

Music and Ceremonial at British Coronations

Coronations are the grandest of all state occasions. This is the first comprehensive in-depth study of the music that was performed at British coronations from 1603 to the present, encompassing the sixteen coronations that took place in Westminster Abbey and the last two Scottish coronations. Range describes how music played a crucial role at the coronations and how the practical requirements of the ceremonial proceedings affected its structure and performance. The programme of music at each coronation is reconstructed, accompanied by a wealth of transcriptions of newly discovered primary source material, revealing findings that lead to fresh conclusions about performance practices. The coronation ceremonies are placed in their historical context, including the political background and the concept of invented traditions. The study is an invaluable resource not only for musicologists and historians, but also for performers, providing a fascinating insight into the greatest of all royal events.

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From James I to Elizabeth II

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For H.M.

Meinen lieben Eltern in Dankbarkeit

Contents

List of illustrations and examples [page ix]

Tables [xi]

Acknowledgements [xii]

Abbreviations and conventions [xiv]

- 1 Introduction: the British coronation and its music [1]
- 2 After Reformation and Restoration: 1603–1661 (James I and Queen Anne, 1603; Charles I, 1626; Charles II, 1661) [33]
- 3 Truncation and elaboration: 1685 (James II and Queen Mary) [61]
- 4 Politics and spectacle: 1689–1714 (William III and Mary II, 1689; Queen Anne, 1702; George I, 1714) [94]
- 5 The ‘concert coronations’ I: 1727 (George II and Queen Caroline) [129]
- 6 The ‘concert coronations’ II: 1761 & 1821 (George III and Queen Charlotte, 1761; George IV, 1821) [161]
- 7 The ‘reformed model’: 1831 & 1838 (William IV and Queen Adelaide, 1831; Queen Victoria, 1838) [199]
- 8 The ‘marriage of tradition and innovation’: the twentieth century (Edward VII and Queen Alexandra, 1902; George V and Queen Mary, 1911; George VI and Queen Elizabeth, 1937; Elizabeth II, 1953) [225]

Appendices

A Full texts of anthems discussed [263]

B Transcriptions of documents [270]

- C Synoptic table of music at British coronations, 1603–1838 [281]
- D Synoptic table of music at British coronations, 1902–1953 [285]
- Bibliography and sources* [289]
- Section one – Musical sources* [289]
- A Manuscript music [289]
- B Printed music [291]
- Section two – Documentary/ literary/ historical sources* [293]
- A Manuscript documentary and archival sources [293]
- B Earlier printed sources (up to c. 1850) [298]
- Section three – Secondary works cited or utilized* [302]
- Section four – Recordings* [319]
- Index* [321]

Illustrations and examples

Illustrations

- 3.1 ‘Ground-Plot’ and side elevation of Westminster Abbey for the 1685 coronation, engraving in Sandford [split over two pages]. © Dean and Chapter of Westminster. [page 70]
- 3.2 Text of the anthem after the Queen’s Coronation, Sandford, p. 102 (detail). © Dean and Chapter of Westminster. [85]
- 3.3. Inthronization of James II and Queen Mary, engraving in Sandford. © Dean and Chapter of Westminster. [88]
- 3.4 The Crowning of James II, engraving in Sandford. © Dean and Chapter of Westminster. [92]
- 6.1 Plan of the eastern part of Westminster Abbey at the coronation of George III and Queen Charlotte in 1761, detail. *Lca Coronation of George III 1761*, vol. I, drawing between pp. 161 and 162. By kind permission of the Chapter of the College of Arms. [177]
- 6.2 ‘The Recognition at the coronation of George IV in 1821’, print, 1824 (detail). © Dean and Chapter of Westminster. [196]
- 7.1 ‘The Coronation of their most Excellent Majesties King William the IV & Queen Adelaide, on the 8th of September 1831’, print, 1831 (detail). © Dean and Chapter of Westminster. [208]

Examples

- 4.1 Setting of Isaiah 49:23 in J. Clarke, ‘Praise the Lord, O Jerusalem’ (1702), (extract). [113]
- 4.2 Settings of Isaiah 49:23 in H. Purcell, ‘My heart is enditing’ (1685) Z30, and ‘Praise the Lord, O Jerusalem’ (1689) Z46, both taken from *PS 17* (extracts). [115]

- 7.1 Th. A. Arne, theme of ‘Rule Britannia’ from *Alfred* (as in *MB* 47, p. 145), and Th. Attwood, ‘O Lord, grant the King a long life’ ([1831/2] edition): A. Main theme of the opening chorus; B. Theme in bb. 26–29 of the ‘Amen’; C. Theme in bb. 48–52 of the finale. [205]
- 7.2 Transcription of Pelham Humfrey’s ‘Grand Chant’, treble and bass part, reproduced by gracious permission of Her Majesty The Queen from Chapel Royal music folders used at Queen Victoria’s coronation. Archive of Her Majesty’s Chapel Royal. (Alto and tenor part added according to Boyce, *Cathedral Music*, vol. I, 289.) [216]

Tables

- 3.1 The development of the order of service for the 1685 coronation.
[page 66]
- 5.1 The music in the two orders of service for the 1727 coronation, together
with Archbishop Wake’s manuscript annotations. [135]

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Abbreviations and conventions

AM	<i>Acta Musicologica</i>
BJ	<i>The British Journal</i>
EECM	<i>Early English Church Music</i> , published for the British Academy (London: Stainer and Bell).
CJ	<i>The Country Journal, or, The Craftsman</i>
DC	<i>The Daily Courant</i>
DT	<i>The Daily Telegraph</i>
EM	<i>Early Music</i>
f.	(after number): and the next following
ff.	(after number): and the two following
fo.	folio
fos.	folios
FP	<i>The Flying-Post</i>
GM	<i>The Gentleman’s Magazine, and Historical Chronicle</i>
GSJ	<i>The Galpin Society Journal</i>
Harmonicon	<i>The Harmonicon, a Journal of Music</i>
HHA	<i>Hallische Händel Ausgabe</i> , published for the Georg-Friedrich-Händel Gesellschaft, Series I–V and suppl. vols. (Leipzig and Kassel, 1955–).
HHB	Walter Eisen and Margret Eisen (eds.), <i>Händel-Handbuch</i> , published by the ‘Kuratorium der Georg-Friedrich-Händel-Stiftung’, 4 vols. (Leipzig, 1978–85).
HJB	<i>Händel-Jahrbuch</i> , published for the Georg-Friedrich-Händel-Gesellschaft (Halle, 1928–)
JRMA	<i>Journal of the Royal Musical Association</i>
LEP	<i>London Evening Post</i>
LEPC	<i>Lloyd’s Evening Post and British Chronicle</i>
LG	<i>The London Gazette</i>
LJ	<i>The London Journal</i>
MB	<i>Musica Britannica: A National Collection of Music</i> (London: Stainer and Bell, 1951–)
ML	<i>Music and Letters</i>
MLAI	<i>The Mirror of Literature, Amusement, and Instruction</i>
MLMS	<i>The Musical Library. Monthly Supplement</i>

MH	<i>The Musical Herald</i>
MQ	<i>The Musical Quarterly</i>
MT	<i>The Musical Times</i> (1844–1902: ‘and Singing Class Circular’)
MW	<i>The Musical World, a weekly record of Musical Science, Literature, and Intelligence</i>
NG	<i>The New Grove Dictionary of Music and Musicians</i> , ed. by Stanley Sadie and John Tyrell, 2nd edn, 29 vols. (London: Macmillan, 2001).
OED	<i>Oxford English Dictionary</i> (online edition: http://dictionary.oed.com)
PA	<i>The Public Advertiser</i>
PL	<i>The Public Ledger or, Daily Register of Commerce and Intelligence</i>
PM	<i>The Post-Man</i>
pp.	pages
PS	<i>The Works of Henry Purcell</i> , The Purcell Society, 32 vols. (London: Novello, 1878–1965; 2/1961– [Stainer and Bell since 2007])
QMM	<i>The Quarterly Musical Magazine and Review</i>
r	(after number) <i>recto</i> side of a page; included only if otherwise ambiguous
SJC	<i>St. James’s Chronicle or the British Evening Post</i>
SJEP	<i>The St. James’s Evening Post</i>
TO	<i>The Observer</i>
v	(after number): <i>verso</i> side of a page
WAC	<i>The Westminster Abbey Chorister</i>
WEP	<i>The Whitehall Evening Post or London Intelligencer</i>

Newspapers

I have relied mainly on the Nichols newspaper collection and other collections in the Bodleian Library, Oxford. Where necessary this has been complemented with the Burney Collection in the British Library, and the newspaper archive in Colindale for more recent titles.

Libraries and Archives

Where convenient I have used abbreviated references for library collections, based on RISM sigla (*Répertoire International des Sources Musicales*). Full details are given at the first mention and in the bibliography.

Dates

Until 1752 the Julian Calendar was used in Britain (so-called Old Style/OS). The New Year began on Lady Day, 25 March, and the dates were also a few days behind those of the Gregorian Calendar which was used on the Continent (New Style/NS).¹ To avoid confusion with the dates given in older sources the original dates will be retained, i.e. in Old Style. However, for dates between 1 January and 24 March the year is given in both ways, Old and New Style.

Spelling and Punctuation

Quotations from original sources follow these as closely as possible; any changes are indicated in square brackets.

So as to avoid confusion, the spelling ‘choir’ is used only for the musical body. For the part of the church building with the same name the traditional spelling ‘quire’ is used.

Translations

Unless otherwise stated all translations are the author’s.

References

Unless otherwise stated all manuscript references refer to Libraries in Great Britain. Details about the manuscripts are, if necessary, given only in the main text, but not in footnotes; they can be found in the bibliography.

For printed sources full references in footnotes are given only when a title appears for the first time; after that a short form is given (usually the surname and short title). The abbreviations ‘p.’ and ‘pp.’ for page(s) are given only in cases of ambiguity; ‘fo.’ and ‘fos.’ for folio(s) are always given.

¹ For details on the change of calendar see N. Merrill Distad, ‘Calendar Reform (1751)’, in Gerald Newman (ed.), *Britain in the Hanoverian Age, 1714–1837: An Encyclopedia* (London: Routledge, 1997), 91.