

**‘With Bass’s wond’rous lewd...’: an archetypography  
of the solo bass voice in England in the late-  
seventeenth and early-eighteenth centuries.**

by

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**Volume II**

**Bibliography and Appendices**

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## APPENDIX A: LONGER MUSIC EXAMPLES.

- [1] Cipriano de Rore / Angelo Notari, *Ben qui si mostra il ciel*, (1613) [*Prime musiche nuove*].
- [2] George Jeffreys, Praise the Lord (?late 1650s) [GB-Lbl, Add. Ms. 10338, ff. 62v–63v].
- [3] Gottfried Finger, *The Rival Queens or The Death of Alexander the Great* (1701), ‘Swift as the sun’ [GB-Cfm, MS.87, pp. 146–147].
- [4] John Blow, *The Lord ev'n the most mighty God* (1687) [*The Gostling Manuscript*, US-AUS HRC 85, pp. 117–121 INV].
- [5] John Blow, *O Lord, thou art my God* (1688) [*The Gostling Manuscript*, US-AUS HRC 85, pp. 130–134 INV].
- [6] James Hesletine, *O let my mouth be filled with thy praise* [GB-Drc, Ms. M206, pp. 1–20].
- [7] Johann Galliard: The Masque in *Oedipus* (1736), ‘Hear ye sullen pow’rs below’ [GB-Lam, Ms. 115, pp. 1–21].
- [8] John Eccles, *Cyrus the Great* (1695), ‘Song for Witches’ [GB-Lbl, Add. Ms. 29378, ff. 154v–156v].
- [9] John Wilson: *The hour is come in which I must resign*, ‘Dialogue between a Dying Man, an Angel and the Devil’ (1649?), [GB-Lbl, Add. Ms. 29396, ff. 86v–89r].
- [10] William Turner: *The Libertine*, (1675), ‘Song of the Devils’, Act V, Sc. 2, [GB-Lbl, Add. Ms. 22100, ff. 103r–105r].
- [11] Johann Galliard: *Merlin, or the Devil of Stonehenge* (1734), ‘Lo, the companions of thy crimes’ [GB-DRc, Ms. E30, pp. 7–21].
- [12] Giovanni Battista Bassani: *Ad arma gigantes*, ‘Dialogue between a Christian and a Turk’ (before 1692) [GB-Lbl, Add. Ms. 22099, ff. 17v–19r].
- [13] John Reading: *Let the trumpet sound* (1702), [GB-Lbl, Add. Ms. 63626, ff. 59v–60r/75r–74v].
- [14] Alfonso Bales: *The Mad Lover* (c.1616), ‘Charon, O Charon’, Act IV, Sc. 1 [GB-Lbl, Add. Ms. 10337, ff. 35v–37r reversed].

- [15] Henry Lawes: *Charon, O Charon, draw thy Boat to th' Shore* [published in *Select Ayres and Dialogues...1669*, pp. 109–111].
- [16] Henry Hall: *Haste, Charon, haste*, 'Dialogue between Nol and Charon' (early-1680s), [GB-Lbl, Add. Ms. 33234, ff. 129v–132r].
- [17] Charles King: *Haste Charon haste 'tis Noll commands* (1731), [GB-Lam, Ms. 96, ff. 1r–12r].
- [18] Johann Galliard: *Merlin, or the Devil of Stonehenge* (1734), 'Thus without wind or tide to guide this vessel' or 'Charon in his Bark' [GB-DRc, Ms. E30, pages un-numbered].

## [1] Ben qui si mostra il ciel

'Madrigale à 4. Voci ai Cipriano di Rore.'

Cipriano de Rore / Angelo Notari  
*Prime musiche nuove, 1613*

Bass

b.c.

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7 *tr*

9

Ben qui si mos - tra'il ciel, Ben qui si  
mos - tra'il ciel va - - -  
-go-e se - re - - no, E qui ri - -  
don, E qui ri don le ro - se, e'i lie - ti  
fio - ri Spi - ran - do'a - ma - ti'o - do - ri, Des - tan gli'an  
gel - li al dol - ce can - - - to'a - me -

11

no; Ma - ria ven - tu - ra'al fin, Ma - ria ven -

13

-tu - ra'al fin las - - -

14

- so ne sor - ge, Ch'A-mor ta - ci-ta men - te Tes -

16

-se tra fio - ri'e l'her - - be'un

17

pla - - - ci - do'an gue;

18

On - de ve - nen, on - de ve - nen si

19

dol - ce'ai pet - ti por - ge, Ch'il cor so

21

a - ve - men - te Pien

22

di dol - ce de - sio mo - ren - do, mo -

24

ren - do lan - gue, mo - ren - do lan - - -

26

gue, Pien di dol - ce de - sio mo -

27

ren - do, mo - ren - do lan - - - gue,





[2] *Praise the Lord*

(? late 1650s)

Psalm 104.

George Jeffreys (c. 1610-1685)

Source: GB-Lbl, Add Ms 10338, ff. 62v-63v.

Bass

Praise the Lord O my soul, Praise the

b.c.

3

Lord O my soul, O lord my

5

God thou art be-come ex-ceed-ing glo - ri - ous,

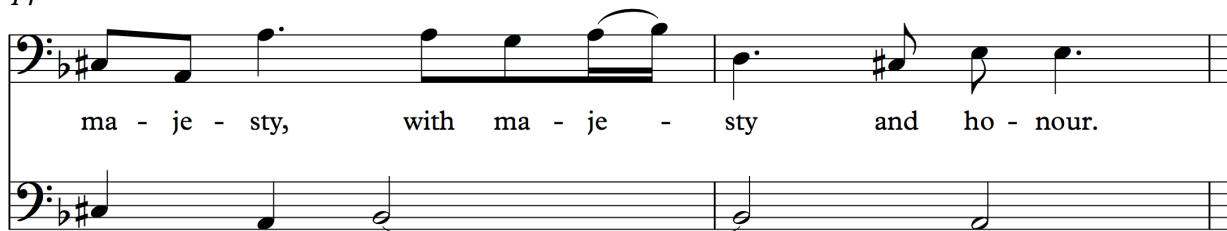
7

O Lord my God thou art be-come ex-ceed-ing glo - ri - ous, O Lord my

10

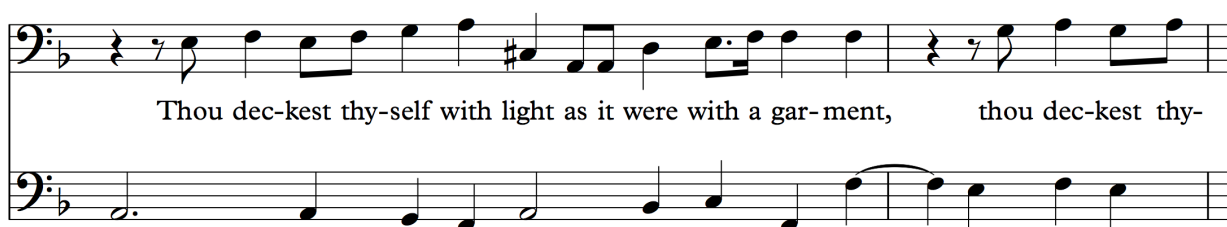
God thou art be- come ex-ceed-ing glo - ri-ous. Thou art clo-thed with

14



ma - je - sty, with ma - je - sty and ho - nour.

16



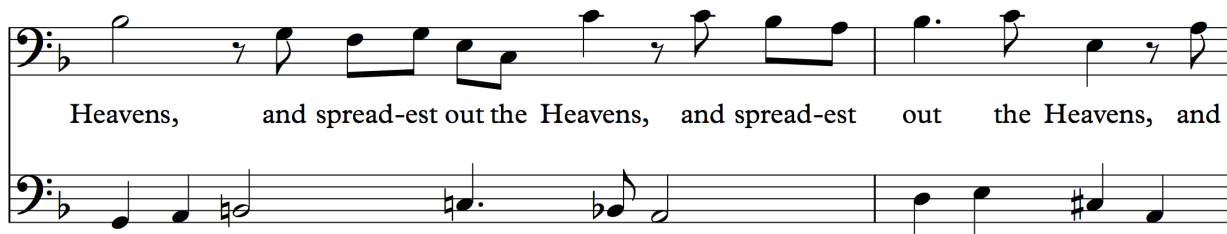
Thou dec-kest thy-self with light as it were with a gar-ment, thou dec-kest thy-

18



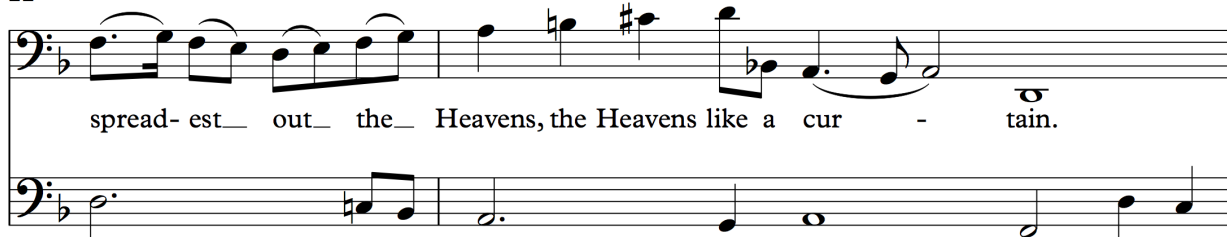
self with light as it were with a gar - ment and spread- est\_ out the

20



Heavens, and spread-est out the Heavens, and spread-est out the Heavens, and

22



spread- est\_ out\_ the\_ Heavens, the Heavens like a cur - tain.

24



O Lord, O Lord how ma-ni-fold are thy works in wis - dom

27

hast thou made them all, the Earth is full, is full of thy

30

rich-es, the Earth is full of thy rich-es, the Earth is full of thy rich - es,

32

I will sing un-to the Lord as long as I live,

34

I will praise my God whilst I have my being, and so shall my words please

36

him, and so shall my words please him, my joy shall be in the Lord,

38

My joy shall be in the Lord, My joy shall be in the Lord, shall be in

41

the Lord, My joy shall be, shall be in the Lord.

44

Al - le - lu - - -

45

- - - - - ia,

46

Al - - le - - lu - ia.

47

Al - le - lu - - -

48

- - - - - ia,

49

Al - - le - lu - - - ia.

51

Al - le - lu - ia, Al - le - lu - -

52

- ia, Al - le - lu - ia, Al -

54

- le - lu - ia. Al - le - lu - ia.

All original barlines are retained.

## [3] 'Swift as the Sun'

from *The Rival Queens: or the Death of Alexander the Great* (1701)

Gottfried Finger

[Source: GB-Cfm, MS 87, pp.146-147]

Symphony

Oboe 1.

Oboe 2.

B.c.

6 - 5

Bass 1

Bass 2

Swift as the sun he

Swift as the

6 4-3

8

gal lops o'er the plain, see,

sun he gal lops o'er the plain,

5 5 6-5 3#

10

see, see, see, how ea-ger-ly the lo-ver war pur-sues. Beau-ty can ne-ver

see, see, see, see how ea-ger-ly the lo-ver war pur-sues. Beau-ty can ne-ver

6 5 6 6 5 3# 4 3# 6

13 (h)

fear nor ne'er com-plain, when loved by\_\_\_ him who all the

fear, nor ne'er com-plain when loved by\_\_\_ him, when loved by him who all the

6-5 3# 6/4 3#

15

world sub-dued. Then he-ro-like his god-like will o-bey, his god-like will o-

world sub-dued. Then he-ro-like, then he-ro-like his god-like will o-bey, his

4-3# 6# 5 3#

18

bey. Sta - ty - ra calls, Sta - ty - ra calls,

god - like will o - bey. Sta - ty - ra calls,

2 6

20

and Ham- mon\_ leads the way, Sta - ty - ra calls,

and Ham-mon leads the way, Sta - ty - ra calls,

6 4 3

22

and Ham- mon\_ leads the way.

and Ham-mon leads the way.

4-3



[4] *The Lord ev'n the most mighty God* (1687)

Psalm 50.

John Blow  
Gostling MS, US-AUS HRC 85,  
117-121 INV.

Bass

**Solo**

The Lord e'vn the most migh-ty God hath spo-ken. The

Organ

7 - 6# 4 - 3

4

Lord e'vn the most migh - ty God hath spo-ken, the most

6 - 5b

6

migh-ty, the most migh - ty God hath spo-ken, and call-ed the world from the

7 - 6 6 5  
4 3

9

ris - ing up, the ris - ing up of the

6 5 4 8-7 6  
4 3 2 4

12

sun un-to\_ the go-ing down, un-to\_ the go - ing

4 - 3

15

down\_ there - of, un - to\_ the go-ing down, un-to the

7 6 5 [5<sub>b</sub>] 7 7 5<sub>b</sub>

19

go - ing down there - of.

7

21

Out\_ of Si - on hath God\_ ap - peared,

4 6 6 6 6 6

23

out\_ of Si - on hath God\_ ap -

4 6 6 6 6 6

25

pear - ed in per - fect beau - ty.

27

Our God shall come and shall not\_ keep\_ si - lence,

29

our God shall come and shall not\_ keep\_

31

si - lence, and\_ shall not\_ keep\_ si - lence, there shall go be -

4 - 3

33

fore\_ him, there shall go be - fore him a con - sum - ing\_

4 - 3

35

fire and a might - ty tem - pest shall be stir-red

37

up round, round a -

39

bout him, a might - ty tem - pest shall be stir-red

41

up round

43

S. Choir  
A migh - ty tem - pest,

A. A migh - ty tem - pest shall

T. A migh - ty tem - pest

Choir  
a - bout him. A migh - ty tem - pest

45

S. a migh - ty tem - pest shall be stir-red

A. be stir - red up, a migh - ty tem - pest

T. shall be stir - red up, a migh - ty tem-pest shall be stir-red

shall be stir-red up, a migh - ty tem - pest

47

S. up round a - bout him.

A. shall be stir-red up round a-bout him.

T. up round a - bout him. Solo

shall be stir-red up round a - bout him. He shall call the

50

Heav'ns from a-bove, shall call the Heav'ns from a bove, and the earth that he may

2-4# 4 - 3

53

judge, may judge his peo-ple, and the earth that he may judge, may

4 - 3 4 - 3 4 - 3 3# - 4

55

judge his peo - ple. Ga - ther my saints to - ge - ther un - to me, those

4 - 3 3# - 4 6/4 3# 3# 6/4

58

— that have made a cov-'nant with me with sa - cri fice and the Heav'ns

60

— shall de-clare his righ-teous-ness, for\_ God, for God is judge him-self.

64 Choir

S.

A.

T.

Choir

And the Heav'ns shall de - clare his righ teous-ness, shall de-clare his

And the Heav'ns shall de - clare his righ teous-ness, shall de-clare his

And the Heav'ns shall de - clare his righ teous-ness, shall de-clare his

And the Heav'ns shall de - clare his righ teous-ness, shall de-clare his

And the Heav'ns shall de - clare his righ teous-ness, shall de-clare his

67

S. righ-teous-ness, for God is judge him-self.

A. righ-teous-ness, for God is judge him-self.

T. righ-teous-ness, for God is judge him-self. Solo

righ-teous-ness, for God is judge him-self. Hear O my peo-ple and I will

72

speak: I will tes-ti-ty a-gainst thee O Is-ra-el, for I

7 - 6

75

am God, I am God e-ven thy God; I

78

will not, I will not re-prove thee be-cause of the sa - - -

4 - 3b 4# 6



81

- cri - fi - ces or for thy burnt of - fer - ings be cause they were not al - way be - fore

7 7 4<sup>#</sup> 2 6 6<sup>#</sup>

85

me. I will take no Bul - lock out of thy house, nor he - goat out of thy

6<sup>#</sup>

89

folds for all, all, for all, all the beasts of the fo - rest are mine, and

6<sup>#</sup> 6 7-6

93

so are the cat - tle u - pon a thou - sand hills, up - on a thou - - -

7 7 7 7 7

96

- sand, thou - sand hills. If I be hun - gry

4 - 3

100

I will not tell thee; For all the world is mine, and all

104

that there - in is. Think - est thou that I will

107

eat bull's flesh, think-est thou that I will

110

eat bull's flesh, or drink ye blood of

5-4

113

goats, or drink ye blood of

115

goats: think - est thou that I will eat bull's flesh, or

117

drink the blood of goats, or drink the

120

blood of goats. Of-fer un-to God thanks

123

Choir

S. Of - fer un - to God thanks - gi - ving.

A. Of - fer un - to God thanks - gi - ving.

T. Of - fer un - to God thanks - gi - ving.

Choir

gi - ving, Of - fer un - to God thanks - gi - ving. And pay thy vows un -

125

S. Choir

A. Choir

T. Choir

And pay thy vows un - to the most high, the most

And pay thy vows \_\_\_\_\_ un-to the most

And pay thy vows un - to the most high, the most

to the most high, the most high. And pay thy vows un - to the most high, the most

3# 3#

128

S. high;

A. high;

T. high; Solo

high; and call up-on me in the time of trou - ble, and call up-on me

4 - 3#

131

in the time of trou-ble, call up-on me in the time of trou-ble so will I hear

134 Choir

S. 
  
And call up-on me in the time of trou-ble, and call up - on me in the time of

A. 
  
And call up-on me in the time of trou-ble, in the time of

T. 
  
And call up-on me in the time of trou-ble, and call up - on me in the time of

Choir

thee. And call up-on me in the time of trou-ble, in the time of trou-ble, so

137

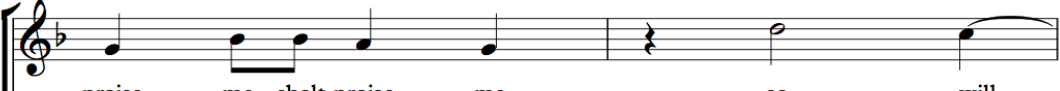
S. 
  
trou - ble, so will I, will I hear thee and thou shalt


A. 
  
trou - ble, so will I hear thee, and

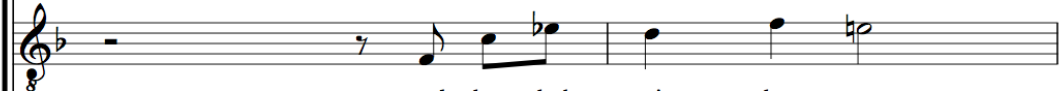
T. 
  
trou - ble, so will I, will I hear thee,


will I hear thee,

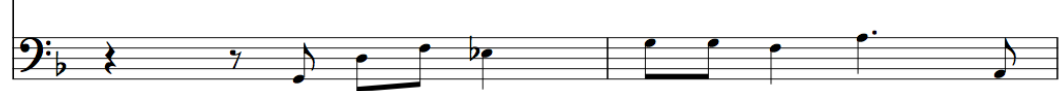
139

S. 
  
praise me, shalt praise me, so will

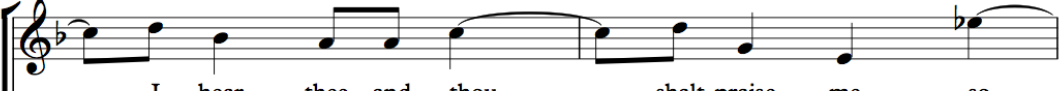
A. 
  
thou shalt praise me so will I hear

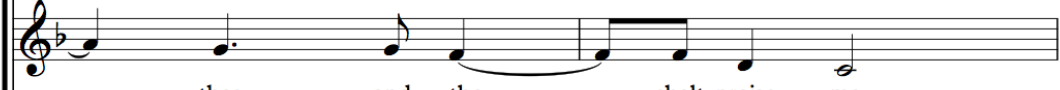
T. 
  
and thou shalt praise thee, so

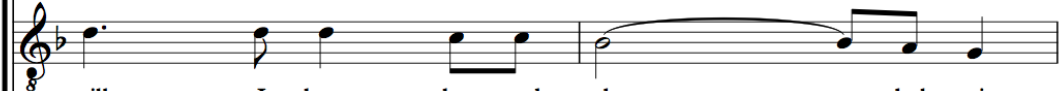

  
and thou shalt praise me, shalt praise me, so





141

S. 
  
— I hear thee and thou shalt praise me, so

A. 
  
— thee and thou shalt praise me,

T. 
  
will I hear thee and thou shalt praise


  
will I hear thee and thou shalt praise



143

S. — will I hear thee and thou,

A. so will I hear thee and

T. me, so will I

me, so will I hear

144

S. — and thou shalt praise me.

A. thou shalt praise me, shalt praise me.

T. hear thee and thou shalt praise me.

thee and thou shalt thou shalt praise me.

[5] *O Lord thou art my God* (1688)

Isaiah 25.

John Blow [Gostling MS,  
US-AUS HRC 85, 130-134 INV.]

Solus

Bass

Organ

O Lord thou art my God, I

will ex - alt thee ex - alt thee. O Lord thou art my God, I

will ex - alt thee. I will praise thy name for thou hast done won -

- - der-ful things, I will praise thy name

for thou, thou hast done won - der-ful



15

things. O Lord thou art my God, I will ex - alt - thee, for

4-3 6 4-3 6 4-3

19

thou hast done won- der- ful, won - - - - der- ful things.

7 - 6 3<sub>b</sub> 3<sub>#</sub>1 4<sub>#</sub>2 5 7-6-5

22

For thou hast been a strength to the poor, thou hast been a

7 - 6 7 - 6 7 - 6 6/5<sub>b</sub>

25

strength to the poor, a strength to the nee - dy in his dis-tress, Quick.

7<sub>b</sub>

28

Quick.

a re-fuge from the storm, from the storm, Quick.

3<sub>#</sub>1 3<sub>#</sub>1 3<sub>#</sub>1

31

a re-fuge from the storm. A

4-3 3# 6#-5 4-3

35 *Slow.*

sha-dow from the heat when the blast... of the ter-ri-ble ones is as a great storm

4# 6 6 4#

38

S. When the blast of the

A. When the blast of the

T. When the blast of the

Cho. a - gainst the wall. Cho. When the blast of the

4#

41

S.  ter-ri-ble ones is as a great storm,

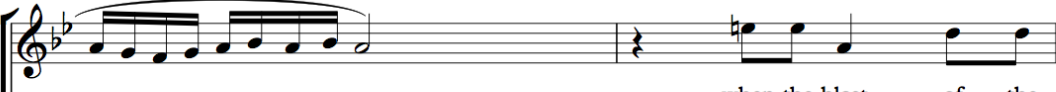
A.  ter-ri-ble ones is as a great storm, as a great storm,

T.  ter-ri-ble ones is as a great storm, is as a great


 ter-ri-ble ones is as a great storm is as a great

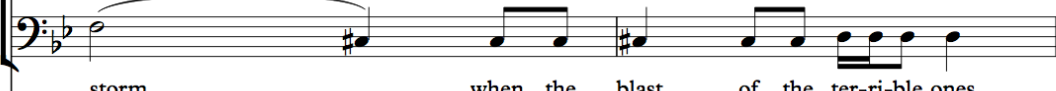


43

S.  when the blast of the

A.  when the blast of the ter-ri-ble ones is as a great

T.  storm, as a great storm, when the

 storm, when the blast of the ter-ri-ble ones



45

S. ter - ri - ble ones is as a great storm, \_\_\_\_\_ as a great

A. storm, \_\_\_\_\_ as a great storm, - a great

T. blast of the ter - ri - ble ones is as a great storm \_\_\_\_\_

is as a great storm \_\_\_\_\_

47

S. storm \_\_\_\_\_ a - gainst the wall.

A. storm \_\_\_\_\_ a - gainst the wall.

T. a - gainst the wall.

\_\_\_\_\_ a - gainst the wall. He \_\_\_\_\_ shall bring

Solus

6b 6 6 6 6

51

down, down the noise of stran-gers, he, he shall bring down, down

4-3 5-6 6 6 6 6 6 5<sub>b</sub>

55

the noise of stran- gers, the branch of the ter ri-ble ones shall be

4 4<sub>#1</sub> 4-3<sub>#</sub> 8/4<sub>#</sub> 7/3 6/4 5/3<sub>#1</sub> 5-6<sub>b</sub> 7-6

58

brought low; the branch of the ter-ri-ble ones shall,

7-6 4-3 6 6 6/5<sub>#1</sub>

61

shall be brought low.

7 - 6

64

He will swal - low up Death, will swal - low

7 - 6 - 5

66

up Death in vic - - to - ry, will

6 4-3# 6 4-3#

68

swal - - low up death, death in vic - to -

7 - 6 7/3# 6/5# 4 - 3

71

ry. For the Lord God,

3# 3#

73

for the Lord God will wipe a - way tears

3# 3#

75

from off all fa - ces, will wipe a - way

4 - 3# 4 - 3#

77

tears \_\_\_\_\_ from off \_\_\_\_\_ all fa - ces.

4# 6/4 3#

79

For the Lord, \_\_\_\_\_ the

6/5 4-3# 5-6 5#

81

Lord, \_\_\_\_\_ for the Lord hath \_\_\_\_\_ spo-ken it.

6/5 6 7 3# 3# 6 6

83

For the Lord, \_\_\_\_\_ the Lord \_\_\_\_\_ hath spo - ken it.

9/7 6

86

For the Lord, \_\_\_\_\_ the

4 5# 4/2 6 7 3#

88

Lord, for the Lord hath spoken it.

7 6 6 6 6 4 4-3# 6

90

And it shall be said

6 4 5 3 6

94

in that day, and it shall be said

7-5 6 3 4-3 7-6#

98

in that day. Lo! Lo! this is

6 6 5 4-3

101

our God, we have waited for him, have



103

wait- ted\_ for\_ him, and he will save\_ us, will save\_ us, and he will

7 - 6# 4-3

106

save, will save us: This\_ is the Lord\_ we have wait-ed for\_

4-3 4-3 4#

110

Quicker.

him, have wait- ed\_ for\_ him, we will be glad,

6 7 - 6# 6 4 3

113

we will be glad\_ and\_ re-joyce, re- joyce\_

115

in his sal - va - tion, we will be

117

glad and re-joice in his sal-va-tion, in

120

his sal-va-tion, we will be glad and re-joice, re-joice in his sal-

6/5 9 7-6

123

S. We will be glad and re -

A. We will be glad and re -

T. We will be glad and re -

-va - ti - on. We will be glad and re -

7-6 4-3

126

S. joyce, and re - joyce, re - joyce in his sal - va - ti -

A. joyce, will be glad and re - joyce in his sal - va - ti -

T. joyce, will be glad and re - joyce in his sal - va - ti -

joyce, will be glad and re - joyce in his sal - va - ti -

128

S. on.

A. on.

T. on.

Solus

on. And re - joyce,

131 Cho.

S. We will be glad,

A. We will be glad,

T. We will be glad,

Cho. Solus

We will be glad, and re - jice, \_\_\_\_\_

133 Cho.

S. We will be glad,

A. We will be glad,

T. We will be glad,

Cho. Solus

We will be glad, and re - jice, \_\_\_\_\_

136

Cho.

S. We will be glad and re -

A. We will be glad and re -

T. We will be glad and re -

Cho.

We will be glad and re -

139

S. joice, and re - joice, will be glad and re - joice, and re-joyce in his sal -

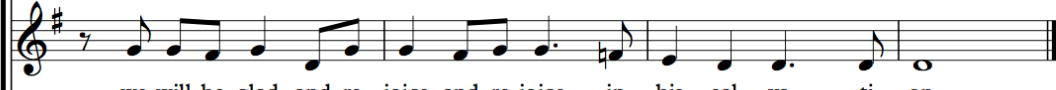
A. joice, and re - joice, will be glad and re-joyce,

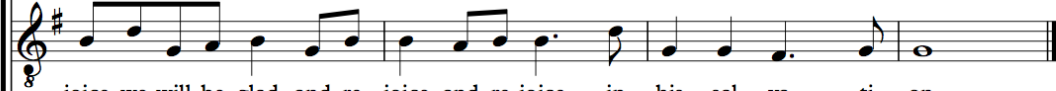
T. joice, and re - joice, we will be glad and re-joyce, and re -

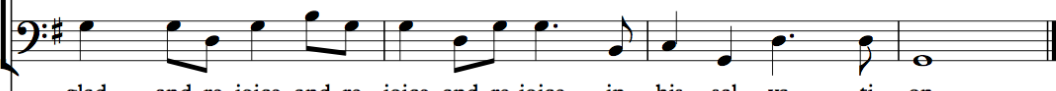
joyce, will be glad and re-joyce, re - joice, we will be

142

S.  va - - - - - tion, in his sal - va - ti - on.

A.  we will be glad and re - joice, and re-joyce in his sal - va - ti - on.

T.  joice, we will be glad and re - joice, and re-joyce in his sal - va - ti - on.

 glad and re-joyce, and re - joice, and re-joyce in his sal - va - ti - on.



[6] *O let my mouth be filled with thy praise*

Psalm 71, v.7

James Hesletine (c.1692-1763)  
Source: GB-Drc: MS M206, pp.1-20.

Solo

Bass

Organ

O let my mouth be

fil - led with thy praise. O let my

mouth be fil-led with thy praise.

That I may sing of thy Glo - ry and

14

ho - nour all \_\_\_\_\_ the day\_ long.

5 6 7 6 6/5 4 3# 6 7

19

That I may sing \_\_\_\_\_ of thy glo - ry and

6 2 6/5 7 5-7 7-6# 6/5

23

ho - nour all \_\_\_\_\_ the day long,

6 9 8 4/2 6/5 4 3# 6 6/5 4 3#

28

of thy glo - - - ry and ho - nour all\_

6 7-6#



33

the day long, all

2 8 2 6 6/5 4-3 6 9 8 3

37

the day long.

6 6/5 4 3 2 6

42

I will dai - ly speak of thy righ-teous-ness and sal-va-tion, will

6 7/5 6

45

dai-ly speak of thy righ-teous-ness and sal - va-tion, for I know no end there-of.

3# 6 7-6 3#

48

3# 6 7 6 7# 6 6/5 3# 6/5 6 6 6 6#

51

I will go forth in thy strength O Lord.

6/5 6 7# 7 4 3# 3# 7 7-6 3#

54

I will go forth in thy

6 6 6/4 6 6/5 4 3 6

57

strength O Lord and will make men - -

7 7-6# 6 6

59

- tion of thy judg-ments, make men

6# 6# 6 9 7 6 7 6 6 6 6 6# 6#

62

- - tion of thy judg - ments.

5 6 4 6# 4-3# 3# 6 7 6 7# 6 6 3# 6 6

65

I will go forth in thy

6 6 6 6 6 6# 6 6 7# 7 4-3#

68

strength O Lord, go forth in thy strength O

6 7 3# 3# 6 6 7 6 7

70

Lord, O Lord,

4 3# 6 6/5 3# 6 3# 6 6

72

and will make men - - - - - tion of thy

6 6 6 6# 6/5 6 4 6/4 4 3#

74

judg-ments, make men - - - - -

6 3# 6 6 6 6 6# 6

76

- tion of thy judg-ments.

4 6/5 4 3# 6 6/5 6/4 3# 6 6 6/5

80

Thou O

85

God hast taught me ev - er since I was

89 Chorus

S. Thou O God hast

A. Thou O God, O God hast

T. Thou O God, O God has

born. Thou O God hast

4-3

93

S. taught me ev - er since I was\_ born.

A. taught me ev - er since I was born.

T. taught me ev - er since I was born. Solo

taught me ev - er since I was born. There - fore will I

6

97

S. Chorus  
Thou O

A. Thou O God, O

T. Thou O God, O

4 3#

tell of thy won - drous works. Thou O

102

S. God hast taught me ev-er since I was born.

A. God hast taught me ev-er since I was born.

T. God hast taught me ev-er since I was born. Solo

God hast taught me ev-er since I was born. There-fore will I

107

tell of thy won - - - - -

3# 7 6 7 3# 6 6#

111

- - - - -

2 6 2 6

114

118 Chorus

T. There-fore will I

- drous works. There-fore will I tell of thy won - drous

123

S. There - fore will I

A. There - fore will I tell of thy won - drous

T. tell of thy won - drous works, thy won - drous

works, of thy won - drous work, thy won - drous



127

S. tell of thy won - drous works, thy won - -

A. works, thy won - drous works, thy won - -

T. works. There - fore will I tell of thy won - -

B. works. There - fore will I tell of thy won - -

131

S. - - - - - drous works.

A. - - - - - drous works.

T. - - - - - drous works.

B. - - - - - drous works.

136 **Slow**

6 4 5 3 3 2 6 3 6 6 7 2 6 6

140 Solo

For-sake me not.

3<sup>h</sup> 6/5 6/4 3<sup>h</sup> 6 7/3<sup>h</sup> 6 3<sup>h</sup> 6 3<sup>h</sup> 6 3<sup>h</sup>

144

For-sake me not O

6 6 6 4 3

148

God in mine age, un-

2 6 6 3 4 6 6 4 2<sup>h</sup> 7/3<sup>h</sup> 3<sup>h</sup> 4 5 7/3<sup>h</sup>

152

til I have shew'd thy strength un-to this ge - -

6 $\sharp$  7-6 $\sharp$  6 6 7  $\frac{6}{5}$  6

155

- - - - - ne - ra - tion, and thy pow'r — to

7  $\frac{6}{5}$  6 7-6  $\frac{7}{3\sharp}$   $\frac{6}{5}$  6 6 6

159

all

6  $\frac{6}{4}$   $\frac{5}{3}$   $\frac{4}{2}$  6  $\frac{6}{4}$   $\frac{6}{5}$   $\frac{4}{2}$  6  $\frac{6}{4}$   $\frac{5}{3}$

162

them that are — to come.

7 6  $\frac{6}{4}$   $\frac{7}{3}$  2 6 2  $\frac{6}{5}$  7

165

For-sake me

2 6 6-5 7 7 6 5 6 4-3

169

not. For-sake me not O

6 4-3 5-6 6# 7 4 3 6 5-6

173

God, O God in mine

4 6 4 3#

177

age, un - til I have shew'd thy strength un - to this ge -

6 6/4 5

180

- - - - -

4/2 6 6/4 6/4#2 6/5 7/3# 4/2 6#

183

- - ne - ra - tion and thy pow'r to all

6 7 6 3# 6 6 7 3# 2 6 3# 6# 6 3#

187

them that are to come, to all

6 6/5 7 7 4-3<sub>b</sub> 3<sub>b</sub> 6<sub>b</sub> 6/5

191

them that are to come.

6 6/5 7/3<sub>b</sub> 4-3<sub>b</sub>

195

**Slow**

Thy right -

**Slow**

199

- teous-ness O God is ve-ry high.

7<sup>b</sup> 4<sup>h</sup> 6 6/5

202

**Faster**

And great

**Faster**

206

things are they that thou hast done,

6 6 6 7-6 6 6 4 3

209

and great things are they that thou hast done O

6 5-6 6 6/5

212

God who, who, who is like un-to thee.

6 6/5 3 1/2 2 6/5 6/5 6/4 6/4 3

216

Who, who,

6



219

who is like un-to thee.

6 6/5 6/4 3# 6 2 6/5 6#

223 **Slow**

Thy right-teous-ness O

**Slow**

7<sup>b</sup>

226 **Faster**

God is ve-ry high.

**Faster**

2 6 5 3# 2



240

God. Who, who, who is like un-to

6 6 6/5 2 6 6 6/5 6 4 6-5/4-3

243

thee? Who, who, who is like un-to thee?

6 6 6 6/5 6/4 6/4 6-3/4-3

246

4/2 6 6 6 7-6

249

O what great trou - - bles and ad-

6 4 3 $\sharp$  7 $\sharp$  6  $\frac{4}{2}$

253

ver - si-ties hast thou shew'd me,

6  $\frac{6}{5-3b}$  3 $\sharp$

257

yet didst thou

$\frac{6}{4}$   $\frac{5}{3\sharp}$  6

262

turn, ——— didst thou turn ——— and re-

6 6 6

266

fresh me. O what great trou -

6 7 1/2 6

271

- bles and ad - ver - si - ties hast thou shew'd — me, yet didst thou

4 1/2 6 6 3 1/2 6

275

turn, \_\_\_\_\_ didst thou turn \_\_\_\_\_ and re-

6 6 6 7 4 3 $\sharp$

279

fresh me, didst thou turn \_\_\_\_\_

6 5 6 7

282

\_\_\_\_\_ and re-

7 6 $\sharp$  6 6 3 $\sharp$  6 7 4 3 $\sharp$

285

fresh me. Thou hast brought me to great \_\_\_\_\_ ho-nour and com-

7 6 $\sharp$  6 6 3 $\sharp$  6 7 4 3 $\sharp$

288

- for-ted me on ev' ry side, com - - - for-ted me on ev' ry

6 7-6 6# 7 4 3#

291

side.

6 6# 6 2 6 7-6

295

6 6 6 6 6 5 4 3

299

There-fore will I\_\_ praise\_ thee and thy faith-ful-ness, O\_\_ God.

6 6 6 6 6 7-6 6 6

303

There-fore will I

6 6 6 6 7 4 3 6 6

307

praise thee and thy faith-ful-ness, O God play-ing up-on an In -

6 2 6 7-6 6/4 6 6 6 6

311

- stru-ment of mu-sick, un-to thee will I sing, O thou

6 6 6 6# 6 6#

314

ho-ly one of Is-ra-el.

6/4 6 6 6/5 6/4 3 6 6





329

ho - - - ly one of Is - ra - el,

6 6 3 1/2 6 6 - 7 5

332

**Slow**

un - to thee will I sing, O thou ho - - - ly one of

**Slow**

6 6 6 3 1/2 5-4/2 6 6 4 3

336

**Chorus**

S. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, —

A. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

T. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Is - ra - el. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,



357

S. Hal - le - lu - jah, Hal - le - lu - jah,

A. Hal - le - lu - jah, Hal - le - lu - jah,

T. Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah,

361

S. Hal - le - lu - jah, Hal - le - lu - jah.

A. Hal - le - lu - jah, Hal - le - lu - jah.

T. Hal - le - lu - jah, Hal - le - lu - jah.

Hal - le - lu - jah, Hal - le - lu - jah.

Hal - le - lu - jah, Hal - le - lu - jah.

[7] Excerpt from Mask in *Oedipus* (1736)

John Dryden &amp; Nathaniel Lee.

Johann Galliard  
Source: GB-Lam, Ms 115, pp.1-21.

Violin 1  
Violin 2  
Viola  
b.c.



5



9

14

*p* *f* *p* *f*

18

Solo

Hear, ye sul-len pow'rs be-low.

22

*p* *p* *p*

T. You that boi-ling caul-drons blow, you that

B. Hear, ye tas-kers of the dead.

26

A. Solo  
You that pinch with red hot tongs.

T.  
scum the mol-ten lead.

B.  
You that



29

T.  
You that thrust 'em. of the.

B.  
drive the trem - bling hosts of poor, poor ghosts with your shar-pened thongs.

33

A. 'you that plunge 'em when they swim.

T. trim.

B. Till they drown, till they go on a row down, down,



38

B. down, ten thou-sand, thou-sand, thou - sand fa - thoms low, ten thou-sand, thou-sand, thou-sand fa - thoms



42

B. low, till they drown ten thou-sand, thou-sand fa - thoms low.

47

B. Till they down, till they go on a row down, down,

53

B. down ten thou-sand, thou-sand, thou-sand fa-thoms low, ten thou-sand, thou-sand, thou-sand fa-thoms

57

B. low, ten thousand, thousand, thousand fa-thoms low, ten thousand, thousand, thousand fa-thoms



61

S. Till they drown, till they

A. Till they drown, till they

T. Till they drown, till they

B. low, ten thousand, thousand fa - thoms low. Till they drown, till they

66

S.  
drown, till they go, till they go on a row down, down, down, till they

A.  
drown, till they go, till they go on a row down, down, down, till they

T.  
drown, till they go, till they go on a row down, down, down, till they

B.  
drown, till they go on a row down, down, down ten thou-sand,

71

S.  
drown, till they go, till they go on a row, till they

A.  
drown, till they go, till they go on a row, till they

T.  
drown, till they go, till they go on a row, till they

B.  
thou-sand, thou-sand fa - thoms low, ten thou-sand. thou-sand, thou-sand fa-thoms low, till they

75

S.  
drown ten thou-sand, thou-sand, thou-sand fa - thoms low.

A.  
drown, ten thou-sand, thou-sand fa - thoms low.

T.  
drown, ten tho-sand, thou-sand fa - thoms low.

B.  
drown ten thou-sand, thou-sand fa - thoms low.

80

S.  
Till they drown, till they

A.  
Till they drown, till they

T.  
Till they drown, till they

B.  
Till they drown, till they

86

S.  
go on a row down, down, down till they drown ten thousand fathoms low, ten

A.  
go on a row down, down, down, till they drown ten thousand,

T.  
go on a row down, down, down till they drown, till they drown ten thousand,

B.  
go on a row down, down, down, ten thousand, thou-sand, thou-sand fathoms low, ten thousand,

91

S.  
thou - sand fathoms low, ten thousand, thou-sand fathoms low.

A.  
thou-sand, thou-sand fathoms low, ten thousand, thou-sand fathoms low.

T.  
thou - sand fathoms low, ten thousand, thou-sand fathoms low.

B.  
thou-sand, thou-sand fathoms low, ten thousand, thou-sand fathoms low.

96

S. Till they drown ten thousand fathoms low, till they

A. Till they drown, till they go, till they

T. Till they drown, till they go, till they

B. Till they drown, till they

101

S. drown, till they go, till they drown, till they go, till they

A. drown ten thousand fathoms low, till they drown, till they go, till they

T. drown, till they go, till they drown ten thousand fathoms low, till they

B. drown, till they drown, till they

105

S.  
drown, till they go, till they drown, till they go, till they go on a

A.  
drown ten thousand fathoms low, till they drown, till they go, till they go on a

T.  
drown, till they go, till they drown, till they go, till they go on a

B.  
drown, till they drown, till they go on a

110

S.  
row down, down, down, ten thousand, thousand, thousand fathoms

A.  
row down, down, down, till they go on a row, till they

T.  
row down, down, down, till they go on a

B.  
row down, down, down, ten thousand, thousand, thousand fathoms low, ten thousand,

114

S. low, ten thou - sand, thou - sand, thou - sand fa - thoms low, ten thou - sand,

A. go on a row, till they go on a

T. row, till they go on a row, till they

B. thou - sand, thou - sand fa - thoms low, ten thou - sand, thou - sand, thou - sand fa - thoms



117

S. thou - sand, thou - sand fa - thoms low, ten thou - sand, thou - sand, thou - sand, thou - sand

A. row, till they go on a row ten thou - sand, thou - sand,

T. go on a row, till they go, ten thou - sand,

B. low, ten thou - sand, thou - sand, thou - sand fa - thoms low, ten thou - sand,



120

S. thou-sand fa - thoms low. Ten thou-sand, thou-sand, thou-sand fa - thoms

A. thou-sand fa - thoms low. Till they go on a row, till they

T. thou-sand fa - thoms low. Till they go on a

B. thou-sand fa - thoms low, ten thou-sand, thou-sand, thou-sand fa - thoms low, ten thou-sand,



124

S. low, ten thou-sand, thou-sand, thou-sand fa - thoms low, ten thou-sand,

A. go on a row, till they go on a

T. row, till they go on a row, till they

B. thou-sand, thou-sand fa - thoms low, ten thou-sand, thou-sand, thou-sand fa - thoms

127

S. thou - sand, thou - sand fa - thoms low, ten thou - sand,

A. row, till they go on a

T. go on a row, till they

B. low, ten thou - sand, thou - sand, thou - sand fa - thoms

129

S. thou - sand, thou - sand, thou - sand, thou - sand fa - thoms low.

A. row ten thou - sand, thou - sand, thou - sand fa - thoms low.

T. go ten thou - sand, thou - sand fa - thoms low.

B. low, ten thou - sand, thou - sand fa - thoms low.

[8] Song for Witches in *Cyrus the Great* (1695)

John Barnes

John Eccles

Source: GB-Lbl, Add Ms 29378, f.154v-156v

Violin 1

Violin 2

Viola

b.c.

Musical score for measures 1-3. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The instruments are Violin 1, Violin 2, Viola, and basso continuo (b.c.). The first measure shows rests for Violin 1 and Violin 2, while the Viola and b.c. play a rhythmic pattern of eighth notes. In the second and third measures, all instruments play together, with Violin 1 and Violin 2 playing sixteenth-note patterns and the Viola and b.c. playing eighth-note patterns.



Musical score for measures 4-6. The score continues with the same instruments and key signature. Measure 4 begins with a measure rest for Violin 1. The Viola and b.c. continue with their eighth-note patterns, while Violin 2 and the b.c. play sixteenth-note patterns. Measures 5 and 6 show all instruments playing together with various rhythmic patterns.



Musical score for measures 7-9. The score continues with the same instruments and key signature. Measure 7 begins with a measure rest for Violin 1. The Viola and b.c. continue with their eighth-note patterns, while Violin 2 and the b.c. play sixteenth-note patterns. Measures 8 and 9 show all instruments playing together with various rhythmic patterns.

10

1st Witch.

S. Sis - ters, whilst thus I wave

12

S. my wand charm-ing the ground on which we stand, In -

15

S. voke the spi-rit of this Slain, his bo-dy to in - form a -

18

S. gain: Some of Deu - ca - lions's Seeds, Some of Deu - ca - lions's Seeds I've found that


21

S. 

rais'd man-kind, that rais'd man-kind when all



24


S. 

was drown'd.

2nd Witch.

S. 

Mum-my with cat's blood did I boil, I'll chafe



27

S. 

his temples with the Oil.

3rd Witch.

B. 

To fume, to fume his Nos-trils, lo! I bring a



30

A. 

I'll

B. 

fea-ther from the Phoe-nix wing, a fea-ther from the Phoe-nix wing.



33

A. wash his joints with li- quor\_ brought from Ae- son's bath that\_ won - ders\_ wrought, from

35

S. Chorus He stirs,

A. Ae-son's bath that\_ won ders\_ wrought, that won- ders, won- ders wrought. He

B. He stirs,

39

S. he stirs, he stirs; Rise, rise, rise and fore-

A. stirs, he stirs, he stirs; Rise, rise, rise and fore-

T. Chorus He stirs, he stirs, he stirs; Rise, rise, rise and fore-

B. Chorus he stirs, he stirs; Rise, rise, rise and fore-

46

S.  
tell, rise and fore - tell this list' ning Mon-arch's fate from Hell. Rise,

A.  
tell, rise and fore - tell this list' ning Mon-arch's fate from Hell. Rise,

T.  
tell, rise and fore - tell this list' ning Mon-arch's fate from Hell. Rise,

B.  
tell, rise and fore - tell this list' ning Mon-arch's fate from Hell. Rise,

54

S.  
rise, rise and fore - tell this list' ning Mon-arch's fate from Hell. fate from Hell.

A.  
rise, rise and fore - tell this list' ning Mon-arch's fate from Hell. fate from Hell.

T.  
rise, rise and fore - tell this list' ning Mon-arch's fate from Hell. fate from Hell.

B.  
rise, rise and fore - tell this list' ning Mon-arch's fate from Hell. fate from Hell.

1. 2.

[9] *The Hour is Come*  
 (Dialogue between the Devil and a Dying Man, ?1649)

Dr John Wilson (1595-1674)  
 Source: GB-Lbl, Add Ms 29396, f.86v-89r.

*A Dying Man.*

8

The hour is come in which I must re - sign to dust what

b.c.

5

time and will - ing na - ture made so long my soul's flesh

9

shade. Man is a poor and un - done thing, when his im - mor - tal

13

part is tak - ing wing. But whi - ther wilt thou fly my Spi - rit?

*Devil.*

With-



17 *Man.*

What voice is that? A sud-den fear doth  
out a me-rit.

21 *Man.*

wound my trem-bling ear. *Devil.* What kill-ing  
Know thy ac - cu - ser, fool, \_\_\_ 'tis I

26 *Devil.*

hor - ror doth in - vade my eye? Mer - cy, oh mer - cy. *Devil.*  
Tis too

30 *Man.*

Oh, let me  
late, the Judge is sat, nor canst thou fly.

34

hide me in his crim - son side that died for man.

*Devil.*  
There is no room, that

38

*Man.*  
Is there no balm?

*Devil.*  
wound was ne-ver made to be thy tomb. No balm for

42

*Man.*  
Al-though it be to the pro-portion of a tear, let but that drop ap-pear.

thee.

47

One lit-tle drop would purge my sin and turn my Spi-rit to a ser - a-phim

51

*Devil.*

*Man.*

But 'tis the

Hea-ven is no Ark. Noth-ing can there de-fil'd ap-pear.

55

Cham - ber of the Bride, are plea - sures there

57

den - ied.

*Devil.*

To them that waste their time and

60

light, there-fore make haste and come a - way, come a - way, 'tis

64 *Angel.*

Look up, sad soul, with mil - ky wing, a  
night.

68

dove doth bring an o - live branch as to that boat when the old\_ world did

72

float\_ with all their ma - ga-zine to show that now the an - gry tide of

76

heav'n is love.

*Man.*  
What do I see stream through the air?

*Devil.*  
Thy own des-

80

pair. Do not expect when it is dark to save thy sea torn bark.

85

*Angel.*

Fly hence black fiend, and let it swim. Thou flingst fake

88

clouds be-twixt my beams and him. A - rise and see the blood-stain'd

92 *Angel.*

cross. There nail thy self, be cru - ci - fied

*Devil.*

Fool, 'tis thy loss.

97

— with the sweet lamb that died. He that was priest and sac - ri -

101

fice shall snatch thy part - ing soul \_\_\_\_\_ to Pa - ra - dise.

*Man.*

8 Shoot

105

*Angel.*

Thy sign dis-play.

*Man.*

up my faith. Arm me, O Je - su

*Devil.*

Throw it a - way.

110

in this war, where\_ wounds the tri-umphs are.

*Devil.*

I find my\_ ma - lice\_

114

struck\_ [and] lame And Hell doth trem - ble at that\_ glo - ri - ous

119 'Chorus for 2'  
*Angel.*

Look, how the ser-pent on his bel - ly creeps to hide him in e -

*Man.*

Look, how the ser-pent on his bel - ly creeps to hide him in e -

name.

124

ter - nal deeps, while we bathe in full streams of bliss, be -

ter - nal deeps, while we bathe in full streams of bliss, be -

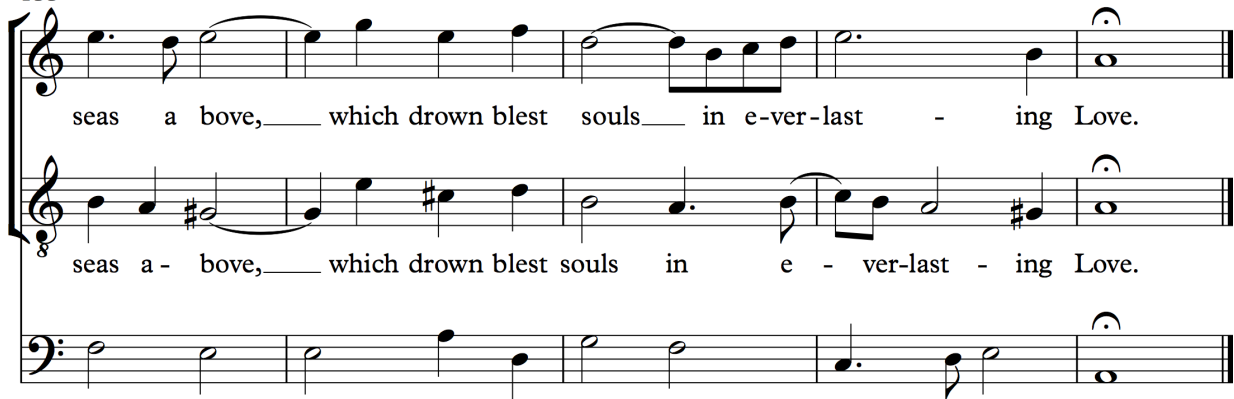
129

yond what flow'd in Pa - ra - dise. Yet, these are ril-lets to those

yond what flow'd in Pa - ra - dise. Yet, these are ril - lets to those



133



seas a bove, which drown blest souls in e-ver-last - ing Love.

seas a - bove, which drown blest souls in e - ver-last - ing Love.

seas a - bove, which drown blest souls in e - ver-last - ing Love.

# [10] Song: of Devils

from *The Libertine*, Act V, Sc.2 (1675)

Thomas Shadwell (c.1642-1692)

William Turner (1651-1740)

Source: GB-Lbl, Add. MS. 22100, f.103r-105r.

1. Devil

Pre - pare, pre - pare, new — guests draw near,

b.c.

6

And on the brink of — Hell ap - pear. Kin - dle fresh

11

2. Devil

As - sem - ble all ye Fiends, Wait for the

flames of — Sul - phur there.

17

dread - ful ends Of im - pious men; who far ex - cel

23

all th'In-ha - bi-tants of Hell.

S. Let 'em come, let 'em come to an e-ter - nal dread-ful

A.

T. Let 'em come, let 'em come to an e-ter - nal dread-ful

B.

30

3. Devil

In mis-chiefs th'ave all the damned out-

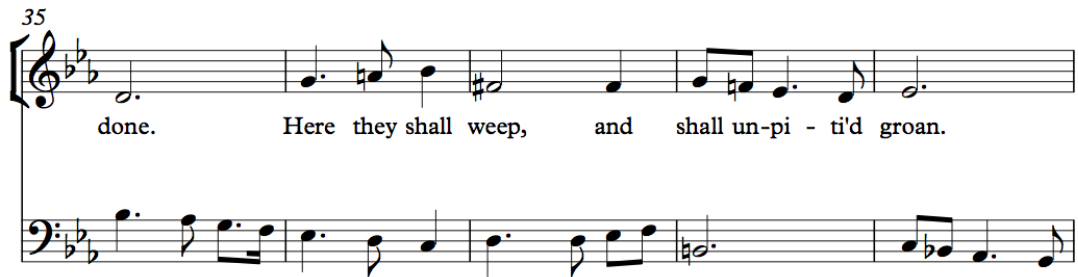
S. doom. Let 'em come, let 'em come.

A.

T. doom. Let 'em come, let 'em come.

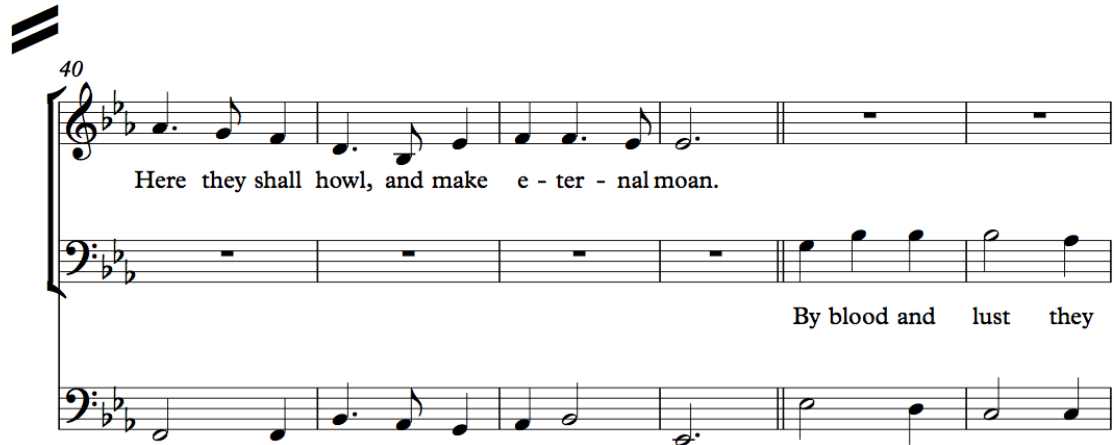
B.

35



done. Here they shall weep, and shall un-pi - ti'd groan.

40



Here they shall howl, and make e - ter - nal moan.  
By blood and lust they

46



have de - serv'd so well, That they shall feel the hot -

51



In vain they shall here their past  
test flames of Hell. In vain they shall here their past

55



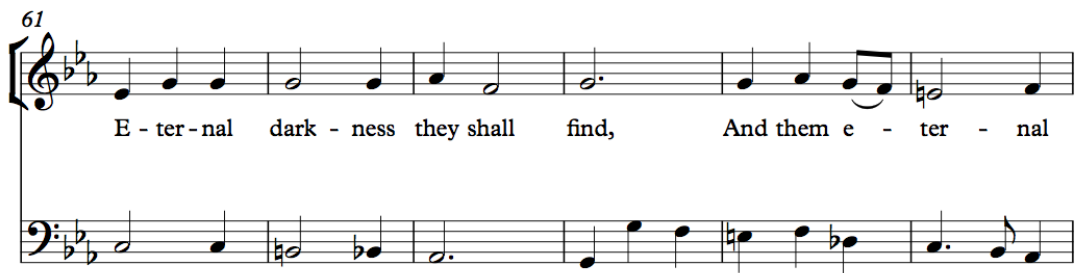
mis-chiefs be - wail, In ex - qui-site tor-ments that ne - ver shall fail.

mis-chiefs be - wail, In ex - qui-site tor-ments that ne - ver shall fail.

mis-chiefs be - wail, In ex - qui-site tor-ments that ne - ver shall fail.



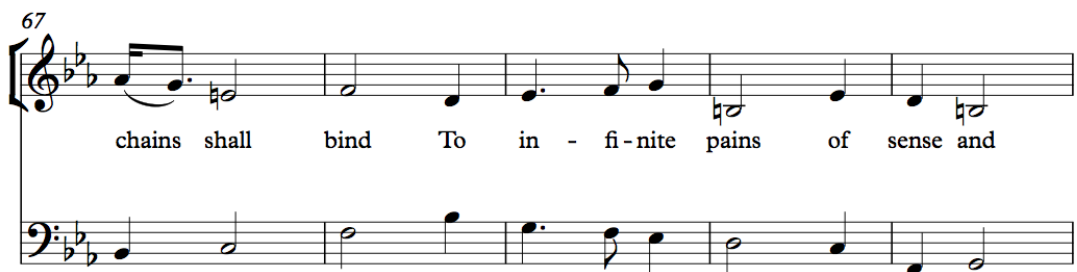
61



E - ter - nal dark - ness they shall find, And them e - ter - nal



67



chains shall bind To in - fi-nite pains of sense and

72

mind.

S. Let 'em come, let 'em come to an e-ter - nal dread - ful doom. Let 'em

A. Let 'em come, let 'em come to an e-ter - nal dread - ful doom. Let 'em

T. Let 'em come, let 'em come to an e-ter - nal dread - ful doom. Let 'em

B. Let 'em come, let 'em come to an e-ter - nal dread - ful doom. Let 'em

78

S. come, let 'em come, let 'em come, let 'em come to an e - ter -

A. come, let 'em come, let 'em come, let 'em come to an e - ter -

T. come, let 'em come, let 'em come, let 'em come to an e - ter -

B. come, let 'em come, let 'em come, let 'em come to an e - ter -

83

S.    
nal dread - ful doom. Let 'em come, let 'em come.

A. 

T.    
nal dread - ful doom. Let 'em come, let 'em come.

B. 



[11] 'Lo, the companions of thy crimes'  
 from *Merlin, or the Devil of Stonehenge* (1734)

Lewis Theobald

Johann Galliard

Source: GB-DRc, MS E30, pp.7-21).

Violin 1  
 Violin 2  
 Viola  
 b.c.

*p*

*p*

*p*

*p*

5

G.  
 b.c.

Lo! the com-pan-ions of thy crimes fly from the thun-der's rat-ting voice, that



8

G. 'The Devil appears.'

va-pour of a cloud: and can'st thou, deaf to all the cries of wound-ed

11

G. vir-tue in thy breast, that aw - ful dread which con-science wakes, still

14

G. ri-ot in those guil-ty arts by which thy sire, for Fau - stus fell?

18

G. For this my shade, the cen-tre

Dv. Re-bel-lious slave!

21

G. breaks, Re-luc-tant urg'd to up per air: O too pre-sump-tuous youth, the kind-ling

6  
4

24

G. bolts of ven-geance fear; and stem thy fate, re-mem-b'ring mine.

*f*

*f*

*f*

27

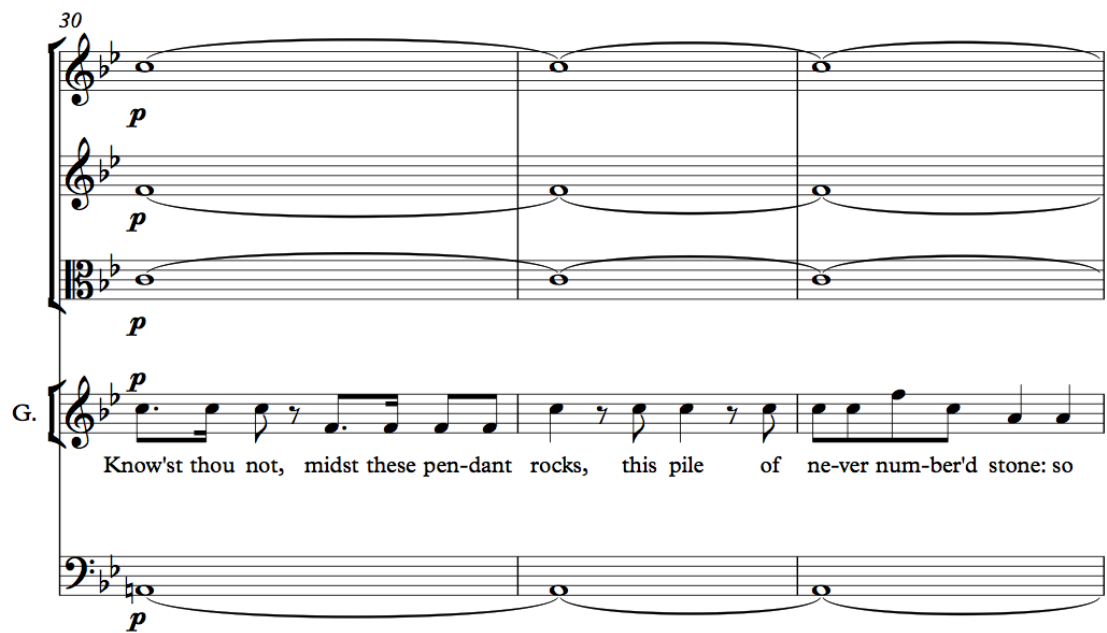


Dv.

*f*

False spi rit! for this be sure, thou shalt be fet-ter'd fast in fire.

30



G.

*p*

*p*

*p*

*p*

Know'st thou not, midst these pen-dant rocks, this pile of ne-ver num-ber'd stone: so

33

G. Lu - ci-fer or-dain'd: Cursed Mer-lin's mor-tal mo-ther lies, to fiends of

36

G. old in hor-rid wed-lock join'd, and fiends still re-vel round her grave?

40

G.

Dv.

*f*

*f*

*p*

O

*f*

Ac curs'd dis-cov-'rer! Hell's em-pire is con-cern'd.

*f*

43

*p*

*p*

*p*

G.

Faus-tu-lus, the place a-void, in-spi-ring kin-dred guilt: Per-di-tion,

*p*

46

G. tortures, else o'er-take thee: Heav'n's an-ger ne-ver dies.

50

Dv. Ye De-mons, tha a-wait my pow'r, sink him to low-est

53

*p*

*p*

*p*

G. On che-rub's wings re pen-tence sits, to waft thy soul to bliss.

Dv. Hell.

*p*

56

*p*

*p*

*p*

G. I can no more: and un-seen force to vales of

*p*



59

hor-ror drags me down. 'Sinks'

There howl in an-guish! 'Har! & man exit'

62

Bassoon.

Dos't thou fly? Poor chea-ted mor-tal! Poor chea-ted mor-tal!

66

Dv. Far as sea and earth extend, extend my sway,

69

Dv. far as sea and earth extend, Poor chea-ted mor-tal ex-

72

tend my sway. Fly to the ut - most

75

verge, yet there, I'll wind thee, I'll wind

78

Dv. —thee in my fa - tal snare. Fly to the ut - most verge yet

81

Dv. there, yet there, I'll wind thee

84

Dv. in my fa - tal snare.  
Tutti.

87

89

## [12] Ad arma Gigantes

Dialogue between a Christian and a Turk

Giovanni Battista Bassani  
GB-Lbl, Add. Ms. 22099, f.17v-19r.

Turk

Ad ar-ma Gi-gan-tes, ad ar-ma, ad

b.c.

8

Tu.

ar - ma Gi - gan-tes, ad ar ma, ad ar - - - -

13

Tu.

- - - - ma, ad ar-ma, ad ar-ma, ad ar-ma Gi- gan -

20

Tu. tes. Ad ar-ma Gi-gan - tes. In

28

Tu. tu-ba so - no-ra, in tu-ba so - no-ra con-sur-git au-

35

Tu. ro-ra et con-tra in - vi-diam pu - gna - - - -

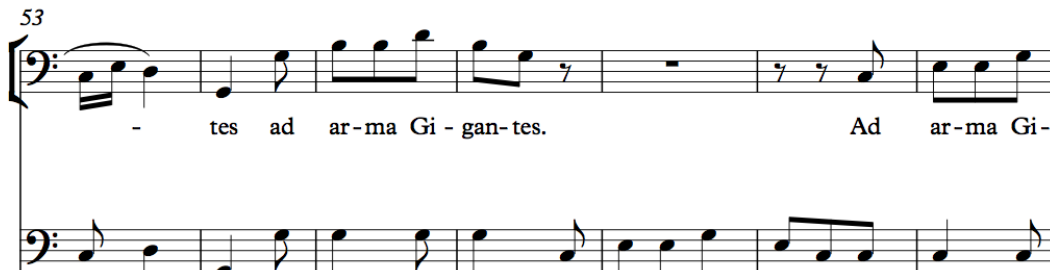
41

Tu. - - - - te, pu - gna-te, pu - gna-te, pu - gna-te, to -

47

Tu. 
  
nan - - - - -

53

Tu. 
  
- tes ad ar-ma Gi-gan-tes. Ad ar-ma Gi-

60

Tu. 
  
gan-tes, ad ar-ma, ad ar-ma Gi-gan-tes, ad

67

Tu. 
  
ar ma, ad ar - - - - -

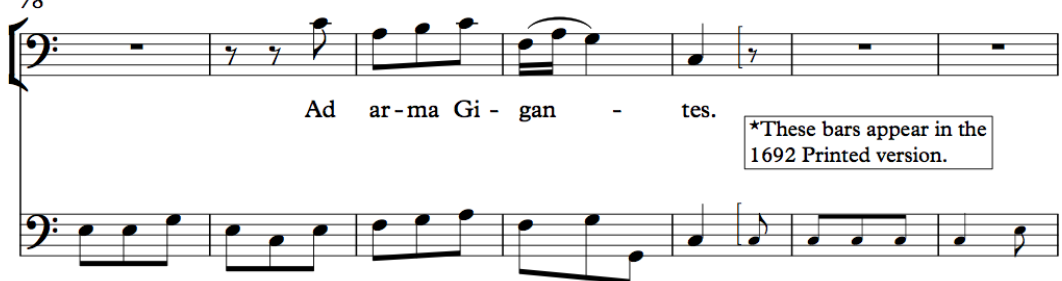


72

Tu. 

- ma, ad ar - ma, ad ar - ma, ad ar - ma Gi - gan - tes.

78

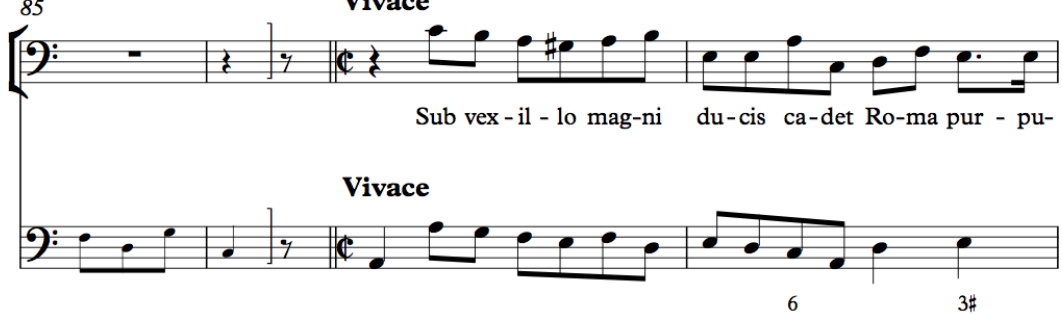
Tu. 

Ad ar - ma Gi - gan - tes.

\*These bars appear in the 1692 Printed version.

85

**Vivace**

Tu. 

Sub vex - il - lo mag - ni du - cis ca - det Ro - ma pur - pu -

**Vivace**

6 3#

89

Tu. 

ra - - - - - ta, ca - dat Ro - ma pur - pu -

91

Tu.

ra - ta et sub lu - na co - ro - na - ta pe - - -

93

Tu.

- re-at ca-dat sig-num cru - cis e - ia sta-te ful-mi-

3#

96

Tu.

nan - - - - - tes. Ad... ar - ma Gi -

99

Tu.

gan - tes, ad ar - ma, ad ar - ma Gi -

105

Tu.

gan-tes, ad ar ma, ad ar - - - - -

110

Tu.

- - ma, ad ar-ma, ad ar-ma, ad ar-ma Gi - gan -

116

Tu.

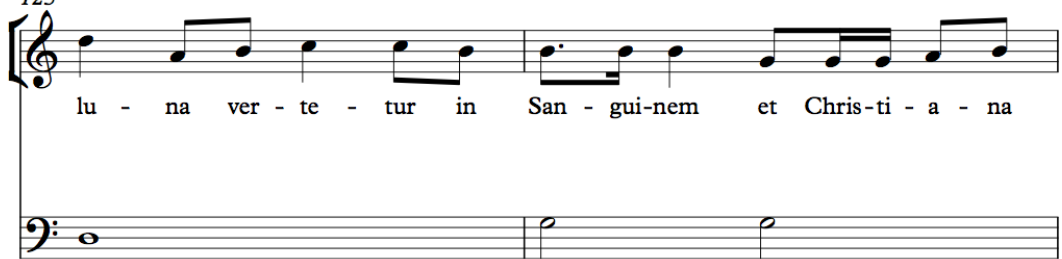
tes. Ad ar - ma Gi - gan - tes.

122

Ch.

Si - le Ty-ran - ne, si - le, Lu - ci-fer tran - si - bit in hes - pe rum

125

Ch. 

lu - na ver - te - tur in San - gui-nem et Chris-ti - a - na

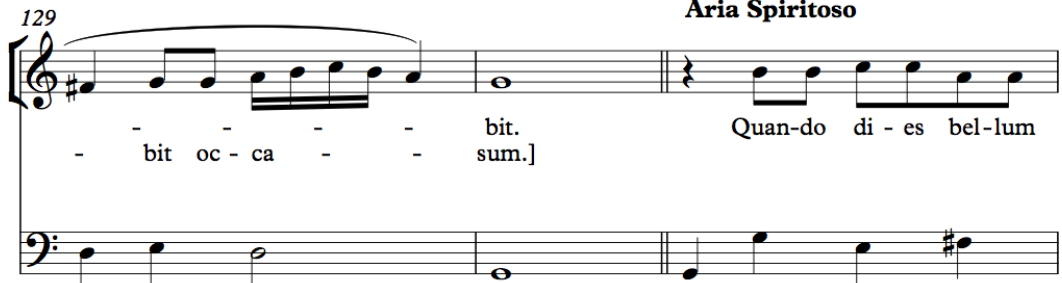
127

Ch. 

fi - des cum or - tu co - pu - la - - - - -  
[\*co - pu - la - - - - -


129

**Aria Spiritoso**

Ch. 

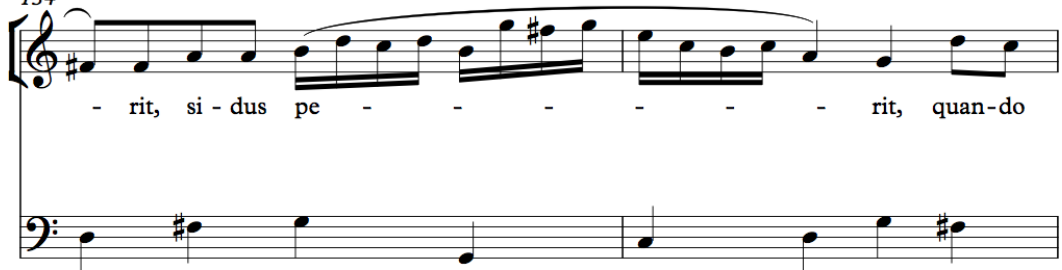
- bit oc - ca - - - bit. sum.] Quan-do di - es bel-lum

132

Ch. 

ge - rit, si - dus pe - - - - -

134

Ch. 

- rit, si - dus pe - - - - rit, quan-do

136

Ch. 

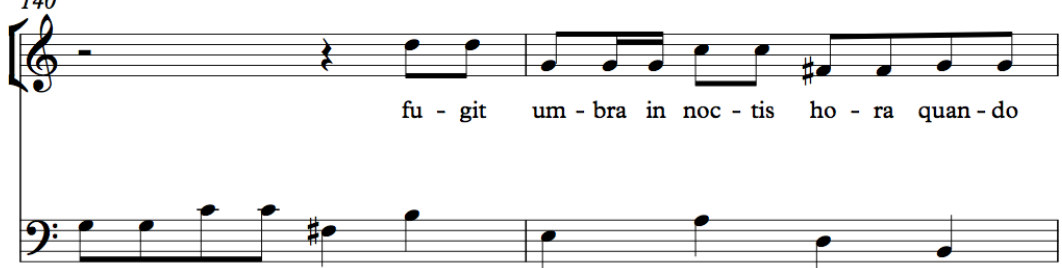
sol ad or - tum va - dit, Lu - na ca - - - dit, Lu - na

138

Ch. 

ca - - dit, Lu - na ca - - dit

140

Ch. 

fu - git um - bra in noc - tis ho - ra quan - do

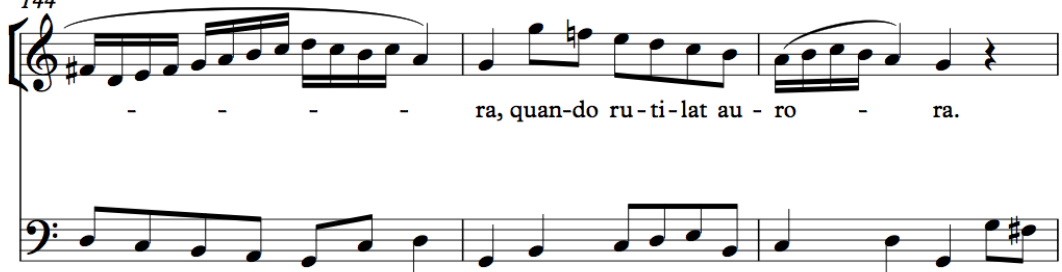
3#

142

Ch. 


ru - ti-lat au - ro

144

Ch. 

ra, quan-do ru-ti-lat au - ro - ra.

147

Ch. 

Cer-vi-cem le - o-nis in ter-ra do-

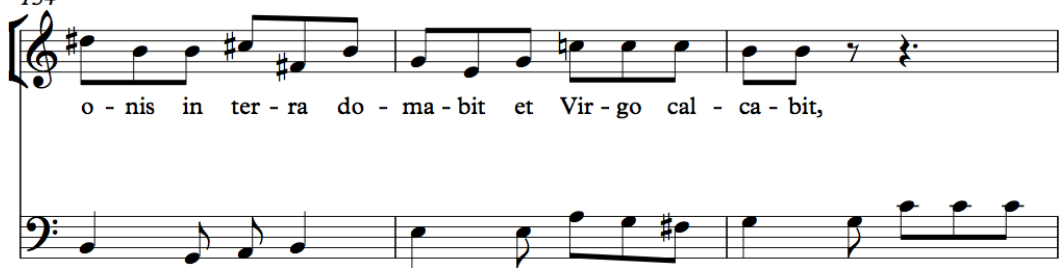
6 3#

151

Ch. 

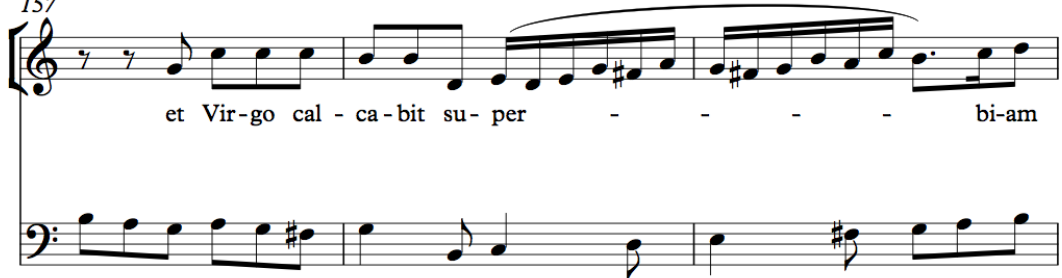
ma - bit, cer - vi - cem le -

154

Ch. 


o - nis in ter - ra do - ma - bit et Vir - go cal - ca - bit,

157

Ch. 

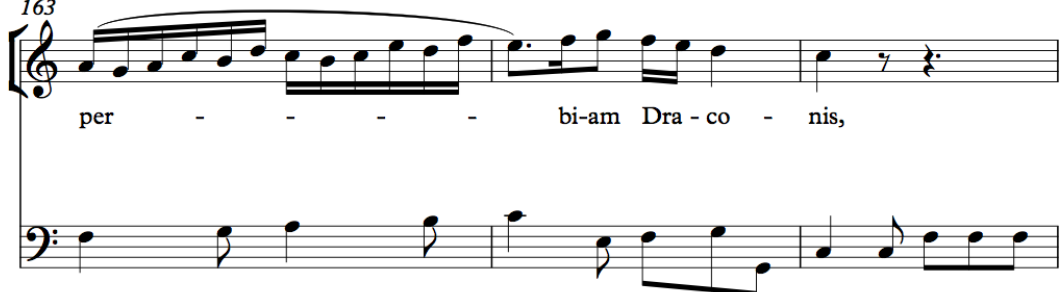
et Vir-go cal - ca-bit su- per - - - - bi-am

160

Ch. 

Dra - co - nis, et Vir - go cal - ca - bit, et Vir - go cal - ca - bit su -

163

Ch. 

per - - - - bi-am Dra - co - nis,

166

Ch. et Vir-go cal - ca - bit su - per - - - - bi-am

169

Ch. Dra - co - nis. Vir-go sac - ra,

173

Ch. Vir-go be - a - ta, Vir-go sac - ra, Vir-go be -

177

Ch. a - ta in ag - mi - ni - bus tri - um - pha - - - -



180

Ch. 

- bit ful - ta ro - sis, et co - ro - na - ta, ful - ta

183

Ch. 

ro - sis et co - ro - na - ta in a - go - ne vic - to - ri - am

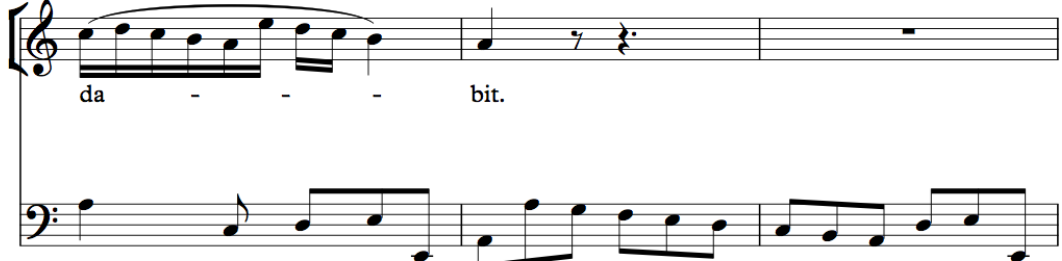
5-6 3#

186

Ch. 

da - - - bit, in a - go - ne vic - to - ri - am

189

Ch. 

da - - - bit.

192

Ch.

Tu.

195

Ch.


Tu.


198

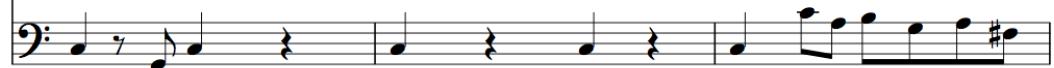
Ch.

Tu.

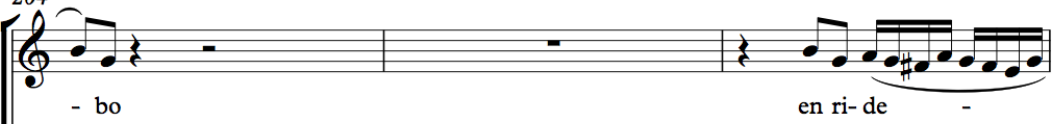
201


Ch.  bo en ri-de -


Tu.  ful-mi-na - - - bo, ful-mi - na-bo,



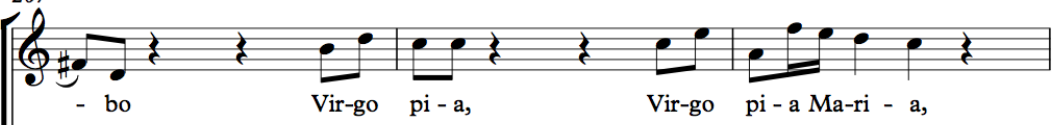
204

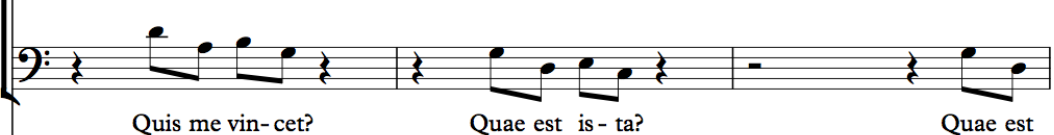
Ch.  - bo en ri-de -


Tu.  ful-mi-na - - - bo, ful-mi - na-bo



207

Ch.  - bo Vir-go pi - a, Vir-go pi - a Ma-ri - a,

Tu.  Quis me vin-cet? Quae est is - ta? Quae est



210

Ch.  Vir-go pi - a Ma-ri - a, Vir - go Ma-ri - a, mi - hi ro - sas,

Tu.  is - ta? mi - hi



213


Ch.  mi - hi ro - sas, Vir - go sac - ra sem - per


Tu.  spi - nas, mi - hi spi - nas. Vir - go sac - ra sem - per



215

Ch.  do - nat, Vir - go sac - ra sem - per do - - nat

Tu.  do - nat, Vir - go sac - ra sem - per do - nat sem - per. Me dis -



217

Ch.  me co-ro - nat, me co-ro - nat ad vic-

Tu.  per-sit, me dis-per-sit,



220

Ch.  to - - - ri-am, ad vic -

Tu.  ad ru - i - nas, ad ru - i - nas,



222

Ch.  to - - - ri-am,

Tu.  ad ru - i - nas, ad ru - i - nas.



224

Ch. E-go gau - de - - - bo

Tu. Plan-gam e-go en to na -

227

Ch. non, non ti-me-bo

Tu. - - - bo, en to - na - - -

230

Ch. non, non ti-me - bo, non, non ti-me - bo

Tu. - bo, ful-mi na -

233

Ch. en ri- de - - bo

Tu. bo, ful-mi - na-bo, ful-mi na -

236

Ch. en ri- de - - bo Vir-go

Tu. bo, ful-mi - na-bo Quis me vin- cet?

239

Ch. pi-a, Vir-go pi-a Ma-ri - a, Vir-go pi-a Ma-ri - a,

Tu. Quae est is- ta? Quae est is- ta?

- TURK To arms, ye giants!.....To the blast of the trumpet dawn arrives, so fight against envy. Fight, fight, with a noise like thunder – to arms ye giants!.....Beneath the standard of the great leader Imperial Rome shall fall. Let Imperial Rome fall and may the Sign of the Cross perish beneath the crowned (crescent?) moon. Ah, stand firm, hurling thunderbolts – to arms ye Giants!
- CHRISTIAN Be silent, you tyrant, be silent. The Morning Star will cross to the West, the moon will be turned to blood and the Christian faith will join the East to the West. When Day wages war, the stars die, the stars die; when the Sun rises, the Moon falls, falls, falls; in the hour of night shadows flee when the dawn reddens. The Virgin will bend the lion's neck on the earth and will tread underfoot the pride of the Serpent.....The Holy Virgin, the Sacred Virgin will triumph among the armies, crowned and on a bed of roses and will grant victory in the conflict.
- CHRISTIAN As for me, I will rejoice and will not fear.
- TURK For my part, I will howl and thunder.
- CHRISTIAN I will not be afraid. I'll fear not and will laugh at you.
- TURK I'll hurl thunderbolts, hurl thunderbolts!
- CHRISTIAN I'll laugh at you. Oh Holy Virgin
- TURK I'll hurl thunderbolts. Who will defeat me?
- CHRISTIAN The Virgin Mary, who always gives me roses.
- TURK To me she gives thorns.
- CHRISTIAN The Holy Virgin always grants me roses.
- TURK Always thorns to me.
- CHRISTIAN Me she crowns, she crowns
- TURK Me she has torn apart
- CHRISTIAN has crowned me for victory
- TURK has shredded me for ruin.
- CHRISTIAN I shall rejoice. I shall not be afraid.
- TURK I shall howl. I shall thunder and sneer.
- CHRISTIAN I'll not be afraid. No, I shall not fear.



TURK I'll thunder and hurl thunderbolts.

CHRISTIAN I'll laugh at you. Oh Holy Virgin.

TURK I'll hurl thunderbolts. Who is this person?

CHRISTIAN The Holy Virgin Mary.

TURK Who is this person? Who is she?

CHRISTIAN The Holy Virgin Mary.

TURK Who is this person?

CHRISTIAN The Holy Virgin Mary.

[13] *Let the Trumpet Sound* (1702)

'Mr Reading'  
Source: GB-Lbl.Add.MS.63626,  
f.59v-60r/75r-74v

Bass

Let the Trum - pet sound and the glass be crown'd while the

2

health goes round to the heart that's sound and lo - yal, Drink a - way Sir, why d'y

b.c. notes omitted in source from here

4

stay Sir, Nay Sir, Pray Sir, make no de - lay, nor think if an - y sin to fill it to the

6

brim and then be gin to the Queen the Prince and all the Ro - yal Fa - mi - ly. Let the

8

Ro - yall Fa - mi - ly. If you say 'tis too big you're a Whig, and I care not a

10

fig tho' you Huff and are so fine, Sir we'll make you drink your wine, But if you

12

are a man of war, and that you dare to drink but fair why then we

13

swear you are a dear and wel - come Bro - ther here.

[14] *Charon, O Charon*  
 from *The Mad Lover*, Act IV, Sc.1 (acted c.1616)

John Fletcher (1579-1625)

Alfonso Bales (fl.1613-35)  
 Source: GB-Lbl: Add. Ms.10337, ff.37r-36v.

Orpheus

Tenor Char-ron, O Char - ron, thou waf - ter off the soules to\_\_ blis or

b.c.

6

baine[?] Com neare, and say who lives in

Charon

Who calles the fer - ri-man off hell:

12

joy, and who in feare.

Those that dye well, E -

17

ter - nall joies shall\_ fol - low. Those that dye ill there\_\_\_\_\_

21

Shall thy blacke barke those guil - ty spi - rits  
owne foule. fate shall swal-low.

25

stow that kill them-selves for\_\_\_ love?  
O no, O no:

29

My cord - age crakes when such foule sins are neare.

31

What spir-rits  
No winde blowes\_\_\_ faier, nor I my - selfe can steare.

35

pas and in E - li - ziam Raigne?

Those gen-tell soulls that \_\_\_ are be - loved a -

39

This sol-dier loves, and faine would dye to win, Shall hee goo on?

gaine.

44

No! 'Tis too ffowle a sin. He must nott come a - bourd, \_\_\_

49

\_\_\_ I dare nott row. Stormes of dis-paire and guil - ty blood will

55

Shall time re - lease him, say?

blowe. O no, O no. Nor

61

time nor death can al - ter us, nor prayers. My boate is des - ta -

66

ny, and who then dares, but those a - poin - ted

70

come a - bourd? Live still, and love by re - sone,

74

And when thy mis - tress shall close up thine eies?

Mor - tall, nott by will.

79 Chorus

Then come a - beord and passe. Till then—

81

— bee wise, till then bee wise. wise.



[15] Henry Lawes, *Charon, O Charon, draw thy Boat to th'Shore* ['Charon & Eucosmia']

Facsimile of the published version in *Select Ayres and Dialogues to sing to the Theorbo-Lute or Basse-Viol.....The Second Book* (London, Printed by William Godbid for John Playford, and are to be Sold at his Shop in the Temple, near the Church Dore. 1669), pp. 109–111.

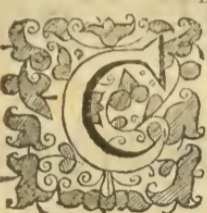
[109]

## A DIALOGUE. [Treble &amp; Bass.]

Occasioned by the Death of the young Lord HASTINGS, who dyed some few days before he was to have been Married to Sir Theodore Meibern's Daughter, in June, 1649.

## Charon and Eucofimia.

Eucofimia.



Charon, O Charon, draw thy Boat to th' Shore; and to thy many, take in

Charon. Eucofimia.

one foul more. *Who calls, who calls?* One o'whelm'd with ruth; have pi-ty either on my tears or

Charon.

youth, and take me in a Virgin in distress, but first cast off thy wonted churlishness. *I'd be as gentle*

as that Aire which yields a breath of Balm along the Elizium fields. *Tell what thou art.*

Eucofimia. Char.

A Maid that had a Lover, then which thy self ne're wastest Sweeter over: He was. *Say what.*

Eucofimia. Char. Eucof.

Ah me! my woes are deep. *Præthee relate, while I give ear, and weep.* *Hastings, Hastings,* was his name,

D d

[ 110 ]

and that one name has in it all good that is, and ever was: He was my Life, my Joy, my Love; but

*CHORUS.*

dy'd some hours before I should have been his Bride. Thus, thus the Gods ce-lestial still de-

Thus, thus the Gods ce-lestial still de-

*Eucosmia.*

cree to humane joys, contingent mi-se-rie. The hallow'd Tapers all prepared

cree to humane joys, to humane joys, con-tingent mi - fe - rie.

Charon. *Eucosmia.* Charon.

were, and *Hymen* call'd to blefs the Rites. *Stop there.* Great are my woes. *And great must*

*Eucosm.*

that grief be which makes grim Charon here to pi-ty thee: But now come in. More I would yet relate.

Charon. *Furor.*

I cannot stay, more Souls for wafting wait, and I must hence. Yet let me thus much know departing



[ 111 ]

Charon.

hence, where good and bad Souls go? *Those Souls which ne're were drench'd in pleasures streams, the fields of*

*Pluto are reserv'd for them, where dress'd with garlands there they walk the ground, whose blessed Youth with*

*endless flowers is crown'd: But such as have been drown'd in the wilde sea, for those is kept the gulph of Hecate;*

*where with their own contagion they are fed; and there do punish, and are punished. This know, the rest of*

CHORUS.

*thy sad story tell, when on the flood that nine times circles Hell. We, we sail from hence, we sail*

*We sail We sail from hence, we sail*

*from hence to visit mor-tals never, but there to live where love shall last, where love shall last for ever.*

*from hence to visit mortals never, but there to live where love shall last, where love shall last for ever.*

D d

Mr. Hen. Lawes.

[16] *Haste, Charon Haste* (? early 1680s)

Author: Not known. Later published in  
*A Collection of Loyal Songs* (1739)

Henry Hall (c.1656–1707)  
 Source: GB-Lbl: Add MS 33234, ff.129v-132r

**Nol**

Haste, Cha-ron haste, 'tis Nol com-mands thy speed. Cha-ron, I'm

b.c.

4

he that made three king-doms bleed.

**Charon**

Proud soul, so black's thy guilt, I

8

know thee well, Thou dost those shades in co-lour far ex-cel,

11

No!

Dear Cha - ron,

and seem'st a beau ty - spot\_\_\_ to whi - ten Hell.

14

haste, vast\_\_\_ streams of in - jured Blood pur - sue, and hor - rid as it's view and

17

fear - ful as it's hew:

Charon

Stay, stay, how guil - ty must thou be

20

who choo-seth Hell for Sanc-tu-a - ry. Thy weigh-ty crimes will ne-ver let thee

23

Nol

Cha-ron, no more de-lays,  
float, but sing-ly thou wilt sink my— migh-ty boat.

27

you now pre-sume too far, re-mem-ber, re-mem-ber what I was in War: Did

30

Charles, and shall not I, pass oe'r the Lake?

Weak shade! thou art too bold, and

Charon

34

do'st mis-take. Still diff - 'rent ways, great Charles and thou did'st move,

37

thy course was down-ward still. He's still a - bove.

40

I saw him as - cend whilst An - gels stoop'd



45

down, to pre - sent a new throne and the loss of his

49

head to re - pay with a huge dou - ble crown. Look

53

yon - der! I saw the bright troop on the wing, and as they did

58

fly, so spot - less and bright was the King that

62

him from his new bro-ther An - gels I could not des -

66

cry. Then op - ened wide E - li - sium's ra - dient gate,

69

and in they flew, in gay tri - um - phant state; And then

72

so well God and Man the mar - tyr did

76

Love, good men wept\_ be - low, Saints re - joi - ced\_ a -

80

No!

T'was brave and  
bove, Saints re - joi - ced\_ a - bove.

84

by the praise thou'st giv'n, thou'st made me what I ne - ver

86

was, in love with Heav'n. But Charles from his seat shall\_ re -

90

move though Heav'n slight mine, and his ac - tions ap - prove as

95

once up - on Earth I'll dis - throne him a - bove. I to E -

99

li-sium hence will go.

Charon

No, ty-rant, No, to dens full of

103

hor - ror thou head - long must fall, and with fu - ries as

107

black as thy trea - son must dwell, and there as

110

lit-tle mer-cy, as\_ thou shewd'st must feel;

S. Drag\_ him down.

A. Drag him down.

B. Drag him down.

114

S. Drag him down to th'A - byss. Let

A. Drag him down to th'A - byss. Let flames and vast

B. Drag him down to th'A - byss. Let flames and vast

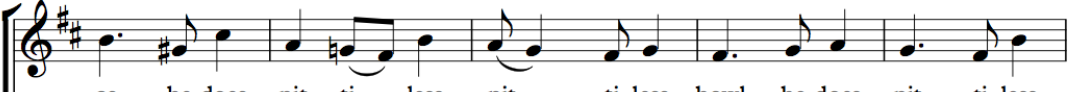
118


S. flames and vast ser - pents a - bout him still rowl, and

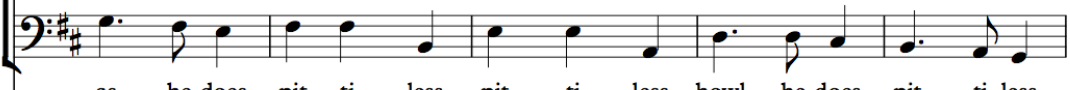
A. ser - pents a - bout him still rowl, and


B. ser - pents a - bout him still rowl, and

122

S.  as he does pit - ti - less, pit - ti-less howl, he does pit - ti-less

A.  as he does pit - ti-less, pit - ti-less howl, he does pit - ti-less

B.  as he does pit - ti - less, pit - ti - less howl, he does pit - ti-less



127

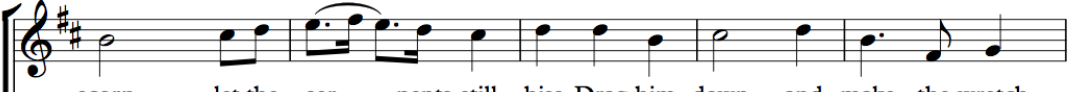
S.  howl. Let the flames e-ver scorch him and at him in


A.  howl. Let the flames e-ver scorch him and at him in

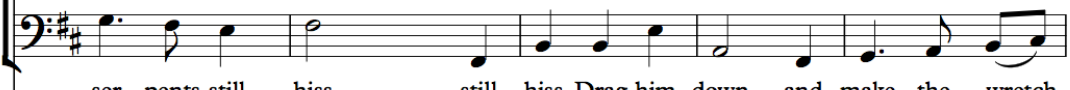
B.  howl, let the flames e-ver scorch him and at him in scorn the




132


S.  scorn let the ser - pents still hiss. Drag him down and make the wretch


A.  scorn let the ser - pents still hiss. Drag him down and make the wretch

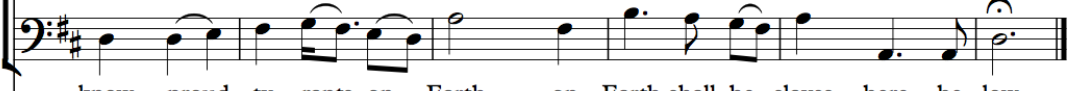
B.  ser - pents still hiss, still hiss. Drag him down and make the wretch




137

S.  know proud ty- rants on Earth shall be slaves here be- low.

A.  know proud ty-rants on Earth, on Earth shall be slaves here be- low.

B.  know proud ty- rants on Earth, on Earth shall be slaves here be- low.





[17] *Haste Charon, Haste*  
Dialogue: Cromwell & Charon (1731)

Author: Not known. Later published in  
*A Collection of Loyal Songs* (1739)

Charles King (1687-1748)  
Source: GB-Lam, Ms. 96, f.1r-12r).

**Prelude**

**Tempo Ordinario**

Violin 1

Violin 2

Violoncello

b.c.

6 7 8

6 6 6 7 3 1/2 4/2 6/4 6

6 3 1/2 6 6 6 6 6 6

9

6 7<sup>b</sup> 6 6 4 3<sup>h</sup>



12

6 7 6<sup>h</sup> 6 6



15

3<sup>h</sup> 6 3<sup>b</sup> 3<sup>h</sup> 6 6 9 8 7 3<sup>h</sup> 6-5 4 3<sup>h</sup>

18

6 6 6 7 6 5 6



21

**Oliver Cromwell.**  
Haste Cha-ron haste 'tis—

6 5 6 5 6 6 5 6 6 6 6

24

T.  
8

Noll com- mands thy speed. Cha - ron, I am he, I am

5 6 6 6 5 6 3# 6 6



27

T.  
8

he that made three King - doms bleed.

6 5 6 7 - 6 3# 4# 6 6# 6# 6 3# 4#

30

6 6<sup>#</sup>  $\frac{4}{2}$  6 6 3<sup>#</sup> 6 7 3<sup>#</sup> 6 4 3<sup>#</sup>



34

T. 8  
Haste, Cha-ron, haste, 'tis Noll com- mands thy speed. Char - ron,

$\frac{4}{2}$   $\frac{7}{5}$  6 6 5-6 6 5-6 6

37

T. I am he, I am he that made three King-doms

6/5 3 7 6 5/4 6/5 9 6 3#4 6 6/5 6/3b 6/5 6 6/5 3#4



41

T. bleed, Cha - ron, I am he that made three King-doms bleed, am he that made three

7 6/4 5/3 4/2 3 7/2 6/4 5/3 6 5-6

46

King - doms bleed. **Charon.**  
Proud soul, so black's thy guilt I know thee well, thou

6 5 7 6



50

dost these shades in co-lour far ex - cel, and seem'st a beau-ty spot to whi-ten hell, and seem'st a

6 6 3# 6

53 **Adagio**

B. beau-ty spot to whi - ten hell.

**Adagio**

6 4 - 3 6 6 6/5 4 4 4 4 6 6/5 6# 3# 4-3#



57

**Cromwell.**

T. Dear Cha-ron haste. Vast streams of in-jur'd blood per - sue and hor-rid is its

6 6 6/4 6# 6 6/5 4 - 3# 6# 6 6 6 6# 6/5 6/5 6



60

T.  
8  
cry and dread-ful is its hue, and dread - ful is its hue.

4<sup>h</sup>/<sub>2</sub> 6 6 6 4-3<sup>h</sup> 4 3<sup>h</sup> 9 6 6/5 7 6 6/5 6 6/5



64

T.  
8  
Dear Cha-ron haste, Dear Cha-ron haste. Vast streams of

6 6 6/4 6/4 6 9 4-3<sup>h</sup> 6<sup>h</sup> 6 6/3<sup>b</sup> 3<sup>h</sup> 4<sup>h</sup>/<sub>2</sub> 6 3<sup>b</sup> 4 - 3<sup>h</sup>

67

T.  
8

in-jur'd blood per-sue and hor-rid is its cry and dread-ful is its hue, and

6 6/4 7 3# 6/4 5/3# 4# 6 6# 6 6 6/4 6/4 6/4 6



70

T.  
8

dread-ful is its hue, and dread-ful is its hue, and hor-rid

7/3# 4 - 3# 4/2 6 6 6/4 3# 3# 5-6 7-6 7-6 7-6

74

is its cry and dread-ful is its hue, hor-rid is its cry and dread - ful

7-6 7-6 6 $\sharp$  6 3 $\sharp$  3 $\sharp$   $\frac{4}{2}$  6 6 6  $\frac{6}{4}$  7



77

is its hue.

4 3 $\sharp$   $\frac{4}{2}$  6  $\frac{4}{2}$  6  $\frac{4}{2}$  6  $\frac{9}{7}$  3 $\sharp$  5-6 7-6 7-6 7-6

81 **Vivace**

**Vivace**  
**Charon.**

Stay, stay, stay, how

**Vivace**

7-6 7-6 6<sup>h</sup> 6/5 6<sup>h</sup> 6 7 4<sup>h</sup> 6 4-3<sup>h</sup> 3<sup>h</sup>



86

guil-ty must thou be who choo - sest hell for Sanc - tua - ry.

6 3<sup>h</sup> 6 4<sup>h</sup> 6 6 3<sup>h</sup> 6 7 - 6 3<sup>h</sup>

92

Stay, stay,

6 3 $\sharp$  6 6 6



98

stay, how guilt-y must thou be who choo - sest hell for Sanc - tua-

6 6 6 6 $\sharp$  3 $\sharp$  6 7 6 3 $\sharp$  4 - 3 $\sharp$

104

ry.

7 3<sup>4</sup> 6 4 - 3<sup>4</sup>



110

Stay, stay, stay, how guilt-y must thou be, how guilt-y must thou be, how

6 6 6 6 6 6 4 6 6 3<sup>4</sup>

116

B.

guil-ty must thou be who choo - sest\_ hell, who choo - sest hell\_ for

6 6<sup>♯</sup> 6 3<sup>♯</sup> 6 9 6 3<sup>♯</sup> 6 6 6<sup>♯</sup> 5



122

B.

Sanc - tua - ry. Who\_ choo - sest, choo- sest\_ hell\_ for\_

4 - 3<sup>♯</sup> 5<sup>♯</sup> 4 6 5 9 6 5 4 3 6 5 7 5 6 6 6 6

129

Sanc - tua - ry. Who choo - sest\_ hell, who choo - sest, choo - sest\_

4 - 3 $\sharp$  3 $\sharp$  6  $\frac{9}{7}$  6 3 $\sharp$  6 6 6



136

hell\_ for\_ Sanc - tua - ry.

6 4 - 3 $\sharp$  3 $\sharp$  3 $\sharp$  5 $\sharp$



143

Thy weigh - ty

3 $\sharp$  6  $\frac{9}{3\sharp}$   $\frac{7}{3\sharp}$  6 6 6 3 $\sharp$  6 6 4 - 3 $\sharp$  5



149

crimes will ne - ver let thee float, but sing - ley thou wilt

$\frac{4}{2}$  6 4 - 3 $\sharp$  6 6 3 $\flat$

155

B.

sink my might-ty, migh - ty boat. Thy weig - ty crimes will ne - ver

3 $\sharp$   $\frac{4}{2}$  6 6 $\flat$  6 6 4 - 3 $\sharp$  6 3 $\sharp$  2 6 6 6 6



162

B.

let thee float, but sing - ley thou wilt sink my might - ty boat. Thy

6 6 6-5 3 $\sharp$  2 6 5 3 7 6 6 3 $\flat$  4 - 3 $\sharp$  3 $\sharp$

169

weigh - ty crimes will ne - ver\_ let thee float, but sing - ley

6 3# 6 9/7 6/4# 4 - 3# 6-5 5# 6



175

thou wilt sink\_ my migh - ty, migh - ty boat, but sing - ley thou wilt

6-5 6-5 3# 6 7 - 6 3# 6 6/5 3# 5 6 6

182

B.  
sink my migh - ty boat.

6♯ 5 4 - 3♯ 6 6 6 3♯ 6

189

3♯ 3♯ 6 4 - 3♯ 5 - 6 7 - 6 7 - 6 7 3♯

196

5 6 4♯ 6 6-5 4 - 3♯

200

**Cromwell.**

T. Cha-ron, no more de-lay. Now you pre-sume too far. Re-mem-ber what I was in

4-3 6



202

**Adagio**

T. war. Did Charles and shall not I pass o're this lake. **Charon.**

B. Weak

**Adagio**

3½ 6 4-3½ 6

205

B.

shade, thou art too bold, thou art too bold, thou art too bold and

3<sup>h</sup> 6 3<sup>h</sup> 6  $\frac{6}{5}$   $\frac{7}{3^h}$  3<sup>h</sup>



207

B.

dost mis-take still diff-'rent ways. Great Charles and thou didst

4-3<sup>h</sup> 3<sup>h</sup> 3<sup>h</sup>  $\frac{4^h}{2}$  6 3-4<sup>h</sup> 4-3<sup>h</sup>

209

move thy course was down-ward still, thy course was down-ward

7-6♯ 6 3♯ 6/5 4 - 3♯



211

still, thy course was down-ward still, his was still a - bove, his was still a -

6 6-5 7-6 6-5 6 4 - 3

214 **Largo**

B. bove, still a - bove. I saw him as - cend\_ whilst the An - gels stoop'd

6 7-3<sup>h</sup> 6 6 5/3 6/4 6 6/4 3



219

B. down to pre-sent a new throne, and the loss of his head to re - pay with a

6 6 7-6 6/4 6/4 5-6<sup>h</sup> 3<sup>b</sup> 6<sup>h</sup> 6 3<sup>h</sup> 4<sup>h</sup>/<sub>2</sub>



225

B.

huge \_\_\_\_\_ dou - ble crown. I saw him as - cend\_ whilst the

6 3<sup>b</sup> 3<sup>b</sup> 6<sup>b</sup><sub>3<sup>♯</sup></sub> 6<sup>b</sup> 3<sup>b</sup> 4-3<sup>♯</sup> 3<sup>♯</sup> 5<sub>3</sub> 6<sub>4</sub> 4<sub>2</sub> 6 6



231

B.

An - gels stoop'd down to pre-sent a new throne, — and the loss of his

4-3 7<sup>b</sup> 6 6 6

236

head to re-pay with a huge, a huge dou-ble crown. Look

5 6 / 3 4      6 6 6      6 6      6-5 4-3



242

yon-der, I saw the bright troop on the wing and as they did

5      6      6 4      5 3 4      4 2      6      6 4      6      3 4      4 2

247

B. fly \_\_\_\_\_ so spot-less, so spot-less and bright was the

6  $\frac{4}{2}$  6 6 6 7-6



252

B. King that him from his new bro-ther An-gels I could not des - cry.

$\frac{4}{2}$  6  $\frac{7^b}{2}$   $\frac{7}{2}$  5 4 3

258

5/4 3<sup>b</sup> 9/4 3 5/4 3 9/4 3 6/5 5/4 3 6 4-3



**Tempo Ordinario**

264

**Tempo Ordinario**

B.

**Tempo Ordinario**

6 6 6 6 6 9 7 6 6 4-3

Then

268

Musical score for measures 268-270. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The lyrics "o-pen'd wide E - li-siums ra" are written under the second bass staff. The first two measures of the score are mostly rests in the upper staves, with some activity in the lower staves. The third measure begins with a vocal line in the second bass staff. The fourth and fifth measures continue the vocal line and the bass accompaniment. The number "6" is written below the bottom bass staff in measures 268, 269, and 270.



270

Musical score for measures 270-273. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The lyrics "- diant gates." are written under the second bass staff. The first measure of the score shows a vocal line in the second bass staff. The second measure continues the vocal line. The third and fourth measures show a vocal line in the second bass staff. The fifth measure continues the vocal line. The number "6" is written below the bottom bass staff in measures 270, 271, 272, and 273. The number "4/2" is written below the bottom bass staff in measure 273.

273

Then o-pen'd wide E - li-sium's ra -

6 6 6 4-3 3# 3# 6



275

diant gates.

4-3# 7 - 6 3# 6 6

277

Then o-pen'd wide E - li-sium's ra -

6 3<sup>b</sup> 6 4 3<sup>h</sup> 3<sup>h</sup> 6



279

diant gates, and in they

3<sup>h</sup> 3<sup>h</sup> 6 4 3<sup>h</sup> 6/4

281

flew in gay tri - umphant state,

6 5-6 6 6 6 6 6 5-6 6 6 5-6



283

and in they flew in gay tri -

$\frac{4}{2}$  6 7 $\flat$  6 6 6



285

B. um - phant state, and in they flew in gay

4 - 3      6/4    6<sup>#</sup>4      4/2    6



287

B. tri - umphant state.

6    6    6      4 - 3      5/4    6    7<sup>b</sup>    9

290

B. And then so

6 6 6 $\flat$  3 $\sharp$  3 $\flat$  6 6 $\flat$  6 6 $\sharp$  4 3 $\sharp$  6



293

B. well God and man, so well God and man did the mar - tyr ap -

6 6 6 6 3 $\flat$  6 5 4 3 $\flat$

296

prove good men wept be - low, wept \_\_\_\_\_ be - low. Saints re -

6    6/5    4    3#1    6    7    3#1    3#1    6    6



299

joic'd, \_\_\_\_\_ re joic'd, \_\_\_\_\_ re -

6    6    5-6    6    6    5    6

302

joic'd. Saints re - joic'd,

8 - 7 5 6 6 6



304

re - joic'd all a -

$\frac{4}{2}$  6 6 6 4 - 3

306

B. bove.

6 6 4 6 7



308

6 4 6 7 5 6 6 6 6

310

5 7 6 4 3 6 6 3<sup>b</sup> 6 6 6



313

**Cromwell.**

T. 'Twas brave and by the praise that

6 4 3 6

316

T. 8  
thou hast given thou hast made me what I ne-ver was in

7 3<sub>b</sub> 6 6



318

T. 8  
love with heav'n, and thou hast made me what I ne-ver was in

4 - 3 4<sup>#</sup> 2 6



320

**Vivace**

T. 8  
love with Heav'n

**Vivace**

4 - 3<sup>#</sup> 6 4 2 6

322

4 3      4 3#      6



325

5 - 6      7-6      7-6      7-6      7-6      7 - 6



327

T. 8

But Charles from his seat shall re-

7 6/4 6 6/5 4 3 6 6



330

T. 8

move,

6 7-6 6-5 7 7-6

332

T. 8

from his seat shall re-move.

4 2 6 4 3 6 6



334

T. 8

But

6 6# 6 6 7 — 6 7 3# 5 6 4 3#

337

T. Charles from his seat shall re - move, re - move

6# 6 6/5 6 7b



339

T. from his

3# 3# 3b 3# 6

341

T. 8  
 seat, shall re - move though Heav'n slight mine, slight.

3# 3# 6 6 4 3# 6 9 6 3# 6



344

T. 8  
 mine and his ac - tions ap - prove, though Hea - ven slight

7 - 6 7 - 6 4 3# 6 5 6 9 6

347

T. mine and his ac-tions ap - prove, his ac - tions ap-prove as once up - on

9 - 8 7 4 3



350

T. Earth I'll de-throne him, I'll de - throne him a - bove, though Heav'n slight

6 9  $\frac{8}{6}$  7 $\frac{1}{2}$  4 - 3 6 5-6

353

T. mine and his ac - tions ap - prove, as once up - on Earth I'll de-throne him,

5/3 4# 6 7 4-3# 6/4 5/3 5-6 6 5-6



356

T. I'll de- throne\_ him, de-throne him a - bove, as once\_ u - pon

6 9-8 3# 4 3# 6 6-5

359

T.  
8  
Earth, as once u-pon earth I'll de-throne him a - bove, I'll de-throne him a -

5 6 5 5-6 6 5-6 5-6 6-5 6 6-5 4 3



362 **Adagio**

T.  
8  
bove. I \_\_\_\_\_ to E - li - sium hence will go!

B.  
Charon. No, no (no

6 7 6# 6/5

365 **Adagio**

B. **Adagio Charon.**

— ty-rant, no, — no — ty-rant no! To dens full of  
 — ty - rant, no\_ no — ty-rant no!)

**Adagio**

3 $\sharp$  4 $\sharp$  6 6 3 $\sharp$   
 2 4



368

B. **Adagio**

hor -ror thou head-long must fall, and with

4 $\sharp$  6  
 2



370

B.

fu - ries as black as thy

$\frac{7}{5}$



372

B.

treason must dwell and

34 6

374

B.

there as lit - tle mer - cy, and there as lit - tle

$\frac{4}{2}$  6 6



377

B.

mer - cy as thou shew'st must feel.

$\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{5}$  4 - 3

381

**Moderato**
**Moderato**

S. Drag him down, drag him down, drag him down to th'A - byss.

A. Drag him down, drag him down, drag him down to th'A - byss.

T. Drag him down, drag him down, drag him down to th'A - byss.

B. Drag him down, drag him down, drag him down to th'A - byss.

**Moderato**

6 6

5

387

The musical score consists of five systems. The first system is the piano accompaniment, featuring three staves: treble, middle, and bass. The second system contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each on a separate staff. The lyrics 'Drag him' are written below the vocal staves. The third system continues the vocal parts. The fourth system continues the vocal parts. The fifth system continues the piano accompaniment, with fingerings indicated below the notes: 5, 5, 6, 6, 6, 4 - 3.

S. Drag him

A. Drag him

T. Drsg him

B. Drag him

5 5 6 6 6 4 - 3

392

S.

A.

T.

B.

398

S.   
 bout him still roll, \_\_\_\_\_ roll \_\_\_\_\_

A.   
 bout him still roll, a - bout him still roll, a - bout him still

T.   
 8   
 bout him still roll, \_\_\_\_\_ roll \_\_\_\_\_

B.   
 bout him still roll, \_\_\_\_\_

3 $\frac{1}{2}$  6  
4 $\frac{1}{2}$

3 $\frac{1}{2}$

6

6



409

S. and as he does pi - ti - less

A. and as he does pi - ti - less

T. and as he does pi - ti - less

B. and as he does pi - ti - less

9 6 3# 5/4 6 4 - 3# 5-6 6 7/b 6 5/3#



415

S.  
howl, pi - ti - less howl. Let the flames e - ver scorch him, the

A.  
howl, pi - ti - less howl. Let the flames e - ver

T.  
howl, pi - ti - less howl. Let the

B.  
howl, pi - ti - less howl.

5/3 6<sup>♯</sup>/4 7/5 3<sup>♯</sup> 3<sup>♯</sup>

420

S. flames e - ver scorch him, the flames, the flames e - ver scorch, let the

A. scorch him, the flames e - ver scorch him, the flames e - ver scorch, let the

T. flames e - ver\_ scorch him, the flames, let the flames e - ver\_ scorch him, the\_

B. Let the flames e - ver\_ scorch him, the flames e - ver\_ scorch, let the

6 6 6 5 3 6

425

S. flames e - ver scorch him, and at him in scorn the ser - pents still

A. flames e - ver scorch him, and at him in scorn the ser - pents still

T. flames e - ver scorch him, and at him in scorn the ser - pents still

B. flames e - ver scorch him and at him in scorn the ser - pents still

6 7 3 $\sharp$  6 5 6 $\sharp$  3 $\sharp$

430

S. hiss, hiss, hiss, hiss, hiss. Drag him down, down, down,

A. hiss, hiss, hiss, hiss, hiss. Drag him down, drag him down,

T. hiss, hiss, hiss, hiss, hiss. Drag him down, down, down, down,

B. hiss, hiss, hiss, hiss, hiss. Drag him down, drag him down, drag him

7 5 6 5

435

Piano accompaniment for the first system, consisting of three staves: Treble, Middle, and Bass clefs.

S. 
  
 Drag him down and make the wretch know, and make the wretch

A. 
  
 drag him down and make the wretch know, and make the wretch

T. 
  
 down, drag him down and make the wretch know, and make the wretch

B. 
  
 down, drag him down, and make the wretch know, and make the wretch

Piano accompaniment for the second system, consisting of one Bass clef staff.

5 - 6

4  
2

6

4  
2

6

7

440

Piano accompaniment for the first system, consisting of three staves: treble, middle, and bass clefs.

S. know proud ty - rants on Earth shall be slaves here be -

A. know proud ty - rants on Earth shall be slaves here be -

T. know proud ty - rants on Earth shall be slaves here be -

B. know proud ty - rants on Earth shall be slaves here be -

Piano accompaniment for the second system, consisting of one bass clef staff.

5 6 6 6 6-5 4-3

444

S. low, proud — ty - rants on Earth shall be slaves\_ here be - low.

A. low, proud ty - rants on Earth shall be slaves here be - low.

T. low, proud — ty - rants on Earth shall be slaves\_ here be - low.

B. low, proud — ty - rants on Earth shall be slaves here be - low.

6 5 6 6 6 6-5 4 - 3

**Source:**

Autograph MS, Royal Academy of Music: GB-Lam: MS 96, ff.1r-12r  
Piece is marked 'C.King 1731' on f.1r in a later hand, and 'Finis / Cha: King'  
on f.12r in the composer's hand.

This substantial dialogue was probably composed for the 'Academy of Vocal (later Ancient) Music', of which Charles King was a founding member with bass, the Rev. Sampson Estwick. The choice of the Charon / Cromwell dialogue could be explained by the Academy's interest in music of a bygone age, and also associations with the composer's name (Charles King / King Charles). There is an earlier (possibly pre-1682), and much shorter setting of the same text by Henry Hall (c.1656-1707) in GB-Lbl: Add MS 33234, ff.129v-132r.

The anonymous text was published in *A Collection of Loyal Songs* in 1739.



[18] Charon in his Bark  
from *Merlin or the Devil of Stonehenge* (1734)

Lewis Theobald (?1688-1744)

Johann Ernst Galliard (?1666/1687-1747)

Musical score for measures 1-6. The score is in common time (C) and the key signature has one sharp (F#). The instruments are Violin 1, Violin 2, Viola, Charon, and b.c. (basso continuo). The Violin 1 part features a melodic line with eighth notes and quarter notes. The Violin 2 part provides a rhythmic accompaniment with eighth notes. The Viola part has a bass line with dotted half notes and quarter notes. The Charon and b.c. parts are mostly rests.

Musical score for measures 7-12. The score continues from measure 7. The instruments are Violin 1, Violin 2, Viola, Charon, and b.c. (basso continuo). The Violin 1 part continues with a melodic line. The Violin 2 part continues with a rhythmic accompaniment. The Viola part continues with a bass line. The Charon and b.c. parts are mostly rests.

13

Thus with-out wind or tide his ves - sel to guide, still

18

Cha - ron keeps cross - ing the Fer - ry: For by so ma - ny

23

ways, mor-tals shor - ten their days, that there's ne - ver no rest for my

28

Wher-ry. Wher-ry.

34

Some the doc - tors dis-patch, and some squire

40

ketch, each meets a death of his own seek-ing. I waft 'em o'er

46

all, the mob great and small for their pla - ces here need no be -

51

speak-ing. For their pla - ces here need no be - speak-ing.

56

2.

speak - ing.

2.

**APPENDIX B:**  
**BIOGRAPHICAL INDEX OF BASS SINGERS**  
**IN ENGLAND, c.1660–c.1740.**

The following alphabetical list includes bass singers active in England (including foreign-born singers) encountered in the course of this research. These entries are not intended to be exhaustive biographies, but rather to give a flavour of the singers' activity and contribution to the story of the bass solo voice in the period. For further information on individual singers, references are provided in footnotes herewith and in the main text and footnotes of the dissertation.

**Abbot, John** (c.1706–1743/44)<sup>1</sup>  
 English Chapel Royal bass and cleric.

John Abbot was educated at Westminster School (1715–23), and at New College, Oxford from 1725/26. His admissions to the Chapel Royal, firstly as a priest (1 April 1734), secondly as a Gentleman (April 1734) and again as a priest (November 1737) do not appear in the Cheque Books, but the swearing in of two clerics in succession to the recently deceased 'Rev Mr John Abbott' are recorded there on 13 March, 1743–44.<sup>2</sup> Abbot was collated as a minor canon of St Paul's Cathedral in 1731, at about the same time as he was admitted to the foundation of Westminster Abbey as a Lay Vicar. He proceeded to a minor canonry at the Abbey also in January 1738/39.

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<sup>1</sup> Donald Burrows, *Handel and the English Chapel Royal* (Oxford: Oxford University Press, 2005), p. 576.

<sup>2</sup> Edward Rimbault, *The Old Cheque-Book or Book of Remembrance of the Chapel Royal From 1561–1744* (London: The Camden Society, 1872), pp. 54–55.

Abbott is identified as a solo singer in a number of works by Maurice Greene (Myrtillo in *Florimel*; Jephtha in *Jephtha*; Hercules in *The Judgment of Hercules*) and William Boyce (*The charms of harmony display*, Ode for St Cecilia's Day c.1738), and alongside Bernard Gates as bass soloist in Handel's autograph manuscript of the militaristic *Dettingen Te-Deum* (HWV 283).<sup>3</sup> This last work was composed in 1743 in celebration of King George II's victory over the French at the Battle of Dettingen on 16 June (old style) / 27 June (new style) 1743, but not actually first performed until some five months after the battle in the rather confined surroundings of the Chapel Royal at St James'.<sup>4</sup> David Vickers suggests that the solos were tailor-made for the respective qualities of the two bass soloists', Gates' rather more strident tone being heard in the trumpet aria 'Thou art the King of Glory' (marked *Moderato*, in D major and with a compass of A–e'), whereas Abbot's more muted lyricism is inferred in the lighter 'When thou tookest upon thee' (marked *Larghetto*, in A major and with a compass of d#–e) and 'Vouchsafe O lord' (marked *Largo e piano*, in B minor and with a compass of d–d#).<sup>5</sup>

Following his death on 18 February 1743/44, John Abbot was buried at Westminster Abbey five days later.

<sup>3</sup> The information on the Greene and Boyce works is included in Matthew Gardner, *Handel and Maurice Greene's Circle At the Apollo Academy: The Music and Intellectual Contexts of Oratorios, Odes and Masques* (Göttingen: Vandenhoeck & Ruprecht, 2008), pp. 301–302.

<sup>4</sup> Autograph manuscript: GB-Lbl, R.M.20.h.6. and scored for SSATB soli, Coro SSATB, vl(x2), vla, b, ob(x2), tr(x2), principale, timp, org. Abbott is named on f. 18v and f. 30v. Burrows (2005), *op.cit.*, p. 397.

<sup>5</sup> David Vickers, 'Programme Notes' to *Dettingen Te Deum* Recorded by Trinity College Choir Cambridge, Academy of Ancient Music, Stephen Layton (Conductor). Hyperion Records, CDA67678 (July 2007) <[www.hyperion-records.co.uk](http://www.hyperion-records.co.uk)> [accessed 25 July 2019].



**Baker, 'Mr' [Thomas]** (c.1686 or c.1689–1745).<sup>6</sup>

Chapel Royal singer and cleric.

Thomas Baker trained as a chorister (1700–05) and later as a Lay Clerk (1707–11) at Christ Church, Oxford. The son of a cleric, Baker matriculated at Christ Church in 1704 aged just fifteen. He was subsequently ordained and served as Chaplain of Christ Church (1712–16). Baker held a supernumerary singing role at the Chapel Royal from 1 January 1713/14 before being appointed as a Gentleman in Ordinary along with three others on 8 August 1715.<sup>7</sup> He is named as the intended soloist for the *accompagnato* 'The Lord is great' in the earliest version of Handel's *O Sing unto the Lord* (HWV 249a), later reworked and expanded into Chandos Anthem No. 4.<sup>8</sup> The solo covers a wide compass (*E–e'*) and is indicative of a singer of some facility and standing.

His later career, however, seems to have been more directed towards clerical matters. He remained attached to the Chapel Royal for the rest of his life, but more as a priest than as a musician. He held parish livings (Mucking, Essex 1714–36, Nailstone, Leicestershire 1735/36–45), presumably *in absentia*; collated to prebendal stalls at St Paul's Cathedral from 1716, and installed as a minor canon of Westminster Abbey in 1728. Baker is listed as one of the founder members of the Academy of Vocal Music, 7 January 1725/26, and entered as

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<sup>6</sup> Burrows (2005), *op.cit.*, p. 577.

<sup>7</sup> Rimbault (1872), *op.cit.*, p. 27. The other singers admitted on that day were Mr. William Morley, Mr. George Carleton, and Mr. Samuel Chittle. Baker's appointment is commented upon in Ian Spink, *Restoration Cathedral Music 1660–1714* (Oxford: Oxford University Press, 1995), p. 173 in connection with Baker's name appearing in a set of parts of Weldon's Service in D (GB-Lcm, Ms. 2043).

<sup>8</sup> Autograph MS score: GB-Lbl, R.M.20.g.6. ff. 1r–11r. Baker is named in the central recitative, and therefore probably also refers to the soloist for the following aria. See also Spink (1995), *op.cit.*, pp. 186–187, and Burrows (2005), *op.cit.*, pp. 131–137.

having paid his subscription of 2s, 6d.<sup>9</sup> Thomas Baker died on 10 May 1745, and was buried on 13 May at Westminster Abbey.<sup>10</sup>

**Bendelar (also appears as ‘Bendler’), Samuel (1683–1724)**  
German bass.

Bendelar came from a musical family and had built a strong reputation in his native Germany and in north Italy, before becoming one of the first of many singers from mainland Europe who worked on the London stage in collaboration with Handel.<sup>11</sup> He appeared as ‘Argante’, King of Jerusalem (‘...newly-arrived’) in Handel’s *Rinaldo* (London, Queen’s Theatre) alongside Signora del’Epine (‘Godofredo’) and Mrs Barbier (‘Eustacio’) from Wednesday 23 February 1712.<sup>12</sup> He is also listed alongside the same singers in the tyrannical role of ‘Fengone’ in *Hamlet* with words by Apostolo Zeno and music by Francesco Gasparini (Queen’s Theatre, 27 February, 1711/12).<sup>13</sup> From 1717, Bendelar was employed as a chamber singer in the household of Charles I, Elector and Duke of Brunswick-Lüneburg in central northern Germany, where he appears to have enjoyed the country gentlemanly pursuits of hunting as a pleasant adjunct to his musical duties. He appears to have still been in the employ of the Duke at his death in 1724, aged 41. He was well-known for the quality, power and depth of his voice.

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<sup>9</sup> GB-Lbl, Add. Ms. 11732, f. 2r. Baker is not accorded his clerical title in the source until the subscription list of 12 May, 1726 (f. 3r). See also: Tim Egginton, *The Advancement of Music in Enlightenment England: Benjamin Cooke and the Academy of Ancient Music* (Woodbridge: Boydell Press, 2014), pp. 8 and 14 (n.28).

<sup>10</sup> Burrows (2005), *op.cit.*, p. 577 notes that the Thomas Baker mentioned as a timpanist in Galliard’s *Merlin or the Devil of Stone Henge* (DL, 1734) was another contemporary professional musician.

<sup>11</sup> Winton Dean, ‘Bendler [Bendeler], Salomon’ (Published in print: 20 January 2001, Published online: 2001) <<http://www.oxfordmusiconline.com>> [accessed 2 June, 2018].

<sup>12</sup> *The London Stage*, Part II, Vol 1 (1700–17), p. 268.

<sup>13</sup> *Ibid.*, p.270

The three arias and one duet (with Armida) for King Argante in *Rinaldo* occupy a compass of *A-f#'*, with much of the musical material sitting higher in the range.

**Birkhead ['Burkhead', 'Burkett'], Matthew** (d. 1722)<sup>14</sup>

Comic actor-singer, dancer and composer.

Matthew Birkhead first appears by name in the London theatrical scene as a member of the Drury Lane company—as an actor rather than as a singer—in the 1707–08 season. He first appeared on 18 October as Mr Worthy (a gentleman of Shropshire), which was quite a substantial role in George Farquhar's comedy *The Recruiting Officer*, implying that Birkhead was already by this time an experienced actor.<sup>15</sup> He was the Dancing Master in *Love for Money* (21 May 1708), Cleander in Theobald's *The Persian Princess; or, The Royal Villain* (31 May 1708).<sup>16</sup> In the 1708–09 season, Birkhead appeared as Clark in *The Emperor of the Moon* (3 September 1708) and received, with Carnaby, a benefit performance of *Love makes a Man* with the prologue *The Stage Coach* ('at the Desire of several Persons of Quality').<sup>17</sup> He was also cast in more serious plays, for example, Meneleus in *Troilus and Cressida* (2 June 1709).

By the 1711–12 season, Birkhead was more active at Drury Lane as a dancer and choreographer alongside his acting work. He is also first acknowledged at this time as a singer, for example in *The Funeral* (30 May 1712). He received another benefit ('At the Desire of several Ladies of Quality') with Corey where he is credited as the co-creator/choreographer of *Four Scaramouches*, and also as a singer in a dialogue with Mr Pack.<sup>18</sup> Further benefits

<sup>14</sup> *BDAAMD*, Vol. 2 (1973), p. 136.

<sup>15</sup> *The London Stage*, Part II, Vol 1 (1700–17), p. 154.

<sup>16</sup> *Ibid.*, pp. 171–172.

<sup>17</sup> *Ibid.*, pp. 177 and 192.

<sup>18</sup> *Ibid.*, p. 277.

for Birkhead follow in the 1712–13 season (*The Royal Merchant; or, Beggar's Bush* with *The Walking Statue; or, The Devil in the Wine Cellar*, 10 June 1713) and the 1713–14 season (*Oroonoko*, 11 June 1714 which included a comical dialogue sung again with Mr Pack); and in the 1714–15 season (*Julius Caesar*, 13 May 1715).<sup>19</sup>

Birkhead appeared as the picturesquely-named Doublejugg in Charles Johnson's *The Country Lasses* (4 February 1715); as Nightingale in Ben Johnson's *Bartholomew Fair* (28 June 1715, a role he had previously played in August 1711) and as Lycon in Pepusch & Cibber's arcadian afterpiece *Myrtillo and Laura* (5 November 1715).<sup>20</sup> Donald Cook describes Birkhead in the last role as a bass, and goes on to further describe him, along with Mrs Willis (in the role of Mopsa) as 'actors rather than singers' and their characters 'subsidiary comic roles'.<sup>21</sup>

Birkhead was also a composer of ballad-type songs. For example, he is listed as composer and singer of 'Come, brace boys, let's stroul it away' in the first volume of *The Merry Musician; or, A Cure for the Spleen* of 1716.<sup>22</sup> He sang 'Harvest Home' in a performance of *The Old Troop; or, Monsieur Raggou* (6 August 1717).<sup>23</sup> Birkhead was also a freemason, and composed the convivial drinking song 'The Enter'd 'Prentices Song' ('To be sung when all grave Business is over, and with the Master's Leave').<sup>24</sup>

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<sup>19</sup> *Ibid.*, pp. 304, 324 and 356.

<sup>20</sup> *Ibid.*, pp. 341, 361, and 374.

<sup>21</sup> Donald Frederick Cook, 'The Life and Works of Johann Christoph Pepusch (1667–1752), with Special Reference to His Dramatic Works and Cantatas.' (unpublished doctoral thesis, King's College, University of London, 1982), pp. 133–134.

<sup>22</sup> *The Merry Musician; or, A Cure for the Spleen: Being A Collection of the most diverting Songs and pleasant Ballads, set to Music; adapted to every Taste and Humour. Together with a curious Compound of State Pills, to allay the Malady of Malecontents* (J. Walsh, London, 1716), pp. 69–72. Birkhead is identified as the singer of Barrett's 'When the rose is in bud' (pp. 234–236).

<sup>23</sup> *The London Stage*, Part II, Vol 1 (1700–17), p. 457.

<sup>24</sup> *The Constitutions of the Free-Masons*. Anno 5723 [1723] (Re-printed in Philadelphia...for the Use of the Brethren in North-America. In the Year of Masonry 5734, Anno Domini 1734), p. 90.

Birkhead was clearly a popular and busy member of the Drury Lane company, remaining so right up to his death in December 1722. He appeared as the Doctor in *The Escapes of Harlequin* from 10 January 1722, and a benefit performance of Dryden's *Amphitryon* was staged for him on 15 May of the same year.<sup>25</sup>

*The British Journal* (5 January 1723) noted that: 'Mr Matthew Birkhead, one of the Comedians [of Drury Lane], died on Sunday Morning last [30 December 1722].'<sup>26</sup> On the same day that this notice was published, Matthew Birkhead was buried at St Clement Danes church.

**Borosini, Francesco** (c.1690–after 1747)<sup>27</sup>  
Italian singer.

Nominally a tenor, Borosini, whose parts could go up to *a'*, was also possessed of a prominent and well-exploited lower register which extended down to at least *G* (based on parts composed for him by Gasparini), which could be argued to occupy the compass of a baritone and therefore potentially a place in this study. Johann Joseph Fux's music composed for Borosini at Vienna utilised the bass clef to accommodate the singer's vocal idiosyncrasies.

Borosini was from a family of Italian singers whose father, Antonio (c.1655–after 1721), had held numerous choral positions including San Marco in Venice, the ducal chapel in Modena and eventually the imperial court at Vienna. Francesco was a pupil of his father and made his operatic debut in Venice in

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Birkhead's song is described in this source as 'By our late Brother Mr. Matthew Birkhead, deceas'd.'

<sup>25</sup> *The London Stage*, Part II, Vol. 1 (1700–17), pp. 657 and 678.

<sup>26</sup> Quoted in *The London Stage*, Part II, Vol. 1 (1700–17), p. 702.

<sup>27</sup> Winton Dean, '(2) Francesco Borosini in "Borosini Family"', *Grove Music Online* (2009) <<http://www.oxfordmusiconline.com>> [accessed 1 August 2019].

1709. Following in his father's footsteps, Borosini was connected with the music at the Imperial Court in Vienna from 1712 to 1731 whilst also maintaining both a solo and operatic career in Vienna and Northern Italy.

Borosini made all of his operatic appearances in London in the 1724–25 season at the King's Theatre, firstly as the doomed Ottoman emperor Bajazet in Handel's *Tamerlano* (31 October, 1724), followed by the title role in Ariosti's *Artaxerxes* (1 December 1724); Pompeo in the revised version of Handel's *Julius Caesar* (2 January 1724–25); Grimoaldo in Handel's *Rodelinda* (14 February 1724–25); Siderme in Ariosti's *Darius* (10 April 1725) and Vitige in *Elpidia* (11 May 1725).

Quantz rated Borosini's voice and acting abilities highly, and the singer's wide musical and expressive reach was reflected in the energetic and forceful bespoke parts composed for him, not least those of Handel.<sup>28</sup> However, by the time Borosini returned to London in the 1746–47 season, his vocal powers may have lost some of their allure. Burney's comment was condemnatory: 'The rest of the singers of this season were not captivating: Borosini, Triulzi, and Ciacchi, among the men, having never been possessed of the powers of pleasing.'<sup>29</sup>

**Boschi, Giuseppe Maria [sometimes 'Girolamo']** (fl. 1698–1744)<sup>30</sup>  
Virtuoso Italian bass-baritone.

Born in Viterbo in the modern Lazio region of Italy, Boschi's first known appearances on stage date from 1703 (Oronte in Gasparini's *Il più fedel fra i vassali*). From 1703 onwards he is found performing regularly in operas in

<sup>28</sup> Quantz's assessment of Borosini is cited in *The Grove Book of Opera Singers*, ed. by Laura Macy (New York: Oxford University Press, 2008), p. 54.

<sup>29</sup> Burney, *A General History, Vol. 2, op.cit.*, p. 846.

<sup>30</sup> Winton Dean, 'Boschi, Giuseppe Maria', *Grove Music Online* (2009) <<http://www.oxfordmusiconline.com>> [accessed 1 October 2018]; *BDAAMD Vol. 2* (1973), pp. 239–240.

Venice, and across northern Italy. By the time he made his London debut (Artaserse in Mancini's *Idaspe fedele*, Queen's Theatre, 22 November 1710), Boschi had already built up considerable fame. It is not entirely clear how long the singer remained in England, but he sang the title role in Bononcini's *Etearco* (10 January 1711) and Argante in the first performance of Handel's first London opera *Rinaldo* (24 February 1711).<sup>31</sup> A repeat performance of *Rinaldo* on 5 May was a benefit for Boschi and his wife, the contralto Francesca Vanini-Boschi.<sup>32</sup> From 1714, Boschi was a member of the choir at S. Marco in Venice, but with considerable flexibility of appointment to continue his opera career. By the time Handel had travelled to Dresden and engaged Boschi (along with Senesino, Berenstedt and Durastanti) for the 1720–21 season at the King's Theatre, the singer had been working in the German city since 1717. His return to the London stage as Phoenicius in Bononcini's *Astarto* (19 November 1720) began a busy association with the London stage continuing to the 1727–28 season, during which period he appeared in all of the Royal Academy operas including many works by Handel, Bononcini and Ariosti. The financial crisis in which the Royal Academy found itself by the late 1720s, compounded by internal disputes and the success of *The Beggar's Opera* at Lincoln's Inn Fields, resulted in the dispersal of the company at the end of the 1727–28 season. Many of the Italian singers including Boschi, who had revelled in the enthusiasm and excitement of London audiences, returned to Italy. Boschi, along with six other of the Italian singers who were performing in London in 1728–29 (Senesino, Faustina, Baldi, Cuzzoni,

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<sup>31</sup> Burney, *A General History*, Vol. 2, *op.cit.*, p. 672: 'The first air which Boschi sings is a rough defiance, fit for a Pagan and a base voice.'

<sup>32</sup> *Ibid.*, p. 666: 'His wife had been a great singer, but was much past her prime when she came to England; she has, however, left a name behind her among Italian writers on Music, who speak of her abilities with great respect.'

Nicolini and Farinelli) were to be found in operas at Venetian theatres in 1728–29.<sup>33</sup> It seems that Boschi remained in Venice and was still resident in the city in 1744.

Boschi's voice was of a high baritone tessitura but possessed a compass of two octaves (*G–g*). Winton Dean characterises him as an exponent of the 'rage' aria in particular, for which Handel supplied many energetically accompanied opportunities in the fifteen operas with which Boschi was associated.<sup>34</sup> The power of Boschi's voice, along with that of Montagnana, was commented upon in Burney: '...their voices were sufficiently powerful to penetrate through a multiplicity of instrumental parts'.<sup>35</sup>

**Bourdon [also appears as 'Burden'], Gabriel[?]** (fl. 1700–1737?)<sup>36</sup>  
Theatrical singer in London.

Mr Bourdon's name is associated with a number of songs known to have been performed in productions at Drury Lane. He is described in modern sources as a Drury Lane singer, but he appears never to have been a fully-employed member of the company.<sup>37</sup> It is more likely that he was a freelance performer and only appeared in the theatre on certain occasions.

Bourdon is known to have performed Daniel Purcell's 'Sabina has a thousand charms' in *The Reformed Wife* (March 1700), and a dialogue with Mrs Lucas in D'Urfey's *The Bath* (31 May 1701).<sup>38</sup> He received two guineas for singing in Weldon's setting of *The Judgment of Paris* (winner of the 'Prize Music' competition of 1701) probably in the role of Paris in place of Richard Leveridge

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<sup>33</sup> *Ibid.*, p. 759.

<sup>34</sup> Dean, 'Boschi' (2009), *op.cit.*

<sup>35</sup> Burney, *A General History, Vol. 2, op.cit.*, p. 702.

<sup>36</sup> *BDAAMD*, p. 245.

<sup>37</sup> Baldwin and Wilson (2014), *op.cit.*, p. 21.

<sup>38</sup> *Ibid.*, p. 21. See also *The London Stage, Part I (1660–1700)*, p. 525 and Part 2, Vol. 1: p. 11



who was by then in Dublin.<sup>39</sup> Bourdon is also a named soloist in Daniel Purcell's *Again the welcome morn* ('Song on her Royall Highness [Princess Ann of Denmark] Birth Day, Feb 6<sup>th</sup> 1699/1700') in the section 'Come ye Britains come'.<sup>40</sup> This jolly patriotic solo, which is set in 6/8 and has the compass of *G–e'*, has a tessitura suitable for a baritone and is cautiously anchored to the continuo bass for much of the time. There is no complex coloratura and suggests that Bourdon was a competent singer but with modest technical abilities.

It has been suggested that the identity of the singer was in fact Gabriel Bourdon, and may possibly have been the purchaser of a share of the Lincoln's Inn Theatre (1 February 1722), later selling it on to John Rich (31 October 1737).<sup>41</sup> A Gabriel Bourdon is also on record as the first occupant of a reasonably sized house in Great Pultenay Street, Soho under a lease taken out by one John Bates from Christmas 1719.<sup>42</sup> This would suggest that Bourdon was, by the 1720s, a man of financial means.

**Bowman, John** (c.1651–1739)<sup>43</sup>  
English actor-singer.

John Bowman can be regarded as one of the most prominent actor-baritones on the London stage in the last twenty-five years of the seventeenth century. He

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<sup>39</sup> Ibid., p. 21. See also Estelle Murphy, 'Liveridge is in Ireland': Richard Leveridge and the Earliest Surviving Dublin Birthday Odes', *Music & Letters*, Vol. 98, Issue 1 (1 February, 2017), pp. 32–73.

<sup>40</sup> GB.Lbl, Add. Ms. 30934, ff. 48r–50r.

<sup>41</sup> *BDAAMD* Vol. 2 (1973), p. 245.

<sup>42</sup> 'Brewer Street and Great Pultenay Street Area', in *Survey of London: Volumes 31 and 32, St James Westminster, Part 2*, Ed. F. H. W. Sheppard' (1963) <<http://www.british-history.ac.uk/survey-london/vols31-2/pt2/p.131>> [accessed 3 August 2019]. The house is recorded as having a frontage of 23' 2".

<sup>43</sup> For more information on Bowman, see: Olive Baldwin and Thelma Wilson, 'Bowman, John', *Grove Music Online*, <<http://www.oxfordmusiconline.com>> [accessed 28 September 2016]; O. Baldwin, 'Bowman, John (d. 1739)' (2004) <<http://www.oxforddnb.com>> [accessed 28 September 2016]; *BDAAMD*, Vol. 2, pp.198–201.; Matthew A. Roberson, 'Of Priests, Fiends, Fops, and Fools: John Bowman's Song Performances on the London Stage, 1677–1701' (unpublished doctoral thesis, The Florida State University, Summer Semester, 2006).

developed a close working relationship with Henry Purcell, and was similarly associated with the leading playwrights and actors of the 1670s–90s.

Thomas Betterton / Edmund Curll's *History of the English Stage* states that Bowman was born at Pillerton in Warwickshire ('in the same House, Chamber, and Bed wherein his Mother was Born'), but gives the date as 27 December 1664, which is at odds with the singer's age given (as eighty-eight) at his death in March 1739 (which would make his birthdate c.1651).<sup>44</sup> *History of the English Stage* does go on to add that 'He was brought into the Duke's Theatre to Sing at Seven Years old.'<sup>45</sup> Whatever the small detail, Bowman spent his formative years growing up and discerning the potential range of his acting and singing skill in a theatrical context which itself was growing and finding its way.<sup>46</sup> Even in his youth his vocal abilities were said to attract attention including from the King, as recounted in an anecdote relayed to Colley Cibber by 'old solemn *Boman*'.<sup>47</sup> Bowman's royal connections continued to burgeon, becoming a member of the royal Private Musick in November 1684, and is known to have performed in court odes, and is a named soloist (more usually in duets) in 1687 ('What greater bliss can fate bestow' in Purcell: *Sound the trumpet*

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<sup>44</sup> See Roberson (2006), *op.cit.*, pp. 72–75 for an exhaustive discussion on Bowman's possible birth year.

<sup>45</sup> Edmund Curll, *The History of the English Stage From the Restoration to the Present Time* (London: Printed for E. Curll, 1741), p. 31. It should be noted that facts and figures should be treated with caution when it comes to publications by or for Edmund Curll, who was notorious for unscrupulously publishing inaccurate and sometimes simply fictitious hack biographies (Arbuthnot: 'one of the new terrors of death') of prominent individuals after they had died. See Paul Baines and Pat Rogers, *Edmund Curll, Bookseller* (Oxford: Oxford University Press, 2007).

<sup>46</sup> For a detailed study of Bowman's early years and training, see Matthew A. Roberson, 'Of Priests, Fiends, Fops, and Fools' (2006), *op.cit.*, pp. 70–113 ('Chapter III: Apprenticeship and Duke's Company roles')

<sup>47</sup> Colley Cibber, *An Apology for the Life of Mr. Colley Cibber*, ed. by Robert W. Lowe (London: John C. Nimmo, 1889), p. 211: '*Boman*, then a Youth, and fam'd for his voice, was appointed to sing some part in a Concert of Musick at the private lodgings of Mrs *Gwin*; at which will only present the King, the Duke of *York*, and one or two more usually who were usually admitted upon those detached Parties of Pleasure. When the Performance was ended, the King expressed himself highly please, and give it extraordinary commendations.'

*beat the drum*), 1688 ('What are days or months or years' in John Blow: *Ye Sons of Phoebus*) and 1693 ('Expected Spring at last is come' in Purcell: *Celebrate this Festival*). He is also a named singer or soloist in several Cecilian odes including Draghi: *From Harmony this Universal Frame began* (1687), Henry Purcell: *Hail, bright Cecilia* (1692) and John Blow: *Triumphant fame* (1700).

Despite his involvement in court music, Bowman was also able to continue his theatrical career, a double life shared increasingly with Henry Purcell who had composed stage music for Bowman since the composer's first venture in theatrical music, Nathaniel Lee's *Theodosius* in 1680 (in which Bowman took the role of Atticus), staged at Dorset Garden. Further Purcell solos followed in *The Massacre of Paris* (1689, rev. 1695, 'Thy genius lo!'), *Amphitryon* (1690), Grimbold in *King Arthur* (1691) and Cardenio in *The Comical History of Don Quixote, Part One* (1694, including the celebrated mad song 'Let the dreadful engines' – a measure, if ever there was one, of Bowman's singing and acting skill combined). Bowman was involved as a performer in the St Cecilia celebrations in London in 1695. This was the year in which he was also one of the stewards of the Music Society, and as such would have played a key role in the organization and promotion of the celebrations.<sup>48</sup>

The 1690s saw the development of one of Bowman's stock acting roles, namely appearances as fops: including Lord Brainless in *The Marriage-Hater Match'd* (1692); Lord Froth in *The Double Dealer* (1693); Goosandello in *The Lover's Luck* (1695); Tattle in *Love for Love* (1695) and Petulant in *The Way of the World* (1700).<sup>49</sup> The portrayal of such stock characters must have provided for

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<sup>48</sup> Bryan White, *Music for St Cecilia's Day: From Purcell to Handel* (Woodbridge: Boydell & Brewer, 2019), pp. 60–63.

<sup>49</sup> For a further discussion of Bowman's fop roles, see Roberson (2006), *op.cit.*, pp. 78–89.

Bowman, as for other Restoration actors and indeed actors down the ages from Greek and Roman theatre, a means of lightening the load in an importunate profession. The Fop was partly characterised by his indolence, however, and this may have been a character trait that chimed with Bowman given the potentially revealing comments made against him by playwright David Crauford in 1700 regarding his comedy *Courtship à la mode*. Bowman had been sent the principal part, but after six weeks 'cou'd hardly read six lines on't'. Because of this and other perceived failings of management by Betterton, the play was withdrawn and passed over to Drury Lane where it was staged within twenty days, though not without constant tensions between playwright and Rich's company.<sup>50</sup> The situation also exploited the two companies situation that had developed in London in the mid-1690s, and in which Bowman had played a central part. As tensions rose within the United Company in 1694, Bowman was amongst the group of experienced actors who subscribed to the original petition of complaint against 'New Managers of the playhouse', and eventually part of the rebel company that migrated to Lincoln's Inn Fields.<sup>51</sup> He became a shareholder in the new company and is named in the Lord Chamberlain's granting of 'full Licence and Authority....to Act & represent, all and all manner of Comedyes & Tragedyes, Playes Interludes, & Opera's, and to performe all other Theatricall and musicall Entertaynments of what kind soever...'<sup>52</sup> Post-1700, the internal politics of Betterton's company created a new set of tensions, and the problems for actors were compounded by the rise of Italian Opera in London. Bowman, now entering

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<sup>50</sup> *The London Stage*, Part II, Vol. 1 (1700–17), pp. lxxx–lxxxi.

<sup>51</sup> The Petition of the Players, the Reply of the Patentees, the Lincolns Inn Fields personnel of 1695 and The Lincoln's Inn Fields Sharing Agreement are reproduced in full in Appendices A–D in Judith Milhous, *Thomas Betterton and the Management of Lincoln's Inn Fields 1695–1708* (Carbondale & Edwardsville: Southern Illinois University Press, 1979), pp. 225–251.

<sup>52</sup> P.R.O. LC 7/3 (25 March, 1695) quoted in Milhous (1979), *op.cit.*, p. 67.

into the later stages of his career fell back on minor or supporting stock roles conducive to his seniority of years and dignity: for example, Druid in *Love's Victim* (April 1701), Ligarius in *Julius Caesar* (14 January 1706–07), Metellus in *The History and Fall of Caius Marius* (18 February 1706–07), Priuli in *Venice Preserv'd* (9 May 1707), Hannibal in *Sophonisba* (17 July 1708), King Duncan in *Macbeth* (18 November 1710), Tiresias in *Oedipus, King of Thebes* (18 May 1711) and the Old Man in *Timon of Athens* (17 May 1714). Bowman, was able to remain on the stage into extreme old age and was known to be acting or singing until shortly before his death in 1739. Chetwood refers to Bowman as 'that Stage Chronicle', and it is certainly appropriate to consider that the life of the actor-singer had spanned the re-establishment of the London theatre in the 1660s and 70s; the various re-organisations of the theatrical companies in the 1690s and early 1700s; and the rise and fall of Italian Opera, as well as momentous political and physical developments in London.<sup>53</sup>

**Commano, Giovanni Giuseppe** (fl. 1730–32)  
Italian operatic bass, active in London 1730–31.

Commano, who is listed with the King's Theatre company for the 1730–31 season only, was presumably recruited by Handel (or on recommendation) from a continental opera house as yet another tantalising import for the delectation of the King's Theatre audience.<sup>54</sup> He played Ernando, King of the Balearic Islands, in the November 1730 revival of Handel's *Scipio* (HWV 20).<sup>55</sup> This was followed by his creation of the role of Timagene, King Alexander's general, in Handel's *Poros, re dell'Indie* (*Poros, King of the Indians, HWV 28*) from 2 February to 23 March,

<sup>53</sup> W. R. Chetwood, *A General History of the Stage* (London: Printed for W. Owen, 1749), p. 253.

<sup>54</sup> *The London Stage*, Part III, Vol. 1 (1729–36), p. 79.

<sup>55</sup> *Ibid.*, p. 90.

1730–31.<sup>56</sup> The opera was revived at the King's Theatre the following November, but 'the ineffective Commano (who had been given no arias)' had been replaced by Montagnana for whom arias were supplied from other Handel operas.<sup>57</sup> Between *Poro* and the end of the 1730–31 season, Commano also appeared in the relatively minor role of the Magician, newly rescored by Handel for bass from the original alto, in the revival of *Rinaldo* from 6 April, 1731.<sup>58</sup> Nothing more is known of Commano in London after the 1730–31 season, and it is reasonable to assume that the singer left England to be replaced by the more distinguished Montagnana in the following season.

**Cook, 'Mr'** (fl. 1700–1718)<sup>59</sup>  
Theatrical bass.

Mr Cook has been described as a comic bass of the early eighteenth century, and his appearance in a number of such roles certainly bears that out.<sup>60</sup> But Cook (first name unknown), who appears to have had a useful two-octave range (*G–g'*) is also associated with a number of other more patriotic, serious-minded and technically demanding solos which reveals a singer of a wider reach and adaptability. Burney, in saying something of the English singers: 'who were able by their performance to excite curiosity, give pleasure, and set censure at defiance, when the opera was in its infancy, and regarded by some as an ideot, and by others as a shapeless monster', lists Cook with Mr Good, Mrs Lindsey and

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<sup>56</sup> *Ibid.*, p. 113.

<sup>57</sup> Anthony Hicks, 'Poro [Poro, Re Dell'indie] ('Porus, King of the Indians')', *Grove Music Online* (2002) <<http://www.oxfordmusiconline.com>> [accessed 2 August 2019]. No cast list is provided for the November revival in *The London Stage*, but Deutsch, Otto Erich: *Handel, a documentary biography* (New York, W. W. Norton, 1955), p. 278 provides a reconstruction.

<sup>58</sup> *The London Stage*, Part III, Vol. 1 (1729–36), p. 129.

<sup>59</sup> *BDAAMD*, Vol. 3 (1975), pp. 442–443. Olive Baldwin and Thelma Wilson, 'Cook [Cooke]' (2002) <<http://www.oxfordmusiconline.com>> [accessed 23 July 2018].

<sup>60</sup> Alison Clark DeSimone, 'The Myth of the Diva: Female Opera Singers and Collaborative Performance in Early Eighteenth-Century London' (unpublished doctoral thesis, University of Michigan, 2013), pp. 90–91.

Mrs Cross as singers who ‘...had subaltern parts allotted them in early English operas, by which they seem to have contributed but little to their own frame or the pleasure of the public: but many parts of the building are necessary to its construction, which are never regarded as ornamental.’<sup>61</sup>

The earliest reference to Cook’s name in a song appears to be the dialogue ‘My dearest, my fairest’ performed with Mrs Hodgson in Richard Norton’s *Pausanius, The Betrayer of his Country* (Drury Lane, April 1696), a production that failed despite being ‘writ by a Person of Quality, and protected by [Thomas] Southern.’<sup>62</sup> He is also named in ‘When the whole world amaz’d’ which formed part of the Act 2 masque (‘The Martial Welcome’) of a 1700 production of *The Mad Lover*.<sup>63</sup> The substitution of Cook’s name in a later hand for several other singers in the autograph score of Eccles’ music for a 1694 production of *Macbeth* at Drury Lane or Dorset Garden is now thought to refer to a later production at Lincoln’s Inn Field, probably after 1696, and most likely 1700 or later.<sup>64</sup>

Cook was particularly associated with Betterton’s company at Lincoln’s Inn Fields in the early years of the eighteenth century and supplemented his theatrical work with appearances in concerts. He also featured in a number of establishment-related performances, and is named as the performer of ‘Behold the Dragon gallick’ in John Eccles / Nahum Tate’s patriotic New Year ode of 1702, *Wake Britain wake*.<sup>65</sup> He also sang ‘War’s angry voice be heard no more’

<sup>61</sup> Burney, *A General History*, Vol. 2, *op.cit.*, pp. 666 and 670.

<sup>62</sup> *The London Stage*, Part I (1660–1700), p. 461. Quote from *A Comparison Between the Two Stages: A Late Restoration Book of the Theatre*, ed. by Staring B. Wells (Princeton: Princeton University Press, 1942), p. 18.

<sup>63</sup> *Mercurius Musicus*, Jan–Feb 1701, pp. 7–10.

<sup>64</sup> GB-Lbl, Add. Ms. 12219. See also Amanda Eubanks Winkler, ‘Introduction’, in *Music for Macbeth*, ed. by Amanda Eubanks Winkler (Middleton WI: A-R Editions, 2004), p. viii.

<sup>65</sup> Published in *The Monthly Mask* (Walsh, September 1703), p. 50 (copy in the Royal College of Music: GB-Lcm, D146) and also in *Mr Jo. Eccles: General Collection of Songs* (Walsh, October 1704), pp. 75–76 (copy in the British Library: GB-Lbl, G.300). The latter source also names Cook

(Eccles/Tate) in the following New Year ode, *Hark, how the muses call aloud*.<sup>66</sup> In similar patriotic vein, Cook also sang 'Firm as a Rock above the Ocean seen' ('Song with Hoboy') in the 1702/03 Birthday Song for Queen Anne, *Inspire us genius of the day*.<sup>67</sup>

By 1705, Cook was appearing at Drury Lane as a comic bass in the role of Delbo (Servant to Ormondo, a Buffoon') in *Arsinoe, Queen of Cyprus* (music by Thomas Clayton).<sup>68</sup> In the first week of March 1706, he appeared as a Satyr ('The more we fondly run') in Saggione's *The Temple of Love* at the Queen's Theatre, Haymarket.<sup>69</sup> Cook appeared as the wiley servant Mr Bremnus in *Pyrrhus and Demetrius* (Queen's Theatre, 11 December 1708).<sup>70</sup> He was the co-recipient of (with Mr Laurence) and performer in a benefit concert on 22 March 1710 at the Barber's & Surgeon's Hall, and the sole beneficiary of a similar benefit concert at the same venue on 24 November 1712. Whilst Cook is listed in a number of other concerts in the period, it is not clear why from 1708 to 1715 his name does not appear in theatrical productions. From 25 January 1715 Cook is once again named on stage, in a revival of *The Island Princess* at Lincoln's Inn Fields. The following month he appeared in *The Beau Demolished* (LIF, 9 February 1715) and in *The Jew of Venice* (LIF, 28 February 1715) and thereafter the name Cook appears frequently in *The London Stage*, though it is not clear if this always refers

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as the bass in the trio 'Chide the drowzy spring' from Eccles' *Awake harmonious pow'rs* [Queen's Birthday Ode 1704] with tenor Mr Church and countertenor Mr Elford (pp. 46–49).

<sup>66</sup> *The Monthly Mask* (Walsh, February 1703), pp. 18–20 (copy in GB-Lcm, D146) and *Mr Io. Eccles: General Collection of Songs* (Walsh, October 1704), pp. 56–58 (copy in GB-Lbl, G.300).

<sup>67</sup> Printed in GB-Lbl, H.111.b, pp. 9–12 and *Mr Io. Eccles: General Collection of Songs* (Walsh, October 1704), pp. 92–95. Cook is also named in various verse sections of the work.

<sup>68</sup> DeSimone, *op.cit.*, p. 90 who cites the front matter of the original published libretto. See also *The London Stage*, Part II, Vol. 1 (1700–17), p. 85 (only Cook is listed in the role in this source). The score survives in the British Library (GB-Lbl, Eg.3664).

<sup>69</sup> *The London Stage*, Part II, Vol. 1 (1700–17), p. 119. Song printed in *Songs in the new Opera Call'd The Temple of Love* (Walsh, October 1706), p. 14: the British Library copy has the catalogue number GB-Lbl, H.124.(2.).

<sup>70</sup> *The London Stage*, Part II, Vol. 1 (1700–17), p. 180.



to the singer, his actress wife (Mary) or indeed another actor of the same name. Cook is recorded as performing the comic dialogue 'Proud women I scorn you, brisk wine's my delight' with Mr Pack in a production of *The Fair Penitent* and *Love in a Sack* at Lincoln's Inn Fields in September 1715.<sup>71</sup> He played the god Jupiter in *Presumptuous Love* from 10 March 1716, and Lyon in *Pyramus and Thisbe* (11 April 1716), a comic masque with music by Leveridge, 'compos'd in the high Style of Italy.'<sup>72</sup> Cook may also have been a composer, with a composer of that name having provided 'several new dances....and performed by him and a Master, who never performed on any Stage before' in a benefit production for Cook (amongst others) of *Woman's a Riddle* and *The Walking Statue* (LIF, 28 June 1717).<sup>73</sup> Beyond 1718, the name Cook continues to appear on the London Stage but in most instances this was a dancer (fl. 1716–32). Mrs Cook made regular appearances in various stage roles but Cook the singer disappears (though Cook, the box keeper, who may well be a different person, does begin to appear on the list of Drury Lane personnel from the 1718–19 season until his death in January 1731.<sup>74</sup>

### **Cooke, Captain Henry** (c.1615–1672)<sup>75</sup>

English bass singer, choir trainer and composer.

Henry Cooke is best known as the first post-Restoration master of the Children of

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<sup>71</sup> *The London Stage*, Part II, Vol. 1 (1700–17), p. 365. This dialogue was originally composed by Eccles for inclusion in *The Mad Lover* (LIF, 1700) and performed by John Bowman and Mr Doggett.

<sup>72</sup> *The London Stage*, Part II, Vol. 1 (1700–17), p. 397.

<sup>73</sup> *Ibid.*, p. 453.

<sup>74</sup> *BDAAMD*, Vol. 3 (1975), p. 442.

<sup>75</sup> Rimbault (1872), *op.cit.*, pp. 215–216; Peter Dennison and Bruce Wood, 'Cooke, Henry' (2001) <<http://www.oxfordmusiconline.com>> [accessed 30 May, 2020].

the Chapel Royal.<sup>76</sup> His father was probably John Cooke, a Lichfield bass who served as Epistler in the Chapel Royal from 1623 until his death in September 1625.<sup>77</sup> Cooke appears to have been a chorister in the Caroline Chapel Royal and most likely continued to benefit from a musical education within the Royal household beyond his treble years.

The discipline, rigour and thoroughness demonstrated by Cooke in his later management of the early post-Restoration Chapel Royal choristers were qualities that must have been honed in his Civil War service as a member of the Royalist forces, during which he was promoted to the rank of captain. In the years of Interregnum following the war, Cooke's return to a career in music seems to suggest a similar determination and organisation, as well as entrepreneurial skills such that his vocal credentials are attested to in his inclusion in a list of 'excellent and able Masters' of the voice and viol in John Playford's *A Musicall Banquet* (1651). During the period of the Commonwealth, he collaborated with Davenant in theatrical entertainments as singer and composer, including contributions to the now-lost *The Siege of Rhodes* (1656) in which he sang the role of Solyman. Cooke was also extending his network of contacts and influence in providing music tutoring at this time, and it was in that connection to Lord Hatton at Kirby Hall in Northamptonshire that he became acquainted with Hatton's secretary, the composer and copyist George Jeffreys (c.1610–1685) who is known to have played an important role in the dissemination of Italian repertory and style of composition in the middle

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<sup>76</sup> He was appointed to this position by 29 September 1660.

<sup>77</sup> Rimbault (1872), *op.cit.*, p. 59: 'John Cooke died the xij<sup>th</sup> of September, and Henry Lawes was sworne in his place the first of Januarie following. The wages in the mean tyme was disposed of by my Lord Deanes order in this sorte, viz.: given to Jo. Cookes widowe xlvij<sup>s</sup>. To Mr. Stephens towards the pricking of songes in the sett of books iiiij<sup>li</sup> xs. To the Clark of the Check the rest, xxvj<sup>s</sup>.'

decades of the century.<sup>78</sup>

Despite making some significant contributions to the anthem genre arising from the fashionable French style in some of his earliest compositions for the Restored court, Cooke's real passion as a performer and composer was for Italian music.<sup>79</sup> His interest in Italian singing style predated his links to Jeffreys, however, being most likely first ignited during his time as a Chapel Royal chorister in the 1620s. During such formative years Cooke would have been working in close proximity to the English tenor, lutenist and composer Walter Porter (c.1587/95–1659). Porter's influential use of florid *concertato* style in his own compositions, which include madrigals and motets, show evidence of a close investigation of Italian composing styles, if not a personal connection to Claudio Monteverdi, with whom Porter is thought to have studied (probably between 1612 and 1615).<sup>80</sup> The accumulated influence of Porter, Jeffreys and undoubtedly others in their promotion of Italian music in England is discernible in Henry Cooke's later mastery of the singing style, as commented on in Evelyn:

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<sup>78</sup> Andrew J. Cheetham, 'The Baroque Concertato in England, 1625–c.1660' (unpublished doctoral thesis, University of Huddersfield, 2014), pp. 80–82. Cheetham's biography of Jeffreys mentions that his only professional musical appointment was as organist to King Charles I at the Civil War Oxford Court. Cooke was on military service by this time, and any suggestion that the two musicians' paths might have crossed in this context remains speculative. Jeffreys returned to the service of the Hatton family at Kirby Hall after the capitulation of Oxford in 1646, and it is in that employment that he would have certainly known Cooke in the 1650s.

<sup>79</sup> Cooke's anthem, *Behold, O God our defender*, written for the coronation of Charles II in 1661, introduced strings into the accompaniment of a verse anthem, after the French manner, effectively creating one of the first symphony anthems. This piece is examined in more detail in Ian Spink, *Restoration Cathedral Music 1660–1714* (Oxford: Oxford University Press, 1995), p. 108.

<sup>80</sup> Dennison and Wood (2001), *op.cit.* Nearly a dozen of Walter Porter's anthems were in the repertory of the Chapel Royal in the 1630s, but only one survives— *O Praise the Lord* (because of its inclusion in *Madrigales and Ayres*, 1632). A recent edition of this work is included in *Walter Porter: Collected Works*, ed. by Jonathan P. Wainwright, (Middleton, WI: A–R Editions, 2017), pp. 3–18. A transposed version (up a tone) appears in *The Treasury of English Church Music: Volume Two: 1545–1650*, ed. by Peter Le Huray (London: Blandford Press, 1965), pp. 232–247, see also xiv ('Introduction').

'Came Lady Langham, a kinswoman of mine, to visit us; also one Captain Cooke, esteemed the best singer, after the Italian manner, of any in England; he entertained us with his voice and theorbo.'<sup>81</sup>

John Playford, in commenting on the excellence of the Italian manner of singing in England, refers to 'that Orpheus of our time Henry Cook'.<sup>82</sup> Cooke's work as an adult with the King's Private Music and the Chapel Royal as a teacher, composer, lutenist and virginalist, attests to his broad musical skills, but his initial appointment in 1660 was as a bass singer. It is interesting to note that even as a bass singer, Cooke was known to be an exponent of the highly ornate style of gracing characteristic of the Italian style, as eluded to in an entry in Pepys's diary in 1667, noteworthy as much for its insight into Cooke's social manner as for its comment on his vocal technique:

'Captain Cooke had the arrogance to say that he was fain to direct Sir W. Davenant in the breaking of his verses into such and such lengths, according as would be fit for musick, and how he used to swear at Davenant, and command him that way, when W. Davenant would be angry, and find fault with this or that note — but a vain coxcomb I perceive he is, though he sings and composes so well.....After dinner Captain Cooke and two of his boys to sing, but it was indeed both in performance and composition most plainly below what I heard last night, which I could not have believed. Besides overlooking the words which he sung, I find them not at all humoured as they ought to be, and as I believed he had done all he had sett. Though he himself do indeed sing in a manner as to voice and manner the best I ever heard yet, and a strange mastery he hath in making of extraordinary surprising closes, that are mighty pretty, but his bragging that he do understand tones and sounds as well as any man in the world, and better than Sir W. Davenant or any body else, I do not like by no means, but was sick of it and of him for it.'<sup>83</sup>

Cooke's notable work as the architect and Master of the Children in the newly-revived Chapel Royal from 1660, and his consequent influence on a key generation of English composers including Pelham Humfrey, John Blow, Thomas Tudway, Michael Wise in the early years of Charles II's reign, and later (probably

<sup>81</sup> *The Diary of John Evelyn: Volume 2*, ed. by Austin Dobson (London: Macmillan & Co., 1906), p. 99 (entry for 28 November 1654).

<sup>82</sup> *A Brief Introduction to the Skill of Music* (1664), as cited in Dennison and Wood (2001), *op.cit.*

<sup>83</sup> *The Diary of Samuel Pepys: Vol. 8 – 1667*, ed. by Robert Latham and William Matthews (London: G. Bell & Sons Ltd., 1974), p.59 (entry for 13 February 1667).

from 1668 or 1669) Henry Purcell, has been covered comprehensively in other sources.<sup>84</sup> However, his particular influence as an accomplished singer and choir trainer, and his promotion of Italian song and style to a group of remarkable young musicians in their formative years, who would themselves go on to dominate various aspects of English sacred and secular music in the later part of the century, must count as one of Cooke's most enduring legacies.

Henry Cooke's death on 13 July 1672 is recorded retrospectively in the *Old Cheque Book*, noting that he was replaced as Master of the Children by Pelham Humfrey, and as a Gentleman of the Chapel by Burges Howes ('a base from Windsor, the 11th day of September 1672').<sup>85</sup>

**Cooper, 'Mr'** (fl. 1695–1701)<sup>86</sup>  
English actor-singer.

Cooper is named in contemporary printed sources as the performer of two songs: [1] Daniel Purcell's amorous 'Corinna with a gracefull air' (in *The Reform'd Wife, or the Lady's Cure*, Drury Lane, March 1700),<sup>87</sup> and [2] in John Eccles' duet 'The Loud Alarms of War must cease' (sung with Mrs Haynes in the masque 'The Martial Welcome' from Act 2 of *The Mad Lover*, Lincoln's Inn Fields, 1700).<sup>88</sup>

Baldwin and Wilson describe Cooper as one of three 'competent bass singers'

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<sup>84</sup> Andrew Gant, *O Sing Unto the Lord: A History of English Church Music* (London: Profile Books, 2015), pp. 191–196; Dennison and Wood (2001), *op.cit.*; Peter Holman, *Henry Purcell* (Oxford: Oxford University Press, 1994), pp. 4–5; Spink (1995), *op.cit.*, pp. 107–109, 115–145; Richard McGrady, 'Captain Cooke: A Tercentenary Tribute', *The Musical Times*, Vol. 113, No. 1553 (1972), pp. 659–660; Christopher Dearnley, *English Church Music 1650–1750* (London: Barrie & Jenkins, 1970), pp. 27–29.

<sup>85</sup> Rimbault (1872) (1872), *op.cit.*, p. 15.

<sup>86</sup> *Ibid.*, p. 476.

<sup>87</sup> Published in *A Collection of the choicest Songs & Dialogues* (Walsh, c.1705) – copy in GB-Lbl, G.151 (No.38).

<sup>88</sup> Published in *Mercurius Musicus* (Jan–Feb 1701), reproduced in Peter Anthony Motteux and John Eccles, *The Rape of Europa By Jupiter (1694) and Acis and Galatea (1701)* (Los Angeles: The Augustan Reprint Society, 1981), pp. 17–18.

that Lincoln's Inn Fields could call upon (the others being Cook and Wiltshire).<sup>89</sup> Neither of the two pieces mentioned above are especially demanding in technical terms. The bass parts often sit high in the range, and there is a degree of independence from the continuo bass line (more so in 'Corinna') which would presuppose that Cooper was at least a confident performer with some level of training and musical knowledge and understanding. To have been named on printed music implies that Cooper had some degree of public profile, yet he is not named in cast-lists or hand-bills.

**Crosfield [or 'Crossfield'], 'Mr'** (fl. c.1698–99)

Comic bass in Rich's company.

Mr Crossfield is named as a 'singer' in Rich's theatre company at Drury Lane in the 1698–99 season.<sup>90</sup> In *The Island Princess*, Crossfield is named alongside Leveridge, Freeman, Campion, Lindsey and Pate in the Act 5 masque: *The Four Seasons*.<sup>91</sup> The manuscript score includes the name of 'Mr Crosfield' in the comic role of elderly Mr Fumble in the 'dialogue between four people' ('Hold good Mr Fumble') by an unnamed composer, though much of the rest of the music in the masque is by Jeremiah Clarke.<sup>92</sup> The music is simple and ballad-like, and to be delivered in character, which would indicate that Crossfield was probably more of an actor than a singer of any great merit. There are no further references to Crossfield in *The London Stage* after *The Island Princess*.

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<sup>89</sup> Baldwin and Wilson (2014), *op.cit.*, p. 15.

<sup>90</sup> *The London Stage*, Part I (1660–1700), p. 501.

<sup>91</sup> *Ibid.*, p. 505.

<sup>92</sup> GB-Lbl, Add. Ms. 15318, ff. 60r–61v. *The Island Princess. British Library Add. Ms. 15318. A Semi-Opera*, ed. by Curtis Price and Robert Hume (Tunbridge Wells: Richard Macnutt, 1985) provides facsimiles of the MS as well as the first edition of the libretto (London, R. Wellington, 1699) in Appendix II. Page 44 of the libretto gives the following stage directions preceding the dialogue: 'While four or five Bars are perform'd by a Thorough Bass, enter an Old Gentleman [Mr Crosfield], in an Old-fashion'd Dress, following a Young Lass [Miss Campion], or Girl, and pushing a Youth [The Boy] from her. An Old Woman [Mrs. Lindsey], in an Old-fashion'd Dress, comes and thrusts him away from the Young Couple, The Old Woman sings like one without Teeth.'

**Curco, 'Mr'** (fl. 1687–1700)<sup>93</sup>

'Gregorian' singer in Catholic Chapel of James II, and theatrical bass.

Curco (first name not known) is one of the more unusually-named basses active in England during the late seventeenth and early eighteenth centuries. It has been suggested by Peter Leech that Curco was the 'Curkaw' named as a 'Gregorian' in the Catholic chapel of James II in Whitehall, and was 'almost certainly James Maurus Corker OSB (1636–1715), who was also Ambassador for the Elector of Cologne.'<sup>94</sup> If that were the case, then the role of a singer and subsequently on the London stage would seem inappropriate to one of such standing and distinction. Curco's presence in July 1687 formed part of the gradual expansion of the Catholic chapel's musical personnel, which by July 1687 had grown to include twenty-five adult musicians divisible into three distinct groups: (1) principal musicians (the most highly-paid); (2) 'Gregorians', and (3) instrumentalists.<sup>95</sup> It is known that the presence of Catholic chapels in royal and diplomatic circles had been a feature of London life since the conversion of Anne of Denmark c.1600, and were considered important centres of worship for Catholics of both English and foreign extraction.<sup>96</sup> Dowager Queen Catherine of Braganza's Chapel Royal at Somerset House, had been attracting singers of Italian and Queen Catherine's own Portugese origin since soon after the Restoration.<sup>97</sup> Curco seems to have been a known surname in the Iberian peninsula, so may be indicative of the possible background of this particular bass

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<sup>93</sup> *BDAAMD*, Vol. 4 (1975), p. 98

<sup>94</sup> Peter Leech, 'Music and Musicians in the Catholic Chapel of James II at Whitehall, 1686–1688: In Memory of Jean Lionnet', *Early Music*, Vol. 39, No. 3, Women and the sacred (August 2011), p. 398 (n.32).

<sup>95</sup> *Ibid.*, p. 383.

<sup>96</sup> *Ibid.*, p. 379.

<sup>97</sup> *Ibid.*, pp. 379–400; Peter Leech, 'Musicians in the Catholic Chapel of Catherine of Braganza, 1662–92', *Early Music*, Vol. 29, No. 4 (2001), pp. 570–587; Margaret Mabbett, 'Italian Musicians in Restoration England (1660–90)', *Music & Letters*, Vol. 67, No. 3 (1986), pp. 237–247.

singer. With the accession of William III and Mary II in 1688–89, the Catholic musical establishment of King James quickly disbanded, and even the Dowager Queen Catherine’s musical establishment, which had enjoyed a brief flourishing under Draghi, was operating in an increasingly fearful atmosphere by the late 1680s, and continued even after her eventual departure to Portugal in 1692.<sup>98</sup> Given that figures from the main Chapel Royal such as Henry Purcell were at this time increasingly turning their attention to the stage, then it is not unreasonable to suggest that Curco similarly sought a more lucrative source of employment within the theatrical companies and followed suit.

Curco’s name occurs in three theatrical contexts in the 1690s, each closely associated with John Eccles. Firstly, his name (‘Courco’) appears in the first hand of Eccles’ autograph score of *Macbeth* (‘Witch 6’) for a performance at Dorset Garden or Drury Lane possibly as early as 1694.<sup>99</sup> Secondly, as one of two bullies (with John Reading) in Eccles’ boisterous and comical duet ‘Let us revel and roar’ in Dilke’s *The Lover’s Luck* (LIF, December 1695). Thirdly, he is named alongside Mr Gouge and Mr Spalding in the bacchanalian trio ‘Wine does wonders ev’ry day’ in Crowne’s *Justice Busy, or The Gentleman Quack* (also known as *The Morose Reformer*, LIF 1698–99 season, date of performance not known).<sup>100</sup> This last piece appears in several printed collections of the first decade of the eighteenth century, usually set for two voices, but the earliest

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<sup>98</sup> Leech (2001), *op.cit.*, pp. 584–585. Also Leech (2011), *op.cit.*, pp. 379 and 397 (n.5) points out that Catherine’s chapel did continue to operate until 1705, and masses were said for her until 1712.

<sup>99</sup> GB-Lbl, Add. 12219, ff. 6v–7r, 8r.

<sup>100</sup> Kathryn Lowerre, *Music and Musicians on the London Stage, 1695–1705* (Farnham: Ashgate, 2009), pp. 147–149 (*The Lover’s Luck*) and p. 229 (*The Morose Reformer*).



retains the three voice setting, though it is not clear which line Curco was intended to sing.<sup>101</sup>

Further details of Curco's life are not known. From the available musical evidence, he cannot be regarded as a key figure in bass singing in the period and was probably a principal chorus singer who would step up for minor, usually comical roles.

**Desgranges [De Grange], Claude** (fl. 1660–1691)<sup>102</sup>  
French singer, instrumentalist and composer.

Claude Degranges' earliest musical activity in England was soon after the Restoration and was most likely amongst the 'French musique' that King Charles II seemed to favour in the early part of his reign.<sup>103</sup> Clearly an opportunist, Desgranges' sychophantic poem ('I'ay sceu, que Vostre Majesté') addressed to Charles petitioning for a court appointment was presented in June 1660, confirming at least that Desgranges' was present in England at that time.<sup>104</sup> However, it was not until a royal warrant of 19 October 1663 admitted 'Ferdinand de Florence, Claude de Granges, Elenor Guigant, Nicholas Fleurs [Fleury], Guillame Sautre & Jean de la Vollee [Volée] Musitians in ordinary to his Matie', that Desgranges can be said to have entered the musical establishment at court.<sup>105</sup> Peter Leech states that Desgranges was a bass, an assertion that may be

<sup>101</sup> *Mr Io. Eccles: General Collection of Songs* (Walsh, October 1704), pp. 54–55.

<sup>102</sup> Peter Leech, 'Desgranges, Claude', *Grove Music Online* (2001) <<http://www.oxfordmusiconline.com>> [accessed 29 January 2017].

<sup>103</sup> *The Diary of Samuel Pepys: Vol. I – 1660*, ed. by Robert Latham & William Matthews (London: Bell & Hyman, 1970), pp. 297–298: '...after supper, a play — where the King did put a great affront upon Singleton's Musique, he bidding them stop and bade the French Musique play [possibly a visiting band, perhaps including Desgrange, at the time] — which my Lord [Earl of Sandwich] says doth much out-do all ours.'

<sup>104</sup> Eleanore Boswell, *The Restoration Court Stage 1660–1702: With a Particular Account of the Production of Calisto* (London: George Allen & Unwin Ltd, 1966 (copyright 1932), pp. 165–166.

<sup>105</sup> *Records of English Court Music Volume I (1660–1685)*, ed. by Andrew Ashbee (Snodland, Kent: Author, 1986), p. 221.

supported by the wording of a royal warrant of 1668: ‘...granting Claude de Grange the place of one of his Majesty’s French musicians in ordinary being established among the violins for singing the bass; wages of £100 a year, during his Majesty’s pleasure, beginning at the Annunciation 1668.’<sup>106</sup> <sup>107</sup> Mention of ‘among the violins’ might imply that the ‘Musiciens Francois de sa Maiesté’ was an instrumental ensemble, but Peter Holman is drawn more to the notion that it was in fact a vocal quintet plus keyboard-player, and cites an undated list using vocal rather than violin terminology and including Desgranges as ‘Bass de la musique’.<sup>108</sup> This would imply that Degranges was a low bass in tessitura, as distinct from the ‘basse taille’ (or baritone), which was more to French native tastes.

Desgranges was probably involved, along with other French musicians in London, in Pierre Perrin’s *Ariane, ou Le mariage de Bacchus* (March 1674) with music composed by Robert Cambert.<sup>109</sup> He is listed [‘Degrang’] amongst the singers in performances of Thomas Crowne’s *Calisto* given in the Hall Theatre in Whitehall from 15 February 1675.<sup>110</sup>

Desgranges left England (presumably to return to France) with his wife and niece in May 1679. As Roman Catholics, Desgranges and his family would have been at considerable threat of persecution in the hysteria surrounding the fictitious Popish Plot, 1678–81 and the imposition of the Test Act of 1678.

Evidence from Court financial records, however, seems to suggest that

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<sup>106</sup> Leech (2001), *op.cit.*, p. 587 (43n).

<sup>107</sup> Ashbee (ed.), *Records...Vol. 1, op.cit.*, p. 108.

<sup>108</sup> The undated MS source is GB-Lpro, SP29/1, No. 67. See Peter Holman, *Four and Twenty Fiddlers - the Violin at the English Court 1540–1690* (Oxford: Oxford University Press, 1993, reprinted 2002), pp. 290–291 (26n).

<sup>109</sup> *The London Stage*, Part I (1660–1700), p. 215. Grabu may have written music for the new prologue to the work provided for its English staging.

<sup>110</sup> Boswell, *op.cit.*, p. 201(n), also listed in *The London Stage*, Part I (1660–1700), pp. 228–229.

Desgranges was the first of a number of French performers who were in receipt of a series of covert payments from Charles II throughout the late 1670s and early 1680s in defiance of the Test Act.<sup>111</sup> What the nature of these payments were, or to what specific musical services they applied is not clear, but the scheme would infer the continuation of some degree of French music-making at the English court, and the high esteem in which Desgranges was held by Charles II. He had returned to England and presumably royal service by March 1681, and appears again in royal accounts in 1682 and 1684.<sup>112</sup> Desgranges received an advance of £50 on the accession of James II, and went on to serve as a ‘Gregorian’ in the Catholic Chapel Royal from 1685 until the Glorious Revolution of 1688.<sup>113</sup> He therefore appears to have retained a near-continuous role in the music-making of the English court stretching over at least twenty-five years (c.1663–1688). Desgranges’ death date is unknown but he made his will on 8 March 1691 and was resident in the affluent and gentrified Leicester Fields area (now Leicester Square).

**Edwards, Thomas** (c.1659–1730)<sup>114</sup>  
Chapel Royal and theatrical singer.

Thomas Edwards was a probationary Vicar Choral at St Paul’s Cathedral from January 1696/97 and admitted to the full position in October 1698. He was admitted as Epistler of the Chapel Royal on 2 March 1699/1700, though there is no record of his admission to a full position of Gentleman in Ordinary.<sup>115</sup> His name is, however, listed amongst the Gentlemen in the 1702 general

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<sup>111</sup> Andrew R. Walkling, *Masque and Opera in England, 1656–1688* (London & New York: Routledge, 2017), pp. 271–277.

<sup>112</sup> *Ibid.* p. 272.

<sup>113</sup> Walkling (2017), *op.cit.*, p. 273; Leech (2011), *op.cit.*, p. 384.

<sup>114</sup> Burrows (2005), *op.cit.*, pp. 581–582;

<sup>115</sup> Rimbault (1872), *op.cit.*, p. 23.

readmission for the reign of Queen Anne, and the minutes of a vestry meeting on 23 April 1720.<sup>116</sup>

Edwards seems to have enjoyed some prominence and adaptability as a bass singer, having been active in courtly, ecclesiastical and stage circles. He is named as a performer in manuscripts of two Henry Purcell odes: *Hail, bright Cecilia* (St Cecilia Festival, November 1692, range *d–e*'), and *Celebrate this Festival* (Birthday Ode for Queen Mary II, April 1693) which would indicate that he was identified as a singer of some substance long before he is named in connection with the Chapel Royal.<sup>117</sup> Much later he is named as a chorus second bass in Handel's *As pants the hart* (HWV 251c, c.1722, range *c–d*'). He is also named as a performer alongside 'Mr Freeman' in a printed version of the TB duet 'To Arms, your Ensigns straight display', from *Bonduca* (Z.574) of 1695 (range *G–e*').<sup>118</sup> 'Mr Edwards' is named as a singer with Rich's Company in the 1695/96 and 1696/97 seasons.<sup>119</sup> He is also listed as a member of the Academy of Vocal Music from November 1726.<sup>120</sup>

Thomas Edwards died on 18 February 1730, aged 71. He was buried at Westminster Abbey four days later.

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<sup>116</sup> Ashbee, *Records* Vol. 5, p. 97; Rimbault (1872), *op.cit.*, pp. 87–88.

<sup>117</sup> GB-Ob, Ms. Mus. c.26, f. 21r–69v (*Hail, bright Cecilia*); GB-Lbl, R.M.24.e.4 (*Celebrate this Festival*).

<sup>118</sup> *Thesaurus Musicus, The Fifth Book* (J. Heptinstall for Henry Playford, 1696), pp. 4–5. See also Baldwin and Wilson (1996), *op.cit.*, p. 279.

<sup>119</sup> *The London Stage, Part I* (1660–1700), pp. 449–451, and 465–467.

<sup>120</sup> GB-Lbl, Add. Ms. 11732, ff. 3v–4r lists Edwards as a subscriber for 3 November 1726 and 26 January 1726/27, but his name does not appear after that date. The same folio announces the agreement 'nomine contradicente', on 1 June 1727 of the appointment of D. Agostino Steffani, Bishop of Spiga as President of the Academy.

**Erard, 'Mr'** (fl. mid-1730s)

Oratorio singer.

Erard was the bass soloist in the first performance of 'The Feast of Alexander' [*Alexander's Feast*] by Handel on Thursday 19 February, 1736.<sup>121</sup> The other soloists were Signora Anna Maria Strada (Soprano), Mrs Arne-Young (Contralto), and Mr John Beard (Tenor), all of whom were well known so would imply that Erard, as the first to attempt the formidable 'Revenge Timotheus cries' (the bass aria in Part II), was himself a singer of some ability and potential at the time.<sup>122</sup> The occasion, commented upon in the *London Daily Post and General Advertiser* (20 February) certainly commanded prestige:

Last night his Royal Highness the Duke, and her Royal Highness the Princess Amelia were at...Mr Dryden's Ode, set to Musick by Mr Handel. Never was upon the like Occasion so numerous and splendid an Audience at any Theatre in London, there being at least 1300 Persons present....It met with general Applause, tho attended with the Inconvenience of having the Performers placed at too great a distance from the Audience, which we hear will be rectified the next Time of Performance.<sup>123</sup>

A letter from the 4<sup>th</sup> Earl of Shaftesbury to James Harris, dated 24 January 1736, mentions that Handel 'was so eager to play over his piece to me I had hardly any discourse with him. Tis to be perform'd next month at Covent Garden[;] he tells me he has got a fine new base voice.'<sup>124</sup>

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<sup>121</sup> *The London Stage*, Part III, Vol. 1 (1729–36), p. 553. See also Christopher Hogwood, *Handel* (London: Thames & Hudson, 1984), p. 130.

<sup>122</sup> For further information on subsequent revisions Handel made to the score, see: Donald Burrows, 'Handel and 'Alexander's Feast'', *The Musical Times*, Vol. 123, No. 1670 (1982), pp. 252–255.

<sup>123</sup> Quoted in *The London Stage*, Part III, Vol. 1 (1729–36), p. 553.

<sup>124</sup> Quoted in Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel's World: The Family Papers of James Harris 1732–1780* (Oxford: Oxford University Press, 2002), pp. 12–13. The authors point out that the identity of the new bass voice is not clear, suggesting that it could refer to Erard (who actually performed the solos at the Covent Garden premiere) or to Henry Reinhold, who is also briefly mentioned in the composition score and who becomes Handel's principal bass soloist from the next season onwards.

**Estwick, Sampson** (c.1656–1739).

English cleric, academician, bass singer and composer.<sup>125</sup>

Estwick may have received his early training as one of the first set of boys recruited to the Chapel Royal by Captain Henry Cook after the Restoration. He studied at Christ Church Oxford from April 1674, and served as its Chaplain from 1679 to 1711 (although rarely present from 1700). Estwick was friend of Dean Henry Aldrich, and like him a keen advocate of Italian music, both as a composer and as a performer. Estwick had been a member of the Mermaid Tavern Music Club in Oxford, and is found amongst the founding members of the Academy of Vocal Music, which met for the first time on 7 January 1726 in the Crown Tavern near St Clement's Church in the Strand.<sup>126</sup>

Estwick was appointed as Minor Canon of the 6<sup>th</sup> stall at St Paul's Cathedral from 1691, a position that he retained for the rest of his life. During his tenure, he also held the position of Sacrist and Succentor. He also held additional livings at St Helen's Bishopsgate (1701–1713), and St Michael's Queenhithe (1712–39). The elderly Estwick is mentioned in Husk as '...Bending beneath the weight of years, but preserving his faculties, and even his voice, which was a deep bass, 'til the last, he constantly attended his duty at St. Paul's, habited in a surplice, and with his bald head covered with a black satin coif, with gray hair round the edge of it, exhibited a figure the most awful that can well be conceived'.<sup>127</sup> Haynes regarded Estwick as '...not only an excellent and zealous

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<sup>125</sup>Robert Thompson, 'Estwick, Sampson' (2001, updated and revised 2014) <<http://www.oxfordmusiconline.com>> [accessed 2 June, 2018]. Also Middleton, L. M. "Estwick, Sampson (1656/7–1739)." In *Oxford Dictionary of National Biography* (2004) <http://www.oxforddnb.com> (accessed December 15, 2016).

<sup>126</sup> GB-Lbl: Add. Ms.11732, f. 1. See also: Egginton, *op.cit.*, pp.5–8, and 14.

<sup>127</sup> William Henry Husk, *An Account of the Musical Celebrations on St. Cecilia's Day in the Sixteenth, Seventeenth and Eighteenth Centuries* (London: Bell and Daldy, 1857), pp. 87–88.

Performer in the Choral-Duty, until extreme Old-Age rendered him incapable of it, but a remarkable fine Reader also'.<sup>128</sup>

**Gates, Bernard** (1686–1773)<sup>129</sup>

English bass and choirmaster.

Born in The Hague where his father appears to have been in service to the future King William III, and who relocated to London on William's accession to the throne with Mary II in the Glorious Revolution in 1688/89. Gates received his early musical education as a chorister in the Chapel Royal. He was admitted to a full place as a Gentleman of the Chapel Royal on 15 July 1708 in succession to Mr John Howell.<sup>130</sup> He held the full position of Lay Vicar of Westminster Abbey probably from August 1712, and also briefly (about seven months) at Windsor from November/December 1714. Gates is named as a principal bass alongside Samuel Weely, at the Coronation of King George I in 1714.<sup>131</sup> From September 1727 until about 1757, Gates occupied the position of Master of the Children in the Chapel Royal, and from 1740 simultaneously held the position of Master of the Choristers at Westminster Abbey.<sup>132</sup> As a founder member of the Academy of Vocal Music in 1725/26, Gates was in a position to provide the services of the Children of the Chapel Royal for Academy performances and therefore make a significant contribution to the establishment of this aspect of London's concert life. His subsequent secession from the Academy in 1734 resulted in the

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<sup>128</sup> W. Hayes, *Remarks on Mr Avison's Essay on Musical Expression* (London: Printed for J. Robinson, at the Golden Lion, in Ludgate Street, 1753), pp. 102–103.

<sup>129</sup> Burrows (2005), *op.cit.*, pp. 585–586; Watkins Shaw and Donald Burrows, 'Gates, Bernard' (2001) <<http://www.oxfordmusiconline.com>> [accessed 4 December 2016]; J. A. F. Maitland, revised Donald Burrows, 'Gates, Bernard (1686–1773)' (2008) <<http://www.oxforddnb.com>> [accessed 15 December 2016].

<sup>130</sup> Rimbault (1872), *op.cit.*, pp. 25–26

<sup>131</sup> Peter Holman, *Before the Baton: Musical Direction and Conducting in Stuart and Georgian Britain* (Woodbridge: The Boydell Press, 2020), p. 74.

<sup>132</sup> Egginton (2014), *op.cit.*, p. 14.

withdrawal also of the Chapel Royal Children, and the founding by the Academy of a seminary ‘for the instruction of youth in the principles of music and the laws of harmony’ in an attempt to provide trebles for Academy performances.<sup>133</sup> Gates continued to contribute to music clubs in London, being a founder member of the Society of Musicians in 1739.

Gates appeared as a regular bass soloist in performances of court odes from 1719 to 1745; is named on a number of anthems, canticles and non-court odes by various composers including Croft and Greene between 1708 and 1730;<sup>134</sup> and as a leading singer in numerous similar works by Handel from c.1712 to 1733–34.<sup>135</sup> His range appears to have extended from *G–e*’.

Bernard Gates retired to North Aston, between Banbury and Oxford, in 1757, but directed that on his death (which occurred 15 November 1773) he was to be buried in the North Cloister of Westminster Abbey near his wife and daughters who had predeceased him some decades earlier.

**Glanville, Edward** (fl. 1717–22)

Bass singer at Cannons.

Glanville is listed by Donald Cook as in the employ of James Brydges (created Duke of Chandos, April 1719) at Cannons in the period 1717–1722.<sup>136</sup> No specific solo references exist for Glanville, but he would have been associated with

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<sup>133</sup> John Hawkins, *A General History of the Science and Practice of Music in Five Volumes: Volume II* (London: T. Payne & Son, 1776), pp. 885–886. See also Egginton (2014), *op.cit.*, pp. 34–36. The reasons for Gates’ withdrawal from the Academy are not clear in 18<sup>th</sup> century sources, but Egginton (pp. 34–35, 98n) suggests that Gates was drawn to better opportunities elsewhere, and possibly in order to work more closely with Handel who was, by 1734, making use of the Chapel Royal boys in his oratorios.

<sup>134</sup> Including at least four anthems by William Croft: [1] *O Praise ye the Lord all ye that fear him* (1709); [2] *Offer the sacrifice of Righteousness* (c.1710); [3] *This is the day that the Lord hath made* (in celebration of the Treaty of Utrecht, 1713); [4] *I will lift up mine eyes unto the hills* (1713). See also Gardner (2008), *op.cit.*, pp. 301–302.

<sup>135</sup> For a full list see Burrows (2005), *op.cit.*, p. 586.

<sup>136</sup> Cook (1982), *op.cit.*, pp. 191–192.



Handel and Pepusch at this time, and probably involved in early performances of *Acis & Galatea*, *Esther* and the *Chandos Anthems*.

**Good, 'Mr'** (fl. 1704–06)

Theatrical singer.

Mr Good, along with Mr Cook is described as a comic bass with Rich's company at the Theatre Royal, Drury Lane in the early years of the eighteenth century.<sup>137</sup> He is listed as a singer there in the 1703–04 season, during which he featured as a singer alongside Mason [Shaw] in *The Emperor of the Moon* at Drury Lane on 27 December 1703, and as the sole listed singer in *The Spanish Fryar* on 30 March 1704.<sup>138</sup> Good is not listed at Drury Lane in the 1705–06 season, but is named as an alternative to Cook in the role of Delbo ('Servant to Ormondo, a Buffoon') in *Arsinoe, Queen of Cyprus* (music by Thomas Clayton) which was first staged at Drury Lane on 16 January 1705 and was the first all-sung Italian-style opera to be performed on stage in England.<sup>139</sup> Good is again listed at Drury Lane for the 1705–06 season, and featured as a singer along with Ramondon and 'the Boy' in a revival of *Tunbridge Walks* on 3 January 1706.<sup>140</sup> There are no further mentions of Mr Good after January 1706.<sup>141</sup>

**Gostling, John** (25 March 1649/50–1733)

English bass, cleric and antiquarian.

Gostling is arguably the most celebrated bass in England in the late seventeenth century, both in contemporary and modern literature dealing with the period.

<sup>137</sup> DeSimone (2013), *op.cit.*, pp. 90–91.

<sup>138</sup> See *The London Stage*, Part II, Vol. 1 (1700–17), p. 44 (company list), p. 51 (*The Emperor of the Moon*) and p. 62 (*The Spanish Fryar*).

DeSimone (2013), *op.cit.*, p. 90 who cites the front matter of the original published libretto. See also *The London Stage*, Part II, Vol. 1 (1700–17), p. 85 (only Cook is listed in the role in this source). The score survives in the British Library (GB-Lbl, Eg. 3664).

<sup>140</sup> *The London Stage*, Part II, Vol. 1 (1700–17), p. 112.

<sup>141</sup> See entry on 'Mr Cook' above for a reference in Burney (p. 670) to Mr Good.

Robert Ford's unpublished 1984 doctoral thesis on Gostling and his son William is still the most extensive study extant, and gives considerably more detail on his life and work than is possible in this short biographical note.<sup>142</sup> John Gostling may have been a chorister at Rochester Cathedral just after the Restoration, and received his later school education at The King's School Rochester.<sup>143</sup> He matriculated at St John's College Cambridge as a Sizar in 1668 from where he graduated BA in 1672/73, and MA in 1675/76. Ordained priest by Bishop Peter Gunning of Ely in 1675, Gostling proceeded within four months to a Minor Canonry at Canterbury and the living of Littlebourne, some three miles east of the city on the road to Wingham, Ash and Sandwich.<sup>144</sup> Gostling continued to hold the living of Littlebourne, largely for the purposes of extra income, for the rest of his life, and to which he added several further livings in plurality over time that, like Littlebourne, were largely administered on Gostling's behalf by assistant curates.

Gostling seems to have shown proficiency in developing contacts and networks and was evidently well-known in London musical life before receiving preferment as a member of the Chapel Royal.<sup>145</sup> He was sworn in as a 'Gent. of his Ma<sup>ties</sup> Chappell extraordinary' on 25 February 1678, and as a Gentleman 'in

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<sup>142</sup> Robert F. Ford, 'Minor Canons at Canterbury Cathedral: The Gostlings and Their Colleagues' (unpublished doctoral thesis, University of California, 1984), pp. 158–225. Ford's thesis is extensive in its coverage of the literature and sources on Gostling available up to 1984. However, nearly 40 years have lapsed since its completion and the time is ripe for a re-appraisal of this remarkable figure in English musical history.

<sup>143</sup> For more information on Gostling's childhood and university education, see Ford (1984), *op.cit.*, pp. 160–166.

<sup>144</sup> *Ibid.*, pp. 32–47 provides useful background information about the identity and role of the minor canons and their livings at Canterbury during this period. Further comment on their function at Canterbury can be found in Jeremy Gregory, 'Canterbury and the Ancien Regime: The Dean and Chapter, 1660–1828', in *A History of Canterbury Cathedral*, ed. by P. Ramsay, N. Collinson, and M. Sparks (Oxford: Oxford University Press, 1996), pp. 225–227. The Chapter minute confirming Gostling's appointment to Canterbury is transcribed in Ford (1984) *op.cit.*, p. 168.

<sup>145</sup> Ford (1984), *op.cit.* pp. 183–186.

ordinary' just three days later.<sup>146</sup> He is described in the Old Cheque Book as '...a base from Canterbury, Master of Arts', and replaced Mr William Tucker 'who departed this life the 28 day of February 1678'.<sup>147</sup> Gostling's Chapel Royal duties inevitably took him away from his Kent livings, but his absenteeism was clearly tolerated and accommodated by the Dean and Chapter of Canterbury, perhaps for the prestige of his association with the Royal household, and in recognition of his remarkable vocal abilities. It is probable that Gostling's parallel life in London and Canterbury was of use to the Canterbury Cathedral authorities in more routine matters, and his role in the copying and transmission of music from the Chapel Royal to the part-books at Canterbury is undoubtedly of musical importance. His close association with the leading composers at court, and especially Henry Purcell and John Blow, is clearly discerned in the solo material that both composers, and others composed to exploit his remarkable lower register.<sup>148</sup> Works with the imprint of Gostling's vocal range take in works for specific royal occasions such as odes (for example, all of Henry Purcell's odes dating 1682–89, and most of John Blow's odes from 1681–88 include solo material suited to Gostling's extreme range), as well as many verse anthems for use in the round of Chapel Royal services (for example, John Blow's *The Lord e'vn the most mighty God*, and Henry Purcell's *Sing unto God*, both composed in 1687). A number of domestic sacred pieces have also been linked to Gostling including John Blow's *How art thou fall'n, O heavenly Lucifer* (1688) and the piece which

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<sup>146</sup> A transcript of Gostling's appointment record to the Chapel Royal is included in Rimbault (1872), *op.cit.*, pp. 16–17. Gostling's reputation in London prior to his Chapel Royal appointment is commented on in Ford (1984), *op.cit.*, p. 183.

<sup>147</sup> Rimbault (1872), *op.cit.*, pp. 16–17.

<sup>148</sup> Ford (1984), *op.cit.*, pp. 239–252 includes a comprehensive conspectus of music written for Gostling.

inspired it Carissimi's remarkable bass solo motet, *Lucifer Caelestis*.<sup>149</sup> By the 1690s, it is possible that Gostling, mindful perhaps that his vocal abilities were declining with age, and aware of a new younger generation of singers coming up for whom the allure of the stage had more to offer than the music at Court.

In addition to his court responsibilities, Gostling had held a minor canonry of St Paul's Cathedral with his collation as 12<sup>th</sup> Minor Prebend and Canon on 15 February 1683 in succession to the late Laurence Fisher (though it is likely that he was in post a year prior to that date).<sup>150</sup> He was elevated to the position of Sub-Dean of St Paul's (effectively the most senior minor canon) from 15 January 1690 until his death in 1733 – though Gostling ceased to sign for payments accruing to that position in 1724 by which time he had effectively retired to Canterbury. The Sub-Dean position was a significant clerical preferment, but also carried with it the oversight of a significant ecclesiastical musical foundation employing its own performers, some of whom were prominent composers (for example, William Turner and William Croft). At a time when the prestige and influence of the Chapel Royal music was in decline, to occupy such a position in a newly-rebuilt (Wren's completed building was consecrated for use on 2 December 1697) and culturally significant institution could be considered a shrewd move indeed.

Gostling's core musical legacy represents two key facets of this important musical figure of the late seventeenth century. Firstly, for the contemporary audience at Court and at significant public occasions involving the singers of the

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<sup>149</sup> Carissimi's motet appears in at least ten surviving British manuscripts of the late-seventeenth and early-eighteenth centuries, which is indicative of its popularity in England at the time.

<sup>150</sup> Gostling's collation document is included in the Dean and Chapter of St Paul's collection in the London Metropolitan Archives (formerly in the Guildhall Library) CLC/313/C/006/MS25664/001. For further information about the appointment and duties of minor canons at St Paul's Cathedral, see Ford (1984), *op.cit.* pp. 203–216.

Chapel Royal, Gostling was well-known for the quality of his voice, as well as its remarkable depth. The diarist John Evelyn (writing contemporaneously) famously described Gostling as ‘that stupendous bass’, and Hawkins (writing much later) made reference to his ‘deep bass’.<sup>151</sup> His ability to sustain extended phrases at low pitches taking in the range *C–F* is amply demonstrated in works composed specifically for his unique vocal abilities. Because Gostling’s idiomatic range was so unique, modern day performances of some of the repertoire composed for him, including works by significant composers such as Henry Purcell and John Blow, are either adapted to suit more moderate and common ranges or are bypassed and consequently seldom heard in live performance. Because of Gostling’s clerical status, the impact of his vocal range is largely limited to ecclesiastical and courtly ceremonial music and consequently. His vocal abilities made little or no direct impression on the arguably more vital and emergent stage music of the period, though the theatricality inherent in many of the Gostling solos must have owed something to many of their composers’ involvement in stage music.

Secondly, Gostling was, throughout his career, a collector and copyist of the very ecclesiastical and ceremonial music of which he had himself been a key practitioner. The principal surviving sources in Gostling’s hand at Austin, TX (‘The Gostling Manuscript’, US-AUS, Pre-1700 85), York Minster (The ‘Bing–Gostling Partbooks’, GB-Y, M.1.s), St Paul’s Cathedral (a set of choir partbooks,

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<sup>151</sup> *The Diary of John Evelyn: Volume 2*, ed. by Austin Dobson (London: Macmillan & Co., 1906), pp. 136–137 (21 January 1685); John Hawkins, *A General History... Volume 4* (1776), *op.cit.*, p. 360n. Hawkins adds in a following footnote that ‘King Charles II could sing the tenor part of an easy song; he would oftentimes sing with Mr. Gostling; the duke of York accompanying them on the guitar.’

GB-Lsp, Ms. Alto 3, Tenor 4, Bass 3) and Canterbury Cathedral (The Gostling partbook, GB-Cca, Mus.MS.12) provide not only significant contemporary and in some cases, the earliest known copies of repertoire by many of the most important composers writing for the Chapel Royal and other institutions of the day, but also evidence for the transmission and dissemination of musical material from London to the provinces.<sup>152</sup> The ‘Gostling’ partbook at Canterbury Cathedral had a more practical use in services at the cathedral by the copyist himself, and indicates that Gostling was contributing to acts of worship there both as a cleric and as a singer late into life.<sup>153</sup>

John Gostling died in Canterbury on 17 July 1733, and was buried in the west range of the Cathedral Cloisters four days later on 21 July. Gostling’s simple white marble grave marker set into a larger grave marker in the floor of the cloister, remains at the time of writing to all intents and purposes anonymous without comment or interpretation for the modern cathedral visitor about this most significant of English bass singers of his generation.<sup>154</sup>

**Gouge, ‘Mr’** (fl.1698–1730?)<sup>155</sup>  
Actor-singer and composer.

Mr Gouge is recorded as a singer in Betterton’s company at Lincoln’s Inn Fields during the 1698–99 season, and possibly, in the guise of ‘Mr George’ in the 1669–

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<sup>152</sup> For a recent study on the Bing-Gostling Partbooks, see Graham Troeger Bier, ‘Stephen Bing’s Part Books Y M.1.s: The Personal Collection of a 17th-Century Cathedral Musician’ (unpublished doctoral thesis, University of York, 2014).

<sup>153</sup> GB-Cca, Mus. MS. 12: The catalogue of music manuscripts in the archives of Canterbury Cathedral notes that this ‘personal book of the Minor Canon John Gostling’, was copied between 1714 and 1725, the majority probably over a short period of time *c.*1715–1716.

<sup>154</sup> It is the current writer’s intention, as a member of the musical foundation of Canterbury Cathedral, to rectify this matter.

<sup>155</sup> Baldwin and Wilson (2014), *op.cit.*, p. 16.

70 season.<sup>156</sup> His benefit concert ‘at the desire of several Ladies of Quality’ in the great Room in York Buildings on Wednesday 8 May 1700 was shared with Miss Bradshaw, and included ‘a new Mask set to Musick, with an extraordinary entertainment of other Vocal and Instrumental Musick....Prices 2s. 6d.’<sup>157</sup> He appeared in ‘a new Pastoral Dialogue’ together with Mrs Haynes ‘...and variety of other Singing’ in a performance of D’Urfey’s *The Comical History of Don Quixote* at Lincoln’s Inn Fields on Friday 5 July 1700 ‘...for the Benefit of a Gentleman in great distress; and for the Relief of his Wife and Three Children’.<sup>158</sup> Gouge is named as the composer of a number of songs of a lighter character, many of which are published in *Mercurius Musicus* (1699 & 1700).<sup>159</sup> Gouge is also named as the singer of a number of published songs by John Eccles, including ‘Ah! Queen ah wretched queen give o’er’ and ‘The jolly breeze that comes whistling thro’ the trees’ (*Rinaldo and Armida*, LIF, 1698), ‘Bellinda’s pretty pleasing form (*Women will Have their Wills*, Farce, LIF, 1697), ‘That you alone my heart posses’ (*The Man of Mode, or Sir Fopling Flutter*, revival LIF, 1697), and alongside Curco and Spalding in the drinking trio ‘Wine does wonders ev’ry day’ (from the play *Justice Busy, or The Gentleman Quack*, LIF, 1699, also known as *The Morose Reformer*, now lost). All of these productions occurred around the late 1690s, and the nature of the songs are light, romantic or comic. Whilst printed versions can adapt the original stage material in terms of key and pitch to access a wider market, it is clear from these examples, which cover between them the range of

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<sup>156</sup> *The London Stage*, Part I (1660–1700), pp. 501–504, and 513–515. *BDAAMD* (see n.159 below) suggests that he was still at LIF in the 1700–01 season but he is not listed as such in either name.

<sup>157</sup> *The London Stage*, Part I (1660–1700), pp. 528–529. The entry notes that the *Flying Post* records Gouge’s name as ‘Mr George’.

<sup>158</sup> *Ibid.*, pp. 530–531.

<sup>159</sup> These are listed in *BDAAMD* Vol. 6 (1978), pp. 281–282.

c–g’, that Gouge was a high baritone and must have had some reputation at the time to have been the recipient, albeit jointly, of a benefit concert at York Buildings.

It is not known for how long Mr Gouge or Mr George continued to be active on the London stage as a singer. His compositions continued to be published as late as 1730, but the focus of his recorded appearances peter out after 1700.

**Hart, George** (d. 29 February 1699/1700).  
Bass and Epistler of the Chapel Royal.

George Hart was sworn into the position of Gentleman of the Chapel ‘in extraordinary’ on 1 October 1694. He became the Epistler of the Chapel Royal on 1 June 1696, and was subsequently sworn into a full place in the Chapel on 9 November 1697. The Cheque Book records Hart’s death on 29 February 1699/1700.

The only musical reference to Hart is in the partial autograph score of Henry Purcell’s Cecilian ode, *Hail, bright Cecilia* (‘Let these amongst themselves contest’, 1692), where Hart’s name is one of several crossed out and replaced with another (in this case with that of ‘Woodson’) in a second hand, probably in connection with a later revival of the ode.<sup>160</sup> If, as is implied by the presence of Hart’s name in the 1692 manuscript, then he was already known to Purcell and, presumably, to the Chapel Royal musical authorities prior to his swearing ‘in extraordinary’ two years later.

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<sup>160</sup> GB-Ob, MS. Mus.c.26, f. 58v–59r: a guard book, dated c.1692 includes two anthems (*In thee O Lord do I put me trust*, and *Let mine eyes run down with tears*) and this ode. See Shay and Thompson (2000), *op.cit.*, pp. 158 and 161.



**Hart, James** (1647–1718)<sup>161</sup>

English Chapel Royal bass, composer and cleric.

The record of James Hart's swearing-in as a Gentleman of the Chapel Royal on 7 November 1670 in succession to Mr Edmund Slater, describes him as 'a base from Yorke.'<sup>162</sup> Rimbault also notes that Hart was a Gentleman of Westminster Abbey.<sup>163</sup>

As a composer, Hart enjoyed some popularity in the 1670s–90s, with many of his songs appearing in a number of late 17<sup>th</sup> century manuscripts and printed songbooks including *Choice Ayres and Songs (1673–84)*, *The Theater of Music (1685–87)*, *Comes Amoris (1687–88, 1694)* and *The Banquet of Musick (1688–90)*.<sup>164</sup>

As a singer, Hart's performances went beyond the ecclesiastical to include courtly masques (Europe and Strephon in Crowne's *Calisto* in 1675, and was a singer in Shadwell's *The Tempest* in 1674).<sup>165</sup> He is named as the bass in the duet 'Sharp violins proclaim their jealous pangs' in Draghi's Cecilian Ode *From Harmony, from Heavenly Harmony* (1687).<sup>166</sup> He is also one of the soloists named in Henry Purcell's *Hail, bright Cecilia* (1692).<sup>167</sup>

Hart is listed as a 'minister' in the names of 'the Gentlemen of the Chapel at the Coronation of our Sovereign Lord King James the Second, Aprill the 23<sup>rd</sup>,

<sup>161</sup> Ian Spink, 'Hart, James' (2001) <<http://www.oxfordmusiconline.com>> [accessed 2 June 2018].

<sup>162</sup> Rimbault (1872), *op.cit.*, pp. 14–15. 'James Hart (CCed ID 144636)', *The Clergy of the Church of England Database 1540–1835*, <<http://www.theclergydatabase.org.uk>> [accessed 9 December 2019] lists a 'Jacobus Hart' as being ordained a deacon in York on 23 September 1666, and priest on 20 September 1668. He served as curate of St Mary's Church, Castlegate, York from 8 May 1668.

<sup>163</sup> Rimbault (1872), *op.cit.*, p. 214.

<sup>164</sup> MS sources dating from 1670–1700 in the British Library including Hart's works include GB-Lbl, Add. Mss. 29397, 33234, 19759, 29396 and 22100.

<sup>165</sup> *The London Stage*, Part I (1660–1700), pp. 215 (*The Tempest*) and 228 (*Calisto*).

<sup>166</sup> GB-Lcm, Ms. 1106, ff. 57v–59v. The bass part encompasses the range *G–e'*. Other named singers in this piece are Turner, Abell, Gosling, Marsh, Woodson, Boucher, Robart, Church, Bowman, Freeman and Williams. See also White (2019), *op.cit.*, p. 88.

<sup>167</sup> White (2019), *op.cit.*, p. 89.

1685', and similarly for the coronations of Williams III and Mary II on 11 April, 1689.<sup>168</sup>

James Hart's death, aged 71, is recorded as occurring on 8 May 1718, and he was replaced as Gentleman in Ordinary of the Chapel Royal by Mr James Chelsum on 12 June. Hart was buried in the west cloister of Westminster Abbey on 15 May 1718. His son was Philip Hart (?1674–1749), composer and organist of various London churches including St Michael's Cornhill, and who is mentioned in Hawkins.<sup>169</sup>

**Richard Hart** (c.1655?–8 February 1689/90)

English Bass and Lutenist, connected with the Chapel Royal.

Hart may possibly have been the 'Richard Hart' for whom was requested (on 17 April 1668) 'two new suits of plain cloth' to be delivered to 'Henry Cooke, Esquire, master of the children of his Majesty's Chapel Royal' as 'one of the said children, whose voice is changed, with all other necessaries thereto belonging.'<sup>170</sup> Richard Hart was sworn in as a Gentleman of the Chapel Royal on 26 April 1671, taking the place of Mr Gregory Thorndale who had died on 17 January.<sup>171</sup> He was quickly in attendance on the King at Windsor from 24 May to 15 July, 1671; and again listed in similar residences at Windsor in 1674, 1675, 1678 and 1682.<sup>172</sup>

Hart was, in addition, sworn-in as 'musician in ordinary to his Majesty for the lute, in the place of Robert Smyth, deceased' on 22 November 1675.<sup>173</sup>

<sup>168</sup> Rimbault (1872), *op.cit.*, pp. 129 and 130.

<sup>169</sup> John Hawkins, *A General History ... Volume 5 (1776)*, *op.cit.*, pp. 178–179. Philip Hart's Cecilian ode *In Praise of Musick* (1702) is commented upon in White (2019), *op.cit.*, pp. 308–310.

<sup>170</sup> Ashbee: *Records Vol. 1* (1986), *op.cit.*, pp. 83 and 85.

<sup>171</sup> Rimbault (1872), *op.cit.*, p. 15

<sup>172</sup> Ashbee: *Records Vol. 1* (1986) *op.cit.*, pp. 109, 136, 143, 153, 183 and 205.

<sup>173</sup> *Ibid.*, pp. 154 and 161.

He attended the Coronation of James II on 23 April 1685, but not that of William III and Mary II on 11 April 1689. Richard Hart died on 8 February 1689–90.<sup>174</sup>

**Hopwood, William** (d.1683)

English bass and Cleric.<sup>175</sup>

William Hopwood was admitted as a member of the Chapel Royal in ordinary in place of Mr. George Lowe, who died on 25 October 1664. He is described in the Old Cheque Book as ‘a base from Exeter’, and was a member of the Cathedral choir there and ‘where, in all probability, he was educated.’<sup>176</sup> Hopwood was also a Petty Canon of Westminster.

Hopwood’s death is recorded as 13 July 1683 and he was buried in the east cloister of Westminster Abbey on 17 July. Hopwood was replaced in the Chapel Royal by Nathaniell Vestment.<sup>177</sup>

**Howes, Burgess** (d.1680)

English bass connected with the Chapel Royal.

Howes, described as ‘a base from Windsor’, was sworn as a Gentleman of the Chapel Royal on 11 September 1672, in place of Pelham Humfrey who took over the position of Master of the children following the death of Captain Henry Cooke on 13 July, 1672.<sup>178</sup> He was possibly a relative of William Howes, and is

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<sup>174</sup> Rimbault (1872), *op.cit.*, p. 18.

<sup>175</sup> The Clergy of the Church of England Database lists a ‘Willielmus Hopwood’ appointed as Rector of All Hallow’s Church, Goldsmith Street, Exeter in 1645 (Devon RO, AE/V/2 (Visitation Book)).

<sup>176</sup> Rimbault (1872), *op.cit.*, pp. 14 and 213. Also John Harley, *Music in Purcell’s London* (London: Denis Dobson, 1968), p. 84. Hopwood’s oath (an abbreviated statement subscribing to all that Blaze White had sworn to in the previous entry, dated 14 March, 1663–4) is also reproduced in Rimbault (1872), *op.cit.*, p. 111, but is dated 24 October 1664, ‘in the sixteenth year of his Majesties reigne.’

<sup>177</sup> *Ibid.*, p. 17.

<sup>178</sup> *Ibid.*, p. 15

mentioned in the Lord Chamberlain's accounts as waiting on Charles II at Windsor on 14 April 1674, and 1 July to 11 September, 1675.<sup>179</sup>

Howes' death [at Windsor] is recorded as 10 January 1679, and he was replaced in ordinary by the counter-tenor John Abell.<sup>180</sup>

**Laguerre [also appears as 'Legar', 'Legard'], Jean [John] (c.1702–1748)**<sup>181</sup>  
English-born theatrical baritone and scene-painter.

Jean Laguerre was the son of the French domestic artist Louis Leguerre (whose work can be found adorning many of England's greatest stately homes including Burleigh, Petworth and Hampton Court Palace). Jean Laguerre is first named in the bass role of Farasmane, King of Tracia in Handel's *Radamisto* (King's, 27 April 1720), a part that only has one da capo aria but which is *bravura* and demanding in terms of range (*G-f*) and touches of *coloratura*.<sup>182</sup> He sang in Pepusch's afterpiece, *The Union of the Three Sister Arts* (Lincoln's Inn Fields, 22 November 1723) where he took the role of Apelles, the renowned painter of ancient Greece.<sup>183</sup> Further Handel roles came with the tribune Curio in *Giulio Cesare* (King's, 20 February 1724), and Corydon in *Acis and Galatea* (Lincoln's Inn Fields, 26 March 1731).

Alongside his opera work, Laguerre also worked for Rich's company throughout his career, and was especially prominent in more populist works

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<sup>179</sup> *BDAAMD* Vol. 7 (1982), p. 8.

<sup>180</sup> Rimbault (1872), *op.cit.*, p. 17

<sup>181</sup> Roger Fiske, *English Theatre Music in the Eighteenth Century* (London: Oxford University Press, 1973), p. 631; Olive Baldwin and Thelma Wilson, 'Laguerre {Lagarde, Legar, Legard, Le Garde, Legare, Leguar, Leguerre Etc.}, John', *Grove Music Online*, <<http://www.oxfordmusiconline.com>> [accessed 4 August 2019].

<sup>182</sup> *The London Stage*, Part II, Vol. 2 (1717–29), p. 578.

<sup>183</sup> *The London Stage*, Part II, Vol. 2 (1717–29), p. 745. The music was printed soon after the first performance in *An Entertainment of Musick Call'd the Union of the Three Sister Arts as it is Perform'd At the Theatre in Lincolns Inn Fields for St. Cecilia's Day 1723 Compos'd by Dr. Pepusch*. (London: J. Walsh and Joseph Hare, 1723), and includes a duet, 'By great Cæcilia's influ'nce fir'd', sung by Laguerre and Leveridge (in the role of Homer).

including a number of pantomimes.<sup>184</sup> His most prominent roles included Mystery in Galliard's *Apollo and Daphne* (LIF, 14 January 1726), Hob in John Hippisley's *Flora* (first performed LIF, 17 April 1729 as an Afterpiece 'Being the Farce of the Country-Wake, alter'd after the Manner of *The Beggar's Opera*', to a benefit performance—for Laguerre and his wife— of Vanbrugh's *The Mistake*) and Gubbins in *The Dragon of Wantley* (Haymarket, 16 May 1737).<sup>185</sup>

The death of Laguerre's wife in 1739 sent his career into decline and he ended up in debtor's prison in 1741. His artistic skills as a scene painter helped to provide support for him (with Rich's company from 1746) in his last years and Jean Laguerre died, according to the diary of the actor and prompter Richard Cross, on 28 March 1748.

**Laroon, Marcellus** (1679–1772)

English bass-baritone, soldier and artist.

Laroon's father, also an artist, saw to it that he and his siblings received a good artistic and musical education. Marcellus was able to travel as a young man to The Hague whilst in the service of the English civil servant, diplomat and politician Sir Joseph Williamson (1633–1701) and more extensively across Europe with Charles Montagu (c.1662–1722), the 4<sup>th</sup> Earl of Manchester, during which period he would have been exposed to the finest art and music that 1690s Europe had to offer. After his return to London, Laroon found himself distanced from his Father, and having some musical knowledge, was employed as a singer at Drury Lane from c.1700 to c.1706.

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<sup>184</sup> Fiske (1973), *op.cit.*, pp. 67–93.

<sup>185</sup> *The London Stage*, [1] Part II, Vol. 2 (1717–29), pp. 1026–27, and [2] Part III, Vol. 2 (1736–47), p. 672.

During his short stage career, Laroon is named in contemporary sources in works by Daniel Purcell ('Plenty mirth & gay delights' from *The Grove, or Love's Paradise*, published in *A Collection of the choicest Songs & Dialogues*, Walsh 1703 and reprinted in *Comical Songs and Songs of Humour*, Walsh 1706), and John Weldon ('As a tyrant when degraded is despised' and 'Melancholy looks and whinning', published in *The Monthly Mask*, May 1703). As a Drury Lane baritone, he is likely to have been a participant in performances of the Prize Musick of 1701, most likely in the versions of *The Judgment of Paris* by Finger and Daniel Purcell, though it is not clear in which, if any, role though Laroon's range (*G-g*) would suit Mercury.<sup>186</sup> Laroon is often paired with countertenor Francis Hughes in sung items in stage productions, as well as in concert, and performances of two-part songs such as 'Sing, sing all ye muses' and other music by Henry Purcell are mentioned several times between December 1702 and March 1703. An 'F. Laroon' is listed in the Lincoln's Inn Company at Queen's for the season 1705–06, and this actor-singer appears in the role of Sylvander in Motteux's *The Temple of Love* (Queen's, 7 March 1705–06).<sup>187</sup>

Tiring of the stage Laroon joined the army in 1704, at first for short periods of time combining the military with stage work, but later saw full-time active service as a commissioned officer in the Royal Scots regiment with whom he remained until 1709. Further military appointments followed including two years in Barcelona as Deputy Quartermaster General of English troops (1710–1712) and as a Captain-Lieutenant from 1715 helping to deal with the Jacobite

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<sup>186</sup> Baldwin and Wilson (2014), *op.cit.*, pp. 11–26.

<sup>187</sup> Samantha Owens, *The Well-Travelled Musician: John Sigismond Cousser and Music Exchange in Baroque Europe* (Woodbridge: The Boydell Press, 2017), pp. 224 and 231: lists both Motteux and Laroon in the address section of the Hungarian performer and composer John Sigismond Cousser. Cousser was in London at the time of Motteux's production of *The Temple of Love*.

Uprising from Scotland. Laroon eventually retired from military service as a full Captain in 1732 at the age of 53. He had dabbled with art throughout his military career, but was only really able to devote himself more fully to painting at this relatively late stage in his life. Music and musicians feature prominently in his works and, whilst he does not seem to have engaged with the London theatrical stage as a performer beyond the few years at the beginning of the eighteenth century, a number of pieces feature theatrical scenes and themes (for example, *Dancers and Musicians* c.1750–55). It is likely that, as with the works of William Hogarth, many of the figures depicted in his paintings were representations of known individuals. Laroon continued to paint into old age, retiring to Oxford where he died on 1 June 1772 at the age of 94. His remains are buried in the Church of St Mary Magdalene, Oxford.

**Leveridge, Richard** (c.1670–1758)<sup>188</sup>  
English bass and composer.

Richard Leveridge enjoyed one of the most successful and lengthy careers of all the English bass singers of the late-seventeenth and early-eighteenth centuries. The small details of Leveridge's subsequent career are amply covered in a number of sources, not least in the work of Olive Baldwin and Thelma Wilson who have returned to the subject of Richard Leveridge many times.<sup>189</sup>

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<sup>188</sup> Olive Baldwin and Thelma Wilson, 'Leveridge, Richard' (2004) <<http://www.oxforddnb.com>> [accessed 28 September, 2016]; Olive Baldwin and Thelma Wilson, 'Leveridge, Richard', <<http://www.oxfordmusiconline.com>> [accessed 3 October, 2016]; *BDAAMD, Volume 9* (Carbondale and Edwardsville: Southern Illinois University Press, 1984), pp. 262–268;

<sup>189</sup> In addition to the sources mentioned in the previous footnote, see Olive Baldwin and Thelma Wilson, 'Richard Leveridge, 1670–1758. 1: Purcell and the Dramatic Operas', *Musical Times*, 111, No.1528 (1970), pp. 592–594; Olive Baldwin and Thelma Wilson, 'Richard Leveridge, 1670–1758. 2: The Italian Opera', *Musical Times*, Vol. 111, No.1531 (1970), pp. 891–893; Olive Baldwin and Thelma Wilson, 'Richard Leveridge, 1670–1758. 3: The Pantomimes', *Musical Times*, Vol. 111, No.1532 (1970), pp. 988–990.

Born in London around 1670, Leveridge first came to prominence in the wake of the split in the United theatre company in April 1695, when he emerged in the young cast of principals propelled into leading roles in *The Indian Queen* at Dorset Garden (all of the most experienced actors and singers having departed with Betterton to form a new company at Lincoln's Inn Fields). Throughout his career, Leveridge remained closely affiliated with various London theatre companies. From at least mid-April 1695 to January 1708, he performed initially at Dorset Garden or Drury Lane, and after November 1698 exclusively at the latter. From some point after May 1699 until November 1702, Leveridge was based in Dublin, undoubtedly avoiding an increasing debt situation in London.<sup>190</sup> From late January 1708 to May 1713, he is listed in singing and acting roles at the Queens Theatre in the Haymarket, and also appears in concerts at Richmond (21 August 1711), the Stationer's Hall (22 November 1711 and 4 April 1712), and Greenwich (19 July 1712). From Christmas 1714 to December 1732, Leveridge was attached to the new Lincoln's Inn Fields theatre (which opened in December 1714 under the management of John Rich), though his appearances decreased markedly in the 1719–20 season, and ceased altogether between April 1720 and November 1723 (with one appearance as a singer on 12 March 1722 in a production of *The Drummer or Amadis*), during a period of particular financial crisis for Rich's theatre. However, Leveridge seems to have had good business acumen (for example, he was an inveterate promoter of his own compositions throughout his career) even if at times falling into financial difficulties, and he

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<sup>190</sup> A fascinating insight into Leveridge's possible performing and compositional activities in Dublin are covered in Estelle Murphy, 'Leveridge is in Ireland': Richard Leveridge and the Earliest Surviving Dublin Birthday Odes.', *Music & Letters*, Vol. 98, Issue 1 (2017), pp. 32–73. See also Owens (2017), *op.cit.*, pp. 123–124.



withdrew from theatrical life in the early 1720s to be the proprietor and eavesdropper to the gossip of the London literary classes at his coffee shop in Tavistock Street. From February 1733, Leveridge shifted his allegiance to John Rich's new theatre in Covent Garden (opened November 1732), and remained on its books until his last listed performance (a benefit performance for Leveridge of *The City Wives Confederacy* at which he sang an Epilogue 'of thanks') on 24 April 1751.

As a performer, Leveridge can be regarded as one of the leading English singers on the London stage, and his lengthy career took in all of the developments in the London theatre from dramatic or semi-opera in the 1690s, the introduction of Italian-style operas in the first two decades of the eighteenth century, to the development of ballad opera and the afterpiece in the 1720s and beyond. In the first phase of his career up to 1708 at Drury Lane / Dorset Garden, Leveridge had played the role of Ismeron in Purcell's *The Indian Queen* (April 1695), Bacchus in Purcell's masque for *Timon of Athens* (6 December 1704), Feraspe in *Arsinoe, Queen of Cyprus* (16 January 1705), Lincoe in *Camilla* (30 March 1706), Sir Trusty in *Rosamund* (4 March 1707), and Baldo in *Thomyris* (1 April 1707), many of which were revived (often by popular demand) in new productions throughout the remainder of his performing life. Alongside these named roles, Leveridge appeared hundreds of times as a solo singer either alone or in the company of others (for example, John Pate, Mr Freeman, Mrs Lindsay, and Miss Champion), in which capacity he became associated with certain songs (for example, 'Let the dreadful engines' and 'Genius of England' by Henry Purcell, and his own 'Enthusiastick Song' from *The Island Princess*).

Leveridge's professional associations and audiences in the various theatres with which he was associated, provided a springboard for his work as a composer of both theatrical music and popular songs. He contributed four songs (including the aforementioned 'Enthusiastick Song') to the collaborative production (with Daniel Purcell and Jeremiah Clarke) of *The Island Princess* in 1699. It is interesting to note that it was with productions of *The Island Princess*, that Leveridge made his come-back appearances on the London Stage after his absence in Dublin (14 November 1702) and after his withdrawal from the stage in 1720–23 (2 November 1723). But it was his score for productions of *Macbeth* at Drury Lane in 1703 (17 June and 27 November 1703) that became his most enduring music for the theatre. Leveridge composed his setting as a rival to Eccles' score (possibly of 1694), which had been in regular use at Lincoln's Inn Fields since the Betterton split, but it was Leveridge's version that proved more popular in the end and for a long time after its composer's death despite being wrongly attributed to Matthew Locke for over a century.<sup>191</sup> He contributed multiple songs to at least six plays, and single songs to at least fourteen others. He also composed and performed songs as extra entertainments including 'The Tippling Philosophers' (1720) and his popular hit 'The Roast Beef of Old England' (1735). Leveridge published various books of his own songs in 1697, 1699, 1711, 1727, and 1728, and his works are included in numerous other publications and collections of the time.<sup>192</sup>

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<sup>191</sup> Winkler (2004), *op.cit.*, pp. vii–ix.

<sup>192</sup> The published songs are reproduced in facsimile (with an introduction by Olive Baldwin and Thelma Wilson) in Richard Leveridge, *Complete Songs: with the Music in Macbeth* (London: Stainer & Bell, 1997).

The English music historian and magistrate, Sir John Hawkins (1719–1789) described the young Leveridge’s voice as ‘a deep and firm bass’, though of his later years he added that:

‘he had no notion of grace or elegance in singing; it was all strength and compass; and at one time, viz. in the year 1730, he thought his voice so good, that he offered, for a wager of a hundred guineas, to sing a bass song with any man in England.’<sup>193</sup>

Hawkins, who must have known Leveridge, if only by repute, in his later years, provides a fascinating insight into the singer’s character:

‘Being a man of rather coarse manners, and able to drink a great deal, he was by some thought a good companion. The humour of his songs, and indeed of his conversation, consisted in exhortations to despise riches and the means of attaining them; to drown care by drinking; to enjoy the present hour, and to set reflection and death of defiance. With such a disposition as this, Leveridge could not fail to be a welcome visitor at all clubs and assemblies, where the avowed purpose of meeting was an oblivion of care; and being ever ready to contribute to the promotion of social mirth, he made himself many friends, from whose bounty he derived all the comforts that in extreme old age he was capable of enjoying. A physician in the city procured from a number of persons and annual contribution for his support, which he continued to receive till about seven years ago, when he died, having nearly attained the age of ninety.’<sup>194</sup>

**Montagnana, Antonio** (fl. 1730–50)<sup>195</sup>  
Italian operatic bass.

Born in Venice, Montagnana was known to have sung in Rome and Turin before moving to London from 1731 to 1737. During this time, he was a member of Handel’s company at the King’s Theatre from 1731 to 1733; with the Opera of the Nobility 1733–37; and with Heidegger’s company at King’s 1737–38. During his time at King’s, Montagnana established himself with the London audiences in principal roles in operas and oratorios by Handel (including *Allesandro*, *Tolomeo*, *Orlando*, *Esther*, *Acis & Galatea* and many others) and other, principally Italian,

<sup>193</sup> John Hawkins, *A General History... Volume 5* (1776), *op.cit.*, p. 183.

<sup>194</sup> *Ibid.*, p. 283.

<sup>195</sup> Winton Dean, ‘Montagnana, Antonio’, *Grove Music Online* (2009) <<http://www.oxfordmusiconline.com>> [accessed 19 December, 2017].

opera composers. As a member of the Opera of the Nobility company, Montagnana was based initially at Lincoln's Inn Fields and latterly at the King's Theatre in operas by Porpora (whose work he had performed in Turin), Veracini, Hasse, Handel and Bononcini. After a season with Heidegger, Montagnana seems to have left England and was attached to the Royal Chapel in Madrid for a decade from 1740.

Winton Dean comments on Montagnana's powerful low bass voice, his vocal agility in coloratura, and his range (initially *E to f'*, but later moderating to *G-e flat'* as his vocal powers reduced with age). Two quotes from Burney, in addition, help to conjure up a sense of the quality and impact of the singer's voice in London:

Handel's genius and fire never shine brighter than in the base songs which he composed for Boschi and Montagnana: as their voices were sufficiently powerful to penetrate through a multiplicity of instrumental parts, he set every engine at work in the orchestra, to enrich the harmony and enliven the movement.<sup>196</sup>

[On 'Fra l'ombre e l'orrori' in Handel's *Sosarmes*,]... in which the base voice of this new singer, its depth, power, mellowness, and peculiar accuracy of intonation in hitting distant intervals, were displayed, will ever be admired by judges of composition, and heard with delight by the public whenever it is executed by a singer whose voice and ability shall be equal to those of Montagnana.<sup>197</sup>

**Morelli, Cesare** (fl. late 1660s–1686)<sup>198</sup>  
Italian Singer, Lutenist, Composer and Teacher of Flemish origin.

It is not certain what sort of voice Morelli possessed, but he did compose and copy a number of songs for bass singer to suit the voice of Samuel Pepys.<sup>199</sup> The famous diarist employed the Italian as a guitar teacher and, presumably, also a

<sup>196</sup> Burney, *A General History...Volume the Second* (1957), *op.cit.*, pp. 702–03.

<sup>197</sup> *Ibid.*, p. 773.

<sup>198</sup> Roger Short, 'Morelli, Cesare' (2001) <<http://www.oxfordmusiconline.com>> [accessed 18 December 2017]; Sir Frederick Bridge, *Samuel Pepys Lover of Musique* (London: Smith, Elder, & Co, 1903), pp. 106–112.

<sup>199</sup> The songs for Pepys survive in four volumes in the Pepys Library at Magdalene College, Cambridge: GB-Cmc, Pepys 2591 and 2802–4.

singing teacher from 1675 until the persecution of Catholics in London in 1678 forced Morelli out of the city to seek refuge in Brentwood, Essex on a small retainer from Pepys (Catholics were banned within a 30-mile radius of London).<sup>200</sup> Pepys maintained contact with Morelli through correspondence until his return to Flanders in 1682. According to Sir Frederick Bridge's account of Morelli, the Italian wrote to Pepys from Brussels on 23 November 1686, asking if the diarist and courtier could engineer a place for Morelli in the choir that James II was forming for his Catholic chapel in St James'.<sup>201</sup> The approach did not bear fruit and Morelli vanished from Pepys' life. Bridge adds however, that 'the intimate terms on which the two stood show that Pepys kept alive his musical interests even when the pressure of public business became more severe.'

**Perry, William** (c.1700–77)<sup>202</sup>

Bass singer in various London institutions.

Perry was a child of the Chapel Royal in 1707, an institution to which he returned as a Gentleman in ordinary on 1 November 1721 in succession to William Morley (d.29 October 1721).<sup>203</sup> He is listed as entering the service of the Duke of Chandos at Cannons as a bass singer at the peak of the musical household numbers in 1720/21, and he was still in receipt of payment from there as late as 1725.<sup>204</sup> Perry was later appointed as a Lay Clerk of St George's

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<sup>200</sup> Claire Tomalin, *Samuel Pepys: The Unequalled Self* (London: Penguin, 2002), pp. 315–316.

<sup>201</sup> Bridge (1903), *op.cit.*, p. 112.

<sup>202</sup> Burrows (2005), *op.cit.*, pp. 566 and 573.

<sup>203</sup> Rimbault (1872), *op.cit.*, p. 30.

<sup>204</sup> Burrows (2005), *op.cit.*, p. 147. Also, Cook (1982), *op.cit.*, pp. 190–192.

Chapel, Windsor Castle on 28 November 1727, and a Lay Vicar of Westminster Abbey on 24 March 1743–44. He died on 24 November 1777.<sup>205</sup>

**Platt, Bartholomew ['Bat' or 'Batt']** (fl. 1720/21–1749)

Popular singer.

Bat Platt is first listed in *The London Stage* as a singer at Goodman's Fields in the 1729–30 season and again in the 1731–32 season, but was possibly associated with George Hayden (died c.1722) who had composed three popular Italianate cantatas to English texts (*Martillo*, *Thyrsis* and *Neptune and Amygone*) published by Walsh in September 1717.<sup>206</sup> One of the cantatas, according to Hawkins, was sung by Platt ('a favourite singer with the vulgar') in a pantomime that Hawkins calls 'Harlequin Director, performed at Sadler's Wells' (could this be *The Magician; or, Harlequin a Director*, an Afterpiece first performed at Lincoln's Inn Fields 16 March 1720–21?).<sup>207</sup> Platt was especially associated with Hayden's song 'New Mad Tom', which he sang, according to Hawkins, at Sadler's Wells 'dressed in the character of a madman, to the great delight of all who mistook roaring for singing.'<sup>208</sup> A performance of the song and also *Thames and Augusta* performed by Platt was given at Southwark Fair on 8 September 1731. He is listed as 'the original Mad Tom' in a performance of *Maudlin; The Merchant's Daughter of Bristol* at Southwark Fair on 8 September 1746, and as the singer for a performance of *Tamerlane the Great* 'in which will be interspers'd the

<sup>205</sup> Burrows (2005), *op.cit.*, p. 566.

<sup>206</sup> W. C. Smith and C. Humphries, *A Bibliography of the Musical Works Published by the Firm of John Walsh During the Years 1721–1766* (London: Bibliographical Society, 1968), pp. 150–151 (No. 518).

<sup>207</sup> *The London Stage*, Part II, Vol. 2 (1717–29), p. 620. See also Hawkins, *A General History*, Vol. 5 (1776), *op.cit.*, p. 179.

<sup>208</sup> Hawkins (1776), *Ibid.*, p. 179.

Humorous Scenes of *A Wife Well Manag'd* (Bartholomew Fair, 22 August 1747).<sup>209</sup>

The last listing for Platt is as singer for *King Richard III* with *Miss in Her Teens* at the New Theatre in James Street on 21 March 1748–49.

**Ramondon, Littleton [Lewis]** (1684–d. before May 1718)<sup>210</sup>  
English theatrical baritone and composer.

Ramondon is first named as a singer in the Drury Lane company in the 1704–05 season, though his first performance on stage ('Singing in English and Italian') was relatively late in the season in the context of a performance of *The Emperor of the Moon* (Drury Lane, 13 April 1705) and again in *A Comical Revenge* a few days later (18 April).<sup>211</sup> He is billed as performing a 'particularly a new Italian *Trumpet Song*' in *The Relapse* (18 August 1705).<sup>212</sup> He performed in Henry Purcell's *King Arthur*; the Masque in *The Tempest*, and *The Indian Queen* in March–April 1705–06, and he created the role of Metius in Haym's musical adaption of Bononcini's *Camilla* (30 March 1706). He is named in a printed edition of songs from a revival of Clayton's opera *Arsinoe, Queen of Cyprus* as the performer of 'For thy ferry boat Charon'.<sup>213</sup> Ramondon remained at Drury Lane as a singer until the 1707–08 season when he moved to Sir John Vanbrugh's company at Queen's. His first appearance at Queen's was possibly in the role of

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<sup>209</sup> *The London Stage*, Part III, Vol. 2 (1736–47), pp. 1249 and 1315. The 'Entertainment' in *Tamerlane* was billed as 'Equilibres on the Slack Rope — Mahomet Acmed Vizaro Mussulmo, just arrived from Constantinople.'

<sup>210</sup> Olive Baldwin and Thelma Wilson, 'Ramondon, Littleton [Lewis]' (2009) <<http://www.oxfordmusiconline.com>> [accessed 31 May 2018]; Olive Baldwin and Thelma Wilson, 'Ramondon, Littleton [Lewis]' (2004) <<http://www.oxforddnb.com>> [accessed 15 December 2016].

<sup>211</sup> *The London Stage*, Part I (1700–17), p. 92.

<sup>212</sup> *Ibid.*, p. 98.

<sup>213</sup> Published in *Songs in the Opera Call'd Arsinoe Queen of Cyprus* (London, Walsh, October 1706), p. 8.

Clearthes in Haym's adaption of *Pyrrhus and Demetrius* (14 December 1707).<sup>214</sup>

Two years later he created the role of Sancho in *Clotilda* (2 March 1708–09).<sup>215</sup>

The songs named for Ramondon in various printed sources tend to be of the despairing lover type, though other archetypes would have been covered in his participation in a broader range of works in his professional life. His voice range seems to have been baritonal in its extensive use of *g-g'*, but he also had an occasional reach down to low *G*.

Ramondon's work as a composer seems to have benefitted from his reputation as a singer, and is mainly focused, unsurprisingly, on theatrical song being published in various collections.<sup>216</sup> One of his songs, 'All you that must take a leap in the dark' of 1712, was later included in *The Beggar's Opera*.

Ramondon's death date is not known, but he did sing in Edinburgh in the summer of 1715, and his widow remarried in London in May 1718.

**Reading, John** (fl. 1684–1725)<sup>217</sup>

English Singer and Actor.

John Reading is named in connection with a number of theatrical bass solos by a various composers including Henry Purcell and John Eccles.<sup>218</sup> Reading is first named alongside Mrs Norris in Thomas Farmer's song 'Come jug my honey let's to bed' from *The Cheats of Scalpin* (Drury Lane or Dorset Garden, December

<sup>214</sup> Baldwin and Wilson (2004), *op.cit.*, gives Ramondon's move to Queen's as January 1708.

<sup>215</sup> *The London Stage*, Part I (1700–17), p. 186.

<sup>216</sup> For more comment on Ramondon's compositional output see Baldwin and Wilson (2004 and 2009), *op.cit.*

<sup>217</sup> *BDAAMD: Vol. 12* (1987), pp. 277–279; Robert Thompson, 'John Reading (iii)' (2001) <<http://www.oxfordmusiconline.com>> [accessed 22 October 2019].

<sup>218</sup> The singer should not be confused with the composer and organist of the same name (c.1645–1692) who was organist of Winchester Cathedral and Winchester College—see Susi Jeans (revised by Robert Thompson), 'John Reading (i)' (2001) <<http://www.oxfordmusiconline.com>> [accessed 22 October 2019]. Nor should he be confused with the Lincoln and London organist of the same name (?1685–1764) who was probably the son of the Winchester Reading—see Susi Jeans (revised by H. Diack Johnstone), 'John Reading (ii)' (2001) <<http://www.oxfordmusiconline.com>> [accessed 22 October 2019].



1684), and which was published in Thomas D'Urfey's *Choice New Songs* (1684).<sup>219</sup> He is listed as a regular singing member of the United Company from the 1692/93 to 1695/96 seasons, and after the Betterton split appears to have been attached on occasion to the Lincolns Inn Theatre. He is named in *Orpheus Britannicus* (1698) as Corydon in Purcell's *The Fairy Queen* (1692) alongside Mr Pate (in drag) as Mopsa. He was Vulcan in Motteux's *The Loves of Mars and Venus* (music by Gottfried Finger, LIF, 14 November 1696) alongside known bass singers John Bowman (Mars) and Mr Sherburn (Momus). There are long periods where Reading disappears from the theatrical listings, most notably from 1697 to 1709. He made a number of minor appearances in revivals and afterpieces at LIF from 1715 to 1717 and again towards the end of 1724 but there are no references to Reading after November of that year.

In addition to the Farmer song mentioned above, Reading is a named singer in many other songs, especially in the 1680s and 90s. For example, 'Behold, the man that with gigantick might' by Henry Purcell (dialogue with Mrs Ayclif in *The Richmond Heiress*, Drury Lane, mid-April 1693); 'Since times are so bad' by Henry Purcell (dialogue with Mrs Ayclif in *The Comical History of Don Quixote, Part II*, Dorset Garden, late May 1694); 'I tell thee, Charmion' by Gottfried Finger (dialogue with Mr Pate, in *Love for Love*, Lincolns Inn Fields, 30 April 1695); 'Come, Thyrasis, come' (dialogue with Mrs Hodgson) and 'Let us revel and roar' (duet version with Mr Curco) by John Eccles (in *The Lover's Luck*, LIF, December 1695); and 'Shou'd I not lead a happy life' by John Eccles (dialogue with M. Lee in *Love's a Jest*, LIF June 1696). The range of the bass part in these

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<sup>219</sup> Cyrus Lawrence Day and Eleanore Boswell Murrie, *English Song-Books 1651-1702* (London: Printed for the Bibliographical Society at the University Press, Oxford, 1940), pp. 60 [No. 69] and 200 [No. 659].

songs and others along with the subject matter seem to suggest that Reading was a reasonably high bass or baritone (*G–g*) and preferred material more at the comical end of the spectrum including drinking songs and pastoral situations involving hapless lovers. Many of these songs were published in the major collections of theatrical songs of the time, which would have had the effect of reflecting and further enhancing Reading's repute and celebrity.

It is probable that Reading was a Gregorian in the plainchant choir of the catholic Chapel Royal during the reign of James II.<sup>220</sup> He was known to be sympathetic to the Jacobites, having been involved in a riot in Drury Lane in 1695 leading to his arrest and subsequent brief suspension from performing. Reading was also named as a conspirator against the Protestant King William III in 1696. Perhaps, given his political activities, it is not surprising that Reading 'disappears' for a decade from 1697, though to where and why is not known.

It is also probable that Reading was active as a composer. The drinking song *Let the Trumpet sound* (dated 1702) is ascribed to a Mr Reading, and clearly promotes a pro-Stuart position.<sup>221</sup> He is possibly also the composer of three much earlier songs in the last volume of *The Theater of Musick (1687)*: 'Your Gamester, provoked by his loss' (p. 5); 'Brisk claret's the Prince' (pp. 6–7, for tenor or soprano and bass, with a three-voiced chorus); and 'How lovely's a woman' (p. 8).<sup>222</sup>

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<sup>220</sup> Ashbee, *Records...Volume 2* (1991), *op.cit.*, pp. 16–17 lists a 'Mr. Reading' amongst the forty-one recipients of a payment to the 'gentlemen, musicians [including Gottfried Finger] and other officers of his Majesty's Chapel.' See also Leech (2011), *op.cit.*, p. 384. See also the entries herewith for 'Curco, 'Mr'', 'Desgranges [De Grange], Claude' and 'Sherburn, 'Mr''.

<sup>221</sup> The song can be found in GB-Lbl, Add. Ms. 63626, ff. 59v–60r. A transcription of this drinking song is included in Appendix A, No. 13.

<sup>222</sup> Henry Playford, *The Theater of Music: or, a Choice Collection of the Newest and Best Songs Sung At the Court, and Public Theaters...the Fourth and Last Book* (London: Printed by B. Motte for Henry Playford, 1687). The entry for John Reading in *BDAAMD, Vol. 12* (1987), pp. 277–278, suggests that Reading is marked as the singer of these songs in the 1687 volume, but the position

**Reggio, Pietro** (?6 July 1632 – 23 July 1685)

Italian bass singer, composer, lutenist, guitarist and teacher.

Reggio was employed in a group of Italian musicians by the royal court of Stockholm from 1652 until possibly as late as 1654. He is then said to have worked in Germany, Spain and was definitely singing in the French royal choir in 1657. Reggio was in England by July 1664 and active as a teacher, player and composer, including in private homes of the rich and influential including diarists Samuel Pepys and John Evelyn, both of whom make reference to him in their writing. Burney notes that Reggio 'seems to have been the first [of the Italian musicians active in England] who was noticed for his superior taste as a singing master.'<sup>223</sup> Pepys described Reggio ['Siegnor Pedro'] as 'one slovenly and ugly fellow....who sings Italian songs to the theorbo most neatly'.<sup>224</sup> A few days later, however, exasperation seems to have set in as Pepys notes that 'I begin to be weary of having a master with us, for it spoils, methinks, the ingenuity of our practice'.<sup>225</sup> On 12 August, Pepys writes: 'Thence home, and, though late, yet Pedro being there, he sang a song and parted. I did give him 5s., but find it burdensome and so will break up the meeting.'<sup>226</sup>

Evelyn, whose daughter was taught by Reggio, comments more on the qualities of the Italian's singing voice, in that 'he sung admirably to a Guitarr and has a perfect good tenor and base'. This might imply that Reggio had a

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of the name and other similar entries in the volume, would imply that he was in fact the composer (though it is not beyond the realm of possibility that he intended to perform the songs himself, particularly the bass part in 'Brisk claret's the Prince').

<sup>223</sup> Charles Burney, *A General History of Music, From the Earliest Ages to the Present Period (1789): Volume the Second* (New York: Dover, 1957), pp. 651–52.

<sup>224</sup> Entry for 22 July, 1664 in *The Shorter Pepys*, ed. by Robert Latham (London: Penguin Books, 1985), pp. 407–408.

<sup>225</sup> *The Diary of Samuel Pepys: Vol. 5, 1664*, ed. by Robert Latham and William Matthews (London: Bell & Hyman, 1971), p. 226.

<sup>226</sup> *Ibid.*, p. 239.

reasonably wide range. Unfortunately, there are no songs in which Reggio is the acknowledged singer in contemporary sources, but his own compositions for the bass voice (e.g. 'Underneath this Myrtle shade', 'The big-limbed babe in his huge cradle lay' and 'Languish in despair'), which might be considered as suited to his own voice, occupy a range covering two octaves (*F-f*). Reggio would have been associated with singers who served in the Catholic Chapel of Catherine of Braganza, and it has been suggested that he might have been a performer of Graziani's virtuosic and at times subterranean setting of Psalm 107, v. 23: *Dedit abyssus vocem suam* ('Out of the deep') for bass singer and continuo which survives in several English sources and one German source.<sup>227</sup>

Reggio enjoyed modest success as a composer, but his small output includes a contribution to Shadwell's *The Tempest* (1674) including a setting of 'Arise, ye subterranean winds'. His singing treatise, *The Art of Singing or A Treatise, wherein is shown how to Sing well any Song whatsoever...* (Oxford, Printed by L. L. for the Author, 1677), a copy of which is now available in the British Library (GB-Lbl, D.621.s.) notes that 'Though there have been several books printed of late to teach the Rudiments of Musick, yet I have not seen any that did instruct a man, how to sing in a gracefull way'.<sup>228</sup> As amongst the first of the Italians to make an impact in London as a singer and teacher, Reggio played an important part in the dissemination of Italian-style singing and music in

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<sup>227</sup> Bonifazio Graziani (1605–1664) is named as the composer of this work in GB-Lbl, Add. Ms. 22099; GB-Och, Mus. 48 and GB-Och, Mus. 7; and D-LUC, 3482B. The same work, as quoted in Leech (2001), *op.cit.*, p. 580, is taken from a York Minster manuscript (Ms. M5/1) and ascribed to Giovanni Sebenico (c.1640–1705).

<sup>228</sup> GB- Lbl, D.621.s., p.1.

England, and thereby laying the foundations for further explorations of Italian music including opera and instrumental repertoire.<sup>229</sup>

Pietro Reggio died in London in July 1685, and is buried in the church of St Giles-in-the-fields, near Covent Garden.

**Reinhold, Henry Theodore** (d. 14 May 1751)<sup>230</sup>  
German-born English theatrical and oratorio bass.

It is now thought that Henry Theodore Reinhold was the son of Theodore Christlieb Reinhold (1682–1755), Kreuzkantor of Dresden’s Kreuzkirche, at the time that J. S. Bach was Kantor at Leipzig.<sup>231</sup> He first appeared in Handel’s Covent Garden company in the 1735–36 season, making his supposed debut as Mercury in Handel’s *Atalanta* on 12 May 1736.<sup>232</sup> Many of the cast lists involving Reinhold for the following season are conjectural, but indicate that the singer was very much in favour with Handel and his audiences. His roles at this time include Timagene in *Porus* (8 December 1736), Segeste in *Arminio* (12 January 1736–37), Polidarte in *Giustino* (16 February 1736–37), Tempo in *Il Trionfo del Tempo e della Verita* (23 March 1736–37), and Aristobolo in *Berenice* (18 May 1737).<sup>233</sup>

The 1737–38 season and subsequent seasons witnessed a change of direction for the singer, and perhaps also an insight into his commercial awareness, in his creation of the role of the Dragon in Lampe’s successful pantomime *The Dragon of Wantley* (Covent Garden, 26 October 1737 onwards),

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<sup>229</sup> See Chapter 1.

<sup>230</sup> Olive Baldwin and Thelma Wilson, ‘Reinhold, Henry Theodore’ (2014) <<http://www.oxfordmusiconline.com>> [accessed 3 June 2018]; Suzanne Aspden, ‘Reinhold, Henry Theodore’ (2004) <<http://www.oxforddnb.com>> [accessed 15 December 2016]; *BDAAMD*, Vol. 12, pp. 309–310.

<sup>231</sup> Owens (2017), *op.cit.*, p.99, n.13.

<sup>232</sup> *The London Stage*, Part III, Vol. 1 (1729–36), p. 583.

<sup>233</sup> *The London Stage*, Part III, Vol. 2 (1736–47), pp. 621, 630, 639, 652, and 673.

and he appeared as ‘Herald’ in its sequel, *Margery; or A Worse Plague than the Dragon* (Covent Garden, 9 December 1738).<sup>234</sup> He also played Titero in Pescetti’s pastoral opera, *Angelica and Medoro* (Covent Garden, 10 March 1738–39).<sup>235</sup>

As oratorio became Handel’s preoccupation in the late 1730s, Reinhold began to appear in bass solo roles beginning (conjecturally) with 2<sup>nd</sup> bass to Gustav Waltz’s 1<sup>st</sup> bass in ‘The Lord is a man of war’, the only bass item in *Israel in Egypt* (premiered 4 April 1739). Handel composed a further eleven bass solo parts in oratorios for Reinhold between 1744 and 1751, including Cadmus, High Priest and Somnus in *Semele* (10 February 1743–44), Gobrias in *Belshazzar* (27 March 1745), Simon and Eupolemus in *Judas Maccabaeus* (1 April 1747) and Valens in *Theodora* (16 March 1749–50). Handel’s oratorio roles for Reinhold (which generally cover *G–e*) include a wide range of characters, and say something not only of the mutual professional respect and regard between composer and performer, but also of how a performer’s ability can inform the compositional process.

As with many other bass singers in the eighteenth century, Reinhold was a participant in the growing London music society scene, and was one of the two hundred and twenty eight founder members of what became The Royal Society of Musicians (established in 1738 as a fund for ‘The Support of Decay’d Musicians, and their families’).

Reinhold died at home in Chapel Street, Soho on 14 May 1751, and was buried in St Anne’s Churchyard.

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<sup>234</sup> *Ibid.*, pp. 688 and 748.

<sup>235</sup> *Ibid.*, p. 763.

**Renton, 'Mr' [Charles] (1662?-1758)**

Minor actor-singer and player.

Renton was one of those singers who appeared and disappeared in terms of named roles, but in reality probably maintained a consistent level of more anonymous work, almost exclusively with Drury Lane throughout a long association with the stage. When Renton is given a billing it is exclusively at Drury Lane, and he is first named alongside Leveridge, Ramondon, Lawrence, Hughes and others as a singer in or around *The Island Princess* (29 December 1707). He was a performer with Leveridge in the latter's music for *Macbeth* (5 June 1712). In the 1714-15 season, he sang dialogues with Mrs Willis in *The Stratagem* (19 April 1715), *The Country Wake* (6 June, 1715) and 'Roger and Dolly' in *Greenwich Park* (1 & 15 July 1715) as well as items in Henry Purcell's *The Indian Queen* (19 July 1715) and *Bonduca* (5 August 1715). A role as the Earthy Spirit in *The Tempest* (31 July 1716) is the last named role Renton had in a production until his appearance as Polyphemus in *Acis & Galatea* several years later (16 July 1723).

Renton is largely absent from the playbills from the late 1720s and 30s, though his name occasionally appears. He remained active in London and was one of the founding subscribers to what became the Royal Society of Musicians in 1738. He was the landlord of the Crown and Cushion tavern in Russell Street by 1740, and continued to sing and play in the band at Drury Lane until shortly before his death, aged 96 on 17 July 1758.

Margaret Laurie comments that Renton was probably a bass, adding that 'he is mentioned in some advertisements as singing known bass parts' and citing

the example of his and Mrs Willis singing of the dialogue 'No kissing at all' on 26 July 1715 (this is taken to be Henry Purcell's 'Now the maids and the men' in *The Fairy Queen*).<sup>236</sup> Renton was clearly no superstar bass virtuoso, but rather more likely to be a reliable, solid and characterful member of the company who could be called upon to step up to a role when asked.

**Riemschneider, Johann Gottfried** (fl. c.1720–after 1739)<sup>237</sup>  
German bass-baritone and composer.

The son of a church musician in Halle, Riemschneider is said to have been at school with Handel. From c.1720 until his engagement by Handel to sing in London ('A Bass Voice from Hamburg, there being none worth engaging in Italy'),<sup>238</sup> he sang in operas in Hamburg including arrangements of Handel works.

Riemschneider was only in London for one season (1729–30) during which time he created Clodomiro in Handel's *Lotario* (HWV 26, King's, 2 December 1729 for nine performances to 13 January 1729–30); sang Achilles in the revival of Handel's *Giulio Cesare* (King's, 17 January 1729–30 for nine performances to 21 Feb as well as 21 and 31 March); created Ormonte in Handel's *Partenope* (HWV 27, completed 12 February and staged King's, 24 February 1729–30 for seven performance to 10 March) and sang Erismeno in Handel's arrangement of the pasticcio *Ormisda* (HWV A<sup>3</sup>, King's, 4 April 1730 for thirteen performances to 14 May as well as 9 June). Dean points out that the parts allotted to Riemschneider over the course of the season represented a

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<sup>236</sup> Margaret Laurie, 'Did Purcell Set "The Tempest?"' *Proceedings of the Royal Musical Association*, 90th Sess. (1964), p. 52.

<sup>237</sup> Winton Dean, 'Riemschneider, Johann Gottfried' (2001) <<http://www.oxfordmusiconline.com>> [accessed 1 October 2017].

<sup>238</sup> From *Daily Journal*, quoted in Christopher Hogwood (1984), *op.cit.*, p. 92.



progressive reduction suggesting that Handel had diminishing confidence in the singer. Dean quotes a comment, following the failure of *Lotario*, from the librettist Paolo Rolli and his assessment of Riemschneider's voice (a high baritone: *A-g*): 'more of a natural contralto than a bass. He sings sweetly in his throat and nose, pronounces Italian in the Teutonic manner, acts like a sucking-pig, and looks more like a valet than anything.'<sup>239</sup> By contrast, Handel's close friend Mrs Pendarves (later Mrs Delany) commented on Riemschneider's voice at about the time of *Lotario* as: 'a very good distinct voice, without any harshness'. Riemschneider left London after *Ormisda*, never to return. He sang further operas in Hamburg and before taking up the appointment of Kantor of Hamburg Cathedral in 1739, a post he held for the rest of his life.

**Savage, William** (1720–1789)<sup>240</sup>

English bass, composer and organist.

Savage was a pupil of composers Geminiani and Pepusch. As a treble and as a youth he sang in a number of Handel operas at Covent Garden and King's.

Savage emerged as a bass in Handel's final opera season (1740–41) in *Imeneo* (title role, Lincoln's Inn Fields, 22 November 1740) and *Deidamia* (Fenice, Lincoln's Inn Fields, 10 January 1740–41). He also performed in many of Handel's oratorios including Manoa in *Samson* (Covent Garden, 18 February 1743) and the first London performances of *Messiah* in March 1743. He is also

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<sup>239</sup> Winton Dean, 'Riemschneider, Johann Gottfried' (2001), *op.cit.* Also quoted in Christopher Hogwood (1984), *op.cit.*, p. 93

<sup>240</sup> Donald Burrows, 'Savage, William' (2001) <<http://www.oxfordmusiconline.com>> [accessed 2 June 2018]; Peter Lynan, 'Savage, William (1720–1798)' (2004) <<http://www.oxforddnb.com>> [accessed 15 December 2016].

identified as a soloist in several works by Greene (Satyr in *Florimel*; Darius in *The Force of Truth*; and Linco and Amyntas in different performances of *Phoebe*).<sup>241</sup>

Savage was sworn and admitted a Gentleman of the Chapel Royal on 14 April 1744, in succession to Francis Hughes.<sup>242</sup> He was a Vicar-Choral, Master of the Choristers and Almoner of St Paul's Cathedral from 1748 to 1773, where he was known as an exacting, sometimes severe, but highly effective teacher who counted amongst his pupils the organist R. J. S. Stevens, composer Jonathan Battishill (1738–1801) and two of his successors at St Paul's, Robert Hudson (1730–1815) and Richard Bellamy (1743?–1813).

Stevens describes Savage's singing voice, when a young man, as 'a powerful, and not unpleasant bass voice', to which he later adds 'he had a clear articulation, perfect intonation, great volubility of voice, and chaste and good expression. In sacred music particularly, his pathos and feeling were excellent and very impressive.'<sup>243</sup>

His membership of the Academy of Ancient Music showed an interest in the music of past eras and his collection of books and manuscripts was later bought and preserved by R. J. S. Stevens. Many of Savage's manuscripts are now preserved in the collection of the Royal Academy of Music.

Stevens resigned his positions of Almoner and Master of the Choristers at St Paul's in 1773 due to ill-health, but retained his Vicar-Choral position until his asthma got the better of him in 1777 (he was succeeded by his pupil Richard Bellamy who was 'an admirable bass singer') when he left London to retire to an

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<sup>241</sup> Gardner (2008), *op.cit.*, pp. 301–302.

<sup>242</sup> Rimbault (1872), *op.cit.*, p. 55.

<sup>243</sup> Quoted in R. J. S. Stevens and Henry George Farmer, 'A Forgotten Composer of Anthems: William Savage (1720–89)', *Music & Letters*, Vol. 17, No. 3 (1936), pp. 191 and 194. Also quoted in Lynan (2016), *op.cit.*

estate he had purchased in Tenterden, Kent. He did return to London around 1780 to teach music but, as Stevens relates, 'he quitted an eminent station in his profession, which after a considerable absence from London, he did not regain.'<sup>244</sup> William Savage died 27 July 1789 and was buried in ground belonging to the Parish of St George the Martyr, Bloomsbury.

**Sherburn [ 'Sherborne', 'Sherburne', 'D'? (fl. 1687–1696)<sup>245</sup>**

English theatrical bass, composer and 'Gregorian' of the Catholic Chapel of King James II.

Sherborn is listed as one of the 'Gregorians' directed to receive an annual salary of £50, to be made in quarterly payments, as a member of the Catholic Chapel of James II on 5 July 1687.<sup>246</sup> Sherburn was promoted to the group of 'Musicians' in the Chapel according to the payment records of 20 March 1687–88 (in which he receives a rise in salary to £60 *per annum*).<sup>247</sup> He is also known to have been in attendance on the King three times at Windsor, 1687–88.

In stage music, Sherburn is named as 'Witch 1' in the manuscript of John Eccles' music for *Macbeth*, though all of the entries are crossed out in a later hand and replaced with 'Cook' (see 'Cook' entry above for discussion of the possible dating of this production and correction).<sup>248</sup> He is also named in the role of Momus (in Greek mythology the personification of satire and mockery) in the

<sup>244</sup> Stevens and Farmer (1936), *op.cit.*, p. 194.

<sup>245</sup> *BDAAMD* Vol.13 (1991), p. 1702.

<sup>246</sup> 'Entry Book: July 1687, 1–10', in *Calendar of Treasury Books, Volume 8, 1685–1689*, ed. William A. Shaw (London, 1923), pp. 1436–1450, <British History Online: <http://www.british-history.ac.uk/cal-treasury-books/vol8/pp1436-1450>> [accessed 4 August 2019].

<sup>247</sup> 'Entry Book: March 1688, 11–20', in *Calendar of Treasury Books, Volume 8, 1685–1689*, Ed. William A. Shaw (London, 1923), pp. 1808–1826, <British History Online <http://www.british-history.ac.uk/cal-treasury-books/vol8/pp1808-1826>> [accessed 4 August 2019]. Also mentioned in Leech (2011), *op.cit.*, p. 383. Leech (n.32, p. 398) thinks that 'Mr Sherburne' was 'undoubtedly Joseph Sherburne OSB (1628–97)', which along with his suggestion that 'Mr Curkaw [Curcol]' was also a Benedictine religious, raises some interesting questions regarding the possible relationship between the Catholic Chapel and the London stage in James II's reign.

<sup>248</sup> GB-Lbl, Add. Ms. 12219, ff. 4v, 6v, 7r, 7v–8r, 9r, 21r, 24v, 28v and 40v–41r.

prologue to *The Loves of Mars and Venus* (LIF, from 14 November 1696), set to music by Gottfried Finger.<sup>249</sup>

One composition by a 'D. Sherburn' ('Ah gentle sleep thou easer of my woes') was published in *Comes Amoris; or the Companions of Love* (John Carr, 1688, p. 19).

**Slater ['Slauter'], Edmund** (d. 1670)

Bass singer of Windsor and the Chapel Royal

Edmund Slater's tenure at the Chapel Royal was very short. He is described in the *Old Cheque Book* as 'a base from Windsor', and was sworn in as a Gentleman on 13 October 1669, 'and to come into pay the next vacancy'. That next vacancy arose with the death of Mr Andrew Carter just five days later on 18 October 1669. However, Edmund 'Slater' himself died on 10 September 1670 and was replaced by James Hart on 7 November of the same year.<sup>250</sup>

**Spalding, 'Mr'** (fl. 1694–c.1700)

Theatre Singer.

The name of Mr Spalding appears twice only in theatrical contexts in the 1690s. Firstly, as Witch 4 in the first hand of the manuscript of John Eccles' music to *Macbeth*, all of which are crossed out in a later hand and replaced with 'Cook' (see 'Cook' entry above for discussion of the possible dating of this production and correction).<sup>251</sup> The second appearance of Spalding is in the comic bacchanalian trio 'Wine does wonders ev'ry day' (alongside Mr Curco and Mr Gouge) in Thomas Crowne's lost play *Justice Busy, or The Gentleman Quack* also

<sup>249</sup> *The London Stage*, Part I (1660–1700), p. 469.

<sup>250</sup> Rimbault (1872), *op.cit.*, pp. 14–15.

<sup>251</sup> GB-Lbl, Add. Ms. 12219, ff. 5r, 6r, 21v and 29r.

known as *The Morose Reformer* (Lincoln's Inn Fields, 1698–99 season) which was also included in several printed song collections of the time.<sup>252</sup>

**Taylor, Thomas** (fl. c.1644–1671)  
English cathedral bass and cleric.

Thomas Taylor was a bass singer and cleric at Worcester Cathedral, and closely associated with the organist and composer William Davis.<sup>253</sup> He appears to have spent most of his career in the environs of Worcester, or in the employ of the Dean and Chapter thereof. He was a minor canon of the Cathedral between c.1644–1646, and served as its Precentor, 1663–1671.<sup>254</sup> Minor canons at Worcester, as at Canterbury, were auditioned and appointed largely for their musical ability and were expected to take a leading role in the musical life of the cathedral as well as lead daily services and read lessons.<sup>255</sup>

**Trebeck, Andrew** (c.1638–1715)<sup>256</sup>  
Chapel Royal bass singer & cleric.

Trebeck is listed in *Alumni Oxoniensis* as being the son of a clergyman ('cler. fil.') and studied at the University of Oxford as a member of New Inn Hall from 1655. He graduated BA in March 1655 and MA in January 1662, going on to be appointed a Clerk (an ordained member of the choir) of Magdalene College Oxford (1662–1664) and then Chaplain (1664–1667).<sup>257</sup> He was admitted a minor canon of Worcester Cathedral in 1667, and became Rector of St Helen's,

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<sup>252</sup> See David Hunter, *Opera & Song Books Published in England 1703–1726* (London: The Bibliographical Society, 1997), Nos. 5 (222), 8–11 (33), 33 (100) and 56 (8).

<sup>253</sup> David Newsholme, 'The Life and Works of William Davis (c.1675–1745)' (Unpublished doctoral thesis, University of York, 2013).

<sup>254</sup> *Ibid.*, p. 23 (73n).

<sup>255</sup> Jeremy Gregory, 'Canterbury and the Ancien Regime' (1996), *op.cit.*, pp. 225–226.

<sup>256</sup> BDAAMD Vol. 15 (1993), p. 41.

<sup>257</sup> 'Tracie-Tyson', *Alumni Oxonienses 1500–1714* (1891) <British History Online <http://www.british-history.ac.uk/alumni-oxon/1500-1714/pp1501-1528>> [accessed 27 June 2020]; Newsholme (2013), *op.cit.*, p. 48.

Worcester in 1668. He became Precentor of Worcester Cathedral in 1672, and Vicar of St Peter the Great, Worcester in 1674, both positions that Trebeck retained until his death in 1715.<sup>258</sup>

Trebeck entered the service of the crown as a Gentleman of the Chapel Royal on 5 October 1671, being described in *The Old Cheque Book* as ‘a basse from Worster’, in succession to Mr. Durant Hunt who had died at Salisbury on Easter Day (23 April) of the same year.<sup>259</sup> Trebeck continued to combine his duties in London and Windsor alongside his responsibilities in Worcester for the rest of his life.<sup>260</sup> He is listed amongst the ministers of the Chapel Royal in attendance at the coronations of James II (1685), William III and Mary II (1689) and Anne (1702).<sup>261</sup> His name does not appear in music manuscripts as a designated soloist, which might imply that his singing voice was not as outstanding as those of other colleagues, and that his contribution at court may have been valued more for his ecclesiastical status.

Trebeck died on 19 November 1715 and was interred in the church of St Peter the Great, Worcester alongside his late wife, in accordance with the wishes expressed in his will of the same year as his death. He was clearly still travelling up to London right up to his last year, as his will adds:

‘...if I dye at Westminster then to be buryed in the Cloysters there with this  
Inscription Andrew Trebeck Presbyter of the Chapel Royal.’<sup>262</sup>

His son, the Revd Dr. Andrew Trebeck, D.D. (1681–1759), was the first Rector of

<sup>258</sup> Newsholme (2013), *op.cit.*, pp. 47–48; *Alumni Oxonienses* (1891), *op.cit.*

<sup>259</sup> Rimbault (1872), *op.cit.*, p. 15; see also Christopher Dearnley, *English Church Music 1650–1750* (London: Barrie & Jenkins, 1970), p. 28.

<sup>260</sup> Andrew Ashbee and David Lasocki assisted by Peter Holman and Fiona Kisby, *A Biographical Dictionary of English Court Musicians 1485–1714*, Volume II (Farnham: Ashgate, 1998), p. 1092 lists Trebeck in attendance at Windsor between 1702 and 1713 no fewer than 463 days in total.

<sup>261</sup> Rimbault (1872), *op.cit.*, pp. 129–130.

<sup>262</sup> *GB-Lpro*, London, PCC will, PROB 11/549, proved December 5th, 1715, as quoted in Newsholme (2013), *op.cit.*, p. 48.

St George's, Hanover Square and incumbent during the time when George Frederick Handel was a worshipper at the church.

**William Tucker** (d. 1678)<sup>263</sup>

English bass, cleric and composer, connected with the Chapel Royal.

William Tucker was a bass singer and junior priest of the Chapel Royal at the time of the Coronation of Charles II, 23 April 1661. He was also a minor canon of Westminster Abbey. As a member of the Chapel Royal Tucker was in attendance on the King at Oxford for the rather substantial period of 141 days (Michaelmas 1665 to 17 February 1665–66, presumably connected with avoidance of the plague rampant in London); and for further extensive residences at Windsor in 1671, 1674, and 1675.<sup>264</sup>

His own rather unremarkable compositions, in the assessment of Watkins Shaw and Bruce Wood, are 'modern in outlook as compared with the polyphony of Orlando Gibbons', yet lacking 'the more dramatic quality of Humfrey.'<sup>265</sup> He was also a copyist for the Abbey and Chapel Royal and other provincial cathedrals, and in so doing had an impact on the preservation and transmission of current works of musical merit along with his own works.<sup>266</sup>

William Tucker died on 28 February 1678, and was buried at Westminster Abbey on 1 March. He was replaced at the Chapel Royal by the bass, cleric and copyist John Gostling.<sup>267</sup>

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<sup>263</sup> Watkins Shaw and Bruce Wood, 'Tucker, William', *Grove Music Online* (2001) <<http://www.oxfordmusiconline.com>> [accessed 1 August 2019].

<sup>264</sup> Ashbee, *Records, Vol. 1* (1986), *op.cit.*, pp. 69, 109, 136, 143, 153.

<sup>265</sup> Shaw and Wood, 'Tucker, William' (2001), *op.cit.*

<sup>266</sup> Ashbee, *Records, Vol. 1* (1986), *op.cit.*, pp. 162–164.

<sup>267</sup> Rimbault (1872), *op.cit.*, pp. 16–17.

**Vanbrugh [Vanbrughe], George** (fl. London, early 18c.)<sup>268</sup>  
English bass and composer.

A relation of the famous dramatist and architect Sir John Vanbrughe, George Vanbrugh was listed as a chapel singer bass in the service of the Duke of Chandos at Cannons around 1720–21.<sup>269</sup>

Vanbrugh was the beneficiary and performer in two concerts, the first on 5 March 1717–18 at York Buildings with Signora Margarita and Mrs Fletcher and accompanied on the harp by Mr Powell Jr; and the second on 18 March 1718–19, again with Signora Margarita, Mrs Pulmon, and instrumentalists Rousesini and Keitch.<sup>270</sup>

George Vanbrugh may have enjoyed greater success as a composer and his songs published in several volumes, along with some instrumental music are discussed in further detail by Boyd and Johnstone.<sup>271</sup> Hawkins does include a short paragraph on Vanbrugh the composer:

Vanbrugh composed and published two [in fact several more] elegant collections of songs, some of which became great favourites. Of this person very little, not even his Christian name, is known: Though by the title-page of the second book it appears that the author's house was next door to the Black Lion, near Serjeants'-Inn, Fleet Street.<sup>272</sup>

**Wallington, Benjamin** (fl. 1660s–70s)  
English amateur bass singer, composer and goldsmith.

Wallington was a tradesman and music enthusiast whose informal music gatherings near St Paul's Cathedral, initially in a private room and later more

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<sup>268</sup> Malcolm Boyd and H. Diack Johnstone, 'Vanbrugh [Vanbrughe], George' (2001) <<http://www.oxfordmusiconline.com>> [accessed 4 January 2018].

<sup>269</sup> Cook (1982), *op.cit.*, pp. 191–192, and 205.

<sup>270</sup> *The London Stage*, Part II, Vol. 2 (1717–29), pp. 485 and 532.

<sup>271</sup> Boyd and Johnstone, 'Vanbrugh' (2001), *op.cit.*

<sup>272</sup> Hawkins, *A General History – Vol. 5* (1776), *op.cit.*, p. 179. See also David Hunter, *Opera & Song Books* (1997), *op.cit.*, Nos. 99 (124), 109 (3), 110, and 144–45 (36).



publically in an alehouse (Roger North comments: ‘where stood a chamber organ: and with the help of a dull organist and miserable-singers, folks heard musick out of the Catch-book, and drank ale together’), predated Banister’s concerts which started in December 1672.<sup>273</sup>

North’s assessment of Wallington’s voice and compositional skill was somewhat less than complimentary, though this description by the aristocratic North is undoubtedly coloured heavily with the language of social distancing:

‘One Ben. Wallington came to have conduct of this celebrious meeting, whose voice was literally base and his composition altogether rustic and inartificiall. It will be wondered when in old prints his songs are seen, that such musick could please any one’.<sup>274</sup>

Pepys, who was far more sensitive by nature to the social gap, welcomed the tradesman singer and others to his house on several occasions for informal music-making in 1667–1668, and showed considerably more encouragement and positivity in his assessment of Wallington’s vocal abilities:

‘We also to church, and then home, and there comes Mr Pelling with two men by promise, one Wallington and Piggott; the former whereof, being a very little fellow, did sing a most excellent bass, and yet a poor fellow, a working goldsmith, that goes without gloves to his hands.’ (15 September 1667).<sup>275</sup>

Wallington was also associated socially and musically with the publisher John Playford (1623–1686/87) whose business was also based in the St Paul’s Cathedral area, and where Playford was a Vicar-Choral.<sup>276</sup> Wallington’s informal music gatherings must have been well known to the publisher and undoubtedly a valuable testing ground for the contents of his *Catch that Catch Can or The*

<sup>273</sup> Roger North on Music: Being a Selection From His Essays Written During the Years c.1695–1728, ed. by J. Wilson (London: Novello & Co., 1959), p. 304 and 50n.

<sup>274</sup> *Ibid.*, p. 304.

<sup>275</sup> Latham (ed.) (1985), *op.cit.*, p. 829.

<sup>276</sup> Herissone (2010), *op.cit.*, pp. 243–290.

*Musical Companion* (first published in 1658) and whose 1667 edition is dedicated to Wallington along with his other singing friends. Playford included a song by Wallington in the 1672 edition, and his 'Amintor and Coridon' ('for a Bass alone') is published in *Choice Ayres & Songs: The Second Book* (1679, pp.58–59). Further Wallington songs are printed in *New Ayres and Dialogues* (Banister & Low, 1678).

**Waltz, Gustavus** (fl. 1732–59)<sup>277</sup>  
German-born English Bass.

Waltz's first appearance on the London stage came in John Frederick Lampe's 'New English Opera (after the Italian Method)', *Amelia* in the role of Osmyn at the New Haymarket Theatre (13 March 1732) as part of Arne's English opera season.<sup>278</sup> This was followed up two months later with Polyphemus in a staged (and pirated) version of Handel's *Acis and Galatea*, also at the Haymarket.<sup>279</sup> Waltz returned to the work of J. F. Lampe, creating the roles of Honour and Mars in the first production of the English opera *Britannia* (16 Nov 1732).<sup>280</sup> He was Antinous in J. C. Smith's *Ulysses* at Lincoln's Inn Fields on 16 April 1733) and Grizzle and/or Ghost [of Gaffer Thumb] in Arne's *Opera of Operas* at the Haymarket (4 June 1733).<sup>281</sup> Waltz had performed for Handel in a number of works in Oxford in July 1733, and back in London worked with Handel's opera company initially at the King's Theatre (beginning with Emerino in *Ottone* on 13 November 1733) replacing Montagnana, and later appearing at Covent Garden

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<sup>277</sup> Winton Dean, 'Waltz, Gustavus' (2001) <<http://www.oxfordmusiconline.com>> [accessed 6 August, 2019].

<sup>278</sup> *The London Stage*, Part III, Vol. 1 (1729–36), p. 197. A repeat performance on 24 April was a benefit for Waltz and Snider (p. 209).

<sup>279</sup> *Ibid.*, p. 220.

<sup>280</sup> *Ibid.*, p. 247.

<sup>281</sup> *Ibid.*, pp. 288 and 307. Waltz is listed as both 'Grizzle' and 'Ghost' in the Drury Lane revival of *The Opera of Operas* on 7 Nov 1733 (p. 334).

until the summer of 1736. All the time that Waltz was performing with Handel at King's Theatre, he divided his loyalties with a number of appearances at Drury Lane including in *The Tempest* (Earthy Spirit – 26 November 1733 and 15 May 1734), *The Silent Woman / Love and Glory* (Follower of Mars – 21 March 1734), *The Silent Woman / Cupid & Psyche* (Bacchus – 15 April 1734), and *Britannia* (Mars – 29 April 1734). Once he began to work at Covent Garden (Tirenus in *Terpsicore*, 9 November 1734), he appears to cease working for Drury Lane until *A Grand Epithalamium* (22 April 1736), a one-off benefit for Arne. The Covent Garden seasons included roles in Handel's *Ariodante* (Il Re di Scozia), *Esther* (Haman), *Athalia* (Abner), *Alcina* (Melisso) and finally *Atalanta* (Nicander).

A benefit concert for Waltz on 7 April 1737 included sung items by the bass, but also featured him on the harpsichord accompanying 'Young Cook', a 10 year old pupil, and concluded with a 'Grand Piece composed by Mr Handel, for two Trumpets, two French Horns and Kettle Drums; the Kettle Drums by young Cook.'<sup>282</sup>

Waltz sang the title role in the first performance of Handel's oratorio *Saul* at King's on 16 January 1739, and first bass to Reinhold's second bass in the bass duet ('The Lord is a man of war') in the premiere of *Israel in Egypt* at King's (4 April 1739).

Waltz's later activity on the stage tended more towards the lighter and popularist repertoire. He was Gubbins in Lampe's *The Dragon of Wantley* (at Covent Garden 19 September 1740, & 30 September 1741, and at Drury Lane 2 February 1743, and 15 February 1745) and Capoccio in a comic scene interpolated between the acts of *Double Falsehood* (15 May 1741). He was the

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<sup>282</sup> *The London Stage*, Part III, Vol. 2 (1736–47), p. 656.

King in *The Queen of Spain* at the Haymarket (19 January 1744), Sir Trusty in *The Spanish Fryar* at Drury Lane (31 February 1745), and Puff (a 'Degraded Field Marshall') in Arne's afterpiece *King Pepin's Campaign* (15 April 1745).

Waltz was said by Hawkins, and implied in Burney, to have been Handel's cook, though this has not been conclusively proven.<sup>283</sup> Judging from the range of roles that Waltz had played, from popularist ballad-comedy to serious opera and oratorio including some of the most challenging Handel bass roles, and as Montagnana's replacement at King's in 1733, he must have had a voice that commanded positive attention (despite the damning assessment of later writers like Burney) and, as Winton Dean characterises it, 'not only dramatic power but majesty and pathos, with a good legato and a compass of nearly two octaves (*G to f#*').<sup>284</sup>

**Wass, Robert** (d. 27 March 1764)<sup>285</sup>  
English bass.

Robert Wass was a chorister at St Paul's Cathedral, later becoming a probationary Vicar Choral (1743) for twenty years before taking up a full position in March 1763. Wass was admitted as a Gentleman of the Chapel Royal in March 1743/44, and took up a Lay Vicar position at Westminster Abbey, initially on a part-time basis in May 1745, advancing to a full position in July 1747.

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<sup>283</sup> Hawkins, *A General History*, Vol. 5 (1776), *op.cit.*, p. 324. Also Charles Burney, *An Account of the Musical Performances in Westminster-Abbey and the Pantheon...in Commemoration of Handel* (London: Printed for the Benefit of the Musical Fund, 1785), p. 33. This is also referred to in Donald Burrows, *Handel* (1994), *op.cit.*, p. 290, 12n, and Christopher Hogwood, *Handel* (1984), *op.cit.*, p. 203.

<sup>284</sup> Winton Dean, 'Waltz, Gustavus' (2001), *op.cit.*

<sup>285</sup> Burrows (2005), *op.cit.*, p.592; *BDAAMD Vol. 15* (1997), pp. 287–288.

Wass was named as the regular bass soloist for Handel's oratorios in London starting with *Joshua* at Covent Garden in 1752 (14 February), and in the bespoke role of Zebul in *Jeptha* (HWV 70, 1751), also at Covent Garden later the same month, in a part that exploited Wass's wide singing range (*G-f*).<sup>286</sup> He enjoyed a wider reputation as a soloist in London concerts, as well as performances further afield in Oxford, Birmingham and at some of the early Three Choirs Festivals in the mid-late 1750s and early 1760s. He is named in various Handel anthems and service music (such as the *Caroline Te Deum* 1749, and the *Anthem on the Peace*), and in similar works by William Boyce and Maurice Greene (Second Persian Youth in *The Force of Truth*; and Phoebe and Linco in *Phoebe*).<sup>287</sup>

**Weely [Wheely], Samuel** (d. 1743)  
English bass and cathedral musician.

Weely was a Vicar Choral of St Paul's Cathedral from 1710 until his death in 1743, during which time he would have been closely associated with bass minor canons John Gostling and Sampson Estwick, and fellow Vicars Choral William Turner, John Freeman and Organist Maurice Greene (from 1718). He was sworn in as a Gentleman of the Chapel Royal ('a base from St. Paul's') following the death of countertenor Richard Elford (who himself had been a Vicar Choral of St Paul's up to 1702) on 29 October 1714.<sup>288</sup> Weely was listed, alongside Bernard Gates, as a principal bass for the 1714 Coronation of King George I.<sup>289</sup> He was in attendance at a Vestry meeting at St James' Palace on 23 April 1720 and was

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<sup>286</sup>*Ibid.*, pp. 288, for further details about Wass's concert and oratorio activity.

<sup>287</sup> Gardner (2008), *op.cit.*, pp. 301–302.

<sup>288</sup> Rimbault (1872), *op.cit.*, p. 27.

<sup>289</sup> Holman (2020), *op. cit.*, p.74

replaced on his death at the Chapel Royal on 12 November 1743 by Mr Thomas Vandernam.<sup>290</sup>

Weely was very active in the newly-formed London music clubs. He was amongst the founding members of the Academy of Vocal Music in January 1725–26 and remained on the list of subscribers up to 1731. It is assumed that, as a St Paul’s Cathedral colleague and associate of Maurice Greene, Weely was amongst the group of performers that left the Academy following Greene’s implication in the notorious Bononcini affair of 1731. That departure led to the formation of the Apollo Academy the following year, in whose performances (at the Devil Tavern in Fleet Street) Weely was frequently to be found.<sup>291</sup>

Weely is named in solo ensembles (often paired with countertenor Francis Hughs) in a number of anthems, service music and odes by William Croft and Handel, but more substantial bass solo material tends to fall to Gates.<sup>292</sup> He is also identified as a performer in works by Greene (First Elder in *Jeptha*; and *Ode on St Cecilia’s Day*) and Boyce (*Ode for St Cecilia’s Day*).<sup>293</sup> The material named for Weely tends to sit in the range *A–e’*, and where there is more than one bass part scored, Weely invariably takes the upper part (e.g. William Croft’s *This is the day that the Lord hath made* 1713).<sup>294</sup>

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<sup>290</sup> *Ibid.*, pp. 89 and 54.

<sup>291</sup> Egginton (2014), *op.cit.*, pp. 13–17.

<sup>292</sup> Croft anthems and service music in GB-Lcm, Mss. 839 and 840, and Handel: *Eternal source of light divine* (Ode on the Birthday of Queen Anne 1713).

<sup>293</sup> Gardner (2014), *op.cit.*, pp. 301–302.

<sup>294</sup> GB-Lcm, Ms. 839, ff. 1r–2r.

**White, Blase [also 'Blaze']** (?c.1632–1700)<sup>295</sup>

English bass and cleric.

*Alumni Oxonienses* records that Blase White was educated at Westminster School and then matriculated at Christ Church Oxford on 13 March 1650–51. He graduated BA on 26 February 1651–52, and took his MA on 30 June 1654.<sup>296</sup> He was rector of St George's Church, Canterbury from 1661–66, adding the living of Stonar, near Sandwich, Kent in 1663. He also appears to have been a minor canon of Canterbury Cathedral at this time.<sup>297</sup>

His swearing-in to the Chapel Royal on 14 March 1664 in place of 'Mr. Ralph Amner, Clarke' describes White as '...a base, Master of Art[s]'.<sup>298</sup> The text of White's oath sworn on that occasion includes an undertaking 'to relinquish all the interest I have in the Church of Canterbury, and shall not undertake any quire employment in any Cathedrall Church, so long as I have relation to his Maj, Chappell Royall.'<sup>299</sup> Whatever undertakings White made, he was still in possession of his Kentish livings until 1666, though it is possible that the plague and fire that beset London in those years might have delayed his move, or that these responsibilities may, in any case, have been delegated *in absentia* to curates.

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<sup>295</sup> *BDAAMD*, Vol. 16 (1993), p. 34. This entry makes reference to a 'Blase (or Blair) White of St Margaret, Westminster, clerk, widower, age 34, who married Anne Burges, spinster, age 25...at St Mary Woolnoth on 27 June 1665.' This would reinforce the earlier Westminster School link, and the entry does make the valid point that 'St Margaret's was a parish containing many court musicians, and Blase White was, at least at a later date, a Clerk in the Chapel Royal.'

<sup>296</sup> Joseph Foster, *Alumni Oxonienses: The Members of the University of Oxford, 1500–1714: Their Parentage, Birthplace, and Year of Birth, With a Record of Their Degrees: Vol. 4* (Oxford and London: Parker and Co., 1891), p. 1613.

<sup>297</sup> Gregory (1996), *op.cit.*, pp. 228. Gregory comments that at a time when the Dean and Chapter were dealing with a shortage of trained singers, that Captain Cooke and other government officials were engaged with a tendency to 'kidnap able young singers for service in the Chapel Royal.' The fact that Blaise White ('one of the minor canons') 'was lured away from Canterbury to sing there', merely paved the way for a similar luring of another, more musically significant minor canon, John Gostling, in 1678.

<sup>298</sup> Rimbault (1872) *op.cit.*, p. 13.

<sup>299</sup> *Ibid.*, p. 111.

White is included in the list of Chapel Royal Gentlemen attending the King at Windsor 24 May to 15 July 1671, and again amongst the 'bases' ('Decany side') in attendance at Windsor 18 May to 3 September 1674.<sup>300</sup> White was 'discharged from his Majesties service in obedience to his Maj. Pleasure' on 10 July 1675.<sup>301</sup> It is not clear what the reason for this move was, but a Blase White appears as a Vicar Choral of Lichfield Cathedral in the Prebends of Brewood and Airewas in 1677.<sup>302</sup> White was certainly back at the Chapel Royal by 1682 and is listed as one of the Gentlemen in attendance on the King at Windsor from 22 April to 23 June, and 8 July to 10 September of that year. He is listed amongst the Gentlemen as a Minister in attendance at the Coronation of James II on 23 April 1685,<sup>303</sup> and is similarly listed for the coronation of William III and Mary II on 11 April 1689.<sup>304</sup>

Blase White's death on 25 February, 1699/1700 preceded by four days the death of George Hart, another bass Gentleman of the Chapel Royal.<sup>305</sup>

**Williams, Daniel** (c.1668–1720)

English singer connected with the Chapel Royal.

Daniel Williams was clearly a very competent bass singer for whom the principal composers of the day included solo and verse material. He was connected for much of his professional career with the Chapel Royal, initially without fee, 'sworne Gent of there Majesties Chapell Royall extraordinary the 16 day of December 1692', but later admitted to a remunerated position in 1697:

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<sup>300</sup> Andrew Ashbee (ed), *Records Volume I* (1986), *op.cit.*, pp. 109, 136 and 143.

<sup>301</sup> Rimbault (1872) *op.cit.*, pp. 85–86 includes the text of a letter on the matter from G. Carteret, the King's Vice-Chamberlain addressed to the Bishop of Worcester, Dean of the Chapel Royal.

<sup>302</sup> 'Blase White (CCed ID 60530)', *The Clergy of the Church of England Database 1540–1835*, <<http://www.theclergydatabase.org.uk>> [accessed 5 October 2018].

<sup>303</sup> Rimbault (1872) *op.cit.*, p. 129.

<sup>304</sup> *Ibid.*, p. 130.

<sup>305</sup> *Ibid.*, p. 22.



1697. April 1<sup>st</sup>, Mr Daniell Williams was sworne Gentleman of the Chappell Royall in ordinary and admitted into the ful pay of 73<sup>li</sup> per annum in the place of Mr. Stephen Chrispion, whose place became vacant upon his refusal to sign the association (his pay is to begin from Lady Day last past, by order of the Right Reverend Dean Henry Lord Bishop of London) by mee R<sup>h</sup> Battell, S.D., Wittnes Edw. Braddock, Clerk of the Check.<sup>306</sup>

The death of Edward Braddock is recorded in the Old Cheque Book on 12 June 1708, to be succeeded in the position of Clerk of the Cheque (effectively the paymaster of the Chapel Royal) by Daniel Williams.<sup>307</sup> Williams held the post until his own death in 1720:

1720. Mr Daniell Wiliams, Clerk of the Cheque, dyed the 12<sup>th</sup> day of March, 1719–20, and by virtue of a warrant from the Rt. Revd. The Lord Bishopp of Sarum, Dean of his Majesty's Royal Chapels, Jonathan Smith, Esq<sup>re</sup>, Serjeant of his Majesty's Chappells and Vestryes, was sworn Clerk of the Cheque of the said Chappells in his place, this 4<sup>th</sup> day of Aprill, 1720, by me Edw. Aspinwall, Subdean.<sup>308</sup>

Williams was also a member of the choir of Westminster Abbey, in which capacity he was able to be buried in the Cloister of the Abbey on 15 March, 1720, three days after his death at the age of 52.<sup>309</sup> He was the recipient of a Benefit Concert on 11 December 1700 at 'Mr Reason's Musick Room in York Buildings. At 8 p.m..' The concert was 'Vocal and Instrumental. Compos'd by Dr John Blow, for the late Anniversary Feast of St Cecilia.'<sup>310</sup>

Williams is named in a number of large-scale pieces intended for the kind of ceremonial occasion that would have made use of the Chapel Royal singers, and collectively reveal a competent singer with a serviceable range of *D–d'*. The earliest named material for Williams appears to be Draghi's Ode on St Cecilia's

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<sup>306</sup> *Ibid.*, pp. 19 and 22.

<sup>307</sup> *Ibid.*, p. 25.

<sup>308</sup> *Ibid.*, p. 30.

<sup>309</sup> *Ibid.*, p. 225 states definitively that Williams was this age at his death, though the date of his birth (c.1668) seems to be uncertain.

<sup>310</sup> *The London Stage*, Part II, Vol 1 (1700–17): p. 6.

Day, *From Harmony this Universal Frame began*, performed in Stationer's Hall in November 1687.<sup>311</sup> This is some five years prior to Williams' swearing in at the Chapel Royal, and indicates that he was engaged, even at the age of nineteen in building a reputation and network of associations that may well have facilitated his subsequent appointments at Court in the 1690s. Williams is similarly named in Henry Purcell's Cecilian ode *Hail, bright Cecilia* of 1692, appearing in the lower part in the bass duet 'Let these amongst themselves contest' alongside Leonard Woodson.<sup>312</sup> Daniel Williams must have been considered a good administrator as musician steward of the Musical Society in 1700, in which role he would have played a key part in the organisation of the St Cecilia celebrations in November of that year as well as appearing as a performer.<sup>313</sup>

Williams is named several times in verse sections of John Blow's 1695 setting of the *Te Deum* and *Jubilate*.<sup>314</sup> Blow's successor as the principal composer at Court, William Croft, also names Williams frequently, including *Blessed be the Lord my strength* (1705, composed at the command of Queen Anne and performed at a service of Thanksgiving in St Paul's Cathedral in December of that year), *This is the day that the Lord hath made* (1713, composed to celebrate the Treaty of Utrecht), and as Bass I to the by-then 63 year old John Gostling in the final verse and chorus of *I will lift up mine eyes unto the hills* (1713).<sup>315</sup> It is possible that he was the 'Mr Williams' named in *The Word of the Lord* (dated

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<sup>311</sup> GB-Lcm, Ms. 1106, f. 29. The Royal College of Music catalogue has: '(S.H.1904) Ff.74; 17th cent., fol. Library of John Harris.' Also goes on to include: '1. "Ode on Saint Cecilia's Day, words by John Dryden, for solos, chorus, orchestra and figured bass. Performed at Stationer's Hall, 1687. (The following names of singers occur: Turner, Abell, Gosling, Marsh, Woodson, Boucher, James Hart, Robart, Church, Bowman, Freeman and Williams). Full Score. G. B. Draghi. Fol.29.'

<sup>312</sup> GB-Ob, Ms. Mus. c.26, ff. 21r-69v. The range of the bass II part is G-d'.

<sup>313</sup> White (2019), *op.cit.*, pp. 75-76 and 88.

<sup>314</sup> GB-Lbl, Add. Ms. 31457, 45v-60v (*Te Deum*) and 65r-74v (*Jubilate*). Williams's range in these sections encompasses G-d'.

<sup>315</sup> GB-Lcm, Ms. 839, ff. 20r onwards (*Blessed be the Lord my strength*); f. 9r (*This is the day that the Lord hath made*); and ff. 16r-17r (*I will lift up mine eyes unto the hills*).

27.06.1706) a thanksgiving anthem after the Battle of Ramilles, by Worcester-based composer William Davis, which appears to have been composed with the intention of performance by the Chapel Royal singers.<sup>316</sup>

**Wiltshire, [John?]** (fl. 1691–1701)  
English theatre bass.

Highfill et al differentiate between the actor John Wiltshire who was a member of the King's Company certainly by 1675 (and who appears to have left the stage after the 1684–85 season to join the army, and who was killed in Flanders soon after) and Mr Wiltshire the bass-baritone singer who may have been active as a member of the United Company as early as the 1691–92 season.<sup>317</sup> His name appears in the first hand of the manuscript of Eccles' music for *Macbeth* (1694, 'Tiffin keep it stiff in') but is crossed out and replaced by 'Cook' in a later hand.<sup>318</sup> Amanda Eubanks Winkler highlights the confusion over when Eccles' music was first used (possibly at Drury Lane or Dorset Garden in late 1694, or at Lincoln's Inn Fields in 1695–96) suggesting that this name substitution, along with several others in the manuscript, refers to an even later performance by Betterton's company at Lincoln's Inn Fields (Cook was certainly associated with the company in the early eighteenth century).<sup>319</sup> Wiltshire is named as performing further Eccles music with Mrs Hodgson in the amorous drinking song 'Come Hodge, come Robin' ('A Dialogue Sung on Hob's Wedding') in *The Country Wake* (Lincoln's Inn Fields, not later than April 1696) and published in *Deliciæ Musicæ*

<sup>316</sup> Newsholme (2013), *op.cit.*, p. 130, makes the point that the anthem was certainly not included in the official celebration at St Paul's Cathedral in 1706.

<sup>317</sup> *BDAAMD, Vol. 16* (1993), pp. 181–182.

<sup>318</sup> GB-Lbl, Add. MS. 12219, f. 34v.

<sup>319</sup> Winkler (2004), *op.cit.*, p. viii.

(1696).<sup>320</sup> In similar amorous vein, Wiltshire is named in the role of a soldier with Mrs Willis as 'A Country Lass' in the dialogue 'Come Girlies we'll be merry', again with music by Eccles (*Europe's Revels for the Peace*, 1697).<sup>321</sup> Further named appearances are 'Appear all ye lovers to cooe' (Masque 'Wine and Love' in the 3rd Act of Motteux / Fletcher's *The Mad Lover*, Lincoln's Inn Fields, 1700), and the bitter lost love and vengeful solo song 'Wasted with sighs I su'd and pin'd' (*The Chances* by G. Villiers, after Beaumont and Fletcher, revival at Lincoln's Inn Fields, 5 Feb 1704).<sup>322</sup> One of the most interesting associations with Wiltshire is that of the role of the 'Sorceress' in Henry Purcell's *Dido and Aeneas*, conjectured to have been intended originally for a bass, and to which the voice designation was returned in the masque's incorporation into Gildon's 1700 adaptation of *Measure for Measure* in 1700.<sup>323</sup>

**Woodson, Leonard** (c.1659–1717)<sup>324</sup>

English bass and cleric connected with the Chapel Royal.

Leonard Woodson had a strong life-long connection with Windsor. His grandfather (also Leonard Woodson, c.1565–?1641) had been a Lay Clerk and acting Master of the Choristers in St George's Chapel and subsequently organist of Eton College. The younger Leonard had been baptised at Windsor, was also a lay clerk there from 1679, and died in the town in 1716–17. He was sworn into

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<sup>320</sup> *Deliciae Musicæ 'The Second Book of the Second Volume'* (London, Henry Playford, 1696), p. 11. Wiltshire's part in this dialogue encompasses *B flat-f*.

<sup>321</sup> GB-Lbl, Add. MS. 29378, ff. 123r–125v. A contemporary printed version is included in GB-Lcm, D62. See also *The London Stage*, Part I (1660–1700), p. 488. Wiltshire's range in this piece is *B-e*.

<sup>322</sup> 'Appear all ye lovers to cooe' (Wiltshire's range *d-e*) printed in *Mercurius Musicus* (Jan–Feb 1701). 'Wasted with sighs I su'd and pin'd' (Wiltshire's range *c-f*) printed in GB-Lbl, G.300: *Mr Io. Eccles: General Collection of Songs* (John Walsh, Advertised in Post Man, October 26–8, 1704), pp. 89–90. See also W. C. Smith, *A Bibliography* (1941), *op.cit.*, p. 50 (No. 156).

<sup>323</sup> See Curtis Price and Irene Cholji, 'Dido's Bass Sorceress', *The Musical Times*, 127, No. 1726 (Nov. 1986), pp. 615–618.

<sup>324</sup> John Caldwell and Alan Brown, 'Woodson, Leonard', *Grove Music Online* (2009) <<http://www.oxfordmusiconline.com>> [accessed 31 May 2018]; *BDAAMD, Vol 16* (1993), pp. 243–244.

the position of Gentleman of the Chapel Royal in succession to Mr Alphonso Marsh, Senior, on 15 August 1681 ('to enter into pay the first day after Michaelmas following.')<sup>325</sup> Woodson was not the first of that family to serve in the Chapel Royal, there having been a 'George Woodson (from Winsore)' who was sworn in 7 October 1602; 'Jo. Wooddeson (from Winsore)', sworn in on 2 July 1603, and 'George Wooddeson the younger' sworn in on 20 November 1625.<sup>326</sup> George Senior and John Woodson were present in the Chapel Royal at the Coronation of King James I in 1603.<sup>327</sup> Leonard Woodson was himself listed amongst the ministers of the Chapel Royal for the Coronations of King James II on 23 April 1685; of William III and Mary II on 11 April 1689; and of Queen Anne 23 April 1702.<sup>328</sup> Woodson was also admitted to the Private Musick in 1689 along with Anthony Robert and Henry and Solomon Eagles, and is listed amongst the vocalists who attended the King during a visit to Holland in 1691.<sup>329</sup> He is remunerated for attending on Queen Anne at Windsor and Hampton Court in 1702–03, and routinely from 1705 to 1713.<sup>330</sup> On Leonard Woodson's death on 14 Mar 1716–17, he was replaced in the Chapel Royal by Mr Peter Randall.<sup>331</sup>

Woodson is named as a bass soloist in a number of court-related pieces of the period, including numerous Odes by Henry Purcell, Draghi and Daniel Purcell, and morning canticle settings by John Blow. Woodson must have had a commanding voice and demeanour as the solos assigned to him are usually authoritative, priestly and explicitly martial or in subtext. His range appears to

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<sup>325</sup> Rimbault (1872), *op.cit.*, p. 17.

<sup>326</sup> *Ibid.*, pp. 6 and 11.

<sup>327</sup> *Ibid.*, p. 28.

<sup>328</sup> *Ibid.*, pp. 129 and 130; Ashbee (ed): *Records, Volume 2* (1991), *op.cit.*, pp. 71–72.

<sup>329</sup> Ashbee *Ibid.*, pp. 27, 28 and 39.

<sup>330</sup> *Ibid.*, pp. 81, 84, 89, 92, 97, 102, 107, 110, 114, 117.

<sup>331</sup> Rimbault (1872), *op.cit.*, p. 28.

have covered a solid two octaves (*F–f*) but where singing in a bass duet (for example in ‘Let these amongst themselves contest’ in Purcell’s 1692 *Hail, bright Cecilia*), Woodson is usually marked as taking the upper line.<sup>332</sup>

**Yardley, George** (fl. 1662–1685)

English bass and cleric connected with the Chapel Royal.

George Yardley, ‘a base from Worcester’ was sworn in as Gentleman of the Chapel Royal in place of George Low on 7 June 1662.<sup>333</sup> Yardley is listed as one of the Gentlemen attending the King at Windsor, 24 May to 15 July 1671; 18 May to 3 September 1674 (‘for Cantoris side’), and again 22 April to 23 June and 8 July to 10 September 1682.<sup>334</sup> He is listed amongst the Ministers in the Gentlemen of the Chapel Royal attending the Coronation of King James II on 23 April 1685, but not amongst those attending the Coronation of William and Mary in 1689, which may imply that his death had occurred before then.<sup>335</sup>

**Zannoni [Zanoni], Angelo Maria** (fl. 1710–32)<sup>336</sup>

Italian bass.

After his first documented appearances in Padua and Ferrara (1710–13), Zannoni was in London from December 1714 to May 1715. During this time he is known to have played Argantes in a revival ‘By His Majesty’s Command’ of Handel’s *Rinaldo* (King’s Theatre, 30 December, and repeated at intervals throughout January and February 1714–15).<sup>337</sup> He also played Claudio in the pasticcio *Lucio Vero* [*Lucius Verus*] (King’s Theatre, 26 February, and repeated at

<sup>332</sup> GB-Ob, Ms. Mus. c.26, ff. 21r–69v.

<sup>333</sup> Rimbault (1872), *op.cit.*, p. 13. Low had resigned his position and is described as ‘Vicar Chorall of Salisbury’. Low was reinstated on 12 March 1663 but died at Westminster on 16 May 1664.

<sup>334</sup> Ashbee (ed), *Records, Vol. 1* (1986), *op.cit.*, pp. 109, 136, 143 and 205.

<sup>335</sup> Rimbault (1872), *op.cit.*, pp. 129–130.

<sup>336</sup> Winton Dean, ‘Zannoni, Angelo Maria’, *Grove Music Online* (2001) <<http://www.oxfordmusiconline.com>> [accessed 1 August 2019].

<sup>337</sup> *The London Stage, Part II, Vol. 1* (1700–17), p. 336: ‘Argantes — Angelo Zanoni, lately arriv’d from Italy.’

intervals to the end of April 1715, including 23 April at which 'His Majesty was incognito...'), and Cecina in a revival of *Arminius* ('In which twelve Songs will be alter'd, And several Scenes not seen yet' (King's Theatre, 26 March 1715 – no repeat performances listed).<sup>338</sup> A benefit concert for Zannoni took place at the Great Room, James Street on 9 May 1715, featuring vocal and instrumental music: 'With Signora Pilotti, Signora Diana, and Mr Angelo Zaroni. And several Solos on the Bass-Viol to be perform'd by him.'<sup>339</sup> Zannoni performed in a further benefit concert for 'a Lady under Misfortunes' at the Great Room on 16 May.

After leaving London, Zannoni appeared in operas in northern Italy, and is said to have worked in Germany, Vienna and France.

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<sup>338</sup> *Ibid.*, pp. 345, 352 and 349.

<sup>339</sup> *Ibid.*, p. 355.

**Appendix C:**

**Contents of 'The Gostling Manuscript'  
US-AUS, Pre-1700 85**



## APPENDIX C:

## CONTENTS OF 'THE GOSTLING MANUSCRIPT' [US-AUS, Pre-1700 85]

'The Gostling Manuscript' is a large volume (over 418 pages) compiled by the cleric, copyist and celebrated Chapel Royal bass singer, John Gostling (1649/50–1733).<sup>1</sup> The manuscript contents (sixty-four anthems, of which twenty-nine include substantial bass solos), which are listed below, are fair-copied in full score, and organised in double-ended format into 'Orchestral Anthems' and 'Choral Anthems'. The two 'ends' of the manuscript cover roughly the same chronological period (c.1670–1706), and it is likely that the material in the manuscript was selected and copied over the same period. The works included represent some of the finest works by the most prominent composers of the mid-1670s to the first decade of the eighteenth century, and it stands as much a tribute to Gostling's musical taste as to his skills as a copyist. A comprehensive history of the document, as well as other palaeographical information is provided in Franklin B. Zimmerman's foreword to the published facsimile of the manuscript, which came out in 1977, and in Shay and Thompson (2000).<sup>2</sup> The table of contents below provides details of title, composer, page numbers [INV = inverted section], sources of texts, and the presence of a significant bass solo. Psalm verses are numbered according to the translation of the book of Psalms by Myles Coverdale (1488–1569).<sup>3</sup> Other biblical texts are referenced according to their appearance in the King James (or 'Authorised') Version of the Bible (1611).

<sup>1</sup> For more information on John Gostling, see Appendix B, .

<sup>2</sup> *The Gostling Manuscript [Facsimile]*, ed. by John Gostling. Foreword by F.B.Zimmerman (Austin TX: University of Texas Press, 1977), pp. v–xiii; Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Sources* (Cambridge: Cambridge University Press, 2000), pp. 16–58. *The Book of Psalms (1611) with a new edition of the text by John Gostling*, ed. by Robert Thompson, *The Principal Sources* (Cambridge: Cambridge University Press, 2000), pp. 64–78. Table 2.5 (pp. 67–69) gives details of contents, composers, original annotations and relationships to Purcell scorebooks; Table 2.6 (pp. 70–71) gives details about paper types, collation and rastrology.

<sup>3</sup> Coverdale's translation of the Psalms formed part of his complete translation of the bible, which came out in 1535. His translation of the psalms was retained in the *Book of Common Prayer* (1662) whilst the Authorised Version of the Bible became the standard scriptural text for lectern use throughout the Church of England, probably sometime between 1611 and 1613.

Item	Title of Anthem	Date	Composer	Page in MS	Annotations in MS.	Text Source	Significant Bass Solo	Subject Matter of bass solo*
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### Orchestral Anthems [pp.1–205]

1	Like as the Hart	[No later than 1674]	Pelham Humfrey	1–5	'Mr Pel: Humphrey extr.' [p. 5]	Psalms 42 vv. 1–7		
2	O Lord my God, why hast thou forsaken me	[No later than 1674]	Pelham Humfrey	6–11	'Mr Humfrey extr.' [p. 11]	Psalms 22 vv. 1, 14, 16–19	Y [pp. 6, 9]	5
3	Lord teach us to number our days	[No later than 1674]	Pelham Humfrey	12–16	'Mr Humfrey's extr.' [p. 16]	Psalms 90 vv. 12–17	Y [12, 14]	4, 2
4	Cry aloud spare not	[Early 1680s]	John Blow	17–23	'Dr Blow' [p. 23]	Isaiah 55 v. 1; 58 vv. 1–3		
5	Sing unto the Lord, O ye saints of his		John Blow	24–35	'Dr Blow' [p. 35]	Psalms 30 vv. 4–10, 12–13		
6	O sing unto the Lord a new song		John Blow	36–43	'Dr Blow' [p. 43]	Psalms 98		
7	I was glad	[1682–83]	Henry Purcell	44–49	'H.P.' [p. 49]	Psalms 122		
8	God sheweth me his goodness pleanteously	[c.1686]	William Turner	50–58	'Mr. Wm. Turner extr.' [p. 58]	Psalms 59 vv. 10–13, 16–17	Y [52, 54]	1, 6

9	Thy mercy, O Lord		John Blow	59–67	'Dr Blow extr.' [p. 67]	Psalms 36 vv. 5–6, 9–10	Y [60–62]	3, 4
10	It is a good thing to give thanks	[1680–81]	Henry Purcell	68–76	'H.P.' [p. 76]	Psalms 92 vv. 1–6	Y [.72–73]	3, 4
11	They that go down to the sea in ships	[c.1682–83]	Henry Purcell	77–84	'Hen: Purcell.' [p. 84]	Psalms 107 vv. 23–32	Y [77–79]	3, 5
12	Preserve me O God	[1686]	William Turner	86–94	'Composed by Mr.Wm. Turner Aug: 24th. 1686.' [p. 94]	Psalms 16 vv. 1–4, 9–10, 12	Y (88, 90–91)	3
13	Behold I bring you glad tidings	[1687]	Henry Purcell	95–104	'For Christmas day' [p.95]; 'Composed by Mr Henry Purcell For Christmas Day 1687.' [p. 104]	Luke: 2, vv. 10–11, 14	Y [96–98]	3
14	Blessed are they that fear the Lord	[1687/88]	Henry Purcell	105–109	'Anthem for ye Thanksgiving appointed Jan: 15th 1687/88 for ye Queens being with child' [p.105]; 'Composed by Mr Henry Purcell. Jan: 12. 1687. For ye Thanksgiving Appointed in	Psalms 128	Y [108–109]	3

15	Praise the Lord, O my soul	[1687]	Henry Purcell	110–118	London & 12 miles round upon her Majesties being with Child. & on ye 29 following over England.' [p. 109]	Psalm 104 vv. 1–3, 5–8, 14–15a, 19–20a, 24–25, 27–31.	Y [110–112]	3, 6
16	Thy way O God is holy	[1687]	Henry Purcell	119–123	'Composed by Mr Hen: Purcell. 1687.' [p. 118]	Psalm 77 vv. 13–18		
17	O sing unto the Lord	[1688]	Henry Purcell	124–137	'Composed by Mr Purcell. 1688.' [p. 137]	Psalm 96 vv. 1–6, 9–10	Y [129–129, 133–135]	3, 6
18	O sing praises	[1687]	William Turner	138–145	'Composed by Mr Turner 1687.' [p. 145]	Psalm 46 vv. 6–8	Y [142–143]	6
19	I am well pleased		Aldrich	146–152	'Dr Aldrich — alias Charissimi.' [p. 152]	Psalm 116 vv. 1–9, 16		
20	O sing unto the Lord	[1701]	John Blow	153–173	'Dr Blow for Mr Weldons musical meeting.' [charitable concert	Psalm 96 vv. 1–4, 6–13	Y [172–173 'Mr Estwick']	4



Item	Title of Anthem	Date	Composer	Page in MS	Annotations in MS.	Text Source	Significant Bass Solo	Subject Matter of bass solo*
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### Choral Anthems [1–213 INV]

27	O Lord, I have sinned	[1670–76]	John Blow	1–4 INV	'Dr Blow' [4 INV]	Job 7 vv.20–21; Isaiah 38 vv. 12, 14; Job 3 vv.20–22, 24		
28	Lord, let me know my end	[No later than 1677]	Matthew Locke	5–10 INV	'Mr Lock. extr.' [10 INV]	Psalms 39 vv. 5–8, 12–15		
29	Save me, O God		John Blow	10–12 INV	'Dr Blow.' [12 INV]	Psalms 69 vv. 1, 3, 7, 10, 13–14		
30	O God wherefore art thou absent		John Blow	13–16 INV	'Dr Blow's' [16 INV]	Psalms 74 vv. 1–3		
31	God is our hope and strength		John Blow	17–22 INV	'extr.' [22 INV]	Psalms 46 vv. 1–3, 5		
32	Save me, O God	[1677]	Henry Purcell	23–25 INV	'Hen. Purcell. extr.' [25 INV]	Psalms 54 vv. 1–2a, 3–4, 6–7		
33	Turn thy face from my sins O Lord	[No later than	Matthew Locke	26–29 INV	'Mr Lock. extr.' [29 INV]	Psalms 51		

		1677]											
34	Sing we merrily		William Child		30–37 INV		'Dr Child extr.' [37 INV]		Psalm 81 vv. 1–4				
35	O Lord, thou hast searched me out	[Mid–1670s]	John Blow		38–42 INV				Psalm 139 vv. 1–10, 13	Y [38–40 INV]		3	
36	Lord, how are they increased		John Blow		43–47 INV		'Dr Blow' [47 INV]		Psalm 3.				
37	Hear, O heav'ns	[No later than 1674]	Pelham Humfrey		48–51 INV		'P.H.' [51 INV]		Isaiah 1 vv. 2, 4, 16–18	Y [48 INV]		4	
38	Blessed be the Lord my strength	[1688]	John Blow		52–57 INV		'Composed by Dr Blow June 30. 1688.' [57 INV]		Psalm 144 vv. 1–8	Y [54–55 INV]		3	
39	Blessed is the man	[c.1688 ]	Henry Purcell		58–62 + insert INV		'Anthem for ye Charters house sung upon ye Founders day by Mr Barincloe & Mr Bowman.' [58 INV]		Psalm 112 vv. 1–4, 5a, 9				
40	Thy righteousness O God	[1693]	John Blow		63–72 INV		'Anthem composed by Dr Blow. Aug: 1693' [63 INV]		Psalm 71 vv. 17–22	Y [70 INV]		4	
41	Lord, what is man?	[c.1668 ]	William Turner		73–77 INV		'For 2 Con: & one Bass' [73 INV]; 'Composed by Mr. Wm. Turner. Finis.'		Psalm 8 vv. 4–9				





46	The Lord is King		John Blow	109–116 INV	'J anonomous B' [116 INV]	Psalms 97 vv. 1, 8–12	Y [110–111 INV]	3, 4, 6
47	The Lord ev'n the most mighty God	[1687]	John Blow	117–121 INV	'Dr Blow. comp: 1687.' [121 INV]	Psalms 50 vv. 1–10, 12–15	Y [117–121 INV]	3, 4
48	Sing unto God	[1687]	Henry Purcell	122–124 INV	'Hen: Purcell Compositit 1687' [124 INV]	Psalms 68 vv. 32–35	Y [122–124 INV]	1, 2, 3, 6
49	My song shall be alway	[1688–90]	Henry Purcell	125–129 INV		Psalms 89 vv. 1, 5–10, 14–15	Y [125–129 INV]	1, 2, 3, 4
50	O Lord, thou art my God	[1688]	John Blow	130–134 INV	'Composed by Dr. Jo: Blow June 19 1688.' [134 INV]	Isaiah 25 vv. 1, 4–5, 8–9	Y [130–134 INV]	1, 2, 3
51	The Lord is King	[1688]	Henry Purcell	135–140 INV	'Composed by Mr Hen: Purcel. 1688.' [140 INV]	Psalms 97 vv. 1–6, 10–12	Y [135–140 INV]	1, 2, 3, 4, 6
52	Lord, remember David	[1698]	John Blow	141–147 INV	'Dr Blow 1698' [147 INV]	Psalms 132 vv. 1–2, 4–5, 7–9; Psalms 61 v.6	Y [144–145 INV]	3
53	Blessed is he that considereth the poor	[?1690–94]	Henry Purcell	147–152 INV	'H.Purcel' [152 INV]	Psalms 41 vv. 1–3		
54	Not unto us O Lord	[No later than 1677]	Matthew Locke	153–159 INV	'Mr Lock.' [159 INV]	Psalms 115 vv. 1–3, 12a, 14a, 17–18		
55	Thy beauty, O Israel		Henry Aldrich / Michael Wise	160–165 INV		2 Samuel 1 vv. 19–23a, 24–27	Y [163–164 INV]	1, 3, 5

56	Be not wroth very sore		William Byrd / Henry Aldrich	166–168 INV		Isaiah 64 vv. 9–12	
57	I was glad	[1702]	Mr F. Pigott	169–172 INV	'Mr F. Piggott' [composed for the coronation of Queen Anne, 1702] [172 INV]	Psalms 122 vv. 1–2, 4–7	
58	Praise the Lord, O Jerusalem	[1702]	Jeremiah Clarke	173–175 INV	'Mr Jer: Clark.' [composed for the coronation of Queen Anne, 1702] [175 INV]	Psalms 147 v. 12; Isaiah 49 v. 23; Psalm 48 v. 8; Psalm 21 v. 13	
59	Is it true that God will dwell with men?	[1702]	Thomas Tudway	176–181 INV	'Mr Tudway' [176 INV]; 'Mr Tudway: Sung before Queen Anne at Windsor July 12. 1702. by Dr. Turner, Mr Damascene & Jo: Gostling.' [181 INV]	2 Chronicles 6 vv. 18–21, 41a	
60	O Lord, God of my salvation		John Blow	181–185 INV	'Dr Blow.' [185 INV]	Psalms 88 vv. 1–2, 8	

61	Man that is born of a woman [Funeral Sentences from <i>The Burial Service</i> , ?1678]	[?1678]	Henry Purcell	186–189 INV	'Mr Purcell' [189 INV]	Funeral sentences (BCP) based on various biblical passages incl. Job 14 vv. 1–2		
62	Sing, O heav'ns		Thomas Tudway	190–196 INV	'Mr Tudway' [sung for the Queen at Windsor – date not specified] [196 INV]	Isaiah 49 vv. 13–15		
63	I will love thee O lord my strength	[No later than 1707]	Jeremiah Clarke	196–202 INV	'Mr Jer: Clark.' [202 INV]	Psalms 18 vv. 1–7, 13, 16, 21a	Y [198 INV]	5
64	I will love thee O lord my strength	[1705]	Jeremiah Clarke	203–213 INV	'Thanksgiving Anthem Aug: 23. 1705' [203 INV]; 'Thanksgiving Anthem Sept. 23. 1705 at St Pauls ye Queen present for ye victory & success in Flanders, in passing ye french lines. Composed by Mr Jer: Clark Organist of St Pauls.' [213 INV]	Psalms 18 vv. 1, 32, 37–38, 41, 39, 50, 47	Y [204 INV]	1

**\*Subject Matter Categories**

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|----|---|-----|
| 1. | Militaristic (displaying strength against enemies, warrior references). | 13% |
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