ANCIENT GROOVE MUSIC

Evening Service

Edited by Ben Byram-Wigfield

WILLIAM HAYES (1708 - 1777)

Cantate Domino





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Deus Misereatur

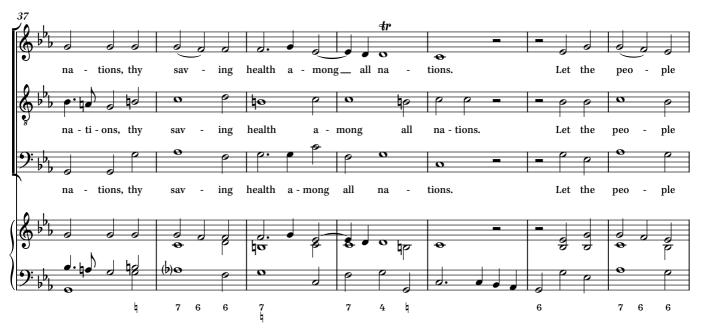
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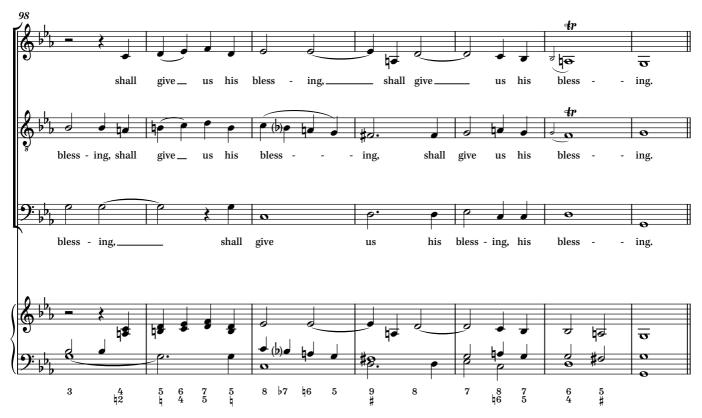










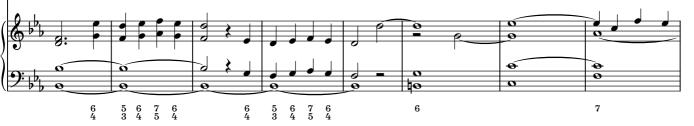




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ANCIENT GROOVE MUSIC

CANTATE DOMINO & DEUS MISEREATUR by Dr. WILLIAM HAYES

"In 1552, probably for uniformity with the corresponding part of the Morning Prayer, and still retaining the ancient rule that Psalms and reading of Scripture should be alternated, the 98th and the 67th psalms were appointed to follow the first and second Lessons, at the discretion of the Minister, unless either of them had been read in the ordinary course of the psalms."

Procter & Frere: A New History of the Book of Common Prayer (London: Macmillan, 1901).

William Hayes was born in Gloucester, in December, 1707. He was a chorister at Gloucester Cathedral under William Hine, and was subsequently articled to Hine as an organist. In 1729, he became Organist of St. Mary's Church, Shrewsbury, and in 1731 became Organist of Worcester Cathedral, where it was said that 'his genius was not designed for so narrow a sphere'. He resigned in 1734, after conducting the Worcester Festival, and took up the post of Organist and Master of the Choristers at Magdalen College, Oxford. He graduated as Mus.B. on 8th July 1735, and became Professor of Music at the University on 14th January 1741. He directed the music at the opening of the Radcliffe Library, and was made Doctor of Music that day, 14th April 1749. He returned to Gloucester to conduct the Festival there in 1757, 1760 and 1763.

He later suffered a stroke which he 'bore with Christian resignation', and died three years later, 27th July 1777. One of his more notable achievements was to have been sub-editor to William Boyce, in his famous *Cathedral Music* publications. All William Hayes' church music was published by his second son, Philip, in 1795.

William Hayes wrote these canticles, along with music for the Communion in E flat, to complement the *Te Deum* by Henry Hall and the *Jubilate* by William Hine. The latter two works were known as 'Hall & Hine in E flat; Hayes' contribution made a complete Service by Hall, Hine and Hayes.

EDITORIAL NOTES

Either piece might well be suitable as an anthem. I have tried to faithfully transcribe this work, and so very little has been altered. The organ part has been expanded from the figured bass: The source rarely suggests more than doubling the vocal lines, and so the expansion of the figures follows that principle.

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