John Bennett: *Ten Voluntaries for the Organ or Harpsichord*

(London, C. 1758)

transcribed from the original publication by Wes Jordan

(music only edition)

The cover shows the organ in St. Dionis' Backchurch, Fenchurch Street, London, where John Bennett was organist when he published the *Ten Voluntaries,* c. 1758.

This print was made from a framed, wall-mounted original, dating about 1860, but there is no evidence that the appearance of the organ or interior of the church had changed substantially during the preceding century.

The photograph is reproduced with permission from the Administrators of the Lombard Street Churches, London.

The background is a facsimile of an end-paper dating 1602, from a bible printed by Typografia Plantiniana apud viduam Balthasaris Moreti.

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Details of the original edition:

Plates: engraved by William Smith, London, presumably copper.

Printed: by William Smith (probable).

Self-published: London. c. 1758.

Copies were sold by subscription and over-the-counter by the composer from his house in Boswell Court, Holborn, London. The 227 subscribers purchased a total of 272 copies. Of a print-run of perhaps 400 copies, it seems that there are only six extant originals, all in the UK, and a hand-written copy of some sections made by William Viner, now in the USA.

Paper: The pages of this copy now have a width of 32 cm. and a height of 23 cm. approximately. The plate-mark is visible on most pages of the original copy. In approximate terms, the dimensions are 28 cm. in width with height of 20 cm. with rounded corners. Handmade laid paper was used. In the book and drawing terminology in use at the time, dimensions of the uncut paper material could have been *Double Medium* (18" x 46", [444.50 mm. x 571.50 mm.]) or *Double Demy* (15.5" x 40" [394 mm. x 507 mm.]). If a printing size paper was used, the original uncut size could have been *Double Crown* (16.25" x 42" [418 mm. x 533.4 mm.]), *Double Demy* (17.75" x 45" [450.90 mm. x 571.5 mm.]) or *Double Medium* (18.25" x 46" [463.60 mm. x 584.2 mm.]). Horizontal chain lines are approximately 2.70 cm. apart. Each leaf has a watermark in the form of a *fleur de lys* and a countermark with the letters "IV" in the centre of the page. This is almost certainly indicative of the French papermaker, Jean Villedary, (Angoumois, 1668-1758). It is probable that each leaf is the half-sheet of the original sheet of paper, cut into two portions along the width of the page. Therefore, each sheet is a *singleton*, not half of a *bifolium.* There are 22 leaves in total, which therefore required 11 sheets of material. The printing could have followed at least two processes, but based on the watermark and countermark, it is more likely that the sheets were cut and printed a half-sheet at a time, i.e., one page to each side of each half-sheet. The leaves are stab-stitched and over-sown, which would be the logical process used to bind single sheets. Lack of previous binding marks in the guttering is reasonable proof that this copy was sold unbound. The ink was probably a variety of Dutch varnish, i.e., lamp black or soot (carbon) mixed with a varnish base and thinned with linseed oil.

It is most likely that John Bennett was born in 1730 in London, possibly the son of a John and Mary Bennett, who were musicians and actors. He married Sarah Everett on March 27, 1756, in St. Sepulchre's Church. They had two sons, John, born 1757, and William, born 1759. Bennett died in 1784, and was interred on September 24 in the rector's vaults of St. Dionis' Church, with his wife, who predeceased him on April 10, 1770. More details relating to the biography of

the composer, the publication of the *Voluntaries*, the construction of the organ in St. Dionis' Backchurch, its organists, and the use of the organ, psalms and voluntaries in the liturgy of the time are discussed in Wesley D. Jordan: *John Bennett*: *A Transcription of the Ten Voluntaries, with information about their publication, the composer, and the organ and organists of St. Dionis' Backchurch*, Brisbane, Australia, 2023, ISMN 978-0-9022730-1-5, ISBN 978-0-9876349-7-9. This volume includes numerous facsimiles.

John Bennett was the organist at St. Dionis' Backchurch when these voluntaries were composed, and there is no doubt that when they were written he had the organ in this church in mind. The specification of the organ given here has been transliterated from the original *Proposal* (contract) between Renatus Harris and the Vestry of St. Dionis. However, there is considerable evidence to support the hypothesis that the organ was not built according to the information in the *Proposal*, and it was not entirely the work of Renatus or John Harris. Byfield, Bridge and Jordan are quoted as the builders by various historians and editors, who give different specifications. The usual explanation for the discrepancies, evident when the Harris specification is compared with those given in Henry Leffler's *Account,* and by Charles Pearce and others, is that it they are the result of a reconstruction and/or errors in early documentation carried forward. These are not tenable explanations. [i] The Vestry records from the church are complete, and show no expenses which could indicate major work on the organ until a reconstruction by Gray and Davison in 1868, shortly before the church was closed and demolished c. 1879. [ii] In the *Account*, Leffler, or whoever compiled it, gives two specifications, one on page 19, and a revision on page 192. The first was erroneous to a considerable degree. How and from where it was obtained is a mystery. The specification given on page 192 of Leffler's *Account* does not agree with the specifications given by Trevor, Pearce, Grove, *et al.* Gray and Davison stated that from an assessment made prior to their intended restoration, their opinion was that the organ was in almost original condition. When Bennett's registration requirements are compared with the specification printed in *The Choir and Musical Record* and *The Musical Standard*, which was no doubt given to these journals by Gray and Davison for inclusion in articles to coincide with the opening of the restored organ, (February 7, 1868), there is little doubt that the Gray and Davison specification was the one known to Bennett. Regardless of who built it, the St. Dionis organ was not built according to the Harris *Proposal.*

The specification of the organ before the Gray and Davison reconstruction, as recorded in *The Musical Standard* and *The Choir and Musical Record* of 1868, *sic*: [iii]

Three manuals, the Great and Choir from GG to D, and the Swell from fiddle G to D, with folding doors and exhaust tube.

<u>Great Organ</u>	
Open Diapason	**Metal throughout**
Stopped Diapason	**Wood and Metal**
Principal	**Metal throughout**
Twelfth	**Metal throughout**
Fifteenth	**Metal throughout**
Tierce	**Metal throughout**
Larigot	**Metal throughout**
Sesquialetera (IV ranks)	**Metal throughout**
Mounted cornet (V ranks)	**Metal, middle c**
Trumpet	**Metal throughout**
Cremona	**Metal, Tenor C, bass from the Choir organ**
Horn	**Metal Tenor D#**
Clarion	**Metal throughout**

<u>Swell Organ</u>	
Open Diapason	**Metal**
Stopped Diapason	**Wood and Metal**
Principal	**Metal**
Cornet (4 Ranks)	**Metal**
Trumpet	**Metal**
Cremona	**Metal**
Clarion	**Metal**

Choir Organ	
Open Diapason	**Metal, middle. Notes below from Great Organ**
Stopped Diapason	**Wood throughout**
Principal	**Metal throughout**
Flute	**Metal throughout**
Fifteenth	**Metal throughout**
Bassoon	**Metal throughout**
Cremona	**Metal throughout**
Vox humana	**Metal throughout**
Clarion from Great Organ	

Four diagonal bellows, with accumulative springs for regulating pressure of wind. A very fine oak case with gilt pipes in front.

The specifications by Harris in the *Proposal* are given herewith *sic*:

(Great)
Imprimis In the Great Organ there shall be the following stops and number of pipes
1 The open diapason of the finest mettle from double G gamut to D fa-sol in alt. 56 pipes (In the system where a = 440 Hz, middle c = C_4 = 261.63 Hz, the compass extended from G_1 = 49 Hz – D_6 = 1174.66 Hz)
2 A Stopped Diapason 56 (pipes)
3 A Principal 56
4 A Great twelfth 56
5 A Fifteenth 56
6 A Tierce 56
7 Larigo 56
8 A Sesquialtera throughout of four ranks 224 pipes 224
9 A Trumpet 56
10 A Cremona 56
11 A Clarion 56
12 A Cornett of five ranks down to C sol-fa-ut cleffe 27 notes (middle c -d 135
Pipes 919

(Choir)
Item The underset of keys or Choir organ shall consist of the following stops
Half open diapason by communication from double Gamut gradually up C sol-fah cleffe. The rest entire being 27 (pipes)
1 Stop'd diapason 56
2 Principal 56
3 Flute 56
4 Bassoon 56
Half French horne stop from C sol (?) cleffe to D fa-sol in all 27 (pipes)
278 (pipes)
Clarion by communication
Cremorne by communication
5 a Fifteenth 56
Pipes 334

There is a marginal note: "five Stops and two half Stops and two Stops and a half by communication"

(Swell)
Item The third set of keys are for the Echoes and swellings and are commenced on G -sol-re-ut the note above the fa-ut Cleffe and ascende gradually to D fa-sol in all
1 Open Diapason 32 (pipes)
2 Stop'd Diapason 32
3 Principal full Bodied 32

4 Trumpett 32
5 Cremona 32
6 Vox humana 32
7 Cornett of three ranks 96
Pipes 288
Total pipes 1541

Comparison of the Harris and Leffler specifications
(slightly rearranged to enable easy comparison)

The Harris Great
Open Diapason 56 pipes
Stopped Diapason 56
Principal 56
Twelfth 56
Fifteenth 56
Tierce 56
Larigot 56
Sesquialtera IV 224
Trumpet 56
Cremone 56
Clarion 56
Cornet V 135 pipes
919 pipes

The Leffler Great (p. 192)
Open Diapason 56
Stopped Diapason 56
Principal 56
12th & 15th 112
Tierce 56
Larigot 56
Sesquialtera IV 224
Trumpet 56
French Horn 37
Cornet V to C 135
Clarion 56
Cremorne (by communication)
900 pipes

The Harris Choir
Half Open Diapason 27 pipes
Stopped Diapason 56

Principal 56
Flute 56
Bassoon 56
Half French horn 27
Clarion by communication
Cremorne by communication
Fifteenth 56
334 pipes

The Leffler Choir
Open Diapason 27
Stopped Diapason 44
(the remainder by communication)
Principal 56
Flute 56
Vox humana 56
Bassoon 56
Clarion (by communication)
Cremona 56
(fifteenth) 56
407 pipes

The Harris Swell
Open Diapason 32 pipes
Stopped Diapason 32
Principal 32

Trumpet 32
Cremona 32
Vox humana 32
Cornet III 96
288 pipes

The Leffler Swell (to Fiddle G)
Open Diapason 32
Stopped Diapason
Principal 32
(instead of the Vox humana)
Corneta IV 128
Trumpet 32
Cremona 32
Clarion 32
320 pipes

There would have been 28 actual knobs. Harris numbered only the complete registers, not those borrowed, or half-registers. Therefore, there were 24 complete registers having a Harris number and dedicated pipes (12 + 5 + 7). The French Horn on the Choir had 27 dedicated pipes from middle-c, but was not numbered. The Choir Clarion and Cremona were borrowed from the Great and were not given a number. The Choir Open Diapason had 27 dedicated pipes from middle-c. There were thus two borrowed ranks, and two half-ranks. According to the original contract, the organ had 26 stops in the context of ranks of pipes, i.e., 24 complete ranks and two half-ranks. The inclusion of three reed registers on the Great, three on the Swell, and four on the Choir would have been noteworthy at the time. It was considered a "very fine organ" by the writer of Leffler's *Account* and similarly by George Grove, who quoted the specification in the early editions of his *Dictionary*.

Although much of the original organ has been lost, some of the pipes have survived. The following schedule repeats the original Harris specification. The bold type in shade-light gives details of the Harris pipes incorporated in an organ in the Livery Hall, completed in 1966 by N. P. Mander for the Worshipful Company of Merchant Taylors.

Great organ

1 Open diapason of the finest mettle from double G gamut to D fa-sol in alt. 56 (Harris pipes from C_1 upwards)
2 Stopped Diapason 56 (pipes) (now domiciled chimney flute, but perhaps from the 8' flute choir on the choir. Harris pipes, except for 5 pipes, $C_1 – c_1$)
3 Principal 56 (Harris, from tenor G upwards)
4 Great twelfth 56 (Harris pipes, except for the top octave)
5 Fifteenth 56 (Harris pipes, except for the top octave)
6 Tierce 56 (Harris pipes, lower 2 octaves only)
7 Larigo 56 (Harris pipes, except for top 18 pipes)
8 Sesquialtera throughout of four ranks 224 pipes 224
9 Trumpet 56
10 Cremona 56
11 Clarion 56
12 Cornett of five ranks down to C sol-fa-ut cleffe (c') 27 notes (middle c -d) 135

Choir organ

Half open diapason by communication from double Gamut gradually up C sol-fah cleffe. The rest entire being 27 (pipes)
1 Stop'd diapason 56 (Harris pipes, except for 5 pipes $C\#_1 – f_1$)
2 Principal 56 (Harris pipes, except for 3 lowest pipes)
3 Flute 56
4 Bassoon 56

Half French horne stop from C sol (?) (c') cleffe to D fa-sol in all 27 (pipes)
278 (pipes) (*sic*) This is the correct number of pipes to this point i.e., not including the
Fifteenth, stop 5, 56 pipes.
Clarion by communication (from the Great)
Cremorne by communication (from the Great)
5 Fifteenth 56 (Harris pipes, except for lowest octave)

<u>Swell organ</u>
1 Open Diapason 32 (pipes)
2 Stop'd Diapason 32
3 Principal full Bodied 32
4 Trumpett 32
5 Cremona 32
6 Vox humana 32
7 Cornett of three ranks 96

As used by Harris in the *Proposal*, *gamut* refers to a series of notes as part of the compass. The intricacies of the term at the time are explained in detail by James Nares and Caleb Ashworth. [iv] In his *Treatise on Singing*, Nares acknowledges that the *system of gamut,* commonly used on the Continent, was explained to him by Johann Pepusch. Briefly put, the compass of the Great is defined as "from double G gamut to D fa-sol." There were 27 notes above middle-c, and 29 extending to the lowest note G. Thus, the compass below middle c was greater than that of a modern organ keyboard by five notes. The upper note on all manuals is described as *D la-sol in alt.* The use of the term *double G gamma* was ancient, and over a long period, G, 29 notes below middle-c, was the lowest note used, and served as a starting-point. Harris provided few other details about the registers, e.g., the composition of the mixtures, the dimensions of the pipes, or, apart from the Great Open Diapason, the material from which they were to be made. [v]

Bennett used only three ornaments. Most of secondary sources are in reasonable agreement as to how these should be performed. [vi] For those wishing to consult original sources, *Rules for Graces* were given by Henry Purcell in the introduction to the *Lessons for the Harpsichord or Spinet,* printed for Frances Purcell in 1696, and sold by Henry Playford, London. The directions given by Peter Prelleur and James Nares are probably the most relevant. According to John Hawkins, Prelleur was originally a writing master at Spitalfields, but became a professional musician and commentator. [vii] He was the organist at St. Alban's Church, Wood Street, from 1728, then Christ Church, Spitalfields from 1736. [viii] His instructions concerning the interpretation of the *graces* date from about 1731, and were for the harpsicord, but considering that he was an organist, and that most of the organ compositions of the era, including those by Bennett, were intended for the

organ or harpsichord, his advice should be valid for all keyboard instruments. The examples by Nares are more comprehensive and were included in *A Treatise on Singing*, which must have been written after 1758, when he became Master of the Children at the Chapel Royal. [ix]

Evidence suggests that the *grace-notes* are important and were used according to an established convention. Investigation of works by many composers, including the *Hymns for the Great Festivals* by John Lampe, (1746) in which their use is clear, leaves no doubt that the *appoggiatura* indicates an accented discord. They are written as half the value of the note to which they are attached and should be given this value. Therefore, when preceding a minim, the *appoggiatura* should be played as a crotchet. This conclusion is based on the observation that if the *appoggiatura* is too brief, the effect of the discord and resolution is lost. It is by no means a universal opinion, but it is the interpretation given by eminent scholars such as Denis Vaughan. [x] **The same principle applies when there is more than one ornamental note. The orientation of *appoggiatura* stems conforms to the usual practice followed by the composers of the time, with the stems upwards, with only a few necessary exceptions, regardless of the position of the note-stem following. Slurs in conjunction with *appoggiaturas* are positioned so that their end is above the note head. They tend to clutter the score, but their use has been retained here. Some composers, e.g., John Lampe, did not use them, probably because he considered them to be implied in the *appoggiatura*.**

A question relates to the use of a slur over two normal notes, as in *Voluntaries* I, bar 109, II, bar 54, 63 64, etc., V, bars 63-66, etc. Slurs are not consistently used by Bennett, but when they are, they usually fall over cadential discords, i.e., a fourth resolving to the third of a chord. Does the use of a slur in these positions and a slur over ornamental notes imply that these notes are to be played legato and the remainder a little less than legato, i.e., *mezzo-staccato*? Vaughan discusses this matter in detail and gives what is almost certainly the correct explanation: "The ear is confused if the organist links sounds more closely than this (i.e., a momentary break between notes) and if they overlap, melody becomes harmony." [xi] **He suggests that a series of crotchets should be played as a series of quavers and quaver rests, and that where a slur is used, the first note should be held slightly longer than the second note. Experiment reveals that in a large building with good acoustics, *mezzo-staccato* applied to the examples cited above, and many others, e.g., the semiquavers from bar 4 in *Voluntary* IX, produces a more musical result than if they are played using an absolute *legato*. The same can be said for the more dynamic passages in, e.g., John Alcock's *Easy Voluntaries,* and those in many other compositions of the era. Further proof comes in compositions such as the *Rondo, con imitazione de Campanellie,* opus 17, by Goivanni Morendi, (1777-1856), in which the slurs and *staccato-notes* are indicated, also in toccatas by, e.g., Theodore Dubois,**

number 3 in G, of *Douze Pièces* and Gaston Bélier, opus 45, in F, both based on scale and *arpeggio* passages. If this theory is correct, the examples referred to above in *Voluntary* I, and similar occurrences elsewhere, should be played with a little *mezzo-staccato*, but the two cadential notes should be played *legato*, the initial note perhaps a little lengthened, to accentuate the discord, the second note a little shortened to indicate the end of the phrase. The slur used with the *appoggiatura* and over two normal notes could indicate that in both cases, the notes were to be played legato.

The slow movements (introductions and codas) are most meaningful if played *adagio*. The faster sections require no more than a comfortable *allegro*, regardless of the rubrics, which in the era implied mood and character, rather than actual velocity. On the organs of the time, the keyboard action might have precluded anything faster, e.g., Mendelssohn refused to play the *Six Sonatas* at the Birmingham Festival when so invited in 1846, giving the explanation: "The last time I passed through Birmingham the touch of the organ appeared to me so heavy that I could not venture to perform upon it in public." [xii] The faster the tempo, the more difficult the music becomes to perform accurately, and from the listener's viewpoint, it is less easy to appreciate the many delightful suspensions, dissonances, and resolutions. Unless each note can be clearly heard, there is no point in playing it. However, in the end, the player should interpret the notes on paper to give the most effective result. The means required to do this will be different in every set of circumstances.

It is safe to assume that no details or images of an original three manual Harris console exist. The ease with which stops could be changed is not known., but few registration changes are required throughout these compositions, apart from those specified by the composer. A change of registration usually implies a change of manual. Throughout most of the *Voluntaries,* the main interest centres around the harmonic and melodic construction. The polyphonic sections of the *Voluntaries* are so well constructed that they sound effective if played on either a single 8' flute or a somewhat more substantial combination. Bennett's description of *forte* and full-organ did not include the reeds. His instructions for the *allegro* of Voluntary V specify: "*Diapasons, Principal, Teirc, 12th and 15th, for Forte. Stop'd Diapason and Principal for Piano.*" Full organ almost certainly did not imply every register available, more likely, one register of each pitch with an 8' foundation. [xiii] A large volume of sound might not have been required except for a concluding voluntary. The final choice of registration used by organists of the time would have depended to an extent on the preferences of the organist, the specifications of the organ at their disposal, and the building.

Referring to organ voluntaries in the context of preludes, David Everard Ford comments that their initial use was to break up the conversation parties outside the church and to usher people inside well before the service began. [xiv] **He advises that the voluntary should be of about five minutes duration, that it should be *grave*, on soft and sweet stops, the "Dulciana bass on the choir and diapasons on the Swell, with occasional use of the hautboy. Diapasons and Principles are the best registers to use for incoming voluntaries."** [xv] **This implies that the organ should not be too loud and that reed and mixture stops should be avoided. He explains also that voluntaries were used "to beguile and settle the congregation before and after the service, and before or after the lesson at morning and evening prayer.** [xvi] **The organ was also used throughout the service. John Marsh advises: "As for those little Voluntaries or Interludes between the Verses of the Psalms, I shall only observe that the shorter they are, and the more they coincide with the style of the Psalm tune the better."** [xvii] **Hawkins refers to James Clifford's *Brief directions for the understanding of that part of the divine service performed with the organ in St. Paul's cathedral on Sunday*: "After the psalm a voluntary upon the organ alone. After the third collect, etc., and blessing, a voluntary upon the organ alone. In the evening service, after the psalms, a voluntary alone by the organ."** [xviii] **John Lampe and Jacob Kirkman wrote 40 interludes in the style of short voluntaries, for use between verses of the psalms.** [xix] **The *Six Fugues, opus 8,* by Johann George Albrechtsberger (1736-1809) and *Six Fugues* by Johann Christoph Kelner (1736-1803), would also seem to have been useful for this purpose, or incoming voluntaries of about five minutes duration. Referring to the fact that in his time, a church was considered deficient if it did not have an organ, Hawkins implies that the most important person in the liturgical proceedings, especially psalm-singing, was the organist: "The conduct of the service devolves to the organist: he plays the thorough bass, or, in other words, the whole harmony of the tune, while the clerk and the congregation sing the tenor, which they remember and sing by ear, in which kind of performance not the least skill is necessary."** [xx]

Non-exhaustive list of references

[i] H. Leffler, *An Account of Organs and Organ Builders collected by Henry Leffler 1800*, in *The Leffler Manuscript*, The British Institute of Organ Studies, (BIOS), London, 2010, p. 192. C. W. Pearce, *Notes on Old London City Churches, their Organs, Organists, and Musical Associations,* The Vincent Music, Company, London, 1906?, no. 29, p. 123. C. W. Pearce, 'Vanished City of London Churches, and their Organs', *The Organ*, vol. 8, no. 29, July, 1928, pp. 48-49.

[ii] *The Choir and Musical Record*, September 21, 1867, p. 82 and February. 22, 1868, pp. 260-

[iii] *The Musical Standard*, February 8, 1868, pp.60-61. *The City Press*, February 15, 1868, p.

[iv] *The Islington Gazette*, April 10, 1868, (no page number), etc.

[iii] *The Musical Standard*, February 8, 1868, p. 61. *The Choir and Musical Record*, September 21, 1867, p. 82.

[iv] C. Ashworth, *A Collection of Tunes compiled by Caleb Ashworth,* J. Buckland, London, 1763, p. 23f. J. Nares *A Treatise on Singing*, P. Welcker, London, after 1758 and before 1780, probably 1887, p. 5.

[v] According to the *National Pipe Organ Register*, all the pipes were metal, except the Choir Stopped Diapason and Great and Swell Diapasons, which were a combination of wood and metal pipes.

[vi] D. Vaughan, *The Facsimile Edition of The Voluntaries of John Stanley*, 3 vols, vol. 3, Oxford, OUP, UK, 1957, preface, p. 1, 3. Vaughan, p. 1, 3. R. Langley; *English Organ Music*, vol. 3, Novello, London, 1988, preface, p. 2. P. Marr, ed., *Three Organists of St. Dionis Backchurch, London*, Tallis to Wesley Series, vol. 35, Hinrichsen 1038, and no. 23, Hinrichsen 1017, p. 20.

[vii] J. Hawkins, *A General History of the Science and Practice of Music'* 2 vols, Novello, Ewer and, Co., London, 1875, vol. 2, p. 807.

[viii] D. Dawe, *Organists of the City of London 1666-1850*, author-published, London, 1983, p. 134.

[ix] J. Nares *A Treatise on Singing*, P. Welcker, London c. 1775, p. 36.

[x] Vaughan, preface, pp. 1-3.

[xi] *Ibid.*, p. 1.

[xii] F. Moscheles, *Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles,* London, 1888, pp. 275–276, letter of July 12, 1846. The comments probably refer to Mendelssohn's previous visit to Birmingham in 1837 to conduct the oratorio, *St. Paul.*

[xiii] J. Marsh, Preface to the *Eighteen Voluntaries*, J. Preston, London, published between 1778 and 1822, p. i.

[xiv] D. E. Ford, *Observations on Psalmody. by a Composer*, Westley and Davis, London, 1827, p. 83-84.

[xv] *Ibid.*, pp. 81.

[xvi] *Ibid*, p. 83-84.

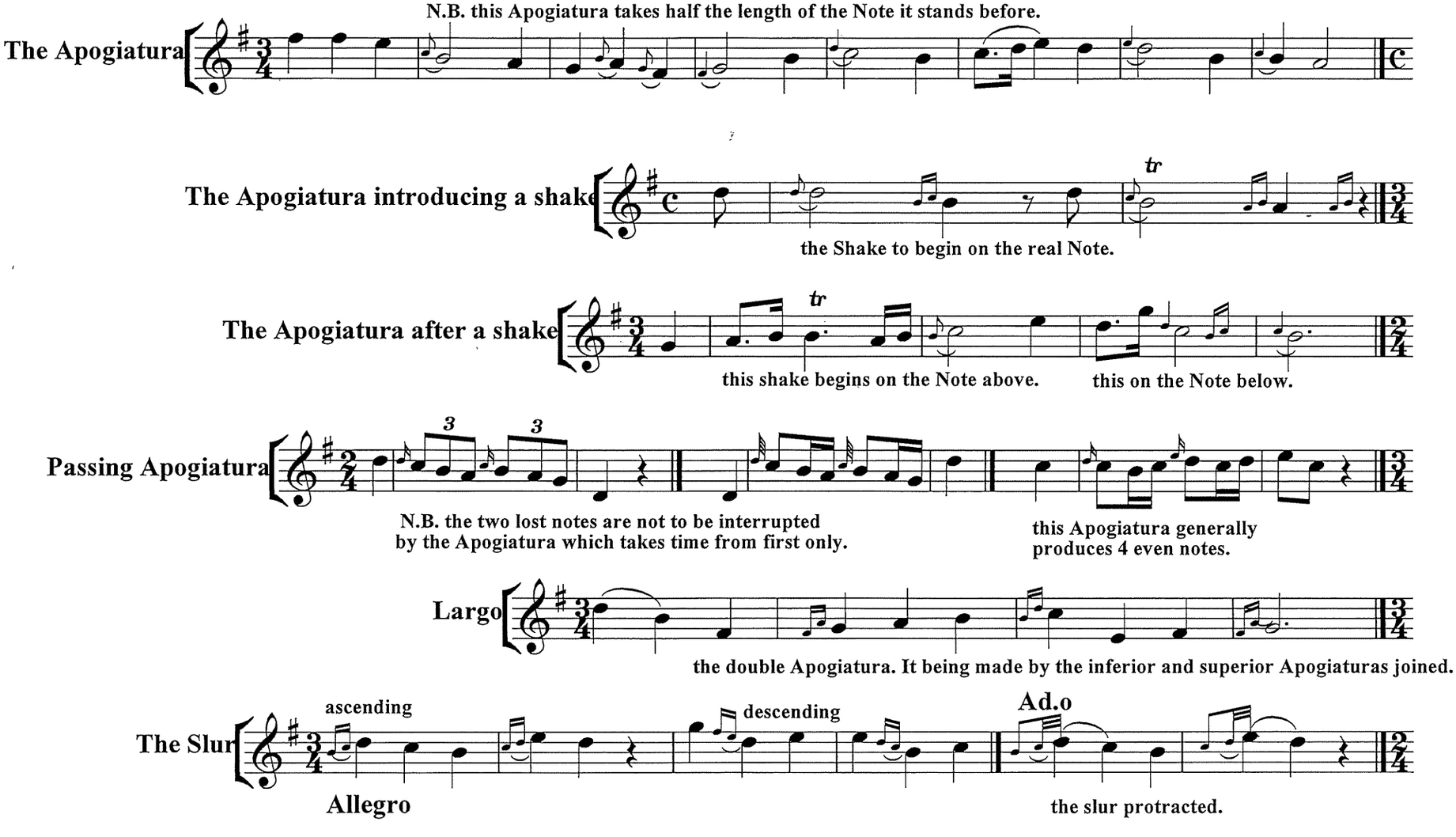
[xvii] Marsh, *Eighteen Voluntaries,* p. ix.

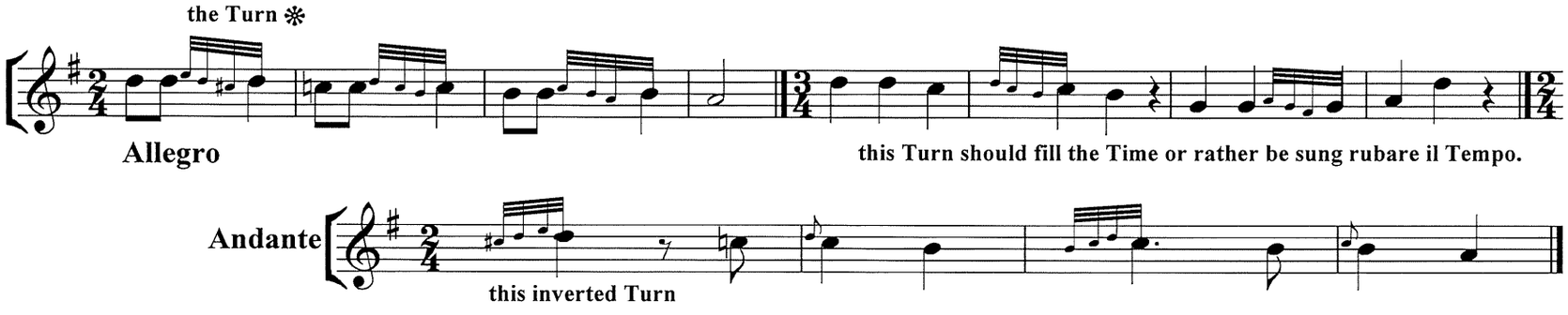
[xviii] Hawkins, vol. 2, pp. 690-691.

[xix] J. Lampe and J. Kirkman, *Forty interludes to be played between the verses of the psalms: twenty-five by Mr. J. Keeble, & fifteen by Mr. J. Kirkman, the late & present organists of St. George, Hanover Square, expressly for the use of the church*, Birchall & Andrews, London, c. 1787.

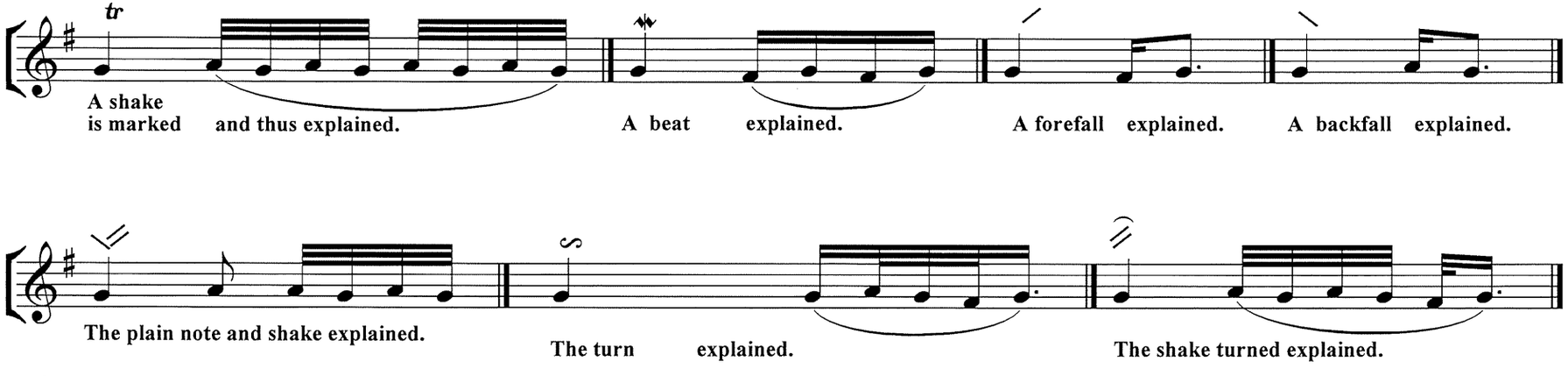
[xx] Hawkins, p. 695.

The interpretation of ornaments, as explained by James Nares, in "A Treatise on Singing", (Peter Welcker, London, c. 1775, p. 36), from the original publication, (sic).



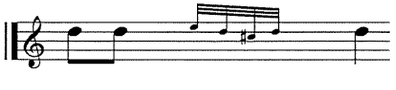


The interpretation of the Graces, as explained by Peter Prelleur in "The Modern Music Master", (The Printing Office, London, c. 1730, ch. vi, "The Harpsichord Illustrated and Improv'd", pp. 4,5), transcribed from the original publication, but with rhythmic errors corrected.



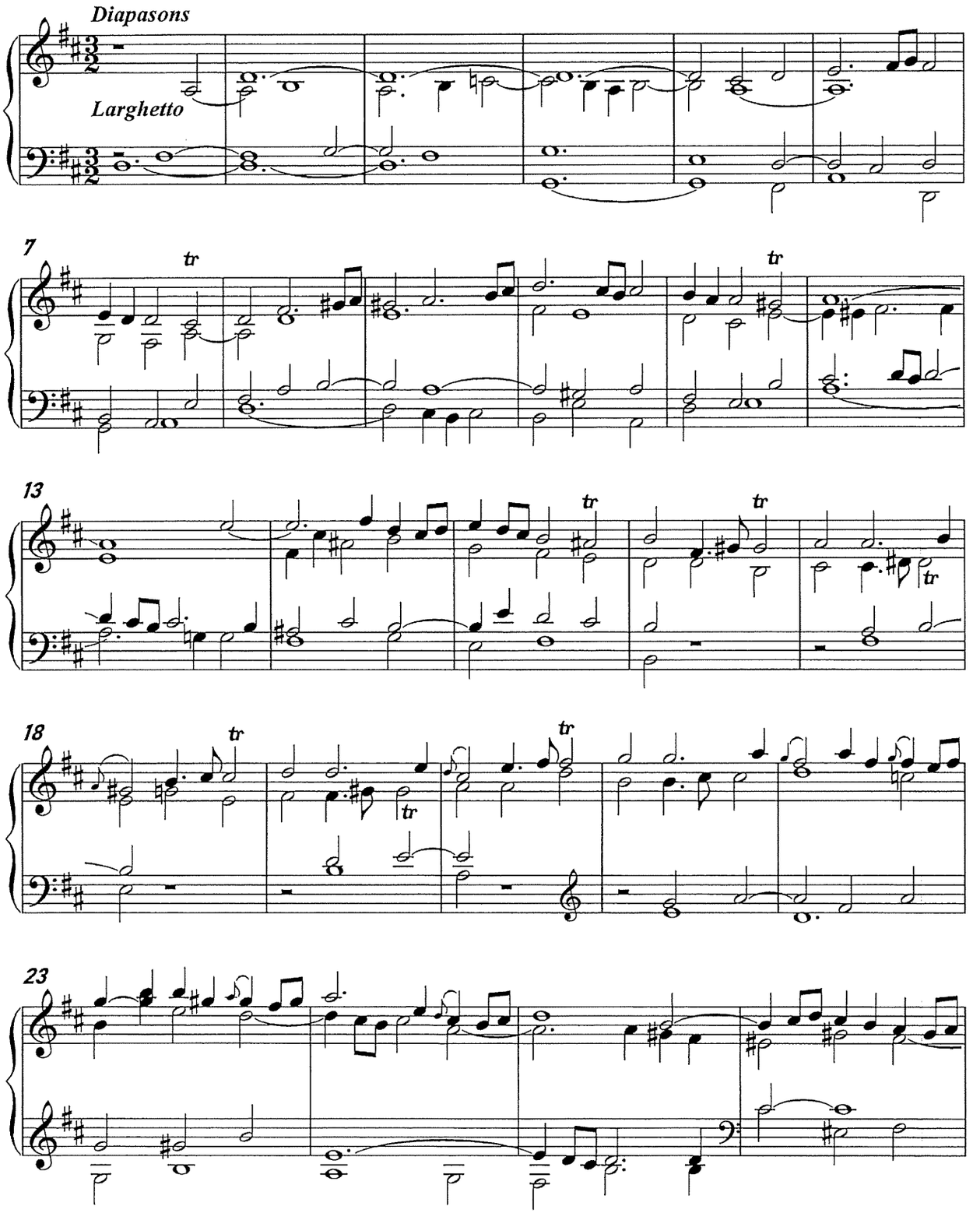
Observe that you always shake from ye Note above & beat from ye Note or half Note below according to ye Key you play in.

❊ Despite the manner in which the original is written, it would seem that the decoration should be considered as consisting of four notes, the final probably being tied to the note following:



Voluntary I

John Bennett d. 1784.
Edited from the composer's original, c. 1758,
by Wes Jordan, 2021.



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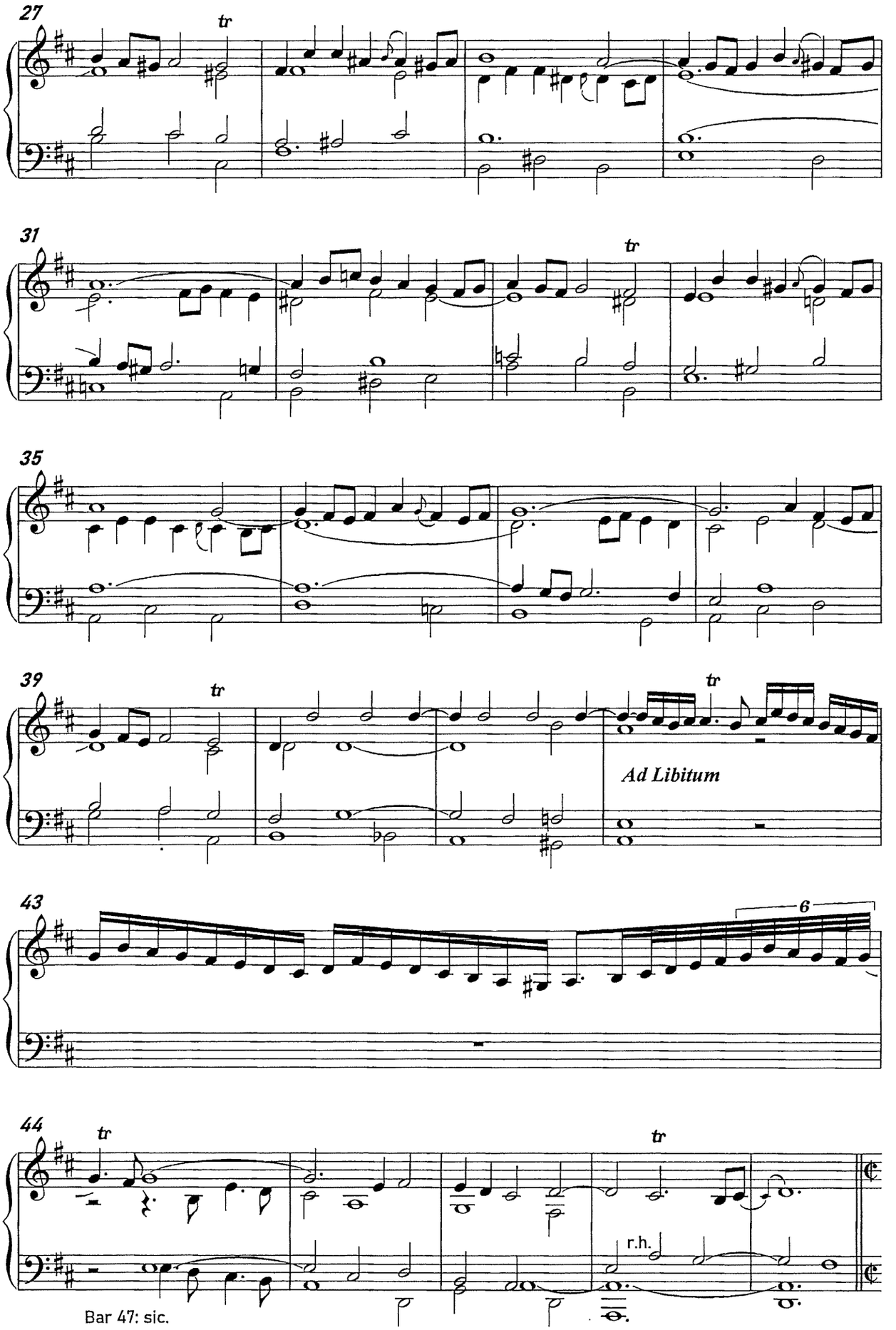
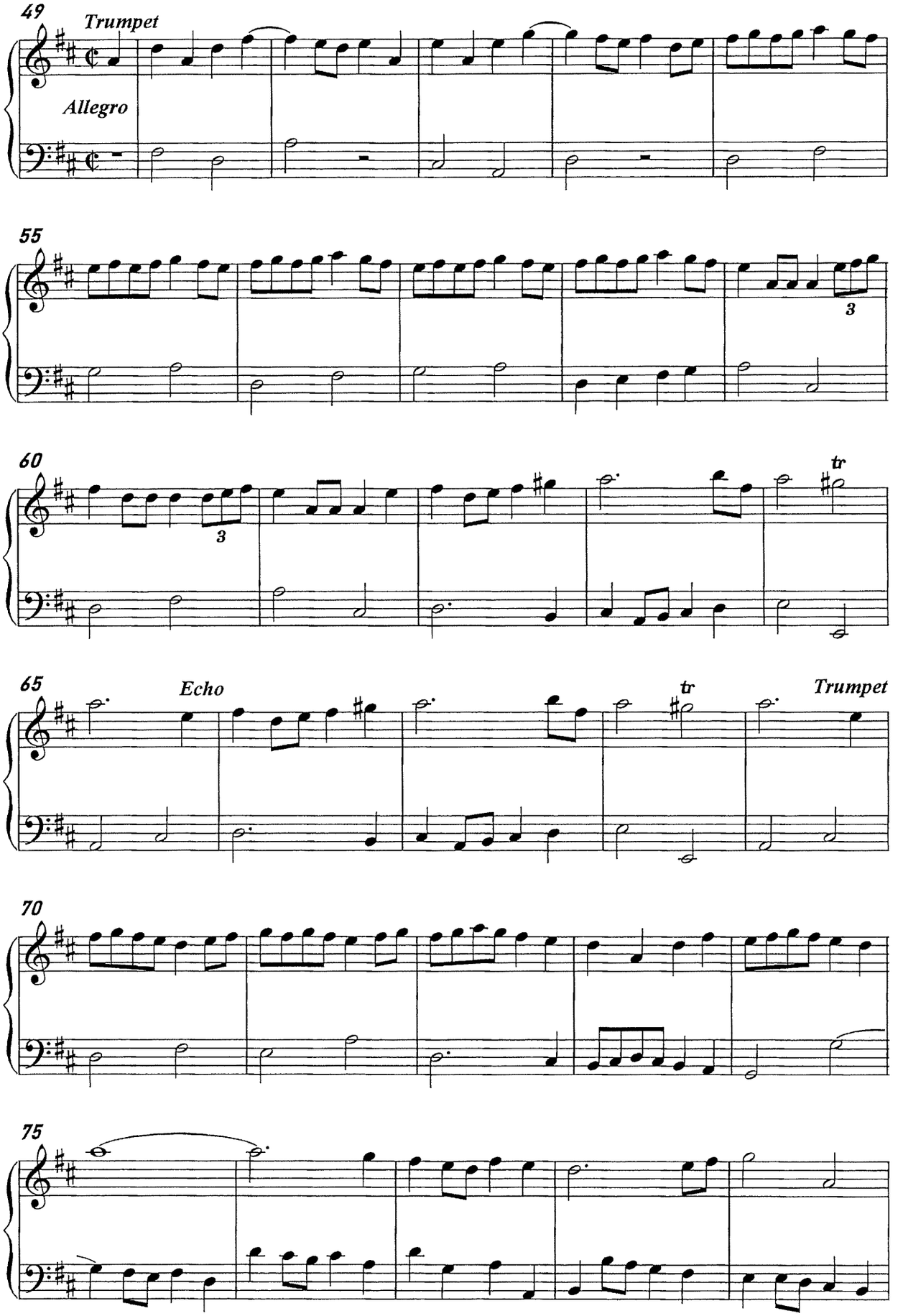
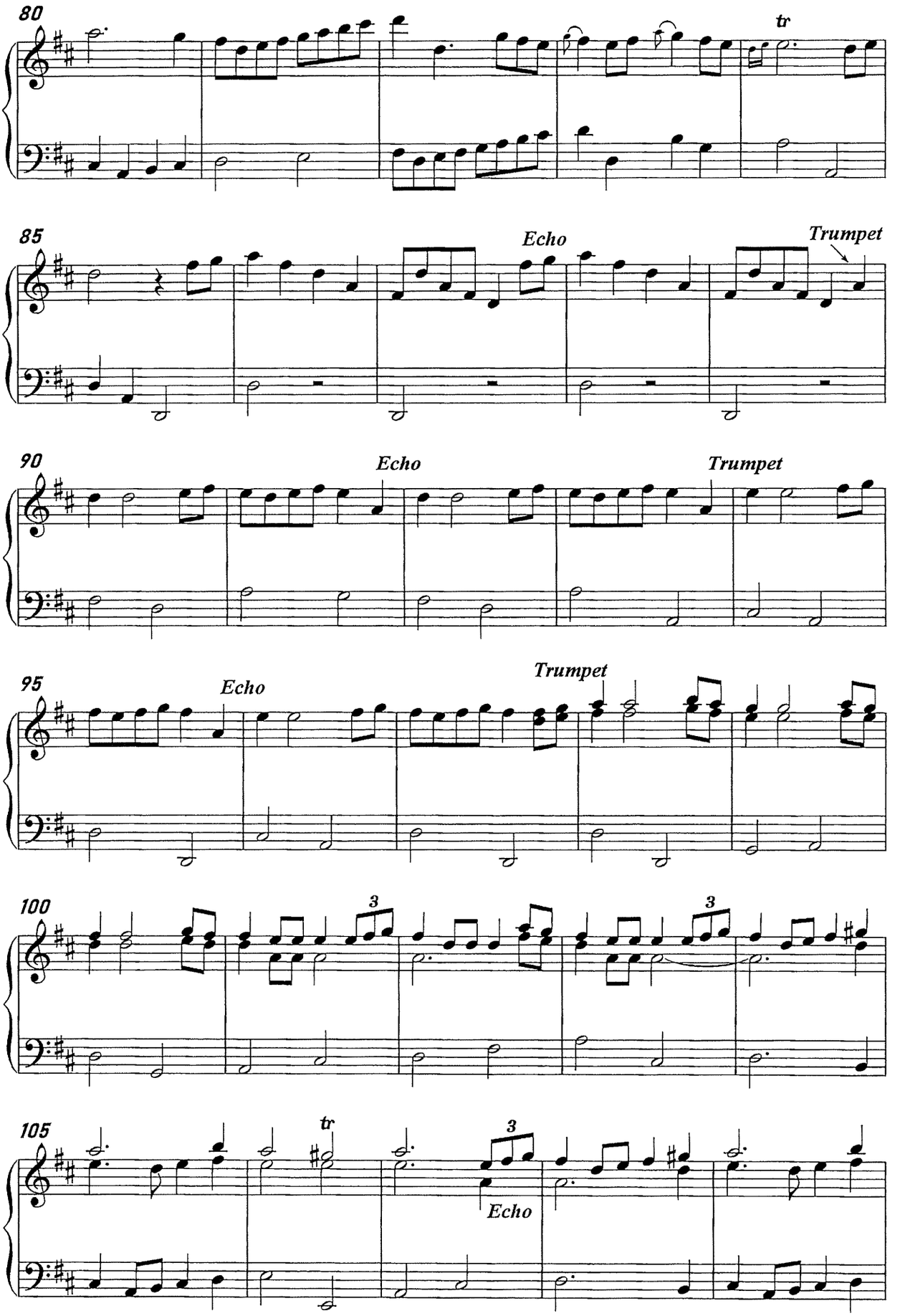
Brisbane, Australia
ISBN 978-0-6455260-3-5
ISMN 979-0-9022730-9-1

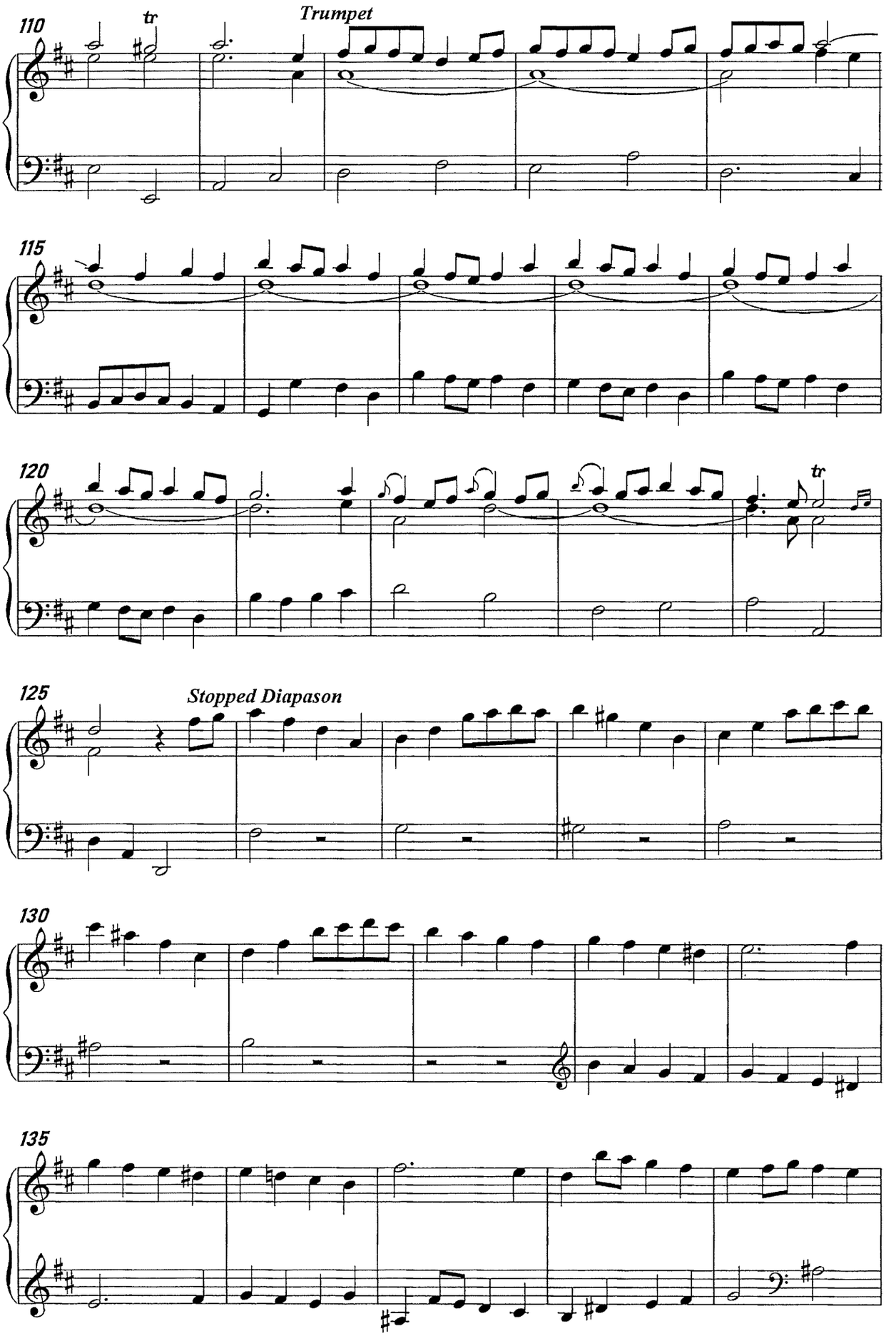


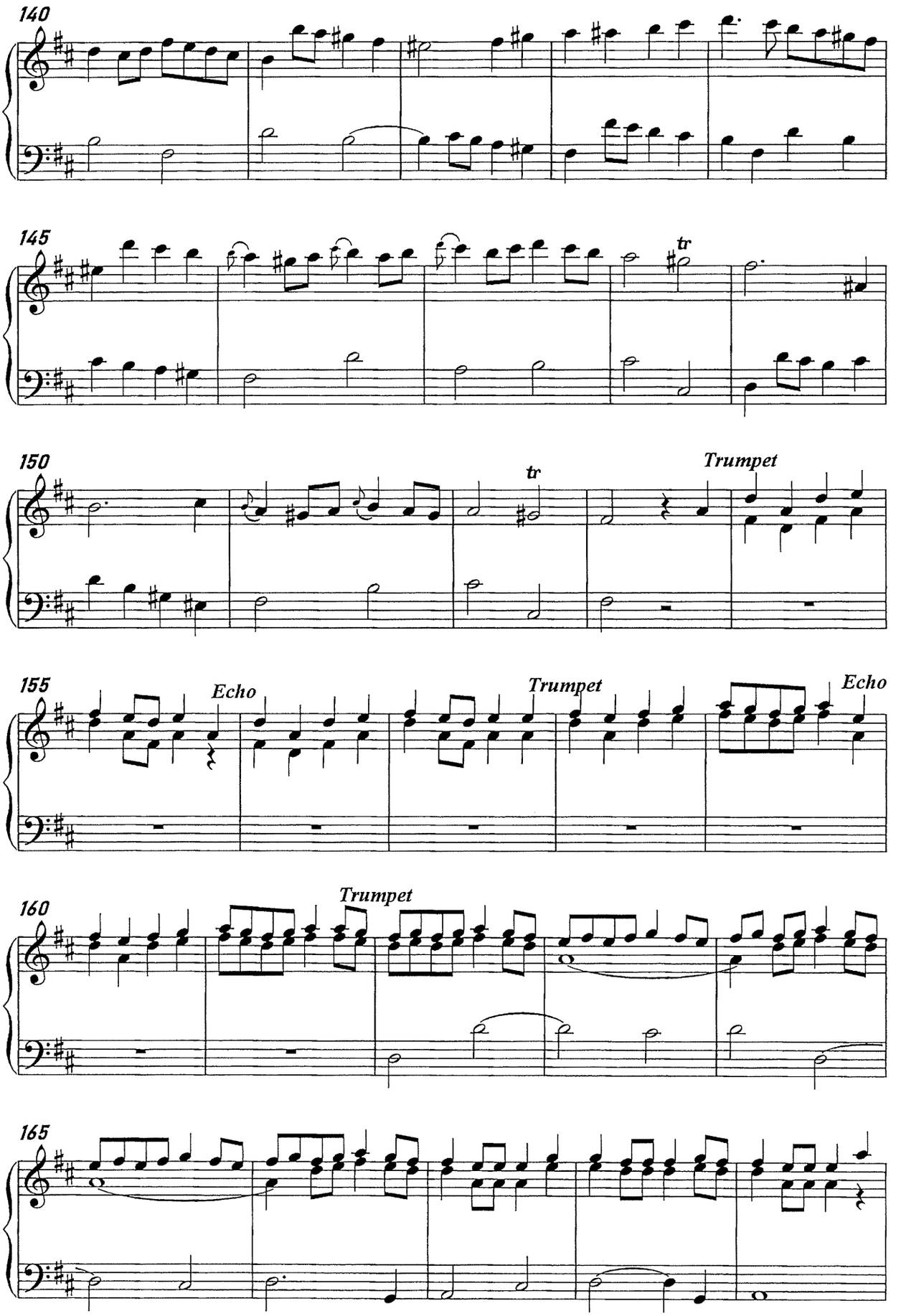
Bar 47: sic.
The g natural in bar 31 is not in the original but is required,

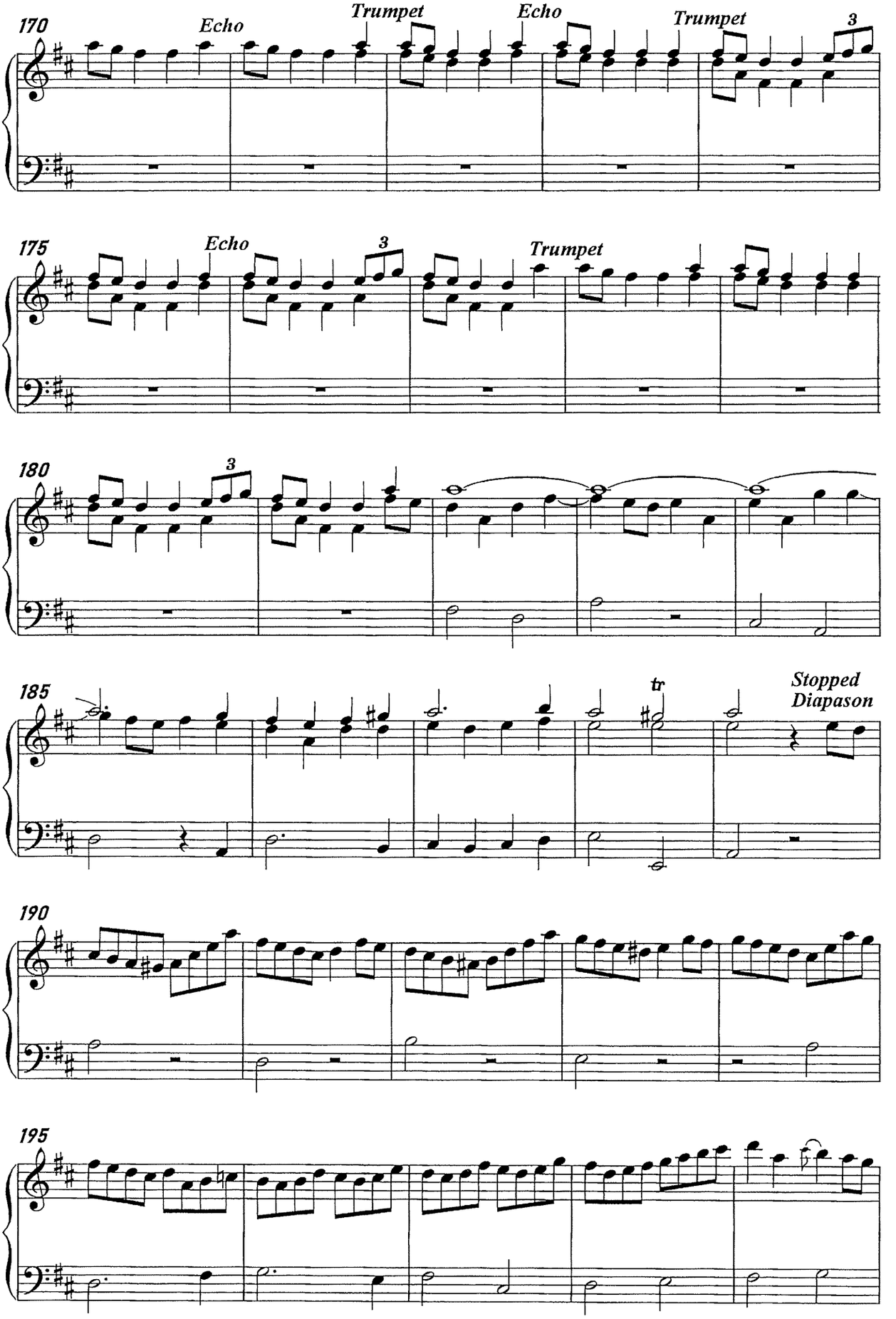


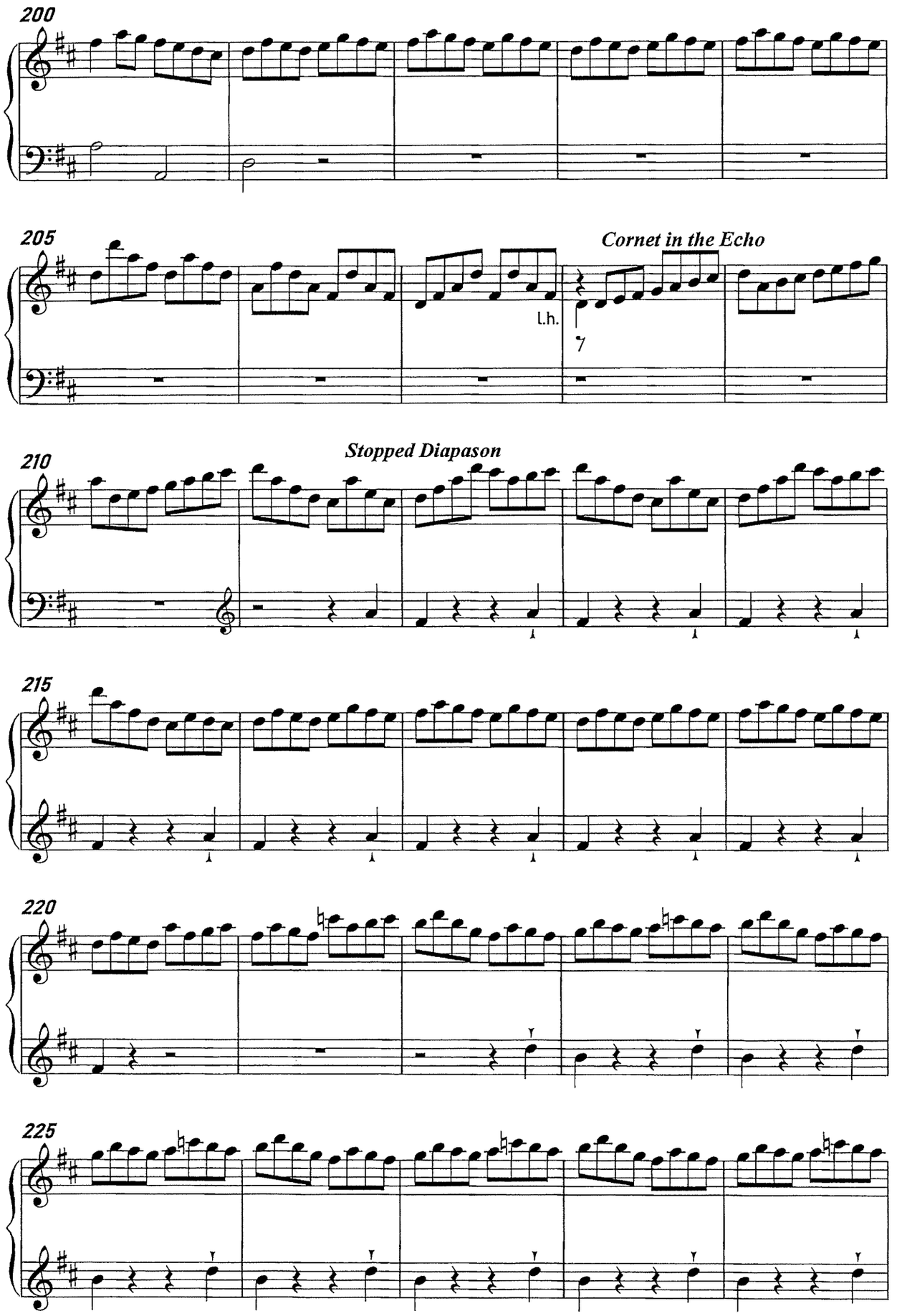
In the original, registration directions are printed between the staves, but closer to the treble stave. Presumably the reference to the Trumpet applies only to the treble, the bass part to be played by the Stopped Diapason on the Choir, and Ecco always indicating the Cornet on the Swell. The original indications thoughout are "Trump.t" and "Ecc.o", "pia"., "for". etc


80
tr
85
Echo
Trumpet
90
Echo
Trumpet
95
Echo
Trumpet
100
3
3
105
tr
3
Echo

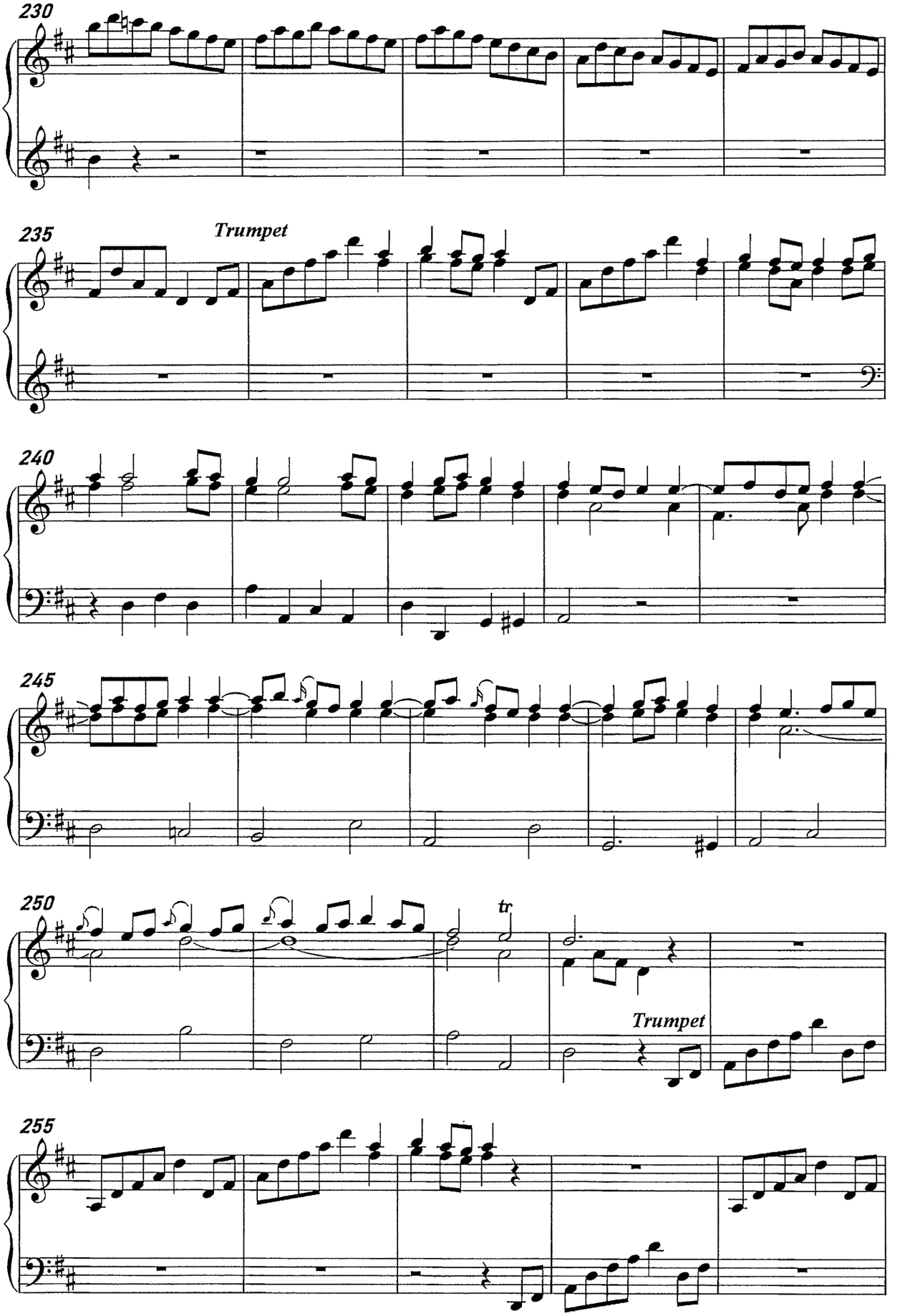

110
tr
Trumpet
115
120
tr
125
Stopped Diapason
130
135

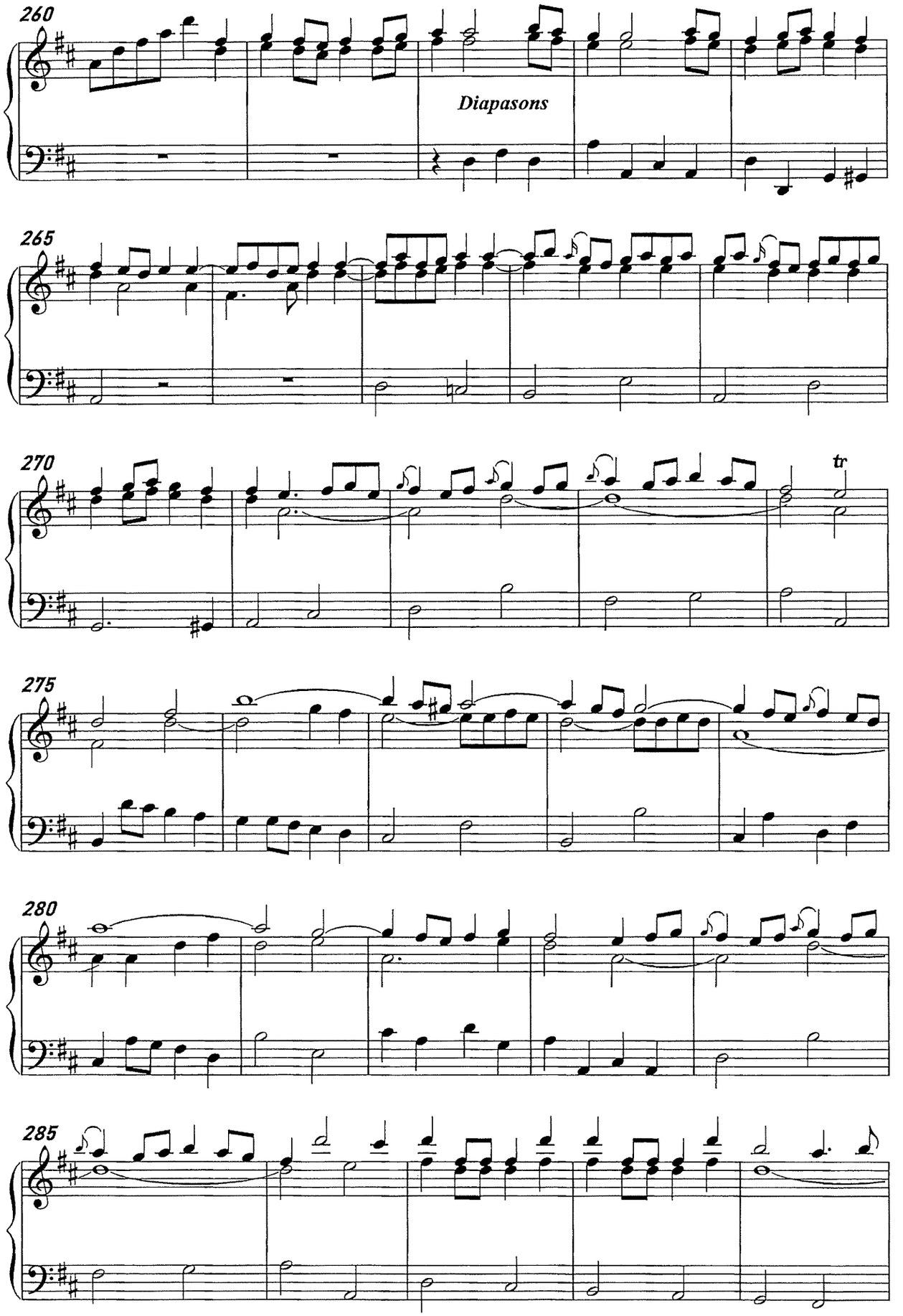

140
145
tr
150
tr
Trumpet
155
Echo
Trumpet
Echo
160
Trumpet
165


170
Echo
Trumpet
Echo
Trumpet
3
175
Echo
3
Trumpet
180
3
185
tr
Stopped
Diapason
190
195

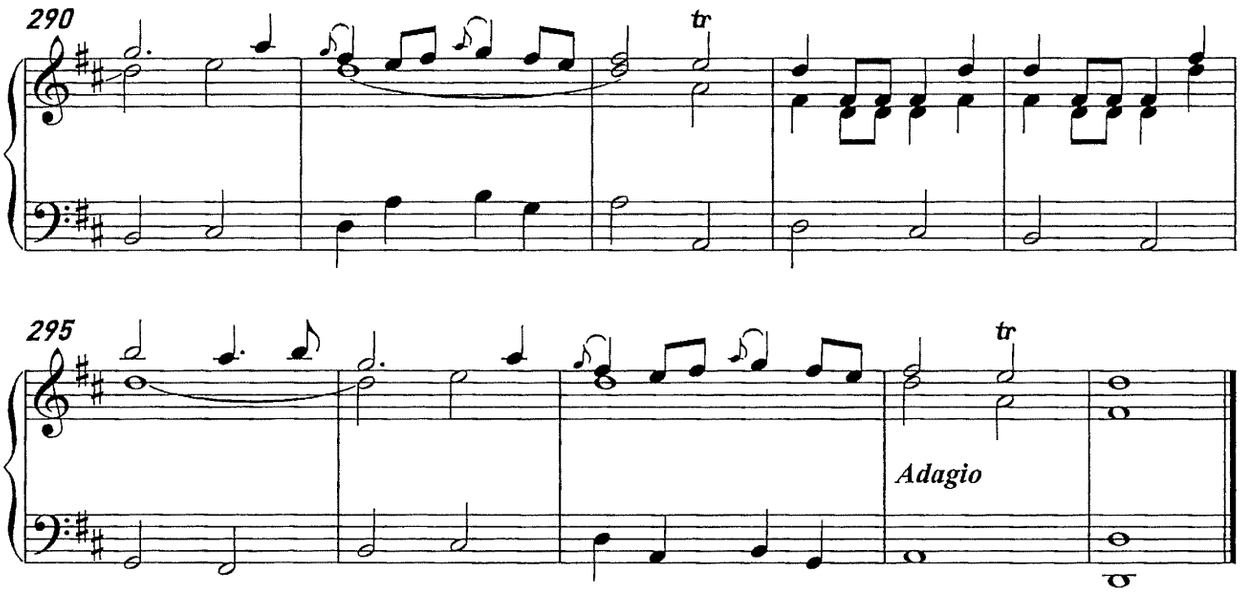


Bar 208 = sic. The final crotchet (d) of the phrase should be played by the left hand.


230
235
Trumpet
240
245
250
tr
Trumpet
255

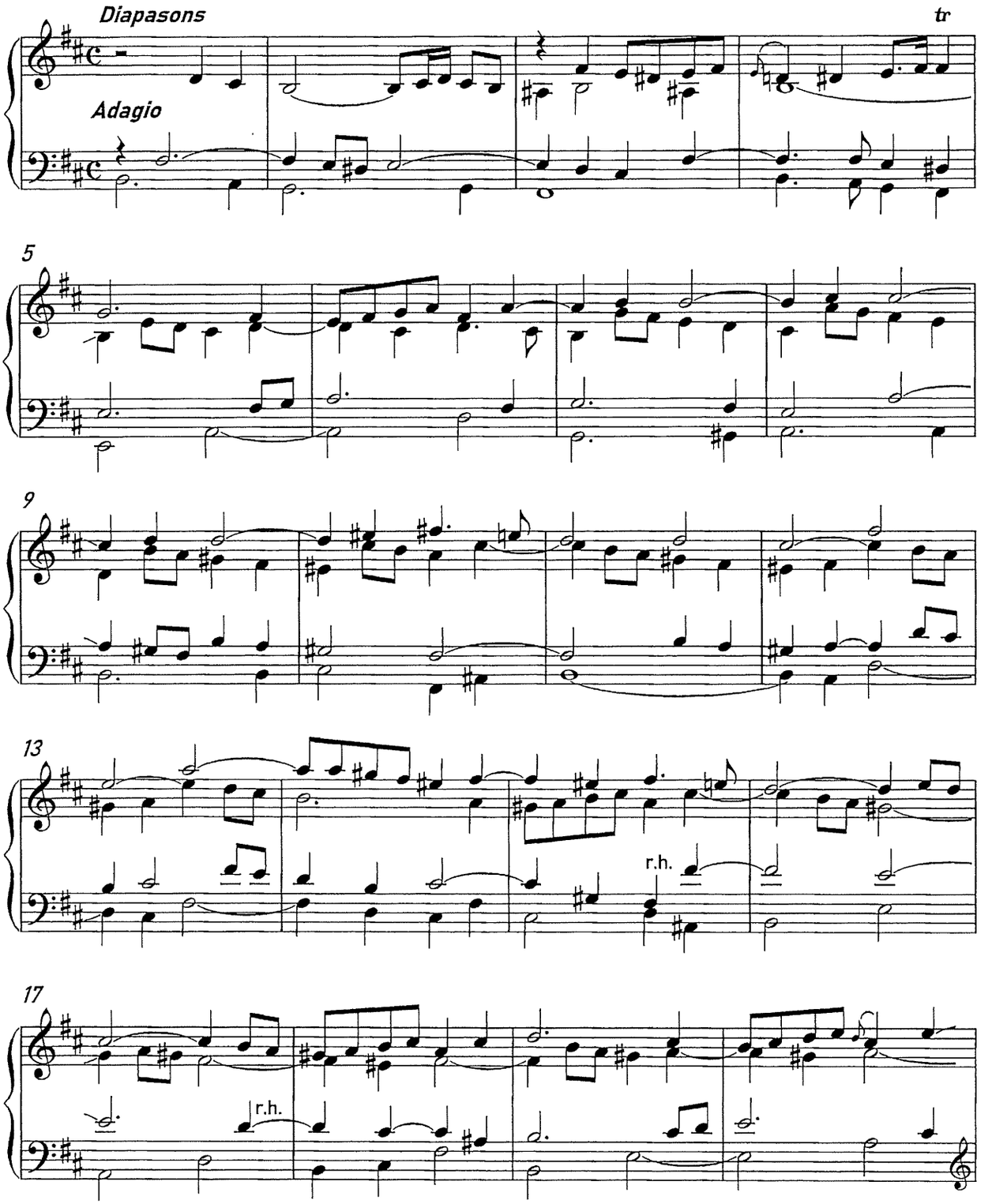


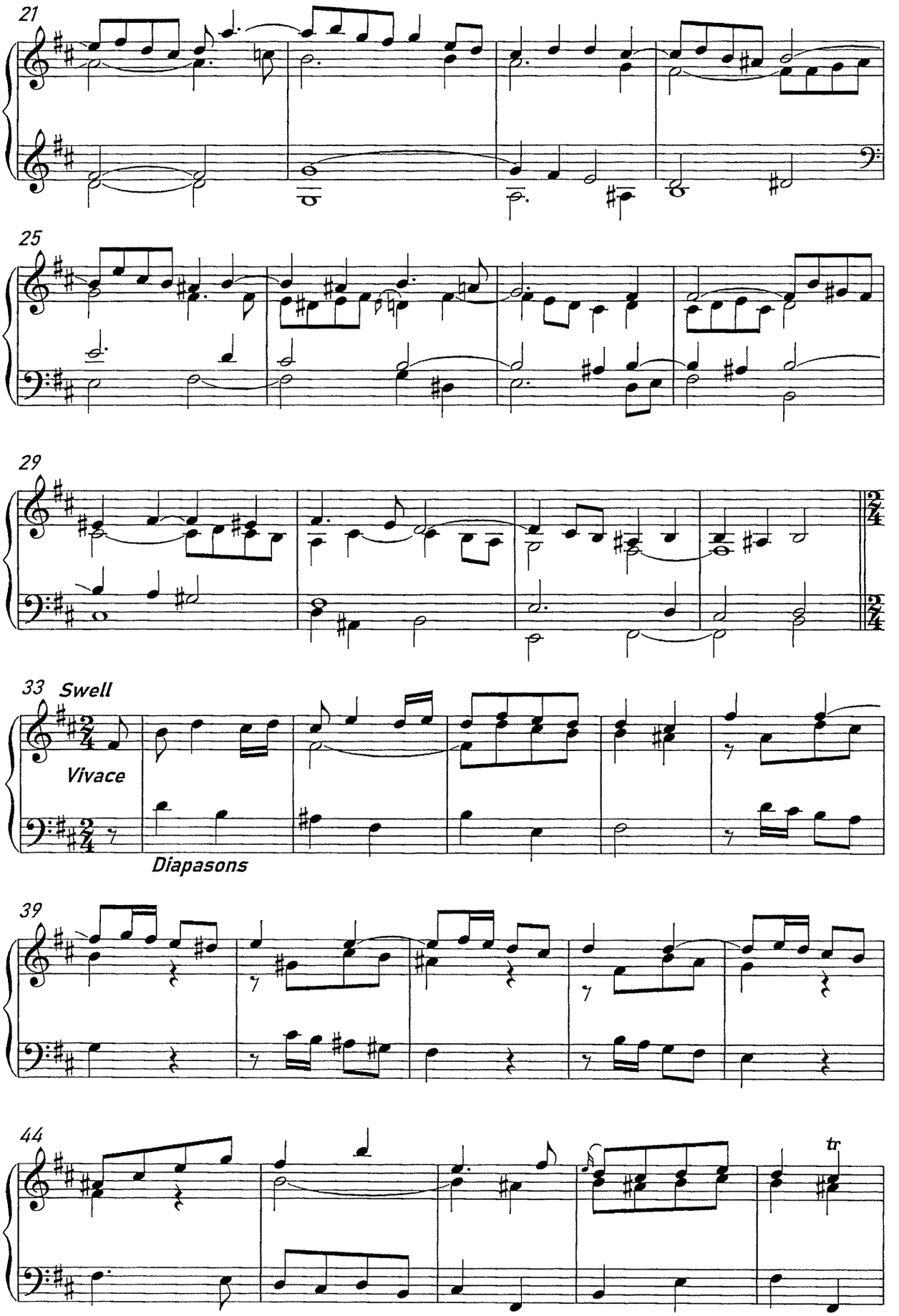
Bar 262 = sic. The direction could apply only to the left hand, to counter the direction in bar 254, or, less likely, it could be misplaced, and should be under the final crotchet of bar 260, indicating Diapasons in both parts to the conclusion.


290
tr
295
tr
Adagio

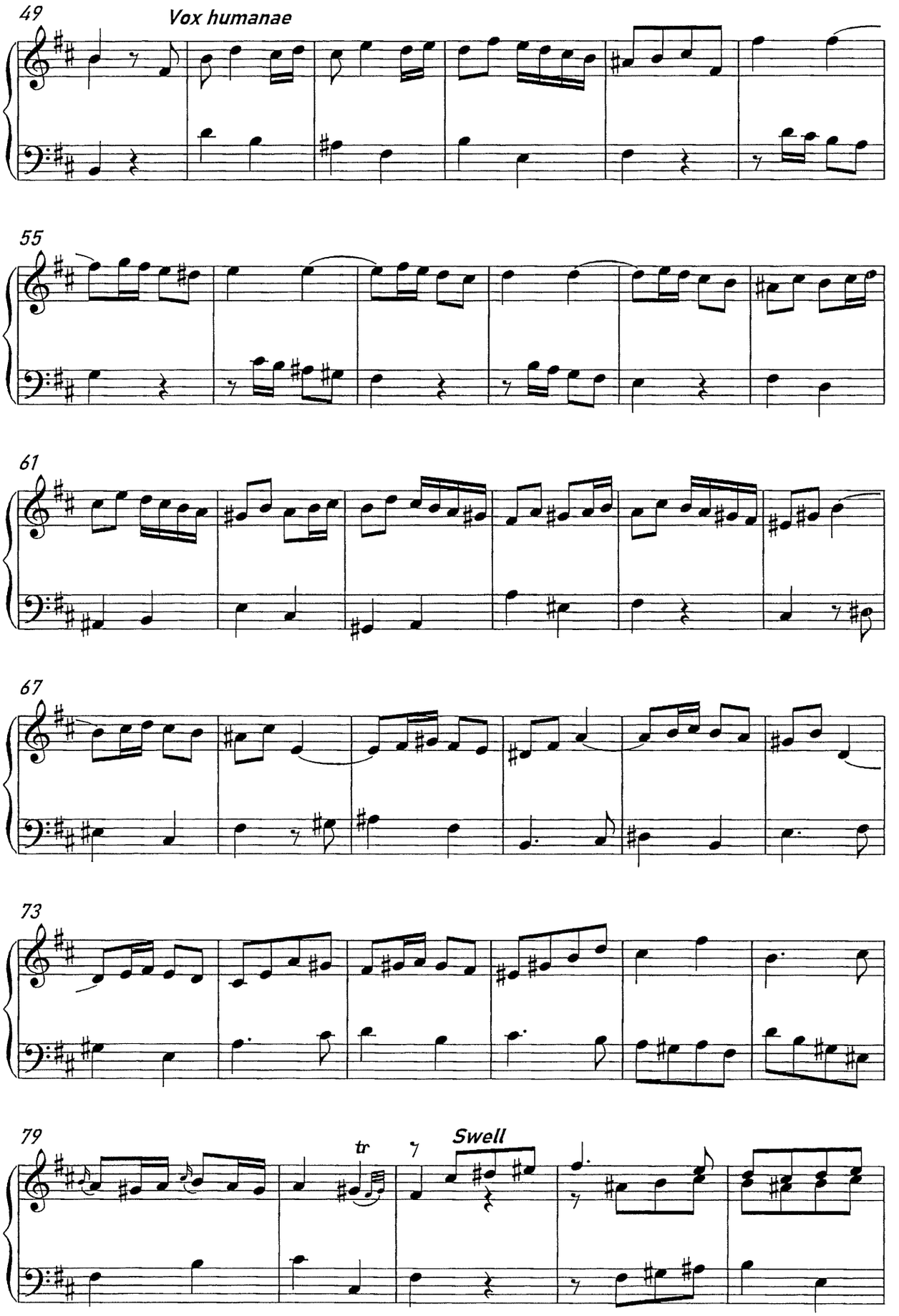
Voluntary II

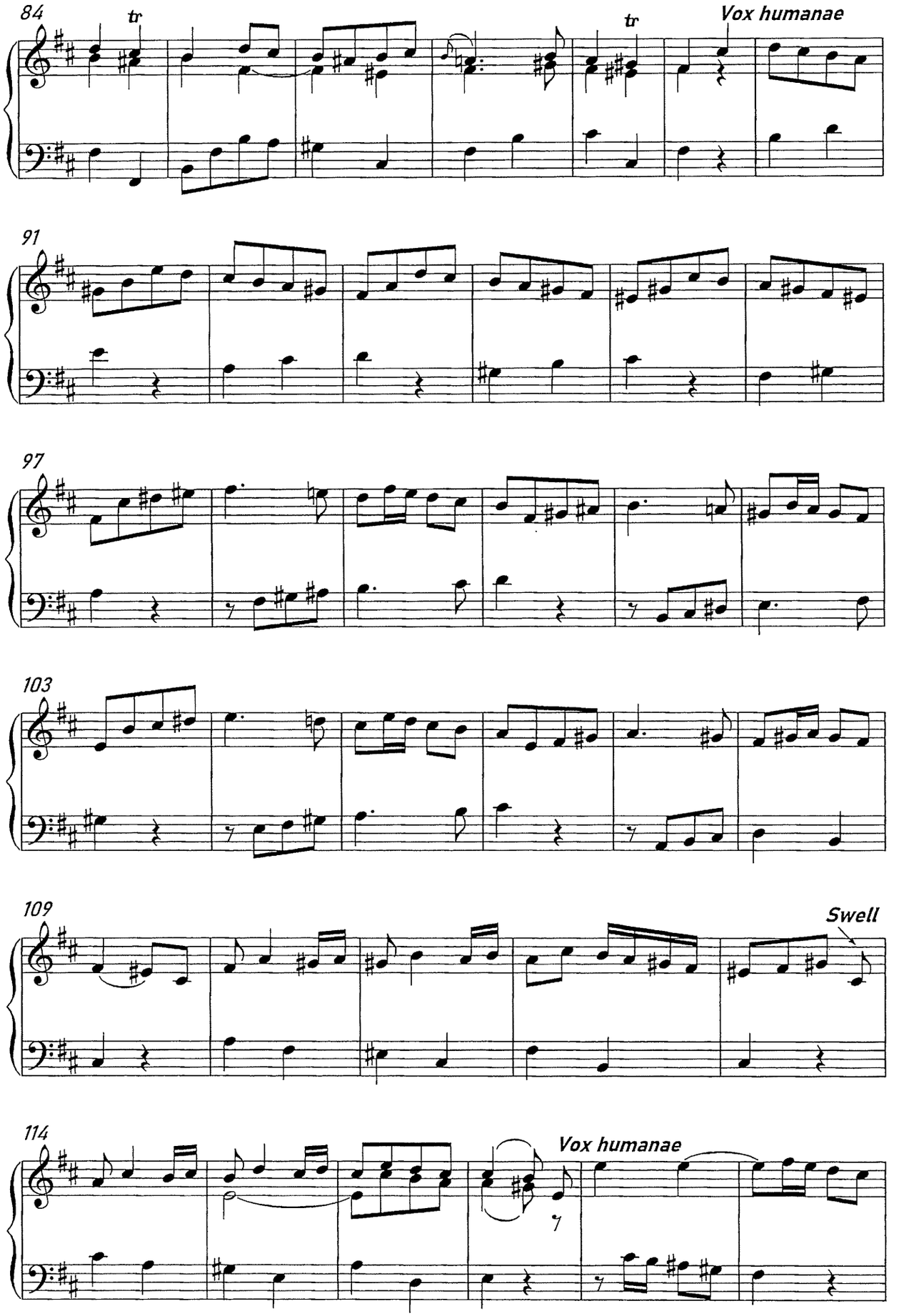
John Bennett d. 1784.
Edited from the composer's original, c. 1758,
by Wes Jordan, 2021.

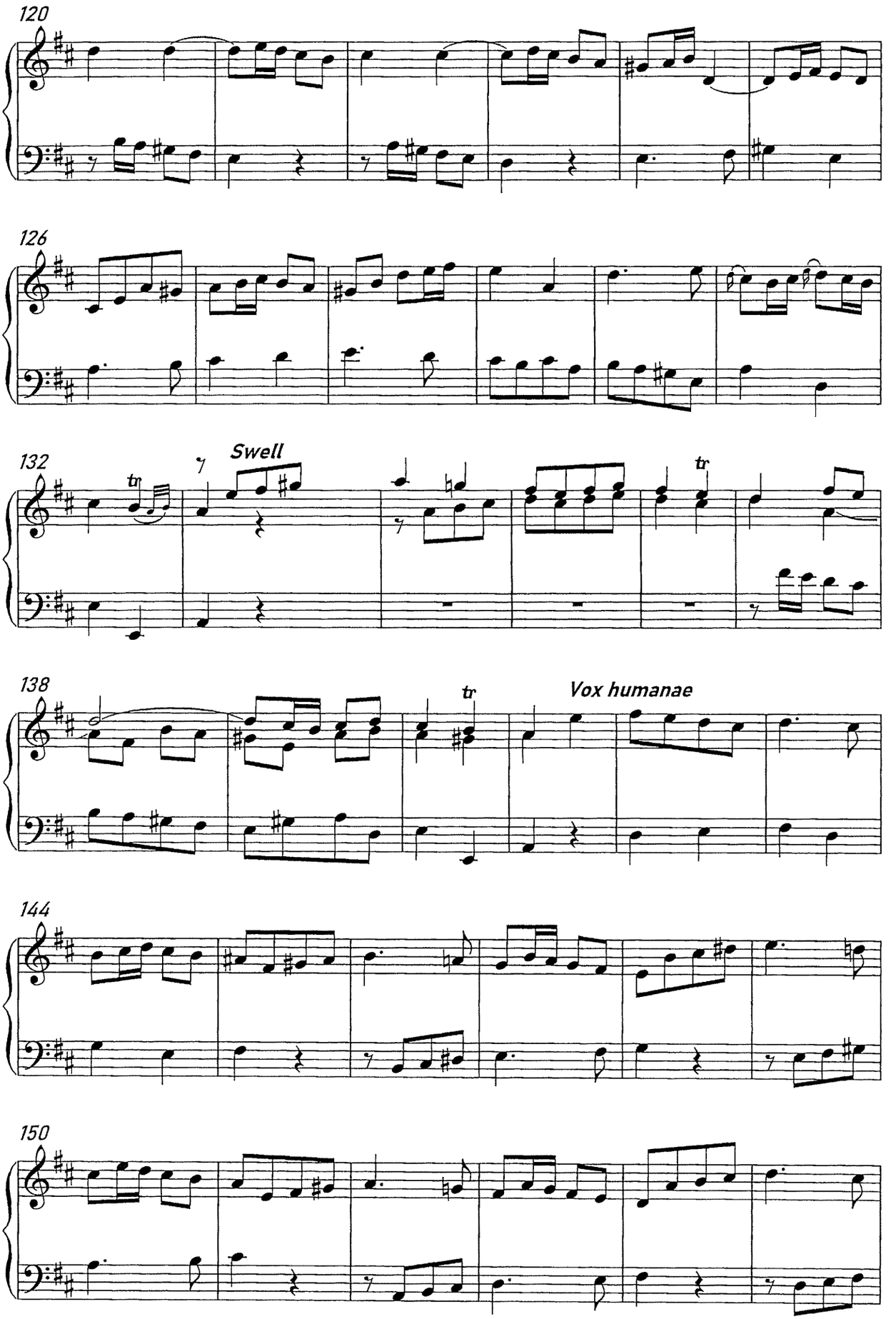


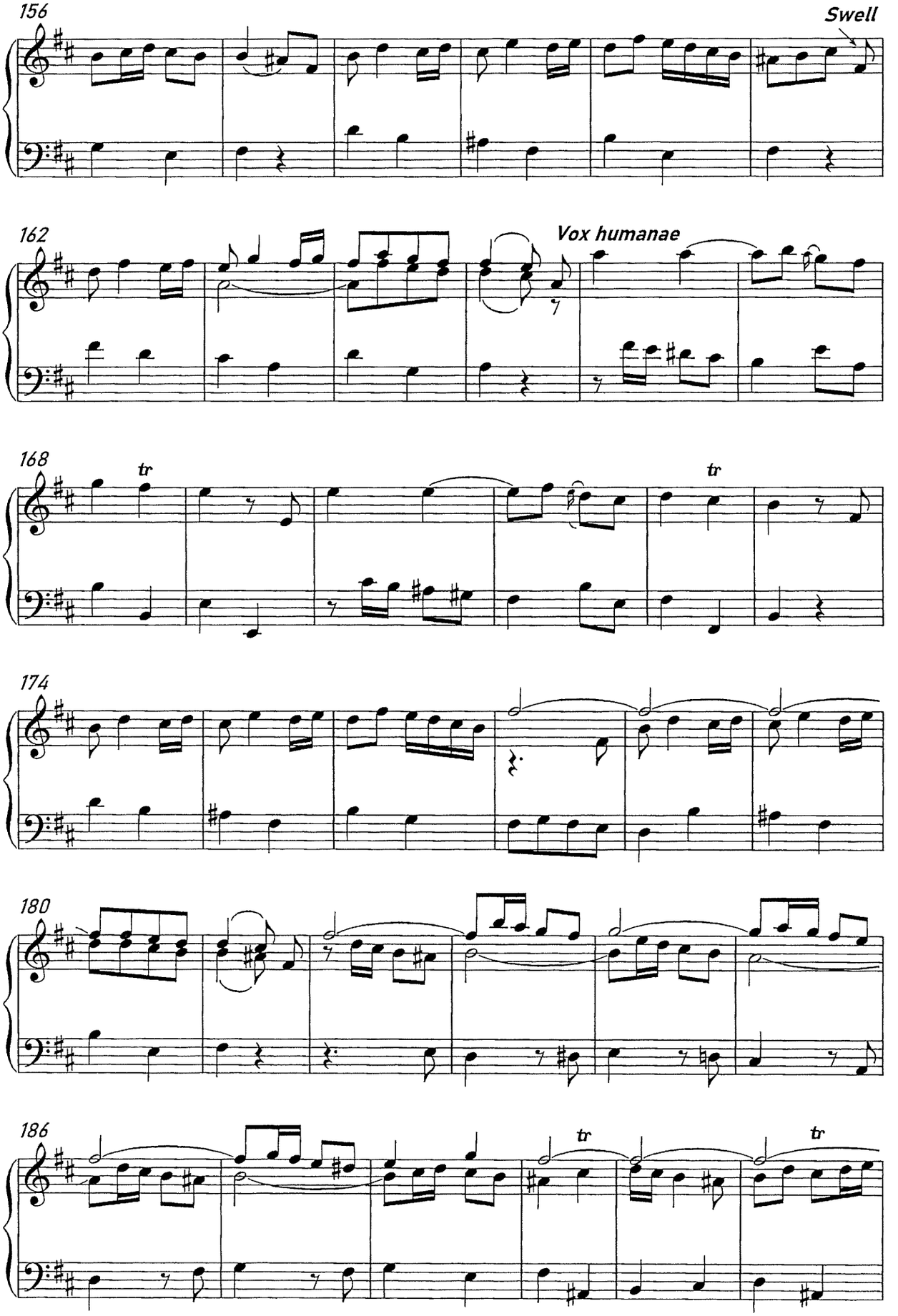


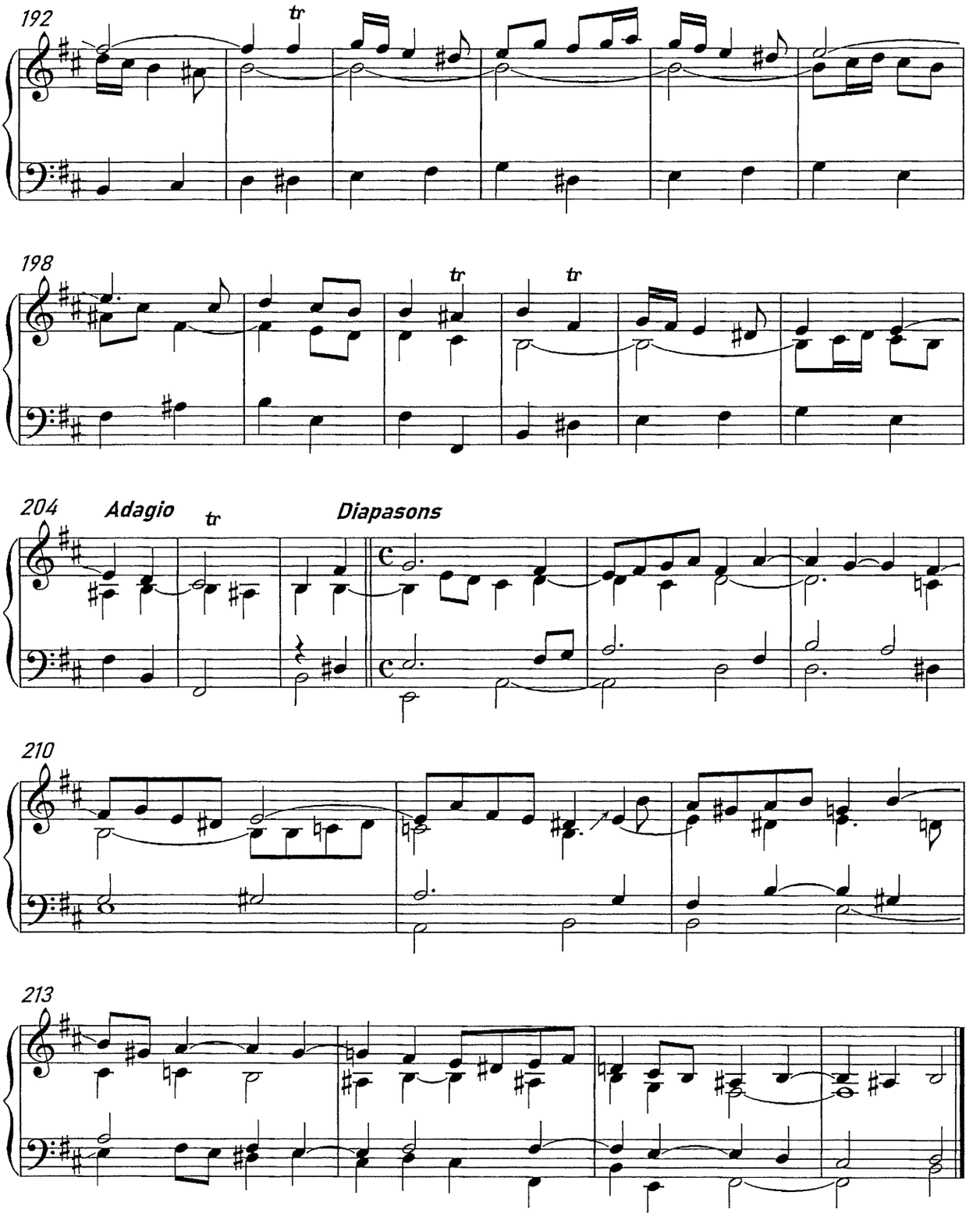
In the MS the firsr crotchet (c) in bar 23 appears to be tied over to a crotchet on the fourth beat.
The alternative interpretationis to change c on the first beat to a minim and tie it to the fourth beat.
In bar 33, in the original, the indication for the Swell precedes the brace and pplies to both parts.


49
Vox humanae
55
61
67
73
79
tr
Swell


84
tr
tr
Vox humanae
91
97
103
109
Swell
114
Vox humanae

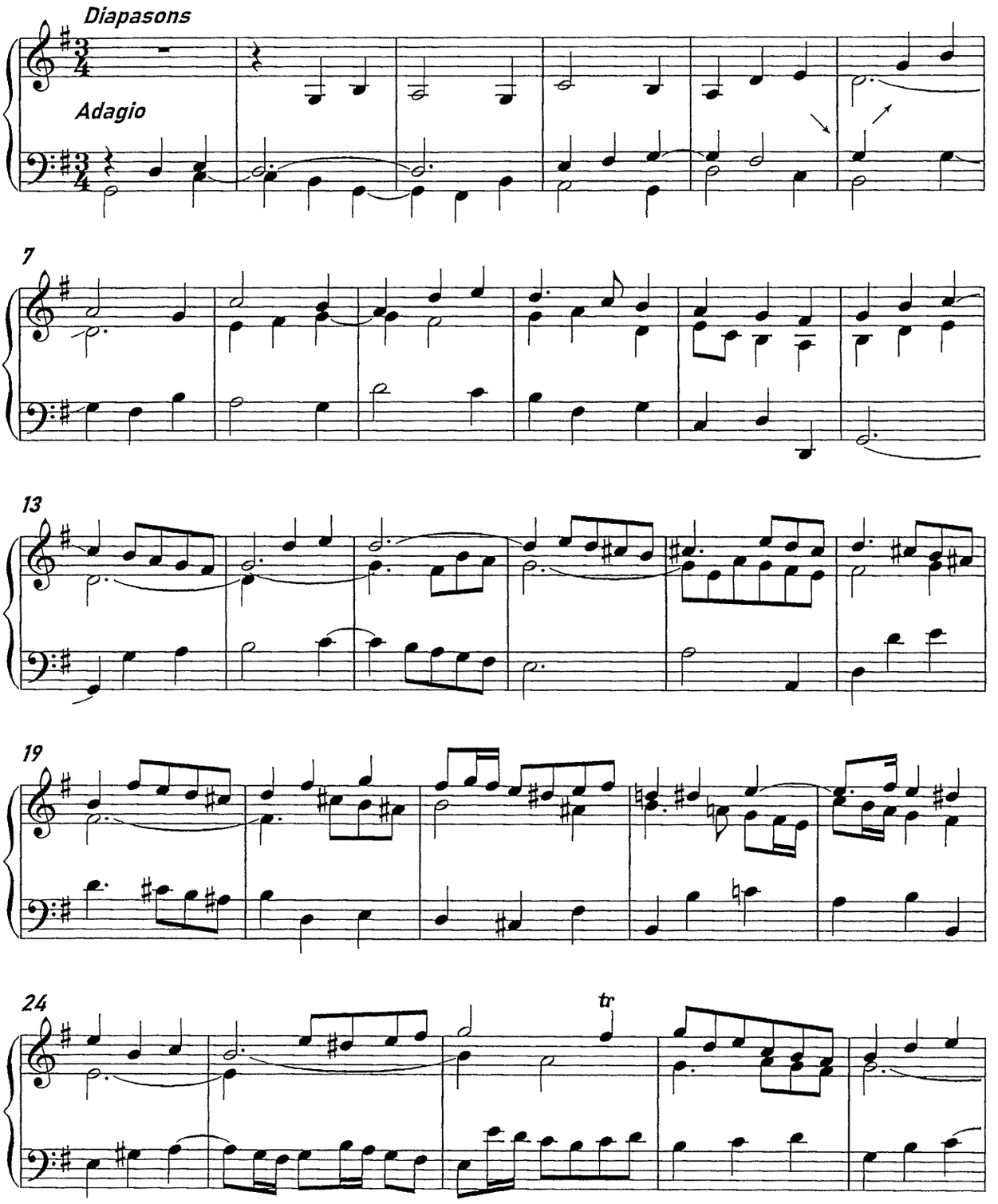

120
126
132
Swell
tr
138
tr
Vox humanae
144
150

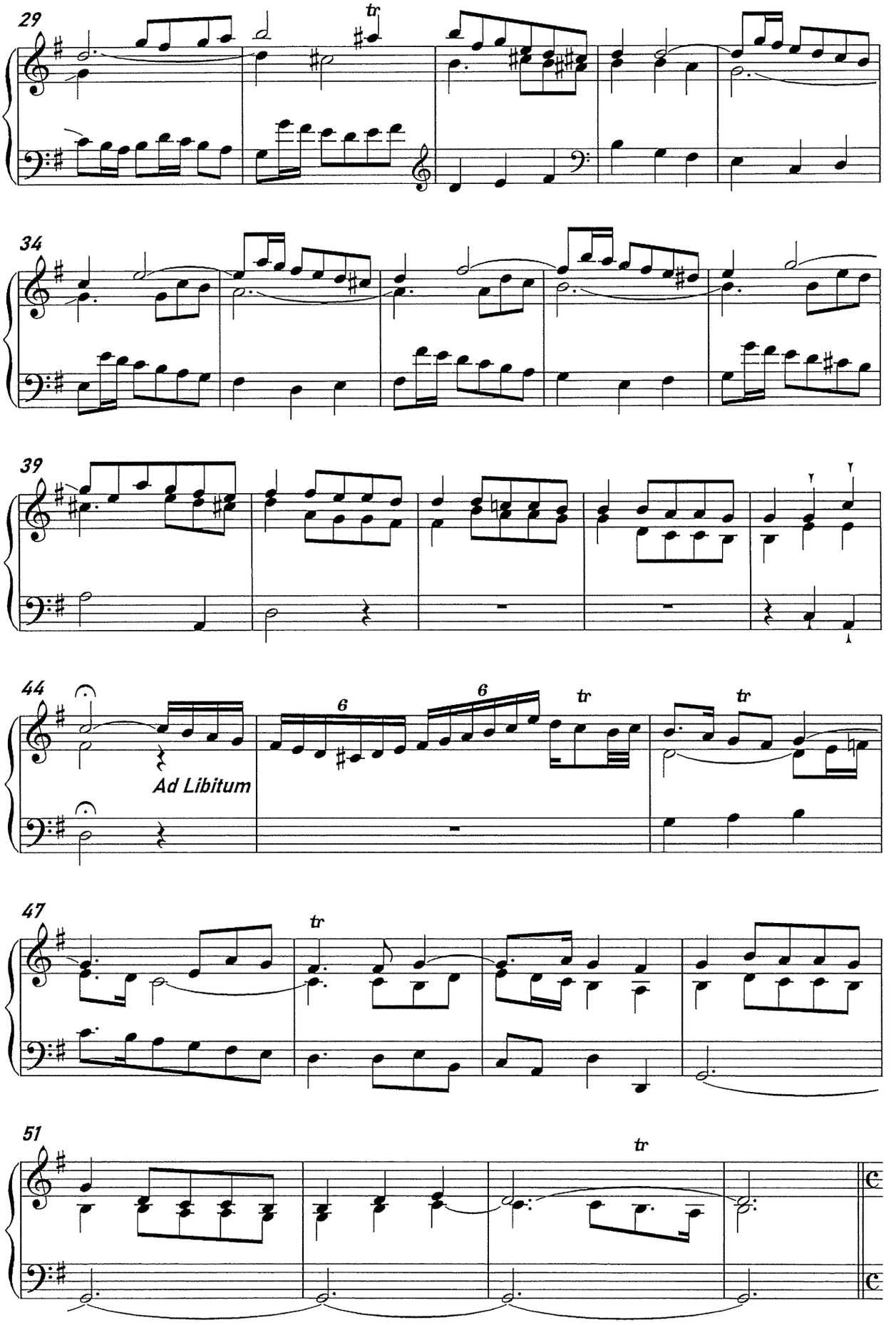

156
Swell
162
Vox humanae
168
tr
tr
174
180
186
tr
tr


192
tr
198
tr
tr
204
Adagio
tr
Diapasons
210
213

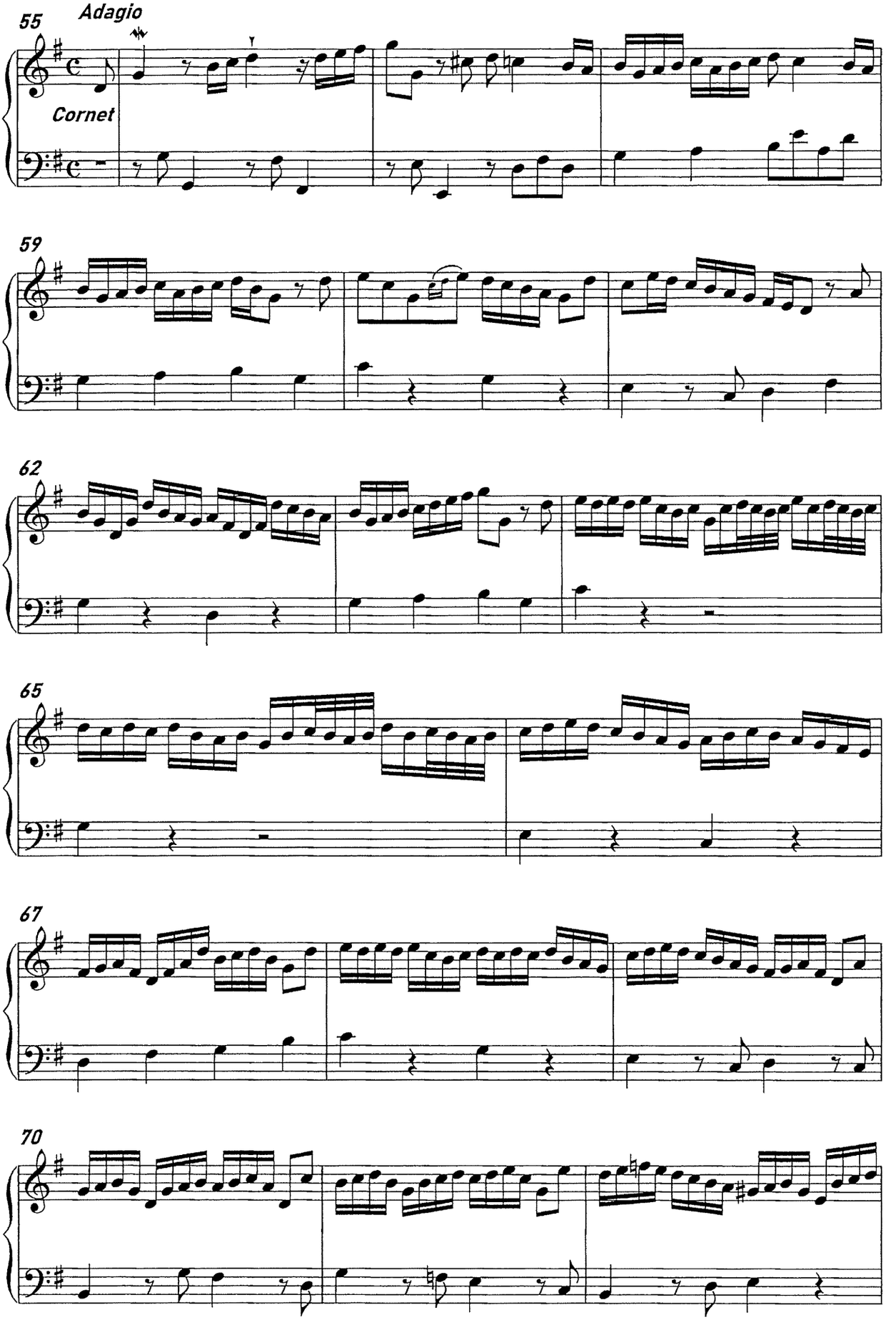
Voluntary III

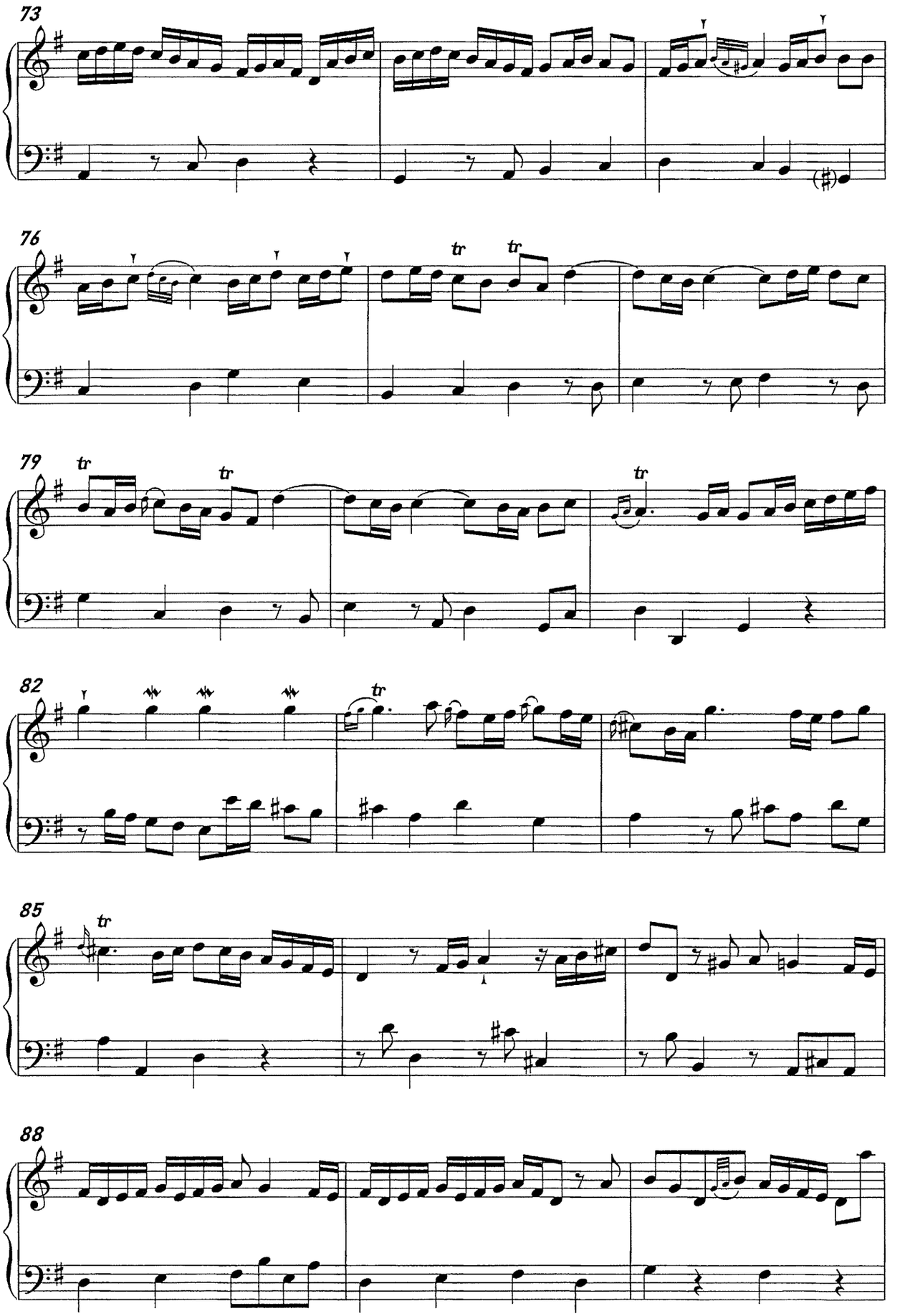
John Bennett d. 1784.
Edited from the composer's original, c. 1758,
by Wes Jordan, 2021.

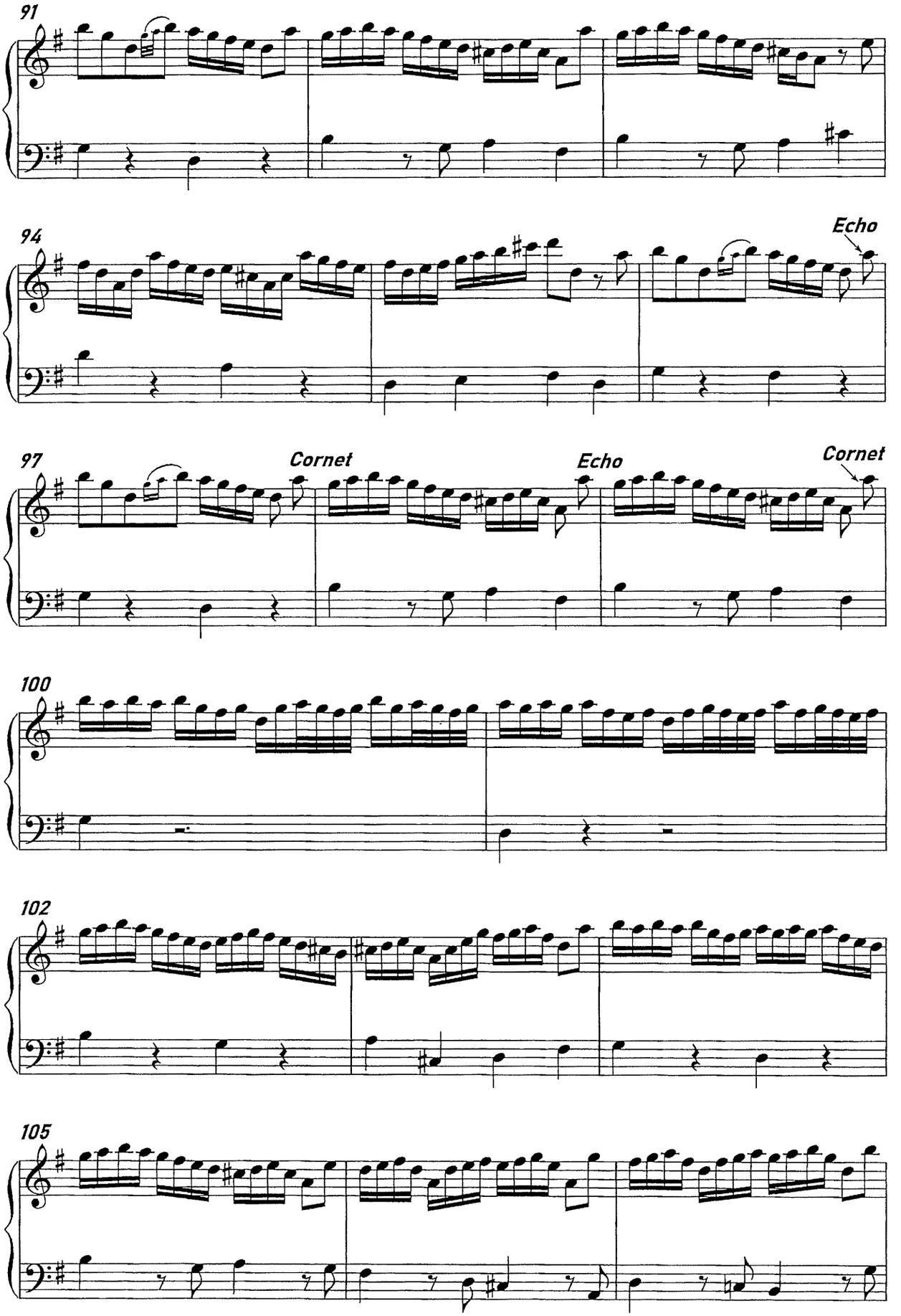


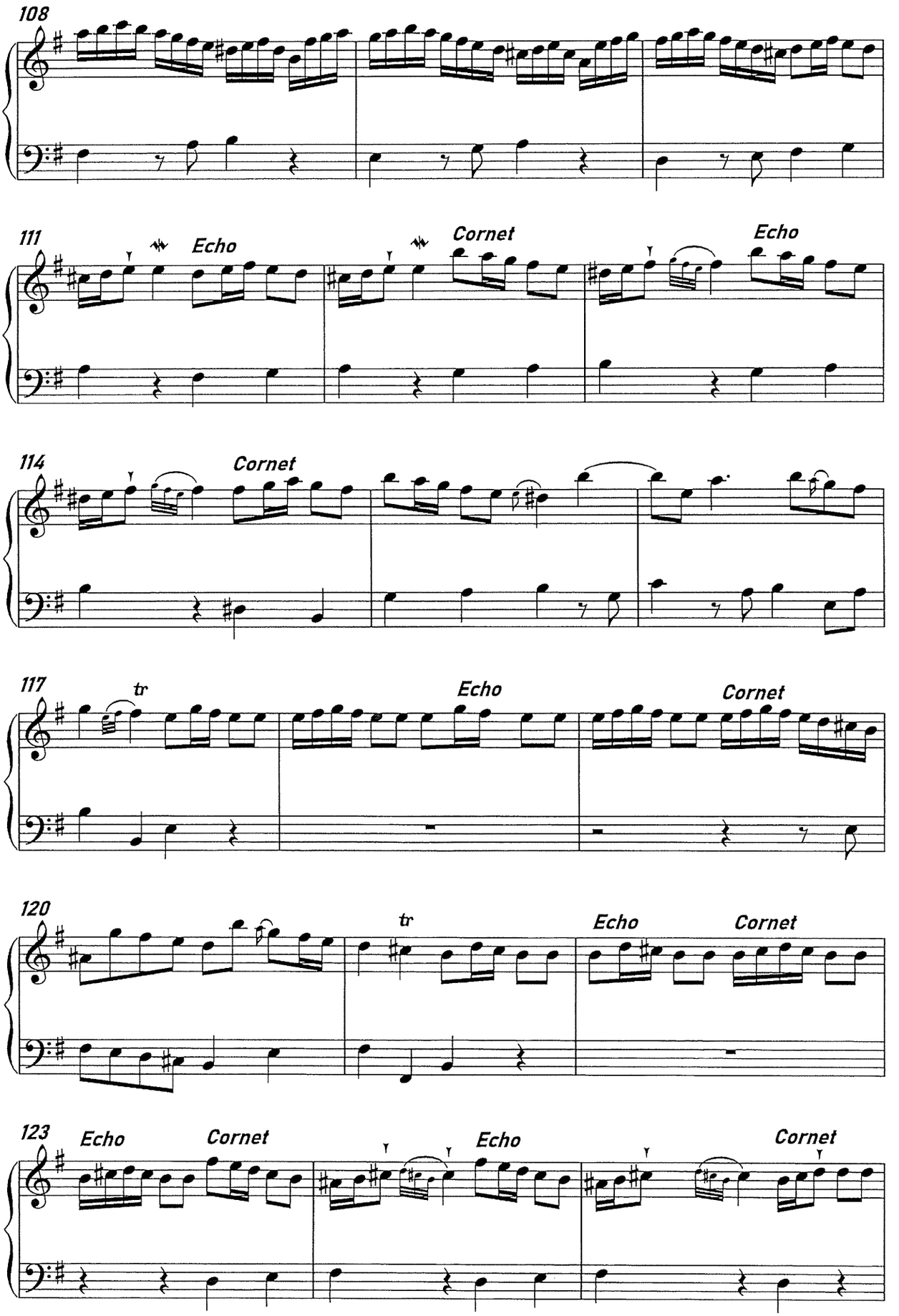


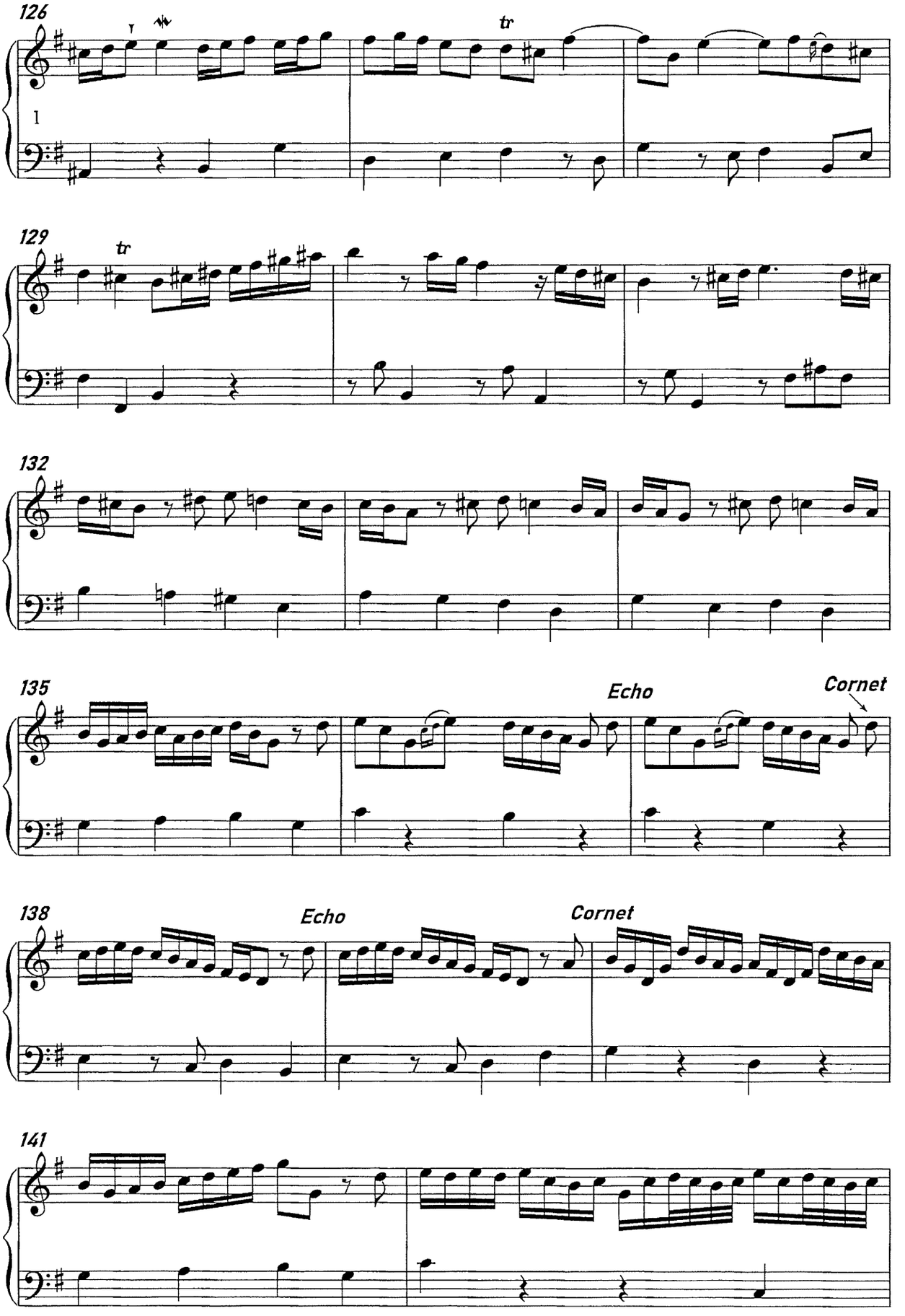
Bar 45, the d preceding the trill symbol is written as a quaver in the original.

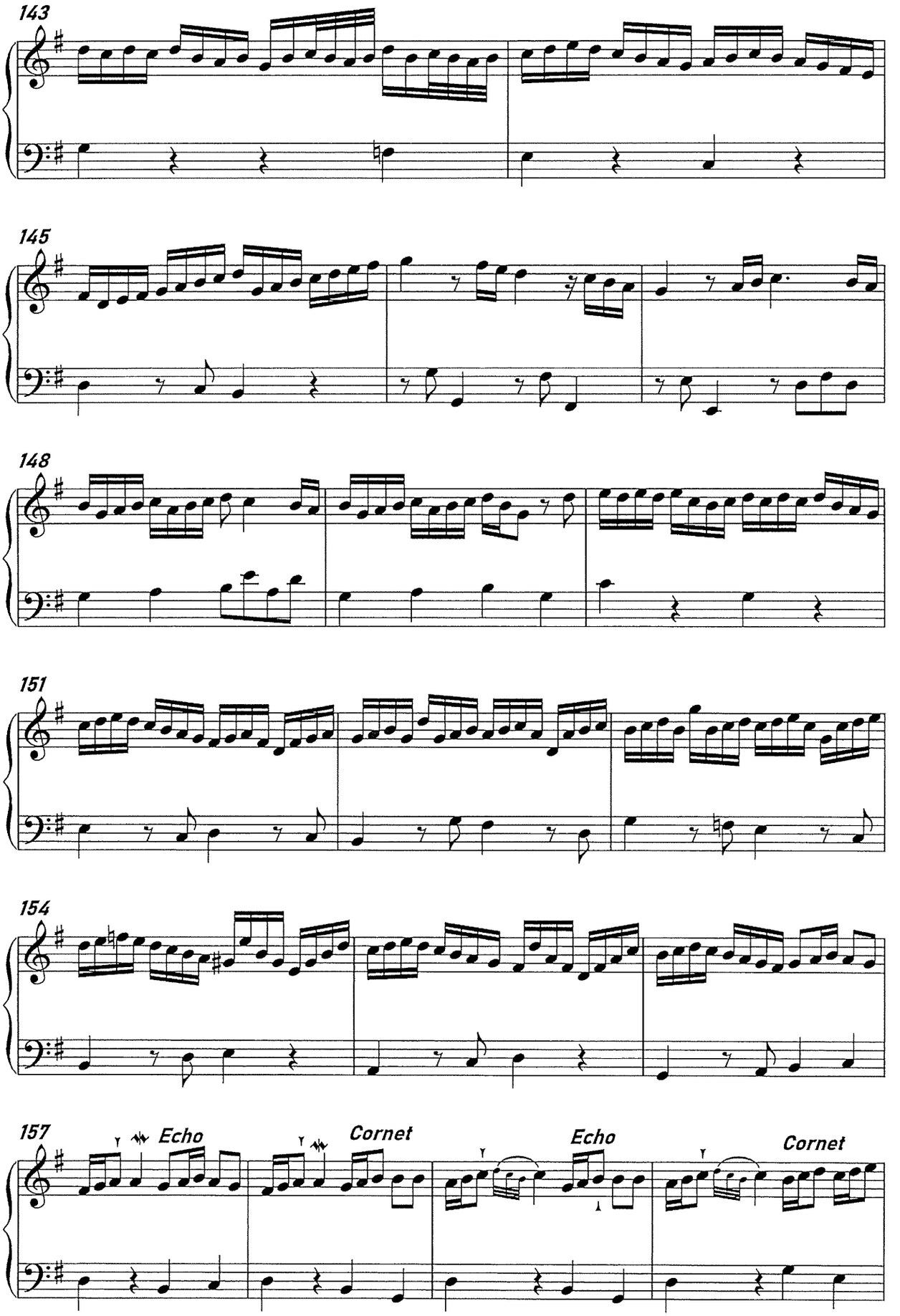

55
Adagio
Cornet
59
62
65
67
70

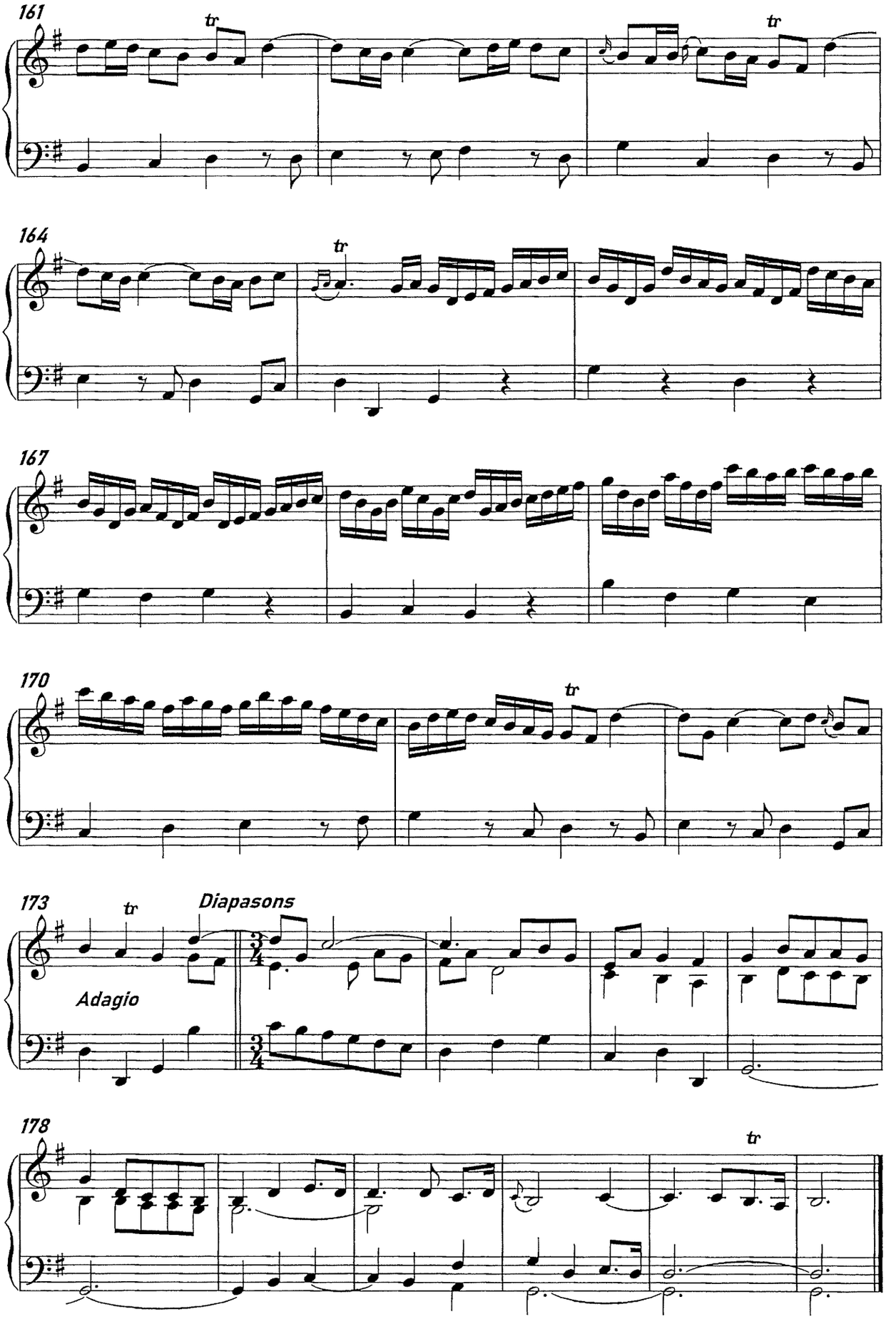

73
76
79
82
85
88


91
94
Echo
97
Cornet
Echo
Cornet
100
102
105


108
111
Echo
Cornet
Echo
114
Cornet
117
tr
Echo
Cornet
120
tr
Echo
Cornet
123
Echo
Cornet
Echo
Cornet

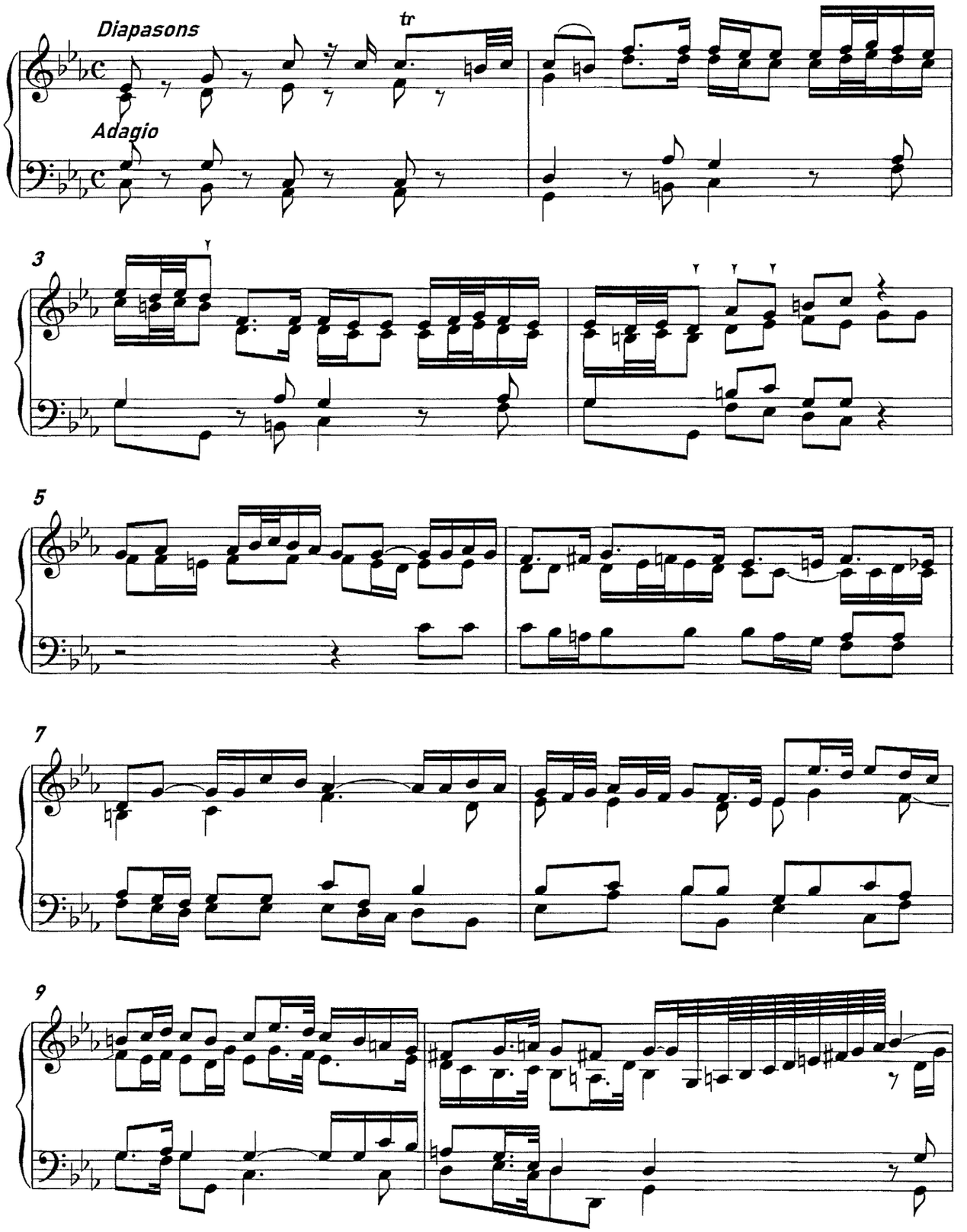

126
tr
1
129
tr
132
135
Echo
Cornet
138
Echo
Cornet
141


143
145
148
151
154
157
Echo
Cornet
Echo
Cornet

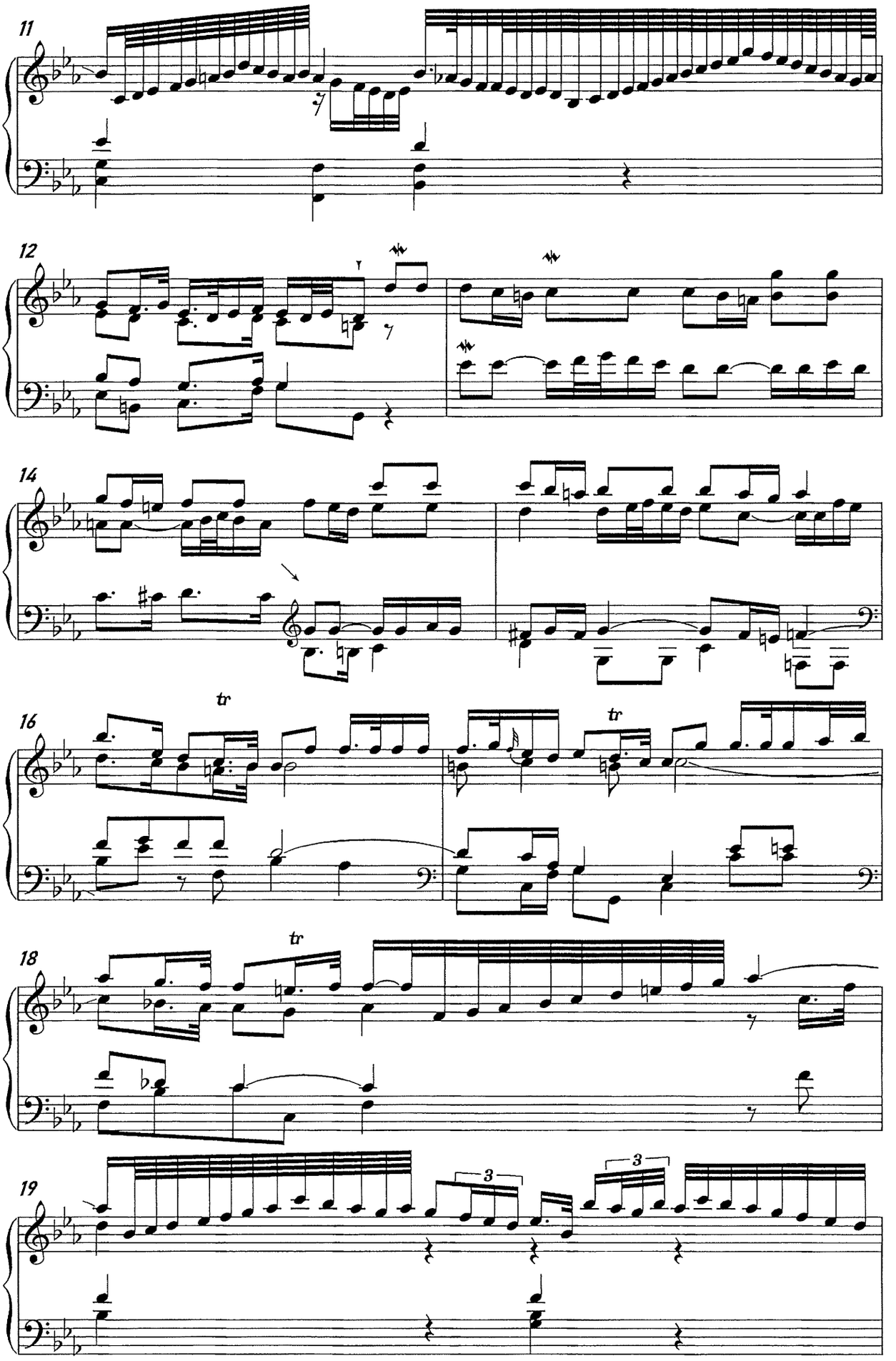

161
tr
tr
164
tr
167
170
tr
173
tr
Diapasons
Adagio
178
tr

Voluntary IV

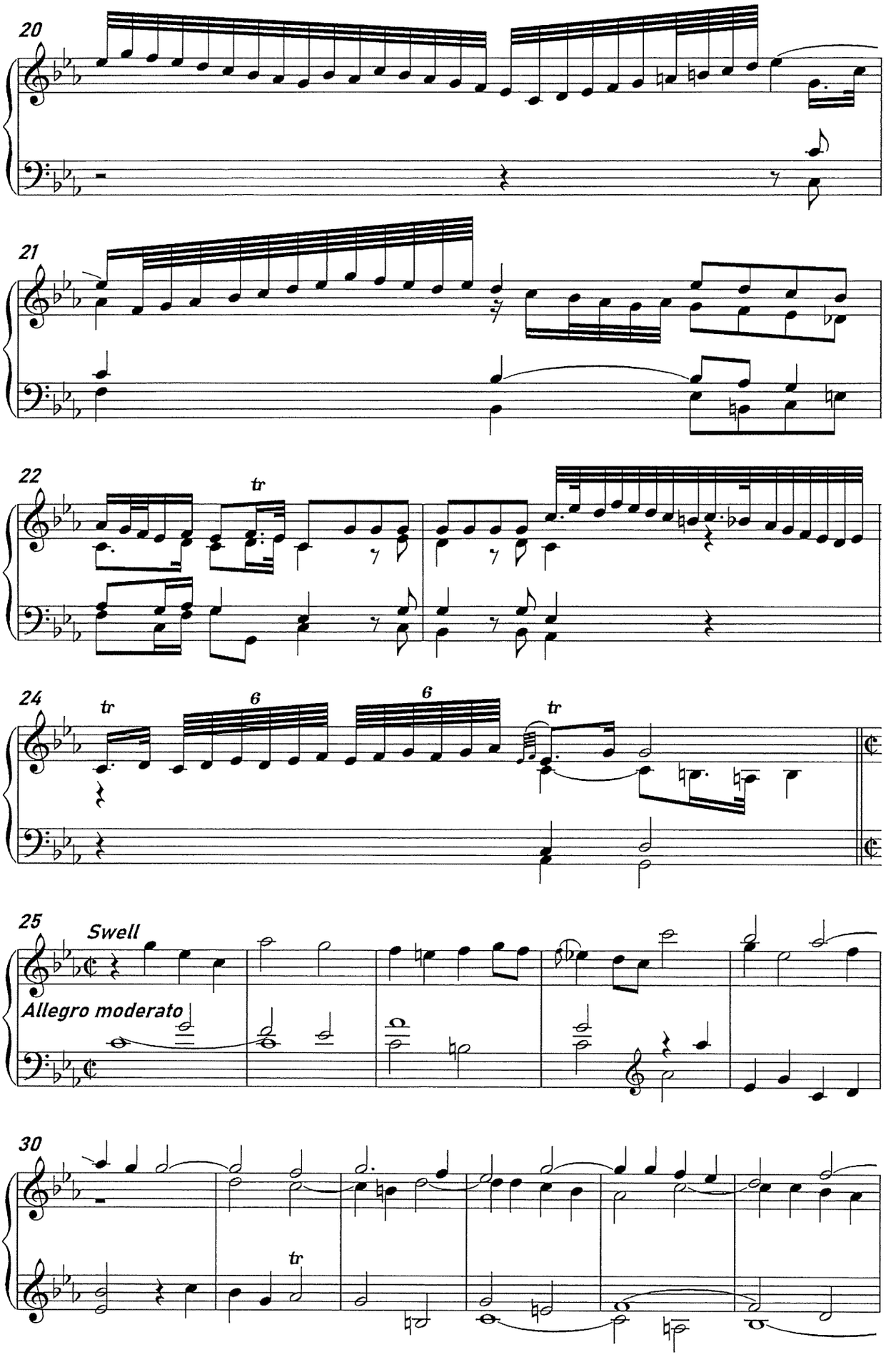
John Bennett d. 1784.
Edited from the composer's original, c. 1758,
byWes Jordan, 2021.

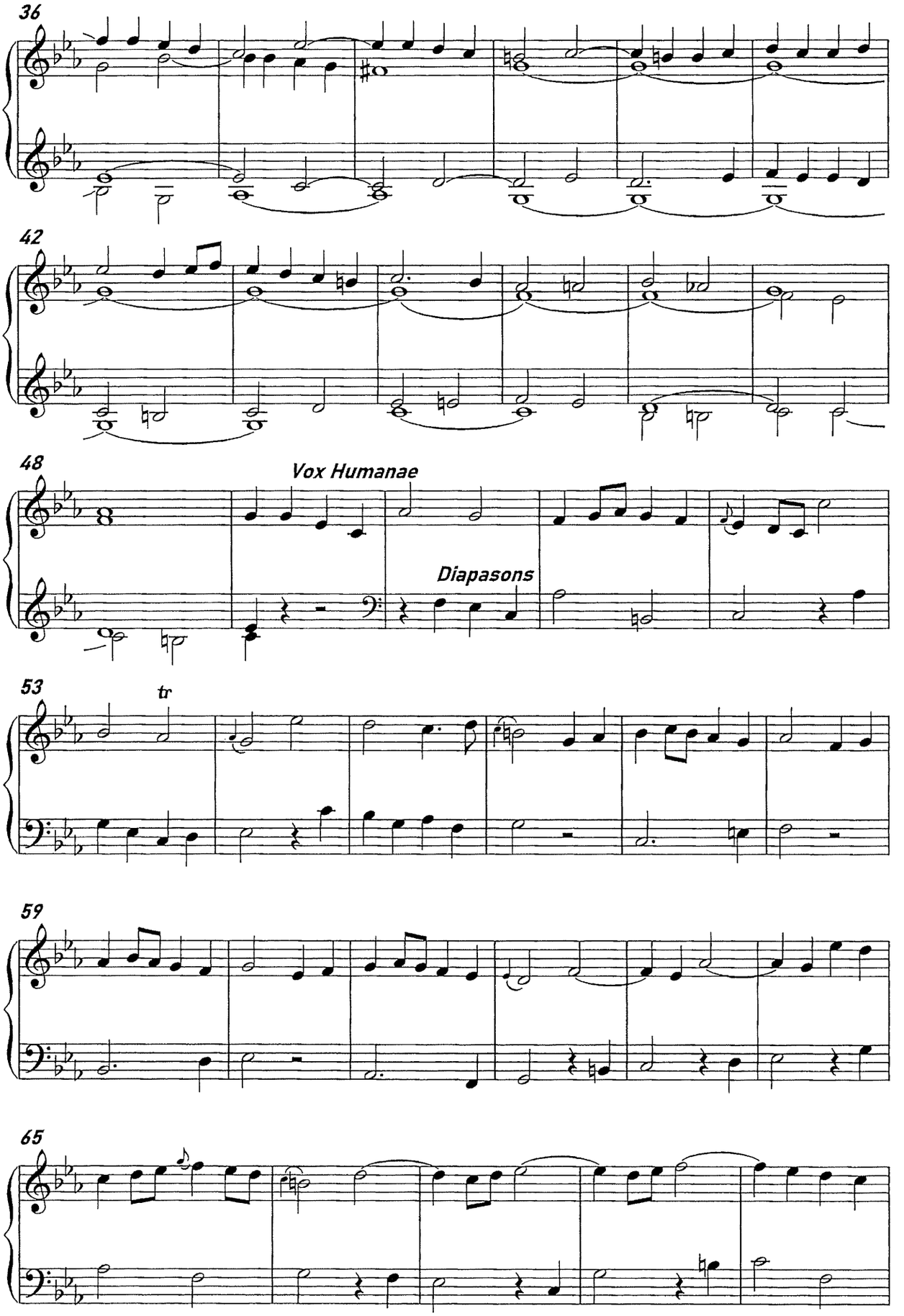


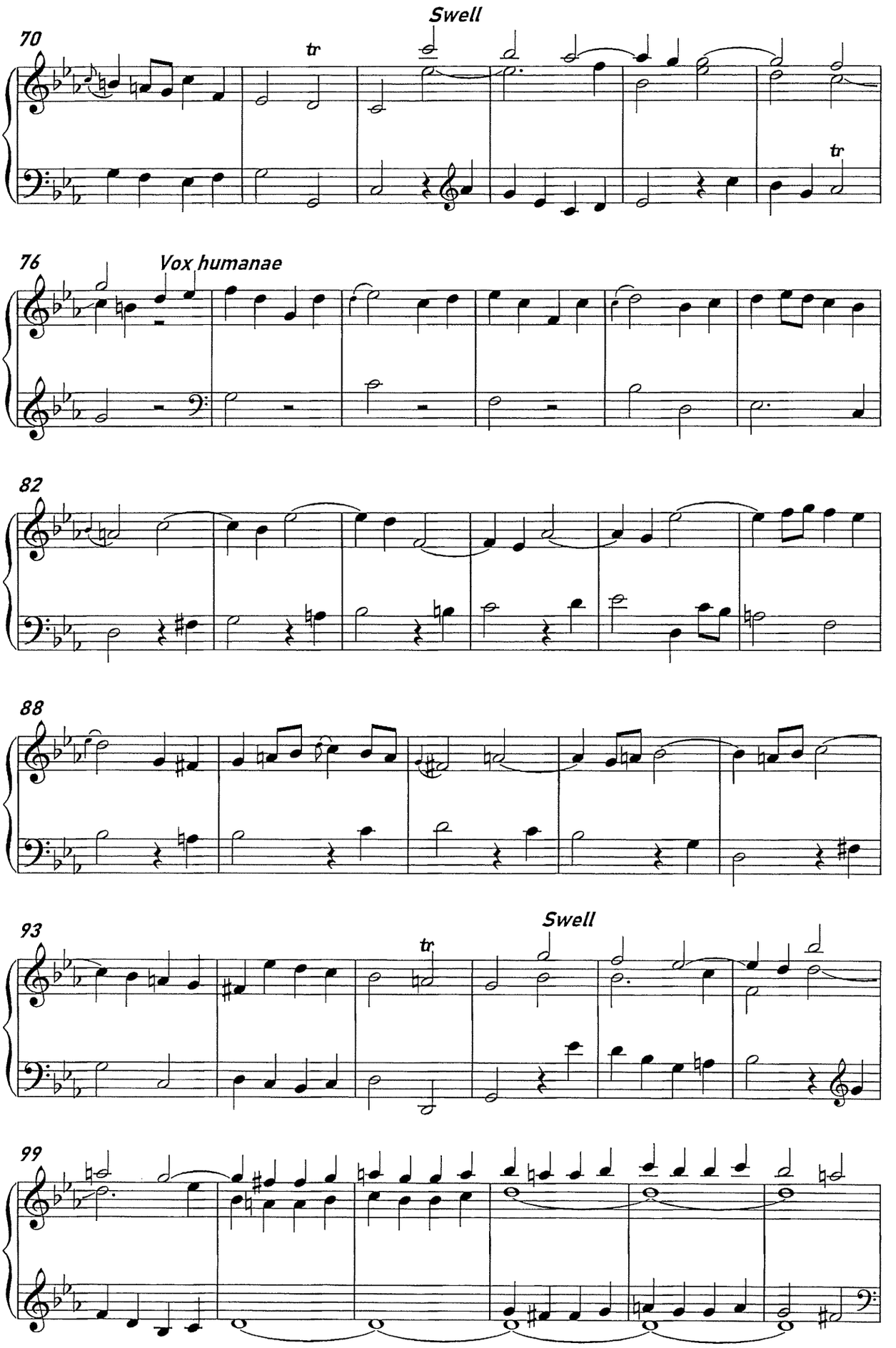
Bar 6, the natural on the second f and the flat on the final e in the RH are not shown in the original.
Bar 10, the a natural in the treble part is not shown in the original but seems to be necessary.
Bar 15, the natural on the f in the LH is not shown in the original, and in the RH, bar 16,
the natural on the a is not shown in the original.
Bars 10, 11, 18, 19, 21 and 22, it is not clear how Bennett intended the crotchets, all originally
in the alto part, should be played.



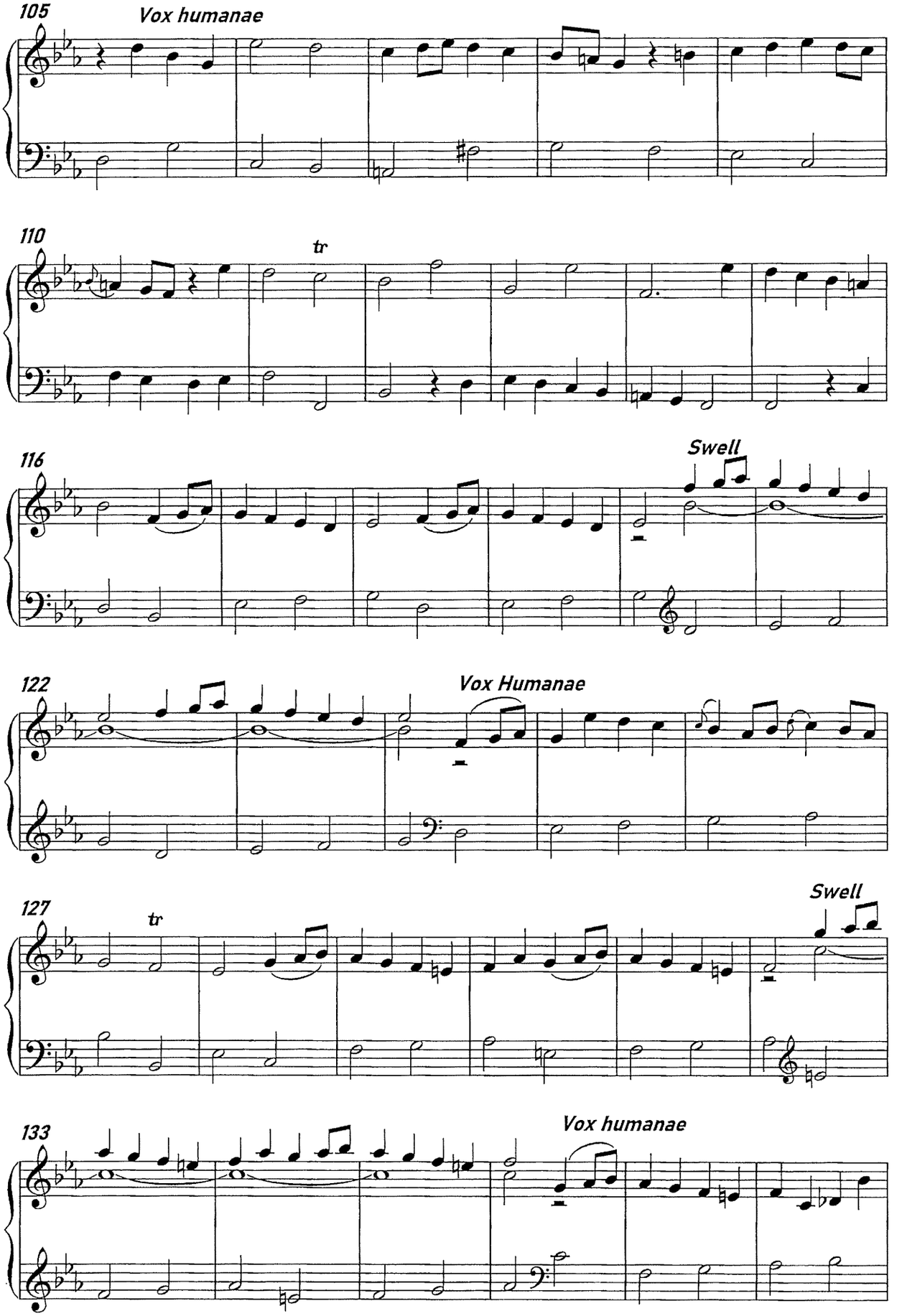
In the original, at bar 25, the indication for the Swell precedes the brace and applies ot both parts.

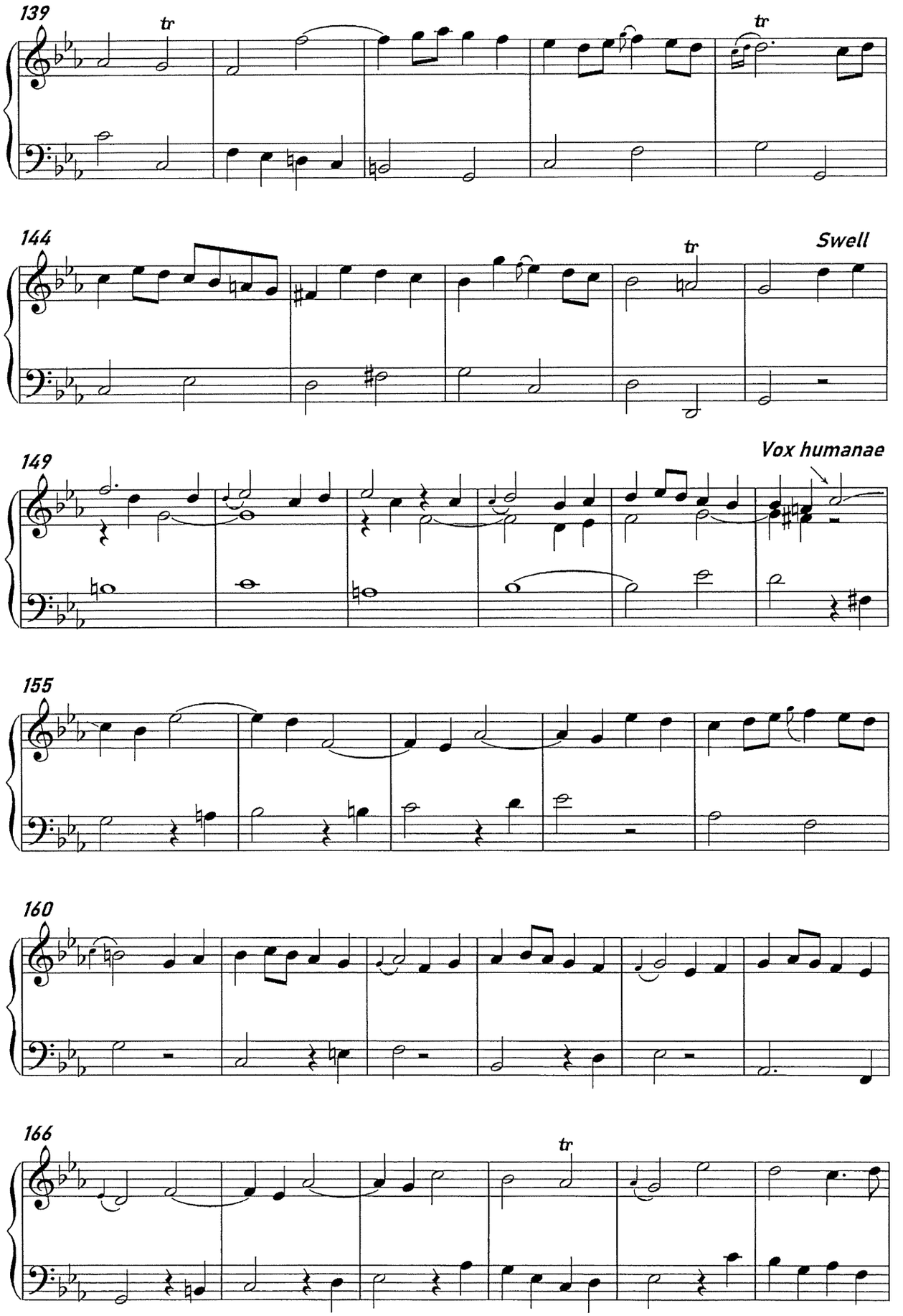

20
21
22
tr
24
tr
6
6
tr
25
Swell
Allegro moderato
30
tr

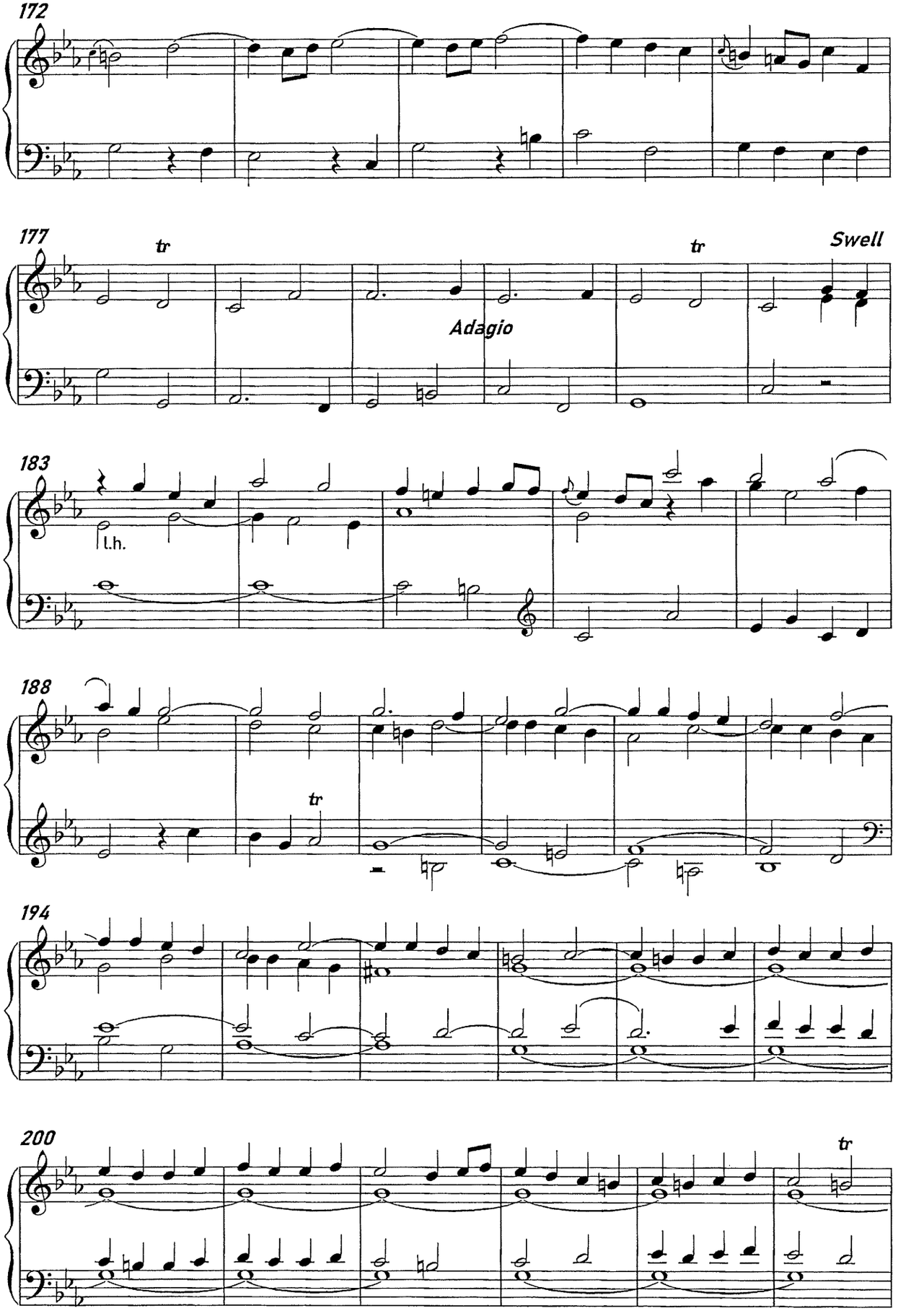

36
42
48
Vox Humanae
Diapasons
53
tr
59
65

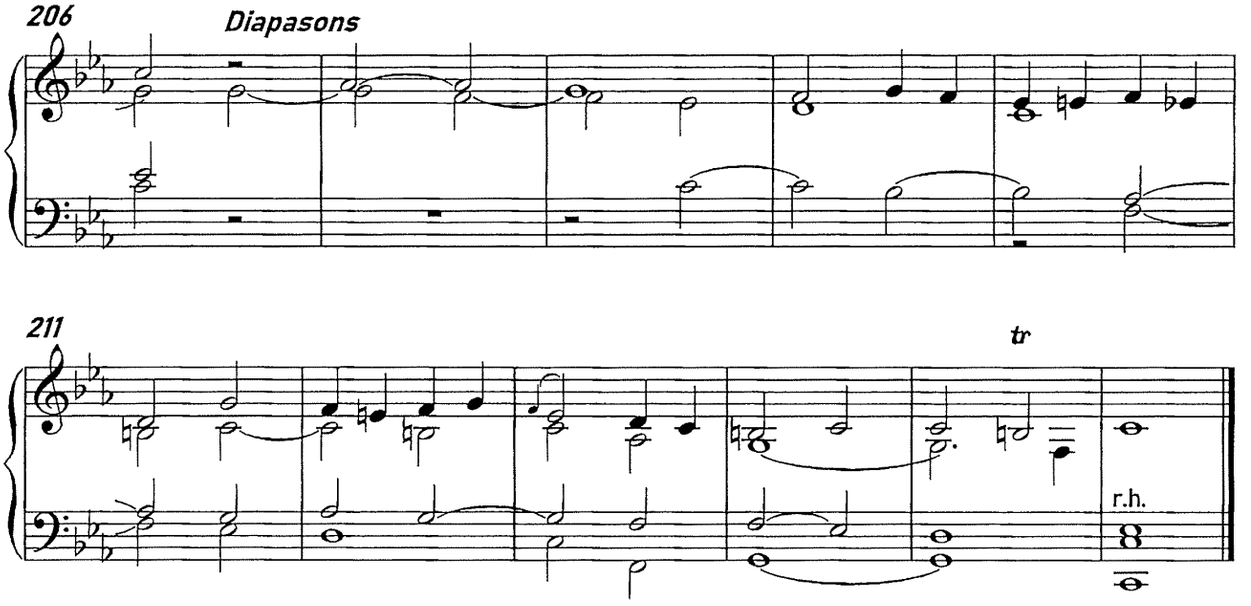


Bar 89, the a natural is not shown in the original.


105
Vox humanae
110
tr
116
Swell
122
Vox Humanae
127
tr
Swell
133
Vox humanae

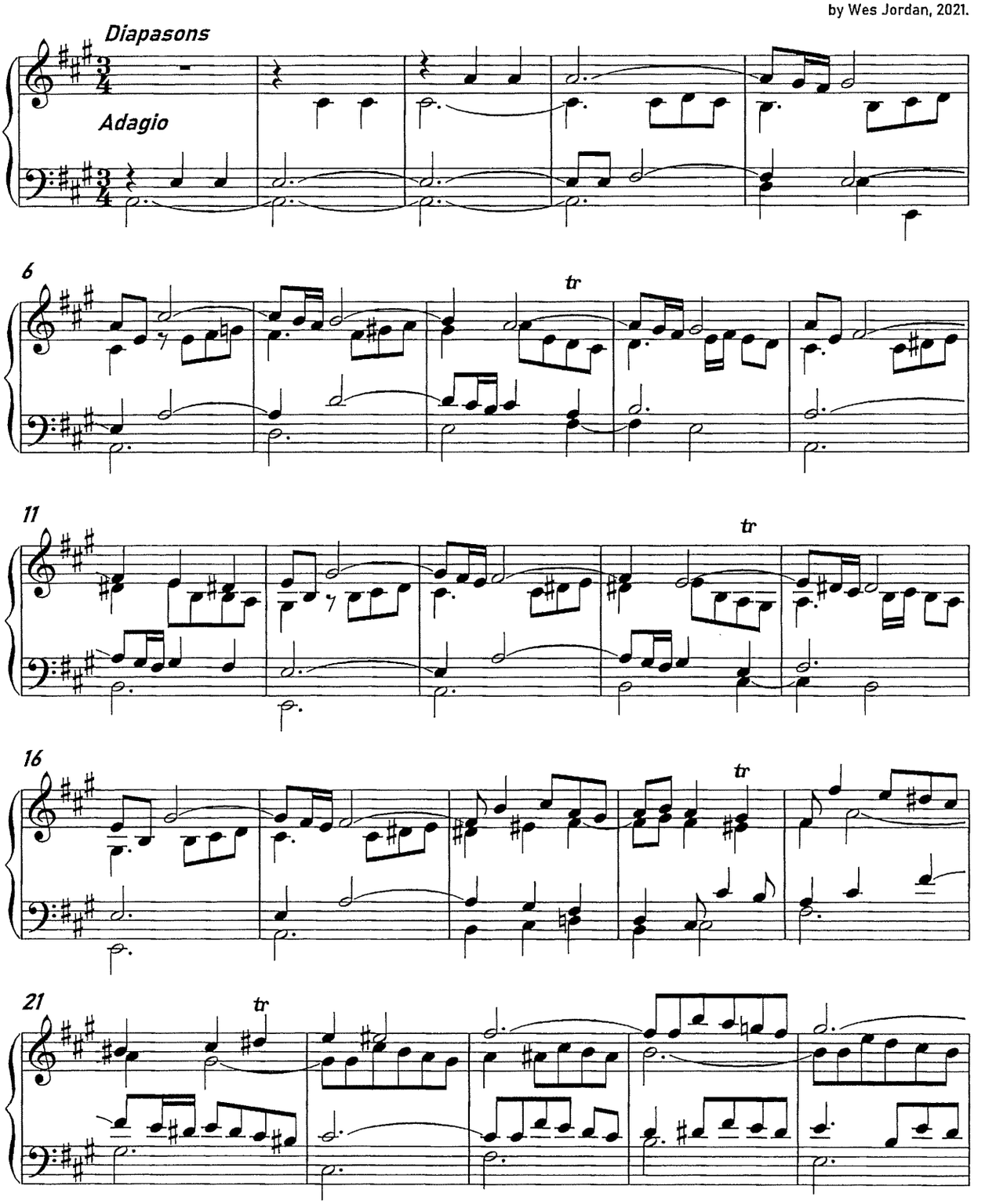

139
tr
tr
144
Swell
tr
149
Vox humanae
155
160
166
tr


172
177
tr
tr
Swell
Adagio
183
l.h.
188
tr
194
200
tr

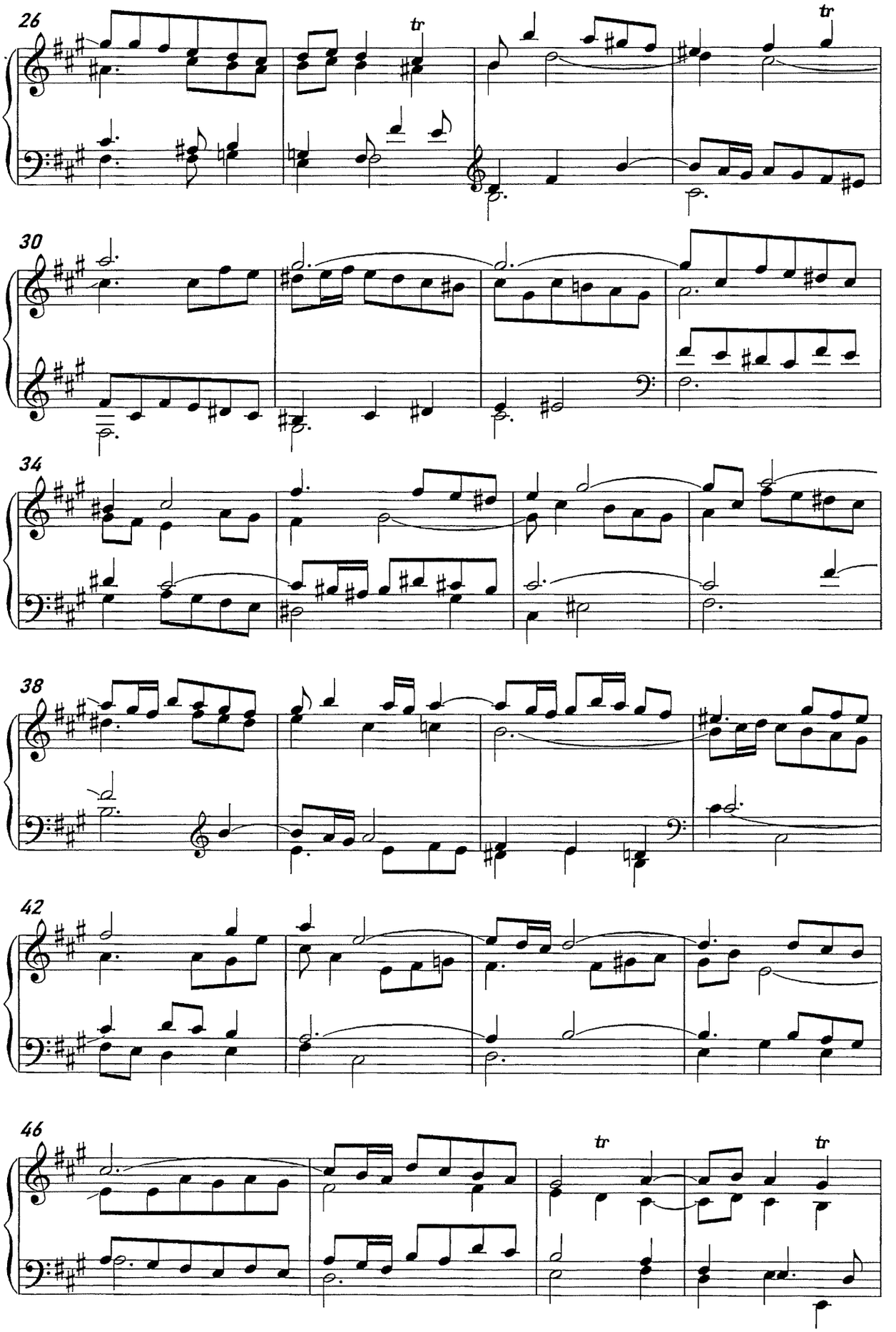

206
Diapasons
211
tr
r.h.

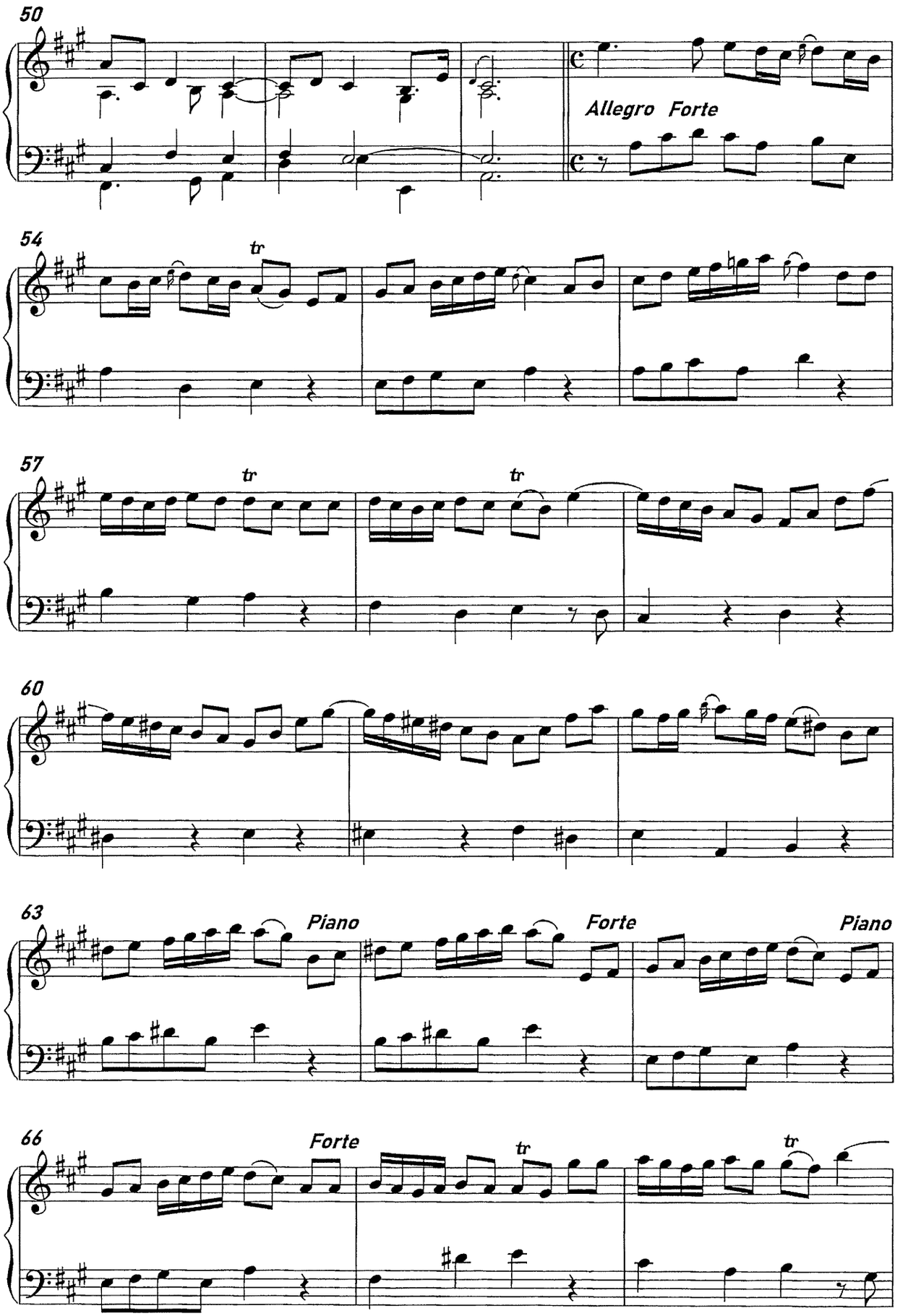
Voluntary V

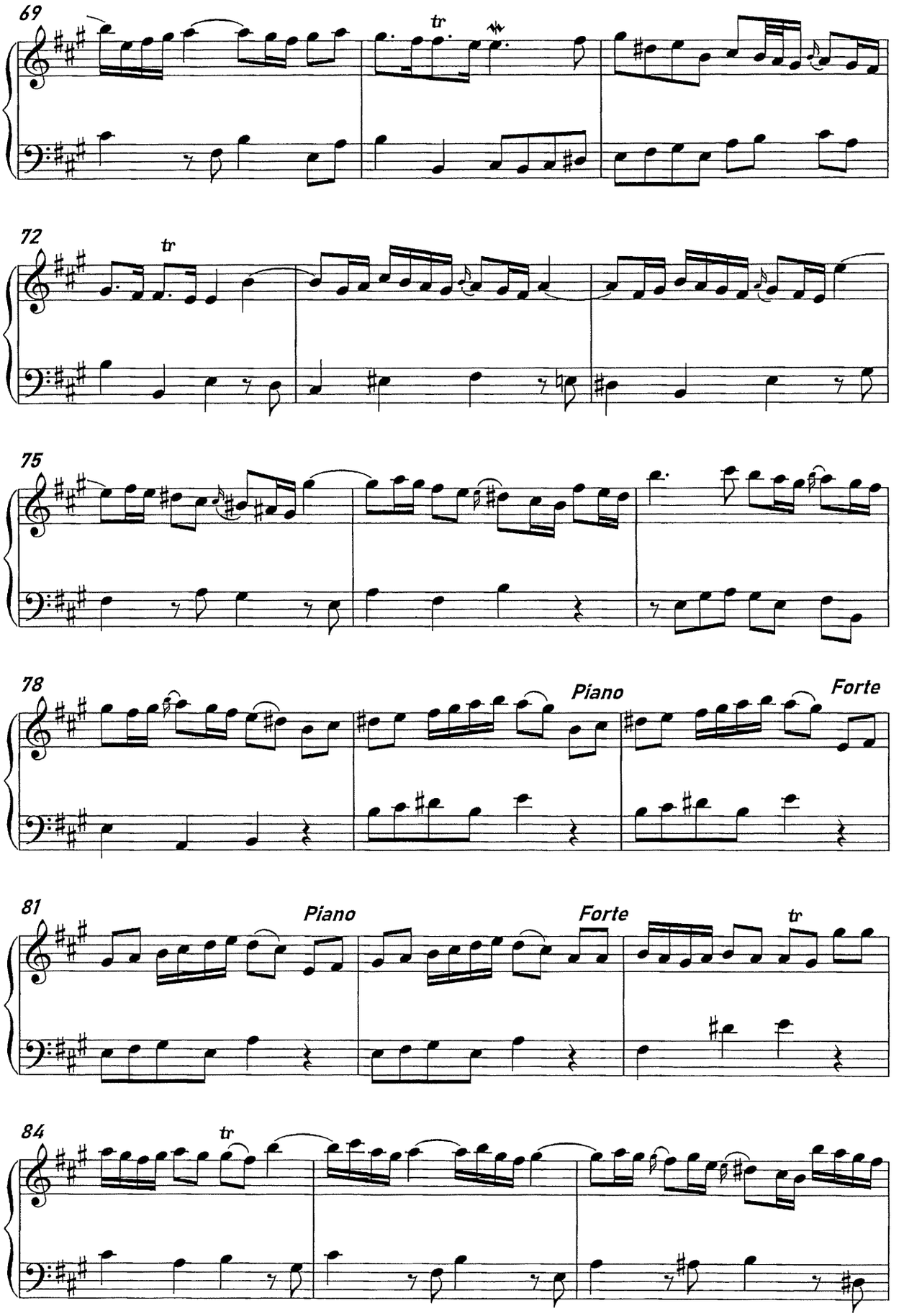
John Bennett d. 1784.
Edited from the composer's original c. 1758,
by Wes Jordan, 2021.

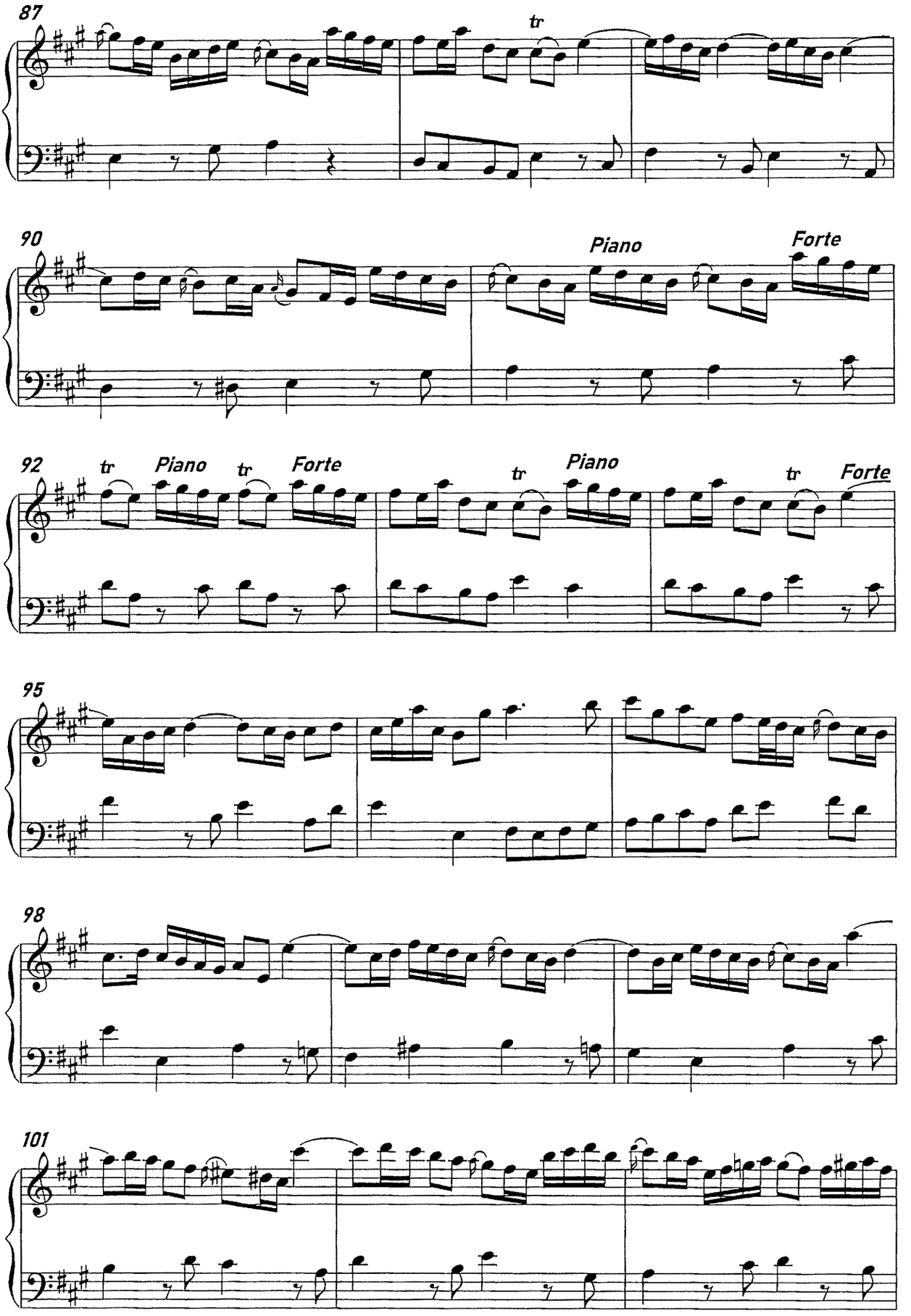


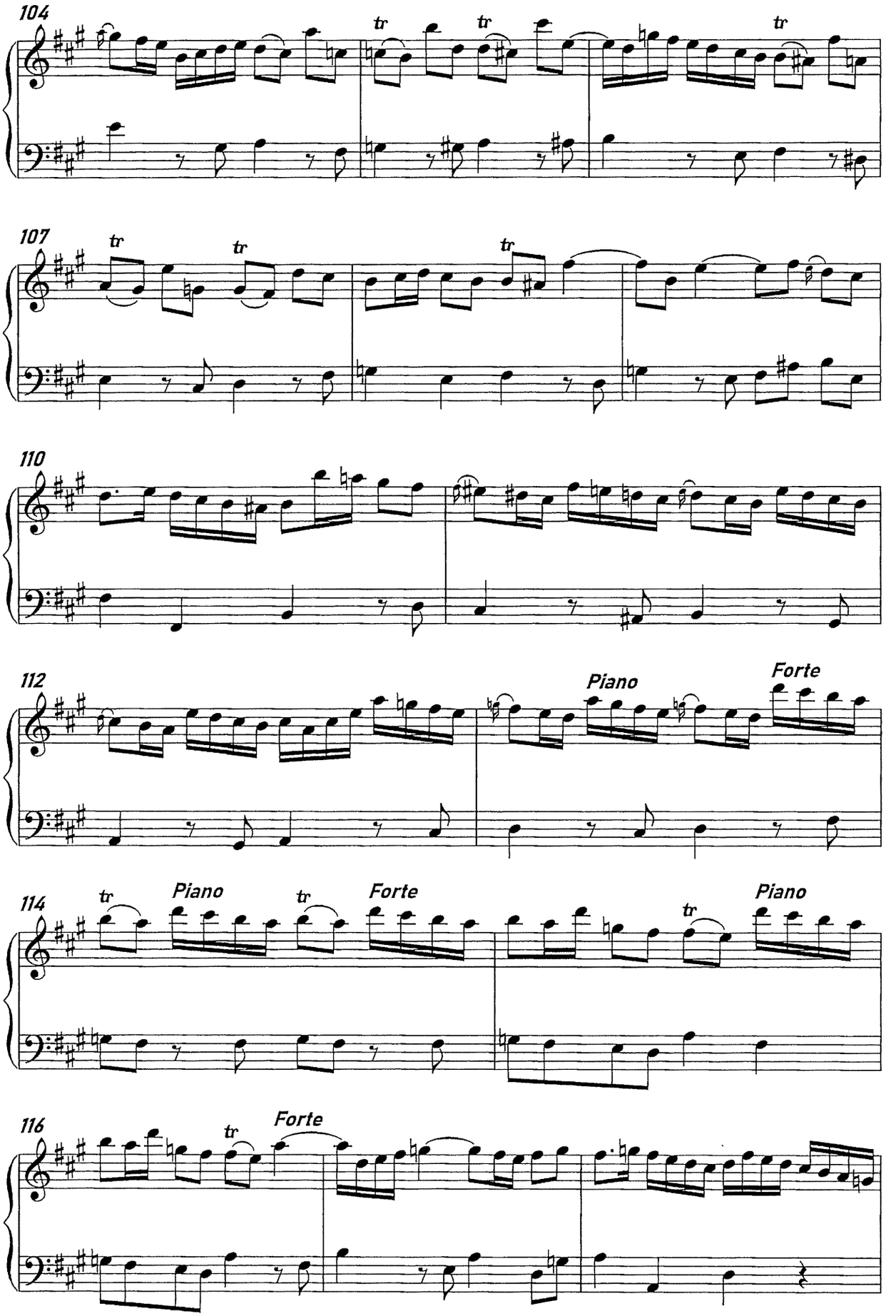
Bar 14, the sharp on the alto d is not in the original.
The composer gives the following registration directions for the dynamics at the commencement, but presumably they apply only to the allegro:
"NB. Diapasons, Principal, Teirc, 12th. and 15th. for Forte
Stop'd Diapson and Principal for Piano."


26
tr
tr
30
34
38
42
46
tr
tr

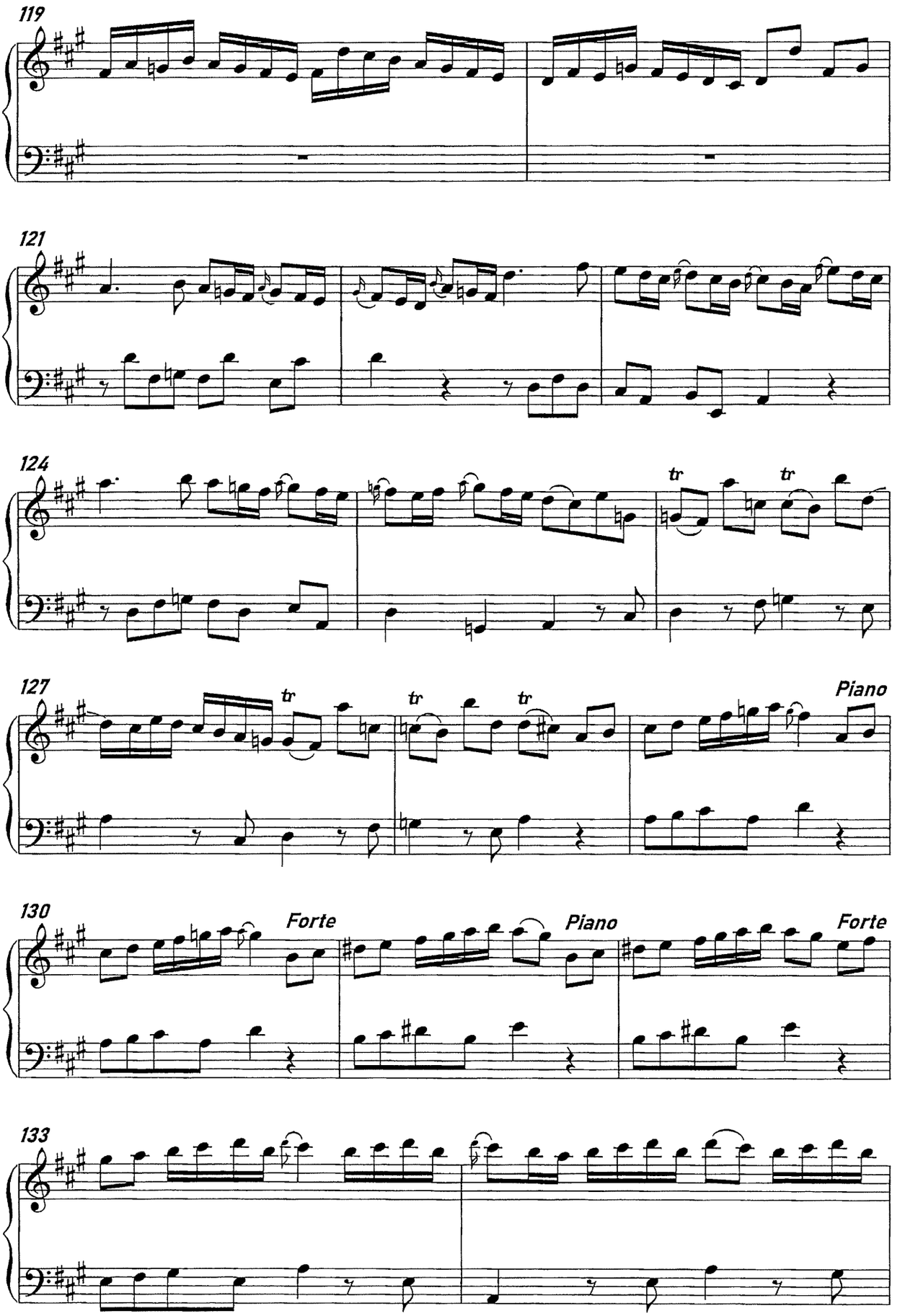

50
Allegro Forte
54
tr
57
tr
tr
60
63
Piano
Forte
Piano
66
Forte
tr
tr


69
tr
72
tr
75
78
Piano
Forte
81
Piano
Forte
tr
84
tr

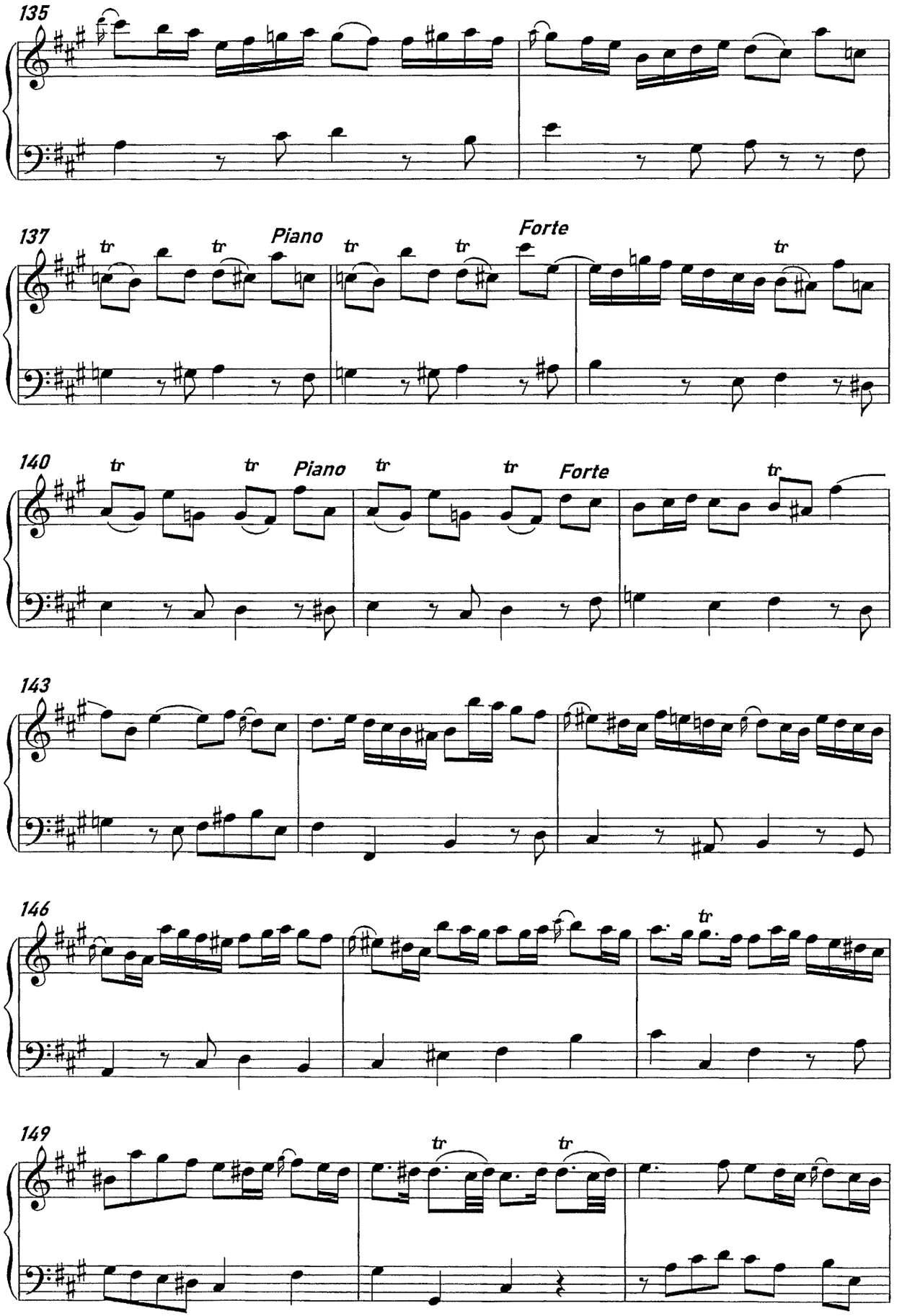

87
tr
90
Piano
Forte
92
tr
Piano
tr
Forte
tr
Piano
tr
Forte
95
98
101



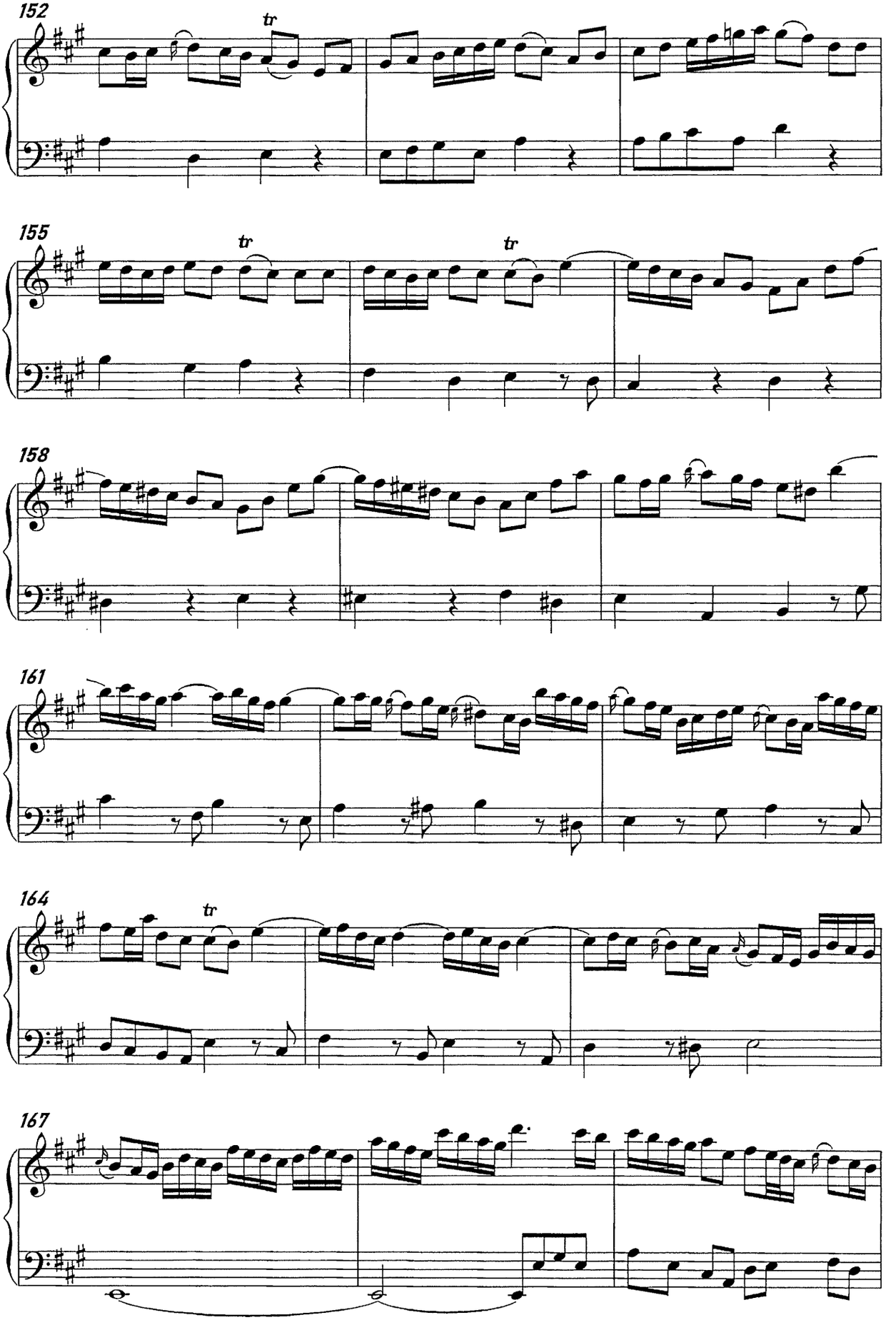
Bars 104, 128, and 136-138, the first c almost certainly requires a natural, and a subsequent sharp. Neither are in the original. Cf. bars 106 and 107.

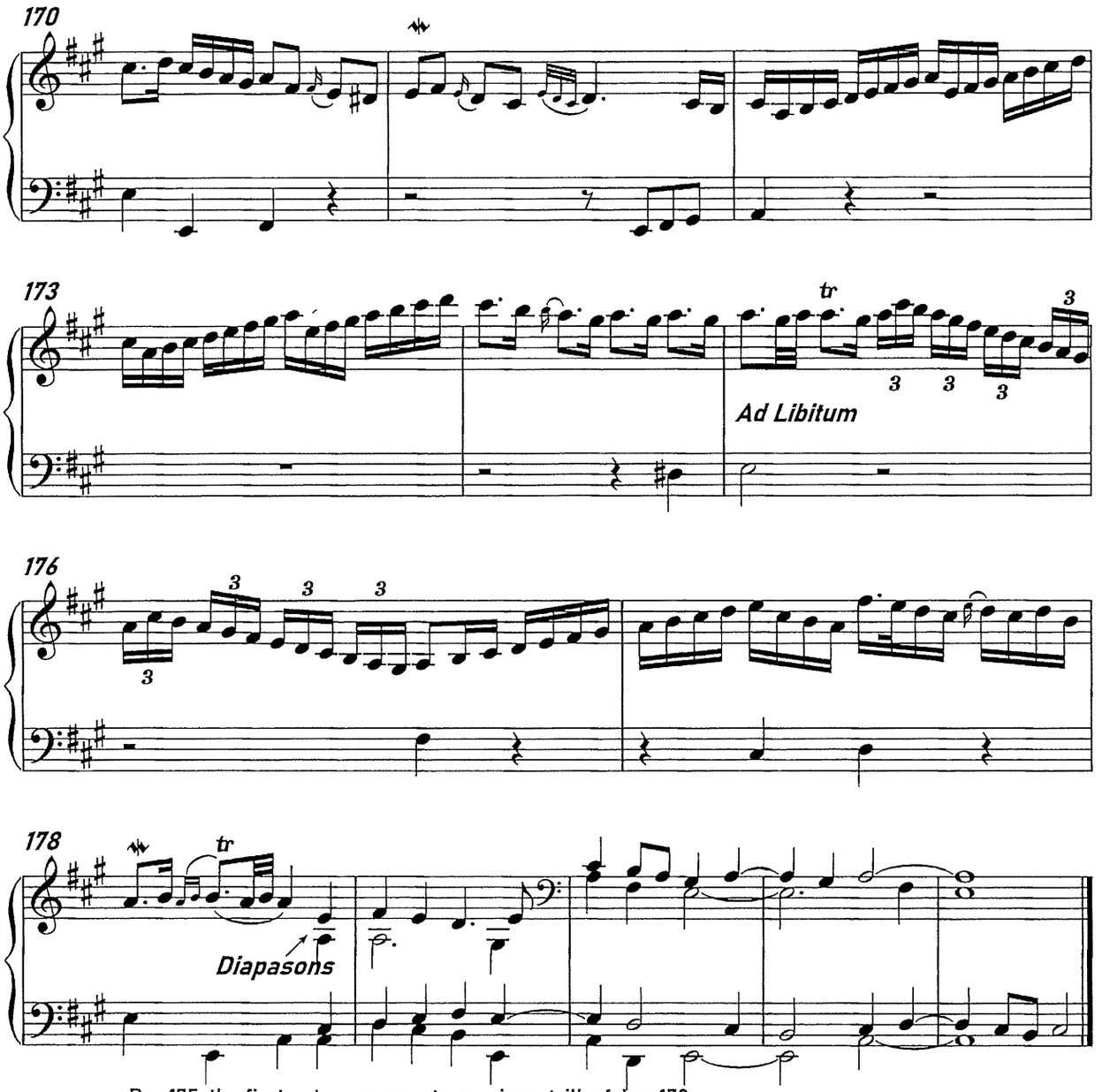


Bar 126, the natural preceding the g is not in the original.



Bars 137 and 138, the natural preceding the c is not in the original.
Bars 137 and 138, the sharp on the second c is not in the original.

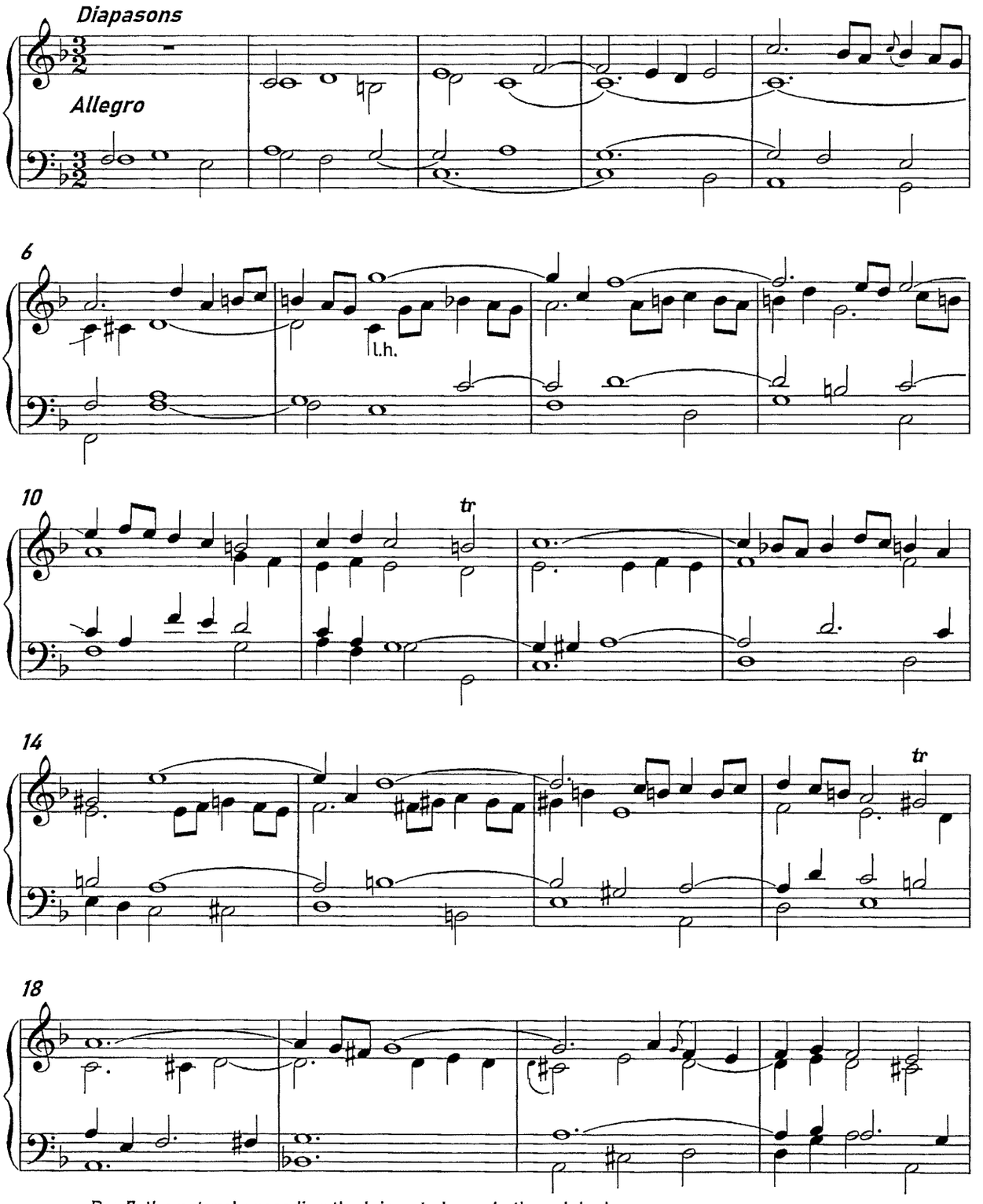

152
tr
155
tr
tr
158
161
164
tr
167



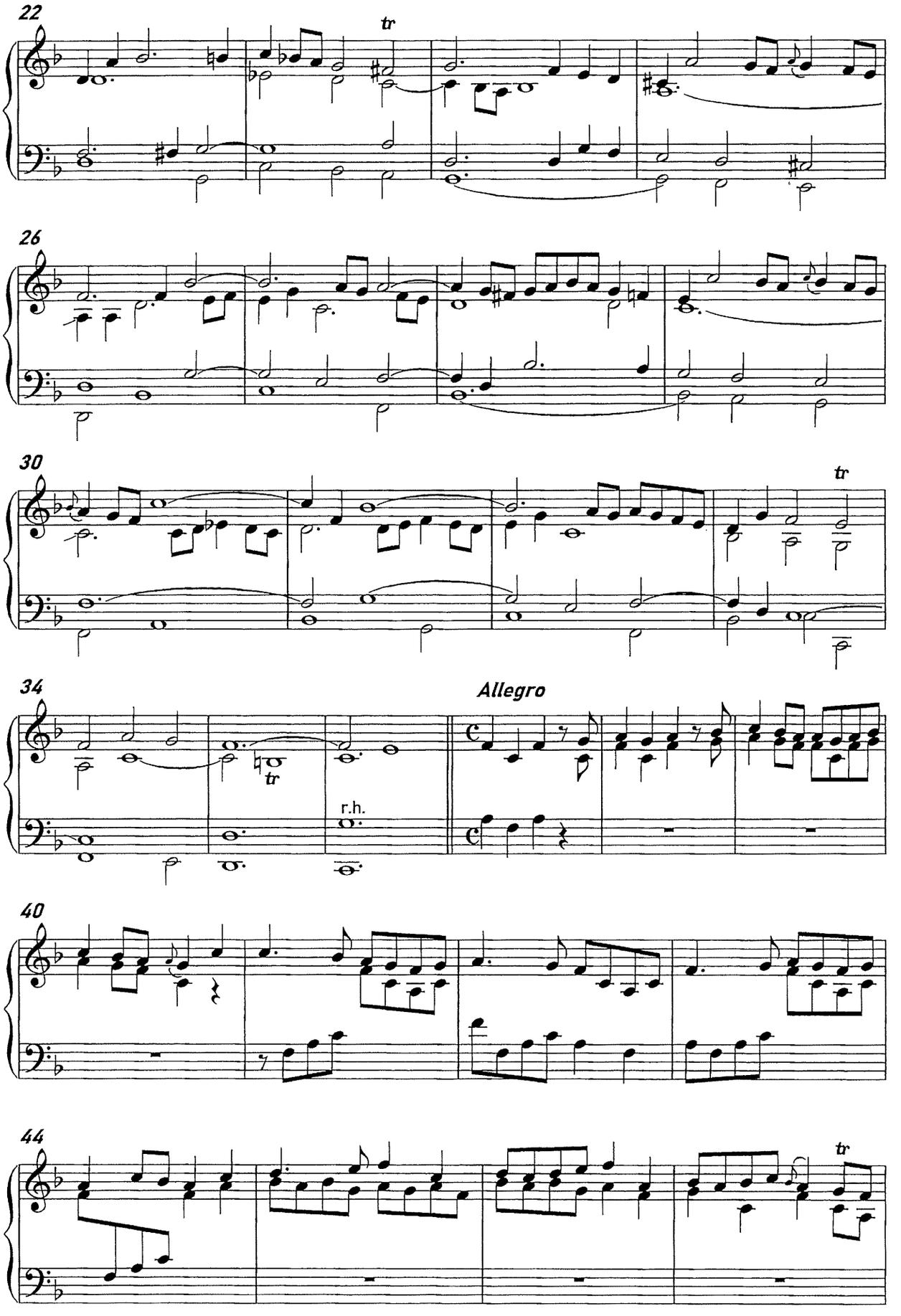
Bar 175, the first note, a, seems to require a trill, cf. bar 178.

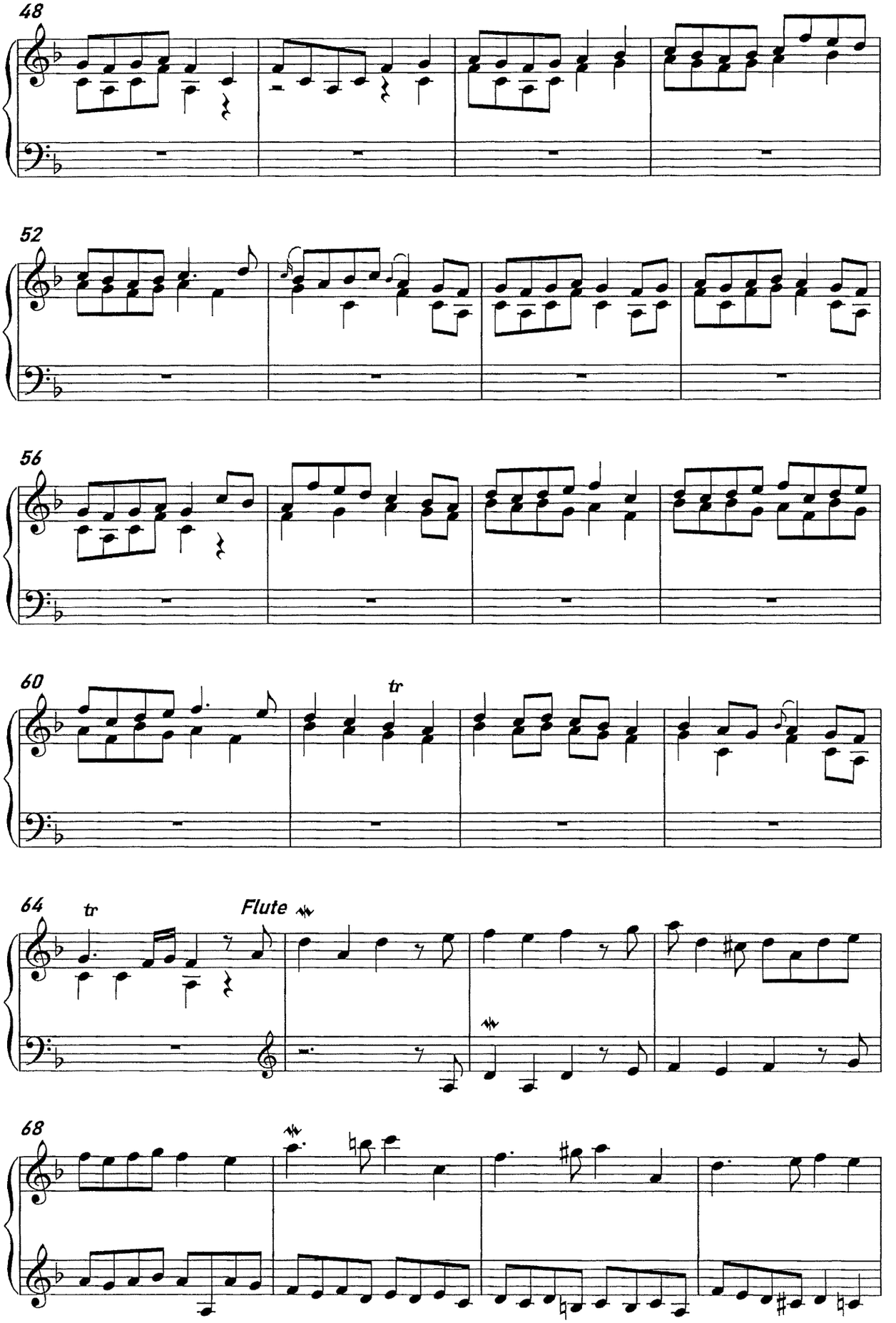
Voluntary VI

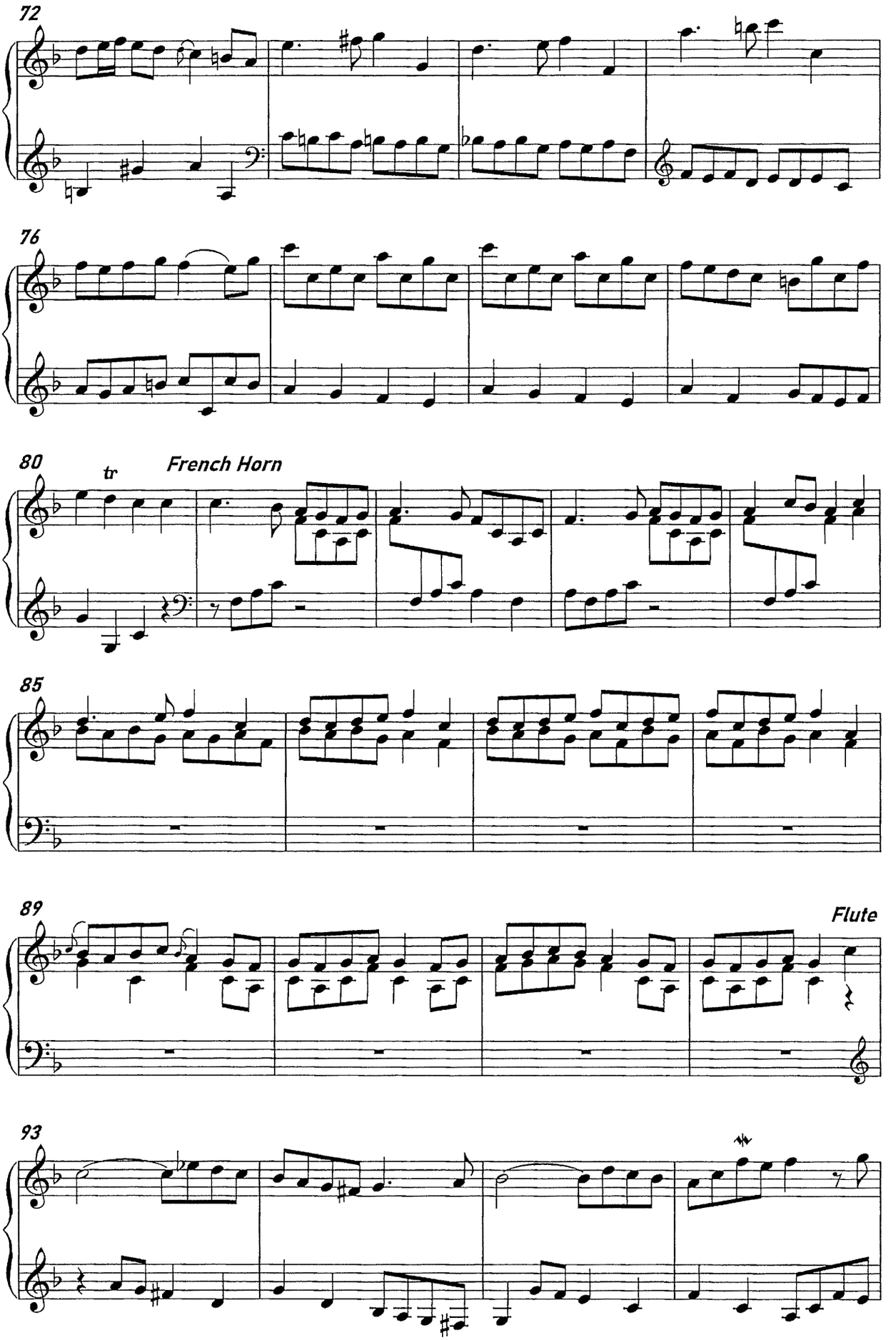
John Bennett d. 1784.
Edited from from the composer's original, c. 1758,
by Wes Jordan, 2021.

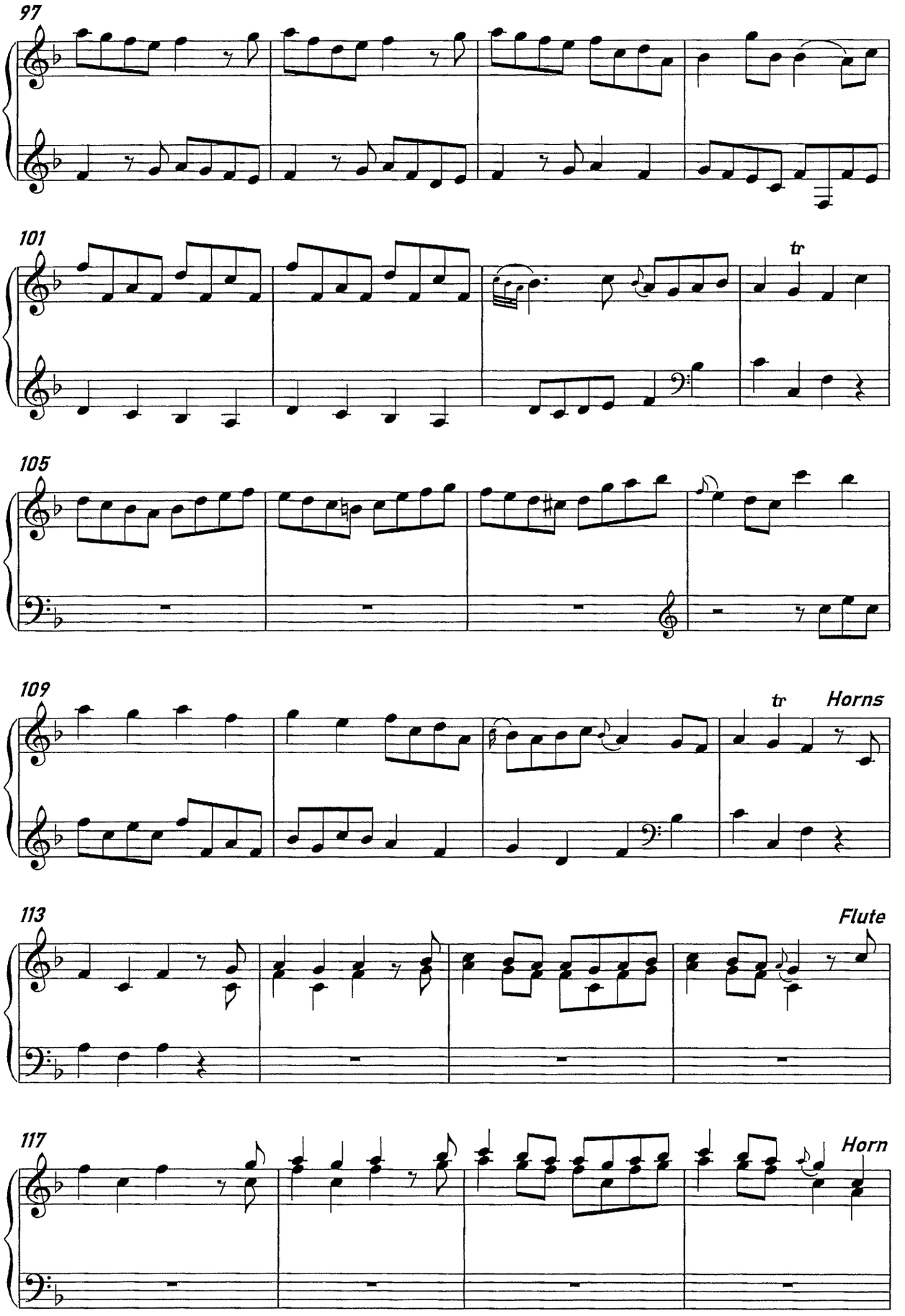


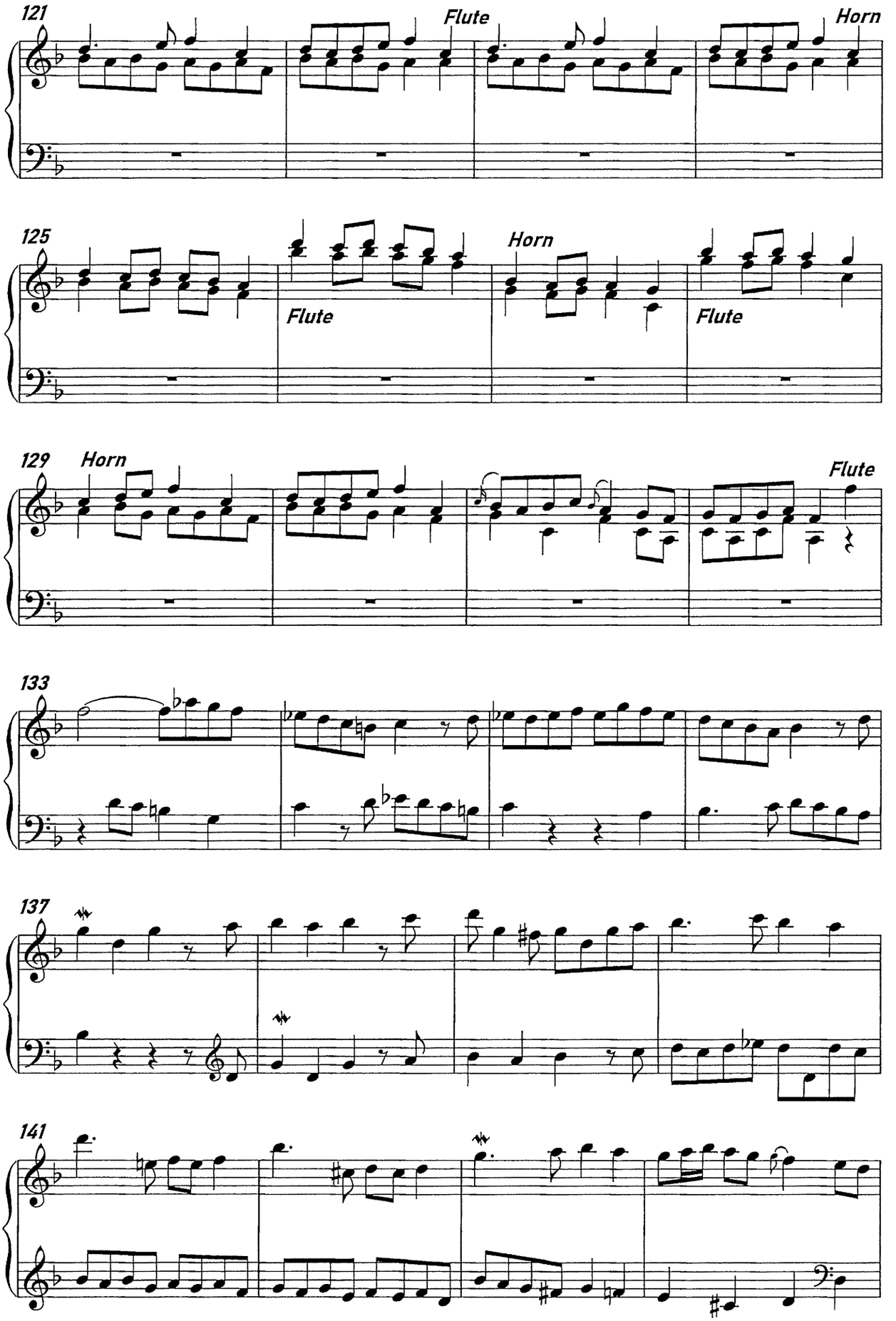
Bar 7, the natural preceding the b is not shown in the original.
Bar 14, the natural preceding the crotchet g in the alto part is not shown in the original.

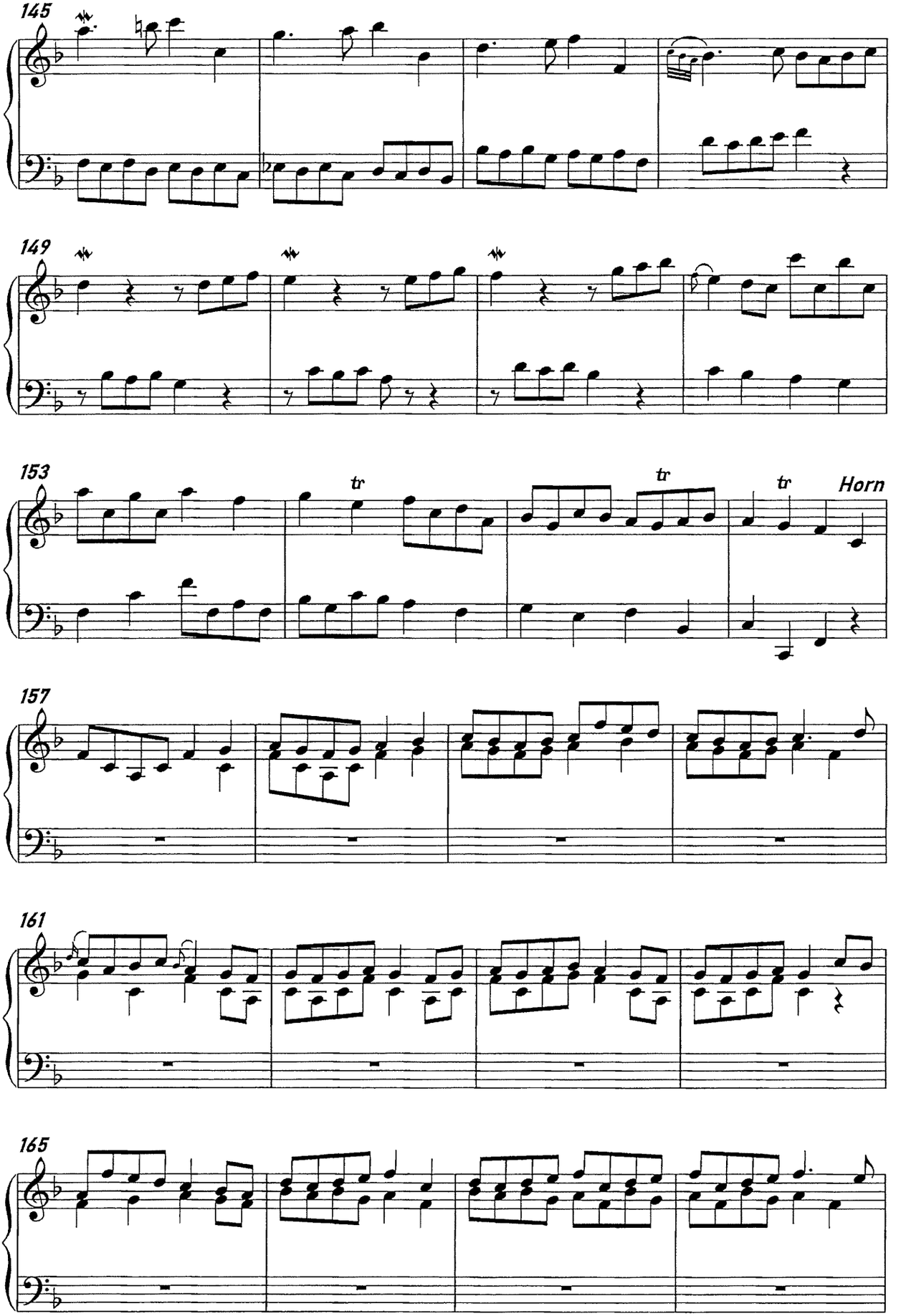

22
tr
26
30
tr
34
tr
r.h.
Allegro
40
44
tr

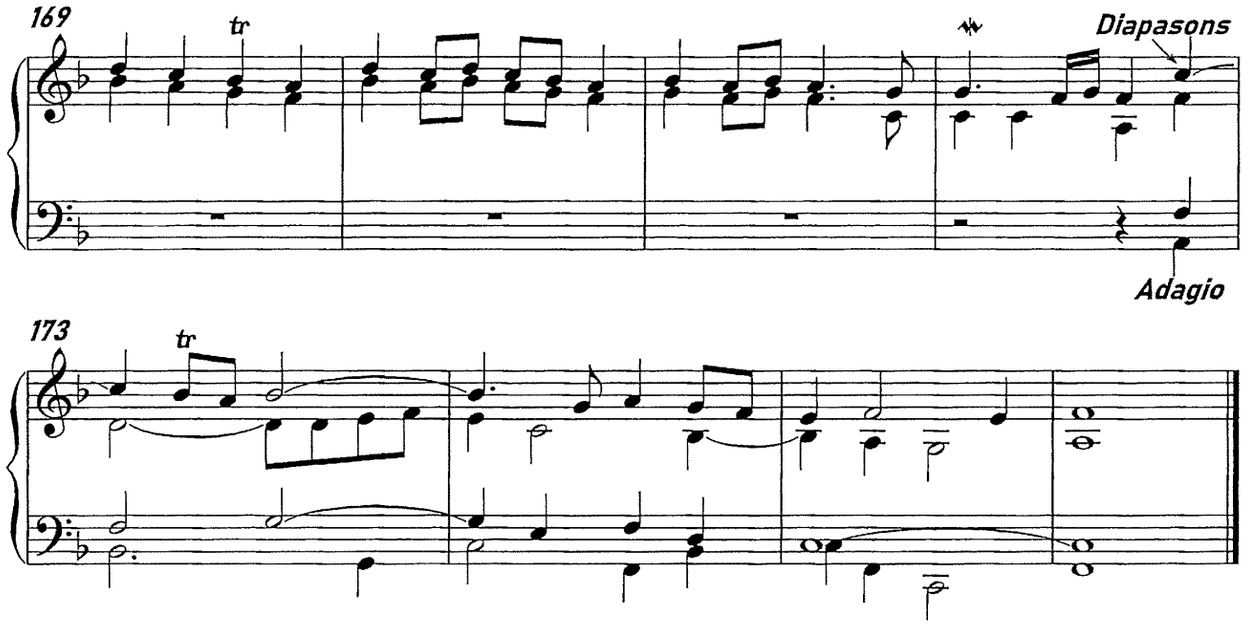

48
52
56
60
tr
64
tr
Flute
68


72
76
80
tr
French Horn
85
89
Flute
93


97
101
tr
105
109
tr
Horns
113
Flute
117
Horn

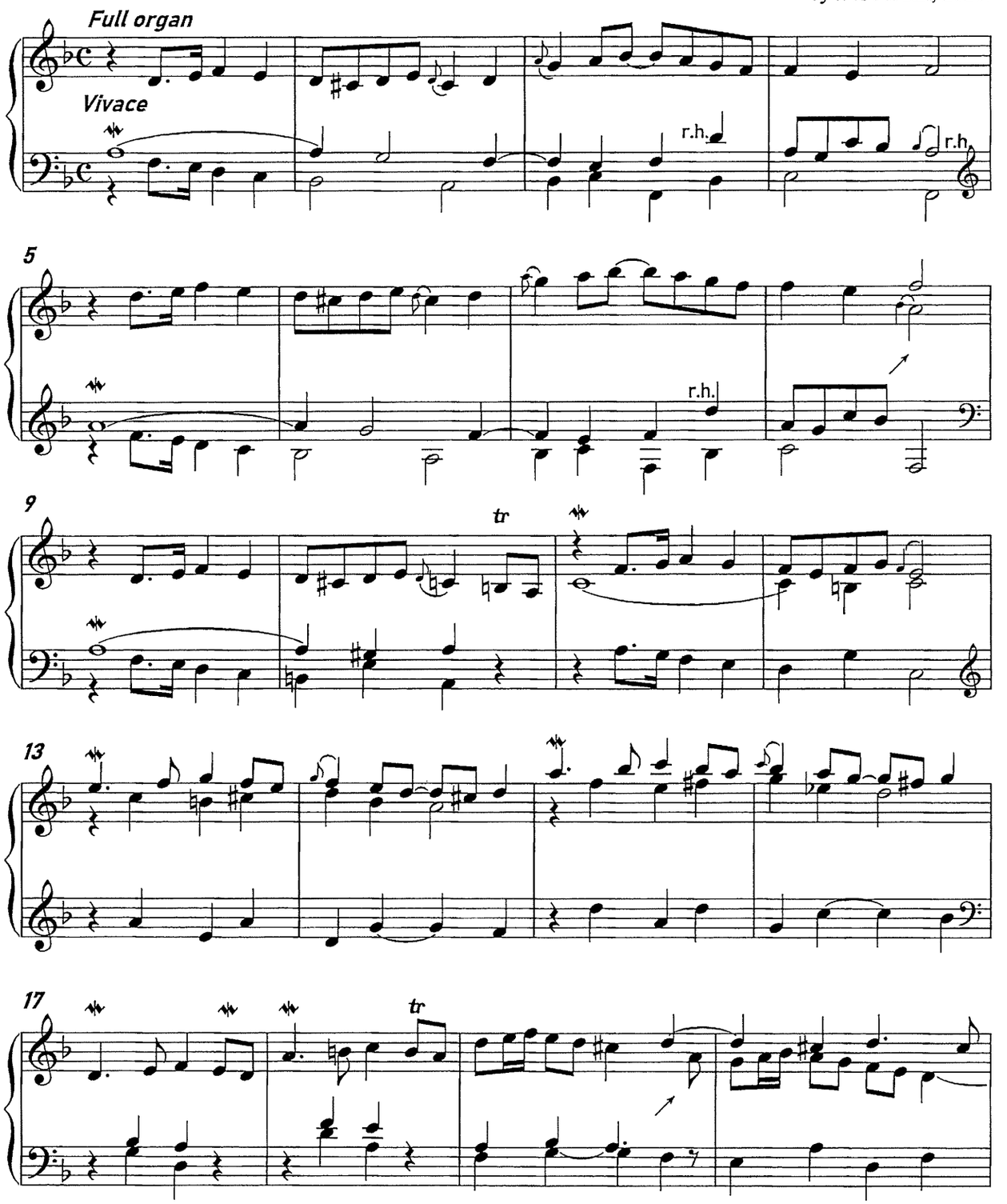

121
Flute
Horn
125
Horn
Flute
Flute
129
Horn
Flute
133
137
141

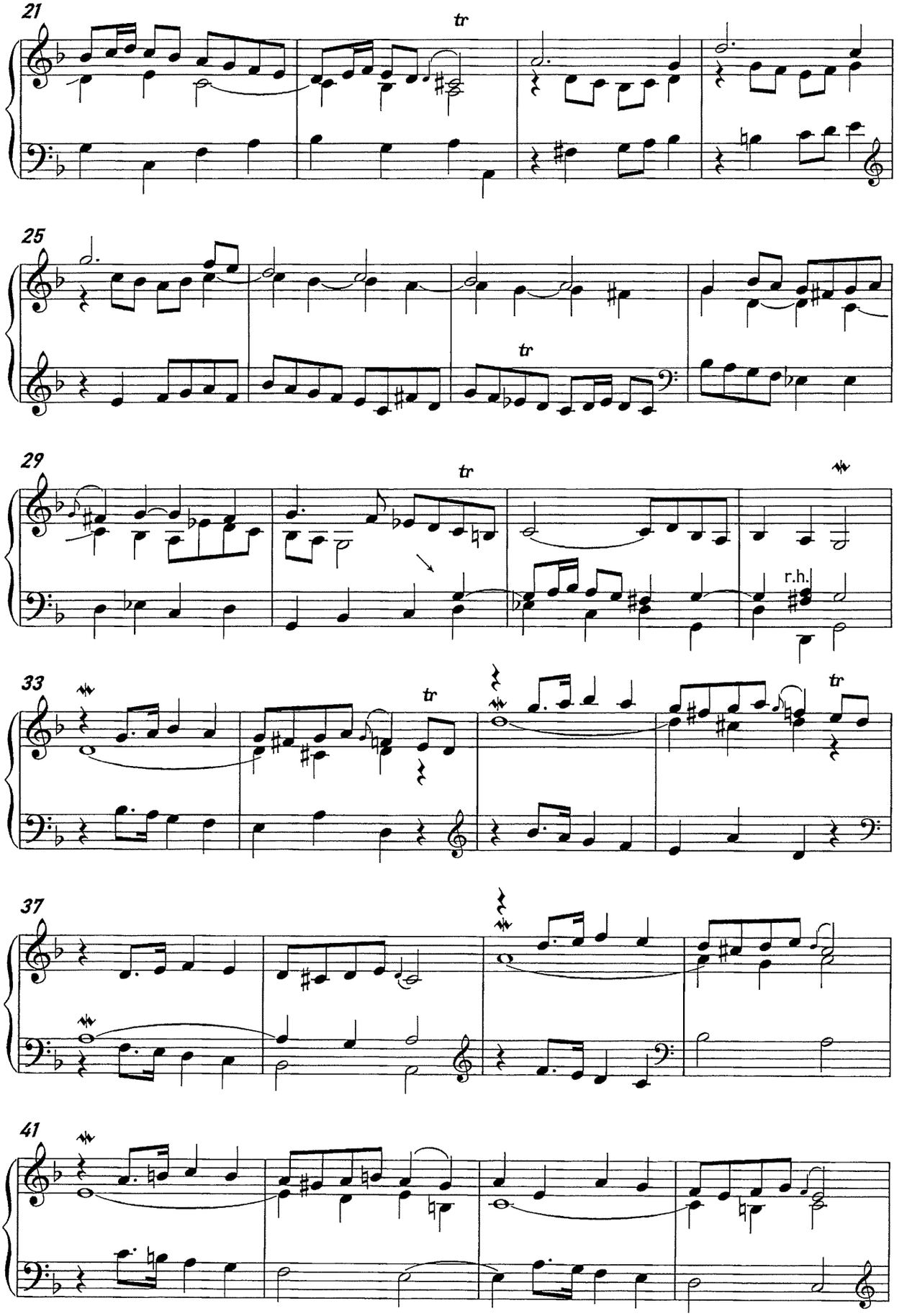

145
149
153
tr
tr
tr
Horn
157
161
165

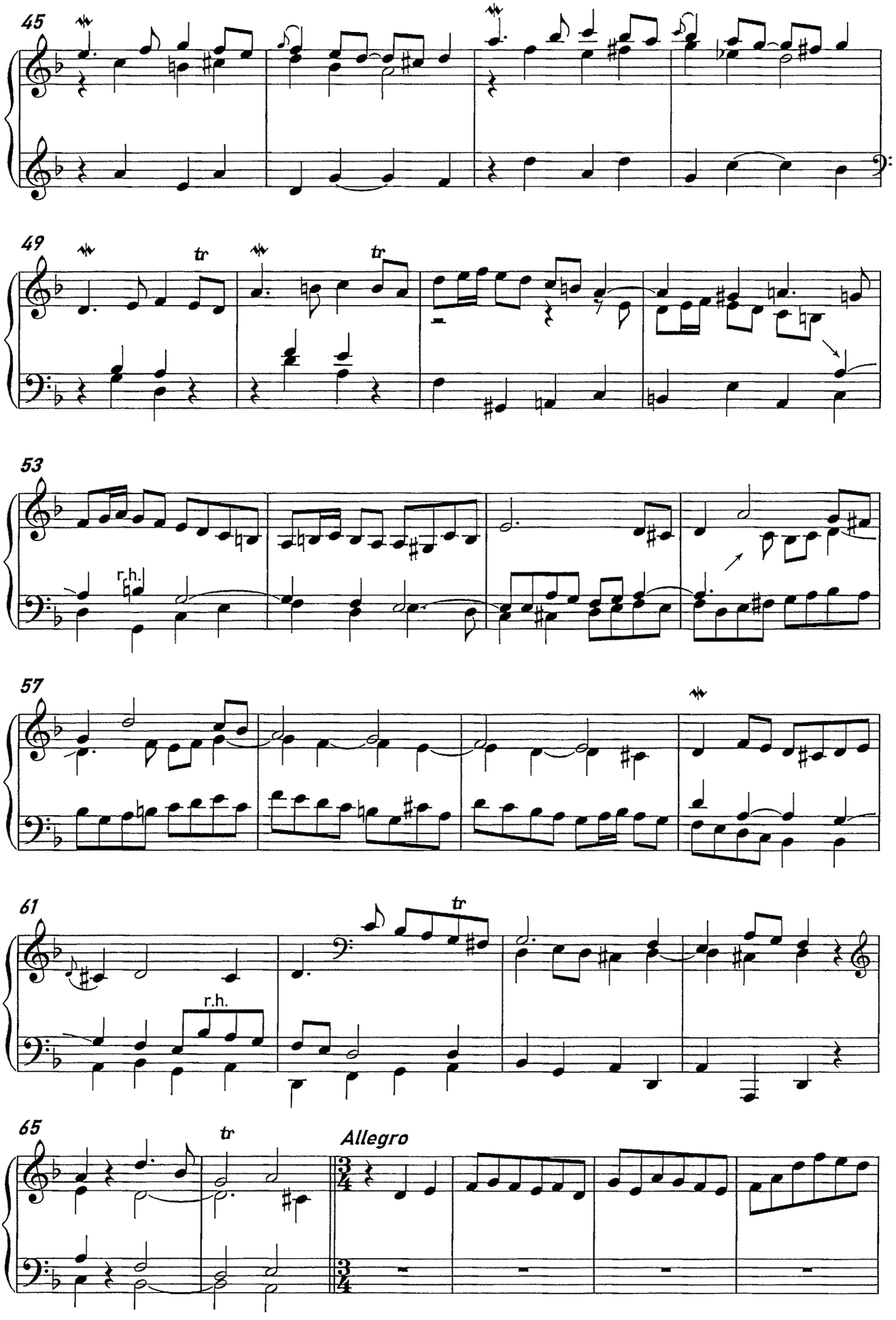

169
tr
Diapasons
Adagio
173
tr

Voluntary VII

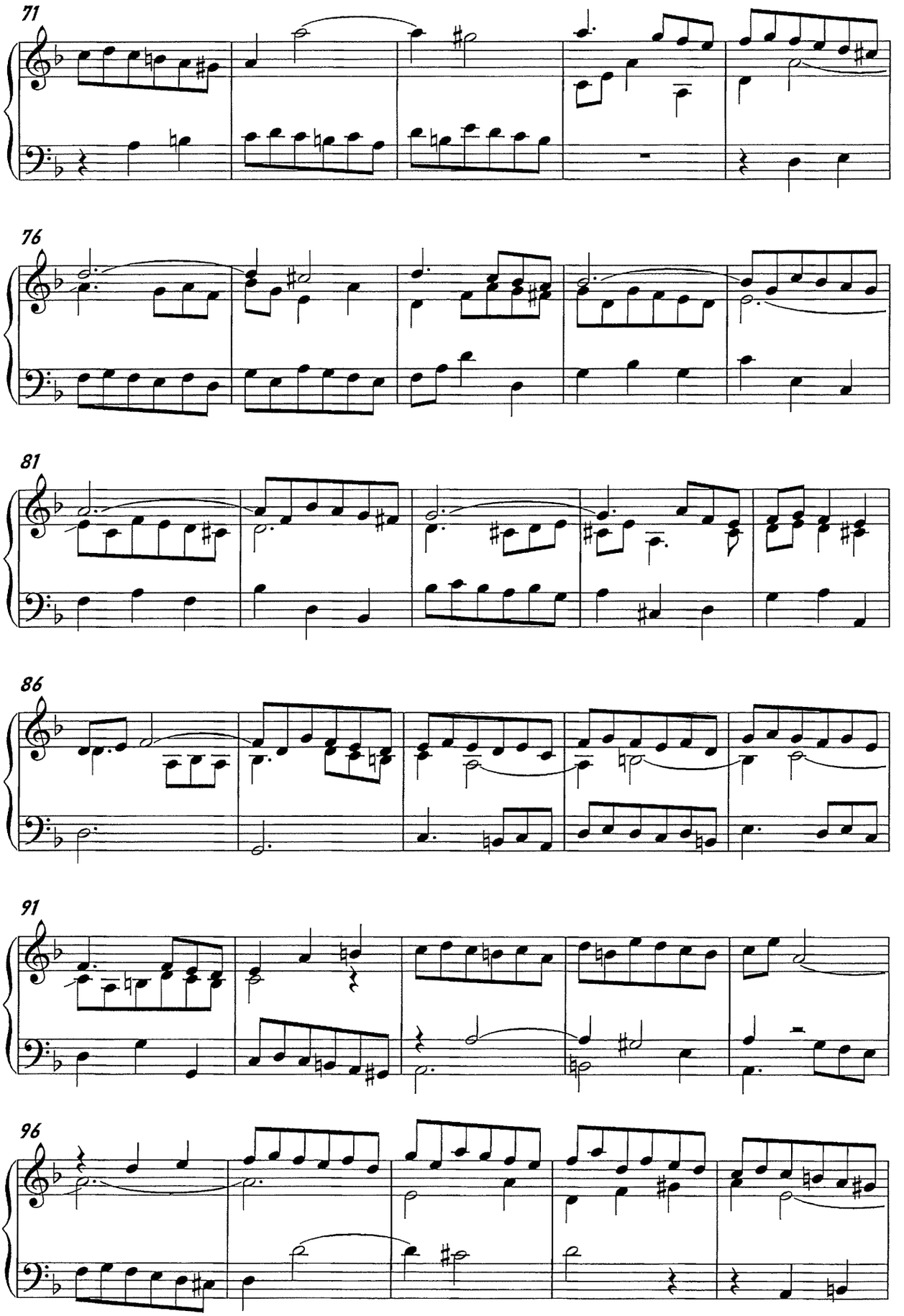
John Bennett d.1784.
Edited from the composer's original, c. 1785,
byWes Jordan, 2021.

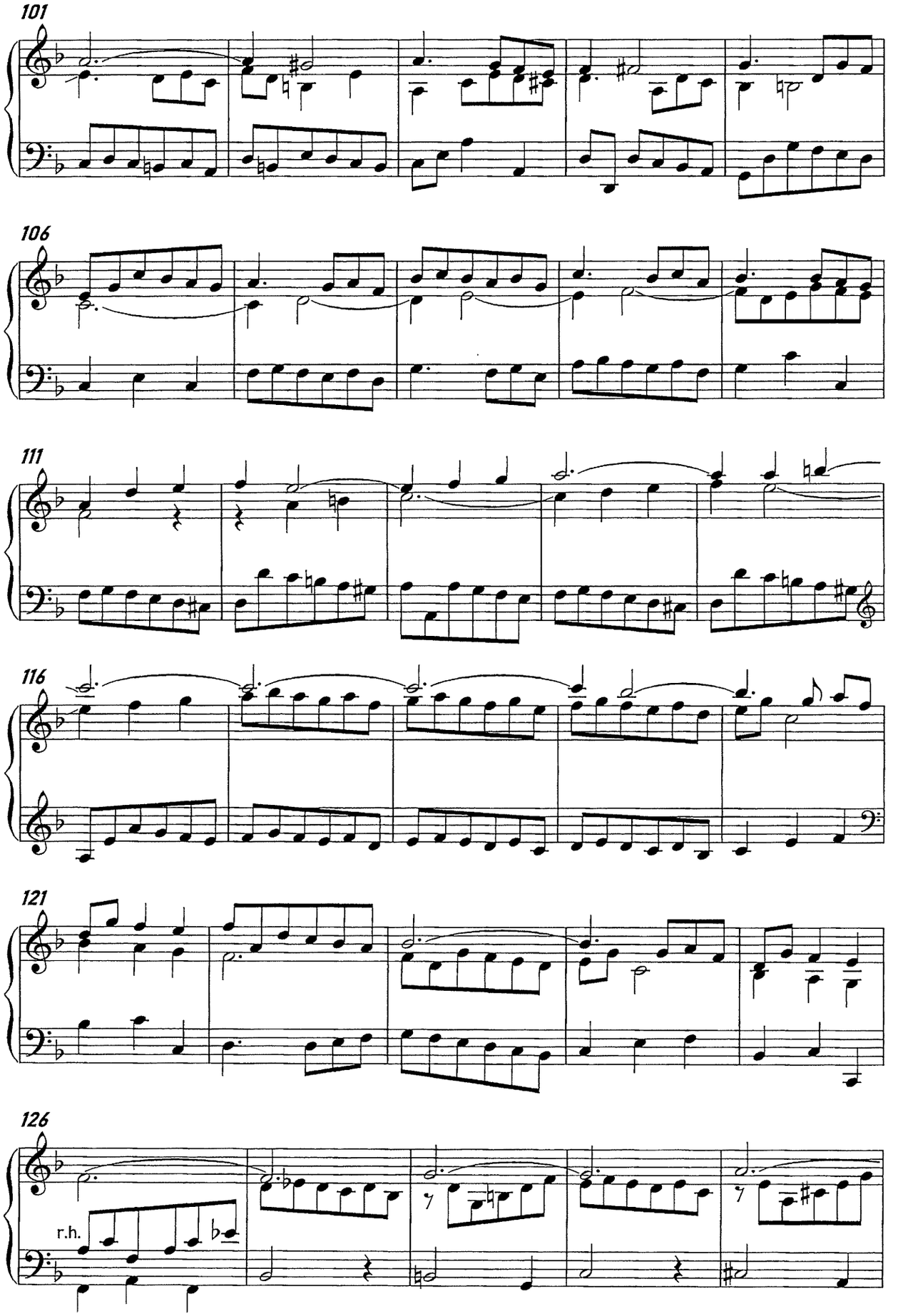


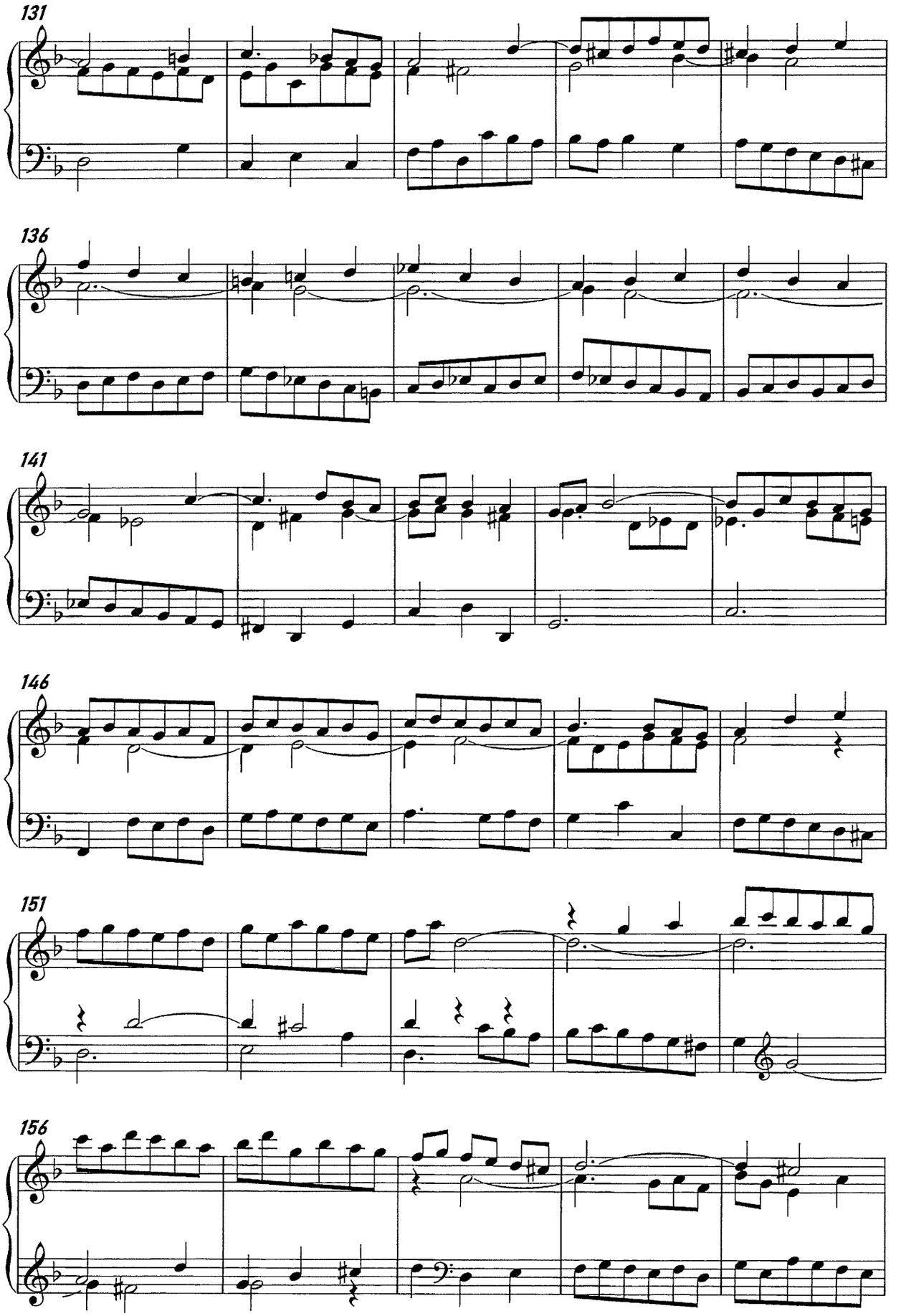

21
tr
25
tr
29
tr
r.h.
33
tr
tr
37
41

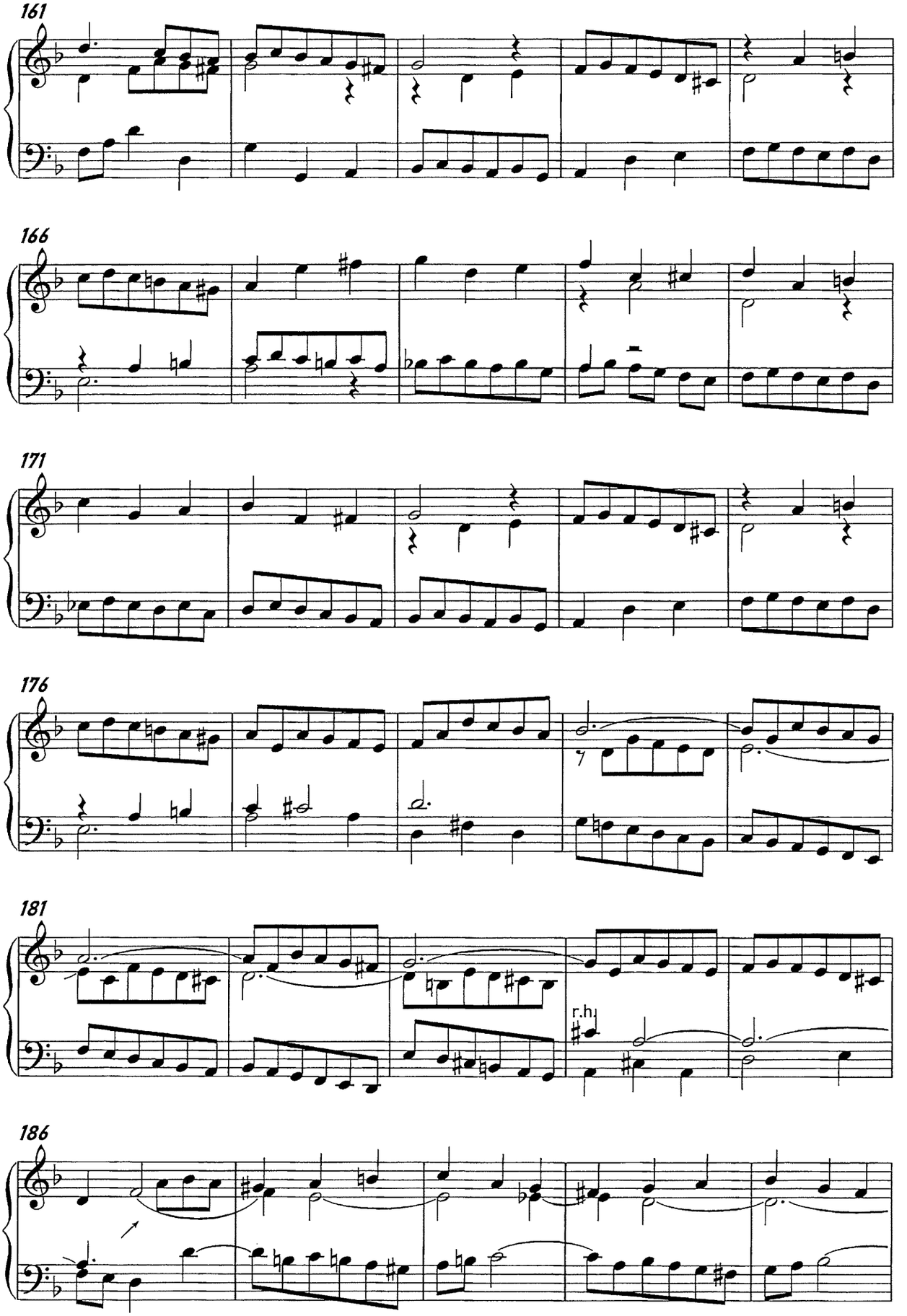


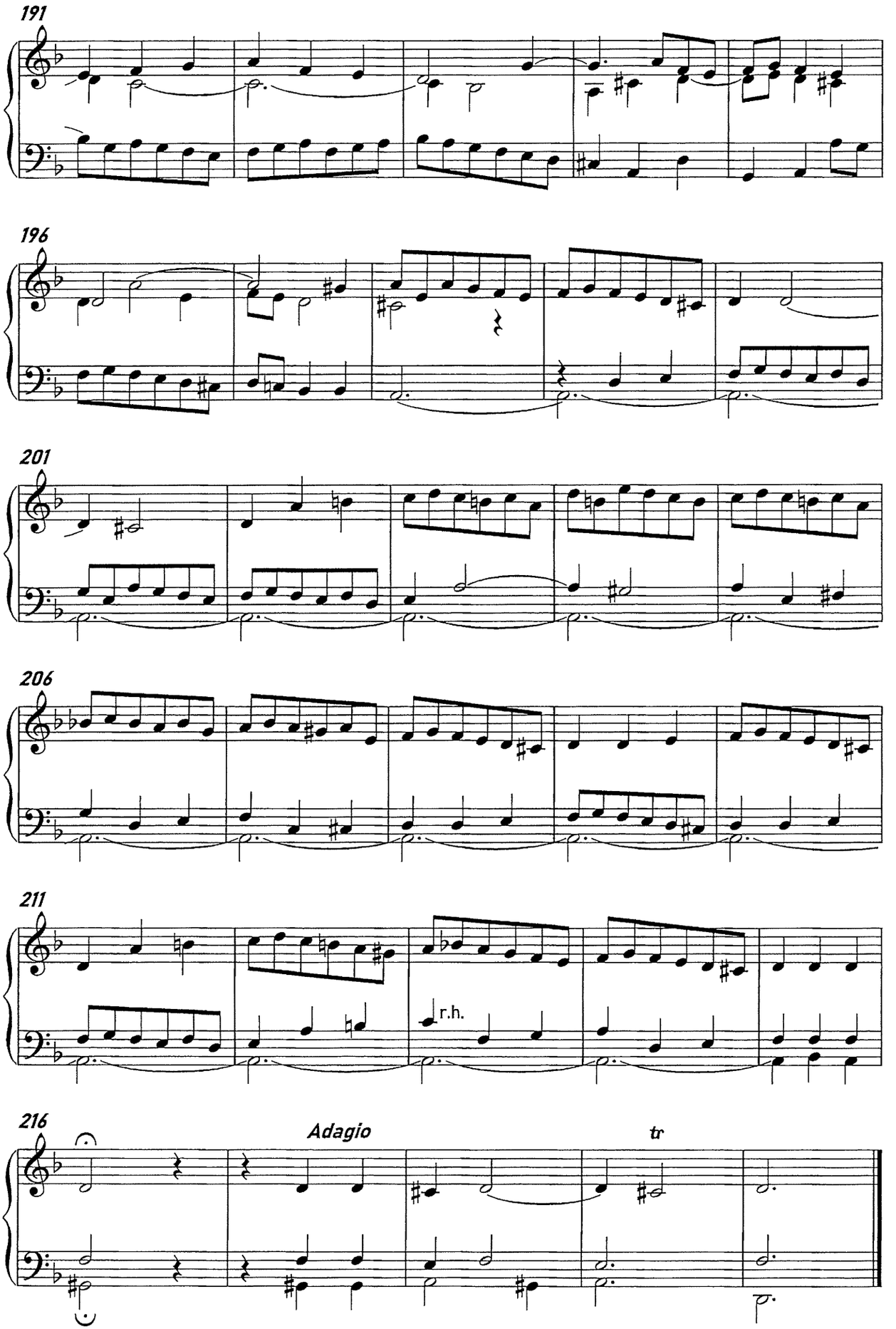
Bar 64, sic


71
76
81
86
91
96


101
106
111
116
121
126
r.h.

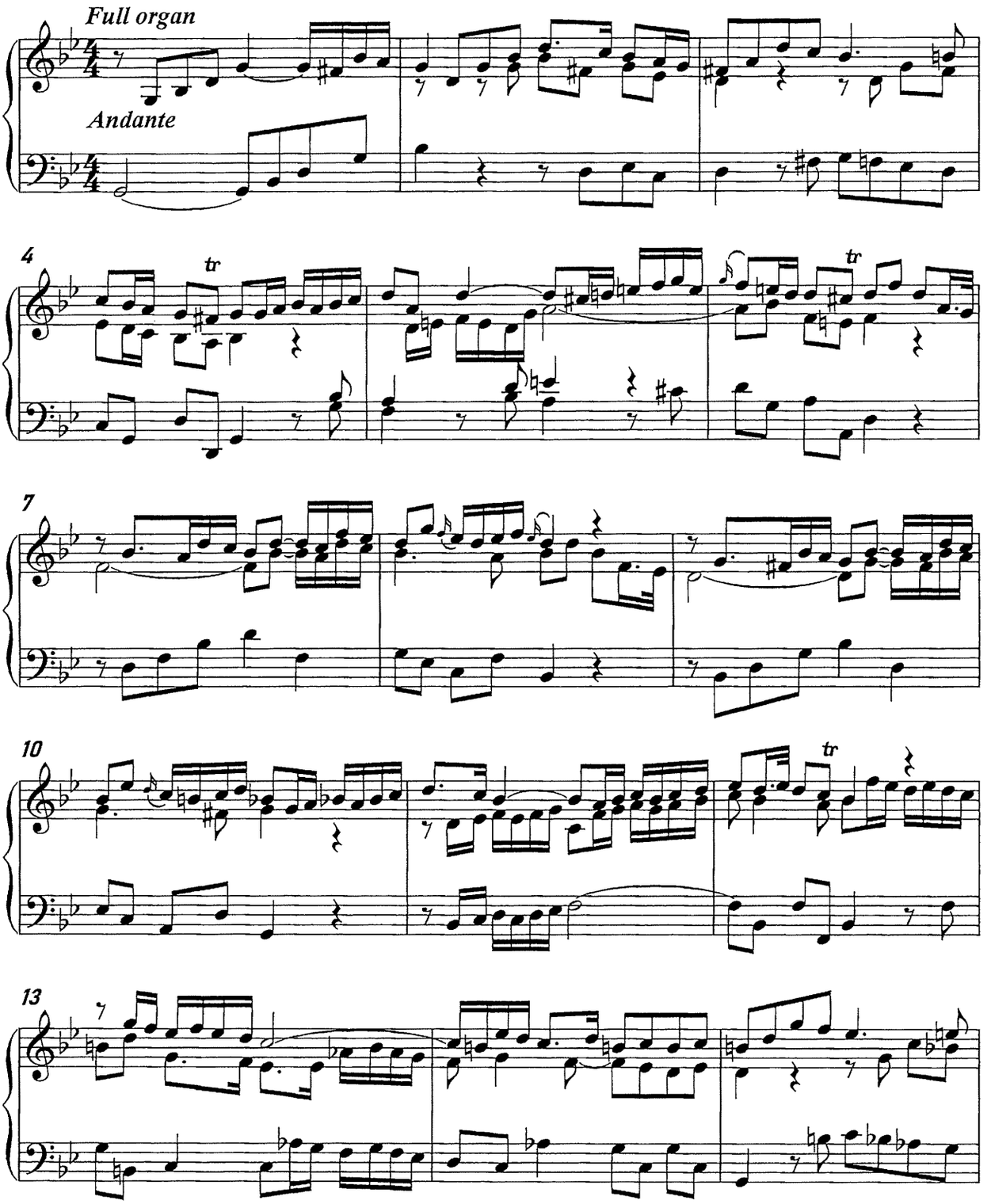

131
136
141
146
151
156


161
166
171
176
181
r.h.
186

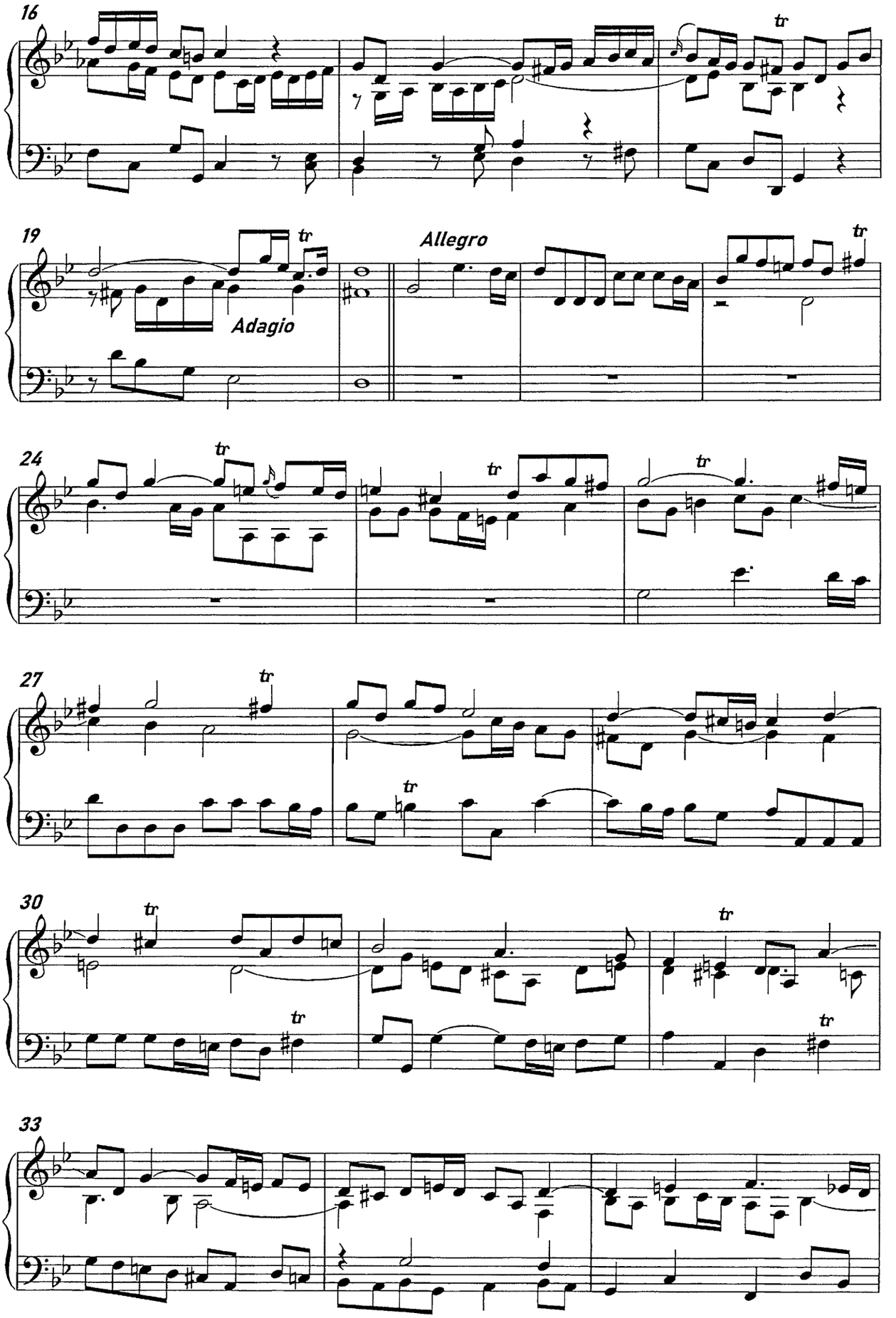

191
196
201
206
211
r.h.
216
Adagio
tr

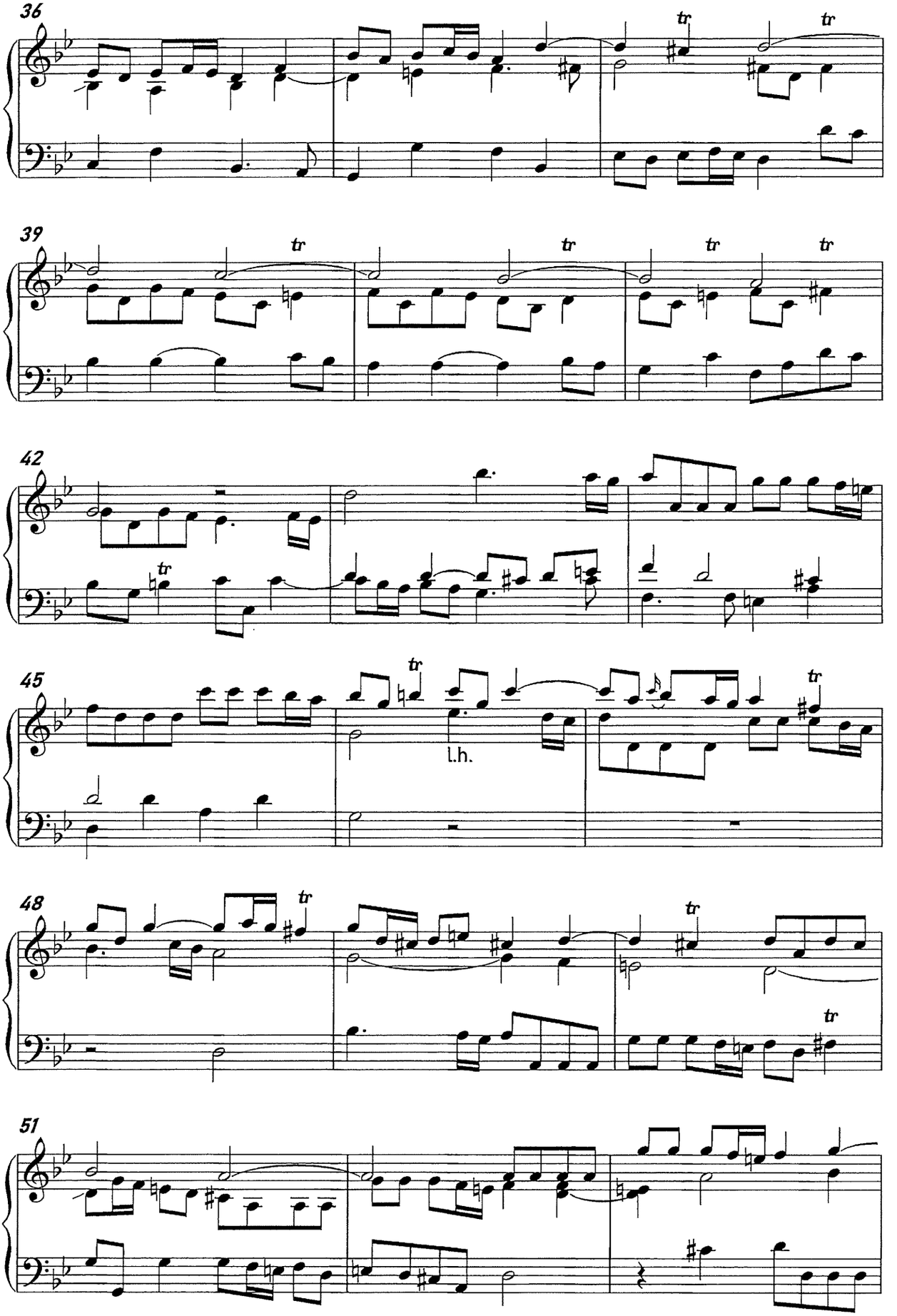
Voluntary VIII

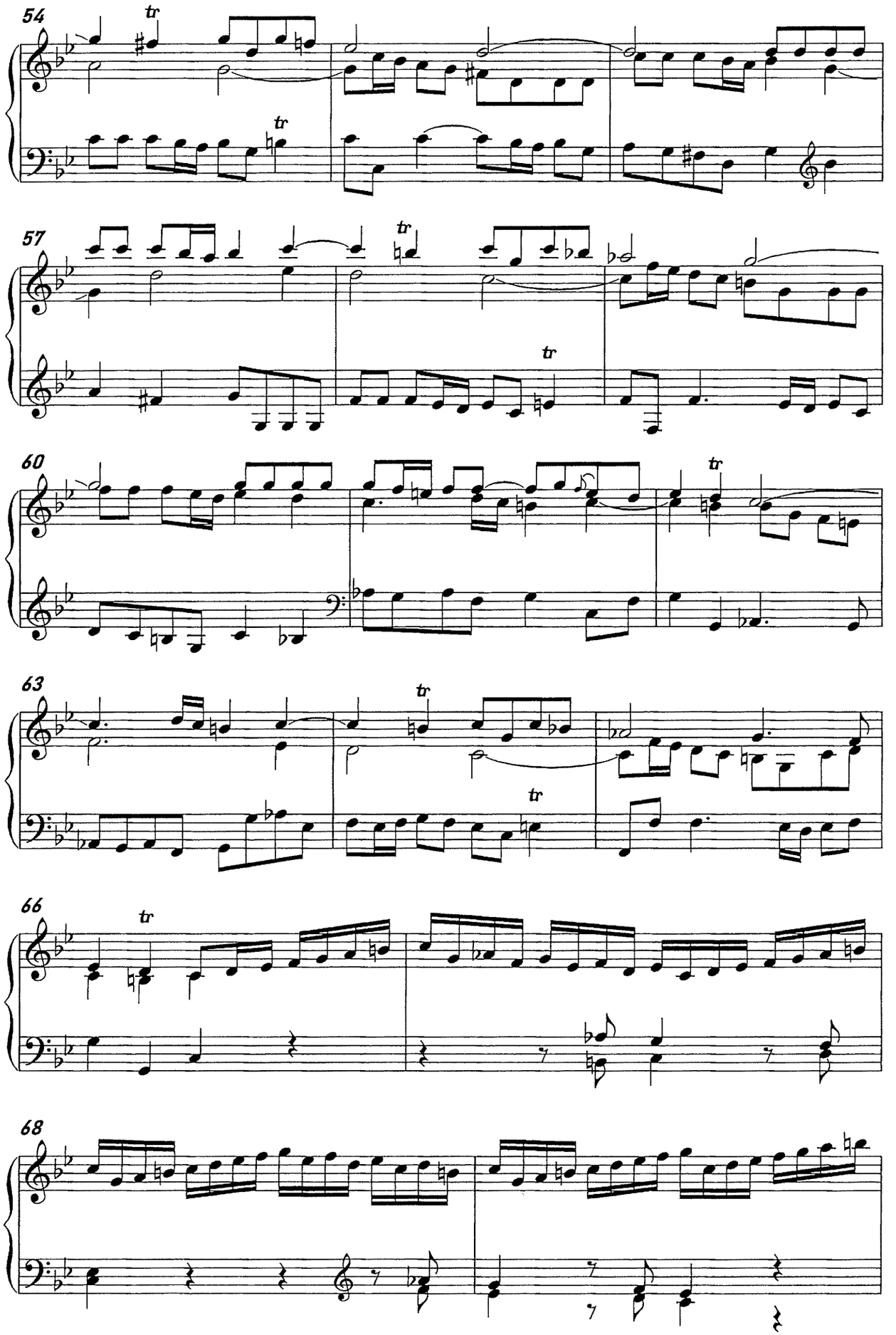
John Bennett d. 1784,
Edited from the composer's original, c. 1785,
by Wes Jordan, 2021.

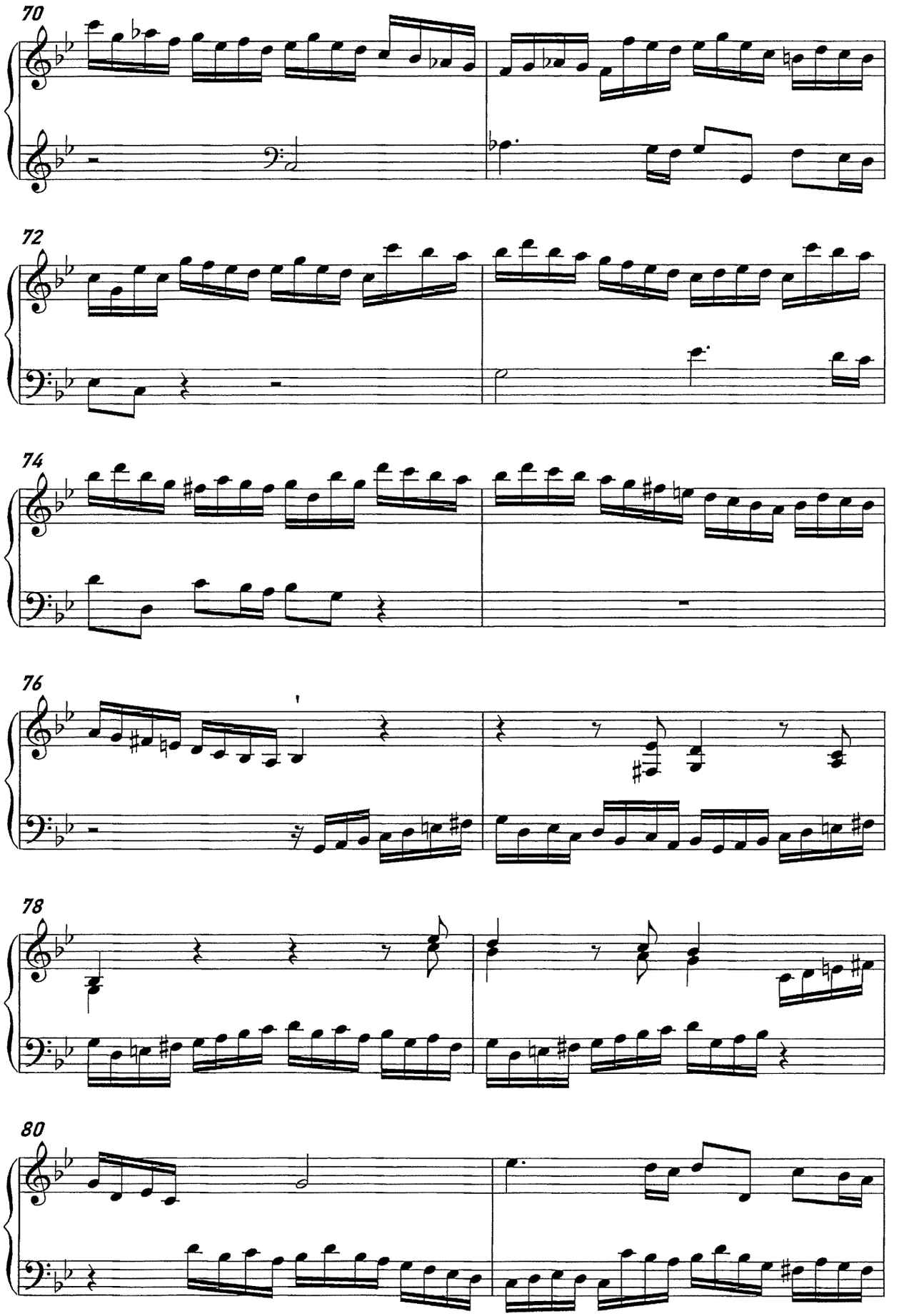


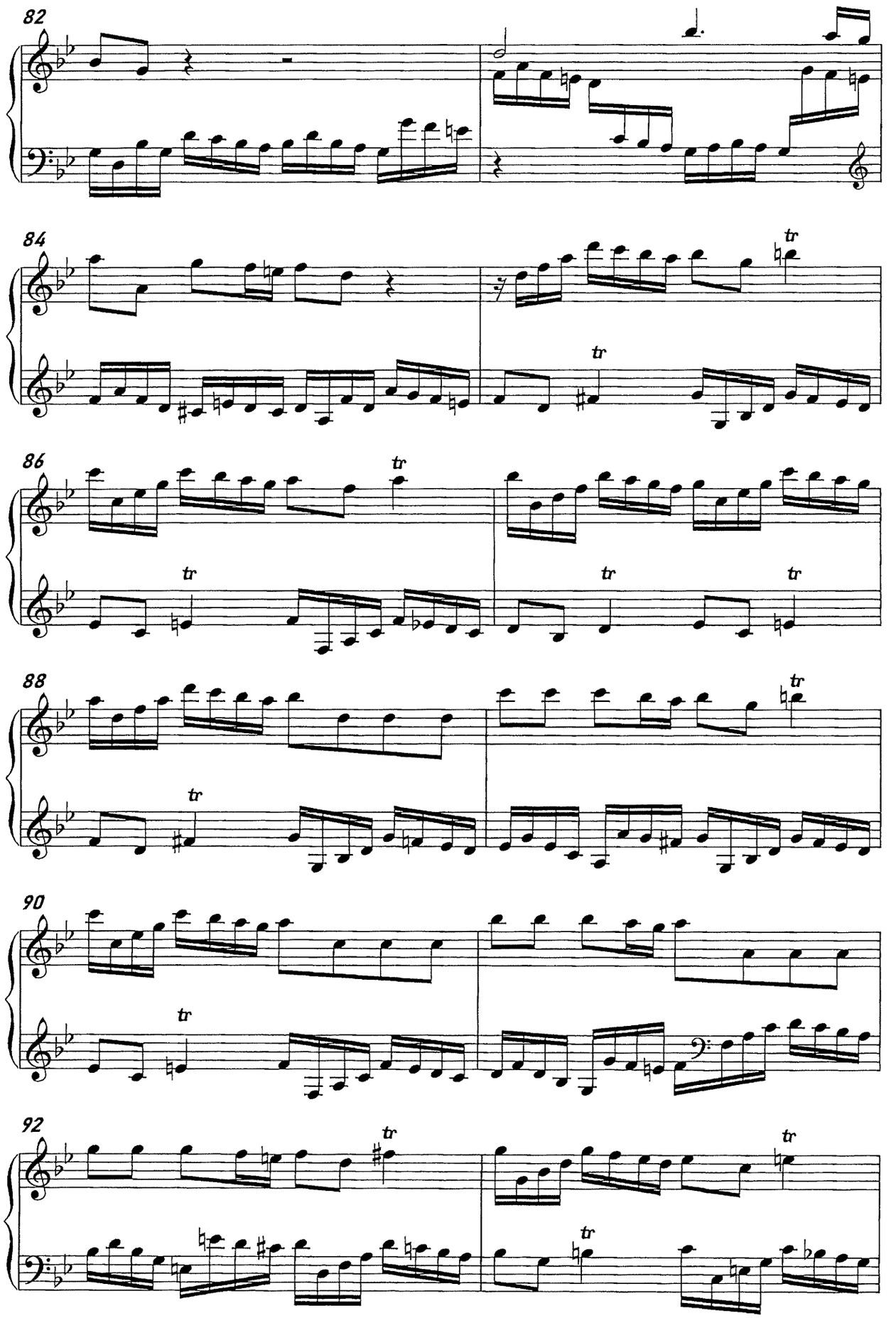
Bar 15, the flat on the final quaver in the alto is not in the original.

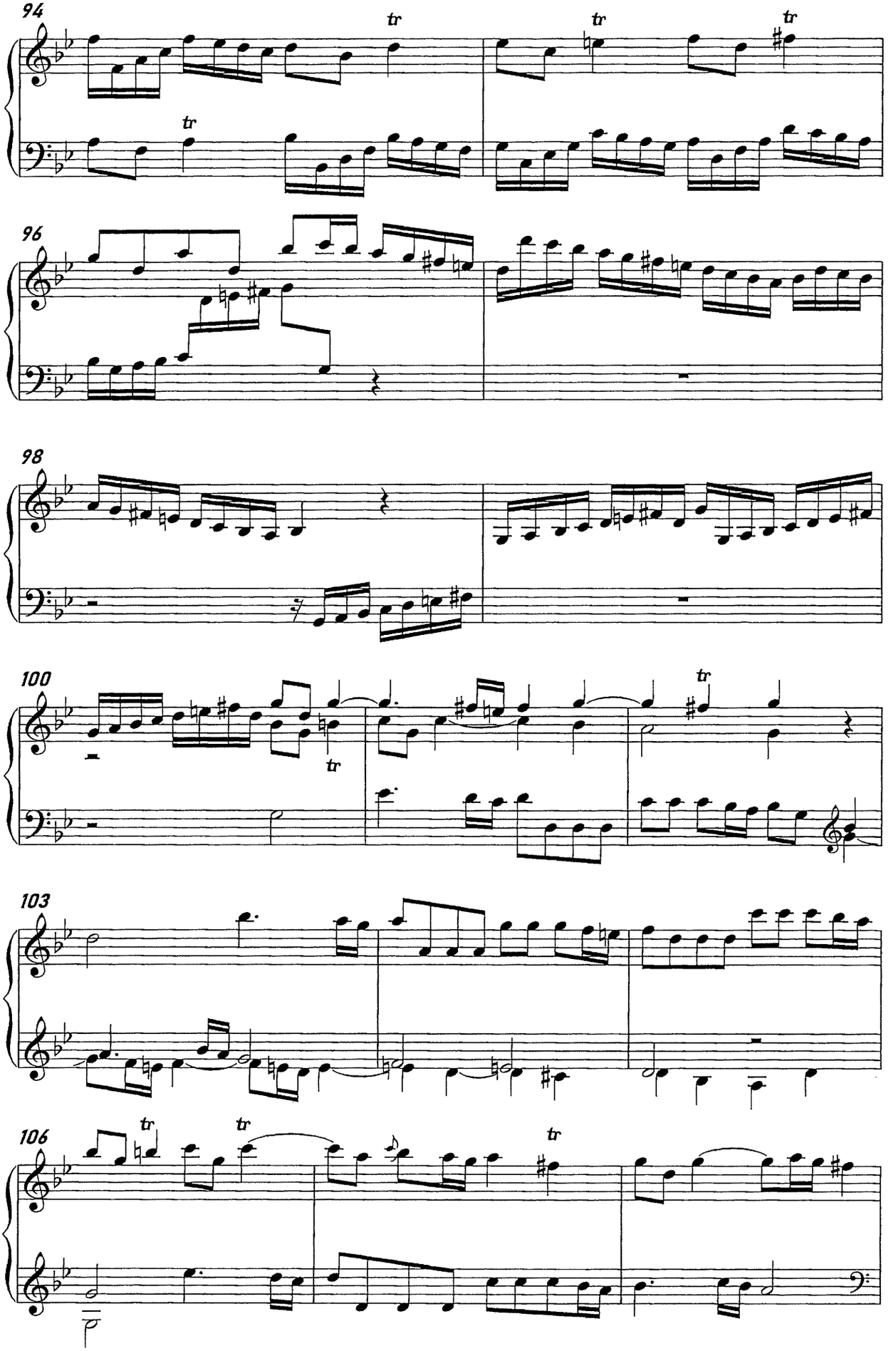

16
19
Adagio
Allegro
24
27
30
33

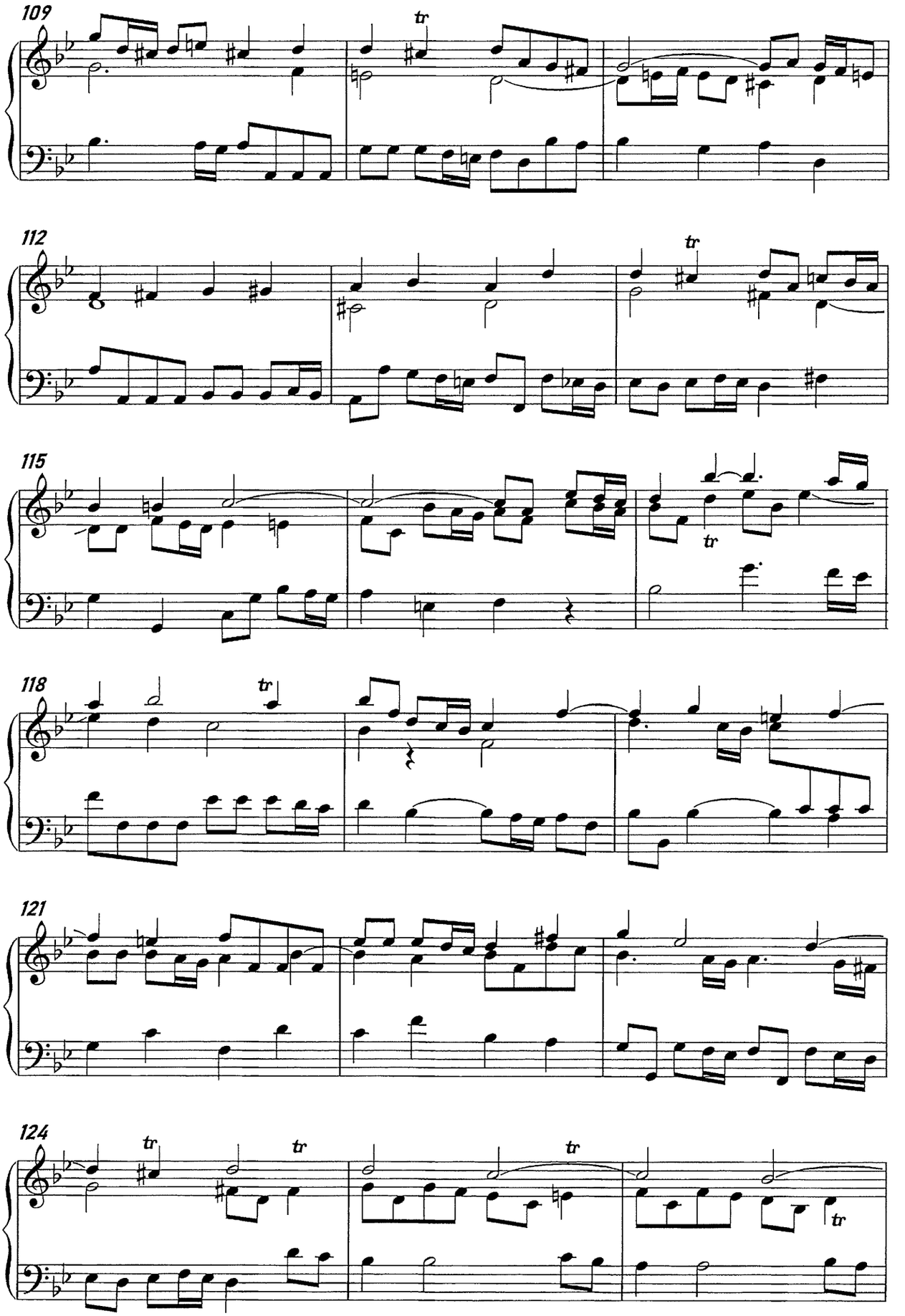

36
39
42
45
l.h.
48
51

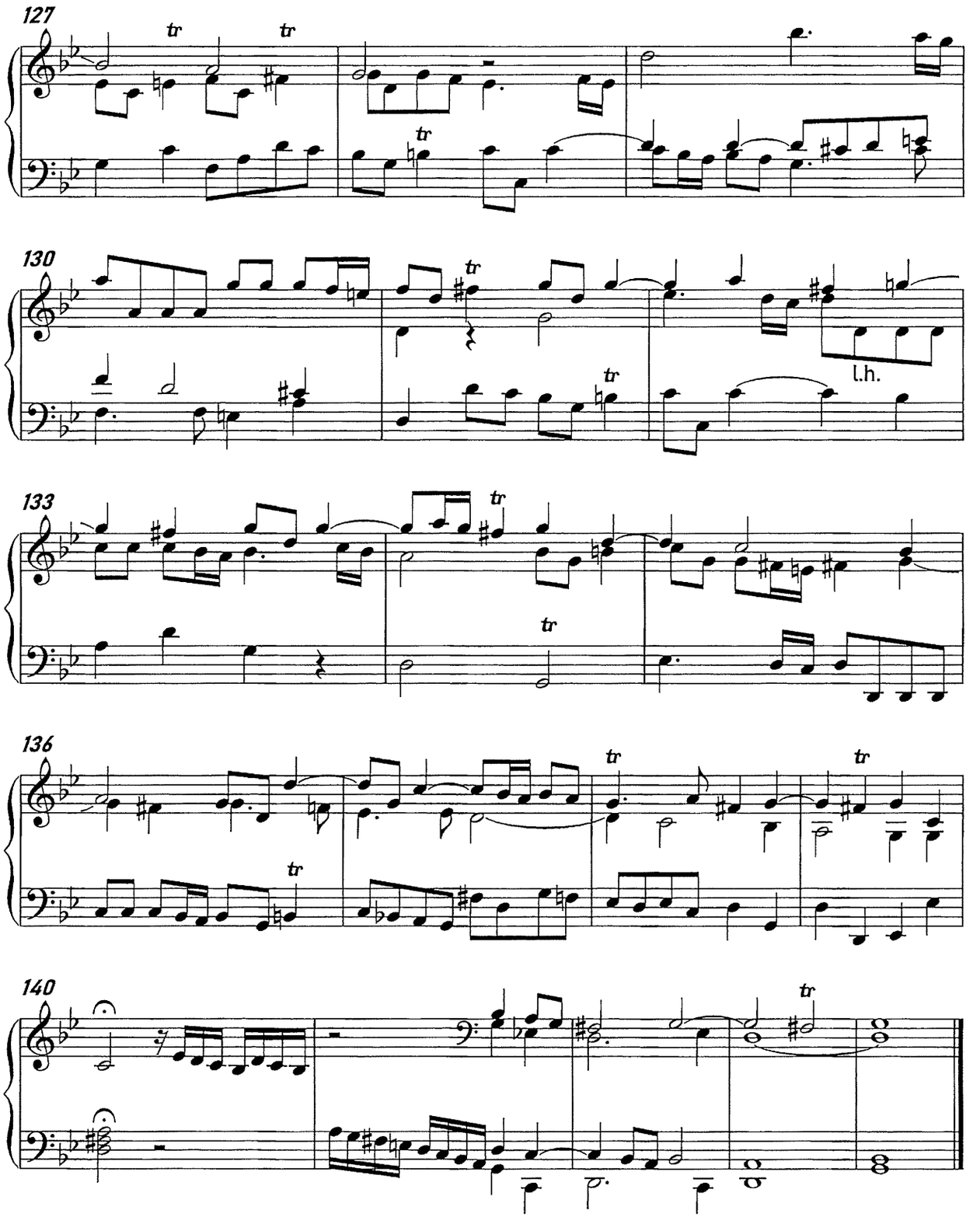

54
tr
tr
57
tr
tr
60
tr
63
tr
tr
66
tr
68


70
72
74
76
78
80


82
84
86
88
90
92
tr

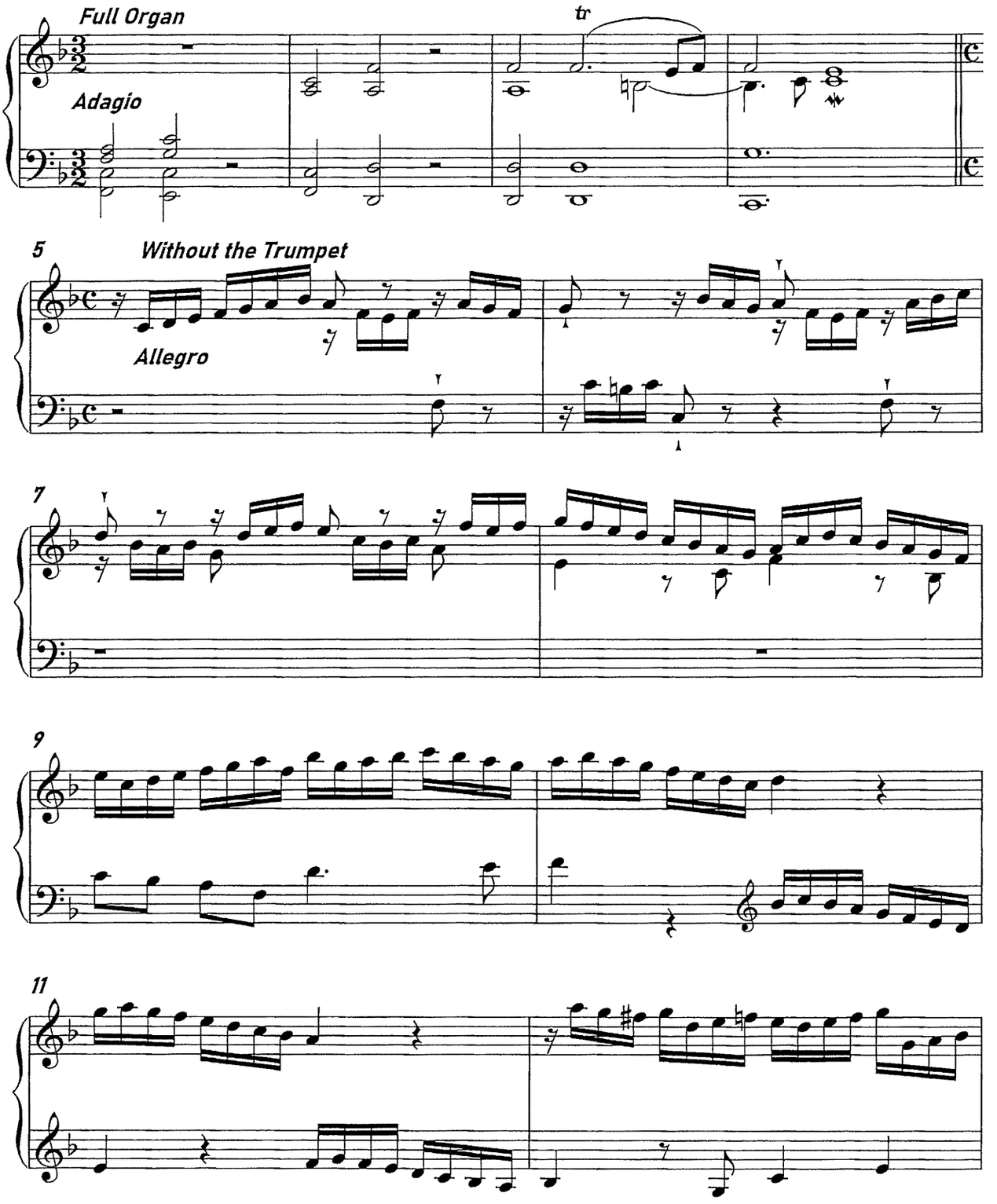

94
96
98
100
103
106

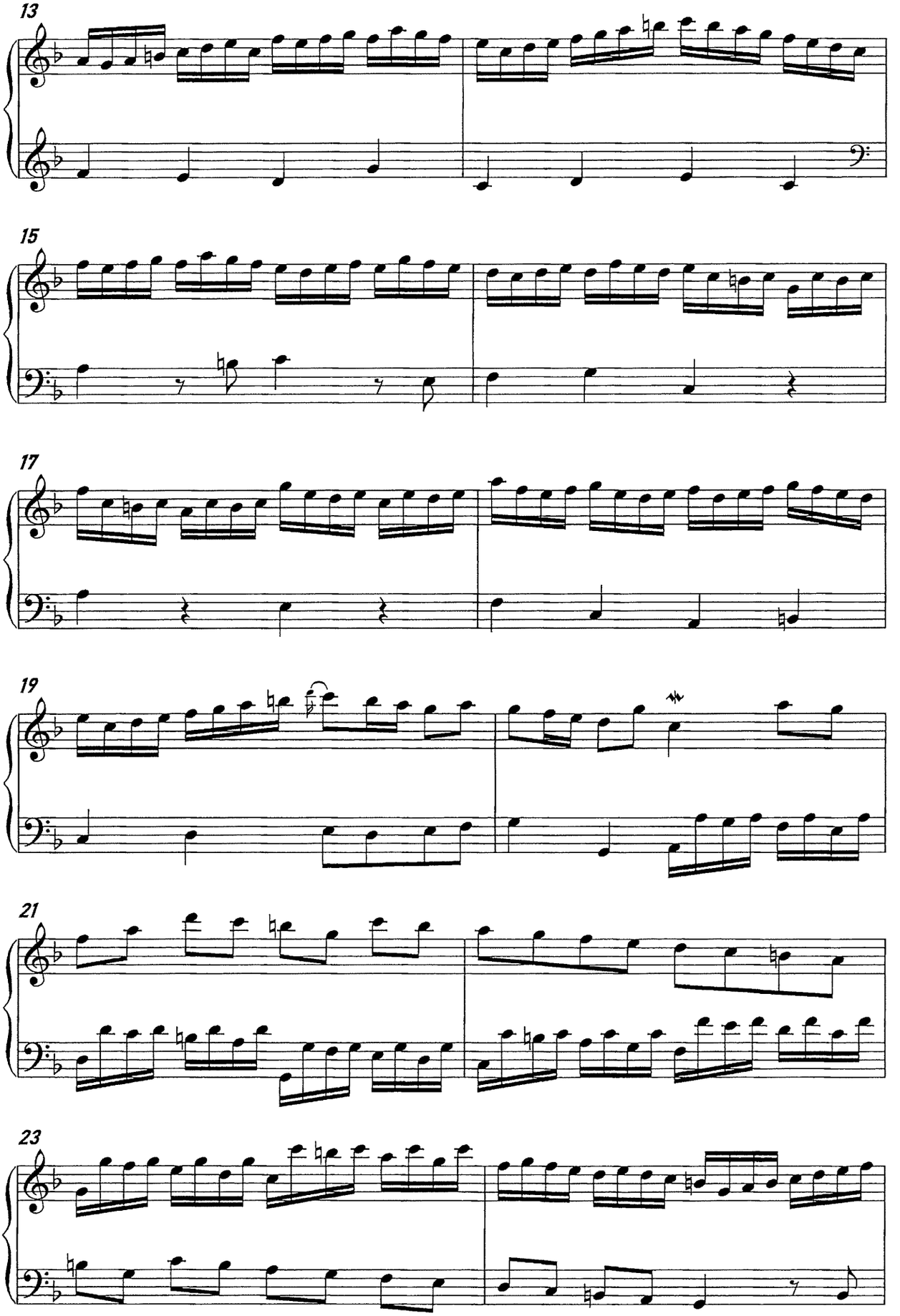

109
tr
112
tr
115
tr
118
tr
121
124
tr
tr
tr
tr

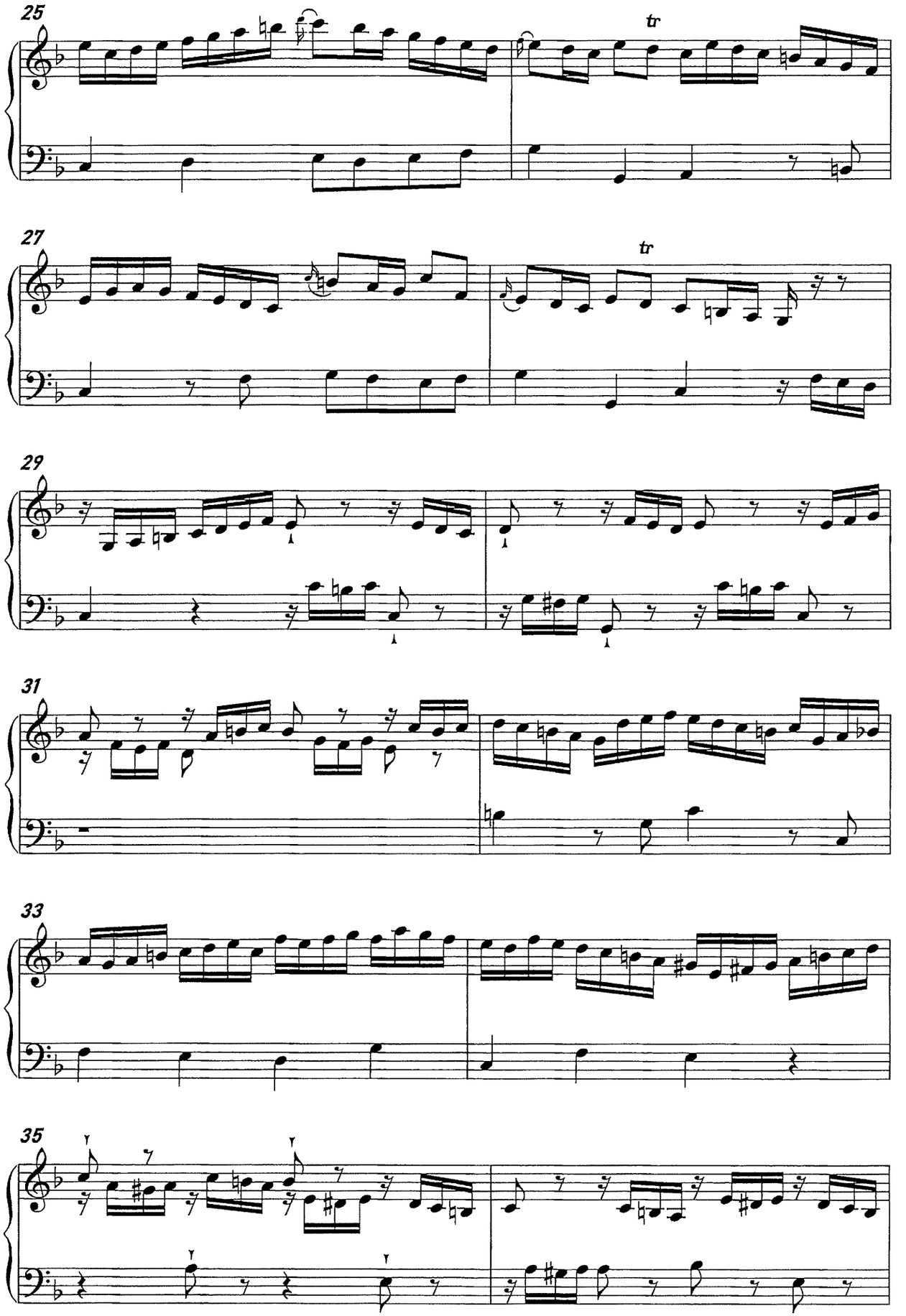

127
130
l.h.
133
136
140

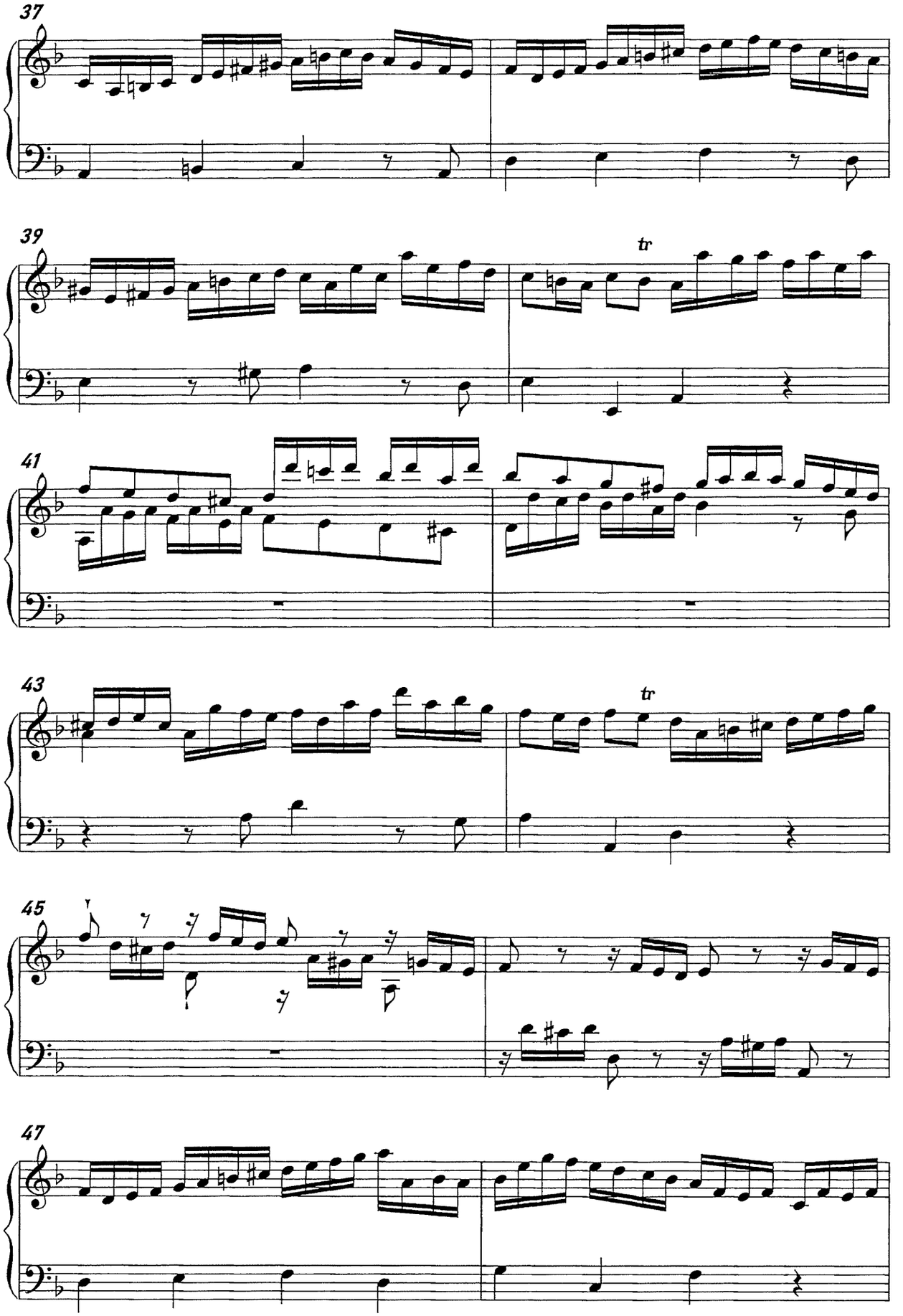
Voluntary IX

John Bennett d.1784.
Edited from the composer's original, c. 1785,
by Wes Jordan, 2021.

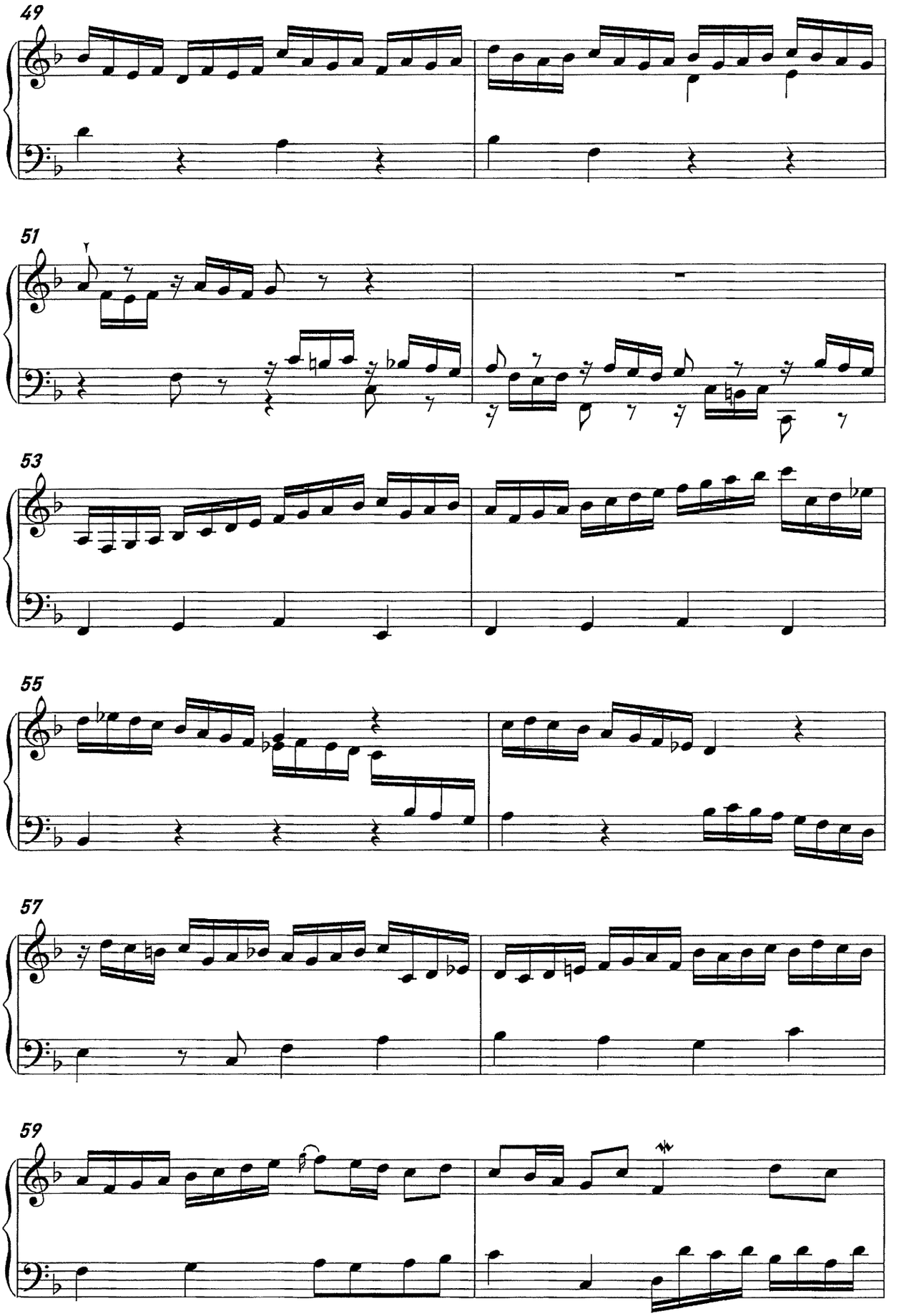



13
15
17
19
21
23

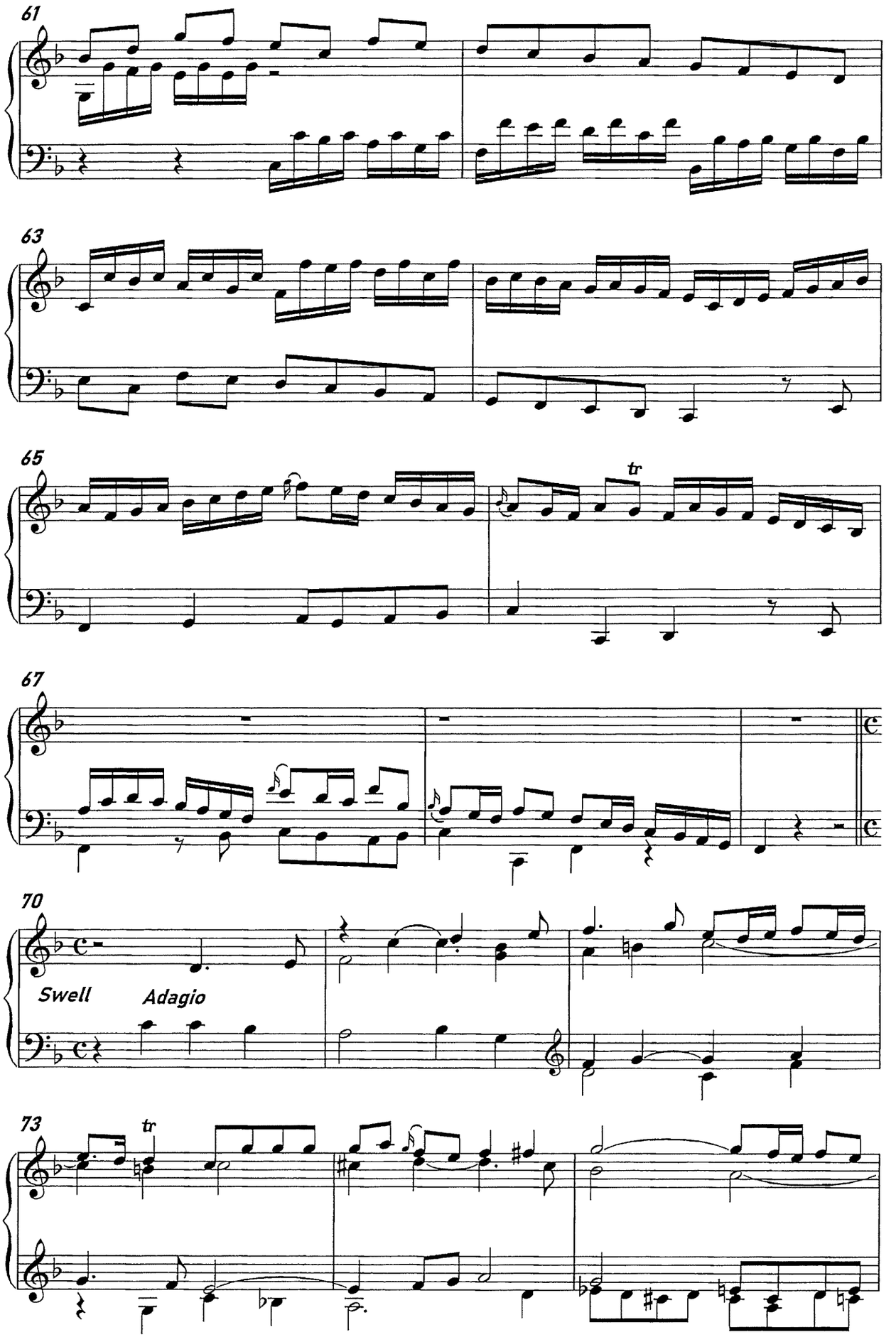

25
tr
27
tr
29
31
33
35

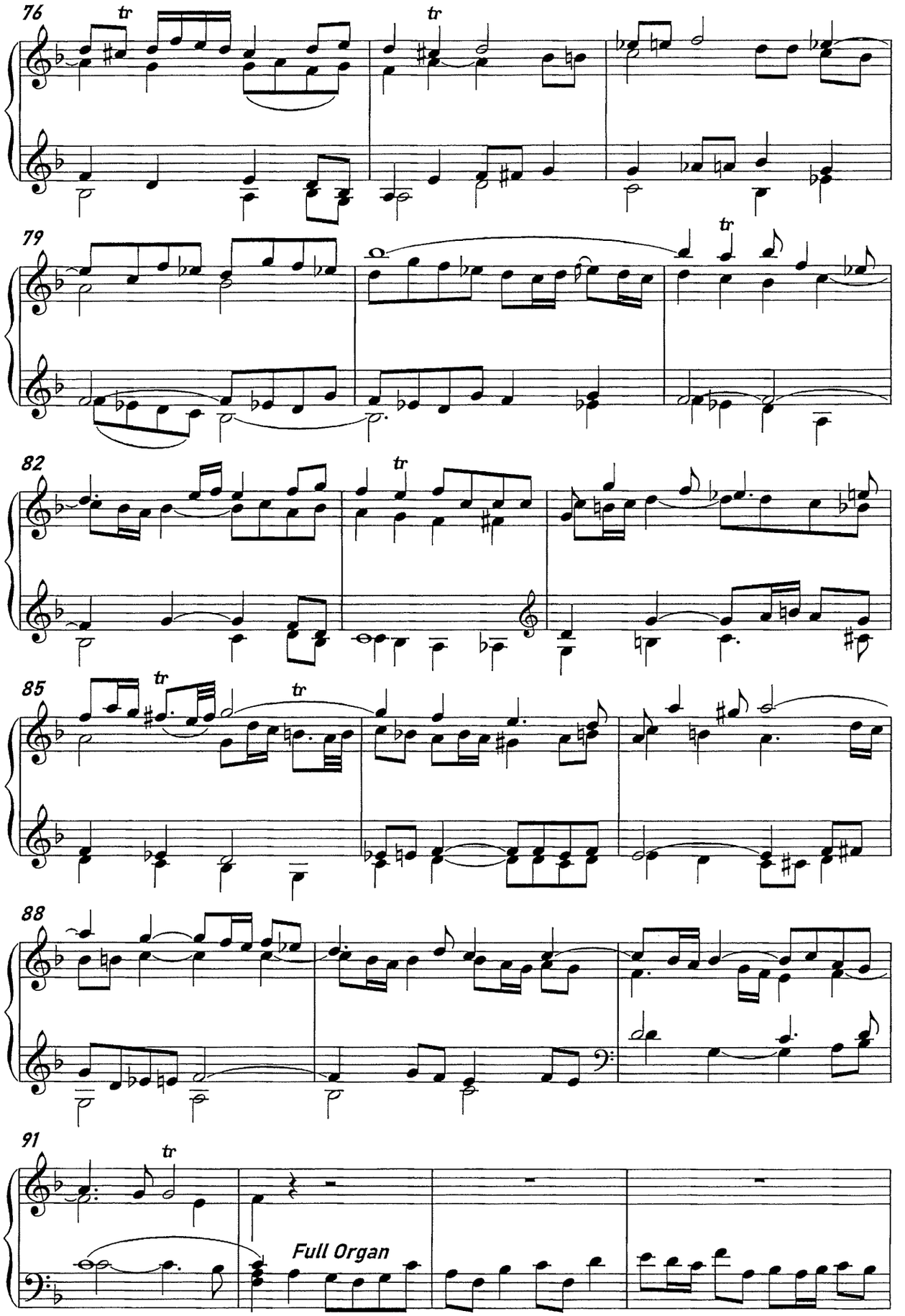


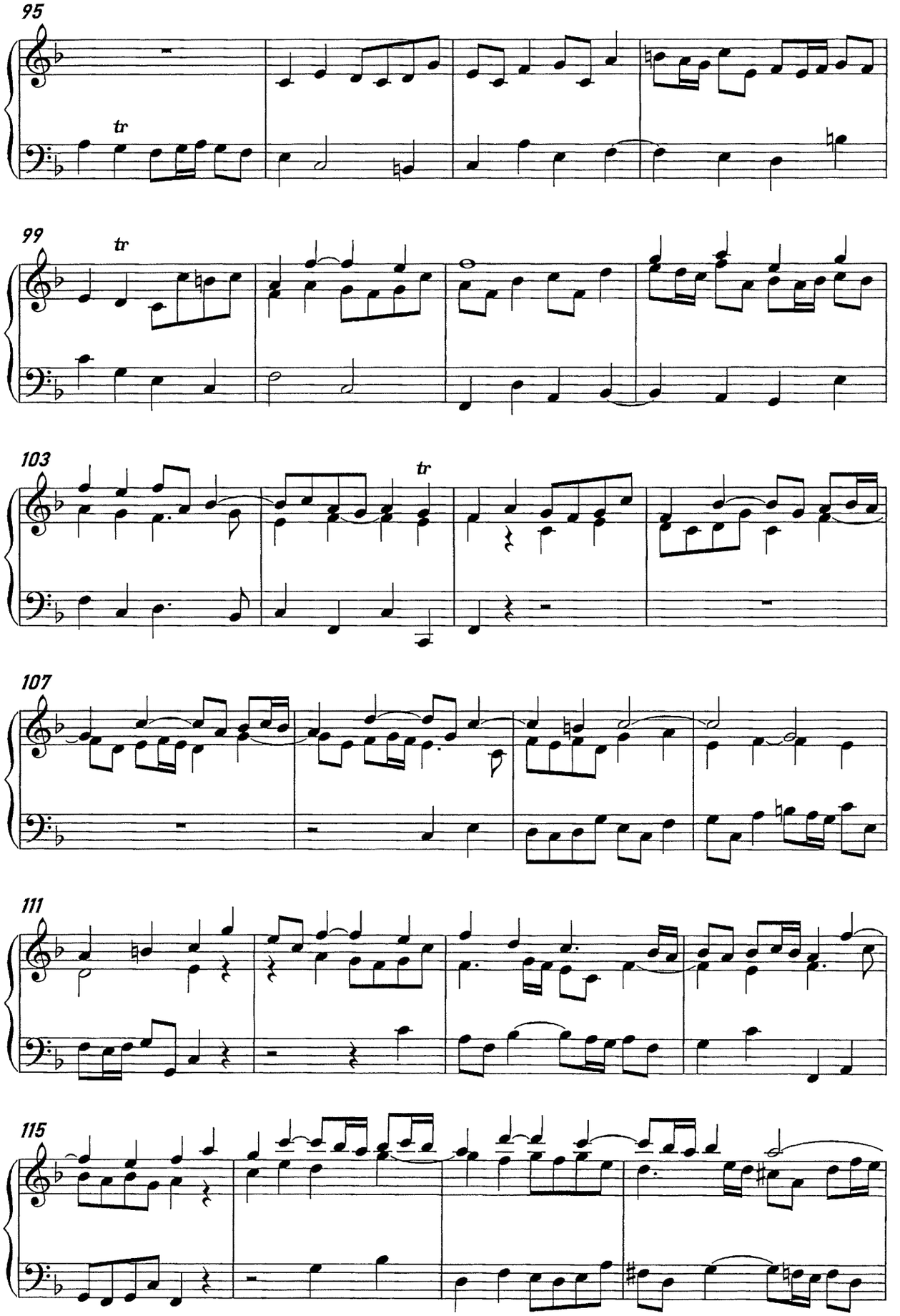
Bar 45, 46, etc., the spiccato is not indicated in the quavers following.

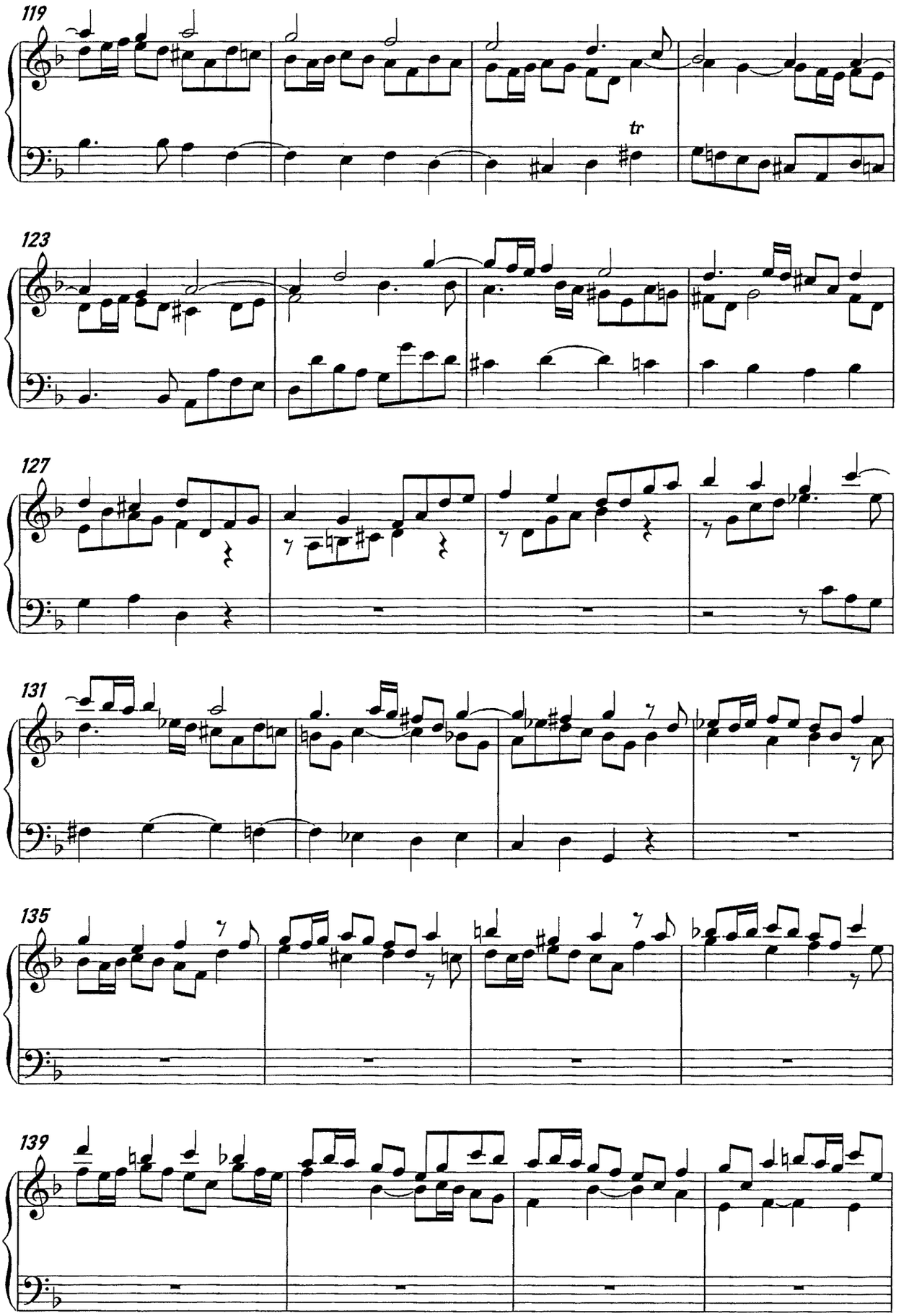


Bar 51, the final b is not flattened in the original.

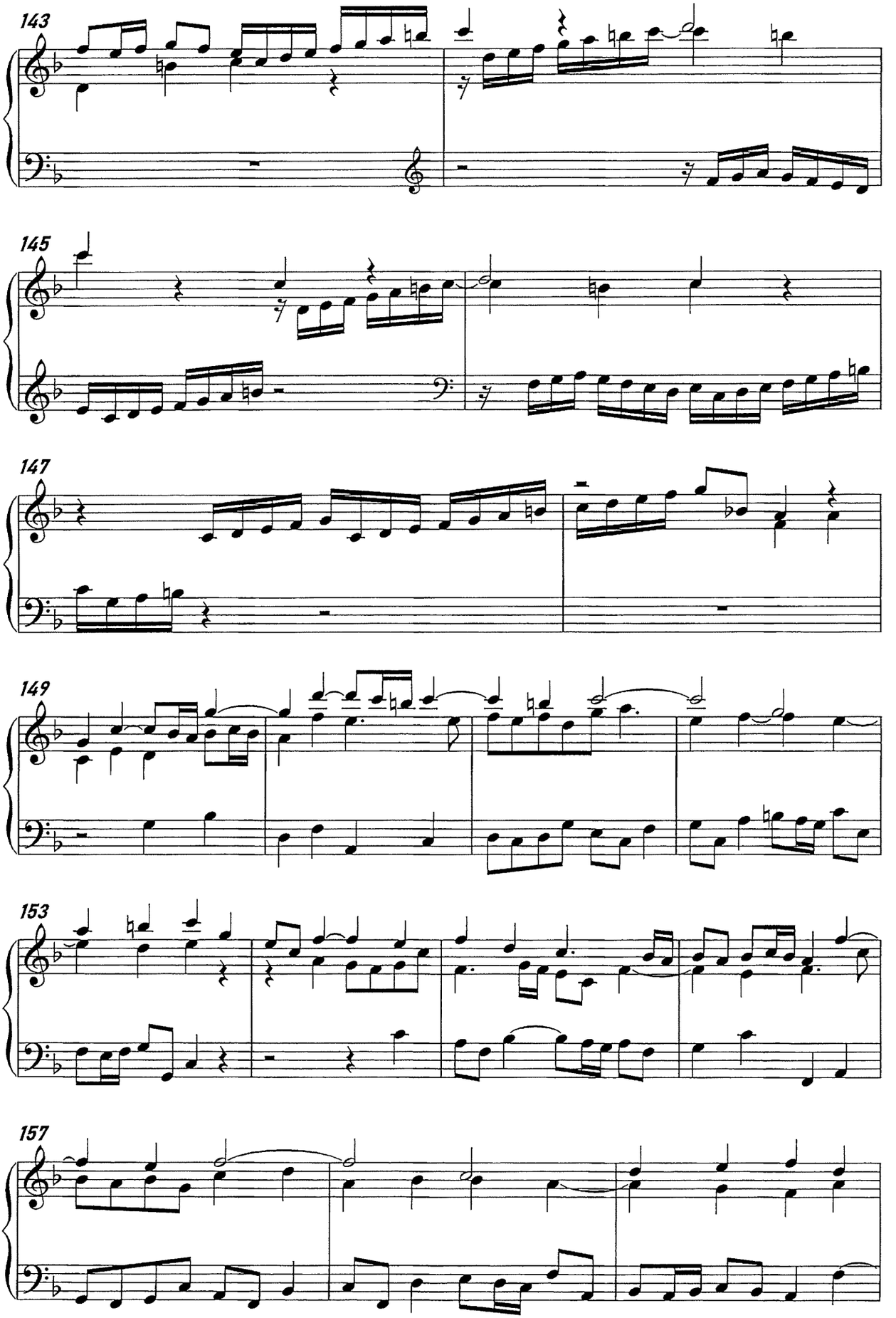

61
63
65
tr
67
70
Swell
Adagio
73
tr

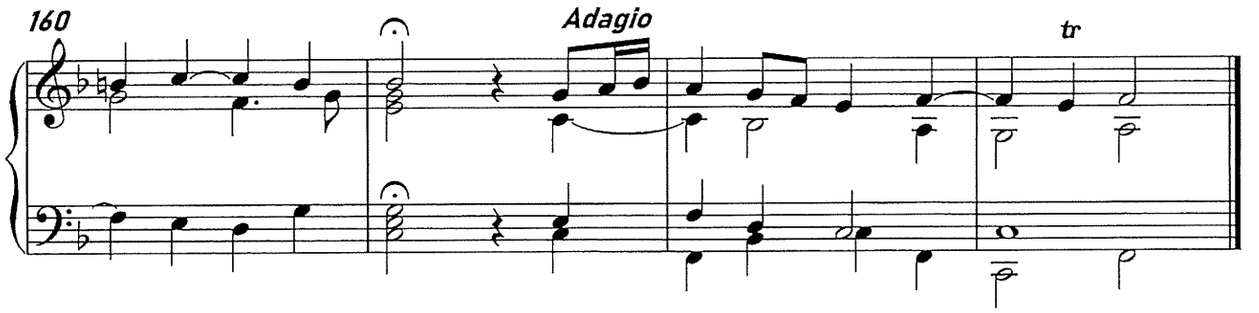

76
79
82
85
88
91
Full Organ


95
tr
99
tr
103
tr
107
111
115



Bar 132, the final.b is not flattened in the original.

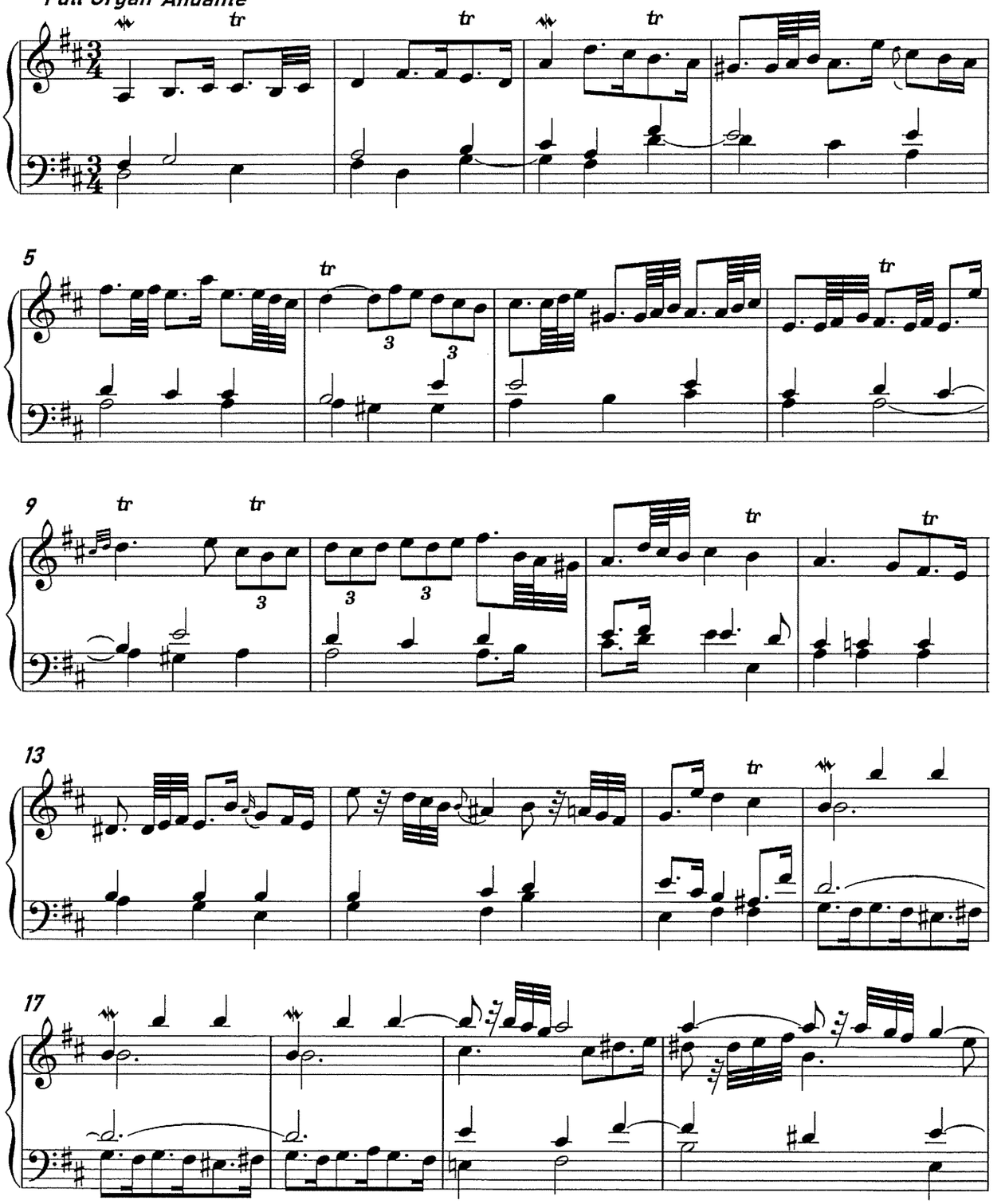

143
145
147
149
153
157

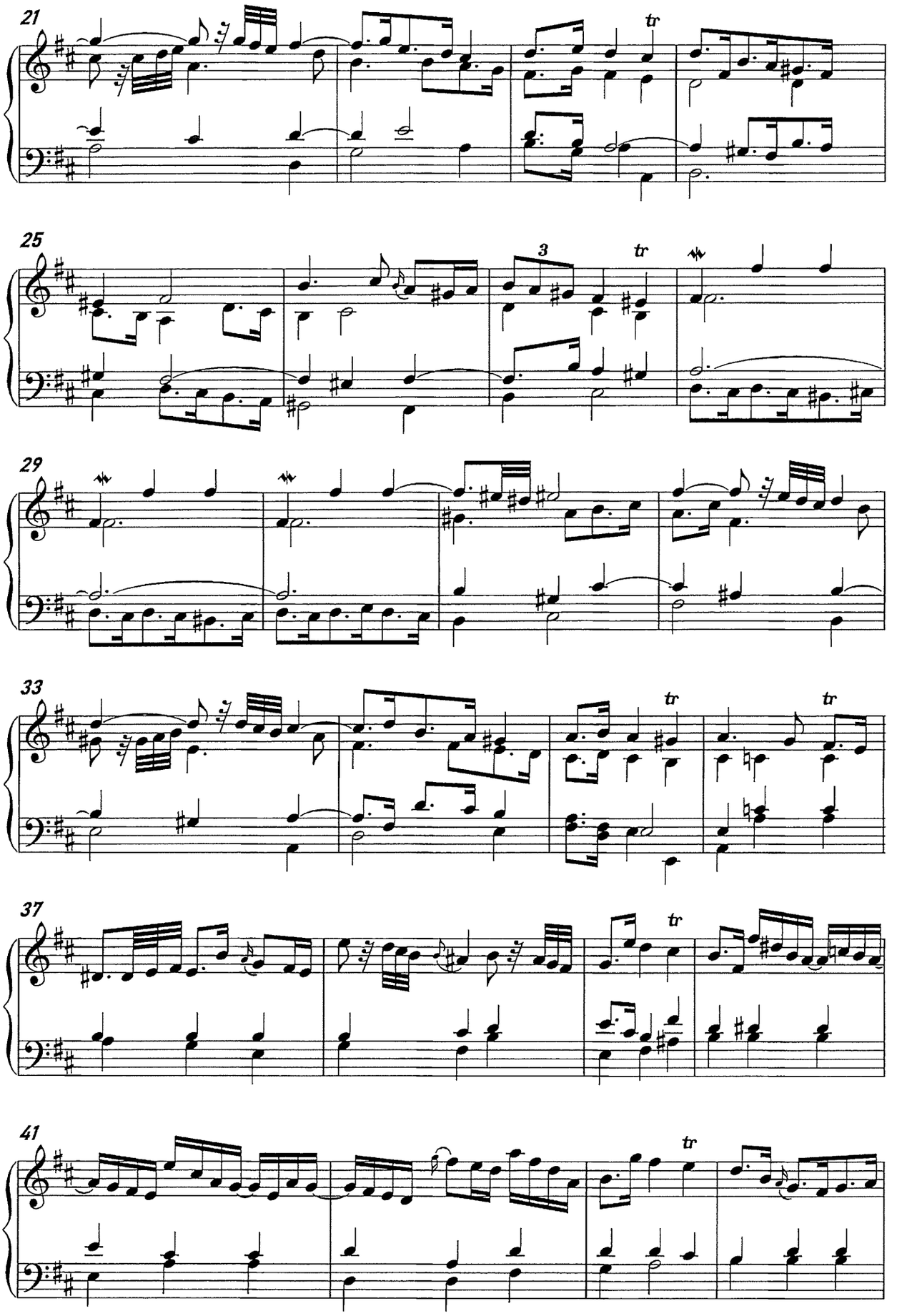

160
Adagio
tr

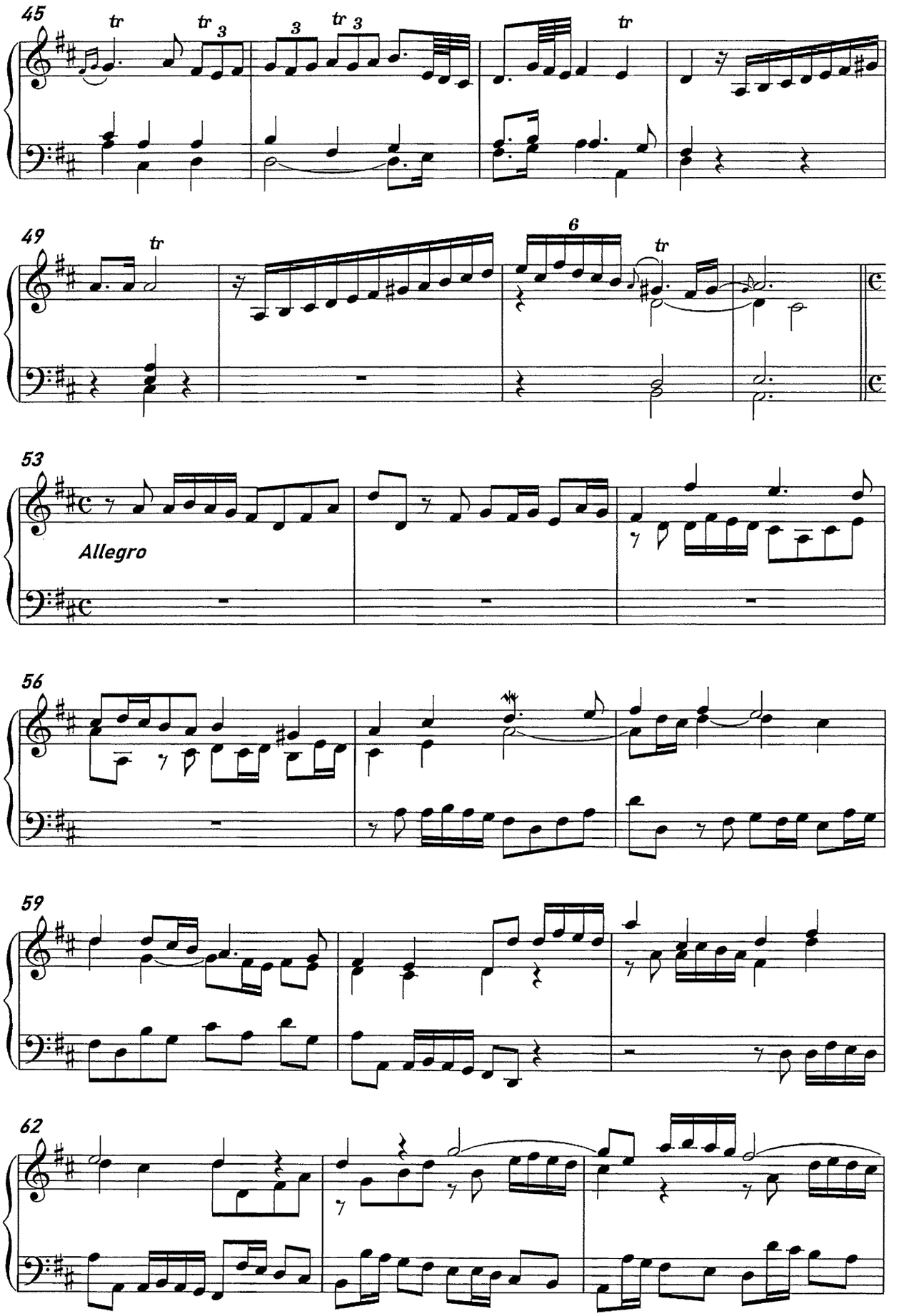
Voluntary X

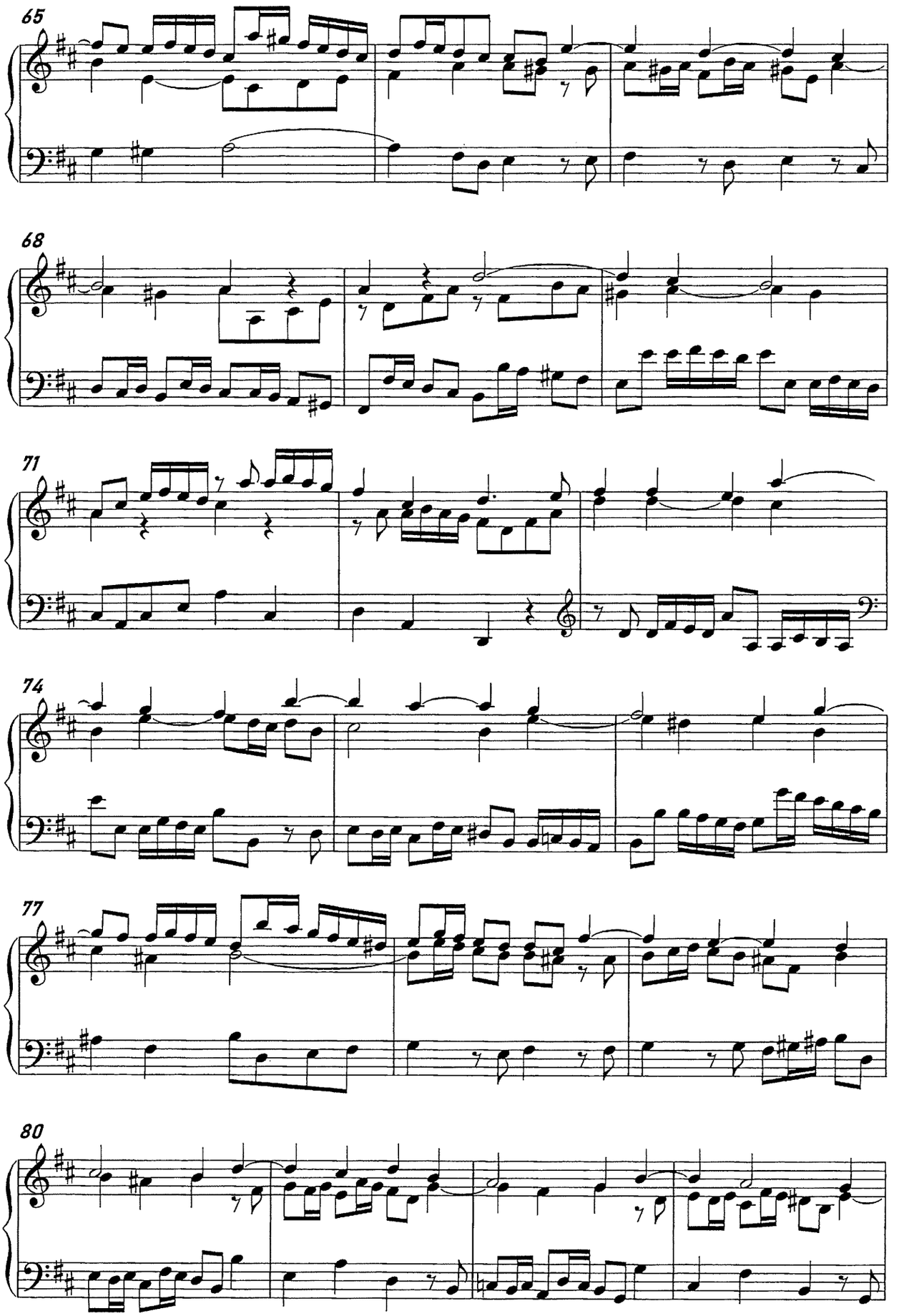
John Bennett d. 1784.
Edited from the composer's original, c. 1758,
by Wes Jordan, 2021.

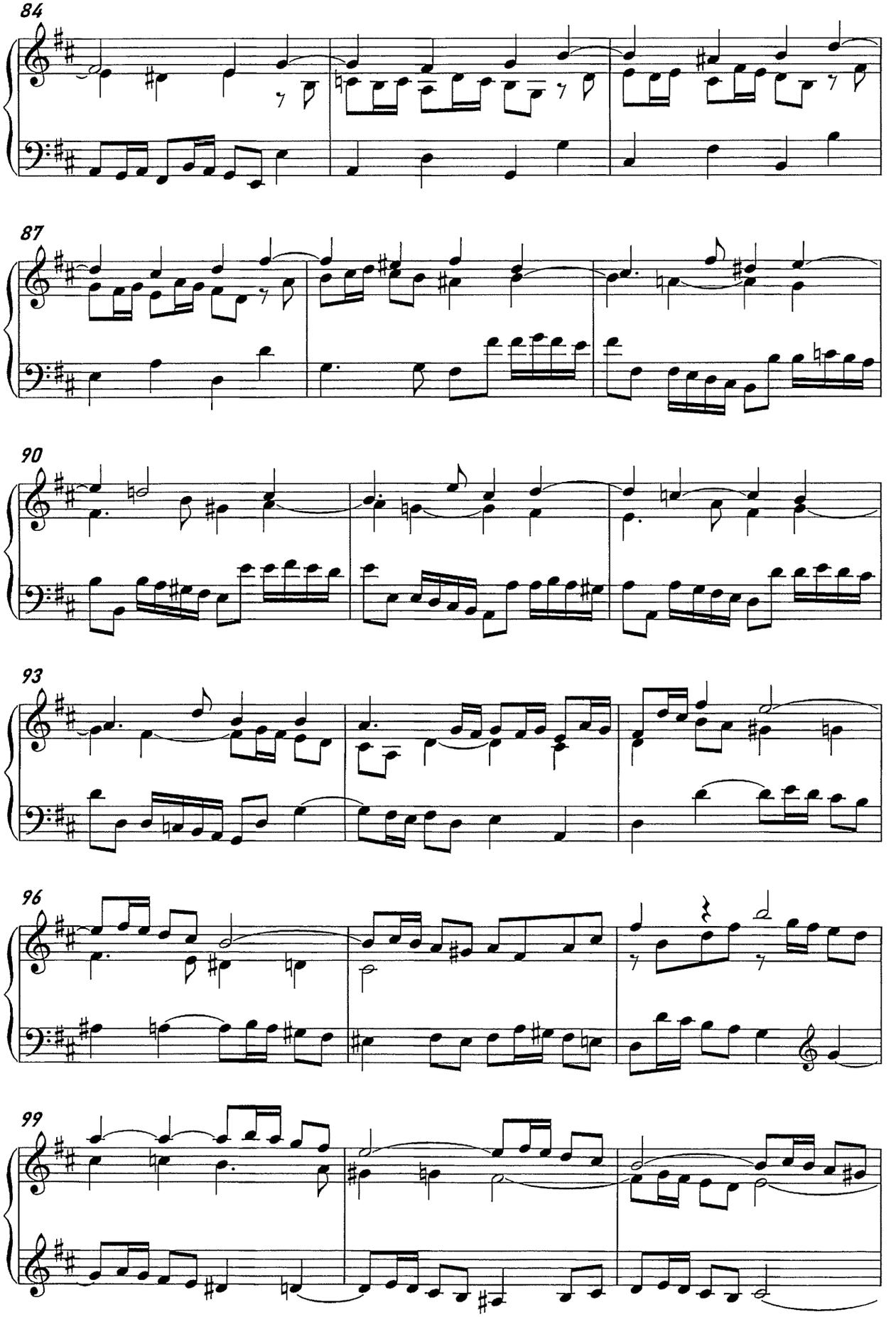
Full Organ Andante

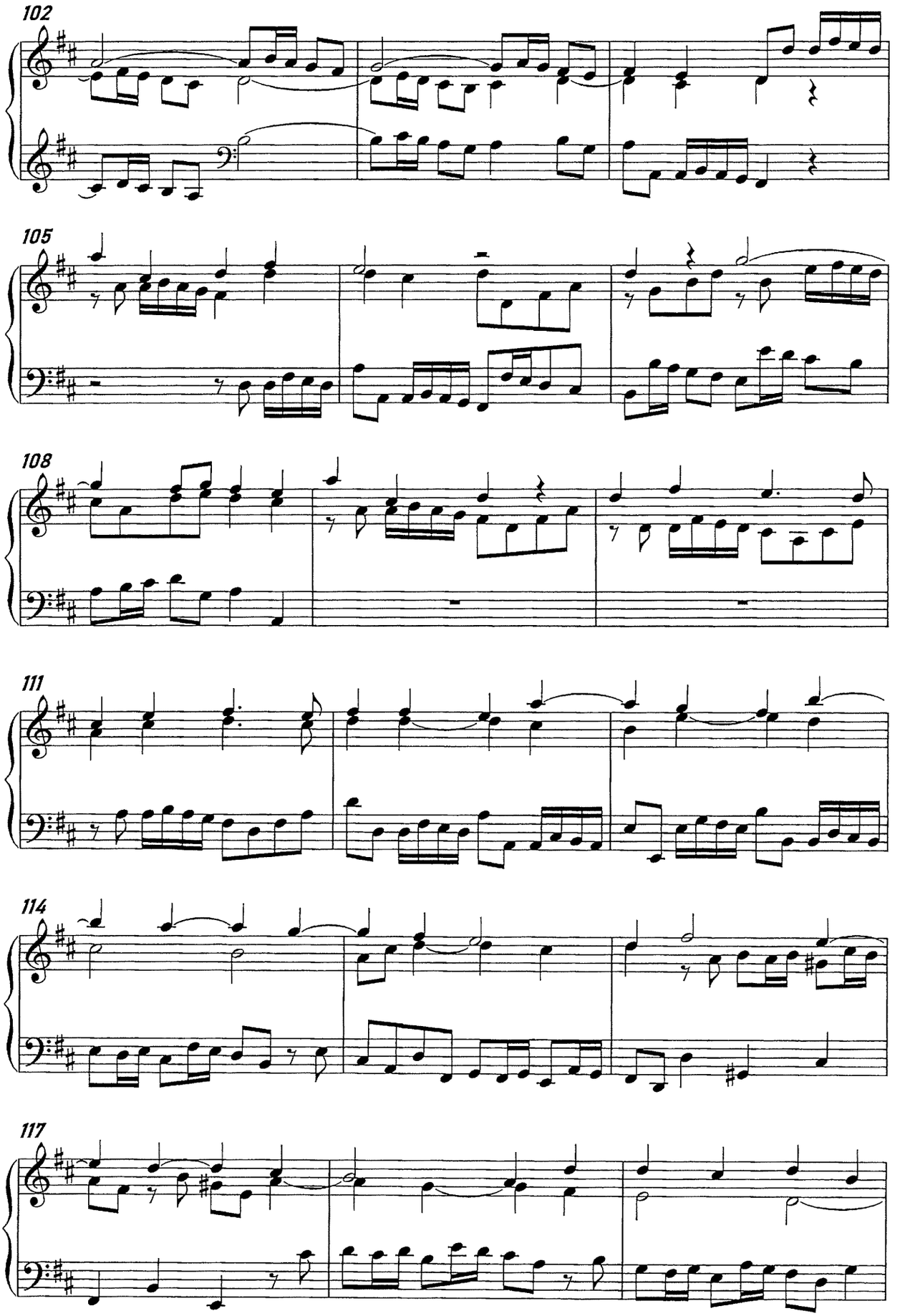


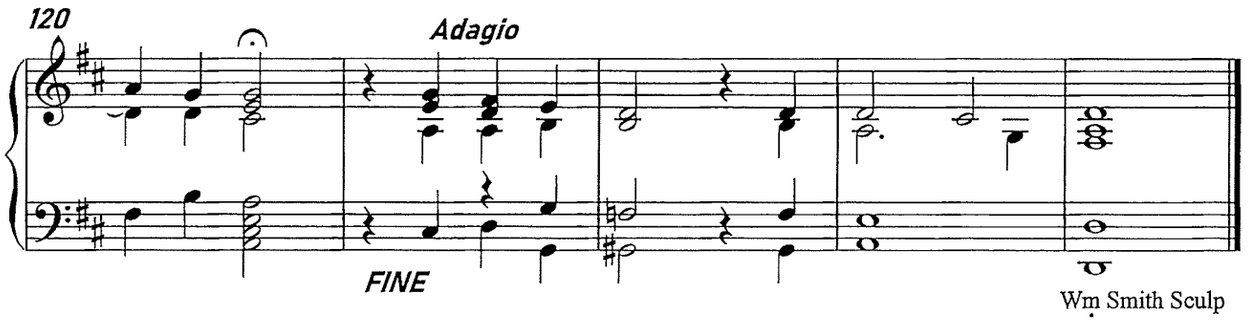
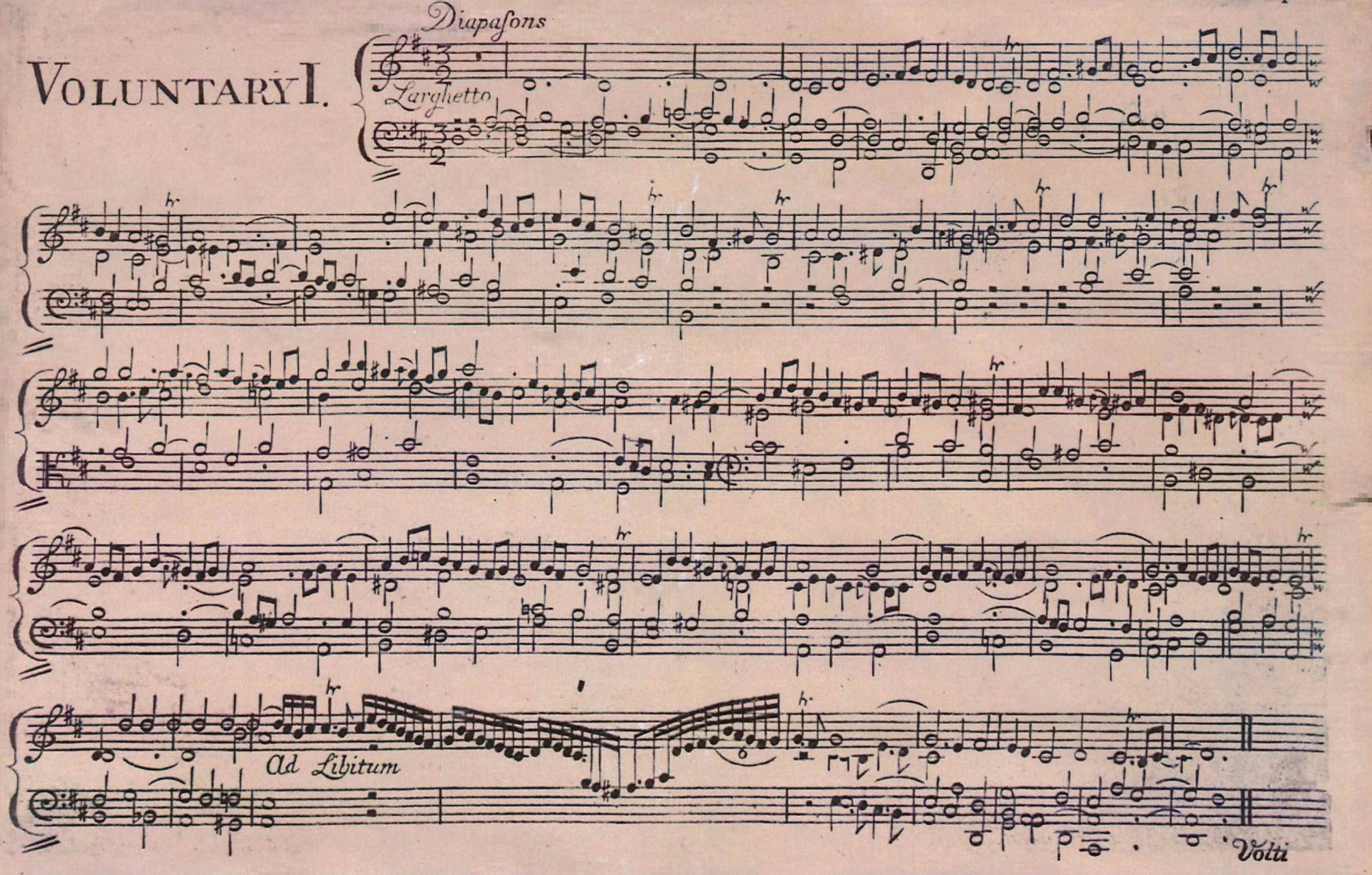

21
tr
25
3
tr
29
33
tr
tr
37
tr
41
tr


45
49
53
Allegro
56
59
62


65
68
71
74
77
80


84
87
90
93
96
99


102
105
108
111
114
117


120
Adagio
FINE
Wm Smith Sculp

VOLUNTARY I.