

Welcome to St. Timothy's

The Sixth Sunday After  
Pentecost



“I will give you rest” (*Matthew 11:28b*)

July 5th, 2026  
In-Person & Online Service at 10:00am

## **Come Unto Me**

*By George MacDonald*

Come unto Me, the Master  
says:--

But how? I am not good;

No thankful song my heart  
will raise,

Nor even wish it could.

I am not sorry for the past,  
Nor able not to sin;

The weary strife would ever  
last

If once I should begin!

Hast thou no burden then to  
bear?

No action to repent?

Is all around so very fair?

Is thy heart quite content?

Hast thou no sickness in thy  
soul?

No labour to endure?

Then go in peace, for thou art  
whole;

Thou needest not his cure.

Ah, mock me not! I often sigh;  
I have a nameless grief,

A faint sad pain—but such that  
I

Can look for no relief.

Come, come to him who made  
thy heart:

Come weary and oppressed;

To come to Jesus is thy part,  
His part to give thee rest.

New grief, new hope he will  
bestow,

Thy grief and pain to quell;

Into thy heart himself will go,  
And that will make thee well.

## ***Welcome & Thank You***

We welcome the Rev. Canon Dr. D.V.  
MacDonald this morning and thank him for  
being our celebrant and preacher.

# The Gathering of the Community

*Prelude: Two Voluntaries*      (Thomas Weelkes (1576-1623))  
(Performed by Edward Connell)

*Processional Hymn:*                      (Please stand as you are able)

## **354, Come, Thou Fount of Every Blessing**

Come, thou Fount of every blessing,  
tune my heart to sing thy grace;  
streams of mercy, never ceasing,  
call for songs of loudest praise.  
Teach me some melodious measure,  
sung by flaming tongues above;  
O the vast, the boundless treasure  
of my God's unchanging love.

Here I make faith's affirmation:  
thus far by thy help I've come,  
and I hope, by thy good pleasure,  
safely to arrive at home.

Jesus sought me when a stranger,  
wandering from the fold of God;  
he, to rescue me from danger,  
interposed his precious blood.

O to grace how great a debtor  
daily I'm constrained to be!  
Let thy goodness, like a fetter,  
bind my wandering heart to thee.

Prone to wander, Lord, I feel it,  
prone to leave the God I love;  
take my heart, O take and seal it,  
seal it for thy courts above.

*(Nettleton)*

### *Opening Sentences*

Celebrant: The grace of our Lord Jesus Christ,  
and the love of God,  
and the fellowship of the Holy Spirit,  
be with you all.

**People: And also with you.**

Celebrant: Almighty God,  
**All: to you all hearts are open,  
all desires known,  
and from you no secrets are hidden.  
Cleanse the thoughts of our hearts  
by the inspiration of your Holy Spirit,  
that we may perfectly love you,  
and worthily magnify your holy name;  
through Christ our Lord. Amen.**

### *The Gloria (sung)*

**All: Glory be to God on high,  
peace to all beneath the sky.  
Praise and blessing now we bring,  
worship, glory to the King.**

**Praise to Christ, God's only Son;  
all our sin has been undone.  
Grant us mercy, Lord, we pray,  
and receive our prayer today.  
For you are the Holy One,  
who, alone, the victory won,  
with the Holy Spirit, Lord,  
and the Father, glorious God.**

*(Page 3 of the Sacred Harp Mass booklet)*

*The Collect of the Day*

Celebrant: Let us pray.  
Almighty God,  
your Son Jesus Christ has taught us  
that what we do for the least of your children  
we do also for him.  
Give us the will to serve others  
as he was the servant of all,  
who gave up his life and died for us,  
but lives and reigns with you and the Holy  
Spirit,  
one God, now and for ever.

**All: Amen.**

*(Please be seated)*

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## The Proclamation of the Word

*Each reading ends with the line "Listen to what the Spirit is saying to the churches" (as cited throughout Revelation chapters 2 and 3) to declare that the Scripture that has been read is given by the Holy Spirit for all churches yesterday, today, and for ever, not just the people to whom it was written in ancient times.*

### *A Reading from the Letter to the Romans*

I do not understand my own actions. For I do not do what I want, but I do the very thing I hate. Now if I do what I do not want, I agree that the law is good. But in fact it is no longer I that do it, but sin that dwells within me. For I know that nothing good dwells within me, that is, in my flesh. I can will what is right, but I cannot do it. For I do not do the good I want, but the evil I do not want is what I do. Now if I do what I do not want, it is no longer I that do it, but sin that dwells within me.

So I find it to be a law that when I want to do what is good, evil lies close at hand. For I delight in the law of God in my inmost self, but I see in my members another law at war with the law of my mind, making me captive to the law of sin that dwells in my members. Wretched man that I am! Who will rescue me from this body of death? Thanks be to God through Jesus Christ our Lord!

*Romans 7: 15 - 25a (NRSV)*

*Silence is kept for reflection.*

**Reader:** Listen to what the Spirit is saying to the churches.

**People:** **Thanks be to God.**

*Psalm 145: 8 - 14*

The Lord is gracious and full of compassion, \*  
**slow to anger and of great kindness.**

The Lord is loving to everyone \*  
**and his compassion is over all his works.**

All your works praise you, O Lord, \*  
**and your faithful servants bless you.**

They make known the glory of your kingdom \*  
**and speak of your power;**

That the peoples may know of your power \*  
**and the glorious splendour of your kingdom.**

Your kingdom is an everlasting kingdom; \*  
**your dominion endures throughout all ages.**

The Lord is faithful in all his words \*  
**and merciful in all his deeds.**

Glory to the Father and to the Son  
and to the Holy Spirit;  
**as it was in the beginning is now  
and shall be for ever. Amen.**

*Gospel Acclamation #1*

*(Please stand as you are able)*

Alleluia, alleluia,  
"This is my command,  
to love each other as I have loved you."  
Alleluia.

*(Page 6 of the Sacred Harp Mass booklet)*

*The Gospel*

*(Please remain standing as you are able)*

Reader: The Lord be with you.

**People: And also with you.**

Reader: The Holy Gospel of our Lord Jesus Christ,  
according to Matthew.

**People: Glory to you, Lord Jesus Christ.**

Jesus said, 'But to what will I compare this generation? It is like children sitting in the market-places and calling to one another, "We played the flute for you, and you did not dance; we wailed, and you did not mourn."

For John came neither eating nor drinking, and they say, "He has a demon"; the Son of Man came eating and drinking, and they say, "Look, a glutton and a drunkard, a friend of tax-collectors and sinners!" Yet wisdom is vindicated by her deeds.' At that time Jesus said, 'I thank you, Father, Lord of heaven and earth, because you have hidden these things from the wise and the intelligent and have revealed them to infants; yes, Father, for such was your gracious will. All things have been handed over to me by my Father; and no one knows the Son except the Father, and no one knows the Father except the Son and anyone to whom the Son chooses to reveal him.

Come to me, all you that are weary and are carrying heavy burdens, and I will give you rest. Take my yoke upon you, and learn from me; for I am gentle and humble in heart, and you will find rest for your souls. For my yoke is easy, and my burden is light.'

*Matthew 11: 16 - 19, 25 - 30 (NRSV)*

Reader: The Gospel of Christ.

**People: Praise to you, Lord Jesus Christ.**

*Gospel Acclamation #4*

Alleluia, alleluia,  
“This is my command,  
to love each other as I have loved you.”  
Alleluia.

*(Page 6 of the Sacred Harp Mass booklet)*

*(Please be seated)*

*Homily*

*Rev. Canon Dr. D.V. MacDonald*

*“Knowing the Story”*

*Silence is kept.*

*The Apostles' Creed*

*(Please stand as you are able)*

Celebrant: Let us confess the faith of our baptism,  
as we say,

**All: I believe in God,  
the Father almighty,  
creator of heaven and earth.**

**I believe in Jesus Christ, his only Son, our  
Lord.**

**He was conceived by the power of the Holy  
Spirit**

**and born of the Virgin Mary.**

**He suffered under Pontius Pilate,  
was crucified, died, and was buried.**

**He descended to the dead.**

**On the third day he rose again.  
He ascended into heaven,  
and is seated at the right hand of the Father.  
He will come again  
to judge the living and the dead.**

**I believe in the Holy Spirit,  
the holy catholic Church,  
the communion of saints,  
the forgiveness of sins,  
the resurrection of the body,  
and the life everlasting. Amen.**

### *Prayers of the People*

*(Please adopt the pose most comfortable for you - stand, sit or kneel  
- and respond as indicated.)*

**Leader:** ... Gracious God,  
**All:** **hear our prayer.**

**Celebrant:** Living God, hear us as we pray, pour out upon us the spirit to think and do what is right, that we who cannot exist without you, may have the strength to live according to your will, through your Son, Jesus Christ, our Lord.

**All:** **Amen.**

## *Confession and Absolution*

Celebrant: Dear friends in Christ,  
God is steadfast in love and infinite in mercy;  
he welcomes sinners  
and invites them to his table.  
Let us confess our sins,  
confident in God's forgiveness.

*Silence is kept.*

Celebrant: Most merciful God,  
**All: we confess that we have sinned against you  
in thought, word, and deed,  
by what we have done,  
and by what we have left undone.  
We have not loved you with our whole heart;  
we have not loved our neighbours as ourselves.  
We are truly sorry and we humbly repent.  
For the sake of your Son Jesus Christ,  
have mercy on us and forgive us,  
that we may delight in your will,  
and walk in your ways,  
to the glory of your name. Amen.**

Celebrant: Almighty God have mercy upon you,  
pardon and deliver you from all your sins,  
confirm and strengthen you in all goodness,  
and keep you in eternal life;  
through Jesus Christ our Lord.

**People: Amen.**

*The Peace*

*(Please stand as you are able)*

Celebrant: The peace of the Lord be always with you.

People: **And also with you.**

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## **The Celebration of the Eucharist**

*Offertory Hymn:*

*(Please stand as you are able)*

### **532, What a Friend We Have in Jesus**

What a friend we have in Jesus,  
all our sins and griefs to bear!

What a privilege to carry  
everything to God in prayer!  
O what peace we often forfeit,  
O what needless pain we bear,  
all because we do not carry  
everything to God in prayer.

Have we trials or temptations?  
Is there trouble anywhere?  
We should never be discouraged;  
take it to the Lord in prayer.  
Can we find a friend so faithful,  
who will all our sorrows share?  
Jesus knows our every weakness;  
take it to the Lord in prayer.

Are we weak and heavy laden,  
cumbered with a load of care?  
Christ the Saviour is our refuge;  
take it to the Lord in prayer.  
Do our friends despise, forsake us?  
Are we tempted to despair?  
Jesus' strength will shield our weakness,  
and we'll find new courage there.

*(Friendship)*

*If you wish to make a donation and would like to use a donation envelope, they are available at the back of the church.*

*All cheques should be made payable to Church of St. Timothy.*

*You can also donate online through Canada Helps – just open your camera app and scan this code.*



*If the collection plate doesn't reach you and you have a donation, please hand it to a greeter as you leave the church.*

***Prayer over the Gifts***

*(Please stand as you are able)*

**Celebrant:** Let us pray.

**All:** **God of heaven and earth,  
receive our sacrifice of praise,  
and strengthen us  
for the perfect freedom of your service,  
through our Saviour Jesus Christ. Amen.**

During the **Eucharistic Prayer**, following Jesus' command to "do this in remembrance of me" (Luke 22:19), we give thanks for creation and salvation, recall his saving death and resurrection, and pray for the Holy Spirit to sanctify both the gifts and the people.

**Bells** may be rung to draw attention to the **Sanctus**, moments when the Church recognises Christ's sacramental presence, echoing the awe shown when God draws near (Isaiah 6:4; Exodus 3:5), as indicated by + in the text of the prayer.

In the **Sanctus** (Holy, holy, holy) **and Benedictus** (Blessed is He) we join the song of heaven — "Holy, holy, holy" — sung by angels, saints, and all creation before God's throne (Isaiah 6:3; Revelation 4:8) as Christ comes among us. It reminds us that church worship on earth is concurrent with that in heaven. In the **Benedictus** — "Blessed is he who comes in the name of the Lord" (Psalm 118:26; Matthew 21:9) — we welcome Christ who once entered Jerusalem and who now comes to us in this holy meal.

The **Words of Institution** repeat Jesus' words at the Last Supper — "This is my body... this is my blood" (Luke 22:19–20; 1 Corinthians 11:23–26) — the Church remembers and proclaims his self-giving love made present in this meal.

In the **Epiclesis** we pray for the Holy Spirit to come upon the bread and wine and upon us, that we may be united in Christ's Body (1 Corinthians 10:16–17; Acts 2:1–4).

*(Please adopt the pose most comfortable for you - stand, sit or kneel)*

## ***Eucharistic Prayer 2***

**Celebrant:** The Lord be with you.

**People:** **And also with you.**

**Celebrant:** Lift up your hearts.

**People:** **We lift them to the Lord.**

**Celebrant:** Let us give thanks to the Lord our God.

**People:** **It is right to give our thanks and praise.**

Celebrant: We give you thanks and praise, almighty God,  
through your beloved Son, Jesus Christ,  
our Saviour and Redeemer.

He is your living Word,  
through whom you have created all things.

By the power of the Holy Spirit  
he took flesh of the Virgin Mary  
and shared our human nature.

He lived and died as one of us,  
to reconcile us to you,  
the God and Father of all.

In fulfilment of your will  
he stretched out his hands in suffering,  
to bring release to those who place their hope in  
you;  
and so he won for you a holy people.

He chose to bear our griefs and sorrows,  
and to give up his life on the cross,  
that he might shatter the chains of evil and  
death,  
and banish the darkness of sin and despair.

By his resurrection  
he brings us into the light of your presence.

Now with all creation we raise our voices  
to proclaim the glory of your name. +

**All (sung): Holy, holy, holy, Lord, God of power and  
might,  
heaven and earth are full of your glory.  
Hosanna in the highest.**

**Blessed is He who comes in the name of the Lord.  
Hosanna in the highest. Hosanna in the highest.**

*(Page 11 of the Sacred Harp Mass booklet)*

Celebrant: Holy and gracious God,  
accept our praise,  
through your Son our Saviour Jesus Christ;  
who on the night he was handed over  
to suffering and death,  
took bread and gave you thanks,  
saying, "Take, and eat:  
this is my body which is broken for you." +  
In the same way he took the cup,  
saying, "This is my blood which is shed for you.  
When you do this, you do it in memory of me." +  
Remembering, therefore, his death and  
resurrection,  
we offer you this bread and this cup,  
giving thanks that you have made us worthy  
to stand in your presence and serve you.  
We ask you to send your Holy Spirit  
upon the offering of your holy Church.  
Gather into one  
all who share in these sacred mysteries,  
filling them with the Holy Spirit  
and confirming their faith in the truth,  
that together we may praise you  
and give you glory  
through your Servant, Jesus Christ.

All glory and honour are yours,  
Father and Son,  
with the Holy Spirit  
in the holy Church,  
now and for ever.

**All:**           **Amen.** +

**Lord's Prayer:** *As children of one Creator, we pray the prayer Jesus taught (Matthew 6:9–13), asking for daily bread, forgiveness, and the coming of God's kingdom before sharing the bread of life.*

### *The Lord's Prayer*

Celebrant: And now, as our Saviour Christ has taught us,  
we are bold to say,

**All:**           **Our Father in heaven,**  
                  **hallowed be your name,**  
                  **your kingdom come,**  
                  **your will be done,**  
                  **on earth as in heaven.**  
                  **Give us today our daily bread.**  
                  **Forgive us our sins**  
                  **as we forgive those who sin against us.**  
                  **Save us from the time of trial,**  
                  **and deliver us from evil.**  
                  **For the kingdom, the power,**  
                  **and the glory are yours,**  
                  **now and for ever. Amen.**

**Breaking of the Bread and Agnus Dei:** *The breaking of the bread recalls the breaking of Christ's own body given for the life of the world. In the Agnus Dei, we name Christ as the Lamb of God (John 1:29), recalling the Passover lamb of Israel's deliverance (Exodus 12) and proclaiming him as our Paschal sacrifice (1 Corinthians 5:7).*

## *The Breaking of the Bread*

Celebrant: We break the bread of life,  
and that life is the light of the world.

**All: God here among us, light in the midst of us,  
bring us to light and life.**

## *The Communion*

Celebrant: The Gifts of God, for the People of God.

**People: Thanks be to God.**

## *Agnus Dei (sung by all)*

**Lamb of God, you take away the sin of the world:  
Have mercy on us.**

**Lamb of God, you take away the sin of the world:  
Have mercy on us.**

**Lamb of God, you take away the sin of the world:  
Grant us peace.**

*(Page 12 of the Sacred Harp Mass booklet)*

*All persons are welcome to receive **Communion or a Blessing** as appropriate at our services. You may choose to receive both the bread and the wine or just the bread. Gluten free wafers are available. Please ask the priest for these as you come to receive. If you choose to receive a blessing, please cross your arms over your chest as you stand at the altar rail.*

*Communion Solo:*

**He Shall Feed His Flock – Come Unto Him (Messiah)**

He shall feed His flock like a shepherd;  
and He shall gather the lambs with His arm,  
and carry them in His bosom,  
and gently lead those that are with young.

*(Isaiah 40: 11)*

Come unto Him, all ye that labour,  
come unto Him that are heavy laden,  
and He will give you rest.

Take his yoke upon you, and learn of Him,  
for He is meek and lowly of heart,  
and ye shall find rest unto your souls.

*(Matthew 11: 28-29)*

*(Handel) (Soloist: Karina Bray)*

*Prayer after Communion*

*(Please stand as you are able)*

Celebrant: Let us pray.

**All: O God,  
may we who have shared in holy things  
never fail to serve you in your world,  
and so come to the fullness of joy,  
in the name of Jesus Christ our Lord. Amen.**

*Doxology*

Celebrant: Glory to God,

**All: whose power, working in us, can do infinitely  
more than we can ask or imagine. Glory to God  
from generation to generation, in the Church  
and in Christ Jesus, for ever and ever. Amen.**

## *The Blessing*

Celebrant: The peace of God which passes all understanding  
keep your hearts and minds  
in the knowledge and love of God,  
and of his Son Jesus Christ our Lord;  
and the blessing of God almighty,  
the Father, the Son, and the Holy Spirit,  
be among you and remain with you always.

**All: Amen.**

## *Community Notices*

*(Please be seated)*

## *Recessional Hymn:*

*(Please stand as you are able)*

### **508, I Heard the Voice of Jesus Say**

I heard the voice of Jesus say,  
"Come unto me and rest;  
lay down, thou weary one, lay down  
thy head upon my breast."  
I came to Jesus as I was,  
weary and worn and sad;  
I found in him a resting-place,  
and he has made me glad.

I heard the voice of Jesus say,  
"Behold, I freely give  
the living water; thirsty one,  
stoop down, and drink, and live."  
I came to Jesus, and I drank

of that life-giving stream;  
my thirst was quenched, my soul revived,  
and now I live in him.

I heard the voice of Jesus say,  
"I am this dark world's light;  
look unto me, thy morn shall rise;  
and all thy day be bright."  
I looked to Jesus, and I found  
in him my star, my sun;  
and in that light of life I'll walk  
till travelling days are done.

*(Kingsfold)*

### *The Dismissal*

Deacon: Go in peace to love and serve the Lord.

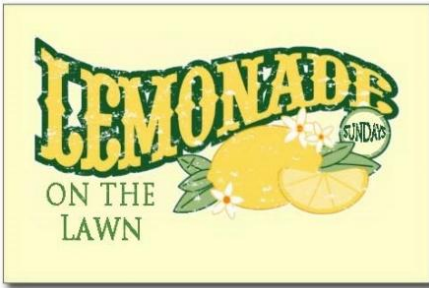
People: **Thanks be to God.**

*Postlude: The Nightingale* (Thomas Weelkes (1576-1623))  
(Performed by Edward Connell)

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**Our worship is over  
– our service begins.**

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A warm welcome is extended especially to all visitors and newcomers. Please join us for lemonade on the lawn after the service.

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## This Week at St. Timothy's

- *Morning Prayer with a Thought for the Day* will be broadcast online via Zoom every morning, **Monday to Friday at 9:30am.**
- *St. Andrew's Group* meets online via Zoom on **Wednesdays at 12:00nn** for lunch and fellowship. Please contact Janet Fraser for details.
- **Next Sunday, July 12th – *The Seventh Sunday After Pentecost***
  - **10:00am:** Service of Holy Eucharist with Children's Programming

### NOTE:

Sunday Adult Education and all weekday programs and services other than those listed above will be on break for the summer and will resume in September.

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## Week of July 6th to 10th



**Regular office hours** are 10:00am to 3:00pm Monday to Friday.

**In-Person office hours** will vary in the summer so please call ahead for an appointment.

*Rev. Irina is on vacation till July 17th. For pastoral emergencies, please contact Lutzen or Ashani.*

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# Music Notes

## *2026 Composer Anniversaries*

This summer, I shall continue my recent summer practise of playing works by composers whose anniversaries occur in 2026. This year, it happens that a number of well known English organist/composers have anniversaries, and I will alternate them with other composers from various genres. There are often colourful stories connected to each of these composers, and I'll try to include a brief bio and background as we make our way through the series.

I cannot resist beginning the series with Thomas Weelkes, whose sacred motets are sung at Anglican churches everywhere, including here at St. Tim's. But his story is, to put it mildly, very colourful.

### *Thomas Weelkes (1576-1623)*

My apologies for the length of these notes, but Weelkes is such a fascinating character (and fine composer) that he's worth the many words below:

One chilly evening in the early 17th century, the faithful gathered in Chichester Cathedral for Evensong and received a shock. The organ fell silent mid-service, and instead of sacred harmonies, the air crackled with the sound of the organist cursing loudly. Thomas Weelkes, the very man responsible for the day's beautiful music, was "noted and famed for a common drunkard...and notorious swearer & blasphemer". According to one report, he had even urinated on the Dean from the organ loft during Evensong. It's a startling image: a cathedral organist so inebriated and irreverent that he literally defiled his own choir stall. Yet this same Thomas Weelkes was one of the most

gifted English composers of his age, a master of intricate madrigals and sublime church anthems that still resonate today. How could such rowdy misbehaviour coexist with heavenly music? The answer lies in the colourful life and times of Weelkes himself, a story of talent and turmoil set against the rich backdrop of Elizabethan and Jacobean England.

Thomas Weelkes was born in the Sussex countryside during the reign of Queen Elizabeth I, in October 1576. Evidence suggests he was the son of a clergyman, John Weeke. Thomas grew up in a family where education and church music would have been familiar, and by a young age he would have been singing in a choir. “Thomas Wikes” served as a chorister at Winchester College in 1583–84, where he learned polyphonic music in the old Flemish style while eagerly embracing new Italian influences like the madrigal. By his late teens, he had entered the service of a noble patron, Edward Darcy, a Groom of Queen Elizabeth’s Privy Chamber, which suggests he was already musically active in well-placed circles.

Weelkes was clearly a precocious talent. In 1597, at around 20 years old, he published his first book of compositions. In the preface, the young composer remarked on “my yeeres yet unripened”, emphasizing that he was still very young. But he was already writing sophisticated vocal music, drawing on cutting-edge continental trends, studying the latest Italian madrigal styles and importing them into his own work. At a time when England was enamoured with all things Italian, Weelkes eagerly joined the trend. His early pieces show him learning the art of “word painting,” lively rhythms, and expressive chromatic notes, techniques that would soon become hallmarks of his style.

In late 1598, Thomas Weelkes, not yet 22 years old, was appointed organist of Winchester College. It was a modest but respectable position: Winchester College was (and remains) a prominent boarding school with a fine chapel choir. As organist, Weelkes played for services and helped train the choirboys in music. The college provided him lodging and a decent income for a young musician. This appointment suggests that Weelkes had proven himself a capable organist and composer.

During his Winchester period, Weelkes fully embraced the English madrigal craze that was sweeping Elizabethan society. Madrigals, multipart vocal songs on pastoral, amorous, or classical themes, had become the pop music of the elite. Weelkes excelled at them. His second book of madrigals appeared in 1598, and another in 1600.

All the while, Weelkes maintained his duties as a college organist. Winchester College, though an academic institution, provided him a bridge between the aristocratic world of madrigal-singing and the ecclesiastical world of church music. It is likely that at Winchester, Weelkes began composing sacred works, anthems and service settings, alongside his secular madrigals. In 1602, he sought to solidify his credentials by obtaining a Bachelor of Music degree from New College, Oxford. Weelkes's successful degree suggests his mastery of both theory and composition by his mid-twenties. He was now poised for a bigger role, and in early 1602, Weelkes left Winchester to take up a prestigious new post at Chichester Cathedral in West Sussex to assume the role of organist and "informator choristarum" (choirmaster). This was a significant promotion: Chichester was one of England's historic cathedrals, with a choral foundation that required a talented

musician at the helm. At roughly 26 years old, Weelkes was now responsible for playing the organ at services, training the boy choristers and adult singers, and likely composing or selecting music for worship. The cathedral chapter sweetened the deal by also appointing him a lay clerk (adult singer) in the choir with an additional stipend. Thus, Weelkes was both leading and participating in the daily choral services, truly immersed in the life of the church. Records from Chichester show that his salary was generous for the time, and he was granted certain privileges, reflecting the high expectations for his musicianship.

Chichester also became the backdrop for Weelkes's personal life. In February 1603, not long after taking up his new post, he married Elizabeth Sandham, the daughter of a wealthy local merchant. By all accounts, Elizabeth came from an influential Chichester family, and this marriage likely improved Weelkes's social standing (not to mention his financial comfort). There is evidence that the marriage may have been prompted by necessity: Elizabeth was possibly already pregnant at the time of the wedding, and their first child was born about six months later. The couple married and went on to have at least three children together. Weelkes's home life thereafter is sparsely documented, but one imagines him balancing the demands of raising a family with the busy schedule of cathedral duties. His wife's death in 1622 (after nearly 20 years of marriage) hit him hard, and soon Weelkes was often away in London, perhaps seeking solace or new opportunities.

In 1608, he published his fourth and final volume of madrigals, proudly emblazoning the title page with a claim that he was a "Gentleman of the Chapel Royal". The Chapel

Royal in London was the monarch's own choir, a highly prestigious body. This connection to the Chapel Royal also hints at Weelkes's network of contemporaries: if he spent any time in London's musical circles, he would have mingled with the likes of Orlando Gibbons, John Bull, and Thomas Tomkins, who were prominent court composers and organists in the Jacobean era. We know for certain that Weelkes was friendly with Thomas Morley, one of the elder statesmen of English madrigals.

For all his musical refinement, Thomas Weelkes had a wild streak that became notorious. Even in an era when heavy drinking and boisterous behaviour were not uncommon, Weelkes managed to scandalise the church authorities. At Chichester Cathedral, he quickly gained a reputation for indiscipline. In 1609 he was officially reprimanded for absenting himself without leave during the Bishop's visitation – but worse was to come. By 1613, Weelkes had been caught drunk in public. Matters spiralled downward as Weelkes entered his thirties. In 1616, a formal report to the Bishop of Chichester lambasted him as “a common drunkard and notorious swearer and blasphemous”. It's clear that by this point, Weelkes's drinking habits were out of control and his tongue equally unbridled. He was said to come to the choir “divers times...disguised either from the tavern or ale house,” cursing and swearing so dreadfully as to profane the service of God. This is among the most damning character assessments to survive of any Renaissance composer.

The cathedral authorities finally acted. In January 1617, Weelkes was dismissed from his post as organist and choirmaster for his misconduct. Remarkably, however, this was not the end of the story. Weelkes must have had some

remaining goodwill or simply irreplaceable skill, for he was reinstated a short time later. It appears he continued on as a singer and possibly even resumed playing the organ through the late 1610s. Yet his behaviour did not substantially improve. Another complaint in 1619 reiterated that he persisted in his drunken, disorderly ways despite repeated admonishments. And there is the legendary anecdote, much repeated in musical circles, which holds that Weelkes, in a drunken stupor, relieved himself in the organ loft during a service, literally urinating on the Dean and clergy below. Whether apocryphal or true (the archival hints suggest some truth, given the mentioned fine for such an incident), this story encapsulates Weelkes's dual legacy: he was both a brilliant musician and a "bad boy" of the choir.

Contemporaries must have been conflicted in their view of him. On one hand, his published works and evident talent commanded respect. On the other, his personal conduct was an embarrassment to the ecclesiastical establishment. Some have speculated that Weelkes had a mercurial, passionate temperament that fueled both his creative genius and his vices. His madrigals often juxtapose exuberance with pathos, perhaps mirroring a man who could be merry one moment and melancholic the next (with drink possibly exacerbating both moods). Modern writers have even dubbed him a "rock star" of early music, noting that his bad behaviour rivalled that of any modern celebrity, yet his art endures beyond the scandal. In his own time, this unruly reputation likely limited how far he could advance, and he never secured a long-term prestigious court position. But among fellow musicians, he may also have been privately admired for living life on his own terms.

Weelkes's final years saw him increasingly absent from Chichester. After his wife's death in 1622, he appears to have spent more time in London while still officially holding his cathedral post. In November 1623, while staying in London, Weelkes fell ill and died, roughly 47 years old. Thomas Weelkes slipped out of the world, quietly, it seems, in stark contrast to the noise and drama he created in life.

Today, Weelkes's madrigals are admired for their inventiveness and emotional range. It is, however, in the realm of church music that Weelkes's legacy shines especially bright. His anthems are regularly performed in Anglican cathedrals and parish churches. His anthem "Hosanna to the Son of David", a jubilant Palm Sunday piece, remains a fixture in the choral repertoire. "When David Heard," a consort anthem on King David's lament for his son, stands as a monument of expressive polyphony, and has moved audiences in countless modern performances. The anthem "Alleluia, I heard a voice" is another gem that remains popular, alternating serene chant-like passages with joyful alleluias, epitomising the English cathedral sound.

As a colourful historical figure, Weelkes also captures popular imagination. Anecdotes of his misdeeds are retold in program notes and biographies, ensuring he is remembered not as a dry name in a textbook but as a living, breathing character, flawed yet brilliant. In 2023, on the 400th anniversary of his death, one of Weelkes's compositions, "O Lord, grant the King a long life," a coronation anthem was revived and performed at the coronation of Charles III. Four and a half centuries after his birth, Thomas Weelkes's sublime harmonies and irrepressible spirit continue to echo, from cathedrals to concert halls, a lasting testament to the idea that great art can indeed outlive the foibles of its creator.