Early Metrical Psalters

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rely upon public support for the effectual carrying out of their scheme.

It appears that the valuable library of the late Julius Rietz has not, as announced by the German press, been acquired by the town of Dresden, and that a catalogue of the collection will shortly be published for the purpose of putting it up at auction.

According to a statement contained in German journals, Herr Max Bruch has been invited to write a choral and orchestral work for the Birmingham Festival to be held in 1879.

At the Lobe-Theater at Breslau a lecture on the Telephone is just now being delivered after every performance, ramifications in connection with the instrument being distributed all over the building for the use of the audience.

Among the papers of the late Viennese Kapellmeister Herbeck, four manuscript Symphonies have been discovered, one of which will shortly be performed by the Philharmonic Society of Vienna. Herbeck was also the possessor of a number of as yet unpublished compositions by Franz Schubert.

As a New Year's gift, the eminent publishing firm of B. Schott's Söhne, of Mayence, have just issued the first edition of "Parsifal; ein Bühnenweihfestspiel von Richard Wagner," being the poetry (otherwise *libretto*) to the new music-drama, upon the composition of which the Bayreuth reformer is at present engaged. While on this head, we may call the attention of our readers to some interesting and thoughtful articles, from the pen of Herr Hans von Wolzogen, contained in recent numbers of the *Neue Zeitschrift für Musik*, and inscribed "Nibelungen-Drama und Christenthum."

Mdlle. Etelka Gerster's interpretations at the Imperial Opera of St. Petersburg, have been a series of triumphs for the gifted singer. During a performance of "Lucia," the audience were so persevering in their applause that the *diva* was forced to sing the whole of the mad scene over again.

The coming season of Opera at the Theatre La Scala of Milan bids fair to become a very brilliant one. Madame Adelina Patti and Signor Nicolini have been definitely engaged, and among the Operas to be performed are mentioned "L'Africaine," "Cinq-Mars," and "Aida." The latter work is to be conducted on its first representation by the composer himself.

The historic series of operatic performances at present being held at the Court Theatre of Cassel (of which mention has already been made in these columns) continue to attract general attention among music-lovers in Germany.

We subjoin the programmes of concerts which have taken place during the past month at some of the leading institutions abroad.

Paris.—First Concert of the Conservatoire (Dec. 2): Symphony, B flat (Beethoven); portions from "Elijah" (Mendelssohn); fragments from the ballet in "Iphigénie en Aulide" (Gluck); Motett (Palestrina); Symphony in C (Haydn).—Seventh Concert Populaire (Dec. 2): Symphony, "Eroica" (Beethoven); Saltarelle (Gounod); Quintett for pianoforte and stringed instruments (Schumann); Fragment from "Orpheus" (Gluck); Overture, "Patrie" (Bizet).—Eighth Concert Populaire (Dec. 9): Romeo et Juliette (Berlioz); Adagio from the Septett (Beethoven); Concerto for violoncello (Ed. Lalo); Symphony, C major, No. 3 (Haydn).—Sixth Concert du Châtelet (Dec. 9): "Le Dammation de Faust" (Berlioz).—Third Concert of the Conservatoire (Dec. 16): Choral Symphony (Mendelssohn); Concerto, C major, for pianoforte (Beethoven); Overture to "Euryanthe" (Weber).—First Concert Populaire, second series (Dec. 16): Symphony in A (Beethoven); Quintett for pianoforte and stringed instruments (Schumann); Gavotte (Lulli); Scherzo from "Midsummer Night's Dream" (Mendelssohn); Rhapsodie Hongroise (Liszt).

Leipzig.—Eighth Concert of the Gewandhaus (Dec. 6): Overture to "Faniska" (Cherubini); Air from the "Creation" (Haydn); Concerto, F minor (Chopin); Symphony, C major (Schubert).—Conservatorium Concert (Dec. 5): Concerto for two pianofortes (Dussek); Sonata, E minor, for violin (Gade); Prelude and Fugue for two pianofortes (Riedel); Italian Concerto (Bach); Pianoforte Quintett (Schumann).—Conservatorium Concert (Dec. 7): Quartett, C major (Beethoven); Trio, G major (Beethoven);

Pianoforte pieces (Rubinstein, Liszt, Schumann).—Fifth "Euterpe" Concert (Dec. 11): Overture to "Sardanapalus" (Remy); Serenade, F major (Volkmann); Symphony, "Eroica" (Beethoven).

Berlin.—Concert of the "Symphonie Kapelle" (Dec. 2): Symphony, "Jupiter" (Mozart); Symphony in B (Beethoven); Overtures to "Melusine," "Abenceragen," and "Tannhäuser;" Polonaise (Vieuxtemps).—Concert of the "Stern'che Verein" (Dec. 17): Beethoven's "Missa Solemnis."

CORRESPONDENCE.

EARLY METRICAL PSALTERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In that portion of the article on "Borrowed Plumes" (*MUSICAL TIMES*, December, p. 587) which refers to Day's editions of Sternhold's Psalms, and to Archbishop Parker's Psalter, there are one or two inaccuracies, which I may perhaps be allowed to point out and correct. The writer of the article quotes Engel as saying, "The first edition of metrical psalms with musical notation for the Church of England, by Sternhold and Hopkins, London, 1562, has merely the melodies without any harmonious accompaniment, not even a bass," upon which he remarks, "The truth is John Day printed the Psalms in 1562, harmonised for four voices, but each part in a separate book, the melody being of course the tenor part." And again, "Two years previously, in 1560, Day had published Parker's Psalter with the tunes harmonised by Tallis," &c. Now neither is Engel's statement, nor are the amendments of his corrector, accurate. The dates of these early musical psalters are seldom rightly quoted; and as I know of no work in which a complete and reliable list may be found, I will give, for the benefit of your antiquarian readers, such information as I have been able to collect respecting them.

The first edition of the metrical psalms with musical notes was not, as Engel says, by Sternhold and Hopkins, but by Miles Coverdale, the translator of the Bible, whose "Goostly Psalmes and Spirituall Songes drawn out of the holy Scripture for the comforte and consolacyon of soch as love to rejoyse in God and his worde" were printed, with notes, by John Gough. There is no date to the book, and it may have gone through more than one edition; but as Coverdale's "Goostly Psalmes," &c. was prohibited by Henry VIII. in 1539, and Gough does not appear to have printed after 1545, the early date of its publication is unquestionable. [Queen's College, Oxford.]

In 1549 Robert Crowley published "The Psalter of David newly translated into Englyshe metre, in such sort that it may the more decently and wyth more delyte of the mynde be reade and songe of al men. Whereunto is added a note of four partes, wyth other thynges as shall appeare in the Epistle to the Reader. Translated and Imprinted by Robert Crowley in the yere of our Lorde 1549, the xx daye of September. And are to be solde in Eley rentes in Holburne." [B.N. College, Oxford.]

In 1553 was published "Certaine Psalmes select out of the Psalter of David, and drawn into Englyshe Metre, wyth Notes to every Psalme in IV Parts to Synge, by F. S. [Francis Seagar]. Imprint, by wyllyam Seres at the sygne of the Hedge Hogge. 1553." [Heber's Catalogue.]

In 1556 appeared, but not in England, the first edition of Sternhold's Psalms with music. It was published abroad, with this title: "Fifty one Psalmes in metre; whereof xxxvij were made by T. Sternholde, and the rest by others: conferred with the Hebrewe and corrected &c. with musical notes; Geneva, printed by J. Crespin." [Bodleian Library.] There was a second edition in 1569. In 1561 another "Psalmes in metre, with notes" was published at Geneva by Zacharie Durand, but I cannot give any further title. [St. Paul's Library.]

1558-9. Between July 1558 and July 1559 Wiliam Seres had a license from the Stationers' Company to print "The Psalmes in mytre, noted." [Johnson, Typ. i. 544.]

It is uncertain if John Day published an edition of the Psalms with notes in 1560. I have seen a single part, "Bassus," of that date, quoted as a psalter, and I believe it is in the British Museum, but it may belong to the

"Service" which he printed in the same year with the following title: "Certayne notes set forth in foure and three partes to be Song at the Morning Communion and Evening praiser very necessarie for the Church of Christ to be frequented and used: and unto them be added divers Godly Praiers and Psalmes in the like forme to the honour and praise of God. Imprinted at London over Aldersgate beneath St. Martins by John Day. 1560." The psalms here alluded to are set as anthems. Editions of Day's Psalter with notes, of which there is no doubt, are the following:—

1561. "Hondert Psalmen Davids. I. Utenhove. London. Jan Daye. 1561." 8vo. A Dutch version of a hundred psalms, with notes, printed for the use of foreign Protestant refugees. In this volume is the earliest known appearance of the "Old Hundredth" tune. [British Museum.] (In Steeven's Catalogue I find the following: "Sternholde, Tho. Fourescore and Seven Psalmes of David with the Musick, the Songe of Simeon, the Ten Commandments and the Lord's Prayer." Black letter, 24mo, 1561.)

1562. "The whole Booke of Psalmes collected into Englishe metre by T. Sternholde, J. Hopkins and others, conferred with the Ebrue with apte notes to sing them withal."

1563. "The whole Psalmes in foure partes [Tenor, Contra-Tenor, Medius, and Bassus] whiche may be song to al musically instrumentes, set forth for the encrease of vertue and abolishing of other wayne and trifling ballades. Imprinted at London by John Day dwelling over Aldersgate, beneath Saynt Martyns." 4to. [A complete set in B.N. College, Oxford.]

1564. "The firste parte of the Psalmes collected into English Meter by Thomas Sternholde and others conferred with the Ebrue with apt notes to sing them withal." 12mo. [Heber's Catalogue.]

1565. "The whole Psalmes in foure partes," &c. This edition, of which the title-page is the same as that of 1563, is also, like that edition, printed in four separate volumes. [British Museum.]

In this year Day also printed a second collection of music for the Church services, similar to that of 1560.

1567. "The whole Booke of Psalmes collected into Englishe meter by Thomas Sternhold, John Hopkins and others, conferred with the Hebrue, with apt Notes to sing them withall, With the Lorde's Prayer, Crede &c. Imprinted by John Daye 1567." [Heber's Catalogue.]

Other editions of Sternhold's Psalms with notes were published by Day in 1569, 1570, 1577, 1579, 1580, and in 1582; his last edition was that of 1584, "The whole Booke of Psalmes collected into Englishe metre by Sternhold Whittingham Hopkins and others. With notes. John Daye, 1584." [Heber's Catalogue.] He died in this year, but his tunes, more or less altered, continued to be reprinted up to 1629 (Buck, Cambridge), the last edition with which I am acquainted. Meanwhile new composers and editors had taken the work in hand. William Daman's Psalms in four parts, 1579, and again a second set in 1590; John Cosyn's Sixty Psalms in six and five parts, 1585; Thomas Est's Psalms in four parts, by nine sundry authors, 1592; John Mundy's Psalms in three, four, and five parts, 1594; Richard Allison's in 1599; Andrew Hart's in 1615; Robert Tailour's in the same year; and, above all, Thomas Ravenscroft's in 1621, had laid the foundation of our standard system of Old English Psalmody. It would have been interesting to give at full length the titles of the above-mentioned publications, and of other similar ones which succeeded them, but I fear to trespass too much upon your columns.

Of Archbishop Parker's Psalter all that can be said with certainty is that it was finished in 1557. Various dates from that year downwards have been assigned to its publication, either conjectural, or else erroneous quotations from some of the above-mentioned editions of Day. Dr. Farmer, whose accuracy as an antiquary is most reliable, has named 1567 as the year in which it was printed. In his

own copy, which at the sale of his library in 1798 was bought for three pounds six shillings, and is now in the British Museum, he has supplied the title in manuscript: "The whole Psalter translated into English metre, which containeth an hundred and fifty Psalmes. The first Quinquagene. Imprinted at London by John Daye. 1567." The volume is a small quarto of about 328 pages, printed in a fine black letter. All before B iiij is wanting. The eight tunes in the book were not only harmonised but composed by Tallis, who has added at the foot of each tune "Qd. Talys." His ninth tune, to the Archbishop's version of *Veni, Creator*, I believe to be the earliest English single common metre that we have. It is remarkable that, although the hymn "Come, Holy Ghost, eternal God" was inserted in the Prayer Book of 1549, and has retained its place in the Ordinal, yet no one of the annotators of the Prayer Book has mentioned Archbishop Parker as the author of it. It stood alone in the service until the revision of 1662, when the long metre version was added as an alternative.

Of Tallis himself I have an anecdote to relate, which I believe has never been made public before, but which, as my letter has run to some length, I will reserve until next month.

H. FLEETWOOD SHEPPARD.

Thurnscoe Rectory, December 19.

ARCANGELO CORELLI.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the quarto edition of Sir John Hawkins's "History of Music," vol. iv. p. 313, the following passage occurs:—

"Corelli died at Rome about six weeks after the publication of his Opera 'Sesta;' [that is to say, on the 18th day of January, 1713, and was buried in the church of the Rotunda, otherwise called the Pantheon, in the first chapel on the left hand of the entrance. Over the place of his interment is a sepulchral monument to his honour, with a marble bust thereon, erected at the expense of Philip William, Count Palatine of the Rhine, under the care and direction of Cardinal Ottoboni. The following is the inscription thereon:—

D. O. M.

ARCANGELO CORELLIO A FUSIGNANO
PHILIPPI WILLELMO COMITIS PALATINE RHENI,"

&c. &c. To this is appended the following note, viz. "It is commonly said here that the Jig in the fifth Sonate in the Opera 'Quinta' is engraven on Corelli's monument; but it is in the following sense only that this assertion is true. The bust represents him, as the print does, with a music-paper in his hand, on which are engraven certain musical notes, which, upon a near inspection, appear to be a few bars of that fine air." "The print" mentioned here is a mezzo-tinto from a picture of Corelli painted by Mr. Hugh Howard; and Sir John Hawkins says of it, "The bust on the monument of Corelli in the Rotunda at Rome does in every respect most exactly correspond with the mezzo-tinto print."

When in Rome a few winters ago, and during a visit there early this year, I sought in vain for the bust mentioned in the foregoing extracts. "The sepulchral monument" with "the inscription thereon" is, indeed, where Sir John states it to be. It is a slab let into the wall of the Pantheon, and exhibits nothing else; nor does there seem to be even a place where the bust could have stood. I made several inquiries amongst my friends and others about the bust, but no one seemed to have heard of the existence of such a thing. I searched the Museum in the Capitol, whither it was said that the bust had been removed, but I found no trace of it. The Curator of the Museum told me that no such existed, and he added that it could not be there without his knowledge. There is, indeed, a bust of the composer in the Capitol, amongst those of other celebrities; but it seems to be a modern production, designed in the same fashion as those around, and presenting nothing peculiar.

Unwilling to give up my search, I had the above extracts from Sir John Hawkins translated into Italian, and shown about to the *litterati* in Rome, but without effect;

* Andrew Hart's publication, Edin. 1615, is usually considered the earliest Psalter with notes printed in Scotland; but it must give place to the following most rare book: "The Mindes Melodie, containing certayne Psalmes of the Kinglie Prophete David, applied to a new pleasant tune, verie comfortable to everie one that is rightlie acquainted therewith. Edinburgh. Printed be Robert Charteris. 1605."