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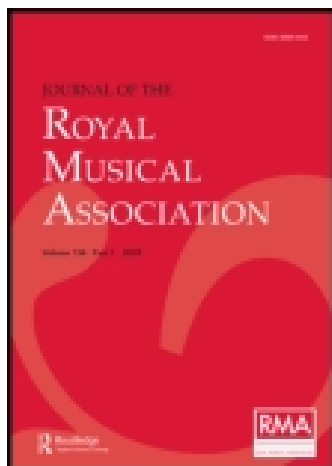
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## Coronation Music

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JUNE 10, 1902.

SIR FREDERICK BRIDGE, VICE-PRESIDENT,  
IN THE CHAIR.

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CORONATION MUSIC.

By J. S. SHEDLOCK, B.A.

THE title of my paper refers specially to the Coronation services in Westminster Abbey, but a word or two may be said about the Coronation pageants connected with the passages of three sovereigns through the City of London: Elizabeth, James I., and Charles II. It was on Saturday, January 14, 1558, "about two of the clocke at after-noone," that Good Queen Bess marched from the Tower to proceed to Westminster. On a scaffold near Fanchurch stood a "noyes of instruments"; and at Gracious Strete (now Gracechurch Street) we also read of "loude noyses of musicke." A noise, I may remind you, in those days merely meant sound or band. In Shakespeare's "King Henry IV." we read, "See if thou canst find out Sneak's noise," i.e., his street-band; and in "Macbeth," when in the Witches' scene, at the commencement of Act IV., King Duncan's General says, "Why sinks that cauldron? and what noise is this?" there is the indication "Hautboys." And of this very progress of Queen Bess we read how, at the porch of St. Peter's, in Cheapside, or "Cheape" as it was called, "The waites of the Citie gave a *pleasant* noyse with their instrumentes as the Queene's Majestie did passe by"; also of a "noyse of singing children."

King James I. was crowned in July, 1603, but owing to the plague "His Majestie's Triumphant Passage through His Honourable Citie of London" was deferred until March 15 of the following year. In the description of it we hear much more about music. To delight the Queen "with her owne-country musicke, nine trumpets and a kettle-drum did very sprightly and actively sound the *Danish March*." Then at one point we read, on the King's approach, of the ceasing of "sad and solemn music having beaten the ayre all the time of his absence"; and of "a loude and excellent musick composed of violins." Also of nine boys, who, in that place, representing the Nine Muses "sang a dittie to their viols and other instruments"; of a song with chorus; and of an anthem sung by the St. Paul's choir "to the musicke of loud instruments."

I spoke just now of waits. Let me read you a short passage concerning them and their music from Hawkins's "History of Music":—

"The music of these men could scarcely be called a concert, for this obvious reason, that it had no variety of parts, nor commixture of different instruments: half-a-dozen of fiddlers would scrape Sellenger's 'Round,' or 'John, come kiss me,' or 'Old Simon the King,' with divisions, till themselves and their audience were tired, after which as many players on the hautboy would in the most harsh and discordant tones grate forth 'Green Sleeves,' 'Yellow Stockings,' 'Gillian of Croydon,' or some such common dance tune, &c.; and people thought it fine music."

John Ogilby, in his "Relation of His Majestie's Entertainment Passing through the City of London to his Coronation," published in 1661, besides drums beating "a lofty English March," also "the marches of several countries" or "turning their March to a Battel," "noise" of sounding trumpets, wind-musick of six, also of twelve persons, a Band of Wayts, and a Body of Military Musick consisting of six trumpets and three drums, mentions various songs, one of which, sung by Concord, Love, and Truth, would not be inappropriate at the present moment. It commenced thus:—

Comes not here the King of Peace,  
Who, the stars so long foretold,  
From all Woes should us release  
Converting Iron-times to Gold?

The names are given of the carpenters, painters, of the joyner and the carver, who prepared the triumphal arches, stages, &c.; in fact, "the parts," to quote Ogilby, "of which this entertainment consists, also the architect, Mr. Peter Mills, Surveyor of the City," and "another Person, who desires to have his name conceal'd." And then we read, "The Principal Parts of the Musick, by His Majestie's *servants*; all Composed by Matthew Lock Esq; Composer in Ordinary to his Majesty." Some of the instrumental music has been preserved, for the most part in the handwriting of the composer, in a folio volume which belonged to Charles II., bearing the royal arms on the cover. The music is written in score, but Dr. Cummings has part-books, which also belonged to the King, and which contain some of this music. The two movements which I am about to play will possibly be heard for the first time since they were performed in the streets of London two hundred and forty-one years ago. The first, an "Ayre," was scored for sackbuts and cornets. The cornet—the predecessor of the oboe—was of powerful tone, though we are told by Mersennus that skilful players could soften and

modulate them (there were treble, tenor, and bass cornets) so that "nothing can be more sweet." The sackbut was a trumpet with a slide like the trombone. These instruments were also used in churches. "Charles I., when at Oxford, had service at the Cathedral with organs, sackbuts, recorders, cornets," &c., wrote Joseph Brookbank, or Brooksbank, minister and schoolmaster, in his "The Well-tun'd Organ ; or an exercitation wherein this question is discuss'd, whether or no instrumental and organick musick be lawful in holy publick assemblies," published in 1660. The word "sackbut," by-the-way, occurs only once in Shakespeare's plays. In "Coriolanus," Act V., Scene 4, where in a public place a messenger comes to announce that *Coriolanus* and the ladies are "almost at point to enter" the city. "Why, hark you!" he says:—

The trumpets, sackbuts, psalteries, and fifes  
Tabors and cymbals, and the shouting Romans  
Make the sun dance.

The two movements which I am going to play are an "Ayre" and a "Saraband." The effect of the music on the piano-forte is of course feeble, but you may like to hear the kind of music which was performed. To give it as Locke wrote it is impossible. More than a hundred years ago, Burney, in his "Account of the musical performances in Westminster Abbey," in 1784, wrote:—

"In order to render this band as powerful and complete as possible it was determined to employ every species of instrument that was capable of producing grand effects in a great orchestra and spacious building. Among these the Sacbut or Double Trumpet was sought; but so many years had elapsed since it had been used in this kingdom, that neither the instrument nor a performer on it could easily be found. It was, however, discovered that in his Majesty's private military band there were six musicians who played the three several species of sacbut—tenor, bass, and double-bass."

In fact, there were two sackbut players with their instruments in the procession at the Coronation of George III., only 23 years previously.

[LOCKE'S "AYRE" AND "SARABAND" WERE THEN PLAYED  
BY THE LECTURER.]

Bad workmen are said to complain of their tools, but whatever the men may be they sometimes have to deal with unsatisfactory ones. I consider that I am in that position. Just allow me to show you by one or two illustrations how difficult it was to get accounts of the music performed at coronations even so late as the eighteenth century.

Agnes Strickland's "Lives of the Queens of England" would seem just the kind of book in which to find details concerning the music performed at the Coronation of Queen Anne. We do read of the choir bursting into the anthem, "The Queen shall rejoice in thy strength, O Lord," after the recognition; and, later on, how the choir "broke into a short but rejoicing anthem, 'Praise the Lord, O Jerusalem';" but nothing in either instance concerning the respective composers. Yet we are told exactly how the archbishop and bishops were occupied "while the [first] anthem was being sung," and in like manner how "the peers and peeresses put on their coronets while it [*i.e.*, the second] was being sung."

Again we read in the *County Journal*, of Saturday, October 14, 1727, that "the Ceremony of the Coronation [*i.e.*, of George II.] was performed with the greatest Grandeur and attended with the most harmonious Entertainment of vocal and instrumental Musick." That is all. But there was another paper of the period from which I thought I might possibly glean some further information concerning this "harmonious Entertainment." The *London Gazette*, of October 10-14, has an account "published by Authority." I read therein of the Organ-Blower of the choir "singing an Anthem as their Majesties entered the church," and of "the singing of the Te Deum." There was no more about the music.

Of the Anthems sung at the Coronations of Elizabeth and James I., I can find no details. "The first Anthems," says Thomas Tudway in the great Collection which he made for Lord Harley, "date from Elizabeth, for it was she who appointed the daily service of our Church to be read and sung in English. Tallis and Byrd were the men who set to work to provide music, and Mr. Morley, a great Artist in fugues, canons and such like exercises of figurative music that ever was." The sentiment of the last sentence is superior to the language in which it is couched.

The Tomkins family was a remarkable one. Thomas Tomkins, Precentor of the Choir of Gloucester, had six sons: Peregrine; Nathaniel; Nicolas, one of the gentlemen of the privy chamber to Charles I.; Thomas; John, organist of King's College, Cambridge, and afterwards of St. Paul's; and Giles, household musician to the king, and, according to Anthony à Wood, organist of Salisbury Cathedral. Butler, in his "Principles of Music," published in 1636, calls Thomas and John *aureus par Musicorum*. Thomas studied under Byrd. It is an interesting fact that one of his anthems was scored by Blow and again by Purcell; both manuscripts are in the Fitzwilliam Museum, Cambridge. Tomkins wrote the anthem "O Lord, grant the King a long life," for the Coronation of Charles I. There is no reference to this either in Grove, or Brown and

Stratton. It was for four voices, "means, first and second, counter-tenor, base, and organ." It is to be found in "*Musica Deo Sacra* ; or, Musick dedicated to the Honour and Service of God," published in 1664 and again in 1668. Henry Lawes wrote "*Zadok the Priest*" for the Coronation of Charles II., but I have found no trace of it, nor of Henry Cooke's "*Behold, O God*," which was written for the same event. Of Dr. Blow, predecessor and successor of Purcell as organist of Westminster Abbey, I merely mention that for James II.'s Coronation he wrote "*God spake sometimes in visions*," and "*Behold, O God, our Defender*." The latter will now be sung. It is a full anthem, but I am venturing to give it with the few singers you see on the platform, so that you may hear music of which, so far as I am aware, there is no modern reprint. I may just add that it was for the Coronation of James II. that Purcell wrote his anthems "*I was glad*," and "*My heart is inditing*." Jeremiah Clarke, born, it is supposed, in 1669, studied under Blow at the Chapel Royal. Dictionaries have much to say about his suicide—the cause of it and the exact date on which it occurred; yet, curiously, they do not refer to the statement made by Warren, on the authority of a contemporary MS. in the Gresham Library, that Clarke's anthem "*Praise the Lord, O Jerusalem*" was written for the Coronation of Queen Anne. Not only do Burney, Hawkins, and the Dictionary of Musicians (Grove) not mention this, but there is nothing about it even in the Dictionary of National Biography. Hawkins particularly refers to the anthem as one of the most celebrated, while Burney describes it as "extremely natural and agreeable, and as modern and graceful as the gravity of the choral service will, with propriety, allow."

William Turner was the son of Charles Turner, cook of Pembroke College, Oxford. There is practically nothing to say about him as a man. He died in his eighty-ninth year, and left a curious will in which he bequeathed all his property to his wife, except one shilling to each of his five children; the wife, however, to whom he had been married nearly seventy years, died four days before him. What became of the property or of four of the children I cannot say. The daughter, Ann, married John Robinson, assistant organist to Dr. Croft at Westminster, and sole organist at the Doctor's death; both are buried in the same grave. You will now hear Turner's anthem "*The Queen shall rejoice*," written for the Coronation of Queen Anne, which took place on April 23, 1702—the 138th anniversary, by-the-way, of Shakespeare's birthday.

William Croft, born in 1677 or 1678, studied under Dr. Blow, whom, in 1708, he succeeded as organist of Westminster

Abbey. Some of his biographers state that his death was due to an illness contracted at the Coronation of George II., but, as stated in Grove, Croft died August 14, 1727, whereas the king was only crowned on the 4th of the following October. Grove, however, says nothing about the anthem "The Lord is a sun and a shield," which he wrote for the Coronation of George I.

I am going to play you the opening chorus, which I have written out for pianoforte. I want just to show you the solid, Handelian style of the music. The Coronation took place on October 29, 1714. Handel, it may be noted, came to England in 1710, and his *Utrecht Te Deum* had already been performed at St. Paul's in 1713.

The scanty references to coronation music, to which I referred, are all the more astonishing in the case of the Coronation of George II., for which Handel wrote his four great anthems: "Zadok the Priest," "Let thy hand be strengthened," "The King shall rejoice," and "My heart is inditing." More detailed notice would have been welcome, seeing that authorities are not quite agreed as to whether the four were actually sung. In "The Ceremonial of the Coronation of his Most Sacred Majesty King George the Second, and of his Royal Consort, Queen Caroline," published at Dublin in 1727, the first, third and fourth are mentioned, but not the second, "Let thy hand be strengthened." Hence Dr. Crotch and Dr. Rimbault, on the strength of this account, concluded that this second anthem was *not* sung, and stated so in the preface to those coronation anthems in the Handel Society edition. Dr. Chrysander, however, found all four mentioned in a detailed account of the Coronation, published at Hanover in 1728. He is of opinion that the Dublin account was published before the Coronation, and merely gave an account of the usual form of service at English coronations.

Handel's well-known Coronation Anthems need no description. I have, however, just one or two things to say about them. You will all remember that when Dr. Gibson, Bishop of London, sent to the composer the texts for the anthems, the latter said, "I have well read my Bible, and will choose for myself." This remark brings to my mind another composer mentioned by Mattheson, who selected Bible words. When George, Elector of Hanover, was about to come to England as king, Farinelli, uncle of the famous singer, knowing that Handel had deserted the Elector, presented to the latter a setting of the words "Lord remember me when thou comest into thy kingdom," thus hinting at the post he would like to occupy. The Elector, we are told, was greatly displeased at the—to use a mild word—bad taste thus shown.



Of the Handel Anthems I will merely remind you that the composer made use of portions of them in his oratorios "Esther," "Deborah," and the "Occasional Oratorio:"

William Boyce was born in 1710, the same year as Arne, and was placed under Charles King—who, by-the-way, married Ann, sister of Jeremiah Clarke—and studied afterwards under Dr. Pepusch. According to the table of contents of Warren's edition of Boyce's "Cathedral Music," the composer wrote no fewer than eight anthems for the Coronation of George III. From the catalogue of Boyce's manuscripts in the Bodleian Library, drawn up by Mr. T. W. Taphouse, and given in a long notice of Boyce by Mr. F. G. Edwards (*Musical Times*, July, 1901), we read that the "table of contents on a few of the volumes shows that the original music for the service was cut down to about half the projected length." It is said that he declined writing music to the words "Zadok the Priest," on the ground that it would be presumption in him to attempt it after Handel."

Thomas Attwood, born 1765, was the son of a coal merchant—not the first time, by-the-way, that we read of coals in connection with music; just over half-a-century before the birth of Attwood died the famous Thomas Britton—

"Doom'd to small-coal, yet to arts ally'd"

whose concerts in the room over his coal-cellar in Aylesbury Street, Clerkenwell Green, were so famous. There Handel would often entertain the company by playing the harpsichord. Attwood was the pupil of Mozart, while nearly half-a-century after the death of that composer he made the acquaintance of Mendelssohn, who visited him at his house in Norwood. This is rather a roundabout way of saying that he lived to a good age (he died in his 74th year), but it helps one to remember the period at which he flourished and the strong influence exerted over him in his early days. The sheets containing the harmony exercises, with Mozart's corrections and comments, are treasures now in the possession of Sir F. Bridge. Attwood wrote the anthem "I was glad" for the Coronation of George IV., and "O Lord, grant the King a long life," for that of William IV. The full scores of both were published. In the dedication to the first king he says:—

"My pretensions, Sire, are humble, but whatever merit may be ascribed to this or to any of my compositions is wholly attributable to the fostering protection and princely munificence which Your Majesty condescended to bestow upon me in my youth, and which alone enabled me to study the science I profess, under that 'prodigy of genius,' the immortal Mozart."

George IV., when Prince of Wales, heard Attwood as a youth perform on the harpsichord at Buckingham Palace, and was so struck by his talent that he assigned a sum of money from his privy purse to enable the lad to go to Italy to pursue his studies. Hence the reference to the king's "princely munificence."

And one sentence may be quoted from the later dedication:—

"But, Sire, flattering to me as is such Gracious Patronage, I cannot but look forward with still more exulting feelings to the benefit likely to follow therefrom to the Musical art generally; for when it is seen that efforts so humble as mine are thought worthy of Your Majesty's notice, native talents far superior to any that I can boast will be stimulated to exertion, and prove the beneficial effects of Royal Encouragement."

In "O Lord, grant the King," "Rule, Britannia" is introduced into the opening symphony; while "I was glad" opens with "God save the King." I had intended speaking of the various ways in which our National Anthem has been harmonised by Arne, Attwood, and recently by Professor Stanford and Dr. Elgar, but I felt that my paper was getting unduly long. Of Attwood I have only to add that he commenced an anthem for the Coronation of Good Queen Victoria, but passed away before it was completed.

Of the music of the coming Coronation I have but a very few words to say by way of conclusion. It has been published, and it contains a pleasant and appropriate commixture of old masters, Tallis, Gibbons, and Purcell; of dead composers of the nineteenth century, S. S. Wesley, Sullivan, and Stainer; and representative living composers—Sir Frederick Bridge (Homage Anthem), Sir Walter Parratt ("Be strong and play the man"), Sir Hubert Parry ("I was glad"), and Professor Stanford ("Te Deum Laudamus"); while Handel is represented by his "Zadok the Priest," as imperative at a Coronation as his "Messiah" at Christmastide.

## AYRE.

LOCKE.





## THE QUEEN SHALL REJOYCE.

W. TURNER.

The Queen shall re - joyce, . . shall re-joy - ce in thy

The Queen shall re - joyce, . . shall re-joy - ce in thy

The Queen shall re - joyce, . . the Queen shall re - joy - . .

The Queen shall re-joyce, shall re-joy - - ce in thy

strength, in thy strength, O . . Lord,

strength, in thy strength, O . . Lord, ex-ceeding glad shall she

- ce in thy strength, O . . Lord, exceeding glad shall she be, shall she

strength, in thy strength, O Lord, ex-ceed-ing

ex-ceed-ing glad shall she be of thy sal - va - tion.

be of thy sal - va - tion, of thy sal - va - tion.

be of thy sal - va - tion, of thy sal - va - tion.

glad shall she be, shall she be of thy sal - va - tion. Thou shalt pre-

Thou shalt pre - vent her with the blessing of goodness,

Thou shalt pre-vent her, pre - vent her with the blessing of goodness,

Thou shalt pre-vent her, pre - vent her with the blessing of goodness, and shalt

vent her, pre-vent her with the blessing of, bless-ing of goodness, and shalt

and shalt set . . a crown, shalt set . . a

and shalt set . . a crown, . . shalt set . . a

set . . a crown, shalt set, . . shalt set . . a

set . . a crown, shalt set . . a crown, a

crown of pure gold up - on her . . Head. Her hon-our is

crown of pure gold up - on her . . Head. Her

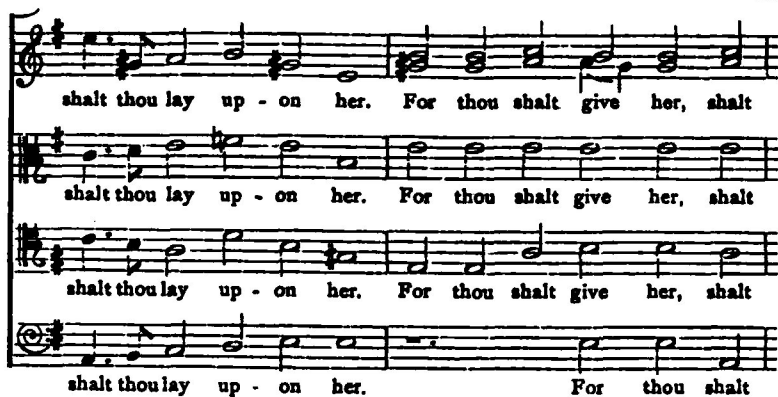
crown of pure gold up - on her Head. Her

crown of pure gold up - on her Head. Her hon-our is

great, great, her hon - our is great, is great in thy . . sal -  
 hon - our is great, her hon - our is great, is great in thy sal -  
 hon - our is great, her hon - our is great, is great in thy . . sal -  
 great, her hon - our is great, is great, is great in thy sal -

- vation, glo - ry and great worship, great worship shalt thou lay, great  
 - va - tion, glo - ry and great worship, great worship shalt thou  
 - va - tion, glo - ry and great  
 - va - tion, glo - ry

wor - ship shalt thou lay, . . great wor - ship shalt thou lay,  
 lay . . up - on her, great wor - ship shalt thou lay, . .  
 wor - ship, great wor - ship shalt thou lay . . up - on . . her,  
 and great wor - ship, great wor - ship shalt thou lay,



shalt thou lay up - on her. For thou shalt give her, shalt  
 shalt thou lay up - on her. For thou shalt give her, shalt  
 shalt thou lay up - on her. For thou shalt give her, shalt  
 shalt thou lay up - on her. For thou shalt



give her ev - er - last - ing, ev - er - last - ing fe - li - ci - ty,  
 give her ev - er - last - ing, ev - er - last - ing fe - li - ci - ty,  
 give her ev - er - last - ing, ev - er - last - ing fe - li - ci - ty,  
 give her ev - er - last - ing, ev - er - last - ing fe - li - ci - ty,



and make her glad, make her  
 and make her glad, make her gla  
 and make her glad, make her glad with the joy,  
 and make her

gla . . . d with the joy, with the joy of thy  
 . d with the joy, make her glad with the joy, with the  
 . . make her gla . . . d with the joy, with the  
 glad, make her gla . . . . . d with the

countenance the joy, . . . . . with the  
 joy, . . . . . with the joy, . . . . . with the  
 joy, the joy, . . . . . with the  
 joy, . . . . . with the joy, . . . . .

joy . . . . . of thy coun - ten - ance, with the  
 joy . . . . . of thy coun - ten - ance, with the  
 joy, the joy of thy coun - ten - ance, with the  
 . . . with the joy of thy coun - ten - ance, with the



joy, with the joy . . . . . of thy coun - ten -

joy, the joy . . . . . of thy coun - ten -

joy . . . . . of thy coun - tenance, coun - ten -

joy, . . . . . with the joy of thy coun - ten -

This system consists of four staves of music. The first staff is in treble clef, the second in alto clef, the third in tenor clef, and the fourth in bass clef. The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are written below each staff, with dotted lines indicating the continuation of the melody.

- ance. Hal - le - lu - iah, Hal - le - lu - iah,

- ance. Hal - le - lu - iah, Hal - le - lu - iah,

- ance. Hal - le - lu - iah, Hal - le - lu - iah,

- ance. Hal - le - lu - iah, Hal - le - lu - iah,

This system consists of four staves of music. The first staff is in treble clef, the second in alto clef, the third in tenor clef, and the fourth in bass clef. The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are written below each staff, with dotted lines indicating the continuation of the melody.

Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah,

Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah,

Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah,

Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah,

This system consists of four staves of music. The first staff is in treble clef, the second in alto clef, the third in tenor clef, and the fourth in bass clef. The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are written below each staff, with dotted lines indicating the continuation of the melody.

Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah, Hal - le -

Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah, Hal - le -

Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah, Hal - le -

Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah, Hal - le -

- lu - iah, Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah.

- lu - iah, Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah.

- lu - iah, Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah.

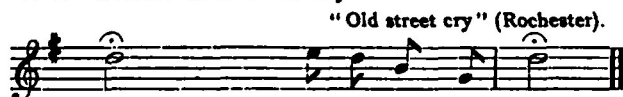
- lu - iah, Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah.

## DISCUSSION.

THE CHAIRMAN.—Ladies and gentlemen, I am sure nothing could be more welcome to all of us at this time, or indeed at any time, than a paper containing so much original research and information as that we have just heard. Of course we have most of us heard a good deal with regard to Coronation music, and it may seem rather absurd for me to take an afternoon off to come and listen to more about it; but I must say I am amply rewarded. I have known many of these facts for a long time, but several points of the lecture have been new to me. Of course I should like to say that, with the greatest desire I had in connection with the onerous task imposed on me of suggesting what should be done at the coming Coronation, with the one thought that I should do the

right thing and the thing that should recommend itself to the judgment of all musicians, I was of course very much bound by the exigencies of the Service, and by the fact that the Book of the Service is, as it were, placed in one's hands as a sort of libretto to which one has to select the music. The words are not to be chosen by the musician, but are entirely selected by the ecclesiastical authorities. If anything I have done meets with approbation (and the few kind words that Mr. Shedlock has said seem to indicate that it does) I shall be glad. These old anthems speak to us in old-fashioned tones, but they are very interesting to hear. I am very sorry Mr. Shedlock has not been able to unearth the one said to have been written by Henry Lawes for Charles II. It seems strange that a man should have lived all through the troubles of the Civil War and have lived just long enough to have written that anthem, remembering how much he and his brother had undergone for the cause of Charles I. It is probable he was then living almost next door to young Henry Purcell, who was then four or five years old. I have no doubt whatever that calling attention to the absence of the MS. will, one of these days, result in its turning up somewhere. With regard to the performance of those four anthems of Handel, I cannot speak of many records to which I have referred; I do not know whether they did the three or the four, but I do not think they would do anything that was not printed in the Official Book—precedents are very strong in this matter. I should like to give an explanation with regard to the coming Coronation. Some of you may have regretted that Attwood's "I was glad" was not included. I did originally intend to include it, but one or two reasons weighed with me in omitting it. I should like to mention this, because I am inclined to think that the anthem which Sir Hubert Parry has written for this will make a great effect, and make everyone who knows what music is think of it as a great, noble, and novel setting of the words. The King enters during the singing of this anthem. There is no Coronation March at this point. The King enters the Abbey appropriately to those words which have been sung at this point as far back as any records can be discovered, "I was glad when they said unto me." Purcell set them and Attwood set them. The Westminster boys, being one of the oldest public schools in the kingdom, have the constitutional right to greet the Sovereign when he comes in with a little Latin phrase. They will say *Vivat Regina Alexandra!* and then, when the King appears, *Vivat Rex Edwardus! vivat! vivat! vivat!* This they have been accustomed to shout indiscriminately; and it seemed to me when I was thinking about this introductory anthem that something ought to be done to give an appropriate prominence to this, and not to interfere with the progress of the anthem, because if all these sixty boys

up in the triforium shouted this Latin phrase in the midst of the words "Pray for the peace of Jerusalem," the effect appeared to me almost irreverent. I conceived the idea that one might make a break in the anthem, because they are not supposed to say those words till the King enters the choir. As a matter of fact, I saw from a private record of Sir George Smart's that the usual order had been departed from at the last Coronation. He makes a note that, by permission of the Bishop of London, the anthem "I was glad" did not begin till the Queen (Victoria) had entered the choir. That was a departure from the old rule, and it seemed to me an unfortunate thing that the anthem should be postponed. So I suggested that such a treatment as I have indicated might be adopted, and that we might make a sort of break in the anthem, and then, possibly while the organist extemporises, these *Vivats* might be shouted. The outcome of that you will see in Sir Hubert Parry's anthem. I can only say that when I mentioned it to Sir Hubert Parry he astonished me by saying, "Oh, that has been done before." He told me there is some record of a similar thing having been done when the Elector of Saxony, Friedrich August II., was crowned King of Poland. The result is that in the anthem which Sir Hubert Parry has written there is a break followed by a tremendous burst on some trumpets. At this moment there is a little phrase that has the character of an old tune I used to hear in Rochester on Hot Cross Bun day:—



One a penny Bun, Two a pen - ny Hot Cross Bun!



Vi - vat Re - gi - na Al - ex - an - dra!

and that is followed by another phrase—



Vi - vat Rex Ed - ward - us!

I think he has made an admirable thing of that. I dare say, in the excitement of the moment, the boys will not be particular to a note or two; I shall not mind what it is so long as it is a good one. I am sorry to have gone into all these particulars, but I only wished to justify my omission of Attwood's anthem. I yield to none in my esteem of Attwood; but that is my real reason. When the King suggested that Sir Hubert

should do some music for the Service, I suggested that he should set this anthem, and I think the result is a fine contribution to Coronation music. I was bound down by the rule that there was to be no repetition in the *Te Deum* or the *Credo*, and the music was to be simple and dignified; it was not to prolong the ceremony, and was only to be performed when something was going on. That is the old custom of the Coronation; the King does not come to sit in his crown and listen to a lot of music, though composers abroad seem to think that he does. The music is meant to accompany a great function. It is a great ceremony, and this is the incidental music to fit it. I have been as terse as I could in my own work, but taking into consideration those limits, I trust that you and, I hope, posterity, will now know something more than they have done before, because by the enterprise of Messrs. Novello the whole Book Service has been published from beginning to end. No such publication exists for any previous Coronation; and I trust that every library in the country will take the trouble to preserve it; and then my good or evil deeds will be kept alive in the memory of the country.

Dr. CUMMINGS.—It has been a very interesting paper for all of us, particularly as our friend Mr. Shedlock is one of those who are careful about facts. That is not always the case, as you have found in his narration. Sometimes history is not to be relied on. In a current musical paper I find a most absurd statement chiefly about Coronation music: "For the Coronation of King James II. Purcell wrote two anthems, 'I was glad' and 'My heart is inditing,' and also on various occasions songs of welcome." There is, however, no record of any interview between the King and the composer Purcell. Sonatas of three parts were dedicated to James, and the composer states that "they are the immediate result of your Majesty's Royall favour and benignity to me, who have made me what I am." Now as these sonatas were published in the year 1683, and Charles II. was then the reigning monarch, it is rather difficult to understand how Purcell should dedicate them to James II. That is the sort of thing we have put before us as history. This no doubt will some day be fished up and brought before a future Musical Association as indubitable evidence that Purcell did so-and-so. I was delighted to hear the music of dear old Matthew Locke—I feel I owe an apology to the lecturer for not having supplied some of the music. He found the volume in the British Museum in the handwriting of Matthew Locke. The curious thing is that I have all the part-books in the handwriting of Matthew Locke, with Charles II.'s arms on them, and my part-books have one movement more than the score. The account which Sir Frederick Bridge has given of the

music that is to be performed in the Abbey at the Coronation is very interesting. I am bound to say that I think we shall have music more sublime and appropriate than has ever obtained in the Abbey. I am not one to find fault with our predecessors, but I think you will agree that some of the old music that we heard was not particularly expressive. Those little repeats answering one another may be very well as exercises, but they are not very edifying. I possess a copy of that anthem "Praise the Lord, O Jerusalem," if not in Clarke's handwriting, in a contemporary hand, and it is set to Latin words. I am wondering whether there has ever been any part of the ceremony performed in Latin. Perhaps that anthem was used at the Coronation of James II., and sung in Latin. We know James much preferred services in Latin. I have been delighted with Mr. Shedlock's lecture, because it will suggest to me many directions in which to search for music; I hope I shall find some.

Mr. SOUTHGATE.—I noticed that Mr. Shedlock spoke of the cornets used in the Services at the time of the Restoration as a kind of oboes. I do not think that is historically correct so far as the instrument is concerned. It was a curved wooden instrument with a cupped mouthpiece, and not of the reed type.

Mr. SHEDLOCK.—I took the information from the description Hawkins gives.

Mr. SOUTHGATE.—Then I think Hawkins is in error. Our so-called cornet was identical with the German "zinken," and, like other instruments of the period, they were made in sets. The cornets were frequently used to play the psalm-tunes in churches.

Dr. CUMMINGS.—I think Mr. Shedlock's remark requires more elucidation. I very much doubt if the instrument used by Matthew Locke was an instrument with a cup. The parts in the Services would be quite impossible on an instrument with a cup. I do not think it was a reed instrument; I rather think it was a kind of flageolet. You will find there are some accounts belonging to Westminster Abbey in which there are payments for a certain term of years to cornet-players to play the boys' part in the Services.

THE CHAIRMAN.—It has always struck me as strange that those treble parts should be played on the cornets. I have heard them played at a lecture, and the effect was hideous. They played some florid things, but they were awfully difficult to manipulate. The kind of criticism one sometimes meets is certainly amusing. I remember being scolded by a musical critic for the harmonies I had introduced into the National Anthem. He did not know they were Attwood's own parts.

A vote of thanks to Mr. Shedlock was passed unanimously.