Ten Church Pieces for the ORGAN with Four Anthems in Score

Composed for the Use of the Church

of Nayland in Suffolk

And Publiſhed for its Benefit

By William Jones M:A. F:R:S.

Author of a Treatiſe on the Art of Muſic &c &c.

OPERA II.

LONDON Printed for the AUTHOR.

& Sold by Meſs.rs Longman & Broderip, Cheapſide and Hay Market

TO

Lady *RUSHOUT.*

MADAM,

I Do myſelf the honour of preſenting to your Ladyſhip ſome of the Muſic which I have compoſed for the uſe of my Church, and which I now publiſh for its benefit. This I ſhould ſcarcely have ventured to do, unleſs your Ladyſhip had encouraged me, by attending with ſo much goodneſs and condeſcenſion to the Pieces I ſubmitted to your judgment, and giving them a reception more favourable than I could expect.

This being an Addreſs, Madam, not of compliment, but of gratitude, I muſt deny myſelf the pleaſure of ſpeaking, as I might do, of your Ladyſhip's many talents and accompliſhments, and, among the reſt, of your performance on the Organ: but thus much I muſt be permitted to declare; That while I hear your Ladyſhip with the utmoſt pleaſure, I am proud of your example, who give to the Organ the preference it deſerves, and all the excellence of which it is capable. I wiſh other Ladies, for their own higher gratification, would follow your Ladyſhip in this, ſo far as their fortunes and opportunities will admit.

The

DEDICATION.

The Harpſichord has the harmony of accompaniment, and the Piano Forte has expreſſion; but the Organ has both: and I humbly think, that even ſuch inferior Muſic as that of the preſent publication, with the ſuperior advantage of ſuch ſweet and perfect Inſtruments as your Ladyſhip and myſelf have been furniſhed with, by that excellent Artiſt Mr. *Green*, will more deeply affect an unprejudiced hearer, and touch his paſſions (at leaſt the ſerious ones) more ſenſibly than the Harpſichord or the Piano Forte. When the Muſic becomes Vocal, Choral, and Sacred, then the Organ takes place of all Inſtruments; and we feel that its power is without a rival.

While I am addreſſing myſelf to your Ladyſhip, I hope there will be no impropriety, if I alſo look toward thoſe of the Nobility, Gentry, and Clergy, my other Friends and Benefactors, who concurred with me ſo readily, and aſſiſted me ſo generouſly, in the deſign of placing a good Organ in the beautiful Church of *Nayland*; from which ſome of the beſt of our Cathedral Services and Anthems are occaſionally heard; and our Pſalmody, ſo aſſiſted, is to my ear more affecting than any I ever met with of the kind, from ſuch a number of tuneful Children ſinging the old plain Pſalms in *different* parts.

The ſupport which our Sunday-ſchools, now in a very flouriſhing ſtate, have derived from our Church performances with the Organ, will, we hope, be an inducement with other perſons of rank and fortune, as it hath already been with your Ladyſhip, to aſſiſt us in the promoting of that laudable and promiſing Inſtitution, the praiſe of the preſent age. I have the honour to be, with all reſpect,

MADAM,

Your Ladyſhip's

moſt obliged

and devoted

humble ſervant,

NAYLAND,
March 25, 1789.

WILLIAM JONES.

PREFACE.

THE following Pieces of Muſic were not intended for publication. They were written with a very humble intention, for the exerciſe of the Compoſer, and a Choir of young Singers, with their Organiſt; who, by being thus led forward, have attained a proficiency far beyond what was at firſt expected from them.

The Author was willing to try, whether the Lectures he wrote ſome few years ago on the Art of Muſic had produced any good upon himſelf: and if any thing ſhould here be found worth the attention of a ſkilful Muſician, he thinks it muſt be chiefly owing to his having obſerved the Rules of Meaſure, Modulation, Uniformity, &c. which were laid down in that book. He is happy in finding it has been ſo well approved by ſome of our moſt eminent Maſters.

The Church-Muſician can feel no want of examples for the practice of Voluntary-playing, when he is furniſhed with the numerous pieces of Stanley and Keeble; the latter of whom ſeems to have carried Organ-playing to its utmoſt perfection: but variety in Muſic is ſtill deſireable, if we can find it; and the ſtyle which pleaſes the Author of this Work may poſſibly agree with the fancy of a few other Performers.

The antient and modern ſtyle differ from each other in ſuch reſpects, that they do well when they are tempered together. The antient is wanted to give ſubſtance and method to the modern; and the modern is wanted to give embelliſhment and expreſſion to the antient. I look upon that Muſic to be the moſt pleaſing, in which their characters are united; and wiſh I could flatter myſelf that I had ſucceeded in attempting to do this.

I made an experiment lately upon a Gentleman, whoſe judgment is very nice in Muſic, by playing a piece of *Haydn*, which I thought very fine and proper for the occaſion, as a Voluntary in the Church ſervice; without appriſing him of the Author, to whom he is very partial. When I queſtioned him about it afterwards, he ſaid he had obſerved ſome elegant paſſages, but that he was at a loſs all the way to underſtand the ſenſe of the piece. This put me upon examining into the reaſon; and I found that the periods were too long, and that there was not a ſufficient mixture of cadence to make the thing intelligible. Since this accident I have had a more particular eye to this matter; and I find that Authors of this Age do ſometimes ramble on in a ſtrange manner, without breaking and pointing their Muſic into ſubject and ſentence, ſo as to ſhew us their deſign, or convince us that they have any deſign at all. I have ſeen whole ſtrains with only one cadence from the beginning to the end; as if a whole page of a poem, a ſpeech, or a prayer, were to conſiſt of one long ſuſpended ſentence; in which, of courſe, there muſt be great obſcurity, and little effect. If our cadences are too frequent, and too obvious, the Muſic is formal: but without cadences (as I had proved by the trial I had made) it is unintelligible; and we can never be well pleaſed with language of which we do not comprehend the ſenſe. I heard it aſſerted by a very learned Friend, whoſe word is of weight upon every ſubject, that he could always know from the ſtyle of a voluntary, whether the player were a man of ſenſe. If this is true, it muſt be partly accounted for from the principle I have mentioned: ſuch a player obſerves ſubjects, and cadences, and an intelligible meaſure; and if he is a ſerious man, he will play ſerious Muſic. Pſalms, Services, and Chants, pleaſe all ears, becauſe they conſiſt of lines, ſentences, or verſicles, in every one of which a cadence of ſome kind is introduced. A whole piece might be made up entirely of cadences, and not be diſagreeable: of which there is an example N° 86, Page 36, Plate 19, of the Lectures, which was put together for no end but to exemplify the rules.

The Organ-piece, N° 4, in the Key of C minor, is the original, from which that at N° 156 of the Lectures in the major key, was *transferred*, as it is there mentioned. By comparing the two together, the young Student may mark for himſelf their alliances and their differences; which, if he takes the pains to do, he will ſee a great variety of modulation, and ſome of the ways in which ſubjects are diverſified. He will alſo diſcover, that modulation is more learned and various in the minor key, and that its harmony is more proper to ſacred and ſolemn ſubjects.

I uſe the Organ chiefly in the Diapaſons, the Swell, and the Chorus, as beſt accommodated to the Muſic of the Church. A ſtop approaching to vocality, ſuch as the Baſſoon, Cremona, or Vox-humana, has a very agreeable effect, and may well be admitted when uſed with diſcretion; but I muſt confeſs myſelf much leſs affected with the noiſe and levity of the Cornet and Trumpet, than I uſed to be. The Piano-forte and the Organ are very different inſtruments; yet I have ventured to add, by the deſire of a friend, one ſtrain which may be performed on either of them. If the Inſtrumental Pieces ſhall be found worthy to exerciſe the hand, and improve the taſte of the moſt ignorant Performer, and the Vocal Pieces ſhall contribute in any degree to promote the glory of God and the edification of the people, my ambition will be ſatisfied. I have no mercenary views in this publication. If any profits ſhould accrue, our Church, already very highly improved, will be ſtill the better for it; and I return my hearty thanks to the Subſcribers, who with this view have given it ſuch kind and honourable encouragement: lamenting at the ſame time, when I conſider how much the Liſt of the Subſcribers might have been increaſed by the names of many of my friends, whom I have not had an opportunity of applying to.

There are many excellent Pieces for Violins, &c. of ſuch great effect, that it is pity they ſhould be loſt to the Performer on the Organ. I have therefore, for my amuſement in time paſt, taken ſeveral Compoſitions from *Geminiani*, *Corelli*, *Haydn*, *Schwindl*, *Purcel*, *Tartini*, *&c.* and uſed ſuch liberties as I thought expedient to bring them nearer to the nature of the Organ; on which I have heard them performed with great pleaſure; and no repetition has made me weary of them. If the Pieces I now offer to the Public ſhould be well received, I have a Collection of this kind ready, which may be publiſhed as a Sequel to the preſent Work. And as my Lectures on the Art of Muſic are connected with what I have done ſince, and the firſt Edition of it is now nearly out of print, and a book too dear for many purchaſers (eſpecially of the younger ſort) who might be diſpoſed to make uſe of it; I think of reprinting the text of thoſe Lectures on a ſmall page and thin paper, to be bound up with the Folio Plates of Muſic; by which the price of the work may be reduced from a Guinea, to Seven Shillings and Six Pence.

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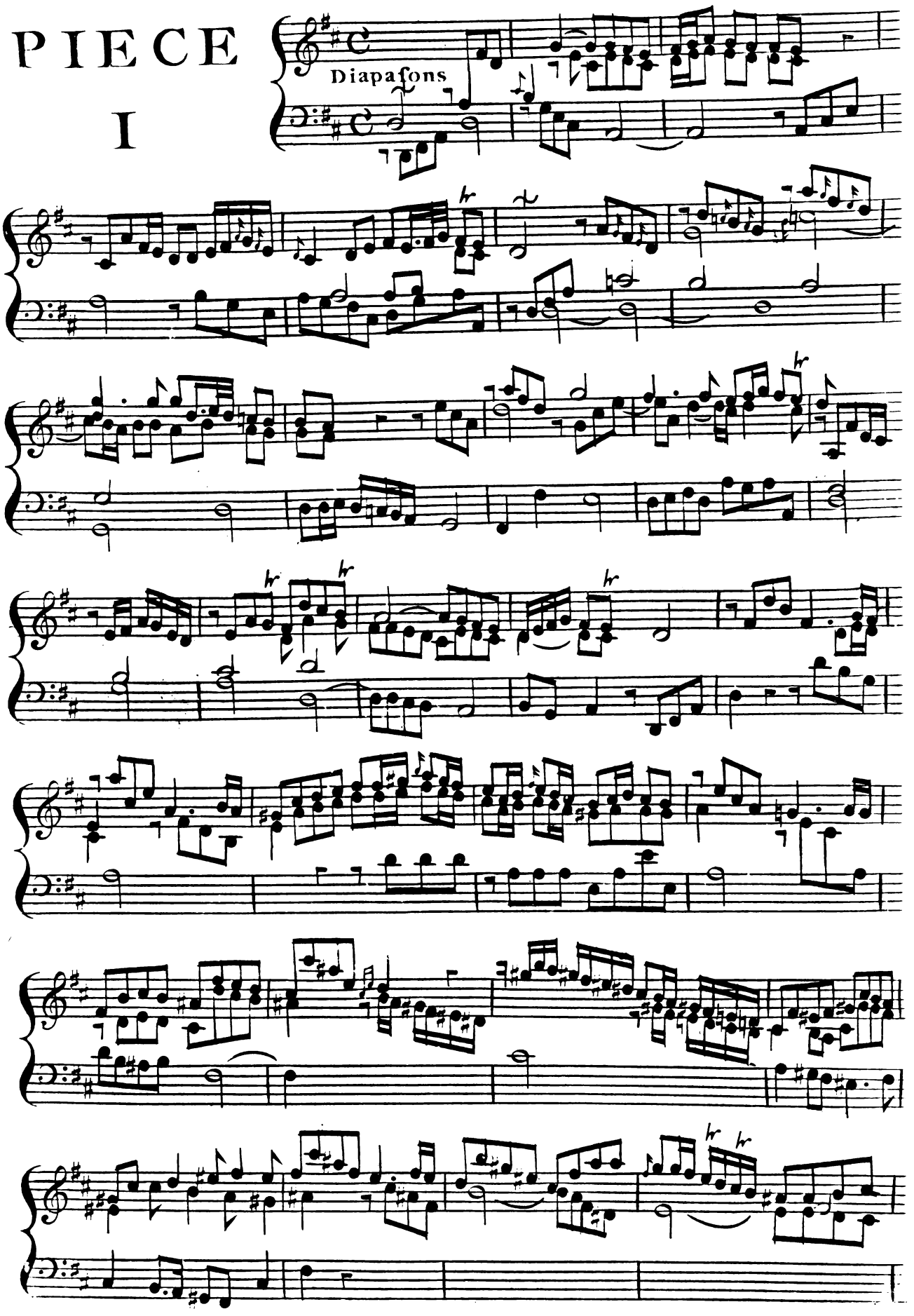

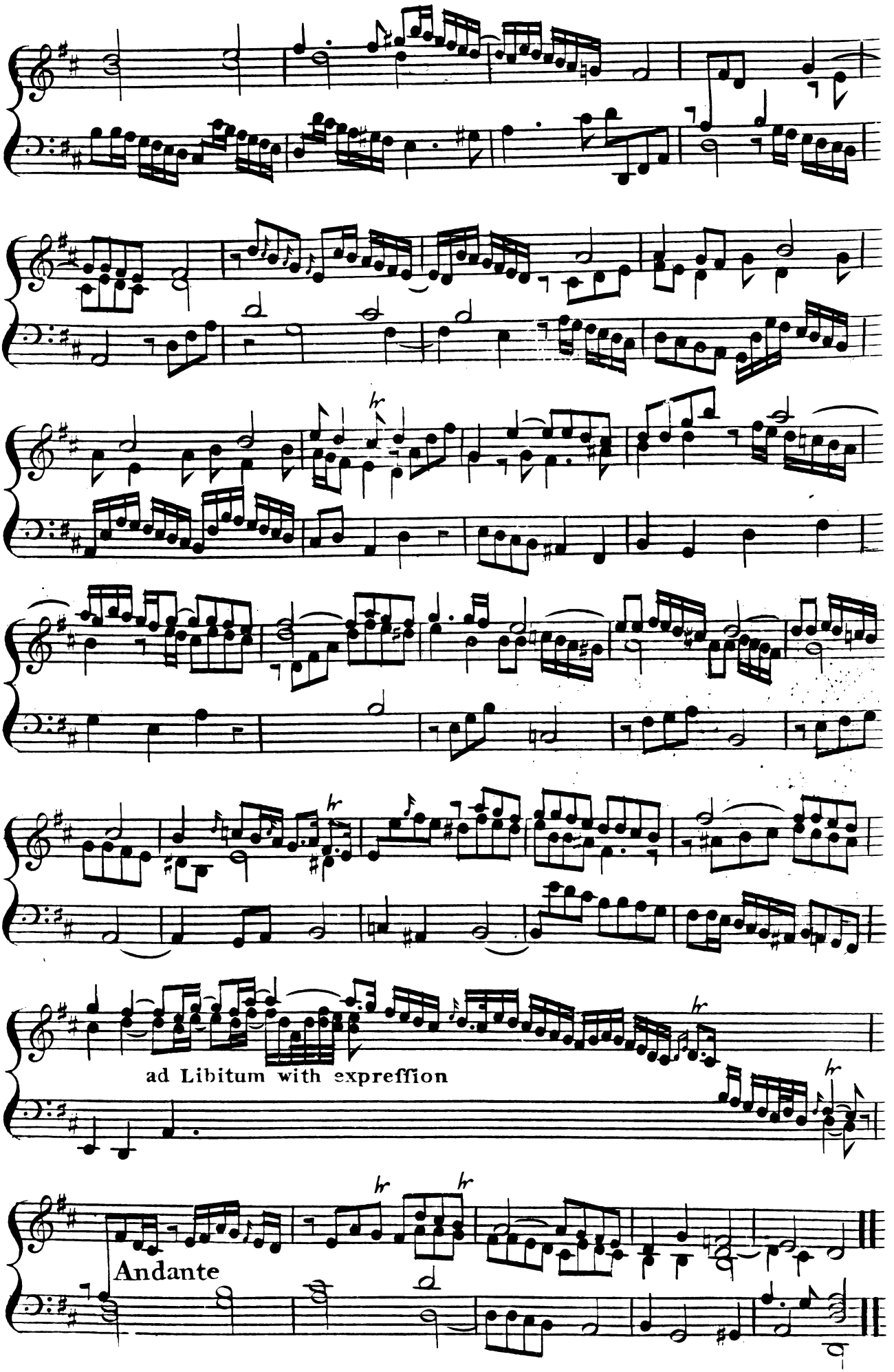
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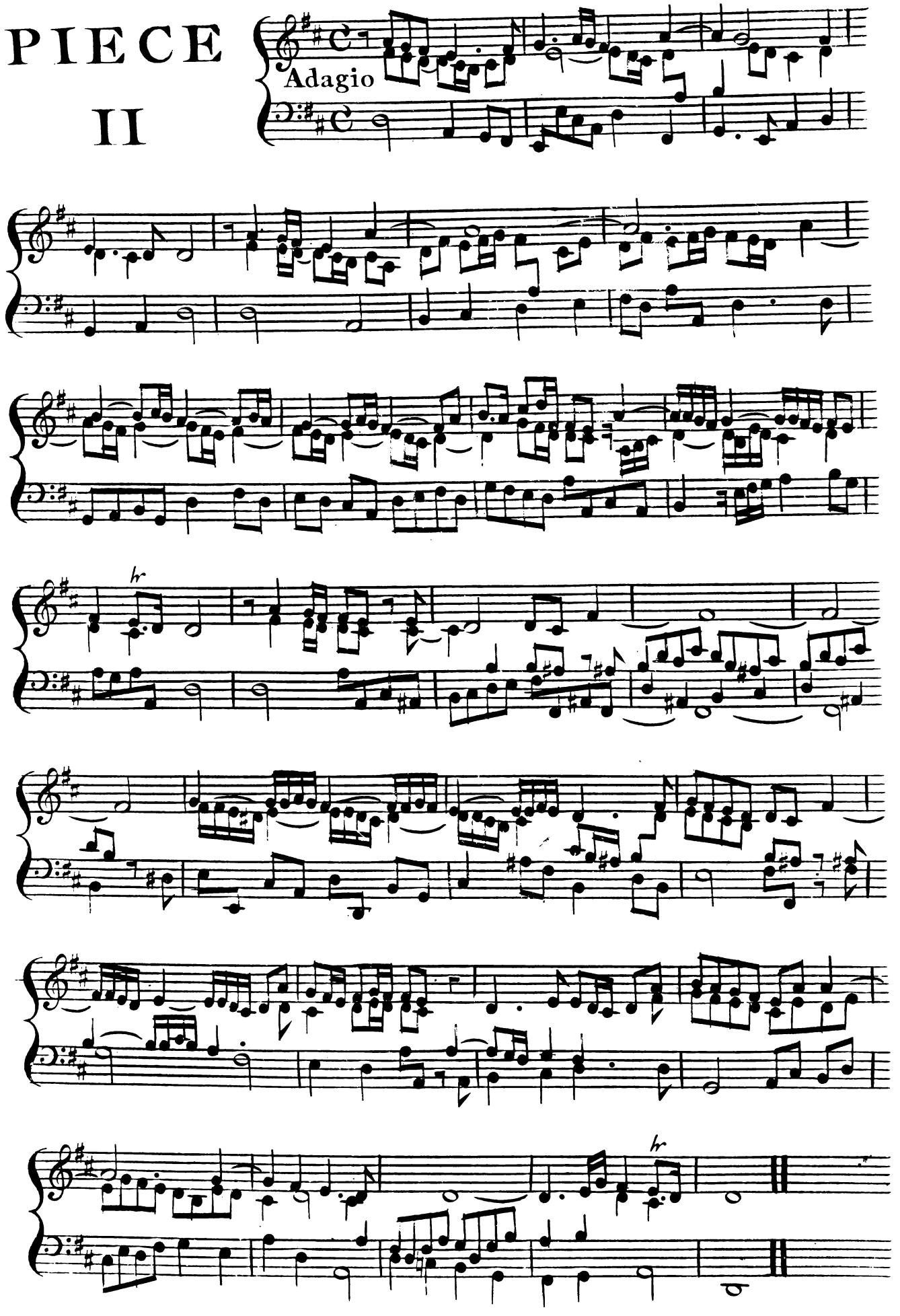

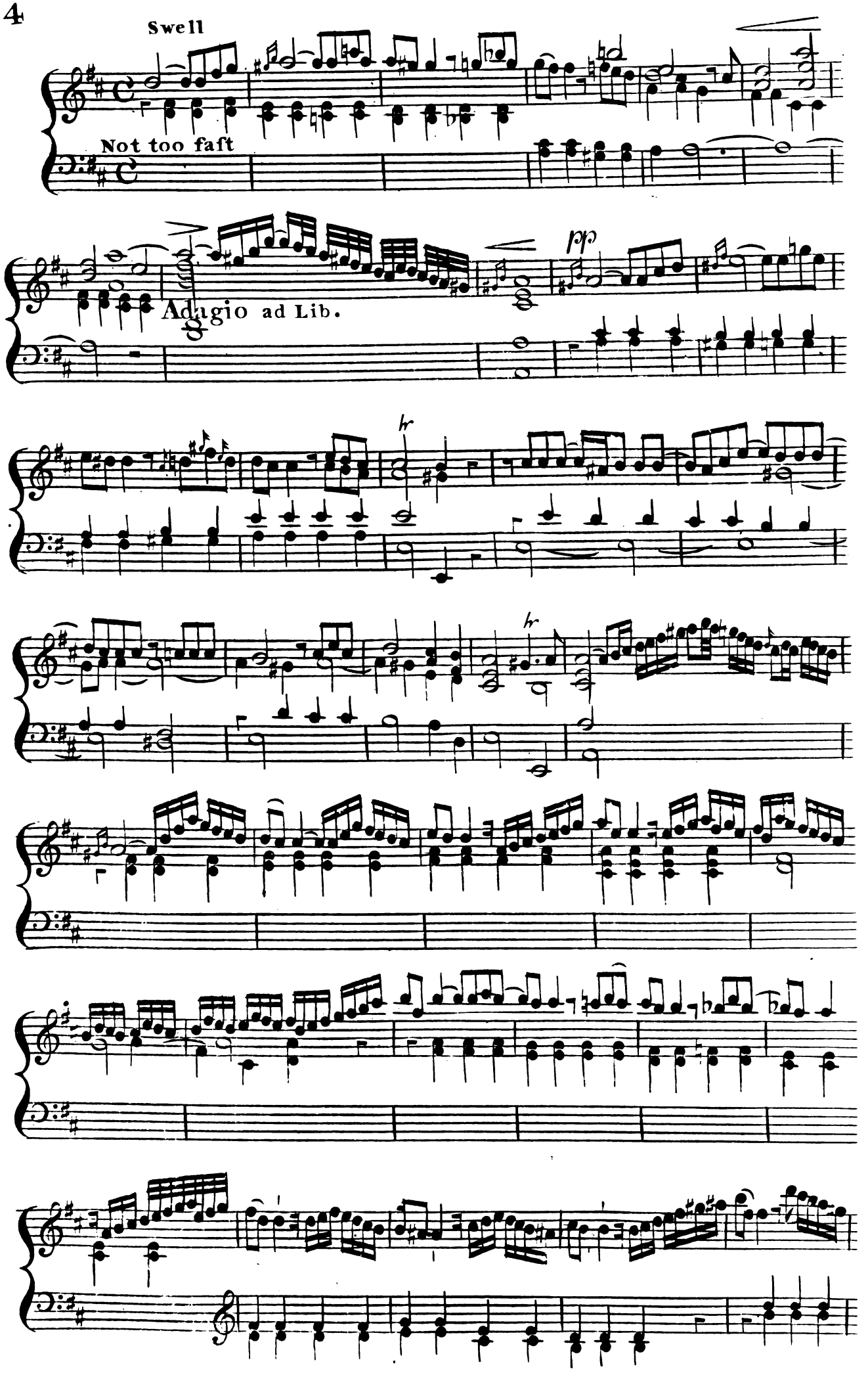
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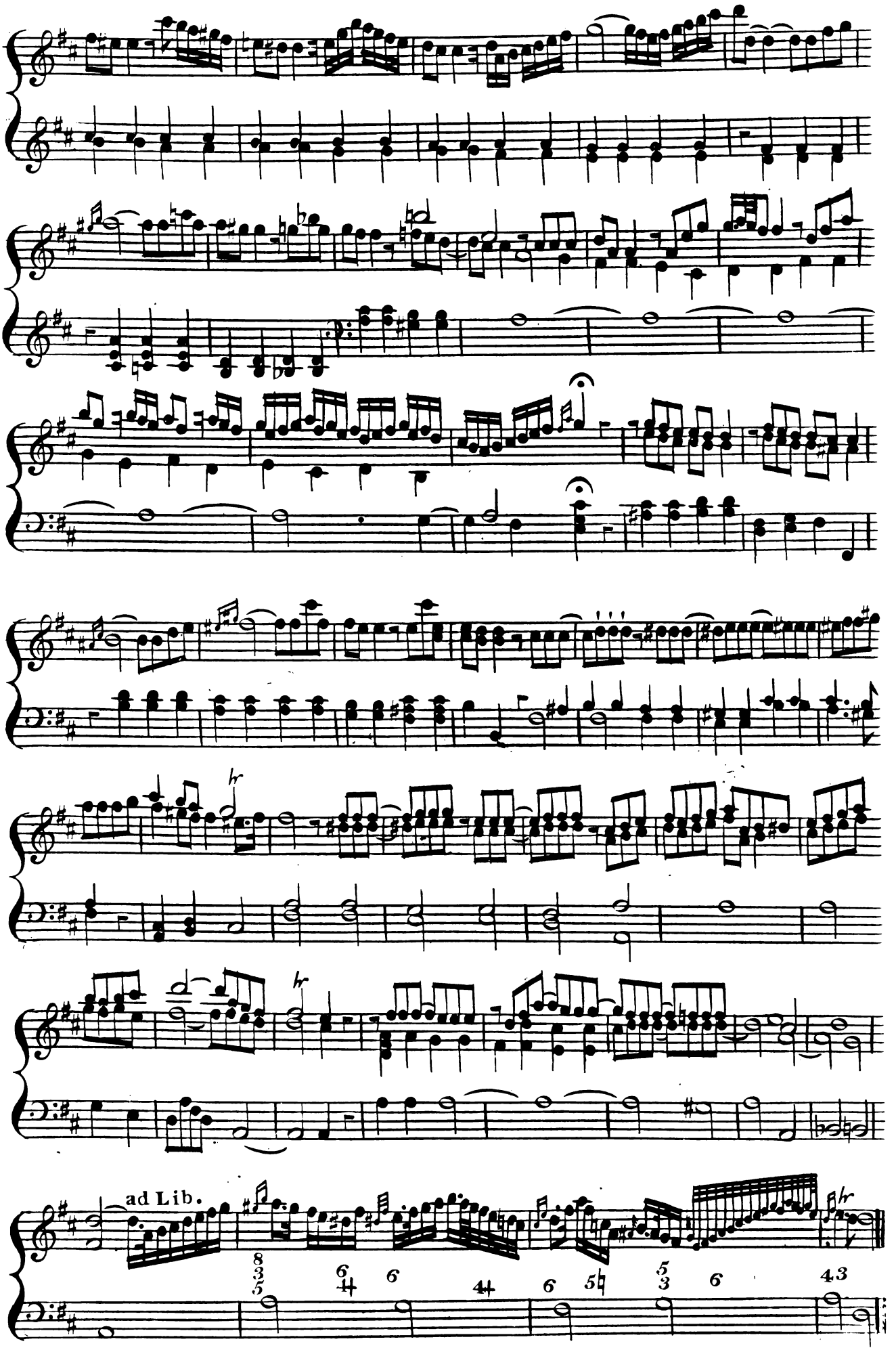
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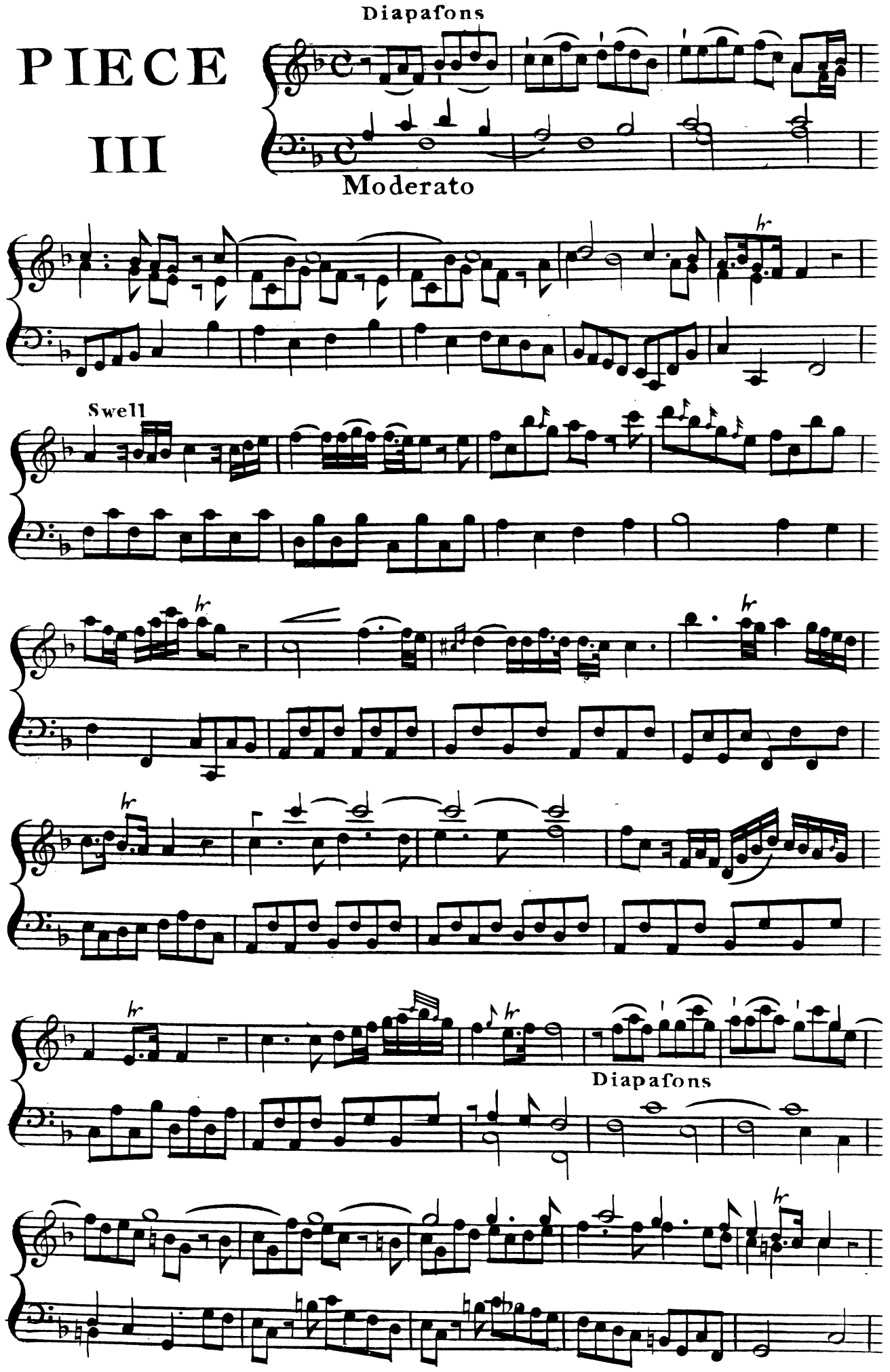

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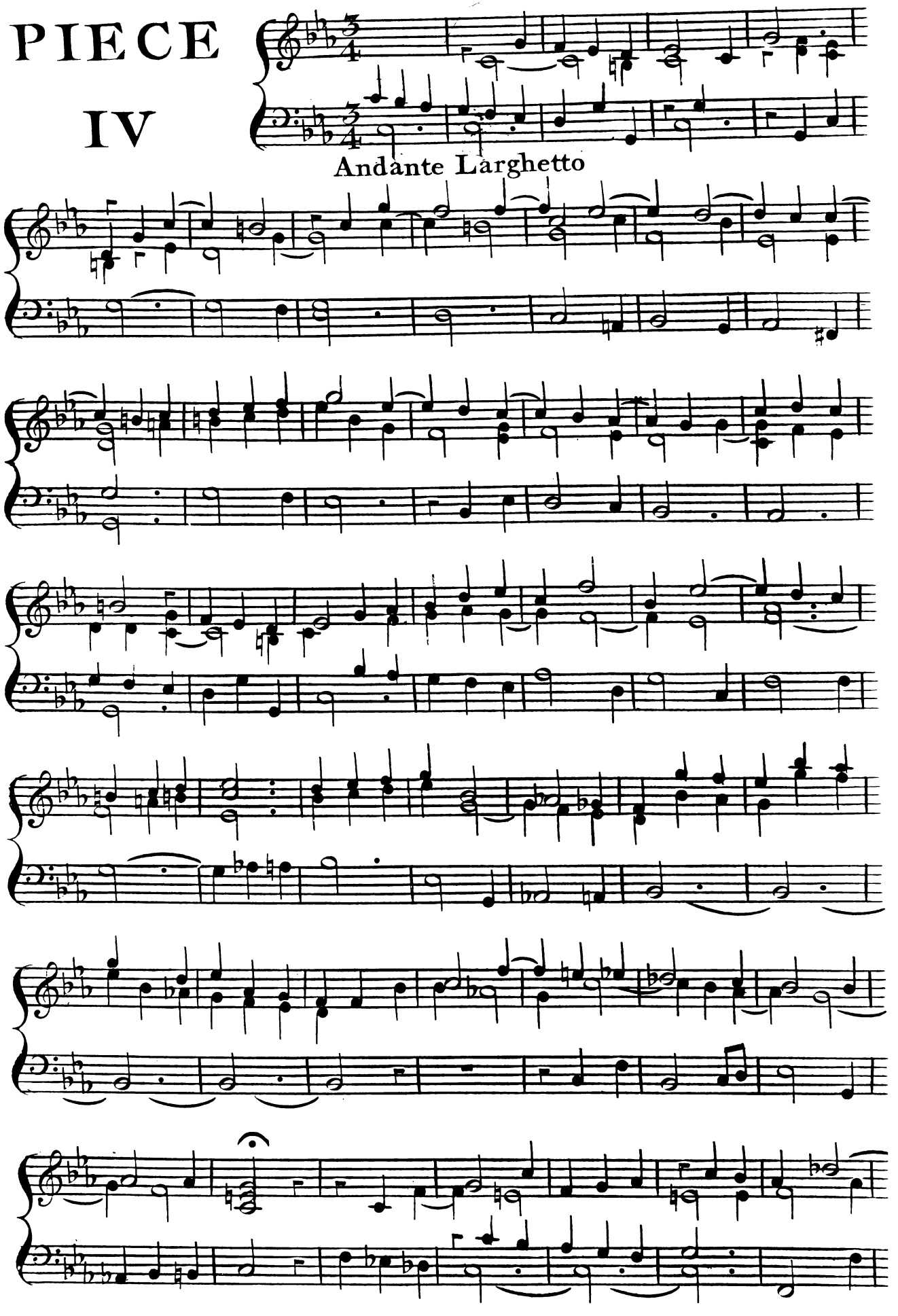

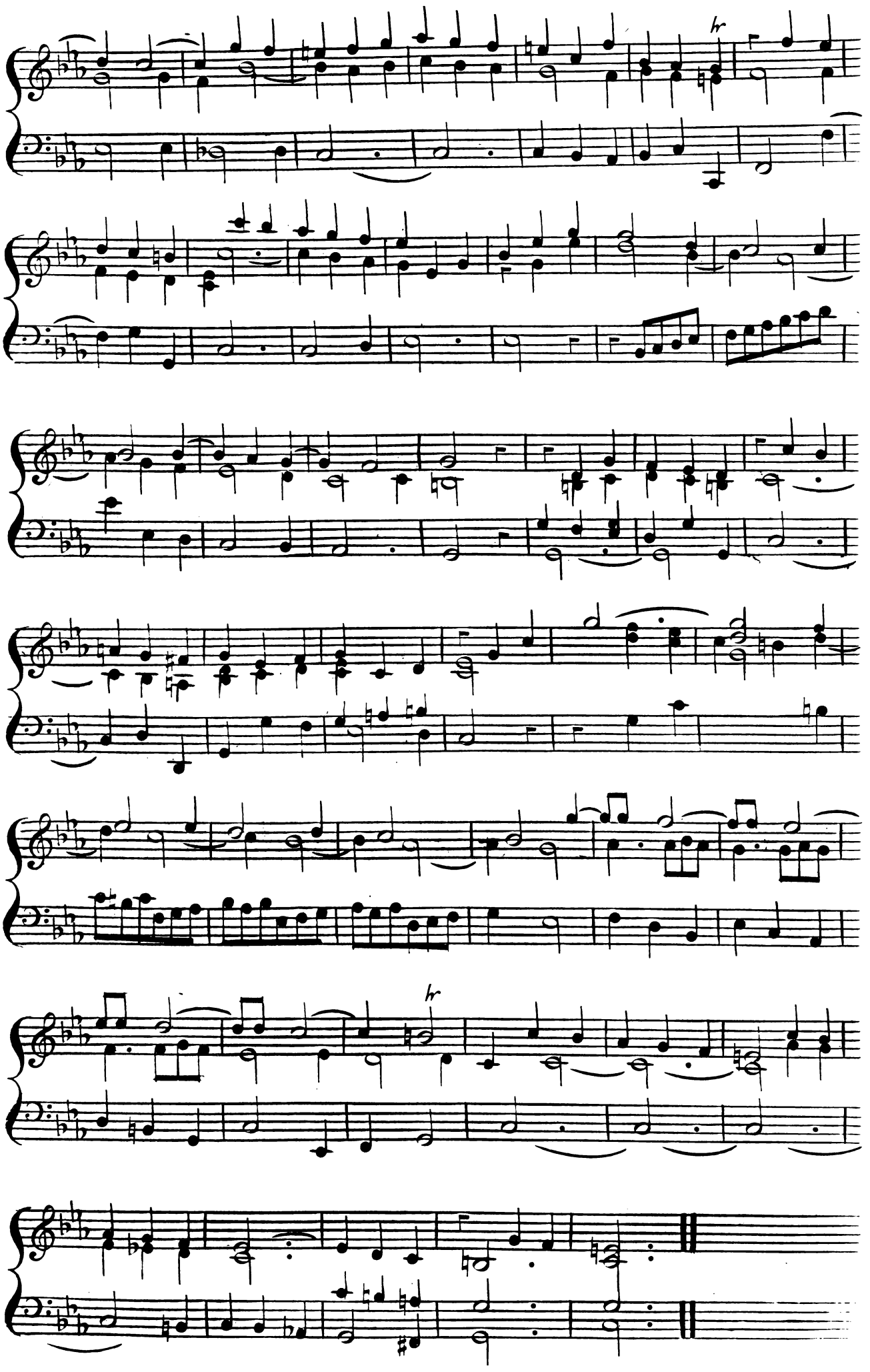

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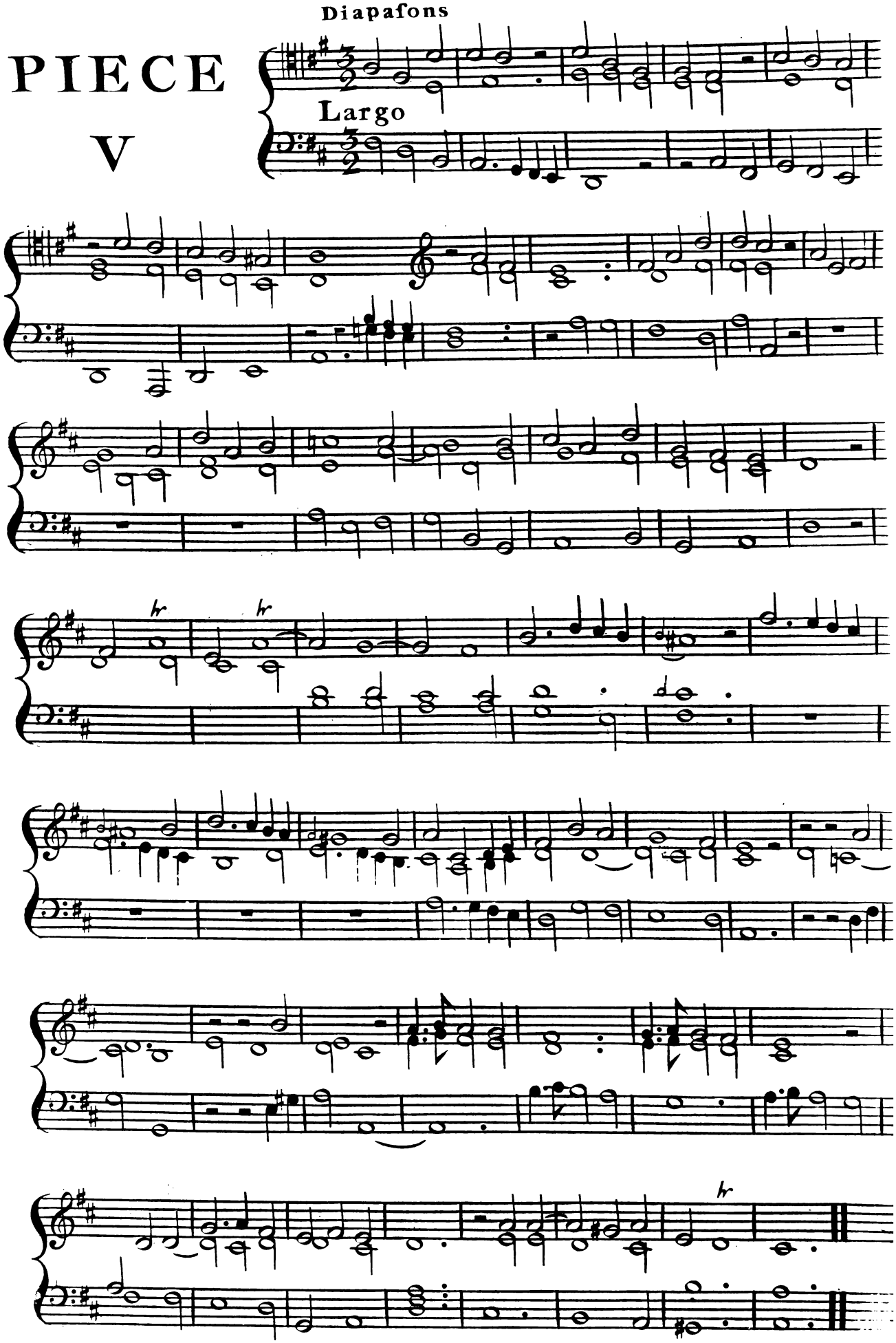

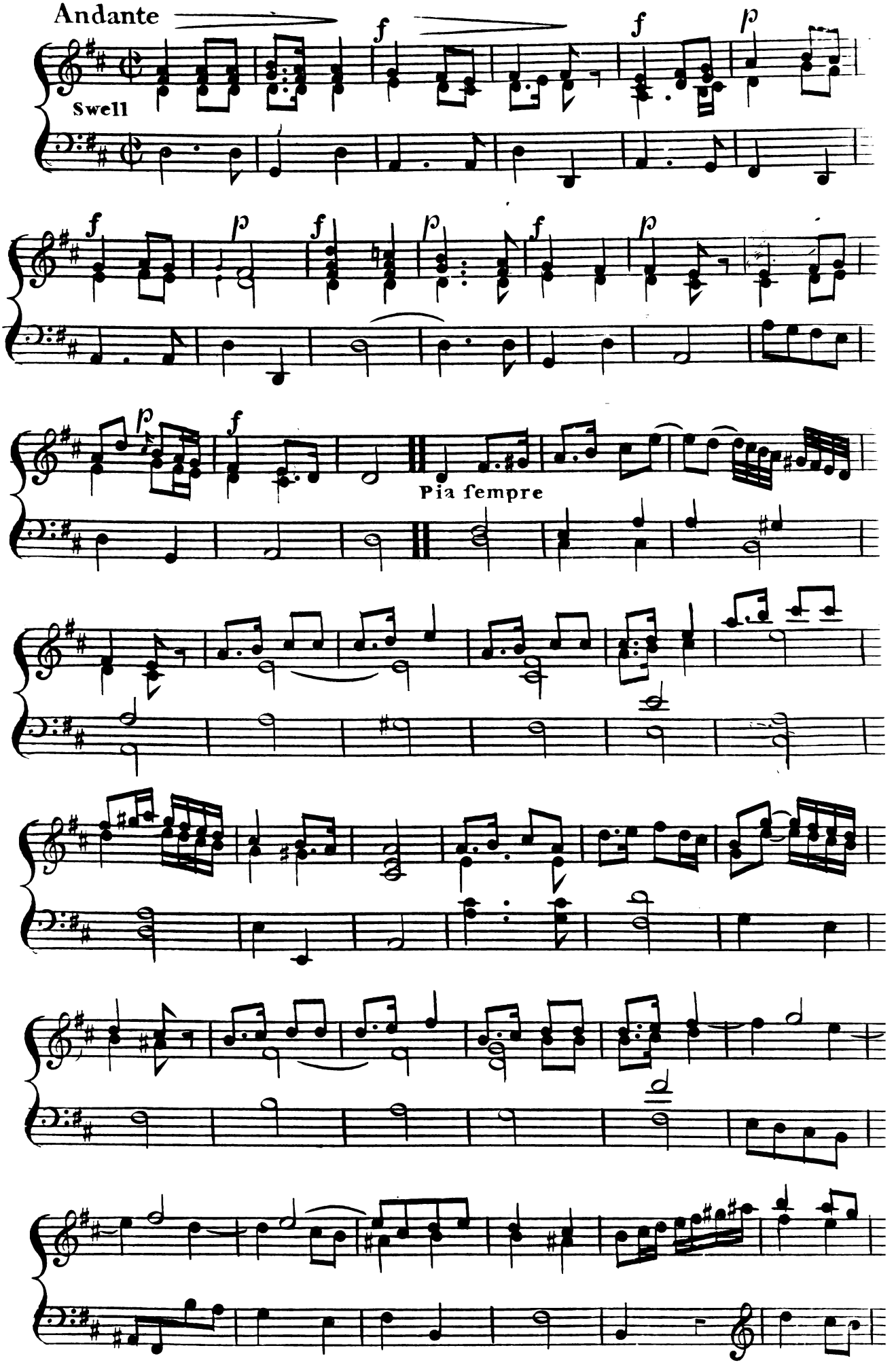
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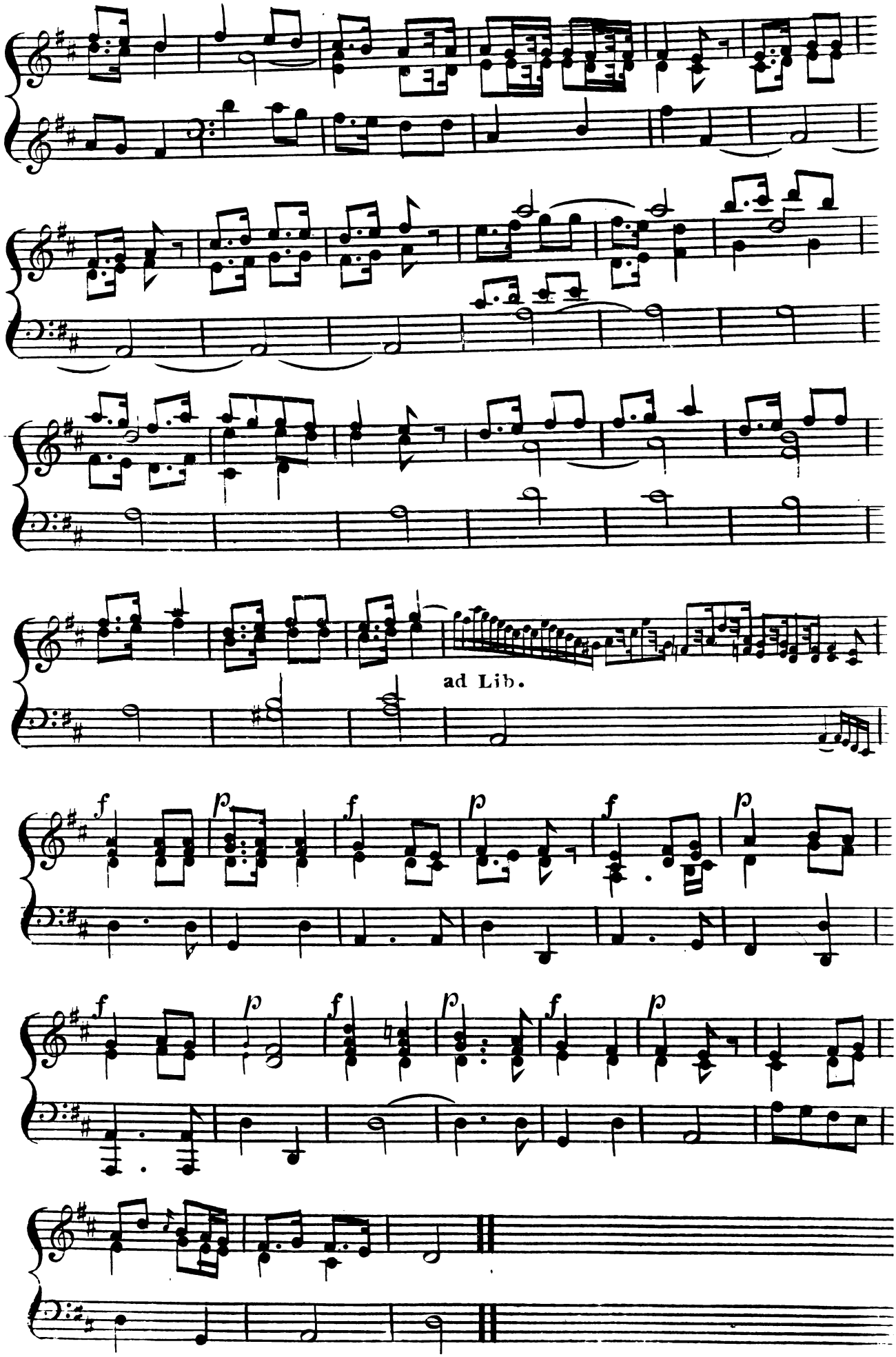
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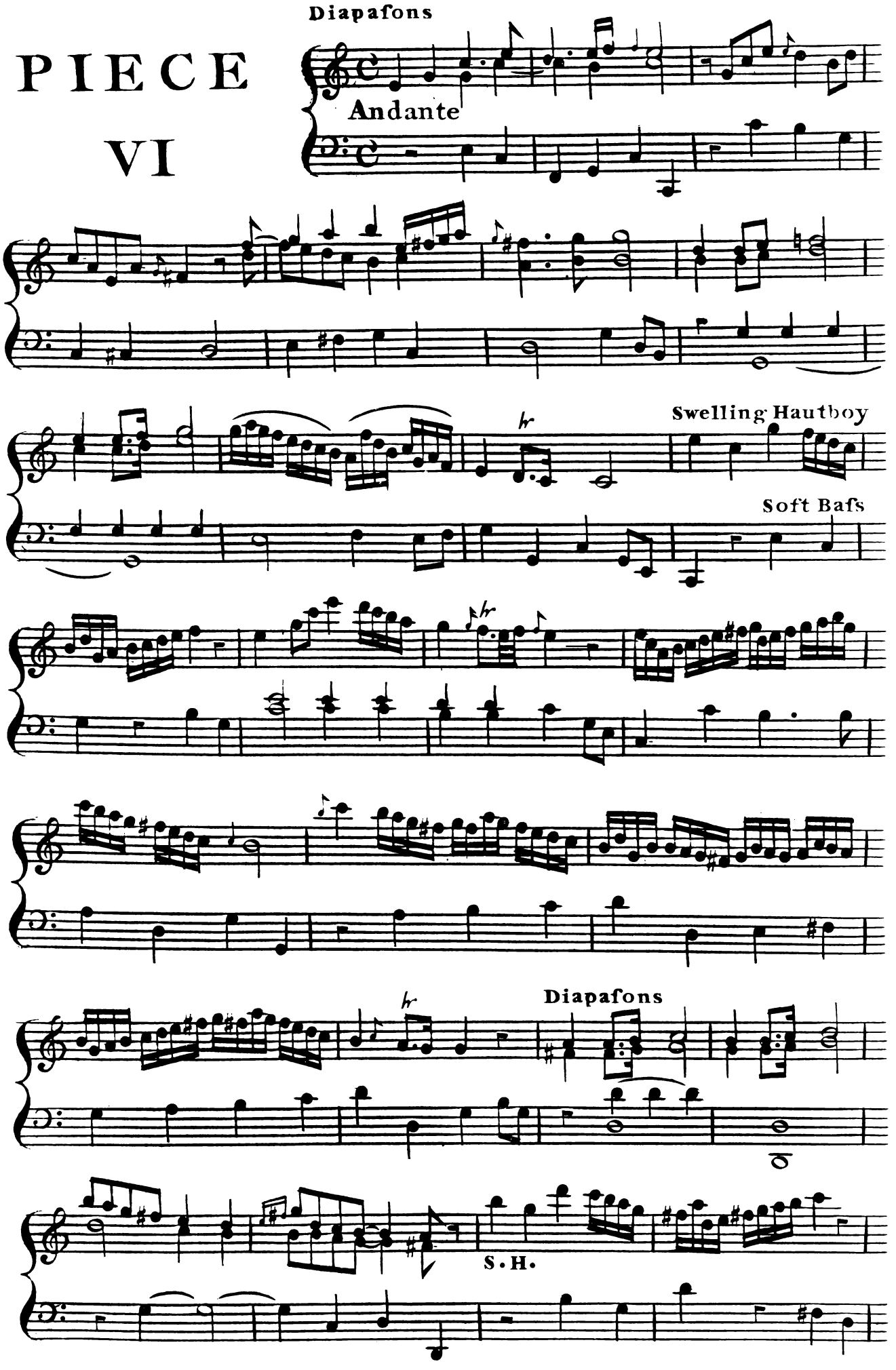
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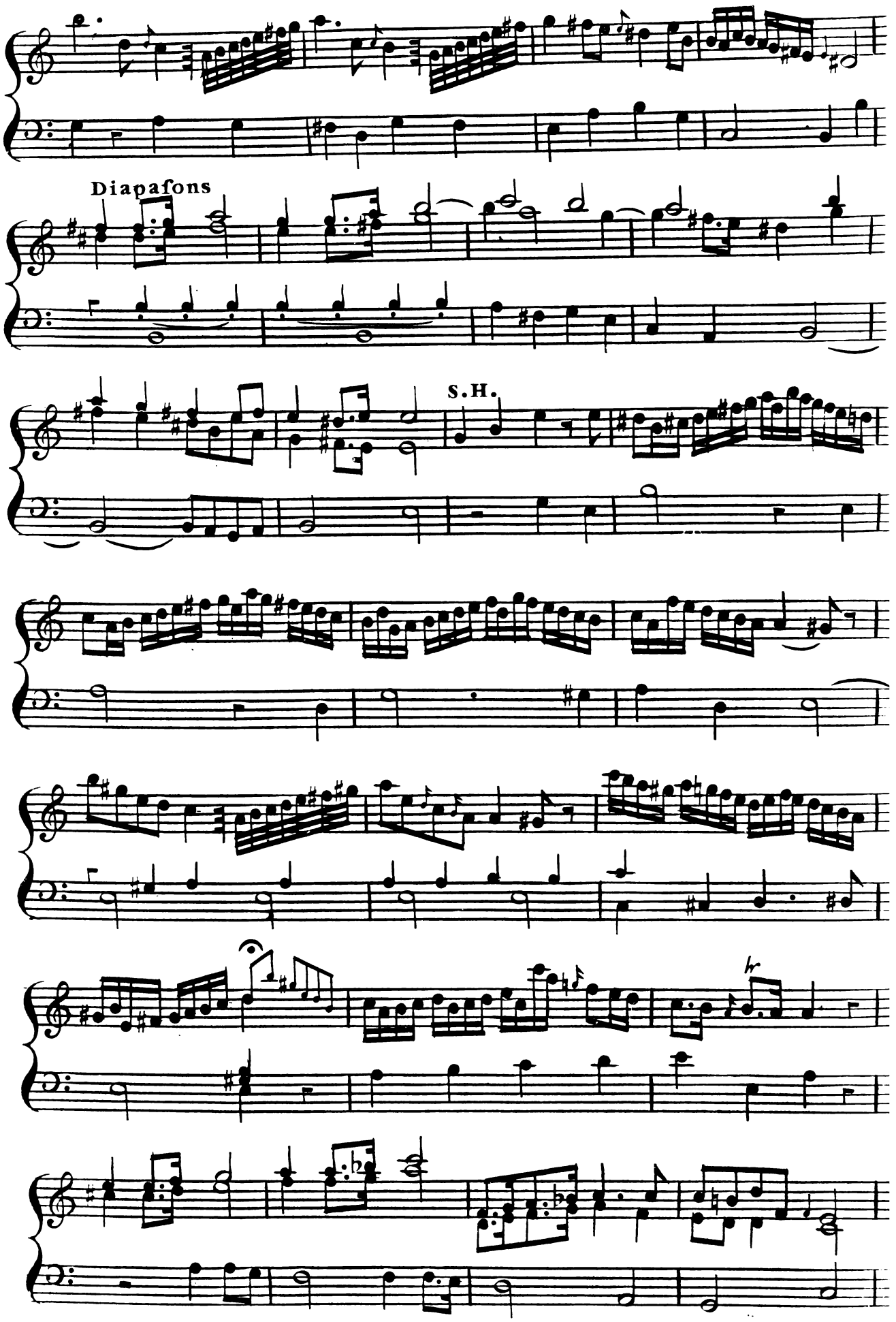
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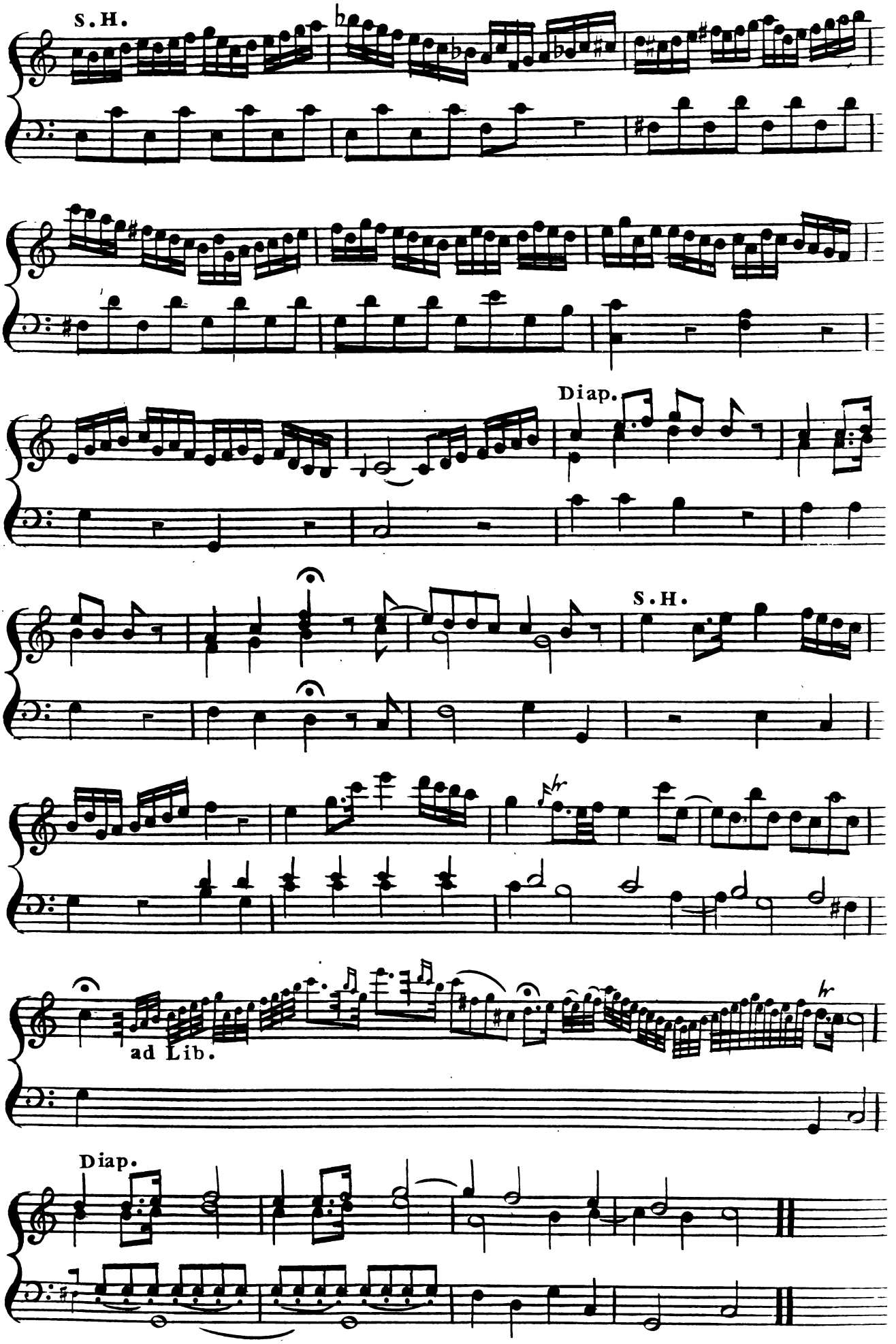
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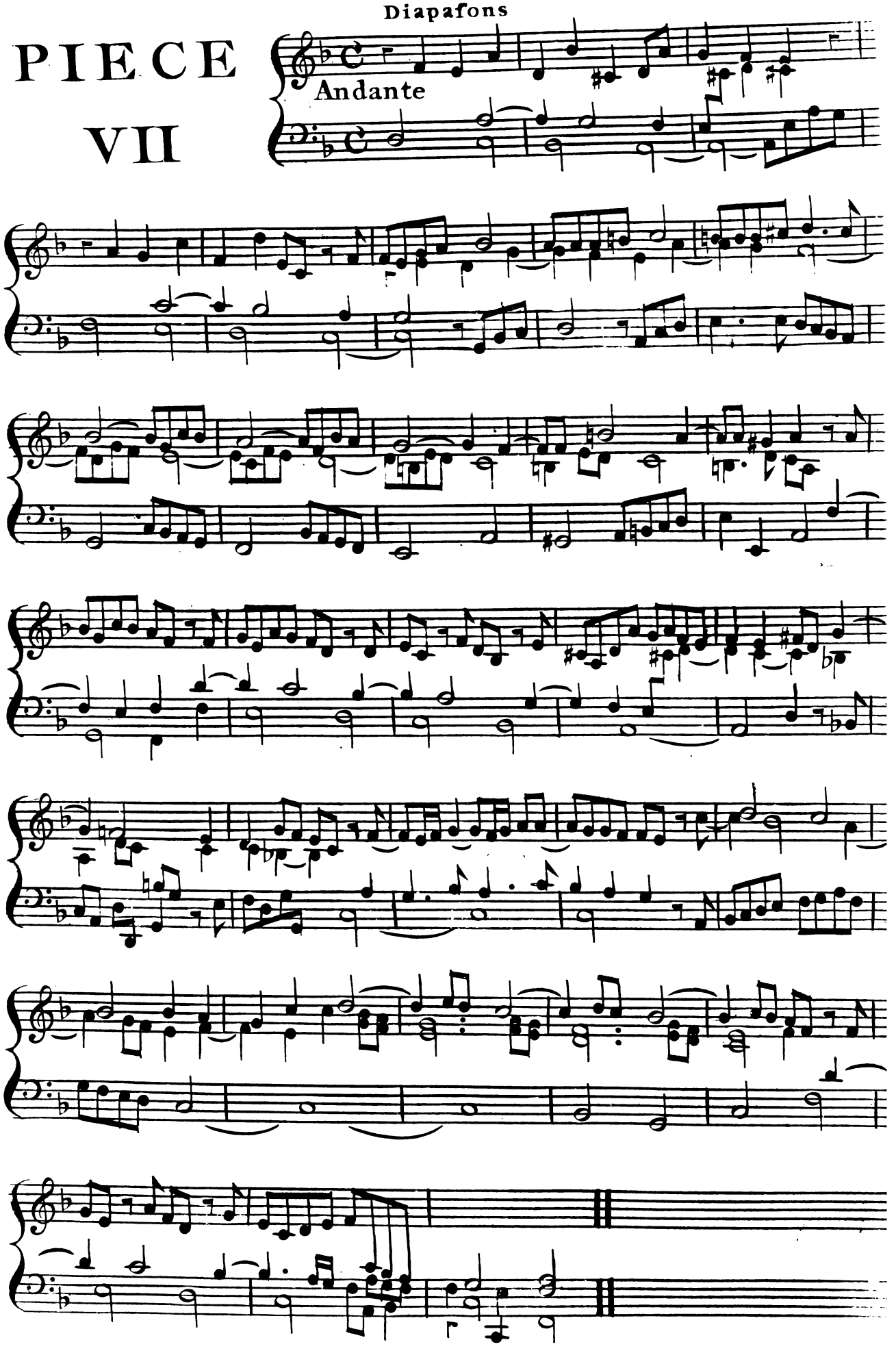

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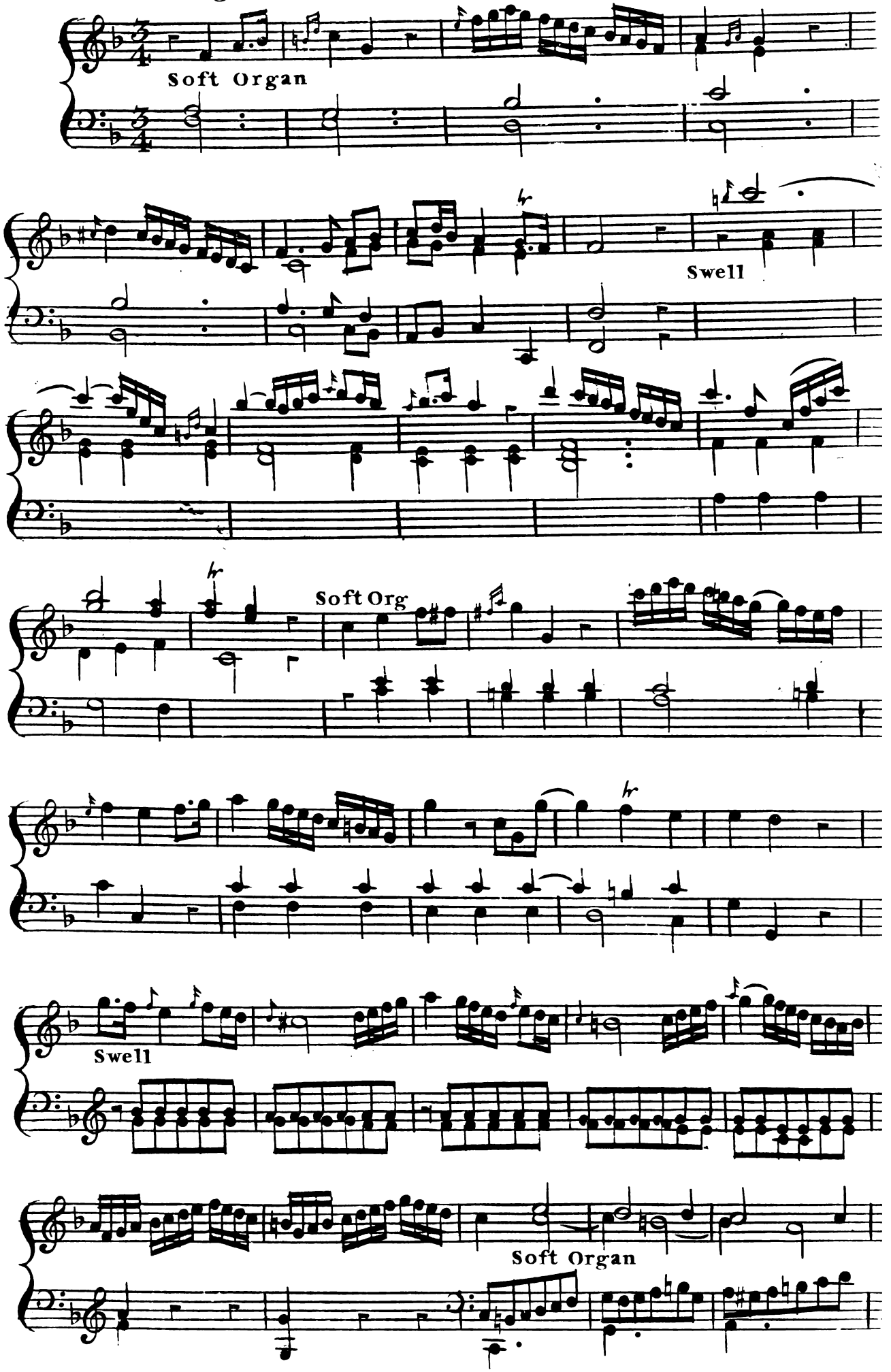

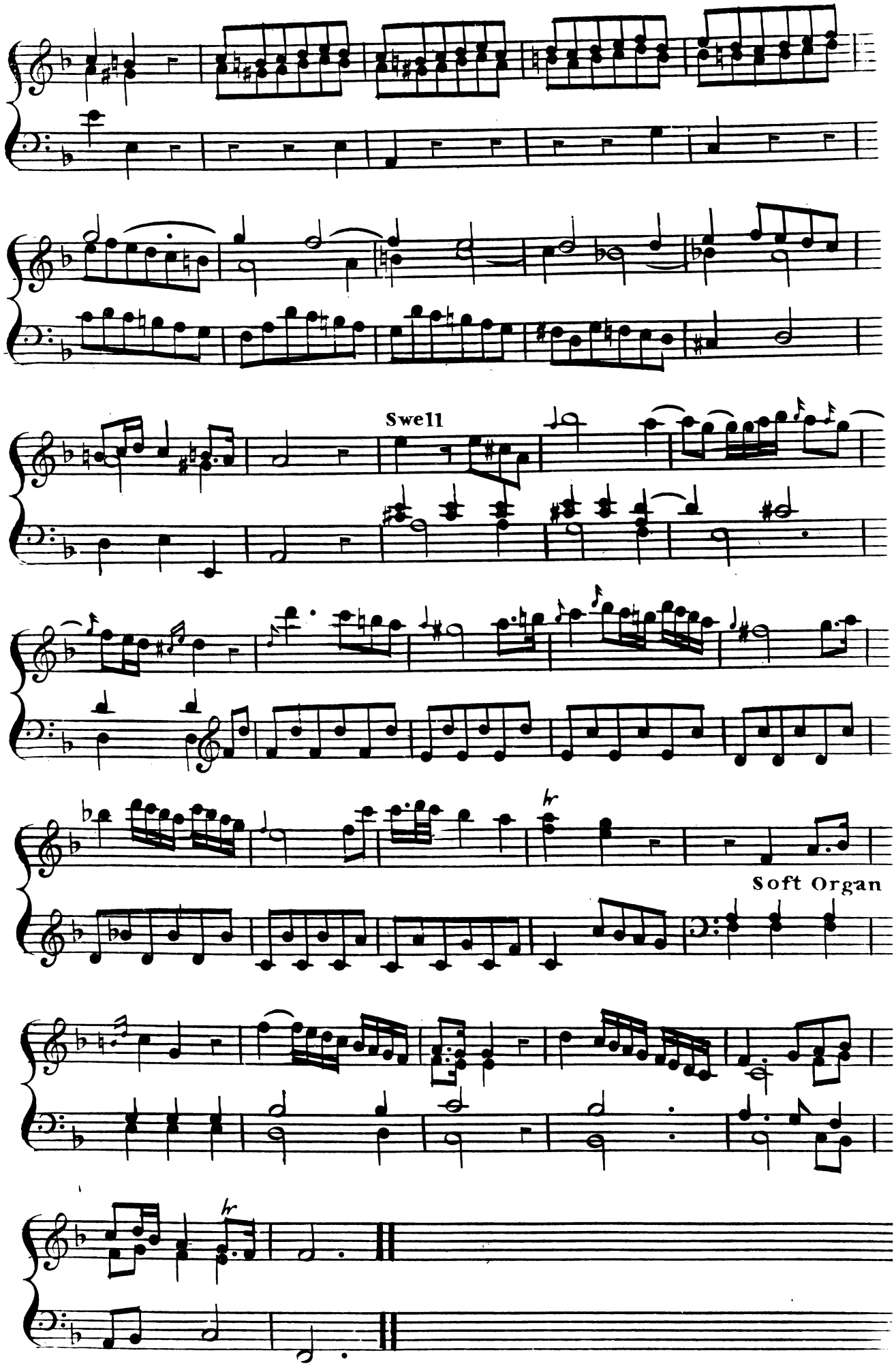
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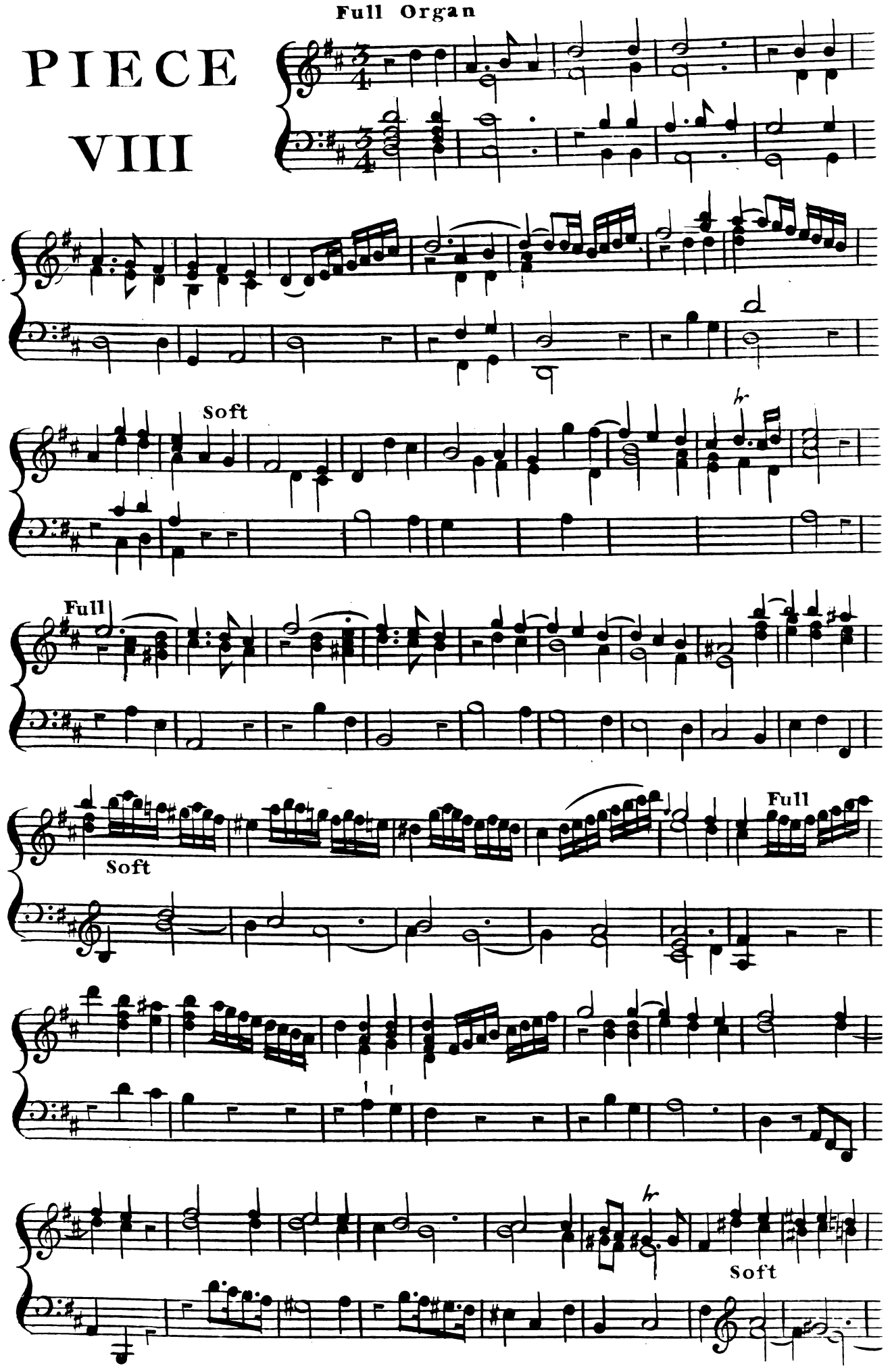

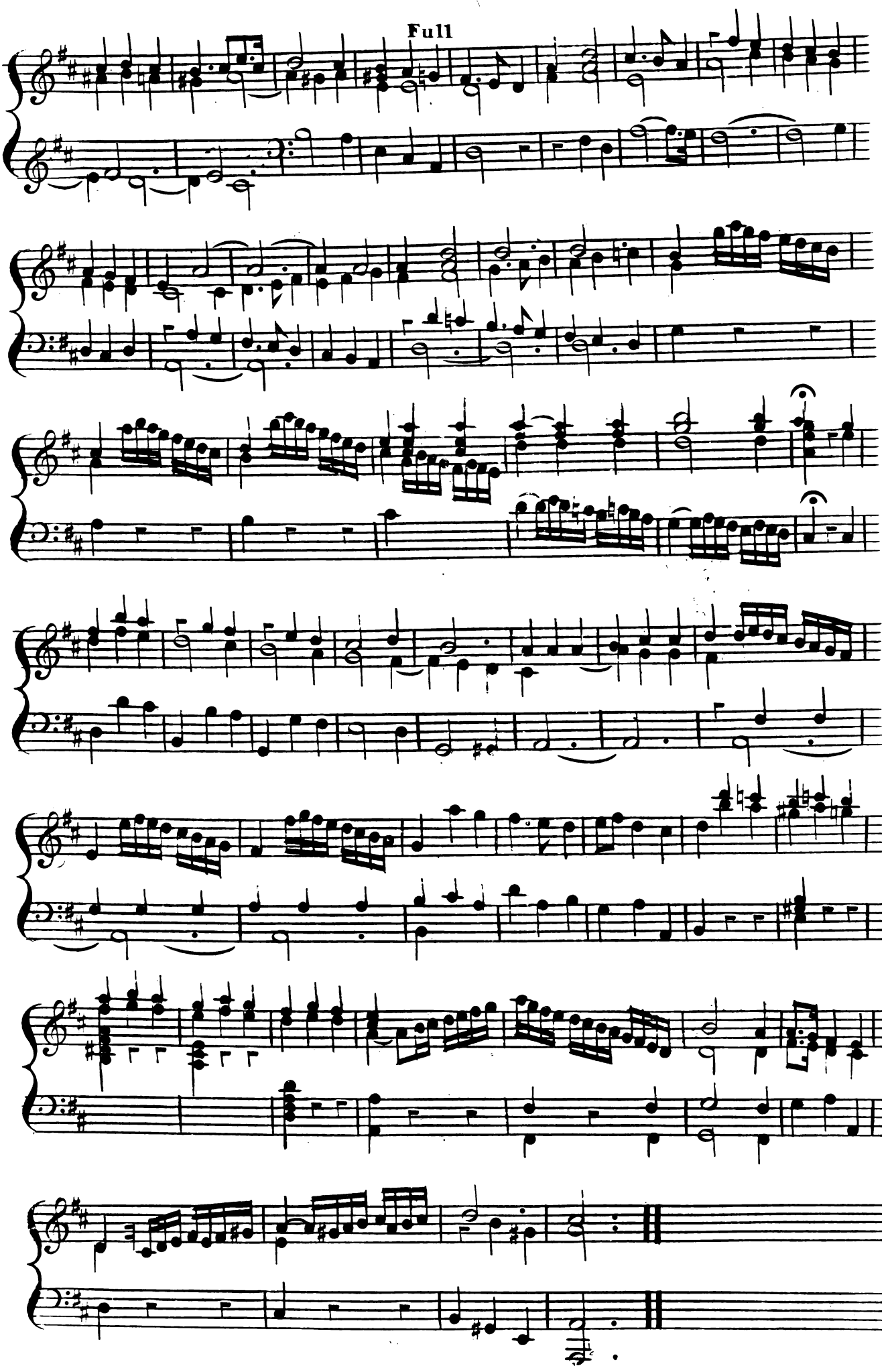
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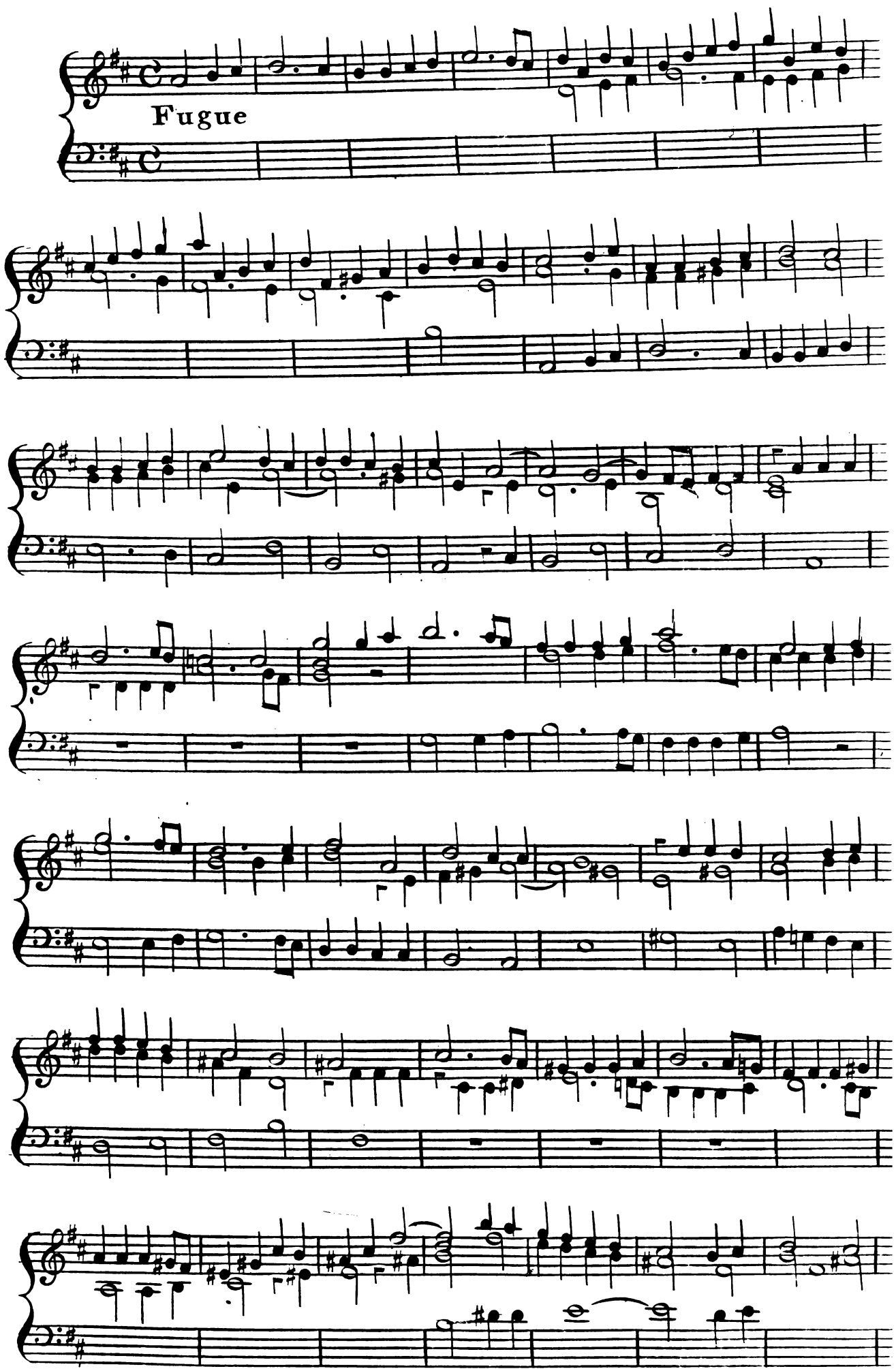
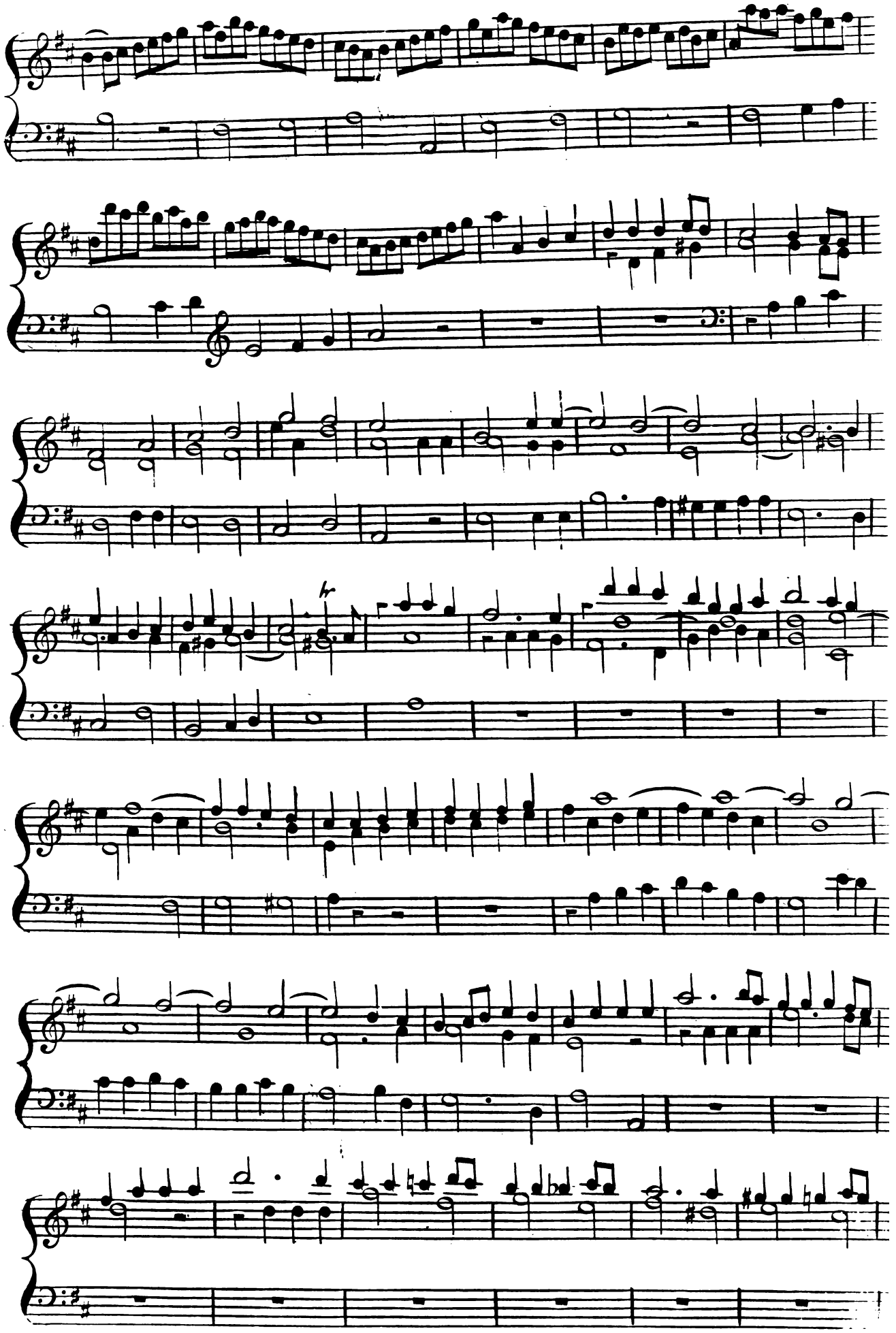
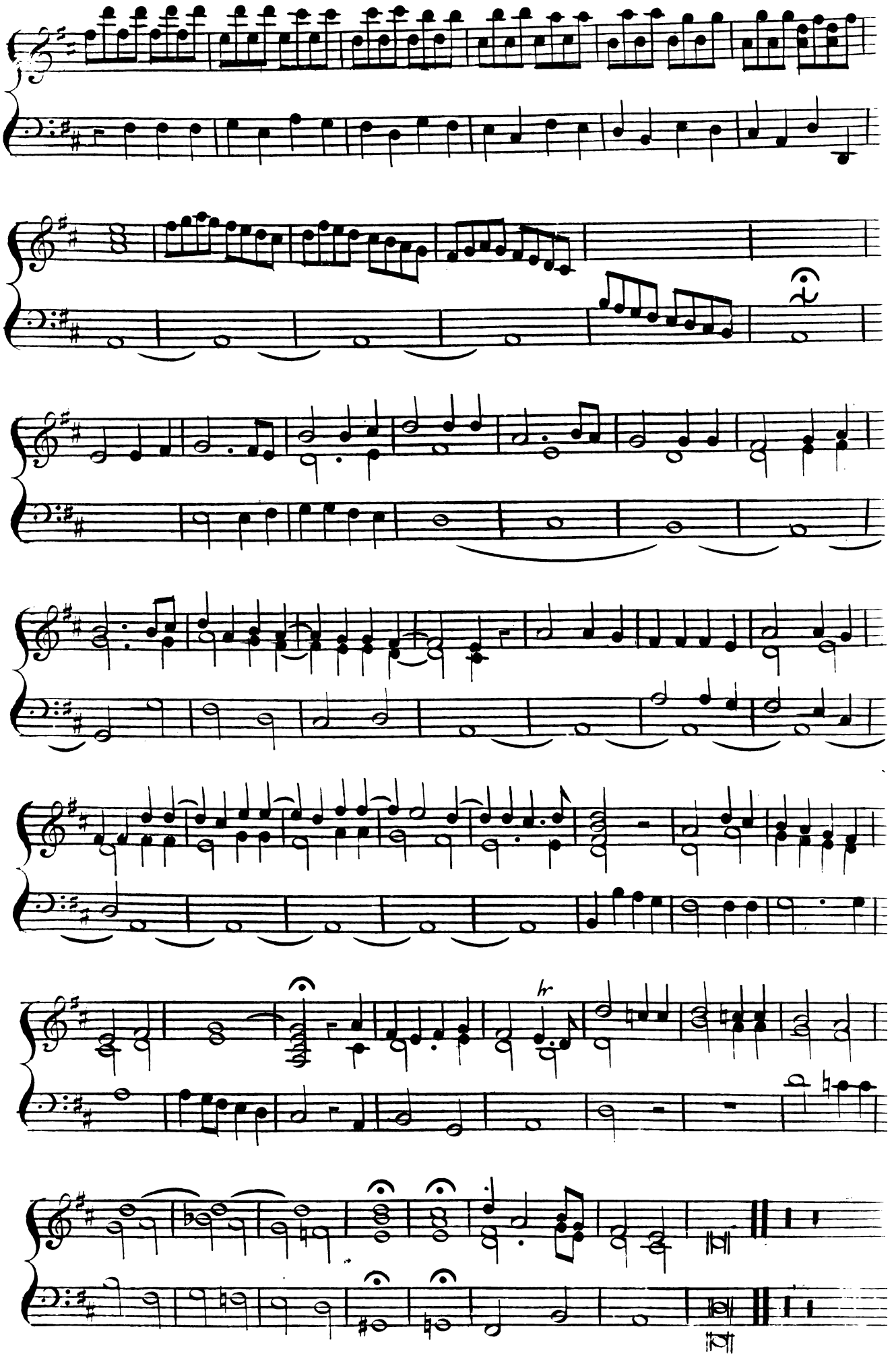

Fugue

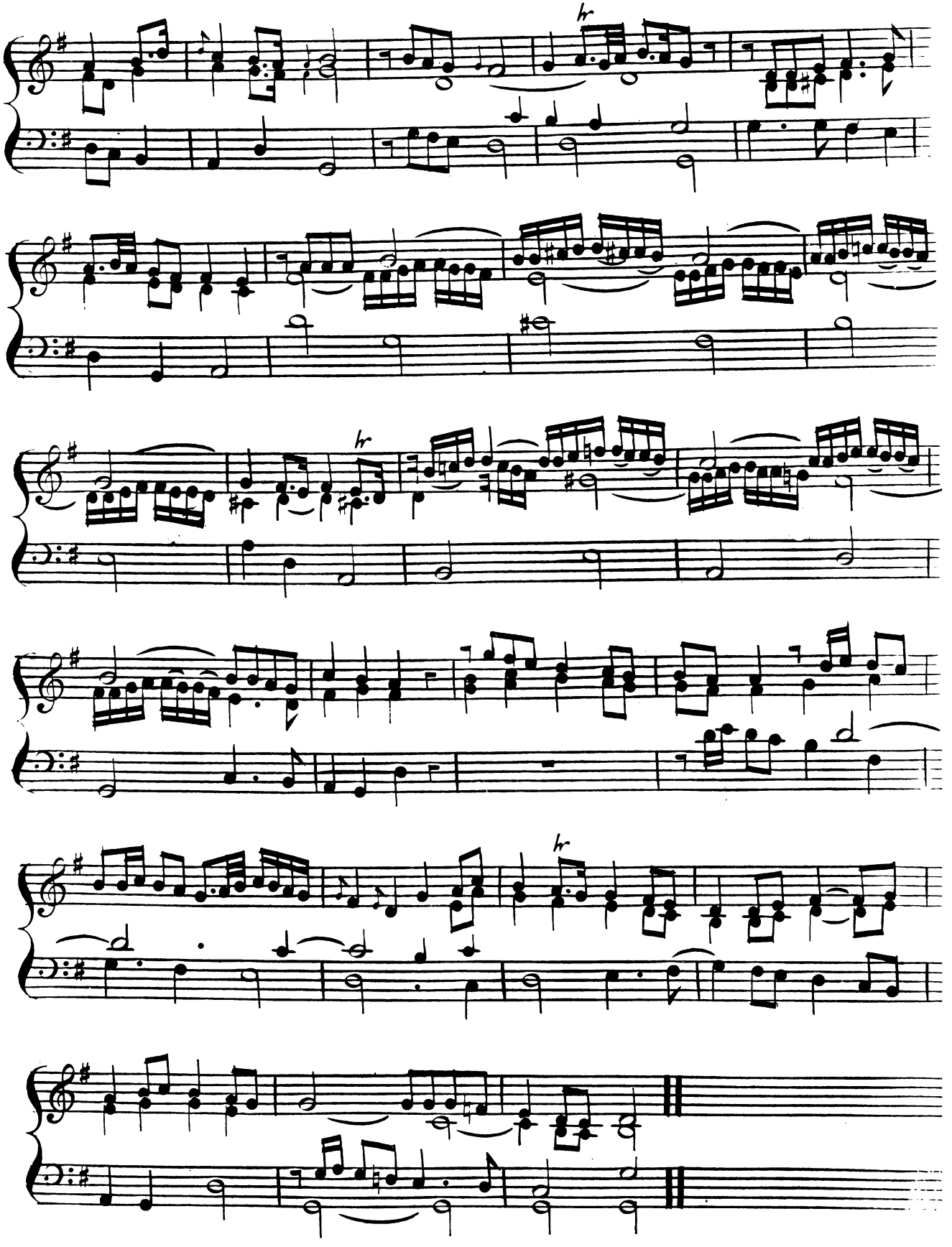


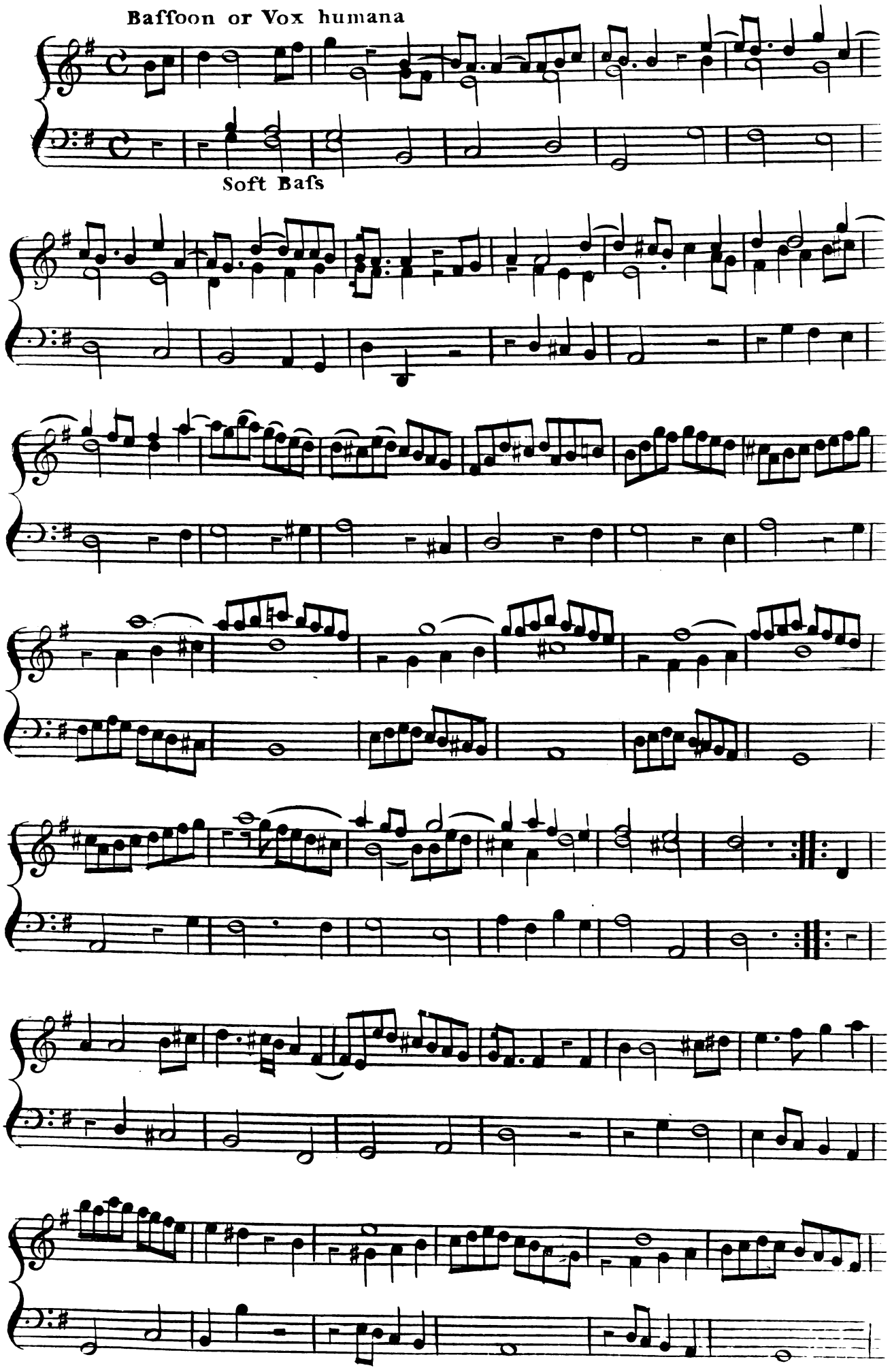


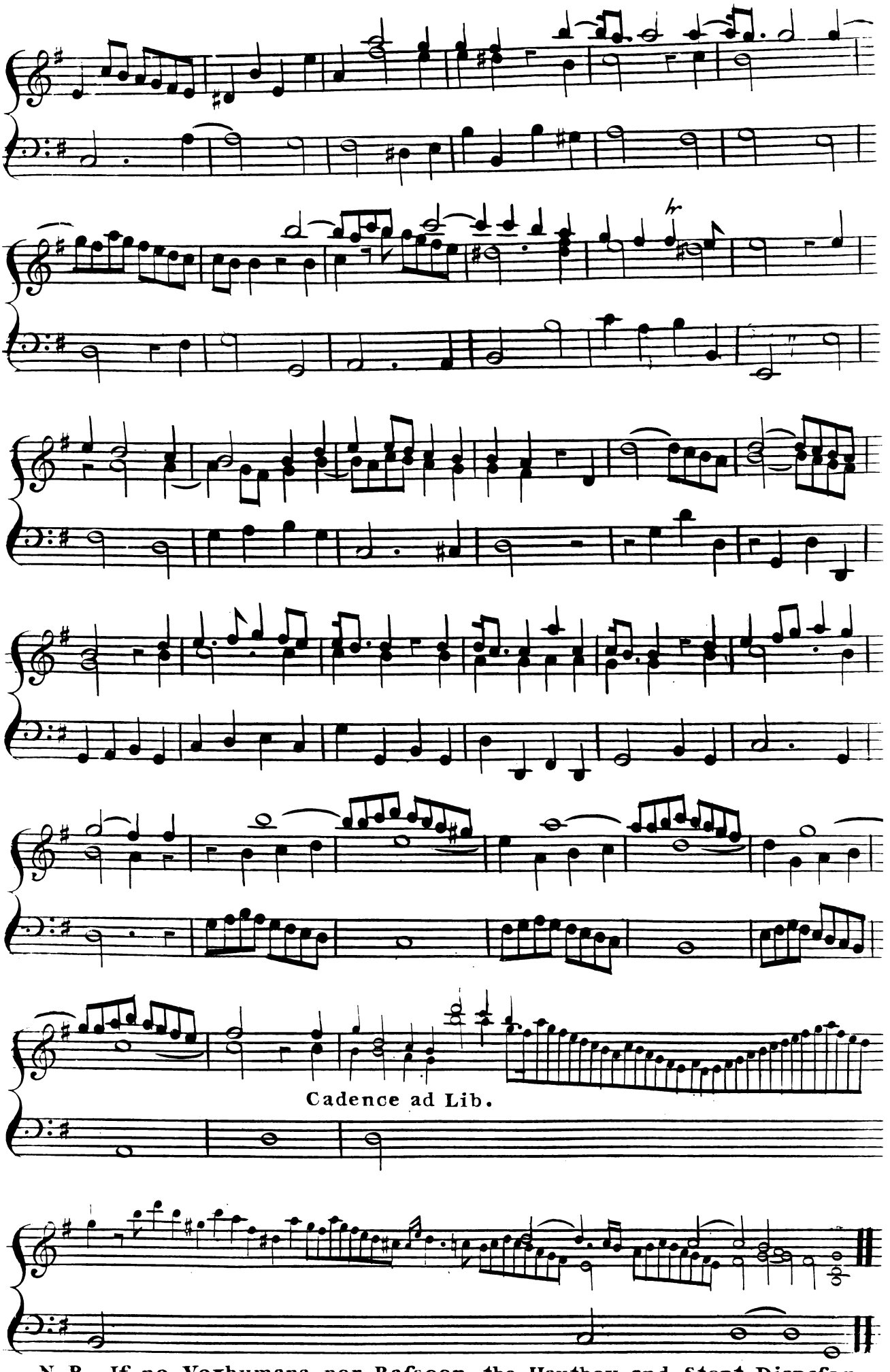
PIECE IX

Andante

Diapafons



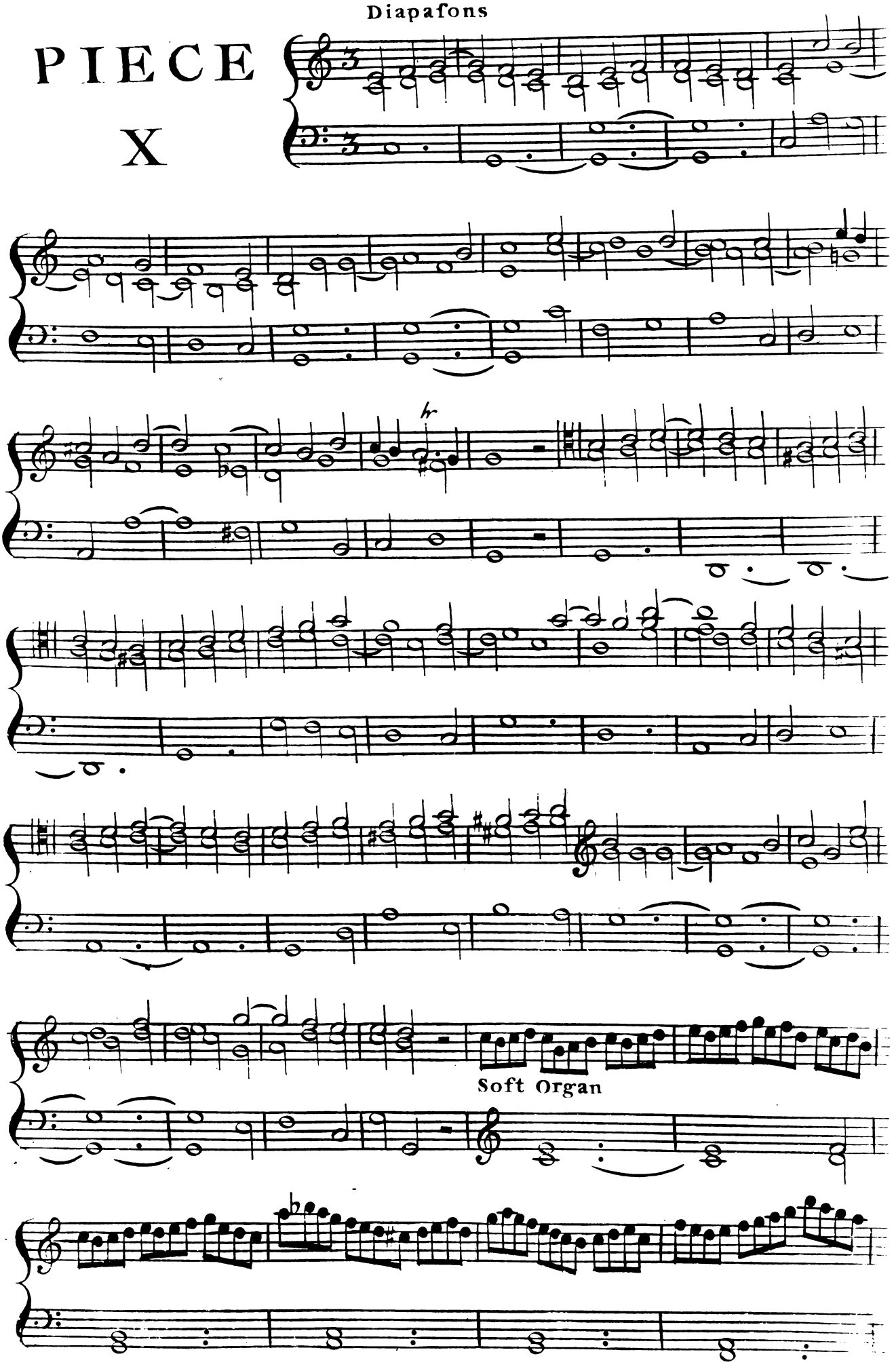

Baffoon or Vox humana
Soft Bafs

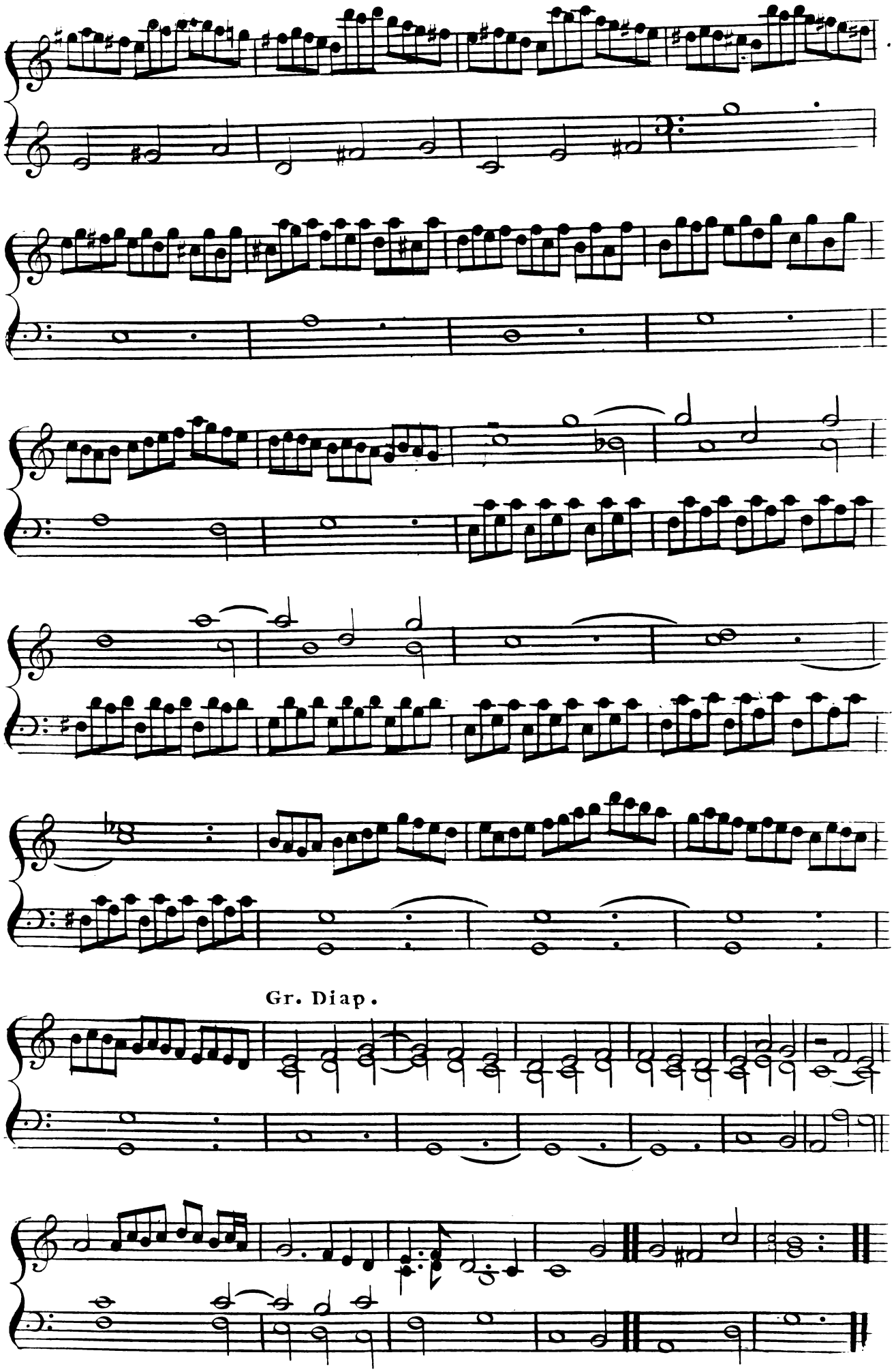


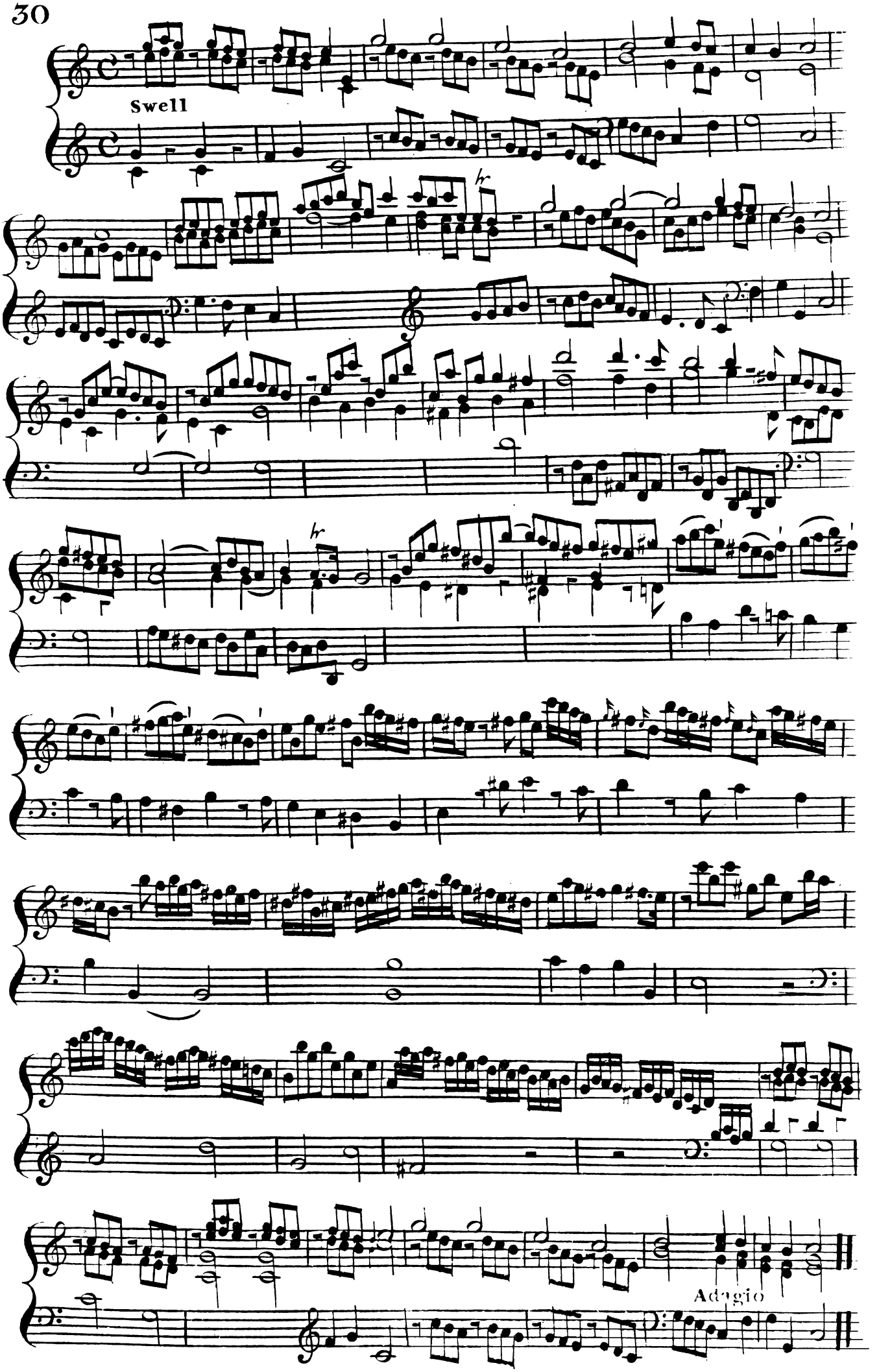
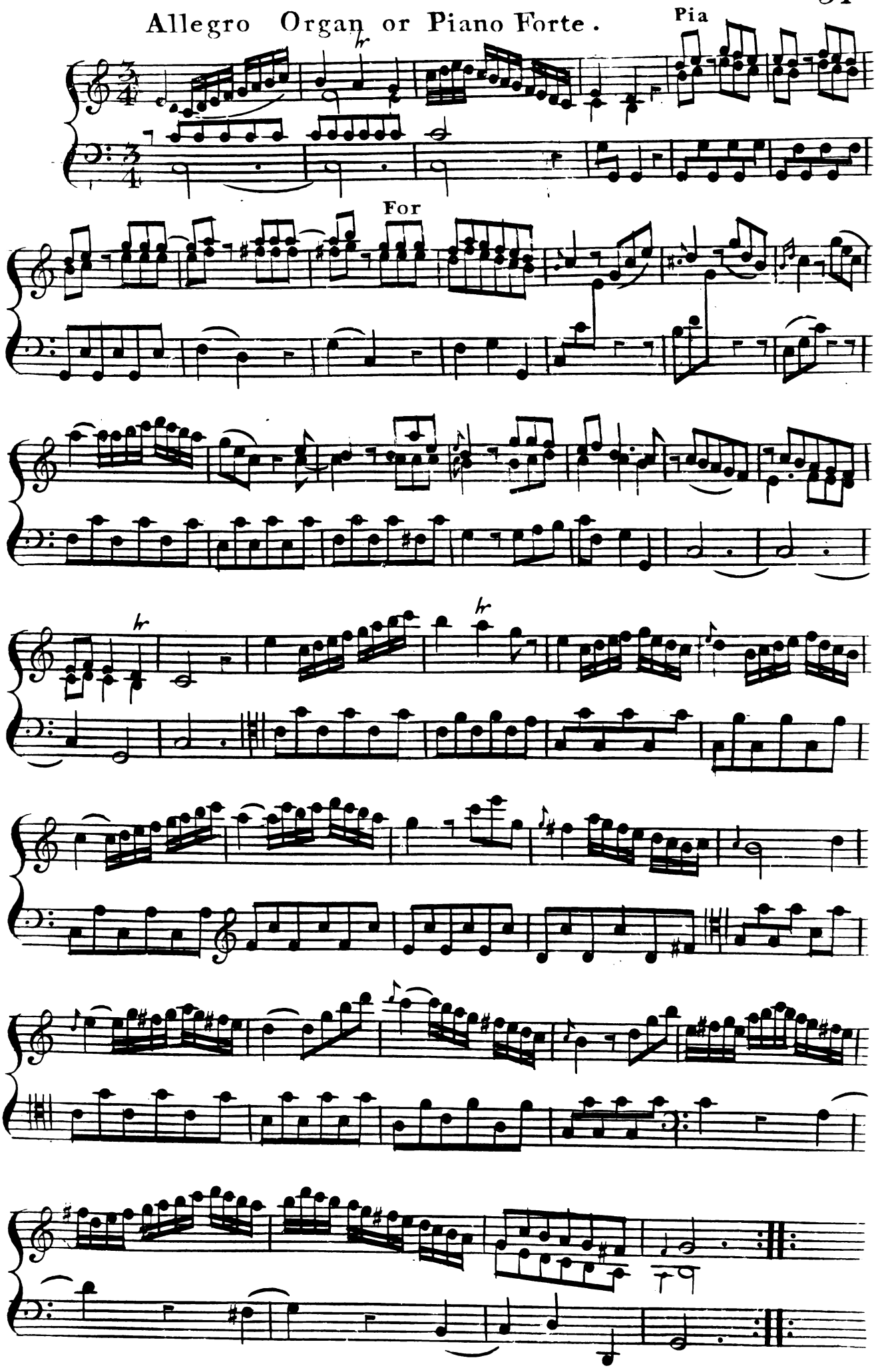
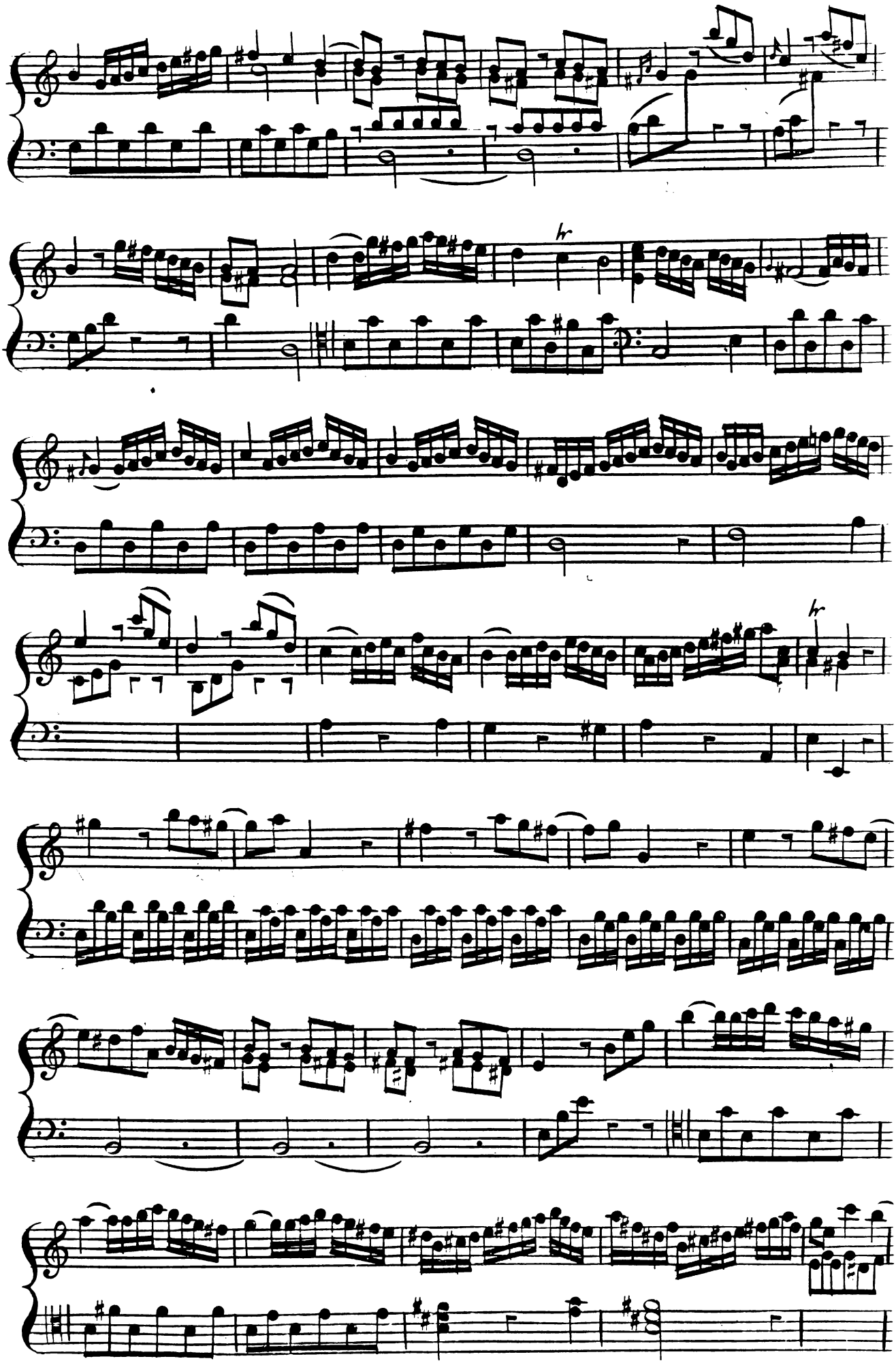
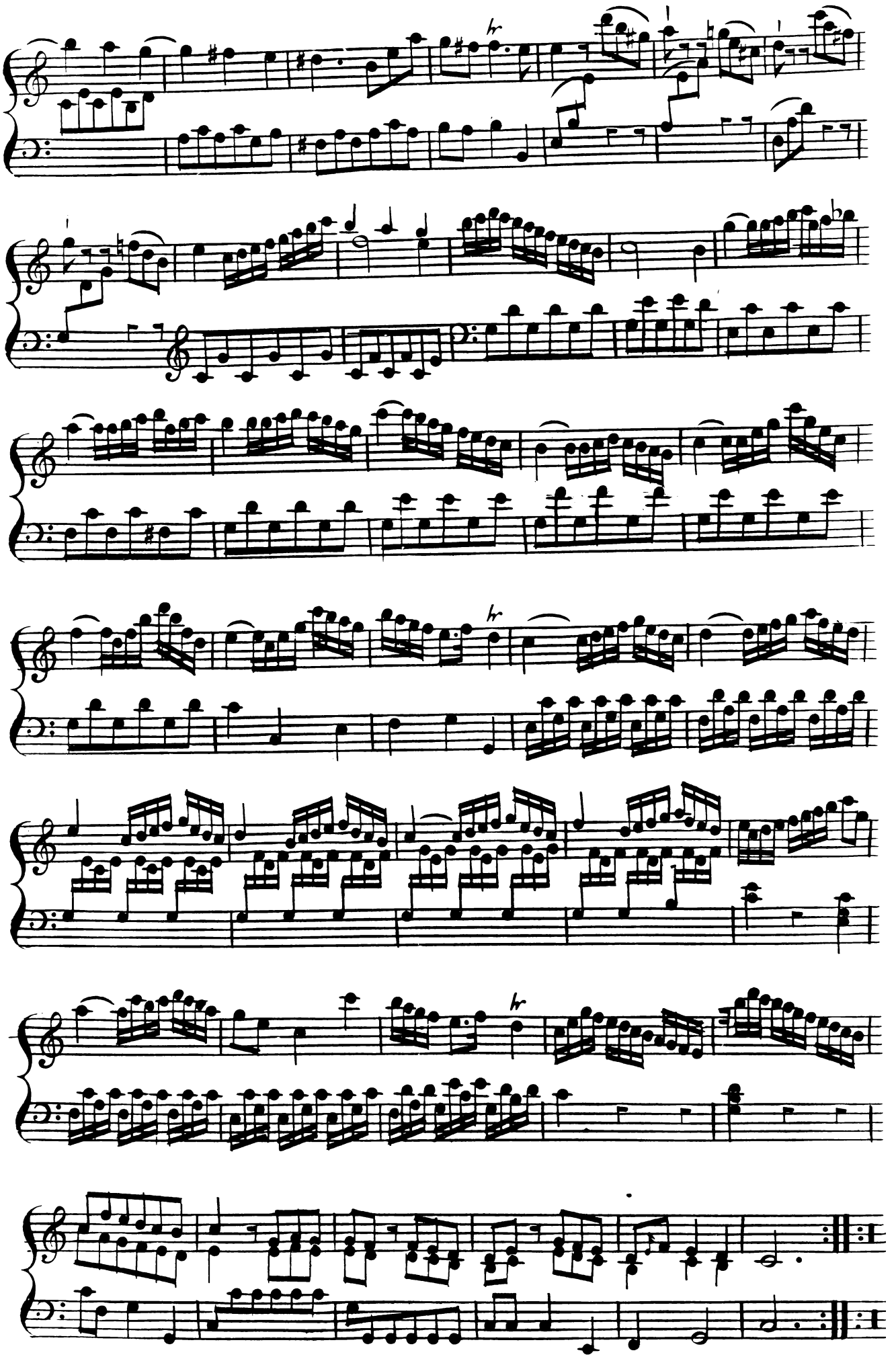
N.B. If no Voxhumana nor Bafsoon, the Hautboy and Stopt Diapafon make a Clarinet.

Diapafons

PIECE X




Gr. Diap.


Swell
Adagio

Allegro Organ or Piano Forte.