
William Cranford

O Lord, make
thy Servant

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O Lord, make thy Servant

Psalm 21 v.1 (Adapted), 3, 5; Psalm 132 v.18 (Adapted).

William Cranford (fl. 1620)

Musical score for voices and organ. The score is in G major (one sharp) and 2/4 time. It features five vocal parts: Treble, Alto, Tenor, and Bass, along with two Organ parts. The organ part includes a 'Verse' section. The lyrics 'O Lord, make thy Servant Charles, our gracious King, to re-' are written below the vocal staves.

Vocal and organ score with lyrics. The score is in G major (one sharp) and 2/4 time. It features five vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with an Organ part. The lyrics are: "O Lord, make thy Servant Charles, our gracious King, to re-". The organ part includes a 'Verse' section.

9

S

A

A

T

B

to rejoice, to re - jice_____ in thy Strength:

joice in thy Strength, to rejoice, to rejoice in thy Strength:_____ ex-ceeding

12

S

A

A

T

B

ex-ceeding glad shall he be of thy Sal-va - ti-on, ex-ceeding glad shall he be of

glad shall he be, ex-ceeding glad of thy Sal-va-ti-on, ex-ceeding glad, ex-ceeding glad shall he be of

16

S
ex-cee - ding glad shall he be of thy Sal - va - ti - on,

A
ex-cee-ding glad shall he be of thy Sal - va - ti -

A
ex-cee-ding glad, ex-cee-ding

T
thy Sal - va - ti - on, ex-cee - ding glad shall he be, ex-cee-ding glad shall he

B
thy Sal - va - ti - on, ex - - cee-ding glad, ex-cee-ding glad shall he

Chorus

20

S
of thy Sal - va - ti - on, ex-cee-ding glad shall he be, shall he

A
on, of thy Sal - va - ti - on, ex - cee-ding

A
glad shall he be of thy Sal - va - ti - on,

T
be of thy Sal - va - ti - on, of thy Sal - va - ti - on,

B
be of thy Sal - va - ti - on, ex - cee-ding glad, ex - cee-ding

Chorus

23

S
be, ex-cee-ding glad shall he be of thy Sal - va - ti - on.

A
glad shall he be, ex-cee-ding glad shall he be of thy Sal - va - ti - on.

A
ex-cee-ding glad shall he be of thy Sal - va - ti - on.

T
ex-cee - ding glad shall he be of thy Sal - va - ti - on.

B
glad shall he be of thy Sal - va - ti - on, Sal - va - ti - on.

27

S

A
Verse
For thou shalt pre-vent¹ him, pre - vent him

A

T
Verse
For thou shalt pre-vent¹ him

B

¹ prevent: to go before, to precede.

33

S

A

A

T

B

with the bles-sing of goodness, with *the bles - sing of* good - ness:

with the bles-sing of goodness, with the bles - sing of good - ness:

Verse

and shalt set a Crown of pure

38

S

A

A

T

B

and shalt set a

and shalt set a Crown of pure gold up on his head,

gold up-on his head,

42

S

A

A

T

B

Crown of gold, a Crown up-on his head,

a Crown.

and shalt set a Crown of pure gold up-on his head, a

46

S

A

A

T

B

Chorus

His honour is great.

Chorus

a Crown of gold, a Crown of gold up - on his head. His ho - nour is great.

Chorus

His ho-nour is great.

Chorus

- of gold, a Crown, a Crown of gold up - on his head. His ho - nour is great.

Chorus

Crown of gold up - on his head, up-on his head. His honour is great.

Chorus

51

S
_ in thy Sal - va - ti - on: glo - - ry and great wor - - ship -

A
_ in thy Sal - va - ti - on: glo - ry and great wor - ship shalt thou lay -

A
_ in thy Sal - va - ti - on: glo - ry and great wor -

T
8
_ in thy Sal - va - ti - on: glo - ry and great wor - ship shalt thou lay up - on

B
_ in thy Sal - va - ti - on: glo - - ry and great wor -

55

S
_ shalt thou lay up - on - him, - - - glo - ry and great wor - ship

A
_ upon him, shalt thou lay up - on him, glo - ry and great wor - ship shalt thou

A
- ship shalt thou lay up - on him, glo - - ry and great wor -

T
8
him, glo - ry and great wor hip shalt thou

B
ship shalt thou lay up - on him, glo - - ry and great

59

S
shalt thou lay up - on him, shalt thou lay up - on him.

A
lay up - on him, shalt thou lay up - on him.

A
- - ship shalt thou lay up - on him, up - on him.

T
lay up - on him, shalt thou lay up - on him.

B
wor - - ship shalt thou lay up - on him.

63

S

A
Verse
As for his e - ne-mies, O Lord, clothe them

A

T
Verse
As for his e - ne-mies, O Lord,

B
Verse
As for his e - ne-mies, O Lord,

Verse

69

S

A

A

T

B

all with Shame, with Shame, clothe *them all* with Shame:

clothe them all with Shame, clothe *them all* with Shame, with Shame:

clothe them all with Shame, clothe *them all* with Shame: but upon himself let his

73

S

A

A

T

B

but upon him - self let his Crown

but upon himself let his Crown flourish,

Crown flourish, let it flourish, Lord, let his Crown long flourish,

77

S

A

A

T

B

flourish, let it flou - rish, but upon him-self, — O Lord, let his Crown flou - rish,

but upon him-self, — O Lord, let his Crown flourish,

but upon him-self, — O Lord, let his Crown flourish, let it

81

S

A

A

T

B

let his Crown e-ver flourish, O Lord, let his Crown still flourish.

let his Crown — al-ways flourish, long let his Crown flourish.

flourish, good Lord, let his Crown — long — flou - rish.

² At this cadence, and the cadence before the Amen, the rhythms of the vocal parts differ. However, the vocal sources agree exactly on these rhythms. Such cadential rhythms are not uncommon in the period, appearing for example in Pelham Humfrey's sacred music. The editor therefore believes that these differing rhythms are a good representation of the performance practice at the time.

85

S *Chorus*
As for his e - ne - mies, Lord, clothe them

A *Chorus*
As for his e - ne - mies, Lord, clothe them

A *Chorus*
As for his e - ne - mies, O Lord, clothe them

T *Chorus*
As for his e - ne - mies, Lord, clothe them

B *Chorus*
As for his e - ne - mies, Lord, clothe them

89

S all with Shame, clothe them all with Shame:

A all with Shame, clothe them all with Shame: but up-on him -

A all with Shame, clothe them all with Shame:

T all with Shame, clothe them all with Shame, clothe them all with Shame:

B all with Shame, clothe them all with Shame:

92

S
but up - on him - self let his

A
self let his Crown flou - rish, let it *flou - rish*, let his

A
but up-on him - self let his Crown flou - rish,

T
- but up - on him - self let his Crown flou - rish,

B
but up-on him - self let his Crown flou - rish, Let it

94

S
Crown, let his Crown flou - rish, let it flou - rish,

A
Crown flou - - rish, but up-on him - self, O

A
but up - on him - self, him - self let his Crown flou - rish, O

T
but up-on him - self let it flou - rish, -

B
flou - rish, let it flou - rish, but up-on him - self let his

96

S
but up - on him - self let his Crown, _____ let his Crown flou - rish.

A
Lord, long let his Crown flou - rish.

A
Lord, let his Crown, let his Crown still flou - rish.

T
_ let his Crown still flou - rish, let his Crown flou - rish.

B
Crown long flou - rish.

98

S
A - men, A - men, A - men, A - - - - men

A
A - men, A - men, A - men, A - men, A - - - men.

A
A - men, A - - - - - men, A - men.

T
A - men, A - men, _____ A - men, _____ A - - - - men.

B
A - men, A - men, A - men, _____ A - men, A - - - men.

Text:

O Lord, make thy Servant Charles, our gracious King, to rejoice in thy Strength:
exceeding glad shall he be of thy Salvation.

For thou shalt prevent him with the blessing of goodness:
and shalt set a Crown of pure gold upon his head.

His honour is great in thy Salvation:
glory and great worship shalt thou lay upon him.

As for his enemies, O Lord, clothe them all with Shame:
but upon himself, O Lord, let his Crown flourish.

Amen.

Notes:

Bar lengths have been standardised.

Note values have not been halved.

All accidentals and markings in brackets are editorial.

Notes in small type are editorial.

Spelling and grammar has been modernised, but the original text setting has not been changed.

The editor has provided a realisation of the organ part, using more fully-realised contemporary organ parts as a guide. Notes in full type are present in the original part, and notes in small type are the editor's additions. The accompanist should feel free to use this realisation, or to improvise one of their own, as may have been the custom of those playing from the original part.

Due to the small physical size of keyboards in Cranford's day, the original part contains a few intervals of a tenth of more for an individual hand. Where possible, the editor has moved the parts between the staves to avoid such stretches. When this is not possible, the editor has kept the original part intact. If such stretches in these places are impractical, the editor suggests that the inner note of the stretch is played up or down the octave in the other hand. This approach seems to be in keeping with similar techniques used in more fully-realised contemporary organ parts.

The different sources are mostly in agreement on all but small details. In the places where they differ, the editor has preferred readings present in the majority of the sources, or else variants that provide more harmonic or melodic interest. Some elements that might seem unusual, such as the disparity between 'long' and 'still' and 'always flourish' in the final line of the text, are present and consistent in all the vocal sources. The editor has therefore decided to include them as is, as this seems to be an accurate representation of how this work was performed at the time.

This edition is thankfully dedicated to M.E.F.B..

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Sources:

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