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OF

The Musical Antiquarian Society.

THIRD YEAR,

FROM NOVEMBER 1st, 1842, TO OCTOBER 31st, 1843.

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BEFORE the introduction of *Fantasies*, the most popular instrumental music in England was the *In Nomine*—so called from its being founded upon an ancient ecclesiastical chant consisting of seven notes answering to the syllables *In Nomine Domini**. The air of this chant was always preserved in one of the parts (generally the tenor), and was performed in long drawn-out notes, whilst the other instruments executed, at the same time, passages in rapid division. The descant was constructed with all the intricacy and contrapuntal skill for which the great composers of the sixteenth century were so eminently famous.

The Hon. Roger North, in his MS. "Memoirs of Musick[†]," speaking of the instrumental music of the sixteenth century, says—

"Whole consorts for instruments of four, five, and six parts were solemnly composed, and with wonderful art and invention, whilst one of the parts (commonly in the middle) bore onely the plain song throughout. And I guess that, in some time, little of other consort musick was coveted or in use. But that which was styled

^{*} Dr. Burney derives this chant from that part of the mass beginning "Benedictus qui venit in nomine Domini." Sir John Hawkins gives us the following very different explanation :—" The term *In Nomine* is a very obscure designation of a musical composition, for it may signify a fugue, in which the principal and the reply differ in the order of solmization; such a fugue being called by musicians a Fugue in Nomine, as not being a fugue in strictness. Again, it may seem to mean some office in divine service, for in the Gradual of the Romish Church, the Introitus 'In Festos sanctissimi nominis Jesu' has this beginning,—' In Nomine Jesu omne genu flectatur;' and this latter circumstance seems to be decisive of the question. But upon looking into an *In Nomine* of Master Taverner, in that venerable old book intituled 'Morning and Evenyng Praier and Communion set forth in fower partes, to be song in churches,' printed by John Day in 1565, it clearly appears that the term refers to the nineteenth Psalm as it stands in the Vulgate, though it is the twentieth in our translation, and that by reason of the following verse in it :—' Lætabimur in salutari tuo : et in nomine Dei nostri magnificabimur.'"—*Hist. of Music*, vol. iii. p. 280.

⁺ This interesting MS., which was frequently referred to by Dr. Burney, is now the property of Mr. G. Townshend Smith, Organist of Hereford Cathedral, who with great kindness and liberality has placed it in the hands of the Council of the Musical Antiquarian Society for publication. The Members of that body having resolved to commit its editorial care to me, I have much pleasure in stating that it will shortly be published, under the sanction of the Musical Antiquarian Society, by Mr. Pickering, the bookseller of Piccadilly.

In Nomine was yet more remarkable, for it was onely descanting upon seven notes with which the syllables In Nomine Domini agreed. And of this kind I have seen whole volumes of many parts, with the several authors' names inscribed*. And if the study, contrivance, and ingenuity of these compositions to fill the harmony, carry on fuges, and intersperse discords may pass in the account of skill, no other sort whatever may plead so more, and it is some confirmation that in two or three ages last bygone the best private musick, as was esteemed, consisted of these."

The passion for the *In Nomine* gave way upon the introduction of the *Fantasie*, which, not being fettered with the drawling monotony of the plain chant, gave greater scope to the genius and fancy of the composer, and was more calculated to command attention from a people beginning to grow tired of mere scholastic music when unaccompanied by the powerful aid of melody.

The end of the sixteenth century may be taken as the period when the *Fantasie* or *Fancy* first took its rise in this country. In the middle of the same century compositions of this class, for three or more instruments, were common in Italy under the titles of *Ricercari* and *Fantasie*: from these our countrymen took the idea, and, according to a statement I shall presently have occasion to quote, soon became formidable rivals to our continental neighbours.

Dr. Burney, speaking of the favour in which *Fantasies* for viols and other instruments were held shortly after the period above referred to, says,--" This passion seems to have arisen from the calling in these instruments to reinforce the voice parts with which they played in unison in the performance of *Motetti* and *Madrigals.*" A question may, without doubt, be raised here as to whether Madrigals were originally performed by voices alone, or with the accompaniment of

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instruments. The title-pages to the original copies generally contain the expression of " apt for voices and viols;" but it is not clear by these words that they were intended to be performed *together*. The vague manner in which the title-pages of the sixteenth and seventeenth centuries were worded often raise questions of this kind.

Christopher Simpson, an accomplished violist of the seventeenth century, has left us the following description of a *Fancy* in his excellent little work called "A Compendium of Practical Musick," first published in 1665[†]. Speaking of "Musick designed for Instruments," he says,—

"Of this kind, the chief and most excellent for art and contrivance are Fancies of 6, 5, 4 and 3 parts, intended commonly for Viols. In this sort of Musick the Composer (being not limited to words) doth imploy all his art and invention solely about the bringing in and carrying on of these Fuges according to the order and method formerly shewed. When he has tryed all the several ways which he thinks fit to be used therein, he takes some other point and does the like with it; or else, for variety introduces some chromatick notes, with bindings and intermixtures of discords; or falls into some lighter humour like a Madrigal, or what else his own fancy shall lead him to: but still concluding with something which hath art and excellency in it. Of this sort you may see many compositions made heretofore in England by Alfonso Ferabosco[‡],

* One of these volumes, formerly in the possession of the North and L'Estrange families, is now in my library. It consists of "In Nomines and other solfainge songes of 5, 6, 7 and 8 partes, for Voyces or Instruments," by Robert Johnson, Tye, Shepherd, Mundy, Phillips, Malery, Strogers, Tallis, Byrd, Taverner, Clement Woodcock, &c. Butler, in his "Principles of Music," 1636, p. 91, speaks in terms of high commendation of the *In Nomines* of Parsons, and also of those of Tye and Taverner. In the life of Milton by his nephew Phillips, prefixed to the English translation of his State Letters, it is said that John Milton the father, who was so eminently skilled in music as to be ranked among the masters of the science in his time, composed an *In Nomine*, for which he received from a Polish prince a present of a gold chain and medal.

+ Simpson's "Compendium" was deservedly popular for more than half a century after its first appearance. The *first* edition was printed in 1665 (not 1666, as generally stated); the *second* in 1667; the *third* in 1678; the *fourth* in 1706; the *fifth* in 1714; the *sixth* in 1721; the *seventh* in 1727; the *eighth* in 1732; and a *ninth* was published without date by Longman towards the close of the last century.

‡ A set of "Fancies of five parts," by this writer, is in my library.



Coperario^{*}, Lupo[†], White[‡], Ward[§], Mico^{\parallel}, Dr. Colman [¶], and many more now deceased. Also by Mr. Jenkins, Mr. Lock, and divers other excellent men, Doctors and Batchelors in Musick, yet living. This kind of Musick (the more is the pity) is now much neglected, by reason of the scarcity of auditors that understand it : their ears being better acquainted and more delighted with light and airy Musick."

Simpson concludes this division of his work with the following observation :---

"You need not seek outlandish authors, especially for Instrumental Musick; no Nation (in my opinion) being equal to the English in that way; as well for their excellent as their various and numerous consorts of 3, 4, 5 and 6 parts, made, properly for Instruments, of all which (as I said) *Fancies* are the chief."

The first English musician who adopted the title of *Fancies* for a collection of instrumental compositions was an excellent writer of ecclesiastical music named Robert White. This collection, together with much of his music for the service of the Church, is still extant in the library of Christ-Church, Oxford**. William Byrd and his pupil Thomas Morley were both large contributors to our stock of instrumental music. Morley published nine Fantasies of two parts at the end of his "First Book of Canzonets, 1595"; Byrd, though a voluminous writer in this style, appears only to have printed one Fantasie, which may be found in his "Psalmes, Songs, and Sonnets, 1611."

The celebrated Dr. John Bull wrote a set of instrumental pieces in four parts, which, from their being constructed on the first authentic mode of the ancients, he designated his "Dorick Fancies"⁺⁺. This curious work was never printed, but a copy, probably unique, is preserved in a set of MS. part-books, formerly in the Evelyn collection, and now in my library. John Ward, the composer of a beautiful set of Madrigals, was also an instrumental writer of this period. A collection of his "Fancies in five parts" is still preserved in the Music-School, Oxford.

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It is somewhat surprising that Christopher Simpson, in enumerating the names of the instrumental writers of the seventeenth century, should have omitted those of Orlando Gibbons

¶ Dr. Charles Coleman. A set of "Fancies of five parts" by this composer is in my library.

** Robert White preceded Tallis and Byrd as a composer, and died before their fame was well established. He was dead in 1581, when his Latin Full Anthems and Services were transcribed into a set of part-books now in the library of Christ-Church, Oxford. The following distich is at the end of a prayer in five parts :--- "Precamur, Sancte Domine."

" Maxima Musarum nostrarum gloria WHITE

Tu peris ; æternum sed tua Musa manet."

++ Dr. Bull appears to have been held in high estimation at a much earlier period than has hitherto been supposed. It is a fact not generally known, that prior to the establishment of his fame in London, he was in some way connected with the College or Cathedral of Hereford. Through the kindness of the Rev. W. Cooke I am enabled to give the following extract from the Hereford College Act-Book, which is now printed for the first time, and is of great value in establishing the fact of his early reputation :--

" Acts done by the Custos and Vicars in their Chapter House, the 18th day of January, A.D. 1590.

"Imprimis.—The said day and year the Custos and Vicars aforesaid with one Assent and Consent granted Mr. John Bull, "one of the Gentlemen of Her Majestie's Chappell, the great upper Chamber behind the College-Hall (appointed heretofore "for the Reader of the Divinity Lecture) at the Request of my Lord's Grace of Canterbury, and according to the true intent and meaning of his Grace's Letter to us directed (in the behalfe of the said Mr. John Bull), bearing date the 7th day of "January 1590."

^{*} Coperario composed a set of Fancies for King Charles the First, the original MS. of which is in my library. John Playford, speaking of this king's skill in music, says, "He could play his part exactly well on the Bass-Viol, especially of those parable *Fancies* of Mr. Coperario to the Organ."—*Introduction to the Skill of Musick*, Preface. 10th Edition, 1683.

[†] Thomas Lupo, one of James the First's royal band.

[‡] William White. Some of his Fancies are in the Music School, Oxford.

[§] John Ward, the Madrigal writer, gentleman of the Chapel Royal in the reign of Charles the First.

^{||} This composer flourished in the reign of James the First. No particulars of him are known.

and Michael Este, two of the best and most popular instrumental writers of the age in which they flourished. The "Fancies" now reprinted were originally published in the reign of James the First, and enjoyed an undiminished share of popularity from that period until the close of the century, when the Sonatas of Purcell and Corelli commenced a new era in the history of instrumental music. The vocal and instrumental works of Michael Este are more numerous than many of his contemporaries, and consist of seven different collections of Madrigals, Anthems and Fancies, all printed between the years 1600 and 1638. The seventh set has the following quaint title: "The Seventh Set of Bookes, wherein are Duos for two Base Viols, so composed, though there be but two parts in the eye, yet there is often three or foure in the eare. Also Fancies of 3 Parts for two treble Viols and a Base Viol: so made as they must be plaid and not sung. Lastly, Ayerie Fancies of four parts, that may be as well sung as plaid. Lately set out by Michael East, Bachelor of Musicke and Master of the Choristers in the Cathedral Church of Litchfield. London, Printed for William Stansby and George Latham, 1638." This set of Fancies was exceedingly popular, and advertisements of copies for sale may be traced in Playford's Catalogues up to the close of the seventeenth century. At present I am not aware of any copy being in existence but that in my own possession.

Of the other composers, not mentioned by Simpson, who cultivated this style of composition, I cannot omit to notice the names of Thomas Brewer, William Lawes, Dr. Rogers, Dr. Christopher Gibbons, John Hingston, and Valentine Oldys. Thomas Brewer is a writer now little known, although much admired in his own day. He was brought up in Christ's Hospital, London, and when advanced to manhood, out of gratitude for the benefits he had there received, composed "A Psalm of Thanksgiving to be sung by the Children of Christ's Hospital, on Monday and Tuesday, in Easter Holy-daies, at Saint Maries Spittle, for their founders and benefactors." This Psalm was first printed on a broadside, and afterwards inserted by James Clifford at the end of his "Divine Services and Anthems," 1664. William Lawes, Dr. Rogers and Christopher Gibbons are too well known to need notice here. John Hingston was a personal friend of the Protector's and the instructor of his daughters in music. He brought up two boys, whom he taught to sing with him Richard Deering's Latin Songs of three parts*, which Cromwell greatly delighted to hear, and had often performed before him at the Cock-pit at Whitehall. He had concerts at his own house in St. James's Park, at which Cromwell would often be present. In one of these musical entertainments Sir Roger L'Estrange happened to be a performer, and Sir Roger not leaving the room immediately upon Cromwell's coming into it, the Cavaliers gave him the name of Oliver's fiddler. A set of Hingston's "Fancies in six parts" is preserved in the Music-School, Oxford. Valentine Oldys was an apothecary, residing in Blackfriars during the Protectorate, and a large contributor to the instrumental music of the period.

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Amongst the later writers of this class, the names of Matthew Locke and John Jenkins stand forth pre-eminently. Locke published in the year 1656 a collection of forty airs for "Viols or Violins †" under the title of "Matthew Lock his Little Consort." These airs are very short and triffing compared with others of the same composer in MS. In 1672 he wrote, but never published, a work of more importance, entitled "Compositions for broken and whole Consorts of





^{*} Published by John Playford in 1662 under the title of "Cantica Sacra ad duas et tres voces composita, cum basso continuo ad Organum. Authore Ricardo Deringo Regiæ Majestatis quondam Organista."

[†] The violin was now beginning to supersede the viol. Anthony Wood says, "Before the restoration of King Charles the Second, and especially after, viols began to be out of fashion, and only violins used, as treble-violin, tenor and bass-violin; and the King, according to the French mode, would have twenty-four violins playing before him, while he was at meales, as being more airie and brisk than viols."—Life of Anthony à Wood, edit. 1772, p. 96. Hence the old song of "Four-and-twenty Fiddlers all in a row."

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two, three, fower, five and sixe parts." This work was written purposely for King Charles the Second, to whom it was presented by the author.

John Jenkins was a more voluminous composer of instrumental music than all his predecessors; yet none of the infinite number of pieces which he composed for viols, and which are to be found in all manuscript collections of the time, were printed. In 1660 he published "Twelve Sonatas for two violins and a base with a thorough-bass for the organ or theorbo," which were reprinted in Holland in 1664.

These were professedly in imitation of the Italian style, and the first of the kind which had ever been produced by an Englishman. The Hon. Roger North, whose "Memoirs of Musick" have been already mentioned, is very diffuse on the subject of Jenkins, the circumstances of whose life have suggested to him many moral reflections on the instability of musical renown.

"It is of small importance," says he, " to the state of the world, or condition of human life, to know the names and styles of those composers of our own country who have excelled the Italians themselves in every species of Music but that for the voice; therefore the oblivion of all such things is no great loss. But for curiosity-sake, as other no less idle antiquities are courted, it would doubtless afford satisfaction to professors and lovers of the art, if they could acquire true information concerning their names, characters and works: of the latter, much knowledge might be obtained, if the old collections, not yet rotten, of many patrons of Music were accessible. In these we might still find the productions of Alfonso Ferabosco, Coperario, Lupo, Mico, Este, and divers others, especially of John Jenkins, whose musical works are more voluminous, and, in their time, were more esteemed than all the rest, though they now [1728] lie in the utmost contempt."

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Further on in the same MS. the honourable writer, still speaking of Jenkins, says,-

"It is not possible to give an account of his compositions; they were so numerous that he himself outlived the knowledge of them *."

The death of Jenkins gave the final blow to a class of composition which had been long sinking into disrepute. This change may be accounted for in various ways, but the primary cause was the dislike of King Charles the Second to all music above his comprehension.

The Hon. Roger North, speaking of this king, says,-

"Though a professed lover of Musick, he had an utter aversion to Fancies, which was increased and confirmed by a successless entertainment given him by Secretary Williams. After which the Secretary had no peace, for the King, as was his custom, could not forbear whetting his wit upon Fancy Musick, and its patron the Secretary; nor would he allow the matter to be disputed upon the point of superiority, but ran it all down by saying, Have not I ears?"

* It will be interesting to give an account of Jenkins's MSS. in the library of the Music-School, Oxford, which I am enabled to do through late researches in that University.

1. Fancies for instruments in six parts to the organ.

2. Fancies for treble, two bases and organ (dated 1654).

3. Fancies of four parts.

4. Fancies of three parts.

5. Fancies of three parts, 2nd set.

6. Fancies of three parts to the organ.

7. Fancies of three parts to the organ, 2nd set.

8. Ayres for two trebles and two basses to the organ.

9. Ayres of four parts.

In addition to the above list of Jenkins's compositions, there are many miscellaneous collections in which his name appears as a contributor. I have in my charge a curious set of his "Fancies in four parts," which has been kindly presented to the Musical Antiquarian Society by Mr. Vincent Novello.

The superiority of the violin over the old viol was now beginning to be felt in this country, and this, combined with the dislike of the king, had no small share in doing away with a style of music, the history of which I have endeavoured briefly to trace in the present sketch.

It now only remains to speak of the work reprinted in the following pages. It was first published in the reign of James the First with a dedication to Mr. Edward Wray, one of the grooms of His Majesty's bed-chamber.

The work has neither date nor printer's name, but is neatly engraved on copper, in three small quarto volumes, and advertised to be sold "at the Bell in St. Paul's Church Yard *."

The present edition has been scored from the original part-books and collated with the composer's manuscript score, preserved in the library of Christ Church, Oxford. I have also occasionally referred to two early manuscript copies which are now in my possession. The one is contained in a set of part-books formerly in the Evelyn Collection; the other is in the handwriting of George Loosemore, organist of Trinity College, Cambridge, at the Restoration, and a personal friend of the composer.

In judging of the merit of the following compositions, we must bear in mind the infantine state of instrumental music at the period in which they were composed, and the limited powers of the instruments upon which they were performed. That they occasionally contain passages and combinations of harmony not quite agreeable to modern ears will not be denied, but I cannot agree with Dr. Burney, who pronounces Orlando Gibbons to have been "utterly contemptible in his productions for instruments." In order thoroughly to appreciate the compositions of the sixteenth and seventeenth centuries, it is necessary to be well acquainted with the old modes or scales upon which the composers of those periods grounded their works. Without this knowledge, we may seek in vain to account for many of their apparent crudities. The adherence to the old tonalities, in the following *Fancies*, gives them a singular and quaint effect, which, to those who take delight in investigating the tastes of our ancestors, is highly characteristic of the age in which they were written.

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EDWARD F. RIMBAULT.

9 Denmark Street, Soho; Sept. 4, 1843.

* I am indebted to Mr. Richard Clark of Westminster Abbey for the loan of the original copy, and also for the use of his own manuscript score.



FANTASIES

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of

THREE PARTS

Composed by

ORLANDO GIBBONS, Batchelour of Mulick

and

Late Organist of his Majesties Chappell Royall in ordinary.

Cut in Copper, the like not heretofore extant.

LONDON:

At the Bell in St. Paul's Church Yard.



FANTASIES OF THREE PARTS.

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To the pattern of virtue and my honorable friend Mr. Edward Wray, one of the Groomes of his Majesties bed Chamber.

Sir :

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- And the

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It is not the worthiness of the worke but my affection which I unfainedlie present; and having no other means to expresse it I heartily intreat you to accept of this until I shall finde a better way to discover the same, so shall I rest one of those that most honor you.

ORLANDO GIBBONS.









ORLANDO GIBBONS.

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