The background of the cover is a photograph of a handwritten musical manuscript. At the top, the title 'Jubilate Deo' is written in a cursive hand. The manuscript features several staves of music with notes and rests. Below the music, there are lines of text, including 'I be joyfull be joy - - full be joy - -' and 'joyfull be joy - - full be joy - - full be joy - -'. The paper is aged and yellowed.

*“Out of the shadows”:*

**A Biographical Study of  
William Turner  
(c. 1651-1740),  
with critical editions of  
his Anthems and  
Services**

A thesis submitted for the degree of  
**Doctor of Philosophy** at the **University of Newcastle**  
by Gregory James Oehm, B. Sc. (Hons.), B.A. (Hons.) (Music.), M.A. (Music).  
Student N<sup>o</sup>: 9802898.  
October 2012



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## Glossary of Abbreviations and Nomenclature

A	alto
ACAD	A Cambridge Alumni Database
b	beat
b.	born
<i>b</i>	breve
B	bass, bassus
Bar.	baritone
Bc	basso continuo
<i>c.</i>	<i>circa</i>
<i>c</i>	crotchet (quarter note)
C2	C clef placed on the second line (from the bottom) of the staff
C3	C clef placed on the third line of the staff - an alto clef
C4	C clef placed on the fourth line (from the bottom) of the staff - a tenor clef.
C, Can.	Cantoris
Ct	contratenor, countertenor
d.	died
D, Dec.	Decani
DNB	The Oxford <i>Dictionary of National Biography</i>
<i>dsq</i>	demisemiquaver (thirty-second note)
<i>f, ff</i>	folio, folios
ff.	and following.
<i>f.p.</i>	facing page
<i>Grove</i>	<i>The New Grove Dictionary of Music and Musicians</i> ,



(ed. by Stanley Sadie) published by Macmillan  
Publishers, London (1980).

<i>hdsq</i>	hemidemisemiquaver (sixty-fourth note)
inc.	incomplete
<i>l</i>	long (note type)
LH	left hand
m	measure (bar)
<i>m</i>	minim (half note)
M	Mean or Medius (treble part)
MD	Doctor of Medicine
MS, MSS	manuscript, manuscripts
Mus.D.	The degree of Doctor of Music
p, pp	page, pages
<i>q</i>	(as superscript) quaver (eighth note)
<i>q</i>	quire
<i>r</i>	<i>recto</i> (The front of a page of a folio, appearing as the right hand page in a book.) Equivalent to the obverse face of a coin.
RH	right hand
<i>s</i>	semibreve (whole note)
S	soprano
SATB	soprano/alto/tenor/bass - i.e.: standard four part harmony
<i>sq</i>	semiquaver (sixteenth note)

str. strings

T tenor

tpts trumpets

Tr treble

v *verso* (The back of a page of a folio, appearing as the left hand page in a book.) Equivalent to the reverse face of a coin.

v, vv voice, voices

## List of Library Sigla and Abbreviations

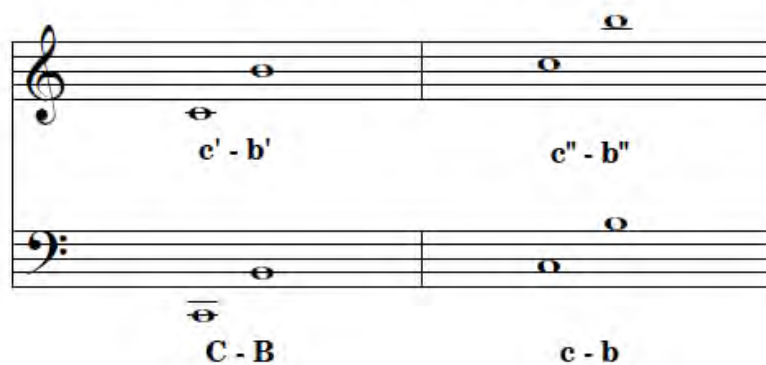
Add. MS	Additional Manuscript series, British Library, London
Eger. MS	The Egerton Manuscript series, British Library, London
<i>GB-Bu</i>	Main Library, University of Birmingham, Great Britain
<i>GB-CA</i>	Canterbury Cathedral, Great Britain
<i>GB-Cfm</i>	Fitzwilliam Museum, Cambridge, Great Britain
<i>GB-Cjc</i>	St John's College Library, Cambridge, Great Britain
<i>GB-Cpc</i>	Pembroke College Library, Cambridge, Great Britain
<i>GB-Cu</i>	University Library, Cambridge, Great Britain
<i>GB-DRc</i>	Durham Cathedral, Great Britain
<i>GB-EL</i>	Ely Cathedral, Great Britain.
<i>GB-H</i>	Hereford Cathedral, Hereford, Great Britain
<i>GB-Lam</i>	Royal Academy of Music, London, Great Britain
<i>GB-Lbl</i>	British Library, London, Great Britain
<i>GB-LF</i>	Lichfield Cathedral, Lichfield, Great Britain
<i>GB-LI</i>	Lincoln Cathedral, Lincoln, Great Britain
<i>GB-Lsp</i>	St Paul's Cathedral, London, Great Britain
<i>GB-Lwa</i>	Westminster Abbey, London, Great Britain
<i>GB-Mp</i>	Henry Watson Library, Manchester, Great Britain
<i>GB-Ob</i>	Bodleian Library, Oxford, Great Britain
<i>GB-PB</i>	Peterborough Cathedral, Peterborough, Great Britain
<i>GB-T</i>	St Michael's College, Tenbury, Great Britain
<i>GB-WO</i>	Worcester Cathedral, Worcester, Great Britain
<i>GB-WRch</i>	St George's Chapter Library, Windsor, Great Britain
<i>GB-Y</i>	York Minster, York, Great Britain.
Harl.	The Harleian Manuscript series, British Library, London
<i>J-Tn</i>	Ohki Private collection, Nanki Music Library, Tokyo, Japan

R.M.	The Royal Manuscript series, British Library, London
<i>US-AUS</i>	University of Texas, Austin, Texas, United States of America.
<i>US-BE</i>	Music Library, University of California, Berkeley, United States of America
<i>US-NH</i>	School of Music Library, Yale University, New Haven, United States of America

## Description of musical notation

Pitches are referred to using Helmholtz nomenclature, as below, and are printed in bold type. An '**r**' in bold type indicates a rest.

Pitch abbreviations used in the thesis



Superscripted and italicised characters following the pitch indicate note length as per the abbreviations noted in the Glossary. A superscripted dot placed after the note length abbreviation indicates a dotted note, eg: *c*<sup>.</sup> indicates a dotted crotchet. A hyphen between note values (eg: *c*<sup>*m-q*</sup>) indicates a tie; a hyphen between note names (with their accompanying note values) (eg: *c*<sup>*q*</sup>-*d*<sup>*q*</sup>) indicates a slur.

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## Abstract

William Turner (1651-1740) is arguably the least recognised of the great composers of the English Restoration period, despite achieving significant acclaim as a composer in his lifetime. Like his better known contemporaries Pelham Humfrey, John Blow and Henry Purcell, Turner spent the greater part of his musical life employed within the English Court, first as a Child and then in the common progression (for singers of talent) to a Gentleman of the Chapel Royal. Unlike his more celebrated colleagues, Turner's output of anthems and services – of which there are many – have never been catalogued or edited into a printed collection and, as a consequence, are rarely performed. Our current, limited knowledge of his works is based on what little has been gleaned from manuscript sources, prepared (mostly) by copyists other than the composer, in what often represents the sole source for that work.

This study of Turner's most significant and substantial contributions to the English sacred music repertoire has identified and catalogued 50 anthem settings that, with variants, comprise 60 individual works. Of these, three have been lost, their existence known only through anecdotal evidence. This study has also found that Turner composed six service settings. A catalogue of Turner's anthems and services, prepared as part of this study, includes a number that have not been recognised in Turner's contribution to the musical canon to date. Closer examination of available manuscript sources as part of the preparation of critical editions has shown that Turner's practice of resetting particular texts and the use of different textual sources with the same opening passage has led to several anthems being wrongly identified by earlier studies. This study has also examined the importance of the Filmer Manuscripts (held by Yale University) and considered the likely implications of Turner's *By the waters of Babylon* (Version II), which survives in no less than four distinctly different variants.



With the exception of 13 anthems examined as part of an earlier study by the author and two anthems and a service recently discovered, critical editions of those works still extant have been prepared, catalogued and are included herein. Unsurprisingly, some works only survive as fragments: these too have been transcribed and incorporated into the Turner catalogue.

This study has re-evaluated each work before proposing considered dates of composition based on current scholarship. Turner ceased composing around 1705; possible reasons for this, and why the remaining 35 years of his life were spent in relative obscurity, are also proposed.

This study has, by applying genealogical research principles, determined more about Turner's personal history and family and proposed avenues worthy of further study. It goes some way to bringing a little understood figure of the English Restoration out of the shadows of neglect and into the light of greater appreciation.

The aims of this thesis are to:

1. compile a comprehensive list of all Turner anthems, including distinct variants, and to document (where possible) principal sources for these anthems;
2. provide critical editions of all extant Turner anthems where no edition currently exists;
3. establish reliable dates of composition for the anthems on the basis of available information; and
4. determine from the dates of composition the span of Turner's compositional life and the factors that may have caused his apparent cessation in composition soon after 1700.

**Notes to the reader.****Dating:**

It should be noted that many of the dates cited herein are given in the legal parlance of the time. At this time, the Julian calendar was still employed, and the New Year (at least in legal terms) was deemed to begin on March 25. (The British income tax year, which starts on 6 April, is a relic of this practice.) The months of January to March were considered part of the previous year under this system, so that (for example) that date of 4 January 1727 noted in Turner's will would be considered 4 January 1728 in modern consideration. Where possible, a clarifying note is given, or the year is given as "1727/8" to clarify any potential confusion.

**Valuations:**

Valuations appearing as a modern equivalent are taken from calculators available from Measuring Worth.com

(<http://www.measuringworth.com/ukcompare/relativevalue.php>).

Equivalent values quoted in the text represent the effective purchasing power of currency from Turner's time, in 2013 terms. Also noted in footnotes will be the "prestige value" of the historic amount, equated to the value of that sum as a proportion of per-capita gross domestic product in modern terms. Between these values, some modern understanding of the significance, equivalent purchasing power and social standing derived from these amounts may be obtained.