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SIX ANTHEMS

BY

JOHN MILTON.

EDITED BY

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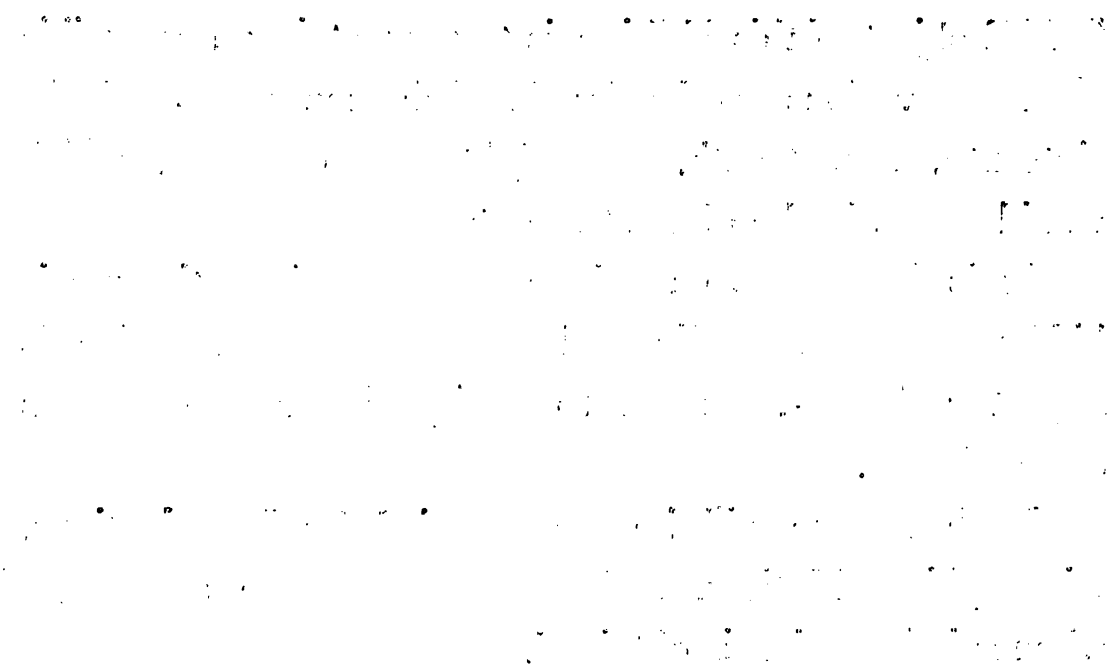
Preface.

THE object of this Edition is to present in an accessible form various works by English composers of the sixteenth, seventeenth, and eighteenth centuries, which would otherwise be difficult to obtain.

It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books.

Each volume will be accompanied by Introductions, Biographical Notices, and references to the authorities whence information is obtained.



BIOGRAPHICAL MEMOIR OF JOHN MILTON.

JOHN MILTON "is said to have been descended of an ancient family of the Miltons, of Milton near Abingdon in Oxfordshire, where they had been a long time seated, as appears by the monuments still to be seen in Milton church; till one of the family having taken the wrong side, in the contest between the Houses of York and Lancaster, was sequestered of all his estate, but what he held by his wife." Such is the account of the origin of the Milton family given by Phillips, the composer's grandson. No Milton tombs, however, are now to be found, and though there was an ancient Oxfordshire family of Milton, no connexion can be proved between it and the composer's family. Aubrey and Anthony Wood settle the family at Holton[a] or Halton, near Shotover, and make the composer's father ranger or keeper of Shotover forest, both of these statements being (as it seems) incorrect. The real facts about the family (as far as is known) are as follows[b]:—

Richard Milton, the composer's father, was a well-to-do yeoman of Stanton St. John, near Oxford. His father, Henry, had died early in 1559, leaving his widow Agnes as executrix, and on her death in 1561, Richard, who seems already to have commenced farmer on his own account, came in for his share of the property. In 1577 his goods were assessed for a subsidy at £3, which is held to shew him a man of substance; and in 1582 he was elected churchwarden of his parish. Possibly he may have been an open Roman Catholic at this date. At any rate he made himself conspicuous as a Recusant not many years later. It is said that the word "cot," for "contumax," stands against his name in the Archdeacon's Visitation of the parish; certainly on July 13, 1601, Richard Milton of Stanton St. John, yeoman, was fined £60 for non-attendance at his parish church for three months from Dec. 6, 1600, onwards; and again a second time for non-attendance for another three months from July 13 to Oct. 4, 1601. After this date no more is heard of him.

[a] The presence of the names Horton and Haughton in the annals of the Milton family might account for this Holton or Halton, which is in fact a neighbouring village to the real home of the Miltons.

[b] Masson, I. pp. 14—18.

John Milton, the composer, was born about the year 1563, according to the evidence of his son Christopher, who in an affidavit dated April, 1637, swore that his father was then "aged about 74 years." His mother's maiden name is supposed to have been Haughton[c], partly on the authority of an interpretation of Aubrey's roughly written notes on the life of Milton; and partly on the evidence of a painted coat-of-arms, which is known to have belonged to the poet's widow, in which appeared the Milton arms in pale with those of Haughton of Haughton Tower, Lancashire. Connexion with this particular gentle family is not at all likely, but there were Haughtons in Oxfordshire with whom the yeomen Milton might have intermarried. Aubrey's notes have also been interpreted to mean that Richard Milton's wife had previously married a "Jeffrey," but there is no need to dwell upon this additional complication.

It is supposed that John Milton was sent as a boy to one of the choir-schools at Oxford[d], where he may have begun his musical studies. Magdalen has been suggested, but Christ Church would be the more likely, for Aubrey says that "he was brought up in the University of Oxon, at Christ Church;" and as his name does not appear in the University Registers, it is not an unreasonable conjecture that he received his early education in the choir-school, and perhaps was afterwards admitted as a singing-man. However the University Registers were very carelessly kept, and the mere absence of Milton's name does not make it impossible that he may have been duly entered as an undergraduate at Christ Church. If so, says Prof. Masson, his Oxford career would have been somewhere between 1577 and 1582, though it would be interesting to prolong the period so as to cover the year 1583: for in this year Oxford had the honour of a visit from Albertus Alasco, free baron of Lasco, vaiode, or palatine of Siradia in Poland, a personage who made a great impression during his stay in England. "The Queene with much bounty and loue receiued him; the Nobles with great honour

[c] Masson, I. 20—22.

[d] The obvious objection to this otherwise convenient theory is of course that Richard Milton, being a contumacious Catholic, would never have allowed his boy to go to a school where he would have to mix with heretics, and even take part in heretical services. But the practice of Catholics varied. William Byrd, for example, a notorious Catholic, remained a member of the Queen's Chapel all his life, and composed much music for the English Service; while Richard Milton seems to have allowed himself to be elected churchwarden of his parish. His determination not to go to Church may have increased in intensity with advancing years, if it did not altogether originate in his old age.

and magnificence entertained him; and the Vniuersitie of Oxford with learned recreations, and diuers pastimes delighted him[e]." An account of these learned recreations will be found in Nichols' "Progresses of Queen Elizabeth," under the year 1583. It is tempting to identify this Albertus Alasco with the Polish prince who, as Phillips tells us (on the authority of the poet), rewarded the composer Milton with a gold medal and chain for an "In Nomine" of forty parts. It is true that Aubrey tells the story differently. "I have been told that the father composed a song of four-score parts for the Lantgrave of Hesse, for wch (his) highnesse sent a meddall of gold, or a noble present." If the latter account were accepted (and the authority is not so good) the circumstance would probably have taken place in the year 1611, when Prince Otto, son of the Landgrave Maurice of Hesse, visited England. "He was 17 yeeres of age and demeaned himselfe in all things very princely and bountifully[f]." This Maurice of Hesse was well known to have been a composer of Motets and sacred music, and (as Peacham tells us) he was occasionally "his own Organist." ("Compleat Gentleman," 1622, p. 99.) Aubrey therefore may well have assumed that he or his son was the foreign prince who rewarded Milton. The presentation of an "In Nomine" in 40 parts would be quite in keeping with the academic pastimes devised for Albertus Alasco; and it seems more probable that the student Milton at the age of 20 should have contrived a 40-part "In Nomine," than that the Scrivener of 48 should have wasted his time on a song of four-score parts. If Alasco was the munificent donor of the chain and medal (and no other Polish magnate is known to have visited England at the right period) young Milton's pleasure may have been somewhat damped when his patron after a while "finding himselfe ouercharged with debt, priuily stole away."

Quitting conjecture, we now come to the turning point of John Milton's career. His father, it appears, found a Bible in English in his chamber, and (to use Aubrey's words) "disinherited him because he kept not to the Catholique Religion," or as Phillips puts it, he was "cast out by his father, a bigoted Roman Catholick, for abjuring the Popish tenets." So young Milton set out for London to seek his fortune there. It does not appear how he employed himself at first. It is not till 1595 that we discover any further traces of him. In that year[g] one James Colbron was admitted

[e] Quoted from Camden in Rye's "England as seen by Foreigners," 1865, p. lv.

[f] See Rye, p. 143, quoting Stow's *Annales*.

[g] Masson, I. 25.

a member of the Scriveners' Company, and, it seems, took Milton as his apprentice, who after five years was himself admitted to the Company. Phillips says that "he voluntarily betook himself to this profession by the advice and assistance of an intimate friend of his, eminent in that calling," alluding no doubt to Colbron. Aubrey adds that "he was brought up by a friend of his; was not an apprentice." The latter statement is an evident inaccuracy, but it seems that there was a certain irregularity in Milton's serving a five years' instead of a seven years' apprenticeship, which possibly was in Aubrey's mind when he wrote. However this may be, "on the 27th of February, 1599 (1600), John Milton, son of Richard, of Stanton, co. Oxon., and late apprentice to James Colbron, Citizen and Writer of the Court Letter of London, was admitted to the freedom of the Company." He established himself in a house in Bread Street, called the "Spread Eagle," a sign adopted from the arms of the family[h]; and almost immediately after being admitted to the Scriveners' Company, he married. His wife's name has been much discussed by Milton's biographers, because while Aubrey says (apparently on the authority of Christopher Milton) that she was a Bradshaw, and Phillips says that she was "of the family of the Castons, derived originally from Wales[i]," it has been proved with absolute certainty by Col. Chester the genealogist that she was Sarah Jeffrey, daughter of Paul Jeffrey, citizen and merchant taylor of London, though of an Essex family. She was, says Phillips, a woman of incomparable vertue and goodness, and her son the poet adds that she was well known throughout the neighbourhood for her charities. Six children are known to have been born to them, of whom three died in infancy. Possibly there were others, but those of whom there is record are[k]:—

"A Crysome Child" buried at Allhallows, Bread Street, May 12, 1601.

[h] The Miltons certainly used a coat-of-arms with a double-headed Spread-eagle. This coat and a crest seems to have been granted (or confirmed) to the Scrivener by Sir William Segar, Garter King of Arms from 1603 to 1633. The matter (which is a little obscure) is discussed at length in Masson, pp. 5—7, where it is pointed out that the "arms of the Scriveners as a Corporation contained the Spread-eagle," and that this may have been the origin of the sign on Milton's business premises. The Miltons (like the Shakespeares) seem to have recognised the value of armorial bearings and honourable connexions.

[i] See Masson, I. pp. 30—39. Phillips' statement is not incompatible with the truth: he may have wished to draw attention to the fact that his grandmother was not without well-born connexions. Aubrey in his account, we must suppose, was simply mistaken.

[k] Masson, I. p. 39.

Anne, born probably between 1602 and 1607, the Register of whose baptism has not been found.

John, born Dec. 9, and baptized at Allhallows, Dec. 20, 1608.

Sarah, baptized at Allhallows, July 15, and buried Aug. 16, 1612.

Tabitha, baptized at Allhallows, Jan. 30, 1613-14. She is said to have died aged two and a half years.

Christopher, baptized at Allhallows, Dec. 3, 1615.

Milton's thriving business, however, did not compel him "so far to quit his own generous and ingenious inclinations, as to make himself wholly a slave to the world; for he sometimes found vacant hours to the study (which he made his recreation) of the noble science of musick." So says Phillips, and he goes on to say that "he gained the reputation of a considerable master in this most charming of all the liberal sciences."

In the year 1601 he contributed a Madrigal, "Fair Oriana in the morn," to the "Triumphs of Oriana," in company with the best musicians of the day. If, as we may suppose, it was at the invitation of Morley, the editor of the Triumphs, that this madrigal was composed, it is evident that his name must have been favourably known in musical circles by that year.

In 1614 he contributed the four sacred part-songs to Leighton's "Teares or Lamentations," which are reprinted in the present volume, and in 1621 he set two Psalm-tunes (one of them twice over) for Ravenscroft's Psalter; on each occasion his work was placed with that of the best composers of the period.

A complimentary allusion to Milton as a musician has been discovered in a MS. poem dated 1621, "Triton's Trumpet to the Twelve Months, husbanded and moralized," written by John Lane, a friend of the composer's. Here is the passage (quoted by Masson, p. 57,) from the original MS. in the British Museum [MS. Reg. 17 B. xv. fol. 179]:—

> "At this full point, the Ladie Musickes hand,
> opened the casements wheare her pupills stand,
> to whome liftinge that signe, wch kept the time,
> lowd organs, cornets, saggbutts, viols chime,
> lutes, cithernes, virginals, and harpsicords, ...
> and everie instrument of melodie,
> wch mote, or ought, exhibit harmonie, ...
> accentinge, airinge, curbinge, orderinge,

those sweete-sweete partes Meltonus did compose,
as wonders selfe amazd was at the close (*sic* Masson: "lose" in original),
wch in a counterpoint mayntaininge hielo
gann all sum̃ up thus Alleluia Deo."

Prefixed to the MS. of the same author's poem, "Guy of Warwick," which was evidently prepared for the press, is a commendatory sonnet, headed "Johannes Melton, Londinensis civis, amico suo viatico in poesis laudem," which will be found in Masson.

"Yet all this while," says Phillips, "he managed his grand affair of this world with such prudence and diligence, that by the assistance of divine Providence favouring his honest endeavours, he gained a competent estate, whereby he was enabled to make a handsome provision both for the education and maintenance of his children."

The industry of modern research has been rewarded by the discovery of specimens of legal documents prepared in Milton's office, and the names of his apprentices have been recovered, and the Offices in the Scriveners' Company that he served, or refused to serve, have been duly chronicled. His sons grew up and were educated first at St. Paul's School, and afterwards at Christ's College, Cambridge, and his daughter was married (having a considerable dowry given her by her father) to Edward Phillips, who had a place in the Crown Office in Chancery[l]. But beyond these facts there is nothing to record until the year 1632 (as is most probable), when having made a comfortable fortune, he handed over the active management of his business to his partner, Thomas Bower, and retired to spend his old age at the village of Horton in Buckinghamshire[m]. He did not, however, entirely give up all interest in the business. In 1634 he was elected to the Mastership (the highest office) of the Scriveners' Company, though he avoided serving the office. Nor did he entirely escape business troubles[n], for in 1636 a lawsuit was brought against him and his partner by a Sir Thomas Cotton, the nephew and executor of one John Cotton, who, it was alleged, had entrusted money to the scriveners Milton and Bower for investment; which had been done in such an unsatisfactory manner that Cotton, who was old and feeble, had been induced (fraudulently of course

[l] Phillips died in 1631, leaving two sons, of whom one became the poet's biographer. The widow married as her second husband, Thomas Agar, also of the Crown Office in Chancery. Masson, I. 638. [m] Masson, I. pp. 338 and 339. [n] Ibid. 627, &c.

was suggested) to take £2,000 from the scriveners and give up all claim to the invested £3,600. The case, which is discussed very fully in Masson, Vol. I., went dragging on till February 1, 1637-8, when the scriveners having shown that the transaction was a perfectly open and legitimate piece of business, and Cotton having failed "to reply or otherwise proceed in the said cause," the case was decided in favour of the scriveners. The most interesting document connected with this lawsuit is an affidavit dated April 1, 1637, by Christopher Milton, the scrivener's youngest son, in which he made oath that his father "being aged about 74 years, is not, by reason of his said age and infirmity, able to travel to the City of Westminster, to make his perfect answer to the said Bill, without much prejudice to his health, he living at Horton, in the County of Bucks, about 17 miles distant from the City of Westminster°."

The death of John Milton's wife occurred only two days after the date of this affidavit. She was buried in Horton Church, her grave bearing the inscription, "Here lyeth the body of Sara Milton, the wife of John Milton, who died the 3rd of April, 1637." About a year later Christopher Milton and his wife came to keep house for his father, the continued residence of the Miltons in Horton being marked up to Jan. 26, 1639-40, by entries relating to Christopher's children in the Parish Registers. The scrivener had doubtless hoped to end his days at Horton, but Christopher, who had been called to the bar, established himself at Reading (at some date before Aug. 27, 1641, when the baptism of his daughter Ann is recorded in the Registers of St. Laurence's Parish). Here he made a home for his father "until the taking of Reading by the Earl of Essex his forces" in 1643, after which event, says Phillips, the old man "was necessitated to betake himself to his eldest son, with whom he lived for some years, even to his dying day." At first he lived at the poet's house in Aldersgate Street, but afterwards the family moved into a larger house in the Barbican, where the poet's wife joined them; and where "she had a great resort of her kindred in the house, viz., her father and mother, and several of her brothers and sisters, which were in all pretty numerous; who upon his father's sickening and dying soon after, went away." This happened in 1647, when the old scrivener was about eighty-four years old. He retained his faculties till his

° Masson, I. 631.

last year, for Aubrey tells us that he read without spectacles at 84. He was buried in the chancel of St. Giles', Cripplegate, on March 15, 1646-7.

That a good deal is known about John Milton's life is of course due to the accident that he was the poet's father, and so it happens that patient investigators have accumulated fact by fact a considerable amount of information about him and his family. The results of recent research have been collected, discussed, and digested by Prof. Masson in his monumental "Life of Milton" (Vol. I. 1881), where each investigator is duly accredited with his own particular fact. All that the present editor has attempted is to collect the references to the composer from Masson's volumes and condense them. Those who desire further details will turn to Masson. The quotations from Aubrey and Phillips are taken from Godwin's "Lives of E. and J. Phillips," 1815.

Four of the anthems contained in this volume are taken from Leighton's Tears or Lamentations, and of these two have already appeared in score, the one in Burney's "History of Music," and the other in Hawkins' History. It may be thought that it was superfluous to print these two again, but the reason for doing so was this. Burney in printing the Consort Song, "Thou God of Might," only printed the voice parts, and altogether ignored the instrumental accompaniments, which are the most interesting part of the composition. I therefore thought it desirable to print it again, with the instrumental parts, and have also made it the excuse for a short note on instrumental accompaniments to sacred music of the period, which will be found below. As to the anthem, "O had I wings," which Hawkins gives, I did not like to omit it from this selection, as it seems to me to be the most favourable specimen of Milton's work that exists. I have added (to complete the volume) two anthems from Myriell's MS. collection in the British Museum (Addl. MSS. 29372-7) which have never been printed. There are besides these ("When David heard," and "I am the Resurrection") four other unprinted anthems in the same collection,—

"O woe is me," à 5,
"Precamur sancte Domine," à 6,
"How doth the holy city," part 1, à 6,
and "She weepeth continually," part 2, à 6,

but the two that I have chosen are the most interesting.

I describe the compositions from Leighton's Teares as "Anthems," though I doubt if the description is correct. They are meant (certainly some, probably all of them) for domestic singing and not for Church use. However, as all except the Consort Songs might very well be used in Church, and in style differ in no respect from Anthems written for Church use, I have used the name for all of them. Leighton himself speaks of his poems as Hymns and Spiritual Sonnets.

The volume in which the first four of the following Anthems are found is entitled "The Teares or | Lamentacions of | a sorrowfvll | Soule: | Compoſed with Muſicall Ayres and Songs, both | for Voyces and diuers Inſtruments. | *Set foorth by Sir* William Leighton *Knight, one of his* | *Maieſties Honourable Band of Gentlemen Penſioners.* | And all Pſalmes that conſiſt of ſo many feete as the fiftieth Pſalme, will goe to | the foure parts for Consort. | [Canon and names of composers in a circle round royal devices.] London | Printed by *William Stansby.* 1614." | The origin of the book appears to be as follows: Sir William Leighton (from the account of whom in the Dictionary of National Biography I quote), in 1608, "was sued for debts by Sir William Harmon, two years later was outlawed, and was subsequently imprisoned." To console himself during his imprisonment he appears to have written a number of sacred verses, which he printed in 1613, in a volume entitled "The Teares or La | mentations of | a ſorrowfull Soule. | Set Foorth by Sir | *William Leighton* Knight one of his | Maieſties Honorable Band of | *Pentioners.* | [ornament with Fleur de Lys]. At London | Printed by *Ralph Blower.* Anno | Dom. 1613." | These "Himnes and Spirituall Sonnets," as he calls them, are prefaced by commendatory verses, Dedication, and a Declaration by the Author, in which he promises the musical setting of his verses which appeared in the following year. This new publication contains a fresh dedication to Prince Charles, and some additional commendatory verses and some Hymns which had not appeared in the previous volume, among which is "If that a sinner's sighs," set by Milton; but the interest of it lies in the musical settings, which are by the best English composers of the day. One verse only of each Hymn is printed with the music, but reference is made to the page in the earlier publication on which the whole poem is printed. As the words have little or no literary merit, only one verse is printed with the music in the present volume.

A few suggested corrections will be found printed with the music. The British Museum copy of Leighton's Teares (the only one that I have seen) has a few corrections marked in an old handwriting, which are noted where they occur. It will be observed that the lute parts in the Consort Song do not correspond always with the voice parts. I suppose this to have been the result of carelessness in proof reading, but as I am not sure I have made no alterations.

NOTE ON THE INSTRUMENTAL ACCOMPANIMENT OF CHURCH MUSIC IN THE SIXTEENTH AND EARLY SEVENTEENTH CENTURIES.

Sir William Leighton's "Teares or Lamentacions" opens with a series of seventeen Consort Songs for four voices with instruments, the use of instruments being exactly the same in each song. Against the different voice-parts are printed the words, "Cantus with a Treble Violl," "Altus with a Flute," "Bassus with a Base Violl," the tenor voice being unsupported: there are also parts for Lute, Citterne, and Bandora. The compositions printed in Leighton's "Teares" were not intended for Church use, but are rather to be classed as "Grave Chamber Musique" with the sacred songs, mostly of a penitential character, which were much in fashion in the early part of the 17th century. Somewhat similar instrumentation is to be found in Robert Tailour's Sacred Hymns (1615), described as "set to be sung in Five parts, as also to the Viole, and Lute or Orph-arion," but really written for Treble voice with accompaniment of Viols and Lute and Orpharion. And no doubt other instances of Sacred Chamber Music with very similar accompaniments could easily be found.

So little is generally known about the accompaniments to Church music in the 16th and early 17th centuries, that it may be of interest to collect in a brief note some scattered references to the instruments that were considered appropriate to Church use.

We find that the following instruments were most frequently employed:—the Viol family; Cornets of different sizes with Serpents; Bassoons; Sackbuts; occasionally Recorders and perhaps Flutes; and of course the Organ. I can find no mention of Hoboys in Church Music. They were considered harsh and noisy, and were chiefly used in the open air. Nor do I find any mention of Trumpets*. The special use of Trumpets of course was for fanfares and flourishes in processions and on state occasions. There is a well-known passage in Hentzner's Travels describing his visit to the Court at Greenwich in the year 1598, in which we are told how "twelve trumpets and two kettledrums made the hall ring for half-an-hour together"

* In Anthems and Church Music we frequently meet with Trumpet calls imitated by the voice, when the words warrant some such treatment; and the step from singing Trumpet passages to playing them seems to be exceedingly small. However, I do not know of any instance of the use of the Trumpet in English Church Music before the Restoration.

[Rye, "England as seen by Foreigners," p. 106]. This was merely to announce that dinner was ready to be taken to the Queen, and was not, as Burney supposes, a concert to give her pleasure. It is interesting to note that the King or Queen's Trumpeters and Drummers were not classed with the King or Queen's Musicians.

Violins with their loud and brilliant tone were regarded as secular instruments, unsuitable for Church use. It was not until Charles II. introduced them in imitation of the French King's string-band that they superseded viols in English choirs. Instruments of the Lute family and the Virginals were also, I believe, excluded from Churches in England, though André Maugars, in 1639, speaks of Archlutes and also of "Clavessins" in combination with the organ in churches at Rome[b]. It is true that we often meet with arrangements of Church Music for the Lute and also for the Virginals, but these can only have been intended for home use, and were the equivalents of modern transcriptions for the Pianoforte.

Viols of course in all sizes are well known. It is generally understood that they were the usual accompanying instruments for Church Music. This may be assumed from the title-pages of the numerous books of vocal music, described as "apt for viols and voices," many of which contain Anthems, such as Michael East's Third Set, published in 1610, and his Fourth Set, published in 1618: or Byrd's "Psalms, Songs, and Sonnets" of 1611, "fit for Voyces or Viols." Byrd's "Songs of Sundry Natures," 1589, contains verse Anthems, with parts for instrumental accompaniment, which (as we may argue from the later publication) were probably written for viols, though viols are nowhere named. It will not be necessary to specify other examples from printed part-books. In MS. music I can only recall one instance of an anthem ("When Jesus sat at meat," by Richard Nicholson) being described as "for violls." Of course the fact was that their use was so well established as to require no mention. Viols, indeed, seem to have been a regular part of a Cathedral equipment, and sometimes at any rate it was the business of the Master of the Choristers to teach the viol. Among the Ely documents[c], for example, is a "Donatio" to John Farrant, dated 10 Dec., 10 Eliz. (1567), which shows that this was part of his duty, and no doubt other instances might be found.

[b] See *The Musician*, Sept. 1, 1897.

[c] For this information I am indebted to the kindness of the Rev. J. H. Crosby, Precentor and Librarian of Ely Cathedral.

The manner of writing for viols in the sort of music of which we are speaking, differed in no respect from that of writing for voices. There seems to be no trace of passages peculiarly suited to the instrument, such as the use of the violin developed, and its compass was still confined to the limits laid down by the rules of modal writing. Thus the parts written for the viols in accompanying the "verse" in an anthem of the period, are exactly similar to the voice-parts. Indeed, in most old part-books the only indication that any particular part is meant to be played on an instrument and not sung, is the absence of words from the instrumental part; for the old printers generally thought it quite enough to mention viols on the title-page, without specifying further what parts they played. There is nothing even to show if it was customary in the verse to support the voices with an instrument, which, arguing from Leighton's "Teares," we might assume to have been the usual practice, but which from the "Epistle to the Reader" prefixed to Byrd's Psalms, Sonnets, and Songs[d] (1588), we know was not always the case. It may be presumed that the viols joined in with the voices in the "full" parts, besides supporting the "verse," though as usual we have no definite statement to that effect.

The English were supposed to excel in playing the viol. André Maugars, in the letter quoted above, says "the father of the great Farabosco, an Italian, made known the instrument to the English, who since then have surpassed all nations." The statement about Ferrabosco, who came to England about 1562, cannot be literally true, but the excellence of English viol-playing was a matter on which Maugars was capable of forming a good opinion; and he says again in the same letter, "The English play the viol to perfection."

Of wind instruments the most important were the members of the Cornet group. These were made of wood covered with leather, and were played with what is practically a Trumpet mouth-piece. They were made in various sizes for Treble, Contra-tenor or Tenor, and Bass, but the true Bass of the group was the Serpent.

The Cornet in the hands of a good player admitted of considerable agility of execution, a good deal of "tonguing" being employed; but it was considered a difficult instrument to play well; "the labour of the lips is too

[d] "Here are divers songs," says Byrd, "which being originally made for instruments to express the harmonie, and one voice to pronounce the dittie, are now framed in all parts for voyces to sing the same."—(Quoted from Oliphant's *Musa Madrigalesca.*)

great, and it is seldom well sounded," says Roger North*. It could indeed be made to produce very loud and shrill sounds (sonos vehementissimos et acutissimos), says Mersennus, but the object of a good player was to produce a tone resembling as nearly as possible that of the human voice: this tone, in fact, was the mark of a good player. Artusi (in the "Imperfection of Modern Music," Venice, 1600) insists on this point, and Roger North*, speaking of the Cathedrals of York and Durham, says, "In these Churches wind music was used in the choir, which I apprehended might be introduced at first for want of voices if not of organs: but as I hear, they are now disused. To say the truth nothing comes so near, or rather imitates so much, an excellent voice, as a cornet pipe." No doubt North is perfectly correct, and cornets, with their peculiar quality of tone, were intoduced in order to add power to the voices of the choir; and as it seems, the larger the body of voices, the fewer cornets were required. When a Chapel Royal for Scotland was being established at Holyrood in 1631, it appears that one cornet and one sackbut were considered enough to balance the organ and sixteen men and six boys. [See Kellie's Letter in Dauney's "Ancient Scotish Melodies," p. 365.] It was the quality of tone of course that made it possible to utilize cornets to supply the place of boys' voices at the time of the Restoration when no trained boys were to be obtained. Except, however, as a temporary make-shift in cases of this kind, the instrument seems to have been disused at the revival of musical services after the Restoration. A well-known passage in Evelyn's Diary (Dec. 21, 1663) dates the disappearance of the cornet. "One of his Majesty's chaplains preached; after which, instead of the ancient, grave, and solemn wind-music accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical light way, better suiting a tavern or playhouse than a church. This was the first time of change, and now we no more heard the cornet which gave life to the organ, that instrument quite left off in which the English were so skilful." In this connexion it is worth noting that Weckherlin describing in 1616 the festivities at Stutgart at the christening of the Duke of Wirtemberg's son, speaks of "musicke according to the English manner with cornets and sackbotts" [Rye, "England as seen by Foreigners," cxxviii.], which perhaps we

* Quoted by Rimbault in his edition of the Memoires of Musick, p. 79, from the Life of the Lord Keeper.

may take to imply that concerted wind-instrument playing was a special feature of English music.

In Italy it is evident that the use of wind-instruments, cornets and sackbuts in particular, in Church Music was not approved. Galileo has some disparaging remarks on them in his "Dialogo della musica antica, et della moderna," Florence, 1581, which are in curious contrast with Evelyn's opinion. Cornets and sackbuts, he says, were introduced into concerted music simply to increase the body of sound of the voices, and not for any merit of their own, and indeed they are never heard except when required to reinforce the voices. They may be suitable for stage purposes, or for public performances to please the populace, but are quite inappropriate in choirs, or accompanying the organ in church on solemn festivals. The cornet, he goes on to say, is much better suited for military than chamber music, and as for sackbuts, he can only compare their tone to the bellowing of bulls, not to say buffalos (p. 142). From this opinion one is rather inclined to gather that Italian wind-instrument players were less skilful than northern performers. Kircher, who was a German, expressly says that he wonders that the Roman musicians take no account of cornets, as nothing could be better suited to Church Music, especially if 3, 4, or 5 cornets are combined with a bassoon (socientur dulcino, vulgo Fagot). He goes on to say, "Ego certè in majoribus solemnitatibus, festivitatibusque hujusmodi Symphonias subinde fidicino concentui, longè præferendas censuerim; Præsertim si stylo iis appropriato per compositiones exquisitas exhibeantur." I cannot find, however, that the concerted music written for the cornet differed in any respect from that written for the voice or viols[f]: indeed, as we have seen, its chief if not sole object was to reinforce the voice in the chorus.

The true bass of the Cornet family was the Serpent, but this instrument seems not to have been in common use, and it was usual to substitute Sackbuts or Bassoons for it. The Serpent, Kircher tells us, was chiefly used in France. "Est et Serpens instrumentum in Gallia maximè usitatum, basso sonando admodum oportunum; quod etsi Fagotum superet intensione vocis, dulcedine

[f] John Adson's Courtly Masquing Ayres, 1621, are described as "composed to 5. and 6. Parts, for Violins, Consorts, and Cornets;" but the parts are printed without any indication as to what instruments are employed, excepting in the case of the 19th Ayre (the 18th in the Cantus book), which is said to be "for Cornets and Sagbuts." I suppose that there is some reason for assigning this Ayre to those instruments, but there is no obvious difference between this and the others as regards the manner of writing.

tamen ab eo multis, ut aiunt, parasangis superatur." One peculiarity of the Serpent, according to Mersennus, is that though a boy blowing it can produce a sound loud enough to drown twenty strong voices, it can also be treated in such a manner as to rival the sweetest voice in smoothness and flexibility (ut vocis ſuavissimae lenitatem, minuritionem, salissationes, etc. aemuletur). It can sound 32 notes in the space of one measure[g] (unius mensurae), but this "diminution" is not desirable in concerted vocal music; "à qua diminutione debet abstinere in concentu vocum, ut solas illas fides attingat quae graviori parti destinantur, si forte descensum ab Octava excipias[h]." It is curious that of all the Cornet group, the Serpent, which was generally replaced by some other instrument in the 17th century, alone survived down to modern times, and possibly may still be found in church choirs in France or Belgium.

I can find no mention of Bassoons, used as Kircher describes, in English Church music[i], the bass parts in concerted wind-music being generally, if not always, played by Sackbuts in this country.

Sackbuts of course are Trombones, and we constantly find allusion to them in combination with Cornets in musical Services on great occasions. For example, at the ceremony of the Queen's Churching, May 19, 1605, anthems were sung "with organ, cornets, sagbot, and other excellent instru-

[g] The "Mensura" in music is carefully explained by Mersennus (see pp. 15 and 166 of the first division of his *Harmonicorum Libri*). It is a semibreve taken at the pace of one semibreve for every pulse (i.e. dilation and contraction of the heart) of a healthy man; or, as an alternative, one semibreve a second. This is equivalent (he adds) to the ordinary measure of our musicians, which consists of Arsis and Thesis, or down-beat of the hand and up-beat, when they use what they call the shortest or quickest measure.

This information about the "Mensura" is very interesting, the more so because the two measures that Mersennus gives do not exactly agree. The measure by a human pulse is quite misleading, for all pulses are not the same, and each man's pulse varies according to circumstances. Some pulses, it is true, beat 60 to the minute, but the average pulse beats 65 to 70. So that the other measure, one semibreve to the second, is the only reliable one. This gives the result that music of the period should as a rule be taken at the Metronome time, one semibreve = 60.

[h] This reason is somewhat obscure. I take it to mean roughly that the Serpent is expected to play the part allotted to the bass strings, and not to indulge in rapid divisions, except "the descent from the octave," which seems to imply that it might with propriety execute rapid runs down from a higher note to the octave below.

[i] In the Coronation Procession of James II. two sackbuts and a double Courtal were placed between the children and the gentlemen of the choir; doubtless to keep the pitch up. In religious processions abroad an Euphonium is, I believe, now generally substituted for this purpose.

ments of musicke:" and at the King's State visit to St. Paul's, on March 26, 1620, "they began to celebrate Divine Service, which was solemnly performed with Organs, Cornets, and Sagbots:" [see Nichols' "Progresses of James I.," I. 514, and IV. 601.] Other occasions are recorded in Hawkins' History (ed. 1875, p. 689) and elsewhere. The tone of the Sackbuts was made to blend with that of the Cornets. "A good player," says Mersennus, "will blow his instrument so as not to make it sound like a Trumpet, but will try to produce a sweet tone like that of a voice, so as not to spoil the effect of the other instruments and the voices by uttering a sound more military than peaceful." The part played by the Sackbut was no doubt the bass of the Cornet parts, and the instrument was introduced in those portions of the service where the Cornets were employed.

Recorders are sometimes mentioned in descriptions of elaborate Services. Hawkins, quoting from a tract entitled "The well-tuned organ," by Joseph Brookband, 1660, says that Charles I. when at Oxford had service at the Cathedral with organs, sackbuts, recorders, cornets, &c. [History, ed. 1875, p. 689.] Recorders were very similar to the English Flutes, which were of the Flute à bec shape, but had a hole at the side covered with a thin piece of skin like gold-beaters' skin, which affected the tone. The result apparently being (according to the "Genteel Companion for the Recorder," by Humphrey Salter, 1683) that the Recorder approached nearest "to the sweet delightfulness of the voice," a fact which would account for its employment in a supporting instrument in church choirs. [See Chappell, I. 246.]

The English were supposed to excel on the Flute as they did on the Cornet, [see Doni, *De Praestantia Musicae veteris*, 1647, quoted in Chappell's Popular Music, II. 631]. I have not, however, met with an instance of a Flute in Church Music, though the Altus part of the Consort Songs in Leighton's "Teares" is supported by one.

Unwilling though we may be to admit it, there can be little doubt that the Organ was used as an accompanying instrument throughout the concerted Music. To us, of course, the idea of thus accompanying the contrapuntal Church Music of the period is most distasteful; it must result, one would suppose, merely in blurring and confusing the flow of the parts. But we must remember that in the 17th century organ accompaniments did not consist of a short score of all the parts "compressed" into an inextricable tangle, but merely of the highest part played with the bass, the inner parts being represented only by the principal leads and points of imitation. This

is shewn to have been the case by the organ-books of the period, of which there are many still existing in MS., such, for example, as those in the Christ Church Library, Oxford, and in the Ely Cathedral Library; and Batten's Organ-book, described by Sir F. Gore Ouseley in his Edition of Gibbons' Anthems, now I believe in the Library of St. Michael's College, Tenbury. Of course there was Organ music of a more elaborate description; but it is inconceivable that the florid variations with rapid scale passages, which are found in old Virginal or Organ-books, can ever have been used for accompanying vocal music. If these wonderful compositions found a place in the Church Service at all, it can only have been as voluntaries, but I should doubt if they were ever intended to be other than Chamber music. Nor do I find any evidence that English Organists embellished their accompaniments with the "graces" which were so much the fashion in Germany [see Grove, Appendix, "Scheidt"], and which singers certainly introduced into the voice parts[k]. It is possible of course that when the solo-singer in the verse anthems chose to embellish the notes set down for him, the accompanying instruments may have been obliged to follow the lead of the voice, especially when the vocal and instrumental parts are in close imitation: otherwise the points might be so disfigured in the voice part as not to be recognised. But I do not find that this "gracing" or embellishing was made a special feature of organ playing in England. In fact I do not doubt that the Organ's part in the "ancient grave and solemn wind-music," was quite unobtrusive. It simply reinforced the voices and the

[k] An instance of this practice of solo-singers in the verse anthems is to be found in Kellie's letter about the Chapel Royal in Scotland in 1631, referred to above, where he mentions that he "carryed home," besides an organist and two wind-players, "two boyes for singing division in the versus, all which are most exquisite in their severall faculties." [Dauney, p. 365.] Another instance is given in Rye's "England as seen by Foreigners," p. 17, in an account of the Duke of Wirtemberg's visit to Windsor in 1592. "The music, especially the organ, was exquisitely played: for at times you could hear the sound of cornets, flutes, then fifes and other instruments, and there was likewise a little boy who sang so sweetly amongst it all, 'und colorirt dermassen mit seinem Zünglein,' that it was really wonderful to listen to him." This (as Mr. Davey points out in "Notes and Queries," 9th S. IV. p. 500) means that the chorister graced his part with florid ornament. Specimens of the graces introduced by English singers into secular music about the time of Charles I. are to be found in the British Museum, Addl. MS. 11608, and doubtless elsewhere. Zacconi in his *Prattica di Musica*, Lib. I. Cap. LXVI., devotes many pages to giving examples of how to grace simple passages. I have not seen the original German of the passage quoted above, so I do not conjecture what is meant by "fifes."

other instruments,—"The Organ Evenly, Softly, and Sweetly, Acchording to All," to use Mace's phrase, ["Musick's Monument," 1676, p. 234].

There can be no doubt that the tendency of Church Music was to exclude all that was noisy or merely brilliant in tone, and to aim at gravity and quiet dignity. This is evident from the remarks of Mersennus upon the Sackbut, and from the extreme reluctance of English Musicians to allow Violins to take the place of Viols. Those instruments were chosen which seemed to approach most nearly in tone to the human voice. Very likely the peculiar characteristics of those instruments were often sacrificed to acquiring that tone: still the result must have been very well suited to devotional purposes, and doubtless there were many like Evelyn and Mace who regretted the disappearance of the old-fashioned grave Church Music before the innovations of Charles II. There was the more cause for regret, as English performers had made a name for themselves as players on the discarded instruments. These particular instruments are never likely to be revived, but many would welcome a freer use of instrumental accompaniment than those who direct our musical services at present employ. For this there is at any rate ample precedent (for such as value it) in the practice of the Church in the reigns of Elizabeth and James, and in what Roger North calls the "Paradisicall" part of the reign of Charles I.

The quotations from Mersennus are from his *Harmonicorum Libri*, Paris, 1636, and nearly all from the second division of the work, headed *Harmonicorum Instrumentorum*, books 1 and 2. The references to Kircher are to his *Musurgia Universalis*, Rome, 1650, Lib. VI. My thanks are due to Mr. W. Barclay Squire for giving me references to some of the passages quoted in the course of this note.

The Table.

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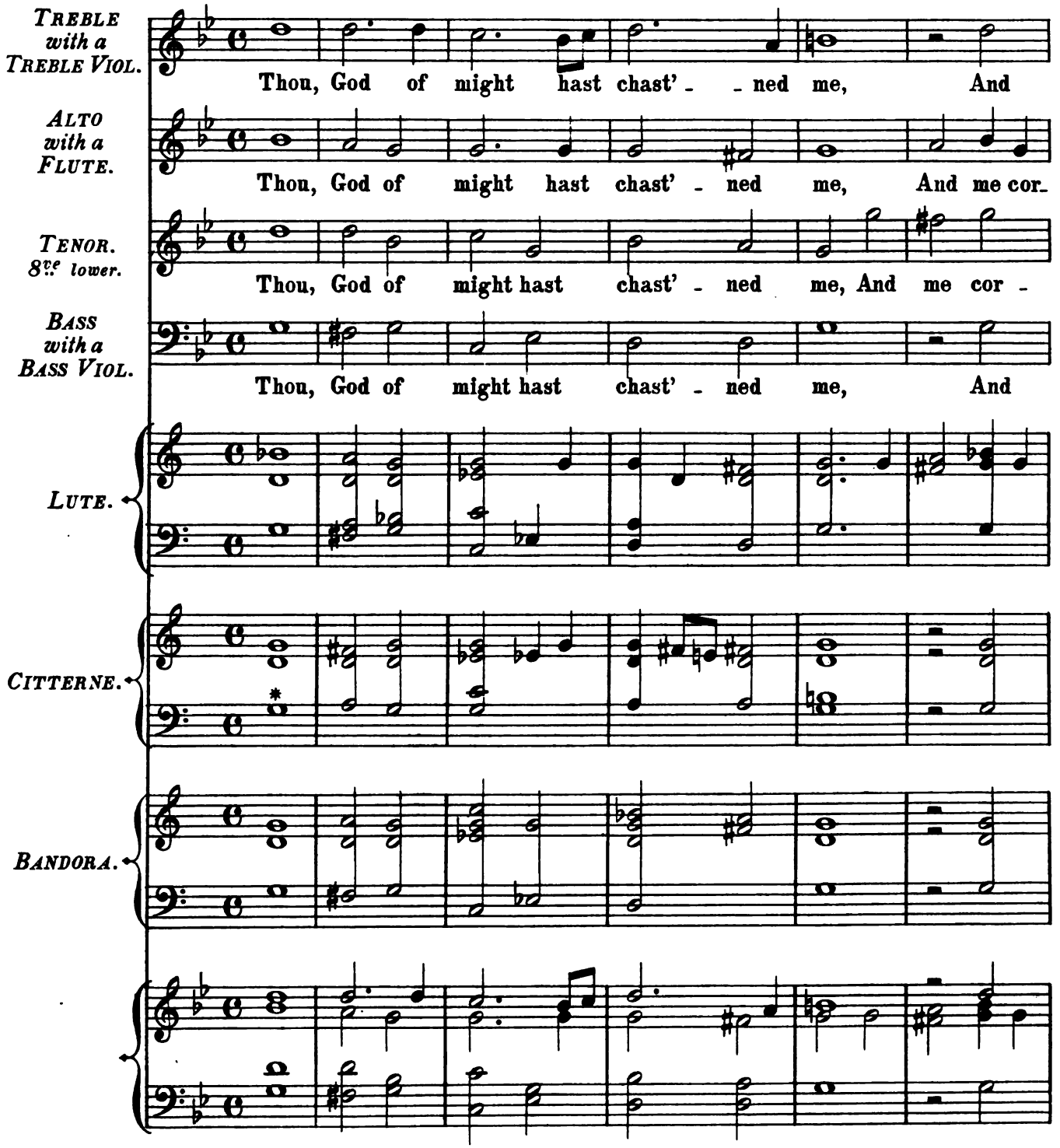
I.

THOU, GOD OF MIGHT.

A CONSORT SONG.



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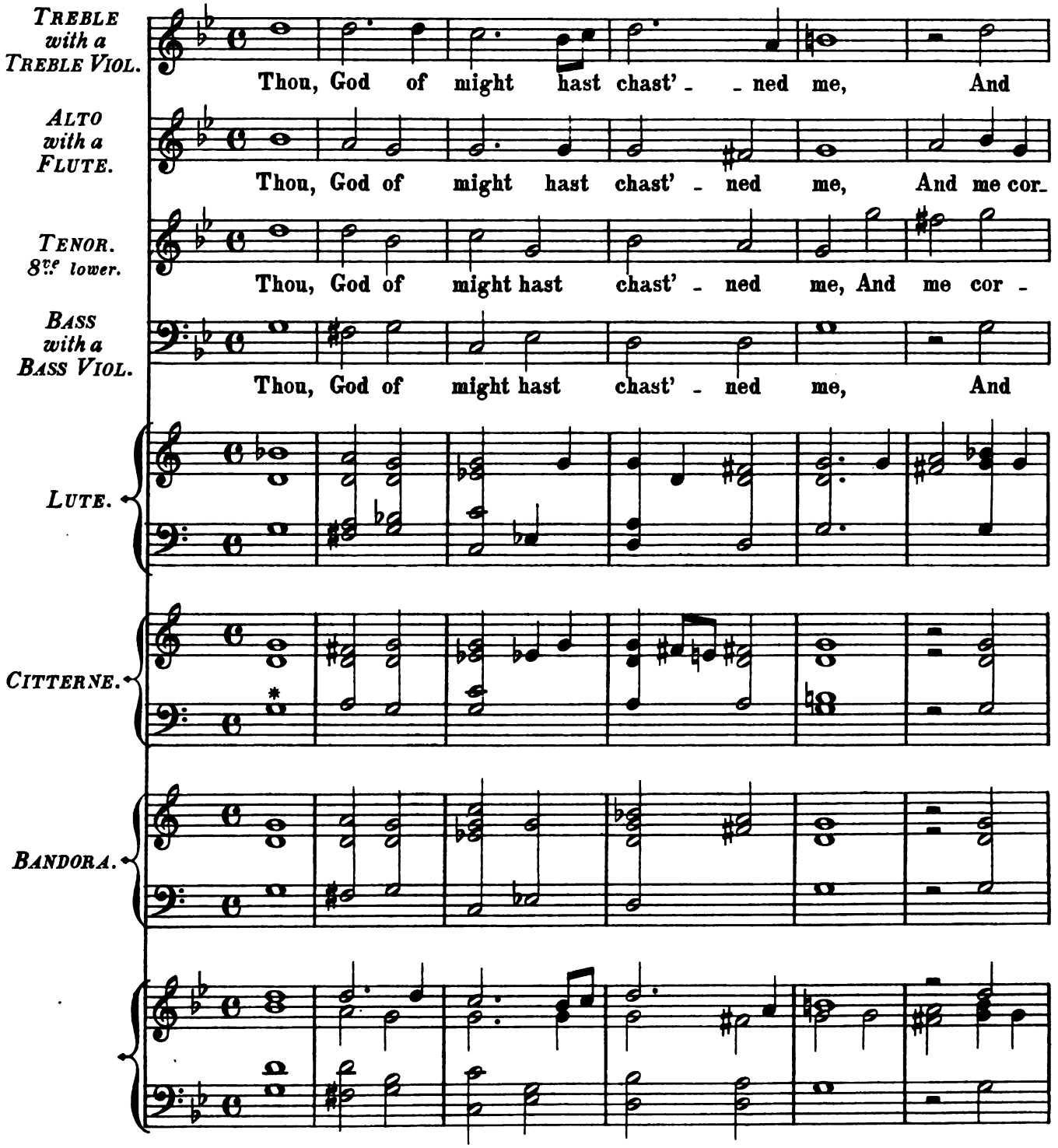
I.

THOU, GOD OF MIGHT.

A CONSORT SONG.



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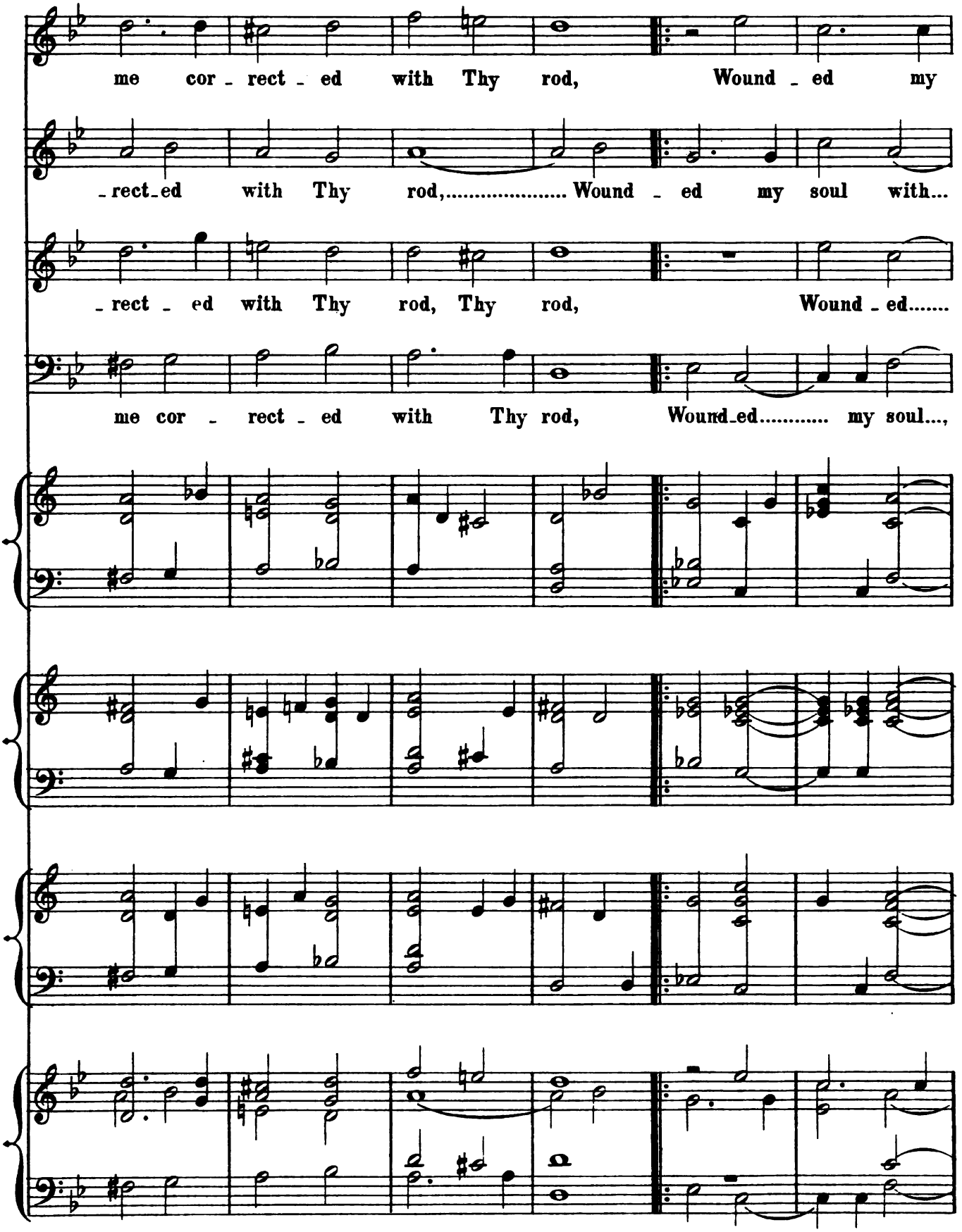
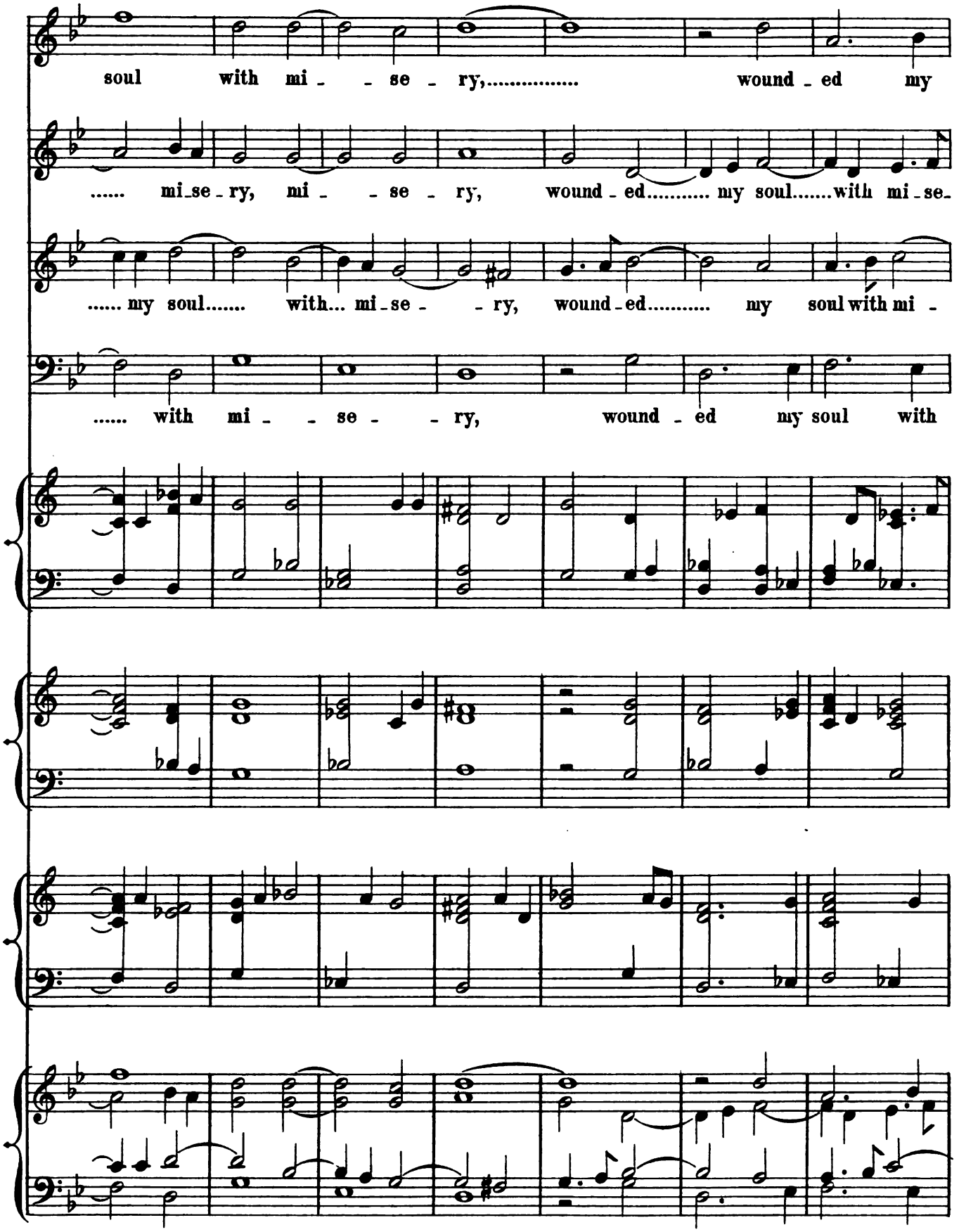
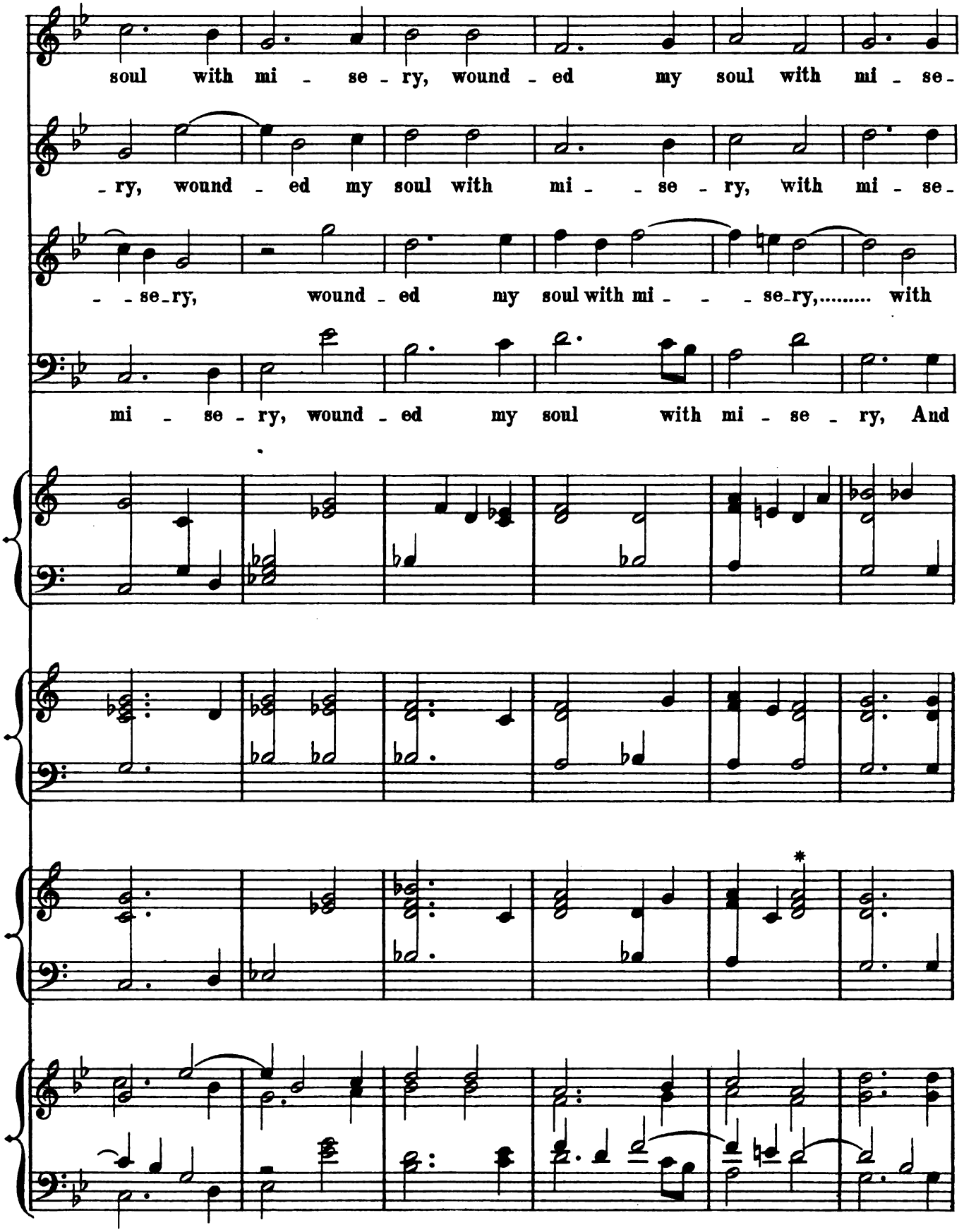
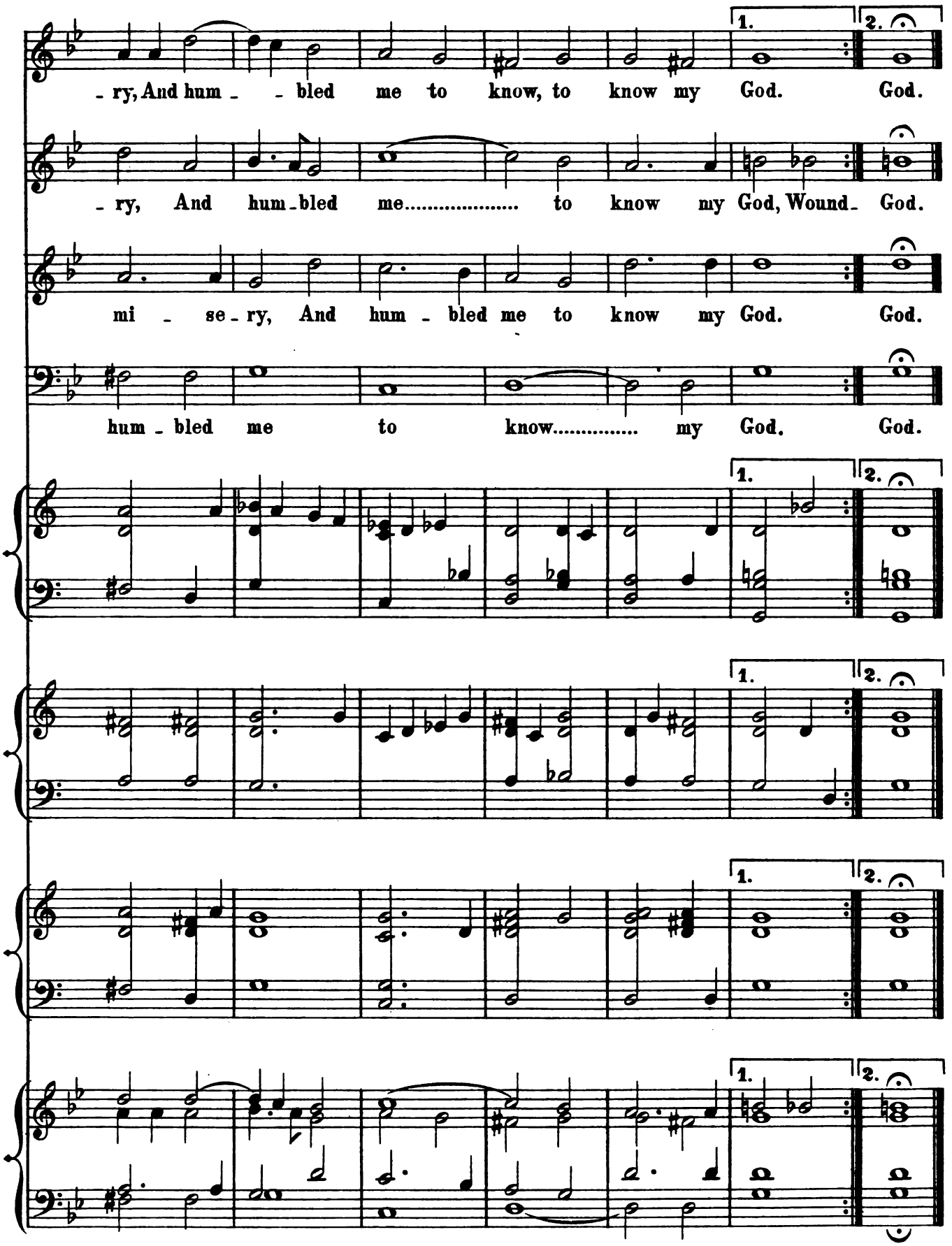

me cor - rect - ed with Thy rod, Wound - ed my
- rect - ed with Thy rod,..... Wound - ed my soul with...
- rect - ed with Thy rod, Thy rod, Wound - ed.....
me cor - rect - ed with Thy rod, Wound - ed..... my soul...,


soul with mi - - se - ry,..... wound - ed my
..... mi-se-ry, mi - - se - ry, wound - ed..... my soul.....with mi-se-
..... my soul..... with... mi-se - - ry, wound-ed..... my soul with mi -
..... with mi - - se - - ry, wound - ed my soul with

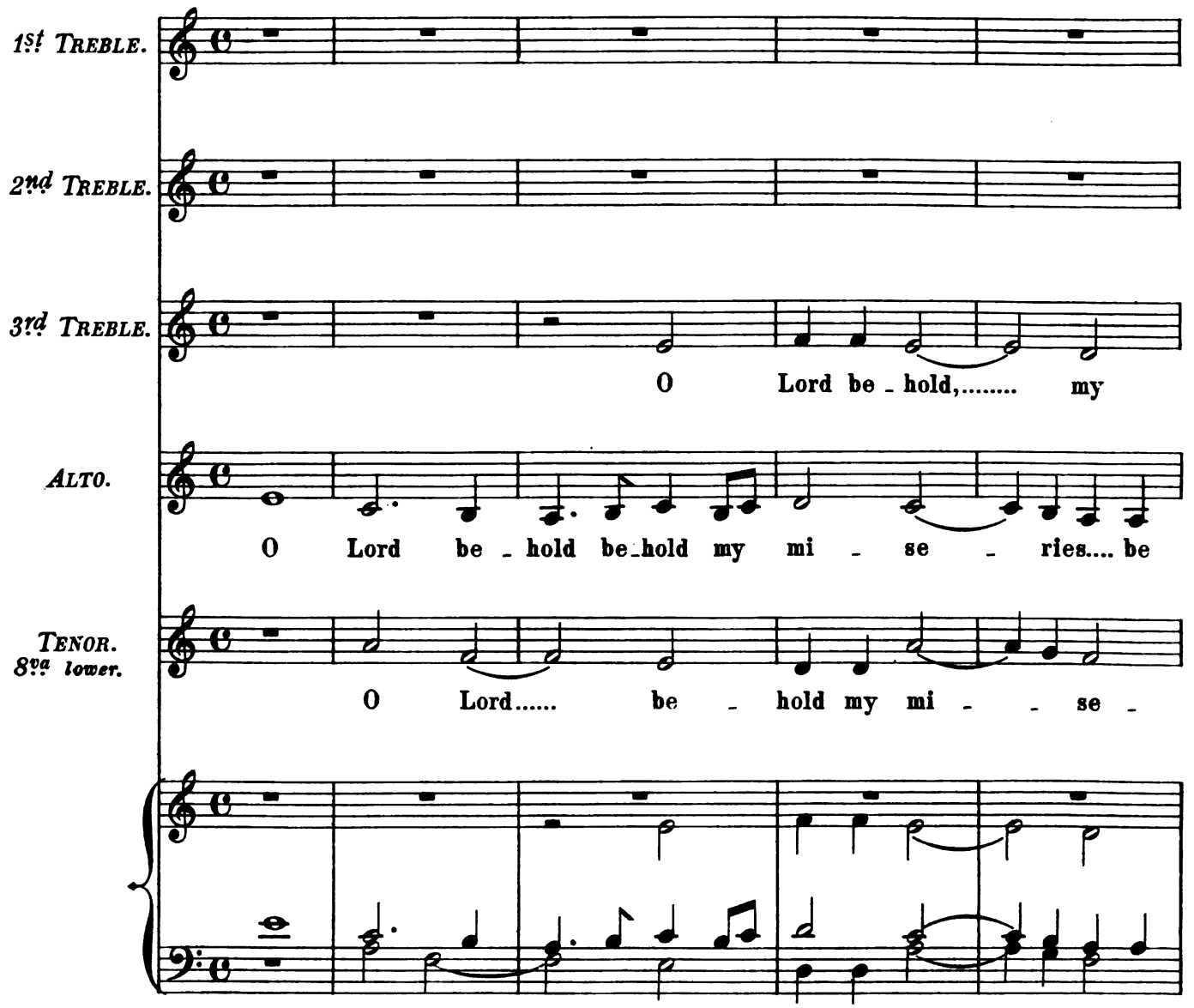


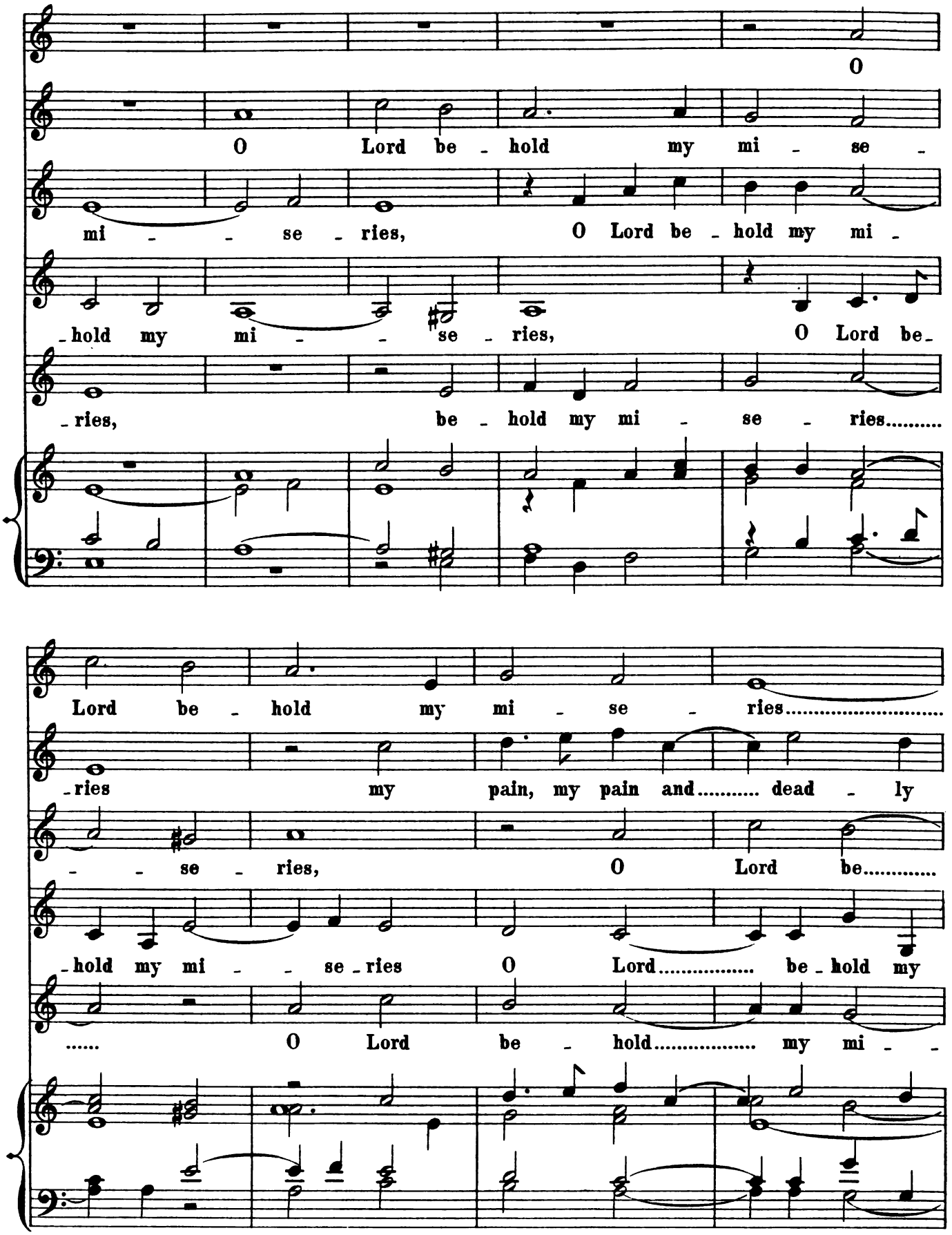
* This F is ♯ in the original Bandora part.

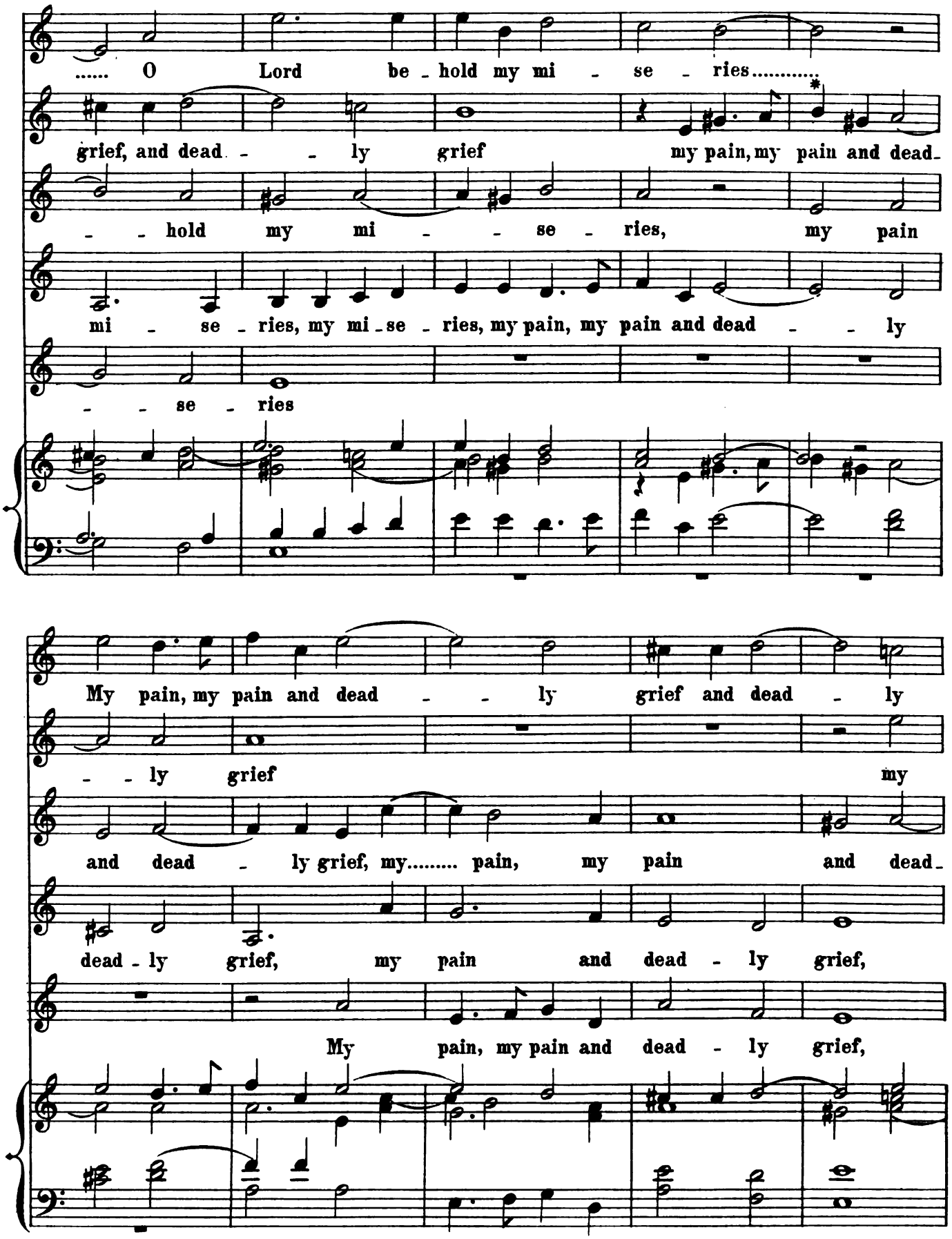

1.
2.
- ry, And hum - - bled me to know, to know my God. God.
- ry, And hum-bled me..... to know my God, Wound- God.
mi - se - ry, And hum - bled me to know my God. God.
hum - bled me to know..... my God. God.

II.

O LORD BEHOLD MY MISERIES.




O
O Lord be - hold my mi - se -
mi - - se - ries, O Lord be - hold my mi -
- hold my mi - - se - ries, O Lord be -
- ries, be - hold my mi - se - ries.....
Lord be - hold my mi - se - ries.....
- ries my pain, my pain and..... dead - ly
- - se - ries, O Lord be.....
- hold my mi - - se - ries O Lord..... be - hold my
..... O Lord be - hold..... my mi - -



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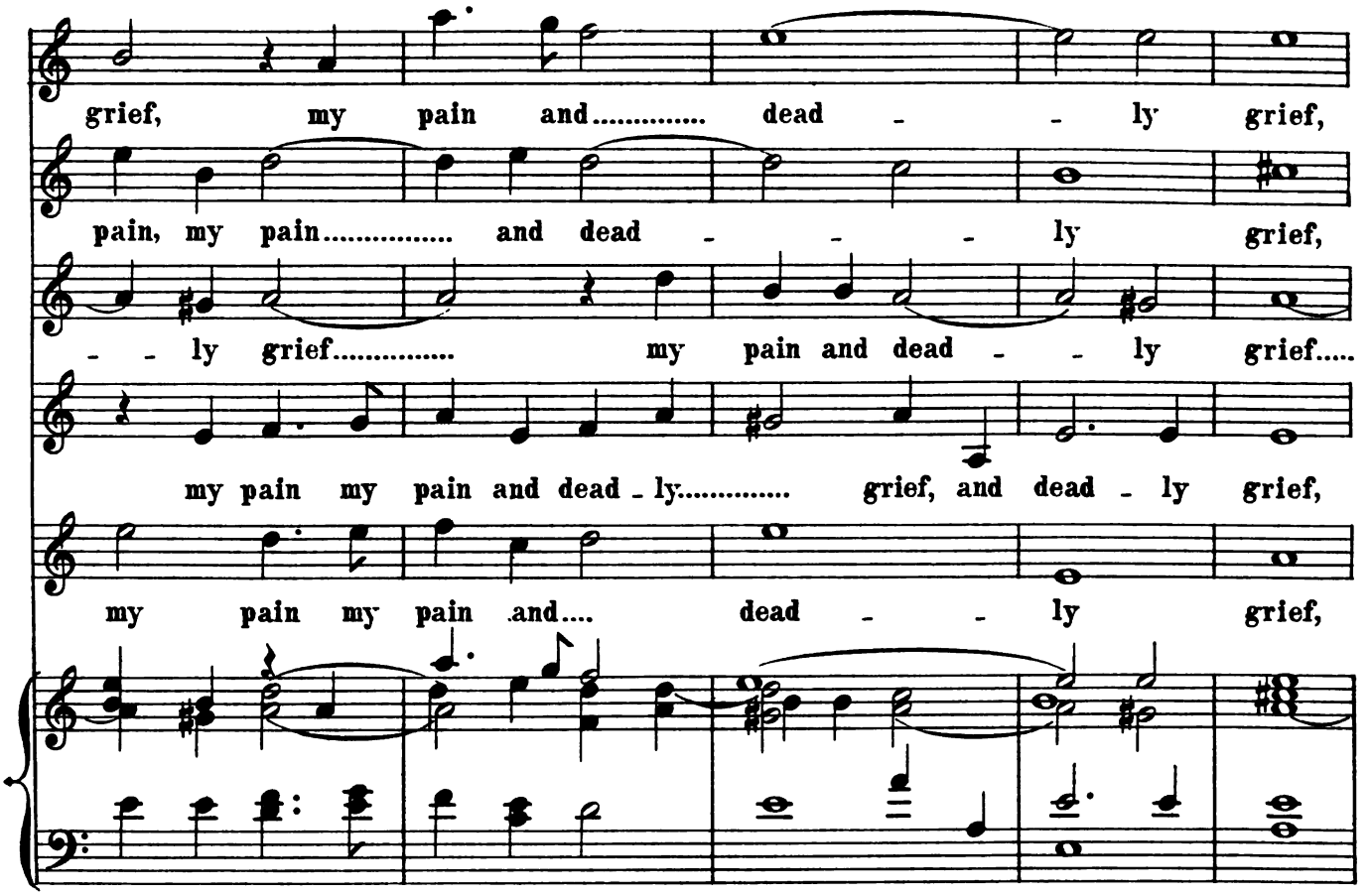
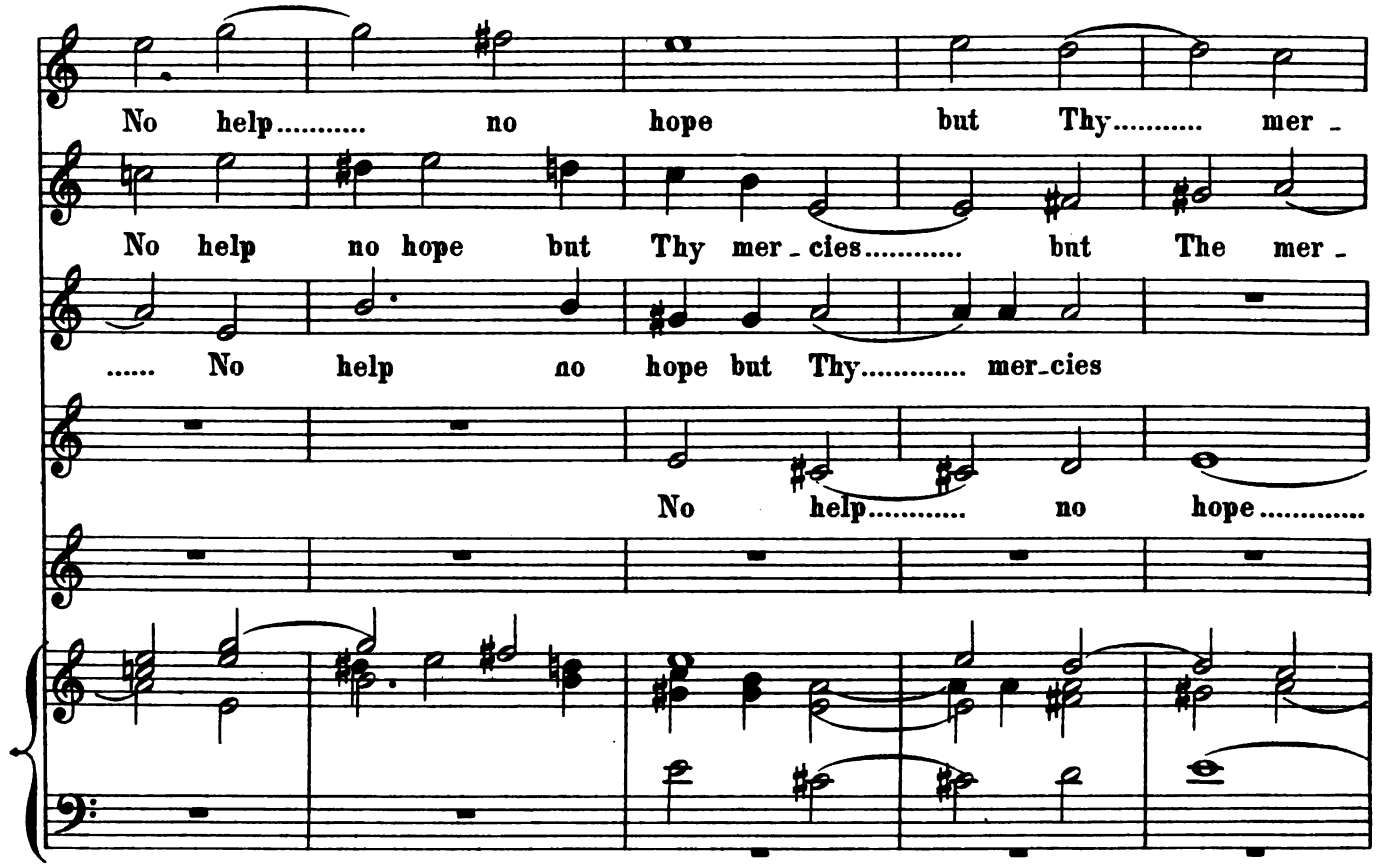
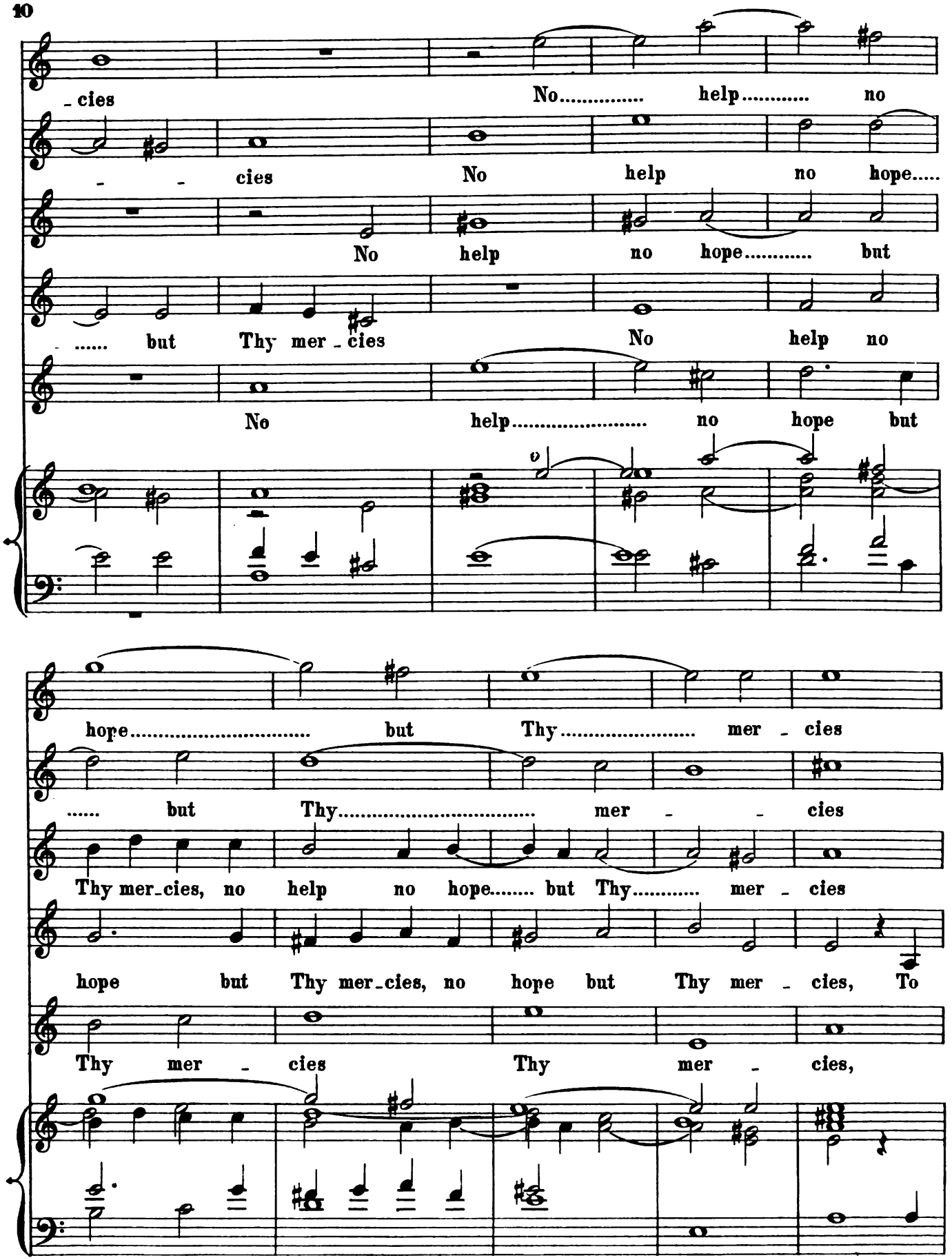
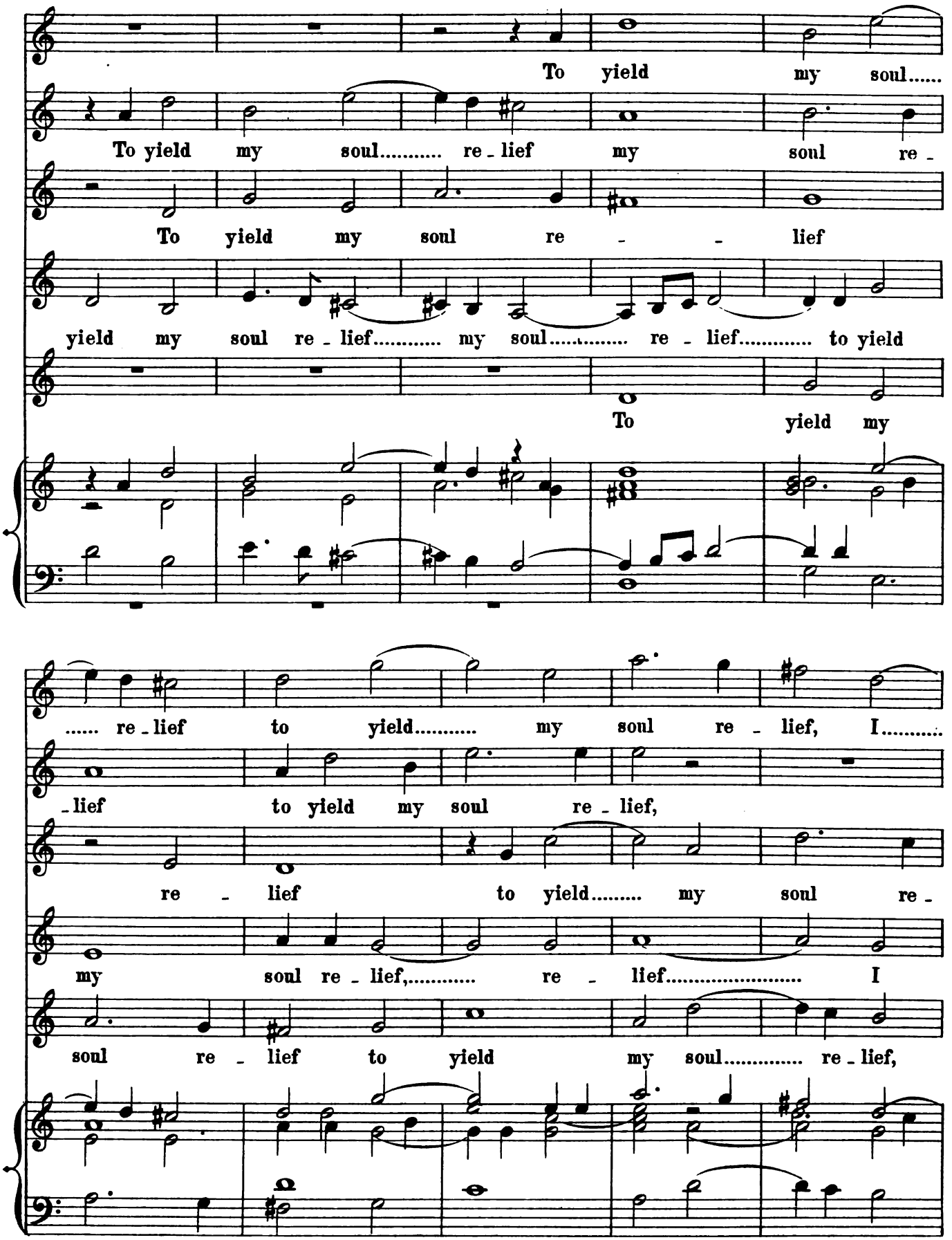

grief, my pain and..... dead - - ly grief,
pain, my pain..... and dead - - - ly grief,
- - ly grief..... my pain and dead - - ly grief.....
my pain my pain and dead - ly..... grief, and dead - ly grief,
my pain my pain and.... dead - - ly grief,


No help..... no hope but Thy..... mer -
No help no hope but Thy mer - cies..... but The mer -
..... No help no hope but Thy..... mer - cies
No help..... no hope .....


- cies
No..... help..... no
- - cies
No help no hope.....
No help no hope..... but
..... but Thy mer - cies
No help no
No help..... no hope but
hope..... but Thy..... mer - cies
..... but Thy..... mer - - cies
Thy mer-cies, no help no hope..... but Thy..... mer - cies
hope but Thy mer-cies, no hope but Thy mer - cies, To
Thy mer - cies Thy mer - cies,


To yield my soul.....
To yield my soul..... re - lief my soul re -
To yield my soul re - - lief
yield my soul re - lief..... my soul..... re - lief..... to yield
To yield my
..... re - lief to yield..... my soul re - lief, I.....
- lief to yield my soul re - lief,
re - lief to yield..... my soul re -
my soul re - lief,..... re - lief..... I
soul re - lief to yield my soul..... re - lief,

..... ' hate..... my self and loathe my sin, and

I hate..... my self and loathe.....

- lief, I hate my self..... and loathe my

hate my - self and loathe my sin, I hate my

I hate..... my self and loathe my.....

loathe..... my sin,

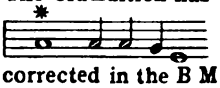
..... my..... sin, My

sin, and loathe my sin, My heart is.....

self and loathe my sin, My..... heart.....

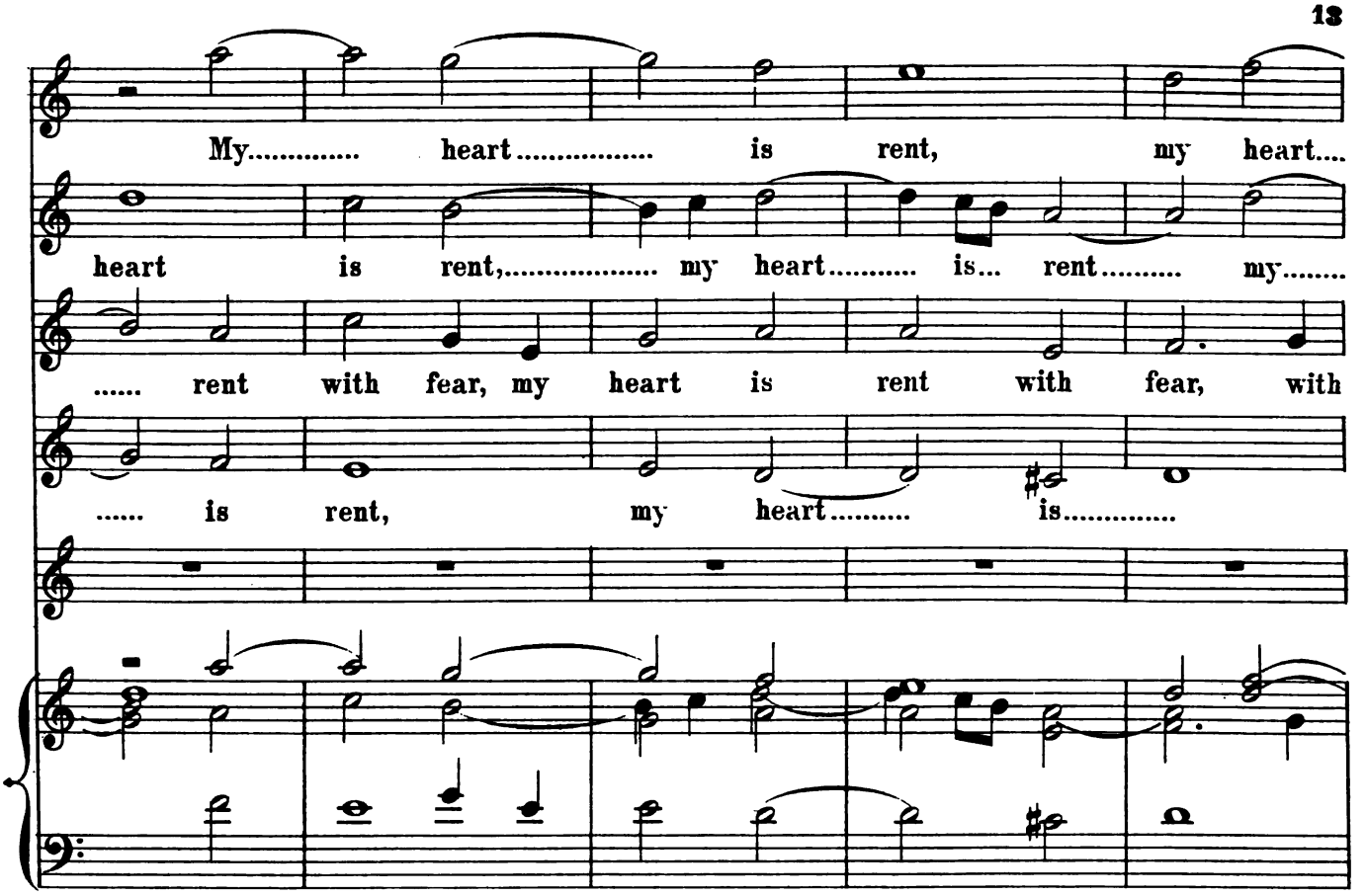
..... sin,

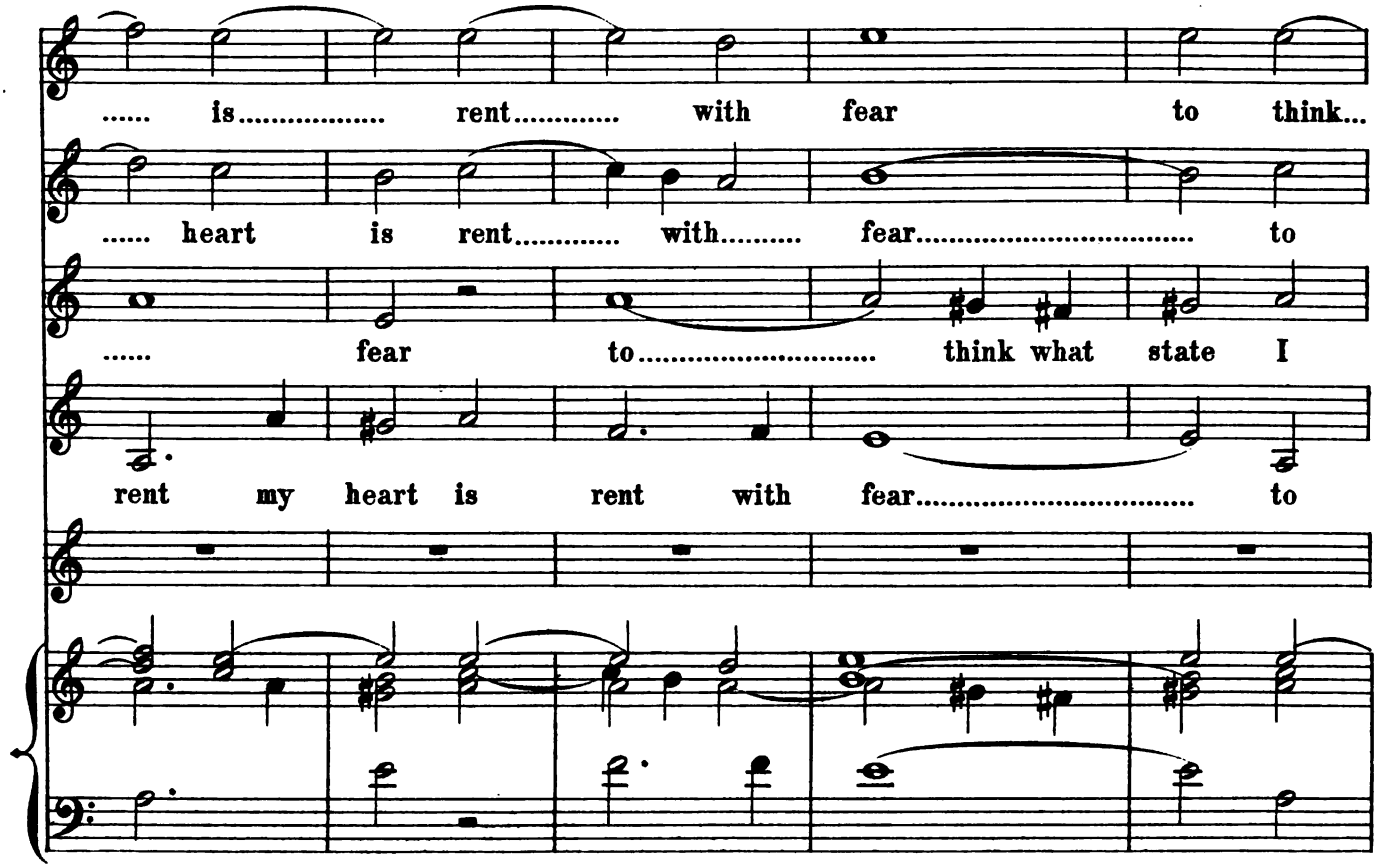
The old Edition has

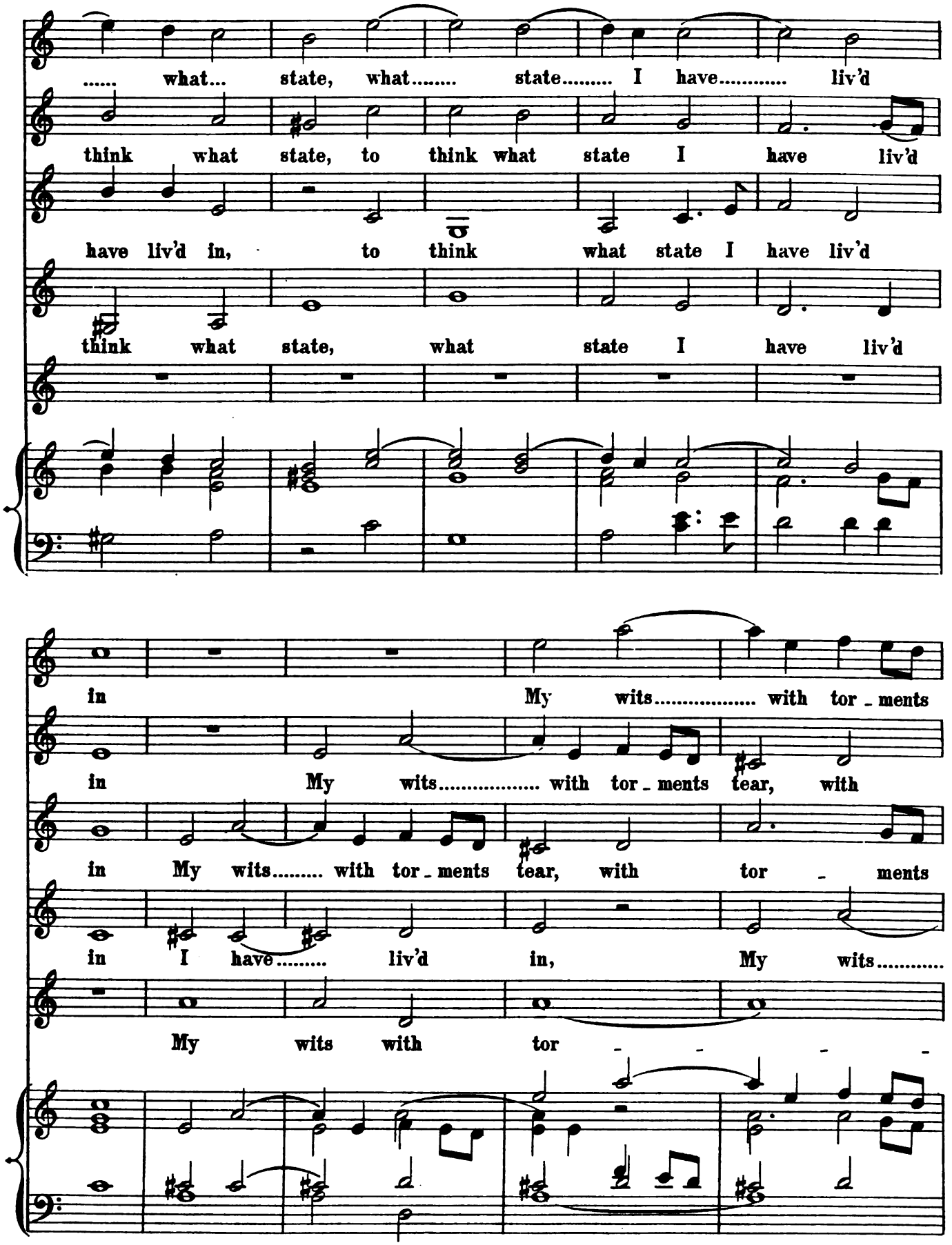


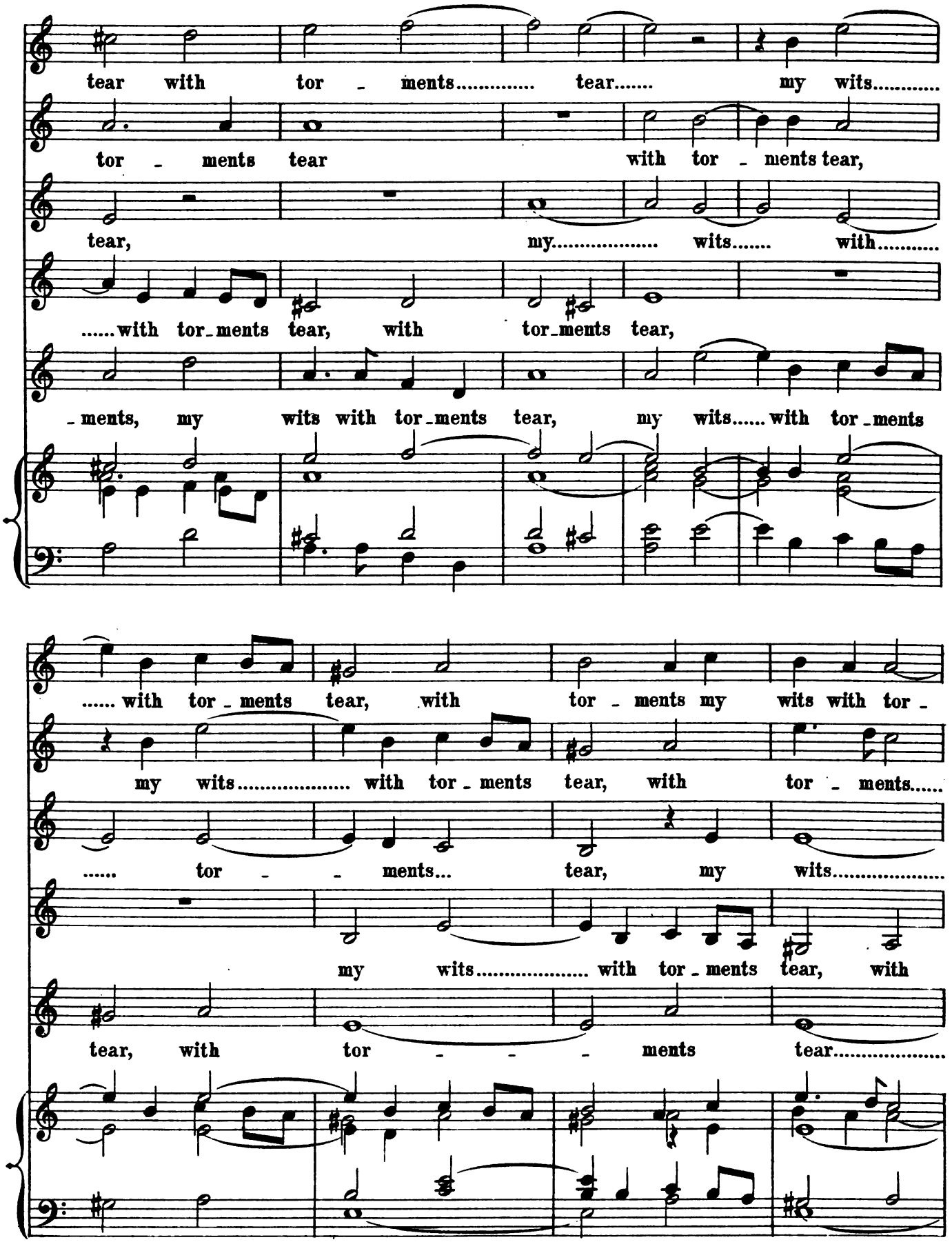
corrected in the B M Copy in an old hand.

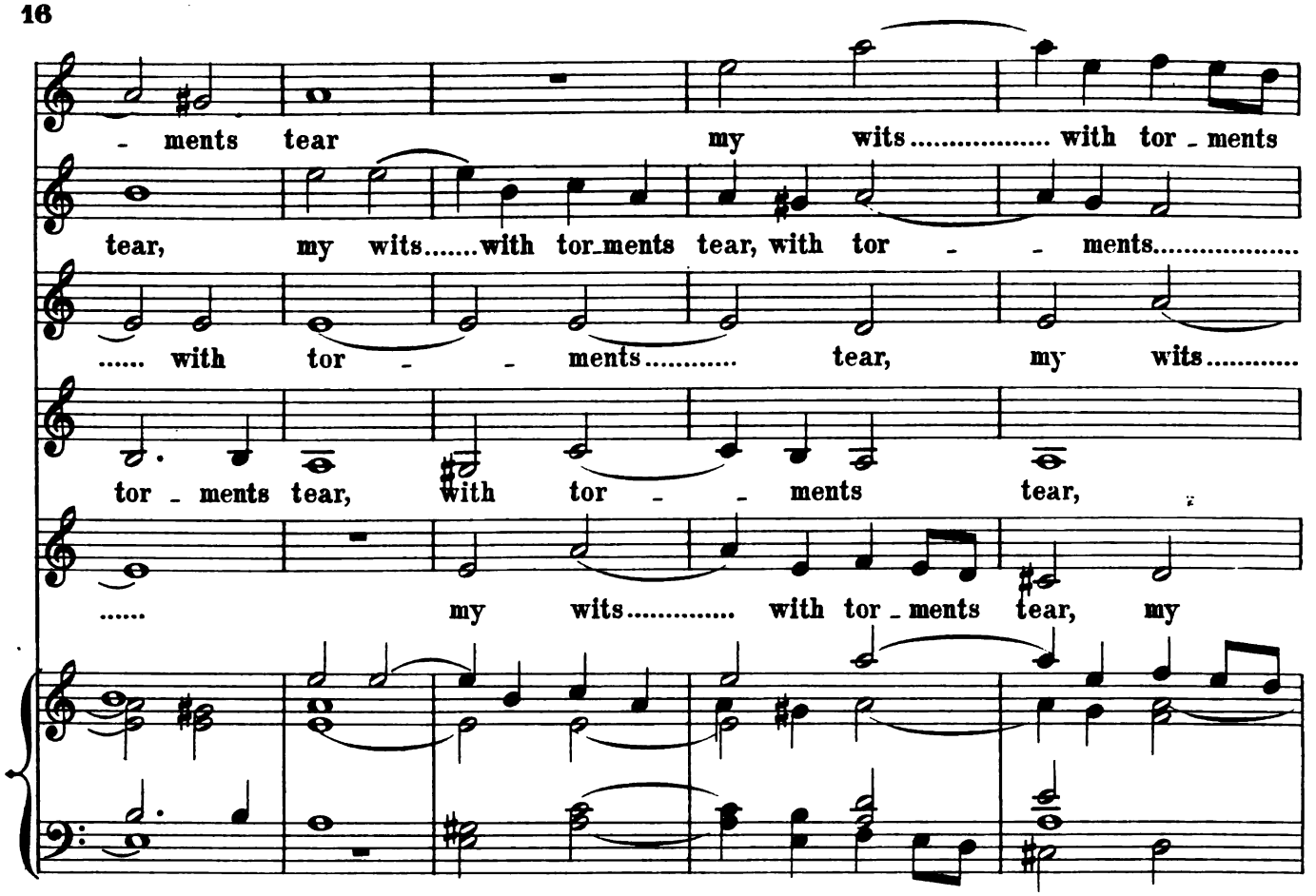
† In the Tenor the old Edition has a semibreve corrected in an old hand in the B M Copy.

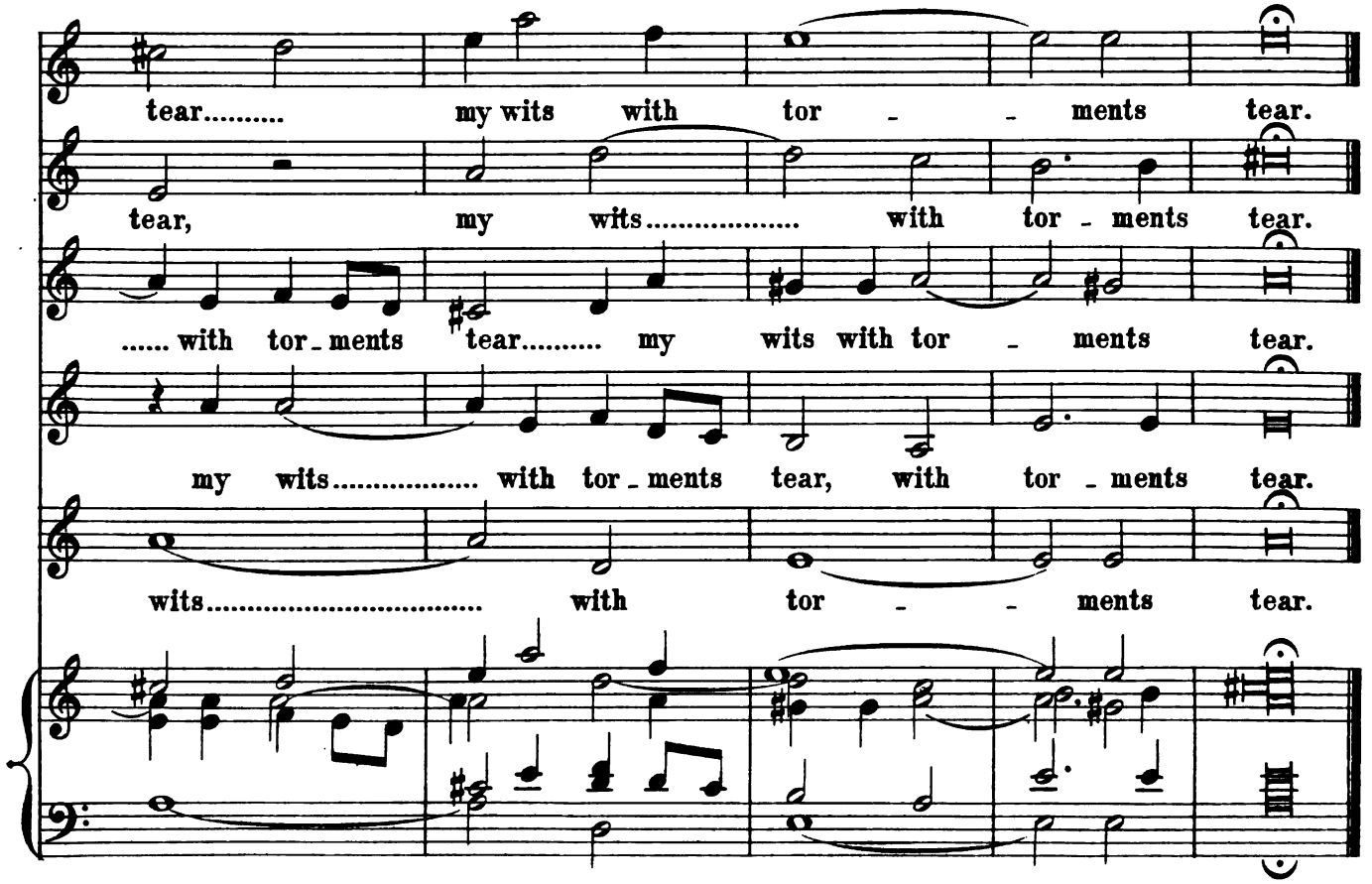

My..... heart..... is rent, my heart....
heart is rent,..... my heart..... is... rent..... my.....
..... rent with fear, my heart is rent with fear, with
..... is rent, my heart..... is.....


..... is..... rent..... with fear to think...
..... heart is rent..... with..... fear..... to
..... fear to..... think what state I
rent my heart is rent with fear..... to


..... what... state, what..... state..... I have..... liv'd
think what state, to think what state I have liv'd
have liv'd in, to think what state I have liv'd
think what state, what state I have liv'd
in My wits..... with tor - ments
in My wits..... with tor - ments tear, with
in My wits..... with tor - ments tear, with tor - ments
in I have..... liv'd in, My wits.....
My wits with tor - - - -

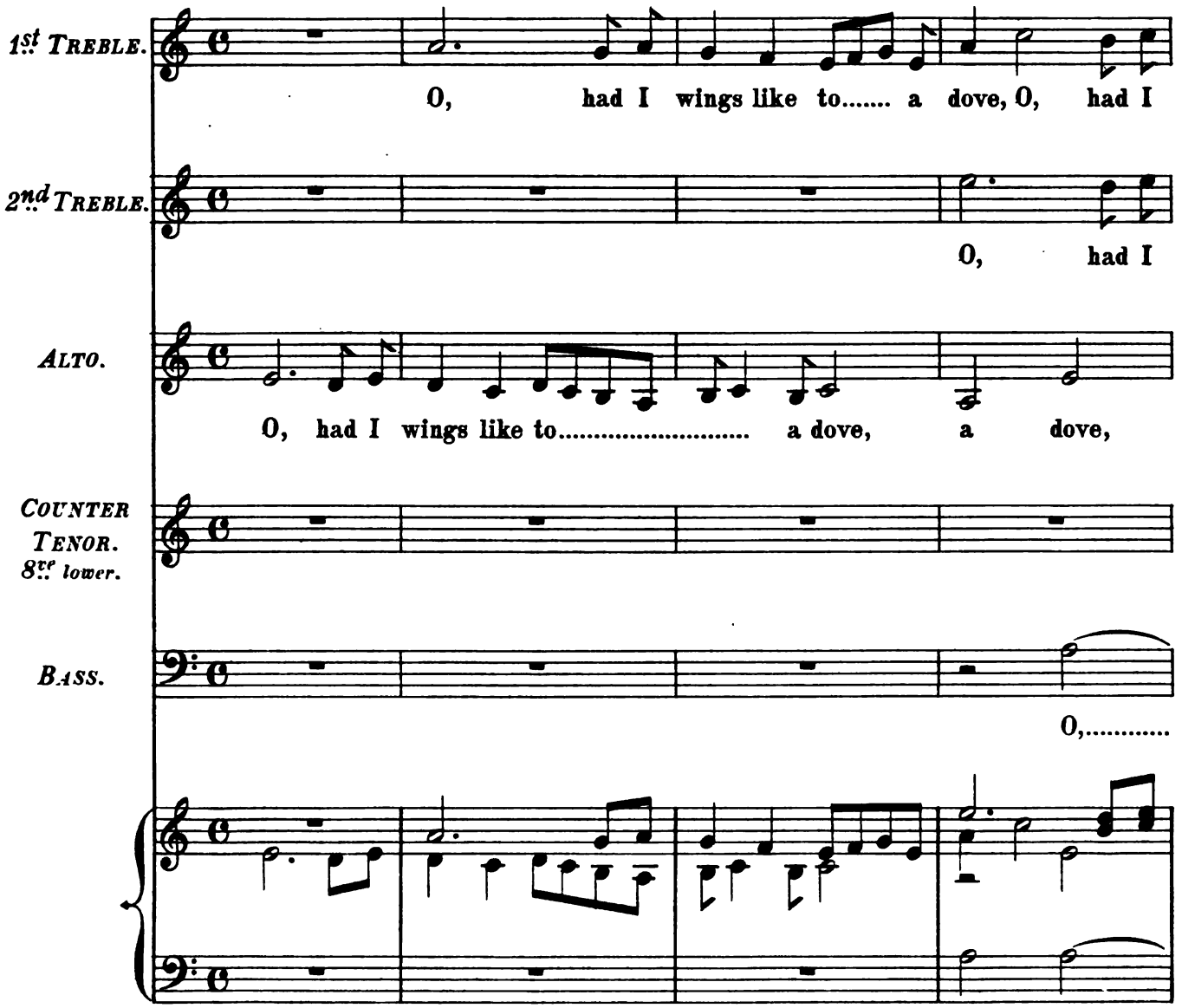

tear with tor - ments..... tear..... my wits.....
tor - ments tear with tor - ments tear,
tear, my..... wits..... with.....
.....with tor-ments tear, with tor-ments tear,
-ments, my wits with tor-ments tear, my wits.....with tor-ments
.....with tor-ments tear, with tor-ments my wits with tor-
my wits..... with tor-ments tear, with tor-ments.....
..... tor - - ments... tear, my wits.....
my wits..... with tor-ments tear, with
tear, with tor - - - ments tear.....

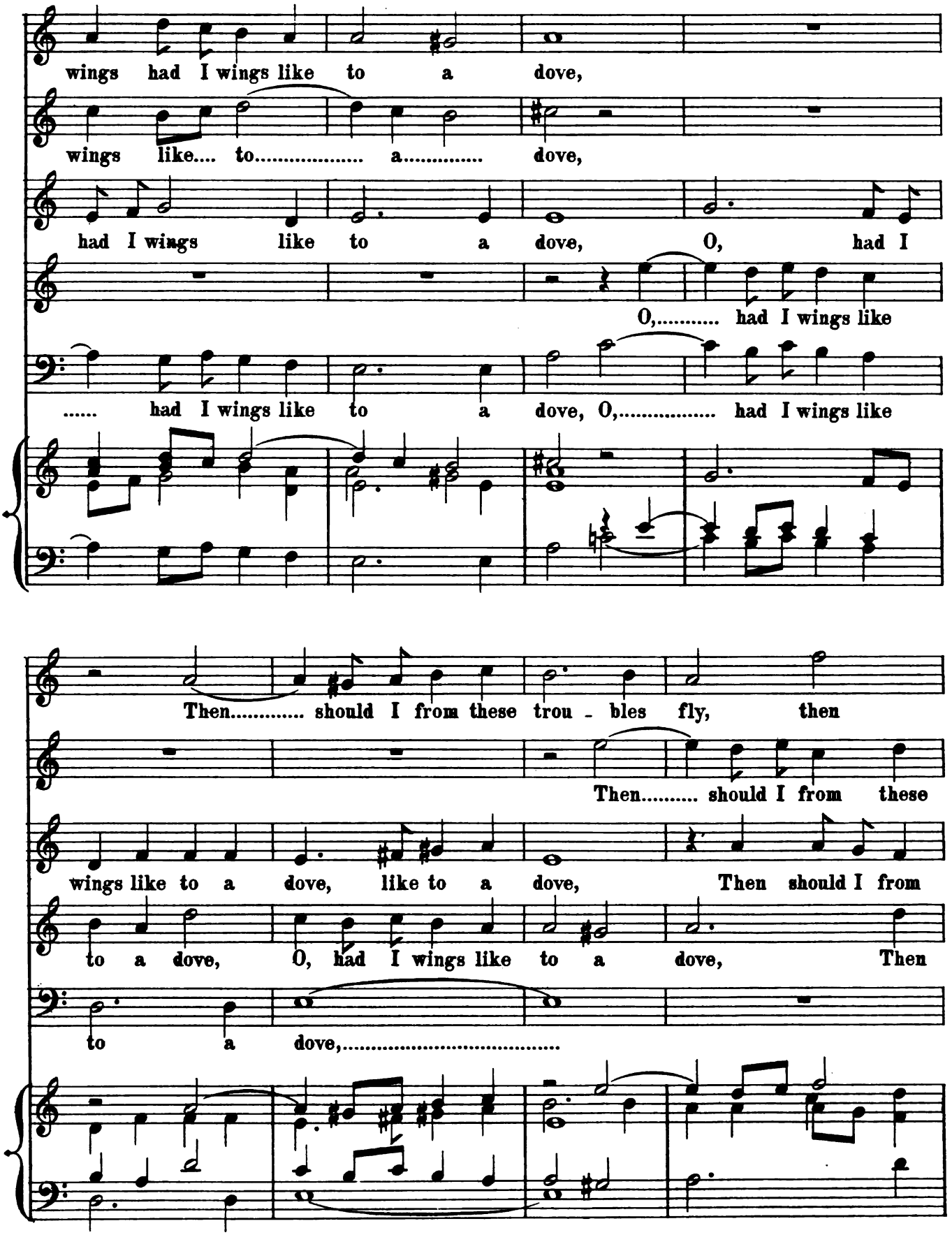

- ments tear my wits ..... with tor - ments
tear, my wits .....with tor-ments tear, with tor - - ments.....
..... with tor - - ments..... tear, my wits.....
tor - ments tear, with tor - - ments tear,
..... my wits..... with tor - ments tear, my

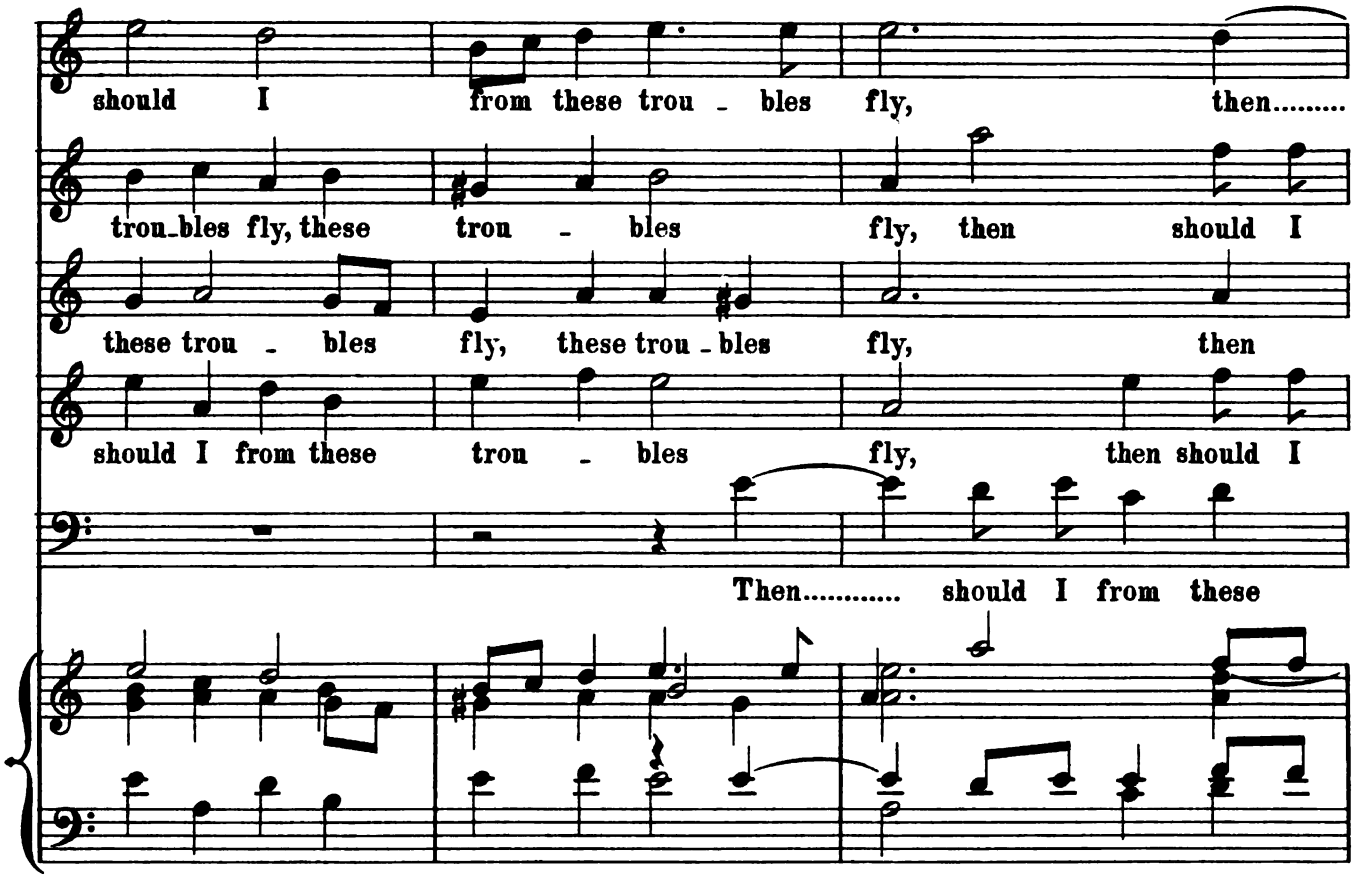

tear..... my wits with tor - - ments tear.
tear, my wits..... with tor - ments tear.
..... with tor - ments tear..... my wits with tor - ments tear.
my wits..... with tor - ments tear, with tor - ments tear.
wits..... with tor - - ments tear.

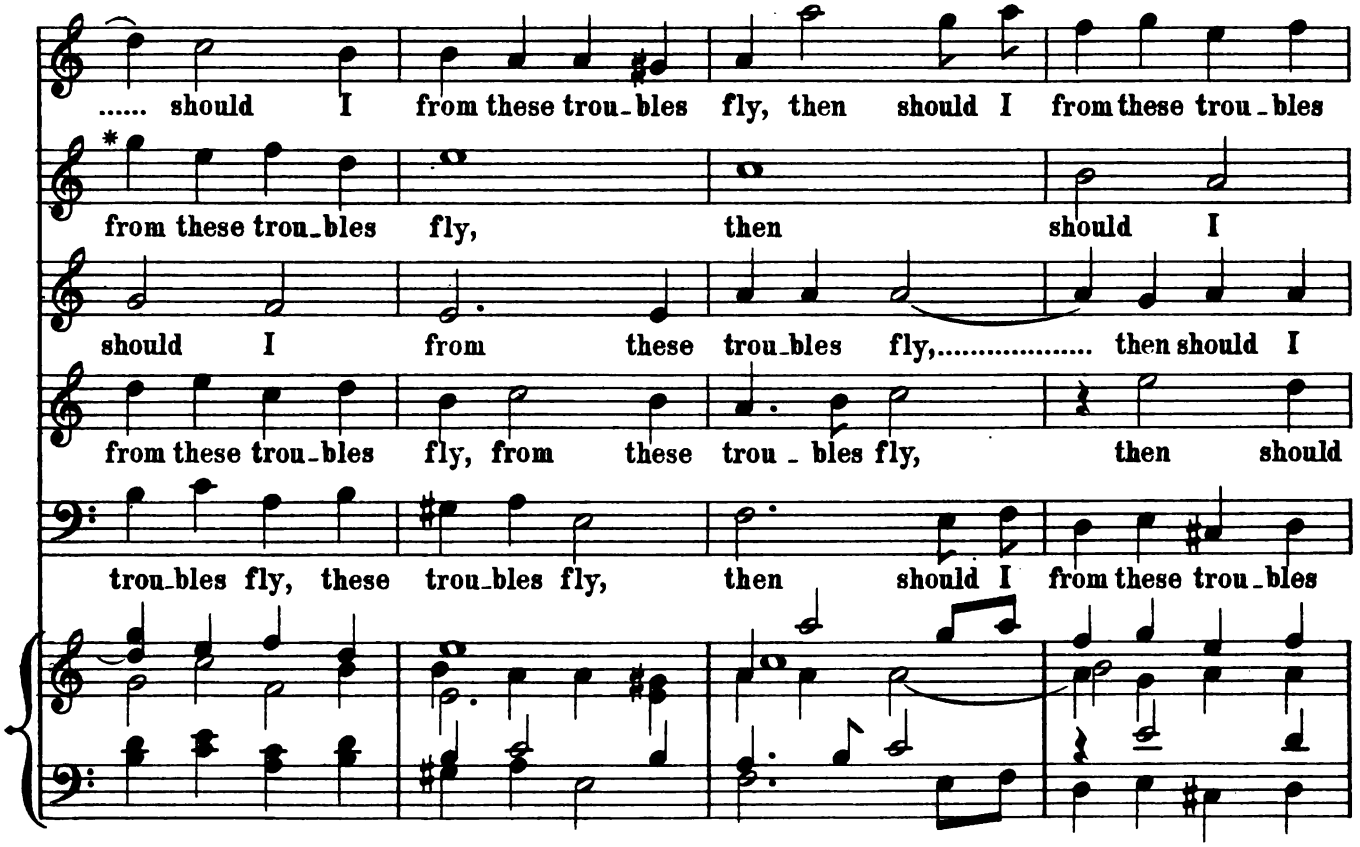
III.

O, HAD I WINGS.

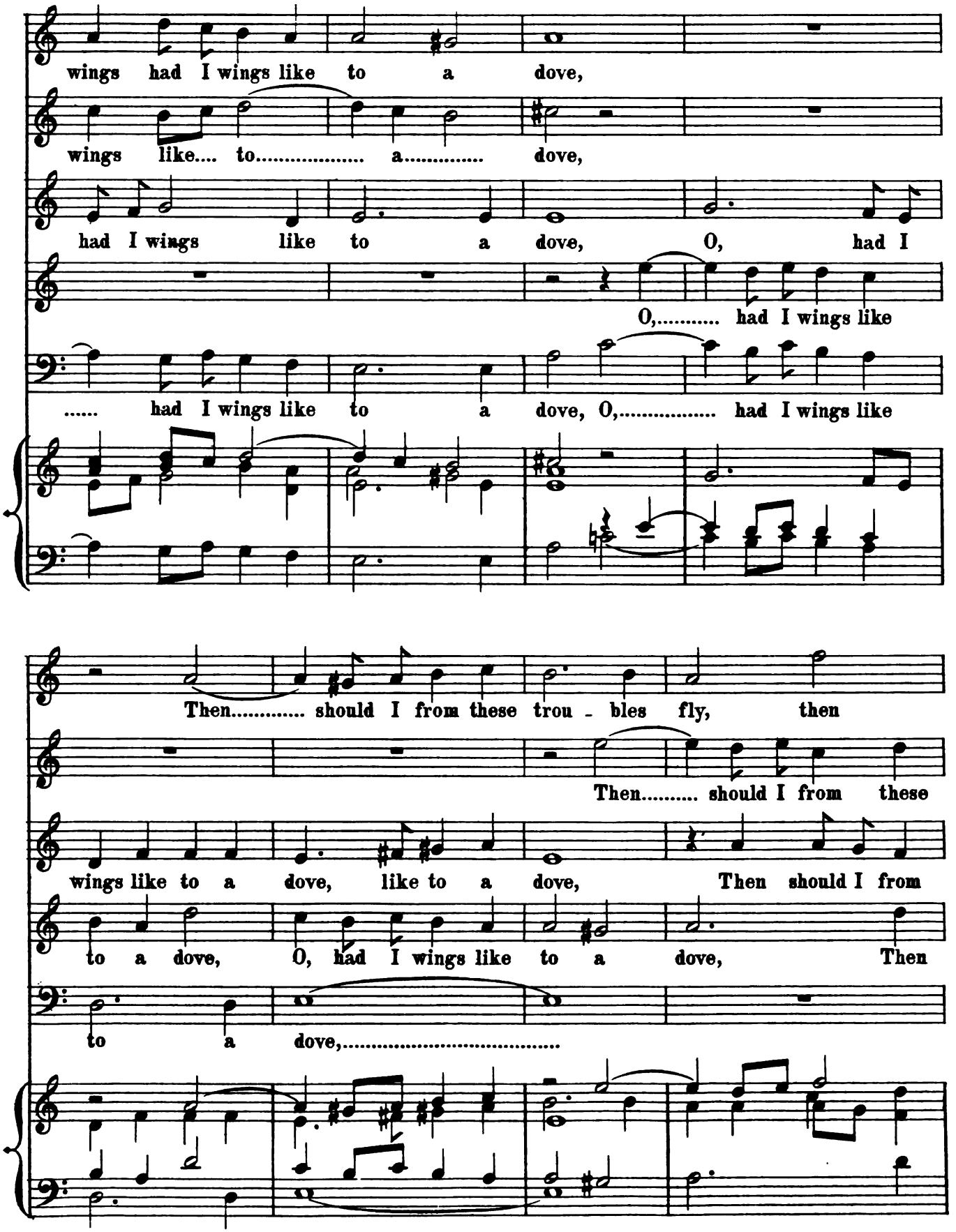


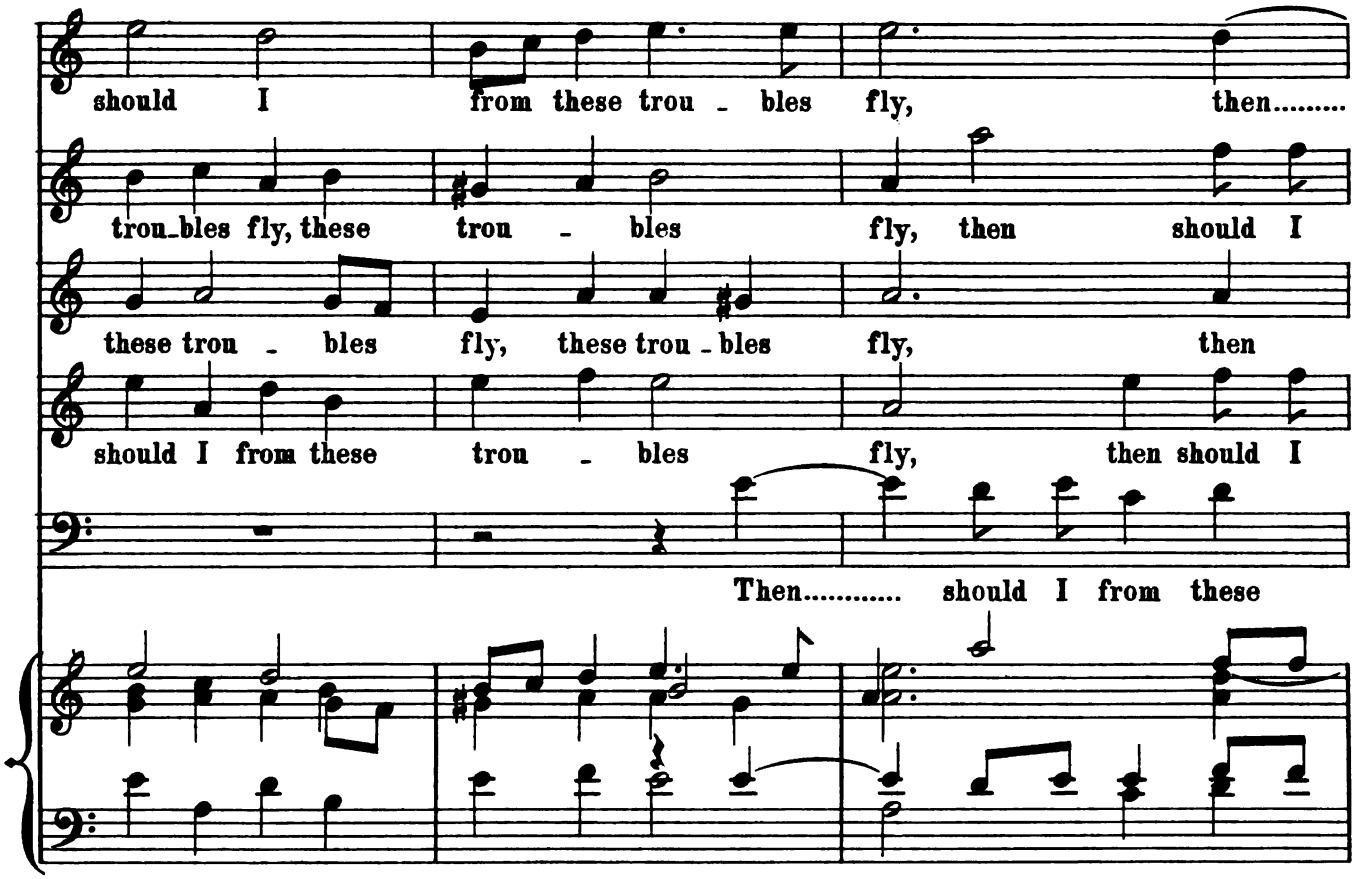

wings had I wings like to a dove,
wings like.... to..... a..... dove,
had I wings like to a dove, O, had I
O,..... had I wings like
..... had I wings like to a dove, O,..... had I wings like
Then..... should I from these trou - bles fly, then
Then..... should I from these
wings like to a dove, like to a dove, Then should I from
to a dove, O, had I wings like to a dove, Then
to a dove,.....

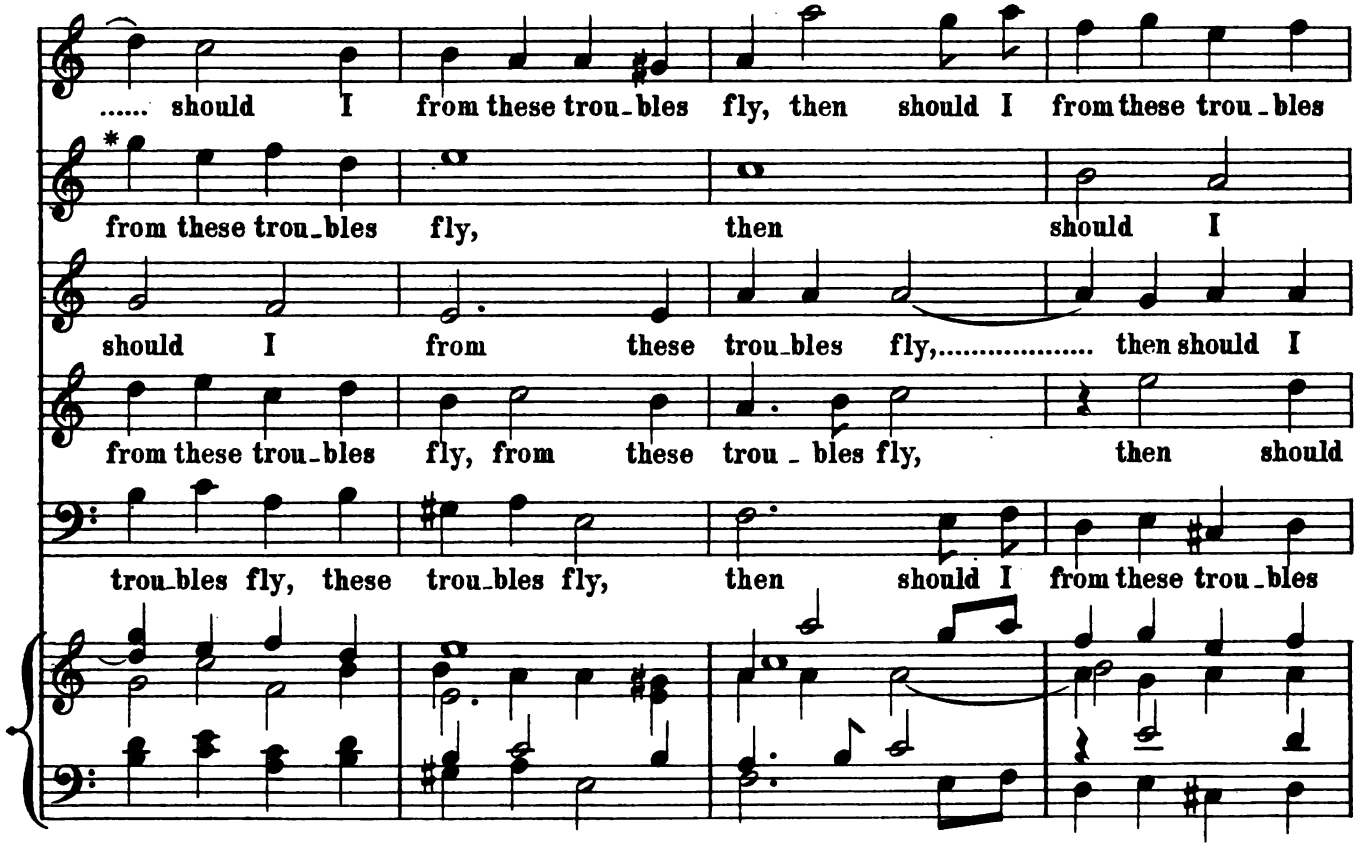




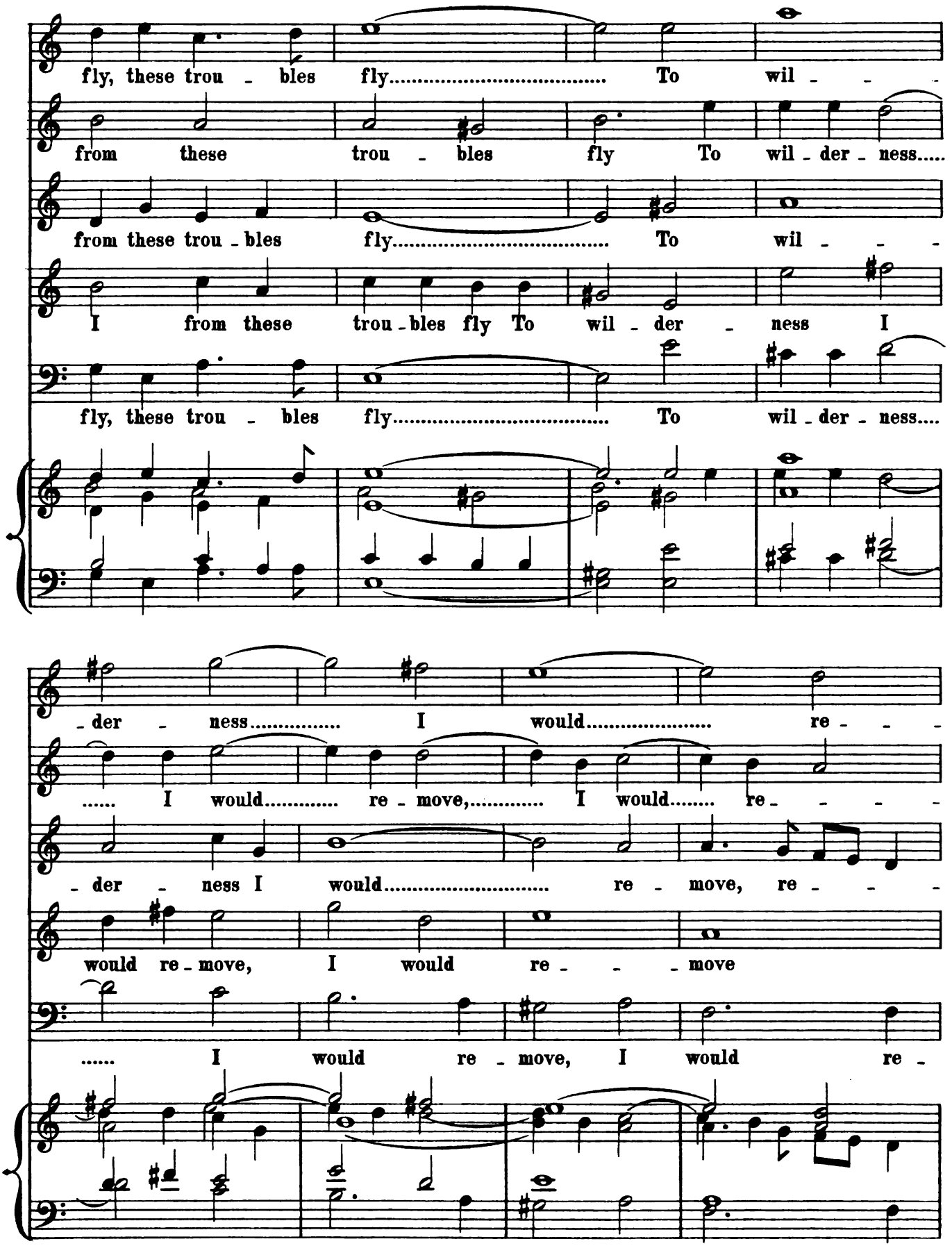
* This G is quaver not crotchet in the original.

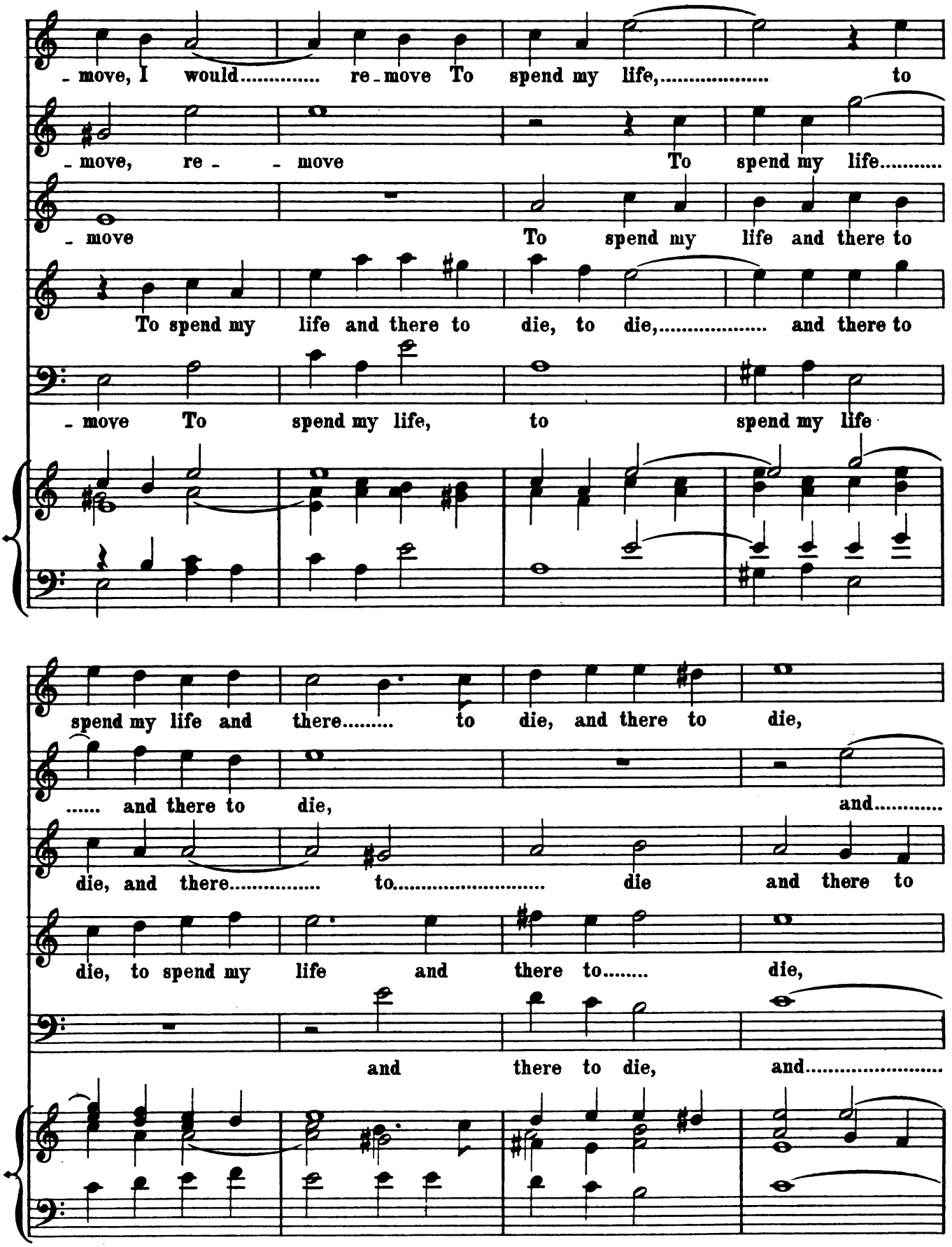

wings had I wings like to a dove,
wings like.... to..... a..... dove,
had I wings like to a dove, O, had I
O,..... had I wings like
..... had I wings like to a dove, O,..... had I wings like
Then..... should I from these trou - bles fly, then
Then..... should I from these
wings like to a dove, like to a dove, Then should I from
to a dove, O, had I wings like to a dove, Then
to a dove,.....

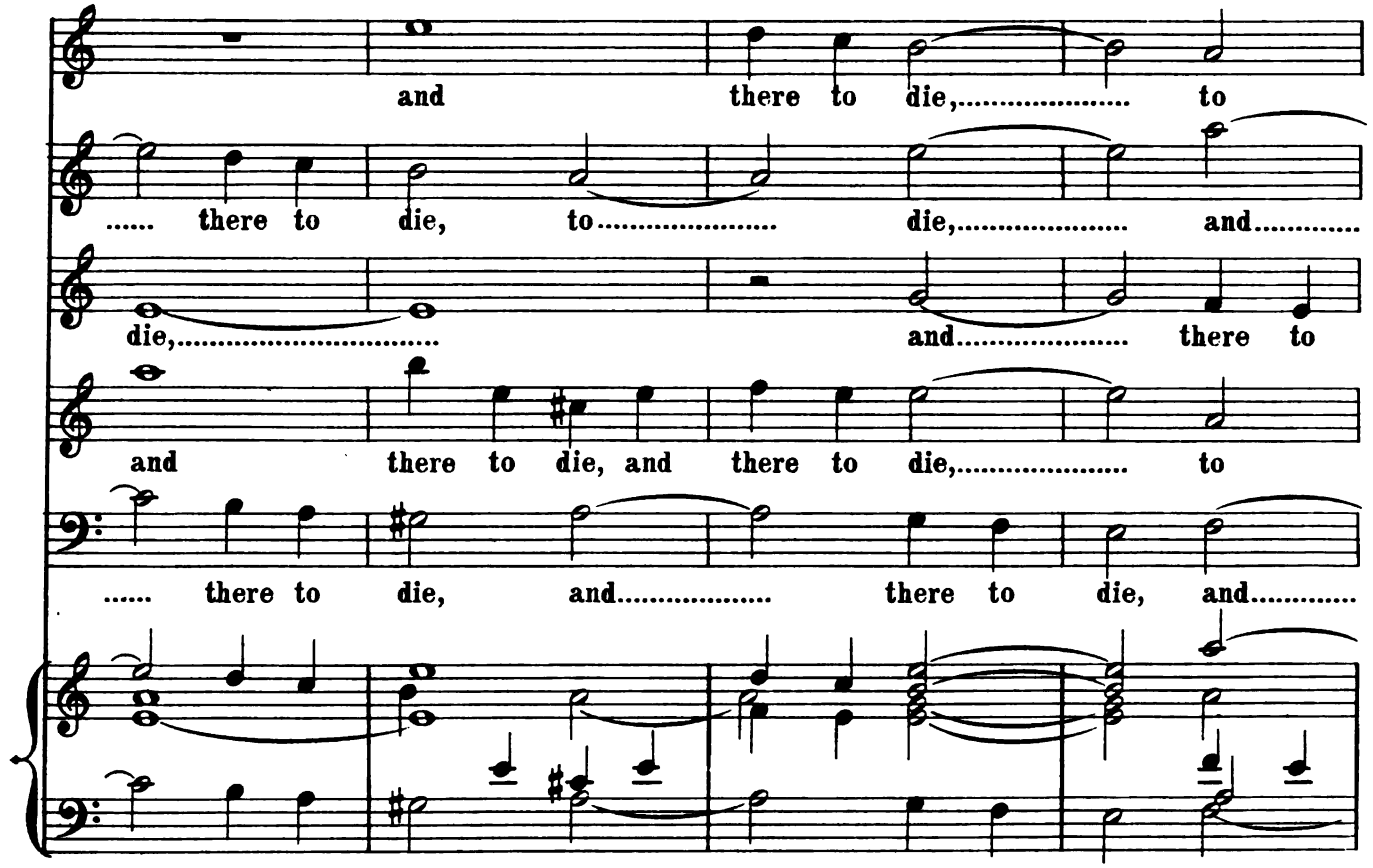


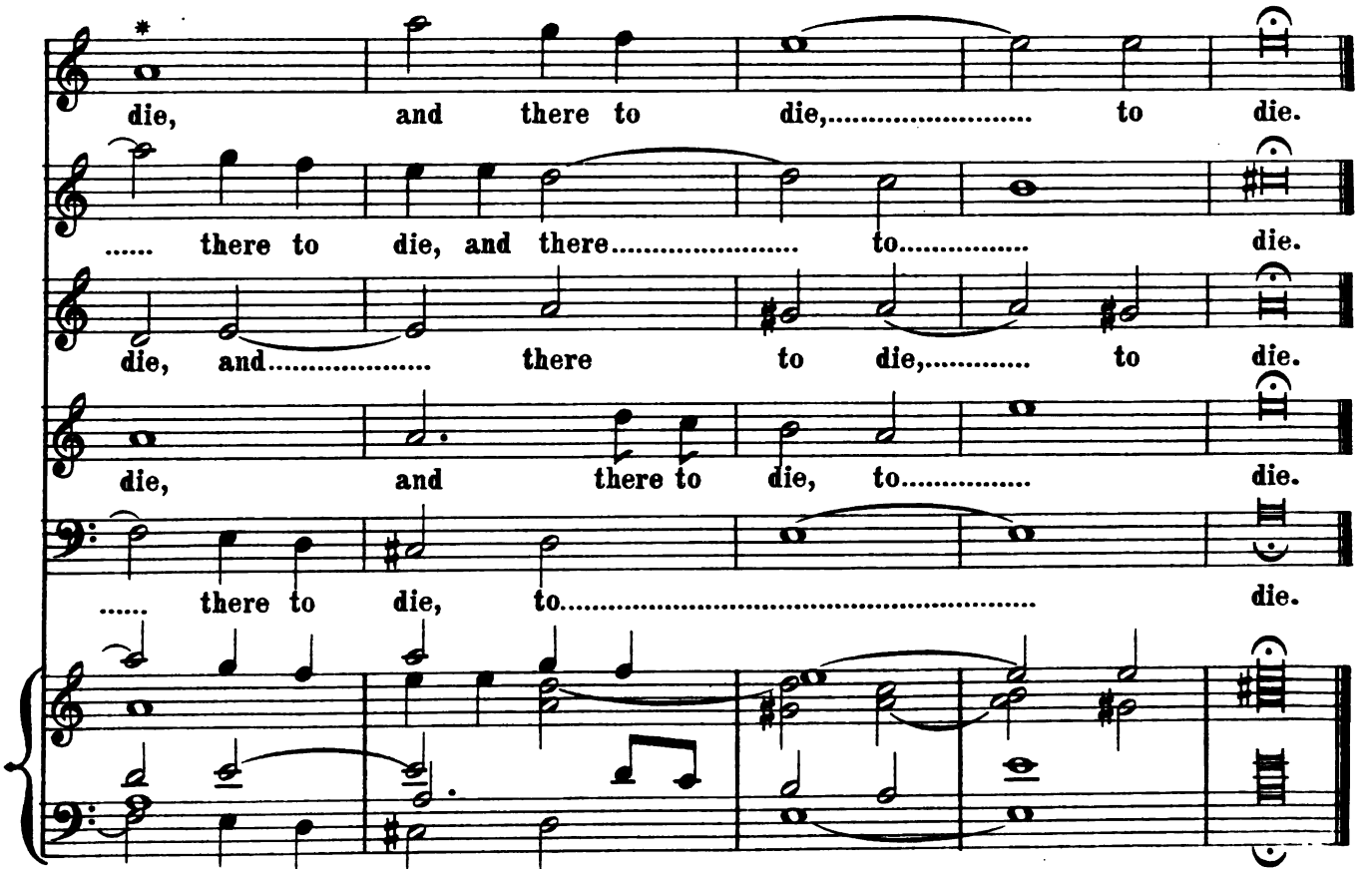


* This G is quaver not crotchet in the original.


fly, these trou - bles fly..... To wil - - -
from these trou - bles fly To wil - der - ness.....
from these trou - bles fly..... To wil - - -
I from these trou - bles fly To wil - der - ness I
fly, these trou - bles fly..... To wil - der - ness....
- der - ness..... I would..... re - - -
..... I would..... re - move,..... I would..... re - - - -
- der - ness I would..... re - move, re - - -
would re - move, I would re - - - move
..... I would re - move, I would re -



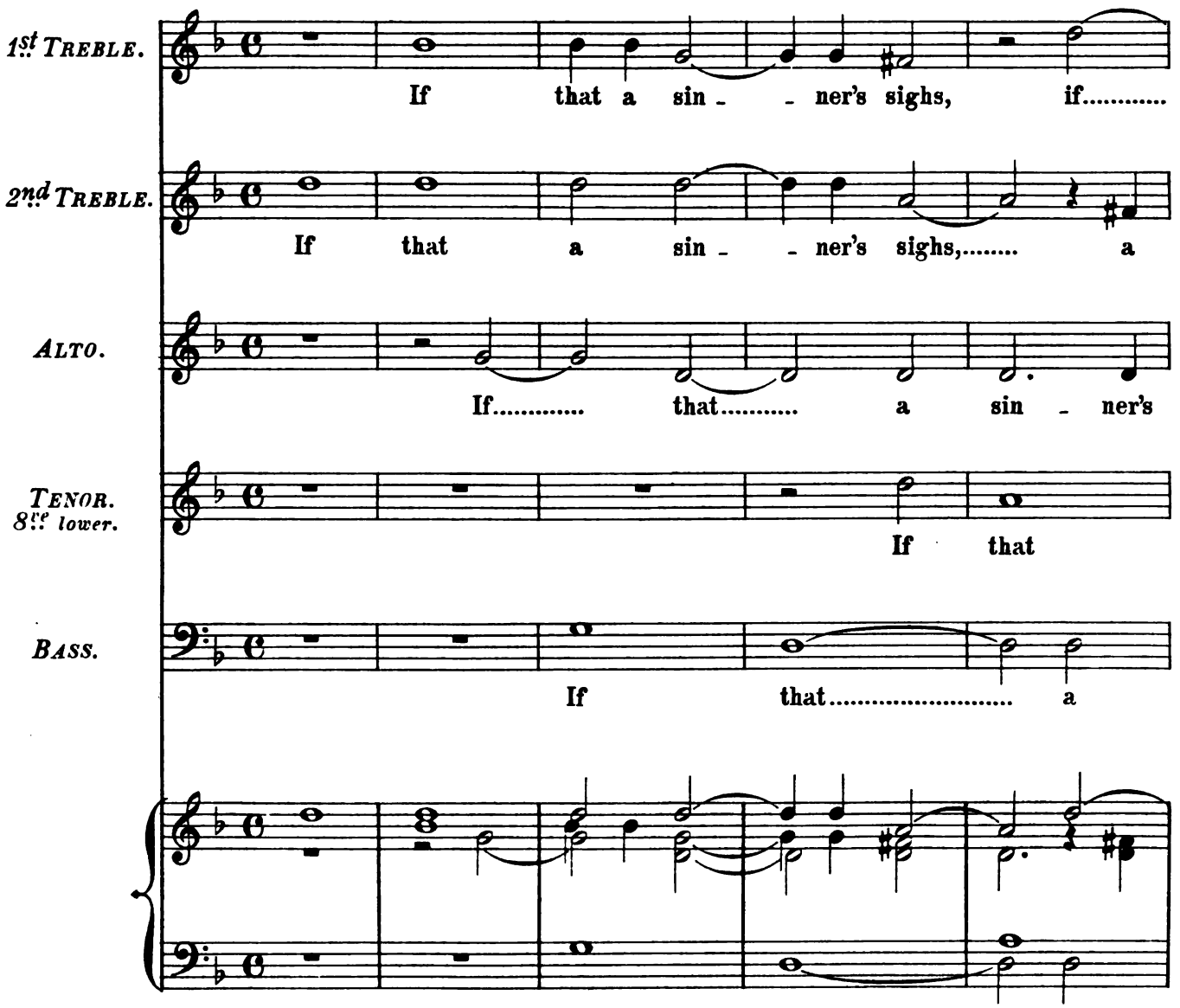


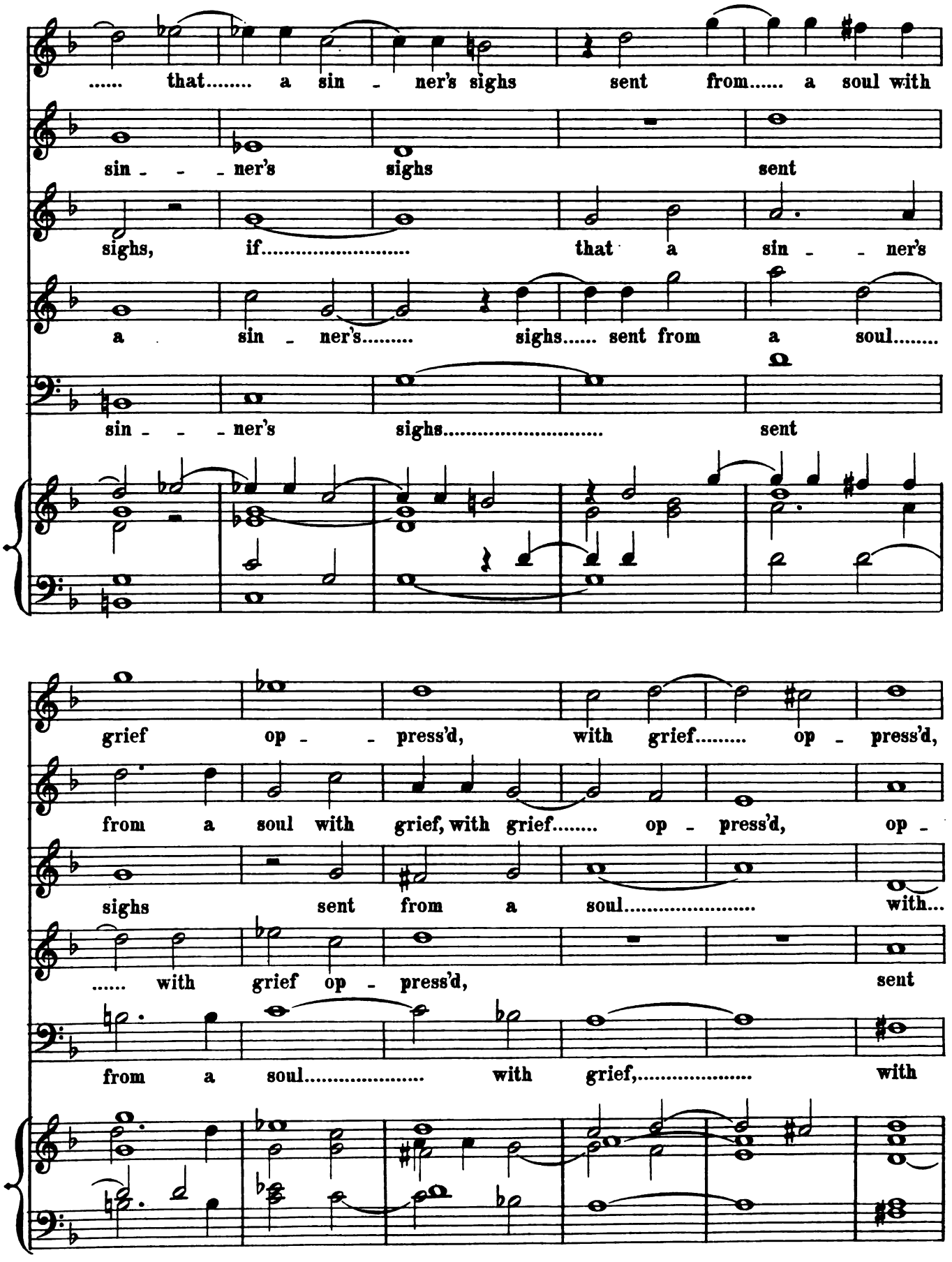


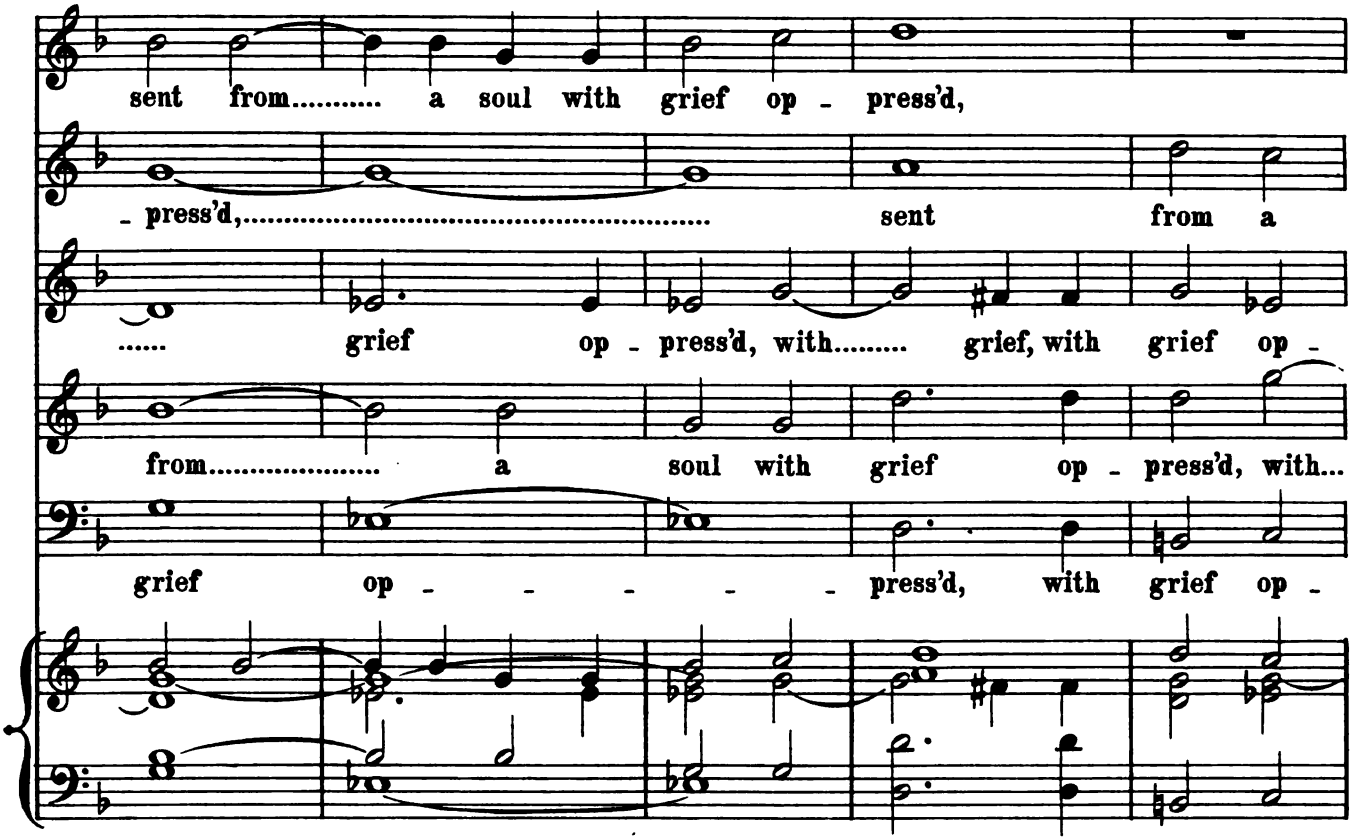
* In the B. M. copy, this A (semibreve) is corrected in an old hand to A and E (minims.)

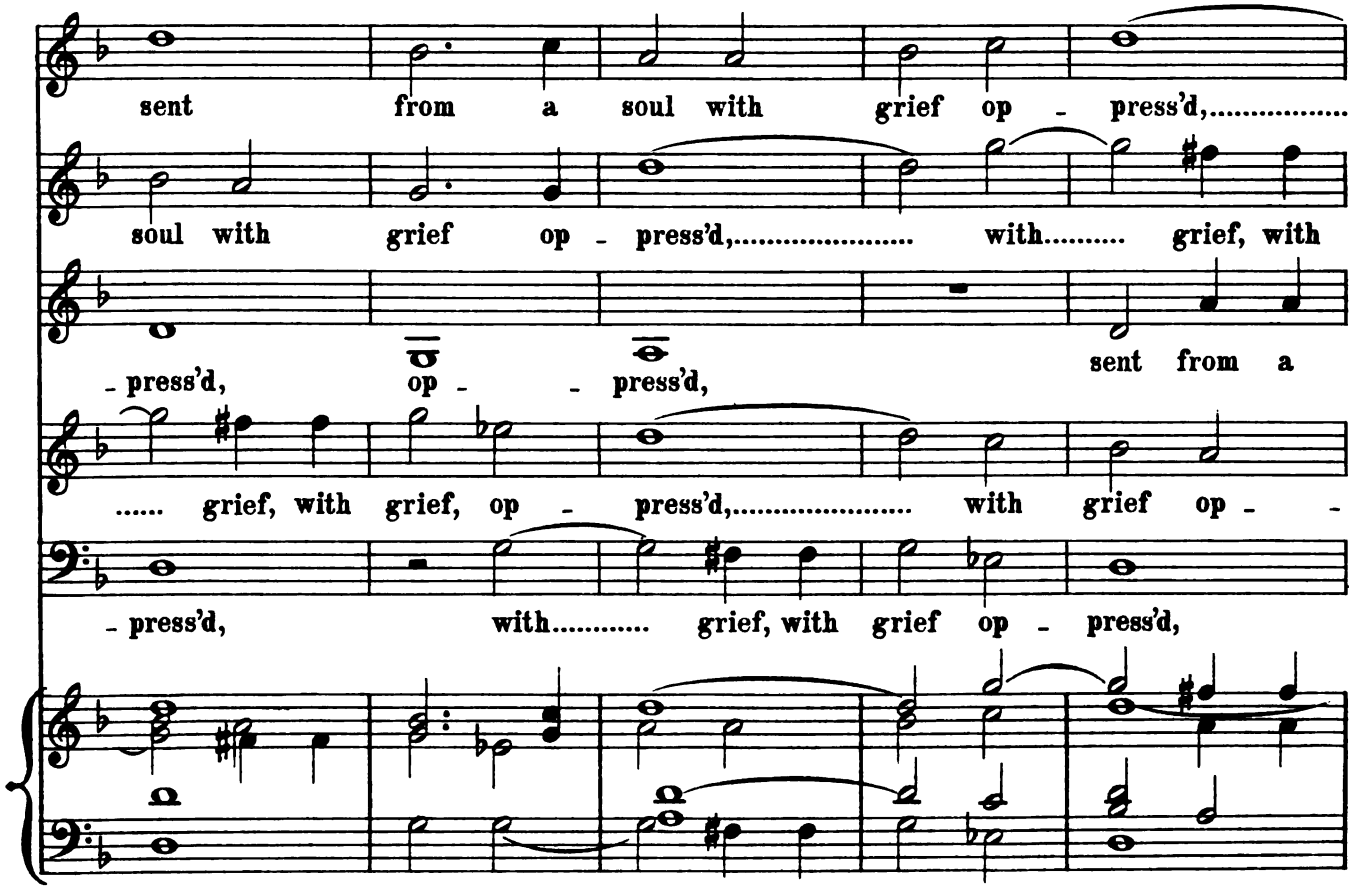
IV.

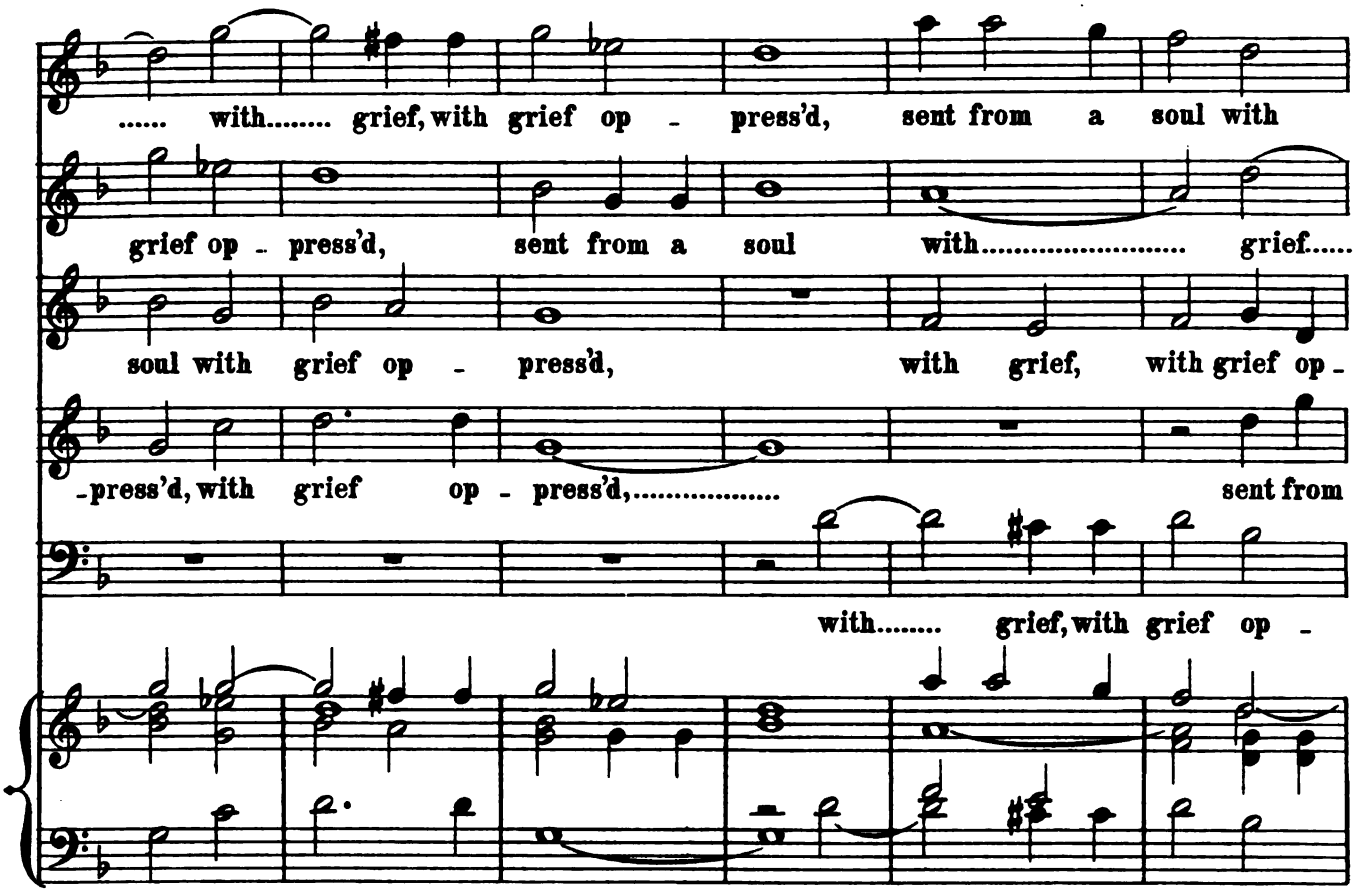
IF THAT A SINNER'S SIGHS.

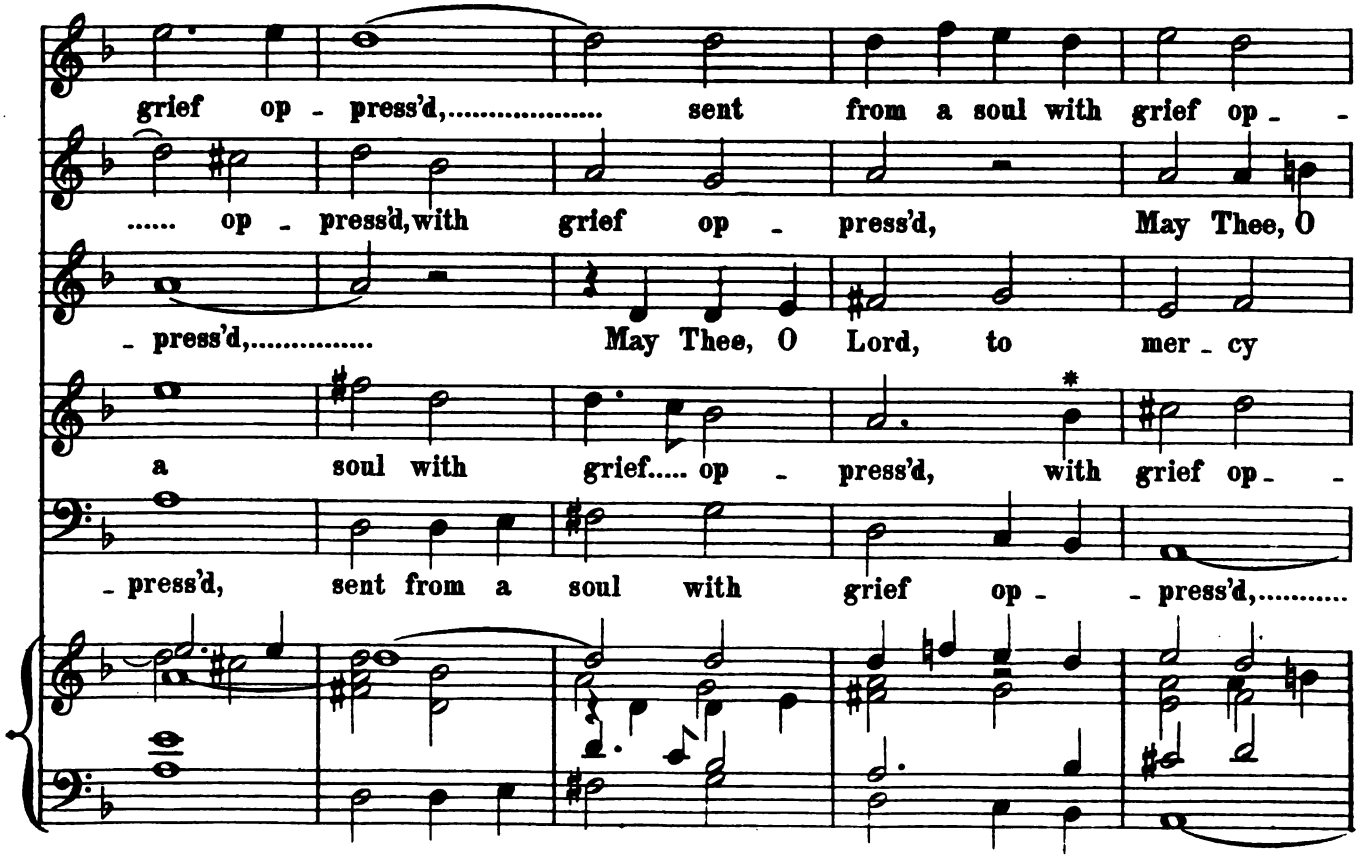



..... that..... a sin - ner's sighs sent from..... a soul with
sin - - - ner's sighs sent
sighs, if..... that a sin - - ner's
a sin - ner's..... sighs..... sent from a soul.....
sin - - - ner's sighs..... sent
grief op - - press'd, with grief..... op - press'd,
from a soul with grief, with grief..... op - press'd, op -
sighs sent from a soul..... with...
..... with grief op - press'd, sent
from a soul..... with grief,..... with

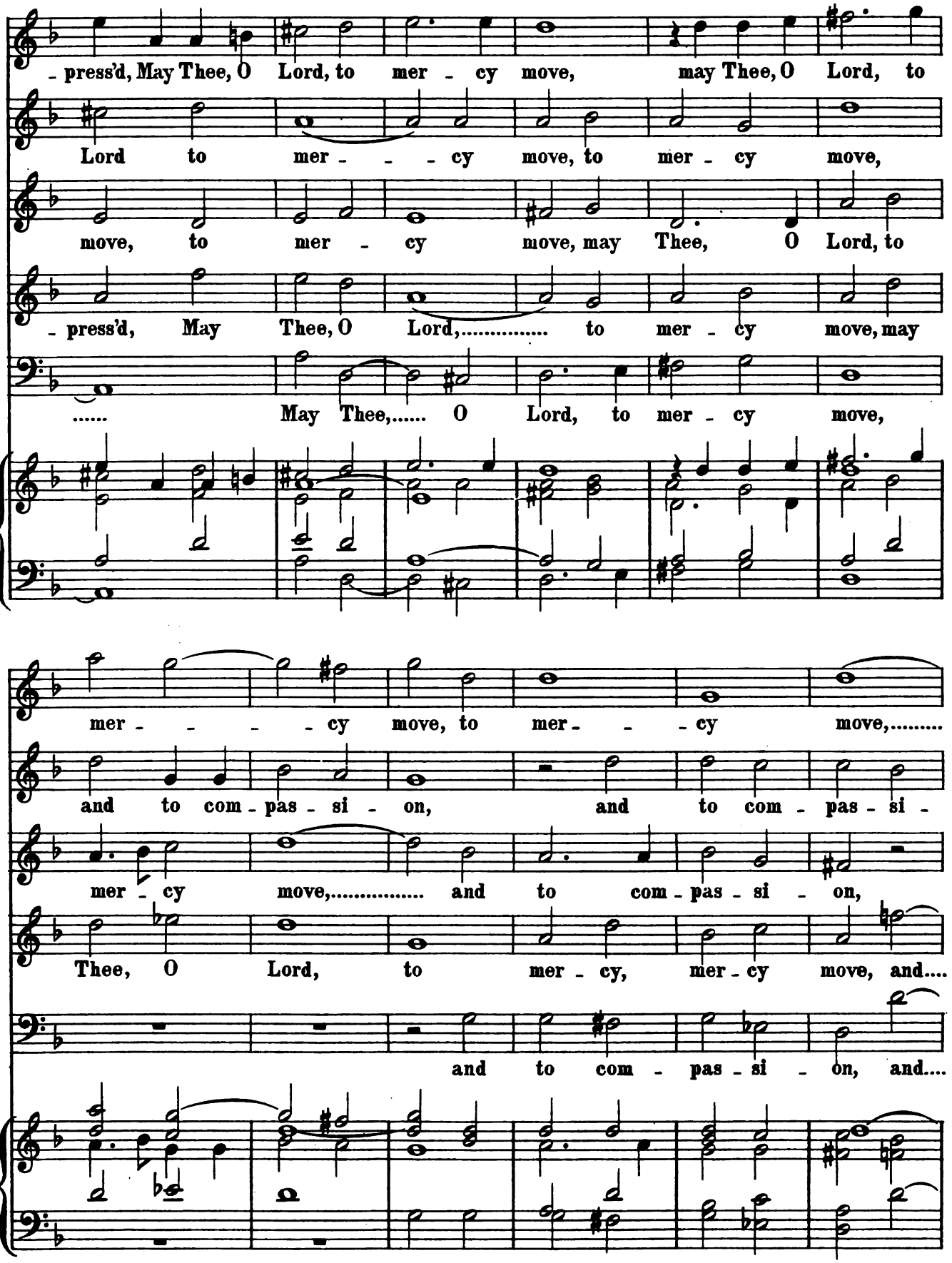

sent from..... a soul with grief op - press'd,
- press'd,..... sent from a
..... grief op - press'd, with..... grief, with grief op -
from..... a soul with grief op - press'd, with...
grief op - - - - - press'd, with grief op -

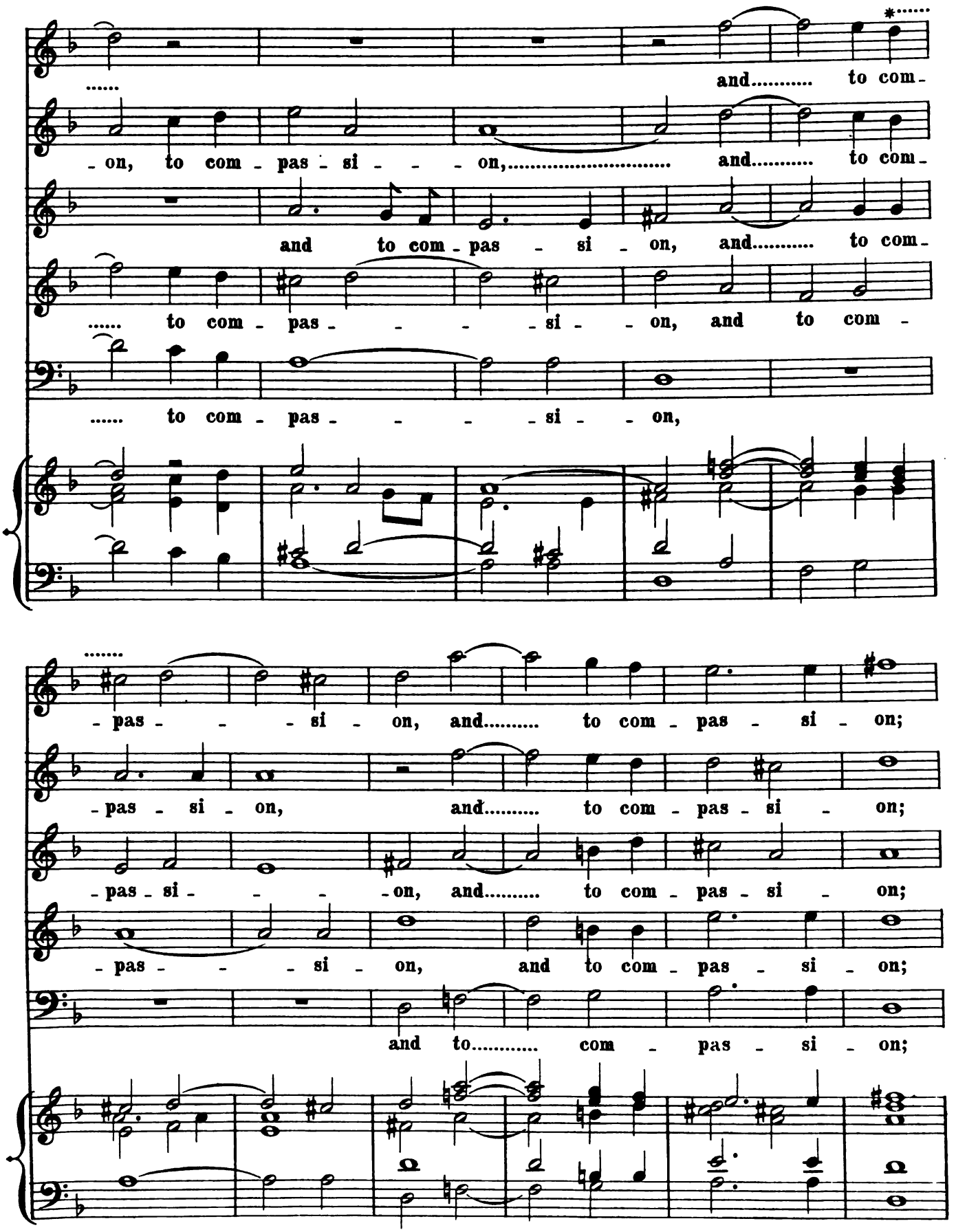

sent from a soul with grief op - press'd,.....
soul with grief op - press'd,..... with..... grief, with
- press'd, op - - press'd, sent from a
..... grief, with grief, op - press'd,..... with grief op - -
- press'd, with..... grief, with grief op - press'd,



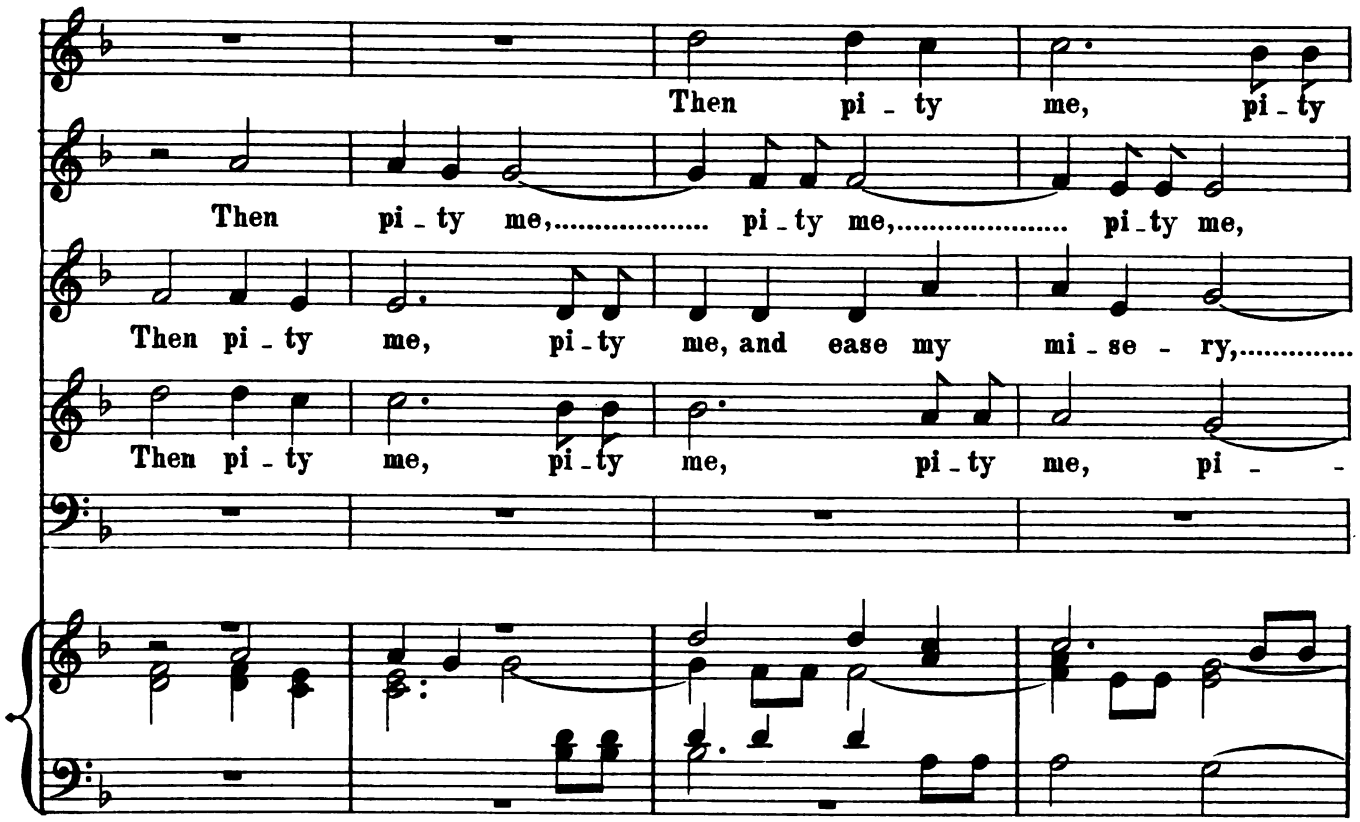


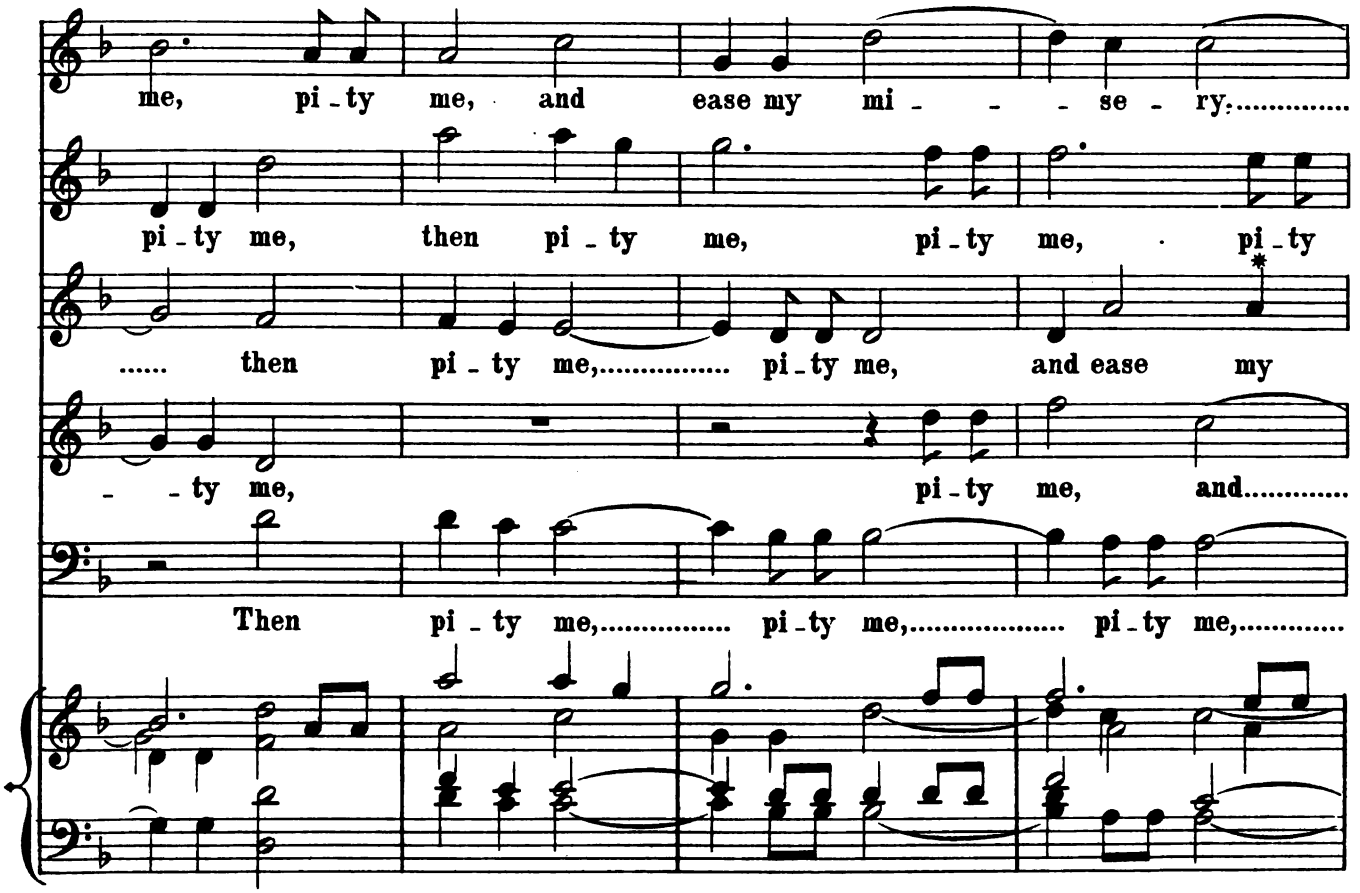
* This B is not marked ♮ in the original.


- press'd, May Thee, O Lord, to mer - cy move, may Thee, O Lord, to
Lord to mer - - - cy move, to mer - cy move,
move, to mer - cy move, may Thee, O Lord, to
- press'd, May Thee, O Lord,..... to mer - cy move, may
..... May Thee,..... O Lord, to mer - cy move,
mer - - - - cy move, to mer - - - cy move,.....
and to com - pas - si - on, and to com - pas - si -
mer - cy move,..... and to com - pas - si - on,
Thee, O Lord, to mer - cy, mer - cy move, and....
and to com - pas - si - on, and....

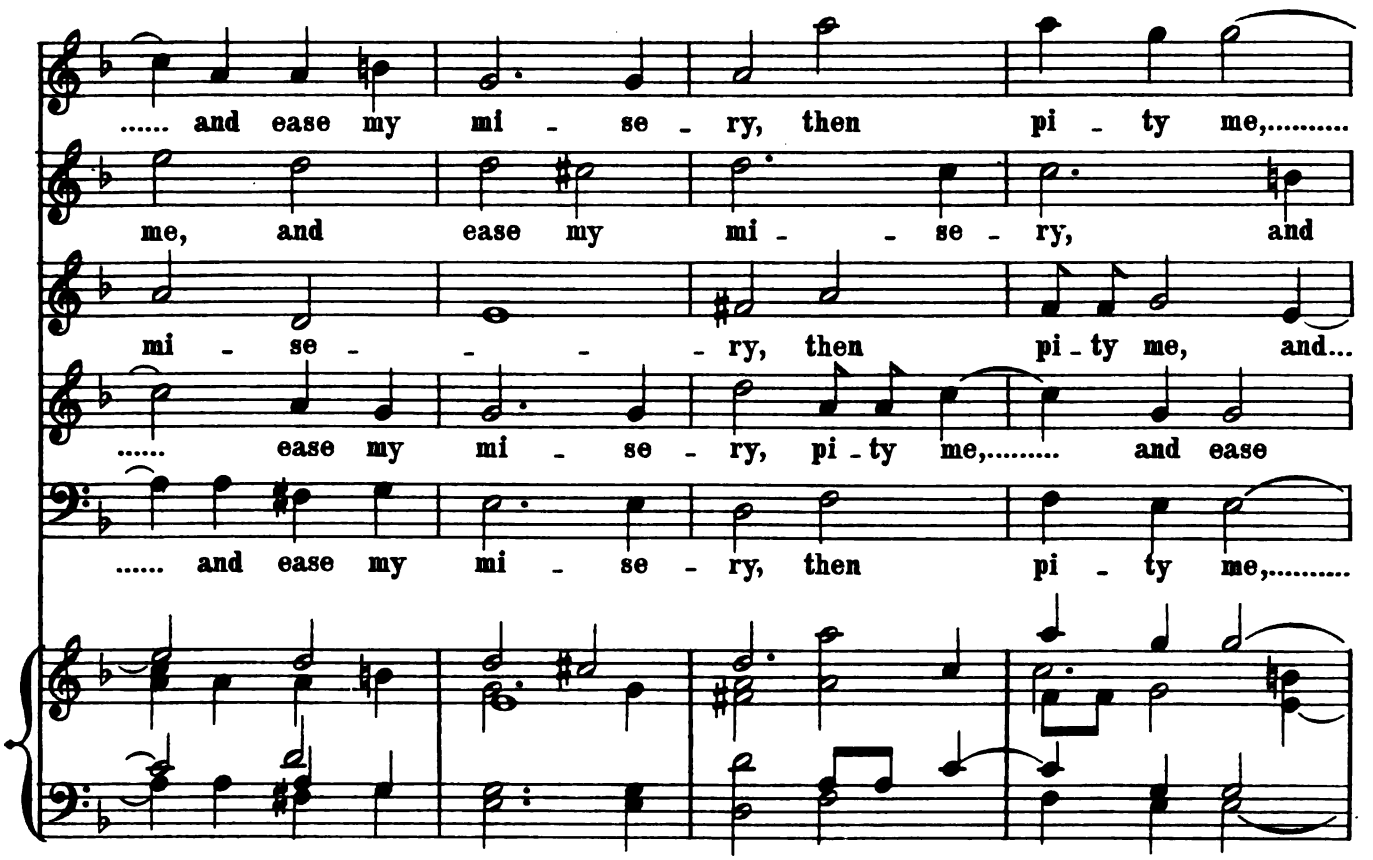


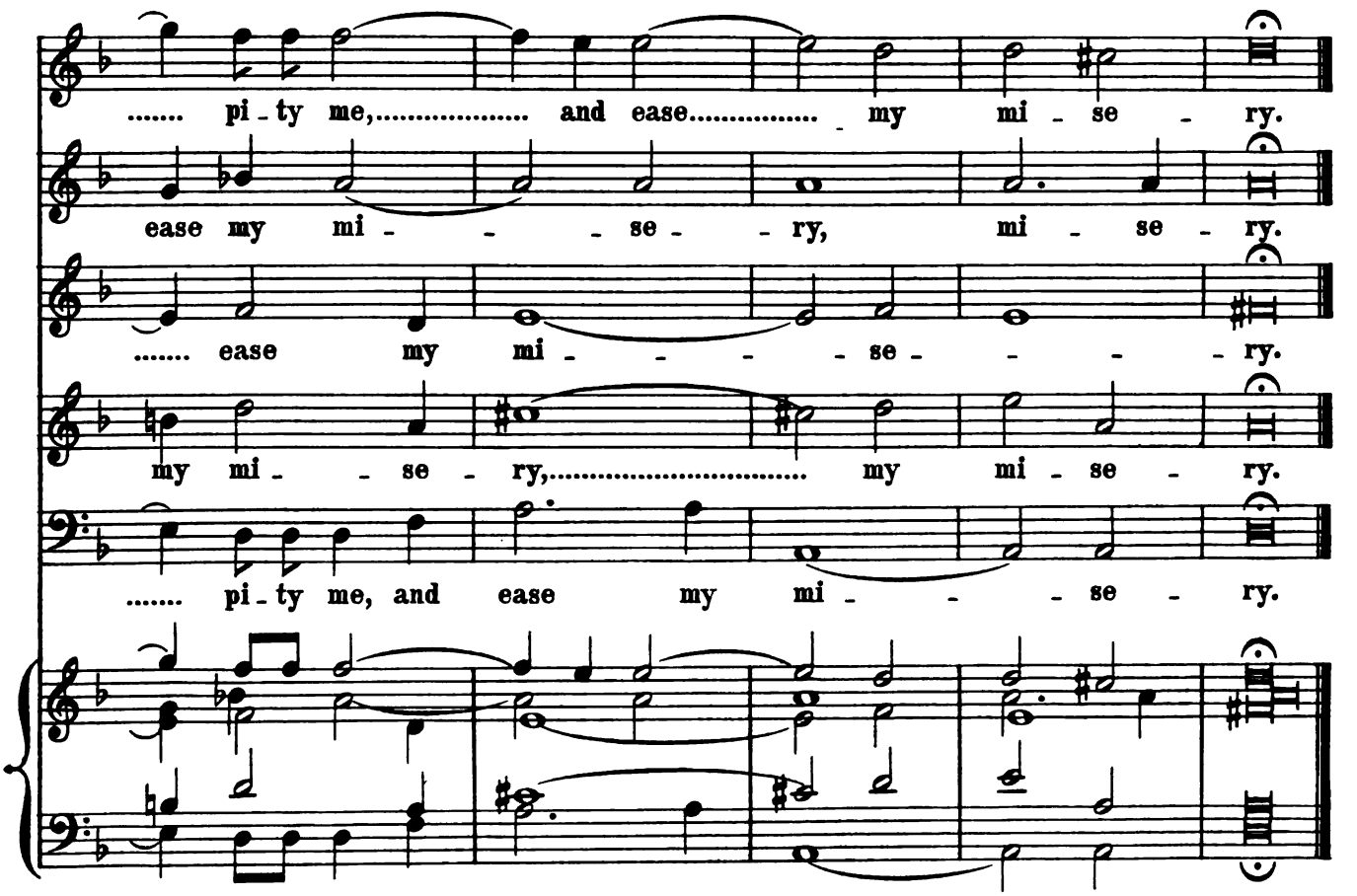
* The ♯ is against the D not C in original.





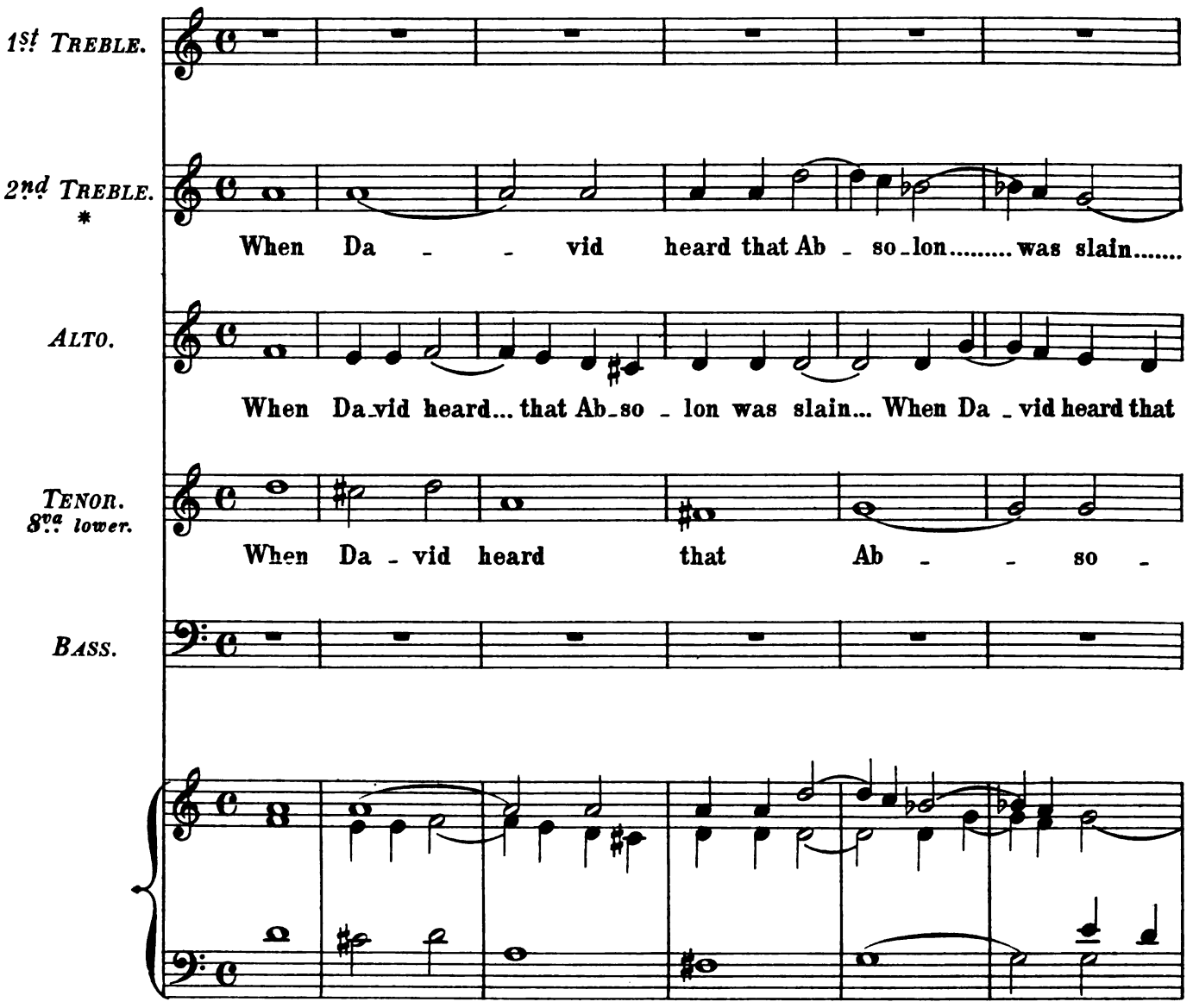
* This A is apparently omitted in the old edition, but in the B.M. copy it is inserted in an old hand.


..... and ease my mi - se - ry, then pi - ty me,.....
me, and ease my mi - - se - ry, and
mi - se - - - - ry, then pi - ty me, and...
..... ease my mi - se - ry, pi - ty me,..... and ease
..... and ease my mi - se - ry, then pi - ty me,.....

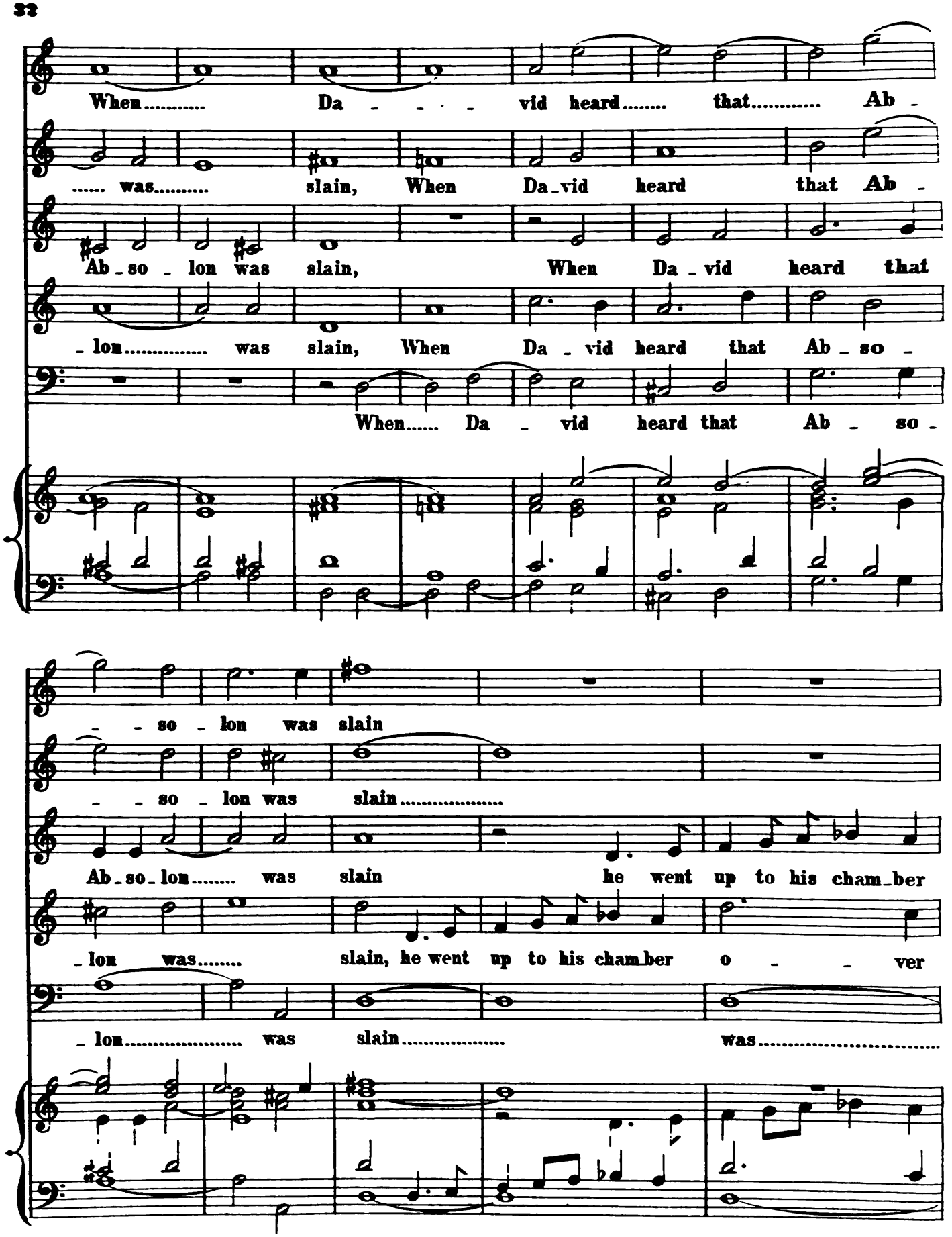

..... pi - ty me,..... and ease..... my mi - se - ry.
ease my mi - - - se - ry, mi - se - ry.
..... ease my mi - - - - se - - - - ry.
my mi - - se - ry,..... my mi - se - ry.
..... pi - ty me, and ease my mi - - - se - ry.

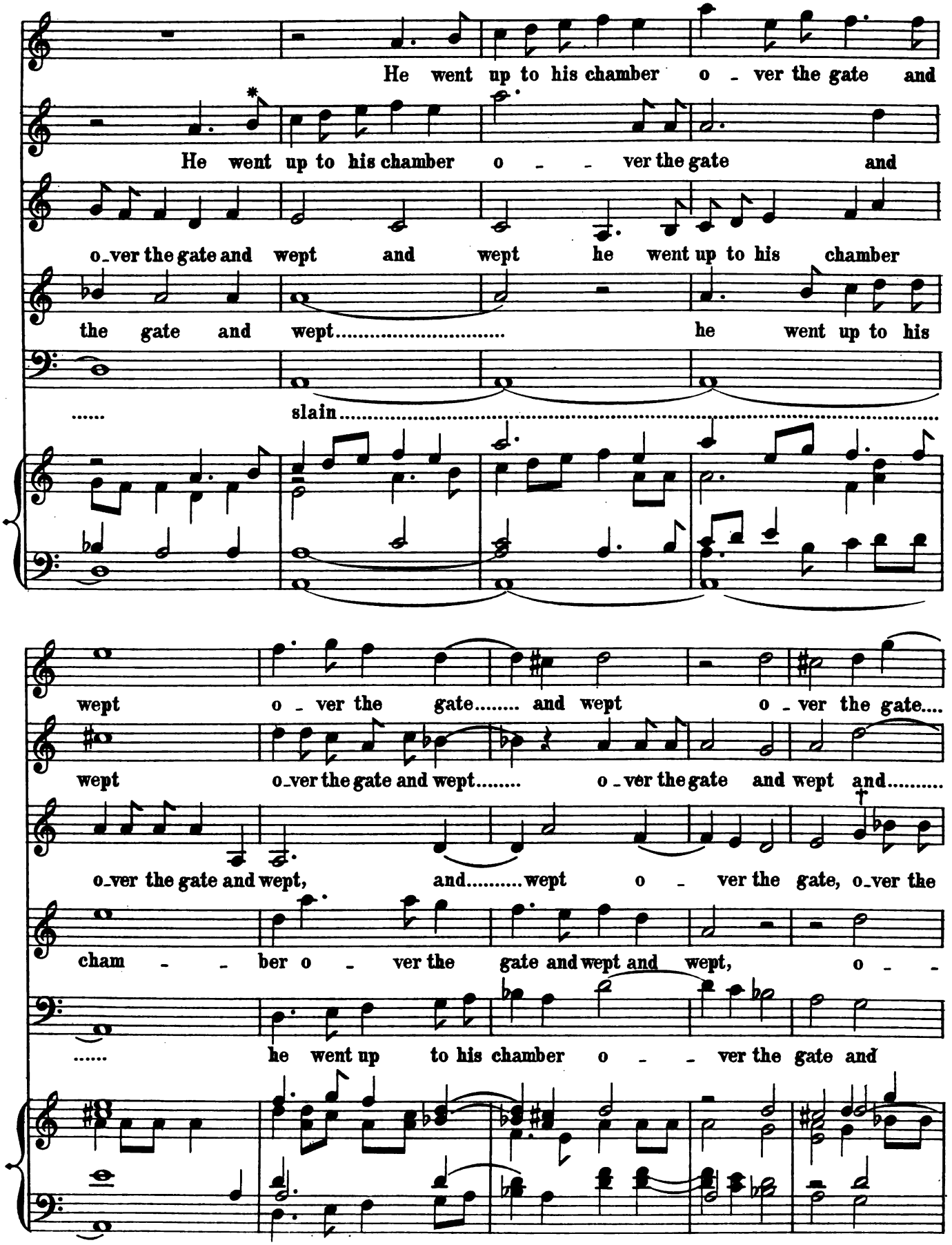
V.

WHEN DAVID HEARD.



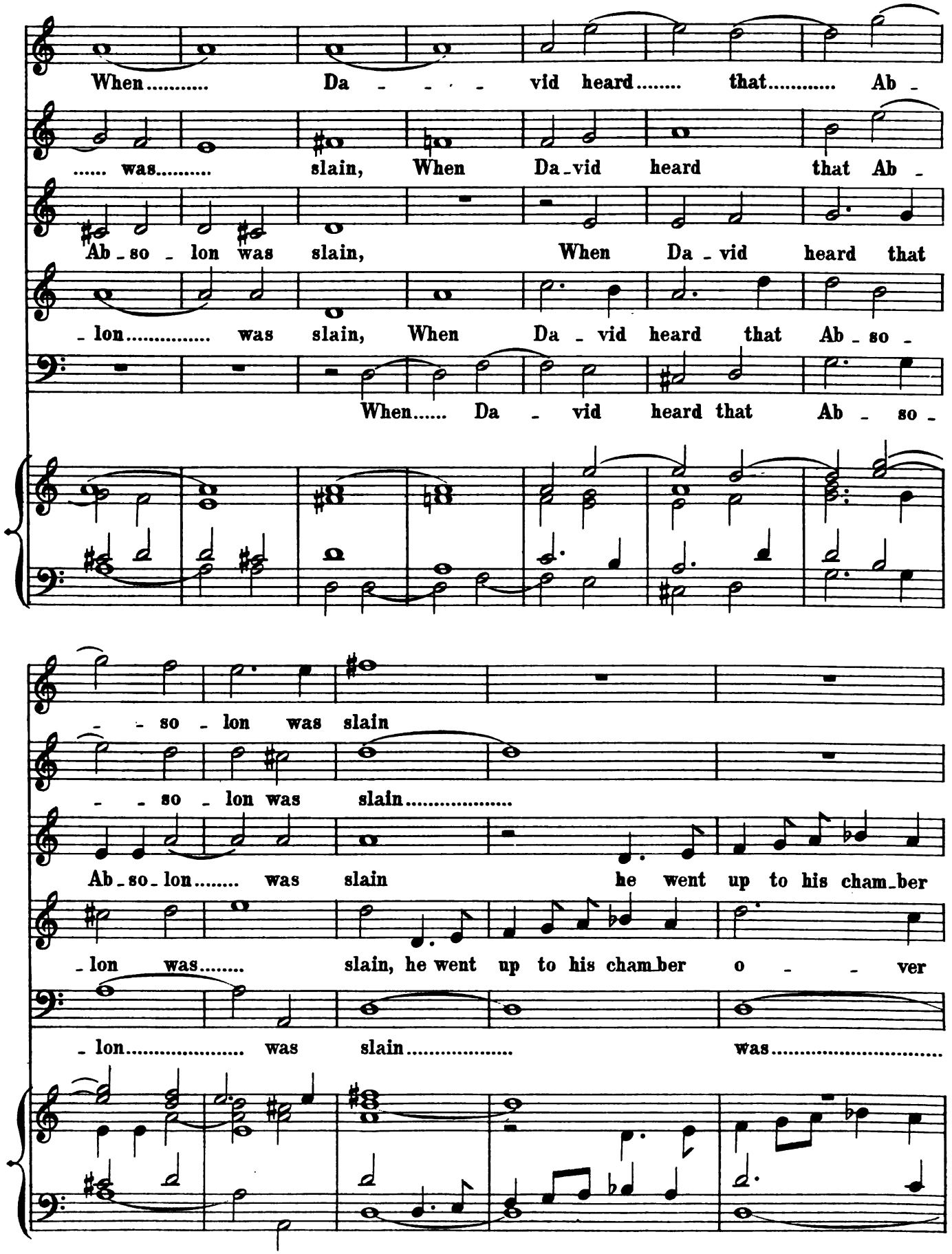
*In the original B♭ is marked in the signature throughout the 2nd Treble part.

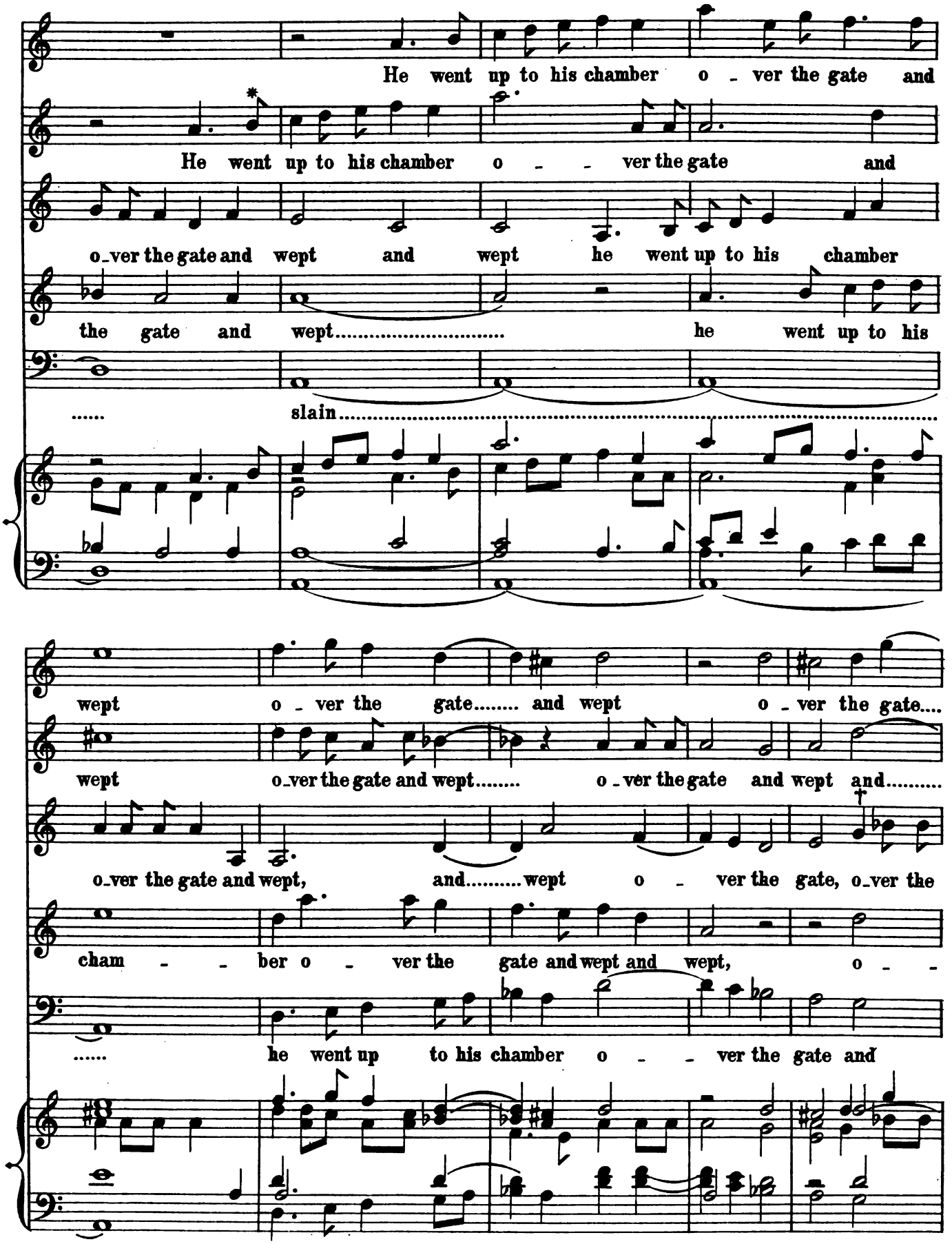

When..... Da - - - - vid heard..... that..... Ab -
..... was..... slain, When Da-vid heard that Ab -
Ab - so - lon was slain, When Da - vid heard that
- lon..... was slain, When Da - vid heard that Ab - so -
When..... Da - vid heard that Ab - so -
- - so - lon was slain
- - so - lon was slain.....
Ab - so - lon..... was slain he went up to his cham - ber
- lon was..... slain, he went up to his cham - ber o - - ver
- lon..... was slain..... was.....



*This B is not ♮ in the original.

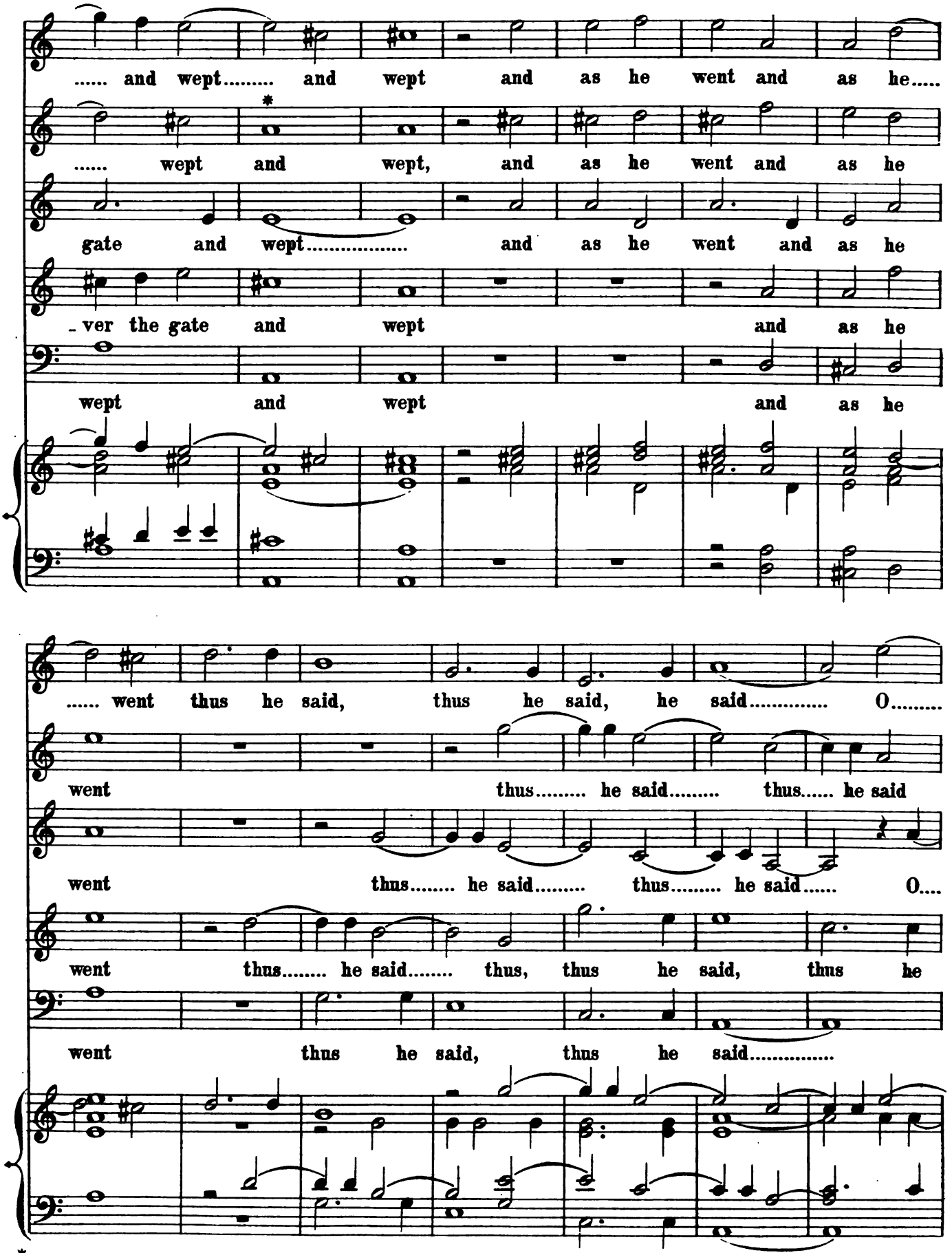
† This note is a minim in the original.


When..... Da - - - - vid heard..... that..... Ab -
..... was..... slain, When Da - vid heard that Ab -
Ab - so - lon was slain, When Da - vid heard that
- lon..... was slain, When Da - vid heard that Ab - so -
When..... Da - vid heard that Ab - so -
- - so - lon was slain
- - so - lon was slain.....
Ab - so - lon..... was slain he went up to his cham - ber
- lon was..... slain, he went up to his cham - ber o - - ver
- lon..... was slain..... was.....

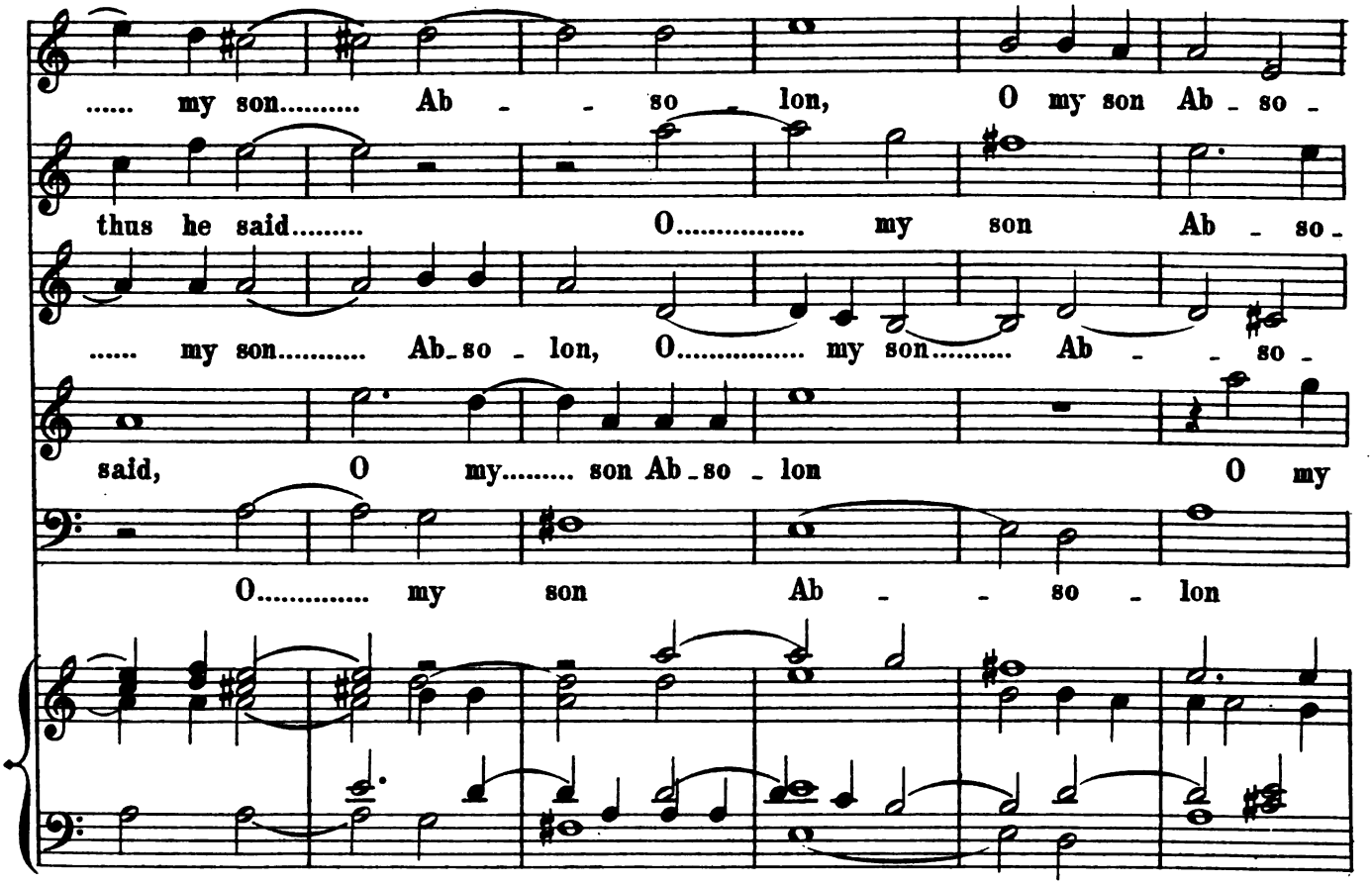


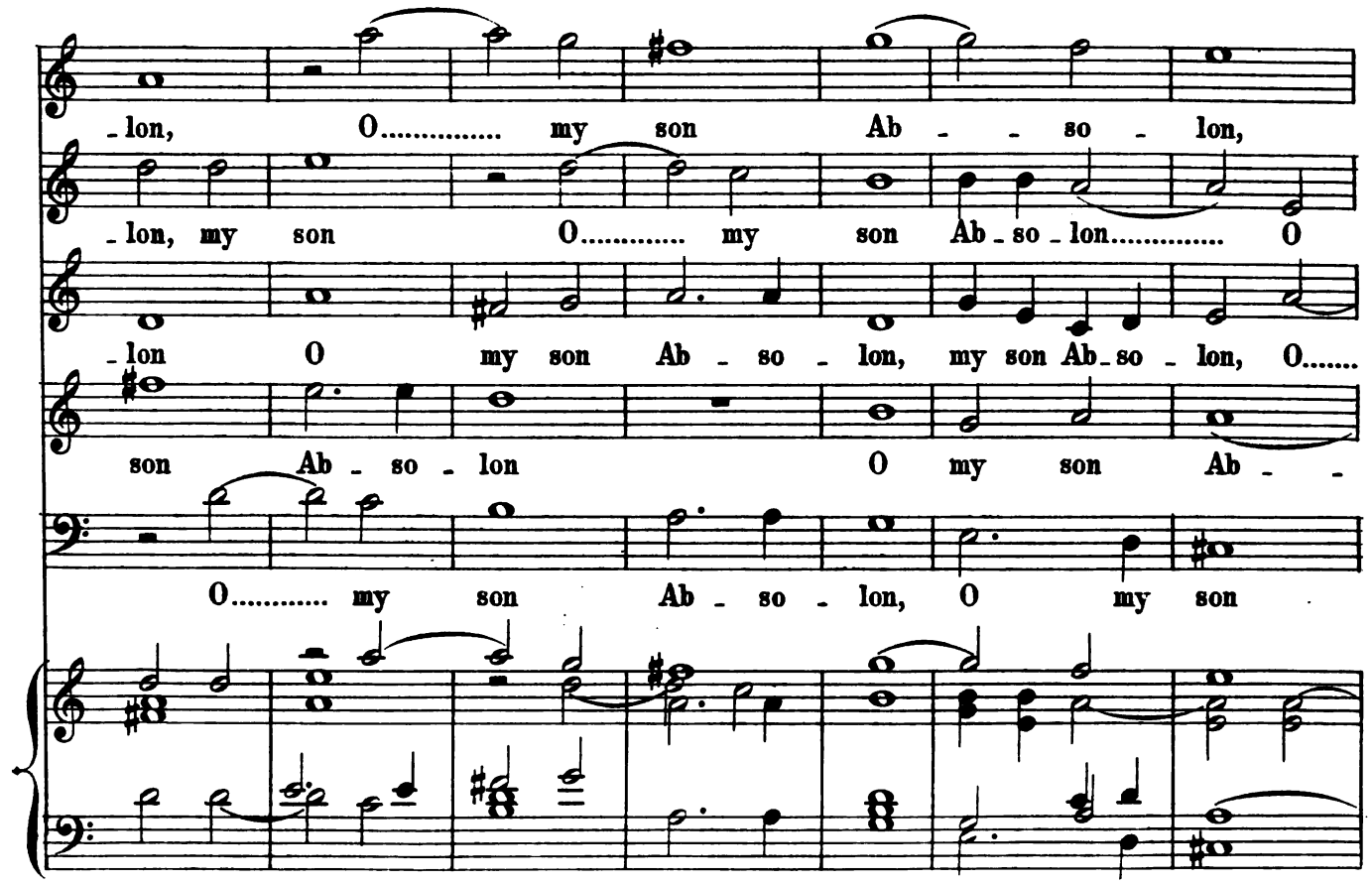
*This B is not ♮ in the original.

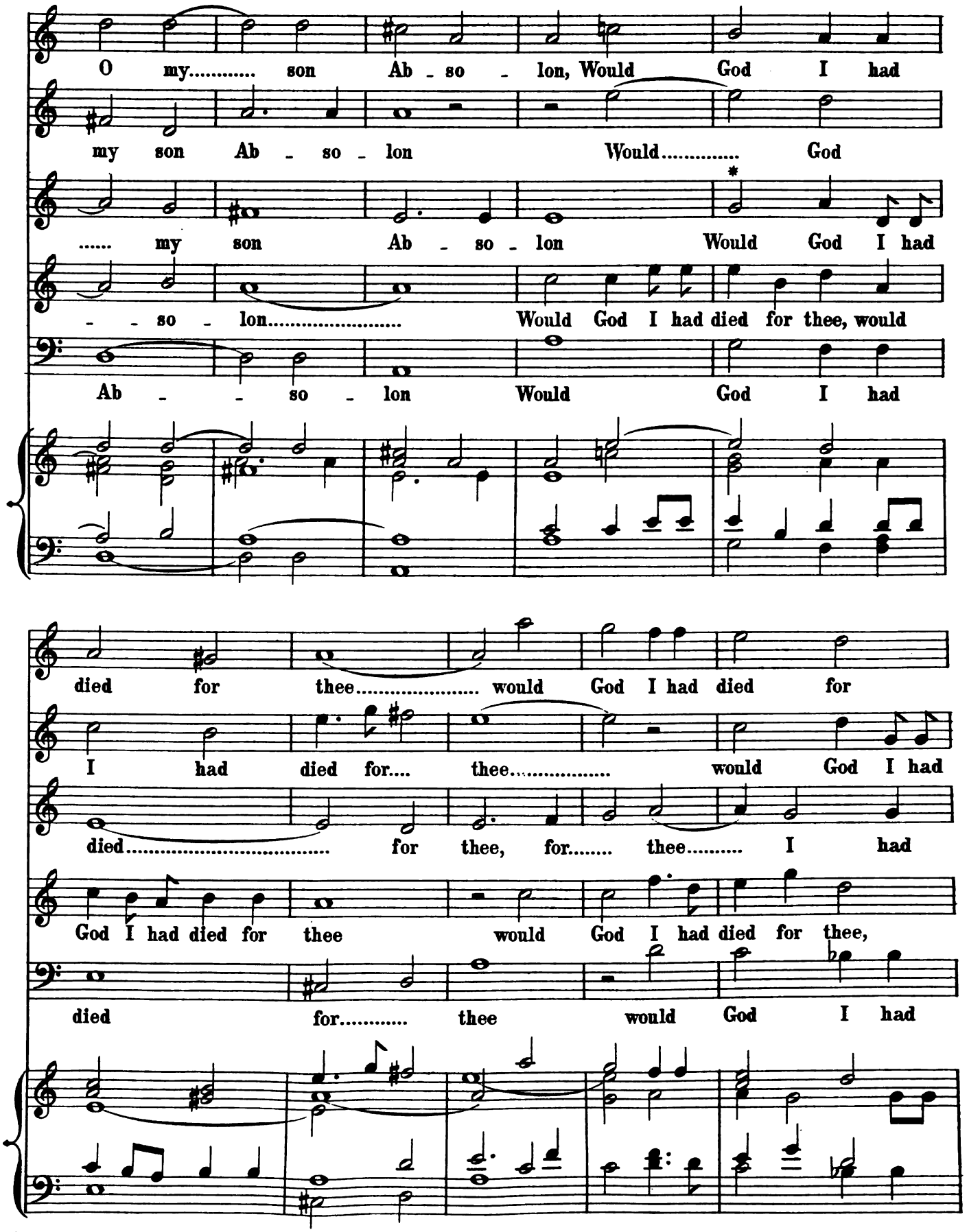
† This note is a minim in the original.



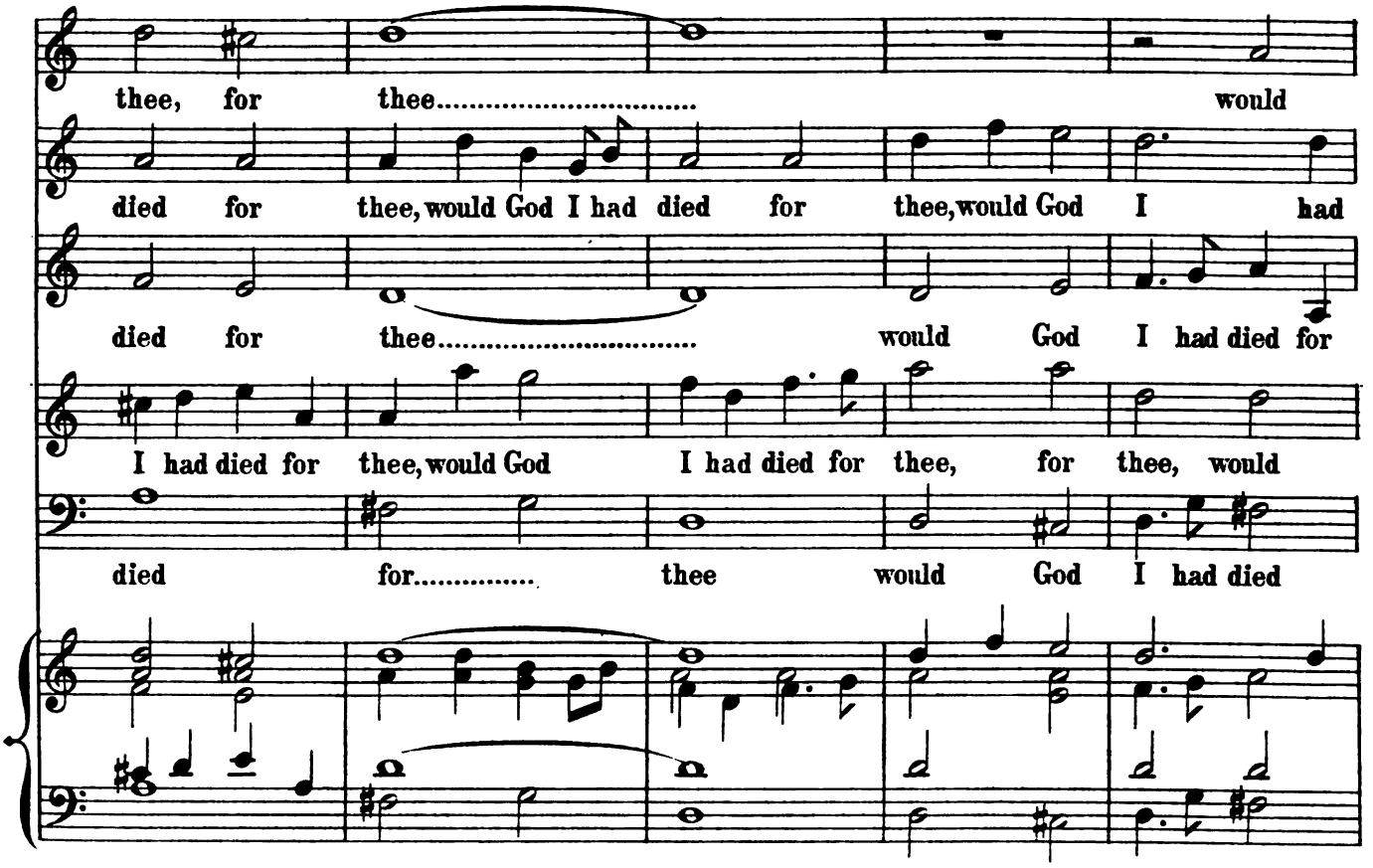
*This note is a minim in the original.

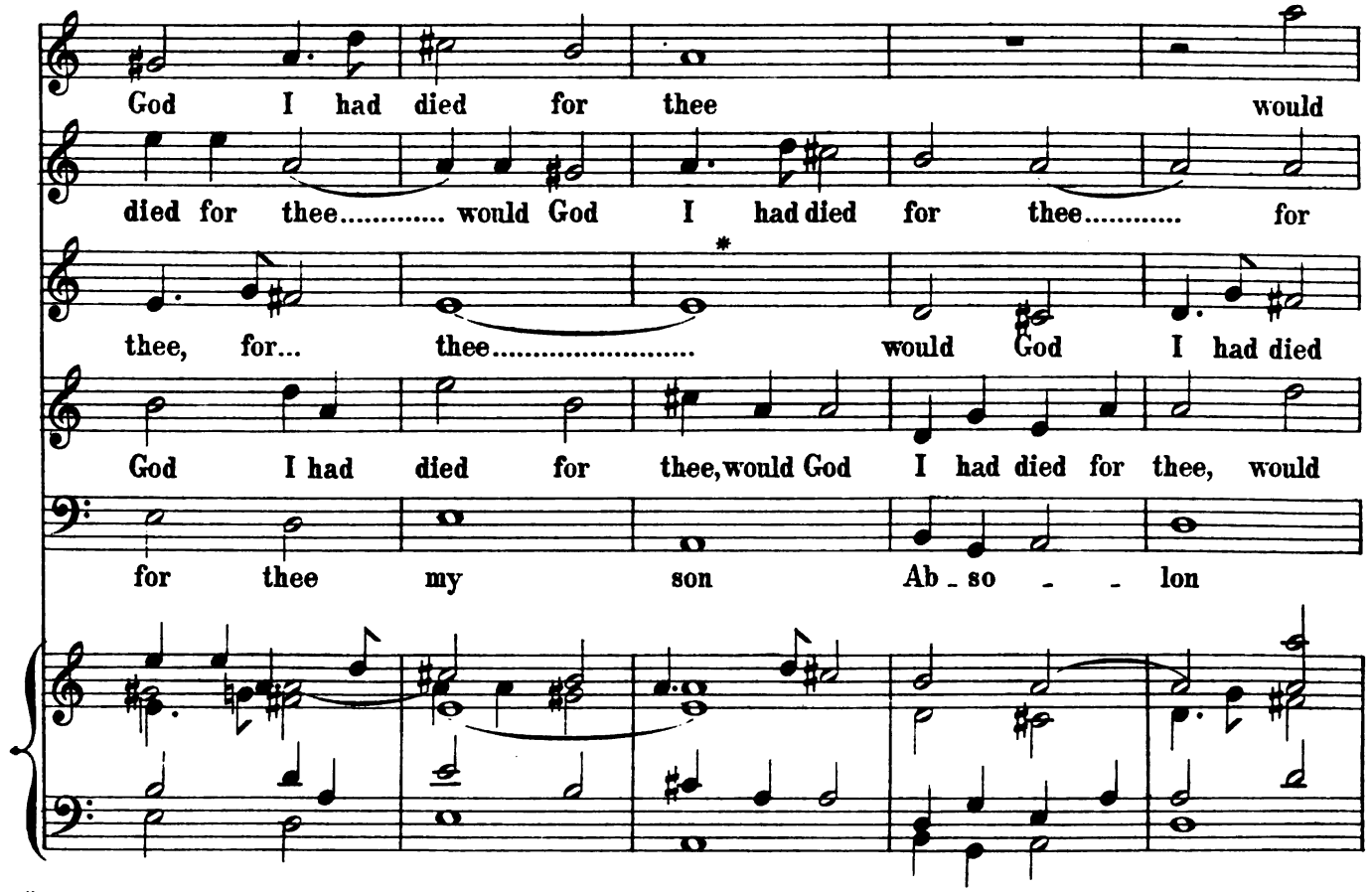

..... my son..... Ab - - so - lon, O my son Ab - so -
thus he said..... O..... my son Ab - so -
..... my son..... Ab - so - lon, O..... my son..... Ab - - so -
said, O my..... son Ab - so - lon O my
O..... my son Ab - - so - lon


- lon, O..... my son Ab - - so - lon,
- lon, my son O..... my son Ab - so - lon..... O
- lon O my son Ab - so - lon, my son Ab - so - lon, O.....
son Ab - so - lon O my son Ab - -
O..... my son Ab - so - lon, O my son

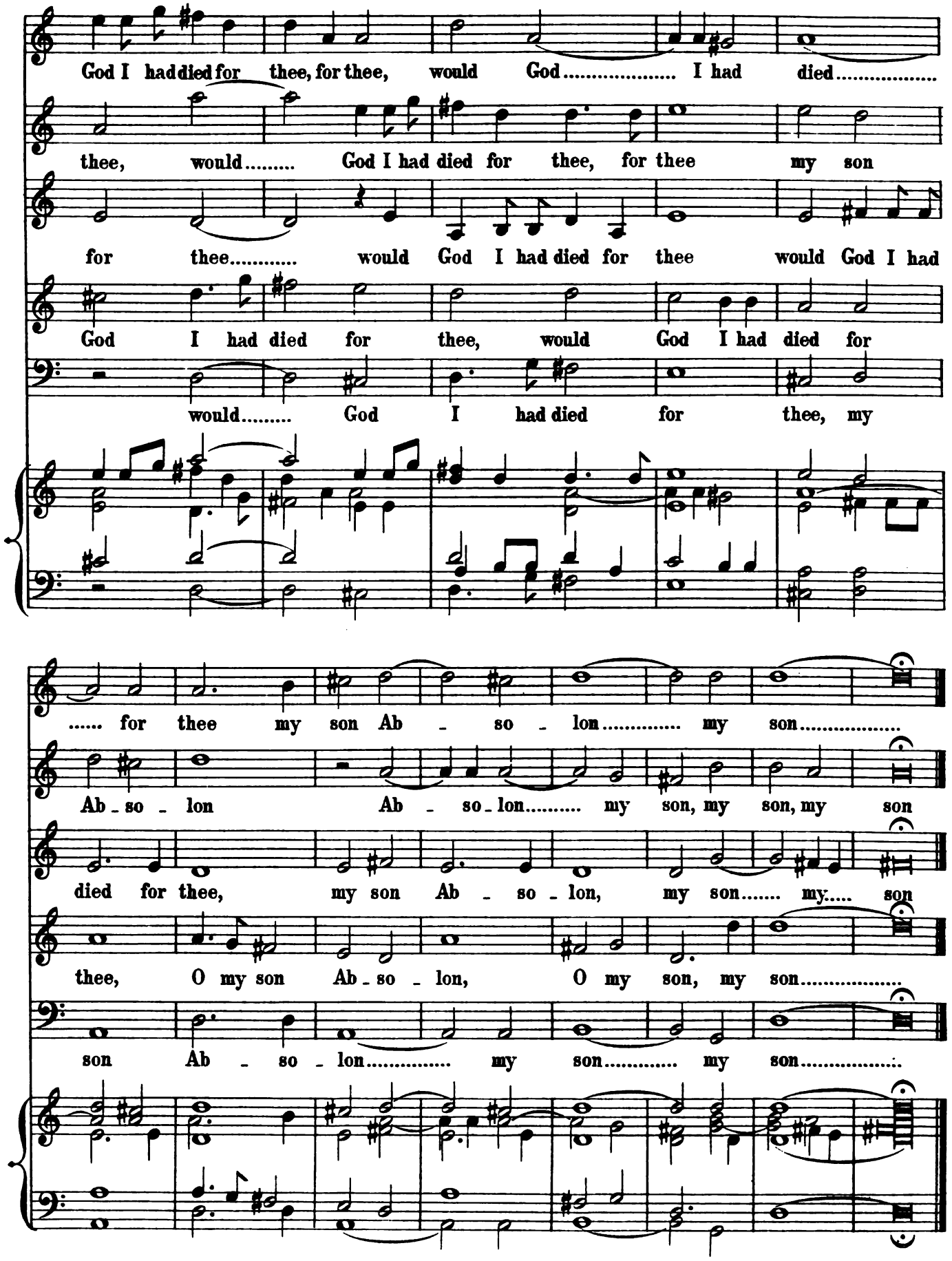


*Dot in original after the G.



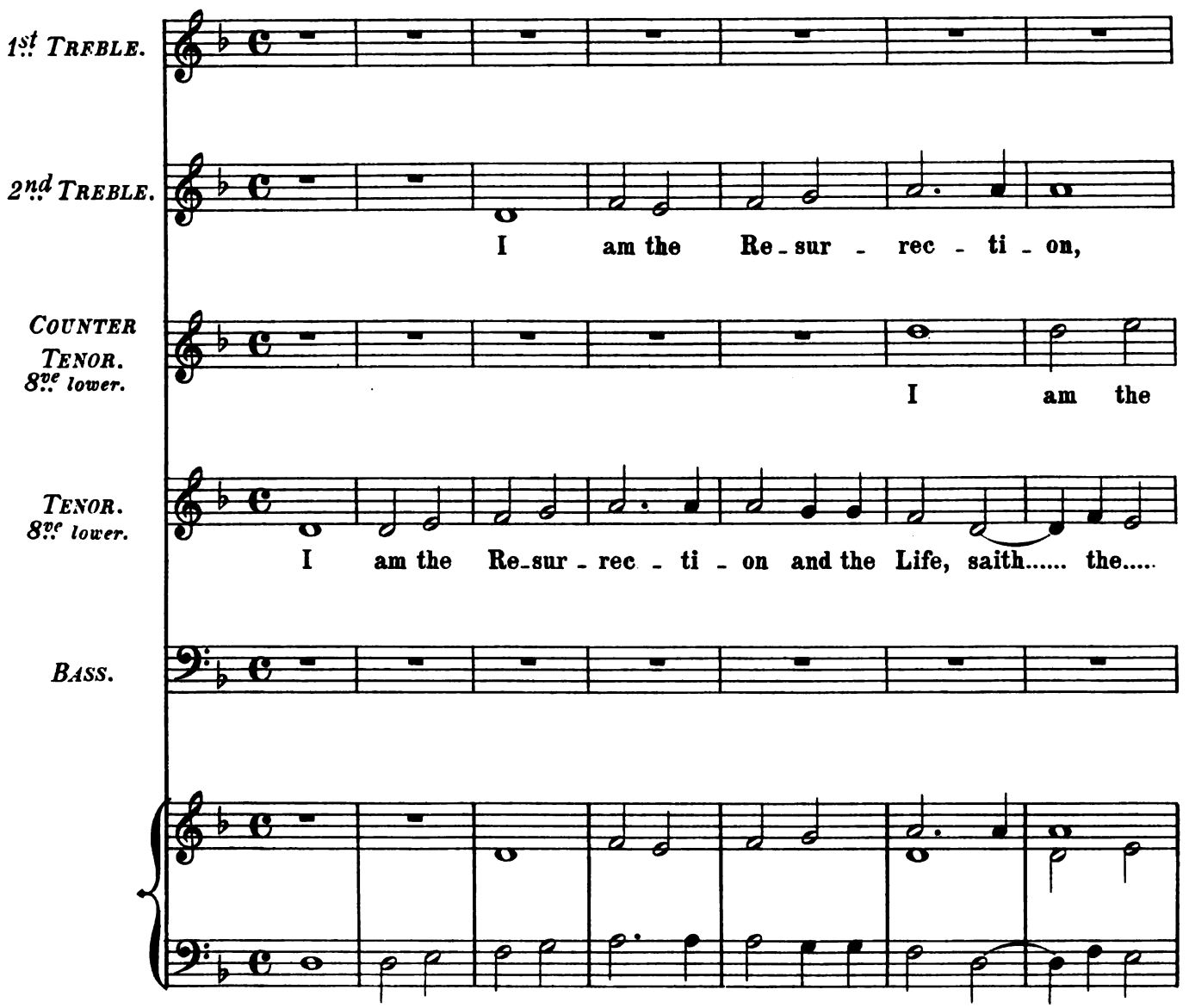


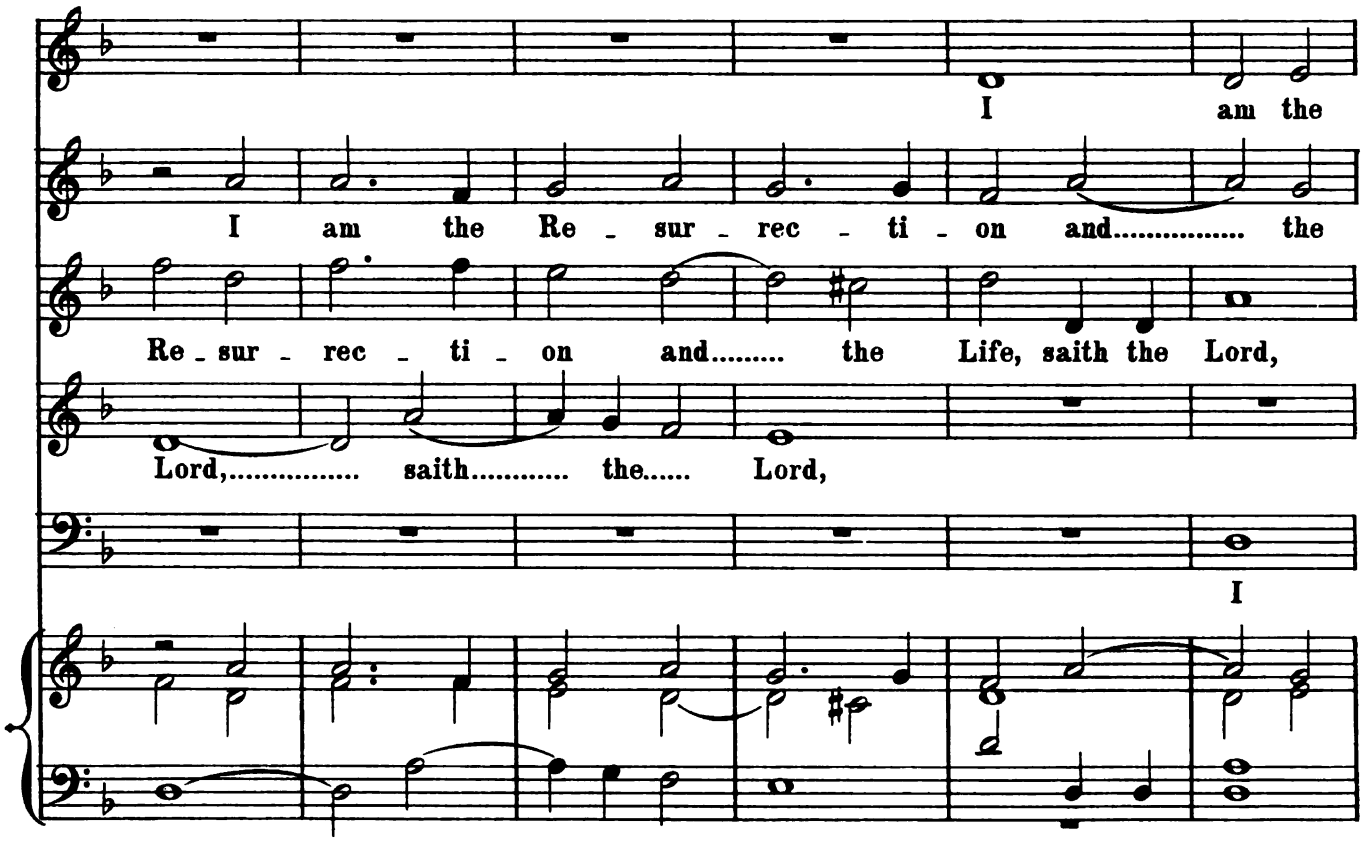
*There is a minim rest in original here.

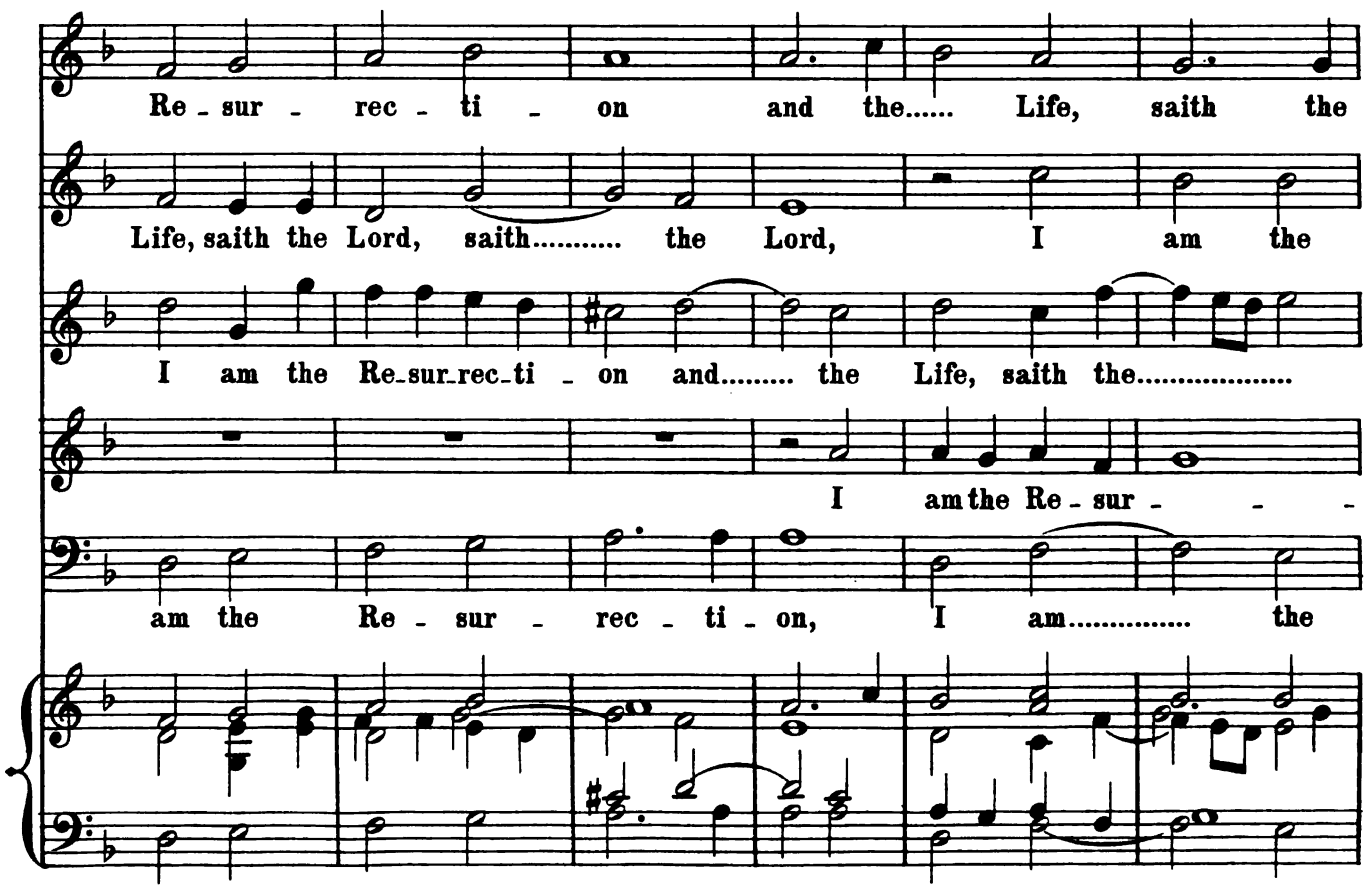

God I had died for thee, for thee, would God..... I had died.....
thee, would..... God I had died for thee, for thee my son
for thee..... would God I had died for thee would God I had
God I had died for thee, would God I had died for
would..... God I had died for thee, my
..... for thee my son Ab - so - lon..... my son.....
Ab - so - lon Ab - so - lon..... my son, my son, my son
died for thee, my son Ab - so - lon, my son..... my..... son
thee, O my son Ab - so - lon, O my son, my son.....
son Ab - so - lon..... my son..... my son.....

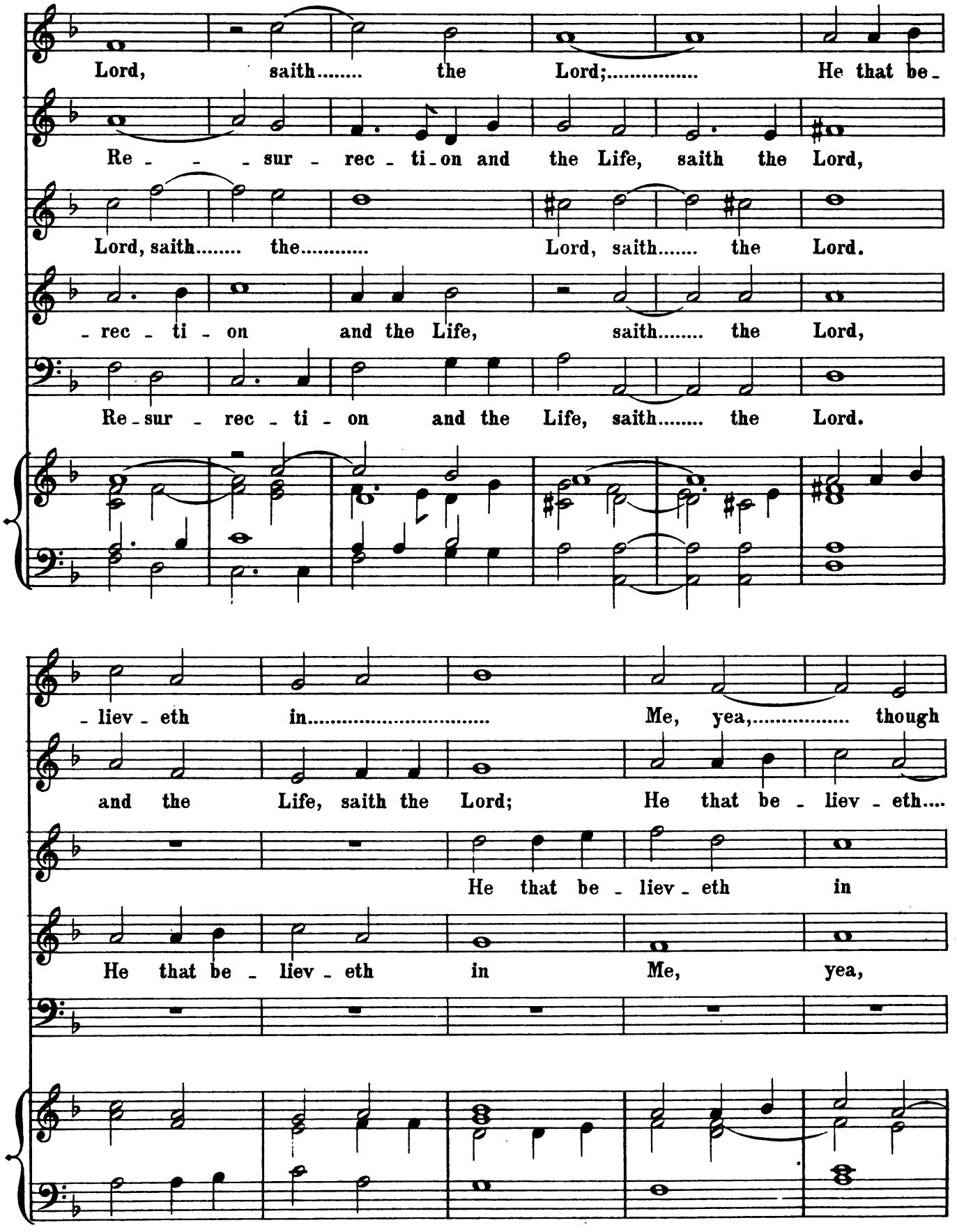
VI.

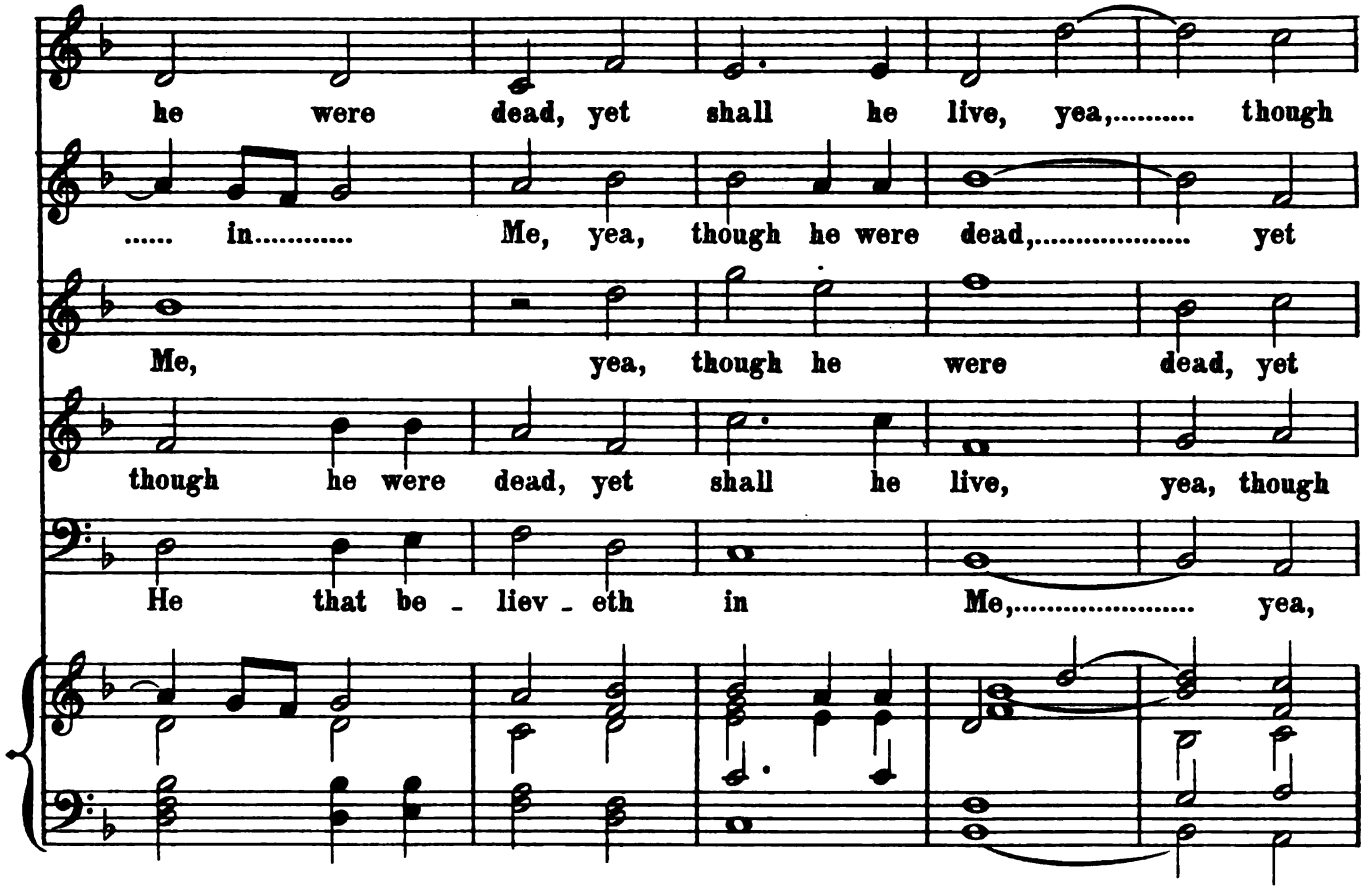
I AM THE RESURRECTION.

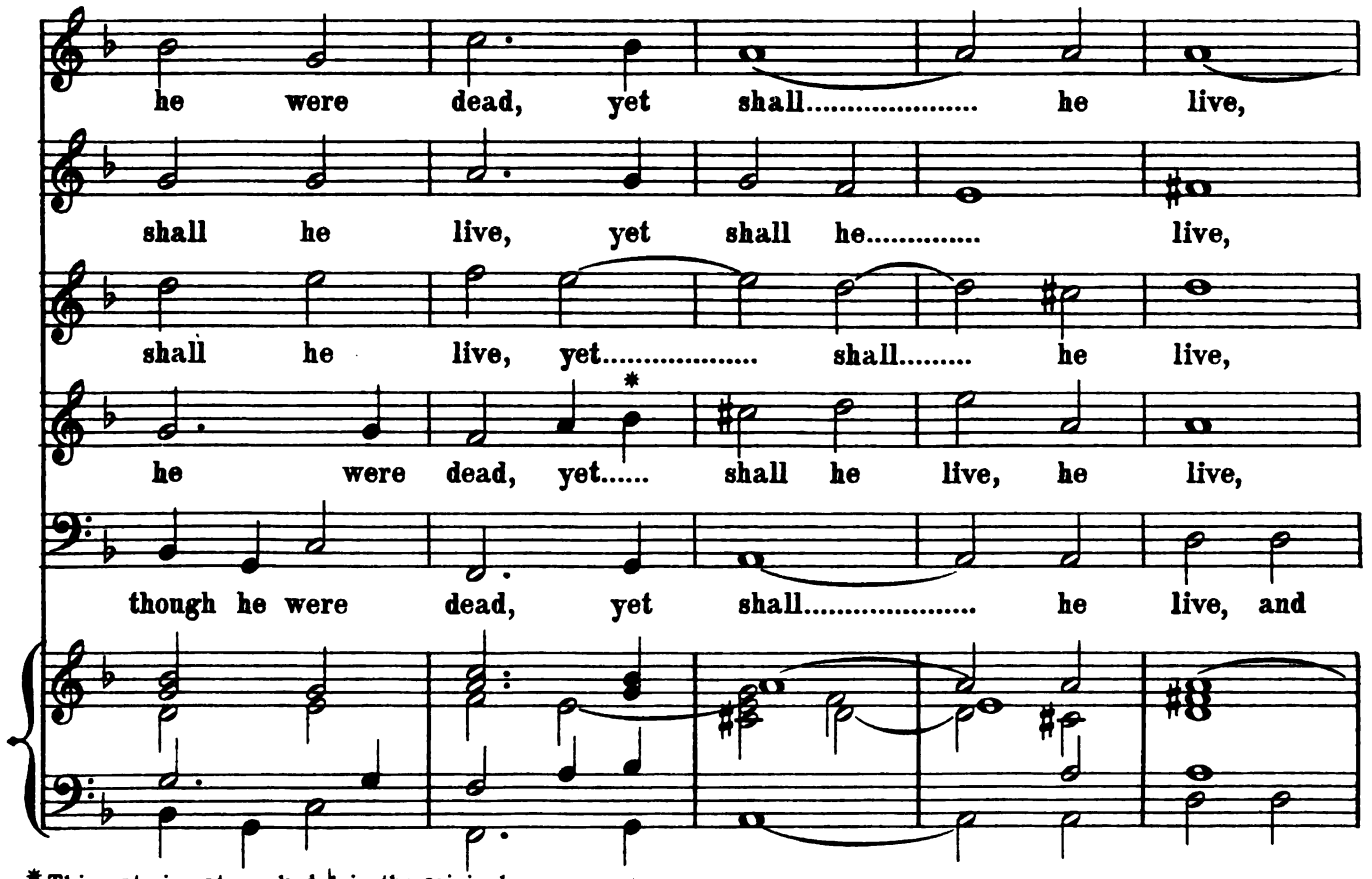



I am the
I am the Re - sur - rec - ti - on and..... the
Re - sur - rec - ti - on and..... the Life, saith the Lord,
Lord,..... saith..... the..... Lord,
I

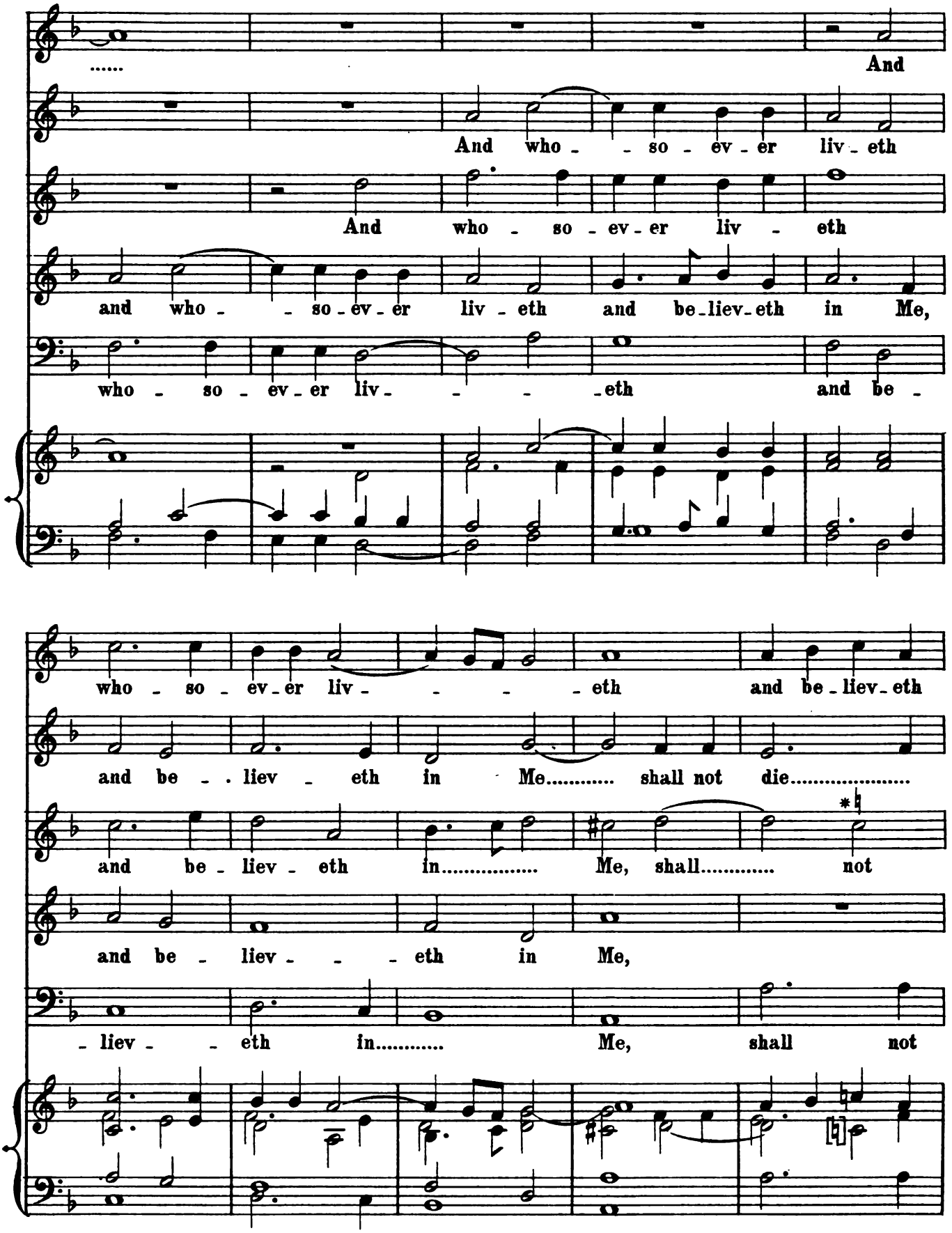

Re - sur - rec - ti - on and the..... Life, saith the
Life, saith the Lord, saith..... the Lord, I am the
I am the Re-sur-rec-ti - on and..... the Life, saith the.....
I am the Re - sur - - -
am the Re - sur - rec - ti - on, I am..... the


Lord, saith..... the Lord;..... He that be-
Re - - - sur - rec - ti-on and the Life, saith the Lord,
Lord, saith..... the..... Lord, saith..... the Lord.
- rec - ti - on and the Life, saith..... the Lord,
Re-sur - rec - ti - on and the Life, saith..... the Lord.
- liev - eth in..... Me, yea,..... though
and the Life, saith the Lord; He that be - liev - eth....
He that be - liev - eth in
He that be - liev - eth in Me, yea,

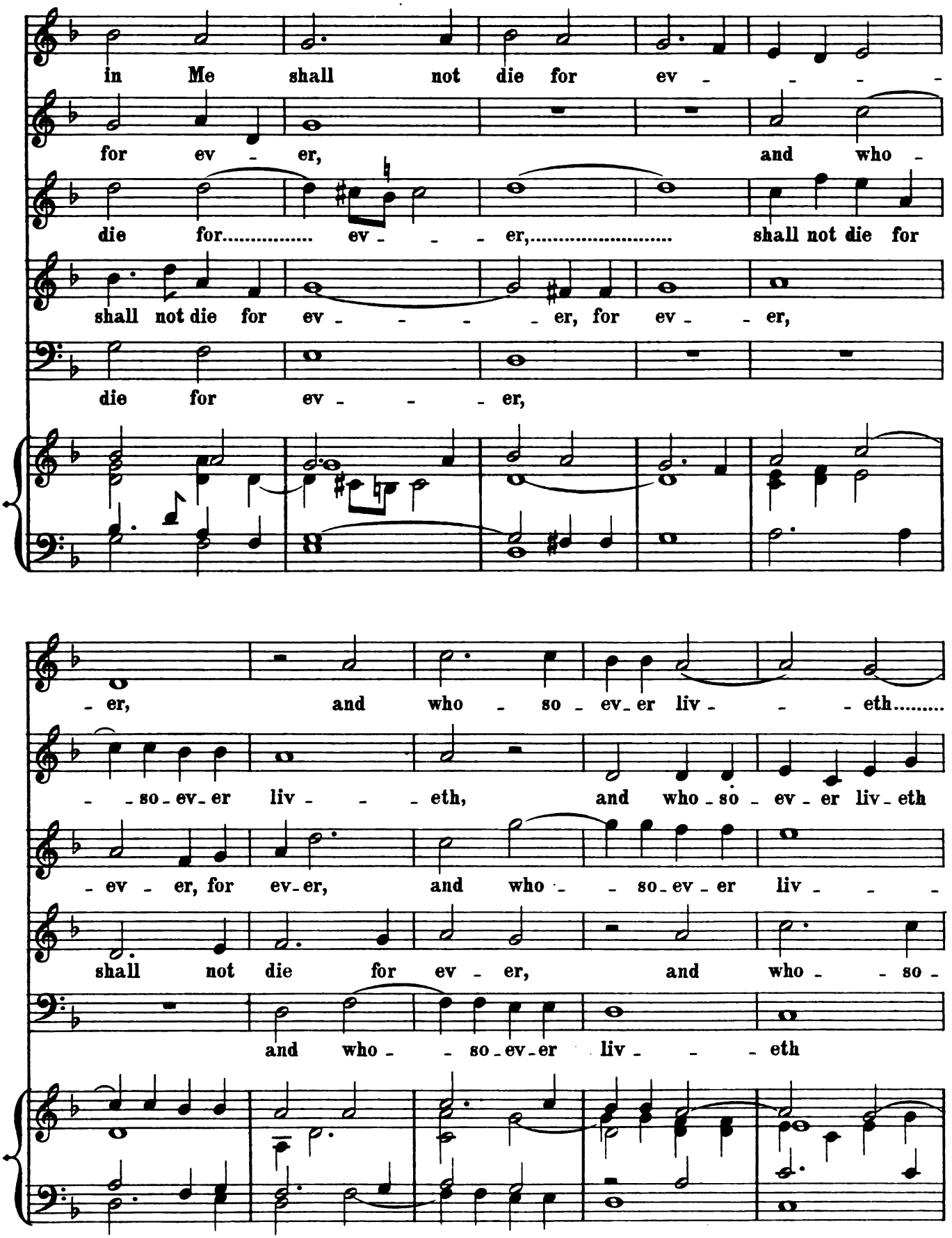


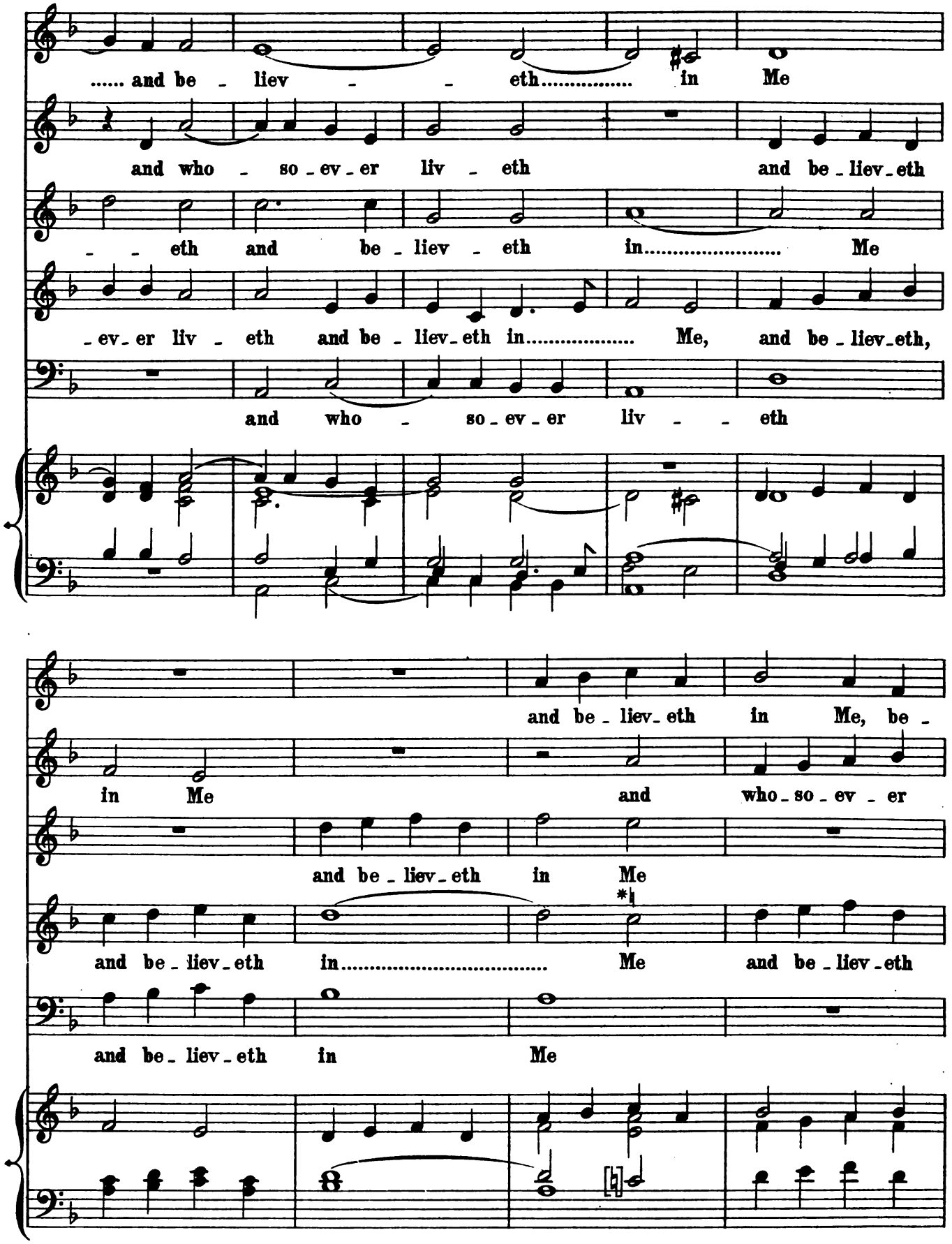


* This note is not marked ♮ in the original.

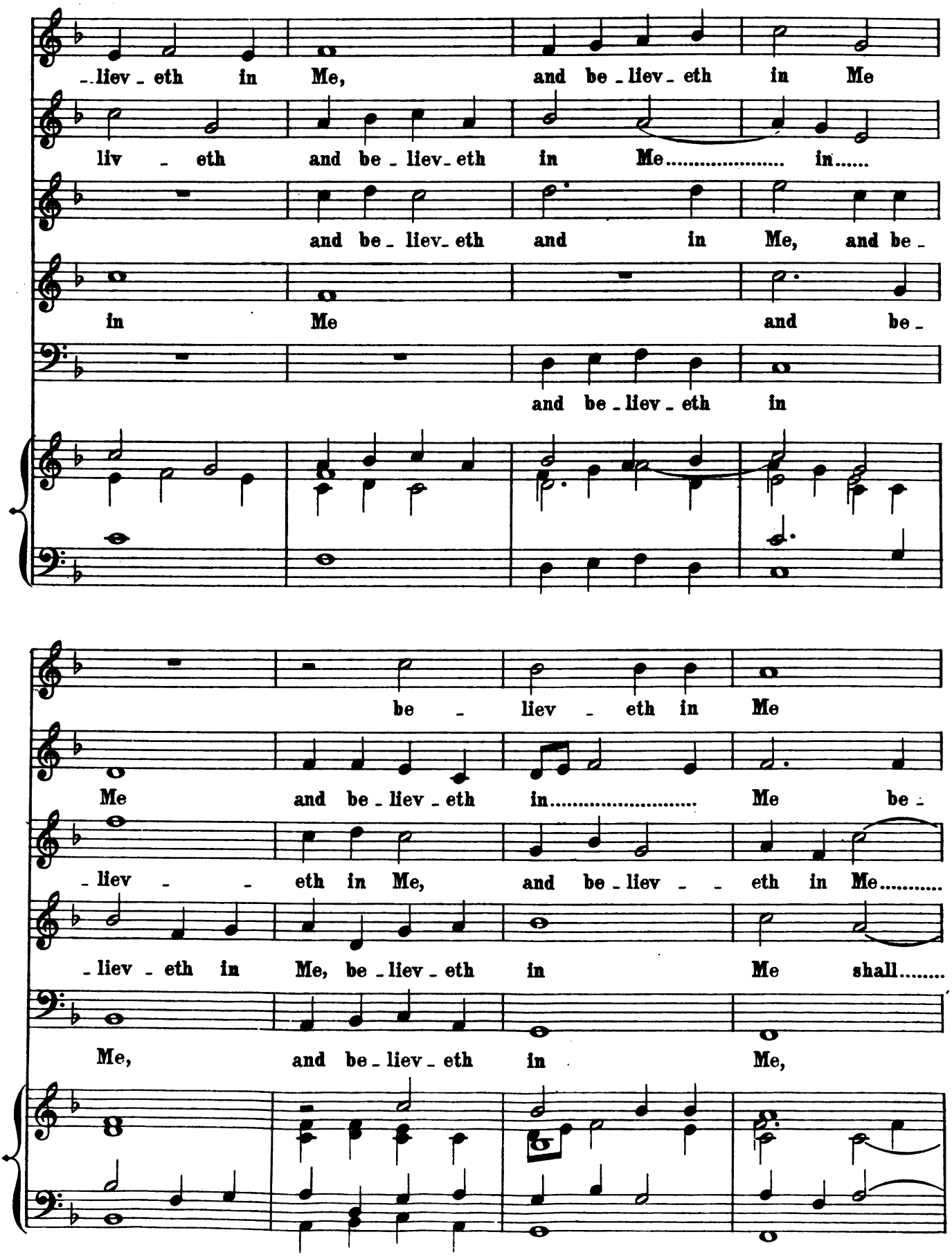


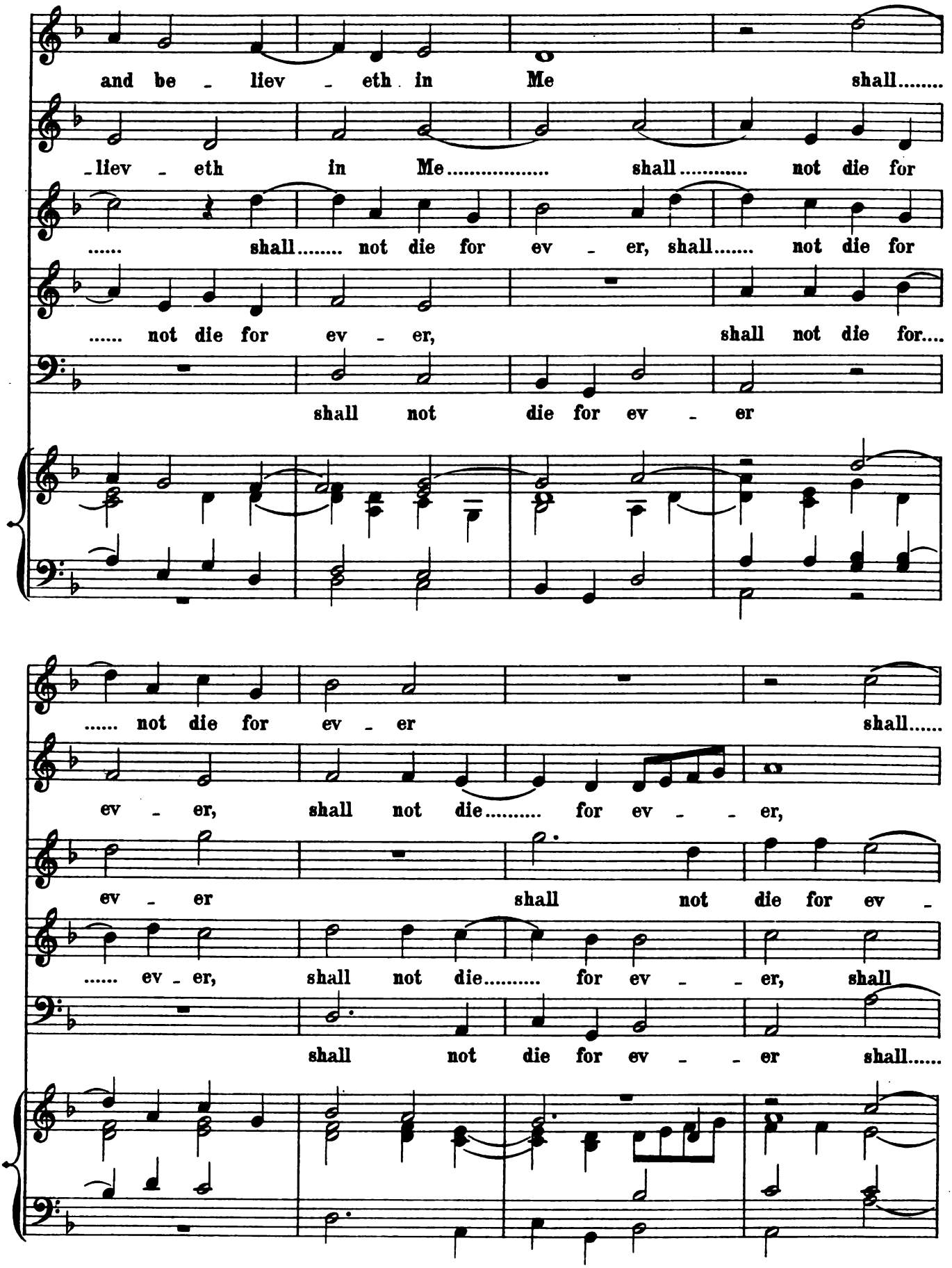
* This note is marked ♯ in the original.

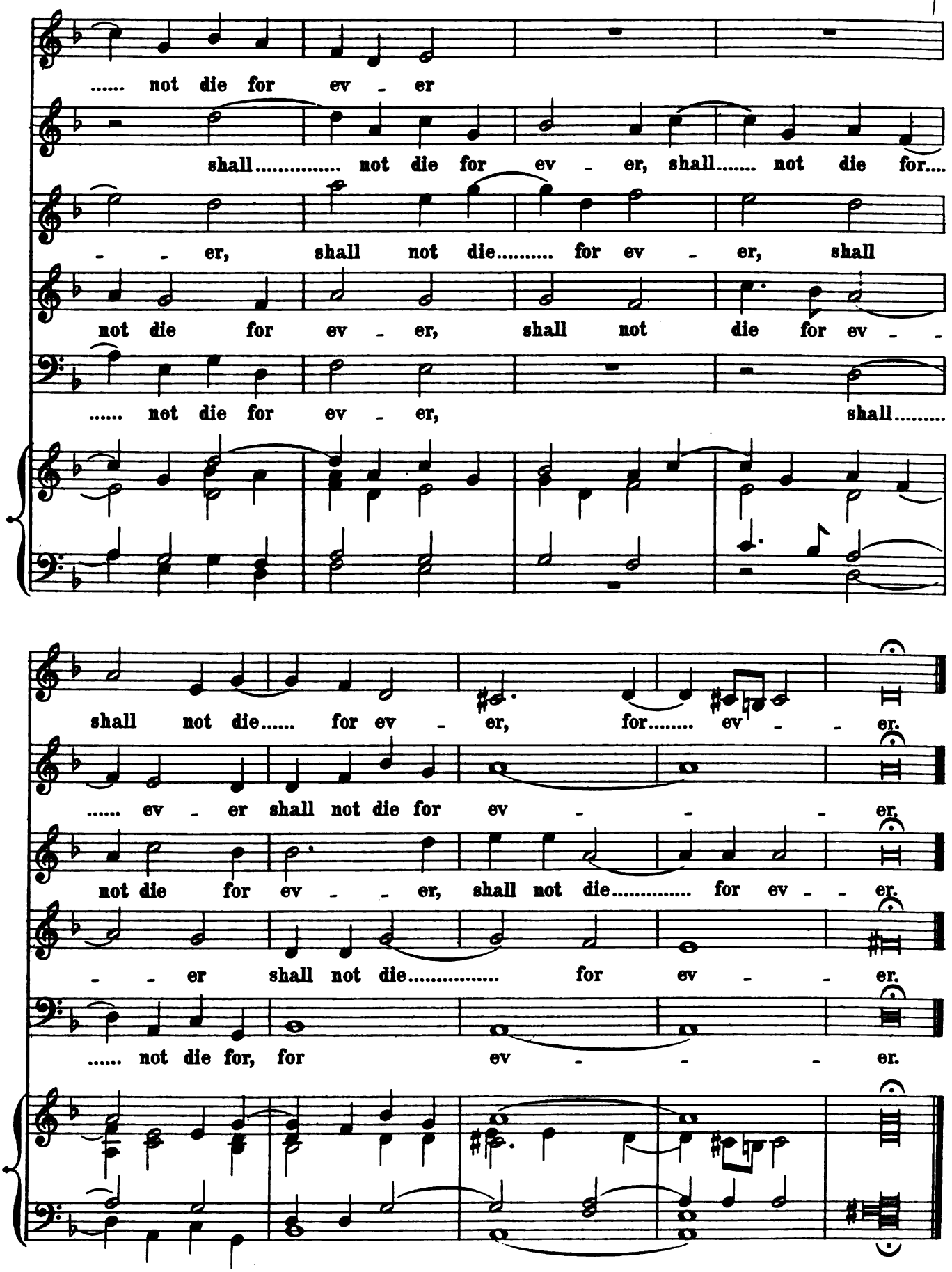

in Me shall not die for ev - - - -
for ev - er, and who -
die for..... ev - - - er,..... shall not die for
shall not die for ev - - - - er, for ev - - er,
die for ev - - - - er,
- er, and who - so - ev - er liv - - - eth.....
- - so - ev - er liv - - - eth, and who - so - ev - er liv - eth
- ev - er, for ev - er, and who - - so - ev - er liv - - -
shall not die for ev - er, and who - - so -
and who - - so - ev - er liv - - - eth



*This C is marked ♯ in the original.


liev - eth in Me, and be - liev - eth in Me
liv - eth and be - liev - eth in Me ..... in .....
and be - liev - eth and in Me, and be -
in Me and be -
and be - liev - eth in
be - liev - eth in Me
Me and be - liev - eth in ..... Me be -
- liev - - eth in Me, and be - liev - - eth in Me .....
- liev - eth in Me, be - liev - eth in Me shall .....
Me, and be - liev - eth in Me,


and be - liev - eth in Me shall.....
-liev - eth in Me..... shall..... not die for
..... shall..... not die for ev - er, shall..... not die for
..... not die for ev - er, shall not die for....
shall not die for ev - er
..... not die for ev - er shall.....
ev - er, shall not die..... for ev - - er,
ev - er shall not die for ev -
..... ev - er, shall not die..... for ev - - er, shall
shall not die for ev - - er shall.....


..... not die for ev - er
shall..... not die for ev - er, shall..... not die for....
- - er, shall not die..... for ev - er, shall
not die for ev - er, shall not die for ev - -
..... not die for ev - er, shall.....
shall not die..... for ev - er, for..... ev - - er.
..... ev - er shall not die for ev - - - er.
not die for ev - - er, shall not die..... for ev - - er.
- - er shall not die..... for ev - - er.
..... not die for, for ev - - - er.