

# Charles Warren

RARE & ANTIQUARIAN MUSIC

## PONTIFICALIS

Secundum ritum & usum S. Ro. Ecclesie.

PARS PRIMA.



DE CONFIRMANDIS, SEV  
CHRISMANDIS IN  
FRONTE.



**P**ONTIFEX, pueros seu infantes, vel alios sacri baptismatis, in fronte chrismare volens: paratus supra rachetus: vel, si sit religiosus, supra superpellicium, amictu, stola, pluviali albi coloris, et mitra preciosa: accedit ad faldistorium ante medium altaris: aut in alio convenienti loco sibi paratum. Et in eo sedens, tenens altari, et facie populo versis, baculum pastorem in sinistra tenens, populum coram se stantem admonet: quod nullus alius, nisi solus

episcopus, vel maior: ex divina et apostolica institutione, confirmationis sacramentum administrare potest. Quia dominus noster Iesus Christus apostolos confirmavit, cum in die pentecostes spiritum sanctum eis contulit: et eos, eorumque successores, scilicet episcopos: populos confirmandos esse decrevit.

**N**ullus confirmatus debet reconfirmari.  
**N**ullus, qui non sit confirmatus, potest esse in confirmatione particeps.  
**N**ullus excommunicatus, vel gravioribus factis obligatus, ingerat se ad percipiendum hoc sacramentum: vel ad presentandum confirmandum.  
**S**icut debent prius confiteri, et postea confirmari.

Qui non potest ad confirmatio nem tenere.

Ponti.

21

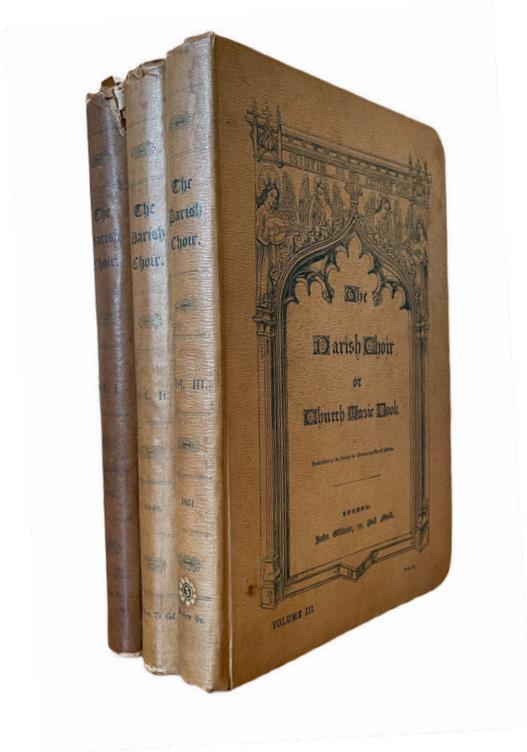
Catalogue No. 3  
Church

## Contents

Clergy, Organists & Organs (p. 1)

Psalms, Hymns & Spiritual Songs (p. 9)

Part-books, Manuscripts & Programmes (p. 19)



### **Terms of sale**

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### **Images**

Front cover: Pontificale Romanum, #672, p. 1.

Above: The Parish Choir or Church Music Book, #645, p. 18.

Before back cover: Sheffield Parish Church Part-books, #677, p. 19.

# CLERGY, ORGANISTS & ORGANS

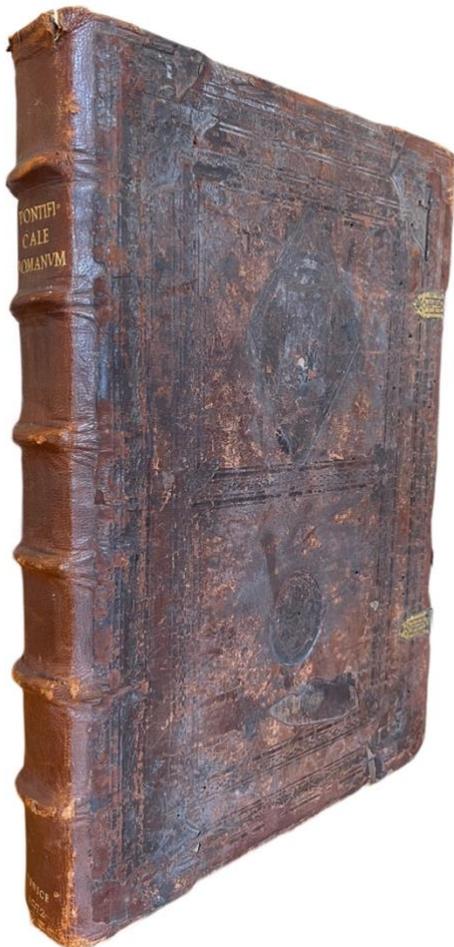
**Pontificale Romanum ad omnes pontificias ceremonias, quibus nunc vtitur Sacrosancta Romana Ecclesia, accommodatum. Nonnullis insuper, quae in antea impressis non habentur accuratissime auctum. Ac in tres partes distinctum. [...].**

Venetijs [Venice]: Apud Iuntas [Giunti], 1572.

Folio (36 x 25cm). [4 (Title, blank, index, woodcut of Christ on the cross)], 243 leaves. Over 150 woodcuts, black and red text and typographically printed neumes. Contemporary blind-stamped calf, worn, rebaked, backstrip with gilt title and ribbed compartments, slightly torn to head and foot. Partial remains of two metal clasps. All edges dyed black, faded. A few small wormholes up to f. 63, one up to f. 98, one 206-end. Ff. 110 and 151 torn, f. 112 printed as 102. Light wear to margins and a few underlinings in ink.

*Pontificals comprise liturgies that only a bishop can perform, with the earliest examples dating from the ninth century. This edition was published towards the end of the Papacy of Pius V (1504-1572) by the longstanding Giunti publishing family, whose printer's mark appears prominently on the title page. CNCE 11862.*

#672      £2000



## BROWN, John

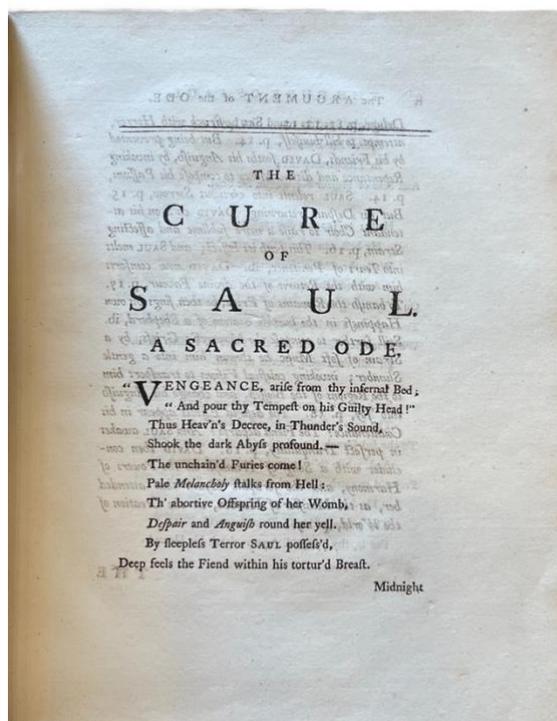
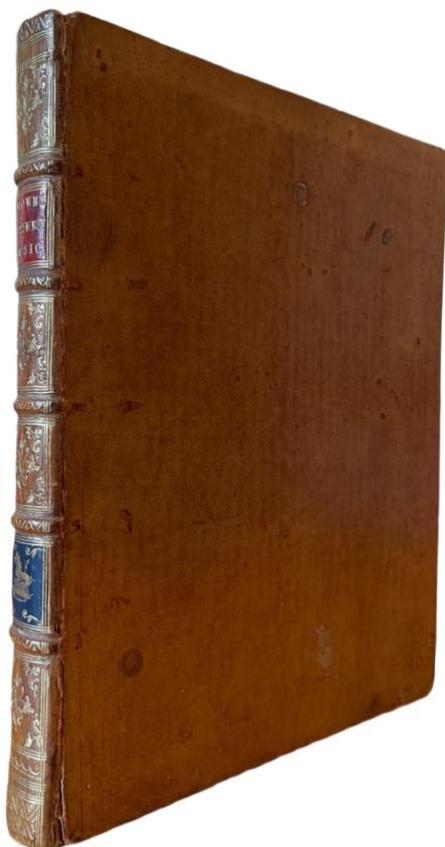
A Dissertation on the Rise, Union, and Power, the Progressions, Separations, and Corruptions, of Poetry and Music. To which is prefixed, The Cure of Saul, a sacred Ode [...].

London: Printed for L. Davis and C. Reymers . Printers to the Royal Society., 1763. First edition: 'a pioneering work of conjectural history reminiscent of [Vico's] Scienza nuova' (Oxford DNB). It was printed by William Bowyer, his records showing that 1000 copies were printed (Maslen & Lancaster, Bowyer Ledgers, 4393).

4to (26 × 20.5cm). iv, [5]-244 pp., plus an advertisement leaf at the end; title printed in red and black; a little light browning to the title, but an attractive copy, with wide margins, in well-preserved contemporary full calf, rubbed at extremities, a couple of marks to the sides, short crack to front joint at foot, spine decorated gilt in compartments, contrasting labels, one with the Suffield crest; engraved armorial bookplate of Edward Harbord, third Baron Suffield (1781-1835; politician, anti-slavery campaigner, and prison reformer).

*Known as 'Estimate' Brown for his popular Estimate of the Manners and Principles of the Times (1757; six editions within a year), the Northumbrian clergyman-a favourite of William Warburton, the literary Bishop of Gloucester-was also a keen musician. He soon turned The Cure of Saul, a poem on the healing powers of music and nature, into an oratorio, selecting the music himself. 'Brown's Dissertation, which can be regarded as a sequel to his Estimate, sets forth the historical background to the musical conditions that Brown thought existed in his own day. It is one of the earliest published general histories of music in the English language .' (Kassler, p. 119). Eddy 76; RISM Écrits, p. 181.*

#646      £1000



## BÉDOS DE CELLES, François

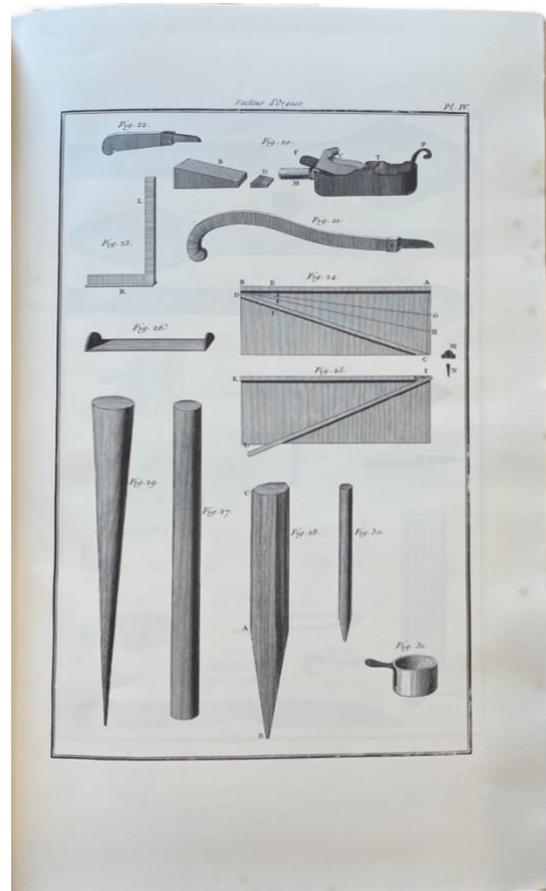
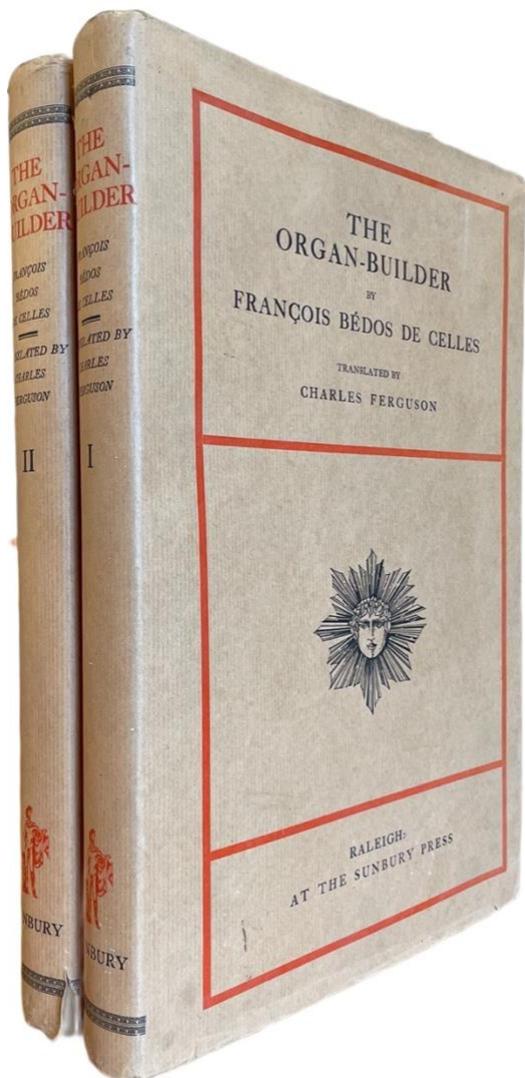
The Organ-Builder. Translated by Charles Ferguson. Two volumes.

Raleigh: The Sunbury, 1977. Limited edition of 1000, hand-numbered 617.

2 vols. Elephant folio (45 x 30cm). xxxviii, 380 pp. Vol. 2 consists of 137 facsimile offset-lithographed plates, many of them fold-outs. Cloth binding with gilt title label to backstrip, a little bumped to corners, in original dust-jackets, slightly worn and with a few small chips and tears, larger tear to foot of front hinge of vol. 2. Some light foxing to top edge of vol. 1, heavier foxing to edges and some page margins of vol. 2. Errata slip pasted to colophon. A presentable set overall.

*François Bédos de Celles (1709-1779), known as Dom Bédos, was a French Benedictine monk, whose treatise "L'art du facteur d'orgues" was a landmark publication of its time, and a major primary source on the classical organ.*

#616      £750

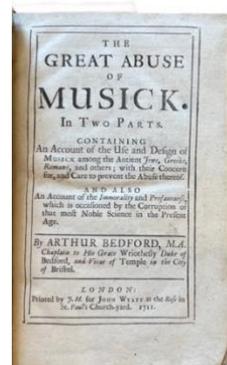


## BEDFORD, Arthur

The great abuse of Musick. In Two Parts. Containing An Account of the Use and Design of Musick among the Antient Jews, Greeks, Romans, and others; with their Concern for, and Care to prevent the Abuse thereof. And also An Account of the Immorality and Profaneness, which is occasioned by the Corruption of that most Noble Science in the Present Age. By Arthur Bedford, M.A. Chaplain to His Grace Wriothesly Duke of Bedford, and Vicar of Temple in the City of Bristol.

London: Printed by J.H. for John Wyatt, 1711.

8vo (20 x 12.5cm). [iv], 276 pp. Blind-tooled calf with decorative mottling, raised bands and gilt morocco title label to backstrip, rather worn, some loss to decorative panels and corners, rear hinge cracked to lower half. Unidentified monogram of previous owner to front pastedown, rear pastedown detaching from board. Light wear and creasing internally. Pp. 269-276 comprising "A canon of four parts in one, according to Mr. Purcell's rule of fudging." in musical score. P. 268 misprinted as 168.



*Arthur Bedford (1668-1745) wrote a number of pamphlets against the immorality of stage and church music, of which this book might be considered a summation. According to Orlando Mansfield he was 'a special pleader for the use of music in religious connections only', and had little praise for his contemporaries in composition, barring Purcell and Blow, whom he curiously judged had been taken in their prime 'as a sign of Divine "resentment," and as a "judgment for the Abuse of this Science". ' The Musical Quarterly, Vol. 16, No. 4 (Oct., 1930), pp. 547-562. ESTC T116425.*

#660      £600

## CROTCH, William

Six Etchings [...] from Sketches by Mr. O'Neill, of the Ruins of the late Fire at Christ Church, Oxford. To which is prefixed some Account of the Fire, and the Buildings injured by it [...].

Oxford: Published and sold by Robert Bliss, Bookseller. Printed by N. Bliss., 1809.

Small folio (35 × 26.5cm). 6, [2] pp., plus an engraved plan by Girtin and 6 etchings by Crotch, one in two states, all prepared by Girtin, numbered 1-4, '4', 5-6; slightly creased in places, the title and final blank page finger-marked/soiled and a little ragged, the plates likewise finger-soiled, short tear to the lower corner of two plates, marginal inkstain to five of them, the final plate a little dusty and ragged (old tape repairs to verso), lower left-hand corner torn away, not touching the image; stitched as issued and preserved in a paper wrapper, with remains of the original front cover, with printed paper label, laid down. First edition: Crotch's first published set of etchings, 'made with the help of the London engraver John Girtin and published by Crotch's brother-in-law Robert Bliss, jr, in Oxford; the topicality of the event gave interest to the set, which was widely advertised at 12s., or 26s. on India paper, and was sold in London' (Alexander, Biographical Dictionary of British and Irish Engravers, p. 253). *cont. overleaf*

Crotch the composer was also remarkable as an artist, exhibiting a number of times at the Royal Academy. He had drawn since childhood, and in Oxford became acquainted with the drawing master John Malchair (c.1730-1812), a fellow musician, and it has been argued that 'Malchair's teachings found their most influential advocate . in Oxford's Professor of Music, William Crotch, who passed on the old man's theories to someone who could put them to best advantage-John Constable. Because of their mutual interest in both music and art, Malchair and Crotch became firm friends, and they discussed every possible aspect of Malchair's theories.

When Crotch arrived in London, he met Constable (around 1806), and this friendship, too, soon developed. [They] both came from the eastern counties, and although Crotch had not been brought up in the country, as Constable had, he was nevertheless strongly attracted to the small cottages and village churches, the cornfields and the oak trees, and the infinitely variable aspects of the sky, which formed the ever-recurring themes of both men's artistic work' (Rennert, William Crotch: Composer, Artist, Teacher, p. 94).

The fire had broken out in buildings on Christ Church's Tom Quad on the night of 3-4 March 1809; so fierce was the blaze that there were fears for both the Hall and Tom Tower. 'The whole property was consumed with the exception of some books and manuscripts, which, being kept in a room on the ground floor, were rescued from the flames, (as it was reported,) through the exertions of a person acquainted with their value and situation' (p. [3]).

#651      £450



## **ADDINGTON, Stephen**

A collection of Psalm tunes for publick worship, Adapted to Dr. Watt's Psalms and Hymns. To which are added several other tunes (with words to them) in peculiar metres. With a short introduction to singing. The ninth edition, corrected and enlarged.

London: Printed for the Author, and sold by him at Mile End, 1790. Ninth edition.

Oblong 8vo (11 x 20.5cm). 186 pp. Mottled calf, rebacked, with recent gilt-tooled backstrip including morocco title label. Bookplate of Thos. Turner, Esq. pasted over another previous owner's signature and date of 1791. Some light wear and foxing internally. Engraved.

*Stephen Addington (1729-1796, dissenting minister and teacher, 'was a prolific writer and author of twenty works, which, in addition to his school textbooks, included several sermons, a collection of psalm tunes, and various learned treatises on religious and moral themes. His interests extended also to social and political issues and in 1772 he published An Inquiry in to the Reasons for and Against Inclosing Open Fields, in which he displayed a keen understanding of the hardships enclosure could bring to the rural poor.'* (DNB)



ESTC T167538.

#661      £100

## **[MASON, William]**

[Printed label:] Essays, historical and critical, on English Church Music.

London: Cadell & Davies, 1811.

[Extracted from vol. III of: The Works of William Mason . Precentor of York, and Rector of Aston. London, Cadell & Davies, 1811.] 8vo (22.5 × 14cm). [2], 287-409, [1] pp. Some light spotting; uncut in contemporary drab boards, worn, front hinge split, printed label to front cover, old cloth spine. Four essays by the eighteenth-century poet-clergyman are included: 'On instrumental church music', 'On cathedral music', 'On parochial psalmody', 'On the causes of the present imperfect alliance between music and poetry'. He concerned himself with the state of church music in practical ways and in his essay "On parochial psalmody" he criticized the habit of leaving the choice and conduct of metrical psalms to the parish clerk.

#650      £100

### **SUMNER, William Leslie**

Father Henry Willis, Organ Builder, and his Successors.

London: Musical Opinion, Ltd., 1955.

4to (25 x 19cm). 64, [xvi (plates)] pp. Frontis. and photographic plates. Cloth with gilt titles to front cover, slightly bumped to corners, in slightly worn and foxed dust-jacket. Endpapers and edges a little foxed, some offsetting, bubbling to front pastedown. Front free endpaper inscribed 'To Dr Gordon Slater / With compliments / Henry Willis [III, 1889-1966]/ May 1957'.

*Gordon Slater (1896-1979) was an organist of Leicester and Lincoln Cathedrals, known for the hymn tune 'St Botolph', frequently sung to 'Jesu, the very thought of thee'.*

#635      £75

### **[PMMS.] BRIGGS, Henry Bremridge**

Recent Research in Plainsong. A Paper read to the Members of the Plainsong and Mediæval Music Society [...].

London: Messrs. Vincent, 1898.

8vo (22 × 14cm). 31, [1] pp. Music examples in the text; original printed boards, lightly browned, cloth spine, rubbed, front hinge cracking, some browning to the endpapers; early stamp of A. R. Tunstall to front free endpaper. Sole edition: '300 copies printed, of which this is No. 208' (title-page). Briggs was Hon. Secretary of the Society.

#649      £50

### **PRING, Joseph**

Papers, Documents, Law Proceedings, &c. &c. respecting the Maintenance of the Choir, of the Cathedral Church of Bangor, as provided for by an Act of Parliament, passed in the Reign of King James the II. A. D. 1685. [...].

Bangor etc.: C. Broster, & M. Lewis etc., 1819. First edition.

8vo (21 x 13cm). viii, 255, [1], viii pp., with final blank. Contemporary stiff-paper wrappers (spine perished with upper cover missing, first few gatherings starting to come loose). Some light toning with the occasional spot of foxing.

Joseph Pring (1773-1842) was appointed organist at Bangor Cathedral in 1793, but not officially elected until 1810: 'In 1811 he became aware of a scheme devised by the chapter at Bangor to divert for other purposes funds (the tithes of Llandinam) that had by an act of parliament of 1685 hitherto been used partly for the benefit of the cathedral choir and organist. A protracted dispute arose which was eventually resolved by the lord chancellor with a compromise ruling that delivered at least a partial victory for Pring and his choristers. *cont. overleaf*

Pring published a full account of the affair in Papers, documents, law proceedings . respecting the maintenance of the choir of the cathedral church of Bangor (1819). He died on 13 February 1842 at Bangor, and was buried at Bangor Cathedral. He was succeeded in his post at Bangor by one of his sons, James S. Pring' (Oxford DNB).

#590 £50

### **GUILMANT, Alexandre**

[Inscribed calling card].

Paris: S.n., [Undated, ca. 1900].

Card (7 x 10.5cm), black border on printed side, reverse blank. Calling card of French organist, composer and pedagogue Alexandre Guilmant (1837-1911), printed 'Alexandre Guilmant / Professeur au Conservatoire / Organiste de la Société des Concerts / Membre du Conseil Supérieur du Conservatoire / Meudon / 10. Chemin de la Station', and additionally handwritten 'avec tous des remerciements / et des félicitations / pour le bel Orgel-Requiem'.



#612 £40

### **[WINCHESTER CATHEDRAL]**

On the Cathedral Service performed by Voices only at Winchester Cathedral in 1821. [Winchester, 1821].

Manuscript on paper, 4to (22.5 × 18.5cm). [4] pp. A little browning, unbound, spine sometime reinforced with a narrow strip of paper; pencil note 'From Rev. E. Goddard's Collection' at head.

*An excellent contemporary account of a 'Voices only' service at Winchester Cathedral, with an argument against the use of the organ in church services: 'The service in this Cathedral, owing to some alterations and improvements . [has] been for some time performed in the morning chapel at the East end without any organ, or accompaniment of an organ . the Presbyterians [and] Catholics must then be in the right for excluding all instrumental music from their place of worship .' (p. [1]).* John Marsh (1752-1828) Quarterly Musical Magazine and Review, vol. 3, 1821, pp. 452-4.

Sold as part of the Rev. Edward Goddard's 'important and valuable collection of ancient and modern music' (Athenaeum), sold Sotheby's, 4 February 1878.

#652 £40

### **Heures a l'usage du diocèse de Sens.**

Sens: Chez Th. Tarbé, Imprimeur-libraire, 1809.

12mo (14 x 8.5cm). 459, [+4 index, 5 catalogue] pp. One illustration. Sheep, worn, heavy loss to extremities, gilt-tooled backstrip with remains of morocco title label. Lacking free endpapers, else internally fair with one gathering loose, some creasing and foxing, corners thumbled. Includes a table of the moveable feasts from 1810 to 1839, list of saints' days, and a full lectionary. The catalogue at rear lists some religious and secular books available from the publisher.

#659      £40

## **PSALMS, HYMNS & SPIRITUAL SONGS**

### **ARNOLD, Samuel & CALCOTT, John Wall**

The Psalms of David for the Use of Parish Churches. The Words selected by the Rev. Sir Adam Gordon Bart. M.A. The Music selected, adapted and composed, by Dr Arnold, Organist and Composer to His Majesty, Assisted by J. W. Callcott, M.B., Organist of St. Paul, Covent Garden.

London: Printed for John Stockdale, Piccadilly, and George Goulding, James Street, Covent Garden, [1791].

Folio (35.5 x 26cm). [2 (Title, blank)], 7 (Introduction to the Editors and Preface by the Composers of the Music), 2-245, [1 (publisher's catalogue)] pp. Quarter calf and marbled boards, worn, loss to extremities, lower 4 cm of backstrip lost, front hinge a little weak. Gutters partially cracked internally, front pastedown with some numerical calculations in pen. Edges roughly cut and a little worn and grubby, some light foxing, else internally clean. Engraved. RISM A/I A 2409.

#670      £100

### **ATTAINGNANT, Pierre**

Deux Livres d'Orgue parus chez Pierre Attaignant en 1531. Transcrits et publiés avec une introduction par Yvonne Rokseth. [Publications de la Société Française de Musicologie, tome I].

Paris: [Librairie E. Droz], 1925. Limited edition of 500 copies.

Folio (33 x 25.5cm). xx, 58 pp. Music examples, illustrations and two leaves of facsimile plates in introduction. Green cloth, with gilt lettering to the backstrip and pictorial gilt decoration of Cecilia playing the organ to both front and back boards. Light shelf-wear, and slight offsetting to decorative endpapers, else very good condition. Gatherings unopened beyond introduction.

#658      £75

## BOYCE, William

A Collection of Anthems, And a Short Service in Score, for 1, 2, 3, 4, 5 and 8 voices. Composed for the Use of the Royal Chapels, By the late William Boyce, Mus. Doc, organist & Composer to his Majesty, And Master of his Majesty's Band of Musicians.

London: Printed for the Author's Widow, 1790.

Folio (37.5 x 27.5cm). [4 (Title, blank, list of subscribers, contents)], 136 pp. Recently rebound and restored in plain cloth with new endpapers, very good. Ex library of Sheffield Parish Church (now Cathedral), with single leaf 'Directions to be observed by The Organist and Singers In the Parish Church of Sheffield' pasted verso front board. Title page worn, 'Vol. 2' written at foot, next few pages have a few stains, else only lightly worn internally.

*William Boyce (1711-1779) was mostly known after his death for a few anthems and his editorship of the three volume 'Cathedral Music' (1760-73), though a reappraisal has led to the performance of most of his operas and oratorios in the last century.*

Engraved. RISM A/I B 4049.

#675      £150

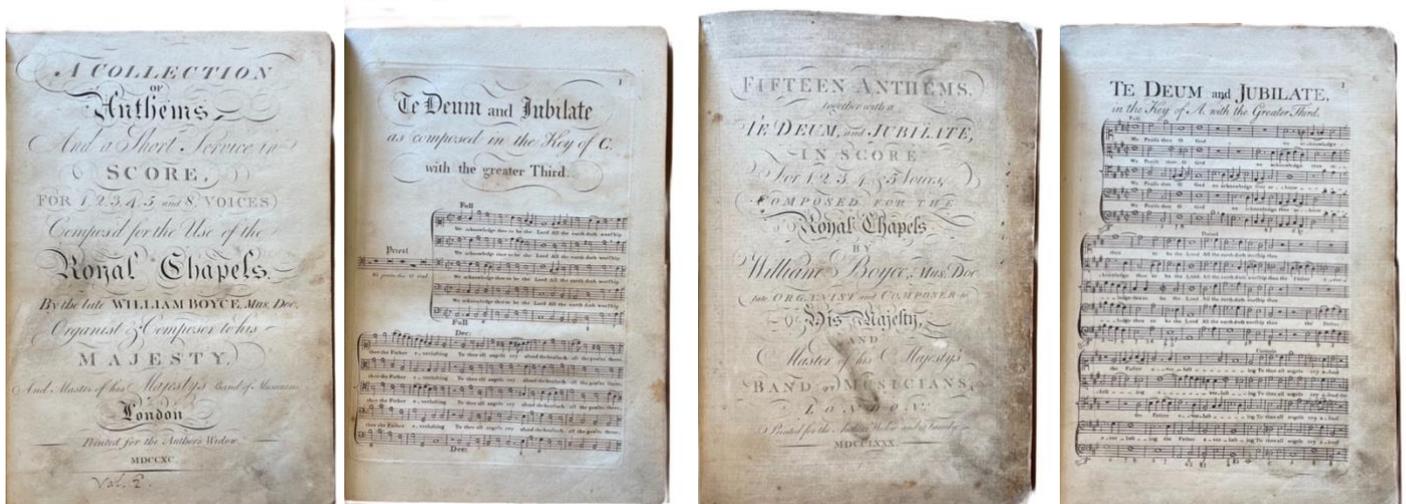
## BOYCE, William

Fifteen Anthems, together with a Te Deum, and Jubilate, in score for 1, 2, 3, 4, & 5 voices, composed for the Royal Chapels by William Boyce, Mus. Doc. late organist and composer to His Majesty, and Master of his Majesty's Band of Musicians.

London: Printed for the Author's Widow and Family, 1780.

Folio (38 x 29cm). [2 (Title, blank)], 141, [1 (blank)] pp. Recently rebound and restored in plain cloth with new endpapers, very good. Ex library of Sheffield Parish Church (now Cathedral), with single leaf 'Directions to be observed by The Organist and Singers In the Parish Church of Sheffield' pasted verso front board. Title page very worn, chipped edges recently repaired with clear paper, some further repairs throughout, generally quite worn and creased, some foxing, and staining to margins. Engraved. RISM A/I B 4050.

#676      £150



### **BUTTS, Thomas (editor)**

Harmonia-Sacra, or A choice Collection of Psalm and Hymn Tunes, In Three Parts for the Voice, Harpsichord, and Organ.

London: Printed for Thomas Butts, Ratcliff Row, [ca. 1760].

Oblong 4to (16 x 24.5cm). Title, [ii (index)], 211, [3 (blank)] pp. Half calf binding mostly perished, marbled boards, significantly worn and detached. Endpapers, slightly chipped title page and prelims all detached but present, remainder of binding together. Ownership signature of Banks and date 1760 to index. Some toning, creasing and occasional foxing throughout. Engraved.

*A scarce mid eighteenth-century hymnal, perhaps modelled after Playford's Harmonia Sacra. Includes an early publication of Handel's tune Maccabeus, here named 'Abington', to the hymn 'Christ the Lord is ris'n to Day' by Charles Wesley. ESTC T230042.*

#591      £300

### **CROFT, William**

Musica sacra: or, Select anthems in score, Consisting of 2, 3, 4, 5, 6, 7 and 8 Parts. Vol. II.

London: Printed for and sold by John Walsh [...], ca. 1730]. A reissue without dedication page.

Folio (38 x 25.5cm). [4 (Title, blank, table of anthems, blank)], 155, [1 (blank)] pp. Recently rebound and restored in plain cloth with new endpapers, very good. Ex library of Sheffield Parish Church (now Cathedral), with single leaf 'Directions to be observed by The Organist and Singers In the Parish Church of Sheffield' pasted verso front board. Internally rather worn and discoloured, some torn corners and edges recently restored with clear paper. Signature of William Holdsworth and date 1791 to final page. Engraved.

*William Croft (1678-1727) was a chorister in the Chapel Royal under John Blow, and was greatly influenced by Henry Purcell. He incorporated Purcell's 'Thou knowest Lord' into his similarly styled burial service, performed at state funerals to this day (see below).*

RISM A/I C 4505.

#673      £150

**CROFT, William; PURCELL, Henry; ATTWOOD, Thomas; GREENE, Maurice & HANDEL, Frederic**

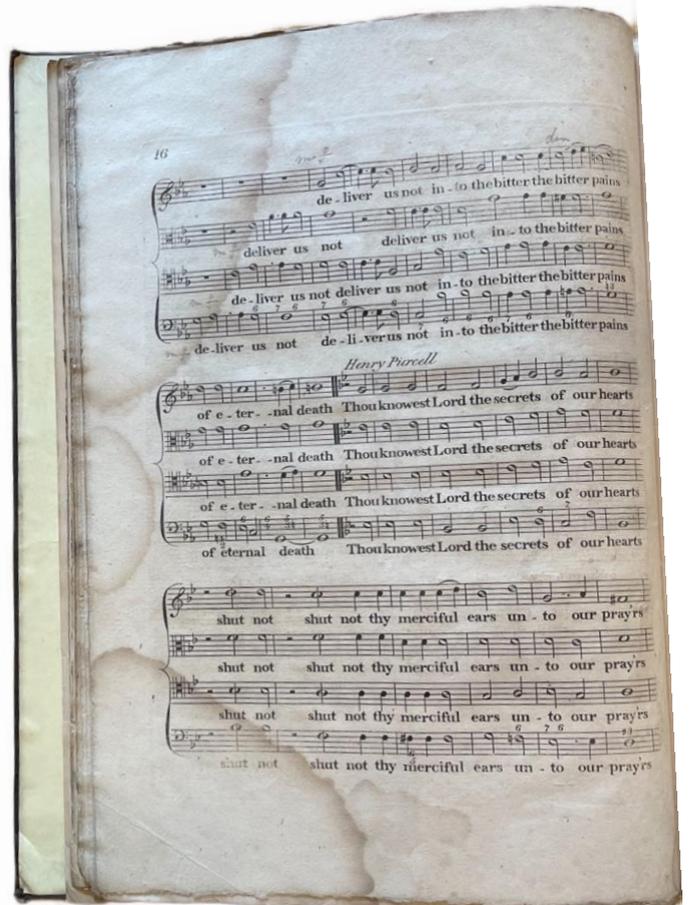
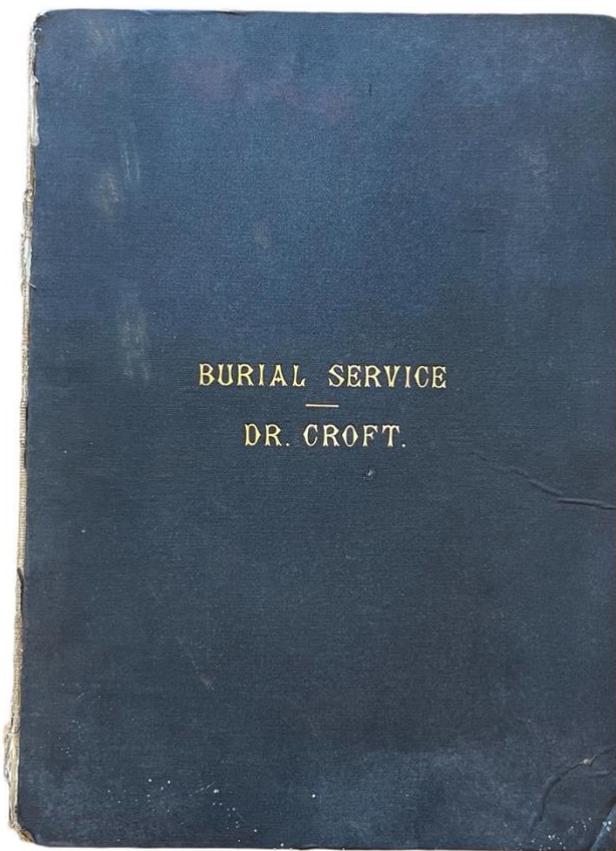
[The Burial Service, Chant, Evening Service, Dirge, & Anthems, Appointed to be Perform'd at the Funeral of Lord Viscount Nelson, Duke of Bronti, at St. Pauls Cathedral, on the 9th of January 1806. Composed by Dr. Croft, Heny. Purcell, Esqr. Dr. Greene, Thos. Attwood Esqr. & George Frederick Handel Esqr. ...]

[London: Clementi & Co., 1806]. First edition.

Folio (36 x 26cm). 40 pp. Brown cloth, lacking backstrip, gilt stamped title 'Burial Service / Dr. Croft.' to front board, front hinge loose. 'Lord Nelson's Funeral Music' penned verso front board, and a shop sticker. Lacking title page, fairly large piece cut from upper outer corner of first leaf (not affecting printed material), and generally creased, browned and stained throughout, some edges reinforced with paper. Some pencil indications of musical dynamics added throughout.

*Although far from perfect, lacking the title page and the additional four-page Ceremonial found in some copies, a nevertheless uncommon relic of one of Britain's most significant state funerals. It was the first to take place in St Paul's Cathedral, combining Evensong with a BCP Funeral Service, and a choir of eighty singers from St Paul's, Westminster Abbey and the Chapel Royal. Only eight copies found in OCLC.*

#654      £400



## **CROTCH, William & CLARKE, John**

Ten Anthems. Respectfully Dedicated (by Permission) To the Reverend The Dean & Chapter of Christ Church and Composed for the Use of that Cathedral by Wm. Crotch Mus. Bac. [...]. [Bound with] A Morning and Evening Service with Six Anthems in Score. Respectfully dedicated (by Permission) To the Reverend the Masters & Fellows of Trinity & St Johns Colleges Cambridge by their Organist John Clarke Mus.Doc. Vol. 1.

Cambridge: [W. Dixon, 1798] / London: Printed for the Author, by Broderip & Wilkinson, 13 Haymarket, [1800].

Folio (36.5 x 25.5cm). [Title, ii (Subscribers)], 113; [Title, 4 (Subscribers)], 115 pp. Contemporary calf, rebaked, ex-New College, Oxford, Chapel library, gilt morocco title label to front board and gilt title to backstrip, generally worn and evidence of several repairs to binding. Pp. 19-20 of Crotch significantly repaired, and a few other leaves repaired internally, otherwise minor wear and creasing, especially to title and first few leaves of each publication. New College stamps to both titles, faint signature of John Clarke in pen to foot of second title. Engraved.

Two important early works by English organists of the early nineteenth century, William Crotch (1775-1847) and John Clarke (1770-1836), associated with Oxford and Cambridge respectively. A note under the index of Clarke's volume apologises for the engraver's inclusion of Handel's Hallelujah Chorus, which was 'recommended for the conclusion of the Anthem, but it was not the Author's intention to have printed it'.

ESTC T167389 / T187448.

#664      £175

## **HANDEL, George Frideric**

[Six Concertos for the Harpsicord or Organ, Op. 4] . A Second Set of Six Concertos [..., Op.5] . A Third Set of Six Concertos [..., Op.7]. [3 sets in one volume].  
London: John Walsh, 1750.

[London: I. Walsh, ca. 1750] / London: I. Walsh, [ca. 1760] / London: I. Walsh, [1761]. Folio (30 x 23cm). [Title missing], 2-48 pp.; [Title, blank], 1-61, [1] pp.; [Title, privilege, blank], 2-51, [1] pp. Half leather and boards, very worn, gilt decoration and title to backstrip. All edges dyed red, faded. Gutters cracked internally, else binding firm. Marbled endpapers. Fairly well used internally, notable tears and repairs to pp. 47-48 of first set, and final leaf of third set. Pencil and pen markings for performance, with the ownership signature of Jonathan Wheatley and date 1763 to second and third sets, and a short note in the same hand about the final set on blank page after privilege. Engraved.

*With three leaves of correspondence from an unknown advisor to a priest at Farm Street Church, London, concerning valuing of the same volume, and a printed leaf 'with the bursar's compliments' and the address and phone number of the church. Smith 7 variant 1; Smith 1 (later impression with privilege); Smith 1, first issue with privilege. "The organ concerto was effectively Handel's own invention, allowing him to display his abilities in both performance and composition simultaneously, and most of his oratorio concerts included one or more from 1735 onwards."* (Anthony Hicks, Grove Music Online).  
RISM: A/I H 1224; A/I H 1228; A/I H 1239.

#667      £250

**HANDEL, George Frideric**

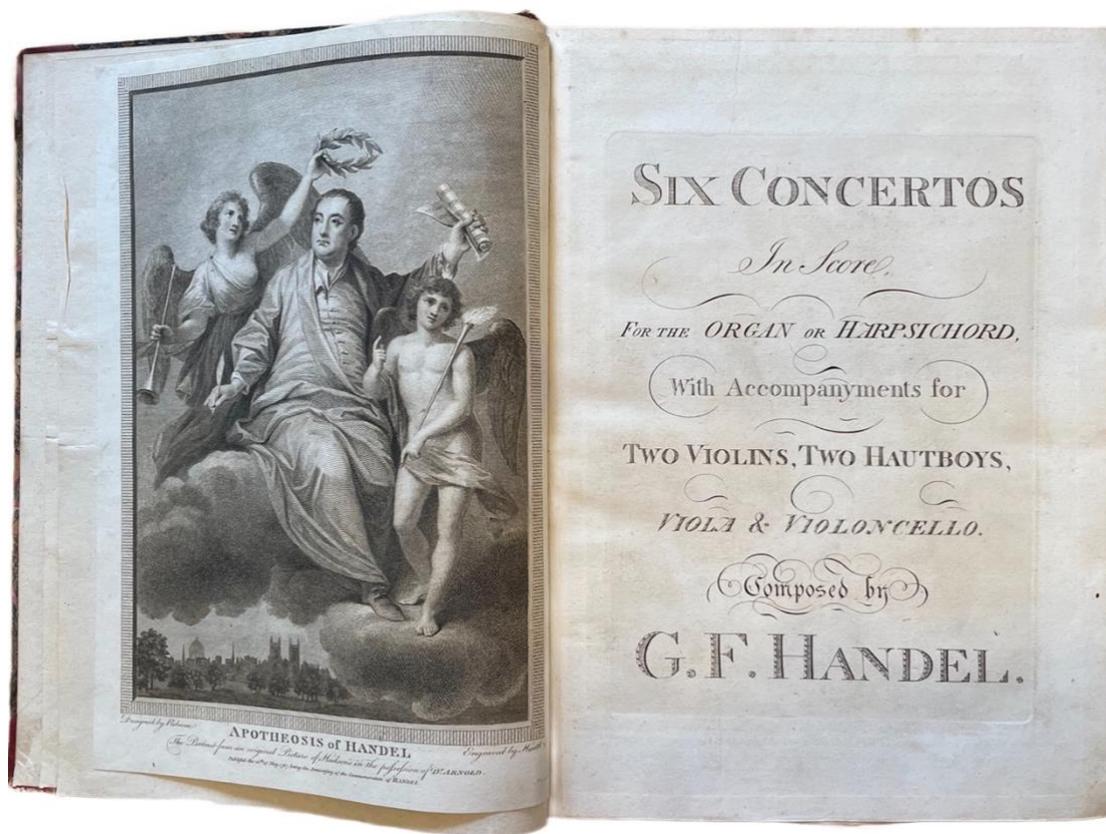
Six Concertos In Score [Op. 4], For the Organ or Harpsichord, With Accompaniments for Two Violons, Two Hautboys, Viola & Violoncello. Composed by G. F. Handel. [Bound with] A Second Set of Six Concertos In Score [Op. 7], For the Organ or Harpsichord, With Accompaniments for Two Violons, Two Hautboys, Viola & Violoncello. Composed by G. F. Handel.

[London: Longman and Broderip for the Editor (Samuel Arnold), 1793 & 1797, Arnold Edition, nos 121-128].

Folio (38 x 28cm). [Tipped in frontis. (Apotheosis of Handel), Title, blank], 3-52, 3-23, blank, 3-30, 3-16, 3-11, 3-13 pp.; Title, blank, 3-184, [2 (Subscribers)] pp. Half morocco and marbled boards, gilt title to backstrip, label with initials 'L.B.' to front board. Generally quite worn, tear to head of backstrip and some loss to corners, binding remains firm. Some light foxing and creasing internally, else very good with no markings. Engraved.

*"The first attempt at a collected edition of Handel's works - the first such project for any composer - was made by Samuel Arnold in the immediate wake of the 1784 Handel Commemoration."* (Anthony Hicks, Grove Music Online). RISM: A/I H 1544; A/I H 1544.

#668      £250



## **HANDEL, George Frideric**

Anthem, In Score, Composed at Cannons, For his Grace the Duke of Chandos Between the Year's 1718 & 1720. [Nos IX: 'The Lord is my light', X: 'In the Lord put I my Trust', XI: 'O Praise the Lord with one consent', XII: 'O Praise the Lord, ye Angels of His' per Arnold, HWV 255, 247, 254 & final omitted from modern editions].

[London: Longman and Broderip for the Editor, ca. 1790, Arnold Edition, nos 79-84].

Folio (37 x 27cm). [2 (Title)], 3-66; [2 (Title)], 3-48; [2 (Title)], 3-60; [2 (Title)], 3-29 pp. One detached board remaining of original binding, else disbound and gatherings loose. Corners somewhat worn and some foxing, especially to final few leaves. Engraved.

*Handel was in the employ of James Brydges, Earl of Carnarvon and later Duke of Chandos, only briefly, but in this time composed Acis and Galatea, the oratorio Esther, a large-scale Te Deum and a set of eleven anthems. The scoring of the anthems reflects the unusual forces available at Cannons, Brydges' mansion near Edgware.*

RISM: A/I H 1531; A/I H 1532; A/I H 1534.

#671      £100

## **[HANDEL, George Frideric] & PITT, Thomas**

Church Music: consisting of a Te Deum and Jubilate The music from various eminent Masters and Six Anthems From the sacred works of Handel Selected and adapted for the use of Choirs.

[Worcester]: Printed for the Editor, 1788. [Engraved for Messrs. Longman & Broderip by Caulfield, London].

Folio (37 x 27cm). xiv (Title, dedication, preface, list of subscribers), 95, [1 (blank)] pp. Recently rebound and restored in plain cloth with new endpapers, very good. Ex library of Sheffield Parish Church (now Cathedral). Signature of Thomas Sutton and date 1809 to original front free endpaper. Lightly worn internally, with some marks in the margins and occasional foxing. Engraved.

*Bearing an impressive list of subscribers, including King George III (ten sets), this rather lavishly produced volume was Thomas Pitt's attempt to make the music of Handel available 'remote from the Metropolis' (preface). Pitt's cuts to the music 'to obviate any objection which might arise from prolixity' contrast with Samuel Arnold's simultaneous attempt to compass the works of Handel as accurately as possible in his complete edition, published 1787-1797. RISM A/I P 2475.*

#674      £150

### **HAYES, William; MOZART, Wolfgang Amadeus**

Cathedral Music in Score. [Bound with] Benedictus. Verse for Four Voices from the Requiem - Mozart, As Sung by Madm. Dussek, Master Smith, Mr Dignum, Mr Denman, in the Oratorio's, at the Theatre Royal Covent Garden.

[Oxford: S.n., 1795] / London: Chappell & Co, [ca. 1825].

Folio (36.5 x 25.5cm). [ii (Title)], [1-2 missing], 3-[4], 1-229, [1] pp. / 4 pp. Contemporary calf, rebaked, ex-New College, Oxford, Chapel library, gilt morocco title label to front board and backstrip, very worn, evidence of several repairs to binding, a few tears. Title of Cathedral Music trimmed with lower portion then pasted verso, some pencilled graffiti to Hayes' portrait, one leaf of Subscribers/Index (pp. 1-2) missing, and the remaining leaf about 50% missing, repaired with paper. Some paper and cloth repairs to margins throughout, generally creased and quite worn internally. Engraved.

*William Hayes (1708-1777) took his BMus at Oxford in 1735, and presided over the opening of the Holywell Music Room in 1748. This volume was edited by his son Philip, who succeeded William as professor of music in the university on his death.*

ESTC T190013.

#665      £150

### **KENT, James**

O Lord our Governor, A Favorite Anthem, Never before Published, Composed by the late MR. James Kent, Organist of the Cathedral & College at Winchester. [Vocal score].

London: Printed & sold at A. Bland & Weller's, [ca 1800]. Folio (32 x 23.5cm). [i (title)], 8 pp. Disbound, sewn. Engraved.

RISM A/I/5 K 434 citing just the one copy (BL). Not in BUC.

#655      £40

### **KENT, James**

Hear hear my Prayer, A Favorite Anthem for Two Voices, Composed by the late MR. James Kent, Organist of the Cathedral & College at Winchester. [Vocal score]

London: Printed & sold by Preston & Son, [ca 1800].

Folio (32.5 x 23.5cm). Pp. 8-12. Disbound, sewn. Engraved.

RISM A/I K 419 citing three copies. No.2 of Kent's 12 Anthems.

#656      £30

## MENDELSSOHN-BARTHOLDY, Felix

Magnificat & Nunc dimittis, for the Evening Service, with Organ accompaniment. Op. 69  
London: Novello, Ewer & Co., 1880.

[Ca. 1880]. Folio (34 x 27cm). 27 pp. Publisher's decorative printed wrappers, slightly creased, small piece torn from foot of rear wrapper.

*A rare edition of part of Mendelssohn's 3 Motets, Op. 69, often referred to as the service 'in A', though the Magnificat is in B flat and Nunc dimittis in E flat, composed in 1847. Appears in Novello's 1890 catalogue. Only two copies in OCLC.*

#647      £75

## PURCELL, Henry

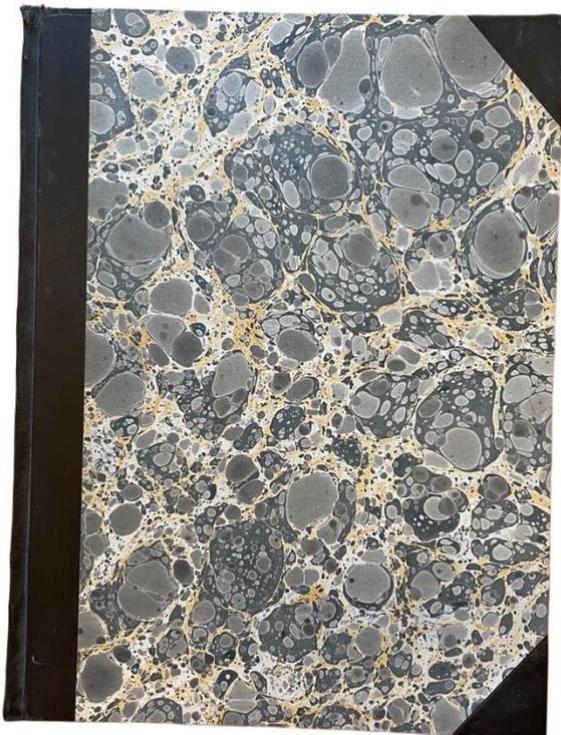
Te Deum et Jubilate, for Voices and Instruments Perform'd before the Sons of the Clergy at the Cathedral-Church of St Paul. Compos'd By the late Mr. Henry Purcell. Note. Where these are Sold may be had great variety of Church-Musick.

London: Printed for and Sold by John Walsh Musick Printer and Instrument maker to his Majesty at the Harp and Hoboy in Catherine Street in the Strand., [ca. 1720].

Folio (32.5 x 24.5cm). [2 (Title)], 18 pp. Half calf and marbled boards, a little worn, especially to head of backstrip. Occasional light staining to score. Engraved.

*The first engraved edition of Purcell's Te Deum and Jubilate, after Hepstinstall's first edition of 1697 in moveable type, and a previous reissue of the same by Walsh. Advertised in 1720, but perhaps issued earlier (Smith & Humphries 595). ESTC R182271 / RISM 1001252596.*

#666      £200



## **WEYMAN, David**

Melodia Sacra; or The Psalms of David, The Music Composed by the most celebrated Authors Ancient & Modern, Adapted to the Version of the One Hundred and Fifty Psalms, as Authorized and Sung in the United Churches of England and Ireland, with Hymns, Anthems & Chorusses, Arranged by David Weyman, Member of the Cathedrals of Christ Church and St. Patrick, Dublin, for One, Two, Three or Four Voices, with a Figured Bass for the Organ or Piano Forte.

Dublin: Geo. Allen, 39 Fishamble Street, 1816.

First edition. Folio (36 x 25.5cm). [12 (Title, blank, dedication, blank, Address to the public, Subscribers)], 84, [2 (index), 2 (prospectus for second volume)]. Quarter calf and publisher's printed boards, worn and marked, loss to extremities, 'first number' label pasted to front board. Gutters cracked internally, shop sticker to front pastedown, generally rather worn and a little foxed internally. In the prospectus the words 'preparing for the press' have been crossed out and 'Published' written adjacent, referring to the second volume. Engraved. RISM 1001086826.

#669      £75

## **THE PARISH CHOIR or Church Music Book. Published by the Society for Promoting Church Music. Volume I, II & III.**

London: John Ollivier, 1846.

3 vols. Large 8vo (26.5 × 17.5cm). [6], 180, [69], [24], 16, [36], [6], 10, [2] pp., with typographic music, folding plates; viii, 186, [120] pp., with typographic music; [2], 4, [4], 202, [2], 28, [114] pp., with typographic music; some light foxing throughout, original publisher's cream cloth (worn, a little browned and soiled) stamped in blue on front and back covers, front endpaper of first vol. detached with some tears, early ink ms. inscription of 'The Quire [sic] / Church of S. Peter Chatteries' to same endpaper, early ms. ink ownership inscription of 'Revd. George [redacted]' to front pastedown of final two vols.

First edition of the monthly journal of the Society for Promoting Church Music, an important influence in the spread of Tractarian ideals of worship. Founded in 1845 by Robert Druitt (1814-1883), a young physician with a keen interest in church music, the Society arose 'from the feeling that something may be done, and ought to be done, to improve the style of music and singing in our churches. Few persons will deny that it wants improvement . but yet, although some good has been done, as we must thankfully confess, yet far from enough has been done, and what has been done, has not always been done well' (No. 1, p. 1).

Provenance: 'The Quire Church of S. Peter Chatteris [Cambridgeshire]' (note on front free endpaper); presented in 1938 to St Michael's College, Tenbury (created by Frederick Ouseley in 1856 as a model for the performance of Anglican church music), by Sir Sydney Nicholson (1875-1947), founder of the Royal School of Church Music.

#645      £200

# PART-BOOKS, MANUSCRIPTS & PROGRAMMES

## VARIOUS

[Set of four part-books of church music for SATB].

S.l.: S.n., ca. 1800.

4 vols. Oblong folio (24.5 x 31cm). (Pagination below). Recently rebound and restored in plain cloth with new endpapers, original red gilt morocco title labels 'Treble', 'Tenor', 'Tenor' and 'Bass' to each front board, very good, labels a little worn. Ex library of Sheffield Parish Church (now Cathedral), with single leaf 'Directions to be observed by The Organist and Singers In the Parish Church of Sheffield' pasted verso front board. Mostly single vocal lines in manuscript, on hand-ruled ten stave paper, in several hands. Includes many extracts from Handel's Messiah, and anthems by Maurice Greene, William Croft and James Nares. Treble part book includes an ownership inscription of Sheffield Parish Church and date 1812.

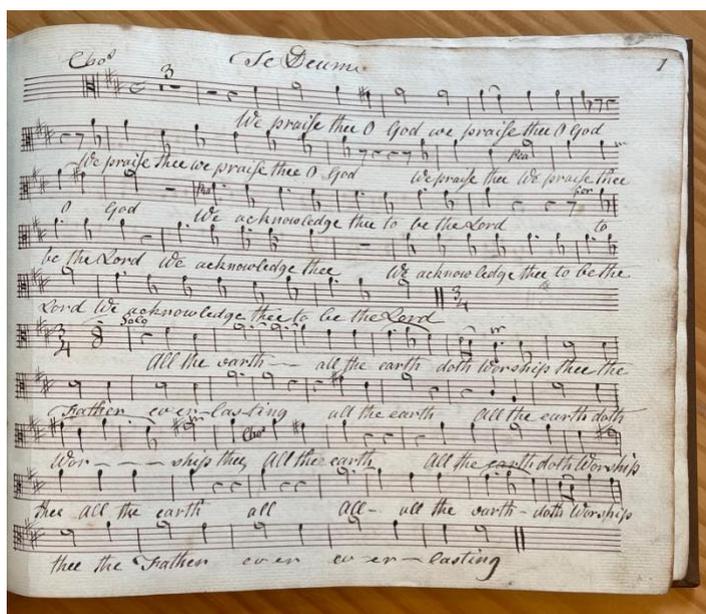
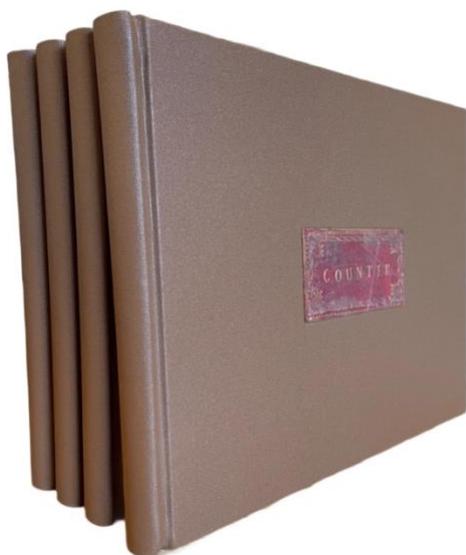
*A fascinating set of part books for four voices, likely added to over some period of time. A valuable insight into the repertoire and performance practice of major parish churches in the early nineteenth century.*

### Pagination

Vol. 1: Hand-numbered 1-44 pp., further 19 unnumbered manuscript pages, blank pages;  
Vol. 2: Hand-numbered 1-36 pp., further 49 unnumbered manuscript pages, blank pages, 5 more unnumbered manuscript pages, starting from opposite end; Vol. 3: Hand-numbered 1-36 pp., further 71 unnumbered manuscript pages, blank pages, 1 more unnumbered manuscript page; Vol. 4: Hand-numbered 1-36 pp., further 33 unnumbered manuscript pages, blank pages (single line of manuscript at end).

#677

£425



## BACH, Johann Sebastian

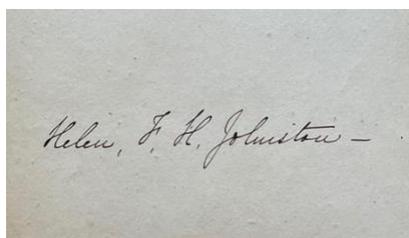
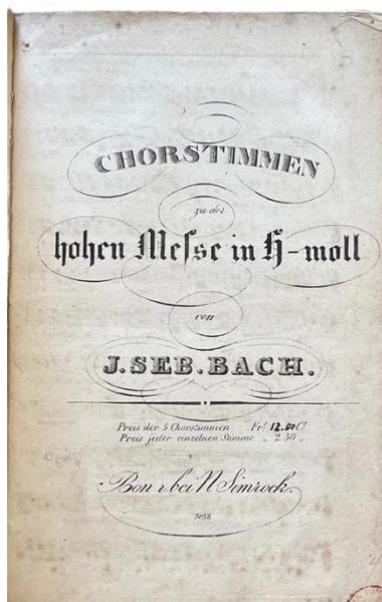
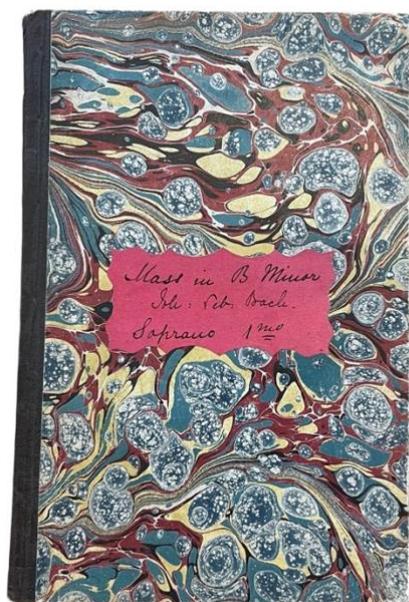
Chorstimmen zu der hohen Messe in h-moll von J. Seb. Bach. [Soprano I and II only].  
Bonn: N. Simrock, [1834]. P/no. 3038.

2 vols. 8vo (25 x 16.5cm; 26 x 16cm). 36, 27 pp. Homemade marbled card wrappers with cloth backstrip, paper title labels to front wrapper. Edges have been trimmed, resulting in different sizes for the two vols. Signature of Helen F. H. Johnston in pen verso front board of each vol. Title page (only appearing in first vol.) with updated price for all five choral parts, "Frs. 12. 50 Cs", printed price for each part "2. 50 ". A few pencil and pen markings, and second volume with two manuscript leaves bound in between pp. 8-9 and 14-15, supplying movements that are printed 'tacet', copied from the first soprano part. Light foxing and creasing throughout. Engraved.

*Helen F. H. Johnston is best known for producing the first English translation of Bach's Matthew Passion for its premiere by Sterndale Bennett in 1854, a remarkable feat, with much of her work remaining in modern editions. This rare surviving pair of vocal parts is taken from the first published vocal score of Bach's Mass in B minor (1834) by Adolph Bernhard Marx. They may perhaps have been used for the first British performance of the Mass in 1876, with the manuscript additions offering an insight into the performance practice of the time.*

Only one institutional library (Bavarian State Library) has a complete set of vocal parts.

#643      £200



## **HAYDN, Joseph**

Die Schöpfung [The Creation]. Ein Oratorium, in Musik gesetzt von Joseph Haydn. Klavier-Auszug von Anton André. [Piano vocal score].

S.l.: S.n., 1833. A manuscript copy of Offenbach: Johann André, n.d (ca.1824).

Oblong folio (25 x 33cm). 114 pp. Half morocco and marbled boards, paper manuscript title label to front board, generally worn, some loss to extremities, tear to head of backstrip. Gutters cracked internally, and gatherings a little loose. Light wear, creasing and foxing throughout. Hand-ruled staves. Name of H. Sombroek [?] to front endpaper and date of 11/15 1833 at end of score.

*This manuscript appears to be a direct copy of Anton André's arrangement, published 1824, though with only the German text from the original score, and Dutch text added underneath for some movements.*

#644      £200

## **VARIOUS**

[Cello part-book of church music].

[S.l.: S.n., ca. 1800]. Folio (31 x 25cm). Hand-numbered 5-25 pp, further 101 unnumbered pp. Recently rebound and restored in plain cloth with new endpapers, original red stamped morocco title label 'Violoncello' to front board, very good, label a little worn. Ex library of Sheffield Parish Church (now Cathedral). Manuscript music in 1, 2, 3 or 4 parts, always including bass part and usually words, on hand-ruled ten stave paper. Rather worn, many edges chipped or torn, recently repaired with clear paper. Various psalm and anthem settings, with titles but usually lacking a composer name. Includes a Nunc dimittis by Charles King, early c.18th master of children choristers at St Paul's Cathedral, some anthems by Samuel Webb, and one by Maurice Greene.

*A valuable insight into the musical repertoire and performance practice of major parish churches in the early nineteenth century.*

#678      £175

**Canzocine In onore di Maria Santissima: Sai che vogl'io, Maria risuona la valle, Lasciate o Vergine che. Partitura. [Score for four voices].**

[Italy]: S.n., ca. 1800.

Oblong folio. 10 ff. Stitched, outer bifolium detached. With the opening of another hymn at the end and a leaf loosely inserted with figured basso part.

*The text of 'Sai che vogl'io' is by St. Alphonsus Liguori, 1696-1787, and appears in another musical manuscript in the Biblioteca Civica di Rovereto, OCLC 1352608114. The text of 'Maria risuona la valle' is by Pietro Terziani (1765-1831).*

#657      £130

**Royal Musical Festival in Westminster Abbey, 1834. The Second Performance, Thursday, June 26. The rehearsal on Wednesday, June 25. To commence each day at twelve o'clock. [Word-book].**

London: Printed by Joseph Mallett, Wardour Street, Soho, 1834.

Folio (23 x 19cm). 25,[1] pp. Marbled wrappers, sewn. Overall a little creased, and with some light foxing.

This pamphlet was produced for the second of four performances in the Royal Musical Festival of 1834, arranged and conducted by George Smart (1776-1867). It includes a list of royal and noble patrons, principle vocal performers and the entire band and chorus. Across the performances the musicians include singers Margarethe Stockhausen, Clara Novello and John Braham, organists Vincent Novello and Thomas Attwood and violinist Paolo Spagnoletti, among many other famous names from the era. The music on this occasion comprises a first part of extracts from Handel, Mozart, Haydn, Beethoven and John Stevenson, the second part Handel's Oratorio 'Israel in Egypt'.

*"THANKS mainly to Dr. Burney, the Handel Commemoration held in Westminster Abbey in 1784 is a well-known landmark in English musical history. Subsequent festivals in 1785, 1786, 1787 and 1791 are usually referred to by historians only in passing. The 1834 festival is frequently ignored. This last festival, in the words of W. H. Husk, 'rendered this important service to the cause of choral music, that it prepared the way for similar meetings in London, which even tually led to the performance by the Sacred Harmonic Society of oratorios on the grand scale'. These performances in turn led to the Crystal Palace Triennial Handel Festivals, the last of which took place in 1926".* The Musical Times, Vol. 95, No. 1339 (Sep., 1954).

#627      £100

## **VARIOUS**

[Mid-nineteenth century collection of oratorio and anthem texts: Haydn's Creation; Handel's Israel in Egypt, Joshua, Samson, Saul, Solomon, Judas Maccabeus & The Messiah; plus two programmes of various composers].

London: J. Hart, 109, Hatton Garden, 1845.

[Ca. 1840-1845]. 4to (21.5 x 18.5cm). 12, 8, 12, 12, 16, 10, 12, 8, 12, 12 pp. Quarter calf and marbled boards, worn, especially to backstrip, which bears gilt title 'Oratorios'. Minor creasing and foxing internally. Final two items comprising: 1) Texts of Jubilate (Handel), Splendete te deus (Mozart), Recit and Air from Susanna (Handel), a Graduale (Hummel), Recit and Chorus from Belshazzar (Handel) and the full text of Engedi, an English adaptation of Beethoven's Mount of Olives by Henry Hudson (1798-1889); 2) Title: 'Sacred Harmonic Society, Exeter Hall, 24, May, 1841.', selection of anthems by Tallis, Farrant, Bird [sic], Gibbons, Wise, Blow, Purcell, Creighton, Clark, Croft, Greene, Boyce, Battishill and Samuel Wesley. Final three items not in British Library holdings.

#662      £60

## **[ROYAL FESTIVAL HALL]**

The Royal Festival hall Organ [...]. Inaugural Concert, Wednesday, 24th March, 1954. + [Programme for a Lecture-Recital 12 February 1955].

London: Royal Festival Hall, 1954.

4to (28.5 x 22cm). 13, [3] pp. Illustrations. Wrappers, stapled, slightly worn, some foxing. Whole booklet previously lightly creased vertically in the centre. Includes essays by Ralph Downes, C.T.L. Harrison and Frank Howes, and a full specification of the organ, though not the programme for the inaugural concert. Loosely inserted is a single leaf programme, slightly foxed and with three crease marks, of a Lecture-Recital entitled 'It All began from the Music', dated Saturday, 12th February 1955. The programme of musical illustrations comprises organ works from a broad span of time, composers including Howells, Frescobaldi, Bull, Franck, Vierne, Messiaen and Reger. Although not stated, it was likely given by Ralph Downes (1904-1993), who designed the instrument.

#653      £40

## **HARRISON, Julius**

[Two letters and a corrections sheet from Julius Harrison to Herbert (Bardgett) regarding Harrison's Mass in C].

Harpenden: S.n., 1949.

Two letters, one a single leaf and the other two leaves (22.5 x 17cm), and a corrections sheet (25.5 x 20cm). All previously folded, letters lightly worn, corrections sheet slightly more so with a small piece torn from head (not affecting written text). First letter dated 23rd November 1949 and the second 30th August 1950, both concerning performances of Harrison's Mass in C (premiered 1948), and addressed to 'Herbert', almost certainly Bardgett, conductor of the Huddersfield Choral Society, who performed the work in 1950. The second letter contains some corrections to the printed score, alongside the undated sheet of corrections alone, signed JH at end.

#663      £40

## **TEWKESBURY ABBEY Restoration. Order of the Festival Service to be held in Tewkesbury Abbey Church, in Aid of the Restoration Fund, on Saturday, September 14th, 1878 [...].**

Tewkesbury: William North, Printer, 1878.

8vo (21 × 13.5cm). [4] pp. Creased where previously folded; disbound, strip of paper along gutter of final page, short tear at head of spine.

#648      £15

# DIRECTIONS

TO BE OBSERVED BY

## *The Organist and Singers*

In the Parish Church of Sheffield.

“ Let nothing be done through strife or vain glory, but in lowliness of mind let each esteem other better than themselves.”—PHILIPPIANS, 2 CHAP. iii. v.

“ Religious harmony,” says Collier, “ must be altogether moving, but noble without ; grave, solemn and seraphic ; fit for a Martyr to play, and an Angel to hear.”

**T**HE Organist should recollect that Music is introduced into the Church Service for two reasons; the first reason is, that by an union of appropriate words and appropriate music the Congregation may have their hearts inflamed with pious affection for God ; the second reason is, that the Congregation may pour out their hearts to God in grateful acknowledgement of his infinite mercies and abundant loving kindness towards them. These two reasons being premised as the cause of the introduction of Music into the Church, the Organist should observe that any thing which tends to withdraw the minds of the Congregation from them, must be improper. A sacrificing of “ sense to sound” is equally improper, inasmuch as by so doing, devotion (the sole cause of our frequenting the Church) is hindered.

The Organist when playing a Voluntary may be said to have the minds of the Congregation under his hands ; he should therefore be cautious lest he mislead the ignorant into vain fancies, or offend the judicious with unseasonable levity. As foppery in dress betrays itself to an ordinary eye, so too much of what is called execution in Church music betrays itself to an ordinary ear, by the superfluous ornaments wherewith it abounds. This remark will apply to singing.

What I shall call flourishes, or runnings up and down the notes, are always improper in Church singings, inasmuch as the Composer of a Psalm, or Anthem, usually writes the notes which he wishes to be sung ; and it must be considered as a liberty taken by a Singer with his composition, when he adds more notes than are set down. Besides it is so seldom that flourishes are well done, that they generally destroy the effect which they are intended to produce. I would ask of any Singer, who is fond of flourishing, for what purpose he does it in a Church ? Is it to excite a greater degree of devotion in his Hearers ? Or is it not rather to gratify his own personal vanity ? And is this a proper thing to do in the House of God ? I would wish both Organist and Singers to recollect that they, as well as a Clergyman, are responsible to God for the due performance of their respective parts in the Church service.\*

The grand requisite in a Singer I take to be the singing the words to the notes, and the notes to the words, in the time and manner marked by the composer of what he is singing. When a passage is marked *Piano*, he should not sing it so low as not to be heard by the Congregation ; and when it is marked *forte*, he should not sing it so loud as though he were singing it to a large concourse of people in the open air.

In speaking recitative, a distinct and firm articulation is requisite to do it properly. Recitative should not be spoken as though a person was catching at his words, nor yet should it be drawled out. It should, as before remarked, be spoken firmly, but distinctly.

All Singers should pay proper and due attention to the Organist, whose musical knowledge must of necessity be superior to theirs, from the circumstance of his studies being principally confined to music, and from his making music his profession ; whereas most Singers employ their time during the week in some other occupation, whereby they procure their subsistence. And it appears to me just as reasonable that an Organist should attempt to teach a Singer who follows some trade, the nature and art of that trade, as that a Singer should attempt to teach an Organist the nature of his profession as a musician.

An Organist may be considered as placed amongst the Singers in a situation similar to that of a President at a Public Meeting, whose duty it is to preserve order and regularity, and from whose decision there neither is, or ought to be, any appeal. If therefore he appoints any particular singer to sing any particular passage of any Anthem, the other Singers have nothing to do but to rest satisfied with it. This authority it is absolutely necessary should be vested in an Organist to prevent that disorder which ever did, and ever will flow from every Singer's being allowed to act as he may think proper.

I will conclude these directions with a quotation from the Scriptures, which is not less applicable to Organists and Singers, than to every other person in every situation of life :—“ Whatsoever thy hand findeth to do, do it with all thy might : for there is no work, nor device, nor knowledge, nor wisdom, in the grave whither thou goest.”

\* There are however certain situations in a musical composition, marked by the Composer, for the introduction of cadence (particularly at the last pause of a piece) where frequently *ad lib* is marked. It is then left to the discretion of the Singer what sort of cadence is introduced ; it ought to be strictly consistent with the air ; if of a sprightly cast, the cadence may be in a certain measure, but as short as possible ; if of a grave one, a suitable cadence terminating into a shake, (an embellishment consisting of the alternate reiteration of two notes) which when well executed has the most pleasing effect. It would be highly improper to introduce the same cadence to that sublime composition of Haudel's, “ I know that my Redeemer liveth,” as to the beautiful air of “ O thou that tellest.” The style of these airs are very different, therefore require a different embellishment.

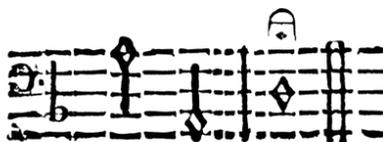
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