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Tallis and His Song of Forty Parts

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The publishing firm of Legoux at Paris has just issued a new edition of the opera "Castor et Pollux," by Rameau, the contemporary and (for a time) the rival of the great Gluck. Republications of standard works by old masters are, it appears, on the increase, and we notice the fact with all the more pleasure as enterprises of this kind are rarely undertaken unless it be with a view to supply a real want.

The following is a list of the gentlemen who will represent their respective countries in the musical section of the forthcoming Paris Exhibition: England, Dr. Arthur Sullivan; Italy, Signor Sighicelli; Austria, Dr. Ed. Hanslick; Belgium, Netherlands, Switzerland, and Luxembourg, M. Joseph Dupont; Spain, Portugal, and Greece, M. Avelino Valenti; Turkey, Egypt, China, Japan, &c., M. Oscar de Tunis; Sweden and Norway, Herr Ivar Hallstroem. Germany, it will be noticed, is conspicuous by its absence; Russia has not yet appointed her representative.

Flotow, the composer of "Martha," is expected in Paris, where his new opera, "La Rosellana," is shortly to be performed at the Théâtre-Italien. At the same establishment Mdle. Albani made her reappearance in "Lucia" on the 15th ult., in order to become again the recipient of the flattering ovations offered her during last season.

An accident, which fortunately was not accompanied by very serious consequences, happened the other day to Mdle. Carol of the Opéra-Comique. During a performance of "Zampa," in which she sang the rôle of *Camille*, the lady fell through a trap-door which the stage-machinist had opened too soon, and received several slight contusions. A few days' rest, it is hoped, will suffice to restore the health of the fair *artiste*.

The first volume of the supplement to M. Fétis' "Biographie Universelle des Musiciens," by M. Arthur Pougin, has just been published in Paris.

The cemetery where Franz Schubert was buried being about to be closed, it is proposed, on the part of the Viennese *Männergesangsverein*, that the remains of the great composer should be exhumed and transferred to the new burying ground, where a monument is to be erected over the grave, the expenses of which are to be defrayed by the "Schubert-fund" of the Society mentioned.

We gather both from the *Guide Musical* and the *Allgemein Handelsblad* that M. Franz Rummel, the eminent pianist, who had recently taken part in a concert *tournee* organised by the *impresario* M. Strakosch in various towns of Holland, has been the recipient everywhere of most flattering signs of appreciation on the part of his audiences.

The January number of the *Revista Europea*, published at Florence, contains an interesting article headed "La Musica nel 1877," in which various subjects connected with the art are very ably touched upon.

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

Paris.—Concert Populaire (December 30): Symphonie fantastique (Berlioz); Piano-forte Concerto in E flat (Beethoven); Le Désert, Ode symphonique (David). Concert du Conservatoire (January 6): Symphony in G minor (Mozart); Overture to "Le Roi d'Ys" (Lalo); Symphony in C minor (Beethoven). Concert Populaire (January 6): Ode to St. Cæcilia (Handel); Overture to "Fingal" (Mendelssohn). Concert du Châtelet (January 6): "La Damnation de Faust" (Berlioz). Concert Populaire (January 13): Symphony in C (Beethoven); Overture to "Manfred" (Schumann); Fragments from the "Seasons" (Haydn). Concert du Conservatoire (January 20): Symphony in G flat (Schumann); Fragment from "Orpheus" (Gluck); Symphony in C major (Beethoven). Concert Populaire (January 20): Symphony in G (Haydn); Music to "Egmont" (Beethoven); Overture to "Francs-Inges" (Berlioz).

Leipzig.—Concert of the Gewandhaus (January 1): Prayer of Martin Luther, for orchestra and chorus (Mendelssohn); Overture, Op. 124 (Beethoven); Motett (Chr. Bach); Concerto, played by the composer (Brahms).

Berlin.—Concert of the Symphonie-Kapelle (December 15): Dramatic Symphony, "Romeo and Juliet" (Berlioz); Chorus from "Die Meistersinger" (Wagner); Violin Concerto (Bruch). Concert of the Sing-Akademie (January 11):

Handel's Oratorio "Belshazzar." Concert of the Wagner Society (January 9): Third act from "Die Walküre" (Wagner).

The death is announced of Alberto Mazzucato, for many years Principal of the Milan Conservatoire, and editor of the excellent journal *Gazetta Musicale di Milano*. From an artistic point of view it will be difficult to fill the blank his death has created, and as a proof of his social popularity it is sufficient to mention that his remains were followed to the grave by between six and seven thousand persons. Eloquent funeral orations were delivered over the grave, amongst them one by Signor Giulio Ricordi, who, on behalf of Verdi as well as himself, dwelt at length upon the great and sterling qualities of the departed musician. Alberto Mazzucato was born at Udine on July 28, 1813, and died in Milan on December 31, 1877.

## CORRESPONDENCE.

### TALLIS AND HIS SONG OF FORTY PARTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—We have all heard of Tallis's "Song of Forty Parts," but have had hitherto no information, that I am aware of, as to the circumstances which led to its being composed. The little story which I have to tell will, I believe, throw some light upon the matter.

Some twenty and odd years ago, whilst examining certain manuscripts in the University Library at Cambridge, I chanced to light upon the *Commonplace Book* of a student of the Temple, Thomas Wateridge by name, whose habit it was to intersperse his legal memoranda with sundry anecdotes which he had heard related on different occasions, and noted down with much circumstantiality of time and place. Amongst these stories I found the following, told, he informs us, "by Ellis Swayne at my chamber ye 27 Novr. 1611, Mr. Gulson and Richard Grovesey being present."

"Of Pricke Songe.

"In Queen Elizabeth's time yere was a songe sen[t] into England of 30 parts (whence ye Italians obteyned ye name to be called ye Apices of ye world) wch beeing songe mad[e] a heavenly Harmony. The Duke of — bearinge a great love to Musicke asked whether none of our Englishmen could sett as good a songe, and Tallice beinge very skillfull was felt to try whether he would undertake ye Matter, wch he did and made one of 40 partes wch was songe in the longe gallery at Arundell house, wch so farre surpassed ye other that the Duke hearinge of yt songe, tooke his chayne of Gold from of his necke & putt yt about Tallice his necke and gave yt him (wch songe was againe songe at ye Princes coronation)."

I have given this story just as I found it, and see no reason to doubt its reality. "The Duke," patron of art, jealous for the musical honour of his country, impulsive in his generosity, was of course Thomas, fourth Duke of Norfolk, who was beheaded on June 2, 1572; and the action attributed to him is quite in keeping with his character as sketched by Camden, who says, "It is incredible how dearly he was loved by the people, whose goodwill he had gained by a princely munificence and extraordinary affability." But something more than his popularity must have emboldened the printers, immediately after his execution, to extol him in ballads, two of which have come down to us: the one "A dittie in the worthise praise of an high and mightie Prince," the other (by Elderton, "the ballad-monger," as he was called) "The Dekaye of the Duke." Those who, under Tudor sovereigns, suffered on the block for treason were not wont to have their "worthie praise" commemorated in song, if the printer had any regard for his personal safety. In fact, the Duke of Norfolk was the victim, not so much of the Queen (who recalled three out of the four warrants which she signed for his death) as of the powerful Puritan party, whose very preachers clamoured for his head, and under whose pressure the Commons petitioned the Crown for his execution, urging that there could be no safety until the Duke was dead. Then, after nearly five months' hesitation, she yielded. This hatred would seem unaccountable, in spite of

his intrigues, seeing that the Duke had had Foxe for his tutor, and had been a staunch supporter of the Protestants, were it not clearly traceable to the influence of Leicester, their acknowledged leader, who could not endure so powerful and popular a rival, and through whose machinations the Duke's destruction was at last brought about. The date of his execution will help us a little towards ascertaining that of Tallis's composition. Queen Elizabeth came to the throne near the close of 1558, and the Duke was committed to the Tower in August 1569, during the former part of which year he was quite immersed in the intrigues which, for him, ended on the scaffold. So that the performance of the "Song of Forty Parts" must have taken place between 1559 and 1569, and probably nearer to the former than the latter year.

To what the writer of the story refers, when he says that this music was again sung at the Prince's coronation—supposing the words in parentheses to have been written at the same time as the rest—I do not quite know. He would hardly speak of James I., who was crowned on July 25, 1603, as "the Prince;" and Henry, Prince of Wales, does not appear to have taken part in any public ceremony, save that of his installation at Windsor as Knight of the Order of the Garter in the same year. But, if the words in parentheses were added afterwards, they refer no doubt to the coronation of Charles I. on Candlemas Day, 1626. And this seems to be borne out by the statement of Sir John Hawkins, who tells us of the composition in question that "in the reign of the first or second Charles some person put to it certain English words,\* which are neither verse nor prose, nor even common sense, and it was probably sung on some public occasion."

The "Song of Thirty Parts" sent into England in Queen Elizabeth's time can hardly be other than the oft-quoted but hitherto undiscovered Motett in *thirty-six* parts, of J. Okenheim, the great Belgian contrapuntist, who died about 1515. To mention it as of Italian origin was a very pardonable error on the part of Mr. Ellis Swayne. We may remember that a full century after his day some music published in England was described as by "An eminent Italian master," with whose name we presently became more familiar as George Frederick Handel.

One other question remains: What has become of Tallis's composition? So far as I can gather, it has been lost sight of for nearly a hundred years. Dr. Burney, writing before 1789, says, "I have seen this effort of science and labour;" and, after describing it, adds, "After being in the possession of the Earl of Oxford,† it was attracted into the vortex of Dr. Pepusch; but is at present the property of Mr. Robert Bremner, Music-printer in the Strand."

On this and other points some of your readers may be able to throw more light than I have materials for acquiring in a remote country place. But even though the relation of the foregoing anecdote elicit nothing new to be added to our scanty information respecting Tallis, yet the picture of the greatest English musician of his time—the Master—in the heyday of his reputation conducting the performance of his own music in the gallery of Arundel House, and dignified with the ducal chain, as a token of the donor's admiration, is a pleasing one to dwell upon, not only as illustrating the estimation in which musical talent was held three centuries ago, but as representing perhaps the sole incident preserved to us in the life of one, whose history we know so little of, whose genius we venerate so greatly, and whose name is so indissolubly bound up with English Church music.

H. FLEETWOOD SHEPPARD.

Thurnscoe Rectory, January 17.

[Copies of Tallis's Forty-part Song are to be found in the libraries of the Queen, the British Museum, the Sacred Harmonic Society, and Sir Frederick Ouseley. A few years since it was performed by the old Madrigal Society, under the direction of the late Thomas Oliphant.—*Ed. MUSICAL TIMES.*]

\* He gives the original Latin words as follows: "Spem in alium nunquam habui præter in Te Deus Israel, qui irasceris et propitius eris, et omnia peccata hominum in tribulatione dimittis; Domine Deus creator cœli et terræ, respice humilitatem nostram."

† According to Hawkins it was presented to the Earl of Oxford by Mr. Hawkins, formerly Organist of Ely Cathedral.

## EARLY METRICAL PSALTERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Sheppard's letter has introduced a subject of much interest, and which I hope will be followed up by him and others. A collation of the early Psalters is much to be desired, and I feel sure that not a few unsuspected relations between them would thus be brought to light. But such a work must be done with minute accuracy. Innumerable are the errors which have arisen from causes such as these: imperfect description of volume, superficial examination of contents, confusion of one edition with another, similarity of tunes mistaken for identity, and conjectural dates quoted as if they were established. If your correspondents can speak of a Psalter from personal knowledge of it, so much the better; but where statements are given at second-hand I hope that the authorities for them will be supplied.

Let me add a few notes to Mr. Sheppard's letter. The Anglo-Genevan Psalter of 1556, published for Knox's congregation at Geneva, is a book of great interest, as it was the direct ancestor of the Scottish Psalter. Livingston's reprint of the latter Psalter (Glasgow, 1864) contains copious prefaces which give the details of its history. The Anglo-Genevan Psalter of 1569 must have been much more than a second edition—several editions certainly intervened. This Psalter began with fifty-one psalms, and was afterwards increased until it contained all the psalms, and, I believe, fifty-two tunes. In a letter published in the *Musical Standard*, September 15, 1877, Professor Colin Brown, of Glasgow, speaking of this Psalter, says, "The old title-page must have been used for subsequent editions, for the one I saw contained the whole book of psalms, with the names of the writers to each." In the Anglo-Genevan Psalter first appeared Kethe's version of the Old Hundredth Psalm, "All people that on earth do dwell," but without music. The Psalter in St. Paul's Library is, I have been told, included in a volume of 1561, but is itself without a date. When Mr. Sheppard says that the first known appearance of the Old Hundredth Psalm-tune is in Utenhove's Psalter, I presume that he speaks with reference to England only. He is surely aware that the tune first appeared in Calvin's French-Genevan Psalter, and was one of the tunes added to the enlarged edition of 1554, where it is set to Psalm cxxxiv. It is not in the earlier editions. Full information respecting this very important Psalter will be found in Bove's "Histoire du Psautier des églises réformées" (Neuchâtel, 1872).

But the "Old Hundredth" is not in the "Hondert Psalmen Davids" at all. That volume does contain two psalms (cxvi. and cxlvi.) which begin in a similar manner, but are otherwise quite different. And here I may remark that the first strain of the Old Hundredth tune is a commonplace of the period, and is found in several tunes of perfectly distinct origins. It has been doubted whether Daye's Psalter of 1562 ever existed, but a gentleman, on whose knowledge and accuracy I can depend, informed me that within the last few years he had seen and examined a copy at a sale in London, where it fetched £100, and was resold the same day at an advanced price. The "Old Hundredth" was in this edition, and my belief is that here we first find the words from the Anglo-Genevan Psalter of 1556 adapted to the tune from the French-Genevan Psalter of 1554, a combination which has remained unbroken in England ever since.—Yours faithfully,  
G. A. C.

P.S.—Since writing the above I find that Livingston states that the fifty-one psalms in the first edition of the Anglo-Genevan Psalter (1556) all had tunes. It appears also that the Scottish Psalter contained some tunes long before 1602. Livingston quotes a copy of Daye's Psalter of 1562 as being in the possession of Francis Fry, Esq., Cotham, Bristol.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The letter of Mr. Sheppard in your last issue is a very timely contribution to the evidence I adduced recently (at a meeting of the Musical Association) of the necessity for perfecting and completing the musical library at the British Museum. In that library we ought to be able to lay our hands on all the proofs necessary to decide