

THE LIFE AND WORK OF MAURICE GREENE

(1696 - 1755)

by

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Volume 2

A DESCRIPTIVE CATALOGUE
OF THE
WORKS OF MAURICE GREENE

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INTRODUCTION

Like most other eighteenth-century composer-craftsmen -- among whom Vivaldi and Telemann are the two outstanding examples -- Maurice Greene was, by modern standards, very prolific indeed. As we might expect of one who spent virtually the whole of his life in the service of the Established Church, the great bulk of Greene's output is of sacred music, with the anthems by far the largest single category within this field. Of these, the full anthems -- those motet-like pieces which, while they mostly require some form of continuo accompaniment, come closest in style to the great a cappella anthems of the early seventeenth-century Tudor tradition -- have generally been considered his finest achievement, though one cannot help feeling that this view is conditioned, perhaps, by our modern partiality for the full style as such. Fine as they are, the full anthems are nevertheless greatly outnumbered by the then much more fashionable verse and solo anthems.

The eighteenth century was, above all, an age of fine solo singing. The earlier developments in opera, oratorio, and the chamber cantata had all left their mark upon the form and style of Anglican church music, and by Greene's day, the process of 'secularization' was already more or less complete. Thus, most eighteenth-century anthems depend very largely for their effect upon the talents of the

individual solo singer -- heard singly, or in combination with one or two others -- as opposed to the full choral ensemble. It is this "unashamed preference for solos, duets and trios" which, as Christopher Dearnley has rightly remarked,¹ "is perhaps the greatest obstacle to present-day liturgical performances of the church music of this period". Happily, that peculiarly English ethical attitude to the arts by which the enjoyment of fine singing in church has long been regarded as being in some curious way almost faintly immoral seems to be dying out, and it may even be that the verse anthem will one day come again into its own. If and when it does, then Greene must surely come to be more widely recognized as having made not only one of the most substantial, but also one of the most artistically significant, contributions to the form. Here too, one may put in a special plea for the occasional revival of what strike the present writer as some of his very finest pieces: the large-scale festal anthems and settings of Te Deum with orchestral accompaniment -- works which, in the best Handel-ian manner, often combine maximum brilliance of effect with the very simplest of technical means and, in the sympathetic acoustic for which they were designed, display a spacious polyphony and massive grandeur which precisely typifies the robust, self-confident spirit of the age. No good search-

1 The Treasury of English Church Music, Vol. 3, 1650-1760 (London, 1965), Introduction, p. xiv.

ing for profundities here. Like all English music of the Georgian era, both sacred and secular, Greene's is "unpretentiously hedonistic" and "blissfully unconcerned with the spiritual verities which were Bach's preoccupation".²

Greene was a born melodist -- a shade less individual perhaps than Arne, but in nowise inferior. His great gift for fresh, easily-flowing melody is amply revealed, not only in the solo and verse anthems but also, and more especially, in the secular vocal music, and after his work for the church, it is as a composer of songs that Greene deserves chiefly to be remembered. These he produced in large quantities, and together with the arias of the court odes and dramatic pastorals, they afford many splendid examples of his genuine lyrical talent. It is the greatest pity that so much of his most delightful and disarmingly tuneful music is wedded to such poetic doggerel that modern performance is virtually impossible. Greene's output of instrumental works is, by comparison, surprisingly small. For one who enjoyed so wide a reputation as an organist, his performance in this field is particularly disappointing. It seems odd that he should have written so little orchestral music and, so far as one can tell, not even a single concerto -- more curious still that, in the realm of chamber music where two at least of his pupils (Boyce and Stan-

2 The Times, 6 July 1964.

ley) achieved distinction, Greene himself had absolutely no contribution to make.

Thanks to Boyce (who carefully preserved the whole corpus of Greene's unpublished MSS.) and those several late eighteenth-century collectors of music who were among the buyers at the sale of Boyce's library in April 1779, the great bulk of the composer's work has come down to us intact, though there have, of course, been several major losses such as the oratorio The Force of Truth, the masque The Judgment of Hercules, and a number of large-scale orchestral anthems and Te Deums. It is the purpose of the present catalogue to indicate the scope of Greene's achievement in each of three main categories: sacred vocal music, secular vocal music, and instrumental music. The general order and layout of material is largely self-explanatory. Sources are usually arranged in what seems to be their most natural order of authority -- basically chronologically, with autographs and first-hand pupils' copies taking precedence over any others, however early. The notes I have regarded as a general repository for all the most important snippets of information which have come to light in the course of my researches. Here I have included any points of historical or bibliographical interest which might conceivably prove useful to future workers in this field, any information bearing upon the dating of particular works, the provenance of individual MSS. and so on. I have also

attempted to list all editions of Greene's works published during the eighteenth century, and in some cases even, up to about 1825. As for modern editions, however, I have, for the most part, cited only those which are available in print at the time of writing. There are a number of apparent spuriousities such as the anthems attributed to 'Dr. Green' in the Rowe Library, King's College, Cambridge, and also in the Library of York Minster. Wherever I could be reasonably certain that these were spurious -- and the anthems referred to above are almost certainly all by Samuel Green, a very minor late eighteenth-century composer -- they have been omitted from the catalogue. But wherever there was any doubt about the authenticity of any particular item, it has been included here in its appropriate category. The same principle applies to a number of other 'anthems' which, if they are genuine, are probably extracted from longer works which have not as yet been identified. In addition to these general points, there are three others which require further explanation.

SOURCES

Except in Part 1, Section 1(a) and (b) -- the Published and Unpublished Anthems -- I have attempted to make the list of sources of all Greene's major works as comprehensive as possible. In this category, however, the number of surviving late eighteenth-century and nineteenth-century MS. copies is so large that to include them all would serve no useful

purpose whatever, and would, moreover, render the catalogue impossibly bulky. Here therefore, the list of sources is of necessity selective, and I have cited only those MSS. which seem to me to have some particular authority -- i.e. they are either autographs or pupils' copies (with or without autograph addenda); they have some demonstrable connection with one or other of the two main establishments in which Greene worked; or else they are early copies dating from the composer's own lifetime. As a single exception to this general rule, I have included a number of copies made by Philip Hayes (1738-97), who not only owned a great many Greene MSS. (most of which are now in the Bodleian Library, Oxford), but was also himself a most accurate copyist with the commendable habit of transcribing from authoritative sources wherever he could. Among the subsidiary sources of Greene's music, Hayes's copies are therefore as valuable as any. Three main MS. sources are regularly referred to throughout Part 1, Section 1(a) and (b) -- British Museum, Add. MS. 5327 and 17850, and Bodleian Library, MS. Mus. d. 51 -- and in order to avoid pointless repetition in the body of the catalogue, it should be made clear here that the last two have special authority in that, while neither is autograph, they can both be identified as having been part of Boyce's library, in the sale of which they formed Lots 232 and 197 respectively. The provenance

of British Museum, Add. MS. 5327 is unknown, but it is entirely in the hand of John Travers, and was clearly written before Greene took his doctorate in 1730.

COPYISTS

A good many of Greene's surviving MSS. are in the composer's own hand. The majority, however, were copied by pupils. Some are obviously a combination of the two, with the main text in the hand of a copyist, and headings, tempo markings, basso continuo figuring etc. added by the composer. Three characteristic specimens of Greene's autograph can be seen in Plates VI (a), (b) and (c), and something of the general nature of his addenda to the work of his principal copyists in Plates VII (b), VIII (b) and X. Of those pupils who were regularly employed in the Greene scriptorium, four can be more or less positively identified. The earliest is John Travers (see Plates IX (a) and (b)) who seems to have turned out a great many copies of his master's works during the period from about 1722 to 1728. His youthful hand was very closely modelled on Greene's own, with the result that the two have often been confused, as for example in the two most important sources of Green^e's early anthems: British Museum, Add. MS. 5327, and the first half of Add. MS. 17850. He was succeeded by Boyce, who seems to have gone on producing copies for Greene until the autumn of 1736 at least. Boyce's very distinctive and beautifully formed hand can

be seen in Plates VII (a) and (b). Next comes Martin Smith whose period of apprenticeship probably overlapped with that of Boyce. His work as a copyist (see Plates VIII (a) and (b)) is confined to the late 1730s -- from January 1737 to 1740, in which year he became organist of Gloucester Cathedral. Among several later copyists, the only one who can be identified is Samuel Porter (see Plate X).

Wherever possible, copyists have been named in square brackets after the source for which they were responsible. A number of copyists outside the immediate circle of Greene's pupils can also be recognized, and are included here for completeness. The first is Thomas Tudway whose copies of six of Greene's early anthems in the Harleian Collection were all made in 1720. The second is James Hawkins, whose copies of several Greene anthems must obviously have been made sometime prior to his death in October 1729. He was succeeded as organist of Ely Cathedral by Thomas Kempton, whose own copies would appear to have been produced mainly in the 1730s. John Barker was a chorister in the Chapel Royal until 1724, and later a Vicar Choral of Lichfield Cathedral. In 1735, he copied British Museum, Add. MS. 31467, the most important source of Greene's unpublished harpsichord music. The small volume of anthems most frequently cited here (British Museum, Add. MS. 43863) is signed with his name and the date 1725, though at least some of its contents must have been copied after 1730. Philip

Hayes has already been mentioned.

DATING

As Burney points out,³ "the late Mr. Walsh, finding that old music-books were like old almanacks, ceased very early in [the eighteenth] century to ascertain the time of their birth by dates, which have ever since been as carefully concealed as the age of stale virgins". Thus only two of Greene's publications -- The Chaplet, and the first (but not the second) edition of Forty Select Anthems -- are actually dated on their title-pages. With the others, however, the date of issue can be fairly precisely established by reference to advertisements in contemporary newspapers. The single ballad songs printed in half-sheet editions present a much more difficult problem, especially as they were nearly all issued without a publisher's imprint, and were also, one suspects, mostly unauthorized by the composer. Here, only a complex bibliographical comparison and textual history of all the known sources is sufficient to suggest which one, among several contenders, is likely to have been the first edition. The cumbersome tables of variant readings etc. which are needed to prove such relatively unimportant points as these are all omitted from the present catalogue. Only the most significant results of such detailed bibliographical investigation have been incorporated here.

3 History, p. 487.

Very few of Greene's MSS. are dated either, and water-marks are seldom of any real assistance during this period. Where the copyist can be identified, of course, the probable period of origin is pretty readily determined. Otherwise, there is a broad general division pre- and post-1730 depending upon whether or not the composer is described as 'Mr.' or 'Dr.' Greene in the source. For the anthems, these limits can be narrowed somewhat by making use of the contemporary word-books of the Chapel Royal, of which there were editions published in 1724, 1736 and 1749. For example, it may be apparent from one MS. source that a particular work was composed prior to 1730; the fact that it was listed as being in the Chapel Royal repertoire by 1724 enables one to push the date back further still. Sometimes, there is absolutely no suggestion of date in any of the MS. sources; here the fact that a particular anthem is to be found in the 1736 word-book but not in the 1724 edition may perhaps be taken as an indication that the work was composed within that period. In those cases where one has some reason to suppose that a particular MS. was chronologically compiled -- the Chapel Royal part-books for instance -- the position of an undated item in relation to other pieces in the same collection whose dates do happen to be known is sometimes significant. It is upon such details as these that my suggestions as to the dating

of individual works are invariably based. In no case have I relied upon the so-called evidence of period style. Where Greene is concerned, it would be extremely foolhardy to do so, for his musical style does not seem to have changed appreciably over a period of thirty-five years or more.

In conclusion, I need only stress the fact that this catalogue is not intended to be a definitive work of reference. Its sole purpose is to serve as a tool which will, it is hoped, facilitate a much more detailed study of Greene's music which has still to be written.

Psalm y^e 145

3

The image shows a handwritten musical score for the opening of the first chorus of the anthem "I will magnify thee". The score is written on a single page with a vertical margin line on the left. At the top, it is titled "Psalm y^e 145" and has the number "3" in the upper right corner. The score consists of several staves:

- Trumpets:** Two staves labeled "Trum:" with a first and second part.
- Horns:** Two staves labeled "Horn:" with a first and second part.
- Violins:** Two staves labeled "vio:" with a first and second part.
- Tenor:** One staff labeled "Tenor".
- Vocal/Chorus:** Two staves at the bottom with lyrics written below the notes.

The music is in a key with one sharp (F#) and a common time signature (C). The lyrics for the vocal part are: "I will magnifie thee o G^d: my King o G^d: my King & I will". There are also some handwritten annotations above the vocal staves, such as "And I will" and "And I will Pra...".

Plate VI (a): The opening of the first chorus of the orchestral anthem "I will magnify thee" performed before the Songs of the Clergy on 10 December 1719. Bodleian Library, MS. Mus. d. 44, f. 3.

[Greene Autograph]

Te Deum for 3. 4. 5. 6. 7. and 8. voices.

The image shows a handwritten musical score for a 'Te Deum' in C major, intended for 3, 4, 5, 6, 7, and 8 voices. The score is written on ten staves. The lyrics are written below the notes, and there are various musical notations such as clefs, time signatures, and dynamic markings. The lyrics include: 'we praise thee O God we acknowledge thee to be the Ld', 'we praise thee O God we acknow-ledge thee to be the Ld', 'we praise thee O God we acknow-ledge thee to be the Ld', 'we praise thee O God we acknow-ledge thee to be the Ld', 'we praise thee O God we acknow-ledge thee to be the Ld', 'we praise thee O God we acknow-ledge thee to be the Ld', 'we praise thee O God we acknow-ledge thee to be the Ld', 'we praise thee O God we acknow-ledge thee to be the Ld', 'we praise thee O God we acknow-ledge thee to be the Ld', 'we praise thee O God we acknow-ledge thee to be the Ld'. The score is written in a cursive hand and includes various musical symbols and clefs.

Plate VI (b): The first page of the Service in C major -- "Began at Farnham Castle in May 1737 and finished in London in June following" as a note on the fly-leaf records. Royal College of Music, MS. 225, f. 1.

[Greene Autograph]

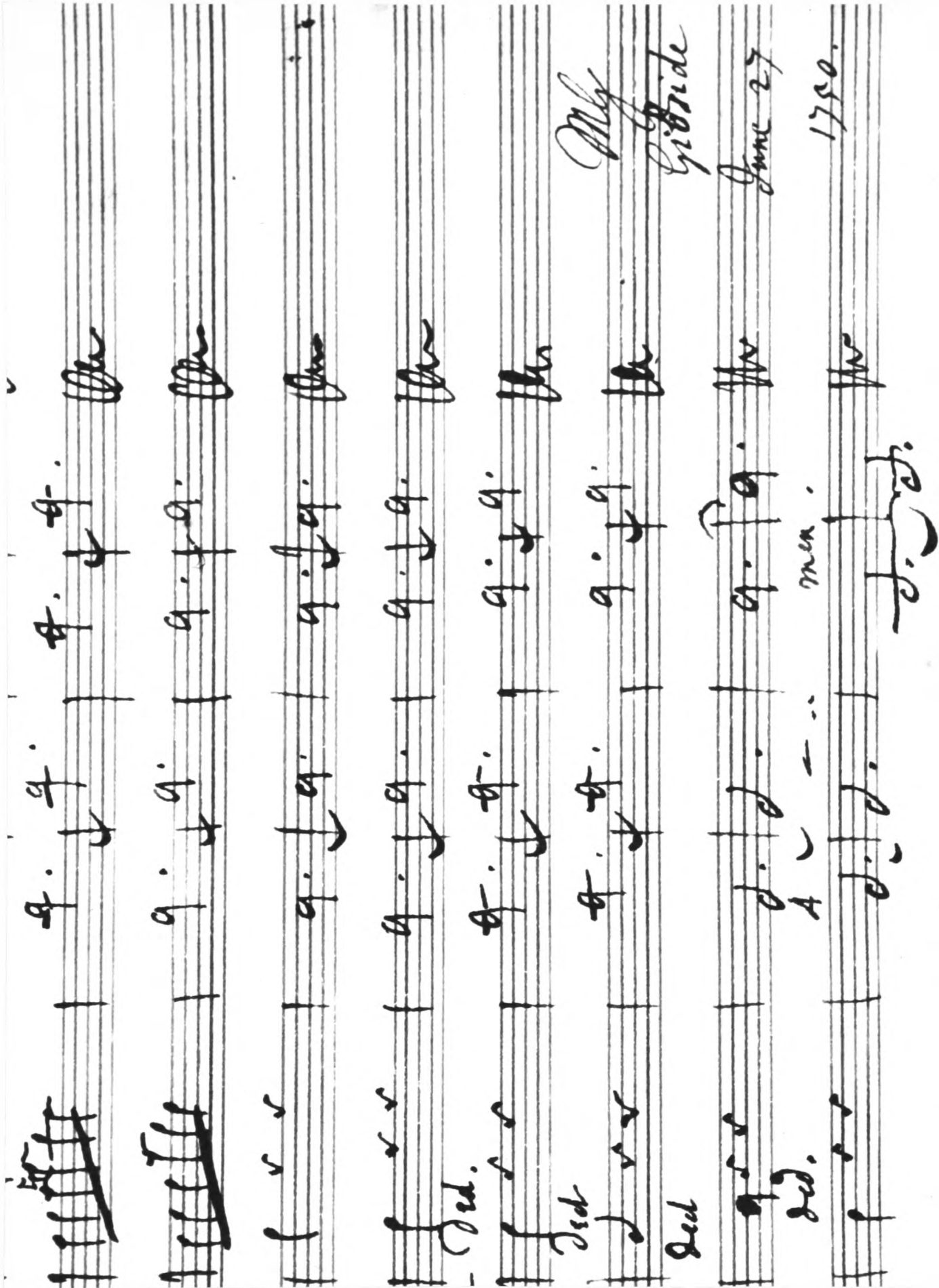


Plate VI (c): The conclusion of a Te Deum in D major (dated 'M G Gibside June 27 1750'). Bodleian Library, MS. Mus. c. 17, f. 23 (actual size).

[Greene Autograph]

Grave.

cho. I will remember thy name from one generation to another.

cho. I will remember thy name from one generation to another.

cho. I will remember thy name from one generation to another.

cho. I will remember thy name from one generation to another.

cho. I will remember thy name from one generation to another.

Plate VII (a): Extract from the orchestral anthem "Blessed are all they" composed by Greene for the wedding of Princess Anne [1733]. British Museum, Add. MS. 17859, f. 26v. [Copyist: William Boyce]

Handwritten musical score for a Te Deum in D major. The score consists of multiple staves. The top two staves are for trumpets, with tempo markings 'Andante' written above them. The lower staves are for voices, with lyrics written below the notes. The lyrics include 'Holy Holy Holy', 'Lord God of Sabaoth', and 'Lord God of Sa'. The score is written in a clear, legible hand.

Plate VII (b): Extract from a Te Deum in D major attributed to Boyce, but in fact by Greene who wrote the trumpet parts on the two uppermost staves together with the tempo markings above. British Museum, Add. MS. 32588, f. 8v.

[Copyist: William Boyce]

Pleasant a Mel - ting Pleasance. can thro: long part can thro: cony see: 24

part & me re: vic: ed as: hart: rob - - bing gladness & me re: vic: ed: hart

rob - - bing glad

his comes in after the allegro that is on the other side.

Ditt Georg

Ditt Georg

Ditt Georg

Plate VIII (b): The continuation of the same (f.15).
 The last four staves are in the autograph of the composer.
 [Copyist: Martin Smith]

97 Full Anthem XVI. a 4 Voices Published

Lord let me know my End and the

Largo

number of my Days That I may be Certified how

Lord let me know my End and the number of

number of my Days the number of my Days

Lord let me know my End and the number

long I have to Live how long I have to

my Days That I may be Certified how

That I may be Certified how long how long I have to

of my Days That I may be Certified how long I have to

live
live
live
live
then
6
Thomas
= Rob
be

Plate IX (a): The first page of the anthem "Lord, let me know mine end"; the tempo mark 'Largo' appears to be a later addition in the hand of the composer. British Museum, Add. MS. 17850, f. 137v.

[Copyist: John Travers]

D. Greene, written by
Dr. Samuel Porter while he
was an apprentice to the Dr.

24

Psalm 50 Vers 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50.

Largo Andante

Hear O Lord O

And have mercy upon me

Hear O Lord O

and have

Begin as this Prose.

Plate X: The first page of the anthem "Hear, O Lord and have mercy" in a hand which is identified by Dr. Samuel Arnold as that of Samuel Porter. The tempo mark 'Largo Andante' together with the introduction added at the foot of the page are both in Greene's autograph as is also most of the basso continuo figuring. British Museum, Add. MS. 17861, f. 24.

FURTHER ABBREVIATIONS

- Arnold Cathedral Music: Being A Collection in Score, of the Most valuable & useful Compositions For that Service by the Several English Masters, Of the last Two Hundred Years, ed. Samuel Arnold, 4 vols. (London, 1790).
- BM British Museum, London
- BM/RM British Museum, the Royal Music Library
- Boyce SC A Catalogue of the Truly Valuable and Curious Library of Music, Late in the Possession of Dr. William Boyce, sold by Messrs. Christie and Ansell, 14-16 April 1779.
- BUCEM British Union-Catalogue of Early Music, ed. E.B. Schnapper, 2 vols. (London, 1957).
- CR Chapel Royal
- Ellway Anthems: ... As They are now Perform'd In the Cathedral and Metropolitan Church of St. Peter, in York: ... [and also in Durham and Lincoln] ... Collected and Sold by Thomas Ellway, Master of the Children of the Cathedral in York, (York, 1736) -- a useful supplement to the series of CR word-books published in 1724, 1736 and 1749.
- Fitz. Fitzwilliam Museum, Cambridge
- RCM Royal College of Music, London
- Rowe Rowe Music Library, King's College, Cambridge
- St. Paul's OB A series of seven old organ books discovered by the present writer in the north-west tower of St. Paul's Cathedral: no. 1 covers the period 1718-30, no. 2 is c. 1740, and nos. 3, 4 and 7 would seem to date from the 1740s and 50s. Nos. 5 and 6 were copied in the late 18c./early 19c. and are therefore ignored here.
- Tenb. St. Michael's College, Tenbury, Worcs.

The customary abbreviations are used for all voices and instruments, with the proviso that in the sacred vocal music, and also in Green's dramatic pastorals, court odes and other occasional pieces, the letter 'S' should be taken to indicate a treble rather than a female soprano. Capital letters signify major keys, lower-case letters, minor (i.e. A = A major, and a = A minor). Unless otherwise specified, the sources of all concerted works listed in the catalogue are scores, full or vocal as the case may be.

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PART ONE

SACRED VOCAL MUSIC

1 (a) FORTY SELECT ANTHEMS IN SCORE

Greene's magnum opus. For a full discussion of its bibliographical history, and of the derivative set of Six Solo Anthems, see volume 1, chapter 7. Briefly, the main points are as follows:

Forty Select Anthems, 1st edn.

Published by subscription -- the only one of Greene's works so issued. Proposals were first advertised in April 1742. The two large folio volumes were printed by Walsh, and ready for delivery to subscribers by 15 January 1743 (see The London Daily Post and various other London papers of the same date). There were 133 subscribers for 281 copies. Many copies described as 1st edn. in BUCEM and other published catalogues are in fact 2nd edn. Copies of the 1st edn. are now relatively scarce, and may be identified by the following: the date 'M.DCC.XLIII' printed on the title-pages of both volumes, the use of 'Volume First' and 'Volume Second' rather than 'Vol. I' and 'Vol. II', and only one set of page-numbers (in top left- and right-hand corners). The RCM copy (press-mark XI.B.7) is undoubtedly 1st edn. So too is a copy in the Library of Westminster Abbey which is wrongly stated to have been Greene's own "with his own Autograph as to Verse and Chorus".

Six Solo Anthems

Published in September 1747 (see The London Evening-Post of 24-6 September). All six anthems are from vol. I of Forty Select Anthems. Newly paginated, with numbers centred at the top of each page, and Roman numerals (I-VI) added to the original headings 'Solo Anthem' or 'Anthem Solo'.

Forty Select Anthems, 2nd edn.

Exact date of issue is unknown, but it was apparently sometime after September 1747 and before April 1753, by which time Walsh was advertising a 'Third Edition' 'revised by the Author' (see The Public Advertiser of 6 April 1753). Surviving copies reveal only two states of the text. In the later, a few -- but by no means all -- of the errors in the 1st edn. have been corrected. The so-called 'Third Edition' was probably a reprint

of the second. Most surviving copies of Forty Select Anthems are of this later (post-1747) edition, which seems to have been available for many years after Greene's death, and is easily recognizable by the absence of any date on the title-pages, the use of 'Vol. I' etc. rather than 'Volume First', and also by the fact that those six anthems which had been separately published as Six Solo Anthems now have double pagination as well as the additional set of Roman numerals mentioned above.

Later editions:

Forty Select Anthems in Score, 2 vols. W. Randall: London [c. 1770].

Cathedral Music or, Forty Select Anthems in Score, 2 vols. T. Bennett: London [c. 1775].

Cathedral Music or, Forty Select Anthems in Score, 2 vols. J. French: London [c. 1778].

A New and Elegant Edition of Dr. Greene's Forty Select Anthems in Score, 2 vols. H. Wright: London [c. 1790] -- the most interesting of the late eighteenth-century editions: contains a prefatory 'Life of Doctor Greene' (7 pp.) and a partial realization of the figured basses.

A New and Correct Edition of Forty Select Anthems in Score, 2 vols. R. Birchall: London [c. 1795] (re-issued [c. 1812]).

For the various nineteenth-century editions, see the BM Catalogue.

The contents are here arranged alphabetically in categories as follows: Full, Verse, and Solo anthems. All require continuo accompaniment. Those which feature written-out organ parts or solo obbligati are distinguished by the use of the abbreviation 'Org. obbl.'. It will be observed from the list of sources that while there are a good many pupils' copies still extant, not one of Forty Select Anthems has survived in the composer's autograph. The obvious inference is that they were used as printer's copy, and, in the usual way, afterwards destroyed. In every case, therefore, the published text is the only authoritative source, and of the two Walsh editions, the second is textually preferable to the first.

Full Anthems

How long wilt thou forget me, O Lord, for ever?

Key: a-A

♫ voc.: SSAATTBB (with central SS verse section)

Sources: Vol. 2, p. 128

Notes: Not in CR word-book of 1736; not in Ellway. Probably composed between 1736 and 1742.

I will sing of thy pow'r, O God

Key: A

5 voc.: SSATB (with central verse section)

Sources: Vol. 1, p. 110

BM/RM 23 m. 1-6 (CR part-books)

Notes: Added to CR repertory between 1724 and 1736; also in Ellway. Copied into CR part-books between 1730 and 1736. The final fugue is the same as that of an earlier verse anthem, "O Lord our Governor" (see Section 1(b)). A version with full orchestral accompaniment by W.H. Kearns for use in the early 19c. Concerts of Ancient Music is now RCM MS. 886.

Let my complaint come before thee

Key: c

5 voc.: SSATB

Sources: Vol. 2, p. 25

Notes: Added to CR repertory between 1724 and 1736.

Lord, how long wilt thou be angry

Key: e

5 voc.: SSATB

Sources: Vol. 1, p. 67

BM/RM 23 m. 1-6 (CR part-books)

St. Paul's OB no. 3

Notes: Added to CR repertory between 1724 and 1736; also in Ellway. Copied into CR part-books before 1730.

Lord, let me know mine end

Key: a

4 voc.: SATB (with central SS verse section)

Sources: Vol. 1, p. 91

BM Add. MS. 17850 [Travers] (see Plate IXa)

BM Add. MS. 5327 [Travers]

Cambridge University Library MS. Add. 3135

Tenb. MS. 1027

St. Paul's OB no. 1 [Travers]

Notes: Added to CR repertory between 1724 and 1736; also in Ellway. Composed before 1730. Its placing in BM Add. MSS. 17850 and 5327 (and also in St. Paul's OB no. 1) suggests a date of composition circa 1725. Cf. Matthew Locke's setting of these same words: same key, also central duet for two trebles ("For man walketh in a vain shadow"). C.U.L. MS. Add. 3135 and Tenb. MS. 1027 are in the same hand -- a rather eccentric copyist for whom this was "The Finest Anthymn y^t Ever was Made" (see also Durham Cathedral Library, Bamburgh Collection, MS. M. 70). The hand has not been identified and the

date is uncertain (it could be late 18c., early 19c. even). However that may be, C.U.L. MS. Add. 3135 was almost certainly copied from a pre-1730 source. A good modern edition by Ernest Bullock was published by O.U.P. in 1938 and is still available. The central duet was also published in R.J.S. Stevens's Sacred Music, iii, 22-3 [c. 1802].

0 clap your hands together all ye people

Key: F

5 voc.: SSATB

Sources: Vol. 1, p. 85

BM Add. MS. 37073 (organ book)

St. Paul's OB no. 3

Notes: Included in the Appendix to the CR word-book of 1736; also in Ellway. BM Add. MS. 37073 has a certain authority in that various other Greene anthems in this same source have addenda in the hand of the composer. A MS. purporting to be autograph was exhibited in the 1904 Music Loan Exhibition, and later formed part of Lot 448 in the sale of W.H. Cummings's library (Sotheby's, May 1917). It then went to the Nanki Library in Tokyo, and is now owned by Mr. Kyubei Okhi. By courtesy of Mr. Hugh J. McLean, the only western scholar to have been allowed access to the Okhi collection, I have seen a microfilm of this MS. It is not autograph. A version with full orchestral accompaniment (probably by W.H. Kearns) for use in the early 19c. Concerts of Ancient Music is now RCM MS. 223. A modern edition by Christopher Dearnley is published by the Blandford Press in The Treasury of English Church Music, iii, 171-83 (London, 1965).

0 sing unto the Lord a new song

Key: D

5 voc.: SSATB (with central verse sections)

Sources: Vol. 1, p. 96

BM Add. MS. 17850 [Travers]

BM MS. Harley 7342 [Tudway, 1720]

St. Paul's OB no. 1

Notes: In CR repertory by 1724; also in Ellway. Dated "November 2^d 1719" in St. Paul's OB no. 1.

Verse Anthems

Arise, shine, O Zion ('For the Epiphany')

Key: C

Verse: SATB

Sources: Vol. 1, p. 48

Notes: Not in CR word-book of 1736; not in Ellway. Probably composed between 1736 and 1742. A modern edition by Christopher Dearnley is published by the Blandford Press in The Treasury of English Church Music, iii, 152-70 (London, 1965).

Behold, I bring you glad tidings ('For Christmas-Day')

Key: D

Verse: SS

Sources: Vol. 2, p. 30

BM Add. MS. 17850 [Boyce]

BM/RM 23 m. 1-6 (CR part-books)

Notes: Added to CR repertory between 1724 and 1736.

Copied into CR part-books before 1730. According to BM Add. MS. 17850, this anthem was "made for Christmas Day 1728".

Blessed are they that dwell in thy house

Key: D

Verse: SA

Sources: Vol. 1, p. 131

Notes: Not in CR word-book of 1736; not in Ellway.

Probably composed between 1736 and 1742. The duet, "The Lord God is a light and defence", is available in a modern edition (Curwen).

Blessed are those that are undefiled in the way

Key: D-d

Verse: SS

Sources: Vol. 2, p. 1

BM Add. MS. 37073 (organ book)

Notes: Added to CR repertory between 1724 and 1736.

BM Add. MS. 37073 has a certain authority in that various other Greene anthems in this same source have addenda in the hand of the composer. Also published (without the final verse and chorus) in R.J.S. Stevens's Sacred Music, ii, 42-9 [c. 1800].

God is our hope and strength

Key: D

Verse: AABB

Sources: Vol. 2, p. 38

BM Add. MS. 17850 [Travers]

BM Add. MS. 5327 [Travers]

BM Add. MS 17852

St. Paul's OB no. 1 [Travers]

Notes: In CR repertory by 1724. According to L.G.D.

Sanders (in MT 97, March 1956, p. 134), this anthem was scored by W.H. Kearns for performance at the Sons of the

Clergy festival in 1830, and was regularly used from 1839 until 1843. (Cf. "I will sing of thy pow'r, O God" and "O clap your hands" above). The central AA duet (in b) was published as an SS 'Duetto' (in g) in R.J.S. Stevens's Sacred Music, ii, 7-9 [c. 1800].

Hear my prayer, O God, and let my supplication come before thee

Key: d-D

Verse: SATB

Sources: Vol. 2, p. 49

Notes: Not in CR word-book of 1736; not in Ellway.

Probably composed between 1736 and 1742.

I will give thanks unto thee, O Lord

Key: B flat

Verse: AAB

Sources: Vol. 1, p. 39

BM Add. MS. 17850 [Travers]

BM Add. MS. 5327 [Travers]

BM Add. MS. 17853

BM/RM 23 m. 1-6 (CR part-books)

St. Paul's OB no. 1 [Travers]

Notes: In CR repertory by 1724.

I will seek unto God, and commit my cause unto him

Key: E

Verse: AB (chorus SSATB)

Sources: Vol. 2, p. 74

BM Add. MS. 17850 [Travers]

BM Add. MS. 5327 [Travers]

RCM MS. 822

BM Add. MS. 17853

BM/RM 23 m. 1-6 (CR part-books)

Fitz. MS. 52 C. 14 (organ book)

[mostly Autograph; the rest Travers]

St. Paul's OB no. 1 [Travers]

Notes: In CR repertory by 1724; also in Ellway. The key is D in RCM MS. 822 which is also in the same hand as RCM MS. 885 (c. 1720). Fitz. MS. 52 C. 14 has the lower stave in Travers's hand; the upper stave, basso continuo figuring, words, headings etc. are all autograph.

Let God arise, and let his enemies be scatter'd ('For Whit-Sunday')

Key: C

Verse: AAB (chorus SSATB)

Sources: Vol. 1, p. 57

BM Add. MS. 17850 [Travers]

BM Add. MS. 5327 [Travers]
 BM Add. MS. 17852
 BM/RM 23 m. 1-6 (CR part-books)
 St. Paul's OB no. 1 [Boyce]
 Eton College (organ book, pre-1732)

Notes: In CR repertory by 1724.

0 give thanks unto the Lord ('For Easter-Day')

Key: C

Verse: AB

Sources: Vol. 2, p. 85

BM Add. MS. 17850 [Boyce]

BM Add. MS. 17852

BM/RM 23 m. 1-6 (CR part-books)

Notes: Added to CR repertory between 1724 and 1736.

Copied into CR part-books before 1730. A note on BM Add. MS. 17852 reads: "Before their Mat^{ies} att S^t James's on Easterday 1728".

0 God of my righteousness

Key: E flat

Verse: ST

Sources: Vol. 2, p. 79

BM Add. MS. 17850 [Boyce]

BM Add. MS. 43863 [John Barker]

Bodl. MS Mus. d. 46 [Hayes] (incomplete)

BM/RM 23 m. 1-6 (CR part-books)

St. Paul's OB no. 1

Notes: Added to CR repertory between 1724 and 1736.

Copied into CR part-books between 1730 and 1736. John Barker's copy was made after 1725, but seemingly before 1730. In all other sources, however, the composer's name is given as Dr. Greene. Published (without the final chorus) in R.J.S. Stevens's Sacred Music, iii, 1-7 [c. 1802]. Also published in Fifteen Favorite Anthems ed. John Clarke [later Clarke-Whitfield], ii, 86-96 [1805].

0 God, thou art my God

Key: B flat

Verse: ATB with Org. obbl.

Sources: Vol. 1, p. 78

BM Add. MS. 17850 [Travers]

BM Add. MS. 5327 [Travers]

BM Add. MS. 17853

BM Add. MS. 43863 [John Barker]

Ely Cathedral, MS. 21 [James Hawkins]

BM/RM 23 m. 1-6 (CR part-books)

St. Paul's OB no. 1 [Travers]
 Ely Cathedral, MS. 9 (organ book) [Thomas
 Kempton]

Notes: In CR repertory by 1724; also in Ellway. The last two movements of this anthem are practically identical with those of an even earlier setting of these same words (see Section 1 (b)). There is a distinct affinity between the ante-penultimate movements as well. The opening duet and trio were published in Thomas Busby's The Divine Harmonist, or, Sunday Associate (1792), p. 55, and the following solo, on p. 89.

0 how amiable are thy dwellings

Key: G

Verse: ATB

Sources: Vol. 2, p. 106

BM. Add. MS. 17850 [Boyce]

BM. Add. MS. 5327 [Travers]

BM. Add. MS. 17852

BM/RM 23 m. 1-6 (CR part-books)

Notes: Added to CR repertory between 1724 and 1736; also in Ellway. Copied into CR part-books before 1730. The second movement (AT duet in G) was published as an SS 'Duett' (in F) without accompaniment in R. Williamson's Harmonia Sacra, or Divine and Moral Songs, pp. 50-1 [c. 1770].

0 Lord, give ear unto my prayer

Key: E flat

Verse: AT with Org. obbl.

Sources: Vol. 2, p. 139

BM Add. MS. 17850 [Travers]

BM Add. MS. 5327 [Travers]

BM Add. MS. 17853

BM Add. MS. 43863 [John Barker]

Ely Cathedral, MS. 21 [James Hawkins]

BM/RM 23 m. 1-6 (CR part-books)

St. Paul's OB no. 1 [Travers]

Notes: In CR repertory by 1724; also in Ellway. Dated "Feb 1720" in BM Add. MS. 17853. According to William Hughes (Remarks upon Church Musick, 2nd edn., 1763, pp. 36-7), this anthem was then "universally approv'd of" -- "The first Strain in particular is so well calculated to raise and animate our Devotions; that I am apt to think, there is hardly any thing in the whole Compass of Church-Musick that exceeds it". Published (without the final chorus) in R.J.S. Stevens's Sacred Music, i, 86-93 [c. 1798]. Also published in Fifteen Favorite Anthems ed. John Clarke [later Clarke-Whitfield], ii, 97-108 [1805].

O praise our God, ye people

Key: C

Verse: AA

Sources: Vol. 1, p. 117

Notes: Not in CR word-book of 1736; not in Ellway.
Probably composed between 1736 and 1742. The second movement, "O come hither and hearken", published as a 'Duetto' (in A) for 2S in R.J.S. Stevens's Sacred Music, iii, 78-81 [c. 1802].

O sing unto God, sing praises to his name

Key: B flat

Verse: AT

Sources: Vol. 2, p. 57

Notes: Not in CR word-book of 1736; not in Ellway.
Probably composed between 1736 and 1742.

Praise the Lord, ye servants

Key: E

Verse: SS

Sources: Vol. 1, p. 33

Notes: Not in CR word-book of 1736; not in Ellway.
Probably composed between 1736 and 1742.

Put me not to rebuke, O Lord ('For Ash-Wednesday')

Key: g

Verse: AAB

Sources: Vol. 1, p. 72

BM Add. MS. 37073 (organ book)

[with Autograph additions]

Notes: Added to the CR repertory between 1724 and 1736.

Sing unto the Lord a new song

Key: G

Verse: TTB (chorus SSATBB)

Sources: Vol. 1, p. 1

BM Add. MS. 37073 (organ book)

[with Autograph additions]

Ely Cathedral, MS. 9 (organ book)

[Thomas Keapton]

Notes: Added to CR repertory between 1724 and 1736;
also in Ellway. Ely MS. 9 is post-1730. An edition
'newly Arranged with Piano Forte Accompaniments' by
William Crotch was published by Welsh & Hawes [1827].

The King shall rejoyce in thy strength ('For the King's Birthday')

Key: D

Verse: ATB

Sources: Vol. 2, p. 15

BM Add. MS. 17850 [Boyce, with Autograph
additions]

RCM MS. 812 [Boyce]
 BM Add. MS. 17852
 BM/RM 23 m. 1-6 (CR part-books)

Notes: Added to CR repertory between 1724 and 1736.
 Copied into CR part-books before 1730.

The Lord is my shepherd

Key: B flat

Verse: AA

Sources: Vol. 2, p. 95
 St. Paul's OB no. 4

Notes: Added to CR repertory between 1724 and 1736;
 also in Ellway. The opening duet is available in a
 modern edition (Curwen). It was also published as a
 duet for 2S (in G) in R.J.S. Stevens's Sacred Music, i,
 54-7 [c. 1798].

Thou, O God, art praised in Zion

Key: F

Verse: AT

Sources: Vol. 2, p. 9
 BM Add. MS. 17850 [Boyce, with Autograph
 additions]
 BM Add. MS. 17852
 BM/RM 23 m. 1-6 (CR part-books)
 St. Paul's OB no. 1

Notes: Added to CR repertory between 1724 and 1736; al-
 so in Ellway. Copied into CR part-books between 1730
 and 1736. The final tenor solo and chorus, "Thou visit-
 eth the earth", are available in modern editions
 (Novello; also Ascherberg, Hopwood & Crew).

Solo Anthems

Acquaint thyself with God

Key: F

Solo: A with Org. obbl.

Sources: Vol. 1, p. 11; Six Solo Anthems (no.1), p.2
 BM Add. MS. 17850 [Travers] (see Plate IXb)
 BM Add. MS. 5327 [Travers]
 Leeds Public Library, unnumbered MS. (c. 1720)
 Tenb. MS. 789 (pre-1725)
 BM Add. MS. 43863 [John Barker]
 Ely Cathedral, MS. 21 [James Hawkins]
 BM Add. MS. 37072
 BM Add. MS. 30931
 BM/RM 23 m. 1-6 (CR part-books)
 St. Paul's OB no. 1 [Travers]
 Eton College (organ book, pre-1732)

Notes: As the above list shows, this was one of Greene's most popular anthems during the 18c. It was in the CR repertory by 1724; also in Ellway. For detailed instructions on the interpretation of this piece by one who had himself sung under Greene, see Anselm Bayly, A Practical Treatise on Singing and Playing With Just Expression and Real Elegance (London, 1771), pp. 95-8; and for a reference to James Bartleman's later performances, see Scholes, The Life and Activities of Sir John Hawkins, p. 161. It was published in Bland's Collection of Divine Music [1790?] with the final chorus arranged for SA. The first three movements were printed in Thomas Busby's The Divine Harmonist, or, Sunday Associate (1792), pp. 226 and 247. Also published in Fifteen Favorite Anthems ed. John Clarke [later Clarke-Whitfield], i, 87-95 [1805], and here transposed to D in order to make the solos suitable for S or T. A modern edition of the first two movements only is printed in Davison and Apel, Historical Anthology of Music (1946), ii, 208-10. The final chorus, "The Lord will deliver the righteous", is available separately (Bosworth). An edition of the complete work has been commissioned from the present writer, and is due to appear in 1968/9.

Have mercy upon me, O God

Key: b

Solo: A (chorus SSATB)

Sources: Vol. 2, p. 64

BM Add. MS. 17853

Notes: In CR repertory by 1724.

Hear, O Lord, and consider my complaint

Key: F

Solo: B

Sources: Vol. 2, p. 70

BM Add. MS. 17850 [Boyce]

BM Add. MS. 17853

BM Add. MS. 37072

BM/RM 23 m. 1-6 (CR part-books)

St. Paul's OB no. 1

Ely Cathedral, MS. 9 (organ book) [Thomas
Kempston]

BM Add. MS. 30932 (organ book, incomplete)

Notes: Added to CR repertory between 1724 and 1736.

Copied into CR part-books between 1730 and 1736.

Let my complaint come before thee, O Lord

Key: e-E

Solo: A

Sources: Vol. 1, p. 16; Six Solo Anthems (no. 3), p. 14
 Notes: Not in CR word-book of 1736; not in Ellway.
 Probably composed between 1736 and 1742. Published in
 Bland's Collection of Divine Music [1790?] with the
 choruses arranged for SA.

Lord, how are they increased that trouble me

Key: f-F

Solo: A with Org. obbl.

Sources: Vol. 1, p. 105; Six Solo Anthems (no. 5), p. 24

BM Add. MS. 17850 [Travers]

BM Add. MS. 5327 [Travers]

BM Add. MS. 17853

RCM MS. 812

St. Paul's OB no. 1 [Travers]

Notes: In CR repertory by 1724. RCM MS. 812 is in the
 same hand as RCM MS. 885 (c. 1720).

My God, my God, look upon me ('For Good-Fryday')

Key: e

Solo: T with Org. obbl. (chorus SSATB)

Sources: Vol. 1, p. 26; Six Solo Anthems (no. 2), p. 7

Notes: Added to CR repertory between 1724 and 1736; not
 in Ellway.

My soul truly waiteth still upon God

Key: D

Solo: B with Org. obbl.

Sources: Vol. 2, p. 114

BM Add. MS. 17850 [Travers]

BM Add. MS. 5327 [Travers]

BM Add. MS. 17852

BM Add. MS. 43863 [John Barker]

Ely Cathedral, MS. 21 [James Hawkins]

BM/RM 23 m. 1-6 (CR part-books)

St. Paul's OB no. 1 [Travers]

Ely Cathedral, MS. 9 (organ book) [Thomas
 Kempton]

BM Add. MS. 39868 (organ book)

Notes: In CR repertory by 1724; also in Ellway.

BM Add. MS. 17852 is inscribed "Oct^t 1720", "Finis M^r
 Green". Probably written for the re-opening of the
 organ of St. Paul's Cathedral on Sunday, 23 October 1720.

O Lord, grant the king a long life ('For the King's Birth-

Key: B flat

Day')

Solo: T with Org. obbl.

Sources: Vol. 2, p. 146

Ely Cathedral, MS. 9 (organ book) [Thomas
 Kempton]

Notes: Not in CR word-book of 1736; not in Ellway. Probably composed between 1736 and 1742.

O sing unto the Lord with thanksgiving

Key: C

Solo: T

Sources: Vol. 1, p. 125; Six Solo Anthems (no. 6), p. 29
 BM/RM 23 m. 1-6 (CR part-books)
 BM Add. MS. 37073 (organ book)
 Ely Cathedral, MS. 9 (organ book) [Thomas
 Kempton]

Notes: Added to CR repertory between 1724 and 1736.
 Copied into CR part-books between 1730 and 1736. A MS. purporting to be autograph (ex libris John Stafford Smith) was sold as part of Lot 213 in the Crotch sale (February 1873).

Praise the Lord, O my soul

Key: D-G

Solo: S

Sources: Vol. 1, p. 22; Six Solo Anthems (no. 4), p. 20
 BM Add. MS. 17853
 BM/RM 23 m. 1-6 (CR part-books)
 Ely Cathedral, MS. 9 (organ book) [Thomas
 Kempton]

Notes: Added to CR repertory between 1724 and 1736.
 Copied into CR part-books before 1730. In BM Add. MS. 17853, the solos are for an alto voice and the key is F-B flat. Published in R.J.S. Stevens's Sacred Music, i, 13-7 [c. 1798].

The Lord, ev'n the most mighty God hath spoken

Key: D

Solo: B

Sources: Vol. 2, p. 121
 RCM MS. 822 [Boyce, with Autograph additions]
 BM Add. MS. 17850 [Boyce]
 BM Add. MS. 17853
 BM/RM 23 m. 1-6 (CR part-books)
 St. Paul's OB no. 1
 Ely Cathedral, MS. 9 (organ book) [Thomas
 Kempton]

Notes: Added to CR repertory between 1724 and 1736.
 Copied into CR part-books between 1730 and 1736. Note, however, that RCM MS. 822 also contains an organ part (with autograph title) -- in C -- which is in the same hand as RCM MS. 885 (c. 1720).

1 (b) UNPUBLISHED ANTHEMS

The anthems in this section of the catalogue are all similar in structure and in scoring to those in Forty Select Anthems, and are arranged accordingly. Though a good many of them were printed during the late eighteenth and early nineteenth centuries, none were published during Greene's lifetime. The known details of a couple which are no longer extant are included here for the sake of completeness. Those whose titles are enclosed within square brackets are either spurious, or else -- almost certainly -- movements extracted from complete anthems which I have not yet succeeded in identifying.

Full Anthems

Bow down thine ear, O Lord

Key: g

6 voc.: SSATBB

Sources: BM MS. Harley 7342 [Tudway, 1720]

Bodl. MS. Mus. d. 48 [Hayes]

Cambridge University Library MS. Add. 3135

St. Paul's OB no. 1

Notes: In CR repertory by 1724; also in Ellway. A note in BM MS. Harley 7342 reads: "Etat. suae 23" -- which would make the date of composition 1719. For the copyist of C.U.L. MS. Add. 3135, see notes on "Lord, let me know mine end" (Section 1(a) above). Whatever the date of this copy, its source was almost certainly early (pre-1730). A MS. purporting to be autograph (ex libris John Stafford Smith) was sold as part of Lot 213 in the Crotch sale (February 1873). Published [c. 1780] as an 'Anthem for six Voices In the Key of G, with the lesser third by Maur^ce Greene Doc: Mus. ... No. 65'. (The only copy listed in BUCEM is BM, press-mark G. 805 (26)). As the pages are numbered 17-24, it must therefore have formed part of a larger publication which has not yet been identified.

The following six anthems are generally known collectively as 'Six Modal Anthems', though they were not so titled by Greene. All six are for five voices (SSATB), and would appear to have been composed as a set very shortly after Greene took his doctorate at Cambridge in July 1730. What was obviously the autograph MS. of Six Modal Anthems was sold as part of Lot 40 in the Boyce sale (1779) and is no longer extant. The chief surviving source is Bodl. MS. Mus. d. 48, a copy in the hand of William Boyce. (See E. Walker, 'The Bodleian Manuscripts of Maurice Greene', in MA 2, July 1910, p. 211). There is some evidence to sug-

gest that this MS. formed the copy-text when these anthems were copied into the CR part-books (BM/RM 23 m. 1-6) either in, or not long after, 1730. All six were published by Richard Clark in 1812 as Six Full Anthems, For Five Voices, and also in an edition for the Faith Press in 1929. A further MS. copy of the first two (in the hand of Thomas Barrow) is now Fitz. MS.52 D. 20. The same pair were also printed by Birchall & Andrews in Six Select Anthems, in Score [c. 1785].

I call with my whole heart	Dorian mode
I cried unto the Lord	Phrygian mode
Try me, O God	Lydian mode
I have longed for thy saving health	Mixolydian mode
Lord, teach us to number our days	Aeolian mode
Praise the Lord, ye servants	Ionian mode

Verse Anthems

Blessed is the man that hath not walked in the counsel of the ungodly

Key: g

Verse: SA

Sources: Bodl. MS. Mus. d. 48 [Martin Smith, with Autograph tempo markings]

Bodl. MS. Mus. d. 51 [Boyce]

BM/RM 23 m. 1-6 (CR part-books)

Notes: Added to CR repertory between 1724 and 1736.

Copied into CR part-books between 1730 and 1736.

Have mercy upon me, O God, after thy great goodness.

Key: g

Verse: AAB

Sources: BM Add. MS. 17850 [Travers]

BM Add. MS. 5327 [Travers]

BM Add. MS. 17852

Bodl. MS. Mus. d. 48 [Hayes]

BM/RM 23 m. 1-6 (CR part-books)

St. Paul's OB no. 1 [Travers]

Notes: Added to CR repertory between 1724 and 1736.

Copied into CR part-books between 1730 and 1736. BM Add. MS. 17852, however, is dated "june 1720". Published [c. 1825] by Birchall, Lonsdale & Mills as no. 4 of Nine Anthems in Score, and printed from a MS. purporting to be autograph.

Hear my crying, O God, give ear unto my prayer

Key: c-C

Verse: BB

Sources: BM Add. MS. 17850 [Boyce]
 Bodl. MS. Mus. d. 51 [Boyce]
 BM Add. MS. 17853
 Bodl. MS. Mud. d. 48 [Hayes]

Notes: Added to CR repertory between 1724 and 1736. Published [c. 1825] by Birchall, Lonsdale & Mills as no. 5 of Nine Anthems in Score, and printed from a MS. purporting to be autograph. The publishers' claim that the work had never before been published cannot be sustained, for the piece had previously appeared as a 'Verse Anthem, For two Voices In the Key of G, with the lesser third: ... From an Original Copy in the Possession of Dr Samuel Arnold'. Publisher and date are unknown, but the edition is clearly late 18c. The only copy known to me is in the Curtis Institute of Music, Philadelphia. Its pages are numbered 42-50. Pp. 42-8 have the number '36' -- plate no. ? -- at the foot of each page, and pp. 49-50, the number '37'. It must therefore have formed part of a larger publication which has not yet been identified -- probably the same one as that in which "Bow down thine ear" (above) also appeared.

Hear my prayer, O Lord, and consider my desire

Key: E flat

Verse: AB

Sources: Arnold, iii, 169-76 is the only known source. (RCM MS. 1053 [c. 1800] was probably copied from Arnold).

Hear my prayer, O Lord ['O God' in some sources], and hide not thyself from my petitions

Key: c

Verse: ATB

Sources: BM Add. MS. 17850 [Travers]
 BM Add. MS. 5327 [Travers]
 BM Add. MS. 17852
 BM Add. MS. 43863 [John Barker]
 Ely Cathedral, MS. 21 [James Hawkins]
 Tenb. MS. 1029
 Bodl. MS. Mus. d. 48 [Hayes]
 St. Paul's OB no. 1 [Boyce]

Notes: In CR repertory by 1724. Published [c. 1785] by Birchall & Andrews as no. 1 of Six Select Anthems, in Score, and also [c. 1825] by Birchall, Lonsdale & Mills as no. 3 of Nine Anthems in Score, printed from a MS. purporting to be autograph and never before published.

Hear, O Lord, and have mercy

Key: E

Verse: AT

Sources: BM Add. MS. 17861 [Porter, with Autograph additions] (see Plate X)

Notes: The note, "D^r Greene, written by M^r S. Porter while he was an apprentice to the D^r" in the top right-hand corner of f. 24, is in the hand of Samuel Arnold. The anthem was probably composed and copied sometime between about 1750 and 1755.

I will always give thanks unto the Lord

Key: F

Verse: SAB

Sources: BM Add. MS. 17861 [Autograph]
 BM Add. MS. 17850 [Travers]
 BM Add. MS. 5327 [Travers]
 BM Add. MS. 17852
 Bodl. MS. Mus. d. 48 [Hayes]
 BM/RM 23 m. 1-6 (CR part-books)
 St. Paul's OB no. 1 [Travers]

Notes: In CR repertory by 1724. The autograph is signed at the end: "D^r Greene June" -- the year is missing. Published [c. 1825] by Birchall, Lonsdale & Mills as no. 2 of Nine Anthems in Score, and printed from a MS. purporting to be autograph.

I will be glad, and rejoice in thee, O Lord

Key: A

Verse: ATB

Sources: Bodl. MS. Mus. d. 51 [Boyce, with Autograph additions]
 Bodl. MS. Mus. d. 48 [Martin Smith, with Autograph additions]

Notes: Added to CR repertory between 1724 and 1736.

I will love thee, O Lord

Key: B flat

Verse: SATB

Sources: Bodl. MS. Mus. d. 51 [Autograph]
 BM/RM 27 a. 2 [CR organ book] [Autograph]
 Fitz. MS. 52 C. 14 (organ book)

Notes: Probably composed after 1736; not in any of the published word-books up to that year. Has three movements in common with the orchestral anthem "I will sing a new song": the Bass recit and aria ("For who is God but the Lord" and "It is God that girdeth me") and the following AT duet ("The Lord liveth").

I will magnify thee, O God, my king

Key: B flat

Verse: AB

Sources: RCM MS. 812 [Autograph]
 BM Add. MS. 17850 [Boyce]

BM Add. MS. 5327 [Travers]
 Bodl. MS. Mus. d. 48 [Hayes]
 BM/RM 23 m. 1-6 (CR part-books)
 St. Paul's OB no. 1 [Travers]
 Eton College (organ book, pre-1732)

Notes: Added to CR repertory between 1724 and 1736.
 Copied into CR part-books before 1730. Published by
 Arnold, ii, 144-52; also [c. 1825] by Birchall, Lonsdale
 & Mills as no. 6 of Nine Anthems in Score, printed from
 a MS. purporting to be autograph.

Like as the hart

Key: C

Verse: SS

Sources: BM Add. MS. 17850 [Boyce, with Autograph
 additions]

Bodl. MS. Mus. d. 48 [Hayes]

BM/RM 23 m. 1-6 (CR part-books)

Notes: Added to CR repertory between 1724 and 1736;
 also in Ellway. Copied into the CR part-books between
 1730 and 1736, and into the part-books at Durham before
 1735. Published by Arnold, ii, 59-68; also in Fifteen
 Favorite Anthems ed. John Clarke [later Clarke-Whitfield],
 i, 96-109 [1805]; and also [c. 1825] by Birchall, Lons-
 dale & Mills as no. 8 of Nine Anthems in Score, printed
 from a MS. purporting to be autograph. The first three
 movements only were published in R.J.S. Stevens's Sacred
 Music, iii, 54-61 [c. 1802]. A modern edition by
 Christopher Dearnley (without the final chorus) is pub-
 lished by O.U.P. (Oxford Anthems, 1964).

My heart is fixed, O God

Key: C-G

Verse: AT with ['Cello] obbl.

Sources: Bodl. MS. Mus. d. 51 [partially Autograph]

Fitz. MS. 52 C. 14 (organ book)

Notes: Probably composed after 1736; not in any of the
 published word-books up to that year.

O ^e joyful in the Lord

A verse setting of these words is attributed to Greene
 in both the 1724 and 1736 editions of the CR word-book
 (p. 79). No music has survived.

O clap your hands

Lot 686 in the Julian Marshall sale (Sotheby's, July
 1884) included a copy of Forty Select Anthems and the
 following; "2 Autograph Receipts of Dr. Greene and an
 unpublished Verse Anthem, "O Clap your Hands" for 3

Voices and Chorus, by Dr. Greene, in autograph MS. fine copy in old English red morocco". The only known setting of these words by Greene is the one in Forty Select Anthems.

0 give thanks unto the Lord and call upon his name

Key: D

Verse: AB with Org. obbl.

Sources: RCM MS. 885 [with Autograph additions]
 BM Add. MS. 17850 [Travers]
 BM Add. MS. 5327 [Travers]
 BM MS. Harley 7342 [Tudway, 1720]
 BM Add. MS. 43863 [John Barker]
 BM Add. MS. 17853
 Bodl. MS. Mus. d. 48 [Hayes]
 St. Paul's OB no. 1 [Travers]

Notes: Although this anthem was composed before 1720, it was not added to the CR repertory until between 1724 and 1736. RCM MS. 885 has an autograph note on the verso of the final page of music which suggests that this may have been the copy supplied to Tudway. It reads:

"Sir,
 Being in haste I defer writing to you
 till the next Post
 Yrs
 Mau: Greene"

Published [c. 1825] by Birchall, Lonsdale & Mills as no. 7 of Nine Anthems in Score, and printed from a MS. purporting to be autograph.

0 Lord, I will praise thee

Key: C

Verse: AAB

Sources: Arnold, ii, 128-43 is the only known source.

0 Lord, look down from heaven

Key: C

Verse: ATB

Sources: BM Add. MS. 17861 [Autograph]
 Bodl. MS. Mus. d. 48* [Porter]
 Fitz. MS. 52 C. 14 (organ book)

Notes: Bodl. MS. Mus. d. 48* has autograph initials 'MG' at the end. Probably composed after 1736; not in any of the published word-books up to that year.

0 Lord, our Governor, how excellent is thy name

Key: A

Verse: ATB (chorus SSATB)

Sources: BM Add. MS. 17850 [Boyce]
 BM Add. MS. 5327 [Travers]

BM Add. MS. 17852
 Bodl. MS. Mus. d. 51 [mostly Travers]
 Bodl. MS. Mus. d. 48 [Hayes]
 St. Paul's OB no. 1 [Travers]

Notes: The final fugue is the same as that of "I will sing of thy pow'r" in Forty Select Anthems. Added to CR repertory between 1724 and 1736. Copied in BM Add. MS. 5327 and St. Paul's OB no. 1 before 1730. Bodl. MS. Mus. d. 51 bears the date "June 1726" in faint pencil. This seems to be a later revised version of the piece in which the first movement -- slightly expanded -- together with the first six bars of the second is in the hand of an unidentified copyist, and is stitched to an old copy of the rest of the anthem by Travers. The title, "Anthem 3: voc:" at the head of the first page, is autograph. Published [c. 1825] by Birchall, Lonsdale & Mills as no. 9 of Nine Anthems in Score, and printed from a MS. purporting to be autograph.

[O Lord, thy word]

Misattributed to Greene in Fellowes's Catalogue of Manuscripts in the Library of St. Michael's College, Tenbury. Although it follows a piece by Greene, it is anonymous in the source (Tenb. MS. 1020).

O praise the Lord of heaven

Key: D

Verse: SSATB

Sources: BM Add. MS. 17861 [Autograph]
 Fitz. MS. 52 C. 14 (organ book)

Notes: Probably composed after 1736; not in any of the published word-books up to that year. The anthem was published by Arnold, ii, 216-30. He also owned the two MSS. mentioned above.

O sing unto the Lord a new song

Key: F

Verse: SAB

Sources: BM Add. MS. 17861 [Autograph]

Notes: Probably composed after 1736; not in any of the published word-books up to that year.

Ponder my words, O Lord

Key: G

Verse: TT

Sources: York Minster Library, MS. 108/1
 Bod. MS. Mus. d. 48 [Hayes]
 BM/RM 23 m. 1-6 (CR part-books)

Notes: Added to CR repertory between 1724 and 1736; also in Ellway. Copied into CR part-books between 1730 and 1736.

The Lord is gracious and merciful

Key: C

Verse: AA

Sources: Bod. MS. Mus. d. 51 [Autograph, except for the
vocal parts in the final chorus]

Fitz. MS. 52 C. 14 (organ book)

Notes: Probably composed after 1736; not in any of the
published word-books up to that year.

[The Lord is my shepherd]

Key: e

Verse: SS

Sources: BM Add. MS. 31821

Notes: This is a late 18c./early 19c. copy in a volume
which consists mainly of transcripts in the hand of R.J.
S. Stevens. Greene's name has been pencilled at the
top of the first page (f. 80). Another setting of these
same words (in G) follows in the source, and is cata-
logued as the work of William Savage. This too is for
2S, and again Greene's name is pencilled at the head of
the page. Neither is in Stevens's hand, and both are
almost certainly spurious.

The Lord is my strength

Key: E flat

Verse: ATB

Sources: BM Add. MS. 17850 [Travers]

BM Add. MS. 5327 [Travers]

Bodl. MS. Mus. d. 48 [Hayes]

St. Paul's OB no. 1 [Travers]

Notes: Added to CR repertory between 1724 and 1736.

Copied in BM Add. MS. 5327 and St. Paul's OB no. 1 before
1730. Published in William Thomson's Symphonia Angelica
('Selected from Manuscripts of undoubted Authenticity')
[c. 1780], pp. 4-12. Also published [c. 1825] by
Birchall, Lonsdale & Mills as no. 1 of Nine Anthems in
Score, and printed from a MS. purporting to be autograph,
never before published.

Solo Anthems

[Blest is the man for ever blest]

Key: E flat

Music by "Green" adapted to Watts's metrical version of
Psalm 32. S solo printed in Bland's Collection of Divine
Music [1790?], no. 2, p. 18.

[Blest is the man whose constant feet]

Key: G

By "D.^r Green". A 4-page anthem of alternating solos (S) and two-part choruses, printed in Bland's Collection of Divine Music [1790?], no. 5, pp. 46-9.

I cried unto the Lord

Key: c

Solo: B

Sources: Leeds Public Library, unnumbered MS. (c. 1720)
Bodl. MS. Mus. d. 48 [Hayes]

Notes: Not in any of the published word-books of the period.

[I will always give thanks]

Key: D

Solo: A with Org. obbl.

Sources: BM Add. MS. 17861

Notes: Catalogued as being by Greene, but the composer's name appears only in the index, and was apparently added by Vincent Novello in the blank space left by Samuel Arnold. The anthems on either side, and in the same copyist's hand, are both by Boyce. In all probability, this is too.

O God, thou art my God

Key: d-D

Solo: A with Org. obbl.

Sources: RCM MS. 885 [with Autograph additions]
BM MS. Harley 7342 [Tudway, 1720]
Bodl. MS. Mus. d. 48 [Hayes]

Notes: The last two movements (here in D) are an earlier version of those in the B flat setting of these same words in Forty Select Anthems. There is a distinct affinity between the ante-penultimate movements as well. RCM MS. 885 may well have been the copy supplied to Tudway (see notes on the unpublished verse anthem, "O give thanks unto the Lord and call upon his name" above).

O Lord God of hosts

Key: D

Solo: S

Sources: Fitz. MS. 52 D. 20 (ex libris Samuel Arnold)

Notes: Published by Arnold, iii, 292-4. Consists of four very short solo sections and a 13-bar concluding chorus. (An extract from, or adaptation of, a longer work perhaps ?)

Praise the Lord, O my soul

Key: F

Solo: B

Sources: BM Add. MS 17861 [Autograph]

Notes: Published by Arnold, ii, 51-8. Probably composed after 1736; not in any of the published word-books up to that year.

Rejoice in the Lord

Key: B flat-c

Solo: B

Sources: BM Add. MS. 17853
 BM Add. MS. 17820
 Bodl. MS. Mus. d. 48 [Hayes]
 BM/RM 23 m. 1-6 (CR part-books)

Notes: Added to CR repertory between 1724 and 1736. Copied into CR part-books between 1730 and 1736. In BM Add. MS. 17820, the solo voice is a tenor.

Save me, O God, for the waters are come in even unto my soul

Key: c-C

Solo: A

Sources: Bodl. MS. Mus. d. 51 [Autograph]
 BM/RM 27 a. 2 (CR organ book) [Autograph]
 St. Paul's OB nos. 3 and 7
 Fitz. MS. 52 C. 14 (organ book)

Notes: Probably composed after 1736; not in any of the published word-books up to that year.

Sing unto the Lord a new song

Key: G

Solo: A

Sources: Bodl. MS. Mus. d. 51 [Autograph]

Notes: Probably composed after 1736; not in any of the published word-books up to that year.

Sing unto the Lord and praise his name

Key: D

Solo: A

Sources: Bodl. MS. Mus. d. 51 [Autograph]
 Fitz. MS. 52 C. 14 (organ book)

Notes: Probably composed after 1736; not in any of the published word-books up to that year.

The Lord is king

Key: D

Solo: B (chorus SSATB)

Sources: Bodl. MS. Mus. d. 51 [Martin Smith, with Autograph additions]
 BM Add. MS. 37073 (organ book) [with Autograph additions]

Notes: Added to CR repertory between 1724 and 1736.

Turn thy face from my sin

Key: c-C

Solo: A with 'Cello obbl.

Sources: Bodl. MS. Mus. d. 51 [Autograph]

BM Add. MS. 17820

Bodl. MS. Mus. d. 46

Fitz. MS. 52 C. 14 (organ book)

Notes: The obbligato part is specifically marked "violoncello" in Bodl. MS. Mus. d. 51. Probably composed after 1736; not in any of the published word-books up to that year.

1 (c) ORCHESTRAL ANTHEMS

Nearly all the anthems in this section were written for performance either at the annual Sons of the Clergy festivals in St. Paul's Cathedral, or else for festal occasions in the Chapel Royal -- chiefly to celebrate the king's return to St. James's after his periodic visits to Hanover. Some may even have been performed at both. Only very seldom, however, is it possible to identify the actual occasion on which any one of these anthems was first performed, and very few can be dated. They are mostly large-scale works, approximate in size and scope to the average Bach cantata. Two whose titles are enclosed within square brackets are probably unidentified extracts. The known details of several others which are no longer extant are also included here. Unless otherwise indicated, the choral forces required are SATB; the soloists are specified in every case. The scoring is generally for the normal ^{early} eighteenth-century 'full' orchestra: four-part strings, two oboes (or sometimes flutes), two bassoons, two trumpets, and occasionally also drums.

All thy works praise thee, O Lord

Key: B flat-C

Verse: ATB

Orchestra: Strings, 2 Obs., [2 Bsns], and 2 Trs.

Sources: BM Add. MS. 17851 [Autograph]

Bodl. MS. Mus. c. 18 [with Autograph additions]

Notes: BM Add. MS. 17851 must have been part of Lot 161 in Boyce SC; Bodl. MS. Mus. c. 18 may have been part of Lot 252. The main copyist of the latter is unidentified, but he also produced the score and parts of the orchestral anthem "O Lord, who shall dwell in thy tabernacle" (see post), and the score of a Te Deum and Jubilate in D (Bodl. MS. Mus. d. 50). Must have been written prior to 1743, as one of the singers mentioned in both sources

(Samuel Weeley) died in that year. For further comment, see E. Walker in MA 2, pp. 205-6.

Blessed are all they

Key: G

Verse: ATB with a very little S

Orchestra: Strings, 2 Obs., Fl., and [2 Bsns.]

Sources: Bodl. MS. Mus. d. 46 [Autograph]

BM Add. MS. 17859 [Boyce] (see Plate VIIa)

Notes: Composed for the wedding of the Princess Royal Anne and the Prince of Orange originally scheduled for October 1733. The anthem was never performed. The music of the tenor solo, "Hearken, O daughter", was also used in a Te Deum in D (BM Add. MS. 32588) formerly attributed to Boyce. BM Add. MS. 17859 was Lot 143 in Boyce SC. For further comment, see E. Walker in MA 2, p. 208.

[Blessed are they who have the God of Jacob for their help]

Key: a

Sources: RCM MS. 1078 (a set of three part-books)

No. 18 in a collection of "Single Verses By Several Masters [of] Church Musick". Described in the MS. as a "Treble Solo wth 2 Violins & 2 Basses". The composer's name is given as "M^r. Green".

Blessed is the man [whose strength is in the Lord]

The score and parts formed Lot 140 in Boyce SC. No longer extant. Written to celebrate the king's return to St. James's, and performed before the royal family in the Chapel Royal on Sunday, 2 November 1735 (see The Daily Journal of 3 November; also Read's Weekly Journal of 8 November).

Hearken unto me, ye holy children

Key: A-D

Verse: ATB

Orchestra: Strings, 2 Obs., 2 Fls., and [2 Bsns.]

Sources: Rowe MS. 401 [the original parts, mostly Boyce]

Ely Cathedral, MS. 9 [James Hawkins]

Bodl. MS. Mus. d. 36

Rowe MS. 256 [Hayes, with a printed set of words (c. 1780)]

BM Add. MS. 17860 (c. 1789)

Notes: Composed for the opening of the new Gibbs Building at King's College, Cambridge, and first performed in King's College Chapel on 25 March 1728. Rowe MS. 401 was part of Lot 128 in Boyce SC. There are parts as follows: 3 1st Vlms., 3 2nd Vlms., 1 Vla., 2 Vcs., 1 DB., Organ and 2 Obs. (Fls.), soloists (ATB) and chorus

(2 each of SATB). The names of various singers are written on the vocal parts. For further comment, see E. Walker in MA 2, p. 206; also A History of Music in England, 3rd edn., p. 253.

[He decketh his priests]

Key: F

Sources: RCM MS. 1078 (a set of three part-books) No. 19 in a collection of "Single Verses By Several Masters [of] Church Musick". Described in the MS. as a "Treble Solo with 2 Violins". The composer's name is given as "M^r. Green".

I will give thanks unto thee, O Lord

Key: A-D

Verse: SSATB (brief SSATB passages in chorus)

Orchestra: Strings, 2 Obs., 2 Bsns., and 2 Trs.

Sources: Bodl. MS. Mus. d. 47 [Autograph, dated 1740]

Notes: Judging by the words, this anthem was written for the king's return to St. James's in October 1740. Greene's 'Fine Anthem' on this occasion was performed in the Chapel Royal on Sunday, 19 October (see The Daily Gazetteer of 20 October). The autograph was Lot 59 in Boyce SC. For further comment, see E. Walker in MA 2, p. 209.

I will love thee, O Lord, my strength

The score and parts formed Lot 148 in Boyce SC. No longer extant.

I will magnify thee, O God, my king

Key: D

Verse: SAB

Orchestra: Strings, 2 Obs., [2 Bsns.], and 2 Trs.

Sources: Bodl. MS. Mus. d. 44 [Autograph] (see Plate VIa)

Bodl. MS. Mus. d. 46 (pre-1730)

Notes: Written for the Sons of the Clergy, and first performed at St. Paul's on 10 December 1719; it was the first of Greene's festival anthems. The names of the soloists are given in Bodl. MS. Mus. d. 44, which was Lot 162 in Boyce SC. For further comment, see E. Walker in MA 2, pp. 207-8.

I will sing a new song unto thee, O God

Key: D

Verse: SSATB (brief SSATB passages in chorus)

Orchestra: Strings, 2 Obs., 2 Bsns., and 2 Trs.

(of some of those belonging
 to a Te Deum in D (RCM MS. 224))

Sources: Bodl. MS. Mus. d. 49 [mostly Autograph]
Notes: Included in Lot 56 in Boyce SC, though not specifically mentioned in the catalogue. Three movements are identical with, and probably borrowed from, the unpublished verse anthem in B flat, "I will love thee, O Lord": the Bass recit and aria ("Who is God but the Lord" and "It is God that girdeth me") and the following AT duet ("The Lord liveth"), here transposed up a tone to C (see Section 1(b) above). The appearance of the final section, with 2 pp. of Greene autograph leading into the work of a copyist, is such as to suggest that this movement too is adapted, in this case from an earlier orchestral anthem. Of the two copyists involved in the production of this score, one was almost certainly Samuel Porter. The very loose and rather untidy autograph hand also suggests a relatively late date of composition. So too does the fact that the beginning of the string parts belonging to this anthem are included on the final page which is dated 1745. Both were probably written for the king's return to St. James's on 29 September of that year. Alternatively, it is just possible that they were composed for performance at the 1745 Three Choirs Festival. For further comment, see E. Walker in MA 2, p. 212.

My song shall be alway

Key: G

Verse: SATB

Orchestra: Strings, 2 Obs., and 2 Bsns.

Sources: Bodl. MS. Mus. d. 46 [Travers]

Notes: Hand of Travers suggests a probable date of composition in the first half of the 1720s. For further comment, see E. Walker in MA 2, pp. 208-9.

O be joyful in God all ye lands

Key: D

Verse: SSAAB

Orchestra: Strings, 2 Obs., Fl., [2 Bsns.], 2 Trs., and Timp.

Sources: Bodl. MS. Mus. d. 47 [Autograph]

Notes: Lot 149 in Boyce SC. For further comment, see E. Walker in MA 2, p. 209.

O God, thou hast cast us out

Key: c

Verse: SAATB

Orchestra: Strings, 2 Obs., and [2 Bsns.]

Sources: Bodl. MS. Mus. d. 51 [mostly Autograph; the rest Porter]

BM Add. MS. 17861 [Autograph]

Fitz. MS. 52 C. 14 (organ book)

Notes: "Compos'd for the Fast Day. Dec. 18, 1745" according to BM Add. MS. 17861. Bodl. MS. Mus. d. 51 was part of Lot 197 in Boyce SC. BM Add. MS. 17861 has figured-bass accompaniment only, and it is this version which was published by Arnold, iii, 244-55. The section "O remember not our old sins" has the same archaic flavour as that of the setting of these same words in the full anthem, "Lord, how long wilt thou be angry", in Forty Select Anthems. For further comment, see E. Walker in MA 2, p. 212.

O Lord God of hosts

A set of parts for this anthem formed part of Lot 127 in Boyce SC. No longer extant. Presumably quite different from the unpublished solo anthem of this title listed in Section 1(b) above.

O Lord, who shall dwell in thy tabernacle

Key: F

Verse: ATB (chorus SSATB)

Orchestra: Strings only

Sources: Durham Cathedral Library,
Bamburgh Collection MS. M. 70 (full score)
Bodl. MS. Mus. d. 46 (set of parts)

Notes: Score and parts are in the hand of the same copyist who was also responsible for Bodl. MS. Mus. c. 18 (see "All thy works praise thee, O Lord" above), and MS. Mus. d. 50.

O praise the Lord, ye angels of his

The score and parts formed Lot 147 in Boyce SC. No longer extant.

O praise the Lord, ye that fear him

Key: D

Verse: ATB

Orchestra: Strings, 2 Obs., [2 Bsns.], and 2 Trs.

Sources: Bodl. MS. Mus. e. 16 [Autograph]

Notes: Lot 144 in Boyce SC. The words strongly suggest that this anthem was written for the Sons of the Clergy. For further comment, see E. Walker in MA 2, p. 213.

Open the gates of righteousness

Key: A-D

Verse: SATB

Orchestra: Strings, [2 Obs.], [2 Bsns.], and 2 Trs.

Sources: Bodl. MS. Mus. d. 43 [Autograph]
BM Add. MS. 17853 (pre-1730)

Notes: Written for the Sons of the Clergy, and first performed at St. Paul's on 12 December 1723 as a note on ~~BM~~ Add. MS. 17853 points out. (For a report of the performance, see The Daily Post of 13 December). The autograph was Lot 145 in Boyce SC. For further comment, see E. Walker in MA 2, pp. 206-7.

Praise the Lord ye house of Aaron

The autograph score and parts formed Lot 58 in Boyce SC. Written for the Sons of the Clergy, and first performed at St. Paul's on 19 February 1736 (see Read's Weekly Journal of 21 February). Greene was a Steward of the festival that year. No longer extant.

Rejoice in the Lord, O ye righteous (1)

Key: D

Verse: SAT

Orchestra: Strings, 2 Obs., Fl., [2 Bsns.], and 2 Trs.

Sources: Bodl. MS. Mus. d. 50 [Autograph]

Notes: Part of Lot 163 in Boyce SC. Written to celebrate the king's safe arrival from Hanover, and first performed before the royal family in the Chapel Royal on Sunday, 25 October 1741 (see The Daily Gazetteer of 26 October; also All-Alive and Merry; or, the London Daily Post of 27 October). For further comment, see E. Walker in MA 2, p. 212.

Rejoice in the Lord, O ye righteous (2)

Key: D

Verse: SATB (with some SSATB choruses)

Orchestra: Strings, 2 Obs., [2 Bsns.], and 2 Trs.

Sources: Bodl. MS. Mus. d. 49 [mostly Autograph; the rest Porter]

Notes: The opening chorus and the fourth movement, an SA duet ("Our soul hath patiently tarried"), are borrowed from the above; otherwise the two settings are entirely independent, with seven movements in the first and nine in the second. There is no doubt that Bodl. MS. Mus. d. 49 is the later, and by far the finer, work of the two. The words suggest that it was composed for the Sons of the Clergy. If so, it cannot be later than 1750, and with Porter as copyist, it can hardly be earlier than 1745. Bodl. MS. Mus. d. 49 was part of Lot 56 in Boyce SC. Another copy "with additional verses" formed part of Lot 146, but does not appear to have survived. For further comment, see E. Walker in MA 2, p. 211.

Sing praises unto the Lord, O ye saints of his

Key: D

Verse: ATB

Orchestra: Strings, 2 Obs., [2 Bsns.], and 2 Trs. (none of these instruments is actually specified in the score)

Sources: BM Add. MS. 17851 [with Autograph expression marks]

Notes: BM Add. MS. 17851 was almost certainly part of Lot 161 in Boyce SC.

Sing we merrily unto God our strength (1)

Key: D

Verse: AB (brief SSATB passages in chorus)

Orchestra: Strings, 2 Obs., 2 Bsns., and 2 Trs. (Bsns. and DB. are the only instruments actually specified in the score)

Sources: BM Add. MS. 17851 [Autograph]

Notes: BM Add. MS. 17851 was almost certainly part of Lot 161 in Boyce SC.

Sing we merrily unto God our strength (2)

Key: D

Verse: SAT (brief SSATB passages in chorus)

Orchestra: Strings, 2 Obs., 2 Fls., 2 Bsns., 2 Trs., and Timp.

Sources: Bodl. MS. Mus. d. 49 [Autograph]

Bodl. MS. Mus. d. 42 [Martin Smith; ff. 19-22 are Autograph]

Notes: A different work from the above. Both copies are dated 1740 in Greene's own hand, and the anthem was probably composed for the Sons of the Clergy festival that year. Bodl. MS. Mus. d. 42 was Lot 164 in Boyce SC, and MS. Mus. d. 49, part of Lot 56. MS. Mus. d. 42 is a fair copy of MS. Mus. d. 49, and contains two versions of the alto aria "Lord, thou hast been our refuge", the first of which (autograph) is clearly intended to supersede the second. For further comment, see E. Walker in MA 2, p. 206. It was most probably this second setting of "Sing we merrily" which was performed in aid of the Mercer's Hospital, Dublin round about this same time (see MT 44, October 1903, p. 662), and of which the parts are apparently still extant in the archives of that institution.

The king shall rejoice in thy strength, O Lord

Key: D

Verse: SSATB (chorus sometimes SATBB)

Orchestra: Strings, 2 Obs., [2 Bsns.], and 2 Trs.

Sources: Bodl. MS. Mus. c. 19 [Autograph]

Royal Academy of Music, 18c. MS. (not examined)

Notes: The score and parts of this work formed Lot 138 in Boyce SC. For further comment, see E. Walker in MA 2, p. 206.

The Lord is our light and our salvation

Key: C

Verse: AABB

Orchestra: Strings, 2 Obs., Bsn., and 2 Trs.

Sources: Bodl. MS. Mus. d. 45 [Autograph]

Notes: An autograph note on f. 1 reads: "Anthem Perform'd at S^t Pauls Before the Sons of the Clergy December y^e 8th 1720 and on Decemember [sic] the 13th 1722".

Bodl. MS. Mus. d. 45 was lot 150 in Boyce SC. Another copy, apparently autograph, with a set of parts, formed Lot 63. The soloists' names are pencilled in on the only surviving source, Bodl. MS. Mus. d. 45 above. For further comment, see E. Walker in MA 2, p. 208.

2 CANTICLES and MISCELLANEOUS CHURCH MUSIC

Greene wrote only one complete setting of the morning and evening canticles: the Service in C. There are in addition, several large-scale orchestrally-accompanied settings of Te Deum -- some with Jubilate -- which belong as a group with the orchestral anthems listed in Section 1 (c) above, and were intended for performance on the same occasions, i. e. before the Sons of the Clergy in St. Paul's, or the king and the royal family in the Chapel Royal, St. James's. The Lord Chamberlain's records and newspaper notices between them give evidence of no fewer than fourteen such works by Greene: nine Te Deums for festal services in the Chapel Royal between 1729 and 1748 and five (three with Jubilate) for the Sons of the Clergy festivals between 1723 and 1736. Of the seven works in this category which still survive, only six could possibly have been performed on any one of the occasions referred to above. The seventh is dated 27 June 1750 and may have been composed for the celebration of the king's return from Hanover in the autumn of that year, though in the event, the usual performance of Te Deum and an anthem did not take place (see The London Evening-Post of 10-13 November 1750). It seems very unlikely that more than half of Greene's supposed output in this field has disappeared, and in all probability therefore, some settings were repeated on two or three different occasions. In the Boyce Sale Catalogue, there are eight Te Deums (three with Jubilate): Lots 129, 139, 141, 142, 146, 163 (a duplicate of 139), 171 and 250 -- but only three of the surviving MSS. can be positively identified as having come from Boyce's library. Two of the seven extant settings are dated, and all save one are in the festal

key of D major. In the list which follows here, I have arranged these works in what seems to me to be their probable chronological order (based on the evidence of the composer's autograph and the various copyists' hands), and have also suggested the occasions on which each may possibly have been performed.

Canticles

Service in C major, comprising Te Deum, Jubilate, Magnificat and Nunc Dimittis

8 voc.: SSAATTBB (with variously scored verses)

Sources: RCM MS. 225 [Autograph, 1737] (see Plate VIb)

Bodl. MS. Mus. d. 48 [Hayes]

BM/RM 27 a. 1 and 2 (CR part-books and organ book, pre-1749)

St. Paul's OB no. 2

Notes: "Began at Farnham Castle in May 1737 and finished in London in June following" as an autograph note on the fly-leaf of RCM MS. 225 attests. By 11 November 1737, the work had been copied into the part-books at Durham Cathedral (B and C sets). Bodl. MS. Mus. d. 48 is a careful transcript of the autograph; it includes a setting of the Sanctus and Gloria in excelsis which are almost certainly spurious. Another MS. score (no longer extant) was sold as part of Lot 89 in the sale of Samuel Howard's library in June 1799. The complete work (Te D., Jub., Mag. and Nunc) was published by Arnold, ii, 9-50, and later by Vincent Novello (in 1848). A modern edition of the Magnificat and Nunc Dimittis ed. H. Diack Johnstone for the Church Music Society has recently been published (O.U.P., 1966). The existence of the third of the four sources listed here was not known at the time of going to press.

Te Deum in D

Verse: SSAATB Chorus: SSAATB

Orchestra: Strings, 2 Obs., Fl., Bsn., and 2 Trs.

Sources: Library of Congress,

Washington, D.C., ML. 96, G. 796 case [Autograph]

Notes: This may have been Lot 142 in Boyce SC, and is clearly a very early work written circa 1720. It shows the same characteristic crotchet rests as do the autograph scores of Greene's first two Sons of the Clergy anthems: "I will magnify thee, O God, my king" 1719 (Bodl. MS. Mus. d. 44. See Plate VIa), and "The Lord is our light and our salvation" 1720 and 1722 (Bodl. MS. Mus. d. 45). The first of the Greene settings mentioned in the newspapers is a Te Deum and Jubilate for the Sons of the Clergy festival in 1723. The canticles performed in

1720 and 1722, however, are unaccounted for, and it seems most likely that this particular work was written for either one or other of these two occasions.

Te Deum and Jubilate in A

Verse: SSAB Chorus: SSAATBB

Orchestra: Strings, 2 Obs., 2 Fls., 2 Bsns., and 2 Trs.

Sources: BM Add. MS. 28969 [Travers]

Notes: The hand of Travers suggests a probable date of composition in the first half of the 1720s. Settings of Te Deum and Jubilate by Greene were performed before the Sons of the Clergy in 1723 and 1724 (and also, it would appear, in 1726). BM Add. MS. 28969 is likely to have been the first of these, especially as the anthem for that year, "Open the gates of righteousness", also begins in A major. According to The Daily Post of 13 December 1723, the music "was so Curious, that it drew a vast Concourse of Gentry to hear the Performance".

Te Deum and Jubilate in D

Verse: SSATB Chorus: SSATB

Orchestra: Strings, 2 Obs., 2 Fls., 2 Bsns., and 2 Trs.

Sources: BM Add. MS. 17854 [ff. 31-4 are Autograph; there are also various other Autograph additions]

Bodl. MS. Mus. d. 50 [ff. 31-4 are in Travers's hand]

A third MS. full score (probably in the hand of Travers) is currently owned by A. Rosenthal, Ltd.

Notes: Both BM Add. MS. 17854 and Bodl. MS. Mus. d. 50 are in the hand of the same unidentified copyist who produced the score of the orchestral anthem "All thy works praise thee, O Lord" (Bodl. MS. Mus. c. 18), and the score and parts of "O Lord, who shall dwell in thy tabernacle". They both contain two versions of the G minor bass solo "We believe that thou shalt come", the first (ff. 31-4 in each case) in 2/4, the second in common time. The Rosenthal MS. gives only the common time version. This setting is a very extended one, with almost every clause separately developed. Bodl. MS. Mus. d. 50 was Lot 163 in Boyce SC (it still has the sticker on the front cover), and BM Add. MS. 17854 was almost certainly Lot 139. It may be that the Rosenthal copy is the earliest of these three MSS. Here again, the presence of Travers's hand may be taken as a pretty reliable indication that the work is early. The Sons of the Clergy festival of 1724 is the occasion for which it

seems most likely to have been written. (1723 and 1726 are the only other known possibilities). The fact that Bodl. MS. Mus. d. 50 is paired (in Lot 163) with the first of the two settings of "Rejoice in the Lord, O ye righteous" might mean that the work was also performed on the king's return to St. James's in October 1741. A copy of BM Add. MS. 17854 made by Vincent Novello circa 1825 (now BM Add. MS. 17857) is marked up in such a way as to suggest that publication of this setting was once contemplated. For further comment, see E. Walker in MA 2, p. 204.

Te Deum in D

Verse: ATB Chorus: SATB (occasionally SSATB)
 Orchestra: Strings, 2 Obs., 2 Fls., [2 Bsns.], and 2 Trs.
 ('Traversier' is the only instrument actually specified in the score)

Sources: Bodl. MS. Mus. d.41 [Boyce, with Autograph additions]

Notes: This was Lot 141 in Boyce SC. The MS. would seem to be an early Boyce copy circa 1730 (Cf. RCM MS. 228 which is a Boyce copy of Greene's D. Mus. exercise). The autograph additions include the two trumpet parts as well as tempo markings, dynamics etc. The work was probably written to celebrate the king's return to St. James's in the autumn of 1729. It may also have been this same Te Deum which was performed before the Sons of the Clergy on 5 February 1730, and at the Academy of Ancient Music on Friday 13 February, a week later (see Viscount Percival's Diary, i, 46). For further comment, see E. Walker in MA 2, pp. 203-4.

Te Deum in D

Verse: SATB Chorus: SATB
 Orchestra: Strings, 2 Obs., [2 Bsns.], and 2 Trs.
 Sources: BM Add. MS. 32588 [Boyce, with Autograph additions] (see Plate VIIb)

Notes: There is no indication in the MS. that this work is by Greene, and it has hitherto been attributed to Boyce whose name is pencilled at the top of f. 1 (see BM Catalogue; also Grove, s.v. 'Boyce, William'). But here, just as in the preceding item, the two trumpet parts, tempo markings, dynamics etc. are in a different hand which can be positively identified as that of Maurice Greene. Moreover, the Te Deum makes use of one movement (the tenor solo "Hearken, O daughter") from the orchestral anthem, "Blessed are all they", intended for the wedding of Princess Anne [1733], but never in fact performed. It seems likely therefore, that this is the Te Deum which

was written to celebrate the king's return to St. James's in October 1735, and first performed on Sunday 2 November.

Te Deum in D

Verse: SSAATBB **Chorus:** SATB

Orchestra: Strings, 2 Obs., Fl., Bsn., and 2 Trs.

Sources: RCM MS. 224 [Autograph, dated 1745; also a set of parts, mostly non-Autograph]

Notes: The date '1745' is in Greene's own hand. The work was probably written for the king's return to St. James's on 29 September 1745, or else, just possibly, for performance at the Three Choirs Festival in Gloucester earlier that same month. On the final page of some of the string parts, there is the beginning of an orchestral anthem, "I will sing a new song unto thee, O God", which survives complete in Bodl. MS. Mus. d. 49. The separate portfolio of parts contains the following: one each of 1st and 2nd treble, two countertenor solo parts, four countertenor chorus parts, one tenor solo, three tenor chorus, two bass solo, three bass chorus, 1st Vln. (three parts, one of them autograph), 2nd Vln. (three, one autograph), Vla. (two), Vc. (two, one autograph), Fl. (one), Ob. 1 (two), Ob. 2 (one), Bsn. (one, autograph), Trs. 1 and 2 (one of each). The copyist is identified in a note pencilled on the 1st Trumpet part which reads: "M^r Porters writing, who was apprentice to D^r Greene in Beaufort Buildings Strand". The names of the vocal soloists have been added by Greene.

Te Deum in D

Verse: SATB **Chorus:** SSATB

Orchestra: Strings, 2 Obs., 2 Fls., Bsn., 2 Trs., and "Kettledrum".

Sources: Bodl. MS. Mus. c. 17 [Autograph, dated 1750]

Notes: This was Lot 129 in Boyce SC. The Te Deum occupies ff. 18-23, and is signed at the end "M G Gibside June 27 1750" (see Plate VIc). A two-stave sketch of a Jubilate in D is also included in the MS. (ff. 24-32). The work may have been composed for the king's return to St. James's in October 1750 -- George II went to Hanover in April that year -- but if so, it was not performed, since, as The London Evening-Post of 10-13 November reports, "There was no Anthem and Te Deum at the Chapel Royal at St James's on Sunday [11 November], as usual on his Majesty's Return". It can hardly have been intended for the Sons of the Clergy which, since 1731, had performed only one Te Deum by Greene in place of either of the two immensely popular settings by Handel. An unusual feature of the work is the simultaneous use of 2 Fls. and 2 Obs. in the opening chorus. Of all Greene's

settings of Te Deum, this is the one which is perhaps best suited to modern performance. It is a fine piece in one more or less continuous movement, with plenty of chorus work, a number of short verses, and no very extended solos. For further comment, see E. Walker in MA 2, p. 203.

Miscellaneous Church Music

Gloria in excelsis Deo

Key: F

3 voc.: SSB with figured bass

Sources: BM Add. MS. 17850

Bodl. MS. Mus. d. 48 [Hayes]

Notes: BM Add. MS. 17850 was Lot 232 in Boyce SC, and apart from this one piece (a complete Latin Gloria) which comes at the very end of the volume, it consists entirely of anthems by Greene in the hands of Travers and Boyce. The composer's name is given as "M^r. Green". The copyist is unidentified. For further comment, see E. Walker in MA 2, p. 204.

A Single Chant in B flat

is printed in several modern collections -- The New Cathedral Psalter Chants (no. 245), for instance -- and survives in a great many 18c. MS. copies of which the only one with any real authority is BM Add. MS. 5327 in the hand of Travers (pre-1730).

A Hymn tune, "Wirksworth",

printed anonymously in several late 18c. collections (e.g. Thomas Butts's Harmonia-Sacra, or A choice Collection of Psalm and Hymn Tunes) is the same as the tune "Winksworth" which is ascribed to Greene by Grove in RCM MS. 1062 (1840). In the BM copy of the c. 1765 edn. of Butts's Harmonia-Sacra, Greene's name is also pencilled beside this tune. The various editions of this same publication contain another 'hymn tune' ("Green's") which is simply the composer's enormously popular song, 'The Fly', with new words fitted. In the guise of 'The Rose', it also appears in R. Williamson's Harmonia Sacra, or Divine and Moral Songs [c. 1770]. Another hymn tune, "Crowle", was mistakenly attributed to Maurice Greene in the first edition of The English Hymnal. By a strange coincidence, Hannah, the eldest daughter of John Greene 2, was married to John Penrice of Crowle in Worcestershire.

There are three more 'Hymns' "Set by D^r. Green" in Thomas Chapman's The Young Gentlemen and Ladies Musical Com-

panion; or, Sunday's Amusement (2 vols., London, 1772 and 1774), though whether or not they are authentic, it is impossible to say.

3 ORATORIOS &c.

The Song of Deborah and Barak [1732]

-- a diminutive oratorio (though not so called by Greene); the first by any native-born English composer.

Sources: BM Add. MS. 5326 [Boyce, c. 1732] (ex libris
John Stanley)

Fitz. MS. 1. G. 27 [John Alcock, pre-1757]

RCM MS. 884 [John Alcock, 1757]

Rowe MS. 109 (mid/late 18c.)

There is another MS. copy of the work (late 18c. /early 19c.) in the Sibley Music Library, Eastman School of Music, University of Rochester, New York.

Notes: BM Add. MS. 5326 must have been Lot 64 in Boyce SC. The work was probably written for Greene's own Apollo Academy. The libretto was advertised in The Gentleman's Magazine for October 1732, and published in A Miscellany of Lyric Poems, The Greatest Part written for, And performed in The Academy of Music, Held in the Apollo (1740). The librettist is unknown. For an appreciative comment on the music, see Winton Dean, Handel's Dramatic Oratorios and Masques, pp. 226-8. Cf. Handel's Deborah (first performed, 17 March 1733). A modern edition by Frank Dawes has been published by Schott (vocal score, 1956).

Jephtha, an Oratorio [1737]

Sources: Bodl. MSS. Mus. d. 54 and 55 [Martin Smith, with Autograph additions]

Notes: This MS. was Lot 124 in Boyce SC. The libretto was separately published in 1737, and is included in the above-mentioned Miscellany of Lyric Poems (1740). It was also printed in The Gentleman's Magazine for March 1737 (pp. 144-7), where it is attributed to one Burnet, though in the index, to 'Mr. Hoadley'. John Hoadly was almost certainly responsible for the text. For a brief synopsis and further comment, see E. Walker, in MA 2, pp. 150-2. I can find no evidence to support Deutsch's statement (p. 427, also p. 437), taken up by Dean (op. cit.), that the work was publicly performed at the Haymarket Theatre during Lent 1737.

The Force of Truth, an Oratorio [1744]

No longer extant.

The libretto was published in 1744. The only copy known to me is in the New York Public Library. According to The Gentleman's Magazine for April 1776 (p. 165), the words were "taken from Esdras", and written by John Hoadly "for his friend Dr. Green's academy at the Apollo". The score and parts, apparently autograph, formed Lot 194 in Boyce SC. The work was last heard of in 1822 when the score was sold for 16s. as Lot 232 in the sale of James Bartleman's library.

The spacious firmament on high

-- A Sacred Ode. The words, by Joseph Addison, were first published in The Spectator no. 465 (23 August 1712)

Sources: RCM MS. 1193 [Martin Smith]

BM Add. MS. 17858 (mid-18c.)

Notes: The work was probably written for the Apollo Academy; the words were printed in A Miscellany of Lyric Poems (1740). Scored for strings, with AB solos and final SATB chorus. The hand of Smith suggests a probable date of composition in the second half of the 1730s.

PART TWOSECULAR VOCAL MUSIC1 DRAMATIC PASTORALS &c.

Florimel, or Love's Revenge [1734]

A Dramatic Pastoral in Two Interludes

Sources: BM Add. MS. 15980 [Boyce, with Autograph additions] (Part 2 only)

BM/RM 22 d. 14 [Martin Smith, with occasional Autograph additions]

RCM MS. 226 [Martin Smith]

BM Add. MS. 5325 (ex libris John Stanley, and Sir John Hawkins)

RCM MS. 227 (a two-stave vocal score with a set of string parts)

Notes: Three copies listed in Boyce SC (Lots 60-62), in each of which the four solo voices are differently disposed: SAAB, SSSB, and SSAB. It is not clear how -- if at all -- these relate to the surviving MSS. tabled above. According to the catalogue description of Lot 61, the version "as performed at first, in the Family of the late Bishop of Winchester, Dr. Hoadly" was for three trebles and a bass. On BM Add. MS. 15980, however, Greene has written the words "as originally done", and here the characters are Florimel (treble), Cupid (treble), Myrtillo (countertenor), and a Satyr (bass). BM Add. MS. 5325 (also SSAB) is mostly in the hand of the same unidentified copyist who produced the second of the two scores of Phoebe (BM Add. MS. 5324). The libretto, by John Hoadly, was published separately in 1734, 1737 and 1745. While 1734 is the probable date of composition, it should be noted that a MS. copy which formed part of Lot 48 in the Greatorex sale (1832) was dated -- in the catalogue at any rate -- 1731. The work seems to have been quite widely performed, most notably perhaps at the Three Choirs Festival of 1745. One song, "Cease, Myrtillo, cease to woe me", also appears in BM. Add. MS. 31504 (f. 128v.). Another, "The Charms of Florimel", was something of a popular 'hit' with no less than ten separate editions published during the composer's lifetime alone. With new words, it became 'Air IV' of Henry Carey's ballad opera, The Honest Yorkshire-Man [1736]. It was also reproduced on a portrait of Greene by an unknown artist (see Plate II). For a projected late 18c. revival, see The Private Correspondence of David Garrick, ii, 93-4.

The Judgment of Hercules

A Masque

No longer extant.

The Libretto, by John Hoadly, was published in the Apollo Academy's Miscellany of Lyric Poems (1740). The score and parts together formed Lot 191 in Boyce SC. The score reappeared as part of Lot 179 in the sale catalogue of William Dowding's library (1823) and was purchased by Thomas Greateorex for 4s. 6d.! It was last heard of in 1832 (as Lot 34 in the Greateorex sale). For a projected late 18c. revival, see The Private Correspondence of David Garrick, ii, 81 and 93-4. (The work is here referred to, by Hoadly himself, as "The Choice of Hercules"). The setting of "The Judgment of Paris" which is attributed to Greene in BM Add. MS. 17860 [Hayes] is, in fact, by Guiseppe Sammartini, as Roger Fiske has recently pointed out (in M&L 47, April 1966, p. 129).

Phoebe [1747]

A Pastoral Opera in three acts

Sources: Bodl. MS. Mus. d. 53 [except for the Overture, entirely Autograph]

BM Add. MS. 5324 (ex libris John Stanley, and Sir John Hawkins)

Notes: Bodl. MS. Mus. d. 53 was Lot 66 in Boyce SC. BM Add. MS. 5324 is in the hand of the same unidentified copyist who produced the fourth of the five extant scores of Florinel listed above (BM Add. MS. 5325). The libretto, by John Hoadly, was published in 1748, which year has always hitherto been given as the date of composition. But, in Francis Hayman's portrait of Greene and Hoadly painted in 1747 (see Plate III), the score of Phoebe lies open on the table, and the Overture to this work is in fact borrowed from Greene's New Year's Ode for 1 January 1747. For a brief synopsis and further comment, see E. Walker in MA 2, pp. 152-3; also A History of Music in England, 3rd edn., pp. 260-1. The bass aria, "Like the young god of wine", is available in a modern edition by Eric Taylor (Elkin, 1957).

2 COURT ODES and other occasional pieces

As Master of the King's Band of Musick, Greene was responsible, in conjunction with Colley Cibber the Poet Laureate, for the production of the biannual court odes: one for New Year's Day, the other for the King's Birthday (officially 30 October). While twenty years of royal service might have

been expected to yield forty odes, it appears that Greene actually wrote only thirty-five. There were no New Year's Odes in 1738, 1744 and 1752, the Birthday Odes for 1750 and 1752 are the same, and the 'Dialogue between Fame and Virtue' performed on 1 January 1751 -- just about the time Greene's health seems to have collapsed -- was probably by Boyce. A complete set of scores and parts formed Lots 175-90 inclusive in the Boyce SC, with a duplicate copy of Greene's first ode (for the King's Birthday in 1735) as part of Lot 252. Of these, only eleven still survive. Details of the other twenty-four which are not listed here -- the number and type of individual movements and the voices to which they were assigned -- can usually be ascertained by a collation of the texts printed in most newspapers of the period.

Court Odes

Monarch of musick, verse and day with harmony awake the morn
 Birthday Ode, 1735

Key: D

Orchestra: Strings, 2 Obs., 2 Fls., [2 Bsns.], 2 Hns.,
 and 2 Trs.

Sources: Bodl. MS. Mus. d. 33 [Autograph]
 Bodl. MS. Mus. d. 34 [Boyce, with Autograph
 title]

Notes: Bodl. MS. Mus. d. 33 was probably part of Lot 252 in Boyce SC, and Mus. d. 34 part of Lot 175. For further comment, see E. Walker in MA 2, p. 154.

Come lovely virgin, fair-ey'd peace
 Birthday Ode, 1736

Key: F

Orchestra: String, 2 Obs., Fl., and [2 Bsns.]

Sources: Bodl. MS. Mus. d. 38 [Boyce, with Autograph
 title]

Notes: Part of Lot 176 in Boyce SC. For further comment, see E. Walker in MA 2, p. 156.

Grateful Britons grace the day, give to Godlike George his
 due

New Year's Ode, 1737

Key: B flat-D

Orchestra: Strings, 2 Obs., Fl., [2 Bsns.], and 2 Trs.
 (Fl. and Strings are the only instruments actually
 specified in the score)

Sources: Bodl. MS. Mus. d. 37 [Martin Smith, with auto-
 graph additions (including title)]

Notes: Part of Lot 176 in Boyce SC. For further comment, see E. Walker in MA 2, p. 156.

'Twas on the glorious morn, the festal date of Caesar born
Birthday Ode, 1739

Key: E-D

Orchestra: String, 2 Obs., and [2 Bsns.]

Sources: Bodl. MS. Mus. d. 39 [Martin Smith, with Autograph Overture and title]

Notes: Part of Lot 178 in Boyce SC. For further comment, see E. Walker in MA 2, p. 156.

With sounds that suit the monarch's ear
New Year's Ode, 1740

Key: D-G

Orchestra: Strings, 2 Obs., Bsn., 2 Trs., and Timp.

Sources: Bodl. MS. Mus. d. 40 [Martin Smith, with some Autograph additions (e.g. the 2nd Tr. part)]

Notes: Part of Lot 178 in Boyce SC. For further comment, see E. Walker in MA 2, pp. 156-7.

Prepare! the circle forms prepare

New Year's Ode, 1741

Opens with an 'Overture' in A for Strings, 2 Obs., and [2 Bsns.]

Sources: Nanki Library, Tokyo (O.52.21) -- now owned by Mr. Kyubei Okhi (MS. no. 23)

Notes: Part of Lot 179 in Boyce SC. I am indebted to Mr. Hugh J. McLean for information about this work.

In vain the muse with grateful lays

New Year's Ode, 1745

Key: D

Orchestra: Strings, 2 Obs., [2 Bsns.], 2 Hns., and 2 Trs.

Sources: RCM MS. 229 [Autograph]

Notes: Part of Lot 182 in Boyce SC.

Sacred to song and mirth awake the royal day

Birthday Ode, 1745

Key: D

Orchestra: Strings, 2 Obs., Bsn., and Tr.

Sources: Bodl. MS. Mus. d. 35 [Autograph]

Notes: Part of Lot 183 in Boyce SC. For further comment, see E. Walker in MA 2, p. 154.

While European arm'd allies combin'd assert their liberties

New Year's Ode, 1746

Key: C

Orchestra: Strings, 2 Obs., Bsn., 2 Tr^s., and Timp.

Sources: Bodl. MS. Mus. d. 35 [Autograph]

Notes: Part of Lot 183 in Boyce SC. The work ends with the chorus "Britons, strike home" from Purcell's Bonduca, which is led into by a tenor recitative ending thus: "The Peasant in his field's defence, with lightest heart shall sing 'Britons strike home'". The borrowing is duly acknowledged. (See Burney, History, modern edn., ii, 393 in relation to this point). For further comment, see E. Walker in MA 2, pp. 154-5.

'Tis done ! the turmoil's past, the northern storm is o'er
Birthday Ode, 1746 (performed on 13 November that year)

Key: D

Orchestra: Strings, 2 Obs., 2 Fls., Bsn., 2 Trs., and
Timp.

Sources: Bodl. MS. Mus. d. 35 [Autograph]

Notes: Part of Lot 184 in Boyce SC. One movement pays special tribute to William, Duke of Cumberland. For further comment, see E. Walker in MA 2, p. 155.

Swift as the circling sun, his zodiac course can run
New Year's Ode, 1747

Key: F

Orchestra: Strings, 2 Obs., and Bsn.

Sources: Bodl. MS. Mus. d. 35 [Autograph]

Notes: Part of Lot 184 in Boyce SC. The Overture reappears in Phoebe composed later that same year (see ante). For further comment, see E. Walker in MA 2, pp. 155-6.

Other Occasional Pieces

Descend ye Nine, descend and sing

Ode for St. Cecilia's Day

Greene's D. Mus. exercise -- written for the opening of the new Senate House at Cambridge, and first performed on Monday, 6 July 1730 (with a repeat performance the next day). The words, by Alexander Pope, were specially altered and abbreviated for the occasion.

Sources: RCM MS. 228 [Boyce, c. 1730]

Bodl. MS. Mus. d. 36 (first half 18c.)

Another MS., formerly in the Nanki Library, Tokyo, is now owned by Mr. Kyubei Okhi. Thanks to Mr. Hugh J. McLean, I have seen a microfilm of this MS. which is quite clearly a late 18c./early 19c. copy of no particular value.

There is another 19c. MS. copy in the hand of W.H. Husk in the RCM. MS. 887.

Notes: A score and parts of this work formed Lot 71 in Boyce SC, and was purchased by Sir John Hawkins who had

already printed the AT duet, "By the streams that ever flow", in the last volume of his History (modern edn., ii, 880-3). The names of eight solo singers are mentioned in Bodl. MS. d. 36, but the date given in this MS. -- 19 July 1730 -- is, however, wrong. For further comment, see E. Walker in MA 2, pp. 153-4.

In the sale catalogue of Samuel Howard's library (White's, 25 June 1799), Lot 34 was listed as "Mr. Pope's Ode, "Descend Ye Nine," Dr. Greene, Score and Ode to the Memory of Shakespeare, Ditto, MS.". The latter is hardly likely to have been by Greene. In all probability, it was either Arne's "Ode Upon Dedicating a Building to Shakespeare" (1769), or one or other of the two Shakespearean Odes by Boyce (see Charles Cudworth, 'Song and Part-Song Settings of Shakespeare's Lyrics, 1660-1960', in Shakespeare in Music, ed. Phyllis Hartnoll (London, 1964), pp. 63-4).

And in the sale catalogue of James Bartleman's library (White's, February 1822), we meet with another otherwise unknown Greene item (Lot 234): an "Ode to Apollo in score MS.". In the BM copy of the catalogue, however, this item is scored through in pencil and there is no sale price recorded -- which may perhaps mean that the lot was withdrawn, or that the entry was an error.

3 (a) CANTATAS AND SONGS: the Published Collections

With the exception of the twelve songs in The Chaplet, the contents of Greene's three other published collections are mostly what might, for want of a better word, be termed 'art songs', and are distinctly superior to the unpretentious little ballads catalogued in Section 3(b). Unless otherwise indicated, all the songs listed here were published in the treble clef with continuo (figured bass) accompaniment only. Some of the more popular items were several times reprinted, either singly or in various anthologies, both during Greene's lifetime, and long after his death. To give a complete list of these here would render the catalogue impossibly bulky. I have, therefore, been content simply to indicate the number of separate editions (including the main source) of each song which were printed prior to 1800, together with any other bibliographical or historical information which seems to me interesting or important. The poets are mostly -- and appropriately -- anonymous.

i) The Chaplet, being a Collection of Twelve English Songs.
 MDCCXXXVIII. Printed for In^o. Walsh in Catherine Street
 in the Strand. Walsh's publications are very seldom dated
 as this one is. The exact date of issue as established by
 contemporary newspaper advertisements was 13 March 1738.
 For some unknown reason -- possibly the collection was a
 piracy -- The Chaplet was published anonymously, and only
 later was Greene's name associated with the volume: from
 about the spring of 1739 onwards to judge from newspaper
 advertisements and later Walsh catalogues. Nevertheless,
 Greene's authorship of at least eight of the twelve songs
 can be established from other sources. By February 1741,
 Walsh was advertising a 4th edition, considering which, it
 is rather surprising that copies of the work are now so very
 scarce. There are only two listed in BUCEM (s.v. 'Chap-
 let'). To these two others may be added, both in private
 collections -- those of Gerald Coke, of Bentley, Hants.,
 and W.N.H. Harding, of Chicago, Illinois. All the songs in
The Chaplet are simple strophic ballads, mostly drivelling
 pastoral ditties of the type which were then so very fashion-
 able, and each is printed with a variously transposed ver-
 sion of the tune for the 'Flute' (i.e. Recorder). The con-
 tents are as follows:

The Chaplet: In the Manner and Measure of Anacreon, p. 2
 First line: Ye purple-blooming roses
 Poet: Not known
 Editions: 4

Love and Wine, p. 4
 First line: A plague on Miss Chloe
 Poet: Not known
 Editions: 2
 Notes: An amusing exordium to drink; the last two
 lines of each stanza are repeated as a "Chorus for as
 many as Drink".

Life is Chequer'd, p. 8
 First line: Life is chequer'd, toil and pleasure
 Poet: Not known
 Editions: 10
 Notes: Another convivial song with a concluding chorus
 "for as many as can". As 'The Boatswain's Whistle',
 the piece was a great favourite with Commodore Trunnion
 and Tom Pipes, his ex-boatswain's mate, whenever they
 made merry together in taverns. (See Tobias Smollett,
The Adventures of Peregrine Pickle, (London, 1751), i,
 18-9; modern Everyman edn., i. 12).

An Excellent, New Good-Eating Song, p. 11
 First line: Ye sons of the platter give ear
 Poet: Not known

Editions: 2

Notes: A blowsy thirteen-verse history of gluttony. Again there is a concluding chorus, this time "for as many as have Stomachs". The words (as 'Set by Dr. Greene') had previously been printed in The London Magazine (1737), p. 211.

Echo, p. 15

First line: Phoebe the rose, the meadows adorning

Poet: Not known

Editions: The Chaplet is the only known source.

Chloe, p. 18

First line: In vain the force of female arms

Poet: Not known

Editions: 9

Notes: Also published in The Gentleman's Magazine for March 1738, pp. 160-1.

The Departure, p. 20

First line: Hence, thou Deceiver, never ah ! never

Poet: Not known

Editions: 3

The Flea. A Passionate Love Song, p. 22

First line: Little flea, why so blood-thirsty ?

Poet: Not known

Editions: 2

Notes: There is a good deal of crude humour in the music as well.

A Scots Sang, p. 24

First line: Sweet Annie fra the sea beach came

Poet: Not known

Editions: 13

Notes: By the end of the century, this song, with its rash of Scots snaps and pseudo-vernacular text -- there is even a glossary after the last verse -- had become "so much naturalized as to pass for Scottish"; and so it was included -- anonymously -- in George Thomson's Select Collection of Original Scottish Airs Bk. 1 (Edinburgh, 1793), which is adorned with "Introductory & Concluding Symphonies, & Accompaniments for the Violin & Piano Forte by PLEYEL". This is only a two-stave version without the violin part. For the autograph 'full' score, see BM Add. MS. 35276, ff. 17v.-18. Pleyel's rather drastic arrangement is very similar to those curious settings of Scottish folksongs which Thomson commissioned from Haydn and Beethoven round about this same time. These same words were also set By Philip Hayes [c. 1795] with an accompaniment for Fl. and Strings.

Greene's tune was also sung to the words "With tuneful pipe and merry glee, young Jocky won my tender heart" (see Amaryllis [1746], i, 72) -- which is a version of an 'old Song' published in Allan Ramsay's Tea-Table Miscellany (1729 edn., ii, 149) under the title 'The Deceiver'. And by 1825 (see The Universal Songster, ii), the poem had been ascribed to Robert Burns, who was not even born when Greene's song first appeared.

Chit Chat, p. 27

First line: Jealous Amie, pretty Mary

Poet: Not known

Editions: The Chaplet is the only known source.

Fair Sally, p. 30

First line: Fair Sally lov'd a bonny seaman

Poet: [John Hoadly (1711-76)].

See The Gentleman's Magazine for April 1776, p.165.

Editions: 11

Notes: Previous published [c. 1736] as a single half-sheet song under the title 'The Bonny Seaman'. The words were printed in The Gentleman's Magazine for October 1736 (p. 616) as "A Song. By Mr. H.", and the music also in Vol. VI of The British Musical Miscellany [1736] (pp. 5-6). This early version has a bass quite different from that printed in The Chaplet. 'Fair Sally' is by far the finest ballad in the entire collection, and fully justifies the modern edition by Roger Fiske which, despite a very imaginative realization of the figured bass, is corrupt in several details of the text (Oxford Solo Songs, 1957). As the late Frank Kidson pointed out (in The Minstrelsy of England (1901), pp. 205 and 312), the first few bars of 'Fair Sally' are almost identical with what is now the generally accepted version of Leveridge's 'Black Ey'd Susan' -- though even a cursory investigation of the history of the latter is sufficient to show that the tune commonly sung to these words has no connection with Leveridge. Hoadly's poem was twice reset later in the century (c. 1785); by John Percy, and in a paraphrased form by James Hook, whose 'Sweet Nancy Lov'd a Gallant Sailor' is, as Arthur Jacobs has observed (A History of Song, ed. Denis Stevens (1960), p. 145), "more ornate, but less boldly effective" than Greene's.

Hob's come home again, p. 32

First line: Hob was come down from London Town

Poet: Not known

Editions: The Chaplet is the only known source.

Notes: The London adventures of the country yokels, Hob and his 'Zister Zuzan', are chronicled -- in dialect

- in no less than forty-seven unbroken iambic verses !
 -- something of a record, surely ?

ii) Spenser's Amoretti

Published by Walsh in 1739 with a fulsome dedication to the Duchess of Newcastle, Greene's pupil and chief patron. The exact date of issue as established by contemporary newspaper advertisements was 28 March 1739 (see The London Daily Post), and by 18 May, seven weeks later, a second edition had apparently been called for. The work was printed with a charming title-page pictorial design which incorporated the title of the collection and the name of the composer, and was re-used by Walsh in various other similar publications (e.g. the first of three books of Venetian Ballads Compos'd by Sig.^r Hasse And all the Celebrated Italian Masters [1742]). Two MS. copies also survive:

BM Add. MS. 31626 [Martin Smith, with Autograph additions] (see Plate VIII a & b) -- a fair copy made, presumably, for presentation to the Duchess of Newcastle. The dedication here -- much shorter than the published one -- is dated "London, Sep:^t 1st 1738"

RCM MS. 812, ff. 172-98v. [mostly Autograph, with two songs partly in the hand of Martin Smith] -- the composer's rough original.

Various differences in the order of songs between the two MS. copies and the final published version, as well as the actual sonnets chosen for musical setting, suggest that Greene may have had in mind the possibility of consecutive performance, very much in the manner of the later song-cycle. In the Walsh edition, the sonnets are numbered 1-25. The figures in brackets in the following table of contents refer to the original numbering as in the 1st (1595) edn. of Spenser's Amoretti (see also The Works of Edmund Spenser, A Variorum Edition (Baltimore, 1947), vol. 2).

- | | | |
|----|------|---|
| 1 | (80) | After so long a race as I have runne |
| 2 | (1) | Happy ye leaves, when as those lilly hands |
| 3 | (7) | Faire eyes, the myrroure of my mazed hart |
| 4 | (15) | Ye tradefull merchants, that with weary toyle |
| 5 | (18) | The rolling wheele that runneth often round |
| 6 | (19) | The merry cuckow, messenger of spring |
| 7 | (25) | How long shall this like dying life endure |
| 8 | (28) | The laurell leafe, which you this day doe weave |
| 9 | (34) | Like as a ship, that through the ocean wide |
| 10 | (37) | What guile is this, that those her golden tresses |
| 11 | (38) | Arion, when through tempests cruell wrack |
| 12 | (39) | Sweet smile, the daughter of the queene of love |
| 13 | (40) | Marke when she smiles with amiable cleare |

- 14 (42) The love which me so cruelly tormenteth
 15 (47) Trust not the treason of those smiling lookes
 16 (49) Fayre cruell, why are ye so fierce and cruell ?
 17 (56) Faire yee be sure, but cruell and unkind
 18 (59) Thrise happy she, that is so well assured
 19 (63) After long stormes and tempests sad assay
 20 (67) Like as a huntsman after weary chace
 21 (70) Fresh spring, the herald of loves mightie king
 22 (75) One day I wrote her name upon the strand
 23 (78) Lacking my love, I goe from place to place
 24 (87) Since I did leave the presence of my love
 25 (89) Like as the culver on the bared bough

Spenser's Amoretti is undoubtedly Greene's finest achievement in the whole field of English solo song. Thirty years after his death, the work was republished complete by James Harrison in his enterprising New Musical Magazine (plate nos. 86 and 87 [c. 1785]), and ten years later, the first six sonnets reappeared as music supplements in The Lady's Magazine: Or Entertaining Companion for the Fair Sex (September and October 1794; January-May 1795).

iii) A Cantata and Four English Songs Set to Musick by Dr. Greene. London. Printed for I. Walsh, in Catharine Street in the Strand. The exact date of issue as established by contemporary newspaper advertisements was 7 January 1745. The work was published under Royal Privilege (dated 27 February 1742), and was, in effect, copyright until 1756. Thus, with only one exception, the number of later reprints of any of the songs in this (and also the following) collection is relatively few. While the introduction of copyright had the salutary effect of curbing piracy -- there is a pathetic little note printed above the words of one of the songs in The English Orpheus [1743]: "the Musick can't be put to this Song Mr. Arne having a Patent for it" -- it did not, of course, succeed in stamping it out entirely, as will be seen from my notes on the individual songs in the volume under discussion.

Cantata, p. 2

First lines: Let 'em censure, what care I ?
 The Herd of Criticks I defye.
 Let the wretches know I write
 Regardless of their Grace or Spight.

Poet: Matthew Prior (1664-1721). These words were written, as their original heading points out, "In Imitation of Anacreon" (see The Writings of Matthew Prior, ed. A.R. Waller, 2 vols. (Cambridge, 1907), ii, 41).

Editions: 2

Notes: The work is in the usual 'chamber cantata form' -- Recitative/Aria (D.C.), Recitative/Aria (D.C.).

Is it too far-fetched to see in Greene's choice of words, an expression of his own attitude to the lukewarm reception of his magnum opus, Forty Select Anthems, two years earlier?

[Go Rose], p. 6

First line: Go Rose, my Chloe's bosom grace

Poet: John Gay (1685-1732). The words are taken from 'The Poet and the Rose' (lines 19-30), no. 45 of the first series of Fables (1728). (See The Poetical Works of John Gay, ed. G.C. Faber (London, 1926), p. 270).

Editions: 12, two of which are arrangements as a four-part glee.

Notes: This is perhaps the finest of all Greene's songs outside the Amoretti. According to Burney (History, p. 491), the piece "was long in general favour", and as Fuller-Maitland has also remarked (in DNB, s.v. 'Greene, Maurice'), it has "a perfect right to be included in all collections of national music". There are two earlier settings of Gay's words: one by Anon. [1739], the other by William Hayes in his Twelve Ariettes Or Ballads, And Two Cantatas (Oxford, 1735), to the publication of which Greene had subscribed. An unidentified setting of these words (almost certainly Greene's) was sung in a performance of Love's Last Shift in April 1745 (see The London Stage, Part 3, ed. A.H. Scouten (1961).)

A piratical edition of the song was published by John Sadler in The Muses Delight (Liverpool and London, 1754); Greene's name is not mentioned.

Anacreon's Dream. Ode VIII, p. 8

First line: As I on purple tapestry lay

Poet: The imitation and translation of the odes of pseudo-Anacreon was a favourite pastime among Georgian men of letters, and especially, it would seem, among country clergymen. The author of this particular version is unknown. For a modern translation (in the style of Robert Herrick), see Elegy and Iambus Being the Remains of all the Greek Elegiac and Iambic Poets from Callinus to Crates...with the Anacreontea, ed. J.M. Edmonds, 2 vols. (London, 1931), ii, 68-9; numbered Ode 37 here.

Editions: 3

Notes: There are a further fifteen settings of odes from the Anacreontea (this time in Italian translation) cata-

logged in Section 3(c). The present song is a simple ballad-type setting - the only one in either of the two books of A Cantata and Four English Songs to include a transposed version of the tune 'for the Flute'.

[Orpheus with his lute], p. 9

First line: Orpheus with his lute made trees

Poet: Shakespeare (Henry VIII)

Editions: 3

Notes: These words were also set by Thomas Chilcot [1744] and John Christopher Smith [c. 1760]. A modern edition, arranged by Arnold Goldsbrough, is published by O.U.P. (Oxford Solo Songs, 1956).

[The Merchant to secure his Treasure], p. 11

First line: The merchant to secure his treasure

Poet: Matthew Prior (1664-1721). The words were first published in Poems on Several Occasions. MDCCXVIII. (See The Writings of Matthew Prior, ed. A.R. Waller, 2 vols. (Cambridge, 1907), ii, 42).

Editions: 3

Notes: These words were also set by William Jackson of Exeter in his Opus 1, a collection of Twelve Songs with accompaniment for two violins and basso continuo published about 1767.

iv) A Cantata and English Songs Set to Musick by Dr. Greene.

Book II. London. Printed for I. Walsh, in Catharine Street in the Strand. The exact date of issue was 5 July 1746, and the earliest advertisements refer to the work as "Sung by Mr. Beard at Ranelagh-Gardens" (see The General Advertiser). Here again, the volume was published under Royal Privilege. At some later date (c. 1750 according to BUCEN), Book II passed through a second edition in which five pages of the cantata were, for some unknown reason, re-engraved as three, thus decreasing the total number of pages from fifteen to thirteen. Various surviving copies of Book II are made up differently, some with a title-page appropriate to Book I, others with the correct order of one cantata followed by four songs reversed (and these also have double pagination). The bibliographical evidence is so confused that no firm conclusions can be drawn, except to say that a second edition undoubtedly did appear, probably within a few years of the first.

Cantata 2. Beauty, an Ode, p. 1

First line: Fair rival to the god of day

Poet: John Hughes (1677-1720). The words were printed in Poems on Several Occasions, [ed. William Duncombe], 2 vols. (London, 1735), ii, 68-9. According to Iolo A. Williams, however, the poem is not by Hughes, but by William Bedingfield (see The Shorter Poems of the Eighteenth Century (London, 1923), pp. 100-1).

Editions: A Cantata and English Songs, Bk. II is the only known source.

Notes: Recitative/Aria (D.C.), Recitative/Aria (D.C.). The arias are accompanied by four-part strings; the recits are secco. A splendid work; one of the finest English chamber cantatas of the period.

[The Blythest Bird], p. 11

First line: The blythest bird that sings in May

Poet: Not known

Editions: 4

Notes: A delightful little four-verse ballad; well worth a modern edition. This piece too was piratically printed in Sadler's Muses Delight (Liverpool and London, 1754) where it was advertised as "Sung by Mr. Lowe" [Thomas Lowe, one of the most popular tenors of the day (for whom see Burney, History, p. 1010)]. Again, Greene's name is not mentioned. Another setting of these same words came out under the title 'Ah Well-a-day' just about the same time as Greene's (see Amaryllis [1746], i, 55); originally issued anonymously, but possibly by Samuel Howard (see Moffat and Kidson, English Songs of the Georgian Period (1911), pp. 207 and 341).

The Je ne scay quoi, p. 12

First line: Yes, I'm in love, I feel it now

Poet: [William Whitehead (1715-85)]; Colley Cibber's successor as Poet Laureate. The words were printed in Whitehead's Poems on Several Occasions (London, 1754), p. 117; also in Dodsley's Collection of Poems (1748), ii, 260.

Editions: 2

Notes: These words were also set by Handel [c. 1740] and Arne [c. 1746]. Greene's ballad is by far the best of the three. The title, 'The Je ne scay quoi', was used for a great many different songs during the eighteenth century.

The Poet's Picture of his Love, p. 13

First line: My Chloe's eyes an heav'nly blue

Poet: Not known

Editions: 4

Notes: Another ballad song. Also pirated by Sadler in The Muses Delight (1754). This time, however, the composer's name is given. The same title was applied to a song with quite different words in the next edition, Apollo's Cabinet or The Muses Delight (Liverpool, 1756), p. 245. Greene's setting ends with a four-bar two-stave instrumental postlude, which may indicate that it was written for performance at one of the London Pleasure Gardens.

Astrea, p. 14

First line: In young Astrea's sparkling eye

Poet: John Hughes (1677-1720). The words were printed as a 'Song. The Fair Traveller' in Poems on Several Occasions, [ed. William Duncombe], 2 vols. (London, 1735), i, 143.

Editions: 2

Notes: Technically the most difficult song Greene ever wrote; it fairly bristles with elaborate fioriture and coloratura passage-work. Here too, in the first movement, there are short two-stave instrumental symphonies.

Later in the eighteenth century, not long after he had published his cheap edition of Spenser's Amoretti, James Harrison issued a second volume of Greene's solo vocal music under the title Cantatas and Songs Composed by Doctor Greene For the Voice, Harpsichord and Violin (The New Musical Magazine, plate no. 96 [c. 1785]). The violin, like the flute earlier on, was an alternative to the voice; there are no separate violin parts. Its contents are as follows: nos. 1-5 represent the whole of A Cantata and Four English Songs (Bk. I); nos. 6 and 12 are from Book II; nos. 7, 8 and 11 are from The Chaplet; and the other three are single ballad songs of which details will be found in Section 3 (b).

- 1 Cantata: Let 'em censure, what care I ?
- 2 Go Rose, my Chloe's bosom grace
- 3 Anacreon's Dream
- 4 Orpheus with his lute
- 5 The merchant to secure his treasure
- 6 The blithest bird that sings in May
- 7 Life is chequer'd
- 8 Fair Sally lov'd a bonny seaman [This is the source (dated c. 1740 !) of Roger Fiske's edition]
- 9 The Dying Swan [not in fact by Greene]
- 10 Celdon's Jugg
- 11 Chloe (In vain the force of female arms)
- 12 The Poet's Picture of his Love
- 13 Advice to Chloe

Here too, one ought perhaps to mention The Trophy, "Being Six Cantatas To the Honour of his Royal Highness William, Duke of Cumberland; Expressing the just Sense of a grateful Nation, in the several Characters of The Volunteer, The Poet, The Painter, The Musician, The Shepherd, [and] The Religious. By ----- . Set to Musick by Dr. Greene. 1746." The words, by John or Benjamin Hoadly -- it is not clear which -- were printed in Dodsley's Collection of Poems (1763 edn.), iii, 255-65. The music is no longer extant. Whether or not it was ever published is very much in doubt.

3 (b) CANTATAS AND SONGS: Single Publications

Included in this category are a cantata, and some twenty-odd ballad songs of the same type as those published in The Chaplet. Mostly they are relatively early; only one of those which are undoubtedly authentic is later than 1738. Thus they were the very first of Greene's pieces to appear in print -- though very few, one suspects, were authorized by the composer himself. The songs were issued singly in half-sheet editions, or in one or other of the several popular song books published during the 1730s, and like all 'domestic' music of the period, they were equipped with a transposed version of the tune 'for the Flute' (i.e. Recorder) at the foot of the page. They are all simple little binary airs with pronounced dance rhythms, and it is significant that several also survive as individual members of Greene's early keyboard suites. Probably this was their original form: they became songs only through some anonymous agent's fitting words to the pre-existent tune. However that may be, a number of these amatory trifles were among the most successful 'hits' of the day, and ran through a great many editions of which only the number of those published prior to 1800 can be indicated here. The dating of single half-sheet songs issued without imprint is notoriously difficult. Nevertheless, by compiling a complete (and sometimes rather complex) bibliographical history for each of Greene's songs, it has been possible to date most of them with a fair degree of certainty. While I have, in the notes, generally given some account of these single half-sheet editions, I have thought it advisable also to mention the earliest source -- usually one of the miscellanies -- whose date can be firmly established. For ease of reference, the songs are here arranged alphabetically by first line. A small group of evident spuriousities is included at the end.

Strephon and Chloe. A Cantata

First line: Beneath a beach [sic] as Strephon laid reclin'd on Chloe's breast

Poet: [Major Richardson Pack]. The words were first printed in Pack's New Collection Of Miscellanies In Prose and Verse (London, 1725) as a 'Cantata. Set severally to Musick. By Colonel Blaithwayte, Mrs. Margaret Robison [sic], and Mr. Green, Organist of St. Paul's.'. Despite the implications of this title, it would appear that composite authorship of the music is not involved. John Blathwayt and Margaret Robinson (half-sister of Anastasia) were presumably the original soloists (tenor and soprano).

Editions: 2 (and one extract)

Notes: Recitative/Aria [D.C.] (S), Recitative/Aria [D.C.] (T), with final ST duet. The lovely soprano aria, "Wanton shepherd, prithee leave me", was published separately as "A new Song by Mr. Green" -- a single half-sheet edition catalogued in BUCEM as the work of '() Green', and dated c. 1720, which is, almost certainly, at least five years too early. An edition of the complete cantata came out sometime after 1730. There is no publisher's imprint, but the style of engraving looks like Walsh. The only known copy (not listed in BUCEM) is in the Bamburgh Collection in Durham Cathedral Library. It was also published as 'A favourite Cantata Set to Musick by Dr. Green Sung by Mr. Beard and Miss Young' in Henry Roberts's Clio and Euterpe or British Harmony [1759], ii, 153-6. It was probably this same work which was listed as part of Lot 127 in Boyce SC, and there described as "The Shepherd, a Cantata for two Voices, by Dr. Green. MS.". (There were two other unidentified cantatas by Greene in Lot 244).

[Ah ! Syrene Charmer]

First line: Ah ! syrene charmer turn again

Poet: Not known

Editions: 2

Notes: First published in The British Musical Miscellany [1735], iii, 29. The single half-sheet edition (dated c. 1750 in BUCEM) probably came out about the same time as this.

Cloe's Resolves

First line: As Cloe on flowers reclin'd o'er the stream

Poet: [John Hoadly (1711-76)]. The words were printed in Dodsley's Collection of Poems, v (1758), 280-1, as 'Chloe resolved. A Ballad. ... Set to

Music by Dr. Green. 1743.'. For the authorship of the poem, see W.P. Courtney, Dodsley's Collection of Poetry Its Contents & Contributors, (London, 1910), p. 56; also Iolo A. Williams, The Shorter Poems of the Eighteenth Century, (London, 1923), pp. 264-5.

Editions: 11

Notes: Alone among the songs in this section, 'Cloe's Resolves' has two-stave instrumental symphonies fore and aft, which may denote performance at one of the London Pleasure Gardens. The dating of the two half-sheet editions -- c. 1735 and c. 1740 in BUCM -- is almost certainly too early. The first dated source is The London Magazine and Monthly Chronologer, April 1745, pp. 198-9.

The Fly

First line: Busy, curious, thirsty fly

Poet: These words are usually accredited to William Oldys (1696-1761), and were first printed -- anonymously -- in The Scarborough Miscellany, 1732, pp. 15-6. But there is, it seems, no early source of the poem in which Oldys is named as the author. In about half the twenty-odd 18c. editions of Greene's setting, however, the words are attributed to 'Mr. Bourn' [i.e. Vincent Bourne (1695-1747)], and in none of them is Oldys mentioned at all. There is a Latin translation of the poem in Bourne's Poematia, Latine partim reddita, Partim scripta (3rd edn., London, 1743). The original has been reprinted in many modern anthologies of eighteenth-century verse.

Editions: 24

Notes: Originally a two-part song (SB). Incredibly -- the music is utterly nondescript -- this was by far the most popular of all Greene's songs. It even became a hymn tune (see Part 1, Section 2 above), and was reproduced on several clock-cases made in Bow porcelain (see an article in the magazine Apollo for July 1962). There is a version with Welsh and English words in RCM MS. 2086 (f. 8v.), and as early as 1739, Greene's tune was also sung to words beginning "Can there be ye pow'rs above, Perfect happiness 'tis love" (see 'The Request' in Calliope or English Harmony, ii, 14). Greene's setting of 'The Fly' was first published in The Merry Musician, iv [1733], 1-2 -- only a year after the first appearance of the poem in The Scarborough Miscellany -- and the words are here attributed to 'Mr. Bourn'. The poem has since been several times reset, most recently by Hindemith and Richard Rodney Bennett.

True Love

First line: Charming Chloe look with pity

Poet: The words are attributed to 'Mr. Mitchell' in the two earliest sources of Greene's song (1731) -- possibly Joseph Mitchell (1684-1738), an expatriate Scot, to whose Poems on Several Occasions (London, 1729) Handel subscribed (unknown, it seems, to Deutsch).

Editions: 8, six of them between 1731 and 1738

Notes: The earliest source is Watts's Musical Miscellany, v (1731), 17-9; also in The Merry Musician, iii [1731], 18-9. The text of the two later single half-sheet editions [c. 1734] is superior, and there is an entirely new bass. BUCEM's comments on the interrelationship of these two is, however, very confused. There are two other 18c. songs entitled 'True Love', both with different words. The above lines were also set -- anonymously -- as 'The Whining Lover' in The Musical Magazine [1761].

The Happy Shepherd

First line: Come fair nymphs to this sweet grove

Poet: Not known

Editions: 3

Notes: The earliest of these is a single half-sheet edition -- the music by 'Dr. Green' -- engraved by Thomas Gross (d. 1733), with the imprint 'Printed & Sold by T. Wright at the Golden Harp on London bridge'. The fact that Thomas Wright did not set up his business on London Bridge until 1732 also points to 1733 as the date of publication (cf. BUCEM). The music was also printed as a 'Gavott' in B flat in Daniel Wright's pirated edition of Greene's Choice Lessons For the Harpsichord or Spinnet [1733]. The keyboard version is almost certainly the original of this piece. The opening two bars of Greene's tune are exactly the same as those of a song beginning "Welcome, welcome, Brother Debtor" in Act 3 of The Prisoners Opera (1730).

Advice to Chloe

First line: Dear Chloe while thus beyond measure

Poet: [Henry Woodfall (d. 1769)]. The words were printed for the first time in The Gentleman's Magazine for March 1735 (p. 153) under the heading 'The Joys of Love never forgot. A Song.'. The subject is Darby and Joan. Woodfall had been apprenticed to John Darby (d. 1730); he was printer of The Public Advertiser, and Master of the Stationers' Company in 1766. The words were printed with a Latin translation in The London Magazine for November 1737 (p. 640); also in

Vincent Bourne's Poematia (3rd edn., London, 1743),
Appendix p. 148.

Editions: 14

Notes: In eleven of the fourteen 18c. editions of the song, Greene's name is not mentioned. The first to print the piece as Greene's was John Sadler in The Muses Delight (Liverpool and London, 1754), a collection in which the accuracy of the ascriptions is hardly a strong point. Nevertheless, Greene's authorship is confirmed by Burney who refers to "Dear Chloe while thus beyond measure" in company with 'The Fly' as being "the delight of ballad-mongers fifty years ago" (History, p. 491). The earliest appearance of the music is in The British Musical Miscellany, iii [1735], 14-5. There are at least two other 18c. songs entitled 'Advice to Chloe', but with different words.

Robin's Complaint

First line: Did ever swain a nymph adore

Poet: [Charles Hamilton, Lord Binning (1697-1733)].

The poem, a 'Pastoral Ballad', was printed in The Gentleman's Magazine for March 1741, (p.159) and was parodied line for line by Arthur Bradely, one of the most prolific balladeers of the age, in his 'Ungrateful Robin' or 'Nanny's Reply to Robin's Complaint' (which also uses Greene's music). Both are sheer doggerel.

Editions: 7

Notes: There are four single half-sheet editions listed in BUCEM, which dates two of them as c. 1720. This is probably eight or nine years too early. The first really dateable source is Watts's Musical Miscellany, i (1729), 168-71 -- treble part only, with a note on p. 70 to the effect that the words "Why, lovely charmer, tell me why" should also be sung to this tune. Greene's song also appears as a 'Slow Aire' in g in Daniel Wright's pirated edition of Choice Lessons For the Harpsichord or Spinnet [1733]. It was also requisitioned for use in three ballad operas of the period: in Colley Cibber's Love in a Riddle (1729), in Charles Coffey's The Beggar's Wedding (1729), and in the same author's The Boarding-School: Or, the Sham Captain (1732) where it forms part of a singing lesson given by Warble, a singing master, to Miss Molly, daughter to Alderman Nincompoop, "a sneaking Uxorious Citizen". Binnings's words were also set by his fellow-countryman, James Oswald [c. 1745].

The Invitation to a Robin-Red-Breast

First line: Domestic bird, whom wintry blasts

Poet: [probably Vincent Bourne (1695-1747)]. The words

only were printed anonymously in Three Songs in English and Latin [London, 1748?]. As early as 1737, the poem was set to music by John Sandford (in Calliope or English Harmony, i, 24), and in the three half-sheet editions of this piece, the words are attributed to 'Mr. Bourn'. They are also included in the fourth (posthumous) edition of Bourne's Poemata (1750). Bourne's Latin translation of this ballad -- 'Ad Rubeculam, Invitatio' -- was apparently re-translated back into English verse by William Cowper, who had been in the fifth form under Bourne at Westminster.

Notes: A note at the foot of the title-page of Three Songs in English and Latin reads: "The Musick to the Songs in English, as set by Dr. Greene, is to be had at Mr. Walsh's in Catherine Street near the Strand". But Greene's setting of "Domestic bird" does not appear to have survived. The other two songs were 'The Fly' (see ante) and 'The Snow Drop' (see post).

Henry and Katherine

First line: In antient times in Britons isle

Poet: Not known

Editions: 3

Notes: The earliest source is a single half-sheet edition (dated c. 1725 in BUCEM) engraved by Thomas Cross; Greene's name is not mentioned. It would seem that there must also have been another setting of these words, for there is a tune entitled "In ancient days in Britain's Isle" in Act 3 of Coffey's The Beggar's Wedding (1729), where it is sung by the character 'Hunter' who also sings Greene's 'Robin's Complaint' earlier in the same work.

Molly Mog: or the Fair Maid of the Inn

First line: Says my uncle, I pray you discover

Poet: The words are generally accredited to John Gay (1685-1732) -- see The Poetical Works of John Gay, ed. G.C. Faber (London, 1926), pp. 188-92 -- though both Pope and Dean Swift have also been put forward as rival candidates for the authorship of the poem.

Editions: 2

Notes: The melody only of Greene's setting survives, and was first printed in Watts's Musical Miscellany, ii (1729), 58-61. It was sung by Mrs. Clive in Henry Fielding's farce, An Old Man Taught Wisdom: Or, the Virgin Unmask'd (1735), and also, perhaps, in Phillips's The Mock Lawyer (1733). Gay's words were also set by Handel [c. 1730] -- a deliberate challenge to Greene?

-- whose tune appears in The Musical Miscellany, v (1731), 152-5, under the title 'The Satyr's Advice to a Stock-Jobber'.

Charming Silvia

First line: The nymph that undoes me

Poet: [Sir George Etherege (1635?-91)]. The words were printed anonymously in Poems Written upon Several Occasions, 1673 -- see Day and Murrie, English Song Books 1651-1702 (London, 1940); see also The Works of Sir George Etherege. Plays and Poems, ed. A. Wilson Verity (London, 1888), pp. 389-90.

Editions: 10

Notes: The earliest known source is Watts's Musical Miscellany, v (1731), 8-9. The song also appears as a 'Slow Aire' in F in Daniel Wright's pirated edition of Choice Lessons For the Harpsichord or Spinnet [1733], and as 'Air XVI' in Henry Carey's ballad opera, The Honest Yorkshire-Man [1736]. These words were also set by Greene's pupil, John Travers, in 1733 (unpublished). Among three earlier settings, there is a particularly lovely one by Thomas Stafford in Choice Ayres, Songs, & Dialogues To Sing to the Theorbo-Lute, or Bass Viol (1673).

[The Sun was sunk beneath the Hill]

First line: The sun was sunk beneath the hill

Poet: [John Gay (1685-1732)]. Printed under the title 'The Despairing Shepherd' in The Poetical Works of John Gay, ed. G.C. Faber (London, 1926), pp. 194-6.

Editions: 4

Notes: Greene's tune (treble only) was first printed -- anonymously -- in Watts's Musical Miscellany, i (1729), 58-60. There is a superior version (with basso continuo) in The British Musical Miscellany, iii [1735], 110-1. In its inferior form, it found its way into Charles Johnson's The Village Opera (1729), and also into The Jovial Crew (1731). A contemporary harpsichord arrangement survives in Bodl. MS. Mus. Sch. d. 224. The words were several times reset: by Handel [c. 1725], by Festing [c. 1730], by Joseph Baildon [1752], and by Charles Wesley (1783) in an unpublished cantata with accompaniment for strings and oboes (BM Add. MS. 31753, ff. 38-45).

The Pangs of Forsaken Love

First line: To silent groves, where weeping yew

Poet: [Benjamin Hoadly (1706-57)]. The words were

printed -- anonymously -- in The London Magazine for December 1737 (p. 702), and also in Dodsley's Collection of Poems (1748 edn.), iv, 170-3.

For the authorship of the poem, see W. P. Courtney, Dodsley's Collection of Poetry Its Contents & Contributors (London, 1910), p. 32.

Editions: 3

Notes: The earliest source is Watts's Musical Miscellany, vi (1731), 20-3; also in The Merry Musician, iii [1731], 44-6 (treble part only). The music also appears as a 'Minuet' in D in Daniel Wright's pirated edition of Greene's Choice Lessons For the Harpsichord or Spinnet [1733]; also in BM Add. MS. 31467.

Celadon's Jugg

First line: When Celadon first from his cottage did
stray

Poet: Not known

Editions: 9

Notes: First published -- treble part only -- in Watts's Musical Miscellany, ii (1729), 4-5; also in The Merry Musician, ii [1729], 30-1. Later editions give no fewer than three different basses to this tune. The earliest is that of The British Musical Miscellany, i [1734], 81-2; the most satisfactory, that of the two half-sheet editions (dated c. 1735 in BUCEM).

An Ode

First line: While blooming youth, and gay delight

Poet: [Matthew Prior (1664-1721)]. Printed in Poems on Several Occasions (1718) -- see The Writings of Matthew Prior, ed. A.R. Waller (Cambridge, 1907), ii, 8-9.

Editions: 5

Notes: The earliest source is Watts's Musical Miscellany, vi (1731), 6-9; also in The Merry Musician, iii [1731], 41-3. The words were also set by William Jackson of Exeter [c. 1765] as a cantata with full string accompaniment.

The Snow Drop

First line: With head reclin'd the snow drop see

Poet: [probably Vincent Bourne (1695-1747)]. The words only were printed anonymously in Three Songs in English and Latin [London, 1748?]; also in the posthumous (1750) edn. of Bourne's Poematia.

Editions: 2

Notes: The earliest dated source is Calliope or English Harmony [1739], ii, 29. The single half-sheet edition was published c. 1735 according to BUCEM.

Good Advice

First line: Ye happy swains whose hearts are free

Poet: [Sir George Etherege (1635?-91)]. See The Works of Sir George Etherege. Plays and Poems, ed. A. Wilson Verity (London, 1888), pp. 381-2.

Editions: 5

Notes: Greene's setting was first published -- treble part only -- in Watts's Musical Miscellany, i (1729), 148-9; also in The Merry Musician, ii [1729], 75. These words were also set by Alexander Damascene (1684), Henry Holcombe [c. 1740], and Anon. (1749).

On Princess Amelia

First line: Ye nymphs of Bath prepare the lay

Poet: Not known

Editions: 4

Notes: First published in The British Musical Miscellany [1735], iii, 25-6. The single half-sheet edition (dated c. 1750 in BUCEM) probably came out about the same time as this. Princess Amelia was the second daughter of George II. After the marriage of her elder sister, the Princess Royal Anne (in 1734), she stepped momentarily into the limelight as the subject of at least three ballad songs, all c. 1735.

[You bid me, Charming Caelia]

First line: You bid me charming Caelia tell

Poet: [Raphael Courteville, jnr.?]. The words are attributed to 'R.C.' and to 'Mr. R.C. Sq^r.' in the sources. The latter also wrote a song beginning "Maria prithee don't destroy" and is identified in BUCEM as [R. Courteville]. See also Hawkins, History, p. 768.

Editions: 3, all single half-sheets.

Spuriosities**Fond Philander**

First line: As fond Philander in the pit

Poet: Not known; the words appear in Vol. IV of Watts's Musical Miscellany (1730).

Notes: The only known source is Clio and Euterpe or British Harmony [1759], ii, 108-9, a work which includes a further ten songs by Greene and is, on the whole, reasonably reliable in its attributions (cf. the cantata 'Strephon and Chloe' above). The piece is somewhat akin to 'Astrea' in A Cantata and English Songs (1746) in its very high tessitura and almost perverse degree of elaboration (with incidental two-stave symphonies) --

but there are so many technical crudities that this can hardly be Greene's work, at least not as it stands.

Hamilla or the Raptur'd Lover

First line: See when my dear Hamilla smiles

Poet: Not known; the words appear in Vol. IV of Watts's Musical Miscellany (1730), and also in Allan Ransay's Tea-Table Miscellany (1729 edn.), i, 28, under the title 'To Mrs. A.H. on seeing her at a Consort'.

Notes: Again, Clio and Euterpe [1759], ii, 122-3, is the only known source. This too has the same points in common with 'Astrea', only more so. The bass and treble frequently make harmonic nonsense.

The Dying Swan

First line: 'Twas on a rivers verdant side

Poet: Not known. The words were very popular during the eighteenth century, and according to The Musical Century (3rd edn., c. 1744), they were "from an old Author".

Editions: 6

Notes: John Sadler (in The Muses Delight, 1754), was the first to lay 'The Dying Swan' at Greene's door (see also James Harrison's volume of Cantatas and Songs in The New Musical Magazine [c. 1785]). In most of the early editions, however -- some going back to c. 1730 -- the song is attributed to George Monro (d. 1731). The tune was taken up in The Devil of a Duke: or, Trapolin's Vagaries (1732) and, like Greene's 'The Fly', it even became a hymn tune (see 'Grazebrook' in Thomas Butts's Harmonia-Sacra (1753) where it was sung to the words "O God our help in ages past" !; also in R. Williamson's Harmonia Sacra [c. 1770]). There are several other 18c. settings of these words.

Here too, we must mention a 'song', "Das Leben welkt wie Gras. (Nach Ps. 103)", printed in Ludwig Erk's Deutscher Liederschatz (1881 and 1905) and there said to be a "Schottische Weise Von Maurice Green. (Um 1730)"! It is, in fact, the hymn tune 'Wirksworth' -- for which see Part 1, Section 2 above.

3 (c) CANTATAS AND SONGS: Unpublished Material

Greene's unpublished secular vocal music consists entirely of settings of Italian words, and is contained in a single MS. volume -- now Bodl. MS. d. 52. Its contents comprise thirteen solo (S) cantatas, mostly with continuo accompaniment only, and some with [Violin] obbligati; five duets, and fifteen 'Oda d'Anacreonte'. The whole collection is itemized and briefly discussed by Ernest Walker in MA 2, 1 pp. 157-9. According to Philip Hayes who purchased the MS. at the Boyce sale in 1779 (Lot 49), "This Book contains Chamber Duets, Odes of Anacreon and Cantatas, in Italian; compos'd by Dr. Green: Many of them in his own hand writing and the rest chiefly in Dr. Boyce's hand, While he was a pupil of Dr. Green's". Hayes was right about Greene's autograph, but not, as will appear by the following list, about "the rest".

Cantatas**Al ventilar dell'ora**

S with continuo accompaniment only.

Copyist: unidentified -- an Italian hand? (a cantata "Del Sig.^r D.^r Green".)

Mille volti sospirando

S with continuo accompaniment only. Although the vocal line is written in the soprano clef, the actual range (a-f') is unusually low, and presupposes a good deal of power at the bottom end.

Copyist: Boyce

Nel tuo foglio o vaga Irene

S with continuo accompaniment only.

Copyist: unidentified, with Autograph title, tempo markings, and some bass figuring.

Ninfa vezzosa

S with continuo accompaniment only.

Copyist: Autograph

Non te lo dissi gia

S with continuo accompaniment only.

Copyist: Martin Smith

O Libertà

S with [Vla.] obbl. and continuo.

Copyist: Autograph

O pastori, io v'avviso

S with [Vln.] obbl. and continuo.

Copyist: unidentified, with Autograph title and bass figuring.

Quanto contenta Godi

S with [Vln.] obbl. and continuo.

Copyist: unidentified, but the same as 'O pastori' above.

Quanto grata al cor mi sei

S with continuo accompaniment only.

Copyist: Autograph

Solitudine campestre

S with continuo accompaniment only.

Copyist: Autograph

Spiega il volo

S with [Vln.] obbl. and continuo.

Copyist: unidentified, but the same as 'O pastori' above.

T'amo, o cara

S with [Vln.] obbl. and continuo.

Copyist: unidentified, but the same as 'O pastori' above.

Veggio la cara Fille

S with continuo accompaniment only.

Copyist: Martin Smith

Duets

Non piangete Amati

SS with continuo accompaniment only.

Copyist: unidentified, with Autograph tempo markings and bass figuring.

Published by Walker in MA 2, pp. 159-65.

Non so, con dolce moto

SS with continuo accompaniment only.

Copyist: Autograph

O quanti, quanti passi

SS with continuo accompaniment only.

Copyist: Autograph

Quanto mai felici siete

SA with continuo accompaniment only.

Copyist: Autograph

Rapide si volate

SS with full string accompaniment.

Copyist: Autograph, except for the notes of the actual vocal lines which are in the hand of an unidentified copyist.

Oda d'Anacreonte

Fifteen short settings of Odes 1, 4, 6, 15, 16, 20, 21, 22, 23, 26, 30, 34, 37, 38 and 46, all for soprano except nos. 26 and 38 which are for bass.

One unidentified copyist throughout.

4 CONVIVIAL VOCAL MUSIC for 2, 3 and 4 voices

With only a couple of exceptions, the whole of Greene's output in this field is contained within a single publication: Catches and Canons for Three and Four Voices. To which is added A Collection of Songs for Two and Three Voices With a Through Bass for the Harpsicord -- issued by Walsh on 12 December 1747 (see The General Advertiser, and various other London papers of the same date). This work, the first new collection of catches and canons published since Purcell's day, had an important influence upon the general revival of interest in convivial singing during the second half of the eighteenth century. The most popular items in the volume were often reprinted in such anthological collections as Thomas Hale's Social Harmony (1763), John Arnold's Essex Harmony (1767), the several books of Apollonian Harmony [c. 1790] and so on. There are also a good many late-18c. MS. copies. The catches have secular words, of course; the canons, sacred. In the first, there are both English and ~~Latin~~ ^{Italian} texts; in the second, English and Latin. Thus they are grouped here -- alphabetically within each category. The two-part 'Songs' with continuo accompaniment follow at the end. The author of the words has been identified wherever possible.

Catches

As Thomas was cudgel'd one day by his wife
3 voc., p. 4

Poet: Jonathan Swift (1667-1745). An Epigram -- first printed in Miscellanies, 1727-8; see also The Poems of Jonathan Swift, ed. Sir Harold Williams (2nd edn., Oxford, 1958), i, 327.

Notes: These words were also set by Samuel Webb^e

in his fourth book of Catches, Canons and Glees.

Come all noble souls whose skill in musick's art

3 voc., p. 8

Poet: Not known

Notes: These words were previously set by Benjamin Rogers as a three-voice 'glee' in Playford's Pleasant Musical Companion (1673); also by H. Bowman (in BM Add. MS. 30382, f. 46v.)

Come let us laugh, let us drink, let us sing

3 voc., p. 2

Poet: Not known

Notes: These words were previously set by William Gregory as a three-voice 'glee' in Catch that Catch can (1667).

Great Bacchus born in thunder and in fire

3 voc., p. 3

Poet: Matthew Prior (1664-1721). An Epigram 'From the Greek' -- printed in Poems on Several Occasions (1718); see The Writings of Matthew Prior, ed. A.R. Waller (Cambridge, 1905), i, 135.

Hail green fields and shady woods

3 voc., p. 8

Poet: Not known

Notes: The piece was performed at the meetings of the Madrigal Society on 28 February and 7 March 1753. It was printed as 'A Favourite Catch' in The Lady's Magazine for August 1775 (cf. "O beauteous eyes" -- see post).

How soft the delights and how charming the joy

3 voc., p. 2

Poet: Not known

I've lost my mistress, horse, and wife

3 voc., p. 6

Poet: [Sir Marmaduke Wyvill (d. 1722)?]. In The Sports of the Muses, or a Minute's Mirth for any Hour of the Day (London, 1752), ii, 179, the poem appears as an Epigram headed "On Sir Marmaduke Wyvill's receiving three Letters by the same Post, advising of the Death of his Mistress, his Wife, and his Horse"; and in John Hackett's Collection of Select Epigrams (Canterbury, 1757), the words are attributed to 'M.W.'.

Notes: A modern edition -- transposed and fitted with new words beginning "My pocket's low, and taxes high" -- was published by Novello [1924].

Jolly mortals fill your glasses

3 voc., p. 7

Poet: According to BUCEM (s.v. 'Galliard'), the words are by Edward (Ned) Ward (1667-1731).

Notes: These words were also set as a ballad-type song by J. E. Galliard (see The British Musical Miscellany [1736], vi, 36).**Mortals learn your lives to measure**

3 voc., p. 5

Poet: Peter Anthony Motteux (in Love's a Jest, 1696).Notes: These words were originally set by John Eccles as a song in Love's a Jest, and later by Burney as a three-voice catch.**On the poor confin'd debtors**

3 voc., p. 7

Poet: Not known

Prithee foolish boy give o'er

3 voc., p. 9

Poet: Not known

Notes: These words were also set as a song, 'The Advice' by Galliard (in Calliope or English Harmony [1739], ii, 27), and as a glee by R.J.S. Stevens.**So peaceful rests without a stone**

3 voc., p. 5

Poet: Alexander Pope (1688-1744). These words are lines 69-74 of the 'Elegy to the Memory of an Unfortunate Lady'.

Notes: Greene's setting was also published separately [c. 1750] in a single half-sheet edition headed: "AN EPITAPH by M^r Pope. For 3 Voices, Set by D^r Green, in 1729, to which Gentleman this is Inscrib'd". The music is transposed up a major third to E minor. The text is very faulty, and is obviously the work of an engraver who knew absolutely nothing about music -- the style of the note-heads etc. really is most peculiar. The only known copy is in the Rare Books Collection at the University of Texas. A facsimile was issued as a Christmas greetings card by R.H. Griffith of the University's Rare Books Dept. in 1947.**[O beauteous eyes**A three-voice catch attributed to Greene in BUCEM -- on no stronger evidence it would seem than that it is printed together with "Hail green fields and shady woods" in The Lady's

Magazine for August 1775. "O beauteous eyes" was a popular catch during the eighteenth century. In most sources (including The Lady's Magazine), it appears anonymously. Those few which do mention the composer's name invariably attribute the piece to Geminiani.]

Alla madre di tutti santi

3 voc., p. 12

Notes: Adapted to the words "Gloria Deo sit in excelsis Gloria" in BM/RM 24 c.15.

Chi va piano va sano

4 voc., p. 15

O Primavera gioventu del anno bella

3 voc., p. 12

Poet: Battista Guarini; Il Pastor Fido, Act 3 scene 1, lines 1-3. (The work was a favourite with aristocratic English readers of Italian poetry during the eighteenth century).

Canons

By the waters of Babylon

3 voc., p. 10

Notes: James Nares also set these words as a canon 3 in 1.

O all ye works of the Lord

3 voc., p. 10

Notes: Samuel Webb's setting (a canon 4 in 2) gained a Prize Medal in 1781.

Out of the deep have I called unto thee O Lord

3 voc., p. 10

We praise thee O God

3 voc., p. 11; headed 'Canon three in one'.

Adeste cantemus Dominum

4 voc., p. 13; headed 'Canon four in two'.

Kyrie eleison

4 voc., p. 14

Notes: There are also canonic settings by William Hayes, and Travers.

Christe eleison

4 voc., p. 15

Notes: There is also a canonic setting by William Hayes.

Omnis spiritus laudet Dominum

3 voc., p. 11; headed 'Canon three in one'.

Ora pro nobis

3 voc., p. 11

Notes: There are two settings by Travers in a MS. in the Gresham Collection in the Guildhall Library, and another by William Hayes in his Catches, Gleees and Canons Book 2 [c. 1765].

Te Deum laudamus

4 voc., p. 14

Songs

British and Belgia joyn, Lords of the watry plain

A 'Song for three Voices'

with continuo accompaniment, pp. 25-30

Poet: Not known

Notes: Topical references to the marriage of Princess Anne and William, Prince of Orange, suggest the date 1734. The piece was probably written for, and first performed at, the Stepney Feast in the spring of that year.

From Zembla's ever-icy plain

A 'Song for two Voices'

with continuo accompaniment, pp. 19-24

Poet: Not known

Notes: Written for the Stepney Feast in 1735. See The London Magazine for April 1735; also J.P. Malcolm, Anecdotes of the Manners and Customs of London (2nd edn., London, 1810), i, 43-4.

Great ruler of the restless waves

A 'Song for three Voices'

with continuo accompaniment, pp. 36-41

Poet: Not known

Notes: Written for the Stepney Feast in 1736. See The London Daily Post of 29 March 1736. The piece was reprinted in Thomas Hale's Social Harmony (1763), Part 2, pp. 26-32.

Hail British Isle, of mighty fame

A 'Song for three Voices'

with continuo accompaniment, pp. 31-5

Poet: Not known

Notes: Written for the Stepney Feast in 1733. See The Daily Post-Boy of 30 April 1733; also Berington's Evening Post of 1 May. This piece is important in that it

clearly anticipates the chief features of the late eighteenth-century type of glee (see Vol. 1, p. 246). It was reprinted in Michael Broome's Catch Club; or, Pleasant Musical Companion (1757), in Thomas Hale's Social Harmony (1763), and also in Vol. 5 of Apollonian Harmony [c. 1790] where it is described as a "Constitutional Glee".

Why all this whining, why all this pining

A 'Song for two Voices'

with continuo accompaniment, pp. 16-8

poet: Not known

Notes: These words were set by Richard Leveridge as a song entitled 'Good Advice' (1727), and also as a two-part 'glee' by Thomas Carter. Greene's setting was several times reprinted. This can hardly be the missing 'Song' for the Stepney Feast of 1732.

To these may be added "When with good wine the table's crown'd", first published in Simpson's The#saurus Musicus [1744], i, 52-3. There is no reason to doubt its authenticity; it was reprinted at least four times prior to 1800. These same words were also set by a Mr. Crookenden as 'A new Song' in Calliope or English Harmony [1746], ii, 193.

PART THREEINSTRUMENTAL MUSIC1 ORCHESTRAL and CHAMBER MUSIC

Six Overtures...In Seven Parts...Compos'd By Dr. Maurice Greene -- separate parts, not full score -- published (under Royal Privilege) by Walsh on 22 April 1745 (see The General Advertiser, and various other London papers of a slightly later date). An arrangement for harpsichord or organ was issued six months later on 26 October (see post). Greene's Six Overtures are scored for strings, 2 oboes and [bsns.], with 2 flutes ('German Flutes' on the title-page, 'Traversi' on the actual parts) replacing the oboes in Overtures 2 and 4. Nos. 1, 4, 5 and 6 are in four movements; the other two in three. In every case, the first two movements together form a French Overture (a stately introduction, usually with saccadic dotted rhythms, followed by a fast-moving fugue). The third movement of nos. 1, 4, 5 and 6 is relatively slow, and in nos. 4 and 5, it is also in the tonic minor of the main key. In the last movements, dance rhythms predominate. There is splendid music here, and a modern edition of some at least of these pieces is very much to be desired. Their keys and general layout are as follows:

- No. 1 in D: Allegro assai, [Allegro], Andante, Allegro
- No. 2 in G: [Maestoso], Allegro, Allegro
- No. 3 in C: [Maestoso], Allegro assai, Allegro ma non troppo
- No. 4 in E: Con spirito, Allegro, Moderato in e, Allegro
- No. 5 in D: Allegro, [Allegro], Andante in d, Presto
- No. 6 in E flat: Con spirito, Allegro, Andante, Presto

In addition, there are three Overtures (in A, F, and C) for strings, 2 oboes and [bsns.] attributed to Greene in BM/RM 21 c. 41 (6) -- a set of MS. orchestral parts in the Royal Music Library. These are exactly similar in style and design to Six Overtures above, and there is no real reason to doubt the ascription to Greene, although the composer's name is pencilled on the 1st Violin part only.

Greene's meagre contribution to the orchestral repertoire is surprising, though there are, of course, a number of other similar works which might be extracted from the oratorios, dramatic pastorals, and court odes etc. When so many of his

native contemporaries such as Avison, Boyce, Festing and Stanley -- some of them his own pupils -- were producing large quantities of orchestral music (and especially concertos), the fact that Greene published only this one collection can hardly have been due to reticence, or to any fear of poaching upon Handelian preserves. Even more surprising, perhaps, is the complete absence of any instrumental chamber music, a field in which even so conservatively-minded a church musician as William Croft achieved two published sets of sonatas. It seems almost unbelievable that Greene wrote no such works at all. In the sale catalogue of James Bartleman's Library (White's, February 1822), Lot 74 was described as "Greene's Sonatas and Festings ditto in score MS.". The latter were certainly chamber sonatas, but what about the former? According to W.W. Cobbett in his Cyclopedic Survey of Chamber Music (London, 1929-30), i, 496, Greene composed a quartet for stringed instruments and a sonata for clavier and violin, both published by Preston. But that Maurice Greene should have used such forms as these seems almost prohibitively unlikely. The source of this statement would appear to have been the 1812 edition of Gerber's Neues historisch-biografisches...Lexicon which includes the following in a list of Greene's most important works:

- 3 Concertos for Harpsichord published by Bland
- 3 Sonatas for Harpsichord (Bland)
- Sonata with Violin (Preston)
- Quartettos for four Violins (Preston)

A study of late eighteenth-century publishers' catalogues shows that the second and third of these works at least were issued as Gerber describes them, but no trace of the other two has so far been found. No copies appear to have survived; nor has there been any response to my appeals for information in advertisements printed in musical journals on both sides of the Atlantic. The items in question may possibly have been arrangements of music by Greene, or alternatively perhaps, original compositions by some later namesake such as George Green, whose Six Voluntaries for the organ were published by Longman, Lukey & Co. [c. 1775]. Considering that John Wall Callcott seems to have been Gerber's main source of information on music in England, the chances of these attributions being accurate are pretty slim.

2 HARPSICHORD MUSICPublished Sources

i) Choice Lessons For the Harpsichord or Spinnet, Compos'd by Dr Green Organist of the Cathedral Church of St Paul's &c. Carefully corrected by himself [sic] and never before publish'd -- a blatant piracy published by the notorious Daniel Wright on 14 April 1733 (see Fog's Weekly Journal). For Greene's vigorous denial of any responsibility for this edition, see his letter of 16 April 1733 published in The Whitehall Evening-Post of 19-21 April, and various other London papers during the following week; see also Hawkins, History, p. 884. The only known copy of Choice Lessons (not listed in BUCEM) is now in the British Museum, press-mark K.8.k.16. The volume contains twenty-eight dance movements grouped as follows, by key, into what are obviously suites (though not so titled):

Suite in B flat: Overture, two untitled pieces, Gavott, Aire, Jigg, Slow Aire, and Aire

Suite in F: Prelude, Gavot, Aire, Minuet, Jigg, Minuet and Hornpipe

Suite in c: Allmand, Corant, Gavot, and Minuet
A single 'Slow Aire' in g

Suite in D: Allmand, Minuet, Courant, and Minuet
[with two variations]

A miscellaneous group of four pieces: a Slow Aire in F, an untitled movement in g [which is, in fact, by Bononcini], an Aire in G, and a Prelude in C.

Four of these pieces had previously appeared as single half-sheet songs (see Part 2, Section 3(b) above), and another thirteen are also to be found in the chief source of Greene's unpublished harpsichord music: BM Add. MS. 31467 (copied by John Barker in 1735). The first, third and fourth movements of the Suite in D seem to have been particularly popular, and were later republished (7 January 1758) by Thompson & Son as A Favourite Lesson for the Harpsichord or Organ Compos'd by the Late Dr. Green.

On 19 May 1733 (see Fog's Weekly Journal), Wright's Choice Lessons were quietly re-pirated by John Walsh as the (anonymous) first part of The Lady's Banquet Book 2, and were subsequently reissued (with the addition of Handel's early Senata in C) twenty-five years later as A Collection of Lessons for the Harpsichord Compos'd By Dr. Greene. 2d. Book (see The Public Advertiser of 17 January 1758). For a detailed account of the interrelationship of these three separate publications, see my article, 'Greene and The

Lady's Banquet: a Case of Double Piracy', in MT 108, January 1967, pp. 36-9.

ii) Six Overtures for the Harpsicord or Spinnet...Being proper Pieces for the Improvement of the Hand, London. Printed for I. Walsh in Catharine Street in the Strand -- issued on 26 October 1745 (see The General Evening Post, and various other London papers of a slightly later date). These are straightforward arrangements of the six orchestral Overtures catalogued in Section 1 above. Only two copies are listed in BUCEM. To these may be added one in the Royal Swedish Academy of Music in Stockholm, another in the Library of the University of California at Berkeley, and another in private hands.

iii) A Collection of Lessons for the Harpsichord, Composed by D^r Greene. London. Printed for John Johnson at the Harp & Crown in Cheapside. Published (under Royal Privilege) on 22 November 1750 (see The General Advertiser); a third edition had apparently been issued by 1758 at the latest (see Vol. 1, p. 247, n. 23). A number of copies -- at least seven -- survive in addition to those listed in BUCEM. The one in the Folger Shakespeare Library, Washington D.C., has the composer's signature on the title-page. For Burney's views on this work, see History, pp. 491-2; see also C. Vere Pilkington, 'A Collection of English 18th Century Harpsichord Music', in PRMA 83 (1956-7), pp. 96-7. The volume contains forty-eight single pieces grouped together in threes and fours -- by key -- thus preserving an old-fashioned suite-wise arrangement, even though most of the individual movements themselves have a greater affinity with the sonata than with the suite proper (see Vol. 1, pp. 248-50).

- Group 1 in G: Allegro, Allegro, Vivace, Allegro
- Group 2 in D: Allegro, Andante, Allegro
- Group 3 in g: Vivace, Allegro, Tempo di Gavotta
- Group 4 in c: Presto, Vivace, Allegro, Allegro
- Group 5 in F: Allegro, Andante vivace, Allegro
- Group 6 in B flat: Allegro, Minuet Allegro, Vivace,
(Minuet D.C.)
- Group 7 in F: Molto Allegro, Allegro, Andante in f,
Allegro
- Aria con Variationi in d
- Group 8 in F: Allegro, Andante, Allegro
- Group 9 in a: Allegro, Vivace, Molto Allegro
- Group 10 in A: Aria con Variationi, Andante, Allegro,
Allegro
- Group 11 in E: Allegro, Vivace, Aria con Variationi

Group 12 in E flat: Allegro, Vivace, Allegro, Allegro
 Group 13 in C: Allegro, Vivace, Allegro
 Group 14 in F: Allegro, Allegro, Allegro

Note the overall symmetrical arrangement. The four-movement groups are by far the most suite-like -- in the first, for example, the four movements might almost equally well be termed Allemande, Courante, Minuet and Gigue -- and in four cases out of five, the final movement has the character of a Gigue. The nine three-movement groups, on the other hand, resemble late eighteenth-century sonatas rather than suites (cf. Arne's VIII Sonatas or Lessons for the Harpsichord, Walsh [1756]). Several pieces from Greene's 1750 Collection of Lessons have been republished in modern times, variously arranged and adapted for the piano (and also for the organ) by Frederick Moore, A.M. Henderson, and Harry Wall among others. The best of them deserve to be more widely known; a proper scholarly performing edition is required.

Here too we should perhaps mention another Walsh publication: Select Minuets Collected from the Operas, the Balls at Court, the Masquerades, and all Publick Entertainments. For the Harpsicord, Violin, or German Flute [1739]. 'Dr. Greene' is one of four composers named on the title-page, but none of the contents is specifically attributed to him.

Manuscript Sources

BM Add. MS. 31467 [John Barker, 1735]

Contains forty-one harpsichord pieces grouped, by key, in eleven suites (in F, A, g, a, D, F, G, B flat, c, D, and F). Three of these have been edited and arranged for the piano by Patrick Williams (Joseph Williams, 1935 and 1961). Thirteen pieces in this source were also published in Daniel Wright's pirated collection of Choice Lessons [1733] (see supra), and one as the song 'The Pangs of Forsaken Love' (see Part 2, Section 3(b) above). Here again, there is much charming music which is of more than passing interest.

RCM MS. 1057 [John Alcock, 1763]

Contains three suites (in c, E flat, and f), the last two of which are unique. The first is also in Choice Lessons, and BM Add. MS. 31467.

New York Public Library, MS. Music Reserve *MN

Contains five single pieces by Greene: three of them in common with BM Add. MS. 31467, the other two unique.

Fitz. MS. 52 C. 11

Contains a two-movement "Sonata in D^F Green" (in G) -- unique, but probably authentic.

RCM MS. 1120

Contains eight Lessons, all copied from Greene's 1750 Collection of Lessons.

Hereford Cathedral Library, MS. 30. B. XII

Contains the same three popular movements in D which are also to be found in Choice Lessons, BM Add. MS. 31467, and A Favourite Lesson published by Thompson & Son in 1758.

Tenb. MS. 752

Contains a single 'Lesson' in F which is the same as the first of the Greene pieces in BM Add. MS. 31467.

Rowe MS. 251

Contains a single Lesson in E, which is apparently unique but quite possibly spurious.

Bodl. MS. Mus. Sch. d. 262

-- a small volume owned and used by Elizabeth Child sometime during the first half of the eighteenth century. Contains eight short easy pieces for the harpsichord -- the last incomplete -- among which are arrangements of Greene's "The sun was sunk beneath the hill" (see Part 2, Section 3 (b) above), "Tante Tanto" in Artaxerxes [1734], and "The Lass of Peatie's Mill". At the beginning, there is a gamut and table of note relationships/which, like the music itself, is almost certainly in the hand of Maurice Greene.

3 ORGAN MUSIC

Published Sources

Considering Greene's contemporary reputation as a player (see Vol. 1, pp. 211-2), it is astonishing how little of his organ music has survived, and also, that not a note of it was published during the composer's own lifetime. By far the most important of his posthumous publications is

- i) Twelve Voluntaries For The Organ or Harpsichord Composed by the late D^F Green London Printed by J. Bland ...

[1779]. Copies of this work are now very scarce: there are only two listed in BUCEM, to which may be added a third in the Music Library of the University of Michigan at Ann Arbor. The authenticity of Greene's Twelve Voluntaries has been questioned. According to a note in MT 42 (August 1901, p. 529), the 'autograph manuscript' was then in the possession of Dr. A.H. Mann, organist of King's College, Cambridge, and bore the following inscription:

Supposed by Dr. Green, falsely. Composed by Dr.
Boyce & his own MS. J. S. Smith, 1788.

As John Stafford Smith was both pupil and son-in-law of Boyce, it might reasonably be expected that he would have known what he was talking about. As it happens, he did not. After Dr. Mann's death in 1929, the MS. seemed to have disappeared. The present writer's appeal for information published in the Journal of the American Musicological Society 17 no. 1 (Spring, 1964) brought a letter from Professor Theodore M. Finney of the University of Pittsburgh, which led to the discovery of the present whereabouts of the MS. It is in a private collection in America (but not, unfortunately, available for study). Thanks to Professor Finney, however, I have seen a microfilm of the MS. made when its current owner was a student at the University of Pittsburgh. It turns out to be nothing more than the printer's copy from which Twelve Voluntaries was engraved. It is not autograph, nor is it in the hand of Boyce; neither does it show any signs of having been connected in any way with either Greene or Boyce. As music, the voluntaries are far and away better than anything Boyce ever wrote for the organ, and despite Stafford's Smith's statement to the contrary, there seems no reason to doubt that these pieces are Greene's. The order of contents in the printed version (which is different from that in the MS.) is as follows:

- Voluntary 1 in A: Andante, Vivace
- Voluntary 2 in f: Largo, Andante
- Voluntary 3 in a: Largo, Andante
- Voluntary 4 in g: Grave, Andante
- Voluntary 5 in G: Andante, Vivace (the subject of Greene's fugue is strikingly similar to that in Bach's 'Great' Prelude and Fugue for the organ in the same key)
- Voluntary 6 in B flat: Andante, Vivace
- Voluntary 7 in E flat: Largo, Vivace
- Voluntary 8 in c: Largo, Vivace (cf. the Overture to Greene's dramatic pastoral Florimel, or Love's Revenge)
- Voluntary 9 in e: Largo, Andante
- Voluntary 10 in d: Largo, Andante

Voluntary 11 in b: Largo, Vivace
 Voluntary 12 in E: Largo, Vivace

All but two of these voluntaries (nos. 7 and 8) are of the prelude and fugue variety, and several give the impression, as Frotscher penetratingly observes, of having been transcribed or arranged from concerti grossi (see Geschichte des Orgelspiels und der Orgelkomposition (Berlin, 1935-6), ii, 827-8). No. 8 in c has long been a particular favourite, and a number of modern editions have appeared, the most nearly accurate of which is that edited by Francis Routh and published by Hinrichsen in the series 'Tallis to Wesley' -- a series which also includes nos. 2, 6, 7 and 11, the first two and the last being edited by Gordon Phillips (see Vols. 4 (1958) and 15 (1960).) A complete edition of all twelve voluntaries by the present writer is planned for 1968/9.

ii) Ten Voluntaries for the Organ or Harpsichord Composed by Dr Green, Skinner, Stubley, James, Reading, Selby and Kuknan [Kühnau] London Printed for C. and S. Thompson ... [1767]. Voluntaries I and X are ascribed to Greene. The first is a four-movement piece comprising an introductory movement in G for Diapasons, a G major Allegro for the Cornet, a short four-bar connecting link, and a concluding Trumpet tune in D. The second is a sort of prelude and fugue in d. Both are printed in Hinrichsen's 'Tallis to Wesley' series (Vol. 15, ed. Francis Routh). The first two movements of No. I have also been issued as 'Voluntary XIII' ed. Walter Emery (Novello, Early Organ Music no. 18, 1961). The introductory movement for Diapasons also appears anonymously for 'Horns' in Fitz. MS. 52 C. 11, the Allegro for Cornet as a movement for 'Flute' (in F) as part of Voluntary 51 in the R.C.O. MS. tabled in the second part of this section, and the Trumpet tune (now in C) as part of Voluntary 59 in the same MS. source.

It would seem that several other items by Greene were also published in a curious four-volume series of organ voluntaries printed by Longman, Lukey & Co. during the 1770s. Greene's name is mentioned on the title-page of each of the first three volumes, but none of the contents is specifically attributed to him, and only one of these pieces -- Voluntary 8 in Book 1 -- can be positively identified from other sources as Greene's. The last volume in this same series is entitled Twelve Voluntaries and Fugues For the Organ or Harpsichord with Rules for Tuning by the celebrated Mr. Handel (Longman and Broderip [c. 1780]), and is the earliest known source of Handel's so-called '6 Fugues faciles', the authenticity of which has rightly been questioned by

Chrysander. Here there are two further snippets by Greene. The first is the four-bar interlude of the G major voluntary printed as No. I in the 1767 set of Ten Voluntaries, which now appears in F as the third section of Voluntary 3, the first movement of which is by John Robinson, and the last, the first of Handel's '6 Fugues faciles'. The second is an arrangement of the first part of Greene's Overture to The Song of Deborah and Barak which is here paired with the third of Handel's '6 Fugues faciles' as Voluntary 10 -- and in this form, the two movements have been published together as the work of Handel (see 'Two Voluntaries for Manuals only' ed. Francis Routh (O.U.P., 1960)).

Manuscript Sources

Guildhall Library, Gresham Collection, MS. V. 2. 36

Contains eighteen short single-movement pieces (ranging in length from 12 to about 40 bars) which may have been written for the instruction of ~~Jonathan~~^{Jonathan} Battis-hill to whom the volume belonged in August 1753. The MS. is headed "Sutes de Peices. [sic] D^r M. Greene", and the key-sequence is as follows: G, A, B flat, C, d, e, F, g, b, C, d, D, c, E, a, G, F, and d. None of these pieces survives in any other source. As they were copied before Greene's death in a book belonging to an ex-chorister of St. Paul's, they are almost certainly authentic.

Dulwich College

A series of three MS. volumes containing (with a great deal of duplication) organ voluntaries, psalm tunes, harpsichord pieces etc. compiled by, and mostly in the hand of, John Reading (1677-1764). A companion volume belonging to the same set is now in the Henry Watson Music Library at Manchester. The fact that Greene is invariably styled 'Dr.', and Stanley is referred to both as "the blind Youth" and "Organist of St. Andrew's Holborn" (but not as organist of the Temple Church) might possibly be taken to indicate that these MSS. were copied after 1730 but before 1734. These volumes contain six voluntaries ascribed to Greene:

- 1 a prelude and fugue in d -- later published as Voluntary 8 in A Collection of Voluntaries (Longman, Lukey & Co., [1771]). The piece also survives as Voluntary 35 in the R.C.O. MS. (see post), and the fugue in a copy made by Samuel Webbe (BM Add. MS. 14335).
- 2 a prelude (Slow) and fugue (Vivace) in F.
- 3 a prelude (Slow) and fugue (Vivace) in F. The prelude is the same as that in no. 2.

- 4 a prelude (Adagio) in c, and fugue (Vivace) in C.
 5 an introduction and [Allegro] for Cornet in G.
 Not in Reading's hand. Originally headed "Voluntary diapason (or full orgain) by Mr. Stanly D^r Green", but "Mr. Stanly" has been crossed out, and Greene's name only is given in the index.
- 6 an introduction (Adagio) and Vivace for Cornet in e. Not in Reading's hand. Originally headed "the last voulantary for the full orgaine (Compos'd by Mr. Stanly) d^r Green". Here again, "Mr. Stanly" has been crossed out, and Greene's name only is given in the index.

Royal College of Organists

A MS. collection of sixty-four voluntaries, probably compiled between 1748 and 1752 for use in the Chapel Royal. For a full discussion of this source, see my forthcoming article, 'An Unknown Book of Organ Voluntaries', in MT 103 (November, 1967). Here Greene is represented by three complete voluntaries, and a part share in four others of composite authorship. Only one -- the first movement of Voluntary 25 -- is, however, unique. Voluntary 35 is the same as no. 1 in the Dulwich College MSS.; Voluntary 42 is the same as no. 2 (the first movement is also used as an introduction to Voluntary 5 in D); Voluntary 44 is the same as no. 4 except that the prelude appears here in b and the fugue in D; the second movement of Voluntary 51 (here in F) is the same as the G major Allegro for Cornet in the 1767 set of Ten Voluntaries, and the second movement of Voluntary 59 (here in C) is the D major Trumpet tune belonging to the same work.

RCM MS. 1057 [John Alcock, 1763]

Contains a single Voluntary in A by Greene which is unusual in that there is no introductory movement. The piece consists, properly speaking, of two fugues, the second of which treats the subject of the first by inversion.

McLean MS. (ex libris E.F. Rimbault)

A MS. now owned by Mr. Hugh McLean of the Division of Music, School of Fine Arts, University of Victoria, B.C., Canada. Contains a single Voluntary in c by "Mr. Morris Green". The piece is in two movements (Adagio, Presto), and is quite possibly the earliest of Greene's surviving organ voluntaries.

