

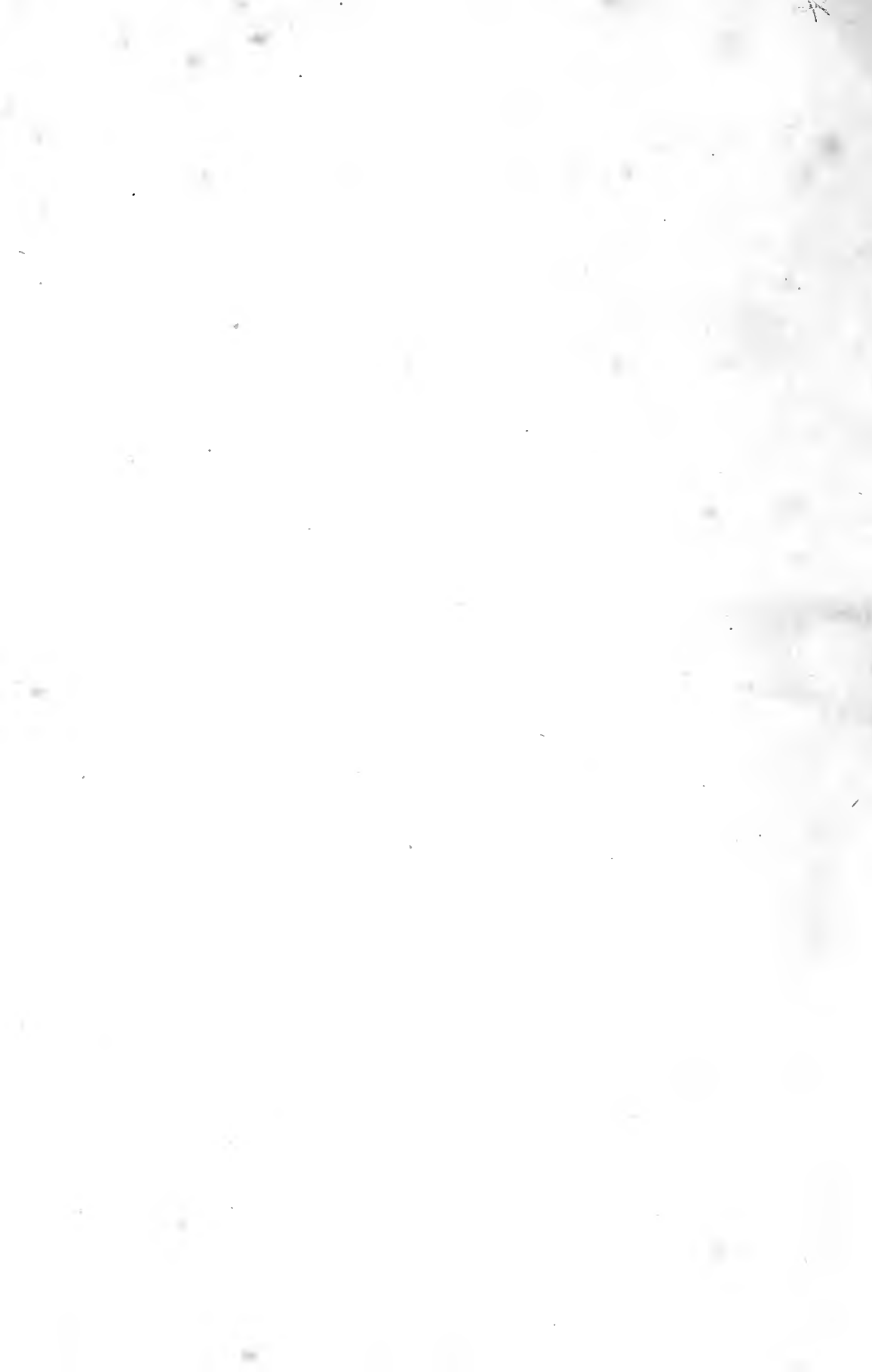


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A  
GENERAL HISTORY  
OF THE  
SCIENCE and PRACTICE  
OF  
MUSIC,

BY  
SIR JOHN HAWKINS.

VOLUME THE THIRD.

L O N D O N,  
Printed for T. PAYNE and SON, at the Mews-Gate.  
MDCCLXXVI.



A  
GENERAL HISTORY  
OF  
MUSIC.

VOLUME THE THIRD.



A  
G E N E R A L   H I S T O R Y  
O F   T H E  
S C I E N C E   a n d   P R A C T I C E  
O F  
M   U   S   I   C.

B O O K   I.   C H A P.   I.

**T**HE foregoing deduction of the history of music in England, and the specimens of vocal compositions above given, respect chiefly the church-service, and bring us nearly to that period when the Romish ritual ceased to prescribe the mode of divine worship, and choral service in this country assumed a new form. The general havoc and devastation, the dispersion of conventual libraries, and the destruction of books and manuscripts, which followed the dissolution of monasteries, and the little care taken to preserve that which it was foreseen would shortly become of no use, will account for the difficulty of recovering any compositions of singular excellence previous to the time of the reformation ; and that any at all are remaining is owing to the zeal of those very few persons, who were prompted to collect them as evidences of the skill and ingenuity of our ancient church musicians.

From hence we may perceive that as far as concerns the music of the church, we are arrived at the commencement of a new era ; and such in truth will it appear to be when we come to speak of the reformed liturgy, which though it was so calculated as to be susceptible of all those advantages that divine service is supposed to derive

from music, can neither be said to be borrowed from that of the Romish church \*, nor to resemble it so nearly as to offend any but such as deny the expediency, and even lawfulness of a liturgy in any form whatever.

These reasons render it necessary to postpone for a while the prosecution of the history of church-music in this our country, and to reassume that of secular music; in the improvement whereof it is to be noted that we were at this time somewhat behind our neighbours; for till about the commencement of the sixteenth century it does not appear that any one of the English masters had attempted to emulate the Flemings or the Italians in the composition of madrigals; for which reason the account of the introduction of that species of music into this kingdom must also be referred to a subsequent page.

In the interim it is to be observed that songs and ballads, with easy tunes adapted to them, must at all times have been the entertainment, not only of the common people, but of the better sort: These must have been of various kinds, as namely, satirical, humorous, moral, and not a few of them of the amorous kind. Hardly any of these with the music to them are at this day to be met with, and those few that are yet extant are only to be found in odd part books, written without bars, and with ligatures, in a character so obsolete, that all hope of recovering them, or of rendering to any tolerable degree intelligible any of the common popular tunes in use before the middle of the sixteenth century must be given up. The two that follow have nevertheless been recovered by means of a manuscript formerly in the collection of Mr. Ralph Thoresby, and mentioned in the catalogue of his Museum, at the end of his History of Leeds; they both appear to have been set by William Cornish of the chapel royal in the reign of Henry VII. The words of the first song were written by Skelton, and there is a direct allusion to them in a poem of his entitled the Crowne of Lawrell, printed among his works. The latter song is supposed to be a satire on those drunken Flemings who came into England with the princess Anne of Cleve, upon her marriage with king Hen, VIII.

\* That the Book of Common Prayer hath its original from the mass-book is expressly denied by Hamon L'Estrange, in his Alliance of Divine Offices, pag. 24; and the preface to queen Elizabeth's Liturgy refers to the ancient fathers for the original and ground thereof.



A - H be - fhrew you by my fay thefewanton  
 A - H be - fhrew you by my fay  
 These wanton

clarks be nyce al - way A - vent a - vent -  
 A - vent a - vent - my  
 clarks be nyce al - way A - vent a - vent

my Popin - jay nothyng but play tully  
 Popin jay - what wil ye do nothyng but play tully vally  
 my Popin - jay what wil ye d - o tully vally straw

vally straw let be I fay gup Jak of the  
 straw let be I fay gup chriſtian clowte gup Jak of the  
 gup chriſtian clowte

vale what manerly Margery mylk and Ale what  
 vale what manerly Margery what manerly  
 what manerly Margery mylk and Ale

manerly Margery manerly Margery mylk and Ale.  
 Margery mylk and Ale what Margery mylk and Ale.  
 mylk and Ale what manerly Margery mylk and Ale.

PART II

By gode ye be a prety pode  
 By gode ye be a prety pode and I  
 And I love

strawe Jamys foder ye play the fode  
 love you an hole cart lode ye play the fode  
 you an hole cart lode

I am no hacknie for your rode go watch a bole your

I am no hacknie for your rode go watch a bole your

bak is brode Gup Jak of the

bak is brode Gup christian clowte Gup Jak of the

Gup christian clowte

vale what manerly Margery mylk and Ale what

vale what manerly Margery what manerly

what manerly Margery mylk and Ale

manerly Margery manerly Margery mylk and Ale.

Margery mylk and Ale what Margery mylk and Ale.

mylk and Ale what manerly Margery mylk and Ale.

PART III

I wifs ye dele uncourtes \_ lie what wolde ye frompil me

I wifs ye dele uncourtes \_ lie what wolde ye frompil me

now fye fye by Christye shal not

now fye fye what and ye shall be my pigsnye my pigsnye no no harde

what and ye shall be my pigsnye my pigsnye my pigs -

I will not be japed bo - de - ly

- ly I will not be japed bo - de - ly Gup christian

- nve Gup christian

Gup Jak of the vale what manerly Margery mylk and

clowte gup Jak of the vale what manerly Margery what

clowte what manerly Margery mylk and

Ale what manerly Margery manerly Margery mylk and Ale.  
 manerly Margery mylk and Ale what Margery mylk and Ale.  
 Ale mylk and Ale what manerly Margery mylk and Ale.

PART  
IV

Walke forthe your way ye cost me noughte now have I  
 Walke forthe your way ye cost me noughte now have I

found that I have foughte the best chepe flesh that ever I  
 found that I have foughte the best chepe flesh that ever I

yet for hys love that all hath wrought wed me or  
 bought yet for hys love that all hath wrought wed me or  
 bought

els I dye for thought go  
 els I dye for thought gup christian clowte your broth is stale go  
 Gup christian clowte your broth is stale

manerly Margery mylk and Ale gup  
 manerly Margery mylk and Ale gup christian clowte gup  
 gup christian clowte - -

Jak of the vale what manerly Margery mylk and Ale what  
 Jak of the vale what manerly Margery what manerly  
 what manerly Margery mylk and Ale

manerly Margery manerly Margery mylk and Ale.  
 Margery mylk and Ale what Margery mylk and Ale.  
 mylk and Ale what manerly Margery mylk and Ale.



HOYDAY hoy-day Jolly rutte-kin hoy-day hoy-day like a rutte-kin hoy-day Jolly rutte-kin hoy-day hoy-day like a

HOYDAY hoy-day Jolly rutte-kin hoy-day hoy-day like a

te-kin hoy-day Hoy-day hoy-day hoy-day hoy-day hoy-day hoy-day

a ruttekin hoy-day Hoy-day hoy-day hoy-day

rutte-kin hoy-day Hoy-day hoy-day hoy-day

day hoy-day hoy-day like a rutte-kin hoy-day

hoy-day hoy-day hoy-day hoy-day hoy-day hoy-day

hoy-day hoy-day hoy-day hoy-day hoy-day like a rutte-kin hoy-day

like a rutte-kin hoy-day hoy-day hoy-day hoy-day hoy-day

day like a rutte-kin hoy-day hoy-day hoy-day hoy-day hoy-day

like a ruttekin hoy-day hoy-day hoy-day hoy-day hoy-day

- day hoy - day. In a  
hoy-day hoy-day. Ruttekin is come unto our town In a  
hoy day hoy day. Ruttekin is come unto our town In a

Cloke without Cote or Gown to ky - ver his  
Cloke without Cote or Gown fave a raggid hooede to kyver his  
Cloke without Cote or Gown fave a raggid hooede to kyver his

Crown like a ruttkin Hoy-day hoy-day Jolly rutte kin hoy-day hoy-  
Crown like a ruttkin hoy-day hoy-day Jolly ruttekin hoy-  
Crown like a ruttekin Hoy-day hoy-day Jolly rutte kin hoy-day hoy-

- day like a rut te kin hoy day Hoy-day hoy day hoy-day hoy-  
- day hoy-day like a ruttekin hoy-day Hoy day hoy-  
- day like a rut te kin hoy-day Hoy day hoy day hoy-day



- day hoy - - day hoy day hoy day like a rutte kin hoy -  
 day-hoy - - day hoy day hoy - - day - - day hoy day like a rutte kin hoy -

- day like a rut te kin hoy - - day hoy-day hoy -  
 hoy-day hoy-day like a rutte kin hoy - day hoy day hoy day hoy day hoy -  
 - day like a ruttekin hoy - day hoy-day hoy-day hoy-day

- day hoy-day hoy - day hoy - day Ruttekin can spekeno Eng -  
 - day hoy-day hoy-day hoy - day Ruttekin can spekeno Eng -  
 hoy-day hoy-day hoy day hoy - day.

- lifhe his tong renyth all on buttyrd Fish - be smerde  
 - lifhe be smerde with greefe  
 his tong renyth all on buttyrd Fish be smerde with greefe -



rutte kin hoy - - day hoy - day hoy - day hoy day hoy -  
a rutte kin hoy - day hoy-day hoy day hoy-day hoy day hoy-day  
ruttekin hoy - - day hoy-day hoy - day hoy-day hoy-day hoy-day

day hoy - - day  
hoy-day hoy - - day Rutte kin shall bring you all good luck - -  
hoy-day hoy - day Rutte kin shall bring you all good - -

a stoop of Beer up at a pluk at a pluk up at a  
a stoop of Beer up at a pluk at a pluk up at a  
luk a stoop of Beer up at a pluk at a pluk at a pluk - -

pluk till his Brain be as wise as a duk as a duk - - a  
pluk till his Brain be as wife as a  
- - till his Brain be as wife as - - a duk as

duk a duk like a rutt kin hoy-day hoy-day Jolly ruttekin hoy -  
 duk a duk like a rutkin hoy-day hoy-day Jolly rutte -  
 a duk like a rutt kin hoy-day hoy-day Jolly ruttekin hoy -

day hoy-day like a ruttekin hoy-day Hoy-day hoy-day hoy -  
 kin hoy-day hoy-day like a rutte kin hoy-day  
 -day hoy - day like a rutte kin hoy-day Hoy-day hoy-day hoy -

- day hoy day hoy - day hoy-day hoy day like a rutte -  
 hoy day hoy day hoy - day hoy day hoy - day -  
 - day hoy-day hoy-day hoy - day hoy - day like a rutte -

- kin hoy - day like a rutte kin hoy - day  
 hoy-day hoy-day like a rutte kin hoy - day hoy-day hoy -  
 - kin hoy - day like a ruttekin hoy - day hoy-day hoy -

hoy-day hoy-day hoy day hoy-day hoy - - day  
 day hoy day - - hoy-day hoy-day hoy - day When Rutte kin from  
 day hoy-day hoy day hoy day hoy day hoy - day When Rutte kin from

He will pifs a Gallon Pot full at twice  
 bordewill ryfe He will pifs a Gallon Pot full at twice and the  
 bordewill ryfe He will pifs a Gallon Pot full at twice and the

and the over-plus under the Ta-ble  
 over-plus of the new guise of - -  
 over-plus under the Table of the new guise of the new

of the new guise like a rutt kin Hoy-day hoy-day Jelly rutte  
 the new guise like a rutt kin Hoy-day hoy-day  
 guise - - - like a rutt kin Hoy-day hoy-day Jelly rutte

- kin hoy-day hoy - day like a rutte-kin hoy-day Hoy-day hoy  
 Jolly ruttekin hoy-day hoy day like a ruttekin hoy-day  
 - kin hoy-day hoy - day like a rutte-kin hoy-day Hoy-day hoy-

- day hoy - day hoy day hoy day hoy day hoy day hoy -  
 Hoy-day hoy day hoy - day hoy-day hoy - day -  
 - day hoy - day hoy-day hoy - day hoy - day hoy -

- day like a rutte-kin hoy - day like a rutte-kin hoy -  
 hoy-day hoy-day like a rutte-kin hoy -  
 day like a rutte-kin hoy - day like a ruttekin hoy -

- day hoy-day hoy-day hoy-day hoy-day hoy-day hoy-day  
 - day hoy-day hoy-day hoy-day hoy-day hoy-day hoy-day hoy-day  
 - day hoy-day hoy-day hoy-day hoy-day hoy-day hoy-day hoy-day

WILLIAM CORNYSHE JUN.



## C H A P. II.

**B**BETTER success has attended the attempts to recover the mere words of those songs and ballads which seem to have been the delight of past ages. By these which follow we discover that with the young people of those times the passion of love operated in much the same manner as it does now ; that our forefathers loved strong ale, and that the effects of it were discoverable in effusions of mirth and pleasantry, in a total oblivion of care, and a resolution to take no thought for the morrow.

If the coarseness of the raillery, or the profaneness, or indelicacy of expression observable in the two preceeding, and in a few of the subsequent poems, should need an apology for inserting them, the best that can be made is, that they present to our view a true picture of the times. Before the statute of James I. against profane cursing and swearing, the profanation of the name of God was so frequent in common discourse, that few looked on it as a crime. When Cox, bishop of Ely, hesitated about alienating a part of the episcopal estate in favour of Sir Christopher Hatton, queen Elizabeth disdained to expostulate with him, but swore by her Maker, in a letter yet extant under her own princely hand, to deprive him if he persisted in his refusal. In the earlier copies of our old English plays oaths make a part of the dialogue, and are printed at length : in the later editions these are expunged ; an evidence that the national manners have in some respects improved in the course of a century.

As to the other objection, the indelicate style of love conversation, it may be imputed to the want of that refinement which the free and innocent intercourse of the sexes in the view of their elders and superiors necessarily induces, not to mention the improvements in literature, which furnish the means of regulating external demeanour, and teach us to distinguish the behaviour of a rustic from that of a gentleman.

In this respect too the manners of the present have greatly the advantage over those of past ages, at least the style of courtship, which is all that concerns the present question, is so much improved, that

perhaps there are few gentlemen in this kingdom capable of writing to a mistress such letters as our king Henry VIII. in the ardour of his affection sent with presents of flesh, as he terms it, meaning thereby venison, to his beloved Anne Boleyn, a beautiful, modest, and well-bred young woman.

From the above particulars it may be inferred that the poetical compositions of the period here alluded to, wanted of that elegance which is now expected in every thing offered to the public view ; and as a few of the following are destitute of such a recommendation, this circumstance would supply, were it necessary, the want of other evidence of their antiquity.

The following song appears to have been written in the time of one of the Henries, and seems to be a fruitless prayer, tending to avert the consequences of indubitable pregnancy.

## I.

With all the hart in my body,

Now jentill belly dowe.

And thee was sore afraid,

And grievously dismayed,

With putting on hyr gowne.

Hyр belly was so grete,

Hyр gowne was not fete,

For sorrow dyd the swete,

And fange

Downe belly dowe.

## II.

Thys game gothe all ampe ;

I lould so well to kysse,

I thought it joy and blysse

To daunce in euery towne ;

But alas and well away

That euer I usyd suche playe,

For now wyth sorrowe may I saye

Downe belly dowe.

## III.



III.

Euery morning erly  
 My stomake is all quasie;  
 It hurtithe me  
 Full greuousely,  
 With sickness am I bound:  
 God and our blessyd lady,  
 And alsoe good king Henry  
 Send me some remedy  
 To kepe my belly downe.  
 Downe downe, now gentil belly downe.

The simplicity is no less remarkable than the style, of the following dialogue, which seems to be very ancient.

I.

Beware my lpttpll synger Syr I you desire,  
 He wrynge my hand to sore,  
 I pray you do no more,  
 Alas therefor,  
 He hurt my lpttpll synger.

II.

Why so do you say?  
 He be a wanton map,  
 I do but with you play,  
 Beware my lpttpll synger.

III.

Syr no more of suche sport,  
 For I have lpttpll comfort  
 Of your hyther resort  
 To hurt my lpttpll synger.

IV.

Forsoth goodly mysteris,  
 I am sorpy for your displeas:  
 Alack what may you pleas?  
 Beware my lpttpll synger.

## V.

Forsoth ye be to blame,  
 I wis it will not frame,  
 It is to your grete shame  
 To hurt my lyttell spnger.

## VI.

Thys was agayn my wyll certayn,  
 Yet wold I haue that hole agayn,  
 For I am sorpy for your payn,  
 Beware my lyttell spnger.

## VII.

Secing for the cause ye be sorpy,  
 I wold be glad wyth you for to mery  
 So that ye wold not ouer longe tarry  
 To hele my lyttell spnger.

## VIII.

I say wyth a jopfull hart agayne,  
 Of that I wold be full sayn,  
 And for your sake to take summe payne  
 To hele your lyttell spnger.

## IX.

Then we be both agreed  
 I pray you by our wedding wede,  
 And then ye shall haue lyttell nede.  
 To hele my lyttell spnger.

## X.

That I will by Gods grace,  
 I shall kysse your minion face,  
 That yt shall thynne in euery place,  
 And hele your lyttell spnger.

## XI.

Beware my lyttell spnger,  
 May my lyttell spnger,  
 And oh my lyttell spnger,  
 Oh lady mercy! ye hurt my lyttell spnger.

Behold

Behold the sentiments which sloth, corpulence, and rags have a tendency to inspire, in the following stanzas.

I.

I cannot eat  
 But lpttpt meat,  
 My stomack ys not good ;  
 But sure I think  
 That I can drynke  
 With any that were a hode.  
 Though I go bare,  
 Take ye no care,  
 I am nothing a cold ;  
 I stuff my skyn  
 So full within  
 Of jolly good ale and old.  
 Back and sydes go bare,  
 Both fore and hand go cold,  
 But belly God send thee good ale pough,  
 Whether it be new or ould.

II.

I loue no rost,  
 But a nut-brown rostie,  
 And a crab laid in the fire,  
 A little bread  
 Shall do me stead,  
 Much bread I not desire ;  
 No frost nor snow,  
 No winde I row  
 Can hurte me if I wolde,  
 I am so wrapt,  
 And throwly lapt,  
 Of joly good ale and old.  
 Back and sides go bare, &c.

III.

And Tib my wife,  
 That as her life,  
 Touch well good ale to seek,

Full ofte drinkes thee,  
 Till ye may see  
 The teares run down her cheeke ;  
 Then doth she trowle  
 To me the bowle,\*  
 Even as a mault-worm† thuld;  
 And faith sweet heart  
 I took my part  
 Of this joly good ale and old,  
 Back and sides go bare, &c.

## IV.

Now let them drink,  
 Till they nod and wink,  
 Even as good fellows should do,  
 They shal not misse  
 To haue the blisse  
 Good ale doth bring men to :  
 And all poor soules,  
 That haue scowred boules,  
 Or haue them lustely trolde,  
 God saue the liues  
 Of them and their wiues,  
 Whether they be young or old.  
 Back and sides go bare, &c.‡

In the following the praises of meek Mistrefs Margaret are celebrated by her lover.

## I.

Margaret meke,  
 Whom I now seke,  
 There is none lyke I dare well say ;

\* TROWLE, or Trole the Bowl, was a common phrase in drinking, for passing the vessel about, as appears by the following beginning of an old catch :

Trole trole the bowl to me,  
 And I will trole the fame again to thee.

And in this other in Hiltons's collection :

Tom Bools, Tom Bools,  
 Seest thou not how merrily this good ale trowles ?

† MAULT-WORM is a humourous appellation for a lover of ale or strong drink.

‡ This song is to be found in the old comedy of Gammer Gurton's Needle, which was first printed in 1551, and is even now well known in many parts of England.

So manerly,  
So curtesly,  
So prately  
She delis allway.

II.

That goodly las,  
When she me pas,  
Wlas I wote not where  
I go or stonde,  
I thynk me bond,  
In se in lond  
To comfort her.

III.

Her lusty chere,  
Her eyes most clere,  
I know no pere  
In her beaute;  
Both Cate and Bes,  
Maude and Anes,  
Sys is witnesse  
Of her ferynesse.

IV.

O my Margaret  
I cannot mere,  
In feeld ne strete,  
Wofull am I;  
True loue this chance,  
Pour chere abance,  
And let us dance  
'Herk my Lady \*.'

A lover sympathizes with his mistress, who is sick and ill at ease, in these lines :

\* Probably the name of some dance-tune now forgotten.

## I.

Ihone is like and ill at ease,  
 I am full sorp for Ihone's disease;  
 Alak good Ihone what may you please?  
 I thall beare the cost be swete sent Denys.

## II.

She is so prety in enery degre,  
 Good lord who may a goodlyer be  
 In faboure and in facion so will ye se,  
 But it were an angell of the Trinite.  
 Alak good Ihone what may you please?  
 I thal beare the cost be swete sent Denys.

## III.

Her countynauce with her lypnacion,  
 To hym that wolde of such recreation,  
 That God hath ordent in his first formation,  
 Myght wel be called conjuration.  
 Alak good Ihone what may you please?  
 I thal beare the cost be swete sent Denys.

## IV.

She is my lptell prety one,  
 What shulde I say? my mynde is gone,  
 Wt the and I were togethir alone,  
 I wis she will not gybe me a bone,  
 Mas good Ihone thall all my mone  
 Be lost so sone? \*

## V.

I am a sole,  
 Lebe this array,  
 Another day  
 We shall both play,  
 When we are sole †.

The three following short poems exhibit a picture of the deepest amorous distress.

\* i. e. treat me with contempt.

† Together or by ourselves.

Habe I not cause to mourn, alas !  
 Ever whiles that my lyfe do dure ;  
 Lamenting thus my sorrowful case  
 In sighes deepe without recure ?  
 Now remembryng my hard aduventure,  
 Meruellously makynge my hart wo :  
 Alas ! her lokes haue perled me so !  
 Sad is her chere with color chryspyne,  
 More fayrer of loke than fayre Elyn,  
 Eyes gray, clerer than columbyne,  
 Fewer a sweter of nature sempayne ;  
 Goodly in port, O what a pastyme and joy  
 Haue I when I behold her !

Wofully oppressed wpth sorrow and payne,  
 Wpth syghing my hart and body in distress,  
 Greuously tormented through disdayne,  
 Lackynge the company of my lady and mystres,  
 Whych to atayne is yet remedyles ;  
 But God of his grace surely me send  
 My sorrows importunate joyfully to amend.

Is it not sure a dedly payne,  
 To you I say that louers be,  
 When faythful harts must needs refrayn  
 The one the other for to see ?  
 I you assure ye may trust me,  
 Of all the paynes that euer I knew,  
 It is a payne that most I rewe.

The following trim stanzas exhibit the portrait of a loyal lover.

I.

As I lay sleppynge,  
 In dremes fletynge,  
 Euer my swetyng  
 Is in my mynd ;

She is so goodly,  
 With looks so louchy,  
 That no man trulpy  
 Such one can fynde.

## II.

Her beuty so pure,  
 It doth under lure,  
 My pore hart full sure.  
 In gouernance;  
 Therfor now wyll I  
 Unto hyr apply,  
 And euer will cry  
 For remembraunce.

## III.

Her fayer eye persyng,  
 My pore hart bledyng;  
 And I abydyng,  
 In hope of mede;  
 But thus haue I long  
 Entunyd this songe,  
 Wyth paynes ful stronge,  
 And cannot spede.

## IV.

Alas wyll not she  
 Now shew hyr ppyte,  
 But thus wyll take me  
 In suche dysdayne;  
 Methynketh I wys,  
 Unkynde that she is,  
 That byndeth me thus,  
 In such hard payne.

## V.

Though she me bynde,  
 Yet shall she not fynde  
 My pore hart unkynd,  
 Do what she can;



For I wylł hȳr pray,  
Whyles I leue a day,  
We to take for aye,  
For hȳr owne man.

The following is the expostulation of a lover disdained by his mistress, in a style of great simplicity.

I.

Complayn I map,  
And right well say,  
Loue goth astray,  
And wareth wilde;  
For many a day  
Loue was my pray,  
It wylł away,  
I am begylde.

II.

I haue thankles  
Spent my seruyce,  
And can purches  
No grace at all;  
Wherefore doubtles,  
Such a mystris,  
Dame Piteles,  
I map her call.

III.

For likerly,  
The more that I  
On her do try  
On me to thinke;  
The lesse mercy  
In her fynd I,  
Alas I dye,  
My hart doth synke.

Fortune pardone,  
 Accuseth me  
 Such cruelte,  
 Wythouten gilt;  
 Owght not to be,  
 I tuis pitee,  
 O shame to see,  
 A man so spilt.

## V.

That I shuld spyll  
 For my good wyll,  
 I thynke gret ill,  
 Agaynst all ryght;  
 It is more ill,  
 She shuld me kyll,  
 Whom I loue styll,  
 Wyth all my myght.

## VI.

But to expresse  
 My heaupnes,  
 Wyth my seruyce  
 Is thus forsake:  
 All comfortles,  
 Wyth much dyscrese,  
 In wyldernes,  
 I me betake.

## VII.

And thus adewe,  
 Deth doth enlewe,  
 Wythout rescue,  
 Her \* \* \* \*  
 I trow a Jew  
 On me wold rewe,  
 Knowing how trewe  
 That I have bene.

The

The two following are also of the amorous kind, and are of equal antiquity with the rest.

## I.

Ah my swete swetpng !  
 My lypyl prett swetpng,  
 My swetpng wyl I loue whereuer I go ;  
 She is so proper and pure,  
 Full stedfast, stabill and demure,  
 There is none such ye may be sure,  
 As my swete swetpng.

## II.

In all thys world as thynketh me,  
 Is none so plesaunt to my eye,  
 That I am glad soo ofte to see,  
 As my swete swetpng.

## III.

When I behold my swetpng swete,  
 Her face, her hands, her minion sete,  
 They seme to me there is none so mete,  
 As my swete swetpng.

## IV.

Above all other prayse must I,  
 And loue my prett pygmye  
 For none I fynd soo womanly  
 As my swete swetpng.

## I.

What meanest thou my fortune,  
 From me so fast to flye ;  
 Alas thou art importune  
 To worke thus cruelly.

II. Thy

## II.

Thy waste continually  
 Shall cause me call and crye;  
 Woo worth the tyme that I  
 To loue dyd first apply.

The following is the dream of a lover, taken from Mr. Thoresby's MS.

Benedicite ! whate dremyd I this nyght ?  
 Methought the worlde was turnyd up so dowlne,  
 The son the moone had lost ther force and lyght,  
 The see also drowned both roue and towne :  
 Yet more meruell how that I hard the sounde  
 Of onys uoyce saying bere in thy mynd,  
 Thi lady hath forgoren to be kynd.

## C H A P. III.

THE two following short poems appear by the manuscript from which they were taken to have been composed about the time of Henry VIII. they were communicated by a very judicious antiquary lately deceased, whose opinion of them was, that they were written either by, or in the person of Anne Boleyn ; a conjecture which her unfortunate history renders very probable.

## I.

Defiled is my name full sore,  
 Through cruel spyte and false report,  
 That I may say for euermore  
 Farewell, my jop ! adewe, comfort !

## II.

For wrongfully ye judge of me,  
 Unto my fame a mortall wounde :

Say what ye lyst it will not be,  
He seek for that cannot be found.

I.

O Death, rocke me on slepe,  
Bring me on quiet rest,  
Let passe my uerpe guiltles gosse,  
Out of my carefull brest;  
Toll on the passinge bell,  
Ring out the dolefull knell,  
Let the sounde my dethe tell,  
For I must dye,  
There is no remedye,  
For now I dye.

II.

My paynes who can expresse?  
Alas! they are so stronge,  
My dolor will not suffer strenght:  
My lyfe for to prolonge;  
Toll on the passinge bell,  
Ring out the dolefull knell,  
Let the sound my dethe tell,  
For I must dye,  
There is no remedye,  
For now I dye.

III.

Alone in prison stronge,  
I wayle my destenye;  
No worth this cruel hap that I  
Should taste this miserie.

Toll on the passinge bell,  
 Ringe out the doleful knell,  
 Let the sounde my dethe tell,  
 For I must dye,  
 There is no remedy,  
 For now I dye.

## IV.

Farewell my pleasures past,  
 Welcome my present payne,  
 I fele my torments so increse,  
 That lyfe cannot remayne.  
 Cease now the passing bell,  
 Nong is my doleful knell,  
 For the sound my deeth doth tell,  
 Deeth doth draw npe,  
 Sound my end dolefully,  
 For now I dye.

The following not inelegant stanzas seem to have been occasioned by the marriage of Margaret the daughter of Henry VII. to James IV. king of Scotland, in 1502; of whom it is related, that having taken arms against his own father, he imposed on himself the voluntary penance of continually wearing an iron chain about his waist\*.

## I.

O sayer, sayrest of euery sayre,  
 Princes mosse plesant and preclare,  
 The lustiest on lyue that bene,  
 Welcome of Scotland to be quene.

\* Buchanan relates that in the reign of this prince, viz. in the year 1489, was born in Scotland a creature resembling a man-child from the navel downward, but of both sexes upward. By the special order of the king it was educated and instructed in languages, and in music particularly, in which it arrived to an admirable degree of skill. This creature, as it had two distinct bodies upwards, had also several wills and appetites, the one body often advising and consulting, and at other times differing, and even quarrelling, with the other. It lived twenty-eight years. Buchanan's relation is founded on the testimony of many honest and credible persons living in his time, who he says were eye-witnesses of this prodigy. Rer. Scot. lib. XIII.

## II. Nong

II.

Young tender plant of pulchritude,  
 Descendit of imperial blood,  
 Fresh fragrant flower of saprehode thene,  
 Welcum of Scotland to be quene.

III.

Sweet lussie imp of bewtie clere,  
 Hoste mightie kings dowghter dere,  
 Borne of a princes most serene,  
 Welcum of Scotland to be quene.

IV.

Welcum the rose both red and whyte,  
 Welcum the flower of our delyte,  
 Our spirit rejoicing from the splene,  
 Welcum of Scotland to be quene.

The two following songs are more sententious ; the first is a sort of caveat against idle rumours.

I.

Considering this world, and th' increse of vyce,  
 Stricken into dumpy, right much I mused,  
 That no manner of man be he neuer so wyse,  
 From all sorts thereof can be excused.

II.

And one vyce there is, the more it is used  
 No inconueniens shall grow day by day,  
 And that is this, let it be refused  
 Geue no sure credens to euery heresay.

III.

Ught womens thoughts wpll runne at large,  
 Whether the tayle be false or iust ;  
 Typpings of alehouse or Grauesend barge,  
 Bere-baptings or barbers shopes is not to trust.

## IV.

An enemies tale is some distrust,  
 He shall perceue it partshall a way,  
 To all the foresayd refrayn we must,  
 To geue sure credens to euery heresay.

## V.

Though heresay be trew, as perchaunce may fall,  
 Yet for not thy credens so high,  
 And though the teller seem right substantial,  
 And tell but heresay, why may he not lye ?

## VI.

Then betwixt lyght credens and a tonge hasty,  
 Surely the gyles is cast away,  
 Condemnyng the absent, that is unworthy,  
 So passyth a lyfe from heresay to heresay.

## VII.

Good Lord ! how some wyl wryth a loud noyce,  
 Tell a tale after the best sorte,  
 And some herers how they wyl rejoyce,  
 To here of theyr neighbours ill report !

## VIII.

As though it were a matter of comfort,  
 Herein our charite doth dekap,  
 And some maketh it but game and sport,  
 To tell a lye after the heresay.

## IX.

Tell a good tale of God or some saynt,  
 Or of some mirakels lately done ;  
 Some wyl beleue it hard and stent,  
 And take it after a full lyght facyon :

## X.

We here say Christ suffrid passion,  
 And man shall reuert to earth and clay,



The rycheft or Strongeft know not how foone,  
 Helene well now this, for true is that herclay.

This that follows is a dialogue between two lovers, in which there is great simplicity of style and sentiment, and a frankness discoverable on the lady's part not warranted by the manners of the present time.

I.

[He] My harts lust and all my pleasure,  
 Is geuen where I may not take it agayne.  
 [She] Do you repent? [He] Nay I make you sure.  
 [She] What is the cause then you do complayne?

II.

[He] It plesyth my hart to thew part of my payne,  
 [She] To whom? [He] to you [She] pleseth that wyl not me;  
 Be all these words to me, they be in vayne,  
 Complayne where you may haue remedy.

III.

[He] I do complayne and find no releffe.  
 [She] Hea do you so? I pray you tell me how.  
 [He] My lady lyst not my paynes to redresse.  
 [She] Say ye soth? [He] Hea, I make God a vowe.

IV.

[She] Who is your lady? [He] I put case you.  
 [She] Who I? nay be sure it is not so.  
 [He] In sayth ye be. [She] Why do you sweare now?  
 [He] In good sayth I loue you and no mo.

V.

[She] No mo but me? [He] No so say I.  
 [She] May I you trust? [He] Hea I make you sure.  
 [She] I fere nay. [He] Yes, I shall tell you why.  
 [She] Tell on lets here. [He] We haue my hart in cure.

## VI.

[She] Pour hart ? nay. [He] Yes without mesure,  
 I do you loue. [She] I pray you say not so.  
 [He] In fayth I do. [She] Nay I of you be sure ?  
 [He] Yea in good fayth. [She] Then am I yours also.

By what kind of sophistry a lover may reason himself into a state of absolute indifference the following ballad teaches.

## I.

If reason did rule,  
 And witt kept scoole,  
 Discrecion shoulde take place,  
 And heaue out heauines,  
 Which banished quiernes,  
 And made hym hide his face.

## II.

Sith time hath tried,  
 And truth hath spied,  
 That fained faith is flatterie,  
 Why should disdaine  
 Thus ouer me raigne,  
 And hold me in captiuitie ?

## III.

Why shoulde cause my harte to brasie,  
 By fauoring foolish fantasie ?  
 Why should dispare me all to teare,  
 Why shoulde I ioyne with ielosie ?

## IV.

Why should I trust,  
 That neuer was iust,  
 Or loue her that loues manie ;  
 Or to lament  
 Time past and spente.  
 Whereof is no recouerie ?

V. for

V.

For if that I  
Should thus applpe.  
Myselfe in all I can;  
Truth to take place,  
Where neuer truth was,  
I weare a foolish man.

VI.

Sett foorth is by science,  
Declare it doth experience,  
By the frute to know the tree;  
Then if a faininge flatterer,  
To gaine a faithfull louer,  
It may in no wise be.

VII.

Therefore farewell flatterie,  
Fained faith and jelosie,  
Truth my tale shall tell;  
Reason now shall rule,  
Witt shall kepe the scoole,  
And bed you all farewell.

The arguments in favour of celibacy contained in the following song are neither new nor very cogent; yet they are not destitute of humour.

I.

The bachelor most joyfullpe,  
In pleasant plight doth passe his daies,  
Good fellowship and companie  
He doth maintaine and kepe alwaie.

II.

With damselfs braue he maye well goe,  
The married man cannot doe so,

If he be merie and top with any,  
 His wife will frowne, and words geue manye;  
 Her pellow houle the strait will put on,  
 So that the married man dare not displease his wife Joane.

There is somewhat subtle in the argument used by the author of the following stanzas against lending money, which in short is this, to preserve friendship, resist the emotions of it.

## I.

I had both monie and a frende,  
 Of neither though no store;  
 I lent my monie to my frende,  
 And tooke his bonde therfore.

## II.

I asked my monie of my frende,  
 But natwght save words I gott;  
 I lost my monie to kepe my frende,  
 For selwe hym would I not.

## III.

But then if monie come,  
 And frende againe weare founde,  
 I woulde lend no monie to my frende,  
 Upon no kynde of bonde.

## IV.

But after this for monie cometh  
 A friend with pawne to pape,  
 But when the monie should be had,  
 My frende used such delay,

## V.

That neede of monie did me force;  
 My frende his pawne to sell,  
 And so I got my monie, but  
 My frende clene from me fell.

## VI. Sirh

## VI.

Sith bonde for monie lent my frende,  
Nor patene assurance is  
But that my monie or my frende,  
Eherbye I euer misse.

## VII.

If God send monie and a frende,  
As I haue had before,  
I will keepe my monie and save my frende,  
And playe the foole no more.

The examples above given are only of such songs and ballads as it is supposed were the entertainment of the common people about the year 1550, they are therefore not to be considered as evidences of the general state of poetry at that time, nor indeed at any given period of the preceding century; for, not to mention Chaucer, who flourished somewhat before, and whose excellencies are known to every judge of English literature, the verses of Gower abound with beautiful images, and excellent moral precepts; and those of the earl of Surrey, Sir Thomas Wyat, and a few others, their contemporaries, with the liveliest descriptions, and most elegant sentiments. One of the most excellent poems of the kind in the English language is the ballad of the Nut-brown Maid, published with a fine paraphrase by Prior, which, though the antiquity of it has by a few been questioned, was printed by Pinson, who lived about the year 1500, and probably was written some years before.

Many of the songs or popular ballads of this time appear to have been written by Skelton, and a few of them have been occasionally inserted in the course of this work; as to his poems now extant, they are so peculiarly his own, so replete with scurrility, and, though abounding with humour, so coarse, so lewd and indelicate, that they are not to be matched with any others of that time, and consequently reflect no disgrace on the age in which they were written.

Nothing can be more comical, nor nothing more uncleanly, if we except certain verses of Swift, than that poem of Skelton entitled the Tunnyng of Elynour Rummyng. This woman is said by him

him to have lived at Letherhead in Surrey, and to have sold ale, the brewing or tunning whereof is the subject of the poem. The humour of this ludicrous narrative consists in an enumeration of many fluttish circumstances that attended the brewing, and a description of several persons of both sexes, of various characters, as travellers, tinkers, servant-wenchcs, farmers' wives, and many others, whom the desire of Elynour's filthy beverage had drawn from different parts of the country; of her ale they are so eager to drink, that many for want of money bring their household furniture, skillets, pots, meal, salt, garments, working-tools, wheel-barrows, spinning-wheels, and a hundred other things. This numerous resort produces drunkenness and a quarrel, and thus ends Skelton's poem the Tunnyng of Elynour Rummyng.

Of his talent for satire the same author has given an example in the following verses, which because they are characteristic of an ignorant singing-man, a contemporary of his, are here inserted at length.

*Skelton Laureate against a comely Copstrowne, that curiowly chauntpd and carryshly cowntred and madly in his Musikes mokyshly made, agaynst the ix Musis of politike Poems and Poertys matriculat.*

Of all nacpons under the Heuyn,  
These frantpke foolys I hate most of all,  
For though they stumble in the synnes scuyne,  
In peupshnes yet they snapper and fall,  
Which men the vij deadly sins call,  
This peupsh proud this prender gest,  
When he is well yet can he not rest.

A swete sugar lose and sowre bayards bun  
Be sumdele lyke in forme and shap,  
The one for a duke the other for a dun;  
A maunchet for Morell thereon to snap,  
His hart is to hy to haue any hap,  
But for in his gamut carp that he can,  
Lo Jak wold be a Jentylman.

Wpsh

Wp̃th heȝ trõp̃ lõp̃, lo whip here Jak,  
 Mumbek sodp̃ld̃m sp̃ll̃er̃m ben,  
 Curp̃ow̃ly he can both counter and knak,  
 Of Martin Swart, and all hys mery men,  
 Lord how Perkp̃n is proud of his Pohen,  
 But ask wher he fyndỹth among his monacords  
 An holp-water-clark a ruler of lordes.

He cannot fynd it in rule nor in space,  
 He solf̃ỹth to haute, hys tryb̃yll is to hy,  
 He bragg̃ỹth of his byrth that borne was full bace,  
 Hys musyk withoute mesure, to sharp is his my \*,  
 He trym̃mỹth in his tenor to counter pard̃y,  
 His discant is bes̃y, it is without a mene,  
 To fat is his fant̃y, his w̃yt is to lene.

He tumb̃ỹth on a letwde letwre, Roȝp̃ bulle Roȝle †,  
 Rumbil downe, tumbil downe, heȝ go now now,  
 He fumb̃lỹth in his syngering an ugly rude noise,  
 It seem̃ỹth the sobb̃yng of an old sow;  
 He wolde be made moeh of and he w̃yt̃ h̃ow;  
 Wele sped in spyndels and tump̃ng of travell̃ys,  
 A bungler, a brawler, a pyker of quarell̃ys.

Comely he clapp̃ỹth a payre of claup̃cord̃ys,  
 He whyp̃st̃el̃ỹth so swetely he maketh me to swet,  
 His discant is daffed full of discordes,  
 A red angry man, but eas̃y to intrete;  
 An usher of the hall sayn wold I get,  
 To pointe this proude page a place and a rome,  
 For Jak wold be a Gentilman that late was a grome.

Jak wold Het and yet Till sayd nay,  
 He counteth in his countenance to chek̃ with the best,  
 A malaperte medler that pryeth for his pray,  
 In a dyth dare he rush to wrangill and to wrest,  
 He findeth a proporeyon in his prycke songe,  
 To drynke at a draught a large and a long.

\* i. e. The syllable MI used in solmifation.

† The initial words of some old song.

Nay iape not with hym, he is no small sole,  
 It is a solempne fyre and a solayne,  
 For lordes and ladyes lerne at his scole,  
 He techyth them so wysely to soif and to sayne,  
 That neither they sing wel prike-song nor plain,  
 This Doctor Dellias commenfyd in a cart,  
 A maister, a mynstrel, a fyddler, a farr.

What though ye can counter Custodi nos,  
 As wel it becomith you a parpsh towne clarkie  
 To syng Supinitati dedit Ægros,  
 Yet bere ye not to bold, to braule ne to bark,  
 Let me that medeled nothing with poure wark,  
 Correct first thy selfe, walk and be nought,  
 Deme what you list thou knowist not my thought.

A prouerbe of old say well or be still,  
 Ye are to unhappp occasion to fynde,  
 Uppon me to clater or else to say yll.  
 Now have I shewyd you part of your proud mind,  
 Take this in worth the best is behind.  
 Wryten at Croydon by Crowland in the clay,  
 On Candemas eyn the Kalendas of May.

Mention has already been made of the service-books anciently used in the churches and chapels of this kingdom, by whom they were generally made, and of the enormous price they bore while copies of them could only be multiplied by writing. This, though a great inconvenience, was not the only one which music laboured under, for the characters used in musical notation were for a series of years fluctuating, so that they assumed a new form in every century, and can hardly be said to have arrived at any degree of stability till some years after the invention of printing; and it will surprize the reader to behold, as he may in the specimens of notation here given, the multifold variation of the musical characters between the eleventh century, when they were invented by Guido, and the fifteenth, when, with a few exceptions in the practice of the German printers, they were finally settled.



**I**n paupertate te spiritus sanctus servavit  
 ipse subleget te super terram pauperum  
 cum paupere in his que sunt tibi sunt  
 si ues cum dilectis tibi cor fixum  
 habuit in corde. Iohanna  
 uic acv  
 ia. v. Auribus audiendi audi  
 ens dicentem iherosolimam  
 thesaurus tuus ibi est et cor tuum  
 ibi. Vbi cor fixum.

**S**ed expugnatis non  
 longo post tempore  
 bozuctuarius agent  
 antiquorum sacrorum dis  
 persi sunt quolibet in quo  
 uerbum recepit. Ipse  
 antistes cum quibus da  
 pppinu petuit qui  
 interpellante uultu  
 de coniuge sua. dedit  
 ei locum mansionis in  
 insula hren que in  
 qua illoz uocatur i  
 litroze. In qua ipse con  
 structo monasterio quod  
 hacten possident he

redes eius aliquorum  
 concurrentiam

gessit uitam. ubi  
 daucit uicini die.

**L**audemus deum  
 uim in bea uan  
 tis suberit meritis glo  
 rio tuis ad sepulchrum eius  
 egeri ue p nunt i canan  
 uic acv

ia. v. Vere mirabilis deus  
 qui assidue bea uim suberit  
 tum miraculis conuiscare fa  
 cis. ad sepulchrum. Glia pa.

**I**stius deduxit d. laus.  
 Serue bone i fidelis quia  
 in pauca fusti fidelis supra  
 multa te constituam in  
 tra in gaudium domini dei  
 tuu acv id.

*Responsorium. In paupertate - te spi - ri tus seruiens Chri - ste. Sicut*  
*ter - tus, super ter ram pauper - cum pau - pere in his*  
*quae sur - sum sunt de - uesam diuite, ubi cor fi - sum*  
*habu it in ecc - le theiauri a -*  
*uit. Ac - uia. Versiculus. Auribus audiendi audi - ens*  
*dicentem. Jesum, ubi est thesaurus tu - us ibi est et cor - tu um.*  
*Ubi cor fi - sum.*

*Salexpugnatis non longo post tempore Peructuariis agente antiquorum Saxonum, dispersi  
sunt quolibet hi qui uerbum receperant. Ipse antistes cum quibusdam Pippinum petiit, qui interpellante  
Brithrade coniuge sua, dedit ei locum mansionis in insula Erenique quae lingua illorum uocatur in  
littore. In qua ipse constructo monasterio quod hactenus possident heredes eius aliquamdiu con  
tinensimam gessit uitam, ibique clausit ultimum diem.*

*Responsorium. Laudemus De - mi num in be a ti an -*  
*ti - sta - tis. Sicut ber - ta me - ri - tus glo - ri o - jus ad -*  
*se pul chrum e - nus aegri - ue - ni unt et sa nan -*  
*tur. Ac -*  
*uia. Versiculus. Vere miru bilis De us, qui assi du is be a*  
*tum Suthbertum miraculis coru - scare fa - cis. Ad se pul -*  
*chrum. Gloria patri. Suscepit dedit. Dominus. Laudes. Serue*  
*bone et si delis, quia in pauca sui isti si delis, supra mul - ta*  
*te constituam, in - tra in gaudi um Domini De - i tui.*  
*Ac - uia -*

ripe me domine ab  
 homine malo aurore quo  
 libera me Qui cogitant  
 et malicias in corde  
 tota die confabulantur  
 prelia. Acie et linguas  
 suas sicut serpentes venenum  
 aspiciunt sub labiis eorum. Custodi  
 me domine de manu pecca  
 toris a. ab hominibus in

*Eripe - me - - - - Do - mi ne - - - ab ho -*  
*mine malo - - - - a vi ro ini - - - quo - li*  
*bera - - - me Qui cogitaue - - - - -*  
*- - - - - runt mali ti as in cor - de tu ta*  
*di - - e - - - con sti tu e - - bant prae - - - -*  
*- - - - - lia A cue runt lin guas su - -*  
*- - - as si cut fer pen tes ve ne num*  
*as si dum sub la - ti is e - - orum Custodi*  
*me Do - - - mine de man u pec ca -*  
*toris ac ab ho mi ni bus ini*

Verbum patris mundi factum est in tu aut  
 quus per utrum cuius mentem non graua  
 ut onus pueris crederet ut in uellus piuma  
 sic dilectus aut in maria  
 nuntiae conducat claustra marie ut in  
 Gloria patri et filio et spiritui sancto ut in  
 Habeat sit promissio quod illius

*nilum Dei filium*  
*Tu autem.*

*Ver - - bum pa - - tris mundo fulsit vir -*  
*ginis per ute - rum cuius mentem non graua - - uit*  
*onus praefens sce - le - rum. Ut in vel - lus plu - ui a, sic*  
*descen - - - - - dit in Ma - ria cutus. So*  
*lem iustitiae conclu - dunt claustra Ma ri - - ae Ut*  
*in &c. Glo ria Pa tri et Fi - - lio et Spiritu i san -*  
*cto. Ut in &c.*

*Intertio*  
*Nocturno*  
*Antipho -*  
*nia.*

*Alra - hae fil promif - fi o,*  
*quod illius*

Vēre dignum et iustum  
 est. equum et salutare.  
 Nos tibi semper et ubiq;  
 gratias agere. domine  
 sancte pater omnipotens  
 eterne deus. Quia per  
 incarnati uerbi coexistum  
 Per quem  
 maiestatem tuam laudant  
 angeli adorant dominan-  
 tes. tremunt potestates.  
 Celi celorumq; uirtutes ac

beata seraphim sociā exul-  
tationē concēlebant.  
Cum quibus et nostras uo-  
ces ut admittā iubeas depre-  
cāmur. supplicī confessionē  
dicētes. Sanctis. s. s.

Bayly. Sc.

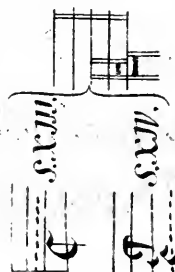
Uere dignum et iustum est, æquum et saluta-  
re Nos tibi semper et ubique gratias agere, domine  
sancte pater omni potens æternæ De-us, Quia per in-  
carnati uerbi miserationem..... Per quem  
maiestatem tuam laudant ange-li, ado-rant dominati-o-  
nes, tre-munt po-tes-ta-tes, Coeli coelorum-que uirtutes ac  
beata Se-ra-phim, so-cia exulta-ti-o-ne conce-lebrant.  
Cum qui-bus et nostras uoces ut ad-mitti iubeas de-pre-  
cā-mur, sup-pli-cī confes-si-o-ne di-cen-tes: San-ctis,  
sanctus, j. j.



*Chorus medi. Canticorum aen.*

Vocis cantus:

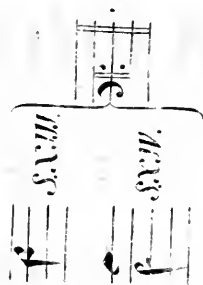
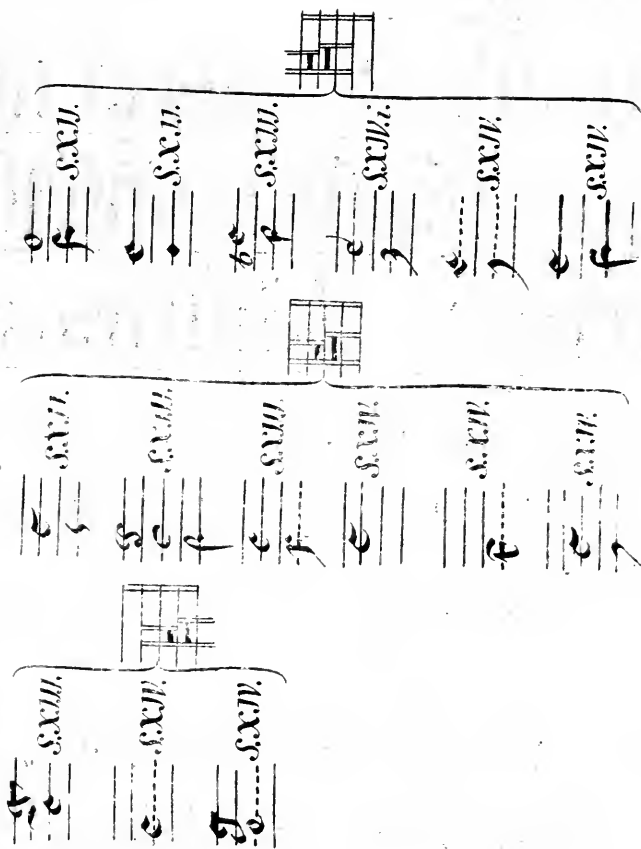
Vocis altæ primæ.







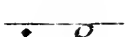



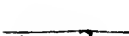



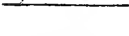

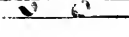






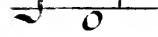

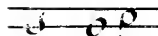
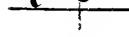






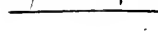

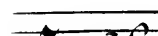


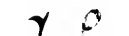
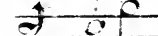

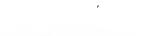
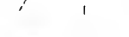
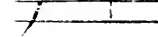
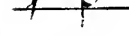

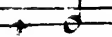
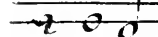


Vocis altæ.

Vocis mediæ.

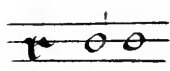
Vocis infimæ primæ.

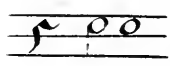


*Notae Musicae.*

 S.XI.	 S.XI.
 S.XI.	 S.XI.
 S.XII.	 S.XIII.
 S.XII.	 S.XIV.
 S.XII.	 S.XV.
 S.XII.	 S.XVI.
 S.XIII.	 S.XVII.
 S.XIII.	 S.XVIII.
 S.XI.	 S.XIX.
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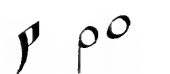
# *Notae Musicae.*

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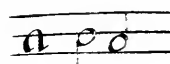
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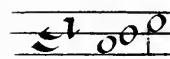
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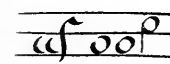
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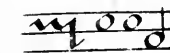
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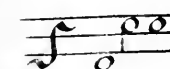
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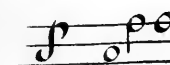
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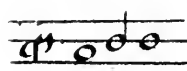
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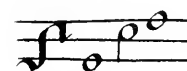
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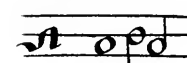
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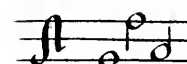
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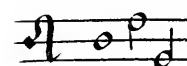
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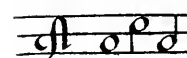
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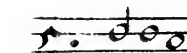
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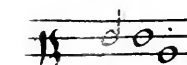
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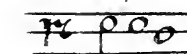
 S.XIV.

 S.XI.

 S.XI.

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 S.XIV.

 S.XIV.

 S.XII.

Upon the foregoing specimens it is to be remarked, that they exhibit a series of characters used for the purpose of musical notation from the eleventh century down to the fourteenth, as they are to be found in missals, graduals, antiphonaries, and other books of offices adapted to the Romish service. With regard to the first, ‘*Paupertate Spiritus*,’ the musical characters appear to be such as are said to have been in use previous to the invention of the stave by Guido, and from the smallness of the intervals it may be questioned whether the notes are intended to signify any thing more than certain inflections of the voice, so nearly approaching to monotony, that the utterance of them may rather be called reading than singing.

The example ‘*Eripe me Domine*’ is clearly in another method of notation, for the stave of Guido, and also the F cliff, are made use of in it. With regard to the characters on the lines and spaces, they are very different from those points, from the use whereof in musical composition the term *Contrapunto* took its rise; and so little do they resemble the characters proper to the *Cantus Mensurabilis*, as described by Franco, De Handlo, and other writers on that subject, that it is not without great difficulty that they can be rendered intelligible. The author from whom this example is taken exhibits it as a specimen of the manner of notation in the twelfth century; it nevertheless appears to have continued in practice so low down as the sixteenth, for all the examples in the *Margarita Philosophica* of Gregory Reisch, printed in 1517, are in this character, as are also those in the *Enchiridion* of George Rhaw, the *Compendium Musices* of Lampadius, and other works of the like kind, published about the same time.

The specimen ‘*Verbum Patris*’ is of the thirteenth century, and as to the form of the characters, differs in some respects from the former; and here it may be remarked, that the F and C cliffs have each a place in the stave, and that the station of the former is marked by a pricked line. Other distinctions for the places of the cliffs, namely, by giving the lines a different colour or different degrees of thickness, were usual in the earlier times, and are taken notice of in the preceding volume of this work.

The character in the specimen ‘*Vere dignum et justum*’ are supposed to denote the inflections of the voice in reading.

The plate page 51 shews the different forms of the cliffs, and their gradual deviation from their respective roots at different periods.

The

The two next succeeding plates contain a comprehensive view of the musical notes in different ages, with their equivalents in modern characters.

The specimens above exhibited are taken from the *Lexicon Diplomaticum* of Johannes Ludolphus Walther, published at Ulm in 1756; they appear to have been extracted from ancient service-books in manuscript, of which there are very many yet remaining in the public libraries of universities and other repositories in Europe \*. The explanations in modern characters are the result of his own labour and learned industry, and furnish the means of rendering into modern characters those barbarous marks and signatures used by the monks in the notation of their music.

#### C H A P. IV.

**T**HE invention of printing proved an effectual remedy for all the evils arising from the instability of musical notation, for besides that it eased the public in the article of expence, it introduced such a steady and regular practice as rendered the musical, an universal character.

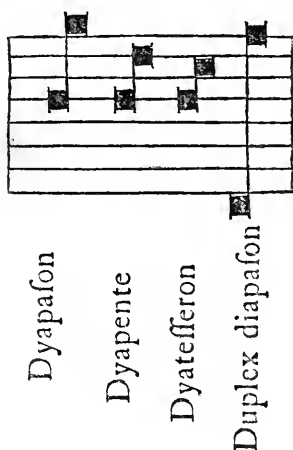
The first essays towards music-printing were those examples which occur in the works of Franchinus, printed at Milan; but of these it may be observed, that the notes therein contained are not printed from letter-press types, with a character cut on each, but in masses, or from blocks, with a variety of characters engraven thereon. The Germans improved upon this practice, and the art of printing music with letter-press types appears to have arrived at great perfection among them by the year 1500.

Mattheson, in his *Vollkommenen Capelmeister*, pag. 58, relates that Jaques De Sanleques, a man who had arrived to play exquisitely on all instruments, without the least instruction, was the first who taught the art of making music-types, and the method of printing from them, in France; and that he died in the year 1660, at the

\* One of the finest of the kind, perhaps in the world, is the *Liber Regalis*, containing, among other things, the religious ceremonial of the coronation of Richard II. and his queen, with the musical notes to the offices. This curious MS. was originally intended for the use of the high-altar in Westminster-abbey, and is now in the library of that church.

age of forty-six, having precipitated his death by excessive study and application. This account of the introduction of musical printing types into France can never be true; for the Psalms and other works of Claude Le Jeune, which were published at Paris by Pierre Ballard before Sanleques was born, that is to say in 1603 and 1606, are a demonstration to the contrary; and, to judge from the exquisite beauty and elegance of the characters, and the many elegant ornaments and ingenious devices for the initial letters, it seems that the French had in this kind of printing greatly the advantage of their neighbours.

In England the progress of this art was comparatively slow, for in the *Polychronicon* \* of Ranulph Higden, translated by Trevisa, and printed by Wynken de Worde, at Westminster in 1495, are the following musical characters, which Mr. Ames with good reason supposes to be the first of the kind printed in England.



Grafton improved upon these characters in the book published by him in 1550, entitled, *The Book of Common Prayer noted*, which was composed by John Marbeck organist of Windsor, and contains the rudiments of our present cathedral service; these, in the opinion of the printer, stood so much in need of explanation, that he has inserted the following memorandum concerning them.

\* Those who do not know that the *Polychronicon* is a multifarious history of events without order or connexion, will wonder how these characters could find a place in it, but it is thus accounted for: the author relates the discovery of the consonances by Pythagoras, and to illustrate his narration gives a type of them in the form above described.

' In this booke is conteyned so much of the order of Common Prayer  
' as is to be sung in churches, wherein are used only these iiii sortes  
' of notes,



' The first note is a strene note, and is a breve; the second is a square  
' note, and is a sempbreve; the iii a pycke, and is a mynymme. And  
' when there is a pycke by the square note, that pycke is halfe as  
' muche as the note that goeth before it. The iiii is a close, and is  
' only used at the end of a verse.'

These characters were considerably improved by the industrious John Day, who in 1560 published the church-service in four and three parts, to be sung at the morning, communion, and evening prayer, and in 1562 the whole book of Psalms, collected into English metre by Sternhold, Hopkins, and others; with apt notes to sing them withal, and by Thomas Vautrollier, who in 1575 published the Cantiones of Tallis and Bird under a patent of queen Elizabeth to the authors, the first of the kind \*. The succeeding music-printers to Vautrollier and Day were Thomas Este, who for some reasons not now to be guessed at, changed his name to Snodham \*, John Windet, William Barley, and others, who were the assignees of Bird and Morley, under the patents respectively granted to them for the sole printing of music. These men followed the practice of the foreign printers, but made no improvement at all in the art, nor was any made till the time of John Playford, who lived in the reign of Charles II.

In what manner, and from what motives music was first introduced into the church-service has already been mentioned; and in the account given of that matter it has been shewn that the practice of antiphonal singing took its rise in the churches of the East, namely, those of Antioch, Cesaræa, and Constantinople; that the Greek fathers, St. Basil and St. Chrysostom, were the original institutors of choral service in their respective churches; that St. Ambrose introduced it into his church at Milan; that from thence it passed to Rome, from whence it was propagated and established in France, Germany, Britain, and, in short, throughout the West: and, to speak more particularly, that Damasus ordained the alternate singing

\* Ames's Typographical Antiquities, pag. 335.

of the Psalms, together with the Gloria Patri, and Alleluja; in 384, Siricius, the anthem; in 507, Symmachus, the Gloria in Excelsis; that in 590 Gregory the Great reformed the Cantus Ambrosianus, and established that known by his name; and that about the year 660 Vitalianus completed the institution by joining to the melody of the voice the harmony of the organ.

From this deduction of the rise and progress of music in cathedral worship, it may seem that the introduction of music into the church was attended with little difficulty. But the case was far otherwise; fortunately for the science, the above-mentioned fathers were skilled in it, and their zeal co-operating with their authority, enabled them to procure it admittance into the church; but there were then, as there have been at all times, men, who either having no ear, were insensible to the effects of harmony, or who conceiving that all such adventitious aids to devotion were at least unnecessary, if not sinful, laboured with all their might to procure the exclusion of music of every kind from the church, and to restore the service to that original plainness and simplicity, which they conceived to be its perfection.

And first St. Austin, whose suffrage is even at this day cited in favour of choral music; although speaking of the introduction of antiphonal singing into the church of Milan, at which he was present, thus pathetically expresses himself: ‘How abundantly did I weep before God to hear those hymns of thine; being touched to the quick by the voices of thy sweet church song! The voices flowed into my ears, and thy truth pleasingly distilled into my heart, which caused the affections of my devotion to overflow, and my tears to run over, and happy did I find myself therein.’

Yet this very St. Austin having reason to suspect that he had mistaken the natural workings of his passions for the fervent operations of a vigorous devotion, censures himself severely for being so moved with sensual delight in divine worship, and heartily blesses God for being delivered from that snare. He withal declares that he often wished that the melodious singing of David’s Psalter with so much art were moved from his and the churches ears; and that he thought the method which he had often heard was observed by Athanasius, bishop of Alexandria, was the safest, who caused him that read the Psalm to use so little variation of the voice, that he seem-

ed



ed rather to pronounce than sing \*. And elsewhere he declares that the same manner of singing as was used in Alexandria prevailed throughout all Africa †.

St. Jerome, though a friend to magnificence in divine worship, seems to more than hint a dislike of artificial singing in the church, when he says, ‘ That we are not like tragedians to gargle the throat with sweet modulation, that our theatrical tunes and songs may be heard in the church, but we are to sing with reverence ‡.’

Isidore of Sevil, though a writer on music, and as such mentioned in the account herein before given of writers on the science, says, that the singing of the primitive Christians was attended with so small a variation of the voice, that it differed very little from reading ; and as for that pompous manner of singing, which a little before his time had been introduced into the western church, he says it was brought in for the sake of those who were carnal, and not on their account who were spiritual, that those who were not affected by words might be charmed by the sweetness of the harmony ¶.

Rabanus Maurus, another musical writer, and a disciple of the famous Alcuin, freely declares himself against the use of musical artifice and theatrical singing in the worship of God, and is only for such music as may move compunction, and be clearly understood by the hearers ||.

Thomas Aquinas, universally reputed the ablest and most judicious of the schoolmen, declares against the use of instruments in divine worship, which, together with the pompous service of the choir, he intimates are Judaical. He says that ‘ musical instruments do more stir up the mind to delight, than frame it to a religious disposition.’ He indeed allows that ‘ under the law such sensitive aids might be needful, as they were types or figures of something else ; but that under the gospel dispensation he sees no reason or use for them §.’

And, to come nearer our own times, Cornelius Agrippa, though a sceptic in most of the subjects which he has written on, declaims with great vehemence against cathedral music, which he says is ‘ sollicitious, that the divine offices, holy mysteries, and prayers are chanted by a

\* Confess. lib. X. cap. 33.

¶ De Eccl. Off. lib. I. cap. 5.

§ In. 21. Qu. 91. a. 2. 4.

† Epist. 119.

‡ Epist. ad Rusticum.

|| De Institut. Cleric. lib. II. cap. 48.

‘ company of wanton musicians, hired with great sums of money,  
 ‘ not to edify the understanding, but to tickle the ears of their au-  
 ‘ ditory. The church,’ he adds, ‘ is filled with noise and clamour,  
 ‘ the boys whining the descant, while some bellow the tenor, and  
 ‘ others bark the counterpoint; others again squeak the treble,  
 ‘ while others grunt the bass; and they all contrive so, that though  
 ‘ a great variety of sounds is heard, neither sentences, nor even  
 ‘ words can be understood \*.’

Erasmus, who, as having been while a boy a chorister, might be reasonably supposed to entertain a prejudice rather in favour of music than against it, has a passage to this purpose: ‘ There is, says he, a  
 ‘ kind of music brought into divine worship which hinders people  
 ‘ from distinctly understanding a word that is said; nor have the  
 ‘ fingers any leisure to mind what they sing; nor can the vulgar  
 ‘ hear any thing but an empty sound, which delightfully glides into  
 ‘ their ears. What notions, says he, have they of Christ, who think  
 ‘ he is pleased with such a noise?’

And in another place he thus complains: ‘ We have brought a  
 ‘ tedious and capricious kind of music into the house of God, a tu-  
 ‘ multuous noise of different voices, such as I think was never heard  
 ‘ in the theatres either of the Greeks or Romans, for the keeping up  
 ‘ whereof whole flocks of boys are maintained at a great expence,  
 ‘ whose time is spent in learning such gibble-gabble, while they are  
 ‘ taught nothing that is either good or useful. Whole troops of lazy  
 ‘ lubbers are also maintained solely for the same purpose; at such an  
 ‘ expence is the church for a thing that is pestiferous.’ Whereupon  
 he expresses a wish ‘ that it were exactly calculated how many poor  
 ‘ men might be relieved and maintained out of the salaries of these  
 ‘ fingers:’ and concludes with a reflection on the English for their fondness of this kind for service †.

Zuinglius, notwithstanding he was a lover of music, speaking of the ecclesiastical chanting, says, that that ‘ and the roaring in the  
 ‘ churches, scarce understood by the priests themselves, are a foolish  
 ‘ and vain abuse, and a most pernicious hindrance to piety ‡.’

But lest the suffrage of Zuinglius and Calvin, who speaks much in the same manner, should be thought exceptionable, it may not be amiss to produce that of cardinal Cajetan, who, though a great ene-

\* De Vanitate et Incertudine Scientiarum, cap. 17. † Comment. on 1 Corinth. xiv. 19.

‡ Zuinglii Act. Disp. pag. 106.

my to the reformers, agrees with them in declaring that it may be easily gathered from 1 Corinthians xiv. that it is much more agreeable to the apostle's mind that the sacred offices should be distinctly recited and intelligibly performed in the church, without musical and artificial harmony, than so managed, as that with the noise of organs and the clamorous divisions, and absurd repetitions of affected fingers, which seem as it were devised on purpose to darken the sense, the auditors should be so confounded as that no one should be able to understand what was sung.

Polydore Virgil, though an Italian, and of the Romish communion, writes to the same purpose: 'How, says he, the chanters make a noise in the church, and nothing is heard there but a voice; and others who are present rest satisfied with the consent of the cries, no way regarding the meaning of the words. And so it is, that among the multitude all the esteem of divine worship seems to rely on the chanters, notwithstanding generally no men are lighter or more wicked.' And speaking of the choir service in general, he adds: 'I may say that this, and the ceremonies attending it, are for the most part brought into our worship from the old Heathens, who were wont to sacrifice with symphony, as Livy, lib. IX. witnesseth\*.'

Lindanus, bishop of Ruremonde, speaking of the musicians and fingers that had possessed the church after the Reformation, complains that their music is nothing but a theatrical confusion of sounds, tending rather to avert the minds of the hearers from what is good, than raise them to God; and declares that he had often been present, and as attentive as he could well be to what was sung, yet could he hardly understand any thing, the whole service was so filled with repetitions, and a confusion of different voices and tones and rude clamours. And thereupon he commends those who had expelled this sort of music out of their churches as a mere human device, and a profane hindrance of divine worship†.

To these censures of individuals some have added that implied in the decree of the council of Trent, made anno 1562, for correcting abuses in the celebration of the mass, not distinguishing between the use and the abuse of the subject in question.

Such are the authorities usually insisted on against the practice of antiphonal singing in cathedral churches, against which it might be

\* De Invent. Rerum. lib. VI. cap. ii.      † Lindan. Panopliæ, lib. V. cap. vii.

objected, that the arguments, if such they may be called, of the several writers above-mentioned, seem less calculated to convince the reason than to inflame the passions of those who should attend to them; that allowing them all their weight, they conclude rather against the abuse of singing than the practice itself: and that all of those writers who have been thus free in their censures of church-music, were not so well skilled in the science as to be justifiable for pretending to give any opinion at all about it. Polydore Virgil has never yet been deemed a very respectable authority either for facts or opinions; and as to Cornelius Agrippa, the author of a book which the world have long stood in doubt whether to approve or condemn, choral singing might well seem confusion to him, who was so grossly ignorant in the science of music, as not to know the difference between the harmonical and metrical modes, and who has charged the ancients with confusion in the modes of time, which were not invented till the middle of the eleventh century\*.

Against the objections of these men choral service has been defended by arguments drawn from the practice of the primitive church, and its tendency to edification; these are largely insisted on by Durandus, cardinal Bona, and others of the liturgical writers. As to the censure of the council of Trent, it regarded only the abuses of church-music; for it forbids only the use of music in churches mixed with lascivious songs, and certain indecencies in the performance of it which the singers had given into†; and as it was designed to bring it back to that standard of purity from which it had departed, it justified the decent and genuine use of it, and gave such authority to choral or antiphonal singing, that its lawfulness and expediency has long ceased to be a subject of controversy, except in the reformed churches; and in these a diversity of opinion still remains. The Calvinists content themselves with a plain metrical psalmody, but the Lutheran and episcopal churches have a solemn musical service. The original opponents of that of the church of England were the primitive Puritans; the force of their objections to it is contained in the writings of their champion Thomas Cartwright, in the course of the disciplinarian controversy; and to these Hooker, in his Ecclesiastical Polity,

\* Corn. Agrippa in loc. citat.

† ‘L’uso delle musiche nelle chiese con mistura di canto, ò suono lascivo, tutte le azioni secolari, colloquii profani, strepiti, gridori.’ Hist. del Concil. Trident. di Pietro Soave, Londra, 1619, pag. 559.

has given what many persons think a satisfactory answer. The arguments of each are referred to a subsequent part of this work.

However, these are merely speculative opinions, into which it were to little purpose to seek either for the causes that contributed to the establishment of choral music, or for the reasons that influenced those who opposed its admission, since in their determinations the bulk of mankind are actuated by considerations very remote from the reasonableness or propriety of any. The fact is, that the fathers above-mentioned, from a persuasion of its utility and agreeableness to the word of God, laboured to introduce it into the church; and it is no less certain, that chiefly on the score of its novelty it met with great opposition from the common people; for, not to mention the tumults which the introduction of it occasioned at Constantinople, and the concessions which St. Chrysostom thereupon made, it appears that when Gregory the Great, in 620, sent the *Cantus Gregorianus* into Britain by Austin the monk, the clergy were so little disposed to receive it, that the endeavours to establish it occasioned the slaughter of no fewer than twelve hundred of them at once; and it was not till fifty years after, when Vitalianus sent Theodore the Greek to fill up the vacant see of Canterbury, that the clergy of this island could be prevailed on either to celebrate the Paschal solemnity, the precise time for which was then a subject of great controversy, or to acquiesce in the admission of cathedral service in the manner required by the Roman ritual: nor did they then do it so willingly but that the pope about nine years after, found himself under the necessity of sending hither the principal singer of the church of St. Peter at Rome, who taught the Britons the Roman method of singing, so that the true era of cathedral music in this our land is to be fixed at about the year of our Lord 679.

But in France the business went on still less smoothly than in Britain, for which reason Adrian taking advantage of the obligation he had conferred on Charlemagne, by making him emperor of the West, stipulated with him for the introduction of the *Cantus Gregorianus* into the Gallic church: the account of this memorable transaction is thus given by Baronius. ‘In the year 787 the emperor kept his Easter with pope Adrian at Rome; and in those days of festivity there arose a great contention between the French and Roman singers. The French pretended to sing more gravely and decently, the Romans more melodiously and artificially, and each mightily undervalued the other.

‘ other. The emperor yielded to the pope, and made his own servants submit; and thereupon he took back with him Theodore and Benedict, two excellent Roman singers, to instruct his countrymen. The pope also presented him with the Roman antiphonary, which the emperor promised him should be generally used throughout his dominions; and upon his return to France he placed one of these artists in the city of Metz, ordering that the singers should from all the cities in France resort hither to be taught by him the true method of singing and playing on the organ \*.’

Thus the matter stood at about the end of the eighth century, by which time all actual opposition to cathedral music was pretty well calmed; and, saving the objections above-cited, which seem rather to apply to the abuse of it than the practice itself, church-music may be said to have met with no interruption for upwards of seven centuries. On the contrary, during all that period the church of Rome, with a sedulous application continued its utmost endeavours to cultivate it. And from the time that Franchinus became a public professor of the science, the younger clergy betook themselves with great assiduity to the study of music, for which no adequate cause can be assigned other than that it was looked on as the ready road to ecclesiastical preferment.

Nor was it from those popes alone who were skilled in, or entertained a passion for the science, that music received protection; others of them there were, who, influenced by considerations merely political, contributed to encourage it; the dignity, the splendor, and magnificence of the Roman worship seemed to demand every assistance that the arts could afford. All the world knows how much of the perfection which painting has arrived at, is owing to the encouragement given by the church to its professors: Michael Angelo and Raphael were almost solely employed in adorning the church of St. Peter and the Vatican with sculptures and scripture-histories; and from motives of a similar nature the greatest encouragements were given to musicians to devote their studies to that species of composition which is suited to the ends of divine worship; and to the perfection of this kind of music the circumstances of the times were very fortunate: for notwithstanding the extreme licence taken by persons of rank and opulence at Rome, and indeed throughout all Italy, and that un-

\* A circumstantial account of this event, as related by Durandus and cardinal Baronius, is given vol. I. book IV. chap. 2. of this work.

bounded love of pleasure, which even in the fourteenth century had fixed the characteristic of Italian manners, it does appear that much of their enjoyment was derived from such public spectacles as to the other powers of fascination add music ; and that masquerades, feasting, and gallantry were with them the principal sources of sensual gratification. The musical drama, or what is now called the opera, was not then known ; the consequence whereof was, that the church not having then, as now, the stage for its competitor, had it in its power to attach the most eminent professors of the science to its service, and to render the studies of a whole faculty subservient to its purposes.

To this concurrence of circumstances, and a disposition in those whose duty led them to attend to the interests of religion, to which may be added that theoretical skill in the science, which Franchinus had by his public lectures diffeminated throughout Italy, are owing the improvements which we find to have been made in the art of practical composition by the end of the sixteenth century. The prodigious havoc and destruction which was made in the conventual and other libraries, not only in England, at the dissolution of monasteries, but in France and Flanders also, in consequence of those commotions which the reformation of religion occasioned, have left us but few of those compositions from whence a comparison might be drawn between the church-music of the period now spoken of, and that of the more early ages ; but from the few fragments of the latter now remaining in manuscript, it appears to be of a very inartificial texture, and totally void of those excellencies that distinguish the productions of succeeding times. Nor indeed could it possibly be otherwise while the precepts of the science inculcated nothing more than the doctrine of counterpoint and the nature of the *canto fermo*, a kind of harmony simple and unadorned, and in the performance scarcely above the capacities of those who in singing had no other guide than their ear and memory ; in short, a species of music that derived not the least advantage from any difference among themselves in respect of the length or duration of the notes, which all men know is an inexhaustible source of variety and delight.

But the assigning of different lengths to sounds, the invention of pauses or rests, the establishment of metrical laws, and the regulating the motion of a great variety of parts by the *tactus* or beat, whereby

an union of harmony and metre was effected, were improvements of great importance; from these sprang the invention of fugue and canon, and those infinitely various combinations of tone and time which distinguish the *canto figurato* from the *canto fermo*, or ecclesiastical plain-song.

The principal motive to these improvements was undoubtedly the great encouragement given to students and professors of music by the court of Rome. Those writers, who, to palliate the vices of Leo X. insist on his love of learning, and the patronage afforded by him to the professors of all the finer arts, ascribe the perfection of music among the rest to his munificence; but in this they are mistaken; an emulation to promote music prevailed at this time throughout Europe, and the temporal princes were not less disposed to favour its improvement than even the pontiffs themselves; our own Henry VIII. not only sung, but was possessed of a degree of skill in the art of practical composition equal to that of many of its ablest professors, as appears by many of his works now extant. Francis the First of France reckoned Joannes Mouton, his chapel-master, and Crequillon among the chief ornaments of his court; and the emperor Charles V. by his bounty to musicians had drawn many of the most celebrated then in Europe to settle in Germany and the Low Countries.

Such was the general state of the church-service in Europe in the age immediately preceding the Reformation, at the time whereof it is well known choral music underwent a very great change; the nature of this change, and the precise difference between the Romish and the other reformed churches in this respect will best appear by a comparison of their several offices; nevertheless a very cursory view of the Romish ritual, particularly of the missal, the gradual, and the antiphonary will serve to shew that the greater part of the service of that church was sung to musical notes. In the Antwerp edition of the missal, printed MDLXXVIII. conformable to the decree of the council of Trent, the suffrages and responses are printed with notes, which are included within a space of four red lines. The offices in *usum Sarisburiensis*, as they are termed, contained in the Missal, the Manual, the Processional, and other books, nay even those for the consecration of salt, of water, tapers, and ashes, are in like manner printed with musical notes. These it must be supposed, as they are for the most part extremely plain and simple, were intended for common and ordinary occasions; in short, they are that



that kind of plain-chant which is easily retained in the memory, and in which the whole of a congregation might without any dissonance or confusion join.

But the splendor and magnificence of the Romish worship is only to be judged of by the manner of celebrating divine service upon great festivals, and other solemn occasions, and that too in cathedrals and conventual churches, and in those abbeys and monasteries where either the munificence of the state, or an ample endowment, afforded the means of sustaining the expence of a choir. In these cases the mass was sung by a numerous choir, composed of men and boys, sufficiently skilled in the practice of choral service, to music of a very elaborate and artificial contexture; in the composition whereof the strict rules of the tonal melody were dispensed with, and the greatest latitude was allowed for the exercise of the powers of invention.

However, this mode of solemn service was not restrained to cathedral, collegiate, and conventual churches, it was practised also in the royal and university chapels, and in the domestic chapels of the dignitaries of the church, and of the higher orders of nobility. Caven-  
dish, in his life of cardinal Wolsey, relating the order and offices of his house and chapel, gives the following account of the latter :

‘ Now I will declare unto you the officers of his chapel, and singing-men of the same. First, he had there a dean, a great divine, and a man of excellent learning; and a subdean, a repeatour of the quire, a gospeller and epistoller; of singing priests ten. A master of the children. The seculars of the chapell, being singing-men, twelve. Singing children ten, with one servant to waite upon the children. In the vestry a yeoman and two grooms; over and besides other retainers that came thither at principal feasts. And for the furniture of his chapel, it passeth my weak capacity to declare the number of the costly ornaments and rich jewells that were occupied in the same. For I have seen in procession about the hall forty-four rich copes, besides the rich candlesticks, and other necessary ornaments to the furniture of the same.’

Besides the higher dignitaries of the church, such as the archbishop of Canterbury, the bishops of Durham and Winchester, while those bishopricks were not held in commendam by the cardinal, and perhaps some others, whose station might require it, there were several among the principal nobility who seemed to emulate Wolsey in this particular, and had the solemn choral service performed in the chapels of

their respective palaces and houses. One of these was the earl of Northumberland, whose great possessions and ample jurisdiction seem to have been adequate to, and to warrant every degree of magnificence under that of a king; for it appears that at the seat of the earl of Northumberland, contemporary with Wolsey, there was a chapel, in which, to judge from the number and qualifications of the persons retained for that purpose, it should seem that choral service was performed with the same degree of solemnity as in cathedral and conventual churches. The evidence of this fact is contained in an ancient manuscript of the Percy family, purporting to be the regulations and establishment of the household of Henry Algernon Percy, the fifth earl of Northumberland, at his castles of Wrethill and Lekington in Yorkshire, begun anno domini MDXII. By this it appears that the earl had his dean and subdean of the chapel, a gospeller and pistoler, gentlemen and children of the chapel, an organist, and, in short, the same officers and retainers as were employed in the royal and other chapels; and as to their number, it appears by the following entries in the manuscript above referred to.

• Gentyllmen and Childeryn of the Chapell.

• Item. Gentyllmen and childryn of the chapell xiiij, viz. gentyllmen of the chapell viii, viz. ij bassys, ij tenors, and iiij countertenours—yoman or grome of the vestry j—childeryn of the chapell v, viz. ij tribills and ij meanys—xiiij.

• Gentilmen of the chapel ix, viz. the maister of the childre j—tenors ij—countertenors iiij—the pistoler j—and oone for the organys—childer of the chapell vj.

The wages of the dean, the gentlemen, and the children of the chapel, are thus ascertained.

• The dean of the chapel iiij l. if he have it in household and not by patentt\*.

• Gentillmen of the chapel x, as to say two at x marc a pece—three at iiij l. a pece—two at v marc a pece—oone at xls.—and oone at xxs. viz. ij bassys, ij tenors, and vj countertenours—childeryn of the chapell vj, after xxv s. the pece.

• The wages of the dean, considering the dignity of his station, seem greatly disproportionate to those of the gentlemen of the chapel, two of whom are assigned ten marks, or 6l. 13s. 4d. a-piece: what was the difference between having the office in household and by patent does not appear; if it could be ascertained it might account for this seeming inequality.

• The

‘ The gentlemen ande childrin of my lordis chapell whiche be not  
 ‘ appointid to uttend at no tyme, but oonely in exercising of Goddis  
 ‘ service in the chappell daily at Mattins, Lady-Mafs, Highe-Mafs,  
 ‘ Even-songe, and Complynge.

‘ Gentlemen of my lordis chappell.

- ‘ Furst. A bafs.
- ‘ Item. A seconde bafs.
- ‘ Item. The thirde bafs.
- ‘ Item. A maister of the childer, a countertenor.
- ‘ Item. A seconde countertenour.
- ‘ Item. A thirde countertenour.
- ‘ Item. A iiijth countertenour.
- ‘ Item. A standing tenour.
- ‘ Item. A seconde standing tenour.
- ‘ Item. A iijd standyng tenour.
- ‘ Item. A fourth standing tenour.

‘ Childrin of my lordis chappell.

- ‘ Item. The fyrst child a tribble
- ‘ Item. The ijd child a tribble.
- ‘ Item. The iijd child a tribble.
- ‘ Item. The iiijth child a second tribble.
- ‘ Item. The vth child a second tribble.
- ‘ Item. The vjth child a second tribble.
- ‘ The noubre of thois parsons as childrin of my lordis chap-  
 ‘ pel vj.’

The wages or stipends severally assigned to the gentlemen and children of the above establishment have already been mentioned; provision was also made for their maintenance in this noble family, as appears by the following articles respecting their diet.

‘ Braikfast in Lent for ij meas [meas] of gentilmen o’ th’ chapel,  
 ‘ and a meas of childeryn, iij loofs of brede, a gallon dimid [half] of  
 ‘ bere, and iij peces of salt fish or ells, iiij white herryng to a meas—  
 ‘ iij.’

And in another place their ordinary breakfast is directed to be  
 ‘ iij loif of household bred, a gallon dimid of bere, and iij peces of  
 ‘ beif boylid.—j

‘ ———Braik—

‘ ——— Braikfasts for ij meas of gentilmen o’ th’ chappel, and a meas of childer, iij loifs of household breid, a gallon dimid of bere, and a pece of salt-fische.

‘ Service for iij meas of gentyllmen and childre of the chapell at suppar upon Tewisday in the Rogacion days, furst x gentyllmen and vj childre of the chapel iij meas.

‘ Service for gentyllmen and childer o’ th’ chapell, to every meas a loof of bred, a pottell of bere, half a dysch of buttre, and a pece of saltt-fische, viij dyschis \*.’

Besides these assignments, they had also liveries of white or wax-lights, of sagots, and of coals for fewel; provision was also made for the washing of Albes† and surplices for the gentlemen and children of

\* The regimen of diet prescribed by the book from which the above extracts are made, was, with a few variations extended to the whole family: the following regulations respect the breakfasts of the earl and the countess and their children during Lent:

‘ Braikfast for my lorde and my lady.

‘ Furst, a loif of brede in trenchors, ij manchetts, a quart of bere, a quart of wyne, ij pecys of salt-fisch, vj baconn’d herryng, iij white herryng, or a dish of sproits—j.

‘ Braikfaste for my lorde Percy and maister Thomas Percy.

‘ Item, half a loif of household brede, a manchet, a potell of bere, a dysch of butter, and a pece of salt-fish, a dysch of sproits, or iij white herryng—j.

‘ Braikfaste for the nurcy for my lady Margaret and maister Ingeram Percy.

‘ Item, a manchet, a quarte of bere, a dysch of butter, a pece of saltfish, a dysch of sproits, or iij white herryng—j.

And, excepting the season of Lent and fish-days, the ordinary allowance for this part of the family throughout the year was as follows:

‘ Braikfastis of flesch days dayly thorowte the yere.

‘ Braikfastis for my lorde and my lady.

‘ Furst, a loof of brede in trenchors, ij manchetts, j quart of bere, a quart of wyne, half a chyne of muton, or ells a chyne of beif boiled—j.

‘ Braikfastis for my lorde Percy and Mr. Thomas Percy.’

‘ Item halfe a loif of household breide, a manchet, j potell of bere, a chekyng or ells iij mutton bonys boiled—j.

‘ Braikfasts for the nurcy for my lady Margaret and Mr. Yngram Percy.

‘ Item, a manchet, j quarte of bere, and iij mutton bonys boiled.’

The system of household economy established in this family must be supposed to correspond with the practice of the whole kingdom, and enables us to trace the progress of refinement, and in short, to form an estimate of national manners at two remote periods.

† The Alb is a white linen garment, and is frequently mistaken for the surplice, though the rubric at the end of the first liturgy of Edward VI. and also that before morning prayer in the second liturgy of the same king, has clearly distinguished between them;

but

the chapel, and also of altar-cloths; the times of washing them were regulated by the festivals that occur in the course of the year, and the rate of payment to the launderer was a penny for every three surplices. The whole expence of washing linen for the chapel as thus ascertained, was estimated at seventeen shillings and four pence a year, and the amount of the chapel-wages for a year was thirty-five pounds fifteen shillings.

‘ The orderynge of my lordes chapell in the queare at mattyngis,  
 ‘ mass, and evynsonge. To stonde in ordure as hereafter followeth,  
 ‘ fyde for fyde daily.

‘ The deane side.

‘ The Deane.

‘ The subdeane.

‘ A basse.

‘ A tenor.

‘ A countertenor.

‘ A countertenor.

‘ A countertenor.

‘ The seconde side.

‘ The Lady masse priest.

‘ The gospeller.

‘ A basse.

‘ A countertenor.

‘ A countertenor.

‘ A tenor.

‘ A countertenor.

‘ A tenor.

‘ The orduryng of my lordes chappell for the keapinge of our  
 ‘ Ladyes masse thorowte the weike.

‘ Sunday.

‘ Monday.

‘ Master of the Childer a coun-  
 ‘ tertenor.

Master of the Childer a Coun-  
 ‘ tertenor.

‘ A tenour.

‘ A countertenour.

‘ A tenour.

‘ A counter-tenour.

‘ A basse.

‘ A tenor.

but as described by Durandus, Ration. Divin. Officior. lib. III. cap. iii. De Tunica, it is a garment made fit and close to the body, tied round the waist of the wearer with a girdle or sash. In the picture of the communion of St. Jerome by Dominichino, of which there is a fine print by Jacomo Frey, is the figure of a young man kneeling, with a book under his arm, having for his outer garment an alb. The Alb was anciently embroidered with various colours, and ornamented with fringe. See Bingham's Antiquities, book XIII. chap. viii. § 2. Wheatley on the Common Prayer, chap. II. sect 4.

‘ Twisday.

- ‘ Twisday.
- ‘ Master of the childer a coun-  
‘ tertenour.
- ‘ A countertenour.
- ‘ A countertenour.
- ‘ A tenour.
- ‘ Thursdaie.
- ‘ Master of the childer a coun-  
‘ tertenor.
- ‘ A countertenoure.
- ‘ A countertenoure.
- ‘ A tenoure.
- ‘ Saturday.
- ‘ Master of the childer a coun-  
‘ tertenor.
- ‘ A countertenor.
- ‘ A countertenour.
- ‘ A tenour.
- ‘ Wedynfday.
- ‘ Master of the childer a coun-  
‘ tertenor.
- ‘ A countertenour.
- ‘ A tenour.
- ‘ A baffe.
- ‘ Fryday.
- ‘ Master of the childer a coun-  
‘ tertenor.
- ‘ A countertenour.
- ‘ A countertenour.
- ‘ A baffe.
- ‘ Fryday.
- ‘ And upon the faide Friday  
‘ th’ool chapell, and evry day  
‘ in the weike when my lord  
‘ shall be present at the faide  
‘ masse.
- ‘ The orduringe for keapinge weikly of the orgayns one after an  
‘ outhur as the namys of them hereafter followith weikly.
- ‘ The maister of the childer, yf he be a player, the first weke.
- ‘ A countertenor that is a player the ijde weke.
- ‘ A tenor that is a player the thirde weike.
- ‘ A baffe that is a player the iiijth weike.
- ‘ And every man that is a player to keep his cours weikly.’

## C H A P. V.

**I**T is probable that Wolsey looked upon this establishment with a jealous eye. The earl might be said to be his neighbour, at least he lived in the cardinal's diocese of York, and such emulation of pontifical magnificence in a layman could hardly be brooked ; be that as it may,

may, it is certain that upon the decease of the above-mentioned earl of Northumberland, the cardinal's intention was to deprive his successor of the means of continuing the solemn service in the family, by requiring of him the books used in the chapel of his father: what pretext he could frame for such a demand, or what reasons, other than the dread of offending him, might induce the young earl to comply with it, it is not easy to guess, but the books were delivered to him, and the earl had no other resource than the hope of being able one time or other to set up a chapel of his own, which he expresses in a letter to one of his friends, yet extant in the Northumberland family, a copy whereof is given below \*.

\* ' Bedfellowe.

' After my most harté recomandacion: thys Monday the iijd off August I resevyd by my servaunt letters, from yowe beryng datt the xxth day off July, deleveryd unto hym the sayme day, at the kyng's town of Newcastle; wherein I do perfeayff my lord cardenalls pleafour ys to have such boks as was in the chapell of my lat lord and fayther, (wos foll Jhesu pardon) to the accomplyshement off which at your desyer I am conformable, notwithstanding I trust to be abell ons to set up a chapell off myne owne, but I pray God he may look better upon me than he doth. But methynk I have lost very moch ponderyng yt ys no better regardyd; the occasion wheroff he shall perfeayff.

' Fyrst, the long lyeng off my tressorer; with hys very hasty and unkynd words unto hym, not on my parte deservyd.

' Also the news of Mr. Manyng, the whych ys blon obroud ouer all Yorksher; that neyther by the kyng nor by my lord cardenall I am regardyd; and that he wyll tell me at my metyng with hym, whan I com unto Yorksher; whych shall be within thys month, God wyll; but I ffer my words to Mr. Manyng shall displeas my lord, ffor I wyll be no ward.

' Also, bedfellow, the payns I tayk and have takyn sens my comyng hether are not better regardyd, but by a flatteryng byshope off Carell [Carlisle] and that fals worm [William Worme undermentioned] shall be broth [brought] to the messery and carffulness that I am in; and in such flanders, that now and my lord cardenall wold, he can not bryng me howth [out] thereof.

\* \* \* \* \*

' I shall with all sped fend up your lettrs with the books unto my lords grace, as to say, iijj anteffonars [antiphonars], such as I thynk wher nat seen a gret wyll; v gralls [graduals] an ordeorly [ordinal], a manual, viij proffessioners [processionals], and ffor all the ressidew, they are not worth the sending, nor ever was occupied in my lords chapel. And also I shall wryt at this tyme as ye have wylled me.

' Yff my lords grace wyll be so good lord unto me as to gyff me lychens [lycencce] to put Wyllm Worme within a castell of myn off Anwyk in assurty, unto the tyme he have accomptyed ffor more money reed than ever I reed, I shall gyff hys grace ij C.li. and a benyffis off a C worth unto his colleyg, with such other thyngs referred as his [grace] shall desyre; but unto such tyme as myne awdytors hayth takyn accompt off him: wher in, good bedfellow, do your best, ffor els he shall put us to fend myselff, as at owr metyng I shall show yow.

' And also gyff secuer credens unto this berer, whom I assur yow I have sfondlon a marvellous honest man as ever I sfownd in my lyff. In hast at my monestary off Hulpark the iijd day of August. In the owne hand off

Yours ever assured

' To my bedfellow Arundell.

H. NORTHUMBERLAND

From the foregoing account of the rise and progress of choral music, it appears, that notwithstanding the abuses that might naturally be supposed to arise from an over zeal to improve and cultivate it, and in spite of the arguments and objections from time to time urged against it, as a practice tending rather to the injury than the advantage of religion, it not only was capable of maintaining its ground, but by the middle of the sixteenth century was arrived at great perfection. It farther appears that the objections against it, many of which were urged with a view to banish music, or at least antiphonal singing, from the church-service, produced an effect directly the contrary, and were the cause of a reformation that conduced to its establishment.

For it seems the objections against choral service had acquired such weight, as to be thought a subject worthy the deliberation of the council of Trent, in which assembly it was urged as one of the abuses in the celebration of the mass, that hymns, some of a profane, and others of a lascivious nature, had crept into the service, and had given great scandal to the professors of religion. The abuses complained of were severally debated in the council, and were reformed by that decree, under which the form of the mass as now settled derives its authority.

It is easy to discern that by this decree choral service acquired a sanction which before it wanted: till the time of passing it the practice of singing in churches rested solely on the arguments drawn from the usage of the Jews, and the exhortations contained in those passages in the epistles of St. Paul, which are constantly cited to prove it lawful; but this act of the council, which by professing to rectify abuses, assumes and recognizes the practice, is as strong an assertion of its lawfulness and expediency as could have been contained in the most positive and explicit declaration.

This resolution of the council of Trent, an assembly, if we may believe such writers as Pallavicini, and others of his communion, the

This earl of Northumberland was Henry Percy, the lover of Anne Boleyn; the person to whom the letter is addressed was Thomas Arundel, one of the gentlemen of the privy-chamber to cardinal Wolsey. There is another letter from the earl to the same person relating to Fountain's Abbey in Yorkshire, in a curious work now publishing, Mr. Grose's *Antiquities of England and Wales*, Numb. XIII.

most



most august and awful that ever met for any purpose whatever, and acting, as they farther assert, under the immediate direction and influence of that spirit which Christ has said shall remain with his church, could hardly fail of exciting a most profound veneration for choral music in the members of the Romish church. Nor did it produce in the leaders of the Reformation that general aversion and abhorrence, which in many other instances they discovered against the determinations of that tribunal, in all human probability the last of the kind that the world will ever see: on the contrary, the Lutherans in a great measure adopted the Romish ritual, they too reformed the mass, and as to the choral service, they retained it, with as much of the splendor and magnificence attending it as their particular circumstances would allow of.

It must be confessed that the difference between the music of the Romish and reformed churches is in general very great; but it is to be remarked that some of the reformed churches differ more widely from that of Rome than others. The church of England retains so much of the ancient antiphonal method of singing, as to afford one pretence at least for a separation from it; and as to the Lutheran and Calvinistic churches, whatever may be their practice at this day, those persons greatly err who suppose that at the time of their establishment they were both equally averse to the ceremonies of that of Rome. In short, in the several histories of the Reformation we may discern a manifest difference between the conduct of Luther and Calvin with respect to the work they were jointly engaged in; the latter of these made not only the doctrine but the discipline of the church of Rome a ground of his separation from it, and seemed to make a direct opposition to popery the measure of his reformation; accordingly he formed a model of church government suited to the exigence of the times; rejected ceremonies, and abolished the mass, antiphonal singing, and, in a word, all choral service, instead of which latter he instituted a plain metrical psalmody, such as is now in use in most of the reformed churches.

But Luther, though a man of a much more irascible temper than his fellow-labourer, and who had manifested through the whole of his opposition to it a dauntless intrepidity, was in many instances disposed to temporize with the church of Rome; for upon a review

of his conduct it will appear, first, that he opposed with the utmost vehemence the doctrine of indulgences ; that he asserted not only the possibility of salvation through faith alone, but maintained that good works without faith were mortal sins, and yet that he submitted these his opinions to the judgment of the Pope, protesting that he never meant to question his power or that of the church. In the next place he denied the real presence of Christ in the eucharist, but yet he substituted in its place that mode of existence called consubstantiation, which if not transubstantiation, is not less difficult than that to conceive of. Again, although he denied that the mass is what the church of Rome declares it to be, a propitiatory sacrifice, and was sensible that, according to the primitive usage, it was to be celebrated in the vulgar tongue, that the people might understand it ; he in a great measure adopted the Romish ritual, and with a few variations permitted the celebration of it in the Latin. He allowed also of the use of crucifixes, though without adoration, in devotion, and of auricular confession, and in general was less an enemy to the superstitious rites and ceremonies of the church of Rome than either Calvin, Zuinglius, or any other of the reformers.

The effect of this diversity of opinions and conduct are evident in the different rituals of the Lutheran and Calvinistic churches in Switzerland, France, and the Low Countries ; the Psalms of David were the only part of divine service allowed to be sung, and this too in a manner so simple and plain, as that the whole congregation might join in it. The Lutherans, on the contrary, affected in a great measure the pomp and magnificence of the Roman worship ; they adhered to the use of the organ and other instruments ; they had in many of their churches, particularly at Hamburg, Bremen, and Hesse Cassel, a precentor and choir of singers ; and as to their music, it was not much less curious and artificial in its contexture than that of the church of Rome, which had so long been a ground of objection.

Few or none of the authors who have written the history of the Reformation have been so particular as to exhibit a formulary of the Lutheran service. Dr. Ward, in his *Lives of the Gresham Professors*, says ‘ that the Lutherans seem to have gone much the same length ‘ in retaining the solemn service as the church of England, though ‘ with more instruments and variety of harmony.’ But the truth of the

the matter is, that they went much farther, as appears by a book, which can be considered no otherwise than as their liturgy, printed about seven years after Luther's decease, in folio, with the following title, '*Psalmodia, hoc est, Cantica sacra veteris ecclesiæ selecta. Quo ordine, et melodiis per totius anni curriculum cantari usitate solent in templis de Deo, et de filio ejus JESU CHRISTO, de regno ipsius, doctrina, vita, passione, resurrectione, et ascensione, et de Spiritu Sancto. Item de sanctis, et eorum in Christum fide et cruce. Jam primum ad ecclesiarum, et scholarum usum diligenter collecta, et brevibus ac piis scholiis illustrata, per Lucam Loffium Luneburgensem* \*'. Cum præfatione Philippi Melanthonis. Noribergæ Apud Gabrielem Hayn, Johan. Petrei generum, MDLIII.'

From this book it clearly appears that the Lutherans retained the Mass, and sundry less exceptionable parts of the Romish service, as namely, the hymns and other ancient offices; a few of the more modern hymns are said to have been written by Luther himself, the rest are taken from the Roman antiphonary, gradual, and other ancient rituals; as to the music, it is by no means so strict as that to which the Romish offices are sung, nor does it seem in any degree framed according to the tonic laws; and it is highly probable that in the composition of it the ablest of the German musicians of the time were employed. Nay, there is reason to conjecture that even the musical notes to some of the hymns were composed by Luther himself, for that he was deeply skilled in the science is certain. Sleidan asserts that he paraphrased in the High German language, and set to a tune of his own composition, the forty-sixth Psalm †, '*Deus noster refugium.*' Mr. Richardson the painter mentions a picture in the collection of the grand duke of Tuscany, painted by Giorgione, which he saw when he was abroad, of Luther playing on a harpsichord, his wife by him, and Bucer behind him, finely drawn and coloured ‡. And the late Mr. Handel was used to speak of a tradition, which all Germany acquiesced in, that Luther composed that well-known melody, which is given to the hundredth Psalm in the earliest editions of our English version, and continues to be sung to it even at this day.

\* A particular account of Lucas Loffius is given in a subsequent page of this volume.

† Comment. de Statu Religionis et Reipub. sub Carolo V. Cæsare, lib. XVI.

‡ Account of Statues, Bas-reliefs, Drawings, and Pictures in Italy, pag. 73.

And though this tune adapted to Psalm cxxxiv. occurs in Claude Le Jeune's book of Psalm-tunes in four parts, published in 1613 by his sister Cécile Le Jeune, there is not the least pretence for saying that he composed the original tenor. Nay the self-same melody is also the tenor-part of Psalm cxxxiv. in the Psalms of Goudimel, published in 1603, both these musicians professing only to adapt the three auxiliary parts of cantus, altus, and bassus, to the melodies as they found them.

If a judgment be made of the Lutheran service from the book now under consideration, it must be deemed to be little less solemn than that of the church of Rome; and from the great number of offices contained in it, all of which are required to be sung, and accordingly they are printed with the musical notes, it seems that the compilers of it were well aware of the efficacy of music in exciting devout affections in the minds of the people. The love which Luther entertained for, and his proficiency in music, has been already mentioned in the course of this work; but his sentiments touching the lawfulness of it in divine worship, and the advantages resulting to mankind, and to youth in particular, from the use of music both as a recreation and an incentive to piety, are contained in a book, known to the learned by the name of the *Colloquia Mensalia* of Dr. Martin Luther, the sixty-eighth chapter whereof is in these words:

‘ Musick, said Luther, is one of the fairest and most glorious gifts of God, to which Satan is a bitter enemy; therewith many tribulations and evil cogitations are hunted away. It is one of the best arts; the notes give life to the text; it expelleth melancholy, as we see on king Saul. Kings and princes ought to preserve and maintain musick, for great potentates and rulers ought to protect good and liberal arts and laws; and altho private people have lust thereunto, and love the same, yet their ability cannot preserve and maintain it. We read in the Bible that the good and godly kings maintained and paid singers. Musick said Luther is the best solace for a sad and sorrowful minde, through which the heart is refreshed and settled again in peace, as is said by Virgil, “*Tu calamos inflare leves, ego dicere versus:*” Sing thou the notes I will sing the text. Musick is an half discipline and school-mistress, that maketh people more gentle and meek-minded, more modest and understanding. The base and evil fidlers and minstrels serve thereto,

6

‘ that

that we see and hear how fine an art musick is, for white can never be better known than when black is held against it. Anno 1538, the 17th of December, Luther invited the singers and musicians to a supper; where they sung fair and sweet Motetæ\*; then he said with admiration, seeing our Lord God in this life (which is but a meer *Cloaca*) shaketh out and presenteth unto us such precious gifts, what then will be done in the life everlasting, when every thing shall be made in the most compleat and delightfulest manner! but here is only *materia prima*, the beginning. I always loved musick, said Luther. Who hath skill in this art, the same is of good kind, fitted for all things. We must of necessity maintain musick in schools; a school-master ought to have skill in musick, otherwise I would not regard him; neither should we ordain young fellows to the office of preaching, except before they have been well exercised and practised in the school of musick. Musick is a fair gift of God, and near allied to divinity; I would not for a great matter, said Luther, be destitute of the small skill in musick which I have. The youth ought to be brought up and accustomed in this art, for it maketh fine and expert people.—Singing, said Luther, is the best art and practice; it hath nothing to do with the affairs of this world; it is not for the law, neither are singers full of cares, but merry, they drive away sorrow and cares with singing. I am glad, said Luther, that God hath bereaved the countrie clowns of such a great gift and comfort in that they neither hear nor regard music.—Luther once bad a harper play such a lesson as David played; I am persuaded, said he, if David now arose

\* The MOTET is a species of vocal harmony appropriated to the service of the church. The etymology of the word is not easily to be ascertained; Menage derives it from *Modus*, to which it bears not the least affinity. Butler, à motu, because, says he, 'the church songs called moteta move the hearts of the hearers, striking into them a devout and reverent regard of them for whose praise they were made.' On Musick, pag. 5, in notis. Morley seems to acquiesce in this etymology, but understands motion in a sense different from Butler, as appears by these his words: 'A motet is properly a song made for the church, either upon some hymne or anthem, or such like; and that name I take to have been given to that kinde of musicke in opposition to the other, which they called Canto fermo, and we do commonlie call plain-song, for as nothing is more opposit to standing and firmness than motion, so did they give the motet that name of moving, because it is in a manner quight contrarie to the other, which after some sort, and in respect of the other, standeth still.' Introd. part III. pag. 179.

Du Cange, vocē MOTETUM, says that though this kind of composition is now confined to the church, it was originally of the most gay and lively nature; an opinion not inconsistent with the definition of the word.

' from the dead, so would he much admire how this art of musick  
 ' is come to so great and an excellling height; she never came higher  
 ' than now she is. How is it, said Luther, that in carnal things we  
 ' have so many fine poems, but in spiritual matters we have such cold  
 ' and rotten things? and then he recited some German songs. I hold  
 ' this to be the cause, as St. Paul saith, I see another law resisting in my  
 ' members; these songs, added he, do not run in such sort as that of  
 ' "*Vita ligno moritur*," which he much commended, and said that in  
 ' the time of Gregory that and the like were composed, and were not  
 ' before his time. They were, said he, fine ministers and school-  
 ' masters that made such verses and poems as those I spake of, and  
 ' afterwards also preserved them.—Marie the loving mother of God  
 ' hath more and fairer songs presented unto her by the Papiſts than  
 ' her childe Jesus; they are used in the Advent to sing a fair sequence  
 ' "*Mittitur ad Virginem, &c.*" St. Mary was more celebrated in  
 ' grammar, music, and rhetoric than her childe Jesus.—Whoſo con-  
 ' temneth music, as all seducers do, with them said Luther I am  
 ' not content. Next unto theology I give the place and highest ho-  
 ' nour to music, for thereby all anger is forgotten, the devil is driven  
 ' away, unchaſtity, pride, and other blasphemies by music are ex-  
 ' pelled. We see also how David and all the ſaints brought their di-  
 ' vine cogitations, their rhymes and songs into verse. *Quia pacis tem-*  
 ' *pore regnat musica*, i. e. In the time of peace music flourishes \*.'

\* The Colloquia Menſalia, a work curious in its kind, as it exhibits a lively portrait of its author, will hardly now be thought ſo excellent either for matter or form as to juſtify that veneration which we are told was formerly paid to it: the ſubject of it is miſcellaneous, and its form that of a common place. In ſhort, it answers to thoſe collections which at ſundry times have appeared in the world with the titles of Scaligeriani, Menagiani, Parrhaſiana, &c. which every one knows are too much in the ſtyle of common converſation to merit any great degree of eſteem, and in ſhort are calculated rather for tranſient amuſement than inſtruction. But the publication of this book was attended with ſome ſuch very ſingular circumſtances as entitle it in no ſmall degree to the attention of the curious.

The ſayings of Luther were firſt collected by Dr. Anthony Lauterbach, and by him written in the German language. Afterwards they were diſpoſed into common places by John Aurifaber, doctor in divinity. A tranſlation of the book was published at London in 1652, in folio, by one Captain Henry Bell; his motives for undertaking the work are contained in a narrative prefixed to it, which is as follows:

' I Captain Henrie Bell do hereby declare both to the preſent age and poſterity, that  
 ' being employed beyond the ſeas in ſtate affaires diſverſe years together, both by king James  
 ' and alſo by the late king Charles, in Germany, I did hear and underſtand in all places  
 ' great bewailing and lamentation made by reaſon of the deſtroying and burning of above  
 ' fourſcore thouſand of Martin Luther's books, entitled his laſt divine diſcourſes.

From the several passages above collected, which it seems were taken from his own mouth as uttered by him at sundry times, it must

‘ For after such time as God stirred up the spirit of Martin Luther to detect the corruptions and abuses of popery, and to preach Christ, and clearly to set forth the simplicity of the gospel, many kings, princes, and states, imperial cities, and Hans-towns fell from the popish religion and became protestants, as their posterities still are, and remain to this very daie.

‘ And for the farther advancement of the great work of reformation then begun, the foresaid princes and the rest, did then order that the said divine discourses of Luther should forthwith be printed, and that everie parish should have and receive one of the foresaid printed books into everie church throughout all their principalities and dominions, to be chained up for the common people to read therein.

‘ Upon which divine work or discourses the reformation begun before in Germanie was wonderfully promoted and encreased, and spread both here, in England, and other countries beside.

‘ But afterwards it so fell out, that the pope then living, viz. Gregory XIII. understanding what great hurt and prejudice he and his popish religion had already received by reason of the said Luther’s divine discourses, and also fearing that the same might bring further contempt and mischief upon himself and upon the popish church, he therefore, to prevent the same, did fiercely stir up and instigate the emperor then in being, viz. Rudolphus II. to make an edict thorow the whole empire that all the foresaid printed books should be burned, and also that it should be death for any person to have or keep a copie thereof, but also to burn the same, which edict was speedily put in execution accordingly, insomuch that not one of all the said printed books, nor so much as any one copie of the same could be found out nor heard of in any place.

‘ Yet it pleased God that anno 1626 a German gentleman, named Casparus Van Sparr, with whom in the time of my staying in Germany about king James’s business I became very familiarly known and acquainted, having occasion to build upon the old foundation of an house wherein his grandfather dwelt at that time when the said edict was published in Germany for the burning of the foresaid book, and digging deep into the ground under the said old foundation, one of the said original printed books was there happily found lying in a deep obscure hole, being wrapped in a strong linen cloth, which was waxed all over with bees wax, within and without, whereby the book was preserved fair without any blemish.

‘ And at the same time Ferdinand II. being emperor in Germany, who was a severe enemy and persecutor of the protestant religion, the foresaid gentleman, and grand childe to him that had hidden the said book in that obscure hole, fearing that if the said emperor should get knowledge that one of the said books was yet forth coming, and in his custody, whereby not only himself might be brought into trouble, but also the book in danger to be destroyed as all the rest were so long before: and also calling me to minde and knowing that I had the High Dutch tongue very perfect, did send the said original book over hither into England unto me; and therewith did write unto me a letter, wherein he related the passages of the preserving and finding out of the said book.

‘ And also he earnestly moved me in his letter that for the advancement of God’s glorie and of Christ’s church, I would take the pains to translate the said book, to the end that that most excellent divine work of Luther might be brought again to light.

‘ Whereupon I took the said book before me, and many times began to translate the same, but alwaies I was hindered therein, beeing called upon about other business, insomuch that by no possible means I could remain by that work. Then about six weeks after I had received the said book, it fell out that I being in bed with my wife one night between twelve and one of the clock, she beeing asleep, but myself yet awake, there appeared unto mee an ancient man standing at my bed side, arrayed all in white, having a long and broad white beard hanging down to his girdle-steel, who taking me by my right ear, spake these words following unto mee: “ Sirrah, will not you take time to trans-



necessarily be concluded, not only that Luther was a passionate admirer of music, but that he was skilled in it, all which considered, there is great reason to believe that the ritual of his church was framed either by himself or under his immediate direction.

It is more than probable that this institution of a new form of choral service by the Lutherans, co-operating with the censure of the council of Trent against singing, as then practised in churches, produced that plain and noble style of choral harmony, of which Palestrina is generally supposed to have been the father. This most admirable musician, who was *Maestro di Capella* of the church of St Peter at Rome, with a degree of penetration and sagacity peculiar to himself, in the early part of his life discovered that the musicians, his predecessors had in a great measure corrupted the science, he therefore rejecting those strange proportions which few were able to sing truly, and which when sung excited more of wonder than delight in the hearer, sedulously applied himself to the study of harmony, and by the use of such combinations as naturally suggest themselves to a nice and unprejudiced ear, formed a style so simple, so pathetic, and withal so truly sublime, that his compositions for the church are even at this day looked on as the models of harmonical perfection.

“late that book which is sent you out of Germany? I will shortly provide for you both place and time to do it.” And then he vanished away out of my sight.

Whereupon being much thereby affrighted, I fell into an extreme sweat, inasmuch that my wife awaking and finding me all over wet, she asked me what I ailed, I told her what I had seen and heard, but I never did heed nor regard visions nor dreams, and so the same fell soon out of my minde.

Then about a fortnight after I had seen that vision, on a Sundaie I went to Whitehall to hear the sermon, after which ended I returned to my lodging, which was then in King-street at Westminster, and sitting down to dinner with my wife, two messengers were sent from the whole council board with a warrant to carry me to the keeper of the Gatehouse Westminster, there to be safely kept untill further order from the lords of the council, which was done without shewing me any cause at all wherefore I was committed. Upon which said warrant I was kept there ten whole years close prisoner, where I spent five years thereof about the translating of the said book, inasmuch as I found the words very true which the old man in the foresaid vision did say unto me, “I will shortly provide for you both place and time to translate it.”

The author then proceeds to relate that by the interest of archbishop Laud he was discharged from his confinement, with a present of forty pounds in gold.

By a note in his narrative it appears that the cause of his commitment was that he was urgent with the lord treasurer for the payment of a long arrear of debt due from the government to him.

His translation of the *Colloquia Mensalia* was printed in pursuance of an order of the house of commons, made 24 February, 1646.



## C H A P. VI.

**T**HE foregoing account of the rise and progress of church-music, or as it is most usually denominated, antiphonal singing, may in a great measure be said to include a history of the science itself so far downward as to the time of the Reformation; to what degree, and under what restraints it was admitted into the service of the reformed churches will be the subject of future enquiry; in the interim, the order and course of this history require that the succession both of theoretic and practical musicians be continued from the period where it stopped, and that an account be given of that species of music which had its rise about the middle of the sixteenth century, namely, the dramatic kind, in which the Opera and Oratorio, as they are improperly called, are necessarily included.

Of the writers on music, the last hereinbefore mentioned is Peter Aron, a man more distinguished by his attachment to Bartholomew Ramis, the adversary of Franchinus, than by the merit of his own writings; he lived about the year 1545. The next writer of note was

MARTINUS AGRICOLA, Chanter of the church of Magdeburg, who flourished about this period, and was an eminent theoretic and practical musician. In the year 1528 he published a treatise, which he intitled *Teutsche Musit*; and in the year following another, intitled *Musica Instrumentalis*; both these were written in German verse, and were printed for George Rhaw of Wittenberg, who though a bookseller, was himself also a writer on music, and as such an account has been given of him in the course of this work\*. In the latter of these works are the representations of most of the instruments in use in his time. He was the author also of a tract on figurate music, in twelve chapters, and of a little treatise *De Proportionibus*; and of another in Latin, intitled *Rudimenta Musices*, for the use of schools; but his great work is that intitled *Melodiæ Scholasticæ sub Horarum Intervallis decantandæ*, published at Magdeburg in 1612, and mentioned by Draudius in his *Bibliotheca Classica Librorum Germanicorum*. He was the author also of a tract in-

\* Viz. vol. II. book iv. chap. 2.

titled ‘*Scholia in Musicam Planam Wenceslai Philomatis de Nova Domo ex variis Musicorum Scriptis pro Magdeburgensis Scholæ Tybus collecta*,’ in the preface to which he speaks thus of himself: ‘*Præterea, lector optime, cogitabis, me nequaquam potuisse singula artificiosissime tradere, quemadmodum alii excellentes musici, quum ego nunquam certo aliquo præceptore in hac arte usus sim, sed tanquam musicus αὐτοφυής occulta quadam naturæ vi, quæ me huc pertraxit, tum arduo labore atque domestico studio, id quod cuilibet perito facile est æstimare, Deo denique auspice, exiguum illud quod intelligo, sim assecutus, ut non omnino absolute, verum tanquam aliquis vulgariter doctus, tantum simplicissime, adeoque rudibus hujus artis pueris principia præscribere, atque utcumque inculcare queam, non dissimilis arbori, cui spontanea contigit è terra pululatio, quæ nunquam sua bonitate respondet alteri arbori, quæ mum ab ipso hortulano, loco opportuno plantatur ac deinceps etiam quotidie fovetur ac irrigatur.*’ In the year 1545 he republished his *Musica Instrumentalis*, and dedicated it to George Rhaw, but so much was it varied from the former edition, that it can scarce be called the same work; and indeed the first edition was by the author’s own confession so difficult to be understood, that few could read it to any advantage. In this latter edition, besides explaining the fundamentals of music, the author enters very largely into a description of the instruments in use in his time, as namely, the Flute, Krumhorn, Zink, Bombardt, Sackpipe, Swisspipe, and the Shalmey, with the management of the tongue and the finger in playing on them. He also treats of the violin and lute, and shows how the gripe, as he calls it, of each of these instruments is to be divided or measured; he speaks also of the division of the monochord, and of a temperature for the organ and harpsichord. Agricola died on the tenth day of June, 1556, and in 1561 the heirs of George Rhaw published a work of his intitled ‘*Duo Libri Musices continentes Compendium Artis, & illustria Exempla; scripti à Martino Agricola, Silesio soraviensi, in gratiam eorum, qui in Schola Magdeburgensi prima Elementa Artis discere incipiunt.*’

The works of Agricola seem intended for the instruction of young beginners in the study of music; and, though there is something whimsical in the thought of a scientific treatise composed in verse, it is probable that the author’s view in it was the more forcibly to impress

press his instructions on the memory of those who were to profit by them. His *Musica Instrumentalis* seems to be a proper supplement to the *Musurgia* of Ottomarus Luscinius, and is perhaps the first book of directions for the performance on any musical instrument, ever published. Martinus Agricola is sometimes confounded with another Agricola, whose Christian-name was Rudolphus, a divine by profession, but an excellent practical musician, and an admirable performer on the lute and on the organ. Such as know how to distinguish between these two persons, call Rudolphus the elder Agricola, and well they may, for he was born in the year 1442, at Cäffen, a village in Friesland, two miles from Groningen, and dying in 1485 at Heidelberg, was buried in the Minorite church of that city, where is the following inscription to his memory :

*Invida clauferunt hoc marmore fata Rodulphum*

*Agricolam, Frisii spemque decusque soli.*

*Scilicet hoc uno meruit Germania, laudis*

*Quicquid habet Latium, Græcia quicquid habet.*

HENRICUS FABER, flourished about the year 1540. He wrote a *Compendium Musicæ*, which has been printed many times, and *Compendiolum Musicæ pro Incipientibus*, printed at Franckfort in 1548, and again at Norimberg in 1579. He was rector of the college or public school of Quedlinburg for many years, and died anno 1598: the magistrates of that place erected a monument for him, upon which is the following inscription :

*Clariss. & Doctiss. Viro, M. Heinr. Fabro, optimè de hac Scholâ merito monumentum hoc posuit Reipu. hujus Quedlinburg. Senatus.*

*Henrici ecce Fabri ora, Lector, omnis*

*Qui doctus bene liberalis artis,*

*Linguarumque trium probe peritus*

*Hanc rexit patriam Scholam tot annos,*

*Quot mensis numerat dies secundus;*

*Fide, dexteritate, laude tanta,*

*Quantam & postera prædicabit ætas,*

*Nunc pestis violentia solutus*

*Isto, quod pedibus teris, sepulcro*

*In Christo placidam capit quietem,*

*Vitam pollicito serenior.*

27. Aug. obiit An. 1598. cum vixisset annos LV.



CRISTOFORO MORALES.

SPAGNUOLO,

CANTORE DELLA CAPPELLA PONTIFICIA..

MDXLIV.

CHRISTOPHER MORALES, a native of Sevil, was a singer in the pontifical chapel under Paul III. in or about the year 1544, and an excellent composer. He was the author of two collections of masses, the one for five voices, published at Lyons in 1545, the other for four voices, published at Venice in 1563, and of a famous Magnificat on the eight tones, printed at Venice in 1562. Mention is also made of a motet of his 'Lamentabatur Jacob,' usually sung in the pope's chapel on the fourth Sunday in Lent, which a very good judge \* styles

\* Andrea Adami da Bolsena, nelle sue Osservazioni per ben regolare il Coro de i Cantori della Cappella Pontificia. Rom. 1711.

‘ una maraviglia dell’ arte \*. He composed also the Lamentations of Jeremiah for four, five, and six voices, printed at Venice in 1564.

\* Christopher Morales is the first of eminence that occurs in the scanty list of Spanish musicians. The slow progress of music in Spain may in some degree be accounted for by the prevalence of Moorish manners and customs for many centuries in that country. The Spanish guitar is no other than the Arabian Pandura a little improved; and it is notorious that most of the Spanish dances are of Moorish or Arabian original. With respect to the theory of music, it does not appear to have been at all cultivated in Spain before the time of Salinas, who was born in the year 1513, and it is possible that in this science, as well as in those of geometry and astronomy, in physics, and other branches of learning, the Arabians, and those descended from them might be the teachers of the Spaniards. There is now in the library of the Escorial an Arabic manuscript with this title, ‘ Abi Nasier Mohammed Ben Mohammed Alfarabi Mufices Elementa, adjectis Notis Muficis et Instrumentorum Figuris plus triginta. CMVI.’

As the date of this MS. and the age when the author lived are prior to the time of Guido Aretinus, we are very much at a loss to form a judgment of any system which could then prevail other than that of the ancients, much less can we conceive of the forms of so great a variety of instruments as are said to be contained in it.

The author of this book is however sufficiently known. In the *Nouveau Dictionnaire Historique Portatif* is the following article concerning him.

‘ ALFARABIUS lived in the tenth century. He did not, like most learned men of his country, employ himself in the interpretation of the dreams of the Koran, but penetrated the deepest recesses of abstruse and useful science, and acquired the character of the greatest philosopher among the Mussulmans. Nor was he more distinguished for his excellence in most branches of learning, than for his great skill in music, and his proficiency on various instruments. Some idea of the greatness of his talents may be formed from the following relation. Having made a pilgrimage to Mecca, and returning through Syria, he visited the court of the sultan Seifeddoulet. At his arrival he found the sultan surrounded by a great number of learned men, who were met to confer on scientific subjects, and joining in the conversation, argued with such depth of judgment and force of reasoning, as convinced all that heard him. As soon as the conversation was at an end, the sultan ordered in his musicians, and Alfarabi taking an instrument, joined in the performance. Waiting for a seasonable opportunity, he took an instrument in his hand of the lute or pandura kind, and touched it so delicately, that he drew the eyes and attention of all that were present. Being requested to vary his style, he drew out of his pocket a song, which he sung and accompanied with such spirit and vivacity, as provoked the whole company to laughter, with another he drew from them a flood of tears, and with a third laid them all asleep. After these proofs of his extraordinary talents, the sultan of Syria requested of Alfarabi to take up his residence in his court, but he excused himself, and departing homeward, was slain by robbers in a forest of Syria, in the year 954. Many of his works in MS. are yet in the public library at Leyden.’

It must be confessed that the foregoing account carries with it much of the appearance of fable: the following, contained in Mr. Ockley’s translation of Abu Jaafar Ebn Tophail’s *Life of Hai Ebn Yokdhan*, is of the two perhaps the nearest the truth.

‘ ALPHARABIUS, without exception the greatest of all the Mahometan philosophers, reckoned by some very near equal to Aristotle himself. Maimonides in his epistle to Rabbi Samuel Aben Tybbon, commends him highly; and though he allows Avicenna a great share of learning and acumen, yet he prefers Alfarabi before him. Nay, Avicenna himself confesses that when he had read over Aristotle’s *Metaphysics* forty times, and gotten them by heart, that he never understood them till he happened upon Alfarabi’s

A. Gloria Patri of his is preserved in the *Musurgia* of Kircher, lib. VII. cap. vii. sect. ii.

GREGORIUS FABER, professor of music in the university of Tübingen in the duchy of Wirtemberg, published at Basil, in 1553, *Musices Practicæ Erotematum*, libri II. a book of merit in its way. In it are contained many compositions of Jusquin de Pres, Anthony Brumel, Okeghem, and other musicians of that time.

ADRIAN PETIT COCLICUS, who styles himself a disciple of Jusquin de Pres, was the author of a tract intitled *Compendium Musices*, printed at Norimberg in 1552, in which the musicians mentioned by Glareanus, with many others of that time, are celebrated. The subjects principally treated of by him are thus enumerated in the title-page, *De Mode ornato canendi—De Regula Contrapuncti—De Compositione*. To oblige his readers, this author at the beginning of his book has exhibited his own portrait at full length, his age fifty-two. It would be very difficult to describe in words the horrible idea which this representation gives of him. With a head of an enormous bigness, features the coarsest that can be imagined, a beard reaching to his knees, and cloathed in a leather jerkin, he resembles a Samoed, or other human savage more than a professor of the liberal sciences. But notwithstanding these singularities in the appearance of the author, his book has great merit.

LUIGI DENTICE, a gentleman of Naples, was the author of *Due Dialoghi della Musica*, published in 1552; the subjects whereof are chiefly the proportions and the modes of the ancients; in discoursing on these the author seems to have implicitly followed Boetius: there were two others of his name, musicians, who were also of Naples: the one named Fabricius is celebrated by Galilei in his *Dialogue on ancient and modern Music*, as a most exquisite performer on the lute. The other named Scipio is taken notice of in the *Musical Lexicon* of Walther. Adrian Le Roy, a bookseller of Paris, who in 1578 publish-


\* rabius's exposition of them. He wrote books of rhetoric, music, logic, and all parts of philosophy; and his writings have been much esteemed not only by Mahometans, but Jews and Christians too. He was a person of singular abstinence and continence, and a despiser of the things of this world. He is called Alfarabius from Farab, the place of his birth, which, according to Abulpheda, (who reckons his longitude, not from the Fortunate Islands, but from the extremity of the western continent of Africa) has 88 deg. 30 min. of longitude, and 44 deg. of northern latitude. He died at Damascus in the year of the Hegira 339, that is about the year of Christ 950, when he was about fourscore years old.




ed Briefve et facile Instruction pour aprendre la Tablature à bien accorder, conduire, & disposer la Main sur la Guiterne, speaks in that book of a certain tuning of the lute, which was practised by Fabrice Dentice the Italian, and others his followers, from whence it is to be inferred that he was a celebrated performer on that instrument.

But of the many writers of this time, no one seems to have a better claim to the attention of a curious enquirer than

DON NICOLA VICENTINO, a writer whom it has already been found necessary frequently to take notice of in the preceding pages of this work, inasmuch as there are few modern books on music in which he is not for some purpose or other mentioned. He, in the year 1555, published at Rome a book intitled ‘*L’Antica Musica ridotta alla moderna prattica, con la dichiarazione et con gli effempi de i tre generi, con le loro spetie. Et con l’inventione di uno nuovo stromento, nel quale si contiene tutta la perfetta musica, con molti segreti musicali.*’

In this work of Vicentino is a very circumstantial account of Guido; and, if we except that contained in the MS. of Waltham Holy Cross, and a short memoir in the *Annales Ecclesiastici* of Baronius, it is perhaps the most ancient history of his improvements any where to be found; it is not however totally free from errors; for he attributes the contrivance of the hand to Guido, the very mention whereof does not once occur either in the *Micrologus*, the *Epistle* to his friend Michael, or in any other of his writings.

In the account he gives of the cliffs or keys he asserts that the characters now used to denote them  are but so many corruptions of the letters F, C, G\*, though he allows that the latter of the three continued in use long after the two former, of which

there can be no doubt, since we find the letter  used not only to denote the series of superacutes, but in *Fantasies* and other instrumental compositions it was constantly the signature of the treble or upper part, down to the end of the sixteenth century; the character now used for that purpose  is manifestly derived from this  which sig-

\* Kepler is of the same opinion, and has given an entertaining and probable relation of the gradual corruption of the cliffs in his *Harmonices Mundi*, the substance whereof is inserted in the account herein after given of him and his writings.

nifies *gs*, and was intended to signify the place of *G SOL RE UT*. He farther conjectures, that in order to distinguish the Hexachords, or, as others call them, the properties in singing, namely, in what cases *b* was to be sung by *FA*, and in what by *MI*, it was usual to affix two letters at the head of the stave, in the first case *G* and *F*, and in the last *C* and *G*.

The fourth chapter of the first book contains an account of John De Muris's invention of the eight notes, by which we are to understand those characters said to have been contrived by him to denote the time or duration of sounds, and of the subsequent improvements thereof; the whole is curious, but it is egregiously erroneous, as has been demonstrated.

He then proceeds to declare the nature of the consonances, and, with a confidence not unusual with the writers of that age, to attempt an explanation of that doctrine which had puzzled Boetius, and does not appear to have been clearly understood even by Ptolemy himself.

That Vicentino had studied music with great assiduity is not to be doubted, but it does not appear by his work that he had any knowledge of the ancients other than what he derived from Boetius, and those few of his own countrymen who had written on the subject. It was perhaps his ignorance of the ancients that led him into those absurdities with which he is charged by Doni and other writers in his attempts to render that part of the science familiar which must ever be considered as inscrutable; and as if the difficulty attending the doctrine of the genera were not enough, he has not only had the temerity to exhibit compositions of his own in each of the three severally, but has conjoined them in the same composition; for first, in the forty-eighth chapter of the third book is an example of the chromatic for four voices; in the fifty-first chapter of the same book is an example of the enarmonic for the same number; and in the fifty-fourth chapter is a composition also for four voices, in which the diatonic, the chromatic, and the enarmonic are all combined. These examples have a place in the first volume of this work, and are there inserted to shew the infinite confusion arising from a commixture of the genera.

In the year 1551 Vicentino became engaged in a musical controversy, which terminated rather to his disadvantage: the occasion of it



was accidental, but both the subject and the conduct of the dispute were curious, as will appear by the following narrative translated from the forty-third chapter of the fourth book of the work above-cited.

I Don Nicola, being at Rome in the year of our Lord 1551, and being at a private academy where was singing, in our discourse on the subject of music, a dispute arose between the reverend Don Vincenzio Lusitano and myself, chiefly to this effect. Don Vincenzio asserted that the music now in use was of the diatonic genus, and I on the contrary maintained that what we now practise is a mixture of all the three genera, namely, the chromatic, the enarmonic, and the diatonic. I shall not mention the words that passed between us in the course of this dispute, but for brevity's sake proceed to tell that we laid a wager of two golden crowns, and chose two judges to determine the question, from whose sentence it was agreed between us there should be no appeal.

Of these our judges the one was the reverend Messer Bartholomeo Escobedo, priest of the diocese of Segovia, the other was Messer Ghisilino Dancherts, a clerk of the diocese of Liege, both singers in the chapel of his holiness\*; and in the presence of the most illustrious and most reverend lord Hyppolito da Este, Cardinal of Ferrara, my lord and master, and of many learned persons, and in the hearing of all the singers, this question was agitated in the chapel of his holiness, each of us, the parties, offering reasons and arguments in support of his opinion.

It fortune'd that at one sitting, for there were many, when the Cardinal of Ferrara was present, one of our judges, namely, Ghisilino, being prevented by business of his own, could not attend. I therefore on the same day sent him a letter, intimating that in the presence of the Cardinal I had proved to Don Vincenzio that the music now in use was not simply the diatonic as he had asserted, but that the same was a mixture of the chromatic and enarmonic with the

\* Escobedo is celebrated by Salinas in these words: 'Cum Bartholomæo Escobedo viro in utraque musices parte exercitatissimo.' De Musica, lib. IV. cap. xxxii. pag. 228. And Ghisilino Dancherts is often mentioned in the preface to Andrea Adami's Osservazioni per ben regolare il Coro de i Cantori della Cappella Pontificia, by the name of Ghisilino d' Ankerts Puntatore, i. e. precentor, of the college of singers of the pontifical chapel. The same author, in his Osservazioni above-mentioned, pag. 163, styles d' Ankerts 'ottimo contrapuntista di madrigali.'

‘ diatonic. Whether Don Vincenzio had any information that I had wrote thus to Ghisilino I know not, but he also wrote to him, and after a few days both the judges were unanimous, and gave sentence against me, as every one may see.

‘ This sentence in writing, signed by the above-named judges, they sent to the Cardinal of Ferrara, and the same was delivered to him in my presence by the hand of my adversary Don Vincenzio. My lord having read the sentence, told me I was condemned, and immediately I paid the two golden crowns. I will not rehearse the complaints of the Cardinal to Don Vincenzio of the wrong the judges had done me, because I would rather have lost 100 crowns than that occasion should have been given to such a prince to utter such words concerning me as he was necessitated to use in the hearing of such and so many witnesses as were then present. I will not enumerate the many requests that my adversary made to the Cardinal to deliver back the sentence of my unrighteous judges; I however obtained his permission to print it and publish it to the world, upon which Don Vincenzio redoubled his efforts to get it out of his hands, and for that purpose applied for many days to Monsignor Preposto de Troti, to whom the Cardinal had committed the care of the same.

‘ A few days after my lord and master returned to Ferrara, and after dwelling there for some time, was necessitated to go to Sienna, in which country at that time was a war; thither I also went, and dwelled a long time with much inquietude. After some stay there I returned to Ferrara, from whence I went with my lord and master to Rome, in which city by God’s favour we now remain.

‘ I have said thus much, to the end that Don Vincenzio Lusitano may not reprehend me if I have been slow in publishing the above sentence, which some time past I promised to do. The reasons why I have delayed it for four years are above related; I publish it now that every one may determine whether our differences were sufficiently understood by our judges, and whether their sentence was just or not. I publish also the reasons sent by me, and also those of Don Vincenzio, without any fraud, or the least augmentation or diminution, that all may read them.’

The following is a translation of a paper containing the substance of Vicentino’s argument, intitled ‘Il Tenore dell’ Informatione mandata Don Nicola à M. Ghisilino per sua prova.’

‘ I have

‘ I have proved to M. Lusitanio, that the music which we now  
 ‘ practise is not simply diatonic, as he says. I have declared to him  
 ‘ the rules of the three genera, and shewn that the diatonic sings by  
 ‘ the degrees of a tone, tone and semitone, which indeed he has con-  
 ‘ fessed. Now every one knows that our present music proceeds by  
 ‘ the incomposite ditone, as from UT to MI, and by the trihemitone  
 ‘ UT FA, without any intermediate note, which method of leaping  
 ‘ is I say according to the chromatic genus; and I farther say that  
 ‘ the interval FA LA is of the enarmonic kind; and I say farther that  
 ‘ the many intervals signified by these characters ✕ and b, which oc-  
 ‘ cur in our present music, shew it to partake of all the three genera,  
 ‘ and not to be simply diatonic as M. Lusitanio asserts.’

The arguments on the other side of the question are contained in a  
 paper intituled ‘ Il tenore dell’ Informatione mandò Don Vincentio  
 Lusitanio à M. Ghisilino per sua prova,’ and translated is as follows :

‘ Signor Ghisilino, I believe I have sufficiently proved before the  
 ‘ Cardinal of Ferrara, and given him to understand what kind of mu-  
 ‘ sic it is that is composed at this day by three chapters of Boetius,  
 ‘ that is to say, the eleventh and the twenty-first of the first book \*,  
 ‘ in which are these words : “ In his omnibus secundum diatonum  
 “ cantilene procedit vox per semitonium, tonum, ac tonum in uno  
 “ tetrachordo. Rursus in alio tetrachordo, per semitonium, tonum,  
 “ et tonum, ac deinceps. Ideoque vocatur diatonicum quasi quod  
 “ per tonum ac per tonum progrediatur. Chroma autem quod di-  
 “ citur color, quasi iam ab huiusmodi intentioni prima mutatio can-  
 “ tatur per semitonium et semitonium et tria semitonia. Toto enim  
 “ diatesseron consonantia est duorum tonorum ac semitonii, sed non  
 “ pleni. Tractum est autem hoc vocabulum ut diceretur chroma, à  
 “ superficiebus, quæ cum permutantur in alium transeunt colorem.  
 “ Enarmonium verò quod est maius coaptatum, est quod cantatur in  
 “ omnibus tetracordis per diesin et diesin, et ditonum, &c.”

‘ Being willing to prove by the above words the nature of the mu-  
 ‘ sic in use at this day, it is to me very clear that it is of the diatonic  
 ‘ kind, in that it proceeds through many tetrachords by semitone,

\* This is a twofold mistake of Lusitanio : he has cited but two chapters of Boetius;  
 and the eleventh of the first book contains nothing to his purpose.

‘ tone and tone, whereas in the other genera, that is to say, the chromatic and enarmonic, no examples can be adduced from the modern practice of an intire progression by those intervals which severally constitute the chromatic and enarmonic ; and I have shewn the nature of the diatonic from the fifth chapter of the fourth book of Boetius, beginning “ Nunc igitur diatonici generis descriptio facta est in eo, scilicet, modo qui est simplicior ac princeps quem Lidium nuncupamus.”

‘ To this Don Nicola has objected that the melody above described is not the characteristic of the pure diatonic genus, because it admits of the semiditone and ditone, which are both chromatic and enarmonic intervals ; to which I answered, that both these never arose in one and the same tetrachord, which is an observation that Boetius himself has made ; and I said that Don Nicola was deficient in the knowledge of the true chromatic, which consists in a progression by semitone and semitone, as also of the enarmonic, proceeding by diesis and diesis. As to the ditone and semiditone, they are common to all the genera, and are taken into the diatonic, as agreeing with the order of natural progression : and though Don Nicola would insinuate that the ditone and semiditone are not proper to the diatonic, he does not scruple nevertheless to call the genus so characterized the diatonic genus, which I affirm it is. I desire you will communicate to your companion these reasons of mine, and, as you promised the Cardinal of Ferrara, pronounce sentence on Sunday next. Vincentius Lusitan.’

Vicentino observes upon this paper, that the two first chapters quoted by his adversary from Boetius make against him, and prove that opinion to be true which he, Vicentino, is contending for ; and, in short, that both the chromatic and enarmonic intervals, as defined by Boetius, were used in the music in question, which consequently could not with propriety be deemed the pure and simple diatonic : he adds, that he will not arraign the sentence of his judges, nor say that they understood not the meaning of Boetius in the several chapters above-cited from him, but proceeds to relate an instance of his adversary’s generosity, which after all that had passed must seem very extraordinary, his words are these :

‘ The courtesy of Don Vincentio has been such, that having gained my two golden crowns and a sentence in his favour, and thereby overcome me, he has a second time overcome me by speaking  
‘ against

“against the sentence of my condemnation, and against the judges  
 “who have done him this favour ; and in so doing he has truly over-  
 “come and perpetually obliged me to him : and moreover he has  
 “published to the world, and proved in one chapter of his own, that  
 “the sentence against me was unjust ; nay, he has printed and pub-  
 “lished the reasons contained in the paper written by me, and sent to  
 “Messer Ghisilino our judge ; and this he has done as he says to dis-  
 “charge his conscience, and because it seemed to him that he had  
 “stolen the two golden Scudi \*.—God forgive all, and I forgive him,  
 “because he has behaved like a good Christian ; and to the end that  
 “every one may be convinced of the truth of what I now assert, I re-  
 “fer to a work of his intitled “ *Introduçione facilissima et novissima*  
 “ *di canto fermo et figurato contrapunto semplice, &c.* Stampata in  
 “ *Roma in campo di Fiore per Antonio Blado, Impressore Aposto.*  
 “ *L’anno del Signore M.D.LIII. à li xxv di Settembre.*” At the end  
 “of this work he treats of the three genera of music in these words :

“The genera or modes of musical progression are three, viz. the  
 “Diatonic, which proceeds by four sounds constituting the intervals of  
 “tone, tone, and semitone minor, the Chromatic, which proceeds by  
 “semitone, semitone major, and three semitones, making in all five  
 “semitones, according to the definition of Boetius in his twenty-first  
 “chapter, and according to his twenty-third chapter, by semitone  
 “minor, semitone major, and the interval of a minor third, RE FA,  
 “not RE MI FA, because RE FA is an incomposite, and RE MI FA is a  
 “composite interval. The Enarmonic proceeds by a diesis, diesis and  
 “third major in one interval, as UT MI, not UT RE MI ; the mark  
 “for the semitone minor is this ✕, and that for the diesis is  
 “this x.”

Vicentino remarks upon this chapter, that his adversary has admit-  
 ted in it that the leap of the semiditone or minor third, RE FA or MI.

\* In this controversy two things occur that must strike an intelligent reader with sur-  
 prize : the one is that the two judges should concur in an opinion so manifestly erroneous  
 as that the system in question, which was in truth no other than that now in use, was of  
 the diatonic genus ; the other is the concession of Lusitanio that it partook of all the three  
 genera. The reader will recollect the sentiment of our countryman Morley on this head,  
 who, after diligently enquiring into the matter, pronounces of the music of the moderns  
 that it is not fully, and in every respect, the ancient diatonicum nor right chromaticum, but  
 an imperfect commixture of both ; and, to shew that it does not partake of the enarmonic,  
 he remarks that we have not in our scale the enarmonic diesis, which is the half of the  
 lesser semitone. Morley in the Annotations on the first part of his Introduction. Vide  
 Brossard, Dictionnaire de Musique, Voce SYSTEMA, to the same purpose.

SOL is of the chromatic genus, which position he says he had copied from Vicentino's paper given in to Messer Ghisilino; he then cites Vincentio's explanation of the enarmonic genus, where he characterizes the leap of a ditone or major third by the syllables UT MI. 'This,' says Vicentino, 'my adversary learned from the above paper, to which I say he is also beholden in other instances, for whereas he has boldly said that I understand not the chromatic, I say as boldly that he would not have understood it but for the above paper of mine; because whoever shall confront his printed treatise with that paper, will find that he has described the genera in the very words therein made use of; and his saying that he was able before he had seen it to give an example of chromatic music is not to be believed. Nay farther, in his paper to Messer Ghisilino he asserted that the ditone and semiditone are diatonic intervals, but in this treatise of his he maintains the direct contrary, saying that RE FA is not of the diatonic, but of the chromatic genus. Here it is to be observed that the enarmonic ditone is UT MI, and not UT RE MI. In short,' continues Vicentino, 'it is evident that what my adversary has printed contradicts the reasons contained in his written paper. In short, I am ashamed that this work of Don Vincentio is made public, for besides that it is a condemnation as well of himself as our judges, it shews that he knows not how to make the harmony upon the enarmonic diesis. Nay he has given examples with false fifths and false thirds; and moreover, when he speaks of a minor semitone, gives MI FA, and FA MI as an example of it. And again, is of opinion that the semitones as we now sing or tune them, are semitones minor, whereas in truth they are semitones major, as FA MI or MI FA.'

Vicentino proceeds to make good his charge by producing the following example from his adversary's printed work, of false harmony:

Alto con la quinta falsa      soprano con la decima falsa.

Basso      Tenore con le conson. false.

‘ It much grieves me,’ says Vicentino, ‘ that I am obliged to produce this example of false harmony, but I am not the author of it, and have done it for my own vindication. It now remains to produce the sentence given against me, which I shall here do, truly copied from the original, subscribed by the judges, and attested in form.

“ Sententia.

“ Christi nomine invocato, &c. Noi sopradetti Bartholomeo Esgebodo, & Ghisilino Dancharts, per questa nostra definitiva sententia et laude in presentia della detta congregatione, et delli sopra detti Don Nicola, et Don Vincentio, presenti intelligenti, audienti, et per la detta sententia instanti. Pronontiamo sententiamo il predetto Don Nicola non haver in voce, ne in scritto provato sopra che sia fondata la sua intentione della sua proposta. Immo per quanto par in voce et in scriptis il detto Don Vincentio hà provato, che lui per uno competentemente cognosce et intende di qual genere sia la compositione che hoggi communamente i compositori compongono, et si canta ogni di, come ogiuno chiaramente disopra nelle loro informationi potrà vedere. Et per questo ill detto Don Nicola douer essere condannato, come lo condanniamo nella scommessa fatta fra loro, come disopra. Et cosi noi Bartholomeo et Ghisilino sopra scritti ci sotto scriviamo di nostra mano propria. Datum Romæ in Palatia Apostolico, et Capella prædecta, Die vii. Junij. Anno superscripto Pontificatus s. d. n. d. Julij. PP. iii. Anno secundo et laudamo.

“ Pronuntiavi ut supra. Ego Bartholomeus Esgebodo, et de  
“ manu propria me subscripsi.

“ Pronuntiavi ut supra. Ego Ghisilinus Dancherts, et manu  
“ propria me subscripsi.

“ Io Don Jacob Martelli faccio fede, come la sententia et le due polize sopra notate sono fidelmente impresse et copiate dalla Copia della medesima sententia de i sopra detti Giudici.

“ Io Vincenzo Ferro confirmo quanto di sopra.

“ Io Stefano Bettini detti il Fornarino, confirmo quanto di sopra.

“ Io Antonio Barrè confirmo quanto di sopra.”

It is to be suspected, as well from the publication of the above sentence, as from the observations of Vicentino on his adversary's book,  
VOL. III. O that



that he is not in earnest when he calls him a good Christian, and professes to forgive him; nor indeed does it appear by his book, which has been consulted for the purpose, that Vincenzio formally retracted the opinion maintained in the paper delivered in to Ghisilino, and though the passages above cited from his treatise do in effect amount to a confession that his former opinion was erroneous, his publishing that work without taking notice of the injury Vicentino had sustained by the sentence against him, is an evidence of great want of candour.

It seems that the principal design of Vicentino in the publication of his book was to revive the practice of the ancient genera, in order to which he invented an instrument of the harpsichord kind, to which he gave the name of Archicembalo, so constructed and tuned, as to answer to the division of the tetrachord in each of the three genera: such a multiplicity and confusion of chords as attended this invention, introduced a great variety of intervals, to which the ordinary division of the scale by tones and semitones was not commensurate, he was therefore reduced to the necessity of giving to this instrument no fewer than six rows of keys, 'Sei ordini di tasti', the powers of which he has, though in very obscure terms, explained; and indeed the whole of the fifth and last book of Vicentino's work is a dissertation on this instrument.

## C H A P. VII.

KIRCHER relates that Gio. Battista Doni, who lived many years after Vicentino\*, reduced the six Tasti of his predecessor to three, and as it should seem, without essentially interrupting that division of the intervals to which the six Tasti were adapted†. In another place of the Musurgia he says that the most illustrious knight Petrus à Valle, in order to give an example of the metabolic style, procured a triarmonic instrument to be constructed under the direction of Doni‡. This was Pietro Della

\* This person was secretary to cardinal Barberini, afterwards pope Urban VIII. He wrote a treatise *De Præstantiæ Musicæ veteris*, another *De Generi e di Modi della Musica*, and another, being annotations on the latter. He possessed a considerable degree of musical erudition, but appears to have been a bigot in his opinions. A full account of him and his writings will be given in the course of this work.

† Musurgia. tom. I. lib. VI. pag. 459.

‡ Ibid. lib. VII. pag. 675.



Valle \*, the famous Italian traveller, who appears to have been intimate with Doni, for the fourth discourse at the end of the *Annotazioni* of Doni is dedicated to him ; and Della Valle in his book of travels takes occasion to mention Doni in terms of great respect. The tri-armonic instrument mentioned by Kircher is described by Doni in the fifth of his discourses at the end of his *Annotazioni*.

In prosecution of these attempts to restore the ancient genera, a most excellent musician, Galeazzo Sabbatini of Mirandola, made a bold effort, and gave a division of the Abacus or key-board, by means whereof he proposed to exhibit all imaginable harmonies ; but it seems that none of these divisions were ever received into practice ; they indeed may be said to have given rise to several essays towards a new temperament of the great system adapted to the diatonic genus, wherein it has been proposed to reduce the several keys to the greatest possible degree of equality in respect to the component intervals of the diapason. One Nicolaus Ramarinus, in the year 1640, invented a key-board, simple in its division, but changeable by means of registers †. By this invention he effected a division of the tone into nine commas ; but neither was this contrivance adopted, for in general the primitive division of the key-board prevailed, and the arrangement of the tones and semitones in the organ and harpsichord, and other instruments of the like kind, is at this day precisely the same as when those instruments were first constructed.

The above-mentioned work of Vicentino is variously spoken of among musicians. Gio. Battista Doni, in his treatise *De Generi e de' Modi della Musica*, cap. I. pretends to point out many absurdities in his division of the tetrachord for the purpose of introducing the ancient genera into modern practice, and treats his invention of the Archicembalo with great contempt. But in his treatise *De*

\* Pietro della Valle was a Roman gentleman of great learning ; he spent twelve years in travelling over Turkey, Persia, India, and other parts of the East. He married a young lady of Mesopotamia, named Sitti Maani, who dying shortly after his marriage, he postponed her interment, carrying her remains about with him in his travels many years. At length returning to Rome, he caused her to be buried with great pomp in the church of Araceli, twenty-four cardinals attending the solemnity ; and the afflicted husband prepared to pronounce a funeral oration over her body, began to deliver it, but was interrupted by his tears, and could not proceed. The Roman poets of that time celebrated her death with verses, and there is a book entitled *Funerale di Sitti Maani della Valle celebrato*, in Roma nel 1627. e descritto da Girolamo Rocchi.

† Musurgia, tom. I. lib. VI. pag. 460, et seq.

*Præstantiæ Musicæ veteris* he is still more severe, and gives a character of *Vicentino* at length in the following speech, which he puts into the mouth of one of the interlocutors in that dialogue.

‘ I suppose you have seen in a tract, which *Donius* has lately sent abroad, what depraved and absurd opinions, and altogether foreign to the truth, one *Nicolaus Vicentinus* has conceived concerning the nature, property, and use of the genera: he who, as if he had restored the music of the ancients in its principal part, affected that specious, not to say arrogant, title or surname of *Archimusicus*, and boasting sung that the ancient music had just now lifted up its head above the deep darkness. Do not he and his followers seem to think that the nature and property of the enarmonic genus consists in having the harmonical series, or what is called the perfect system, cut up into the smallest and most minute intervals? from whence arises that false and ridiculous opinion that the common *Polyplectra* are to be alone called diatonic, and that those which have their black keys divided in a twofold manner are chromatic, while those which are thicker divided, and consist of more frequent intervals, are to be termed enarmonic: they would not have fallen into this error if they had understood the ancient and natural harmonies in the writings of *Aristoxenus* and others. But if *Vicentinus* had been somewhat better instructed in the rules of the science, and in the reading of the ancient authors, when he undertook the province of restoring the ancient music, he would not have entered the sacred places of the Muses with unwashed feet, nor defeated that most ample praise he would have deserved for his honest intentions by unprosperous and vain attempts.—I have often wondered at the confidence of *Vicentinus*, who, although he could not but be sensible that he had but slender, or rather no, learning and knowledge of antiquity, nevertheless did not hesitate to undertake so great a work. But I cease to wonder when I reflect on that Greek sentence, “ Ignorance makes men bold; but learning timid and slow.”

To say the truth, it does not appear from his book that *Vicentino*’s knowledge of the science was derived from any higher source than the writings of *Boetius*; and with no better assistance than they could furnish, the restoration of the genera seems to have been a bold and presumptuous undertaking, and yet there have not been wanting musicians of latter times who have persisted in attempting to revive

those kinds of music, which the ancients for very good reasons rejected; and there is to be found among the madrigals of Dominico Mazzochi, printed at Rome, one intitled *Planctus Matris Euryali Diatonico-Chromatico-Enarmonico*, that is to say, in all the three genera of the ancients, which is highly applauded by Kircher.

And with respect to Vicentino, so far are the writers on music in general from concurring with Doni in his censure of him, that some of the most considerable among them have been his encomiasts, and have celebrated both him and that invention or temperature of the *Scala maxima* to which his instrument the *Archicembalo* is adapted.

‘The first among the moderns that attempted compositions in the three genera, was Nicolaus Vicentinus, who when he perceived that the division of the tetrachords, according to the three genera by Boetius, could not suit a polyphonous melothesia and our ratio of composition, devised another method, which he treats of at large in an entire book. There were not however some wanting, who being strenuous admirers and defenders of ancient music, cavilled at him wrongfully and undeservedly for having changed the genera, that had been wisely instituted by the ancients, and put in their stead I know not what spurious genera. But those who shall examine more closely into the affair will be obliged to confess that Vicentinus had very good reason for what he did, and that no other chromatic-enarmonic polyphonous melothesia could be made than as he taught \*.’

And as touching that division of the octave by Vicentino, which Doni and others are said to have improved, the late Dr. Pepusch is clearly of opinion that it was perfectly agreeable to the doctrines of the ancients; for after remarking that Salinas had accurately determined the enarmonic, and that strictly speaking the fourth contains thirteen dieses, that is to say, each of the tones five, and the semitone major three: he adds that the true division of the octave is into thirty-one equal parts, which gives the celebrated temperature of Huygens, the most perfect of all, and concludes his sentiments on this subject with the following eulogium on Vicentino: ‘The first of the moderns who mentioned such a division was Don Vicentino, in his book intitled, *L’Antica Musica ridotta alla moderna*.

\* Musurgia, tom. I. lib. VII. pag. 660.

‘Prattica, printed at Rome, 1555, folio. An instrument had been made according to this notion, which was condemned by Zarlino and Salinas without sufficient reason. But Mr. Huygens having more accurately examined the matter, found it to be the best temperature that could be contrived. Though neither this great mathematician, nor Zarlino, Salinas, nor even Don Vincentino, seem to have had a distinct notion of all these thirty-one intervals, nor of their names, nor of their necessity to the perfection of music\*.’

HERMAN FINCK, chapel-master to the king of Poland, in 1556, published in quarto a book with this title, ‘Practica musica Hermanni Finckii, exempla variorum signorum, proportionum et canonum, judicium de tonis, ac quædam de arte suaviter et artificiose cantandi continens;’ a good musical institute, but in no respect better than many others that were published in Germany after the commencement of the sixteenth century. The author, though a chapel-master, seems to have been a protestant, for in the beginning of his work he mentions Luther of pious memory, and confirms the accounts of him that say he loved and understood music.

AMBROSIUS WILPHLINGSEDERUS in 1563 published at Norimberg, *Erotemata Musices Practicæ*, a curious book, and abounding with a great variety of compositions of the most excellent masters; and in the same year

LUCAS LOSSIUS, of Lunenburg published a book with this title, ‘*Erotemata Musicæ Practicæ ex probatissimis quibus que hujus dulcissima artis scriptoribus accurate et breviter selecta et exemplis puerili institutioni accomodis illustrata jam primum ad usum scholæ Lunenburgensis et aliarum puerilium in lucem edita, a Luca Lossio. Item melodiarum sex generum carminum usitatorum in primis suaves in gratiam puerorum selectæ et editæ Noribergæ, M.D.LXIII.*’ and again in 1570, with additions by Christopher Prætorius, a Silesian and chanter of the church of St. John at Lunenburg. The title of this book of Lossius does in a great measure bespeak its contents: Lossius was a Lutheran divine, born at Vacha in Hesse in the year 1508, and for above fifty years rector of the college or public school at Lunenburg, a celebrated instructor of youth, and very well skilled in music.

\* Letter from John Christoph. Pepusch. Mus. D. to Mr. Abraham de Moivre, published in the Philosophical Transactions for the months of Oct. Nov. and Dec. 1746, page 266 et seq.

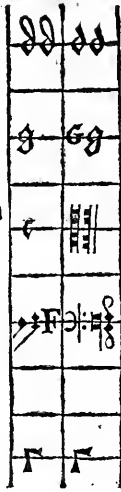
He died anno 1582. Two years before his death, which happened anno 1582, he composed the following epitaph on himself :

Hac placide Lucas requiescit Loffius urna.  
 Parte cinis terræ, qua levis ille fuit.  
 Pars melior vivens cæli mens incolit arcem,  
 Inter, qui multos erudiere, viros.  
 Qui publi decies quinos atque amplius annos  
 Tradidit hic artes cum pietate bonas.  
 Edidit & facili qui simplicitate libellos  
 Non paucos, Christi, Pieridumque scholis.  
 Finibus Hassiacis nemorosus natus, et agris,  
 Vacham qua præter, clare Visurge, fluis.  
 Hæc ubi cognoris, quo te via ducit euntem,  
 Lector abi, et felix vive, valeque diu.

It was this Loffius that published the Lutheran Psalmodia, mentioned in a preceding page. It seems by the numerous publications about this time of little tracts, with such titles as these, Erotemata Musicæ, Musicæ Isagoge, Compendium Musicæ, that the protestants were desirous of emulating the Roman catholics in their musical service, and that to that end these books were written and circulated throughout Germany. They were in general printed in a small portable size, and a book of this sort is to be considered as a kind of musical accidence : that of Wilphlingfederus, as also this of Loffius, are excellent in their way ; the merit of them consists in their brevity and perspicuity, and surely a better method of institution cannot be conceived of than this, whereby a child is taught a learned language, and the rudiments of a liberal science at the same time.

These, and other books of the like kind, calculated for the instruction of children in Cantu choralis et in Cantu figurali vel mensurali, i, e. in plain-song and in figurate or mensural music, are for the most part in dialogue, in which the responses, according as required, are spoke in words or sung in notes. They all contain a division or title De Clavibus signatis, with a type of the cliffs as they are now called. Rhaw gives it in this form.

Signa clavium in  
utroque cantu.

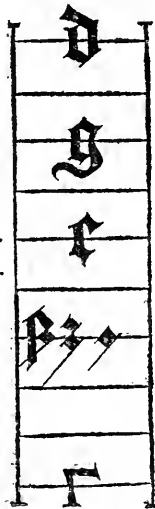


Et ponuntur omnes in lineali fitu, quædam tamen sunt magis familiares, utpote F & C. g. rariuscule. r vero & d d rarissime utimur. Unde

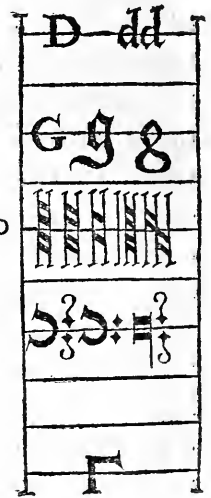
Linea signatis sustentat scilicet omnes Et distant inter se mutuo per diapentem. F tamen ab γάρμα distinguat septima quamvis.

And Wilphlingfederus thus :

In choralis cantu simpliciter prescribuntur ita,



In mensurali vero hoc modo



The Typus Clavium Signatarum of Lucas Loffius is in this form :



Lampadius, an author of the same class with those above-cited, and whose *Compendium Musices* is mentioned in a preceding page, gives the following character  $\text{G}$  as the signature for *G SOL RE UT* in the series of superacutes; this is worthy of observation, for his *Compendium* was published in 1537, and it is the character in use at this day.

By the above types it appears that anciently five keys, or cliffs, as they are called, were made use of, whereas three are now found sufficient for all purposes. It may be said perhaps that  $\Gamma$  and  $dd$  were at no time necessary; but it seems that in order to imprint the place of the cliffs upon the memory of children, it was necessary in some way or other to tell them that the station of  $F$  was a seventh above  $\Gamma$ , and that the other cliffs were a diapente distant from each other; this Loffius does in the following verses :

Linea signatis claves complectitur omnes  
Mutuo distantes inter se per diapentem,  
 $F$  licet ab  $\gamma\alpha\mu\mu\alpha$  distinguat septima tantum.

And Rhaw in these words :

Linea signatas sustentat scilicet omnes,  
Et distant inter se mutuo per diapentem.  
 $F$  tamen ab  $\gamma\alpha\mu\mu\alpha$  distinguat septima quamvis.

It therefore became necessary to give  $\Gamma$  as the terminus à quo for  $F$ , and though the power of  $dd$  was sufficiently ascertained by the

cliff g, it is to be observed that the signature dd answered to the rule above-cited, and preserved the appearance of regularity; for by this disposition of the cliff, C occupied the middle of the scale, and as there were two cliffs below, so were there two above it. Rhaw observes that the most usual are F, C, and g, and that F and dd are very rarely used; he adds, that it was anciently a practice to make the line for F of a red, and that for C of a yellow colour, and that instances thereof were in his time to be seen in ancient music books: this is a confirmation of a passage in the *Micrologus* of Guido to the same purpose.

All these writers distinguish between the cliffs proper to plain-song, and those used in figurate or mensural music, which it was thought necessary to do here, for unless this be thoroughly understood, very little of the music of these and the preceding times can be perused with any degree of satisfaction.

They also severally exhibit a Cantilena or actual praxis of the intervals by the voice, in order to impress them on the minds of children. The most ancient example of this kind known to be extant is a Cantilena for the practice of learners, inserted in the next preceding volume of this work, said to have been framed by Guido himself; but for this assertion there seems to be no better authority than tradition, for it is not to be found in any of his writings. Those contained in the *Enchiridion* of George Rhaw, and the *Compendium Musices* of Lampadius differ but very little from that of Guido above-mentioned.

CLAUDIUS SEBASTIANUS published at Strasburg in 1563 a book intitled *Bellum Musicale, inter Plani et Mensuralis Cantus Reges*. A whimsical allegory, but a learned book.

GIOSEFFO ZARLINO, of Chioggia\*, a most celebrated theorist and practical musician, was born in the year 1540; from the greatness of his erudition there is reason to imagine that he was intended for some learned profession; this at least is certain, that it was by the recommendation of Adrian Willaert that he betook himself to the study of music, and Salinas asserts that he was a disciple of Willaert. Bayle styles him president and director of the chapel of the Signory of Venice, but the true designation of the office is *maestro di capella* of

\* An episcopal city in one of the isles of the gulph of Venice, in Latin Clodia, whence comes the Latin surname of Clodienfis given to Zarlino.



the church or temple of St. Mark. He composed the music for the rejoicings at Venice upon the defeat of the Turks at Lepanto, which was much applauded; notwithstanding which the world has chosen to consider him as a theorist rather than a practical composer, and in this they seem to have judged properly, for in the science of music he is indisputably one of the best writers of the modern times. He died at Venice in February 1599, as Thuanus relates, who has celebrated him among the learned men of that time.

In the catalogue of the library of Thuanus mention is made of two books of Zarlino, the one intitled *Dimostrationsi Harmoniche*, printed at Venice in the year 1571, and afterwards with additions in 1573; and the other printed in the same city in the year 1588, and intitled *Sopplimenti Musicali*; but the best edition of these and his other works is unquestionably that of 1589, in folio, printed at Venice with this title, *De tutti l' Opere del R. M. Gioseffo Zarlino Da Chioggia*. These consist of four volumes, the first is intitled *Istitutioni Harmoniche*, the second *Dimostrationsi Harmoniche in cinque Ragionamenti*, the third *Sopplimenti Musicali*; the fourth volume is a collection of tracts on different subjects, which have no relation to music.

In the three first volumes of these his works, Zarlino, in a style, in the opinion of some very good judges of Italian literature, not inelegant, has entered into a large discourse on the theory and practice of music, and considered it under all the various forms in which it appears in the writings of the Greek harmonicians, and the writers of later times: as he appears to have been acquainted with the Greek language, there is little doubt but that he derived his intelligence from the genuine source; and as to Boetius and the other Latin and Italian writers, he seems to be possessed of all the knowledge that their writings were capable of communicating.

As the substance of what is contained in the ancient writers has already been given in the course of this history, it is unnecessary to incumber it with a minute abridgment of so copious a work as that of Zarlino; and a general account of the contents of the *Istitutioni*, the *Dimostrationsi* and the *Sopplimenti*, with occasional remarks and observations on the several particulars contained in them, will suffice to shew the nature and tendency of Zarlino's writings, and exhibit a general view of the merit and abilities of their author.

The *Istitutioni* begins with a general eulogium on music, setting forth its excellence and use as applicable to civil and religious purposes; in his division of music into mundane and humane Zarlino follows Boetius and the other Latin writers. Of the number Six, he says that it comprehends many things of nature and art; and in a far more rational way than Bongus has done, he considers its properties so far only as they relate to music.

In his explanation of the several kinds of proportion of greater and lesser inequality, and of the difference between proportion and proportionality he is very particular, and very learnedly and judiciously comments upon Boetius, who on this head is rather too concise.

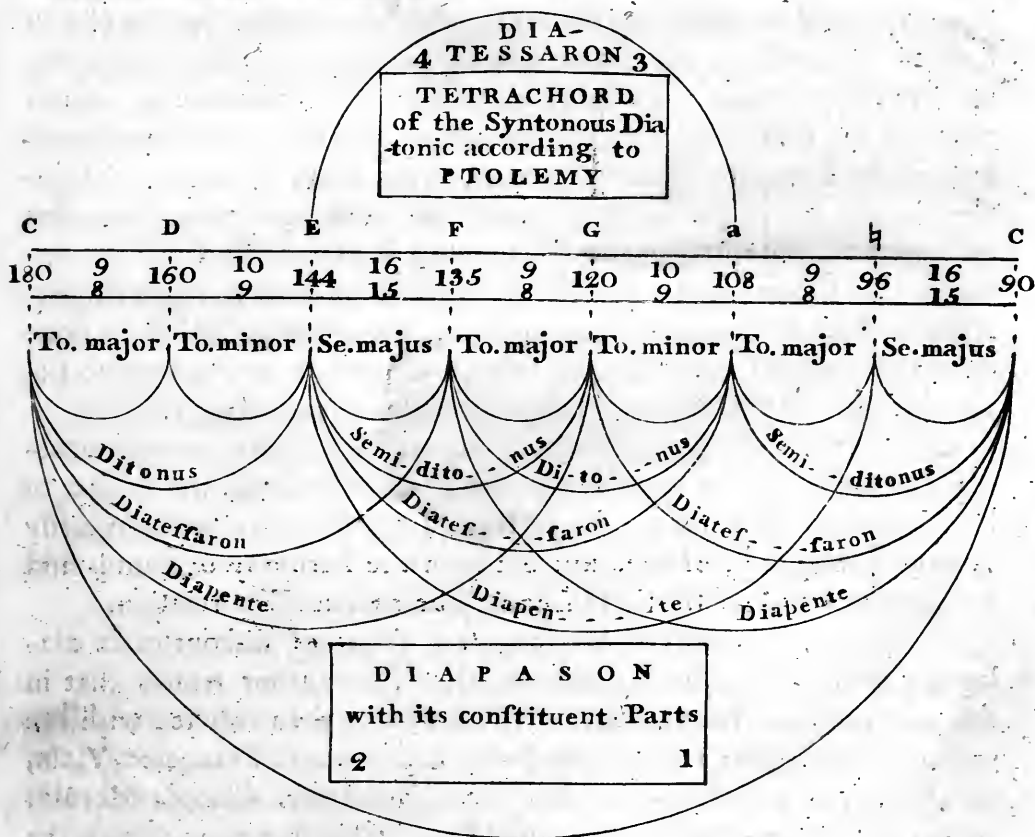
The account of the ancient system given by him cannot be supposed to contain any new discoveries, all that can be said about it is to be found in the writings of the Greek harmonicians, and with these he seems to have been very well acquainted.

In his description of that species of the diatonic genus called the *Syntonus*, or intense of Ptolemy, in which the tetrachord is divided into tone major, tone minor, and a greater hemitone in the ratio of 16 to 15, he gives it the epithet of *Natural*, an expression which seems to bespeak that predilection in its favour, which he manifested in a formal dispute with Vincentio Galilei on the subject, in which he contended for its superior excellence in comparison with every other of the diatonic species, and succeeded.

Chap. xxv. of the second part of the *Istitutioni* is an explanation of an instrument called the *Mesolabe*, said to have been invented either by Archytas of Tarentum, or Eratosthenes, the use whereof is to distinguish, by means of mean proportionals, between the rational and irrational intervals, and to demonstrate the impossibility of an equal division of the superparticular ratios. This instrument was it seems a great favourite with Zarlino, for in the *Sopplimenti*, lib. IV. cap. 9. he enlarges on the utility of it, and complains of his disciples that they could not be prevailed on to study it with that degree of attention which it merited.

Chap. xxxix. contains a figure of the diapason, with a representation of the diatonic tetrachord, constituted of a greater semitone, in the ratio  $\frac{16}{15}$  of a tone major  $\frac{9}{8}$ , and tone minor  $\frac{10}{9}$ ; this is the division which Zarlino throughout his works contends for as the natural and only true one, and is called the *syntonus* or intense diatonic of Ptolemy. The figure above-mentioned is thus delineated by Zarlino:

Chap:



Chap. xlix. contains the author's sentiments of the ancient genera and their species, upon which he does not scruple to pronounce that the ancient division of them is vain and unprofitable.

The third part of the Istitutioni contains the elements of counterpoint, and directs how the several parts of a Cantilena are to be disposed. It contains also the precepts for the composition of fugue, whereon discoursing, the author makes frequent mention of Jusquin; Brumel, and other excellent composers, and celebrates, in terms of the highest respect, the excellencies of Adrian Willaert his master.

The fourth and last part of the Istitutioni treats of the modes or tones, that is to say, those of the ancients, and those other instituted by St. Ambrose and pope Gregory, and adapted to the service of the church. Zarlino's account of the former contains a great deal of that history which is justly suspected to be fabulous, as namely, that the Phry-

Phrygian was invented by Marfyas, the Mixolydian by Sappho of Lesbos, the poetess, and the others by persons of whom scarce any memorials are extant. In this part of his work Zarlino very clearly explains the difference between the harmonical and arithmetical division of the diapason, from whence the two kinds of mode, the authentic and the plagal are known to arise; but here with Glareanus he contends, notwithstanding the opinion of many others to the contrary, that the modes are necessarily twelve; he does not indeed profess to follow Glareanus in his division, but whether he has so done or not is a matter in which the science of music is at this time so little interested, that it scarce deserves the pains of an enquiry.

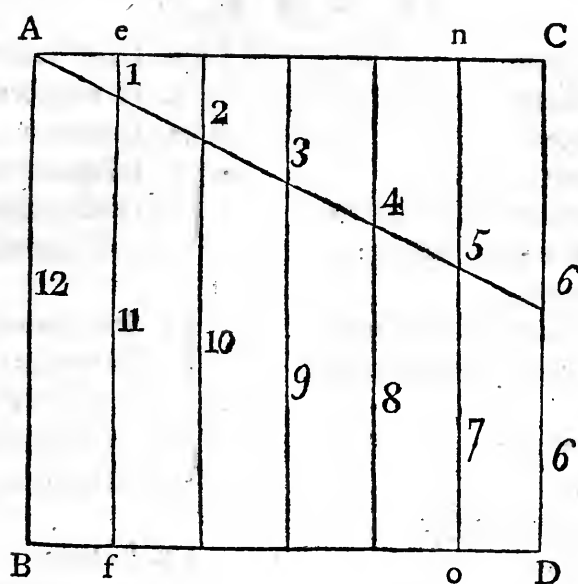
Chap. xxxii. of this last part contains some rules for accommodating the harmony of a cantilena to the words which are the subject of it. Rules indeed, if any can be prescribed for accommodating melody to words, might be of use, but between the harmony of sounds and the sentiments of poetry there seems to be no necessary relation.

The *Dimostrazioni Harmoniche* are a series of discourses in dialogues, divided into five *Ragionamenti*. The author relates that in the year 1562, his friend Adrian Willaert being then afflicted with the gout, he made him a visit, and found at his house Francesco Viola, chapel-master to Alfonso d'Este, duke of Ferrara, Claudio Merulo, whom he styles a most sweet organist\*; they begin a discourse on the subject of music, in which each delivers his sentiments with great freedom.

The subjects treated on in the first of the *Ragionamenti* are the proportions of greater and lesser inequality, and the measure of intervals. The whole of this dialogue may be said to be a commentary on Boetius; the thirty-ninth and last proposition contains a demonstration that six sesquioctave tones exceed the diapason.

The second and third of the *Ragionamenti* consist for the most part of demonstrations of the ratios of the consonances and the lesser intervals. In the second, Prop. xiv. is a diagram, an improvement on the Helicon of Ptolemy, whereby the ratios of the consonances are clearly demonstrated.

\* CLAUDIO MERULO, or MERULA, of Correggio, was organist to the duke of Parma. He composed masses, psalms, and motets, and published *Toccata d'Intavolatura d'Organo*. In Roma, appresso Simone Vesovio, 1598, fol.



The above parallelogram is divided into six parts by lines, which are bisected by a diagonal line proceeding from a point that divides the side C D equally, to the opposite angle. The side of the parallelogram A B is supposed to contain twelve parts; the bisection of the line C D is equal, that is to say it gives six parts on each side, but the bisection of the other lines is such, as gives the following harmonical proportions, amounting in number to no fewer than forty-five, as appears by this table.

TABLE

## T A B L E

12 { 10. Semiditone 9. Diatessaron 8. Diapente 6. Diapason 5. Diapason and semiditone 4. Diapason and diapente 3. Disdiapason 2. Disdiapason and diapente 1. Trisdiapason and diapente	8 { 6. Diatessaron 5. Hexachord minor 4. Diapason 3. Diapason and diatessaron 2. Disdiapason 1. Trisdiapason
10 { 9. Tone minor 8. Ditone 6. Hexachord major 5. Diapason 4. Diapason and ditone 3. Diapason and Hexachord major 2. Disdiapason and ditone 1. Trisdiapason and ditone	6 { 5. Semiditone 4. Diapente 3. Diapason 2. Diapason and diapente 1. Disdiapason and semiditone
9 { 8. Tone major 6. Diapente 5. Heptachord minor 4. Diapason and tone major 3. Diapason and diapente 2. Disdiapason and tone major 1. Trisdiapason and tone major	4 { 3. Diatessaron 2. Diapason 1. Disdiapason
	3 { 2. Diapente 1. Diapason and diapente
	¶ 2. 1 Diapason

The divisions of the lines e f and n o, which give the proportions of 11 to 1, and 7 to 5, are irrational, and are therefore omitted in the table.

The fourth of the Rationamenti directs the division of the monochord, and treats in general terms of the ancient system.

The fifth and last contains the sentiments of the author on the modes of the ancients, in which little is advanced that is not to be found elsewhere.

The Sopplimenti Musicali is dedicated to Pope Sixtus V. the author styles it ' A declaration of the principal things contained in the

' two

‘ two former volumes, and a formal defence of the author against the ‘ calumnies of his enemies.’ The ground of the dispute between Zarlino and his adversaries was principally this, Zarlino through the whole of the two former volumes, in his discrimination of the five several species of the diatonic genus, rejects the ditonic diatonic of Ptolemy  $\frac{2}{3} \frac{5}{4} \frac{3}{2} \frac{4}{3} \frac{2}{1}$ , which indeed seems to be no other than the diatonic of Pythagoras himself, and prefers to it the intense or syntonous diatonic of Ptolemy, as it is called,  $\frac{16}{15} \frac{9}{8} \frac{5}{4}$ , as being the most natural to the ear. This is in truth the diatonic of Didymus, for it was he that first distinguished between the greater and lesser tone, with this difference, that he places them in this order  $\frac{16}{15} \frac{5}{4} \frac{9}{8}$ , thereby giving to the lesser tone the first place in the tetrachord, whereas Ptolemy gives it the second; and in thus preferring the syntonous to the ditonic, Zarlino as Dr. Wallis observes, was followed by Kepler, Merfennus, Des Cartes, and others\*.

This the Lutenists, who, as they were for the most part Aristoxeneans in practice, had adopted another tuning, opposed. They contended for a tetrachord of two equal tones and a semitone, but yet refused to abide a determination of the question by any other judgment than that of the ear.

At the head of these opponents of Zarlino stood Vincentio Galilei, a man of great learning and ingenuity, and who, though not a musician by profession, was deeply skilled in the science. He was besides a most exquisite performer on the lute, and a favourer of that division of Aristoxenus which is called the intense, and gave to the tetrachord a hemitone and two whole tones. This person, who had formerly been a disciple of Zarlino, published as it seems a short examen of the Istituzioni upon its first publication, intitled ‘ Discorso intorno all’ Opere del Zarlino’, which he criticises with an unwarrantable degree of severity; but in a subsequent work, intitled ‘ Dialogo della

\* Dr. Wallis makes it a question whether or no Zarlino was the first that endeavoured to introduce the syntonous diatonic instead of the ditonic diatonic, but Galilei, in his Dialogue, pag. 112, expressly asserts that Lodovico Fogliano of Modena, and who published in 1529 a folio volume intitled Musica Theorica, of which an account has herein before been given, was the first who discovered that the diatonic of his time was not the ditonic, but the syntonous or intense diatonic. This Zarlino, in the Sopplimenti, lib. III. cap. ii. seems to deny; but the truth of the matter is, that Fogliano, in the second section of his book, treats expressly ‘ De utilitate toni majoris et minoris,’ which he would hardly have done, but with a view to establish that division of the tetrachord which Zarlino afterwards contended for.

musica antica et della moderna,' he takes great pains to prove that the preference which Zarlino had given to the syntonous species of the diatonic above-mentioned, had no foundation in nature. The conduct of Galilei in this dispute is worthy of remark. He considers Zarlino as an innovator or corrupter of music, and while he is treating him as such, he endeavours to make it believed, that he was the first among the moderns that attempted to introduce that species of the diatonic which admitted of dissimilar tones, but fearing lest instead of a corrupter he might in the opinion of some be deemed an improver of musical practice, he takes care to inform the world, and indeed expressly asserts, that Lodovico Fogliano, many years before Zarlino, found out and maintained that the diatonic even of that day was not the ditonic, but the syntonous diatonic of Ptolemy.

The Sopplimenti Musicali of Zarlino, lib. III. cap. 2, contains a defence of the author against this invidious charge of Galilei whom he ironically styles his loving disciple, 'il mio discepolo amorevole.' As to the merits of the question between them, they seem to be determined in favour of Zarlino, for not only have Kepler, Merfennus, and Des Cartes adopted the division which he contended for\*, but it is the only one practised at this day.

\* As this assertion does at present stand on no better ground than a bare dictum of Dr. Wallis, in the appendix to his edition of Ptolemy, it may here be expected that in support of it the opinions of the authors above named should severally be adduced. To begin with Kepler. This author, who in his reasoning about music affects a language peculiar to himself, after giving the preference to the division of the tetrachord  $\frac{9}{8} \frac{12}{9} \frac{16}{12}$ , speaks of two kinds of musical progression, the hard and the soft, which others characterize by the terms major and minor third. In the former of these proceeding from the syllable *ut*, which is the progression referred to by all who speak of the disposition of the greater and lesser tone, he says that in the division of the tetrachord, nature herself informs us that the greater tone has the lower place, whereby he expresses his acquiescence in the opinion of Zarlino and his adherents upon the question in debate. *Harmonices Mundi*, lib. III. cap. vii.

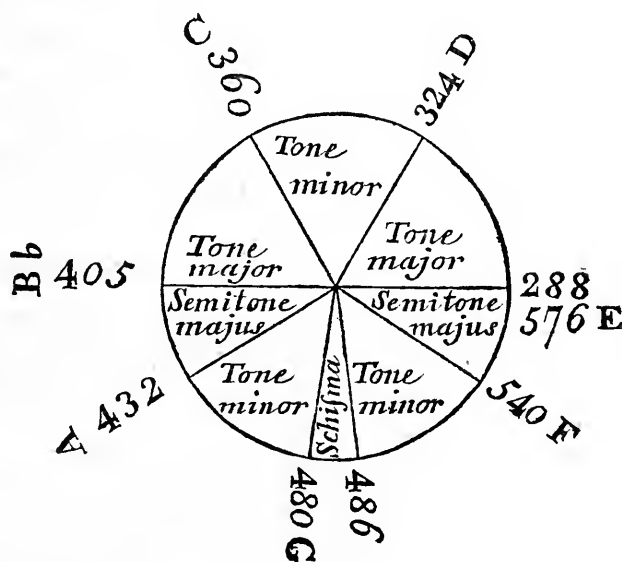
As to Merfennus, who appears to have reviewed the controversy with great attention, he says that nature pays no regard to the conveniency of it, and that though the division of Aristoxenus may for particular reasons be preferred by those who play on the lute, it does by no means follow that it is upon the whole the most eligible; for, adds he, 'of all systems possible that is the most natural and easy to sing which follows the harmonical numbers, as is experienced when good voices sing several parts together, who could not do all that is marked in simple or diminished counterpoint commonly made use of, unless they observed the distinction of the greater and lesser tone, and that of the greater, mean and lesser semitone, and of several others elsewhere spoken of by him.' *Harm. Univers. Des Instruments*, liv. II. pag. 61. And in another place, 'that system which consists of a greater and lesser tone, and also of different semitones, and other just intervals both consonant and dissonant, is the best of all, and that this is the very nature of the song, the ear, the imagination, the



The Sopplimenti is of a miscellaneous nature, for it is a defence of many opinions advanced by the author in his former works. It

'the instruments, and the understanding all confirm, provided experiments are made use of for an accurate enquiry into it.' Merfen. Harmonic. lib. V. De Diffonantiis, pag. 86.

The sentiments of Des Cartes on the question which of all others is the most eligible division of the diapason, are deducible from the chapter in his Compendium Musicæ, intituled De Gradibus five Tonis musicis, wherein he asserts that the order to be observed in constituting the intervals contained in the diapason ought to be such, as that a semitone major shall have on each side next to it, a tone major and a tone minor. This disposition he illustrates by the following figure.



Upon which it may be observed that A is assumed for the chord A, and the other letters for the corresponding chords in the scale. Between A and B b the ratio is  $\frac{4}{3}$ , which in smaller numbers is  $\frac{1}{\frac{3}{4}}$ , and between E and F  $\frac{3}{4}$ , also  $\frac{1}{\frac{4}{3}}$ , both of which are semitones major,  $\frac{4}{3}$  is  $\frac{1}{\frac{3}{4}}$ , and  $\frac{3}{4}$  is  $\frac{1}{\frac{4}{3}}$ , thus are produced the intervals contended for,  $\frac{1}{\frac{3}{4}}$  and  $\frac{1}{\frac{4}{3}}$ , which in the opinion of Zarlino and others constitute the syntonous or intense diatonic tetrachord of Ptolemy, and in that of Des Cartes is the most eligible division or temperament of that interval, and consequently of the diapason

There is little doubt but that that division of the tetrachord which constitutes the syntonous or intense species of the diatonic genus is in theory the most eligible, and as far as regards vocal music, it may be equally well adapted to practice. But it seems that in such instruments as the organ, and others where the measure of intervals does not depend upon the performer, such a division of the tetrachord as distinguishes between the greater and lesser tone is not admissible. Nay, were the concords themselves in such instruments to be uniformly tuned to the degree of perfection required by a nice ear, some of the consonant intervals would be so constituted as to approach very nearly to discord.

contains also many particulars, many diagrams and mathematical problems, calculated to explain and illustrate his doctrines. In the fourth book he treats of the Genera and their species or colours, as they are called, and proposes a temperature adapted to the lute, whereby the diapason is divided by semitones into twelve equal parts. In the sixth book he treats of the ancient modes, which with Glareanus he makes to be twelve in number. In the eighth and last book he speaks of the organ, and describes one in the ancient city of Grado, the figure whereof is given in a preceding page of this work.

Many very curious particulars and little anecdotes of persons and things relating to music are interspersed in these three volumes of Zarlino's works, viz. the *Istitutioni*, *Dimostrationsi*, and *Sopplimenti*, some of the most remarkable are these. Deer are delighted with the sound of music, and huntsmen by means thereof easily take them.

For this reason it is said that Zarlino could never prevail in his endeavours to establish a tuning of the organ correspondent to the division of the tetrachord in the syntonous diatonic; for Bontempi attests, that not only no organ in Italy or Europe was altered, or the tuning thereof in any degree varied, in consequence of his speculations, but that that of the chapel of St. Mark, where he presided, continued exactly in the state it had been left in by Claudio Monteverde, Giovanni Rovetta, and others his predecessors. *Historia Musica di Bontempi, Parte prima, Corollario IV.*

The difficulties arising from that surd quantity which in a course of numerical calculation arises in the division of the diapason, was but little noticed in vocal performance, for this reason, that the voice in singing accommodates itself to the ear, and with wonderful facility constitutes only grateful intervals, insensibly rejecting such as are dissonant. But in such instruments as the organ this quantity was for a long time found to be an unmanageable thing; a series of fifths all perfect through the scale was what the ear would not bear, and this consideration suggested the invention of what is called a Temperament, by which is to be understood a tuning, wherein by making the intervals irrational, more, in respect of harmony and coincidence of sound is given to the dissonances than is taken from the consonances: the first essay of this kind is said by Polydore Virgil, *De Rerum Inventoribus*, lib. III. cap. xviii to have been the invention of some very learned man in the science of music, but whose name, country, and even the age he lived in, are irrecoverably lost; it consisted in the intension of the diatessaron, and the remission of the diapente, and by necessary consequence made both the tones equal. Bontempi 186. Salinas, lib. III. cap. xiii, has remarked upon this division that the equality of the tones implies the taking away of the comma; and in another place, that by this division the redundant commas in the diapason, which he makes to be three, are distributed throughout the diapason system. And this temperament is preserved by those tuners of the organ who make it a rule, and it is almost an universal one, to tune the thirds as sharp, and the fifths as flat, as the ear will bear them.

The reduction of the tones to an equality rendered each of them capable of a division into semitones, and gave rise to the invention of that called by the Italians *Systema Participato*, in which the diapason is divided into twelve semitones, whereby, in the opinion of some, the diatonic and chromatic genera are united, as indeed will seem to be the case upon a bare view of the keys of an organ or harpsichord.

*Istit.*

Istit. II. pag. 11 \*. — The human pulse is the measure of the beats in music. Ibid. 256.—Country people, and those that understand not music, naturally sing the diatonic octave with a third and sixth major. Ibid. 262.—Domenico da Pefaro, an excellent fabricator of harpsichords, and other instrumenti da penna. Ibid. 171.—Bocace invented the Rima Ottava. Ibid. 381.—Jusquin considered the fourth as a consonance, and used it in two parts without any accompaniment. Ibid. 187.—Vincenzo Colombi, and Vincenzo Colonna of

\* The author asserts this fact on the authority of Ælian, a writer of no great credit, nevertheless that these animals are susceptible of the power of music is not to be disputed, Plutarch, in the seventh book of his Symposiacs, says of deer and horses, that they are of all irrational creatures the most affected with harmony. Playford, in the preface to his Introduction to Music, says the same thing, and adds, ‘ Myself, as I travelled some years since near Royston, met a herd of stags, about 20, upon the road, following a bagpipe and violin, which when the music played they went forward, when it ceased they all stood still, and in this manner they were brought out of Yorkshire to Hampton Court.’ And whoever will make the experiment, will find it in his power to draw to him and detain one of these creatures as long as he pleases by the sound of a violin or any instrument of that kind. Horses are also delighted with the sound of music.

- ‘ For do but note a wild and wanton herd,
- ‘ Or race of youthful and unhandled colts,
- ‘ Fetching mad bounds, bellowing and neighing loud,
- ‘ (Which is the hot condition of their blood)
- ‘ If they but hear perchance a trumpet sound,
- ‘ Or any air of music touch their ears,
- ‘ You shall perceive them make a mutual stand ;
- ‘ Their savage eyes turn’d to a modest gaze
- ‘ By the sweet power of music.’

SHAKESPEARE, Merchant of Venice, Act V. Scene I.

For this fact we have also the authority of the duke of Newcastle, who asserts it in his book of Horsemanship. Henry Stephens also relates that he once saw a lion at London, which would forsake his food to hear music. Pref. ad Herod.

Elephants are likewise said to be extremely susceptible of the power of music. Suetonius relates that the emperor Domitian had a troop of elephants disciplined to dance to the sound of music, and that one of them, who had been beaten for not having his lesson perfect, was discovered the night after in a meadow, practising it by himself. In the *Mélanges de Vigneul Marville*, tom. III. is a humorous relation of the effects of music on a number of animals of different kinds, wherein it is said that a horse, a hind, a dog, and some little birds were very much affected by it, but that an ass, a cow, a cat, and a cock and hen were all insensible of its charms.

In the *Histoire de la Musique, et de ses Effets*, tom. I. pag. 321, is the following curious relation to this purpose :

- ‘ Monsieur de —, captain of the regiment of Navarre, was confined six months in
- ‘ prison for having spoken too freely to Monsieur de Louvois, he begged leave of the go-
- ‘ vernor to grant him permission to send for his lute to soften his confinement. He was
- ‘ greatly astonished after four days to see at the time of his playing the mice come out of
- ‘ their holes, and the spiders descend from their webs, who came and formed a circle round
- ‘ him to hear him with attention. This at first so much surprised him, that he stood still
- ‘ without

Italy, two organ-makers, inferior to none in the world. Ibid. 374.—Michael Stifelius, an excellent mathematician \*, and Nicolò Tar-

without motion, when having ceased to play, all those insects retired quietly into their lodgings: such an assembly made the officer fall into reflections upon what the ancients have told us of Orpheus, Arion, and Amphion. He assured me that he remained six days without playing, having with difficulty recovered from his astonishment, not to mention a natural aversion he had for these sorts of insects, nevertheless he began afresh to give a concert to these animals, who seemed to come every day in greater numbers, as if they had invited others, so that in process of time he found a hundred of them about him. In order to rid himself of them, he desired one of the jailors to give him a cat, which he shut up sometimes in a cage when he chose to have this company, and let her loose when he had a mind to dismiss them, making it thus a kind of comedy that alleviated his imprisonment. I long doubted the truth of this story, but it was confirmed to me six months ago by M. P——, intendant of the duchess of V——, a man of merit and probity, who played upon several instruments to the utmost excellence. He told me that being at ——, he went up into his chamber to refresh himself after a walk, and took up a violin to amuse himself till supper-time, setting a light upon the table before him; he had not played a quarter of an hour before he saw several spiders descend from the ceiling, who came and ranged themselves round about the table to hear him play, at which he was greatly surprised, but this did not interrupt him, being willing to see the end of so singular an occurrence. They remained upon the table very attentively until somebody came to tell him supper was ready, when having ceased to play, he told me these insects remounted to their webs, to which he would suffer no injury to be done. It was a diversion with which he often entertained himself out of curiosity.

The same author says that he once saw, at the fair of St. Germain, rats dance in cadence upon a rope to the sound of instruments, standing upright, each holding a little counterpoise, in the manner of rope-dancers. He says he also saw eight rats dance a figure-dance as truly as so many professed dancers; and that a white rat from Lapland danced a saraband justly, and with all the gravity of a Spaniard.

Plutarch relates that a certain barber, who kept a shop in the Greek forum, had a magpye that imitated the sound of musical instruments, the cry of oxen, and could pronounce the words of men; and that a certain rich man passing by, with trumpeters in his train, who, as was usual, stopped there and played for some time; the bird from that day became mute, to the wonder of every one. Many reasons were given for his silence, but the true one was he was meditating to imitate the sound of the trumpets, for first he was observed to practise silently and to himself the tune they had played, at last he broke out, and sung it so truly and melodiously that all were astonished who heard him.

Cælius Rhodiginus relates that he saw at Rome a parrot which Cardinal Ascanius had purchased for a hundred pieces of gold, that pronounced and clearly articulated, without hesitation or interruption, the words of the Apostle's Creed.

And lastly Kircher relates, that when Basilus the emperor of the East, at the persuasion of Santabarenus, had thrown his son Leo into prison on suspicion of his having conspired against him, the household lamented the fate of Leo, and sung mournful verses, these a parrot learned; and Basilus when he heard the parrot repeat them, and in a melancholy tone pronounce the name of Leo, was so affected that he released him, that it might not be said he was overcome by a parrot in tenderness for his son.

\* Michael Stifelius was a German Lutheran minister, a man of learning, and particularly skilled in the science of arithmetic, by the help whereof he undertook to predict that at ten in the morning of the third day of October, 1533, the world would be at an end; early in the morning of that day Stifelius ascended a pulpit, and exhorted his hearers to make themselves ready, for that the minute was at hand in which they were to ascend to heaven with the very cloaths that they had then on, the hour passed, and the people find-  
ing

taglia of Brescia \*, attempted an equal division of the tone, but without success. Dimost. 146.—Adrian Willaert persuaded Zarlino to the study of music. Ibid, 12.—The Chromatists of Zarlino's time were in his opinion the enemies of good music. Ibid. 215.—Vincenzo Colombi, the famous organ-maker, made the author a monochord, diatonically divided, by semitone major, tone major, and tone minor. Ibid. 198.—Bede, who wrote on music, makes use of the terms *Concentus* and *Discantus*, from whence it is to be inferred that music in parts was known in his time. Soppli. 17.—Gioseffo Guarni of Lucca, an excellent organist and composer. Ibid. 18.

The fourth and last volume of Zarlino's work is on miscellaneous subjects. It contains a treatise on Patience, a discourse on the origin of the Capuchin Friars, and an answer to some doubts that had arisen touching the correction of the Julian calendar.

From the foregoing account of the works of Zarlino it sufficiently appears that they are a fund of musical erudition ; and the estimation in which they are held by men of the greatest learning and skill in the science may be judged of from the following character which John Albert Bannus has given of him and his writings. ‘ Joseph Zarlino of Chioggia was a great master of the theory of music. In his learned Institutions, Demonstrations, and Supplements published in Italian at Venice 1580, he has explained and improved the science with much greater success than any other author. He is somewhat prolix, but his learning amply compensates for that fault. John Maria Artusius Bononienfis reduced the precepts of Zarlino into a Compendium, and this again into tables. In these he sets forth the science of music in a short, clear, and perspicuous manner. There are others who have written on music, whether they equal Zarlino or not I do not know, at least they do not surpass him.—So that Zar-

ing themselves deceived, fell on their pastor, and had he not escaped, would probably have killed him, however, by the interest of Luther he got reinstated in his church. Thuanus and other historians relate this fact with all its circumstances, and Camerarius in his Historical Meditations has made a very comical story of it: the whole may be seen in Bayle, who has an article for Stifellius.

\* Nicolò Tartaglia was an excellent mathematician ; he translated Euclid into the Italian language, and wrote a treatise *Di Numero et Misura*. Apostolo Zeno styles him ‘ *Un dotto Bresciano*.’

‘lino alone will serve instead of all the rest: without him the opinions of the ancients cannot be understood, nor a perfect knowledge of this science be easily attained \*. But he does not come up to the perfection of the modern music. I have commended Zarlino above all the rest, not because the writings of other men on this subject are of no value, for they contain many excellent and learned instructions, but because he is the best writer on this subject, and as many authors having given but an imperfect account of music, and this defect must be supplied by great study, industry, and various reading, I cannot recommend any one of them to those who study this art except Zarlino. Besides few of them have at the same time thoroughly examined and understood both the theoretical and practical part of music. Zarlino in my opinion has written on this subject with more learning and success than all the rest: and he is almost the only author who has succeeded in it. His Compendium, as it is drawn up by John Maria Artusius Bononiensis, is an excellent method, and may be of singular use in the practice of musical composition †.’

Artusi is by this account of Bannius so connected with Zarlino, that it becomes necessary to speak in this place of him rather than of Vincentio Galilei, the great opponent of the latter. The Compendium above-mentioned was published at Venice in 1586, and therefore must have been taken either from the first or second edition of the *Istitutioni*. It is entitled ‘*L’Arte del Contraponto ridotta in tavole, dove brevemente si contiene i precetti à quest’ arte necessarii.*’ The author professes to follow the moderns, and particularly Zarlino, from whose

\* Notwithstanding this encomium on Zarlino, which at least implies that he was well skilled in the ancients, there have not been wanting those who have asserted that he never read them. Bontempi, speaking of the modern system, in which most of the intervals are irrational, uses these words, ‘*Egli non è né il Sintono antico, né il Sintono reformato da Tolemeo, come infelicamente sostiene il Zarlino, il quale, senza Greca letteratura, ovvero senza haver letto ovvero considerato la dottrina de’ Greci, da l’essere ad un’ altro sintono a modo suo, non costituito da padri della scienza*’ *Hist. Music*, pag. 188.

There can be little doubt but that Zarlino was acquainted with the Greek language, seeing that his writings abound with quotations from the Greek authors, but whether he had ever seen the *Manual* of Nicomachus, the *Elements* of Aristoxenus, the three books of Aristides Quintilianus *De Musica*, or the *Harmonics* of Ptolemy, with the *Commentaries* of Porphyry and Manuel Bryennius thereon, may be questioned, since Salinas, who wrote after him, intimates that in his time they were extant only in manuscript, and that by the favour of the Cardinal of Burgos he procured transcripts of them from the library of St. Mark at Venice.

† Joan. Alberti Banni *Differtatio Epistolica de Musicæ-Natura*. Lugd. Bat. 1637, pag. 29. 57.

work above-mentioned he has extracted a variety of excellent rules. These are disposed in analytical order, and are selected with such care and judgment, that this Compendium, small as it is, for it makes but a very thin folio, may be said to be one of the books of the greatest use to a practical composer of any now extant.

In 1589 Artusi published a second part of *L'Arte del Contraponto*, intended, as the title-page declares, to explain the nature and use of the dissonances; a curious and valuable supplement to the former.

Artusi was an ecclesiastic, and a canon regular in the congregation *Del Salvatore* at Bologna: a considerable time after the publication of his book entitled *L'Arte del Contraponto* he published a treatise *Delle Imperfettioni della moderna Musica*, in two parts, with a view to correct some abuses in music which had been introduced by modern writers and composers; he was the author also of a little tract in quarto, published in 1604, intitled *Impresa del Molto R. M. Gioseffo Zarlino da Chioggia*: of these an account will be given hereafter.

VINCENTIO GALILEI is next to be spoken of. He was of Florence, and as it seems a man of rank, for in the title-page of his books he styles himself *Nobile Fiorentino*, and the father, by a woman he never married, of the famous Galileo Galilei the mathematician. He had been a disciple of Zarlino, and, by the help of his instructions, joined with an unwearied application to the study of the ancients, became an excellent speculative musician. Of the instruments in use in his time the lute and the harpsichord seemed to have held the preference; the latter of these was chiefly the entertainment, as Zarlino relates, of the ladies\*; the practice of the former was cultivated chiefly by the men. Galilei had an exquisite hand on the lute, and his propensity to that instrument for very obvious reasons led him to favour the Aristoxenean principles, which Zarlino throughout his works labours to explode. Galilei censured many of the opinions of his master in a tract intitled *Discurso intorno all' Opere del Zarlino*, which the latter has taken notice of in the second volume of his works; but in 1581 he published a larger work, intitled *Dialogo della Musica antica e moderna*, written, as the title-page expresses it, *in sua Difesa contra Giuseppe Zarlino*, though the publication of this latter work was a formal attack on Zar-

\* Doni calls the harpsichord *Clavichordium Matronale*.



lino, who is treated by his adversary with less respect than seems to be due from a disciple to his master; this Zarlino seems to have resented, for in the *Sopplimenti* he takes notice of the urbanity, as he calls it, of the disciple to his preceptor, as an instance whereof he cites these words from the table to Galilei's Dialogue, 'Gioseffo Zarlino ' *si attribuisce per sue molte cose che non sono,*' an expression not easily to be reconciled with the commendations which in many parts of this book he affects to bestow on Zarlino and his writings.

The division of the tetrachord which Galilei contended for, was that called the syntonous or intense diatonic of Aristoxenus, which supposes the diatessaron to contain precisely two tones and a half, according to the judgment of the ear. Ptolemy has given it the ratio of 12, 24, 24, but Galilei failed in his attempt to establish it; and the syntonous or intense diatonic of Ptolemy is, as it is said, the only division which the moderns have received into practice\*.

Galilei was also the author of a book intitled 'Il Fronimo, Dialogo ' *sopra l'Arte del ben intavolare e rettamente suonare la Musica.* In 'Venezia, 1583;' the design whereof is to explain that kind of musical notation practised by the composers for the lute called the *Tablature*†. The *Dialogo della Musica*, notwithstanding the objections it is open to, is replete with curious learning, and seems to have been the effect of deep research into the writings of antiquity. Among other particulars contained in it are these. The *Battuta*, or beating of time, was not practised by the ancients, but was introduced by the Monks for the regulation of the choir, 101.—The monochord was invented by the Arabians, 133.—Diocles, and not Pythagoras, in

\* This is the sentiment of Dr. Wallis, as delivered by him in the Appendix to his edition of Ptolemy, and is confirmed by Dr. Pepusch in his letter to Mr. de Moivre, published in the *Philosophical Transactions* for the year 1746; nevertheless it is said that since the invention of a temperament the ancient distinctions of ditonic diatonic, intense diatonic, &c. have justly been laid aside. Vide *Harmonics* by Dr. Robert Smith, 2d edit. pag. 33, this is the more likely to be true, as the tuners of instruments measure their intervals by the ear, and are therefore said by Mersennus to be Aristoxeneans in practice.

† The *TABLATURE* is a method of notation adapted to the lute, and other instruments of the like kind, in which the chords are represented by a corresponding number of lines, and on these are marked the letters a, b, c, &c. which letters refer to the frets on the neck of the instrument. The time of the notes is signified by marks over the letters of a hooked form, that answer to the minim, crotchet, quaver, &c. this is the French tablature, but the Italians, and also the Spaniards, till of late years made use of figures instead of letters. Galilei's Dialogue teaches the tablature by figures, the other method is explained in a book written by Adrian le Roy of Paris in, 1578, the first of the kind ever published, of which a full account will hereafter be given.



the opinion of some, first discovered the musical proportions by the the sound of an earthen vessel, 127.—Glareanus did not understand the modes of the ancient Greeks, 72.—Marcianus Capella, so far as relates to the modes, was an Aristoxenean, 56.—The music of the moderns is despised by the learned, and approved of only by the vulgar, 83.—The Romans derived their knowledge of music from the Greeks, 1.—At the close of this work he gives a probable account of the inventors of many of the instruments now in use, of which notice has herein before been taken. Speaking of the lute, he mentions a fact which an English reader will be glad to know, namely, that in his time the best were made in England. The style of Galilei is clear and nervous, but negligent. Nice judges say it is in some instances ungrammatical, nevertheless, to speak of his Dialogue on ancient and modern music, it abounds with instruction, and is in short an entertaining and valuable work.

C H A P. VIII.

**F**RANCISCUS SALINAS flourished about the middle of the sixteenth century; he was a native of Burgos in Spain, and the son of the questor or treasurer of that city; and though he laboured under the misfortune of incurable blindness, composed one of the most valuable books on music now extant in any language. His history is contained in the preface to his work published at Salamanca in 1577, and is so very curious, that it would be doing an injury to his memory to abridge it.

‘ From my very infancy I devoted myself to the study of music;  
 ‘ for as I had sucked in blindness from the infected milk of my nurse,  
 ‘ and there remaining not the least hope that I should ever recover  
 ‘ my sight, my parents could think of no employment so proper for  
 ‘ me as that which was now suitable to my situation, as the learning  
 ‘ necessary for it might be acquired by the sense of hearing, that other  
 ‘ best servant of a soul endued with reason.

‘ I employed almost my whole time in singing and playing on the  
 ‘ organ, and how much I succeeded therein I leave to the judgment  
 ‘ of others; but this I dare affirm, that he who would perfectly under-

' derstand the doctrine of Aristoxenus, Ptolemy, and Boetius, and  
 ' other famous musicians, should be long and much practised in this  
 ' part of music, since every one of those has written concerning the  
 ' first part of music which is called Harmonics, and belongs to the  
 ' composition of instrumental harmony; and a man who is versed in  
 ' the musical instruments which we make use of, will be able to judge  
 ' more readily and perfectly of those things. But lest I should seem to  
 ' say more of the studies of other men than of my own, be it known  
 ' that while I was yet a boy there came into our country a young  
 ' woman born of honest parents, and famous for her knowledge of the  
 ' Latin language, who, as she was about to become a nun, had a vehem-  
 ' ent desire of learning to play on the organ, wherefore she became a  
 ' sojourner in my father's house, and was taught music by me, and she  
 ' in return taught me Latin, which perhaps I should never have  
 ' learned from any other, because either that never came into my  
 ' father's head, or because the generality of practical musicians per-  
 ' suaded him that letters would prevent or interrupt my learning of  
 ' music; but I growing more eager for instruction from this little  
 ' of learning that I had now got, prevailed on my parents to send  
 ' me to Salamanca, where for some years I applied myself closely to  
 ' the study of the Greek language, as also to philosophy and the arts;  
 ' but the narrowness of my circumstances obliging me to leave that  
 ' university, I went to the king's palace, where I was very kindly  
 ' received by Petrus Sarmentus, archbishop of Compostella; and as  
 ' he was afterwards taken into the number of cardinals, I went with  
 ' him to Rome, more for the sake of learning than of enriching myself,  
 ' where conversing with learned men, of whom there is always a  
 ' great number there, I began to be ashamed of my ignorance in the  
 ' art which I professed, not being able to give any reason for those  
 ' things I spoke of; and I at length perceived this saying of Vitru-  
 ' vius to be very true, and that it might be applied as well to music  
 ' as architecture, viz. "Those who labour without learning, let  
 ' them be ever so well versed in the practice, can never gain  
 ' any credit from their labours; and those who place their whole  
 ' dependance on reasoning and learning alone, seem to pursue the  
 ' shadow and not the thing; but those who are masters of both, like  
 ' men armed from head to foot, attain their ends with greater fa-  
 ' cility and reputation." Wherefore when I found from Aristotle  
 ' that

that the ratios of numbers were the exemplary causes of consonants and harmonical intervals, and perceiving that neither all the consonants nor the lesser intervals were constituted according to their lawful ratio, I endeavoured to investigate the truth by the judgment both of reason and the senses, in which pursuit I was greatly assisted, not only by Boetius, whom every musician has in his mouth, but by several manuscript books of the ancient Greeks not yet translated into Latin, great plenty whereof I found there, but above all, three books of Claudius Ptolemæus (to whom whether music or astronomy be most indebted I cannot say) on harmonics, from the Vatican library, and of Porphyrius's Comments thereon, constructed of great and valuable things collected from the reading of the ancients, which were procured for me by Cardinal Carpenfis; also two books of Aristoxenus De Harmonicis Elementis, and also two books of Nicomachus, whom Boetius has followed, one book of Bacchius, and three books of Aristides, likewise three of Bryennius, which the Cardinal of Burgos caused to be transcribed at Venice from the library of St. Mark; so that being made more learned by what they had well and truly said, and more cautious by what was otherwise, I was able to attain to an exact knowledge of this art, in the search and examination whereof I spent upwards of thirty years, till at length, oppressed by many misfortunes, more especially by the death of the two cardinals and the vice-roy of Naples, who all loved me more than they enriched me, and by the loss of three brothers, who were all slain, I determined to return to Spain, content with what little I had, which might serve to supply me with a very slender maintenance; and I also proposed to spend the small remainder of my life within my own walls in an honest poverty, and sing only to myself and the Muses:

Nam nec divitibus contingunt gaudia solis,  
Nec vixit male, qui natus moriensque fefellit.

But I imagine it seemed good to the greatest and best God that it should be otherwise, for he recalled me into Spain from Italy, where I had lived almost twenty years, not altogether in obscurity, and of all the other towns in Spain in which I might have practised the musical art with sufficient premiums, permitted me at length to  
return

‘ return to Salamanca, after an absence of almost thirty years from  
 ‘ the time I had left it, where a stipend sufficiently liberal was ap-  
 ‘ pointed for a professor of music capable of giving instructions both  
 ‘ in the theory and practice. For Alphonfus king of Castile, the  
 ‘ tenth of that name, and surnamed the Wise, who founded and  
 ‘ endowed this professorship, knew that the science of music, no  
 ‘ less than the other mathematical arts, in which he greatly  
 ‘ excelled, ought to be taught; and that not only the practical but  
 ‘ the speculative part was necessary for a musician. Wherefore he  
 ‘ erected that school among the first and most ancient, and as a teacher  
 ‘ was at that time wanted, and one was sought after who was capable  
 ‘ of teaching both parts of music well, I came to Salamanca, that I  
 ‘ might hear the professors of this art make their trials of skill there;  
 ‘ but when I had exhibited a specimen of my studies in music, I was  
 ‘ adjudged qualified for that employment, and obtained the chair,  
 ‘ which was thereupon endowed with near double the usual stipend  
 ‘ by the approbation of his majesty. Perhaps I have said more than is  
 ‘ necessary concerning myself, but I mention these things that I  
 ‘ might not be thought to attempt so great a work destitute of all  
 ‘ assistance.’

To these particulars which Salinas has related of himself and his  
 fortunes, the following, grounded on the testimony of others, may  
 be added, viz. that being an admirable performer on the organ and  
 other instruments, was in great esteem among persons of rank, and  
 particularly with Paul IV. then pope, by whose favour he was  
 created Abbat of St. Pancratio della Rocca Salegna, in the kingdom  
 of Naples. Thuanus relates that he died in the month of February,  
 1590, being seventy-seven years of age. Johannes Scribanus, a  
 professor of the Greek language, his contemporary, wrote the fol-  
 lowing verses in praise of him :

Tiresiæ quondam cæco pensaverat auctor  
 Naturæ damnum munere fatidico.  
 Luminis amissi jacturam cæcus Homerus  
 Pignore divini sustinet ingenii.  
 Democritus visu cernens languescere mentis  
 Vires, tunc oculos eruit ipse sibi.

His

His ita dum doctæ mentis constaret acumen,  
Corporis æquanimi damna tulere sui.  
Unus at hic magnus pro multis ecce Salinas  
Orbatus visu, prestat utrumque simul.

The treatise De Musica of Salinas is divided into seven books ; in the first he treats of proportion and proportionality, between which two terms he distinguishes, making Proportion to signify the ratio between two magnitudes, and Proportionality a certain analogy, habitude, or relation between proportions themselves. He says that as proportion cannot be found in fewer than two numbers, so proportionality must consist at least of two proportions and three numbers, whose mean divides them agreeable to the nature of the proportionality. He says that in the time of Boetius no fewer than ten different kinds of proportionality were known and practised by the arithmeticians, but that all that are necessary in the speculative part of music are those three invented by Pythagoras, and mentioned by Aristotle and Plato, namely, arithmetical, geometrical, and harmonical, concerning which severally he thus speaks.

We call that an Arithmetical mean which is separated from either extreme by equal differences and unequal proportions ; by Differences we mean the quantities of the excesses which are respectively found between the numbers themselves, as in the proportion of 8 to 4 ; we say that 6 is an arithmetical mean because it is distant from each term by an equal difference, which is the number 2, but the proportions between the mean and the extreme terms are unequal, for 6 to 4 makes a sesquialtera, and 8 to 6 a sesquitertia, as plainly appears in these numbers 4. 6. 8. in which the difference is the same between 6 and 4 as between 6 and 8, for each is equal to 2, whereas the proportions are unequal, as we have said. What is to be chiefly considered in this kind of proportionality by the musician is, that in it the greater proportions are found to be placed in the smaller numbers, and the lesser in the greater, as in this duple, 4 to 2, which when divided by the arithmetical mean 3, gives the sesquialtera and sesquitertia, the greater of which proportions, the sesquialtera, is found in the lesser numbers 3 to 2, and the lesser, the sesquitertia, in the greater numbers 4 to 3, as these numbers shew, 2, 3, 4. But the readiest method

method of finding an arithmetical mean is by adding the two extremes together, and the half of their sum when taken will be the mean required; as in this same duple 4 to 2, the sum of whose terms is 6, and the half thereof 3, is the arithmetical mean between them. It is to be observed that if the number arising from the sum of the two extremes be uneven (which is the case when one is even and the other uneven) and consequently the half thereof cannot be had, you must double the extremes, and then their sum will be an even number, and its half may be found; thus between 3 and 2, because their sum 5, is an uneven number no arithmetical mean can be found in whole numbers, for they are distant from each other only by unity, which is indivisible, wherefore they must be doubled, to have 6 and 4, which being added together make 10, and the half thereof 5 will be the mean between them, and this is sufficient for the explanation of arithmetical proportionality.

Geometrical proportionality is that in which the mean is distant from each extreme by equal proportions and unequal differences, as in the proportion 4 to 1, the geometrical mean will be 2, which is the duple of 1, as 4 is of 2, but the differences are unequal, because 2 is distant from 1 by unity, and from 4 by 2, as these numbers shew.

Difference		
2		1
}		
4	2	1
}		
Duple		Duple
Quadruple		

Geometrical division  
of the quadruple.

This kind of mediation is not so often to be found as either of the others, because it can only be had in those numbers that are compounded of two equal ones, as the quadruple, the sum whereof is two duples, as is shewn in the above type, and the nonuple or ninefold, which consists of two triples, as 1. 3. 9, and in these, 9. 4. which include two sesquialteras, as appears in these numbers, 4. 6. 9. and in these numbers, 25. 9, which contain 2 super-bipartient 3, as these numbers shew, 9. 15. 25; and thus

' examples are frequently to be met with in all kinds of proportions  
 ' except in such as are superparticular, for a superparticular proportion  
 ' cannot be divided into two equal proportions in a certain determined  
 ' number. This proportionality has this peculiar to it, that what  
 ' in it is called the geometrical divisor or the mean, being multiplied  
 ' into itself, will give the same product as arises from the multiplica-  
 ' tion of the two extremes into each other, as in this proportion, 9 to  
 ' 4, whose geometrical mean is 6, that number bearing the same pro-  
 ' portion to 4 as to 9, each being a sesquialtera to the mean 6, with un-  
 ' equal differences, for 6 is distant from 4 by 2, and from 9 by 3. I say  
 ' that 6 multiplied into itself will yield the same product 36 as is made  
 ' by the multiplication of 9 into 4; wherefore there is no readier me-  
 ' thod of finding out a geometrical mean than to multiply into each  
 ' other the two numbers of such a proportion as we propose to divide  
 ' geometrically, and then to find out some intermediate number,  
 ' which being multiplied into itself, will produce the same sum as  
 ' they did: thus if we would divide geometrically the propor-  
 ' tion 16 to 9, we shall find the product of these two multiplied  
 ' into each other to be 144, and as there cannot be any other  
 ' number than 12 found, which being multiplied into itself will make  
 ' that sum, that will be the geometrical divisor required, for it bears  
 ' the same proportion to 9 as it does to 16, that is a sesquitertia.  
 ' These things are esteemed requisite for musicians to consider, and  
 ' I shall now only advertise the reader, that the numbers which express  
 ' in the lowest terms any proportion that may be divided geometrically  
 ' will be squares, for if the number can be divided into equal pro-  
 ' portions, as the geometrical proportionality requires, it must necessa-  
 ' rily be also compounded of two equal proportions, which compo-  
 ' sition we have in another place called Doubling: now the doubling of  
 ' any proportion is made by the squaring of the two numbers under  
 ' which it was comprehended when single, wherefore those numbers  
 ' in which the proportion is found to be doubled must be squares.

' It now remains to speak of Harmonical Proportionality, which  
 ' seems to have been so called as being adapted to harmony, for  
 ' consonants are by musicians called harmonies, and answer to pro-  
 ' portions divided by an harmonical mediation. The harmonical  
 ' proportionality is that in which the mean, when compared to the  
 ' extremes, observes neither the equality of differences as in the arith-



metical mean, nor that of proportions, as the geometrical proportionality does, but is of such a nature, that whatsoever proportion the greater extreme bears to the lesser, the same will the excess of the greater extreme above the mean bear to the excess of the mean above the lesser extreme, as in this proportion, 6 to 3, in which the harmonic mean is 4, for the difference between 6 and 4, which is 2, bears the same proportion to the difference between 4 and 3, that is unity, as is found from 6 to 3, for they are each duple, as appears in these numbers :

Duple			
2	1		} Differences of the mean and extremes.
6	4	3	
			} Harmonical division of the duple.
Sesquialtera	Sesquitertia		
Duple			

Plato in Timæus seems to have expressed this much more concisely and elegantly when he says the harmonic mean exceeds one extreme, and is also exceeded by the other by the same parts of those extremes respectively, as 8 between 6 and 12, for 8 exceeds 6 by the third part of 6, and is exceeded by 12 by the third part of 12. It is to be observed that the harmonical proportionality is nothing else than the arithmetical inverted, for it is found to be divided into the same proportions, excepting that the greater proportions are found in the arithmetical division between the lesser numbers, but in the harmonical they are transferred to the greater numbers, while the lesser proportions (as must be the case) are found in the lesser numbers, and if possible remain in the same numbers in which they were before, as in this duple arithmetically divided, 2, 3, 4, which if we would have mediated harmonically, the sesquialtera proportion, which is between 3 and 2, must be transferred to greater numbers ; and in order to leave the sesquitertia in the same as they were in, viz. 4 to 3, we must try whether 4 has a sesquialtera above it, which it will consequently have if it is increased by its half 2, to produce the number 6, which is sesquialtera to 4, and the sesquitertia from 4 to 3 will be left as it was before ; and thus the greater proportion is in the greater numbers, and



and the leffer in the leffer, according to the property of harmonical proportionality, which these numbers shew :

Harmonical Proportionality			
Arithmetical Proportionality			
2	3	4	6
Sesquialtera	Sesquitertia	Sesquialtera	
Duple			
		Duple	

It now remains carefully to investigate the method of obtaining the harmonical mean, which will be easily found out if the arithmetical mean be first had, for where an arithmetical mean cannot be found, there also an harmonical mean cannot be had, since the harmonical proportionality, as we have said, is the arithmetical inverted. Having therefore, according to the method shewn above, found out the arithmetical mean, we must next enquire whether that has a number above it in the same proportion to it as subsisted between the numbers divided by the arithmetical mean, and if it has such a one, then that will be the mean which will divide the proportion harmonically, in which proportion that number which was the mean in the arithmetical proportionality will be the least extreme in the harmonical, and that which was the greatest extreme in the arithmetical, will be the harmonical mean, and the assumed number will be the greatest extreme; thus if we would harmonically divide this triple, 3 to 1, we must first find its arithmetical mean, which is 2, and then take the triple thereof, which is 6, and so the proportion which was arithmetically divided from 3 to 1, will be harmonically divided from 6 to 2; and 3, which was the greatest extreme in the arithmetical, will be the mean in the harmonical, and 2, which was the arithmetical mean, will be the lesser extreme, and 6, the number assumed will be the greater, as may be perceived in these numbers :

Triple arithmetically divided		
Leffer extreme	Arithmetical mean	Greater extreme
1	2	3
Triple harmonically divided		
Leffer extreme	Harmonical mean	Greater extreme
1	2	6

• But if no number can be found to bear the same proportion to  
 • the arithmetical mean as subsisted between these which it divided,  
 • the numbers must be doubled or tripled till such an one can be  
 • found; this however is not to be done rashly, but by some certain  
 • rule, for in multiples they are almost always found as in the duple  
 • and triple shewn before, and in the quadruple and quintuple in  
 • these numbers :

1	4		Quadruple to be divided
2	5	8	Quadruple arithmetically divided
	5	8	Quadruple harmonically divided
Quintuple arithmetically divided			
1	3	5	15
Quintuple harmonically divided			

• And examples of this kind are every where to be met with in  
 • almost all multiples. But in superparticulars we must proceed by  
 • much more certain and constant rules; for as in finding an arith-  
 • metical mean in every superparticular proportion the numbers must  
 • be doubled, so in finding an harmonical mean they must in the ses-  
 • quialtera be doubled, in the sesquitercia tripled, in the sesquiquarta  
 • quadrupled, and if this order be observed, the harmonical mean  
 • may be easily found in all superparticulars, as is manifest in these  
 • three examples.

EXAMPLE I.

- \* 2. . 3. Sesquialtera to be divided.
- \* 4. 5. 6. Sesquialtera divided arithmetically.
- \* 8. 10. 12. The Numbers of the arithmetical proportionality doubled.
- \* . 10. 12. 15. Sesquialtera harmonically divided.

EXAMPLE II.

- \* 3. . 4. Sesquitertia to be divided.
- \* 6. 7. 8. Arithmetically divided.
- \* 18. 21. 24. Numbers tripled.
- \* . 21. 24. 28. Harmonically divided.

EXAMPLE III.

- \* 4. . 5. Sesquiquarta to be divided.
- \* 8. 9. 10. Arithmetically divided.
- \* 32. 36. 40. Numbers quadrupled.
- \* . 36. 40. 45. Harmonically divided.\*

Speaking of the Diapason, Salinas says though it consists of eight sounds, it did not take its name from the number 8, as the diapente does from 5, and the diateffaron from 4, but it is called diapason, a word signifying per omnes or ex omnibus, that is to say by all or from all the sounds, as Martianus Capella asserts, and this with very good reason, for the diapason contains in it all the possible diversities of sound, every other sound above or below the septenary, being but the replicate of some one included in it\*.

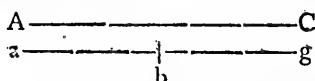
\* The Unison, though in a sense somewhat different from that of Martianus Capella in the above passage, may also be said to contain in it, if not all the sounds, at least all the consonances in the septenary, together with their replicates. To explain this matter, it is necessary to observe that Aristotle in Prob. XVIII. of his 19th Sect. puts this question, Why do the graver sounds include the acuter? and Merfennus, who has taken upon him the solution of it, in the course of his investigation asserts from experiments made by himself, that a chord being struck when open, gives no fewer than five different sounds, namely the unison, 12th, 15th, and greater 17th, and, to a very nice ear, the greater 20th. Harmonic. De Instrum. Harm. lib. I. prop. xxxiii. Harm. Univers. lib. IV. pag. 209.

The Oscillation of chords is a subject of very curious speculation, and the above is a wonderful phenomenon; but neither Merfennus, nor even Aristotle himself, seem to have been acquainted with another not less so, namely, that which proves that the vibrations of chords are communicated at a distance to other chords tuned in consonance with themselves.

An account of this discovery communicated by Dr. Wallis to the Royal Society may be seen in Lowthorp's Abridgment, vol. I. chap. x. pag. 606, and is to this effect, Let a chord A C be an upper octave to another a g, and therefore an unison to each half of it stopped at b. If while a g is open A C be struck, the two halves of this other, that

In the eighth and ninth chapters of his second book he contends against the modern musicians that the diateffaron is to be deemed a consonant \* ; and in the following chapter he with ad-

that is a b and b g, will both tremble, but not the middle point at b, which will easily be observed if a little bit of paper be lightly wrapped about the string a g, and removed successively from one end of it to the other



This discovery it seems was first made by Mr. William Noble of Merton college, and after him by Mr. Thomas Pigot of Wadham college. Long after that Monsieur Sauveur communicated it to the Royal Academy at Paris as his own discovery ; but upon his being informed by some of the members present that Dr. Wallis had published it before, he immediately resigned all the honour thereof. There is an exquisite solution of these and other phenomena of sounds by Dr. Narcissus Marsh, in Dr. Plot's Natural History of Oxfordshire.

\* Hardly any question has been more agitated by the modern musicians than this, whether the diateffaron be a concord or a discord ? The arguments to prove it the former are hardly any where so well enforced as in a very learned and ingenious book intitled, *The Principles of Music in Singing and Setting, with the twofold Use thereof, ecclesiastical and civil*, by Charles Butler, of Magdalen college, Oxford, quarto, 1636, pag. 54, in not. and are to this purpose :

‘ This concord is one of the three, so famous in all antiquity. with the symphony whereof  
 ‘ the first musicians did content themselves ; and for the inventing of whose proportions, that  
 ‘ most ancient and subtle philosopher Pythagoras has been ever since so much renowned  
 ‘ among all posterity. The joint doctrine of these three concords, though it be as ancient as  
 ‘ music itself, approved not only by Pythagoras, but also by Aristotle, Plato, Ptolemy, Eu-  
 ‘ clid, and by Aristoxenus, Boetius, Franchinus, Glareanus, and all learned musicians ; yet  
 ‘ some pregnant wits of later times, have made no bones to teach the contrary : and now,  
 ‘ forsooth, this diateffaron, which for thousands of years hath been a special concord ; with-  
 ‘ out any the least impeachment or question, must needs upon the sudden be reckoned  
 ‘ among the discords : and that not only authority, but reason also, and the very judgment  
 ‘ of the ear, reclaiming. For he that listeth to try upon the organ or well-tuned virginal,  
 ‘ shall find that of itself it doth well accord with the ground, and better than either of the  
 ‘ other secondary concords [the sixth or imperfect third] and with a sixth to yield as true a  
 ‘ symphony as a third with a fifth : and more sweet than a third with a sixth : and with a  
 ‘ sixth and an eighth, to sound fully and harmoniously in pleasing variety among other  
 ‘ symphonies. So that although being no primary concord, it be not set to the base in a  
 ‘ close ; yet is it good in other places, even immediately before the close, and that in flow  
 ‘ time, as in this example.



‘ Moreover, albeit before the close, a discord, either with the bass, or with an other part,  
 ‘ be sometimes allowed (the note being but of short time, and a sweetening concord present-  
 ‘ ly succeeding) yet in the close (where all parts meet together) in a long-timed note, not  
 ‘ without some pause upon it (so that the ear doth especially attend it) there is never any  
 ‘ discord at all : but all the upper notes are concords of one sort or other : and those as pri-  
 ‘ mary to the bass, so secondary among themselves. For example, where the close note  
 ‘ of the bass is in GAM-UT (and consequently those of the other parts in B-MI, D-SOL-RE,  
 ‘ and G-SOL-RE UT, or their eighths) B-MI being a perfect third to the bass, is an imper-  
 ‘ fect

mirable ingenuity shews that the ditone and semiditone, though perhaps the last or lowest in degree, are yet to be ranked among the

“fect third to D-SOL-RE, and a sixth to G-SOL-RE-UT : and likewise D-SOL-RE being a fifth to GAM-UT, is a third imperfect to B-MI, and a fourth to G SOL-RE-UT. Seeing then that in closes, which are simply harmonious, no discord is admitted, but all notes concord among themselves; it follows that a fourth as well as a sixth, or an imperfect third must be a concord : and seeing that a ground and his eighth are as it were all one, how can any man think that D SOL-RE, which is a fifth unto GAM-UT, and a fourth unto G-SOL-RE-UT [his eighth] should be the sweetest concord unto the one, and a discord unto the other ; and yet that B-MI, which is but a third unto the ground, should be a concord also to the eighth.

“And therefore that honourable sage [Lord Verulam] whose general knowledge and judgment in all kind of literature is generally applauded by the learned, rejecting their novel fancy that reject this ancient concord, professes himself to be of another mind. “The cords in music,” saith he, “between the unison and the diapason are the fifth : which is the most perfect, the third next : and the sixth, which is more harsh : and (as the ancients esteemed, and so do myself and some others) the fourth, which they call diatessaron. Cent. II. Numb. 110. Among those others, that singular musician (to whom the students of this abstruse and mysterious faculty are more beholding, than to all that ever have written thereof) Sethus Calvisius is one. His words are these : “*Rejicitur hodiè à plerisque musicis ex numero consonantiarum, diatessaron, sed minùs rectè. Nam omnes musici veteres, tam Græci quàm Latini, eam inter consonantias collocarunt : id quod monumenta ipsorum testantur. Deindè quia conjuncta cum aliis intervallis, parit consonantiam : ut si addatur ad diapente, fit diapason : si ad ditonon, vel trihemitonion, fit sexta major aut minor. Nihil autem quod in intervallis plurium proportionum consonat, per se dissonare potest. Tertio, si chordæ in instrumentis musicis, exactè juxta proportiones veras intenduntur ; nulla dissonantia in diatessaron apparet ; sed ambo soni uniformiter et cum suavitate quadam aures ingrediuntur : sic in testudinibus chordæ graviore hoc intervallo inter se distant, et ratione diatessaron intenduntur. Quarto, nulla cantilena plurium vocum haberi potest, quæ careat hac consonantia. Nequaquam igitur est rejicienda ; sed, propter usum, quem in Melopœia (si dextrè adhibeatur) habet maximum, recipienda.*”

The several arguments contained in the above passage, with many others to the purpose, may be seen at large in a treatise written by Andreas Papius Gaudensis, a man of excellent learning, and a good musician, entitled *De Consonantiis seu pro Diatessaron*. Antv. 1581.

But notwithstanding the authorities above-cited, it seems that those who scruple to call the diatessaron a consonant, have at least a colour of reason on their side ; for it is to be noted of the other consonants, namely, the diapason and diapente, that their replicates also are consonants, that is to say, the fifteenth is a consonant, as is also the twelfth, which is the diapason and diapente compounded, but the diapason and diatessaron compounded in the eleventh do not make a consonance. Dr. Wallis assigns as a reason for this, that its ratio  $\frac{8}{3} = \frac{4}{3} \times 2$ , or in words, 8 to 3, equal to 4 to 3 multiplied by 2, is neither a multiple nor a superparticular. Wall. Append. de Vet. Harm. 328. He adds with respect to the solitary or uncompounded fourth, that the reason for not admitting it in composition is not because it is not a consonant, but because whenever its diapason is taken with it, as it frequently must be, it as it were overshadows or obscures it, and the fifth and not the fourth is the consonance heard. Ibid.

The observation of Dr. Wallis that the Diapason cum Diatessaron is neither a multiple nor a superparticular, is grounded on a demonstration of Boetius in his treatise *De Musica*, lib II. cap. xxvi, which see translated in the first volume of this work, book III. cap. vi. The title of the chapter in the original is ‘*Diatessaron ac Diapason non esse consonantiam, secundum Pythagoricos* ;’ and it is highly probable that this assertion, and the singular property of the diatessaron above noted, might give occasion to Des Cartes to say, as he does in his *Compendium Musicæ*, cap. IV. that the diatessaron is of all the consonances the most unhappy.

consonances ; this he has almost made Ptolemy confess by the sense which he puts upon the sixth chapter of his first book, but his own arguments in favour of this position are the most worthy our attention, and they are comprised in the following passage :

‘ Next after the diapente and diatessaron are formed by a division of the diapason, the ditone is easily to be found, and after that the semiditone, which interval is the difference whereby the diapente exceeds the ditone, for the diapente is no otherwise divided into the ditone and semiditone than is the diapason into the diapente and diatessaron ; and the division of the diapason being made into the diapente and diatessaron, which are, as has been said, the next consonants after it as to perfection, and consist in two proportions, the sesquialtera and sesquitertia, which follow the duple immediately ; reason itself seems to demand that the diapente, which is the greater part of the diapason, should be rather divided than the diatessaron, which is the lesser part ; thus the diapente will be divided into the ditone and semiditone, as the sesquialtera ratio is into the sesquiquarta and sesquiquinta ; for the terms of the sesquialtera ratio 2 and 3, because it cannot be divided in these, being doubled, there will arise 4 and 6, the arithmetical mean between which is 5, which is sesquiquarta to the lesser, and sub sesquiquinta to the greater ; and though these two proportions do not immediately follow the sesquialtera as that does the duple, yet they divide it by a division which is the nearest to equality ; and in the same manner, though the ditone and semiditone do not immediately follow the diapente but the diatessaron, yet they divide it as the diapente and diatessaron divide the diapason, that is to say, in proportions the nearest to equality that may be, and the ditone, as being the greater part of the diapente, is found in the greater proportion, that is the sesquiquarta, and is therefore justly called by practical musicians the greater third. But the semiditone, which is the lesser part of the diapente, is in the sesquiquinta ratio, and is therefore justly called the lesser third. The analogy of this new division is approved both by the senses and reason, and therefore its description must by no means be omitted.

Diapafon  $\left\{ \begin{array}{l} \text{Diapente} \\ \text{Diateffaron} \end{array} \right\} \begin{array}{l} \text{Ditone} \\ \text{Semiditone} \end{array}$

The same analogy is thus declared in numbers:

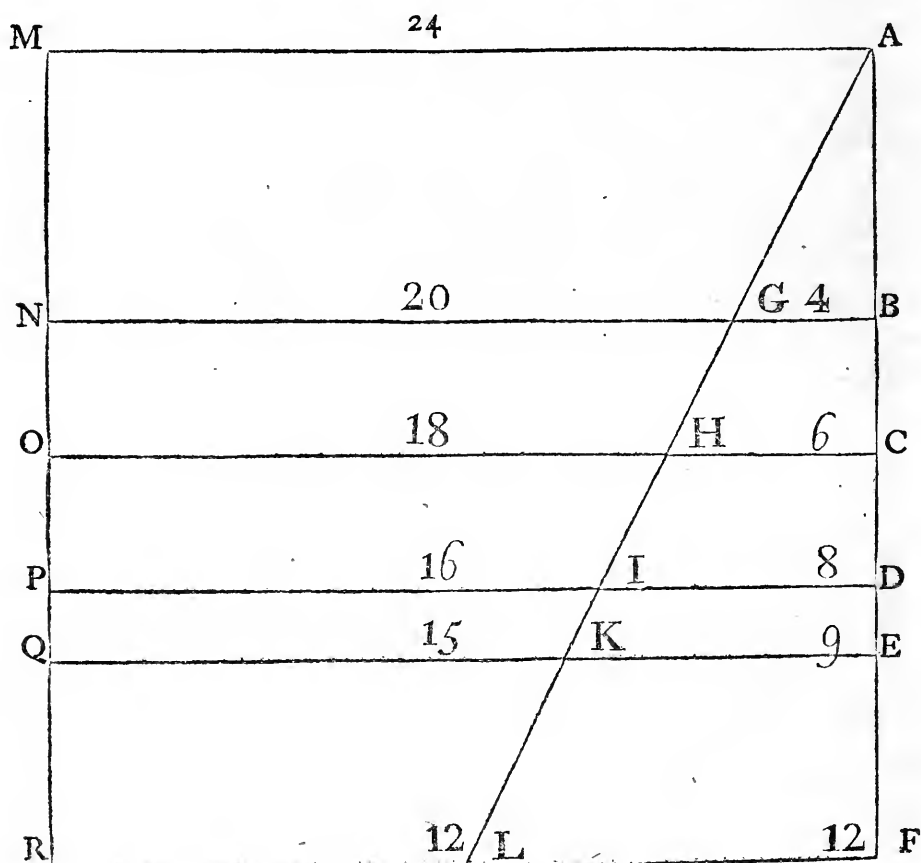
Duple divided		Sesquialtera divided	
Duple undivided	Sesquialtera undivided	Sesquitertia	Sesquiquarta undivided
1	2	3	4
Diapafon undivided	Diapente undivided	Diateffaron	Ditone undivided
			5
			Semiditone
			6
Diapafon divided		Diapente divided	

Salinas adds, that men always did and always will use the above consonances both in vocal and instrumental music, and not those of Pythagoras, some of which were not only dissonant, but inconcinuous, as the ditone 81 to 64, and the semiditone 32 to 27. As to the ditone and semiditone investigated by him, he says, as their proportions follow by a process of harmonical numeration, that of the sesquitertia, they must necessarily be consonants, and immediately follow the diateffaron. He concludes this chapter with observing that Didymus seems to be the first of musicians that considered the ditone and semiditone as answering to the sesquiquarta and sesquiquinta ratios, and that the same may be gathered from those positions which Ptolemy has given in the second book, chap. xiv. of his Harmonics.

## C H A P. IX.

HAVING thus shewn the ditone and semiditone to be consonances, with the method of producing them, Salinas proceeds in the next subsequent chapters to explain how the lesser intervals are produced, by stating the several differences by which the greater exceed the lesser. The method taken by him for that purpose has been observed in a preceding chapter of his work, where the ratios of the several intervals are treated of, and therefore need not be here repeated.

In the nineteenth chapter of the same second book is contained a description of an instrument invented by Salinas for demonstrating the ratios of the consonances, as also of the lesser intervals. He says that this instrument is much more complete than the Helicon of Ptolemy, described in the second book of his Harmonics, for that in the Helicon are only five consonants of the Pythagoreans, and the diapason cum diateffaron, which Ptolemy himself added, and of the dissonances, the tone major, and the diapason cum tono majori, whereas he says in this instrument the unison and seven consonants are found within the diapason, five more within the disdiapason, and two beyond it; and of the dissonant intervals, not only the greater tone, and diapason with the greater tone, as in that, but also the lesser tone and greater semitone; so that, as he says, not one of the simple intervals proper to the diatonic genus is undefined by this invention of his, as may be seen in the explanation subjoined to the type thereof exhibited by him, and which type is as follows:





EXPLANATION.

• The side  $AF$  of this square is divided into many parts, first into two  
 • equally at the point  $C$ , then into three at the points  $B$  and  $D$ , and  
 • lastly into four, to give the point  $E$ , so that the whole line  $AF$  is tri-  
 • ple of the part  $AB$ , duple of  $AC$ , sesquialtera to  $AD$ , and sesquiter-  
 • tia to  $AE$ . From these points are drawn the six parallel lines  $AM$ ,  
 •  $BN$ ,  $CO$ ,  $DP$ ,  $EQ$ , and  $FR$ , all of which, except the first, are, by a  
 • line drawn from the angle  $A$  to the middle of the line  $FR$ , cut into  
 • two parts in the points  $G$ ,  $H$ ,  $I$ ,  $K$ ,  $L$ . If any one shall cause an instru-  
 • ment to be constructed of this form with chords, so that the stays  
 • which sustain the whole may fall in with the lines  $AF$  and  $MR$ , and  
 • the chords with the other lines, and if a bridge be applied in the  
 • direction  $AL$ , I say that all the consonants and the lesser intervals of  
 • the diatonic genus will be heard therein; for as the sides of the simi-  
 • lar triangles, which are opposite to equal angles, are proportional to  
 • to each other by the fourth proposition of the sixth book of Euclid,  
 • therefore as the whole line  $AF$ , is to its parts, so is the line  $FL$  to  
 • the sides that are parallel and opposite to it. Wherefore as the  
 • line  $AF$  of the triangle  $AFI$ , is constituted sesquitertia to  $AE$   
 • of the triangle  $AEK$ ,  $FL$  will also be sesquitertia to  $EK$ , and if the  
 • line  $FL$  be made to consist of twelve parts, the line  $EK$  will contain  
 • nine of them; and by a like reasoning the lines  $DI$  will have 8,  
 •  $CH$  6, and  $BG$  4; and the upper line  $AM$  being double of  $FL$ , will  
 • contain 24. The remaining part of the lines beyond the bridge will  
 • contain as many parts as will complete the respective parts within  
 • the bridge to 24. So that  $GN$  will consist of 20,  $HO$  18,  $IP$  16,  
 •  $KQ$  15,  $LR$  12, and if every two of these numbers be compared to-  
 • gether, the intervals which arise from striking their respective chords  
 • will be perceived in this manner :

• Unison 12 to 12.

• Greater semitone 16 to 15.

• Lesser tone 20 to 18.

• Greater tone twice, 9 to 8, 18 to 16.

• Semiditone twice, 18 to 15, 24 to 20.

• Ditone twice, 15 to 12, 20 to 16.

• Diatessaron five times, 8 to 6, 12 to 9, 16 to 12, 20 to 15, 24 to 18.

T 2

• Diapente

- Diapente five times, 6 to 4, 9 to 6, 12 to 8, 18 to 12, 24 to 16.
- Lesser hexachord twice, 24 to 15.
- Greater hexachord twice, 15 to 9, 20 to 12.
- Diapafon five times, 8 to 4, 12 to 6, 16 to 8, 18 to 9, 24 to 12.

• Some intervals repeated with the diapafon.

- Diapafon with the {
  - Lesser tone 20 to 9.
  - Greater tone twice 9 to 4, 18 to 8.
  - Ditone twice, 20 to 8, 15 to 6.
  - Diateffaron twice, 16 to 6, 24 to 9.
  - Diapente thrice, 12 to 4, 18 to 6, 24 to 8.
  - Greater hexachord 20 to 6.

• Disdiapafon twice, 16 to 4, 24 to 6.

• Some intervals repeated with a disdiapafon.

- Disdiapafon with the {
  - Greater tone 18 to 4.
  - Ditone 20 to 4.
  - Diapente 24 to 4.

Upon this improvement of the Helicon of Ptolemy Salinas himself remarks in the words following :

• I thought proper thus minutely to explain all the parts of this instrument because of its great and wonderful excellence. But what I think seems most worthy of admiration in it is, that it consists in sextuple proportion, wherein are contained all the consonants and dissonants. And hereby the wonderful virtue of the ternary number appears, since not only six simple consonants are found in the six first numbers, and in the six first simple proportions, and also in the six first which successively arise by multiplication (so that we cannot either in the one or the other proceed farther to any other consonants or harmonical intervals) but also you may find consonants and dissonants constituted in all the six kinds of proportion, that is to say, in one of equality, and five of inequality, if you are minded to investigate their lawful proportions in numbers\*.

\* The investigation of so great a number of consonant and dissonant intervals as are above given by means of so simple an instrument or diagram as this of Salinas, is a very delightful speculation. But it has lately been discovered that from the famous theorem of Pythagoras

In his demonstration that the ratio of a comma is 81 to 80, and that it is the difference between the tone major and tone minor, he says that the comma is the least of all the sensible intervals, and that he had experienced it to be so by his ear, in an instrument which he had caused to be made at Rome, in which both tones were heard, and their difference was plainly to be perceived, and he infers from a passage in Ptolemy, where he makes it indifferent whether the sesquioctave or sesquinal tone have the acute place in the diatonic te-

Pythagoras, contained in the 47th Proposition of the first book of Euclid, the consonances and dissonances may with no less a degree of certainty be demonstrated than by the above method of Salinas. The author of this discovery was Mr. John Harrington, of the well-known family of that name near Bath. This gentleman made the important discovery above-mentioned, and in the year 1693 communicated it to Mr. Newton, afterwards Sir Isaac, in a letter, which, with the answer, are here inserted from a miscellany entitled *Nugæ Antiquæ*, published in 1769.

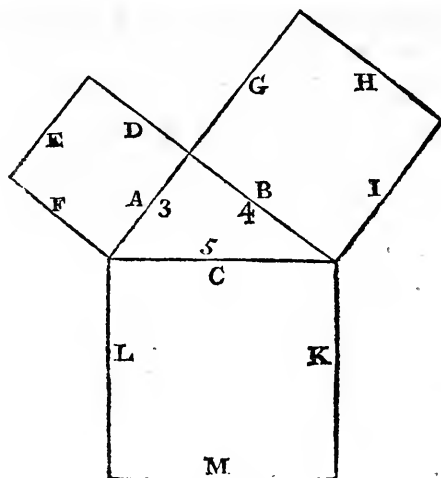
‘ Sir,

‘ At your request I have sent you my scheme of the harmonic ratios adapted to the Pythagorean proposition, which seems better to express the modern improvements, as the ancients were not acquainted with the sesquialteral divisions, which appears strange. Ptolemy’s Helicon does not express these intervals, so essential in the modern system, nor does the scheme of four triangles or three express so clearly as the squares of this proposition. What I was mentioning concerning the similitude of ratios as constituted in the sacred architecture, was my amusement at my leisure hours, but am not master enough to say much on these curious subjects. The given ratios in the dimensions of Noah’s ark, being 300, 50, and 30, do certainly fall in with what I observed; the reduction to their lowest terms comes out 6 to 1, which produces the quadruple sesquialteral ratio, and 5 to 3 is the inverse of 6 to 5, which is one of the ratios resulting from the division of the sesquialteral ratio; the extremes are as 10 to 1, which produce by reduction 5 to 4, the other ratio produced by the division of the sesquialteral ratio. Thus are produced the four prime harmonical ratios, exclusive of the diapason or duple ratio. I have conjectured that the other most general established architectural ratios owe their beauty to their approximation to the harmonic ratios, and that the several forms of members are more or less agreeable to the eye, as they suggest the ideas of figures composed of such ratios. I tremble to suggest my crude notions to your judgment, but have the sanction of your own desire and kind promise of assistance to rectify my errors. I am sensible these matters have been touched upon before, but my attempts were to reduce matters to some farther certainty as to the simplicity and origin of the pleasures affecting our different senses, and try by comparison of those pleasures which affect one sense, from objects whose principles are known, as the ratios of sound, if other affections agreeable to other of our senses were owing to similar causes. You will pardon my presumption, as I am sensible neither my years nor my learning permit me to speak with propriety herein, but as you signified your pleasure of knowing what I was about, have thus ventured to communicate my undigested sentiments, and am, Sir,

• Your obedient servant,  
‘ JOHN HARRINGTON.’

‘ Wadham college,  
‘ May 22, 1693.

trachord, that the ear of Ptolemy was not nice enough to discern the difference between the greater and lesser tone.



### DEMONSTRATION.

$$KLMCC : KLMCB = 25 : 24 \text{ b } 2d$$

$$CML : IEGH = 15 : 16 \text{ b } 2d$$

$$CB : CM = 9 : 10 \# 2d$$

$$BG : BC = 8 : 9 \# 2d$$

$$BA : BG = 7 : 8 \text{ bb } 3d$$

$$AD : AB = 6 : 7 \# \# 2d$$

$$C : AD = 5 : 6 \text{ b } 3d$$

$$B : C = 4 : 5 \# 3d$$

$$BA : CB = 7 : 9 \text{ b } 4th$$

$$A : B = 3 : 4 \text{ 4th}$$

$$C : BA = 5 : 7 \# 4th$$

$$BA : CM = 7 : 10 \text{ b } 5th$$

$$B : AD = 4 : 6 \text{ 5th}$$

$$CB : CMB = 9 : 14 \# 5th$$

$$C : BG = 5 : 8 \text{ b } 6th$$

$$A : C = 3 : 5 \# 6th$$

$$BGH : AB = 12 : 7 \text{ bb } 7th$$

$$AB : B = 7 : 4 \# \# 6th$$

$$CB : BGIN = 9 : 16 \text{ b } 7th$$

$$C : CB = 5 : 9 \text{ b } 7th$$

$$BG : CML = 8 : 15 \# 7th$$

$$CMLK : BG : CMLKC = 48 : 25 \# \# 7th$$

The above demonstration is given in the author's own figures and characters, but it seems in some instances to be rather inaccurately expressed; and perhaps it had been better if he had spoke thus, 25 to 24 semitone minus, 16 to 15 semitone majus, 10 to 9 tone minor, 8 to 9 tone major, 6 to 5 third minor, 16 to 9 seventh minima, 9 to 5 seventh minor, 15 to 8 seventh major, 48 to 25 greatest, or sharp sharp seventh.

The following is the answer to Mr. Harrington's letter :

' Sir,

' By the hands of your friend Mr. Confel I was favoured with your demonstration of the harmonic ratios from the ordinances of the 47th of Euclid. I think it very explicit, and more perfect than the Helicon of Ptolemy, as given by the learned Dr. Wallis. Your observations hereon are very just, and afford me some hints, which when time allows I would pursue, and gladly assist you with any thing I can to encourage your curiosity and labours in these matters. I see you have reduced from this wonderful proposition the inharmonics, as well as the coincidences of agreement, all resulting from the given lines 3, 4, and 5. You observe that the multiples hereof furnish those ratios that afford pleasure to the eye in architectural designs. I have in former considerations examined these things, and with my other employments would permit my further noticing thereon, as

' it

Salinas observes, that besides the two semitones, the greater and lesser, into which the tone is divided, and which is the difference whereby the ditone exceeds the semiditone, there is a necessity for inserting into musical instruments, more especially the organ, another interval called the Diesis \*, because without it there can be no modulating in that kind of music called by the Symphonetæ, Musica ficta †, in which there is occasion to make use of three diversities of b soft; nor

‘ it deserves much our strict scrutiny, and tends to exemplify the simplicity in all the works of the Creator; however I shall not cease to give my thoughts towards this subject at my leisure. I beg you to pursue these ingenious speculations, as your genius seems to incline you to mathematical researches. You remark that the ideas of beauty in surveying objects arises from their respective approximations to the simple constructions, and that the pleasure is more or less as the approaches are nearer to the harmonic ratios. I believe you are right; portions of circles are more or less agreeable as the segments give the idea of the perfect figure from whence they are derived. Your examinations of the sides of polygons with rectangles certainly quadrate with the harmonic ratios; I doubt some of them do not, but then they are not such as give pleasure in the formation or use. These matters you must excuse my being exact in during your enquiries, till more leisure gives me room to say with more certainty hereon. I presume you have consulted Kepler, Merfenne, and other writers on the construction of figures. What you observe of the ancients not being acquainted with a division of the sesquialteral ratio is very right; it is very strange that geniuses of their great talents, especially in such mathematical considerations should not consider that although the ratio of 3 to 2 was not dividible under that very denomination, yet its duple members 6 to 4 easily pointed out the ditone 4 to 5, and the minor tierce 6 to 5, which are the chief perfections of the diatonic system, and without which the ancient system was doubtless very imperfect. It appears strange that those whose nice scrutinies carried them so far as to produce the small limmas should not have been more particular in examining the greater intervals, as they now appear so serviceable when thus divided. In fine, I am inclined to believe some general laws of the Creator prevailed with respect to the agreeable or unpleasant affections of all our senses; at least the supposition does not derogate from the wisdom or power of God, and seems highly consonant to the simplicity of the macrocosm in general. Whatever else your ingenious inquiries may produce I shall attentively consider, but have such matters on my mind that I am unable to give you more satisfaction at this time; however, I beg your modesty will not be a means of preventing my hearing from you as you proceed in these curious researches, and be assured of the best services in the power of

‘ May 30, 1693.

‘ Your humble servant,

IS. NEWTON.

\* The author observes that the ancients gave a diesis to each of the three genera, that is to say, they called the least interval in each by that name. In short, the word diesis signifies properly a particle, and Macrobius uses it in that sense, and so explains it; but the diesis which Salinas is here for introducing is that interval whereby the lesser semitone is exceeded by the greater, and is in the ratio of 128 to 125.

† Musica ficta, in English feigned music, is by Andreas Ornithoparcus thus defined: ‘ Musica ficta is that which the Greeks called Synemmenon, a song made beyond the regular compass of the scale; or it is a song full of conjunctions.’ He means to say it is that kind of Cantus in which the tetrachord synemmenon is used, and which has for its final note or key some chord not included in the ordinary scale, as Bb or Eb. See a type of it in the account herein before given of Ornithoparcus, vol. II. book IV. chap. i. pag. 393.

It is pretty clear that at the time when Ornithoparcus wrote, that practice of dislocating the M1, which feigned music implies, was carried no farther than was necessary to constitute

ought this he says to be deemed a new invention, for, which is curious and worthy of observation, he relates that the Italians have in their organs two dieses in every diapason, the one between a, diatonic and g, chromatic, and another between d, diatonic, and c, chromatic\*; and that on many such organs as these he had often played, particularly on a very famous one at Florence, in the monastery of the Dominicans, called Sancta Maria Novella.

In the subsequent chapters of this second book are a great number of scales, and diagrams, contrived with wonderful ingenuity to explain and illustrate the several subjects treated of in the book.

In the third book he treats of the genera of the ancients; and that with so much learning and sagacity, that, as has already been noted, Dr. Pepusch scrupled not to declare to the world that the true enarmonic, the most intricate of the three, and which has been for many ages past supposed to be lost, is in this work of his accurately determined.

From his representation of the ancient genera, that is to say, of the enarmonic, the chromatic, and even some species of the diatonic, it most evidently appears that they consisted in certain divisions of the tetrachord, to which we at this day are strangers; and it may farther be said that the intervals which divide both the chromatic and enarmonic tetrachord, however rational they may be made to appear by an harmonical or numerical process of calculation, are to a modern ear so abhorrent as not to be borne without pain and aversion.

After what has been said in some preceding pages of this work touching the genera and their species, and from the testimony of some even of the Greek harmonicians herein before adduced, it is

tute the keys B b and E b, each with the major third. As to the latter, it is said to have been first made use of by Clemens non Papa, who lived about the year 1560; and it is worthy of observation that that great variety of keys which is created by the multiplication both of the acute and grave signatures, except in the above instances, is a modern refinement. Compositions in these keys, for example D, with a major third, A with a major third, E with a major third, F♯ with a minor third, F with a minor third, and B natural with a minor third, are not to be traced much backwarder than to the middle of the last century, and probably owe their introduction to the improvements in the practice of the violin: else had they probably been included in the definition of *Musica ficta* by Ornithoparcus.

\* The passage in Salinas is as above, but it is to be suspected that the letter c is misprinted, and should have been e; and if so, this improvement of the organ by the Italians corresponds exactly with what is to be observed in some organs in this country, that in the Temple church in particular, wherein are several keys for g♯ and a b, and for d♯ and e b, from the lowest to the highest in the range.

clear

clear beyond a doubt that both the enarmonic and chromatic genera are as it were by the general consent of mankind laid aside. It would therefore be to little purpose to follow Salinas through that labyrinth of reasoning by which he attempts to explain them ; such as are desirous of full information in this respect must be referred to his own work. In order however to gratify the curiosity of others, and to display the depth of knowledge with which this author investigates the doctrine of the ancient genera, it may not be amiss here to subjoin the following extracts, which contain the substance of his arguments in the discussion of this curious subject.

A Genus in music, according to this author, is a certain habitude or relation which the sounds that compose the diatessaron have to each other in modulation.

Having thus defined the term Genus, in the doing whereof he has apparently taken Ptolemy for his guide, he thus farther proceeds to deliver his sentiments of the genera at large.

The ancients were unanimously of opinion that the genera were determined rather by the division of the diatessaron, that being the least, than of any other system or consonance ; and this was not the sentiment of the Pythagoreans only, who held that there could be no consonance of a less measure than two tones, but also of Aristoxenus himself, who, though he taught that the differences of the intervals were not commensurable by numbers and their proportions, but that the senses were the proper judges thereof, asserts in the first book of his Elements of Harmony, that no consonance can be found of a less content than that between the unison and its fourth ; a position which however we have shewn not to be strictly true, whether we appeal to the judgment of our senses or our reason. Not to enter into too scrupulous a discussion of this matter, let it suffice to say, that for the purpose of defining the genera, all the ancients to a man have supposed a division of the diatessaron into four sounds or three intervals, from which method of division are constituted the three genera : the difference between each of these is generally denoted by the epithets *rarum*, rare or thin ; *spissum*, thick or close set ; and *spississimum*, thickest or closest set, according to the quantities of those lesser intervals by which they were severally divided : the primitive terms of distinction for the genera

were those of Diatonica, Chroma, and Harmonia, though the writers of later times use those of Diatonicum, Chromaticum, and Enarmonium. The Diatonicum was said to be rare because it proceeds by a tone, tone and semitone, which are the greatest and most rare of the lesser intervals: and Ptolemy asserts that this genus was called the Diatonum because it abounded in tones. The Chromaticum was that which proceeded by a trihemitone, a semitone and semitone; and because the semitones are thicker or closer than the tones, this genus was said to be thicker and softer than the diatonum. The word Chroma, which in Greek signifies colour, was applied to it, as Boetius writes, as being expressive of its variation from the diatonum, or, as the Greeks say, because that as colour is intermediate between white and black, so also does the chromatic genus observe the medium between the rareness of the diatonum and the thickness of the harmonia. The Harmonia or Enarmonium proceeded by a ditone, a diesis, and diesis towards the grave, and because the dieses are thicker than the semitones, this genus, which is the thickest of the three, was termed the Enarmonium, as being the best coadapted, and the most absolute of them all\*.

Nor did the ancients proceed any farther in the constitution of the genera than is above related, because in it no harmonical interval less than that of a diesis is discoverable except the comma, which is common to all the three; and though they may all seem to agree in dividing the diatessaron into three intervals in every genus, yet is there not one of those who have written on this subject that does not differ from the rest in determining the proportions of the several intervals that constitute it; for Pythagoras, Archytas, Philolaus, Eratosthenes, and, in a word, all the writers on this branch of the science have assigned to it different ratios all equally repugnant to harmonical truth. Those who are desirous of more particular information, may consult Boetius, book III. chap. v. and Ptolemy, book II. towards the end. The most celebrated mode of generical division was undoubtedly that of Pythagoras, which constituted the diatonic diatessaron of two tones, both in a sesquioctave ratio, and that interval which was wanting to complete it, but this we have nevertheless shewn to be erroneous in the eleventh chapter of the second book of

\* Lib. III. cap. I. pag. 101.



• this work, where we have treated of the ditone and greater semitone,  
 • seeing that both the ditone and lesser semitone or limma are both  
 • abhorrent to harmony, as is demonstrated by Ptolemy, and appears  
 • from reason itself. The division of Aristoxenus was esteemed the  
 • next after this of Pythagoras, to which it was contrary in almost  
 • every thing, for Aristoxenus thought it agreeable in the diatonic  
 • genus to proceed not only by equal tones, but also in the chroma-  
 • tic to proceed by two equal semitones, and in the enarmonic by  
 • two equal dieses. A third division, that of Didymus and Ptolemy,  
 • made neither the tones nor semitones equal, but constituted a greater  
 • and lesser of each \*.

• The genera can neither be more nor fewer than three, because  
 • that is the number of the lesser intervals whereby they are distin-  
 • guished from each other. In the diatonic the least interval is the  
 • greater semitone; in the chromatic the lesser; and in the enarmo-  
 • nic the diesis; and as the diesis is the least of all the intervals that  
 • can vary the genus, it follows that the enarmonic must be the  
 • thickest of them all; and the reason why the diatessaron was chosen  
 • as the fittest of the consonances to adjust the several genera by, was  
 • not because, as the ancients assert, it was the smallest of the con-  
 • sonances, for that it certainly is not, but because all those intervals  
 • which arise from the first division of the lowest consonances, were  
 • found once in the diatessaron, such as the greater tone, the lesser  
 • tone, and the greater semitone; for the greater and lesser tone arise  
 • from the first division of the ditone, and the greater tone and lesser  
 • semitone from the first division of the semiditone; but if these were  
 • respectively added, the one to the former and the other to the lat-  
 • ter, the complement would be a diatessaron consisting of three in-  
 • tervals and four sounds, wherefore the constitution of the genera is  
 • not to be found in any of those less systems than the diatessaron; on  
 • the contrary, in the greater consonants, such as the diapente and  
 • diapasen, we meet with a repetition of these three several intervals,  
 • for in the diapente the greater tone is found twice, and in the dia-  
 • pasen three times, and the lesser tone and greater semitone are  
 • found twice in the diapasen †.

\* Lib. III. cap. i. pag. 102.

† Lib. III. cap. ii.

Although Salinas has laboured to explain the meaning of the terms *spissum* and *non spissum*, which so frequently occur in the writings of the ancients, and which are used to express a distinguishing property of the genera, he professes to use the epithet *spissum* in a sense different from that in which it was accepted by them: they called that constitution *spissum*, or thick, where the acuteſt interval was greater than the other two, as in the chromatic and enarmonic; and they called that *non spissum*, in which the two grave ones taken together were greater than the acute, as in the diatonic. ‘ But we, says this author, ‘ maintain that genus not to be thick wherein the ‘ consonants are found intermediated with thinner and fewer intervals, of which sort is the diatonum, in which the consonants are ‘ intersected by tones and a greater semitone, which are the thinnest ‘ of all the lesser intervals: the diateſſaron, for example, is divided ‘ into three intervals; on the contrary we say that that genus is thick ‘ in which all the consonants are intersected by thicker and more close ‘ intervals; such is the chromatic, which proceeds by a greater and ‘ lesser semitone, which are thicker intervals than tones, and in the ‘ composition of a perfect instrument divides the diateſſaron into six ‘ intervals and seven sounds, but according to that which we use, the ‘ division is into five intervals and six sounds, for the trihemitone is ‘ not, as the ancients would have it, an interval of this genus, seeing ‘ it is truly a consonant, and consonants are not the intervals of any ‘ genus\*. But the thickest of the genera is the enarmonic, because ‘ it proceeds by lesser semitones and dieses, which are indivisible intervals; nor can the ditone be said to be an interval of this genus, ‘ although as well the ancient writers as those of later times assert it ‘ to be so, because it is a true and perfect consonant, and, like all ‘ the rest, requires to be filled up, wherefore in this genus the diateſſaron will have nine intervals and ten sounds.

‘ The constitution of all the genera is not to be sought for in the ‘ division of the diateſſaron, it is only in the diatonic that this method ‘ is to be taken, for the intervals by which it proceeds are not to be

\* Here Salinas cautions his reader not to be disturbed that the Diateſſaron, which takes its name from the number four, and is therefore understood to consist of so many sounds, should here be said to contain six intervals and seven sounds, for that circumstance he says is peculiar to the diatonic.

† Lib. III. cap. ii.

found in any lesser consonant. But to discover the constitution of the chromatic we assert that the division of the greater tone is sufficient, because all the intervals by which this genus proceeds are to be found once therein. For the consideration of the enarmonic genus the greater semitone is sufficient, for in that are all the intervals to be found through which this genus proceeds; all this is the effect of the great and wonderful constitution of the harmonical ratio. The diatessaron seems to have been assumed for displaying the diatonic genus, because it is the excess of the diapason above the diapente: the tone by which we explain the chromatic is the excess of the diapente above the diatessaron, and the greater semitone by which we declare the enarmonic is the excess of the diatessaron above the ditone. Moreover it is necessary to know that the three genera stand in the relation to each other of good, better, and best; for as good can exist by itself, but better cannot be without good, so may the diatonic exist alone, and become the foundation of the others, as is seen in the Cythara, wherein are no semitones but the greater, in which this genus abounds, for the lesser semitones are proper to the chromatic.

But although the diatonic be the most natural, yet, as Boetius says, it is the hardest of the three, and to soften or abate of this hardness was the chromatic invented, and yet the chromatic could not have existed without the diatonic, it being nothing else than the diatonic thickened; and such does that constitution appear to be which we find in those instruments that are struck with black and white plectra. As to the enarmonic, it is clear that it cannot subsist by itself, and being a compound of the other two, it is the thickest, best compacted, and most perfect; and no one can believe that any modulation could be made in either the chromatic or enarmonic separated from the diatonic, seeing it is impossible to proceed without it through the chromatic or enarmonic intervals, and this is not only shewn by Ptolemy, but it is evident both to sense and reason \*.

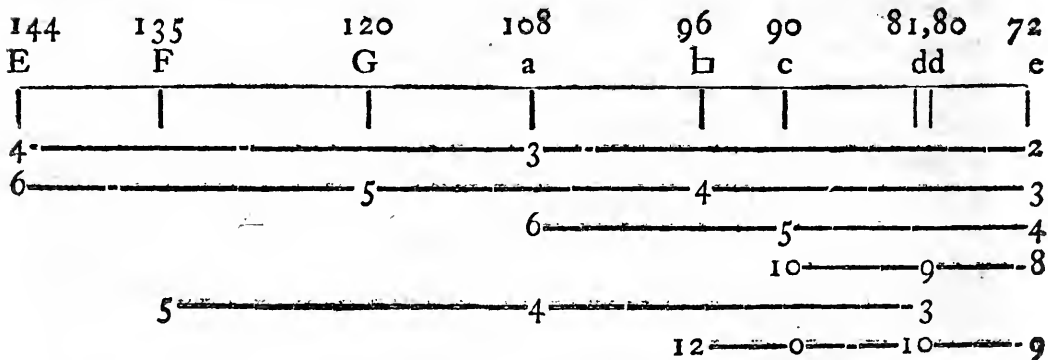
The notion which Salinas entertained of the genera was that the chromatic was the diatonic inspissated; and that the enarmonic was the chromatic inspissated, and in all his reasoning about them he supposes a necessity in nature for filling up those spaces or chasms, as

he affects to consider them, which the difference between the greater and lesser intervals in the diatonic tetrachord seems to imply.

Of the several species of the diatonic Salinas scruples not to prefer the syntonous or intense of Ptolemy, and says that if Plato had been sensible of its excellence, he would not have been so tormented as he was, at finding that the Pythagorean limma 256 to 243 was not superparticular, and therefore not in truth a proportion, but rather, as he is forced to term it, a portion, i. e. a particle or fraction \*.

## C H A P. X.

**I**N the fifth chapter of his third book Salinas shews the method of constructing the type of the diatonic, which he does by such a division of the monochord as gives d d in the ratio of each to the other of 81 to 80, making thereby the one a tone minor, and the other a tone major above c; the former of these he calls d inferior, and the latter d superior, this distinction he observes in the succeeding types of the chromatic and enarmonic; that of the diatonic is as follows :



Of the Chromatic he says, chap. vi. that it arose from that division of the tone which was invented to soften the harshness of the tritonus

\* Lib. III. cap. iii. pag. 107.

between F and H; and in chap. vii. he directs by the division of the monochord the construction of the type of the chromatic genus.

As in the diatonic division he gives d inferior and d superior, so in this of the chromatic does he give F# inferior, and F# superior, and also b inferior and b superior, besides G#, c#, and e b distinguished by the short or different coloured plectra on the organ, harpsichord, and other instruments of the like kind.

The following is the type of the chromatic genus according to this author.

F 2880	F 2700	# 2592 # 2560	G 2400	# 2304	a 2160	bb 2025 2000	H 1920	c 1800	# 1728	dd 1620 1600	eb 1500	e 1440
										27 0	25 24	
			6				5	4				
20	0	18	0	16	15							
5				4				3				
			16					15	0	0	12	
18	0	16	15									

In the eighth chapter of the same book Salinas remarks that the characteristic of the chromatic is its least interval, which is a lesser semitone, and is therefore called the chromatic diesis, and is the difference whereby the lesser tone exceeds the greater semitone. The type above given is exhibited in the seventh chapter, with this remark, that in it the lesser semitone or chromatic diesis is found five times, that is to say, between F and F# inferior, G and G#, b superior and H, c# and c, and e b and e.

In the same chapter he treats of the Enarmonic genus, which he says is the most perfect of all, as containing in it the other two; the following is the type of the enarmonic as given by him.

57600	55296	54000	51840	51200	50625	50000	48000	46080	45000	43200	41472	40960	40500	40000	38400	36864	36000	34560	33750	32400	32000	30720	30000	28800		
E	#	F	#	#	b	b	G	#	a <sup>b</sup>	a	#	#	b	b	b	#	c	#	d <sup>b</sup>	d	d	d	d	#	e <sup>b</sup>	e
								6						5											4	
				5								4		0											3	
			15				0	0			12		0				10									
	6								5								4									
				5									4												3	
								12			0		0						9						8	
	16		15				0				12															
								15		0	0						12		0						10	
6									5								4									

Upon which it is to be remarked, that the true enarmonic intervals are distinguished from the diatonic by a point placed over them.

As he had noted the chromatic by its diesis, which is the interval of a lesser semitone, so has he remarked that the characteristic of the enarmonic is the enarmonic diesis, which arises from a division of the greater semitone into a lesser semitone and a diesis thus :

GREATER SEMITONE.		
Chromatic Diesis		Enarmonic Diesis
120	125	128

which lesser semitone, by the way, is no other than the chromatic diesis, and in its lowest numbers is 25 to 24. As to the enarmonic diesis, its ratio is above demonstrated to be 128 to 125, and it is the interval between F# inferior and G b inferior, that is to say, between the numbers 51840 and 50625, which are in the ratio of 128 to 125, for 51840 contains the number 405, 128 times, and 50625 contains the same number 405, 125 times. It is again found between a# inferior

rior and b inferior, that is to say, between the numbers 41472 and 40500, for the former of these contains the number 324, 128 times, and the latter contains the same number 125 times. The enarmonic diesis is elsewhere to be found in the above division of the diapaſon in three inſtances, but the two above given are ſufficient to make it known.

It was neceſſary to be thus particular in the representation of Salinas's ſyſtem of the genera, more eſpecially the enarmonic genus, becauſe he himſelf appears to be ſo confident of his ſkill in this abſtruſe part of the muſical ſcience, that he ſcruples not to reprehend very roundly the Greek writers for miſtakes about the genera; and ſpeaking of his diviſion of the enarmonic, he ſays, that if it be made as by him is directed, nothing in harmonics can be more abſolutely juſt and perfect. It is poſitively aſſerted by Dr. Pepuſch, in his letter to Mr. De Moivre, that Salinas has determined the enarmonic accurately: and it is more than probable that thoſe are in the right that think ſo.

The diagrams made uſe of by Salinas to illuſtrate his doctrine of the genera, more eſpecially the types, as he calls them, of each, are moſt aſtoniſhinglly complicated, but very curious and ſatisfactory. It is to be remarked on this part of his work, that he meddles not with the colours or ſpecies of the genera. Of the diatonic he has taken the ſyntonous or intense of Ptolemy, and in his deſcription of the chromatic he has given a representation which coincides with no one ſpecies of that genus, for it is neither the ſoft, the hemiolian, nor the toniac, but ſeems to be a diviſion of his own. As to the enarmonic, it is well known that it admitted of no diſtinction into ſpecies.

That Salinas had any deſire to reſtore the ancient genera is not to be inferred from the great labour he has beſtowed in the explanation of them. He indeed ſeems to have been very ſolicitous to attemper ſome of the harſher intervals in the diatonic ſeries, and for that purpoſe to have made an arrangement of the white and black plectra, as he calls them, a little differing from the ordinary one; and ſays that he had with him at Salamanca an inſtrument which he had cauſed to be made at Rome, wherein the tone between G and a is accurately divided. But the pains he has taken to aſcertain the true diviſion of the chromatic and enarmonic ſeems to be reſolvable into that eager deſire of rendering the writings of the ancient Greeks intelligible, which he uniformly manifeſts in the courſe of his writings.

Seeing then that the world is in possession at last of the true enarmonic, it remains to be considered whether it must not at all times have been a matter rather of speculation than practice. Were we to think with the ancients, and adopt their reasoning about the *spissum* and non *spissum*, we should say that that series of harmonical progression which admitted of the smallest intervals, and left the fewest chasms in the system, approached the nearest to perfection ; but this is a consideration merely speculative, and has as little to do with the sense of hearing as the external form of any given musical instrument with the hearing whereof we are delighted.

On the other hand, let any one make the experiment, and try the effect of such intervals as the enarmonic diesis, as above ascertained, on his ear, and he will hardly be persuaded that the genus to which it belongs could ever have been cordially embraced by the unprejudiced part of mankind.

To favour the opinion that it was never received into general practice, we have the testimony of some of the ancient writers themselves, who expressly say that on account of their intricacy both the chromatic and enarmonic grew very early to be disesteemed by the public ear, and gave way to that orderly progression the diatonic, which nature throughout her works seems to recognize as the only true and just succession of harmonical intervals.

In the thirteenth and subsequent chapters of his third book Salinas treats of the temperament of the organ and other instruments. He says of the human voice that it is flexible, and being directed by that sense of harmony which is implanted in us, it chuses and constitutes that which is perfect, and preserves the consonants and the lesser intervals in their due proportions, no impediment intervening. Farther he says that it discriminates with the greatest exactness between the greater and the lesser tone, and that as the melody requires, it chuses either the one or the other ; but in the organ and other instruments where the sounds are fixed, and are not determined by the touch of the performer, he says that the tones are of necessity equal, and that this equality is preserved by the distribution of the three commas, by which the three greater tones in the diapason exceed the lesser ones ; so that by this distribution the consonants and lesser intervals partake of that dissonance which in some part of the system or other is occasioned by the comma.

The



The system thus attuned is called by the Italians *Systema Participato*. It is mentioned in a preceding chapter of this work, and is described by Zarlino in his *Istitutioni Harmoniche*, part II. cap. xli. et seq. \* Salinas says he himself when a youth at Rome, invented a *Systema Participato*, in nothing differing from that published by Zarlino, which he says is not to be wondered at, seeing that truth is but one and the same, and that it presents itself to all that rightly endeavour to investigate it †.

The fertility of Salinas's invention suggested to him various other temperaments, which he has described with his usual accuracy. After stating and comparing them, and giving the preference to the first, he proceeds in chap. xxvii. to shew the bad constitution of a certain instrument begun to be constructed in Italy about forty years before the time of writing his book; that is to say about the year 1537, concerning which he says that this instrument was called *Archicymbalum*, and that it divided each of the tones into five parts, giving to the greater semitone three, and to the lesser two; he says that this instrument was much esteemed, and was made use of by some musicians of great eminence. He says that as the diapason contains six tones and a diesis, it divided the octave into thirty-one parts ‡; but that they are diesis he absolutely denies. He then proceeds to point out the defects of this instrument, and pronounces of it, that it was offensive to his ear, and was not constructed in any truly harmonical ratio ¶.

\* Bontempi has given a system of another form, which he calls *Systema Participato*, from its comprehending the diatonic and chromatic, but it seems to be no other than that now in practice, in which the diapason is divided into twelve semitones. Vide Bont. Hist. Mus. pag. 187.

† De Musica, lib. III. cap. xiv. Dr. Smith says that Salinas was the first inventor of a temperament, and that both he and Zarlino laid claim to the honour of the invention, and had a dispute about it. Harmonics, pag. 37, in a note. But this is hardly reconcilable with the declaration of Salinas above-mentioned, which seems to imply an inclination in him rather to wave than promote a dispute.

‡ Dr. Pepusch in his letter to Mr. De Moivre, herein before cited, says that this division of the octave into thirty-one parts was necessarily implied in the doctrine of the ancients; and that though the instrument above-mentioned was condemned both by Zarlino and Salinas, they condemned it without sufficient reason, for that Mr. Huygens having more accurately examined the matter, found it to be the best temperature that could be contrived.

¶ There cannot be the least doubt but that the instrument above spoken of is the *Archicembalo* of Don Nicola Vicentino, though Salinas confesses himself at a loss who to ascribe the invention of it to. Merfennus once thought it was invented by Fabius Columna. Harmonic. lib. VI. De Generibus et Modis, Prop. xiii. From these two particulars it may be inferred that neither Salinas nor he had ever seen Vicentino's book; but it seems that Merfennus was set right in his division by the perusal of Salinas, and that he has made ample amends for his mistake by giving the thirty-one intervals with their ratios as here represented. As to the division of Fabius Columna, it was probably borrowed

In the twenty-eighth and four subsequent chapters of his third book he takes occasion to speak of the lute, viol, and organ, and of cer-

from this, but it was into thirty-nine sounds and thirty-eight intervals, and will be spoken of hereafter. Vide Merfenn. Harm. Univ. Des Genres de la Musique, Prop. x. xi.

32	C	III	144000	lesser semitone.
31	H	III	138240	diefis
30	H	III	135000	lesser semitone
29	B	III	129600	greater comma
28	B	III	126000	lesser semitone.
27	×a	◇	102880	lesser comma
26	×a	◇	121500	greater comma
25	A	III	120000	semitonium subminimum *
24	A	III	116640	greater comma
23	×g	◇	115200	lesser semitone
22	×g	◇	110592	lesser comma
21	×g	◇	109350	greater comma
20	•G	III	108000	lesser semitone
19	G	III	103680	greater comma
18	×g	◇	102400	lesser comma
17	×g	◇	101250	greater comma
16	×f	◇	100000	semitonium subminimum
15	×f	◇	97200	greater comma
14	•F	III	96000	lesser semitone
13	F	III	92160	lesser comma
12	×e	◇	91105	greater comma
11	×e	◇	90000	semitonium subminimum
10	•E	III	87480	gr. comma
9	E	III	86400	lesser semitone
8	×d	◇	82944	greater comma
7	×d	◇	81920	lesser comma
6	×d	◇	81000	greater comma
5	•D	III	80000	semitonium subminimum
4	D	III	77760	greater comma
3	×d	◇	76800	lesser semitone
2	×c	◇	73728	diefis
1	C	III	72000	

\* To understand the nature of this interval, it is necessary to know that of semitones there are many kinds. Merfennus has enumerated them in this Latin work, liber V. De Diffonantiis, prop. xiii. but more particularly in his Harmonie Universelle, Des Diffonances, prop. ii. pag. 116: they appear to be the Semitonium maximum  $\frac{27}{25}$ , Semitonium majus  $\frac{16}{15}$ , Semitonium medium  $\frac{13}{12}$ , Semitonium Pythagoricum  $\frac{256}{243}$ , Semitonium minus  $\frac{25}{24}$ , Semitonium minimum  $\frac{468}{485}$ , and lastly, the Semitonium subminimum above given, which in its lowest, or radical numbers, will be found to be in the ratio of 250 to 243, for in 120000 the number 480 is found 250 times, and in 116640 it is found 243 times, in 100000 the number 400 is found 250 times, and in 97200 it is found 243 times: in 90000 the number 360 is found 250 times, and in 87480 it is found 243 times. Lastly, in 80000 the number 320 is found 250 times, and in 77760 it is found 243 times. It is to be noted that in the Harmonie Universelle, livre troisieme, pag. 167, and in that curious diagram preceding it, the number 87930 is mistaken for 87480. The Semitonium subminimum is an interval less than the chromatic diefis by a comma. Merfen. Harm. lib. V. prop. ix. Harm. Univ. Des Diffonances, prop. II. pag. 115.

tain temperaments the best adapted to each. In the former he says that although the viol by name is not to be met with in the writings of the ancients, yet Cassiodorus asserts that it is to be found described among their different kinds of Cythara; and he himself adds that in the works of Bede, an author sufficiently celebrated, it is expressly mentioned.

The eighth chapter of the fourth book contains among other things the doctrine of the modes, in the discussing whereof he seems to agree with Glareanus that they are in number twelve, and that they answer to the seven species of diapason harmonically and arithmetically divided; but as the third species proceeding from  $\square$  is incapable of an harmonical division as wanting a true fifth, and the seventh species proceeding from F is incapable of an arithmetical division as having an excessive fourth, the number of the modes, which would otherwise be fourteen, is reduced to twelve, which is the very position that Glareanus in his Dodecachordon endeavours to demonstrate.

In the tenth chapter is a diagram representing in a collateral view the tetrachords of the ancients conjoined with the hexachords of Guido Aretinus, and shewing how the latter spring out of the former. Dr. Wallis has greatly improved upon this in the diagram by him inserted in his Appendix to Ptolemy, and which is given in the first volume of this work, exhibiting a comparative view of the ancient Greek system with the scale of Guido.

In the twenty-second chapter he takes notice of the ancient division of the genera into species, but it seems that he did not approve of it, for in his own division of the genera he has rejected it, thereby making that species of each, whatever it be, which he has chosen for an exemplar, a genus of itself.

In the twenty-third chapter he undertakes to shew the errors of Aristoxenus in a manner different from Ptolemy and Boetius, and in the five following chapters censures him, and even Ptolemy himself, with a degree of freedom which shews that though he entertained a reverence for the ancients, he was no bigot to their opinions, but assumed the liberty in many instances of thinking and judging for himself.

In the twenty-ninth chapter of the same fourth book he commends in general terms Jacobus Faber Stapulensis, though he seems to suspect that he had never read Ptolemy, nor any other of the Greek harmoni-  
cians.

cians, and says he does nothing more than demonstrate the propositions of Boetius.

The subsequent chapter contains his opinion of Franchinus and his writings, which he delivers in the following words :

‘ Franchinus Gaffurius was a famous professor of theoretical and practical music, and published several works and wrote many things in both parts worthy to be known. He boasts that by his care and at his expence the three books of Ptolemy’s Harmonics, the three of Aristides Quintilianus, and the three of Manuel Briennius were translated from the Greek into the Latin. It is true he read those books, as he shews in his works, especially in that which he wrote concerning instrumental harmony, where he recites almost all their positions, but so confusedly, that he seems rather to have read them than understood them. But these Latin translations are not extant as far as I know, perhaps through the avarice of Franchinus himself, who had them made only for his own use, and did not give them to be printed, imagining that a time never would come when the musicians would understand the Greek language, and be able to read those authors in the originals. This man had a very good genius, but wanted judgment, for he recited, or rather reckoned up, the positions of these authors, but never examined them in order to find out which was true, or came nearest to the truth, but left them all untouched ; and because Boetius was received by all, he dared not to contradict him ; and though he seems in some instances to agree with Ptolemy, yet dares he not to assert which of the two he thought the best, but sometimes is drawn on this side, sometimes on that, so that nothing certain or fixed can be had from him : for sometimes, to favour Boetius and the Pythagoreans, he says in that book of music which he wrote in the Italian language, that he wondered at the inadvertency, as he calls it, of Ptolemy, who says that the diapason with the diatessaron is a consonant when it does not answer either to a multiple or superparticular proportion ; and a little after in the same book he assumes the sesquiquarta and sesquiquinta of Ptolemy, to constitute from them the greater and lesser third, contrary to Boetius and all the Pythagoreans.’

In the thirty-first chapter he delivers his sentiments of Glareanus in these words :

‘ Hen-

‘ Henricus Glareanus was a man excellently versed in all good  
 ‘ arts, and has exhibited to the world several specimens of his learn-  
 ‘ ing, for he wrote a treatise on Geography, not less useful than  
 ‘ concise and clear, which is read in many schools; he also made  
 ‘ notes on the Odes of Horace, replete with all kind of erudition;  
 ‘ and as to what concerns music, he taught it in three books, accord-  
 ‘ ing to the rule of the ancient modes, as he himself thinks, which  
 ‘ work he entitled Dodecachordon. In it he has gathered many  
 ‘ examples both of the simple cantus and that of many forms, which  
 ‘ at once give great pleasure and profit; and though he never wrote  
 ‘ any thing of speculative music, yet he confesses in many places that  
 ‘ he had applied himself too much to it, and that he had employed  
 ‘ a great deal of time in the study thereof, especially in the reading  
 ‘ of Boetius, which he manifestly shews in a preface really long  
 ‘ enough, published with that work, in which he mentions that he cor-  
 ‘ rected five books of the music of Boetius, which he says abounded  
 ‘ with many errors, and illustrated it with several figures.’

In the thirty-second chapter he considers the speculations of Ludo-  
 vicus Follianus, and as to his division of the diapason, he says it is  
 the same with that of Ptolemy, called the syntonous, intense, or  
 stretched diatonic, which he says Didymus invented many years ago,  
 with this difference, that Didymus gave to the sesquinal tone the  
 first place in the tetrachord, whereas Ptolemy gives it to the sesqui-  
 octave tone. He nevertheless says of the intense diatonic in general,  
 that it is a division of all others the most correct and grateful to the  
 ear. He says that many of the ratios investigated by Follianus had  
 before his time been discovered by Bartholomeus Ramis, a Spaniard,  
 who is blamed by Franchinus for differing from Boetius. Salinas says  
 that he himself, long before the treatise of Follianus had been read to  
 him, had made many of the discoveries therein contained, and that  
 he had from time to time communicated them to Bartholomeus Es-  
 cobedus, a man excellently versed in both parts of music, and his  
 very great friend, who told him there was a certain author who had  
 treated of all those things in the same manner as he had thought on,  
 and this author he afterwards found to be Follianus. He blames  
 Follianus for using three semitones, which he calls greater, lesser,  
 and least, when no one else had noticed more than two, and many but  
 one, the greater of the three is in the ratio  $\frac{25}{27}$ , the lesser  $\frac{15}{16}$ , and the  
 least

least  $\frac{3}{4}$ , the two last he says are well constituted, but the first he condemns as inconcinuous and ungrateful to the ear.

He concludes his remarks on the writings of the modern musicians with a character of Zarlino, of whom he says that he was well skilled in both parts of music, for that as to what regarded the practice, he had been scholar to Adrian Willaert, the most famous symphonist of his time, and succeeded him in his school at Venice; and on the theory of the science he wrote much better than those that went before him.

The remaining three books of Salinas's work are on the subject of the Rythmus, and are a copious dissertation on the various kinds of metre used by the Greek, the Roman, and, in honour of his own country, the Spanish poets. In the course of his enquiries touching their nature and use, he takes frequent occasion to cite and commend St. Augustine, who also wrote on the subject. The laws of metre have an immediate reference to poetry; but Salinas in a variety of instances shews that they are applicable to music, and that the several kinds of air that occur in the composition of music and of dances, such as the Pavan, the Passamezzo, and others, consist in a regular commixture and interchange of long and short quantities.

For a character of this valuable work let it suffice to say, that a greater degree of credit is due to it than to almost any other of the kind, the production of modern times, and that for this reason: the author was a practical musician, that is to say an organist, as well as a theorist, and throughout his book he manifests a disposition the farthest removed that can possibly be imagined from that credulity which betrayed Glareanus and some others into error; this disposition led him to enquire into and examine very minutely the doctrines of the Greek writers; and the boldness with which he reprehends them does almost persuade us that when he differs from them the truth is on his side. This seems to be certain, and it is wonderful to consider it, that notwithstanding the ancients were divided in their notions of the genera, and that the enarmonic genus was by much the most difficult to comprehend of them all, Salinas, a man deprived of the faculty of seeing, at the distance of more than two thousand years after it had grown into disuse, investigated and accurately defined it.

G E N E R A L   H I S T O R Y  
O F   T H E  
S C I E N C E   and   P R A C T I C E  
O F  
M   U   S   I   C.

B O O K   I I .   C H A P .   I .

**T**HE musical characters hitherto spoken of, were calculated not only for vocal performance, but were applicable to every instrument in use after the time of inventing them, excepting the lute, which, for reasons best known to the performers on it, had a series of characters appropriated to that and others of the same class; when or by whom these characters were invented is not known. This kind of notation, which is by certain letters of the Roman alphabet, is called the *Tablature*, the first intimations of which are to be met with in the *Musurgia* of Ottomarus Luscinius. The *Fronimo* of Galilei is in the title-page called *A Dialogue 'sopra l'Arte del bene intavolare:'* this kind of tablature differs from the other, the author, according to the manner of the Italians, as Mersennus says, making use of numbers instead of letters, and of straight or hooked lines instead of notes\*.

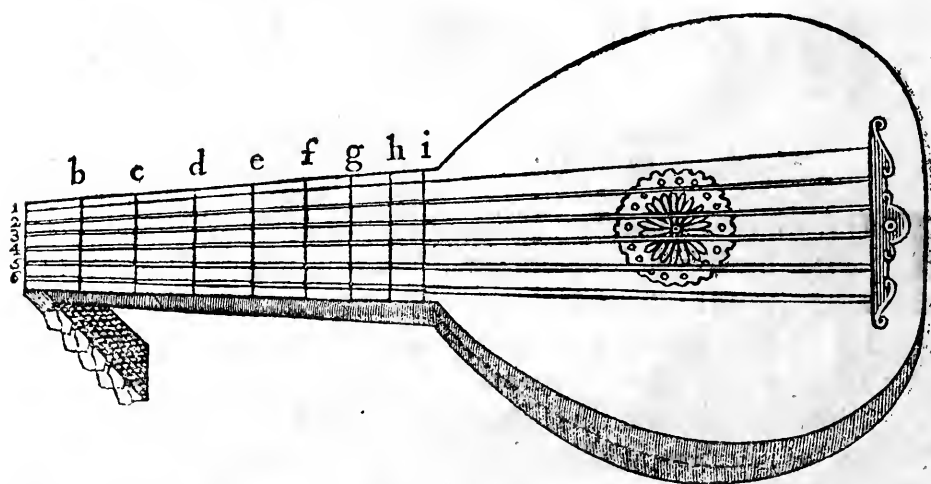
Mersennus says that several skilful men had laboured to improve the *Tablature*, but yet insinuates that they affected to make a mystery of it, from whence he infers that diversity of notation between them. He adds that Adrian Le Roy is the only one who has in truth given to the world the precepts of the *Tablature*†. This man was a bookseller at Paris, and wrote the book which Mersennus above alludes to, with the title of '*Briefve & facile Instruction pour apprendre la 'Tablature à bien accorder, conduire, & disposer la Main sur la*

\* *De Instrumentis Harmonicis*, lib. I. prop. xviii. pag. 24.

† *Ibid.*

'Guiterne,' which, together with another book of his of the same kind, intitled 'Instruction de partir toute Musique des huit divers Tons en Tablature de Luth,' were published about 1570, with a commendatory preface by one Jacques Gohory, a musician and a friend of the author.

This being the first book of the kind ever published, it was esteemed a great curiosity, and as such was immediately on its publication translated into sundry languages; that into the English has only the initials F. K. for the name of the translator, and was printed by Jhon Kingston in 1574. The first of these books exhibits the lute in this form\*:



and represents by the following figure the posture for holding and playing on it :

\* The above figure represents the lute in its original form, but the many improvements made in this instrument make it necessary to remark that the lute, simply constructed as this is, is called the French lute; the first improvement of it was the Theorbo or Cithara Bijuga, so called as having two necks, the second or longest whereof sustains the four last rows of chords, which give the deepest and gravest sounds; its use is to play thorough bass in the accompaniment of the voice. Brossard intimates that it was invented in France by the Sieur Hotteman, and thence introduced into Italy. But Kircher gives a different account of the matter, saying that it received its name from a certain Neapolitan who first doubled the neck of the Testudo or lute, and added several chords to it. He says that the author of this improvement, with a kind of pun, gave to this instrument the name of Theorba, from its near resemblance to a utensil so called, in which the glovers of Italy were wont, as in a mortar, to pound perfumes. Kircher adds, that Hieronymus Kapfberger, a noble German, was the first that brought the Theorbo into repute, and that in his time it had the preference of all other instruments.

The strings of the Theorbo, properly so called, are single, nevertheless there are many who double the bass strings with an octave, and the small ones with a unison, in which case it assumes a new appellation, and is called the Arch-lute. Merfennus is extremely accurate in his description of the lute and the Theorbo, but he has not noted the diversity between the latter and the Arch-lute.





The lute which Le Roy treats of, is supposed to consist of six strings, or rather eleven, for that the five larger are doubled; and in the Tablature the staff of five lines answers to the five upper strings of the instrument, the lower or base string it seems being sufficiently denoted by its proximity to the fifth string, signified by the lowest line of the staff.

The frets come next to be explained; these are small strings tied about the neck of the lute at proper distances, eight in number, and figured by the letters b c d e f g h i\*; the letter a is omitted in

\* It seems that the use of the small letters of the alphabet in tablature was at first peculiar to the French. The Italians and other nations instead thereof making use of cyphers and

the above series, forasmuch as where ever it is found the string is to be struck open. The general idea of the tablature therefore is this, the lines of the stave give the chords respectively, and the letters the points at which they are to be stopped, and consequently the notes of any given composition, the instrument being previously tuned for the purpose, as the precepts of the lute require.

As to the characters for time used in the tablature, they were of this form  $\uparrow$   $\uparrow$   $\uparrow$ , answering to the minim, the crotchet, and the quaver, and placed over the stave in the manner represented in the subsequent example.

The other tract, intitled ‘*Instruction de partir toute Musique des huit divers Tons en Tablature de Luth,*’ directs the method of setting music already composed in proper notes in tablature for the lute, and contains a great variety of examples chosen out of the works of Orlando de Lasso\*; the following, which is the first strain only of a song of his, beginning ‘*Quand mon Mary vient de dehors,*’ in four parts with the Tablature, may serve as a specimen of this kind of notation†.

and other characters Le Roy, pag. 64. But the French method, soon after the publication of Le Roy’s book, became general.

\* Gohory, in his preface to Le Roy’s book, sums up the character of Orlando de Lasso in these words: ‘Here then will I end, after I have advertised you that all the examples of this book be taken and chosen out of Orland de Lassus, of whom I will further witness, that he is this day, without daunger of offence to any man, esteemed the most excellent musician of this time, as well in graue matters, as meane and more pleasaunt; a thing giuen from aboue to sewe other, in which he hath attained not only the perfection of melodie, but also a certaine grace of sound beyond all other, such as Appelles did account of Venus portrature: wherein he hath more than all other obserued to fit the harmony to the matter, expressing all partes of the passions thereof: being the first that hath eschewed bondes and common holdinges of the letter, by right placing of the sillabelles upon the notes. and obseruing the accent in French, and quantitie in Latine.’

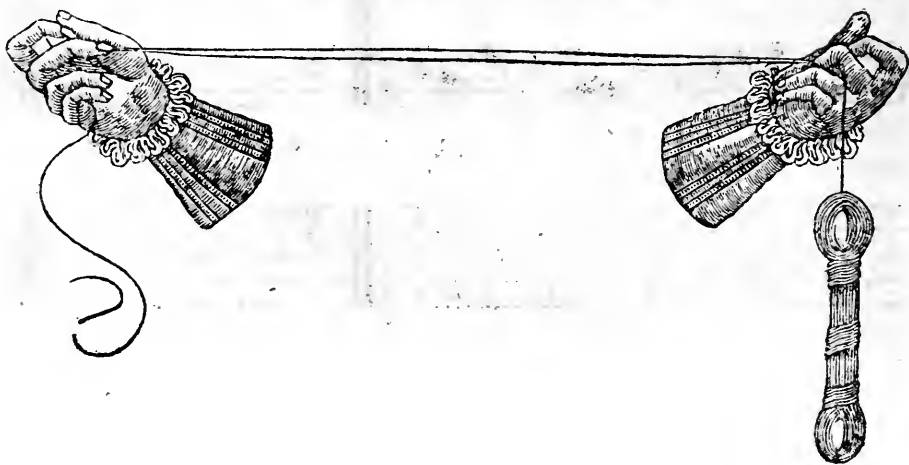
† It seems that the method of notation by the tablature was also adapted to the Viol. de Gamba. In the second book of Songs or Ayres with Tablature, by John Dowland, printed in 1600, is a lesson in tablature for the lute and base viol, entitled Dowland’s Adew for Master Oliuer Cromwell; and in a book printed in 1603, entitled The Schoole of Musicke, by Thomas Robinson lutenist, is a song for the viol by tablature. Nay, it was also used for the treble violin, and that so late as 1682; and, which is very remarkable, there were then two ways of tuning it, at the choice of the performer, by fifths and by eighths; this appears in a book entitled Apollo’s Banquet, containing Instructions and Variety of new Tunes, Ayres, and Jiggs, for the treble Violin, the third edition published in that year by John Playford. Anthony Wood, who loved and understood music, also played on the violin; and, as he himself relates, practised a still different method of tuning, viz. by fourths. Vide Life of Antony à Wood, at the end of Hearne’s *Cani Vindicie*, and lately reprinted by itself.

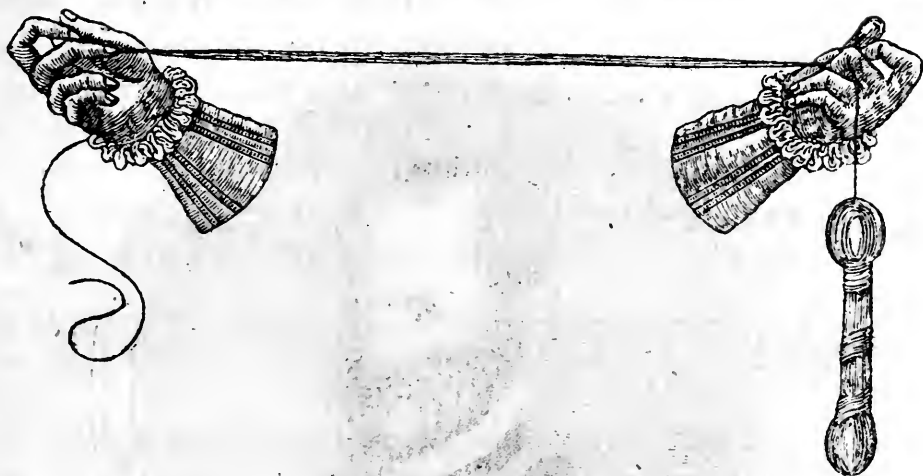
The first system consists of four staves with diamond-shaped notes. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second and third staves are in alto clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. Below these is a fifth staff with rhythmic flags and letter-based notation: *a d d*, *a c c b c*, *f f*, *e c*, *a*, *d c*, *f e*, *e*, *c c*.

The second system consists of four staves with diamond-shaped notes, similar to the first system. Below these is a fifth staff with rhythmic flags and letter-based notation: *d*, *c c*, *d*, *c a*, *a d d*, *a c c b c*, *f e e c a*, *e*, *f e e c a e*, *a f f d d d c a*, *c f e c e c*, *c c*, *c f a c e*, *c*.

The ninth and last chapter of this latter book of Le Roy is on the subject of strings, concerning which there is much curious matter in Merfennus, as also a rule for trying them, and distinguishing between a true and a false string : but because this rule is also to be found in Le Roy's book, and most probably was by Merfennus taken from thence, the whole of the chapter, which is very short, is here inserted.

‘ To put the laste hande to this worke, I will not omitte to giue  
 ‘ you to understande how to knowe stringes, whereof the best come  
 ‘ to us out of Almaine, on this side the towne of Munic, and from  
 ‘ Aquila in Italie : before we put them on the lute it is nedefull to  
 ‘ prove them between the handes in maner as is sette forth in the  
 ‘ figures hereafter pictured, which shewe manifestlie on the finger  
 ‘ and to the eye the difference from the true with the false : that is to  
 ‘ wete, the true is knownen by this, that in strikyng hym betwene the  
 ‘ fingers hee muste shewe to diuide hymselfe iuste in twoo, and that  
 ‘ for so muche as shall reche from the bridge belowe to the toppe of  
 ‘ the necke, because it maketh no matter for the rest of the stringes  
 ‘ that goeth among the pinnes ; notwithstanding ye maie not be sa-  
 ‘ tisfied in assaiying the stringe holden only at that length, but that  
 ‘ you must also proue hym in stryking hym, treying holden at shorter  
 ‘ lengthes to be well assured of his certaine goodnes and perfection.  
 ‘ Also the false stryng is knownen by the shew of many strynges,  
 ‘ which it representeth when it is striken between the fingers ; so  
 ‘ muste you continewe the same triall in stryking the stryng till you  
 ‘ perceiue the tooke of the good to separate hym from the badde,  
 ‘ accordyng to the figures followyng.’





**COSTANZO PORTA**, a Franciscan friar, and a native of Cremona, is highly celebrated among the musicians of the sixteenth century. In the early part of his life he was *Maestro di Capella* in the cathedral church of *Ofimo* as it is called, from the Latin *Auximum*, a small city on the river *Musone* near *Ancona*, but was afterwards advanced to the same station in the church of *Loretto*. He was the author of that most ingenious composition published first by *Artusi* in his treatise ‘*Delle Imperfettioni della moderna Musica*,’ and inserted in the first volume of this work, and which is so contrived, as that besides that the parts are inverted, it may be sung as well backward as forward. He is supposed to have died in the year 1580, and has left behind him *Motets* for five Voices, printed at Venice in 1546, and other works of the like kind, printed also there in 1566 and 1580. In an oration pronounced by *Anfaldus Cotta* of Cremona in 1553, ‘*pro Instauratione Studiorum Cremonæ*,’ is the following eulogium on him: ‘*Constantius Porta non tam hujus urbis, quam Franciscanæ familiæ decus eximium, cujus in musica facultate præstantiam plerisque cum Italiæ urbibus Roma potissimum, omnium regina gentium est admirata.*’ Vide *Arifii Cremonam literatam*, pag. 453. And elsewhere in the same oration he is styled ‘*Musicorum omnium præter invidiam facile princeps.*’ Vide *Draudii Bibl. Class.* pag. 1693.



GIO. PIERLUIGI DA PALESTRINA,  
COMPOSITORE DELLA CAPPELLA PONTIFICIA E  
PRENCIPE DELLA MUSICA.

MDLXII.

GIOVANNI PIERLUIGI DA PALESTRINA was, as his name imports, a native of the ancient Præneste, now corruptly called Palestrina, and still more corruptly Palestina \*. He flourished in the middle of the sixteenth century; and the year of his birth is thus ascertained by Andrea Adami da Bolsena, master of the pontifical chapel under Clement XI. who professes to give the particulars of

\* The name Gianetto Palestina occurs in many collections of madrigals and other compositions published about this time; and in the Storia della Musica of Padre Martini, pag. 198, is the following note, 'Giovanni Pier Luigi da Palestrina detto anche Gianetto da Palestina come dal lib. I. intitolato Li Amorosi Ardori di diversi eccell. Musici a 5. raccolti da

his life. ' The time of Palestrina's birth is not precisely to be ascertained, by reason that the records of the city of Palestrina, which may be supposed to contain the register of his birth, were destroyed at the sacking thereof by the duke d' Alva in 1557; but it appears by a book intitled *Le Grotte Vaticane*, written by a person named Torrigio, that he was in the sixty-fifth year of his age when he died; and from other authentic evidences the same writer, Adami, fixes the time of his death on the second day of February 1594, from whence it may be computed that he must have been born some time in the year 1529\*.

The author who has enabled us thus satisfactorily to settle the period of Palestrina's life, has been less fortunate in ascertaining the name of his master. He says that he was a scholar of Gaudio Mell' Fiammengo, i. e. a Fleming, or native of Flanders; this assertion is grounded on the testimony of Antimo Liberati, a singer in the pontifical chapel, who has given an account of Palestrina and his supposed master in these words:

' Among the many strangers who settled in Italy and Rome, the first who gave instructions for singing and harmonic modulations was Gaudio Mell, Flandro, a man of great talents, and of a sweet flowing style, who instituted at Rome a noble and excellent school for music, where many pupils rendered themselves conspicuous in that science, but above all Gio. Pier Luigi Palestrina, who, as if distinguished by nature herself, surpassed all other rivals, and even his own masters. This great genius, guided by a peculiar faculty, the gift of God, adopted a style of harmony so elegant, so

\* da Cesare Corradi.'

The truth of this assertion, notwithstanding the authority on which it is grounded, is at least questionable. In a collection of madrigals, intitled *Melodia Olympica*, published by Pietro Philippi in 1594, we meet with the name Gio. Prenestini to the madrigals, ' *Mori quasi il mio Core,*' and ' *Veramente in amore;*' and also with the name Gianetto Palestina to ' *Non son le vostri mani,*' and ' *O bella Ninfa.*' And in a collection of motets entitled ' *Florilegium sacrarum cantionum quinque vocum pro diebus Dominicis et Festis totius anni e celeberrimis nostri temporis musicis,*' printed by Petrus Phalesius of Antwerp in 1611, the name Jo. Aloysius Prænестinus occurs in seven places, and that of Gianetto de Palestina in four.

The argument hence arising is, that if both those names were intended to denote the same person, the distinction between them would hardly have been preserved in the instances above adduced in one and the same publication.

\* Vide Osservazioni per ben regolare il Coro della Cappella Pontificia, fatte da Andrea Adami da Bolsena, pag. 169.



‘ noble, so learned, so easy, and so pleasing both to the connoisseur and the ignorant, that in a mass composed on purpose, sung before pope Marcellus Cervinus and the sacred college of cardinals, he made that pontiff alter the intention he had of enforcing the bull of John XXII. which abolished entirely church-music under the penalty of excommunication. This ingenious man, by his astonishing skill and the divine melody of that mass, plainly convinced his holiness that those disagreeable jars between the music and the words so often heard in churches, were not owing to any defect in the art, but to the want of skill in the composers; and Paul IV. his successor, to whom he dedicated the mass entitled *Missa Papæ Marcelli*, appointed him perpetual composer and director in the pontifical chapel\*, a dignity which has been vacant ever since his death†. This mass is now and ever will be performed, as long as there is a world, in the sacred temples at Rome, and in all other places where they have been so fortunate as to procure the compositions of a genius whose works breathe divine harmony, and enable us to sing in a style so truly sublime the praises of our Maker‡.

Adami has adopted the facts contained in this relation, and acquiesced in the assertion that Gaudio Mell, a Fleming was the master of a noble school at Rome, where the principles and practice of music were taught, and that Palestrina was his disciple.

It is to be feared that Liberati had no better authority for the particulars of his relation than bare report, for evidence is wanting that such a person as Gaudio Mell, a Fleming and musician, ever existed: his name does not occur in the list of Flemish musicians.

\* Paul IV. succeeded to the pontificate in 1560, and at that time Girolamo Maccabei was *Maestro della Cappella Pontificia*; and in 1567 he was succeeded by Egidio Valenti; these were both ecclesiastics, and not musicians, and the latter is styled ‘*Maestro del Collegio de Cantori della Cappella Pontificia*,’ from whence it may be conjectured that this was an office that referred to the government of the college, and not to the performance of service in the chapel; so that by this appointment Palestrina seems to have been virtually *Maestro di Cappella*, as well of the pope’s chapel as of the church of St. Peter, but that he did not chuse to assume the title, it having been already appropriated to an officer of a different kind.

† This is a mistake of Antimo Liberati, and is noted by Adami, for Felice Anerio succeeded Palestrina in the office of *Compositore da Cappella Pontificia* immediately on his decease, as appears by a memorandum in a book of Ippolito Gamboci, *Puntatore*, i. e. register of the college, or, as some say, an officer whose duty it is to appoint the functions for each day’s service in the chapel. See the account of Felice Anerio hereafter given.

‡ Lettera scritta dal Sig. Antimo Liberati in risposta ad una del Sig. Ovidio Perfaepgi, 1688, pag. 22.

given



given by Guicciardini in his History of the Low Countries, nor in any of those collections of vocal music published by Pietro Phalesio, Hubert Waelrant, Andrew Pevernage, Pietro Philippi, Melchior Borchgrevinck, and others, between the years 1593 and 1620, nor in Printz's History of Music, nor in that of Bontempi, nor in the Musical Lexicon of John Godfrey Walther, which contains an accurate account of musicians from the time of Pythagoras down to the year 1732.

It may indeed be suspected that Liberati by Gaudio Mell might understand Goudimel, but his Christian name was Claude, for which reason he is by Monsieur Varillas confounded with Claude Le Jeune. Neither was Goudimel a Fleming, but a native of Franche Comté, as Bayle infers from certain verses which fix the place of his birth upon the Doux, a river that runs by Bezançon; and Franche Comté is not in Flanders, but in Burgundy\*.

But besides that the master of Palestrina is said to have been a Fleming, there are other reasons for supposing that Goudimel was not the person. Goudimel was a protestant, and, as Thuanus relates, set the Psalms of David translated into metre by Clement Marot and Theodore Beza, to various and most pleasing tunes, which in his time were sung both publicly and privately by the protestants. He was massacred at Lyons, and not at Paris, as some assert, in 1572, and has a place and an eulogium in the protestant martyrology†.

After stating the above facts it must appear needless to insist on the improbability that Palestrina, who we must suppose to have been born of parents of the Romish communion, should have ever been the disciple of a protestant, an intimate of Calvin, and a composer of the music to a translation of the Psalms into vernacular metre, and who, so far was he from having instituted a music-school at Rome, as is elsewhere asserted, does not appear by any of the accounts extant of him to have past the limits of his own country.

For these reasons it may be presumed that Liberati is mistaken in the name of Palestrina's master, who though in truth a Fleming, and of the name of Mell, seems to have been a different person from him whom he has dignified with that character. In a word, the current tradition is, and Dr. Pepusch himself acquiesced in it, that Palestrina was a disciple of Rinaldo del Mell [Renatus de Mell] a

\* Vide Bayle in art. GOUDIMEL.

† Ibid.

well-known composer in the sixteenth century, who is described by Printz and Walther as being a native of Flanders, and to have flourished about the year 1538, at which time Palestrina was nine years old, a proper age for instruction.

At the age of thirty-three, and in the year 1562, Palestrina was made Maestro di Cappella di S. Maria Maggiore, and in 1571 he was appointed to the same honourable office in the church of St. Peter at Rome, in the room of Giovanni Animuccia, which he held for the remainder of his life, honoured with the favour and protection of the succeeding popes, particularly Sixtus V.

Antimo Liberata relates that Palestrina, in conjunction with a very intimate friend and fellow-student [condiscipolo] of his, Gio. Maria Nanino by name, established a school at Rome, in which, notwithstanding his close attachment to his studies and the duties of his employment, the former often appeared assisting the students in their exercises, and deciding the differences which sometimes arose between the professors that frequented it.

In the course of his studies Palestrina discovered the error of the German and other musicians, who had in a great measure corrupted the practice of music by the introduction of intricate proportions, and set about framing a style for the church, grave, decent, and plain, and which, as it admitted of none of those unnatural commixtures of dissimilar times, which were become the disgrace of music, left ample scope for invention. Influenced by that love of simplicity which is discoverable in all his works, he, in conjunction with Francesco Soriano, reduced the measures in the Cantus Ecclesiasticus to three, namely, the Long, the Breve, and the Semibreve\*.

Of many works which Palestrina composed, one of the most capital is his Masses, published at Rome in 1572, in large folio, with this title, 'Joannis Petri Loyfii Prænestini in Basilica S. Petri de urbe capellæ magistri missarum, liber primus,' under which is a curious print from wood or metal after the design of some great painter, as must be inferred from the excellence of the drawing, representing the author making an offering of his book to the pope in the manner here exhibited.

\* Vide Il Canto Ecclesiastico da D. Marzio Erculeo. In Modano, 1686, pag. 3.



On the back of the title-page is a short commendatory epistle to Julius III. the then pope. Of these masses, which are five in number, and it is to be doubted whether Palestrina ever published any more in this form, four are for four voices, and one for five. Many parts of each are composed in canon, and bespeak the learning and ingenuity of their author. The masses are printed in parts, on a coarse but very legible type, with Gothic initial letters curiously designed and executed \*.

There are also extant of his composition Motets and Hymns for 4, 5, and 6 voices, printed in large folio, and published in 1589; some of these motets were also printed in a collection intitled ‘*Florilegium sacrarum cantionum quinque vocum pro diebus dominicis et festis totius anni, e celeberrimis nostri temporis musicis.*’ This collection was given to the world in 1609 by Petrus Phalesius, a printer of Antwerp, who was a man of learning, and, as it should seem, a lover of music, for he published many other collections of music, and before his house had the sign of king David playing on the harp. It is in the motets of Palestrina that we discover that grandeur and dignity of style, that artful modulation and sweet interchange of new and original harmonies, for which he is so justly celebrated; with respect to these excellencies let the following composition speak for him.

\* The art of printing music in letter-prefs or on metal types, was at this time arrived at great perfection, it was invented by one Ottavio de Petrucci of Fossombrone in Italy, who in the year 1515 and 1516 published the masses of Iodocus Pratensis. *Offerv. da Andrea Adami*, pag. 160. And in France it was improved by Pierre Ballard, as appears by the works of Claude le Jeune, published by him.

SI - - CUT

SI - - CUT cer-vus de-fi-de

SI- CUT cer-vus de-fi-de-rat ad fon-tes a-qua

cer-vus de-fi-de-rat ad fon-tes a-qua

-rat ad fon-tes a-qua - - - rum

rum si - - cut cer-vus de-

SI - - CUT cer-vus de-fi-de-rat ad fon-tes a-

rum si -

si - - cut cer-vus de-fi-de-rat ad fon-

si - de-rat ad fon-tes a - - qua -

-qua - rum si - - cut cer-vus de-

The musical score is written for a piano and voice. It consists of three systems of music. Each system has a vocal line (soprano and alto) and a piano accompaniment (right and left hands). The lyrics are in Latin and are written below the vocal lines. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

**System 1:**

cut cer-vus de-fi-de-rat ad fon-tes a - qua -  
 tes a - qua - rum. de-fi-de-rat ad fon - tes a - - qua -  
 rum de-fi-de-rat ad fon -  
 - fi-de-rat ad fon - tes de-fi-de-rat - - ad fon -

**System 2:**

- rum  
 - rum  
 - tes a - - qua - - rum i - - ta de -  
 - tes a - qua - - rum i - - ta de -

**System 3:**

i - - ta de - fi - - de -  
 i - - ta de - - fi - -  
 - fi - - de - rat i - ta de - fi - de -  
 fi - - de - rat



rat i - - ta  
de - rat i - - ta  
rat i - - ta de - fi - - de - rat i - - ta de - fi - de -  
i - - ta de - fi - - de -  
de - fi - de - rat a -  
i - - ta de - fi - - de - rat - -  
- rat i - - ta de - fi - -  
- rat i - - ta de -  
- ni - ma - me - - a ad te De -  
a - ni - ma me - a ad te De - - -  
de - rat a - ni - ma me - a  
fi - - de - rat de - fi - de - rat a - ni -

The musical score is arranged in three systems, each with four staves. The top staff of each system is for a vocal line, and the bottom three staves are for piano accompaniment. The lyrics are written below the vocal staff.

**System 1:**

Vocal: us a - ni - ma me - a ad te De -  
Piano: ad te De - - - - - us

**System 2:**

Vocal: a ad te De - - - - - us  
Piano: us ad te De - us ad te De -  
Vocal: a - ni - ma me - a ad te De - - - - - us ad  
Piano: me - a ad te De - - - - - us ad te De -

**System 3:**

Vocal: Si - ti - vit a -  
Piano: us Si - ti - vit a - ni - ma  
Vocal: te De - - - - - us

us



First system of musical notation. The top staff (treble clef) contains the lyrics: "nima me - a ad Deum fon - tem vi - vum a -". The middle staff (treble clef) contains: "me - a ad Deum fontem vi - - - - - vum a -". The bottom staff (bass clef) contains: "fi - ti - vit a - nima me -". The system concludes with the lyrics "fi - ti -" on the bottom staff.

Second system of musical notation. The top staff (treble clef) contains the lyrics: "ni - ma me - a ad Deum fontem vi - vum". The middle staff (treble clef) contains: "nima - - - - - me - a fi ti - vit anima". The bottom staff (bass clef) contains: "a ad Deum fontem vi - - - - -". The system concludes with the lyrics "vit a - ni - ma me - a ad Deum fontem vi - - - - -".

Third system of musical notation. The top staff (treble clef) contains the lyrics: "ad Deum fontem vi - - - - - vum quan -". The middle staff (treble clef) contains: "me - a ad Deum fon - tem vi - - - - - vum quando". The bottom staff (bass clef) contains: "vum ad Deum fontem vi - - - - - vum". The system concludes with the lyrics "vum ad Deum fontem vi - - vum quando".

do ve-ni-am et ap-pa-re - - - bo quan-do veni-  
 ve-niam et ap-pa-re - - bo quando ve - - - ni-  
 quando veniam et appa-re - - - bo et  
 ve-ni-am quando ve-ni-

am et ap-pa-re-bo an-te faciem De - - -  
 am et ap-pa-re-bo ante fa-ciem - - -  
 ap-pa-re - - - bo an-te faciem  
 am et ap-pa-re - - - bo

i an-te faciem De - - - i - - -  
 De - - - i ante fa-ciem De i fuerunt  
 De-i an-te faciem De - - - i  
 an-te faciem De - - - i fu-

fuerunt mihi Lacrymæ meæ

mæ meæ panes Die ac noc

te dum dicitur mihi quotidi e ubi est

Deus tu — — — — — us

— bi est Deus tu — — — — — us u — bi est

— bi est Deus tu — — — — — us u — bi est Deus

quotidi — e u — bi est Deus tuus

dum di-ci-tur mi — hi quo —

Deus tu — — — — — us dum di-ci-tur mi-hi quo —

tu — — — — — us dum di-ci-tur mi-hi quo —

Deus tu — — — — — us dum di-ci-tur mi-hi quo —

— tidie u — bi est Deus tu — — — — — us.

— tidie — — — — — u — bi est Deus tu — — — — — us.

— tidi — e ubi est Deus tu — — — — — us.

— tidie u — bi est Deus tuus Deus tu — — — — — us.

GIO. PIERLUIGI DA PALESTRINA.

Dr. Aldrich adapted English words, that is to say part of the sixty-third psalm, ‘ O God thou art my God,’ to the music of this motet, and it is frequently sung in our cathedrals as an anthem, as is also another of Palestrina, to the words ‘ We have heard with our ears O Lord,’ these are remarkable instances of that faculty which Dr. Aldrich possessed of naturalizing as it were the compositions of the old Italian masters, and accommodating them to an English ear, by words perhaps as well suited to the music as those to which they were originally framed.

Bleau, in his *Admiranda Italia*, part II. pag. 312, relates that at the erection of the famous antique obelisk near the Vatican in 1586. Palestrina on the twenty-seventh day of September in that year, with eighteen choral singers, assisted in celebrating that stupendous work, which at this day does honour to the pontificate of Sixtus V.

Kircher, in the *Musurgia*, tom. I. lib. VII. cap. v. has given a Crucifixus of Palestrina, which he says is deservedly the admiration of all musicians, as being the work of a most exquisite genius. Many of the masses of Palestrina are strict canon, a species of composition which he thoroughly understood, but his motets are in general fugues, in which it is hard to say whether the grandeur and sublimity of the point, or the close texture of the harmony is most to be admired. As to the points or subjects of his fugues, though consisting in general of but few bars, nay, sometimes of no greater a number of notes than are usually contained in a bar, they were assumed as themes or subjects for other compositions, and this not by young students, but by masters of the first eminence. Numberless are the instances to be met with of compositions of this kind, but some of the most remarkable are contained in a work of Abbate Domenico dal Pane, a soprano of the pontifical chapel, published in 1587, intitled ‘ *Messe a quattro, cinque, sei, et otto voci, estratte da esquisiti motetti del Palestrina*,’ these are eight masses, of which eight motets of Palestrina, namely *Doctor bonus*, *Domine quando veneris*, *Stella quam viderant Magi*, *O Beatum virum*, *Jubilate Deo*, *Canite tuba in Sion*, *Fratres ego enim accepi*, are severally the theme.

The superior excellence of these compositions it seems excited in the contemporary musicians both admiration and envy. Johannes Hieronymus Kapsberger, a German, made an attempt on the reputation of Palestrina, which succeeded as it deserved. Kapsberger, who is represented

by

by Doni as a man of great assurance and volubility of tongue, by the assistance of a friend procured admission to a certain bishop, to whom he insinuated that the compositions of Palestrina usually sung in the episcopal palace were rude and inelegant in respect to the melody and harmony, and that the repetition of the same words, but more especially of the same point or musical subject, in short, that which constitutes a fugue in one and the same cantus, detracted from the merit of the composition. The bishop, who seems to have been a weak man, listened with attention to a proposal of Kapsberger, which meant nothing less than the banishing from his chapel the music of Palestrina, and admitting that of his opponent in his stead; Kapsberger succeeded, and his music was given to the fingers of the bishop's chapel; they at first refused, but were at length compelled to sing it, but they did it in such a manner as soon induced him to desist from his attempt, and wisely decline a competition in which he had not the least chance of success. Kapsberger was a voluminous composer; he excelled all of his time in playing on the Theorbo, an instrument which he had greatly improved and brought into repute, and is represented by Kircher as a person of great abilities; the character he gives of him is, that he was an excellent performer on most instruments, a man noble by birth, and of great reputation for prudence and learning; in this he differs widely from Doni, but it seems that Kircher had received great assistance from Kapsberger while he was writing the *Musurgia*.

Palestrina seems to have devoted his whole attention to the duties of his station, for the improvement of the church style was the great object of his studies, nevertheless he composed a few madrigals, which have been preserved and are published.

In the year 1594 he published '*Madrigali Spirituali a cinque voci*,' dedicated to a patroness of his, the grand duchess of Tuscany; the style of these compositions is remarkably chaste and pathetic, the words are Italian, and purport to be hymns and penitential songs to the number of thirty \*. The following is the ninth of them.

\* The dedication of the book is thus dated. '*Di Roma il primo giorno del anno 1594*;' from whence it may be collected that this was his last work, and that it was published just a month before his decease, for he died on the second day of February in that year.



Credo gentil da-glia-mo-ro-fi ver-mi d'ogn'u-ma-no pen-sier pur-ga-mil co-re per-che da-te no pen-sier pur-ga-mil co-re per-che da-te ques-ti

perche da te ques-ti ca-du-chiin-

-ques-ti ca-duchi in-fir-mi ques-ti ca-du-chiin

ques-ti ca-duchi in-fir-mi

ques-ti ca-duchi in-fir-mi ques-ti ca-duchi in-

-ti da te ques-ti ca-duchi in-

fir-mi fen-si pren-da noogn'or - vi-tae vi-

fir-mi fen-si pren-da noogn'or - vi-tae vi-

fen-si pren-da noogn'or vi-tae

fir-mi fen-si pren-da noogn'or vi-

fir-mi fen-si pren-da noogn'or vi-tae

-go-re tu vi-va Pal-ma a

-tae vi-go-re tu vi-va Pal-ma a - - me a

vi-go-re tu vi-va Pal-ma a

-tae vi-go-re tu vi-va

vi-go-re tu vi-va



me a me fta-bi-lie fer - mi Gior -

me fta-bi-lie fer - mi Gior -

me fta-bi-lie fer - mi Gior -

Pal - ma me fta-bi-lie fer - mi Gior -

- ni non fat-ti dal volare l'hore Con - ce di dio

- ni non fat-ti dal volare l'hore Con - ce di dio

- ni non fat-ti dal volare l'hore Con - ce di di -

- ni non fat-ti dal volare l'hore Con - ce di dio l'u

l'uomo negletto e frale vi - va te-co nel

l'uomo negletto e fra - le vi - va te-co nel

o l'uomo negletto e fra le e fra le vi - va te-co nel

mo negletto e frale l'uomo negletto e fra le fra - le

Ciel fempr' im-mor - ta - le

Ciel fempr' im-mor - ta - le vi - va te - co nel Ciel fempr' im-mor -

Ciel fempr' im-mor - ta - le fempr' im-mor - ta -

vi - va te - co nel Ciel fempr' im-mor -

vi - va te - co nel Ciel fempre im-mor -

vi - va te - co nel ciel fempr' im-mor - ta - le fem -

- ta vi - va te - co nel ciel fempr' im-mor - ta - le fem -

le vi - va te - co nel ciel nel ciel fem -

ta - le vi - va te - co nel ciel fem -

- ta - le vi - va te - co nel ciel fem -

- pr' im-mor - ta - le

- pr' im - mor - ta - le

- pr' im - mor ta - le

- pr' immor - ta - le

- pr' im - mor - ta - le

GIO. PIERLUIGI DA PALESTRINA

How long Palestrina enjoyed the honourable employment of Maestro di Cappella in the church of St. Peter at Rome is above ascertained, by the year of his appointment and that of his death. His historian has in the way of his function mentioned some particulars relative to that event; he says that his funeral was attended not only by all the musicians of Rome, but by a multitude of the people, and was celebrated by three choirs, who sung a ‘*Libera me Domine*,’ in five parts, of his own composition; that his body was interred in the church of St. Peter, before the altar of St. Simon and St. Jude, a privilege due to the merit of so great a man, inclosed in a sheet of lead, with this inscription, ‘*Petrus Aloysius Prænестinus Musicæ Princeps*.’ It is said that an original picture of him is yet extant in the archives of the pope’s chapel, and it is probable that the portrait which Adami has given of him is taken from it. By this, which conveys the idea of a man remarkably mean in his appearance, it seems that his bodily endowments bore no proportion to those of his mind.

To enumerate the testimonies of authors in favour of Palestrina would be an endless task. John Baptist Doni before-mentioned, a profoundly learned musician, and whose partiality for the music of the ancients would hardly suffer him to admire that of the moderns, seems without hesitation to acquiesce in the general opinion that he was the greatest man in his time. Agostina Pifa, in a treatise intitled ‘*Battuta della Musica dichiarata*,’ printed at Rome in 1611, pag. 87, calls him the honour of music, and prince of musicians. He elsewhere styles him ‘*Gian Pietro Aloisio Palestina luce et splendore della musica*.’ Giovanni Maria Bononcini also calls him ‘*Principe de musica*,’ as does Angelo Berardi, a very sensible and intelligent writer; this latter also styles him the father of music, and as such he is in general considered by all that take occasion to speak of him.

The following catalogue is exhibited for the use of such as may be desirous of collecting the works of this great man: ‘*Dodici libri di messe a 4. 5. 6. 8 voci, stamp. in Roma, ed in Venet. 1554. 1567. 1570. 1572. 1582. 1585. 1590. 1591. 1594. 1599. 1600. 1601. Due libri d’ Offertorii a 5 Ven. 1594. Due libri di Motetti a 4, Ven. 1571. 1606. Quattro libri di Motetti a 5. 6. 7. 8 voci, Ven. 1575. 1580. 1584. 1586. Magnificat 8 tonum, Romæ 1591. Hymni totius anni 4 voc. Romæ & Ven. 1589. Due libri di madrig. a 4 voci, Ven. 1586. 1605. Due libri di madrig. a 5 voci, Ven. 1594. Litanie a 4. Ven. 1600.*

## C H A P. II.



GIOVANNI MARIA NANINO  
 DA VALLERANO,  
 CANTORE DELLA CAPPELLA PONTIFICIA.  
 MDLXXVII.

**G**IOVANNI MARIA NANINO, a condisciple or fellow-student of Palestrina, having been brought up under the same master, namely Rinaldo del Mell, was a native of Vallerano, and in 1577 was ap-

appointed a singer in the pontifical chapel, where are preserved many excellent compositions of his. He became afterwards Maestro di Cappella di S. Maria Maggiore, and was probably the immediate successor of Palestrina in that office. Some very fine madrigals composed by him are to be found in the collections published by Andrew Pevernage, Pietro Phalesio, Hubert Waelrant, Pietro Philippi, and others, with the titles of *Harmonia Celeste*, *Musica Divina*, *Symphonia Angelica*, and *Melodia Olympica*. Padre Martini in the catalogue of authors at the end of his *Storia della Musica*, tom. I. takes notice of two manuscripts of his that are extant, the one entitled ‘*Centocinquantasette Contrapunte e Canoni a 2, 3, 4, 5, 6, 7, 8. 11 voci sopra del Canto fermo intitolato la Base di Costanzo Festa* ;’ the other ‘*Trattato di Contrapunto con la Regola per far Contrapunto a mente di Gio. Maria, e Bernardino Nanino suo nipote.*’ Sebastian Raval, a Spaniard, and a celebrated contrapuntist, was foiled by him in a competition between them which was the abler composer.

It has already been mentioned that Nanino, in conjunction with his friend Palestrino, established at Rome a school for the study of music. Antimo Liberata, who relates this fact, intimates that this seminary was frequented by many eminent professors of the science, who resorted thither for improvement ; and that Palestrina, besides taking his part in the instruction of the youth, was a moderator in the disputes that sometimes arose among them. The same author adds, that among the many excellent musicians that were there educated, Bernardino Nanino, a younger brother of him of whom we are now speaking, was distinguished as a wonderful genius, and as having improved music by the introduction of a new and original style ; there is nevertheless nothing extant of his composition but a work printed at Rome in 1620, intitled, ‘*Salmi à 4 voci per le Domeniche, Solennita della Madonna et Apostoli con doi Magnificat, uno à 4 e l’ altro à 8 voci.*’ Antonio Cifra was also a disciple in this school.



FELICE ANERIO

ROMANO,

COMPOSITORE DELLA CAPPELLA PONTIFICIA

MDXCIV.

FELICE ANERIO, a disciple of the elder Nanino, was the immediate successor of Palestrina in the station of composer to the pontifical chapel \*. He had the character of an excellent contrapuntist; many

\* The following account of his appointment, and the ceremonies attending it, is cited by Adami from the book of Ippolito Gamboci, the puntatore heretofore mentioned, with a remark that Antimo Liberata had little reason to say that Palestrina was the last composer to the chapel, seeing that Anerio succeeded him in that honourable employment.

‘ La mattina della Domenica delle palme venne in cappella il Sig. Luca Cavalcanti maestro di camera dell’ illustriss. e reverendiss. Sig. Card. Aldrobandini, Nipote di N. S. papa Clemente VIII. e disse al collegio da parte del suddetto Sig. Cardinale, che sua santità aveva graziato Messer Felice Anerio del posto vacato per la morte di Pierluigi da Palestrina, e che lo aveva accettato per compositore della cappella, e che già godeva la provvisione, e però sua Signoria illustrissima pregava il collegio, che lo volesse accettare in detto posto, e che si contentassero tutti di far una fede di questa ammissione. come fù fatto.’

of

of his compositions are preserved in the library of the chapel, and there is extant a valuable collection of madrigals by him, printed at Antwerp in 1610.



RUGGIERO GIOVANELLI DA VELLETRI, MAESTRO  
DI CAPPELLA DI S. LUIGI, DI S. APOLLINARE E  
CANT. DELLA CAPP. PONT.  
MDXCIX.

RUGGIERO GIOVANELLI was master of the chapels of St. Lewis and St. Apollinare, and the immediate successor of Palestrina in the church of St. Peter at Rome\*; and also a singer in the pontifical chapel: a collection of madrigals by him, printed at Venice.

\* By this it should seem that the places which Palestrina held were at his decease divided; for Felice Anerio is expressly said to have succeeded him as Compositore della Cappella, and here it is said that Giovannelli was appointed the successor to Palestrina in the church of St. Peter, of which Palestrina was Maestro di Cappella.



is extant; he composed also many masses, amongst which is one for eight voices, called ‘*Vestiva i colli,*’ taken from a madrigal with those initial words of Gianetto Palestrina, which is much celebrated.

In the year 1581 a book appeared in the world with this silly title, ‘*Il Tesoro illuminato, di tutti i tuoni di Canto figurato, con alcuni bellissimi secreti non da altri più scritti: nuouamente composto dal R. P. frate illuminato Aijguino Bresciano, dell’ ordine serafico d’ offeruanza.*’ Notwithstanding the very emphatical title of this book, it contains very little worthy the attention of a curious reader. The author is lavish in the praises of Marchettus of Padua, and Spataro, and of his irrefragable master Peter Aron, whose name he never mentions without that extravagant epithet.

About this time lived PIETRO PONTIO of Parma; he composed and published, about the year 1580, three books of masses. He was the author also of a book with the following title, ‘*Ragionamento di Musica del Rev. M. Don Pietro Pontio Parmegiano. ove si tratta de’ passi della consonantie & dissonantie, buoni & non buoni; & del modo di far Mottetti, Messe, Salmi, & altre compositioni; d’alcuni avvertimenti per il contrapuntista & compositore & altre cose pertinenti alla musica,*’ printed at Parma 1588, in quarto, a very entertaining dialogue, and replete with musical erudition.

HORATIO VECCHI of Modena was greatly celebrated for his vocal compositions at this time: our countryman Peacham was, as he himself relates, his disciple \*. He composed Masses, Cantiones Sacræ,

\* This writer has, in his usual quaint manner, given a short character of Vecchi and his works, which, as he was a man of veracity and judgment, may be depended on. ‘I bring you now mine owne master Horatio Vecchi of Modena, beside goodnes of aire, most pleasing of all other for his conceipt and variety, where with all his works are singularly beautified, as well his madrigals of five and six parts, as those his canzonets printed at Norimberge, wherein for tryall sing his “*Viuo in fuoco amoroso Lucretia mia,*” where upon “*lo catenato moro,*” with excellent judgment bee driveth a crotchet thorough many minims, causing it to resemble a chaine with the linkes; againe in “*S’io potesi raccor’ i mei sospiri,*” the breaking of the word Sospiri with crotchet and crotchet rest in fighes; and that “*fami un canzone,*” &c. to make one sleep at noone with sundry other of like conceipt and pleasant inuention’ Compleat Gentleman, 102.

The Compleat Gentleman was written by Henry Peacham, an author of some note in the reign of James I. It treats of nobility in general. ‘Of the dignity and necessity of learning in princes and nobilitie. The dutie of parents in the education of their children. Of a gentleman’s carriage in the uniuersitie. Of stile in speaking and writing of history. Of cosmography. Of memorable observations in the suruey of the earth. Of geometry. Of poetry. Of musick. Of statues, and medalls, and antiquities. Of drawing and painting, with the liues of painters. Of sundry blazonnes both ancient and modern. Of armory, or blazing armes, with the antiquity of heralds. Of exercise



and one book of Madrigals, which are very fine, but he delighted chiefly in Canzonets, of which he composed no fewer than seven sets\*. Milton, who loved and understood music very well, seems to have entertained a fondness for the compositions of Horatio Vecchi, for in his Life, written by his nephew Phillips, and prefixed to the English translation of his State Letters, it is said that when he was abroad upon his travels he collected a chest or two of choice music-books of the best masters flourishing at that time in Italy, namely, Luca Marenzio, Monteverde, Horatio Vecchi, Cifra, the prince of Venosa, and others.

EUCHARIUS HOFFMAN, con-rector of the public school at Stralsund, was the author of two tracts on music, the one intitled 'Musicae practicæ præcepta,' the other 'Doctrina de tonis seu modis musicis,' both of which were very elegantly printed at Hamburg in 1584, and again in 1588. The first of these is of the same kind with those many books written about this time for the instruction of children in the elements of music, of which an account has herein before been given; like the rest of them it is written in dialogue. The author has defined the terms prolation, time, and mode, as they refer to mensural music, in a way that may

\* cife of body. Of reputation and carriage. Of trauaile. Of warre,' and of many other particulars, to which is added the Gentleman's Exercise, or an exquisite Practice for drawing all Manner of Beasts, making Colours, &c. quarto, 1634. This book abounds with a great number of curious particulars, and was in high estimation with the gentry even of the last age. Sir Charles Sedley, who had been guilty of a great offence against good manners, was indicted for it, and upon his trial being asked by the chief justice, Sir Robert Hyde, whether he had ever read the book called the Compleat Gentleman, Sir Charles answered, that saving his lordship he had read more books than himself. Athen. Oxon. Col. 1100.

Peacham seems to have been a travelling tutor, and was patronized by the Howard family. He was well acquainted with Douland the lutenist; and, while abroad, was a scholar of Horatio Vecchi, as himself testifies in the above note, and probably the bearer of that letter from Luca Marenzio to Douland, mentioned in a subsequent account of that master, and inserted in the account hereafter given of Douland. Besides the Compleat Gentleman, Peacham published a Collection of Emblems, entitled Minerva Britanna, or a Garden of Heroical Deuises, with moral reflections in verse, and a diverting little book entitled the Worth of a Penny. In his advanced age he was reduced to poverty, and subsisted by writing those little penny books which are the common amusement of children.

\* The word Canzonet is derived from Canzone, which signifies in general a song, but more particularly a song in parts, with fuguing passages therein. The Canzonet is a composition of the kind, but shorter and less artificial in its contexture. Andrea Adami ascribes the invention of this species of musical composition to Alessandro Romano, surnamed Alessandro dalla Viola, from his exquisite hand on that instrument, and a singer in the pontifical chapel in the year 1560. Osserv. per ben. reg. il Coro de i Cant. della Cap. Pont. pag. 174:

be useful to those who would understand the Introduction to Practical Music of our countryman Morley; for of prolation he says it is a rule by which is estimated the value of semibreves: time he says considers the value of breves; and mode, that of the long and the large. In his doctrine of the tones he seems to follow Glareanus.

TOMASSO LODOVICO DA VICTORIA, a Spaniard, Maestro di Cappella of St. Apollinare, and afterwards a singer in the pontifical chapel, was an excellent composer. He published a set of Masses in 1583, dedicated to Philip II. king of Spain, and many other ecclesiastical works, one of the best whereof is that called *La Messa de' Morti*. Peacham says that he resided in the court of the duke of Bavaria about the year 1594; and that of his Latin songs the Seven Penitential Psalms are the best: he commends also certain compositions of his to French words, in which is a song beginning 'Sufanna un jour.' He styles him a very rare and excellent author, adding that his vein is grave and sweet. *Compleat Gentleman*, 101, edit. 1661.

LUCA MARENZIO, a most admirable composer of motets and madrigals, flourished about this time; he was a native of Coccalia in the diocese of Brescia. Being born of poor parents, he was maintained and instructed in the rudiments of literature by Andrea Masetto, the arch-priest of the place, but having a very fine voice, and discovering a strong propensity to music, he was placed under the tuition of Giovanni Contini, and became a most excellent composer, particularly of madrigals. He was first Maestro di Cappella to Cardinal Luigi d'Este, and after that for many years organist of the pope's chapel. He was beloved by the whole court of Rome, and particularly favoured by Cardinal Cinthio Aldrobandini, nephew of Clement VIII. This circumstance, which is related by Adami, does not agree with the account of our countryman Peacham, who says that after he had been some time at Rome he entertained a criminal passion for a lady, a relation of the Pope, whose fine voice and exquisite hand on the lute had captivated him, that he thereupon retired to Poland, where he was graciously received, and served many years, and that during his stay there the queen conceived a desire to see the lady who had been the occasion of his retreat, which being communicated to Marenzio, he went to Rome with a resolution to convey her from thence into Poland, but arriving there, he found the resentment of the Pope so strong against him, that it broke his heart. Adami mentions

tions his retreat to Poland, but omits the other circumstances; and fixes the time of his death to the twenty-second day of August, 1599. Walther adds, that before his departure for Poland he received the honour of knighthood, but says not at whose hands; and that on his arrival there he had an appointment of a thousand scudi per annum; and, without taking notice of his amour, ascribes his quitting that country to his constitution, which was too tender to resist the cold. The following verses to his memory were written by Bernardino Steffonio, a Jesuit.

Vocum opifex, numeris mulcere Marentius aures  
 Callidus, et blandæ tendere fila Chelys,  
 Frigore lethæo victus jacet. Ite supremam  
 In seriem mæsti funeris exequiæ;  
 Et charis et blandi sensûs aurita voluptas,  
 Et chorus, et fractæ turba canora lyræ:  
 Densæ humeris, udæ lachrymis, urgete sepulchrum,  
 Quis scit, an hinc referat vox rediviva sonum?  
 Sin tacet, ille choros alios instaurat in astris,  
 Vos decet amissô conticuissê Deo.

Sebastian Raval, a Spaniard, and who published his first book of madrigals for five voices, in the dedication thereof styles him a divine composer. Peacham, who probably was acquainted with him, says he was a little black man. He corresponded with our countryman Douland the lutenist, as appears by a very polite letter of his writing, extant in the preface to Douland's First Booke of Songes or Ayres of four Partes, with Tableture for the Lute, and inserted page 325 of this volume.

The madrigals of Marenzio are celebrated for fine air and invention. Peacham says that the first, second, and third parts of his Thyrsis, 'Veggo dolce mio ben,' 'Chi fa hoggi il mio Sole,' and 'Cantava,' are songs the Muses themselves might not have been ashamed to have composed\*. This that follows is also ranked among the best of his compositions.

\* These are all adapted to English words, the first, 'Tirsi morir volca,' to a translation of the Italian; the second, 'Veggo dolce mio ben,' to the words, 'Farewell cruel and unkind;' the third to 'What doth my pretty darling?' and the last to 'Sweet singing Amaryllis,' and are to be found in the Musica Transalpina, of which it is to be noted there are two parts, and in a collection of Italian madrigals with English words, published by Thomas Waton in 1589, as is also another mentioned by Peacham, 'I must depart all hapless,' translated from 'Io partiro.'

DIS - SI a l'ama-ta mia lu-ci-da fte! -

DIS - SI a l'ama-ta mia lu-ci-da fte! -

a l'ama-ta mia lu-ci-da fte! -

- la che più dogn'altra lu-ce dif - fi

- la che più dogn'altra lu-ce a l'ama-ta mia lu-ci-da fte! -

- la dif - fi a l'ama-ta mia lu-ci-da fte! -

dif - fi a l'ama-ta mia dif -

- al'a-ma-ta mia lu-ci-da fte! - la che più dogn'altra

- la a l'ama-ta mia lu-ci-da fte! - la che

- la a l'ama-ta mia lu-ci-da fte! - la che

- fi a l'ama-ta mia lu-ci-da fte! - la che più dogn'altra

lu - - - ce ed al mio cor ad - du -  
 più dogn' altra lu - ce ed al mio cor ad - du -  
 più dogn' altra lu - - ce  
 lu - - - ce ed al mio cor ad - du -

- ce fiam - - me ftra - li e ca - te -  
 - ce ed al mio  
 ed al mio cor ad - du - - ce  
 ce fiam - - me ftra - li ed al mio cor ad - du -

- ne ed al mio cor ad - du - ce fi - am - me  
 cor ad - du - ce fi - am - me ftra -  
 fi - am - - me ftra li e ca - te - ne  
 - ce ed al mio cor ad - du - ce fi - am - me ftra -

fi - am - - me ftra - li e cate - - - ne ch'ogn'

li e cate - - - ne ch'ogn'

fi am - - me ftra - lie ca - te - - ne ch'ogn' hor

- - lie ca - te - ne ch'ogn' hor

hor mi dan-no pe - - - ne ch'ogn' hor mi danno

hor mi danno pe - ne mi dan - no

ch'ogn' hor mi dan-no pe - ne ch'ogn' hor ch'ogn' hor mi dan no

ch'ogn' hor mi dan-no pe - - - - - ne

pe - ne deh mori - rò - mo - ri - rò cor mi - o

pe - ne deh mori - rò - mo - ri - rò cor mi - o

pe - ne deh fi

deh fi

fi mori-rò mori-rò mori-rò cor mi -  
 fi mori-rò mori-rò mori-rò mi -  
 fimo-ri - rai fimo-ri-rai mori-rò mori-rò  
 fimo-ri - rai fimo-ri-rai mori - ro'

- o fi fimo-ri rai ma non per miode fi - -  
 - o fi fimo-ri rai ma non permio de - fi -  
 fimo-ri-rai fi ma non permio de - fi -  
 fimo-ri-rai fi ma non permio de - fi -

- o fi fimo-ri-rai ma non per miode-fi - -  
 - o fi fimo-ri-rai ma non permio de - fi - -  
 - o fi ma non permio de - fi - -  
 - o fi ma non permio de - fi - o

LUCA MARENZIO



ANDREAS RASELIUS, chanter in the college of Ratibon, published at Norimberg, in 1589, 'Hexachordum, seu questiones musicæ practicæ.' This book is very methodically written, but contains little more than is to be found in others of the like kind, except some short examples of fugue from Orlando Lasso, Jusquin De Prez, and other authors, which in their way have great merit.

CASPAR KRUMBHORN was a native of Lignitz in Silesia, and was born on the twenty-eighth day of October, 1542. In the third year of his age he lost his sight by the small-pox, and became totally blind. His father dying soon after, his mother married one named Stimmler, which gave occasion to his being called Blind Stimmler. Krumbhorn had a brother named Bartholomew, who was considerably older than himself, and was pastor of Waldau; and he discovering in his younger brother, as he grew up, a strong propensity to music, placed him under the care of Knobel, a famous musician and composer, at Goldberg, of whom he learned to play first on the flute, next on the violin, and, last of all, on the harpsichord, on each of which instruments he became so excellent a performer, that he excited the admiration of all that heard him. The fame of these his excellencies, as also of his skill in composition, had reached the ears of Augustus, elector of Saxony; who invited him to Dresden, and having heard him perform, and also heard some of his compositions of many parts performed by himself and others; and being struck with so extraordinary a phenomenon as a young man deprived of the faculty of seeing, an excellent performer on various instruments, and deeply skilled in the art of practical composition, he endeavoured, by the offer of great rewards, to retain him in his service; but, preferring his own country to all others, Krumbhorn returned to Lignitz in the twenty-third year of his age, and was appointed organist of the church of St. Peter and Paul there, which station he occupied fifty-six years, during which space he had many times the direction of the musical college. He died on the eleventh day of June 1621, and was buried in the church of which he was organist, where on his tomb was engraven the following epitaph:

Vis scire viator  
Casparum Krumbhornium  
Lign. Reip. civem honoratum,  
qui

cum



cum tertio ætatis anno variolar.  
 ex malignitate visu  
 privatus,  
 Musices dehinc scientia & praxi  
 admiranda  
 præclaram sibi nominis  
 Existimationem domi forisque  
 comparasset,  
 Conjugii optabilis felicitate,  
 Bonorum etiam Magnatum,  
 Dei imprimis gratia evectus  
 Singulari sortem moderatione  
 Ad ann. usque LXXIIX toleravit  
 Organic. munus apud Eccles. P. P.  
 Annos LVI. non fine industriæ  
 testimonio gessisset,  
 Pie demum beateque A. C. 1621.  
 11 Jun. in Dom. obdormivit.  
 Anna & Regina Filiæ, earumque  
 Mariti superstites  
 Parentem Socerumque B. M.  
 hoc sub lap. quem  
 Vivens sibi ipsimet destinaverat  
 honorifice condiderunt.  
 Nosti, quod voluit quicumque es,  
 NOSCE TE IPSUM.

It is said that Krumbhorn was the author of many musical compositions, but it does not appear that any of them were ever printed.

Walther, in his Lexicon, has an article for TOBIAS KRUMBHORN, organist at the court of George Rudolph, duke of Lignitz, and a great traveller, who died in the year 1617, aged thirty-one years. As Caspar and Tobias Krumbhorn were contemporaries, and of the same city, it is not improbable that they were relations at least, if not brothers; although nothing of the kind is mentioned in the accounts given by Walther of either of them.

## C H A P. III.



CLAUDE LE JEUNE

DE VALENCIENNE.

MDXCVIII.

**C**LAUDE LE JEUNE, a native of Valenciennes, was a celebrated musician, and composer of the chamber to Henry IV. of France. He was the author of a work intitled Dodecachorde, being an exercise or praxis

praxis on the twelve modes of Glareanus ; Monsr. Bayle cites a passage from the Sieur D'Embry's Commentary on the French translation of the life of Apollonius Tyanæus, relating to this work, to this effect :  
 ' I have sometimes heard the Sieur Claudin the younger say, who, without disrespect to any one, far exceeded all the musicians of the preceding ages, that an air, which he had composed with its parts, was sung at the solemnity of the late duke of Joyeuse's marriage in the time of Henry III. king of France and Poland, of happy memory, whom God absolve ; which as it was sung made a gentleman take his sword in hand, and swear aloud that it was impossible for him to forbear fighting with somebody. Whereupon they began to sing another air of the Subphrygian mode, which made him as peaceable as before ; which I have had since confirmed by some that were present :—such power and force have the modulation, motion, and management of the voice when joined together, upon the minds of men. To conclude this long annotation, if one would have an excellent experiment of these twelve modes, let him sing or hear sung, the Dodecachorde of Claudin the younger, of whom I have spoken above, and I assure myself he will find in it all those figures and variations managed with so much art, harmony, and skill, as to confess that nothing can be added to this masterpiece but the praises that all the lovers of this science ought to bestow upon this rare and excellent man, who was capable of carrying music to the utmost degree of its perfection, if death had not frustrated the execution of his noble and profound designs upon this subject \*.'

Claude le Jeune was also the author of a work entitled *Mélanges*, consisting of vocal compositions for 4, 5, 6, 8, and 10 voices, to Latin, Italian, and French words, many of them in canon, printed in 1607. A second part of this work was published in 1613 by Louis Mardo, a relation of the author, and dedicated to Monsr. de la Planch, an advocate in the parliament of Paris. But the most celebrated of his compositions are his Psalms, which, being a Hugonot, he composed to the words of the Version of Theodore Beza and Clement Marot, and of these an account will hereafter be given.

\* Bayle art. Goudimel, in not.



SIG. CAVALIERE

HERCOLE BOTTRIGARO.

MDCII.

HERCOLE BOTTRIGARO, a native of Bologna, published, in 1593, ‘Il Patrizio, ovvero de’ tetracordi armonici di Aristosseno, parere et vera dimostrazione.’ The occasion of writing this book was as follows: one Francesco Patrizio, a man of great learning\*, had written

\* Patrizio was of Offero in Dalmatia. In his youth he travelled much in Asia; then settled in the island of Cyprus, where he purchased a large estate, but lost every thing when the Venetians lost that kingdom, so that he was obliged to go to Italy, and there live on his wit. He read Platonic philosophy in the university of Ferrara, and at last died at Rome, much esteemed and caressed by all lovers of literature, though he had advanced some opinions in the mathematical science, and about Italian language, that were then, and still are, thought absurd. He was an Academician of the Crusca, and one of the great defenders of Ariosto against those that preferred Tasso to him. Baret’s Italian Library, 328.

a book

a book intitled ‘Della poetica, deca istoriale, deca disputata, wherein, discoursing on music, and of the Genera in particular, he gives the preference to that division of the tetrachords which Euclid had adopted. Bottrigaro, who appears to have been an Aristoxenean, enters into an examination of this work; and, not without some severe reflections on his adversary, contends for that division of the tetrachord in each of the genera which distinguishes the system of Aristoxenus from that of Euclid. This book, some few years after its publication, Patricio being then dead, was very severely criticised by Giovanni Maria Artusi, of whom mention has already been made in the course of this work, who, with a becoming zeal for the reputation of Patricio, undertook to vindicate him, as well against Bottrigaro, as another writer named Annibale Meloni, a musician of Bologna, the author of a book intitled, ‘Il Desiderio, overo de’ concerti di varii Strumenti musicali, Dialogo di Alemanni Benelli \*.’ But the most celebrated of Bottrigaro’s work is that intitled, ‘Il Melone, discorso armonico del M. Ill. Sig. Cavaliere Hercole Bottrigaro, ed Il Melone secondo, considerazioni musicali del medesimo sopra un discorso di M. Gandolfo Sigonio intorno à’ madrigali & à’ libri dell’ antica musica ridutta alla moderna pratica di D. Nicola Vicentino e nel fine esso Discorso del Sigonio.’ Ferrara, 1602.

In this book, which is professedly an examen of that of Vicentino, the author relates at large the controversy between him and Vincentio Lusitano. He charges them both with vanity and inconsistency, but seems to decide in favour of the former. The remark he makes on the conduct of Bartolomeo Esqobedo and Ghislino D’Ancherts is very judicious, for the sentence given by them, and published with so much solemnity, assigns as the motive for condemning Vicentino, that he had not, either by words, or in writing, given the reasons of his opinion. Bottrigaro’s observation is this, seeing then that Vincentino had not declared the foundation of his opinion, it was their duty as judges to have proceeded to an enquiry whether it had any foundation or not, and, agreeable to the result of this enquiry, to have given sentence for or against him; and for not pursuing this method he sticks not to accuse them of partiality, or rather ignorance of their duty, as the arbitrators between two contending parties.

\* A fictitious name made up by the transposition of the letters of the author’s true name, as related at large in a subsequent part of this volume.

Bottrigaro appears to have been a man of rank ; the letters to him, many of which he has thought it necessary to print, bespeak as much. Walther styles him a count ; and his *Il Melone*, written in answer to a letter of Annibale Meloni, is thus dated, ‘ *Della mia à me diletteuole villa nel commune di S. Alberto.*’ Notwithstanding this circumstance, and that he was not a musician by profession, he appears to have been very well skilled in the science. It seems that he entertained strong prejudices in favour of the ancient music, and that he attempted, as Vicentino and others had done, to introduce the chromatic genus into practice, but with no better success than had attended the endeavours of others. He corrected Gogavinus’s Latin version of Ptolemy in numberless instances, and that to so good a purpose, that Dr. Wallis has in general conformed to it in that translation of the same author, which he gave to the world many years after. He also translated into Italian, Boetius De Musica, and as much of Plutarch and Macrobius as relates to music ; besides this he made annotations on Aristoxenus, Franchinus, Spataro, Vicentino, Zarlino, and Galilei, and, in short, on almost every musical treatise that he could lay his hands on, as appears by the copies which were once his own, and are now repositied in many libraries in Italy.

It is to be lamented that the writings of Bottrigaro are, for the most part, of the controversial kind, and that the subjects of dispute between him and his adversaries tend so very little to the improvement of music. If we look into them we shall find him taking part with Meloni against Patricio, and contending for a practice which the ancients themselves had exploded ; and in the dispute with Gandolfo Sigonio he does but revive the controversy which had been so warmly agitated between Vincentino and Vincentio Lusitano : and though he seems to censure that determination of the judges Bartolomeo Esqobedo, and Ghisilino Dancherts, by which the former was condemned, he leaves the question just as he found it.

Of Bottrigaro’s works it is said that they contain greater proofs of his learning and skill in music than of his abilities as a writer, his style being remarkably inelegant ; nevertheless he affected the character of a poet, and there is extant a collection of Poems by him, in octavo, printed in 1551. Walther represents him as an able mathematician, and a collector of rarities, and says that he was possessed of a cabinet, which the emperor Ferdinand II. had a great desire to purchase. He died in 1609.

We meet with the name of LUDOVICUS BROOMAN, an excellent musician, who flourished towards the end of the sixteenth century, and died at Brussels in 1597. Gerard Vossius has given him a place in his Catalogue, and he is elsewhere styled *Musices Princeps*. The misfortune of his being blind from his nativity might possibly contribute to exalt his character; for there are no compositions of his extant, at least in print. Some remarkable instances of blind persons who have been excellent in music, might lead to an opinion that the privation of that sense was favourable to the study of it: in the case of Salinas it seems to have been no impediment to the deepest research into the principle of the science. Caspar Krumphorn of Lignitz, and Martini Pesenti of Venice, are instances to the same purpose; the former of these being an excellent organist and a composer of church-music, and the latter a composer of vocal and instrumental music of almost all kinds; and both these persons were blind, the one from his infancy, and the other from his nativity; and it is well known that the famous Sebastian Bach and Handel, perhaps the two best organists in the world, retained the power both of study and practice many years after they were severally deprived of the sense of seeing.

VALERIO BONA of Milan, published, in 1595, ‘*Regole del contraponto, et compositione brevemente raccolte da diuersi Auctori. Operetta molto facile & utile per i scolari principianti.*’ The author takes occasion to celebrate as men of consummate skill in music, Cyprian de Rore, Adrian Willaert, Orlando de Lasso, Christopher Morales, and Palestrina. The character of his book is, that it is remarkable for the goodness of its style and language. The author was an ecclesiastic, and a practical composer, as appears by a catalogue of his works in the Musical Lexicon of Walther; they consist of Motets, Masses, the Lamentations of Jeremiah, Madrigals, Canzonets, and other vocal compositions.

LODOVICO ZACCONI, an Augustine monk of Pesaro, and musician to the duke of Bavaria, was the author of a valuable work in folio, printed at Venice in 1596, with the following title, ‘*Prattica di musica utile et necessaria si al compositore per comporre i canti suoi regolatamente, si anco al cantore per assicurarsi in tutte le cose cantabili.*’

This book of Zacconi is justly esteemed one of the most valuable treatises on the subject of practical music extant. Morley appears to

have been greatly indebted to the author of it, whom he calls Fryer Lowyes Zaccone, and cites frequently in his Introduction to Practical Music.

In the course of his work Zacconi seems to have declined all enquiry into the music of the ancient Greeks, and to have been very little solicitous about the investigation of ratios; his work seems to be calculated for the improvement of practical music, and therefore contains nothing relating to the theory of the science.

Zarlino's works seem to be intended for the use of philosophers, but this of Zacconi abounds with precepts applicable to practice, and suited to the capacities of singers and men of ordinary endowments. Among a great number of directions for the decent and orderly performance of choral service, he recommends a careful attention to the utterance of the vowels; which passage it seems Morley had an eye to when he complained, as he does in his Introduction, pag. 179, in these words: 'The matter is now come to that state, that though a song be never so well made, and never so aptly applied to the words, yet shall you hardly find singers to express it as it ought to be, for most of our churchmen, so they can cry louder in the quier than their fellowes, care for no more, whereas by the contrarie they ought to studie how to vowell and sing cleane, expressing their words with devotion and passion, whereby to draw the hearer, as it were in chaines of gold by the eares, to the consideration of holy things.'

In the sixty-seventh chapter of the first book Zacconi enumerates the necessary qualifications of a chapel-master.

In the thirty-eighth chapter of the second book he speaks of the mass of Jusquin De Prez, '*Le Homme armé*,' mentioned by Glareanus, Salinas, Doni, and other writers, as one of the most excellent compositions of the time. This he does to introduce a mass of Palestrina with the same title, which he gives at length, with his own remarks thereon.

The third book is on the subject of proportion, which he has explained and illustrated by a variety of examples from the best authors.

At the end of the fourth and last book he enumerates the several musical instruments in use in his time, with the compass of notes proper to each; in his declaration whereof it is remarkable that he makes *bb* the limit of the superacutes, and the highest note in the scale for the



the violin, a particular from whence it is to be inferred that the practice of shifting the hand was unknown to him.

In the year 1622 Zacconi published a second part of his *Prattica Musica*, which Morley never saw, for he died in 1604. The author at this time was musician to Charles archduke of Austria, and also to William duke of Bavaria, his former patron. In this work he treats of the elements of music, and the principles of composition.

Speaking of the invention of the syllables by Guido Aretinus, he says that some of his time had objected that it was imperfect, inasmuch as it gave no syllable to the last note of the septenary, and thereby incumbered the system with what are called the mutations. And he mentions a musician, Don Anselmo Fiammengo, who had formerly been in the service of the duke of Bavaria, and, as Orlando de Lasso once told the author, made use of the syllable *HO* in succession after that of *LA* for the purpose of getting rid of the mutations \*.

Zacconi mentions also another musician, Don Adriano Bancheri, of Bologna, who for *b FA* made use of the syllable *BA*, and for *b MI* the syllable *BI*, a distinction, that, as above is related, has been adopted by the Spaniards.

The rules for the composition of counterpoint, of fugue, and canon, in all their various forms laid down by Zacconi, are drawn from the writings of Zarlino, Artusi, and other the most celebrated Italian writers. In the course of the work he takes occasion to mention a conversation

\* This objection has often been made to Guido's invention: Ericius Puteanus added as a seventh, the syllable *BI*. Kepler speaks of a certain German who articulated the septenary by seven syllables, but reprehends him for it in terms that serve at least to shew that the method of solmisation by the hexachords is to be preferred to that of the tetrachords, which prevailed some years in this country, and was practised by Dr. Wallis. The passage from Kepler is to this effect: 'But as there are three places of the semitone in the tetrachord, therefore that these syllables might not be too general, but rather that the semitone might always be denoted by *MI*, *FA*, or *FA MI*, there was a necessity for the addition of two other syllables, that in these *UT, RE, MI, FA*, the semitone might be in the highest place, but that in these *RE, MI, FA, SOL*, the semitone might be in the middle place; and, lastly, that in these, *MI, FA, SOL, LA*, the semitone might be in the lowest place; and this is a reason why the inventors of the scale made use of six syllables and not eight; therefore let the German see what advantage he has gained by the increase, when he made use of seven, instead of six syllables, *BO, CE, DI, GA, LO, MA, NI*; for if he thought it was necessary to make use of as many notes save one, as there are chords in an octave, in order to represent the identity of the octave by the first syllable *BO*, I pray you what deficiency was there in the letters *a, b, c, d, e, f, g*, which were long before made use of for that purpose?' Joann. Keplerus *Harm. Mundi*, lib. III. cap. x.

Notwithstanding this argument of Kepler, it is well known that the French to the six syllables of Guido add a seventh, namely, *SI*, of the introduction whereof by Le Maire an account is given in vol. I. pag. 435.

on music held in the presence of Zarlino in the year 1584, in which a character was given of the several musicians of that and the preceding age, and the respective attributes of each pointed out and assented to by the persons then present. To Costanzo Porta was ascribed great art, and a regular contexture in his compositions; to Aleffandro Striggio a vague but artificial modulation; and to Messer Adriano, by whom it is supposed was meant Adrian Willaert, great art, with a judicious disposition of parts: Morales he says was allowed to have art, counterpoint, and good modulation; Orlando de Lasso, modulation, art, and good invention; and Palestrina, every excellence necessary to form a great musician.

In the thirty-second chapter of the second book he takes occasion to observe on the impiety of introducing madrigals and secular songs among the divine offices, the singing whereof is prohibited by the church as a mortal sin; from hence he takes occasion to applaud Palestrina for his conduct in this respect, who he says enriched the church with his own sweet compositions, in a style suited to public worship, calculated to promote the honour of God, and to excite devotion in the minds of the auditors.

CARLO GESUALDO, prince of Venosa, flourished about the latter end of the sixteenth century. Venosa was the Venusium of the Romans, and is now a principality of the kingdom of Naples, situate in that part of it called the Basilicate; it is famous for being the place where Horace was born; and little less so in the judgment of musicians on account of the person now about to be spoken of. He was, as Scipione Cerreto relates, the nephew of Cardinal Alfonso Gesualdo, archbishop of Naples, and received his instructions in music from Pomponio Nenna, a celebrated composer of madrigals. Blancanus, in his *Chronologia Mathematicorum*, speaks thus of him: 'The most noble Carolus Gesualdus, prince of Venusium, was the prince of musicians of our age; for he having recalled the Rythmi into music, introduced such a style of modulation, that other musicians yielded the preference to him; and all singers and players on stringed instruments, laying aside that of others, every where eagerly embraced his music.' Mersennus, Kircher, Doni, Berardi, and indeed the writers in all countries, give him the character of the most learned, ingenious, and artificial composer of madrigals, for it was that species of music alone which he studied, that

ever

ever appeared in the world. Blancanus also relates that he died in the year 1614.

Alessandro Tassoni, who celebrates him in the highest terms of commendation, adds to his character this remarkable particular, viz. that he imitated and improved that melancholy and plaintive kind of air which distinguishes the Scots melodies, and which was invented about the year 1420, by James the First, king of Scotland, and to this he ascribes the sweetness of his admirable compositions\*.

There are extant no fewer than six books of madrigals for five, six, and more voices, of this excellent author; the first five were published in parts in 1585 by Simone Molinaro, a musician, and chapel-master of Genoa. The same person in the year 1613 published them, together with a sixth book in score, with this title, 'Partitura delli sei libri de' madrigali a cinque voci, dell' illustrissimo & eccellentiss. Principe di Venosa D. Carlo Gesualdo. Fatica di Simone Molinaro, Maestro di Capella nel Duomo di Genoua. In Genoua, appresso Giuseppe Pavoni.' Folio.

It is very probable that the last of these publications was made under the direction of the author himself, and that it was intended for the use of students; the madrigals contained in it are upwards of one hundred in number: the sixth book was again published in parts at Venice in 1616. In a MS. in the music-school of Oxford mention is made of two other collections of madrigals of the prince of Venosa, as namely, one by Scipio Stella in 1603, and another by Hector Gesualdo in 1604; but that by Molinaro above-mentioned, as it is in score, seems to be the most valuable collection of his works extant, and probably may include the whole of his compositions.

Doni speaking of the fourth madrigal in the sixth book, 'Resta di darma noia,' calls it 'quell' artificiosissimo Madrigali del principe †;' and indeed it well deserves that epithet; for being calculated to express sorrow, it abounds with chromatic, and even enarmonic intervals, indeed not easy to sing, but admirably adapted to the sentiments.

Kircher, in the *Musurgia*, tome I. pag. 599, mentions the following madrigal, being the first of the first book of Molinaro's edition, as a fine example of the amorous style.

\* De' Pensieri diversi di Alessandro Tassoni, libro X. cap. xxiii.

† Gio. Batt. Doni, nelle sue *Compendio del Trattato de' Generi e de' Modi della Musica*. In Roma, 1635, quarto, pag. 16.

BACI soavi e ca - ri ci-bi de la mia vi - ta

BACI soavi e ca - ri ci-bi de la mia vita ci-bi de

BACI soavi e ca - ri ci-bi de la

BACI soavi e ca - ri ci-bi de la mia vi ta ci-bi de

BACI soavi e ca - ri ci-bi de la

chorm'iuo - late hormi rendete il co-re

la mia vi-ta chorm'iuo-la-te chorm

mia vi - ta chorm'iuo-la - te hormi rendete il co - re

la mia vi-ta chorm'iuo-la-te chorm

mia vi - ta chormi rendete il

hor mi rendete il co-re hormi ren - dete il

m'iuo - la - - te hormi rende - - te il co

hor mi rendete il co - - - re hor mi rendete il

m'iuo-la - - te hor mi ren - dete il

co - - - re hor mi rende - te il co -

co-re per voi conuien ch'impà-ri non  
 -re per voi conuien ch'impà-ri non fenteil  
 co-re per voi conuien ch'impà-ri come un'alma ra-pi - - ta.  
 co-re per voi conuien ch'impà-ri  
 -re per voi conuien ch'impà-ri come un'alma ra-pi -

fente il duol di mor - te non fente il duol di mor - te come un'alma ra-  
 duol di mor - te come un'alma ra-pi - - ta  
 come un'alma ra-pi - ta non fente il duol di mor - te come un'  
 come un'alma ra-pi - ta non fente il duol di mor  
 - ta come un'alma ra-pi - ta non fente il duol di mor - - te

pi - ta come un'alma ra-pi - - ta non fente il  
 come un'alma ra-pi - - ta non fente il duol di morte  
 alma ra-pi - - ta non fente il duol di mor -  
 - te come un'alma ra-pi - ta non fente il duol di mor -  
 come un'alma ra-pi - ta non fente il duol di

duol di mort-te e pur fi mo - re e pur fi mo - re e pur fi mo - re e pure pur - fi mo - re e pur fi mo - re e pur fi mo - re e pur fi mo - re

-re contien ch'im-pa-ri non -re per voi contien ch'im-pa-ri non fente il -re per voi contien ch'im-pa-ri come un'alma ra pi - ta -re per voi contien ch'im-pa-ri come un'alma ra pi - ta

fente il duol di mor-te non fente il duol di mor - duol di mor - te come un'al-ma-ra come un'al-ma-ra pi - ta - ta non fente il duol di mor-te ta come un'al-mara-pi - ta non fente il





ba - ci per che sempre io vi ba - ci o dol - ci - si - me  
 sempre io vi ba ci sempre io vi ba - ci o dol - ci - si - me  
 per che sempre io vi ba - ci sempre io vi ba - ci o dol - ci - si - me  
 per che sempre io vi ba ci o dol - ci - si - me  
 per - che sempre io vi ba - ci o dol - ci - si - me

ro - se quanto ha di dolce a - mo -  
 ro - se in voi tutto ri - po - se quanto ha di dolce a -  
 ro - se in voi tutto ri - po - se quanto ha di dolce a -  
 ro - se in voi tutto ri - po - se  
 ro - se

re per - che  
 - mo - re per - che fem  
 - mo - re per che sempre io vi ba - ci per - che  
 per che sempre io vi ba - ci sempre io vi ba - ci  
 per - che sempre io vi ba ci per che sempre io vi



fempre iovi ba - ci o dol-cif-si-me ro-fe  
 preiovi ba - - ci o dol-cif-si-me ro-fe  
 fempreiovi ba - - ci o dol-cif-si-me ro-fe in voi  
 fempreiovi ba-ci o dol-cif-si-me ro-fe in voi in  
 ba - - ci o dol-cif-si-me ro-fe in voi

in voi tut-to ri-po-fe  
 in voi tut-to ri-po-fe  
 tut-to ri-po-fe in voi in voi tutto ri-po-fe  
 voi tutto ri-po - - fe in voi tut-to ri-po-fe  
 tut-to ri-po - - fe

deh deh s'io potef-si ài vostri dol-ci ba -  
 deh deh s'io potefsi ài vostri dolci ba-ci ài vostri dol-ci ba -  
 deh deh s'io potefsi ài vostri dolci ba-ci ài vostri dol-ci ba -  
 deh deh s'io potefsi ài vostri dolci ba-ci ài vostri dol-ci ba -  
 deh deh s'io potefsi ài vostri dolci ba-ci ài vostri dol-ci ba -

- ci la mia vi - ta fi - ni - - re o che  
 - ci la mia vi - ta fi - ni - - re o che  
 - ci la mia vi - ta fi - ni - - re o  
 ci la mia vi - ta fi - ni - - re la mia vi - ta fi - ni - re o  
 - ci la mia vi - ta fi - ni - - re

dol - ce mo - ri - - re o che dol - ce mo - ri - re o che  
 dol - ce mo - ri - re o che dol - ce mo - ri - - re o che  
 che dol - ce mo - ri - - re o che  
 che dol - ce mo - ri - - re o che dol - ce mo - ri - re o che  
 o che dol - ce mo - ri - re

dol - ce mo - ri - re o che dol - ce mo - ri - - re  
 dol - ce mo - ri - re o che dol - ce mo - ri - - re  
 dol - ce mo - ri - re o che dol - ce mo - ri - - re  
 dol - ce mo - ri - - re o che dol - ce mo - ri - - re  
 o che dol - ce mo - ri - - re

CARLO GESUALDO PRENCIPE DI VENOSA.

And page 601 of the same tome of the Musurgia he recommends the nineteenth madrigal of the third book, 'Dolcissimo sospiri,' as an example of sorrow.

Again, the same author, page 608 of the same tome of the Musurgia, recommends the twenty-second madrigal of the sixth book, 'Già pianfi nel dolore,' as an example of joy and exultation.

The distinguishing excellencies of the compositions of this admirable author are, fine contrivance, original harmony, and the sweetest modulation conceivable; and these he possessed in so eminent a degree, that one of the finest musicians that these later times have known, Mr. Geminiani, has been often heard to declare that he laid the foundation of his studies in the works of the Prencipe di Venosa.

#### C H A P. IV.

THE prince of Venosa is not the only person of rank who has distinguished himself by his skill in music. Kircher mentions an earl of Somerset as the inventor of a certain kind of Chelys or viol of eight chords, which contained all the secrets of music in an eminent degree, and ravished every hearer with admiration. Musurg. tom. I. pag. 486\*. And Walther says of Maurice, landgrave of Hesse Cassel, that he was an excellent composer of music. Peacham speaks to the same purpose, and gives the following account of him.

\* We know of no earl of Somerset to whom the invention of any such musical instrument may be ascribed. Edward Somerset marquis of Worcester, the friend and favourite of king Charles I. was remarkable for his inventive faculty, which he endeavoured to manifest in a little book entitled 'A century of the names and scantlings of such inventions as at present I can call to mind to have tried and perfected [my former notes being lost];' first printed in 1663, and since among the Harleian tracts. Mr. Walpole has given an account of the contents of this book, not more humorous than just, in the following words: 'It is a very small piece, containing a dedication to Charles the Second, another to both houses of parliament, in which he affirms having, in the presence of Charles the First, performed many of the feats mentioned in his book; a table of contents, and the work itself, which is but a table of contents neither, being a list of an hundred projects, most of them impossibilities, but all of which he affirms having discovered the art of performing: some of the easiest seem to be, how to write with a single line; with a point; how to use all the senses indifferently for each other, as, to talk by colours, and to read by the taste; to make an unsinkable ship; how to do and to prevent the same thing; how to sail against wind and tide; how to form an universal character; how to converse by jangling bells out of tune; how to take towns or prevent their being taken; how to write in the dark; how to cheat with dice; and, in short, how to fly. Of all these wonderful inventions the last but one seems the only one of which his lordship has left the secret.' Catalogue of Royal and Noble Authors, vol. I. pag. 242.

• Above

‘ Above others who carryeth away the palme for excellency, not onely in musicke, but in whatsoever is to be wished in a brave prince, is the yet living MAURICE, LANDGRAVE OF HESSEN, of whose owne composition I have seene eight or ten severall setts of motets and solemne musicke, set purposely for his owne chappell \*, where, for the great honour of some festivall, and many times for his recreation onely, he is his owne organist. Besides he readily speaketh ten or twelve severall languages; he is so universall a scholar, that comming, as he doth often, to his university of Mar-purge, what questions soever he meeteth with set up, as the manner is in the Germane and our universities, hee will ex tempore dispute an houre or two (even in bootes and spurres) upon them with their best professors. I passe over his rare skill in chirurgery, he being generally accounted the best bone-setter in the country. Who have seene his estate, his hospitality, his rich furnished armory, his brave stable of great horses, his curtesie to all strangers, being men of quality and good parts, let them speake the rest †.’ But to be more particular as to his skill in music. Valentine Guckius began a work intituled ‘ Opera metrici sacri sanctorum, Dominicalium et feriarum,’ but never finished it; this work was completed and published by Maurice, landgrave of Hesse, above-mentioned.

GIOVANNI CROCE, of Venice, flourished at this time. He was chapel-master of St. Mark’s, and very probably the immediate successor of Zarlino. Zacconi, in his ‘ Prattica di musica,’ published in 1596, styles him vice-master of the chapel of St. Mark; from whence it is pretty certain that he must at first have been the substitute of Zarlino in that office. Morley commends him highly; and Peacham says,

\* These had been procured by Douland when he was abroad, and were shewn by him to Peacham at sundry times. Peacham’s Emblems, pag. 101, in not.

† Compl. Gent. edit. 1634, pag. 99. It seems that formerly the character of this prince was well known, and his reputation very high in England, for till within these few years his head was the sign of a reputable public-house on the north side of the high eastern road leading to Mile-end from London; it represented a general in armour, and was underwrote Grave, i. e. Landgrave, Maurice; and upon repainting the sign, by corruption, Morris.

From this circumstance it should seem that he was a favourite with the English, who, though they might be strangers to his endowments, might esteem him for his firm attachment to the protestant religion, for the preservation whereof he formed a league in 1603, which produced a union of the protestant powers; but being over-powered by count Tilly in 1626, he was compelled to surrender his estates to his son William, and spend his days in retirement. He died in 1632, and is not less celebrated for his learning and piety, than for his many and various accomplishments. Heyl. Cosm. 419.

that

that for a full, lofty, and sprightly vein, he was second to none; he adds, that while he lived he was one of the most free and brave companions in the world. Nevertheless his compositions are all of a devout and serious kind, and of these his Penitential Psalms, which have been printed with English words, are the best.

SETHUS CALVISIUS, the son of a poor peasant named Jacob Kalwitz, of Gorschieb near Sachsenburg in Thuringia, was born on the twenty-first day of February, in the year 1556. He received the rudiments of learning in the public school of Franckenhause, but, after three years stay, was removed to Magdeburg, from whence he was sent to the university of Leipzig, having no other means of support there than the contributions of some persons whom he had made his friends. His pursuits in learning were various, for he is not more celebrated as a musician than a chronologer; but it is in the first capacity that he is here spoken of; and indeed he was deemed so able a proficient in music, that very early in his life he had the direction of the choir in the university church, and soon after became preceptor in music in the Schul-Pforte, or principal school in Upper Saxony; ten years after which he became chanter in the church of St. Thomas in the city of Leipzig, and fellow of the college there, in which stations he died on the twenty-third day of November, in the year 1617, or, as some write, 1615. The greatness of his reputation procured him many invitations to settle in foreign universities, but he declined them all. His musical writings are, ‘*Melopectiam, seu melodiarum condendarum ratio-nem, quam vulgò musicam poeticam vocant,*’ printed at Erfurth in 1595, as Lipenius places it, or, according to others, in 1602. In 1611 he published his *Opuscula Musica*, and in the year after, his *Compendium Musicum*, a book for the instruction of beginners; but a method of solmisation by the seven syllables *BO, CE, DI, GA, LO, MA, NI*, having then lately been introduced, which he seemed greatly to approve, he republished it in the same year, with the title of ‘*Musicae artis praecepta nova & facillima, &c.*’ He also published ‘*Exercitationes musicas,*’ in number three. In 1615 he composed the hundred and fiftieth Psalm in twelve parts, for three choirs, on the nuptials of Caspar Anckelman, a merchant of Hamburg, and caused it to be printed in folio at Leipzig.

Of the *Exercitationes*, the first is on the modes of the ancients, and contains a catalogue of compositions by the old German, Flemish, and Italian masters in those several modes.

The second of the Exercitationes is intitled 'De Initio et Progressu musices, et aliis quibusdam ad eam rem spectantibus.' This appears to be the substance of lectures read by the author in the public school at Leipzig, and is a very learned, ingenious, and entertaining composition. In it he takes notice of that invention of an anonymous Dutch musician for avoiding the mutations, by giving to the septenary the syllables BO, CE, DI, GA, LO, MA, NI, which, as has been mentioned in a preceding note, Kepler has taken notice of and reprehended. The two first parts of the Exercitationes were printed at Leipzig in 1600.

Calvisius in this discourse inclines to the opinion that polyphonous music was unknown to the ancient Greeks; and for fixing the era of its invention, observes that Bede makes use of the terms *Concentus*, *Discantus*, *Organis*, from which it is to be inferred that he was not able to carry it higher than the beginning of the eighth century, about which time Bede wrote.

The last of the Exercitationes, printed at Leipzig in 1611, contains a refutation of certain opinions of Hippolytus Hubmeier, poet-laureat to the emperor, and a public teacher at Gottingen, who it seems had written on music.

Our countryman Butler cites Calvisius in almost every page of his *Principles of Music*; and in one place in particular uses these words: 'Sethus Calvisius, that singular musician to whom the students of this abstruse and mysterious faculty are more beholden than to all that have ever written thereon.' His chronological writings are greatly esteemed; in them he had the good fortune to please Joseph Scaliger, who has given him great commendations: he wrote against the Gregorian calendar a work intitled '*Elenchus Calendarii Gregoriani, et duplex Calendarii melioris formula*,' published at Frankfurt in 1612, and lastly, *Chronologia*, printed at the same place in 1629.

GIOVANNI MARIA ARTUSI, an ecclesiastic of Bologna, of whom mention has already been made in the course of this work, was the author of an excellent treatise intitled '*L'Arte del Contraponto Ridotta in Tavole*,' published in 1586, of which an account has herein before been given, and also of a discourse which he intitles '*L'Artusi, ouero delle Imperfettioni della moderna Musica, Ragionamenti dui*,' printed at Venice in the year 1600.

The latter of these two treatises is a dialogue, which the author introduces with the following relation:

• Upon



‘ Upon the arrival of Margaret queen of Austria at Ferrara, in 1598, with a noble train, to celebrate a double marriage between herself and Philip III. of Spain, and between the archduke Albert and the infanta Isabella the king’s sister; soon after the nuptials they visited the monastery of St. Vito, where, for the entertainment of their royal guests, the nuns performed a concert, in which were heard cornets, trumpets, violins, bastard viols, double harps, lutes, flutes, harpsichords, and voices at the same time, with such sweetness of harmony, that the place seemed to be the mount of Parnassus, or Paradise itself.’

On this occasion two of the auditors, who happened to meet there, and were greatly pleased with the performance, enter into a conversation on the subject of music in general. It is needless to follow the interlocutors through the whole of the dialogue, but it may be taken for granted that, notwithstanding the form it bears, it contains the sentiments of Artusi himself, who, after delivering some very obvious rules for the ordering of a musical performance, whether vocal or instrumental, such as the choice of place, of instruments, of voices, and, lastly, of the compositions themselves, declares himself to the following purpose: and speaking first of the Cornet, he says that the tone of that instrument depends greatly upon the manner of tonguing it, concerning which practice he delivers many precepts which at this time it would be of very little use to enumerate.

The cornet is an instrument now but little known, it having above a century ago given place to the hautboy; Artusi seems to have held it in high estimation; his sentiments of it will be best delivered in his own words, which are these:

‘ To give the best tone, the performer on the cornet should endeavour to imitate the human voice; for no other instrument is so difficult to attain to excellence on as this: the trumpet is sounded by the breath alone; the lute by the motion of the hands; the harpsichord and the harp may be attained by long practice; but the cornet requires the knowledge of the different methods of tonguing, and the changes to be made therein according to the quality of the several notes; a proper opening of the lips, joined to a ready finger attained by long habit; all these excellencies were possessed by Girolamo da Udine of Venice, and other eminent performers on that instrument who flourished formerly in Italy.’

In his observations on other instruments he speaks to this purpose: the different construction of instruments will occasion a diversity in their sounds; first, in respect of the matter of which they are formed; secondly, of the chords of some, and the pipes of others; and, thirdly, to speak of stringed instruments only, by reason of the manner in which the chords are struck. Under these several heads he makes the following remarks, viz. that the lute being a larger instrument than the guitar, the sound thereof is more diffused; as a proof whereof he says, that a string of the one being put on the other, will produce a change of tone derived from the effect of the different instrument; and that for the same reason, a gut string being put upon a harpsichord, the sound thereof is lost, or scarce heard. Farther, that a silver string will produce a sound more or less sweet, according to the quality and degree of the alloy with which the metal is attuned; and that if a string of Spanish gold, the alloy of which is harder than that of the Venetian, be put on a guitar, it will render a sweet, but a string of pure gold or silver an unpleasing sound. As to pipes, he says there can be no doubt but that leaden ones have a sweeter tone than those of tin or any harder metal. And as to the percussion of chords, he says that if a chord of metal or gut be struck with the finger, it must produce a sweeter sound than if struck by any thing else. These observations demonstrate the imperfections of instruments, though in general they are but little attended to.

Farther, the different tuning or temperature of instruments is such, that oftentimes one interval is sounded for another; and frequently in the diatonic genus one performer will observe the syntonous division of Ptolemy, another that of Aristoxenus: and this also, says this author, is an evidence of the imperfection insisted on.

He cites from Ptolemy a passage, wherein it is asserted that in wind-instruments no certainty of sound can be depended on; and another from Aristoxenus to the same purpose, but more general, as applying to all instruments whatsoever.

From hence he takes occasion to consider the instruments of the moderns, and the temperaments of each species or class; the first he makes to consist of such as are tempered with the tones equal and the semitones unequal, as the organ, harpsichord, spinnet, monochord, and double harp. The instruments of the second class, under which he ranks such as are altered or attuned occasionally, are the human



human voice, trombone, trumpet, rebec, cornet, flute, and dulzain \*. In the third class, consisting of instruments in which both the tones and semitones are equally divided, are placed the lute, viol, bastard viol, guittar, and lyre.

From this arrangement of instruments, and a comparative view of the temperaments proper to each, Artusi draws a conclusion, which, if not too refined, appears to be very judicious, namely, that in music in consonance the instruments of the first and third class ought never to be conjoined.

In the course of the dialogue Artusi puts into the mouth of one of the interlocutors this question, ‘ Had the ancients music in consonance, or not? To this the answer is, ‘ I deny that the ancients had the knowledge of all those consonances that we make use of, as clearly may be red in Aristoxenus, lib. I. in Ptolemy, lib. I. cap. x. and in Euclid, who says, “ Sunt consonæ diatessaron, diapente, diapason et similia; dissona autem sunt eaque minora, quam diatessaron, ut diesis. Semitonium, tonus, sesquitonius, et ditonus.” From these authorities it must be believed that the ancients had not the imperfect consonances, the thirds, and sixths; or if they had any knowledge of them, they never used them, but reputed them discords.

And touching the comparative excellence of the ancient and modern music, Artusi delivers his sentiments to this purpose.

‘ The music of the ancients being more simple, caused a greater impression on the mind than can be effected by that of the moderns; which consisting in a variety of parts, whereof some are grave and others acute; some proceeding by a slow, others by a quick motion, divides the attention, and keeps the mind in suspense:

\* The Dulzain, otherwise called the Dulcino, is a wind-instrument, used as a tenor to the hautboy. Brossard calls it the Quart Fagotto; and adds, that it is a small bassoon. That it is a kind of hautboy appears from a passage in Don Quixote. In the adventure of the puppet-shew, the boy who is the interpreter, desires the spectators to attend to the sound of the bells which rang in the steeples in the mosques of Sanfuenia to spread the alarm of Melisendra’s flight. Peter, the master of the shew, is all the while behind ringing the bells, upon which Don Quixote calls out, ‘ Master Peter you are very much mistaken in this business of the bells; for you are to know that among the Moors there are no bells, and that instead of them they make use of kettle-drums, and a kind of Dulzayns, like our Chirimias.’ CHIRIMIA in the Spanish dictionaries is interpreted by the Latin Tibicen, inis; and Chirimias is by Jarvis properly enough translated Waits, that is say hautboys; though, by a mistake arising from his want of skill in music, he has rendered the word Dulzàynas, Dulcimers.

‘ so that although it may be said that the music of the moderns consists in a richer and fuller harmony than that of the ancients, it is inferior to it in respect of the melody, and its power over the human mind.’

In the course of his dialogue Artusi takes occasion to celebrate Cypriano De Rore, whom he styles a skilful composer, and the first that accommodated judiciously words to music, a practice which before his time was but very little understood by musicians.

Towards the end of the first of the Ragionamenti is a madrigal for two voices of Adriano Willaert, copied, as Artusi testifies, from the writing of the author himself, and closing with the interval of a seventh, though to appearance the cadence is in the diapason.

To this madrigal is subjoined a letter printed from the original manuscript of Giovanni Spataro of Bologna, dated 9 September, 1524, purporting to be a criticism on it, wherein the author, after many honourable expressions in commendation of Messer Adriano and his works, censures him for having, by an unwarrantable kind of sophistry, made the madrigal in question, by the use of the flat signature, to appear different from what it really is.

Spataro’s letter is replete with musical erudition. Artusi says that it came from a good school, and that the author was a most acute musician. It is followed by reflections of Artusi on what he calls *Musica finta*, in Latin *Musica ficta*, or feigned music, that is to say, that kind of music in which a change of the intervals is effected in various instances, by the use or application of the flat signature: Artusi seems to be no friend to this practice, and censures the multiplication of the transposed keys beyond certain limits.

He then proceeds to relate the dispute between Nicola Vicentino and Vincentio Lusitano in 1551. The latter maintaining that the then modern scale was purely diatonic, and the other asserting that the same consisted of a mixture of the chromatic and enarmonic genera; Artusi seems not to have attended to the concessions made by Vincentio Lusitano, which are so much the more worthy of note, as they were made after a determination in his favour, and nevertheless adopts his first opinion, and accordingly approves of the sentence against Vicentino by the judges in the controversy, Bartolomeo Esqobedo, and Ghisilino D’Ancherts.

## C H A P. V.

**I**N the second of the *Ragionamenti* are contained the censures of Artusi on a madrigal in five parts by an anonymous author, which, though it had been much applauded by the vulgar, is by him shewn to be very faulty.

Speaking of the ancient modes, and of the designation of each of them by Euclid and Ptolemy, he remarks that these two writers differ in the order of the modes, though they agree both in the number and construction of them; for that in those of Ptolemy the tones and semitones in the ascending, succeed in the same order as those of Euclid do in the descending series.

Notwithstanding the several essays towards a temperature which are to be met with in the writings of Artusi, it is clear that he was not of the Aristoxenean sect of musicians; for of Aristoxenus himself he says that he is ‘*una discordante discordia*,’ and that among his followers there is infinite confusion.

He says that all the moderns are at variance with respect to the number, the order, and situation of the modes; and that neither Odo, Guido Aretinus, nor Jacobus Faber Stapulensis, seem to have understood the meaning of Boetius, which he ascribes to the many errors in the manuscript copies.

Artusi seems to agree with Glareanus in making the modes to be twelve in number, but he differs from him in his designation of them. By what artifice the modes are made to exceed the species of diapason has already been mentioned; and, as to the difference between the modes of Glareanus and Artusi, the subject is so uninteresting, that it merits very little attention at this day.

Towards the close of this treatise Artusi observes that every cantilena is mixed and composed of two modes, that is to say, the authentic and the plagal respectively in each of the several species of diapason; and that a cantilena, by being made to sing both backward and forward, may consist of four modes; and of this he gives an example in that enigmatical madrigal composed by Costanzo Porta, inserted vol. II. book I. chap. viii. of this work, saying that it is a fine and new invention.

In the year 1603 Artusi published a second part of this work, the occasion whereof is related in the preface, and is as follows: ‘One

‘ Fran-

‘ Francesco Patricio, in the year 1586, had written a treatise intituled “ Della poetica deca historiale, deca disputata,” wherein discoursing of music and poetry, he takes occasion to speak of the genera of the ‘ ancients, but in a way that in the opinion of some was liable to ‘ exception.’

This book was severely censured by Hercole Bottrigaro in a discourse intituled ‘ Il Patricio, overo de tetracordi armonici di Aristoffeno, ‘ parere e vera dimostrazione dell’ Illustre Signor Cavaliere Hercole ‘ Bottrigaro.’ In Bologna, 1593, in quarto; and Patricio’s book coming also to the hands of Annibale Meloni, a musician of Bologna\*, he too published remarks on it intituled ‘ Il Desiderio di Alemanno Benelli,’ a name formed by the transposition of the letters of the name Annibale Meloni; in it are some reflections, rather on the doctrines than the character of Francesco Patricio, wherefore he being dead, Artusi undertook to vindicate him from the calumnies of the one and the insinuations of the other of these his adversaries.

The conduct of Artusi in the management of this controversy is somewhat singular; for although the second part of the treatise Delle Imperfettioni, and more especially the Considerationi Musicali, printed at the end of it, are a defence of Patricio, and an examen of Bottrigaro’s book, Il Patricio, in which many errors contained in are it pointed out, and most strongly marked; yet to this very same Bottrigaro, the adversary of Patricio, and the aggressor in the dispute, does Artusi dedicate his book, and that in terms so equivocal, that it is not easy to discover that he means at once to flatter and revile him. In order to do this consistently, he very artfully affects to consider Bottrigaro’s book Il Patricio as the work of an anonymous writer, calling him ‘ l’Auctor del parere;’ and sticks not to say that in calumniating Patricio he does but bark at the moon.

Artusi’s book, besides that it is a defence of Francesco Patricio, contains also an enquiry into the principles of some modern innovators in music: of these, one named Ottavio Ottusi, conceiving that the censures of Artusi were meant to reach himself, wrote a letter to Artusi, wherein he advances the following absurd positions, viz. that the discord of the seventh is sweeter to the ear than the octave; that

\* Annibale Meloni was a man of considerable learning. Artusi, in the preface to his second part of the treatise Delle Imperfettioni, mentions a certain demonstration of some of the problems of Aristotle, and other works of his writing. For his profession we are to seek, though Bottrigaro styles him ‘ Molto Mag. M. Annibale Melone Decano de Musica ordinarii Illustriss. Signoria di Bologna.’

the seventh may move up to the octave, and the fourth into the fifth; the third into the fourth, and the fifth into either of the sixths. This letter produced a controversy, which clearly appears to have terminated in favour of Artusi.

To this second part of the treatise '*Delle Imperfettioni della moderna musica*,' are added '*Considerazioni musicali*;' these contain the author's sentiments of Patricio and his work, as also the objections of his opponent. They are delivered with a becoming zeal for the honour of his memory, and in terms, which though they indicate a respect for the rank and station in life of Signor Cavaliere Ercole Bottrigaro, sufficiently shew how far he ventured to differ from him in opinion.

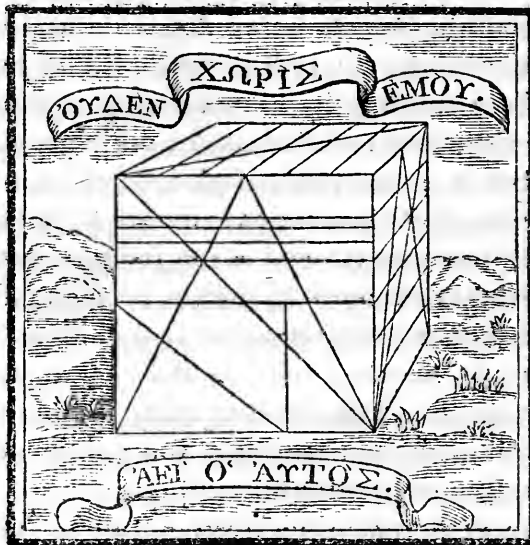
Nor did Artusi rest the dispute here: Annibale Meloni it seems was his friend; Meloni had shewn him his book *Il Desiderio*, but Artusi excused himself from perusing it, as not being willing to forward a publication that in the least reflected on the doctrines delivered by Patricio: he nevertheless entertained a high opinion of its author, as appears by what he says of him in the preface to the second part of his book *Delle Imperfettioni*, and after its publication, in 1594, some remaining copies coming to his hands, he republished it in 1601, with a preface, in which he intimates an opinion then generally prevalent that Bottrigaro was the author of the book; and upon this he takes occasion to reproach him for arrogating to himself the merit of so excellent a work, and for not openly and publicly disclaiming all pretence to the honour of writing it.

The moderation of Artusi in his treatment of his adversary is very remarkable, for he blames him only for suffering an opinion to prevail that he was the author of *Il Desiderio*; but he might have carried the charge against him much farther; for Bottrigaro having gotten possession of the manuscript at a time when Annibale Meloni consulted him about it, he caused a copy to be made of it, and had the effrontery to publish it as his own; there is now extant an impression of it with this title '*Il Desiderio; overo de' concerti di vari istrumenti musicali, dialogo di musica di Ercole Bottrigari*.' In Bologna per il Bellagamba, 1590, in quarto \*.

In the year 1604 Artusi published at Bologna a small tract in quarto, intitled '*Impresa del molto R. M. Gioseffo Zarlino da Chioggia*.'

\* N. Haym. Notizia de' libri rari nella lingua Italiana. Lond. 1726, octavo, pag. 269.

It seems that Zarlino, some time before his decease, agreeable to the practice of many learned men in all faculties, had chosen for himself a device or impress adapted to his profession; and alluding to that method of reasoning which he had pursued in the course of his studies for demonstrating the harmonical ratios. This impress, which probably he might make the subject of an intaglio, or otherwise assume, was a cube, on which were drawn a variety of lines intersecting each other, and forming angles in harmonical ratios, with this motto above, 'ΟΥΔΕΝ ΧΩΡΙΣ' ΕΜΟΥ' that is to say, ' Nothing without me,' and underneath this, 'ΑΕΙ' Ο 'ΑΥΤΟΣ' ' Always the same.'



The diagrams inscribed on the three apparent sides of the above figure are such as Zarlino, in the course of his writings, had invented for the purpose of demonstrating the ratios of the consonances. Artusi's book is a commentary on the impress at large, with a formal declaration of the doctrines referred to by it; but from what has been said of the Helicon of Ptolemy, and the subsequent improvement of it, mentioned in the account herein before given of Zarlino and his writings, the general import of these diagrams may be easily perceived.

The foregoing account of Bottrigaro and Artusi, and the controversy between them respecting Francesco Patricio, renders it necessary to speak of the treatise intitled *Il Desiderio*.

As



As to the book intituled *Il Desiderio*, it is a curious and entertaining dialogue on the concerts which at the time of writing it were the entertainment of persons of the first rank in the principal cities of Italy, particularly Venice and Ferrara. The interlocutors in it are *Gratioso Desiderio*, who, although the title of the book is taken from his name, seems to be a fictitious person, and the author himself under the name of *Alemanno Benelli*. In the course of the conversation the principles of harmony, as delivered by the Greek and Italian writers, are investigated with great learning and ingenuity, with a view to establish a preference of the modern to the ancient music. In support of his argument the author recurs to that which is ostensibly the subject of his book, and speaks first of the concerts at Venice; next of those of the *Accademici Filarmonici* at Verona\*; and, lastly, of those performed in the ducal palace at Ferrara, of which he gives a particular description; for after taking notice of the grandeur and elegance of the apartments, and particularly of that splendid room in which the concert was accustomed to be given, he relates that the duke had in his service a great number of singers with fine voices, and excellent performers on various instruments, as well foreigners as Italians; and that the instruments made use of in concert were the cornet, trumpet, dulcain, flutes of various kinds, the viol, rebec, lute, cittern, harp, and harpsichord, and these to a considerable number.

After this general account of the instruments, the author mentions certain others which himself saw at the palace of the duke, and were there preserved, some for their antiquity, and others in respect of the singularity of their construction; among these he takes notice

\* The *Accademia degli Filarmonici* was instituted first at Vicenza. The time when cannot be precisely ascertained; but appears by an instrument of a public notary, yet extant, that so early as the year 1565 the *Accademia degli Incatenati* was incorporated with it, after which the members, upon their joint application to the magistracy of Verona, obtained a grant of a piece of ground, whereon a sumptuous edifice was erected; to this the nobility and gentry of the city were used to resort once a week, and entertain themselves with music: about the year 1732 a theatre was added to the great hall for the performance of operas. *Walth. Lex. pag. 4.*

The academy above-mentioned is supposed to be the most ancient of the kind of any in Italy, but since the institution of it others have been established, which, as they will be occasionally spoken of hereafter, it may not be improper to give an account of here. And first it is to be noted that in the year 1622 a society was established at Bologna by *Girolamo Giacobbi*, called the *Accademia de' Filomusi*; the symbol of this fraternity was a little hill with reeds or canes growing on it, the motto '*Vocis dulcedine captant.*' In 1633 another was instituted in the same city by *Domenico Burnetti* and *Francesco Bertacchi*, called the *Accademia de' Musici Filachisi*, having for its symbol a pair of kettle-drums, and for a motto '*Orbem demulcet actu.*' One of the two is yet subsisting, but it is uncertain which. *Ibid.*

of a curious organ, formed to the resemblance of a screw, with pipes of box-wood all of one piece, like a flute ; and a harpsichord invented by Don Nicola Vicentino surnamed Arcimufico, comprehending in the division of it the three harmonic genera. He adds that the multitude of chords in this astonishing instrument rendered it very difficult to tune, and more so to play ; and that for this latter reason the most skilful performers would seldom care to meddle with it : nevertheless, he adds, that Luzzasco, the chief organist of his highness, who it is supposed must have understood and been familiar with the instrument, was able to play on it with wonderful skill. He says that this instrument by way of pre-eminence was called the Archicembalo ; and that after the model of it two organs were built, the one at Rome, by the order of the Cardinal of Ferrara, and the other at Milan, under the direction of the inventor Don Nicola, in or about the year 1575, who died of the plague soon after it was finished.

The author relates that the duke of Ferrara had many Italian and foreign musicians retained in his service ; and a very large collection of musical compositions, in print and in manuscript, and a great number of servants, whose employment it was to keep the books and instruments in order, and to tune the latter. The principal director of the musical performances was [Ippolito] Fiorino, maestro di cappella to his highness the duke.

Whenever a concert was to be performed at the duke's palace, circular letters were issued, requiring the attendance of the several performers, who were only such as had been previously approved of by the duke and Luzzasco ; and after repeated rehearsals, was exhibited that musical entertainment, which, for order, exactness, and harmony, could not be equalled by any of the like kind in the world.

Meloni says that of the vocal music usually performed in this and other concerts in Italy, the canzones of the Flemish and French composers were some of the best. He speaks of a custom in Bologna, though it is common in most cities of Italy, Spain, and Portugal, viz. that of serenading or entertaining ladies and great personages with ambulatory concerts under their windows, and in the night ; and, lastly, he celebrates for their skill in music, and exquisite performance on sundry instruments, the ladies of the duchess of Ferrara, and the nuns of St. Vito \*, whom he resembles to the Graces.

\* These nuns are celebrated for their skill in music by Artusi, in the beginning of his discourse ' Delle Imperfettioni della moderna musica.'



C H A P. VI.



SCIPIO CERRETUS MUSICUS PARTENOPEUS

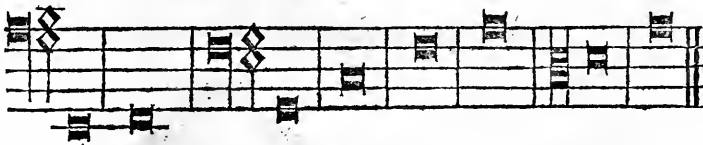
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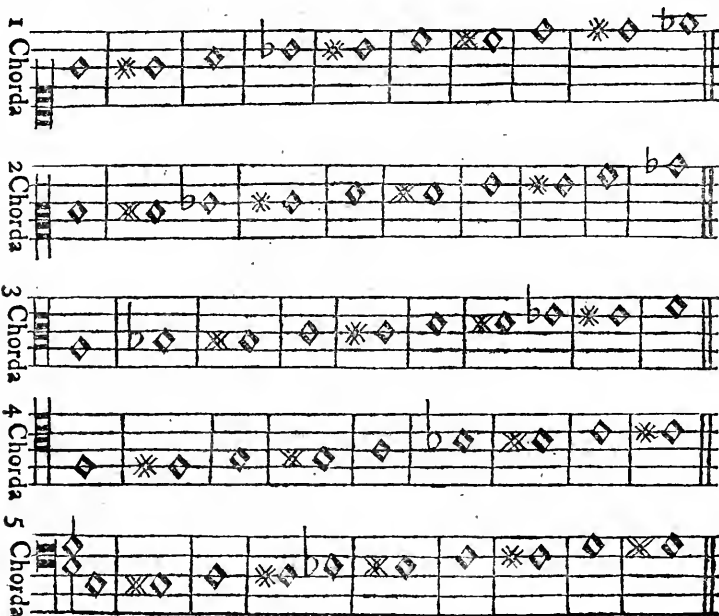
**S**CIPIONE CERRETO, a Neapolitan, was the author of a treatise intitled 'Della prattica musica vocale, et strumentale,' quarto, 1601. This, though it appears to be an elaborate work, and promises great in-

instruction to such as delight in music, contains little more respecting the science than is to be found in Boetius, Franchinus, Zarlino, Zacccone, and other of the Italian writers. It appears by this author that in his time instrumental music was arrived at great perfection in Italy, and more particularly at Naples, for he gives a copious list of composers and excellent performers on the lute, the organ, the viol, the guitar, the trumpet, and the harp, who flourished in his time, and were either natives of, or resident in that city.

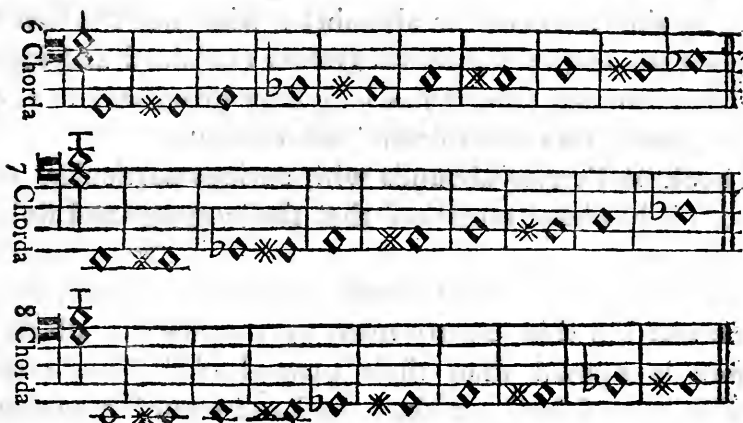
In the eighth chapter of his fourth book the author intimates that he himself was a performer on the lute ; and, besides giving directions for the holding and touching it, he explains with great perspicuity the tablature of the Italians adapted to the lute of eight chords ; and first, he gives the characters for time, which are no other than those described by Adrian le Roy, and which have already been exhibited. And after that the tuning as here represented :



Then follows the succession of tones and semitones on each of the chords in this order :



And



And after these the tablature by figures according to the Italian manner, as here represented :

8. Cord. C $\Theta$	* 1	d 2	* 3	e 4	f 5	* 6	g 7	* 8
7. Cord. D $\Theta$	* 1	e 2	f 3	* 4	g 5	* 6	a 7	b 8
6. Cord. G $\Theta$	* 1	a 2	b 3	f 4	c 5	c 6	d 7	* 8
5. Cord. C $\Theta$	* 1	d 2	* 3	e 4	f 5	* 6	g 7	* 8
4. Cord. F $\Theta$	* 1	g 2	* 3	a 4	b 5	f 6	c 7	* 8
3. Cord. A $\Theta$	b 1	f 2	c 3	* 4	d 5	* 6	e 7	f 8
2. Cord. D $\Theta$	* 1	e 2	f 3	* 4	g 5	* 6	a 7	b 8
1. Cord. G $\Theta$	* 1	a 2	b 3	f 4	c 5	* 6	d 7	* 8

Cap. IX. of the same book treats of an instrument resembling a lute of seven chords, called by the author Bordelletto alla Taliana; and cap. X. of another of the same kind, called the Lira in Gamba, having eleven chords, with their several tunings, and of the tablature proper to each, in figures.

Cap. XI. treats of the Viola da Gamba, an instrument, as the author remarks, proper to accompany the voice in singing. It appears that the ancient method of notation for this instrument among the Italians was by figures. This kind of notation was practised both by the Italians and Spaniards, and differs from the French tablature, which

which is by the letters of the alphabet : who was the inventor of it we are yet to learn ; Vincentio Galilei explained and improved it ; but, notwithstanding this, it has long since given way to the French, perhaps as being more legible and less intricate.

This book of Cerreto abounds with curious particulars relating to music, but it has been remarked that the language and style of it are very indifferent.

Besides the several persons herein before particularly enumerated, there flourished in this century many very eminent masters, of whom little more is known than their general characters, arising either from their compositions, or their skill and exquisite performance on the organ : among the former these are highly celebrated, Giovanni Cavaccio of Bergamo, maestro di cappella di S. Maria Maggiore ; Jacques Arcadelt, a Frenchman, a disciple of Josquin, and maestro di cappella to the Cardinal of Lorraine ; Johannes Knefel, a German, maestro di cappella to the elector Palatine ; Ludovicus Senfelius, born at Zurich, maestro di cappella to the elector of Bavaria ; Antonio Scandelli, maestro di cappella at Dresden ; Gio. Maria Rossi, of Brescia ; Nicolaus Rostius, a native of Weimar, and master of music in the court of the elector Palatine ; Gio. Battista Pinelli, a Genoese by birth, and maestro di cappella at Dresden :

As are also these,

Agresta, Agostino.  
 Angelini, Orazio.  
 Animuccia, Paolo.  
 Baccusi, Hippolito.  
 Bassani, Orazio.  
 Bellasio, Paolo.  
 Belli, Giulio.  
 Bellhaver, Vincenzo.  
 Bertani, Lelio.  
 Blotagrio, Guglielmo.  
 Blasius, Ammon.  
 Bonhomius, Petrus.  
 Casati, Girolamo.  
 Colombi, Gio. Bernardi.  
 Comis, Michele.

Conversi, Girolamo.  
 Corregio, Claudio.  
 Donati, Baldassare.  
 Duetto, Antonio.  
 Eremita, Giulio.  
 Faignient, Noë.  
 Farino, Francesco.  
 Fattorini, Gabriello.  
 Felis, Stefano.  
 Ferretti, Giovanni.  
 Fonteijo, Gio.  
 Gabrieli, Andrea.  
 Gastoldi, Giacomo.  
 Handl, Jacobus.  
 Ingegneri, Marc. Ant.

Laura,

Laura, Dominico.  
 Leoni, Leon.  
 Lucatello, Gio. Batt.  
 Macque, Giov. de  
 Mancini, Curtio.  
 Manenti, Giov. Pietro.  
 Marfola, Pietro Maria.  
 Masforelli, Paolo.  
 Maffanio, Tiburtio.  
 Molinaro, Simone.  
 Moscaglia, Giov. Batt.  
 Mosto, Gio. Batt.  
 Nasco, Giov.  
 Nenna, Pomponio.  
 Nodari, Gio. Paolo.  
 Nucetus, Flaminius.  
 Palma, Gio. Vincenzo.  
 Pace, Antonio.  
 Pesenti, Benedetto.  
 Pevernagius, Andreas.  
 Pizzoni, Giov.  
 Ponte, Giaches de.  
 Pordenone, Marc. Ant.

Prætorius, Hieronymus.  
 Quartiero, Pietro Paolo.  
 Quagliata, Paolo.  
 Reggio, Spirito.  
 Roffi, Salomon.  
 Rubiconi, Chrysoftom.  
 Ruffo, Vincenzo.  
 Sabino, Hippolito.  
 Santini, Marfilio.  
 Scaletta, Orazio.  
 Scarabeus, Damianus.  
 Spongia, Francesco.  
 Spontone, Alessandro.  
 Stabile, Annibale.  
 Turnhout, Giov.  
 Utendahl, Alessandro.  
 Valcampi, Curtio.  
 Verdonck, Cornelius.  
 Vespa, Geronimo.  
 Violante, Giov. Franc.  
 Waelrant, Hubert.  
 Zoilo, Annibale.

Of organists, the following were some of the most eminent, Gioseffo Guammì, of Lucca; Ottavio Bariola, organist of Milan; and Annibale Patavina, of Venice; Johannes Leo Hasler, of Nuremberg; Jacobus Paix, a native of Augsberg, and organist of Lawingen.

Of these it is to be observed that they were for the most part natives of Italy, Germany, and Flanders; for it is strange to say, that, excepting England, those were almost the only countries in Europe in which music may be said to have made any considerable progress. Doni observes that Spain had in the course of a century produced only two men of eminence in music, namely, Christopher Morales and Franciscus Salinas; and among the French scarce any musicians of note are mentioned besides Jusquin de Prez, Jean Mouton, Crequillon and Claude le Jeune\*. In England, Tye, Tallis, Bird, Bull,

\* Jusquin de Prez is justly reckoned among the earliest of the French composers, but the science of counterpoint had been cultivated to some degree before his time; one Guillaume Guersan of Longueville, a town in Upper Normandy, was the author of a treatise print-  
ed

and Dowland were highly esteemed; and it is confidently asserted that in the general opinion they were equal to the best musicians of any country; and the same is said of Peter Phillips, an Englishman, organist to the archduke and duchess of Austria, Albert and Isabella, governors of the Netherlands, residing at Brussels; but of these, and other of our countrymen, mention will be made hereafter.

It has been already remarked, that during the last half of the sixteenth century, the madrigal was the species of vocal composition most practised and encouraged; and as singing was the usual entertainment of the well-bred of both sexes, and had not then given place to cards and games of chance; the demand for variety was so great as to excite an emulation in all that were qualified for it, to excel in this kind of composition; and innumerable were the collections of madrigals which about this time were given to the world by their respective authors. They were generally published in an oblong quarto size, with both the notes and words printed in a good character on letter-press types, and without bars; from such books as these it was held a disgrace for any person of rank or education not to be able to sing\*.

In consequence of this disposition in the public such a profusion of vocal harmony was poured forth, as served rather to distract than oblige the votaries of the science; and it became necessary to direct their choice by a judicious selection of such compositions as were most worthy of their regard: to this end one Melchior Borchgrevinck, organist to the king of Denmark, published at Copenhagen, in the year

ed at Paris by Michael Thouloze, with this title, ‘*Utileissime musicales regule cunctis sum-*  
‘*opere necessarie plani catus simplis contrapuncti rerum factorum tonorum et artis accentuandi*  
‘*tam exemplariter quam practice.*’ [The Colophon after the word *factorum* adds ‘*seu organo-*  
*rum.*’] The book bears no date, but from the style and character of it, it is conjectured to be nearly as ancient as the time of Franchinus.

\* Castiglione requires of his courtier that he be able to sing his part at sight. Bandello in one of his novels speaking of an accomplished young man, says ‘*Era il detto Giouine*  
‘*molto costumato e virtuoso, & oltra le buone lettere, si dilettaua mirabilmente de la mu-*  
‘*sica, cantaua bene la sua parte e soua d’ogni strumento.*’ *Novelle del Bandello, part II.*  
*Nov. xxv.* and in Morley’s Introduction the reason given by Philomathes for applying to  
a master for instruction in music is as follows: ‘*Being at a banquet of master Sophobulus,*  
‘*supper being ended, and musick bookes, according to the custome, being brought to*  
‘*the table, the mistresse of the house presented mee with a part, earnestlie requesting mee*  
‘*to sing. But when, after manie excuses, I protested unfainedly that I could not, euerie*  
‘*one began to wonder. Yea, some whispered to others, demanding how I was brought*  
‘*up. So that for shame of mine ignorance, I go now to seek out mine olde frinde Master*  
‘*Gnorimus to make myself his scholler.*’

1606, a collection of madrigals for five voices, intituled ‘*Giardino novo bellissimo de varii fiori musicali sceltissimi*,’ in two parts, the latter whereof is dedicated to our king James I. and about the same time four persons, namely, Pietro Phalesio, a bookseller of Antwerp, and Andrea Pevernage, Hubert Waelrant, and Pietro Philippi above-named, three excellent musicians, in a kind of emulation severally published a collection of madrigals with the following titles, *Musica Divina*, *Harmonia Celeste*, *Symphonia Angelica*, *Melodia Olympica*, with this uniform declaration of their contents in these words, ‘*Nella quale si contengono i piu eccellenti madrigali che hoggidi si cantino*.’ They were printed for Phalesio, and sold at his shop, the sign of king David in Antwerp.

These compositions were to words of Petrarch, Guarini, Tasso, Marino, Fulvio Testi, and other Italian poets; and in the memory of such as understood and admired music, a favourite madrigal held the place of a popular song; among other evidences to this purpose, a little poem of Sir Philip Sidney, printed with the sonnets at the end of his *Arcadia*, beginning ‘*Sleep baby mine*,’ may be reckoned as one, as it is directed to be sung to the tune of ‘*Basciami vita mia*,’ a fine madrigal of Noë Faignient, printed in the *Musica Divina*.

## C H A P. VII.

OF English musicians, the first of note after the reformation of religion, and indeed of music itself, which had been greatly corrupted by the use of intricate measures, was JOHN MARBECK, of Windsor, a man to whom church-music has greater obligations than the world is sensible of; for notwithstanding the vulgar opinion that Tallis composed it, it is certain that the cathedral musical service of the church of England was originally framed by Marbeck, and that the musical notes to the Preces, Suffrages, and Responses, as they are at this day sung in choral service, were of his composition.

The history of this man has intituled him to a place in the Martyrology of the zealous and laborious John Fox, and is as follows:

About the year 1544, a number of persons at Windsor, who favoured the Reformation, had formed themselves into a society; among them were Anthony Person, a priest, Robert Testwood, a singing-man in the choir of Windsor, a man in great estimation for his skill

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in music, and whose name occurs in Morley's Catalogue of eminent English musicians at the end of his Introduction; the above-named John Marbeck, who by a mistake of bishop Burnet is also called a singing-man, but in truth was organist of the chapel of St. George at Windsor \*, and one Henry Filmer, a tradesman of the same town. Upon intimation given that these persons held frequent meetings, Gardiner bishop of Winchester procured a commission from the king to search suspected houses in the town for heretical books †; upon which the four persons above-named were apprehended, and their books seized, among which were found some papers of notes on the Bible, and a Concordance in English, in the hand-writing of Marbeck. Upon his examination before the commissioners of the six articles touching these papers, he said, as to the notes, that he read much in order to understand the Scriptures; and that whenever he met with any exposition thereof he extracted it, and noted the name of the author ‡; and as to the Concordance, that being a poor man, he could not afford to buy a copy of the English Bible, which had then lately been published with notes by Thomas Matthews; and therefore had set himself to write one out, and was entered into the book of Joshua, when a friend of his, one Turner §, knowing his industry, suggested to him the writing of a Concordance in English, but he told him he knew not what that meant, upon which his friend explained the word to him, and furnished him with a Latin Concordance and an English Bible; and having in his youth learned a little Latin, he, by the help of these, and comparing the English with the Latin, was enabled to draw out a Concordance, which he had brought as far as the letter L. This seemed to the commissioners who examined him a thing so strange that they could not believe it. To convince them Marbeck desired they would draw out any words under the letter M. and give him the Latin Concordance and English Bible, and in a day's time he had filled three sheets of paper with a continuation of his work, as far as the words given would enable him to do ¶. The ingenuity and industry of Marbeck were

\* Wood so describes him, vide Fasti, Oxon. anno 1550; and he is so styled at the end of a composition of his hereinafter inserted, taken from a MS. in the hand-writing of John Baldwine, a musician of Windsor, which was completed in the year 1591. Nevertheless Bishop Burnet calls him a singing-man. Hist. Reform. vol. I. pag. 325.

† Acts and Monuments, edit. 1641, vol. II. pag. 546.

‡ Ibid. 550.

§ Ibid.

¶ Ibid.



much applauded, even by his enemies; and it was said by Dr. Oking, one of the commissioners who examined him, that he had been better employed than his accusers. However, neither his ingenuity nor industry could prevent his being brought to a trial for heresy, at the same time with the three other persons his friends and associates: Person and Filmer were indicted for irreverent expressions concerning the mass; the charge against Marbeck was copying with his own hand an epistle of Calvin against it, which it seems was a crime within the statute of the well-known six articles, and they were all four found guilty and condemned to be burnt, which sentence was executed on all except Marbeck, the next day after the trial\*.

Testwood had discovered an intemperate zeal in dissuading people from pilgrimages, and had stricken off with a key, the nose of an alabaster image of the Virgin Mary, which stood behind the high altar of St. George's chapel†. It is also related of him that in the course of divine service one of the same chapel, named Robert Phillips‡, singing, as his duty required, on one side of the choir, these words, 'O redemptrix et salvatrix,' was answered by Testwood singing on the other side, 'Non redemptrix nec salvatrix §.'

For these offences the four Windsor men, as they are called, were severally indicted, and by the verdict of a partial jury, composed of farmers under the college of Windsor, grounded on the testimony of witnesses, three of whom were afterwards convicted of perjury in their evidence at the trial, they were all found guilty of heresy, and condemned to be burnt, which sentence was executed at Windsor on Person, Testwood, and Filmer the next day||.

It seems that the king, notwithstanding the severity of his temper, pitied the sufferings of these men, for at a time when he was hunting in Guildford park, seeing the sheriff and Sir Humfrey Foster, one of the commissioners that sat at the trial, together, he asked them how his laws were executed at Windsor, and upon their answering that they never sat on matter that went so much against their consciences as the trial of Person and his fellows, the king, turning his horse's head to depart, said 'Alas poor innocents!'

\* Acts and Monuments, edit. 1641, vol. II. pag. 553.

† Ibid. 543.

‡ Of this man Fox says that he was so notable a singing-man, wherein he gloried, that wheresoever he came the longest song with most counterverbes in it should be set up at his coming. His name, spelt Phelipp, occurs as a gentleman of the chapel in the lists of the chapel establishment both of Edward VI. and queen Mary.

§ Acts and Monuments, vol. II. pag. 544.

|| Ibid. 543.

But Marbeck being a man of a meek and harmless temper, and highly esteemed for his skill in music, was remitted to Gardiner, who was both his patron \* and persecutor, in order either to his purgation, or a discovery of others who might have contracted the taint of heresy; but under the greatest of all temptations he behaved with the utmost integrity and uprightness, and refusing to make any discoveries to the hurt of others, he, through the intercession of Sir Humfrey Foster, obtained the king's pardon.

Having thus escaped martyrdom, he applied himself to the study of his profession, and, not having been required to make any public recantation, he indulged his own opinions in secret, without doing violence to his conscience, or giving offence to others, till the death of Henry VIII. which happened about two years after, when he found himself at liberty to make a public profession of his faith, as an evidence whereof he completed his Concordance, and published it in 1550: he wrote also the following other books, 'The Lives of holy Saints, Prophets, Patriarchs, and others,' quarto, 1574. 'A Book of Notes and Common Places with their Expositions, collected and gathered together out of the workes of divers singular writers,' quarto, 1581. 'The ripping up of the Pope's Fardel,' 1581. 'A Dialogue between Youth and Age;' and other books †.

The history of Marbeck's troubles is given at large by Fox, who, notwithstanding he was acquainted with him, and had the relation of his sufferings from his own mouth, in the first edition of his Acts and Monuments, published in 1562, instead of a confessor, has made him a martyr, by asserting that he actually suffered in the flames at Windsor with Person and the other two; which mistake, though

\* It appears by sundry expressions of Gardiner to Marbeck, that he had an affection for him, possibly grounded on his great skill in his profession. Fox relates that at the third examination of Marbeck at Winchester-house, in Southwark, upon his appearance in the hall he found the bishop with a roll in his hand, and going toward the window, he called to him, and said, 'Marbeck, wilt cast away thyself?' upon his answering No, 'Yes,' replied the bishop, 'thou goest about it, for thou wilt utter nothing. What a devil made thee to meddle with the Scriptures? Thy vocation was another way, wherein thou hast a goodly gift, if thou diddest esteeme it.' 'Yes,' answered Marbeck, 'I do esteeme it, and have done my part therein according to that little knowledge that God hath given me.' 'And why the devil,' said the bishop, 'didst thou not hold thee there?' And when Marbeck confessed that he had compiled the Concordance, and that without any help save of God, the bishop said, 'I do not discommend thy diligence, but what shouldest thou meddle with that thing which pertaineth not to thee?' Acts and Monuments, edit. 1641, vol. II page 548. These expressions, harsh as they were, seem to indicate a concern in Gardiner that Marbeck had brought himself into trouble.

† Vide Fasti Oxon. anno 1550.

he corrected it in the subsequent edition of his work ‡, exposed him to very severe censures from Cope, Parsons, and other Romish writers \*.

The musical service thus framed by Marbeck, and, for ought that appears, without the least assistance from any of his profession, was published with this title, 'The Booke of Common Praier; noted.' The Colophon, 'Imprinted by Richard Grafton, printer to the kinges majestie, 1550, cum privilegio ad imprimendum solum,' with the name John Merbecke in the preceding page, to intimate that he was the author or composer of the musical notes, which are so very little different from those in use at this day, that this book may truly be considered as the foundation of the solemn musical service of the church of England.

A particular account of this curious work will be given hereafter, in the interim it is necessary to say that it was formed on the model of the Romish ritual; as first, there was a general recitatory intonation for the Lord's Prayer, the Apostle's Creed, and such other parts of the service as were most proper to be red, in a certain key or pitch: To the introitus, supplications, suffrages, responses, prefaces, post-communions, and other versicles, melodies were adapted of a grave and decent form, and nearly as much restrained as those of St. Ambrose or Gregory; and these had an harmonical relation to the rest of the service, the dominant in each being in unison with the note of the key in which the whole was to be sung.

The abilities of Marbeck as a musician may be judged of by the following hymn of his composition.

‡ Vol. II. printed in 1576, in which he says of Marbeck, 'he is yet not dead, but liveth, God be praised, and yet to this present singeth merrily, and playeth on the organs.'

\* To say the truth, Fox's zeal for the Protestant cause has very much hurt the credit of his history; as a proof of his lightness of belief take the following story, which lord chief justice Coke once told of him. Fox in his Martyrology had related of one Greenwood of Suffolk that he had been guilty of perjury, in testifying before the bishop of Norwich against a martyr during the persecution in the reign of queen Mary; and that afterwards he went home to his house, and there by the judgment of God his bowels rotted out of his belly as an exemplary punishment for his perjury. A priest, who had newly been made parson of the parish where Greenwood lived, and was but little acquainted with his parishioners, preaching against the sin of perjury, cited this story from Fox, mentioning Greenwood by name, who was then in the church listening attentively to the sermon: the man, extremely scandalized by so foul an aspersion, brought his action against the parson, which was tried at the assizes before Anderson, who ruled that the action lay not, inasmuch as the words were not spoken with a malicious intent, but merely to exemplify the divine vengeance for so heinous a sin. Rolle's Abridgm. 87. Pl. 5.

A VIRGINE and Mo - - - ther a

A QUEENE ce - - lef - ti - all as this Daye

ther a QUEENE ce - lef - ti - all as this Daye

QUEENE ce - lef - ti - - - - all as this

maketh ex - emplifi - ca - ci - on bare our Sa -

maketh ex - em - - pli - fi - ca - - - - ci

Daye maketh ex - em - - plifi - ca - ci - on

viour our Sa - - vi - our Christ the Lord im -

on . bare our Sa - - - viour Christ

bare our Saviour Christ the Lord im - pe - ri - all

- pe - ri - all the Lord im - pe - ri - all  
 the Lord im - pe - ri -  
 im - pe - ri - all who suff -  
 who suff - red death for our Salvaci -  
 - all who suff - red death for our Sal -  
 red death for our Salvaci -  
 - on it pleased him so to do for our Transgres -  
 - vacion it pleased him so to do -  
 - on it pleased him so to do for our Transgresi -  
 si - on wherfore  
 for our Transgres - si - on wherfore with  
 - on Transgres - si - on wher -

with meeke De-vo-cion Sing we in the  
meeke De-vo-cion Sing we in the Ho-  
fore with meeke De-vo-cion Sing we in the  
Honor of his Incarna-cion Sing we in the  
Honor of his Incarna-cion Sing we in the  
ci-on .  
ci-on .  
ci-on .  
A  
A  
Mayde im-ma-cu-late  
Mayde im-ma-cu-late  
Mayde im-ma-cu-late of all



cu - late of all Wo - men the Flo -

of all Wo - men the Flo -

Women the Flo - ure

ure hath borne Christ Je - su our Sa - viour our -

ure hath borne Christ Je - su

hath borne Christ Je - su our Sa - vi - our -

Sa - viour hath borne Christ

our Sa - vi - our hath borne Christ Je - su our Sa -

hath borne Christ Je - su our Sa -

Je - su our Sa - vi - our .

vi - our .

vi - our .

## C H A P. VIII.

CHRISTOPHER TYE, born at Westminster, and brought up in the royal chapel, was musical preceptor to prince Edward, and probably to the other children of Henry VIII. In the year 1545 he was admitted to the degree of doctor in music at Cambridge; and in 1548 was incorporated a member of the university of Oxford; in the reign of queen Elizabeth he was organist of the royal chapel, and a man of some literature. In music he was excellent; and notwithstanding that Wood, speaking of his compositions, says they are antiquated, and not at all valued, there are very few compositions for the church of equal merit with his anthems.

In an old comedy or scenical history, which ever it is proper to call it, with the following whimsical title, ‘When you see me you know me,’ by Samuel Rowley, printed in 1613, wherein are represented in the manner of a drama, some of the remarkable events during the reign of Henry VIII. is a conversation between prince Edward and Dr. Tye on the subject of music, which for its curiosity is here inserted:

‘*Prince.* \_\_\_\_\_ Doctor Tye

‘Our musick’s lecturer? pray draw neare: indeed I

‘Take much delight in ye.

‘*Tye.* In musicke may your grace ever delight,

‘Though not in me. Musicke is fit for kings,

‘And not for those know not the chime of strings.

‘*Prince.* Truly I love it, yet there are a sort

‘Seeming more pure than wise, that will upbraid it,

‘Calling it idle, vaine, and frivolous.

‘*Tye.* Your grace hath said, indeed they do upbraid

‘That tearme it so, and those that doe are such

‘As in themselves no happy concords hold,

‘All musicke jarres with them, but sounds of good;

‘But would your grace awhile be patient,

‘In musickes praise, thus will I better it:

‘Musicke is heavenly, for in heaven is musicke,

‘For there the seraphins do sing continually;

‘And when the best was born that ever was man,

‘A quire of angels sang for joy of it;

‘What



- ‘ What of celestial was reveald to man
- ‘ Was much of musicke : ’tis said the beasts did worship
- ‘ And sang before the deitie supernall ;
- ‘ The kingly prophet sang before the arke,
- ‘ And with his musicke charm’d the heart of Saul :
- ‘ And if the poet fail us not, my lord,
- ‘ The dulcet tongue of musicke made the stones
- ‘ To moue, irrationall beasts and birds to dance.
- ‘ And last the trumpets musicke shall awake the dead,
- ‘ And cloathe their naked bones in coates of flesh,
- ‘ T’ appeare in that high house of parliament,
- ‘ When those that gnash their teeth at musickes sound,
- ‘ Shall make that place where musicke nere was found.
- ‘ *Prince.* Thou givest it perfect life, skilful doctor ;
- ‘ I thanke thee for the honour’d praise thou givest it,
- ‘ I pray thee lets heare it too.
- ‘ *Tye.* ’Tis ready for your grace. Give breath to
- ‘ Your loud-tun’d instruments.

‘ *Loud musicke.*

- ‘ *Prince.* ’Tis well : methinkes in this found I proue
- ‘ A compleat age,
- ‘ As musicke, so is man governd by stops
- ‘ And by dividing notes, sometimes aloft,
- ‘ Sometime below, and when he hath attaind
- ‘ His high and lofty pitch, breathed his sharpest and most
- ‘ Shrillest ayre ; yet at length ’tis gone,
- ‘ And fals downe flat to his conclusion. [*Soft music.*]
- ‘ Another sweetnesse and harmonious sound,
- ‘ A milder straine, another kind agreement ;
- ‘ Yet ’mongst these many strings, be one untun’d,
- ‘ Or jarreth low or higher than his course,
- ‘ Nor keeping steddie meane amongst the rest,
- ‘ Corrupts them all, so doth bad men the best.

‘ *Tye.* Ynough, let voices now delight his princely eare.

‘ *A Song.*

- ‘ *Prince.* ‘ Doctor I thank you, and commend your cunning,
- ‘ I oft have heard my father merrily speake
- ‘ In your high praise ; and thus his highnesse saith,

- ‘ England one God, one truth, one doctor hath
- ‘ For musickes art, and that is Doctor Tye \*,
- ‘ Admired for skill in musicks harmony.
- ‘ *Tye.* Your grace doth honour me with kind acceptance,
- ‘ Yet one thing more I do beseech your excellence,
- ‘ To daine to patronize this homely worke,
- ‘ Which I unto your grace have dedicate.
- ‘ *Prince.* What is the title?
- ‘ *Tye.* The Actes of the holy Apostles turnd into verse,
- ‘ Which I have set in several parts to sing :
- ‘ Worthy acts and worthily in you remembred.
- ‘ *Prince.* I’ll peruse them, and satisfy your paines,
- ‘ And have them sung within my father’s chapel †.

\* At the time when Farinelli was in England, viz. about the year 1735, an exclamation of the like kind, and applied to that celebrated singer, gave great offence ; he was singing in the opera, and as soon as he had finished a favourite song, a lady from the boxes cried out aloud, ‘ One God, one Farinelli.’ Mr. Hogarth has recorded this egregious instance of musical enthusiasm in his *Rake’s Progress*, plate II. by representing Farinelli as seated on a pedestal, before which is an altar, at which a number of ladies are kneeling and offering to him, each a flaming heart ; from the mouth of the foremost of these enraptured devotees issues a label with the words ‘ One G—d, one Farinelli.’

† In another part of this old comedy Cranmer and Tye appear, and are met by one young Browne with the prince’s cloak and hat, Cranmer enquires of him what is become of the prince, and is told that he is at tennis with the marquis of Dorset. Upon which follows this dialogue :

*Cranmer.* Goe beare this youngster to the chappell straight,  
And bid the maister of the children whippe him well,  
The prince will not learne, Sir, and you shall smart for it.

*Browne.* O good my lord, I’ll make him ply his booke to-morrow.

*Cranmer.* That shall not serue your turne. Away I say. [*Exit.*]

So Sir, this policie was well deuised : since he was whipt thus  
For the prince’s faults

His grace hath got more knowledge in a moneth,  
Than he attaind in a year before ;  
For still the feareful boy, to saue his breech,  
Doth hourelly haunt him whereso’ere he goes.

*Tye.* ’Tis true my lord, and now the prince perceiues it,  
As loath to see him punish’t for his faults,  
Plies it of purpose to redeeme the boy.

Upon which passage it is observable that there appears by an extract from the *Liber Niger*, inserted in a preceding chapter to have been in the royal household two distinct masters, the one called Master of Song, whose duty it was to teach the children of the chapel singing ; the other a Master of the Grammar-school, who taught them also, and probably other children in the palace, the rudiments of the Latin tongue ; and as Browne does not appear to be a child of the chapel, it seems as if Cranmer meant to send him for correction, not to the master of the children properly so called, i. e. the master of song, but to the master of the grammar-school.

It will doubtless seem very strange, seeing he had not been guilty of any fault, that Browne should be whipt at all, but Cranmer’s order may be accounted for. The practice of whipping

The Acts of the Apostles, mentioned in the foregoing dialogue, were never completed, but the first fourteen chapters thereof were in 1553 printed by Wylllyam Seres, with the following quaint title :

‘ The Actes of the Apostles, translated into Englyshe metre, and dedicated to the kynges moste excellent maiestye by Christofer Tye, Doctor in musyke, and one of the Gentylnmen of hys graces moste honourable Chappell, wyth notes to eche Chapter, to synge and also to play upon the Lute, very necessarye for students after theyr studye, to fyle theyr wyttes, and alsoe for all Christians that cannot synge to reade the good and Godlye storyes of the liues of Christ hys Apostles.’

The dedication is ‘ To the vertuous and godlye learned prynce Edward the VI.’ and is in stanzas of alternate metre, of which the following may serve as a specimen.

\* \* \* \* \*

‘ Your grace may note fro tyme to tyme

‘ That some doth undertake

‘ Upon the Psalmes to write in ryme,

‘ The verse pleasaunt to make.

ping the royal children by proxy had probably its rise in the education of prince Edward, and may be traced down to the time when Charles the First was prince. As to Browne, it does not appear who he was, or what became of him after he arrived to a state of manhood. But bishop Burnet, in his History of the Reformation, part II. pag. 225, speaks of another who had been play-fellow and whipping-boy to prince Edward, namely, Barnaby Fitzpatrick, a very ingenuous and accomplished youth, who became the founder of a noble family of that name in Ireland. He is frequently mentioned in the journal of king Edward VI. by the name of Mr. Barnaby ; and in Fuller’s Worthies, Middlesex, pag. 179, are several letters from the king to him when upon his travels, containing directions for his conduct, and many expressions of affection and concern for his welfare. Burnet, in his account of Mr. Murray of the bed-chamber, Hist. of his own Times, vol. I. pag. 244, says he was whipping-boy to king Charles I. In the Spectator, No. 313, is a story somewhat to this purpose of Mr. Wake, father to the archbishop of that name. A school-fellow of his, whom he loved, had committed a fault, which Wake took upon himself, and was whipped for at Westminster school. Mr. Wake was a cavalier, and had borne arms under Penruddock and Grove in the West, and being taken prisoner, was indicted for high-treason against the common-wealth, at Exeter, and after a short trial convicted. It happened that the judge of assize who presided in court was the very person for whom Mr. Wake had been whipt when a school-boy, and recollecting his name and face, he asked him some questions, the answers to which convinced him that he was about to pass sentence on one to whom he was indebted for a very singular instance of friendship, the reflection on which inspired him with such a sense of gratitude, that he rode immediately to London, and by his interest with the protector procured his pardon. It is to Dr. Grey’s edition of Hudibras, vol. I. pag. 392, in not. that we are indebted for the name of the gentleman ; and as Penruddock in the course of the trial takes occasion to mention that he sees judge Nicholas upon the bench, there is very little doubt but that he was the judge to whom the story refers. See the State Trials, vol. II. pag. 260.

' And some doth take in hande to wrpte  
 ' Out of the booke of kynges \*,  
 ' Because they se your grace delpte  
 ' In suche like godlye thynge.  
 ' And last of all, I poure poore man  
 ' Whose doinges are full base,  
 ' Yet glad to do the best I can,  
 ' To geue unto your grace,  
 ' Haue thought it good nowe to recepte  
 ' The storics of the actes  
 ' Euen of the twelue, as Luke doth wrpte,  
 ' Of all their worthp factes.

\* \* \* \* \*

' Unto the text I do not ad,  
 ' Nor nothynge take awaye;  
 ' And though my stile be grosse and bad,  
 ' The truth percepue you maye.

\* Thomas Sternhold was the first that attempted a version of the Psalms in English. He did to the number of about forty of them: the rest in the printed collection used in churches were afterwards translated by John Hopkins, William Whittingham, Thomas Norton, and others. Sternhold's version was first published in the year 1549.

In the same year was published a version of the Penitential Psalms by Sir Thomas Wyat, and in the year after 'Certayne Psalmes chosen out of the Psalter of Dauid, and drawen furth into Englysh meter by William Hunnis, seruant to the ryght honorable Sir William Harberde, knight.' This William Hunnis was a gentleman of the chapel temp. Edward VI. and upon the death of Richard Edwards, in 1566, was appointed master of the children. He died June 6, 1597, and was succeeded by Nathaniel, afterwards Dr. Giles. Cheque-book of the royal chapel. Farther mention of him will be made hereafter.

In the year last above-mentioned, viz. 1550, were also published 'Certayn chapters taken out of the prouerbes of Salomon, with other chapters of the holy scripture, and certayne Psalmes of Dauid, translated into English metre by John Hall. Whych Prouerbes of late were set forth, imprinted, and untruely entituled to be the doynges of Mayster Thomas Sternhold, late grome of the kynges's maiestes robes, as by thys cōpye it may be perceaued, MDL.' The chapters above-mentioned are the sixth of the book of Wisdom called Sapientia; the ninth of Ecclesiasticus, and the third of the second epistle of St. Paul to the Thessalonians: the Psalms are Psalm xxi. xxiii. liii. lxxiii. cxi. cxii. cxiii. and cxliiii.

The whole Psalter was translated into English metre by Dr. Matthew Parker, afterwards archbishop of Canterbury, and printed by John Day about the year 1560. The book is very little known, and is supposed to have been printed only for presents. An account of it will be given hereafter.

The passage to which this note refers has a plain allusion to these parts of scripture thus rendered into metre, and to a version of part of the book of Kings, which has escaped a diligent enquiry. In prosecution of this design of turning select portions of scripture for the purpose of singing them in churches, Dr. Tye versified some chapters of the Acts of the Apostles, and set them to musical notes as above is related.

And

' And pf your grace shall in good parte  
 ' My symple worke so take  
 ' My wpttes to this I will conuert  
 ' All vayne thynges to forsake.  
 ' My callpnge is another wape,  
 ' Your grace shall herein fynde,  
 ' By notes set forth to syng or playe,  
 ' To recreate the mynde.  
 ' And though they be not curious,  
 ' But for the letter mete,  
 ' Ye shall them fynde harmonious,  
 ' And eke pleasaunt and swete.  
 ' That such good thinges your grace might moue  
 ' Your lute when ye assaye,  
 ' Insteede of songes of wanton loue  
 ' These stories then to playe \*.  
 ' So shall your grace please God the Worde,  
 ' In walkynge in his wape,  
 ' His lawes and statutes to recorde  
 ' In your heart nyght and daye.  
 ' And eke your realme shall florish still,  
 ' No good thyng shall decaye :  
 ' Your subiectes shall with right good wyl  
 ' These wordes recorde and saye,  
 " Thy lye O kynge to us doth thynne  
 " As Gods booke doth thee teache :  
 " Thou dost us fede with such doctrine  
 " As Christies elect dyd preache.  
 \* \* \* \* \*

Here follow the two initial stanzas of the fourteenth chapter of the version of the Acts of the Apostles, with the music by Dr. Tye. In the original the author has given the music in separate parts, but here it is in score.

\* This stanza, were other evidence wanting, would be a proof that the king played on the lute.

FOUR IN TWO  
 TWO IN ONE

IT chaunced in I-co - - - ni -  
 IT chaunced in I-co - - - ni - um  
 IT chaunced in I-co - ni - um  
 IT chaunced in I-co - ni - um as

- um as they oft tymes dyd ufe To -  
 as they oft tymes dyd ufe To - ge - ther  
 as they oft tymes dyd ufe To - ge - ther  
 they oft tymes dyd ufe To - ge - ther they in -

- ge - ther they in - to dyd cum the Si - na - goge of  
 they in - to dyd cum the Si - na - goge of Jues where  
 they in - to dyd cum the Si - na - goge of  
 - to dyd cum the Si - na - goge of Jues

Jues where they dyd preache and one lye feke Gods  
 they dyd preache and one lye feke Gods grace then  
 Jues where they dyd preache and onelye feke Gods  
 where they dyd preache and onelye feke Gods grace then

grace then to at-cheve That they fo fpake to Jue and  
 to atcheve That they fo fpake to Jue and Greke That  
 grace then to at - cheve That they fo fpake to  
 to at - cheve That they fo fpake to Jue and

Greke That manye dyd beleve that manye dyd be - leve  
 manye dyd be - leve that manye dyd be - leve be - leve  
 Jue and Greke That manye dyd beleve be - leve  
 Greke That manye dyd be - leve be - leve



The Acts of the Apostles set to music by Dr. Tye, were sung in the chapel of Edward VI. and probably in other places where choral service was performed ; but the success of them not answering the expectation of their author, he applied himself to another kind of study, the composing of music to words selected from the Psalms of David, in four, five, and more parts ; to which species of harmony, for want of a better, the name of Anthem, a corruption of Antiphon, was given.

In Dr. Boyce's collection of cathedral music, lately published, vol. II. is an anthem of this great musician, ' I will exalt thee,' a most perfect model for composition in the church style, whether we regard the melody or the harmony, the expression or the contrivance, or, in a word, the general effect of the whole.

In the Ashmolean MS. fol. 189, is the following note in the hand-writing of Antony Wood : ' Dr. Tye was a peevish and humourfome man, especially in his latter days, and sometimes playing on the organ in the chapel of Qu. Eliz. which contained much music, but little delight to the ear, she would send the verger to tell him that he played out of tune, whereupon he sent word that her ears were out of tune.' The same author adds that Dr. Tye restored church-music after it had been almost ruined by the dissolution of abbies. Ibid. \*

THOMAS TALLIS, one of the greatest musicians that this country ever bred, flourished about the middle of the sixteenth century. He is said to have been organist of the royal chapel to king Henry VIII. king Edward VI. queen Mary, and queen Elizabeth ; but the inscription on his grave-stone warrants no such assertion ; and it is certain that in the reigns of Edward VI. and queen Mary he was simply a gentleman of the chapel, and served for seven pence halfpenny per diem : under Elizabeth he and Bird were gentlemen of the chapel and organists.

The studies of Tallis seem to have been wholly devoted to the service of the church, for his name is not to be found to any musical

\* This manuscript, containing brief notes and memoirs, of famous musicians, is in the hand-writing of Antony Wood. In the Catalogue of the Manuscripts in the Ashmolean Museum, published by Mr. Huddesford in 1761, it is thus numbered and described : ' 8568. 106. Some materials toward a history of the lives and compositions of all English musicians ; drawn up according to alphabetical order in 210 pages by A. W.'



compositions of songs, ballads, madrigals, or any of those lighter kinds of music framed with a view to private recreation. Of the many disciples who had profited by his instruction, Bird seems to have possessed the greatest share of his affection, one proof whereof was a joint publication by them both of one of the noblest collections of hymns and other compositions for the service of the church that ever appeared in any age or country.

The work above alluded to was printed by Vautrollier in 1575, with the title of ‘*Cantiones quæ ab argumento sacrae vocantur quinque et sex partium, Autoribus Thoma Tallisio & Guilielmo Birdo, Anglis, serenissimæ reginæ majestati à priuato sacello generosis et Organistis.*’

This work was published under the protection of a patent of queen Elizabeth, the first of the kind that had ever been granted; and as the privileges contained in it are very singular, and serve to shew what a share of royal favour they possessed, the substance thereof, as printed at the end of the book, is here inserted.

‘The extract and effect of the quenes maiesties letters patents to Thomas Tallis and William Birde, for the printing of musicke.

‘Elizabeth by the grace of God quene of Englande, Fraunce, and Irelande, defender of the faith, &c. To all printers, bokefellers, and other officers, ministers, and subjects greting, Know ye, that we for the especiall affection and good wil that we haue and beare to the science of musicke, and for the aduancement thereof, by our letters patents dated the xxii. of Ianuary in the xvii. yere of our raigne, haue graunted full priuiledge and licence vnto our welbeloued seruants Thomas Tallis and William Birde Gent. of our chappell, and to the ouerlyuer of them, & to the assignes of them, and of the suruiuer of them, for xxi. yeares next ensuing, to imprint any and so many as they will of set songe or songes in partes, either English, Latine, French, Italian, or other tongues that may serue for musicke either in church or chamber, or otherwise to be either plaid or soonge, And that they may rule and cause to be ruled by impression any paper to serue for printing or pricking of any songe or songes, and may sell and vtter any printed boke or papers of any songe or songes, or any booke or quieres of such ruled paper, imprinted, Also we straightly by the same forbid all printers, bookefellers, subiects & strangers, other then as is aforesaid, to do any

‘the

‘ the premisses, or to bring or cause to be brought out of any forren  
 ‘ realmes into any our dominions, any songe or songes made and  
 ‘ printed in any forren countrie, to sell or put to sale, vppon paine of  
 ‘ our high displeasure, And the offender in any of the premisses for  
 ‘ euery time to forfeit to vs our heires and succeffors fortie shillings,  
 ‘ and to the said Thomas Tallis & William Birde, or to their assignes,  
 ‘ & to the assignes of the suruiuer of thē, all & euery the said  
 ‘ bokes, papers, songe or songes, We haue also by the same willed &  
 ‘ commaunded our printers, maisters & wardens of the misterie of  
 ‘ stationers, to assist the saide Thomas Tallis and William Birde &  
 ‘ their assignes for the dewe executing of the premisses \*.’

Ames, in his *Typographical Antiquities*, pag. 353, takes notice that the dedication of this book to queen Elizabeth is very remarkable; he does not say for what, but it is obvious that he means for its composition and style, which is most pure and elegant Latin. The epistle dedicatory it is more than probable was wrote by Richard Mulcaster, the master of Merchant Taylor’s school, an excellent grammarian, and a man of the first degree of eminence in his profession. There are prefixed to the book some Latin commendatory verses, with his name to them, in which is the following compliment to queen Elizabeth upon her skill in music.

‘ Regia maiestas, ætatis gloria nostræ ;  
 ‘ Hanc in deliciis semper habere solet,  
 ‘ Nec contenta graves aliorum audire labores  
 ‘ Ipsa etiam egregie voce manuque canit.’

In this work is contained that admirable composition of Tallis, ‘ O sacrum convivium,’ better known to the world indeed by the initial words ‘ I call and cry,’ which, with the whole of that anthem were adapted to the notes of ‘ O sacrum convivium’ by Dean Aldrich. Charles Butler, of Oxford, a man of great learning, and known to the world by his attempts to reform the English orthography, commends ‘ Absterge Domine,’ the second of the Cantiones Sacræ of Tallis, in the highest terms, and makes use of the authority of it for several purposes.

\* The power of the crown to grant such privileges as are contained in this and other patents of the like kind, is expressly denied by Sir Joseph Yates, in his argument in the great case of literary property, *Millar v. Taylor*, where speaking of the patent of Tallis and Bird, and also of that granted to Morley, he says they are arbitrary, gross, and absurd. Question concerning literary property, published by Sir James Burrow, 4to. 1773, pag. 85.

It is commonly said that Tallis was organist to Henry VIII. and the three succeeding princes his descendants; but it may well be doubted whether any establishment of the kind was known till the beginning of the reign of queen Elizabeth, when Tallis and Bird were severally appointed organists of the royal chapel. And here it may be necessary to mention, as has been hinted before, that the ancient foundations of conventual, cathedral, and collegiate churches in this kingdom, although less ancient than the introduction of organs into the church service, take not the least notice of such an officer as the organist, but are endowments uniformly in favour of canons, the greater and the less, lay vicars or clerks, and choristers. Nay farther, no provision for an organist appears either in the list of the choral establishment of Edward VI. or in that of queen Mary, though in both trumpeters and players on the sackbut occur. Hence it may fairly be presumed, and Dr. Benjamin Rogers was of that opinion, that anciently the duty of the organist, as well in cathedral and collegiate churches and chapels, as in abbies, monasteries, and other religious houses, was performed by some one or other of the vicars choral, or other members of the choir\*; an evident proof of the flourishing state of music among us in those early times. In this view, and this only, can Tallis be considered as organist to Henry VIII. Edward VI. and queen Mary.

Notwithstanding that he was a diligent collector of musical antiquities, and a careful peruser of the works of other men, the compositions of Tallis, learned and elegant as they are, are so truly original, that he may justly be said to be the father of the cathedral style; and though a like appellation is given by the Italians to Palestrina, it is much to be questioned, considering the time when Tallis flourished, whether he could derive the least advantage from the improvements of that great man. It may therefore be conjectured that he laid the foundation of his studies in the works of the old cathedralists of this king-

\* In the statutes of St. Paul's cathedral, tit. DE GARTIONIBUS [i. e. of the grooms, from GARCIO, a poor servile lad, or boy-servant. COWEL.] it is said that the duty of these servants is, 'exculpent ecclesiam, campanas pulsant exsufflent organa, & omne aliud humile officium exerceant in ecclesia ad imperium virgiferorum;' but though provision is thus made for blowing the organ, the statutes are silent as to who is to play it. For some years past there has been an organist of St. Paul's, with a salary, which upon the appointment of Dr. Greene was augmented with the revenue of a lay vicar's place.

dom, and probably in those of the German musicians, who in his time had the pre-eminence of the Italians; and that he had an emulation to excel even these, may be presumed from the following particular. Johannes Okenheim, a native of the Low Countries, and a disciple of Iodocus Pratenfis, had made a composition for no fewer than thirty-six voices, which Glareanus says was greatly admired. Tallis composed a motet in forty parts, the history of which stupendous composition, as far as it can now be traced, is as follows.

It was originally composed, in the reign of queen Elizabeth, to the following words, ‘*Spem in alium nunquam habui præter in te Deus. Israel, qui irasceris, et propitius eris, et omnia peccata hominum, in tribulatione dimittis, Domine Deus, creator cœli et terræ, respice humilitatem nostram.*’ In the reign of the first or second Charles some person put to it certain English words, which are neither verse nor prose, nor even common sense; and it was probably sung on some public occasion; but the composition with the Latin words coming to the hands of Mr. Hawkins, formerly organist of the cathedral church of Ely, he presented it to Edward earl of Oxford. Diligent search has been made for it among the Harleian manuscripts in the British Museum, but without effect. As to the music, it is adapted to voices of five different kinds, that is, tenor, counter-tenor, altus, or mean, and treble, eight of each; and though every musician knows that, in strictness of speech, in a musical composition there can in reality be but four parts, for where there are more, some must rest while others sing; yet this of Tallis is so contrived, that the melody of the four parts is so broken and divided as to produce the effect of as many parts as there are voices required to sing it.

It is somewhat difficult to account for the publication of the *Cantiones Sacræ* in the original Latin words at a time when it is well known that our liturgy was completely settled, and the whole of the church service was by law required to be performed in the English tongue. It is true that the first act of uniformity of Edward VI. allowed great latitude in singing, and left it in a great measure in the discretion of the clergy either to adopt the metrical psalmody of the Calvinists, or to persevere in the use of the solemn choral service; and accordingly we see them both practised at this day; but that the singing of anthems and hymns in the Latin tongue was permitted under the sanction of this licence there is no authority for saying; and indeed

indeed the original composition of music to the Latin service by Tallis and Bird, is not to be accounted for but upon a supposition, which there is nothing to contradict, that they were of the Romish persuasion, and that the *Cantiones Sacræ* were composed for the use of queen Mary's chapel: with respect to Tallis, it may be observed that his name occurs in a list of her establishment yet extant; and as to Bird, that besides his share in the above work, there are several masses of his composition in print, which favour the opinion that he was once of the same communion.

But notwithstanding his supposed attachment to the Romish religion, it seems that Tallis accommodated himself and his studies to those alterations in the form of public worship which succeeded the accession of queen Elizabeth. With this view he set to music those several parts of the English liturgy, which at that time were deemed the most proper to be sung, namely, the two morning services, the one comprehending the *Venite exultemus*, *Te Deum*, and *Benedictus*; and the other, which is part of the Communion office, consisting of the *Kyrie Eleison*, *Nicene Creed*, and *Sanctus*; as also the evening service, containing the *Magnificat* and *Nunc dimittis*; all these are comprehended in that which is called Tallis's first service, as being the first of two composed by him\*. He also set musical Notes to the *Preces* and *Responses*, and composed that litany, which, for its excellence, is sung on solemn occasions, in all places where the choral service is performed.

As to the *Preces* of Tallis in his first service, they are no other than those of Marbeck in his book of Common Prayer noted: the responses are somewhat different, that is to say, in the tenor part, which is supposed to contain the melody; but Tallis has improved them by the addition of three parts, and thereby formed a judicious contrast between the supplications of the priest and the suffrages of the people as represented by the choir.

The services of Tallis contain also chants for the *Venite exultemus* and the *Creed* of St. Athanasius; these are tunes that di-

\* It may be remarked that neither the psalms, *Jubilate Deo* in the morning, nor *Cantate Domino* and *Deus misereatur* in the evening prayer, occur in this service of Tallis; the reason is, that in the first settlement of the choral service they were not included, the most ancient *Jubilate* being that of Dr. Giles, and the most ancient *Deus misereatur* that of Mr. Stogers, both printed in Barnard's Collection, hereafter mentioned. When the *Cantate Domine* was first taken in appears not.

vide each verse of the psalm or hymn according to the pointing, to the end that the whole may be sung alternately by the choir, as distinguished by the two sides of the dean and the chanter. Two of these chants are published in Dr. Boyce's cathedral music, vol. I. \*

\* This method of singing, though it corresponds with that antiphonal singing which was introduced into the church about the year 350, by Flavianus and Diodorus, the one bishop of Antioch, the other of Tarsus, and is in truth that part of choral service which is best warranted by the practice of the primitive Christians, and the judgment of the fathers, is that which the Puritans mean when they inveigh against the practice of 'tossing the Psalms about like tennis-balls;' their sentiments are contained in that virulent libel, the first of those two Admonitions to the Parliament, the one written by Field, minister of Aldermary, London, the other by Thomas Cartwright, printed in the year 1572, wherein is the following bitter invective against the form of divine worship as then lately established. 'In all their order of service there is no edification according to the rule of the Apostle but confusion: they tolle the Psalmes in most places like tennis-balles. They pray that al men may be saued, and that they may be deliuered from thundering and tempest, when no danger is nigh. That they sing Benedictus, Nunc Dimittis, and Magnificat, we know not to what purpose, except some of them were ready to die, or except they would celebrate the memory of the Virgine and John Baptist, &c. Thus they prophane the holy scriptures. The people, some standing, some walking, some talking, some reading, some praying by themselves, attend not to the minister. He againe putteth it ouer as fast as he can galloppe; for eyther he hath two places to serue, or else there are some games to be playde in the afternoone, as *lying for the whetstone*, heathenish dauncing for the ring, a beare or a bull to be baited, or else jackanapes to ride on horsebacke, or an interlude to be plaide; and if no place else can be gotten, this enterlude must be playde in the church, &c. Now the people sit, and now they stand up. When the Old Testament is read, or the lessons, they make no reuerence, but when the Gospel commeth then they al stand up, for why, they thinke that to be of greatest authoritie, and are ignorant that the Scriptures came from one spirite. When Jesus is named, then of goeth the cap, and downe goeth the knees, wyth such a scraping on the ground, that they cannot heare a good while after, so that the word is hindered; but when any other names of God are mentioned, they make no curtesie at all, as though the names of God were not equal, or as though all reuerence ought to be giuen to the syllables. We speake not of ringing when mattens is done, and other abuses incident, bicause we shal be answered that by the boke they are not main- tained, only we desire to haue a boke to reforme it. As for organes and curious singing, though they be proper to Popysh dennesses, I meane to cathedrall churches; yet some others also must haue them. The queenes chapell, and these churches (whych should be spectacles of Chrystian reformation) are rather patternes and presidentes to the people of all superstition.'

Hooker, Eccles. Pol. book V. sect. 33, has defended with great learning and judgment the practice of chanting or singing the Psalms by course, or side after side, against an objection of Cartwright, in another part of his works, to wit, that 'it is the more to be suspected, as the Devil hath gone about to get it authority;' nevertheless, so lately as the time of king William, endeavours were used to get it banished from the church. Hooker professes to wonder, as indeed any man would, how the Devil can be benefited by our singing of Psalms; and for singing the Benedictus and other hymns he thus apologizes: 'Of reading, or singing Magnificat, Benedictus, and Nunc Dimittis oftner than the rest of the Psalms, the causes are no whit less reasonable; so that if the one may very well monthly, the other may as well even daily be iterated. They are songs which concern us so much more than the songs of Dauid, as the Gospel toucheth us more than the law, the New Testament than the old. And if the Psalms for the excellency of their use, deserve to be oftner

The care of selecting from the Common Prayer the offices most proper to be sung, was a matter of some importance, especially as the Rubric contains no directions about it; for this reason it is supposed that the musical part of queen Elizabeth's liturgy was settled by Parker, archbishop of Canterbury, who, besides that he was a great divine, an excellent canon-lawyer and ritualist, and a general scholar, was also a skilful musician\*. Besides the offices above-mentioned, constituting what are now termed the Morning, Communion, and Evening Services in four parts, with the preces, responses, and litany, that is to say, the versicles and suffrages, Tallis composed many anthems, as namely, 'O Lord give thy holy spirit,' in four parts; 'With all our hearts,' 'Blessed be thy name,' 'Wipe away my sins,' and others in five parts, which are printed in a collection entitled 'The first Book of selected Church-music, collected out of divers approved authors by John Barnard, one of the minor canons of the cathedral church of St. Paul,' 1641.

' oftner repeated than they are, but that the multitude of them permitteth not any oftner repetition, what disorder is it, if these few Evangelical hymns, which are in no respect less worthy, and may be, by reason of their paucity, imprinted with much more ease in all men's memories, be for that cause every day rehearsed? In our own behalf it is convenient and orderly enough, that both they and we make day by day prayers and supplications the very same; Why not as fit and convenient to magnifie the name of God day by day with certain the very self-same Psalms of praise and thanksgiving: Either let them not allow the one, or else cease to reprove the other. For the antient received use of intermingling hymns and psalms with divine readings, enough hath been written. And if any may fitly serve unto that purpose, how should it better have been devised, than that a competent number of the old being first read, these of the new should succeed in the place where now they are set? In which place notwithstanding, there is joined with Benedictus, the hundred Psalm; with Magnificat, the ninety-eight; the sixty-seventh with Nunc Dimittis; and in every of them the choice left free for the minister to use indifferently, the one for the other. Seeing therefore they pretend no quarrel at other Psalms which are in like manner appointed also to be daily read, Why do these so much offend and displease their taste? They are the first gratulations where with our Lord and Saviour was joyfully received at his entrance into the world, by such as in their hearts, arms, and very bowels, embraced him; being propheticall discoveries of Christ already present, whose future coming the other Psalms did but fore-signific; they are against the obstinate incredulity of the Jews, the most luculent testimonies that Christian religion hath; yea the only sacred hymns they are that Christianity hath peculiar unto itself; the other being songs too of praise and thanksgiving, but songs where with as we serve God, so the Jew likewise.' Eccles. Polity, book V. sect. 40.

\* Strype, in his life of this prelate, page 4, relates that in his youth he had been taught to sing by one Love, a priest, and also by one Manthorp, clerk of St. Stephen's in Norwich, and in his translation of the Psalms of David, a book but little known, and which he composed during his retreat from the persecution of queen Mary, are certain observations on the ecclesiastical tones which shew him to have been deeply skilled in church-music.

Tallis.



Tallis died the twenty-third day of November 1585, and was buried in the parish church of Greenwich in Kent. Strype, in his Continuation of Stow's Survey, published in 1720, says that in his circuit-walk round London he found in the chancel of that church, upon a stone before the rails, a brass plate thus inscribed in old letters :

Entered here both by a worthy wyght,  
Who for long tyme in musick bore the bell :  
His name to shew, was Thomas Tallys wyght,  
In honest vertuous lyffe he dyd excell.

He seru'd long tyme in chappel with grete prayse,  
Folwer souereyngnes reygnes (a thing not often scene)  
I mean lyng Henry and prynce Edward's dayes,  
Quene Mary, and Elizabeth our quene.

He maried was, though children he had none,  
And lyu'd in loue ful thre and thirry yeres  
Wyth loyal spowse, whos name pelypt was Ione,  
Who here encomb'd, him company now bears.

As he dyd lyue, so also did he dy,  
In myld and quyet sort, O happy man !  
To God ful oft for mercy did he cry,  
Wherefore he lyues, let deth do what he can.

The stone on which this inscription was engraven was repaired by Dean Aldrich \*.

The following motet of Tallis is the second in order of the Cantiones Sacrae published by him and Bird in 1575. The Miserere that here follows it, is the last composition in the same collection.

\* There was also in the old church of Greenwich an inscription on brass in memory of Richard Bowyer, gentleman of the chapel and master of the children under king Henry VIII. Edward VI. queen Mary, and queen Elizabeth. He died 26 July, 1561, and was succeeded by Richard Edwards from Oxford.

There was also in the same church a stone, purporting that Ralph Dallans organ-maker deceased while he was making the organ, which was begun by him February 1672, and finished by James White his partner, who completed it, and erected the stone 1673. But the old church being pulled down soon after the year 1720, in order to the rebuilding it, not the least trace of any of these memorials is now remaining.





in-sci-en-ter iu-ue-nis fe -  
 quæ in-sci-en-ter iu-ue-nis fe -  
 -en-ter iu-ue-nis iu-ue-nisfe -  
 quæ in-sci-en-ter iu-ue-nisfe -  
 quæ in-sci-en-ter iu-ue-nis fe -

- ci & ig-nos-ce pæ-ni-ten-ti nam  
 - ci & ig-nos-ce pæ-ni-ten-ti  
 - ci & ig-nos-ce pæ-ni-ten-ti nam tu es  
 - ci & ig-nos-ce pæ-ni-ten-ti nam tu  
 - ci & ig-nos-ce pæ-ni-ten-

tu es De-us me-us nam tu es  
 nam tu es De-us me-us  
 De-us me-us nam tu es De-us me-  
 es nam tu es De  
 - - - ti nam tu es De -

De - us me - us

nam tu es De - us me - us ti - bi so - li fi -

us De - us me - us

us me - us ti - bi so - li

- us me - us De - us me - us ti - bi so - li

ti - bi so - li fi - dit

- dit a - ni - ma me - a ti - bi so - li fi - dit a - ni -

ti - bi so - li fi - dit a - ni - ma me -

fi - dit ti - bi so - li fi - dit a - ni - ma me -

fi - dit a - ni - ma me - a

a - ni - ma me - a a - ni - ma me - a

ma me a

- a a - ni - ma me - a a - ni - ma me -

a ti - bi so - li fi - dit a - ni - ma me - a tu es

ti - bi so - li fi - dit a - ni - ma me - a tu

tu es falus me - - -

tu es falus me - a, tu es fa - lus

tu es falus me -

falus me - a, tu es falus me -

es falus me - - - 3,

a, tu es fa - lus me - -

me - a tu es falus mea tu es fa -

a, tu es fa -

a, tu es fa - lus me - a, tu es fa -

tu es fa - lus me - a, tu es fa -

a, do - lo - rem me -

lus me - a, do - lo - rem me -

lus me - a, do - lo - rem me - - - um,

lus me - a, do - lo - rem me -

lus me - a, do - lo -

um te stan tur la chri mæ me

um, te stan tur lachrimæ me

te stan tur la chrimæ me

um te stan tur lachri mæ me

rem me um te stan tur la chrimæ me

æ, do lo rem me um

æ, do lo rem me um

æ, do lo rem me um testan

æ, do lo rem me um te

æ, do lo rem me

te stan tur la chrimæ me æ,

te stan tur la chrimæ me æ, fis

tur la chrimæ me æ,

stantur lachri mæ me æ fis memor Do

um te stan tur la chrimæ me æ,

fis memor Domi-ne, fis-memior Domine, fis memor  
 memor Domine, fis-memior Domine, fis  
 fis-memior Domine, fis-memior Do-  
 mine, fis-memior Domine, fis-memior Do-  
 fis-memior Domine, fis-memior Domine, fis-memior Do-  
 Do - - mi - - ne, bonæ uolun-  
 memor Do - - mi-ne, bonæ uolun-tatis tu-  
 - mi - - ne bonæ  
 - mine, bo-næ uolun-tatis tu-  
 - mi - - ne, bo-næ uoluntatis  
 - tatis tu - - æ bonæ uolun-  
 - æ, bonæ uoluntatis  
 uoluntatis tu - - æ,  
 - æ, bonæ uoluntatis tu - -  
 tu - - æ, bonæ uolun-tatis bonæ



tatis tu - - - æ, Nunc ex.

tu - - - æ, Nunc ex.

bonæ uoluntatis tu - - - æ, Nunc ex-au-

æ, tu - - - æ, Nunc ex-audi preces me-

uoluntatis tu - - - æ, Nunc ex-audi preces me-

audi preces meas, Nunc ex-

Nunc ex-audi preces me - - - as,

di preces me - - - as, Nunc ex-au-

- as, Nunc ex-audi preces Nunc

- - - as, Nunc ex-audi preces me - - -

audi preces me - - - as,

Nunc ex-audi preces me - - - as, & serui

di preces me - - - as preces me - - - as,

ex-audi preces preces me - - - as, &

- - - as, preces me - - - as,

& ferui et per æ - - - uum,  
 et per æ - - - uum, & ferui et per  
 & ferui et per æ - - - - - uum, &  
 ferui et per æ - uum, per æ - uum, & ferui  
 & ferui et per æ - - uum,  
 & ferui et per æ - - uum, tibi spiritus  
 æ - - - uum per æ - - uum, tibi spi  
 ferui et per æ - - - uum, tibi spiritus me -  
 et per æ - uum per æ - uum, tibi spiritus me -  
 & ferui et per æ - - uum, tibi  
 tibi spiritus me - - - us, tibi  
 - ritus me - - - us,  
 - us, tibi spiritus me - us,  
 us, tibi spiri - tus meus, tibi spiritus me  
 spiritus me - - - us, tibi spiritus me -



spiritus me - us, & ferui et  
 tibi spi - ritus me - us, & fer -  
 tibi spiritus me - us, & fer - ui et per æ -  
 us, me - us, & ferui et per æ -  
 us, tibi spi - ritus me - us, &  
 & ferui et per æ - uum, tibi  
 - ui et per æ - uum,  
 uum, tibi spi - ritus me - us.  
 uum, tibi spi - ritus meus, tibi spiritus me -  
 ferui et per æ - uum, tibi spiritus me -  
 spiritus me - us A - men.  
 tibi spi - ritus me - us A - men.  
 tibi spiritus me - us A - men.  
 us me - us A - men.  
 us tibi spi - ritus me - us A - men.

THOMAS TALLIS

## C A N O N

MI SE RE RE no

MI SE RE RE

MI SE RE RE nostri Do mine Mi fe

MI SE

MI SE RE RE no

MI

MI SE RE RE no

ftri Do mine

no ftri Do mi ne

re-re no ftri Mi fe re

RE RE no

ftri Mi fe re re no

SE

ftri Do mi ne Mi fe

Musical score for the first system. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for the piano accompaniment. The lyrics are in Latin and include: Mi-se-re-re no-stra, Mi-se-re-re no-stra, re no-stra Mi-se-re-re no-stra Do-stra, Do-stra mi-ne Mi-se-re-re, RE, re no-stra Mi-se-re.

Musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics include: Mi-se-re-re no-stra, Mi-se-re-re no-stra, mi-ne Mi-se-re-re, ne Mi-se-re-re, re no-stra Mi-se-re-re, no-stra Do-stra, re no-stra.

[illegible]

Musical score for "Gloria in excelsis Deo" by Johann Sebastian Bach. The score is written for multiple voices and instruments, with lyrics in Latin. The visible lyrics include:

- ftri no - ftri.  
 - ftri no - ftri.  
 ftri.  
 ftri.  
 no - ftri.  
 ftri no - ftri.  
 mi ne.  
 no - ftri Do - mi ne.

THOMAS TALLIS

The Miserere above exhibited is in its contexture extremely curious and artificial, as will appear by the following analysis of its parts.

- |   |                   |     |  |
|---|-------------------|-----|--|
| 1 | Superius Primus   | -   | Duæ Partes in una, Canon in unisono.   |
| 2 | Superius Secundus | -   | Canon in unisono.  |
| 3 | Discantus         | - - | { Quatuor partes in una, Canon in unisono, crescit in duplo, Arsin & Thesin. |
| 4 | Contratenor       | - - | Canon in unisono.  |
| 5 | Tenor             | - - | Voluntaria pars.   |
| 6 | Bassus primus     | - - | Canon in unisono.  |
| 7 | Bassus secundus   | -   | Canon in unisono.  |

RICHARD FARRANT, a fine old composer for the church, was a gentleman of the chapel royal in 1564, and after that master of the children of St. George's chapel at Windsor, with an allowance of 8l. 6s. 8d. per annum, for their diet and teaching. He was also one of the clerks and one of the organists of the same chapel. Upon occasion of these latter appointments he resigned his place in the chapel royal, but in 1569 was called to it again, and held it till 1580, when Anthony Todd was appointed in his room. His places in the chapel at Windsor he enjoyed to the time of his death, which is supposed to have been in 1585, Nathaniel Giles, then a bachelor in music, being sworn into both of them on the first day of October in that year. His compositions are in a style remarkably devout and solemn; many of them are printed in Barnard's Collection of Church-music above-mentioned, and a few in Dr. Boyce's cathedral music.

ROBERT PARSONS, or, as his name is spelt by Morley, PERSONS, was organist of Westminster abbey. The following epitaph on him is in Camden's Remains.

Upon Master Parsons, Organist at Westminster.

Death passing by and hearing Parsons play,  
 Stood much amazed at his depth of skill,  
 And said 'This artist must with me away,  
 For death bereaves us of the better still;  
 But let the quire, while he keeps time, sing on,  
 For Parsons rests, his service being done.

He was sworn of queen Elizabeth's chapel on the seventeenth day of October 1563, and was drowned at Newark upon Trent on the twenty-fifth of January, 1569. Many of his compositions are extant in MS.

Butler, in his *Principles of Music*, page 91, speaks in terms of high commendation of the *In Nomines* of Parsons, and also of those of Tye and Taverner \*.

## C H A P. IX.

**I**N what manner the theory of music was anciently taught in the universities of this kingdom, especially that of Oxford, may in some measure be collected from the accounts given by Wood of the studies and exercises of candidates for degrees in that faculty. As to the practice of it, it is evident that for many years it was only to be acquired in monasteries, and in the schools of cathedral and collegiate churches. The music lecture in Oxford was not founded till the year 1626; and before that time, although there were endowments for the support of professors, and the reading of lectures in divinity and other faculties, we meet with no account of any thing of the kind respecting music.

It is probable that this consideration, and a view to the benefit that might accrue to students in music, in common with those in-

\* The term *In Nomine* is a very obscure designation of a musical composition, for it may signify a fugue, in which the principal and the reply differ in the order of solmisation; such a fugue being called by musicians a *Fugue in Nomine*, as not being a fugue in strictness. Again, it may seem to mean some office in divine service, for in the Gradual of the Romish church the Introitus, *In festos sanctissimi nominis Jesu* has this beginning, 'In nomine Jesu omne genu flectatur:' and this latter circumstance seems to be decisive of the question. But upon looking into an *In Nomine* of Master Taverner, in that venerable old book intitled 'Morning and Evening Prayer and Communion set forth in four partes, to be sung in churches,' printed by John Day in 1565, it clearly appears that the term refers to the nineteenth Psalm, as it stands in the Vulgate, though it is the twentieth in our translation, and that by reason of the following verse in it, 'Lætabimur in salutari tuo: & in nomine Dei nostri magnificabimur.'

In the *Life of Milton* by his nephew Phillips, prefixed to the English translation of his *State Letters*, it is said that John Milton the father, who was so eminently skilled in music as to be ranked among the masters of the science in his time, composed an *In Nomine*, for which he received of a Polish prince a present of a gold chain and medal.



tended for other professions, from public lectures, were the motives with that princely-spirited man, Sir Thomas Gresham, to the foundation of that college in London known by his name, which within these few years has ceased to exist; and the endowment for the maintenance of persons of sufficient ability to read public lectures in the faculties and sciences of divinity, astronomy, music, geometry, law, physic, and rhetoric.

To this end he by his will, bearing date the fifth day of July 1575, declares the uses of a conveyance made by him dated the twentieth day of May preceding, to his lady and certain other trustees therein named, that is to say: 'As to a moiety of his buildings in London called the Roiall Exchange, after the determination of the particular estates in the whole by the said conveyance limitted, to the maior and cominalty and cittezens of London & their successors, willing and disposing that they shall every yere give and distribute to and for the sustentation, maynetenaunce, and findinge foure persons, from tyme to tyme to be chosen, nominated, and appointed by the said maior and cominalty and cittezens, and their successors, mete to rede the lectures of divynitye, astronomy, musicke, and geometry, within his then dwelling-house in the parish of St. Hellynes in Bishopsgate-streete, and St. Peeters the Pore, in the cittye of London, the somme of two hundred pounds of lawfull money of England, that is to say, to every of the said readers for the tyme beinge, the somme of fifty pounds yerely, for their sallaries and stipendes mete for foure sufficiently learned to reade the said lectures, the same to be paid at two usuall tearmes in the yere yerely, that is to say, at the feastes of th' annunciation of St. Mary the virgin, and of St. Mighell th' archangell, by even portions to be paid.'

And as concerning the other moiety which he had by his said will disposed to the wardens and cominalty of the mistery of the mercers of the cittye of London, the testator wills and disposes it to them and their successors that they shall 'yerely pay and distribute to and for the finding, sustentation, and mayntenance of three persons mete to read the lectures of law, phisicke, and rethoricke, within his dwelling-house aforesaid, 150l. viz. 50l. to each of the said three persons.'

These endowments, by the terms of the will were postponed during the life of lady Gresham. Sir Thomas died on the twenty-first day of November, 1579, and his lady on the third of November, 1596;

upon which the provisions for the lectures took effect. In the beginning of the year succeeding the death of lady Gresham, the mayor, &c. of London, and the Mercers Company wrote to the universities of Oxford and Cambridge, requesting a nomination to them severally of persons properly qualified for professors, in consequence of which nomination three were chosen from each university; the seventh, that is to say, the music professor, Dr. John Bull, was appointed by the special recommendation of queen Elizabeth.

Having elected the professors, the city and the Mercers Company next proceeded to settle the course and subjects of the lectures; and this was done by certain ordinances and agreements, bearing date the sixteenth day of January, 1597, between the mayor and commonalty and citizens of London on the first part, the wardens and commonalty of the mystery of mercers of the same city of the second part, and the lecturers elected and appointed and placed in Gresham-house on the third part.

It was for some time a matter of debate whether the lectures should be read in English or in Latin, or in both languages\*; the reasons for reading them, or at least the divinity lecture, in English, are extant in Strype's edition of Stowe's Survey, but at length it was agreed that they should be read in both languages.

The ordinances above-mentioned may be seen at large in Strype's edition of Stow, vol. II. Append. II. page 2, and also in the preface to Ward's Lives of the Gresham Professors: what concerns the music lecture is in these words:

' The solemn musick lecture is to be read twice every week, in manner following, viz. the theorique part for half an hour, or thereabouts; and the practise by concert of voice or of instruments, for the rest of the hour; whereof the first lecture to be in the Latin tongue, and the second in the English tongue. The days appointed for the solemn lectures of musick are Thursday and Saturday in the afternoons, between the hours of three and four; and because at this time Mr. Doctor Bull is recommended to the place by the queen's most excellent majesty, being not able to speak Latin, his lectures are permitted to be altogether in English so long as he shall continue the place of the music lecturer there.'

\* Book I. pag. 128, edit. 1720.



The ordinances above-mentioned appoint the days and hours for reading the several lectures; but these were not finally adjusted till the year 1631, when the reading was confined to the law terms, and that in the following order:

Monday,	Divinity.
Tuesday,	Civil Law.
Wednesday,	Astronomy.
Thursday,	Geometry.
Friday,	Rhetoric.
Saturday,	{ Physic.
	{ Music.

And this is the order now observed\*.

WILLIAM BIRD, supposed to be the son of Thomas Bird, one of the gentlemen of the chapel in the reign of Edward VI. † was one of the children of the same; and, as it is asserted by Wood in the Ashmolean MS. was bred up under Tallis. There are some particulars relating to this eminent person that embarrass his history, and render it difficult to ascertain precisely either the time of his birth, or his age when he died, and consequently the period in which he flourished. That he was very young in the reign of Edward VI. may be concluded from the circumstance that he lived till the year 1623, at which time, supposing him to have been born in the first year of that prince's reign, viz. anno 1546, he must have been of the age of seventy-seven. And yet there are many of his compositions, particularly masses, extant, which must be supposed to have been made while

\* In the eighth year of the present king an act of parliament passed for carrying into execution an agreement of the city and the mercer's company with the commissioners of the excise revenue for the purchase of Gresham-college, and the ground and buildings thereunto belonging, and for vesting the same in the crown for the purpose of erecting and building an excise-office there, and for enabling the lecturers of the said college to marry, notwithstanding any restriction contained in the will of Sir Thomas Gresham, knight, deceased.

The bill was strongly opposed in the house of commons by the professors, with Dr. Pemberton, the physick professor, at their head; but a clause being inserted therein that gave him an additional sum of 50l. a year for his life, he was satisfied, as were the other professors with the sum of 50l. a year in lieu of their apartments in the college over and above their stipends, and that provision in the act that left them at liberty to marry. The city, and also the mercer's company were obliged to find and provide a proper and sufficient place or places for the professors to read in; and accordingly the lectures are now read in a room over the Royal Exchange.

† Besides being a gentleman of the chapel, it seems that he was clerk of the cheque. He died in 1561.

the church service was in Latin, and bespeak him to have arrived at great excellence in his faculty before the final establishment of the liturgy under queen Elizabeth. The most probable conjecture that can be formed touching this particular seems to be, that he was a child of the chapel under Edward VI. and as his name does not occur in the chapel establishment of queen Mary, that he was either not in her service, or if he was, that he did not receive a stipend as Tallis and others did whose names are entered on the roll.

There can be very little doubt, considering the time when they lived, and the compositions by them published separately and in conjunction, but that both Tallis and Bird were of the Romish communion. It was not to be expected that in those times the servants of the chapel should be either divines or casuists, therefore it is not to be wondered at if Tallis in particular accommodated himself to those successive changes of the national religion which were made before the reformation was completed ; or that he and Bird should afterwards fall in with that establishment which banished superstition and error from the church, and become good and sincere protestants.

Upon the accession of queen Elizabeth, and the resolutions taken by her to reform the choral service, Richard Bowyer, who had been master of the children under king Henry VIII. Edward VI. and queen Mary, was continued in that station ; Dr. Tye, who seems to have been out of employ during the reign of queen Mary, and William Blitheman were made organists, and Tallis continued a gentleman of the chapel royal. As to Bird, there seems to have been no provision made for him at court : on the contrary he went to Lincoln, of which cathedral he had been chosen organist in 1563 ; nor does it appear that he had any employment in the chapel till the year 1569, when he was appointed a gentleman thereof in the room of Robert Parsons, who about a month before, by accident, was drowned at Newark upon Trent \*. Upon his being elected into the chapel, Bird was permitted by the dean and chapter to execute his office of organist of Lincoln by a substitute named Butler, of whom there are no memorials remaining.

It appears that in 1575 Tallis and Bird were both gentlemen, and also organists of the royal chapel ; but the time of their appointment to this latter office cannot now be ascertained.

\* This disaster befel Parsons January 25, 1569, and Bird was sworn in his room February 22, in the same year. Cheque Book.

Wood, in his account of Morley, Fasti, anno 1588, says of Bird that he was skilled in the mathematics; and it there and elsewhere appears that Morley, who was his disciple, was taught by him as well mathematics as music.

These are all the particulars of his life that can now be recovered, excepting that he died on the fourth day of July in the year 1623, and that he had a son named Thomas, educated in his own profession, who in the year 1601 was the substitute of Dr. John Bull, and while he was travelling abroad for the recovery of his health, read the music lecture for him at Gresham college.

The compositions of Bird are many and various; those of his younger years were mostly for the service of the church, and favour strongly the supposition that he then adhered to the Romish communion; for with what reason can it be imagined that a protestant musician should, not to mention other Latin offices, compose masses? and of these there are three at least of Bird's actually in print, one for three, another for four, and another for five voices.

The work herein before spoken of, entitled '*Cantiones, quæ ab argumento sacræ vocantur, quinque et sex partium, Autoribus Thomæ Tallisio et Guilielmo Birdo,*' London 1575, oblong quarto, was composed by Bird, in conjunction with Tallis, and seems to be the earliest of his publications, though he must at that time have been somewhat advanced in years. He also composed a work of the same kind entitled '*Sacrarum Cantionum, quinque vocum,*' printed in 1589, among which is that noble composition '*Civitas sancti tui,*' which for many years past has been sung in the church as an anthem to the words '*Bow thine ear, O Lord.*'

Besides these he was the author of a work entitled '*Gradualia, ac Cantiones sacræ, quinis, quaternis trinisque vocibus concinnatæ. lib. primus. Authore Gulielmo Byrde, Organista regio Anglo.*' Of this there are two editions, the latter published in 1610.

In the dedication of this work to Henry Howard, earl of Northampton, the author testifies his gratitude to that nobleman for the part he had taken in procuring for him and his fellows in the royal chapel an increase of salary. His words are these: '*Te suatore ac rogatore, serenissimus rex (exemplo post regis Edouardi tertii ætatem inaudito) me sociosque meos, qui ipsius majestati in mu-*

*ficiis*

‘ sicis deseruimus, nouis auxit beneficiis, & stipendiorum incrementis \*.

The contents of this first book of the Gradualia are antiphons, hymns, and other offices, in the Latin tongue for the festivals, that is to say, In festo Purificationis, In festo omnium sanctorum, In festo corporis Christi, In festo nativitatis beatæ Mariæ Virginis, and others, probably composed during the reign of queen Mary.

Another collection of the like sort, and by the same author, was published by him in the same year 1610, with this title, ‘ Gradualia, seu cantionum sacrarum: quarum aliæ ad quatuor, aliæ vero ad quinque et sex voces editæ sunt.’

These, with the masses above-mentioned, after a careful enquiry, seem to be the whole of the compositions for the church, published by Bird himself, and that he should think it proper to utter them in the reign of James the First, and at a time when the church had rejected these and numberless other offices of the like kind, which formerly made a part of divine service, can only be accounted for by that disposition which then prevailed in the public to receive and admire whatever had the sanction of his name.

Although it appears by these his works that Bird was in the strictest sense a church musician, he occasionally gave to the world compositions of a secular kind; and he seems to be the first among English musicians that ever made an essay in the composition of that elegant species of vocal harmony the madrigal. The *La Verginella* of Ariosto which he set in that form for five voices, being the most ancient musical composition of the kind to be met with in the works of English authors.

To speak of his compositions for private entertainment, there are extant these that follow:

‘ Songs of sundry natures, some of grauitie, and others of myrth, fit for all companies and voyces, printed in 1589.’

\* This passage has an allusion to a grant of James I. anno 1604, after a long and chargeable suit, with the furtherance of the earl of Northampton, and other honourable persons, whereby the stipends of the gentlemen of the chapel were encreased from thirty to forty pounds per annum, and the allowance for the twelve children from six-pence to ten pence per diem, with a proportionable increase of salary to the serjeant, the two yeomen, and the groom of the vestry. A memorial of this grant is entered in the cheque-book of the chapel-royal, with an anathema upon whosoever shall take out the leaf. A copy of the whole verbatim is inserted in a subsequent page of this volume.

‘ Pfalmes,

‘ Psalmes, sonets, and songs of sadnes and pietie made into musick of five parts, whereof some of them going abroad among divers in untrue coppies, are here truly corrected; and th’ other being songs very rare and newly composed, are here published for the recreation of all such as delight in musicke, by William Byrd, one of the Gent. of the Queens Majesties royall chappell.’

The last of his works published by himself is entitled ‘ Psalmes, Songs, and Sonets: some solemne, others joyfull, framed to the life of the words, fit for voyces or viols of 3, 4, 5, and 6 parts.’ Lond. 1611.

Besides these he was the author of many compositions published in collections made by other persons, namely, that entitled ‘ Parthenia, or the maiden-head of the first musick that ever was printed for the virginals, composed by three famous masters William Byrd, Dr. John Bull, and Orlando Gibbons, gentlemen of her majesties chappell,’ in which are three lessons for that instrument of his composition. In the printed collections of services and anthems published at sundry times, namely, those of Day and Barnard, are many composed by him, and still many more which exist only in the manuscript books of the king’s chapel, the cathedral, and collegiate churches of this kingdom.

That he was an admirable organist there cannot be the least doubt: a very good judge of music, who was well acquainted with him, says that ‘ with fingers and with pen he had not his peer \*;’ and we need but advert to his compositions to judge of his style and manner of playing on that noble instrument. If he had, as the passage above-cited seems to indicate, a free and voluble hand, we may reasonably conclude that the exercise of it was sufficiently restrained and corrected by his judgment; and that his voluntaries were enriched with varied motion, lofty fugues, artful syncopations, original and unexpected cadences, and, in short, all the ornaments of figurate descant, forming a style solemn, majestic, and devout.

His music for the virginals, or, as we should now say, his lessons for the harpsichord, are of a cast proper for the instrument; and as we cannot but suppose that he was able to play them himself, bespeak in him a command of hand beyond what will readily be conceived of by those who imagine, as is the truth in many instances, that the

\* See the verses of John Baldwin in a subsequent page.

powers of execution, as well in instrumental as vocal music, have been increasing for two centuries past even to this day. In the collection entitled *Parthenia* above-mentioned, the lessons of Bird are none of the easiest; but in a manuscript collection, consisting solely of his own compositions, and presented by him to a scholar of his, the lady Nevil, are some as difficult to execute as any of modern times. In this collection is that composition taken notice of by Dr. Ward in his *Life of Dr. Bull*, entitled ‘Have with you to Walsingham\*.’

\* This lesson is mentioned by Dr. Ward, as being in a manuscript volume in the library of Dr. Pepusch, the contents whereof he has given at large; in that collection it stands the first, and is called only *Walsingham*. The Doctor in a note styles it ‘As I went to Walsingham,’ and says, without vouching any authority, that this tune was first composed by Bird with twenty-two variations, and that afterwards thirty others were added to it at different times by Dr. Bull.

Dr. Ward in this note seems to confound the lesson with the tune; for it is more than probable that it was composed upon the ground of a tune to an old interlude or ballad in the Pepy’s collection mentioned by Dr. Percy in his *Reliques of ancient English Poetry*, vol. II. pag. 91, and beginning thus:

‘ As I went to Walsingham,  
 ‘ To the shrine with speede,  
 ‘ Met I with a jolly palmer  
 ‘ In a pilgrime’s weede.  
 “ Now God you save you jolly palmer!  
 “ Welcome lady gay,  
 “ Oft have I sued to thee for love,  
 “ Oft have I said you nay.”

To confirm this opinion of the Doctor’s mistake, it may be observed that many of Bird’s lessons were composed on old grounds or popular tunes: to give an instance of one in particular, in Lady Nevil’s book above-mentioned is a lesson of Bird, intitled *Sellenger’s*, i. e. *St. Leger’s Round*; this *Sellenger’s Round* was an old country dance, and was not quite out of knowledge at the beginning of the present century, there being persons now living who remember it. Morley mentions it in his *Introduction*, pag. 118, and Taylor the water-poet, in his tract entitled ‘*The world runs on wheels*,’ and it is printed in a collection of country dances published by John Playford in 1679, the notes of it are as follow:



But, notwithstanding the number and variety of Bird's compositions, the most permanent memorials of his excellencies are his motets and anthems, to which may be added a fine service in the key of D with the minor third, the first composition in Dr. Boyce's Cathedral Music, vol. III. and that well known canon of his 'Non nobis Domine,' concerning which in this place it is necessary to be somewhat particular.

There seems to be a dispute between us and the Italians whether the canon 'Non nobis Domine' be of the composition of our countryman Bird or of Palestrina. That it has long been deposited in the Vatican library, and there preserved with great care, has been confidently asserted, and is generally believed; and that the opinion of the Italian musicians is that it was composed by Palestrina may be collected from this, that it has lately been wrought into a concerto in eight parts, and published at Amsterdam in the name of Carlo Ricciotti, with a note that the subject of the fugue of the concerto is a canon of Palestrina; and that subject is evidently the canon above-mentioned in all its three parts.

Now though it is admitted that the canon 'Non nobis Domine' does not occur among any of the works of Bird above enumerated, and that its first publication was by John Hilton, at the end of his collection of Catches, Rounds, and Canons, printed in 1652; yet there seems to be evidence more than equipollent to what has yet been produced on the other side of the question, that he and he only was the author of it: in such a case as this tradition must be deemed of some weight, it is hard to conceive that a falsehood of this kind could ever gain credit, and still harder that it should maintain its ground for near two centuries. Dr. Pepusch in his Treatise of Harmony has expressly ascribed it to Bird, and if he and the rest of the world concurred in believing it to be a composition of his, we at this day, without any substantial evidence to the contrary, can hardly be justified in doubting whether he or another was the author of it.

From the nature of his works it is easy to discover that Bird was a man of a grave and serious temper, the far greater part of them being

Bird's lesson called Sellenger's Round above mentioned is apparently a set of variations on the country-dance of the same name; and it is highly probable that the lesson 'As I went to Walsingham,' was also a set of variations on the tune of some old ballad which had these for its initial words.



for the church ; and as to the rest, they are in general as he terms them, ‘ Psalmes and songs of sadnes and pietie.’ Nevertheless he could upon occasion exercise his fancy on lighter subjects, but never in the composition to words of an indecent or profane import. Twice in his life it seems he made an essay of his talent for light music in the composition of the madrigals, ‘ La Verginella è simile un rosa’ and ‘ This sweet and merry month of May’ : \* of the former of which Peacham says it is not to be mended by the best Italian of them all.

There is extant of Bird one, and one only essay in that kind of composition which tends to promote mirth and good fellowship by drinking and singing, namely, the Round or Catch. It is printed in Hilton’s collection ; the words are ‘ Come drink with me,’ &c.

Morley relates that Bird and master Alfonso, [the elder Ferabosco] in a virtuous contention, as he terms it, in love betwixt themselves, made upon the plain-song of a Miserere each to the number of forty ways, and that they could have made infinite more at their pleasure. From which it is to be inferred that he was a man of an amiable disposition, and that between him and his competitor [Ferabosco] there was none of that envy which sometimes subsists between the professors of the same art, and which, as Morley insinuates, is chargeable on the times when they both lived.

The testimonies to the merits of this most excellent musician are almost as numerous as the authors, at least of this country, who have written on the science or practice of music since his time. In the cheque-book of the chapel royal he is called the father of music ; and in the commendatory verses before the second part of the Gradualia, ‘ Britannico musicæ parenti.’ Morley styles him ‘ his louing master ‘ neuer without reuerence to be named of musicians ;’ and Peacham asserts, that even by the judgment of France and Italy he was not excelled by the musicians of either of those countries. Speaking of

\* Taken from the Orlando Furioso, canto primo. The first of these madrigals is in five parts, and is printed at the end of the ‘ Psalmes, sonets, and songs of sadnes and pietie ;’ a translation of the words fitted to the same notes, may be seen in a collection entitled ‘ Musica Transalpina ;’ the other madrigal is printed in a collection entitled ‘ The first sett of Italian madrigals Englished by Thomas Watson,’ it is set both in five and six parts. In the title-page of the latter book the two latter madrigals are said to be composed after ‘ the Italian vaine at the request of the sayd Thomas Watson.’



his Cantiones sacræ and Gradualia, he says, what all must allow who shall peruse them, that they are angelical and divine; and of the madrigal La Verginella, and some other compositions in the same set, that they cannot be mended by the best Italian of them all.

Besides his salaries and other emoluments of his profession, it is to be supposed that Bird derived some advantages from the patent granted by queen Elizabeth to Tallis and him, for the sole printing of music and music paper: Dr. Ward speaks of a book which he had seen with the letters T. E. for Thomas East, Est, or Este, for he spelt his name in all of these three ways, who printed music under that patent.

Tallis died in 1585, and the patent, by the terms of it, survived to Bird, who, no doubt for a valuable consideration, permitted East to exercise the right of printing under the protection of it: and he in the title-page of most of his publications styles himself the assignee of William Byrd. This patent granted for twenty-one years expired in 1595; and afterwards another, containing a power to seize music books and music paper was granted to Morley.

The music printed under this patent was in general given to the world in a very elegant form, for the initial letters of the several songs were finely ornamented with fanciful devices; every page had an ornamented border, and the notes, the heads whereof were in the form of a lozenge, were well cut, and to a remarkable degree legible.

Wood seems to have erred in ascribing to Bird an admired composition in forty parts, which he says is not extant. Compositions in forty parts are not very common; there is one of Tallis, of which an account has been given in a preceding page, and is probably the composition alluded to by Wood, who seems to have been guilty of a very excusable mistake of one eminent musician for another.

In a manuscript collection of motets, madrigals, fantazias, and other musical compositions of sundry authors, in the hand-writing of one John Baldwine, a singing-man of Windsor, and a composer himself, made in the year 1591, are many of the motets of Bird in score. The book is a singular curiosity, as well on account of its contents, as of certain verses at the end, composed by Baldwine himself, in which the authors whose works he had been at the pains of collecting, are severally characterised. The verses are very homely, but the eulogium on Bird is so laboured, and bespeaks so loudly the estimation in which

which he was held, as well abroad as at home, that the insertion of the whole will hardly be thought to need an apology.

Heede, here, behold and see all that musiciens bee:  
What is inclosde herein, declare I will begine.

A store-houffe of treasure this booke may be saide  
of songes most excelente and the beste that is made,  
collected and chosen out of the best autours  
both stranger and english borne, whiche be the best makers  
And skilfullst in musike, the science to sett foorth  
as hercin you shall finde if you will speake the truthe.  
there is here no badd songe, but the best can be hadd.  
the cheefest from all men: yea there is not one badd,  
and such sweet musike as dothe much delite peeple  
bothe unto men at home and birds abroad in felde.  
the autours for to name I maye not here forgett,  
but will them now downe put and all in order sett.  
I will begine with white, shepper, tye, and tallis  
parsons, gyles, mundie th'oulde one of the queenes pallis  
mundie ponge, th'oulde mang sonne and like wyse others moe;  
there names would be to longe, therefore I let them goe;  
Yet must I speake of moe euen of straingers also:  
and firste I must bringe in alonso ferabosco,  
A stranger borne he was in italie as I here;  
Italians saie of hime in skill he had no peere.  
luca merensio with others manie moe,  
as philipp demonte the emperour's man also;  
and orlando by name and ecke crequillion,  
cipriano rore: and also andreon.  
All famous in there arte, there is of that no doute:  
there workes no lesse declare in euerie place aboute  
yet let not straingers bragg, nor they these soe commende;  
for they maye now geue place and sett themselves behynd  
An englishe man by name, willm birde for his skill  
whiche I should haue sett first, for soe it was my will  
whose greate skill and knowledg dothe excelle all at this tyme  
and far to strange countries abroad his skill dothe thpne:  
famous

famous men be abroad, and skilful in the arte,

I do confesse the same and will not from it starte;

but in ewrope is none like to our englishe man,

which doth so farre exceede, as trulie I it scan,

as ye cannot finde out his-equale in all thinges

throwghe out the worlde so wide, and so his fame now ringes.

With fingers and with penne he hathe not now his peere;

for in this world so wide is none can him come neere.

the rarest man he is in musicks worthie arte

that now on earthe dothe live: I speake it from my harte:

or heere to fore hath been or after him shall come:

none such I feare shall rise that may be calde his sonne.

¶ famous man! of skill and iudgemente greate profounde;

lett heauen and earth ringe out thy worthie praise to sownde;

nepe lett thy skill it selfe thy worthie fame recorde.

to all posteritie thy due desert afforde;

and lett them all which heere of thy greate skill then saie

fare well, fare well thou prince of musicke now and ape;

fare well I say, fare well, fare well and here I end

fare well melodious birde, fare well sweet musicks frende::

all these things do I speake not for rewarde or bribe;

nor yet to flatter him or sett him vpp in pride,

nor for affeccion or ought might moue there towe;

but euen the truth reporte and that make known to powe.

Io heere I end farewell, committinge all to god;

who kepe us in his grace and shilde us from his rodd.

finis.— Jo. Baldwine.

The two following motets, the one printed in the second part of the Gradualia, and the other in the Cantiones Sacrae, are evidences of the skill and abilities of this admirable church musician.

Of the latter of these compositions it is to be remarked that it is in eight parts, that is to say, Superius primus et secundus, Contratenor primus et secundus, Tenor primus et secundus, and Bassus primus et secundus; and that in the printed book each of these eight parts is in canon of two in one, rectè et retro. The whole is, in the judgment of some of the ablest musicians at this day living, a most stupendous contrivance.

VE - NI -

VE - NI - TE ex-ul-te-mus Dò - mi - no ex-ul -

VE - - NI - - TE

VE -

This system contains the first five staves of the musical score. The top staff is a vocal line with lyrics 'VE - NI -'. The second staff continues the vocal line with 'VE - NI - TE ex-ul-te-mus Dò - mi - no ex-ul -'. The third staff is a piano accompaniment line with 'VE - - NI - - TE'. The fourth and fifth staves are additional piano accompaniment lines, with the fifth staff ending with 'VE -'.

- TE ex-ul-te-mus Dò - mi - no Do - - mi -

- te - mus Do - mi - - no ve - - ni - - te

ex-ul-te-mus Dò-mi - no ex-ul-te-mus Domi - no ve -

VE - - NI - - TE ex-ul-te-mus Dò - mi

- NI - - - TE

VE - - - NI - - - TE

This system contains the next five staves. The top staff continues the vocal line with '- TE ex-ul-te-mus Dò - mi - no Do - - mi -'. The second staff continues with '- te - mus Do - mi - - no ve - - ni - - te'. The third staff continues with 'ex-ul-te-mus Dò-mi - no ex-ul-te-mus Domi - no ve -'. The fourth staff continues with 'VE - - NI - - TE ex-ul-te-mus Dò - mi'. The fifth staff continues with '- NI - - - TE'. Below the staves, the lyrics 'VE - - - NI - - - TE' are written.

no ex-ul-te-mus Do-mi-no Ju-bi-le-mus Do-mi-no Do-mi-no  
 ex-ul-te-mus Do-mi-no Do-mi-no  
 ni-te ex-ul-te-mus Do-mi-no Ju-bi-le-mus Do-mi-no  
 ve-ni-te ex-ul-te-mus Do-mi-no  
 ex-ul-te-mus Do-mi-no Do-mi-no

bi-le-mus De-o Ju-bi-le-mus  
 Ju-bi-le-mus De-o  
 bi-le-mus De-o De-o Ju-bi-le-mus  
 Ju-bi-le-mus De-o Ju-bi-le-mus De-o  
 Ju-bi-le-mus De-o Ju-bi-le-mus  
 Ju-bi-le-mus De-o Ju-bi-le-mus

De - o Ju-bi-lemus De - o Ju-bi-lemus  
 Ju-bi-lemus De - o fa-lu-ta-ri  
 De-o Ju-bi-lemus De-o Ju-bi-lemus De-o fa-lu-  
 Ju-bi-lemus De - o  
 De - o Ju-bi-lemus De - o  
 De-o Ju-bi-lemus De - o De - o

Le - o fa-lu-ta-ri nos - - - tro  
 nos - - - tro fa-lu-ta-ri nos - - - tro fa-lu-  
 - ta - ri nos - - - tro fa-lu-ta-ri nos - - - tro fa-  
 fa-lu-ta-ri nos - - - tro fa-lu-ta-ri  
 De - - o fa-lu-ta-ri nos - - - tro  
 fa - - lu-ta-ri nos - - - tro fa-lu-

fa - lu -  
 ta - ri nos - - - - - tro fa - lu -  
 lu - ta - ri nos - tro fa - lu - ta - ri nos - tro  
 nos - - - - - tro fa - lu - ta - ri nos - tro fa -  
 fa - lu - ta - ri nos - - - - - tro fa - lu -  
 ta - ri nos - - - - - tro fa - lu - ta - ri

ta - ri nos - - - - - tro proe -  
 ta - ri nos - - - - - tro proe - occu - pe - mus  
 fa - lu - ta - ri nos - tro proe -  
 lu - ta - ri nos - - - - - tro proe - occu -  
 ta - ri nos - - - - - tro  
 fa - lu - ta - ri nos - - - - - tro



oc - cu - pe - mus fa - ci - em e - - - jus  
 fa - ci - em e - - - jus prae - oc - cu - pe - - mus  
 oc - cu - pe - mus fa - ci - em e - jus prae - oc - cu - pe - mus  
 - pe - mus fa - ci - em e - jus prae - oc - cu - pe -  
 prae - oc - - cu - pe - mus fa - ci - em e - - - jus  
 prae - oc - cu - pe - mus fa -

prae - oc - cu - pe - mus fa - ci - em e - - -  
 fa - ci - em e - - - jus fa - ci - em  
 fa - ci - em e - - -  
 - mus fa - ci - em e - - - jus fa - ci - em e -  
 fa - ci - em e - - - jus  
 - ci - em e - - - - - - - jus fa - ci - em



-jus in con -

e - - jus

-jus in con -

-jus in con-fef-si-o -

in con-fef-si-o -

e - - jus e - - - jus

-fef-si-o - -ne in con -

in con-fef-si-o - -ne in

-fef-si-o - -ne in con-fef-si-o -

-ne in con-fef-si-o -

-ne in con -

in con-fef-si-o - -ne

- fef-si - o - - - - ne

con-fef-si - o - - ne Ju -

- - ne et in Pfal-mis Ju-bi-le-mus Ju -

- ne in con-fef-si - o - - ne

- fef-si - o - - ne Ju-bi-le-mus

et in Pfal-mis Ju-bi-le-mus Ju -

et in Pfal-mis Ju-bi-le

- bi-le-mus e - - - i

- bi-le-mus e - - - i

et in Pfal-mis Ju-bi-le

et in Pfal-mis Ju-bi-le

- bi-le-mus e - - - i

-mus Ju-bi-le-mus e - i

Ju-bi-le-mus e - i

et in Pfal-mis

-mus Ju-bi-le-mus e - i e - i

-mus Ju-bi-le-mus e - i et in Pfal-mis

et in Pfal-mis

et in Pfal-mis

Ju-bi-le-mus

et in Pfal-mis

Ju-bi-le - mus e - i Ju-bi-le-mus

Ju-bi-le-mus e - i et in

et in Pfal-mis et in Pfal-mis

Ju - bi - le - mus e - i

et in Pfal - mis Ju - bilemus Ju - bilemus e - i

Pfal - mis Ju - bilemus e - i

Ju - bilemus e - i

et in Pfal - mis Ju - bilemus e - i

et in Pfal - mis Ju - bilemus e - i

et in Pfal - mis Ju - bilemus e - i

e - i

i Ju - bilemus e - i et in

-lemus Ju - bilemus e - i e - i

Ju - bilemus Ju - bilemus e - i

et in Pfal-mis Ju-bilemus Ju-bilemus e - - i - -  
 - i et in Pfal-mis Jubilemus Ju-bilemus e - -  
 et in Pfal-mis Jubi - le - mus e - - i Ju-bi - le-mus e - -  
 Pfal-mis Jubi-le-mus e - i, Ju-bi - le - mus e - -  
 et in Pfal-mis Jubile-mus e - -  
 et in Pfal-mis Jubile-mus e - i Ju-bi-le-mus e - -

Al - le lu - ia Al-le-lu-ia  
 - i Al - le-lu - ia  
 - i Al - le-lu - ia Al - le-lu - ia Al-le-lu -  
 - i Al - le-lu - ia Al - le-lu - ia Al-le-lu-ia  
 - i Al - le-lu - ia Al - - le -  
 - i Al - le-lu - ia

Al-le-lu-ia Alle-lu-ia Alle-lu-ia

Al-le-lu-ia Alle-lu-ia Alle-lu-ia Alle-lu-ia

Al-le-lu-ia Alle-lu-ia Alle-lu-ia Alle-lu-ia

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Al-le-lu-ia Al-le-lu-ia

Al-le-lu-ia

Al-le-lu-ia

Al-le-lu-ia

Al-le-lu-ia





## CANON RECTE ET RETRO

DI-LI-GES Do-mi-num De-um tu-um ex to-to

DI-LI-GES Do-mi-num Deum tu-um De-um tu-

DI-LI-GES Do-mi-num Deum tu-um ex to-to cor-

DI-LIGES Domi-num De-um tu-um tu-um

DI-LIGES Dominum Deum tu-um ex to-to cor-de tu-

DI-LIGES Domi-num De-um tu-um ex

DI-LI-GES Do-mi-num Deum tu-um ex

DI-LI-GES Do-mi-num De-um tu-um tu-um



cor-de tu-o ex-to-to cor-de & in-to-

um ex-to-to cor-de tu-o cor-de tu-

de tu-o tu-o ex-to-to cor-de tu-

ex-to-to cor-de tu-o ex-to-to corde tu-o

o tu-o ex-to-to cor-de tu-o ex-to-to cor-

to-to cor-de tu-o tu-o ex-to-to corde

to-to corde tu-o ex-to-to cor-de tu-

ex-to-to cor-de tu-o &

- ta ani - ma tu - a a - ni - ma tu - a  
 - o & in to - ta ani - ma tu -  
 - o & in to - ta a - ni -  
 & in to - ta a - ni - ma tu - a tu - -  
 - de tuo & in to - ta a - ni - ma tu - a ani - ma  
 - tu - o & in to - ta a - ni - ma & in to - ta  
 - o & in to - ta a - ni - ma tu - - a  
 in to - ta a - ni - ma tu - a & in to -

& in to-ta men-te tu-a men-te tu-a in men-  
 a tu-a & in to-ta men-te tu-  
 ma tu-a & in men-te tu-a  
 a & in to-ta men-te tu-a in  
 tu-a & in to-ta men-te tu-a  
 a ni ma tu-a & in to-ta mente tu-a men-te  
 & in to-ta men-te tu-a in  
 ta men-te tu-a & in to-ta men-

- te tu - a Di - li - ges pro - xi - mum tu - um  
 - a tu - a Di - li - ges pro - xi - mum tu - um tu -  
 tu - a Di - li - ges pro - xi - mum tu - um fi - ut  
 men - te tu - a Di - li - ges pro - xi - mum tu - um Di -  
 - a tu - a Di - li - ges pro - xi - mum tu - um fi - cut te ip -  
 tu - a tu - a Di - li - ges pro - xi - mum tu - um fi -  
 mente tu - a Di - li - ges pro - xi - mum tu - um  
 - te tu - a Di - li - ges pro - xi - mum tu - um fi -

tu-um Di-li-ges pro-xi-mum tu-um fi-cut te ip-  
 um fi-cut te ip-fum Di-li-ges pro-  
 te ip-fum te ip-fum Di-li-ges pro-xi-mum  
 -li-ges pro-xi-mum tu-um fi-cut te ip-fum  
 sum pro-xi-mum tu-um fi-cut te ip-fum te  
 -cut te ip-fum fi-cut te ip-fum pro-xi-mum tu-  
 Di-li-ges pro-xi-mum tu-um pro-  
 -cut te ip-fum pro-xi-mum tu-um fi-

- fum Di - li - ges pro - ximum tu - um fi -  
 - ximum tu - um tu - um fi - cut te ip - sam fi - cut  
 tu - um fi - cut te ip - sam Di - li - ges proxi -  
 fi - cut te ipsum fi - cut te ip - sam  
 ipsum Di - li - ges pro - ximum tu - um fi - cut te ip - sam pro -  
 um fi - cut te ipsum Di - li - ges pro - ximum tu - um fi - cut  
 - ximum tu - um fi - cut te ip - sam Di - li - ges  
 - cut te ip - sam pro - ximum tu - um fi - cut te ip - sam

- cut te ip - sum Di - li - ges pro - xi - mum tu - um

te ip - sum Di - li - ges pro - xi - mum tu - um fi - cut

- mum tu - um fi - cut te ip - sum Di - li - ges pro -

Di - li - ges pro - xi - mum tu - um pro - xi - mum tu - um

- xi - mum tu - um fi - cut te ip - sum fi - cut te ip -

te ip - sum fi - cut te ip - sum Di - li - ges pro

fi - cut te ip - sum pro - xi - mum tu -

Di - li - ges pro - xi - mum tu - um fi - cut

fi-cut te ip-fum ip-fum

te ip-fum te ip-fum

- xi-mum fi-cut te ip-fum

fi-cut te ip-fum te ip-fum

- - - fum fi-cut te ip-fum

- xi-mum tu-um fi-cut te ip-fum

- um fi-cut te ip-fum

te ip-fum te ip-fum

WILLIAM BIRD



## C H A P. X.

**A**LFRONSO FERABOSCO, as Dr. Wilson used to say, was born of Italian parents, at Greenwich in Kent. He never arrived to any academical honours in the faculty of music, nor does it appear that he had even any employment in the royal chapel, or about court, nevertheless he is ranked among the first musicians of Elizabeth's time. Morley says that in a virtuous contention betwixt them, he and Bird made above forty waies, as he terms it, upon the plain-song of a certain Miserere; and Peacham speaks of another between the same persons, to wit, who of the two should best set the words of a certain ditty, 'The Nightingale so pleasant and so gay,' in which Ferabosco succeeded so well, that, in the judgment of Peacham this composition, as also another of his, 'I saw my lady weeping,' for five voices, cannot be bettered for sweetness of air and depth of judgment\*.

He had a son of the same Christian name, who for that reason is often mistaken for his father; he was the author of a book with this simple title, 'Ayres by Alfonso Ferrabosco,' printed in folio, 1609, with the following commendatory verses by Ben Johnson.

To my excellent friend Alfonso Ferrabosco.

To urge my lou'd Alfonso that bold fame  
Of building townes and making wild beasts tame  
Which musique had; or speak her known effects,  
That she removeth cares, sadness ejects,  
Declineth anger, persuades clemency,  
Doth sweeten mirth and heighten pietie,  
And is't a body often ill inclin'd,  
No less a foueraign cure then to the mind:  
T' alledge that greatest men were not asham'd  
Of old, euen by her practice to be fam'd,

\* Both printed in the Musica Transalpina, published by N. Yonge in 1588.

To say indeed she were the soul of heaven,  
 That the eight sphere, no less than planets seaven  
 Mou'd by her order, and the ninth more high,  
 Including all were thence call'd harmony ;  
 I yet had utter'd nothing on thy part,  
 When these were but the praises of the art,  
 But when I haue saide the proofes of all these be  
 Shed in thy songs, 'tis true, but short of thee.

Besides these verses there are prefixed to the book the following :

Musick's maister and the offspring  
 Of rich musick's father,  
 Old Alfonso's image liuing,  
 These fair flowers you gather  
 Scatter through the British soile ;  
 Give thy fame free wing,  
 And gaine the merit of thy toyle.  
 We whose loues affect to praise thee,  
 Beyond thine own deserts can neuer raise thee.

By 'T. Campion, Doctor in Physicke \*.

Besides the two above-mentioned, there was another named John, of the family of Ferabosco, a musician also, as appears by an evening service of his composing in D, with the major third, well known in Canterbury and other cathedrals ; as one of the same surname was formerly organist of Ely minster, it is not improbable but that the above person was he. A few years ago there was a Mostyn Ferabosco, a lieutenant in the royal navy, from which circumstance it is very probable that the family is yet in being.

\* Of this Thomas Campion Wood says, *Faeti*, vol. I. pag. 229, that he was an admired poet and musician ; there is extant of his an *Art of Poesie* in 12mo ; and it appears that he wrote the words of a masque represented in the banquetting room at Whitehall on St. Stephen's night, 1614, on occasion of the marriage of Carr earl of Somerset and the lady Frances Howard, the divorced countess of Essex, the music to which was composed by Nicholas Lanieri, John Cooper, or Coperario, as he affected to call himself, and others. One of that name, a Dr. Thomas Campion, supposed to be the same person, was the author of a book entitled 'A new way of making four parts in counterpoint,' and of another entitled 'The art of setting or composing music in parts,' printed at the end of Playford's Introduction, the second edition, 1660, with annotations by Christopher Simpson.

WILLIAM BLITHEMAN, a gentleman of queen Elizabeth's chapel, and one of the organists of the same, is by Wood [Fasti, anno 1586] celebrated as the excellent master of the famous Dr. John Bull. He died greatly lamented on Whitsunday, 1591, and was buried in the parish church of St. Nicholas Cole-Abbey-London. The following epitaph was engraven on a brass plate and fixed in the wall of the church, but being destroyed in the fire of London, it is now only to be found in Stow's Survey \*, and is as follows :

Here Blitheman lies, a worthy wight,  
 who feared God aboue,  
 A friend to all, a foe to none,  
 whom rich and poore did loue ;  
 Of princes chappell gentleman  
 unto his dying day,  
 Whom all tooke great delight to heare  
 him on the organs play ;  
 Whose passing skill in musickes art  
 a scholar left behinde,  
 John Bull by name, his masters ueine  
 expressing in each kinde ;  
 But nothing here continues long,  
 nor resting place can haue,  
 His soule departed hence to heauen  
 his body here in graue.

It seems that as a musician Blitheman's performance on the organ was his greatest excellence. Wood, who was likely to have known it, had he been a composer for the church, gives not the least hint to favour an opinion of the kind ; in short, he was a singular instance of a limited talent in the science of his profession.

\* Stow, in the second, and probably in the first edition of his Survey, mentions that Blitheman, an excellent organist of the queen's chapel, lay buried there with an epitaph. In a subsequent edition, published in 1633, with additions, by A.M. [Anthony Munday] and others, the epitaph as above is inserted.



JOHN BULL

MUS. DOCT. CANTAB.

INSTAUR. OXON. MDXCII.

*From an original Painting in the Music-School, Oxford.*

JOHN BULL was born in Somersetshire, about the year 1563, and, as it is said, was of the Somerset family. He was educated under Blitheman before-named. In 1586 he was admitted at Oxford to the degree of bachelor of music, having practised in that faculty fourteen years; and in 1592 was created doctor in the university of Cambridge. In 1591 he was appointed organist of the queen's chapel in the room of his master, Blitheman.

Bull was the first Gresham professor of music, and was appointed to that station upon the special recommendation of queen Elizabeth.

How-

However skilful he might be in his profession, it seems that he was not able to read his lectures in Latin; and therefore, by a special provision in the ordinances respecting the Gresham professors, made anno 1597, it is declared, that because Dr. Bull is recommended to the place of music professor by the queen's most excellent majesty, being not able to speak Latin, his lectures are permitted to be altogether English, so long as he shall continue music professor there\*.

In the year 1601 he went abroad for the recovery of his health, which at that time was declining; and during his absence was permitted to substitute as his deputy a son of William Bird named Thomas. He travelled incognito into France and Germany; and Wood takes occasion to relate a story of him while abroad, which the reader shall have in his own words.

Dr. Bull hearing of a famous musician belonging to a certain cathedral at St. Omer's, he applied himself as a novice, to him to learn something of his faculty, and to see and admire his works. This musician, after some discourse had passed between them, conducted Bull to a vestry or music-school joining to the cathedral, and shewed to him a lesson or song of forty parts, and then made a vaunting challenge to any person in the world to add one more part to them, supposing it to be so complete and full that it was impossible for any mortal man to correct or add to it; Bull thereupon desiring the use of pen, ink, and rul'd paper, such as we call musical paper, prayed the musician to lock him up in the said school for two or three hours; which being done, not without great disdain by the musician, Bull in that time or less, added forty more parts to the said lesson or song. The musician thereupon being called in, he viewed it, tried it, and retried it; at length he burst out into a great extasy, and swore by the great God that he that added those forty parts must either be the Devil or Dr. Bull, &c.† Whereupon Bull making himself known, the musician fell down and adored him. Afterwards continuing there and in those parts for a time, he

\* In this instance it seems that the queen's affection for Bull got the better of her judgment, for not being able to speak Latin, it may be presumed that he was unable to read it; and if so, he must have been ignorant of the very principles of the science, and consequently but very indifferently qualified to lecture on it even in English.

† An exclamation perhaps suggested by the recollection of that of Sir Thomas More, Aut tu es Erasmus, aut Diabolus.

' became so much admired, that he was courted to accept of any place or preferment suitable to his profession, either within the dominions of the emperor, king of France, or Spain; but the tidings of these transactions coming to the English court, queen Elizabeth commanded him home.' Fasti, anno 1586.

Dr. Ward, who has given the life of Dr. Bull in his *Lives of the Gresham professors*, relates that upon the decease of queen Elizabeth he became chief organist to king James \*, and had the honour of entertaining his majesty and prince Henry at Merchant Taylors hall with his performance on the organ; the relation is curious, and is as follows.

' July the 16, 1607, his majesty and prince Henry, with many of the nobility, and other honourable persons, dined at Merchant Taylors hall, it being the election-day of their master and wardens; when the company's roll being offered to his majesty, he said he was already free of another company, but that the prince should grace them with the acceptance of his freedom, and that he would himself see when the garland was put on his head, which was done accordingly. During their stay they were entertained with a great variety of music, both voices and instruments, as likewise with several speeches. And while the king sat at dinner Dr. Bull (who as Stow says) was free of that company, being in a citizen's gowne, cappe, and hood, played most excellent melodie uppon a small payre of organs, placed there for that purpose onely.' The author proceeds to relate that in 1613 Bull quitted England, and went to reside in the Netherlands†, where he

\* The fact is that he succeeded Tallis, and was sworn in his room Jan. 1585 [Cheque-book] he was also in the service of prince Henry; the name John Bull, doctor of music, stands the first in the list of the prince's musicians in 1611, with a salary of 40l. per annum. Append. to the Life of Henry Prince of Wales by Dr. Birch.

† Dr. Ward suggests as the reason for Bull's retirement that the science began to sink in the reign of king James, which he infers from that want of court patronage which it seems induced the musicians of that day to dedicate their works to one another. There is some truth in this observation, but see the next note. Morley complains of the lack of Meccenates in his time, for notwithstanding the love which queen Elizabeth bore to music, the professors of it began to be neglected even in her reign. John Boswell, who in 1572 published a book entitled 'Workes of Armorie,' describing a coat-armour in which are organ-pipes, uses this exclamation, 'What say I, music one of the feuen liberal sciences; it is almost banished the realme. If it were not the queenes majesty that did fauour that excellent science, singing-men and choristers might go a-begging, together with their master the player on the organes.'

As to singing-men in general, not to speak of the gentlemen of the royal chapel, who appear at all times to have been a set of decent orderly men, and many of them exquisite artists in their profession, they seem to have had but little claim to the protection of their betters. Dr. Knight, in his *Life of Dean Colet*, pag. 87, represents the choirmen about the

was admitted into the service of the archduke. Wood \* says that he died at Hamburg, or rather, as others, who remembered the man have said, at Lubec.

the time of the Reformation as very disorderly fellows, as an instance whereof he relates that one at St. Paul's, and a priest too, in the time of divine service, flung a bottle down upon the heads of the congregation: And Cowley, in a poem of his entitled 'The Wish,' printed in his Sylva, has these lines :

' From singing-men's religion, who are  
' Always at church, just like the crows 'cause there  
' They build themselves a nest;  
' From too much poetry, which shines  
' With gold in nothing but its lines,  
' Free O ye pow'rs my breast.'

Osborne, somewhere in his works, represents them as leud and dissolute fellows in his time ; and Dr. Earle, who lived some years after Osborne, and, being a dignitary of the church, must be supposed acquainted with their manners, gives the following character of them, perhaps not less just than it is humourous.

' The common singing-men are a bad society, and yet a company of good fellows, that roar deep in the quire, deeper in the tavern. They are the eight parts of speech which go to the Syntaxis of service, and are distinguished by their noises much like bells, for they make not a consort but a peal. Their pastime or recreation is prayers, their exercise drinking, yet herein so religiously addicted, that they serve God otest when they are drunk. Their humanity is a leg to the Residencer, their learning, a chapter, for they learn it commonly before they read it ; yet the old Hebrew names are little beholden to them, for they miscall them worse than one another. Though they never expound the scripture they handle it much, and pollute the Gospel with two things, their conversation and their thumbs. Upon worky-days they behave themselves at prayers as at their pots, for they swallow them down in an instant. Their gowns are laced commonly with streamings of ale, the superfluities of a cup or throat above measure. Their skill in melody makes them the better companions abroad, and their anthems abler to sing catches. Long lived for the most part they are not, especially the base, they overflow their banks so oft to drown the organs. Briefly, if they escape arresting, they die constantly in God's service ; and to take their death with more patience, they have wine and cakes at their funeral ; and now they keep the church a great deal better, and help to fill it with their bones as before with their noise.' ' Microcosmography, or a piece of the world discovered in essays and characters,' printed without a name in 1633, but in a subsequent edition of 1732, ascribed to Dr. John Earle, successively bishop of Worcester and Salisbury.

James I. though it does not appear that he understood or loved music, yet was disposed to encourage it, for, after the example of Charles the Ninth of France, who had founded a musical academy, he by his letters patent incorporated the musicians of London, who are still a society and corporation, and bear for their arms Azure, a swan Argent within a tressure counterflure Or : and in a chief Gules, a rose between two lions, Or : and for their crest the sign called by astronomers the Orphean lyre. See the dedication to the Principles of Harmony by Charles Butler.

By this act of regal authority the only one of the liberal sciences that conferred the degree of Doctor, was itself degraded, and put upon a footing with the lowest of the mechanic arts ; and under the protection of their charter the honourable fraternity of musicians of the city of London derive the sole and exclusive privilege of fiddling and trumpeting to the mayor and aldermen, and of scrambling for the fragments of a city feast.

\* Bull had none of those reasons to complain of being slighted that others of his profession had. He was in the service of the chapel, and at the head of the prince's musicians ; in the year 1604 his salary for the chapel duty had been augmented. The circumstances of his departure from England may be collected from the following entry, now to be seen in



A picture of Dr. Bull is yet remaining in the music-school at Oxford. It is painted on a board, and represents him in the habit of a bachelor of music. On the left side of the head are the words AN. AETATIS SVAE 26. 1589; and on the right side an hour-glass, upon which is placed an human skull, with a bone cross the mouth, round the four sides of the frame is written the following homely distich :

‘ The bull by force in field doth raigne,  
 ‘ But Bull by skill good will doth gayne.’

The only works of Bull in print are lessons in the collection entitled ‘ Parthenia, or the maiden-head of the first music that ever was ‘ printed for the virginals,’ of which mention has already been made. An anthem of his, ‘ Deliver me, O God,’ is to be found in Barnard’s Collection of Church-music.

Dr. Ward has given a long list of compositions of Dr. Bull in manuscript in the collection of the late Dr. Pepusch, by which it appears that he was equally excellent in vocal and instrumental harmony. By some of the lessons in the Parthenia it seems that he was possessed of a power of execution on the harpsichord far beyond what is generally conceived of the masters of that time. As to his lessons, they were, in the estimation of Dr. Pepusch, not only for the harmony and contrivance, but for air and modulation, so excellent, that he scrupled not to prefer them to those of Couperin, Scarlatti, and others of the modern composers for the harpsichord \*.

the cheque book, ‘ 1613 John Bull, doctor of music, went beyond the seas without license, ‘ and was admitted into the arch-duke’s service and entred into paie there about Mich. and ‘ Peter Hopkins a base from Paul’s was sworn into his place the 27th of Dec. following : ‘ His wages from Mich. unto the daye of the swearing of the said Peter Hopkins was disposed of by the Deane of his majesty’s chapel.’ By this it should seem that Bull was not only one of the organists, but a gentleman of the chapel.

\* This is a fact which several persons now living can attest; together with the following curious particulars. The doctor had in his collection a book of lessons very richly bound, which had once been queen Elizabeth’s; in this were contained many lessons of Bull, so very difficult, that hardly any master of the Doctor’s time was able to play them. It is well known that Dr. Pepusch married the famous opera-singer Signora Margarita De L’Pine, who had a very fine hand on the harpsichord : as soon as they were married the Doctor inspired her with the same sentiments of Bull as he himself had long entertained, and prevailed on her to practise his lessons, in which she succeeded so well, as to excite the curiosity of numbers to resort to his house at the corner of Bartlett’s-Buildings in Fetter-Lane, to hear her. There are no remaining evidences of her unwearied application in order to attain that degree of excellence which it is known she arrived at, but the book itself yet in being, which in some parts of it is so discoloured by continual use, as to distinguish with the utmost degree of certainty the very lessons with which she was most delighted. One of them took up twenty minutes to go through it.



G E N E R A L   H I S T O R Y  
O F   T H E  
S C I E N C E   and   P R A C T I C E  
O F  
M   U   S   I   C.

B O O K   I I I .            C H A P .   I .

**J**OHN DOWLAND the famous lutenist was born in 1562, and admitted to his bachelor's degree together with Morley. [Wood Fasti anno 1588\*.] The same author says that he was the rarest musician that his age did behold, which, though he was doubtless an eminent composer, is not so true as that he was one of the most excellent lutenists of his time. Mention is made of him in a sonnet ascribed to Shakespeare, but how truly we cannot say. It is entitled. Friendly Concord, and is as follows :

- ‘ If musicke and sweet poetry agree;
- ‘ As they must needs (the sister and the brother)
- ‘ Then must the loue be great twixt thee and me,
- ‘ Because thou lou’st the one and I the other ;
- ‘ Dowland to thee is deer, whose heavenly touch
- ‘ Upon the lute doth rauish human sense ;
- ‘ Spenser to me, whose deep conceit is such,
- ‘ As passing all conceit, needs no defence ;
- ‘ Thou lou’st to hear the sweet melodious sound
- ‘ That Phæbus’ lute (the queen of musick) makes.

\* Wood says he was one of the gentlemen of her majesty’s chapel, but the truth of this assertion is doubtful ; for he does not assume that title in any of his publications : on the contrary, he complains in the preface to his Pilgrime’s Solace, that he never could attain to any though ever so mean a place.

- ‘ And I in deep delight am chiefly drown’d,
- ‘ When as himself to finging he betakes :
- ‘ One God is God of both, as poets faine ;
- ‘ One knight loues both, and both in thee remain \*.’

Peacham, who was intimate with him, says that he had slipped many opportunities of advancing himself, in allusion to which his misfortune he gave him an emblem with this anagram,

### IOHANNES DOVLANDUS

Annos ludendo haufi.

The emblem is a nightingale finging in the winter season on a leafless briar, with the following verses :

- ‘ Heere Philomel in silence fits alone,
- ‘ In depth of winter, on the bared briar,
- ‘ Whereas the rose had once her beautie shoven,
- ‘ Which lordes and ladies did so much desire :
- ‘ But fruitless now ; in winters frost and snow
- ‘ It doth despis’d and unregarded grow.
- ‘ So since (old frend) thy yeares have made thee white,
- ‘ And thou for others hast consum’d thy spring,
- ‘ How few regard thee, whome thou didst delight,
- ‘ And farre and neere came once to heare thee sing !
- ‘ Ingratefull times, and worthles age of ours,
- ‘ That lets us pine when it hath cropt our flowers†.’

That Dowland missed many opportunities of advancing his fortunes may perhaps be justly attributed to a rambling disposition, which led him to travel abroad and neglect his duty in the chapel ; for that he lived much abroad appears from the prefaces to his works, published by him at sundry times, and these furnish the following particulars of his life.

\* From the *Passionate Pilgrime* of Shakespeare, first printed in 1609, and Poems written by Wil. Shakespeare, Gent. 12mo. 1640.

† *Garden of Heroical Devises* by Henry Peacham, pag. 74.

In the year 1584 he travelled the chief parts of France; thence he bent his course towards Germany, where he was kindly entertained by Henry Julio, duke of Brunswick, and the learned Maurice, landgrave of Hessen, the same of whom Peacham speaks, and commends as being himself an excellent musician. Here he became acquainted with Alessandro Orologio, a musician of great eminence in the service of the landgrave Maurice, and Gregorio Howet, lutenist to the duke of Brunswick. Having spent some months in Germany, he passed over the Alps into Italy, and saw Venice, Padua, Genoa, Ferrara, Florence, and divers other places. At Venice he became intimate with Giovanni Croce, who, as he relates, was at that time vice-master of the chapel of St. Mark. It does not appear that he visited Rome, but he enjoyed the proffered amity of Luca Marenzio, and received from him sundry letters, one whereof was as follows:

‘ Multo magnifico Signior mio offervandissimo. Per una lettera del Signior Maluezi ho inteso quanto con cortese affetto si mostri desideroso di essermi congiunto d’ amicitia, doue infinitamente la ringratio di questo suo buon’ animo, offerendo megli all’ incontro se in alcuna cosa la posso servire, poi che gli meriti delle sue infinite viatù, & qualità meritano che ogni uno et me l’ ammirino et offerano vino, et per fine di questo le bacio le mani, Di Roma à 13 di Luglio 1595. D. v. s. Affettionatissimo servitore, Luca Marenzio.’

All these particulars are contained in a work of Dowland entitled: ‘ The first booke of Songes or Ayres of foure Parts with Tablature for the Lute.’ In a second book of Songs or Aires by Dowland for the lute or Orpherian, with the viol de gamba, printed in 1600, he styles himself lutenist to the king of Denmark; to this book is prefixed a dedication to the celebrated Lucy countess of Bedford, dated from Helsingnoure in Denmark the first of June 1600.

In 1603 he published a third book of ‘ Songes or Aires to sing to the lute, Orpharion, or Violls.’ Some time after this, but in what year is not mentioned, he published a work with this title, ‘ Lachrymæ, or seaven Teares figured in seaven passionate Pauans, with divers other Pauans, Galiards, and Almands, set forth for the Lute, Viols, or Violons, in five parts\*.’ This book is dedicated to Anne,

\* This it seems was a celebrated work: it is alluded to in a comedy of Thomas Middleton, entitled ‘ No wit like a woman’s,’ in which a servant tells bad news, and is thus answered,

‘ Now thou plaieſt Dowland’s Lachrymæ to thy master.’

the queen of king James the First, and sister of Christian IV. king of Denmark. In the epistle the author tells her that hastening his return to her brother and his master, he was by contrary winds and frost, forced back and compelled to winter in England, during his stay wherein, he had presumed to dedicate to her hands a work that was begun where she was born, and ended where she reigned.

In 1609 Dowland published a translation of the *Micrologus* of Andreas Ornithoparcus; at this time it seems that Dowland had quitted the service of the king of Denmark, for he styles himself only lutenist, lute-player, and bachelor of music in both universities. In 1612 he published a book entitled 'A Pilgrime's Solace, wherein is contained musikal harmony of 3, 4, and 5 parts to be sung and plaid with lute and viols.' In the title-page he styles himself lutenist to the Lord Walden\*. In the preface to this book he says that he had received a kingly entertainment in a foreign climate, though he could not attain to any, though never so mean, place at home. He says that some part of his poor labours had been printed in eight most famous cities beyond the seas, viz. Paris, Antwerpe, Collein, Nuremberg, Frankfort, Liepsig, Amsterdam, and Hamburge, but that notwithstanding he had found strange entertainment since his return by the opposition of two sorts of people, the first simple Cantors or vocal singers, the second young men professors of the lute, against whom he vindicates himself. He adds that he is entered into the fiftieth year of his age, and because he wants both means, leisure, and encouragement, recommends to the learned sort of musicians, who labour under no such difficulties, the defence of their lute-profession.

The preface of Dowland to this his translation of Ornithoparcus is dated from his house in Fetter-lane, the tenth of April, 1609. This is the last of his publications, for it appears that he died in 1615.

\* Wood is greatly mistaken in the account which he gives of Dowland; whom he supposes to have been taken into the service of the king of Denmark in 1606, whereas it is plain that he was his lutenist in 1600, and probably somewhat before; again, there is not the least reason to suppose, as Wood does, that he died in Denmark, for he was in England in 1612, and lutenist to Lord Walden; and it no where appears that after this he went abroad. He might, as he says, have a son named Robert trained up to the lute at the charge of Sir Thomas Monson, who it is well known was a great patron of music; but that the Pilgrim's Solace was composed by him and not by his father, is not to be reconciled to the title, the dedication, or the preface to the book, which afford the best evidence of the fact that can be required. It may not be improper here to mention that the king of Denmark had begged Dowland of James, as he did afterwards Thomas Cutting, another celebrated lutenist, of his mistress the lady Arabella Stuart.

PETER PHILLIPS, an Englishman by birth, better known to the world by the Italian name Pietro Philippi, was an exquisite composer of vocal music both sacred and profane. He styles himself *Canonicus Sognienſis*, i. e. a canon of Soigny, a city or town in Hainault, and was besides organist to the archduke and duchess of Austria, Albert and Isabella, governors of the Low Countries. Peacham calls him our rare countryman, one of the greatest masters of music in Europe, adding, that he hath sent us over many excellent songs, as well motets as madrigals, and that he affecteth altogether the Italian vein. The works published by him, besides the collection of madrigals entitled *Melodia Olympica*, heretofore mentioned, are *Madrigali à 8 voci*, in 4to. an. 1599. *Cantiones sacræ 5 vocum*, in 4to. an. 1612. *Gemmulæ sacræ 2 & 3 vocum*, in 4to. an. 1613. *Litanæ B. M. V. in Ecclesia Loretana canis solitæ 4. 5. 9 vocum* in 4to. an. 1623. He is celebrated by Draudius in his *Bibliotheca Classica*.

His employments and the nature of his compositions for the church bespeak him to have been of the Romish communion. The *Cantiones Sacræ* are dedicated to the Virgin Mary in the following terms.

‘ *Gloriosissimæ Virgini Mariæ, Dei nostri parenti dignissimæ, cæli, terræque reginæ, angelorum, hominum, & omnium creaturarum visibilium, & invisibilium post Deum Dominæ: in honorem ejus sacræ ædis Aspricollis, ubi ad D. O. M. gloriam, Christiani populi consolationem, & salutem; Catholicæ, Apostolicæ, & Romanæ fidei confirmationem, & amplificationem; cunctarum hæresum, & hæreticorum extirpationem, & confusionem, per potentissimam ejus interventionem, frequentissima, divinissima, & exploratissima patrantur miracula, hoc sacrarum cantionum opusculum Petrus Philippi cum omni humilitate offert, dicat consecratque.*

The following madrigal, printed in the *Melodia Olympica*, is of the composition of Peter Phillips.

VOI vo-le- - te ch'io muo - - ia E mi da -

VOI vo-le- - te ch'io muo - - ia E mi da -

VOI vo-le- - te ch'io muo - - ia E mi da -

VOI vo-le- - te ch'io muo - - ia E mi da -

te Do - lor-fi cru - - d'e for - te fi crud'e

te Do - lor-fi crude for - - - te fi crud'e for -

te Do - lor fi cru - d'e for - - te fi cru - d'e

te Do - lor fi cru - - - d'e for -

for - - - te Che mi con du - cea mor -

- - - te Che mi con - du - cea morte

for - - - te Che mi con - du - cea morte

te

te che mi con-du-ce mor-te che

che mi con-du-cea mor-te che mi con-ducea

Che mi con-du-cea mor-

che mi con-du-cea mor-te che mi conducea mor-

mi con-du-ce a mor-te ma per ve-

morte che mi conduce a mor-te ma per ve-

te che mi conducea morte ma per ve-

te ma per ve-

der-ne voi co-fi con-ten-ta mentr'io mor'il mo-

der-ne voi co-fi conten-ta mentr'io mor'il mo-

der-ne voi co-fi con-ten-ta mentr'io mor'il mo-

der-ne voi co-fi con-ten-ta

rir vi - ta di ven - - - ta on - de ve -  
 rir vita di ven - ta vi - ta di ven - - ta on -  
 rir vita di ven - - - ta vi - ta di ven - - ta  
 mentrio morì il mo - rir vi - ta di ven - ta on -  
 dend' ohi - mi ohi - mi do - len - te vo - -  
 de ve - dend' ohi - mi ohi - mi do - len - te voi do -  
 on - de ve - dend' ohi - mi! ohi - mi do -  
 de ve - dend' ohi - mi! do - len - te vo - - i do -  
 - - i In questa vi - - ta po - i mi  
 len - te vo - - i In questa vi - - ta po - i mi  
 len te vo - - i In questa vi - - ta po - i mi  
 len te vo - - i In questa vi - - ta po - i



vien tan-to mar-ti - re mi vien tan-to mar-ti -

vien tan-to mar-ti - re tan-to mar-ti - re tan-to mar-ti -

vien tan-to mar-ti - re tan-to mar-ti - re tan-to mar-ti -

mi vientanto mar-ti - re

re Ch'ogn' or giung' al mori - re giung' al mo-ri -

re Ch'ogn' or giung' al mori - re giung' al mo - ri -

re Ch'ogn' or giung' al morire giung' al mo - ri -

Ch'ogn' or giung' al mori - re giung' al mo - ri -

re E co - fi mille mille volt'il giorno

re E co - fi mille mille volt'il giorno E co -

re E co - fi mil -

re E co - fi mille

E co - fi mille mille volt'il gior - no E co -  
 fi mille mille volt'il gior - no mille mille mille  
 - le mille volt'il gior - no mille mille volte il  
 mille volt'il gior - no mille mille volt' il gior - no  
 fi mille mille volt'il gior - - - no per  
 gior - no E co - fi mille mille volt'il gior - - - no  
 giorno mille mille volt'il gior - no per voi mo - - -  
 E co - fi mille mille volt'il gior -  
 voi mo - - - ro per voi mo - - -  
 per voi mo - - - ro per voi mo - - -  
 ro per voi mo - - ro per voi mo - - -  
 no per voi mo - - -

ro e mo-ren-do e mo-ren-do e mo-

ro e mo-ren-do e mo-ren-do mo-rend' in

ro e mo-ren-do e mo-ren-do E mo-ren-

ro E mo-ren-do.

ren-do in vita tor-no in vita torno in vi-

vi-ta tor-no e mo-rend' in vita tor-no

do in vita tor-no in vita tor-no in vita tor-no in vi-

in vita tor-no in vita tor-no in vita tor-

ta tor no

in vi-ta tor no

ta tor no

no in vi-ta tor no

PIETRO PHILIPPI.

## C H A P. II.

**T**HOMAS MORLEY, one of the gentlemen of queen Elizabeth's chapel, the author of a well known treatise on the subject of practical music, was a disciple of Bird, for whom he ever entertained the highest reverence. He obtained a bachelor's degree in 1588, and was sworn into his place in the chapel July 24, 1592; he was the author of Canzonets or little short songs to three voices, Lond. 1593. The first book of Madrigals to four voices, Lond. 1594. Canzonets or little short Aires to 5 or 6 voices, Lond. 1595. Madrigals to 5 voices, Lond. 1595. Introduction to Music, Lond. 1597. The first book of Aires or little short Songes to sing and play to the lute with the base viol, Lond. 1600. And the first book of Canzonets to two voices, Lond. 1595, and 1619. He also composed divine services and anthems, the words of some whereof are printed in James Clifford's Collection of divine services and anthems usually sung in cathedrals\*. A service for the burial of the dead of his composition, the first of the kind, to the words of our liturgy, is printed in Dr. Boyce's Cathedral Music, vol. I. He also collected and published madrigals, entitled the Triumphs of Oriana, to five and six voices, composed by diuers authors, Lond. 1601, and a set or two of Italian madrigals to English words; but the most valuable of all his works is his Plaine and easie Introduction to practicall Musicke, so often referred to in the course of this work, and of which an account is here given.

This valuable work is divided into three parts, the first teaching to sing; the second treating of Descant, with the method of singing upon a plain-song; the other of composition in three and more parts. Each of the three parts of this book is a several and distinct dialogue, wherein a master, his scholar, and a person competently skilled in music are the interlocutors; and in the course of their conversation so many little particulars occur relating to the manners of the times, as render the perusal of the book in a great degree entertaining to those who

\* This book is very frequently referred to by Wood. It is a collection of the words only, of the services and anthems then usually sung, printed in duodecimo, 1664. The compiler was a native of Oxford, a chorister of Magdalen college there, and afterwards a minor canon of St. Paul's, and reader in some church near Carter-lane, and also chaplain to the society of Serjeant's Inn in Fleet-street. Athen. Oxon.

are unacquainted with the subject of it ; the truth of this observation will appear from the very introduction to the work, which is as follows :

• POLYMATHES.

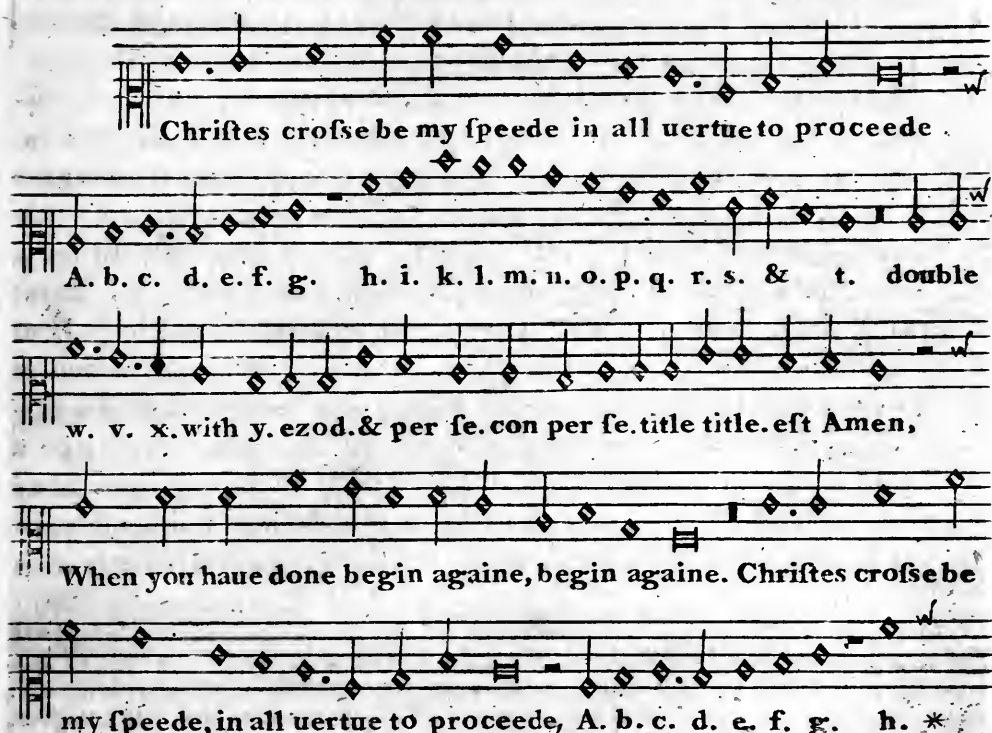
• PHILOMATHES.

• MASTER.

• POLYMATHES. Staye brother Philomathes, what haste ? Whither go you so fast ? PHILOMATH. To seek out an old friend of mine. POL. But before you goe I praie you repeat some of the discourses which you had yesternight at Master Sophobulus his banquet, for commonly he is not without both wise and learned guesstes. PHI. It is true indeed, and yesternight there were a number of excellent schollers, both gentlemen and others : but all the propose which was then discoursed upon was musicke. POL. I trust you were contented to suffer others to speake of that matter. PHI. I would that had been the worst ; for I was compelled to discover mine own ignorance, and confesse that I knewe nothing at all in it. POL. How so ? PHI. Among the rest of the guesstes by chance Master Aphron came thither also, who falling to discourse of musicke, was in an argument so quickly taken up and hotly pursued by Eudoxus and Calergus, two kinsmen of master Sophobulus, as in his own art he was overthrowne, but he still sticking in his opinion, the two gentlemen requested me to examine his reasons and confute them, but I refusing, and pretending ignorance, the whole company condemned me of discurtessie, being fully persuaded that I had been as skillfull in that art as they took mee to be learned in others ; but supper being ended, and musicke bookes, according to the custome, being brought to the table, the mistres of the house presented mee with a part, earnestly requesting me to sing, but when, after many excuses I protested unfainedly that I could not, euerie one began to wonder, yea some whispered to others, demaunding how I was brought up : so that upon shame of mine ignorance I goe nowe to seek out mine old friende master Gnorimus to make myself his scholar. POL. I am glad you are at length come to be of that mind, though I wished it sooner, therefore goe, and I praie God send you such good successe as you would wish to yourself ; as for me, I goe to heare some mathematical lectures, so that I thinke about one

' time wee may both meete at our lodging. PHI. Farewell, for I  
 ' sit upon thornes till I be gone, therefore I will make haste ; but, if  
 ' I be not deceiued, I see him whom I seeke sitting at yonder doore, out  
 ' of doubt it is hee. And it should seeme he studieth upon some point  
 ' of musicke, but I will drive him out of his dumpe. Good morrow,  
 ' Sir. MASTER. And you also good Master Philomathes, I am glad to  
 ' see you, seeing it is so long ago since I sawe you, that I thought  
 ' you had either been dead, or then had uowed perpetually to keep  
 ' your chamber and booke, to which you were so much addicted.  
 ' PHI. Indeed I have been well affected to my booke, but how have  
 ' you done since I saw you? MAST. My health since you saw  
 ' mee hath been so badd as, if it had been the pleasure of him who  
 ' made all things, to have taken me out of the world I should haue  
 ' been very well contented, and have wished it more than once :  
 ' but what business hath driuen you to this end of the town? PHI.  
 ' My errand is to you, to make myself your scholler ; and seeing I haue  
 ' found you at such convenient leisure, I am determined not to de-  
 ' part till I have one lesson in musicke. MAST. You tell mee a won-  
 ' der, for I have heard you so much speake against that art, as to  
 ' terme it a corrupter of good manners, and an allurement to uices,  
 ' for which many of your companions termed you a Stoic. PHI. It is  
 ' true, but I am so farre changed as of a Stoic I would willingly make a  
 ' Pythagorean ; and for that I am impatient of delay I praie you be-  
 ' gin even now. MAST. With a good will ; but haue you learned  
 ' nothing at all in music before? PHI. Nothing. Therefore I pray  
 ' you begin at the uerie beginning, and teach me as though I were a  
 ' childe. MAST. I will do so, and therefore behold here is the scale  
 ' of musicke which we terme the Gam.' [Giving him the gamut  
 with the syllables.]

The master then proceeds to instruct his scholar in the rudiments  
 of song, in the doing whereof he delivers to him the precepts of the  
 plain and mensurable cantus, illustrated with examples in notes, to  
 some whereof, for the greater facility of utterance, he has joined the  
 letters of the alphabet, and these are introduced by a distich, and con-  
 cluded by a direction to begin again as here is shewn.



Christes crosse be my speede in all uertue to proceede

A. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. & t. double

w. v. x. with y. ezod. & per fe. con per fe. title title. est Amen,

When you haue done begin againe, begin againe. Christes crosse be

my speede, in all uertue to proceede, A. b. c. d. e. f. g. h. \*

\* The practice of annexing words of a frivolous import to notes, for the assistance of novices in the art of singing, was no new thing, the Monks were the authors of it, and many of the examples of Glareanus himself are either Hebrew names or Latin nonsense, set to very good music; but in the example before us the distich

Christ's crosse be my speede  
In all uertue to procede,

has a meaning which it will be the business of this note to enquire after:

In the course of this work occasion has been taken to mention St. Nicholas, and to shew that by those of the Romish communion he is looked on as the patron of young scholars. In the homily against peril of idolatry, which our church has directed to be read for the instruction of the people, is a very particular enumeration of those saints, who, either from a supposed power to heal certain diseases, or to confer peculiar graces, or, in short, some way or other to favour mankind, were the most common objects of private supplication; the passage referred to is as follows:

“Every artificer and profession hath his special saint as a peculiar God: As for example, scholars have Saint Nicholas and Saint Gregory. Painters Saint Luke: neither lack soldiers their Mars, nor louers their Venus amongst Christians. All diseases have their special Saints as Gods the curers of them. The pox Saint Roche, the falling euil St. Cornelis, the tooth ache St. Appollin, &c. Neither do beasts and cattel lack their gods: with us, for Saint Loy is the horseleach [i. e. the horse-physician] and Saint Anthony the



The second part of the Introduction of Morley is a treatise of Defcant, as it was then called ; the meaning of the term, and the nature of the practice are explained in the following colloquy.

• MASTER. Whom do I see afar off, is it not my scholar Philomathes ? out of doubt it is he, and therefore I will salute him.  
 • Good morrow scholler. PHI. God giue you good morrow and a hundreth, but I marvayle not a little to see you so early, not only stirring, but out of doors also. MAST. It is no marvayle to see a snayle after a rayne to creep out of his shell and wander all about seeking the moisture. PHI. I pray you talk not so darkely, but let me understand your comparysons playnely. MAST. Then in plaine tearmes being over wearied with studie, and taking the opportunity of the fayre morning, I came to this place to snatch a mouthful of this holsome ayre, which gently breathing upon these sweet-smelling flowers, and making a whispering noise amongst these tender leaves delighteth with refreshing, and refresheth with

• swineherd, &c. Where is God's providence and due honour in the mean season ?\*\*\*  
 • If we remember God sometimes, yet because we doubt of his ability or will, to help us, we join to him another helper, as he were a noun adjective, using these sayings : such as learn, God and Saint Nicholas be my speed : such as neese, God help and Saint John : to the horse, God and Saint Loy saue thee, &c.'

From the above passage it appears that anciently 'God and Saint Nicholas be my speed,' was a customary ejaculation of young scholars ; and we can hardly suppose a more proper occasion for the use of it than when infants of tender years are learning the rudiments of literature. It is therefore not improbable that the distich

• Saint Nicholas be my speede  
 • In all uertue to procede.'

might be the introduction to the alphabet, and might be constantly repeated by the child previous to the beginning its lesson.

The alphabet is frequently termed the Criss-Cross, that is to say Christ's cross row, because of a cross constantly placed before the letter A, which sign was anciently a direction to the child to cross itself before it began its lesson, as it is now in the mass-book for the same action in different parts of the service.

The use of the prayer to St. Nicholas may well be supposed to have continued amongst us until the practice of praying to saints was condemned by our church as superstitious, which it was somewhat before Morley's time ; and after that, as our reformers had thought proper to retain the use of the sign of the cross in some few instances, how naturally did this variation suggest itself,

Christ's cross be my speede  
 In all virtue to procede.

which, as the reformation then stood, might well enough be deemed a good Protestant prayer.

• delight



delight my over wearied senses ; but tell me I pray you the cause  
 of your hither coming ; have you not forgotten some part of that  
 which I shewed you at our last being together. PHI. No verily,  
 but the contrary, I am become such a singer as you would wonder  
 to heare me. MAST. How came that to passe? PHI. Be silent,  
 and I will shew you ; I have a brother a good scholar and a rea-  
 sonable musician for singing, he at my first comming to you, con-  
 ceived an opinion, I know not upon what reasons grounded, that  
 I should neuer come to any meane knowledge in musicke, and  
 therefore when he heard me practice alone he would continually  
 mock me, indeed notwithstanding reason, for many times I would  
 sing halfe a note too high, other while as much too lowe, so that  
 he could not contain himself from laughing ; yet now and then he  
 would set me right, more to let mee see that he could doe it, then  
 that he ment any way to instruct me, which caused me so diligent-  
 ly to apply my pricksong booke, that in a manner I did no other  
 thing but sing, practising to skip from one key to another, from  
 flat to sharp, from sharp to flat, from any one place in the scale to  
 another, so that there was no song so hard but I would venture  
 upon it, no mood, nor proportion so strange but I would go  
 through and sing perfectly before I left it ; and in the end I came to  
 such perfection that I might haue been my brother's maister, for  
 although he had a little more practice to sing at first sight than I  
 had, yet for the moods, ligatures, and other such things, I might  
 set him to school. MAST. What then was the cause of your com-  
 ming hither at this time? PHI. Desire to learne as before. MAST.  
 What would you now learne. PHI. Beeing this last daye upon oc-  
 casion of some businesse at one of my friends houses, we had some  
 songs sung, afterwards falling to discourse of musicke and musitions,  
 one of the company naming a friend of his owne, tearmed him the  
 best Descanter that was to be found. Now, Sir, I am at this time  
 come to knowe what Descant is, and to learne the same. MAST.  
 I thought you had onely sought to know prickt song, whereby to  
 recreate yourself, being wearye of other studies. PHI. Indeed  
 when I came to you first I was of that minde, but the common pro-  
 uerb is in me uerified, that much would haue more ; and seeing I  
 haue so far set foot in music, I doe not meane to goe backe till I

‘ haue gone quite through all, therefore I pray you now, seeing the  
 ‘ time and place fitteth so well, to discourse with me what descant is,  
 ‘ what parts, and how many it hath, and the rest. MAST. The  
 ‘ heate increaseth, and that which you demand requireth longer dis-  
 ‘ course than you looke for, let us therefore go and sit in yonder sha-  
 ‘ die arbor to auoyde the uehementness of the sunne.—The name of  
 ‘ Descant is usurped of the musitions in divers significations; some  
 ‘ time they take it for the whole harmony of many uoyces, others  
 ‘ sometimes for one of the uoyces or partes, and that is when the  
 ‘ whole song is not passing three uoyces. Last of all, they take it  
 ‘ for singing a part extempore upon a playne song, in which sense we  
 ‘ commonly use it; so that when a man talketh of a descanter, it  
 ‘ must be understood of one that can extempore sing a part upon a  
 ‘ playne song. PHI. What is the meane to sing upon a playne song?  
 ‘ MAST. To know the distances both of concords and discords.  
 ‘ PHI. What is a concord? MAST. It is a mixt sound, compact of  
 ‘ diuers uoyces, &c.’

Among the rules for extemporary descant, which are in truth no  
 other than the precepts of musical composition, he explains the na-  
 ture of that kind of composition called two parts in one, which, as  
 he says, is when two parts are so made as that the latter singeth every  
 note and rest in the same length and order as the leading part did sing  
 before. From hence he proceeds to declare the nature of canon  
 framed to a given plain-song; and of these he gives sundry examples  
 with the plain-song in various situations, that is to say, sometimes  
 above, sometimes below, and at other times in the midst of the  
 canon.

The third part of the Introduction treats of composing or setting of  
 songs; and here the author takes occasion to censure one master  
 Boulde, an ignorant pretender to music; and he does it in this way,  
 he supposes Philomathes by this time to have profited so much by his  
 master’s instructions as to have got the start of his brother Polyma-  
 thes, and that Polymathes, who is supposed to have learned the lit-  
 tle he knew of music of the above Master Boulde, being sensible  
 of this, is desirous of putting himself under the tuition of his bro-  
 ther’s master, the master tenders him a plain-song, desiring him to  
 sing upon it a lesson of descant, which he does but very indifferently,  
 the faults in this and another lesson or two which Polymathes sings,  
 draws

draws on a discourse between him and his new master, wherein he very humourously characterizes his former master, Boulde. ‘When,’ says he, ‘I learned descant of my maister Boulde, hee seeing me so to-ward and willing to learne, euer had me in his company; and because he continually carried a plaine song booke in his pocket, hee caused me to doe the like, and so walking in the fields he would sing the plainsong, and cause me to sing the descant, and when I sung not to his contentment he would shew me wherein I had erred; there was also another descanter, a companion of my maister’s, who neuer came in my maister’s company, though they were much conuerfant together, but they fell to contention, struiuing who should bring in the point soonest and make hardest proportions, so that they thought they had won great glory if they had brought in a point sooner or sung harder proportions the one than the other: but it was a worlde to heare them wrangle, euerie one defending his owne for the best. What faith the one you keepe not time in your proportions; you sing them false, faith the other; what proportion is this faith hee, Sesquipaltery faith the other; nay, would the other say, you sing you know not what; it should seem you came lately from a barber’s shop, where you had Gregory Walker\* or a Cor-ranta plaide in the new proportions by them lately found out, called Sesquiblanda and Sesqui-hearken after. So that if one unacquainted with musicke had stood in a corner and heard them, he would haue

\* A note in the original. ‘That name in derision they have given this quadrant Pavan because it walketh among barbers and fiddlers more common than any other.’

This note of the author requires explanation. In Morley’s time, and for many years after, a lute or viol, or some such musical instrument, was part of the furniture of a barber’s shop, which was used then to be frequented by persons above the ordinary level of the people, who resorted to the barber either for the cure of wounds, or to undergo some chirurgical operations, or, as it was then called, to be trimmed, a word that signified either shaving or cutting and curling the hair; these, together with letting blood, were the ancient occupations of the barber-furgeon. As to the other important branch of surgery, the setting of fractured limbs, that was practised by another class of men called bone-setters, of whom there are hardly any now remaining. Peacham, in his account of Maurice landgrave of Hesse before cited, says he was generally accounted the best bone-setter in his country, whence it appears that this faculty was sometimes exercised by men of condition and benevolent tempers. But to return to the barber: the musical instruments in his shop were for the entertainment of waiting customers, and answered the end of a newspaper. At this day those who wait for their turn at the barber’s, amuse themselves with reading the news of the day or week; anciently they beguiled the time with playing on a musical instrument, which custom gave occasion to Morley to say of the quadrant Pavan mentioned by him, that it was so common that it walked amongst the barbers.

‘sworne they had been out of their wittes, so earnestlie did they  
 ‘ wrangle for a trifle. And in truth I myselfe thought sometime that  
 ‘ they would haue gone to round buffets with the matter, for the  
 ‘ descant bookes were made angels\*, but yet fiftes were no uisitors  
 ‘ of eares, and therefore all parted friends. But to say the uerie  
 ‘ truth, this Poliphemus had a very good sight, especiallie for treble  
 ‘ descant, but uerie bad utterance, for that his uoice was the worst  
 ‘ that euer I had heard; and though of others he were esteemed uerie  
 ‘ good in that kinde, yet did none thinke better of him then hee did  
 ‘ of himself; for if one had named and asked his opinion of the best  
 ‘ composers liuing at this time, hee would say in a uaine glory of his  
 ‘ own sufficiencie tush, tush, for these were his words, he is a proper  
 ‘ man, but he is no descanter, there is no stufte in him, I wil not giue  
 ‘ two pinnes for him except he hath descant.’

In the course of his directions for composing and setting of songs, Morley takes occasion to censure Alfonso Ferabosco and Giovanni Croce for taking perfect concords of one kind in succession, a practice which he loudly condemns, and says of Fairfax, Taverner, Shepherd, Mundy, White, Parsons, and Bird, that they never thought it greater sacrilege to spurn against the image of a saint than to take two perfect chords of one kind together.

Speaking of the several kinds of composition practised in his time, Morley gives the first place to the motet †.

Next to the motet he places the madrigal, for the etymology of which word he says he can give no reason ‡. He says ‘it is a kind of  
 ‘ music made upon songs and sonnets, such as Petrarch and many other  
 ‘ poets have excelled in, and that it is, next unto the motet the most  
 ‘ artificial, and, to men of understanding, most delightful; and would  
 ‘ not be so much disallowable if the poets who compose the ditties  
 ‘ would abstain from some obscenities which all honest ears abhor,  
 ‘ and from some such blasphemies as no man, at least who hath any  
 ‘ hope of saluation, can sing without trembling.’ He then enumerates the several kinds of composition and air practised by the musicians of his time, mention whereof will be made in a subsequent chapter.

\* i. e. they flew about their ears as if they had wings.

† See an explanation of this word page 79 of this volume, in a note.

‡ See the conjectures of various authors concerning it vol. II. pag. 463 in a note.

It is to be remembered that the whole of this work of Morley is in dialogue, and that by the master, who is one of the interlocutors in it, he means to represent himself, who having sufficiently instructed his scholars dismisses them.

The dialogue being ended there follows what the author calls the Peroratio, in which he discovers much learning; in it he says that had it not been for Boetius the knowledge of music had not yet come into our western part of the world, adding this as a reason, 'The Greek tongue lying as it were dead under the barbarisme of the Gothes and Hunnes, and musicke buried in the bowels of the Greeke workes of Ptolomæus and Aristoxenus; the one of which as yet hath neuer come to light, but lies in written copies in some bibliothekes of Italie, the other hath beene set out in print, but the copies are euerie where so scant and hard to come by, that many doubt if he haue been set out or no.'

Next follow certain compositions of the author's own for three, four, and five voices, to Latin, Italian, and English words, which have great merit.

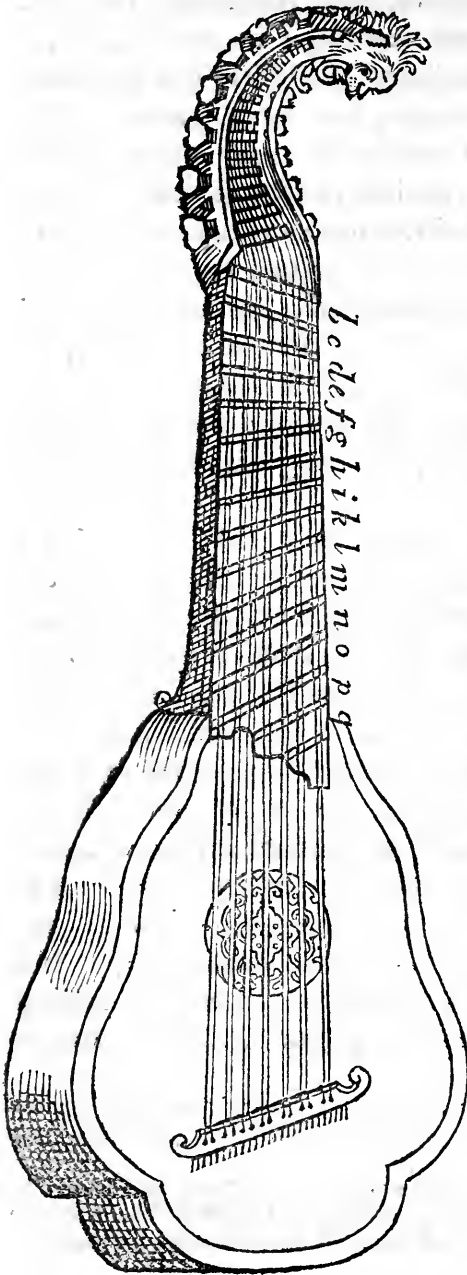
The annotations at the end of the work are replete with curious learning; in these Morley has not spared to censure some ignorant pretenders to skill in music, and, amongst the rest, the anonymous author of a book entitled 'The Guide of the Path-Way to Music,' printed in 1596, in oblong quarto, for William Barley, a great publisher of music books about that time, of which he gives this character. 'Take away two or three scales which are filched out of Beurhusius, and fill up the three first pages of the booke, you shall not finde one side in all the booke without some grosse error or other. For as he setteth down his dupla, so dooth he all his proportions, giuing true definitions and false examples, the example still importing the contrarie to that which was said in the definition†. But this is the worlde; euery one will take upon him to write and teach others, none hauing more need of teaching than himselfe. And as

\* FREDERIC BEURHUSIUS conrector of the college of Dortmund, an Imperial town in the CIRCLE of Westphalia. He wrote an *Erotemata Musicæ*, which was published about the year 1580.

† After this character of the book a particular account of its contents will hardly be wished for; there are printed with it three books of tablature, the first for the lute, the second for an instrument called the Orpharion, and the third for one called the Bandore.

‘ for him of whom we have spoken so much, one part of his booke  
 ‘ he stole out of Beurhusius, another out of Loffius, perverting the

concerning which two last it may not be amiss here to speak, and first of the Orpharion.  
 It is of the following form, and is thus described by the author :



‘ The Orpharion is strung with more stringes  
 ‘ than the lute, and also hath more frets or stops ;  
 ‘ and whereas the lute is strung with gut  
 ‘ stringes, the Orpharion is strung with wire  
 ‘ stringes, by reason of which manner of string-  
 ‘ ing, the Orpharion doth necessarilie require a  
 ‘ more gentle and drawing stroke than the lute ;  
 ‘ I mean the fingers of the right hand must be  
 ‘ easilie drawn over the stringes, and not sud-  
 ‘ denly griped or sharpelie stroken as the lute  
 ‘ is, for if yee should doo so, then the wire  
 ‘ stringes would clash or jarre together the one  
 ‘ against the other, which would be a cause that  
 ‘ the sounde would be harsh and unpleasant.  
 ‘ Therefore it is meete that you obserue the dif-  
 ‘ ference of the stroke. And concerning the  
 ‘ frets or stoppes, the difference doth consist in  
 ‘ the different number that is between them, for  
 ‘ the lute hath no farther than i, and the Orpha-  
 ‘ rion hath to q ; but it is seldom that any les-  
 ‘ son for the Orpharion doth passe the stops of  
 ‘ L or M, yet those that are cunning can at  
 ‘ their pleasure make use of all the stops.’

Among the lessons contained in this book for  
 the Orpharion, there is one named Bockington’s  
 Pound, which seems to be no other than that  
 tune now called Packington’s Pound, and to  
 which is adapted one of the songs in the Beg-  
 gar’s Opera. The original composer of it ap-  
 pears to be one Francis Cutting.



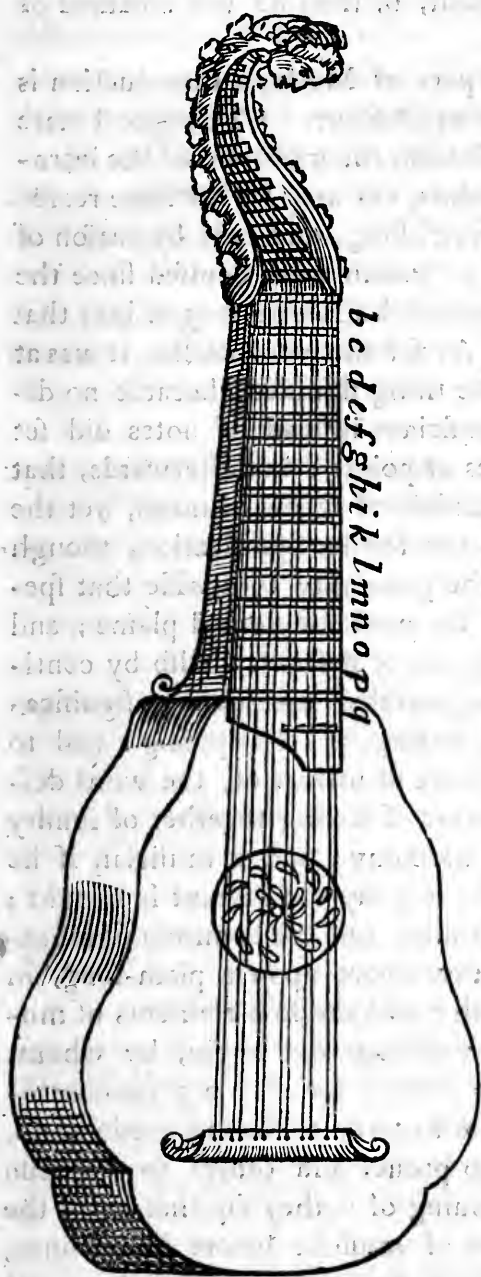
‘ sense of Loffius his wordes, and giuing examples flatte to the con-  
‘ trarie of that which Loffius saith. And the last part of his book

As to the Bandore, the figure whereof is here given, the author says it is easy to play on, and is both commendable and fit, either in consort or alone. He adds that the manner of tuning doth a little differ from the lute and orpharion, but he has forgot to mention whether the strings are of wire, like those of the orpharion, or of catgut like those of the lute. This instrument is said by Stowe in his Annals, pag. 869, to have been invented in the fourth year of queen Elizabeth, by John Rose, citizen of London, living in Bridewell.

As to the instrument called the Orpharion, above described, it is necessary to be observed that it cannot be the same with the Orphion, mentioned in the poems of Sir Aston Cokaine to have been invented by Thomas Pilkington, one of the queen’s musicians, for Pilkington was one of the musicians of Henrietta the consort of Charles I. and the Orpharion appears to be of greater antiquity.

Pilkington died about 1660, at Wolverhampton, aged thirty-five, and lies there buried. Besides an epitaph, Sir Aston Cokaine wrote a poem to his memory, in which are the following quibbling lines.

‘ Maftring all music that was known before,  
‘ He did invent the Orphion, and gave more.  
‘ Though he by playing had acquir’d high fame,  
‘ He evermore escap’d a gamester’s name,  
‘ Yet he at Gamut frequent was, and taught  
‘ Many to play, till death set his Gam out.  
‘ His flats were all harmonious; not like theirs  
‘ Whose ebbs in prose or verse abuse our ears.  
‘ But to what end praise I his flats, since that  
‘ He is grown one himself, and now lies flat!’



‘ treating of Descant he took uerbatim out of an old written booke  
 ‘ which I have ; but it should seeme that whatsoeuer or whofoeuer  
 ‘ he was that gaue it to the presse, was not the author of it himselfe,  
 ‘ else would he haue set his name to it, or then he was ashamed of  
 ‘ his labour.’

In the annotations on the second part of Morley’s Introduction is the following curious note on the term Descant. ‘ Though I dare  
 ‘ not affirme that this part was in use with the musitions of the learn-  
 ‘ ed Ptolemæus, or yet of that of Boetius, yet may I with some reason  
 ‘ say that it is more auncient than prick-song, and only by reason of  
 ‘ the name, which is contrapunto, an Italian word deuised since the  
 ‘ Gothes did ouerrun Italy, and changed the Latine tongue into that  
 ‘ barbarisme which they now use. As for the word itselfe, it was at  
 ‘ that time fit enough to expresse the thing signified, because no di-  
 ‘ uersity of notes being used, the musicians instead of notes did set  
 ‘ down their musicke in plain prickes or points ; but afterwards, that  
 ‘ custom being altered by the diuersitie of forms of notes, yet the  
 ‘ name is retained amongst them in the former signification, though  
 ‘ amongst us it be restrained from the generality to signifie that spe-  
 ‘ cies or kind which of all others is the most simple and plaine ; and  
 ‘ instead of it we haue usurped the name of descant. Also by conti-  
 ‘ nuance of time that name is also degenerated into another significa-  
 ‘ tion, and for it we use the word setting and composing : and to  
 ‘ come to the matter which now we are to intreat of, the word des-  
 ‘ cant signifieth in our tongue the forme of setting together of sundry  
 ‘ uoices or concords for producing harmony ; and a musician if he  
 ‘ heare a song sung and mislike it, he will say the descant is nought ;  
 ‘ but in this signification it is seldom used, and the common significa-  
 ‘ tion which it hath is the singing extempore upon a plain-song, in  
 ‘ which sense there is none who hath tasted the first elements of mu-  
 ‘ sicke but understandeth it. When descant did begin, by whom,  
 ‘ and where it was inuented is uncertaine ; for it is a great contro-  
 ‘ uersie amongst the learned if it were knowne to the antiquitie or no.  
 ‘ And diuers do bring arguments to proue, and others to disproue  
 ‘ the antiquity of it ; and for disprouing of it they say that in all the  
 ‘ works of them who have written of musicke before Franchinus,  
 ‘ there is no mention of any more parts than one, and that if any did  
 ‘ singe to the harpe, which was their most usual instrument, they sung  
 ‘ the



‘ the same which they plaied. But those who would affirme that the  
 ‘ auncients knew it, saie : That if they did not know it, to what end  
 ‘ serued all those long and tedious discourses and disputations of the  
 ‘ consonantes, wherein the most part of their workes are consumed ?  
 ‘ But whether they knew it or not, this I will say, that they had it not  
 ‘ in halfe that variety wherein we now haue it, though we read of  
 ‘ much more strange effects of their musicke than of ours \*.’

At the end of his book is the following list of English musicians,  
 the far greater part of whom appear to have flourished before the  
 reformation.

M. Pashe.	S. Jo. Mason.
Robert Jones.	Ludford.
Jo. Dunstable.	Farding.
Leonel Power.	Cornish.
Robert Orwel.	Pyggot.
M. Wilkinson.	Tauerner.
Jo. Gwinneith.	Redford.
Robert Daus.	Hodges.
M. Risby.	Selby.
D. Farfax.	Thorne.
D. Kirby.	Oclande.
Morgan Grig.	Auerie.
Tho. Ashwell.	D. Tye.
M. Sturton.	D. Cooper.
Jacket.	D. Newton.
Corbrand.	M. Tallis.
Testwood.	M. White.
Ungle.	M. Persons.
Beech.	M. Byrde.
Bramston.	

\* It seems by the conclusion of this passage that Morley was but little acquainted with  
 the effects of modern music, for there is extant a relation to this purpose that surpasses all  
 accounts of the power of ancient music over the human mind. It is this : a musician of  
 Ericus king of Denmark, surnamed the Good, who reigned about the year 1130, a hun-  
 dred years after the time of Guido, having given out that he was able by his art to drive  
 men into what affections he listed, even into anger and fury, and being required by the  
 king to put his skill in practice, played so upon the harp that his auditors began first to be  
 moved; and at last he set the king into such a frantic mood, that in a rage he fell upon his  
 most trusty friends. and, for lack of weapon, slew some of them with his fist, which when  
 he came to himself he did much lament. This story is recorded at large both by Krant-  
 zius and Saxo Grammaticus, and is cited by Butler in his treatise on the Principles of  
 Music, pag. 7:

By the compositions of Fairfax, Cornish, Taverner, and Thorne, already given, a judgment may be formed of the state of music in those days. It appears that many of the old English musicians were men of learning in other faculties, particularly in astronomy and physic, and what is strange, in logic. Thorne of York lies buried in the cathedral of that city, with the following inscription:

*Here lyeth Thorne, musician most perfitt in his art,  
In Logicks lore who did excell; all vice who set apart:  
Whose lief and conberfation did all men's love allure,  
And now doth reign above the skies in joys most firm and pure.*

*Who died Decemb. 7. 1573.*

And in the same church is an inscription of the like import, celebrating the memory of another of his profession in these words:

*Musicus et logicus Wyrnal hic jacet ecce Johannes  
Organa namque quasi fecerat ille loqui.*

Thus humourously translated:

*Musician and logician both,  
John Wyrnal lieth here;  
Who made the organs erst to speak  
As if, or as it were.*

### C H A P. III.

THE foregoing account may suffice to shew the design and method of Morley's Introduction to Music, a work for which all who love or practice the science are under the highest obligations to its author. John Caspar Trost, organist of the church of St. Martin at Halberstadt, a learned musician of the last century, translated it into the German language, and published it in folio, with the title of *Musica Practica*.

The particulars of Morley's life are no otherwise to be collected than from a few scattered notes concerning him in the *Athenæ Oxonienses*,

nienfes, and from his own work, throughout which he fpeaks the language of a fenfible, a learned, and a pious man, a little foured in his temper by bodily infirmities, and more by the envy of fome of his own profeffion, of which he complains in very feeling terms in the preface to almoft every one of his publications. In that before his Introduction he fpeaks of the folitary life which he led, being compelled to keep at home, and that made him glad to find any thing wherein to keep himfelf exercifed for the benefit of his country : and in the courfe of his work he takes frequent occafion to mention the declining ftate of his health at the time of his writing it ; neverthelefs he furvived the publication of it fome years, dying as it feems in the year 1604. Doni, in his ‘ *Discorfo fopra la perfettione de Melodia,*’ printed with his treatife ‘ *De’ Generi e de’ Modi,*’ pag. 111, ftyles him ‘ *Tommafo Morley, erudito musico Inglefe.*’

As a practical compofer he has doubtlefs fhewn great abilities ; he was an excellent harmonift, but did not poffefs the faculty of invention in any very eminent degree. His compositions feem to be the effect of clofe ftudy and much labour, and have in them little of that fweet melody which are found in thofe of Bennet, Weelkes, Wilby, Bateson, and fome others ; nor in point of invention and fine contrivance are they to be compared with thofe of either Bird or Tallis. He compofed a folemn burial fervice, the firft perhaps of the kind ever known in England, and which continued to be performed at the interment of perfons of rank till it gave way to that of Purcell and Croft, which will hardly ever be excelled.

After the expiration of the patent granted to Tallis and Bird, it feems that Morley had intereft enough to obtain of queen Elizabeth a new one of the fame tenor, but with ampler powers. It was granted to him 40 Eliz. Anno Dom. 1598. Under this patent William Barley printed moft of the music books which were published during the time that it continued in force.

The ftyle of Morley may be judged of by the following compofition, which is the fourteenth. of his madrigals to four voices, published in 1594.

BESIDES a foun - - taine be-fides a fontaine of  
 BE - SIDES a foun - taine be-fides a foun -  
 BE - SIDES a foun - taine be-fides a  
 BE - SIDES a foun - - taine

fweet - - - bri - - er and ro - - fes  
 taine of fweet - - - brier and rofes heard I two louers  
 foun - taine of fweet brier and ro - fes heard I two  
 heard I two louers.

heard I two louers talk in fweet and wan-ton glo -  
 loueing talk in fweet and wan - - - ton glo - -  
 lou - - ers talk in fweet and wan - - ton glo -  
 talk in fweet and wan - - ton glo - -

fes be-fides a foun-taine, besides a foun-taine of sweet -  
 fes besides a fountaine besides a fountaine of sweet -  
 fes be-fides a foun-taine besides a fountaine of  
 fes be-fides a foun-taine

brier and rofes heard I two louers (loueing) talk in  
 bri-er and ro-fes heard I two  
 sweet brier and ro-fes heard I two lo-uers  
 heard I two louers talk in

sweet and wan-ton glo-fes fay dainty deere quoth  
 louers talk in sweet and wanton glo-fes fay dainty  
 talk in sweet and wan-ton glo-fes  
 sweet and wan-ton glo-fes



he to whom tell me dainty deere quoth he to whom is thy  
 deere quoth he to whom fay dainty deere to whom is thy lik-  
 fay dainty deere quoth he to whom is thy liking ty -  
 fay dainty deere quoth he to whom is thy lik - - ing  
 liking ty - - ed? to whom but thee my bonny  
 - ing ty - ed? to whom but thee my bonny bonny bonny loue my  
 - - - ed? to whom but thee my bonny loue to  
 ty - - - ed? to whom but  
 loue to whom but thee my bonny bonny bonny loue my lovely gentle  
 loue to whom but thee my bonny loue my loue? the gentle  
 thee my bon - - ny loue? the gentle nimph  
 thee - - - my bonny loue my loue? the gentle nimph re-



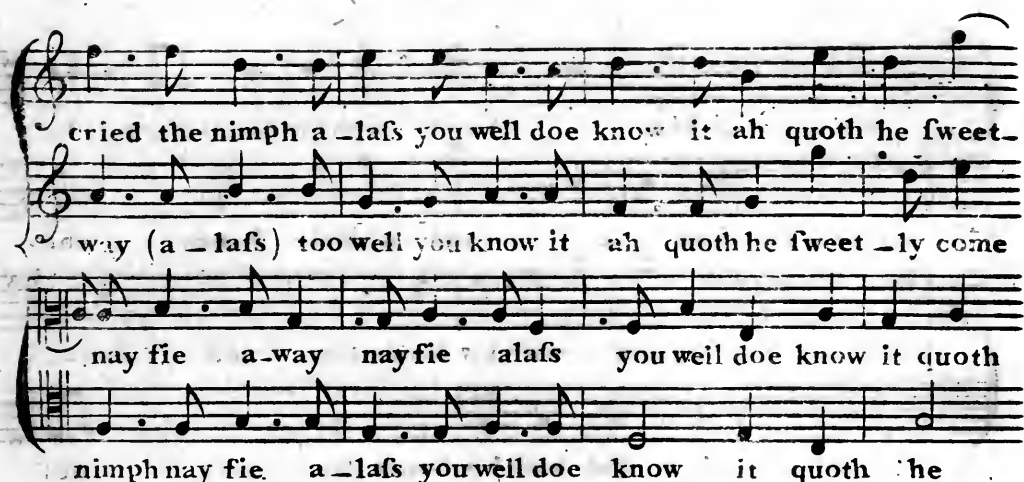
nymph re-plied I die I die I die quoth  
 nymph re-plied I die I die I die quoth  
 - - re-plied I die I die I die quoth he and  
 ply - - ed I die I die I die quoth he and  
 he quoth he and I and I and I said she ah giue me then ah  
 he and I and I and I said she ah giue me then ah  
 I and I and I said she ah giue me then quoth he giue  
 I and I and I said she ah giue me giue me then quoth  
 giue me giue me then quoth he but he durst not say giue me some  
 giue me giue me then quoth he but saydurst he not giue  
 me giue me giue me then but durst not say a  
 he (but durst not say) but durst not say some



to - - - ken and with his hands the rest he  
 me some to - ken and with his hands the  
 lafs some to - ken and with his hands the rest he  
 to - - - ken and with his hands the rest he

would have spo - ken fie a - way nay fie a - way cried the nimph  
 rest he would have spo - ken fie a - way nay cried  
 would have spo - - ken fie a - way nay cried the nimph  
 would have spo - - ken fie a - way nay fie a - way she cried

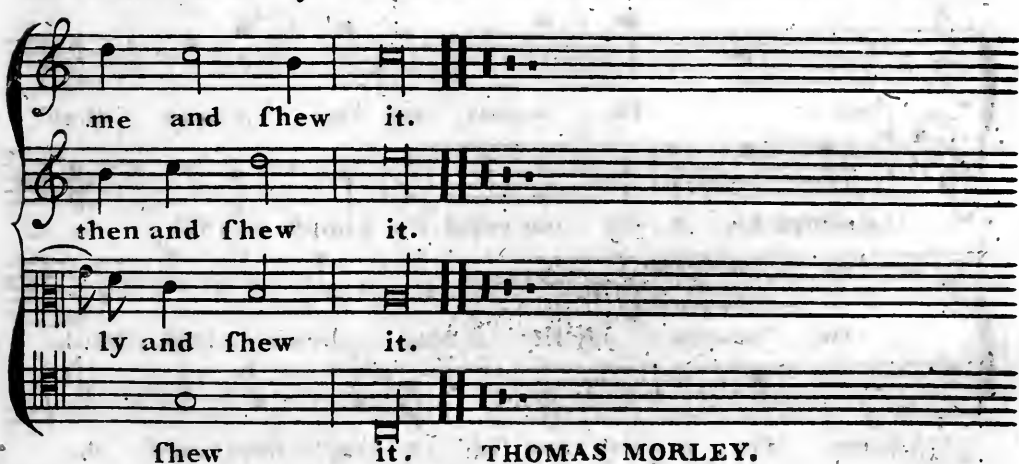
then fie a - way nay fie a - way then  
 the nimph fie a - way nay cried the nimph nay fie a -  
 fie a - way nay fie a - way then cried the nimph  
 then fie a - way nay fie a - way then cried the



cried the nimph a-las you well doe know it ah quoth he sweet-  
 way (a-las) too well you know it ah quoth he sweet-ly come  
 nay fie a-way nay fie alas you well doe know it quoth  
 nimph nay fie a-las you well doe know it quoth he



ly come kisse me then sweet-ly come kisse me then sweetly kisse  
 kisse me then sweetly come kisse me then sweetly come kisse me  
 he sweet-ly come kisse me then sweetly come kisse me then sweet-  
 sweet-ly come kisse me then and



me and shew it.  
 then and shew it.  
 ly and shew it.  
 shew it. THOMAS MORLEY.

## C H A P. IV.

**W**ILLIAM BATHE, a person scarce known to the world as a writer on music, was nevertheless the author of a book with this title: ‘ A brief introduction to the true art of musicke, wherein are set downe exact and easie rules for such as seeke but to know the trueth, with arguments and their solutions, for such as seeke also to know the reason of the trueth: which rules be meanes whereby any by his owne industrie may shortly, easily, and regularly attaine to all such thinges as to this arte doe belong: to which otherwise any can hardly attaine without tedious difficult practife, by meanes of the irregular order now used in teaching, lately set forth by William Bathe, student at Oxenford. Imprinted at London by Abel Jeffes, dwelling in Sermon lane neere Paules Chaine, anno 1584.’ Small oblong quarto, black letter.

The authors of the *Biographia Britannica*, adding their own laborious researches to a few memorials in the *Athen. Oxon.* have given a much more satisfactory account than could be expected of this obscure person, for his name does not once occur in any treatise extant on the subject of music. The account they give of him is that he was born in Dublin anno 1564; that he was descended from a considerable family, who, what by rebellions, extravagance of heirs, and other misfortunes, were reduced to straight circumstances. They say of this William that he was of a sullen saturnine temper, and disturbed in his mind that his family was fallen from its ancient splendor; that he was educated under a Popish school-master, but removed to Oxford, where he studied several years with indefatigable industry, but in what college, or whether he ever attained to any academical honours, Wood himself could never learn. That growing weary of the heresy, as he usually called the protestant faith professed in England, he quitted the nation and his religion together, and in the year 1596 was initiated among the Jesuits. That having spent some time amongst the Jesuits in Flanders, he travelled into Italy, and completed his studies at Padua, from whence he passed into Spain, being appointed to govern the Irish seminary at Salamanca. That at length taking a journey to Madrid to transact some business of his order, he died there on the seventeenth day of June, 1614, and was buried in the

Jesuits

Jesuits convent of that city. In the estimation of his brethren he was a man of learning; and Wood says of him that he had a most ardent zeal for the gaining of souls; and that though of a temper not very sociable, he was much esteemed by those of his own persuasion for his extraordinary virtues and good qualities. He was the author of several books, the titles whereof are given in the *Biographia Britannica*.

His Introduction to Music is dedicated to his uncle Gerald Fitzgerald, earl of Kildare, and that for reasons which seem to betray somewhat of that saturnine temper above ascribed to him, for in it he thus expresses himself, 'being rhetorically persuaded to graunt to the publishing thereof, I forbore to do it till I had considered two thinges, whereof the one was the worthinesse of the matter. The other, the feeding of the common affections. But for the worthinesse, I thought it not to be doubted; seeing heere one set forth a booke of a hundred mery tales\*; another of the battaile between the spider and the fly†; another *De Pugnīs Porcorum*; another of a monster borne at London the second of January, hedded lyke a horse and bodied lyke a man, with other such lyke fictions; and thinking this matter then some of these to be more worthy. As for the other, which is to feede the common affections of the patient learned, I doubt not but it may soon be; but he that wil take in hand to serue to the purpose of euery petty pratler, may as soone by sprinckling water suffice the drieness of the earth, as bring his purpose to passe.'

The preface was doubtless intended by the author to recommend his book to the reader's perusal, but he has chose to bespeak his good opinion rather by decrying the ignorance of teachers, and the method of instruction practised by them, than by pointing out any peculiar excellencies in his own work. He says that many have consumed a whole year before they could come at the knowledge of song only, but that he had taught it in less space than a month.

But how highly soever the author might value his own work, he thought proper some years after the first publication to write it over again in such sort, as hardly to retain a single paragraph of the former

\* The author here means a translation of *Les Centes Nouvelles nouvelles*, which is mentioned by Ames to have been printed about this time. The original was published in 1455, by Louis XI. of France, then dauphin, during his retreat from his father's court, to that of the duke of Burgundy.

† The Parable of the Spider and the Fly, quarto, 1556, in old English verse, by John Heywood.

edition. This latter edition was printed by Thomas Este, without a date, with the title of 'A briefe Introduction to the skill of song : concerning the practice, set forth by William Bathe gentleman.'

And here again the author, according to his wonted custom, censures the musicians of his time, and magnifies the efficacy of his own rules, for mark the modesty of his preface.

'Olde musitions laid downe for song, manifold and crabbed confuse-  
' tedious rules, as for example; though there be in all but fixe names,  
' UT RE MI FA SOL LA, hauing amongst them an easie order, yet  
' could not they by rule declare, whether of these should bee attributed  
' to euerie note, unlesse they had first framed the long ladder or skale  
' of gamut, to which some added, thinking the ladder too short;  
' some hewed off a peece thinking it too long. Then would they  
' haue the learner be as perfect in coming down backward, as in going  
' up forward, lest in his practise he should fall and break his necke.  
' Then must he learne GAMUT in rule, A RE in space,  $\square$  MI in rule,  
' C FA UT in space, &c. Then must he know GAMUT, how many  
' cleues, how many notes. A RE how many notes, &c. Then must  
' he know  $\square$ , quadrij, proper-chant, and b mul, RE in A RE, where-  
' by UT in C FA UT, whereby MI in A LA MI RE, whereby, &c.  
' And when all haue done, after their long circumstances of time,  
' whereby they should be often driuen to millibi, for notes stand-  
' ing in diuerse places of gamut haue names that the place where  
' they stand comprehend not. Touching all the prolixie circumstances  
' and needlesse difficulties that they use, it loathes me greatly that  
' heere I should write them: and much more would it grieve the  
' reader to learne them. Also many things are used in song for which  
' they giue no rules at all, but committed them to dodge at it, harke  
' to it, and harpe upon it.'

The precepts for singing contained in this book are divided into ante rules and post rules; the ante rules respect Quantitie, Time, and Tune; the post rules, Naming, Quantitie, Time, and Tune; and, from the manifold objections of the author to the usual method of teaching, a stranger would expect that these were not only better calculated for the purpose of instruction, but also discoveries of his own; but nothing like this appears: his rule of teaching is the scale with the fix syllables, and the cliffs of Guido; the mutations, the stumbling-block of learners, he leaves as he found them; and, in short,  
it

it may be truly said that not one of the 'prolix circumstances or 'needlesse difficulties' that others use in teaching, is by him removed, obviated, or lessened: nevertheless as a proof of the efficacy of his rules he produces the following instances:

'In a moneth and lesse I instructed a child about the age of eight yeares to sing a good number of songs, difficult crabbed songs, to sing at the first sight, to be so indifferent for all parts, alterations, cleves, flats and sharpes, that he could sing a part of that kinde of which he neuer learned any song, which child for strangeness was brought before the lord deputie of Ireland to be heard sing, for there were none of his age, though he were longer at it, nor any of his time (though he were elder) known before these rules to sing exactly.

'There was another who by dodging at it, hearkning to it, and harping upon it, could neuer be brought to tune sharps aright, who so soone as hee heard these rules set downe for the same, could tune them sufficiently well. I haue taught diuerse others by these rules in lesse than a moneth what my selfe by the olde, obtained not in more than two yeares. Diuerse other proofes I might recite which heere as needlesse I doe omit, because the thing will shew itselfe. Diuerse haue repented in their age that they were not put to sing in their youth; but seeing that by these rules, a good skill may be had in a moneth, and the wayes learned in foure or five dayes: none commeth too late to learne, and especially if this saying be true: That no man is so olde but thinketh he may liue one yeere longer. As Aristotle in setting forth his predicaments saw many things requisite to be entertained of, and yet unfit to be mixed with his treatise: he therefore made ante predicaments and post predicaments: so I for the same cause, desirous to abolish confusion, haue added to my rules, ante rules and post rules. Vale.'

As to these rules, the best that can be said of them is that there is nothing like them to be met with in any writer on music, and of the perspicuity of his style let this, which is the first chapter of his post rules of song, as he calls them, suffice for an example.

'The exceptions from the order of ascention and descention are diuersely used according to the diuersitie of place, and accordingly they are to be giuen, for each order in naming seemeth best to them that haue been brought up withall..

'Dis

‘ D is sometimes used in old songs as a cleue, and putteth ut down to the fifth place.

‘ In Italy as I understand, they change ut into sol : in England they change re into la, when the next remouing note before or after be under.’

The following is the third chapter of this ingenious author’s post rules, and respects the singin of hard proportions.

‘ In timing hard proportions that go odding, many take care only of the whole stroke, wholly kept without diuiding it to the going up and then down agayne of the hand.

‘ Some keepe semibreefe time, as sufficient easie of itselfe, and do not diuide it into minim time.

‘ Three minim time is more difficult, and therefore some do diuide it into minim time.’

But attend to a notable invention of this author for the measuring of time, and see what clear and intelligible terms he has chosen to express his meaning.

‘ Take a stick of a certaine length, and a stone of a certaine weight, hold the stick standing upon an end of some table : se you haue upon the stick diuers marks : hold the stone up by the side of the stick, then as you let fall the stone, instantly begin to sing one note, and just with the noyse that it maketh upon the table, begin another note, and as long as thou holdest the first note, so long hold the rest, and let that note be thy cratchet or thy minim, &c. as thou seest cause, and thus maist thou measure the uerie time itselfe that thou keepest, and know whether thou hast altered it or not.’

JOHN MUNDY, organist, first of Eton college, and afterwards of the free chapel of Windsor in queen Elizabeth’s reign, was educated under his father Willam Mundy, one of the gentlemen of the chapel, and an eminent composer. In 1586, at the same time with Bull, Mundy the son was admitted to the degree of bachelor of music at Oxford; and at the distance of almost forty years after was created doctor in the same faculty in that university. Wood speaks of a William Mundy, who was a noted musician, and hath composed several divine services and anthems, the words of which may be seen in Clifford’s collection; this person was probably no other than Mundy the father. John Mundy composed madrigals for five voices in the collection intituled the Triumphs of Oriana, before spoken of,  
and



and of which a particular account will be given hereafter, was the author of a work intitl'd 'Songs and Psalmes' compos'd into 3, 4, and 5 parts, for the use and delight of all such as either loue or learne 'musicke,' printed in 1594. An excellent musician undoubtedly he was, and, as far as can be judg'd by the words he has chosen to exercise his talent on, a religious and modest man, resembling in this respect Bird. Wood says he gave way to fate in 1630, and was buried in the cloister adjoining to the chapel of St. George at Windsor.

C H A P. V.

**T**HOMAS WEELES, organist of Winchester, and, as it should seem, afterwards of Chichester, was the author of Madrigals to 3, 4, 5, and 6 voices, printed in 1597. He also published in 1598 'Ballatts and madrigals to five voices, with one to six voices;' and in 1600 'Madrigals of six parts apt for the viols and voices.' Walther in his Lexicon mentions that a monk of the name of Aranda published a madrigal of Weelkes in a collection of his own printed at Helmstadt in the year 1619. A madrigal of his for six voices is published in the Triumphs of Oriana. He also compos'd services and anthems, which are well known and much esteemed. An anthem of his 'O Lord grant the king a long life,' is printed in Barnard's collection.

There is extant also a work intitl'd 'Ayeres or phantasticke spirites for three voices made and newly published by Thomas Weelkes gentleman of his majesties chapell, Bachelar of musicke, and Organest of the Cathedral church of Chichester.' Lond. 1608.

This collection contains also a song for six voices intitl'd 'A remembrance of my friend M. Thomas Morley.'

The following most excellent madrigal of Weelkes is the eleventh in the collection published by him in 1597.

AYE mee my wonted  
 AYE mee my wonted joyes for - fake  
 AYE mee my wonted joyes for - fake mee my wonted  
 AYE mee my wonted joyes for - fake  
 joyes forfake mee my wonted joyes forfake mee and  
 mee my wonted joyes forfake mee and deep  
 joyes for - fake mee my wonted joyes for - fake mee  
 mee my wonted joyes forfake mee and deep  
 deep despaire doth o - ver - take mee o - ver - take  
 des - paire and deep - despair doth over - take  
 and deep despaire doth o - vertake doth o - vertake  
 despaire doth o - ver - take - - - - -

mee aye mee my wonted joyes for fake mee  
 mee aye mee my wonted joyes for fake mee my wonted joyes for  
 mee aye mee my wonted joyes for  
 mee aye mee my wonted joyes for fake mee  
 my wonted joyes for fake mee and deep def-paire  
 fake mee my wonted joyes for fake mee and deep  
 fake mee my wonted joyes for fake mee and deep despaire  
 my wonted joyes for fake mee and deep def-paire  
 and deep - - despaire doth over - take mee  
 def-paire doth o - ver - take - - - mee I  
 doth o - ver - take mee o - ver - take mee  
 doth o - - - ver - - - take - - - mee I

I whilome whilome fung I whilome fung but  
 whilome whilome fung I whilome fung but now I  
 I whilome fung I whilome fung I whilome fung but  
 whilome whilome fung I whilome fung I whilome fung but  
 now I weep thus forrowes run when joy doth creep  
 weep thus forrowes run when  
 now I weep thus forrowes run when  
 now I weep thus forrowes run when joy doth creep  
 thus forrowes run when joy doth creep  
 joy doth creep thus forrowes run when  
 joy doth creep doth creep thus forrowes run when  
 thus forrowes run when joy doth creep

thus sorrowes run when joy doth creep

joy doth creep

thus sorrowes run when

joy doth creep

thus sorrowes run when

thus sorrowes run when joy doth creep

thus sorrowes run when joy doth creep when

joy doth creep

thus for - - - rows

joy doth creep

when

thus sorrowes run when joy doth creep

joy doth creep

I wish to

run when joy doth creep

I wish to live

joy doth creep

I wish to live and yet I

when joy doth creep I wish to live and yet

live and yet I dye for loue hath  
 and yet I dye and yet I dye I dye for loue  
 dye and yet I dye for  
 and yet I dye for loue hath  
 wrought for loue hath wrought my  
 hath wrought my mi - fe - ry my  
 loue hath wrought my mi -  
 wrought my mi - fe - ry my  
 mi - fe - ry.  
 mi - fe - ry.  
 fe - ry.  
 mi - fe - ry.

THOMAS WEEBKES.



By the Fasti Oxon. it appears that in 1602 William Weelkes of New College, Oxon. was admitted to the degree of bachelor; and Wood makes it a question whether the register of the university might not mistake the name of William, for that of Thomas Weelkes, which, considering the relation between New College and Winchester college, it is more than probable he did.

GILES FARNABY, of Christ-Church college Oxford, was in 1592 admitted bachelor of music. He was of Truro in Cornwall, and nearly related to Thomas Farnabie, the famous school-master of Kent: there are extant of his composition, Canzonets to 4 voices, with a song of eight parts. Lond. 1598. A few of the Psalm-tunes in Ravenscroft's Collection, Lond. 1633, that is to say, the three additional parts to the tenor or plain-song, which is the ancient church tune, are of Farnaby's composition.

JOHN MILTON, the father of our celebrated epic poet, though not so by profession, was a musician, and a much more excellent one than perhaps will be imagined. He was born at Milton near Halton and Thame, in Oxfordshire, and, by the advice of a friend of the family became a scrivener, and followed that business in a shop in Bread-street, London\*, having for his sign the spread eagle, the device or coat-armour of the family. Under whom, or by what means he acquired a knowledge of music, the accounts that are given of

\* The word scrivener anciently signified a mere copyist. Chaucer rebukes his amanuensis by the name of Adam Scriuener. The writing of deeds and charters, making service-books, and copying manuscripts, was one of the employments of the regular clergy. After the dissolution of religious houses, the business of a scrivener became a lay profession; and 14 Jac. a company of scriveners was incorporated, about which time they betook themselves to the writing of wills, leases, and such other assurances as required but little skill in the law to prepare. It was at this time a reputable, and, if we may judge from the circumstances of the elder Milton, and the education which he gave his children, a lucrative profession; but after the fire of London the emoluments of it were greatly increased by the multiplicity of business which that accident gave occasion to. Francis Kirkman the bookseller was put apprentice to a scrivener, and, in the account of his life, entitled *The Unlucky Citizen*, he relates that almost all the business of the city in making leases, mortgages, and assignments, and procuring money on securities of ground and houses, was transacted by these men, who hence assumed the name of money-scriveners. The furniture of a scrivener's shop was a sort of pew for the master, desks for the apprentices, and a bench for the clients to sit on till their turn came to be dispatched. The following jest may serve to explain the manner in which this business was carried on: A country fellow passing along Cheapside, stopped to look in at a scrivener's shop, and seeing no wares exposed to sale, asked the apprentice, the only person in it, what they sold there? Loggerheads answered the lad. By my troth, says the countryman, 'you must have a roaring trade then, for I see but one left in the shop.'



him are silent, but that he was so eminently skilled in it as to be ranked among the first masters of his time there are proofs irrefragable \*. Among the Psalm-tunes composed into four parts by sundry authors, and published by Thomas Ravenscroft in 1633, there are many, particularly that common one called York tune, with the name John Milton; the tenor part of this tune is so well known, that within memory half the nurses in England were used to sing it by way of lullaby; and the chimes of many country churches have played it six or eight times in four and twenty hours from time immemorial. In the Triumphs of Oriana is a madrigal for five voices, composed by John Milton; and in a collection of musical airs and songs for voices and instruments intitled 'The Teares or lamentations of a sorrowful soule,' composed by Bird, Bull, Orlando Gibbons, Dowland, Ferabosco, Coperario, Weelkes, Wilbye, in short, by most of the great masters of the time, and set forth by Sir William Leighton, knight, one of the gentlemen pensioners in 1614, are several songs for five voices by John Milton, and among the rest this.

\* We are told by Phillips, in his account of his uncle Milton, that he also was skilled in music. Mr. Fenton in his life of him adds that he played on the organ; and there can be but little reason to suppose, considering that he had his education in London, viz. in St. Paul's school, that he had his instruction in music from any other person than his father. From many passages in his poems it appears that Milton the younger had a deep sense of the power of harmony over the human mind. This in the *Il Penseroso*.

' But let my due feet never fail  
' To walk the studious cloisters pale,  
' And love the high embowed roof,  
' With antique pillars massy proof,  
' And storied windows richly dight,  
' Casting a dim religious light.  
' There let the pealing organ blow,  
' To the full-voic'd choir below,  
' In service high and anthems clear,  
' As may with sweetness, through mine ear  
' Dissolve me into extasies,  
' And bring all Heav'n before mine eyes.'

shows that however he might object to choral service as a matter of discipline, he was not proof against that enthusiastic devotion which it has a tendency to excite. It may here be remarked that the lines above quoted present to the reader's imagination a view of an ancient Gothic cathedral; and call to his recollection such ideas as may be supposed to possess the mind during the performance of the solemn choral service; and it is probable that the poet became thus impressed in his youth by his frequent attendance at the cathedral of St. Paul, which was near his school; and in his father's neighbourhood, where the service was more solemn than it is now, and which cathedral, till it was destroyed by the fire of London, had perhaps the most venerable and awful appearance of any edifice of the kind in the world.

O had I wings like to a dove O had I  
O had I wings like to a dove a dove  
wings had I wings like to a dove then  
wings like to a dove  
had I wings like to a dove O had I wings like to a  
O had I wings like to a dove  
had I wings like to a dove O had I wings like to a  
should I from these troubles flie then should I  
then should I from these troubles flie these  
dove like to a dove then should I from these troubles  
O had I wings like to a dove then should I from these  
dove

Vol. III. C c c

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are as follows:

Soprano:  
from these troubles, flie then should I from these  
trou - bles flie then should I from these troubles flie  
flie these troubles flie then should I from  
trou - bles flie then should I from these troubles flie from  
then should I from these troubles flie these troubles  
troubles flie then should I from these troubles flie these troubles flie -  
then should I from these trou  
these troubles flie then should I from these troubles flie -  
these troubles flie then should I from these troubles  
flie then should I from these troubles flie these troubles flie -  
to wil - der - nesse I would re -  
bles flie to wildernesse I would remoue I would re  
to wil - derness I would remoue re -  
flie to wilder- nesse I would remoue I would re - moue  
to wildernesse I wouldre-moue I would re

Alto:  
from these troubles, flie then should I from these  
trou - bles flie then should I from these troubles flie  
flie these troubles flie then should I from  
trou - bles flie then should I from these troubles flie from  
then should I from these troubles flie these troubles  
troubles flie then should I from these troubles flie these troubles flie -  
then should I from these trou  
these troubles flie then should I from these troubles flie -  
these troubles flie then should I from these troubles  
flie then should I from these troubles flie these troubles flie -  
to wil - der - nesse I would re -  
bles flie to wildernesse I would remoue I would re  
to wil - derness I would remoue re -  
flie to wilder- nesse I would remoue I would re - moue  
to wildernesse I wouldre-moue I would re

Tenor:  
from these troubles, flie then should I from these  
trou - bles flie then should I from these troubles flie  
flie these troubles flie then should I from  
trou - bles flie then should I from these troubles flie from  
then should I from these troubles flie these troubles  
troubles flie then should I from these troubles flie these troubles flie -  
then should I from these trou  
these troubles flie then should I from these troubles flie -  
these troubles flie then should I from these troubles  
flie then should I from these troubles flie these troubles flie -  
to wil - der - nesse I would re -  
bles flie to wildernesse I would remoue I would re  
to wil - derness I would remoue re -  
flie to wilder- nesse I would remoue I would re - moue  
to wildernesse I wouldre-moue I would re

Bass:  
from these troubles, flie then should I from these  
trou - bles flie then should I from these troubles flie  
flie these troubles flie then should I from  
trou - bles flie then should I from these troubles flie from  
then should I from these troubles flie these troubles  
troubles flie then should I from these troubles flie these troubles flie -  
then should I from these trou  
these troubles flie then should I from these troubles flie -  
these troubles flie then should I from these troubles  
flie then should I from these troubles flie these troubles flie -  
to wil - der - nesse I would re -  
bles flie to wildernesse I would remoue I would re  
to wil - derness I would remoue re -  
flie to wilder- nesse I would remoue I would re - moue  
to wildernesse I wouldre-moue I would re



And lastly it is said in the life of Milton the son, written by his nephew Edward Phillips, and prefixed to a translation of some of his Latin letters of state, printed in 1694, that Milton the father composed an *In Nomine* of no fewer than forty parts, for which he was rewarded by a Polish prince, to whom he presented it, with a golden medal and chain \*.

## C H A P. VI.

**J**OHAN COPERARIO, a celebrated artist on the Viol da Gamba, and a good composer for that instrument, and also for the lute, was in great reputation about the year 1600. He excelled in the composition of fantazias for viols in many parts; he taught music to the children of James the First; and under him prince Charles attained to a considerable degree of proficiency on the viol; some of his vocal compositions are to be found in Sir William Leighton's collection, mentioned in the preceding article, and of his fantazias there are innumerable in manuscript. He, in conjunction with Nicholas Laniere and others, composed songs in a masque written by Dr. Thomas Campion, on occasion of the marriage of Carr earl of Somerset and the lady Frances Howard, the divorced countess of Essex, and presented in the banquetting-room at Whitehall on St. Stephen's night, 1614. Mr. Fenton, in his notes on Waller, on what authority he does not mention, says that Henry Lawes having been educated under him, introduced a softer mixture of Italian airs than before had been practised in our nation, from which, and from his giving him the appellation of Signor, he seems to intimate that he was an Italian; but the fact is that he was an Eng-

\* A golden medal and chain was the usual gratuity of princes to men of eminence in any of the faculties, more especially law, physic, poetry, and music. Orlando de Lassò is always represented in paintings and engravings with this ornament about his neck, as are Mathiolus, Baudius, Sennertus, Erycius Puteanus, and many others. It seems that the medal and chain once bestowed as a testimony of princely favour, was ever after a part of the dress of the person thus honoured; at least on public occasions. So lately as the beginning of the present century the emperor Joseph I. presented Antonio Lotti of Venice with a gold chain, as a compliment for dedicating to him a book of Duetti Terzetti, &c. of his composition, in which was contained the famous madrigal 'In una Siepe ombrosa.' Letters from the Academy of ancient Music at London to Signor Antonio Lotti of Venice, 1732.

lishman, and named Cooper, who having spent much of his time in Italy, Italianized his name to Coperario, and was called so ever after. Coperario composed fantazias for viols to a great number, which are extant in manuscript only. His printed works are, the songs composed by him in conjunction with Lanieri on occasion of the above-mentioned marriage, and these that follow :

‘ Funeral Teares for the death of the Right Honorable the Earle of Deuonshire, figured in seauen songes, whereof fixe are so set forth that the wordes may be exprest by a treble uoice alone to the lute and base viol, or else that the meane part may be added, if any shall affect more fulnesse of parts. The seauenth is made in forme of a dialogue, and cannot be sung without two uoyces. Inuented by John Coperario. Pius pià.’ Fol. Lond. 1606.

‘ Songs of Mourning, bewailing the untimely death of prince Henry, worded by Thomas Campion, and set forth to bee sung with one uoice to the lute or viol by John Coperario.’ Fol. Lond. 1613.

ELWAY BEVIN, a man eminently skilled in the knowledge of practical composition, flourished towards the end of queen Elizabeth’s reign. He was of Welsh extraction, and had been educated under Tallis, upon whose recommendation it was that on the third day of June, 1589, he was sworn in, gentleman extraordinary of the chapel, from whence he was expelled in 1637, it being discovered that he adhered to the Romish communion. He was also organist of Bristol cathedral, but forfeited that employment at the same time with his place in the chapel. Child, afterwards doctor, was his scholar. It is worthy of remark that although Wood has been very careful in recording eminent musicians, as well those of Cambridge as of Oxford, the name of Bevin does not once occur in either the *Athenæ* or *Fasti Oxonienses*. One of the reasons for his care in preserving the memory of men of this faculty was that himself was a passionate lover of music, and a performer, and Bevin’s merits were such as intitled him to an eulogium, so that it is difficult to account for this omission. The above memoir however will in some measure help to supply it. He has composed sundry services, some of which are printed in Barnard’s collection, and a few anthems.

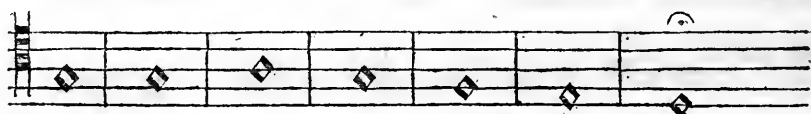
Before Bevin’s time the precepts for the composition of canon were known to few. Tallis, Bird, Waterhouse, and Farmer,



mer, were eminently skilled in this most abstruse part of musical practice. Every canon as given to the public, was a kind of enigma. Compositions of this kind were sometimes exhibited in the form of a cross, sometimes in that of a circle: there is now extant one resembling a horizontal sun-dial; and the resolution as it was called of a canon, which was the resolving it into its elements, and reducing it into score, was deemed a work of almost as great difficulty as the original composition; but Bevin, with a view to the improvement of students, generously communicated the result of many years study and experience in a treatise which is highly commended by all who have taken occasion to speak of it.

This book was published in quarto, 1631, and dedicated to Goodman, bishop of Gloucester, with the following title: 'A briefe and short instruction of the art of musicke, to teach how to make discant of all proportions that are in use: Very necessary for all such as are desirous to attain to knowledge in the art; and may by practice, if they can sing, soone be able to compose three, four, and five parts, and also to compose all sorts of canons that are usuall, by these directions of two or three parts in one upon the plain-song.'

The rules contained in this book for composition in general are very brief; but for the composition of canon there are in it a great variety of examples of almost all the possible forms in which it is capable of being constructed, even to the extent of sixty parts. In the course of his work the author makes use of only the following plain-song



as the basis for the several examples of canon contained in his book, and it answers through a great variety of canons, following at the stated distances of a crotchet, a minim, a semibreve, a breve, and three minims, by augmentation and diminution, rectè et rectro and per arsin et thesin of three in one, four in two, in the diateffaron and subdiateffaron, diapente and subdiapente, and at various other intervals. But what must be matter of amazement to every one acquainted with the difficulties that attend this species of composition is, that these few simple notes appear virtually to contain in them all those harmonies which, among a great variety of others, the following composition of this author is contrived to illustrate.



CANON OF FIVE PARTS IN TWO, RECTE ET RETRO; ET PER ARSIN ET THESIN.

The author seems to have been a devout, but, in some degree, a superstitious man, for speaking of a canon of three parts in one, he makes use of these words :

‘ A Canon of three in one hath resemblance to the holy Trinity, for as they are three distinct parts comprehended in one. The leading part hath reference to the Father, the following part to the Sonne, the third to the Holy Ghost.’

THOMAS BATESON, an excellent vocal composer, was about the year 1600 organist of the cathedral church of Chester, Wood says he was a person esteemed very eminent in his profession, especially after the publication of his English madrigals to 3, 4, 5, and 6 voices. About 1618 he became organist and master of the children of the cathedral church of the blessed Trinity in Dublin, and in the university of that city it is supposed he obtained the degree of bachelor of music. The following is one of his madrigals for three voices.

YOUR shining eies and golden haire your lilly rof-ed.

YOUR shining eies and golden haire your lilly rof-ed.

YOUR shining eies your golden haire your lilly rof-ed.

lipps most fair your lilly rofed lipps most faire your other

lipps most fair your lilly rofed lipps most faire your other beauties

lipps most fair your lilly rofed lipps most faire your other beauties

beauties that ex-cel your other beauties that ex - - - cel

that ex-cel your other beauties that ex-cel men cannot

that ex-cel your other beauties that ex-cel men cannot

men cannot chuse but like them well men cannot chuse but

chuse but like them well men cannot chuse men cannot chuse but

chuse but like them well men cannot chuse men cannot chuse but



like them well but when for them they say they'l die they.

like them well but when for them they say they'l die they

like them well but when for them they say they'l die they

say they'l die be lieue them not they do but lie be

say they'l die believe them not they do but lie but lie be lieue

say they'l die be lieue them not they do but lie believe them

lieue them not they do but lie be lieue them

them not they do but lie believe them not they do but lie

not they do but lie be lieue them not they

not they do but lie be lieue them not they do but

believe them not they do but lie they do but

do but lie they do but

lie but when for them they fay they'l die they fay they'l

lie but when for them they fay they'l die they fay they'l

lie but when for them they fay they'l die they fay they'l

die be-lieue them not they do but lie belieue them

die belieue them not they do but lie but lie be-lieue them

die be-lieve them not they do but lie belieue them not they

not they do but lie be-lieue them not they do but

not they do but lie belieue them not they do but lie belieue them

do but lie be-lieue them not they do but lie

lie be-lieue them not they do but lie.

not they do but lie they do but lie.

they do but lie.

THOMAS BATESON.

THOMAS TOMKINS was of a family that seems to have produced more musicians than any in England. His father was Thomas Tomkins, Chanter of the choir of Gloucester, who discovering in his son a propensity to music, put him under the care of Bird, by whose instructions he so profited, that for his merits he was made a gentleman of the chapel royal, and afterwards organist thereof: some years after this he became organist of the cathedral church at Worcester, and composed songs of 3, 4, 5, and 6 parts, printed at London without a date, but conjectured to have been published before the year 1600. He was also the author of a work in ten books, intitled 'Musica Deo sacra et Ecclesiæ Anglicanæ,' consisting of anthems, hymns, and other compositions adapted to the church service. The words of others of his compositions of this kind may be seen in the collection of James Clifford before mentioned. The same James Clifford had what Wood calls a set of vocal church-music of four and five parts in manuscript, composed by Thomas Tomkins, which he gave to the collection of music in the library of Magdalen college Oxford. Some of the madrigals in the Triumphs of Oriana were composed by Thomas Tomkins, the subject of the present article. The time both of his birth and death are uncertain, as are also the particular times when his works were severally published; all that can be said touching the time when he flourished is, that he was a scholar of Bird, that he was admitted to his bachelor's degree in 1607, being then of Magdalen college, and that he was living, as Wood relates †, after the grand rebellion broke out. He had a son named Nathaniel, a prebendary of Worcester, and several brethren, among whom were Giles, organist of the cathedral church of Salisbury; John, organist of St. Paul's cathedral, and a gentleman of the chapel\*; and Nicholas, one of the gentlemen of the privy-chamber, to king Charles I. a person well skilled in the practice of music.

\* In the old cathedral of St. Paul was the following inscription in memory of him, 'Johannes Tomkins Musicæ Baccalaureus, Organista sui temporis celeberrimus, postquam Capellæ regali, per annos duodecim, huic autem Ecclesiæ per novemdecem sedulo inservisset, ad cælestem chorum migravit, Septembris 27, Anno Domini, 1638. Ætatis suæ 52. Cujus desiderium mœrens uxor hoc testatur Marmore.' Dugd. Hist. St. Paul's Cath. edit. 1658.

† Fasti Oxon. vol. I. Col. 176.



NICHOLAS LANIERE,

MASTER OF THE BAND OF MUSIC

TO HIS MAJESTY CHA. I.

*From an original. Painting in the Music-School, Oxford.*

NICHOLAS LANIERE, LANIER, or LANEARE, for in all these ways is his name spelt, a musician of eminence in his time, though he lived and died in England, was born in Italy in the year 1568. He was a painter and an engraver, which two latter professions have intitled him to a place in the Anecdotes of Painting in England, published by Mr. Walpole, who has nevertheless considered him as a musician, and has given a brief but curious account of him.

During the reign of James I. the household musicians, those of the chapel, and many others of eminence, whom the patronage of  
Eliza-



Elizabeth had produced, were neglected, and very little of the royal favour was extended to any besides Lanieri and Coperario; and for this it will not be difficult to assign a reason: the one was an Italian by birth, and the other had lived in Italy till his style, and even his very name, were so Italianized, that he was in general taken for a native of that country: these men brought into England the *Stylo Recitativo*, as it is called in the masque mentioned by Mr. Walpole, and which had then lately been invented by Jacopo Peri, and Giulio Caccini, and improved by Claudio Monteverde.

The masque at Lord Hay's for the entertainment of the Baron De Tour, in Ben Johnson's works, was, as therein is mentioned, composed by Lanieri solely; but at a solemnity of a different kind, the infamous nuptials of Carr earl of Somerset with the lady Frances Howard, the divorced countess of Essex, he and Coperario lent their joint assistance, for in a masque, written by Dr. Thomas Campion and performed in the banquetting room at Whitehall on St. Stephen's night 1614, on occasion of that marriage, and printed in the same year, their names occur as the composers of the music. The masquers were the duke of Lenox, the earls of Pembroke, Dorset, Salisbury, Montgomery; the lords Walden, Scroope, North, and Hayes; Sir Thomas, Sir Henry, and Sir Charles Howard.

Many songs of Lanieri are to be met with in collections published in the time of Charles I. but they seem to have little to recommend them.

An admirable portrait of himself, painted by his own hand, is yet in the music-school at Oxford, an engraving from which is above inserted: at his right hand is a scull, in the mouth whereof is a label, containing a canon of his composition.

GEORGE FEREBE, master of arts of Magdalen college Oxford, 1595, minister of Bishops Cannings, Wilts, was a native of Gloucestershire, and well skilled in music. Wood, in the *Fasti Oxon.* vol I. Col. 150, has given a curious account of him, which is here inserted in his own words: 'This person did instruct divers young men of his parish in the faculty of music till they could either play or sing their parts. In the year 1613 Qu. Anne, the royal consort of K. James I. made her abode for some weeks in the city of Bath, purposely for the use of the waters there, in which time he composed a song of four parts, and instructed his scholars to sing it perfectly, as also to play a les-



‘ son or two which he had composed, upon their wind-instruments :  
 ‘ on the 11th June the same year the queen in her return from Bath  
 ‘ did intend to pass over the downes at Wensdyke, within the parish  
 ‘ of Bishop’s Cannings. Of which Ferebe having timely notice,  
 ‘ dressed himself in the habit of an old bard, and caused his scho-  
 ‘ lars whom he had instructed, to be cloathed in shepherds weeds.  
 ‘ The queen having received notice of these people, she with her re-  
 ‘ tinue made a stand at Wensdyke, whereupon these musicians draw-  
 ‘ ing up to her, played a most admirable lesson on their wind-instru-  
 ‘ ments ; which being done, they sung their lesson of four parts with  
 ‘ double voices, the beginning of which was this,

‘ Shine, O thou sacred shepherds star

‘ On silly shepherd swaines, &c.

‘ which being well performed also, the bard concluded with an epi-  
 ‘ logue to the great liking and content of the queen and her company.  
 ‘ Afterwards he was sworn chaplain to his majesty, and was ever  
 ‘ after much valued for his ingenuity.’

## C H A P. VII.

**T**HE account herein before immediately given contains the succeſ-  
 ſion of theoretic and practical musicians down to the end of the  
 sixteenth century, at the commencement whereof music, not to speak  
 of that kind of it which was appropriated to divine service, from be-  
 ing the domestic recreation of private persons, and the entertainment  
 of select companies, was introduced into the theatre, and made an auxi-  
 liary to dramatic performances. But before the history of this union  
 and the subsequent progress of practical music can be given, it is ne-  
 cessary to review the past period, and ascertain the state of music in  
 general at the close of it.

The compositions peculiar to the church, not to distinguish be-  
 tween one and the other of them, were, as has been related, the  
 Mass, the Motet, the Anthem, and the Hymns for various occasions,  
 such as the Stabat Mater, Salve Regina, A Solis ortus, Alma Redemp-  
 toris Mater, Ave Regina Cælorum, and others to be found in the  
 Romish Missal, the Antiphonary, and the Breviary ; the only Species of  
 vocal

vocal harmony calculated for private amusement hitherto mentioned, were the Madrigal, the Canon, and the Catch or Round, all which required a plurality of voices; and of instrumental the Fantazia for viols and other instruments to a certain number. But besides these, the names of sundry other kinds of vocal and instrumental harmony and melody occur in Morley's Introduction, and other musical tracts, of which it is here proper to take notice, and first of the Canzone.

The Canzone is a composition somewhat resembling, but less elaborate than the madrigal. It admits of little fugues and points, and seldom exceeds three parts, though the name is sometimes given to a song for one voice. Cervantes, in *Don Quixote*, calls the song of Chrysothom a Canzone.

The word Canzonet is a diminutive of Canzone, and therefore means a little or short canzone or song in parts. Luca Marenzio, though he in general applied himself to more elaborate studies, Giovanni Feretti, and Horatio Vecchi are said to have excelled in this species of composition.

The Villanella, the lightest and least artificial kind of air known in music, is a composition, as Morley says, made only for the ditty's sake, in which he adds, many perfect chords of one kind, nay even disallowances may be taken at pleasure, suiting, as he says, a clownish music to a clownish matter. Among the sonnets of Sir Philip Sidney is one said to be written to the air of a Neapolitan villanella.

The Ballet is a tune to a ditty, and which may likewise be danced to. Morley speaks also of a kind of Ballets called *FALLES*, some whereof, composed by Gastoldi, he says he had seen and it seems imitated, for there is a collection of songs of this kind by Morley in five parts.

Morley mentions many other kinds of air in practice in his time, as namely, the Pavan \* the Passamezzo, the Galliard, the Courant, the

\* The Pavan, from Pavo a peacock, is a grave and majestic dance; the method of dancing it was anciently by gentlemen dressed with a cap and sword, by those of the long robe in their gowns, by princes in their mantles, and by ladies in gowns with long trains, the motion whereof in the dance resembled that of a peacock's tail. This dance is supposed to have been invented by the Spaniards; and its figure is given with the characters for the steps in the *Orchesographia* of Thoinet Arbeau. Every Pavan has its Galliard, a lighter kind of air made out of the former.

Of the Passamezzo little is to be said, except that it was a favourite air in the days of queen Elizabeth. Ligon, in his *History of Barbadoes*, mentions a Passamezzo Galliard which in the year 1647 a Padre in that island played to him on the lute, the very same he says with an air of that kind which in Shakespeare's *Henry the Fourth* was originally played to Sir John Falstaff and Doll Tearsheet by Sneak the musician therein named.

Jig, the Hornpipe, the Scottish Jig, and others. It must be noted that these were all dance-tunes, and that the difference between the one and others of them lay in the difference of measure and the number of bars of which the several strains were made to consist.

But of vocal music the madrigal appears to have been most in practice of any kind at this time, as well in England as in other countries; it was some years after this species of harmony was invented that the English musicians applied themselves to the study of it, for Bird seems to have been the first composer of madrigals in this country; his first essay of the kind was upon two stanzas of the Orlando Furioso, 'La Verginella,' which he set for five voices, and was received with the utmost degree of approbation.

Hitherto a madrigal to any other than Italian words was a thing not known; and it seemed to be a doubt among musicians whether the words of English poetry could with any degree of propriety be made to consist with the madrigal style of musical composition, till 1583, when a certain gentleman, whose name is unknown, for his private delight, made an essay of this kind, by translating the words of some most celebrated Italian madrigals into English verse, so as thus translated they might be sung to the original notes. These came to

This little anecdote Ligon might have by tradition, but his conclusion that because it was played in a dramatic representation of the history of Henry the Fourth, it must be as ancient as his time, is very idle and injudicious.

The Courant, the Jig, the Hornpipe, and a variety of other airs, will be spoken of hereafter. As to Scottish jigs, and indeed Scottish tunes in general, all men know that the style and cast of them is unaccountably singular. The vulgar notion is that this singularity arises from a commixture of the primitive rude melody of that country with the more refined air of the Italians; and that David Rizzio, the minion of Mary queen of Scots, was not only the author of this improvement, but that many of the most admired Scots tunes yet in use are of his composition. This is highly improbable seeing that none of the writers on music take the least notice of him as a composer. Buchanan says that he was sent for into Scotland to entertain the queen in the performance of madrigals, in which he sung the bass part. Melvil says the same, and adds that he had a fine hand on the lute. Besides all which it will hereafter be shewn that the Scottish music, so far from borrowing from it, has enriched the Italian with some peculiar graces.

Henry Peacham, the author of the Compleat Gentleman, in a humorous little tract of his intitled the Worth of a Penny, takes notice that northern or Scottish tunes were much in vogue in his time; for describing a man dejected in his mind for want of money, he says that he cannot stand still, but like one of the Tower wild beasts, is still walking from one end of his room to another, humming out some new northern tune or other, pag. 14. And again, giving the character of one Godfrey Colton, a taylor in Cambridge, of whom he tells a pleasant story; he says he was a merry companion with his tabor and pipe, and sung all manner of northern songs before nobles and gentlemen, who much delighted in his company. Pag. 29.

the hands of one Nicholas Yonge, who kept a house in London for the reception of foreign merchants and gentlemen, and he in the year 1588 published them, together with others of the same kind; with the following title: ‘Musica Transalpina, Madrigales translated of four, five, and six parts, chosen out of divers excellent authors; with the first and second part of La Verginella, made by Maister Bird upon two stanzas of Ariosto \*, and brought to speak English with the rest, published by N. Yonge, in favour of such as take pleasure in music of voices †.’

\* These two stanzas are imitated from the Carmen Nuptiale of Catullus, and are as follow:.

‘La Verginella è simile à la Rosa ;  
 ‘Ch’ in bel giardin sù la nativa spina,  
 ‘Mentre sola, e sicura si riposa,  
 ‘Nè greggè, nè pastore s’l’avvicina ;  
 ‘L’aura soave, e l’alba rugiadosa,  
 ‘L’acqua, la terra al suo favor s’inchina ;  
 ‘Gioveni vaghi, e donne inamorate,  
 ‘Amano haverne, e seni, e tempie ornate.  
 ‘Ma non si tosto dal maturno stelo  
 ‘Rimossa viene, e dal suo ceppo verde ;  
 ‘Che, quanto havea da gli huomini, e dal cielo  
 ‘Favor, gratia, e bellezza, tutto perde :  
 ‘La vergine, che ’l fior ; di che più zelo,  
 ‘Che de begli occhi, e de la vita, haver de’ ;  
 ‘Lascia altrui corre ; il pregio c’hauea innanti ;  
 ‘Perde nel cor di tutti gl’ altri amanti.

ORLANDO FURIOSO, Canto Primo.

The reader will at first sight discover that the air in the Beggars Opera, ‘Virgins are like the fair flower in its lustre,’ is an imitation of the above stanzas.

† The history of this publication is contained in the dedication of the book to Gilbert lord Talbot, son and heir to George earl of Shrewsbury, and is to this purpose.

‘Since I first began to keepe house in this citie, it hath been no small comfort unto mee, that a great number of gentlemen and merchants of good account (as well of this realme as of forreine nations) haue taken in good part such entertainment of pleasure as my poore abilitie was able to afford them, both by the exercise of musicke daily used in my house, and by furnishing them with bookes of that kinde, yeerely sent me out of Italy and other places, which being for the most part Italian songs, are for sweetness of aerie well liked of all, but most in account with them that understand that language ; as for the rest, they doe either not sing them at all, or at least with little delight. And albeit there be some English songs lately set forth by a great maister of musicke, which for skill and sweetness may content the most curious, yet because they are not many in number, men delighted with uarietie haue wished for more of the same sort. For whose cause chiefly I endeououred to get into my hands all such English songs as were praise-worthie, and amongst others I had the hap to find in the hands of some of my good friends, certaine Italian madrigales, translated most of them five yeeres agoe by a gentleman for his priuate

In this collection are the first, second, and third parts of the *Thyrsis* of Luca Marenzio, as Peacham calls it, translated from 'Tirsi morir volea,' 'Chi fa hoggi il mio sole,' of the same author, to 'What doth my pretty darling? The 'Sufann' un jour,' of Orlando de Lasso, and the *Nightingale* of the elder Ferabosco, celebrated also by Peacham, with a number of other well chosen compositions from the best of the Italians. It was a work in great estimation; the picture of Dr. Hea-ther, now in the music-school, Oxford, represents him with a book in his hand, on the cover whereof is written *MUSICA TRANS-ALPINA*.

In 1590 another collection of this kind was published with this title 'The first set of Italian madrigalls, Englisht, not to the sense of the original dittie, but after the affection of the noate. by Thomas Watson gentleman. There are also heere inserted two excellent madrigalls of Master William Byrds, composed after the Italian uaine at the request of the said Thomas Watson.'

This book contains, among others, those madrigals of Luca Marenzio which Peacham has pointed out as excellent, viz. 'Veggo dolce mio ben,' or 'Farewell cruel and unkind.' 'Cantava,' or 'Sweet singing Amaryllis.' Those of Bird, which he composed at the request of the publisher, are both to the same words, viz. 'This sweet and merry month of May,' the one in four, the other in six parts, and are a compliment to queen Elizabeth.

The success of these several publications excited, as it was very natural to expect it would do, an emulation in the English musicians

delight (as not long before certaine Napolitans had been Englisht by a verie honourable personage, a counsellour of estate, whereof I haue seen some, but neuer possessed any.). And finding the same to be singularly well liked, not onely of those for whose cause I gathered them; but of many skilfull gentlemen and other great musiciens who affirmed the accent of the words to be well mainteined, the descant not hindred (though some few notes altered) and in euerie place the due decorum kept: I was so bolde (beeing well acquainted with the gentleman) as to entreat the rest, who willingly gaue me such as he had (for of some he kept no copies) and also some other more lately done at the request of his particular friends. Now when the same were seen to arise to a just number, sufficient to furnish a great set of bookes, diuerse of my friends aforesaid required with great instance to haue them printed, whereunto I was as willing as the rest, but could neuer obtaine the gentleman's consent, though I sought it by many great meanes. For his answer was euer, that those trifles being but an idle man's exercise, of an idle subject written only for priuate recreation, would blush to be seen otherwise then by twilight, much more to be brought into the common view of all men.' He then relates that finding that they were about to be printed surreptitiously, he ventured to publish them himself.

to compose original madrigals in their own language, which were so well received, that from thenceforth those of the Italians began to be neglected.

The first collection of this kind seems to be that of Morley, published in 1594, entitled 'Madrigalls to foure voyces newly published, the first book.'

In 1597 N. Yonge above-mentioned, who then called himself Nicholas, published a second collection of translated madrigals with the title of *Musica Transalpina*, the second part.

In the same year GEORGE KIRBYE published a set of English madrigals for four, five, and six voices.

In 1597 also, Thomas Weelkes before named published 'Madrigals to three, four, five, and six voices;' and in 1598 'Ballets and Madrigals to five voyces, with one to six voyces.'

In 1598 Morley published with English words, 'Madrigals to five voyces, selected out of the best approued Italian authors.'

This collection contains madrigals of Alfonso Ferabosco, Battista Mosto, Giouanni Feretti, Ruggiero Giouanelli, Horatio Vecchi, Giulio Belli, Aleffandro Orologio, Luca Marenzio, Hippolito Sabino, Peter Phillips, Stephano Venturi, and Giouanni di Macque, most of which are excellent in their kind, but no mention is made of the authors of the English words; it is therefore probable that they were written by Morley himself, who had a talent for poetry sufficient for the purpose. In the dedication of the book to Sir Geruis Clifton is this remarkable aphorism, 'Whom God loueth not, they loue not musique.'

In the same year, 1598, JOHN WILBYE, a teacher of music, and who dwelt in Austin Friars, London, published 'Madrigals to three, four, five, and six voices,' most of which are excellent; this which follows is the tenth, and is thought little inferior to the best compositions of the kind of the Italian masters.

LADIE when I be-hold Ladie when I behold the  
 LADIE when I be-hold Ladie when I behold the  
 LADIE when I be-hold the  
 LADIE when I behold the  
 roses sprout - - ing the roses sprouting Ladie when I be-  
 roses sprout - - ing the roses sprouting Ladie when I be-  
 roses sprouting the ro - - - fes sprouting  
 roses sprout - - ing Ladie when I be-  
 hold Ladie when I behold the roses sprouting the roses  
 hold Ladie when I behold the roses sprouting the roses  
 Ladie when I behold the roses sprouting the roses  
 hold the ro - - - fes

The musical score is written for four staves, likely representing a vocal quartet or a piano with four voices. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is characterized by a mix of eighth and sixteenth notes, with some rests. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes. The piece concludes with a final cadence on the fourth staff.



The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The first system has four staves of music. The second system has four staves of music. The third system has four staves of music. The lyrics are: "sprouting which clad in damask mantles deck the ar -", "bors which clad in damask mantles deck the ar - bours", and "and then behold your lips and then behold your".

sprouting which clad in damask mantles deck the ar -

sprouting which clad in damask mantles deck the ar -

sprouting which clad in damask mantles deck the ar -

sprouting which clad in damask mantles deck the ar -

bors which clad in damask mantles deck the ar - bours

bors which clad in damask mantles deck the ar - bours

bors which clad in damask mantles deck the ar - bours

bors which clad in damask mantles deck the ar - bours

and then behold your lips and then behold your

and then be - hold your lips and then be -

and then behold your lips and then behold your

lips and then behold your lips where sweet loue...  
 hold your lips and then be - hold your lips where sweet  
 lips and then behold your lips where sweet loue

har - - - bours my eies present me with a double  
 loue har - bours my eies present me with a double  
 har - - - bours my eies pre-sent me with a  
 my eies pre-sent me with a double double

double doubt - ing a double double doubt - ing my  
 double doubt - ing a double double doubt - ing my eies.  
 double double doubting a double double doubt - - ing my  
 doubt - - - ing my eies pre -

eyes present me with a double double doubt - - ing for uiew -

present me with a double double doubt - - ing for

eyes present me with a double double doubt - - ing for uiew -

sent me with a double double doubt - - - ing for uiew -

- - ing both alike hard - lie my mind fup - po -

uiewing both a - - like hard - lie my mind fup - po -

- - ing both a - - like hard - lie my mind fup - po -

- - ing both a - - like hard - lie my mind fup - po -

- - fes whether the ro - fes

- - fes whether the ro - fes

fes whether the ro - fes be your lips or your

fes whether the ro - fes be

be your lips or your lips the ro-fes

be your lips or your lips the ro-fes

lips the ro - - - fes whether the

your lips whether the ro - fes

whether the ro-fes be your lips or your lips the ro - - fes

whether the ro-fes be your lips or your lips the ro - - fes

ro - fes be your lips or your lips the ro - fes

be your lips or your lips the ro - - fes

for uiewing both alike hard-lie my mind suppo-

for uiew-ing both alike hard-lie my mind sup-po - -

for uiew-ing both alike hard-lie my mind suppo-

for uiew-ing both alike hard-lie my mind suppo-

fes whether the ro-fes be your

fes whether the ro-fes be your

fes whethe the ro-fes be your lips or your lips

fes whether the ro-fes be your

lips or your lips the ro-fes whether the ro-fes

lips or your lips the ro-fes whether the ro-fes

the ro-fes whether the ro-fes be your

lips whether the ro-fes be your

be your lips or your lips the ro-fes.

be your lips or your lips the ro-fes.

lips or your lips the ro-fes.

lips or your lips the ro-fes. JOHN WILBYE.

The same Wilbye, in the year 1600, published 'A second set of Madrigals to 3, 4, 5, and 6 parts, apt both for viols and voices,' dedicated to the Lady Arabella Stuart.

## C H A P. VIII.

**I**N 1599 JOHN BENNET published 'Madrigals to four voyces, being his first works.' He also composed a madrigal in the Triumphs of Oriana, and some of the songs contained in a book written by Thomas Ravenscroft, and published in 1614, entitled 'A brieve discourse of the true but neglected use of charact'ring the degrees by their perfection, imperfection, and diminution in mensurable musicke, against the common practice and custome of these times.' In the preface to which book he is styled a gentleman 'admirable for all kind of composures either in art or ayre, simple or mixt.'

Excepting the above short eulogium, we meet with no particulars relating to this person. Wood does not so much as mention him, from which circumstance alone it may not only be inferred that he was not a graduate in either university, but also that he was little known to the world in his profession. In the dedication of his book of Madrigals to Ralph Asheton, Esq. receiver of the queen's duchy revenues in the counties Palatine of Lancaster and Chester, it is hinted that the author was indebted to that gentleman both for his patronage and his education; but under what masters he received it we are at a loss to find.

The madrigals composed by Bennet, and printed in the collection above-mentioned, are seventeen in number; this which follows is the tenth of them; they are finely studied, and abound with all the graces and elegancies of vocal harmony; and it may be said of the work in general, that it is an honour to our country, and in no respect inferior to any collection of the kind published by the Italian or other foreign musicians.

YEE reſtleſe thoughts yee reſtleſe thoughts that  
 YEE reſtleſe thoughts yee reſtleſe  
 That har - bor  
 That har - - - bor  
 har - - - bor dif - content dif - - con - - tent  
 thoughts that har - bor dif - content that harbor dif - con - tent  
 difcon - tent difcon - tent that har - bor dif - content that  
 dif - - content dif - - content that har - bor dif - - con  
 that har - bor dif - - - - - con - tent  
 that harbor dif - - - - - con - - - tent  
 har - bor difcontent that har - bor dif - - - con - tent ceaſe  
 tent dif - - - - - con - - - tent ceaſe  
 G g g 2



ceafe your assaults and let my hart la - ment and  
 ceafe your assaults assaults and let my hart la - ment and  
 your af - saults ceafe your af - saults and let my hart la -  
 your af - saults ceafe your af - saults and let my hart la -  
 let my hart la - ment la - ment and let my tong  
 let my hart la - - - ment la - ment and let my tong and  
 ment and let my hart la - ment and let  
 ment and let my hart la - ment and let my  
 haue leaue to tell my greefe  
 let my tong haue leaue to tell my greefe  
 my tong haue leaue to tell my greefe that  
 tong haue leaue to tell my greefe that

that she may pi - tie

that she may pi - tie though not graunt re -

she may pitie though not graunt re - leefe re -

she may pi - tie though not graunt re - leefe that

though not graunt re - leefe that she may pi - tie though not

leefe that she may pi - tie though not

leefe that she may pi - tie though not graunt re - leefe

she may pi - tie though not graunt re - leefe re -

graunt re - leefe pitie would help a - las

graunt releefe pi - tie would help a - las pi - tie would help a -

releefe pi - tie would help a - las what

leefe pitie would help a - las

what loue hath al - most flaine al -

las what love hath al - most flaine what loue hath

loue hath al - most flaine what loue hath

what loue hath al - most flaine what loue hath

most flaine hath al - most flaine

al - most flaine hath al - most flaine and

al - most flaine hath al - most flaine and

al - most flaine what loue hath al - most flaine

and heal the wound by conqu'ring

heal the wound by conqu'ring by conqu' -

heal the wound by conqu'ring her by conqu'ring

and heal the wound by conqu'ring

her dif-daine her dif-daine by  
 ring her dif-daine by conqu'ring  
 her dif-daine by conqu'ring her dif-daine by  
 her dif-daine by conqu'ring her dif-daine by  
 conqu'ring her dif-daine.  
 her dif-daine her dif-daine.  
 conqu'ring her dif-daine.  
 conqu'ring her dif-daine.

JOHN BENNET.

JOHN FARMER, of whom mention has already been made, vol. II. page 361, published in the same year, 1599, 'The first Sett of English Madrigals to four voices.' In the preface to this work the author professes to have so fully linked his music to number, as each give to other their true effect, which is to move delight; this virtue being, as he says, so singular in the Italians, as under that ensign only they hazard their honour.

The following madrigal is the first in the collection.

YOU pret-ty flowers that smile for somers sake pull in  
 YOU pret-ty flowers that smile for somers sake pull  
 YOU pret-ty flowers that smile for somers sake pull  
 pull

your heads be-fore my watry eies do  
 in your heads be-fore my watry eies  
 in your heads pull in pull in your heads be-fore my watry eies  
 in your head be-fore my watry eies

turn do turn the medows to a stand -  
doe turn the medows to a stand - - ing lake a  
doe turn the med - ows to a  
doe turn doe turn the medows to a stand - -  
- - ing lake by whose untimely floods your  
standing lake by whose untimely floods your glo - -  
standing lake by whose untimely floods your glo - -  
ing lake by whose untimely floods your  
glo - - rie dies for loe my hart re -  
- - rie dies for loe my hart resolu'd  
- - rie dies for loe my hart re -  
glo - - rie dies for loe my hart re -

folu'd to moyft'ning aire feeding mine eies  
 to moyft'ning aire feeding mine eies feeding mine  
 folu'd to moyft'ning aire feeding mine eies feeding mine  
 folu'd to moyft'ning aire feeding mine  
 feeding mine eies re-doubles tear for  
 eies feeding mine eies re-doubles tear for tear tear  
 eies feeding mine eies re-doubles  
 eies feeding mine eies re-doubles tear for tear re-  
 tear re-doubles tear for tear  
 for tear re-dou-bles tear for  
 tear for tear re-dou-bles  
 doubles tear for tear re



re - dou - bles tear for tear.

tear re - doubles tear for tear for

tear for tear re - doubles tear for tear

dou - - - bles tear for tear for

for loe my hart re - folu'd to moyftning

loe my hart re folu'd to moyftning

for loe my hart re - folu'd to moyftning

loe my hart re - folu'd to moyftning

aire feeding mine eies feeding mine.

aire feeding mine eies feeding mine eies feeding mine

aire feeding mine eies feeding mine eies feeding mine

aire feeding mine eies feeding mine

eies re-doubles tear for tear  
 eies re-doubles tear for tear tear for  
 eies re-doubles tear for tear re-doubles  
 re-doubles tear for tear re-dou-bles  
 tear re-doubles tear for tear re-dou-bles  
 tear re-doubles tear for tear re-  
 tear for tear re-dou- - - bles  
 tear for tear.  
 tear for tear.  
 doubles tear for tear.  
 tear for tear. JOHN FARMER.

## C H A P. IX.

**T**HE names of other composers of madrigals occur about this time, or within a few years after, the chief of whom were, Henry Youll, John Ward, Michael Este, bachelor of music, and master of the choristers in the cathedral of Litchfield, and Orlando Gibbons. And here it may be remarked, that of the authors above enumerated, some only appear to have been graduates in one or other university, or benefited musicians in some cathedral or collegiate church; as to the rest, the appellation assumed by them is simply that of practitioner in music. Youll and Farmer have no other adjunct to their respective names, and Bateson retained it till he acquired the degree of bachelor.

Besides the several collections of madrigals above mentioned, there is one, the title whereof is perpetually occurring in the *Faisti Oxonienses*. It is called the *Triumphs of Oriana*, and frequently in Wood's illiberal manner of expressing himself, the whole collection is called the *Orianas*. It seems by the work itself as if all the musicians of queen Elizabeth's time who were capable of composing, had endeavoured each to excel the other in setting a song, celebrating the beauty and virtues of their sovereign; for to the *Triumphs of Oriana* it appears that the following musicians contributed, namely, Michael Este, Daniel Norcome\*, John Mundy, Ellis Gibbons†, John Bennet, John Hilton‡, George Marston¶, Richard Carleton, John Holmes||, Richard Nicholson§, Thomas Tomkins, Michael Cauendish, William Cobbold, Thomas Morley, John Farmer, John Wilbye, Thomas Hunt, Thomas Weelkes, John Milton\*, George Kirbye, Robert Jones†, John Lisley, and Edward Johnson. This collection was published by Morley with the title of 'The Triumphs of Oriana, to five and six voices, composed by divers authors, Lond. 1601.'

\* A clerk or singing-man at Windsor. Temp. Jac. I.

† Ellis Gibbons organist of Salisbury, and brother of the famous Orlando Gibbons, mentioned hereafter.

‡ Bachelor of music, and organist of the church of St. Margaret, Westminster.

¶ Mentioned in Sir Anthony Weldon's *Court and Character of King James*, pag. 106.

|| Organist of Salisbury. Temp. Eliz.

§ The first professor of music at Oxford under Dr. Heather's endowment.

\* The father of the poet. † A famous lutenist and composer for the lute.

The occasion of this collection is said to be this : the lord high admiral Charles Howard, earl of Nottingham, was the only person who in the last illness of Elizabeth could prevail on her to go into and remain in her bed \*; and with a view to alleviate her concern for the execution of the earl of Essex, he gave for a prize-subject to the poets and musicians of the time, the beauty and accomplishments of his royal mistress, and by a liberal reward excited them severally to the composition of this work. This supposition is favoured by the circumstance of its being dedicated to the earl, and the time of its publication, which was in the very year that Essex was beheaded. There is some piece of secret history which we are yet to learn, that would enable us to account for the giving the queen this romantic name; probably she was fond of it. Camden relates that a Spanish ambassador had libelled her by the name of Amadis Oriana, and for his insolence was put under a guard. Vide Rapin, vol. II. pag. 88.\*

\* Vide Hist. View of the Negotiations between the Courts of England and France, by Dr. Birch, pag. 208. Biogr. Brit. vol. IV. pag. 2678.

† In the Triumphs of Oriana, madrigal VIII. is the following passage :

‘ Thus Bonny Boots the birth-day celebrated  
 ‘ Of her, his lady dearest,  
 ‘ Fair Oriana which to his hart was nearest.’

And in Madrigal XXIV. this :

‘ For Bonny Boots that so aloft could fetch it,  
 ‘ Oh he is dead, and none of us can reach it.’

Again, in the first of Morley’s canzonets of five and six voices, published in 1607, he is thus mentioned :

‘ Fly loue that art so sprightly,  
 ‘ To Bonny Boots uprightly,  
 ‘ And when in heaven thou meet him,  
 ‘ Say that I kindly greet him,  
 ‘ And that his Oriana  
 ‘ True widow maid still followeth Diana.\*

And again his name occurs in the ninth canzonet in the same collection.

‘ Our Bonny Boots could toot it,  
 ‘ Yea and foot it,  
 ‘ Say lustie lads, who now shall Bonny Boot it?

Bonny Boots seems to be a nick-name for some famous singer, who, because of his excellent voice, or for some other reason, had permission to call the queen his Lady; possibly the person meant might be one Mr. Hale, of whom mention is made by Sir William

In the reign of James I. the practice of singing madrigals declined so fast, that few, if any, collections of them were published after the year 1620, the reason of which may be, that the entertainments of his court were for the most part masques and other theatrical representations, with which music, at least that kind of it which required much skill in the composition, had little to do. The merit of these entertainments consisted either in the quaintness of the device or fable, if it may be so called, the magnificence of the scenes, the artificial construction of the machinery, or in the splendid decorations of the theatre or place of exhibition; and it is well known, that Jonson wasted much of his time in composing little interludes of this kind; and that Inigo Jones was condemned to the task of studying decorations for them, and exercising his luxuriant invention upon no better materials than pasteboard and canvas.

William Segar, in his account of a solemn tilt or exercise of arms, held in the year 1590, before queen Elizabeth in the Tilt-yard at Westminster, with emblematical representations and music, in which the above-mentioned Mr. Hale performed a part by singing the following song:

‘ My golden locks time hath to silver turn’d  
 ‘ (O time too swift, and swiftness neuer ceasing)  
 ‘ My youth ’gainst age; and age at youth hath spurn’d.  
 ‘ But spurn’d in vaine; youth waineth by encreasing,  
 ‘ Beauty, strength, youth, are flowers that fading beene,  
 ‘ Duety, faith, loue, are rootes and euer greene.

‘ My helmet now shall make an hie for bees,  
 ‘ And louers songs shall turn to holy psalmes;  
 ‘ A man at armes must now sit on his knees,  
 ‘ And feed on prayers that are old ages almes;  
 ‘ And tho from court to cottage I depart,  
 ‘ My saint is sure of mine unpotted hart.

‘ And when I sadly sit in homely cell,  
 ‘ I’ll teach my swaines this carrol for a song  
 ‘ Blest be the hearts that thinke my souereigne well;  
 ‘ Curs’d be the foules that thinke to doe her wrong.  
 ‘ Goddesse, vouchsafe this aged man his right,  
 ‘ To be your beardsman now, that was your knight.’

Sir William Segar says of this person that he was ‘ her majesties seruant, a gentleman in that arte excellent, and for his uoice both commendable and admirable.’ *Treatise of Honour Military and Civill*, lib. III. cap. 54. And Sir Henry Wotton in his *Parallel* between the Earl of Essex and the Duke of Buckingham, says that a sonnet of the earl’s was upon a certain occasion sung before the queen by one Tiales, in whose voice she took some pleasure. *Reliquæ Wottonianæ*, 8vo. 1685, page 165.

Of the madrigal it has already been said, that it was a species of vocal harmony very elegant in its structure, and adapted to such poetry as was fit to be sung or uttered in the hearing of the most polite and well-bred persons. Songs in this form for three, four, and more voices were the entertainment of persons of rank and fashion, young gentlemen and ladies, and, in a word, of the better sort.

Other kinds of vocal harmony there were, in which the humour of the words was more regarded than the goodness of the metre, justness of thought, propriety of expression, or any other the requisites of good poetry. Short poems of this kind, suited to the humours of the vulgar, were set to music in the form of canon in the unison, generally in three, and sometimes in four, five, six, and so on to many more parts. Besides which we meet about this time with little compositions for three and four voices, called, for what reason it is not easy to say, *Freemens' Songs* \*. The sentiments contained in these poetical compositions were in general not very favourable to good manners, for if they were not satyrical, they were in general, exhortations to riot, dissipation, or incentives to lewdness, to drinking, and smoking tobacco, in a vein of humour adapted to a tavern or an ale-house, or to those houses of lewd resort, where, as we are told, in the time of queen Elizabeth the females in aid of their personal charms were able to join that of music, and thereby become, as Osborne wittily conceives it, like a trap baited at both ends †.

\* In a book intitled '*Deuteromelia : or the second part of Music's Melodie,*' printed in 1609, are many of this kind. However difficult it may now be to account for this term, it was formerly well understood; for Urry, in his *Glossary to Chaucer*, Voce *VERILAYE*, from the French *Virelaie*, upon the authority of Blount, interprets it a roundelay, country ballad or *FREEMAN's Song*.

† In Marston's play of the Dutch Courtezan, Franceschina sings to her lute; and in the comedy of the Alchemist, act III. scene iii. after Face has engaged the Spanish count, as he takes him to be, to make a visit to Dol Common, he instructs her to trick herself out, and prepare to receive him, adding, '*You must tune your virginal.*' But the instrument most in use with the women above spoken of was the Cittern, as being light and portable like the lute, to which it bore a near resemblance. When Dapper in the Alchemist is blinded with a rag, and made to throw away his money, Doll personates the queen of Fairy, and enters with a cittern. Again, in the Volpone of the same author, Corvino ironically exhorts his wife Celia not to dally with his jealousy, but at once to prostitute herself to the supposed mountebank who had courted her at her window,

'Get you (says he) a CITTERN, Lady Vanity, and be a dealer with the virtuous man.'

ACT II. Scene v.

The manners of taverns and alehouses, and more particularly of ordinaries, which were formerly the resort of gamesters and sharpers of all kinds, of young spendthrifts, and men

Many ancient songs of this kind, set in the form of canon in the unison, or, as it was otherwise called, round or catch, where the words of one part fell in with those of the other, are yet extant, so finely suited with apt melody and delightful harmony, that the best musicians of later times have in vain endeavoured to equal them.

Much of the humours and manners of the people of this country at different periods, is to be collected from vulgar and favourite songs and ballads. These were of various kinds, namely, amorous ditties, of which specimens have already been given, rhyming histories, and popular stories, some founded in truth, others mere fiction. Of these a collection is extant in the library of Magdalen college, Cambridge, made by Samuel Pepys, Esq. secretary of the admiralty in the reigns of Charles and James II. but the most curious

men of the town, are very accurately described in the most ancient of our English comedies; and from a very diverting little book intitled *The School of Abuse*, written by Stephen Gosson, and printed in 1579, and again in 1587, we learn that piping, fiddling, and dancing were, as he calls them, the mischievous exercises of his time, and were practised as well in houses of evil fame, as at the theatres and other places of public resort; for speaking of the keepers of such houses, he says, ‘If any part of musick have suffered shipwreck, and arruied by fortune at their fingers ends, with a shew of gentilitie they take up fayre houses, receive lustie lasses at a price for boorders, who pype from mornnyng to euening for wood and coals. \* \* \* \* \* If their houses be searched, some instrument of musicke is laide in fyght to dazel the eies of euerie officer, and all that are lodged in the house by nyght, or frequente it by daie, come thither as pupils to be well schooled.’

After the suppression of the public stews, of which there were many situated on the bank side of the river Thames in Southwark, the women who lived by prostitution took refuge in small taverns and alehouses, in the manner above described, the keepers of which encouraged them as the means of drawing customers to their houses. In the city their stations were chiefly Black and White Friars, which were both in some respects exempt jurisdictions; but their general places of residence were Newington, Ratcliffe, Islington, Hoxton, Shoreditch, St. Catherine’s, Holborn. St. Giles’s, Ave Maria alley, and a place in Turnmill street called Pickt, i. e. [piked] Hatch, from a famous brothel there, on the hatch or door whereof were placed spikes to keep out constables and others who came to apprehend lewd women; and other places adjacent to the suburbs of London. In Hilton’s little book of Catches, Rounds and Canons, printed in 1652, and in Playford’s Musical Companion, 1673, pag. 55, is a round to the following words:

‘He that will an alehouse keep must have three things in store,  
‘A chamber, and a feather-bed, a chimney and a —————

plainly alluding to the practice above-mentioned.

And so lately as about the year 1724. a small pamphlet in two parts was published, intitled ‘A Guide to Malt-worms,’ in doggerel verse, directing to the most noted alehouses in and about London and describing the humours of alehouses in general; and to such of them as had the accommodations above enumerated, the reader is referred by this enigmatical recommendation, ‘Fly your kite:’ from whence we may infer how lately it is that women of this occupation have been able to set up for themselves.



of the kind is that lately given to the world by the Rev. Dr. Thomas Percy, intituled *Reliques of ancient English Poetry*; which is not more valuable for its contents, than for the essays contained in it on the subjects of the ancient English minstrels, ancient metrical romances, the origin of the English stage, and the metre of *Pierce Plowman's Vision*.

To this latter collection the inquisitive reader is referred for the history of this species of poetry during a period of near three hundred years. All that is necessary to remark in this place is, that, excepting ancient songs and catches, some of which will hereafter be inserted, the ballads above-mentioned, with many others of the like kind, were the entertainment of the common people: they were till the beginning of this century, and for about ten years after, printed on the old black letter type; and were originally vended by persons who were capable of singing them to some well known tune, who, in London at least, did not wander about the streets for that purpose, but sold them in stalls.

Who was the author of the collection intituled *Robinhood's Garland* no one has yet pretended to guess. As some of the songs have in them more of the spirit of poetry than others, it is probable it is the work of various hands; that it has from time to time been varied and adapted to the phrase of the times is certain.

The legend of Robinhood is of great antiquity, for in the *Vision of Pierce Plowman*, written by Robert Langland or Longland, a secular priest, and a fellow of Oriel college, and who flourished in the reign of Edward III. is this passage:

I cannot perfectly my Vater noster, as the priest it singeth,  
I can rimes of Robinhod and Randal of Chester;  
But of our Worde or our Lady I lerne nothyng at all.

yet Ames takes no notice of any early impression of his songs. He mentions one only, intituled 'King Edward, Robinhood, and Little John,' printed by Caxton, or at least in his house, about the year 1500; the last edition of his *Garland* of any worth is that of 1719.

The history of this popular hero is but little known, and all the scattered fragments concerning him, could they be brought together, would fall far short of satisfying such an enquirer as none but real and well-authenticated facts will content. We must take his story as we find it. Stow in his *Annals* gives the following account of him.

‘ In

‘ In this time (about the year 1190, in the reign of Richard I.)  
 ‘ were many robbers and outlawes, among which Robin Hood and  
 ‘ little John, renowned theeves, continued in woods, despoyling and  
 ‘ robbing the goods of the rich. They killed none but such as  
 ‘ would invade them ; or by resistance for their own defence.

‘ The faide Robert entertained an hundred tall men and good ar-  
 ‘ chers, with such spoiles and thefts as he got, upon whom four  
 ‘ hundred (were they ever so strong) durst not give the onset. He  
 ‘ suffered no woman to be oppressed, uiolated, or otherwise molested :  
 ‘ poore mens goods he spared, abundantlie relieuing them with that  
 ‘ which by theft he gat from abbies, and the houses of rich earles :  
 ‘ whom Maior (the historian) blameth for his rapine and theft ; but  
 ‘ of all theeves he affirmeth him to be the prince and the most gentle  
 ‘ theefe.’ Annals, pag. 159.

Bishop Latimer, in his Sermons, tells the following story relating to him.

‘ I came once myselfe to a place, riding on a journey homeward  
 ‘ from London, and I sent word ouer night into the town that I  
 ‘ would preach there in the morning, because it was holyday, and  
 ‘ me thought it was an holidayes worke ; the church stode in my  
 ‘ way, and I took my horse and my company and went thither (I  
 ‘ thought I should have found a great companye in the church) and  
 ‘ when I came there the church doore was fast locked, I taryed there  
 ‘ halfe an houre and more, and at last the key was found, and one  
 ‘ of the parish comes to me and sayes Syr, this is a busie day with us.  
 ‘ We cannot heare you, it is Robinhoodes daye. The parish are  
 ‘ gone abroad to gather for Robinhoode, I pray you let them not.  
 ‘ I was fayne there to geue place to Robinhoode : I thought my Ro-  
 ‘ chet would have been regarded though I were not : but it would  
 ‘ not serue, it was faine to geue place to Robinhoodes men.’ Ser-  
 mon VI. before king Edward VI. fol. 74. b.

Sir Edward Coke, in his third Institute, pag. 197, speaks of Ro-  
 binhood, and says that men of his lawless profession were from him  
 called Roberdsmen : he says that this notable thief gave not only a  
 name to these kind of men, but that there is a bay in the river of  
 in Yorkshire, called Robinhood’s bay. He farther  
 adds, that the statute of Winchester, 13 Edward I. and another sta-

tute of 5 Edward III. were made for the punishment of Roberdsmen and other felons.

Drayton in his *Polyolbion*, song 26, thus characterizes him :

- ‘ From wealthy abbots chests, and churches abundant store,
- ‘ What oftentimes he took, he shar’d amongst the poore.
- ‘ No lordly Bishop came in lusty Robin’s way,
- ‘ To him before he went, but for his pass must pay.
- ‘ The widow in distrefs he graciously reliev’d,
- ‘ And remedied the wrongs of many a virgin griev’d.’

Hearne in his *Glossary* to Peter Langtoft, voce *robu*, inserts a manuscript note out of Wood, containing a passage cited from John Major, the Scottish historian, to this purpose, that Robinhood was indeed an arch-robber, but the gentlest thief that ever was ; and says he might have added, from the Harleian MS. of John Fordun’s Scottish Chronicle, that he was, though a notorious robber, a man of great devotion and charity.

He is frequently called Robert earl of Huntington ; and there is extant a dramatic history of his death that gives him this title. There is also extant a pedigree of his family, which shews that he had at least some pretensions to the earldom. Nevertheless the most ancient poems on him make no mention of this title ; and in a very old legend in verse, preserved in the archives of the public library of Cambridge, he is expressly asserted to have been simply a yeoman\*.

Dr. Stukeley, in his *Palæographia Britannica*, No. 17, 1746, has given an account of the descent of this famous person to this purpose, viz. that his true name was Robert Fitz-Ooth, but that agreeable to the practice in the north of England, the two last letters of his name were contracted into d, whence he was called Hood ; that he was a man of rank, being grandson of Ralph Fitz-Ooth, a Norman earl of Kyme, whose name appears in the roll of Battell Abbey, and who came into England with William Rufus.—That Robin Hood’s maternal grandfather was Gilbert de Gient, earl of Lincoln ; his grand mother was the Lady Roisia de Vere, sister to the earl of Oxford, and countess of Essex, from whom the town of Royston where she was buried, takes its name. Robin Hood’s father William was, in those times of feudal dependence, a ward of Robert earl of Oxford, who by the king’s order gave to him in marriage the third daughter of lady Roisia.

\* Vide Reliques of Ancient English Poetry, vol. I. pag. 81.

Robinhood had for his coat-armour Gules, two bends engrailed, Or. The tragedy above-mentioned makes him to die by poison, but the vulgar tradition is, that being compelled to apply to a nun for assistance in a disorder that required bleeding, she performed the operation so that he died under it.

At Kirklees in Yorkshire, now the seat of the Armitage family, but which was formerly a Benedictine nunnery, and probably the very place where he received his death's wound, is a grave-stone near the park, under which as it is said, Robinhood lies buried. There is an inscription on it, now not legible; but Mr. Ralph Thoresby, in his *Ducatus Leodiensis* from the papers of Dr. Gale, dean of York, gives the following as his epitaph.

Hear, undernead dis laiti steir,  
Lair Robert, Earl of Huntingum,  
Dea arcir ver az hie sa geude :  
An piple kauld im Robin Heud.  
Sic utlawz as hi, an iz men,  
Dil England never sigh agen.

Obiit 24 Kal. Dekembris, 1247.

Dr. Percy doubts the genuineness of this epitaph, and with good reason, for the affected quaintness of the spelling, and the even pace of the metre, are certainly ground for suspicion.

The same author has given, from a manuscript of his own, a ballad of Robinhood and Guy of Gisborne, which was never before printed, and, as he says, carries the marks of much greater antiquity than any of the common popular songs on the subject.

The songs above-mentioned, although many of them are totally devoid of historical truth, being in short metrical legends, were yet interesting enough to engage the attention of the people, for either the subject was of some dignity, or the catastrophe affecting, or the poetry was level to the common apprehension; in short, they fell in with the popular humour; and in this way only can we account for their transmission through a succession of ages, and their existence at the present time. Too contemptuously therefore does the author of the *Art of English Poesy* speak of our ancient songs and ballads, when, comparing them to those grave and stately metres which he takes occasion to commend, he calls them ‘small and popular musickes, song by these *Cantabanqui* upon benches and barrel’s heads, where they haue none other audience then boys or countrey fellows lowess

lowes that passe by them in the streete, or else by blind harpers, or such like tauerne minstrels that giue a fit of mirth for a groat, and their matters being for the most part stories of old time, as the tale of Sir *Topas*, the reportes of *Beuis of Southampton*, *Guy of Warwick*, *Adam Bel*, and *Clymme of the Clough*, and such other old romances or historicall rimes, made purposely for recreation of the common people at Christmasse diners and brideales, and in tauernes and alehouses, and such other places of base resort; also they be used in carols and rounds, and such light or lasciuious poemes, which are commonly more commodiously uttered by these buffons or uices in playes then by any other person.'

## C H A P. X.

SUCH was the general state of music in England at the close of the sixteenth century; as to our poetry, it had been gradually refining from the time of Chaucer, and was arrived to great perfection, when it received some little check from the attempts of a few fantastic writers to improve it by certain rules, teaching men to become poets, or makers, as they affected to call them, rules that left scarce any room for the exercise of those faculties with which it is, though perhaps a little hyperbolically, said a poet is born; much of this affected cant about poets and makers is observable in the writings of Roger Ascham, the preceptor to the children of Henry VIII. somewhat of it in Sir Philip Sidney's elegant little tract 'The Defence of Poetrie,' and in the Discoveries, as they are called, of Ben Jonson, and more in a work intituled 'The Arte of English Poetry contriued into three bookes, the first of poets and poesie, the second of proportion, the third of ornament.' London, quarto, 1589\*.

\* Three years before this, was published a Discourse of English Poetry, a small tract in quarto, written by William Webbe; this is a very curious book, and contains in it a proposal for the reformation of English poetry, by establishing a prosodia of versification in imitation of the Greeks and Latins. Sir Philip Sidney, Sir Edward Dyer, Spenser, and some others laboured to subject our poetry to some such rules as are here prescribed, but without effect. The author gives a general account of the English poets from Gower down to his own time, and speaks in terms of very high commendation of Anthony Munday, an earnest traveller in this art, in whose name he says he had seen very excellent works, especially

The author of this book, though some have ascribed it to Sir Philip Sidney, is in general believed to be one Webster Puttenham, a gentleman pensioner of queen Elizabeth, a man not altogether destitute of learning, but whose notions of the perfection of poetry are such, as no degree of learning can justify. What the author has said in his first book of poets and poesy is common enough, and scarcely worthy of remark; but his second book, intitled of Proportion poetical, is founded upon such principles, and contains such rules for writing poetry as could never have entered into the head of a man who had any taste or relish of that art which he professes to teach. His arguments in favour of proportion poetical are these: ‘It is said by mathematicians that all things stand by proportion, and by the doctors of our theology that God made the world by number, measure, and weight.’ As to poetical proportion, he says, ‘it holdeth of the musical, because poesie is a skill to speak and write harmonically; and verses or rhyme be a kind of musical utterance by reason of a certain congruities in sounds pleasing to the ear, though not perchance so exquisitely as the harmonical concerts of artificial musick, consisting in strained tunes, as is the vocal musick, or that of melodious instruments, as lutes, harps, regals, records, and such like.’ And, adds he, ‘this our proportion poetical resteth in five points, stasse, measure, concord, situation, and figure.’

All these are treated of in their order: as to stasse or stanza, he exhibits it in various forms, viz. as consisting of few or many verses, for the framing whereof the rules given by him are so mechanical, that they leave very little room for the exercise of fancy or invention.

pecially upon nymphs and shepherds, well worthy to be viewed and to be esteemed as very rare poetry. He celebrates also Dr. Phaer and Dr. Twine, the translators of Virgil, and Arthur Golding for his labour in Ovid’s Metamorphoses, and Dr. Gabriel Harvey, the brother of the physician, an admired Latin poet. He speaks of certain compositions after the manner of the acrostic, by W. Hunnis, and says that the earl of Surrey translated some part of Virgil into English hexameters. A fuller account of this curious book is given in the British Librarian of Mr. Oldys, No. 11.

About the same time, viz. in 1584, was printed at Edinburgh in quarto, ‘The Essayes of a prentise in the divine art of Poesie.’ This prentise was James the Sixth of Scotland, and of England the first. The book contains Sonnets, the Uranie of Du Bartas translated into English verse, a poem entitled Phoenix, a version of Psalm CIV. and ‘Ane schort Treatise containing some reulis and cautelis to be obseruit and eschewit in Scottis poesie.’

As to proportion in figure, it is a thing so little heeded in poetry, or rather indeed so little understood, that we are necessitated to adopt the explanation of it by the author, and make use of his own words:

‘ Your last proportion is that of figure, so called for that it yelds an ocular representation, your meeters being by good symmetrie reduced into certaine geometrical figures, whereby the maker is restrained to keepe him within his bounds, and sheweth not onely more art, but serueth also much better for briefness and subtiltie of deuice, and for the same respect are also fittest for the pretie amours in court to entertaine their seruants and the time withall, their delicate wits requiring some commendable exercise to keepe them from idleneffe. I find not of this proportion used by any of the Greeke or Latine poets, or in any vulgar writer, sauing of that one forme which they cal Anacreons egge. But being in Italie conuersant with a certaine gentleman who had long trauelled the orientall parts of the world, and seen the courts of the great princes of China and Tartarie, I being uery inquisitiue to knowe of the subtilties of those countreys, and especially in matter of learning, and of their vulgar poesie; he told me that they are in all their inuentions most wittie, and haue the use of poesie or riming, but do not delight so much as we do in long tedious descriptions, and therefore when they will utter any pretie conceit, they reduce it into metricall feet, and put it in form of a lozange or square, or such other figure, and so engraue in gold, siluer, or iuorie, and sometimes with letters of ametist, rubie, emeralde, or topas, curiously cemented and peeced together, they send them in chaines, bracelets, collars, and girdles to their mistresses to weare for a remembrance; some fewe measures composed in this sort this gentleman gaue me, which I translated word for word, and as near as I could, following both the phrase and the figure, which is somewhat hard to performe because of the restraint of the figure, from which ye may not digresse. At the beginning they wil seeme nothing pleasant to an English eare, but time and usage will make them acceptable inough, as it doth in all other newe guises, be it for wearing of apparell or otherwise.’

The geometrical figures recommended by him are the lozenge, called Rombus, the fuzee or spindle called Romboides, the triangle or tricquet, the square or quadrangle, the pillaster or cylinder, the  
spire



spire or taper called Piramis, the rondel or sphere, the egge or figure ouall, the tricquet reuerfed, the tricquet displayed, the lozange reuerfed, the egg displayed, the lozange rabbated.

It is highly probable that the practice of composing verses resembling the form of eggs, altars, wings, and many other such quaint devices, now deservedly the subject of ridicule, had its foundation in the precepts contained in this book. The great proficient in this species of false wit were Withers, Quarles, Crashaw, Herbert, and some others, but they had but few followers; and notwithstanding the pains which Puttenham has taken to recommend it, the proportion of figure, as he terms it, has been little regarded.

The state of English poetry at this period is in general very well known to all that are conversant in English literature, but it may be thought necessary to be somewhat particular with respect to that species of it which is to be more immediately connected with music, and to give an account of a number of writers little known to the world, the authors of madrigals, sonnets, and other compositions for music, many whereof will be found to have great merit.

Puttenham has enumerated some of the most celebrated poets of his own time and of the age preceding, as namely, the earl of Surrey, Sir Thomas Wyat, Lord Vaux, Maister Chaloner, Maister Edward Dyer, N. Breton, George Gascoigne, Sir Philip Sidney, Sir Walter Raleigh, and others; but there are many writers of this class whose names scarce ever occur but in collections of songs and short lyric poems, at this time very little known. One of the first of this kind extant is the 'Paradyse of daynty Deuises,' printed in 1577, the greater part by Richard Edwards before mentioned\*, others by

\* Of Edwards as a musician mention has already been made, see vol. II. page 531, but besides his excellency in the faculty of music, it seems that he possessed a considerable talent in poetry. Wood says he was a member of Lincoln's Inn, and gives a farther account of him in the Athen. Oxon. vol. I. col. 151, to this purpose, viz. that he was the author of two comedies, Damon and Pythias, and Palemon and Arcite, often acted at court before queen Elizabeth, and in the university of Oxford, in the hall, for he was of Christ-church college.—That the queen was so delighted with the latter of these, that she sent for Edwards, and, after commending sundry passages in it, gave him many thanks, and a promise of a reward. This promise it seems she made good by appointing him first a gentleman of her chapel, and afterwards, upon the decease of Richard Bowyer, in 1561, master of the children. As a farther testimony of her favour, she formed the children of the royal chapel into a company of players, and granted to Edwards licence to superintend them. It is remarkable that the first regular establishment of a company of players was that of the children of Paul's in 1378; their theatre was the singing-school in or near the

Lord Vaux, Edward Vere Earl of Oxford, William Hunnys, Thomas Churchyard, Lodowic Lloyd, Jasper Heywood, and others.

The first of these collections is in the title-page said to contain 'sundry pithy preceptes, learned counsels, and excellent inuentions, 'right pleasant and profitable for all estates;' besides these there are divers songs, many of which have been set to music, and certain verses of Edwards's in commendation of music, beginning 'Where griping 'grief the hart would wound,' alluded to in Shakespeare's *Romeo and Juliet*, act IV. scene vi.

Another collection of the same kind was printed in the year 1614. with the title of *England's Helicon, or the Muses Harmony*, a collection of songs. The names of the authors are as follows: Sir Phil. Sidney, Edmund Spenser, Michael Drayton, Edmund Bolton, Robert Greene, Thomas Lodge, Nich. Breton, Shepheard Tonie, George Peele, Howard Earl of Surrey, Thomas Watfon\*, John Wooton, W. Shakespeare, Bar. Yong†, Richard Barnefield, Earle

cathedral. The next was that of the parish-clerks of London at Skinner's-well; the next that of the children of the royal chapel above-mentioned; a few years after which another was established under the denomination of the children of the revels. These two companies of children last mentioned became very famous; all Lilly's plays, and many of Shakespeare's and Jonson's, were first acted by them; they were looked on with a jealous eye by the actors at the theatres; and Shakespeare alludes to the injudicious approbation of their performance in the following speeches of Rosencrantz and Hamlet:

'—There is an airy of little children, little eyases [nestlings of an eagle or hawk] 'that cry out on the top of question, and are most tyrannically clapp'd for't: these are now 'the fashion; and so berattle the common stages (so they call them) that many wearing 'rapiers are afraid of goose-quills, and dare scarce come thither. HAM. What are they 'children? Who maintains them? How are they escoted? [paid] Will they pursue qua- 'lity no longer than they can sing?' &c. HAMLET, act II. scene vi.

Among the children of queen Elizabeth's chapel was one named Sal. Pavey, who was it seems an excellent actor in the character of an old man. He died under the age of thirteen, and is celebrated by Ben Jonson in an epitaph printed with his epigrams.

Bishop Tanner, in his *Bibliotheca*, has an article for Edwards, in which are mentioned some poems of his not printed in the *Paradyse of daynty deuises*. He appears by the cheque book to have died on the last day of October, 1566.

WILLIAM HUNNIS, another of the authors above-mentioned, and who also wrote many of the poems printed in the *Paradyse of daynty deuises*, and also translated some of David's Psalms into English metre, was likewise a musician and a gentleman of the chapel; his name occurs as such both in the list of Edward the Sixth's chapel establishment, and in that of queen Mary. He succeeded Edwards as master of the children, being appointed to that office on the fifteenth day of November 1566, and died the sixth of June, 1597.

\* Mentioned before as the publisher of the first Sett of Italian Madrigals Englished: From the circumstance of his having wrote poems printed in this collection, it is probable that he was the translator of the madrigals published by him.

† The translator of the *Diana* of George de Montemayor into English. Most of his poems in the *England's Helicon* are taken from this translation.

of Oxenford, Sir Edward Dyer, N. Yong \*, M. N. Howell, Christopher Marlow, William Browne †, Christ. Brooke.

The other collection, namely England's Helicon, is altogether in that vein of Poetry which Sir Philip Sidney introduced amongst us, and is celebrated for its pastoral simplicity. In it are in truth many very fine compositions, most of which are set to music by the ablest masters of the time, and chiefly in the form of madrigals.

Most of the persons above named were, in comparison of our English classics, obscure writers; they are nevertheless recorded, with many curious particulars relating to them, by Winstanley, Langbaine, Phillips, and Wood, and their merits are such as entitle them to the regard of such as wish to form a true judgment of English literature ‡.

\* Nicholas Yong, before-mentioned as the publisher of the *Musica Transalpina* in two books.

† Author of *Britannia's Pastorals*. The rest may be met with in the *Athenæ* and *Fasti Oxonienses*.

‡ He that should form his opinion of ancient English manners by those pleasing descriptions of rural innocence with which this book abounds, or that should imagine the swains were then as constant, and the nymphs as chaste as they are represented, would grossly err in his judgment: nothing can be more delightful to the imagination than the delineation of rural objects, heightened by that colouring which is given to them by the approach of summer; for this reason the poets have been uniformly industrious in selecting from the universal landscape of nature and the practice of those, who living remote from cities and places of great resort, are supposed to have retained their native innocence and simplicity of manners, all those particulars that tend to distinguish the month of May. How the festivities of this merry month, as it is called, were celebrated in the golden days of queen Elizabeth, we are told in a curious and very scarce book, intitled the *Anatomic of Abuses*, written by Philip Stubbs, Gent. and published in 1595, wherein is the following description of the ceremony of a Maying.

Against Maie day, Whitsunday, or some other time of the yeare, euery parish, towne, and village assemble themselves together, both men, women, and children, olde and young, euen all indifferently; and either going altogether, or diuiding themselves into companies, they goe some to the woods and groues, some to the hills and mountaines, some to one place, some to another, where they spende all the night in pleasant pastimes, and in the morning they returne, bringing with them birch-boughes and branches of trees to deck their assemblies withall. And no maruell, for there is a great lord present amongst them, as superintendent and lord ouer their pastimes and sportes, namely, Satan prince of Hell: but their chiefeft iewel they bring from thence is the Maie-pole, which they bring home with great ueneration, as thus: they haue twentie or fourtie yoake of oxen, euery ox hauing a sweet nosegaie of flowers tyed on the tip of his hornes, and these oxen drawe home this maie-pole (this stinking idoll rather) which is couered all ouer with flowers and hearbes bound round about with strings, from the top to the bottome, and sometimes painted with variable colours, with two or three hundred men, women, and children following it with great deuotion. And thus being reared up with handkerchiefs and flagges streaming on the top, they strawe the ground round about, bind green boughes about it, set by summer haules, bowers and arbours

To this class of poets succeeded another, who deviating from their predecessors, introduced into their compositions, allegory and all the subtleties of metaphysics, and even school theology; these were Sir John Davies, Phineas Fletcher, author of the *Purple Island*, Dr. Donne, and a few others; this style of writing furnished very little employment for the musical composers of this time: as it was affected and obscure, it was short-lived, and gave way to that natural, elegant, and easy vein of poetry, which Spenser, Daniel, Carew, and Waller introduced and practised, and which lent to music as many graces as it borrowed from it\*.

‘hard by it. And then fall they to banquet and feast, to leape and daunce about it as the heathen people did at the dedication of their idoles, whereof this is a perfect patterne, or rather the thing it selfe. I haue heard it crediblie reported, and that viua voce, by men of great grauity, credite, and reputation, that of fourtie, threescore, or a hundred maides going to the wood ouernight, there haue scarcely the third part of them returned home againe undefiled.’

The same author speaking of the daily exercises of the women in England, gives the following account:

‘Some of them lie in bed (I will not say with whome) till nine or ten of the clocke euery morning, then being rowzed forth of their dennes, they are two or three houres in putting on of their robes, which done, they goe to dinner, where no delicacies eyther of wines or meates are wanting. Then their bodies being satisfied, and their heades prettily mizzled with wine, they walk abroad for a time, or els conferre with their familiars (as women you knowen are talkatiue ynough, and can chat like pies) all the world knoweth it. Thus some spend the day till supper time, and then the night as before. Other some spend the greatest part of the day in sitting at the dore to shew their braueries, to make known their beauties, to beholde the passengers by, to view the coast, to see fashions, and to acquaint themselves with the brauest fellowes, for if not for these causes, I see no other causes why they should sit at their doores, from morning to noone (as many do) from noon to night, thus vainly spending their golden dayes in filthy idleness and sin. Againe, other some being weary of that exercise, take occasion (about urgent affaires you must suppose) to walke into the towne, and least any thing might be gathered but that they go about serious matters indeed, they take their baskets in their hands, or under their armes, under which pretence pretie conceits are practized, and yet may no man say blacke is their eye. But if all other waies faile them, yet haue they one which be sure will speed. \* \* \* \* In the fieldes and suburbs of the cities they haue gardens, either paled or walled round about very high, with their harbers and bowers fit for their purpose. And least they might be espied in these open places, they haue their banquetting houses, with galleries, turrets, and what not els therein sumptuously erected, wherein they may (and doubtlesse do) many of them play the filthy persons. And for that their gardens are locked, some of them haue three or foure keyes a peece, whereof one they keep for themselves, the other their paramours haue to goe in before them, least happily they might be perceiued, for then were all the sport dashed. Then to these gardens they repaire when they list, with a basket and a boy, where they, meeting their sweet harts, receiue their wished desires. These gardens are excellent places, and for the purpose, for if they can speake with their dearlings no where els, yet there they may be sure to meet them, and to receiue the guerdon of their paines.’

\* In this view of poetry the sonnets of Shakespeare and the Amoretti of Spenser, surpass every thing of the kind in the English language; and it is to be wondered at that till about the

To the catalogue of English musicians herein before given, and continued down to the year 1600, the following additions may be made, of persons less noted for the number and variety of their publications, though perhaps not less excellent in their faculty, viz:

RICHARD ALLISON, a private teacher of music in London, flourished in the reign of queen Elizabeth, and dwelt in Duke's Place near Aldgate. He was one of the ten authors that composed parts to the common Psalm tunes printed by Thomas Este in 1594, octavo. He also published the Psalms with this title 'The Psalmes of David in meter, the plaine song beeing the common tunne to be sung and plaid upon the Lute, Orpharyon, Citterne, or Base Viol, severally or altogether, the singing part to be either tenor or treble to the instrument, according to the nature of the uoyce, or for foure voyces, with tenne short tunnes in the end, to which for the most part all the Psalmes may be usually sung, for the use of such as are of mean skill, and whose leysure least serueth to practise.' Fol. London, 1599.

HUGH ASTON, an organist in the time of Henry VIII. composed a Te Deum for five voices, now in the music-school, Oxon.

THOMAS ASHWELL, a cathedral musician, lived in the reigns of Henry VIII. Edward VI. and queen Mary; some of his compositions are in the music-school, Oxon.

EDWARD BLANCKS, one of the composers of the Psalms in four parts, printed by Este, and mentioned above.

AVERY BURTON, a cathedral musician in the reign of Henry VIII. an anthem of his in five parts is in the music-school, Oxon.

RICHARD CARLETON, bachelor of music, and in priest's orders, was the author of Madrigals to five voices, printed in 1601. He was one of the composers of the Triumphs of Oriana.

BENJAMIN COSYN, a famous composer of lessons for the harpsichord, and probably an excellent performer on that instrument, flourished about this time. There are many of his lessons extant that seem in no respect inferior to those of Bull. The name WILLIAM COSIN occurs in the Ashmolean manuscript list of musicians of Anthony Wood, and he is therein said to have been organist of the Char-

the year 1738, neither the one nor the other of them were ever set to music. A part of the Amoretti was then set, and published by Dr. Maurice Greene for a single voice, but the work did him little honour.

ter-house

ter-house before the wars. It is probable that these persons were the sons of JOHN COSYN, who in 1585 published the Psalms in music of five and six parts.

HUGH DAVIS, bachelor of music, of New college, and afterwards organist of Hereford cathedral, is celebrated for his skill in church music. He died in 1644.

JOHN FARRANT, organist of Salisbury, another JOHN FARRANT, organist of Christ's hospital within Newgate, London; and DANIEL FARRANT, supposed to be the son of Richard Farrant before mentioned; all flourished about the year 1600; the latter is said to have been one of the first of those musicians who set lessons lyra-way, as it is called, to the viol, in imitation of the old English lute and bandore.

JOHN FLOYD, of Welch extraction, bachelor of music, and a gentleman of the chapel, temp. Hen. VIII. He made a pilgrimage to Jerusalem, returned and died in the king's chapel, and was buried in the Savoy church with this inscription: *Johannes Floyd virtutis et religionis cultor. Obiit 3 Apr. 1523.*

JOHN GILBERT, a bachelor of music of Oxon, 1510. JOHN GOODMAN, a noted composer, 1505. MATTHEW GOODWIN, 1585. WALTER HILTON, a Carthusian monk, and eminently skilled in music. He lived temp. Hen. VI. and wrote *De Musica Ecclesiastica*, lib. I. TOBIAS HUME, a soldier by profession, but an excellent performer on the Viol da Gamba; he published in 1607, and dedicated to queen Anne, the consort of James I, a collection of songs intitled 'Captain Hume's Poeticall Musicke, principally made for two basse violls, yet so contrived that it may be plaied 8 severall waies upon sundry instruments with much facilitie.' MATTHEW JEFFRIES, a vicar choral of the cathedral of Wells, and bachelor of music of Oxon. 1593. JOHN KEEPER of Hart hall: he published select Psalms in four parts, 1574. HENRY NOEL, a gentleman pensioner of queen Elizabeth, and much favoured by her, for his skill in music. FRANCIS PILKINGTON of Trinity college, Oxon. bachelor of music in 1595. HENRY PORTER of Christ-church college, Oxon. bachelor of music in 1600. RICHARD READ, bachelor of music in 1592, a composer of services. JOHN SILVESTER, bachelor of music in 1521, an eminent musician. ROBERT STEVENSON, created doctor in music, 1596. HENRY STONING, a noted musician, temp. Eliz.

G E N E R A L   H I S T O R Y  
 OF THE  
 S C I E N C E   and   P R A C T I C E  
 OF  
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B O O K   I V .            C H A P .   I .

**F**ROM the foregoing deduction of the history of music a judgment may be formed, as well of the practice and the uses to which it was at different periods applied, as of the improvements from time to time made in the science. In particular it may be observed, that in all ages, and in almost all countries, it made a part of religious worship. Among the Heathens and Jews music was employed in sacrifices; and these authorities in the opinion of the primitive fathers were deemed sufficient to justify the introduction of it into the ritual of the Christian church. From the middle of the fourth century to this time, music has therefore in some way or other made a part in the public worship of every church which acknowledges Christ for its head.

As to secular music, it may be remarked to have consisted either in that kind of it which is suited to triumphs, to shews and public spectacles, rejoicings and festivities, or in that less vociferous kind, intended either for solitary practice or convivial recreation. In both of these the music was in general an auxiliar to poetry, or at least was made use of to enforce some sentiment, to awaken devotion, or inspire love. The principles of harmony were by this time sufficiently explored, and something like what we now call Air was discoverable in the melody of those times; the subsequent improvements in music respect-



respected chiefly, style, expression, and the power of exciting different passions by an artful combination and succession of corresponding sounds, and rendered it fit for a more intimate union and connection with poetry than had been known before ; of which connection it is now time to speak.

It has already been shewn that the modern lyric poetry had its rise among the Provençals ; and those who have undertaken to give the history of the theatre, seem more disposed to derive the origin of the principal theatrical entertainments now in use, from the same source, than from the more perfect models of ancient Greece and Rome. But here a distinction is to be made between tragedy and comedy on the one hand, and on the other those inferior species of dramatic poesy, namely, moralities, mysteries, mummeries, masques, serenatas, and above all the musical tragedy, or, as it has long been called, the Opera. The former of these have an undoubted claim to high antiquity, the latter it is conjectured had their rise in those times of ignorance and barbarism on which we look back with no other view than to estimate the degree of literary improvement in the course of a few centuries, and are in general of such a kind as scarce to merit a critical attention ; the opera however will perhaps be thought so intimately connected with the subject of this work, as to require a very particular consideration.

The Italian writers have taken great pains to ascertain the origin of the musical drama or opera. Riccoboni in his '*Reflexions historiques & critiques sur les differens Théâtres de l'Europe,*' has collected their several opinions on the subject, and dates the public exhibition of operas from the year 1637, when, as he relates, the opera of *Andromache* was performed at the theatre of St. Cassan at Venice. This author seems to have made but a very indifferent use of the materials in his possession, and his account of the matter is very loose and unsatisfactory : it is to be observed that there is a diversity of opinions touching the origin of the musical drama, and he has adopted that which gives it the lowest degree of antiquity, the others carry it many years backwarder ; these opinions shall severally be stated, and submitted to the reader's choice \*.

\* Mr. Dryden, in the preface to his *Albion and Albanius*, confesses that he was not able by any search, to get any light either of the time when the opera began, or of the first author ; but he professes, upon probable reasons to believe that ' some Italians, having  
curiously

First, it is said that the opera was invented by Johannes Sulpitius, surnamed Verulanus, a native of Veroli, a town in the Campania di Roma, and who flourished towards the end of the fifteenth century ; this is asserted by Bayle in the article SULPITIUS and his authority for it is, Father Menestrier, who in his treatise ‘ Des Representations en Musique,’ pag. 155, 156, has the following passage: ‘ Those remains of dramatic music which had been preserved in the church, served to restore it two hundred years ago; and Rome, (which had in a manner lost it, in order to bestow upon the recitation and declamation of actors, what the Grecians bestowed upon singing and harmony) brought it upon the stage towards the year 1480, as I learned from Sulpitius, in the epistle dedicatory prefixed to his notes upon Vitruvius \*, which he presented to Cardinal Riari, great chamberlain of the church, and nephew of pope Sixtus IV. Sulpitius, praising the magnificence of the Cardinal, who had built many stately palaces in the neighbourhood of Rome, begs of him that he would erect public theatres for musical representations, of which Sulpitius calls him the restorer, having shewn at Rome a few years ago what had not been in use there for many ages. He tells the Cardinal in that epistle that Rome expects from him a theatre for such performances, because he has already given such an entertainment to the people upon a moveable theatre set up in a public place, and at other times in

curiously observed the gallantries of the Spanish Moors at their Zambras, or royal feasts, (where musick, songs and dancing were in perfection ; together with their machines at their running at the ring, and other solemnities) might have refined upon those Morefque amusements, and produced this pleasing kind of drama, by leaving out the warlike part, and forming a poetical design to introduce more naturally the machines, music, and dances.’ Then he proceeds to say, that however operas began, music has flourished principally in Italy ; and that he believes their operas were first intended for the celebration of the marriages of their princes, or the magnificent triumphs of some general time of joy ; and accordingly the expences upon these occasions were out of the purse of the sovereign or republic, as has been often practised at Turin, Florence, Venice, &c.

In a postscript to the above-mentioned preface Dryden retracts this opinion, and says that possibly the Italians went not so far as Spain for the invention of their operas ; for that they might have taken the hint at home, and formed this drama by gathering up the shipwrecks of the Grecian and Roman theatres, which were adorned with music, scenes, dances, and machines, especially the Grecian. And in the preface itself he observes that though the opera is a modern invention, yet it is built on the foundation of the Ethnic worship.

\* Bayle remarks that Menestrier is mistaken in this description of Sulpitius’s edition of Vitruvius ; it is true that he published it during the pontificate of pope Innocent VIII. that is to say, between 1484 and 1492, but without notes or various readings. Bayle, SULPITIUS, note A.

‘ the castle of St. Angelo for the Pope’s diversion, and in his palace  
‘ for some Cardinals \*.’

Erythræus, in his *Pinacotheca* I. pag. 62, and Crescimbeni ascribe the invention of the musical drama or opera to Emilio Cavaliere, who in the year 1590, exhibited in the palace of the grand duke at Florence, ‘ *Il Satiro*,’ and ‘ *La Disperazione di Fileno*,’ two dramas of the pastoral kind set to music †. This relation, true as it may be, does not ascertain the original invention of the opera, which, according to the above account, must have been in 1480, or, as Sulpitius intimates, still more early.

Notwithstanding these relations, it is insisted on by many that the musical drama or opera was invented by Ottavio Rinuccini, a native of Florence, a man of wit, handsome in person, polite, eloquent, and a very good poet ‡. He considerably enriched the Italian poetry with his verses, composed after the manner of Anacreon, and other pieces which were set to music and acted on the stage. His first composition of this kind was a pastoral called *Daphne*, which being but an essay or attempt to introduce this species of musical entertainment

\* ‘ *Tu enim primus tragiæ quam nos juventutem excitandi gratiâ et AGERE et CANTARE primi hoc ævo docuimus (nam ejusmodi actionem jam multis sæculis Roma non viderat) in medio foro pulpitem ad quinque pedum altitudinem erectum pulcherrimè exornasti. Eandemque postquàm in Hadriani mole Divo Innocentio spectante est acta, rursus intrâ tuos penates tamquam in media Circi caveâ toto confessu, umbraculis tecto, admisso populo, et pluribus tui ordinis spectatoribus honorificè excepisti. Tu etiam primus picturatæ scenæ faciem, quàm Pomponiani comædiam agerent nostro sæculo ostendisti : quare à te theatrum novum tota urbs magnis votis expectat.*’

It seems that the opera here spoken of, was set to music by Francesco Beverini, a learned musician who flourished in the pontificate of Sixtus IV. and that the subject of the drama was the conversion of St. Paul. It is remarkable that Sulpitius in his dedication styles himself only the reviver of this entertainment ; by which expression he seems to intimate that it was in use among the ancients ; and of that opinion Dryden appears at last to have been by the postscript to the preface to his *Albion and Albanus* before cited.

† Crescimbeni, *Commentarij. intorno all’ Istoria della volgar Poesia*, vol. I. lib. iv. page 234.

‡ He entertained a wild passion for Mary de Medicis, and followed her into France, where he notwithstanding succeeded so well in obtaining the favour of Henry IV. to whom she was married, that he made him one of the gentlemen of his bedchamber. It is said of him that he had a singular propensity to amorous pursuits, but that his inclination for the queen having been greatly mortified by her wisdom and virtue, he was affected with a salutary shame, became a penitent, and applied himself to exercises of devotion, which he continued during the remainder of his life. His poems were collected by his son Peter Francis Rinuccini, and were printed at Florence in 1624, with a dedication to Lewis XIII. An account of this person is given by Johannes Victor Roscius in his *Pinacotheca* II. pag. 61, published under the name of Janus Nicius Erythræus.

into

into practice, was performed only to a select and private audience; and the merit attributed to this piece encouraged him to write an opera called *Eurydice* \*. The music both to the pastoral, *Daphne*, and the opera, *Eurydice*, was composed by Jacopo Peri, who on this occasion is said to have been the inventor of that well known species of composition, Recitative †. The *Eurydice* was represented on the theatre at Florence in the year 1600, upon occasion of the marriage of Mary de Medicis with Henry IV. of France. Rinuccini dedicated his opera to that queen, and in the following passage declares the sentiments he was taught to entertain of it by his friend Peri.

‘ It has been the opinion of many persons, most excellent queen, that the ancient Greeks and Romans sung their tragedies throughout on the stage, but so noble a manner of recitation has not that I know of been even attempted by any one till now: and this I thought was owing to the defect of the modern music, which is far inferior to the ancient; but Messer Jacopo Peri made me entirely alter my opinion, when upon hearing the intension of Messer Giacomo Corfi and myself, he so elegantly set to music the pastoral of *Daphne*, which I had composed merely to make a trial of the power of vocal music in our age, it pleased to an incredible degree those few that heard it. From this I took courage: the same piece being put into better form and represented anew in the house of Messer Peri, was not only favoured by all the nobility of the country, but heard and commended by the most serene grand dukes, and the most illustrious Cardinals dal Monte and Montalto. But the *Eurydice* has met with more favour and success, being set to music by the same Peri with wonderful art; and having been

\* Nicus Erythraeus ascribes to him two other operas, *Arethusa* and *Ariadne*.

† This is the general opinion, and it is the more likely to be true, as Peri has almost in terms related the process of the invention. Nevertheless some writers, and particularly Kircher, have given the honour of it to Giulio Caccini, a contemporary musician with Peri; his words are, ‘ Julius Caccinus was the first that restored the ratio of the recitative style in singing, so much in use among the ancients ’ [Musurg. tom. I. pag. 510.] In this sentiment Kircher seems to be mistaken, though Peri himself, in his preface to the *Eurydice*, says that in the invention of it he imitated the practice of the ancient Greeks and Romans [Vide Crescimbeni, *Commentarij intorno all’ Istoria della volgar Poesia*, vol. I. lib. iv. pag. 233.] for in those few ancient musical compositions now extant, there are no melodies to be found that can be said to bear the least resemblance to the modern recitative; neither is it to be inferred from what the ancient harmonicians have said of the *Melopoieia*, that they were in the least acquainted with the nature of that progression, which constitutes the difference between recitative and song.

‘ thought worthy to be represented on the stage, by the bounty and magnificence of the most serene grand duke, in the presence of your majesty, the cardinal legate, and so many princes and gentlemen of Italy and France; from whence, beginning to find how well musical representations of this kind were likely to be received, I resolved to publish these two, to the end that others of greater abilities than myself may be induced to carry on and improve this kind of poetry to such a degree, that we may have no occasion to envy those ancient pieces which are so much celebrated by noble writers.’

Father Menestrier confirms the above account, adding thereto some farther particulars in the following passage.

‘ Ottavio Rinuccini, a Florentine poet, having a particular talent at expressing in his verses all kinds of passions, found means to adapt music and singing to them so well, that they neither destroyed any part of the beauty of the verses, nor prevented the distinct understanding of the words, which is often hindered by an affected multiplicity of divisions. He consulted in this, Giacomo Corfi, a gentleman of Florence, well skilled in music and polite literature, and both calling in Giacomo Cleri \*, and Giulio Caccini, excellent masters in music, they together composed a drama entitled *Apollo and Daphne*, which was represented in the house of Messer Corfi, in the presence of the grand duke and duchess of Tuscany, and the cardinals Monti and Montalto, with so much success, that he was encouraged to compose another, namely, his *Eurydice*, and caused it to be exhibited soon after at the same place. Claudio de Monteverde, an excellent musician, composed the music to the *Ariadne* on the model of these two; and being made chapel-master of St. Mark’s in Venice, introduced into that city these representations, which are now become so famous by the magnificence of the theatres and dress, by the delicacy of voices, harmony of concerts, and the learned compositions of this Monteverde, Soriano, Giovanelli, Teofilo, and other great masters †.’

\* This should be Jacopo Peri.

† Des Representat. en Musique, pag. 163, et seq.

That Kircher should ascribe to Caccini rather than Peri the invention of Recitative, can only be accounted for by this circumstance, that Menestrier’s book was not published till thirty years after the writing of the *Mufurgia*; and though he hints at Peri’s preface to the *Eurydice*, it does not appear that he had ever seen it.

That they were both excellent musicians is not to be doubted; of Caccini very little is known, except that he was by birth a Roman. Peri was a Florentine, and is celebrated by

Count Algarotti, from a preface of Peri to the Eurydice, has given a very succinct relation of the occasion and manner of this invention in the following words : ‘ When he [Peri] had applied himself to an investigation of that species of musical imitation which would the readiest lend itself to the theatric exhibitions, he directed his searches to discover the method of the ancient Greeks on similar occasions. He carefully remarked what Italian words were, and what were not capable of intonation ; and was very exact in minuting down the several modes of pronounciation, and the proper accents to express grief, joy, and all the other affections of the human mind, with a view to make the base move in proper time, now with more energy, now with less, according to the nature of each. So scrupulous was he, that he attended to all the niceties and peculiarities of the Italian language, and frequently consulted with several gentlemen not less celebrated for the delicacy of their ears, than for their skill in the arts of music and poetry.

‘ The conclusion from this enquiry was, that the ground-work of the imitation proposed should be an harmony, following nature step by step, in a medium between common speaking and melody. Such were the studies of the musical composers in former times. They proceeded in the improvement of their art with the utmost care and attention, and the effect proved that they did not lose their time in the pursuit of unprofitable subtleties \*.’

These are the accounts which the writers of greatest authority give of the invention of the musical drama or opera as it is called † ; and from this period it will not be very difficult to trace its progress and farther improvement.

In the extract herein before given from Menestrier, it is said that the Ariadne of Rinuccini was set to music by Claudio Monteverde ;

by Nicius Erythræus, in his *Pinacotheca* I. pag. 144 ; by Crescimbeni, in his *Commentarij intorno all’ Istoria della volgar Poesia*, vol. I. pag. 233, and indeed by most writers that have taken occasion to mention him.

\* Saggio sopra l’Opera in musica del Signor Conte Algarotti, pag. 27.

† Formerly a common appellation to denote it was, ‘ Opera con intermedii.’ This appears by a passage in the life of Padre Paolo Sarpi, wherein a relation is made of many attempts to murder that excellent person, and of one in particular, wherein a friend of his, Padre Fulgentio, was wounded, the assassins mistaking him for Father Paul. The relation says that these murderers escaped, and adds that by a strange accident they were not pursued so quickly as they might have been, for that that evening was presented at the theatre of St. Luigi an Opera con intermedii, which occasioned so great a concourse of people, that the murderers found means to retreat.

this

this is in the highest degree probable, not only because Monteverde was at that time in high reputation, being then Maestro di Cappella to the republic of Venice\*; but because an opera of his intitled *L'Orfeo*, Favola in Musica, is extant which was represented at Mantua but a very few years after the *Eurydice*; viz. in 1607, corresponding most exactly with those set to music by Peri; that is to say, it consists of airs and chorusses, with an intermixture of recitative; answering to the description thereof in the passage above cited from Algarotti, taken, as he asserts, from the preface of Peri to the *Eurydice*.

This opera, for ought that can now be learned, was the first ever printed with the music, and is supposed to have been published soon after its representation. A new edition of it was printed at Venice in 1615, by Ricciardo Amadino.

The structure of this drama is so very unlike that of the modern opera, as to render it a subject of curious speculation; for first it is to be observed that in the performance of it no accompaniment of a whole orchestra was required; but the airs performed by the several singers were sustained by instruments of various kinds assigned to each character respectively in the *dramatis personæ*, which stands thus in the first page of the printed book.

## PERSONAGGI.

La Musica Prologo  
Orfeo  
Eurydice  
Choro di Ninfe e Pastori  
Speranza  
Caronte  
Chori di spiriti infernali  
Proserpina  
Plutone  
Apollo  
Choro de pastori che  
fecero la Morefca  
nel fine.

## STROMENTI.

Duoi Graucembani  
Duoi contrabassi de Viola  
Dieci Viole da braccio  
Un Arpa doppia  
Duoi Violini piccoli alla Francese  
Duoi Chitaroni  
Duoi Organi di legno  
Tre Bassi da gamba  
Quattro Tromboni  
Un Regale  
Duoi Cornetti  
Un Flautina alla vigesima seconda  
Un Clarino con tre trombe fordine †

\* The *Ariadne* of Monteverde is celebrated by Gio. Battista Doni in his treatise *De Præstantia Musicæ veteris*, pag. 67.

† The names of the several instruments above-mentioned require some particular explanation; and first it is to be observed, that the word Graucembani is misprinted, and should



By the first personage is to be understood the Genius of music, who sometimes speaks in that character at large.

The overture, if it may be called by that name, is a short prelude, eight bars of breve time in length, in five parts, for a trumpet and other instruments, and consists of two movements, the last whereof is termed *Ritornello*, a word signifying the same with symphony.

should be *Clavicembani*, for the word *Clavicembano* occurs frequently throughout the opera, and *Graucembani* never: as to *Clavicembano*, it is supposed to mean the same as *Clavicembalo*, the true Italian appellation for a harpsichord.

As to the *Contrabassi de Viola*, these are supposed to mean viols, of a size between the tenor viol and violin.

The *Viola da braccio*, of which it is to be observed there are ten required in the performance of this opera, were clearly the arm-viol or tenor viol; the term *da braccio* being used in contradistinction to *da gamba*, which is appropriated to that species of base viol which in the performance on it is placed between the legs.

The *Arpa doppia* seems to be the double-strung harp, an instrument, which though by some said to have been invented by the Welsh, and by others by the Irish, was very well known at this time.

The *Violini piccoli alla Francese* must in strictness signify small violins; and of these there are none now known but that contemptible instrument called the *Kit*, which hardly any but dancing-masters are ever known to touch; it is therefore probable that by *Violini piccoli* we are to understand common treble violins; and this is the more likely, as violins are no where else mentioned in the catalogue of instruments now under consideration.

The noun *Chitaroni* is the nominative case plural of *Chitarra*, of which the word *Guitar* is manifestly a corruption.

*Organi di legno*, of which two are here required, can signify nothing but organs of wood, that is to say, organs with wooden pipes; for it is well known that most organs are composed both of wooden and leaden pipes.

The *Bassi da gamba* were clearly leg viols above described.

The *Tromboni* could be no other than trumpets, concerning which it is unnecessary in this place to be particular.

The instrument against the name of *Apollo*, is *Un Regale*, a Regal, which term has already been shewn to mean a small portable organ, probably with pipes of metal.

The shepherds who sing the last chorus, dance also a *Moresca*; this it seems they do to the instruments mentioned in the last three lines of the above catalogue. The *Cornet*, though an instrument now out of use, is very well described by Merfennus, Kircher, and other writers on music. But the *Flautino alla vigesima secondo*, merits a very particular enquiry.

It is well known that of the flute *Abec*, which has already been described in this work, there are various sizes, smaller than that formerly used in concerts, and which was therefore called the concert flute, and that of these the lowest note, though nominally *F*, must in power answer to that sound in the great system, to which it corresponds in a regular course of succession upwards; for this reason that sized flute whose lowest note *F* was an unison with the note *f* in the acutes, was called an octave flute. *Un Flautino alla vigesima secondo*, by parity of reason must therefore mean a treble octave flute, i. e. a flute whose nominal *F* was by the smallness of the instrument removed three octaves, measured by the interval of a twenty-second above its true and proper situation in the scale. A flute thus small could not be much bigger than the oaten reed so frequently mentioned by the pastoral poets.

The word *Clarino*, as *Altieri* renders it, is a small trumpet, perhaps an octave higher than the noble instrument of that name.

The *Trombe ordinarie* were probably trumpets of a less shrill and piercing sound than those of this day; but this is only conjecture.

This composition, which the author calls a Toccato, from toccare, to touch, is directed to be sounded three times ‘Auanti il leuar da la tela,’ before the rising of the cloth or curtain.

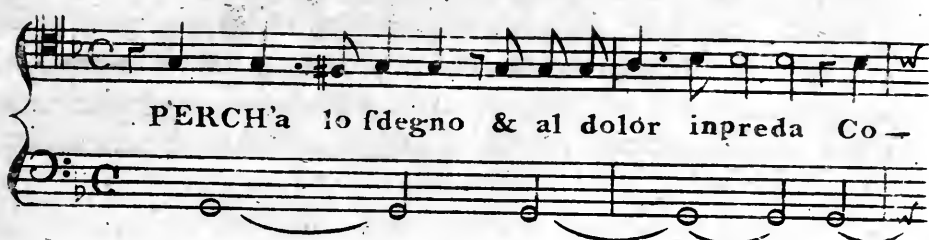
To the overture succeeds the prologue, consisting of five speeches in recitative; it is spoken by the first of the personages named in the dramatis personæ, who represents the Genius of music, and sometimes speaks in that character at large, and at others in the person of a single performer, as thus, ‘I su cetera d’or cantando soglio;’ the purport of these speeches severally, is to declare the argument of the opera, to excite attention, and enjoin silence, not only on the audience, but on the birds, and even things inanimate, as in the following instance:

- Hor mentre i canti alterno hor lieti hor mesti,
- Non si moua Augellin fra queste piante,
- Ne s’oda in queste rive onda sonante
- Et ogni aurette in suo camin s’ arresti.

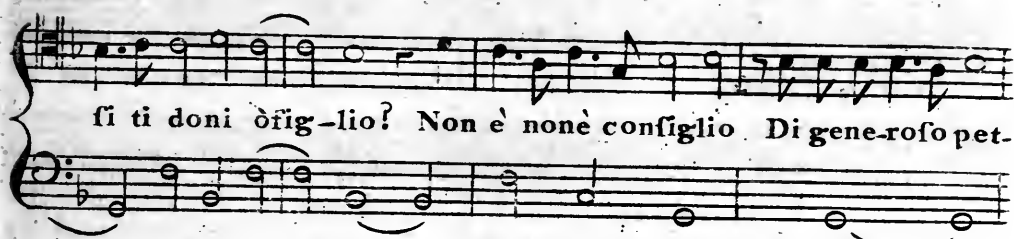
The opera then begins with a speech in recitative by a shepherd, which is immediately succeeded by a chorus of five parts in counterpoint, directed to be sung to the sound of all the instruments. Other chorusses are directed to be sung to the sound of guitars, violins, and flutes, as particularly mentioned in the opera: solo airs there are none; but Recitatives, Chorusses, and Ritornellos, Terzetti, and Duetti, make up the whole of this opera, which concludes with what the author calls a Moresca; this is a composition in five parts, merely instrumental, and conjectured to be the tune of a dance a la Moresca, or after the fashion of the Moors, who it is well known long before this time settled in Spain, and introduced into that kingdom many customs which were adopted in other countries.

A specimen of recitative music, in the form in which it was originally conceived, cannot at this day but be deemed a curiosity; as must also an air in one of the first operas ever composed: for these reasons the following dialogue and duetto are inserted, taken from the fifth act of the Orfeo of Claudio Monteverde.


Apollo deſcende in una  
nuvola, cantando.



PERCH'a lo ſdegno & al dolor inpreda Co-



ſi ti doni òſig-lìo? Non è nonè conſiglio Di gene-roſo pet-



to ſeruìral proprio'af-fet to Quinci biaſmoe periglio

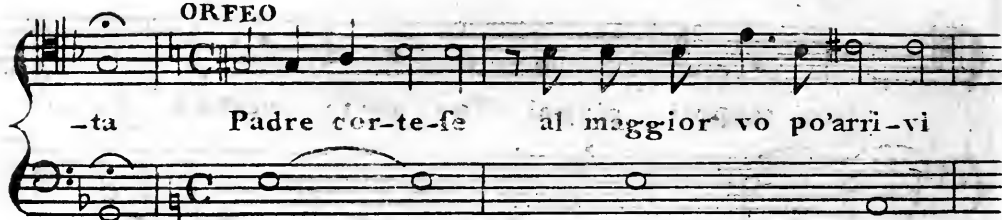


Già ſoua ſtar ti veggia Onde mouo dal Ciel per dar-



ti ai-ta Hor tu m'aſcolta en'haurai lo - - deevi-

## ORFEO



## APOLLO





Hor troppo piagni Tua forte acerba e du-ra



ancor non fai Come nulla qua giù diletta e



du-ra? Dun--que se goder bra-mi immortal



vi--ta Vientenemeco-al Ciel ch'a se t'in vi-ta.

ORFEO



Si non vedro piu mai De l'amata Eu-ri-

APOLLO



dice i dolci ra-i Nel fo-le e nelle stelle Vagegge-

This musical system for Apollo consists of a treble and bass staff. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody features a series of eighth and sixteenth notes, with a fermata over the first measure. The bass staff provides a simple harmonic accompaniment with whole and half notes.

ORFEO



rai le fue sembianze belle Ben di cotanto Padre farci non

This musical system for Orfeo also consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is characterized by a continuous stream of eighth and sixteenth notes. The bass staff features a more melodic line with some rests and a fermata at the end.



degno figlio se non feguisci il tuo fedel configlio.

This musical system continues the vocal lines for Apollo and Orfeo. The treble staff shows a continuation of the melodic lines with various note values and rests. The bass staff provides a steady accompaniment with whole and half notes.

Apollo, & Orfeo ascende }  
al cielo, cantando. }



SALIAM - - - - - Saliam - - - - -  
- - - - - Saliam - - - - -

This musical system features three staves. The top two staves (treble and alto) contain a melodic line with a key signature of one sharp (F#) and a common time signature (C). The bottom staff (bass) provides a simple accompaniment with whole and half notes. The word "SALIAM" is written below the staves, with dashed lines indicating the continuation of the melody.

can-tan

d'al

can - - tan

Cie - - lo Doue ha uir - tu' ve - ra -

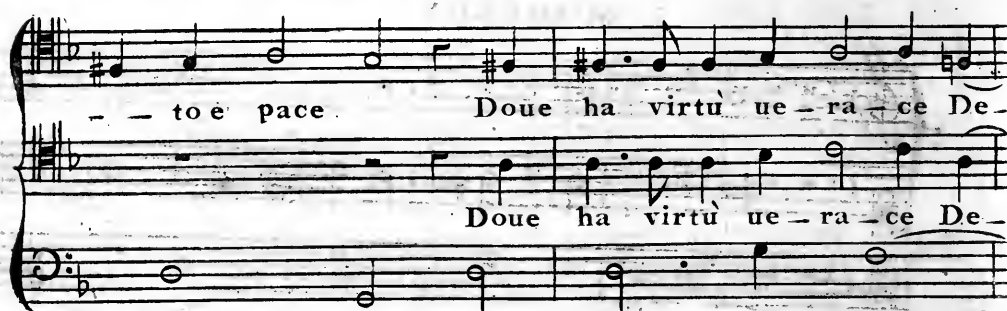
d'al Cie - lo Doue ha uir - tu' ve - ra -

ce Degno premio di fe di - let - -

ce Degno premio di fe

Detailed description: This is a musical score for a voice and piano piece. It consists of six systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are in Italian. The first system shows the vocal line with a melodic line and the piano accompaniment with a simple harmonic line. The second system continues the melody. The third system introduces the lyrics 'd'al' and 'can - - tan'. The fourth system continues the melody. The fifth system introduces the lyrics 'Cie - - lo Doue ha uir - tu' ve - ra -' and 'd'al Cie - lo Doue ha uir - tu' ve - ra -'. The sixth system continues the melody and piano accompaniment.





CLAUDIO MONTEVERDE

Notwithstanding that this kind of melody is said by the inventors of it to correspond with the method of enunciation practised by the ancient Greeks and Romans, it may well be questioned whether the difference between the one and the other was not very great for this reason, that the inflexions of the voice in the modern recitative do not preserve a medium between speaking and singing, but approach too nearly towards the latter to produce the effects of oratory.

There is no final chorus of voices to the opera from whence the above extracts are made, but the representation concludes with a dance to the following tune.

## MORESCA





CLAUDIO MONTEVERDE

C H A P. II.

THERE is very little doubt but that the Cantata Spirituale, or what we now call the Oratorio, took its rise from the Opera. Menestrier\* attributes its origin to the Crusades, and says that the pilgrims returning from Jerusalem and the Holy Land, from St. James of Compostella, and other places to which pilgrimages were wont to be made, composed songs, reciting the life and death of the Son of God, and the mysteries of the Christian faith, and celebrating the achievements and constancy of saints and martyrs. This seems to be a mere conjecture of Menestrier; other writers render a much more probable account of the matter, and expressly say, that the Oratorio was an avowed imitation of the opera, with this difference only, that the foundation of it was ever some religious, or at least moral subject. Crescimbeni speaks of it in these terms:

‘The Oratorio, a poetical composition, formerly a commixture of the dramatic and narrative styles, but now intirely a musical drama, had its origin from San Filippo Neri†, who in his chapel, after sermons and other devotions, in order to allure young people to pious offices, and to detain them from earthly pleasure, had hymns, psalms, and such like prayers sung by one or more voices. These in process of time were published at Rome, and particularly in a book printed in 1585, with the title of *Laudi Spirituali, stampate ad istanza de’ RR. PP. della Congregazione dell’ Oratorio*; and another in 1603, entitled *Laudi Spirituali di diversi, solite cantarsi dopo sermoni da’ PP. della Congregazione dell’ Oratorio*. Among these spiritual songs were dialogues; and these entertainments becoming more frequent, and improving every year, were the occasion that in the seventeenth

\* Des Represent. en Musique, pag 153.

† St. Philip Neri was born at Florence in the year 1515. He was intended by his parents for a merchant, and to that end was sent to his uncle, who followed that employment, to be instructed therein, but he betook himself to study and exercises of devotion, and became an ecclesiastic. The congregation of the Fathers of the Oratory, founded by him, is an institution well known: in the first establishment of it he was assisted by Cæsar, afterwards Cardinal Baronius, who was his disciple. Baronius in his annals has borne an honourable testimony to his character and abilities, by styling him the original author and contriver of that great work. There is an account of St. Philip Neri in Ribadeneyra’s Lives of the Saints, by means whereof, notwithstanding the many silly stories and palpable falsities related of him, it is easy to discover that he was both a devout and learned man.

' century oratorios were first invented, so called from the place of  
 ' their origin \*. It is not known who was the first that gave them  
 ' this name, not even by the fathers of the Congregation, who have  
 ' been asked about it. We are certain however that Oratorios could  
 ' not begin before the middle of the above-mentioned century ; as  
 ' we do not find any before the time of Francesco Balducci, who  
 ' died about the year 1645, in whose collection of poems there are  
 ' two, one entitled "*La Fede, ove si spiega il Sacrificio d' Abramo,*"  
 ' the other "*Il Trionfo sopra la Santissima Vergine ;*" and although  
 ' Giano Nicio Eritreo, who flourished even before 1640, speaking  
 ' of Loreto Vettori, of Spoleto, an excellent musician and a good  
 ' poet, says that on a certain night he heard him sing in the Oratory  
 ' of the above-mentioned fathers, *Magdalene sua desolentis crimina,*  
 ' *seque ad Christi pedes abjicientis, querimonia ;* which lamentation might  
 ' be in that kind of poetry we are just speaking of ; yet, as the author  
 ' of it is unknown, and the time not certain when it was sung, we  
 ' cannot say it preceded the Oratorios of Balducci †.

' These compositions in the beginning were a mixture of dramatic  
 ' and narrative parts, for under the name of history, in those of Bal-  
 ' ducci or of Testo, as well as in all others, the poet has introduced  
 ' the dramatis personæ ; but although Testo's manner has been fol-  
 ' lowed even in our days, at present it is quite abolished, and the  
 ' Oratorio is a drama throughout. Of these some are ideal, others  
 ' parabolical, and others with real persons, which are the most com-  
 ' mon, and others are mixed with both the above-mentioned kinds  
 ' of persons : they are generally in two parts, and, being set to mu-  
 ' sic, take up about two hours in the performance ; yet Malatesta  
 ' Strinati, and Giulio Cesare Grazini, both men of letters, published  
 ' two Oratorios, the former on St. Adrian, divided into three acts, the  
 ' latter on St. George, into five. No change of place or length of  
 ' time is observed in them, for being sung without acting, such cir-  
 ' cumstances are of no service. The metre of them is like that of  
 ' the musical drama, that is to say, the lines rhymed at pleasure ;  
 ' they are full of airs, and are truly very agreeable to hear when com-

\* This though the true, is but an awkward etymology. The society here spoken of, La  
 Congregazione dei Padri dell' Oratorio, evidently derives its name from the verb Orare, an  
 oratory being a place of prayer : in this instance the appellative Oratorio is transferred from  
 the place to the exercise ; a singular proof how inadequate the powers of language are to  
 our ideas.

† Jani Nicii Erythraei Pinac. altera lxxviii. art. LORETUS VICTORIUS.

‘ posed by good authors, such as Cardinal Pier Matteo Petrucci, and  
 ‘ Gio. Filippo Berninoa, prelate in the court of Rome, among the  
 ‘ dead; and Cardinal Benedetto Panfilio, and Pietro Ottoboni, now  
 ‘ living, who both in this, as well as in all kinds of poetry, are ar-  
 ‘ rived at great excellency.

‘ But although Oratorios are at present so much in vogue, we have  
 ‘ not lost intirely the manner of singing sacred things, for we hear  
 ‘ some of them in those dialogues which are called Cantatas, and par-  
 ‘ ticularly in the summer, when the fathers of Vallicella perform their  
 ‘ concerts in the garden of the monks of St. Onofrio. This custom  
 ‘ is likewise followed with great splendor at particular times of the  
 ‘ year by Cardinal Gio. Battista Spinola of St. Cecilia, who on  
 ‘ Wednesdays has some very fine ones performed in his palace; for  
 ‘ the most part the composition of Flaminio Piccioni, an eminent dra-  
 ‘ matic poet. There is sung besides every year on Christmas eve in  
 ‘ the pontiff’s palace, a charming cantata, in the presence of the sa-  
 ‘ cred college, for whom Giubileo da Pesaro, who died a few years  
 ‘ ago, composed some very famous; as likewise Paolo Francesco Carli,  
 ‘ a Florentine poet, not less celebrated for his serious, than his comic  
 ‘ productions: and this year the advocate Francesco Maria de Conti  
 ‘ di Campello has favoured us with one, that for sweetness of versi-  
 ‘ fication, nobility of sentiment, and allusion to the present affairs of  
 ‘ Italy, deserves to be highly commended \*.’

To this account of Crescimbeni Mons. Bourdelot adds, that St. Philip Neri having prevailed upon the most skilful poets and musicians to compose dialogues in Italian verse, upon the principal subjects of the Holy Scripture, procured some of the finest voices of Rome to sing, accompanied with all sorts of instruments, and a band of music in the interludes.—That these performances consisted of Monologues, Dialogues, Duos, Trios, and Recitatives of four voices; and that the subjects of some of them were the conversation of the Samaritan woman with the Son of God; of Job with his friends, expressing his misery to them—The prodigal son received into his father’s house—Tobias with the angel, his father, and wife—The angel Gabriel with the Virgin, and the mystery of the incarnation.—That the novelty of these religious dramas, and, above all, the exquisite style of music in which they were composed, drew together such a multi-

\* Crescimb. Comm. int. all’ Istor. della volg. Poesia, vol. I. lib. iv. pag. 256.

tude of people as filled the church boxes, and the money taken for admission was applied in defraying the expences of the performance. Hence the origin of Oratorios, as they are now styled, or spiritual shews \*, the practice whereof is now become so general in Rome,

\* This is a mistake ; spiritual shews, though not with music and recitative, are much more ancient than the time of St. Philip Neri. The fraternity del Gonfalone, as it is called, was founded in 1264 ; and in their statutes, printed at Rome in 1584, it is expressly declared that the principal end of the institution was, that the members of the fraternity should represent the passion of our Lord. It is true that this practice was abolished in the pontificate of Paul III. that is to say, about the year 1548 ; but we learn from Crescimbeni and other writers, that representations of this kind were common in Italy, and the practice of great antiquity. Vafari, in his life of Buffalmacco the painter, gives an account of a feast that was solemnized on the river Arno in the year 1304, where a machine representing hell, was fixed on boats, and a sacred history acted, supposed to be that of Lazarus. Comment. int. all' Ist. della volg. Poesia, vol. I lib. iv. pag. 241.

It is probable that this representation suggested to Pietro de Cosimo, a Florentine painter, of whom Felibien has given an account, the idea of a spectacle, the most whimsical, and at the same time the most terrifying that imagination can conceive, which in the year 1510 he caused to be exhibited at Florence. Felibien's relation of it is to this purpose : ' Having taken a resolution to exhibit this extraordinary spectacle at the approaching ' Carnival, Cosimo shut himself up in a great hall, and there disposed so secretly every ' thing for the execution of his design, that no one had the least suspicion of what he was ' about. In the evening of a certain day in the Carnival season, there appeared in one of ' the chief streets of the city a chariot painted black, with white crosses and dead mens ' bones, drawn by six buffalos ; and upon the end of the pole stood the figure of an angel ' with the attributes of Death, and holding a long trumpet in his hands, which he sounded in a shrill and mournful tone, as if to awaken and raise the dead : upon the top of ' the chariot sat a figure with a scythe in his hand, representing Death, having under his ' feet many graves, from which appeared, half way out, the bare bones of carcases. A ' great number of attendants, clothed in black and white, masked with Deaths heads, ' marched before and behind the chariot, bearing torches, which enlightened it at distances ' so well chosen, that every thing seemed natural. There were heard as they marched, ' muffled trumpets, whose hoarse and doleful sound served as a signal for the procession to ' stop. Then the sepulchres were seen to open, out of which proceeded as by a resurrection bodies resembling skeletons, who sung, in a sad and melancholy tone, airs suitable ' to the subject, as *Dolor pianto e Penitenza*, and others composed with all that art and ' invention which the Italian music is capable of : while the procession stopped in the public ' places, the musicians sung with a continued and tremulous voice, the psalm *Miserere*, ' accompanied with instruments covered with crape, to render their sounds more dismal. ' The chariot was followed by many persons habited like corpses, and mounted upon the ' leanest horses that could be found, spred with black housings, having white crosses and ' deaths heads painted at the four corners. Each of the riders had four persons to attend ' him, habited in shrouds like the dead, each with a torch in one hand, and a standard of ' black taffaty painted with white crosses, bones, and deaths heads in the other. In short, ' all that horror can imagine most affecting at the resurrection of the dead, was represented in this masquerade, which was intended to represent the triumph of Death. A ' spectacle so sad and mournful struck a damp through Florence ; and although in a time ' of festivity, made penitents of some, while others admiring the ingenious manner in ' which every thing was conducted, praised the whim of the inventor, and the execution ' of a concert so suitable to the occasion.'

Crescimbeni, Comm. int. all' Ist. della volg. Poesia, vol. I. lib. iv. pag. 243, speaking of those representations of sacred history, says that he had met with one, namely, Abraham.



that hardly a day passes in which there are not one or two such representations \*.

The deduction of the history of church-music, herein before given, contains an account of the rise and progress of antiphonal singing in the Greek and Latin churches, the opposition it met with, the patronage given it by the Roman pontiffs at succeeding periods, the form of the choral service exemplified in the *Cantus Gregorianus*, with a general idea of the musical offices directed by the ritual of the church of Rome, as well on solemn as ordinary occasions.

That the mode of religious worship, above described, prevailed in all the European churches till the time of the Reformation, is not to be doubted: the first deviation from it that we are now able to trace, was that which followed the reformation by Luther, who being himself a great proficient in, and a passionate lover of music; and being sensible of its use and importance in divine worship, in conjunction with his friend Melancthon framed a ritual, little less solemn, and calculated to engage the affections of the people, than that of the church of Rome: and, to say the truth, the whole of the liturgy, as settled by him, appears to be, if not a reasonable, at least a musical service. The evidence of this assertion is a book intitled '*Psalmodia, hoc est Cantica sacra veteris Ecclesiæ selecta*,' printed at Norimberg in 1553, and at Wittemberg in 1561. The publisher of it was Lucas Lossius, rector of the college at Lunenberg†, who has also given his own Scholia thereon.

To speak of this work in particular, it is prefaced by an epistle from Melancthon to the editor, whom he acknowledges as his intimate friend. This is followed by a dedication of the book to the brethren Frederic and John, sons of the reigning king of Denmark.

ham and Isaac, written by Feo Belcari, and acted for the first time in the church of St. Mary Magdalen at Florence in 1449.

These representations, however well intended, failed of producing the end of their institution; Castelvetro says that in his time, and even at Rome, Christ's passion was so acted as to set the spectators a laughing. In France was a company of strollers, incorporated as it seems for the same purposes as the fraternity del Gonfalone, with whom Francis I. was much delighted; but the abuses committed by them were so numerous, that towards the end of his reign a process was commenced against them, and in four or five years after his decease they were banished France. Rymier, at the end of his *Short View of Tragedy*, has given a copy of the parliament roll, containing the process at length. He has also, because it contains a particular history of the stage, given an abridgment of it in English.

\* Hist. de la Musique, et de ses Effets, tom. I. pag. 256.

† See an account of this person, pag. 102 of this volume.

The work is divided into four books, and the offices therein severally contained appear by the titles of each as they follow thus in order :

*Liber primus, continens Antiphonas, Responsorias, Hymnos et Sequentias, quæ leguntur diebus Dominicis, et festis Christi.*

*Liber secundus, continens cantica veteris ecclesiæ, selecta de præcipuis festis sanctorum Jesu Christi.*

*Liber tertius, continens cantiones missæ, seu sacri, ut vocant, præter Introitus, quos suprà in Dominicis, et festis diebus invenies suo loco.*

*Liber quartus, Psalmi cum eorum antiphonis ferialibus, et intonationibus, additis scholiis et lectionis varietate. ex Psalterio D. Georg. majoris.*

Calvin, whose separation from the church of Rome was founded in an opposition as well to its discipline as its tenets, in his establishment of a church at Geneva, reduced the whole of divine service to prayer, preaching, and singing ; and this latter was by him laid under great restraints, for none of the offices in the Romish service, namely, the Antiphon, Hymn, and Motet, with that artificial and elaborate music to which they were sung, were retained ; but all of music that was adopted by him, consisted in that plain metrical psalmody now in general use among the reformed churches, and in the parochial churches of this country. Not but there is reason to believe that the practice of psalmody had the sanction of Luther himself.

The opinion which Luther entertained of music in general, and of the lawfulness of it in divine worship, appears by those extracts from his *Colloquia Mensalia* herein before given ; and there is good reason to believe, not only that those sweet Motets, which his friends sung at supper with him, were the composition of German musicians, but that German musicians were also the authors or composers of many of those melodies to which the Psalms then were, and even now are, usually sung. Sleidan informs us that upon a certain occasion, mentioned by him in his *History of the Reformation of the Church*, Luther paraphrased in the High German language, and set to a tune of his own composing, the forty-sixth Psalm, ‘*Deus noster refugium.*’ It is certain that he was a performer on the lute ; and in the work above cited he speaks of his skill in music as an acquisition that he would not exchange for a great matter. Besides this, there is a tradition among the German Protestants that he was the  
author

author of many of the melodies to which the Psalms are now usually sung in their churches \* ; and Bayle expressly says that to sing a Psalm was, in the judgment of the orthodox of that day, to be a Lutheran. All this considered, it is more than probable, though history is silent in this respect, that the practice of psalmody had its rise in Germany. We are not however to conclude from hence that it was admitted into the churches of the reformed, or that it made a part of their public worship in the life-time of Luther ; it rather seems to have been confined to family worship, and considered as a source of spiritual consolation ; and to this purpose the many devout ejaculations with which the Psalms of David abound, render it with a remarkable degree of propriety applicable.

In this situation stood the matter about a year before the death of Luther ; no vulgate translation of the Psalter had as then appeared in the world, and there was little reason to expect one from any country where the reformation had not got firm footing, much less was there to think that any such work, in a country where the established religion was the Romish, could possibly receive the sanction of public authority. But it fell out otherwise ; and, however paradoxical it may sound, the protestant churches were indebted for this indulgence to a body of men whose tenets indeed forbade any such hopes, namely, the college of the Sorbonne at Paris.

It happened about the year 1543, that there lived in France, Clement Marot, a man moderately endowed with learning, but extremely improved by conversation with men of parts and ingenuity, who with great success had addicted himself to the study of poetry ; he had acquired great reputation by certain imitations of Tibullus, Propertius, and Catullus, and had by an elegant translation of the first book of Ovid's *Metamorphosis* into the French language, established the character of a good poet. This man being inclined to Lutheranism, was persuaded by a friend to publish at Paris a French version of the first thirty of David's Psalms, which he did by permission of the doctors of the Sorbonne, wherein they declare that the book contained nothing contrary to the Christian faith ; soon after he added twenty more, but before he could complete his design, which was to have translated the whole in like manner, he died, and a ver-

\* Mr. Handel has been many times heard to say that the melody of our hundredth psalm, which by the way is that of the hundred and thirty-fourth both of Goudimel and Claude le Jeune's Psalms, and certain other Psalm-tunes, were of Luther's composition.

sion of the rest in French metre also, was supplied by his friend Theodore Beza.

Sleidan, from whom the above account is in part taken, has bestowed this eulogium on Marot. ‘ I thought it not amiss to commend the name of so excellent an artist to other nations also; for in France he lives to all posterity; and most are of opinion that hardly any man will be able to equal him in that kind of writing; and that as Cicero said of Cæsar, he makes wise men afraid to write. Others and more learned men than he, have handled the same subject, but have come far short of the beauty and elegancy of his poems.’

This it is to be noted is the character of Marot and his book, drawn by a Protestant historian. Another writer, but of a different persuasion, Famianus Strada, has given a less favourable account of both; and yet perhaps, allowing for that prejudice which he could not but entertain against the author of such an innovation as this of Marot undoubtedly was, it is such as will justify the character that Sleidan has given of him; that of Strada is as follows:

‘ Among the grooms of the bed-chamber to Francis I. of France, there was one Clement Marot, born at Douve, a village in the earldom of Namur, a man naturally eloquent, having a rare vein in French poetry, wherewith the king was much taken, who therefore kept him as a choice instrument of his learned pleasures. But as his wit was somewhat better than his conditions, from his acquaintance with the Lutherans he was suspected to have changed his religion; and therefore fearing the king would be offended, he fled to his majesty’s sister at Bern, the old sanctuary for delinquents; a while after, the king was pacified and he returned to Paris, where he was advised by his friend Franciscus Vatablus, the Hebrew lecturer, to leave the trifling subjects he wrote upon, and study divine poesy. Thereupon he began to translate the Psalms of the Hebrew prophet into French stanzas, but so ignorantly and perversely\*, as a man altogether unlearned, that the king, though he often sung his verses, yet, upon the just complaints of the doctors of the Sorbonne, and their severe censure past on them, commanded that nothing of Marot in that kind should be from thenceforth published. But being forbid by proclamation, as it often happens, the longing of the reader, and

\* Marot understood not the Hebrew language, but was furnished with a translation of the Psalms by Vatablus. Bayle, MAROT, in not.

‘ fame of the work was increased so, that new tunes were set to Marot’s rhymes, and they were sung like profane ballads. He in the mean time growing bold by the applauses of the people, and not able to forbear bragging, for fear of punishment, ran to Geneva; and flying from thence for new crimes committed, and first having been well whipped for them, he died at Turin. The success of this translation of the Psalms moved Theodore Beza, a friend of Marot, and who wrote an elegy in French on his death, to add to the fifty which Marot had published, a version in French of the other hundred made by himself, so the whole book of David’s psalms was finished; and to make it pleasing to the people, tunes were set to them by excellent composers, that chimed so sweetly, that every one desired to have the new psalter; but many errors in it against religion being detected, and the work therefore prohibited, as well because the sacred verses of the prophet were published in a vulgar tongue by profane persons, as that they were *dolo malo* bound up with Calvin’s catechism at Geneva: these singing psalms, though abhorred and slighted by the Catholics, remained in high esteem with heretics; and the custom of singing the Geneva psalms in French at public meetings, upon the highway, and in shops, was thenceforth taken for the distinctive sign of a sectary \*.’

To this account of Strada may be added from Bayle, that the first publication of thirty of the psalms was dedicated to Francis I. that it was so well received by the people, that copies could not be printed so fast as they were sold off; that they were not then set to music as they are now, to be sung in churches, but every one gave such a tune as he thought fit; ‘ Each of the princes and courtiers,’ says this author, ‘ took a psalm for himself: Hen. II. loved this, “ Ainsî qu’on oit le cerf bruire,” which he sung in hunting; Madam de Valentinois took this, “ Du fond de ma pensée.” The queen chose the psalm “ Ne vueilles pas ô Sire,” which she sung to a merry tune; Anthony king of Navarre took this, “ Revenge moy, pren le querelle,” and sung it to the tune of a dance of Poitou. In the meantime Marot fearing lest he should be sent to prison, fled to Geneva, where he continued his version as far as fifty psalms. Beza put

\* Strada de Bello Belgico, lib. III. Sir Rob. Stapylton’s translation. Ex Florimond de Remond in Hist. Ortu, &c. Hæres. lib. viii.

‘ the remaining hundred into verse; and the psalms which he rhymed in imitation of Marot’s, were received by all men with great applause.’

## C H A P. III.

**N**O sooner was this version of the Psalms completed, than Calvin, who was then at the head of the church of Geneva, determined as it were to consecrate it, and introduce the practice of singing psalms amongst his people: for some time he stood in doubt whether to adopt the Lutheran choral form of singing in consonance, or to institute a plain unisonous melody in which all might join; at length he resolved on the latter, and to this end employed a musician, named Guillaume Franc, to set them to easy tunes of one part only, in which the musical composer succeeded so well, that the people became infatuated with the love of psalm-singing; at length, that is to say, in the year 1553, which was about seven after the version was completed, Calvin, to put the finishing hand to his design, divided the psalms into pauses or small portions, and appointed them to be sung in churches, and so made them a form of religious worship; soon after they were bound up with the Geneva Catechism, and from that time the Catholics, who had been accustomed to sing Marot’s psalms in common with profane songs, were forbid the use of them under a severe penalty. The Protestants however continued the indiscriminate use of them at church; they considered the singing of psalms as an exercise of devotion; in the field it was an incentive to courage and manly fortitude, for in their frequent insurrections against their persecutors, a psalm sung by four or five thousand of them answered the end of the music of trumpets and other warlike instruments, and, in short, was among them the accustomed signal to battle.

To this purpose Strada mentions several notable instances that happened a few years after the publication of Marot’s version; and first, speaking of the popular tumults in the Low Countries about the year 1562, he relates that ‘ two French Calvinist preachers in the night, the one at Valenciennes, and the other at Tournay, openly before a great assembly in the market-place, delivered their new gospel, and when they had done were followed through the streets by the multitude,

' titude, to the number of an hundred at Valenciennes, and six hun-  
 ' dred at Tournay, singing David's Psalms in French \*. And in an-  
 ' other place he says that on the 21st of August, 1566, the heretics  
 ' came into the great church at Antwerp with concealed wea-  
 ' pons, as if they resolved, after some light skirmishes for a few  
 ' days past, to come now to battle, and waiting till even-song was  
 ' done they shouted with an hideous cry Long live the Gheuses †; nay  
 ' they commanded the image of the blessed Virgin to repeat their ac-  
 ' clamation, which if she refused to do, they madly swore they  
 ' would beat and kill her; and though Johannes Immerfelijs, prætor  
 ' of the town, with some apparitors, came and commanded them to  
 ' keep the peace, yet he could not help it, but the people running  
 ' away to get out of the tumult, the heretics shut the doors after  
 ' them, and as conquerors possessed themselves of the church. Now  
 ' when they saw all was theirs, hearing the clock strike the last hour  
 ' of the day, and darkness giving them confidence, one of them, left  
 ' their wickedness should want formality, began to sing a Geneva psalm,  
 ' and then, as if the trumpet had sounded a charge, the spirit moving  
 ' them all together, they fell upon the effigies of the mother of God,  
 ' and upon the pictures of Christ and his saints, some tumbled  
 ' down and trod upon them; others thrust swords into their sides, or  
 ' chopped off their heads with axes, with so much concord and fore-  
 ' cast in their sacrilege, that you would have thought every one had  
 ' had his several work assigned him; for the very harlots, those com-  
 ' mon appurtenances to thieves and drunkards, catching up the wax  
 ' candles from the altars, cast down the sacred plate, broke asunder  
 ' the picture frames, defaced the painted walls; part setting up lad-  
 ' ders, shattered the goodly organs, broke the windows flourished  
 ' with a new kind of paint. Huge statues of saints that stood in the  
 ' walls upon pedestals, they unfastened and hurled down, among  
 ' which an ancient great crucifix, with the two thieves hanging on  
 ' each hand of our Saviour, that stood right against the high altar,  
 ' they pulled down with ropes and hewed it to pieces, but touched not  
 ' the two thieves, as if they only worshipped them, and desired them  
 ' to be their good lords. Nay they presumed to break open the con-

\* De Bello Belgico, lib. III.

† A name which at a drunken bout they had taken to distinguish their faction by.  
 Strada, 109.



‘servatory of the ecclesiastical bread, and putting in their polluted hands, to pull out the blessed body of our Lord. Those base off-scourings of men trod upon the deity, adored and dreaded by the angels. The pixes and chalices which they found in the vestry they filled with wine prepared for the altar, and drank them off in derision: they greased their shoes with the chrisme or holy oil; and after the spoil of all these things, laughed and were very merry at the matter \*.’

Such were the effects produced by the introduction of psalm-singing among those of the reformed religion; and no one can be at a loss for a reason why those of the Romish communion have expressed themselves with the utmost bitterness against the practice of it. Bayle in the article MAROT, has given a letter from a gentleman who had served the queen of Navarre, to Catherine de Medicis, subscribed Villemadon, dated in August 1590, containing an account of the reception of the psalms of Marot met with at court, but abounding with such severe and scurrilous invectives against the Calvinistical psalmody, and those who were the friends of it, that the omission of it in this place will, it is hoped, find a ready excuse.

From the several relations herein before given it would be difficult to form any judgment either of the merit of Marot’s version or of its author, but Bayle has summed up his character, and, after bestowing high commendations on his Psalms, ranks him among the best of the French poets.

Having said thus much of the poetry, it now remains to speak of the music of Marot’s psalms: the common notion is that they were originally set by Lewis Bourgeois and Claude Goudimel, which is only so far true as it respects the setting of them in parts; for it appears by an anecdote communicated to Bayle by a professor of Lausanne, and inserted in a note on a passage of his life of Marot, that before this they were sung to melodies of one part only in the churches at Geneva, and that the composer of those melodies was one Guillaume Franc; and to this fact Beza himself testifies in a kind of certificate, signed with his own hand, dated 2 Nov. 1552. Bayle’s correspondent farther adds, that he had in his possession a copy of the Geneva psalms, printed in 1564, with the name Guillaume Franc to it, whereto is prefixed the licence of the magistrate, signed Gall-

\* De Bello Belgico, lib. V.

tin, and sealed with red wax, declaring Guillaume Franc to be the author of the musical notes to which the psalms in that impression are set.

It seems that Bourgeois composed music to only eighty three of the Psalms, which music was in four, five, and six parts; these Psalms so set were printed at Lyons in 1561. As to Goudimel, it is certain that he set the whole in four and five parts, for the book was printed at Paris in 1565, by Adrian Le Roy and Robert Ballard. Nevertheless there is reason to think that this or some other collection of Marot's Psalms with the music, had made its appearance earlier than 1565; and indeed express mention is made of fifty of Marot's psalms with the music, printed at Strasburg with the liturgy in 1545; and there is extant a preface to Marot's psalms written by Calvin himself, and dated 10 June, 1543, wherein is the following passage: 'All the psalms with their music were printed the first time at Geneva, with a preface concerning an agreement of the printers thereof, whereby they had engaged to appropriate a part of the profits arising from that and future impressions for the relief of the poor Refugees at Geneva \*.

The name Guillaume Franc is hardly known among musicians, however, as the original melodies have never been ascribed to any other author, credit may be given to the anecdote above-mentioned to have been communicated to Bayle concerning them. What those original melodies were will hereafter be considered. It is certain that the honour of first composing music in parts to the Geneva psalms is due to Bourgeois and Goudimel; of the former very little is to be learned, but the character and unfortunate history of the latter remain on record.

CLAUDE GOUDIMEL, a supposed native of Franche Comté, was of the reformed religion; and in the *Histoire Universelle* of Mons. D'Aubigné is mentioned, among other eminent persons, to have been murdered in the massacre of Paris on St. Bartholomew's day, anno 1572: the circumstances of his death, as there related, are, that he, together with Mons. Perot, a civilian, were thrown out

\* Bayle, MAROT, in note. This agreement is alluded to by the deacons of the church of Geneva, who in a note after the preface to the Sermons of Calvin on Deuteronomy, published anno 1567, complain of the breach of it; insisting that those who printed the psalms every day, could not with a good conscience do so without paying to their poor what was promised and agreed to be paid for their use before they were printed the first time.

of a window, dragged along the streets and cast into the river; but this account is erroneous in respect of the place of his death; for Thuanus, in that part of his history where he takes occasion to mention the massacre of Lyons, has these words: ‘The same fate [death] attended Claudius Goudimel, an excellent musician of our time, who set the psalms of David, translated into metre by Clement Marot and Theodore Beza, to various and most pleasing tunes.’ In the Protestant Martyrology mention is made of Goudimel in these words: ‘Claudius Goudimel, an excellent musician, and whose memory will live for ever for having composed tunes to the greater part of David’s psalms in French.’

With respect to Goudimel’s work, the music in four parts to the psalms, it was first published in the year            and has past a multitude of editions; one in 1602, printed at Delft, without any mention of Bourgeois, is intitled ‘Les Pseaumes mis in rime Françoisse. Par Clement Marot & Theodore de Beze; mis en musique à quatre parties par Claude Goudimel.’ These psalms, for the greater facility in singing them, are of that species of musical composition called Counterpoint; but before his death Goudimel had meditated a noble work, viz. the psalms in five, six, seven, and eight parts composed in the form of motets, with all the ornaments of fugue, and other inventions common to that kind of music; he had made a considerable progress in it, and, had not death prevented him, would quickly have completed the work.

The psalms of Marot and Beza were also set by another very eminent musician, Claude le Jeune, of whom an account has already been given \*. He was a Protestant, a native of Valenciennes, and a favourite of Henry IV. of France. In the title-page of many of his works, published after his death he is styled ‘Phenix des musiciens;’ and unquestionably he was in his art one of the greatest men of that day.

There are extant two collections of psalms with the music of Claude le Jeune, both which appear to be posthumous publications; the one of these, most beautifully printed in separate books, of a small oblong form, at Paris, in 1613, and dedicated by his sister, Cécile le Jeune, to the Duke de Bouillon, contains the whole hundred and fifty psalms of Marot and Beza, with the music in four and five parts as it is said, but in truth the fifth part is frequently nothing more than

\* Book II. chap. iii. of this volume.

a reduplication of some of the others in the octave above. A few of the psalms in this collection are plain counterpoint, the rest are of a more artificial contexture, but easy enough for the practice of persons moderately skilled in singing. There is extant also another collection, published at Paris in 1606, of a larger size than the former, entitled ‘*Pseaumes en vers mezurez, mis in Musique, A 2, 3, 4, 5, 6, 7, & 8 parties, par Claude le Jeune, natif de Valentienne, Compositeur de la musique de la chambre du Roy ;*’ these are certain select psalms paraphrased by an unknown author, and as to the music, it abounds in all those ornaments of fugues, points, and varied motion, which distinguish the Canto figurato from the Canto fermo; so that thus set they might not improperly be styled Motets. This last collection of psalms was published by the author’s sister Cecile le Jeune, and dedicated by her to a friend and fellow-servant of her brother, one of the gentlemen of the chamber to Henry IV.

She also published in 1603, and dedicated to our king James I. a book entitled *Le Printemps*, containing compositions of her brother in three, four, five, six, seven, and eight parts, in the style of madrigals. By an advertisement prefixed to the book it seems that it was part of a work which the author had undertaken, and intended to adapt to the four seasons of the year. Another work of his was also published by the same Cecile le Jeune in 1606, intitled ‘*Octonaires de la vanité et inconstance du monde,*’ in three and four parts.

These two musicians, Goudimel and Claude le Jeune, are the most celebrated composers of music to the French psalms. But here it is necessary to remark, that though the common opinion is that they each composed the four parts, superius, contratenor, tenor and bassus of every tune, yet the tenor part, which at that time was of the most consequence, as it carried in it the air or melody of the whole composition, is common both to the tunes of Goudimel and le Jeune, and was in fact composed by another person, so that neither of them have done any thing more than given the harmony to a certain melody, which melody is in both authors one and the same.

It is very difficult to assign a reason for this conduct, unless we suppose that these melodies, to which the studies and labours of both these eminent men were but subservient, were on the score of their antiquity or excellence, in such estimation with the people, as to subject

a modern musician that should reject them, to the imputation of envy or vanity ; or, perhaps after all, and abstracted from every other claim to preference, the frequent use of them in the French protestant congregations might have occasioned such prejudices in their favour, as to render any others actually inadmissible among them. In either case our curiosity leads us to enquire who was the author of those melodies which two of the most eminent musicians of France condescended thus to honour. In short, recollecting what Bayle has related about the original French psalm-tunes of one part, and laying the above circumstances together, there is little reason to doubt but that those original melodies which constitute the tenor part, and are therefore the ground-work of Goudimel and Claude le Jeune's psalm-tunes, were those very original tunes which the above cited author has ascribed to Guillaume Franc.

The psalms thus set by Goudimel and Claude le Jeune, were introduced into the public service of the church, not only at Geneva, but in France, Flanders, and most other countries where the Reformation had got footing, and the service was in the French language ; and continued to be sung until the version became obsolete : the church of Geneva, the first that received, was the first that forsook it and made use of another, begun by Mons. Conrart, and finished by Mons. Bastide ; but the French churches, which since the revocation of the edict of Nantes became settled in foreign countries, continued and still use, the version of Marot and Beza, revised and altered from time to time through a great number of editions, so as to correspond with those innovations and refinements to which the French and most other living languages are liable.

Of the German psalmody very little can be said. It is imagined that the High Dutch version of the psalms was made very soon after Luther's time by some of the ablest of their ministers ; but as the language is not very fit for poetry, whether it be good or bad the world has shewn very little curiosity to enquire. There are many excellent melodies sung in the German protestant congregations, which is no wonder, considering that that country has been famous for skilful musicians. They have a tradition among them that some of these melodies were composed by Luther himself ; and as it is certain that he was skilled in music, that they were is highly probable.

## C H A P. IV.

**I**T remains now to shew what part the church of England acted with respect to church music, and to account for its existence at this day : and here it may be observed, that the great revolutions of religion and government generally take a tincture from the characters of those under whose authority or influence they are brought about. The affection of Leo X. to music, was propitious to the final establishment of choral service in the Romish church ; and that it is yet retained in this kingdom, notwithstanding the reformation, and the many efforts of its enemies to banish it, may be ascribed to the like disposition in the four last princes of the Tudor family. For to instance in Henry VIII. it is certain that he was not only a lover of music, but profoundly skilled in it as a science \*.

It will appear farther, that all the children of Henry were skilled in music ; with respect to his son Edward, we are told by Cardan that he ‘ Cheli pulsabat ;’ and in Edward’s manuscript Journal, written with his own hand, now in the British Museum, and which is printed in Burnet’s History of the Reformation, mention is made of his playing on the lute to the French ambassador †.

As to Mary, her affection for the choral service might probably arise from her attachment to the Romish religion, yet she too was skilled in the practice of music, as appears by a letter from her mo-

\* See the foregoing volume, book IV. chap. x. In a letter from Sir John Harrington to the lord treasurer Burleigh, mention is made of certain old Monkish rhymes called ‘ The Blacke Saunctus, or Monkes Hymn to Saunte Satane.’ The father of Sir John Harrington, who had married a natural daughter of Henry VIII. named Esther, and was very well skilled in music, having learned it, as the letter says, ‘ in the fellowship of good Maister Tallis, set this hymn to music in a canon of three parts ; and the author of the letter says that king Henry was used ‘ in pleasaunt moode to sing it.’ *Nugæ Antiquæ*, printed for W. Frederick at Bath, 8vo, 1769, pag. 132.

† ‘ 19 July [1551]. Monf. le Marechal St. Andre supped with me ; after supper ‘ saw a dozen courses, and after I came and made me ready. 20. The next morning he ‘ came to me to mine arraying, and saw my bedchamber, and went a hunting with hounds, ‘ and saw me shoot, and saw all my guards shoot together ; he dined with me, heard me play ‘ on the lute, ride ; came to me to my study, supped with me, and so departed to Richmond.’ Collection of Records, &c. in the Appendix to Burn. Hist. Reform. part II. pag. 31.

ther queen Catherine to her, wherein she recommends to her the use of the virginals or lute if she has any \*.

The skill in music which Elizabeth possessed is clearly evinced by the following passage in Melvil's Memoirs†. 'The same day, after dinner, my Lord of Hunsdean drew me up to a quiet gallery that I might hear some music, (but he said he durst not avow it) where I might hear the queen play upon the virginals. After I had hearkened a while I took by the tapistry that hung before the door of the chamber, and seeing her back was towards the door, I entered within the chamber, and stood a pretty space, hearing her play excellently well; but she left off immediately so soon as she turned her about and saw me. She appeared to be surprized to see me, and came forward, seeming to strike me with her hand, alledging she was not used to play before men, but when she was solitary to shun melancholy‡.' To this passage it may not be improper to add a little anecdote, which perhaps has never yet appeared in print, and may serve to shew either that she had, or affected to have it thought she had, a very nice ear. In her time the bells of the church of Shoreditch, a parish in the northern suburbs of London, were much esteemed for their melody; and in her journies from Hatfield to London, as soon as she approached the town, they constantly rang by way of congratulation. Upon these occasions she seldom failed to stop at a small distance short of the church, and amidst the prayers and acclamations of the people, would listen attentively to and commend the music of the bells.

From these particulars it may reasonably be inferred, that the several princes to whom they relate were disposed to the retention of music in our solemn church service. It remains to shew on the other hand what were the sentiments of those who headed the reformation in England with respect to this part of divine service.

And first it appears that great complaints were made by many of the dignified clergy and others, of the intricacy and difficulty of the church music of those times. In consequence whereof it was once proposed that organs and curious singing should be removed from our churches§. Latimer, in his diocese of Worcester, went still farther,

\* Burnet Hist. Reform. part. II. Appendix pag 142. † Lond. 1752, pag. 99.

‡ It is also said that she played on an instrument strung with wire, called the Poliphant. Preface to Playford's Introduction to the Skill of Musick, edit. 1666.

§ Burn. Hist. Reform. part III. pag. 302. 304.



as appears by certain injunctions of his to the prior and convent of St. Mary, whereby he forbids in their service all manner of singing\*.

By a statute of 27 Hen. VIII. cap. 15, power was given to the king to nominate two and thirty persons of his clergy and laity to examine all canons, constitutions, and ordinances provincial and synodical, and to compile a body of such ecclesiastical laws as should in future be observed throughout this realm. Nothing was done towards this necessary work during the life-time of Henry; but in the reign of his son the consideration of it was resumed, and a commission granted for the purpose to eight bishops, eight divines, eight civilians, and eight common lawyers. The deliberations of this assembly, composed of the ablest men in their several professions that the age afforded, terminated in a work, which though printed and exhibited to public view, is incomplete, and apparently defective in respect of authority, as wanting the royal sanction. It was published first in 1571, by Fox the Martyrologist, and by some other person, for very obvious reasons, in 1640, under the title of *Reformatio Legum Ecclesiasticarum*. Dr. Walter Haddon, a celebrated Latin scholar of that age, and Sir John Cheke were employed in drawing it up, in the doing whereof they very happily imitated the style and form of the Roman civil law, as contained in the *Pandects* and *Institutes* of Justinian; but it seems the giving the work an elegant form was the whole of their merit, for virtually and in substance it was the work of Cranmer, who at that time was justly esteemed the ablest canonist in England.

Upon this work it may be observed that if ever choral music might be said to be in danger of being banished from our churches, the era of the compilation of the *Reformatio Legum Ecclesiasticarum* was of all others the time; and it may well be imagined that to those who were interested in the retention of the solemn church service, the years which were spent in framing that work, were a dreadful interval; however their fears were considerably abated when it was known that the thirty-two commissioners had not reprobated church music, but had barely condemned, by the name of figurate and operose music, that kind of singing which was productive of confusion, and rendered unintelligible to the auditory those parts of the service which required their strictest attention; at the same time the rule prescribed by the commissioners requires that certain parts of the service be sung

\* Burnet Hist. Reform. part II. Collection of Records, book II. numb. 23.

by the ministers and clerks in a plain, distinct, and audible manner; which in effect was nothing more than reducing choral service to that state of purity and simplicity from which it had deviated \*.

In the book of Homilies we meet with a passage, which, whether intended to justify or reprehend the use of music in divine worship, has been a matter of controversy: an objection is put into the mouth of a woman, supposed to be discoursing with her neighbour on the subject of the reformed church service. which she utters in the following words: ‘*Mas, gossip, what shall we now do at church, since all the goodly sights we were wont to have are gone; since we cannot hear the like piping, singing, chanting, and playing upon the organs that we could before?*’ Upon which the preacher interposes, saying, ‘*But, dearly beloved, we ought greatly to rejoice and give God thanks that our churches are delivered out of all those things which displeased God so sore, and filthily defiled his holy house and his place of prayer †.*’

Upon a review of the censures on church-music contained in the decree of the council of Trent, heretofore mentioned, and in the *Reformatio Legum Ecclesiasticarum*, it will for the most part be found that they were occasioned rather by the abuses that for a long time had attended it, than any persuasion in the reformers of the unlawfulness of the practice. It is true that those of the English clergy, who in the persecution under queen Mary had fled to Francfort, and there laid the foundation of nonconformity, affected to consider it as superstitious and idolatrous; but the less rigid of their brethren thought it had a tendency to edification, and was sufficiently warranted by scripture and the practice of the primitive church.

\* ‘*In divinis capitibus recitandis, & Psalmis concinendis, ministri & clerici diligenter hoc cogitare debent, non solum à se Deum laudari oportere, sed alios etiam hortatu & exemplo & observatione illorum ad eundem cultum adducendos esse. Quapropter partitè voces & distinctè pronuntient, & cantus sit illorum clarus & aptus, ut ad auditorum omnia sensum, & intelligentiam proveniant; itaque vibratam illam, & operosam musicam, quæ figurata dicitur, auferri placet, quæ sic in multitudinis auribus tumultuatur, ut sæpè linguam non possit ipsam loquentem intelligere. Tum auditores etiam ipsi sint in opere simul cum clericis & ministris certas divinorum officiorum particulas canentes, in quibus Psalmi primùm erunt, annumerabitur fidei symbolum, & glorià in excelsis, decem solemnia præcepta, cæteraque hujusmodi præcipua religionis capita, quæ maxime in communi fide nostra pondus habent: hiis enim piis divini cultus exercitationibus & invitamentis populus seipsum eriget, ac sensu quendam habebit orandi, quorum si nullæ nisi auscultandi partes sint, ita friget & jacet mens, ut nullam de rebus divinis vehementem & feriam cogitationem suscipere possit.*’ *Reformatio Legum Ecclesiasticarum*, tit. De Divinis Officiis, cap. 5.

† Second part of the Homily of the Place and Time of Prayer, pag. 209.

The

The rule laid down for church music in England, almost a thousand years ago, was ‘*Simplicem sanctamque Melodiam, secundum morem Ecclesiæ, sectentur* \*;’ with a view to this the thirty-two commissioners laboured to prevent the corruption of a practice that had at least the sanction of antiquity on its side, and to remove from the church what they as justly as emphatically termed ‘curious singing.’

There is an ambiguity in the expression ‘curious singing,’ which might lead a stranger to the state of music at this period to suspect that it meant such a nicety, exactness, and volubility in the performance, as is at present required in the music of the theatre; but this seems not to have been the case. Morley, who is somewhat free in his censure of the choir singers of his time, acquits them of any such affected nicety in their singing as might lead men to say it was overcurious: on the contrary, he represents their performance as slovenly to a great degree †. In short, the true object of those many censures which at different times were passed on choir service, was not curious singing, but intricate, elaborate, and unedifying music: *figurata* is the epithet by which it is characterized in the *Reformatio Legum Ecclesiasticarum*; now *Cantus figuratus* is a term used in contradistinction to *Cantus planus* or *Cantus firmus*, and means that kind of song which abounds with fugues, responsive passages, and a mixture of various and intricate proportions, which, whether extemporary or written, is by musicians termed descant, and of this kind of music the following is a specimen ‡.

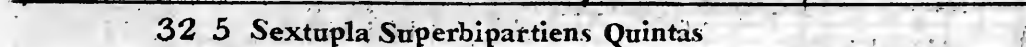
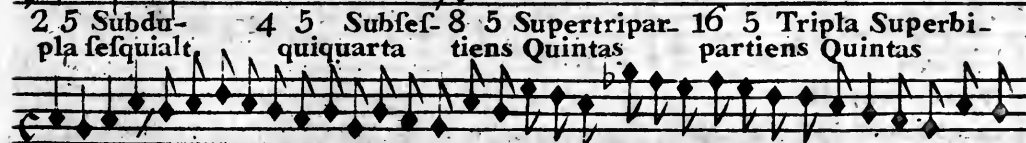
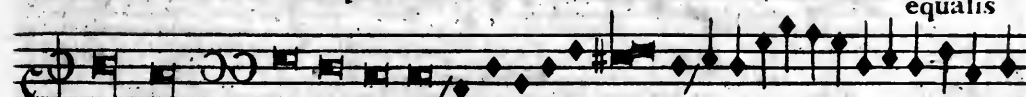
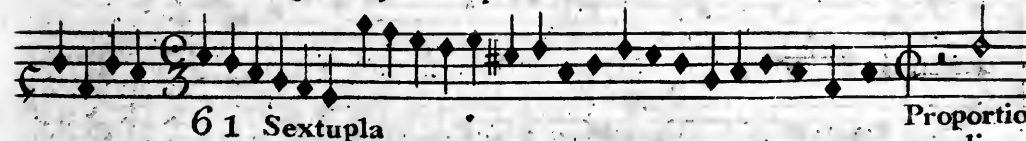
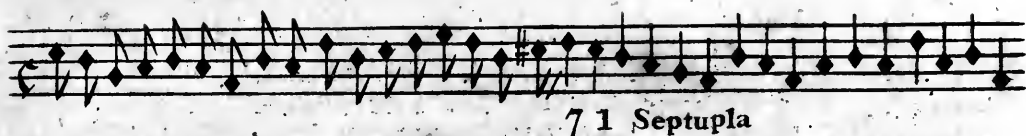
\* Spelman. Concil. vol. I. pag. 248. † Introd. to Practicall Music, pag. 179.

‡ Dr. Brown, on the authority of Gassendi, asserts that some time, he says not how long, after the invention of counterpart by Guido, according to the natural tendency of this improvement, all the world ran mad after an artificial variety of parts. Dissertation on the Union, &c. of Poetry and Music, pag. 209. In this he seems to have made a twofold mistake, for neither was Guido the inventor of counterpoint, nor was it after a variety of parts that the world were running mad; it was an affection for that curious and intricate music above spoken of that intoxicated the musicians, and which first the council of Trent, and afterwards the thirty-two commissioners, as above is related, endeavoured to reform. Nor is this author less unfortunate in his assertion that the Greeks that escaped from the taking of Constantinople brought a refined and enervate species of music into Italy. Ibid. Some ancient Greek manuscripts on music and other subjects were all they brought, and many of them have since been published; that enervate species of music which he complains they brought to Rome, is no where taken notice of in history; if by enervate he means elaborate, it is to be accounted for by supposing, that as the science improved, the musicians departed by degrees from that simplicity which distinguishes the songs of the Provençals, who, after all that can be said, were the fathers of the modern secular music, for as to ecclesiastical music, notwithstanding all that he has advanced, it was under the direction and management of the clergy.

A LESSON OF DESCANT OF THIRTIE EIGHTE PROPORTIONS OF  
SUNDRIE KINDES, MADE BY MASTER GILES, MASTER OF  
THE CHILDREN AT WINDSOR.

The musical score consists of 18 staves, each representing a different proportion. The notation includes various note values (diamonds, squares, circles) and rests, with some staves featuring multiple measures of a single note value. The proportions are labeled as follows:

- MISERERE
- 3 Tripla
- 3 2 Sefquialtera
- 9 2 Quadrupla Sefquialtera
- 5 1 Quintupla
- 5 2 Dupla 5 4 Sefqui-Sefquialtera, quarta
- 15 4 Tripla Supertripartiens Quartas
- Proportio equalis
- Quadruple by 3
- 7 3 Dupla Sefquitertia
- 14 3 Quadrupla Superbipartiens tertiens
- Proportio equalis
- 5 3 Superbipartiens tertiens
- 10 3 Tripla Sefquitertia
- 20 3 Sextupla, Superbipartiens tertiens



Proportio equalis

2 7 Subtripla  
sefquialtera

4 7 Subsupertripartiens  
Quartas

8 7 Sefquiseptima

16 7 Dupla Superbi-partiens Septimas

32 7 Quadrupla Superquadrupartiens Septimas

5 1 Quintupla

6 1 Sextupla after fundri  
maners

7 1 Septupla

8 1 Octupla by 3

3 1 Tripla

3 2 Sef-3 4 Subsef-  
quialtera quiertia

9 4 Dupla Sefquiquarta

9 2 Quadrupla  
Sefquialtera

9 1 Nonupla

MISERERE

DOCTOR NATHANIEL GILES.



## C H A P. V.

**T**HE above particulars sufficiently explain the term Curious Singing, and shew that the music of the church was, at the time above spoken of, extremely elaborate and artificial in its contexture. It also appears that those who had the direction of choral service in the several churches and chapels in this kingdom, were to a great degree solicitous about the performance of it; and to the end that every choir should be furnished with a competent number of singers, more especially boys, writs or placards were issued, empowering the officers to whom they were directed, to impress the male children of poor persons in order to their being instructed in music, and qualified for choir service. Tuffer, the author of the Five hundred Points of good Husbandry, and who was born in the reign of Henry VIII. relates that being a child, and having been sent by his father to a music school, as was the practice in those times, he was removed to Wallingford college, where he remained till he was seized by virtue of one of those placards, which at that time were issued out to sundry men, empowering them to impress boys for the service of the several choirs in this kingdom; and that at last he had the good fortune to be settled at St. Paul's, where he had Redford, a skilful musician, for his master. The poor child seems to have had a hard time of it, as appears by his account in these words:

## Stanza III.

It came to pass that borne I was,  
Of lineage good and gentle blood,  
In Essex laier in village saier  
that Riuenhall hight:  
Which village lide by Banktree lide,  
There spend did I mine infancy;  
There then my name in honest fame  
remained in sight.

## IV.

I yet but poore, no speech of tong,  
Nor teares withall that often fall  
From mothers eies when child out cries  
to part her fro;



Could pittyp make good father take,  
But out I must to long be thrust;  
Say what I would, do what I could,  
his mind was so.

## V.

O painefull time! for every crime  
What rooked cares, like baited beares!  
What bobbed lips, what perkes, what nips,  
What hellish toies!  
What robes! how bare! what colledge fare!  
What bread how stale! What pennyp ale!  
Then Wallingford how wert thou abhor'd  
of silly boies!

## VI.

Thence for my voice, I must (no choice)  
Alway of force like posting horse,  
For sundrie men had placards then  
such child to take:  
The better brest, the lesser rest\*  
To serue the queere, now there now here;  
For time so spent I may repent,  
and sorrow make.

## VII.

But marke the chance, myself to vance,  
By friendship's lot to Paule's I got;  
So found I grace a certain space  
still to remaine

\* This expression is worthy of a critical observation:

'The better brest the lesser rest.'

In singing, the sound is originally produced by the action of the lungs; which are so essential an organ in this respect, that to have a good breast was formerly a common periphrasis to denote a good singer. The Italians make use of the terms *Voce di Petto* and *Voce di Testa* to signify two kinds of voice, of which the first is the best. In Shakespeare's comedy of Twelfth Night, after the clown is asked to sing, Sir Andrew Aguecheek says,

'By my troth the fool has an excellent breast.'

And in the statutes of Stoke college in Suffolk, founded by Parker, archbishop of Canterbury, is a provision in these words: 'of which said queristers, after their breasts are changed [i. e. their voices broke] we will the most apt of wit and capacity be helpen with exhibition of forty shillings, &c.' Strype's Life of Parker, pag. 9.

With Redford \* there, the like no where  
For cunning such and vertue much,  
By whom some part of musicke art  
so did I gaine.

VIII.

From Paule's I went, to Eaton sent  
To learn streightwaies the latin phraies,  
Where fiftie three stripes given to mee  
at once I had  
For fault but small or none at all,  
It came to pas thus beat I was ;  
See Udall † see the mercie of thee  
to me poore lad.

Such was the general state of cathedral music about the middle of the fifteenth century ; the reformation in religion, which took place at that period, produced great alterations, as well in the discipline as doctrine of the Christian church ; these, so far as they respect the

\* John Redford organist and almoner of St. Paul's. See vol. II. pag. 526.

† This Udall was Nicholas Udall, styled by Bayle 'Elegantissimus omnium bonarum literarium magister, et earum felicissimus interpres ;' and that master of Eton school whose severity made divers of his scholars run away from the school for fear of beating. Roger Ascham tells the story in the preface to his Scholemaster ; and a specimen of Udall's elegance both in verse and prose may be seen in the appendix to Ascham's works in quarto, published by John Bennet, 1761.

The life of this poor man [Tusser] was a series of misfortune ; from Eton he went to Trinity-hall in Cambridge, but soon left the university, and at different times was resident in various parts of the kingdom, where he was successively a musician, school-master, serving-man, husbandman, grazier, and poet, but never throve in any of these several vocations. Fuller relates that he traded at large in oxen, sheep, dairies, and grain of all kinds, to no profit ; that whether he bought or sold he lost ; and that when a renter he impoverished himself, and never enriched his landlord : all which seems to be too true by his own shewing, and is a proof of the truth of that saying in holy scripture that the battle is not to the strong ; nor the race to the swift.

As to the Five hundred Points of Husbandry, it is written in familiar verse, and abounds with many curious particulars that bespeak the manners, the customs, and modes of living in this country from the year 1520, to about half a century after ; besides which it discovers such a degree of oeconomical wisdom in the author, such a sedulous attention to the honest arts of thriving, such a general love of mankind, such a regard to justice, and a reverence for religion, that we do not only lament his misfortunes, but wonder at them, and are at a loss to account for his dying poor, who understood so well the method to become rich.

Lutheran ritual, have been already mentioned; and those that relate to the Calvinists are purposely referred to another place. It remains then to trace the rise and progress of that formulary which at present distinguishes the church of England from the other reformed churches. And first it is to be noted, that until about the year 1530, the liturgy, as well here as in other countries then in subjection to the see of Rome, agreeable to the Roman ritual, was said or sung in Latin. In the year 1536 the Creed, Pater Noster, and Ten Commandments were by the king's command put into English; and this, as Fuller observes, was the farthest pace which the reformation stepped in the reign of king Henry VIII\*.

In the year 1548, being the second of the reign of Edward VI. a liturgy wholly in English, was composed by Cranmer, archbishop of Canterbury, and other eminent divines, confirmed by a statute 2 and 3 of the same king, that imposed a penalty on such as should deprave the same, or neglect the use thereof, and printed in the year 1549, with the title of the 'Book of the Common Prayer, &c.' as being framed as well for the use of the people as the priest, and in which all are required to join in common. Against this liturgy some objections were taken by Calvin, Beza, Fagius, Peter Martyr, Bucer, and others, upon which a statute was made in the fifth and sixth years of the same king, enacting that it should be faithfully and godly perused, explained, and made perfect. This was accordingly done, and, with some variations, the liturgy was published in 1552.

In the first year of the reign of queen Elizabeth it underwent a second, and in the first of James a third revival; but the latter of these produced only a small alteration in the rubric, so that we may date the final settlement of the English liturgy from the year 1559, when it was printed by Grafton, with this title, 'The Booke of Common Prayer and Administration of the Sacraments, and other Rites and Ceremonies of the Church of England.'

But notwithstanding these several alterations and amendments of the ritual, it will be found that the solemn service of our church is nearly coeval with the liturgy itself; for the rubric, as it stands in the first common prayer of Edward VI. prescribes in terms the say-

\* Church Hist. in Britaine, book VII. pag. 386.

ing or *singing* of mattens and even-song; and in the ministration of the communion that the clerks shall *sing* in English for the office or Introite, as it is called, a psalm appointed for that day. And again it directs that the clerks shall sing one or many of the sentences therein mentioned, according to the length and shortness of the time that the people be offering. Again, the rubric to the same first common prayer of Edward VI. directs that on Wednesdays and Fridays the English litany shall be said or *sung* in all places after such form as is appointed by the king's majesty's injunctions. These, together with the several directions contained in the rubric above-cited, for singing the post communions, Gloria in excelsis, and other parts of the service, sufficiently prove that, notwithstanding the objections against choral music, and the practice of some of the reformed churches, the compilers of the liturgy, and indeed the king himself, as may be gathered from his injunctions, looked upon the solemn musical service as tending to edification, and were therefore determined to retain it. And this opinion seems to be adopted by the statute of 2 and 3 Edw. VI. cap. 1. which though it contains no formal obligation on the clergy or others to use or join in either vocal or instrumental music in the common prayer, yet does it clearly recognize the practice of singing, and that in such terms, as cannot but preclude all question about the lawfulness of it with those who admit the authority of parliament to determine the form and order of public worship, for the statute enacts that 'if any manner of parson, vicar, or other whatsoever minister that ought to sing or should *sing* or say Common Prayer, according to the form then lately appointed, or shall refuse to use the same, or shall use any other form, he shall forfeit, &c.'

And section VII. of the same statute is a proviso that psalms or prayer taken out of the Bible may be used in due time, not letting or omitting thereby the service or any part thereof\*.

The subsequent abolition of the mass, and the introduction of a new liturgy into the church, calculated to be either sung or said in churches, as it implied no less than a total repudiation of the ancient

\* With respect to the manner of performing the solemn choral service at the beginning of the reign of Edward VI. we meet with the following note: 'On the eighteenth day of the month of September, 1547, the letany was sung in the English tongue in St. Paul's church between the quire and the high altar, the singers kneeling, half on the one side and half on the other. And the same day the epistle and gospel was also read at the high mass in the English tongue.' Heylin's History of the Reformation, pag. 42.

musical service, made it necessary for those who were concerned to maintain the dignity and splendor of divine worship to think of framing a new one. Many very excellent musicians were living about that time, but few of them had embraced the new religion, as it was called, and those of the old could not be expected immediately to assist in it. Dr. Tye, the king's preceptor in music, was a protestant, but he had undertaken, in emulation of Sternhold, to translate the Acts of the Apostles into English metre, and farther set them to music of four parts; notwithstanding all which, in less than two years after compiling of king Edward's liturgy, a formule was composed, so perfect in its kind, that, with scarce any variation, it continues to be the rule for choral service even at this day.

The author of this valuable work was that John Marbeck or Merbecke, of whose persecution, grounded on a suspicion of heresy, an ample account has herein before been given. This book was printed by Richard Grafton in 1550, and has this short title:

**The Booke of Common Praier noted.**

At the bottom of the last leaf is the name *John Merbecke*, by which we are to understand that he was the author or composer of the musical notes: these, so far as the liturgy of Edward VI. and that of Elizabeth may be said to correspond, are very little different from those in use at this day, so that this book may truly be considered as the foundation of the solemn musical service of the church of England.

A particular account of this curious work is here intended to be given, but first it is necessary to observe that it is formed on the model of the Romish ritual; as first, it contains a general recitatory intonation for the Lord's Prayer, the Apostles Creed, and such other parts of the service as are most proper to be read, in a certain key or pitch. To the Versicles, Responses, Introits, Kyries, Gloria in excelsis, Offertories, Prefaces, Sanctus, and Post-communions, melodies are adapted, of a grave and decent form, and nearly as much restrained as those of St. Ambrose or Gregory; and these have an harmonical relation to the rest of the service, the dominant of each being in unison with the note of the key in which the whole was to be sung.

After a short explanation of the musical characters that occur in the book, follows the order of Mattins, beginning with the Lord's Prayer.

Prayer \*, which, as it is not required by the rubric to be sung, is set to notes that bespeak nothing more than a succession of sounds of the same name and place in the scale, viz. C SOL FA UT, that being about the mean tone of a tenor voice. These notes are of various lengths, adapted to express the quantity of the syllables, which they do with great exactness.

For the reasons of this uniform kind of intonation it is necessary to recur to the practice of the church at the time when choral or antiphonal singing was first introduced into it, when it will be found that almost the whole of the liturgy was sung; which being granted, the regularity of the service required that such parts of it as were the most proper for music, as namely, the Te Deum and other hymns, and also the evangelical songs, should be sung in one and the same key; it was therefore necessary that this key, which was to pervade and govern the whole service, should be fixed and ascertained, otherwise the clerks or singers might carry the melody beyond the reach of their voices. As the use of organs or other instruments in churches was not known in those early times, this could no otherwise be done than by giving to the prayers, the creeds, and other parts of the service not so proper to be sung as red, some general kind of intonation, by means whereof the dominant would be so impressed on the ears and in the memories of those that sung, as to prevent any deviation from the fundamental key; and accordingly it may be observed that in his book of the Common Praier noted, Marbeck has given to the Lord's Prayer an uniform intonation † in the key of C, saving a small inflexion of the final clause, which here and elsewhere he makes use of to keep the several parts of the service distinct, and prevent their running into each other. But this will be better understood by a perusal of the composition itself, which is as follows:

\* It is to be remarked that the sentences from scripture, one or more whereof the minister at his discretion is directed to recite; the exhortation, general confession, and absolution, with which the order of Common Prayer now begins, were no part of king Edward's liturgy, but were first inserted in that of queen Elizabeth.

† It is true that that uniform kind of intonation above described, especially in the precatory parts of divine service, is liable to exception, as being void of that energy which some think proper in the utterance of prayer; yet when it is considered that the inflexions of the human voice are so various with respect to tone and cadence, that no two persons can in strictness be said to read alike; and that scarce any thing is more offensive to a nice and discerning ear than false emphasis or an affected pathos, it may well be questioned whether a grave and decent monotony is not upon the whole the best form of utterance, at least in public worship, as well for the other parts of the service required to be red, as the prayers.

## Vattins.

The Quere wryth the Priest.

**D** ure father which arte in heauen hallowed, &c.

Priest. O Horde open thou my lippes

Answe. And my mouth shal shew forth thy praise

**D** Priest. God make speede to saue me.

Answe. O Horde make hast to helpe me.

Priest. Glory be to the father and to the sonne

and to the holy ghost. As it was in the

beginnyng is now and euer shal be, world

wythout end Amen. Praple ye the lorde.



The manner of intonating the psalms is directed to be the same as of the hymn *Venite exultemus*, the notes whereof are as follow :

Come, lett us sing unto the lorde, lett

us heartly reioyce in the strength of oure

And so forth wth the rest of the Psalmes,  
as they be appointed.

saluacion, &c.


Next follows the *Te Deum*, which being a hymn of praise, deviates more from that tone of audible reading directed by the rubric than the preceding parts of the mattin-service. The *Benedictus*, which is directed to follow the second lesson, is noted in a different manner; in short, it is set to a chanting tune, which is iterated as the several verses return. The same hymn, *Benedictus*, is set to other notes, but still in the form of a chant, and either of these, at the election of the priest, are allowed to be sung.

Then follow the *Kyrie* and *Christe Eleyson*, and after them the *Apostles' Creed* and *Lord's Prayer*, both of which are intonated in *CFA UT*; but in the intonation of the latter this particular is remark-

\* The practice of chanting the Psalms, which doubtless is meant to imitate the ancient antiphonal singing instituted by Flavianus and Diodorus, is supposed to have had its rise at this time. In the English Psalter, to facilitate the practice of chanting, the text is constantly pointed in a manner no way reconcileable with the rules of Orthography, that is to say, with a colon as near the middle of the verse as possible, without the least regard had to the sense of it, as here, 'I am well pleased: that the Lord hath heard the voice of my prayer.' 'O how amiable are thy dwellings: thou Lord of hostes!' 'Behold now, praise the Lord: all the servants of the Lord.'

The Psalter referred to by the common prayer to be read in the daily service, is taken from the great Bible translated by Miles Coverdale and others; and in the title page thereof the psalms are said to be pointed as they are to be sung or said in churches. In the great Bible the method of punctuation is that which the sense requires, but in the Psalter from queen Elizabeth's time downwards, the psalms are pointed in the manner above described. For the rule of chanting before each verse of the psalm was thus divided, we are to seek.

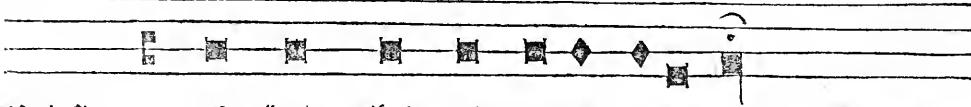
able; it is directed to be sung by the choir with the priest to the clause, 'And lead us not into temptation,' which the priest sings alone, and is answered by the choir in the last clause. The verses\*, responses, and collects follow immediately after; the whole is thus intonated.



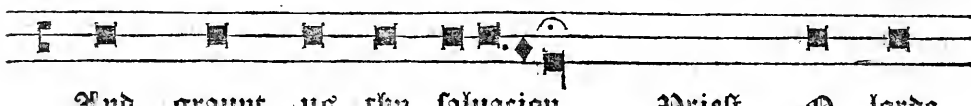
Priest. And leade us not into temptation



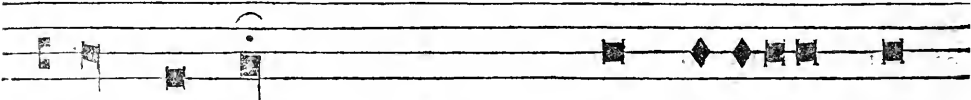
Ans. But deliver us from evil. Amen.



Priest. O lorde shew thy mercy upon us, Ans.




And graunt us thy saluacion. Priest O lorde



saue the kyng. Ans. And mercifullly heare



us when we call upon thee. Priest Indue thy



ministers with righteousness, Ans. And make



thy chosen people joyfull. Priest O lorde saue

\* The verses 'O Lord open thou my lips, &c. and the responses are by the old church musicians improperly termed *Preces*; and the verses 'The Lord be with you, &c.' with their answers, preceding the litany, *Responses*. Vide The first Book of selected Church-Music published by John Barnard, Lond. 1641, fol. 83. 91.

thy peple, *Answe.* And blesse thyne inheritaunce

*Priest* Geue peace in our tyme O lord; *Answe.* Be=

cause there is none other that fighteth for us but

onely thou O God. *Priest* O God make cleane

our hertes within us, *Answe.* And take not

thyne holy spirit from us. *Priest.* The lord be

with you, *Answe.* And wpth thy spirit. *Priest*

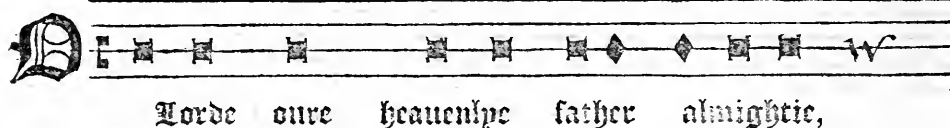
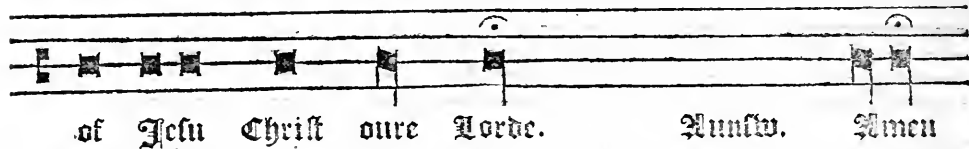
After the Collect  
for the day these  
that follow:

Let us pray

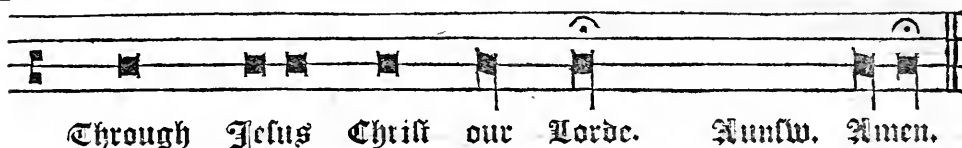
God which arte

author of peace and loue of concorde in know=

ledge of whom standeth our eternal life, whose service is perfect freedom: Defend us thy humble seruantes in all assaults of our enemies, that we surely trusting in thy defence, maye not feare the power of any aduersaries: Through the might



and everypung God, which has safely brought us to the beginning of this daye: defend us in the same wyth thy myghtye power, and graunt that this day we fall into no synne, neither runne into any kinde of danger, but that all oure doynges may be ordered by thy gouernaunce, to do alwayes that is righteous in thy sight:



And thus faith the book endeth Mattyns.

## C H A P. VI.

THE Even-song, as it stood in the first liturgy of Edward VI. is noted in like manner. The versicles and responses, which are here called suffrages, correspond very nearly with the form of singing them at this day.

The hymn Benedicite, and the Athanasian Creed, which are occasionally sung in the morning service, appear also in this work of Marbeck with music of his composing.

In the communion service occurs, first the Introite, which is thus intonated:

# The Introite.

At the Communion.

**B**lessed is that man that hath not  
walked in the counsaile of the ungodlye :  
nor stande in the waye of synners, and  
hath not spt in the seate of the  
scornefull; But his delight is, &c.

Then the Kyrie, intonated in the key of F FA UT.

**L**orde haue mercy upon us. iij. Christ  
haue mercy upon us. iij. Lord haue mercy upon us.

The Gloria in excelsis and Creed are composed as melodies, as are also the Offertories to the number of fifteen : The common and proper

proper prefaces for Christmas, Easter, and Ascension days, and for Whit-Sunday and Trinity Sundays, follow next in order, and after them the Sanctus\*.

## Sanctus.

The musical score for the Sanctus is written on three systems of five-line staves. The first system begins with a large, ornate initial 'H' in black ink. The notes are square and black, with some decorated with diamond shapes. The lyrics are written below the staves in a Gothic script. The second system begins with a large, ornate initial 'B'. The notation continues with square notes and diamond decorations. The lyrics are also in Gothic script. The score ends with a double bar line.

**H**oly Holy Holy Lord  
 God of hosts. Heaven and earth are  
 full of thy glory. Osanna in the highest.

**B**lessed is he that cometh in  
 the name of the Lord: Glory to the  
 Lord in the highest. \*

\* The SANCTUS is part of the communion office ; nevertheless in Cathedrals, on Sundays and high festivals it is constantly sung at the end of morning prayer, and before that part of the service which is read by the Epistoller and Gospeller while they are making their approach to the communion table.

The prayer for the whole state of Christes church, which has since been altered into a prayer for the whole state of Christ's church militant here on earth, with the last clause, is intonated in A RE, a fifth above D SOL RE, the final note of the Sanctus. Then follows a prayer for the blessing of the holy spirit on the elements, with the intonation of the last clause, versicles, and responses, the Lord's prayer, Agnus Dei, Post-communions, and a thanksgiving; which several parts of the service are either wholly omitted, or greatly altered in the liturgy of Elizabeth. These are chiefly noted as melodies. Marbeck's book contains also an office at the burial of the dead, which differs greatly from that now in use\*.

The objections of particular persons, and the censure of the thirty-two commissioners in the Reformatio Legum Ecclesiasticarum against curious singing had made it necessary that the new service should be plain and edifying. In order that it should be so, this of Marbeck was framed according to the model of the Greek and Latin churches, and agreeable to that tonal melody, which the ancient fathers of the church have celebrated as completely adequate to all the ends of prayer, praise, thanksgiving, and every other mode of religious worship.

The interval between the framing the first liturgy of Edward VI. and the setting it to musical notes, was but a year at most. It appears that at this time, besides an establishment of household musicians, consisting of singers and players on sundry different instruments, there was also one of gentlemen and children of the royal chapel, which had subsisted in succession from the time of Edward IV. The following is a list of both, with the salaries or stipends of the several officers as it stood in the reign of Edward VI.

# MUSITIONS and PLAYERS.

			l.	s.	d.
Trumpeters.					
Serjeante.	Benedict Browne - - -	Fee	24	6	8
Trumpeters.	{ in No. 16, euery of them hauing by the yere } -	Fee	389	6	8
	{ 24l. 6s. 8d. - - }				
Luters.	{ Philip Van Welder - } { Peter Van Welder - }	Fee	40	0	0

\* Vide extract from the Liber Niger Domus Regis in vol. II. page 290, et seq.



Harpers	{ William Moore - - -			Fee	18	5	0
	{ Bernard De Ponte - - -			Fee	20	0	0
Singers	{ Thomas Kent - - -			Fee	9	2	6
	{ Thomas Bowde - - -			Fee	9	2	6
Rebeck	John Seuernecke - - -			Fee	24	6	8
Sagbutts in number 6, whereof	{ 5 havinge 24l. 6s. 8d. by the yeere, and one at 36l. 10s. - - }			-	Fee	158	3 4
Vyalls in number 8, whereof	{ 6 at 30l. 8s. 4d. the yeere and one at 20l. and another at 18l. 5s. - }			-	Fee	220	15 0
Bagpiper	Richard Woodward - - -			Fee	12	3	4
Minstrelles in number 9, whereof	{ 7 at 18l. 5s. a peece - - -			Fee	127	15	0
	{ 1 at 24l. 6s. 8d. - - -			Fee	24	6	8
	{ 1 at 3l. 6s. 8d. - - -			Fee	3	6	8
Dromflades* in number 3, whereof	{ Robert Bruer Master drummer - - -			Fee	18	5	0
	{ Alexander Pencax - - -			Fee	18	5	0
	{ John Hodgkin - - -			Fee	18	5	5
Players on the flutes	{ Oliuer Rampons - - -			Fee	18	5	0
	{ Pier Guye - - -			Fee	34	8	4
Players on virginals	{ John Heywoode - - -			Fee	50	0	0
	{ Anthony de Chounte - - -			Fee	30	8	4
	{ Robert Bewman - - -			Fee	12	3	4
Musicians Straungers	{ the 4 brethren Venetians, viz. John, Anthonye, Jafper and Baptiste - - }			-	Fee	16	6 8
	{ Augustine Bassane - - -			Fee	36	10	0
	{ William Troffes - - -			Fee	38	0	0
	{ William Deniuat - - -			Fee	38	0	0
Players of interludes in number 8	{ euery of them at 3l. 6s. 8d. by yeere 26l. 13s. 4d. in Camera 7, 23l. 6s. 8d. in Scēcio one 3l. 6s. 8d. }			-	Fee	26	13 4

Makers.

\* DRUMSLADE, idem quod DRUMMER, Minsh.

Makers of instru- ments.	William Beton	}	- - Fee	20	0	0
	Organ-maker					
	William Treforer	}	- - Fee	10	0	0
	Regal-maker					

Summa totalis 1732 5 0

Total number of persons 73

OFFICERS OF THE CHAPPELL.

		l.	s.	d.	
Master of the children Ri- chard Bowyer.	Fee	-	-	40	0 0
	Largesse to the children at high feasts	-	-	9	13 4
	Allowance for breakfast for the children	-	-	16	0 0

Gentlemen of the chappell 32, euery of them 7d. ob. a day.	Emery Tuckfield	John Kye	}	365	0	0
	Nich. Archibald	John Angel				
	William Walker	William Huchins				
	Rob. Chamberleyn	Robert Phelipps				
	William Grauesend	Thomas Birde				
	Richard Bowyer	Robert Perry				
	William Barber	Thomas Wayte				
	Robert Richmounte	THOMAS TALLE				
	Nicholas Mellowe	Thomas Wright				
	John Bendebow	Robert Stone				
	William Mawpley	J. SHEPHARDE				
	George Edwards	WIL. HYNNES or HUNNIS				
	Robert Morecock	Thomas Manne				
	Richard Alyeworth	Roger Kenton				
	Thomas Palfreman	Lucas Caustell				
	RICHARD FARRANT	Edward Addams				

2 at 4d. ob. a day either of them	13	13	9	}	46	2	1
5 at 4d. the day every of them	30	8	4				
Hugh Williams at 4os. a yeere	2	0	0				

Summa totalis 476 15 5

1732	5	0	Muficians	Number of persons	73
476	15	5	Officers of the Chappell	Number of persons	41
2209	0	5	Total of both		<u>114</u>

But all the labour and pains that had been bestowed in settling a ritual for the protestant service, were rendered vain; and the hopes that had been entertained of seeing the reformation of religion perfected, were defeated by the death of the king in 1553, and the succession to the throne of the lady Mary, from whose bigotry and natural gloominess of temper the protestants had every thing to fear. It is sufficiently known that this event was attended not only with an immediate recognition of the papal authority, but with the restoration of the Romish ritual, and that the zeal of this princess to undo all that had been done in the preceding reigns of her father and brother was indefatigable. In particular she seems to have sedulously laboured the re-establishment of the Romish choral service, and directed the republication of a great number of Latin service-books, among which were the Primer, Manual, Breviary and others, in Usum Sarum, which were reprinted at London by Grafton, Wayland, and other of the old printers, with the musical notes, for the use of her chapel\*.

## C H A P. VII.

THE accession of Elizabeth to the throne in 1558, was followed by an act of parliament, entitled an Act for the uniformity of the common prayer and service in the church, and administration of the sacraments, which, after reciting that at the death of Edward VI. there remained one uniforme order of common service and prayer,

\* It is worthy of remark, that notwithstanding the fundamental difference in religion and the form of public worship in the two reigns, it appears by a record now in the possession of the Antiquarian Society, that with the variety of only a very few names, the list of Mary's chapel establishment was the same with that above given of her brother Edward's.

which

which had been set forth and authorized by an act of the parliament holden in the 5th and 6th years of his reign, and that the same had been repealed by an act of parliament in the first year of queen Mary, to the great decay of the due honour of God, and discomfort to the professors of the trueth of Christes religion, Doth enact ' That the ' said statute of repeal, and every thing therein contained, only concerning the saide booke and seruice, &c. shall be void. And that all ' ministers shall be bounden to say and use the Mattens, Euen-song, celebration of the Lord's supper, and administration of the sacraments ' in such order and form as is mentioned in the said booke so authorized by parliament in the fifth and sixth yere of the reign of king ' Edward VI. with one alteration or addition of certaine lessons to be ' used on every Sunday in the yere, and the forme of the Letanie altered and corrected, and two sentences onely added in the deliuerie ' of the sacrament to the communicants, and none other.'

By this statute the second liturgy of Edward VI. with a few variations, was restored; but here we may note that correction of the litany which is referred to by the statute, for it indicates a temper less irascible than that which actuated the first reformers. In the litany of Henry VIII, continued in both the liturgies of Edward is contained the following prayer: ' From all sedition and privy conspiracy, *from the tyranny of the bishop of Rome, and all his detestable enormities*; from all false doctrine and heresy, from hardness ' of heart, and contempt of thy word and commandment. Good ' Lord deliver us;' taken, with a very small variation, from this in the litany of the Lutherans, ' Vt ab hostium tuorum, Turcæ, et Papæ ' blasphemiis, cæde et libidinibus clementer nos conservare digneris \*.'

The correction above-mentioned consisted in the recision of so much of the prayer for deliverance from sedition, &c. as related to the bishop of Rome, and all his detestable enormities, as they are termed, and the addition of the words rebellion and schism, which are now a part of the prayer.

It is said of Elizabeth, that being a lover of state and magnificence, she was secretly a friend, though not to the doctrines†, yet to the

\* In Psalm. five Cant. sacra. vet. Eccles. select. per Luc. Lossium Luneberg.

† Nevertheless she seems to have entertained some opinions which none of the reformed churches would ever acquiesce in. When one of her chaplains, Mr. Alexander Nowel, dean of St. Paul's, had spoken less reverently in a sermon preached before her, of the sign of the cross than she liked, she called aloud to him from her closet window, commanding him to retire from that ungodly digression, and return to his text. And when one of her divines, on Good Friday, anno 1565, had preached a sermon in defence of the real presence

pomp and splendor of the Romish religion, and consequently to the ancient form of worship; and from principles of policy she might wish that the difference between the reformed and the Romish service might be as little as possible \*; the effects of this disposition were visible in the reluctance with which she gave up the use of images and prayers for the dead, and the behaviour of those of the Romish communion, who made no scruple of attending the service of a church which had wrested the supremacy out of the hands of the pope †.

At the beginning of her reign, those divines who had fled from the persecution under Mary, to Francfort, and other parts of

fence, she openly gave him thanks for his pains and piety. Heylin's History of the Reformation, Eliz. pag. 124. It seems that when she gave that shrewd answer to a Popish priest, who pressed her very hard to declare her opinion touching the presence of Christ in the sacrament:

'Twas God the word that spake it,  
He took the bread and brake it;  
And what the word did make it,  
That I believe, and take it.

she had either not settled, or was too wise to declare, her opinion touching the doctrine of transubstantiation.

\* It is certain she had a crucifix in her chapel. See a letter from Sandys bishop of Worcester to Peter Martyr, expressing his uneasiness at it. Burn. Reform. III. 289. 291, and Records to book VI. No. 61. Heylin says that it remained there for some years, till it was broke to pieces by Patch the fool, no wiser man daring to undertake such a desperate service, at the solicitation of Sir Francis Knolles, a near relation of the queen. Heylin's Hist of the Reformation, Eliz. pag. 124. Neal goes much farther, and says 'that the altar was furnished with rich plate, with two gilt candlesticks, with lighted candles, and a massy crucifix in the midst, and that the service was sung not only with organs, but with the artificial music of cornets, sacbuts, &c. on solemn festivals. That the ceremonies observed by the knights of the garter in their adoration towards the altar, which had been abolished by Edward VI. and revived by queen Mary, were retained. That, in short, the service performed in the queen's chapel, and in sundry cathedrals, was so splendid and showy, that foreigners could not distinguish it from the Roman, except that it was performed in the English tongue.' By this method, he adds, most of the Popish laity were deceived into conformity, and came regularly to church for nine or ten years, till the pope, being out of all hopes of an accommodation, forbade them, by excommunicating the queen, and laying the whole kingdom under an interdict. Hist. of the Puritans, vol. I. page 156.

† This fact is rather invidiously mentioned by Neal, in the passage cited from him in the preceding note; the authority for it is a letter from the queen to Sir Francis Walsingham, dated 11. Aug. 1570, in which she says of the Roman Catholics, 'that they did ordinarily resort from the beginning of her reign in all open places to the churches, and to divine services in the church, without contradiction or shew of misliking:' to the same purpose Sir Edward Coke, in a charge of his at Norwich assizes, asserted that for the first ten years of queen Elizabeth's reign the Roman Catholics came frequently to church; and in his speech against Garnet, and other conspirators, he affirmed this upon his own knowledge, giving an instance thereof in Beddingfield, Cornwallis, and several others of the Romish persuasion. Collier's Ecclesiast. Hist. vol. II. pag. 436.

Germany, and to Geneva, and had contracted a dislike to the discipline established in England, together with some of the principal courtiers, made some faint attempts towards a revival of the opposition to choral service; they insisted that the psalms of David in metre, set to plain and easy melodies, were sufficient for the purposes of edification; and for this they appealed to the authority of Calvin, and the practice of the churches under his direction. But the queen, and those to whom she had committed the care of revising the liturgy, thought that the foreign divines had already meddled more in these matters than became them; the common prayer of her brother had been once altered to please Calvin, Bucer, Fagius, and others of them, and she seemed determined to make no more concessions, at least to that side, and therefore insisted on the retention of the solemn church service.

The declaration of her will and pleasure in this respect is contained in the forty-ninth of those injunctions concerning the clergy and laity of this realm, which were published by her in the first year of her reign, A. D. 1559; they were printed first by Jugge and Cawood, and are to be found in Sparrow's Collection of Articles, Injunctions, and Canons, in quarto, 1684. That above referred to, intitled 'for continuance of syngynge in the church,' is in the words following:

'Item, because in dyuers collegiate, and also some parithe churches, there hath been lypynge appointed for the maintenaunce of menne and chylidren, to use syngynge in the churche, by meanes whercof the latwdale seynce of musicke hath ben had in estimation, and preserued in knowledge: The queenes maiestie, neyther meanynge in any wise the decaye of any thyng that myght conueniently tende to the use and continuaunce of the saide science, neyther to haue the same in any parte so abused in the churche, that thereby the common prayer shoulde be the worse understande of the heauens: Wylleth and commandeth that fyrst no alteration be made of such assignementes of lypynge as heretofore hath been appointed to the use of syngynge or musycke in the churche, but that the same so remayne. And that there bee a modeste and deysynete song so used in all partes of the common prayers in the churche; that the same may be as playnely understood as yf it were read without syngynge. And yet neuertheless for the comfortynge of such as delite in musicke, it may be

'per-

‘permitted that in the begynninge or in theend of common prayers,  
 ‘either at mornynge or euenynge, there mape be sung an hymne  
 ‘or suche lyke songe, to the prayse of Almighty God, in the best  
 ‘sorte of melodye and musicke that mape be conueniently deuysed, hau-  
 ‘ynge respecte that the sentence of the hymne may bee understood and  
 ‘percepued.’

And yet, notwithstanding this expresse declaration of the queen’s pleasure with regard to continuance of singing in the church, about three years after the publishing these her injunctions, six articles, tending to a farther reformation of the liturgy, were presented to the lower house of convocation, the last whereof was that the use of organs be removed from churches; which, after great debate, were so near being carried, that the rejection of them was owing to a single vote, and that too by the proxy of an absent member\*. Bishop Burnet has given from Strype, but without a direction where they are to be found, the heads of another proposal for a reformation, wherein it is insisted that organs and curious singing should be removed†.

In the resolution which queen Elizabeth maintained to continue the solemn musical service in the church, it is supposed she was confirmed by Parker, whom she had then lately promoted to the see of Canterbury, a man of great learning and abilities, and, as it happened, eminently skilled in music. Strype, in his life of this prelate, says he had been taught in his youth to sing by one Love, a priest, and also by one Manthorp, clerk of St. Stephen’s in Norwich. In his retirement from the persecution under queen Mary he translated into English verse the whole book of the psalms of David. In the foundation of his college at Stoke in Suffolk is a provision for queristers. He had a considerable hand in framing the liturgy of queen Elizabeth; the preface thereto, beginning ‘It hath been the wisdom of the church  
 ‘of England,’ is confessedly of his drawing up; and it is more than probable that the directions concerning the service of the church, and the declaration concerning ceremonies, which immediately follows, were of his writing. Some of the particulars above related afford ground for a conjecture that Parker’s affection to music might co-operate with his zeal for the church, and induce him to join with Elizabeth in her endeavours to reform the choral service, and con-

\* Burn. Hist. Reform. part III. pag. 303.

† Ibid. 304.



frequently that its re-establishment was in some degree owing to him.

By the passing of the act of uniformity of the first of Eliz. cap. 2, the common prayer and communion service were restored by such words of reference to the usage in her brother Edward's time, as would well warrant the use of that music which Marbeck had adapted to them; for which reason, and because it had been printed under the sanction of royal authority, the Booke of Common Praier noted by John Marbecke, was considered as the general formula of choral service: and to the end that the whole should be uniform and consistent, it is directed by the rubric of Elizabeth's liturgy, that in such places where they do sing, those portions of scripture which constitute the lessons for the day, as also the epistles and gospels, shall be sung in a plain tune, after the manner of distinct reading; the meaning whereof seems to be, that they should be uttered in a kind of monotony, with a reference to the dominant or key-note of the service, which for the most part lay in C F A U T, that being nearly the mean tone of a tenor voice; and most of the printed collections of services give as well the intonation of the lessons, as the melodies of the hymns and evangelical songs.

The settlement of religion, and the perfecting of the reformation, as it was of the utmost importance to the peace of the kingdom, and coincided with the queen's opinion, so was it the first great object of her attention. She succeeded to the crown on the seventeenth day of November in the year 1558; on the twenty-eighth of April, 1559, the bill for the uniformity of the common prayer passed into a law, and was to take effect on the twenty-fourth day of June then next. Hitherto the Romish office was permitted to continue, the Latin mass-book remained, and the priests celebrated divine service for the most part as they had done in the time of queen Mary, during which interval were great and earnest disputes between the Protestant and Romish clergy touching the English service-book. It seems that the queen was so eager to hear the reformed service, that she anticipated its restoration; for whereas the act required that it should take place throughout the kingdom on St. John Baptist's day, service in English was performed in her chapel on Sunday, May the second\*, which was but four days after the use of it was enacted.

\* Strype, in his Annals, vol. I. pag. 191, says the twelfth of May; but in this he must be mistaken, he having before, viz. pag. 77, said that the bill passed April the twenty-eighth.

The liturgy of queen Elizabeth was printed in the first year of its establishment with this title, ‘ The Booke of common prayer and administration of the sacraments, and other rites and ceremonies of the church of England ;’ and the license contained in the rubrics, which declare that it may be said or sung, and direct that in choirs and places where they sing, the anthem shall follow certain parts of the service, is a plain intimation that this form of divine worship was calculated as well for choral as parochial service. The queen’s injunctions, and also the act of uniformity, amounted to a tacit recognition of a solemn choral service ; and under the authority of these, that of Marbeck was sung in the several choirs throughout the kingdom, but it was soon found that this formula, excellent as it was in its kind, was not adequate to all the purposes of framing it. In short, it was mere melody ; the people, whose ears had been accustomed, as the homily above-cited expresses it, to piping, singing, chanting, and playing on the organs, could but ill brook the loss of those incentives to devotion ; and in the comparison, which they could not but make between the pomp and splendor of the old form of worship, and the plainness and simplicity of the new, they were not a little disposed to prefer the former ; the consideration whereof was probably the motive to the publication in the year 1560 of a musical service with this title, ‘ Certaine notes set forth in foure and three parts, to be sung at the morning, communion, and evening praier, very necessarie for the church of Christe to be frequented and used : and unto them added divers godly praiers and psalmes in the like forme, to the honor and praise of God. Imprinted at London, over Aldersgate, beneath S. Martins, by John Day, 1560.’

eighth. By a passage in the same volume of the Annals, page 134, it seems that the practice of singing psalms in churches had its rise a few months after, for he says ‘ On the day of this month, September [1559] began the true morning prayer at St. Antholin’s, London, the bell beginning to ring at five, when a psalm was sung after the Geneva fashion, all the congregation, men, women, and boys singing together.’

Bishop Juel, in a letter written in March, 1560, seems to allude to this fact ; his words are, ‘ the singing of psalms was begun in one church in London, and did quickly spread itself, not only through the city, but in the neighbouring places : sometimes at Paul’s Crosse there will be 6000 people singing together. Vide Burnet Hist. Reform. part III. pag. 290 The foreign protestants had distinguished themselves by this practice some years before. Roger Ascham, in a letter from Augusta in Germany, dated 14 Maii, 1551, says ‘ three or four thousand, singing at a time in one church of that city is but a trifle.’ Ascham’s Works, published by James Bennet, 4to. pag. 382.

It does not appear by this book than any innovation was made in the service as formerly set to musical notes by Marbeck, and there is good reason to suppose that the supplications, responses, and the method of intonating the Psalms remained the same as he composed them. But it is to be remarked, that although the litany made a part of king Edward's first liturgy\*, Marbeck had omitted or purposely forborne to set musical notes to it; and this is the rather to be wondered at, seeing that it was the ancient practice of the church, founded on the example of St. Gregory himself, to sing it; this omission however was soon supplied by the composer, whoever he was, of the litany in the book above described, and afterwards by Tallis, who composed the litany known by his name, which, by reason of its superior excellence, is the only one of many that have been made, that is used at this day. The great difference between Day's first book and that of Marbeck appears to be this. In Marbeck's the whole of the service was set to music of one single part, whereas in that published by Day, the offices in general were composed in four parts; the following is the order in which they stand, Venite exultemus, Te Deum laudamus, Benedictus Dominus, the Letanie, the Lorde's Praier; the Communion office, containing the Kyries after the commandments, Gloria in excelsis, Nicene Creed, Sanctus, the blessing of the minister upon the people.

The offices in the order of evening prayer set to music are only the Magnificat and Nunc dimittis.

Besides these the book contains sundry prayers and anthems, composed also in four parts, in many of which this particular is remarkable, that the bass part is set for children.

The book also gives the names of many of those that composed the music; but it is to be observed that the litany has no name to it, neither does it in the least correspond with the litany of Tallis, so that we may suppose that he had not then set that office to music. Besides the name of Tallis, which occurs first at the end of the prayer 'Heare the voice and prayer of thy servants,' &c. we have these that follow, Thomas Cawston, M. [for Master] Johnson, Oakland, Shepard; and near the end of the book is inserted an In Nomine of Master Tauerner, the bass part for children.

Five years after this, was published another collection of offices, with musical notes, with the following title, 'Mornyng and Euen-

\* See the twenty-second of king Edward's Injunctions.

‘ yng prayer and Communion set forthe in foure partes, to be song in  
 ‘ churches, both for men and children, with dyuers other godly  
 ‘ prayers and anthems of sundry mens doynge. Imprinted at Lon-  
 ‘ don by John Day, 1565.’

The names of musicians that occur in this latter collection are Thomas Cawston, Heath, Robert Hasleton, Knight, Johnson, Tallis, Oakland, and Shepard.

Each of these works must be considered as a noble acquisition to the science of music; and had but the thought of printing them in score also occurred to those who directed the publication, the world had reaped the benefit of their good intentions even at this day; but being published as they are in separate parts, the consequence was that they could not long be kept together; and the books are now so dispersed, that it is a question whether a complete set of all the parts of either of these two collections is now to be found: and a farther misfortune is, that few persons are sufficiently skilled in music to see the evil of separating the parts of music books, or to attempt the retrieving them when once scattered abroad; on the contrary, many learned men have taken a single part for the whole of a musical work, and have thought themselves happy in the possession of a book of far less value than a mutilated statue. A single part of the Cantiones of Tallis and Bird, with the word *Discantus* at the top of the title-page, to distinguish it from the *Superius*, *Medius*, *Bassus*, and other parts, was in the possession of the late Dr. Ward, Gresham professor of rhetoric; and he, though one of the best grammarians of his time, mistook that for part of the title, and has given it accordingly. In like manner, Ames, a man of singular industry and intelligence in matters that relate to printing, having in his possession the *Morning and Evening Prayer* of 1565, abovementioned, has described it in his *Typographical Antiquities* by the title of the *Common Prayer* with musical notes *Secundus Contratenor*, never imagining that these two latter words were no part of the title, and that he had only one fourth part of a work which appeared to him to be complete.

Nevertheless the public were great gainers by the setting forth of the two collections of church-music abovementioned in print, one advantage whereof was, that the compositions therein contained were, by means of the press, secured against that corruption which inevitably attends the multiplication of copies of books by writing; and  
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although it may be said of ancient manuscripts in general, that they are far more correctly and beautifully written than any since the invention of printing, it is easy to see that the increase of written copies must necessarily have been the propagation of error; and the fact is, that the ancient church-services, which before this time had been usually copied by monks and singing-men for the use of their respective churches, were, till they were corrected, and the text fixed by printed copies, so full of errors as to be scarce fit for use.

## C H A P. VIII.

**T**HUS was the solemn choral service established on a legal foundation, and the people not only acquiesced in it, but thought it a happy temperature between the extremes of superstition and fanaticism; but the disciplinarian controversy, which had its rise in the preceding reign, and had been set on foot at Francfort and Geneva, whether many able divines had fled to avoid persecution, was pushed with great vehemence by some, who insisted on a farther reformation in matters of religion than had as yet taken place; these were the men called Puritans, of whom the leader at that time was one Thomas Cartwright.

This man, a bachelor of divinity, a fellow of Trinity college Cambridge, and Lady Margaret's professor in that university, in his public lectures, read in the year 1570, had objected to the doctrine and discipline of the church. Against the tenets of Cartwright Dr. Whitgift, afterwards archbishop of Canterbury preached; Cartwright challenged the doctor to a public disputation, which the latter refused unless he had the queen's licence for it; he however offered a private conference with him in writing, which the other declining, Whitgift collected from his lectures some of the most exceptionable propositions, and sent them to the queen, upon which Cartwright was deprived of his fellowship, and expelled the university. He then went abroad, and became minister to the English merchants at Antwerp, and afterwards at Middleburg; in his absence the Puritans had drawn up a book entitled An Admonition to the Parliament, containing an enumeration of their grievances, the authors whereof, two Puritan ministers, Mr. Field and Mr. Wilcox,

were committed to Newgate; soon after this Cartwright returned, and drew up a second admonition \*, upon which a controversy ensued, wherein Cartwright maintained that the holy scriptures ' were ' not only a standard of doctrine, but of discipline and government, ' and that the church of Christ in all ages was to be regulated by ' them.'

Whitgift on the other hand asserted, that though the holy scriptures are a perfect rule of faith, they were not designed as a standard of church discipline or government; but that the forms of these are changeable, and may be accommodated to the civil government we live under: That the apostolical government was adapted to the church in its infancy, and under persecution, but was to be enlarged and altered as the church grew to maturity, and had the civil magistrate on its side.

In the course of this dispute objections were made to the liturgy, and to the form and manner of cathedral service, particularly against ' the tossing the psalms from one side to the other,' a sarcastical expression which Cartwright frequently uses, with the intermingling of organs. Whitgift had defended this practice by the example of the primitive Christians, and upon the general principle that the church had a power to decree rites and ceremonies agreeable to the twentieth article of the church of England; and here the dispute rested for some time †; but it was afterwards revived by Walter

\* Fuller seems to be mistaken in his assertion that Cartwright drew up the first admonition; Neal ascribes it to the two persons above-named: both admonitions were rejected by the parliament; but the Puritans met with such favour from some of the members, that upon the dissolution of it, they presumed to erect a presbytery at Wandsworth in Surrey; this was in 1572, and from hence the origin of nonconformist or dissenting meeting-houses in this kingdom is to be computed. Vide Fuller's Church Hist. of Britain, Cent. XVI. book ix. pag. 103.

† It appears that Cartwright prosecuted this dispute many years after his return from abroad; and that in September, 1590, he was convened before the ecclesiastical commissioners; and for refusing to take the oath ex officio, was committed to the Fleet, [Collier Eccl. Hist. vol. II. 626.] but was afterwards pardoned, and retired to an hospital at Warwick, of which he was master, and lived in friendship with the archbishop ever after. [Ib. 640.] Life of Hooker, 14. Nay it is said that he changed his opinion, and sorely lamented the unnecessary troubles he had caused in the church by the schism which he had been the great fomentor of. Biogr. Brit. vol. VI. part II. pag. 4253, note KKK.

Contemporary with Cartwright was Robert Brown, a man descended of a good family in Rutlandshire, and a distant relation of the lord treasurer Burleigh; this man, though bred in Bennet college, Cambridge, entertaining a dislike to the doctrine and discipline of the established church, left England, and joined Cartwright's congregation at Middleburg, and, being a man of bold temper and turbulent disposition, laboured with all his might to widen the breach that Cartwright had made between the Puritans and the church, and

Travers, the lecturer at the Temple, a friend of Cartwright; and a formal examination and refutation of his tenets was undertaken by

to multiply the reasons against conformity; to this end he contended that church government was antichristian, that the rites of the church of England were superstitious, and its liturgy a mixture of popery and paganism: a summary of his doctrines, which are said to be the same in effect with those of the Donatists, is contained in a book printed by him at Middleburg, intitled a Treatise of Reformation, of which many copies were dispersed in England.

Returning hither soon after the publication of his book, Brown, together with one Richard Harrison, a country school-master, associated himself with some Dutchmen of the Anabaptist sect, and began a formal schism, in which he succeeded so well, that many separate congregations were set up in divers parts of the kingdom; at length his behaviour drew on him the censures of the church, which brought him to a partial recantation of his opinions, and procured him a benefice in Northamptonshire; but he soon after relapsed, and in an advanced age died in Northampton goal, to which prison he had been committed for a breach of the peace, not being able to find sureties for his keeping it. Fuller, who was acquainted with him, and had heard him preach, gives the following circumstantial relation of the causes and manner of his commitment and death.

‘As for his death in the prison of Northampton many years after, in the reign of king Charles, anno 1630, it nothing related to those opinions he did, or his followers do maintain, for, as I am credibly informed, being by the constable of the parish, who chanced also to be his god-son, somewhat roughly and rudely required the payment of a rate, he hapned in passion to strike him. The constable not taking it patiently as a castigation from a god-father, but in anger, as an affront to his office, complained to Sir Rowland St. John, a neighbouring justice of the peace, and Brown is brought before him. The knight of himself was prone rather to pity and pardon than punish his passion, but Brown’s behaviour was so stubborn, that he appeared obstinately ambitious of a prison, as desirous after long absence to renew his familiarity with his ancient acquaintance. His mittimus is made, and a cart with a feather-bed provided to carry him, he himself being too infirm (above eighty) to goe, too unwieldie to ride, and no friend so favourable as to purchase for him a more comly conveyance. To Northampton jayle he is sent, where soon after he sickned, died, and was buried in a neighbouring church-yard; and it is no hurt to wish that his bad opinions had been interred with him.’ Church Hist. Cent. XVI. book ix. page 168.

The same author relates that he boasted he had been committed to thirty-two prisons, some of them so dark, that in them he was not able to see his hand at noon day.

The opinions which Brown had propagated were those which distinguished that religious sect, who after him were called Brownists. Not only Fuller and Collier, but Neal also represent him as a man of an idle and dissolute life, in no respect resembling either Cartwright or Travers, who dissented upon principle, and appear both, to have been very learned and pious men. These men were the first of those who opposed the liturgy, and were the occasion of those admirable arguments of Hooker in defence of church-music, which here follow.

There is a passage in one of Howel’s letters which seems to indicate that the tenets of Brown were grown very odious at the time when the former wrote, which for the singularity of it take in his own words.

‘Difference in opinion may work a disaffection in me, but not a detestation; I rather pity than hate Turk or Infidell, for they are of the same metall, and bear the same stamp as I do, though the inscriptions differ: if I hate any it is those schismatics that puzzle the sweet peace of our church, so that I could be content to see an Anabaptist go to hell on a Brownist’s back.’ Familiar Letters of James Howel, 1678, vol. I. sect. 6. Letter xxxii. To Sir Ed. B. Knt.

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the learned and excellent Hooker, who at that time was Master of the Temple.

In the Ecclesiastical Polity, the objections of Cartwright and his adherents against the doctrine and discipline of the established church, are occasionally inserted in the margin of the book, but, which seems a strange omission in the publishers of it, without any reference to the particular book of Cartwright, to which it was an answer, or any intimation that he was the oppugner of Cartwright, other than the letters T. C. the initials of his Christian and surname, which are added to the several passages cited by Hooker.

The objections against singing in general, and also against antiphonal singing, are to this purpose : ‘ From whencesoever the practice [of antiphonal singing] came, it cannot be good, considering that when it is granted that it is lawfull for all the people to praise God by singing the Psalms of David, this ought not to be restrained to those few of the congregation who are retained in the service of the church for the sole purpose of singing ; and where it is lawfull both with heart and voice to sing the whole psalm, there it is not meet that they should sing but the one half with their heart and voice, and the other with their heart only. For where they may both with heart and voice sing, there the heart is not enough ; and therefore, besides the incommoding which cometh this way, in that being tossed after this sort, men cannot understand what is sung ; those other two inconveniencies come of this form of singing, and therefore it is banished in all reformed churches. And elsewhere, The singing of psalms by course, and side after side, although it be very ancient, yet it is not commendable, and is so much the more to be suspected, for that the Devil hath gone about to get it so great authority, partly by deriving it from Ignatius time, and partly in making the world believe that this came from heaven, and that the angels were heard to sing after this sort, which as it is a mere fable, so is it confuted by historiographers, whereof some ascribe the beginning of this to Damafus, some other unto Flavianus and Diodorus.’

These are the principal arguments brought in proof of the unlawfulness and impropriety of choral and antiphonal singing in the worship of God ; in answer to which it may be said, that its lawfulness,

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propriety, and conduciveness to the ends of edification, have been asserted by a great number of men, each as fitly qualified to determine on a subject of this nature as the ablest of their opponents. But the merits of the controversy will best appear from that defence of the practice in question contained in the Ecclesiastical Polity, of our countryman Hooker, who with his usual temper, learning, eloquence, and sagacity, has exhibited first a very fine eulogium on music itself, and afterwards a defence of that particular application of it to divine service, which our national church had recognized, and which it concerned him to vindicate.

And first as to music in general, and its efficacy in the exciting of devout affections, he uses these words :

‘ Touching musical harmony, whether by instrument or by voice, it being but of high and low in sounds, a due proportionable disposition, such notwithstanding is the force thereof, and so pleasing effects it hath in that very part of man which is most divine, that some have been thereby induced to think that the soul itself by nature is, or hath in it harmony. A thing which delighteth all ages, and becometh all states; a thing as seasonable in grief as in joy; as decent, being added unto actions of greatest weight and solemnity, as being used when men most sequester themselves from action : the reason hereof is an admirable facility which music hath to express and represent to the mind more inwardly than any other sensible mean, the very standing, rising, and falling, the very steps and inflexions every way, the turns and varieties of all passions whereunto the mind is subject; yea, so to imitate them, that whether it resemble unto us the same state wherein our minds already are, or a clean contrary, we are not more contentedly by the one confirmed, than changed and led away by the other. In harmony the very image and character even of virtue and vice is perceived, the mind delighted with their resemblances, and brought, by having them often iterated, into a love of the things themselves; for which cause there is nothing more contagious and pestilent than some kinds of harmony, than some nothing more strong and potent unto good. And that there is such a difference of one kind from another we need no proof but our own experience, inasmuch as we are at the hearing of some more inclined unto sorrow and heaviness,

‘ of

• of some more mollified and softened in mind ; one kind apter to  
• stay and fettle us, another to move and stir our affections. There  
• is that draweth to a marvellous grave and sober mediocrity ; there  
• is also that carrieth as it were into extasies, filling the mind with an  
• heavenly joy, and for the time in a manner severing it from the  
• body. So that although we lay altogether aside the consideration  
• of ditty or matter, the very harmony of sounds being framed in due  
• sort, and carried from the ear to the spiritual faculties of our souls,  
• is, by a native puissance and efficacy, greatly available to bring to a  
• perfect temper whatsoever is there troubled ; apt as well to quicken  
• the spirits, as to allay that which is too eager ; soveraign against me-  
• lancholy and despair ; forceable to draw forth tears of devotion, if  
• the mind be such as can yield them ; able both to move and to mo-  
• derate all affections. The prophet David having therefore singular  
• knowledge, not in poetry alone, but in music also, judged them both  
• to be things most necessary for the house of God, left behind him to  
• that purpose a number of divinely indited poems ; and was farther  
• the author of adding unto poetry, melody in public prayer, melo-  
• dy both vocal and instrumental for the raising up of mens hearts,  
• and the sweetning of their affections towards God. In which con-  
• siderations the church of Christ doth likewise at this present day  
• retain it as an ornament to God's service, and an help to our own  
• devotion. They which, under pretence of the law ceremonial ab-  
• rogated, require the abrogation of instrumental music, approving  
• nevertheless the use of vocal melody to remain, must shew some  
• reason wherefore the one should be thought a legal ceremony and  
• not the other. In church music curiosity and ostentation of art,  
• wanton, or light, or unsuitable harmony, such as only pleaseth the  
• ear, and doth not naturally serve to the very kind and degree of  
• those impressions, which the matter that goeth with it leaveth or is  
• apt to leave in mens minds, doth rather blemish and disgrace that  
• we do, then add either beauty or furtherance unto it. On the other  
• side, these faults prevented, the force and efficacy of the thing it-  
• self, when it drowneth not utterly, but fitly suiteth with matter al-  
• together sounding to the praise of God, is in truth most admirable,  
• and doth much edifie, if not the understanding, because it teacheth  
• not, yet surely the affection, because therein it worketh much.

• They

‘ They must have hearts very dry and tough, from whom the melody  
‘ of the psalms doth not some time draw that wherein a mind reli-  
‘ giously affected, delighteth\*.’

And to the objection against antiphonal singing, ‘ that the Devil  
‘ hath gone about to get it authority,’ he thus answers :

‘ Whosoever were the author, whatsoever the time, whencesoever  
‘ the example of beginning this custome in the church of Christ ; sith  
‘ we are wont to suspect things only before tryal, and afterwards ei-  
‘ ther to approve them as good, or if we find them evil, accordingly  
‘ to judge of them ; their counsel must need seem very unreasonable,  
‘ who advise men now to suspect that wherewith the world hath had  
‘ by their own account, twelve hundred years acquaintance and up-  
‘ wards ; enough to take away suspicion and jealousy. Men know  
‘ by this time, if ever they will know, whether it be good or evil  
‘ which hath been so long retained. As for the Devil, which way it  
‘ should greatly benefit him to have this manner of singing psalms ac-  
‘ counted an invention of Ignatius, or an imitation of the angels of  
‘ heaven, we do not well understand. But we very well see in them  
‘ who thus plead, a wonderful celerity of discourse. For perceiving  
‘ at the first, but only some cause of suspicion, and fear least it should  
‘ be evil, they are presently in one and the self same breath resolved  
‘ that what beginning soever it had, there is no possibility it should  
‘ be good. The potent arguments which did thus suddenly break in  
‘ upon and overcome them, are First, that it is not unlawful for the  
‘ people, all jointly to praise God in singing of psalms. Secondly,  
‘ that they are not any where forbidden by the law of God to sing  
‘ every verse of the whole psalm both with heart and voice quite and  
‘ clean throughout. Thirdly, that it cannot be understood what is  
‘ sung after our manner. Of which three, forasmuch as lawfulness to  
‘ sing one way, proveth not another way inconvenient ; the former two  
‘ are true allegations, but they lack strength to accomplish their desire ;  
‘ the third so strong that it might persuade if the truth thereof were  
‘ not doubtful. And shall this enforce us to banish a thing which all  
‘ Christian churches in the world have received ? a thing which so  
‘ many ages have held ; a thing which the most approved councils  
‘ and laws have so oftentimes ratified ; a thing which was never  
‘ found to have any inconvenience in it ; a thing which always here-

\* Eccl. Polity, book V. sect. 38.

' tofore the best men and wisest governours of God's people did think  
 ' they never could commend enough; a thing which as Basil was  
 ' perswaded did both strengthen the meditation of those holy words  
 ' which are uttered in that sort, and serve also to make attentive, and  
 ' to raise up the hearts of men; a thing whereunto God's people of  
 ' old did resort with hope and thirst; that thereby, especially their  
 ' souls might be edified; a thing which filleth the mind with com-  
 ' fort and heavenly delight, stirreth up fragrant desires and affections  
 ' correspondent unto that which the words contain; allayeth all  
 ' kind of base and earthly cogitations, banisheth and driveth away  
 ' those evil secret suggestions which our invisible enemy is always apt  
 ' to minister, watereth the heart to the end that it may fructify,  
 ' maketh the virtuous, in trouble full of magnanimity and courage,  
 ' serveth as a most approved remedy against all doleful and heavy ac-  
 ' cidents which befall men in this present life. To conclude, so fitly  
 ' accordeth with the apostle's own exhortation, "Speak to yourselves  
 " in psalms and hymns and spiritual songs, making melody and singing  
 " to the Lord in your hearts;" that surely there is more cause to fear  
 ' lest the want thereof be a maim, than the use a blemish to the ser-  
 ' vice of God \*.'

As to the merits of this controversy, every one is at liberty to judge; and if any shall doubt of the lawfulness and expediency of choral music after considering the arguments on both sides, there is little hope of their being reconciled to it till an abler advocate than Hooker shall arise in its defence.

The form and manner of divine service being thus far adjusted, an establishment of a chapel seemed to follow as a matter of course, the settlement whereof was attended with but very little difficulty. As those gentlemen of the chapel who had served under Edward VI. continued in their stations notwithstanding the revival of the mass, so when the Romish service was abrogated, and the English liturgy restored, they manifested a disposition to submit to those who seemed to be better judges of religious matters than themselves; and notwithstanding that in the time of queen Mary all persons engaged in the chapel service must, at least in appearance, have been papists, we find not that any of them objected to the reformed service: this at least is certain, that both Tallis and Bird, the former of whom had set the music to many Latin motets, and the latter made sundry masses and other

com-

\* Eccl. Polity, book V. sect. 39.

compositions for queen Mary's chapel, continued in the service of Elizabeth, the one till the time of his death, and the other during the whole of her reign, and the greater part of that of her successor, he dying in 1623.

For the state of queen Elizabeth's chapel we are in a great measure to seek: it is certain that Tallis and Bird were organists of it, and that Richard Bowyer was upon her accession to the crown continued one of the gentlemen of her chapel, who dying, Richard Edwards was appointed master of the children. This person, who has been mentioned in a former part of this work, was a native of Somersetshire, and a scholar of Corpus Christi college in Oxford, under George Etheridge, and at the time of its foundation was made senior student of Christ Church college, being then twenty-four years of age. Wood, in the Athen. Oxon. has given a curious account of the representation of a comedy of his writing, entitled Palemon and Arcite, before queen Elizabeth, in the hall of Christ Church college, and of the queen's behaviour on the occasion. Edwards died on the thirty-first day of October, 1596; and the fifteenth of November in the same year William Hunnis, a gentleman of the chapel, and who had been in that station during the two preceding reigns, was appointed his successor; this person died on the sixth day of June 1597, and was succeeded by Dr. Nathaniel Giles, of whom an account will hereafter be given.

## C H A P. IX.

**I**T will now be thought time to enquire into the rise and progress of psalmody in England; nor will it be said that we were very remiss when it is known how short the interval was, between the publication of the French version and ours by Sternhold and Hopkins, who as having been fellow-labourers in this work of reformation, are so yoked together, that hardly any one mentions them asunder.

Thomas Sternhold is said to have been a native of Hampshire. Where he received the rudiments of literature is not known, but Wood says that he resided some time in the university of Oxford, and that he left it without the honour of a degree. By some interest that he had at court, he was preferred to the office of groom of the robes to Henry VIII. which he discharged so well, that he became a per-

sonal favourite of the king, who by his will left him a legacy of an hundred marks. Upon the decease of the king, Sternhold was continued in the same employment by his successor,; and having leisure to pursue his studies, he acquired some degree of esteem about the court for his vein in poetry and other trivial learning. He was a man of a very religious turn of mind, in his morals irreproachable, and an adherent to the principles of the reformation, and being offended with the amorous and immodest songs, which were then the usual entertainment of persons about the court, he undertook to translate the Psalms of David into English metre, but he died without completing the work. His will was proved the twelfth day of September, anno 1549; he is therein styled Groom of his Majesty's robes, and it thereby appears that he died seised of lands to a considerable value in Hampshire and in the county of Cornwall.

Fifty-one of the Psalms were all that Sternhold lived to versify, and these were first printed by Edward Whitchurch, and published anno 1549, with the following title, 'All such Psalmes of David as Thomas Sternholde, late grome of the kinges majestyes robes did in his lyfetye drawe into Englyshe metre.' The book is dedicated to king Edward VI. by the author, and was therefore probably prepared by him for the press. Wood is mistaken in saying that Sternhold caused musical notes to be set to his Psalms; they were published in 1549 and 1552, without notes; and the first edition of the Psalms with notes is that of 1562, mentioned hereafter\*.

Ames takes notice of another work of the same author, entitled 'Certayne chapters of the Prouerbs of Solomon drawn into metre'; this also was a posthumous publication, it being printed anno 1551, two years after Sternhold's decease†.

\* It is worthy of remark that both in France and England the Psalms were first translated into vulgar metre by laymen, and, which is very singular, by courtiers. Marot was of the bed-chamber to Francis I and Sternhold groom of the robes to Henry VIII and Edward VI; their respective translations were not completed by themselves, and yet they translated nearly an equal number of psalms, that is to say, Marot fifty, and Sternhold fifty-one.

† In the same year was published 'Certain Psalmes chosen out of the Psalmes of David, commonly called vii penytentiall Psalmes, drawn into Englyshe meter by Sir Thomas Wyat, Knyght, whereunto is added a prologe of the auctore before euery Psalm, very pleasant and profettable to the godly reader. Imprinted at London, in Paules churchyarde, at the fygne of the Starre, by Thomas Raynald and John Harryngton, cum preuilegio ad imprimendum solum, MD XLIX. The last day of December.'

And



Contemporary with Sternhold was John Hopkins, originally a school-master, a man rather more esteemed for his poetical talents than his coadjutor : he turned into metre fifty-eight of the Psalms, which are distinguished by the initial letters of his name. Bishop Tanner styles him, ‘ Poeta, ut ea ferebant tempora, eximius ;’ and at the end of the Latin commendatory verses prefixed to Fox’s Acts and Monuments, are some stanzas of his that fully justify this character.

William Whittingham had also a hand in this version of the Psalms ; he was a man of great learning, and one of those English divines that resided abroad during the persecution under queen Mary ; preferring the order and discipline of the Genevan church to that of Francfort, whither he first fled ; he chose the latter city for the place of his abode, and became a favourite of Calvin, from whom he received ordination. He assisted in the translation of the Bible by Coverdale, Goodman and others, and translated into English metre those Psalms, in number only five, which in our version bear the initials of his name ; among these is the hundred and nineteenth, which is full as long as twenty of the others. He also versified the Decalogue, and the prayer immediately after it, and very probably the Lord’s Prayer, the Creed, and the hymn *Veni Creator*, all which follow the singing psalms in our version. He was afterwards, by the favour of Robert earl of Leicester, promoted to the deanery of Durham ; and might, if he had made the best of his interest, have succeeded Sir William Cecil, afterwards Lord Burleigh, in the employment of secretary of state. Wood, who has raked together many particulars concerning him, relates that he caused the image of St. Cuthbert, in the cathedral church of Durham, to be broke to pieces, and that he defaced many ancient monuments in that church\*.

The letter N. is also prefixed to twenty-seven of the Psalms in our English version ; this is intended to denote Thomas Norton, of Sharpenhoe in Bedfordshire, a barrister, and, in Wood’s phrase, a forward and busy Calvinist in the beginning of queen Elizabeth’s reign.

And in 1550, ‘ Certayne Psalmes chofen out of the Psalter of Dauid, and drawen furth into Englysh meter by William Hunnis, seruant to the ryght honorable Syr Willyam Harberde, knight. Newly collected and imprinted. Imprynted at London in Aldersgate strete, by the wydowe of John Herforde for Jhon Harrington, the yeaere of our Lord M D and L. Cum priuilegio ad imprimendum solum.’

\*. Athen. Oxon. col. 195.

a man then accounted eminent for his poetry and making of tragedies. Of his merit in which kind of writing he has left us no proofs excepting the three first acts of a tragedy, at first printed with the title of *Ferrex* and *Porrex*, but better known by that of *Gorbuduc*, which it now bears, the latter two acts whereof were written by Thomas Sackville, lord Buckhurst earl of Dorset, lord high treasurer in the reign of James I. and the founder of the present Dorset family. This performance is highly commended by Sir Philip Sidney in his *Defence of Poesy*, and is too well known to need a more particular character.

Robert Wisdome translated into metre the twenty-fifth psalm, and wrote also that prayer in metre at the end of our version, the first stanza whereof is,

- ‘ Preserve us Lord by thy dear word,
- ‘ From Pope and Turk defend us Lord,
- ‘ Which both would thrust out of his throne
- ‘ Our Lord Jesus Christ thy deare son.’

For which he has been ridiculed by the facetious bishop Corbet and others, though Wood gives him the character of a good Latin and English poet for his time. He adds, that he had been in exile in queen Mary’s reign; that he was rector of Settrington in Yorkshire, and also archdeacon of Ely, and had been nominated to a bishoprick in Ireland, temp. Edward VI. and that he died 1568.

The 70, 104, 112, 113, 122, 125, and 134 Psalms are distinguished by the initials W. K. and the 136 by T. C. of neither of these authors can any account be found.

The first publication of a complete version of the Psalms was by John Day, in 1562, it bears this title: ‘ The whole booke of Psalmes, collected into English metre by T. Sternhold, J. Hopkins, and others, conferred with the Ebrue; with apt notes to sing them withall \*.’

\* Another version of the Psalms, and that a complete one, but very little known, is extant, the work of archbishop Parker during his exile. In the diary of that prelate printed from his own manuscript, in Strype’s life of archbishop Parker is the following memorandum: ‘ And still this 6 Aug. [his birth day] An. Dom. 1557, I persist in the same constancy upholden by the grace and goodness of my Lord and Saviour Jesus Christ, by whose inspiration I have finished the book of Psalms turned into vulgar verse.’

Strype says, ‘ What became of the Psalms I know not;’ nevertheless it seems that they were printed, and that with the following title: ‘ The whole Psalter translated into English Metre, which containeth an hundred and fifty Psalmes. “Quoniam omnis terre Deus: Psallite sapienter—Psal. 47. Imprinted at London by John Daye dwelling ouer Aldersgate

Notwithstanding some of these persons are celebrated for their learning, it is to be presumed that they followed the method of

'Aldersgate beneath S. Martyn's.' without a date. In a copy of this book, very richly bound, which was bought at the sale of the late Mr. West's library, is a memorandum on a spare leaf in the hand-writing of Dr. White Kennet, bishop of Peterborough, purporting that the archbishop printed his book of Psalms, and that though he forbore to publish it with his name, he suffered his wife to present the book fairly bound to several of the nobility; Dr. Kennet therefore conjectures that the very book in which this memorandum is made, is one of the copies so presented; and gives for a reason that he himself presented a like copy to the wife of archbishop Wake, wherein Margaret Parker in her own name and hand dedicates the book to a noble lady. Signed Wh. Peterb.

After the preface, which is in metre, and directs the singing of the psalms distinctly and audibly, is a declaration of the virtue of psalms in metre, and the self-same directions from St. Athanasius for the choice of psalms for particular occasions, as are prefixed to the version of Sternhold and Hopkins, and the rest, and at the conclusion of each psalm is a collect. They are printed without music, save that at the end are eight tunes in four parts, Meane, Contratenor, Tenor, and Bass, which, agreeable to the practice of the Romish church, are composed in the eight ecclesiastical tones, the tenor being the plain-song. It is said by Strype that Parker in the course of his education had been instructed in the practice of singing by two several persons, the one named Love, a priest, the other one Manthorp, clerk of St. Stephen's in Norwich, of the harshness of both which masters he felt so much, that he could never forget it. His affection to music in his mature age may be inferred from the provision made by him in the foundation of a school in the college of Stoke in the county of Suffolk, of which he was dean; in which the scholars, besides grammar, and other studies of humanity, were taught to sing and play on the organ and other instruments: and also from the statutes of the same college, framed by himself, the last whereof is in these words: 'Item, to be found in the college henceforth a number of queristers, to the number of eight or ten or more, as may be born conveniently of the stock, to have sufficient meat, drink, broth, and learning. Of which said queristers, after their breasts be changed, we will the most apt of wit and capacity be helped with exhibition of forty shillings, four marks, or three pounds a-piece to be students in some college in Cambridge. The exhibition to be enjoyed but six years.'

And that he had some skill in music appears by the following characteristic of the ecclesiastical tones, prefixed to the eight tunes abovementioned.

### The nature of the eyght tunes.

1. The first is mecke: deuout to see,
2. The second sad: in maiestty.
3. The third doth rage: and roughly brayth,
4. The fourth doth sawne: and flatterty playth,
5. The fifth deligth: and laugheth the more,
6. The sixt bewayleth: it weepeth full sore,
7. The seuenth tredeth stoute: in froward race
8. The eyghte goeth milde: in modest pace.

The Tenor of these partes be for the people when they will syng alone, the other partes put for the greater quiers, or to suche as will syng or play them privately.

It is conjectured that the Psalms thus translated, with tunes adapted to them, were intended by the author to be sung in cathedrals, for at the time when they were turned into

verse

Marot, and rendered the Hebrew into English through the medium of a prose translation : the original motive to this undertaking was

verse, the church were put to great shifts, the compositions to English words being at that time too few to furnish out a musical service ; and this is the more probable from the directions given by the archbishop for singing many of them by the rectors and the quier alternately. Who we are to understand by the rectors it is hard to say, there being no such officer at this time in any cathedral in this kingdom. If the word were of the singular number it might be interpreted chanter. These directions seem to indicate that till some time after queen Elizabeth's accession, the form and method of choral service was not settled, nor that distinction made between the singers on the dean's side and that of the chanter, which at this day is observed in all cathedrals.

Archbishop Parker's version of the Psalms may be deemed a great typographical curiosity, inasmuch as it seems to have never been published, otherwise than by being presented to his friends, it is therefore notto be wondered that it never fell in the way either of Strype, who wrote his life, or of Mr. Ames, that diligent collector of typographical antiquities. As to the book itself, the merits of it may be judged of by the following version of Psalm xxiii. extracted from it.

The Lord so good : who geueth me food  
my shepheard is and guide :  
How can I want : or suffer scant  
whan he defendeth my side.

To feede my neede : he will me lead,  
in pastures greene and fat :  
He forth brought me in libertie,  
to waters delicate.

My soule and hart : he did conuert,  
to me he sheweth the path :  
Of right wisenes : in holines,  
his name such uertue hath.

Yea though I go : through Death hys wo  
his vaale and shadow wyde :  
I feare no dart : wyth me thou art,  
with staff and rod to guide.

Thou shalt prouyde : a table wyde,  
for me agaynst theyr spite :  
With oyle my head : thou hast bespred,  
my cup is fully dight.

Thy goodnes pet : and mercie great,  
will kepe me all my dayes :  
In house to dwell : in rest full well,  
wyth God I hope allwayes.

not solely the introduction of psalm-singing into the English protestant churches; it had also for its object the exclusion of that ribaldry which was the entertainment of the common people, and the furnishing them with such songs as might not only tend to reform their manners, but inspire them with sentiments of devotion and godliness; and indeed nothing less than this can be inferred from that declaration of the design of setting them forth, contained in the title-page of our common version, and which has been continued in all the printed copies from the time of its first publication to this day: ‘Set forth and allowed to be sung in churches of the people together, before and after evening prayer, as also before and after sermon; and moreover in private houses, for their godly solace and comfort, laying apart all ungodly songs and ballads, which tend only to the nourishment of vice and corrupting of youth.’

There is good reason to believe that the design of the reformers of our church was in a great measure answered by the publication of the Psalms in this manner; to facilitate the use of them they were printed ‘with apt notes to sing them withall\*’; and from thence-

\* To the earlier impressions of the Psalms in metre was prefixed a treatise, said to be made by St. Athanasius, concerning the use and virtues of the Psalms, wherein, among many other, are the following directions for the choice of psalms for particular occasions and exigencies.

‘If thou wouldst at any time describe a blessed man, who is he, and what thing maketh him so to be: thou hast the 1, 32, 41, 112, 128 psalmes.

‘If that thou seest that euill men lay snares for thee, and therefore desirest God’s cares to heare thy praiers, sing the 5 psalme.

‘If so again thou wilt sing in giuing thanks to God for the prosperous gathering of thy frutes, use the 8 psalme.

‘If thou desirest to know who is a citizen of heauen, sing the 15 psalme.

‘If thine enemies cluster against thee, and go about with their bloody hand to destroy thee, go not thou about by man’s helpe to reuenge it, for al mens judgments are not trustie, but require God to be judge, for he alone is judge, and say the 26, 35, 43 psalmes.

‘If they presse more fiercelie on thee, though they be in numbers like an armed hoast, fear them not which thus reject thee, as though thou wert not annointed and elect by God, but sing the 27 psalme.

‘If they be yet so impudent that they lay wait against thee, so that it is not lawfull for thee to have any vocation by them, regard them not, but sing to God the 48 psalme.

‘If thou beholdest such as be baptized, and so deliuered from the corruption of their birth. praise thou the bountifull grace of God, and sing the 32 psalme.

‘If thou delightest to sing amongst many, call together righteous men of godlie life, and sing the 33 psalme.

‘If thou seest how wicked men do much wickednesse, and that yet simple folke praise such, when thou wilt admonish any man not to follow them, to bee like unto them, because they shall be shortly rooted out and deströid: speake unto thyselfe and to others the 37 psalme.

forth the practice of psalm-singing became the common exercise of such devout persons as attended to the exhortation of the apostle ;  
 ‘ if any was afflicted, he prayed ; if merry, he sang psalms.’

To enquire into the merits of this our translation might seem an invidious task, were it not that the subject has employed the pens of some very good judges of English poesy, whose sentiments are col-

‘ If thou wouldst call upon the blind world for their wrong confidence of their brute sacrifices, and shew them what sacrifice God most hath required of them, sing the 50 psalme.

‘ If thou hast suffered false accusation before the king, and seest the diuel to triumph thereat, go aside and say the 52 psalme.

‘ If they which persecute thee with accusations would betray thee, as the Phariseis did Jesus, and as the aliens did Daud, discomfort not thyselfe therewith, but sing in good hope to God, the 54, 69, 57 psalmes.

‘ If thou wilt rebuke Painims and heretiks, for that they haue not the knowledge of God in them, thou maist haue an understanding to sing to God the 86, 115 psalms.

‘ If thou art elect out of low degree, especially before others to some uocation to serue thy brethren, aduance not thyselfe too high against them in thine own power, but giue God his glorie who did choose thee, and sing thou the 145 psalme.’

The effects of these directions may be judged of by the propensity of the people, manifested in sundry instances to the exercise of psalm-singing.

The Protestants who fled from the persecution of the duke de Alva in Flanders, were mostly woollen manufacturers. Upon their arrival in England they settled in Gloucestershire, Somersetshire, Wiltshire, and a few other counties, where they distinguished themselves by their love of psalmody. ‘ Would I were a weaver,’ says Sir John Falstaff, [in Henry IV. part I. the first edition] ‘ I could sing psalms or any thing.’

As the singing of psalms supposes some degree of skill in music, it was natural for those who were able to do it to recreate themselves with vocal music of another kind ; and accordingly so early as the reign of James I. the people of these counties were, as they are at this day, expert in the singing of catches and songs in parts. Ben Jonson, in the *Silent Woman*, makes Cutberd tell Morose that the parson ‘ caught his cold by sitting up late, and singing catches with Clothworkers ;’ and the old Gloucestershire three part song, ‘ The stones that built George Ridler’s oven,’ is well known in that and the adjacent counties.

And to speak of the common people in general, it may be remembered that the reading of the book of Martyrs, and the singing of psalms were the exercises of such persons of either sex, as being advanced in years, were desirous to be thought good christians ; and this not merely in country towns, and villages and hamlets, where a general simplicity of manners, and perhaps the exhortations of the minister might be supposed to conduce to it, but in cities and great towns, and even in London itself ; and the time is not yet out of the memory of a few persons now living, when a passenger on a Sunday evening from St. Paul’s to Aldgate, would have heard the families in most of the houses in his way occupied in the singing of Psalms.

‘ In the year 1646, king Charles I. being in the hands of the Scots, a Scotch minister preached boldly before the king at Newcastle, and after his sermon called for the fifty-second psalm, which begins, “ Why dost thou tyrant boast thyself, thy wicked works to praise.” His majesty thereupon stood up, and called for the fifty-sixth psalm, which begins, “ Have mercy Lord on me I pray, for men would me devour.” The people waved the minister’s psalm, and sung that which the king called for.’ Whitelocke’s *Memorials*, 234.

lected in a subsequent page : it may here suffice to say, that so far as it tends to fix the meaning of sundry words, now for no very good reasons become obsolete, or exhibits the state of English poetry at the period when it was composed it is one of those valuable monuments of literary antiquity which none but the superficially learned would be content to want. But it seems these considerations were not of force sufficient to restrain those in authority from complying with that humour in mankind which disposes them to change, though from better to the worse ; and accordingly such alterations have at different times been made in the common metrical translation of the singing Psalms, as have frustrated the hopes of those who wished for one more elegant and less liable to exception.

Thus much may suffice for a general account of the introduction of psalmody into this kingdom, and the effects it wrought on the national manners ; the order and course of this history naturally lead to an enquiry concerning the melodies to which the Psalms are, and usually have been sung, no less particular than that already made with respect to the French psalm-tunes.

Sternhold's Psalms were first printed in the year 1549, and the whole version, as completed by Hopkins and others, in 1562, with this title : ' The whole booke of Psalmes collected into English metre by T. Sternhold, J. Hopkins, and others, conferred with the Ebrue, with apt notes to sing them withall.' By these apt notes we are to understand the tunes, to the number of about forty, which are to be found in that and many subsequent impressions, of one part only, and in general suited to the pitch and compass of a tenor voice, but most excellent indeed for the sweetness and gravity of their melody ; and because the number of tunes thus published was less than that of the Psalms, directions were given in cases where the metre and general import of the words allowed of it, to sing sundry of them to one tune.

The same method was observed in the several editions of the Psalms published during the reign of queen Elizabeth, particularly in those of the years 1564 and 1577, which it is to be remarked are not coeval with any of the editions of the Common Prayer, to which they are usually annexed, for which no better reason can here be assigned than that the singing psalms were never considered as part of the liturgy ; and the exclusive privilege of printing the Common Prayer was then, as it is now, enjoyed by different persons. Nor do we meet with



any impressi<sup>o</sup>n of the Psalms suited, either in the type or size of the volume, to either of the impressi<sup>o</sup>ns of the liturgy of Edward the Sixth, published in 1549 and 1552. In short, it seems that the practice of publishing the singing psalms by way of appendix to the Book of Common Prayer, had its rise at the beginning of the reign of queen Elizabeth; for in 1562 that method was observed, and again in 1564 and 1577, but with such circumstances of diversity as require particular notice.

And first it is to be remarked that in 1576, though by a mistake of Juggle the printer, the year in the title-page is 1676, the liturgy was for the first time printed in a very small octavo size; to this are annexed Psalms of David in metre by Sternhold, Hopkins, and others, 'with apte notes to sing them withall,' imprinted by the famous John Daye, cum privilegio, 1577.

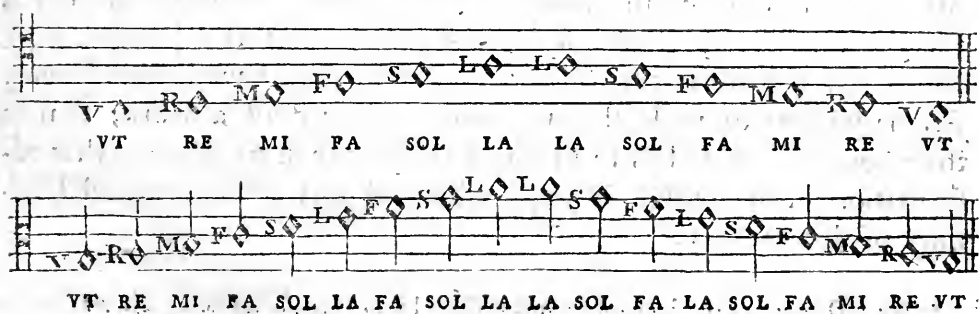
The publication of the Psalms in this manner supposed that the people, at least the better sort of them, could read; and by parity of reason it might be said that the addition of musical notes to the words implied an opinion in the publishers that they also could sing; but that they in fact did not think so at the time now spoken of, is most evident from the pains they were at in collecting together the general rudiments of song, which in the editions of 1564 and 1577, and in no other, together with the scale of music, are prefixed by way of introduction to the singing Psalms. Who it was in particular that drew up these rudiments, is as little known as the authors of the tunes themselves; they bear the title of 'A short Introduction into the Science of Musicke, made for such as are desirous to have the knowledge thereof for the singing of the Psalmes.'

As to the Introduction into the Science of Musicke, or, as it is called in the running title, 'The introduction to learne to sing,' it is not to be found in any of the impressi<sup>o</sup>ns of the Common Prayer subsequent to that in 1577, which is the more to be wondered at, seeing the author, whoever he was, was so well persuaded of its efficacy as to assert, that 'by means thereof every man might in a few dayes, yea in a few houres, easily without all payne, and that also without all ayde or helpe of any other teacher, attain to a sufficient knowledge to singe any psalme containyed in the booke, or any other such playne and easy songes.' In which opinion the event shewed

shewed him to be grossly mistaken, as indeed, without the gift of prophecy, might have been foretold by any one who should have reflected on the labour and pains that are required to make any one a singer by notes to whom the elements of music are unknown; for in the year 1607 there came out an edition of the Psalms with the same tunes in musical notes as were contained in the former, with not only more particular directions for the sol-faing, but with the syllables actually interposed between the notes: this was in effect giving up all hope of instructing the people in the practice of singing, inasmuch as whatever they were enabled to do by means of this assistance, they did by rote.

Who was the publisher of this edition of 1607 does not appear; the title mentions only in general that it was imprinted for the company of stationers: the reasons for annexing the syllables to the notes are given at large in an anonymous preface to the reader, which is as follows:

‘Thou shalt understand (gentle reader) that I haue (for the helpe of those that are desirous to learne to sing) caused a new print of note to be made, with letters to be joyued to euery note, whereby thou maiest know how to call euery note by his right name, so that with a uery little diligence (as thou art taught in the introduction printed heretofore in the Psalmes) thou maiest the more easilie by the viewing of these letters, come to the knowledge of perfect solfaing: whereby thou maiest sing the Psalmes the more speedilie and easilie: the letters be these V for Vt, R for Re, M for Mi, F for Fa, S for Sol, L for La. Thus where you see any letter joyued by the note, you may easilie call him by his right name, as by these two examples you may the better perceiue,



‘Thus

' Thus I commit thee unto him that lieth for ever, who grant  
' that we sing with our hearts unto the glorie of his holy name. Amen.'

And to exemplify the rule above given, every note of the several tunes contained in this edition has the adjunct of a letter to ascertain the sol-faing, as mentioned in the above preface.

After the publication of this edition in 1607, it seems that the company of stationers, or whoever else had the care of supplying the public with copies of the singing-psalms, thought it best to leave the rude and unlearned to themselves, for in none of the subsequent impressions do we meet with either the introduction to music, or the anonymous preface, or, in a word, any directions for attaining to sing by notes.

## C H A P. X.

**G**REAT has been the diversity of opinions concerning the merit of this our old English translation. Wood, in the account given by him of Sternhold, says that so much of it as he wrote is truly admirable; and there are others, who reflecting on the general end of such a work, and the absolute necessity of adapting it to the capacities of the common people, have not hesitated to say that, bad as it may be in some respects, it would at this time be extremely difficult to make a translation that upon the whole should be better. Others have gone so far as to assert the poetical excellence of this version, and, taking advantage of some of those very sublime passages in the original, which are tolerably rendered, but which perhaps no translation could possibly spoil, have defied its enemies to equal it\*. On the other hand, the general poverty of the style, the meanness of the images, and, above all, the awkwardness of the versification, have induced many serious persons to wish that we were fairly rid of a work, that in their opinion, tends less to promote religion than to disgrace that reformation of it, which is justly esteemed one of the greatest blessings of this country.

\* See a Defence of the book of Psalms collected into English metre by Thomas Sternhold, John Hopkins, and others, &c. by bishop Beveridge. Lond. 1710.

Another, but a very different class of men from those above enumerated, the wits, as they style themselves, have been very liberal in their censure of the English version of the Psalms. Scarce ever are the names of Sternhold and Hopkins mentioned by any of them but for the purpose of ridicule. Fuller alone, of all witty men the best natured, and who never exercises his facetious talent to the injury of any one, has given an impartial character of them and their works, and recommended a revision of the whole translation against all attempts to introduce a better in its stead \*. His advice was followed, though not till many years after his decease, for in an impression of the Psalms of Sternhold and Hopkins, printed in 1696, we find the version accommodated to the language of the times, by the substitution of well-known words and familiar modes of expression in the room of such as were become obsolete, or not intelligible to the generality of the common people. But as the poet, whoever he was, was at all events to mend the version, its conformity with the original, if peradventure he could read it, could be with him but a secondary consideration. Neither does it seem that he was enough acquainted with the English language to know that in the alteration of an old word for a new, the exchange is not always of the worse for the better. Hearne has given some shrewd instances of this kind in the Glossary to his Robert of Gloucester †, and very many more might be produced; however the first essay towards an emendation met with so little opposition from the people, that almost every succeeding impression of the Psalms was varied to the phrase of the day; and it is not impossible but that in time, and by imperceptible degrees, the whole version may be so innovated, as scarcely to retain a single stanza of the original, and yet be termed the work of its primitive authors.

A history of the several innovations in the metrical version of David's Psalms is not necessary in this place. It may suffice to remark, that in the first impression of the whole there is a variation from the text of Sternhold in the first stanza of the first psalm, which in the two editions of 1549 and 1552 reads thus:

\* Church Hist. of Britain, cent. XVI. book vii. pag. 496.

† Vocib. *behet*, *rede*.

The man is blest that hath not gone  
 By wicked rede astray,  
 He sat in chayre of pestilence,  
 Nor walkte in synners waye.

And that the edition of 1562 stood unaltered till 1683, as appears by Guy's copy printed at Oxford in folio that year. In 1696 many different readings are found, the occasion whereof is said to be this; about that time Mr. Nahum Tate and Dr. Nicholas Brady published a new version of part of the book of Psalms as a specimen of that version of the whole which was afterwards printed in 1696. In this essay of theirs they, in the opinion of many persons, had so much the advantage of Sternhold and Hopkins, that the company of stationers, who are possessed of the sole privilege of printing the Psalms, took the alarm, and found themselves under a necessity of meliorating the version of the latter, and for this purpose some person endued with the faculty of rhiming was employed by them in that very year 1696, to correct the versification as he should think proper; and since that time it has been still farther varied, as appears by the edition of 1726, but with little regard to the Hebrew text, at the pleasure of the persons from time to time intrusted with the care of the publication.

The effects of these several essays towards a reformation of the singing psalms are visible in the version now in common use, which being an heterogeneous commixture of old and new words and phrases, is but little approved of by those who consider integrity of style as part of the merit of every literary composition, and the result is, that the primitive version is now become a subject of mere curiosity. The translation of the Psalms into metre was the work of men as well qualified for the undertaking as any that the times they lived in could furnish; most of those which Norton versified, particularly psalms 109, 116, 139, 141, 145; and 104, 119, and 137 by Whittingham, with a very small allowance for the times, must be deemed good, if not excellent poetry; and if we compare the whole work with the productions of those days, it will seem that Fuller has not greatly erred in saying, that match these verses for their ages, they shall go abreast with the best poems of those times.

With respect to the version as it stands accommodated to the language of the present times, it may be said, that whatever is become

of

of the sense, the verification is in some instances mended; that the unmeaning monosyllable eke, a wretched contrivance to preserve an equality in the measure of different verses, is totally expunged; that many truly obsolete words, such as *best* for *command*, *mell* for *meddle*, *pight* for *pitched*, *Saw* for *Precept*, and many others that have gradually receded from their places in our language, are reprobated; that many passages wherein the Divine Being and his actions are represented by images that derogate from his majesty, as where he is said to *bruise* the wicked with a *mace*, the weapon of a giant, are rendered less exceptionable than before; and where he is expostulated with in ludicrous terms, as in the following passage:

Why dost withdraw thy hand aback,  
and hide it in thy lappe,  
O pluck it out and be not slack.  
to giue thy foes a rappe \*.

and this, which for its meanness is not to be defended:

For why their harts were nothing bent  
to him [God] nor to his trade †.

And where an expression of ridicule is too strongly pointed to justify the use of it in an address to God, as is this:

Confound them that apply,  
and seeke to worke me shame,  
And at my harme do laugh, and cry-  
so, so, there goeth the game ‡.

And where the rhymes are ill sorted like these:

For how he did comait their fruits  
unto the caterpillar,  
And all the labour of their hands  
he gaue to the grasshopper §.

And these others:

remembered }	lord }	remember }
offended    }	world ¶ }	euer *

In these several instances the present reading is to be preferred, but, after all what a late author has said of certain of his own works,

\* Psalm lxxiv. verse 12.

† Psalm lxxviii. verse 37.

‡ Psalm lxx. verse 3.

§ Psalm lxxviii. verse 46.

¶ Psalm xiii. verse 1.

¶ Psalm lxxxiii. ver. ult.

\* Psalm cxix. verse 49.

may with equal truth and propriety be applied to the language of the modern singing-psalms. 'It not only is such as in the present times is not uttered, but was never uttered in times past; and if I judge aright, will never be uttered in times future: it having too much of the language of old times to be fit for the present; too much of the present to have been fit for the old, and too much of both to be fit for any time to come.'

There is extant a metrical translation of the Psalms by James I. which was printed, together with the Common Prayer and Psalter, in 1636, upon the resolution taken by Charles I. to establish the liturgy in Scotland; some doubt has arisen whether this version was ever completed; but, unless credit be denied to the assertion of a king, the whole must be allowed to be the work of the reputed author, for in the printed copy, opposite the title-page is the following declaration concerning it:

'Charles R.

'Having caused this translation of the Psalmes (whereof our late dear father was author) to be perused, and it being found exactly and truly done, We do hereby authorize the same to be imprinted according to the patent granted thereupon, and do allow them to be sung in all the churches of our dominions, recommending them to all our good subjects for that effect.'

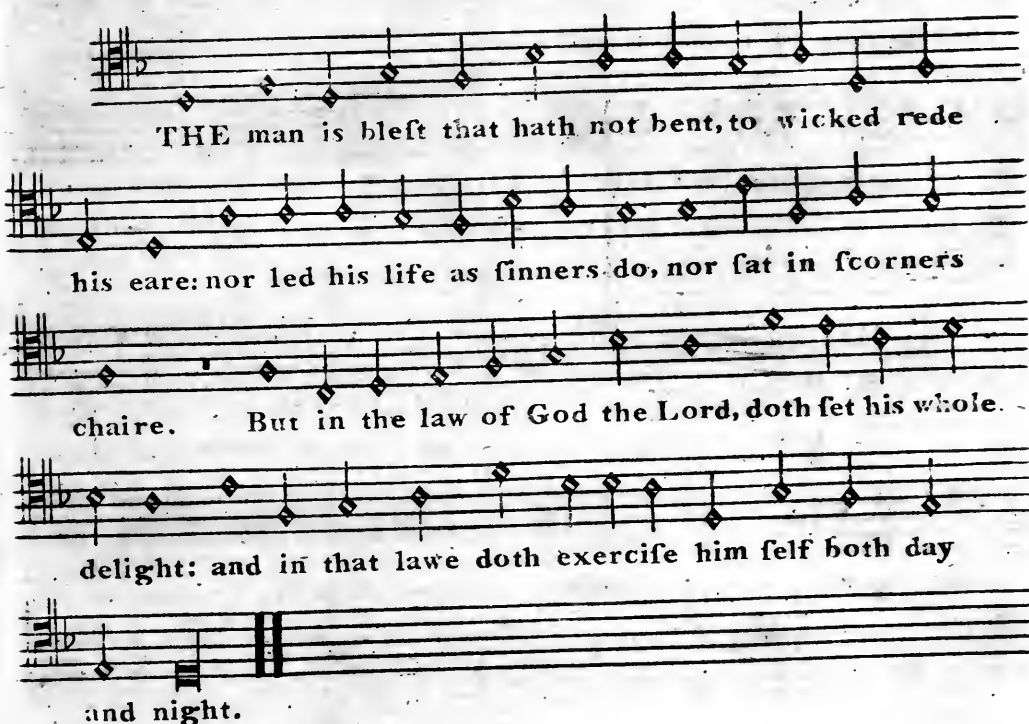
The Psalms have been either totally or partially versified by sundry persons, as namely, Sir Philip Sidney, Christopher Hatton, H. Dodd, Dr. Henry King, bishop of Chichester, Miles Smith, Dr. Samuel Woodford, John Milton, William Barton, Dr. Simon Ford, Sir Richard Blackmore, Dr. John Patrick, Mr. Addison, Mr. Archdeacon Daniel, Dr. Joseph Trapp, Dr. Walter Harte, Dr. Broome, and many others, learned and ingenious men, whose translations are either published separately, or lie dispersed in collections of a miscellaneous nature. There are also extant two paraphrases of the Psalms, the one by Mr. George Sandys, the other by Sir John Denham.

The foregoing account respects solely the poetry of the English Psalms, and from thence we are naturally led to an enquiry concerning the melodies to which they now are, and usually have been sung. Mention has already been made of certain of these, and that they were first published in the version of the Psalms by Sternhold and Hop-



Hopkins, in the year 1562, by the name of apt notes to sing them withal, but as many of them have been altered and sophisticated, a few of them are here given as they stand in that edition, with the numbers of the psalms to which they are appropriated.

PSALM I.



THE man is blest that hath not bent, to wicked rede  
his eare: nor led his life as finners do, nor sat in scorners  
chaire. But in the law of God the Lord, doth set his whole  
delight: and in that lawe doth exercise him self both day  
and night.

PSALM XIV.

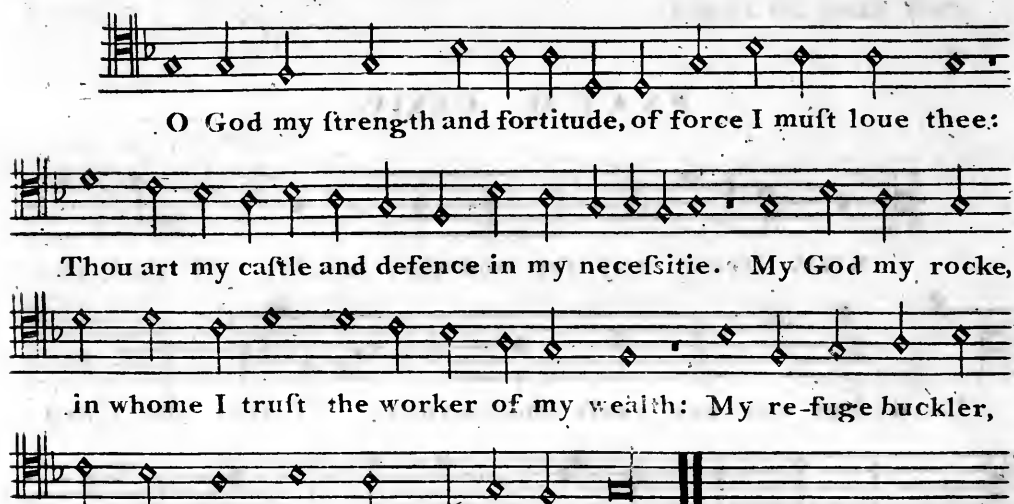


THERE is no God as foolish men affirme in their mad  
moode: Their drifts are all corrupt and vayne not one of



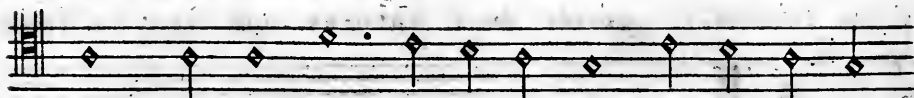
them doth good. The Lord be-held from heaven high, the  
whole race of mankind: and saw not one that fought indeed,  
the living God to finde.

## PSALM XVIII.

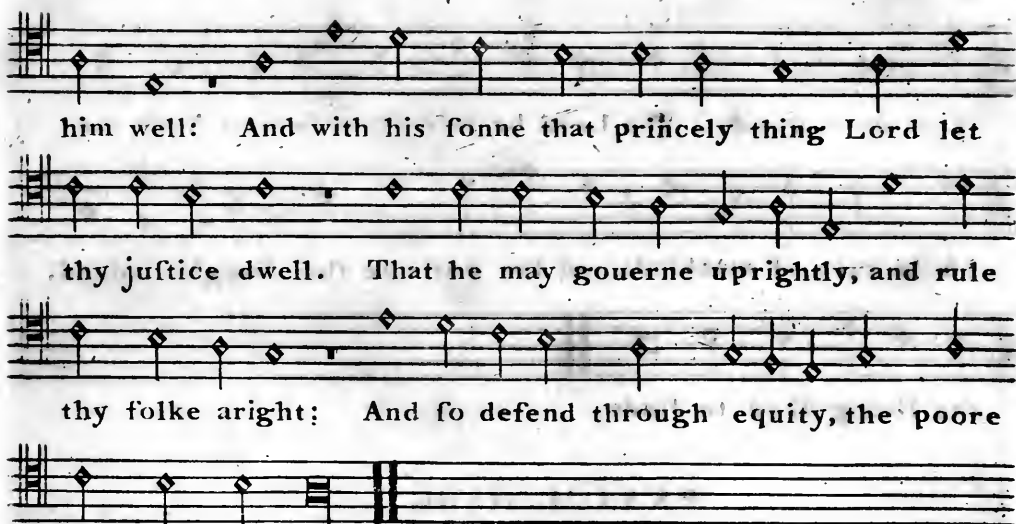


O God my strength and fortitude, of force I must loue thee:  
Thou art my castle and defence in my necessitie. My God my rocke,  
in whome I trust the worker of my wealth: My re-fuge buckler,  
and my shield, the horne of all my health.

## PSALM LXXII.



LORD giue thy judgments to the king, therein instruct



him well: And with his sonne that princely thing Lord let  
thy justice dwell. That he may gouerne uprightly, and rule  
thy folke aright: And so defend through equity, the poore  
that haue no might.

## P S A L M CXXIV.



NOW Israel may say and that truely, If that the  
Lord had not our cause maintayned, If that the Lord  
had not our right susteind, when all the world against  
us furiously, made their uprores, and sayd we should  
all dye,

Besides the tunes to the psalms, there are others appropriated to the hymns and evangelical songs, such as *Veni Creator*, *The humble Suit of a Sinner*, *Benedictus*, *Te Deum*, *The Song of the three Children*, *Magnificat*, *Nunc dimittis*, *Quicumque vult*, or the *Athanasian Creed*, the *Lamentation of a Sinner*, the *Lord's Prayer*, the *Decalogue*, the *Complaint of a Sinner*, and *Robert Wisdome's Prayer*, 'Preserve us Lord by thy dear word;' all which are versified and have a place in our collection of singing psalms.

The want of bars, which are a late invention \*, might make it somewhat difficult to sing these tunes in time, and the rather as no sign of the mood ever occurs at the head of the first stave; but in general the metre is a sufficient guide.

With respect to the authors of those original melodies, published in the more early impressions of the version of Sternhold and Hopkins, we are somewhat to seek; it is probable that in so important a service as this seemed to be, the aid of the ablest professors of music was called in, and who were the most eminent of that time is easily known; but before we proceed to an enumeration of these, it is necessary to mention that some of the original melodies were indisputably the work of foreigners: the tunes to the hundredth, and to the eighty-first psalms are precisely the same with those that answer to the hundredth, and eighty-first in the psalms of Goudimel and of Claude Jeune; and many of the rest are supposed to have come to us from the Low Countries. It is said that Dr. Pepusch was wont to assert that the hundredth psalm-tune was composed by Douland; but in this he was misunderstood, for he could hardly be ignorant of the fact just abovementioned; nor that in some collections, particularly in that of Ravenscroft, printed in 1633, this is called the French hundredth psalm-tune; and therefore he might mean to say, not that the melody, but that the harmony was of Douland's composition, which is true. But if the insertion of this tune in the French collections be not of itself evidence, a comparison of the time when it first appeared in print in England, with that of Douland's birth, will go near to

\* The use of bars is not to be traced higher than the time when the English translation of Adrian le Roy's book on the *Tablature* was published, viz, the year 1574; and it was some time after that, before the use of bars became general. To come nearer to the point, Barnard's *Cathedral Music*, printed in 1641, is without bars; but bars are to be found throughout in the *Ayres and Dialogues* of Henry Lawes published in 1653, from whence it may be conjectured that we owe to Lawes this improvement.

put an end to the question; and shew that he could hardly be the author of it. In the preface to a work intitl'd 'A Pilgrimes Solace,' published by Douland himself in 1612, he tells his reader that he is entered into the fiftieth year of his age, and consequently that he was born in 1563: now the tune in question appears in that collection of the singing-psalms abovementioned to have been published in 1577, when he could not be much more than fourteen years old; and if, as there is reason to suppose, the tune is more ancient than 1577, the difference, whatever it be, will leave him still younger.

Of the musicians that flourished in this country about 1562, the year in which the English version of the Psalms with the musical notes first made its appearance, the principal were Dr. Christopher Tye, Marbeck, Tallis, Bird, Shephard, Parsons, and William Mundy, all men of eminent skill and abilities, and, at least for the time, adherents to the doctrines of the reformation.

There is no absolute certainty to be expected in this matter, but the reason above given is a ground for conjecture that these persons, or some of them, were the original composers of such of the melodies to the English version of the Psalms as were not taken from foreign collections; it now remains to speak of those persons who at different times composed the harmony to those melodies, and thereby fitted them for the performance of such as sung with the understanding.

The first, for ought that appears to the contrary, who attempted a work of this kind, seems to have been WILLIAM DAMON, of the queen's chapel, a man of eminence in his profession, and who as such has a place in the Bibliotheca of bishop Tanner. He it seems had been importuned by a friend to compose parts to the common church psalm-tunes; and having frequent occasion to resort to the house of this person, he so far complied with his request, as while he was there to compose one or more of the tunes at a time, till the whole was completed, intending thereby nothing more than to render them fit for the private use of him who had first moved him to the undertaking. Nevertheless this friend, without the privity of the author, thought fit to publish them with the following title: 'The Psalms of David in English meter, with notes of foure partes set unto them by Guilielmo Daman for John Bull \*,' to the use of the godly

\* Called in the preface Citezen and Goldsmith of London; this person could not be Dr. Bull, who at this time was but sixteen years of age. Ward's Lives of Gresh. Prof. pag. 208, in not.

‘ Christians for recreating themselves, instede of fond and unseemely ballades.’ 1579.

It seems that neither the novelty of this work, nor the reputation of its author, which, if we may credit another and better friend of his than the former, was very great, were sufficient to recommend it: on the contrary, he had the mortification to see it neglected. For this reason he was induced to undertake the labour of recomposing parts, to the number of four, to the ancient church-melodies, as well those adapted to the hymns and spiritual songs, as the tunes to which the psalms were ordinarily sung. And this he completed in so excellent a manner, says the publisher, ‘ that by comparison of these and the former, the reader may by triall see that the auctor could not receive in his art such a note of disgrace by his friend’s oversight before, but that now the same is taken away, and his worthy knowledge much more graced by this second trauaile.’ But the care of publishing the Psalms thus again composed, devolved to another friend of the author, William Swayne, who in the year 1591 gave them to the world, and dedicated them to the lord treasurer Burleigh. It is not impossible that either Damon himself, or his friend Swayne might buy up, or cause to be destroyed what copies of the former impression could be got at, for at this day the book is not to be found. This of 1591 bears the title of ‘ The former booke of the music of Mr. William Damon, late one of her Majesties musicians, conteyn- ing all the tunes of David’s Psalmes as they are ordinarily sung in the church, most excellently by him composed into 4 parts; in which sett the tenor singeth the church-tune. Published for the recreation of such as delighte in musicke, by W. Swayne, Gent. Printed for T. Este, the assignè of W. Byrd, 1591.’

The same person also published at the same time with the same title, ‘ The second booke of the musicke of M. William Damon, containing all the tunes of David’s Psalmes, differing from the former in respect that the highest part singeth the church-tune.’

The tunes contained in each of these collections are neither more nor less than those in the earlier impressions of the Psalms, that is to say, exclusive of the hymns and spiritual songs, they are about forty in number; the author has however managed, by the repetition of the words and notes, to make each tune near as long again as it stands in the original; by which contrivance it should seem that he intended them rather for private practice than the service of the church; which perhaps

perhaps is the reason that none of them are to be found in any of those collections of the Psalms in parts composed by different authors, which began to appear about this time.

By the relation herein before given of the first publication of the Psalms in metre with musical notes, and the several melodies herein inserted, it appears that the original music to the English Psalms was of that unisonous kind, in which only a popular congregation are supposed able to join. But the science had received such considerable improvements about the beginning of the seventeenth century, and the people by that time were so much accustomed to symphoniac harmony, that a facility in singing was no longer a recommendation of church tunes.

At this time cathedral and collegiate churches, and above all, the royal chapels, were the principal seminaries of musicians. The simplicity and parsimony that distinguished the theatrical representations afforded no temptation to men of that profession to deviate from the original design of their education or employment, by lending their assistance to the stage; the consequence hereof was, that for the most part they were men of a devout and serious turn of mind, with leisure to study, and a disposition to employ their skill in celebrating the praises of their Maker.

It was natural for men of this character to reflect that as much attention at least was due to the music of the church as had been shewn to that of the chamber; the latter had derived great advantages from the use of symphoniac harmony; whereas the former had been at a stand for near half a century; and though it might be a question with some, whether the singing of the Psalms in parts was not in effect an exclusion of the majority of every congregation in the kingdom from that part of divine service; it is to be noted that neither the law nor the rubric of our liturgy gives any directions in what manner the Psalms of David are to be sung in divine service; and that they had the example of foreign churches, particularly that of Geneva, between which and our own there was then a better understanding than is likely ever to be again, to authorize the practice.

In short, with a view to promote the practice of psalmody, as well in churches as in private houses, the most eminent musicians of queen Elizabeth's time undertook and completed a collection of the ancient church-tunes, composed in four parts, and in counterpoint. In the



execution of which purpose it is plain that they had the example of Goudimel and Claude le Jeune in view ; and that their design was not an elaborate display of their own invention, in such an artificial commixture of parts, as should render these compositions the admiration of the profoundly learned in the science, but an addition of such plain and simple harmony to the common church-tunes, as might delight and edify those for whose benefit they were originally composed ; and hence arose the practice, which in many country churches prevails even at this day, of singing the Psalms, not by the whole of the congregation, but by a few select persons sufficiently skilled in music to sing each by himself, the part assigned him.

The names of those public-spirited persons who first undertook the work of composing the psalm-tunes in parts, is preserved in a collection, of which it is here meant to give more than a superficial account, as well on the score of its antiquity as of its merit, namely, ‘ The whole booke of Psalmes, with their wonted tunes as they are sung in churches, composed into foure parts by X sondry authors ; imprinted at London by Thomas Est, 1594.’ These authors were John Douland, E. Blancks, E. Hooper, J. Farmer, R. Allison, G. Kirby, W. Cobbold, E. Johnson, and G. Farnaby, who in the title-page are said to have ‘ so laboured in this worke that the unskilful by small practice may attaine to sing that part which is fittest for their voice \*.’

The book is very neatly printed in the size and form of a small octavo, with a dedication by the printer Thomas Est to Sir John Puckering, knight, lord keeper of the great seal of England, wherein we are told, ‘ that in the booke the church-tunes are carefully corrected, and other short tunes added, which are sung in London, and most places of this realme.’

The former publications consisting, as already has been mentioned, of the primitive melodies, and those to the amount of forty only, gave but one tune to divers psalms ; this of Est appears to be as copious as need be wished, and to contain at least as many tunes as there are psalms, all of which are in four parts, in a pitch for and with the proper cliffs to denote the cantus, altus, tenor, and bass,

\* In the title-page Est is described as dwelling in Aldersgate-street, at the sign of the Black Horse. He therein styles himself the assignè of William Bird, who with Tallis, as before observed, had a joint patent from queen Elizabeth for the sole printing of music. Tallis died first, and this patent, the first of the kind, survived to Bird, who probably for a valuable consideration might assign it to Est.

as usual in such compositions. It is to be observed, that throughout the book the church-tune, as it is called, holds the place of the tenor; and as the structure of the compositions is plain counterpoint, the additional parts are merely auxiliary to that, which for very good reasons is and ought to be deemed the principal.

It may here be proper to remark, that although in these tunes the church-tune is strictly adhered to, so far as relates to the progression of the notes, yet here for the first time we meet with an innovation, by the substituting semitones for whole tones in almost every instance where the close is made by an ascent to the final note; or, in other words, in forming the cadence the authors have made use of the sharp seventh of the key; which is the more to be wondered at, because in vocal compositions of a much later date than this, we find the contrary practice to prevail; for though the coming at the close by a whole tone below be extremely offensive to a nice ear, and there seems to be a kind of necessity for the use of the acute signature to the note below the cadence, yet it seems that the ancient composers, who by the way made not so free with this character as their successors, particularly the composers of instrumental music, left this matter to the finger, trusting that his ear would direct him in the utterance to prefer the half to the whole tone.

But these compositions, however excellent in themselves, were not intended for those alone whose skill in the art would enable them to sing with propriety; they were, though elegant, simple; in short, suited to the capacities of the unlearned and the rude, who sung them then just as the unlearned and the rude of this day do.

If then it was found by experience that the common ear was not a sufficient guide to the true singing of the ancient melodies, it was very natural for those who in the task they had undertaken of composing parts to them, were led to a revival of the originals by the insertion of the character abovementioned, to rectify an abuse in the exercise of psalm-singing, which the authors were not aware of, and consequently had not provided against.

About five years after the publication of the Psalms by Est, there appeared a collection in folio, entitled, 'The Psalmes of David in meter, the plaine song beinge the common tune to be sung and plaide upon the lute, orpharion, citterne, or base violl, severally or altogether, the singing part to be either te-

‘ nor or treble to the instrument, according to the nature of the  
 ‘ voyce ; or for foure voyces, with tenne short tunes in the end, to  
 ‘ which for the most part all the psalmes may be usually sung, for  
 ‘ the use of such as are of mean skill, and whose leysure least serveth  
 ‘ to practize. By Richard Allison, Gent. practitioner in the art of  
 ‘ musicke, and are to be solde at his house in the Dukes place neere  
 ‘ Aldgate. Printed by William Barley, the assignè of Thomas  
 ‘ Morley, 1599, cum privilegio regiæ majestatis.’

The above book is dedicated ‘ to the right honourable and most  
 ‘ virtuous lady the lady Anne countesse of Warwicke.’ Immediately  
 following the dedication are three copies of verses, the first by John  
 Douland, bachelor of musicke ; the second a sonnet by William  
 Leighton, esquire, afterwards Sir William Leighton, and the third  
 by John Welton, all in commendation of the author and his most  
 excellent worke. This collection being intended chiefly for chamber  
 practice, the four parts are so disposed in the page, as that four per-  
 sons sitting round a table may sing out of the same book ; and it is ob-  
 servable that the author has made the plain-song or church-tune the  
 cantus part, which part being intended as well for the lute or cittern,  
 as the voice, is given also in those characters called the tablature,  
 which are peculiar to those instruments.

There are no original melodies in this collection : the author con-  
 fining himself to the church-tunes, has taken those of the hymns and  
 spiritual songs and psalms as they occur in the earlier editions of the  
 version by Sternhold and Hopkins.

To this collection of Allison succeeded another in 1621, with the  
 title of ‘ The whole book of Psalmes with the hymnes euangelicall  
 ‘ and songs spirituall, composed into four parts by sundry authors,  
 ‘ to such severall tunes as haue beene and are usually sung in Eng-  
 ‘ land, Scotland, Wales, Germany, Italy, France, and the Nether-  
 ‘ lands. By Thomas Ravenscroft, Bachelor of Musicke,’ in which is  
 inserted the following list of the names of the authors who composed  
 the tunes of the psalms into four parts : ‘ Thomas Tallis, John Dou-  
 ‘ land, doctor of Musicke \*, Thomas Morley, bachelor of Musicke,  
 ‘ Giles Farnaby, bachelor of Musicke, Thomas Tomkins, bache-  
 ‘ lar of Musicke, John Tomkins, bachelor of Musicke, Martin Pier-  
 ‘ son, bachelor of Musicke, William Parsons, Edmund Hooper, George

\* In the Fasti Oxon. it is noted that Douland was admitted to a bachelor’s degree at  
 Oxford, 8 July 1588, but it does not appear that he was ever created doctor.

• Kirby, Edward Blancks, Richard Allifon, John Farmer, Michael Ca-  
 • uendish, John Bennet, Robert Palmer, John Milton, Simon Stubbs.  
 • William Cranford, William Harrifon, and Thomas Ravenscroft the  
 • compiler.’

In this collection, as in that of Est, the common church-tune is the tenor part, which, for distinction sake, and to shew its pre-eminence over the rest, it is here in many instances called the tenor or plain-song, and not unfrequently tenor or faburden\*. Some of the tunes in the former collection, as that to the sixth psalm by George Kirby, that to the eighteenth by William Cobbold, and that to the forty-first by Edward Blancks, are continued in this; but the far greater part are composed anew, and many tunes are added, the melodies whereof are not to be found in any other collection; and here we have the origin of a practice respecting the names of our common church-tunes, that prevails among us to this day, namely the distinguishing them by the name or adjunct of a particular city, as Canterbury, York, Rochester, and many others. It was much about the time of the publication of this book that king Charles I. was prevailed on by the clergy to attempt the establishment of the liturgy in Scotland; and perhaps it was with a view to humour the people of that kingdom that some of these new-composed tunes were called by the names of Dumferling, Dundee, and Glasgow.

Among the new composed tunes in this collection, that is to say such as have new or original melodies, the composition of the author whose name they bear, is that well-known one called York-tune, as also another called Norwich-tune, to both whereof is prefixed the name John Milton; this person was no other than the father of our great poet of that name. The tune above spoken of called York-tune, occurs in four several places in Ravenscroft’s book, for it is given to the twenty-seventh, sixty-sixth, and one hundred and thirty-eighth psalms, and also to a prayer to the Holy Ghost, among the spiritual songs at the end of the book; but it is remarkable that the author has chose to vary the progression of the notes of one of the parts in the repetition of the tune; for the medius, as it stands to the words of the one hundred and thirty-eighth psalm, and of the prayer abovementioned, is very different from the same part applied to those of the twenty-seventh and sixty-sixth.

\* Of the term FABURDEN, see an explanation in vol. II. pag. 245.

Although the name of Tallis, to dignify the work, stands at the head of the list of the persons who composed the tunes in this collection, the only composition of his that occurs in it is a canon of two parts in one, to the words ‘ Praise the Lord O ye Gentiles ;’ and many of the tunes in Allison’s collection are taken into this. Ravenscroft was a man of great knowledge in his profession, and has discovered little less judgment in selecting the tunes than the authors did in composing them\*.

Ravenscroft’s book was again published in 1633, and having passed many editions, it became the manual of psalm-fingers throughout the kingdom; and though an incredible number of collections of this kind have from time to time been published, the compilations of those illiterate and conceited fellows who call themselves singing-masters and lovers of psalmody, and of divine music, yet even at this day he is deemed a happy man in many places, who is master of a genuine copy of Ravenscroft’s psalms.

The design of publishing the Psalms in the manner above related was undoubtedly to preserve the ancient church-tunes; but notwithstanding the care that was taken in this respect, the same misfortune attended them as had formerly befallen the ecclesiastical tones; and to this divers causes contributed, for first, notwithstanding the pains that had been taken by the publication of the Introduction into the Science of Musick, prefixed to the earlier copies of the Psalms in metre, to instruct the common people in the practice of singing, these instructions were in fact intelligible to very few except the minister and parish clerk, for we grossly mistake the matter if we suppose that at that time of day many of the congregation besides, could understand them. In consequence of this general ignorance, the knowledge

\* It is in this collection of Ravenscroft that we first meet with the tunes to which the Psalms are now most commonly sung in the parish churches of this kingdom, for excepting those to the eighty-first, hundredth, and hundred and nineteenth psalms, the ancient melodies have given place to others of a newer and much inferior composition. The names of these new tunes, to give them in alphabetical order, are, Bath and Wells or Glastonbury, Bristol, Cambridge, Canterbury, Chichester, Christ’s hospital, Ely, Exeter, Gloucester, Hereford, Lincoln, Litchfield and Coventry, London, Norwich, Oxford, Peterborough, Rochester, Salisbury, Winchester, Windsor or Eaton, Worcester, Wolverhampton; and, to give what are styled northern tunes, in the same order, they are Carlisle, Chester, Durham, Manchester, Southwell, and York. The Scottish tunes are Abbey tune, Duke’s, Dumferling, Dundee, Glasgow, Kings and Martyrs; and the Welch, St. Asaph, Bangor, St. David’s, Landaff, and Ludlow: so that the antiquity of these may be traced back to the year 1521.

of music was not so diffeminated among them but that the poor and ruder sort fell into the usual mistake of flat for sharp and sharp for flat.

Another cause that contributed to the corruption and consequent difuse of the church tunes, was the little care taken in the turbulent and distracted times immediately following the accession of Charles I. to appoint such persons for parish-clerks as were capable of discharging the duty of the office. The ninety-first of the canons, made in the year 1603, had provided that parish-clerks should be sufficient in reading and writing, and also of competent skill in singing; but it is well known that instead of rendering obedience to canons, those who at that time were uppermost denied their efficacy. Nay, in cases where a reason for the omission of a thing was wanting, it was thought a good one to say that the doing it was enjoined by the authority of the church.

The recognition of the office of a parish-clerk by the church, and its relation to psalmody, naturally lead us to enquire into the nature of that function, and the origin of the corporation of parish-clerks which has long existed in London. Anciently parish-clerks were real clerks, but of the poorer sort; and of these every minister had at least one, to assist under him in the celebration of divine offices. By a constitution of Boniface archbishop of Canterbury, A. D. 1261, 45 Hen. III. it is ordained that the officer for the holy water shall be a poor clerk; and hence a poor clerk officiating under the minister is by the Canonists termed *Aquæbajulus*, a water-bearer. In the Register of archbishop Courtney the term occurs; and notwithstanding he was maintained by the parishioners, he was appointed to the office by the minister; and this right of appointment, founded on the custom of the realm, is there declared, and has in many instances been recognized by the common law. The offices in which the clerk was anciently exercised must be supposed to have respected the church-service, as the carrying and sprinkling holy water unquestionably did; and we are farther told that they were wont to attend great funerals, going before the hearse, and singing, with their surplices hanging on their arms, till they came to the church. Nevertheless we find that in the next century after making the above constitution, they were employed in ministering to the recreation, and it may perhaps be said in the instruction of the common people, by the exhibition of theatrical

trical spectacles ; and as touching these it seems here necessary to be somewhat particular.

And first we are to know that in the infancy of the English drama the people, instead of theatrical shews, were wont to be entertained with the representation of scripture histories, or of some remarkable events taken from the legends of saints, martyrs, and confessors ; and this fact is related by Fitz-Stephen, in his description of the city of London, printed in the later editions of Stow's Survey, in these words :

*‘ Lundonia pro spectaculis theatralibus, pro ludis scenicis, ludos habet sanctiores, representationes miraculorum, quæ sancti Confessores operati sunt, seu representationes Passionum, quibus claruit constantia Martyrum. ’*

The same author, speaking of the Wells near London, says that on the north side thereof is a well called Clarks-Well ; and Stow, assigning the reason for this appellation, furnishes us with a curious fact relating to the parish-clerks of London, the subject of the present enquiry ; his words are these : *‘ Clarks-well took its name of the parish-clerks in London, who of old time were accustomed there yearly to assemble, and to play some large history of holy scripture for example, of later time, to wit, in the year 1390, the 14th of Richard the Second, I read that the parish-clerks in London on the 18th of July plaid Enterludes at Skinners-well near unto Clarks-well, which play continued three days together, the king, queen, and nobles being present. Also in the year 1409, the tenth of Henry the fourth, they played a play at the Skinners-well, which lasted eight days, and was of matter from the creation of the world ; there were to see the same most part of the nobles and gentiles in England \*. ’*

It is to be remarked that Fitz-Stephen does not speak of the acting of histories as a new thing, for the passage occurs in his account of the sports and pastimes in common use among the people in his time ; and therefore the antiquity of these spectacles may with good reason be extended as far back as to the time of the Conquest. Of this kind of drama there are no specimens extant so ancient as the representation first above spoken of, but there are others in being, of somewhat less antiquity, from which we are enabled to form a judgment of their nature and tendency.

\* Survey of London, 4to. 1603, pag. 15.



The anonymous author of a dialogue on old plays and old players, printed in the year 1699, speaks of a manuscript in the Cotton library, intitled in the printed catalogue ‘A Collection of Plays in old English Metre \*;’ and conjectures that this may be the very play which Stow says was acted by the parish-clerks in the reign of Henry IV. and took up eight days in the representation; and it must be confessed that the conjecture of the author abovementioned seems to be well warranted. By the character and language of the book it seems to be upwards of three hundred years old: it begins with a general prologue, giving the arguments of forty pageants or gesticulations, which are as so many several acts or scenes representing all the histories of both Testaments, from the creation to the chusing of St. Matthias to be an apostle. The stories of the New Testament are more largely related, viz. the Annunciation, Nativity, Visitation, the Passion of our Lord, his Resurrection and Ascension, and the choice of St. Matthias. After which is also represented the Assumption and Last Judgment. The style of these compositions is as simple and artless as can be supposed; nothing can be more so than the following dialogue:

M A R I A.

But husband of a thyng pray you most mekely,  
I haue knowing that your cosyn Elisabeth with childe is,  
That it please you to go to her hastily:  
It ought we myght comfort her it were to me blys.

J O S E P H.

A Goddys sake is she with child, she?  
Than will hir husband Zachary be mery;  
In Montane they dwelle, far hencee so not yt be  
In the city of Iuda, I know it verily;  
It is hence I trowe myles two a fity,  
We are like to be wery or we come of the same;

\* Sir William Dugdale, in his *Antiquities of Warwickshire*, pag. 116, cites it by the title of *Ludus Coventriæ*. The following is the title as it stands in the *Catalogus Libror. Manuscript. Biblioth. Cotton*, pag. 113. ‘VIII. A Collection of Plays in old English Metre, b. e. *Dramata sacra, in quibus exhibentur historię veteris & N. Testamenti introductis quasi in scenam personis illic memoratis, quas secum invicem colloquentes pro ingenio fingit Poeta videntur olim coram populo, sive ad instruendum sive ad placendum, à fratibus mendicantibus representata.*’

I wole with a good wyll blessed wyff Mary  
Now go we forth then in Goddys name, &c.

A little before the Resurrection.

Nunc dormient milites et veniet anima Christi de inferno, cum  
Adam & Eva, Abraham, John Baptist, & aliis.

#### ANIMA CHRISTI.

Come forth Adam and Eve with the,  
And all my frendes that hercin be  
In paradys come forth with me,  
In blysse for to dwell :  
The fende of hell that is your foo,  
He shall be wrappyd and woundyn in woo,  
Fro wo to welth, now shall ye go,  
With myrth euer mo to melle.

#### A D A M.

I thank the Lord of thy grete grace,  
That now is forgiuen my gret trespase,  
Now shall we dwell yn blysfyl place.

The last scene or pageant, which represents the day of Judgment,  
begins thus :

#### M I C H A E L.

Surgite, All men aryse,  
Venite ad iudicium,  
For now is set the high justice,  
And hath assignyd the day of dome;  
Hepe you redyly to this grett assyse,  
Both grett and small, all and sum,  
And of your answer you now aduise,  
What you shall say when that you come, &c.

Mysteries and moralities appear to have constituted another species of the ancient drama; the first seem to have been representations of the most interesting events in the gospel-history; one of this kind, intituled Candlemas-Day, or the Killing of the Children of Israel, is among the Bodleian manuscripts, and was bequeathed to the university.

versity by Sir Kenelm Digby; the name of its author was Jhan Parfre, and it appears to have been composed in the year 1512.

The subject of this drama is tragical, notwithstanding which there are in it several touches of that low humour, with which the common people are ever delighted; for in it the poet has introduced a servant of Herod, whom he calls Watkyn the messenger. This fellow, who is represented as cruel, and at the same time a great coward, gives Herod to understand that three strangers, knights, as he calls them, had been to make coffins at Bethlehem; upon which Herod swears he will be avenged upon Israel, and commands four of his soldiers to slay all the children they shall find within two years of age; which Watkyn hearing, intreats of Herod first that he may be made a knight, and next that he may be permitted to join the soldiers, and assist them in the slaughter. This request being granted, a pause ensues, the reason whereof will be best understood by the following stage-direction: *Here the knights walke about the place till Mary and Joseph be conueied into Egypt.*

Mary and Joseph are then exhorted by an angel to fly, and they resolve on it. The speech of Joseph concludes thus:

Mary, you to do pleasaunce without any let,  
I shall brynge forth your asse without more delay,  
Full soone Mary thereon ye shall be sett,  
And this litel child that in your wombe lay,  
Take hym in your arms Mary I you pray,  
And of your swete mylke let him sowke inowe.  
Patwger Herowd and his grett frap:  
And as your spouse Mary I shall go with you.

This ferdell of gere I ley upon my bakke;  
Now I am redy to go from this cuntre,  
All my smale instruments is put in my pakke.  
Now go we hens, Mary it will no better be,  
For drede of Herowd apaas I high me;  
To now is our geer trusted both more and lesse,  
Mary for to plese you with all humplite,  
I shall go before, and lede-forth your asse.

Et exeunt.

Then.

Then begins the slaughter, represented in the following dialogue.

## 1 MILES.

Herke, ye wyffys, we be come your houthold to visite,  
Though ye be never so wroth nor wood,  
With sharpe swoords that redely wyll hysse,  
All your chylidren within to yeres age in our cruel mood  
Thurgh out all Bethleem to kille and shed ther pong blood  
As we be bound to the commaundement of the king,  
Who that seith nay, we shall make a flood  
To renne in the stretis by ther blood shedyng.

## 2 MILES

Therefor unto us make ye a despuerance  
Of your pong children and that anon;  
Or ells be Mahounde we shall geue a myschaunce,  
Our sharpe swerds thurgh your bodies shall goon.

## WATKYN.

Therefor be ware for we wyll not lebe oon  
In all this cuntre that shall us escape,  
I shall rather see them euerych oon,  
And make them to lye and molwe like an ape.

## 1 MULIER.

Fye on you traitors of cruel tormentrye,  
Wiche with your swerds of mortall violens—

## 2 MULIER.

Our young children that can no socoure but crie,  
Wyll see and deboure in ther innocens.

## 3 MULIER.

We false traitors unto God ye do grete offens  
To see and morder pong children that in the cradell slumber;

## 4 MULIER.

But we women shall make ageyng you resistens,  
After our power your malysce to encomber.

## WATKYN.

Deas you solyshe quenyng, wha shuld you defende,  
Ageyng us armyd men in this apparail?

We be bold men and the kyng us ded sende,  
Hedpr into this cuntre to holde with pou battaile.

1. MULIER.

Fye upon thee coward: of thee I will not faile:  
To dubbe thee knyght with my rokke rounde,  
Women be ferse when thei list to assaile  
Suche proude hopes to caste to the grounde.

2. MULIER.

Auaunt, ye skoltys, I desye you everych one,  
For I wole bete you all myself alone.

[Watkyn hic occidet per se.]

1. MULIER.

Alas, alas good cosynes, this is a sorowfull pepn  
To se our dere children that be so pong,  
With these captyues thus sodeynly to be slayn;  
A uengeaunce I aske on them all for this grett wrong.

2. MULIER.

And a uery myscheff mut come them amonge,  
Wherso euer thei be come or goon;  
For thei haue killed my pong sone John.

3. MULIER.

Gossippis, a shamefull deth I aske upon Herotode our kyng,  
That thus rygorously our chyl dren hath slayn.

4. MULIER.

I pray God bryng hym to an ille endyng,  
And in helle pytte to dwelle euer in pryn.

WATKYN.

What ye harlotrys? I haue aspied certeyn  
That ye be tratorys to my lord the kyng;  
And therfor I am sure ye shall haue an ille endyng.

1. MULIER.

If ye abide, Watkyn, you and I shall game.  
With my distaffe that is so rounde.

2. MULIER.

And yf I seas, thanne haue I shame,  
Eyll thu be fellid down to the grounde.

3 MULIER.

And I may gete the within my bounde,  
With this staffe I shall make thee lame.

WATKYN.

Nee I come no more ther, be scynt Mahound,  
For if I do, methynketh I shall be made tame.

1 MULIER.

Abpde, Watkyn, I shall make thee a knyght.

WATKYN.

Thu make me a knyght ! that were on the newe  
But for shame my trouche I pou plight,  
I shud bete your bak and side till it were blewe,  
But be my god Mahounde that is so true,  
My hert begynne to faple and wareth scynt,  
Or ells be Mahoundys blood ye shuld it rue,  
But ye shall lose your goods as traitors attempt.

1 MULIER.

What thu jabell, canst not haue do ?  
Thu and thi cumpany shall not depart,  
Tyll of our distaups ye haue take part :  
Therfor ley on gossippes with a mery hart,  
And lett them not from us goo.

Here thei shall bete Watkyn, and the knyghts shall come to  
rescue hym, and than thei go to Herowds hous.

Of Moralities, a species of the drama differing from the former, there are many yet extant, the titles whereof may be seen in Ames's *Typographical Antiquities* ; the best known of them are one entitled *Euery Man*, *Lustie Iuventus*, and *Hycke Scorne*, an accurate analysis of which latter, Dr. Percy has given in his *Reliques of ancient English Poetry*, vol. I. pag. 130.

That such representations as these, namely, histories, mysteries, and moralities, were frequent, we may judge from the great number of them yet extant, and from the fondness which the people of this country have ever manifested for theatrical entertainments of all kinds; and that the parish-clerks of all other persons should betake themselves to the profession of players, by exhibiting such as these to the public,

public, will not be wondered at, when it is remembered that besides themselves, few of the laity, excepting the lawyers and physicians, were able to read; and it might be for this reason that even the priests themselves undertook to personate a character in this kind of drama.

Of the fraternity of parish-clerks, Strype, in his edition of Stowe's Survey, book V. pag. 231, gives the following account: ' They were a guild or fraternity first incorporated by K. Hen. III. known then by the name of the brotherhood of St. Nicholas, whose hall was near St. Helens by Bishopsgate street, within the gate, at the sign of the Angel, where the parish-clerks had seven alms-houses for poor clerks' widows, as Stow shews. Unto this fraternity men and women of the first quality, ecclesiastical and others, joined themselves, who as they were great lovers of church-music in general, so their beneficence unto parish-clerks in particular is abundantly evident, by some ancient manuscripts at their common hall in Great Wood street, wherein foot-steps of their great bounty appear by the large gifts and revenues given for the maintenance and encouragement of such as should devote themselves to the study and practice of this noble and divine science, in which the parish-clerks did then excell, singing being their peculiar province.

' Some certain days in the year they had their public feasts, which they celebrated with singing and music, and then received into their society such persons as delighted in singing, and were studious of it. These their meetings and performances were in Guildhall college or chapel. Thus the 27th of September, 1560, on the eve thereof they had even-song, and on the morrow there was a communion; and after they had retired to Carpenters-hall to dinner. And May 11, 1562, they kept their communion at the said Guildhall chapel, and received seven persons into their brotherhood, and then repaired to their own hall to dinner, and after dinner a goodly play of the children of Westminster with waits and regals and singing.

' King Charles I. renewed their charter, and conferred upon them very ample privileges and immunities, and incorporated them by the style and title of the Master, Wardens, and Fellowship of Parish-Clerks, of the city and suburbs of London and the liberties thereof, the city of Westminster, the borough of Southwark, and the fifteen out-parishes adjacent.'











