Twelve Voluntaries for the Organ or Harpsichord composed by the late Dr. Greene

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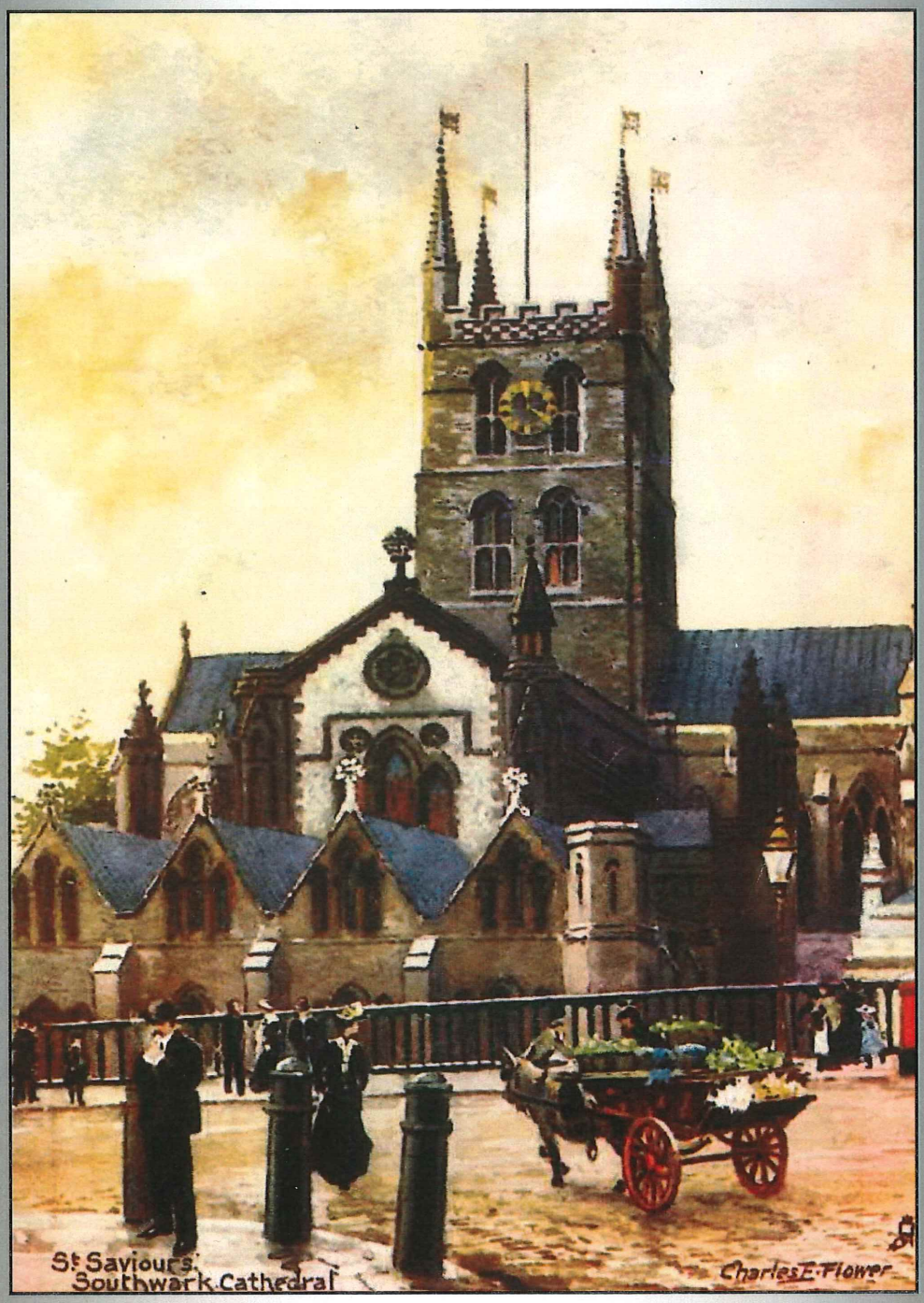

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Twelve Voluntarys for the Organ or Harpsichord Composed by the late Dr. Green

Maurice Greene was born in London on August 12, 1696. He was the son of the Reverend Thomas Greene, vicar of St. Olave Old Jewry and St. Martin Ironmonger, and a canon of Salisbury. The church records of St. Olave state "Maurice Greene son of Dr. Thomas Greene and Mary his wife was born on August 12 and baptized on 20th (26th?) of same month, 1696." [i] He had six siblings, John, Charles, Elizabeth, Elizabeth, Shelton, Elizabeth, none of whom, from the incomplete records available, survived infancy. In May 2, 1718, he married Mary Dillingham, (December 9, 1699-1767), a milliner, who was a cousin of Jermiah Clarke, and who brought with her a dowry of £500.00. [ii] Mary and Maurice Greene had five children, Elizabeth, Theophilus, Elizabeth, Katherine, Thomas-Abner, and Shelton. Three died in infancy. The history of the others is not known, but it seems only Katherine, born about December 15, 1729, in Dorset, and christened at St. Clement Danes, December 19, 1729, survived. On January 29, 1751, she married the Reverend Doctor Michael Festing, rector of Wyke Regis, Dorset. son of the violinist and composer Michael Christian Festing (1705-1752), one of Greene's longtime associates and friends. They had 11 children, one son being Commander Henry T. Festing. (March 13, 1757-1807) and another, Katherine, born 1759-? at Bois Hall, Navestock, Essex. She died about February 14, 1797, some sources giving Wyke Regis, others Bois Hall. (From his will, it seems that Greene retained the property at Wyke Regis, South Dorset, after inheriting Bois Hall.)

Greene became a choirboy at St. Paul's Cathedral during the tenures of Jeremiah Clarke and Charles King. As a result of the intervention of his uncle, Sergeant Greene, his first appointment as an organist was at St. Dunstan in the West, from 14 March, 1713/14, until March 19, or April 1, 1718, when he formally resigned. [iii] He replaced Daniel Purcell, who had been dismissed in February 1718, from St. Andrew's Holborn. Purcell died in mid-November 1718. [iv] Greene's position was formally approved on February 19, 1718, with a salary of £50.00, but he served only from February 19 to April 3, 1718, when he formally resigned. He was at the time a pupil of Richard Brind, who died on March 4, 1718. [v] He succeeded Brind, and was organist at St. Paul's Cathedral from March 20, until his death on December 1, 1755, aged 59 years. He was initially buried at the Church of St Olave, Old Jewry, but when the church was demolished in 1887/8, he was interred in St. Paul's Cathedral. [vi]

Following the death of William Croft in late August, but possibly September 4, 1727, Greene was awarded the position of organist and composer to the Chapel Royal, apocryphally as a result of intervention by the Countess of Peterborough, Anastasia Robinson, and/or the Duke of Newcastle, formerly Lord Chamberlain. He was awarded the degrees of Bachelor Music, and in 1730, Doctor of Music from Cambridge, and succeeded Michael Tudway, who had held the position of Professor of Music at Cambridge University until November 1726. Greene held this position until his death. When John Eccles died in 1735, he was appointed Master of the King's Music. He was one of the founding members of the Royal Society of Musicians in 1738. [vii] At the time of his death, Greene was compiling *Cathedral Music.* This was completed, with a contribution of material from John Alcock, by his student and successor William Boyce, who became Master of the King's Music. Boyce inherited Greene's music collection, but with a strange provision in the will: "I give to my friend William Boyce (Doctor in Music) he having promised not to publish any of my works all my collection of music, whether manuscript or printed and all my books related to that Science." [viii] When Boyce died the collection was auctioned.

Organist's salaries usually being less than generous, Greene and most of his contemporaries can perhaps best be described as sometime music teachers who were organists and composers, but most were multi-skilled, and some were excellent string-players, and found session- work in theatre and private orchestras. Greene had some notable pupils, including Edward Salisbury, John Travers and William Boyce, but the most famous was John Stanley. In his *Anecdotes...*,

William Coxe gives information about Greene's character, Stanley's introduction to music, and the important part Greene played in his musical education: "Having attained the age of about seven, he began to learn music, not because he had discovered the smallest propensity to it, or because his father was musical himself, or fond of the art: he was advised to have his son instructed on the harpsicord as an amusement, to which he consented; but without any hopes that it would be advantageous to his progress in life. His first master was Reading, a scholar of Blow, and organist of Hackney. He continued under Reading only for a few months during which time, the difficulty of receiving information was so great, that he made scarcely any progress. The boy, however, discovering great pleasure in the occupation, his father placed him under Dr. Green, organist at St. Paul's. Under this scientific master, Stanley made a most rapid progress ..." [ix]

Greene left only one significant collection of music for the organ, entitled *Twelve Voluntaries.* They were published posthumously, the usual publication details usually given as by J. Bland in c. 1779. This is unlikely to be correct. Charles Kidson states that the earliest publication he could find for John Bland was August 24, 1779 and he ceased trading towards the end of 1794. The first publisher was either Longman, Lukey and Co. (from the name, between 1771 and 1777/8), who advertised "Dr. Green, Mr. Travers, etc. *Voluntaries*, Book 1st, Handel, Dr. Green etc. Book 2nd, also "Geo. Green's Voluntaries", or C & S. Thompson. Their base-line advertisement on the cover of John Alcock's *Ten Voluntarys for the Organ or Harpsichord*, advertised: "Dr. Green's etc., Ten Voluntaries price 5/. Travers's 12 Voluntaries 5s Heron's 10 D.to" This is curious because a John Johnson was one of the four executors of Greene's will. [x] The spelling in the will is "John Johnson" but could this refer to someone else? (A possible explanation is given in later text.)

It is possible Greene was not much interested in composition for the organ, preferring to play it, his main interest was vocal music, and his bureaucratic and administrative duties considered, his time would have been limited. Before he was forty, he held the most prestigious musical appointments in England, he had the benefits of a reasonable dowry (but nothing compared to that of Stanley and Pepusch (7K and 10K respectively), and in later life he had no need to consider an income from publication. [xi] In 1750 he inherited the estate of Bois Hall, Essex, by way of the son of his uncle, Sargeant John Greene. It produced an annual income of 700 pounds. He might have considered the limited sales of organ-music and dealings with publishers were not worth the effort and returns.

Greene had two bad experiences with publishers. The following is not greatly relevant to the organ voluntaries, although it is one explanation why they were for so long unpublished, and it gives an idea of the conditions composers of the period encountered, and explains why many, *e.g.,* John Bennett, used self-publication (in which case they owned the plates and copyright), or did not publish anything. The first dispute between Greene and the publishers, Daniel Wright, (Senior and Junior) began in 1733. Hawkins states of Wright: "he never printed anything he did not steal." [xii] On April 14, 1733, *Fog's Weekly Journal,* trumpeted under "NEW MUSICK: This Day Publish'd, A Choice Book of Lessons for the Harpsichord or Spinnet. Composed by the famous Dr. Green, Organist of the Cathedral Church of St. Paul's. The whole being neatly Engraven on Copper Plates; with a beautiful Frontispiece, and printed on a fine Dutch Paper. Price 4s. Printed for and sold by Daniel Wright next the Sun Tavern in Holbourne, and D. Wright, jun. at the Golden Bass in St. Paul's Church-yard, and Tho. Wright at the Golden Harp on London Bridge." Greene must not have known about this until the advertisement appeared. At the least, much offended, he took immediate steps to set the matter right. His letter of response, dated April 16, 1733, was published in *The Whitehall Evening-Post* of April 19-21, and other London papers: "Whereas Daniel Wright, Instrument-Maker, in Holborn, has publish'd Lessons for the Harpsi-cord, or Spinnet, under my Name, and has asserted, that they have been carefully corrected by me: This is to acquaint the Publick, that those Lessons have been publish'd without my Know-ledge or Consent; that many of them were not compos'd by me, and that those few which are mine, were composed many Years ago, and are very incorrect." [xiii] Hawkins explains that the publishers made the errors, not the composers, and describes, specifically, Walsh and his associate, John Hare, as: "illiterate men, unable to form a title-page according to the rules of

grammar ... Their publications were in numberless cases a disgrace to the science and its professors." [xiv] John Alcock was also alarmed at the inaccuracies he found in cathedral music and embarked on a project of correction, which he gave to Greene, who had similar ideas. Wright did not give up, and made some changes to his second advertisement. Dr. Green became Mr Green (perhaps to imply a different composer, *e.g.*, George Green), and that the work had been "carefully revised and corrected by the best Masters, from the many gross Errors contained in the manuscript." After the initial flurry, the publication was never re-advertised and it seems that only one copy exists, in the library of the Royal College of Organists, London.

The matter did not end there. To add insult to injury, on May 19, 1733, just over a month after Wright published his pirated edition, Walsh, (according to Hawkins, equally infamous for piracy), announced the publication of *The Lady's Banquet Book*, book 2, (there were 6) "being a Choice Collection of the Newest and most Airy Lessons for the Harpsicord or Spinnet. Compos'd by the most eminent Masters." Most of the compositions were left anonymous, but it would have been obvious to most, given Walsh's reputation, that these had been pirated. The first 19 pages consisted of Greene's first set of harpsichord lessons, the titles of some being altered and the order re-arranged. The story is now entertaining, but it must have caused Greene considerable annoyance. [xv] He was one person who could do something about it and to an extent, the law was on his side. The first comprehensive attempt to produce a copyright act to protect the intellectual property of composers, and, in fact, all parties associated with the publishing industry, came in the form of the *Statute of Anne* enacted in 1709. It became law on April 10, 1710, and was the first effective copyright act, both in England and the English-speaking world. Writers and composers were given the protection of an Act of Parliament. According to clause XI of the Act: "after the expiration of the said term of fourteen years, the sole right of printing or disposing of copies shall return to the authors thereof, if they are then living, for another term of fourteen years." [xvi] Wright had infringed Greene's intellectual copyright.

Hawkin's opinion of publisher accuracy in general and their business ethics was not favourable. The other historians of the era, *e.g.*, Burney, Hawkins, William Riley, David Ford, etc., was similar, and they imply that little or no money was to be made from composition of music for liturgical use. This implies that compositions of music for secular use, *i.e.*, the theatre and stage was a better option. When John Walsh (senior) died in March 1736, it was said that of his fortune of about £30K, much of it came from the publication and sale of Handel's compositions. [xvii] Except for the *Messiah*, which Handel refused to sell for a paltry sum, and *Alexander's Feast*, which he sold for 100 guineas, Walsh paid only 25 guineas for each oratorio. [xviii] The possibility of piracy and inaccurate publication might have been enough to scare Greene away from composing and publishing music for which he had little use. James Harrison, of Paternoster Row, specialized in the reprinting of earlier editions of music, not as acts of piracy, but to remove errors in the originals. [xix] The relevant published keyboard works, as best as can be identified, are:

A Choice of Lessons for the Harpsichord or Spinet compos'd by Dr. Green, (1733 (original number of lessons unknown, 4 identified, only one copy in RCO library) published as the first part of *Lady's Banquet*, vol. ii, London 1733, reprinted in *A Collection of Lessons for the Harpsichord* vol ii, 15 lessons), John Johnson c. 1750.)
Six Overtures (Sonatas) in Seven Parts arranged for the Harpsichord or Spinet, London, 1745 (based on *Six Overtures for violins, German flutes, hoboys etc.* John Walsh, 1742.)
The cover page of John Alcock's, *Eight Easy Voluntaries*, published by Longman, Lukey and Co. (from the name, between 1771 and 1777/8), advertises "Dr. Green, Mr. Travers, etc. *Voluntaries*, Book 1st, Handel, Dr. Green etc. Book 2nd, also "Geo. Green's Voluntaries." The cover page of Alcock's *Ten Voluntarys for the Organ or Harpsichord*, printed by C & S Thompson, also advertises "Dr. Green's etc., Ten Voluntaries price 5/- ..." The date of the Thompson publication is not certainly known, but 1774 is a reasonable approximation. The firm was active as a family business from 1751-1802, the imprint of the brothers Charles and Samuel current from 1764-1776. Therefore, the first publication would appear to have been by Thompson or Longman, Lukey and Co., with John Bland somewhat later in 1779. The reason these compositions were

neglected and later published by Longman, Thompson, and Bland, rather than Johnson, if indeed the reference in Greene's will is to John Johnson the publisher, remains unclear.

These compositions are remarkable for their polyphonic texture, which displays Greene's absolute knowledge of harmonic progressions and the use of modulations, suspensions, etc. But, regardless of when they were composed, it was at a time when the old polyphonic or antique style was considered archaic, and the new *galant* was in vogue. The latter, for the organ, usually involved a single note in the treble, for a colour, such as the Cornet, French Horn, Flute, etc., and a single note accompaniment on the 8' Diapason and 4' Principal. The harmony was not complex, often a single tonality in a bar, with none of the stunning modulations used in the fugal inventions. Most of the composers of the era combined a slow polyphonic introduction with an *allegro* in the *galant* style, although this was not universal. Examples exist in the works of Bennett, Walond, Nares, Alcock, etc. They all seem to have been better at writing in the old style, but perhaps the new style was more appealing to the public and helped to sell their music. Even Charles Burney was captured by the novelty. In his will, and referring to his organ compositions, he describes polyphonic texture as ponderous and archaic, decries his own compositions as old-fashioned polyphony, and fugues as "the remains of Gothic barbarism." [xx] The Voluntaries by Greene follow the accepted two-part format of introduction and *allegro*, but Greene did not venture down the path of the two-finger *galant*. There is not a hint of this style in any of the compositions, which is probably the reason that registration instructions were not given. They sound wonderful on any quiet registration where the parts can be clearly heard. Nonetheless, one explanation could be that Greene realized that many considered polyphony to be old fashioned and these compositions would reflect badly on him. But this is unlikely - Greene was very much old-school and did not have to consider the opinions of his lessers.

Nothing is known about the origin of John Bland and his relationship with other publishers. Kidson implies that Daniel Wright (father and son), were initially in some way associated with Johnson, perhaps partners, *e.g.,* Johnson published *Wrights Compleat Collection of Country Dances* c.1735-40. It seems Wright continued in the original shop in St. Paul's Churchyard after Johnson moved to the Harp and Crown, Cheapside, mentioned by Kidson as c. 1735, but Wright's advertisement of places of purchase considered, it was probably much earlier. Kidson suggests that Johnson bought the Wright business. "Whether the whole or part of his (Wright's) stock-in-trade was bought by John Johnson, of Cheapside, I am unable to say, but Johnson certainly re-published two volumes of Country Dances in oblong 8vo, which were entitled " Wrights' Compleat Collection of Celebrated Country Dances, vol. 1st and 2nd." The preface to volume one is signed D. Wright. Likely explanations are that Johnson published the *Collection*, but as Kidson points out, Wright, "Like the rest of the music trade he had engraved slips, which he pasted over the imprints of music sold by him but not of his own publication." [xxi] The other less likely possibility is that Wright ended up with either the manuscript or the plates and did the work himself. Johnson died about 1762, but his widow continued the business for a few years. Her imprints are Mrs. Johnson or R. Johnson. Ruth Johnson was buried on March 10, 1777.

About 1767, James Longman established himself at the Harp and Crown, 26, Cheapside. John Johnson at this time disappears from the music trade, and it is likely that the Longman firm bought the Johnson goodwill and/or adopted his emblem. Robert Bremner arrived in London in 1762 and died in 1789. He seems to have become the possessor of Johnson's plates and perhaps the stock. Bremner's stock passed to Preston. Kidson observes that in Preston's list of stock, much can be recognised as having been John Johnson's original stock. Bland began trading in 1765 and continued until 1794. The Johnson typeface, especially the clefs, differs from that of the other editions, but this does not prove that the plates were made by the Johnsons, who never got around to printing them, and they eventually ended up with Longman or Thompson. Engravers had their own tools and style and it is not known if Johnson employed engravers and/or apprentices. It would seem that Longman or Thompson either acquired the manuscript or the plates from Johnson's widow, or her estate, or by some other circuitous means, or less likely, the original manuscript from Greene's estate. It is difficult to explain where C & S Thompson fit into

this picture, but Bland was the last in the line and probably copied one of the earlier editions. The three *Sonatas* advertised by Bland are difficult to explain, but probably they are reprints from the sonatas printed in 1745. According to clause XI of the *Statute of Anne*, 1709, concerning copyright: "after the expiration of the said term of fourteen years, the sole right of printing or disposing of copies shall return to the authors thereof, if they are then living, for another term of fourteen years." [xxii] By 1771 Greene had been dead for 14 years. His copyright over the *Twelve Voluntaries* no longer existed.

When were the Voluntaries composed? The date of publication of the first collection by Johnson is open to question. There is no date on the cover page, but if Kidson is correct, and Johnson moved from St. Paul's to Cheapside between 1735 and 1740, the *Lessons* must have been published after he moved. But there is no doubt that the collection which offended Greene was published in 1733 or earlier. If Johnson was an executor of Greene's will, they must have remained on friendly terms, so it is likely that Johnson's move to Cheapside occurred before the date proposed by Kidson, leaving Wright trading in St. Paul's and the alliance between Wright and Johnson no longer existing. Johnson had probably moved to Cheapside before 1733, but Wright continued to use his name. The *Voluntaries* could date from around 1733, but after Johnson had moved, and could be almost contemporaneous with the *Choice of Lessons,* but they were not published because of the unpleasantries associated with Wright.

Why were these voluntaries written? Considering Greene's other keyboard compositions, described as lessons, and the texture of the compositions themselves, they might have been originally intended for use by him for teaching purposes, as seems to have been the case with many similar collections. John Speller notes that at the time, a voluntary implied an improvisation, (something volunteered or devised on-the-spot) and that these compositions, *i.e.,* voluntaries, were intended to teach students how to improvise. [xxiii] Speller's remarks concur with other scholarly opinions, *e.g.*, Mark Argent comments: "Extempore playing was regarded as a normal part of an organist's duty. Traditionally, voluntaries in services were improvised, and published voluntaries are not necessarily typical of eighteenth-century practice." [xxiv] In his diaries, John Marsh, the Chichester organist, and entrepreneur, implies that arrangements were more popular as voluntaries, especially those by Handel. He mentions the *Hallelujah Chorus*, *Overture to Rodelinda*, the *Coronation Anthem*, *The Trumpet shall Sound, Dead March, I know that my redeemer liveth, But thou didst not leave, Minuet in Ariadne, How Excellent thy name, He gave them Hailstones,* and Corelli's *Natale.* On April 10, 1803, he states "I played a Trumpet one of Stanley's and Hallelujah in ye Messiah." [xxv] He published at least five volumes of his arrangements: *Selected movements from the works of Haydn, Pleyel, Mozart and other Modern Composers, Arranged for the Organ or Piano Forte by J. Marsh."* [xxvi]

The number of organists who would have bought published compositions for performance purposes might have been limited, and most of the sales would have been to those who would have played them on the drawing-room harpsichord. Sales to amateurs and students were almost certainly a major consideration, *e.g.*, the Penn family bought six copies of John Bennett's *Voluntaries*, four in the names of their children. Statements in prefaces by John Keeble, *Select Pieces for the Organ performed at the Church of St. George, Hanover Square*, and William Jones, *Ten Church Pieces for the Organ and Four Anthems in score for the Church in Nayland, Suffolk,* opera II, confirm that their compositions were intended as teaching material and their students, which might explain the consistent use of repeated accidentals within a bar, in music of the time. Keeble identifies thematic material in the fugues using numbers, and sometimes, text, *e.g., Voluntary* 9, bar 32, "canon $^{2/3}$ in 1", "inverted", the same in the *allegro of* 10, "canon 2 in 1", "inverted", "retrograde" and "augmentation" in 12", *etc.*, with slurs to underscore cadences and phrases based on thematic material, the importance of which to students is noted by Jones. The titles of the two Greene *Collections* are further evidence, but these publications, whatever else their intended use, must also have been intended as performance copies, because of the use of the *volti subito* direction. The collection might have been intended for use by students, but the final

publication would have appealed to collectors and performers. The cover page is typically ornate, the notation is relatively neat and precise, and typical of the era. Tinted paper was used. Inconsistencies relating to accidentals might be a reason why Greene left them unpublished. It seems that most were punched into the plate at the time of engraving, but in this author's copy, it appears that a considerable number were omitted. These were cut by hand with a fine dry-point, often being squeezed between successive notes, where no consideration had been given to the space required, *e.g.,* V, bars 4 f-natural, 28, c-sharp, 47, c-sharp, 62 d-natural and c-sharp, XII, bars 11 d-natural, and 41 e-natural, *etc.,* These are almost illegible and would have been completely so under the lamps and candles used in the time of their composition. There is no doubt that these are corrections were omitted from the original engraving. Some appear to have been added with different implements, and not having multiple copies to compare, it is difficult to decide if these are corrections made to the plates, or to the printed copy used here, or to all printed copies. The perplexing history of this collection considered, the plates might date much earlier than the date of publication and circulation, but because Greene was aware of errors, and deficiencies, which from his own words he detested, he did not proceed with publication.

The *Voluntaries* are excellent examples of tuneful, interesting contrapuntal writing and display a profound understand of polyphonic composition. They are more in the style of Walond, Bennett and Roseingrave than Stanley or Boyce. There are no dynamic directions. How Greene intended this music to be played on the organ is a matter for conjecture, but there are a few clues which applied to music of the era in general. The indication requiring the full organ almost certainly did not imply the use of all available registers, but, rather, a full or complete pitch spectrum, therefore one register of each pitch, *i.e.*, 8' + 4' +2'. Carl Frederick Baumgarten c. (1724- 1809) implies there were varying degrees of the full-organ. Preceding *Fugue* no. IV, p. 19, he cautions, "If playe'd on the Organ the Trumpet Stop must be Omitted." [xxvii] At the beginning of the *Twelve Voluntaries for the Organ*, Theophania Cecil cautions: "Whenever the Great Organ is introduced to these Voluntaries, it is intended to be without the Trumpet". This implies that the usual Great ensemble did not include the Trumpet. Perhaps these compositions were also used as intermission pieces in the theatres, where a high volume, therefore the Trumpet, would not have been amiss, if descriptions of unruly audience behaviour at the time are accurate. In *Voluntary* no. IX, p. 34, of the *Ten Voluntaries*, Bennett indicates "Full Organ" for the opening four-bar *adagio*, then "without the trumpet", implying continuing use of the full organ, but without the trumpet, for the *allegro* which follows. His directions, given as an NB preceding the *allegro* of *Voluntary* no. V, are "Diapason, Principal, Tierce, 12th and 15th for Forte and Stopped Diapason and Principal for Piano." The reason for the latter is given by John Marsh, who explains that organists realized that the bass pipes of the Open Diapason were usually slow to speak, and the 4' Principal was added to reinforce the sound and overcome the deficiency. [xxviii] The speech anomaly also precluded an overly fast tempo. In *Six Fugues with Introductory Voluntary's (sic) for the Organ or Harpsichord*, James Nares specifies variously "Loud Organ" "Full" and "Full organ" for the introductions, which could imply that full organ could imply different combinations. The instruction in his opera I, no. 3, suggests that the usual registration used for the quavers in the left hand consisted of 8' and 4', and at a tempo which could accommodate the speech of the 8' Diapason. The direction for *vivace* is likely to have implied no more than a comfortable *allegro* or a brisk *moderato* in contrast to the *grave* and *lento specified* for the introductions. A light clear registration which allows all the discords and resolutions to be heard clearly is to be preferred for most of these compositions. Most are effective if played using only a clear 8' Flute. All of them can be used as quiet liturgical voluntaries. Greene's Style is such that phrase endings are particularly important, requiring preparation.

Dr. Wesley Jordan
Brisbane, Australia, 2025

Notes and references

[i] The name occurs variously as Green and Greene.
[ii] J. Hawkins, *A General History of the Science and Practice of Music*, 2 vols, Novello, Ewer and, Co., London, 1875, vol. v, pp. 106, 406.
[iii] The historical year began on January 1. The legal and civil year began on Lady Day, March 25. Therefore, 1713/14 implies the historical year 1713 and is relevant to only dates between January 1 and march 25. In 1752, a change was made to remove the duality and the New Year universal began on January 1. Previously, in the case of an event which occurred between January 1 and March 25 in 1714 in the legal cursus, in the historical cursus, it took place in 1713. In 1752 the legal and civil year was moved f to coincide with the historical year. The use of *OS* (*Old System*) and *NS* (*New System*) was intended as a means of differentiation, but absolute accuracy became a problem for later historians, because when neither of the terms was used, there was uncertainty as to whether the original date referred to the legal or historical cursus or if a correction had been made. In the *Old System*, 1729 implied that date in the legal and civil cursus from January 1 to March 25, which was then equivalent to 1730 in the historical cursus. When the system was reformed to follow the historical cursus, the date 1730 (*NS*) became unequivocal. Therefore, 1729 legal and civil in *OS* = 1730 historical = 1730 *NS*. This explains why the birth-date of John Stanley, on January 28, appears as 1713 and 1714, occasionally 1711 or 1712. A stroke between two dates, *e.g.*, 1744/45 is usually used to indicate the date according to the legal and historical curses and/or the *Old* and *New Systems*.
[iv] The *Dictionary of National Biography*, ed. Leslie Stephen and Sidney Lee, vol. xxiii, 1890, p. 64, 65, J. Fuller Maitland, *Maurice Greene.*
[v] D. Dawe, Organists of the City of London, 1666-1850, self-published, 1983, p.83 J. E. West, *Cathedral Organists Past and Present*, Novello and Co., London, 1899, p.54.
[vi] Buriel Register of St. Olave's Church Old Jewry, City of London 1744-1855, MS 4401/2.
[vii] Fuller-Maitland., pp. 64, 65.
[viii] The National Archives, Kew, Prerogative court of Canterbury, Register of St. Paul's, quire 287-334, prob. 11/819/261 December 10, 1755, p. 314.
[ix] The *Penny Cyclopædia of the Society for the Diffusion of Useful Knowledge*, 1842, p. William Coxe, *Anecdotes of George Frederick Handel, and John Christopher Smith, London, Bulmer and Co.,* 1799, p.50.
[x] The National Archives, p. 314.
[xi] Hawkins, vol V, p. 106.
[xii] F. Kidson, "Handel's Publisher, John Walsh, his Successors, and Contemporaries", *The Musical Quarterly*, vol. vi, issue 3, July 1920, pp. 433, 445. F. Kidson, *British Music Publishers, Printers, and Engravers*, W. E. Hill & Son, London, 1900, p. 446. Kidson, British Music Publishers and Engravers, p. 138.
[xiii] *The St. James Evening News*, April, 21, 1733. *The Whitehall Evening Post*, April 16, 1733, *The Saturday Evening Post*, April, 21-24, Hawkins, vol. 2, p. 884.
[xiv] Hawkins, vol. 2, p. 801. The lower banner, advertises Roseingrave's *Voluntaries ,sic*, VOLUNTARYS *and* FUGUES *made on purpose for the* ORGAN or HARPSICHORD' states: "London. Printed for and sold by I: Walsh servant of his Majesty at the Harp and Hoboy in Catherine Street in the Strand. and Ioseph Hare at the Viol and Hoboy in Cornhill near the Royal Exchange." This implies a commercial arrangement as opposed to a partnership, perhaps only in the sense that they agreed not to pirate or borrow each other's publications, original or pirated, without consultation. The relationship is considered in some detail, but not resolved, by Kidson, *British Music Publishers*, pp. 56-60.
[xv] H. D. Johnston, "Greene and the Lady's Banquet: A Case of Double Piracy", *Musical Times*, cviii, 1967, p. 36.
[xvi] The Lillian Goldman Law Library, New Haven, Ct., USA, document 8: "Anne", (c. 1710).
[xvii] F. Kidson, "Handel's Publisher, pp. 433, 445. F. Kidson, *British Music Publishers,* p. 142.
[xviii] D. Hunter and R. Mason, "Supporting Handel through Subscription to Publications", *Notes*, September, 1999, second series, vol. 56, p. 29. F. Kidson, *British Music Publishers and Engravers*, p. 140.
[xix] F. Chrysander, "A Sketch of Music Printing, from the Fifteenth to the Nineteenth Century", *The Musical Times and Singing Class Circular*, vol. 18, no. 418, December, 1877, p. 585.
Hawkins, vol. 2, p. 801.Kidson, *British Music Publishers,* pp.60,61.
[xx] The National Archives, Kew, Prerogative Court of Canterbury, 304.1814, Prob. 11/1554/423, Bridport Quires 152-209, p. 4 of 7 pages. Proven on 30th April, 1814. A. Ribeiro (ed.), *The Letters of Dr. Charles Burney,* vol. 1: 1751–1784', O.U.P, Oxford, U.K., 1991, pp. 113, 138.
[xxi] Kidson, p. 136.
[xxii] The Lillian Goldman Law Library, New Haven, Ct., USA, document 8: "Anne", (c. 1710).

[xxiii] J. L. Speller. "The Organ Music of William Walond", *The Diapason*, March 2006, year 97, no. 3, whole no. 1156, p. 19.
[xxiv] M. Argent, ed., *R. J. S. Stevens, Recollections of a Musical Life,* University of Southern Illinois Press, USA, 1992, pp. 15, notes 1 and 20. Steven's activities and receipts, *etc.*, from his diary are set out from p. 119, especially pp. 128, 133, 136, 164, 170, *etc.*
[xxv] J. Marsh, *The John Marsh Diaries, A history of my private life, an autobiography in journal for the years 1752-1828,* The Huntington Library, San Marino, USA, MS HM54457, vols 23-37, pp. 29, 30.
[xxvi] From vol. 5, 61 pages, published by Preston, London, *c.* 1805.
[xxvii] *Celebrated Fuges or Voluntaries for the Organ or Harpsichord*, printed for W. Forster, London, undated.
[xxviii] J. Blewitt, *A Complete Treatise on the Organ*, Longman and Broderip, London 1793, p. 5, makes the same comment. In her edition of the *Complete Voluntaries by William Russell*, Maldon, Essex, 1991, p. vii, Gilliam Ward Russell gives the same opinion.

A complete opus list and extensive references are given by H. D. Johnstone in Greene, Maurice, *The New Grove Dictionary of Music and Musicians,* McMillan Publishers, 1980, vol. vii, pp. 684-687.

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Twelve Voluntarys
for the organ or Harpsichord
No. 1 in A major

Maurice Greene
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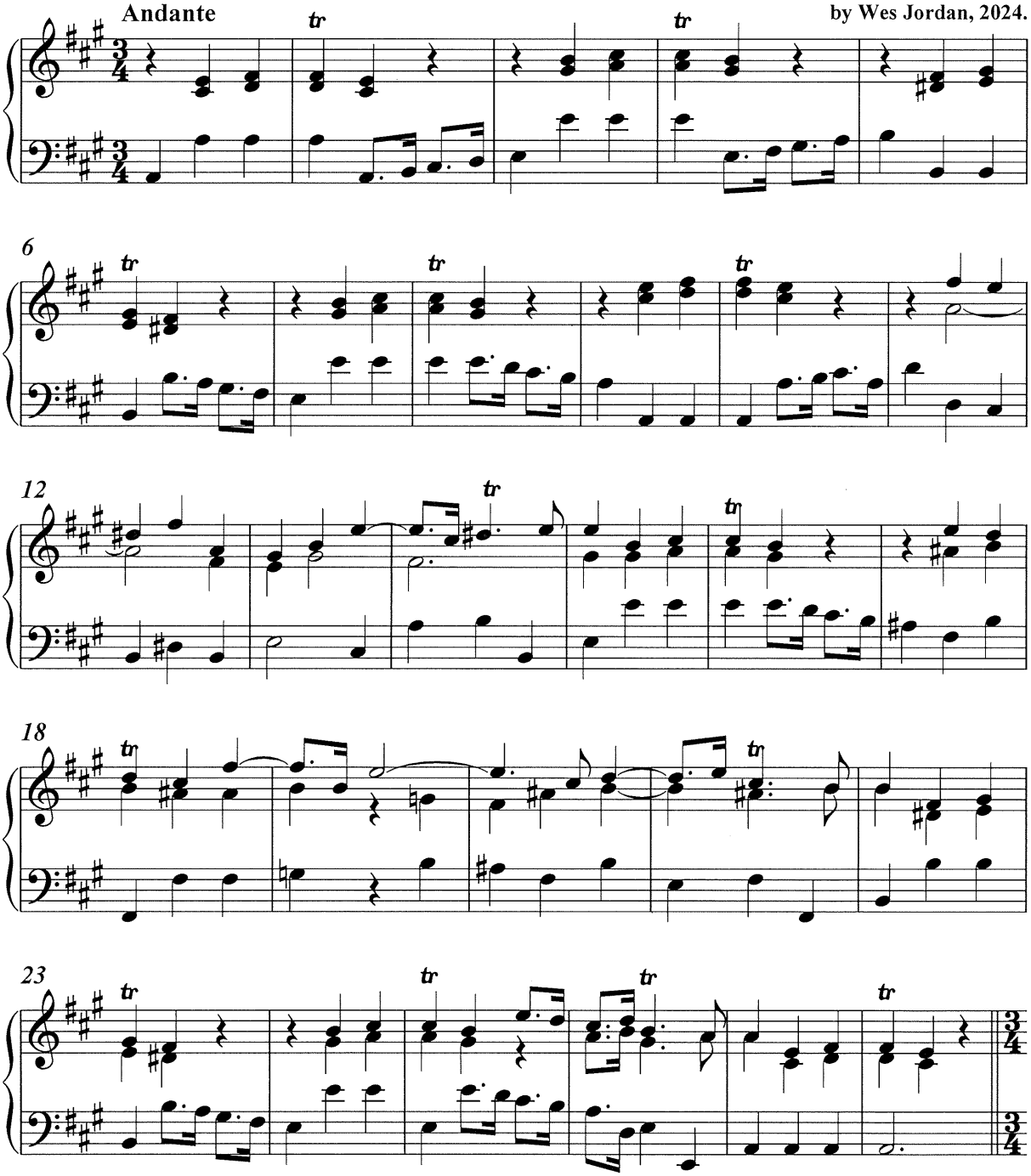

The spelling on the original cover is "Dr. Green." Most references give the spelling "Greene."

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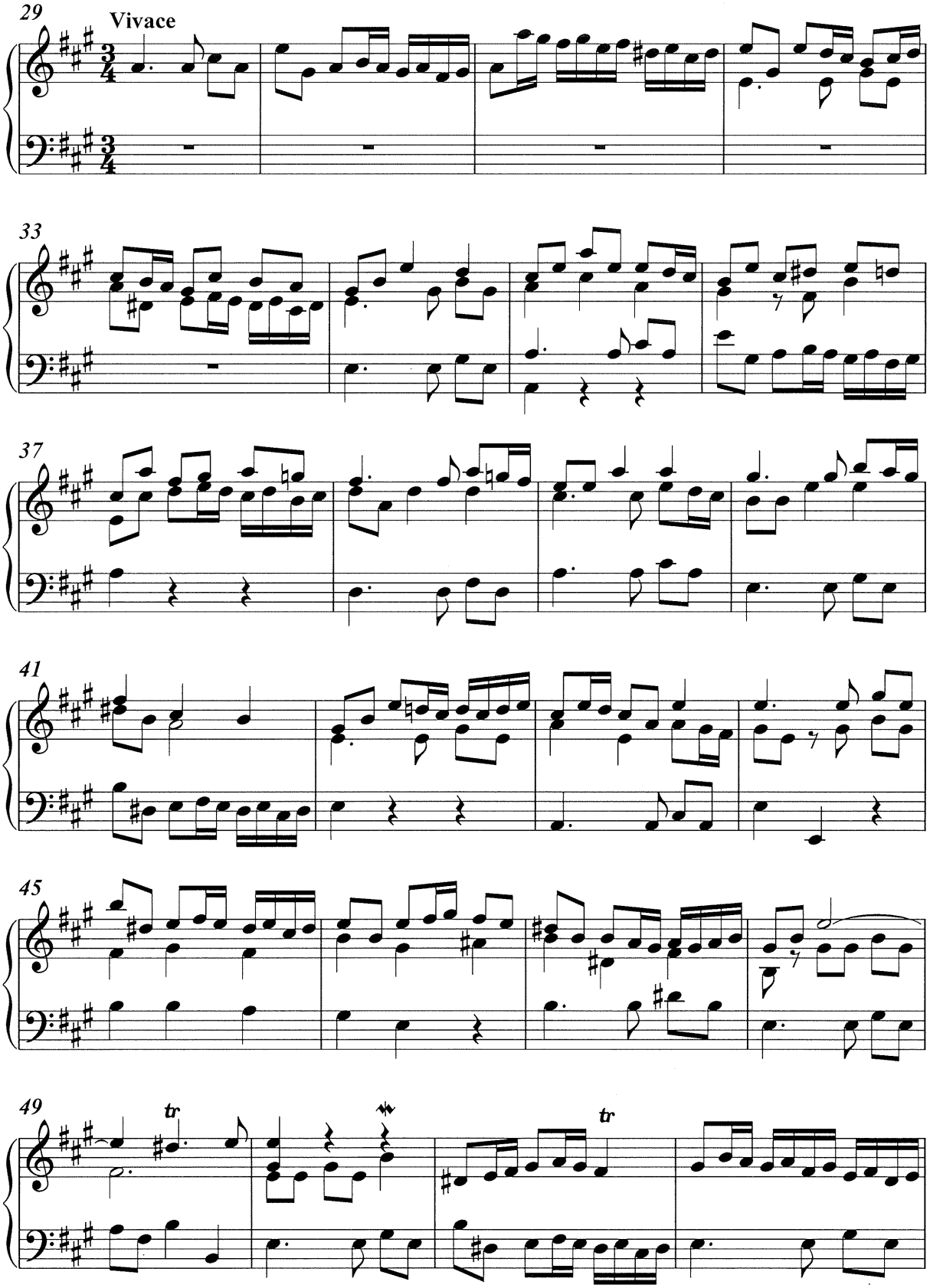
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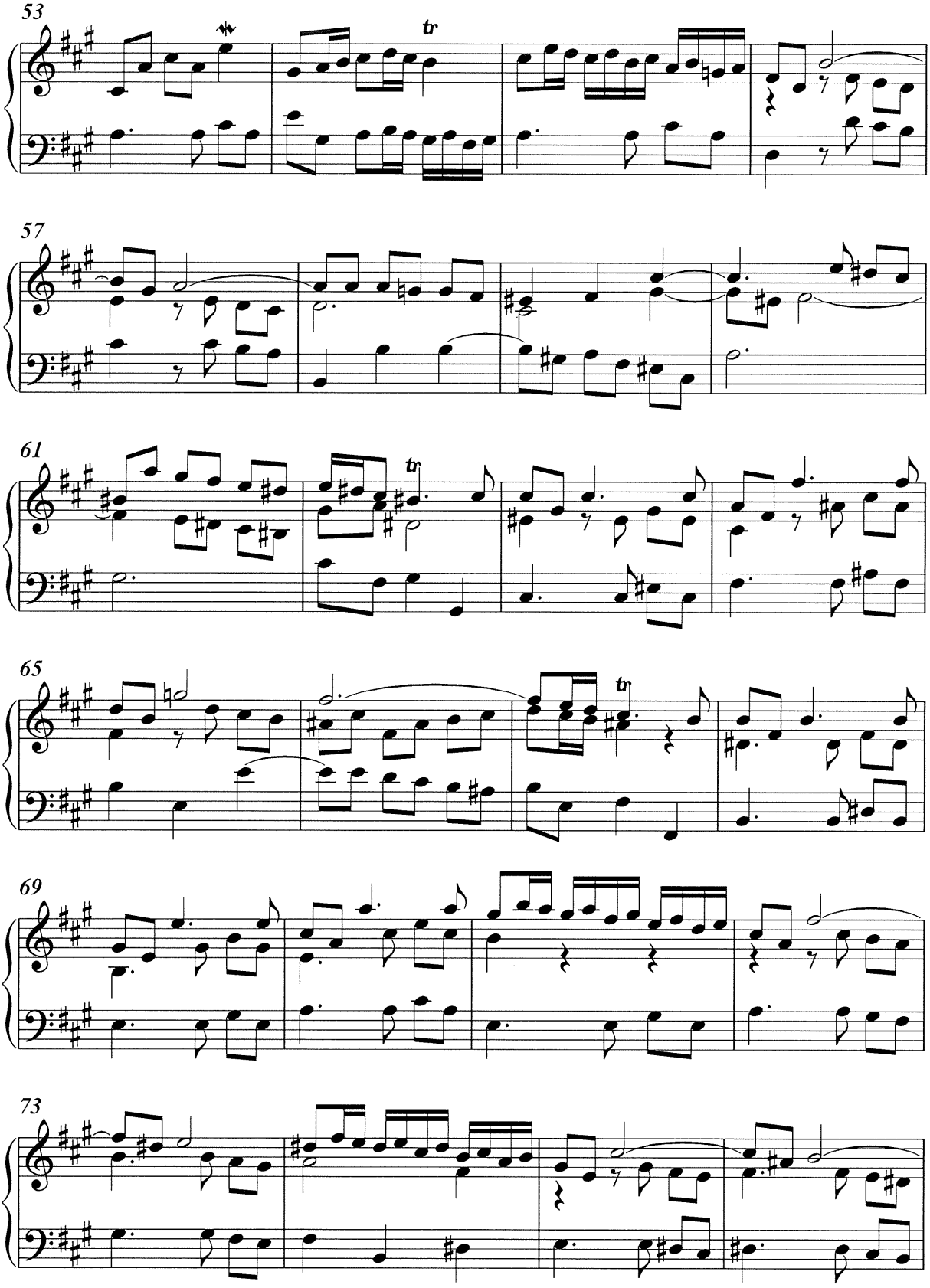
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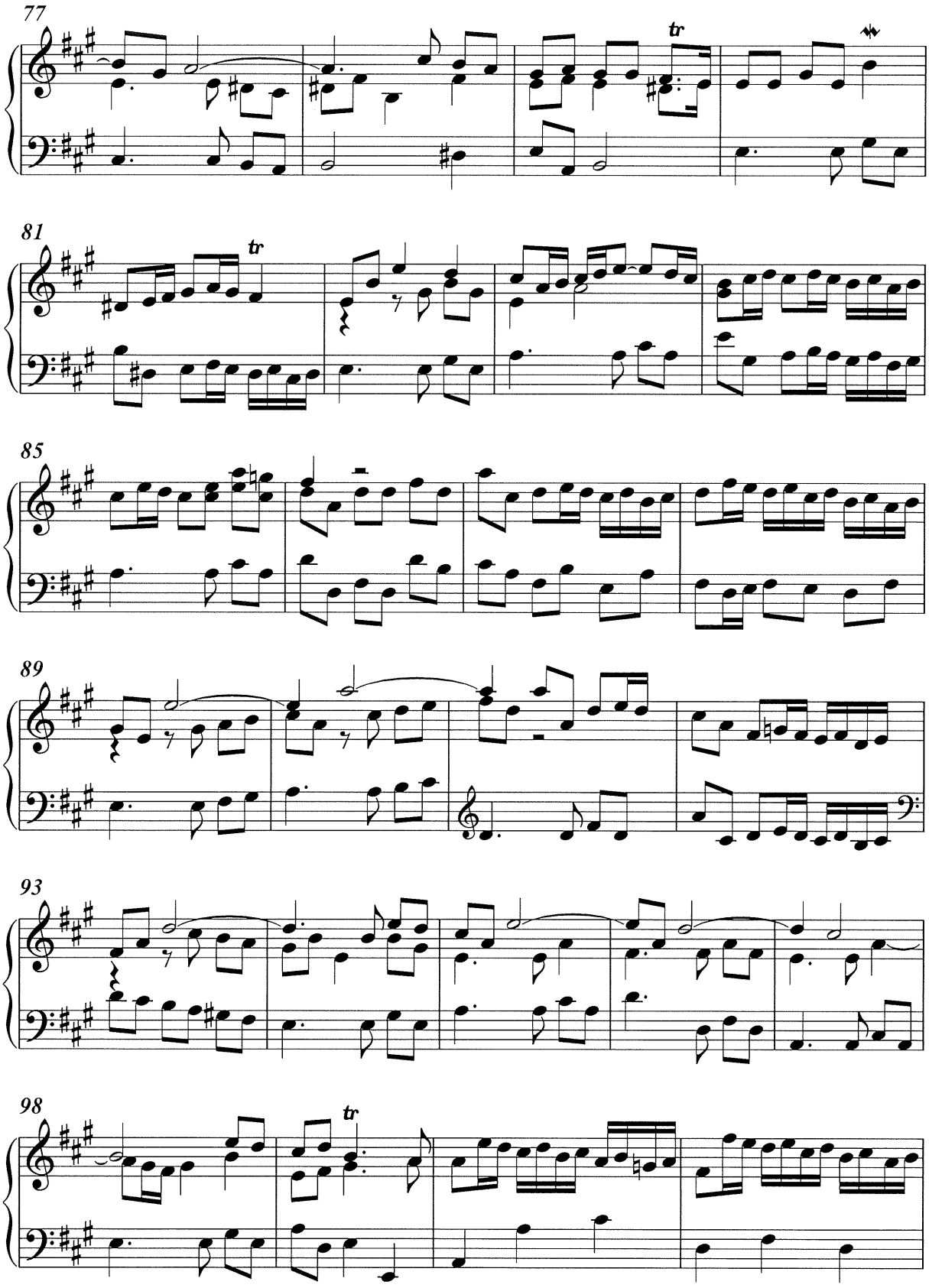
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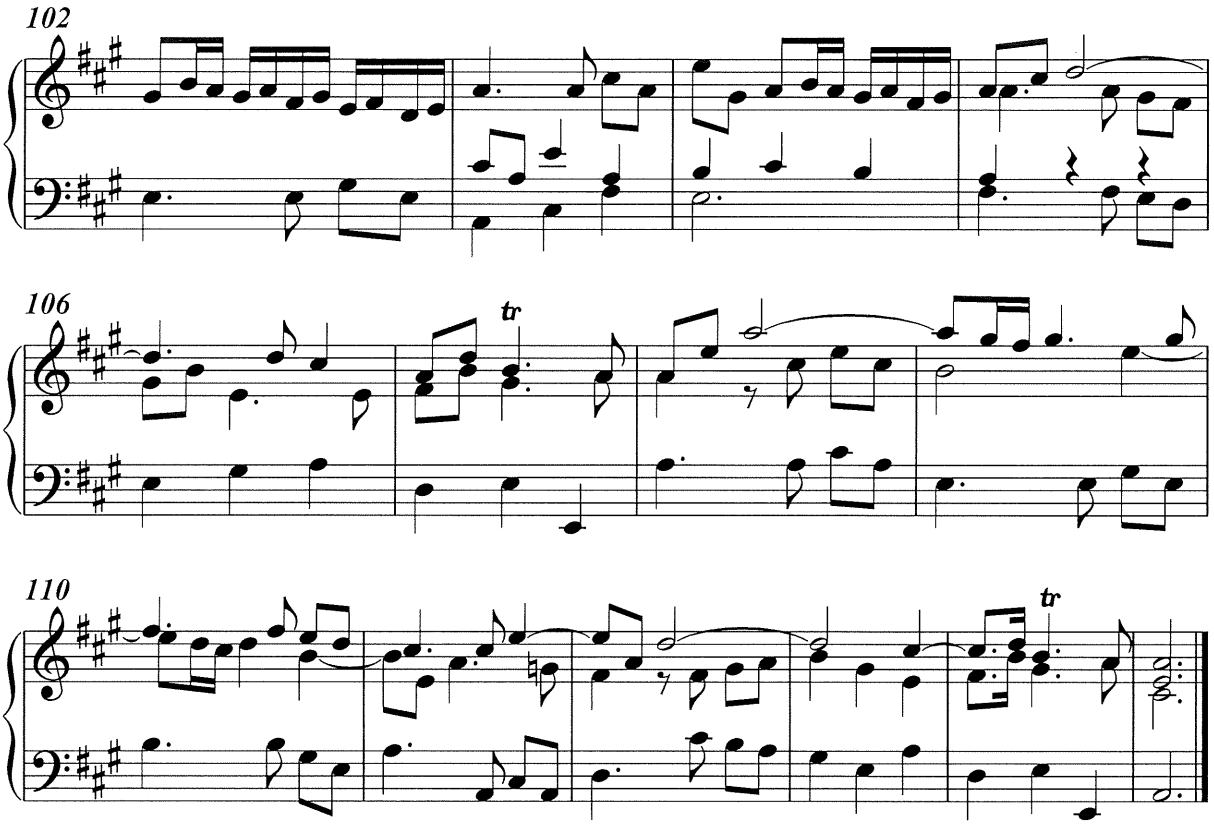
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Twelve Voluntarys
for the Organ or Harpsichord

No. 2 in f minor

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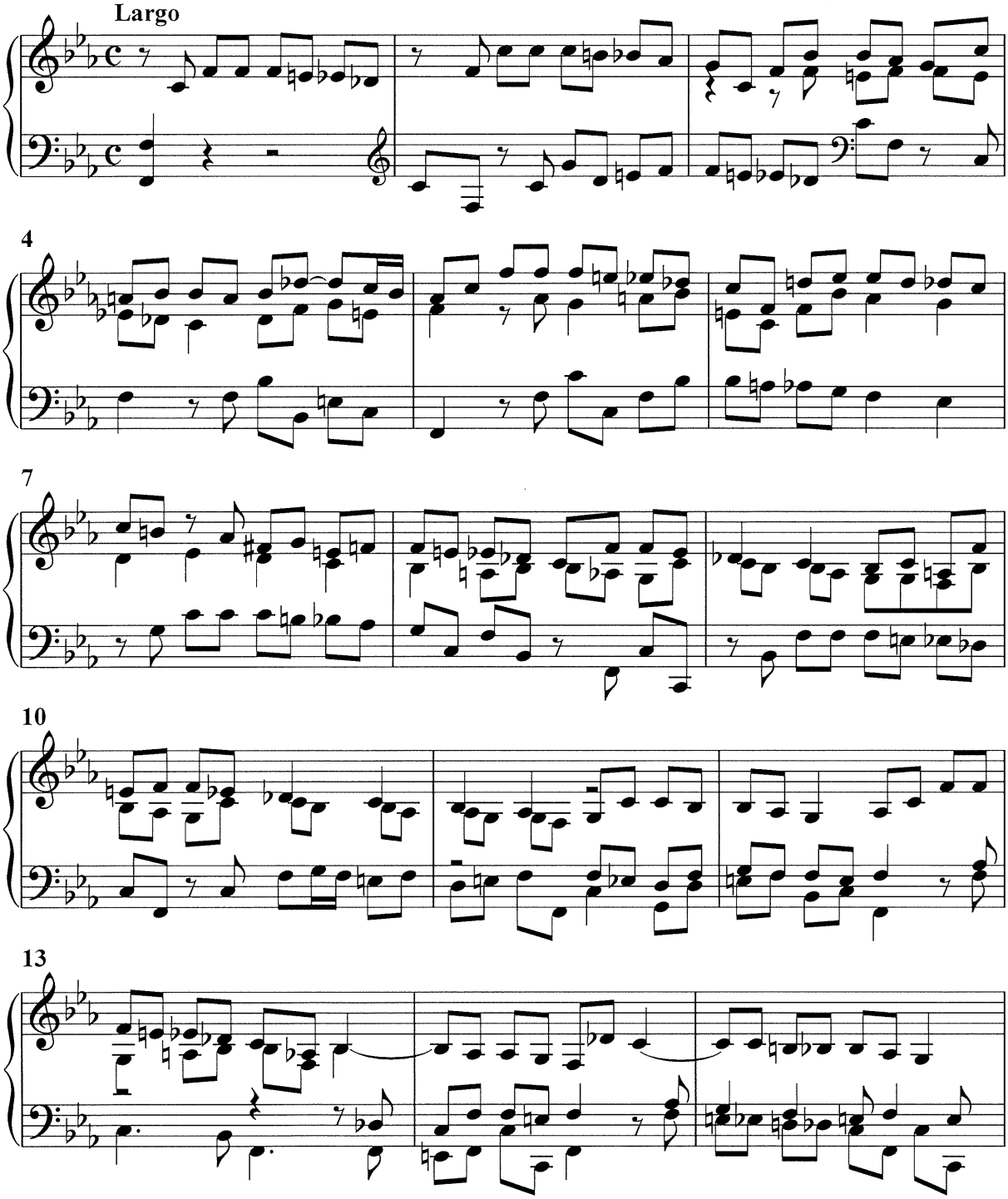

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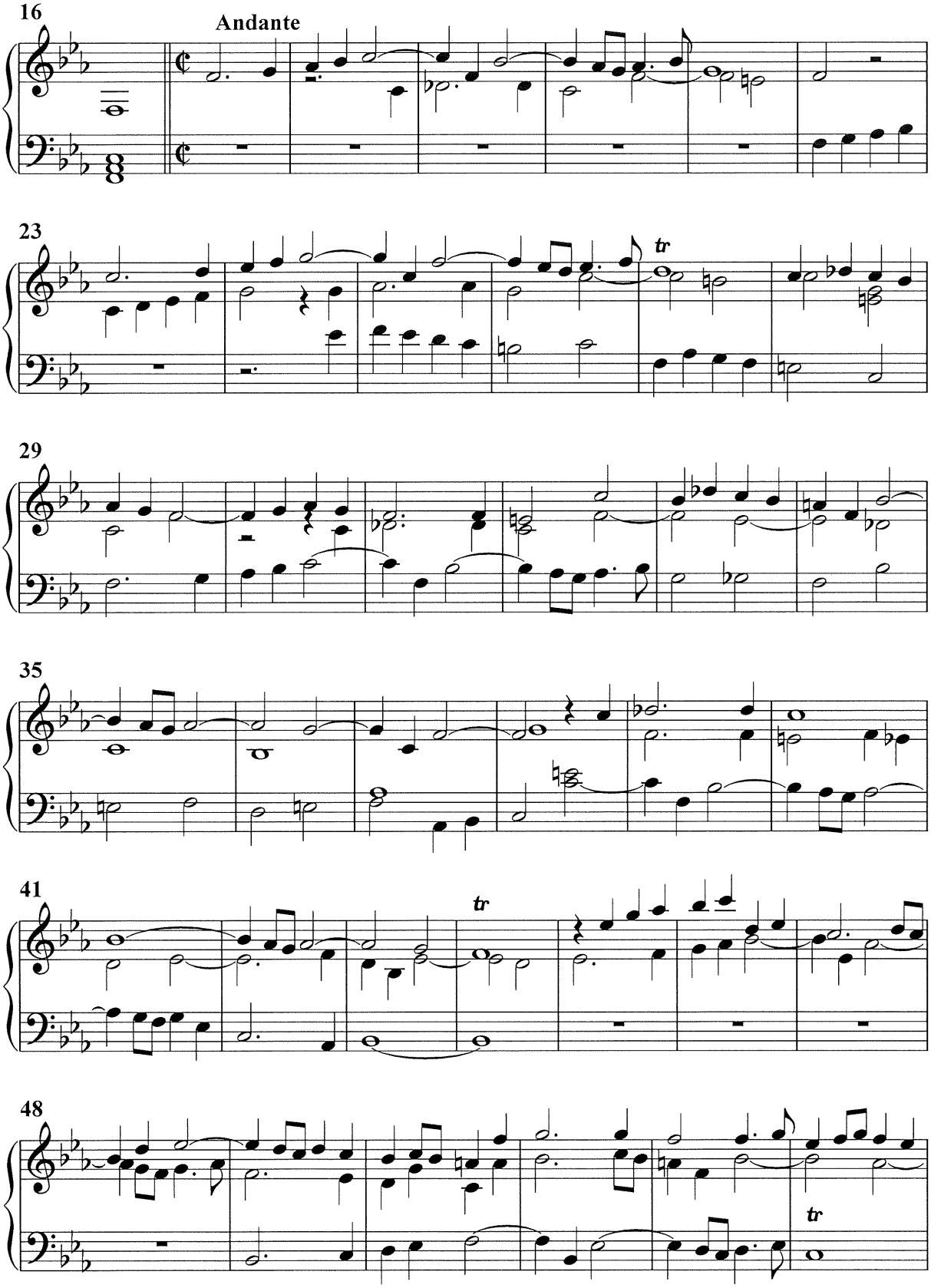
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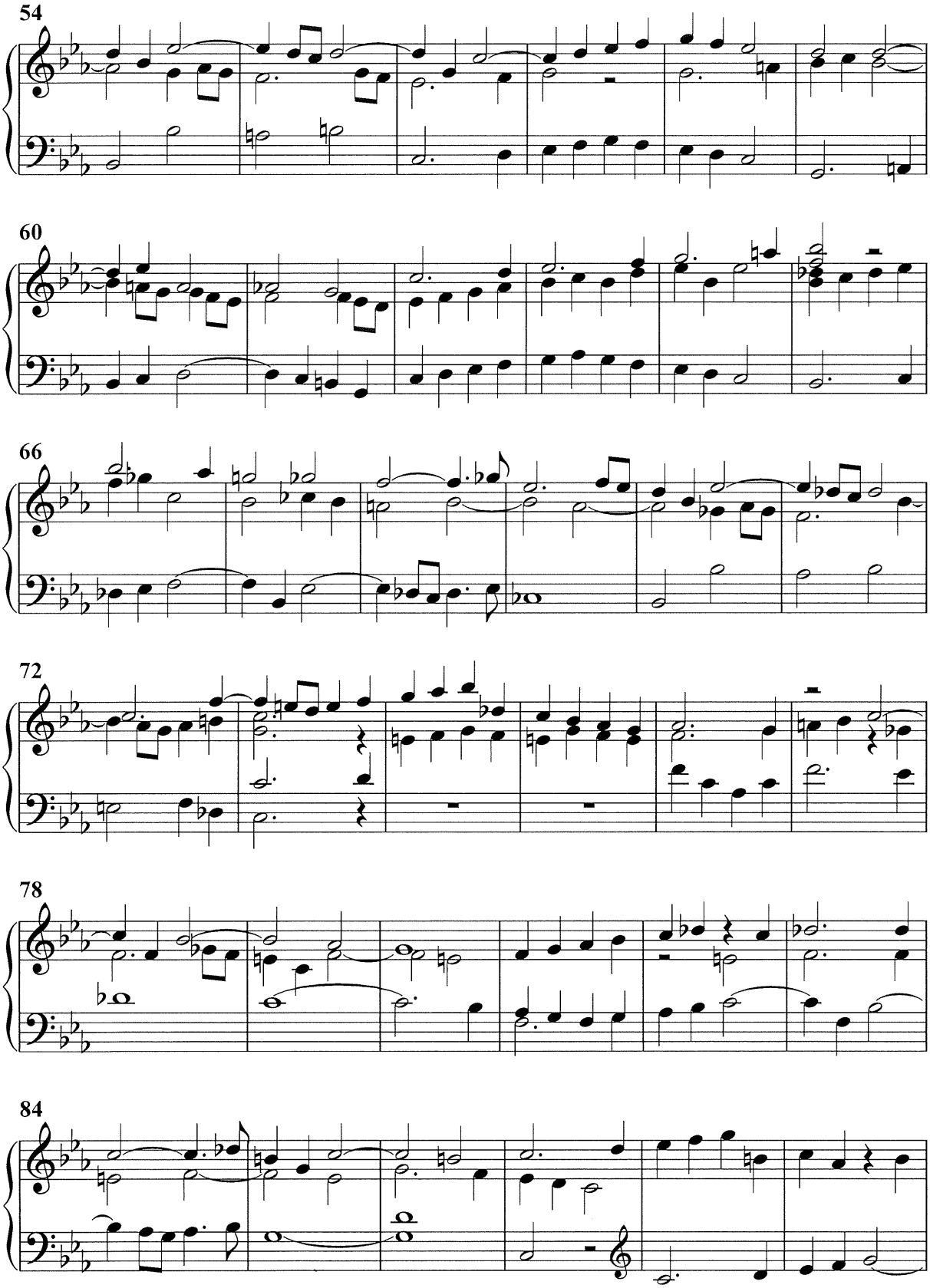
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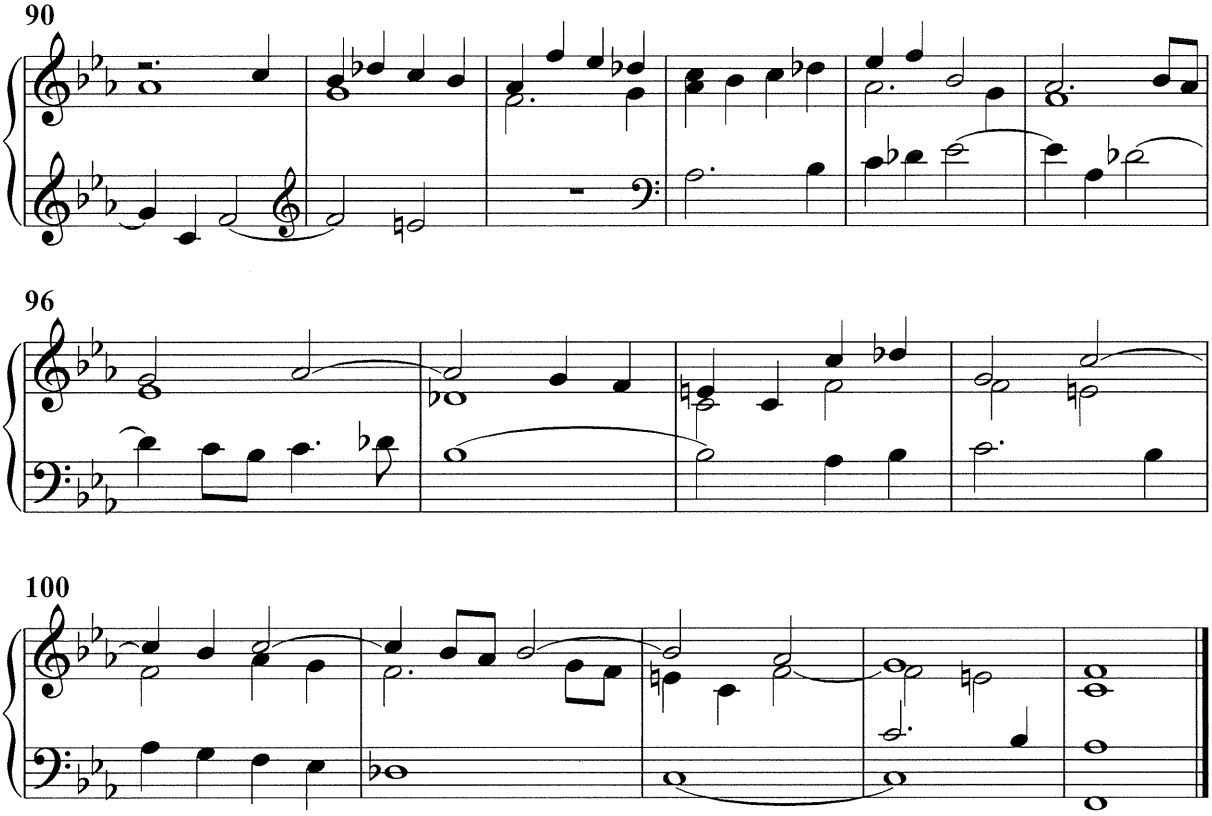
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Twelve Voluntarys
for the Organ or Harpsichord

No. 3 in a minor

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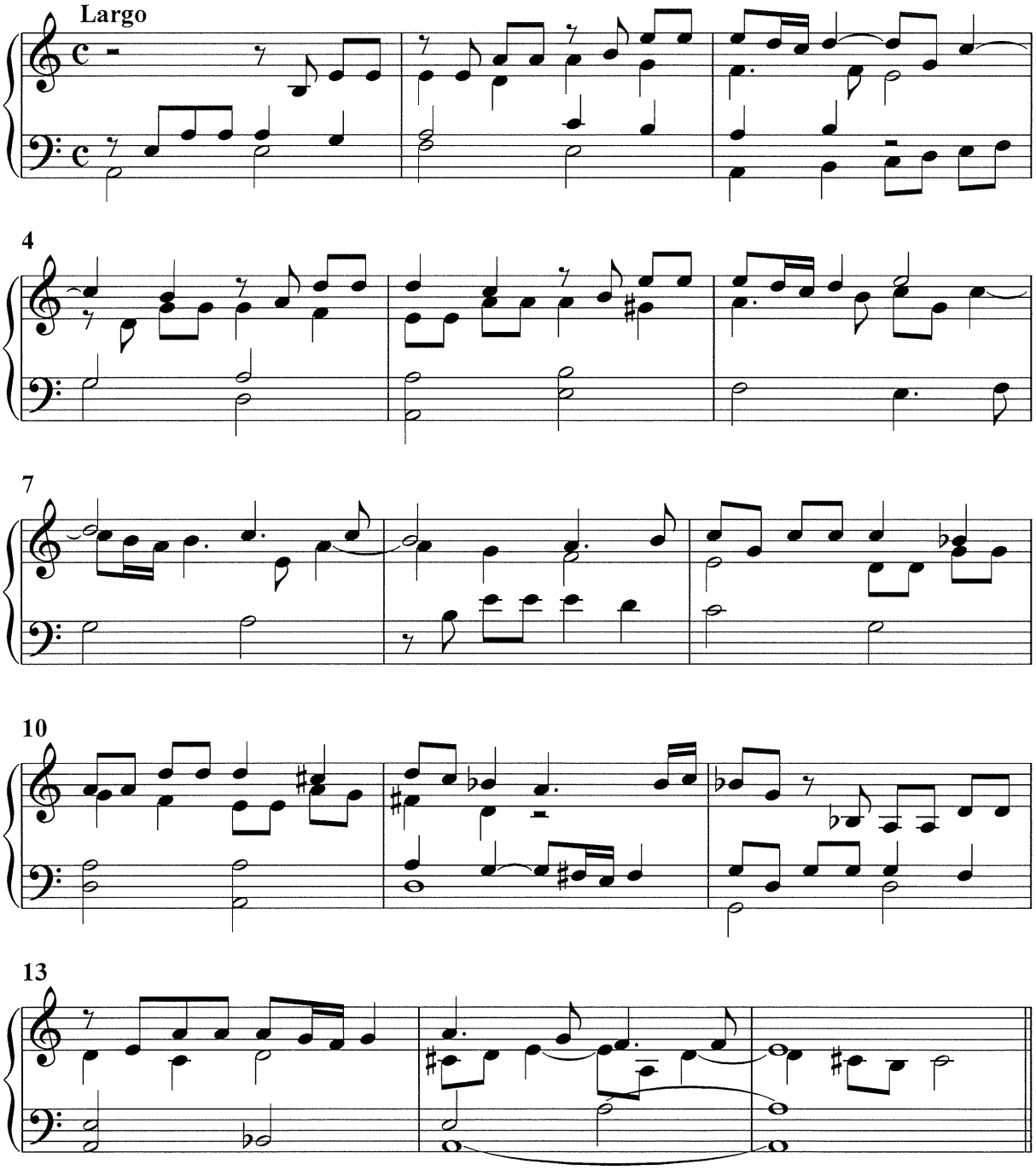

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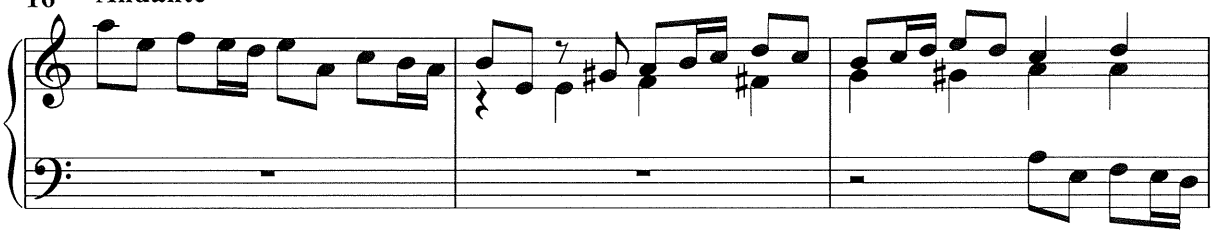
16 Andante



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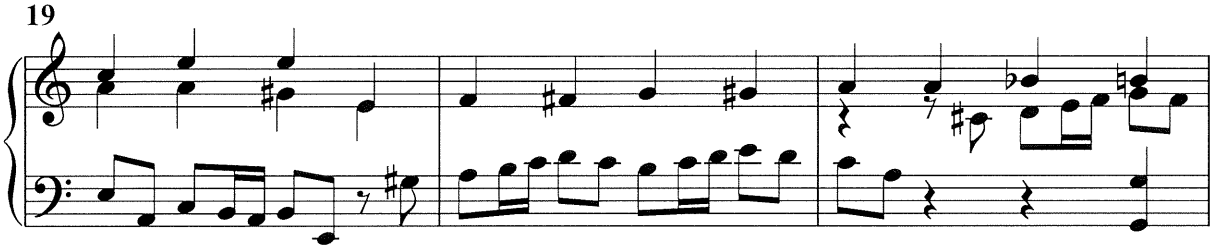

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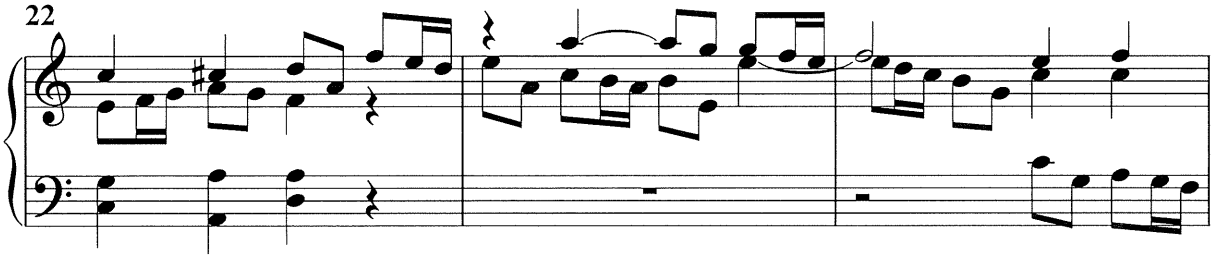

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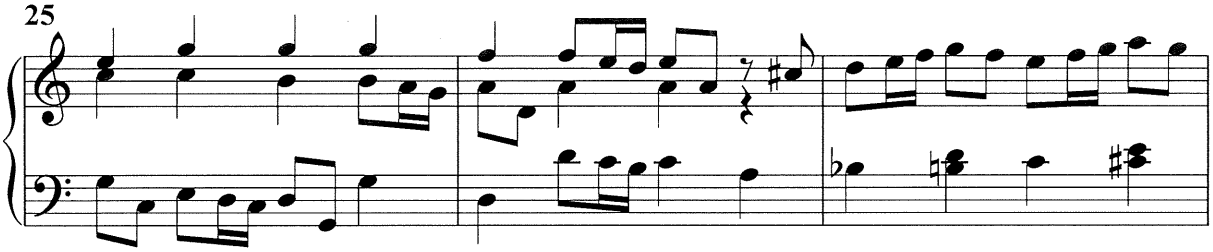

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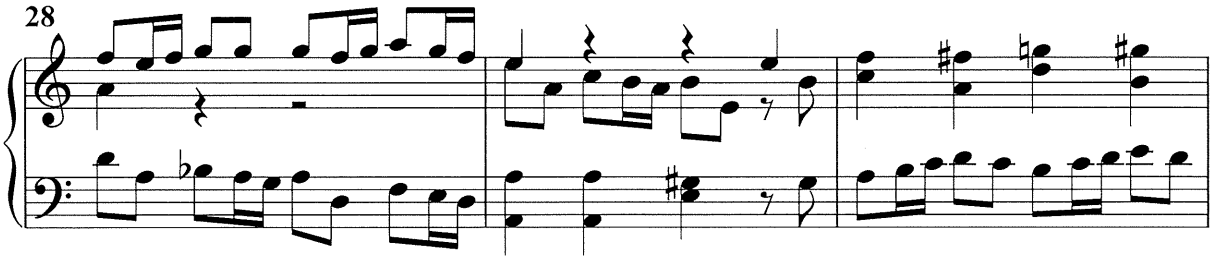

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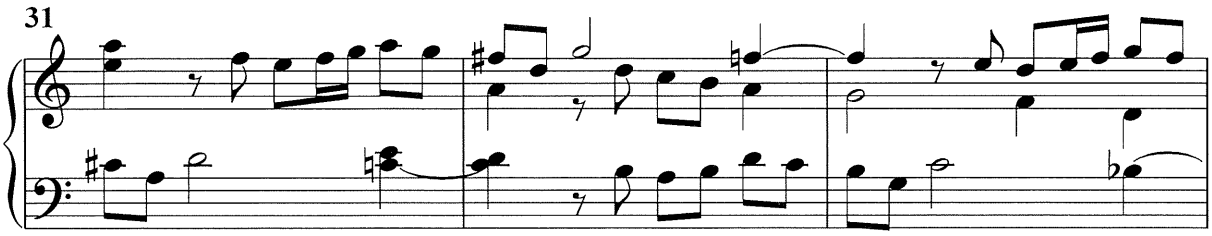

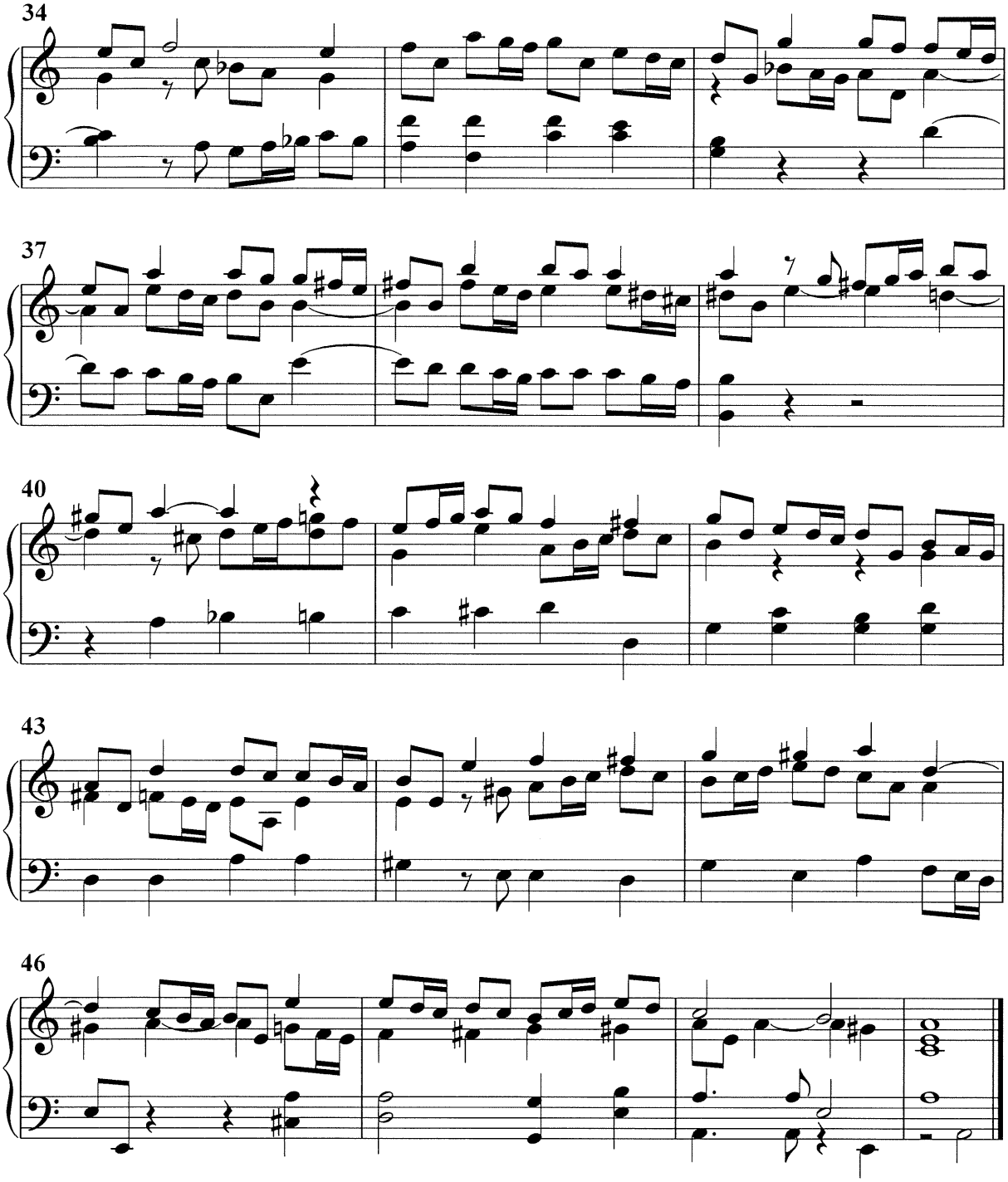
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Twelve Voluntarys
for the organ or Harpsichord

No. 4 in g minor

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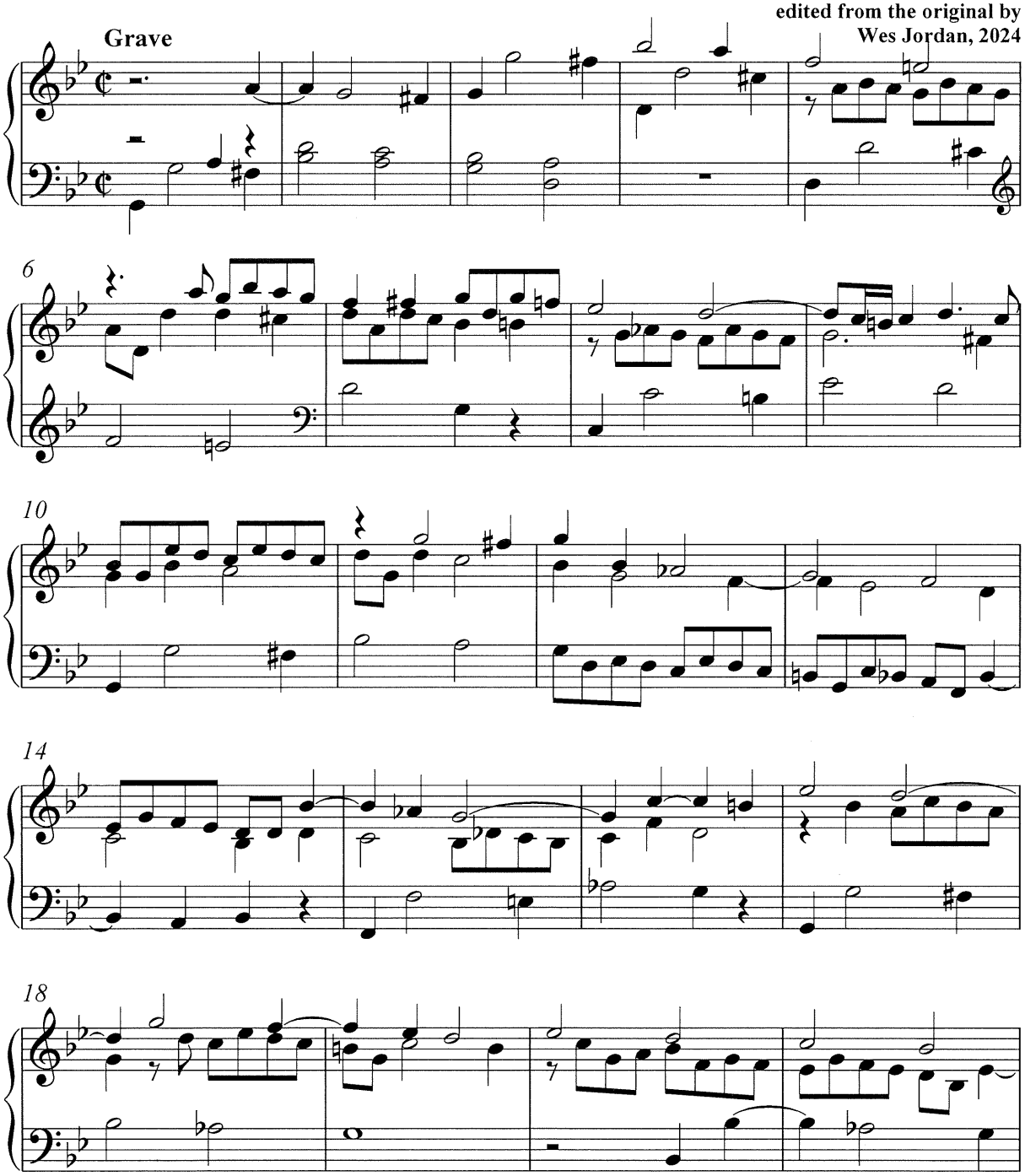

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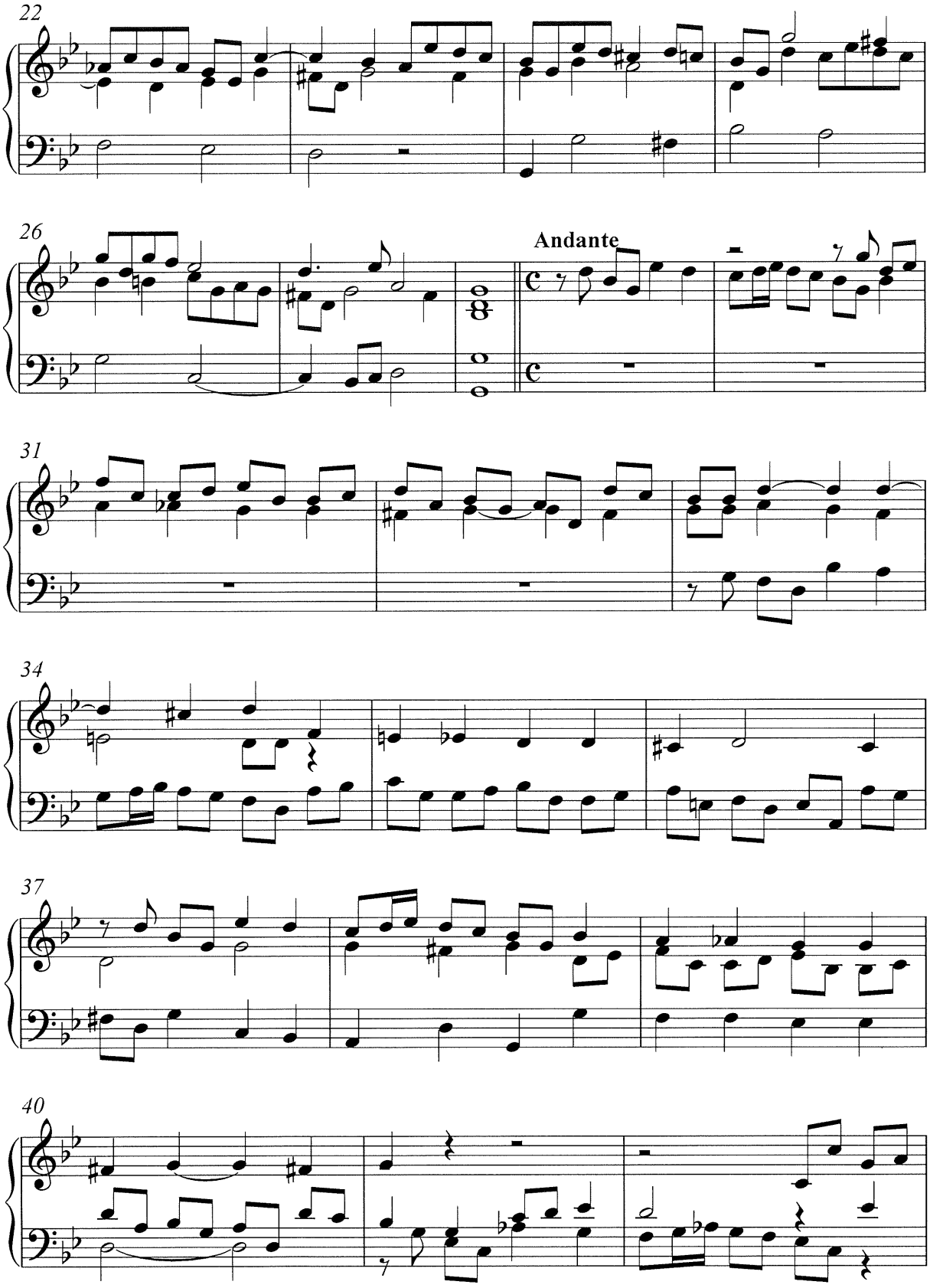
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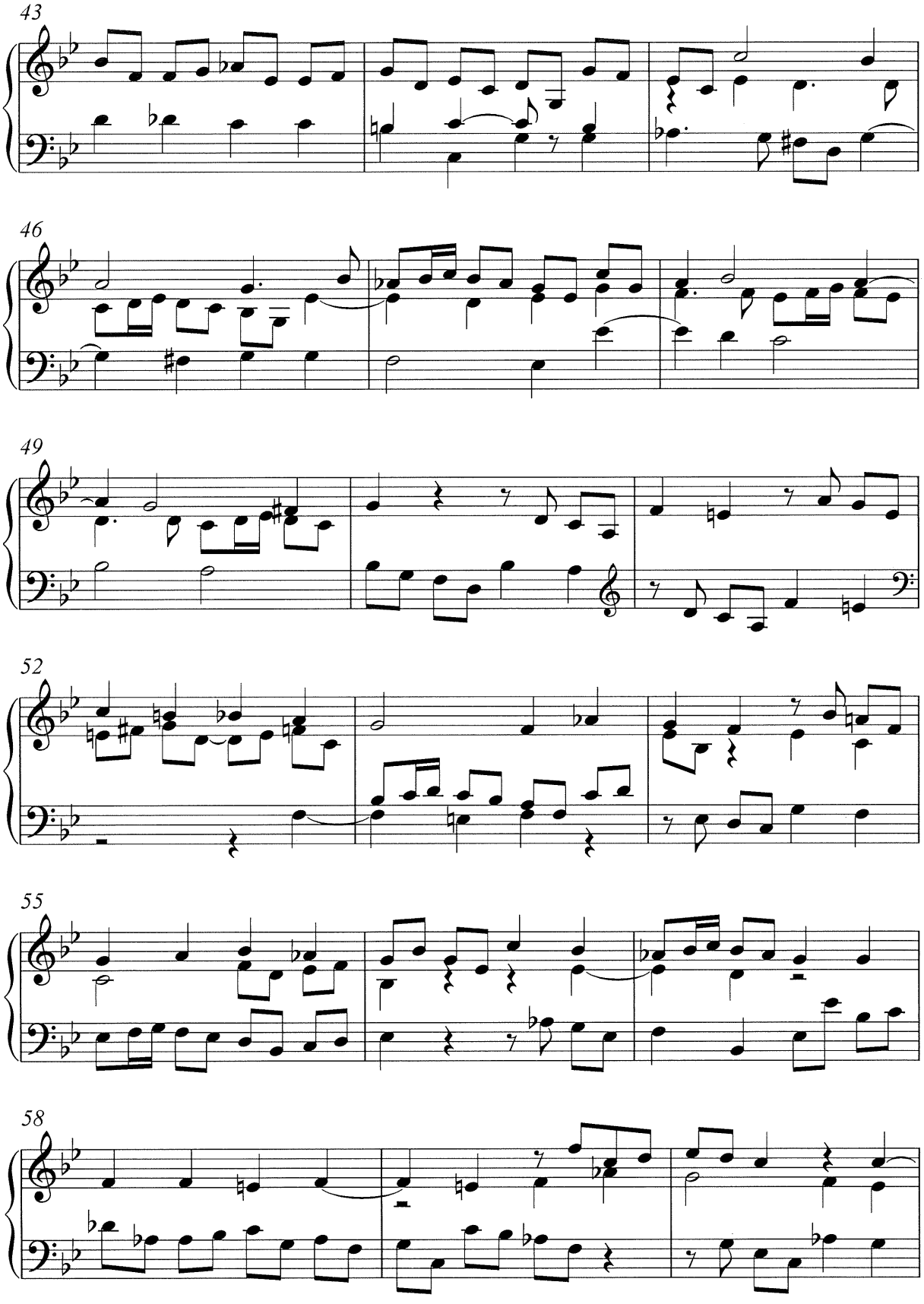
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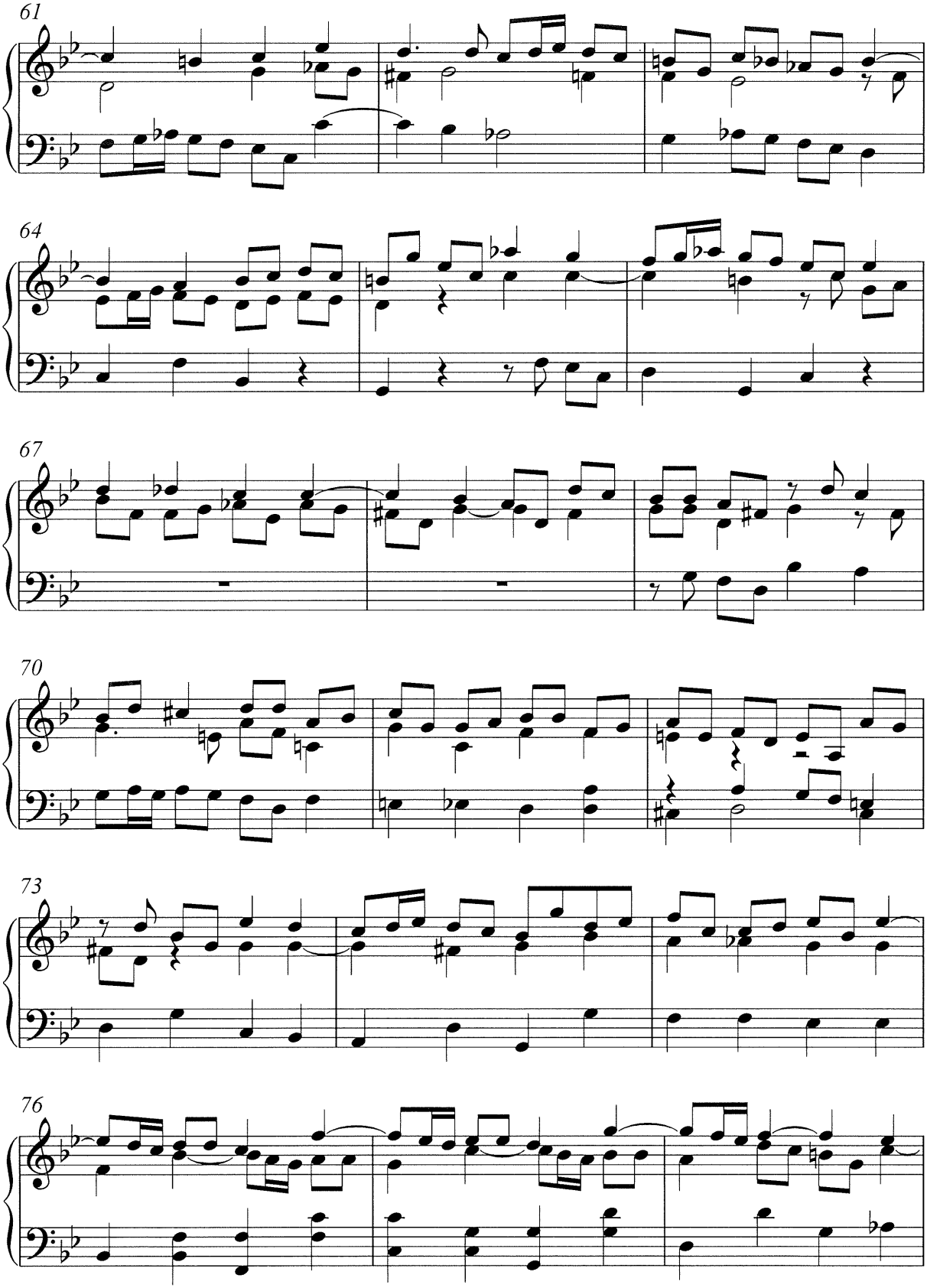
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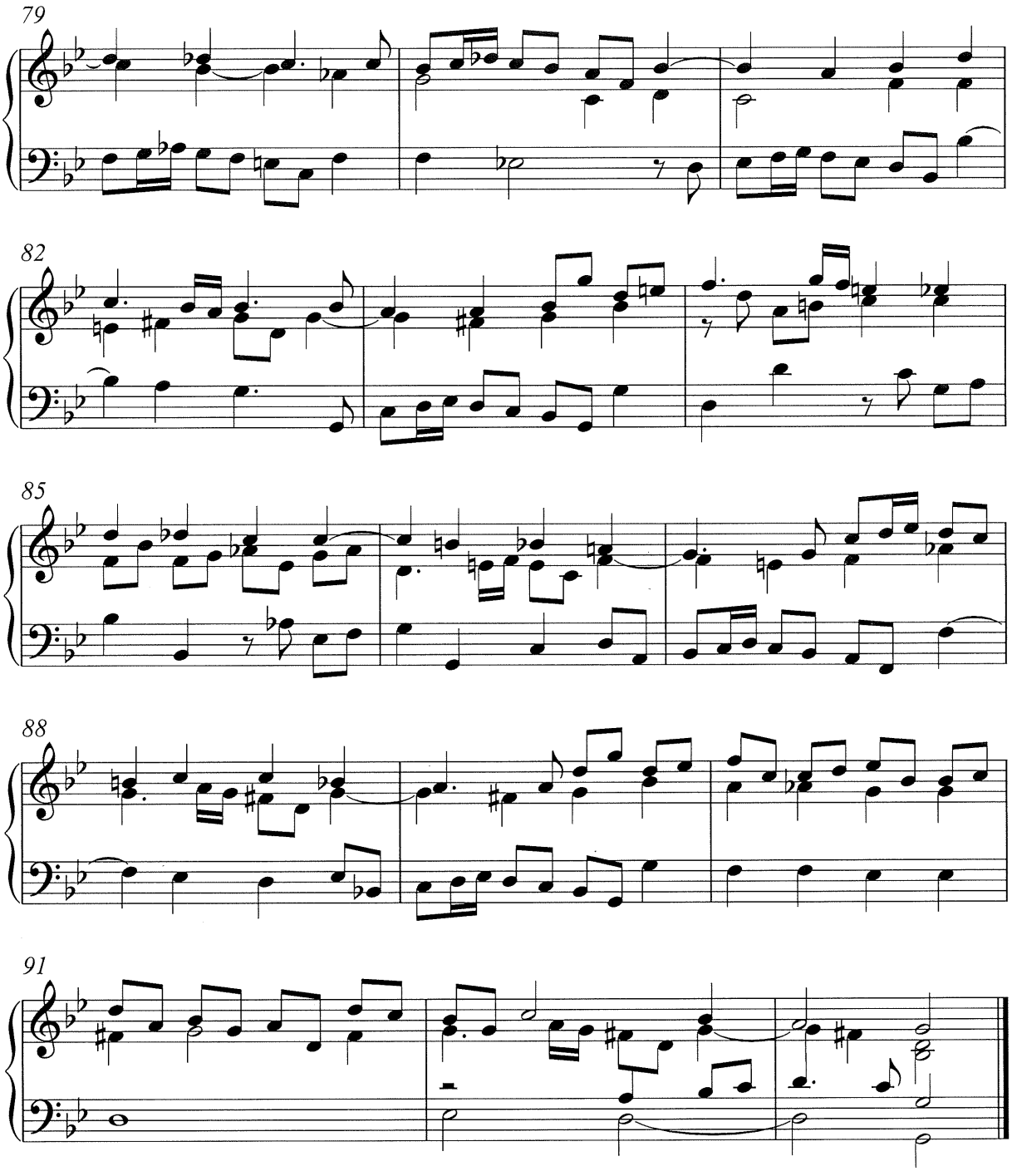
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Twelve Voluntarys
for the organ or Harpsichord

No. 5 in G major

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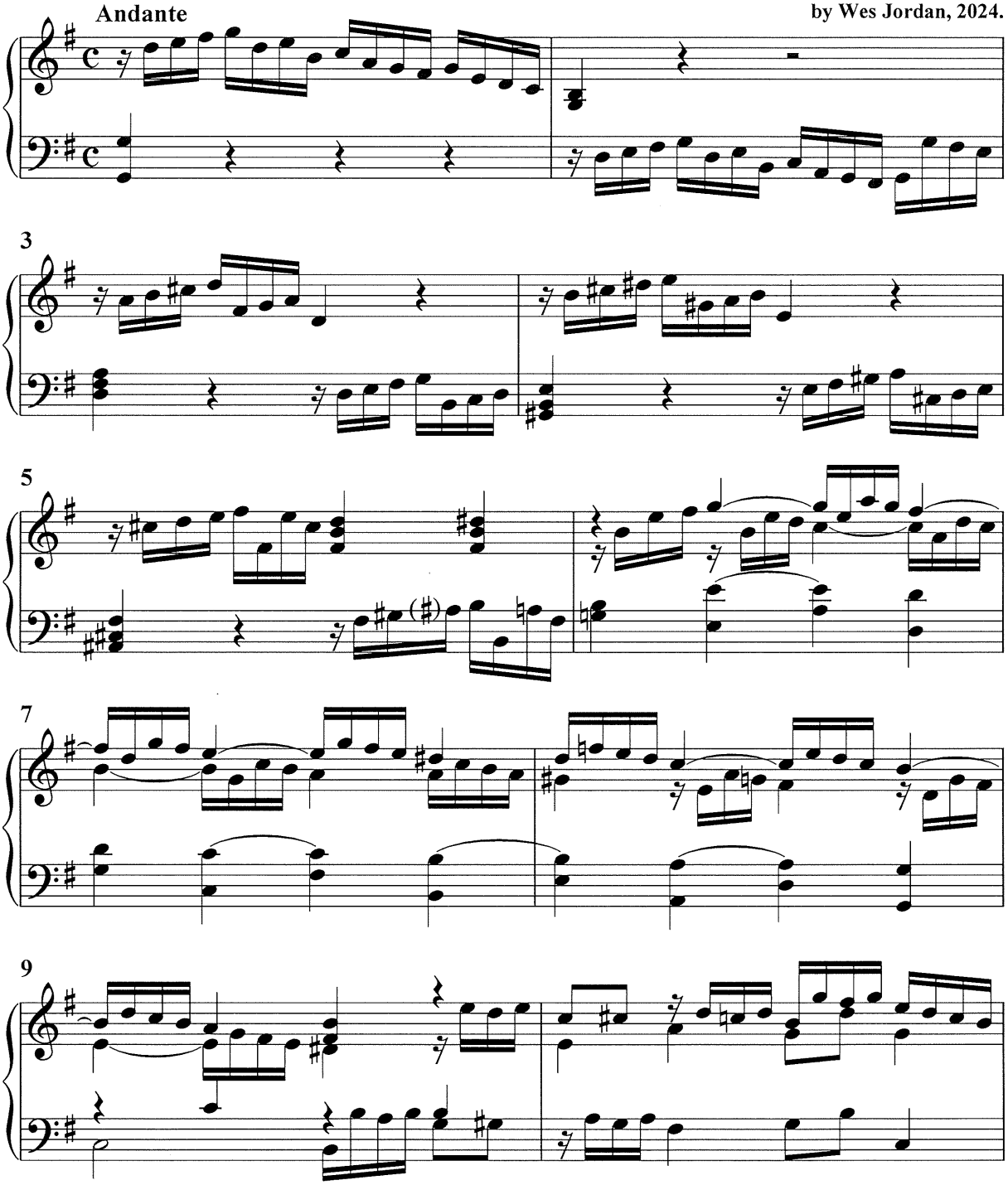

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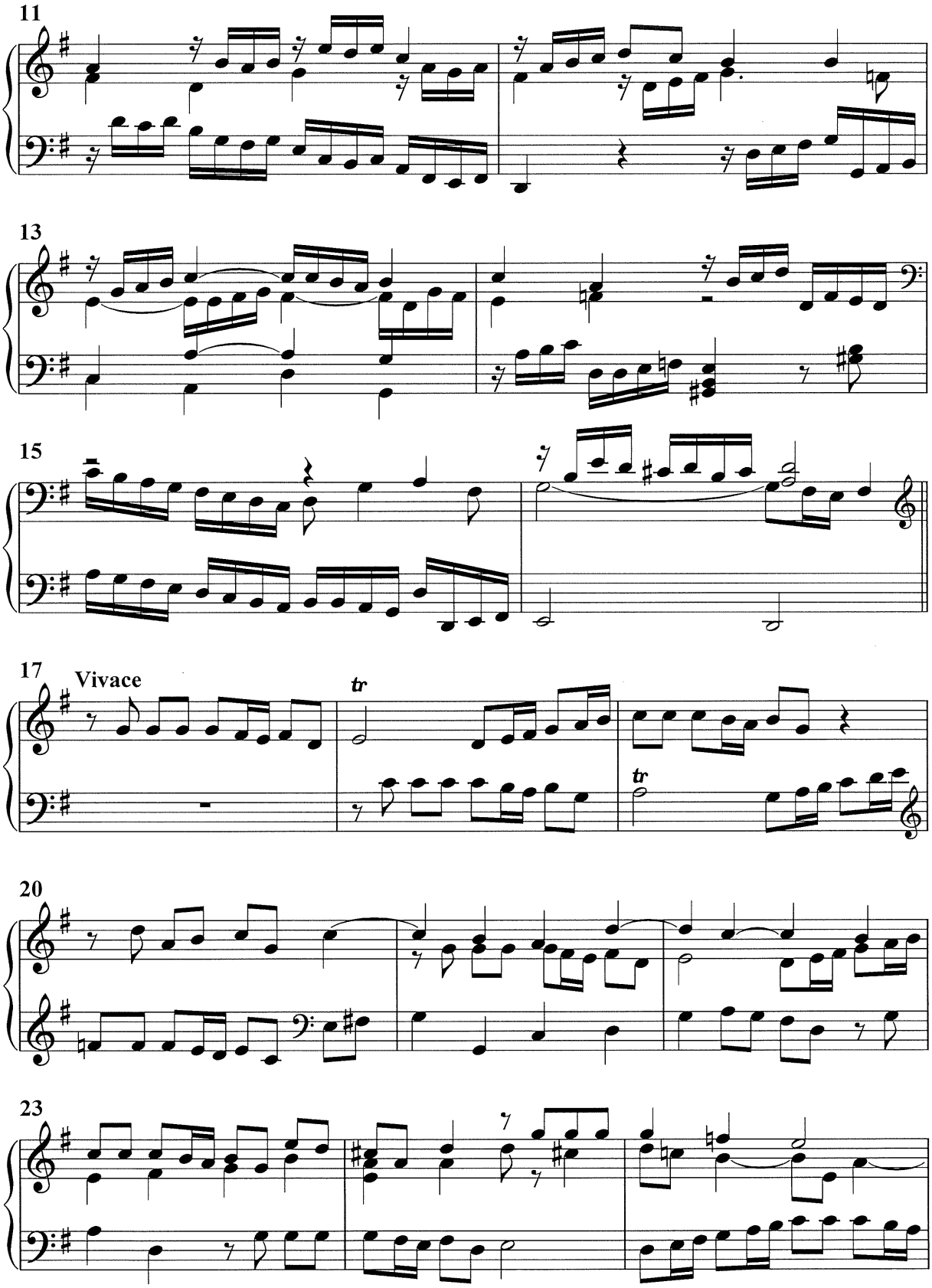
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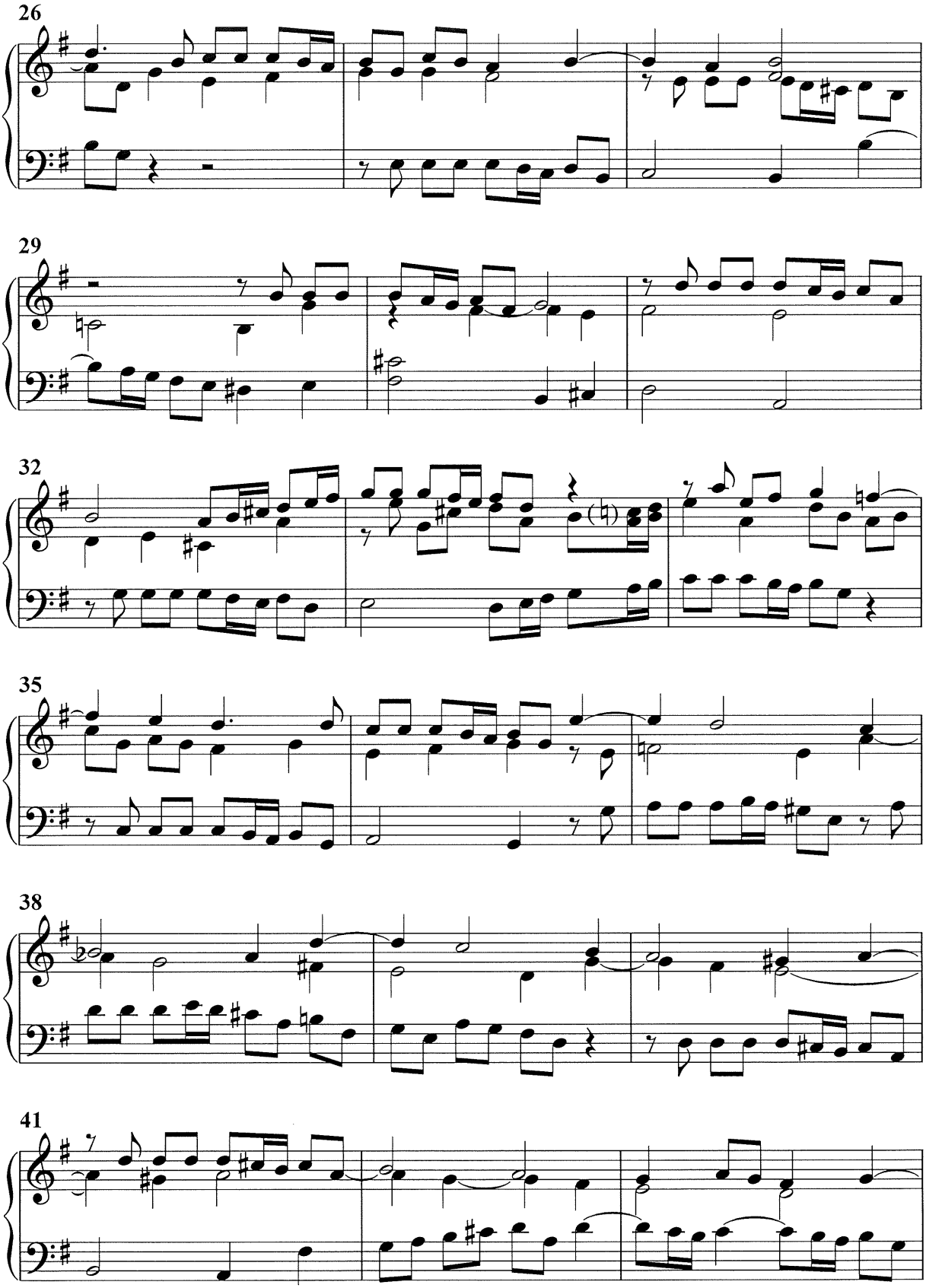
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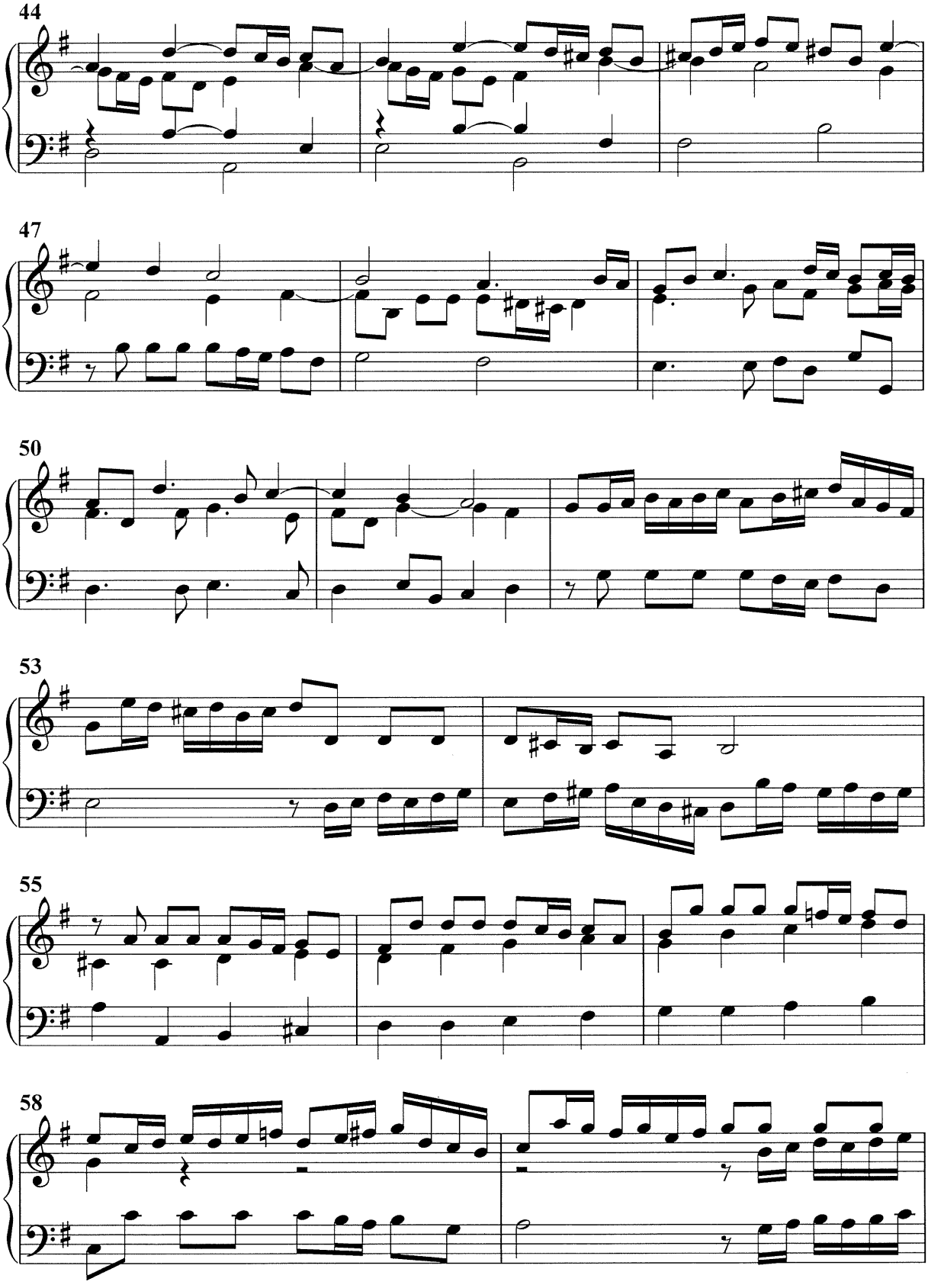
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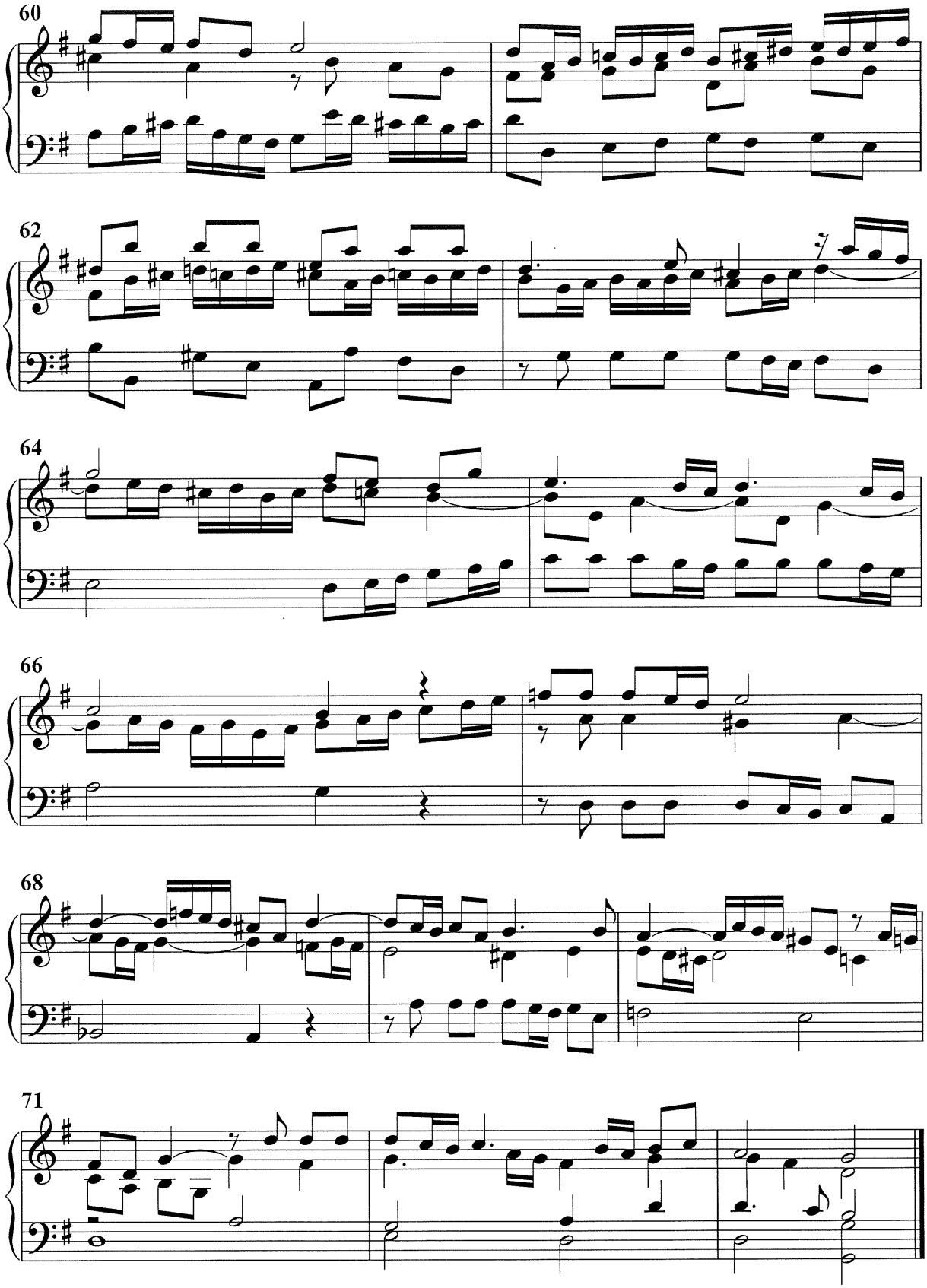
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Twelve Voluntarys
for the organ or Harpsichord

No. 6 in B flat major

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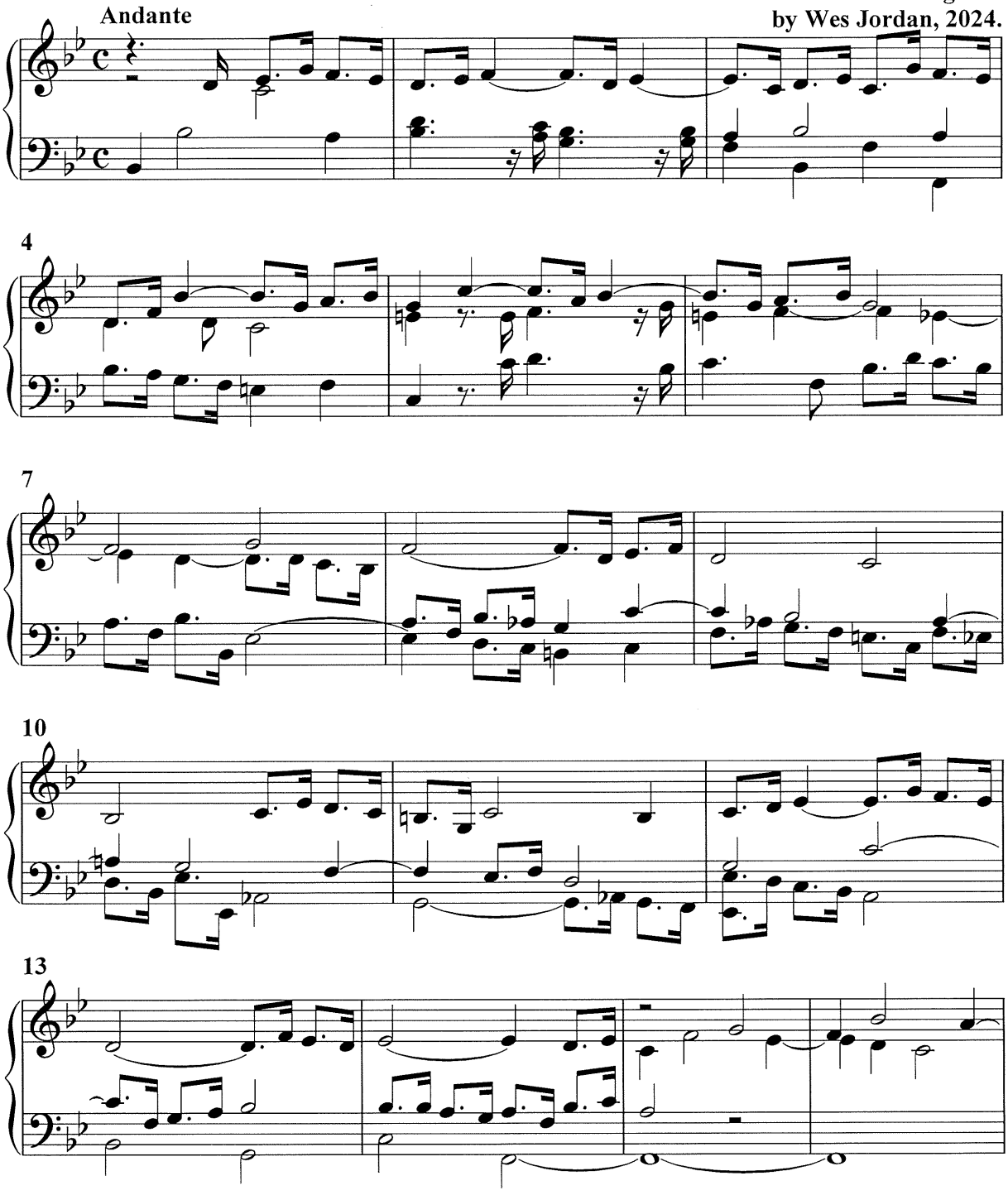

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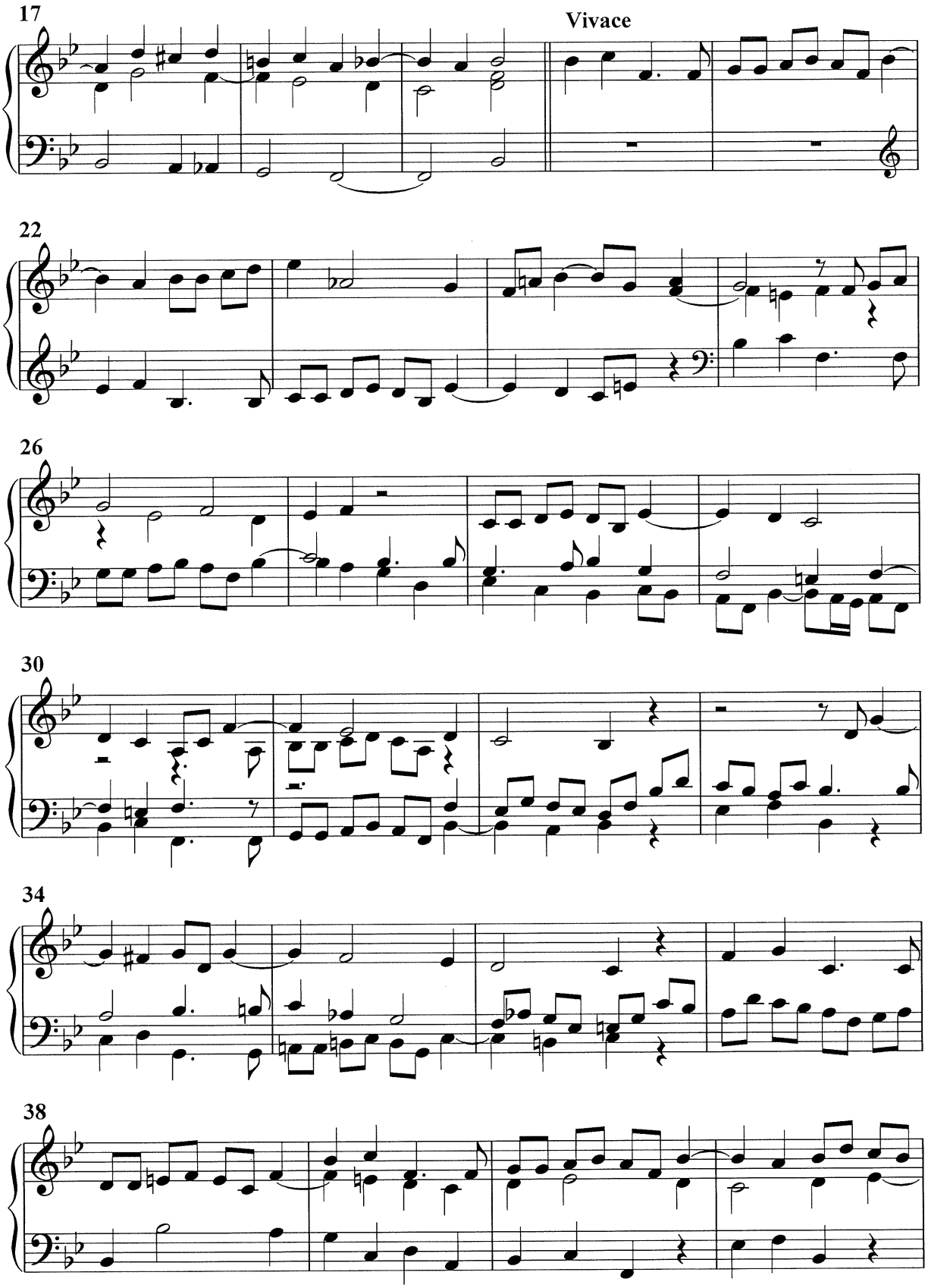
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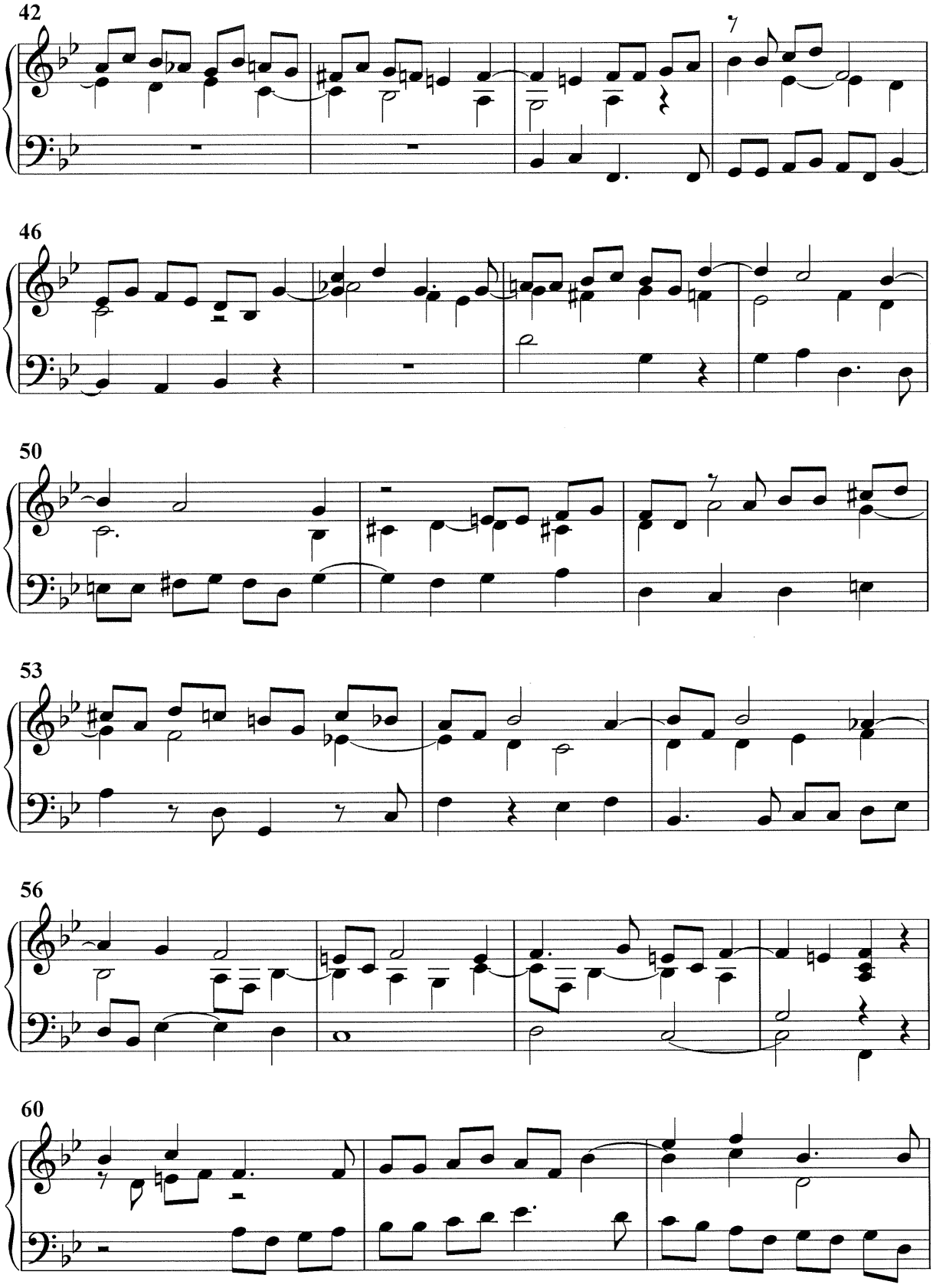
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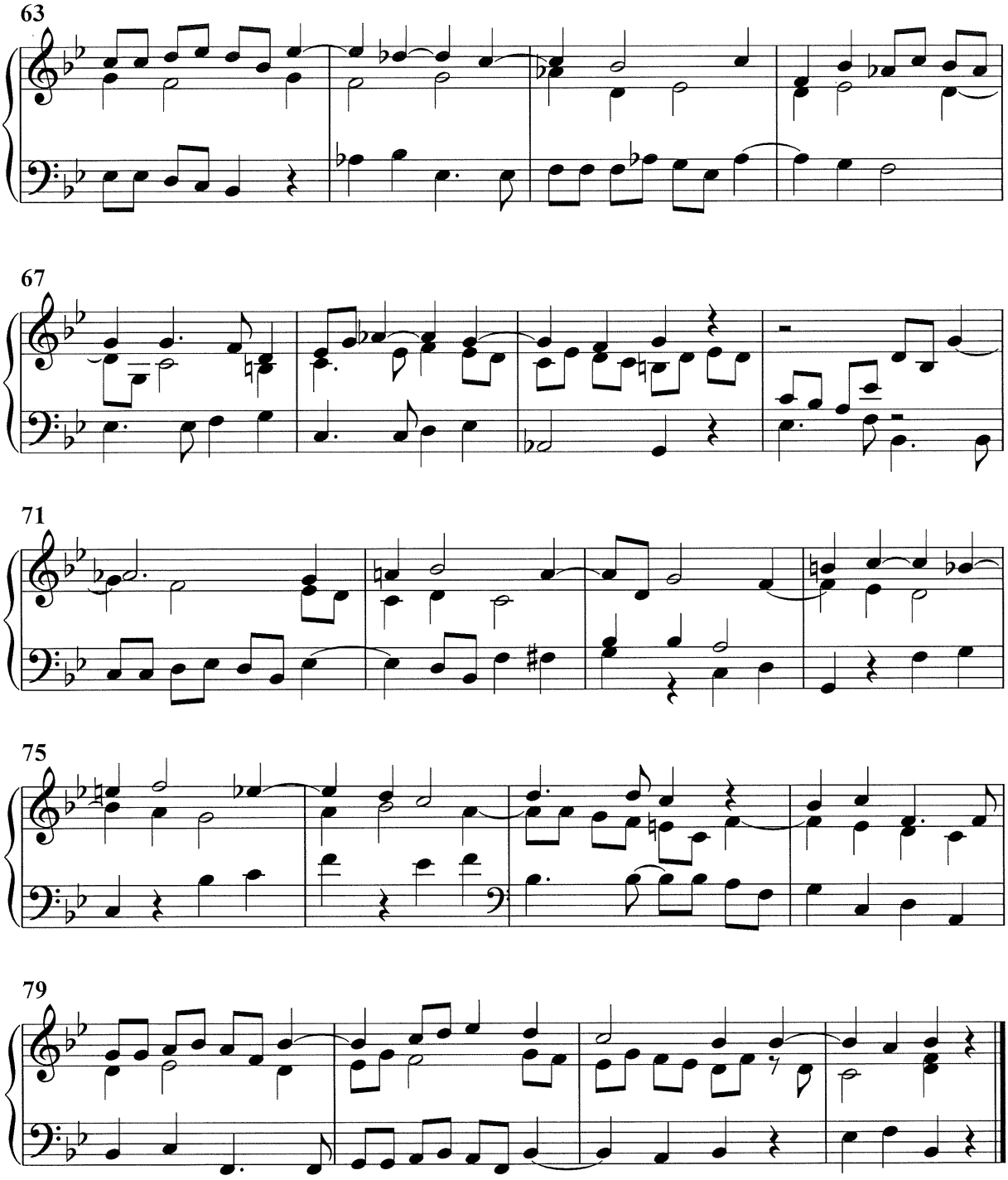
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Twelve Voluntarys
for the organ or Harpsichord

No. 7 in E flat major

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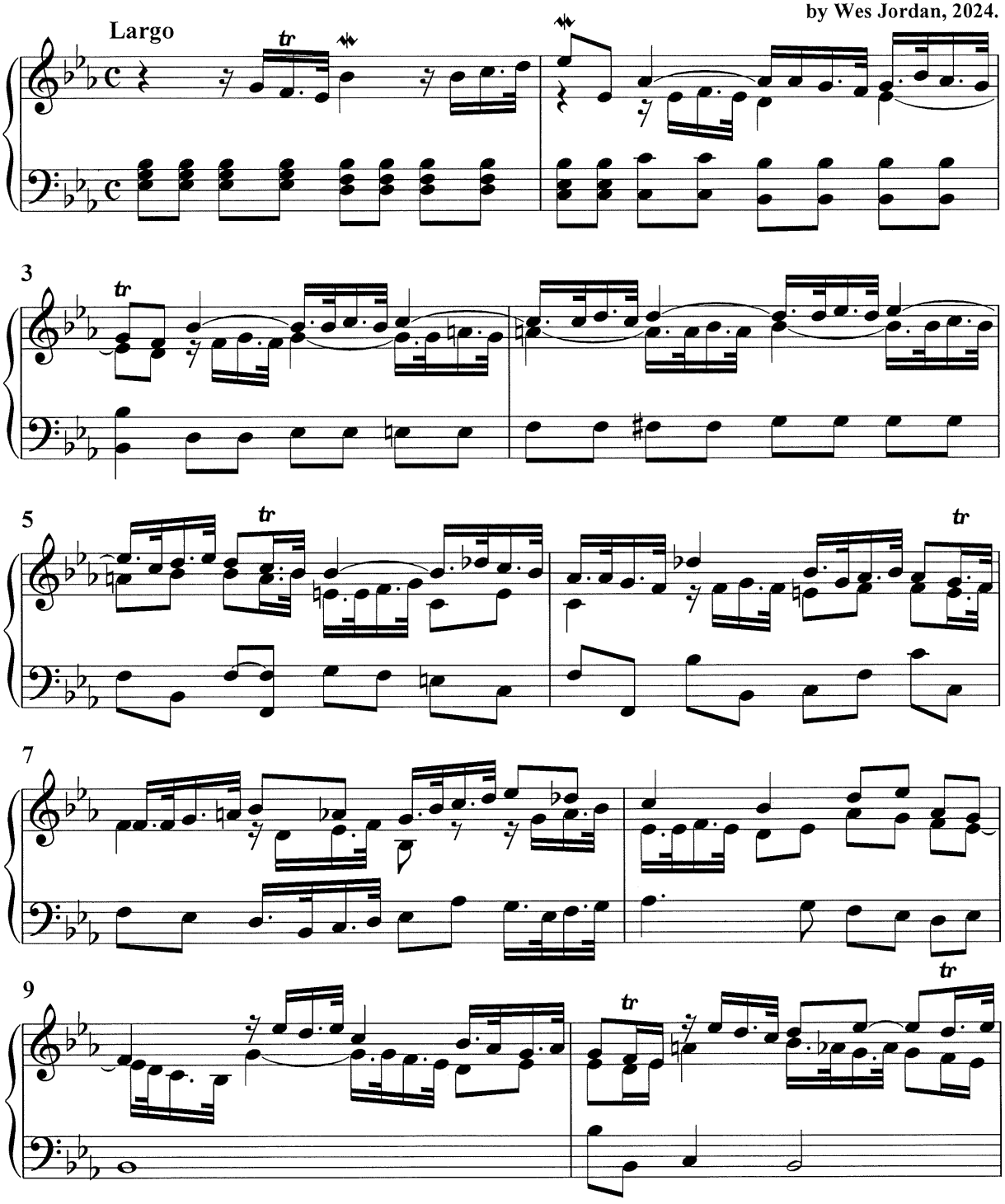

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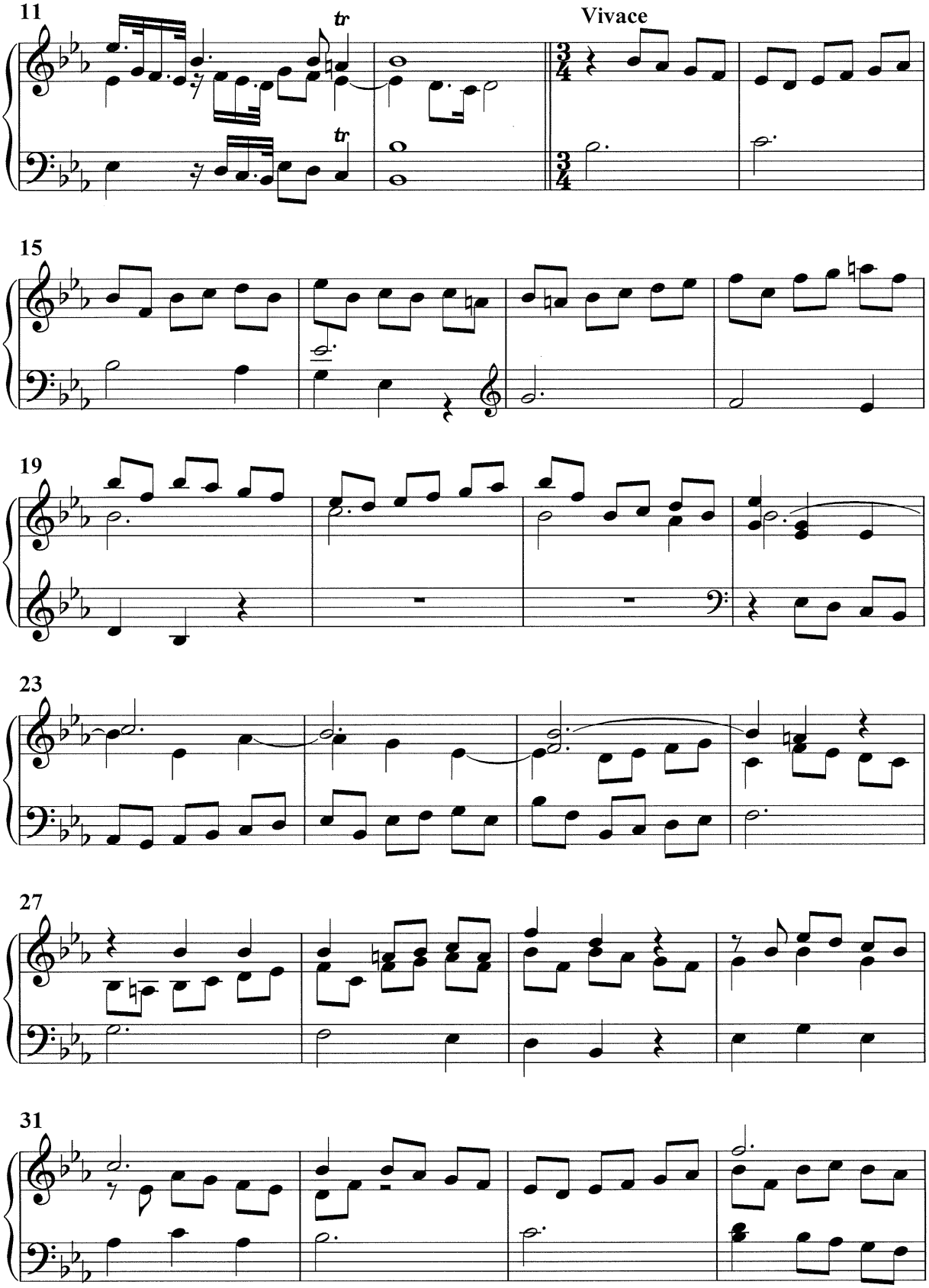
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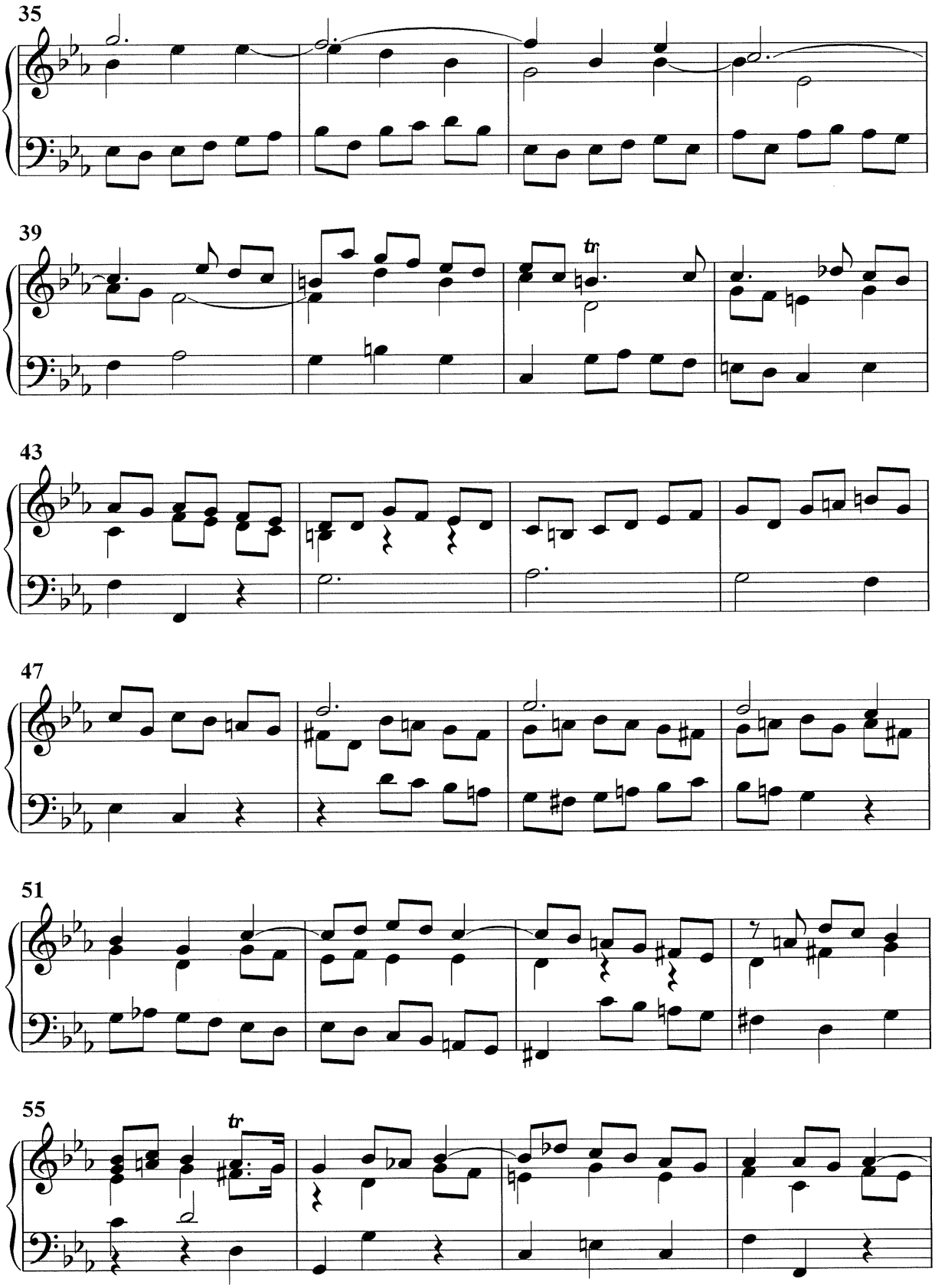
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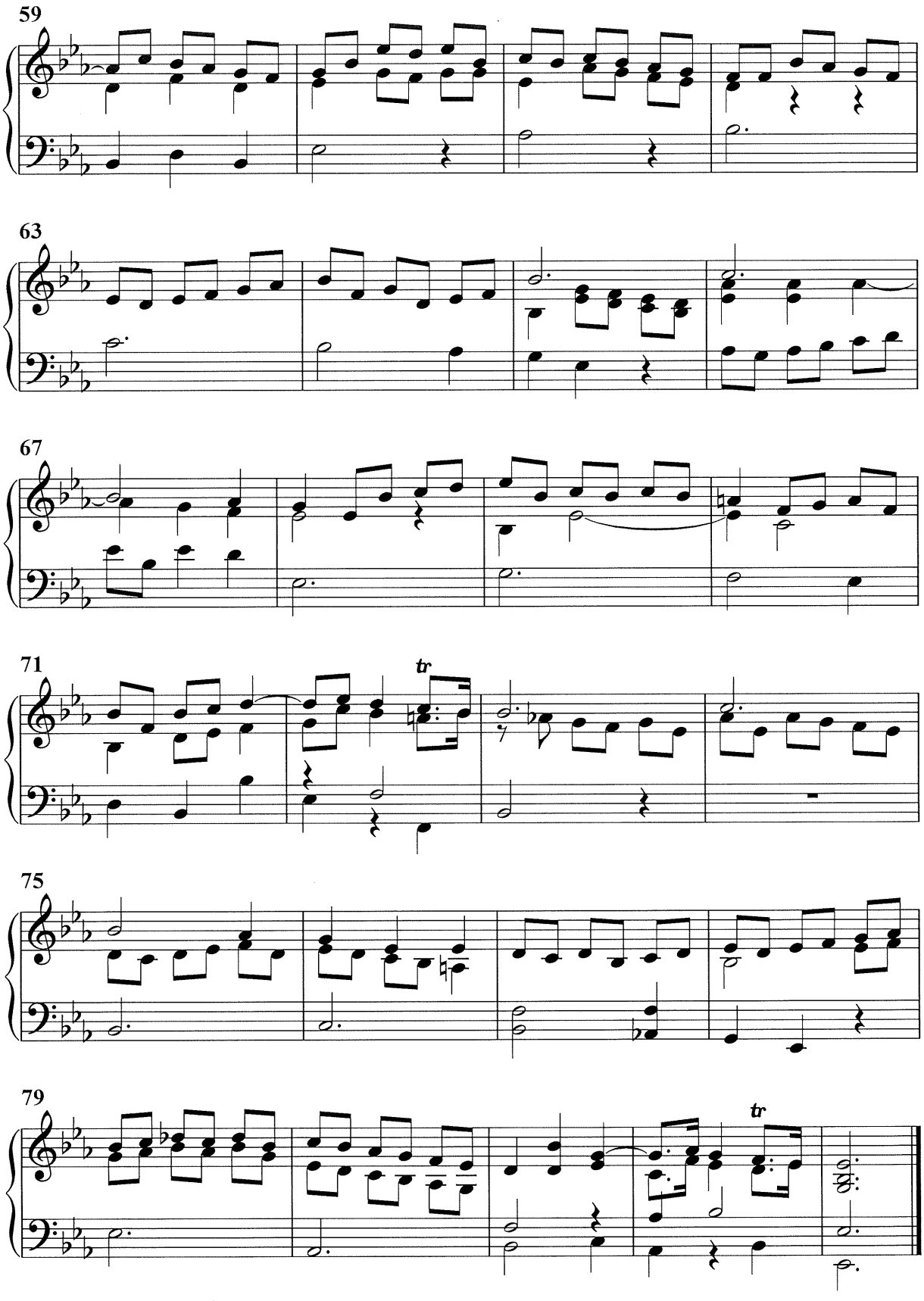
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Twelve Voluntarys
for the Organ or Harpsichord

No. 8 in c minor

Maurice Greene
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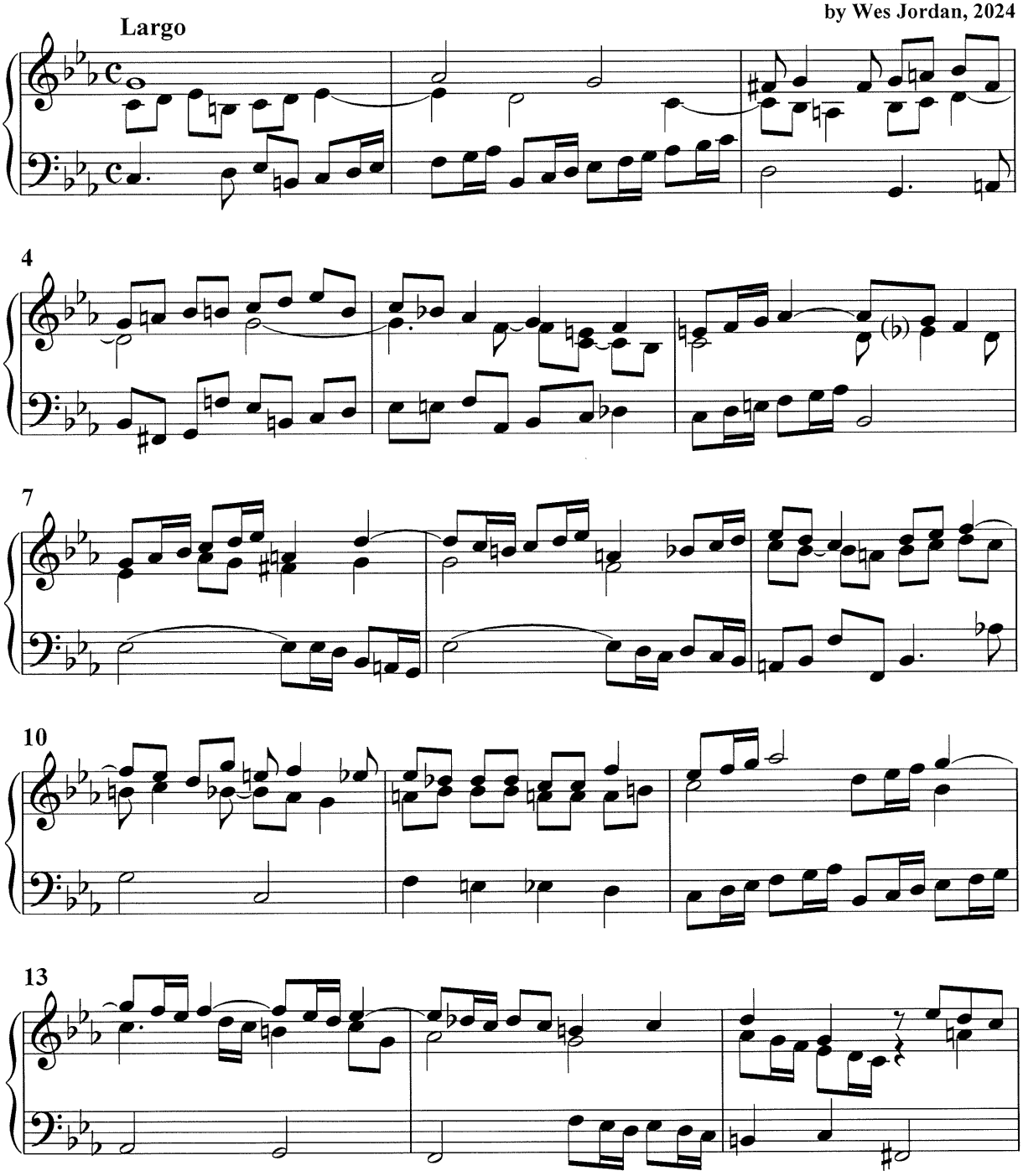
by Wes Jordan, 2024



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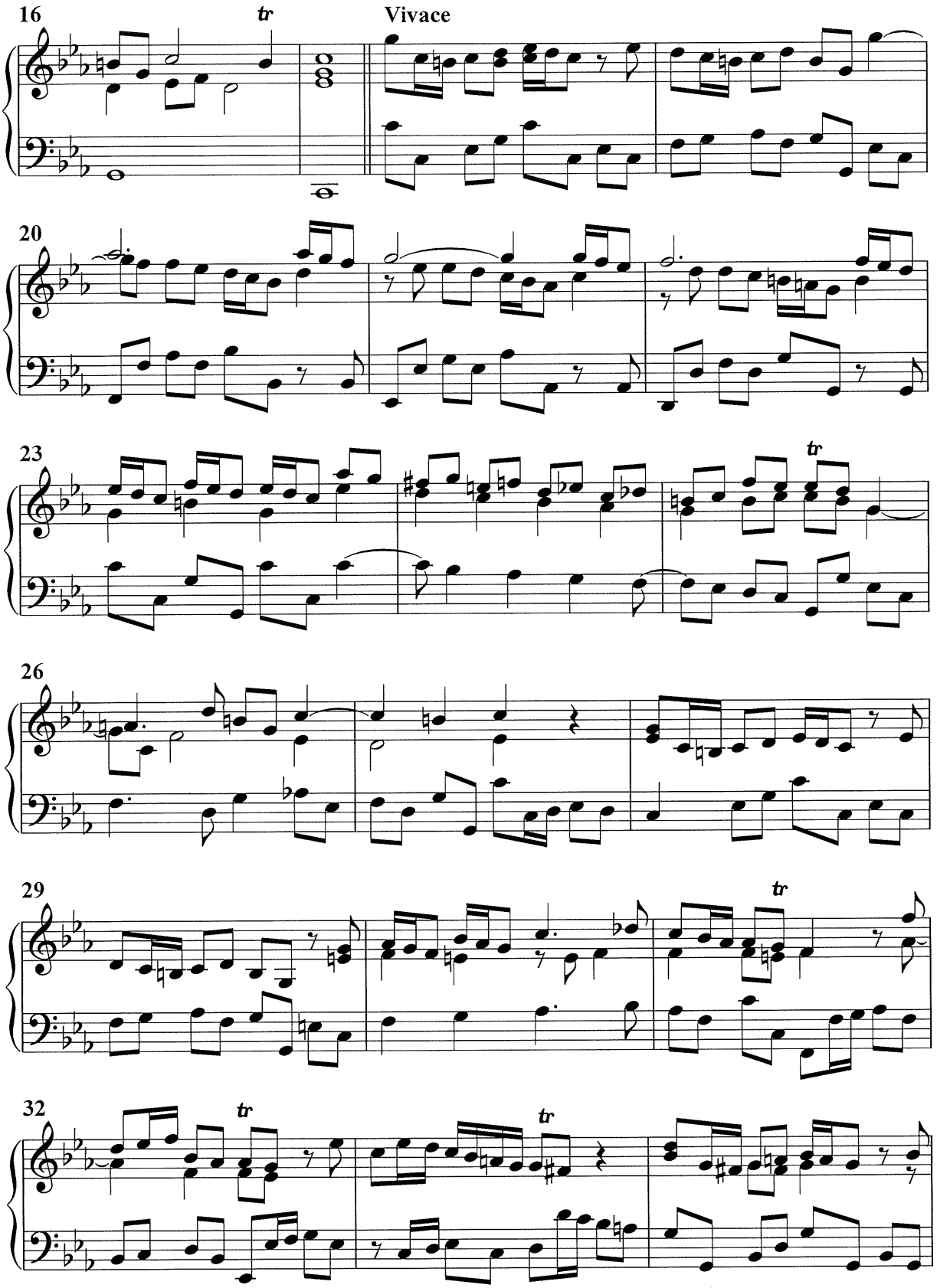

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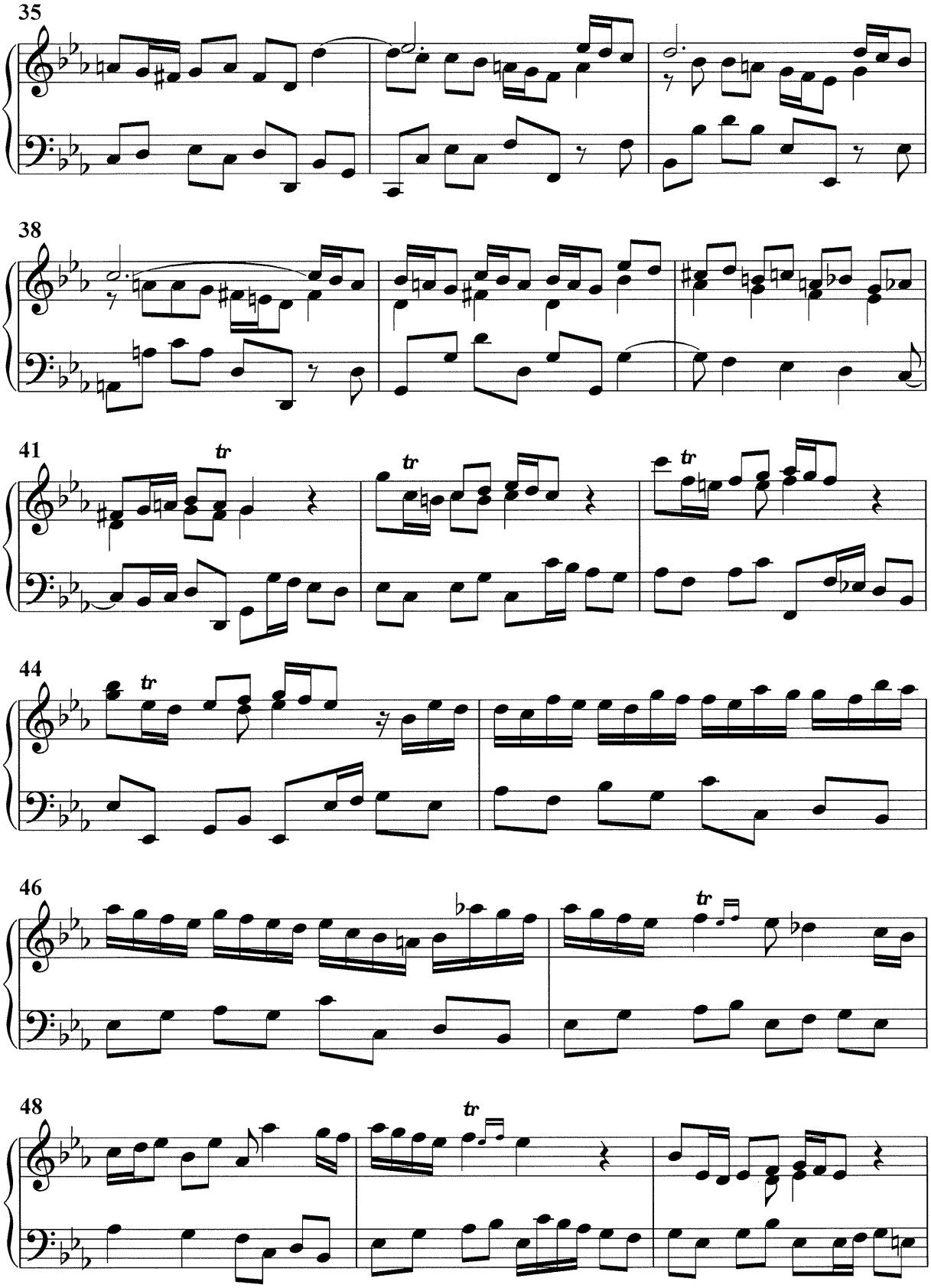
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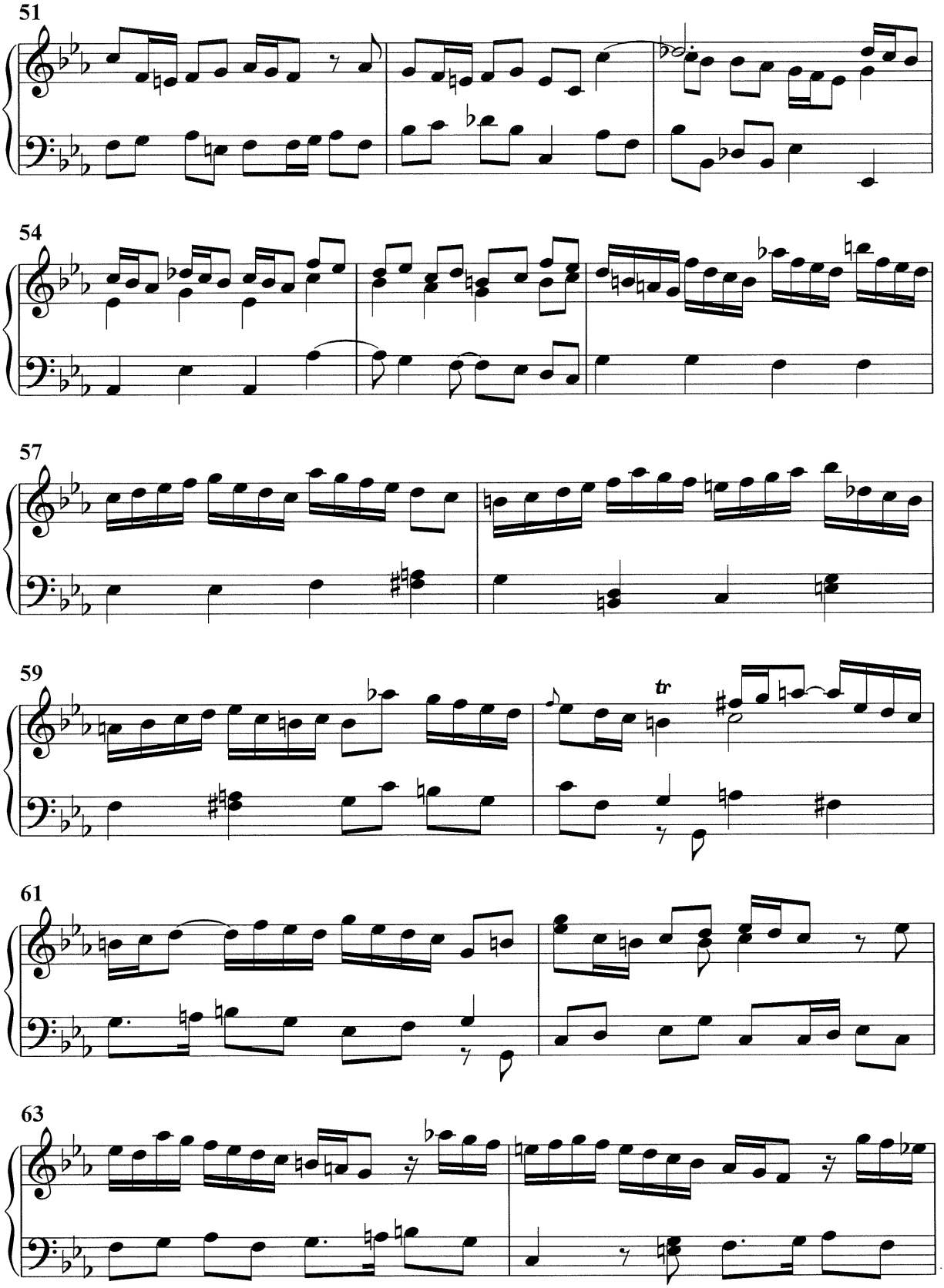
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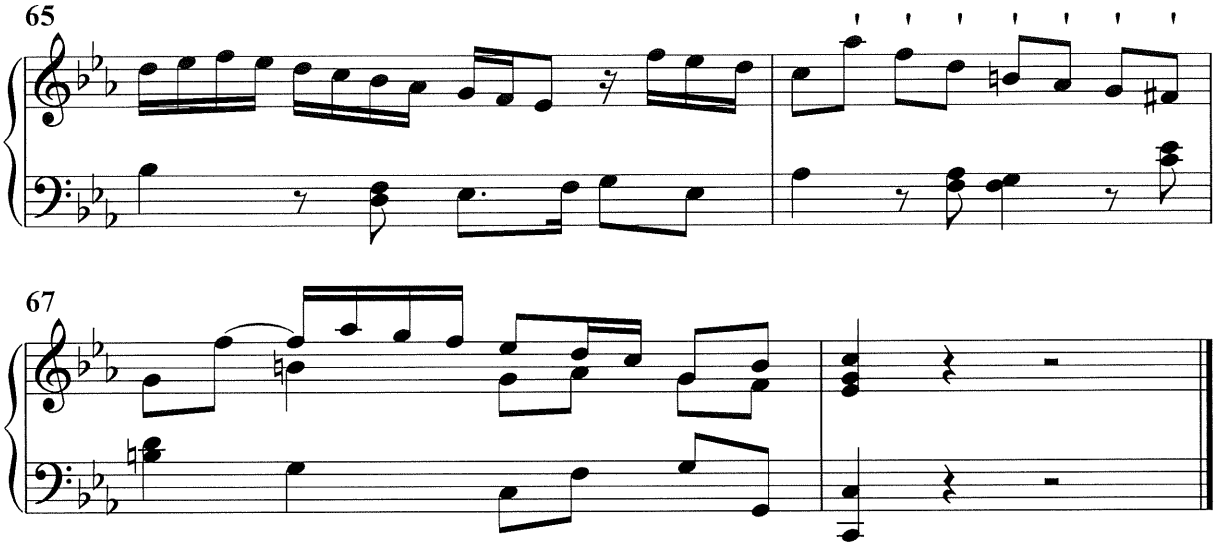
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Twelve Voluntaries
for the Organ or Harpsichord

No. 9 in e minor

Maurice Green(e),
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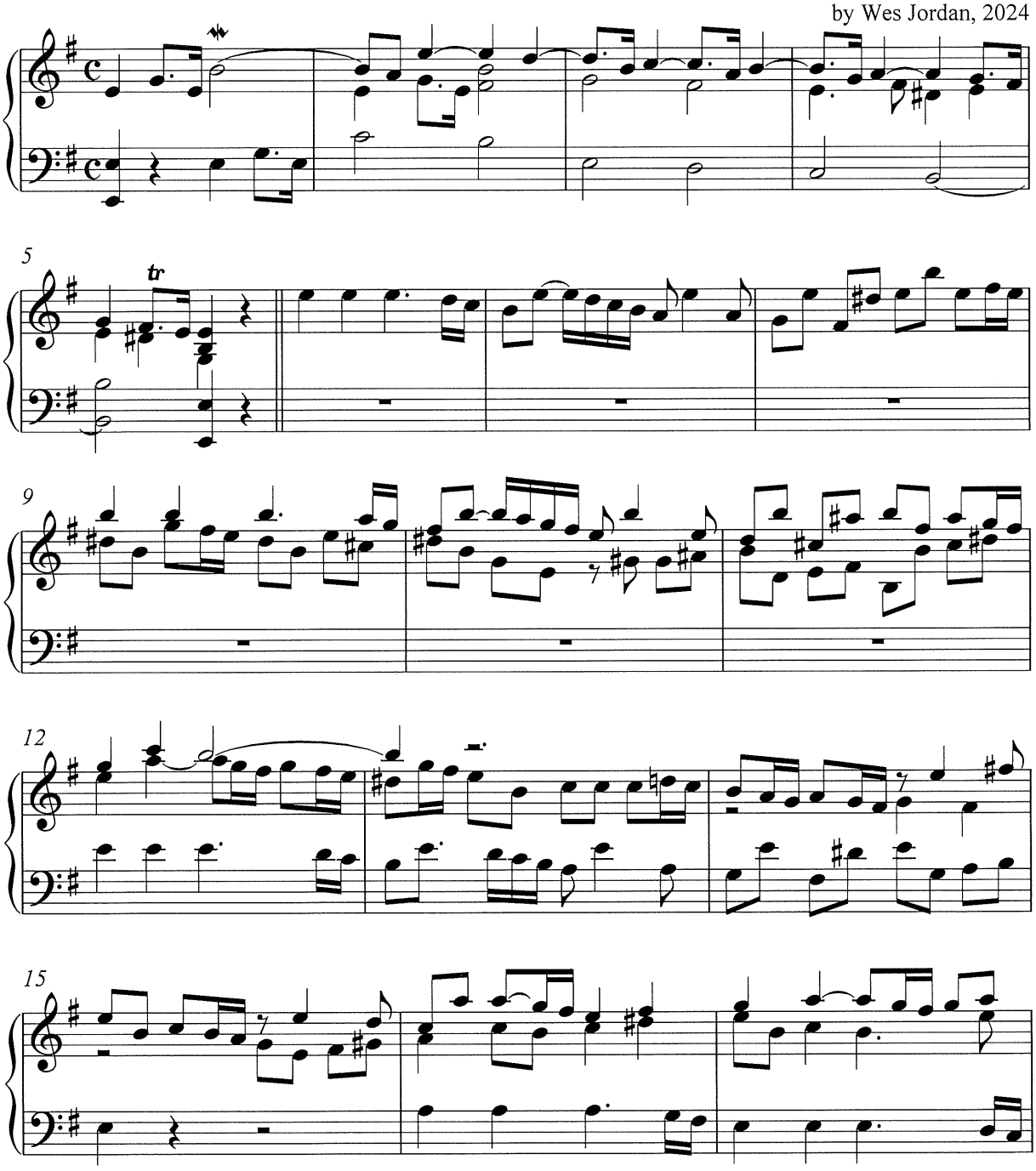
by Wes Jordan, 2024



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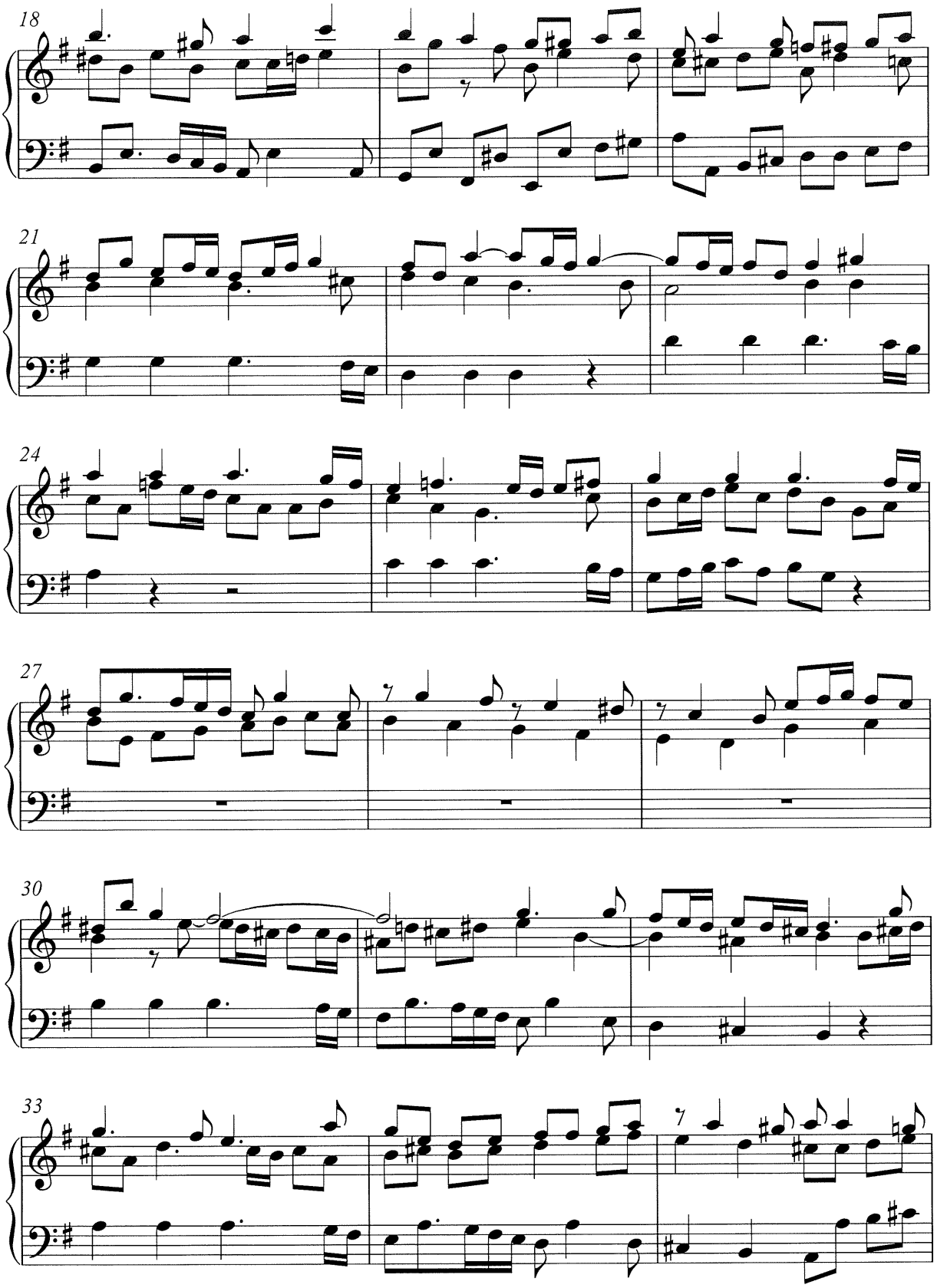
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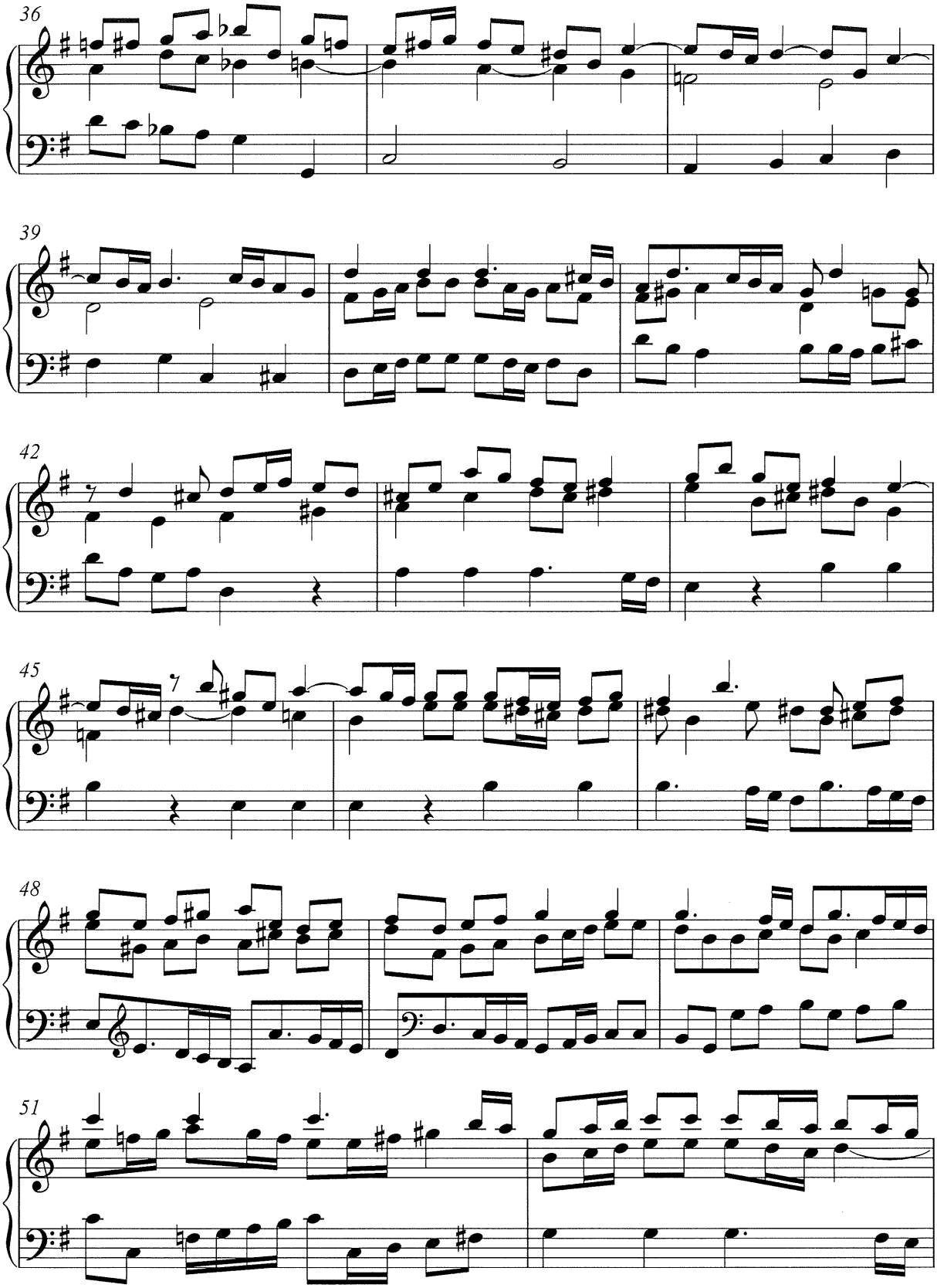
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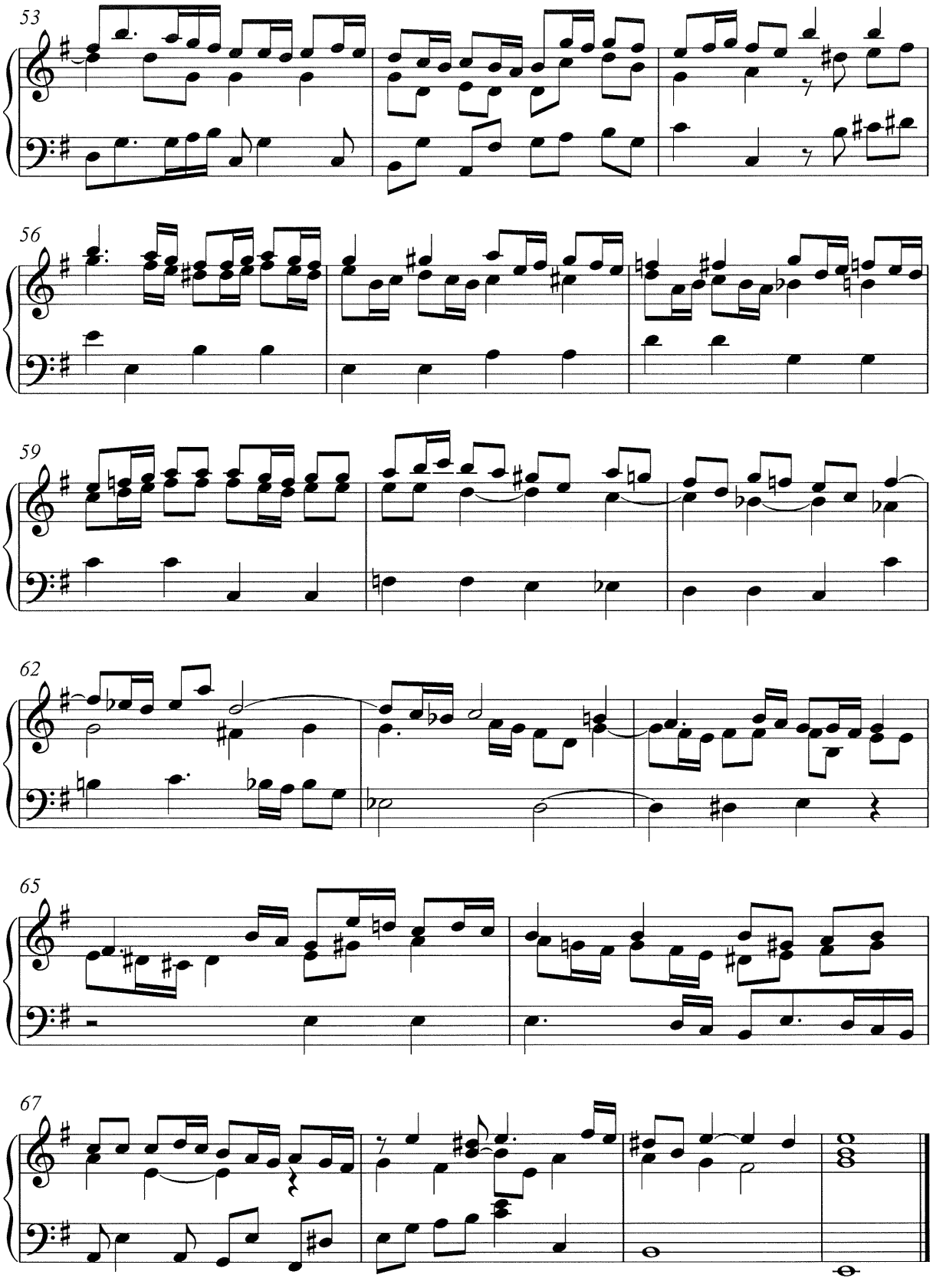
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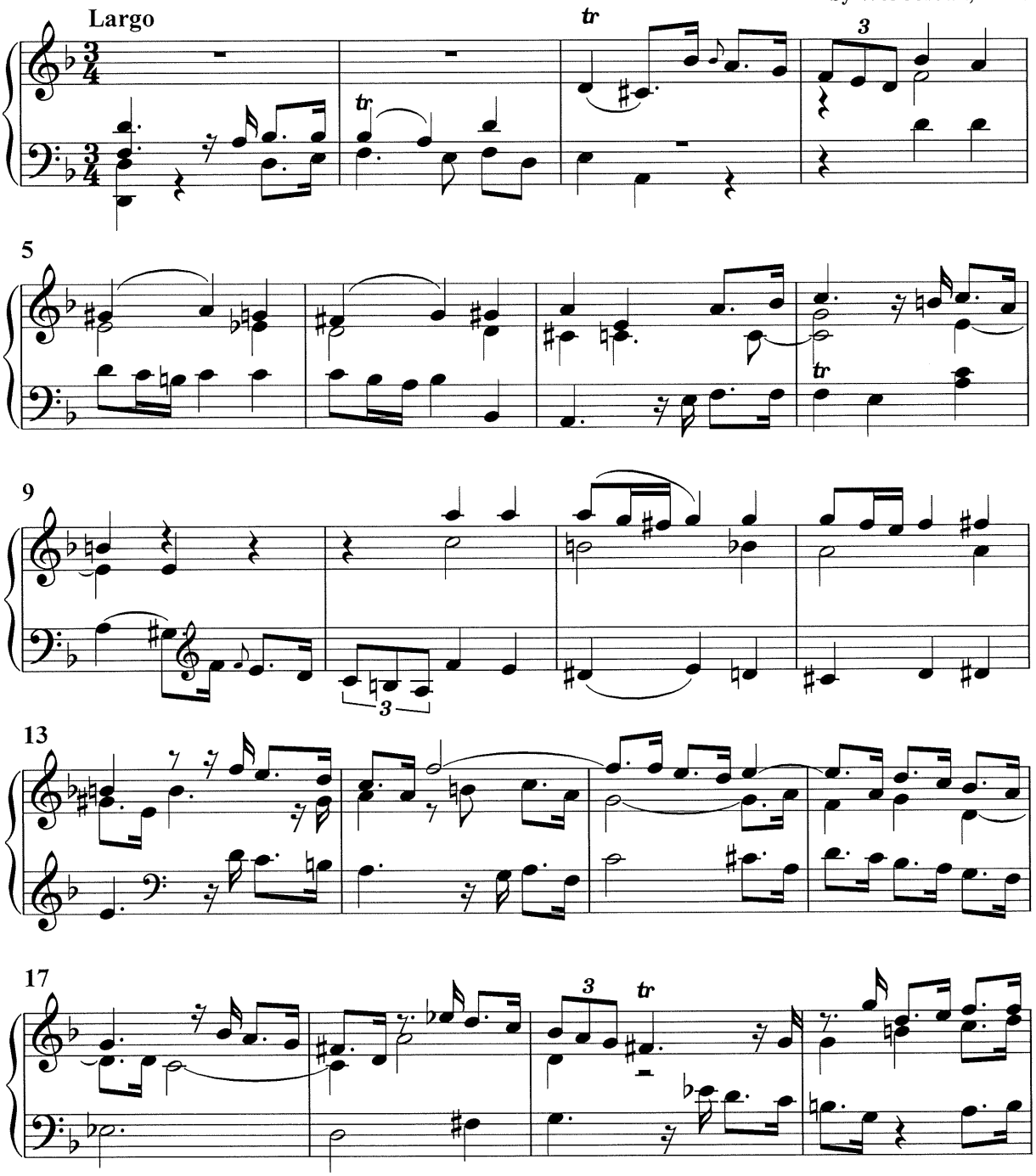
Twelve Voluntaries
for the Organ or Harpsichord

No. 10 in d minor

Maurice Green(e),
edited from the original
by Wes Jordan, 2024.



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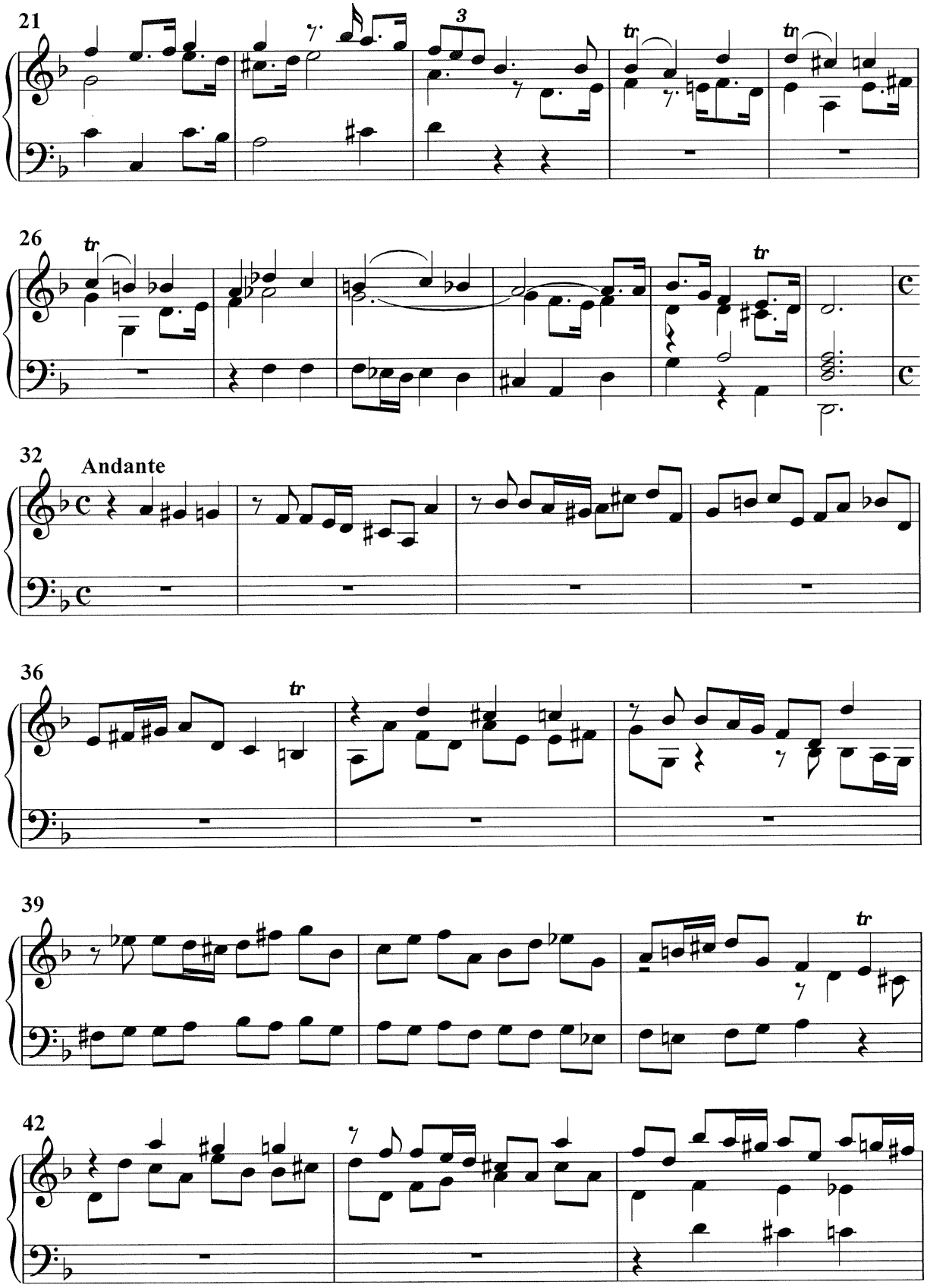
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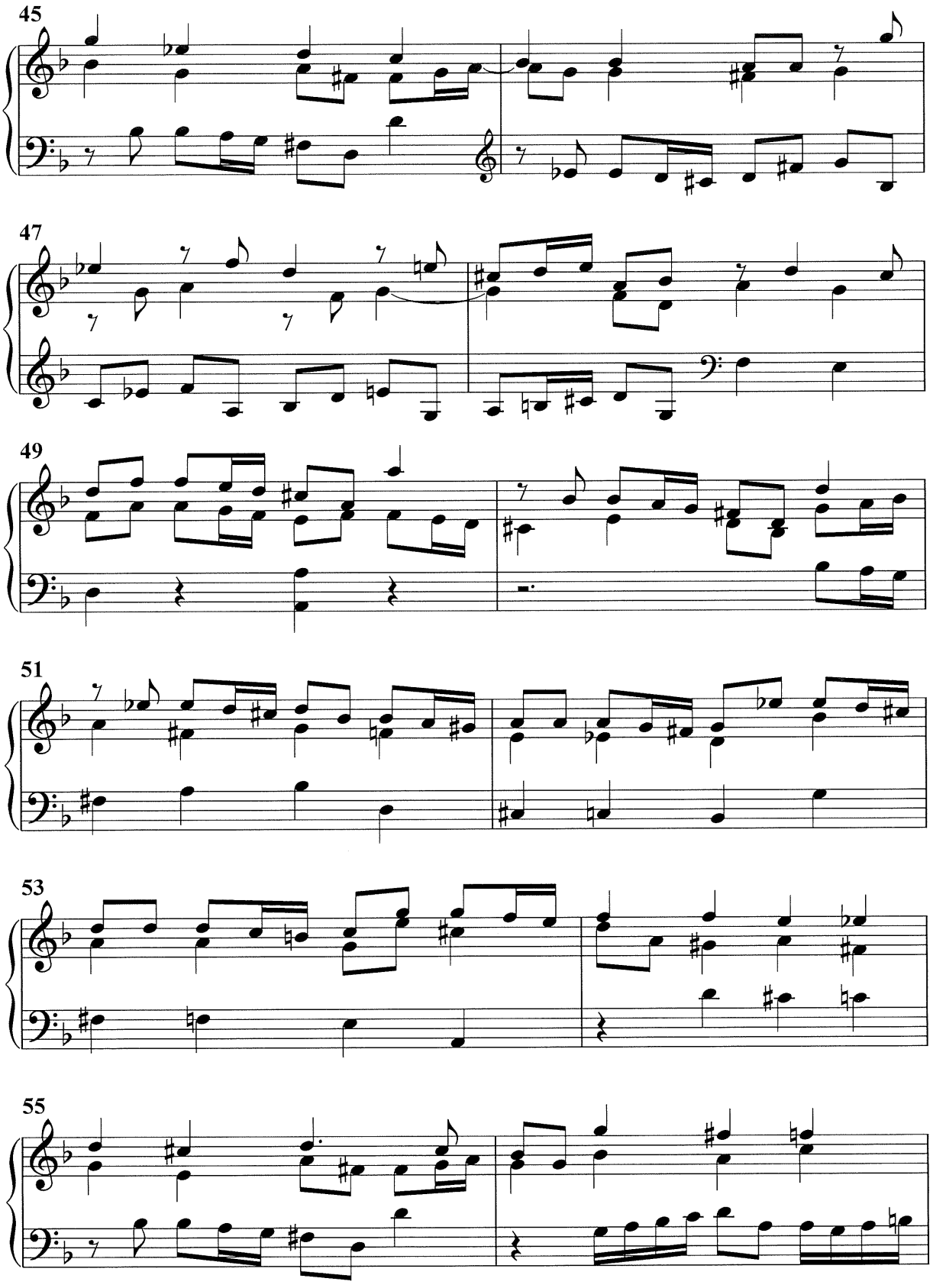
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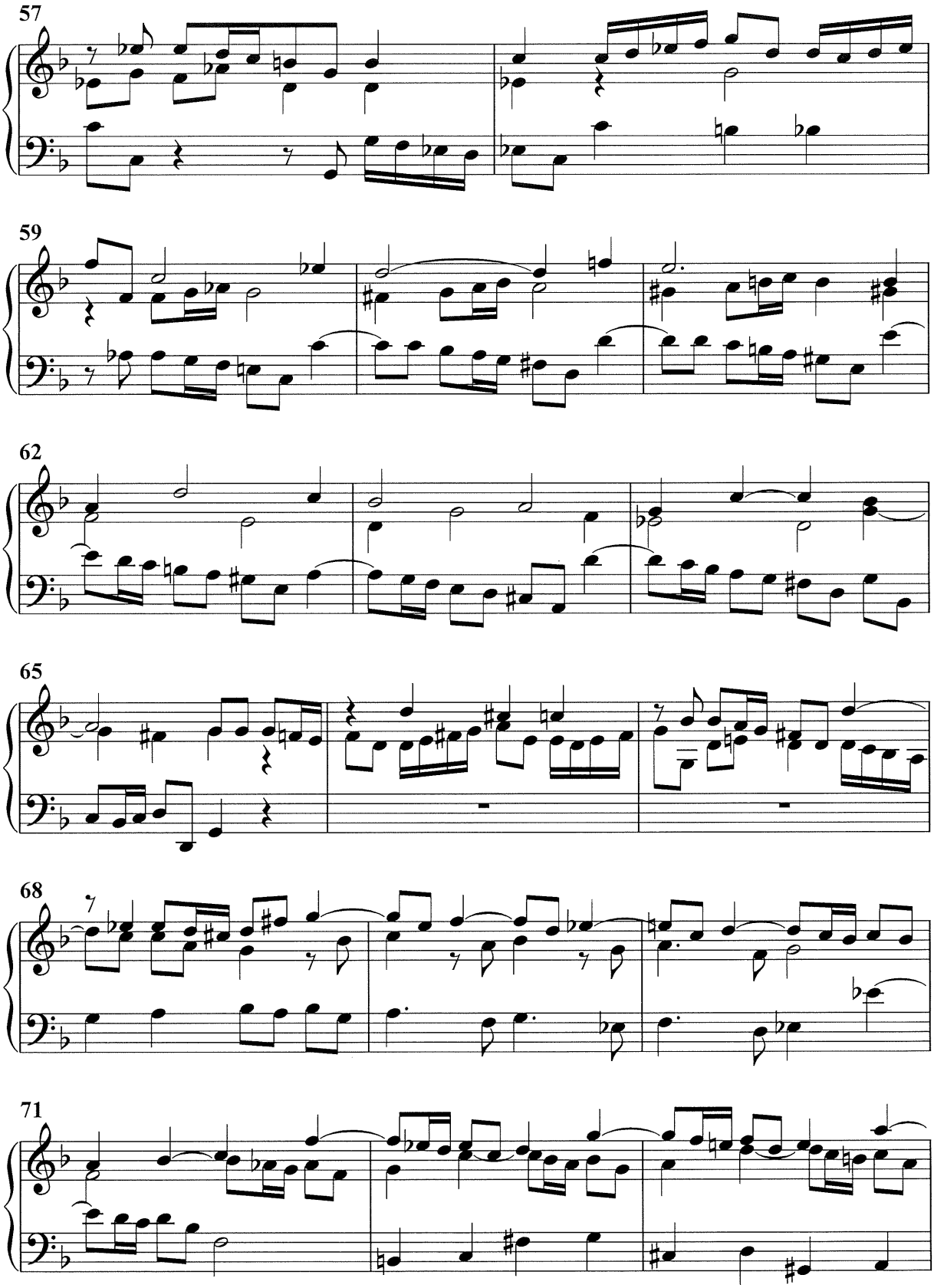
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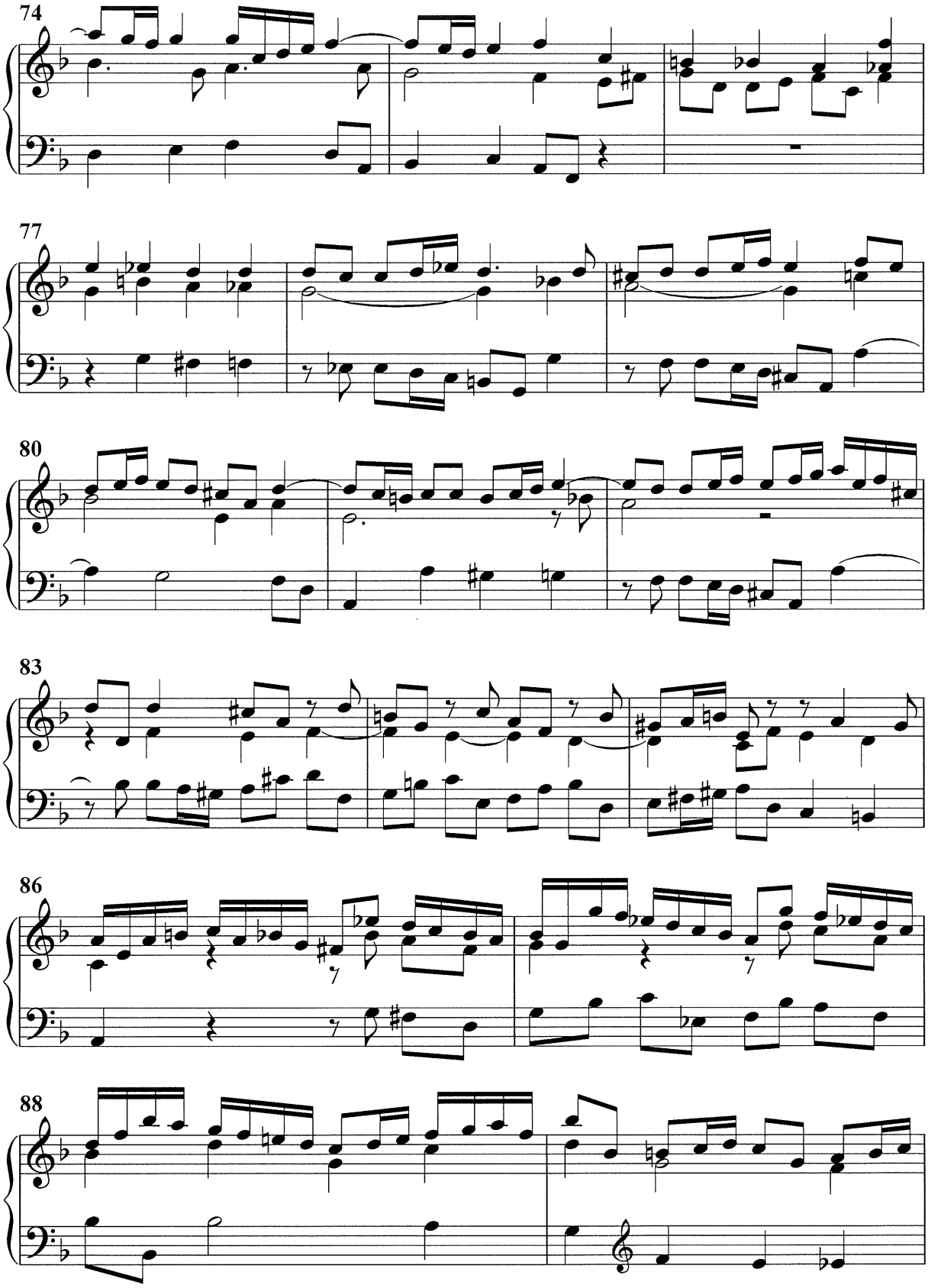
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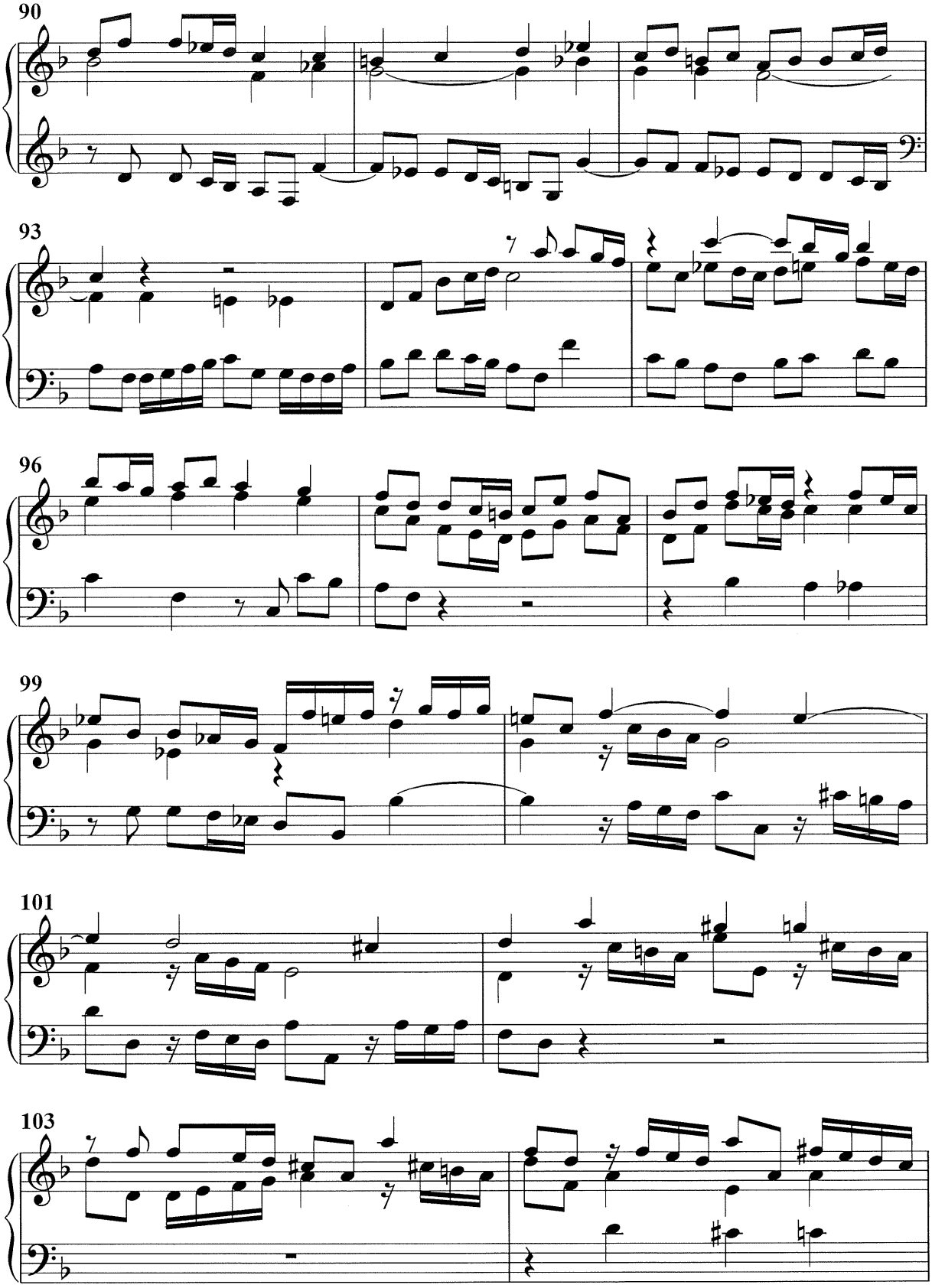
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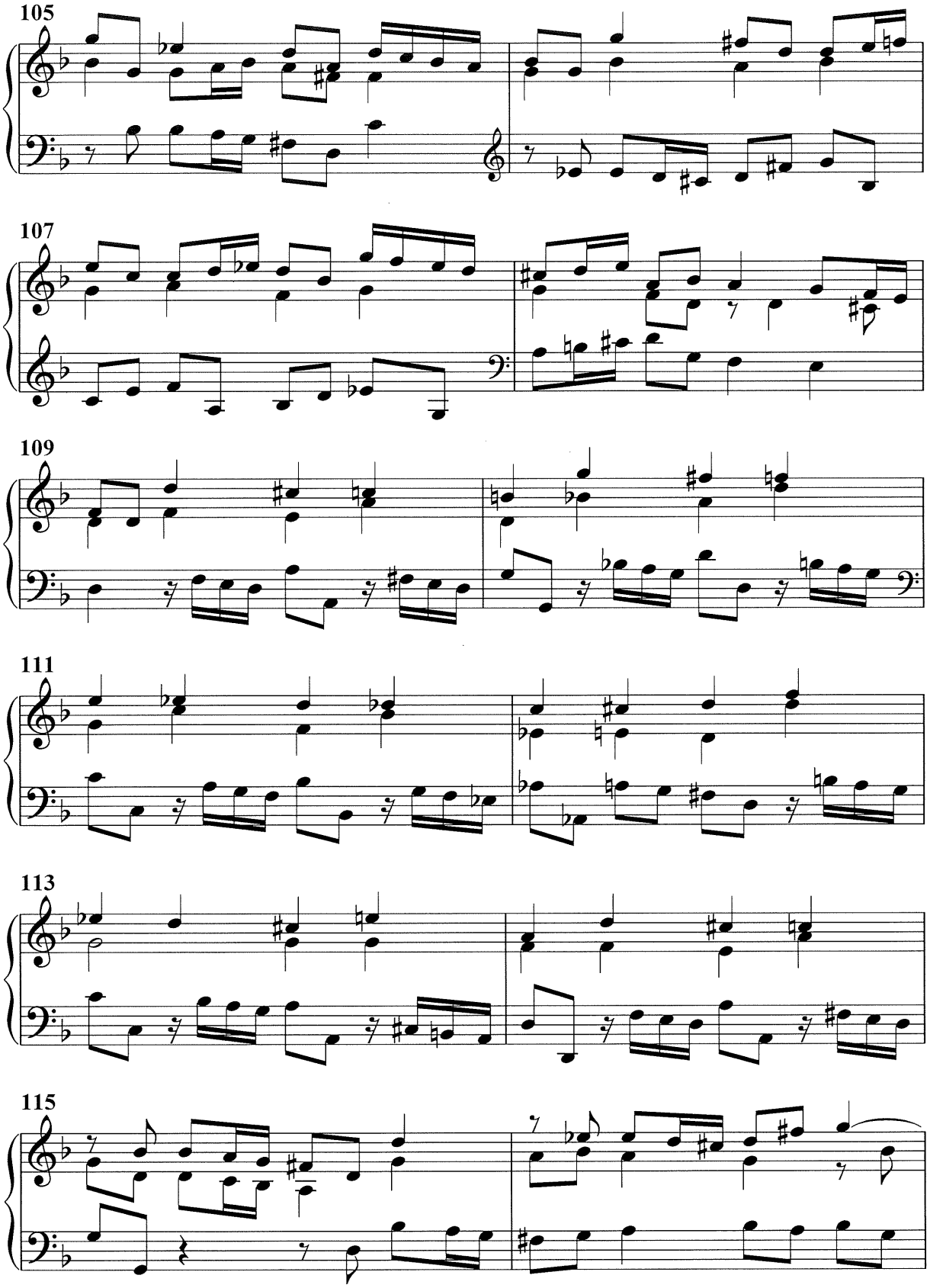
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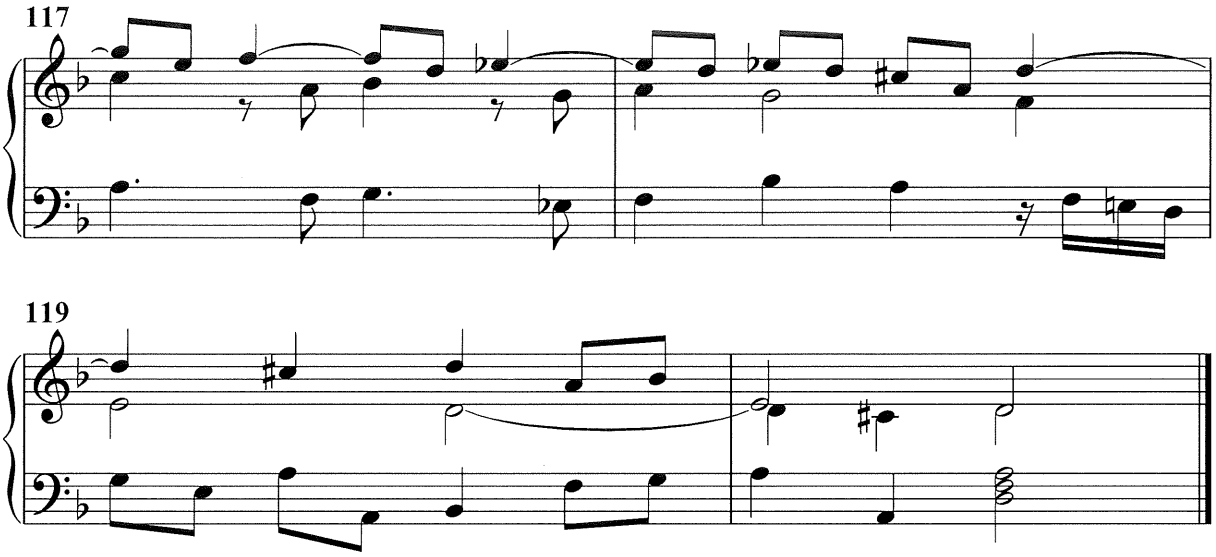
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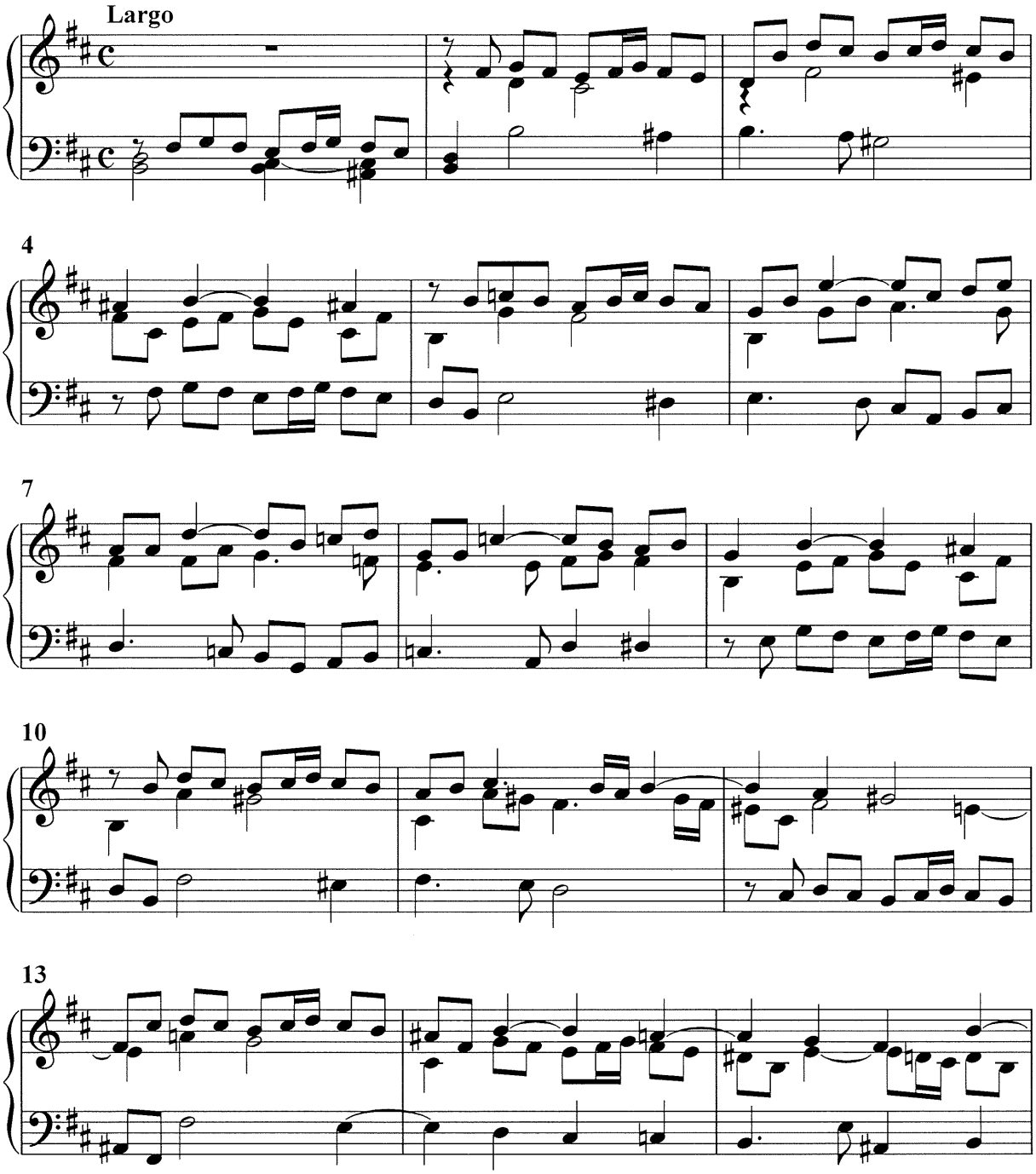
Twelve Voluntarys
for the Organ or Harpsichord

No. 11 in b minor

Maurice Greene
edited from the original
by Wes Jordan, 2024



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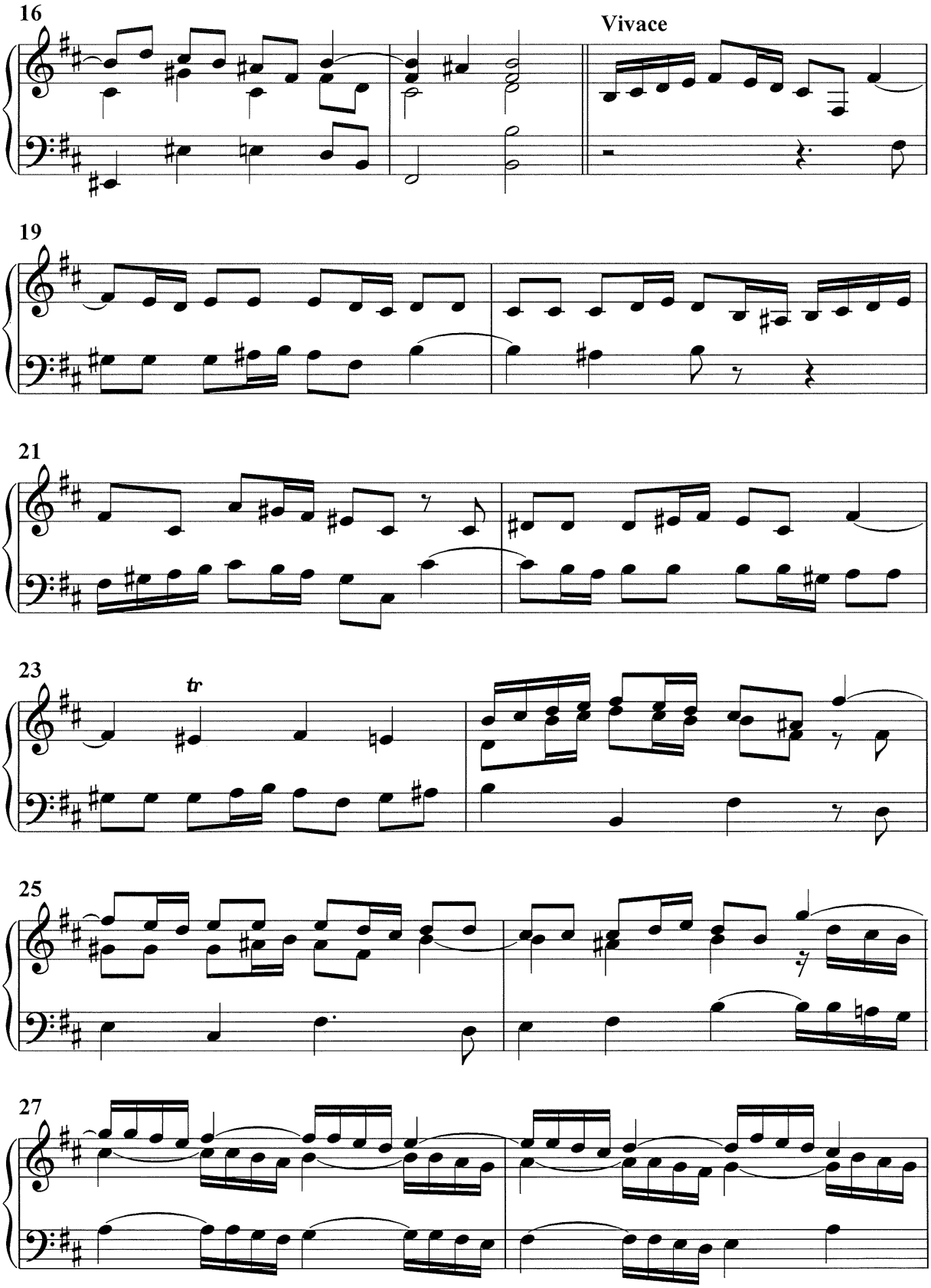
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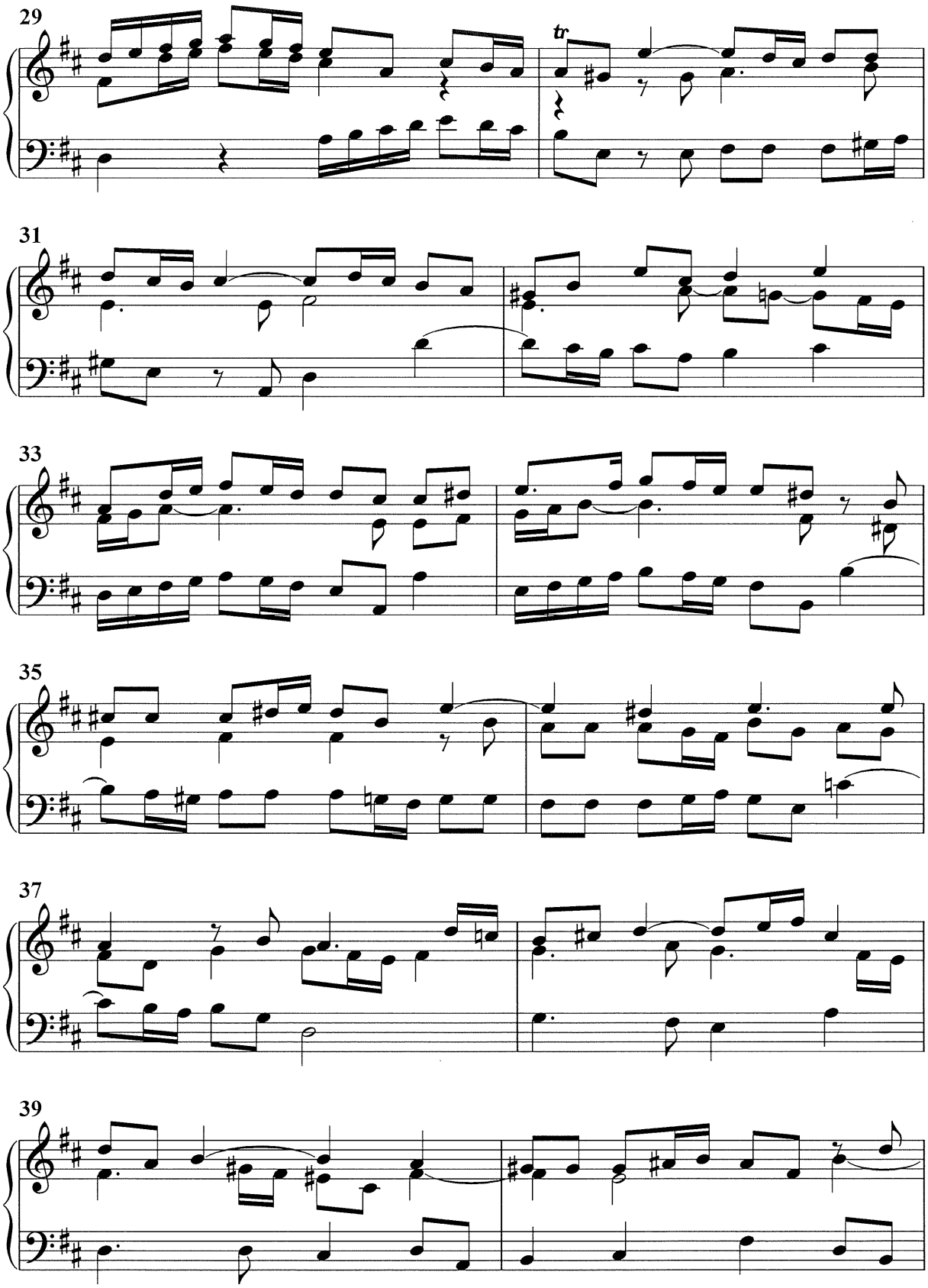
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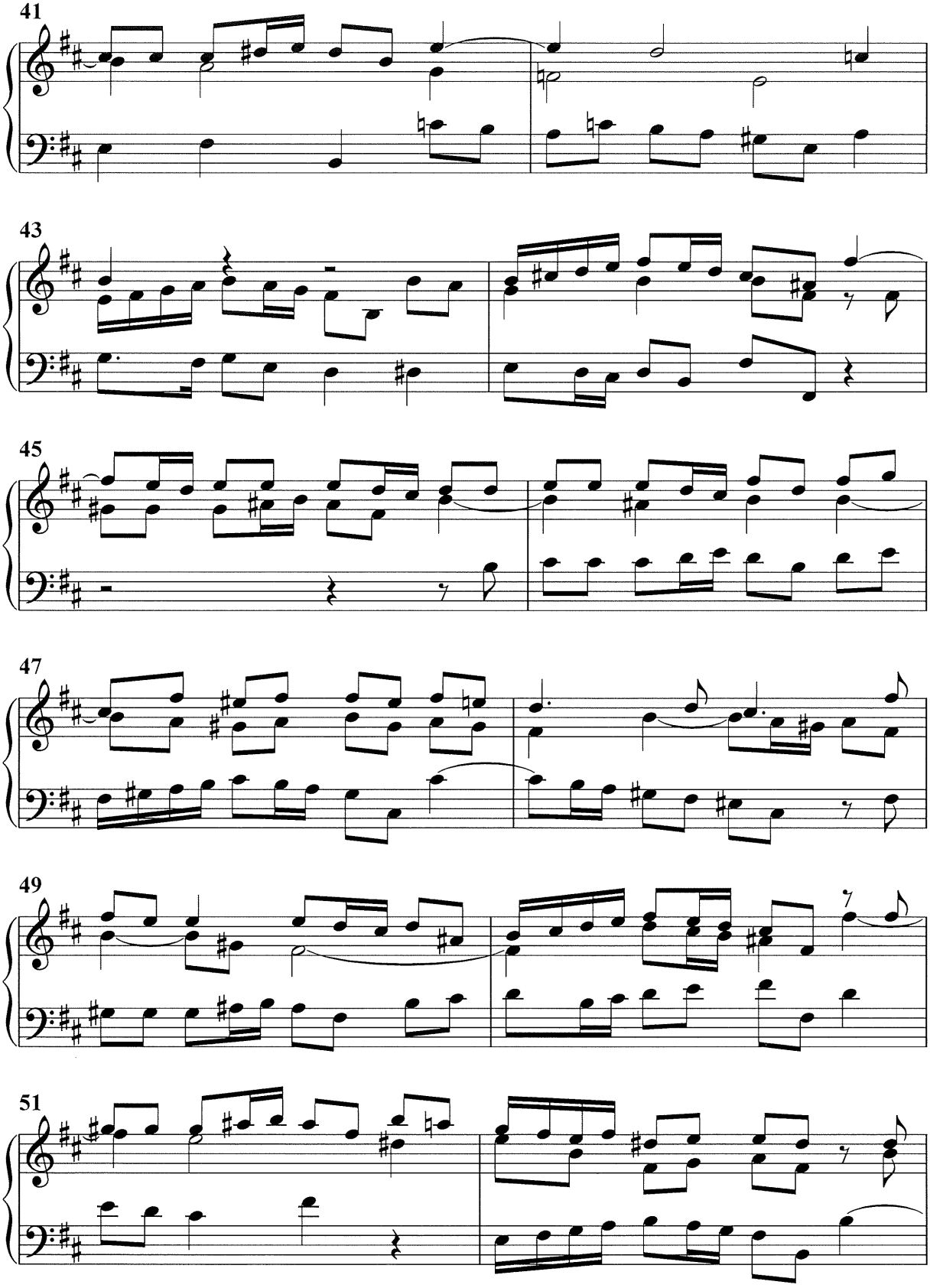
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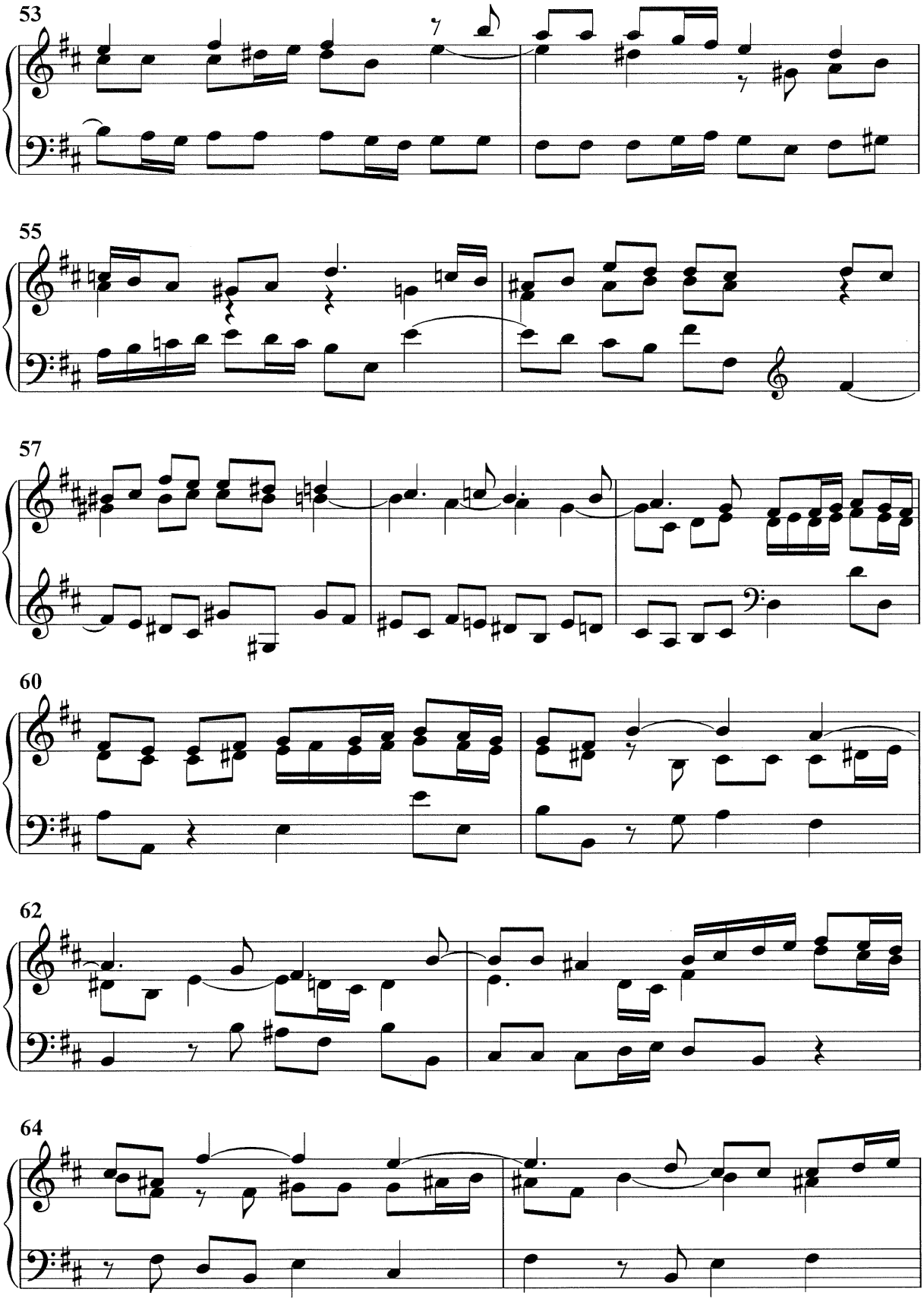
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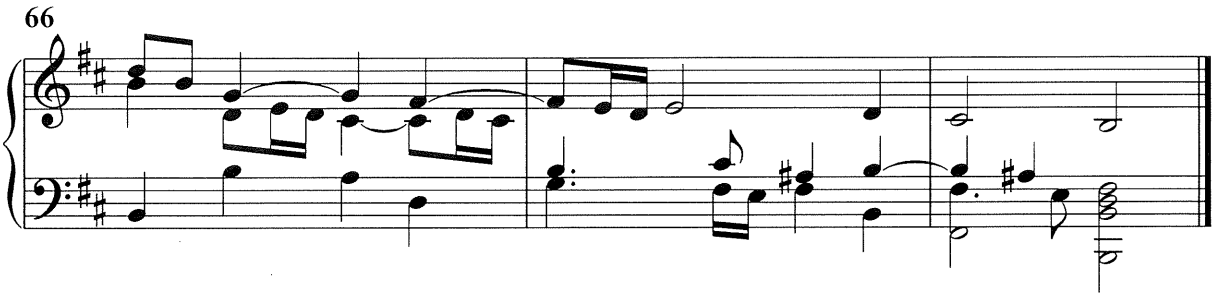
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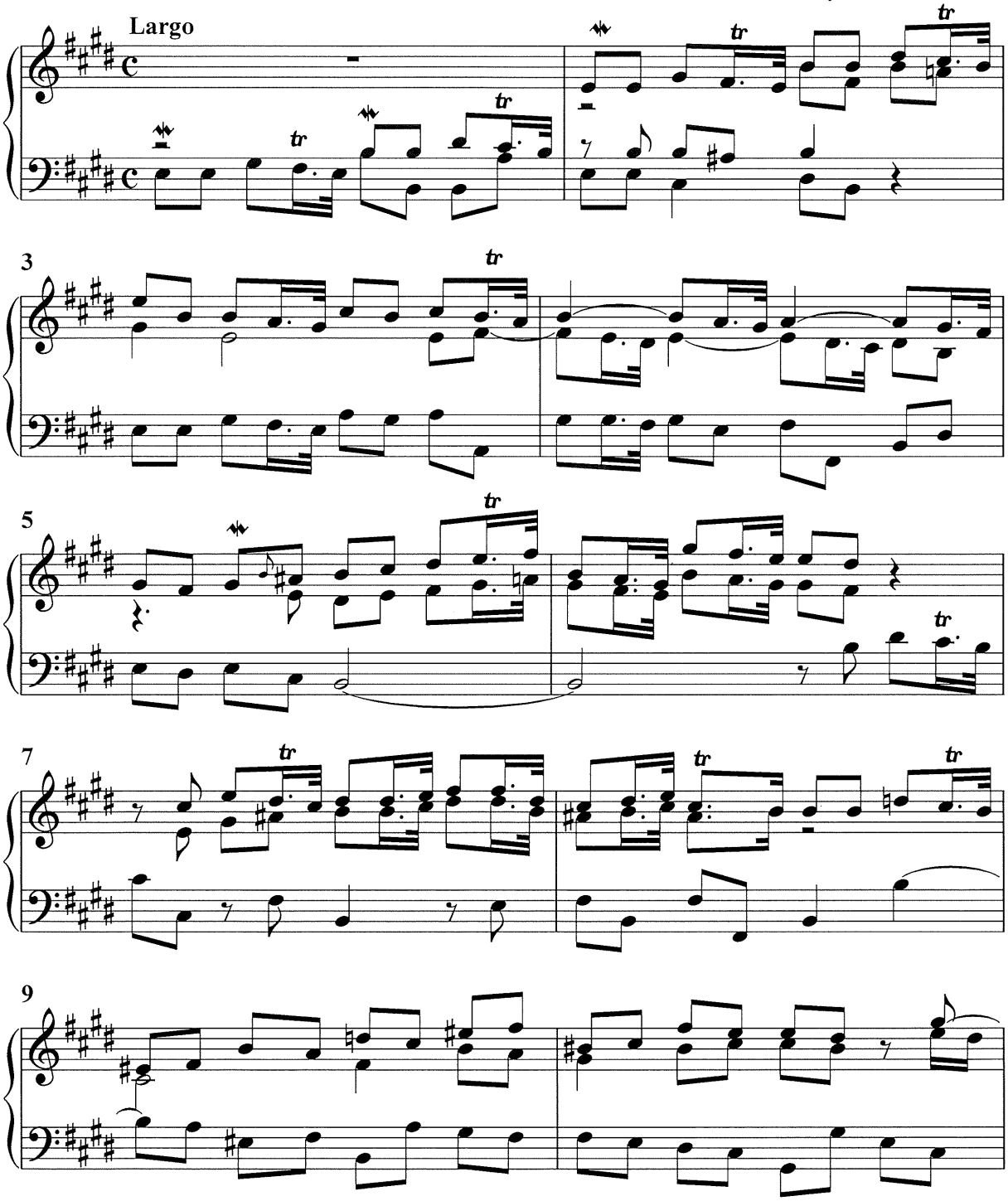
Twelve Voluntarys
for the Organ or Harpsichord

No. 12 in E major

Maurice Green(e),
edited from the original
by Wes Jordan, 2024



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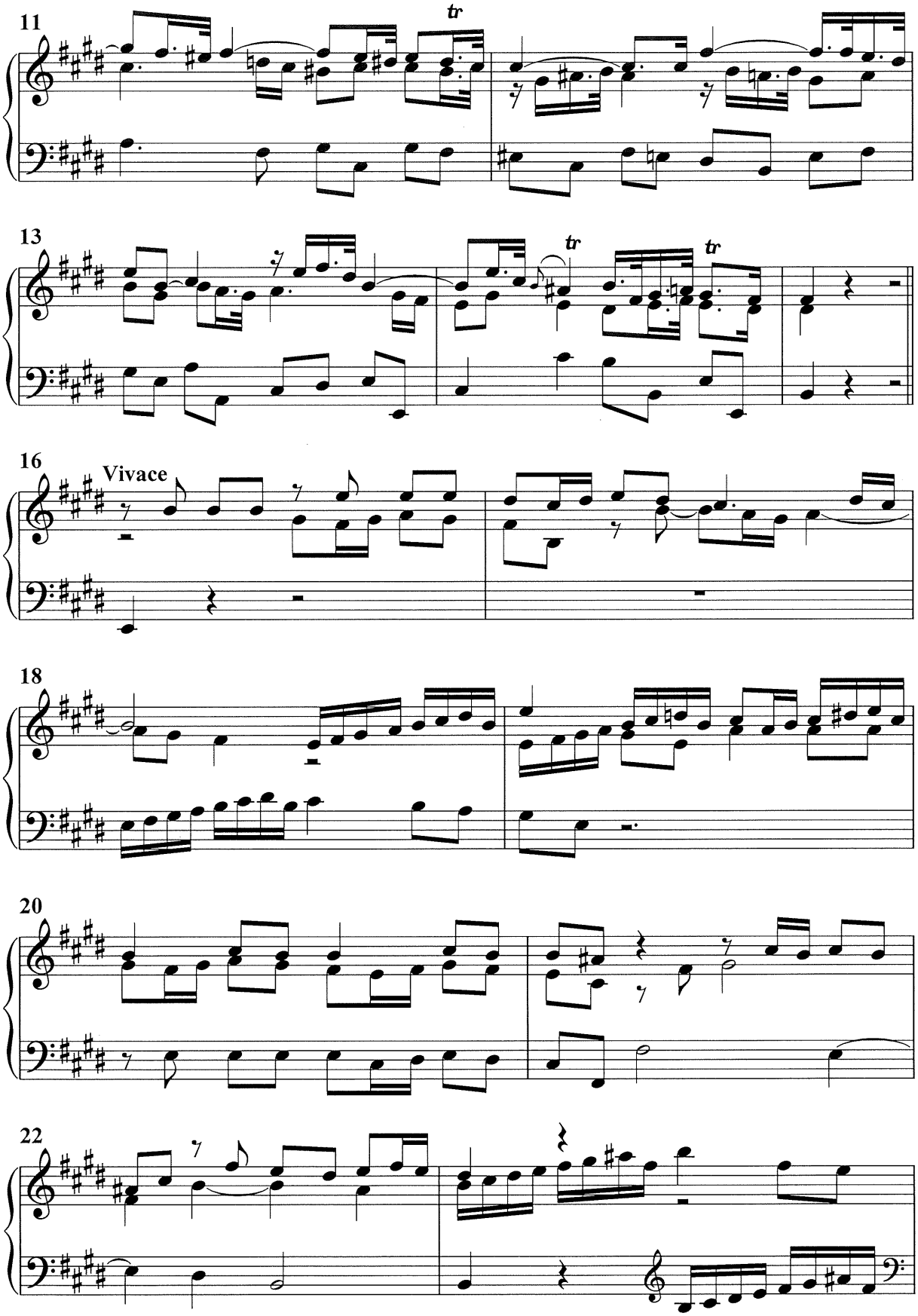
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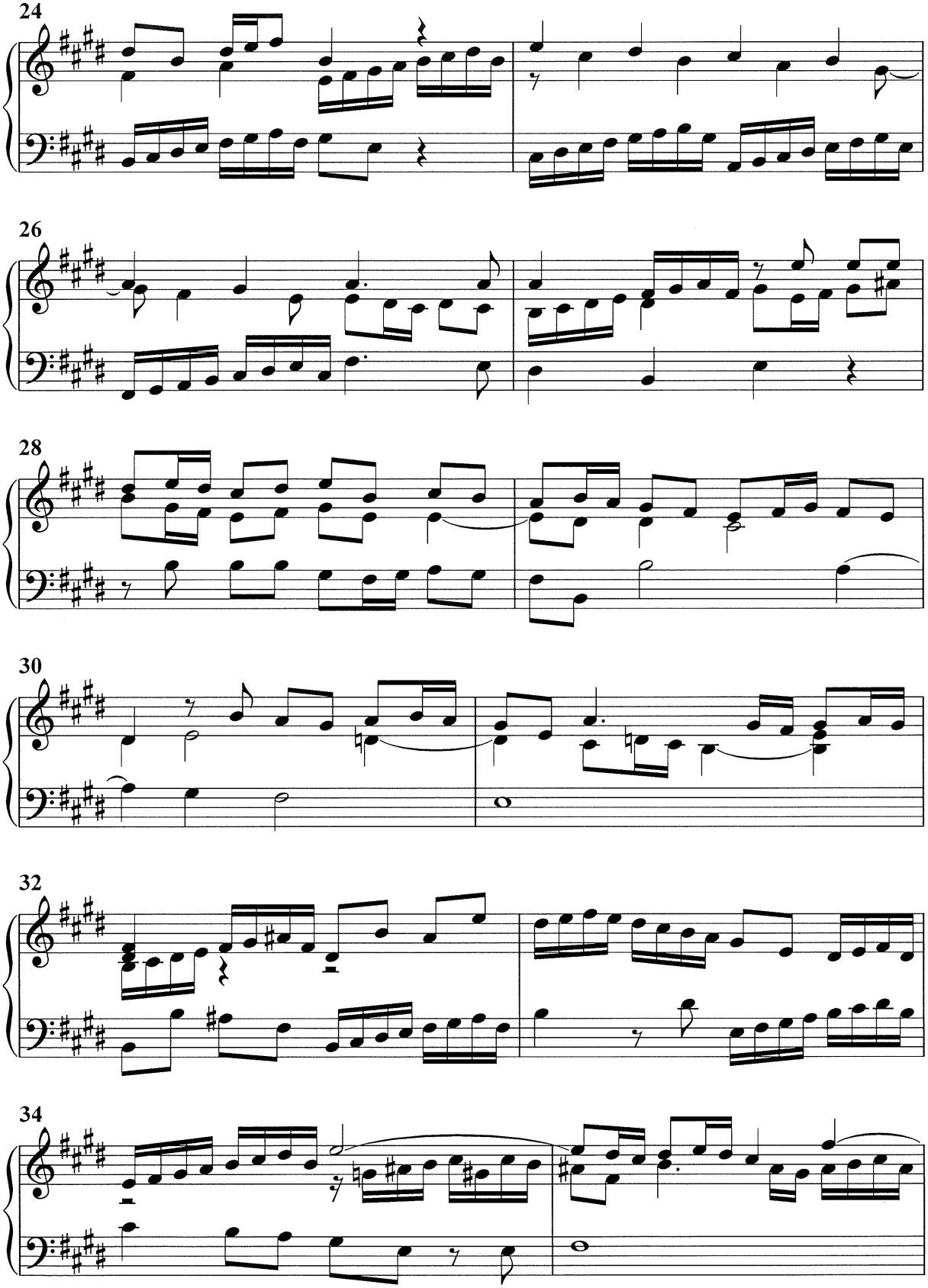
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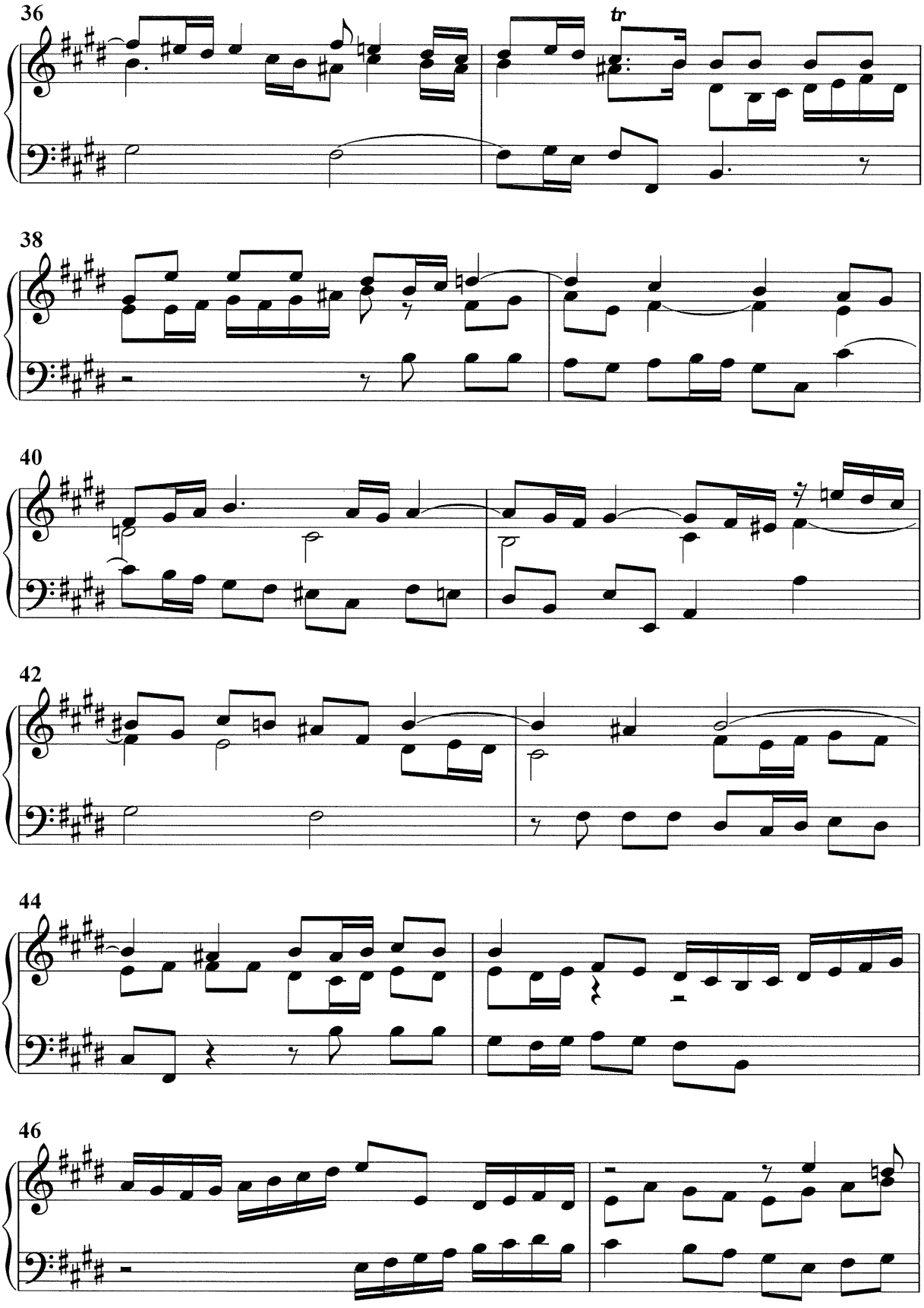
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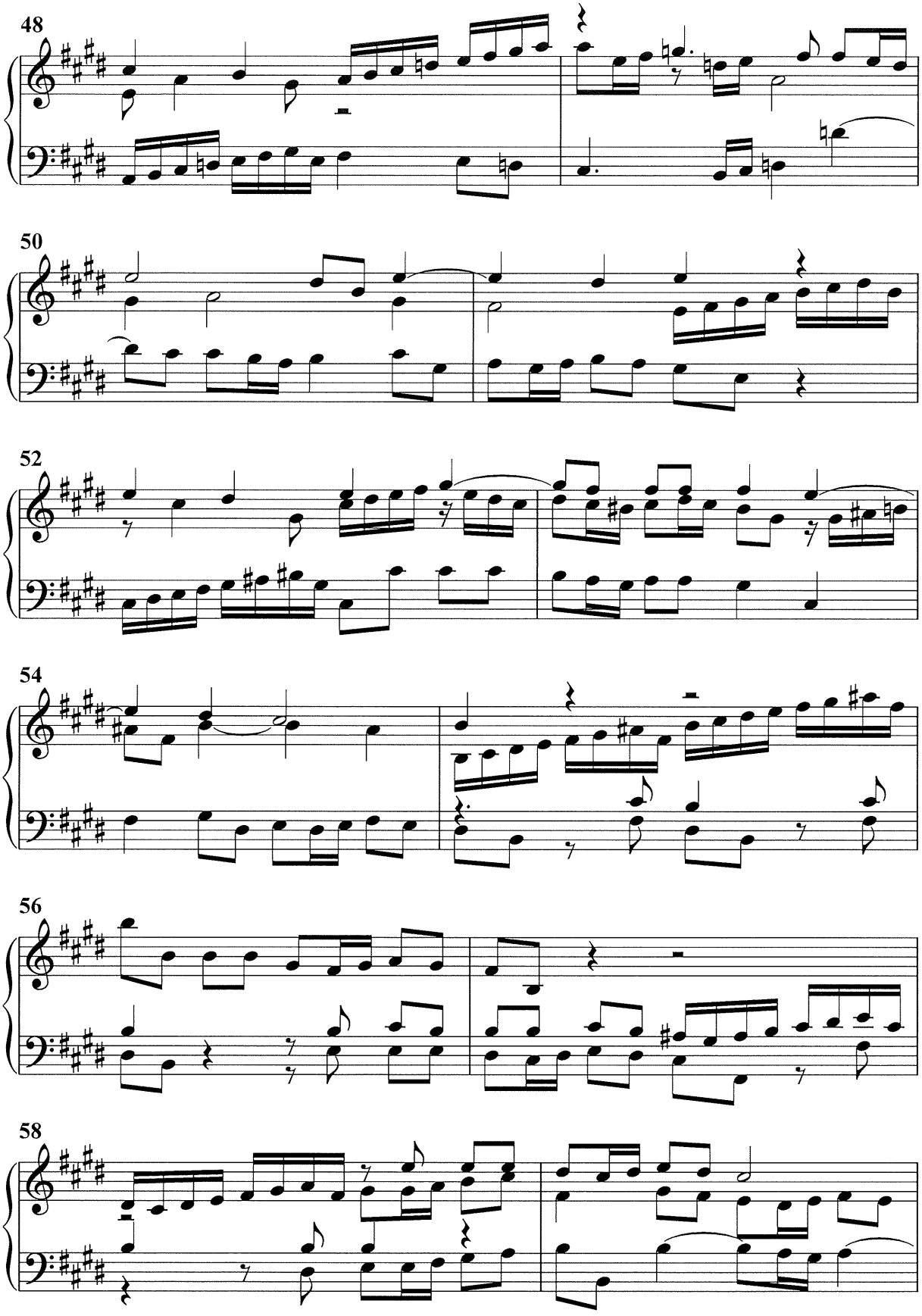
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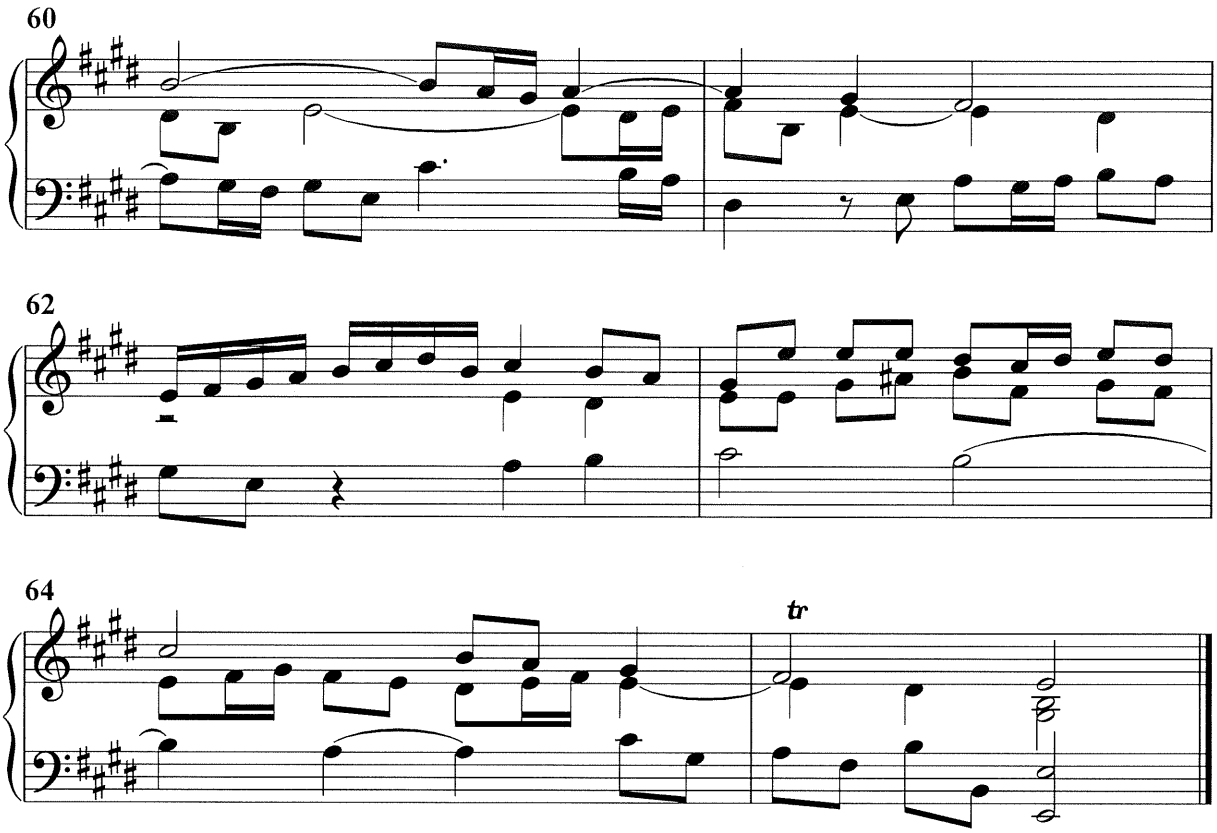
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