
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)

Musical score for the first system, featuring Treble, Alto, Tenor, Bass, and Organ parts. The score is in 2/4 time and B-flat major. The vocal parts (Treble, Alto, Tenor, Bass) are shown with rests, indicating they are silent during this section. The Organ part is marked 'Verse' and features a melodic line in the right hand and a supporting bass line in the left hand.

Musical score for the second system, featuring vocal parts and Organ accompaniment. The system begins with a measure rest for the vocal parts, marked with a '5' above the staff. The vocal parts (A, T, B) are shown with rests. The Bass part is marked 'Verse' and features a melodic line with the lyrics: "O Lord, make thy Ser - vant Charles, our gra - cious King,". The Organ part features a melodic line in the right hand and a supporting bass line in the left hand. The lyrics for the Organ part are: "Lord, make thy Ser - vant Charles, our gra - cious King, to re-".

9

A

T

T

B

to rejoice, to re - joice_____ in thy Strength:

B

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

12

A

T

T

B

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

B

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

16

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 -

T
 ex-cee-ding glad, ex-cee-ding

B
 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

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

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

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

B
 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

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

T
glad shall he be, 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
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

A

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

T

B
Verse
For thou shalt pre-vent¹ him

B

¹ prevent: to go before, to precede.

33

A

T

T

B

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

A

T

T

B

B

and shalt set a Crown of gold, a Crown

and shalt set a Crown of pure gold upon his head,

gold upon his head,

43

A

T

T

B

B

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

a Crown of gold, a Crown, a Crown of

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

48

A

T

T

B

B

Chorus
His honour is great_ in thy Sal - va - ti-on: glo - - ry

Chorus
gold up-on his head. His ho - nour is great_ in thy Sal - va - ti-on: glo - ry and great

Chorus
His honour is great_ in thy Sal - va - ti-on: glo - ry

Chorus
gold up-on his head. His ho - nour is great_ in thy Sal - va - ti-on: glo - ry and great wor-ship

Chorus
head, up-on his head. His honour is_ great_ in thy Sal - va - ti-on: glo - - ry

Chorus

54

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

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

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

B
shalt thou lay up-on him, glo - ry

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

58

A
and great wor - ship shalt thou lay upon him, shalt thou lay up-on him.

T
- great wor-ship shalt thou lay up - on him, shalt thou lay up-on him.

T
- ry and great wor - - ship shalt thou lay up - on him, upon him.

B
and great worhip shalt thou lay upon him, shalt thou lay up-on him.

B
- ry and great wor - ship shalt thou lay up-on him.

63

A

T

T

B

B

Verse

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

Verse

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

Verse

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

Verse

69

A

T

T

B

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

A

T

T

B

B

but up-on him -

but up-on him - self let his Crown

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

76

A

T

T

B

B

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

flou - rish, but up-on him - self,

Crown long flou - rish, but up-on him - self,

79

A

T

T

B

B

O Lord, let his Crown flou-rish, let his Crown_

O Lord, let his Crown flou-rish, let it flou-rish, good Lord,

82

A

T

T

B

B

let his Crown e - ver flou - rish, O Lord, let his Crown still flou - rish.

al - ways flou - rish, long let his Crown flou - rish.

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 *Chorus*

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

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

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

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

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

Chorus

89

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

T *Chorus*
8 all with Shame, clothe *them all with Shame: but up-on him -*

T *Chorus*
8 all with Shame, clothe *them all with Shame:*

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

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

Chorus

92

A
but up - on him - self let his

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

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

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

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

94

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

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

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

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

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

96

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

T
8 Lord, long let his Crown flou - rish.

T
8 Lord, let his Crown, let his Crown still flou - rish.

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

B
Crown long flou - rish.

98

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

T
8 A - men, A - men, A - men, A - men, A - men, A - - men.

T
8 A - men, A - - - - - men, A - men.

B
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..

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.