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Peter Le Huray

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MUSIC AND  
THE REFORMATION  
IN ENGLAND

1549-1660

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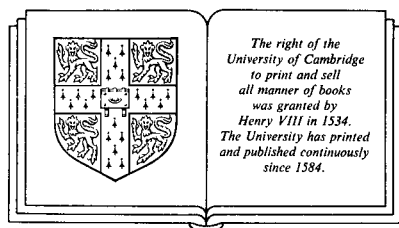
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## Preface

This is essentially a reprint of the first edition of 1967. The opportunity has however been taken to refer in the Bibliography and in Chapter 4 to valuable studies that have since been completed, notably the one by Dr. J. Morehen on *The Sources of English Church Music, 1617–1644*; no scholar can afford to ignore his fundamental work on the dating and provenance of the major sources. There is, too, Dr. May Hofman's impressive survey of the sixteenth- and early seventeenth-century sources of Latin sacred music by English composers; her thematic catalogue (*EECM Suppl. Vol. 2*, in press) has greatly added to our knowledge of Latin sacred polyphony in the Elizabethan era. Research continues unabated, too, into many other aspects of pre-Restoration English church music. Dr. Watkins Shaw has uncovered a wealth of information on cathedral establishments, organists, choirmasters and choirmen, which he has generously placed at the disposal of contributors to *The New Grove* and made available to scholars at the Parry Room of the Royal College of Music. Every year, too, new projects for research are added to those already recorded in the American Musicological Society's *Doctoral Dissertations in Musicology* and in the "Register of Theses on Music" published in the *Royal Musical Association Research Chronicle*—proving, happily, that the last word can never be said on any subject.

It is to be hoped nonetheless that the following account may provide both the student and the general reader with some understanding of the issues that affected the course of music within the Church of England during a century or more of reformation. The story is a fascinating one, not least because it is so very human: one that may centre on musical genius, but

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PREFACE

which nonetheless was very clearly shaped by the spirit of the age, by religious debate, by the personal interest of Queen Elizabeth and her successors, by the human foibles of clergy and musicians alike, and by the mundane stresses and strains of an inflationary economy. In the last analysis it is a story of that peculiar aptitude that the English have for compromise, one that in this instance gave birth to a truly golden age of English church music.

Cambridge, 1978

## *Acknowledgements*

Many kind friends have contributed in one way or another to this book. My greatest debt is undoubtedly to Ralph Daniel, Chairman of the Musicology Department and Director of Graduate Studies in Music at Indiana University, whose researches into the English anthem have informed this study at every stage of its development. I also owe much, in innumerable ways, to Philip Brett, Alan Brown, John Buttrey, David Epps, David Keeling, John Morehen, Brian Runnett, Alan Smith, John Steele, and above all to Thurston Dart who first stimulated my interest in the music of this remarkable age. I also record with particular gratitude the help that I have received from the Librarians and Staffs of libraries both in England and in the United States, above all from the honorary librarian of St. Michael's College, Tenbury, Watkins Shaw, who first suggested that I should write this book. I remember, too, with especial pleasure the practical interest and advice of David Lumsden and Christopher Dearnley, as also of my mother and Bridget, my wife, who have both done much to speed the progress of the book. Nor can I fail to thank Marion Bavey who has spent many laborious hours translating my rough typescript into the finished product, Tom Eagle and J. M. Thomson of Messrs. Herbert Jenkins, and Paul Courtenay, whose beautifully written music examples do so much to enhance the appearance of the book. Finally I acknowledge my indebtedness to the Master and Fellows of St. Catharine's College, Cambridge, without whose support the book would never have been written.

St. Catharine's College,  
Cambridge, 1966

## *Author's Note*

All music examples are given at original pitch, and note values are halved unless otherwise stated. Underlay variants are not shown. Editorial accidentals are given in small print as are editorial reconstructions of missing parts. The following system is used to indicate pitch: the notes from C below the bass stave to low B in the bass stave are referred to by means of capital letters, C–B; the notes in the octave above are c–b, then c'–b' and c''–b''. Footnotes are printed collectively at the end of each chapter. Full details of the printed books listed in the footnotes may be found in the Bibliography. The following abbreviations have been used:

A or a	alto	G	Gloria
Ag	Agnus Dei	inc.	incomplete
attr.	attributed to	J	Jubilate
B or b	bass	K	Kyrie
Bar. or bar.	baritone	Ks.	key signature
Be	Benedicite	M or m	meane or medius
Bs	Benedictus	Ma	Magnificat
C	cantus	MS(S).	manuscript(s)
c.	circa, about	N	Nunc dimittis
Ca	Cantate Domino	n.d.	no date
can.	cantoris	Ps.	psalm
ch.	chorus	Q	quintus
Cr	Creed	S or s	treble or high soprano
Ct.	contratenor (or countertenor)	Sa	Sanctus
d.	died	Sx	sextus
De	Deus Misereatur	T or t	tenor
dec.	decani	Te	Te Deum
f.	full	v.	verse
fj	full in five parts	V	Venite
fl.	flourished		

## *Cathedral Music*

*An Epistle to all ignorant despisers of  
this Divine Part of Music*

Kind ignoramus, whosoe'er thou art,  
Not having skill in this most glorious art;  
Nor knowing note, and careless e'er to learn,  
I prithee read this book: thou'lt then discern  
Thy gross defect; and the great necessity  
Of learning something in this mystery . . .  
This art excelleth all without control;  
The faculties it moveth of the soul:  
It stifles wrath, it causeth grief to cease;  
It does excite the furious mind to peace:  
It stirs up love, increaseth good desires;  
To heaven alone, its centre, it aspires.  
It kindles heavenly raptures, and doth make  
That soul that's thus enflamed for to partake  
Of heavenly joys.  
And canst thou think that God made this for nought?  
Or that its mysteries should not be sought,  
But be neglected by his chiefest creature  
Man?

THOMAS MACE: *Musick's Monument* (1676)