## William Cranford

## O Lord, make thy Servant

Typeset 2022 by Hugo Janacek from manuscripts held at the Royal College of Music Library, the Perne Library, and the Durham Cathedral Library.

## O Lord, make thy Servant

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

William Cranford (fl. 1620)





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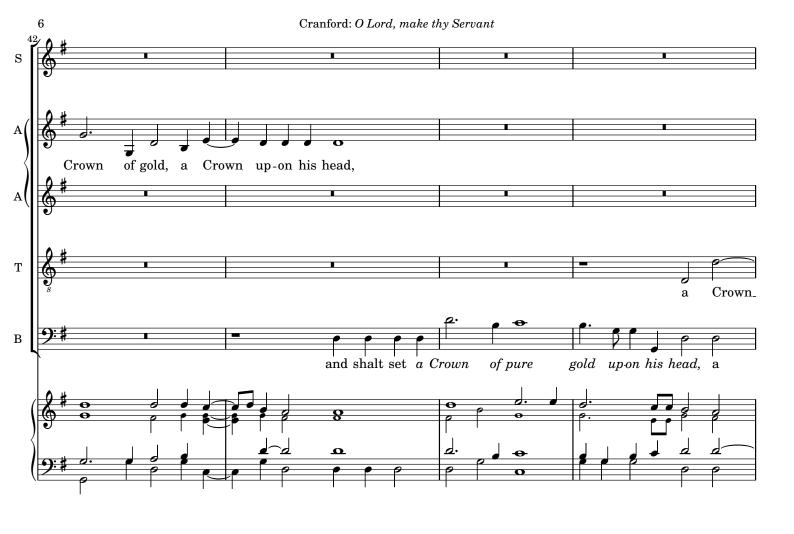




 $<sup>^{1}</sup>$  prevent: to go before, to precede.



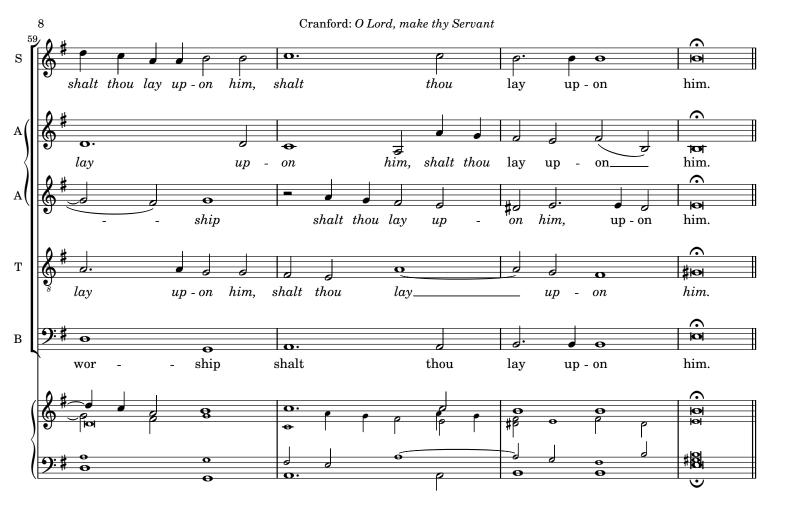




















В

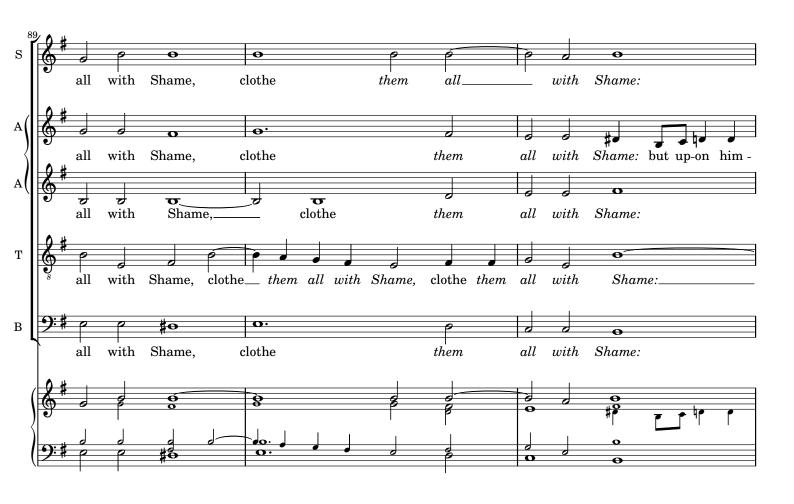
let his Crown\_\_ al-ways flourish, long let his Crown flourish.

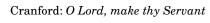
2
flourish, good Lord, let his Crown\_\_ long\_\_ flou - rish.

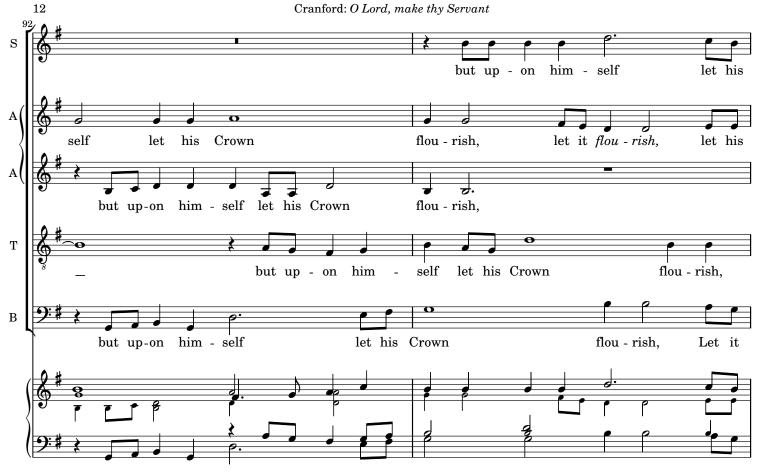
2
At this cadence, and the cadence before the Amen, the rhythms of the vocal parts differ. However, the vocal sources agree exactly

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.

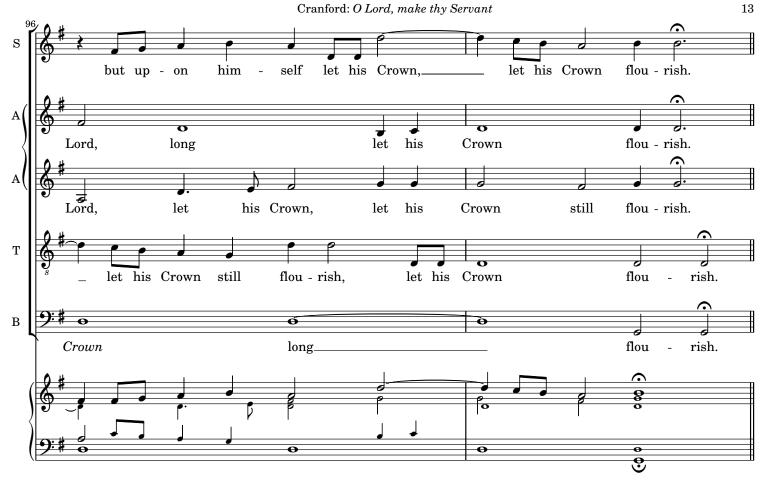














Text:

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..

The editor would like to thank the Digital Archive of Medieval Music, and the Sibley Music Library, for providing access to digital copies of some of the source material. He wishes to thank the Perne Library and the Royal College of Music Library for allowing this material to be displayed publicly. The editor also wishes to thank Durham Cathedral, for allowing material in their possession to be used in the creation of this edition. Music from Durham's manuscripts has been reproduced by kind permission of the Chapter of Durham Cathedral.

Sources:

Peterhouse Partbooks: Former Caroline Set, The Perne Library, Peterhouse, Cambridge, GB-CP MSS 33, 34, 38, 39, 47, 49.

John Barnard's Partbooks, Royal College of Music Library, London, GB-Lcm MSS 1045-1051.

Organ Book, Durham Cathedral Library, Durham, GB-DRc MS A5.