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THE CHURCH MUSIC

OF

MICHAEL WISE

BY

MICHAEL JOHN SMITH

VOLUME ONE : THESIS

SUBMITTED AS A QUALIFICATION FOR
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MICHAEL J. SMITH

Salisbury, October 1970.

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THE LIFE OF MICHAEL WISE

Both the date and the place of Wise's birth are matters for conjecture. The 17th century writer Antony à Wood describes him¹ as "a Wiltshire man borne" and since we know that his voice changed in 1663,² it is generally assumed that he was born in about 1648. In Burney's History of Music,³ published a century after Wise's death, he is said to be a native of Salisbury, and this opinion is confirmed in Benson and Hatcher's "Old and New Sarum"⁴; West in his "Cathedral Organists Past and Present" says that Wise was born in Salisbury in 1638, and the Dictionary of National Biography gives "1646 in Wiltshire", but no documentary evidence has come to light in support of these assertions.

This was the time of the Civil War, when so many organs and so much music was destroyed. In 1643 four men were paid 4 shilling (plus 6d for beer) to dismantle the organ at Salisbury Cathedral, for "the Dean and Chapter deemed it prudent, in order to save the organ from destruction and in the hope of better times, to have it taken down and the materials safely preserved"⁵

1 Wood f.136b

2 King's Musick p.167

3 Burney Vol.3, p.457 (1789 edn.), Vol.2, p.356 (1935)

4 Op. cit. p.

5 Matthews p.1

Michael Wise was one of the first group of choristers assembled under Captain Henry Cook's direction at the restored Chapel Royal of Charles II in 1660.

Other choristers at this time included John Blow and Pelham Humfrey. It seems that his days as a treble ended in September 1663, for we read in the Lord Chamberlain's records⁶ dated 10th May 1664 of a "Warrant to pay James Farr £30 yearly for the maintenance of Michael Wise, late one of the children of His Majesty's Chappell Royal, whose voice is changed; to commence from the 29 September, last past". He was also provided with clothing, as is shown by two entries:

⁷26th May, 1664. Warrant for the delivery of certain clothing named, such as was formerly delivered for Thomas Price, late one of the children of the Chappell, to James Farr, for the use of Michael Wise, one of the children of His Majesty's Chappell whose voyce is changed, and is to goe from his Majesty's Chappell.

⁸6th April, 1665. Warrant to pay Capt. Henry Cooke master of the children of his Majesty's Chappell Royall, £115 - 10 - 6 for having the children taught Lattin, to write, to play on the violin, and the organ, and the lute, for stringing and penning their harpsichords, for fire and strings at the musique room at the Chappell, and for his disbursements for cloathes for Michael Wise,

6 King's Musick p.167 - from L.C.R. vol.742, p.122

7 Ibid. p.168 - " " p. 22

8 Ibid. p.177 - " " p.163

late one of the children of the Chappell, and for going into the country looking after boys for the Chappell for one half year from Michaelmas 1664 to Lady Day 1665. And for nursing of three boys that were sick of the small pox.

It is evident that royal patronage did not come to a sudden end when a chorister's voice broke, for if the Lord Chamberlain's records are reliable, the annual pension was still being paid to Wise fourteen years later, and probably for the rest of his life. On the 17th May, 1678 (ten years after his appointment as organist at Salisbury Cathedral) the following entry was made: "⁹Warrant for the payment of £30 yearly to Michael Wise, late child of the Chappell, whose voyce was changed and was gone from the Chappell, whose payment is to continue during his Majesty's pleasure". Pulver¹⁰ finds this hard to believe, and points out that it was "not unusual to find such entries in State Papers long after the events with which they deal - no doubt due to faulty book-keeping or non-payment of grants at the time of the original warrants. But perhaps Charles II liked him and wished to pay a retaining fee till his voice settled".

On leaving the Chapel of Whitehall Palace, Wise was appointed as a counter-tenor in the choir of another

9 King's Musick p.332 - from L.C.R. vol.747, p.88

10 Pulver p.498-500

royal establishment, St George's Chapel, Windsor Castle. Although there is no mention of the actual appointment in the Minutes of the Windsor Chapter, his name does appear from time to time in the Chapter Acts. The entry for 2nd October, 1665, reads¹¹:

mr Slater and mr Wise were called before the Chapter for goeing out of Town without leave. mr Slater was pardoned (as being deceived by the other) who said they had leave both from the Lord Mordaunt and the Locum Tenens to goe and come. Mr Wise was also pardoned (as being the first tyme) and the key of his house taken and lent to the Porter, to lye in the house for six weeks and then to be returned to him againe. The upper roome was afterwards allowed the Porter, for the said tyme, and the rest of the house left to mr Wise, for his use; and the key given him againe.

His name appears again in 1666 as one of the signatories to a memorandum,¹² and on the 17th May, 1667, it was "Ordered that mr Wise have 12s. towards the building his house of office".¹³ The last we read of him in the Windsor Chapter Acts is on the 3rd May, 1668, after he had left for Salisbury¹⁴: "mrs Palmer ordered forty shillings towards placing her son Dickenson in mr Wise's chamber".

11 Chapter Acts p.255

12 Fellowes p.142

13 Chapter Acts p.269

14 Ibid. p.278

Judging by the dates of manuscripts in which Wise's music appears, it seems that at least six anthems and one service setting had been composed by the time he left Windsor, or at least by 1670. A tenor part-book from Durham¹⁵ dated 1664 and 1670 includes "By the waters of Babylon", "Have pity upon me", "How are the mighty fallen" and "Thou, O God, art praised in Sion", and the first two of these occur in a contemporary manuscript from Winchester¹⁶ together with "Blessed is he that considereth" and the Morning Service in D minor. In this manuscript, the date 25 March 1669 is written on folio 83, after the Morning Service (which begins on folio 77), which indicates that Wise's music was known in Winchester by the time he was, say, twenty. The anthem "Awake up, my glory" probably also belongs to this period, as it appears near the beginning of an organ book dated 1670 at Wimborne Minster.¹⁷ It could be, of course, that he introduced these works to Winchester and Wimborne soon after his appointment at Salisbury, but it is clear that as time went on, his music became more widely disseminated, reaching as far as Lincoln, York and Durham Cathedrals.

It was on the 29th April, 1668, that Wise succeeded Giles Tompkins as Organist, Lay Vicar and Teacher of the Choristers at Salisbury Cathedral, where he is described in the records as "a counter-tenor from Windsor" ¹⁸ -

15 Brit.Mus. MS.Add.30478

16 Tenbury MS. 1442

17 Wimborne MS. P.10

18 Bumpus p.140; Greenhill & Butler f.39b

the only definite evidence that he was the Mr Wise mentioned in the Windsor Chapter Acts. He was expected to board the choristers in his own house, for we read¹⁹ that, on

"being asked by the Dean and Chapter whether he would admit the Choral boys to the house annexed to his duty, to board them and to be taught by himself in the art of music, an honest salary being promised..." he agreed, God willing, so to do. Michael Wise seems to have done his best for six months to board the boys, but in the autumn of that year the attempt was once more abandoned, presumably for lack of funds, and the system of salaries was again resorted to. The two senior Choristers were to receive £8 a year a piece, and the four juniors £7.¹⁹

It is interesting to compare the post-Restoration choir (appointed on 16 September 1661) with its present-day membership.²⁰ Then there were four Vicars Choral, six Lay Vicars and seven Choristers (only six, it seems, by 1668). Today, the number of Lay Vicars remains the same, but there are sixteen Choristers and only one Vicar Choral.

The re-erection of the organ is thought to have been carried out in 1661, or soon after, by Thomas Harris,²¹ father of an even more famous organ-builder,

19 Sarum Close p.201, from Greenhill & Butler ff.39b

20 Ibid. p.199 (& 45

21 Matthews p.1

Renatus Harris. After the appointment of Michael Wise, Thomas Harris undertook, in December 1668, to build a new organ to consist of "4 stops and one half", viz.

A diapason, consort pitch

A flute

A twelf, from ye diapason

A fifteenth

A hoyboy half way

The compass from A re to C sol in alt.

This miniature organ was probably erected as a security for the debt of £50 then owing by Harris to the Dean and Chapter. Wise's name appears as one of the seven signatories to the agreement.²² This was probably not the only instrument in the cathedral, but an addition to the original organ, which had been enlarged by John Burward in 1635 to consist of a Great Organ and a Choire Organ, the latter being made "according to the model and fashion of the Choir organ of St Paul's Church, London, with 5 stops, 1 stop Diapason of wood, 1 Flute of wood, and Principal of metal".²³ This information, though necessarily rather sketchy, is of some importance as a guide to the registration at the disposal of an organist accompanying the choir music of this period.

The Chapter records of Salisbury throw light upon Michael Wise's doings and mis-doings, and one cannot do better than quote the events recounted by Dora Robertson

22 Musical Times Feb.1903, p.84

23 Matthews p.1

in "Sarum Close", a History of the Life and Education of the Cathedral Choristers for 700 years. Not long after his appointment, Michael Wise and John Smedmore, one of the Lay Vicars, came to blows in the Close.

"Smedmore was temporarily suspended from office, but after a fortnight he was re-admitted on the petition of his fellow-Vicars, and Michael Wise was warned 'to curb the freedom of his tongue in future'. Both men were told to study the cause of 'peace, honesty and prudence'."²⁴

We also read that "Michael Wise had soon found the necessity of appointing a deputy, for whom, at first, he had to find a 'quid pro quo'. In 1670 he made a bargain with Thomas Smith, agreeing to teach him to play the organ in return for Smith's teaching the Choristers in music. Smith duly carried out his side of the bargain, but Wise had to be cautioned by the Chapter after a few months to perform his share of it 'rather more diligently'. A later deputy was Stephen Jefferies, also an ex-Chorister, who later achieved notoriety as Organist of Gloucester."

²⁵ "Michael Wise was also a victim of the musical temperament, and at intervals the Chapter found him extremely difficult to manage. On the other hand, a man of his attainments must have found some of their pin-prick discipline most irksome to his dignity, as when he was ordered to provide himself with a surplice, and to be present in the Choir on Wednesdays and Fridays

24 Sarum Close p.201-2, from Greenhill & B. ff.44a & b

25 Ibid. p.203-4, from Greenhill & B. ff.75b, 76a, 79a

when he was not playing the organ, under penalty of a fine of sixpence for each absence. The famous organist was not to be allowed to forget that he ranked as a Lay Vicar. Later, he broke out against the Dean and Chapter, with what justification we do not know. It was reported that he had 'uttered some words of scandal' which were as follows:

That ye Dean and Chapter within these 7 yeares last past have received of ye Choristers' rents above the summe of £300 more then ever they paid him or ye Choristers. (11 May 1674)

He was promptly made to eat humble pie and declare that:

I Michael Wise do acknowledge that rashly and inconsiderately I said some words, which tended to ye reproach and dishonour of ye Deane and Chapter. Which upon better thoughts, I have reason to believe were false. I do therefore hereby declare and profess, that I am heartily sorry for that my miscarriage, and do very humbly desire their pardon; promising to behave myself hereafter with all reverence and duty in my place, according to ye Promise which I made at my admission.

(23 May 1674)

In the following year, he deemed it expedient to strengthen his position by having himself 'perpetuated' in his office, his year of probation having been up some six years previously. A little later, he was hauled over the coals for letting some ground in the Close to which he had no legal right, and even going so far as to top the trees on it." ²⁵

Against the foregoing must, however, be recorded the following payment made by the Dean and Chapter, and to their credit be it said, "To Michael Wise 50s. for his paines in setting certain anthems".²⁶

The year 1674 saw the first publication, printed by W. Godbid for John Playford, of one of Wise's anthems, "I charge you, O daughters of Jerusalem". It occurs in a volume entitled "Cantica Sacra, containing Hymns and Anthems for Two Voices to the Organ, both Latine and English, composed by Mr Richard Dering, Dr Christoph. Gibbons, Dr Benjamin Rogers, Mr Matthew Locke, and Others: The Second Set".²⁷ This publication is mentioned in Antony a Wood's biographical note²⁸ on Wise as being 'by R. Deering', though he does add 'published by Joh. Playford', and in various later sources the volume is attributed variously (and rather misleadingly) to either.

It is clear that by this time Wise had built up a good reputation as a composer, for among the Lord Chamberlain's records there is "A catalogue of severall services and anthems that have been transcribed into the books of his Majesty's Chappell Royal since anno 1670 to Midsummer, 1676",²⁹ which includes eleven of his anthems and the Evening Service in E flat. The eleven anthems (out of a total of 65, including many by

26 Musical Times, Feb.1903, quoted by Bumpus on p.141

27 Brit.Mus. K.3.m.6: 3 part books bound together.

28 Wood, referring to his own notes on Deering.

29 King's Musick p.305 - from L.C.R. vol.745, pp.431-3

Blow, Child, Humfrey and Tucker) are as follows:-

- * Blessed is he that considereth
Prepare ye the way of the Lord
Awake (it is not shewn whether this is
'Awake, put on' or*'Awake up, my glory')
- * Have pity upon me
The Lord said unto my lord
- * How are the mighty fallen
O praise God in his holiness
- * By the waters of Babylon
The Lord is my shepherd
The Prodigall (I will arise)
Christ riseing again from the dead

It has already been shewn that the anthems marked * were probably composed before 1670. The above list is dated the 1st August, 1676, and it is very likely that some of the other items were composed between these two dates. They undoubtedly helped in establishing his worth as a prospective member of the Chapel Royal choir, which he was so soon to rejoin.

It was probably in about 1670 that Michael Wise's first marriage took place, to Jane, daughter of Robert Harward, a Salisbury magistrate; and the Close Register records the baptisms of three sons and one daughter, and the death of one son, between 1672 and 1680.³⁰

30 Benson & Hatcher p.634

An entry in The Old Cheque Book³¹ records that "Mr Raphell Courteville, Gent. of his Ma^{ties} Chappell Royall, departed this life the 28 day of December 1675, in whos place was sworne Mr Michaell Wise, a counter tenor from Salisbury, the 6th January 1675". (This date refers to the old-style calendar, in which the year ended in March; by our reckoning the date would be the 6th January, 1676).

The new appointment did not require him to resign his post as Organist of Salisbury Cathedral, but it naturally entailed frequent absence from that city, and it is not surprising to read that in the following year "Wise, who was bodily infirm at that time, was allowed to have a deputy-Instructor without loss of salary, 'because of his extraordinary skill in music and his composition of various hymns'. John Smedmore held the post until 1684 at a salary of £20 per annum, when Wise claimed it again".³² Two years later, it apparently became necessary to appoint a second deputy, for it is recorded that "on 20 April 1679, a Mr Mitternacht was appointed to play the organ as his (Wise's) substitute, Mitternacht's salary during the time he thus acted, being deducted from that of the chief musician of the cathedral. Fines of 5s, 10s and 20s., and admonitions for absences and irregular attendances on the part of Mr Wise, and the dismissal of Mitternacht - all recorded

31 Old Cheque Book p.16

32 Sarum Close p.202

in the Chapter books - show that the organist and his deputy gave their superiors some trouble".³³

In the years that followed, matters were not improved by a bitter quarrel which raged between Bishop Seth Ward and the Dean, Thomas Pierce, and which had its repercussions in the choir stalls. "The Diocesan History"³⁴ recounts that Trelawney, Bishop of Bristol, wrote to Archbishop Sancroft in 1686 in this strain:

'I wish to tell your grace what I observed at Salisbury. By reason of the deane's supporting the choir against the Bishop there is a scandalous neglect in the performance of the service. The day I rested in the town the singing-men refused to sing an anthem which was then desired by the bishop's nephew and Canon Hill, and in the afternoon the organist (which, they say, happens often) was absent, and the prayers performed without the organ.'

Meanwhile, at the Chapel Royal music continued to flourish, and there is little doubt that Wise found there a more congenial outlet for his talents. "As may be supposed, Charles II, on his return as King, was unable to relish such grave strains as those of Tallis, Farrant, Gibbons, Byrd and Tomkins, after having been accustomed, during his sojourn at the Court of Versailles, to the light and airy style affected by Lully and other composers". So wrote Bumpus in his History of English

33 Musical Times Feb.1903, quoted by Bumpus p.140-1

34 : Op. cit. p.247, quoted in Sarum Close p.218

Cathedral Music.³⁵ Referring to Charles II's taste in ecclesiastical music, he quotes Thomas Tudway's Epistle Dedicatory to Lord Harley, prefixed to the second volume of his manuscript collection of Cathedral Music in score, compiled in 1716: ³⁶

"The standard of Church Musick begun by Mr Tallis, Mr Byrd, etc., was continued for some years after ye Restauration, and all Composers conformed themselves to ye pattern that was sett by them. His Majesty, who was a brisk and airy Prince, coming to ye Crown in ye flow'r and vigour of his Age, was soon, if I may so say, tyred with ye grave and solemn way, and ordered ye Composers of his Chappell to add Symphonys, etc., with Instruments to their Anthems, and thereupon established a select number of his Private Musick to play ye Symphonys and Ritornelles which he had appointed. The King did not intend by this innovation to alter anything of the established way. He only appointed this to be done when he came himself to ye Chappell, which was only upon Sundays, on ye Mornings of ye Great Festivals and Days of Offerings. The old Masters, viz. Dr Child, Dr C. Gibbons and Mr Lowe, organists to his Majesty, hardly knew how to comport themselves with these new-fangled ways, but proceeded in their Compositions according to ye old Stile, and therefore there are only some full services and anthems of theirs to be found.

35 Bumpus p.123

36 Brit.Mus. MS. Harley 7338 (contains 3 works by Wise)

"In about four or five years' time, some of ye forwardest and brightest children of ye Chappell, as Mr Humphreys, Mr Blow, Mr Wise, etc., began to be Masters of a faculty in composing. This his Majesty greatly encouraged, by indulging their youthful fancies, so that every month at least, and afterwards oftener, they produc'd something new of this kind. In a few years more, severall others, educated in ye Chappell, produced their compositions in this style, for otherwise it was in vain to hope to please his Majesty.... This, however, did not oblige ye Cathedralls throughout England to follow such an example."

The Sub-Dean of the Chapel Royal from 1674 to 1689 was the Rev. Dr William Holder, "a strict disciplinarian" Bumpus tells us, "and punctilious in the attendance and behaviour of his choir at the Chapel Royal. That turbulent spirit, Michael Wise, who had, no doubt, often fallen under his displeasure, was wont to call him Mr Snub-dean".³⁷

The Dictionary of National Biography mentions that some of Wise's secular music appeared in a collection of "New Ayres and Dialogues" in 1678,³⁸ and it seems that the duet "Old Chiron thus preach'd to his pupil Achilles" was especially popular, judging by its appearance in

37 Bumpus p.193

38 Probably one of Playford's publications, several of which have similar titles, but I have been unable to trace this particular one.

numerous old manuscripts.³⁹ Other vocal duets by Wise include "Man's life is but vain"⁴⁰ and "What ails thee, O fool?" (The Miser),⁴¹ and there are a number of catches, such as "Strange news from the Rose",⁴² "When Judith had laid Holofernes" and "From Twenty to Thirty".⁴³

On the 10th July, 1682, Michael Wise's first wife, Jane, died at the age of thirty, and was buried in the churchyard of Salisbury Cathedral. An early eighteenth century History of the cathedral⁴⁴ gives her epitaph: "In the Caemiterij; At the South-West End, on a white Free-stone Grave-stone is this Inscription - Quod reliquum est Janae, Michaelis Wise Gen. Conjugis, Rob. Harvard hujus Civitatis e Patribus Filia; hic placide conquiescit Corpus scilicet languidum, tabidum, cujus vegetior anima pertaesa beatorum sedes. Aspiravit die 10 Jul. Ano Salut. 1682, Aetate 30."

The following year, on the 10th December, 1683, he married again. According to the Wiltshire Parish Registers (vol.7, p.34) it was a Cathedral wedding, and his bride was Mrs Barbara Joanes of the parish of St Thomas, though a later authority⁴⁵ states that her name was Mrs Margaret Jones, and that the marriage took place in the Chapel of the Deanery.⁴⁶

39 e.g. Brit.Mus. MSS. Add.22099, 29397, 31455, 31993, 33351, and Fitzwilliam MS. 120 (30 G 24) p.146.

40 Brit.Mus. MS. Add.22099 / 41 Fitzwilliam 120, p.143

42 Brit.Mus. MSS. Add.29386 & 31462 / 43 Both Add.29386

44 History & Antiquities p.132 (see p.20 for translation)

45 Benson & Hatcher p.634 / 46 DNB refutes this (see p.23)

This same year, 1683, is the date of the famous Fitzwilliam manuscript, MS. 117, an enormous collection of music which includes not only four anthems by Wise which date from 1670 at the latest, but also two of his settings of the Communion Service (in E major and F minor) and the only complete version extant of the anthem "Blessed is the man".

The trebles of the Chapel Royal Choir were not always to be relied upon, it seems, for reading their parts accurately, and cornetts were often played to reinforce the top line. Whether for this reason, or merely by way of enhancing the performance, it is certain that on the 24th November, 1684, Dr William Child and Michael Wise were recorded as "musicians in ordinary for the cornet", their wages being 20d. a day and the sum of £16 2s 6d a year for livery.⁴⁷

King Charles II died in 1685, and the Coronation of James II took place on the 23rd April of that year. The Old Cheque Book lists the names of the Gentlemen of the Chapel who were present at the ceremony, but after the name of Michael Wise (sic) is the cryptic phrase, "was then suspended and did not appear".⁴⁸ Almost a century later, Sir John Hawkins makes mention of this in his "General History of the Science and Practice of Music".⁴⁹ Referring to Wise as "a most sweet and elegant composer", he goes on to say: "He was

47 King's Musick p.367 - from L.C.R. vol.749, p.113

48 Old Cheque Book p.129

49 Op. cit. 1776 (1st ed.) p.429 vol.4; 1875 ed. p.719

much favoured by Charles II, and being appointed to attend him in a progress which he once made, claimed, as the king's organist pro tempore, to play the organ at whatsoever church the king stopped at: it is said that at one church he presumed to begin his voluntary before the preacher had finished his sermon; a very unwarrantable and indecent exertion of his right, how well soever founded. It is possible that some such indiscreet behaviour as this might draw on him the king's displeasure; for upon his decease he was under a suspension, and at the coronation of James II Edward Morton officiated in his room."

Not all writers agree with Hawkins as to the reason for Wise's suspension from duty. Grove's Dictionary⁵⁰ suggests a political cause: "There is in the Bagford Collection in the British Museum Library a coarse political song, published in 1680, entitled 'The Wiltshire Ballad' (reprinted by the Ballad Society in the 'Bagford Ballads') from which it appears that Wise was supposed to have been engaged with other Wiltshire men in getting up a petition for calling a Parliament. It is possible that this siding with those opposed to the Court policy may have been made the pretext for his suspension". One stanza of the Wiltshire Ballad suggests that he was asked to set his hand to a petition:

50 Article by W.H. Hodow, p.745

"This was the Humble Holy Guise
Of the Religiously Precise,
Which made them gallop to Mic Wise
To sign it." ⁵¹

but it is also recorded that he did not approve, and answered, "No, gentlemen, that's not my business; but I'll set a tune to 't an you please!" ⁵²

Elsewhere other explanations are put forward:
"In a great representative ceremony it was inevitable that a singer holding appointments at Westminster (sic) and the Chapel Royal should abandon one or the other choir, and no fewer than twelve singers were thus represented by substitutes" - so we read in Sandford's account.⁵³ Pulver maintains that Wise's suspension might have been owing merely to some hasty remark of his, not unlikely in view of his uneven temper.⁵⁴

On the 27th January, 1687, Wise was appointed Almoner and Master of the Choristers at St Paul's ⁵⁵ Cathedral on the direct recommendation of the King. The old cathedral having been destroyed in the Great Fire of 1666, Wren had begun building the new one in 1675, and it was now time to recruit and train a new

51 quoted in Musical Times, Feb.1903 p.88

52 Bumpus p.142 and West, from The Modern Fanatick p.50

53 Sandford p.70, quoted in Dict. of National Biog.

54 Pulver p.498-500

55 Hawkins p.429 (He uses the old-style date 1686)

56 Bumpus p.140

choir, obviously an important assignment. Bumpus⁵⁶ claims that he retained all his other posts (which would account for his death in Salisbury), but according to Benson and Hatcher's account,⁵⁷ he left Salisbury at this time. Rimbault, however,⁵⁸ gives the date of his appointment as the 27th April, 1686, and says "At the end of the same year he resigned his appointments in London and retired to Salisbury, where in the following year he unfortunately met with an accident which terminated his life." In any event, Wise's tenure of the St Paul's appointment was destined to be a short one, for he died on the 24th August, 1687.

Much has been written of the manner of his death, but all accounts seem to be derived from Antony a Wood's brief notes which were written not more than eight years after the event, since Wood himself died in 1695. It will be as well to quote his observations on Wise in their entirety: ⁵⁹ (see next page)

56 Bumpus p.140

57 Benson & Hatcher p.634

58 Rimbault (i), page (v) of Preface / 59 Wood f.136b

44 (page 16) Jane Wise's epitaph is incompletely trans-

lated in Rimbault (ii), but as follows by Warren:

"The remains of Jane, wife of Michael Wise, gent, and daughter of Robert Harward, a magistrate of this city, rest in peace from a body weak and consumptive; her weary soul joyfully sought the abode of the blessed. She died July 10, 1682, aged 30 years".

"a Wiltsh... man borne, and an excellent musician, which promoted him to the Organist's place in the Cathedral Church of Salisbury.

He hath a composition in the second set of Cantica Sacra - dated 1674 fol. (see Rich. Deering)⁶⁰

He was knock'd on the head & kill'd downright by the Night-watch at Salisbury for giving stubborne & refractory language to them, on S. Bartholmews day at night, an. 1687."

Hawkins⁶¹ elaborates on this a little: "He was a man of great pleasantry, but ended his days unfortunately; for being with his wife at Salisbury in the month of August, 1687, some words arose between him and her, upon which he went out of the house in a passion, and, it being towards midnight, he was stopped by the watch, with whom he began a quarrel, in which he received a blow on the head with a bill, which fractured his skull and killed him."

An article in the Musical Times of February 1903⁶² observes: "All biographers of Wise give Salisbury as the place of his untimely end, but, strangely enough, no entry of his burial is to be found anywhere in that city. Burney and Hawkins are generally given as the authorities for the statement that Salisbury was the

60 There he mentions "Cantica Sacra by R. Deering, published by Joh. Playford" (see p. 152 of this thesis)

61 p. 430

62 p. 143

death place, but these historians probably obtained their information from Antony a Wood's MS. biographical notes of musicians, now in the Bodleian Library."

John E. West gives this more colourful version of the story:⁶³ "He had quarelled with his wife on some trivial matter, and rushed out of his house. The Watchman met him while he was boiling with rage, and, commanding him to stand and give an account of himself, he struck the guardian of the peace to the ground, who in return aimed a blow at his assailant with his bill, which broke his skull, of the consequence whereof he died". The style of this passage suggests an earlier provenance than 1899, but it is not (as we have seen) from Hawkins, neither is it from Burney, who wrote simply:⁶⁴ Mich. Wise was killed in a street-fray at Salisbury, by the watchman, in 1687." Oddly enough, West actually attributes his account to Hawkins, but he does also add a useful footnote: "No entry of his burial is to be found at Salisbury, and the tradition that his grave was once to be found near the West door of the Cathedral is now supposed to have been derived from the fact that his wife was buried at that spot. Possibly he died and was buried in London, but whether his death was caused by the circumstances mentioned in Hawkins's 'History' there is no substantial evidence to prove".

63 West's article on Wise, also quoted (as from D.N.B.) in Sarum Close, p.205. 64 Burney p.454

Bumpus, writing a few years later than West, tells the same tale with even greater relish: ⁶⁵ "While at Salisbury in August 1687, he had a quarrel with his (second) wife one night on some trivial matter. In a paroxysm of rage he rushed out of his house into the street, where he was stopped by a watchman, who commanded him to stand and give an account of himself. Instead of this he struck the guardian of the night to the ground, who, in return, aimed a blow at him with his bill, 'which cleft his skull and by consequence whereof he died'".

According to the Dictionary of National Biography, "the Administration grant of Wise's goods, of 28 September 1687, gives the names Jane and Harward as those of two elder children" (named after his first wife), "while his youngest girl bears the name of a second and surviving wife, Barbara, and not Margaret, as erroneously stated by Hoare."⁶⁶ She renounced probate, and the children, all minors, were placed under the guardianship of John Hopkins, clericus". (Hoare was the editor of the History of Wiltshire, part of which is the two-volume history of "Old and New Sarum" by Benson and Hatcher, already referred to). There it is stated that Michael Wise had three sons and one daughter by his first wife, of whom one son had died by 1680:

65 Bumpus p.142 |

66 Benson & Hatcher p.634

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THE CHURCH MUSIC OF MICHAEL WISE

A GENERAL ASSESSMENT

It would be beyond the scope of this thesis to make a detailed, technical analysis of his musical style, especially as the whole of his output may be examined in the two volumes of transcriptions accompanying the thesis. This essay discusses some of the opinions expressed by historians in the past, and attempts to test the validity of those opinions in the light of my own discoveries during the years 1969 and 1970.

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Until very recently, Michael Wise's music has been assessed on the evidence of no more than four of his verse anthems and one service setting. The four anthems are those published by Novello in 1876: 'Awake, put on thy strength', 'Awake up, my glory' and 'Prepare ye the way of the Lord', together with 'The ways of Sion' which Bayley & Ferguson published in 1917. All four had appeared in Boyce's "Cathedral Music" (1768 & 1773), and it is perhaps strange that the remaining example, 'Blessed is he that considereth', has never been re-printed, although it is currently in the repertoire of Salisbury Cathedral in a MS. transcription by C.H. Dearnley. The service is the Magnificat and Nunc Dimittis in E flat major, which Sir Sydney Nicholson transposed into F for the Oxford University Press edition of 1932. Since then, apart from 'Thy beauty,

O Israel', the anthem which Aldrich composed, using material from Wise's 'How are the mighty fallen' (edited by Sir William Harris in 1941 for Novello), no other examples of Wise's music have appeared in print.

It is quite likely that these anthems were the only ones known to Dr Burney, who, writing a century after Wise's death, was sufficiently impressed by 'The ways of Sion' to print the first half of it in his History of Music (1789 edition, Vol. 3, pp.455-6). "The first movement..." (he wrote) "is so beautiful and expressive, that I shall give it here as a specimen of grave and pathetic composition for the church, which no music of other countries that I have hitherto discovered, of the same kind, and period of time, surpasses. The use the author has made of chromatic intervals at the word 'mourn', is not only happy and masterly, but new, even now, at more than a hundred years distance from the time when the anthem was produced! The whole composition seems to me admirable; and besides the intelligence and merit of the design, the melody is truly plaintive, and capable of the most touching and elegant expression of the greatest singers of modern times; the harmony too and modulation are such as correspond with the sense of the words, and enforce their expression."

The same anthem made a similar impression in the late 19th century, as W.A. Barrett indicated in his own

evaluation of Wise's work (quoted by Bumpus in his History of English Cathedral Music) :- "In his anthems and services, Wise exhibits no little genius. Of a lively fancy and quick imagination in himself, his music reflects his disposition, not because it is lively - for, as a rule, he is most successful in the expression of the sorrowful and the pathetic, as in 'The ways of Sion' and 'Prepare ye the way of the Lord' - but because of the passionate accent with which the sentiments are expressed. In the first-named anthem the melody of the words "For these things I weep", and in the second the dramatic power expressed in the duet for trebles, "And the voice said, Cry", is equal to anything ever attempted in the way of expression in sacred music. Written more than two hundred years ago, these passages are as fresh as if newly given from the brain of the most tender and expressive among modern musicians."

That the anthem 'The ways of Sion' has never lost its appeal is shown by its inclusion in the Treasury of English Church Music (1965) and again in the R.S.C.M. Festival Service Book 4 (1970). Dr Fellowes considered it Wise's best anthem: "The treble and bass duets, true, are a little too long, and the combination of these two voices, so far apart in compass and quality, is apt to sound thin; but the phrases are beautifully shaped and very expressive. The treble solo that follows the short chorus "See, O Lord, and consider" is

admirable in expression, and the repetition of the word "nothing" adds much to the pathos of the appeal."

Fellowes was probably unaware that an early score in his library at Tenbury, dated c.1700 (MS.789) allocates the solo passages to tenor and bass, a feature found also in another early 18th century score (MS.12) at Lichfield, but only hinted at by C.H. Dearnley in his edition of 1965. Fellowes does, however, make the point that "Restoration composers wrote very few treble solos in their anthems, nor even many passages for duet or trio in which a boy sang the upper part", and he cites 'The ways of Sion' as one of the early examples of the kind, noting that "even here the higher register of the voice is not brought into use". This is an interesting observation, for the compass is, in fact, less than an octave (from D sharp up to D) and better suited to a tenor than a treble. Modern editors have raised the pitch of the anthem from E minor to G minor (Kitson) or F sharp minor (Dearnley) to accommodate the solo more conveniently to the treble tessitura.

Fellowes mentions by name eight other anthems by Wise, including five that are ignored by most other historians, but omits to point out that all but one of them employ trebles for the verses. In actual fact, fifteen of Wise's twenty extant verse-anthems use trebles in this way, and of these five (apart from 'The ways of Sion') contain solo passages. 'Thou, O God, art praised in Sion' has the most extended solos - two for treble (compass D to E, a ninth) and three for bass,

and there are two sections in which these two voices sing together.* 'I charge you, O daughters' consists entirely of treble and bass solos, with a concluding "full" section which is also restricted to treble and bass parts. The vocal range in each part extends to an octave and a half or more - treble C to G and bass F to D. The treble solo beginning "Save us and deliver us" in the anthem 'I will sing a new song' also goes down to middle C, but only up to D (the highest note for trebles anywhere in the anthem); and an even smaller range is covered in the short solo "Help me now, O Lord" in 'Open me the gates of righteousness'. The anthem of the Prodigal, 'I will arise', is exceptional, for it is set for treble voices with a solo, duet and trio in sequence.

Some of Wise's happiest effects involve trebles singing in two parts, on their own, as in the section "He, remembering his mercy" from the Magnificat in D minor, and the passage from 'Prepare ye the way' already mentioned, beginning "And the voice said, Cry". One anthem, 'The Lord is my shepherd', is written entirely for this combination, with a range from C to F, and a concluding Gloria for the full choir; this anthem is particularly fresh and charming.

It will readily be seen from the foregoing that Wise's use of treble voices is a special feature of his

* Another example of a duet for treble and bass is the opening of 'O praise God in his holiness'.

music, and there are many other instances of verse sections for trebles in one or two parts with one or two other voices, as I have shown in the index to the transcriptions. The most effective use of four-part counterpoint in this way is to be found in 'By the waters of Babylon' and 'Have pity upon me', which are both good examples of his more plaintive style.

It is rather strange, in view of his own experience as a counter-tenor at Windsor and at the Chapel Royal, that Wise never wrote a single section for alto solo, nor any verse section with two alto parts. When the alto voice is used with others in verse sections, it generally has a lower range (down to tenor D) than is found in the choruses. In the anthem 'Blessed is he that considereth' and the Evening Service in D minor it is low enough to be sung by a tenor, and I have transcribed the verse sections in this way in order to avoid an excess of ledger-lines.

The tenor voice fares a little better, with two solos in 'How are the mighty fallen' and a very short one in 'Glory be to God on high', and two again in 'Blessed is the man'. The last-named is noteworthy for its unusual scoring for tenor and two basses throughout, which, together with its B flat tonality, makes for a sombre effect, as C.H. Dearnley observes in his book "English Church Music 1650-1750". He quotes a passage from this work without questioning its authenticity; but for my part, this remains in doubt, since I have found it in only one source (Fitzwilliam MS.117)

and there is no mention of it, so far as I am aware, anywhere else. All three voices have a wide range, even by Wise's standards, the tenor extending from B flat to E flat and the basses from low E flat to C.

Bass solos are fairly common, their vocal range usually being a little higher than the E to B compass of 'The ways of Sion'. They occur in six other anthems (including some already mentioned): 'Awake, put on thy strength', 'I charge you, O daughters', 'I will sing a new song', 'Open me the gates of righteousness' (the opening phrase), 'Prepare ye the way' and 'Thou, O God, art praised in Sion'. It is unfortunate, that with all these to choose from, J.A. Westrup should have allowed such a misleading example to appear in his revision of Ernest Walker's "History of Music in England". There we read: "The anthem 'Thy beauty, O Israel' shows him at his best - the expression is well-devised and sincere, and the section for bass solo, 'Ye mountains of Gilboa' is a really fine piece of declamation". Not only has he failed to show that this anthem is only partly the work of Wise; he has inadvertently selected as an example of Wise's music (and the only example) a passage which was, in fact, composed by Henry Aldrich! It is interesting to compare this anthem with its parent work, 'How are the mighty fallen'. This anthem, set originally by Wise for treble, tenor and bass, was adapted by Aldrich, after Wise's death, for two tenors and bass, and expanded, both by the addition of new sections covering the words omitted by Wise, and by the extension of Wise's own solos and choruses.

In dealing at some length with the verse sections of Wise's anthems, I have given them the priority that they deserve, for in many cases the full sections are comparatively undistinguished, though fortunately not many fall into such trivial conventionality as the concluding choruses of 'Thou, O God, art praised in Sion' ("The folds shall be full of sheep") and 'Behold, how good and joyful' ("For there the Lord promised his blessing") with their multiple word-repetitions. Four of the verse anthems have a single, short, concluding chorus: 'Awake up, my glory', 'Blessed is the man', 'The Lord is my shepherd' and 'Behold, how good and joyful', and in the second and third of these it is merely a short setting of the Gloria with no word-repetition. The duet-anthem 'I charge you, O daughters' is exceptional with its final chorus for trebles and basses only.

All the other anthems have a sequence of verse and chorus sections, always beginning with a verse* and ending with a chorus. There are as many permutations as there are anthems. Sometimes several verse sections follow each other in succession between the choruses (e.g. 'Thou, O God, art praised in Sion' and 'Open me the gates of righteousness'); sometimes there is only a single verse section between choruses (e.g. 'Blessed is he that considereth' and 'O praise God in his holiness'). In about half a dozen anthems, the chorus is used as a recurrent refrain, appearing either just twice, near the middle and at the end, or more frequently.

* except for 'I will sing a new song'.

The first method is applied to anthems expressing sorrow ('How are the mighty fallen', 'I will arise' and 'The ways of Sion do mourn'), while the second method is better suited to anthems of a more joyful nature ('Awake, put on thy strength', 'I will sing a new song' and 'Sing we merrily unto God'). These last three anthems are in a kind of rondo form, and show that Wise was not always content with writing a series of unrelated sections, as is rather unkindly suggested by Westrup: "Wise's art is, on the whole, of an indeterminate character; he never rises to any really steady loftiness of style, and has only elementary notions of structure. He deserves our cordial respect as an earnest and talented musician, but he was by no means a genius." There is some truth in this assessment (from the book already cited), but with regard to musical structure, 'Awake, put on thy strength' is, to say the least, interesting, and may be shown thus:

Verse/REFRAIN/Verse/Chorus/Verse/REFRAIN/
 Verse/Chorus/Verse/REFRAIN.

The refrain is devoted to repetitions of the word "Hallelujah", and the first of the other two choruses uses this word, but with different music. The refrain of 'I will sing a new song' is sung at least four times - five according to some sources - and one of the verse sections also appears twice, creating a form which begins to resemble Sonata Rondo form:

REFRAIN/Verse/REFRAIN/Verse/REFRAIN/Verse/Verse/
 (REFRAIN)/Verse/Verse/REFRAIN.

(The repeated Verse section is indicated by underlining).

In two cases, a verse section is intended to be repeated as a chorus, and in both instances this creates a problem. Choruses are always* for S.A.T.B., and it seems that the composer did not trouble to make a satisfactory conversion - from S.A.B. in 'Awake up, my glory' and from S.B. in 'Thou, O God, art praised in Sion'. The additional parts have had to be invented, and an examination of the transcriptions of these two final choruses will show the different versions supplied by various copyists. In 'Thou, O God' alto and tenor parts had to be added, and none of the versions I have seen is satisfactory; awkward crossing of parts and consecutive fifths or unisons betray their uncertain provenance. In some manuscripts the attempt has not been made, and the words "verse and chorus" appear over the final verse section. In one of the manuscript sources of 'The Lord is my shepherd' (Brit. Mus. Add. 30932) someone has interpolated short choruses between the verse sections, but they do not improve Wise's original, which reserved the chorus for the concluding Gloria.

The vocal composition of verses often varies in the course of an anthem, allowing for solos, duets, trios and quartets within the chosen group. 'Open me the gates of righteousness' is a good example of this treatment, but perhaps the most interesting piece in this

* except for 'I charge you, O daughters' (S.B. throughout).

respect is the Magnificat in D minor, with verse and chorus sections in the following order:

Chorus/S.S.A./Chorus/S.A.T./B.B./S.A.T./S.S./Chorus.

This Evening Service in D minor would make a worthy addition to the present-day repertoire: it has far more originality and variety than the well-known E flat service, and is, in my view, superior to the settings by Purcell (in B flat and G minor) and Blow (in F, G, D minor, etc.) The Gloria of the Nunc Dimittis is in the major key, and is unique in its attempt at Canon 2 in 1 between treble and alto (a device used by Purcell in his B flat service). The Te Deum in D minor, though it does not reach the same level of invention, has a nicely varied texture and some antiphonal writing, while the Jubilate is one of Wise's most pleasing compositions: its Gloria manages to combine simplicity and beauty in a way seldom achieved. The three Communion Services - in D minor, F minor and E major - are restricted to settings of the Kyrie and Creed, and are comparatively uninteresting, though by no means unworthy. Like the Evening Service in E flat, they are in triple metre, designed in the manner of a Short Service, with no word-repetition and mainly one note to each syllable. There was evidently a Sanctus for the E major service, but the treble part remains undiscovered. The setting of the Gloria in Excelsis in G major is much more in the style of a verse anthem, and I have catalogued it as such, the deciding factor being that it concludes, rather oddly, with "Glory be to the Father..."

The harmonies used in the Communion settings match their rhythmic simplicity, and indeed much of Wise's writing is in a straightforward, diatonic idiom. He uses chromaticism sparingly, but to good effect, in the anthems which express sorrow, such as 'Have pity upon me' (the passage beginning "Why do ye persecute me?") and 'The ways of Sion' (descending semitones and diminished fourths in the opening solo). There are many more examples of word-painting that do not depend on melodic chromaticism, for example the falling sevenths in 'How are the mighty fallen', the fanfare motives representing "the sound of the trumpet" in 'O praise God in his holiness', and the semiquaver passages for the word "rejoice" in 'Open me the gates of righteousness' and for "scattereth" in 'Blessed is the man'.

There is little doubt, as I suggested at the beginning of this essay, that Wise's reputation has rested hitherto upon four of the five anthems which Boyce selected for publication in the eighteenth century, together with the Service in E flat (which Rimbault published in 1847). This is a pity, for they are not really representative of his talents. 'Awake up, my glory', though the most widely performed of all (judging by the number of manuscripts in which it appears, and probably because it is the easiest) is one of his least interesting anthems, and the rather conventional "Hallelujahs" of 'Awake, put on thy strength' are not typical of his style. It is true that his more plaintive style is

A CATALOGUE OF THE CHURCH MUSIC OF MICHAEL WISE

PREFACE

The purpose of this Catalogue is to provide a comprehensive survey of the manuscript sources of Wise's music, in the greatest possible detail. Ignoring a few unimportant part-books to be found here and there, we are left with 20 libraries which contain between them enough material to cover the bulk of his work. In the course of my own research, I spent a total of 37 days visiting 11 of these libraries, transcribing scores and noting the innumerable variants found in the different sources. These 11 are listed roughly in order of importance, taking into consideration the quantity of material available, and also its date of origin and other claims to authenticity. (There is no evidence of any autograph by Wise). Following these are a further 9 libraries which I have not yet visited: in most cases the information on their manuscripts was obtained from a card-index compiled mainly by Mr Richard Andrewes for the International Inventory of Musical Sources, which I consulted in the Music Room of the British Museum in January 1970. The information given there was rather less detailed than the material I had already collected for my own lists, but I have included it in order to make my catalogue as useful as possible.

The libraries are listed in the following order, and when the name of any one of them is omitted, it must be understood that it possesses no material for the anthem or setting under consideration:

Libraries visited: The British Museum, London.
Christ Church, Oxford.
St Michael's College, Tenbury.
The Bodleian Library, Oxford.
The Fitzwilliam Museum, Cambridge.
Wimborne Minster, Dorset.
Windsor Castle Chapter Library.
Lichfield Cathedral.
Ely Cathedral.
Gloucester Cathedral.
Royal College of Music, London.

Other libraries: Christ Church Cathedral, Dublin.
St Patrick's Cathedral, Dublin.
Durham Cathedral.
Hereford Cathedral.
Lincoln Cathedral.
Peterborough Cathedral.
St Paul's Cathedral, London.
Worcester Cathedral.
York Minster.

The libraries in the second category are listed alphabetically.

The part-books formerly used at the Chapel Royal are now kept in the Music Room of the British Museum, where they are available for study under supervision (being part of the Royal Music Collection). Material found in these books is listed separately under the heading "Brit.Mus. (Chapel Royal books)". All other manuscripts in the British Museum may be studied in the Students' Room of the Department of Manuscripts.

At Lichfield Cathedral I had the opportunity to study the first 10 manuscripts, i.e. those numbered up to 24, but not the remainder, numbered 26 to 66: hence the disparity of detail.

Cataloguing System

The anthems are arranged alphabetically, and followed by the service settings. At the end there is a list of works for which the sources are incomplete (e.g. where only a bass part has survived), including some items of doubtful authenticity.

In every case the textual source is given, and the vocal composition of the "verse" sections.

For each library, the manuscripts are arranged in the following order: Scores first, then Organ Books, then Vocal Part-books in the order Treble, Alto, Tenor and Bass. (Note that abbreviations for these voice parts, sometimes used in an MS. number, are S.A.T.B.) If there are several scores, the word "score" is not

repeated, and similarly with organ books and vocal parts: ditto marks would be appropriate in these cases, but were thought unsightly and unnecessary.

Next to the name of a voice-part comes the designation "D." or "C." representing the "Decani" or Dean's side and "Cantoris" or the Precentor's side of the choir. Here, ditto marks are NOT implied: where no letter is shown, there is no evidence to show which side was intended (or if there is, I have not noted the fact). It is more useful to know whether a MS. contains the "Verse" part (i.e. verse and chorus sections complete) or only the "Chorus" part, which may in some cases be restricted to a final "Gloria". Where I have found this information, I have included it in brackets after the page or folio number, as "Ver." or "Cho." In general, it may be assumed that Decani parts are "Verse" and Cantoris parts "Chorus", but this is not always the case.

The number of the manuscript is followed by the page or folio number. In many old MSS., especially those with pages missing, or those which have been reconstructed from even older books, a new numbering system has been adopted (usually in pencil): the sheets are numbered on one side only, i.e. the right-hand page, and the two sides of the sheet are regarded as "a" and "b". The result is known as folio numbering. In my catalogue, I have dispensed with the letter "a", so that the two sides of folio 27 will be shown as 27 and 27b.

In general, it is the later MSS. that have ordinary page numbers, because the numbering is consecutive and clearly legible. The two systems are easily differentiated by the letters p.=page and f.=folio. In a very few instances both occur in the same MS.

After the page or folio number there may be a brief note indicating a verse or chorus part (explained above) or indicating the provenance of the MS. In the last column is the date of the MS. as far as can be ascertained or estimated. This information comes mainly from catalogues, printed or otherwise, but also from the opinions expressed by the present librarians, as is the case at Christ Church (Assistant Librarian, Mr H.J.R. Wing). With the nine "unvisited" libraries I have used the information given in the card-index already mentioned. In certain obvious cases I have estimated the approximate date, e.g. late 17th to early 18th century, but where there is doubt I have left a blank. The abbreviations in this column are: e.= early, m.= mid-, l.= late, c.= circa (approx.), C.= century, 17= 17th, etc.

AWAKE, AWAKE; PUT ON THY STRENGTH

Text: Isaiah ch. 52, vv. 1, 2, 7, 9, 10.

Verses: Alto, Tenor and Bass.

Copied into Chapel Royal part-books between 1670 & 1676.

Published 1768 in Boyce's "Cathedral Music" II, p.263,

and 1876 by Novello, ed. Vincent Novello.

Brit.Mus. (Chapel Royal books)

Alto	D.	R.M.23.m.1 f.8	c.1705
	C.	R.M.23.m.4 f.32b	1677-8
Tenor	D.	R.M.23.m.2 f.16b	c.1705
	C.	R.M.23.m.5 f.78	c.1705
Bass	C.	R.M.23.m.6 f.25b	c.1705
Organ		R.M.27.a.2 Org.6 f.91b	-
Treble	D.	R.M.27.a.2*S.D. f.42b	-
	D.	R.M.27.a.15 S.D. f.36b	-
	C.	R.M.27.a.15 S.C.I f.36b	-
	C.	R.M.27.a.15 S.C.II f.36b	-
	C.	R.M.27.a.14 S.C. f.21	-
Alto	D.	R.M.27.a.5 A.D. f.13b	-
Tenor	D.	R.M.27.a.5 T.D. f.9	-
Bass	D.	R.M.27.a.5 B.D. f.19	-

Brit.Mus. (Miscellaneous)

Score	Harley 7338 f.132	1716
	Add.17840 f.58b	180.
Bass	Add.17784 f.14	c.1676

* S.D. = Treble Decani book, S.C. = Treble Cantoris, etc.

Ch.Ch.	Score	12 p.102	1680-1710
	Organ	1226 p.16	1.18C.
Tenbury	Score	310 p.45	1730-40
		651 p.29	c.1760
		1021 p.18	1.18C.
		1030 p.46	c.1800
		1031 p.436	e.18C.
		1183 p.37	e.18C.
		1512 p.1 (H.III.3)	18C.
Bodleian*	Treble	Mus.c.50 p.63	m.18-19C.
	Alto	D.. Mus.d.159 p.85 (fragment)	c.1763
		C. Mus.d.157 p.6	1.18C.
	Bass	C. Mus.d.165 p.23	1.18C.
Fitzwilliam	Score	117 p.323	c.1683
Wimborne	Organ	P.10 f.12b	1670
	Tenor	P.14 f.102b	1.17-e.18C.
	Bass	P.15 f.53b	1.17-e.18C.
		P.17 f.49	1.17-e.18C.
Windsor	Organ	17 p.223	-
		18 p.34	-
	Treble	34 p.87	1.18-e.19C.
	Alto	C. 11 p.34	e.18C.
		D. 76 p.220	?1.18C.
		D. 77 p.13	?1.18C.
		C. 78 p.4	?1.18C.
	Tenor	C. 12 p.52	e.18C.
	Bass	C. 13 p.36	e.18C.

* All these MSS. are from New College.

Lichfield	Score	Mus.12 p.142	1728
	Alto C.	Mus.17 p.74	c.1710
	Tenor	Mus.15 p.51	e.180.
		D. Mus.20 p.129	-
		Mus.24 p.3	-
	Bass D.	Mus.21 p.109	c.1715
		C. Mus.22 p.83	-
Ely	Score	9 p.139	-
		15 p.98	-
	Organ	3 p.8	1.180.
	Tenor	28 p.120	?170.
Gloucester	Organ	57 p.44	180.
	Treble D.	12 p.93	c.1765-80
	Alto	9 p.26	c.1720-40
		D. 39 p.43	m.190.
	Tenor	23 p.203	-
	Bass D.	4 p.185	c.1739
		24 p.168	-
		C. 32 p.19	c.1764-73
		99 p.1	1.17-180.
R.C.M.	Score	1052 f.17	18-190.
	Treble	1068 f.14	c.1700
	Alto	1068 f.31	c.1700
	Tenor	1068 f.31b	c.1700
	Bass	1068 f.28	c.1700

Further material (listed at the B.M. but too numerous for this survey) is to be found at Gresham College and in the Cathedral Libraries of Dublin (both), Canterbury, Carlisle, Durham, Lincoln, Peterboro', St Paul's, York and Worcester.

AWAKE UP, MY GLORY

Text: Psalm 57, vv. 9-12.

Verses: Treble, Alto and Bass

Copied into Chapel Royal part-books between 1670 & 1676.

Published 1740 in "The Divine Companion, or David's Harp

New-Tun'd", p.80 (publisher not named),

and 1773 in Boyce's "Cathedral Music" III, p.215,

and 1876 by Novello, ed. Vincent Novello,

and 1913 by Stainer & Bell, ed. B.L. Selby (no.157)

Brit.Mus. (Chapel Royal books)

Bass	D.	R.M.23.m.3 f.96b	c.1705
Organ		R.M.27.a.17 O. f.57b	?1.17C.
Treble	D.	R.M.27.a.10 S.D. f.13b	-
	D.	R.M.27.a.12 S.D. f.14b	-
	C.	R.M.27.a.2 S.C. f.75b	-
Alto		R.M.27.a.2.A. f.77	-
	D.	R.M.27.a.5 A.D. f.34	-
	C.	R.M.27.a.2 A.C. f.35	-
Tenor	D.	R.M.27.a.2 T.D. f.118b	-
	C.	R.M.27.a.2 T.C. f.33b	-
Bass	D.	R.M.27.a.5 B.D. f.33b	-
	C.	R.M.27.a.2 B.C. f.31b	-

Brit.Mus. (Miscellaneous)

Score	Add.30932 f.11	1.17-18C.
	Add.30382 f.2 (end only)	18C.

	Organ	Add.31404 f.94b rev.	18C.
	Bass	Add.17784 f.58	c.1676
Oh.Ch	Score	12 p.99	1680-1710
		14 f.42	before 1676
	Organ	1234 p.25	1.18C.
	Treble	623 p.104	1680-1710
	Alto	624 p.100	1680-1710
	Tenor	624 p.101	1680-1710
	Bass	625 p.77	1680-1710
Tenbury	Score	310 p.48	1730-40
		822 p.239	m.18C.
		834 p.135	e.18C.
		1031 p.434	e.18C.
		1183 p.86	e.18C.
Bodleian	Score	Mus.e.38 f.38	18C.
	Treble D.	*Mus.d.149 p.56	m.18C.
	C.	*Mus.d.154 p.47	m.18C.
	Bass D.	*Mus.c.49 f.17	1.17C.
	C.	*Mus.d.166 p.6	?e.18C.
Fitzwilliam	Score	117 p.196	c.1683
Wimborne	Organ	P.10 f.7b	1670
		O.14 p.1	-
	Alto D.	P.25 p.6	-
	C.	P.32 p.4	-
	Tenor	P.16 f.32	1.17-e.18C.
		P.29 p.4	-
		P.33 p.12	-

* These MSS. are from New College.

	Bass	P.15 f.83b	1.17-e.18C.
		P.22 f.75	-
		P.30 p.4	-
Windsor	Treble	30 p.69	1.18-e.19C.
		31 p.8	1.18-e.19C.
		32 p.111	1.18-e.19C.
		34 p.92	1.18-e.19C.
	Alto C.	11 p.27	e.18C.
	Tenor C.	12 p.26	e.18C.
	Bass C.	13 p.32 (fragment)	e.18C.
Lichfield	Score	Mus.12 p.227	1728
	Tenor	Mus.24 p.5	-
	Bass D.	Mus.21 p.112	c.1715
	C.	Mus.22 p.86	-
Ely	Score	15 p.82	-
		16 p.241	-
		20 p.167	-
	Organ	1 p.112 (in G major)	-
		1 p.126 (in A major)	-
	Tenor	28 p.80	-
Gloucester	Organ	57 p.47	18C.
	Treble	16 p.210	c.1835-45
		18 p.105	1.18-19C.
	D.	48 p.130	c.1818-40
	Alto D.	22 p.3v	-
		25 p.1v	-
	Tenor	23 p.1v	-
	Bass	24 p.2v	-
		26 p.1v	-
		99 p.76	1.17-18C.

R.C.M.

Score

1052 f.22

18-19C.

Bass C. I.A.I. B.C. f.33b

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Further material (listed at the British Museum but too numerous for this survey) is to be found at Eton College and in the Cathedral libraries of Dublin (Christ Church), Canterbury, Carlisle, Durham, Hereford, Lincoln, Peterborough, St Pauls, Worcester and York.

BEHOLD, HOW GOOD AND JOYFUL A THING IT IS

Text: Psalm 133, vv. 1-4.

Verses: Alto, Tenor and Bass.

Published 1740 (in a somewhat different form) in John
Sreeve's "The Divine Musick Scholar's
Guide", p.81.

Brit.Mus. (Chapel Royal books)

Alto	D.	R.M.23.m.1 f.47b	before 1688
	C.	R.M.23.m.4 f.44	before 1688

Brit.Mus. (Miscellaneous)

	Score	Harley 7339 f.103b	1716
Ch.Ch.	Alto	598 f.33	c.1683
Tenbury	Score	843 p.41 (from Ely MS.)	m.19C.
Wimborne	Alto	P.11 f.49b(Ver.)	1.17-e.18C.
		P.11 f.72b (Cho.)	1.17-e.18C.
	Tenor	P.14 f.93 (Ver.)	1.17-e.18C.
		P.16 f.37 (Ver.)	1.17-e.18C.
		P.15 f.85b (1st pt.,bass clef)"	
	Bass	P.15 f.57b (Ver.)	1.17-e.18C.
Lichfield	Alto	C. Mus.17 p.78	1.17-18C.
	Tenor	D. Mus.20 p.132	e.18C.
		Mus.24 p.6	?e.18C.
	Bass	D. Mus.16 p.1	1.17-18C.
		C. Mus.18 p.28	1.17-18C.
		D. Mus.21 p.115	e.18C.
		C. Mus.22 p.89	e.18C.

			Mus.24 p.?	e.18C.
		D.	Mus.26 p.? (fragment)	e.18C.
Ely	Score		8 p.34	up to 1764
			20 p.236	-
	Organ		3 p.27	?1.18C.
R.C.M.	Alto	D.	I.A.1. A.D. f.5b	-
		C.	I.A.1. A.C. f.2b	-
	Bass	D.	I.A.1. B.D. f.10	-
		C.	I.A.1. B.C. f.2	-
Dublin C.C.	Score		Score 14 p.1	c.1765
	Organ		Old Loft Book 8	1.18C.
	Alto		Old Loft Book 6	c.1780
	Bass		Old Loft Book 7	c.1780
Dublin St.P.	Altb		A.10.3.	c.1780
Hereford	Organ		30.A.30 p.127	c.1720-30
Lincoln	Alto	C.	Set B	c.1685
		C.	Set B Ex.mar:15:(87)*	c.1687
	Tenor	D.	Set B	c.1685
		D.	Set B Ex.mar:15:(87)*	c.1687
	Bass	D.	Set B	c.1686
		C.	Set B	c.1686
Peterboro'	Bass		E	e.18C.
Worcester	Alto	D.	A.3.1.	1.17C.
		C.	A.3.3.	1.17C.
	Tenor	C.	A.3.4.	1.17C.
	Bass		A.2.1.	e.18C.
		D.	A.3.2.	1.17C.
		C.	A.3.5.	1.17C.
York	B.T.A.		M.5/1-3(S)*	1688

* The meaning of these references is uncertain.

BLESSED IS HE THAT CONSIDERETH THE POOR AND NEEDY

Text: Psalm 41, vv. 1, 3, 4, 7 (part), 10, 13.

Verses: Treble I & II and Tenor, (low Alto part).

Copied into Chapel Royal part-books between 1670 & 1676.

Published 1773 in Boyce's "Cathedral Music" III, p.218.

Brit.Mus. (Chapel Royal books)

Alto	D.	R.M.23.m.1 f.93	c.1705
	C.	R.M.23.m.4 f.62	c.1705
Bass	D.	R.M.23.m.3 f.43	c.1705
Organ		R.M.27 a.13 O. f.42b from 1.170.?	
Treble	D.	R.M.27.a.2 S.D. f.40	-
Tenor	C.	R.M.27.a.2 T.C. f.33	-
Bass	C.	R.M.27.a.2 B.C. f.31b	-

Brit.Mus. (Miscellaneous)

	Score	Add.17820 f.74	180.
	Bass	Add.17784 f.26b	c.1676
Ch.Ch.	Alto	D. 1220 p.289 (Ver.)	1673
	Tenor	D. 1221 p.268 (Cho.)	1673
		C. 1222 p.265 (Cho.)	1673
	Bass	C. 1224 p.273 (Cho.)	1673
	Treble	D. 623 p.90	1680-1710
		C. 624 p.84	1680-1710
	Alto	C. 625 p.69 (Cho.)	1680-1710
	Tenor	625 p.69 (Cho.)	1680-1710
	Bass	625 p.68 (Cho.)	1680-1710

Tenbury	Score	1030 p.235	c.1800
		1183 p.46	e.18C.
	Bass	1442 f.97b	c.1669
Fitzwilliam	Score	117 p.88	c.1683
Wimborne	Organ	P.10 f.3	1670
	Alto	P.11 f.74b	1.17-e.18C.
	Tenor	P.14 f.96	1.17-e.18C.
		P.16 f.42b	1.17-e.18C.
	Bass	P.15 f.81	1.17-e.18C.
Windsor	Organ	59 p.30	-
	Alto	D. 1 p.56 (Cho.)	1.17C.
		D. 2 p.48 (Cho.)	1.17C.
		D. 2a p.36 (Cho.)	1.17C.
	Tenor	C. 3 p.47 (Cho.)	e.18C.
	Bass	D. 4 p.39 (Cho.)	e.18C.
Lichfield	Alto	C. Mus.17 p.31	e.18C.
Ely	Organ	1 p.88	c.1754
	Tenor	28 p.72	?17C.
Gloucester	Organ	101 p.111	?17-18C.
R.C.M.	Score	1052 f.26	18-19C.
	Bass	C. I.A.1. B.C. f.33b	-

Further material (listed at the British Museum but too numerous for this survey) is to be found in the Cathedral Libraries of Canterbury, Durham, Peterborough, St Paul's, Worcester and York.

BLESSED IS THE MAN THAT HATH NOT WALKED
IN THE COUNSEL OF THE UNGODLY

Text: Psalm 1 and Gloria.

Verses: Tenor, Bass I & II.

Fitzwilliam Score	117 p.269	c.1683
St Paul's	Alto	Alto 1
	Tenor	Tenor 2
	Bass	Bass 1
	C. Bass 2 (ascribed in pencil)	1.18C.

BY THE WATERS OF BABYLON

Text: Psalm 137, vv. 1-5, 6 (part), 8-9.

Verses: Treble I & II, Alto and Bass.

Copied into Chapel Royal part-books between 1670 & 1676.

Brit.Mus.	Score	Add.30932 f.4	1.17-18C.
	Tenor	C. Add.30478 f.188b (Durham)	1664
	Bass	Add.17784 f.25b	c.1676
Tenbury	Bass	C. 1442 f.90b (Cho.)(Winchester)	1669
Bodleian	Bass	Mus.c.48 f.42b (New Coll.)	1.17C.
Windsor	Alto	D. 1 p.51 (Ver.)	1.17C.
		C. 1a p.35 (Cho.)	1.17C.
		D. 2 p.44 (Cho.)	1.17C.
		D. 2a p.31 (Ver.)	1.17C.
	Tenor	C. 3 p.44 (Cho.)	e.18C.
	Bass	D. 4 p.36 (Cho.)	e.18C.
Ely	Organ	1 p.102	c.1754
	Tenor	28 p.74	?17C.
R.C.M.	Score	1066 f.211	19C.
	Bass	I.A.1. B.C. f.32b	-
Durham	Organ	Mus.A.4	1679
St Paul's	Alto	D. Alto 1	1.17C.
	Tenor	D. Tenor 2	1.17C.
	Bass	D. Bass 1	1.17C.
		C. Bass 2	1.17C.
Worcester	Alto	C. A.3.4.	1.17C.
		D. A.3.1.	1.17C.
	Tenor	C. A.3.3.	1.17C.
	Bass	D. A.3.2.	1.17C.
		C. A.3.5.	1.17C.
York	Treble	M.1.1.	1.17C.
		M.1.5.	1.17C.
	Alto	M.1.6.	1.17C.
	Tenor	M.1.7.	1.17C.
	Bass	M.1.8.	1.17C.

CHRIST RISING AGAIN FROM THE DEAD

Text: Romans ch. 6, vv. 9-11; I Corinthians ch. 15, vv. 20-22; Gloria Patri. The Easter Anthems (to be sung in place of the Venite at Mattins) in Coverdale's translation as used in the Book of Common Prayer, editions of 1549 & 1552, with the Gloria added. The sentence "Christ our Passover..." was not used until the 1662 edition.

Verses: Treble I & II and Alto.

Brit.Mus.	Alto	Add.17820 f.76b	18C.
Tenbury	Score	670 p.29	m.18C.
Bodleian	Bass D.	Mus.c.49 f.16b (New Coll.)	1.17C.
Winborne	Organ	P.10 f.25	c.1670
	Alto	P.11 f.72 (Cho.)	1.17-e.18C.
	Tenor	P.16 f.39 (Cho.)	1.17-e.18C.
	Bass	P.15 f.84b(Cho.)	1.17-e.18C.
R.C.M.*	Score	681 f.1	19C.

* From "the Windsor Collection" according to catalogue.

GLORY BE TO GOD ON HIGH

Text: from Communion Service, but with the addition of
"Glory be to the Father..."

Verses: Alto, Tenor and Bass.

Tenbury	Score	795 f.76	m.190.
Bodleian	Bass	Mus.c.48 f.10b (New Coll.)	1.17C.
Wimborne	Organ	0.14 p.68	-
		P.10 f.14 (fig.bass only,*)	1670
	Alto	P.11 f.75b (Cho.)	1.17-e.18C.
		P.25 p.30	-
		P.32 p.10	-
	Tenor	P.14 f.97b (Ver.)	1.17-e.18C.
		P.16 f.43b (Cho.)	1.17-e.18C.
		P.21 f.84b	-
		P.29 p.13	-
		P.33 p.17	-
	Bass	P.15 f.64b (Ver.)	1.17-e.18C.
		P.24 f.73b	-
		P.30 p.20	-
Ely	Organ	2 p.27	?1.18C.
		3 p.57	?1.18C.
	Tenor	28 p.93	?1.17C.

* except for "Glory be to the Father.." which has
treble and bass staves.

HAVE PITY UPON ME

Text: Job ch. 19, vv. 21-26.

Verses: Treble I & II, Alto and Bass.

Copied into Chapel Royal part-books between 1670 & 1676.

Brit.Mus.	Tenor	Add.30478 f.188 (Durham)	1664
	Bass	Add.17784 f.24b	c.1676
Christ Ch.	Tenor	1246	1.17C.
Tenbury	Score	841 p.314	m.19C.
		843 p.50 (from Ely MS.)	m.19C.
	Bass C.	1442 f.91(Cho.)(Winchester)	1669
Wimborne	Organ	P.10 f.5b	1670
Windsor	Alto D.	1.p.50 (Ver.)	1.17C.
		D. 2 p.43 (Cho.)	1.17C.
		D. 2a p.29 (Ver.)	1.17C.
	Tenor C.	3 p.43 (Cho.)	e.18C.
	Bass D.	4 p.35 (Cho.)	e.18C.
	Score	8 p.264	up to 1764
Ely	Organ	1 p.98	c.1754
	Tenor	28 p.77	?17C.
R.C.M.	Bass C.	I.A.1. B.C. f.32bv	-
Durham	Score	Mus.B.1. f.61	c.1675
	Organ	Mus.A.4.	c.1679
Lincoln	Organ	Kk.1.6a	e.18C.
St Paul's	Alto D.	Alto 1	1.17C.
	Tenor D.	Tenor 2	1.17C.
	Bass D.	Bass 1	1.17C.
	C.	Bass 2	1.17C.
York	Score	M.8 (S) f.19b p.38	e. 17-18C.
	Treble	M.1.1.	1.17C.
		M.1.5.	1.17C.
	Alto	M.1.6.	1.17C.
	Tenor	M.1.3.	1.17C.
	Bass	M.1.4.	1.17C.

HOW ARE THE MIGHTY FALLEN

Text: II Samuel ch. 1, vv. 19 (part), 20 (part), 22, 23 (part), 24-27.

Verses: Treble, Tenor and Bass.

Copied into Chapel Royal part-books between 1670 & 1676.

Brit.Mus.	Score	Harley 7339 f.96b	1716
		Add.30382 f.89 (no org.)	1678-86
		Add.31444 f.194b	e.18C.
	Organ	Add.34203 f.41	1.17C.
	Treble	Eg.3767 (F)	e.18C.
		Add.29481 f.29b	17-18C.
	Tenor C.	Add.30478 f.209 (Durham)	1664
	Bass	Add.17784 f.14	c.1676
Christ Ch.	Tenor	1246	1.17C.
Bodleian	Bass	Mus.c.48 f.44 (New Coll.)	1.17C.
		Mus.c.49 f.15b (New Coll.)	1.17C.
Fitzwilliam	Score	117 p.271	c.1683
Wimborne	Organ	P.10 f.9b	1670
Windsor	Alto C.	11 p.13 (Cho.)	e.18C.
	Tenor C.	12 p.13 (Cho.)	e.18C.
	Bass C.	13 p.17 (Ver.)	e.18C.
Lichfield	Treble	Mus.24 p.?	e.18C.
	Alto C.	Barnard Books (?)	1.17C.
	Tenor D.	Mus.15 p.35	17-18C.
		Mus.20 p.134	e.18C.
		Mus.24 p.39	e.18C.
	Bass D.	Mus.16 p.24	1.17-e.18C.
		Mus.16 f.24b (sic)	1.17-e.18C.
		C. Mus.18 p.85	17-18C.
		D. Mus.21 p.184	e.18C.
		C. Mus.22 p.181	e.18C.
		Mus.24 p.?	e.18C.
Ely	Score	15 p.137	-
	Organ	1 p.115	c.1754
	Tenor	28 p.80	?1.17C.

Gloucester	Organ	101 p.106	?17-18C.
	Bass	99 p.91	17-18C.
R.C.M.	Bass	C. I.A.1. B.C. f.33bv	-
Durham	Organ	Mus.A.4.	17C.
Peterboro'	Bass	E	e.18C.
St Paul's	Alto	D. Alto 1	1.17C.
	Tenor	D. Tenor 2	1.17C.
		C. Tenor 4	e.18C.
	Bass	D. Bass 1	1.17C.
		C. Bass 2	1.17C.
Worcester	Alto	A.7.16.	1.17C.
	Tenor	A.3.3.	1.17C.
	Bass	D. A.3.1.	1.17C.
		C. A.3.5.	1.17C.
York	Treble	M.1.5.	1.17C.
	Alto	M.1.6.	1.17C.
	Tenor	M.1.7.	1.17C.
	Bass	M.1.4.	1.17C.
		M.1.8.	1.17C.

I CHARGE YOU, O DAUGHTERS OF JERUSALEM

Text: Song of Solomon, ch. 5, vv. 8-10, 16.

Duet for Treble and Bass.

Published 1674 by John Playford in "Cantica Sacra"

(which contains several works by Richard Deering)

and 1722 by Henry Playford in "The Divine Companion, or David's Harp New-tun'd", p.162.

Brit.Mus.	Score	*Add.29396 f.60b	* 1655-75
		^x Add.29397 f.87b	1682-90
		Add.31460 f.67	17-18c.
Christ Ch.	Score	*18 p.76	1680-1710
Tenbury	Score	*892 f.62	m.18c.
Bodleian	Score	Mus.d.10 f.42b	e.18c.
		Mus.Sch.c.40 p.1	17-18c.
York	Organ	M.5.3.	1688
	Treble	M.5.2.	1688
	Bass	M.5.1.	1688

* These MSS. were apparently copied from "Cantica Sacra".

^x There are many differences in this version.

* Dated thus at end of handwritten 'foreword', but the catalogue suggests c.1678-82.

I WILL ARISE AND GO TO MY FATHER
(sometimes called "The Prodigal")

Text: St Luke ch. 15, vv. 18-21.

Verses: Treble I, II & III.

Copied into Chapel Royal part-books between 1670 & 1676.

Brit.Mus.	Score	Add.30932 f.12(no words)	1.17-18C.
Bodleian	Bass	Mus.c.49 f.19 (New Coll.)	1.17C.
Ely	Organ	1 p.11 (bass line only)	c.1754.
	Tenor	28 p.115	?1.17C.
Gloucester	Organ	101 p.64 (treble & bass)	?17-18C.
Worcester	Bass	C. A.3.1.	e.18C.

I WILL SING A NEW SONG

Text: Psalm 144, vv. 9-13, 15.

Verses: Treble, Alto and Bass.

Published 1774 in Langdon's "Divine Harmony",
and printed privately in Tenbury H.III 8.(4).

Brit.Mus. (Chapel Royal books)

Alto	D.	R.M.23.m.1 f.46b	before 1688
	C.	R.M.23.m.4 f.44	before 1688

Brit.Mus. (Miscellaneous)

	Score	Harley 7339 f.98b	1716
		Add.31444 f.202b	e.18C.
Tenbury	Score	789 p.41 (?Peterborough)	c.1700
		832 p.108	m.18C.
		841 p.299 (not in cat.)	m.19C.
		843 p.121 (from Ely MS.)	m.19C.
Wimborne	Alto	P.11 f.60 (Ver.)	1.17-e.18C.
	Tenor	P.14 f.66b (Cho.)	1.17-e.18C.
		P.21 f.87 (Cho.)	?1.18C.
	Bass	P.15 f.23b (Ver.)	1.17-e.18C.
		P.24 f.103b(Ver.)	?1.18C.
Windsor	Alto	C. 40 p.28	1.18C.
	Tenor	D. 41 p.19	1.18C.
	Bass	D. 42 p.9	1.18C.
		C. 43 p.12	1.18C.
Lichfield	Organ	Mus.64 p.?	1.18C.

	Alto	D.	Mus.35 p.?	1792
	Tenor	D.	Mus.36 p.?	1792
	Bass	D.	Mus.37 p.?	1792
		C.	Mus.38 p.?	1792
Ely	Score		15 p.93	-
	Organ		3 p.1	?1.18
	Tenor		28 p.121	?1.17C.
R.C.M.	Score		1052 f.62	18-19C.
	Alto	D.	I.A.1. A.D. f.9b	-
	Bass	D.	I.A.1. B.D. f.11b	-
Lincoln	Organ		Kk.1.6a	e.18C.
	Alto	C.	Set B	c.1702-3
	Tenor		Set C	c.1701-4
		D.	Set B	c.1702-3
	Bass	D.	Set B	c.1702-3
		C.	Set B	c.1702-3
Peterboro'	Alto	C.	G	1738
	Tenor	C.	A	c.1750-2
	Bass		E	e.18C.
		D.	G	1738
			H	c.1750-2
St Paul's	Alto	D.	Alto 1	1.17C.
	Tenor	D.	Tenor 2	1.17C.
	Bass	D.	Bass 1	1.17C.
		C.	Bass 2	1.17C.

Further material (listed at the British Museum) is to be found at Worcester (10 entries) and York (7 entries).

OPEN ME THE GATES OF RIGHTEOUSNESS

Text: Psalm 118, vv. 19-29.

Verses: Treble I & II and Bass.

Brit.Mus.	Score	Add.17840 f.61	18C.	A
Christ Ch.	Score	12 p.109	c.1680-90	B
	Organ	1233 p.82	c.1745	C
Bodleian*	Treble D.	Mus.d.149 p.120	m.18C.	D
	C.	Mus.d.154 p.91	m.18C.	E
	Alto D.	Mus.d.159 p.72	m.18C.	F
	Tenor D.	Mus.d.161 p.125	e.-m.18C.	G
	Bass D.	Mus.c.49 f.22	1.17C.	H
Wimborne	Alto	P.11 f.79b	1.17-e.18C.	I
	Tenor	P.14 f.100b	1.17-e.18C.	J
		P.16 f.48b	1.17-e.18C.	K
	Bass	P.15 f.58b(Ver.)	1.17-e.18C.	L
		P.24 f.126b (Ver.)	-	M
Gloucester	Bass	99 p.8	-	N
Hereford	Organ	30.A.30 p.100	c.1719	
		30.B.9.	18C.	
York	Score	M.8(S) f.190	18C.	

* All these MSS. are from New College.

The column on the extreme right gives the code-letters used in the list of variants accompanying the transcript: (see p.160 of this volume).

O PRAISE GOD IN HIS HOLINESS

Text: Psalm 150, with Hallelujahs.

Verses: Treble, Alto and Bass.

Brit.Mus. (Chapel Royal books)

Treble C. R.M.27.a.9 S.C. f.20b

Brit.Mus. (Miscellaneous)

	Score	Harley 7339 f.101	1716
	Bass	Add.17784 f.23b	c.1676
Tenbury	Score	613 p.348	c.1800
Bodleian	Score	Mus.Sch.c.40 p.266	17-18C.
Windsor	Alto I C.	1a p.36 (Cho.)	1.17C.
	*Alto II D.	1 p.53 (Cho.)	1.17C.
		D. 2 p.45 (Cho.)	1.17C.
		D. 2a p.33 (Cho.)	1.17C.
	Tenor C.	3 p.45 (Cho.)	1.17C.
	Bass D.	4 p.37 (Cho.)	1.17C.
Ely	Organ	3 p.28	?1.18C.
Gloucester	Bass	99 p.75	17-18C.
R.C.M.	Score	1052 f.13	18-19C.
St Paul's	Alto D.	Alto 3	e.18C.
		D. Alto 1	1.17C.
	Tenor D.	Tenor 2	1.17C.
	Bass D.	Bass 1	1.17C.
		C. Bass 2	1.17C.
		D. Bass 3	e.18C.

* This 2nd Alto part is found only at Windsor. (contd..)

Worcester	Bass	D.	A.3.5.	1.17C.
		C.	A.3.1.	1.17C.
York	Treble		M.1.5.	1.17C.
	Alto		M.1.6.	1.17C.
	Tenor		M.1.3.	1.17C.
	Bass		M.1.8.	1.17C.

PREPARE YE THE WAY OF THE LORD

Text: Isaiah ch. 40, vv. 3-9.

Verses: Treble I & II, Tenor and Bass.

Copied into Chapel Royal part-books between 1670 & 1676.

Published 1768 in Boyce's "Cathedral Music" II, p.258,

and 1876 by Novello, ed. Vincent Novello.

Brit.Mus. (Chapel Royal books)

Bass	D.	R.M.23.m.3 f.99b	c.1705
Organ		R.M.27.a.8 O. f.2b	-
		R.M.27.a.15 O. f.6b	-
		R.M.27.a.17 O. f.52b	?1.17C.
Treble	D.	R.M.27.a.10 S.D. f.11b	-
	C.	R.M.27.a.10 S.C. f.9b	-
	D.	R.M.27.a.12 S.D. f.18b	-
	C.	R.M.27.a.14 S.C. f.186	-
	D.	R.M.27.a.15 S.D. f.34	-
	C.	R.M.27.a.15 S.C.I f.34	-
	C.	R.M.27.a.15 S.C.II f.34	-
Alto		R.M.27.a.8 A. f.11	-
	D.	R.M.27.a.5 A.D. f.65b	-
	C.	R.M.27.a.2 A.C. f.35	-
Tenor		R.M.27.a.8 T. f.12b	-
	D.	R.M.27.a.2 T.D. f.118	-
	C.	R.M.27.a.2 T.C. f.33b	-
Bass		R.M.27.a.8 B. f.9b	-
	D.	R.M.27.a.5 B.D. f.41b	-
	C.	R.M.27.a.2 B.C. f.32	-

Brit.Mus. (Miscellaneous)

	Score	Add.17820 f.71	18C.
Tenbury	Score	1030 p.55	c.1800
		1031 p.430	e.1800
		1183 p.15	e.18C.
Bodleian	Bass	Mus.c.49 f.15 (New Coll.)	1.17C.
Wimborne	Alto	P.11 f.75 (Cho.)	1.17-e.18C.
		P.11 f.44 (Ver.)	1.17-e.18C.
	Tenor	P.14 f.96b	1.17-e.18C.
		P.16 f.43	1.17-e.18C.
	Bass	P.15 f.87b	1.17-e.18C.
		P.24 f.102	-
Windsor	Organ	57 p.115	1720
		62 p.70	-
	Treble	34 p.118	1.18-e.19C.
		35 p.34	1.18-e.19C.
		36 p.68	1.18-e.19C.
	Alto	C. 11 p.67	e.18C.
		D. 77 p.98	-
		C. 78 p.185	-
	Tenor	C. 12 p.64	e.18C.
	Bass	C. 13 p.67	e.18C.
Lichfield	Score	Mus.13 p.27	e.18C.
	Tenor	D. Mus.20 p.131	-
		Mus.24 p.56	-
	Bass	D. Mus.21 p.113	e.18C.
		C. Mus.22 p.87	-
Ely	Organ	3 p.44	?1.18C.

Gloucester	Alto	D.	39 p.97	m.19C.
	Tenor		47 p.137	l.18 or m.19C.
	Bass	D.	40 p.16	m.19C.
		C.	42 p.90 (1st page lost)	m.19C.
R.C.M.	Score		1052 f.10	18-19C.
	Bass	C.	I.A.1 B.C. f.32b	-

Further material (listed at the British Museum but too numerous for this survey) is to be found in the Cathedral libraries of Dublin (both), Canterbury, Carlisle, Durham, Hereford, Lincoln, Peterborough, St Paul's, Worcester and York.

SING WE MERRILY UNTO GOD OUR STRENGTH

Text: Psalm 81, vv. 1-4.

Verses: Alto, Tenor I & II and Bass.

Tenbury	Score	843 p.30 (from Ely MS.)	m.19C.
Bodleian	Bass	Mus.c.48 f.12 (New Coll.)	1.17C.
Wimborne	Organ	P.10 f.18inv.	1670
	Alto	P.11 f.78 (Cho.)	1.17-c.18C.
	Tenor D.	P.14 f.98b(Ver.)	1.17-c.18C.
	C.	P.16 f.46b(Ver.)	1.17-c.18C.
	Bass	P.15 f.62b (Ver.)	1.17-c.18C.
		P.15 f.85 (Cho.)	1.17-c.18C.
Lichfield	Tenor D.	Mus.20 p.136	e.18C.
	C.	Mus.20 p.137 (sic)	e.18C.
		Mus.24 p.71	-
	Bass D.	Mus.16 f.23b	e.18C.
	D.	Mus.21 p.113	e.18C.
	C.	Mus.22 p.87	e.18C.
Ely	Score	6 p.10	c.1700
Gloucester	Bass	99 p.15	17-18C.
R.C.M.	Alto D.	I.A.1. A.D. f.7b	-
	C.	I.A.1. A.C. f.11b	-
	Bass D.	I.A.1. B.D. f.8	-
	C.	I.A.1. B.C. f.8	-

THE LORD IS MY SHEPHERD

Text: Psalm 23, vv. 1-2, 4, 6 & Gloria.

Verses: Treble I & II.

Copied into Chapel Royal part-books between 1670 & 1676.

Brit.Mus.	Score	*Add.30932 f.126	1.17-18C.
Christ Ch.	Score	12 p.50	1680-1710
	Tenor	1246	1.17C.
Bodleian ^x	Alto	D. Mus.d.156 p.4	e.18C.
	Tenor	D. Mus.d.161 p.45	e.18C.
	Bass	D. Mus.c.49 f.17b	1.17C.
		C. Mus.d.166 p.33	e.18C.
Lichfield	Score	Mus.13 p.107	e.18C.
	Tenor	D. Mus.20 p.135	e.18C.
	Bass	D. Mus.16 p.15	1.17-e.18C.
		C. Mus.18 p.82 (Gloria)	1.17-e.18C.
		D. Mus.21 p.117(Gloria)	e.18C.
		C. Mus.22 p.91	e.18C.
Ely	Organ	1 p.140(2)rev.	c.1754
	Tenor	28 p.73	?17C.
R.C.M.	Bass	I.A.1 B.C. f.33b	-
Lincoln	Alto	C. Set B	c.1720
	Tenor	D. Set B	c.1720
	Bass	D. Set B	c.1720
		C. Set B	c.1720

* This version has short interpolated choruses but no Gloria. ^x All these MSS. are from New College.

Peterboro'	Bass	E	e.18C.
Worcester	Treble	A.2.3 (Solo)*	before 1737
	Alto	C. A.3.5	1.17C.
	Bass	A.2.1	e.18C.
		D. A.3.4	1.17C.

* incomplete?

THE WAYS OF SION DO MOURN

Text: Lamentations ch. 1, vv. 1, 4-5, 11-12, 15-16.

Verses: Treble and Bass.

Published 1773 in Boyce's "Cathedral Music" III, p.203,
and 1917 by Bayley & Ferguson, ed. C.H. Kitson,
and 1965 by the Blandford Press, ed. C.H.Dearnley,
in "The Treasury of English Church Music" III.
Burney quotes the first half (to "afflicted her")
in his History of Music, 1789, p.455-6.

Brit.Mus. (Chapel Royal books)

Organ	R.M.27.a.2 O.4 f.52	-
Treble C.	R.M.27.a.2 S.C. f.13	-
	C. R.M.27.a.10 S.C. f.73	-
	C. R.M.27.a.10 S.C. f.15	-
Alto D.	R.M.27.a.2 A.D. f.116b	-
	C. R.M.27.a.2 A.C. f.109	-
Tenor D.	R.M.27.a.2 T.D. f.71b	-
	C. R.M.27.a.2 T.C. f.106b	-
Bass D.	R.M.27.a.5 B.D. f.67	-
	D. R.M.27.a.2 B.D. f.117b	-
	C. R.M.27.a.2 B.C. f.110	-

Brit.Mus. (Miscellaneous)

Score	Harley 7338 f.135b	1716
	Add.31444 f.33	e.18C.
Christ Ch. Organ	1234 p.61	1.18C.

	Alto	1220 p.345	c.1680-90
	Tenor	1221 p.331	c.1680-90
		1222 p.316	c.1680-90
	Bass D.	1223 p.327	c.1680-90
	C.	1224 p.319	c.1680-90
Tenbury	Score	310 p.49	1730-40
		789 p.53	c.1700
		1031 p.130	e.18C.
		1183 p.74	e.18C.
		1512 p.13 (H.III.3)	18C.
	Organ	1181 p.286	c.1700
	Treble D.	1176 p.77 (Ver.)	c.1700
	Alto C.	1177 p.102	c.1700
	Tenor C.	1178 p.102	c.1700
	Bass C.	1179 p.123 (Ver.)	c.1700
Bodleian	Score	Mus.d.174 f.93	e.-m.18C.
	Treble C.	Mus.d.151 f.57b (New Coll.)	e.18C.
Wimborne	Alto	P.11 f.72b	1.17-e.18C.
	Tenor	P.14 f.92b	1.17-e.18C.
		P.16 f.31b	1.17-e.18C.
	Bass	P.15 f.76	1.17-e.18C.
		P.17 f.25b	1.17-e.18C.
		P.24 f.125b	-
Lichfield	Score	Mus.12 p.127	1728
	Alto C.	Mus.17 p.21	e.18C.
	Tenor	Mus.15 p.11	e.18C.
	D.	Mus.20 p.133	e.18C.
		Mus.24 p.37	-

	Bass	D.	Mus.16 f.23	e.180.
		D.	Mus.21 p.116	e.180.
		C.	Mus.18 p.53	1.17-e.180.
		C.	Mus.22 p.90	e.180.
Ely	Score		9 p.128	-
			22 p.95	c.1750
	Organ		3 p.26	?180.
	Tenor		28 p.126	?1.170.
Gloucester	Treble	D.	10 p.200 (Ver.)	c.1738-50
		D.	12 p.25 (Ver.)	c.1765-80
	Alto		9 p.127 .	c.1720-40
		C.	20 p.105v	c.1739-41
	Bass	D.	5 p.11v	c.1720-51
		C.	3 p.105v	c.1720-51
			99 p.5	17-180.
R.C.M.	Score		1059 f.16	17-180.

Further material (listed at the British Museum but too numerous for this survey) is to be found in the Cathedral Libraries of Dublin (both, and Trinity College), Carlisle, Chichester, Durham, Hereford, Lincoln, Peterborough, St Paul's, Worcester and York.

THOU, O GOD, ART PRAISED IN SION

Text: Psalm 65, vv. 1, 2, 9, 12-14.

Verses: Treble and Bass

Brit.Mus.	Tenor	C.	Add.30478 p.189(Durham)	c.1664
Tenbury	Score		789 p.466(Peterborough)	c.1700
			843 p.128(copy of Ely 15)	m.19C.
Lichfield	Score		Mus.13 p.112	c.1750
	Bass	D.	*Mus.16 f.37b	e.18C.
		C.	*Mus.18 p.51	17-18C.
Ely	Score		15 p.126	-
	Organ		2 p.103	?1.18C.
Gloucester	Bass		99 p.52	1.17C.
R.C.M.	Score		1055 f.31	18C.
Lincoln	Organ		Organ Book 2	c.1760
Peterboro'	Treble	B		c.1787
	Tenor	K		c.1787
		C.	A	c.1755
	Bass	D.	G	c.1725-1750
St Paul's	Alto	D.	Alto 1	1764
	Tenor	D.	Tenor 2	1764
	Bass	C.	Bass 4	1764
Worcester	Bass	C.	A.3.1.	1.17C., after 1682

* Mus.16 (dated 1709-16) Anon. but similar to Wise's.

* Mus.18 (same date) attrib. "Mr Hart". Both queries.

THY BEAUTY, O ISRAEL, IS SLAIN UPON THE HIGH PLACES

This anthem is an extended version of "How are the mighty fallen", composed by Henry Aldrich (1647-1710) after the death of his friend Wise, and, it seems, as a tribute to him. The sources listed below are those which have been catalogued under Wise's name.

Text: II Samuel ch. 1, vv 19-27 (filling in the parts of the text that Wise had omitted).

Verses: Tenor I & II and Bass (cf. Wise's original - Treble, Tenor and Bass).

Published 1773 in Boyce's "Cathedral Music" III, p.208,
and 1941 by Novello, ed. W.H. Harris (OctAnth1245)

Brit.Mus. (Chapel Royal books)

Alto	D.	R.M.23.m.1 f.58b	c.1705
	C.	R.M.23.m.4 f.74	c.1705
Tenor	D.	R.M.23.m.2 f.101	c.1705
	C.	*R.M.23.m.5 f.58b	c.1705
Bass	D.	R.M.23.m.3 f.90	c.1705
	C.	R.M.23.m.6 f.68 (Cho.)	c.1705
Treble	C.	R.M.27.a.9 S.C. f.23b	-

Brit.Mus. (Miscellaneous)

Score	Add.17840 f.24b	18C.
Christ Ch. Score	12 p.83	1680-1710

* This MS. bears the quaint inscription "improved by ye Dean of Christ Church" (i.e. Aldrich).

	Score	16 p.40	1680-1710
		614 p.42	1680-1710
Tenor	D.	1221 p.196 (Ver.)	c.1680-90
	C.	1222 p.187 (Cho.)	c.1680-90
Bass	D.	1223 p.186 (Cho.)	c.1680-90
	C.	1224 p.181 (Ver.)	c.1680-90
Tenbury	Score	651 p.10	c.1760
		1029 p.284	m.180.
Bodleian	Score	Mus.c.58 f.86	-
Ely	Score	16 p.184	-
		22 p.178	c.1750

EVENING SERVICE IN E FLAT

Text: Magnificat & Nunc Dimittis.

Verses: Treble, Alto and Tenor; Treble, Alto, Bass;
and Bass I & II.

Copied into Chapel Royal part-books between 1670 & 1676. (2)
Published 1847 in Kimbault's "Cathedral Music",
and 1932 by Oxford University Press, ed. Nicholson.

Brit.Mus.	Score	Harley 7339 f.94	1716
Tenbury	Score	1030 p.272	c.1800
Wimborne*	Alto	P.11 f.36b (Cho.)	1.17-e.18C.
	Tenor	P.14 f.51b (Ver.)	1.17-e.18C.
		P.16 f.20b (Cho.)	1.17-e.18C.
	Bass C.	P.15 f.47 (Ver.)	1.17-e.18C.
	D.	P.17 f.47 (Ver.)	1.17-e.18C.
Windsor	Score	68 p.104 (A.T.B.only)	-
	Organ	25 p.111	1782
	Bass C.	44 p.59	c.1803
Lichfield	Organ	Mus.66	1.18C.
	Alto D.	Mus.29	c.1779
		C. Mus.32	c.1779
	Tenor D.	Mus.30	c.1779
		C. Mus.33	c.1779
	Bass D.	Mus.31	c.1779
		C. Mus.34	c.1779

* In these MSS. "prick'd in D" i.e. transposed into D maj.

Gloucester	Organ	58 p.20	m.-1.18C.
	Treble D.	13 p.265	c.1822-49
	C.	14 p.69	1.18C.
		21 p.260	1.18-19C.
	Alto D.	8 p.174	c.1720-68
		9 p.93	c.1720-40
	D.	51 p.76	c.1840-51
	Tenor	7 p.252	1.17C-1741
	Bass ?D.	2 p.264	c.1699-1741
	D.	5 p.197(Gloria of ND)	c.1720-51
		24 p.54	m.19C.
	C.	38 p.75	1.18-19C.
R.C.M.	Score	1058 f.28	1825
Dublin C.C.	Score	Score Book 2 p.211	18C.
	Organ	Organ Book 7	c.1780
		Organ Book 14	1.18C.
	Bass	Bayly Part-Book	c.1779
Dublin St P.	Alto D.	C.3.1.	e.18C.
	C.	C.3.4.	e.18C.
	Tenor D.	C.3.2.	e.18C.
	C.	C.3.5.	e.18C.
	Bass D.	C.3.3.	e.18C.
	C.	C.3.6.	e.18C.
Durham	Alto	Mus.B.16.	1793
	Tenor	Mus.B.5.	1750
	Bass	N.170.	1.17C.
Hereford	Organ	30.B.6.	1743
		30.B.10.	17-18C.

Lincoln	Organ	Kk.1.6a	e.18C.
	Bass	D. Kk.1.8.	m.18C.
St Paul's	Alto	Alto 6	1798
		Alto 7	1798
	Tenor	Tenor 5	1798
		Tenor 6	1798
	Bass	Bass 8	1798
		Bass 9	1798
York	Score	M.14.2(S) f.110	18C.
		M.26(S) f.5	17-18C.
	Tenor	M.164.H2	18C.
	Bass	M.164.H.	18C.

MORNING SERVICE IN D MINOR

Text: Te Deum & Jubilate Deo.

Verses: Treble I & II and Alto; Treble, Alto and Bass;
Treble, Alto, Tenor I & II; Alto, Tenor & Bass.

Much of the Chorus writing is antiphonal.

Brit.Mus.	Score	Harley 7338 f.125	1716
		Add.30933 f.77	e.180.
Christ Ch.	Organ	1231	1.180.
Tenbury	Bass	1442 f.77 (?Winchester)	c.1669
Bodleian*	Treble C.	Mus.e.22 f.11	1.17-e.180.
	D.	Mus.c.46 p.257	m.180.
	C.	Mus.c.47 p.128	m.180.
	Bass D.	Mus.c.48 f.2	1.170.
	D.	Mus.c.49 f.6	1.170.
Wimborne	Alto	P.12 f.23	1.17-e.180.
	Tenor	P.13 f.4	1.17-e.180.
	Bass	P.22 f.17	-
		P.24 f.12	-
Durham	Alto	Mus.B.17	1744
	Tenor	Mus.B.7.	before 1748
Hereford	Organ	30.B.1 p.32	c.1700
St Paul's	Alto D.	Alto 2	1.170.
	Tenor D.	Tenor 1	1.170.
Worcester	Alto D.	A.3.2.	1.170.
	C.	A.3.4.	1.170.
	Tenor C.	A.3.5.	1.170.

* All these MSS. are from New College.

	Bass	D.	A.3.3.	1.17C.
		C.	A.3.1.	1.17C.
York	Treble		M.1.1.	1.17C.
			M.1.5.	1.17C.
	Alto		M.1.2.	1.17C.
			M.1.6.	1.17C.
	Tenor		M.1.3.	1.17C.
			M.1.7.	1.17C.
	Bass		M.1.4.	1.17C.
			M.1.8.	1.17C.

COMMUNION SERVICE IN D MINOR

Text: Responses to the Commandments & Nicene Creed.

Verses: Treble, Alto and Tenor; Alto, Tenor and Bass;
Alto and Bass I & II.

Bodleian*	Treble	C.	Mus.e.22 f.13	1.17-e.18C.
		D.	Mus.c.46 p.262	m.18C.
		C.	Mus.c.47 p.133	m.18C.
	Bass	D.	Mus.c.48 f.101b	1.17C.
Wimborne	Alto		P.12 f.24	1.17-e.18C.
	Tenor		P.13 f.4b	1.17-e.18C.
	Bass		P.22 f.18	-
			P.24 f.13	-
St Paul's	Alto	D.	Alto 2	1.17C.
	Tenor	D.	Tenor 1	1.17C.
Worcester	Alto	D.	A.3.2.	1.17C.
		C.	A.3.4.	1.17C.
	Tenor	C.	A.3.5.	1.17C.
	Bass	D.	A.3.3.	1.17C.
		C.	A.3.1.	1.17C.
York	Treble		M.1.1.	1.17C.
			M.1.5.	1.17C.
	Alto		M.1.2.	1.17C.
			M.1.6.	1.17C.
	Tenor		M.1.3.	1.17C.
			M.1.7.	1.17C.
	Bass		M.1.4.	1.17C.
			M.1.8.	1.17C.

* All these MSS. are from New College.

EVENING SERVICE IN D MINOR

Text: Magnificat & Nunc Dimittis.

Verses: Treble I & II and Alto; Treble, Alto and Tenor:
Bass I & II; Treble I & II; Alto, Tenor & Bass.

Brit.Mus.	Score	Harley 7338 f.129b	1716
		Add.30933 f.81	e.18C.
Christ Ch.	Organ	1231 p.10	1.18C.
Bodleian*	Treble D.	Mus.e.22 f.14	1.17-e.18C.
	D.	Mus.c.46 p.264	m.18C.
	C.	Mus.c.47 p.135	m.18C.
	Bass D.	Mus.c.48 f.102b(Mag. only)	1.17C.
Wimborne	Alto	P.12 f.26	1.17-e.18C.
	Bass	P.24 f.57	-
Gloucester	Tenor D.	97 p.122 (Cho.)	?1.17-e.18C.
	Bass C.	98 p.122 (Ver.)	?1.17-e.18C.
Durham	Alto	Mus.B.17	1744
	Tenor	Mus.B.7.	before 1748
Hereford	Organ	30.B.1 p.32	c.1700
St Paul's	Alto D.	Alto 2	1.17C.
	Tenor D.	Tenor 1	1.17C.
Worcester	Alto D.	A.3.2.	1.17C.
	C.	A.3.4.	1.17C.
	Tenor C.	A.3.5.	1.17C.
	Bass D.	A.3.3.	1.17C.
	C.	A.3.1.	1.17C.

York Same as for Morning Service (q.v.)

* All these MSS. are from New College.

COMMUNION SERVICE IN E MAJOR

Text: Responses to Commandments and Nicene Creed.

A setting of the Sanctus is found in one source.

Verses: Alto, Tenor and Bass; Treble, Alto and Bass;
Treble I & II and Alto (Creed); Treble and Alto
(Sanctus).

Tenbury	Score	854 p.24 (incorrectly assembled from St Paul's part-books and incomplete)	m.19C.
Fitzwilliam	Score	117 p.225	c.1683
R.C.M.	Score	1052 f.6	18-19C.
	Alto	D. I.A.1 A.D. f.15bv(Sanctus 17b)- C. I.A.1 A.C. f.5 (Sanctus 4b)	-
	Tenor	C. I.A.1 T.C. f.5b(Sanctus 6)	-
	Bass	D. I.A.1 B.D. f.15bv(Sanctus 21v)-	
Dublin C.C.	Score	Score Book 2 p.190	17C.
	Bass	Bayly Part-Book	c.1779
Dublin St P.	Alto	D. C.3.1. C. C.3.4.	e.18C. e.18C.
	Tenor	D. C.3.2. C. C.3.5.	e.18C. e.18C.
	Bass	D. C.3.3. C. C.3.6.	e.18C. e.18C.
Durham	Score	Mus.A.18 f.13	1777
St Paul's	Alto	D. Alto 2	e.18C.
	Tenor	D. Tenor 1	e.18C.

Worcester	Alto	D.	A.3.2.	1.17C.
		C.	A.3.4.	1.17C.
	Bass	D.	A.3.5. ("in E la mi")	1.17C.
		C.	A.3.1. " "	1.17C.
York	Treble		M.1.1.	1.17C.
			M.1.5.	1.17C.
	Alto		M.1.6.	1.17C.
	Tenor		M.1.7.	1.17C.
	Bass		M.1.8.	1.17C.

COMMUNION SERVICE IN F MINOR

Text: Responses to the Commandments & Nicene Creed.

Verses: Treble, Alto and Bass; Treble I & II and Alto.

Some of the Chorus writing is antiphonal.

Fitzwilliam Score	117 p.228	c.1683
Lichfield Alto	D. Mus.14 p.25?	1.17C.
	C. Mus.17	1.17C.
	D. Mus.19	e.18C.
Tenor	D. Mus.20	e.18C.
Bass	D. Mus.16 p.31?	1.17C.
	D. Mus.21	e.18C.
	C. Mus.22	e.18C.
R.C.M. Score	1052 f.1	18-19C.
Alto	D. I.A.1 A.D. f.14v	-
	C. I.A.1 A.C. f.3	-
Tenor	C. I.A.1 T.C. f.6b	-
Bass	D. I.A.1 B.D. f.14b	-
Dublin C.C. Score	Score Book 2 p.201	18C.
Organ	Organ Book 3	c.1734
	Organ Book 14	1.18C.
Bass	Bayly Part-Book	c.1779
Dublin St P. Alto	D. C.3.1.	e.18C.
	C. C.3.4.	e.18C.
Tenor	D. C.3.2.	e.18C.
	C. C.3.5.	e.18C.
Bass	D. C.3.3.	e.18C.
	C. C.3.6.	e.18C.
Durham Score	Mus.A.18 f.17	1777

A SURVEY OF OTHER CHURCH MUSIC ATTRIBUTED TO WISE,
INCLUDING APPARENTLY GENUINE BUT SPARSELY
DOCUMENTED ITEMS AND ALSO SOME SPURIOUS EXAMPLES

The most useful and comprehensive list ever compiled of Wise's music is probably that in a book by Myles Birket Foster, published by Novello in 1901, entitled "Anthems and Anthem Composers: an essay upon the development of the anthem from the time of the Reformation to the end of the 19th century". He names no fewer than thirty-six anthems under Wise's name, including all the twenty-one catalogued in the previous section of this thesis. What of the remaining fifteen? They are listed below, in alphabetical order, and in only five cases can it be said that no evidence at all has come to light. Two manuscripts feature prominently in the attempt to identify these "lost" works - the late 17th century Bass part-book from New College now at the Bodleian (Mus.c.49), and an equally interesting set of parts bound up with "Barnard's Church Music" at the Royal College of Music, (I.A.1.)

BLESSED IS EVERYONE

Text: unknown.

Foster's source: Ely Cathedral, first catalogue printed between 1682 and 1729.

My source:

R.C.M. (see next page for details)

R.C.M.	Alto	D.	I.A.1 A.D. f.9	-
		C.	I.A.1 A.C. f.7	-
	Bass	D.	I.A.1 B.D. f.11	-

attributed elsewhere in this set to Henry Lawes
(but only in pencil).

CHRIST BEING RAISED

Text: The Easter Anthems (Romans ch. 6 etc.)

Foster's source: J.S.Bumpus.

There is no evidence of any anthem beginning with these words, and it may be fairly safely assumed that some attempt was made to adapt Wise's setting of the 1552 version, "Christ rising again from the Dead" to the new translation beginning "Christ being raised from the dead", which was substituted in the 1662 version of the Book of Common Prayer.

HAVE MERCY UPON ME

Text: unknown, but could be Psalm 51.

Foster's source: J.S.Bumpus.

There is no trace of this anthem either, although the title might at some stage have been quoted wrongly for "Have pity upon me".

HEARKEN, O DAUGHTER, AND CONSIDER

Text: Psalm 45

Foster's source: W.H.Husk's catalogues of the Sacred Harmonic Society's collection.

My source:

Bodleian Bass D. Mus.c.49 f.18 (New Coll.) 1.17C.

R.C.M. Bass C. I.A.1 B.C. f.32bv -

HOW LONG WILT THOU FORGET ME, O LORD?

Text: Psalm 13

Verses: Treble I & II

Foster's source: W.H.Husk's catalogues of the Sacred Harmonic Society's collection.

My source:

R.C.M. Bass D. I.A.1 B.D. f.12b -

I WAS GLAD WHEN THEY SAID UNTO ME

Text: Psalm 122

Foster's source: William Marshall's "Anthems in use in Cathedral and Collegiate Churches", 1840 (giving the names of 8 composers for these words).

There is no evidence that Wise composed an anthem to this text.

MY SONG SHALL BE ALWAY OF THE LOVING-KINDNESS OF THE LORD

Text: Psalm 89

Foster's source: Richard Langdon's "Divine Harmony" 1774.

My source:

Bodleian Bass D. Mus.c.49 f.16 (New College) 1.17C.
(final chorus only)

R.C.M. Bass C. I.A.1 B.C. f.31bv -

O BE JOYFUL IN GOD

Text: unknown, but could be Psalm 66.

Foster's source: William Marshall's "Anthems in use in Cathedral and Collegiate Churches", 1840.

There is no trace of this anthem. Perhaps Marshall included it in mistake for "O be joyful in the Lord" (Psalm 100) set by Wise as part of the Morning Service in D minor: see also a reference to an anthem on Psalm 100 later in this survey.

O GOD, WHEN THOU WENTEST FORTH BEFORE THY PEOPLE

Text: Psalm 68, vv. 7-

Foster's source: W.H.Husk's catalogues of the Sacred Harmonic Society's collection.

My sources:

Bodleian	Bass	D.	Mus.c.49 f.21b(New Coll.)	1.17C.
Wimborne	Alto		P.11 f.79	1.17-e.18C.
	Tenor		P.14 f.100	1.17-e.18C.
			P.16 f.48	1.17-e.18C.
	Bass		P.15 f.60b	1.17-e.18C.
			P.24 f.130	-
R.C.M.	Alto	D.	I.A.1 A.D. f.4	-
		C.	I.A.1 A.C. f.2	-
	Bass	D.	I.A.1 B.D. f.9	-
		C.	I.A.1 B.C. f.15b	-

PRAISE THE LORD, O JERUSALEM

Text: Psalm 147, vv. 12-15, 19-20 and Gloria.

Foster's source: "Exeter 1793".

The only source of Wise's music at Exeter Cathedral is a late 18th century bass part-book, disclosing the following source:

Exeter Bass 2/42/5 p:31 (Gloria only) 1.18C.

THE KING SHALL REJOICE

Text: unknown, but could be Psalm 21.

Foster's source: "Southwell".

Enquiries at Southwell showed that there are no music manuscripts there, and there is no other reference to this anthem.

THE LORD SAID UNTO MY LORD

Text: Psalm 110

Foster's source: "St Paul's".

This is the title of one of the anthems that was copied into the Chapel Royal part-books between 1670 and 1676, but the only source I have found is:

Bodleian Bass D. Mus.c.49 f.18b(New Coll.) 1.17C.

THE PRODIGALL

Text: St Luke ch. 15, vv. 18-21.

Foster's source: Ely Cathedral.

This is the title sometimes used for the anthem "I will arise and go to my father" (in main catalogue).

WHEN JUDITH HAD LAID HOLOFERNES

Text: of secular origin.

Foster's source: Heathcote MSS.

This is not an anthem at all, but a bawdy catch, published in "The Catch Club". It appears also in the British Museum manuscript Add.29386.

WHEREWITHAL SHALL A YOUNG MAN CLEANSE HIS WAY?

Text: Psalm 119, vv. 9-16.

Verses: Treble I & II

Foster's source: Lichfield.

I visited Lichfield and transcribed this anthem, but discovered later that it appears in three MSS. at the British Museum (Add.17820 and Add.30478-9), where it is attributed to William Tucker, "one of the Gentlemen of the Chapel Royal to King Charles II". It seems that the attribution to Wise is incorrect in

Lichfield Score Mus.13 p.34 e.18C.

In the course of my research I have come across a number of anthems (apart from those listed by Foster) and one service setting, some in score and others in organ books or part-books, which may or may not be genuine. Details of these are now given:-

ARISE, O LORD

Brit.Mus. Organ Add.30932 f.9 1.17-18C.

BEHOLD, I BRING YOU GLAD TIDINGS

"for Christmas Day"

Bodleian	Bass	D.	Mus.c.49 f.19b(New Coll.)	1.17C.
Wimborne	Organ		P.10 f.8b	1.17 -e.18C.

O BE JOYFUL IN THE LORD

Text: Psalm 100, with Hallelujahs. Verses: Treble I,II.

Bodleian	Bass	D.	Mus.c.49 f.20 (New Coll.)	1.17C.
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(Gloria only)

Wimborne	Organ		P.10 f.10b	1670
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O GIVE THANKS UNTO THE LORD

Text: Psalm 107

Two versions, both attributed to Wise: the New College bass part is in A minor, but the last two MSS. (if not all) in the Lichfield list give a version in G major.

Bodleian	Bass	D.	Mus.c.49 f.20 (New Coll.)	1.17C.
Lichfield	Bass	D.	Mus.16 p.31	1.17-e.18C.
		D.	Mus.16 f.36 (sic)	1.17-e.18C.
		C.	Mus.18 p.43	1.17-e.18C.
		D.	Mus.21 p.111	e.18C.
		C.	Mus.22 p.85	e.18C.

O LORD, I LOVE THY VOICE

attributed to Wise in the catalogue (by Barclay Squire) but Anon. in the manuscript.

R.C.M.	Score		1059 f.12	17-18C.
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THE DAYS OF MAN

Wise's name appears at the top of this anthem in the Bodleian MS. from New College, but belongs to the previous anthem "The Lord is my shepherd". This item does, however, appear in the middle of 14 anthems attributed to Wise, and was probably considered to be by him. Verses: Treble I & II.

Bodleian Bass D. Mus.c.49 f.17b 1.17C.

THE LORD IS MY SHEPHERD

Text: Psalm 23, vv. 1-3, 5-6. Verses: Treble and Bass. Not the version found in the manuscripts (see catalogue) but a simpler setting in triple metre, with choruses for three voice-parts, it is attributed to Wise in what seems a rather inaccurate printing in

John Sreeve: "The Divine Music Scholar's Guide", p.63.

Brit.Mus. B.677 ... published 1740.

TURN THOU US, O LORD GOD

Though attributed to Wise (in pencil in the MS., and also in the catalogue), this is a Full anthem, in a style most unlike that of Wise. It is for four voices and organ throughout; ritornelli are indicated but not included. There are other anthems with this title in Brit.Mus. by Batten, Child, Jeffreys, Purcell and Tomkins, but they are all different from that attributed to Wise.

Brit.Mus. Score Add.31821 f.33 1.18-e.19C.

EVENING SERVICE IN E. PILOR

Text: Magnificat & Nunc Dimittis.

This is the only reference to such a setting:

Gloucester	Tenor	D.	97 p.124	?1.17-e.18C.
	Bass	C.	98 p.126	?1.17-e.18C.

SOME FALSE CLUES

R.C.M. Score 681 f.2 19C.

listed in catalogue as "Christ is risen", but actually the 2nd section of "Christ rising again".

Brit. Mus.	Score	Add.17840 f.43b	18C.
		Harley 7339 f.190b	1716

"Comfort ye", attrib. Wise in catalogue, but to Henry Aldrich in the MSS.

"The Singing Church" by C. Henry Phillips (Faber, first edition 1945) attributes the anthem "Hear, O heavens" wrongly to Wise on p.239, though correctly to Humfrey on p.137. The mistake was overlooked by Hutchings in his revised edition of the book.

E.C.H. Score 1059 f.9 17-180.

attributed to Wise in the catalogue, this anthem,
"The Lord is King", is (according to the manuscript)
by Purcell.

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DESCRIPTIONS OF THE MANUSCRIPT SOURCES

A. THE BRITISH MUSEUM, LONDON

The Chapel Royal Part-books in the Royal Music Library

(These are kept in the Music Room, not the Dept. of MSS)

R.M.23.m.1-6 There is a very interesting description of this set of 6 part-books in "Acta Musicologica" XXXI 1959, Fasc.I, pages 38-44: the article by Watkins Shaw entitled "A contemporary source of English music of the Purcellian Period". Dr Shaw concludes that the books were put together c.1705, using the leaves surviving from some older books. He shows that one group of leaves dates from c.1677-1678, and another group from not later than about 1687 (the year of Wise's death). The table below shows the supposed date of each item. The Medius (treble) books have not survived, but the remaining parts are in pairs: there being no office of Precentor in the Chapel Royal, books were labelled "Sub-decani" instead of "Cantoris", but for convenience the more usual term is given here. The old label of the Bassus Sub-decani book has accidentally been pasted inside the Decani book, but the lettering on the cover is correct. The volumes are large upright folios of vellum leaves.

R.M.23.m.1 Contra Tenor Decani

(see next page for list of Wise's music)

R.M.23.m.1 Contra Tenor Decani

f. 8	p.11	Awake, put on thy strength	c.1705
47b	90	Behold, how good and joyful	a.1687
46b	88	I will sing a new song	a.1687
58b	112	Thy beauty, O Israel	c.1705
93	181	Blessed is he that considereth	c.1705

R.M.23.m.4 Contra Tenor Cantoris

f.32b	p.62	Awake, put on thy strength	1677-1678
44	85	Behold, how good and joyful	a.1687
44	85	I will sing a new song	a.1687
62	121	Blessed is he that considereth	c.1705
74	145	Thy beauty, O Israel	c.1705

R.M.23.m.2 Tenor Decani

f.16b	p.28	Awake, put on thy strength	c.1705
101	197	Thy beauty, O Israel	c.1705

R.M.23.m.5 Tenor Cantoris (no index)

f.78	p.161	Awake, put on thy strength	c.1705
58b	114	Thy beauty, O Israel	c.1705

("improved by ye Dean of Christ Church")

R.M.23.m.3 Bassus Decani (2nd half of index only)

f.43	p.85	Blessed is he that considereth	c.1705
90	179	Thy beauty, O Israel	c.1705
96b	192	Awake up, my glory (sic)	c.1705
99b	198	Prepare ye the way of the Lord	c.1705

R.M.23.m.6 Bassus Cantoris

f.25b p.46	Awake, put on thy strength	c.1705
68a 131	Thy beauty, O Israel	c.1705

Alphabetical list of the anthems in R.M.23.m.1-6

<u>Title</u>	<u>Parts</u>	<u>Notes</u>
Awake, put on thy strength	A.T.B.	Alto pt. c.1677
Awake up, my glory	B.only	See R.M.27.a.17
Behold, how good and joyful	A.only	Not in later MSS
Blessed is he that considereth	A.B.	See R.M.27.a.13
I will sing a new song	A.only	Not in later MSS
Prepare ye the way of the Lord	B. only	See R.M.27.a.17
Thy beauty, O Israel	A.T.B.	-

R.M.27.a.2-17 Most of these date from the 19th century and are not of great interest, but two volumes are older and probably early 18th century:

R.M.27.a.13 Organ Book

f.42b Blessed is he that considereth

R.M.27.a.17 Organ Book

f.57b Awake up, my glory

52b Prepare ye the way of the Lord

The other volumes in this set appear to have been assembled rather haphazardly, one press-mark often covering several volumes, which may include any of the voice-parts and one or two organ books.

These are listed in detail in the section dealing with the individual anthems; the following list is a summary of the contents of each set:

R.M.27.a.2 10 volumes

Awake, put on thy strength
Blessed is he that considereth
Prepare ye the way of the Lord
The ways of Sion do mourn

R.M.27.a.5 3 volumes

Awake, put on thy strength
Awake up, my glory
Prepare ye the way of the Lord
The ways of Sion do mourn

R.M.27.a.8 4 volumes

Prepare ye the way of the Lord

R.M.27.a.9 1 volume (Treble Cantoris)

O praise God in his holiness
(the only appearance of this anthem in the
Chapel Royal books)
Thy beauty, O Israel
(uniquely in this set, but found in R.M.23)

R.M.27.a.10 and R.M.27.a.12 2 volumes each (Treble)

Awake up, my glory (contd..)

i

R.M.27.a.14 2 volumes (Weble)

R.M.27.a.15 4 volumes (Treble and Organ)

Alphabetical list of the anthems in R.M.27.a.2-17

<u>Title</u>	<u>Parts</u>	<u>Notes</u>
Awake, put on thy strength	S.A.T.B.O.	
Awake up, my glory	S.A.T.B.O.	
Blessed is he that considereth	S. T.B.O.	
O praise God in his holiness	S. (unique)	Not in R.M.23
Prepare ye the way of the Lord	S.A.T.B.O.	
The ways of Sion do mourn	S.A.T.B.O.	Not in R.M.23
Thy beauty, O Israel	S. (unique in this set)	

The anthem "The Lord is my strength", attributed to Wise in the index of R.M.27.a.2. Table Decani, is by Croft. This mis-attribution occurs again in R.M.23.m.4, where there are two settings of the same words, by Croft and Clarke.

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Other Manuscripts, from a variety of sources, to be
seen at the BRITISH MUSEUM's Department of Manuscripts

Harley 7338 & 7339 Two volumes in score, being part of the 6-volume collection compiled between 1715 and 1720 by Dr Thomas Tudway, Professor of Music at Cambridge, and dedicated to Edward, Lord Harley (2nd Earl of Oxford, 1724). Volume II (Harley 7338) contains 46 anthems and 17 services, and is preceded by an introduction giving an account of the innovations made by Charles II in the Chapel Royal, and of their influence on Cathedral Music. Volume III (Harley 7339) contains 48 anthems and 9 services, and is preceded by an introduction alluding briefly to royal and otherwise distinguished persons who have written music, especially King Henry VIII, Emperor Leopold I, and the Rev. Doctors William Holder, Robert Creighton and Henry Aldrich. Both volumes are dated 1716.

7338 f.125 Morning and Evening Service in D minor

132 Awake, put on thy strength

135b The ways of Sion do mourn

7339 f. 94 Evening Service in E flat

96b How are the mighty fallen

98b I will sing a new song

101 O praise God in his holiness

103b Behold, how good and joyful

Add.17784 Bass part of a collection of anthems by English composers, written about 1676 with additions up to the time of James II. Ornamented in many places by royal arms and those of Knights of the Garter in the time of Charles II and James II, portraits of Charles II, biblical drawings, instruments, etc. Written for a member of the Butler family, and later belonged to one of the Achesons of ~~26~~xford. There is a collection of services at the end. The anthems by Wise, with the possible exception of the last, are thought to have been transcribed between 1676 and 1685, i.e. during the time that Wise was a Gentleman of the Chapel of Charles II. This is, therefore, one of the earliest known sources.

- f.14 How are the mighty fallen
- 23b O praise God in his holiness
- 24 Have pity upon me
- 25b By the waters of Babylon
- 26b Blessed is he that considereth
- 58 Awake up, my glory
- 69 Awake, put on thy strength

Add.17820 18th century score of anthems and services which belonged to B. Yarnold, John Buswell, a Mr Russell of Deptford and (from 1829 to 1849) to V. Novello.

- f.71 Prepare ye the way of the Lord

(contd.)

- f.74 Blessed is he that considereth
76b Christ rising again (alto part only)

Add.17840 18th century score of anthems and services, the latter by Blow, Aldrich and Purcell. Index by the Rev. John Parker. Later belonged to James Bartleman, singer, who added pencil notes including identifications; and from 1821 to Vincent Novello. Clearly written, with the words in full.

- f.24b Thy beauty, O Israel
58b Awake, put on thy strength
61 Open me the gates of righteousness

Add.29396 Songs with basso continuo, in score, 17th century airs from plays, four anthems, etc. Written about 1678-1682. Almost all in the hand of Edward Lowe, organist of the Chapel Royal 1661-1682, who added the bass to some of the songs. Three of the anthems, including that by Wise, were in Playford's "Cantica Sacra" of 1674.

- f.60b I charge you, O daughters

Add.29397 Songs, mainly unaccompanied, but some with continuo, in score. Many from John Playford's "Choice Ayres and Dialogues" 1673-1683. Written c.1682-1690

- f.87b I charge you, O daughters

Add.29481 The medius or treble part only of 8 anthems, songs sacred and secular c.1630, 17th century madrigals, harpsichord music, etc. 17th-18th century, small oblong folio. Belonged originally to A.B. (=Adrian Batten?), to Richard Elliott in 1655, Wm. Wilkins 1743, and probably later to J. Stafford Smith, who inserted one or two of the songs into his "Musica Antiqua".

f.29rev. How are the mighty fallen

Add.30382 Collection of motets and anthems in score, in the hand of Henry Bowman, c.1680-1686. Belonged to Katharine Sedley.

f.2 Awake up, my glory (the end only)

89 How are the mighty fallen

Add.30478 The earliest known source of Wise's music. "A Booke of Selected Church-Musick consisting of full Anthems and Anthems with Verses, Used in the Cathedrall Church of Durham. Anno Domini 1664". Cantoris tenor part. Contains (together with Add.30479, which is almost a duplicate) 287 anthems. Nos. 1-35 and 101-114 are printed, and form part of Rev. John Barnard's "First Book of Selected Church Musick" 1641. Dated 1664, 1670, etc. Belonged in 1664 to George Davenport, chaplain to John Cosin, Bishop of Durham. A very elegant volume, with diamond-shaped notes and some red "illumination".

- f.188 Have pity upon me
 188b By the waters of Babylon
 189 Thou O God art praised in Sion
 209 How are the mighty fallen

Add.30932 & 30933 The second and third volumes of a 3-volume collection of church music made by William Flackton, bookseller, of Canterbury. (Vol.I has some memoranda in the hands of Rev. Wm. Gostling 1770, Dr Philip Hayes 1784-5 and the compiler 1776, also Vincent Novello c.1830). Many of the transcripts in Vol.II (30932) seem to be in the hand of Daniel Henstridge, organist of Canterbury Cathedral, and most of the autographs, including three of Purcell's, were certified by Dr P. Hayes in 1785. This volume, containing anthems and sacred songs, is dated late 17th to 18th century. Vol. II (30933) contains services, anthems, canons and portions of treatises; early 18th century, it belonged c.1832 to Rev. Joshua Dix of Faversham. All in score.

- 30932 f. 4 By the waters of Babylon
 9 Arise O Lord (organ part - authenticity doubtful, this being the only source)
 11 Awake up, my glory
 12 I will arise (no words)
 126 The Lord is my shepherd
 30933 77 Morning and Evening Service in D minor

Add.31404 18th century organ part of a collection of services and anthems: belonged in 1783 to E.S. Biggs of Cambridge.

f.94b Awake up, my glory

Add.31444 18th century score of anthems, some with instrumental symphonies, also two services and a motet. This and Add.31445 make two volumes. Includes anthems by Tudway, Blow and Purcell, including the latter's Te Deum and Jubilate of 1694, printed by Heptinstall.

f.33 The ways of Sion do mourn

194b How are the mighty fallen

202b I will sing a new song

Add.31460 17th-18th century score, with figured bass, in oblong folio, of anthems, solos from anthems, sacred and secular songs (later). Belonged to "Mr Child", Dr W. Hayes, Dr P. Hayes and Robert Smith.

f.67 I charge you, O daughters

Add.31821 Score, late 18th and early 19th centuries: anthems transcribed mainly by R.J.S. Stevens, the earlier ones probably for insertion in his "Sacred Music" 1802. One anthem is attributed in pencil to Wise, but is almost certainly not by him:

f.33 Turn thou us, O Lord God

Add.34203 Late 17th century organ score of anthems,
probably written by Thomas Williams, who was probably
organist of St John's College, Cambridge, in 1712.
Also some services.

f.41 How are the mighty fallen

=X=X=X=X=X=X=X=X=X=X=X=X=X=X=X=

B. CHRIST CHURCH, OXFORD

Score 12 c.1680-1690

p. 50 The Lord is my shepherd
83 Thy beauty, O Israel
99 Awake up, my glory
102 Awake, put on thy strength
109 Open me the gates of righteousness

Score 14 According to Watkins Shaw, in his article
"The Autographs of John Blow (1649-1708)" published
in "The Music Review" 1964, Vol.25, p.88, this MS
was compiled by John Blow between about 1670 & 1675.
It includes, besides a good deal of Italian music,
works by his seniors in the Chapel Royal, Cooke,
Locke and Christopher Gibbons, giving the impression
(says Shaw) of a collection made for self-study.

f.42 Awake up, my glory

Score 16 c.1680-1690

p.40 Thy beauty, O Israel

Score 18 c.1680-1690

p.76 I charge you, O daughters

Score 614 c.1680-1690

p.42 Thy beauty, O Israel

Alto part-book 598 c.1680-1690

f.33 Behold, how good and joyful

Part-books 623-6 c.1680-1690 These have an unusual feature, in that different voice parts appear in the same book, as shown below:

	623	624	625	626
	S.			B.
Awake up, my glory	p.104 S.	100 A.	77 B.	-
		101 T.		
Blessed is he that considereth	90 S.d.	84 S.c.	68 B.	-
			69 A.T.	

(S.d. = Treble decani; S.c. = Treble cantoris)

Part-books 1220-4 John Morehan in his Cambridge Ph.D. Thesis (1969) "The Sources of English Cathedral Music c.1617 - c.1644" shows that the bulk of 1220-4 was written in 1643-1644, and that 12 of the post-Restoration additions were written by Edward Lowe in 1673. He quotes from the Christ Church Disbursement Book for 1673 "Pd. Mr. Lowe for pricking out and transcribing 12 anthems into ye Church-Bookes". The anthem "Blessed is he that considereth" is one of the twelve. H.J.R. Wing, the present Assistant Librarian, dates the other Wise anthems c.1680-1690. In the following table, the anthems are denoted by letters:

A.	Blessed is he that considereth				
B.	Thy beauty, O Israel				
C.	The ways of Sion do mourn				
1220	1221	1222	1223	1224	
Alto	Tenor	Tenor II	Bass I	Bass II	
.	.	.	.	.	
A.	p.289Ver.	268Cho.	265Cho.	-	273Cho.
B.	-	196	187	186Cho.	181Ver.
C.	345Cho.	331Cho.	316Cho.	327Ver.	319Cho.

(Ver. and Cho. indicate Verse & Chorus parts)

Organ Book 1226 Late 18th century.

p.16 Awake, put on thy strength

Organ Book 1231

Late 18th century.

- p.1 Morning & Evening Service in D minor
(extending to p.16)

Organ Book 1233

c.1745 or later. The date 1745 is given in a card-index at the British Museum; the book includes works by Boyce, Croft, Greene, Stanley, etc.

- p.82 Open me the gates of righteousness

Organ Book 1234

Late 18th century.

- p.25 Awake up, my glory
61 The ways of Sion do mourn

Alphabetical list of the anthems at Christ Church

<u>Title</u>	<u>Details</u>
Awake, put on thy strength	Score Org.
Awake up, my glory	Score, S.A.T.B. Org.
Behold, how good and joyful	A.
Blessed is he that considereth	S.A.T.B.
I charge you, O daughters	Score
Open me the gates of righteousness	Score Org.
The Lord is my shepherd	Score
The ways of Sion do mourn	A.T.B. Org.
Thy beauty, O Israel	Score T.B.
Morning & Evening Service in D minor	Org.

=X=X=X=X=X=X=X=X=X=X=X=X=X=X=X=X=

C. ST MICHAEL'S COLLEGE, TENBURY

In this famous collection of manuscripts assembled originally by Sir Frederick Ouseley, Wise's music is represented by a set of early 18th century part-books and 20 scores which also date mainly from that period.

310 c.1730-1740 An exceptionally large volume, measuring 18" by 11½": a collection of anthems in 3 or 4 different hands. Belonged to William Hawes. There are 16 staves to a page.

p.45 Awake, put on thy strength

48 Awake up, my glory

49 The ways of Sion do mourn

613 c.1800 Another collection of anthems and services belonging formerly to William Hawes.

p.348 O praise God in his holiness

651 c.1760 Belonged in 1777 to Dr Thomas Bever, Fellow of All Souls', who bought it from W. Scroggs. At Bever's sale in 1798 it was bought by William Hawes.

p.10 Thy beauty, O Israel

29 Awake, put on thy strength

670 mid 18th century score (MSS 669-687 are bound in one volume)

p.29 Christ rising again

789 c.1700 A collection of anthems, some of which are found only in this manuscript (according to Dr Fellowes, who compiled the index in 1934). It was probably used in Peterborough Cathedral, for in 1725 Dr White Kennett, Bishop of Peterborough, bought it from "Mr John Brown, one of the lay-clerks. When it was compiled, Purcell was dead, Blow still living.

p.41 I will sing a new song

53 The ways of Sion do mourn

389* The Lord said unto my lord (Anon.)

466* Thou O God art praised in Sion

(Anon. in catalogue, but by Wise)

* These are the new numbering: cat. gives 399, 476.

795 mid-19th century collection of services and anthems, 44 in all

f.76a Glory be to God on high

822 mid-18th century score: only 4 items

p.239 Awake up, my glory

832 mid-18th century: only 2 items

p.108 I will sing a new song

834 early 18th century: only 2 items

p.135 Awake up, my glory

841 mid-19th century collection of church music in the hands of Ouseley, Jebb, Chawner and others: 31 items (only 30 listed in catalogue).

p.299 I will sing a new song (not in cat.)

314 Have pity upon me

843 mid-19th century. "Services and Anthems by old English Composers copied out of the MSS. in Ely Cathedral". 26 items, the last 3 added by Ouseley and Jebb. The Ely MSS. are still to be found there.

p. 30 Sing we merrily unto God

41 Behold, how good and joyful

50 Have pity upon me

121 I will sing a new song

128 Thou O God art praised in Sion

854 mid-19th century: church music in the hand of Joseph Warren. 14 items & 130 blank pages

p. 24 Creed in E major (an inaccurate and incomplete copy from St Paul's part-books S.A.B. only)

892 mid-18th century: a transcription of John Playford's "Cantica Sacra" 1674; items not listed (cat.)

f.62b I charge you, O daughters

1021 late 18th century: a collection of anthems and services, 49 items, which belonged in 1784 to Thomas Bever, Fellow of All Souls'.

p.18 Awake, put on thy strength

1029 mid-18th century collection of 45 anthems.

p.284 Thy beauty, O Israel

1030 c.1800 32 items of English church music.

p.46 Awake, put on thy strength

55 Prepare ye the way of the Lord

235 Blessed is he that considereth

272 Evening Service in E flat

1031 early 18th century collection of 53 items of English church music: reads across two pages, and the writing shows through the page, making it difficult to read; it looks incomplete, and the organ part is missing.

- p.130 The ways of Sion (Anon. in cat.)
 430 Prepare ye the way of the Lord
 434 Awake up, my glory
 436 Awake, put on thy strength

1176-1182 c.1710 A set of four part-books and an organ book in three volumes, containing 112 verse anthems and 43 full anthems of the Restoration period. The Medius Cantoris and the 3 other Decani books belonging to the set are missing. Belonged to William Gostling, who owned the Tenbury Organ Book (791) and other valuable collections; later to Highmore Skeats, and to W.J. Porter in 1809. Joseph Warren owned the organ books in 1864. Large volumes, 14" by 10", * in the hand of John Gostling.

(see below) The ways of Sion do mourn

1176	Medius Decani	p.77
1177	Contratenor Can.	102
1178	Tenor Cantoris	102
1179	Bassus Cantoris	123
1181	Organ Book vol.II	286

1183 early 18th century score measuring 14½" by 11" and containing 28 Restoration anthems. Belonged in 1731 to "John Smyth, Vic: Cicest" and in 1786 to "J.G. Smith, St Giles, Norwich".

* (according to Watkins Shaw)

(contd...

- p.15 Prepare ye the way of the Lord
37 Awake, put on thy strength
46 Blessed is he that considereth
74 The ways of Sion do mourn
86 Awake up, my glory

Note: the printed catalogue ends at MS. 1386.

1512 18th century score, bound with H.III.3.

- p. 1 Awake, put on thy strength
13 The ways of Sion do mourn

1442 c.1665-1670: a Bass part-book, presumably Cantoris (giving choris part only), and probably from Winchester Cathedral, according to Watkins Shaw. It belonged to John S. Bumpus. The date 25 Mar. 1669 appears on f.83.

- f.77 Morning Service in D minor
91 Have pity upon me
97b Blessed is he that considereth
90b By the waters of Babylon

The anthem "I will sing a new song" appears in an early printed edition at H.III.8.(4).

=X=

D. THE BODLEIAN LIBRARY, OXFORD

The New College Chapel Choir Books

Mus.c.46-51, Mus.d.149-69, Mus.e.22-5, Mus.f.32

These 32 volumes comprise incomplete sets and isolated members of part-books which were in use from the early 17th century up to the middle of the 19th century and probably later. Content and arrangement differ even in parts from the same set, as unwanted music was discarded when the books were repaired, and space was filled unsystematically: in the latter half of the period music was sometimes copied by one hand in unrelated books. On the covers there is usually indication of content (services and anthems), voice, and side (Decani or Warden's and Cantoris); numbers, written or stamped, represent different attempts to distinguish the sets from one another. The parts are the work of a series of copyists, of whom two record payment by the Bursar, Morgan Cove (1742-4) and Philip Hayes (1781-95). At different times indexes were added, generally omitting music not at the time in use. Lists of the music are kept as MSBMus.d.169. The books were presented to the library in 1919. Fifteen of them, listed below, contain music by Wise, and of these one Bass Decani part, Mus.c.49, is exceptional, containing no fewer than fourteen (possibly fifteen) of his anthems as well as the Morning Service in D minor: no other known source includes so many items by Wise.

Mus.c.46 and Mus.c.47 Treble Service books, in use
c.1740 to 19th century. Contents are similar, but
order differs.

c.46 (Dec.) c.47 (Can.)

p.257	p.128	Morning Service in D minor
262	133	Communion Service in D minor
264	135	Evening Service in D minor

Mus.c.48 Bass part-book of services and anthems in
many early and later 17th century hands, much augmented
by William King and apparently compiled by him.
Mostly Decani, but there are some leaves from an early
collection with Dec. and Can. parts on facing pages.

f.2	Morning Service in D minor
10b	Glory be to God on high
12	Sing we merrily unto God
25b	The Lord said unto my Lord*
42b	By the waters of Babylon
44	How are the mighty fallen
101b	Communion Service in D minor
102b	Evening Service in D minor

(incomplete Magnificat only)

* This item is anonymous, but it is attributed to
Wise in the next MS. (see below), though the two
versions do not seem to correspond.

Mus.c.49 Bass Decani part-book of unusual interest, since it contains more of Wise's music than any other known source. In various late 17th century hands on separate sheets, bound late 17th century. Some items not found elsewhere in the collection, and some of the Wise anthems are rare or even unique. Apart from his music, the volume contains complete Services by Ferrabosco in E minor and Albertus Bryan in G, five anthems by Blow and one anonymous anthem, "Not unto us".

<u>folio</u>	<u>Title</u>	<u>Verse or Chor. part</u>	<u>Other source</u> (if rare)
6	Morning Service in D minor		
15	Prepare ye the way of the Lord	Cho.	
15b	How are the mighty fallen	Ver.	
16	May song shall be alway (Ps.89 in C)	Cho.	R.C.M.
16b	Christ rising again	Cho.	
17	Awake up, my glory	Ver.	
17b	The Lord is my shepherd (Gloria)	Cho.	
17b*	The days of man (Ps.103 v.15 in C)	Cho.	Unique
18	Hearken, O daughter (Ps.45 v.11 in C)	Ver.	R.C.M.
18b/	The Lord said unto my Lord (Ps.110)	Ver.	Unique (with c.48)
19	I will arise	Cho.	
19b	Behold, I bring you glad tidings	Ver.	Wimborne
20	O be joyful ("for 2 trebles")	Cho.	Wimborne
20 ^x	O give thanks unto the Lord (Ps.107)	Ver.	see note
20b	O God, when thou wentest forth (Ps.68 v.7)	Cho.	
			R.C.M. & Wimborne
22	Open me the gates of righteousness	Ver.	

Mus.c.50 Treble Cantoris, mid-18th to 19th century.

p.63 Awake, put on thy strength

Notes from previous page:

- * "The days of man" - Wise's name appears at the top, but belongs to the previous anthem "The Lord is my shepherd. This anthem does, however, occur in the midst of 14 anthems by Wise, and was probably considered to be by him. This is most unlikely, as the anthem is not found in any other source.
- x "O give thanks unto the Lord" - said to be "for 2 basses", this part is in A minor, unlike the five separate bass parts at Lichfield, two of which (at least - the others not checked) are in G major.
- ≠ "The Lord said unto my lord" - This, and the anonymous bass part of the same name in Mus.c.48, are the only known sources of this anthem, which is one of those listed in "The King's Musick" as having been transcribed into the Chapel Royal part-books between 1670 and 1676. They do not correspond with the score at Tenbury MS 789, p.389, which is an anonymous anthem of the same name, in B flat: the bass parts at Mus.c.48 and 49 are both in G major, though they are not the same as each other. The authenticity of all three sources therefore remains a mystery.

Mus.d.149 and Mus.d.154 Treble Dec. and Can. books copied mid-18th century and repaired by P. Hayes and later hands up to mid-19th century. Anthems & services.

(contd..)

d.149 (Dec.) d.154 (Can.)

p.56	p.47	Awake up, my glory
120	91	Open me the gates of righteousness

Mus.d.151 Treble Cantoris, early 18th century,
added to by later hands including Morgan Cove's.

f.57v. The ways of Sion do mourn

Mus.d.156, (158), 161, 166 Two alto, one tenor and
one bass. The contents within the set are similar,
though the same sections were not retained in all
parts when the books were made up in the late 18th
century from partially obsolete books copied in several
hands during the first half of the century, with extra
leaves added. Once known as "Set 2".

d.156 d.161 d.166

Alto Dec. Tenor Dec. Bass Can.

-	-	p.6	Awake up, my glory
p.4	p.45	p.33	The Lord is my shepherd
-	125	-	Open me the gates...

Mus.d.1155), 157, (160) (163), 165 A set similar to
the above, but with two bass books: late 18th century,
once known as "Set 1". Only one of Wise's anthems
appears, and that in only two books of the set.

(contd..

d.157 (Alto Can.) d.165 (Bass Can.)

p.6 p.23 Awake, put on thy strength

Mus.d.159 Alto Decani book, mid-18th century

p.72 Open me the gates of righteousness
85 Awake, put on thy strength (incomplete,
copied in 1763)

Mus.e.22 Oblong quarto Treble part-book, late 17th
to early 18th century, copied by the elder Richard
Goodson (f.11, etc.) and others. Marked "Can.") on the
cover, but actually Dec. (at any rate for the Wise item)

f.11 Morning Service in D minor
13 Communion Service in D minor
14 Evening Service in D minor

Alphabetical list of the music in the New College books
(excluding Mus.d.49 which, several not found elsewhere)

<u>Title</u>	<u>Number of sources</u>
Awake, put on thy strength	S.A.A.B.
Awake up, my glory	S.S.B.
By the waters of Babylon	B. Mus.c.48 only
Glory be to God on high	B. "
How are the mighty fallen	B. "
Open me the gates of righteousness	S.S.A.T.
Sing we merrily unto God	B. Mus.c.48 only
The Lord is my shepherd	T.B.
The ways of Sion do mourn	S.

Other Manuscripts in the Bodleian Library

Mus.c.58 Score, dating from early 18th century,
which belonged to Rev.Gilbert Heathcote (d.1893) and
to John S. Bumpus.

f.86 Thy beauty, O Israel

Mus.d.10 Score, early 18th century.

f.42b I charge you, O daughters

Mus.d.174 Score, early to mid-18th century, bound
in late 18th century, in four sections.

f.93 The ways of Sion do mourn

Mus.e.38 Score, 18th century.

f.38 Awake up, my glory

Mus.Sch.c.40 Score, the third of a set of three
large volumes dating from about 1700.

p.1 I charge you, O daughters
266 O praise God in his holiness

=X=

E. THE FITZWILLIAM LIBRARY, CAMBRIDGE

MS.117 (Shelf-mark 30 G 10) The only manuscript in this library containing music by Wise. On the title page is the inscription "Fitzwilliam 1803" and, in what appears to be the same hand, the ascription of the manuscript to John Blow which has caused controversy ever since. Dr Watkins Shaw, in his article "The Autographs of John Blow (1649-1708)" in The Music Review Volume XXV, fascicle 2, published May 1964, writes:

"The traditional ascription of this huge collection to Blow's hand was accepted by J.A.Fuller Maitland in his Catalogue of the music in the Fitzwilliam Museum, Cambridge (London, 1893). Early in my own work I pointed out (*Music & Letters*, vol.19 (1938), p.431, footnote 16) that this was inaccurate. Unfortunately, the courage of youthful conviction did not sustain me in 1953 and I retracted that statement in *Musica Britannica*, vol.7 (inexplicably, I tried to see in the musical script - not the literal script - some semblance of Blow's hand, executed in an unusually cramped style). It must now be placed on record beyond all doubt that Fitz. MS.117 is not in Blow's hand."

This volume has about 800 pages, with anthems at one end, services the other (reversible). The list of contents is dated 1683, the date also applied to some of the items. Matthew Locke's pamphlet "Modern Church Music Vindicated" is included. "Ex libris P. Hayes" and also belonged to Samuel Arnold.

F. WIMBORNE MINSTER, DORSET

An important collection of part-books, sixteen of which include music by Wise, and two organ books, one dating from 1670 when he was organist at Salisbury Cathedral. Wimborne Minster, 27 miles from Salisbury (where no part-books have survived) would be the nearest church, except for Winchester Cathedral, where Wise's music was likely to be sung. There are no scores and no treble parts, nor is there any catalogue of the music. The following lists have been made by the present writer. The Organ Book P.10, containing ten anthems by Wise, is dated 1670 on the front cover, and it seems likely that the part-books P.11-16 and perhaps P.17 were also in use from about the same time.* These are of particular interest, for they show in many cases the kind of ornamentation that was applied to the written notes by the singers of the time, such as passing-notes, appoggiaturas and mordents. There is little reason to suppose that such elaborations were the practice only at Wimborne, but it is unusual to find them actually indicated in such profusion in the part-books. Books P.21, P.22 and P.24 may be a little later, though P.22 and P.24 contain items in the same hand as P.13. Only two of Wise's anthems are found in Organ Book 0.14 and in the set comprising P.25, P.29, P.30. P.32 and P.33, which are definitely later, perhaps late 18th to 19th century.

* Dates 1709, 1729 & 1737 appear inside covers of P.14, and 1713 inside the front cover of P.17, supporting this.

P.10, P.11 and P.14-17 Organ book (dated 1670) and
part-books for A.T.B., late 17th and early 18th century.
Folio numbers given below; for P.17 see next page.

P.10 P.11 P.14 P.15 P.16

Org. Alto Tenor Bass Tenor
Dec. Can.

12b	-	102b	53b	-	Awake, put on thy strength
7b	-	-	83b	32	Awake up, my glory
-	49b	93	57b	37	Behold how good and joyful (Ver.)
-	72b	-	85b*	-	" " (Cho.)
8b	-	-	-	-	Behold I bring you glad tidings ^x
3	74b	96	81	42b	Blessed is he that considereth
25	72	-	84b	39	Christ rising again
14	75b	97b	64b	43b	Glory be to God on high
5b	-	-	-	-	Have pity upon me
9b	-	-	-	-	How are the mighty fallen
-	60b	66b	23	-	I will sing a new song
10b	-	-	-	-	O be joyful in the Lord ^x
-	79	100	60b	48	O God, when thou wentest forth
-	79b	100b	58b	48b	Open me the gates...
-	44	96b	87b	43	Prepare ye the way of the Lord
-	75	-	-	-	" " {Ver.} (Cho.)
18inv.	-	98b	62b	46b	Sing we merrily unto God (Ver.)
-	78	-	85	-	" " (Cho.)
-	72b	92b	76	31b	The ways of Sion do mourn
-	36b	51b	47	20b	Evening Service in E flat

(transposed into D major)

* Tenor part (1st section only) written in the bass clef.

^x see next page.

x (see previous page) - These two anthems appear nowhere else except in one of the New College Chapel bass part-books in the Bodleian Library, MS.Mus.c.49, which contains an unusually large number of Wise's anthems.

P.17

Bass

49 Awake, put on thy strength

47 Evening Service in E flat
(transposed into D major)

25b The ways of Sion do mourn

P.12 and P.13. Service books, alto and tenor parts,
late 17th and early 18th century.

P.12

P.13

Alto

Tenor

23 4 Morning Service in D minor

24 4b/5b Communion Service in D minor

26 - Evening Service in D minor

P.21, P.22 and P.24. One tenor and two bass parts.
books, eighteenth century. Contents dissimilar.

P. 21

Tenor

84b Glory be to God on high

87 I will sing a new song

G. WINDSOR CASTLE

The Chapter Library contains a collection of part-books and organ books used in St George's Chapel from the Restoration to the 19th century. In view of the fact that Wise was a lay-clerk there as a young man, it is just possible that some of his anthems, perhaps four, were introduced into the Chapel services during his tenure of office. Altogether ten of his anthems are represented in the collection, together with the Evening Service in E flat.

Part-books 1, 1a, 2, 2a, 3, 4. The earliest set: the alto books date from the second half of the 17th century and the tenor and bass books are early 18th century. The contents are similar. MSS. 2 & 2a are labelled on the cover 3 & 4 respectively, but for the purposes of this thesis the temporary numbering being used in October 1969 is adopted.

1	1a	2	2a	3	4
Alto	Alto	Alto	Alto	Tenor	Bass
Dec.	Can.	Dec.	Dec.	Can.	Dec.
p.56	-	p.48	p.36	p.47	p.39
51*	35	44	31*	44	36
50*	-	43	29*	43	35
53 ^x	36	45 ^x	33 ^x	45	37
Blessed is he that consid.					
By the waters of Babylon					
Have pity upon me					
O praise God in his h'ness					
* Verse part.			x An added <u>2nd</u> Alto part (unique)		

Part-books 11-13 An early 18th century set, containing four anthems by Wise, but a different selection from books 1-4.

<u>11</u>	<u>12</u>	<u>13</u>	
Alto Tenor Bass			
Can. Can. Can.			
p.34	p.52	p.36	Awake, put on thy strength
27	26	32 ^x	Awake up, my glory
13	13	17*	How are the mighty fallen
67	64	67	Prepare ye the way of the Lord
* Verse part		x	Fragment

Organ Books 17, 18, 25, 57, 59, 62 18th century:
book 25 is dated 1782; book 57 is dated 1720.

<u>17</u>	<u>18</u>	<u>25</u>	<u>57</u>	<u>59</u>	<u>62</u>	
p.223	p.34	-	-	-	-	Awake, put on thy strength
-	-	-	-	p.30	-	Blessed is he that...
-	-	-	p.115	-	p.70	Prepare ye the way...
-	-	p.111	-	-	-	Evening Service in E flat

Treble part-books 30-32 and 34-36 Very late 18th century to early 19th.

<u>30</u>	<u>31</u>	<u>32</u>	<u>34</u>	<u>35</u>	<u>36</u>	
-	-	-	p.87	-	-	Awake, put on thy strength
p.69	p. 8	p.111	p.92	-	-	Awake up, my glory
-	-	-	p.118	p.34	p.68	Prepare ye the way...

Part-books 40-44 The first four of these form a set dating from the late 18th century; the remaining one contains different music and dates from about 1803.

<u>40</u>	<u>41</u>	<u>42</u>	<u>43</u>	<u>44</u>	
Alto	Tenor	Bass	Bass	Bass	
Can.	Dec.	Dec.	Can.	Can.	
p.28	p.19	p.9	p.12	p.-	I will sing a new song
-	-	-	-	p.44	Open me the gates....
-	-	-	-	p.59	Evening Service in E flat

Alto part-books 76-78 A later group, possibly late
18th or 19th century.

76 77 78
(Ver) Dec. Can.
p.220 p.13 p.4 Awake, put on thy strength
- 98 185 Prepare ye the way of the Lord

Score 68 Date uncertain, but probably not an early one.
It is unusual in having only the A.T.B. parts.

p.104 Evening Service in E flat

[illegible]

H. LICHFIELD CATHEDRAL

The main sources for Wise's music are two scores and a set of eight part-books, all dating from the early 18th century. Score 12 is dated 22 January 1728, and Score 13 is later, c.1750, while several of the part-books bear dates between 1709 and 1716.

MS. numbers given below are preceded by "Mus."

Mus.12 Score, c.1728.

p.142 Awake, put on thy strength
227 Awake up, my glory
127 The ways of Sion do mourn
(verses for tenor and bass)

Mus.13 Score, c.1750.

p. 27 Prepare ye the way of the Lord
107 The Lord is my shepherd
112 Thou O God art praised in Sion
34 *Wherewithal shall a young man...

* This anthem is listed by Myles B. Foster in his book "Anthems and Anthem Composers", but although it is attributed to Wise by him and in this manuscript, it seems to be by William Tucker (another Gentleman of the Chapel Royal). The attribution to Tucker may be

found in an 18th century score in the British Museum
(Add.17820) and in two tenor part-books there which
were used in Durham Cathedral from 1664 onwards
(Add.30478-9).

Part-books 15-18, 20-22 and 24 Dated 1709-16.

<u>15</u>	<u>16</u>	<u>17</u>	<u>18</u>	<u>20</u>	<u>21</u>	<u>22</u>	<u>24</u>	(Page numbers unless shown f.)
Tenor	Bass	Alto	Bass	Tenor	Bass	Bass	Tenor	
-	Dec.	Can.	Can.	Dec.	Dec.	Can.	-	as folio nos.)
51	-	74	-	129	109	83	3	Awake, put on..
-	-	-	-	-	112	86	5	Awake up...
-	1	78	28	132	115	89	6+	Behold how good
-	-	31	-	-	-	-	-	Blessed is he..
35	24 & f.24b	-	85	134	184	181	39+	How are the mighty fallen
-	31 & f.36	-	43	-	111	85	-	*0 give thanks
-	-	-	-	131	113	87	56	Prepare ye...
-	f.23b	-	-	D.136 C.137	113	87	71	Sing we merrily
-	15	-	82	135	117	91	-	The Lord is my..
11	f.23	21	53	133	116	90	37	The ways of Sion
-	f.37b ^x	-	51 ^x	-	-	-	-	Thou O God art..

+ According to a card index in the B.M. there may be
additional parts in the same MS and in Mus.26.

* This anthem found nowhere else except Bod.Mus.c.49.

^x Not certainly Wise's (16 Anon., 18 attrib."Mr Hart")

Mus.29-34 A.T.B. part-books, c.1779, and
Mus.66 Organ Book, last 1/4 of 18th century.

<u>Mus.35-38</u>	A.T.B. part-books, 1792, and
Mus.64	Organ Book, late 18th century.

~~X=X=X=X=X=X=X=X=X=X=X=X=X=X=X=X=X=X=X=X~~

I. ELY CATHEDRAL

Apart from a single tenor part-book dating from 1610 onwards and including eleven anthems by Wise, all the manuscript sources in the Cathedral Library are in the form of scores and organ books. These eleven volumes account for the majority of Wise's anthems, 17 in all. The catalogue drawn up in 1861 by W.E. Dickson gives no information as to the date of the manuscripts, nor does it list all the items found in them: the existence of an anthem in a part-book is not mentioned if that anthem is to be found complete in one of the scores. It is likely that most of the volumes were in use in the mid-18th century.

Organ Book 1 Dated 1754 at the end of the index, this is the only one with 6-line staves.

p. 11	* I will arise and go to my father
88	Blessed is he that considereth
98	Have pity upon me
102	By the waters of Babylon
112	Awake up, my glory (transposed to G)
115	How are the mighty fallen
126	Awake up, my glory (original key, A)
140(2)r.	The Lord is my shepherd

*Organ bass only - the other items in this book and the next have treble and bass.

Organ Book 2 Probably later than Book 1; with
5-line staves.

p. 27 Glory be to God on high
103v. Thou O God art praised in Sion

Organ Book 3

p. 1 I will sing a new song
8 Awake, put on thy strength
26 The ways of Sion do mourn
27 Behold, how good and joyful
28 *O praise God in his holiness
44 *Prepare ye the way of the Lord
57 Glory be to God on high

* Only these two items have treble and bass staves,
the others being restricted to the organ bass part.

Score 6

p. 10 Sing we merrily unto God

Score 8 Dated 1764 at the end.

p. 34 Behold, how good and joyful
264 Have pity upon me

The three anthems named above were copied into Tenbury
MS. 843, most probably from these two sources.

Score 9

p.139 Awake, put on thy strength
218 The ways of Sion do mourn

Score 15

p. 82 Awake up, my glory
93 *I will sing a new song
98 Awake, put on thy strength
126 *Thou O God art praised in Sion
137 How are the mighty fallen

* These are the other two anthems that were copied into Tenbury MS. 843 in mid-19th century, presumably from this source.

Score 16

p.184 Thy beauty, O Israel
241 Awake up, my glory

Score 20

p.167 Awake up, my glory
236 Behold, how good and joyful

Score 22

p. 95 The ways of Sion do mourn
178 Thy beauty, O Israel

For the tenor part-book 28, see next page.

J. GLOUCESTER CATHEDRAL

Apart from an organ book and three part-books which date from the late 17th century and contain between them a dozen of Wise's works, this is not a particularly interesting collection, but it indicates which of the anthems remained in use, or were introduced, a century and more after his death.

MECM 97 & 98 Two service books, probably late 17th century. The E minor Service is not found in any other source, and is therefore of doubtful authenticity.

<u>97</u>	<u>98</u>	
Tenor	Bass	
Dec.	Can.	
p.122	p.122	Evening Service in D minor
124	126	Evening Service in E minor

EECM 99 Bass part-book, late 17th to 18th century.

p. 1	Awake, put on thy strength
5	The ways of Sion do mourn
8	Open me the gates of righteousness
15	Sing we merrily unto God
52	Thou O God art praised in Sion
75	O praise God in his holiness
76	Awake up, my glory
91	How are the mighty fallen

EECM 101 Organ Book, probably late 17th to 18th century.

p. 64 *I will arise and go to my father
106 How are the mighty fallen
111 Blessed is he that considereth

Part-books 2-5, 7 and 9 Early 18th century.

<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>7</u>	<u>9</u>
Bass	Bass	Bass	Bass	Tenor	Alto
-	Can.	Dec.	Dec.	-	-
-	-	p.185r-	-	p.26v	Awake, put on thy strength
-	p.105v	-	p.11v	-	p.127r The ways of Sion do mourn
p.264r	-	-	*p.197r	p.252r	p.93v Evening Service in E. flat

* Gloria of Nunc Dimittis only; r = recto, v = verso.

Part-books 8, 10 and 20 Mid-18th century.

<u>8</u>	<u>10</u>	<u>20</u>
Alto	Treble	Alto
Dec.	Dec.	Can.
-	p.200	p.105v
		The ways of Sion do mourn
p.174	-	-
		Evening Service in E flat

Part-books 12, 13, 14, 16, 18, 21-26, 32, 38 Late 18th and 19th century. From these it seems that "The ways of Sion" left the repertoire, but two other anthems were introduced - "Awake up, my glory", "Prepare ye..."

* Anon. here, but by Wise

K. THE ROYAL COLLEGE OF MUSIC, LONDON

A number of manuscripts collected from various sources and kept in the Reference Library. Some rare items.

681 19th century score from the Windsor Collection.

f. 1 Christ rising again from the dead

1052 Score, 18th-19th century, from the Library of the Musical Society of London.

f. 1 Communion Service in F minor
6 Communion Service in E major
10 Prepare ye the way of the Lord
13 O praise God in his holiness
17 Awake, put on thy strength
22 Awake up, my glory
26 Blessed is he that considereth
62 I will sing a new song

1055 Score, dated 1785, and "obtained from the Choir of Chester for the use of St Margaret's Chapel, Bath, by the Rev. Dr. Griffith, 1781".

f.31 Thou O God art praised in Sion

1058 Score, dated 1825, in the hand of William Gray,

deputy organist of St. George's Chapel, Windsor.

f.28 Evening Service in E flat

1059 Score, 17th to 18th century. In the library catalogue two anthems have been wrongly attributed to Wise by W. Barclay Squire, viz. "The Lord is King" (f.9v) which the manuscript attributes to Purcell, and "O Lord, I love thy voice" (f.12) which is anonymous and nowhere else attributed to Wise.

f.16 The ways of Sion do mourn

1066 19th century score, transcribed by W.H. Husk.

f.211 By the waters of Babylon

1068 S.A.T.B. parts (treble imperfect), c.1700.

Treble	f.14	Tenor	f.31v	Awake, put on thy strength
Alto	f.31	Bass	f.28	

I. A. 1. Single parts bound up with the parts of Barnard's "Church Music" (1641) in the 19th century. "Blessed is everyone" seems to be misattributed in the Alto and Bass Dec. books: elsewhere it is attributed in pencil to Henry Lawes. Likewise the anthem "How long?" in Bass Dec. is nowhere else attrib. Wise.

PRINTED EDITIONS OF WISE'S CHURCH MUSIC

The numbers show the shelfmarks of copies in the British Museum Library.

<u>Date</u>	<u>Title and Contents</u>
1674	CANTICA SACRA: containing Hymns and Anthems for Two Voices to the Organ, both Latine and English, composed by Mr Richard Dering, Dr Christoph. Gibbons, Dr Benjamin Rogers, Mr Matth. Locke, and Others. The Second Set. London, printed by W. Godbid, for John Playford. The three part-books, Cantus, Bassus and Basso Continuo, are bound in one volume: K.3.m.6 The collection contains 22 Latin hymns by Dering, Lawes, Jeffreys, C.Gibbons, Rogers, Locke and J.Playford, and 18 English anthems and hymns by C.Gibbons, Rogers, Johh Jackson, Locke, Isaac Blackwell and John Playford, with one anthem by Wise on pages 29, 29 and 20 of the 3 part-books: I charge you, O daughters of Jerusalem
1722	THE DIVINE COMPANION: or, David's Harp Hew-Tun'd, being a choice collection of new and easy psalms, hymns and anthems; the words of the psalms being collected from the newest versions. The Fourth Edition, with large Additions. London: printed by W.Pearson and sold by John Young, musical-instrument maker, at the Dolphin & Crown in St Paul's Churchyard, 1722.

This book has a Dedication and a Preface by
Henry Playford. B.655.b

p.162-6 I charge you, O daughters of Jerusalem

- 1740 THE DIVINE COMPANION: or, David's Harp New-Tun'd, being a choice collection of psalms, hymns and anthems, for 1,2,3,4,& 5 voices: none of them ever before printed...

London, printed: and sold by J.Robinson, at the Golden Lion in Ludgate Street.

This book has no Dedication or Preface. C.111

p.80-6 Awake up, my glory

- 1740 THE DIVINE MUSICK SCHOLAR'S GUIDE by John Sreeve, who was a chorister at St John's College, Oxford 12 years under Mr Henry Wellford, then organist of Warwick. Printed by A.Pearson. B.677

p.81-6 Behold, how good and joyful

(arranged as S.S.B. unaccompanied)

p.63-9 The Lord is my shepherd

(attrib. Wise, but not the version found elsewhere)

- 1768 CATHEDRAL MUSIC, Volume II, by William Boyce.

p.258 Prepare ye the way of the Lord

p.263 Awake, put on thy strength

- 1773 CATHEDRAL MUSIC, Volume III, by William Boyce.

p.203 The ways of Sion do mourn

p.203 Thy beauty, O Israel

/contd..

p.215 Awake up, my glory

p.218 Blessed is he that considereth

- 1774 DIVINE HARMONY by Richard Langdon, organist of Exeter Cathedral. Bumpus is mistaken in saying that this collection includes "I charge you, O daughters of Jerusalem", and so is M.B.Foster whose list indicates an anthem entitled "My song shall be alway". The only anthem by Wise is:

p.70-5 I will sing a new song H.879.a.(1)

- 1780 HARMONIA COELESTIS: printed by Thomas Williams.

p.21 I charge you, O daughters G.970

- 1789 HISTORY OF MUSIC, Volume III, by Charles Burney, who included; as a fine example of Wise's work,

p.455-6 The ways of Sion do mourn

557⁺.f.12 (Vol.3)

- 1847 CATHEDRAL MUSIC by Edward F. Rimbault I.218

p. Magnificat & Nunc Dimittis in E flat

- 1876 Octavo sheet music published by Novello & Co., edited by Vincent Novello.

Awake, put on thy strength

Awake up, my glory

Prepare ye the way of the Lord

- 1913 Published by Stainer & Bell, ed. B.L.Selby:
Awake up, my glory
- 1917 Published by Bayley & Ferguson, ed. C.H.Kitson:
The ways of Sion do mourn (G minor)
- 1932 Published by Oxford University Press,
ed. Sir Sydney Nicholson:
Evening Service in E flat (F major)
- 1941 Published by Novello & Co., ed. Sir William H.
Harris:
Thy beauty, O Israel (D minor)
- 1965 THE TREASURY OF ENGLISH CHURCH MUSIC, Volume III,
published by Blandford Press, ed. C.H.Dearnley:
The ways of Sion do mourn (E minor)
- 1970 CHRIST IN OUR COMMON LIFE: Festival Service-
Book 4, published by the Royal School of Church
Music. This includes Christopher Dearnley's
edition of
The ways of Sion do mourn (E minor)

=====X=====

THE TRANSCRIPTIONS OF MICHAEL WISE'S MUSIC

These are presented in two forms. *Volume Two contains my original transcriptions of all the extant church music of Michael Wise, together with 'Thy beauty, O Israel' by Henry Aldrich and a few items which, though attributed to Wise, have since been found to be spurious. Volume Three contains fair copies of the Evening Service in D minor and five anthems in contrasting styles, edited and provided with an organ part, as if for publication. This chapter of my thesis is intended to explain my methods in making these transcriptions.

* VOLUME TWO

My original transcription of each work was always made in black ink, and its source is likewise named in black ink at the top. The choice of score at this stage was governed partly by its date and apparent authenticity, but more by its location: that is, I made the best use of the library I happened to be working in at the time. Hence the original transcription is often, but not always, the most reliable source. Whenever I had the opportunity to compare other manuscripts (whether score or parts) with my transcription, I noted all the variant readings in pencil and different coloured inks, always indicating the source by naming it in the corresponding colour. It is possible to reconstruct any of these sources by following the basic text (in black ink) and incorporating the variants. In many cases, two sources

* Because of the coloured inks used in Volume Two, it has not been possible to make a copy of it. M.J.S.

may give the same variant: this may be shown, for example, by upward stems in red and downward stems in green, red representing one source and green the other. If a third source provides the same variant, the notes will be marked with a tick in the appropriate colour. It sometimes happens that a feature of the original transcription is omitted altogether in another source: this will be shown by deleting the note or sign, using the appropriate colour. Thus, if there is a pause sign in black ink, crossed out in pencil, this shows that the sign appears in the first manuscript, but not in the second.

VOLUME THREE

It would clearly be far beyond the scope of this thesis to make a detailed, scholarly edition of every work. I am therefore submitting a few samples.

The first, the Magnificat and Nunc Dimittis in D minor, is arranged so that all known variants are indicated on separate staves, allowing a whole bar for each variant. The sources are listed at the beginning, and thereafter indicated by letters. This method has the advantage of showing at a glance what the variants are, but is too elaborate for normal use.

For my second transcription, the anthem 'Open me the gates of righteousness' I have adopted another method, one sometimes used by publishers (for example, in "Musica Britannica") but even more cumbersome: it involves the choice of a basic text, departures from

which, and variants from other sources, are noted in the form of a typewritten list (at the end of Volume 1) preseded by an explanation of the method.

It was obvious to me, having made the list, that the same information was conveyed more easily by the rough transcription, with its different coloured inks, in Volume 2, and I therefore decided not to spend any more time on this method. The four remaining transcriptions, therefore, provide a basic text, taken from what seems to be the most authentic source, which is described at the end of the anthem, together with other relevant information. In the event of any of this music being published, the general editor would decide how much detailed information was required, and in what form, and this would be taken from Volume 2 and incorporated in whatever way was thought fit.

The anthem 'Thou, O God, art praised in Sion' exists in many varieties, and I have taken as an example the first treble solo, to show four different versions (see Volume 3, p.21). For the next anthem, 'The Lord is my shepherd', I have indicated the most important variants by means of footnotes; and as for the others, 'Christ rising again from the dead' and 'By the waters of Babylon' (for which there is close agreement between different sources) I have not given any variants at all. I have added expression marks to 'Open me the gates of righteousness' for my own use at Salisbury Cathedral.

Contemporary organ parts gave either a figured bass

APPENDIX

EDITORIAL NOTES ON 'OPEN ME THE GATES OF RIGHTEOUSNESS'

referring to the transcription in Volume 3, page 9.

In this method, the earliest score is used as the basic "copy-text". Occasionally, variants from other sources have been incorporated into the transcription, but for the most part the variants have merely been listed in the following pages. It will be seen that in some MSS. (especially the Wimborne part-books) there is some ornamentation of what seems to be the original, simple form of the melodic lines. Variants are most likely to occur at cadences, for the same reason: no doubt it was the practice for singers to ornament their parts at will, or as directed by the choirmaster. In the Wimborne parts there are numerous examples of "portamento" marks (shown in the following table as slurs and strokes); they occur most often between notes which ascend or descend in thirds, making passing-notes, but they are also used as appoggiaturas.

Sources Indicated by letters - see last column on p. 68

Symbols Figures show the number of the symbol in the bar, be it note, rest or tied note.

Variants The following abbreviations are used:-

Capital letters = letter-name of note,

b = breve, sb = semibreve, m = minim,

c = crotchet, q = quaver, sq = semiquaver,

dc = dotted crotchet, cr = crotchet rest,

w = mordant, nat = natural.

OPEN ME THE GATES OF RIGHTEOUSNESS

The Christ Church Score (12) c.1680-90 forms the basis of this transcription.

<u>Bar</u>	<u>Source</u>	<u>Stave</u>	<u>Symbol</u>	<u>Variant</u>
1	L	3	3&4	Slur added between
3	L	3	1&2	Slur before 1; dc.q.
4	LM	3	2	Natural
4	L	3	1&2	dc.q.
4	M	3	4&4	F,dc. F,q. C,q.
5	L	3	3&4	dc.q.
6	M	3	3&4	dc.q.
7	L	3	1	Slur before.
11	L	3	3&4	Slur between
12	M	3	1	D (must be an error)
13	L	3	1	Slur before
14	M	3	2,3,4	A,dm. A,c.
14	L	3	2.3.4	as above + slur before 2
15	L	3	1,2,3	Slur between
15	ABH	3	2&3	G,sb.
18	AB	3	2	E flat (must be an error)
20	L	3	1&2	Slur before 1, w over 2
21	M	3	2	m.mr.
22-3	E	2	all notes omitted	
23	ABH	3	4&5	c.c.
24	LM	3	2,3,4	G,d. F sharp,c.
26	L	3	1&4	Slurs before

<u>Bar</u>	<u>Source</u>	<u>Stave</u>	<u>Symbol</u>	<u>Variant</u>
26	B	2	1-5	DDDGFsharp as wellas 1-5
26	A	2	1-5	DDDGFsharp only
27	A	2	1-3	G,m. Fsharp,m.
27	B	2	1-5	G,m. Fsharp,m. G,c. Fsharp, c. <u>and</u> D,m. D,c. D,c. G,c. Fsharp,c.
27	CE	2	5	Fsharp
28	E	2	2	tr
38	LM	3	2&3	dq. sq. D,E.
38	L	3	4	w
38	AB	2	5	Bsharp (?)
43	LM	3	2&3	dq. sq. F,G.
49	LM	3	6	A
49	A	2	5-11	CBAGFGENat altered in pencil to BAGFEFE
49	B	2	5-11	CBAGFGENat with feint notes below BAGFFGENat
50	E	2	1&2	c.
50	LM	3	1&2	c.
50-1	C	4	all	found only in this source
55	LM	3	6	Bflat
55	E	10	10	tr
56	E	2	1&2	c.
56	LM	3	1-3	m.
56-8	C	4	all	found only in this source
59-73	E	1	all	omitted (so must be Dec.)
62	D	1	1	"now"

<u>Bar</u>	<u>Source</u>	<u>Stave</u>	<u>Symbol</u>	<u>Variant</u>
62	B	1	2	A
65-73	A	all	all	repeat written out
74	I	2	1-5	D,m. G,c. D,c. G,dc. G,q.
75	I	2	1-4	F,m. F,m. F,dc. F,q.
75	LM	4	3&4	dc.q.
76	I	2	1-3	F,m. G,m. C,m.
76	J	3	1&2	Slur between
76	M	4	3	F
77	I	2	1	F
77	J	3	1	Slur before
77	L	4	2&3	Slur between
78	I	2	1-4	Bnat,dc. A,q.,G,m. C,dc. D,q.
78	LM	4	1&2	dc.q.
78	L	4	3&4	Slur between
79	AB	2	1	no natural
79	I	2	3	Enat.
80	I	2	1-4	D,dc. D,q. Enat,m. D,dc. E(nat),q.
80	M	4	1&2	dc.q.
80	L	4	3&4	Slur between
81	I	2	1	Slur before
81	I	2	2&3	m.m.
81	J	2 -3	1-3	Slurs between
81	AB	4	3	no sharp
82	I	2	1-4	Dc.q.m.Slur,m.
83	I	2	2&3	F,m. F,m.

<u>Bar</u>	<u>Source</u>	<u>Stave</u>	<u>Symbol</u>	<u>Variant</u>
85	I	2	2,	D
85	J	3	1	Slur before
86	I	2	1-3	D Slur C B (but 90 as tran)
86	J	3	1-3	m. Slur, appog C,(q) Slur, w on A, B,c.
86	K	3	1-3	as above but starts B,dc. C,q.
87-91	AB	all	all	repeat shown by :S:
101	LM	3	1-3	D,dm. E,c. F,c. G,c. (asc.)
102	LM	3	1&2	tõp A,dm. top A,c.
103	L	3	3	Stroke before
105	LM	3	1&2	sb.
107	L	3	1&3	Slurs before
110	LM	3	2-4	D,c. C,dc. B,q.
120	LM	3	1	Slur before
120	LM	3	3&4	c.c.
121	LM	3	3	D
122	L	3	2&3	Slur between
124	I	2	1-4	F,c. G,q. F,q. stroke F,dc & w. E,q.
125	I	2	4	E, stroke before
124	L	4	1	Slur before
126	I	2	1&2	Slur F,c. slur, D,c.
126	I	2	3&4	Slur between
126	J	3	1	A,dq. B,sq.
126	L	4	2,3,4	Stroke & slur between
127	I	2	3&4	E,dc. F,q.

<u>Bar</u>	<u>Source</u>	<u>Stave</u>	<u>Symbol</u>	<u>Variant</u>
127	J	3	1&2	Slur between
127	L	4	1	Stroke over
128	I	2	3	G + slur
128	J	3	1&5	Strokes before
128	L	4	2,4,5	Strokes before
128	LM	4 2&3	2&3	dq.sq.
129	I	2	1	E,dq. F,sq.
131	M	4	5	D
132	L	4	1	Stroke before
134	L	4	1	Stroke before
134	I	2	2-4	G,q. F,q. stroke, F,dc. with w. E,q.
135	M	4	1	Key signature, omitted since 98 in error, appears
135	I	2	4	E, with slur before
136	I	2	1&2	Stroke, F,c. D,c.
136	I	2	3&4	Slur between
136	J	3	1	A,dq. B,sq.
136	L	4	3&4	Strokes before
137	I	2	3&4	E,dc. F,q.
137	J	3	1&2	Slur between
137	L	4	3&4	Slur between
138	I	2	3	G, stroke before & after
138	J	3	1&5	Strokes before
138	L	4	4	No sharp
138	L	4	2,4,5	Strokes before
139	I	2	1	E,dq. F,sq.

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* Bass part only