

= Drexel 4257 =

Drexel 4257 , also known by an inscription on its first page , " John Gamble , his booke , amen 1659 " is a music manuscript commonplace book . It is the largest collection of English songs from the first half to the middle of the 17th century , and is an important source for studying vocal music in its transition from Renaissance music to Baroque music in England . Many songs also provide commentary on contemporary political events leading up to the Restoration .

Belonging to the New York Public Library , it forms part of the Music Division 's Drexel Collection , located at the New York Public Library for the Performing Arts . Following traditional library practice , its name is derived from its call number .

= = Historical context = =

Before researchers took active interest in it , the field of 17th @-@ century British song had not been investigated . Music historian Charles Burney had a negative opinion towards British vocal music in this period . That attitude was carried through the beginning of the 20th century , where in the first edition of the Oxford History of Music , Hubert Parry stated that English composers ' sense of musical line was deficient .

Vincent Duckles thought one reason for the negative attitude might have been the lack of published sources : Between 1627 (the publication date of John Hilton 's Ayres or Fa @-@ las) and 1651 (John Playford 's Musical Banquet) , there appeared only a single publication of British vocal music : Walter Porter 's Madrigales and Ayres of 1632 .

Scholarly work on Drexel 4257 was one of the major reasons for a change in attitude . With over 320 songs , 250 of which contain music , it is " the largest single body of early 17th @-@ century English songs that we know . " " The composers ... all belonged to the small world of court musicians that suffered disruption during the English Civil War and the Commonwealth of England . Some began their careers late in the reign of James I , most saw service in court of Charles I , and a few survived to return to their posts at the invitation of Charles II . " For the most part , their active careers were over by 1660 or shortly thereafter .

The compiler (or compilers) was not an antiquarian : this collection of songs was intended for practical use , and represents the generation of English composers active between 1630 and 1660 . As such , Drexel 4257 " stands as the record of English musical and literary taste as it developed over a period of some thirty years , " moving from the late Jacobean era to Restoration periods . Though its musical contents may sometimes be variable , its main interest is that , as a document of its time , it reflects contemporary taste , offering comments on contemporary events and references to the past .

By virtue of its repertoire and of the period covered , Drexel 4257 is closely related to other 17th @-@ century English music manuscripts : 2240 (British Library Deposit) , Drexel 4041 (New York Public Library) , Don.c.57 (Bodleian Library) , Add . 29 @,@ 396 (British Library) , Add . 11 @,@ 608 (British Library) , MS B.1 (Bodleian Library) , Add . 31432 (British Library) , Add . 10337 (British Library) , F.5.13 (Trinity College , Dublin) , Egerton 2013 (British Library) , Drexel 4175 (New York Public Library) , Add 29381 (British Library) , MS 1041 (Lambeth Palace Library) , and MS 87 (Christ Church Library) .

= = General and physical description = =

The binding of Drexel 4257 measures 30 @.@ 3 x 20 x 4 @.@ 7 centimetres (11 @.@ 9 x 7 @.@ 9 x 1 @.@ 9 in) . It contains 227 leaves which measure 29 @.@ 5 x 19 centimetres (11 @.@ 6 x 7 @.@ 5 in) (the leaves ' varying length can add or subtract several millimeters to their respective measurement) . As the image at left indicates , the volume was rebound on December 6 , 1944 by Neumann Leathers of Hoboken , New Jersey . The folios are not numbered , but each song is numbered . Using different methods of enumeration , scholars have disagreed on how many songs are contained in the manuscript . Hughes wrote that the collection contained 246 songs , 146 of

which are by unidentified composers , but he was only counting songs with " a musical setting sufficiently complete to make identification possible . " Duckles claimed there were 325 different songs numbered 1 through 329 : two songs occur twice (" Keepe on yor vayle and hide yor Eye " nos . 134 and 237 , and " If thou wilt loue me I 'le loue thee " nos . 174 and 215) . Additionally , nos . 275 (" Stay , stay , prate noe more ") and 324 (" I haue reason to Fly thee ") are satirical replies to anti @-@ Royalist lyrics not included in the manuscript . No. 206 is blank and not identified in the index , and the song " Why sligh 'stt thou her whome I aproue " is both nos . 222 and 223 . There are also two songs listed in the index for which no space was allotted . For Duckles , eighty @-@ five of the 325 songs are lacking music and have either just titles , or titles and lyrics only . Elise Bickford Jorgens counted 327 songs , including songs listed in at least one of the two tables of contents but for which there is no music . (This article and the table below uses Jorgens ' enumeration .)

The breakdown of the 97 songs by known composers is as follows : John Gamble (28) , Henry Lawes (28) , William Lawes (10) , John Wilson (11) , William Webb (8) , Thomas Brewer (3) , Robert Smith (2) , Nicholas Lanier (2) , Walter Youckney (2) , Robert Johnson (1) , John Withy (1) , and Charles Coleman (1) .

Folio 1 verso contains a bawdy lyric followed by the inscription written twice , " John Gamble his booke amen 1 @-@ 6 @-@ 5 @-@ 9 an [n] o Domini . " The material on Folio 2 recto is from a later date . The upper half of the page contains an engraved portrait of Gamble , printed by W. Richardson in 1795 , pasted in . The lower portion contains a brief biographical inscription concerning Gamble in the hand of the former owner , Edward F. Rimbault . A note giving a brief description of the contents has been tipped in near the center of the binding .

There are two tables of contents . The first , with the heading " The Cattalogue " on folios 3r @-@ 5r , is a numbered list of songs from 1 through 266 . Starting with song no . 201 , the style of enumeration varies inconsistently : no . 201 is listed as 2001 , 220 is listed as 20020 . Additionally , there is a group of songs incorrectly altered to 300s . The second table , on folios 5v @-@ 8r , has no heading but is an alphabetical grouping of songs where in each letter the songs are listed sequentially . This list was apparently compiled after the manuscript was completed and includes all songs except nos . 314 @-@ 317 . It is written by the same hand as the enumerator of songs 177 @-@ 266 in " The Cattalogue . "

The manuscript as currently bound (the date accompanying the binding information on the inside rear cover is stamped Dec. 6 , 1944) has some songs out of sequence (nos . 331 @-@ 340) , surrounded by no . 311 and 312 .

= = Dating = =

The date of 1659 (from Gamble 's inscription on 1v) has been a source of puzzlement to those who have studied the manuscript . Willa McClung Evans , consulting Edward Heawood 's study of watermarks (used to date paper) , noted the watermark , a fleur @-@ de @-@ lis , was of undetermined origin , but was also used in Fuller 's " Holy State " of 1652 , and Denis Petau " History of the World " of 1659 . Charles W. Hughes believed the book was begun around the turn of the 17th century - a hypothesis rejected by Jorgens who notes that it contains works by Henry Lawes , born in 1596 . Hughes believed the terminal date was at least 1660 , as some of the songs refer to Charles II who assumed the throne in 1660 . Duckles noted that the earliest lyrics were from England 's Helicon (1600) and Davison 's Poetical Rhapsody (1602) . Duckles felt that 1659 is close to the terminal date , noting that no songs had been added after the Commonwealth period , and no younger composers were included in the collection .

= = Provenance = =

Though writers disagree on details of the handwriting (see the section on handwriting below) , they all agree that the handwriting of the latter portion of Drexel 4257 is probably that of John Gamble , given that there is a concentration of his work in that part of the manuscript . This suggests that the

book was begun by someone else (whom Lynn Hulse recognized as Thomas Jordan ; see below) . Duckles surmised that Gamble came into possession of the book in 1642 ? 43 when the musicians of the Royal Chapel were dispersed as a result of the English Civil War . Although Gamble lost most of his possessions in a fire in 1666 , this book appears to have survived . He made out his will on June 30 , 1680 in which he bequeathed his grandson (also named John Gamble) all his books of music .

After Gamble 's death in 1687 , nothing is known of the manuscript for over 150 years . The first published reference to it comes in 1846 , where it is mentioned in volume 19 of the Percy Society 's Early English Poetry , Ballads , and Popular Literature of the Middle Ages as being in the possession of one of the editors of the series , Edward Francis Rimbault . An organist and musicologist , Rimbault took a keen interest in English music and voraciously collected rare books , scores , and valuable manuscripts . Upon his death , his extensive and valuable library was auctioned by Sotheby 's over the course of five days . The Rimbault auction catalog entry for the Gamble manuscript reads :

A collection of upwards of 300 songs by Wilson , Lawes , Johnson , Gamble , and other English composers , containing also the autograph inscription , " John Gamble his book , Amen . 1659 Anno Domini "

Hughes quotes a contemporaneous report of the hammer price and comment : " Thirteen guineas , for America . " The reference was to the Philadelphia @-@ born financier Joseph W. Drexel who had already amassed a large music library and purchased about 300 lots from the Rimbault auction . Upon Drexel 's death , he bequeathed his music library to The Lenox Library . When the Lenox Library merged with the Astor Library to become the New York Public Library , the Drexel Collection became the basis for one of its founding units , the Music Division . Today , Drexel 4257 is part of the Drexel Collection in the Music Division , now located at the New York Public Library for the Performing Arts at Lincoln Center .

= = Organization = =

Duckles noted that there are subsidiary groups organized by composer : Henry Lawes (nos . 26 @-@ 36) , William Webb (nos . 160 @-@ 166) , Robert Smith (nos . 237 @-@ 238) , Thomas Brewer (nos . 244 @-@ 245) , Robert Johnson (nos . 108 @-@ 109) , and John Gamble (nos . 292 @-@ 319) . Similarly is the group of three songs set by John Wilson for Richard Brome 's play " The Northern Lass " (nos . 45 , 46 , and 47) .

The first 47 songs are love lyrics by poets of the Jacobean Court including Ben Jonson , William Shakespeare , Robert Herrick , Thomas Carew , John Suckling , Beaumont and Fletcher . After no . 47 a new spirit is suggested by song no . 48 " You madcapps of England that merry will make , " a lusty drinking song that indicates a political shift after 1640 . Deliberate segregation is in evidence between songs nos . 48 and 80 , where there are a series of 32 ballads and popular songs , in contrast to the art lyrics of the first few songs . There is a brief return to the elevated nature in songs nos . 154 @-@ 76 . Thereafter , popular and sophisticated songs are mixed .

= = Handwriting = =

Hughes and Duckles both believed that the manuscript was written by at least two individuals . Hughes characterized the first hand as a " neater , older hand " dating from either at the end of the 16th century or beginning of the 17th century (a date disputed by subsequent writers - see above) . The second hand copied the newer songs (including some by Gamble) and were written in a more careless hand . Hughes believed that this evidence suggested that the manuscript was begun by an unidentified person and was continued by John Gamble himself commencing with song no . 177 .

Following Hughes 's view , Duckles also believed the manuscript was written in two hands . In his view , the first hand wrote the titles for songs nos . 1 @-@ 176 of the Catalogue , and the second hand , probably that of Gamble himself , wrote of nos . 177 @-@ 266 (leaving space left to accommodate future additions) as well as the alphabetical index . Duckles described the writing

style of Hand 1 as favoring " round , compact letter forms , vertical alignment , calligraphic flourishes on capitals and heavy down strokes , " when writing with a broad pen . Duckles admits that Hand 1 has " two forms " : " When the hand writes with a finer quill , the letter forms are more loosely connected , the flourishes a little more pronounced , and there is a slight inclination to the right . " Hand no . 2 has a " pronounced slant to the right , letter forms are thin and elongated and the pen is a fine one . " Duckles observed that hand no . 2 participated slightly in the preparation of part 1 (nos . 1 @-@ 176) with only six songs , but all of the text incipits . Likes Hughes , Duckles also felt that Hand 2 is probably that of Gamble .

Duckles hypothesized that the first hand might have been that of Ambrose Beeland , with whom Gamble apprenticed and is believed to have been his teacher . Lynn Hulse refutes this , saying that the handwriting does not match existing Beeland manuscripts .

Jorgens disagreed with both Hughes and Duckles and saw three different hands . Based on the two tables of contents , Jorgens surmised that all three copyists had access to the book at one time . She characterized the first hand as " firm , bold but well @-@ controlled secretary hand , " the second hand as " looser and somewhat lighter secretary hand " beginning with song no . 38 , and a third hand , " rougher , slanted , inclined towards the Italian style " that begins with song no . 46 . All three roughly equal ; by no . 177 the first two have dropped out . Hand Three has entered all of Gamble 's songs and is probably his . It also has entered text incipits . Since these incipits do not correspond with other known songs , they are probably the work of Gamble .

Hulse identified the first hand of the Gamble manuscript is probably that of poet Thomas Jordan (ca . 1612 ? 1685) , the same hand as manuscript PwV18 in the University of Nottingham , as well as other Jordan manuscripts in Harvard University and Bodleian Library . Hulse showed that Jordan and Gamble were involved in the same London circle of theatre musicians and composers for many years , culminating in Jordan 's preface for Gamble 's A Defence for Musick published in 1659 . She identifies songs nos . 4 , 16 , 32 , 45 , 47 , 99 , 154 , 155 , 169 , 170 , 175 , 176 and the text incipit of 96 as being copied by Jordan .

= = Politics = =

The lyrics to a number of songs have references to contemporary politics and events . " Since Itt hath bin lately inacted high Treason " (no . 313) carries a strong suggestion of reaction to contemporary British history . One song , " Beat on , proud billows , " was known to have been written by Roger L 'Estrange while he was imprisoned in Newgate Prison during Oliver Cromwell 's rule (1645 ? 1648) .

Some songs express regret for a better past . " Listen iolly gentlemen Listen & be merry " (no . 63) praises the reign of Charles I (indirectly criticizing the then @-@ current regime) . The lyric of " Reioyce all England " contrasts the 13th @-@ century hero Guy of Warwick with current rulers . One song alludes to the marital difficulties between Charles II and his Portuguese wife , Catherine of Braganza . Another example of distrust of foreigners can be seen in the lyric " Harke harke Ile tell you news from the Cort ... all ye french ... now are all sent back to France . " Charles II also figures in " God bless our noble king , " which comically describes the king 's progress from Whitehall to St Paul 's Cathedral .

" You madcaps of England " describes frivolous English soldiers at the Siege of La Rochelle , including characters named " Wentworth " (referring to Thomas Wentworth , 1st Earl of Strafford) and " Murrey " (referring to Robert Moray) . Other names mentioned include : Wilmot , Weston , George Symon , Steadlinge , Hugh Pollerd , and " Game " possibly John Gamble .

Some songs reveal prejudice against Puritans . No. 92 , " Cock Lorrell inuited ye diuell his gestt , " concerns Cock Lavorel , known as a rogue and highway robber , as friends with the devil . " The purelings of the Citty " (no . 70) is an exception , praising a Protestant service .

Duckles took note of the bold lyrics to song no . 73 :

Ye giddy poets that purloin
from sea and land the greatest store
to deck her ffading wenches fine ,

what would you do with such a whore ?

Duckles clarified the meaning : " The outspoken vulgarity was not necessarily result of personal taste but a reflection of Royalist protest against Puritan morality , intended to shock the taste of Parliamentarians . "

= = Topical or literary content = =

Hughes argued that , unlike a textbook compilation of exemplars , Drexel 4257 shows a variety of good and mediocre poetry . Most songs deal with love , and range from flowery rhetoric to frank accounts of love @-@ making . A few , however , deal with topical matters . There are two songs related to Christmas : " Beate upp a dromm " depicts feasters in a mock battle with the cold in which the feasters win , and " Christmas is my name ffar have I gone " was a popular ballad which appeared in a number of 17th @-@ century sources . In this song , the personification of Christmas comes from far away to discover that his friends and other residents have deserted the country in favor of the city . The song concludes with a lament that universal welcome is gone because the Protestants and Puritans disassociate themselves from Christmas . Similarly (with fewer political overtones) , the song " Ladies you loose yor time " expresses preference for city life over that of the country .

The song " Oh yt mine eyes " , a graphic meditation on the Crucifixion of Jesus , is the only song in the collection to deal with a religious subject .

The song " Nor loue nor fate dare I " by John Wilson bears the inscription " composed for the comedy The Northern Lass " . Although this is the only song that the manuscript indicates is from a drama , at least 26 songs have texts from dramas or masques , attesting to Gamble 's association with the theatre .

The songs composed by Gamble are best characterized as drolls . Drolls were collections of " cavalier wit , much of it trivial , repetitious and derivative , but at the same time containing some work of genuine literary value . Their tone was seldom dignified , often frankly sexual , and characterized by a persistent undertone of anti @-@ Puritan feeling . " Similar examples can be found in the work of Ben Jonson , Thomas Carew and John Suckling .

= = Musical content and style = =

Hughes cursorily observed that Drexel 4257 contains no naturals ? sharps are used to cancel flats , and flats are used to cancel sharps . He noted that technical blunders such as parallel fifths and octaves are to be found as well as other kinds of mistakes .

Duckles 's dissertation explores the transition from the lute song , representing an older style of composition appropriate to the waning of Renaissance music , to the continuo song , reflecting newer Baroque music practice . It 's not always an easy form of composition to assess : lutes were not always used for songs , and sometimes were used even after ascendancy of the continuo song . General characteristics of the lute song are smooth , flowing , and restrained lines , while the continuo song is more vigorous , abrupt and discontinuous . The harmonies in lute songs are an outgrowth of their melodic lines , while in continuo songs they define the structure . Lute songs tend to be loose and melismatic with frequent repetitions of verse fragments , while continuo songs are more closely tied to the rhythm of the text . Dissonance and chromaticism are used sparingly in lute songs while continuo songs show increasing use of chromaticism for more dramatic rather than pictorial underscoring . Generally , English composers were more concerned with capturing verbal rhythms than producing dramatic effects . (Hughes noted that Restoration lyrics typified Baroque figures of speech in their use of florid lyrics .) Use of these techniques in England indicate their adoption from Italy , where they were first used . Previously , it had been thought that English composers either didn 't know about them , or weren 't interested . But a comparison of Drexel 4257 with another of Gamble 's books in the British Library , Additional 11608 , where some of the songs appear in an embellished form , indicate that British composers and singers did occasionally adopt a more florid style .

Duckles examined the song " If Loue loues truth then woemen doe not loue " by Thomas Campion which appears as no . 10 of Drexel 4257 and was also published in Campion 's Third Book of Ayres from about 1617 . Campion was generally a conservative composer . In the version present in Drexel 4257 , the melody is slightly altered to provide greater sensitivity to the declamatory text , so that the speed of the verse accelerates naturally , an alteration which Duckles finds an improvement over the original . Many songs are recitative @-@ like . In some of these songs , the bar is enlarged as it approaches the cadence , suggesting a ballad singer who briefly pauses to catch his breath . The hemiola a consistent practice in English music of this time .

Many songs are 6 / 4 meter , while some suggest that they are adaptations from violin tunes . Yet , the barline does not always reflect the verbal rhythm . In comparing the song " Ballowe my babe lye still and sleepe " , no . 46 of Drexel 4257 , with the version that appears in Elizabeth Roger 's Virginal Book , Duckles notes that the (earlier) virginal version is in duple meter with no trace of hemiolas , while the version in the Gamble manuscript has them , suggesting a modernization of an older song . Another example of continuo style is " Like Hermitt poore in pensieue place obscure " (no . 15) , a lyric attributed to Sir Walter Raleigh and dating from 1591 . In comparing Alfonso Ferrabosco 's setting from his Ayres of 1609 to one by Nicolas Lanier in Drexel 4257 , Duckles admits the possibility that Lanier 's may have been inspired by that of Ferrabosco . But the musical characteristics of the Lanier setting , including simplicity of texture , distinct phrases , use of an échappée , and the suggestion of a rhythmic motif through use of a recurring pattern of eighth notes , point to contemporary text setting techniques . The song " Drowsie sun , why dostt thou stay " by Thomas Brewer (no . 253) shows expressive false relations and harmonic word painting , foreshadowing later developments in British sacred music . Brewer 's songs are among the earliest examples of the Italian pathetic style in English music and represent the mature style of continuo song . Devices such as an octave leap look away from lute song to continuo song .

Not all songs with recitative @-@ like musical lines indicate modernism. There are dance songs that contain elements of an ostinato bass , passamezzo antico and the romanesca ? all characteristics of Renaissance rather than Baroque periods . Several tunes and texts are of 16th @-@ century origin had long been in the repertoire , among them : " Greensleeves , " " O mistress mine , " and " Back and sides go bare . " With these exceptions , the earliest songs date from Jacobean period . A comparison with anthologies published by John Playford in 1652 , 1653 and 1659 indicates particular songs were popular . That selections were copied into the book attests to their popularity even after tastes had changed due to the Restoration . Similarly , the song " I went from England into ffrance , " a satirical narrative , refers to the song " John Dory , " indicating that song 's continued popularity . (It had appeared in Thomas Ravenscroft 's " Deuteromelia " of 1609 , though probably dates earlier) . " When ye Chill Charockoe blowes " is a song containing both declamatory and tuneful styles . It is a drinking song , whose erratic harmony suggests frequent cadences , and whose angular melody which " moves with great vigor , " This is in contradistinction to the lute song that emphasized continuous flow and smooth melodic motion .

Duckles identifies two styles of songs of the collection : " The declamatory air " (reflecting modern style) , and " the tuneful air " (reflecting the older style , a vestige of Renaissance musical practice) . The tuneful air could be composed based on a preexisting tune or a tune intended to be a dance form . In examining lyric forms , Duckles identified the ballad as one type of lute song . The ballads found in Drexel 4257 are all of a sophisticated type in which satire and parody are important elements . The ballad as simple narrative or topical ballad are not represented .

Warning that one must be wary of the fluid nature of musical genres , Duckles categorized the following songs from Drexel 4257 as ballads : 46 , 48 , 49 , 51 , 53 , 55 , 56 , 58 , 59 , 60 , 62 , 63 , 64 , 66 , 67 , 68 , 70 , 74 , 76 , 79 , 92 , 103 , 104 , 105 , 116 , 119 , 120 , 121 , 123 , 131 , 142 , 144 , 145 , 146 , 147 , 186 , 214 , 271 , 272 .

Duckles identified these songs as being in the declamatory style : 4 , 12 , 15 , 20 , 22 , 26 , 30 , 31 , 33 , 83 , 89 , 108 , 132 , 160 , 161 , 162 , 164 , 168 , 172 , 182 , 188 , 198 , 206 , 238 , 239 , 240 , 243 , 247 , 249 , 253 , 256 , 260 , 261 , 262 , 269 , 274 , 277 , 280 , 284 , 285 , 292 , 299 , 306 , 311 , 315 , 316 , 317 , 323 , 326 .

Duckles observes that by 1651 , the transition from the lute song to the continuo song was

complete . Printed versions of songs can not be entirely trusted to represent what was sung , since , in order to keep engraving costs manageable , they would economize on written vocal embellishments . That 's why manuscript sources are crucial to our understanding of transition to Baroque vocal styles . Duckles concludes by warning that those who study early 17th century lyric poetry must do so in conjunction with their intended musical settings , since words and music are inseparable .

= = Significance = =

In his dissertation , Duckles summed up Gamble and his manuscript :

There seems to be little doubt but that Gamble 's fame will rest upon his work as a compiler of an important song collection , not on his work as a composer . As a musician he was distinctly second @-@ rate , but one can appreciate him as a man with a keen sense of the musical currents (page 138) of his time , an opportunist , who knew what the public wanted and how to turn public taste to his own professional uses ... By shrewdness and wit he managed to establish a place for himself in the rough @-@ and @-@ tumble world of mid @-@ 17th century music . His songs were soon forgotten , but in his " Commonplace book , " compiled without any thought for posterity , he succeeded in presenting one of the most valuable sources we have of the musical taste and musical thought of his time . It is for this reason that an obscure court musician of some 300 years ago remains very much alive in the minds of students of English music history .

= = List of songs = =

This table is based on the table of contents listed in Jorgens , supplemented with composer , lyricist attributions and other remarks from Duckles 1953 .

= = Facsimile = =

A facsimile of the manuscript was published as Drexel Ms. 4257 : John Gamble , " His booke , amen 1659 " , in English Song , 1600 ? 1675 : Facsimiles of Twenty @-@ Six Manuscripts and an Edition of the Texts , vol . 10 (ISBN 978 @-@ 0 @-@ 8240 @-@ 8240 @-@ 6) , by Garland Publishing of New York in 1987 , with an introduction by Elise Bickford Jorgens .