¹⁰² Won gold medal in the Feis Ceoil boys' solo 1913.¹⁰³ Assistant Organist of Christ Church Cathedral, and Assistant Music Director of Radio Éireann; sometime organist of Christ Church, Bray and St Matthias, Adelaide Road; MusD 1942.¹⁰⁴

Dyas, F.:¹⁰⁵ £15 (senior) can boy, c. 1880.¹⁰⁶ May be Frederick Alexander Dyas, son of Edward Dyas, House Painter, born 26th September 1866,¹⁰⁷ died 22nd July 1899,¹⁰⁸ younger brother of Edward Dyas (b. 1863),¹⁰⁹ organist of St Thomas's and later Grangegorman.¹¹⁰ Cousin of George Clitheroe (q.v.).

Egan, Charles:¹¹¹ c. 1814–17.¹¹² Son of John Egan, harp-maker and brother of John Egan (q.v.). Born c. 1800–02. He dedicated his *Harp Primer* (1829) to James Duncan, 'Organist of His Majesty's Castle Chapel Royal'.

Egan, John:¹¹³ c. 1814–c. 1817.¹¹⁴ Brother of Charles Egan (q.v.). Born c. 1800–02.

Exham:¹¹⁵ junior can boy (probationer?) between c. 1876 and c. 1881.¹¹⁶

⁹⁷ 'F. H. Doran, 12 Fairview Ave, Clontarf in Cupboard 3. This is the address he lived at according to both 1901 and 1911 censuses.

⁹⁸ 1911 Census; precise date from Civil Records, irishgenealogy.ie.

⁹⁹ 'A. Duff' on SDecD, p. 24 may or may not be the same boy.

¹⁰⁰ DDE, 26th May 1913, p. 7.

¹⁰¹ Civil Records, irishgenealogy.ie.

¹⁰² IT, 24th September 1956, p. 4.

¹⁰³ DDE, 26th May 1913, p. 7.

¹⁰⁴ IT, 24th September 1956, p. 4.

¹⁰⁵ Surname in Cupboard 3.

¹⁰⁶ SDecB inside cover.

¹⁰⁷ Baptized 4th January 1867 in Rotunda Hospital Chapel (Church Records, irishgenealogy.ie).

¹⁰⁸ Drowned accidentally at Ireland's Eye (Civil Records, irishgenealogy.ie).

¹⁰⁹ Church Records, irishgenealogy.ie gives 2nd August 1863 as Edward Dyas's date of birth, whereas the 1901 and 1911 censuses suggest 1864 (he may have given his age incorrectly on the census forms).

¹¹⁰ 'Dyas' (possibly Edward or another brother) was a chorister of St Patrick's in 1878 (RCB C2.1.19.12).

¹¹¹ First initial and surname in Cupboard 2.

¹¹² NAI CSO/OP/471/5 (letter from James Duncan concerning dismissal of boys from the choir, September 1817): James Duncan said that Egan was 'discontinued' in the choir in or before 1817 on the changing of his voice.

¹¹³ First initial and surname in Cupboard 2.

¹¹⁴ NAI CSO/OP/471/5: James Duncan said that Egan was 'discontinued' in the choir in or before 1817 on the changing of his voice.

¹¹⁵ 'A. Exham' in Cupboard 3; 'Exham' in SCanA may be Arthur Exham, born 9th March 1866 (Civil Records, irishgenealogy.ie), son of Robert Exham, organist of Killiney Church (DDE, 9th March 1896, p. 5); Arthur was later curate of St Botolph, Aldgate, and died 1st November 1895 (*Globe*, 4th November 1895, p. 7). 'Exham' in SCanA (inside cover) may be Maurice Kenna Exham, younger brother of Arthur, born 28th April 1868 (Civil Records, irishgenealogy.ie),¹¹⁵ later organist of St Catherine's, Thomas Street.

¹¹⁶ SCanA inside cover.

Farly[?]:¹¹⁷ after 1860?

Francis, [G. G. M?]:¹¹⁸ after 1860?

Flewett, Cecil: Samuel Cecil Flewett, born 11th July 1909.¹¹⁹ Chorister in Chapel Royal, according to account by John Dexter. A nephew of George Hewson.

Flewett, F.:¹²⁰ may be either Frederick George Flewett, born 1901/02, or his younger brother Francis Wynne Flewett, born 9th August 1901.¹²¹ Nephew of George Hewson.

Flewett, H.:¹²² soloist at 1920 carol service.¹²³ Likely to be Harold Alexander Flewett, born 21st September 1911,¹²⁴ youngest boy of the Flewett family, later a chorister in St Patrick's (presumably after the closure of the Chapel Royal),¹²⁵ and died 28th November 2000.¹²⁶

Flewett, [R/P]:¹²⁷ if the first initial is 'R.', may be Arthur Reginald Flewett, born 24th August 1903.¹²⁸

Garland, 'Spud': c. 1908.¹²⁹ May be Ernest David Garland (b. 9th September 1895).¹³⁰

Gaudry, Richard Otto:¹³¹ c. 1814–c. 1817;¹³² born 1800, died 1825.¹³³ Allegedly uncle of tenor John O'Rorke (see Appendix D2).¹³⁴

Gillarrs, H.:¹³⁵ after 1900?

¹¹⁷ Surname in Cupboard 3.

¹¹⁸ Initials and surname in Cupboard 3.

¹¹⁹ 1911 Census; precise date from Civil Records, irishgenealogy.ie.

¹²⁰ Name on label in Cupboard 4.

¹²¹ 1911 Census; precise date from Civil Records, irishgenealogy.ie.

¹²² Name on label in Cupboard 4.

¹²³ *IT*, 27th December 1920, p. 4.

¹²⁴ Middle name and date of birth from Civil Records, irishgenealogy.ie.

¹²⁵ Secretary of the Past Choristers' Society, *IT*, 5th March 1964, p. 9.

¹²⁶ *IT*, 30th November 2000, p. 33.

¹²⁷ Name on label in Cupboard 4.

¹²⁸ 1911 Census; precise date from Civil Records, irishgenealogy.ie.

¹²⁹ Name in Cupboard 3 dated '29.11.08'.

¹³⁰ 1911 Census; precise date from Civil Records, irishgenealogy.ie.

¹³¹ Surname in Cupboard 1.

¹³² NAI CSO/OP/471/5: James Duncan said that Gaudry was 'discontinued' in the choir in or before 1817 on the changing of his voice.

¹³³ Axel Klein, 'Gaudry, Richard Otto', *The Encyclopedia of Music in Ireland*, eds Harry White and Barra Boydell (Dublin: University College Dublin Press, 2013), 423.

¹³⁴ *Annals of the Theatre Royal, Dublin*, eds Richard Michael Levey and John O'Rorke (Joseph Dollard: Dublin, 1880), 22.

Gilligan, C.:¹³⁶ after 1900? May be Cecil Herbert Gilligan, born 10th June 1896.¹³⁷

Grant, William:¹³⁸ c. 1844–45.¹³⁹ May be William John Grant, born 18th April 1830, son of Henry Grant, Music Master, 16 Wentworth Place.¹⁴⁰

Hastings, David: c. October 1815–August 1817.¹⁴¹ Born c. 1802. Son of Charlotte Hastings (widow), No. 16 Temple Lane, Dame Street.¹⁴²

Herbert:¹⁴³ before 1860?

Hickey, J.:¹⁴⁴ can boy between c. 1875 and c. 1880.¹⁴⁵

Higgins, G. [G.]: c. 1908.¹⁴⁶ May have been George Higgins, 1 Park Place Kilmainham, born in Scotland 1894/95, son of Joseph Higgins, army officer,¹⁴⁷ or George Joseph Higgins, born 29th January 1895, son of William Higgins, musical instrument maker.¹⁴⁸

Higgins, R.:¹⁴⁹ c. 1901. May be Robert, elder brother of George Higgins, 1 Park Place, Kilmainham (q.v.), born 1889/90.¹⁵⁰

Hullar/Hullah [?]:¹⁵¹ c. 1841.

Hollowes: father of Valerie Cooke, wife of John Cooke (RSCM Commissioner).¹⁵²

¹³⁵ First initial and surname in Cupboard 3, and on label in Cupboard 4.

¹³⁶ First initial and surname on label in Cupboard 4.

¹³⁷ Son of William Gilligan, Superintendent, GPO: 1911 Census; precise date from Civil Records, irishgenealogy.ie.

¹³⁸ First name and surname in Cupboard 2, and in SDecB, p. 101R and SCanB, p. 112 (dated 28th December 1845).

¹³⁹ *DEPC*, 24th September 1844, p. 3; *DEPC*, 23rd December 1845, p. 2.

¹⁴⁰ Church Records, irishgenealogy.ie. This transcription incorrectly gives the address as 'Westworth Place'.

¹⁴¹ NAI OP/471/5: Charlotte Hastings's letter is undated, although it was presumably sent a short while before 11th September 1817, the date of James Duncan's reply. Her letter states that David had been in the choir for 'one year and ten months' prior to his voice breaking, which suggests he entered the choir in late 1815.

¹⁴² NAI CSO/OP/471/5; see also NAI CSO/RP/1818/322 (memorial of David Hastings to Earl Talbot requesting government relief, November 1818).

¹⁴³ Name in Cupboard 2.

¹⁴⁴ Surname in Cupboard 3.

¹⁴⁵ SCanA inside cover.

¹⁴⁶ 'G. Higgins' in and 'G. G. Higgins' (dated '29.11.08') in Cupboard 3, and 'G. Higgins' on label in Cupboard 4.

¹⁴⁷ 1911 Census.

¹⁴⁸ Civil Records, irishgenealogy.ie.

¹⁴⁹ First initial and surname dated 1901 in Cupboard 3.

¹⁵⁰ 1901 Census.

¹⁵¹ 'Hullart' [sic.] in SDecA inside cover. Similar barely legible name [R. Hullah?] in Cupboard 2.

Hockey, [M.?]:¹⁵³ after 1860?

[Hornes?]:¹⁵⁴ after 1860?

Hughes, Edwin: c. 1896–1903.¹⁵⁵ Junior boy, Christmas 1899.¹⁵⁶ May be Edwin Hughes, son of Robert Hughes, born 14th November 1887.¹⁵⁷

Humphries:¹⁵⁸ before 1860?

Irvine, John:¹⁵⁹ senior chorister, Christmas 1899.¹⁶⁰ May be Jack Irvine, 205 Strand Road, born 18th May 1886, son of Thomas W. Irvine.¹⁶¹

Jackson, Albert:¹⁶² c. 1841.¹⁶³

Jackson, Edmond: c. 1843.¹⁶⁴ perhaps younger brother of Albert and Thomas.

Jackson, Patrick: c. 1837.¹⁶⁵

Jackson, Thomas: c. 1837.¹⁶⁶ Likely to be a close contemporary of Patrick and an elder brother of Albert and Edmond.

Jackson, W.:¹⁶⁷ before 1860? May be a brother of Albert, Edmond, Patrick and Thomas (q.v.).

Johnson:¹⁶⁸ before 1860?

¹⁵² Information from Dr Andrew Johnstone.

¹⁵³ First initial (barely legible) and surname in Cupboard 3.

¹⁵⁴ Barely legible surname in Cupboard 3.

¹⁵⁵ First initial and surname in Cupboard 3 (dated 1896, 1898 and 'October '02'), and in Cupboard 4, graffitied and on a label (dated 1903).

¹⁵⁶ Chapel Royal Preachers' Book.

¹⁵⁷ 1901 Census; precise date from Civil Records, irishgenealogy.ie.

¹⁵⁸ Name in Cupboard 2.

¹⁵⁹ Surname in Cupboard 3.

¹⁶⁰ Chapel Royal Preachers' Book.

¹⁶¹ 1901 Census; precise date and father's first name from Civil Records, irishgenealogy.ie. A 'J. W. Irvine' was a gentleman of Christ Church for a brief period c. 1880, according to a list of members of Christ Church choir compiled by Stuart Kinsella: this may be the same person as Thomas W. Irvine.

¹⁶² First name and surname in list of supernumeraries, SDecA inside cover; first initial and surname in SCanB, p. 24. A name that appears to be 'Alfred Jackson' appears on SCanA, p. 37.

¹⁶³ 'A. Jackson', *DEPC*, 28th December 1841, p. 3.

¹⁶⁴ First name and surname in OB2 inside cover (dated 11th June 1843). 'Edmond J.' in SDecB, p. 101R.

¹⁶⁵ First name and surname in SDecA inside cover, undated, and 'P. Jackson' (barely legible first initial) under the heading 'List Boys of the Chapel Royal 1837'.

¹⁶⁶ First name and surname twice in SDecA inside cover, once under the heading 'List Boys of the Chapel Royal 1837', and in SDecA, p. 37.

¹⁶⁷ Surname in Cupboard 2; first initial and surname in SCanB, p. 32.

¹⁶⁸ Surname in Cupboard 2: the dates of the other signatures in this cupboard makes it unlikely that this boy is the same as W. Johnson (q.v.).

Johnson, W.:¹⁶⁹ can boy between c. 1875 and c. 1880; later head boy.¹⁷⁰

Kavenagh, E. J. [S.?):¹⁷¹ before 1860?

Kelly, J.:¹⁷² after 1860?

Macartney: c. 1846.¹⁷³ May be a misspelling of ‘McCarthy’ (see below).

MacDonnell, Iver:¹⁷⁴ junior dec boy, May 1866,¹⁷⁵ and junior can boy, August 1866.¹⁷⁶ Son of alto Iver MacDonnell (see Appendix D2), born c. 1854, died 1931.¹⁷⁷ Later worked in London as an actor and singer under the stage name Iver McKay.¹⁷⁸

Maguire: c. 1841.¹⁷⁹

March:¹⁸⁰ after 1860?

Marchall, Richard:¹⁸¹ before 1870?

Marsdon: c. 1841.¹⁸²

Mayston, [first initial missing] F.:¹⁸³ after 1900? May be Cyril Forrester Mayston, born 4th November 1905,¹⁸⁴ died September 1943,¹⁸⁵ or Ernest Albert Forrester Mayston, born 19th April 1904,¹⁸⁶ elder brothers of Desmond Forrester Mayston and Richard John Forrester Mayston (q.v.).

Mayston, Desmond Forrester:¹⁸⁷ c. 1920–22. Born 13th July 1908.¹⁸⁸ Youngest son of tenor A. E. Mayston (see Appendix D2).

¹⁶⁹ First initial and surname in Cupboard 3, and in Ant7 and Ant10. Surname only in Ant11.

¹⁷⁰ SCanA, inside cover.

¹⁷¹ Name in Cupboard 3.

¹⁷² Partially illegible name in Cupboard 3: first name may be ‘James’. Name also in S&A13.

¹⁷³ DEPC, 22nd September 1846, p. 3.

¹⁷⁴ Surname in Cupboard 3.

¹⁷⁵ SCanA inside cover.

¹⁷⁶ SDecA inside cover.

¹⁷⁷ *The Stage*, 19th February 1931, p. 23.

¹⁷⁸ *Musical World*, 6th October 1888, p. 785. In *Cornish & Devon Post*, 5th May 1900, p. 6, Iver MacDonnell said he had been using the name McKay for around twenty years.

¹⁷⁹ SDecA inside cover.

¹⁸⁰ Surname in Cupboard 3.

¹⁸¹ Graffitied in SDecA index.

¹⁸² SDecA inside cover.

¹⁸³ Name on label in Cupboard 4 with first initial cut off.

¹⁸⁴ Precise date from Civil Records, irishgenealogy.ie.

¹⁸⁵ *IT*, 15th September 1943, p. 3.

¹⁸⁶ Precise date and middle name from Civil Records, irishgenealogy.ie.

¹⁸⁷ Initials and surname on label in Cupboard 4.

- Mayston, Richard John Forrester:¹⁸⁹ 'boy soloist' (head boy?) c. 1920–22. Born 23rd January 1907, died 1963.¹⁹⁰ Third son of tenor A. E. Mayston (see Appendix D2). Soloist in Christmas carol service 1920.¹⁹¹ Won first prize in Feis Boys' Solo Singing in 1921.¹⁹² Organist of Raheny, 1923–25 and Killiney, 1925–31. Ordained in 1931,¹⁹³ and later Provost of Leicester.¹⁹⁴
- McCarthy, John:¹⁹⁵ c. 1845–47.¹⁹⁶ May be John Randal McCarthy, born c. April/May 1831.¹⁹⁷
- McCarthy, William:¹⁹⁸ c. 1840? May be William McCarthy, born c. June/July 1828, elder brother of John Randal McCarthy.¹⁹⁹
- Meyer[s],²⁰⁰ Thomas:²⁰¹ 1863²⁰²–after 1866; junior can boy May 1866,²⁰³ and junior dec boy August 1866;²⁰⁴ head boy c. 1870.²⁰⁵ May be Thomas Meyer, son of James Meyer, born 5th April 1856.²⁰⁶
- [Miller?], A.:²⁰⁷ after 1860?
- Mills, Charley:²⁰⁸ c. 1836? Possibly son of either Charles or George Mills (see Appendix D2).

¹⁸⁸ 1911 Census; precise date from Civil Records, irishgenealogy.ie.

¹⁸⁹ Initials and surname on label in Cupboard 4.

¹⁹⁰ *IT*, 14th May 1963, p. 9.

¹⁹¹ *IT*, 27th December 1920, p. 4.

¹⁹² *Dublin Evening Telegraph*, 3rd May 1921, p. 3.

¹⁹³ *IT*, 26th September 1931, p. 6.

¹⁹⁴ *IT*, 14th May 1963, p. 9.

¹⁹⁵ First name and surname in Cupboard 2 (dated 1846); in SCanA, p. 109R; 'John McCharty' [sic.] in SDecA, p. 96. Surname in SCanA, p. 88 and 69R; and SCanB, p. 9R (with 'Grant').

¹⁹⁶ *DEM*, 17th February 1845, p. 3; *DEM*, 1st November 1847, p. 3.

¹⁹⁷ Church Records, irishgenealogy.ie: John Randal McCarthy, son of Charles McCarthy, Stationer, was baptized in St Mary's on 20th May 1831.

¹⁹⁸ First name and surname on SCanA index, and in OB4, p. 234 ('William McCarthy copyiste' [sic.]).

¹⁹⁹ Church Records, irishgenealogy.ie: William McCarthy, son of Charles McCarthy, Paper, was baptized in St John's on 27th July 1828.

²⁰⁰ Whilst 'Meyer' appears to be the spelling he used himself and appears in SDecB, 'Meyers' is used SDecA and SCanA, and appears in Cupboard 3.

²⁰¹ First name from SDecB, p. 102.

²⁰² 'T. Meyer came here in 1863' (SDecD p. 26).

²⁰³ SCanA inside cover.

²⁰⁴ SDecA inside cover.

²⁰⁵ Head boy after 'T. Shepherd' (ADecB table; see Appendix D4) and before William Burby (SDecB inside cover).

²⁰⁶ Church Records, irishgenealogy.ie.

²⁰⁷ Illegible name in Cupboard 3; another piece of graffiti reads 'A. M.'.

Morris, Henry:²⁰⁹ senior chorister, Christmas 1899.²¹⁰ Born 5th January 1886.²¹¹

Morris, J. W.: junior chorister, Christmas 1899.²¹² Presumably James Morris, younger brother of Henry (q.v.), born 23rd March 1888.²¹³

Murphy, Co.:²¹⁴ before 1850? May be son of William Murphy Herbert.

Murphy, William [?]:²¹⁵ 1837. (May be the same as 'Co. Murphy' above.)

Murray, T.:²¹⁶ second senior dec boy, c. 1860.²¹⁷

Nairn, Fitzgerald:²¹⁸ senior chorister (head boy?), Christmas 1899.²¹⁹ Born 14th July 1885.²²⁰

Nolan, H.:²²¹ before 1860? May be relation of 'W. Nowlan' below.

Norman:²²² c. 1848–50.²²³

North, Willie: chorister, late 1860s.²²⁴

Nowlan, W.: senior can boy c. 1860.²²⁵

Nugent, E.:²²⁶ after 1900?

Osborne, F.:²²⁷ after 1900?

O'Shanessy, Francis: c. 1850–53.²²⁸ Born 16th September 1836, brother of John Joseph

O'Shanessy (q.v.).²²⁹ Still alive in 1901.²³⁰

²⁰⁸ ADecB inside cover, 'Celebrated Amen'.

²⁰⁹ 'H. Morris' and 'H. G. Morris' in Cupboard 3.

²¹⁰ Chapel Royal Preachers' Book.

²¹¹ Henry George Morris, son of Henry George Morris, Lithographer, of 37 Innisfallen Parade (Church Records, irishgenealogy.ie).

²¹² Chapel Royal Preachers' Book.

²¹³ Church Records, irishgenealogy.ie.

²¹⁴ 'Co.[?] Murphy Junr. Copyist' in OB4, p. 207.

²¹⁵ Barely legible name in SDecA inside cover.

²¹⁶ Presumably the 'TM' mentioned as a soloist alongside 'FWS' [Frederick William Sheperd] in SDecA, p. 35 (dated 12th May 1861).

²¹⁷ SDecB inside cover.

²¹⁸ 'G. Nairn' in Cupboard 3 (dated 7th May 1899).

²¹⁹ Chapel Royal Preachers' Book.

²²⁰ Son of John Arbuthnot Nairn, Accountant, 3 Worthington Villas (Civil Records, irishgenealogy.ie).

²²¹ First initial and surname in Cupboard 2.

²²² Surname in SCanA, p. 109R.

²²³ DEPC, 15th August 1848, p. 3; DEPC, 30th January 1849, p. 2; DEP, 4th September 1849, p. 3. Name seems to be included in a 'List of the Boys, 18[50?]' in SDecA.

²²⁴ *Evening Herald*, 18th May 1901, p. 3.

²²⁵ SDecB inside cover.

²²⁶ Initial and surname in Cupboard 3; 'E. N.' appears twice on labels in Cupboard 4.

²²⁷ Initial and surname on label in Cupboard 4.

O'Shanessy, John Joseph:²³¹ c. 1850–54.²³² Born 1841/42;²³³ died December 1905.²³⁴ Later organist in Bandon, Coleraine, Galway, Carlow and Dublin.

Patten, C.: can boy between c. 1876 and c. 1881.²³⁵

Phillips, Henry:²³⁶ c. 1849–51.²³⁷

Phillips, Charles Frederick: c. 1845.²³⁸ Born c. May 1833; died 1st November 1917.²³⁹

Henry Phillips may have been a younger brother. Later organist of Rathfarnham, Booterstown, Trinity Church, etc.²⁴⁰

Raymond, W.:²⁴¹ c. 1852–54.²⁴²

Reilly:²⁴³ before 1860?

Rennick, J.:²⁴⁴ after 1900?

Rice, Frederick:²⁴⁵ c. 1855–56.²⁴⁶

²²⁸ 'O'Shaughnessy' only in *DEPC*, 30th March 1850, p. 2; 'Master O'Shaughnessy (sen.)' in *DEPC*, 31st August 1852, p. 3; 'Francis O'Shaughnessy' in *DEPC*, 30th December 1851, p. 3, and *DEM*, 28th February 1853, p. 3.

²²⁹ Son of Francis O'Shanessy, 5 High Street (Church Records, irishgenealogy.ie).

²³⁰ Francis Shanessy, Prof. of Music, 181 New Grove Avenue (1901 Census). He outlived his younger brother, whose funeral he attended in 1905: *IT*, 19th December 1905, p. 8.

²³¹ 'J. J. O'Shanessy' is first in 'List of the Boys of the Chapel Royal' (c. 1854) in inside cover of *SDecA*.

²³² 'List of the Boys, 18[50?]' in *SDecA*. 'John O'Shannessy [sic.]' in *DEPC*, 20th May 1851, p. 3; 'O'Shannessy' in *DEM*, 9th January 1854, p. 3. Both John and Francis O'Shanessy sang together: *DEPC*, 28th October 1851, p. 3.

²³³ John Joseph O'Shanessy, Organist and Prof. Music, 25 Carlisle Street (1901 Census).

²³⁴ *IT*, 19th December 1905, p. 8.

²³⁵ *SDecA* inside cover.

²³⁶ A Henry Phillips was chorister in St Patrick's in 1848 (RCB C2.1.19.1). The coincidence in names may be as a result of the celebrated English singer Henry Phillips (1801–76), after whom these boys may have been named.

²³⁷ Name autographed with date 1849 in OB1, inside cover; *DEM*, 4th March 1850, p. 4; *DEPC*, 20th May 1851, p. 3.

²³⁸ *IT*, 5th November 1917, p. 4 states that Phillips was a chorister under Henry Bussell, although he may entered the choir during W. H. White's tenure as organist. 'Phillips' in newspaper reports of this period may refer to Charles Phillips: *DEP*, 20th October 1846, p. 3; *DEPC*, 28th December 1847, p. 3.

²³⁹ A Charles Phillips, son of James and Elizabeth Phillips, was baptized in St Mary's on 10th June 1833. This Charles Phillips was an elder brother of Robert Magrath Phillips, born 10th June 1847 and baptized in St George's on 16th July 1847 (Church Records, irishgenealogy.ie). Charles Frederick Phillips's organist brother Robert was sometimes known as 'R. M. Phillips' (*IT*, 7th August 1877, p. 3). The register of deaths gives Charles Frederick Phillips's age as 86 at the time of his death on 1st November 1917 (Civil Records, irishgenealogy.ie). The obituary for Charles F. Phillips in *IT*, 5th November 1917, p. 4, states that Phillips was 85 years old at the time of his death, although his age is given as 63 in the 1901 Census, and 74 in the 1911 census.

²⁴⁰ *IT*, 5th November 1917, p. 4.

²⁴¹ *SDecA*, inside cover.

²⁴² *DEPC*, 31st August 1852, p. 3; *King's County Chronicle*, 6th October 1852, p. 3; *DEPC*, 21st February 1854, p. 3.

²⁴³ Surname in Cupboard 2.

²⁴⁴ First initial and surname in Cupboard 3; surname on two labels in Cupboard 4.

Robinson:²⁴⁷ after 1860?

Rudd, D.²⁴⁸

Ryan:²⁴⁹ c. 1853–56.²⁵⁰ ‘A. Ryan’ and ‘C. Ryan’ both appear in SDecA, which may suggest two brothers.²⁵¹

Ryder: c. 1853.²⁵²

Scott: c. 1920.²⁵³

Sheperd, A. L. W.:²⁵⁴ c. 1860–65. Junior dec boy c. 1860.²⁵⁵ Sang at Patrick’s restoration service.²⁵⁶

Sheperd, Frederick William: c. 1859–61;²⁵⁷ head boy c. 1860, in succession to Edward Brennan.²⁵⁸ Either eldest son or same person as Frederick William Sheperd, later choir man (see Appendix D2).

Sheperd, Robert:²⁵⁹ second can boy May 1866;²⁶⁰ second dec boy August 1866;²⁶¹ head boy c. 1867?²⁶² Sang at Patrick’s restoration service.²⁶³

Sheridan, Cuthbert [?]: chorister between c. 1838 and 1842.²⁶⁴

Shields, William: junior chorister, Christmas 1899.²⁶⁵

²⁴⁵ ‘Frederick Rice, state copyist’ signed on SDecB, p. 99R; ‘F. Rice’ barely legible in inside cover of SDecA.

²⁴⁶ *DEPC*, 23rd October 1855, p. 3; *DEM*, 7th July 1856, p. 2.

²⁴⁷ Surname in Cupboard 3.

²⁴⁸ Name in Ant12. May have been a St Patrick’s chorister singing in TCD.

²⁴⁹ Sang with Campble (SDecA, p. 25R and 27R).

²⁵⁰ *SN*, 22nd August 1853, p. 2; *DEM*, 9th January 1854, p. 3; *DEPC*, 23rd October 1855, p. 3; *DEM*, 7th July 1856, p. 2.

²⁵¹ ‘A. Ryan’ barely legible in inside cover of SDecA; ‘C. Ryan’ on SDecA, p. 51R.

²⁵² *DEPC*, 11th October 1853, p. 3.

²⁵³ *IT*, 27th December 1920, p. 4.

²⁵⁴ ‘A. Sheperd’ in Cupboard 3; ‘ALW Sheperd, 1863’ on SCanA, p. 10R.

²⁵⁵ SDecB inside cover.

²⁵⁶ *FJ*, 25th February 1865, p. 4.

²⁵⁷ ‘Shepherd’ [sic.] listed as soloist with Brennan on ADecB p. 20aR (dated September 1859); ‘FWS’ listed as a soloist with ‘TM’ (T. Murray?) in SDecA, p. 35 (dated 12th May 1861).

²⁵⁸ ADecB table; see Appendix D4; SDecB inside cover.

²⁵⁹ ‘R. Sheperd’ in Cupboard 3 and on SDecA, p. 102; first name from *DEM*, 24th February 1865, p. 3.

²⁶⁰ SCanA inside cover.

²⁶¹ SDecA inside cover.

²⁶² ‘T. Sheperd’, a name not found elsewhere, is listed as head boy in succession to Andrews in ADecB: the first initial may be incorrect and refer to R. Sheperd.

²⁶³ *FJ*, 25th February 1865, p. 4.

²⁶⁴ SDecA inside cover.

²⁶⁵ Chapel Royal Preachers’ Book.

Sleith, F.:²⁶⁶ c. 1906–10. Frederick St George Sleith, son of Joseph Sleith (schoolmaster), 17

New Bride Street, born 2nd March 1896.²⁶⁷ Younger brother of Harley Lisle Sleith.²⁶⁸

Sleith, H.:²⁶⁹ c. 1904–08. Harley Lisle Sleith, son of Joseph Sleith (schoolmaster) of 17 New

Bride Street, born 27th September 1894.²⁷⁰

Slye, G.²⁷¹

Smith:²⁷² before 1860?

Smith, Charles E.:²⁷³ first can boy May and August 1866.²⁷⁴

Smith, R.:²⁷⁵ after 1860?

Smith, W.: decani boy, May 1895.²⁷⁶ Winner of a bat presented by the Lord Lieutenant for

the highest score in the cricket match at the Viceregal Lodge between the St

Patrick's cantoris boys versus the combined decani boys of Christ Church and the

Chapel Royal.

Smyth:²⁷⁷ before 1860?

Spence, W.: c. 1906–09.²⁷⁸

Squier, W.:²⁷⁹ c. 1870–75. William Henry Squier, son of Pierre William Henry Squier,

Merchant, born 28th September 1870, twin brother of Henry William Squier (q.v.),²⁸⁰

who emigrated to the USA in 1900.²⁸¹

²⁶⁶ First initial and surname in Cupboard 3, and on label in Cupboard 4.

²⁶⁷ 1911 Census; precise date from Civil Records, irishgenealogy.ie.

²⁶⁸ A 'Mr Sleith' was a Sunday man in St Patrick's, c. 1931 (RCB C2.1.19.18).

²⁶⁹ First initial and surname in Cupboard 3, and on label in Cupboard 4.

²⁷⁰ 1911 Census; precise date from Civil Records, irishgenealogy.ie.

²⁷¹ First initial and surname in Cupboard 3.

²⁷² Name twice in Cupboard 2.

²⁷³ 'Charles E. Smith' in Cupboard 3 with the date 'Apr. 1865[?]' ; 'Charles Smith' on SCanA, p. 98; 'C. E. Smith' on SCanA, p. 102.

²⁷⁴ SCanA inside cover; SDecA inside cover

²⁷⁵ Name in Cupboard 3.

²⁷⁶ DDE, 29th May 1895, p. 5.

²⁷⁷ Name in Cupboard 2.

²⁷⁸ First initial and surname numerous times in Cupboard 3 and Cupboard 4, both undated and dated '1906', '25th Dec. 1907', '29.11.08' and 'June '09'; 'E. W. Spence' in Cupboard 3 may be the same person, or a sibling.

²⁷⁹ Name in Cupboard 3, and in Ser3 and Ser5.

²⁸⁰ Civil Records, irishgenealogy.ie.

²⁸¹ *Irish Independent*, 17th October 1900, p. 5.

Squier, H.:²⁸² c. 1870–75. Henry William Squier, son of Pierre William Henry Squier,

Merchant, born 28th September 1870, twin brother of William Henry Squier (q.v.).²⁸³

Stevenson, R.: c. 1897.²⁸⁴ May be Robert Stevenson, 3 West Road, born 1881/82.²⁸⁵

Stewart, G.:²⁸⁶ perhaps the same person as G. S. Stuart (q.v.)

Stuart:²⁸⁷ before 1860?

Stuart, G. S.:²⁸⁸ c. 1865–66; second dec boy in May 1866,²⁸⁹ and second can boy in August

1866.²⁹⁰ Sang at Patrick's restoration service.²⁹¹

Taylor: c. 1856.²⁹² May be James Taylor (q.v.) or an older brother.

Taylor, James:²⁹³ c. 1860–63.²⁹⁴ First can boy, c. 1860 (may have succeeded F. Sheperd as

head boy).²⁹⁵ (May be the same Taylor who appeared frequently as a deputy bass in

St Patrick's in 1866 and 1867.)²⁹⁶

Thomas, Alfred: First name and surname on SDecB, p. 59.

Thomas:²⁹⁷ before 1882?

Thompson:²⁹⁸ before 1882?

Twiss, George Edward:²⁹⁹ c. 1856–60. Born 5th November 1856, son of John Twiss, State

Porter, Dublin Castle.³⁰⁰

²⁸² Name in Cupboard 3, and in Ant8, Ant9 and S&A13.

²⁸³ Civil Records, irishgenealogy.ie.

²⁸⁴ Name in Cupboard 3 (dated October 1897).

²⁸⁵ 1901 Census.

²⁸⁶ First initial and surname in Cupboard 3.

²⁸⁷ Surname in Cupboard 2.

²⁸⁸ Middle initial from *DEM*, 24th February 1865, p. 3.

²⁸⁹ SCanA inside cover.

²⁹⁰ SDecA inside cover.

²⁹¹ *FJ*, 25th February 1865, p. 4.

²⁹² *SN*, 30th June 1856, p. 2.

²⁹³ Surname in Cupboard 3; 'J. Taylor' on SCanB, p. 20; first name in SDecB inside cover.

²⁹⁴ *SN*, 1st July 1861, p. 2; *IT*, 29th September 1862, p. 2; *Belfast News-Letter*, 30th June 1863, p. 4.

²⁹⁵ SDecB inside cover.

²⁹⁶ RCB C2.1.19.2–3.

²⁹⁷ Surname with first initial H or J on SCanB, p. 83; surname only on SCanB, p. 101, and SDecB, p. 16R.

²⁹⁸ Surname on SDecA, p. 51R.

²⁹⁹ 'G. E. Twiss' in Cupboard 3.

³⁰⁰ Church Records, irishgenealogy.ie.

Twiss, J.:³⁰¹ after 1860? May be James Thomas Twiss, born 7th April 1862, younger brother of George Edward Twiss (q.v.).

Twiss, [S/T/G?]:³⁰² c. 1862. May be an elder son of John Twiss, State Porter.³⁰³

Walker, Henry A.: c. 1837.³⁰⁴ May be the same Henry Walker who was appointed organist of St Bride's c. 1861.

Walsh, Ew. [sic]:³⁰⁵ before 1860?³⁰⁶

Wells, Wilfred George Holmes:³⁰⁷ c. 1904–09.³⁰⁸ Born 7th September 1894.³⁰⁹ Gold medal winner at Feis Ceoil 1908.³¹⁰ Later attended Portora School, Enniskillen.³¹¹

Wheeler, John:³¹² c. 1856–59.³¹³ A John Wheeler was organist of St Mary's Church, Shandon, Cork in 1861.³¹⁴

White, W. H.:³¹⁵ presumably William Henry White, chorister and later organist (see Appendix D3).

Wynne, R.:³¹⁶ after 1860?

³⁰¹ First initial and surname in Cupboard 3.

³⁰² Name signed at end of front index of SCanD (dated 1862).

³⁰³ Twiss was appointed to this position in 1844: CSO/RP/1844/O2316. He died on 31st March 1881 at the age of 78 (Civil Records, irishgenealogy.ie).

³⁰⁴ SDecA inside cover.

³⁰⁵ Name in Cupboard 2.

³⁰⁶ Unlikely to be tenor E. W. Walsh (see Appendix D2).

³⁰⁷ DDE, 20th May 1908, p. 6.

³⁰⁸ Likely to be the boy nicknamed 'Terry' Wells (name graffiti in Cupboard 3, dated '29.11.08').

³⁰⁹ Civil Records, irishgenealogy.ie.

³¹⁰ IT, 30th May 1908, p. 7; *Roscommon Messenger*, 4th July 1908, p. 4.

³¹¹ 1911 Census.

³¹² Surname in Cupboard 2.

³¹³ *Belfast Mercury*, 27th May 1856, p. 3; 'John Wheeler left this choir [18th?] July 185[8?]' in SDecA, p. 123.

³¹⁴ *Southern Reporter and Cork Commercial Courier*, 4th November 1861, p. 1.

³¹⁵ Initials and surname in Cupboard 2.

³¹⁶ First initial and surname in Cupboard 3.

D1.2 List of head boys

E. Brennan (c. 1859)
F. Sheperd (c. 1860/61)
James Taylor? (c. 1861)
T. Murray? (c. 1864)
R. A. Andrews (1866)
T. [R?] Sheperd (c. 1867–70)
T. Meyer (c. 1870)
W. Burby (c. 1870–75?)
Arthur Deale (c. 1880)
W. Johnson (c. 1880–85)
Fitzgerald Nairn (1899)
R. J. F. Mayston (1922: last head boy?)

D2: Register of men of the Chapel Royal choir

Attwood, Charles John: voice part unknown, between c. 1824 and 1834.¹ Born c. 1806; died 24th April 1834.² Chorister at Christ Church Cathedral, and member of TCD choir.³ Succeeded his mother Elizabeth as proprietor of a music shop at 4 Nassau Street in 1831.⁴

Barton, John:⁵ tenor, 1815⁶–c. 1848.⁷ Born c. 1784; died 9th March 1863.⁸ Member of TCD choir 1821–September 1847.⁹ A well-known freelance musician in Dublin, and brother of James Barton.¹⁰

Baxter, [T.?): alto (cantoris), c. Jan 1836.¹¹ May be J. Baxter who was a chorister of Christ Church in 1830.¹²

Brooks:¹³ alto, c. 1841.¹⁴

Campbell, W. Lowther: tenor, resigned September 1897.¹⁵

Christian:¹⁶ alto, c. 1842–c. 1851.¹⁷

¹ Sir Robert Stewart ed., *Chants Ancient and Modern* (Dublin: Association for the Promotion of Christian Knowledge, 1883), xiii.

² Died 'in his 28th year': *DEPC*, 24th April 1834, p. 3. *Chants Ancient and Modern* gives his dates as c. 1808–c. 1833.

³ Stewart, *Chants Ancient and Modern*, xiii.

⁴ *DEP*, 31st May 1831, p. 2.

⁵ 'Mr Barton' in pencil over a hook in Cupboard 1.

⁶ First mentioned *FJ*, 5th January 1815, p. 4.

⁷ Last mentioned in *DEM*, 1st May 1848, p. 3. He continued to hold the office of Singing Man until his death: see 3.3.2.

⁸ Died at 40 Eccles Street, 'in the 78th year of his age': *IT*, 11th March 1863, p. 4.

⁹ TCD/MUN/V/5/6: College Board Register, 20th October 1810–5th December 1829 (p. 306, 29th August 1821); TCD/MUN/V/5/8: College Board Register, 15th June 1840–27th May 1847 (p. 350, 27th March 1847).

¹⁰ Ruth Stanley, 'Barton, James', *The Encyclopedia of Music in Ireland*, 64.

¹¹ *ADecB*, p. 1. First initial suggested by a note in *ADecB*, p. 62. This may be the same person as 'Mr Baxter, an English musician', who was mooted as a possible replacement for John Smith in TCD chapel choir (TCD/MUN/V/5/11: p. 478, 5th April 1862).

¹² *Wilson's Dublin Directory*, 1830.

¹³ *ADecB* table.

¹⁴ *DEM*, 29th November 1841, p. 3.

¹⁵ *IT*, 25th September 1897, p. 5.

¹⁶ *ADecB* table.

¹⁷ *SN*, 28th February 1842, p. 2; *DEPC*, 4th February 1851, p. 3.

Christian, Albert: bass, c. 1882.¹⁸ A baritone named Albert Christian was a pupil at the Royal Irish Academy of Music at this time. May be the same man who became a leading baritone with the D'Oyly Carte Opera.

Conolly: voice part unknown, 1907. Perhaps a deputy singer.¹⁹

Daviez, Percy F.:²⁰ alto, after 1874.²¹ Born 1859,²² died 31st December 1925.²³ Only son of Madame Constance di Bella Daviez, founder of the Abercorn Ladies' College, Harcourt Street.²⁴ Also a cellist,²⁵ and a teacher of guitar, mandolin and banjo at Abercorn College.²⁶

Dix, Henry²⁷

Falkner: tenor, c. 1830.²⁸

Flint: tenor, appointed and resigned 1868.²⁹ May be the same tenor Mr Flint who sang at the St Patrick's restoration service.³⁰

Gormley: alto, before 1841.³¹

Hall, Thomas W.:³² bass, October 1916–22.³³ Member of Christ Church Cathedral choir December 1912–September 1916.³⁴ Appointed to St Patrick's choir in 1923,³⁵ and served as Lay Vicar Choral of the Prebendary of Newcastle from 22nd November

¹⁸ His name is signed and dated 1882 on the back index of BCanDx.

¹⁹ Chapel Royal Preachers' Book has 'Dr Culwick for Mr Conolly £2.10' in 1907 offertory account (29th December 1907).

²⁰ Name in S&A5 and on cover of S&A7.

²¹ ADecB table.

²² 1911 Census.

²³ Civil records, irishgenealogy.ie.

²⁴ *IT*, 6th May 1895, p. 6.

²⁵ *IT*, 16th April 1877, p. 6.

²⁶ *IT*, 5th April 1902, p. 14.

²⁷ Name in Ant6. May have been a boy chorister, or perhaps not a member of the choir at all.

²⁸ 'Principal Tenor Singer to His Excellency the Lord Lieutenant, Chapel Royal' (*Sligo Observer*, 5th October 1830, p. 3).

²⁹ ADecB table: a partially illegible comment seems to read '6 months'.

³⁰ *FJ*, 25th February 1865, p. 4.

³¹ ADecB table.

³² Mentioned in ADecB table. Name also in Ant11 and S&A9.

³³ Date '10/16' beside his name in inside cover of Ant11; appointment notice in *Musical Times*, 1st November 1916, p. 516; attended Dean Mease's funeral: *IT*, 25th May 1922, p. 6.

³⁴ RCB C6.1.22.4.

³⁵ *IT*, 5th June 1923, p. 3.

1928 until 31st December 1965.³⁶ Thereafter he acted as a Sunday man until the late 1970s.³⁷

Hamerton, William Henry: alto, 1824³⁸–c. 1829. Listed in ‘Propos’d establishment’ (1814),³⁹ but not appointed until he succeeded George Dallas Mills as ‘singing man’ in 1824. In 1828 he described himself as a ‘Gentleman of the Chapel Royal’, an unusually early use of this term. He left Ireland for Calcutta in 1829,⁴⁰ and an advertisement presumably for his replacement appeared in March 1829.⁴¹

Hanlon, Charles Henry: bass (decani), August 1848⁴²–between August 1866 and February 1888.⁴³ Born 1814/15; died 20th February 1888.⁴⁴ Some of his music appears in the Loft Books, including a set of Sanctus and Responses adapted from Mendelssohn and a service in F (Te Deum, Jubilate, Sanctus & Responses). According to Dean Dickinson, he drew the government salary of the Reading Clerk of the Chapel Royal until his death in 1888.⁴⁵ At the time of his death, he was chief clerk in the Collector-General of Rates’ Office.⁴⁶

Harrison, William Charles: bass(?), ?–1922. Born 1879/80. Professional violinist, and bass member of the Clef Club.⁴⁷ Son of organist Richard Harrison and brother of George Harrison.⁴⁸ Attended Dean Mease’s funeral as a ‘Gentleman of the Chapel Royal’.⁴⁹

³⁶ From an unpublished updated appendix to Lawlor’s *Fasts of St Patrick’s Cathedral* compiled by Allen Figgis, with thanks to Stuart Kinsella.

³⁷ Information from Dr Kerry Houston and John Dexter.

³⁸ CSO/RP/1824/36: Hamerton was appointed ‘one of the Singing Men at the Castle Chapel’ in the room of George Mills by the wish of the Lord Lieutenant according to letter of 5th January 1824 from Lieutenant Colonel Meyrick Shawe (private secretary to Lord Lieutenant Richard Wellesley) to Henry Goulburn (Chief Secretary).

³⁹ NAI OP/405/5.

⁴⁰ Axel Klein, ‘Hamerton, William Henry’, *The Encyclopedia of Music in Ireland*, 455.

⁴¹ *JN*, 4th March 1829, p. 4.

⁴² ADecB table.

⁴³ *DDE*, 21st February 1888, p. 1.

⁴⁴ Date of appointment in ADecB table; date of death in *DDE*, 21st February 1888, p. 1. He may have retired before his death.

⁴⁵ NAUK CO/904/180/1 p. 137–139 (formerly NAI CSO/RP/1888/4443): letter from Hercules H. Dickinson to the Marquess of Londonderry, 21st February 1888.

⁴⁶ *FJ*, 21st February 1888, p. 5.

⁴⁷ *DDE*, 30th April 1906, p. 2.

⁴⁸ 1911 Census.

⁴⁹ *IT*, 25th May 1922, p. 6.

Herbert, William Murphy (known as William Murphy until between 1832 and 1836):⁵⁰

tenor, 1831 or before⁵¹–c. 1840.⁵² Proprietor of musical academy at 5 North Frederick Street, 1837.⁵³ Later a member of the choir of St Paul's Cathedral, London.⁵⁴ He resigned from the Chapel Royal in order to audition for a position in the choir of Christ Church in 1831 but was not chosen and returned to the Chapel Royal choir.⁵⁵ Composer of a service in E-flat (Te Deum and Jubilate), which also appears in Christ Church part books.⁵⁶

Kelly, John Askin:⁵⁷ alto, September 1899⁵⁸–after 1920.⁵⁹ Died 12th December 1939.⁶⁰

Later a member of St Patrick's choir.⁶¹

Kelly, Thomas Grattan:⁶² bass ('primo basso'),⁶³ 1851–56.⁶⁴ Born c. 1832, died 31st August 1897 at age 65.⁶⁵ Brother of Charles Kelly, and father of Thomas Grattan Kelly junior (b. 1862/63, died 1913/14), and William Aylmer Kelly (b. 1865/66).⁶⁶ Left

⁵⁰ 'Mr Murphy (of the Chapel Royal, Dublin Castle)', *DMR*, 17th December 1832, p. 1; 'Mr Herbert (of the Chapel Royal)', *SN*, 23rd February 1836, p. 2; 'Mr W. M. Herbert, Tenor Singer in the Chapel Royal, Dublin Castle', *SN*, 8th November 1837, p. 2. In RCB C6.1.24.2.21 (Christ Church Cathedral organ book), the composer of Murphy's service in E-flat is identified as 'A choir man of the Castle Chapel who christened himself William Murphy Herbert'.

⁵¹ *DEPC*, 8th December 1831, p. 3.

⁵² An advertisement for a new tenor appeared in *SN*, 4th February 1840, p. 4, which may have been his replacement.

⁵³ *SN*, 8th November 1837, p. 2.

⁵⁴ *Musical World*, 27th March 1858, p. 194. This advertisement stated that Herbert and his family were, 'from ill health and other adverse circumstances...in very great want', which may suggest that he was the anonymous former Chapel Royal singer based in London who appealed for financial assistance in *DEM*, 26th April 1854, p. 1 on account of his being 'in ill-health and deep distress, with a wife and three children'.

⁵⁵ *DEPC*, 8th December 1831, p. 3.

⁵⁶ RCB C6.1.24.2.21: Christ Church Cathedral organ book.

⁵⁷ Incorrectly called 'J. G. Kelly' in the ADecB table.

⁵⁸ *IT*, 23rd September 1899, p. 6.

⁵⁹ Still in the choir in 1920: *IT*, 10th November 1920, p. 6.

⁶⁰ *IT*, 23rd December 1939, p. 19.

⁶¹ *IT*, 13th December 1939, p. 5.

⁶² ADecB table has 'Kelly G J'. The name 'Thomas Kelly, Chapel Royal, Dublin' signed in a back inside page of BCanAx appears not to match any other singer and may be the signature of Thomas Grattan Kelly.

⁶³ *Belfast Commercial Chronicle*, 19th September 1854, p. 3.

⁶⁴ *DEPC*, 27th May 1851, p. 3; *Belfast Mercury*, 27th May 1856, p. 3.

⁶⁵ *DDE*, 2nd September 1897, p. 5.

⁶⁶ 1901 Census: both born in Newcastle upon Tyne.

Dublin to study singing in Italy in 1855 or 1856.⁶⁷ Resident in Newcastle, 1862.⁶⁸ Returned to Dublin, 1866.⁶⁹ Joined TCD choir in 1871 as a replacement for Joseph Robinson at a rate of half a guinea per day.⁷⁰ Later stipendiary at Christ Church (1866–97),⁷¹ Sunday afternoon supernumerary at St Patrick's, and master of the boys there from 1876.⁷² Nicknamed 'Colonel'.⁷³

Kennedy, M.: tenor, 1867–August 1871.⁷⁴ Left Ireland in 1871 to join Carlisle Cathedral choir.⁷⁵ May be the same Kennedy who was an occasional deputy in St Patrick's in the late 1860s.⁷⁶

Lawrence: bass,⁷⁷ c. 1843–48.⁷⁸

Little, Edgar E.: tenor, before 1897.⁷⁹ Possible the same Little who was head boy of St Patrick's, 1866–67.⁸⁰ His 'prize setting' of St Patrick's Breastplate was sung in the Chapel Royal on St Patrick's Day, 1890.⁸¹

M'Ghie, William: bass, 1831 (or before)–March 1851 (his death).⁸² Died 2nd March 1851.⁸³ 'Master of the choir boys' of the Chapel, 1844 or before–1851.⁸⁴

⁶⁷ His farewell concert at the Antient Concert Rooms on 15th June 1855 was advertised in *DDE*, 13th June 1855, p. 1, but he was still singing in the Chapel Royal in 1856: *FJ*, 8th April 1856, p. 3; *DEPC*, 3rd May 1856, p. 3.

⁶⁸ *Newcastle Journal*, 9th August 1862, p. 1.

⁶⁹ *DDE*, 2nd September 1897, p. 5.

⁷⁰ TCD/MUN/V/5/13: College Board Register, 14th January 1871–20th December 1877 (p. 18, 10th June 1871).

⁷¹ List of members of Christ Church choir compiled by Stuart Kinsella.

⁷² Kerry Houston, 'Restoration and Consolidation: Music, 1865–1977', *St Patrick's Cathedral, Dublin: A History*, 353–382 (360).

⁷³ *DDE*, 4th September 1897, p. 6.

⁷⁴ ADecB table.

⁷⁵ ADecB table.

⁷⁶ RCB C2.1.19.2, RCB C2.1.19.4.

⁷⁷ ADecB table.

⁷⁸ First mentioned in *SN*, 30th October 1843, p. 2. Not mentioned in *Musical World*, 16th January 1845, p. 27 (see Appendix A). Last mentioned in *DEP*, 28th September 1847, p. 3; likely succeeded by Charles Hanlon.

⁷⁹ James D. Brown and Stephen S. Stratton eds, *British Musical Biography* (Derby: Chadfield and Son, 1897), 250.

⁸⁰ RCB C2.1.19.2–3.

⁸¹ *Musical Times*, 1st April 1890, p. 222.

⁸² Last mentioned, *DEPC*, 4th February 1851, p. 3, a few weeks before his death. He is first mentioned as a member of the choir in *DEPC*, 8th December 1831, p. 3, where it is stated that he received no salary or remuneration for his position in the Chapel Royal. He may have been a volunteer singer from much earlier than that, as his death notice stated that he was 'upwards of thirty years Vicar Choral [sic.] of the

MacDonnell, Iver: alto, June/September 1859–1st April 1874.⁸⁵ Born 1821/22.⁸⁶ Father of

Iver MacDonnell junior, boy chorister later known as Iver McKay.⁸⁷ Sunday afternoon supernumerary in St Patrick's from August 1860,⁸⁸ and member of TCD choir (resigned March 1874).⁸⁹ Left Dublin for London in 1874.⁹⁰ Likely to have been the same Iver MacDonnell who was a proponent of mesmerism and phrenology in Dublin and later in London.⁹¹

Macready, W. [or M.?):⁹² alto (cantoris), 1857⁹³–66/68.⁹⁴

Manning, William:⁹⁵ alto, 1845⁹⁶–58.⁹⁷ Born 1822/23, died 15th June 1864, aged 41.⁹⁸

Member of TCD choir until 1855.⁹⁹ Sunday afternoon supernumerary at St Patrick's from 1847,¹⁰⁰ and stipendiary choirman at Christ Church, c. 1858, until his death.¹⁰¹

Chapel Royal' (*DEP*, 6th March 1831, p. 3). *FJ*, 24th March 1851, p. 1 advertised a concert in aid of his widow.

⁸³ *DEP*, 6th March 1851, p. 3.

⁸⁴ 'Wanted, Contre Tenor Singer and two boys under the age of nine (Mr M'Ghie, 2 Westland Row)' (*WDWM*, 28th December 1844, p. 2); 'The boys receive £20 a year, together with instruction from Mr. M'Ghie, who is master' (*Musical World*, 16th January 1845, p. 27: see Appendix A); CSO/RP/1845/E12232 (18th September 1845), 'Mr Wm McGhie Master of the Choir in the Chapel Royal'; 'Master of the choir boys', *JN*, 12th January 1846, p. 3; 'Masters Phillips and Barnes, of the Chapel Royal Choir, pupils of Mr. M'Ghie', *DEM*, 26th April 1847, p. 1; *DEM*, 5th August 1850, p. 1.

⁸⁵ CSO/RP/1874/7541. A note in MacDonnell's own hand in ADecA suggests that his last day singing in the Chapel was actually on Ascension Day 1874 (Thursday 14th May).

⁸⁶ CSO/RP/1874/7541: in May 1874 his age was given as 'fifty-two-and-a-half years'.

⁸⁷ McKay described as former head boy of the Chapel Royal in *Musical Times*, 6th October 1888, p. 785; *Cornish & Devon Post*, 5th May 1900, p. 6: Iver MacDonnell said he had been using the name McKay for around twenty years.

⁸⁸ RCB C2.1.19.1A.

⁸⁹ TCD/MUN/V/5/13: College Board Register, 14th January 1871–20th December 1877 (p. 172, 21st March 1874).

⁹⁰ CSO/RP/1874/7541: in May 1874 his age was given as 'fifty-two-and-a-half years'.

⁹¹ *FJ*, 20th November 1851, p. 2; *FJ*, 7th March 1865, p. 3; *Hackney and Kingsland Gazette*, 17th May 1882, p. 3. A strange list of physical and personality attributes of four persons is written into the back of ADecA in MacDonnell's hand: this appears to be a phrenological assessment.

⁹² First initial from SDecA.

⁹³ ADecB table.

⁹⁴ He was still singing in the Chapel in August 1866 (as cantoris alto) according to a list in SDecA. He may have been replaced by A. Talbot, who according to the ADecB table was appointed in 1868.

⁹⁵ First name from *DEPC*, 17th June 1858, p. 3: 'We have much pleasure in announcing that Mr. William Manning, of the Chapel Royal, has been appointed by the Dean and Chapter of Christ Church Cathedral, to the office of "stipendiary," rendered vacant by the promotion of Mr. Richard Smith, who succeeded the late Mr. Thomas Yoakley.'

⁹⁶ He is first mentioned singing alongside Alfred Sapio and M'Ghie in *DEM*, 21st April 1845, p. 3, and was presumably appointed following the advertisement for a new placed by M'Ghie for a new 'Contre Tenor Singer' in *WDWM* on 28th December 1844, p. 2, and seems to have succeeded G. Rossington who is still listed as a member of the choir in *Musical World*, 16th January 1845, p. 27 (see Appendix A).

⁹⁷ *DEPC*, 17th June 1858, p. 3.

⁹⁸ *IT*, 18th June 1864, p. 4. Appeal made by his widow in *DDE*, 17th April 1866, p. 1.

Martin, Percy [B.]:¹⁰² tenor, 1884 or before–c. 1887.¹⁰³ Later gentleman of Christ Church, 1887–89.¹⁰⁴ Sang for visit of Prince and Princess of Wales in April 1885.¹⁰⁵

Mayston, Albert Edward: tenor ('solo tenor'),¹⁰⁶ September 1897¹⁰⁷–after 1920.¹⁰⁸ Born 1863/64 in Clonmel. A full-time singer and singing-teacher.¹⁰⁹

Miles, Robert: tenor, dates unknown (some time between c. 1860 and 1900).¹¹⁰

Mills, Charles: bass, before 1822–between 1827 and 1835.¹¹¹ Presumably brother of George Dallas Mills, alto (q.v.). Several musicians named Charles Mills lived and worked in Dublin in this period, and it is uncertain which one was the Chapel Royal singer: Charles Bruce Mills was father of a Charles Edward Mills (born 1817/18), and Charles Lewis Mills was father of John Valentine Mills (born 1821/22).¹¹² Charles Lewis Mills appears the most likely to have been the Chapel Royal man, as 'C. L. Mills' is listed in the subscribers to Weyman's *Melodia Sacra* alongside 'G. Mills', both with addresses at Peter's Row. Name appears in pencil over a hook in Cupboard 1 (c. 1815).

⁹⁹ TCD/MUN/V/5/10: College Board Register, 6th May 1851–2nd February 1856 (p. 465, 24th November 1855).

¹⁰⁰ RCB C2.1.19.1.

¹⁰¹ *IT*, 18th June 1864, p. 4. Appeal made by his widow in *DDE*, 17th April 1866, p. 1.

¹⁰² Middle initial from list of members of Christ Church choir compiled by Stuart Kinsella.

¹⁰³ *FJ*, 20th June 1884, p. 5: 'the tenor was Mr Percy Martin, of the Castle Chapel choir' (in performance of Acts for W. A. Collison's born Mus. degree).

¹⁰⁴ List of members of Christ Church choir compiled by Stuart Kinsella.

¹⁰⁵ *IT*, 13th April 1885, p. 5.

¹⁰⁶ *Waterford Mirror and Tramore Visitor*, 13th March 1902, p. 2.

¹⁰⁷ He replaced W. Lowther Campbell; the audition took place on Saturday 18th September 1897. *IT*, 25th September 1897, p. 5.

¹⁰⁸ ADecB table; he attended Fitzgerald Whelan's funeral as a gentleman of the Chapel Royal (*IT*, 10th November 1920, p. 6). According to a press report of the funeral of his son Cyril, Albert had been 'solo tenor for over 25 years at the Chapel Royal, Dublin': *IT*, 15th September 1943, p. 3.

¹⁰⁹ 1911 Census (he is listed as 'Vocalist & Teacher of Singing').

¹¹⁰ Name in Ant6.

¹¹¹ Listed first in the 1823 Dublin Directory (printed in late 1822), and listed thereafter until the Directory ceased to print the names of members of the choir (after the 1827 edition). He is not mentioned after this, and was likely replaced by Antonio Sapio. He may have been paid the Reading Clerk's salary (his colleagues George Mills and John Barton were the two Singing Men).

¹¹² Both references from *Alumni Dublinenses*, p. 578: 'Charles Bruce Mills, Musicus'; 'Charles Lewis Mills, Professor Musicae'. Charles Lewis Mills, a music teacher living in Westmoreland Row was involved in an insolvency case reported in *DMR*, 21st October 1829, p. 1.

Mills, George Dallas: alto, 1819 or before–late 1823.¹¹³ Born c. 1788, died 1872 at White's Avenue at the age of 84.¹¹⁴ Presumably brother of Charles Mills, bass (q.v.). Chief Clerk of the Accountant General's office, General Post Office, c. 1810–32.¹¹⁵ Name appears in pencil over a hook in Cupboard 1 (c. 1815).

Montgomery, W.:¹¹⁶ tenor, after 1868–1881.¹¹⁷

Moran, C.: bass (?), 1850.¹¹⁸ Perhaps a brother of Moran, tenor.

Moran, J.:¹¹⁹ tenor, 1848/49¹²⁰–64.¹²¹ Apparently succeeded John Barton on his retirement. Sunday afternoon supernumerary at St Patrick's from 1847.¹²² 'J. Moran'. Member of TCD choir until June 1863, whereupon he was dismissed on the recommendation of Charles Graves and J. H. Todd.¹²³

Mullen, Benjamin: bass, c. 1859¹²⁴–19th February 1865.¹²⁵ Born c. 1826, died 10th October 1908.¹²⁶ Half-vicar choral at St Patrick's 1849–62, and full vicar from 7th January 1862.¹²⁷ Member of TCD choir from 1861 (unpaid until 1863).¹²⁸ 'Deputy Lay Vicar Choral' at Christ Church from 1865,¹²⁹ and sang there only on Sunday mornings.¹³⁰ Apparently succeeded in Chapel choir by Oldham.

¹¹³ The volume RCB P.0129.28.1, of which Mills was sometime owner, contains a note in Mills's own hand claiming that Stevenson's morning service in F was composed at his request for the Chapel Royal choir in 1819. He left the choir at the end of 1823 and was replaced by W. H. Hamerton (CSO/RP/1824/36).

¹¹⁴ *Belfast News-Letter*, 3rd April 1872, p. 1.

¹¹⁵ *DMR*, 12th January 1832, p. 3.

¹¹⁶ Surname in Ser5; first initial and surname in Ant5.

¹¹⁷ ADecB table. He is listed right after M. Kennedy, and may have been his direct successor. The date in Ant5 appears to refer to the year 1881, which suggests that Montgomery was still in the choir at that stage.

¹¹⁸ *DEPC*, 19th March 1850, p. 3.

¹¹⁹ First initial from *DEPC*, 20th August 1850, p. 2.

¹²⁰ First mentioned in *DEPC*, 17th July 1849, p. 2.

¹²¹ ADecB table.

¹²² RCB C2.1.19.1.

¹²³ TCD MUN/V/5/12: College Board Register, 12th April 1862–24th December 1870 (p. 66, 27th June 1863).

¹²⁴ ADecB, p. 19R.

¹²⁵ ADecB, inside cover.

¹²⁶ *FJ*, 12th October 1908, p. 7.

¹²⁷ *DEM*, 13th January 1862, p. 3.

¹²⁸ TCD MUN/V/5/12: College Board Register, 12th April 1862–24th December 1870 (p. 66, 27th June 1863).

¹²⁹ Paul Arbuthnot, 'A Survey of the Vicars Choral of St Patrick's and Christ Church Cathedrals During the Nineteenth Century', (Trinity College Dublin: MLitt diss., 2007), 125.

Murphy: see Herbert, William Murphy.

Murray, [Dr?]:¹³¹ tenor, appointed 1868.¹³² May have been the same person as Henry H.

Murray, a Sunday afternoon supernumerary in St Patrick's from 1860.¹³³

O'Rorke, John: tenor ('principal tenor' or 'first tenor'),¹³⁴ c. 1842¹³⁵—c. 1843,¹³⁶ c. 1847¹³⁷—19th February 1865.¹³⁸ Born 1822/23, died 19th September 1899.¹³⁹ Nephew of Richard Otto Gaudry.¹⁴⁰ Possibly succeeded by William Rossington and then Alfred Sapio before returning to the choir c. 1847. Sunday afternoon supernumerary in St Patrick's from 1847 or earlier.¹⁴¹ Appointed to TCD choir in or before June 1858.¹⁴² Succeeded to Mullen's half-vicarship in St Patrick's in January 1862. Copyist of D series Loft Books and items in other books. Composer of chants, and a Kyrie and Creed in G sung in St Patrick's.¹⁴³

Oldham, Edmond 'Ned':¹⁴⁴ bass (cantoris 1866,¹⁴⁵ later 'solo bass'),¹⁴⁶ 1865¹⁴⁷–1901.¹⁴⁸ Born 1843/44,¹⁴⁹ died 14th May 1901.¹⁵⁰ Sometime member of Christ Church choir (presumably Sunday afternoons only).¹⁵¹ Clerk in Dublin Metropolitan Police.¹⁵² Sang for visit of Prince and Princess of Wales in April 1885.¹⁵³

¹³⁰ RCB C2.1.19.2–5, RCB C6.1.22.2.

¹³¹ First initial may be E: see Ser 7.

¹³² ADecB table.

¹³³ RCB C2.1.19.1A.

¹³⁴ *Northern Whig*, 30th November 1854, p. 3; *Waterford Mail*, 7th November 1857, p. 8.

¹³⁵ *SN*, 14th February 1842, p. 2.

¹³⁶ *DEPC*, 24th January 1843, p. 3.

¹³⁷ *DEP*, 6th July 1847, p. 3.

¹³⁸ ADecB, inside cover.

¹³⁹ *IT*, 21st September 1899, p. 4.

¹⁴⁰ Richard Michael Levey and John O'Rorke eds, *Annals of the Theatre Royal, Dublin* (Dublin: Joseph Dollard, 1880), 22.

¹⁴¹ RCB C2.1.19.1.

¹⁴² TCD MUN/V/5/11/1: College Board Register, 9th February 1856–3rd July 1858 (p. 234, 12th June 1858).

¹⁴³ *DEM*, 12th September 1868, p. 2.

¹⁴⁴ Nickname in *Evening Herald*, 18th May 1901, p. 3.

¹⁴⁵ SDecA inside cover.

¹⁴⁶ *DDE*, 8th June 1901, p. 6.

¹⁴⁷ ADecB table.

¹⁴⁸ *DDE*, 15th May 1901, p. 7.

¹⁴⁹ At the time of the 1901 Census he was 57.

¹⁵⁰ *DDE*, 15th May 1901, p. 7.

¹⁵¹ *DDE*, 15th May 1901, p. 7.

- Orr, Robert: alto ('principal contr'alto'),¹⁵⁴ c. 1826/27 or 1829¹⁵⁵—between December 1838 and February 1839.¹⁵⁶ Died 11th January 1868.¹⁵⁷ Later organist of Derry Cathedral (c. 1839–c. 1842),¹⁵⁸ and member of the choir of St Fin Barre's Cathedral, Cork from 1842,¹⁵⁹ until his death.¹⁶⁰ Father of Robert Heather Orr (b. 1838),¹⁶¹ organist of Tralee Church.¹⁶²
- Quick, Vivian S.: tenor (cantoris?),¹⁶³ 1894 or before¹⁶⁴—1900 or later.¹⁶⁵ Born 1854/55 in St Ives, Cornwall.¹⁶⁶ Resident in Dublin from at least 1886.¹⁶⁷ Railway accountant.¹⁶⁸
- Rossington, G.:¹⁶⁹ alto, c. 1842¹⁷⁰—c. December 1844.¹⁷¹ Presumably brother of William Rossington.
- Rossington, William: tenor, c. 1843/44¹⁷²—45.¹⁷³ Member of the choir of St Fin Barre's Cathedral, Cork, c. 1840–42 or later.¹⁷⁴

¹⁵² *DDE*, 15th May 1901, p. 7.

¹⁵³ *IT*, 13th April 1885, p. 5.

¹⁵⁴ *Southern Reporter and Cork Commercial Courier*, 2nd July 1842, p. 1.

¹⁵⁵ *Southern Reporter and Cork Commercial Courier*, 2nd July 1842, p. 1 claimed that he had been a member of the choir for twelve years (which would suggest he joined in 1826–27). It seems more likely, however, that he was Hamerton's replacement, and would thus have been appointed following the advertisement for a new alto in *SN*, 4th March 1829, p. 4. Mentioned as a member of the choir in *Dublin University Magazine*, vol. i (January–June 1833), p. 738.

¹⁵⁶ *Londonderry Sentinel*, 1st December 1838, p. 3 contains a letter about the cathedral seeking a new organist, and Orr was appointed between then and *Londonderry Sentinel*, 23rd February 1839, p. 3, which said he had been a member of the Chapel Royal choir for 'upwards of ten years'.

¹⁵⁷ *Cork Examiner*, 15th January 1868, p. 4.

¹⁵⁸ *Londonderry Sentinel*, 23rd February 1839, p. 3.

¹⁵⁹ *Southern Reporter and Cork Commercial Courier*, 2nd July 1842, p. 1; Richard Caulfield ed., *Annals of St Fin Barre's Cathedral, Cork* (Cork: Purcell & Co., 1871), 100.

¹⁶⁰ *Cork Examiner*, 15th January 1868, p. 4.

¹⁶¹ Church Records, irishgenealogy.ie.

¹⁶² *Kerry Evening Post*, 25th February 1863, p. 1.

¹⁶³ His former copy of Culwick's 'Bless the Lord' bound in S&A10 has the Tenor 2 part marked.

¹⁶⁴ *Northern Whig*, 1st February 1894, p. 8.

¹⁶⁵ *IT*, 14th April 1900, p. 5.

¹⁶⁶ 1901 Census.

¹⁶⁷ *IT*, 31st May 1886, p. 1.

¹⁶⁸ 1911 Census.

¹⁶⁹ First initial, *SN*, 30th October 1843, p. 2.

¹⁷⁰ *SN*, 21st February 1842, p. 2.

¹⁷¹ Mentioned in *Musical World*, 16th January 1845, p. 27 (see Appendix A), but an advertisement for a new alto had appeared in *WDWM*, 28th December 1844, p. 2.

¹⁷² *Statesman and Dublin Christian Record*, 6th August 1844, p. 3.

¹⁷³ *Musical World*, 16th January 1845, p. 27 (see Appendix A).

¹⁷⁴ Caulfield, *Annals of St Fin Barre's Cathedral*, 99; *Southern Reporter and Cork Commercial Courier*, 14th August 1841, p. 4; *Cork Examiner*, 6th June 1842, p. 3.

Sapio, Alfred: tenor, c. 1845¹⁷⁵–c. 1846.¹⁷⁶ Born 1819, died 1876.¹⁷⁷ Son of Lewis Sapio, and nephew of Antonio.¹⁷⁸ Began performing in Dublin c. 1843.¹⁷⁹

Sapio, Signor Antonio: bass, 1835 or before–1843,¹⁸⁰ and deputy (?) 1846.¹⁸¹ Born London 1804, died Chester 6th May 1868.¹⁸² Son of Signor Sapio, Italian court musician to Queen Marie Antoinette, who fled to London after the Revolution.¹⁸³ Made his first appearance in Dublin as Dr Bartolo in *Il Barbiere di Siviglia* in a touring production at the Theatre Royal in December 1831,¹⁸⁴ and apparently settled in Dublin in February 1832 when that run was completed,¹⁸⁵ and lived there until around 1847, when he moved to Liverpool.¹⁸⁶ Lived at 1 Percy Place, 1837.¹⁸⁷ Sunday afternoon supernumerary in St Patrick's in 1845.¹⁸⁸ Renowned as a vocal teacher: his most famous pupil was soprano Catherine Hayes. Not to be confused with his brother, Lewis Sapio (c. 1792–1851),¹⁸⁹ a tenor who also enjoyed concert successes in Dublin.¹⁹⁰

¹⁷⁵ *Newry Telegraph*, 23rd October 1845, p. 2.

¹⁷⁶ *DEPC*, 12th May 1846, p. 3.

¹⁷⁷ Kurt Ganzl, *Victorian Vocalists*, (Taylor and Francis: Abingdon, 2017), 605.

¹⁷⁸ *Newry Telegraph*, 1st November 1845, p. 3.

¹⁷⁹ Mr. Alfred Sapio is listed as 'Pupil of Signor Sapio, his first appearance in public' in *DEPC*, 25th April 1843, p. 1, although it appears he had appeared at another concert the month before (*SN*, 14th March 1846, p. 3).

¹⁸⁰ *SN*, 5th August 1843, p. 3: a notice from Signor Sapio, who despite 'having resigned his Situation in the Castle Choir' did not intend to leave Dublin.

¹⁸¹ *SN*, 2nd March 1846, p. 2. (On this occasion, he sang a duet with his nephew Alfred.)

¹⁸² Kurt Ganzl, *Victorian Vocalists*, (Taylor and Francis: Abingdon, 2017), 601–605.

¹⁸³ Kurt Ganzl, *Victorian Vocalists*, (Abingdon: Taylor and Francis, 2017), 605.

¹⁸⁴ 'Signor A. Sapio (his first appearance here)': *Freeman's Journal*, 8th December 1831, p. 1.

¹⁸⁵ *SN*, 6th February 1832, p. 3.

¹⁸⁶ Kurt Ganzl, *Victorian Vocalists*, (Abingdon: Taylor and Francis, 2017), 605.

¹⁸⁷ *DEPC*, 2nd November 1837, p. 1.

¹⁸⁸ 'St. Patrick's Cathedral, Dublin', *Musical World*, 13th February 1845, p. 74–75. This appears to have been Antonio and not Alfred, as an advertisement placed by Antonio in *Eddowes's Journal*, 21st March 1855, p. 4 lists 'Member of her Majesty's Chapel Royal, and St. Patrick's Cathedral, Dublin' amongst his credentials.

¹⁸⁹ Death notice in *Illustrated London News*, 6th December 1851, p. 7 gives 1792 as Lewis Sapio's date of death; Ganzl gives 1784, but this would jar with his claim that Lewis was born in London after his father fled Revolutionary France (Ganzl, *Victorian Vocalists*, 601). Ganzl notes that the Sapio brothers 'have been muddled so many times, the one with the other': this is evident, for example, in Roy Johnston's *Musical Life of Nineteenth-Century Belfast* (Abingdon: Routledge, 2017), which refers to Antonio Sapio, teacher of Catherine Hayes, but provides Lewis Sapio's dates, as well as in a reminiscence of 'Vanished Vocalists' in *The Era*, 16th August 1874, p. 11, in which the author appears to have conflated both brothers into one Antonio Sapio, 'the favourite tenor of our boyhood'.

¹⁹⁰ *Illustrated London News*, 6th December 1851, p. 7.

Scott, James George: bass ('solo bass'), 1901¹⁹¹–15 or after.¹⁹² Born 1865.¹⁹³ A member of St Patrick's Cathedral choir prior to his appointment to the Chapel Royal.¹⁹⁴ He was a chorister in St Patrick's and Trinity Chapel from the age of eight, and studied at the London College of Music 1890–91.¹⁹⁵ Worked as a Commercial Clerk in the Guinness Brewery.¹⁹⁶

Sheperd, F.: tenor (cantoris), c. 1866.¹⁹⁷ May be either F. W. Sheperd, former head boy (q.v.), or his father, Frederick William Shepherd, born 29th April 1833,¹⁹⁸ a chorister in St Patrick's from before 1847 and head boy in 1848,¹⁹⁹ and organist of St Werburgh's, 1853–59.

Stuart: bass, 1851.²⁰⁰ May have been a temporary singer following M'Ghie's death.

Talbot, A.: alto, appointed and resigned 1868.²⁰¹ Frequent deputy in St Patrick's prior to his appointment in the Chapel.²⁰² Appointed to St Patrick's around December 1868.²⁰³

Tisdall, H. O: bass (cantoris?), c. 1900 or before–22. Born 1858/59.²⁰⁴ He was an afternoon-only Sunday man in Christ Church from October 1900,²⁰⁵ and an honorary member from October 1905,²⁰⁶ until 1924.²⁰⁷ Secretary to Dublin and Blessington Steam Tram Company.²⁰⁸

Tracey, W.: tenor (decani), 1864²⁰⁹–66.²¹⁰

¹⁹¹ *DDE*, 8th June 1901, p. 6.

¹⁹² *IT*, 6th April 1915, p. 6.

¹⁹³ 1901 and 1911 censuses.

¹⁹⁴ *DDE*, 8th June 1901, p. 6.

¹⁹⁵ *DDE*, 19th February 1910, p. 8.

¹⁹⁶ 1911 Census.

¹⁹⁷ *SDecA* inside cover.

¹⁹⁸ Precise date from Church Records, irishgenealogy.ie.

¹⁹⁹ *RCB C2.1.19.1*.

²⁰⁰ *DEM*, 31st March 1851, p. 3.

²⁰¹ According to *ADecB* table, he was appointed in 1868 and resigned within six weeks or months; he began singing in St Patrick's on Sunday mornings in December 1868.

²⁰² *RCB C2.1.19.1*.

²⁰³ *RCB C2.1.19.2–5*.

²⁰⁴ 1911 Census.

²⁰⁵ *RCB C6.1.22.2*.

²⁰⁶ *RCB C6.1.23.10*.

²⁰⁷ *RCB C6.1.22.5*.

²⁰⁸ 1911 Census.

²⁰⁹ *ADecB* table.

Walsh, Mr [B.?):²¹¹ voice part unknown, 1824 or earlier–1827 or later.²¹² Presumably the ‘Gentleman of the Chapel Royal’ to whom a chant in A in the Loft Books is attributed.²¹³ Name appears in pencil over a hook in Cupboard 1 (c. 1815?).

Walsh, Ernest William: tenor, 1916²¹⁴–22.²¹⁵ Born 1889/90.²¹⁶ Commended in Feis Ceoil tenor solo, 1916.²¹⁷ Played a small part in a 1923 production of *Yeoman of the Guard* by the Rathmines and Rathgar Musical Society, conducted by ‘T. H. Weaving’.²¹⁸ Worked as an insurance clerk.²¹⁹

Whelan, Fitzgerald: bass, 1916²²⁰–November 1920.²²¹ Born 1872/73 in Co. Kildare,²²² died November 1920.²²³ Youngest son of Canon Whelan, Rector of Maynooth.²²⁴ Bursar of St Columba’s College, 1911,²²⁵ and later worked at the Finance Department of the Representative Church Body.²²⁶

Williams, Alexander: alto, 1874²²⁷–c. 1880. Born 1846, died November 1930.²²⁸ Son-in-law of George Gray of St Patrick’s.²²⁹ Later gentleman of Christ Church, 1880–89,²³⁰ and subsequently a member of St Patrick’s choir.²³¹

Yoakley: tenor,²³² c. 1841.²³³ Joined TCD choir in 1840 as a Countertenor.²³⁴ A member of Christ Church choir from 1843.²³⁵

²¹⁰ SDecA inside cover.

²¹¹ First initial may be visible in Cupboard 1 alongside names of G. Mills, C. Mills and Barton.

²¹² *Dublin Directory*, 1825, 1826, 1827.

²¹³ ADecA, p. 93.

²¹⁴ ADecB table.

²¹⁵ *IT*, 25th May 1922, p. 6.

²¹⁶ 1911 Census.

²¹⁷ *FJ*, 22nd July 1916, p. 6.

²¹⁸ *Irish Society*, 14th April 1923, p. 24.

²¹⁹ 1911 Census.

²²⁰ ADecB table.

²²¹ *IT*, 10th November 1920, p. 6.

²²² 1911 Census.

²²³ *IT*, 10th November 1920, p. 6.

²²⁴ *IT*, 13th November 1920, p. 4.

²²⁵ 1911 Census.

²²⁶ *IT*, 9th November 1920, p. 6.

²²⁷ ADecB table; *IT*, 22nd November 1930, p. 20.

²²⁸ *IT*, 22nd November 1930, p. 20.

²²⁹ *DEM*, Wednesday 9th May 1888, p. 2.

²³⁰ List of members of Christ Church choir compiled by Stuart Kinsella.

²³¹ *IT*, 22nd November 1930, p. 20.

D3: Succession list of organists of the Chapel Royal

c. 1814–c. 1831:
James Duncan (d. 1831)

c. 1831–c. 1833:
John Smith (1795–1861)

c. 1833–c. 1836:
John T. Smith (c. 1815–1836)

25th December 1836–c. April 1845:²³⁶
William Henry White (c. 1822–1852)

July 1845–May 1881:²³⁷
Henry Bussell (1809–1882)

July 1881–October 1907:²³⁸
James Cooksey Culwick (1845–1907)

November 1907–December 1916:²³⁹
George Henry Phillips Hewson (1881–1972)

January 1917–July 1920:²⁴⁰
Thomas Henry Weaving (1881–1966)

July 1920–December 1922:²⁴¹
William Edmond Hopkins (1898–1951)

²³² ADecB table.

²³³ *FJ*, 30th November 1841, p. 2.

²³⁴ *DEPC*, 26th November 1840, p. 2.

²³⁵ Boydell, *A History of Music at Christ Church Cathedral*, 124 (n. 140).

²³⁶ NAI CSO/RP/1837/751 (10th April 1837).

²³⁷ NAI CSO/RP/1845/E12842 (23rd September 1845); NAI CSO/RP/1881/15073 (10th May 1881).

²³⁸ NAI CSO/RP/1881/15073 (10th May 1881); *Freeman's Journal*, 7th October 1907.

²³⁹ NAI CSO/RP/1907/25537 (14th November 1907): this also notes that T. R. G. Jozé acted as organist following Culwick's death and before Hewson's appointment; his appointment to Armagh Cathedral is first mentioned in *DDE*, 12th December 1916.

²⁴⁰ NAI CSO/RP/1917/238 (3rd January 1917); *IT*, 14th July 1920.

²⁴¹ *IT*, 14th July 1920.

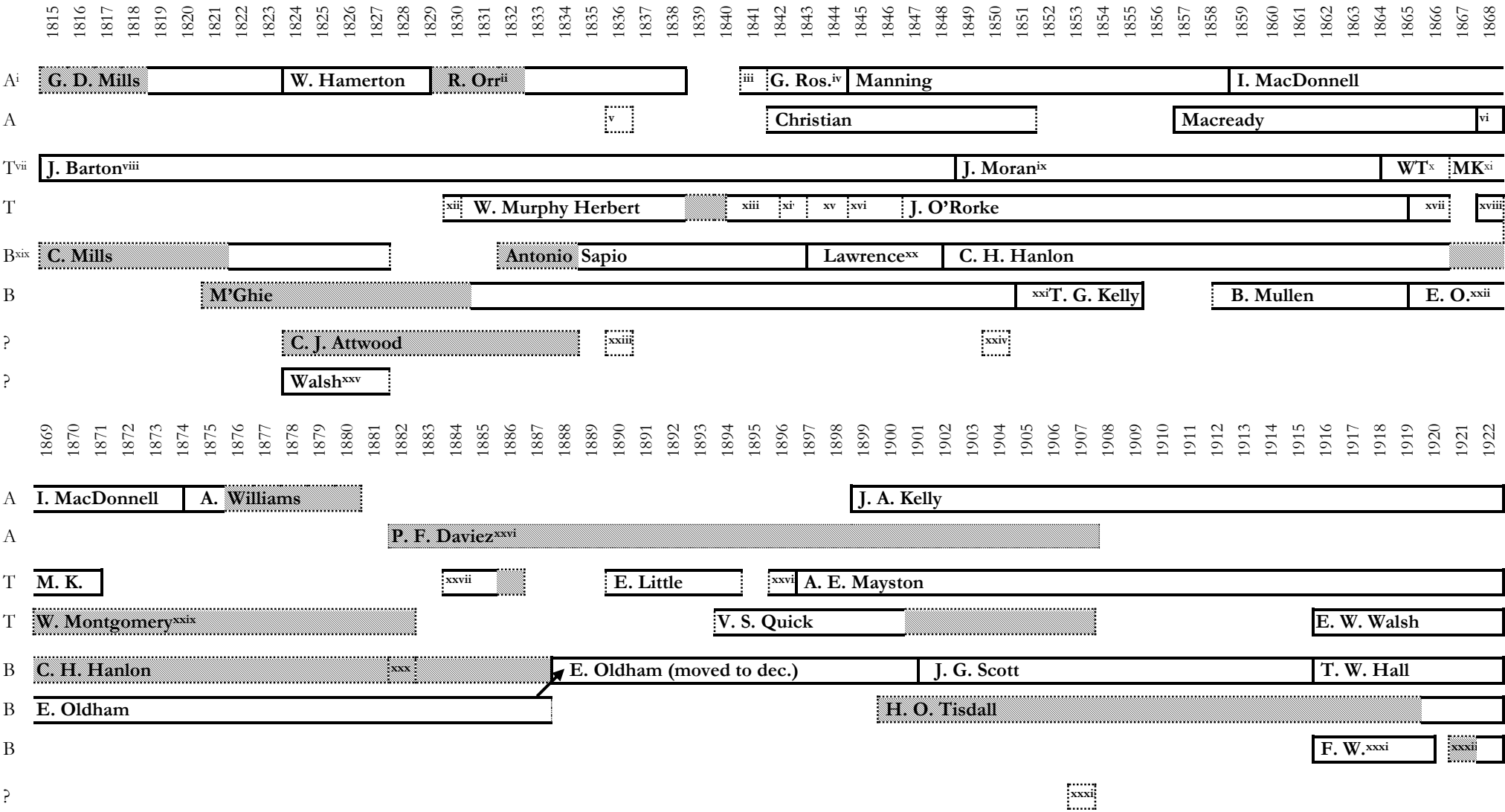
D4: Tables of musical personnel

D4.1 Table of personnel from ADecB (back cover)

Soprani principal boys	Alti	Tenore	Bassi	Organists
	Gannley	Barton	Lawrence	Bunting
	Brooks	Herbert	Sapio	Smith
	Christian	Yakely	McGee	White
	Manning	Rossington	Kelly GT	Bussell
Brennan	McCreedy 1857	Sapio A	Hanlon Aug 1848	Culwick
Shepherd F	MacDonnell 1860	O'Rourke	Mullen	
Andrews		^{left for Petrides} Moran	^{lost for Chis. Ch} Oltham 1865	
Shepherd J	Talbot 1868	^{6 weeks} Tracy 1864	Disdall	
Meyers Thos	William 1874	Kennedy 1867	Scott	
P. Davy		^{6 weeks} Flint 1868		
J. A. Keely		Murray 1868		
		^{* left for Carlisle Co} Montgomery 1871		
		^{the day after} Smith V.S.	TW Hall 1916	
		A.S. Mayson	Fitzpatrick 1916	
		J. Walsh 1916		

D4.2 Table of men of the choir, 1815–1922

[On next page.]



Legend: White denotes period in which evidence exists for the person being a member of the choir. Grey is speculation based on evidence explained in Appendix D2. Black borders denote definite start and end years; dotted borders indicate approximate start and end years.

-
- ⁱ Decani or principal alto (where known).
 - ⁱⁱ Gormley may have been appointed at this time.
 - ⁱⁱⁱ Brooks
 - ^{iv} G. Rossington.
 - ^v Baxter?
 - ^{vi} A. Talbot appointed and resigned during 1868.
 - ^{vii} Decani or principal tenor (where known).
 - ^{viii} In spite of Barton's retirement in c. 1848, he retained his appointment as 'Singing Man' until his death in 1863.
 - ^{ix} App. in the room of Barton?
 - ^x W. Tracey; St Patrick's in 1865; no mention after 1866.
 - ^{xi} M. Kennedy.
 - ^{xii} Mr Falkner.
 - ^{xiii} Yoakley; appointed early 1840; gone to CCC in 1843.
 - ^{xiv} J. O'Rorke
 - ^{xv} W. Rossington.
 - ^{xvi} Alfred Sapio.
 - ^{xvii} F. Sheperd.
 - ^{xviii} Flint appointed and resigned 1868; Murray appointed as his successor 1868.
 - ^{xix} Decani or principal bass (where known).
 - ^{xx} Antonio Sapio seems to have deputized for Lawrence during 1846.
 - ^{xxi} Stuart, March 1851.
 - ^{xxii} Edmond Oldham.
 - ^{xxiii} Smith (probably J. T. Smith), was mentioned as a bass in the 'Celebrated Amen' (see Appendix C5).
 - ^{xxiv} C. Moran, deputy bass(?) in March 1850.
 - ^{xxv} Unclear if Walsh was a tenor.
 - ^{xxvi} Precise dates unknown.
 - ^{xxvii} Percy Martin.
 - ^{xxviii} W. Lowther Campbell resigned.
 - ^{xxix} Appointed after 1868; may still have been in the choir in 1881.
 - ^{xxx} Albert Christian, 1882; may have replaced Hanlon after his retirement.
 - ^{xxxi} Fitzgerald Whelan.
 - ^{xxxii} W. C. Harrison.
 - ^{xxxiii} Conolly.

D5: Robing room graffiti

In the Chapel Royal, the two first-floor rooms at the east end on either side of the gallery were formerly used as robing rooms for the boys and men. Each room contains two triangular corner cupboards for robes. These cupboards contain both graffiti and named labels above hooks, presumably.

Most of these labels and items of graffiti contain names of boy choristers, who have been cross-referenced with other sources and included in Appendix D1.1 above. A very small amount of the graffiti dates from after the closure of the Chapel in 1922. Everything is written in pencil unless otherwise noted. Items on separate lines are separate pieces of graffiti. They have been transcribed from the cupboards left to right, top to bottom, as far as was practicable.

The south-east robing room cupboards (nos. 1 and 2) contain names of boys before c. 1860, as well as some names of men from c. 1814, whereas the north-east robing room cupboards (nos. 3 and 3) contain names of boys after 1860. This suggests that before c. 1860 the north-east robing room was used by the boys (or perhaps by both boys and men), whereas after c. 1860 until 1922 the north-east room was used by the boys, the transfer possibly coinciding with the renovations of the Chapel made during Lord Carlisle's viceroyalty.

Cupboard 1

Right-hand cupboard, south-east robing room: contains names of boys and men c. 1814. (This cupboard was apparently originally in the opposite corner of the room, and had been moved in order to make way for a modern storage heater.) This cupboard contains four hooks on the left panel and two on the right, with a fitting for a further missing hook. Three of the hooks (the leftmost and two rightmost) are brass, and the other three are painted black, and in a slightly different style, and seem to have replaced just two originals

(the holes of which are visible). This cupboard has no graffiti whatever, except pencilled names above or below the hooks, which correspond to names of members of the choir of the Chapel c. 1814–17.

Hook 1 above: Gaudry
 Hook 2 below: [underneath] Mr B Walsh [?]
 Hook 3 above: Mr G. Mills
 Hook 4: [nothing]
 Hook 5 above [hook missing]: Mr C. Mills
 Hook 6 above: [illegible name in pencil]
 Hook 7 above: Mr Barton

Cupboard 2

Left-hand cupboard, south-east robing room: contains mostly names of boys from c. 1814 to c. 1860 (with later additions). The cupboard contains three double hooks (large upper hook and smaller lower hook) on each panel. A number of names are pencilled above and below each hook. The holes between hooks and names above these appear to indicate that there had originally been more hooks.

Hook 1 above: Wheeler; [illegible]; Herbert
 Hook 1 below: [three names crossed out: the second looks like 'R. Hillua']
 Hole between hooks 1 and 2 above: J. Egan
 Hook 2 above: Ew [sic.] Walsh; Campble [crossed out]; Brennan
 Hook 2 below: [two names crossed out and illegible]
 Hole between hooks 2 and 3: W. H. White; C. Egan; JG/S COH.
 Hook 3 above: John [Hainsy?]
 Hook 3 below: HALLMARK
 Hook 4 above: [Barnes?]; Rice; Humphries
 Between hooks 4 and 5: Stuart
 Hook 5 above: [illegible]
 Hook 5 below: [Curry? crossed out]; [Hoses?]; [Bussell]?
 Between hooks 5 and 6: White
 Hook 6 above: Smyth; Brennan
 Hook 6 below: [M. Chse?]

Graffiti below:

Smith
 H. Nolan
 Taylor [crossed out]

Byron [supernumerary? crossed out]
 P. Duggan 1944
 John McMenamin, Sacristan from August 1942 until April 1943 [carved]
 William Grant [carved, barely visible]
 Smith
 Johnson
 White
 John [McCarthy] 1846
 [Isagriet?]
 [A neatly copied treble part of John Smith's ABC chant with 'Dr Smith'
 written above
 Sheperd
 [Humphries]
 Jackson[?]
 Reilly
 W. G.

Cupboard 3

Left-hand cupboard, north-east robing room: contains names of boys from c. 1860 to c.

1910. The cupboard has four brass hooks on the left-hand side.

UP DEV (black marker/crayon)
 A. J. (G?) Cossar, 29.11.08
 G. G. Higgins, 29.11.08
 W. Spence
 "Spud" Garland, 29.11.08
 "Terry" Wells, 29.11.08
 W. Spence, 29.11.08
 F. H. Doran, 12 Fairview [Rd?], Clontarf
 E. Hughes, October '02
 Clundy Painter August 2007
 H. Gillarrs
 E. Hughes 1898
 E. W. Spence
 W. Blake 1898
 R. Stevenson Oct '97
 A. Cossar, 18.5.05
 R. Higgins 1901
 F. de Lisle [crossed out: may refer to H. Sleith, whose middle name was 'Lisle']
 W. Spence June '09
 P. Blake
 J.[?] Twiss (pen)
 R. Smith
 F. Deale
 [S. Hughes?] illegible
 A. Sheperd (pen)
 C. Smith (pen)

Arthur Deale
 Charles E. Smith Apr. 1865[?] [pen]
 Doran
 Stevenson
 W. Spence 25th Dec. 1907
 A. Deale
 W. Blake 97
 [GGM?] Francis
 W. Blake 1897
 Burby (carved)
 Kelly (pen)
 Johnson (pen)
 W. Spence
 [D. N. Kerr?] 1932
 E. Doran
 G. Slye [?]
 Johnson
 C. Deale
 A. Coosar 22.1.08
 Johnson
 1895
 A. Deale
 [H. Sleath] crossed out
 W. Spence
 G. Stewart (pen)
 R. Stevenson October 97
 W. Cavenagh (carved, crossed out)
 H. Sleith
 G. Higgins
 E. Hughes
 [M.] Hockey (pen)
 W. Cavenagh
 G. Higgins
 W. Johnson
 W. Johnson
 A. Sheperd
 W. Johnson
 Meyers (pen)
 Hickey HICK (pen)
 E. J. [S.?] Kavenagh [sic.] (pen)
 G. Nairn (blue pencil)
 Hickey
 Higgins
 W. Squier
 W. John [this and preceding written on edge]
 Deale (carved)
 A. Shepd [sic.]
 C. Burby April 1868
 [H. D.]
 W. Cavenagh
 March

Arnold
 [E. Hughes?] crossed out
 Robinson
 J. Rennick [?]
 Dyas
 H. Squier
 W. Spence 1906
 Harry Deale
 J. [Rennick]
 E. Hughes 1896 (carved)
 J. Rennick
 G. E. Twiss
 R. Higgins
 F. Deale
 R. Wynne
 [W. R.] [Opiosa?] (illegible), 24/4/1936
 R. Sheperd (pen)
 [Farly?]
 C. H. Deale
 R. Blake
 W. Spence 1909
 E. (pen)
 G. H. Deale
 H. Morris
 [illegible, crossed out]
 Kelly[?] (crossed out)
 Slye
 A. Deale
 [Hornes?]
 J. Burgess 1932
 [Francis Frabli? illegible]
 Twiss
 A. Exham (pen)
 Twiss (pen)
 [A. Miller?]
 J[as?] Kelly (pen)
 W. Johnson (pen)
 R. Smith
 R. Sheperd (crossed out)
 G. Nairn, 7th May 99
 Deale
 Deale
 C Barls [illegible]
 Macdonnell (pen)
 A. M.
 E. Nugent
 J. Kelly
 [C. Smith?]
 H. G. Morris
 Craig
 Kelly [surname of the aforewritten?]

Herbert Deale
Francis
Deale
J. Rennick
Kelly
Irvine

Cupboard 4

Right-hand cupboard, north-east robing room: contains names of boys (both graffitied and on labels) from c. 1900–22. The right cupboard has two brass hooks, with the holes for now missing hooks of the same kind each labelled with the name of a chorister. There are eighteen of these fittings in total, and it seems that the labels were pasted over, rather than removed, when the name was changed.

All the pencilled names in this cupboard appear to refer to hooks, with the exception of the following pieces of graffiti:

W. Spence
E. Hughes 1903 (carved)
[F.?] Byrne (crossed out)
W. Spence.

Some names are doubled, suggesting one hook may have been for cassock and the other for a surplice. The names attached to the hooks are as follows:

Left panel:

1. Label: R. Flewett. Pencil: [H.?] Osborne.
2. Label: C. Gilligan. (Second label: HF.) Pencil: F. Cowell (crossed out); H. Armstrong.
3. Label: R. J. F. Mayston. Label beneath: H. Sleith/H. H. Armstrong.
4. Label: F. Sleith/F. Osborne (pencil).
5. Label: D. F. Mayston, Aardevin House, Highfield Road, Rathgar.
6. Label missing. Pencil: F. Flewett; E. Huce? [illegible]
7. Label: R. Buckley/Dec 4 (pencil). (Second label: RF.) Pencil: R/P [?] Flewett.
8. Label: [first initial may be missing] F. Mayston [label is damaged, with half detached on floor of cupboard]. Pencil: Armstrong (crossed out); F. Cowle.
9. Label: C. Bell/H. Flewett (pencil).

10. Label (partially missing): Rennick (pencil); Dec 4 (red crayon). Pencil: E. N.

Right panel:

1. Label: [H?] illegible.
2. [nothing]
3. Label: [E?] illegible. Pencil: H. Gillorrs?
4. Label: illegible. Pencil: E. Hughes 1903 (crossed out)
5. Label: G. Higgins/EN, C1, 2, 6 (pencil).
6. Label: R. [cut off]aus/Rennick (pencil).
7. Label: A. J. [cut off] (pencil).
8. Label: [cut off] Sleith (pencil)/RWJ (pencil). Pencil: RWJ [Caffrey?]

APPENDIX E

NEWSPAPER MUSIC LISTS

Notes

The music lists presented here are collated mostly from the *Dublin Daily Express* and the *Irish Times* of the day preceding the service (or in the case of occasional week-day services, on the day itself). Services listed below took place on Sundays, with the exception of Ash Wednesday, Good Friday, Ascension Day, and Christmas Day when it fell on a day except Sunday. The date in the leftmost column refers to the date on which the service took place, and indications of times of service in this column are usually followed in subsequent weeks in that table unless otherwise noted. Spellings and format are given as per sources, and comments and clarifications are given in square brackets. ‘HC’ in the right margin indicates that a celebration of Holy Communion took place as part of the main choral service on that day.

E1: Music lists, January 1867–December 1870

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/ Introit to communion</i>	<i>Sanctus and Responses</i>
6/1/1867 11.30am		W. White	King in C		O Lord our governor (Stevenson)		King in C
13/1/1867		Gregorian	Smith		I was glad (Horsley)		Smith
20/1/1867		Woodward in A	Boyce in A		O where shall wisdom be found (Boyce)		Boyce in A
27/1/1867		Langdon	Nares		I have surely built thee an house (Boyce)		Aldrich
27/1/1867 evening (4pm)					In Jewry is God known (Clark Whitfeld)		

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/ Introit to communion</i>	<i>Sanctus and Responses</i>
3/2/1867		Stevenson in C	Mendelssohn		I am well pleased (Stevenson)		Major Bagot
3/2/1867 evening		Battishill			Incline thine ear (Himmell)		
10/2/1867		Lord Mornington	Bussell		Praise the Lord, O my soul (Goss)		Bussell
10/2/1867 evening		Tallis			Judge me O God (Mendelssohn)		
17/2/1867		Tallis	Clarke in F		O Lord our governor (Stevenson)		Stevenson
17/2/1867 evening		Woodward			Lord for thy tender mercies sake (Farrant)		
24/2/1867		Boyce	Boyce in C		Plead thou my cause (Mozart)		Rev'd Mr LeFanu
24/2/1867 evening		Crotch			My God, my God (Reynolds)		
3/3/1867	[No music printed.]						
3/3/1867 evening							
10/3/1867		W. White	Aldrich		Bow down thine ear (Stevenson)		Stevenson
10/3/1867 evening		Stewart			Judge me O God (Mendelssohn)		
17/3/1867		Walsh	Boyce in A		O Lord, thou searchest me out (Greene) [sic.; Croft?]		Boyce in A
17/3/1867 evening		Woodward			Lord of all power and might (Mason)		
24/3/1867	[No music printed.]						
31/3/1867		W. Russell	Arnold		In thee O Lord (Weldon)		Stevenson
31/3/1867 evening		Clarke			Turn thy face from my sins (Attwood)		
7/4/1867		Joseph Robinson	Clarke		Call to remembrance (Battishill)		Bussell
14/4/1867		Boyce	Aldrich		Plead thou my cause (Mozart)		Aldrich
19/4/1867 Good Friday (11.15)		Beethoven			My God, my God (Mendelssohn)		

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/ Introit to communion</i>	<i>Sanctus and Responses</i>
21/4/1867			Rogers		I know that my redeemer liveth (Handel)		Rogers
Easter Day							
28/4/1867		Stewart	Smith		Praise the Lord our God (Spohr)		W. LeFanu
5/5/1867		Langdon	Boyce in C		I am well pleased (Stevenson)		Major Bagot
12/5/1867		Joseph Robinson	Nares		I have surely built thee an house (Boyce)		Attwood
19/5/1867		Orlando Gibbons	Bussell		Praise the Lord (Goss)		Bussell
26/5/1867		R. Turle	Aldrich		I was glad (Horsley)		Stevenson
30/5/1867		Walsh			God is gone up (Croft)		
Ascension							
2/6/1867		Henley	Aldrich in G		O where shall wisdom be found (Boyce)		LeFanu
9/6/1867		Henley	King in C		O Lord thou art my God (Haydn and Gaudry)		Attwood
16/6/1867	[No music printed.]						
23/6/1867		Stewart	Walshe in A		In the beginning (Haydn and Stevenson)		Bussell
30/6/1867		Joseph Robinson	Smith in A		Judge me O God (Mendelssohn)		Rogers
7/7/1867		Gregorian	Aldrich		O Lord our governor (Stevenson)		Aldrich
14/7/1867		Dr Randall	Mendelssohn		Thou O God art praised in Zion (Stewart)		Stevenson
21/7/1867		W. White	Boyce in A		O Lord, thou searchest me out (Greene) [sic...surely Croft?]		Boyce in A
28/7/1867		Gregorian	Aldrich		Bow down thine ear (Stevenson)		Aldrich
4/8/1867		Joseph Robinson	Clarke		By the waters of Babylon (Stevenson)		Smith
11/8/1867		C. V. Stanford	Arnold		Judge me O God (Mendelssohn)		Rogers
18/8/1867		Higgins	Boyce in C		I was glad (Horsley)		Major Bagot
25/8/1867		Langdon	Nares		O Lord thou art my God (Haydn and Gaudry)		Bussell
1/9/1867		Tallis	Rogers		I am well pleased (Stevenson)		Attwood
8/9/1867		Langdon	Bussell		Praise the Lord (Goss)		Bussell
15/9/1867		Stewart	Clarke		O Lord thou art my God (Haydn and Gaudry)		Smith

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/ Introit to communion</i>	<i>Sanctus and Responses</i>
22/9/1867		Attwood	Smith		As pants the hart (Spohr)		Stevenson
29/9/1867		Stevenson	King in C		Lord how are they increased (Stevenson)		Le Fanu
6/10/1867		F. Robinson	Mendelssohn		Incline thine ear (Himmell)		Smith
13/10/1867		Langdon	Aldrich		O where shall wisdom be found (Boyce)		Aldrich
20/10/1867		Lord Mornington	Boyce in A		The Lord is my shepherd (Stevenson)		Stevenson
27/10/1867		Woodward	Clarke		Judge me O God (Mendelssohn)		Bussell
3/11/1867		Joseph Robinson	Aldrich		Lord of all power and might (Mason)		Aldrich
10/11/1867		Beethoven	Boyce		In thee O Lord (Weldon)		Rogers
17/11/1867		W. H. White	Rogers		O Lord, thou has searched me out (Green) [sic]		Stevenson
24/11/1867		Dr Randall	Boyce in C		Thou O God art praised in Zion (Stewart)		Le Fanu
1/12/1867		Tallis	Aldrich		Comfort ye my people (Handel)		Aldrich
8/12/1867		Stevenson	Boyce in C		Judge me O God (Mendelssohn)		Attwood
15/12/1867		C. Dickinson	Nares		Rejoice in the Lord (?)		Major Bagot
22/12/1867		Gregorian	Clarke		The Wilderness (Goss)		Aldrich
25/12/1867		Tallis	Rogers		There were shepherds (Handel)		Rogers
Christmas							
29/12/1867		Dr [F] Robinson	Smith		O Lord our governor (Stevenson)		Bussell
5/1/1868		Stewart	King in C		I have surely built thee an house (Boyce)		Le Fanu
12/1/1868		P. Henley	Boyce in A		Praise the Lord (Goss)		Boyce in A
19/1/1868		Lord Mornington	Clarke		Praise the Lord (Goss)		Bussell
26/1/1868		R. Turle	Boyce in A		Thou O God art praised in Zion (Stewart)		Stevenson
2/2/1868		Higgins	Aldrich		Rejoice in the Lord (Purcell)		Aldrich
2/2/1868 evening (4pm)		Lord Mornington			Lord for thy tender mercies sake (Farrant)		
9/2/1868		Dr Randall	Rogers		Plead thou my cause (Mozart)		Rogers
9/2/1868 evening		Farrant			Lord of all power and might (Mason)		

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/ Introit to communion</i>	<i>Sanctus and Responses</i>
16/2/1868		Tallis	Boyce in C		Judge me O God (Mendelssohn)		Attwood
16/2/1868 evening		Langdon			Turn thy face from my sins (Attwood)		
23/2/1868		Farrant	Clarke		I am well pleased (Stevenson)		Bussell
23/2/1868 evening		Tallis			All people that in earth do dwell (Luther)		
1/3/1868		Purcell	Jackson in F		O where shall wisdom be found (Boyce)		Boyce
1/3/1868 evening		Camidge			Hymn: Sun of my soul, thou Saviour dear		
8/3/1868		Randall	Boyce in A		In thee O Lord (Weldon)		Rogers
8/3/1868 evening		Farrant			O praise ye the Lord (119th Psalm [sic])		
15/3/1868		Rev. John LeFanu	Rogers		O Lord our governor (Stevenson)		Major Bagot
15/3/1868 evening		Joseph Robinson			Hymn: Abide with me		
22/3/1868		Stewart	Boyce in C		We have heard with our ears (Sullivan)		Smith
29/3/1868		Dr Randall	Boyce in A		By the waters of Babylon (Stevenson)		Rev. J. LeFanu
5/4/1868		Gregorian	Clarke		Incline thine ear [Himmel; attrib. to Handel in newspapers]		Aldrich
10/4/1868 Good Friday 11.30am		Battishill			My God, my God (Reynolds)		Rogers
12/4/1868 Easter Day		Stevenson	Stevenson		Praise God's glorious name (Spohr)		Smith
19/4/1868		Joseph Robinson	Aldrich		Judge me O God (Mendelssohn)		Stevenson
26/4/1868		Gregorian	Boyce in A		I am well pleased (Stevenson)		Bussell
3/5/1868		Stewart	King in C		Praise the Lord our God (Spohr)		J. LeFanu
10/5/1868		Dr Randall	Clarke in F		O Lord thou hast searched me out (Croft)		Attwood
17/5/1868		Woodward	Boyce in C		God is gone up (Croft)		Stevenson in F
24/5/1868		Tallis	Aldrich		We have heard with our ears (Sullivan)		Aldrich
31/5/1868		Smith and Robinson	Rogers		O Lord thou art my God (Haydn and Gaudry)		Rogers

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/ Introit to communion</i>	<i>Sanctus and Responses</i>
7/6/1868		W. White	Boyce in A		I looked and behold (Stevenson)		Rev. J. LeFanu
14/6/1868		Camidge	Clarke		Praise the Lord (Spohr)		Bussell
21/6/1868		Gregorian	Nares		I have surely built thee an house (Boyce)		Aldrich
28/6/1868		Lord Mornington	Mendelssohn		Judge me, O God (Mendelssohn)		Rogers
5/7/1868		Tallis	Boyce in C		I looked and behold (Stevenson)		Stevenson in E
12/7/1868		Rev. G. Heathcote	Aldrich		Incline thine ear (Himmel)		Aldrich
19/7/1868		Farrant	Boyce in A		O Lord thou hast searched me out (Croft)		Rogers
26/7/1868		Lord Mornington	Clarke		Praise the Lord (Goss)		Smith
2/8/1868		R. Turle	Nares		O Lord our governor (Stevenson)		Major Bagot
9/8/1868		Gregorian	Aldrich		We have heard with our ears (Sullivan)		Aldrich
16/8/1868		Joseph Robinson	Rogers		I am well pleased (Stevenson/Robinson)		Rogers
23/8/1868		Purcell	Boyce in A		In thee O Lord (Weldon)		Bussell
30/8/1868		Orlando Gibbons	Rogers		Judge me, O God (Mendelssohn)		Rogers
6/9/1868		Dr Randall	Mendelssohn		I have surely built thee an house (Boyce)		Stevenson
13/9/1868			Boyce in C		By the waters of Babylon (Stevenson)		Aldrich
20/9/1868		Woodward in D	Clarke		Thou O God art praised in Zion (Stewart)		Smith
27/9/1868		Gregorian	Boyce in A		Judge me, O God (Mendelssohn)		Bussell
4/10/1868		Stevenson	Aldrich		I am well pleased (Stevenson)		Rev. J. LeFanu
11/10/1868		Woodward	Smith		Incline thine ear (Himmel)		Rogers
18/10/1868		R. Turle	Rogers		Lord how they are increased (Stevenson)		Rev. J. LeFanu
25/10/1868		Camidge	Nares		God is gone up (Croft)		Aldrich
1/11/1868	[No music printed.]						
8/11/1868		Farrant	Boyce in C		O Lord thou art my God (Haydn and Gaudry)		Attwood
15/11/1868		Langdon	Clarke		Thou O God art praised in Zion (Stewart)		Stevenson
22/11/1868		W. White	King in C		O Lord thou has searched me out [given as Greene]		Major Bagot

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/ Introit to communion</i>	<i>Sanctus and Responses</i>	
29/11/1868		Stewart	Rogers		Comfort ye my people (Handel)		Rogers	
6/12/1868		Lord Mornington	Boyce in A		The Wilderness (Goss)		Aldrich	
13/12/1868		C. Dickinson	Arnold		Judge me O God (Mendelssohn)		Stevenson	
20/12/1868		Humphrey and Purcell	Rogers		I have surely built thee an house (Boyce)		Rogers	
25/12/1868		Farrant	Aldrich		Christmas Anthem' [Presumably "There were shepherds"]		Smith	
Christmas								
27/12/1868		Higgins	Mendelssohn		Glory to God (Joseph Robinson)		Attwood	
3/1/1869		Gregorian	Clarke		Thus saith the Lord (Handel)		Stevenson	
11.30am		and Joseph Robinson						
10/1/1869		Smith and Robinson, also Purcell	Boyce in C		Lord for thy tender mercies sake (Farrant)	Second anthem: O Lord our governor (Stevenson)	Rev. J. LeFanu	
17/1/1869		Beethoven and Joseph Robinson	Clarke in F		O Lord thou art my God (Haydn and Gaudry)		Rev. J. LeFanu	
17/1/1869		Tallis and Langdon			Lord for thy tender mercies sake (Farrant)			
evening (4pm)								
24/1/1869		Higgins and Dickinson			In the beginning (Haydn and Stevenson)	Introit: Turn thy face (Attwood)		
24/1/1869		Gregorian chant	Humphrey and King		In Jewry is God known (Clarke)			
evening								
31/1/1869	Stevenson	Smith and Robinson			Thou O God art praised in Zion (Stewart)		Bussell in E-flat	
31/1/1869		Cambridge and Tallis	Canticles: Woodward in B- flat		Incline thine ear (Himmell)			
evening								
7/2/1869	Joseph Robinson (40 and 42)	Aldrich in C			O where shall wisdom be found (Boyce)		Rogers in D	
7/2/1869	Farrant	Dickinson			Thou shalt show me the path of life (Blake)			
evening								
14/2/1869	Higgins	Langdon	Arnold in C		Judge me O God (Mendelssohn)		Stevenson	HC

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/ Introit to communion</i>	<i>Sanctus and Responses</i>
14/2/1869 evening		Randel and Beethoven	Humphrey in C		Turn thy face from my sins (Attwood)		
21/2/1869	Camidge in A	Crosthwaite in A	Boyce in C		Lord how are they increased (Stevenson)		Responses: Attwood in G
21/2/1869 evening		Dr Gibbons	Camidge in A		Incline thine ear (Himmell)		
28/2/1869	Gregorian (No. 7)	LeFanu and Woodward in G	Aldrich in G	Croft ('Jubilate or Benedictus')	In thee O Lord (Weldon)		Sanctus ('Introit'): Rogers in G Responses: Aldrich in G
28/2/1869 evening		Joseph Robinson	Croft		My God, my God, look upon me (Reynolds)		
7/3/1869	Tallis	Boyce in D	Nares in C	Croft ('Jubilate or Benedictus')	Praise the Lord our God (Spohr)		Sanctus and Responses: Bagot in F
7/3/1869 evening		Stevenson	Farrant		Lord for thy tender mercies sake (Farrant)		
14/3/1869	Farrant	Dickinson in A	Nares	Benedictus: Purcell	God is our hope and strength (Greene)		Responses: W. LeFanu
14/3/1869 evening		Bussell and Beethoven	Purcell		O how amiable [Greene?]		
21/3/1869	Gregorian 1st tone, No. 34	Walsh	Bussell in E-flat		Plead thou my cause (Mozart)		Sanctus: Bussell
21/3/1869 evening		Crosthwaite	1st tone (4th ending), no. 34		As pants the hart (Spohr)		
26/3/1869 Good Friday	No. 50	Beethoven, 87 and 88		Benedictus: No. 50	My God, my God, look upon me (Reynolds)		Sanctus and Responses: Dickinson in A
28/3/1869	Easter Anthems: Humphries	Higgins (119), Smith and Robinson	Aldrich		I know that my redeemer liveth (Handel)		Sanctus and Responses: Dickinson in A
28/3/1869 evening		32 (2) and 34	Purcell		Hallelujah Chorus (Handel)		
4/4/1869	Purcell in A (68)	Nares and Purcell in A (64 and 68)	Smith in A		I am well pleased (Stevenson)		Sanctus and Responses: Stewart (no. 20)
11/4/1869	No. 34	Langdon	Bussell		O Lord our governor (Stevenson)		
18/4/1869	Purcell in A (68)	J. Robinson (146-147)	Aldrich in G		Praise the Lord our God (Spohr)		Sanctus: Stewart in A- flat

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/ Introit to communion</i>	<i>Sanctus and Responses</i>
25/4/1869	Tallis	Beethoven in B-flat	Rogers		O Lord thou art my God (Haydn and Gaudry)		
2/5/1869	Woodward (8v[?])	Crosthwaite (94)	Rogers		O where shall wisdom be found (Boyce)		Responses: Rogers
9/5/1869	Cambridge in A (10)	Robinson 146 and 147	King in C		As pants the hart (Spohr)		Responses: Torrance, 207–208
16/5/1869	No. 34	Aldrich (83)	Te Deum and Benedictus: J. Robinson, 146 and 147		How beautiful are the feet (Messiah)	Before the Holy Communion: Funeral Chorale, 'To thee, O Lord, I yield my spirit'	
23/5/1869	Tallis in C	Dickinson in A (107)	Arnold in C		I looked and lo (Stevenson)		Responses: Nares, 32
30/5/1869	Humphrey in G (58)	Lord O'Neill (140)	Aldrich in C		Rejoice in the Lord (Purcell)	Before Communion Service: 'To God on high' (Chorale) from 'St Paul' (Mendelssohn)	
6/6/1869	Nares	Randall			O Lord thou hast searched (Cooke) [Croft?]		Sanctus and Responses: Torrance
13/6/1869	8 Tone (48)	Walsh in A (168)	Boyce in E		Then shall the eyes of the blind (Handel)		Sanctus and Responses: C. J. Dickinson (9 and 10)
20/6/1869	Hymn instead of Venite: Purcell [illegible]	Higgins	Rogers		God is our hope and strength (Greene)		
27/6/1869	Tallis	Beethoven and J. Robinson	Smith		Judge me O God (Mendelssohn)		
4/7/1869	Gregorian (42)	Stevenson	King in C		O Lord our Governor (Stevenson)		
11/7/1869	[Chapel closed for repairs.]						
18/7/1869	[Chapel closed for repairs.]						
25/7/1869	[Chapel closed for repairs.]						

¹ Special service for anniversary of Queen's accession.

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/ Introit to communion</i>	<i>Sanctus and Responses</i>
1/8/1869	[Chapel closed for repairs.]						
8/8/1869	Tallis	Rev. C. Dickinson	Aldrich		I have surely built thee an house [Boyce]		
15/8/1869	Gregorian	Joseph Robinson	Boyce in C		Lord how are they increased (Stevenson)		Sanctus: Nares
22/8/1869	Woodward in C (80)	Higgins in F (119)	Nares		To thee O Lord (Weldon)		
29/8/1869	Farrant in F (24)	Lord O'Neill and J. Randall (in G)	Bussell in B-flat		The Lord is my shepherd (Stevenson)		
5/9/1869	Purcell	Gregorian	Boyce in A		I am well pleased (Stevenson/Robinson)		
12/9/1869	Tonus Peregrinus	Crosthwaite	Arnold		Incline thine ear (Himmell)		
19/9/1869	Woodward	?	Smith		I have surely built thee an house (Boyce)		
26/9/1869	Purcell	Boyce	Clarke in F		I was glad (Horsley)		
3/10/1869	Purcell	Beethoven	Rogers		I looked and lo! a Lamb (Stevenson)		
10/10/1869			King in C		O Lord thou art my God (Haydn and Gaudry)		
17/10/1869	Tallis	Jackson	Aldrich in F ²		Praise the Lord O my soul (Goss)		
24/10/1869	Gregorian	Rev. H. Henley	Boyce in A		As pants the hart (Spohr)		
31/10/1869	Dr Cambridge	Rev. Chas Dickinson	Nares		Rejoice in the Lord (Purcell)		Sanctus: Stevenson
7/11/1869	[No music printed.]						
14/11/1869	[No music printed.]						
21/11/1869 11.30am	Goss in A (28)	Lord O'Neill in G (140)	Clarke in F		Judge me O God (Mendelssohn)	Anthem after Litany: Incline thine ear (Himmel)	
28/11/1869 11am	Purcell in A (68)	J. Robinson in E-flat	Boyce in A		Comfort ye (Handel)	After the Litany: Sleepers awake (Mendelssohn)	
5/12/1869 11am	Farrant (24)	Beethoven (88) and Hayes (116)	Mendelssohn		The Wilderness (Goss)	Before the sermon: Sleepers awake (Mendelssohn)	

² Not in Loft Books.³ Morning Prayer and Litany.

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/ Introit to communion</i>	<i>Sanctus and Responses</i>
12/12/1869 11am	Arnold (4)	O'Neill in G (140)	Bussell	Benedictus: Dickinson in A (107)	Thus saith the Lord (Handel)	Before the sermon: And the glory of the Lord (Handel)	
19/12/1869 11am	Mornington in E-flat (129)		Nares	Benedictus: Higgins (119)	Arise and shine (Elvey)	Before the sermon: Sleepers awake (Mendelssohn)	
25/12/1869 Christmas (11am)	Tallis (32)		Te Deum and Benedictus: 42, 28		There were shepherds ... Glory in the highest (Handel)	Introit: 'For when darkness shall cover the earth' with chorus, 'For unto us a Child' (Handel)	
26/12/1869 11am	[Same as 25th]						
2/1/1870 11am	No. 68 (Purcell)	No. 83 (Aldrich) and No. 88 (Beethoven)	Aldrich in G	?	Let us go now even (Hopkins)	Introit: 'Hallelujah Chorus' (Handel)	
9/1/1870	Travers	Jackson	Bussell		Arise, shine (Hopkins)	Introit: Chorale 'To God on high' (Mendelssohn)	
16/1/1870	No. 58 (Humphries)	No. 57 and 58 (Beethoven)	Smith in A		O Lord our governor (Stevenson)	Before the sermon: 'Lord for Thy tender mercies' sake' (Farrant)	
23/1/1870	No. 24 (Farrant)	Stevenson and J. Randell	King in D		Thou O God art praised in Zion (Stewart)		Sanctus C. Dickinson
30/1/1870	Gregorian	Smith and Robinson	Clarke [in F?]		Judge me O God (Mendelssohn)		
6/2/1870 11.30am ⁴	Humphry	Stewart	Lord O'Neill		O Lord thou art my God (Haydn, not Gaudry)	Introit: 'Arise, shine' (Hopkins)	
6/2/1870 evening (4pm)		40, 42, 50 (Gregorian)	Chant [?] 94 (Crosthwaite)		Incline thine ear (Himmell)		
13/2/1870	Humphreys in C	107 (Dickinson in A)	Lord O'Neill (140)	Higgins in F	As pants the hart (Spohr)		Introit: Sanctus in A (Hudson [sic.])

⁴ Morning Prayer, Litany and Sermon at 11.30am and Evening Prayer with Sermon at 4pm 'until further notice': *IT*, 5th February 1870, p. 5.

⁵ Evening Prayer and Sermon.

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/ Introit to communion</i>	<i>Sanctus and Responses</i>
13/2/1870 evening		146, 147 (J. Robinson)	Mag and Nunc Dimittis: No. 94		In Jewry is God known (Whitfield [sic])		
20/2/1870	Purcell	Beethoven	Lord O'Neill	Higgins	I was glad (Horsley)		Sanctus: Bussell
20/2/1870 evening		Lord Mornington			Arise, shine (Hopkins)		
27/2/1870	Gregorian	Marley and Langdon	Lord O'Neill	Higgins	Praise the Lord (Goss)	O Lord my God (Stewart)	
27/2/1870 evening		Langdon			O praise the Lord (Weldon)		
6/3/1870	Anon (no. 7)	Beethoven	Lord O'Neill	Higgins	Incline thine ear (Himmell)		
6/3/1870 evening		Dickinson and Woodward			Lord, for thy tender mercies' sake (Farrant)		
13/3/1870	32 (Tallis)	94 (Crosthwaite)	Lord O'Neill (140)	40	In thee O Lord (Weldon)		Sanctus No. 3 (Hudson)
13/3/1870 evening		146, 147 (J. Robinson)			O Lord my God (Stewart)		
20/3/1870	Aldrich (80)	Battishill (84)	Lord O'Neill (140)	Aldrich (80)	O Lord, thou hast searched me out (Croft)		Sanctus No. 3 (Hudson)
27/3/1870	Gregorian/C. Dickinson	Lord Mornington	Beethoven		Bow down thine ear (Stevenson)		Rogers
3/4/1870	Camidge (10)	Jackson and Higgins, 120 and 119	Aldrich		O where shall wisdom be found (Boyce)		Sanctus No. 3 (Hudson)
10/4/1870	Farrant	Stack	Boyce		Call to remembrance (?)		After Litany: Smith
15/4/1870	J. Robinson (146)	Beethoven (87 and 88)	Purcell (70)		My God, my God (Reynolds)		
17/4/1870	Easter Anthems:	Higgins in F, Dickinson in A	Clarke in F		I know that my redeemer (Handel)		
Easter Day	Higgins in F						
24/4/1870	Purcell in A	Lord O'Neill	Boyton Smith		Praise the Lord (Spohr)		
1/5/1870	Purcell in A	Stack in F	Boyton Smith		Praise the Lord (Spohr)		
8/5/1870	Camidge in A	Battishill (changeable)	Boyton Smith		I have set God always before me (Blake)	Introit: Lord for thy tender mercies sake (Farrant)	
15/5/1870	Gregorian	Stack	King in C		The Lord is my shepherd (?)		

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/ Introit to communion</i>	<i>Sanctus and Responses</i>
22/5/1870	[No music printed.]						
29/5/1870	Purcell	Gregorian and Hayes	Bussell		God is gone up (Croft)		
5/6/1870	J. Mullen	Stack	Aldrich in G		As pants the hart (Spohr)		
12/6/1870	Crotch	J. Robinson	Boyce and Smith		O Lord our governor (Stevenson)		Stevenson
19/6/1870	[No music printed.]						
26/6/1870	Gregorian	Stevenson in E	Boyce in A		I am well pleased (Stevenson)		Bagot
3/7/1870	Tallis	Beethoven	Bussell		Thou O God art praised in Zion (Stewart)		
10/7/1870	Farrant	C. Dickinson and Battishill	Aldrich in G		Praise the Lord our God (Spohr)		
17/7/1870	Farrant	Beethoven	Dickinson in A	Woodward in C	Anthem after 3rd Collect: Farrant's Anthem	Introit, Luther's Hymn: 'Great God, what do I see and hear'; Anthem before sermon: 'Life nor death shall us dis sever'	Responses: Stewart
24/7/1870	Purcell	Aldrich and Crosthwaite	Stack	Tallis	In Jewry is God known (Clarke)	Psalm 100th; Hymns: 'O Lord, who hast prepared a place', 'Thou friend of sinners who has bought'	Responses: Stewart
31/7/1870	Farrant	O'Neill and Jackson	Higgins	Tallis	As pants the hart (Spohr)	O praise the Lord (149); Great God (27)	Responses: Stewart
7/8/1870	Gregorian (34)	Stack in F (153)	Beethoven (88)	No. 1	Praise the Lord (Spohr)	Hymn: 'Saviour, when in dust to thee' (70); Introit: 'Christ, whose glory' (2)	No. 2 (Nares)
14/8/1870	No. 40	No. 140	No. 83	No. 8	Thou O God art praised in Zion (Stewart)	No. 58 (67) and 18 (162)	No. 32
21/8/1870	No. 42	Higgins, No. 119	No. 100	No. 74	Lord, for thy tender mercies' sake (Farrant)	No. 54 (63) and Introit: 124 (197)	No. 28
28/8/1870	No. 50	Nos. 40, 42 (Gregorian)	No. 153	No. 80	Judge me O God (Mendelssohn)	No. 86 and 238 (Choralist); or 106 and 167 (Hymnal)	No. 28
4/9/1870	No. 40	No. 94	No. 107	No. 1	Praise the Lord (Spohr)	Hymn 98 (119); Introit 132 (202)	No. 16
11/9/1870	No. 42	No. 141, 146, 147	No. 94	No. 5	Praise the Lord (Spohr)	79 (100/180?) 101 (139)	No. 24
18/9/1870	No. 42[?]	No. 87, 88	No. 140	No. 8[?]	Incline thine ear (Himmell)	153 (3), 83 (102)	No. 21
25/9/1870	No. 32	No. 153	Boyton Smith in E-flat		In Jewry is God known (Clarke-Whitfeld)	Introit: Hymn 48	

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/ Introit to communion</i>	<i>Sanctus and Responses</i>	
2/10/1870	No. 94	No. 168	Aldrich in G		I was glad (Horsley)	Introit: Psalm 149		
9/10/1870	Tallis	Langdon and Smith and Robinson	Boyce in A		By the waters of Babylon		Bussell	
16/10/1870		128, 138 (Morley and Nares)	Clarke		Praise the Lord (Goss)		Stevenson	
23/10/1870	Tallis	Lord O'Neill & Stevenson	Rogers		O Lord thou art my God (Haydn and Gaudry)	Introit Hymn 215: 'Come ye thankful people, come'		
30/10/1870	Humphreys	Stack, Smith and Robinson	Smith in A		Praise the Lord our God (Spohr)		Smith	
6/11/1870	[No music printed.]							
13/11/1870	Crosthwaite	Gregorian	Boyton Smith		I am well pleased (Stevenson)			HC
20/11/1870	Purcell in A (68)	146, 147 (J. Robinson)	Boyce in C		Praise the Lord (Spohr)	Introit: Lord, for thy tender mercies sake		
27/11/1870	No. 80	Morley and Langdon (128, 117)	Boyce in A		Comfort ye (Handel)	Before sermon: Sleepers, awake (Mendelssohn)		
4/12/1870	Purcell in A (68)	Mornington in E-flat	Bussell in B-flat		The Wilderness (Goss)	Before sermon: Sleepers, awake (Mendelssohn)		
11/12/1870	No. 24 (Farrant)	Beethoven (187, 188)	Clarke in F		Thus saith the Lord (Handel)	Before sermon: Arise, shine (Elvey)		
18/12/1870	Tonus Peregrinus 50	Stack in F, 153	Boyton Smith		As pants the hart (Spohr)	Before sermon: 'Glory to God on high' (Joseph Robinson)		
25/12/1870 Christmas	Tallis in C (74)	Dickinson in A and Stevenson	Rogers		There were shepherds (Handel)	Before sermon: Hallelujah Chorus (Handel)		

E2: Music lists, September 1880–June 1882

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Benedictus/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/Introit</i>	<i>Communion service</i>
19/9/1880		No. 170 (Woodward)	No. 107 (C. J. Dickinson)	No. 34 (Gregorian)	I will always give thanks (Calkin)	No. 429 'The harvest is come' (Elvey)	¹
26/9/1880	No. 4 (J. Arnold)	No. 153 (N. W. H. Stack)	No. 144 (Joseph Robinson)	No. 68 (Purcell)	The Lord is my shepherd (Macfarren)	No. 300 'Not my will, but Thine, be done'	
3/10/1880	No. 42 (Gregorian)	No. 129 (Mornington)	No. 142 (Randall)	No. 29 (C. Gibbons)	God is a spirit (Bennett)	No. 279 'Strangers and pilgrims on the earth' (Sullivan)	
10/10/1880	No. 61 (E. Monks)	No. 107 (C. J. Dickinson)	No. 131 (Joseph Mullen)	No. 66 (Purcell)	O taste and see how gracious the Lord is (Sullivan)	No. 364 'He was known of them in breaking of bread' (Culkin [sic.])	HC
17/10/1880	No. 53 (Hayes)	No. 87 (Beethoven)	No. 160 (Stewart)	No. 28 (Goss)	I was glad (C. E. Horsley)	No. 265 'Come unto me, hear, and your soul shall live' (Spohr)	
24/10/1880	No. 63 (E. G. Monk)	No. 143 (J. Robinson)	No. 168 (G. Walsh)	No. 65 (Ouseley)	I am well pleased (Stevenson)	No. 282 'Behold, we have forsaken all, and follow thee' (W. Barnby)	
31/10/1880	No. 1 (Alcock)	No. 120 (Jackson)	No. 94 (J. C. Crosthwaite)	?	The Lord is my shepherd (Macfarren)	No. 335 'He is the Head of the Body, the Church'	
7/11/1880	Gregorian	No. 121 (Langdon)	No. 118 (Hayes) [Henley?]	Gibbons	Incline Thine ear (Himmel)	No. 332 'We shall be like him, for we shall see him as he is' (H. Barker)	
14/11/1880	No. 34 (Gregorian)	No. 107 (C. J. Dickinson)	No. 170 (Woodward)	No. 53 (Hayes)	Thou visitest the earth (Greene)	No. 426 'They brought unto Him all that were diseased'	Sanctus and Responses: HC ²
21/11/1880	No. 51 (G. F. Harris)	No. 142 (Randall)	No. 131 (Joseph Mullen)	No. 65 (Ouseley)	Judge me, O God (Mendelssohn)	No. 320 'We love Him because He first loved us' (W. H. Calcott)	No. 17 and 18 (Spohr)
28/11/1880	No. 34 (Gregorian)	No. 120 (Jackson)	No. 118 (Henley)	Benedictus: No. 160 (Stewart)	Arise, shine, for thy light is come (Elvey)	No. 77 'The Lord Himself shall descend from heaven with a shout' (Martin Luther)	
5/12/1880	No. 16 (Crotch)	No. 87 (Beethoven)	No. 90 (Boyce in D)	Benedictus: No. 66 (Purcell)	How dear are thy counsels (Crotch)	No. 66 'The desire of all nations shall come' (Mendelssohn)	

¹ First Sunday of choir tern.² Harvest Thanksgiving.

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Benedictus/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/Introit</i>	<i>Communion service</i>	
12/12/1880	No. 64 (Nares)	No. 107 (C. J. Dickinson)	No. 170 (Woodward)	Benedictus: No. 76 (W. Turner)	Thus saith the Lord (Handel)	No. 76 'Then shall they see the Son of Man coming in a cloud'	Sanctus and Responses: Stewart	HC
19/12/1880	No. 69 (Purcell)	No. 131 (J. Mullen)	No. 130 (Mornington)	No. 42 (Gregorian)	Arise, shine, for thy light is come (Elvey)	No. 75 'Continue in prayer'		
25/12/1880 Christmas	No. 10 (Dr Cannon)	Smith and Robinson	No. 107 (C. J. Dickinson)	No. 53	There were shepherds (Handel)	No. 83 'Glory to God' (Mendelssohn)	Sanctus and Responses: H. Bussell	HC
26/12/1880	No. 1 (Alcock)	Woodward	Smith and Robinson	Gregorian	There were shepherds (Handel)	No. 84 'O come and worship'		
2/1/1881	No. 6 (Anon.)	Gregorian	Stewart	Crotch	'Rejoice in the Lord (Purcell)	No. 97 'Thou shalt call his name Jesus'		
9/1/1881	Chant 11 (W. Chard)	No. 100 (Crotch)	No. 153 (N. W. H. Stack)	No. 66 D. (Purcell)	The Lord is my shepherd (Macfarren)	No. 367 (Barnby)	G. W. Torrance	HC
16/1/1881	Chant 64 (Nares)	No. 107 (C. J. Dickinson)	No. 166 (Woodward)	No. 2 (Aldrich)	'How dear are thy counsels (Crotch)	No. 106 (Stewart)		
23/1/1881	Chant 19 (J. Dowse)	No. 147 (Jos. Robinson)	No. 142 (J. Randell)	No. 24 (Farrant)	God is a spirit (Bennett)	No. 109 'God saith let there be light'		
30/1/1881	Gregorian No. 41	No. 157 (Stevenson)	[Not listed]	Chant 34	'As pants the hart (Spohr)	No. 256 'Herein is love, not that we love God, but that he loves us'		
6/2/1881	No. 10 (Camidge)	No. 117 (Dickinson)	No. 129 (Mornington)	No. 69 (T. [sic.] Purcell)	'Praise the Lord our God (Spohr)	No. 111 'Alleluia, for the Lord God Omnipotent reigneth' (Elvey)		
6/2/1881 evening		No. 120 (Jackson)	Magnificat: No. 117 (Hayes)	Nunc: No. 66 (Purcell)	Hymn No. 14, 'Abide with us (Monk)			
13/2/1881	No. 28 (Gibbons)	No. 141 (J. Radcliff)	No. 140 (Lord O'Neill)	No. 33 (Gregorian)	Judge me, O God (Mendelssohn)	No. 367 'That they may be one'	Kyrie: Stewart	HC
13/2/1881 evening		No. 170 (Woodward)	Magnificat: No. 141	Nunc Dimittis: No. 28	Hymn No. 12, 'I will lay me down in peace'			
20/2/1881	No. 25 (Goss)	146, 147 (John Robinson)	No. 142 (J. Randall)	No. 34	Incline thine ear (Himmel)	No. 126		
20/2/1881 evening		No. 153 (W. Stack)	Magnificat: No. 34 (Gregorian)	Nunc Dimittis: No. 10	No. 126 'O Jerusalem, Jerusalem'			
27/2/1881	No. 16 (Crotch)	No. 131 (J. Mullen)	No. 94 (J. C. Crosthwaite)	No. 11 (W. Chard)	'If ye love me (W. H. Monk)	No. 335		
27/2/1881 evening		Randall	Magnificat: No. 34 (Gregorian)	Nunc Dimittis: No. 10	No. 35, 'Peace be unto you'			

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Benedictus/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/Introit</i>	<i>Communion service</i>	
6/3/1881	No. 6 (Anon.)	No. 157 (Stevenson)	No. 168 (S. Walsh)	No. 34 (Gregorian)	'Incline Thine ear (Himmel)	No. 131, 'Lord I believe; help my entreating' (G. W. Torrance)		
6/3/1881 evening		No. 89 (Boyce)	Magnificat: 28 (Goss)	Nunc Dimittis: 32 (Gregorian)	324, 'Who shall separate us from the love of Christ'			
13/3/1881	No. 74 (Tallis)	Stevenson	Smith	Benedictus: No. 69 (Purcell)	God is a spirit (Bennett)	No. 285 'Nearer my God to thee'	Kyrie: No. 9 (C. J. Dickinson)	
13/3/1881		No. 119 (Higgins)	Magnificat: No. 65 (Ouseley)	No. 71 (Russell)	No. 303 (Hynes)			
20/3/1881	No. 54 (P. Hayes)	No. 94 (J. C. Crosthwaite)	No. 118 (P. Hanley)	Benedictus: No. 120 (W. Jackson)	'The Lord is my shepherd (Macfarren)	No. 148 'The Lord thy God He is that shall go with thee' (Mozart)		
27/3/1881	No. 7 (Anon.)	No. 121 (Langdon)	No. 161 (Stewart)	Benedictus: No. 86 (Beckwith)	'Lord, how are they increased (Stevenson)	No. 126 (Redken)		
3/4/1881	No. 42 (Gregorian)	No. 143 (John Robinson)	Te Deum and Benedictus: Boyton Smith in E-flat		'I have surely built thee an house' (Boyce)	No. 134 'There is forgiveness with Thee'		
10/4/1881	No. 6 (Anon.)	No. 12 (Jackson)	Te Deum and Benedicite [sic]: ³ Boyton Smith in E-flat		'I am well pleased' (Stevenson/ Robinson)	No. 363 'My flesh is meat indeed'	Kyrie: C. J. Dickinson	HC
15/4/1881	Tallis	No. 87 (Beethoven)			'My God, My God (Reynolds)	No. 175 'They crucified Him'		
Good Friday		No. 107 (C. Dickinson)	Te Deum and Jubilate: No. 170 (Woodward)		'Behold I tell you a mystery' (Handel)	No. 187 'I am He that liveth and was dead'	No. 20 (Stewart)	
17/4/1881 Easter Day	Easter Anthems							
24/4/1881	No. 8 (Battishill)	No. 140 (O'Neill)	No. 118 (P. Henley)	No. 6 (Anon.)	Judge me, O God (Mendelssohn)	No. 192 'Worthy is the Lamb that was slain'		
1/5/1881	No. 68 (Purcell)	No. 143 (John Robinson)	No. 141 (Radcliff)	No. 68 (Purcell)	I was glad (C. E. Horsley)	No. 194 'The Lord is my strength and song' (Barnby)		
8/5/1881	No. 53 (Hayes)	No. 86 (Beckwith)	No. 100 (Crotch)	No. 42 (Gregorian)	Turn thy face from my sins (Attwood)	367 'That they may be one'	Bussell	HC
15/5/1881	No. 14 (Crotch)	No. 170 (Woodward)	No. 152 (W. Stack)	No. 69 (Purcell)	In Jewry is God known (Clarke Whitfeld)	No. 247 'Thou art become exceeding glorious'		
22/5/1881	No. 34 (Gregorian)	No. 94 (J. C. Crosthwaite)	No. 128 (W. Jackson)	No. 10 (Camidge)	O Lord our Governor (Stevenson)	No. 282 'While we were yet sinners Christ died for us'		

³ The mention of the Benedicite is likely to be an error, copied from the standard music list template.

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Benedictus/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/Introit</i>	<i>Communion service</i>	
26/5/1881 Ascension	No. 6/8 (Gregorian)	Randall	N. W. Stack	No. 6	I will always give thanks (Calkin)	No. 205 'If ye then be risen with Christ, seek those things which can atone'		
29/5/1881	No. 1 (Alcock)	No. 121 (R. Langdon)	No. 142 (Randall)	Gregorian	'God is gone up with a merry noise (Croft)	No. 211 'Blessed are they that have not seen and yet have believed'		
5/6/1881	No. 42 (Gregorian)	Stevenson in C	No. 147 (Jos. Robinson)	No. 8 (Battishill)	God is a spirit (Bennett)	No. 215 'If I go away the Comforter will not come unto you'	Responses No. 17 and 18 (Spohr)	HC
12/6/1881	No. 71 (Russell)	No. 129 (Mornington)	No. 102 (Crotch)	Gregorian	Praise the Lord our God (Spohr)	No. 225 'They rest not day nor night saying Holy, Holy, Holy'	No. 27 and 28 (Torrance)	HC
19/6/1881	No. 8 (Battishill)	Smith and Robinson	No. 140 (Lord O'Neill)	No. 24 (Farrant)	Rejoice in the Lord alway (Purcell)	No. 262 'While we were yet sinners'		
26/6/1881	No. 25 (Finlayson)	Gregorian and No. 121 (Langdon)	No. 168 (Walsh)	No. 7 (Anon.)	I am well pleased (Stevenson/Robinson)	No. 279 'Strangers and pilgrims on the earth' (Sullivan)		
3/7/1881– 11/9/1881	[Chapel choir vacation.]							
18/9/1881	Macfarren		Te Deum and Benedictus: Boyton Smith in E-flat		God is our hope (Greene)	No. 335	Kyrie: B. Rogers	4
25/9/1881	Tarrant [sic.]	Tallis	Te Deum and Benedictus: Boyton Smith in E-flat		I will love thee (J. Clarke)	No. 247		
2/10/1881	No. 42	No. 103 (major and minor)	Boyce in A	Battishill	God is gone up with a merry noise (Croft)	No. 322		
9/10/1881	Russell	No. 140	Boyce in A	Hayes	The Lord is my shepherd (Macfarren)	No. 379	Kyrie: Rogers; Nicene Creed: Merbecke/Stainer	HC
16/10/1881	No. 58	No. 86	Te Deum and Benedictus: Boyton Smith in E-flat		In thee O Lord (Weldon)	No. 285		
23/10/1881	No. 42	No. 116	Boyce in A	No. 5	God is our hope and strength (Greene)	No. 441		
30/10/1881	Dyce		Culwick	Hayes	Ascribe unto the Lord (Travers)	No. 43		

⁴ Presumably Culwick's first Sunday as organist.

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Benedictus/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/Introit</i>	<i>Communion service</i>	
6/11/1881	No. 22 (Dyce)		Te Deum and Benedictus: James C. Culwick in E		If ye love me (Tallis)	No. 311		
13/11/1881	No. 58	No. 170	Te Deum and Benedictus: Boyton Smith in E-flat		The Lord is my shepherd' (Macfarren)	No. 426; Introit: No. 361	Kyrie: Nares; Nicene Creed: Merbecke/Stainer	HC
20/11/1881	No. 48	Nos. 128, 107	Boyce in A	No. 27	Praise his awful name (Spohr)	No. 56		
27/11/1881	No. 51	Nos. 92, 98	Te Deum and Benedictus: Boyton Smith in E-flat		Comfort ye (Handel)	No. 68		
4/12/1881	No. 54		Boyce in C	Benedictus: No. 121	Lord, for thy tender mercies' sake (Farrant)	No. 71		
11/12/1881	No. 28	No. 94	Boyce in A	Smart in F	Judge me, O God (Mendelssohn)	No. 235	Kyrie: Nares; Nicene Creed: Merbecke/Stainer	HC
18/12/1881	No. 71	Nos. 116, 88	Culwick	Smart in F	Arise, shine, for thy light is come (Elvey)	No. 65		
25/12/1881 Christmas	No. 58	Nos. 107, 141	Culwick in E	Benedictus: No. 42	'For behold' and 'For unto us (Handel)	No. 83; Introit No. 87	Kyrie: No. 16; Nicene Creed: Merbecke/Stainer	HC
01/1/1882	No. 71	Nos. 42, 66	Te Deum and Jubilate: Boyce in C		God is our hope (Greene)	No. 92		
8/1/1882	No. 27	No. 141 (major and minor)	Boyce in A	No. 19	Praise his awful name (Spohr)	No. 97; Introit No. 361	Kyrie: No. 32 (Spohr?); Nicene Creed: Merbecke/Stainer	HC
15/1/1882	No. 48	No. 102, 103 (minor)	Smart in F	No. 22	Lord, for Thy tender mercies' sake (Farrant)	No. 90 (2nd version)		
22/1/1882	No. 71	No. 169	Smart in F	No. 22	I will love thee (Clarke)	No. 322		
29/1/1882	No. 23	No. 118, 87	Te Deum and Jubilate: Boyce in A		If ye love me (Tallis)	No. 43		
5/2/1882	No. 23	No. 116, 16	Te Deum and Benedictus: Smart in F		God is our hope (Greene)	No. 411		
5/2/1882 evening (5pm)		No. 100	No. 129	No. 66	How dear are Thy counsels (Crotch)			
12/2/1882	No. 58	No. 94	Te Deum and Benedictus: Culwick in E		Praise his awful name (Spohr)	No. 39; Introit No. 357	Kyrie: No. 21 (Stewart)	
12/2/1882 evening		No. 141	No. 86	No. 50	O taste and see how gracious the Lord is [Sullivan]			
19/2/1882		No. 83	Boyce in A	Benedictus: Smart in F	Judge me, O God (Mendelssohn)	No. 130		

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Benedictus/ Nunc Dimittis</i>	<i>Antbem</i>	<i>Hymn before sermon/Introit</i>	<i>Communion service</i>
19/2/1882 evening		Nos. 42, 16	No. 90	No. 24	Incline Thine ear (Himmel)		
26/2/1882	No. 9	No. 109	Boyce in C	Benedictus: Boyton Smith in E-flat	In thee O Lord (Weldon)	No. 134	
26/2/1882 evening			No. 90	No. 66	Lord, for 'Thy tender mercies' sake (Farrant)		
5/3/1882	No. 91	No. 116, 16	Smart in F	Benedictus: Boyton Smith in E-flat	Call to remembrance (Battishill)	No. 138	
5/3/1882 evening		No. 100	No. 80	No. 66	'How dear are Thy counsels (Crotch)		
12/3/1882	No. 9	No. 94	Boyce in A	No. 48	O Lord, the great and dreadful God (Culwick)	No. 146 (No Introit)	Kyrie: No. 32; Nicene Creed: S. S. Wesley in E
12/3/1882 evening		No. 141	No. 80	No. 66	Hymn No. 14		
19/3/1882	?	No. 83	Te Deum and Benedictus: Culwick [in E?]		I will love thee (Clarke)	No. 152	
26/3/1882	No. 9	No. 107	Boyce in C	Benedictus: Boyton Smith in E-flat	Call to remembrance (Battishill)	No. 134	
2/4/1882	No. 9	No. 103	Te Deum and Benedictus: Smart in F		Thy rebuke hath broken his heart (Handel), and Hymn No. 163	No. 179	
7/4/1882 Good Friday					Thy rebuke hath broken his heart (Handel), and Hymn 163, vv. 1 and 4	No. 179	
9/4/1882 Easter Day	Easter Anthems: 22 and 24	Special Psalm: No. 141	Te Deum and Benedictus: Culwick in E		The trumpet shall sound' and 'Hallelujah (Handel)	No. 188	Kyrie: No. 32; Nicene Creed: Merbecke/Stainer
16/4/1882	No. 71	No. 86	Boyce in A	No. 49	The Lord is my shepherd (Macfarren)	No. 256	
23/4/1882	No. 58	No. 116	Smart in F	No. 42	Blessed be the God and Father (Wesley)	No. 192	
30/4/1882	No. 54	No. 141	Boyce in C	No. 42	Incline Thine ear (Himmel)	No. 236	
7/5/1882	No. 32	No. 140	Te Deum and Jubilate: Stanford in B-flat		Praise the Lord, O my soul (Culwick)	No. 196	
14/5/1882	No. 32	No. 100	Te Deum and Benedictus: Smart in F		O Lord, the great and dreadful God (Culwick)	No. 437; Introit No. 301	Kyrie: No. 10; Nicene Creed: S. S. Wesley in E

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<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Magnificat</i>	<i>Jubilate/ Benedictus/ Nunc Dimittis</i>	<i>Anthem</i>	<i>Hymn before sermon/Introit</i>	<i>Communion service</i>	
18/5/1882 Ascension	No. 8	No. 46	No. 16	No. 107	Hymn No. 204	No. 205		
21/5/1882	No. 61	No. 138	Te Deum and Jubilate: Stanford in B-flat		Praise the Lord [O my soul] (Culwick)	No. 90 (2nd version)		
28/5/1882 Whit Sunday	No. 71	No. 86	Te Deum and Benedictus: Smart in F		If ye love me (Tallis)	No. 367; Introit No. 216	Kyrie: No. 32; Nicene Creed: Merbecke/Stainer	HC
4/6/1882	No. 76	No. 107	Boyce in A	No. 19	Praise his awful name (Spohr), no. 564	No. 225		
11/6/1882	No. 74	No. 94	Te Deum and Benedictus: Smart in F		God is gone up (Croft)	No. 223; Introit No. 361	Kyrie: No. 10; Nicene Creed: Merbecke/Stainer	HC
18/6/1882	No. 43	Nos. 116, 83	Te Deum and Jubilate: Stanford in B-flat		Ascribe unto the Lord (Travers)	No. 43		
25/6/1882	No. 52	Nos. 34, 32	Te Deum and Benedictus: Culwick [in E?]		Call to remembrance (Battishill)	No. 236		

E3: Music lists, January 1894–December 1894

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Benedicite</i>	<i>Jubilate/ Benedictus</i>	<i>Anthem</i>	<i>Hymn before sermon</i>	<i>Communion service</i>
7/1/1894 11.30am	108 and 109	216 and 242	Te Deum and Jubilate: Culwick in B-flat		No. 621, Sing O heavens (Sullivan)	No. 97	
14/1/1894	107 and 84	115 and 150	Sullivan in D	No. 297	Incline thine ear (Himmel)	No. 108	HC
21/1/1894	47 and 55	No. 224	Benedicite: Culwick	Culwick (?)	As pants the hart (Spohr)	No. 106	
28/1/1894	47 and 55	213(8?), 140 and 162	Stanford in B-flat		No. 229, How dear are thy counsels (Crotch)	No. 285	
4/2/1894	34 and 7	165, 132, 297	Stewart in G	Benedictus: Smart in F	O come every one that thirsteth (Mendelssohn)		
11/2/1894	27 and 28	140, 201 and 155	Te Deum and Benedictus: Dykes in F		Draw near all ye people (Mendelssohn)	No. 152 (1st tune)	
18/2/1894	108 and 109	159, 168, 254	Boyce in A	Benedictus: no. 197	Answer me when I call (Culwick)	No. 130	
25/2/1894	47 and 55	170 and 184	Te Deum and Benedictus: Smart in F		Judge me O God (Mendelssohn)	No. 149	
4/3/1894	34 and 7	162, 132 and 297	Benedicite and Benedictus: Culwick in E		In thee O Lord (Weldon)	No. 127	
11/3/1894	107 and 84	141, 201, 155	Stewart in G	Benedictus: no. 197	Lord for thy tender mercies sake (Farrant)	No. 169	HC
18/3/1894	27 and 28	159, 168 and 254	Te Deum and Benedictus: Dykes in F		O Lord the great and dreadful God (Culwick)	St Patrick's Breastplate (E. Little)	
23/3/1894 Good Friday	[No music printed.]						
25/3/1894 Easter Day	Easter Anthems: 27 and 28	140, 201, 131	Stanford in B-flat		Blessed be the God and Father (Wesley)	No. 185	Kyrie: No. 9; Nicene Creed Wesley in E
1/4/1894	18 and 106	289, 140, 265	Stewart in G	Stewart in D	Blest are the departed (Spohr)	No. 599, 'Now the labourer's task is o'er'	¹
8/4/1894	18 and 106	251, 247	Goss in D	Culwick in D	Hallelujah (Beethoven)	No. 367	Nicene Creed: Culwick
15/4/1894	67 and 19	155, 297, 226	Smart	Stanford	Happy and blest (Mendelssohn)	No. 336	HC
22/4/1894	67 and 19	No. 150	Culwick in C		Thou visitest the earth (Greene)	No. 258	

¹ The music in this service commemorated Sir Robert Stewart, who died that week.

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Benedicite</i>	<i>Jubilate/ Benedictus</i>	<i>Anthem</i>	<i>Hymn before sermon</i>	<i>Communion service</i>	
29/4/1894	34 and 7	119 major, and 227 minor	Boyce in A		Thou knowest Lord (Purcell)	No. 322		
6/5/1894	107 and 84	7 and 134	Te Deum and Jubilate: Culwick in B-flat		God is gone up (Croft)	No. 2[0?]5		
13/5/1894	27 and 28	158 and 297	Stewart in G	No. 271	If ye love me (Tallis)	No. 216	Kyrie and Nicene Creed: Stewart in G	HC
20/5/1894	108 and 109	218, 165, 159	Barnby in B-flat	No. 271	Hallelujah (Beethoven)	No. 226		
27/5/1894	18 and 106	229, 262	Te Deum and Benedictus: Dykes in F		We will rejoice (Croft)	No. 539		
3/6/1894	19 and 67	237, 146	Boyce in A		I waited for the Lord (Mendelssohn)	No. 295		
10/6/1894	34 and 7	179, 29	Goss in D	Benedictus: Culwick in D	O taste and see (Sullivan)	No. 358	Kyrie and Nicene Creed: Stewart in G	HC
17/6/1894	107 and 84	141, 142, 141	Stewart in G	Benedictus: Dykes	Incline thine ear (Himmel)	No. 263		
24/6/1894	47 and 55	126, 156	Sullivan in D	Stewart in D	O Lord grant the Queen a long life (Culwick)	No. 90 (2nd version)		
1/7/1894– 30/9/1894	[Chapel choir vacation; military services continue during the summer.]							
7/10/1894	27, 23	216, 242	King in F	Stanford in B-flat	God is our hope (Greene)	Antem before sermon: 43		
14/10/1894	108 and 109	115, 150	Te Deum and Jubilate: King in F		Thou O Lord (Kent)	No. 367	Nicene Creed: Merbecke	
21/10/1894	107 and 84	No. 224	Stewart in G	Stewart in D	O Lord how manifold (Barnby)	No. 619		
28/10/1894	47 and 55	213, 140, 162	Te Deum and Benedictus: Dykes in F		Happy and blest (Mendelssohn)	No. 285		
4/11/1894	34 and 7	165, 132, 297	Barnby in B-flat	No. 271 (Chant)	I waited for the Lord (Mendelssohn)	No. 256		
11/11/1894	108 and 109	141, 201, 155	Sullivan in D	No. 271 (Chant)	The Lord is my shepherd (Macfarren)	No. 612		HC ²
18/11/1894	18 and 106	159, 168, 254	Boyce in A		In thee O Lord (Weldon)	No. 292		
25/11/1894	19 and 67	170 and 184	Te Deum and Jubilate: Culwick in B-flat		Blessed be thou, Lord God (Kent)	No. 584		
2/12/1894	107 and 84	174 and 238	Benedicite & Benedictus: Culwick in D		Sleepers wake (Mendelssohn)	No. 75		

² Hospital Sunday.

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Benedicite</i>	<i>Jubilate/ Benedictus</i>	<i>Anthem</i>	<i>Hymn before sermon</i>	<i>Communion service</i>	
9/12/1894	34 and 7	226, 152 and 156	Farebrother in B-flat	No. 297	Praise his awful name (Spohr)	No. 591		HC
16/12/1894	27 and 28	243, 292 and 245	King in F	Benedictus: Smart in F	Turn thy face (Attwood)	No. 501		
23/12/1894	47 and 55	290, 131, 227	Stewart in G	Benedictus: [Stewart?]	O come every one that thirsteth (Mendelssohn)	No. 73		
25/12/1894 Christmas	[No music printed: the Lord Lieutenant attended Christ Church Cathedral with his children.] ³							
30/12/1894	[No music printed: preacher only.]							

³ *IT*, 26th December 1894, p. 7.

E4: Music lists, January 1907–December 1908

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Benedicite</i>	<i>Jubilate/ Benedictus</i>	<i>Anthem</i>	<i>Hymn before sermon</i>	<i>Communion service</i>	
6/1/1907 11.30am	27, 28	7, 124	274, 298, 265	115	I will sing of thy power (Sullivan), no. 840	101 (2nd tune), 102	Nicene Creed: Unison	HC
13/1/1907	34, 7	297	Goss in D	296	Blessed be the God and Father (Wesley), no. 62	109, 100		
20/1/1907	108, 109	218, 165, 159	245, 256, 236	Benedictus: Smart in F	Answer me when I call (Culwick), no. 799	111, 108		
27/1/1907	67, 19	229, 262	Benedicite: Cobb in G	274	Thine O Lord (Kent), no. 723	247, 39		
3/2/1907	47, 55	237, 146	126, 165, 218	271	God is a spirit (Bennett), no. 153	569, 249	Kyrie: No. 9; Nicene Creed: Unison	
10/2/1907	18, 106	179, 29, 51	242, 216, 84	Stanford in B- flat	Send out thy light (Gounod), no. 888	327, 285		
17/2/1907	107, 84	171, 217, 141	Hopkins in G	Benedictus: 274	Come unto him (Gounod), no. 117	463, 548		
24/2/1907	27, 28	126, 156	274, 298, 265	Benedictus: Prout in F	Turn thy face (Attwood), no. 748	520, 130	Litany: Tallis	
3/3/1907	34, 7	237, 146	242, 216, 84	Benedictus: 292	Lord for thy tender mercy's sake (Farrant), no. 346	295 (tune 598), 166	Kyrie: Culwick in D; Nicene Creed	
10/3/1907	108, 109	179, 29, 51	Barnby in B-flat	Benedictus: 236	O Lord the great and dreadful God (Culwick), no. 871	158, 146 (2nd tune)		
17/3/1907	67, 19	171, 217, 141	245, 256, 236	Benedictus: 290	St Patrick's Breastplate (Joze), no. 830 (hymn 583)	90 (2nd version), 347		
24/3/1907	47, 55	126, 156	Culwick in E	Benedictus: 200	O Saviour of the world (Goss), no. 532	159, 164		
29/3/1907 Good Friday	18, 106	218, 247	242, 216, 84	Benedictus: 274	There is a green hill (Gounod), (hymn 463)	175, 165	Litany: Tallis	
31/3/1907 Easter Day	Easter Anthems: 27, 28	220, 201, 131	274, 298, 265	115	I know that my redeemer liveth (Handel), no 251 (part of)	183 (1st tune), 185	Kyrie: 9, Nicene Creed: Unison	
7/4/1907	107, 84	292, 242	245, 256, 236	Stewart in D	In thee O Lord (Tours), no. 265	190, 192		
14/4/1907	27, 28	115, 150	Stanford in B- flat	162	Peace I leave with you (Roberts), [scriptural reference: no anthem number]	108, 565		
21/4/1907	34, 7	224	Goss in D	297	O come every one that thirsteth (Mendelssohn), no. 703 (excerpt)	276, 544		

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Benedicite</i>	<i>Jubilate/ Benedictus</i>	<i>Anthem</i>	<i>Hymn before sermon</i>	<i>Communion service</i>	
28/4/1907	108, 109	213, 256, 162	247, 220, 229	Benedictus: Culwick in E	Sweet is thy mercy (Barnby), no. 896	332, 571	Litany: Tallis	
5/5/1907	67, 19	271, 18, 106	126, 165, 218	131	Thou visitest the earth (Greene), no. 131	199, 619	Kyrie and Nicene Creed: Stewart in G	
12/5/1907	47, 55	219, 225	Stewart in G	115	God is gone up (Croft), no. 154	205, 535		
19/5/1907	18, 106	158, 297	274, 298, 265	162	Come Holy Ghost (Attwood), no. 114	215, 219		HC
26/5/1907	107, 84	236, 225	Te Deum and Benedictus: Parry in D		I will sing of thy power (Sullivan), no. 840	226, 224	Litany: Tallis	
2/6/1907 Trinity	27, 28	174, 238	245, 256, 236	Benedictus: 290	How dear are thy counsels (Crotch), 219	97, 379	Kyrie: 41; Nicene Creed: Unison	
9/6/1907	34, 7	226, 152	247, 220, 229	Benedictus: Culwick in D	The Lord is my shepherd (Macfarren), no. 685	549, 550		
16/6/1907	108, 109	243, 292, 245	Smart in F	162	Comfort, O Lord (Goss [Crotch?]), no. 812	566, 377		
23/6/1907	67, 19	290, 131, 227	Culwick in B-flat	297	Seek ye the Lord (Roberts), no. 887	283, 547		
30/6/1907	47, 55	274, 296, 178	126, 165, 218	271	What are these (Stainer), no. 767	378, 310	Litany: Tallis	
7/7/1907– 29/9/1907	[Chapel choir vacation.]							
6/10/1907	27, 28	7, 124	Barnby in B-flat	162	O come every one that thirsteth (Mendelssohn), no. 703	295 (tune 598), 566	Kyrie: 9; Nicene Creed: Unison	HC ¹
13/10/1907	34, 7	297	Te Deum and Benedictus: Dykes in F		Comfort, O Lord (Goss [Crotch?]), no. 812	565, 547		
20/10/1907	108, 109	218, 165, 159	274, 298, 265	Benedictus: Prout in F	O Lord how manifold (Barnby), no. 484	455, 619		
27/10/1907	67, 19	229, 262	Goss in D	297	What are these (Stainer), no. 767	352, 347	Litany: Tallis	
3/11/1907	47, 55	237, 146	245, 256, 226	274	God is a spirit (Bennett), no. 153	476, 584	Kyrie: 38; Nicene Creed: Unison	HC
10/11/1907	18, 106	127, 29, 51	126, 165, 218	271	The Lord is my shepherd (Macfarren), no. 685	426, 156		
17/11/1907	107, 84	171, 217, 141	274, 298, 265	131	I will sing of thy power (Sullivan), no. 840	496, 569		
24/11/1907	27, 28	126, 156	Parry in D	115	Send out thy light (Gounod), no. 888	378, 571 (omit vv. 4, 5, 6)	Litany: Tallis	
1/12/1907	34, 7	173, 220, 265	242, 215, 84	175	Blessed is he (Gounod), no. 78	75, 591	Kyrie: 44; Nicene Creed: Unison	HC
8/12/1907	No. 94	251, 129, 247	126, 165, 218	290	Comfort ye my people (Handel), no. 120	237, 76		

¹ Culwick died on 5th October. T. R. G. Jozé was acting organist.

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Benedicite</i>	<i>Jubilate/ Benedictus</i>	<i>Anthem</i>	<i>Hymn before sermon</i>	<i>Communion service</i>
15/12/1907	No. 93	155, 297, 226	Sullivan in D	122	Sleepers wake (Mendelssohn), no. 640	65, 310	
22/12/1907	No. 94	150	Smart in F	184	Sing O heavens (Sullivan), no. 621	68, 462	
25/12/1907 Christmas	No. 68	165, 236	274, 298, 265	271	There were shepherds...Glory to God (Handel), no. 705	83, 87	Kyrie: 44; Nicene Creed: HC Unison
29/12/1907	No. 93	175, 133, 227	245, 256, 226	131	There were shepherds...Glory to God (Handel), no. 705, part 1	85, 90 (v. II)	
5/1/1908	No. 27	271, 178, 93	242, 216, 84	Stanford in B-flat	Arise, shine (Elvey), no 18	101 (2nd tune), 102	Kyrie: 19; Nicene Creed: HC Unison
12/1/1908	No. 18	219, 225	Stewart in G	Benedictus: 265	O taste and see (Sullivan), no. 543	109, 102	
19/1/1908	No. 36	298, 200	Stanford in B-flat	Benedictus: 290	In thee O Lord (Tours), no. 263 [265?]	111, 108	
26/1/1908	No. 34	236, 225	Dykes in F	Benedictus: 247	Thou wilt keep him in perfect peace (Williams), no. 914 (part 1)	110, 249	
2/2/1908	No. 7	174, 218	245, 256, 226	122	Come unto him (Gounod), no. 117	295, 39	Kyrie: 44; Nicene Creed: HC Unison
9/2/1908	No. 47	226, 297, 18	Sullivan in D	217	Seek ye the Lord (Roberts), no. 887	276 (2nd tune), 377	
16/2/1908	No. 68	243, 292, 245	Smart in F	115	Thine O Lord is the greatness (Kent), no. 723	565, 544	
23/2/1908	No. 94	290, 131	Cobb in G	242	Thou wilt keep him in perfect peace (Williams), no. 914 (part 1)	327, 347	
1/3/1908	No. 34	173, 220, 266 [?]	126, 165, 218	Benedictus: 254 [?]	O Saviour of the world (Goss), no. 532	32, 591	K 23; Nicene Creed: Unison
8/3/1908	No. 93	129, 247	Stewart in G	Benedictus: 298	Turn thy face from my sins (Sullivan), no. 748	166, 559 [569?]	
15/3/1908	No. 107	155, 297, 226	Stanford in B-flat	Stewart [in D?]	St Patrick's Breastplate (Joze), no. 830 (hymn 583)	463, 377	
22/3/1908	No. 27	150	274, 298, 265	Benedictus: Prout in F	Lord for thy tender mercy's sake (Farrant), no. 346	130, 247	
29/3/1908	No. 18	175, 133, 227	Hopkins in G	184	Sweet is thy mercy (Barnby), no. 896	164, 285	
5/4/1908	No. 55	271, 178, 93	242, 216, 84	Stanford in B-flat	There is a green hill (Gounod), (hymn 463)	156, 318	Kyrie and Nicene Creed: Stewart in G HC
12/4/1908	No. 27	219, 225	Dykes in F	Benedictus: 254 [?]	Blessed is he (Gounod), no. 78	160, 165	
17/4/1908 Good Friday	No. 28	218, 247	274, 298, 265	Benedictus: 122	Come unto him (Gounod), no. 117	175, 179	

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Benedicite</i>	<i>Jubilate/ Benedictus</i>	<i>Anthem</i>	<i>Hymn before sermon</i>	<i>Communion service</i>
19/4/1908 Easter Day	Easter Anthems [?]: 68, 220	217, 131	Cobb in G	297	I know that my redeemer liveth (Handel), no 251 (part 1)	183, 185	Kyrie and Nicene Creed: Stewart in G; Sanctus and Gloria: Hewson in F
26/4/1908	No. 94	236, 225	Sullivan in D	290	Blessed be the God and Father (Wesley), no. 62	[illegible], 192	
3/5/1908	No. 7	237, 146	Smart in F	287	Peace I leave with you (Roberts), [no anthem number]	199, 108	
10/5/1908	No. 34	179, 29, 51	Tours in F	Benedictus: 174	Thou visitest the earth (Greene), no. 732 [?]	280, 249	
17/5/1908	No. 47	171, 217, 141	Stewart in G	Stewart in D	O taste and see (Sullivan), no. 543	549, 283	
24/5/1908	No. 55	126, 156	Hopkins in G	Benedictus: Prout in F	O Lord who hast taught us (Patton), no. 505	276, 619	
31/5/1908	No. 107	274, 298, 178	Te Deum and Benedictus: Dykes in F	God is gone up (Croft), no. 154	205, 535	Kyrie and Nicene Creed: Stewart in G; Sanctus and Gloria: Hewson in F	
7/6/1908	No. 18	158, 297, 53 [?]	Te Deum and Jubilate: Stanford in B-flat		Come Holy Ghost (Attwood), no. 114		
14/6/1908	No. 18	115, 150	Cobb in G	237	God is a spirit (Bennett), no. 153	226, 224	
21/6/1908	No. 7	287, 254	Boyce in A	174	Thou wilt keep him in perfect peace (Williams), no. 914	476, 544	
28/6/1908	No. 27	213, 256, 242	Tours in F	Stewart in D	Ho! every one that thirsteth (Martin), no. 824	241, 228	
5/7/1908– 27/9/1908	[Chapel choir vacation.]						
4/10/1908	No. 49	165, 26, 290	Smart in F	287	Comfort O Lord (Crotch), No. 812	566, 295	Kyrie and Nicene Creed: Stewart in G
11/10/1908	No. 94	14, 210, 155	Stewart in G	Benedictus: 122	O Lord how manifold (Barnby), no. 484	455, 619	
18/10/1908	No. 27	85, 168, 264	Te Deum and Jubilate: King Hall in B-flat		Thou wilt keep him in perfect peace (Williams)	241, 585	
25/10/1908	No. 93	170, 184	Sullivan in D	297	Seek ye the Lord (Roberts), no. 887	228, 476	
1/11/1908	No. 34	173, 220, 265	Cobb in G	274	What are these (Stainer), no. 767		Kyrie and Nicene Creed: Stewart in G; Sanctus and Gloria: Hewson in F

² Litany.

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Benedicite</i>	<i>Jubilate/ Benedictus</i>	<i>Anthem</i>	<i>Hymn before sermon</i>	<i>Communion service</i>	
8/11/1908	No. 39	129, 247	Hopkins in G	Benedictus: Prout in F	The Lord is my shepherd (Macfarren), no. 685	156, 426		
15/11/1908	No. 93	155, 297, 226	Te Deum and Benedictus: Dykes in F		I will sing of thy power (Sullivan), no. 840	280, 377		
22/11/1908	No. 28	150	Boyce in A	237	Send out thy light (Gounod), no. 888	283, 584		
29/11/1908	No. 18	175, 133, 224	Tours in F	298	Comfort ye my people...Glory to God (Handel), no. 120	74, 327		³
6/12/1908	No. 34	7, 124	Te Deum and Jubilate: Brewer in B-flat		Blessed is he (Gounod), no. 78	75, 237	Kyrie and Nicene Creed: Stewart in G	HC
13/12/1908	No. 101	297, 54	Te Deum and Jubilate: Stanford in B-flat		Sleepers wake (Mendelssohn), no. 640	76, 310		
20/12/1908	No. 27	218, 224, 290	Smart in F	175	Sing O heavens (Sullivan), no. 621	65, 68		
25/12/1908 Christmas	No. 68	287, 165, 236	Te Deum and Jubilate: King Hall in B-flat		There were shepherds...Glory to God (Handel), no. 705, part 1		Kyrie and Nicene Creed: Stewart in G; Sanctus and Gloria, Hewson in F	HC ⁴
27/12/1908	No. 94	184, 262	Stewart in G	174	There were shepherds...Glory to God (Handel), no. 705, part 1	85, 90 (version ii)		⁵

³ Litany.⁴ Choral Celebration of Holy Communion.⁵ Litany.

E5: Music lists, January 1916–December 1917

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Benedicite</i>	<i>Jubilate/ Benedictus</i>	<i>Anthem</i>	<i>Hymn before/after sermon</i>	<i>Communion service</i>	
2/1/1916 11.30am	44	46, 48	Smart in F	Benedictus: 164	Lead me Lord (Wesley), no. 576	275 (after Litany), 435 (after sermon)	Nicene Creed: Unison	HC
9/1/1916	140	141, 142	Sullivan in D	236	Arise, shine (Elvey), no. 18	102, 382		
16/1/1916	236	239, 240	Boyce in A		Blessed be the God and Father (Wesley)	265, 109		
23/1/1916	327	329, 330	West in G		O taste and see (Sullivan), no. 543	225, 378		
30/1/1916	414	415	Cobb in G		O for the wings of a dove (Mendelssohn), no. 191	343 (part III), 594		
6/2/1916	102	103, 104	Brewer in B-flat		Call to remembrance (Farrant), no. 106	5, 296	Kyrie: Tours; Nicene Creed	HC
13/2/1916	200	202, 201	Tours in F		I am well pleased (Stevenson), no. 231	276, 282		
20/2/1916	294	295, 296	King Hall in B-flat		Thine O Lord (Kent), no. 723	38[?], 166		
27/2/1916	366	367, 368	Harwood in A-flat		Sweet is thy mercy Lord (Barnby), no. 896	442, 306		
5/3/1916	362	365	Hopkins in G		I was glad (Elvey), no. 277	263, 382	Kyrie: 44; Nicene Creed	
12/3/1916	362	589	Hopkins		Turn thy face from my sins (Sullivan), no. 748	165, 97		
19/3/1916	278	277	Stanford in B-flat		St Patrick's Breastplate (Stanford), no. 830	90 (v. ii), 347		
26/3/1916	194	193	Stainer in A	140	Come unto him (Gounod), no. 177	285, 228		
2/4/1916	44	45	Cobb in G		O saviour of the World (Goss), no. 532	276, 295	Kyrie: Harwood; Nicene Creed	HC
9/4/1916		140 [Venite?], 141	Stewart in G		Seek ye the Lord (Roberts), no. 887	414, 594		1
16/4/1916		238, 239	Smart in F		Blessed is he (Gounod), no. 78	442, 166		
21/4/1916 Good Friday		162 [Venite?], 164	'Te Deum & Benedicite'...?		Come unto him (Gounod), no. 177	463, 165		

¹ Holy Communion at 8am.

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Benedicite</i>	<i>Jubilate/ Benedictus</i>	<i>Anthem</i>	<i>Hymn before/after sermon</i>	<i>Communion service</i>	
23/4/1916 Easter Day		491, 16	Harwood in A-flat		I know that my redeemer liveth (Handel), no. 251 (pt.)		Kyrie: Tours; Nicene Creed; Sanctus and Gloria: Hewson in F	HC ²
30/4/1916	[No newspapers printed this weekend, owing to the 1916 Rising. Service presumably cancelled.]							
7/5/1916		162, 164	Sullivan [in D?]		Thou wilt keep him in perfect peace (Williams), no. 914	192, 382	Kyrie: Tours; Nicene Creed	HC
14/5/1916		213, 214	Stanford in C		Blessed be the God and Father (Wesley), no. 62	[illegible]		
21/5/1916	298	299	Brewer in B-flat		I will sing of thy power (Sullivan), no. 840	34, 435		
28/5/1916		382, 388	Stanford in B-flat		Thou visitest the earth (Greene), no. 732	265, 282		
4/6/1916		71, 72	Stainer in A		God is gone up (Croft), no. 154	204, 206	Kyrie: Harwood; Nicene Creed	
11/6/1916 Whit Sunday		202, 201	Tours in F		Come Holy Ghost (Attwood), no. 114	225, 215	Kyrie: Tours; Nicene Creed; Sanctus and Gloria: Hewson in F	HC ³
18/6/1916		265, 220	?		God is a spirit (Bennett), no. 153	226, 228		
25/6/1916	194	193	Harwood [in A-flat]		Lead me Lord (Wesley), no. 576	265, 306		
2/7/1916	[No music printed.]							
9/7/1916		Psalm 46 ⁵	230, 165					HC ⁴ 6
16/7/1916		Psalm 79				228, 165		7
23/7/1916		Psalm 110				5, 306		8
30/7/1916		Psalm 144				276, 97		9
6/8/1916	[No music printed.]							
13/8/1916		Chant [?] 46				280, 166		HC ¹⁰
20/8/1916	Venite	Psalm 102	Benedicite			228, 165		

² Choral Celebration of Holy Communion at 6.30am, and after Morning Prayer.

³ Choral Celebration of Holy Communion at 6.30am, and after Morning Prayer.

⁴ Half choir during summer vacation.

⁵ During the summer months these psalm numbers indicate selections from the psalms of the day, not numbers of chants.

⁶ Half choir.

⁷ Holy Communion 8am. Half choir.

⁸ Holy Communion 8am. Half choir.

⁹ Holy Communion 8am. Half choir.

¹⁰ Holy Communion 6.30am and after Morning Prayer. Half choir.

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Benedicite</i>	<i>Jubilate/ Benedictus</i>	<i>Anthem</i>	<i>Hymn before/ after sermon</i>	<i>Communion service</i>	
27/8/1916		Psalms 120, 121				276, 96		11
3/9/1916		Psalms 15				263, 166, 363		HC ¹²
10/9/1916		Chant[?] 52				5, 165		13
17/9/1916		Chant[?] 86 [36?]				223, 98		14
24/9/1916		Chant[?] 116	Te Deum and Jubilate		Hymn 442	276, 306		15
1/10/1916		382, 386	Smart in F		Lead me Lord (Wesley), no. 576 (excerpt)	50, 382[?]		HC ¹⁶
8/10/1916		362, 360	Te Deum and Jubilate: Stanford in B-flat		Thou visitest the earth (Greene), no. 732	429, 619		
15/10/1916		491, 625	Dykes in F		Seek ye the Lord (Roberts), no. 887	265, 343		
22/10/1916		311, 312	Brewer in B-flat		Call to remembrance (Farrant), no. 106	225, 306		
29/10/1916		57, 58	Tours in F		What are these (Stainer), no. 767	335, 569		
5/11/1916		362, 357	Cobb in G	Benedictus: Stainer in B-flat	Come unto him (Gounod), no. 177	165, 295	Kyrie: Harwood; Nicene Creed	HC ¹⁷
12/11/1916		562, 589	Harwood in A-flat		I am well pleased (Stevenson), no. 231 (excerpt)	426, 414		
19/11/1916		278, 277	Stainer in A		I will sing of thy power (Sullivan), no. 840	276, 594		
26/11/1916		194, 193	Sullivan in D	Stewart in D	O for the wings of a dove (Mendelssohn), no. 191 (excerpt)	265, 215		
3/12/1916		64, 65	Smart in F		Blessed is he (Gounod), no. 78	65, 283	Kyrie: Tours; Nicene Creed	HC
10/12/1916		62, 164	King Hall in B-flat		Comfort ye my people (Handel), no. 120 (excerpt)	76, 343		
17/12/1916		250, 251	Stanford in C		Sleepers wake (Mendelssohn), no. 64	73, 165		18
24/12/1916		74, 75	Stanford in C		Nazareth (Gounod), no. 915	68, 79		

¹¹ Half choir.¹² Holy Communion 6.30am and after Morning Prayer. Half choir.¹³ Half choir.¹⁴ Half choir.¹⁵ Half choir.¹⁶ Holy Communion 6.30am and after Morning Prayer. Full choir returned.¹⁷ Holy Communion 7.30am and after Morning Prayer.¹⁸ 'The Chapel is open to the public.'

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Benedicite</i>	<i>Jubilate/ Benedictus</i>	<i>Anthem</i>	<i>Hymn before/after sermon</i>	<i>Communion service</i>	
25/12/1916 Christmas		438	Stanford in B-flat	Stewart in D	There were shepherds (Handel), no. 705	83, 87	Kyrie: Harwood; Nicene Creed; Sanctus and Gloria: Hewson in F	HC ¹⁹
31/12/1916		414, 415	Dykes in F	Benedictus: Martin in A-flat	Lord for thy tender mercy's sake (Farrant), no. 346	435, 90	K 44; Nicene Creed Unison	HC
7/1/1917		206, 208	Harwood in A-flat		Arise, shine (Elvey), no. 18	101, 102	Kyrie: Stainer in E-flat; Nicene Creed	HC ²⁰
14/1/1917	213	214	Sullivan in D	Benedictus: 725	O saviour of the World [(Goss), no. 532]	102, 343 (pt 2)		
21/1/1917	301	298, 299	Smart in F	Benedictus: 589	The Lord is my shepherd (?), no. 685	285, 14		
28/1/1917	382	388	Cobb in G	Benedictus: 368	Lord for thy tender mercy's sake (Farrant), no. 346	478, 315 (part 1)		
4/2/1917	71	72	Stewart in G	Benedictus: 616	Blessed be the God and Father (Wesley), no. 62	318, 315 (part 1)	Kyrie: 46; Doxology: 27; Nicene Creed: Unison	HC ²¹
11/2/1917	103	108	Dykes in F	Benedictus: 625	Comfort O Lord (Crotch), no. 812	306, 379		
18/2/1917	No. 562	579	Te Deum and Benedictus: Parry in D		Answer me when I call (Culwick), no. 799	295 (tune 598), 39		
25/2/1917	No. 510	511	Stanford in C	Benedictus: 665	Turn thy face from my sins (Attwood), no. 748	520, 127		
4/3/1917	71	72	Brewer in B-flat	Jubilate: 73	Blessed are the merciful (Hiles), no. 54	361, 134 (1st tune)	Kyrie: 2; Doxology: 27; Nicene Creed: Unison	HC ²²
11/3/1917	103	360	Stainer in A	Jubilate: 564	Incline thine ear (Himmel), no. 256	146 (1st tune), 275		
18/3/1917	570	624	Stewart in G	Stanford in B-flat	St Patrick's Breastplate (Joze), no. 830	565, 90 (2nd verse)		
25/3/1917	510	511	Sullivan in D	Benedictus: 84[?]	Lord God of Abraham from 'Elijah' (Mendelssohn), no. 130	141 (2nd tune), 50		
1/4/1917	382	386		Benedictus: 111	Blessed is he (Gounod), no. 78	160, 159	Kyrie: 2; Doxology: 27; Nicene Creed: Unison	HC ²³
6/4/1917 Good Friday	No. 168	Psalm xxii, chant 162	Hopkins in G	Benedictus: 390	There is a green hill (Gounod), (hymn 465)	175 (1st tune), 176		

¹⁹ Choral Celebration of Holy Communion at 7am, and after Morning Prayer.

²⁰ Holy Communion at 7am, and after Morning Prayer.

²¹ Holy Communion at 7.30am, and after Morning Prayer.

²² Holy Communion at 7.30am, and after Morning Prayer.

²³ Holy Communion at 7.30am, and after Morning Prayer.

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Benedicite</i>	<i>Jubilate/ Benedictus</i>	<i>Anthem</i>	<i>Hymn before/after sermon</i>	<i>Communion service</i>	
8/4/1917	Easter Anthems: 491	2, 16	Te Deum and Jubilate: Stanford in B-flat		I know that my redeemer liveth (Handel), no. 251 [281?])	183 (2nd tune), 185	Kyrie: 41; Doxology: 27; Nicene Creed: Unison; Choral Communion: Hewson in F	HC ²⁴
15/4/1917	419	Psalm lxxv, Chant 625	Dykes in F	74	Blessed be the God and Father (Wesley), no. 62	199, 192 (2nd tune)		
22/4/1917	310	311, 312	Cobb in G	[illegible]	Blessed be the God and Father (Wesley), no. 62	193, [46]8? [illegible]		
29/4/1917	57	58	Brewer in B-flat	569	Hallelujah from 'Mount of Olives' (Beethoven), no. 175	200 (tune 427), 547		
6/5/1917	102	103, 104	Hopkins in G	301	I was glad (Elvey), no. 277	198 (2nd tune), 357 (1st tune)	Kyrie: 12; Doxology: 27; Nicene Creed: Unison	HC ²⁵
13/5/1917	200	202, 201	Stainer in A	36	Ye people rend your hearts from 'Elijah' (Mendelssohn), no. 23	314, 283 (tune 199)		
20/5/1917	294	295, 296	Mann in D	Benedictus: 292	God is gone up (Croft), no. 154	537, 207 (tune 230)		
27/5/1917	200	Psalm lxxviii, Chants 202, 201	Harwood in A- flat	Benedictus: 299	Come Holy Ghost (Attwood), no. 114	222, 215; during communion 361	K 37; Doxology: 27; Nicene Creed: Unison; Choral Communion Hewson in F	
3/6/1917	57	Psalm xxxiii, Chant 53 [33?]	Stanford in C	Benedictus: 637	God is a spirit (Bennett), no. 153	226 (1st tune), 225 (Dykes)	Kyrie: 22; Doxology: 27; Nicene Creed: Unison	HC ²⁶
10/6/1917	73	72	Smart in F	40	Sweet is thy mercy Lord (Barnby), no. 896	228, 247		
17/6/1917	250	251	Dykes in F	728	O rest in the Lord (Mendelssohn), no. 17 (part of)	4 (tune 5), 237 (Ancient and Modern)		27
24/6/1917	74	75	Sullivan in D	87	Peace I leave with you (Roberts)	49, 356 (Smart)		
1/7/1917	382	386	6th Setting	301	Hymn 382	361, 306	Kyrie: 44; Doxology: 27; Nicene Creed: Unison	HC
8/7/1917	420	407	6th Setting	Benedictus: 589	Hymn 605	280, 168		
15/7/1917	491	625	6th Setting	73	Hymn 285	378, 228		

²⁴ Holy Communion at 7.30am, and after Morning Prayer.

²⁵ Holy Communion at 7.30am, and after Morning Prayer.

²⁶ Holy Communion at 7.30am, and after Morning Prayer.

²⁷ Holy Communion at 7am.

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Benedicite</i>	<i>Jubilate/ Benedictus</i>	<i>Anthem</i>	<i>Hymn before/ after sermon</i>	<i>Communion service</i>	
22/7/1917	310	311, 213	6th Setting	Benedictus: 368	Hymn 276	376, 165		28
29/7/1917	57	58	Stewart in G	574	Blessed be the God and Father (Wesley), no. 62	275, 448		29
5/8/1917	362	360, 421	5th Setting	570	Hymn 237	225, 247	K 37; Doxology: 27; Nicene Creed: Unison	30
12/8/1917	562	589	5th Setting	Benedictus: 616	Hymn 571	554, 566 (tune 378)		31
19/8/1917		278 [Venite?], 277	5th Setting	547	Hymn 551 (tune 623)	594, 247		32
26/8/1917	194	193	5th Setting	Benedictus: 608	Hymn 547	489, 379		33
2/9/1917	44	45	7th Setting	301	Hymn 50	361, 380	Kyrie: 44; Doxology: 27; Nicene Creed: Unison	HC ³⁴
9/9/1917	No. 140	141, 142	7th Setting	Benedictus: 418	Hymn 49	260, 275		35
16/9/1917	236	239m 240	7th Setting	73	Hymn 39	282, 215		36
23/9/1917	33	32	7th Setting	Benedictus: 681	Hymn 32	295, 283		37
30/9/1917	414	415	7th Setting	574	Hymn 97	299, 382		38
7/10/1917	No. 202	204, 205	Sullivan in D	Benedictus: 637	O saviour of the World (Goss), no. 532	358, 243	K 37; Doxology: 27; Nicene Creed: Unison	HC ³⁹
14/10/1917	491	Psalm lxxv, Chant 616	Smart in F	236	Ho! every one that thirsteth (Martin), no. 824	455, 622; at beginning of service 429; National Anthem at end of service		
21/10/1917	301	298, 299	Brewer in B-flat	Benedictus: 20	The Lord is my shepherd (Macfarren), no. 685	268, 542		
28/10/1917	382	388	Stewart in G	1	As pants the hart (Mendelssohn), no. 28	345, 312		

²⁸ Boys only.²⁹ Full choir: this departure from usual practice appears to have been because of the Irish Convention (see note in Ant7).³⁰ Boys only.³¹ Boys only.³² Boys only.³³ Boys only.³⁴ Boys only.³⁵ Boys only.³⁶ Boys only.³⁷ Boys only.³⁸ Boys only.³⁹ Full choir returned.

<i>Date</i>	<i>Venite</i>	<i>Psalms</i>	<i>Te Deum/ Benedicite</i>	<i>Jubilate/ Benedictus</i>	<i>Anthem</i>	<i>Hymn before/after sermon</i>	<i>Communion service</i>	
4/11/1917	No. 71	72	Hopkins in G	Benedictus: 21	What are these (Stainer), no. 767	225, 356	Kyrie: 12; Doxology: 27; Nicene Creed: Unison	HC
11/11/1917	357	Psalm lvii, Chant 360	Stewart in G	570	Who are these and Chorus of Angels from 'God is Love' [Fanny Robinson], No. 398[?] pt. iii	425, 14		
18/11/1917	562	579	Dykes in F	Benedictus: 360	Seek ye the Lord (Roberts), no. 887	412, 283 (tune 199)		
25/11/1917	510	511	Sullivan in D	362	I waited for the Lord from 'Hymn of Praise' (Mendelssohn), no. 639 (part of)	554, 225		
2/12/1917	44	45	Smart in F	Benedictus: [illegible]	Comfort ye...And the glory from 'Messiah' (Handel)	68, 357 (1st tune)	Kyrie: 46; Doxology: 27; Nicene Creed: Unison	HC
9/12/1917	No. 140	141, 142	Brewer in B-flat	Benedictus: M.S.	All ye who weep (Faure), no. 796	502, 612 (Avm[?])		
16/12/1917	236	239, 240	King Hall in B-flat	Benedictus: 212	O thou that tellest from 'Messiah' (Handel), no. 32 (excerpt)	65, [illegible]		⁴⁰
23/12/1917	33	32	Stanford in C	301	Nazareth (Gounod), no. 915	68, 7[9?]		
25/12/1917 Christmas	439	438	Te Deum and Jubilate: Stanford in B-flat		There were shepherds (Handel), no. 705	83, 87	Kyrie: 24; Doxology: 27; Nicene Creed: Unison; Choral Communion: Hewson in F	HC ⁴¹
30/12/1917	No. 414	415	Dykes in F	Benedictus: 139	Lord for thy tender mercy's sake (Farrant), no. 346	435 (tune 357), 243		HC

⁴⁰ Holy Communion at 7.30am.

⁴¹ Holy Communion at 7am, and after Morning Prayer.

APPENDIX F

LENTEN ORGAN RECITALS GIVEN BY W. E. HOPKINS,

1922

F1: Review of recital on Friday 10th March 1922

RECTAL IN THE CHAPEL ROYAL.

Yesterday afternoon in the Chapel Royal the first of a series of Lenten recitals was given by Mr. William E. Hopkins, Director of the State Musick in Ireland, in aid of the Restoration Fund of Rheims Cathedral. The large congregation present included Their Excellencies Viscount and Viscountess FitzAlan of Derwent, who were attended by Captain R. Straker, A.D.C.

The programme was that of an organ recital given in the Æolian Hall, London, by Mr. Hopkins last month, and the outstanding items on it were the Prelude, Passacaglia, and Fugue of Max Reger; the Organ Symphony in F minor, by C. M. Widor; the monumental Bach Toccata in F, and arrangements by the Recitalist of Debussy's eclogue, "L'Après-Midi d'un Faune" and "Reverie."

Mr. Hopkins played throughout with marked musical taste, and showed a complete technical mastery over his instrument. His treatment of Bach was particularly good.

An eloquent appeal on behalf of the Restoration Fund of Rheims Cathedral was made (at the request of the Dean) by the Right Hon. Sir John Ross, Lord Chancellor of Ireland. His lordship, in reminding the congregation of the object for which the recital was given, said that, from a purely architectural point of view, the destruction of Rheims Cathedral, the chief art treasure of the French people, was the worst tragedy of the great war. Rheims was the greatest of the Gothic Cathedrals, and as a work of art compared with the greatest and most beautiful buildings in the ancient or modern world.

It was generally believed that the damage done was irreparable, but in the opinion of experts the Cathedral could be restored to much of its former beauty if sufficient funds were forthcoming for the purpose.

It was announced that the next of the series of recitals will be given on Friday, 24th.

Irish Times, 11th March 1922, p. 6.

F2: Review of recital on Friday 24th March 1922

CHAPEL ROYAL RECTAL.

Mr. William E. Hopkins, organist of the Chapel Royal, gave the second of a series of Lenten organ recitals in the Chapel Royal yesterday afternoon. A collection was made in aid of funds to afford relief to starving Connemara peasants.

The recital was made particularly interesting by Mr. Hopkins's explanatory remarks in connection with Bach's Choral works. These have to be interpreted with a regard for the words of the Hymns which, in Bach's time, were universally sung to the Chorals. Bach's music, therefore, reflected the sentiment of the Hymn. The Preludes, "Vater Unser in Himmel" and "Vater will ich dir geben," and the Fantasia, "Komm Heiliger Geist," were rendered by Mr. Hopkins in a way which revealed all the dignity and sublimity of Bach's work, and the grandeur of the composer's conception of the use of counterpoint.

Mr. Wesley Guard, Vicar Choral of St. Patrick's Cathedral, rendered solos, including the recit., "For a thousand years in Thy sight," and the aria, "The Snares of Death"; and Miss S. Spillane sang the plain chant, "Dies Irae" and "O Divine Redeemer," and "Ave Maria," with great feeling.

Mr. Darrell Figgis made the appeal on behalf of the starving peoples in Connemara.

F3: Advert for recital on Friday 31st March 1922

CHAPEL ROYAL RECITALS.

The third of the Lenten series of recitals (by permission of the Dean) will be given in the Chapel Royal on Friday, at 4 o'clock. An appeal and collection for Child Welfare work in Ireland will be made.

The organ programme will consist of transcriptions from the works of Richard Wagner, and will include the Tannhäuser Overture, the Fire Music (Götterdämmerung), Liebestod (Tristan), Waldwehen (Siegfried), and the Lohengrin Vorspiel. Admission will be by ticket, to be obtained from the Dean at the chapel. Applications should be marked "Recital," and a stamped addressed envelope

Irish Times, 28th March 1922, p. 4.

F4: Advert for recital on Friday 7th April 1922

THE CHAPEL ROYAL.

The last of the series of Lenten Recitals will be given in the Chapel Royal on Friday afternoon, at four o'clock, in aid of the Restoration Fund of the Cathedral of Rheims.

For this recital, Mr. W. E. Hopkins will be assisted by Signor Grossi and Mr. James Martin, vicar choral and principal tenor, St. Patrick's Cathedral, Dublin. The programme will include the "Recitative Fantasia," from the César Franck Violin Sonata; works for violin by Catalini and Sgambati; and modern French and British organ works by de Maleingrau, Eugène Gigout, Joseph Joneen, Gustave Samazeuilh, and Arthur Honegger.

Admission by ticket, obtainable upon application to the Dean at the Chapel. Applications should be marked, "Recital," and a stamped, addressed envelope should be enclosed.

Irish Times, 5th April 1922, p. 7.

F5: Review of recital on Friday 7th April 1922

CHAPEL ROYAL RECITALS.

The last of the series of organ recitals in aid of the restoration of the Cathedral of Rheims, arranged by Sir. Hopkins, Director of the State Music in Ireland, was given in the Chapel Royal, Duoun, yesterday afternoon. These recitals have been very much appreciated. Many music lovers, as well as sympathisers with the populace of the district of Rheims, have, however, been unable to attend them all. The Dean has, therefore, given his permission for the use of the Chapel Royal on Wednesday next, when Mr. Hopkins will give an organ recital at five o'clock.

The Recorder had intended to be present at the recital yesterday, and to make an appeal on behalf of the fund, but was unable to attend. The appeal was made, in his absence, by Mr. Hopkins. The countries subscribing would be recorded by the French people on tablets in the restored cathedral, and it was not too much to ask that Ireland would have not an unworthy place there.

The recital yesterday of modern French and English organ music reached a very high standard, and its value was enhanced by the violin solos of Signor Grossi and the tenor solos by Mr. James Martin, vicar choral and principal tenor, St. Patrick's Cathedral, Dublin.

The organ selections included:—"3rd Organ Fantasia," Saint-Saëns (Durand); "Opus Sacrum," de Malengran (op. 10) (Chester); "Prelude," Gustavo Samazeiult (Durand); and "Epilogue," Harvey Grace (Novello).

F6: Review of recital on Wednesday 12th April 1922

CHAPEL ROYAL RECITALS.

Mr. W. E. Hopkins gave the last of the series of Lenten organ recitals in the Chapel Royal yesterday afternoon. The programme was made up of modern French and English compositions, and included "Fantasia and Fugue in G," by C. H. H. Parry; "Improvisations pour Orgue," by Saint Saëns, and the choral preludes, "As pants the hart" and "Abide with me" (Parry). Mr. Hopkins gave helpful explanations which considerably enhanced the pleasure derived from the recital.

Irish Times, 13th April 1922, p. 8.