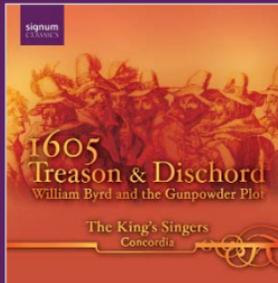


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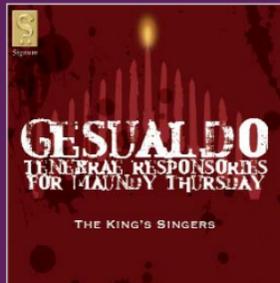
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# Music for the Coronation of James II, 1685



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Directed by Andrew Gant

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## MUSIC AT THE CORONATION OF KING JAMES II, 1685

1.	O Lord, grant the King a long life <i>William Child</i>	[3.30]
2.	I was glad <i>Henry Purcell</i> solos: alto: James Bowman, tenor: Andrew Tortise, bass: Maciek O'Shea	[8.12]
3.	Let thy hand be strengthened <i>John Blow</i>	[1.44]
4.	Litany <i>Thomas Tallis</i> cantor: Andrew Tortise	[8.38]
5.	Come, Holy Ghost, our souls inspire chant by <i>William Turner</i>	[2.28]
6.	Zadok, the priest <i>Henry Lawes</i> (symphony constructed by <i>Andrew Gant</i> to Lawes' bass)	[2.21]
7.	Behold, O God our defender <i>John Blow</i>	[2.21]
8.	The King shall rejoice <i>William Turner</i>	[2.29]
9.	Te Deum in E flat <i>William Child</i>	[6.03]
10.	God spake sometime in visions and said <i>John Blow</i>	[12.54]
11.	My Heart is inditing <i>Henry Purcell</i>	[17.53]
	Total Timing	[70.11]

THE CHOIR OF THE CHAPEL ROYAL  
THE MUSICIANS EXTRA-ORDINARY  
DIRECTED BY ANDREW GANT

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This disc was recorded in the Chapel Royal, St James's Palace, on July 23, 24 and 25 2006, by gracious permission of Her Majesty The Queen.

*Hallelujahs and Hemiolas: Music at the Coronation of King James II, 1685*

### ***The occasion:***

James II and Queen Mary were crowned in Westminster Abbey on 23 April 1685, St George's Day. The magnificence of the occasion can perhaps best be conveyed by a small slice from the "catalogue of the several Meats contained in the Mess served up to Their Majesties" at the Royal Feast in Westminster Hall after the ceremony:

1. Pistachio Cream in Glasses
2. Anchoviz (cold)
3. Custards (cold)
4. Collar Veal (cold)
5. Lamb-Stones (hot)
6. Cocks-Combs (hot)
7. Marrow Patie (hot)
8. Jelly (cold)
9. Sallet (cold)
10. Stags Tongues (cold)
11. Sweet-Breads (hot)
12. Patty Pidgeon (hot)

13. Petty-Toes (hot)
14. Cray Fish (cold)
15. Blumange (cold) . . .

34. Salamagundy (cold)
35. Three Dozen Glasses of Lemon Jelly
36. Five Neats Tongues (cold)
37. Four Dozen wild Pidgeons, Twelve Larded (hot)
38. A whole Salmon (cold)
39. Eight Pheasants, three Larded (cold)
40. Nine small Pidgeon Pyes (cold)
41. Twenty four Fat Chickens, six Larded (hot)
42. Twelve Crabs (cold)
43. Twenty four Partridges, six Larded (hot)

and so on for 144 dishes for the one table alone—the total number of dishes approached 1,500. There were fireworks, processions, crowns and sceptres, champions and challengers, peers and peeresses, robes and regalia, bishops, barons and baronesses. Above all there was music.

We owe this sumptuous description to Francis Sandford, who attended the Coronation in his capacity as Lancaster Herald. Keen to ingratiate himself with the new regime, Sandford produced a detailed record of the preparations and the ceremony, commissioned a whole series of engravings of the event from an engraver named

Moore, and had a large number of copies printed and handsomely bound at his own expense. Every notable person would wish to be associated with the new King and would rush to furnish their shelves with such a clear token of their loyalty and enthusiasm. Alas for Sandford. The seeds of James' downfall were already sown. The day before the coronation he had attended a private ceremony of anointing in the Chapel at St James' Palace (where this recording was made), conducted by his confessor Padre Mansueti, a foreigner and, worse, a Catholic priest. James confounded the offence by openly paying little attention to the Protestant ceremony in the Abbey, though having no qualms about swearing to uphold the Church of England; a transparent lie. Queen Mary behaved rather better, and "answered Amen to every prayer with much humility, ... showed herself perfectly instructed in what she had to do and acted throughout with great grace and composure" according to a letter to her brother the Duke of Modena. But James' open Catholicism cost him public support and soon cost him his throne. For Sandford the cost was, if anything, even greater. Nobody wanted to be openly associated with this King, and nobody bought his book. Sandford died in poverty.

### *The music:*

The choir's first duty was to process from Westminster Hall to the Abbey singing William Child's anthem "O Lord, grant the King a long life". Sandford's picture vividly shows the Children and Gentlemen of the Chapel Royal singing from small music books as they walk, with three instrumentalists, Edmond Flower, Henry Gregory and Theophilus Fittz, in their midst, playing what Sandford calls "two sackbuts" and a "courtal". Writers have disagreed about exactly which instruments Fittz and his colleagues were playing—the "courtal" in the picture looks more like a cornett, which is the natural partner for the sackbut. These instruments were certainly rather old-fashioned by this time (though there was music composed for them after the Restoration by, among others, Matthew Locke), but would have done excellent duty for keeping the large and elongated choir in time and pitch for its *al fresco* rendition. Records of later coronations suggest that the choir alternated with the brass to make the processional pieces longer: a possible version is given here.

Child's anthem was not composed new for the occasion (indeed, given that he was by now nearly 80 years old Child can be applauded for turning

out at all). Once in the Abbey the choir broke into the first of the specially-composed works, "I was Glad" by Henry Purcell, Child's junior by more than half a century. There are two anthems which are candidates for this slot. For very many years it was assumed that Purcell's verse anthem with strings was sung. This setting was probably made a year or two earlier for the Chapel Royal, though Purcell may have revised it for this occasion. The other candidate is a five-part "full" anthem. The earliest source, the normally reliable James Hawkins, ascribes this not to Purcell but to John Blow and it is only relatively recently that the younger composer has been suggested as the author. The claims for this anthem include; that Sandford clearly calls this a "full" anthem and gives the text of the full setting, which is slightly different from the verse setting: that the verse anthem is too long for the relatively short procession: that singing verses in procession is less easy in practice than singing a full anthem. The verse anthem can counter these claims; Sandford may simply have made a mistake in his text and appellation (there are others- in the same section he calls Purcell Organist of St Margaret's Church, Westminster, which he was not, he gets the text of one of Blow's anthems wrong too, calling it "Behold, O Lord" instead of "Behold, O God", and one of his engravings gives the Abbey

the wrong number of bays): as to the length of the procession, the current writer can point out from experience that processions at grand services in the Abbey and other large public buildings always involve a good deal of robe-adjusting, seat-finding, verging, bowing and nodding to guests as well as the actual walk up the aisle, not to mention the monster-sized choir (see below) peeling off from



the procession into a number of different galleries, presumably via obscure temporary wooden staircases, all of which takes time—indeed the repeated little chorus at the end of the verse setting may be an optional "repeat ad lib" to *lengthen* the music—and in any event it is always better to have slightly too much music to be listened to in dignified repose having completed the procession than an embarrassing silence and scramble for places because the music is too short and has finished: similarly, my own experience is that singing the complex five-part



polyphony of the full setting, with its changes of tempo and mood, in procession with the size of forces involved would be more or less impossible (where would the conductor be?), whereas nothing could be easier than a single soloist keeping in time with a small continuo section at the other end of the Abbey by simply listening- it is striking that the verse sections alternate with the string orchestra rather than combining with them, and all the early verse sections are for one voice alone, the only full section of the anthem coming right at

the end when the choir is safely established in the places where they sing, firmly under the control of Dr Blow leaning precariously from his gallery to beat time.

The scholars of Westminster School (Purcell's old school) greeted the arrival of the Queen with the traditional shouts of "Vivat", followed by John Blow's four-part setting of "Let thy hand be strengthened" and the Litany. No record exists of the musical setting intended for the Litany, nor of

how much of it was sung, but Tallis seems the most likely candidate for the music. A suitable selection of verses is included here. There followed the anointing, the very heart of the coronation ritual. An English version of the hymn "Veni Creator" was used, using for the first time the translation by John Cosin, slightly shorter than the earlier version. Sandford tells us the hymn was "composed or set by Mr William Turner, Gentleman of His Majesties Chapel Royal". No music survives: one interpretation of Sandford's unusual use of the word "set" is that this was sung to a chant, several of which by Turner survive. Then comes "Zadok the Priest". Sandford tells us this was "composed by Mr Henry Laws". The only surviving setting by Lawes is that from the previous coronation, of Charles II in 1661, though the text of this setting differs both from Sandford and from the Order of service. Lawes himself died in 1662, so if the setting was altered in text or music, it was by another hand and no record of it survives. The 1661 version is sung here. The surviving music of this anthem includes the bass only of an instrumental symphony: I have composed a symphony to this bass and taken the opportunity to add the instruments which we know were present to the remainder of the piece, giving a certain martial dignity to an otherwise rather plain setting. Blow's five-part "Behold, O God our



defender" follows, and then another anthem by Turner, referred to by Sandford in its Latin title "Deus in virtute". This is the traditional text "The King shall rejoice in thy strength, O Lord", and Turner's music is lost, but in the reverse process of moving the Lawes from the 1661 coronation, Turner's anthem is here sung to the setting he provided for the 1702 coronation of Queen Anne (with the word "Queen" changed back to "King", naturally). Indeed, it is possible that the 1702 version is a recomposition of the 1685 anthem, as Blow was to do with "Behold, O God" for the 1689 coronation of William and Mary. "Te Deum" is next, in a setting by Child. There is no indication as to which of Child's several settings was sung: the setting included here was published in Arnold's Cathedral Music. A little variety is injected by the use of instrumental accompaniment.

The coronation ended with the homage to the King, the occasion for the grandest musical statements of this or any other previous coronation, and possibly of any since. John Blow provided an awesome architectural structure in “God spake sometime in Visions”, (sung while the peers paid homage to the King), the constant varying of mood, texture, speed and colour perfectly reflecting the text with its moments of martial splendour, tenderness, reverence and prayerfulness. It can only be regretted that this anthem was too grand for the more modest tastes of the subsequent Stuarts and has not, to date at least, been sung at any subsequent coronation. Purcell’s magnificent “My heart is inditing” was sung after the Queen’s coronation, while she was enthroned next to her husband. The anthem makes a feature of the text’s references to the Queen, naturally enough. The two men seem to vie for honours in the brilliance of their string symphonies, the complexity and vigour of their eight-part choral writing (in the rather odd division of two treble, two alto, one tenor and three bass parts, no doubt accounted for by the bevy of basses provided by the combined choirs), the variety of their verse sections (always for solo voices in combination, never a single voice), and their melodic and harmonic inventiveness. They seem to be comparing ideas and daring each other on, as

they surely did in their daily musical collaboration in the Chapel Royal: the most daring change of harmony, or indeed the most daring non-change of harmony- Blow gives us four bars of root position C major at “thy hand shall hold him fast”, Purcell four bars of root position G major at “Peace be within thy walls” in the earlier verse anthem.

The music of this coronation has a huge arching shape, from the brazen fanfares of the opening through the smaller, more old-fashioned and more modestly-proportioned pieces in the middle to the glorious peroration at the end: a shape which is as satisfying to us when we listen through to the music today as it surely was to the men who designed it and clothed it in the glorious apparel of their music.

#### *The performers:*

**The Chapel Royal.** By the time Purcell joined it as a choirboy after the Restoration, the Chapel Royal was already the oldest and most brilliant adornment of English musical life. Former members had included Cornyshe, Fayrfax, Tallis, Byrd, Gibbons, Morley and Hooper, and after the glorious generation of Purcell and Blow it counted Handel among its composers. In an unbroken line to the present day, the Chapel Royal gave early

musical training to Thomas Attwood, S.S. Wesley and Arthur Sullivan. Its role today is the same as it was in Purcell’s, and indeed in Byrd’s day: to sing the regular services in the Chapel of the monarch’s home, and to accompany the monarch to State services and other events elsewhere as commanded, nowadays including the Remembrance Day Parade at the Cenotaph in Whitehall, and events at the Abbey such as coronations, marriages and funerals of monarchs and their families. One

notable difference in the organisation of such occasions from Purcell’s day is that singers and organists are no longer members of both Chapel Royal and Abbey choirs at the same time- nearly all the Chapel Royal Gentlemen, including Purcell, were on the pay-roll of both places in 1685: naturally all chose to appear with the senior and more prestigious musical institution, providing deputies for their Abbey employment.



**The Musicians Extra-ordinary.** For most of its history the English monarchy has maintained a variety of instrumental musicians on its staff in addition to the singers of the Chapel Royal. Musicians (and others) who are directly employed by the monarch are formally designated as being “in ordinary”: the adult members of the Chapel Royal choir are “Gentlemen-in-Ordinary”. Those employed on an occasional basis to perform with the monarch’s own musicians are thus described as “extra-ordinary”, both titles dating back to the very earliest records in the 15th century and before. The band assembled to accompany the Chapel Royal for this recording continues this tradition, a modern amalgam of their forebears referred to in the records as “the musicians extra-ordinary for the violins” and “the musicians extra-ordinary for the windy instruments”.

The choir at the 1685 coronation was huge and very oddly balanced by today’s reckoning: the Chapel Royal itself provided just 12 Children who had to do battle with 8 altos, 8 tenors and no fewer than 16 basses (including Purcell himself), the Abbey choir adding another 8 boys and 16 men. Similarly the whole strength of the “King’s Choir of the Instrumentall Musick” was on hand, presumably all 24 members of the famous string band founded at the Restoration, 36 instrumental

musicians in total. No attempt has been made to replicate those numbers for this recording: the current strength of the Chapel Royal choir (ten Children and just six men) is matched by solo instruments, as indeed was often the case in the Chapel Royal in Purcell’s day.

#### **The composers:**

**William Child (1606-1697).** By his remarkable longevity Child forms a link between the Chapel Royal of Gibbons and Hooper with that of Purcell and Blow. Nominally Organist of St George’s, Windsor, from 1630 to his death, he lost the post at the Commonwealth in 1649, composing a fine, old-fashioned lament “for the abolition of the Book of Common Prayer”. At the Restoration he joined the Chapel Royal as one of the Organists and clearly spent all his time as a musical man about London, rarely visiting Windsor and featuring regularly in Samuel Pepys’s diaries: “7 November 1660...after dinner...called for the Fiddles and books and we two and W.Howe and Mr. Childe did sing and play some psalms of Will. Lawes and some songs”.

**Henry Purcell (1659-1695).** One of the extraordinary collection of choirboys assembled by Captain Henry Cooke to refund the Chapel Royal choir



after the Civil War. Several members of his family were also members of the Chapel Royal. Purcell's great early verse anthems were written for Charles II's Chapel with its famous band of string instruments, his later, more sombre and more public church music for Westminster Abbey, where he succeeded his friend, teacher and Chapel Royal colleague John Blow as Organist in 1679.

**John Blow (1649-1708).** Like Purcell, one of the choirboys of the refounded Chapel Royal at the Restoration. Resigned as organist of Westminster Abbey in favour of Purcell in 1679, taking up the post again on Purcell's death. He went on to hold this post in plurality with being Organist of the Chapel Royal and St Paul's Cathedral. Blow wrote a great deal of music, a fact which, combined with his enthusiasm for holding every senior musical position himself, may account for its uneven quality. He was however long considered one of the very greatest of English musicians and his reputation, now overshadowed by that of his younger contemporary and protégé, is probably due for a reappraisal. The two men owed much to each other and to the Chapel which brought them together.

**Thomas Tallis (1505-1585).** An anachronism in the context of this service, Tallis was also a

Gentlemen of the Chapel Royal and in even more changeable religious times. His great "Litany" was one of the earliest steps into English service music in response to the liturgical reforms of Edward VI and Thomas Cranmer. Tallis' service of four monarchs of widely varying religious tastes is reflected in the variety of his output, from grand Latin antiphons and Masses to the simplest English settings.

**William Turner (1651-1740).** William Turner began his musical life as a chorister of Christ Church, Oxford, joining the Chapel Royal choir in the early 1660s. In 1664, at the age of just 13, he jointly composed the "Club Anthem" with chorister colleagues Blow and Humfrey. Turner served briefly as Master of the Choristers of Lincoln Cathedral in 1667, returning to sing countertenor in the Chapel Royal choir in 1669. He was later a member of the King's Private Musick, worked at both St Paul's and Westminster Abbey, appeared in plays and received a Mus.D. from Cambridge in 1696. He died at the age of nearly 90 (within a few days of his wife of 60 years) at the house in Duke Street, Westminster, which may have been a regular residence provided for members of the Chapel Royal. He continued to sign for his rent money as a member of St Paul's choir right up to the time of his death, though it is to be suspected (and

perhaps hoped) that he was not still singing alto in public at this great age. Like Child, his long life provides a fascinating continuous link between the Chapel Royal of two different ages, in his case those of Purcell and Handel.

**Henry Lawes (1596-1662).** Lawes was a Gentleman of the Chapel Royal from 1626 under Charles I. He was (and is) better known for his secular music, in particular masques including Milton's "Comus" than for his small output of church music.

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## TEXTS

### **O Lord, grant the King a long life**

*William Child*

O Lord, grant the King a long life: that his years may endure throughout all generations. He shall dwell before God for ever: O prepare thy loving mercy and faithfulness that they may preserve him. As for his enemies, clothe them with shame: but upon himself shall thy hand triumph. Alleluia.

### **I was glad**

*Henry Purcell*

I was glad when they said unto me: we will go into the house of the Lord.

Our feet shall stand in thy gates: O Jerusalem. Jerusalem is built as a city: that is at unity in itself. For there the tribes go up, even the tribes of the Lord: to testify unto Israel, and to give thanks unto the name of the Lord. For there is the seat of judgment: even the seat of the house of David.

O pray for the peace of Jerusalem: they shall prosper that love thee.

Peace be within thy walls: and plenteousness within thy palaces.

### **Let thy hand be strengthened**

*John Blow*

Let thy hand be strengthened and thy right hand be exalted. Let justice and judgment be the preparation of thy seta, let mercy and truth go before thy face. Hallelujah.

**Come, Holy Ghost, our souls inspire**

*William Turner*

Come, Holy Ghost, our souls inspire,  
And lighten with celestial fire;  
Thou the anointing Spirit art,  
Who dost Thy sev'nfold gifts impart.  
Praise to Thy eternal merit,  
Father, Son, and Holy Spirit.  
Thy blessed unction from above  
Is comfort, life, and fire of love;  
Enable with perpetual light  
The dullness of our blinded sight.

Refrain

Anoint and cheer our soiled face  
With the abundance of Thy grace;  
Keep far our foes, give peace at home;  
Where Thou art Guide, no ill can come.

Refrain

Teach us to know the Father, Son,  
And Thee, of both, to be but One;  
That through the ages all along  
This, this may be our endless song.

Refrain

**The Litany**

*William Turner*

God the Father, of heaven : have mercy upon us  
miserable sinners.

*O God the Father, of heaven : have mercy upon us  
miserable sinners.*

O God the Son, Redeemer of the world : have mercy  
upon us miserable sinners.

*O God the Son, Redeemer of the world : have mercy  
upon us miserable sinners.*

O God the Holy Ghost, proceeding from the Father  
and the Son: have mercy upon us miserable sinners.

*O God the Holy Ghost, proceeding from the Father  
and the Son: have mercy upon us miserable sinners.*

O holy, blessed, and glorious Trinity, three Persons  
and one God: have mercy upon us miserable sinners.

*O holy, blessed, and glorious Trinity, three Persons  
and one God: have mercy upon us miserable sinners.*

Remember not, Lord, our offences, nor the offences  
of our forefathers; neither take thou vengeance of  
our sins: Spare us, good Lord, spare thy people,  
whom thou hast redeemed with thy most precious  
blood, and be not angry with us for ever.

*Spare us, good Lord.*

From all evil and mischief; from sin; from the crafts  
and assaults of the devil; from thy wrath, and  
from everlasting damnation,  
*Good Lord, deliver us.*

In all time of our tribulation; in all time of our wealth;  
in the hour of death, and in the day of judgment,  
*Good Lord, deliver us.*

We sinners do beseech thee to hear us, O Lord God;  
and that it may please thee to rule and govern thy  
holy Church universal in the right way;  
*We beseech thee to hear us, good Lord.*

That it may please thee to keep and strengthen in  
the true worshipping of thee, in righteousness and  
holiness of life, thy Servant *JAMES*, our most gracious  
King and Governor;  
*We beseech thee to hear us, good Lord.*

That it may please thee to rule his heart in thy  
faith, fear, and love, and that he may evermore  
have affiance in thee, and ever seek thy honour  
and glory;  
*We beseech thee to hear us, good Lord.*

That it may please thee to be his defender and  
keeper, giving him the victory over all his enemies;  
*We beseech thee to hear us, good Lord.*

That it may please thee to bless and preserve Queen  
*Mary* and all the Royal Family;  
*We beseech thee to hear us, good Lord.*

That it may please thee to give us true repentance;  
to forgive us all our sins, negligences, and  
ignorances; and to endue us with the grace of  
thy Holy Spirit to amend our lives according to  
thy holy Word;

*We beseech thee to hear us, good Lord.*

Son of God : we beseech thee to hear us.

*Son of God : we beseech thee to hear us.*

O Lamb of God : that takest away the sins of  
the world;

*Grant us thy peace.*

O Lamb of God : that takest away the sins of  
the world;

*Have mercy upon us.*

O Christ, hear us.

*O Christ, hear us.*

Lord, have mercy upon us.

*Lord, have mercy upon us.*

Christ, have mercy upon us.

*Christ, have mercy upon us.*

Lord, have mercy upon us.

*Lord, have mercy upon us.*

From the Book of Common Prayer (1662)

**Zadok, the priest**

*Henry Lawes*

Zadok the priest and Nathan the prophet anointed

Solomon King, and joyfully approaching they cried,  
God save the King for ever and ever! Hallelujah!

### **Behold, O God our defender**

*John Blow*

Behold, O God, our defender: and look upon the face  
of thine anointed.

The Lord God is a light and defence: the Lord will  
give grace and worship, and no good thing will he  
withhold from them that live a godly life.

O Lord God of hosts: blessed is the man that putteth  
his trust in thee.

### **The King shall rejoice**

*William Turner*

The King shall rejoice in thy strength, O Lord:  
exceeding glad shall he be of thy salvation.

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.

For thou shalt give him everlasting felicity: and  
make him glad with the joy of thy countenance.  
Hallelujah.

### **Te Deum Laudamus**

*William Child*

We praise thee, O God: we acknowledge thee to be  
the Lord.

All the earth doth worship thee: the Father everlasting.  
To thee all Angels cry aloud: the Heavens, and all  
the Powers therein.

To thee Cherubin and Seraphin: continually do cry,  
Holy, Holy, Holy : Lord God of Sabaoth;  
Heaven and earth are full of the Majesty: of thy glory.  
The glorious company of the Apostles: praise thee.  
The goodly fellowship of the Prophets: praise thee.  
The noble army of Martyrs: praise thee.

The holy Church throughout all the world: doth  
acknowledge thee;

The Father: of an infinite Majesty;  
Thine honourable, true: and only Son;  
Also the Holy Ghost: the Comforter.

Thou art the King of Glory: O Christ.  
Thou art the everlasting Son: of the Father.

When thou tookest upon thee to deliver man: thou  
didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness of death:  
thou didst open the Kingdom of Heaven to all believers.

Thou sittest at the right hand of God: in the glory  
of the Father.

We believe that thou shalt come: to be our Judge.  
We therefore pray thee, help thy servants: whom

thou hast redeemed with thy precious blood.  
Make them to be numbered with thy Saints: in  
glory everlasting.

O Lord, save thy people: and bless thine heritage.  
Govern them: and lift them up for ever.

Day by day: we magnify thee;

And we worship thy Name: ever world without end.  
Vouchsafe, O Lord: to keep us this day without sin.

O Lord, have mercy upon us: have mercy upon us.  
O Lord, let thy mercy lighten upon us: as our trust  
is in thee.

O Lord, in thee have I trusted: let me never be  
confounded.

### **God spake sometime in visions and said**

*John Blow*

God spake sometime in visions and said: I have  
laid help upon one that is mighty.

I have found David my servant: with my holy oil have  
I anointed him.

My hand shall hold him fast and my arm shall  
strengthen him: the enemy shall not be able to do him  
violence; the son of wickedness shall not hurt him.

I will strike down his foes before his face: and  
plague them that hate him.

But my faithfulness and my mercy shall be with  
him: and in my name shall his horn be exalted.

I will set his dominion also in the sea and his right

hand in the flood: he shall cry unto me, thou art  
my father, my God, and my strong salvation.

And I will make him my first-born: higher than the  
kings of the earth.

My mercy will I give him for ever: and my covenant  
shall stand fast with him.

His seed also will I make to endure to endure for  
ever: and his throne as the days of heaven.

Allelujah. Amen.

### **My Heart is inditing**

*Henry Purcell*

My heart is inditing of a good matter: I speak of  
the things which I have made unto the King.

At his right hand shall stand the Queen all  
glorious within: her clothing is of wrought gold.

She shall be brought unto the King in raiment of  
needlework: the virgins that follow her shall bear  
her company.

With joy and gladness shall they be brought: and  
shall enter into the King's palace.

Praise the Lord, O Jerusalem: praise thy God, O  
Sion, for Kings shall be thy nursing fathers, and  
their Queens thy nursing mothers. Alleluja, Amen.

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## BIOGRAPHY

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### ANDREW GANT

Andrew Gant was a choral scholar at St John's College, Cambridge under Dr George Guest. He was a professional singer for several years, including two years as a tenor Lay Vicar in the choir of Westminster Abbey. He has since held a number of posts as Organist and Choirmaster, including positions at Selwyn College, Cambridge, Worcester College, Oxford and The Royal Military Chapel (The Guards' Chapel), Wellington Barracks. In 2000 he took up his present position of Organist, Choirmaster and Composer at Her Majesty's Chapels Royal. Under his direction the choir has performed at a number of state events and other occasions as required by Her Majesty, has broadcast on BBC Radio and television and on Classic fm, and sung at the Proms. The choir has also worked closely with Sir Peter Maxwell Davies, the Master of the Queen's Music, who has written four works specially for the choir and two other large-scale choral and orchestral works in which the choir has taken part.

Andrew Gant studied composition at the Royal Academy of Music and Goldsmith's College, gaining a PhD in 2000. His compositions include several operas, including *May we borrow your husband?*, an a cappella opera commissioned by the Lichfield Festival, *The Vision of Piers Plowman*, an oratorio for the Three Choirs festival, works for James Bowman and Catrin Finch, *A Hymn for the Golden Jubilee* with Poet Laureate Andrew Motion, recorded by the choir of St Paul's Cathedral, works for children and choral music. His *A British Symphony*, based on the folk-music of the United Kingdom, has been commissioned for performance by the Brighton Philharmonic and Barry Wordsworth in February 2007. Current projects include an opera for Patricia Rozario, *Don't go down the Elephant after Midnight*.

Andrew Gant also holds the post of Stipendiary Lecturer in Music at St Peter's College and St Edmund Hall, University of Oxford.

### Children of the Chapel Royal:

Oliver Fincham  
Alexander May  
Joseph Jackson  
Ivo Almond  
Daniel Barber  
Allan Ross  
Jack Fonseca  
Orlando Byron  
Edmund Phillips  
Daniel Mair

### Gentlemen-in-Ordinary:

Alto: Michael McGuire, James Bowman  
Tenor: Jerome Finnis, Andrew Tortise  
Bass: Angus Wilson, Maciek O'Shea

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Design and Artwork - Woven Design [www.wovendesign.co.uk](http://www.wovendesign.co.uk)

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### Gentleman Extra-ordinary:

Alto: David Gould (tracks 1 and 9 only)

### Musicians Extra-ordinary:

Violins: Catherine Martin (leader), Hannah Tibbell  
Viola: Wiebke Thormahlen  
'Cello (and continuo): Joseph Crouch  
Cornetts: Jeremy West and Richard Thomas  
Sackbut: Adrian France

Organ: Joseph Nolan (Sub-Organist, H.M.Chapel Royal)  
Conductor: Andrew Gant (Organist, Choirmaster and Composer, H.M.Chapel Royal)

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The music on this disc is part of a living tradition. Listeners are welcome to join us at choral services in the Chapels of St James's Palace on Sunday mornings. For times and details please see [www.royal.gov.uk/output/Page2827.asp](http://www.royal.gov.uk/output/Page2827.asp)

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