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To the  
Right Honourable  
THE  
Earl of Dartmouth

My Lord,

Having had access, some time since to your Lordship's Father on business, he was pleased to enquire whether from the early compositions still existing, the origin of the melody of this country could be traced with any degree of accuracy. On being told that the genius of our song was of a mixed nature, and that the present Selection was then in contemplation, He very graciously encouraged the prosecution of it, and granted permission for inscribing it with his name. By the lamented Death of its noble Patron, this work was deprived of its most zealous Friend, a calamity which it must have longer & more severely felt, had not your Lordship's goodness contributed to supply the loss, by allowing it the honour of your Name and affording it your patronage. To this instance of your condescension, the Editor has only to request the favour of your Lordship to add that of accepting the unfeigned thanks of him, who esteems it equally an honour and happiness to subscribe himself with the utmost deference.

My Lord,

your Lordship's

most obliged and devoted Servant,

John Stafford Smith.

Chapel Royal St. James's.

April 1812.

W. Woodhouse sculp. per J. Pater-Lane.





# PREFACE.

IN all countries, and in all ages, the first and principal application of Music has been uniformly to the purposes of religious worship ; and its power has been found so great, in exciting either serious and religious thoughts, or light and trifling reflections, according as either a grave or light style was employed, that the early fathers of the church have been solicitous to introduce into divine worship grave and solemn Music, and to exclude all such as had a contrary tendency. From an over caution against levity, the early church admitted only so very moderate an inflexion of the voice, that it more resembled reading than singing \*; and, in consequence of this, the ecclesiastics and others employed to sing the service, became in time completely weary of such a monotony. To relieve themselves from this, they endeavoured, by the introduction of extempore flourishes and variations, to produce a more varied melody ; but such was the vigilance of those who superintended the ecclesiastical service, that whenever this practice had attained any considerable height, it was immediately crushed by an effort of superior power, which for a short time reduced the service to its original standard.

Of the style of church melody in the early time, the *Te Deum* of ST. AMBROSE, who died in the year 399, is the most ancient specimen now known to exist. It is therefore inserted, p. 1, of the present work, as reformed by ST. GREGORY, before the year 570, from the corruptions it had sustained since the time of ST. AMBROSE †.

In order to provide a competent succession of persons capable of singing the different portions in the church service, and to guard it from corruptions, in consequence of the ignorance of those by whom it was sung, it was found necessary that Music should form a part of the clerical education. It was therefore taught in the schools belonging to the monasteries, to such of the children of the neighbourhood as were sent thither for education ; the system of instruction in which, appears to have consisted in learning the psalms, probably by heart, and acquiring the principles of Music, Singing,

Arithmetic, and Grammar ‡. By this method, boys were, from time to time, procured for the service of the choir, and a succession of singers secured to fill up such vacancies as might be occasioned by deaths ; for some of these boys, when their voices broke, perhaps betook themselves to the church as their profession, embraced the monastic habit and rule, and became ecclesiastical members of the foundation where they had been educated. Others, on the contrary, disliking the monastic restraint, and availing themselves of their musical education, applied to Music as their profession, and were occasionally employed in the monasteries to assist in the choir on saints' days and high festivals, when a more solemn service was performed, and a greater number of performers required.

In the intermediate space, these laymen subsisted by travelling about from the court or palace of one prince or nobleman to that of another, to entertain the lord and his guests in the character of a minstrel, by singing legends of the saints in verse, historical ballads, romances in verse, and other vocal compositions, written and set to music by themselves, and which they also sung, accompanying themselves at the same time on some musical instrument.

Great confusion is observable in the writings of most of those who have professed to give any account of the minstrels ; in which term they seem to have included, without distinction, three classes of men which ought to have been kept separate—the common harpers, the minstrels, and the Provençal poets.

Some of the Welsh proficient on the harp are known to have been blind ; those who were not so, have, in many instances, been unable to read the musical method of notation, and they played only by ear such melodies as they had previously learnt by ear also. In no respect do the early harpers appear to have exceeded the modern ones, in musical science.

Between the common harper, as above described, and the character of the minstrel, there existed this

\* RABANUS MAURUS, as cited in DU FRESNE's Glossary, art. *Cantus*.

† The melody of the Hymn of ST. AMBROSE was undoubtedly composed with more attention to the laws of metre. It was also more acute, and more resembled a song, than that of ST. GREGORY.

‡ DU FRESNE, art. *Notæ Musicae*.

wide difference, that, while the former might be justly ranked with the lowest order of the people, the latter had had the benefit of such a regular education, as would have qualified him for a profession of comparative learning and elegance. In the schools of the monasteries, the minstrel had learnt something of the theoretical principles of Music, the practical part of singing, and the elements of grammar; including also, perhaps, as much knowledge of poetry as was sufficient for the composition of a song or a ballad. Persons already acquainted with the principles of Music, could find little difficulty in acquiring sufficient skill to play on the Viol, or some such instrument, a simple melody; and the whole of this together formed a sufficient body of theoretical science and practical skill, to enable them to compose and play a variety of simple tunes. Like the ecclesiastics, these men must have been disgusted with the monotony of church music; and that disposition to hilarity and merriment which they appear to have possessed, would naturally lead them to the composition of gay and lively melodies. These they no doubt produced by making variations on the church melodies; a method known to those skilled in church music, by the name of *Descant*. Extending their skill still further, they at length formed melodies of more originality, and became in time the sole authors of the music, as well as of the words, of the compositions which they sung and played.

In France, as well as in this country, the profession of the minstrel is found to have existed; and, from an authority produced by *Du Fresne*, art. *Goliardus*, it is ascertained, that they were known as far back as the year 923; and that many of the regular clergy or monks had taken up the profession, as, in that year, orders are issued for depriving such persons of the clerical tonsure.

*Du Fresne*, in his Glossary, art. *Cantor*, speaks of the chanter of the choir, who had the regulation of all the musical department of the church service, as wearing a crown in the choir. Probably he might have been a graduate in some university; for it is the opinion of some learned persons, that those who had taken the university degree of bachelor in any faculty, were usually invested with a crown of laurel, in which were

intermixed buds of the ivy or *bacca*, as intimating, that their present proficiency, like the early buds of a plant, afforded promise of future fruit, and that the then reward of their labours was only intended as an incitement to further exertion, in order to the production of works of still greater excellence. From the union of the laurel and the *bacca*, or ivy, came the term *Baccalaureus*, which has been translated bachelor, and is used to denote a person who had been rewarded with such a crown\*.

The circumstance of this distinction, as used by the chanter, might probably lead to a similar one in the case of the minstrels, when they afterwards became of sufficient eminence to be formed into a body, and to the appellation of king of the minstrels, to denote their superior. *Du Fresne*, in his Glossary, art. *Ministelli*, speaking of the king of the minstrels, says, his office and power are defined in a French charter of Henry the Fourth, king of England, in the *Monasticon Anglicanum*, tom. 1, p. 355. He says further, that in an original charter in 1338, *Robert Caveron* styles himself king of the Minstrels, in the kingdom of France; and that in two others, dated in 1357 and 1362, *Copin du Brequin* assumes the same appellation. In an account, which the same author mentions, of the aids for the redemption of John, king of France, in 1367, is an article for a crown of silver, which he gave on the day of the Epiphany to the king of the minstrels. If dependence, as exhibiting the general custom, may be placed on the practice of the Tutbury Bull-running, mentioned by *Dr. Plot*, in his History of Staffordshire, chap. x. sect. 69, it should seem, that the office of king of the minstrels was annual, and that he was elected by the rest, on the Morrow of the Assumption of the Virgin, being the 16th of August.

Men uniting in themselves, like the minstrels, hilarity of disposition and temper, an adequate knowledge of the theory and practice of Music, the ability to execute both instrumental and vocal compositions, and a sufficient degree of skill in grammar and poetry to enable them to write verses on any subject they might choose, might well be expected to produce, as their object was the entertainment and delight of their hearers, all the various kinds of poetical and musical

\* *Alciat*, in his book, "*De verborum Significatione*," gives this as the etymology of the term bachelor.—See *Du Fresne*, art. *Baccalariare*.—But *Sir Henry Spelman*, in his Glossary, rejects it, apparently without sufficient ground. Some such reason seems necessary to account for it as an university distinction of honour, as it was evidently intended to be.

compositions that could in any way administer pleasure. Nor were they circumscribed by the want of other performers, within the limits of vocal or instrumental music, for the delight of the ear only. They were equally enabled to afford gratification to the eyes of those who had no ear or taste for Music, by the exhibition of dances; the tunes to which were composed by themselves, and the figures danced by some of their own body—for they frequently travelled in large bodies—and their troop consisted of dancers also, as well as singers and instrumental performers. See DU FRESNE, art. *Ministelli*. DU FRESNE says, that some of them occasionally performed feats of agility, like the man on the back of an horse, who danced on a rope in the air. And indeed from these men, in fact, sprang all the varieties of poetical and musical compositions, whether they comprised Truth or Fiction; Invective or Encomium; subjects of Pity or Terror; Reverence, or Detestation; and whether they were conducted in an uninterrupted historical narration and sung by one person, or broken into a number of parts in the form of a dialogue, and recited or sung by as many persons. The melodies appear to have been composed by the very persons who furnished the words; they were evidently produced from church compositions, by the method of flourishing or descanting upon the plain chant of the church; or to speak more conformably to modern ideas, by composing variations on parts of the church service, as their foundation. This, especially when extended by experience and invention, and directed by their own science, of course gave birth to Air or Melody. From a deeper knowledge in the theory, arose Point or Subject, which seems to have been substituted as the ground on which their melody was to be founded, instead of the passages from the church service, which they had formerly employed for that purpose. A still greater degree of musical science produced Fugue and Canon; and an early instance of this last, in the form of a Canon in the Unison will be found in p. 7, of the present work. This, which is justly supposed to have been one of the earliest of that species, and is accompanied with words in old English, occurs in SIR JOHN HAWKINS'S Hist. of Music, vol. II. p. 93.; with the addition also of Latin words, which seem to have been part of some

hymn in the church service. All our early melodies, Scotch, Irish, and Welsh, no doubt derived from the same source, the minstrels, will be found, on examination, to have sprung from the minstrel practice of descanting or singing extempore on the plain chant, or plain song of the church; and some passages of the plain song, as exhibited in the Formula, according to the use of SALISBURY, as established in 1077, by OSMUND, bishop of SALISBURY\*, are so evidently the basis to Dance Tunes, still remaining, that there can be little doubt that the melody, or upper part, was formed upon them†.

Thus qualified by their education to teach what, it must be confessed, none were likely better to understand, it is no matter of surprise, that the minstrels and monks should have been, for some centuries, the only teachers of Music in Europe. Travelling from place to place, and from the court of one prince to that of another, as the minstrels particularly did, they had opportunities of disseminating the principles of musical erudition; and, in proportion to the degree of elegance and politeness to which their auditors had arrived, would be the disposition of those who heard their performances, to cultivate and practise the arts of Music and Poetry.

In point of politeness and elegance of external behaviour, in gallantry towards the female sex, and in poetical compliments on their perfections, which were often set to music, the French have always professed to lead the way to the other nations of Europe; and probably for this reason it was, that the first efforts towards raising these arts to the rank which they merited, and from which they had fallen during the ignorance and barbarity of the middle ages, appear to have been made in Provence and the kingdom of Navarre. When once the inclination had been excited, the means of accomplishment were not difficult, as itinerant minstrels might easily be procured to teach the principles; and in this manner, no doubt, was that science obtained, which gave birth to the class of Provençal poets.

The time of their first appearance in the world has

\* SIR JOHN HAWKINS'S Hist. of Music, vol. II. p. 2.

† "Cold and Raw," "The Virgin Queen," (probably in honour of QUEEN ELIZABETH.) "Three Sheep Skins," "Puddings and Pies," "Our Polly is a sad Slut," in the Beggar's Opera, which existed before under the title of "The Friar and the Nun," and "Over the Hills and far away," are of this number; and the passages in "The Processionals ad Usus Ecclesiæ Sarum, 1554, could, if necessary, be pointed out.

been stated, and apparently on the authority of CRESCEMBENI, in the tenth century \* ; but this is believed to be much too early. The most authentic account of them, written by LE MONGE DES ISLES D'OR, who lived about 1248, and HENRY DE SAINT CEZARI †, who flourished about 1435, two members of their own body, carries it no farther back than the twelfth century ; the earliest writer whom it mentions, being GEOFFRY RUDEL, SIEUR DE BLIEUX, IN PROVENCE, who, according to their own account, lived in 1161.

PASQUIER in his *Recherches de la France*, edit. fol. Paris, 1621, p. 600, distinguishes the minstrels in France from the Provençal poets, by saying, that the minstrels wrote in the general language of France, as it then existed, being a compound of the Walloon, the Latin, and Frank or German, while the Provençal poets confined themselves to the dialect of Provence only ; and, speaking of DANTE and PETRARCH, he remarks, that they began to write, when the popes had established themselves at Avignon ; before which time, Provençal poetry had been long in vogue in Provence, under the earls of Provence, and particularly under RAIMOND BERENGER, the last of that name.

That the Provençal poets, who are also sometimes called Troubadours, were indebted for their instruction to the monks and minstrels, is perfectly clear ; because at the time when this class of men first arose, whether it were in the tenth, or, with more probability, the twelfth century, the monks and the minstrels were the only teachers of Music, and they alone understood it.

Of the productions of the Provençal poets, both in Poetry and Music, several genuine specimens of different ages, and most of them never before printed, will be found in the present work. No other remark is therefore necessary, than that their compositions gave rise to the sonnets of PETRARCH, and the works of DANTE, in Italy ; and, in our own country, to the writings of one, in no respect their inferior, the admirable CHAUCER, which must ever be read with plea-

sure by all capable of understanding his language and relishing the beauties of true poetry. These specimens, the authenticity of which cannot be doubted, were taken from an ancient manuscript, the property of THOMAS JOHNES, Esq. Member of Parliament for Cardigan-shire ; which, since these copies were taken, has been most unfortunately destroyed by a fire, or lost at the time of that event. CRESCEMBENI mentions a manuscript, similar in its contents to this, and written in the characters of the fourteenth century, as existing in his time, in the Vatican library ‡, of which perhaps this might have been a copy, but certainly of a very early age, as was evident from the characters in which both the words and the music were written. As the language of these poems, exceedingly obscure in itself, had been so greatly corrupted by the ignorance of the original transcriber of that manuscript, as to be in many places incapable of conveying any sense, great care and pains have been employed to restore them. No change has been made where it was possible to avoid it ; whenever alteration was necessary to produce sense, the least possible variation has been always preferred, and even that has been frequently suggested either by a similarity of sound, or the change of a few letters §. To render them more intelligible, it was thought advisable to reduce them, as nearly as possible, to modern orthography, and to insert the translations which immediately succeed this Preface.

The very limited space which can here be allowed, forbids any attempt to trace the subject further, than to explain a species of Composition which prevailed in this kingdom from the time of Henry the Eighth down to a much later period, and which has been characterized by the appellation of King Henry's Mirth, or Freeman's Songs.

HENRY THE EIGHTH, whose principal object throughout his reign seems, from his conduct, to have been pleasure, and the gratification of his own propensities, appears to have had a passion for company of an inferior rank. He had, by his education, some pretensions to a knowledge of Music ; and an Anthem

\* SIR JOHN HAWKINS's Hist. of Music, vol. II. p. 43.

† See a Translation of this Work, under the title of *Histoire des Poëtes Provençaux*, prefixed to the first Volume of *Recherches sur les Théâtres de France*, par M. DE BEAUCHAMPS, 12mo. Paris, 1735.

‡ SIR JOHN HAWKINS's Hist. of Music, vol. II. p. 80.

§ It would be injustice not to notice, on this occasion, the liberality of the publisher, Mr. PRESTON ; who, in consideration of the difficulty in engraving music and words so nearly unintelligible, has, to secure greater care and accuracy, paid the engraver a great price for engraving these plates.

and Song of his composition are mentioned by SIR JOHN HAWKINS, in his Hist. of Music, vol. III. pp. 533 and 534; both of which however may be reasonably supposed to have received the assistance and corrections of more able masters. From the Black Sanctus, given in the same work, vol. V. p. 437, and mentioned, vol. III. p. 457, in a note, as having been frequently sung by the king, it is plain that his disposition led him to Music, as the means of promoting mirth. From about the time of EDWARD THE THIRD, downwards, the monks and secular clergy, as well as the minstrels, had occasionally produced jocular songs and compositions of merriment; but the encouragement given by HENRY THE EIGHTH to such productions, revived the practice with great vigour. This circumstance induced others to compose songs of the same kind, which, in reference to their origin, they termed King Henry's Mirth; and, in allusion to their lively and cheerful tendency, they denominated Freeman's Songs. The meaning of this last appellation has been a subject of enquiry with some, but has never been sufficiently explained. It appears, that these compositions were the invention of this country, and evidently for the reason before mentioned; that they were unknown in Italy, and that THOMAS LORD CROMWELL, Earl of Essex, who went from Antwerp to Rome in 1510 \*, was the first who introduced them into that country. These circumstances are evidenced by the two following stanzas in MICHAEL DRAYTON's Legend of Thomas Cromwell, Earl of Essex, which was first printed in quarto, in 1609, and afterwards inserted in HIGGINS's Mirrour of Magistrates, in quarto.

The good successe th' affaires of England found,  
Much prais'd the choice of me that had been made;  
For where most men the depth durst hardly sound,  
I held it nothing boldly through to wade  
My selfe, and through the straitest waies I woode;  
So could I act, so well I could perswade,  
As meere joviall, me to mirth applie,  
Compos'd of freedome and alacritie.

Not long it was ere Rome of me did ring,  
(Hardly shall Rome so full daies see again)  
Of Freeman's Catches to the Pope I sing,  
Which wan much licence to my countremen.  
Thither the which I was the first did bring,  
That were unknowne to Italy till then.  
Light humours them when judgment doth direct,  
Even of the wise win plausible respect.

The propriety of the term, Freeman's Songs, will want no justification, when it is known, as is the fact, that in the Anglo-Saxon language—*Freols dæg*, signifies an holiday or festival; *Freols gær*, the year of jubilee or freedom; *Freolsian*, to keep or observe a festival or holiday, to rejoice, to shout for joy; *Freols tid*, a festival time, or tide; *Freolice*, festive, lively, quick, merry, frolick; and *Freols*, a feast, festival, or holiday, mirth, pleasantness, jollity †.

The origin and progress of Melody being thus accounted for, it remains to say something, though as briefly as possible, on the rise of Harmony, or Music in parts, which seems to have proceeded from the same cause as Melody, and nearly in the same manner. For, before the method of introducing variations on the plain song, to improve the Melody, was invented, the singers put in practice one, by forming a kind of Harmony to the higher voices. This was effected by pitching their own voices not at the distance of an octave, but only a fourth or fifth below the upper voices; the consequence of which was, that as the fourth or fifth was a concord to the upper part, it produced a meagre sort of Harmony of two parts. Subsequent experience in time taught them to add an intermediate part at the distance of a third, and afterwards, another part at that of an octave, and thus they procured the complete harmony of the bass, or fundamental note, its third, fifth, and eighth. JOHN OF DUNSTABLE, who lived about the year 1420, is said to have invented Music in four parts; and to have first introduced the void-headed note, and the regular method of preparing and resolving discords; but the use of the semitonic intervals, first employed in the year 1400, was not generally allowed, till two centuries after; as the Italians, CLAUDIO MERULA, GIO. MACQUE, and others, so late as the year 1580, term virginal pieces, with uncommon semitones, *Stravaganza*. So long was it before musical composers, in general, had learnt to modulate the discord of many parts, by the solution of one. The first regular solution of a seventh into a sixth, now known, occurs in a song, composed for the victory of Agincourt, in 1415; given from a manuscript in the Pepysian Library, in a Collection of Songs, in Score, published by the present editor, in 1779.

With the doctrine of the concords and their relations, the foundation of modern Thorough Bass, these

\* Biographia Brit. col. 1531.

† See SOMNER's Saxon Glossary.

persons must have been fully acquainted in the course of an education, such as theirs appears to have been ; and indeed, without such a knowledge, Melody, which is in fact Harmony in succession, and for that very reason depends on the very same rules of concord and disagreement, could not have been produced. The new method, however, was an attempt to produce, at the same instant, those relations of tone before employed in succession, and led consequently to the establishment of those rules from which modern Harmony is formed.

GIRALDUS CAMBRENSIS, who lived in the time of Henry the Second \*, speaks in his *Cambriæ Descriptio*, chap. xiii., of a mode of singing, practised in his time by the northern inhabitants of this Island, which he describes as consisting of two parts ; one person singing the under part, in a low tone or pitch ; the other the upper part, in a more sweet and pleasant voice. This is evidently Music, in two parts, the Bass and the upper part.

In a collection, like the present, made with great care, and comprising a multitude of compositions of superior merit, it is impossible to point out all that merit attention, because that would be nothing more than to repeat the Table of Contents. But as a matter of curiosity, in which all are interested, and even such as are no lovers of Music, it might perhaps be unpardonable not to notice, that in page 48, will be found the original song in the Comedy of The Witch, by THOMAS MIDDLETON, together with the original Music to it, which furnished SHAKSPEARE with the materials for the Witches' Scene in Macbeth. This,

undoubtedly a very valuable acquisition, has never before appeared in print.

All that now remains, is for the Editor to acknowledge his obligations, and return his thanks, as he here does, for the assistance which he has received in the course of this undertaking.

To THOMAS JOHNES, Esq. Member of Parliament for Cardiganshire, he is highly indebted, for the communication and loan of a very curious and ancient manuscript, from which the Provençal Songs, inserted in this work, were obtained ; but which has since been unfortunately burnt, or lost at the time of the conflagration.

By the REV. DR. GOODALL, Provost of Eton College, he was favoured with the means of access to a manuscript in that library.

THOMAS JONES, Esq. of Nottingham Place, very kindly communicated the Specimens, inserted pages 71 and 72, from an instruction book, written in the reign of Queen Elizabeth.

To FRANCIS DOUCE, Esq. he is obliged for the Dance Tune, inserted page 10, which occurs in a manuscript of the time of Edward the Second ; and for assistance to correct the original French of the Provençal Songs.

And to JOHN SIDNEY HAWKINS, Esq. his thanks are due for correcting and settling the original Text of those Songs, for translating them into English, and for the composition of the Preface, which accompanies this work.

\* See MORERI's Dictionary, and the Authorities there cited.



# TRANSLATIONS

OF THE

## PROVENÇAL SONGS, inserted p. 11.

SONG.—*By THOMAS ERARS, Couronné.*

NO one knows my secret care,  
Mortal foe to my repose ;  
So my joys still silence wear,  
Nor shall time their kind disclose.  
But my griefs, though great they grow,  
Deep Oblivion would destroy,  
If my Lady grace would shew,  
And fill my heart with equal joy.

SONG.—*By the KING of NAVARRE.*

CUSTOM is an useful school,  
When 'tis kept within due bounds ;  
Not to hear' or mind the rule,  
For no pain inflicts such wounds.  
Great its pow'r, but ill apply'd,  
And my suit I fear will fail ;  
Since my Lady owns as guide  
For her conduct such a scale.  
Nought she knows that Fashion blames,  
All her acts by Custom run ;  
With such laws as Folly frames,  
Can I hope defeat to shun ?

SONG.—*By the Same.*

LOVE to end is my intent,  
But my aim is useless made ;  
Love's sweet troubles to prevent,  
Night nor day will lend their aid.  
Many an ill each day can bring,  
And my nights are sleepless pass'd ;  
Sighs and tears Affection wring,  
But I think my Love stands fast.

SONG.—*By the Same.*

HE who loves much, suffers much,  
Love but little comfort breeds ;  
Its condition still is such,  
That its friends to death it leads.  
Chance, perhaps, may joy supply,  
But no chance like this I see ;  
Since my thoughts unbidden fly  
To her who cares not aught for me.

SONG.—*By GACES BRULLER.*

WHEN the northern blasts and snows  
Reign, how dreary is the scene !  
What a change when Nature shews  
Her first beauties, cloth'd in green !  
Though oppress'd with present care,  
Then I sing, from sorrow free,  
Which Love brings ; who, too severe,  
No reward bestows on me.

SONG.—*By CHATELAIN DE COURCY.*

SPRING's new beauties, full display'd  
In all their splendor, prompt my song ;  
But my heart a lovely maid,  
As her captive, drags along.

In such deep distress, I'm told,  
If the cause of all my pain  
Within my arms I once enfold,  
Boundless bliss I should obtain.

SONG.—*By PERRIN DANGECOURT.*

LOFTY hope of fair success,  
Loyal love, and ardent aim,  
A fair mistress to possess,  
To cheerfulness my spirits frame.  
And dispose me at her will,  
Other thoughts I clear dismiss ;  
All her mandates to fulfil,  
Her to serve creates my bliss.

SONG.—*By THIEBAULT DE BLASON.*

ONE bright morn, my way I bent  
Through a wood of small extent ;  
Trees, with branches wide display'd,  
For the cattle form'd a shade.  
Straight before me, on the plain,  
Soon I spy'd a shepherd swain,  
Striving to beguile the time,  
By the aid of jocund rhyme:  
Singing, in a joyful tone,  
What the pow'r of Love had done ;  
Him no cares of Love oppress'd,  
Which could rack his peaceful breast.

SONG.—*By Messieurs TIERRIS.*

NAVARRE's brave king, the patron of the brave !  
You well inform us Love bears mighty sway ;  
Certain, I see that nought from Love can save.  
No king of France so many pow'rs obey ;  
To him all evils their allegiance owe,  
And his arrival cures Death's pointed sting ;  
No other pow'r can such relief bestow,  
Or 'gainst such mighty foes assistance bring.  
For Love, the rich is able to deceive,  
And to the poor a crown of joy to give.

SONG.—*By the KING of NAVARRE.*

LADY, it is often said,  
Well a man may die with joy ;  
Doubts, from long experience bred,  
On this point my thoughts employ.  
If the Graces fair abode  
Within your arms, in bliss I fall ;  
Death, in Paradise bestow'd,  
Not a grief, but boon I call.

SONG.—*By JEHAN ERARS.*

MIGHTY Love has fix'd his throne  
In my heart, with pow'r supreme ;  
And, his sovereign pow'r to own,  
Prompts my song—himself the theme.  
Thus compell'd, I feel a flame  
Which my pensive thoughts may move ;  
And the tender care may claim,  
Which proceeds from loyal love.

# REMARKS

ON

## THE VARIOUS COMPOSITIONS, BY THE EDITOR.

### *TE DEUM LAUDAMUS, p. 1.*

THE copies of this very antique Chant, are selected from *Meibomeus's* Translation of the Seven Greek Authors; from the Works of *Lucas Lossius*, a German Divine; *Diruta*, a Franciscan Friar in the Venetian States; and, in English, from *Merbeck*, of Windsor. They all nearly agree with that of *Glareanus*, in his *Dodecachordon*. *Meibomeus*, *Lossius*, and *Glareanus* assert, that their copies are chosen for their purity and great age. The chief part of the Melody is, probably, of earlier composition than the plain Chant of the use of Sarum; or even than the Note, called Gregorian. After the year 1200, Melody began to take a lighter form than that of the church.

### *ANTIQUÉ CANON, p. 7.*

"*Sumer is icken in*," is written in the favourite measure of the ancient Monks, viz. *Hemiolia*. This very ancient English Poetry, united with a Pastoral Air, is an infantine attempt at regular composition.

### *FAUX SEMBLANT, p. 8.*

A character in the "*Romance of the Rose*;" taken from "*Tractatus Musici*," Bibl. Reg. 12 c. VI. 5. Formerly the property of the Monks of St. Edmund; supposed, by Mr. *Casley*, to be of the Thirteenth Century.

### *AVE MITIS, p. 9.*

An Hymn to the Virgin, for 3 Voices.—A curious partition (or score) of the Fourteenth Century.—Less pleasing to the ear, but more organized than the preceding.

### *A DANCE TUNE, p. 10.*

Of the Reign of Edward II. or earlier. Composed probably for wind instruments.—A specimen unequalled.

### *SONG, p. 11.*

Very old English, produced in the infancy of composition.

### *CHACONNE, p. 11.*

By Mr. *Paisible*; danced by Queen Anne.

### *PARTI DE MAL.—FRENCH CHANSON, p. 12.*

A sweet melody for the Thirteenth Century.

### CHANSONS

Of the Troubadours of Navarre and Normandy, p. 13.

The loss of the Book, containing these, and others similar to them, together with Lays addressed to the Virgin Mary, Tales in Verse, &c. is much to be regretted. They have some resemblance in style to the novel French Ballads. *Daniel*, a Troubadour, celebrated by Dante and Petrarch, visited Henry the Fourth's court, in England. *Pierre de Corbian*, a Troubadour, who lived near the year 1200, author of the "*Tresor*," boastingly avers, that he is skilled in the plain chant, in singing to the lute, in making canzonets and pastorals, in dancing, &c.—*Crescembeni*.

### *The KYNGE's BALAD, p. 44.*

So closely imitated by *Rastell*, in the *Four Elements*, in "*Tyme to passe*," that it would seem to be a satirical counterpart. It has every appearance of having been written by Henry the Eighth, in his youth.

### *BIRD's JANE SHORE, p. 46.*

This is the first intimation we have of *Bird* setting music for the theatre.

### *SONG, p. 48.*

"Come away,"

From Middleton's *Witch*. Matthew Lock, or whoever was the author of the music to *Macbeth*, had evidently seen this composition.

### *RHYDLAN MARSH, p. 47.*

In 1212, Rothelan Castle was besieged by the Welch, and relieved by Lacy, Constable of Chester, who employed the Minstrels to lead the mob at the fair against them.



*A NEAPOLITAN, p. 102.*

1540. A bad composition, as is usual, in the lighter kind of Italian airs. These sort of compositions were such favourites with the people, that the most distinguished masters set them.

*SING WE NOW MERRILY, PAMMELIA, p. 206.*

This round exhibits a resolution in the composer to abide by Queen Elizabeth's act (in favour of the really poor), and to drink with "him that bears a hood."

*SONGS FOR TWO OR THREE VOICES, p. 21.*

Composed by the Monks of the Fourteenth and Fifteenth Centuries.

*BORY's HEAD, p. 22.*

When James the Fourth of Scotland entered his capital, in 1503, with his Queen riding behind him on the same horse, she was served at the first course of the marriage feast, with a wild boar's head, gilt. James the Second of Scotland, had the same delicious treat at his marriage.

*ANTIEN T ENGLISH SONGS, Of the Fifteenth Century.—"Ah, the Syghes," p. 27.*

Sung by a man of taste, is tender and plaintive; with such, it is no wonder Shakespeare was moved.

*TO LIVE ALONE, Ditto, p. 30.*

"Hey down," p. 33.

Copied by the Scots, and claimed as original.

"Westcom wind," p. 31.

"I have been a fester," p. 28.

"Joan, quod John," p. 32.

All original English songs.

*ITALIAN, FRENCH, & ENGLISH DANCE TUNES, p. 42.*

"My Lady Carey's Dompe," see Two Gentlemen of Verona, act the fourth.—"To their instruments tune a deploring Dumpe," an English Dance.—"The Emperor's Pavyn." The Emperor of Germany came to Henry the Eighth's court in the year 1522, on which occasion there was a grand pageant, p. 43.

*SONGS*

Of Queen Elizabeth's and James the First's time, p. 52.

"Tell me dearest what is Love?" p. 55.

"Know than my Brethren," p. 56.

Is taken from a MS. once the property of Dr. William Boyce, whose memory will long be revered.

*LUMINALIA, 1637, p. 60.*

Part of an expensive Maske.—*Song, p. 66.* "Sir Eglamore," a satire on a knight, who ran away in battle; perhaps, Sir John Suckling, in the civil wars.

*LILK AND CURTAIN TUNE, p. 68.*

Matthew Lock, from his Opera of "Psyche," which was borrowed from Lully's, of the same name, performed in France, the previous year.—*Lilk*, is the name of a tune, played on a lilt, or Scot's hautboy: the holes were called lills; and the tune in old time, of three crotchets in a bar, began like the Polonnoise, or Polaëca, with a quaver, succeeded by a crotchet and three quavers.

*PRELUDE.—By William Byrde, p. 74.*

He was the finest composer and player on the Virginals, of his time.

*CANON, p. 85.*

"Jodocus Pratensis." Published in Italy, 1516.

*CHANSON, p. 86.*

"De retourner,"

For six voices. Adrian Willaert, 1512. He was at the head of the Venetian school.

*TRIADOS.—J. Hobrecht, p. 50.*

Is taken from the "Dodecachordan of Glareanus." He composed a fine Mass in one night. Another, entitled "Si Dederò," composed by him, was published at Venice, 1508. *Davy*, long before him, about 1470, wrote an Antiphon, for Magdalen College, Oxon, in one day. It is to be seen in a MS. belonging to the library of Eton College.

*VIRGO MARIA, p. 92.*

Motet for six voices.—Gia. Wert, chapel-master to the Duke of Ferrara, 1581. A composer of great merit.

*CHANSON, p. 104.*

"Ye Nightingales,"

Four voices. Adapted to English words, by the late T. Warren Horne, Esq. Jacob Clemens non Papa, the author, and a Fleming by birth, was principal chapel-master to the Emperor Charles the Fifth; he is supposed to have died before 1556.

*MADRIGAL, p. 110.*

"Diti me o si."

Christopher Morales, 1541. A singer in the Pope's chapel, 1530.

*CHANSON*, p. 114.

"La jeune dame."

Petit Jan. He flourished about 1509.

*MOTET*, p. 120.

Peter Certon, 1549. He was master of the boys of the holy chapel, Paris, 1540.

*MOTET*, p. 117.

Richafort, 1508. Joannes Richafort, a Belgian, is said, by Glareanus, *Dodecachordon*, page 103, to be a learned man, and a most elegant symphonist (or composer.)

*CHANSON*.—*Jhan Gero*, p. 134.

Re-published, 1545. These pieces show the state of music abroad, in the early part of the Sixteenth Century.

*MADRIGAL*, p. 122.

Gioseffo Zarlino, of Venice, 1567.

*MADRIGAL*, p. 124.

"Quella."—Horatio Vecchi, 1589.

*MADRIGAL*, p. 130.

"Leggiadretto." Horatio Vecchi, 1589. He composed for the stage, and flourished as Maestro del Cappella, at Mantua, from 1580 to 1613. He was also a good poet.

*SONG*, p. 204.

"Farewell, dear Love."

Robert Jones, 1601. Quoted by Shakespeare, "Twelfth Night."

*AYRES*, *Sung to James the First*, 1618, p. 150.

In this Masque, the last verse of the famous Ballad "Dido Queen," was, on this occasion, added to the more ancient song. The editor has in his possession an older copy, without it.

In the early part of Queen Elizabeth's reign, Mr. Bird set the first English Madrigal, yet found in this country. It was a compliment to Queen Elizabeth. Two of the lines run thus:—"O, beauteous Queen of second Troy."—"Take well in worth, a single Toy." Under this shrewd princess, were two powerful parties, actuated by opposite interests.

The heat of party occasioned latterly the Roman Catholics, to nickname the Queen "Dido," to insinuate an untruth. The cooler party adopted the brighter title of "Oriana," to crush the falshood: and the Earl of Nottingham employed Morley to engage the best composers to set some verses, entitled

"The Triumphs of Oriana," to amuse the Queen, when she was drooping, after the death of the Earl of Essex. They adroitly turned the name of Oriana, first used by a Spanish Ambassador, for satire, to praise. The catastrophe of Mary, Queen of Scots, made her son James, detest Elizabeth.

*A SWEET CANZONET*.—*John Douland*, p. 148.

Published, 1613. Some of his works were performed, and reprinted in the Netherlands, 1643.

*AN ELEGY*.—*Simon Ives Lament*, p. 166.

He flourished, *anno* 1633; and died, 1660.

*LESSON FOR VIOLS OR VIOLINS*, p. 168.

Published by Cl. Jenkins, London, 1678. John Jenkins, *Fancy's Child*, was born, 1592. He was probably the first composer of sonatas in this kingdom. Henry Purcell undoubtedly borrowed from his works. He lived to a great age, and died, 1678. He had heard, probably from Lady Katherine Audley, of the carillons in the Netherlands.

*SONGS*.—*By P. H. Composer to the King*, 1673, p. 170.

Pelham Humphreys was born, 1647; admitted Gentleman of the Chapel Royal, 1668. According to a copy of verses, addressed to him by Mr. Veel, it appears, that he married a very handsome lady, and, soon after died at Windsor, 1674.

*SONG*.—*Dr. Staggs*, p. 173.

He was appointed Professor of Music at Cambridge, 1684. He had no predecessor in that office.

*MUSICK'S HANDMAID*, p. 174.

Published, 1678. "*Siface's Farewell*." He was an Italian, appointed to sing in James the Second's chapel. On his return, he was murdered in Italy.

*MS. LESSON*, p. 188.

Mr. Blow's Hundredth Psalm Tune; composed before he took his degrees. He succeeded, in the year 1674, Mr. P. Humphreys, as Master of the Children of the Chapels Royal.

*SONG*.—*Dr. BLOW*, p. 191.

"If mighty wealth." Very spirited.

*AIR AND CHORUS, p. 194.*

From a birth-day ode, by Dr. Blow. A compliment to Queen Mary, about 1693. A most pleasing melody, hitherto unpublished; from the collection of the Rev. James Dodd, late Fellow of Trinity College, Cambridge, and one of the ushers of Westminster School.

*CANTATA.—By H. Purcell, p. 202.*

“Amidst the Shades.”

To be found in Playford's fourth and last book of Songs. This song is cited by the celebrated Dr. Burney, as an admirable example of recitative.

*AIR AND DUET, p. 199.*

Taken from an English opera, called, “*The Grove; or, Love's Paradise*,” by Daniel Purcell. This *chêf-*

By raising from the dust, compositions of great merit in their day, we are enabled to trace the nice gradations, by which Music has advanced to its present state of perfection. We perceive the the Faux-bourdon introducing the Cantus-fractus and Counterpoint; the upper part, broken into quicker notes, becoming Descant; and Descant, in the Fourteenth Century, succeeded by the Ficta Musica. Afterwards, the practice of music improved, by the admission of the extraordinary semitonic intervals, such as C#, Eb, &c. and this knowledge at length opened the road to the regular combination and resolution of discord with concord. No extraneous fourth was to be found in the Greek scale of tetrachords, nor in the Roman diagram of hexachords. So late even as the year 1680, Fux, the famous Chapel-master to the Emperor of Germany declared *mi contra fa*, to be *diabolus*. The disallowances at that time have since been worked up with exquisite taste; but now harmonical modulation

*d'œuvre* of the master, from the word “Southwick,” annexed, seems to have been written at the house of P. Norton, Esq. in Hampshire, where, in summer, he entertained his friends with plays, &c.; or at the residence of his great patron, Anthony Henly, Esq. called the Grange, in Hampshire.

*AIR, p. 201.*

Against the bite of a tarantula; from Zimmerman's “*Florilegium*.”

*ARIA.—Del Sig. Geminiani, 1728, p. 208.*

Inserted as a curiosity, from the sole MS. of the Author, given to the late Mr. Kelway. It was probably written the year before the date, when His Majesty, George II. came to the throne.

is so loaded with semitonic passages, that their use, in determining the key and mode of composition, is in some degree lost; for the superior knowledge of instrumental effect, possessed by Haydn, Mozart, Beethoven, and others, by no means compensates for the want of that manly, open, clear, vocal melody, which characterized the works of Mr. Handel, and of those great masters who wrote in his dignified manner.

The application of the following slight anecdote, may, perhaps, be in favour of the work:—It happened, that Messrs. Boyce and Arne met one morning in Mr. Garrick's parlour, before they acquired academical degrees. Talking of music, Mr. Arne remarked, that, when he took up a score, he looked for the faults in the first place, and, if they were numerous, he laid it aside. “You may be right,” said Mr. Boyce, “although I differ from you; where I find many beauties, I wish to see no faults.”

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We prayse y<sup>e</sup> O Lord We knowlege the to be the Lord

Te Deum lau - da - mus Te Do - minum con - fi - te - - mur

The words & music here are omitted

Del duodecimo tuono

Te Do - minum confi - te - mur

Te Deum - lauda - mus te Do - mi - num confi - te - mur

all the earth doth worship the y<sup>e</sup> Fa - ther e - - ver - last - ing. To the al Angels

Te æ - ternum patrem om nis ter - ra ve - ne - ra - tur. Ti - bi omnes

The words and music both omitted

nearly as above here

Te æ - ter - - num patrem omnis

cry a - loud, y<sup>e</sup> Heavens, & all y<sup>e</sup> powrs ther - in To the Che - ru - bin & Se -

An - ge - li ti - bi coeli et uni - versæ potes - - tates Tibi Cherubim &

words & music omitted

An - ge - li ti - bi coeli & u - niver - sæ pote - sta - - tes

nearly as above



-- raphin, con - ti - nu - al - ly do cry Ho - ly Ho - ly Holy Lord God of  
 Seraphim incessabi - li voce proclamant, Sanc - tus Sanc - tus Sanctus Domi -  
 Sanctus Do - mi - nus Deus  
 1<sup>st</sup> 2<sup>d</sup>  
 ut supra Sanc - tus Sanc -

Sa - baoth Heaven & earth are full of the ma - jes - ty of thy  
 - nus De - us Sa - baoth Ple - ni sunt coeli & ter - ra: majes - ta - tis  
 omitted  
 Sa - ba - oth Plain  
 ut supra tus Pleni &c. terra

Glo - rye The glorious compa - ny of the Apostles praysethe The good - ly fel - lowship  
 - gloriæ tuæ. Te glori - o - sus A - postolorum cho - rus Te prophe - ta - rum  
 omitted  
 Te glo - ri - o - sus A - posto - lo - rum cho - rus

of the Prophetes prayse the The no - ble ar - my of mar - tyrs prayse the  
 lauda - bi - lis nu - merus Te martyrum candi - da - tus laudat exer - ci - tus  
 Te mar - tyrum can - di - da - tus lau - dat ex - er - ci - tus



the Ho - ly church thro' - out all the World doth know - ledge the

Te per orbem ter - ra - rum sanc - ta con - fi - te - tur Ec - cle - sia

omitted

The Father of an in - fi - nite Ma - jestye. Thy honor - a - ble true & on - ly Sonne  
Also the Holy Ghost the Com - for - ter.

pa - trem im - mensæ ma - jes - ta - tis Ve - nerandum tuum ve - rum, & unicum Filium

omitted

pa - trem im - mensæ majes - ta - tis.

Thou art the Kyng of Glo - ry, O Christ, Thou arte ye everlasting

Sanc - tum quoque pa - ra - cli - tum Spiritum Tu rex glo - riæ Christe Tu pa - tris sempiternus

omitted

Sanc - tum quoque pa - ra - clitum - Spi - ritum Tu pa - tris sempiternus

Spi - ritum Christe Tu patris

Sonne of y<sup>e</sup> Father. When thou tokest up - on the to de - li - ver Man thou

es - fi - li - us Tu ad li - be - randum suscep - tu - rus ho - minem; non

omitted

es - fi - li - us

fi - li - us

didest not ab-horre the Vir-gins wombe When thou haddest overcome the  
 hor-rui-s-ti Vir-gi-nis ũ-te-rum. Tu de-victo mor-tis acu-  
 Tu de-victo mortis acu-  
 u-terum

sharp-ness of Death, thou didest o-pen y<sup>e</sup> kyngdome of Heaven to all  
 -le-o: a-pe-ru-isti cre-den-ti-bus regna coe-lo-rum  
 -le-o a-pe-ru-isti cre-den-ti-bus re-gna coe-lo-rum

be-lievers. Thou sittest on y<sup>e</sup> right hand of God, in the Glorýe of the Father.  
 Tu ad dex-te-ra-m De-i se-des in glori-a pa-tris  
 omitted

We believe that thou shall come to be our judge. We therefore pray the  
 Iu-dex cre-deris es-se ven-tu-rus Te er-go quæsumus  
 Iu-dex cre-deris es-se ven-tu-rus  
 omitted

helpe thy ser - vants whom thou hast re - deemed with thy pre - ci - ous blood  
 tu - is fa - mu - lis sub - ve - ni, quos pre - ti - o - so san - guine re - demis - ti

make them to be nombred wyth thy Saints in Glo - ry e - ver - lasting  
 Æ - ter - na fac cum sanctis tu - is glo - ri - a mu - ne - ra - ri  
 Æ - ter - na fac cum sanctis tu - is glo - ri - a mu - ne - ra - ri

O Lord save thy peo - ple and blesse thyne he - ri - tage Governe them and lift  
 Sal - vum fac po - pu - lum tuum Do - mi - ne. & benedic he - redi - ta - ti tu - æ.  
 omitted  
 po - pu - lum &c.

them up for e - ver. Day by day we mag - nifie the and we worship  
 Et re - ge e - os: & extolle illos usque in æ - ternum per singulos dies benedicimuste  
 omitted  
 Et re - ge e - os: & extolle illos usque in æter - num  
 per singulos dies &c.

thy name e - - ver world wyth - - out end vouch - safe O Lord  
 & lau-damus nomen tuum in sæ-culum & in sæ-culum sæ-culi Digna-re  
 Digna-re  
 sæcu - - lum

to keepe us this day with - out Sinne. O Lord have mercy upon us have  
 do-mine die is - to: sine pec-cato nos custo dire. miserere nostri domine miserere  
 do-mine die is - to si-ne pec-cato nos custo di-re  
 omitted

mercy upon us, O Lord lett thy mercy lighten up-on us, as our trust is in the  
 nostri: Fi-at mi-se-ricordia tu-a Domi-ne su-per nos quemadmodum spe-ravimus  
 Fi-at mi-se-ri-cordi-a tu-a Domi-ne su-per nos que-mad-modum spe-ra-

O Lord in the have I trust-ed let me ne-ver be con-founded.  
 in-te, in te do-mine spe-ra-vi; non confundar in æ-ternum.  
 this omitted  
 vivus in te Non con-fun-dar in æ-ter-num

In the following Antique Canon in the unison there is an Air and pastoral correspondence between the words and melody, very extraordinary for the 13<sup>th</sup> or (at the latest) 14<sup>th</sup> Cent<sup>y</sup>. See D<sup>r</sup>. Burney's Hist: Music. Vol:2 P. 407.

2<sup>d</sup> Voice 3<sup>d</sup> D<sup>o</sup>

Sum - - mer is come in loudly sing cuc\_koo groweth

Sing Cuc - - koo now Sing cuc - - koo now sing

4<sup>th</sup>

seed & bloweth mead & springth the woode now sing cuc - \_koo

cuc - \_koo now sing cuc - \_koo now sing cuc - \_koo

Ewe bleateth af\_ter lamb lowth af\_ter calve cow Bullock

now sing cuc - - koo now sing cuc - - koo now sing

starteth bucke verteth mer\_ry sing cuc\_koo cuc - \_koo cuc - \_koo

cuc - \_koo now sing cuc - \_koo now ~ now

well sings thou cuc\_koo nor cease thou never now Summer &c.

sing cuc - \_koo now sing cuc - \_koo now

Both S<sup>r</sup> Jn<sup>o</sup>. Hawkins's & D<sup>r</sup>. Burney's Copies vary from the manuscript in a few particulars, I have therefore inserted this outline.

NB: The composition is confessedly irregular, but the very irregularity is a proof of its antiquity, and of its being an improvement of the Fauxbourdon.

\* A MS. supposed by M<sup>r</sup>. Casley to be of the 13<sup>th</sup> cent. —

An old French Song in two parts.

Taken from *Tractatus Musici* 3. British Museum.\*

It alludes to one of the Characters of the *Roman de la Rose* about the year 1300.

Faus Sem blaunt

N.B. No time mark'd

tiel es-tes

generally held on

vous Mis ma

pes ou

rent des tous

See Burney's *Hist. of Music* Vol. 2<sup>d</sup> P. 306. He observes "there is some faint attempt at Air in this tune."

A Hymn to the Virgin, Composed in y<sup>e</sup> 14<sup>th</sup> Cent<sup>y</sup>. 1370, taken from a M.S. 9  
in the Harl: Catalogue.

Nº 6525. Written & collected in y<sup>e</sup> 15 Cent<sup>y</sup>. by John y<sup>e</sup> Carthusian Monk of Mantua; among many ancient formulæ &c.

**Cantus**  
Aue mi - tis aue pi - - a. aue quæ pandis ho - stia coe -

**Contratenor**

**Tenor**

lorum pec - ca - to - - ribus ad te confugien - - - ti - - - bus

**In Partition**  
**Cantus**  
Ave mitis ave pi - - a. ave quæ pandis ho - - - sti - a


**Contratenor**

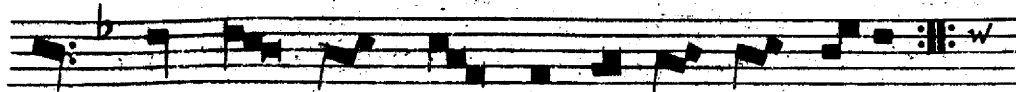
**Tenor**

coe - - lorum pecca - to - - ribus ad te con - fugien - - - ti - - bus

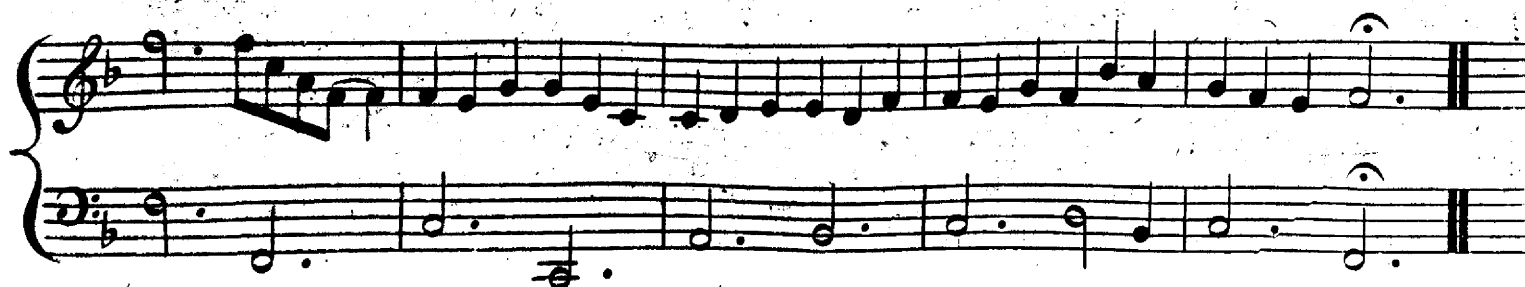
The text of this Hymn is written, on a silky paper, called bombyx, by John the Carthusian Monk of Mantua, in the time of Pope Pius 2<sup>d</sup> — 1405.

A DANCE-tune of the reign of Edward the 2<sup>d</sup> or earlier,  
from a M.S. in the possession of Fr. Douce Esq<sup>re</sup>

Specimen of the notation, the end of the first second and third strains is marked thus 



In modern notation, an 8<sup>ve</sup> higher, with a Bass added.





SONG of the 13<sup>th</sup> Cent.

Originally in the Soprano &amp; tenor cliffs.

Fowe...les in the frith The fishes in the

Fowe...les in the frith The fishes in the

flod And I mon waxe wod... such sorw I

flod And &c.

walke... with for beste of bon and blod

There is reason to think this piece is of an earlier date than the M.S. of the 13<sup>th</sup> Cent. whence it was taken.

A Chaconne, danced by her Majesty- Queen Anne;  
in the Favorite, a new Dance made for her Majesty's Birth-day.

The Bass is added

1<sup>st</sup> 2<sup>d</sup>

1<sup>st</sup>

The whole repeated.

SONG of the 13<sup>th</sup> Cent<sup>y</sup>

From Harl. M.S. 1717. M<sup>r</sup> Casley intimates y<sup>t</sup> it was sung to Bells.  
The great Letter C. was placed ad libitum, on the 2<sup>d</sup> 3<sup>d</sup> or 4<sup>th</sup> lines.

No bars in the M.S. nor mark of measure.

The original part  
in the original  
Tenor Cliff.

The Bass is added.

Parted from Sin and turned to good-ness, I'll make my Song be heard by the

Parti de mal e a bien a - tur - he Voil ma chançon a la gent fe -

peo - - ple In every want we call upon Je - - sus, Therefore no good man

re oir Kasun besuing nus ad de - us ape - - - le Si ne li deit nul pros -

ought to de - - ceive him: For on the Cross for us deign'd he to pe - - rish. Greatly there -

- do - - me fail - - ler Kar en la cruiz deignat pur nus mu - - rir Mult li doit

- fore should He be a - - dor - - ed for by his death we are all re - - deem - - ed.

bien es - tre guere - - do - - ne Kar par la mort su - - mestuz racha - - tez.

Separated from evil, and converted towards good,  
I will make my song heard by the people.  
In every want we call upon God,  
And therefore no good man ought to deceive him.  
For He condescended to die for us on the cross,  
Greatly therefore should he be rewarded,  
For by his Death we are all redeemed.

I was favoured with the translation of the above, by the kindness of Fr. Douce Esq<sup>r</sup>.

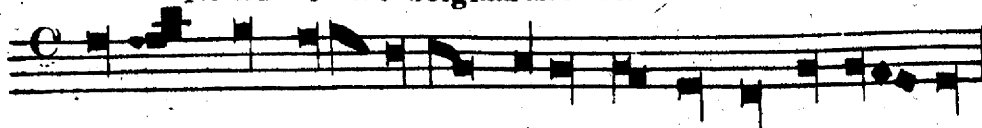
# CHANSON

13

Taken from Page 139 of a curious Antique MS. Containing the Airs of the Troubadours of the 13<sup>th</sup> Century In the possession of T. Johnes Esq<sup>r</sup>. M.P. for Cardiganshire.

## Specimen of the Notation.

No Bars in the Original and written on four lines



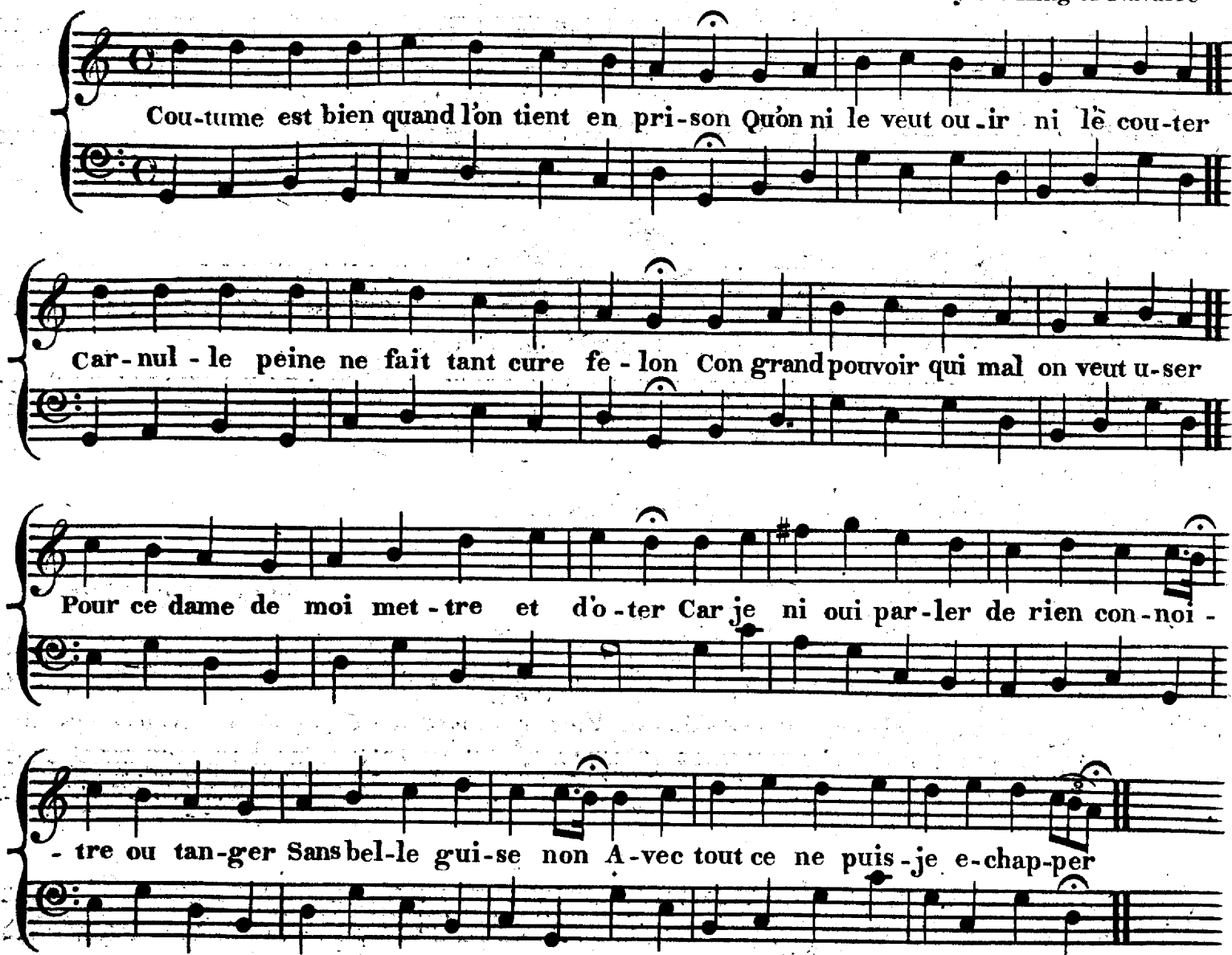
# CHANSON

By Thomas Erars Coronée.



# CHANSON

By the King of Navarre



Cou-tume est bien quand l'on tient en pri-son Qu'on ni le veut ou-ir ni lè cou-ter

Car-nul - le peine ne fait tant cure fe - lon Con grand pouvoir qui mal on veut u-ser

Pour ce dame de moi met - tre et d'o-ter Car je ni oui par-ler de rien con-noi -

- tre ou tan-ger Sans bel-le gui-se non A-vec tout ce ne puis-je e-chap-per

# CHANSON

(P. 4.)

By the King of Navarre



Je re-sous de me par-tir D'A-mour mais rien ne m'y vaut Les doux maux d'ai-

- mer meur-trir La nuit ni jour ne me faut Le jour me fait maints as-sauts Et la



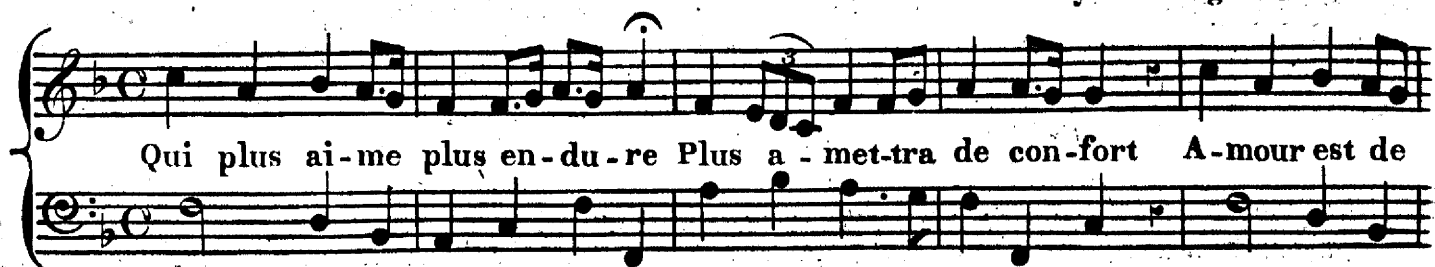
nuit ne puis dor-mir Ains plaints et pleurs et sou-pirs Bien doux heur-tent



le de-sir Mais bien crois qu'il ne l'en chaut.

## CHANSON

By the King of Navarre



Qui plus ai-me plus en-du-re Plus a-met-tra de con-fort A-mour est de



tel-le na-ture Que son a-mi mene a mort Puis en a joie et de-port S'il



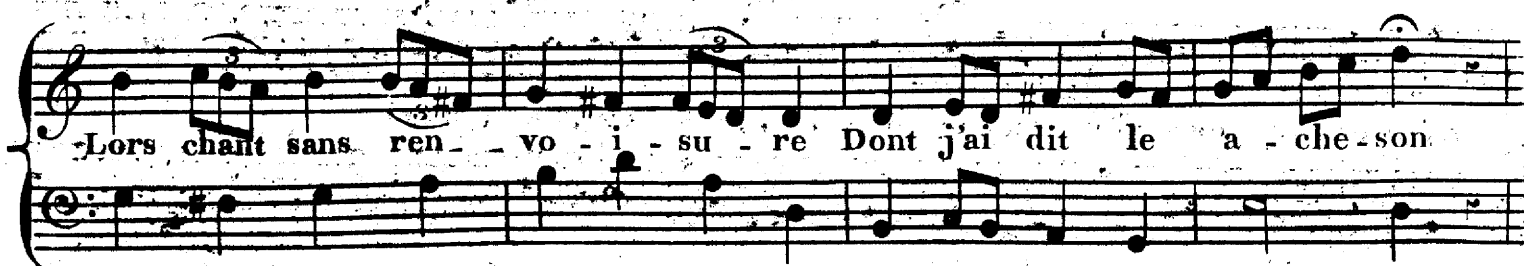
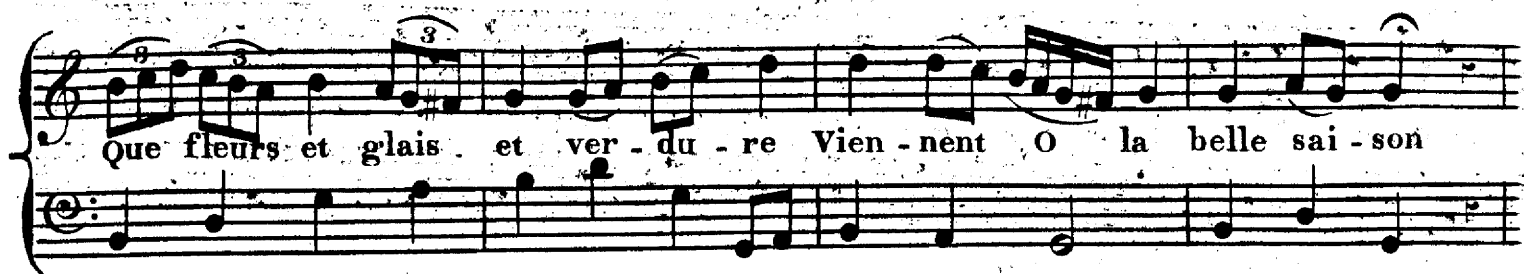
est de bonne a-ven-ture Mais je n'en puis point a-voir Ains m'a mis en



non-cha-loir Cel-le qui de moi n'a cu-re.

## CHANSON

By Gaces Brulez.

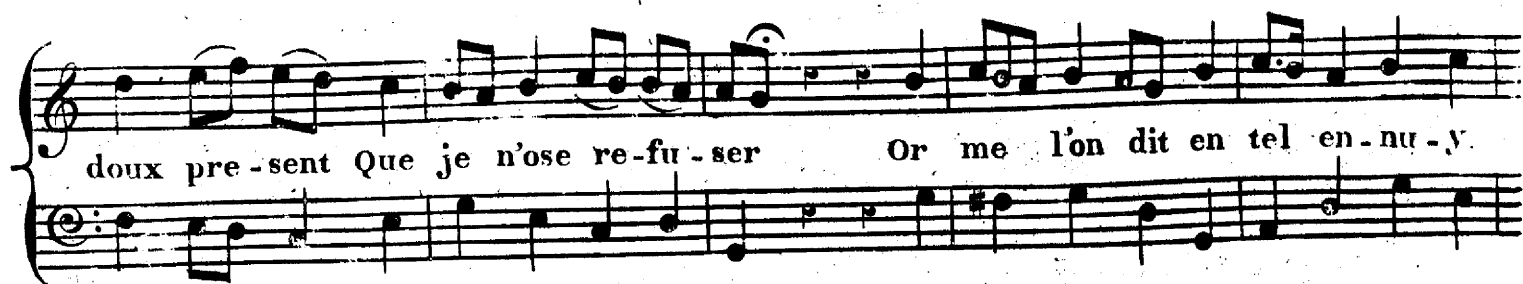


## CHANSON

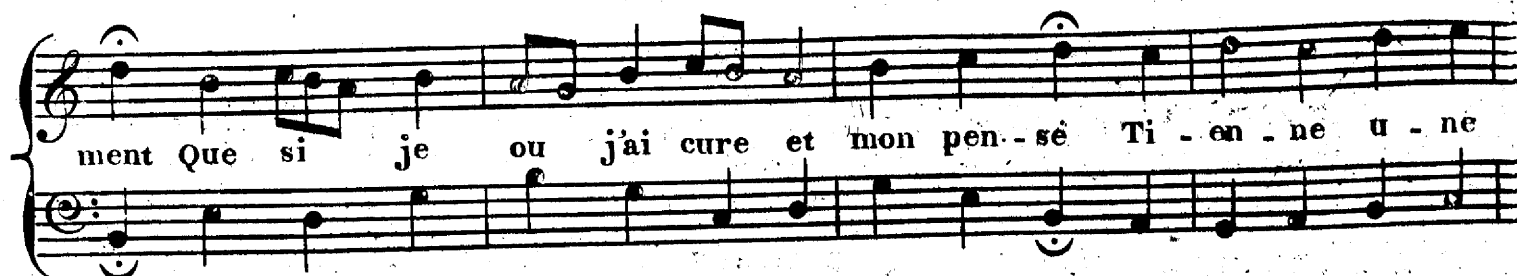
(P. 31)

By Chastelins de Courci.





doux pre-sent Que je n'ose re-fu-ser Or me l'on dit en tel en-nu-y.



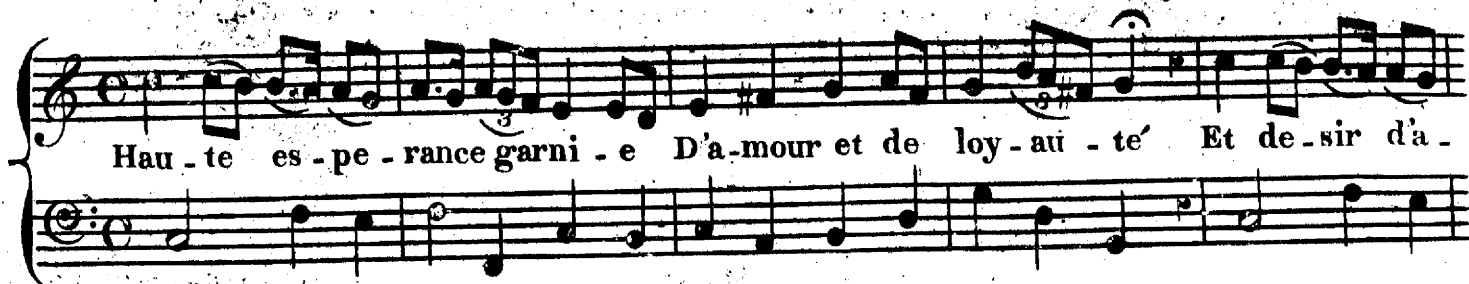
ment Que si je ou j'ai cure et mon pen-sé Ti-en-ne u-ne



fois en-tre mes bras nud te Ains re-jouisse ou-tre-ment

### CHANSON

By Perrin Dangeort.



Hau-te es-pe-rance garni-e D'a-mour et de loy-au-té Et de-sir d'a-



voir a-mi-e Me ti-ene en jo-li-té Et en vo-lon-té de ser-



-vir Sans tri-che-rie Ma da-me a son gre Ou rien ne faut de benir Ni de la beauté.

## CHANSON

By Thiebaut de Blason.



Au main par en a-jour-nant Che-vau chai un bru-is-son

Les lau-ri-ers de-pen-dens Be-tes gar-doient au be-soin Quand je

vis mis la re-gi-on Ber-ger se-dui-sant le tems U-sant en un ton vi-

vant Pour a-mour son cœur joyant Car il n'en a-voit si mal non.

## CHANSON

(P.64.)

By Messieurs Tierres.



Roi de Na-var-re Si-re de ver-tu Vous nous di-tes qu'Amour a grande

pu-is-sance Cer-tes c'est voir et je l'ai bi-en qu Plus a pou-voir



que n'a le roi de Fran - ce Car de tousmaux peut don - ner al - le - gi - aance

Et de la Mòrt con - fort et guer - rison Qu'on ce ne pour - roit faire mis mor - tels hommes

Qu'Amour fait bien le ri - che do - la - ser Et le pau - vre de joi - e eu - ron - ner.

### CHANSON

By the King of Navarre.

Da - me l'on dit que l'on meurt bien de joi - e Je l'ai dou - te' mais

ce fut pour no - ix Car j'ai en dit s'en - tre vos bras e - tois Que

je fi - nisse la vie joy - eu - se - ment Si dou - ce mort ne fut bien a

mon ta - lent Car la dou - leur de Mort qui me guer - re - roit

Pa - roit si grand que de mou - rir m'ef - fra - - ye .

### CHANSON

(P.141.)

By Jehan Erars.

Bon A - mour qui son re - pai - re Fait en moi m'a tant re - quis

Et pri - é de chan - son fai - re Qu'a chan - ter me je sais pris Si sur - pris

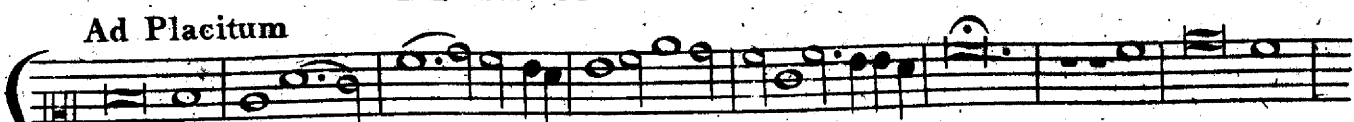
Sens un doux re - gard Qui bien doit a - voir ma part Des tra - vaux pen -

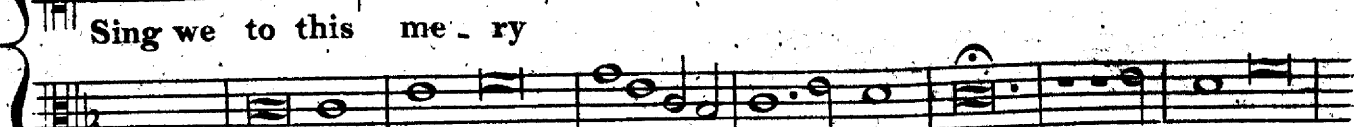
sifs Et de la douce cure Qui vient de loy - al a - - mour .

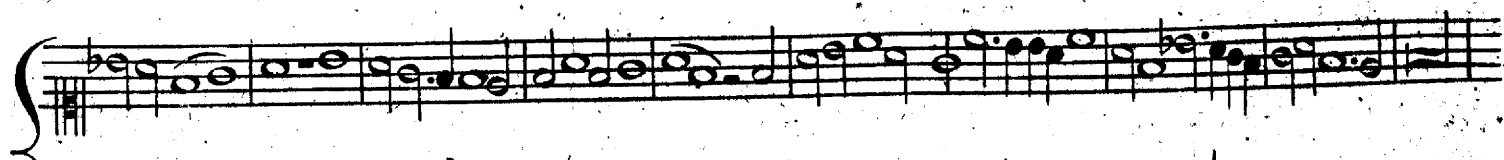
DE SANCTA MARIA.


From Ritson's M.S.

Ad Placitum

Triplex.   
Sing we to this me-ry

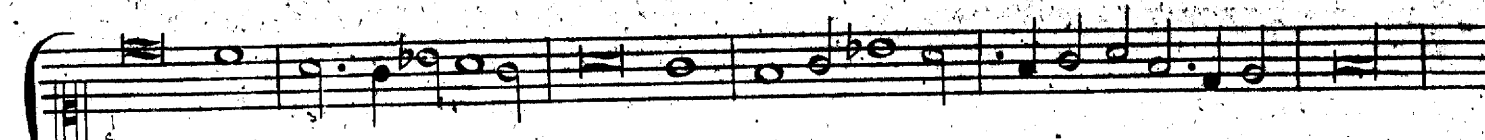
Tenor.   
Sing we to this me-ry compa- - - - ny Re-gi-na

  
ce- - - li le - ta - - - - - re

Triplex 

Medius 

Tenor.   
Syng we to this me-ry com- - - - - pa - -

  
- ny Re-gi-na ce-li le - - - - ta - - - - re

O Quene of heuen p<sup>t</sup>. syttēst in se<sup>\*</sup> }  
O comfort of all captivite  
Ryght causeth us all to syng to the  
Regina celī letare.

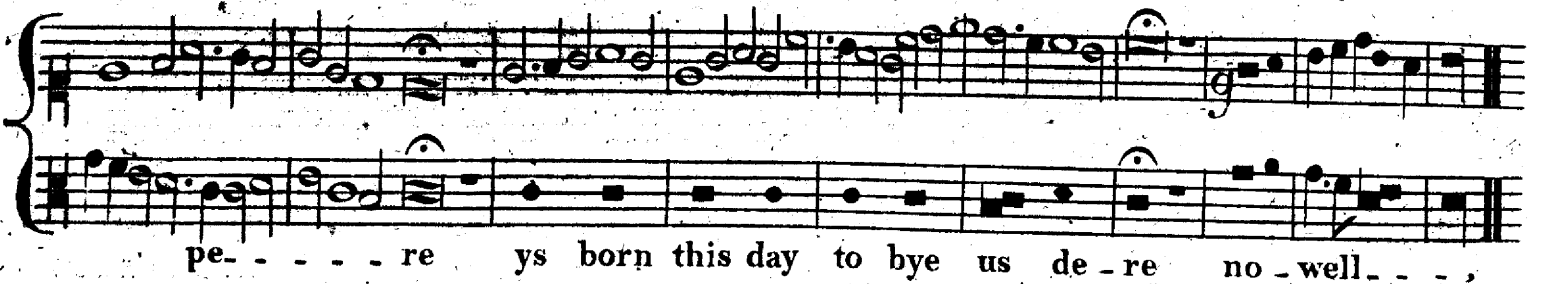
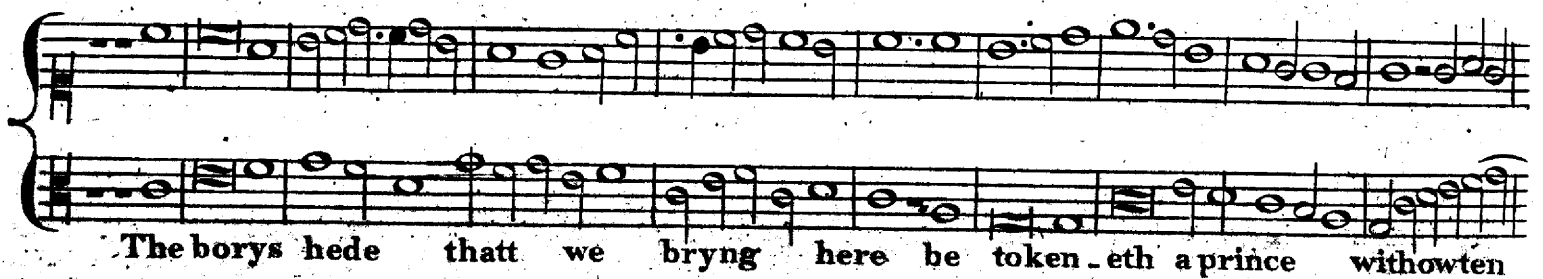
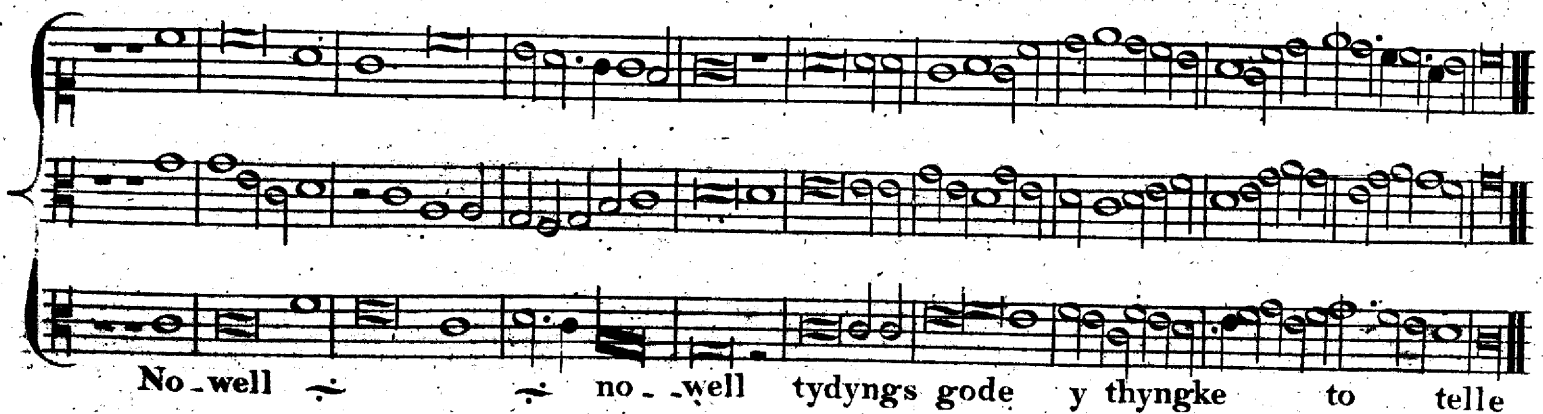
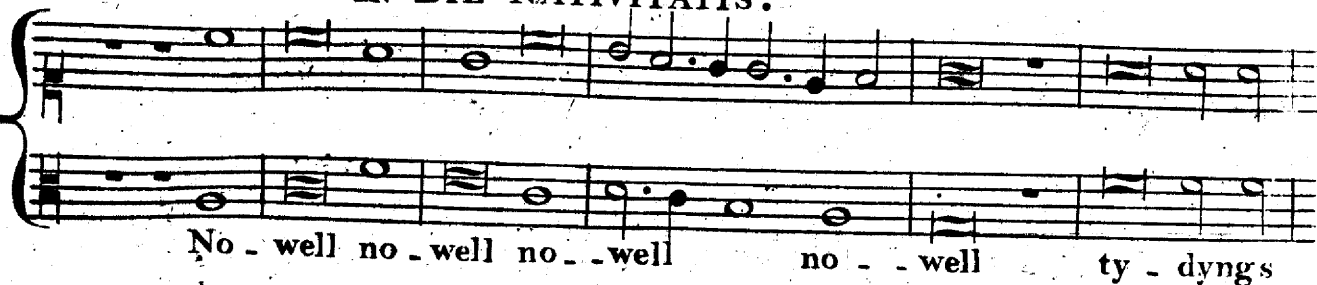
\*  
seat.

O blessed branche of humilite  
O causer of all felicete  
W<sup>t</sup> joy & gladdnesse syng we to the  
Regina celī letare.

22 Nowell, novelle, noel or noil is the name of Xmas in the old Norman French, and a very common burden to old Carols. See Sloane's M.S.S. 2593.

IN DIE NATIVITATIS.

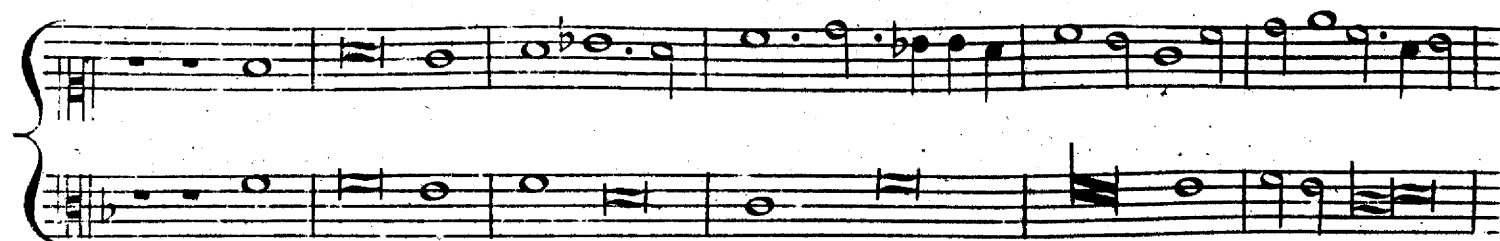
Ad placitum



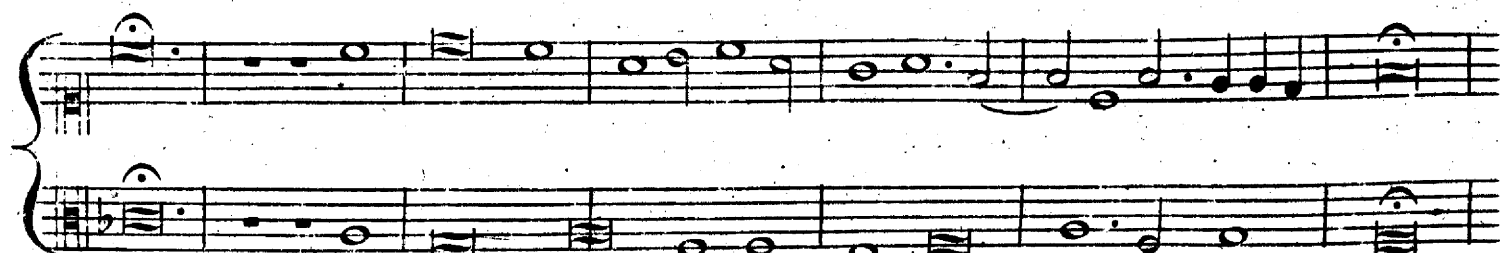
A bore ys a soverayn beste		Nowell
And acceptabē in euery feste		
So mote thys lord be to moste & lefste		
		leste
The borys hede we bryng w <sup>t</sup> song		Nowell
In worchyp of hym that thus sprang		
Of a virgine to redresse all wrong		

# HYMN TO THE VIRGIN.

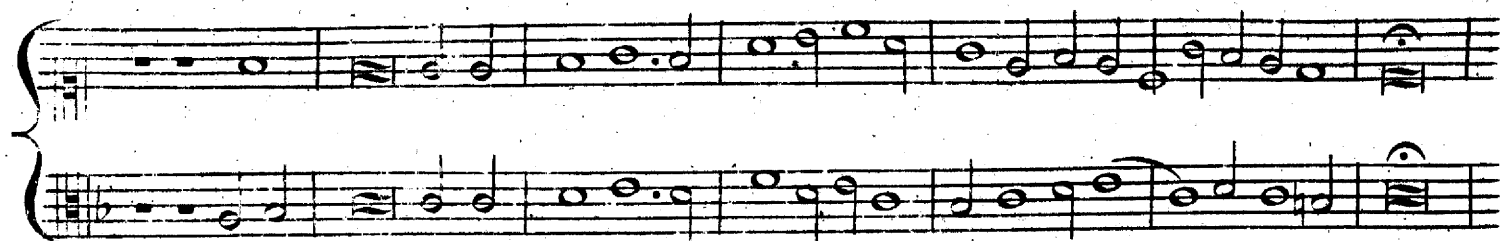
23



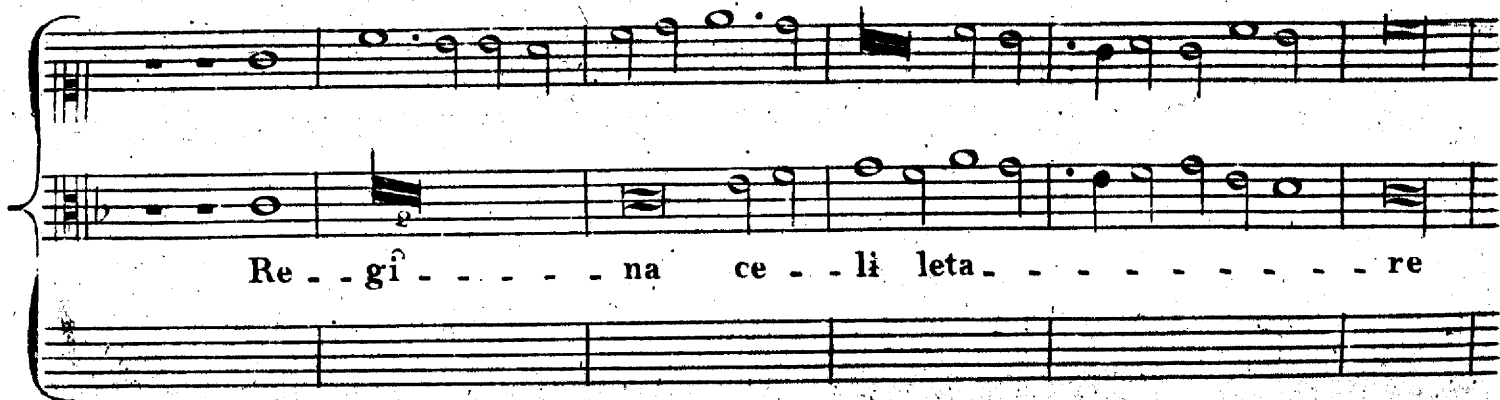
Ben-yng la-dy bless-ed mote thow - - - - -



- be that bar-est god in vir-gi-ni - - - - - te



ther - - for syng we to - - - - - the



Re-gi - - - - - na ce-li leta - - - - - re



Re-gi - - - - - na ce - - - - - li

Mervele not iosep on Mary mylde forsake' hir  
 Mervele nozt iosep on Mary mylde fforsake hyr not  
 nozt tho she be wt childe  
 tho she bewt childe  
 Mervele not iosep of Mary mylde forsake hir not  
 Marvell not iosep of Ma re mylde for sake hir not tho  
 tho she be wt chylde  
 she bewt chylde  
 iosep wonder how this may be iosep wonder how y<sup>s</sup> may be  
 iosep wonder how this may be  
 iosep wonder how hitt may be

That Ma - ry wex gret when y and she e - uer have  
That Ma - ry wex gret when y and she ever have

leuyd in chasti - - - - - te Iff she be w<sup>t</sup> chylde hitt ys not by me  
leuydin chasti - - - - - te If she be w<sup>t</sup> chylde hit ys not by me

mer\_ueli not io - seph  
meruell not Joseph - - - - -  
merwell nozt - - Jo - - - - - seph

The holy gost w<sup>t</sup> mercifull disstems  
In here hathe entryd w<sup>t</sup> out offens —

\*presens God and man conceyued by his p<sup>s</sup>ens\*  
In thys Virgyn w<sup>t</sup> owte violens —

What the Angell of God to me doth say  
J<sup>i</sup>oseph muste & will umble obay —

\*prively Ellys p<sup>u</sup>ely y wolde have stole a way  
\*serve But now will y<sup>e</sup> ue her tille p<sup>y</sup> day

Josep thou sht here mayde & moder fynde  
Her sone redemptor of all man kynde —

Thy forefaders of Paynes to unbynde —  
Therefor muse not this mater in thy mynde

Mervell not Joseph  
Muell not ioseph  
Muell not Joseph

## Another In die Nativitatis.

Triplex  
Tenor

No welle      no . . . . . well

Triplex  
Medius  
Tenor.

who is p<sup>e</sup> p<sup>t</sup> syng - - - eth so, no - well nowell no - - well I am

who is there that syngeth so no - - well no - - well no . . . . . well . . . . . I am

here Syre c<sup>ts</sup> mas - se      Wellcome cris - tes . . . . . masse well .

here Syre cris - - tes masse      Wellcome my lord' c<sup>ts</sup> mas - se well .

come to us all bothe more & lasse com <sup>#</sup> neje no - well

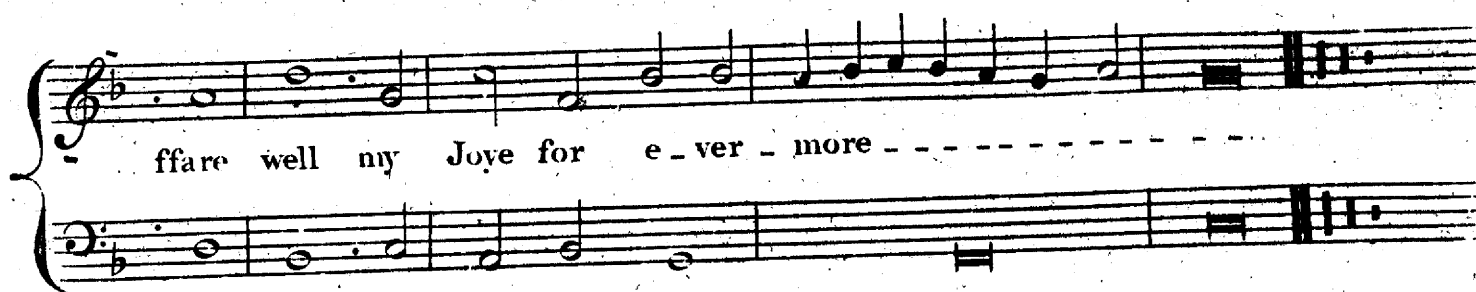
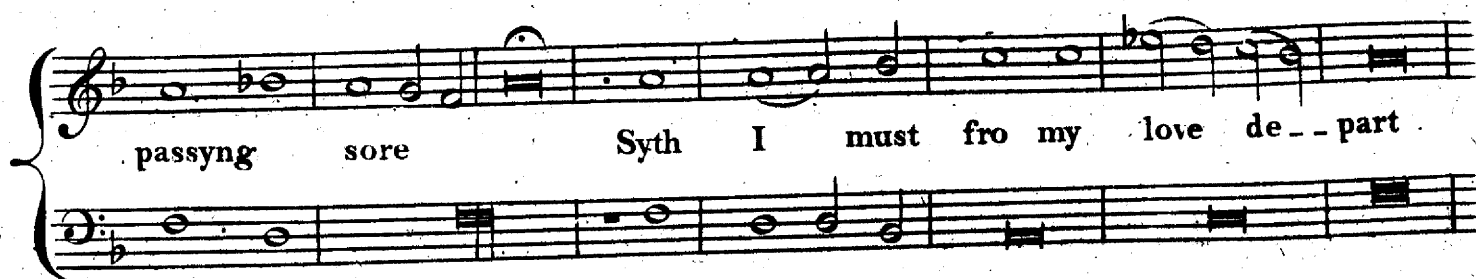
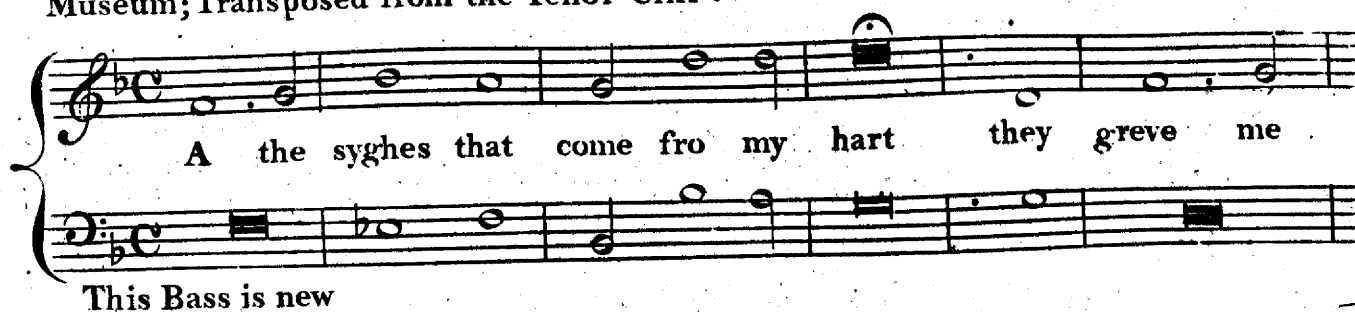
come to us all bothe more & lasse com neje no - well Ligature

Crīste is now born of a pure mayde  
In an oxe stalle he is layde ———— Nowell,  
Wher 'for syng we all atte abrayde

Bevvex bien par tutte la company  
Make gode chere & be ryght mery ———— Nowell,  
And syng w<sup>t</sup> us now joy fully



Ancient Songs of the 15<sup>th</sup> Cent<sup>y</sup>. taken from some books in the British Museum; Transposed from the Tenor Cliff. 27



2

Oft to me wyth hir goodly face  
She was wont to cast an eye,  
And now absence to me in place  
Alas; for woo I dye I dye.

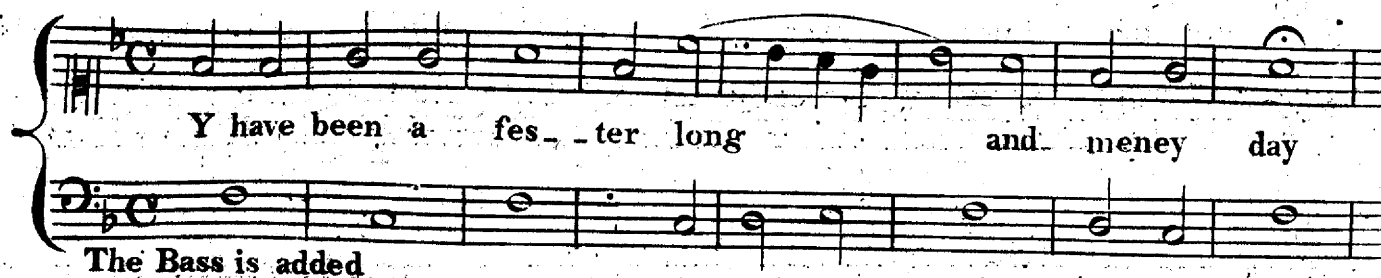
3

I was wonte hir to be holde  
And takyn in arnys twayne,  
And now with syghes many fold  
Fare well my joye and welcome payne.

4

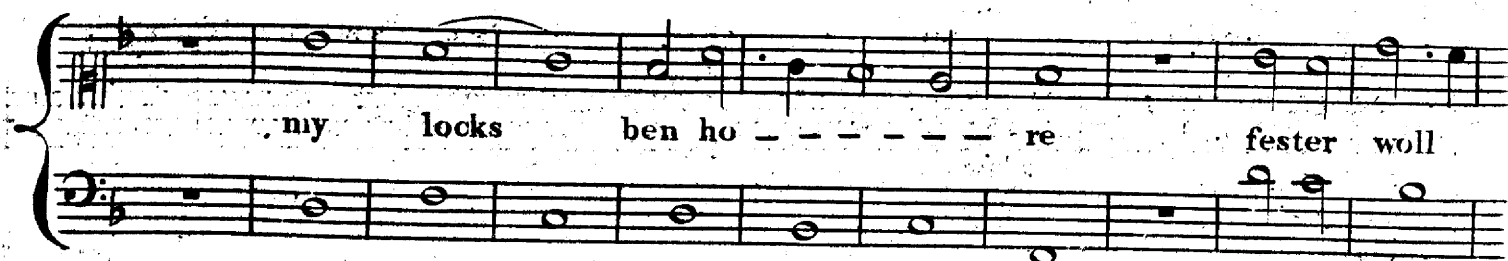
A mee thynke that I schud yete  
As wolde to Gode that I myght,  
There myght no joyes compare wyth hyt  
Unto my hart to make it light.

Ancient song; Composed about the middle of the 15<sup>th</sup> Cent<sup>y</sup> from a M. S.  
in the possession of the late Mr Ritson.



Y have been a fes-ter long and meney day

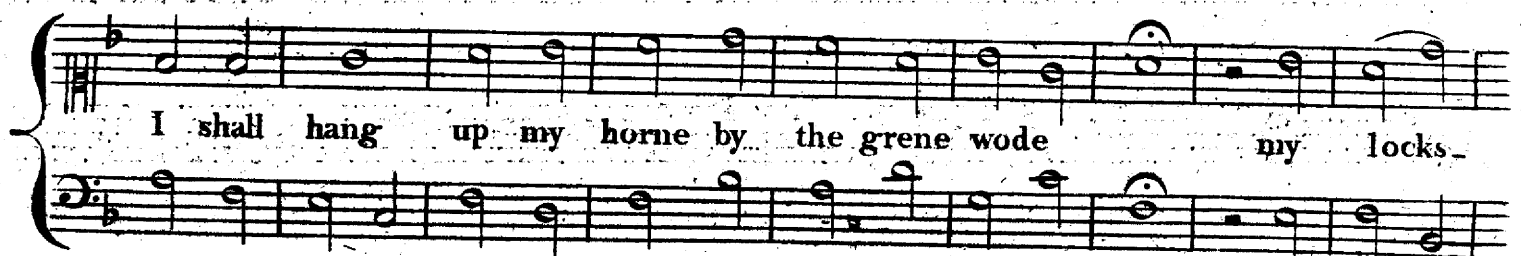
The Bass is added



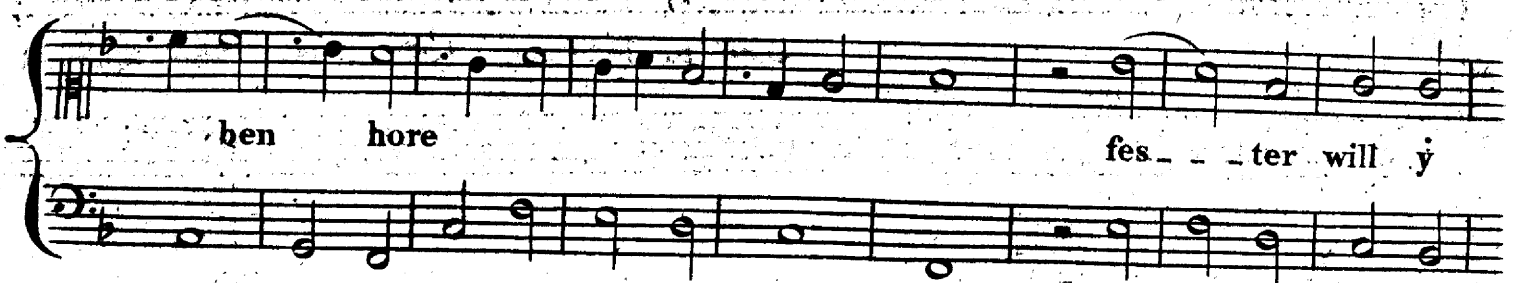
my locks ben ho - - - - re fester woll




Y be no more - - - - -



I shall hang up my horne by the grene wode my locks-



ben hore fes-ter will y



be no - - - more - - - - -

N.B. The original characters of the above were square and full black for semibreves and minims;  
and square and void for crotchets.

All the whiles that y may my bowe bende shall

y wedde - - - no wyffe, my bowe bende shall y

wedde no wyffe, no wiffe,

I sh<sup>ll</sup> bygge me a boure atte the wo - - - des

ende ther to lede my lyffe at the wodes

ende, ther to lede my lyffe,

live

To leve<sup>\*</sup> a-lone<sup>\*</sup> comfort ys none but mornynge more

This Bass is new

& more my awne true hart hath made me smart

whiche greuyth me passyng sore

2

I may complayne, & nothyng fayne to god of my lady,  
W<sup>t</sup> grete unryght, out of hur<sup>s</sup> syght, she hath exylyde me.

3

Hur<sup>s</sup> to dysplease, my lyf to lease, I neu<sup>s</sup> shall tyll I dye,  
certayne How be hyt in payne I am &<sup>\*</sup> tayne & beryth hyt patiently

4

And so wyll, contynew styll, wher<sup>s</sup> eu<sup>2</sup> I ryde or goo  
I cannot chewse, nor yet refewse, to love hur<sup>s</sup> and no mo,

5

there ys One & no mo, why say ye soo<sup>7</sup> o ther<sup>s</sup> y<sup>s</sup> the skylle,  
Few yerys agoo, I promysyd soo<sup>7</sup> for<sup>s</sup> to be tru<sup>2</sup>

Another D?

West-com wynde when wilt thou blow The smalle rayne downe can rayne.

The Bass is added

Cryst yf my love were in my Armys & I yn my bed a-gayne - - - -

Another D?

Blow thy horne hunter cū blow thy horne one hye In yonder wodeth<sup>r</sup> lyeth adoo In

fayth she wolt not dye cū blow thy horne hunter cū blow thy horne Jolyhun - - - ter

O my La-dy deere<sup>e</sup> I am your priso - - - ner - - - 2<sup>d</sup> pker monke of Stratforde.

O my La-dy deere I am yo<sup>r</sup> p<sup>r</sup>so - - - ner -

O my La - - - dy deere I am y<sup>r</sup> priso - nere John Ambrose.

O my La - - dy deere I am y<sup>r</sup> priso - ner

A very popular Song in the early part of Hen: 8<sup>th</sup> reign.

Selected from an anc<sup>t</sup> MS. in the Editor's possession.

Joan q<sup>d</sup> John when wyll this be tell me when wilt thou marrie me

The Bass by the Editor

my corne and eke my calf and rents my lands and all my te\_nements saie Joan

said John what wilt thou doe I cannot I cannot come

e\_vry e\_vry daie to woe saie Joan said John what wilt thou doe

I cannot I cannot come e\_vry e\_vry daie to woe to woe

to woe I cannot come ev'ry day to woe I cannot come every day to woe to

Joan q<sup>d</sup> John.::

to woe I cannot.:: ev'ry daie to woe.::

N.B. The rests sh<sup>d</sup> have been only half through the spaces.

(SONG.) Produced from a Copy of about the year 1550.

33

Composed by Heath. Extracted from 1044. H.C. Sloane's MS.

Hey down down down ~ ~ ~ ~ ~ hey downe ~ hey down ~

The Bass added

hey downe ~ ~ hey downe d. d. d. d. d. d. hey d. d. d. d. d. d. d. d.

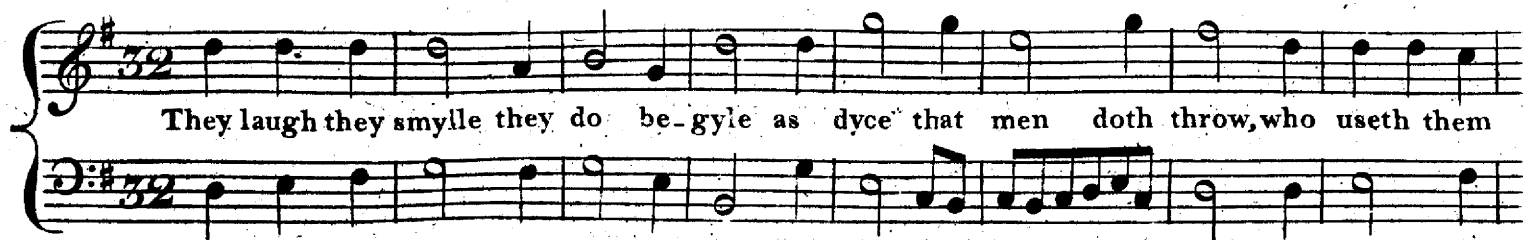
do. these women all both great and small both ~ ar wa-veryng to and fro now

her nowther now e-very wher but I will nott say so but ~ but I

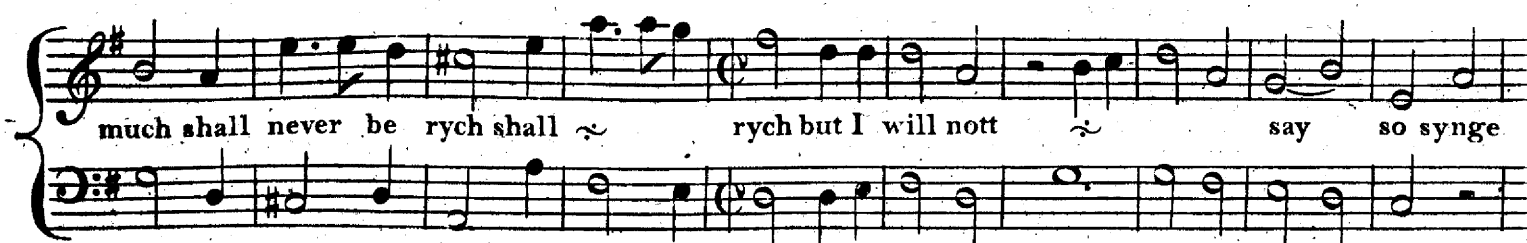
will not say so they love to raunge ther mynde both change they love to raunge ther mynde doth

change they love to raunge and make ther frynde ther foe as lover's trewe eche day they chewse

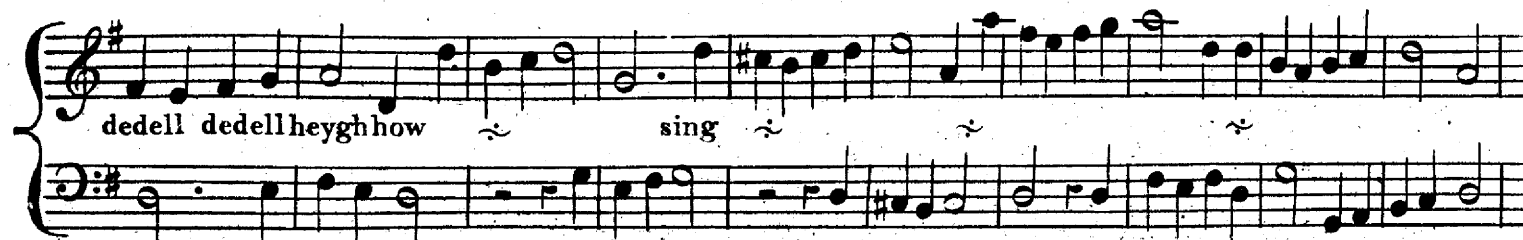
new but I will not say so but I will not say so ~ not say, so'



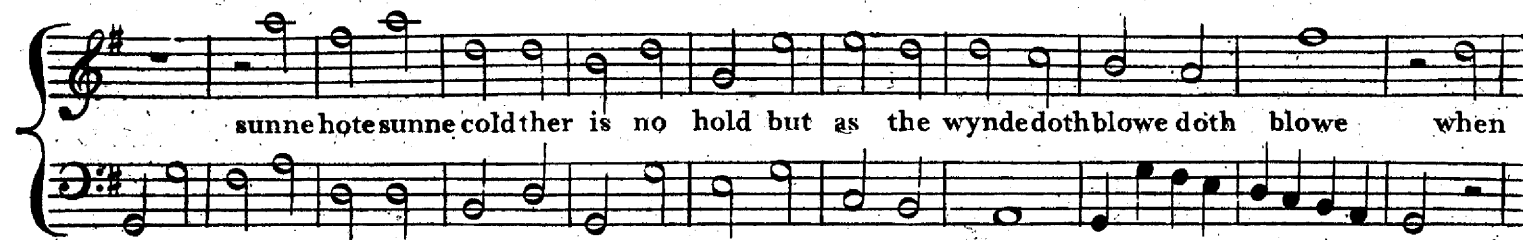
They laugh they smyle they do be-gyle as dyce that men doth throw, who useth them



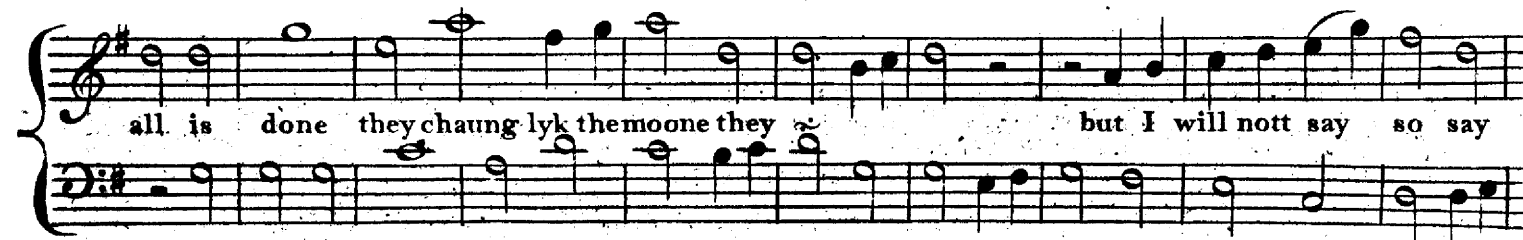
much shall never be rych shall ~ rych but I will nott ~ say so syng



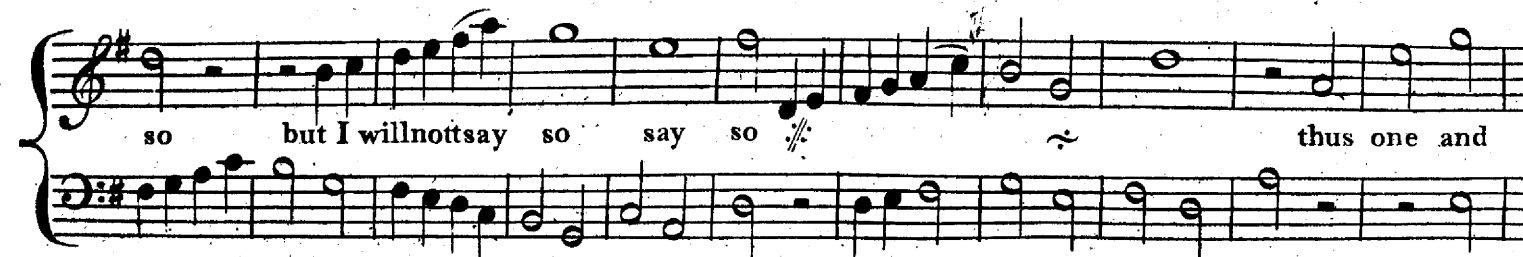
dedell dedell heyghow ~ sing ~ ~



sunne hote sunne cold ther is no hold but as the wynde doth blowe doth blowe when



all is done they chaung lyk the moone they ~ but I will nott say so say

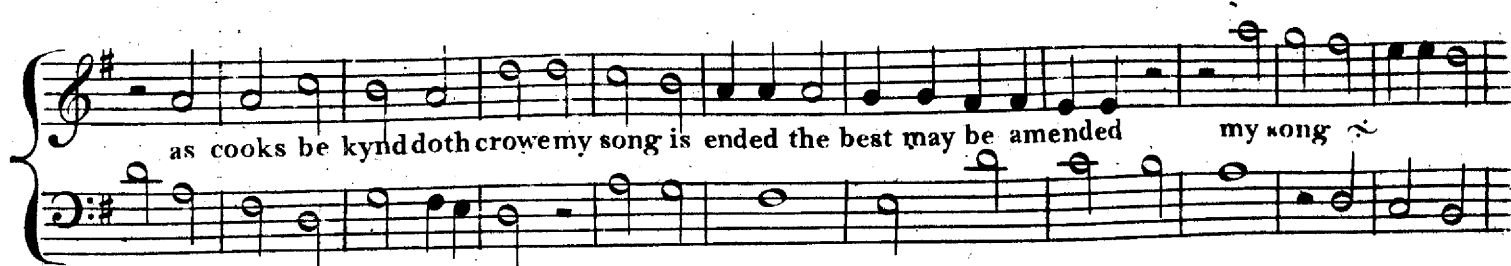


so but I will nott say so say so % ~ thus one and



other takith after ther mother thus % mother as cooks by kynd doth crow

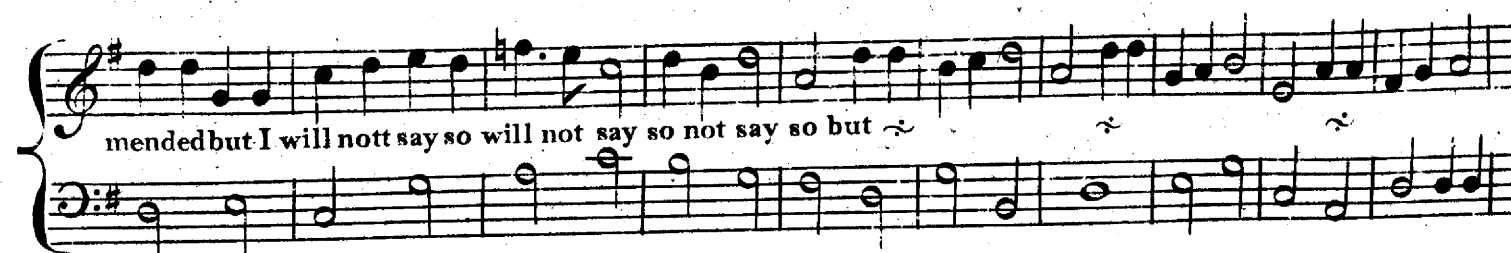




as cooks be kynddoth crowemy song is ended the best may be amended my song ~



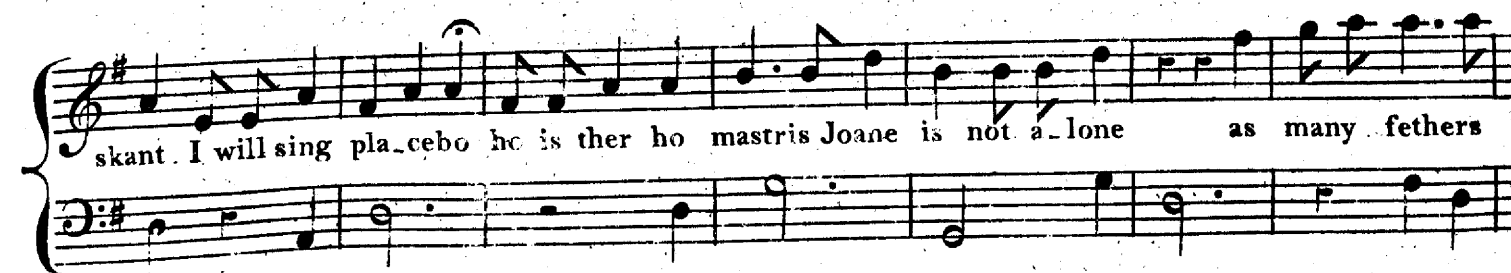
my song ~  the best may be a



mendedbut I will nott say so will not say so not say so but ~



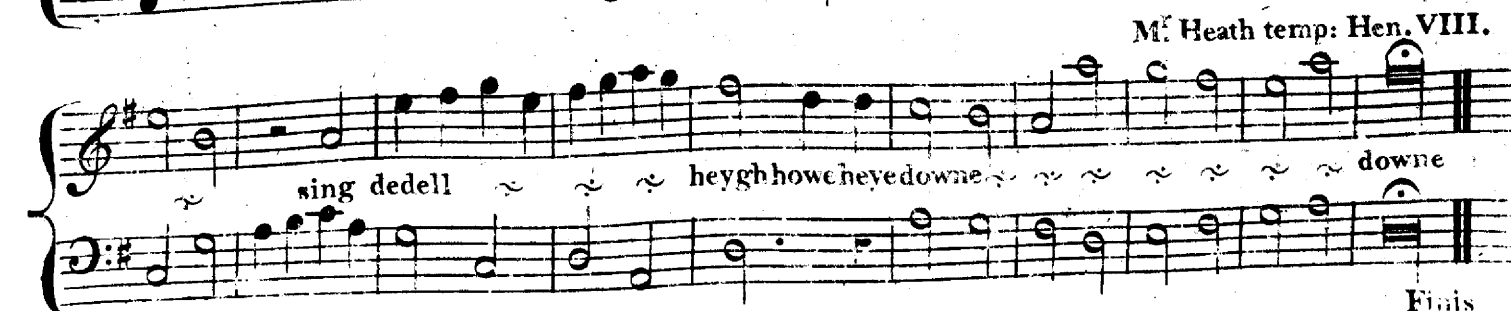
now I will re\_cant becauseweemen be



skant. I will sing pla\_cebo he is ther ho mastris Joane is not a\_lone as many fethers



in a cocke so manyshrowsin a flocksing dedell ~ ~ ~ heygh howe syng ~ ~



M<sup>r</sup> Heath temp: Hen. VIII.  
sing dedell ~ ~ ~ heygh howe heyedowne ~ ~ ~ ~ ~ downe

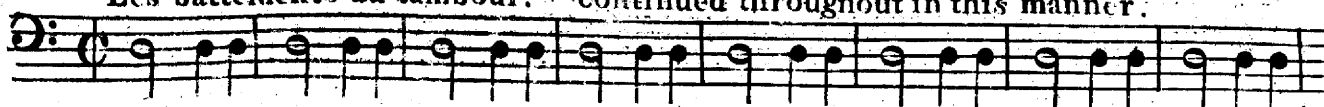
Falls

## PAVANE À QUATRE PARTIES;

AVEC LES MESURES ET BATTEMENS DU TAMBOUR.

Ancient French Dances and tunes to them.\*

Les battemens du tambour, continued throughout in this manner.



Slow

Superius  
 Contra-tenor  
 Tenor  
 Bassus

Bel - le qui tiens ma vi - e cap - ti - ue dans tes yeulx,  
 Bel - le qui tiens ma vi - e cap - ti - ue dans tes yeulx,  
 Bel - le qui tiens ma vi - e cap - ti - ue dans tes yeulx,  
 Bel - le qui tiens ma vi - e cap - ti - ue dans tes yeulx,

Qui m'as l'a me ra - vi - e d'un soubz - riz gra - ci - eux,  
 Qui m'as l'a me ra - vi - e d'un soubz - riz gra - ci - eux,  
 Qui m'as l'a me ra - vi - e d'un soubz - riz gra - ci - eux,  
 Qui m'as l'a me ra - vi - e d'un soubz - riz gra - ci - eux,

Viens tost me se - cou - rir ou me faul - dra mou - rir  
 Viens tost me se - cou - rir ou me faul - dra mou - rir  
 Viens tost me se - cou - rir ou me faul - dra mou - rir  
 Viens tost me se - cou - rir ou me faul - dra mou - rir

\* This Pavan is extracted from the Orchesographie De Thoinot Arbeau, published originally in the year 1558, and again in 1596.

Viens tost me se-cou-rir ou me faul-dra mon-rir.

Viens tost me se-cou-rir ou me faul-dra mon-rir.

Viens tost me se-cou-rir ou me faul-dra mou-rir.

Viens tost me se-cou-rir ou me faul-dra mou-rir.

2

Pourquoy fuis tu mignarde  
Si ie siis pres de toy  
Quand tes yeulx ie regarde  
Je me perds dedans moy  
Car tes perfections  
Changent mes actions.

3

Tes beaut'ez & ta grace  
Et tes divins propos.  
Ont eschauffe la glace  
Qui me geloit les os,  
Et ont remply mon cœur  
D'une amoureuse ardeur.

4

Mon ame souloit estre  
Libre de passions,  
Mais amours est faict maistre  
De mes affections,  
Et a missoubs sa loy  
Et mon cœur & ma foy.

5

Approche donc ma belle  
Approche toy mon bien,  
Ne me sois plus rebelle  
Puis que mon cœur est tien,  
Pour mon mal appaiser,  
Donne moyon baiser.

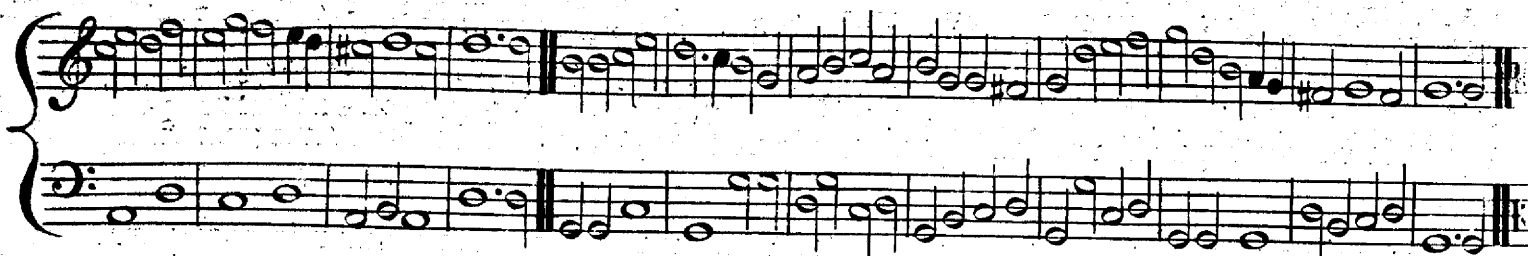
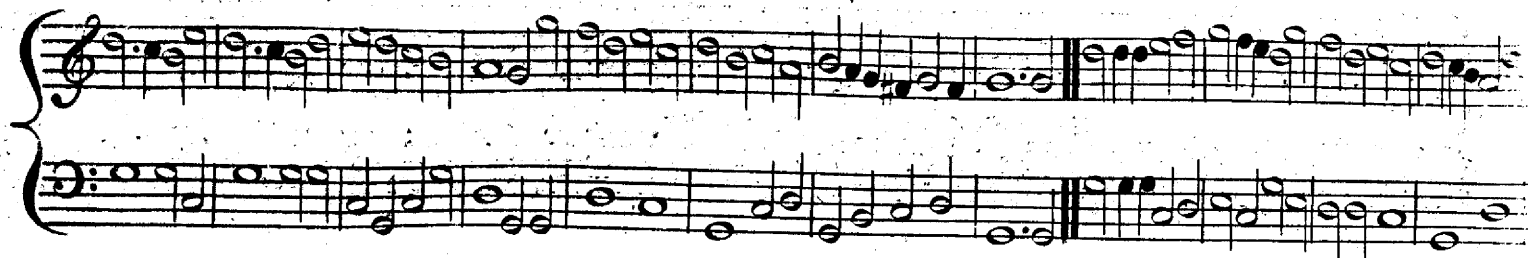
6

Je meurs mon Angelette  
Je meurs en te baisant,  
Ta bouche tant douce  
Va mon bien rauissant  
Ace coup mes espritz  
Sont tous d'amour espris.

7

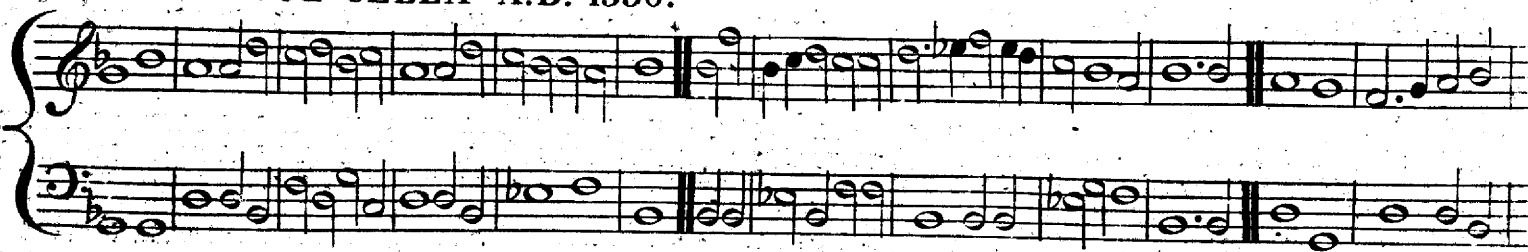
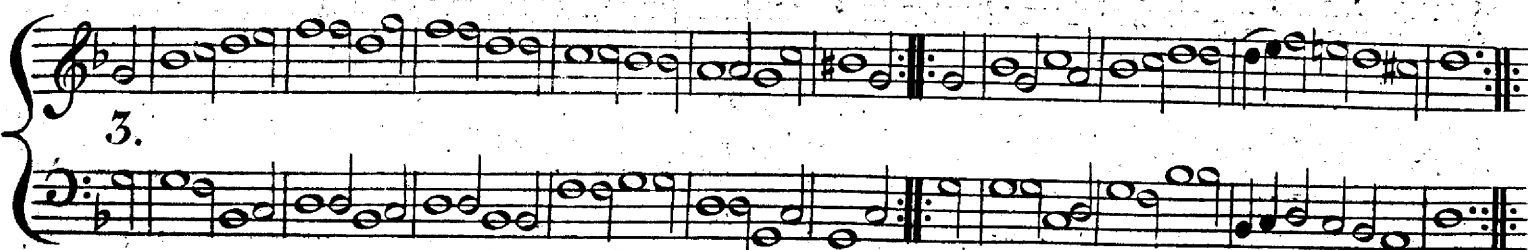
Plustost on verral' Onde  
Contre mont reculer  
Et plustost l'œil du monde  
Cessera de brusler,  
Quel' amour qui m'epoint  
Decroisse d'un seul point.

## LA BOUNETTE A.D. 1550.



From a MS. in the Editors coll<sup>n</sup> as anc<sup>t</sup> as Q<sup>n</sup> Mary's time.  
the cover being impressed with K.H. and the armorial bearings of the Tudors.

## LA DOUUE CELLA A.D. 1550.

LA SHYMYZE. D<sup>o</sup>

BALLI. La paduana, del re.

From a M.S. in the Arundel  
Coll; Brit: Museum 39

The musical score for 'BALLI. La paduana, del re.' is written for a lute or similar fretted instrument. It consists of four systems of two staves each. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a dance tune. The fourth system concludes with a double bar line and the instruction 'Da Capo, &c Repeat from the beginning.' written to the right of the staff.

This is the March in the Oratorio of Judas Machabeus in its infancy.

The short measure off my Lady Wynyfilds rownde

The musical score for 'The short measure off my Lady Wynyfilds rownde' is written for a lute or similar fretted instrument. It consists of three systems of two staves each. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a dance tune. The third system concludes with a double bar line and the instruction '2<sup>d</sup> time.' written below the staff.

40 In the EPILOGUE of S. David Lindsay's Play 1540. Diligence, in his address to the "famous peopil says "Menstrel blaw up one brawl of France." Let se quha hobbils best."—he means the Branle, the following are taken out of Thoinet Arbeau 1596.

TABULATURE

Branle double

Bass is added.

Slow, for old people

TABULATURE

Air du Branle gay: for gay married people.

This is esteemed gay because one foot right or left is always off the ground.

After the branle gay, the band of Instruments play the Braule de Bourgoigne. here both feet are in the air in the 4<sup>th</sup> & 8<sup>th</sup> step.

Quick

Bass added

Branle du hault Barrois. danced by Vallets &c. and by country people in Masquerade.

Very quick

a Bass added

no sharps in the original.

Canaries, from T. Arbeau, Lengres, 1596. 2<sup>d</sup> Edition. the first edition pub<sup>d</sup> 1558 or there about. In this dance the French Composer dressed the dancers like the Bermudens or Islanders.

a new Bass

He says some think it is the common dance of the Canary Islands

The Canaries from Purcell's Dioclesian Pub<sup>d</sup> about 1691.

SARABAND.

THE KYNGS MASKE.  
from the Arundel coll.<sup>n</sup>

( Undoubtedly the maske 41  
music of King Hen: 8<sup>h</sup>

A GALYARD.

annext is the following Galyard.

KYNG HARRY the VIII<sup>th</sup> PAVYN.

## MY LADY CAREY'S DOMPE.

The fate of the Butterfly is dedicated,"to the most faire & vertuous Lady, the Ladie Carey?"  
by Edmund Spencer.

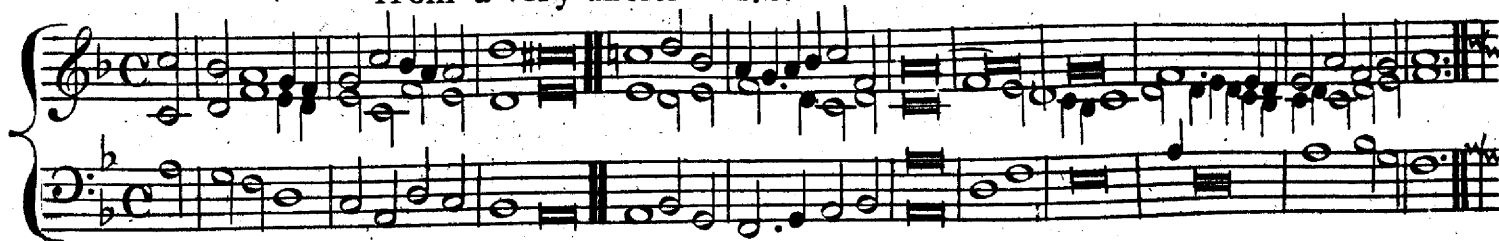
The musical score is presented in a single system with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece consists of several measures, including a repeat section marked with double bars and repeat signs. The notation includes various note values, rests, and accidentals (sharps and flats). The piece concludes with a double bar line and repeat signs.

N.B. No bars in the original in the British Museum except the double bars.

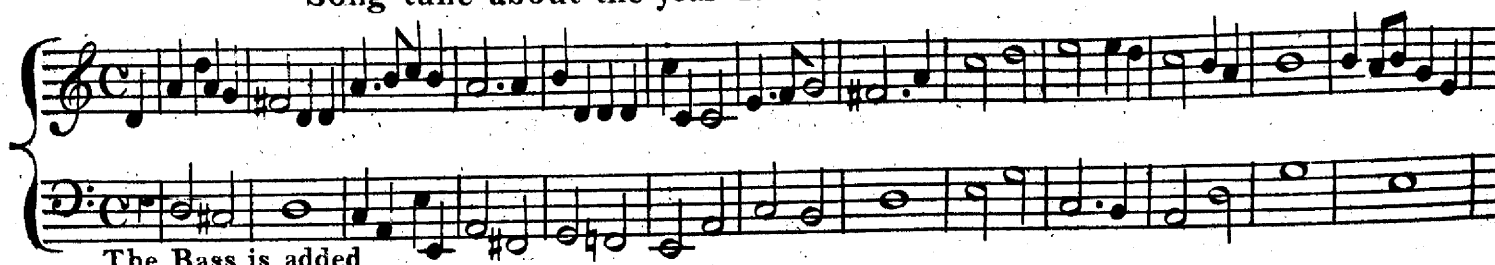


La belle fyne, or the Chyme off Cardyffe  
from a very ancient M.S. Brit. Mus.<sup>m</sup> about 1500.

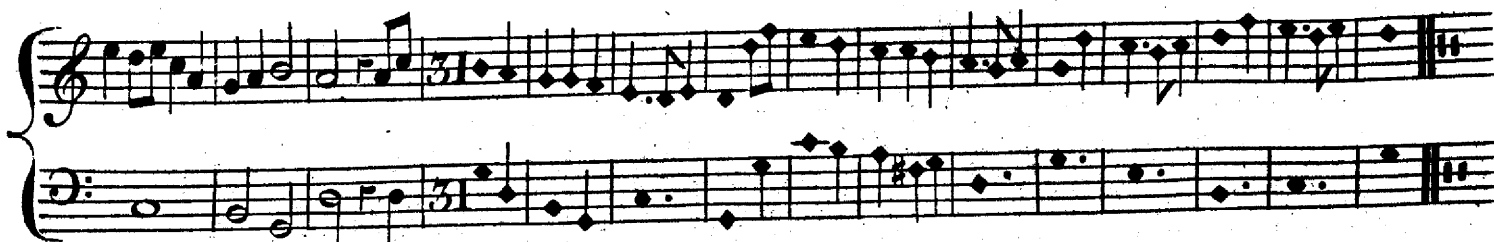
43



Song tune about the year 1600. It was a Miller's &c.



The Bass is added



THE EMPORORSE PAVYN. — from the Arundel coll.<sup>n</sup>



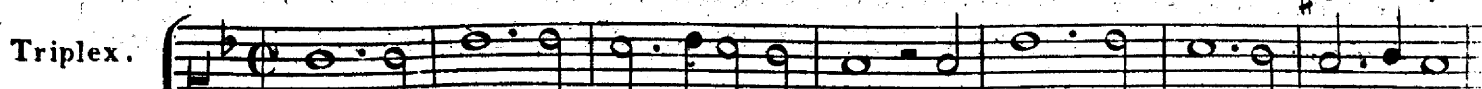
A GALYARD.

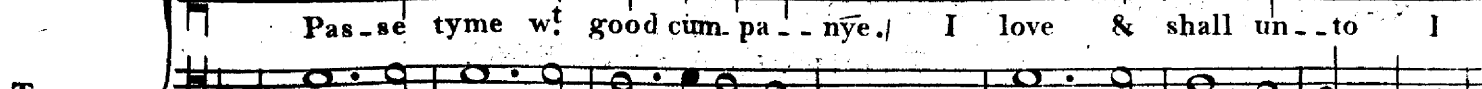


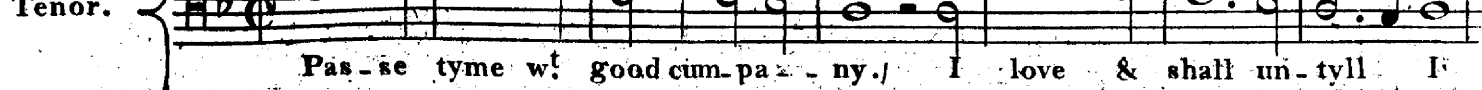
44 A popular Ballad, call'd in the Original, The KYGS BALAD

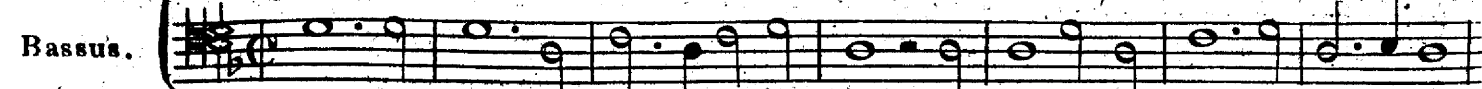
Exactly Copied, except the Bars being inserted & its being put in Score.

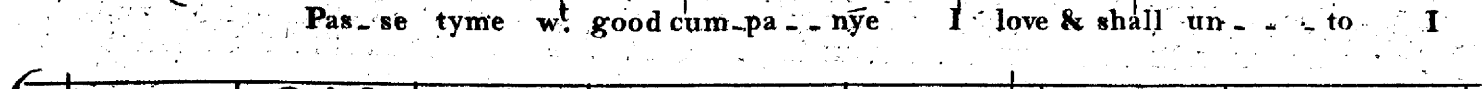
# probably


Triplex.  Pas-se tyme w<sup>t</sup> good cum-pa - - nye./ I love & shall un - - to I

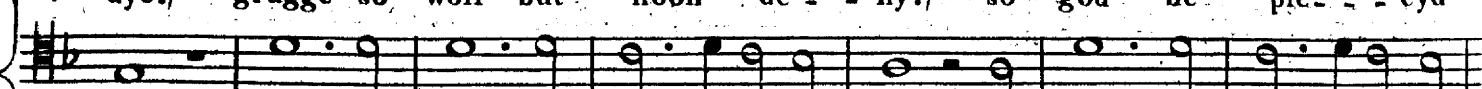
Tenor.  Pas-se tyme w<sup>t</sup> good cum-pa - - ny./ I love & shall un-tyll I

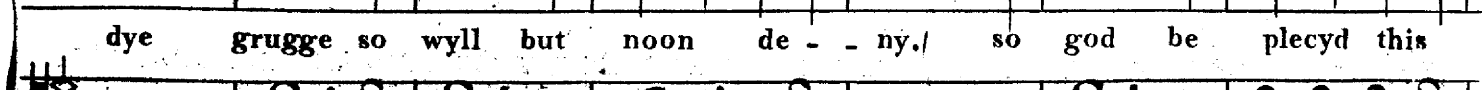
Bassus.  Pas-se tyme w<sup>t</sup> good cum-pa - - nye I love & shall un - - to I

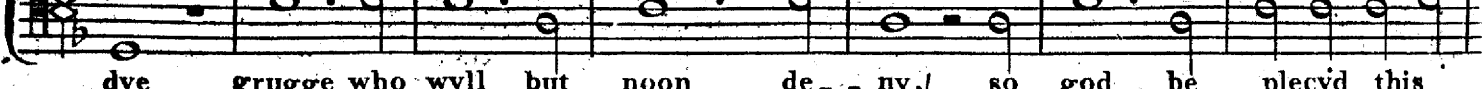
 dye./ grugge so woll but noon de - - ny./ so god be ple - - cyd

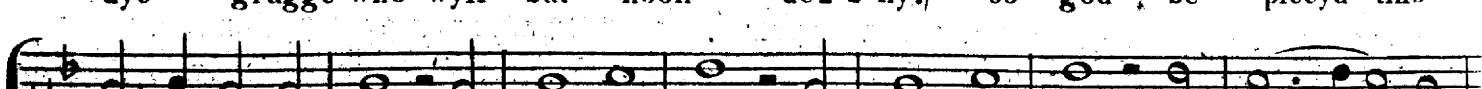
 dye grugge so wyll but noon de - - ny./ so god be plecyd this

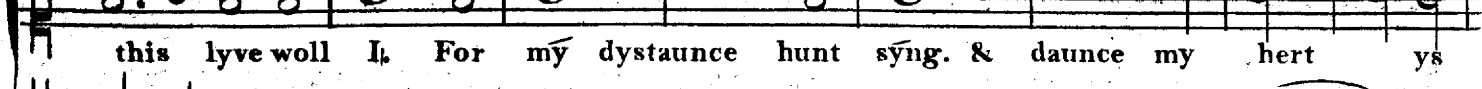
 dye grugge who wyll but noon de - - ny./ so god be plecyd this

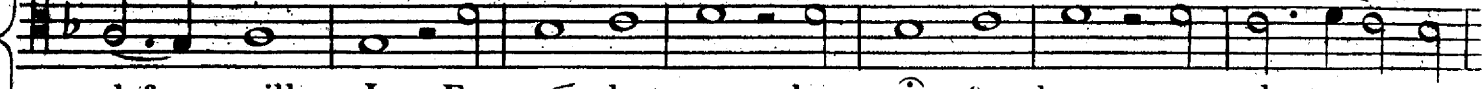
 this lyve woll I. For my dystaunce hunt syng. & daunce my hert ys

 lyfe will I. For my dystaunce. hunt syg. & daunce my hert ys

 lyfe wyll I. For my dystaunce hunt syng. & daunce my hert is

 sett all gode-ly sport to my cum-fort; who sh<sup>ll</sup> me lett

 sett all gode-ly sport to my cum-fort who sh<sup>ll</sup> me lett

 sett all gode-ly sport to my cum-fort who shall me lett

Youth wyll haue nedes Dalyaunce./  
Of good or yll some pastaunce./  
Cumpany. me thynkyth the best./  
All thofts & fantasyes to dygest./  
For ydleness ys cheff mastres./of vicesall  
Than who can say. but passe the day ys best of all

Cumpany w<sup>t</sup> honeste./ys vertu & vyce to flee./  
Cumpany ys gode or yll. but evry man hath hys frewylle.  
The best y sew. p<sup>e</sup> worst eschew. my mynd shall be  
Vertu to use./vyce to refuse./I shall use me.

This is copied from the Interlude of the four Elements &c by I. Rastel, among Garrick's Plays; Brit. Museum. bound with Rastel's abridgements of the Statutes, first impression; Dated Oct<sup>r</sup> 25<sup>th</sup> 11. Henry VIII. It is probably the first printed Score or partition in this Kingdom.

THE DAUNCERS SYNG A SONG.

The musical score consists of three systems, each with a vocal line (treble clef) and a lute line (bass clef). The lyrics are written in Middle English.

System 1:  
 Vocal: Tyme to pas with good-ly sport our spryte to reuyue &  
 Lute: Tyme to pas &c our spryts

System 2:  
 Vocal: cōfort to pipe to siġe to dauce to spryġ with plea - - - sure  
 Lute: (continuation of the previous line)

System 3:  
 Vocal: I de - lyte fo - lo - - wiġ sen - sual ap - - pe - - - tye to pipe &c  
 Lute: (continuation of the previous line)

{ This may by seyde  
for nede }

Then sensual appetite syngeth a Song and daunceth withall  
 And evermore maketh countenance accordyng to the mater  
 & all the other aunswer lykewyse, Dauce we ~ / prauce we ~ / &c.

The following piece of Music is to be found in a Latin Play written by Henry Lacy  
 Coll: Trin: Camb: Anno 1586. Harleian Catalogue N<sup>o</sup> 6926 & Ditto 1412.

## PROCESSIO SOLEMNIS.

### THE SHOW OF THE PROCESSION.

1. A Tipstaffe.
2. Shore's Wife in her pettycote  
 having a taper burninge in her hande.
3. The Verger.
4. Queristers.
5. Singingmen.
6. Prebendaryes.
7. The Bishoppe of London.
8. Citizens.

No Dean in this nor in the Coronation procession.

**CHORUS.**  **Triplex.**

Preces De-o fun-da-mus fun-damus ore sup-pli-ces  
 ne sit no-ta pol-lu-ta mens a-dul-te-ra  
 ne sit no-ta pol-lu-ta mens a-dul-te-ra mens a-dul-te-ra

**VERSE.**

fidem tu-e-re con-ju-gum lec-tum-que pro-bo lib-era  
 Quemcunque fac-ti poe-ni-tet purga solu-tum cri-mine  
 defende defende pri-va-tos tho-ros fur-ti-na ne ledat ve-nus.  
 exempla exempla favent poste-ros fur-ti-na ne foedat ve-nus.

**Medius.**

**M. BIRD.**

Preces Deo Preces Deo

This tripartite song having the name of Bird annexed, is a very curious relic.

## RHYDLAN MARSH.

From an old copy in the Editors Coll<sup>n</sup>

The Tune of Morvah, 450 years old.

Three systems of piano accompaniment for the tune of Morvah. Each system consists of a treble and bass staff joined by a brace. The music is in 3/4 time and features a variety of note values and accidentals.

## RHYDLAN MARSH

Air as sung by the late M<sup>rs</sup> Sheridan.

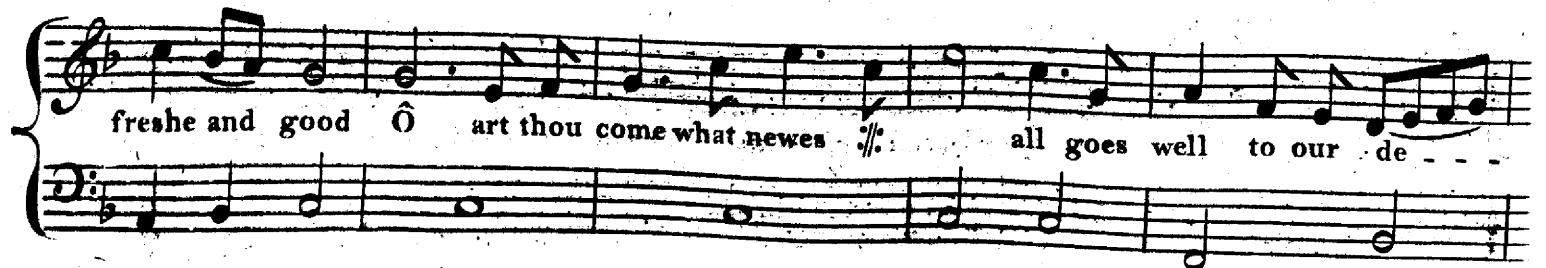
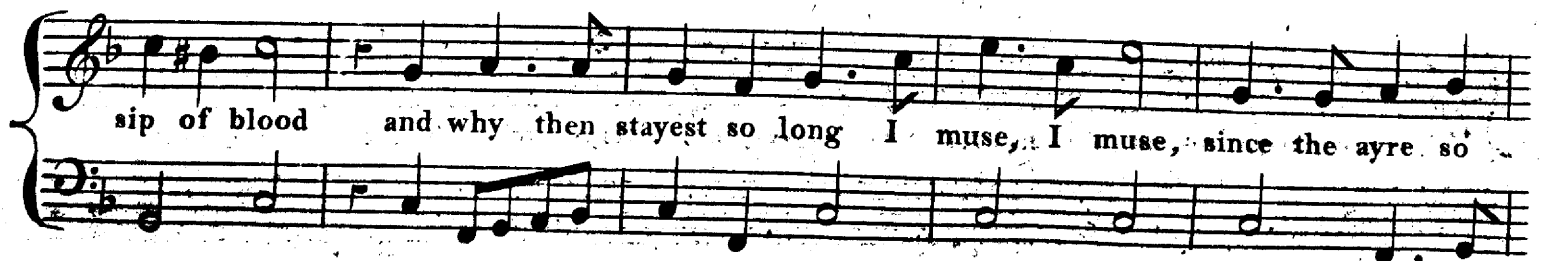
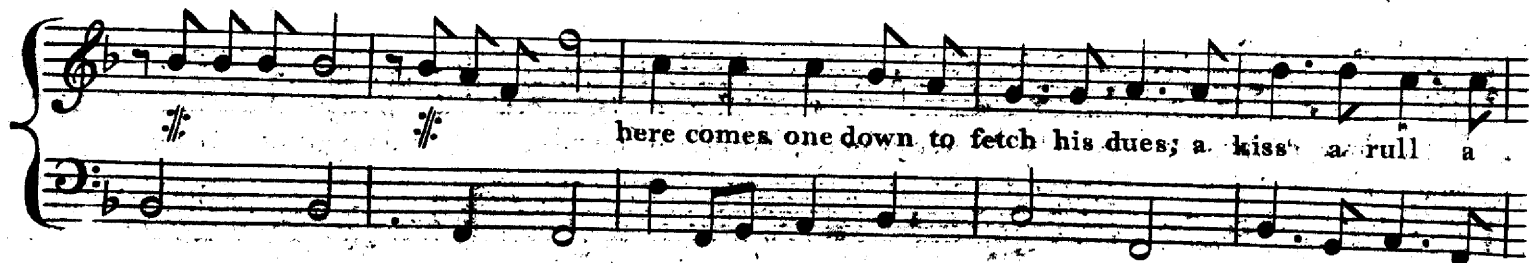
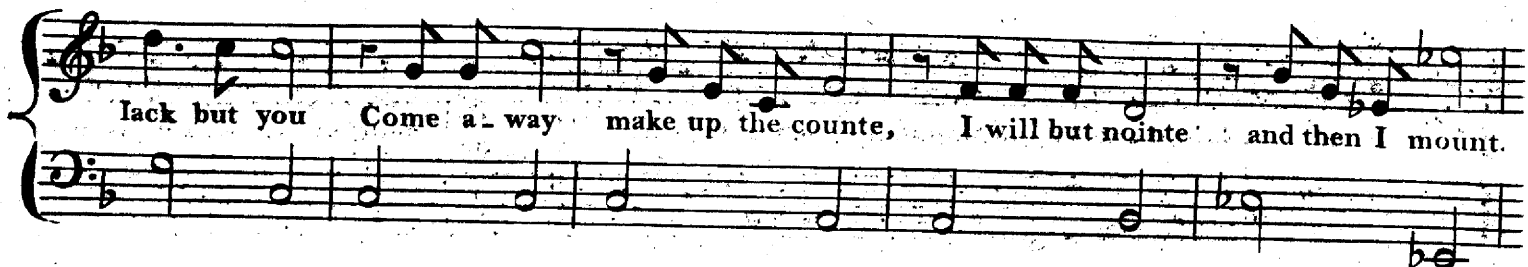
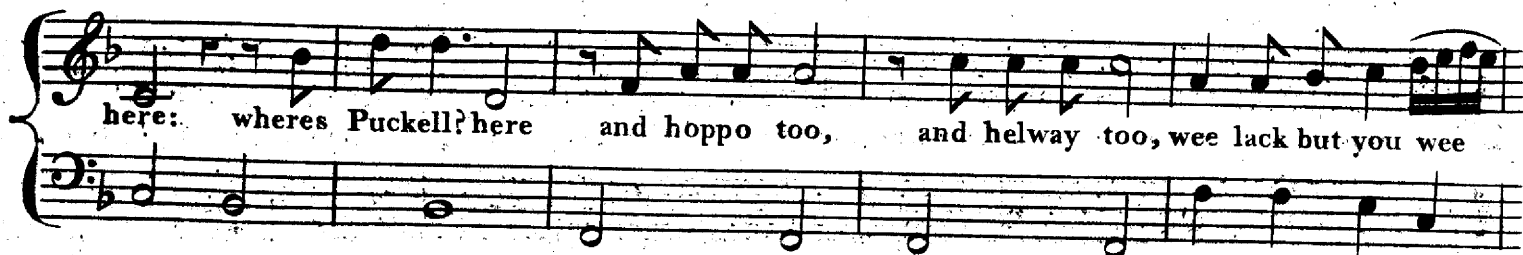
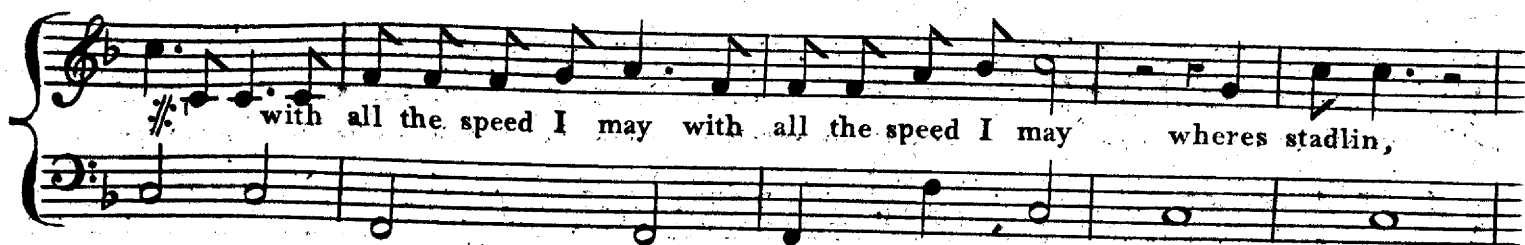
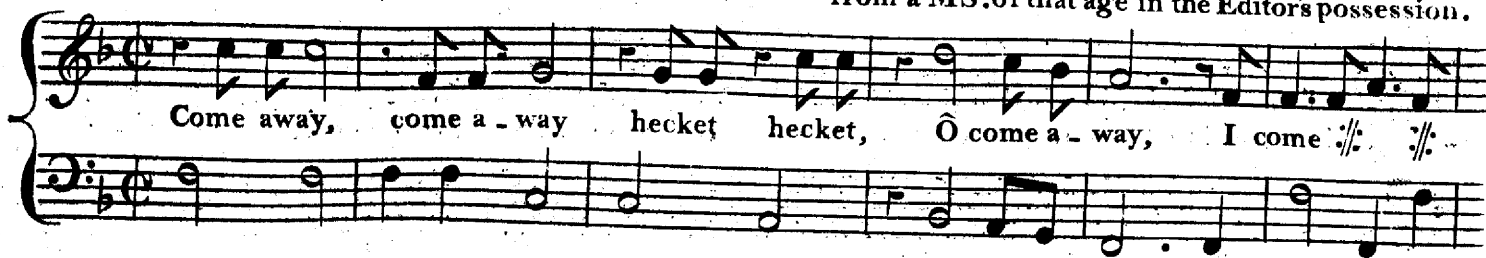
Four systems of piano accompaniment for the air as sung by the late M<sup>rs</sup> Sheridan. The music is in C major and 4/4 time. The lyrics are written below the staves.

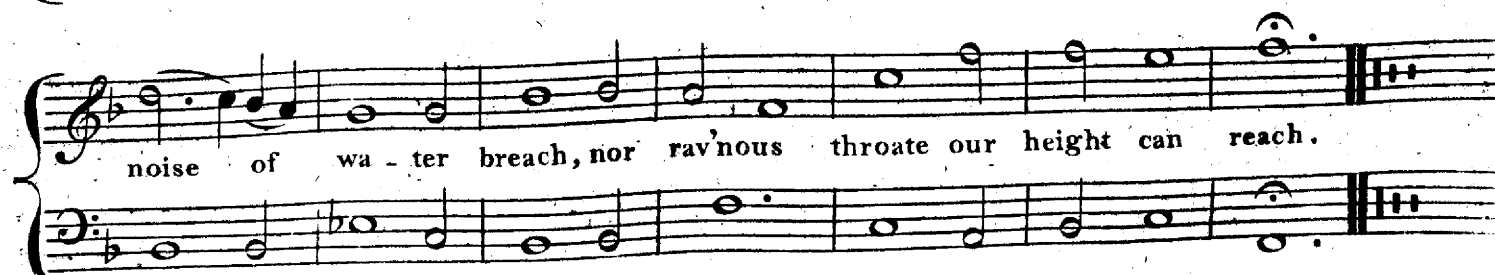
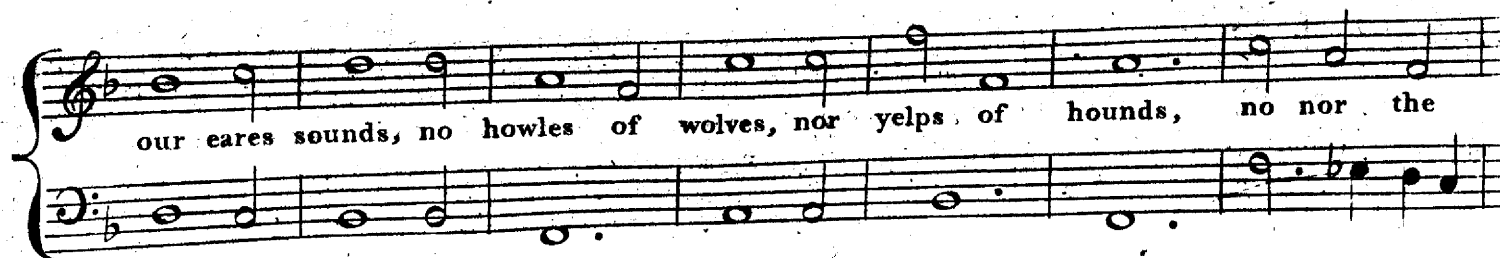
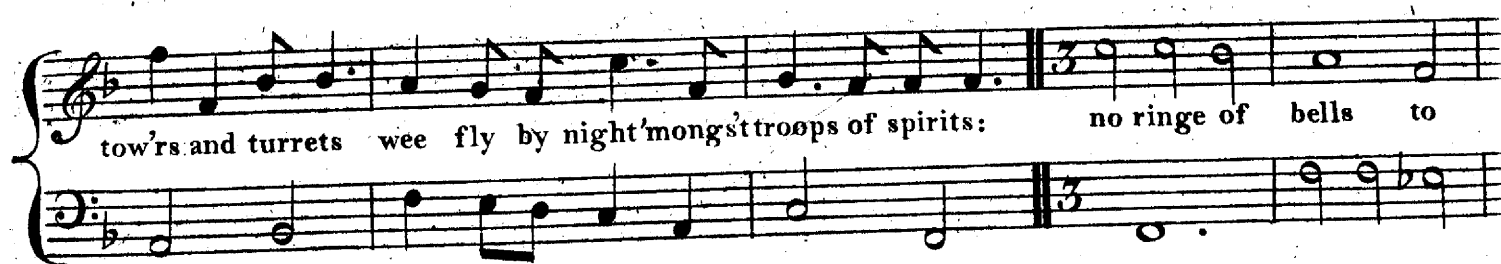
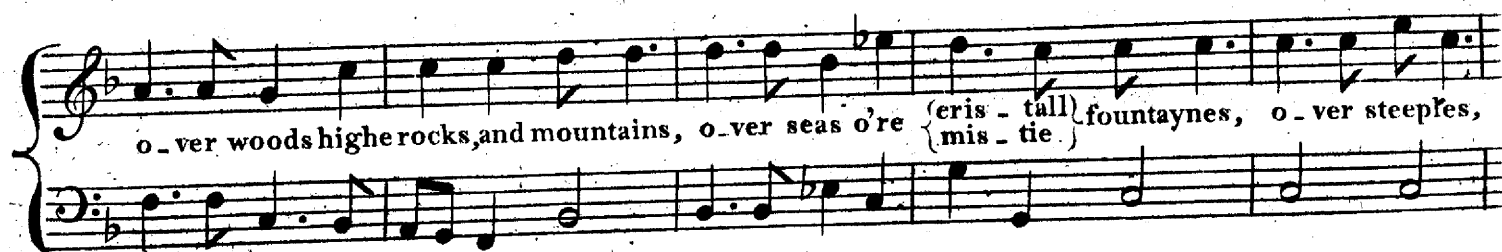
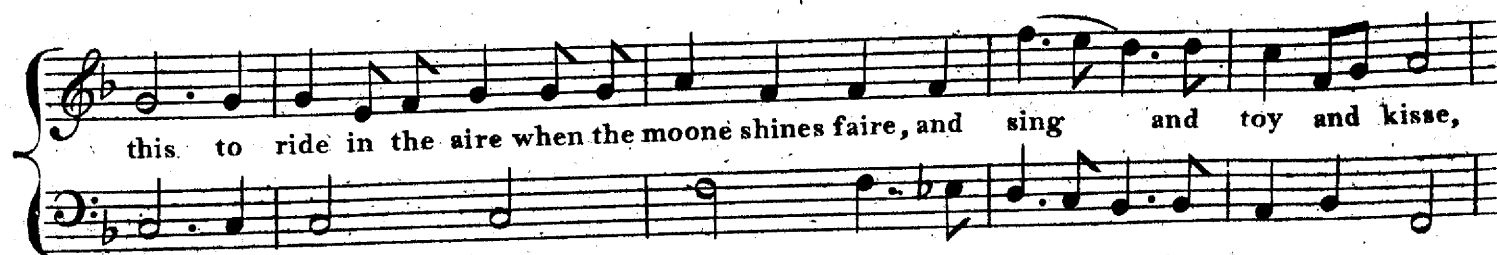
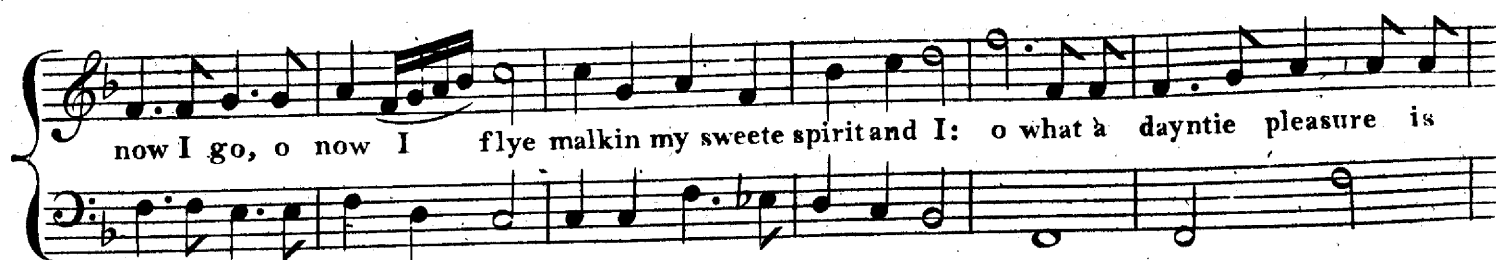
Far on old Avon's banks the modest vio-let blooms And wide the scented  
 heath its breath per-fumes: Bright shines the glo-rious Sun amid'st the  
 heav'n When from the chearing orb its clouds are driv'n A form more beauteous  
 still a-dornd the flood Gwendowlen's fa-tal form, Llewelin's blood.

For the other lines, see Jones's relics of the Welch Bards p. 143.

The original Music in the Witches scene, in Middleton's  
comedy of the Witch.

from a MS. of that age in the Editor's possession.





Triados in Eolio exemplum Jacobi Hobrechthi.<sup>+</sup>

Taken from the treatise (Dodecachordon) of Glareanus. P. 176 where, he remarks "the Base forms this mode in a beautiful manner."

Par - - - ce Do - - - mi - - - ne Par - - -

Par - - - ce Do - - - mi - - - ne Par -

Par - - - ce

- - - ce po - - - pu - - - lo tu -

- - - ce po - - - pu - - - lo tu -

Do - - - mi - - - ne po - - - pu - - - lo

- - - o qui - a - - - pi -

- - - o qui - a - - - pi -

- tu - - - o qui - - - a pi - - - us es - - -

<sup>+</sup> Hobrecht was a Fleming (who flourished about 1520. He was preceptor of Erasmus, of Rotterdam; and possessed so vigorous a genius & quick invention, that he composed a whole mass in one night.

Davy who flourished about the year 1480, is said, in a curious musical MS. now in Eaton College library, to have set a latin piece for Magdalen College, Oxford; in one day.



us es et mi se ri

us es et mi se ri cors

Et mi se ri cors

cors Ex au di

Ex au di nos

Ex au di nos in æ

nos in æ ter num Do mi ne.

in æ ter num Do mi ne.

ter num Do mi ne.

The most famous manner of the counterpoint according to Franchinus. See P. 82. of Ornithoparcus's treatise translated by I. Douland.

Song from a M.S. of James the 1<sup>st</sup>'s time in the Editor's coll<sup>n</sup>

Though your strangnes frett my hart, Yet must I not complayne,  
You perswade me 'tis but art, That secret love must fayne.

Yf a - nother you af - fect, 'Tis but a Toy to avoyde suspect, Is this faire ex -  
cusing? ô noe, o noe :/: :/: ô noe noe :/: :/: all is a - busing

2

When your wisht sight I desire,  
Suspicion you pretend,  
Causcles you your selfe retire,  
Whilst I in vayne attend  
Thus a lover as you say,  
Still made more eager by delay:  
Is this faire excusing, o no: o no:  
:/: :/: ô :/: :/: :/: :/: all is abusing.

3

When a nother houlds your hande,  
Yet sweare, I houlde your heart,  
Whilst my rivall close doth stand,  
And I sit farre apart:  
I am nearer yet then they,  
Lie in your bosome as you say:  
Is this faire excusing, o no etc.

4

Would a rivall then I were,  
Some els, your secret friend;  
Soe much the lesser should I feare,  
And not soe much attend:  
They enjoy you every hower  
Yet must I seeme yours alone  
Is this faire excusing? o no etc.

SONG. Taken from the above mentioned M S.—Composed by Johnson.<sup>53</sup>

Deare doe not your faire bew-ty wronge in thinkinge

A New Bass

still you are to younge: the rose & lilly in your cheeke, flourish, & no more

ripeninge seeke: inflaming beames shott from your eye, doe shew love's

Midsummer is nighe: your cherry lippe, red soft & sweet proclaymes such

fruite for taste is mete Love is still young a buxome boy &

younglings are alowde to toy, then loose no time for love hath winges &

flies away & flies a-way and flies a-way from aged things.

Song from Manuscripts in James the 1<sup>st</sup>'s time

Rest awile you cruell cares, bee not more severe then love, bewtie kills  
 & bewtie spares, and sweete smiles sad sighes remove Lawra faire queene of my de-  
 light grant mee thy love in love's despight which if I fayle to honoure thee,  
 let this heavenly - light I see bee as dark as night to me.

2

3

If I speak my words want waight  
 Am I mute my harte doth breake,  
 If I sighe she fears deceipte,  
 Sorrowe then for me must speake.  
 Cruell unkind with favoure viewe,  
 The wounde that first was made by you,  
 And if my torment fained be,  
 Let this heavenly &c.

Never hower of quiet rest,  
 Shall revive my dyinge ghoste,  
 Till my soule hath repossess,  
 The sweete hope that love hath lost.  
 Lawra redeeme the soule that dyes  
 By fury of thy murderinge eyes,  
 And if it proves unkind to thee,  
 Let this heavenly &c.

SONG. from the same M.S.

55

Tell me dear-est what is love, 'tis a lightninge from a  
 bove: 'tis an arrowe 'tis a fire: 'tis a boy they call de--sire  
 tis a grave gapes to have those poor fooles yt long to prove

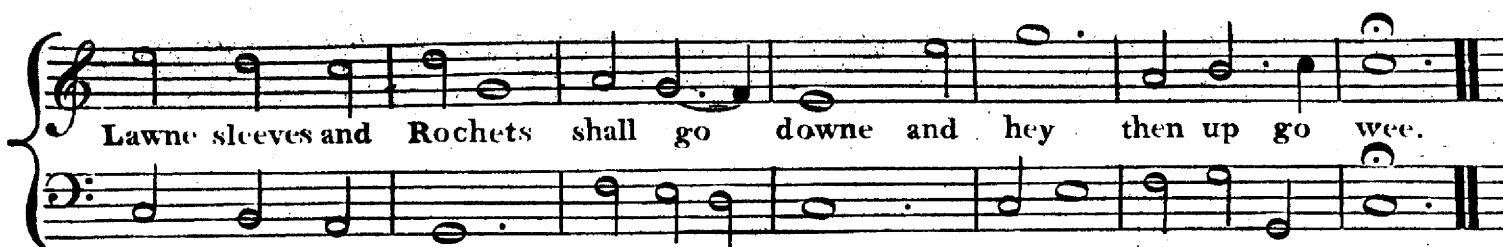
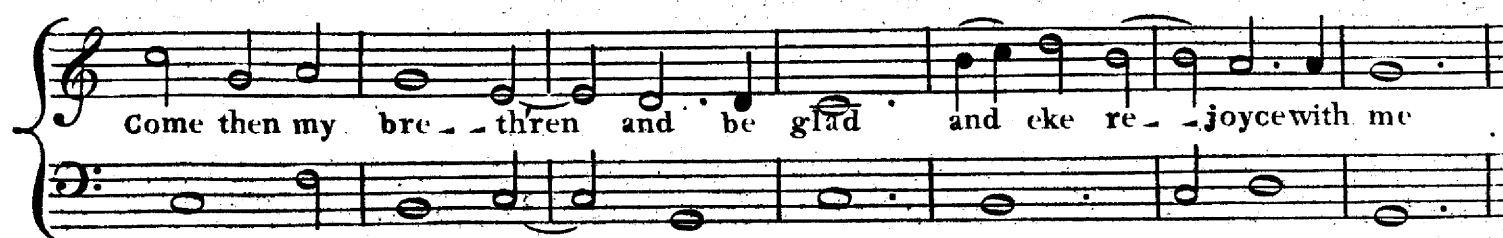
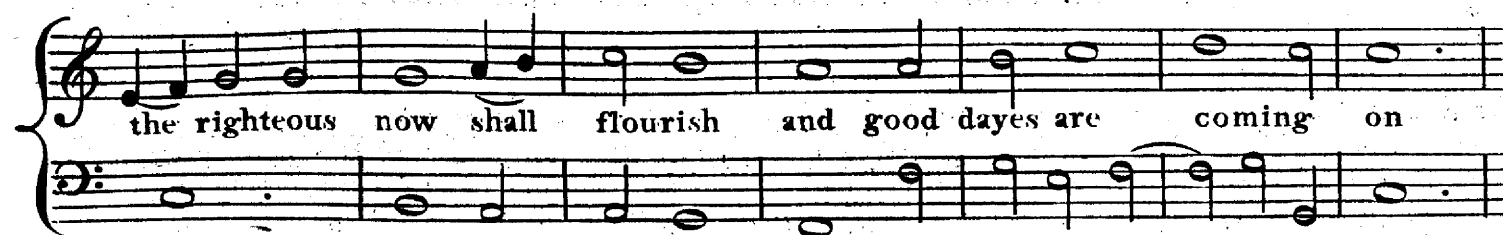
2

Tell mee more, are women true?  
 Yee some are, & some as you:  
 Some are willing some are strange,  
 Since you men thought first to change.  
 And till trothe be in bothe,  
 All shall live to love a-newe.

3

Tell mee more, yet can they greeve?  
 Yes, & siken sore, but live  
 And be wise to, & delay,  
 Till you men are as wise as they.  
 Then I see, faith will bee,  
 Never, till they bothe beleve.

## SONG. BY FRANCIS QUARLES.



2  
Wee'll breake the windowes which the w—e  
Of Babylon hath painted  
And when the popish saints are down  
Then Burton shall be sainted  
There's neither crosse nor crucifix  
Shall stand for men to see  
Romes trash and trumperys shall go downe  
And hey then up go wee.

3  
What ere the popish hands have built  
Our hammers shall undo  
Wee'll breake their pipes and burne their copes  
And pull downe churches too  
Wee'll exercise within a grove  
And teach beneath a tre  
Wee'll make a pulpit of a cart  
And hey then up go wee.

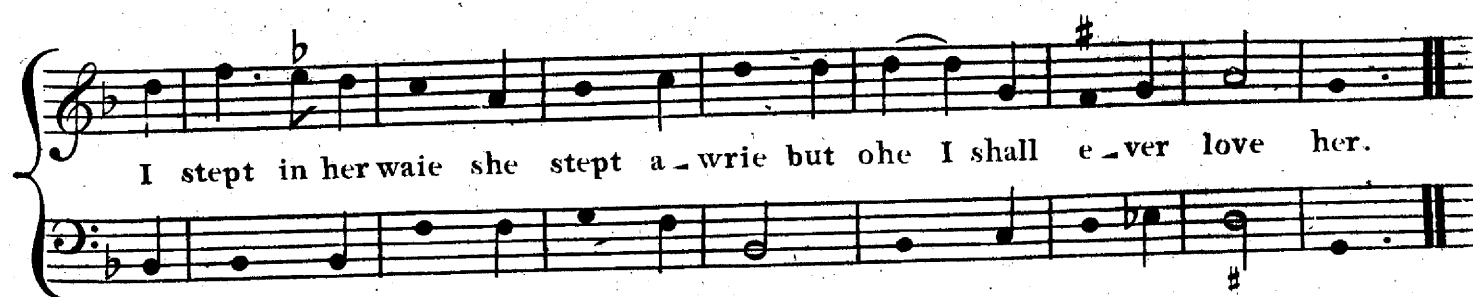
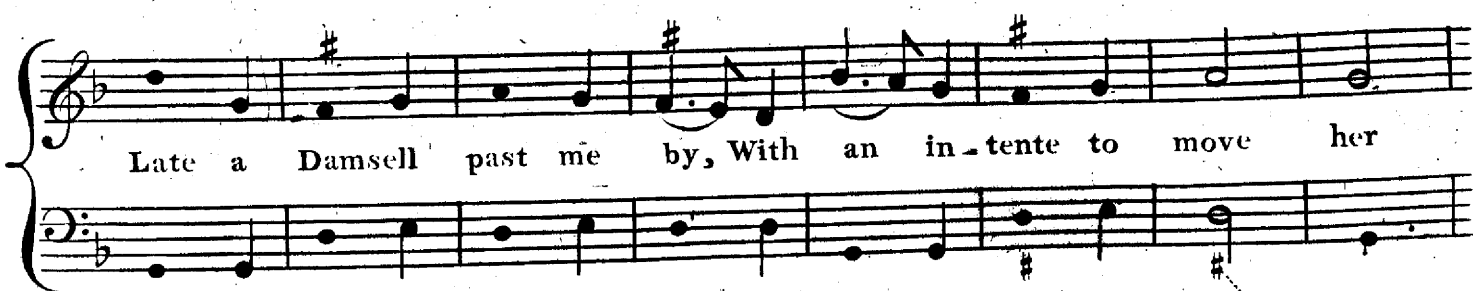
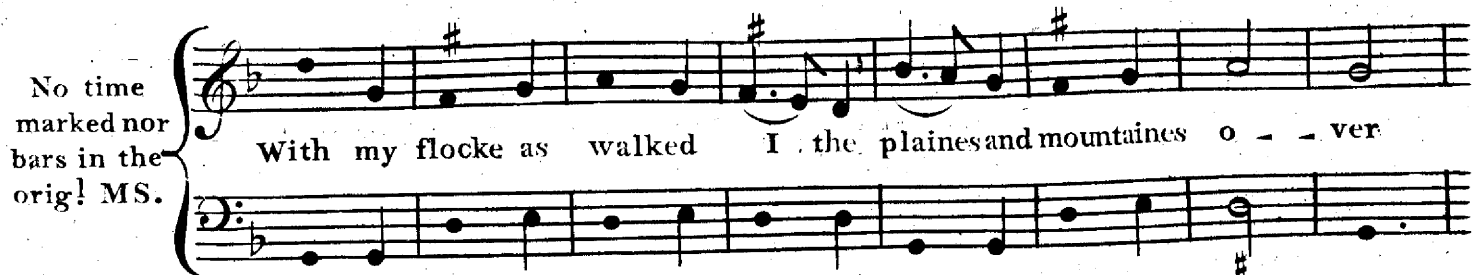
4  
Wee'll put down —varsitys  
Where learning is profest  
Because they practise and maintaine  
The language of the beast  
Wee'll drive the doctors out of dores  
And all that learned bee  
Wee'll cry all arts and learning downe  
And hey then up go wee.

5  
Wee'll downe with deanes and prebends too  
And I rejoyce to tell the  
How then wee shall eat pigge our fill  
And Capons by the belly  
Wee'll burn the fathers witty Tomes  
And make the Schoolmen flee  
Wee'll downe with all that smels of witt  
And hey then up go wee.

6  
Thus when the Anti-Xtian Crew  
Are prest and over throwne  
Wee'll teach the Nobles how to crouch  
And keep the Gentry down  
Good manners have an ill report  
And turn to pride we see  
Wee'll therefore put good manners down  
And hey then up go wee.

7  
The name of Lord shall be abhor'd  
For every man's a brother  
No reason then in church or state  
One man should rule another  
Thus when the state of government  
Shall set our fingers free  
Wee'll make the wanton Sisters stoop  
And hey then up go wee.

## SONG. Probably in praise of Queen Elizabeth.

From an anc<sup>t</sup> MS. about the y<sup>r</sup> 1600.No time  
marked nor  
bars in the  
orig<sup>l</sup> MS.

2

Such a face she had for to, invite any man to love her,  
But her coy behaviour taught, that it was but in vaine to move her,  
For divers soe this dame had wrought that thale themselves might move hir.

3

Phebus for hir favour spent, his haire hir faire browes to cover,  
Venus - cheeke and lipes weare sent, that Cupid and Marse might move hir,  
But Juno alone her nothings lent, lest Jove himself should love hir.

4

Though shee be so pure and chast, that nobody can disprove hir,  
Soedemure and straightlie cast, that nobody darse to move hir,  
Yet is shee so fresh and sweetlie faire, that I shall allwaies love her.

5

Let her knowe though faire shee be, that ther is a power above her,  
Thousand more enamored shal be, though little it will move her,  
Shee still doth vow virginie, when all the world doth love her.

## SONG SIXTH

Copied from the First Book of Ayres or Songs of four Parts

NEWLY COMPOSED BY FRANCIS PILKINGTON

London. Printed by T. Este 1605.

Dedicated, To the Right Honourable William Earl of Darby, Lord Stanley, Lord Strange, of Knocking, and of the Isle of Man, and Knight of the most noble Order of the Garter.

Rest sweet Nymphes, let goulden sleepe, charme your star brighter eies,

Rest sweet Nymphes, let goulden sleepe, charme your star brighter eies,

Rest sweet Nymphes, let goulden sleepe, charme your star brighter eies,

Rest sweet Nymphes, let goulden sleepe, charme your star brighter eies,

Whiles my Lute the watch doth keepe, with pleasing sim - pa - thies, Lulla

Whiles my Lute the watch doth keepe, with pleasing sim - pa - thies, Lulla

Whiles my Lute the watch doth keepe, with pleasing sim - pa - thies, Lulla

Whiles my Lute the watch doth keepe, with pleasing sim - pa - thies,



lul-la-by, Lulla Lulla-by, Sleepe sweetly sleepe sweetly

lul-la-by, lul-la-by, lul-la-by, Sleepe sweetly sleepe sweetly

lul-la-by, lul-la-by, lulla-by, Sleepe sweetly sleepe sweetly

§. Lulla lul-la-by, lulla-by, Sleepe sweetly sleepe sweetly

6 5 6 #

let nothing affright yee, in calme content-ments lye. Lulla

let nothing affright yee, in calme content-ments lye. Lulla

let nothing affright yee, in calme content-ments lye. Lulla

let nothing affright yee, in calme content-ments lye. Lulla

5 4 # 48

2

Dreame faire virgins of delight,  
 And blest Elizian groves;  
 Whiles the wandering shades of night  
 Resemble your true loves.  
 Lulla Lullaby, Lulla Lullaby,  
 Your kisses, your blisses, send them by your wishes,  
 Although they be not nigh.

3

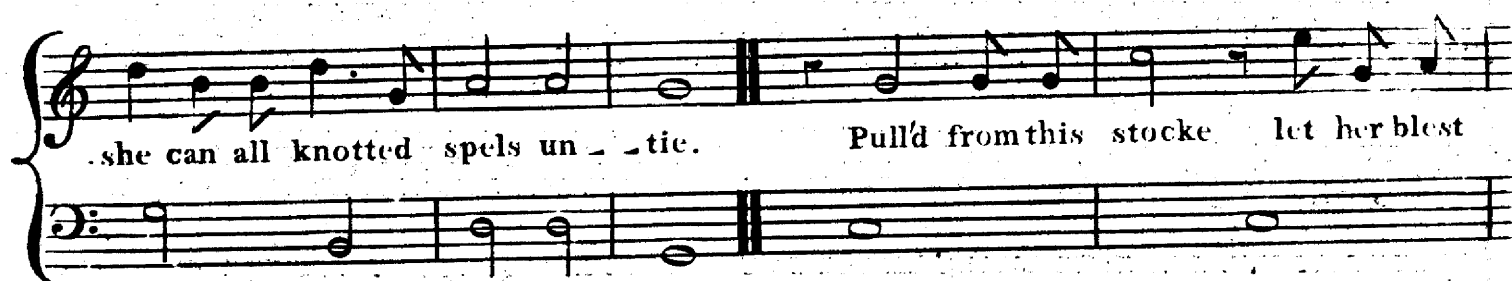
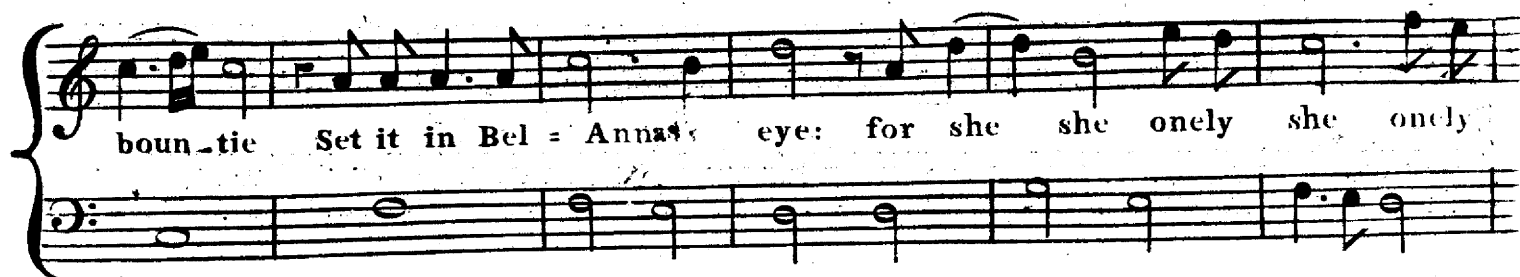
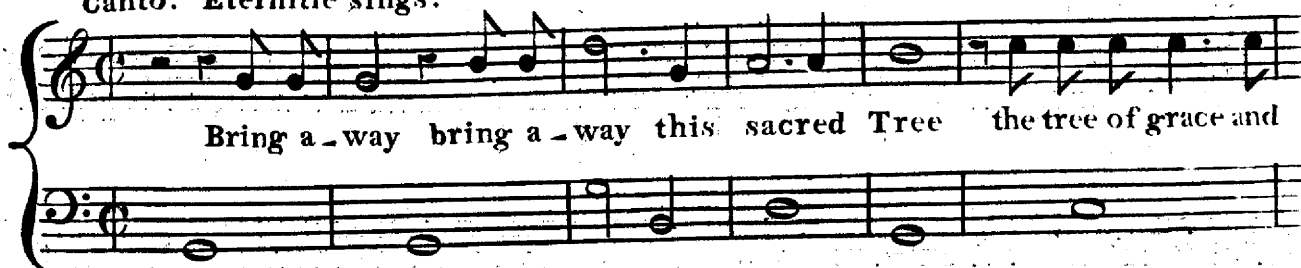
Thus deare damzells I do give,  
 Good night and so am gone;  
 With your hartes desires long live,  
 Still joy and never more.  
 Lulla Lullaby, Lulla Lullaby,  
 Hath pleas'd you, and eas'd you, & sweet slumber seiz'd you,  
 And now to bed I hie.

In a Masque called "LUMINALIA, or THE FESTIVAL OF LIGHT," the Queen's Majestie and her Ladies were the Masquers; On Shrove Tuesday Night. 1637. at Court. London.

Said to be equal to any in other nations.

This first Song was made and exprest by M<sup>r</sup>. Nicholas Laneir.

Canto. Eternitie sings.



Towards the end of the Song the three Destinies set the Tree of gold before the Queen.

The other songs, set by Coprario, were sung by Mr. J<sup>no</sup>. Allen and Laneir.

SONG COMPOSED BY COPRARIO.

61

From a Maske presented in the banqueting roome at Whitehall on S<sup>t</sup> Stephen's night last, at the mariage of the R<sup>t</sup> Hon: the Earl of Somerset and the R<sup>t</sup> noble the Lady Frances Howard. Written by Tho<sup>s</sup> Campion. London 1614 Printed.  
The Ayres may be sung with a single voyce to the Lute or Base-Viall.

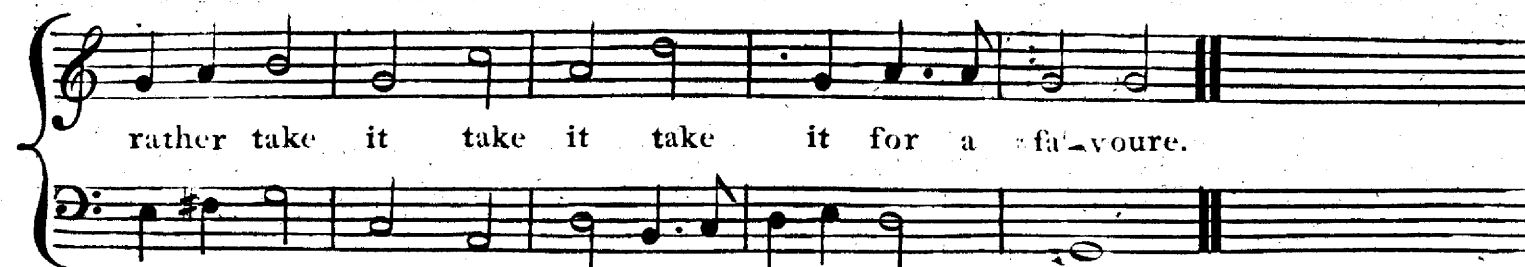
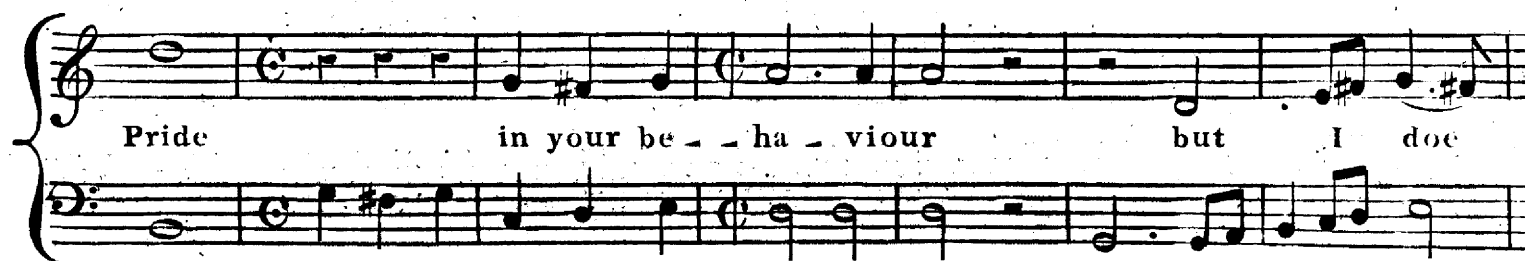
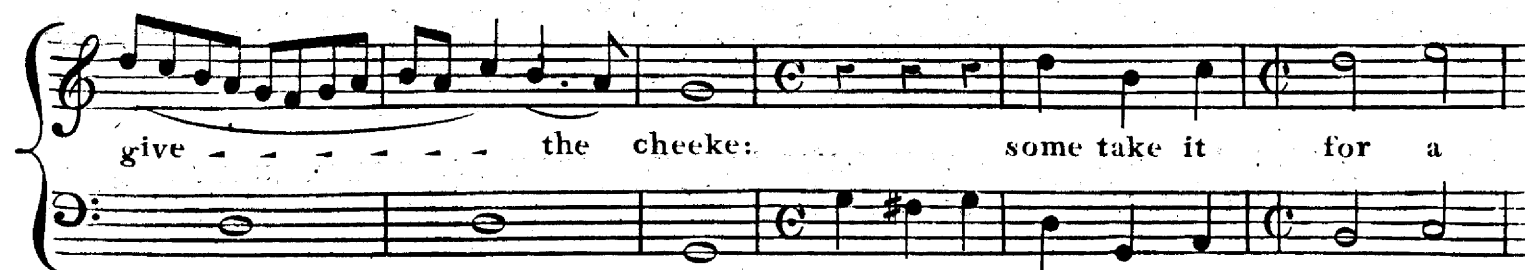
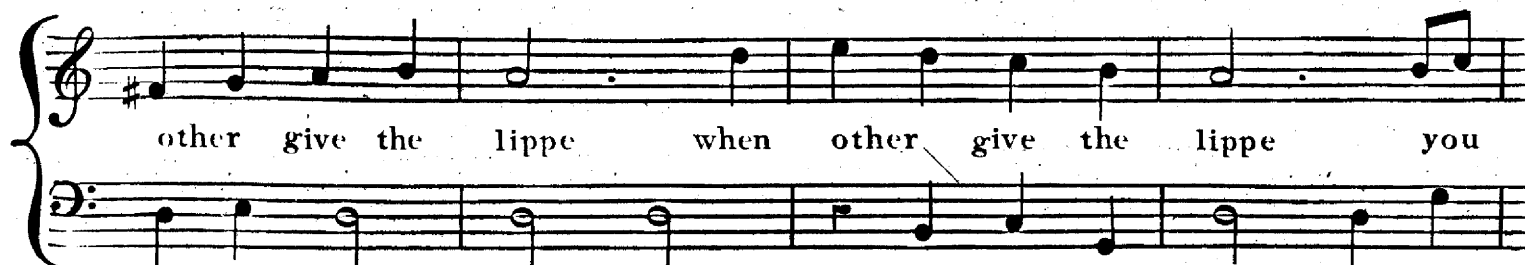
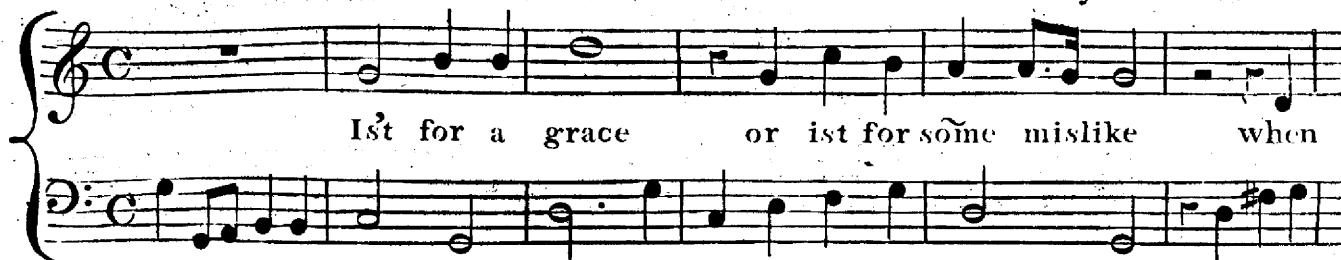
Come a-shore, come merry mates with your nimble heeles and pates summon  
every Man his Knight, enough honour'd is this night. Now let your seaborn  
Goddesse come Quench those lights and make all dombe Some sleepe others let her call  
And so good night good night to all good night good night good night good night to all.

2  
Haste abourd, haste now away:  
Hymen frownes at your delay.  
Hymen doth long nights affect;  
Yeeld him then his due respect.  
The Sea-born Goddess straight will come,  
Quench those lights, and make all dombe.  
Some sleepe &c.



## From ANCIENT SONGS UNTO THE VIOLL AND LUTE.

Written about the year 1620.



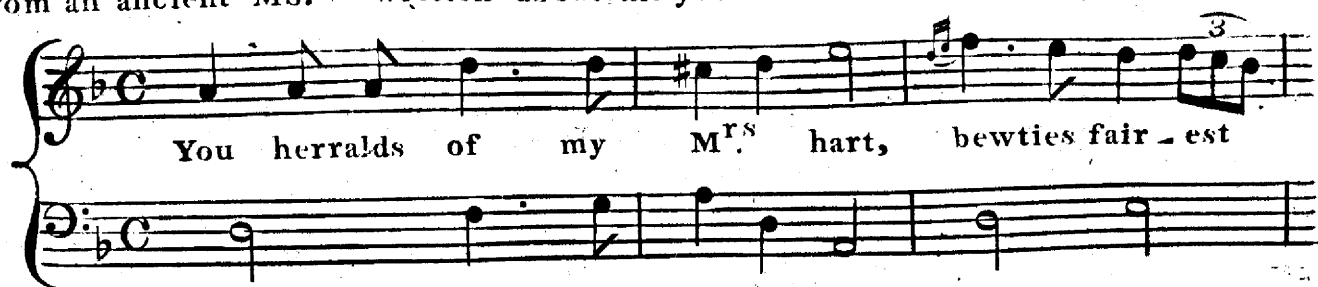
2

Wherefore to shew the kindness of my love,  
 Ile leave both lippe and cheek to kiss your glove;  
 Aske not the cause but if you'le be acquainted,  
 Your glove is perfum'de, your lippes and cheekes are painted.

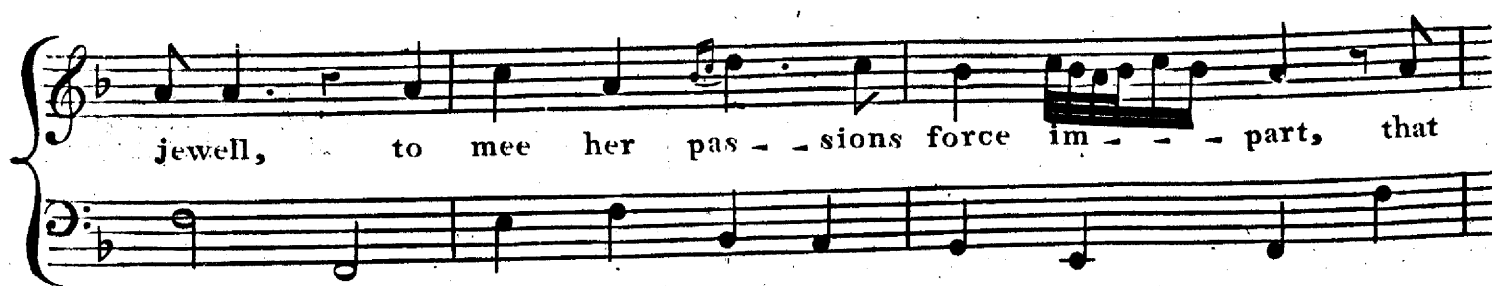
# SONG.

63


Taken from an ancient MS. written about the year 1620. in the Editors possession.



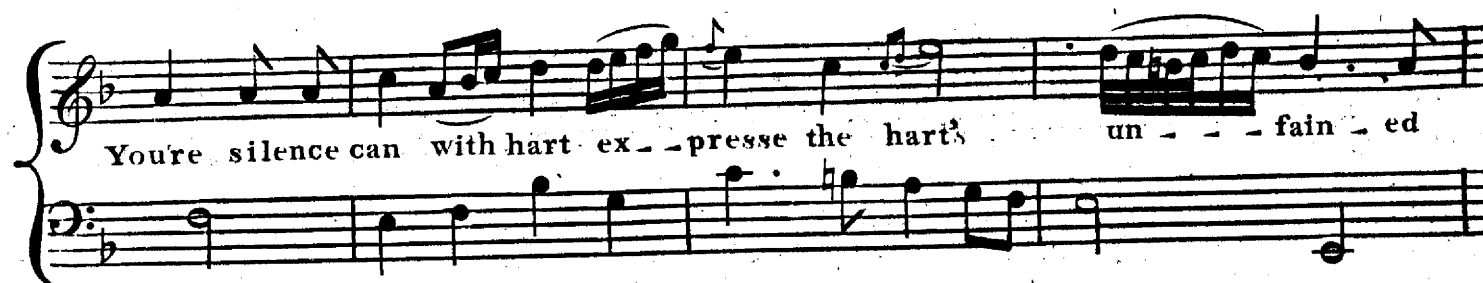
You herralds of my M<sup>rs</sup> hart, bewties fair - est



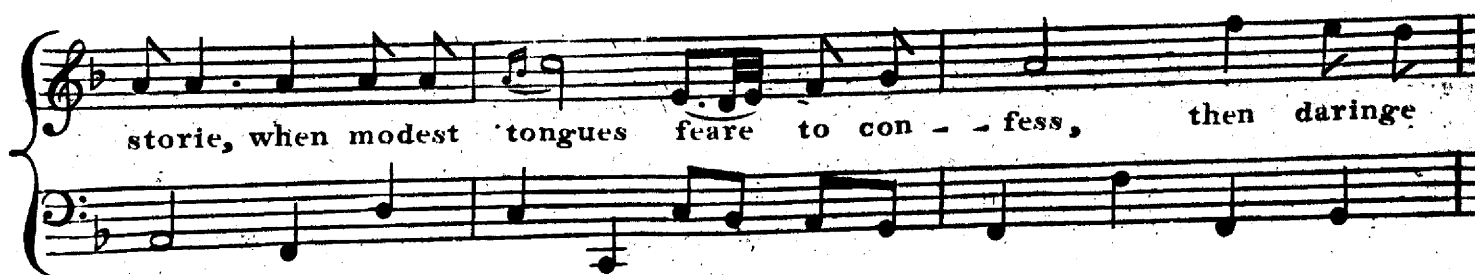
jewell, to mee her pas - sions force im - - part, that



I may knowe, if she or no in - tendeth to bee cruell.



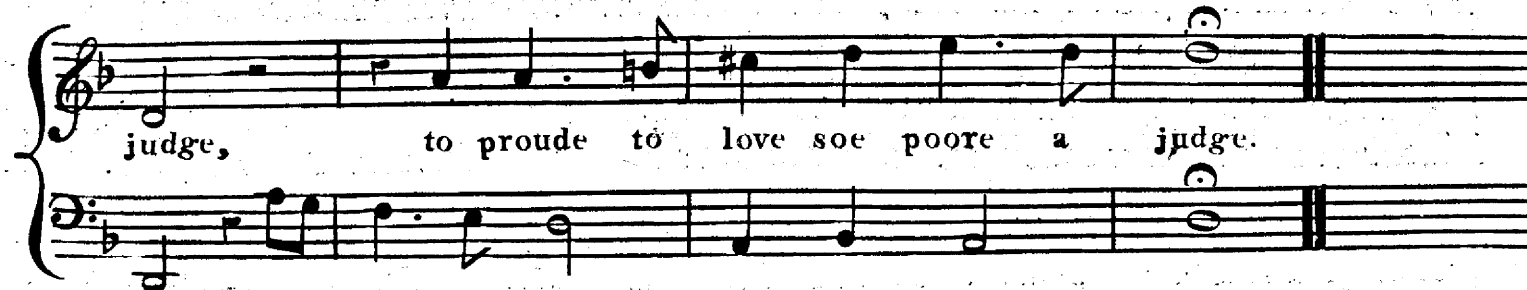
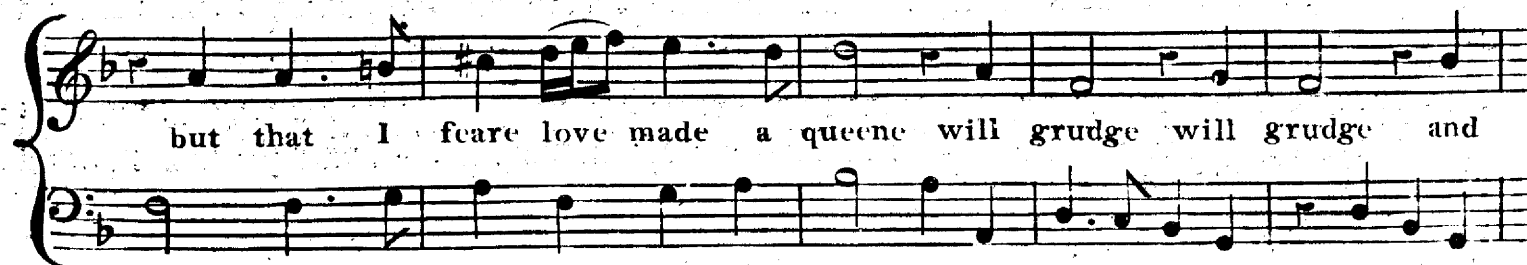
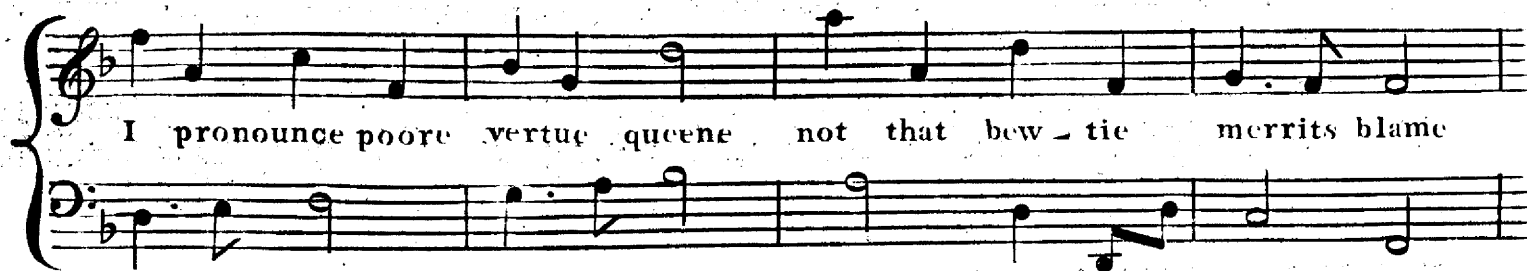
You're silence can with hart ex - - presse the hart's un - - - fain - ed



storie, when modest tongues feare to con - - fess, then daringe



eyes best can de - vise In - chant - tinge o - - ra - - - torie.



2

If faire bewtie in true love  
Smile on vertues favorite  
Then with vertue I approve  
Her as queene in equall rights  
But if alone proud Venus seems to sway  
I then will take her downe, make her obey.  
And quitte her pride with scorns againe

3

But when love and vertue meete  
Both in one, they both excell  
Yet like twinnes together knitt  
By the graces paralell:  
But ô will bewtie scorne me then? or no?  
Love there will condescende, and kindly shew  
To vertues friends love is not soe.

# SONG.

See Percy's Relics Vol: 1<sup>st</sup> Page 38.

{ As sung by the  
late M<sup>rs</sup> Sheridan.

The ran rins doon thro' mirryland toon sa does it doon the

The Bass is added.

Pa: Sae dois the lads of mirryland toune when

they play at the Ba:?' Than out and cam the Jewis dochter, said

will ye cum in and dine. I winnae cum in I

cannae cum in, With - out my play - feres nine.

## SIR EGLAMORE.

Taken from "Merry Drollery Compleat" Printed in Charles 2<sup>d</sup>s time.

Sir Eglamore that valiant Knight fa la lan-kee downe dil-ly He

the original notes.

took up his Sword and he went to fight fa la lankee downe dilly And as he rode o're

Hill and dale all armed with a Coat of Maile fa la la la la lanke down dil-ly

## SECOND VERSE.

There starts a huge Dra-gon out of his Den fa la lankee down dil-ly Which had

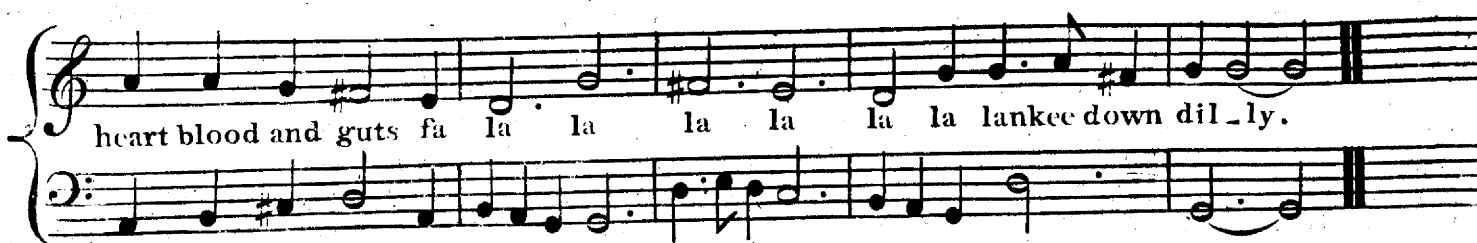
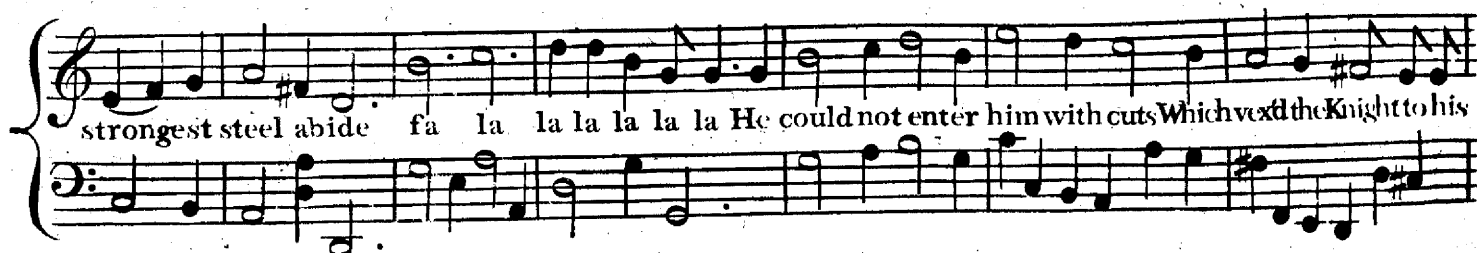
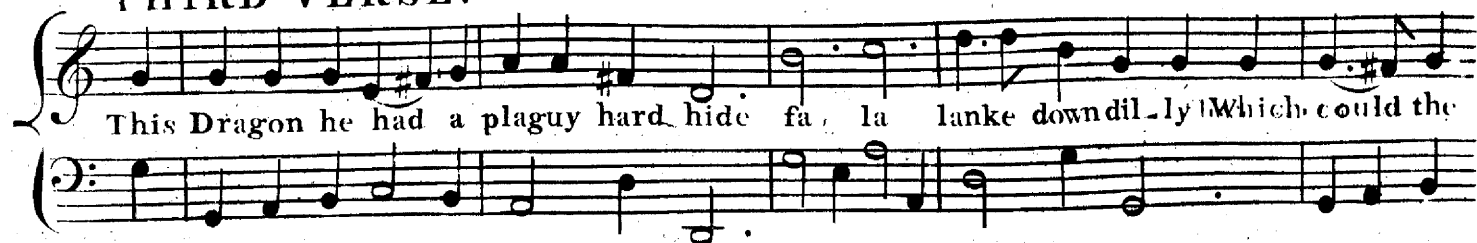
Modern notes.

kill'd I know not how many Men fa la lankee down dilly But when he see Sir Eglamore If you

had but heard how the Dragon did roar fa la la la la lankee down dil-ly



## THIRD VERSE.



4  
All the trees in the wood' did shake, fa, la, la,  
Horses did tremble and man did quake, fa, la, la,  
The birds betook them to their peeping,  
'Twould have made a mans heart to fall a weeping, fa, la, la,

5  
But now it was no time to fear, fa, la, la,  
For it was time to fight Dog, fight Bear, fa, la, la,  
But as the Dragon yawning did fall,  
He thrust his Sword down hilt and all, fa, la, la,

6  
For as the Knight in Choler did burn, fa, la, la,  
He ought the Dragon a shrew'd good turn, fa, la, la,  
In at his mouth his sword he sent,  
The hilt appear'd at his f—m—t, fa, la, la,

7  
Then the Dragon like a Coward began to flee, fa, la, la,  
Into his Den that was hard by, fa, la, la,  
There he laid him down and roar'd,  
The Knight was sorry for his Sword, fa, la, la,

8  
The Sword it was a right good blade, fa, la, la,  
As ever Turk or Spaniard made, fa, la, la,  
I for my part do forsake it,  
He that will fetch it, let him take it, fa, la, la,

9  
When all was done to the Alehouse he went, fa, la, la,  
And presently his two pence he spent, fa, la, la,  
He was so hot with tugging with the Dragon,  
That nothing would quench his thirst but a flagon, fa, la, la,

10  
Well now let us pray for the King and Queen, fa, la, la,  
And eke in London there may be seen, fa, la, la,  
As many Knights and as many more,  
And all as good as Sir Eglamore, fa, la, la,

LILK, by MATT<sup>w</sup> LOCK.  
in the Opera of the TEMPEST. 1675.

Musical score for 'LILK' by Matt Lock, from the Opera of the Tempest, 1675. The score consists of three systems of four staves each, arranged in two pairs. Each system is in 3/4 time and features a treble and bass clef. The music is written in a single melodic line across the staves, with various note values and rests. The first system ends with a double bar line. The second system also ends with a double bar line. The third system ends with a double bar line.

CURTAIN TUNE in the Tempest.

Musical score for 'CURTAIN TUNE in the Tempest'. The score is in 3/4 time and features a treble and bass clef. It is marked 'Soft.' and includes a 'S.' (Sostenuto) marking. The music is written in a single melodic line across the staves, with various note values and rests. The score ends with a double bar line.



louder by degrees


This system contains the first four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music features a series of ascending and descending melodic lines with various ornaments and trills. The instruction "louder by degrees" is written above the second staff.



Violent

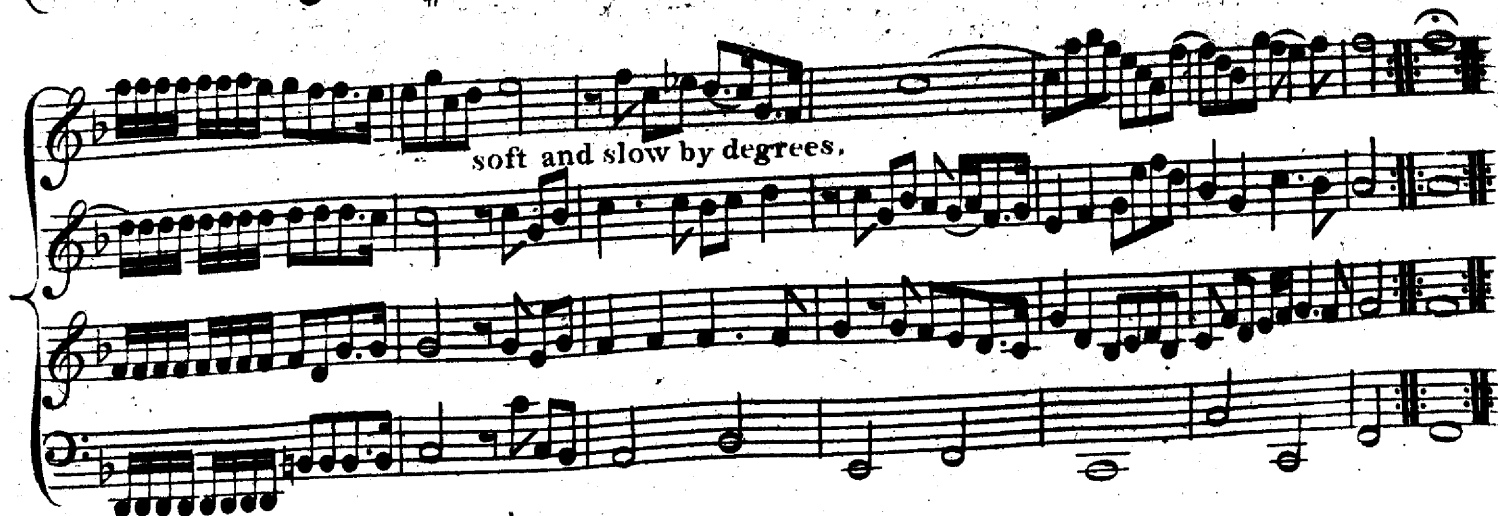
soft

This system contains the next four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music is characterized by rapid, dense melodic passages. The instruction "Violent" is written above the second staff, and "soft" is written above the fourth staff.



loud

This system contains the next four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music continues with rapid, dense melodic passages. The instruction "loud" is written above the second staff.



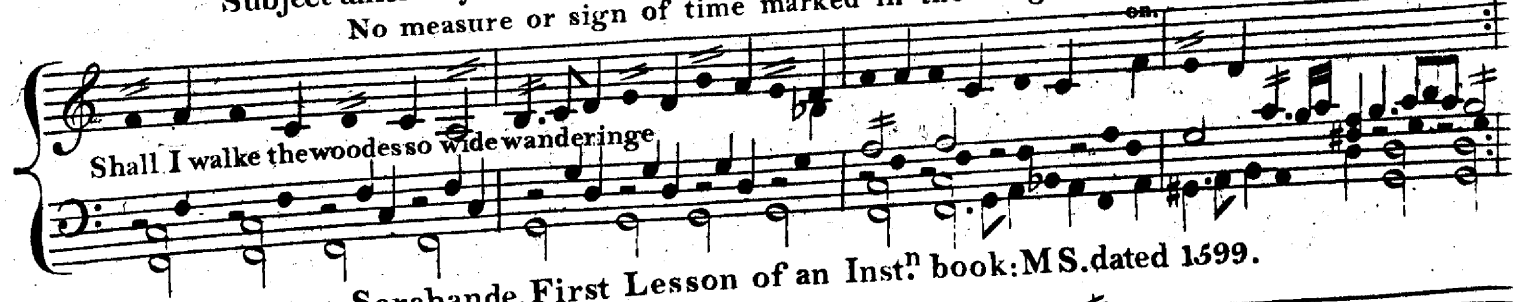
soft and slow by degrees.

This system contains the final four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music features a series of ascending and descending melodic lines with various ornaments and trills. The instruction "soft and slow by degrees." is written above the second staff.

The musical score is presented in seven systems, each containing a treble and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The notation is a form of early modern musical notation, likely lute tablature, where notes are placed on a five-line staff. The first system shows a treble staff with a key signature of one sharp and a common time signature. The second system continues the melody. The third system features a 'bys' marking above a measure in the bass staff. The fourth system shows a treble staff with a key signature of one sharp and a common time signature. The fifth system continues the melody. The sixth system shows a treble staff with a key signature of one sharp and a common time signature. The seventh system continues the melody.

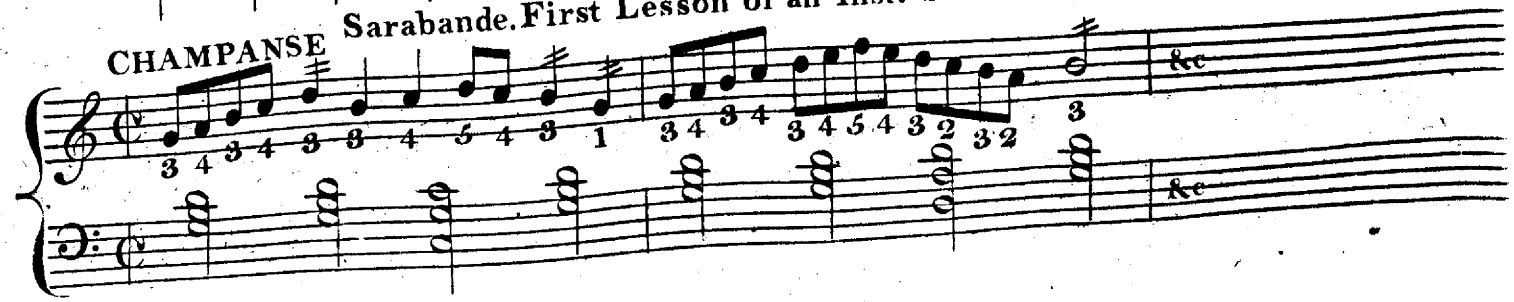


Subject taken By M<sup>r</sup>. Bird. to be found in Pammelia.  
No measure or sign of time marked in the Original. *cetera desunt, a leaf wanting here.* This is repeated an 8. above then in the middle part of 8. then in divisi-  
on.



Shall I walke the woodesso wide wanderinge

CHAMPANSE Sarabande. First Lesson of an Inst<sup>n</sup> book: MS. dated 1599.



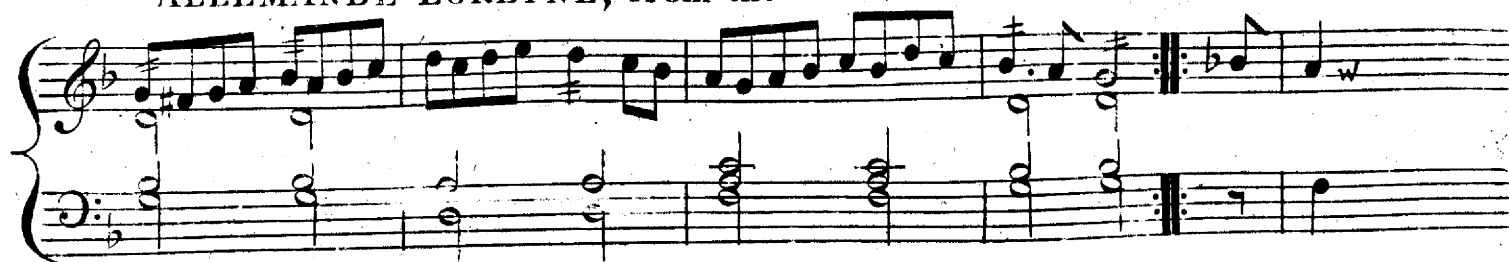
\* SUSANNA UN JOUR. Madrigal. Orlando Lasso. a 5 voc. 1599.

A Specimen of anc<sup>t</sup> accompaniment, Bar for Bar with the original, evidently for the virginals or organ.

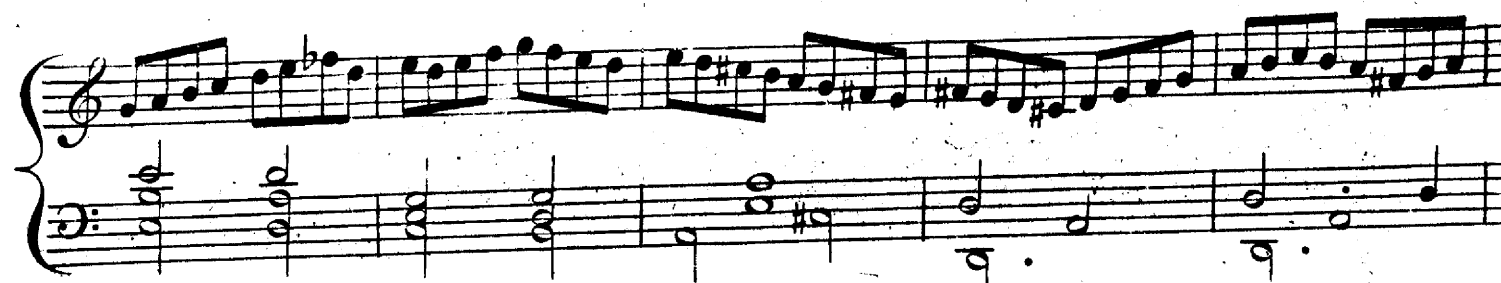
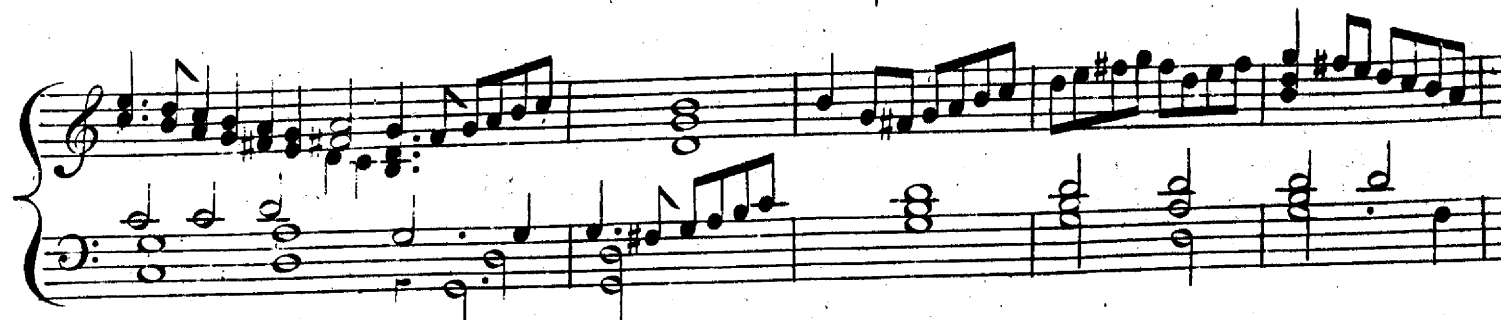
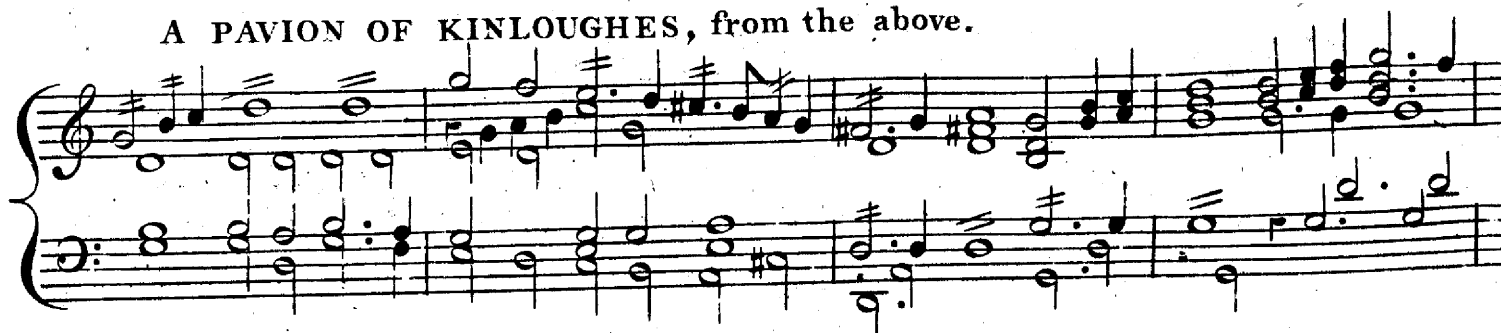
SARABAND AS A RONDO

\* From an instruction Book, in Qn. Eli<sup>th</sup>s reign.

## ALLEMANDE LOREYNE, from the same.



## A PAVION OF KINLOUGHES, from the above.



## PRELUDE. —

by W<sup>m</sup> Byrde 1655.

PRELUDIUM

The musical score is written for a single instrument, likely a lute or harpsichord, using a grand staff with a treble and bass clef. The music is in common time (C) and features a complex, flowing melody with many sixteenth and thirty-second notes. The piece is divided into several systems, each with a repeat sign at the beginning. The final system ends with a double bar line and a repeat sign.



THE QUEENES COMMAND  
the 20<sup>th</sup> Lesson by Or<sup>l</sup>.Gibbons.

75

Taken from Parthenia, or the first musick that ever was printed for the Virginals. London, 1655.

The musical score is presented in eight systems, each containing a treble and bass staff. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some notes beamed together. The key signature is G major, indicated by a single sharp (F#). The time signature is 4/4. The piece ends with a double bar line and a 'w' marking, likely indicating a crescendo or a specific performance instruction.

This block contains the first ten measures of a musical piece. It is written for two staves, Treble and Bass. The music features a complex, flowing melody in the Treble staff, often with sixteenth-note runs, and a more rhythmic, accompanimental line in the Bass staff. The notation includes various accidentals and rests, typical of early 17th-century English lute or keyboard music.

Orlando Gibbons.

21.  
PRELUDIUM

This block contains measures 11 through 18 of the Preludium. The notation continues the intricate style of the first section, with the Treble staff carrying the primary melodic material and the Bass staff providing harmonic support. The piece concludes with a final cadence in the last measure.

This page contains a handwritten musical score, page 77, consisting of six systems of grand staves. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The notation is dense and includes various musical elements:

- System 1:** The treble staff begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, some beamed together. The bass staff starts with a bass clef and a key signature of one sharp, followed by a series of eighth notes and rests.
- System 2:** The treble staff continues with a series of eighth and sixteenth notes, some beamed together. The bass staff features a series of eighth notes and rests.
- System 3:** The treble staff continues with a series of eighth and sixteenth notes, some beamed together. The bass staff features a series of eighth notes and rests.
- System 4:** The treble staff continues with a series of eighth and sixteenth notes, some beamed together. The bass staff features a series of eighth notes and rests.
- System 5:** The treble staff continues with a series of eighth and sixteenth notes, some beamed together. The bass staff features a series of eighth notes and rests.
- System 6:** The treble staff continues with a series of eighth and sixteenth notes, some beamed together. The bass staff features a series of eighth notes and rests.

The notation is dense and includes various musical elements such as notes, rests, and accidentals. The handwriting is clear and legible.

**GALIARDO. — ST. THO'S WAKE. —** from PARTHENIA.  
or the Maydenhead of the first Musicke that ever was printed for the Virginalls.

BY  
D<sup>r</sup>. BULL

This musical score is for a piece titled "GALIARDO. — ST. THO'S WAKE. —" from the collection "PARTHENIA." by Daniel Bull. The score is written for lute or virginals, featuring a single melodic line on a six-line staff with a treble clef and a single bass line on a five-line staff with a bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The piece consists of 16 measures, organized into eight systems of two staves each. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The piece concludes with a final cadence in the eighth system.

This page contains a handwritten musical score, page 79. It consists of eight systems, each with a grand staff (treble and bass clefs). The notation is in a single key with one sharp (F#) and a common time signature (C). The music is written in a fluid, handwritten style. The first system shows a melodic line in the treble and a more active line in the bass. The second system continues this pattern. The third system features a more complex bass line with many sixteenth notes. The fourth system has a similar active bass line. The fifth system shows a more melodic bass line. The sixth system has a more active bass line. The seventh system has a more melodic bass line. The eighth system concludes the page with a final cadence in both staves.

## GALIARDO XVI. Taken from Parthenia. Orlando Gibbons.

This musical score is for a piece titled "GALIARDO XVI. Taken from Parthenia. Orlando Gibbons." The score is written for two staves, with the upper staff in treble clef and the lower staff in bass clef. The time signature is 3/4. The music is characterized by a mix of whole, half, quarter, and eighth notes, often grouped in beamed patterns. There are several measures with rests, particularly in the upper staff. The piece concludes with a double bar line. The notation is typical of early 17th-century English lute tablature transcriptions, with some accidentals (sharps and flats) visible throughout the score.



## A HORNPIPE

by Hughe Aston, Organiste in the early part of Hen: the 8<sup>th</sup>s reign.

The musical score for 'A Hornpipe' is presented in seven systems, each consisting of a treble and a bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 2/4. The melody in the treble staff is characterized by frequent sixteenth-note runs and eighth-note patterns, often with grace notes. The bass staff provides a steady accompaniment, primarily using quarter and eighth notes, with some rests. The piece concludes with a final cadence in the seventh system.



This page of musical notation, page 83, contains seven systems of piano accompaniment. Each system is written on a grand staff, consisting of a treble clef and a bass clef. The music is in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a bass clef, followed by a series of notes and rests. The second system continues the melody in the treble clef, with the bass clef providing a steady accompaniment. The third system features a more complex melody in the treble clef, with the bass clef providing a steady accompaniment. The fourth system continues the melody in the treble clef, with the bass clef providing a steady accompaniment. The fifth system features a more complex melody in the treble clef, with the bass clef providing a steady accompaniment. The sixth system continues the melody in the treble clef, with the bass clef providing a steady accompaniment. The seventh system features a more complex melody in the treble clef, with the bass clef providing a steady accompaniment.

Hughe Aston.

ffiniz.

## The most excellent Canon in the Mass "L'homme Arme."

Composed by Jodocus Pratensis. Printed at Fossembrone 1516.

CANON  
by  
Augmentation

Agnus De... i qui tol - - - - -

Ag - - - - nus De - - - - i

Ag - nus De - - i qui tol.

lis

qui tol - - - - -

lis


lis pec - -

ca - - - - ta

mun - - - - di

## CHANSON.

for Six Voices.

Pr<sup>d</sup> abt. 1546.Adrian Willcart.  
1512.


De re-tour - - - ner mon ami je te

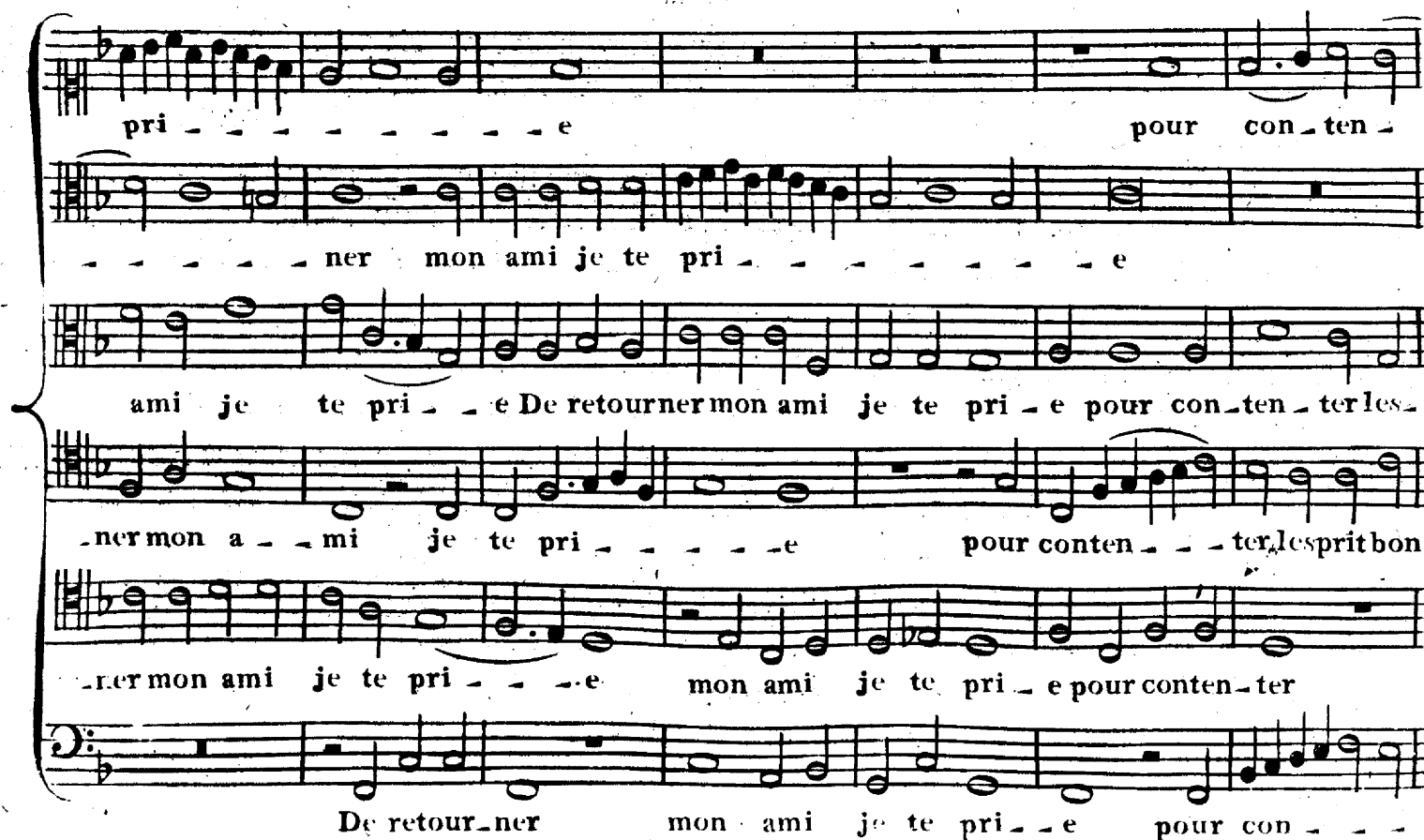
De re-tour.

De re-tour - - - ner mon ami je te pri - - e mon

De re-tour ner mon ami je te pri - - e De retour.

De retour - - -

De re-tour - - - ner



pri - - - e pour con-ten-

- - - ner mon ami je te pri - - - e

ami je te pri - - e De retourner mon ami je te pri - e pour conten-ter les-

- ner mon a - - mi je te pri - - - e pour conten- - ter lesprit bon

- rer mon ami je te pri - - - e mon ami je te pri - e pour conten-ter

De retour ner mon ami je te pri - - e pour con - - -

ter l'esprit bon de ta-mi - - - e  
 pour con - - - ten - - - ter l'esprit bon de ta-  
 prit bon de ta - mi - - - e l'esprit bon de ta - mi - - - e pour conten-  
 de ta - mi - - e l'esprit bon de ta - mi - - e l'esprit bon de ta -  
 pour conten - - - ter l'esprit bon de ta - mi - - e - - -  
 - - - ten - - - ter pour conten - ter

Car sans cela ai - se ne puis a - - -  
 - mi - - - e car  
 - ter l'esprit bon de ta - mi - - e car sans ce - la ai - se ne puis a - voir car sans ce -  
 - mi - - e car sans cela ai - se ne puis a - voir  
 l'esprit bon de ta - mi - - e car sans ce - la ai - se ne  
 l'esprit bon de ta - mi - - e car sans ce - la car sans ce - la ai - se ne puis a - voir

voir car sans ce-la ai-se ne puis a-voir

sans ce-la ai-se ne puis a-voir

la ai-se ne puis a-voir car sans ce-la ai-se ne puis avoir car

ai-se ne puis a-voir car sans ce-la car sans ce-la ai-se

puis a-voir car sans ce-la car sans ce-la ai-se ne puis a-voir

ai-se ne puis a-voir car sans ce-la ai-se ne puis a-voir ne puis a-

voir triste viv-rai je le te fais sça-voir

car sans ce-la ai-se ne puis a-voir triste viv-

sans cela ai-se ne puis a-voir triste viv-rai je le te fais sçavoir

se ne puis a-voir triste viv-rai triste vivrai je le te fais sça-

ai-se ne puis a-voir triste vivrai je le te fais sça-

voir ai-se ne puis a-voir tris-te vivrai tris-

voir si ne te voi car  
-rai je le te fais sça - voir  
tris - te viv-rai tris-te viv-rai je le te fais sça - voir si  
- voir triste viv-rai je le te fais sçavoir si ne te voi car j'en ai grand en -  
- voir triste viv-rai je le te fais sça-voir si ne te voi - si  
- te vivrai tris-te viv-rai je le te fais sça - voir si ne te voi si

j'en ai grand en - vi - e  
Si - ne te voi car j'en ai grand en - vi -  
- ne te voi car j'en ai grand en - vi - e si - ne te voi car j'en ai grand -  
- vi - e Si - ne te voi car j'en ai grand en -  
- ne te voi car j'en ai grand en - vi - e si - ne te voi  
- ne te voi car j'en ai grand en - vi - e si - ne te voi car j'en ai

si-ne te voi car j'en ai grand en-vi - - - - -

- - - - - e

si-ne te voi car

- - en-vi - - e si-ne te voi si-ne te voi car j'en ai grand en-vi - e si-

- vi - - - - e si-ne te voi - - si-ne te voi car j'en ai grand en - vi - - e

si-ne te voi car j'en ai grand en - vi - - e - - - - - car

grand en - vi - - e si-ne te voi si-ne te voi car j'en - - ai grand en - vi - -

- e si-ne te voi car j'en ai grand - - en-vi - - - - - e

j'en ai grand en - vi - - - - - e

- ne ti voi si-ne te voi car j'en ai grand en - vi - - - - - e

si-ne te voi car j'en ai grand en-vi - e car j'en ai grand en-vi - - - - - e

j'en ai grand en - vi - - e si-ne te voi car j'en ai grand en - vi - - - - - e

- e car j'en ai grand en-vi - e car j'en ai grand en - vi - - - - - e



# CANON 4 in 2. by Johannes Okeghem.

Taken from "Erötemata musices practicae &c;" by A. Wilphlingsederus. Noribergae. A.D. 1563.

His Composures might be sung both in major and minor keys, by transposition in the ficta musica.

He wrote also, for 38 voices. John Dunstable in England was the Predecessor of this Fleming.

Composed Circa 1458

Sanc - - - tus      Sanc - - - tus

Sanc - - - - - tus      Sanc - - - - - tus

Sanc - - - - - tus      Sanc - - - - - tus

The thorough Bass is added

5 6      5-6 6 4      5 6

Do - mi - - nus      Deus      Saba - - oth      Sabaoth - - - -

Do - - minus De - - - - us      Saba - - - oth      Sa - - baoth      Sabaoth

Do - - - mi - - - nus      De - - - us      Saba - - - - oth

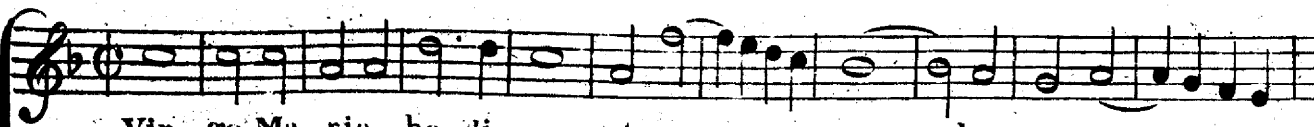
Do - - - mi - - - nus      De - - - - us, Sabaoth      Sa - - - ba - - - oth

6 6 4      6 5      6 5 4 6 4      5 6 6 4

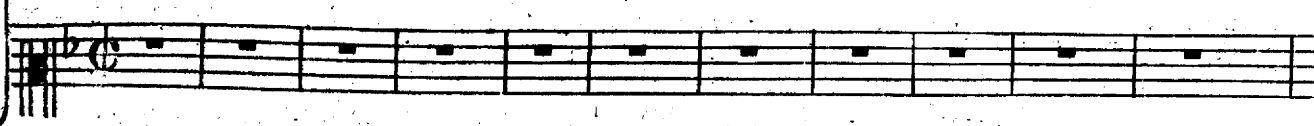
# MOTETT di Giacomo WERT (sometimes VUERT, or V. VERT.)

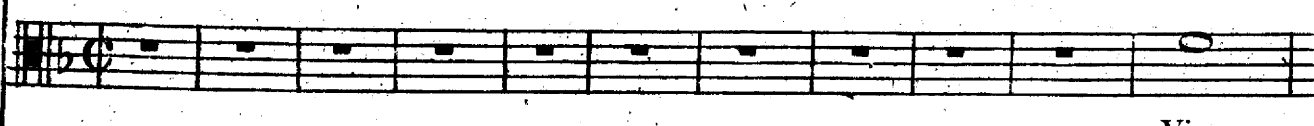
Liber primus Venetüs, 1581.

Inscribed to ALPHONSO DUKE of FERRARA.


Cantus.  Vir - go Ma - ri - a ho - di - e ad coe - lum as - sum -

Sextus.  Vir - go Ma - ri - a

Altus. 

Quintus.  Vir -

Tenor.  Vir - go Ma - ri - a ho - di - e ad coe -

Bassus. 

 - pta est - as - sum - pta est Vir - go Ma - ri - a ho - di - e ad

 ho - di - e ad coe - lum - as - sum - pta est Vir -

 Vir - go Ma - ri - a ho - di - e ad coe - lum assumpta est

 - go Ma - ri - a ho - di - e ad coe - lum as - sum - pta est Vir - go Ma - ri - a

 lum assumpta est Vir - go Ma - ri - a ho - di - e ad coe -

 Vir - go Ma - ri - a ho - di - e ad coe - lum Vir - go Ma -

cœ - lum Vir - go Ma - ri - a ho - di - e ad cœ - lum as -  
 - go Ma - ri - a ho - di - e ad cœ - lum assumpta est que ver -  
 Vir - go Ma - ri - a ho - di - e ad cœ - lum as - sum - pta est  
 ho - di - e ad cœ - lum ad cœ - lum assumpta est  
 lum ad cœ - lum as - sum - pta est assumpta est  
 - ri - a ho - di - e ad cœ - lum as - sum - pta est

- sumpta est que ver - bum in - prin - ci - pi - o a -  
 - bum in - prin - ci - pi - o a - pud De - um quæ verbum in prin - ci -  
 - Vir - go Ma - ri - a ad cœ - lum assumpta est  
 que ver - bum in -  
 quæ ver - bum in prin - ci - pi - o a - pud De - um quæ  
 quæ ver -

pud de - um a - pud de - um quæ verbum in prin -  
 pi - o quæ ver - bum in prin - ci - pi - o a - pud de -  
 quæ verbum in prin - ci - pi - o a - pud De - um quæ  
 prin - ci - pi - o quæ ver - bum in princi - pi -  
 verbum in prin - ci - pi - o a - pud De - um quæ  
 bum in - prin - ci - pi - o a - pud De - um

ci - pi - o a - pud De - um  
 um de su - perna cœ - li ar - ce sus - ce - pit -  
 verbum in prin - ci - pi - o a - pud De - um de su - perna  
 o a - pud De - um  
 ver - bum in - prin - ci - pi - o a - pud De - um a - pud De -  
 de su - perna cœ - li ar -

de su-perna coe-li ar-

- sus-ce - - - - - pit de su-perna ce-li ar-

coe-li ar-ce sus-ce - - - - - pit - - - - - de su-perna coe-

de su-perna coe-li ar-ce sus-ce-pit de su-perna

- - - - - um de su-perna coe-li ar-ce sus-ce - - - - - pit.

- ce sus-ce - - - - - pit

- ce sus-ce-pit de su-perna coe-li ar-ce sus-ce-pit

- ce sus-ce - - - - - pit de su-perna coe-li ar-ce sus-ce-pit

- - - - - li ar-ce - - - - - sus-ce - - - - - pit

- ce - - - - - li ar-ce sus-ce - - - - - pit

de su-perna coe-li ar-ce sus-ce - - - - - pit

de - - su-perna coe-li, ar-ce sus-ce - - - - - pit

## SECUNDA PARS.

Qua - si flos ro - sa - - - - - rum Qua - si  
Qua - si flos ro -  
Qua - si flos ro - sa - - - - -  
Qua - si flos ro - sa - rum  
Qua - si flos ro - sa - - - - -  
Qua - si flos ro - sa - - - - -

flos ro - sa - - - - - rum ro - sa - - - - - rum -  
sa - - - - - rum Qua - si flo - s ro - sa - -  
- - - rum Qua - si flos ro - sa - - - rum Qua - si flos ro -  
Qua - si flos ro - sa - -  
Qua - si flos ro - sa - - - - - rum  
Qua - si flos ro - sa - - - - - rum Qua -

in di - e - bus ver - - - nis & quasi li - - li - um -  
 - - - rum in di - e - bus ver - - - nis &  
 - sa - - rum in di - e - bus ver - - - nis  
 - - - rum in di - e - bus ver - - - nis & qua -  
 Qua - si flos ro - sa - - rum in di - e - bus ver - - - nis -  
 - - si flos ro - sa - - rum in di - e - bus ver - - - nis &

& qua - si li - - li - - um quod est in transi - tu ac - - -  
 quasi li - - li - um quod est in transi - tu - - - ac - - -  
 & quasi li - - li - um quod est in transi - tu ac - - -  
 - si li - lium & quasi li - - li - um & quasi li - li - um  
 & quasi li - li - um  
 quasi li - li - um quod est in transi - tu ac - - -

- - quæ quod est in transi - tu ac - - - - quæ - - -  
 - - - - quæ - - - - quod est in transi - tu ac - - -  
 - quæ quod est in transi - tu ac - - - - - quæ - - -  
 quod est in transi - tu - - - ac - - - - que  
 quod est in transi - tu ac - - - - que - - - est in as -  
 quæ - - - quod est in tran - si - tu - - - ac - - quæ - -

est in - - as - cen - - su Ma - ri - - -  
 - - - quæ - - - est in - - - as - cen - su  
 est in as - cen - su - - - Ma - ri - - - a est in as -  
 est in - - as - cen - su Ma - ri - - - a est in - as - cen -  
 - cen - su Ma - ri - - - a est in as - cen - - su in as - cen -  
 est in as - cen - - su Ma - ri - - - a - - est in -



a Ma - ri - - - a quæ ver - bum in prin - ci - pi - o a -  
 est in as - cen - su Ma - ri - a Ma - ri - - - a quæ  
 cen - su Ma - ri - a est - - - in - as - cen - su Ma -  
 su Ma - ri - - - a quæ ver - bum in prin -  
 su Ma - ri - a  
 as - cen - su - Ma - ri - a

pud de - - - um quæ verbum in prin - ci - pi - o - - - quæ  
 ver - bum in - prin - ci - pi - o a - pud de - - - um a - pud  
 ri - - - a quæ verbum in prin -  
 ci - pi - o a - pud de - - - um quæ - - - verbum - in prin - ci -  
 quæ ver - bum in - prin - ci - pi - o  
 quæ ver - bum in - prin - ci - pi -

ver - - - bum in prin-ci-pi-o a-pud de - - - - - um

de - - - um quæ verbum in prin-ci - - - pi-o a -

- ci-pi-o a - - pud de - - - - - um quæ verbum in prin-ci-pi -

- - pi-o a - - pud de - - - - - um quæ ver - bum in

quæ ver - bum in prin-ci - - - pi - - - o - - a - - pud

- o a - - - - pud de - - - - - um

de su-perna coe - - - li ar - ce sus - ce - - - - pit sus - ce -

- - - pud de - - - - - um

- o a - - pud de - - - - - um de su-perna coe - - - li ar -

- - prin-ci-pi-o a - - - pud de - um a-pud de - - - - - um

de - - - um de su-perna

de - su-perna coe - - - li ar - - - ce sus - ce - - - pit -

- pit de su-perna coe-li ar-ce sus-ce -  
 de su-perna coe - - li ar-ce sus-ce - pit  
 - ce sus-ce - - - pit de su-perna coe - - - li ar-  
 de su-perna coe - - li ar-ce sus-ce - pit de su-perna  
 coe - - li ar-ce sus-ce - pit de su-perna ce - - li  
 de su-

- - pit de su-perna coe - - li ar-ce sus-ce - pit -  
 de su-perna coe - - li ar-ce sus-ce - - - pit -  
 - ce - - - sus - - ce - - - pit -  
 coe - - li ar-ce sus-ce - - - pit -  
 ar - ce - - - sus - - ce - - - pit -  
 - perna coe - - li ar-ce sus-ce - - - pit -

Vor-rai che tu can-tas-se' u-na can-so-na' Quan-do me' stai so -

- nando A la vio-la Et che di-cesse' fa mi

la mi sol la Et :%

mi sol la mi sol la

2<sup>d</sup>

Vorrai lo basso far con la viola  
Tutto di contrapunto a la spagnuola  
Et che C

3<sup>d</sup>

Vorrei toccasti sempre lo bordone  
Sonando sol re fa non sol fa sol la,  
Et che C

4<sup>th</sup>

Ché io cantarai per m'accordar conteno  
Dolce conforto mio cor'l mio bene  
Tutta la notte lassa far a-mene.

Finis Vol. I.