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THE MUSICAL WRITINGS AND MUSIC  
OF ROBERT LUCAS PEARSALL

DISSERTATION

Presented to the Graduate Council of the  
North Texas State University in Partial  
Fulfillment of the Requirements

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By

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There are no published accounts or evaluations of Robert Lucas Pearsall's (1795-1856) musical essays and treatises, and, in spite of the popularity of his madrigals and partsongs in Britain from the 1860's to the 1930's, no extensive critical or analytical studies exist on his compositions and musical arrangements. This study investigates, analyzes, and attempts to evaluate Pearsall's published articles and music as well as all available writings and music in manuscript form.

Sources include Pearsall's manuscripts and published works housed in the British Museum and the Royal College of Music in London and in the Stifts Musik-Bibliothek in Einsiedeln, Switzerland. Other sources consulted in this study are the numerous letters by Pearsall which were edited and published by William B. Squire in The Musical Quarterly and The Musical Times.

The study is organized into seven chapters. The introductory chapter, in addition to setting forth the direction of the study, also includes biographical information. The second chapter deals exclusively with Pearsall's musical

writings; the third, fourth, fifth, and sixth chapters contain analytical, critical, and developmental studies of his instrumental, Anglican, Catholic, and secular music. An appendix makes available to modern writers lists of Pearsall's manuscripts and published music, an unpublished letter by Pearsall, and three unpublished compositions written for the Catholic church at St. Gall, Switzerland.

Pearsall completed ten prose writings which can be categorized as theoretical, critical, or historical. Of these, two were published during his lifetime, four were issued posthumously. Although Pearsall was best known as a composer of secular vocal music, he produced about thirty instrumental works. Among these pieces are several solo, chamber, and orchestral works. In addition, Pearsall wrote or arranged numerous chants, hymns, carols, services, and anthems for the Anglican church: his service music produced for the Catholic church numbers over fifty works. Pearsall's most prolific efforts at composition are his secular vocal pieces; he composed or arranged over one hundred fifty solos, duets, operas, canons, glees, partsongs, and madrigals. Two-thirds of these were published between 1830 and 1875.

While his prose writings are now outdated, Pearsall was a pioneer in the areas of collecting madrigals, reviving the German chorale, and promoting church reform in the Anglican church. He was a forerunner of the Cecilian movement, which gained prominence in Europe in the 1860's. His

instrumental works, for instance, are more reminiscent of the styles developed in the late eighteenth century by Mozart and Haydn than those developed during his own time. His love of antiquated forms is also demonstrated by the elaborate and archaic style of his Anglican church services, his attraction to sixteenth-century madrigals and seventeenth-century motets. The unique qualities of his work are most apparent in the fugal or modal writing in his Anglican services and anthems, the rich harmonies of some of his madrigals, and the revival of legendary figures and ballads in his partsongs.

One of Pearsall's finest accomplishments was his part in the co-editing of the St. Gall Catholic Hymnal. Many of his madrigals and at least one of his partsongs are among the finest unaccompanied secular vocal works of the mid-Victorian era.

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## CHAPTER I

### INTRODUCTION

Robert Lucas Pearsall, lawyer, antiquary, music historian, and composer, was born on March 14, 1795, in Clifton, Bristol. His father, Richard Pearsall, was a major in the West Gloucestershire Yeomanry Cavalry and an amateur singer and violinist. Elizabeth Lucas, his mother, was well educated and also a musician.<sup>1</sup> The family eventually moved to a residence in Willsbridge where a mill for rolling and cutting hoop iron had existed earlier in the nineteenth century, but by the time Robert Lucas lived there, the mills had been converted for processing flour.<sup>2</sup> In 1817, while living in Willsbridge, he married Harriet Elizabeth Hobdy and in the same year began the long friendship with Rev. Henry T. Ellacombe, curate-in-charge at Bitton. Robert and his wife had four children: John Still, who died in infancy; a second son, Robert Lucas, was born in 1820; a daughter, Elizabeth Still, was born in 1822; and Philippa Swinnerton, his youngest daughter, in 1824.<sup>3</sup>

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<sup>1</sup>Robert Legge, "Robert Lucas Pearsall," The Dictionary of National Biography, XV (London, 1921/22), 603.

<sup>2</sup>William B. Squire, "The Letters of Robert Lucas Pearsall," The Musical Quarterly, V (April, 1919), 266.

<sup>3</sup>Edgar Hunt, "Robert Lucas Pearsall," Proceedings of the Royal Musical Association, LXXXII (1955/56), 77.

Robert Lucas Pearsall, the elder, was educated not in the public schools but by private tutors. At an early age he became acquainted with a number of disciplines. Besides music, he was fond of literary composition, fortification, and drawing. He was so enamoured by the past that his sketchbooks contained a large number of illustrations of architecture, furniture, costumes, weapons, and instruments of torture of the Middle Ages.<sup>4</sup> Some of these subjects were expanded into articles later in life and published. For example, his translation of Schiller's Wilhelm Tell was published in 1829, and some of his drawings were published as plates in Hefner-Altenecks' Geschichte der Geräthschaften des Mittelalters (1840).<sup>5</sup> Other interests were reflected in such articles as "The Kiss of the Virgin," "Observations on Judicial Duels, as practised in Germany," and "An Account of the Monumental Brass of Bishop Hallum in the Cathedral Church of Constance," all of which were published in the journal of the Society of Antiquaries.<sup>6</sup> The bizarre nature of the first two studies seems to reflect an isolated interest, for

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<sup>4</sup>Julian Marshall, "Pearsall: A Memoir," The Musical Times, XXIII (July, 1882), 375.

<sup>5</sup>Squire, op. cit., p. 289.

<sup>6</sup>"The Kiss of the Virgin," Archaeologia, XXVII (1838), 229-250 (a medieval method of torture); "Observations on Judicial Duels . . .," Archaeologia, XXIX (1840), 348-361; "An Account of the Monumental Brass . . .," Archaeologia, XXX (1843), 430-433. See The Gentleman's Magazine and Historical Review, XLV (October, 1856), 511.

Pearsall conducted no other such studies; there is no hint of this interest in the subjects and texts of his writings and music.

He maintained a romantic sense of the past throughout his life, but on occasion was distracted from this interest by the practicalities of life. For instance, in deference to his mother's wishes, he gained a formal education as a lawyer, although he preferred to make a career in the army. Admitted to the bar on June 1, 1821, he was assigned to the Oxford, Bristol, and Gloucester circuits.<sup>7</sup> After an attack of apoplexy in 1825, he discontinued his law practice, but throughout his life he remained a spokesman against anything he believed was a social injustice. In 1836, he became interested in the movement for recognition of the Baronets in England as a branch of the nobility. On this subject he published A Few Remarks on the Position of the Baronets of Great Britain (1836). This short book or pamphlet was subsequently adopted by the Honourable Order of British Baronets of which Pearsall himself became a Knight of Justice on July 22, 1837.<sup>8</sup>

About this same time, he pursued genealogical studies and was able to trace his descent through Eleanor of Castile, wife of King Edward I. He obtained, in addition, a Grant of Arms from the Herald's College on October 13, 1837; for this

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<sup>7</sup>Marshall, op. cit., p. 375      <sup>8</sup>Hunt, op. cit., p. 80.

reason, many of the title pages of his published music bear the title "Armiger." Although his younger daughter, Philippa, added the "de" to his name--Robert Lucas de Pearsall--after his death, all of his autograph manuscripts are signed simply and modestly, R. L. Pearsall.<sup>9</sup>

After Pearsall's illness in 1825, he was encouraged by his physician to live abroad for his health. He moved to Mainz, Germany, where he studied music with Joseph Panny (1794-1839).<sup>10</sup> Some of Pearsall's instrumental pieces were composed as a result of this training. After returning to England for one year in 1829, he settled with his family in Karlsruhe, Germany. From Karlsruhe, he traveled to Paris, Vienna, Munich, and Nuremberg, where he worked in the libraries in pursuit of his musical and antiquarian studies.<sup>11</sup> While in Munich, Pearsall met Casper Ett (1788-1847), who was organist and choir director at the St. Michael Church. Ett was responsible for teaching Pearsall some of the basic elements of Renaissance notation.<sup>12</sup> In 1834, Pearsall took his son to the Military Academy at Vienna, and while there he made the acquaintance of Raphael G. Kiesewetter, who also

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<sup>9</sup>Ibid.

<sup>10</sup>J. A. Fuller-Maitland, "Robert Lucas Pearsall," Grove's Dictionary of Music and Musicians, VI, 5th ed. (New York, 1959), 603.

<sup>11</sup>Marshall, op. cit., p. 375.

<sup>12</sup>Squire, "Letter to H. T. Ellacombe on May 7, 1833," The Musical Quarterly, V (April, 1919), 268-269.

was a music historian and antiquary.<sup>13</sup> Pearsall often visited his residence where concerts, mainly of old music, were held. Pearsall was an avid collector of old music and musical treatises throughout his travels, and he made lists and copies of some of the music in Kiesewetter's library and of the musical numbers performed at the formal concerts. This compilation of information, referred to in the Einsiedeln Monastery Music Library as "Opera musicalia,"<sup>14</sup> has since become valuable as a source in the study of Kiesewetter.<sup>15</sup>

At the death of his mother, Mrs. Elizabeth Pearsall, in 1836, Robert Lucas returned to England for a year. During this stay he became one of the first members of the newly formed Bristol Madrigal Society; many of his partsongs and madrigals were given their first hearing at the society's rehearsals and concerts.<sup>16</sup> In 1837 Pearsall sold the old family residence at Willsbridge and returned to Karlsruhe. Unfortunately, the next few years were burdened by the increasingly expensive life style of Karlsruhe, the indebtedness of his son, and the conversion of his wife to

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<sup>13</sup>Marshall, op. cit.

<sup>14</sup>"Opera musicalia," Einsiedeln Mus. MS 676,07, ff. 88-91a.

<sup>15</sup>See Herfrid Kier, Studien zur Musikgeschichte des 19. Jahrhunderts: Raphael Georg Kiesewetter (1773-1850) Wegbereiter des musikalischen Historismus, XIII (Regensburg, 1968), pp. 50, 62, 65, 188-189, 197, 233-234.

<sup>16</sup>Hubert Hunt, Robert Lucas Pearsall and the Bristol Madrigal Society (Bristol, 1916), f. 3a.

Catholicism. In an endeavor to flee these problems, he bought Schloss Wartensee just above Rorschach, Switzerland, in 1842, and moved there in 1843 with Philippa, leaving his wife and son in Strassburg.<sup>17</sup> The residence at Wartensee, a nineteenth-century chateau adjoining two sections of an eleventh-century castle, was pleasant, with its orchards and scenic view of Lake Constance.

Philippa was a faithful aid to her father, and unlike her sister, Elizabeth, who in 1839 eloped to Paris to marry Charles W. Stanhope (later the seventh Earl of Harrington),<sup>18</sup> she did not marry until after her father's death. Philippa studied painting in Switzerland and supported her father in his work. Some of Pearsall's music was, in fact, written especially for her, and many copies of his manuscripts and translations are in her handwriting.

Among his friends in Switzerland were Chancellor Johann Oehler of the monastery at St. Gall and Father Gall Morel, librarian at the monastery in Einsiedeln. Even today, large portraits of both Pearsall<sup>19</sup> and Father Morel occupy walls in the small catalogue room of the Einsiedeln Monastery Music Library. After ten years at Wartensee, Pearsall, isolated

<sup>17</sup>William B. Squire, "Letters of Robert Lucas Pearsall," The Musical Quarterly, VI (April, 1920), 301.

<sup>18</sup>Edgar Hunt, "Robert Lucas Pearsall," Proceedings of the Royal Musical Association, LXXXII (1955/1956), 80.

<sup>19</sup>This portrait was painted by Philippa especially for Oehler when Pearsall was fifty-four years old.



Plate 1. Portrait of Robert Lucas Pearsall  
(1795-1856), painted by his daughter  
Philippa S. Hughes. No. 1785,  
National Portrait Gallery, London.

and lonely, was persuaded by Oehler and the Bishop of St. Gall to move to a small house in St. Gall.<sup>20</sup> Shortly after this in 1854, Pearsall's wife and son joined Philippa at the residence at Wartensee. During a final illness with apoplexy in 1856, he was taken back to Wartensee, where he died on August 5, 1856.<sup>21</sup> Pearsall, although a staunch protestant all his life, was received into the Catholic Church (the sacraments were given by his friend Oehler) three days before his death.<sup>22</sup> And three days after his death, he was buried in the chapel located in the eastern section of the old castle. On a stone at the foot of the altar is the inscription,

In the vault beneath repose the remains of Robert Lucas de Pearsall Esquire of Willsbridge House in the County of Gloucester England and of this castle of Wartensee in the Canton St. Gall, Switzerland. Born at Clifton in the County of Gloucester March, 1795 and died at the castle 5, August 1856. Requiescat in Pace.<sup>23</sup>

Even though Pearsall devoted a great deal of his life to a number of disciplines, music seems to have been his primary interest. In a letter to Rev. Henry T. Ellacombe in 1845, he stated, "I often regret that thirty years ago I did not turn

<sup>20</sup>Edgar Hunt, op. cit., p. 82.   <sup>21</sup>Ibid.

<sup>22</sup>P. Anselm Schubiger, "Robert-Lucas de Pearsall de Willsbridge," La Maîtrise: Journal de Musique religieuse, I (Paris, 1857), 90.

<sup>23</sup>William B. Squire, "Pearsall on Chanting," Sammelbände der Internationalen Musik-Gesellschaft, VIII (Leipzig, 1906/1907), 166-167.



composer in rightdown earnest."<sup>24</sup> He wrote, interrelated to his antiquarian studies, several musical writings of a theoretical, critical, and historical nature, most of which are still in manuscript. As a composer and arranger, he produced approximately three hundred smaller works, including several instrumental pieces, service music for both the Anglican and Catholic churches, and a quantity of secular vocal music. About half of his works were published, most of which were secular partsongs and madrigals; the other half of his music exists only in manuscript form.

Some of Pearsall's manuscripts now are in private hands, but most of the remainder were deposited in the Einsiedeln Stiftsbibliothek in 1862 or the British Museum early in 1912. Each of these collections numbers well over two hundred literary and musical entries; there are, understandably, duplications of manuscripts between the two collections. The Royal College of Music in London, in addition, houses nine of his manuscripts. The other primary source related to the musical writings and music includes some of his letters, mostly to the Rev. Henry T. Ellacombe of Bitton and Chancellor Johann Oehler of St. Gall, which were published by William Barclay Squire. One unpublished letter from Pearsall to Cardinal Nicholas Wiseman, dated August 22, 1854, exists in the Einsiedeln Stiftsbibliothek and is reproduced in the appendix.

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<sup>24</sup>William B. Squire, "Letter to H. T. Ellacombe on March 7, 1845," The Musical Quarterly, VI (April, 1920), 301.

Within the last one hundred years, at least four people have shown an exceptional interest in Pearsall. Julian Marshall (1836-1884?), a critic, collector, and amateur musician, was one of the first writers to point out Pearsall's abilities as a composer of partsongs and madrigals. His short article of 1882 entitled "Pearsall: A Memoir"<sup>25</sup> is both critical and biographical, but it indicates he was not familiar with Pearsall's instrumental or church music.

Hubert Hunt, who was musical director of the Bristol Madrigal Society from 1915 to 1945, accumulated a number of Pearsall's manuscripts, letters, and personal items. Many of these were acquired from Pearsall's youngest daughter Philippa before her death in 1917.<sup>26</sup> Mr. Hunt visited the Einsiedeln Stiftsbibliothek in 1921 to see the collection of manuscripts, but his only work, written earlier in 1916, was a brief, interesting account of Pearsall's association with the Bristol Madrigal Society.<sup>27</sup> Included in this pamphlet are the names and dates of some of Pearsall's partsongs and madrigals which were performed by the Society.

Mr. Hunt's son, Edgar, retained the interest shown by his father in Pearsall. On the centennial anniversary of

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<sup>25</sup>Julian Marshall, "Pearsall: A Memoir," The Musical Times, XXIII (July, 1882), 375-376.

<sup>26</sup>Edgar Hunt, op. cit., p. 76.

<sup>27</sup>Hubert Hunt, Robert Lucas Pearsall and the Bristol Madrigal Society (Bristol, 1916), 4 ff.

Pearsall's death in 1956, Edgar Hunt published, from the materials his father had collected, an excellent biographical review of Pearsall's life.<sup>28</sup> Although the article is well organized and informative, it still contains no substantial critical description or analysis of Pearsall's writings and music.

The most outstanding scholar to take an interest in Pearsall's work was William Barclay Squire (1855-1927). Squire, who was the Deputy Keeper of the music library at the British Museum from 1885 to 1920,<sup>29</sup> was primarily responsible for collecting the Pearsall manuscripts which are now at the Museum. Squire examined the collection of manuscripts at Einsiedeln in 1902, and while on this trip secured from the monastery at St. Gall all the manuscripts and personal items which Johann Oehler had received from Pearsall.<sup>30</sup> After other acquisitions were gathered from various sources, including Philippa, Squire compiled the mass of materials, some of which were the music Pearsall collected on his travels and items unrelated to music, into twenty-four volumes now known as Additional MSS 38540-38563. In addition to these volumes, Squire published in The Musical Quarterly and The

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<sup>28</sup>Edgar Hunt, op. cit., pp. 75-88.

<sup>29</sup>A. Hyatt King, "William Barclay Squire," Grove's Dictionary of Music and Musicians, VIII, 5th ed. (New York, 1954), 27.

<sup>30</sup>William B. Squire, "Pearsall's Letters," The Musical Times, LXI (October, 1920), 662.

Musical Times forty of the letters he found in Switzerland and received from Hubert Hunt and Philippa;<sup>31</sup> Squire also added annotations to clarify subjects mentioned in the letters. Although he seemingly never had the time to publish any critical analysis of the musical writings and music, he was well aware of Pearsall's strengths and weaknesses, as can be determined from the short introductions to the letters published in The Musical Quarterly.

In spite of the attention of several scholars and the impressive popularity of Pearsall's music with English madrigal and choral societies from about the 1860's to the 1950's, no extensive study of Pearsall's musical productivity exists to date. In an endeavor to evaluate Pearsall's writings and music, this study will, therefore, attempt to

- 1) assess the value and importance of his musical writings;
- 2) give a critical analysis of the music and trace his developments, influences, and contributions;
- 3) compile a list of Pearsall's manuscripts;
- 4) compile a list of his published music.

Available biographical material related to his music will be incorporated into the descriptions and analyses of the

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<sup>31</sup>The Musical Quarterly, V (April, 1919), 264-297; The Musical Quarterly, VI (April, 1920), 296-315; The Musical Times, LXI (October, 1920), 662-665; The Musical Times, LXIII (May, 1922), 318-319; The Musical Times, LXIV (May, 1923), 359-360; and The Musical Times, LXV (January, 1924), 24-28.

writings and music. Finally, since Pearsall utilized no consistent method of organizing his music, such as the use of Opus numbers,<sup>32</sup> his works are arranged according to type and function as follows: Chapter II--Musical Writings, Chapter III--Instrumental Music, Chapter IV--Anglican Church Music, Chapter V--Catholic Church Music, and Chapter VI--Secular Vocal Music.

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<sup>32</sup>Listed are the only works known to have Opus numbers: Op. 1--"Miserere mei Domine," Op. 6--"Take Oh Take those Lips Away," Op. 7--"Graduale quinque vocum pro Festo St. Stephani," Op. 8--"Ave Verum," Op. 10--"In dulci júbilo," Op. 20--"The River Spirit's Song," Op. 25--"Overture to Macbeth," and Op. 26--"Quartet."

## CHAPTER II

### MUSICAL WRITINGS

Pearsall's writings cover almost every phase of music with which he came in contact. As he was always eager to share his knowledge with close friends, his letters contain lengthy discussions of subjects he had researched. Many of his musical compositions are accompanied by a paragraph noting the origin of the melody or sometimes a note on the manner in which the work should be performed. Because he had wealth and leisure, as well as the temperament of a romantic, he visited numerous libraries throughout Europe, taking notes from treatises and copying music.<sup>1</sup> Pearsall's conviction that one's accumulated knowledge in life should not be taken to the grave, coupled with his interest in collecting, resulted in the preparation of papers on a diversity of subjects; some were for publication, while others he intended simply as records for posterity.

Of the ten musical writings which he completed, only two were published during his lifetime (1795-1856); these were "Cobbett on Music in VI Letters" in 1839, and "Ueber den Ursprung und die Geschichte des englischen Madrigals"

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<sup>1</sup>The music he collected is now in the monastery at Einsiedeln, Switzerland, and the British Museum in London.

in 1842. Four were published posthumously: "Two Chapters on Madrigal Singing," "An Essay on Consecutive Fifths and Octaves," and "Observations on Chanting" in 1858, [1876], and 1906; a seven-page fugue analysis in [1880].<sup>2</sup> Four other writings were never published. As a result, Pearsall's ideas received relatively little exposure during his lifetime. This lack of exposure is perhaps one reason why later historians have not evaluated his writings. Since no criticism exists on Pearsall's theoretical, critical, and historical writings, this chapter, in addition to summarizing their content, will attempt to assess their validity and importance. This survey of his writings will also contribute to an understanding of his interest in and attitudes concerning composition.

#### Theoretical Writings

Pearsall's theoretical writings are indeed his less significant works. Two items listed by the British Museum catalogue as papers<sup>3</sup> are really nothing more than random notes. The folios listed as papers "On imitation"<sup>4</sup> are a synopsis of pages 1-3 of Friedrich W. Marpurg's Abhandlung

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<sup>2</sup>This analysis will be mentioned in conjunction with the anthem "Let God Arise" in chapter four.

<sup>3</sup>Catalogue of Additions to the Manuscripts in the British Museum 1911-1915 (London, 1925), p. 51.

<sup>4</sup>"On imitation," British Museum Add. MS 38552, ff. 247-252.

von der Fuge (1753-1754).<sup>5</sup> The second document consists of several examples of dupla, tripla, quadrupla, and sesquialtera proportions.<sup>6</sup> No examples of augmenting proportions are given.

Also among Pearsall's writings are fragments of a treatise on counterpoint,<sup>7</sup> which was to be based on ideas from Fux's Gradus ad Parnassum (1725), Albrechtsberger's Gründliche Anweisung zur Komposition (1790), and the Cours de Contrepoint et de Fugue by Luigi Cherubini (1760-1842). Pearsall had apparently trained himself through the use of these manuals. The information given in the extant fragments is organized into five species but, unlike Gradus ad Parnassum, is in essay form. The treatise was also to include an appendix of exercises and musical examples.

Several of Pearsall's manuscripts exist in a completed form. These are "On the origin of the ancient gamut," "On consonances and dissonances," and Pearsall on Harmony. In "The origin of the ancient gamut,"<sup>8</sup> Pearsall discusses Guido d' Arezzo's (ca. 995--ca. 1050) system of hexachords, his

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<sup>5</sup>Friederich W. Marpurg, Abhandlung von der Fuge (Berlin, 1754), pp. 1-3.

<sup>6</sup>"Proportions," British Museum Add. MS 38552, ff. 239-246.

<sup>7</sup>"On counterpoint," British Museum Add. MS 38552, ff. 210-238.

<sup>8</sup>"On the origin of the ancient gamut," British Museum Add. MS 38552, ff. 158-179.



reasons for employing the hexachord, solmisation, mutation, and clefs. These subjects are subsequently discussed in more detail in Musica Gregoriana, which is treated later in this chapter. Pearsall, as do Forkel,<sup>9</sup> Burney,<sup>10</sup> and Hawkins,<sup>11</sup> attributes the origin of the gamut to Guido d' Arezzo.<sup>12</sup> Although Guido gives a range from f to ee in his Micrologus (ca. 1026), the first systematic use of letters to designate the full gamut (A to g) and its extensions down to G (Γ) and up to aa has been assigned to the Enchiridion musices (ca. 935), attributed to Odo of Cluny and formerly dated about one hundred years earlier than Guido's work.<sup>13</sup>

A second completed manuscript, "On consonances and dissonances,"<sup>14</sup> attempts to base the reasoning of consonance and

<sup>9</sup>Johann N. Forkel, Allgemeine Geschichte der Musik, II (Leipzig, 1801), 270-272.

<sup>10</sup>Charles Burney, A General History of Music (1789), I, 2nd edition, with critical notes by Frank Mercer (New York, 1935), 467.

<sup>11</sup>John Hawkins, A General History of the Science and Practice of Music (1776), I (New York, 1963), 159-160.

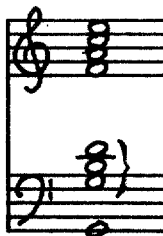
<sup>12</sup>Enchiridion musices is attributed by some scholars to Odo of St. Maur, who flourished from 1006-1029. See Hans Oesch, Guido von Arezzo (Bern, 1954), pp. 37-41, 50n; Cecil D. Adkins, "The Theory and Practice of the Monochord," unpublished doctoral dissertation, Department of Music, State University of Iowa, August, 1963, p. 80n.

<sup>13</sup>Odo of Cluny, "Enchiridion musices," Antiquity and the Middle Ages, Vol. I of Source Readings in Music History, selected and annotated by Oliver Strunk, 5 Vols. (New York, 1950), p. 116.

<sup>14</sup>"On consonances and dissonances," British Museum Add. MS 38552, ff. 276-283.

dissonance on the partial series. From the fundamental G, Pearsall derives the pitches which are arranged arbitrarily in thirds (major-minor), as shown in Example 1.

Ex. 1. Partials Arranged in Thirds (Brit. Mus. Add. MS 38552, f. 277b)



He concludes that since the triad on G can be inverted without the major or minor second (and their inversions) occurring, the intervals resulting from the root position, first and second inversions, are consonances: major and minor thirds, major and minor sixths, perfect fourth and fifth. He fails to mention unisons and octaves as consonances or how they can be derived. The notes F-A-C-E are, he suggests, dissonances, since each clashes with one or more notes of the G triad. For example, C (11th partial) clashes with both the B and D of the G triad forming the dissonant minor and major second or, if inverted, the dissonant major and minor seventh. The problem arises, however, that F (7th partial), C (11th partial), and E (13th partial) can be only

approximately identified in modern notation,<sup>15</sup> since the seventh and thirteenth partials (F and E) are flatter and the eleventh partial (C) is sharper than in equal temperament. Hermann Helmholtz (1821-1894), for this reason, employed only the first, second, third, fourth, fifth, sixth, and eighth partials in his definition of consonances and dissonances.<sup>16</sup> With some exceptions, Pearsall's discussion of consonances and dissonances is practical, but the manuscript presents no particularly new or unique ideas.

A third completed theoretical manuscript is located at Einsiedeln. Pearsall on Harmony<sup>17</sup> is an outline, much in the form of earlier instructional treatises, of the elements of music, including the staff, line, spaces, scales, intervals, chords, inversions of chords, and the function of the tonic, subdominant, and dominant chords. This treatise concludes with a short discussion of rhythm, strict and free composition.

In 1856, eight months before his death, Pearsall produced what was to be his last prose writing, An Essay on

<sup>15</sup>Willi Apel, "Acoustics," Harvard Dictionary of Music, 2nd edition (Cambridge, 1969), p. 10.

<sup>16</sup>According to Helmholtz, "two tones are consonant if their harmonics (up to the eighth, but excluding the seventh) have one or more tones in common." See Apel, "Consonance, dissonance," Harvard Dictionary of Music, 2nd edition (Cambridge, 1969), p. 201.

<sup>17</sup>Pearsall on Harmony, Einsiedeln Mus. MS 672,02, 50 ff.

Consecutive Fifths and Octaves in Counterpoint,<sup>18</sup> which was issued posthumously in [1876].<sup>19</sup> The essay is not a discussion of how to avoid consecutive fifths and octaves--octaves are hardly mentioned--but an investigation into the reasons for their prohibition. His sources include Latin treatises as well as English and German histories of music, but his main sources are the works of Charles Butler, Christian Huygens, and Karl C. Krause. From Butler's Principles of Music (1636), Pearsall extracts the following passage by Sethus Calvesius (1556-1616):

Consecutive fifths are irksome to the ear. . . . One cause thereof is the excelling sweetness of the concords; wherewith the ear being satisfied, the reiterating thereof is tedious: another cause is the want of variety in these concords to prevent satiety. . . (Butler, p. 63).<sup>20</sup>

He takes a second quotation with a different emphasis from Huygens' (b. 1629) Cosmotheores Lib. I:

A progression of fifths, one after another, would make it appear as if we changed the key without preparation; for a fifth together with an intervening third. . . established always some key or other. In this manner the sudden change of one key for another will deservedly be esteemed disagreeable and awkward. (Huygens, p. 75).<sup>21</sup>

<sup>18</sup> On Consecutive Fifths and Octaves in Counterpoint, British Museum Add. MS 38552, ff. 255-275. The manuscript is dated December 20, 1855.

<sup>19</sup> The work was published by Novello, Ewer, and Co. (London, 1876), 27 pp. There is no editor listed.

<sup>20</sup> Robert Pearsall, Essay on Consecutive Fifths and Octaves in Counterpoint (London, 1876), p. 8.

<sup>21</sup> *Ibid.*, p. 12.

The third source, having a similar view as Huygens, is Krause's Unfansgründe der allgemeinen Theorie der Musik (ca. 1850), which states,

If this rule [prohibition of consecutive fifths and octaves] be broken, the melody will be sent forward without preparation into a new key unannounced either by its fifth or octave, thus will the unity of the inner life be destroyed . . . (Krause, p. 145).<sup>22</sup>

Pearsall, therefore, adopts two points of view from his sources: 1) consecutive fifths are undesirable because they offer no variety (Calvesius), and 2) consecutive fifths modulate the melody to a different key without preparation (Huygens and Krause). The greater part of Pearsall's essay is an elaboration of the latter point.

Pearsall compares the relationship of keys to the elements of grammar: nouns must connect with verbs, adjectives with substantives, and each sentence must follow the other in a natural connective order. He relates that,

If we wish to proceed from any particular key to another, we must approach it, not by a sudden arbitrary spring, but by means of its proper characteristic note.<sup>23</sup> . . . . .  
Consecutive major thirds and perfect fifths are therefore evidences that some harmony has been sprung over which ought to have been introduced through its characteristic note, as forming the natural link of relationship between those intervals.<sup>24</sup>

This, in essence, is the total of Pearsall's contribution to the above ideas which he extracted from Huygens and Krause, although he does provide musical examples to demonstrate the harmonic relationships in a modulation.

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<sup>22</sup>Ibid., p. 26.    <sup>23</sup>Ibid., p. 19.    <sup>24</sup>Ibid., p. 23.

Concerning consecutive fifths and octaves without modulation, Pearsall gives the following musical examples and comments:

Ex. 2. Parallel Thirds and Fifths in the Subdominant to Dominant Progressions (Essay, pp. 23, 24).



I must . . . confess that in the last two examples I cannot point out any organic defect, or shew any reason why the fifths and thirds in question may not naturally follow each other. . . .<sup>25</sup>

Pearsall finally concludes that consecutive fifths inhibit the "freedom" of the voices.<sup>26</sup>

Few writers agree on reasons for the prohibition of consecutive fifths and octaves, thereby providing uncertain criteria by which to evaluate Pearsall's essay. Foote and Spalding suggest simply that consecutive fifths "sound

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<sup>25</sup>Ibid., p. 24.

<sup>26</sup>It is interesting to note that Schoenberg also could find no "physical or aesthetic" reason for the prohibition of consecutive fifths. See Arnold Schoenberg, Harmonielehre (Salzburg, 1922), p. 83.

bad."<sup>27</sup> Other reasons advanced are that consecutive fifths are dissonant because the upper part proceeds in one key while the lower part proceeds in another key,<sup>28</sup> that the succession of fifths destroys the unity of harmony,<sup>29</sup> or that the problem is more properly the province of acoustics.<sup>30</sup> Froggatt even refrains from giving reasons for the prohibition of consecutive fifths and allows the ear to be the sole judge of their acceptability.<sup>31</sup>

Schoenberg offers an interesting theory explaining the prohibition of consecutive fifths and octaves. He suggests that the addition of the third to the fifth and octave and the discovery of oblique and contrary motion produced a musical sound placing all that had come before in bad favor.<sup>32</sup> Composers in the process of developing a variety of compositional techniques found the basic and once pleasing sound of the pure fifths and octaves old-fashioned, primitive, and relatively inartistic. It was natural, therefore, that one

<sup>27</sup>Arthur Foote and Walter Spalding, Modern Harmony in its Theory and Practice (New York, 1905), p. 25.

<sup>28</sup>Luigi Cherubini, Cours de Contrepoint et de Fugue (Paris, n.d.), p. 9.

<sup>29</sup>Mortiz Hauptman, The Nature of Harmony and Metre (1853), trans. and edited by W. E. Heathcote (London, 1888), p. 50.

<sup>30</sup>G. A. MacFarren, Six Lectures on Harmony, 3rd ed. (London, 1882), p. 87.

<sup>31</sup>Arthur T. Froggatt, "Consecutive Fifths," The Musical Times, XLVII (July, 1926), 610.

<sup>32</sup>Schoenberg, Harmonielehre, pp. 81-82.

should legislate laws or rules against those elements which seemed foreign to his new concept of art and musical sound even though "no physical or aesthetic reason existed for them not to be used occasionally."<sup>33</sup> Schoenberg concludes that composers gradually "shied away from" the simpler consonances in order to "draw the more remote consonances--the dissonances--into the composition;" therefore, "when fifths and octaves were not used for centuries, the ear came to regard the occasional appearance of such combinations as strange, whereas the reverse was true."<sup>34</sup>

Sewall states that "it is parallel motion itself--the perfectly parallel motion--that is forbidden, within our polyphonic, diatonic system."<sup>35</sup> He points out that certain combinations of thirds and sixths form tritones and cross relations which are not conducive to tonality, that parallels inhibit the independence of the parts, and that it is advisable to place the more pliable imperfect intervals (thirds and sixths) between the perfect intervals (fifths and octaves), as perfect intervals are "by nature less yielding."<sup>36</sup> Sewall's description of perfect intervals as "by nature less yielding" resembles that of Shirlaw:

<sup>33</sup>Ibid., p. 83.      <sup>34</sup>Ibid.

<sup>35</sup>Maud G. Sewall, "Hucbald, Schoenberg, and others on parallel octaves and fifths," The Musical Quarterly, XII (April, 1926), 261.

<sup>36</sup>Ibid., p. 262.



The unpleasant effect of consecutive fifths arises from the fact that the upper sounds do not resolve their integrity in the resonance of the lower: that they refuse to become submerged in such resonance. They stand rigidly apart, and obstinately maintain their individuality and independence.<sup>37</sup>

The opinions of Schoenberg and Sewall, therefore, seem to provide a comprehensive foundation on which to judge Pearsall's essay. Based on the limited but not insignificant sources of Huygens and Krause, Pearsall's essay is more a study of modulation than a thorough study on the reasons for prohibiting consecutive fifths and octaves. Pearsall, in fact, dismisses as too vague and imprecise sources such as Calvesius and ideas such as "variety of sound"--types of information from which Schoenberg and Sewall might have developed their theories.<sup>38</sup>

Pearsall should be given credit for collecting an extensive list of sources related to a perplexing question;<sup>39</sup> however, after comparing his essay to Schoenberg's and Sewall's statements, Naumann's criticism seems fair: "An Essay on Consecutive Fifths and Octaves in Counterpoint . . ."

<sup>37</sup>Matthew Shirlaw, "Aesthetic--and Consecutive Fifths," The Musical Review, X (May, 1949), 96.

<sup>38</sup>Alfred Mann states that "variety of sound" is the basis from which Fux derived "the prohibition of parallel successions of perfect consonances. . . ." See Johann J. Fux, Steps to Parnassus (1725), trans. and edited by Alfred Mann (New York, 1943), p. 21.

<sup>39</sup>Other authors quoted are Marchettus da Padua (fl. 1318), Johannes de Muris (fl. 1319), Adam de Fulda (fl. 1491), Johann Mattheson (1681-1764), Georg Albrechtsberger (1736-1809), and Luigi Cherubini (1760-1842).

is not without merit, though it does not go very deeply into the matter, nor does it originate any very novel views."<sup>40</sup>

#### Critical Writings

Pearsall wrote three articles of a critical nature: "Cobbett on Music in VI Letters," "On the Comparative Value of Modern Church Music and that of the 16th and 17th Centuries," and "Two Chapters on Madrigal Singing." These are especially important because they reveal his attitudes toward the nineteenth-century audience, composer, and music.

#### Cobbett on Music in VI Letters

Pearsall sent these six letters<sup>41</sup> to the editor of the Felix Farley's Bristol Journal in 1839 with the following introductory note: "Sir, the enclosed MSS came to my hands with the papers of an old friend, who, some time ago, left me as his executor. During his life he had been acquainted with the distinguished individual whose signature they bear. . . ."<sup>42</sup>

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<sup>40</sup>Emil Naumann, The History of Music, V, trans. by Gore Ouseley, 5 vols. (New York, 1886), p. 1279.

<sup>41</sup>"Cobbett on Music," Felix Farley's Bristol Journal: Letter I (April 27, 1839), p. 2, c. 3; Letter II (May 11, 1839), p. 4, c. 6; Letter III (May 18, 1839), p. 4, c. 6; Letter IV (June 8, 1839), p. 4, c. 4; Letter V (June 22, 1839), p. 4, c. 6; Letter VI (August 3, 1839), p. 4, c. 5.

<sup>42</sup>Letter I (April 27, 1839), p. 2, c. 3. The introductory note was signed with the initials P.R. rather than R.P. (Robert Pearsall).

The pen name Pearsall chose in this case was that of the well-known and prolific English essayist William Cobbett, who died four years before the publication of the letters.<sup>43</sup> Cobbett (1762-1835) was a politician and agriculturist as well as an essayist. His upbringing as a member of the lower class gave him the background and reason to consider himself a spokesman for the poor and deprived. As Lewis Melville states:

Cobbett attacked those who had pensions, and those who had sinecures, and those who were pluralists; he made violent onslaughts on the system of tithes; he exposed corruption in the public services--and by so doing set the governing classes against him.<sup>44</sup>

Cobbett, whose energy and style made him one of the most powerful political writers of his day, was "virile, sarcastic, brutal sometimes, often humorous, and occasionally, and unexpectedly, pathetic."<sup>45</sup> His stringent criticism, often filled with invective, brought him both numerous lawsuits and much notoriety. Because the public was always eager to follow the progress of his verbal battles, Cobbett had no difficulty in publishing; his style was well known in both England and America. Pearsall chose, therefore, a most

<sup>43</sup>Pearsall's authorship of the letters is verified by the "Cobbett on Music," British Museum Add. MS 38563, ff. i-48.

<sup>44</sup>Lewis Melville, The Life and Letters of William Cobbett, I (London, 1913), p. 23.

<sup>45</sup>Ibid., p. 27.

provocative name under which to direct his criticism of nineteenth-century opera.

Pearsall's letters, though initially directed against nineteenth-century opera composers--especially Spontini (1774-1851), Meyerbeer (1791-1864), Rossini (1792-1868), and Weber (1786-1826)--also pass judgment on the audiences who patronized Italian and Grand Opera:

They can listen to a jig, or a dirty tale, with pleasure; because they may be on a level with their comprehension. They can also listen to an opera in Italian, of which they do not understand a word!--aye, and applaud it too!--for although it be perfectly out of the reach of their comprehension, there is nevertheless grace in being thought capable of understanding it.<sup>46</sup>

Pearsall later comments sarcastically on the intelligence of the audience in regard to Rossini:

Rossini came into the world richly endowed with musical capability. Had he studied regularly like Mozart, and then composed according to the leaning of his own feelings, he would have produced works which would have handed his name down to posterity as a great master; but then he would never in his lifetime have had that reputation, nor those riches, which he has obtained during his very brilliant career. . . . The truth is, that he has humbugged that great donkey the Public, into approbation of his talent.<sup>47</sup>

Letter III contains a lengthy ironical discourse on "how to compose an overture," directed either at Spontini or Rossini. Pearsall's advice to "go along making as much

<sup>46</sup>Letter I (April 27, 1839), p. 2, c. 3.

<sup>47</sup>Letter IV (June 8, 1839), p. 4, c. 4.

noise as possible (the more the better) . . ."<sup>48</sup> is reminiscent of the opinion of another English critic in 1825, Lord Mount Edgumbe, who considered the music of Rossini "noisy and vulgar."<sup>49</sup> Pearsall also criticizes "prima donnas," critics, theatrical directors, the musical plagiarism of Meyerbeer in Robert le Diable, and the unorthodox modulations in the overture of Weber's Der Freischütz.

To create a tone of irony, Pearsall often juxtaposes his criticism with praise for composers he admires, most often Mozart. In the following description of the coronation of Napoleon, Pearsall contrasts ostentatious display with the simple but artistic charm of Alessandro Scarlatti's "Tu es Petrus":

The Parisians, wishing to adorn the ceremony with a musical service of unexampled grandeur, conceived that an accompaniment by eighty harps would be the best way of accomplishing their desire! The Emperor arrived, the harps struck up, and astounded all the congregation. Presently came the Pope, and some thirty chosen singers out of his Pontifical Chapel. These commenced the "Tu es Petrus" of A. Scarlatti, and before they had sung a dozen bars of it, the whole of the preceding harp gala was totally forgotten.<sup>50</sup>

By such use of contrast, anecdotes, exaggeration, irony, and sarcasm, Pearsall attempts to draw attention not only to the inartistic and pompous trends of French Grand Opera but to

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<sup>48</sup>Letter III (May 18, 1839), p. 4, c. 6.

<sup>49</sup>Edward Dent, Opera (Baltimore, 1940), p. 64.

<sup>50</sup>Letter V (June 22, 1839), p. 4, c. 6.

Rossini's base means of obtaining success, to Weber's abandonment of traditional harmonic technique, and finally to the low mentality of audiences and critics who supported such abuses.

Judging from the summaries which exist of Lord Edgcumbe's Reminiscences of the Opera (1825), Edgcumbe and Pearsall shared similar tastes; both found Grand Opera and the Italian Operas of Rossini repugnant. At the opposite pole were critics like Henry F. Chorley (1808-1872), who admired the best operas of Rossini, Meyerbeer, and Weber, and who, in Thirty Years' Musical Recollections 1820-1859, calls Lord Edgcumbe and his contemporaries men "of the old school, who never heartily recognized Signor Rossini as an Italian conversant with the true opera style."<sup>51</sup> Certainly the "Cobbett Letters" identify Pearsall with the "old school" of Lord Edgcumbe and with the more conservative body of critical opinion evident in early nineteenth-century England.

On the Comparative Value of Modern  
Church Music and That of the  
16th and 17th Centuries

The short critical articles "On the Comparative Value of Modern Church Music and That of the 16th and 17th Centuries"<sup>52</sup> and "Two Chapters on Madrigal Singing" clearly reveal

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<sup>51</sup>Henry F. Chorley, Thirty Years' Musical Recollections 1820-1859, edited by Ernest Newman (New York, 1926), p. 19.

<sup>52</sup>"On the Comparative Value . . . ," British Museum Add. MS 38552, ff. 154-157, n.d.

Pearsall's conservative bent. In the former, Pearsall expressed admiration for the works of the sixteenth-century theorists Zarlino and Aron, as well as the composers Palestrina, Tallis, and Orlando di Lasso. Pearsall felt that the nineteenth century had produced no theoretical work comparable to Fux's Gradus ad Parnassum (1725) and no composer of sacred music equal to Alessandro Scarlatti (1660-1725). In contrast, Pearsall judges both Rossini and Mendelssohn (1809-1847) inferior composers of sacred music. The main criticism of Mendelssohn is that he could not sustain eight voices in a contrapuntal texture without reducing the number of voices. Evidently Pearsall was unfamiliar with Mendelssohn's sixteen-voice "Hora est," the second part of which includes a sixteen-part canon.<sup>53</sup> Mendelssohn's "Tu es Petrus," although written for five voices and orchestra, has been described as a "nineteen voice motet" since the orchestral parts are all as independent as the vocal parts.<sup>54</sup>

#### Two Chapters on Madrigal Singing

The third article, "Two Chapters on Madrigal Singing addressed to the Bristol Madrigal Society" (published in 1858, two years after Pearsall's death), first appeared, like

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<sup>53</sup>Eric Werner, Mendelssohn, trans. by Dika Newlin (London, 1963), pp. 126-127.

<sup>54</sup>Ibid., pp. 125-126.

the "Cobbett Letters," in Felix Farley's Bristol Journal.<sup>55</sup>

The article could be categorized as a study of the sixteenth-century English madrigal style, but Pearsall had another reason for writing such an article:

Of late years the Madrigal Society in question has been in the habit of singing, on its "Ladies' Night," pieces which seem to be inconsistent with the object of its foundation; for some of them bear no affinity of madrigal writings.<sup>56</sup>

Before 1850, only madrigals were performed by the Bristol Madrigal Society; however, in that year several of the members persuaded the director to include a few of Mendelssohn's partsongs in the Ladies' Night programs.<sup>57</sup> Evidently displeased with the innovation, Pearsall attempts in his article to explain to the Society, rather condescendingly, what a madrigal is. Though he mentions no specific composers for criticism, it is probable that the introduction of Mendelssohn's partsongs motivated the article.

The first chapter includes a discussion of the species of counterpoint, invertible counterpoint, imitation, and inversion. Pearsall's intent is to show that counterpoint and polyphony are superior to homophony: ". . . polyphonic

<sup>55</sup>"Two Chapters on Madrigal Singing," Felix Farley's Bristol Journal (January 2, 1858), p. 6, c. 1-2; (January 16, 1858), p. 6, c. 2-3.

<sup>56</sup>*Ibid.*, January 2, 1858, p. 6, c. 1.

<sup>57</sup>"A Ladies' Night at the Bristol Madrigal Society," The Musical Times, XLVI (February, 1905), 97. This practice became a tradition and continued until 1915.



style was, and is, and must always be a main element in high-class composition; and . . . the monodic style will generally mark the music in which it is exhibited, as belonging to an inferior class."<sup>58</sup> The members of the Bristol Madrigal Society were probably quite sensitive to class distinction and position, and it appears Pearsall intended to capitalize on their desire to be associated with music that was refined and "high class."

The second chapter is devoted to a discussion of the stylistic elements of a madrigal, which are summarized as follows: 1) cheerfulness and variety as general characteristics; 2) short phrases, except in a long madrigal, where long phrases may be used for producing variety or a particular effect; 3) a skillfully managed conversation between the voice parts, the leading phrases being answered imitatively and, occasionally, by their inversion where that is possible; 4) well-prepared cadences, and such as fit the sense of the text; 5) a well-balanced arrangement of the voice parts, so that some of the voices relieve the others by going on while the others pause; 6) a harmony so constructed that all conversational phrases enter with effect and leave off without abruptness; and 7) a proper distribution of rests. Since the motet shares many of these general characteristics, Pearsall notes that it differs from the madrigal

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<sup>58</sup>Felix Farley's Bristol Journal, January 2, 1858, p. 6, c. 1.

in its use of a sacred Latin text, longer phrases, greater note values, and stricter counterpoint.

Pearsall's article, however, did not deter the Society from the use of partsongs on its programs. The Ladies' Night of January, 1858, included four partsongs by Mendelssohn;<sup>59</sup> ironically, the review of the concert notes that "in fact the great German and the Bristol man, Mendelssohn and Pearsall, won the chief plaudits of the evening."<sup>60</sup> Though Pearsall failed to change the practices of the Society, his article is not without merit. Had he expanded it with discussions of madrigal texts, text underlay, rhythm, and modality (all illustrated by musical examples), this article might have developed into a first-rate monograph on the sixteenth-century English madrigal.

It is perhaps significant that in the last two articles ("On the Comparative Value of Modern Church Music . . ." and "Two Chapters on Madrigal Singing"), one can perceive a certain distrust for that which does not comply with tradition. Tradition, to Pearsall, stemmed from the sixteenth and seventeenth centuries. In fact, Pearsall's personal music library was mainly composed of sixteenth-century English and

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<sup>59</sup>"Autumn Song," "Night Song," "O hills, O vales," and "Wafted Along" (texts are in English translation).

<sup>60</sup>Felix Farley's Bristol Journal (January 16, 1858), p. 6, c. 3. Four of Pearsall's madrigals were performed: "Light of my soul," "Laugh not youth," "When Allan-a-dale," and "Why with toil thy life consuming."

Italian madrigals, and sixteenth- and seventeenth-century Italian and German sacred music. The taste for seventeenth-century Italian music can be traced to Pearsall's boyhood, concerning which Marshall states, "much of [Pearsall's] musical taste he inherited or acquired from his mother, Elizabeth Lucas, who used to play Corelli [1653-1713] from a figured bass, to the boy's great delight."<sup>61</sup> Later, when Pearsall decided to study music seriously, he studied with the contrapuntalists Joseph Panny (1794-1839) and Caspar Ett (1788-1847);<sup>62</sup> Ett especially sought to preserve the "traditional severe style of church music."<sup>63</sup> This training and sense of tradition are evident in Pearsall's critical writings.

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<sup>61</sup>Julian Marshall, "Pearsall: A Memoir," The Musical Times, XXIII (July, 1882), 375.

<sup>62</sup>Panny was an Austrian violinist-composer and was responsible for founding several schools of music in Germany. He was an acquaintance of Paganini for whom he composed scène dramatique (for the fourth string). Pearsall was his pupil in Mainz, Germany, in the late 1820's. See Heron-Allen, "Joseph Panny," Grove's Dictionary of Music and Musicians, VI, 5th ed. (New York, 1954), 537.

Ett was a German composer, organist, and cellist and, like Pearsall, was interested in antiquity. He understood sixteen languages in addition to Sanskrit. As director of the music at St. Michael's Church in Munich, he transcribed and performed Okeghem's Missa cuiusvis toni in 1822. He was an avid student of Palestrina, Lasso, Caldara, Scarlatti, Lotti, Fux, and Marcello, whose works he oftentimes performed at St. Michael's Church, as well as various choral works by Haydn and Mozart. Haberl states that the church reform and Cecilian movement in Germany would have been "unthinkable" without Ett. See Ferdinand Haberl, "Caspar Ett," Die Musik in Geschichte und Gegenwart, III (Basel, 1954), 1602-1606.

<sup>63</sup>Marshall, op. cit., p. 375.

While the "Cobbett Letters" and the "Chapters on Madrigal Singing" represent Pearsall's thoughts or criticism on one hand and his perceptive knowledge of the English madrigal style on the other, the validity of the article on modern church music is questionable. Here Pearsall fails to cite specific examples from the sixteenth, seventeenth, or nineteenth centuries and presents no analysis to support his opinions.

#### Historical Writings

Of Pearsall's historical writings, only two were ever published: an article entitled "On the Origin and History of the English Madrigal" and a treatise, "Observations on Chanting." The latter, described by Pearsall as a new theory of chanting, is not strictly historical in nature but is included here because it was probably originally intended as part of a larger unpublished historical treatise, Psalmodia. Two other treatises, Musica Gregoriana and Letters to the Dean of Hereford, appear under separate titles in manuscript; however, the latter is a continuation of Musica Gregoriana. In all of these writings, Pearsall attempts not only to compile historical facts but also to supplement fact with conjecture and theory.

In 1842, Pearsall published in German an article entitled "On the Origin and History of the English Madrigal," to which was appended a supplement of six choral works

illustrating various styles of singing.<sup>64</sup> His writing of such a historical survey on the English madrigal may have been motivated by K. G. Kiesewetter's neglect of the English composers (except John Tallis and William Byrd) in his Geschichte der europäisch-abendländischen Musik (Vienna, 1834). On January 29, 1838, Pearsall, who was then living in Carlsruhe, sent Kiesewetter a letter which included a historical sketch of the English madrigal and a collection of English madrigals. Although Pearsall's letter is not available, Kiesewetter's reply makes reference to numerous areas which Pearsall included in the article of 1842.<sup>65</sup> Further motivation for Pearsall's article may have stemmed from his success with the Society for Serious Choral Music of Carlsruhe, for which he organized several performances of English madrigals. He reports that,

the success of these performances was so favorable that I hope, with the publication of this essay and appended supplement, to be able to present, to the numerous choral societies of Germany, a welcomed gift. . . .<sup>66</sup>

Since Germany had no societies devoted solely to the singing of madrigals, the establishment of such societies was one of

<sup>64</sup>Robert Lucas Pearsall, "Ueber den Ursprung und die Geschichte des englischen Madrigals," Zeitschrift für Deutschlands Musik-Vereine und Dilettante, II, edited by F. S. Gassner (Carlsruhe, 1842), 143-171.

<sup>65</sup>William Barclay Squire, "A Letter from Kiesewetter to Pearsall," The Musical Times, XLIII (February, 1902), 93-95.

<sup>66</sup>Pearsall, op. cit., p. 171.

the objectives in writing this essay, as was the encouragement of German composers in the composition of madrigals.<sup>67</sup>

Pearsall's essay deals with the origin, decline, and revival of the English madrigal. His only inference on the origin of the English madrigal is that it came from Italy in the form of the madrigale spirituale. Kerman states, however, that

On the serious side, English music is . . . untouched by the religious derivatives of Italian secular music, the Lauda or the madrigale spirituale. . . . In Italy the madrigal was such a rage that even during Lent there was a great demand for spiritual madrigals in essentially the same style, set to sacred words; but in England madrigal-singing never reached so feverish a pitch as to make this overflow necessary.<sup>68</sup>

Evidence indicates that Alfonso Ferrabosco (1543-1588) exerted the first Italian influence on England.<sup>69</sup> At Queen Elizabeth's request, he came to England shortly before 1562, at least twenty-six years before the publication of Musica Transalpina (1588),<sup>70</sup> to which Burney attributes the introduction of the madrigal into England. Ferrabosco's popularity is attested by the contents of English anthologies of Italian madrigals. For example, of the fifty-seven madrigals

<sup>67</sup>Ibid., p. 168, 170-171.

<sup>68</sup>Joseph Kerman, The Elizabethan Madrigal (Philadelphia, 1962), p. 6.

<sup>69</sup>Ibid., p. 249.

<sup>70</sup>Charles Burney, A General History of Music (1789), II, 2nd ed., historical notes by Frank Mercer (New York, 1935), p. 103.

in Musica Transalpina, Ferrabosco is favored over the other composers with fourteen; Marenzio is next with ten. In addition, the texts of these fifty-seven madrigals, as well as the texts in the subsequent anthologies, Italian Madrigals Englished (1590)<sup>71</sup> and Musica Transalpina II (1597),<sup>72</sup> are almost entirely secular; therefore, the spiritual madrigal appears, contrary to Pearsall, to have had no influence on the origin of the English madrigal. After a discussion of its origin, Pearsall, rather than giving an account of the development of the Elizabethan madrigal, proceeds to its decline. He states that after the death of Queen Elizabeth in 1603, the madrigal was succeedingly less popular in the reigns of James I and Charles I (r. 1625-1649), who both favored French music rather than English. After the Restoration of Charles II in 1660, the madrigal was not practiced at all.

The most substantial part of Pearsall's essay is his record of the revival of the English madrigal by the 1) Academy of Ancient Music (established in London in 1710), 2) by John Immyns (d. ca. 1748), who organized the London Madrigal Society in 1741, and 3) by the Bristol Madrigal Society, which was founded in 1836. Pearsall must have recorded the last date from memory, for it was on January 14,

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<sup>71</sup>Edited by Thomas Watson. This anthology has no madrigals by Ferrabosco.

<sup>72</sup>Edited by Nicholas Younge.

1837, that a group of men met in Bristol to form the Society.<sup>73</sup> Pearsall himself was present at the first singing meeting of the Society on March 1, 1837.<sup>74</sup> Pearsall's information on the Academy of Ancient Music and the London Madrigal Society far exceeds any other source in print to date, including Burney and Hawkins. His research on the Bristol Madrigal Society is surpassed only by Byard's excellent pamphlet The Bristol Madrigal Society (1966).

Pearsall's essay was not the first of its kind. Thomas Oliphant's brief pamphlet, entitled A Short Account of Madrigals (1836), contains more information on the sixteenth-century English madrigal than Pearsall's essay. Another article, "The Rise and Fall of the Madrigal in England," appeared in 1836 but is now unobtainable.<sup>75</sup> Edward Taylor's unpublished lectures on "English Vocal Harmony" at the Bristol Institute in 1837, also precede Pearsall's article. The titles of two (numbers 3 & 4) of Taylor's lectures are strikingly similar to Pearsall's topics: 1) the state of music in England before the Reformation, and the Flemish and the Italian madrigal schools;

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<sup>73</sup>Hubert Hunt and Cecil Powell, Concerning the Bristol Madrigal Society (London, 1948), p. 1.

<sup>74</sup>Herbert Byard, The Bristol Madrigal Society (Dursley, 1966), p. 4.

<sup>75</sup>This article is listed incorrectly as being in the British and Foreign Review for 1845 by Edward F. Rimbault, Bibliotheca Madrigaliana 1847 (New York, 196?), p. viin.



2) the English madrigal school; 3) music in England at the close of the seventeenth century; and 4) the revival of vocal harmony--the concerts of ancient music and the formation of the madrigal society in 1741.<sup>76</sup>

It seems, then, that Pearsall's effort was basically a duplication of work already done. His discussion of the period up to 1660 is, in fact, less informative than the surveys of Hawkins and Burney. Not even his express desire to initiate the formation of madrigal societies in Germany materialized, and in 1843, only one year after the essay's publication, Pearsall left Germany and moved to a castle which he had just purchased in Wartensee, Switzerland, rendering his influence on the practices of German choral societies negligible. The only surviving value of this essay lies in the thoroughness of its discussion of the three English madrigal societies.

Musica Gregoriana: opinions on the origin and progress of Ecclesiastical music, Pearsall's longest and most varied treatise,<sup>77</sup> is arranged in nine epistles, titled and dated as follows:

- I. "On the system of music employed by the early Christian church" (October 22, 1849).
- II. "On the commencement of systems established for the use of the Christian church and its progress up to the subversion of the Roman Empire" (November 14, 1849).

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<sup>76</sup>Hunt and Powell, Concerning the Bristol Madrigal Society, p. 1.

<sup>77</sup> Musica Gregoriana, British Museum Add. MS 38548, 284 ff.

- III. "The revival of church music by Pope Gregory I" (November 29, 1849).
- IV. "On ancient notation" (December 14, 1849).
- V. "On ancient melody" (February 6, 1850).
- VI. "On clefs" (no date).
- VII. "On solmisation" (no date).
- VIII. "On harmony" (April 16, 1850).
- IX. "On harmony continued" (no date).

In a leather-bound autograph copy of this manuscript in Einsiedeln, he addressed the letters to the Dean of Hereford,<sup>78</sup> who in 1849-1850 was John Merewether (1797-1850).<sup>79</sup> Pearsall later directed the letters to Henry T. Ellacombe (Vicar of Bitton, England), probably because of Merewether's death in 1850.<sup>80</sup>

A passage in the preface of Musica Gregoriana gives interesting insights into Pearsall's motivations as well as his methods as a researcher:

As the conclusions at which I have arrived on the origins and progress of church music have been formed after a great deal of research and meditation, I feel a natural wish to record them. . . . I do this . . . because where anyone has for many years applied his mind to any branch of Art, I hold it to be his duty to note down the results of his study. For he does not gain all his information from printed books and such tangible sources of information as are open to others as well as to himself. Much of it is derived from experiments, from observation, from accident and from the conversation of persons older than

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<sup>78</sup> Musica Gregoriana, Einsiedeln Mus. MS 676,04, 200 ff.

<sup>79</sup> John Merewether was Dean of Hereford from 1832 to his death in 1850. See Thomas Seccombe, "John Merewether," The Dictionary of National Biography, XIII (London, 1917), 276.

<sup>80</sup> The British Museum copy of this manuscript is also addressed to Ellacombe and therefore must be a later copy. The information, however, is the same in both manuscripts.

himself who have devoted themselves to the same objects of study and who carry with them the traditions of a former time.<sup>81</sup>

Although Pearsall felt that Musica Gregoriana would probably never be published because of the limited demand for such a work, he did believe that the treatise answered several unresolved questions.

Pearsall's first letter sketches the pre-Christian systems of music in Scotland, Ireland, Wales, Norway, Sweden, Northern Russia, and Greece. He concludes that all of these countries had some form of modal system and that the systems of Wales, Norway, Sweden, and Northern Russia employed harmony as well, though he fails to mention that the Greeks practiced heterophony.

In the second letter, which was supposed to detail the "Commencement of systems . . . of the Christian Church . . .," Pearsall hardly fulfills the requirements of his title. Since he relies mainly on conjectures which have no historical foundation, much of his material is inconclusive or inaccurate. For example, he was not aware of the role of the early Palestinian synagogue or Syrian church, for he credits the origins of antiphonal singing to Greece and Italy. It is believed, however, that antiphony originally

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<sup>81</sup> Musica Gregoriana, British Museum Add. MS 38548, ff. 4-5.

stemmed from Judaism<sup>82</sup> and was later introduced into the "orthodox Christian practice of Antioch in the fourth century . . . ;"<sup>83</sup> St. Ambrose (340-397 A.D.) is credited for introducing this practice to the West.<sup>84</sup> The regions of Palestine and Syria appear to have originated and first developed antiphonal singing rather than Greece or Italy.

Pearsall, in addition, assigns a Greek origin to early Christian melismatic singing. Although melismatic melodic formulas were used by the ancient Greeks and Egyptians, linguistic evidence suggests that the early Christian church was more influenced by the Palestinian synagogue.<sup>85</sup> The most important melismatic chants of the early Christian church were the Alleluias; because the Jewish word "Alleluja" was not translated into Greek or Latin, the Jewish rather than the Greek origin of the melismatic chant is generally accepted.<sup>86</sup>

In his discussion of the origin of musical practices in the Christian church, Pearsall attempts to note the liturgical and musical reforms in Milan which were led by St. Ambrose.

<sup>82</sup>Peter Wagner, Ursprung und Entwicklung der Liturgischen Gesangsformen bis zum Ausgange des Mittelalters, Vol. I of Einführung in die Gregorianischen Melodien, 3rd ed. (Leipzig, 1911), p. 21.

<sup>83</sup>John Hawkins, A General History of the Science and Practice of Music 1776, I (New York, 1963), p. 105.

<sup>84</sup>Ibid., p. 107.    <sup>85</sup>Wagner, op. cit., p. 35.

<sup>86</sup>Ibid., p. 36.

Here he sustains the erroneous idea that St. Ambrose created the four authentic modes and that St. Gregory (ca. 540-604 A.D.) added the four plagal modes. Apel refutes this misconception succinctly:

The four authentic modes are sometimes called Ambrosian, the others Gregorian, with the implication that the former were "invented" by St. Ambrose, the latter "added" by St. Gregory. There is not the least bit of evidence to support this story, nor even to make it appear probable or possible. First of all, there is no difference, as to tonal structure in general, between the Ambrosian and the Gregorian repertoires, both of which employ the complete system of eight modes in generally the same way. Both repertoires, moreover, give clear evidence of having been formed some time before the system of the eight modes was established.<sup>87</sup>

It was probably during the time of Alcuin (735-804) and Charlemagne (reigned 768-814) that an effort was made to classify and analyze the Gregorian repertory<sup>88</sup> so that it could be more easily taught in monasteries and cathedral schools; the four finals<sup>89</sup> or eight modes were simply found

<sup>87</sup>Willi Apel, Gregorian Chant (Bloomington, 1958), p. 134.

<sup>88</sup>The first known mention of the eight church modes appears in a treatise entitled Musica by Flaccus Alcuin, who was friend and advisor to Charlemagne. See Apel, Gregorian Chant, p. 134.

<sup>89</sup>Alcuin's Musica related that the four finals were given the Greek terms Protus, Deuterus, Tritus, and Tetrardus--each having an authentic and plagal form. See Frederick S. Andrews, "Mediaeval Modal Theory," an unpublished Ph.D. thesis, Graduate School, Cornell University, 1935, p. 25.

to be the most effective method of classifying the chant.<sup>90</sup> Thus the second letter as well as the following letter ("The revival of church music by Pope Gregory I")<sup>91</sup> offers little by way of accurate or substantial information.

The subject of the fourth letter is ancient notation. In this instance, it appears that Pearsall acquired most of his examples through his own original investigation; he mentions an Antiphonary at St. Gall,<sup>92</sup> Antipharium sive graduale Soc. XIII,<sup>93</sup> and several undesignated manuscripts from the library at Einsiedeln. From these sources he extracted four types of notation, two of which he called "Saxon" and "Lombard." Both terms were used, and even may have been first introduced, by Francois-Joseph Fétis; Coussemaker credits Fétis for the two terms.<sup>94</sup> "Lombard" notation is generally known today as Beneventan notation,<sup>95</sup> while "Saxon"

<sup>90</sup>Richard Crocker, A History of Musical Style (New York, 1966), p. 21.

<sup>91</sup>Pearsall does say that St. Gregory cleared elements of paganism from the church of Rome in addition to preserving a large number of chants by compiling an Antiphonarium.

<sup>92</sup>Possibly Codex 359.

<sup>93</sup>Catalogue number LV at Rheinau.

<sup>94</sup>Edmund de Coussemaker, Histoire de l'harmonie au moyen âge (Paris, 1852), pp. 156-157.

<sup>95</sup>Peter Wagner, Neumenkunde, 2nd ed., Vol. II of Einführung in die Gregorianischen Melodien (Leipzig, 1912), p. 266.

refers to the style developed around St. Gall.<sup>96</sup> The two other types of notation, illustrated but not named, are Gothic and Daseian. Pearsall's examples of notation are interesting, since he was quite skilled in penmanship, but this letter offers no suggestions or solutions to the problems posed by these kinds of notation.

In the fifth letter, "on ancient melody" (ca. 300 A.D. to 800), Pearsall distinguishes four types of melodic usage: choral reading, choral chanting, choir singing, and plainchant. He defines choral reading, which he derives from the Latin term accentus, as a chant composed entirely of recitation except for a closing melodic figure, whereas choral chanting, derived from the Latin term concentus, is composed of both recitation and melodic contours.<sup>97</sup> Riemann, however, would have disagreed with Pearsall's definition of concentus; he points out that "concentus is the type of chant (antiphons, responsories, introits, etc.) in which the independent melodic form is the distinguishing element."<sup>98</sup> Riemann, unlike

<sup>96</sup>Fétis even employs examples from the St. Gall Antiphonary to illustrate Saxon notation. See Fétis, Histoire Générale, IV (Paris, 1874), 207. Pearsall himself takes examples of Saxon notation from the St. Gall Antiphonary.

<sup>97</sup>The use of these two terms to distinguish two types of plainsong occurs in the Musicae activae micrologue (1517) of Ornithoparchus. Willi Apel asserts that this is the first occurrence of these two terms in this context. See Apel "Accentus, concentus," Harvard Dictionary of Music, 2nd ed. (Cambridge, 1969), p. 4.

<sup>98</sup>Hugo Riemann, "Akzent," Riemann Musik Lexikon, III, 12th ed., edited by Hans H. Eggebrecht (Mainz, 1967), 22.

Pearsall, does not include both recitative and melody in his definition of concentus. Peter Wagner seems to suggest that if recitation and free melody occur in the same chant, each section of the chant melody can be called by its particular name rather than categorizing the entire chant as accentus or concentus.<sup>99</sup>

Pearsall's terminology becomes even more confusing when he uses the term "choir singing" to designate a third type of chant melody which is composed entirely of free melody; this, of course, is the more common definition of concentus expounded by Riemann and others. Finally, without explanation, Pearsall names plainchant as the fourth type of melody. It would appear, as Apel suggests, that plainchant is the larger category of which accentus and concentus are two opposite types.<sup>100</sup> In addition to his difficulties with the terminology, Pearsall's discussion suffers from a paucity of specific commentary. His review of medieval melodic types is, therefore, vague when compared with the work of a modern

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<sup>99</sup>Wagner states that "Difficulty was encountered in using accentus and concentus in categorizing chants. Simple psalmody employs the accentus type of chant for the recitation of the psalm text; but at the punctuation mark, halfway through the text, melodic figures often occur which must be called concentus. This section in responsorial psalmody is rich in melodic development and is sung more often to free melody rather than to recitative. Therefore, one must consider the first half accentus and the other half as concentus." Peter Wagner, Gregorianische Formenlehre, Vol. III of Einführung in die Gregorianischen Melodien (Leipzig, 1921), pp. 4-5.

<sup>100</sup>Apel, "Accentus, concentus," Harvard Dictionary of Music, p. 4.



writer like Apel, who obtains a workable method of discussing Gregorian chant by first dividing the chant melodies into the general categories of liturgical recitative and free composition and then explaining the various types of chants and their relationship to the liturgy.<sup>101</sup> On the other hand, Pearsall's efforts are rather admirable for a man who was considered an amateur historian.

The sixth letter, dealing with the early development of clefs, tends, like the previous letters, to be no more than a general survey. After noting that the first clefs were F, C, and G, he questions but does not determine why these particular letters were used.<sup>102</sup> In addition, Pearsall's discussion of the evolution of the F, C, and G clefs from about the eleventh century to 1600, when compared to that of Burney, is general. Burney's study, though it contains no

<sup>101</sup>Apel, Gregorian Chant (Bloomington, 1958).

<sup>102</sup>Riemann gives the following explanation: "Guido's choice of the letters C and F is founded on several reasons: both mark the diatonic half steps (b-c, e-f), both played an important role as boundary notes of the vox organalis in Guido's organum. Guido names the same as grounds for their frequency in hymn melodies." Hugo Riemann, "Schlussel," Riemann Musik Lexikon, III, 12th ed. (Mainz, 1967), 850. Riemann also notes that these clefs were chosen because of their association with the three hexachords and because they stress a variety of registers and melodic ranges. Ibid., p. 851.

greater number of examples than Pearsall's, presents a greater variety.<sup>103</sup>

The seventh letter, "on solmisation," presents the divisions of the monochord as discussed in Guido's Micrologue, the nomenclature of the hexachordal system from I to ee, several rules for mutation, and rules to avoid mi contra fa. Pearsall demonstrates how the mi-fa relationship of the new hexachord is maintained by mutation to a new hexachord. In addition, he shows that to preserve mi-fa of the new hexachord, mutation occurs on re when ascending and la when descending. This general rule is, however, not without exceptions, as illustrated in the Introit of the fourth Sunday in Advent (Example 3).

Ex. 3. "Rorate caeli," Antiphon (Liber Usualis, p. 353).<sup>104</sup>




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<sup>103</sup>Burney, A General History of Music (1789), I, p. 440. Kalkhoff duplicates Riemann's study of the development of clefs which shows twenty-seven different F clefs, twenty-eight C clefs, and seventeen different G clefs employed from 1200 to 1600. Franz D. Kalkhoff, Geschichte der Notenschrift (Fauer, 1907), Table v. c.

<sup>104</sup>Curt Sachs, Our Musical Heritage, 2nd ed. (Englewood Cliffs, 1955), p. 65.

Here the molle hexachord is joined at mi rather than re. Pearsall is somewhat vague in his description of the rule una nota ascendente super la, semper est canendum fa, since he does not make clear what syllable follows fa. Hawkins, deriving his information from Wylde, states that most often mi followed fa in the una nota ascendente super la figure;<sup>105</sup> however, Ambros points out that the mi-fa syllables were not always maintained by singers, e.g., la, fa, la could be employed.<sup>106</sup>

The final folios of the seventh letter are given to a theory as to why Guido employed the hexachord instead of the octave. Pearsall proposes that Guido's seven hexachords (F to ee) correspond to the basic vocal ranges of the seven voices: bass, baritone, tenor, countertenor or alto, mezzo, soprano, and high soprano. He relates that each of these voices has within its range six notes which are "par excellence"; the hexachord was employed to correspond to these select notes in the range of the voice.

Hughes points out that Guido's object was "to show where the semitone occurs, using a method which can be applied to

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<sup>105</sup>John Hawkins, "Hunc librum vocitatum Musicam Guidonis, scripsit dominus Johannes Wylde," A General History of the Science and Practice of Music 1776, I (New York, 1963), 241.

<sup>106</sup>August W. Ambros, Geschichte der Musik, II, 3rd ed., edited by Heinrich Riemann (Leipzig, 1891), 207.

any mode according to the position of the semitone."<sup>107</sup> Sachs adds that since the octave employs two semitones, doubt would have arisen as to whether B should form a semitone with A or C.<sup>108</sup> Within the three hexachords, the semitones E-F, A-B<sup>b</sup>, and B<sup>b</sup>-C can be realized without doubt. The half stanza of "Ut queant laxis" provided, therefore, the ideal intervals and syllables to teach the modal chants.

The eighth letter is devoted to early harmony and covers the period from about 800 to 1300. From Musica enchiriadis (ca. 9th century), Pearsall extracts examples of what are now termed strict organum (parallel fourths and fifths), free organum (contrary and oblique movement in conjunction with parallel fourths and fifth), and composite organum (vox principalis doubled an octave lower and vox principalis doubled an octave higher).

In his discussion, Pearsall notes that Guido's organum differs little from that of the Musica enchiriadis but does point out that the upper voice in Guido's organum, unlike that of the Musica enchiriadis, sometimes descends below the lower voice (vox organalis). Another difference between the two sources of organum which he mentions is Guido's frequent insertion of a melisma in the top voice over a sustained

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<sup>107</sup>Dom A Hughes, "The Birth of Polyphony," Early Medieval Music to 1300, Vol. II of New Oxford History of Music, edited by Dom A. Hughes (London, 1954), p. 291.

<sup>108</sup>Curt Sachs, op. cit., p. 64.

lower note. Pearsall erroneously states, however, that Guido's simple organum of "fourths and fifths" is the same as Musica enchiriadis; on the contrary, Guido allowed no interval larger than a fourth between the principalis and organalis,<sup>109</sup> whereas the Musica enchiriadis introduces simple organum at both the fourth and fifth.

A major portion of this letter on early harmony is given to the composition of discant as derived from Franco's Ars cantus mensurabilis (ca. 1260). Pearsall's source for Franco's treatise, Gerbert's Scriptores, lists the following consonances and dissonances: consonances are perfect (unison and octave), imperfect (major and minor third), and intermediate (perfect fourth and fifth); dissonances are perfect (minor second, tritone, major and minor sevenths) and imperfect (major sixth and minor seventh).<sup>110</sup> Here the minor seventh is erroneously listed both as a perfect and an imperfect dissonance, a discrepancy which Pearsall duplicated. Another edition of Franco's treatise is in Coussemaker's Scriptorum, which lists the major seventh as

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<sup>109</sup>Gustav Reese, Music in the Middle Ages (New York, 1940), p. 259.

<sup>110</sup>Martin Gerbert, "Ars cantus mensurabilis," Scriptores ecclesiastici de musica sacra potissimum, III (St. Blasien, 1784), f. 12.

imperfect,<sup>111</sup> thereby making Coussemaker's reading the more credible of the two.<sup>112</sup>

After presenting the consonances and dissonances, Pearsall mistranslates Franco's initial instructions on discant. The Gerbert edition, which Pearsall used, gives the following: "Discantus autem sit cum lyra, aut cum diversis, aut sine lyra, & cum lyra, si cum lyra, hoc dupliciter, cum eadem aut cum diversis."<sup>113</sup> Pearsall translates this passage as

The discantus and its tenor might be made on one or more drones (cum lyra aut cum diversis) or without any drones. If drones are used the tenor should be made to harmonize with it. If no drones are employed the discantus might consist of one or more parts set according to rule over or under the tenor.<sup>114</sup>

The same passage in Coussemaker, when compared to Gerbert's edition,<sup>115</sup> has basically the same text: "Discantus autem aut sit cum littera, aut sine et cum littera, hoc est

<sup>111</sup>Edmund de Coussemaker, "Ars cantus mensurabilis," Scriptorium de musica medii aevi, I (Paris, 1864), f. 129.

<sup>112</sup>Coussemaker's edition of Garlandia's De musica mensurabili (I, f. 382b) has basically the same listing of consonances and dissonances as his edition of Franco's treatise.

<sup>113</sup>Gerbert, op. cit., f. 12.

<sup>114</sup>Musica Gregoriana, British Museum Add. MS 38548, ff. 247-248.

<sup>115</sup>The text of Franco's Ars cantus mensurabilis in Gerbert's Scriptoris varies in several instances from that of Coussemaker. Gerbert's source is a MS from the Bibliothecae Ambrosianae, Milan; Coussemaker's are mainly the MSS from the Bibliothecae Imperialis, Paris, and Bibliothecae Santi Deodati.

dupliciter: cum aedem, vel cum diversis,"<sup>116</sup> which Strunk translates "Discant is written either with words or with and without words. If with words, there are two possibilities-- with a single text or with several texts."<sup>117</sup> The basic difference between the two passages in Gerbert and Coussemaker is the use of lyra in the former. Lyra can be taken to mean a lyre or possibly even hurdy-gurdy, the last of which is well suited to play drones, as Pearsall suggests;<sup>118</sup> but the meaning "lyric poetry" here seems more appropriate.<sup>119</sup> As a result of Pearsall's translation, the reader is led to believe that Franco is speaking of a discant and tenor over "sustained ground notes like the drones of a bagpipe,"<sup>120</sup> rather than the textual treatment of composition.<sup>121</sup>

In the ninth and final letter, "on harmony from 1300 to 1600," Pearsall notes that rules were formed in the

<sup>116</sup>Cousse-maker, op. cit., p. 130.

<sup>117</sup>Franco of Cologne, "Ars cantus Mensurabilis," Antiquity and the Middle Ages, Vol. I of Source Readings in Music History, selected and translated by Oliver Strunk (New York, 1965), p. 153.

<sup>118</sup>Willi Apel, "Lyra," Harvard Dictionary, 2nd ed. (Cambridge, 1969), p. 496.

<sup>119</sup>D. P. Simpson, "Lyra," Cassell's New Latin Dictionary (New York, 1960), p. 355.

<sup>120</sup>British Museum Add. MS 38548, f. 248.

<sup>121</sup>According to Franco, compositions "with text" are the cantilena, rondellus, ecclesiastical chant, and motet; those "with and without words" are conductus and organum. Strunk, op. cit., p. 153.

fourteenth century which prohibited the use of parallel perfect consonances (unisons, octaves, and fifths). In addition, he states that secular melodies were employed as cantus firmi by Dufay, Josquin des Prez, and Palestrina. Beyond this, the letter is devoted to only a listing of composers of the fifteenth through the sixteenth centuries.

As ambitious in scope and intent as Musica Gregoriana admittedly is, its extensive time span and diversity of subject matter too often result in an inadequate discussion. At least five of the nine letters (first, second, third, fifth, and ninth) can be said to be general--if not vague--in nature. The fourth letter does offer some examples of notation but no solutions to notational problems, while the sixth represents only an elementary study of the development of clefs; the most substantial section, even disregarding Pearsall's theories, is the seventh letter on solmisation.

It is interesting to note that the organization of Musica Gregoriana parallels that of Nicolas Wollick's Opus aureum of 1501.<sup>122</sup> The second part of Wollick's treatise is also entitled Musica Gregoriana and has the following subsections: the systematic use of letters to designate the gamut from F to ee, the hexachord; clefs, solmisation, mutation, intervals, and instruction on church modes.<sup>123</sup>

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<sup>122</sup>Pearsall owned a copy of this treatise.

<sup>123</sup>Klaus W. Niemöller, Nicolas Wollick (1480-1541) und sein Musiktrachtat (Köln, 1956), p. 161a.



A comparison with the treatise of Pearsall leaves little doubt that Wollick's work served as somewhat more than inspiration for Pearsall; yet the Opus aureum is mentioned only in the Letters to the Dean of Hereford.

The manuscript entitled Letters to the Dean of Hereford<sup>124</sup> is a continuation of Musica Gregoriana. The letters, all unnumbered, are titled,

"The style of Palestrina . . . ,"

"On the state of the art in the time of Palestrina . . . ,"

"On the modified state of the modes . . . ,"

"On the same subject" (December 1, 1850),

"On the state of harmony in the time of Palestrina"

(unfinished).

The first two letters are rather general, although the second includes a hypothesis that proportions were employed by sixteenth-century composers to disguise their art from other composers. The third letter, also based on Wollick's Opus aureum (1501), demonstrates that the octave ambitus of the modes was extended to the interval of a ninth and tenth in

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<sup>124</sup> Letters to the Dean of Hereford, British Museum Add. MS 38551, ff. 1-49.

the sixteenth century.<sup>125</sup> Pearsall, throughout his life, was intrigued by the church modes; but as this third letter indicates, he never discerned why intonations in the first mode sometimes ended on F rather than D or in the third mode on G rather than E. He finally surmises that this variance in pitches is due to modulation. Pearsall seems to have been unaware that the intonation or psalm tone was framed by an antiphon in the same mode as the intonation. Rather than modulating, the psalm tone ended on the most appropriate note that would connect with the antiphon. As Apel points out,

Each psalm is sung with an enframing antiphon that occurs in full at the end and is reduced to its first word or two at the beginning, except on greater feasts, when the whole antiphon is sung before as well as after. The antiphon determines not only the psalm tone, which must be in the same mode as the antiphon, but also its termination, for which a number of different formulas called differentiae are provided. The one to be chosen is designed so as to lead back smoothly to the initial note of the antiphon. . . .<sup>126</sup>

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<sup>125</sup>Though sixteenth-century theorists adhered more consistently to an expanded range of the modes than did their earlier counterparts, Odo's Dialogus in Musica lists the following ranges as early as the tenth century:

	Authentic	Plagal
mode: 1.	c-d' (ninth)	2. G-b (tenth)
	3. d-e' (ninth)	4. A-c' (tenth)
	5. e-f' (ninth)	6. c-d' (ninth)
	7. f-a' (tenth)	8. c-e' (tenth)

See Willi Apel, Gregorian Chant (Bloomington, 1958), p. 135.

<sup>126</sup>Willi Apel, "Psalm tone," Harvard Dictionary of Music, 2nd ed. (Cambridge, 1969), p. 704.

The possible termination notes for a psalm tone in the first mode are D, F, G, and A; for the third mode B, A, and G;<sup>127</sup> the connection between the psalm tone and antiphon is usually made by the unison or descending second.<sup>128</sup> Pearsall's failure to consider the role of the antiphon is unexplainable since he frequently visited both the monasteries at St. Gall and Einsiedeln.

The fourth letter includes information on the transposition of modes. His main ideas emphasize that in the sixteenth century the modes were sometimes transposed up a fifth, that is, modes one and two on a, modes three and four on b, and modes five and six on c<sup>1</sup>;<sup>129</sup> further, that before 1516, transpositions of the seventh and eighth modes were admitted on C gravis.<sup>130</sup> Pearsall concludes this letter by mentioning that the eight modes were extended to twelve in the sixteenth century; however, he does not recognize Glarean's Dodecachordon (1547) as the theoretical source of this innovation.

<sup>127</sup>The Liber Usualis, edited by the Benedictines of Solmes (Tournai, 1934), pp. 133-117.

<sup>128</sup>Apel, Gregorian Chant, p. 221.

<sup>129</sup>c<sup>1</sup> is middle c; a and b are immediately below c<sup>1</sup>.

<sup>130</sup>Atcherson, in his study of sixteenth-century German theorists, states that several theorists (anonymous Riemann, Wollick, Koswick, Agricola, Coclico, G. Faber, and Finck) also admit transpositions to the fourth above the final. See Walter T. Atcherson, "Modal Theory of Sixteenth Century German Theorists," unpublished Ph.D. dissertation, School of Music, Indiana University, 1960, p. 26.

The final letter, "On the state of harmony in the time of Palestrina," was never finished. Pearsall completed only the introduction, which states his intention to discuss the harmonic license of the sixteenth century.

The third and fourth letters, though general, are the most significant parts of the Hereford Letters. Although the Hereford Letters, as those of Musica Gregoriana, contain several generalities, inaccuracies, and unfounded conjectures, both manuscripts represent Pearsall's best efforts in dealing with Latin treatises and primary sources, such as the St. Gall Antiphonary. The preface to the Einsiedeln copy of Musica Gregoriana<sup>131</sup> indicates that Pearsall wrote both Musica Gregoriana and the Hereford Letters primarily for the purpose of showing the Church of England the rich heritage of dignified systems which it had, according to him, neglected. Thus it would seem that both manuscripts were written more as a justification for the reformation of Anglican church music than as a scholarly compilation.

In 1842, Pearsall began to write a treatise expounding ideas he had first conceived in 1837. Entitled Psalmodia, it was to deal exclusively with the music of the Anglican church.

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<sup>131</sup>This short preface is not included in the British Museum copy of Musica Gregoriana.

During the winter of that year, he was in Mannheim<sup>132</sup> with a group of Englishmen who wanted to form an English church. With the aid of Pearsall and an English cleric who was living there at the time, the group sent for the most popular psalm books then in use in England. Upon receiving three psalm books from an English publisher, they were dismayed to find that one of the books was compiled of extracts from Mozart's Masses and string quartets, from Beethoven's sonatas, and from some of Rossini's operas.<sup>133</sup> Pearsall stated that the other two collections were less objectionable, "but the setting of the parts, in all, was so faulty that as soon as our German organist saw them he burst out into a loud laugh of derision."<sup>134</sup>

After examining several other English psalm books in an attempt to further survey the practice of English psalmody, Pearsall set out to write a work which would correct many of the faults he had found in English metrical psalm and chant books. Psalmodia was originally planned in three parts, including 1) an essay on psalm tunes and church music, 2) a collection of psalm and hymn tunes, and 3) an essay on the

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<sup>132</sup>Pearsall does not mention the specific city in Psalmodia, but in a letter to H. T. Ellacombe (February 19, 1840), on this subject, he speaks of Baden and Mannheim. Pearsall's reference is probably to Mannheim, the only city of the two located on the Rhine.

<sup>133</sup>The publishers and names of the psalm books are not mentioned in the MS.

<sup>134</sup> Psalmodia, British Museum Add. MS 38549, ff. 49-50.

art of chanting. The last section was also to contain a number of ancient and modern chants; the Psalmodia manuscript, however, consists of only the first two parts.<sup>135</sup>

The intention of the essay on psalm tunes and church music, basically a preface to the collection of music, is set forth in the forward:

An essay . . . containing an inquiry into the cause of the superiority of the ancient over the modern, some remarks on the rise and progress of our cathedral music and psalmody in general, and an examination of the principles on which sacred music ought to be composed. . . .<sup>136</sup>

Divided into historical and instructional parts, the preface begins with an account explaining the decline of the church modes in Anglican church music and in the churches on the continent. Pearsall points out that while Christopher Tye (1500-1573), Thomas Tallis(1505-1585), and William Byrd (1543-1623) were instructed in the use of church modes as students of Catholic schools, the modes were used less toward 1600, primarily because of the increased interest in "popular melody" fostered by madrigalists. Although Pearsall does not define the properties of popular melody, which were mostly nonmodal, it has been conjectured that chromatic alteration in madrigals was instrumental in dissolving the modal system:

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<sup>135</sup>Pearsall, nonetheless, wrote two essays on chanting: "English Chanting" is in manuscript form at the British Museum (Add. MS 38552), and "Observations on Chanting" was published by William B. Squire in 1906-07. Most likely the latter was originally intended as the third part of Psalmodia.

<sup>136</sup> Psalmodia, British Museum Add. MS 38549, f. 2.

. . . the chromatic note is now [ca. 1550] approached and quitted by a leap, as if it formed an actual part of the scale in which it occurs, a license not sanctioned by a strict observance of the rules of musica ficta. And this tendency, although absent from sacred music, continued to increase in the madrigal, which thus became one of the principal agents in the disintegration of the modal system.<sup>137</sup>

Pearsall chronicles the influence of secular music not only on the modes but on the meter of Anglican church music as well. He states that triple meter, because of its association with the dance, was discouraged in psalmody in seventeenth- and eighteenth-century England. As a result, most psalms were set to common meter, and only festival and processional hymns were sung in triple meter.

Pearsall concludes the historical section of the preface with a discussion of the methods of dividing, noting, and accenting psalm tunes. In medieval chant, lines were used to divide the psalm tune and text into sections. A vertical line covering two spaces of the staff indicated that a full breath should be taken and was called respirationes, a vertical line covering one space indicated only a brief pause or

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<sup>137</sup>H. E. Wooldridge, The Polyphonic Period, Vol. II of The Oxford History of Music, 2nd ed. (London, 1932), p. 130.

half breath and was called suspirones.<sup>138</sup> A single or double bar was used to make a full stop at the end of sections and to indicate the end of a psalm tune; the fermata was sometimes used to show pauses at the end of sections or subsections. Pearsall points out that whereas medieval notation was ad libitum, the basic notation of psalmody during the nineteenth century included a whole or half note as the beginning and ending notes of each section, as in the "Old Hundredth Psalm" melody (Example 4).

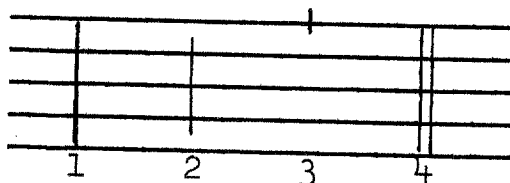
Ex. 4. "Old Hundredth Psalm" (Brit. Mus. Add. MS 38549, f. 6b).



Pearsall was convinced that the long notes at the beginning and end destroyed the natural accent of the words: "every

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<sup>138</sup>Revision offered by the Benedictines of Solesmes gives the following methods of dividing chants:



1) major division or pause--is made by giving greater length to the last note and by taking a full breath; 2) subdivisional pause, or minor pause--is made by taking a short breath; 3) small division or brief pause--is made by a short sustaining of the voice and if needed, a very short breath; 4) double line--closes either the chant or one of its principle parts. See Liber Usualis (Tournai, 1934), XIII-XIV.



unprejudiced musician will feel, that, to apply an accented note to an unaccented syllable, is a great defect, and as such, ought to be avoided. . . ."139

The second half of the preface to Psalmodia concerns the composition of church music, particularly psalm tunes. He admonishes the young composer to compose "with a view of general effect" and to avoid especially such effects as unexpected chromatic passages and sudden transitions or progressions. He admits that "[special effects] are very well in their place. Adroitly introduced in the theatre or even in an oratorio, they may have not only a good but powerful effect;" but, he insists, "they are inconsistent with the quiet spirit of prayer. . . . Church music ought to assist devotion, not disturb it. In my opinion it ought to fall on the senses like rain falls on the grass, refreshing without deranging."140

In addition to working for general effects, Pearsall encourages the psalms composer to employ the following species of counterpoint: the first species of counterpoint is basic to psalmody, the second and fourth species can be used occasionally to give variety of vocal movement and dissonance to the parts, but the third and fifth species of counterpoint should never be employed. Dissonance, according

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139British Museum Add. MS 38549, ff. 39-40.

140Ibid., ff. 54, 58.

to Pearsall, is prepared on the weak part of the measure, occurs on the strong part of it, and is resolved on the next weak part of the measure. Inversions of the seventh chord should not be used, he warns, as they tend to impair the vigor of psalmody. Similarly, mi contra fa and cross relations, as well as the augmented second, are to be avoided. Pearsall further emphasizes that it is best when composing for three or four voices not to double the major third unless absolutely necessary. Parallel fifths and octaves and imperfect fifths moving to perfect fifths should be avoided; but he finds a perfect fifth moving to an imperfect fifth acceptable. He also suggests that the young composer avoid all ornaments, such as shakes [trills], beats [mordents], and backfalls [appoggiaturas]. Furthermore, the organ interludes after verses should, he insists, be in the character of the psalm. Concluding his recommendations on composition, he proposes that the vocal parts should be written with smooth diatonic voice leading and with intervals seldom ranging beyond a major sixth; an octave leap may occasionally be taken to enhance the character of the harmony, but never a ninth: "the voice parts of a psalm tune should in my poor judgment be so easy to sing that they should strain neither the voice nor the attention of the performer."<sup>141</sup>

The Psalmodia preface is quite lengthy,<sup>142</sup> due partly to verbosity and partly to the use of involved footnotes on

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<sup>141</sup>Ibid., f. 95.

<sup>142</sup>101 folios.

subjects which have no direct relationship to psalmody. For example, one footnote details his experience in hearing the contrapuntal improvisations of gypsies in Hungary. In spite of the prolixity, the information is interesting; it is well documented with German sources, probably because it was written while he was still in Karlsruhe, Germany.

Although Pearsall draws much of his information from credible sources and personal experiences, he also presents what evidently are well-contemplated conjectures. He surmised, for instance, that the whole note at the beginning of the "Old Hundredth Psalm" was probably used to allow untrained singers to "get together" before moving to the notes of shorter value. Walterus Truron, agreeing with Pearsall, calls these longer notes "gathering notes."<sup>143</sup> The whole note at the beginning and end of psalm tunes was a holdover from the early editions of psalm tunes, such as Thomas Sternhold's Certayne Psalmes (ca. 1549), John Playford's Psalms and Hymns in Solemn Musick of Foure Parts (1671), and The Whole Book of Psalms (1677). Truron points out that these "gathering notes" exist even in such late publications as the English Hymnal (1906).<sup>144</sup>

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<sup>143</sup>Walterus Truron, "The rhythm of metrical psalm-tunes," Music and Letters, IX (January, 1928), 31.

<sup>144</sup>Ibid.

The second volume of Psalmodia,<sup>145</sup> consisting mainly of harmonized chorale melodies, is organized in two parts: Part I consists of twenty-eight psalm settings which Pearsall states "may be pronounced standard on the grounds of their having been for centuries up to the present hour in common use all over Germany,"<sup>146</sup> Part II is composed of hymns and festival songs. Each of the psalm tunes of Part I (Vol. II) is accompanied by an explanation of its origin, and all are harmonized in a slightly ornamented first species counterpoint such as he proposed in the preface. In addition, each melody is set in  $\frac{4}{2}$  meter with one syllable to each beat of the measure; the psalm texts, as illustrated in Example 5,

Ex. 5. Psalm 8 Set to a Chorale Melody (Brit. Mus. Add. MS 38550, f. 6b).

The image shows a musical score for Psalm 8, set to a chorale melody. The score is written in 4/2 time and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The melody is a simple, four-part setting. The Latin text is written in a cursive hand between the two staves.

O Thou to whom all crea-tures bow with-in this world-ly frame, thro'  
In Heav'n thy wond'rous acts are sung, nor ful-ly rec-ord'd there! and

<sup>145</sup> Psalmodia (II), British Museum Add. MS 38550.

<sup>146</sup> Psalmodia (I), British Museum Add. MS 38549, f. 96.

all the world how great art thou! Here glo- rious is thy name!  
yet thou makst the in- fard tongue, Thy bound- less praise de- clare.

are in rhymed couplets.<sup>147</sup> The chorale melody, as is also true of the hymns, is always in the top voice.<sup>148</sup>

The fifty hymns of Part II, ten of which are by Pearsall, offer some contrast to the psalm settings. One of Pearsall's hymns, "I Will Arise," includes both florid counterpoint and homophony. Pearsall also harmonized several melodies which he copied from manuscripts throughout Europe. One of them is a ninth-century<sup>149</sup> "Hymn to St. Fintane," which was found at the monastery at Rheinau,

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<sup>147</sup>Pearsall's source of the metrical psalms is an edition of A New Version of the Psalms of David, Fitted to the Tunes used in Churches by Nahum Tate and Nicholas Brady (originally published in 1696). See H. Leigh Bennett, "Psalms, English," A Dictionary of Hymnology, II, rev. ed., edited by John Julian, 2 vols. (New York, 1907), 919-920.

<sup>148</sup>The author of this melody is unknown, but Pearsall states he found it in a German Gesangbuch with the creed text "Wir glauben all an einen Gott."

<sup>149</sup>This date was related to Pearsall by several of the monks at Rheinau.

Switzerland; the beginning of this hymn is in the form of an intonation. Among the more interesting works of Part II is the hymn "Nativitatis Domini,"<sup>150</sup> an ancient Christmas processional hymn Pearsall copied from a manuscript in the library of the Red Cross monastery at Prague. It cannot be determined whether the harmonization is by one of the monks at Prague or by Pearsall; nevertheless, the hymn is quite charming. The meter is  $\frac{3}{2}$  with phrases primarily of four measures arranged responsorially between a cantor and a five-part choir. Another interesting hymn is "Christ Has Now Ascended," composed and given to Pearsall by his teacher, Joseph Panny (1794-1839). The melody, which is to be sung in unison by all voices, resembles that of a chorale in half and quarter notes. The organ accompaniment employs a bass line of constant running quarter notes marked staccato. Although Pearsall added several early hymns in Part II, the German chorale melody, as in Part I, remains the predominant source.<sup>151</sup>

Pearsall's essay and collection of church music was never published. The music as it now exists is in need of additional stanzas, as well as the completion of some of the

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<sup>150</sup>With Pearsall's encouragement, this hymn was published in the St. Gall Katholisches Gesangbuch (1863), hymn no. 12, pp. 17-19. The harmonization is in four parts.

<sup>151</sup>Many of the melodies in this section are attributed, by Pearsall, to Johann Sebastian Bach, Martin Luther, Johann Walther, Hans Hassler, Giovanni Palestrina, and Thomas Tallis.

harmonizations. Enough music has been completed, however, to show the relationship of the collection to the trends of development in English church music of the nineteenth century. In 1827, several years before Pearsall completed his treatise, the Oxford Tractarian Movement was begun. The movement was "aimed primarily at combating liberalism and skepticism and restoring to the church and to church worship the dignity, beauty, purity, and zeal of earlier times."<sup>152</sup> These aims are basically those of Pearsall, although the Oxford Movement in its early stages was mainly concerned with the form and text of worship. The influence of the movement, according to Douglas, brought about the revival of the following:<sup>153</sup>

1. English translations of Latin hymns
2. The folksong carol
3. The plainsong hymn
4. The German chorale
5. The ancient and modern hymn

Psalmody particularly reflects the growing nineteenth-century interest in the German chorale. More than ten years after the compilation of Pearsall's work, the revival of the German chorale was first overtly seen in William Mercer's Church Psalter and Hymn Book (1854). Mercer's collection received wide distribution and was used at St. Paul's Cathedral in

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<sup>152</sup>William Flint Thrall and Addison Hibbard, A Handbook to Literature, rev. by C. Hugh Holman (New York, 1960), p. 334.

<sup>153</sup>Winfred Douglas, Church Music in History and Practice, rev. by Leonard Ellinwood (New York, 1962), pp. 205-209.

London for nearly twenty years. Catherine Winkworth followed Mercer's work with two new volumes, Lyra Germanica and the Chorale Book for England.<sup>154</sup> Douglas observes that, although Winkworth's two volumes sought to provide a complete hymnal based on German sources, they "both . . . failed as practical books but every practical book since then has drawn upon their contents and the German chorale has become an essential part of every modern hymnal."<sup>155</sup> Psalmodia, with its fifty hymns and twenty-eight psalms, also foreshadowed the rising interest in the hymn, an interest which culminated with the publication of Hymns, Ancient and Modern in 1861. This collection, edited by William H. Monk, contained 131 hymns of English origin, 132 from Latin, and 10 from German sources. Several revisions followed and in 1961, its centenary year, over 150 million copies had been sold.<sup>156</sup>

Although Pearsall's efforts anticipated the upsurge of interest in the German chorale and the ancient and modern hymn, his work has gone without notice primarily for two reasons: 1) Psalmodia was never published, and 2) because he lived on the continent from 1825 to 1856, he was unable, except in Bristol, to develop any significant influence in England. It is perhaps impossible to know how Psalmodia would have fared in England. Certainly it did not approach

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<sup>154</sup>Neither Mercer's nor Winkworth's collections were available for comparison with Psalmodia.

<sup>155</sup>Douglas, op. cit., p. 209. <sup>156</sup>Ibid., pp. 209-210.



the comprehensiveness and massiveness of such a work as Hymns, Ancient and Modern. Yet, had he published Psalmodia as intended, in the 1840's, he might be remembered for his role in the revival of the German chorale as well as for the rediscovery of several ninth- and sixteenth-century hymns.

Pearsall wrote two essays on Anglican chanting; one of these is entitled "English Chanting."<sup>157</sup> However, his most thorough study of this subject appeared as "Observations on Chanting."<sup>158</sup> Pearsall was evidently greatly pleased with the latter and was even content to allow it to represent, at least one of his finest musical achievements. In 1856, he wrote the following to a now unknown correspondent:

As to your question whether I would like to publish my "Observations on Chanting" I thank you for bearing in mind my probable wishes and answer that I should like it very much, for if it proves nothing else it will prove that I have not lived quite in vain. But as you have had something to do with carrying my ideas out I should like to do my best in publishing to present myself as well as possible to the musical world, for to do my best will be at least a recommendation of my poor abilities, and I think that in this cold-hearted world of ours no one should let slip any opportunity of recommending himself. . . .<sup>159</sup>

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<sup>157</sup>"English Chanting," British Museum Add. MS 38552, ff. 135-157.

<sup>158</sup>William B. Squire, "Pearsall on Chanting," Sammelbände der Internationalen Musikgesellschaft, VIII (1906/07), pp. 166-220. Also, British Museum Add. MS 37490, 69 ff.

<sup>159</sup>*Ibid.*, p. 169. The beginning of the letter is evidently lost.

Pearsall never saw his essay on Anglican chanting published; it was not until 1906 that William B. Squire edited the manuscript for publication.

The essay deals exclusively with what Pearsall considered the best method of setting a psalm text to the traditional seven-measure form of the common chant (Example 6).

Ex. 6. Common Chant in Two Sections ("Pearsall on Chanting," Sammelbände, VIII, p. 195).

1st Division  
3 measures

2nd Division  
4 measures

intermediate cadence

final cadence

Reciting Notes

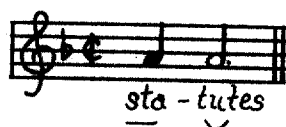
His essay was motivated by the frequent nineteenth-century practice of placing an unaccented syllable with an accented note and the even more common practice of dividing the last note of a chant. For instance, Example 7 shows, according to

Ex. 7. Misplaced Accent and Rhythmic Division of the Cadence Note (Sammelbände, VIII, p. 176).

O Come, let us sing unto the Lord: let us heartily rejoice in the strength of our sal-va-tion

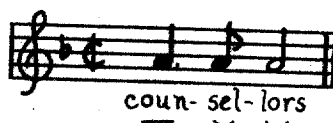
Pearsall, a misplaced accent on the word "unto" and a rhythmic division of the cadence note into two parts on the final two syllables of "salvation." This division of the final cadence note was so prominent in nineteenth-century Anglican chanting that it acquired such names as the "Anglican thump," "the clatter," and "the postman's double-knock." Composers, then, based the division of the intermediate and final notes on the premise that the final accent of the half-verse and verse should fall on these notes. Final notes set to such bisyllabic words as "statues," with the accent on the first syllable, would be divided as in Example 8.

Ex. 8. Bisyllabic Division of the Cadence Note.



The trisyllabic word "counsellors," again with the accent on the first syllable (Example 9), would be divided in a manner similar to Example 8.

Ex. 9. Trisyllabic Division of the Cadence Note.



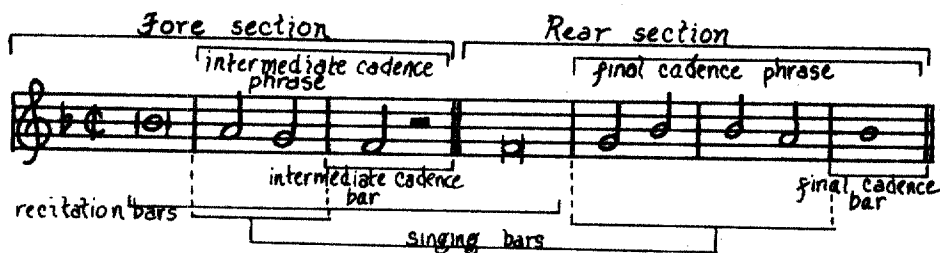
Pearsall opposed this division of the cadence note and wanted to substitute a different method of accentuation:

In terminating a musical phrase, as in terminating a phrase in language, the voice sinks naturally into a state of repose; so that even if the last syllable in a sentence be an accented syllable, it is never uttered with the energy which would be given to it if it were the first syllable in the sentence; for it would be extremely inconsistent with good declamation to finish any phrase with a strong intonation. . . .<sup>160</sup>

Pearsall felt that the final syllable and cadence note of a half-verse and verse are subject to a natural state of repose, and, since a rhythmically divided cadence destroys this sense of repose, only one syllable should be given to the cadence note. After expounding this principle of "abated" final accent, which is the key to his system of chanting, the remainder of the essay details how the text is set to music in order to preserve its accents.

His first consideration in setting the text to music was an understanding of the form of a common chant (Example 10).

Ex. 10. The Form of the Seven-Measure Common Chant (Sammelbände, VIII, p. 197).



<sup>160</sup>Squire, op. cit., p. 182.

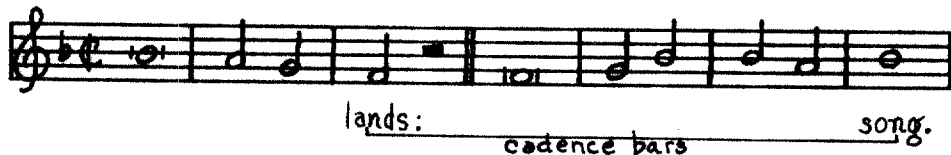
The two sections of the chant are understood to correspond to the two sections of one verse of a psalm, such as Psalm 100, verse one:

1. O be joyful in the Lord all ye lands:
2. Serve the Lord with gladness, and come before His presence with a song.

Pearsall then proposes three general rules for setting text to each section of the chant:

1. Place only the last syllable of each section of text, accented or not, with the intermediate and final cadence notes (Example 11).

Ex. 11. Placement of the Final Syllables  
(Sammelbände, VIII, p. 198).



2. Next, find the first accented syllable which occurs before the last syllable. This syllable and everything which follows up to the last syllable are sung in the singing bars (Example 12).

Ex. 12. Placement of the First Accented Syllable Before the Final Syllable (Sammelbände, VIII, p. 198).



3. All syllables that precede this accent are placed with the recitation bar (Example 13).

Ex. 13. Placement of the Text in the Recitation Bars (Sammelbände, VIII, p. 198).

O be joyful in  
the Lord all ye lands: Serve the Lord  
with gladness  
and come before  
His pre-sence with a song.

In addition, he recommends that all syllables of the singing bars, if printed in a psalter without music, should be rubricated and set off with vertical bar lines. If the text is with music, which he suggests is the best method, the psalter should be printed as in Example 14.<sup>161</sup> Pearsall here utilizes the dotted lines to divide the "singing bars" into four sections which he terms "fraction columns." Accordingly, an untrained singer can, by observing these columns, know that when a dotted vertical line runs through a syllable, that syllable is sung as a half note; when a syllable stands in one of the columns, that syllable is then performed as a quarter note unless a special indication is made.

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<sup>161</sup>Pearsall also suggests that if the text is printed with music, the notes of the singing bars, as well as the text, should be printed in red.

Ex. 14. Pearsall's Proposed System of Printing a Psalter (Sammelbände, VIII, p. 199).

1. O be joyful in the Lord all ye lands: Serve the Lord with gladness, and come before His presence with a song.

2. Be sure that the Lord He is God: It is He that hath made us, and not we ourselves; we are His people and the sheep of His pasture.

3. O go your way into his gates with thanksgiving, and into His courts with praise: Be ye thankful unto Him and speak good of His name.

4. For the Lord is gracious, His mercy is everlasting: And His truth endureth from generation to generation. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be: World without end Amen.

The preceding discussion represents the basic principles of the essay, but Pearsall himself gives specific rules for setting the text to the singing bars. In order to distinguish more clearly between the final syllable and the first preceding accented syllable, he terms the latter a "boundary syllable," so called because it indicates where the recitation ends and the singing begins. The boundary syllables, as he points out, always fall on the first beat of the

singing bars (Example 15). In cases where there are no unaccented syllables between the boundary and the finals, the

Ex. 15. Placement of Boundary Syllables  
(Sammelbände, VIII, p. 202).



extra notes of the singing bars are given to the boundary syllable (Example 16).

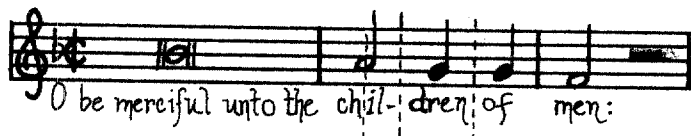
Ex. 16. Boundary Syllable Followed by the Final Syllable  
(Sammelbände, VIII, p. 202).



If one syllable occurs between the boundary and final syllables, it will be placed on the second note of the singing bar of the fore-section and on the last beat of the singing bar of the rear-section. When two unaccented syllables occur between the boundary and final syllables of the fore-section, they can be performed as in Example 17.



- Ex. 17. Two Syllables Between the Boundary and Final Syllables of the Fore-Section  
(Sammelbände, VIII, p. 203).



If two unaccented syllables appear between the boundary and final syllables of the rear-section, the solution in Example 18 is possible.

- Ex. 18. Two Syllables Between the Boundary and Final Note of the Rear-Section  
(Sammelbände, VIII, p. 203).



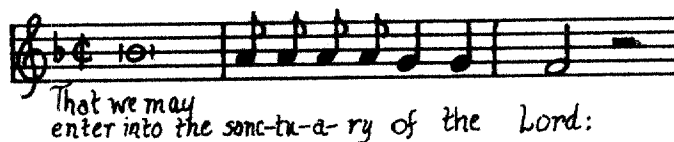
Similarly, the three unaccented syllables of quadrisyllabic words, such as "testimony," "ceremony," and "sanctuary," can be divided in the rear-section (Example 19).

- Ex. 19. The Division of Quadrisyllabic Words in the Rear-Section (Sammelbände, VIII, p. 204).



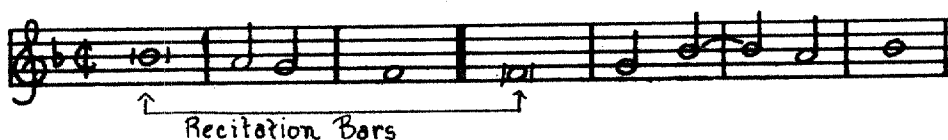
Quadrisyllabic words in the fore-section are, however, treated more compactly (Example 20).

Ex. 20. The Division of Quadrisyllabic Words in the Fore-Section (Sammelbände, VIII, p. 204).



Finally, after determining how the text is set to the cadence notes and singing bars, Pearsall adds several rules on how to insure in the recitation bars (Example 21) an accented syllable on an accented note and an unaccented syllable on an unaccented note.<sup>162</sup>

Ex. 21. Recitation Bars of the Common Chant.



Since Pearsall's presentation is quite lengthy and is supplemented by musical illustrations, only a summary of the rules is given here:

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<sup>162</sup>It should be pointed out that any rigidity in treatment of the reciting notes in modern English chanting is avoided.

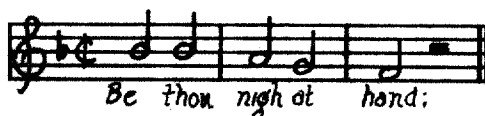
- A. If only one syllable is in the recitation bar, change the double whole note to a whole note.
1. If the syllable is accented, hold it out the full length of the whole note (Example 22).

Ex. 22. Accented Syllable in the Recitation Bar (Sammelbände, VIII, p. 190).



2. If the first syllable is unaccented, the organist plays the first chord and after a half note rest, the singer begins.
- B. When there are two syllables in the recitation section, change the double whole note to a whole note.
1. If both syllables are accented, each will be sung as a half note (Example 23).

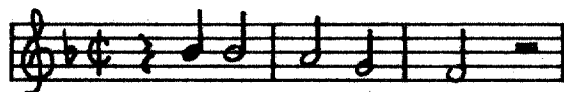
Ex. 23. Two Accented Syllables in the Recitation Bar (Sammelbände, VIII, p. 191).



2. If the first syllable is accented and the second unaccented (and is not an article), each will be sung as a half note.
3. If the second of the two syllables is an article, the first syllable should be performed as a dotted half note and the article as a quarter note.
4. If only the second of the two syllables is accented, the unaccented syllable will be

performed as a quarter note preceded by a quarter note rest; the accented syllable will be sung as a half note (Example 24).<sup>163</sup>

Ex. 24. Accent on the Second of Two Syllables  
(Sammelbände, VIII, p. 192).



The Lord is my strength:

5. If both syllables are unaccented, a half note rest will be provided at the beginning of the measure and each of the syllables will be given a quarter note value.
- C. When there are three syllables in the recitation section, the double whole note will be changed to a whole note.
1. If only the first of the three syllables is accented, the note values will be one half note and two quarter notes (Example 25).
  2. If only the second syllable is accented, the measure will be filled with a quarter note rest followed by three quarter notes.
  3. If only the first and third syllables are accented, the correct accent will be obtained with two quarter notes followed by a half note.
  4. If only the last of the three syllables is accented, the recitation note will be changed to a double whole note and the

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<sup>163</sup>Pearsall appears to ignore his own rule for the boundary syllable in this example since "is" cannot be a stressed syllable in this case. R. F. Brown gives the following for this ninth verse of the 28th Psalm:



The Lord is my strength.

See Ray Brown, The Oxford American Psalter (New York, 1949), no. 90.

- Ex. 25. Accent on the First of Three Syllables  
(Sammelbände, VIII, p. 192).



syllables will be sung with two quarter notes and one half note, all three preceded by a half note rest (Example 26).

- Ex. 26. Accent on the Last of Three Syllables  
(Sammelbände, VIII, p. 193).



Pearsall recommends that a greater number of syllables in the recitation measure can best be taught by the choir master.<sup>164</sup>

Pearsall's concern for the Anglican chant was shared by other writers of the nineteenth century. Such publications as John Hullah's Psalms with Chants (1844), the English Psalter (1865), the Psalter Accented (1872), and the Cathedral Psalter (1875) sought to improve Anglican chanting with

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<sup>164</sup>Pearsall also adds instructions on singing a common chant with an intonation; however, the basic principles are the same as already discussed: accented syllables are sung on the beat and unaccented syllables on the offbeat.

explanations of accents, syllables printed in heavy type, and bar lines in the editions without music.<sup>165</sup> In addition to Pearsall, other editors, namely William Monk<sup>166</sup> and Frederick Cuseley, contended that as many syllables as possible should be placed in the recitation bar and that the cadence phrase should be syllabic, while the editors<sup>167</sup> of the Cathedral Psalter (1875), on the other hand, sought to make the recitation bars as short as possible.<sup>168</sup> Stanton, writing in the fifth edition of Grove's Dictionary, has found fault with both systems of textual treatment: "Composers were viewing the chant as a composition to which the words had to be fitted, instead of a musical arrangement which must be the servant of the words sung to it."<sup>169</sup>

One of the most significant movements for the reformation of the method of Anglican chanting was led by Robert Bridges (1844-1936).<sup>170</sup> He analyzed the verbal rhythms of

<sup>165</sup>H. C. Colles, "Chanting," Grove's Dictionary of Music and Musicians, I, third edition (New York, 1938), 606.

<sup>166</sup>Monk (1823-1889) edited The Psalter for the Scottish church; Cuseley (1825-1887) edited The Psalter and Anglican Psalter Chants.

<sup>167</sup>Editors are S. Flood-Jones, Troutbeck, James Turle, John Stainer, and Joseph Barnby.

<sup>168</sup>Charles W. Pearce, "Futility of the Anglican Chant," The Musical Quarterly, VI (January, 1920), 124.

<sup>169</sup>W. K. Stanton, "Chanting," Grove's Dictionary of Music and Musicians, II, 5th ed. (New York, 1954), 176.

<sup>170</sup>Colles, op. cit., p. 606. Bridges was poet-laureate of England.

the English psalms and experimented with the structure of the chant; compared to Pearsall's system, his suggestions are revolutionary. Whereas Pearsall arranged the text to fit the seven-measure common chant form, Bridges insisted that the chant be servant to the text. According to Bridges, the textual rhythm may require a triplet figure, or a measure with groups of four, five, or six notes.<sup>171</sup> Syncopation between the reciting note and the first note of the singing bar was sometimes employed. Finally, when two accents occurred in the speech rhythm without an intervening unaccented syllable, the two accents were sung to a measure of two quarter notes.<sup>172</sup> These ideas, applied according to Bridges' suggestions, resulted in a system of chanting and pointing as flexible as the verbal rhythms of the psalm texts. According to Stanton, Bridges' concept of chanting was given practical application at New College, Oxford, where it proved to be an imaginative and useful system of chanting.<sup>173</sup>

As a result of Bridges' research and experimentation, several early twentieth-century editors were inspired to produce psalters which emphasized the flexibility of speech

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<sup>171</sup>Robert Bridges, "Anglican Chanting," The Music Antiquary, III (January, 1912), 76-79.

<sup>172</sup>Ibid., p. 79.

<sup>173</sup>Stanton, op. cit., p. 176.

rhythm. Some of these are The English Psalter,<sup>174</sup> The Psalter Newly Pointed,<sup>175</sup> The Oxford Psalter,<sup>176</sup> The Parish Psalter,<sup>177</sup> and The St. Paul's Cathedral Psalter.<sup>178</sup> Variations of Bridges' concept, such as Ramsbotham's suggestion to use unbarred music and notes of unmeasured length,<sup>179</sup> attempt to maintain the natural speech accent and flow of text. Such attempts to liberate the text from any set musical or metrical formula have encouraged the greater use of Gregorian plainsong in the twentieth-century Anglican church. Among the more reliable publications emphasizing this style are Sydney Nicholson's Plainsong Hymnbook (1932) and Winfred Douglas' The Saint Dunstan Edition of Plain Chant (1908- ); both of these works have been widely used in England.<sup>180</sup>

In contrast to Pearsall, Bridges was, as are most nineteenth- and twentieth-century writers, firmly convinced

<sup>174</sup>Edited by E. C. Bairstow, P. C. Buch, and C. Macpherson.

<sup>175</sup>Edited by A. Ramsbotham and issued by the Society for Promoting Christian Knowledge.

<sup>176</sup>Edited by H. G. Ley, E. S. Roper, and C. H. Stewart.

<sup>177</sup>Edited by S. Nicholson.

<sup>178</sup>Edited by M. F. Foxell and S. Marchant.

<sup>179A</sup>. Ramsbotham, "On Psalm Chanting," Music and Letters, I (July, 1920), 214.

<sup>180</sup>Douglas, Church Music in History and Practice, p. 208.



that "the chant has a final accent; . . . the final accent of the verse should (as an almost invariable rule) be taken on that accent."<sup>181</sup> Bridges points out that the reason why such cadences are offensive

is partly because of slovenly execution, the qualities being generally altered from true speech, and also because in other parts of the chant we hear words constantly wrested from their speech-accent to fit into the bars; and the musical accent being held stiff, the chant sounds like a syllabic hymn-tune, in which such terminals [divided cadences] are altogether out of place.<sup>182</sup>

In Bridges' system of chanting, the divided cadence note is robbed of much of its heaviness when the remainder of the chant is sung according to the "speech-rhythm" of the text.

By the time "Observations on Chanting" was published in 1906, many of the faults of chanting, as Squire points out, were "happily matters of past history."<sup>183</sup> Yet, for the 1850's, several of his suggestions appear perceptive. His essay is somewhat antiquated today, but it represents his most clearly organized and precisely written work.<sup>184</sup>

Although Pearsall's writings are admirable for a dilettante, their merit is lessened because of the numerous

<sup>181</sup>Robert Bridges, "English Chanting," The Musical Antiquary, II (April, 1911), 125-126.

<sup>182</sup>Ibid., pp. 135-136.

<sup>183</sup>Squire, "Pearsall on Chanting," p. 168.

<sup>184</sup>"Observations on Chanting" is the only writing by Pearsall to be included in a nineteenth- or twentieth-century bibliography. See Archibald T. Davison, "Anglican Chant," Harvard Dictionary of Music (Cambridge, 1961), p. 38.

inaccuracies and his conservative point of view. His allegiance to the music and composers prior to the nineteenth century sharply contrasts with that of such writers as Burney and Hawkins, who considered "the whole development of music from the point of view of the present, from the point of view of progress. . . ."<sup>185</sup> Pearsall, in essence, romanticized the past--its music and composers--by relying not only on fact but also on anecdote, conjecture, and hearsay. There is no trace in his work of the objectivity found in A. W. Thayer's Life of Beethoven (Vol. I, 1866).<sup>186</sup> Furthermore, Pearsall considered it the responsibility of a gentleman of leisure to acquire all sorts of information and to record it for publication or posterity. This recording of information was, as in the "Two Chapters on Madrigal Singing," not always without a sense of condescension. His philosophy is best expressed in his "Observations on Chanting":

For if you want to write anything that shall be easily and well understood by the world at large, the better way to attain your end will be to write as if you were addressing very stupid people; because if such people can understand you, even without difficulty, all the clever people will understand you without any difficulty at all.<sup>187</sup>

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<sup>185</sup>Alfred Einstein, Music of the Romantic Era (New York, 1947), p. 352.

<sup>186</sup>Ibid., p. 355.

<sup>187</sup>William B. Squire, "Pearsall on Chanting," Sammelbände der Internationalen Musikgesellschaft, VIII (Leipzig, 1906-1907), 198.

This attitude may well have been a result of arrogance, but it appears that he wanted his works, especially Psalmodia and "Observations on Chanting," to be understood and used by the musician as well as by people who were not particularly versed in music. This sense of practicality motivated Pearsall to his best efforts and provided the probable reason that the "Observations on Chanting" is his most clearly organized and thought-out work. The lack of success of what seem to be his most significant writings, Psalmodia and "Observations on Chanting," was perhaps due to Pearsall's absence from England from 1825 to 1856. As a result, the historical significance of the second volume of Psalmodia (harmonized chorales and hymn tunes) appears negligible since it was neither published nor used. Nor did "Observations on Chanting" have any impact during the fifty-year period after 1840 when chanting was at its low ebb.

Thus, Pearsall's musical writings are today chiefly important as documents on his reasoning, his remarkable breadth of interests, and his laudable ambitions. Nowhere else, not even in his letters, are these areas better exposed.

## CHAPTER III

### INSTRUMENTAL MUSIC

Pearsall wrote about thirty instrumental works, not all of which have survived. For example, his only symphony and an overture entitled The Maniac are now lost.<sup>1</sup> While the extant solo, chamber, and orchestral compositions, written either at Mainz or Karlsruhe, Germany, represent his early attempts at composing from 1825 to 1839, his most significant efforts appear to have come in 1834. Included in his works are also several marches written for the monastery at St. Gall, Switzerland, in the 1840's and 1850's.

#### Solo Music

Pearsall wrote very little music for one instrument. The only known works are "An Introduction and Fugue" for organ, published posthumously in 1893,<sup>2</sup> and several waltzes for four hands written for the two daughters of H. T. Ellacombe: "I cannot forget," Pearsall relates in his letters, "the good nature with which they [Jane and Marianna Ellacombe] used to

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<sup>1</sup>Edgar Hunt, "Robert Lucas Pearsall," Proceedings of the Royal Musical Association, LXXXII (1955/56), 84.

<sup>2</sup>No. 24 in Recital Series, edited by E. H. Lemare. Publisher is not known. Copies of this series are scarce; the British Museum's copy was destroyed during World War II.

play my poor waltzes . . . ." <sup>3</sup> Several other waltzes for piano were composed for the Bitton Clothing Club, one of these is "Der Kleidungs-Verein Walzer" (1837) for two pianos. <sup>4</sup> Pearsall made no attempt to demonstrate any imagination in these waltzes, for they were intended mainly as recreational or background pieces.

A manuscript entitled Trois Minuets et Trios for violin and piano, <sup>5</sup> found at the monastery at Einsiedeln, has no date, but the awkward modulations, occasional incorrect spelling of chords, and careless copying indicate an early period in Pearsall's development, possibly around 1825. Each of the three minuets is written in homophonic texture and the usual binary form (Example 27). Pearsall, by this time,

Ex. 27. The Form and Keys of Trois Minuets et Trios. <sup>6</sup>

- |       |         |                      |                   |    |      |                                    |   |             |
|-------|---------|----------------------|-------------------|----|------|------------------------------------|---|-------------|
| No. 1 | Allegro | : g-B <sup>b</sup> : | B <sup>b</sup> -g | :: | trio | : E <sup>b</sup> -B <sup>b</sup> : | B <sup>b</sup> -E <sup>b</sup> -E -E <sup>b</sup> : | D.C. Minuet |
| No. 2 | Allegro | : E-B :              | B-E               | :: | trio | : a-E :                            | C-a :   | D.C. Minuet |
| No. 3 | Allegro | : d-A :              | A-d               | :: | trio | : B <sup>b</sup> _____ :           | B <sup>b</sup> -F-D-B <sup>b</sup> :                | D.C. Minuet |

<sup>3</sup>William B. Squire, "Letter to H. T. Ellacombe, in 1838 or 1839," The Musical Quarterly, V (April, 1919), 277.

<sup>4</sup>"Der Kleidungs-Verein Walzer," British Museum Add. MS 385,45, ff. 150-154.

<sup>5</sup>Trois Minuets et Trios, Einsiedeln Mus. MS 675,51, ff 1-5b; Einsiedeln Mus. MS 575,52, ff. 1-4.

<sup>6</sup>Capitol letters represent major keys, small letters minor keys.

had acquired a fair knowledge of functional harmony, but modulations to distantly related keys are uninterestingly prolonged. The modulation in Example 28 is taken from the trio of "Minuet No. 1" in which a  $g$  ( $a^b$ ) is repeated twenty-seven times as the upper note of the accompaniment.

Ex. 28. "Minuet No. 1," Violin and Piano, Modulation by Common Chord (Ein. Mus. MS 575,51, f. 3, meas. 1-13).

$$\frac{3}{4} \text{ E: } I \quad I \quad iii \quad \begin{matrix} d7 \\ 4 \\ 3 \end{matrix} \quad iii \quad \begin{matrix} d7 \\ 4 \\ 3 \end{matrix} \quad VI \begin{matrix} 4 \\ 2 \end{matrix} =$$

$$E^b: \quad bVII \begin{matrix} 4 \\ 2 \end{matrix} \quad bVII \begin{matrix} 4 \\ 2 \end{matrix} \quad ii \begin{matrix} 6 \\ 4 \end{matrix} \quad ii \begin{matrix} 6 \\ 4 \end{matrix} \quad \#v^{d7} \quad \#v^{d7}$$

$$v^7 \quad v^7 \quad I$$

Most modulations are more simply stated, as in Example 29, which employs an enharmonic German sixth as the pivot chord. Pearsall uses a variety of harmonies in these three minuets. In addition to the German sixth chord of the previous example, the major-minor seventh, diminished seventh, and ninth chord frequently occur, while nonharmonic tones are limited almost exclusively to the unaccented passing tones, 4-3 suspensions, appoggiaturas, and retardations. The harmonic variety found in this and later instrumental pieces sharply contrasts the lack of harmonic variety in his sacred vocal music.

The melodies are at times rambling and occasionally are stylistically reminiscent of the classical style, such as

Ex. 29. "Trio of Minuet No. 3," Violin and Piano,  
Modulation by the Enharmonic German Sixth  
Chord (Ein. Mus. MS 675.52, f. 2, meas. 4-8).<sup>7</sup>

F: I  $\frac{6}{4}$       IV<sup>-7</sup>      D: #iv<sup>7G</sup>      I  $\frac{6}{4}$  (V<sup>7</sup>-I)

the motif in Example 30. In spite of the stylistic implications of the French title, Pearsall infrequently uses those

Ex. 30. "Trio of Minuet No. 1," Theme (Ein. Mus. MS 675.51, f. 2b, meas. 1-4).

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<sup>7</sup>The IV<sup>-7</sup> in F is an enharmonic spelling of the German sixth chord (#iv<sup>7G</sup>) in D.

devices generally associated with the French style; the ornaments appearing in the three pieces consist of four turns and three trills.

### Chamber Music

Shortly after moving to Karlsruhe in 1830, Pearsall began a series of chamber pieces consisting of three string quartets and three quintets. The Quartet No. 1, Op. 26,<sup>8</sup> is the most enterprising of these works. It was written in 1834 and apparently published in 1847; Pearsall wrote the latter date on his copy of the parts.<sup>9</sup> The quartet consists of four movements marked respectively Allegro Moderato, Andante, Menuetto Allegro, and Allegro Moderato; all are in B<sup>b</sup> except the second, which is in F. One of the most interesting aspects about the work is Pearsall's early attempts to assimilate the sonata-allegro form. The first, second, and last movements are in three sections which resemble expositions, developments, and recapitulations. While his expositions have two themes, the second section contains little that can be termed thematic manipulation or development, as the outline indicates in Example 31.

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<sup>8</sup>Quartet No. 1, Einsiedeln Mus. MS 675,53, ff. 1-20b.

<sup>9</sup>Einsiedeln Printed Mus. MA 229, title page. Published by B. Schott, Mainz, Germany. Hofmeister only indicates that the quartet was published sometime between 1844-1851. See Adolph Hofmeister, C. F. Whistling's Handbuch der musikalische Literatur 1844-1851, IV (Leipzig, 1852), p. 14.



Ex. 31. Outline of the First, Second, and Fourth Movements, Op. 26.

- I. First Movement
  - A. Exposition
    - 1. theme one
    - 2. theme two
  - B. Development
    - figuration is not related to the exposition
  - C. Recapitulation
  
- II. Second Movement
  - A. Exposition
    - 1. theme one
    - 2. theme two
  - B. Development
    - 1. theme one--with an added countersubject
    - 2. theme two--stated exactly as in exposition
  - C. Recapitulation
  
- III. Fourth Movement
  - A. Exposition
    - 1. theme one
    - 2. theme two
  - B. Development
    - 1. theme one)-stated exactly as in the exposition
    - 2. theme two)-stated exactly as in the exposition
    - 3. theme one as the subject of a fugue
    - 4. new theme as the subject of a fugue
  - C. Recapitulation

In spite of the exact repetition of themes in the development sections in the second and fourth movements and the absence of any motivic figuration in the middle section of the first movement, these movements gain some contrast and variety from the transitions between themes. In essence, Pearsall begins to develop the theme as soon as it is presented. Further momentum in this direction is achieved by devising a second theme which incorporates motives from the first theme. For example, both themes of the first movement utilize a sixteenth-note figure (Examples 32 and 33).

Ex. 32. Quartet No. 1, Op. 26, First Theme of the First Movement (Ein. Mus. MS 675,53, f. 1b, meas. 11-12).



Ex. 33. Quartet No. 1, Op. 26, Second Theme of the First Movement (Ein. Mus. MS 675,53, f. 2b, meas. 11-12)



In the last movement, the head of the new fugue subject (third theme of middle section) is related to the beginning of the first theme of the exposition (Examples 34 and 35).

Ex. 34. Quartet No. 1, Op. 26, First Theme of the Last Movement, Exposition (Ein. Mus. MS 675,53, f. 14b, meas. 13-16).



Ex. 35. Quartet No. 1, Op. 26, Fugue Subject of the Last Movement, Middle Section (Ein. Mus. MS 675,53, f. 17, meas. 11-14).



The fugue, vocal or instrumental, is characteristic of Pearsall's style. Unlike the fugues of such a work as Haydn's Op. 20, No. 5 (finale), Pearsall's fugues or fugal sections show little inventiveness: there is no inversion, augmentation, or diminution of the theme and only a limited use of invertible counterpoint. Both the theme and its answer have separate countersubjects; each time the theme and answer are given, their particular countersubjects also appear. Pearsall had not yet conceived a countersubject which would serve both the fugue subject and its answer.

Although Pearsall's forms lack contrast, his Quartet Op. 26 contains several pleasant melodies which represent the best of any of his instrumental music. The two themes of the second movement (Examples 36 and 37) are especially lyrical and illustrate the four-measure phrases characteristic of Pearsall's melodies.

Ex. 36. Quartet No. 1, Op. 26, Andante, First Theme  
(Ein. Mus. MS 675,53, f. 6b, meas. 1-4).



Ex. 37. Quartet No. 1, Op. 26, Andante, Second Theme  
(Ein. Mus. MS 675,53, f. 47, meas. 15-18).



The minuet and trio are in the usual binary form with modulations to the dominant. The style, rather than that of a courtly dance, is set as an allegro with an accent on the second beat of the measure (Example 38).

Ex. 38. Quartet No. 1, Op. 26, Minuet (Ein. Mus. MS 675,53, f. 12, meas. 1-7).



The trio has a contrasting lyrical theme with chordal accompaniment.

Pearsall's harmonic style, though as simple as in the Trois Minuets, occasionally resembles that of Haydn (Examples 39 and 40).

Ex. 39. Quartet No. 1, Op. 26, First Movement  
(Ein. Mus. MS 675,53, f. 1b, meas. 1-4).

*Allegro moderato*

Ex. 40. Haydn's Quartet Op. 76, No. 6, Adagio  
(p. 10, meas. 3-7).<sup>10</sup>

*Adagio*

*pp*

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<sup>10</sup>The publisher of Haydn's Op. 76, No. 6, is Ernst Eulenburg, Leipzig, Germany.

The basic difference between the two examples is Haydn's subtlety of rhythm and slightly more varied harmonies. Pearsall, on the other hand, tends to linger on the more romantic harmonies. In some instances, his richer harmonies, e.g. minor-minor seventh chord, appear sudden when surrounded by more bland progressions (Example 41).

Ex. 41. Op. 26, Last Movement (Ein. Mus. MS 675,53, f. 17, meas. 6-7).

In contrast to the Trois Minuets, Pearsall had developed an interest in dissonance and chromaticism by 1834. While never employing chromaticism with the consistency of Mozart or Louis Spohr, he does employ several short chromatic passages in this work, of which Example 42 is one of the longest. As shown, Pearsall favored placing pedal points at the end of a section, over which dissonant chords could be freely created and resolved. Unfortunately, this technique of dissonance is abandoned almost entirely with the pedal points of his vocal fugues.

Ex. 42. Op. 26, Chromaticism, End of First Movement  
(Ein. Mus. MS 675,53, f. 5b, meas. 1-4).

The rhythms, as shown in the preceding examples, are simple. Figuration is most often made up of eighth notes with syncopation occurring in the middle of the measure or across the bar line. The fugal sections of the last movement are pleasant contrasts because of the variety of rhythms which are caused by ornamenting a subject with counterpoint; but, nowhere in the quartet does the rhythm acquire any extensive energy or drive.

A second work for string quartet, Adagio and Fuga,<sup>11</sup> is undated but may have been written in the late 1830's. Pear-sall possessed at least six similar works by Johann Albrechtsberger (1736-1809), all entitled Adagio and Fuga; yet he seems to have emulated no more than the broad design of Albrechtsberger's pieces. The latter's adagios are

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<sup>11</sup>Adagio and Fuga, Einsiedeln Mus. MS 677,15, 2 ff.

homophonic while Pearsall's adagio is imitative. In addition, Albrechtsberger's fugas, in the manner of a double fugue, begin a countersubject with the first statement of the fugue subject, whereas Pearsall's fugal entrances begin the counterpoint with the answer. Also, in contrast to Albrechtsberger, Pearsall writes no recurring countersubject, and the two expositions of the fugue subject are both in the same key, A major. The only contrapuntal devices (e.g. inversion, diminution) are the three stretti which occur successively at the distance of four, two, and one measures. Though he shows no particular qualities of inventiveness other than that of lucid counterpoint, this fugue is one of the few instrumental pieces in which the figuration has some logical design, such as the employment of sequences which pass imitatively from part to part in his counterpoint.

The final work for string quartet, Sonata 3rd, is dated January 21, 1839, and also consists of an imitative adagio and a fuga.<sup>12</sup> Here there is a certain antiquarianism in the alternation of contrapuntal and homophonic textures similar to the canzona textures of the sixteenth and seventeenth centuries; but Pearsall himself says that this sonata is written in "imitative counterpoint on the plan of Corelli [1653-1713] and his contemporaries."<sup>13</sup> It is uncertain why he added the

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<sup>12</sup>Sonata 3rd, Einsiedeln Mus. MS 675,47, 6 ff.

<sup>13</sup>Einsiedeln Mus. MS 675,47, f. 1.



number "3rd" unless he intended it as a symbol for the term "trio"; yet, the instrumentation is clearly that of a string quartet rather than a trio sonata. In any event, the work falls short of Pearsall's capabilities as so often was the case when he attempted to imitate musical styles of a period earlier than 1750. As a result of his predilection for antiquated forms, the counterpoint, especially in this piece, is rather uninteresting and unimaginative.

The collection of Pearsall manuscripts at Einsiedeln also includes three works for string quintet. One of these, "Fuga in D Major,"<sup>14</sup> is unfinished but appears, from the existing fragments, to have been of the same plan as the Fuga for string quartet. A Quintette No. 1,<sup>15</sup> with four movements, is of the same simplicity as the Quartet Op. 26; however, the melodies and harmonic movement are of no particular interest. The most successful part of the quintet is the fugal section of the last movement. The energy of the fugal subject (Example 43) is sustained throughout, though again, no contrapuntal devices are employed.

Pearsall's final endeavor for chamber ensemble is his Quintette No. 2,<sup>16</sup> which is the most imitative of the classical spirit. Such passages as the opening measures of the

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<sup>14</sup>"Fuga in D Major," Einsiedeln Mus. MS 675,50, 12 ff.

<sup>15</sup>Quintette No. 1, Einsiedeln Mus. MS 675,45, 24 ff.

<sup>16</sup>Quintette No. 2, Einsiedeln Mus. MS 676,01, 44 ff.

Ex. 43. Quintette No. 1, Fugue Subject, Fourth Movement, Cello (Ein. Mus. MS 675,45, f. 20b, meas. 1-4).



first movement (Example 44) are more dramatic and forceful than in the Quartet Op. 26. The unisono and rapid tonic

Ex. 44. Quintette No. 2, Theme One, First Movement, (Ein. Mus. MS 676,01, f. 3, meas. 1-4).

and dominant progressions are not found in any of the other instrumental works. As in the Adagio and Fuga for string

quartet, the figuration is now more varied; occasionally, an Alberti Bass figure is employed in the two viola parts. Other additions are the frequent appearance of trills, as well as the neighboring-tone figure and inverted turn of Example 45. Pearsall's knowledge of this type of figuration

Ex. 45. Quintette No. 2, First Movement, Figuration, Second Violin (Ein. Mus. MS 676,01, f. 13b, meas. 5).



evidently came from a study of Mozart's music. In fact, earlier in the manuscript (f. 7b) Pearsall footnotes a similar passage as shown in Example 45, in which he states his model was found in a Mozart quartet.<sup>17</sup> Here for the first time Pearsall used a recurring countersubject and invertible counterpoint in the development section, which consists entirely of a fugue on the first theme of the exposition. The three fugal expositions, in e, a, and d minor, are separated by modulating episodes.

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<sup>17</sup>Pearsall does not mention a specific Mozart quartet, but the neighboring-tone figures (e.g., a, c, b, c) are prominent in such works as K. 499, first movement. See Wolfgang Amadeus Mozart's Werke, XXIX, edited by Johann Brahms, Philipp, et al.; reprinted by Edwards, edited by Alfred Einstein and Hans David, 40 vols. plus a Revisionsbericht and 2 vols. of parts (Leipzig, 1956), p. 5, meas. 5-27.

The second movement is a minuet containing a canon at the octave (Example 46):

Ex. 46. Quintette No. 2, Canon, Minuet, Second Movement (Ein. Mus. MS 675,01, f. 17b, meas. 1-6).

After a slow third movement in  $\frac{12}{8}$ , the work concludes with a monothematic finale based on a melody which reiterates the tonic and dominant (Example 47).

Ex. 47. Quintette No. 2, Vivace, Finale (Ein. Mus. MS 675,01, f. 29, meas. 1-6).

Among Pearsall's chamber works, his most evenly styled-- though not original--effort was the first, the Quartet Op. 26. If the Quintette No. 2 is a later work, and it is uncertain since no date exists, Pearsall was moving toward a more

dramatic and technically constructed type of chamber music. In this last quintette, he had also begun to employ varied figurations and greater contrast in the development sections of the sonata-allegro form, as well as to add some variety to his fugues by means of modulating episodes. Since Pearsall presumably wrote no other chamber pieces after 1842, it is not certain what final directions his style might have taken; however, most probably his style would have continued mainly to reflect the idioms of the last half of the eighteenth century.

#### Orchestral Music

Most of Pearsall's efforts for orchestra occurred while he was in Mainz during the late 1820's. There he undertook a study of German music and was encouraged to attempt several orchestral compositions.<sup>18</sup> One of these compositions was an overture, written in 1828, and performed with some success in Mainz. Pearsall's only symphony was also composed about this same time;<sup>19</sup> both the overture and symphony are now lost. His only surviving works for orchestra are an Adagio and Bolero, the fragments of a "Waltz" and "Ballet Music," and two

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<sup>18</sup>F. G. Gassner, "Robert Lucas Pearsall," Anhang zum Supplement-Bande des Universal-Lexicons der Tonkunst (Stuttgart, 1842), p. 96.

<sup>19</sup>Ibid.

overtures, Kenilworth<sup>20</sup> and Macbeth.<sup>21</sup> No dates accompany these manuscripts, yet they were probably written sometime before Pearsall turned to the composition of madrigals in 1836. According to Hunt, Pearsall made his family headquarters in Karlsruhe from about 1830 to 1842; but during this time, he visited many of Europe's major cities, including Paris, Munich, Nuremburg, as well as returning once to England.<sup>22</sup> It is, therefore, difficult to surmise exactly when the extant compositions were written.

In Mainz from 1825 to 1830, he acquired a working knowledge of instruments and orchestration. The instruments used in the five compositions and fragments are shown in Table I.

Pearsall's orchestration is not innovative. The string section is the foundation of his compositions and, lacking the individualism of Mozart's woodwind writing, Pearsall's functions as an accompaniment or doubling of the strings. Chords in the woodwinds are most often scored in close position with oboes, either overlapping or in juxtaposition to the clarinets; the flutes usually double the melody an octave

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<sup>20</sup>Prior to this study, the Kenilworth manuscript was believed lost.

<sup>21</sup>"Blow Gentle Gales" for full orchestra is in the Pearsall collection at Einsiedeln (MS 674,08) but is neither signed by nor in the hand of Pearsall. Further, it appears that Pearsall wrote an overture entitled The Maniac; this work may have been modeled after Henry Bishop's (1786-1858) work by the same name, a copy of which Pearsall owned.

<sup>22</sup>Edgar Hunt, "Robert Lucas Pearsall," Proceedings of the Royal Music Association, LXXXII (1955/56), 78-81.

TABLE I  
LIST OF INSTRUMENTS USED IN THE ORCHESTRAL WORKS<sup>23</sup>

Instruments	Adagio & Bolero	Intro. & Waltz	Ballet Music	Overture Kenilworth	Overture Macbeth
Tromba C			2	2	
Tromba D					2
Tromba E		2			
Corno C				2	
Corno D			2		2
Corno E		3			
Corno F	1				2
Trombone		3	3		3
Flauto	2	2	2	2	2
Oboe	2	2	2	2	2
Clarinetto A		2	2		
Clarinetto B-flat	2			2	2
Fagotto	2	2	2	2	2
Timpani		2	2	2	2
Castanets	2				
Strings: 2 Vlins., Vla., Vc., D. B.	4	4	4	4	4

higher. Extreme ranges are for the most part avoided, and color is achieved, as in the opening measures of the Overture to Macbeth, mainly by the contrast of short horn solo passages with the tutti. In this same overture, the clarinet and oboe also have several short solo passages (three measures

<sup>23</sup>The numbers represent the number of different parts. When trombones are used, there are always three (two tenor and one bass). The double bass almost always doubles the cello part.

long) in the fugal-second section; only in this overture are the woodwinds liberated to any degree.

The only nonstring instrument favored by Pearsall was the horn, which has short solo passages in all of his orchestral works except the "Ballet Music" fragment. Although four horns are employed in the Macbeth Overture, the usual number is two and, as in the Kenilworth Overture, horn fifths are prominent; this is partly due to the nature of the open horn. The Adagio and Bolero<sup>24</sup> is, however, a concerto apparently intended (it contains some rather extended chromatic sections) for a valve horn in F. At times, Pearsall appears to have exceeded the capabilities of the instrument. In addition to the difficult range (c to c<sup>3</sup>),<sup>25</sup> the work also contains long and agile passages without rests; the following basic rhythms of the Bolero are prevalent throughout the work (Example 48).

Ex. 48. Bolero Rhythms.




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<sup>24</sup>Adagio and Bolero, Einsiedeln Mus. MS 676,05, 25 ff. Probably written between 1829 and 1834.

<sup>25</sup>c is the octave below middle c; c<sup>3</sup> is two octaves above middle c.



The Grosse Characteristic Ouverture zu Shakespeare's Macbeth--Op. 25<sup>26</sup> is Pearsall's best effort for orchestra, and as Gassner states, "was received quite favorably in Mainz [ca. 1839-1842] as well as in other German cities . . .!"<sup>27</sup> There is no evidence that the overture sustained any great success after 1842, but seven months before Pearsall's death it was performed in St. Gall (February, 1856).<sup>28</sup> While only the overture was published by B. Schott in 1839, the original manuscript includes choral and instrumental music for Acts II, III, and IV of the play. In addition, Pearsall composed music for the "Hexen-Chorus" which was to immediately follow the overture. The overture itself includes several quotations from Shakespeare written in German over various passages of the music; the overture, therefore, attempts to reflect at least the basic moods of Shakespeare's tragedy (e.g. the witches' temptation and the death of Duncan the king). Since the three witches appear at the beginning of the drama, the first eighteen measures of the overture contain three fanfare figures; however, such a passage as the witches' Gesang-Motiv (Example 49) is somewhat melodramatic.

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<sup>26</sup>Grosse Characteristic Ouverture zu Shakespeare's Macbeth, Einsiedeln Mus. MS 676,10, ff. 45-75b.

<sup>27</sup>Gassner, op. cit., p. 96.

<sup>28</sup>From a note on the inside cover of the printed parts at Einsiedeln. Einsiedeln MS 38,14.

Ex. 49. Macbeth Overture, Gesang-Motiv (Ein.  
Mus. MS 676,10,f. 45, meas. 3-4).



The distinguishing factor of the overture is its increased dramatic quality. Both the Kenilworth<sup>29</sup> and Macbeth overtures utilize a slow movement followed by an allegro second section; and both overtures employ fugal sections in an AABA form, but the Overture to Macbeth incorporates, especially in the adagio, dynamic contrasts and fully orchestrated altered chords, which are often surrounded or set off by rests. The basic harmonic and contrapuntal techniques of the overture are the same as those of the Quartet Op. 26 which was written in the same year (1834). As in most of Pearsall's instrumental music, little variety in figuration exists; the isolated instances of drama are created by dynamics, rests, and altered chords. Generally the work as a whole lacks intensity.

Pearsall evidently studied the instrumental works by Haydn and Mozart as well as the lesser known English composers Henry Bishop (1786-1855), John Cramer (1771-1858), and

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<sup>29</sup>Kenilworth is an ancient town near Warwick, England, the site of a castle now in ruins. Walter Scott, one of Pearsall's favorite authors, wrote a novel entitled Kenilworth.

John Field (1782-1837). This study is reflected in the occasional passages which are reminiscent of the classical era, as well as in his use of the horn as a solo instrument and especially his desire to dwell on richer harmonies such as the minor-minor seventh chord.

Pearsall, as demonstrated by his rather conservative style, was definitely not an advocate of the emancipating or revolutionary spirit of the nineteenth century. His harmonic technique and employment of dissonance are less daring than Mozart's, and his inclination toward chromaticism is moderate. Distant modulations, although smoother than those of the Trios Minuets, are for the most part avoided. Pearsall's musical phrases are basically four measures long, and cadences are distinct and often prepared by turns and double appoggiaturas. Many of his figurations are similar to the scale and broken-chord passages of Haydn, but they never attain the logic of the latter composer's. Transitions, quasi-variations, and fugal sections are the means by which Pearsall developed his themes, though the theme itself is never varied or the fugal sections particularly inventive.

The orchestral music is negligible except for the Overture to Macbeth; but even here Pearsall had only begun to explore the dramatic possibilities of the large orchestra. Moreover, the instrumental works were written when he, for all practical purposes, was still a student. As a result of his lack of productivity and growth as a composer, neither

Germany nor England gained from his endeavors. The piano nocturnes of John Field (1782-1837) and a few works for orchestra, such as Sterndale Bennett's (1816-1875) overtures The Naiads and Woodnymph, are still the best England has to offer in instrumental music between 1800 and 1850.<sup>30</sup>

#### Instrumental Music for the Church

When Pearsall moved to the castle at Wartensee, Switzerland, in 1843, he soon made acquaintances at the monastery at St. Gall, which was less than ten miles from Wartensee. As a result of the friendship with Johann Oehler, Chancellor at the monastery, Pearsall was on occasion asked to compose music for special services. Although most of the music composed for the monastery was vocal, at least one instrumental march and two instrumental introits exist.<sup>31</sup>

Pearsall was faced with new problems of orchestration at St. Gall, where brass and woodwind instruments were more plentiful than strings. The instrumentation for the two introits especially indicates a variety of brass instruments (Table II):

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<sup>30</sup>Ernest Walker, A History of Music in England, 3rd. ed. by J. A. Westrup (Oxford, 1952), pp. 288-289, 311-312. Walker's work is used as a guide for making comparisons.

<sup>31</sup>March No. 1, Einsiedeln Mus. MS 674,02; "Introit No. 1 in B<sup>b</sup>," Einsiedeln Mus. MS 59,2, "in C," British Museum Add. MS 38540; "Introit No. 2 in E<sup>b</sup>," Einsiedeln Mus. MS 59,2, "in D," British Museum Add. MS 38543.

TABLE II  
LIST OF INSTRUMENTS IN THE INSTRUMENTAL  
CHURCH MUSIC

Instruments	March No. 1	Introit No. 1		Introit No. 2	
	in E <sup>b</sup>	in B <sup>b</sup>	in C	in E <sup>b</sup>	in D
Piccolo	1				
Flauto	2				
Oboe	2				
Clarinetto	2				
Fagotto	2				
Corno E-flat	2	2		2	
Corno D					2
Corno C			2		
Corno B-flat		2			
Trompete E-flat	2				
Ventil Trompete C			2		
Trompete B-flat		1	1	2	
Trompete Basso B-flat		2			
Flügelhorn B-flat		1			
Althorn C			1		
Althorn B-flat				1	
Tenorhorn C					1
Tenorhorn B-flat		1		1	
Tenor Trombone	2	1	1		
Bass Trombone	1				
Bombardon C		1	1	1	1
Timpani	2		2	2	2
Strings	5				
Organ		1	1	1	1

While brass instruments with valves were gaining widespread favor by the mid-nineteenth century, it appears that the horns and trumpets (in E-flat and B-flat) at St. Gall still utilized crooks for the desired key. The parts for these instruments, as well as the valve Flügelhorn, Althorn, Tenorhorn, and bass tuba (Bombardon) were primarily used in military music.<sup>32</sup> After the French Revolution in 1830, numerous wind-instrument corps were established in the larger cantons of St. Gall, Lucerne, and Bern for the purpose of serving the Swiss army.<sup>33</sup> This undoubtedly aided the monastery in the 1840's and 1850's to gain access to a variety of brass and woodwind instruments. Strings, however, appear to have been scarce.<sup>34</sup>

The March No. 1, unlike the other two works, was written in Karlsruhe, December 13, 1841, which accounts for the use of strings. It is entitled as a March religieuse in the Einsiedeln catalogue and may have been the march that was performed for the consecration of Dr. Johann Peter Mirer (d. 1862) as Bishop of St. Gall on June 24, 1847. This march

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<sup>32</sup>Curt Sachs, "Bugelhorner," Real-Lexicon der Musikinstrumente (Berlin, 1962), p. 62.

<sup>33</sup>Otto Zurmühle, "Das Schweizerische Blasmusikwesen," Musica Aeterna, II (Zürich, 1950), 289, 294.

<sup>34</sup>Even today, Switzerland is termed by some writers as a "country of wind-instruments;" almost every city and village now has at least one wind-instrument corps. See Ibid., p. 289.

was rearranged by Pater Ursus and performed as late as January 21, 1876, at Einsiedeln.<sup>35</sup>

Two arrangements appear for each of the two instrumental Introits. The first Introit is dated 1854, by Pearsall's daughter,<sup>36</sup> but this date seems unlikely since the second Introit was not written until September 1, 1852.<sup>37</sup> Both of the pieces are listed in the Einsiedeln catalogue as introductions to Masses.

All three works are simple, with homophonic textures, and are written in an extended alternating form (A:||BA). The March No. 1 expands this form by casting the trio in the same pattern (A:||BA). The harmonies are basically in root position, and first and second inversions, occasionally varied by 4-3 and 9-8 suspensions. Further variety is achieved through the employment of trills and appoggiaturas; the trills are relegated always to a secondary part, never to the melody. Although the march and two introits are simple, they possess the same kind of dignified melodies that are found in his sacred vocal music of this period (1845-1856).

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<sup>35</sup>This note is appended to the cover of March No. 1, Einsiedeln Mus. MS 320,5, 5 ff.

<sup>36</sup>The date is given on "Introit No. 1 in C," British Museum Add. MS 38540, f. 1.

<sup>37</sup>"Introitus," Einsiedeln Mus. MS 67546, f. 1.

Pearsall also wrote a Military March for the Mars Society in St. Gall.<sup>38</sup> An attempt to reduce the parts to a piano score indicates that Pearsall did not take the greatest care in scoring the work. As a result, the harmonies, in which several clusters appear, are not as clearly articulated as in the simpler march and two introits.

After a comparison of the chamber, orchestral, and instrumental music for the church, the Quartet Op. 26, Quintet No. 2, and Macbeth Overture appear to be Pearsall's most successful endeavors in instrumental music.

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<sup>38</sup>Score of a March, Einsiedeln Mus. MS 674,04, 12 ff. This society appears to have been a civic group devoted exclusively to the performance of wind-instrument music.



## CHAPTER IV

### ANGLICAN CHURCH MUSIC

Pearsall's interest in the music of the Church of England became evident with the research and writing of Psalmodia in 1842-1843. After this, he composed several kinds of sacred music for the Anglican church, including chants, hymns, carols, services, and anthems. Some of the anthems are similar to cantatas with choruses and ensembles, although they contain no instrumental introductions nor interludes. He had intended to write an oratorio entitled The Crusaders about 1850; except for two contrapuntal choruses, "Peace to the Ashes of the Gallant Dead"<sup>1</sup> and "The Departure of the Crusaders from the Holy Land,"<sup>2</sup> the project never materialized.

#### Hymns and Carols

Psalmodia reflects Pearsall's special interest in the hymn. The psalm-tunes and hymns of Volume II were basically a compilation intended primarily for congregational use, but

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<sup>1</sup>"Peace to the Ashes of the Gallant Dead," British Museum Add. MS 38541, ff. 103, 105; also Add MS 38544, ff. 170b-172.

<sup>2</sup>"The Departure of the Crusaders," British Museum Add. MS 38541, f. 104.

Pearsall included eleven of his own compositions;<sup>3</sup> one of these, "Ye Boundless Realms of Joy," was later published.<sup>4</sup> Only two other hymns, a "Sanctus" and "Gloria," have survived in current hymnals.<sup>5</sup> The "Sanctus" hymn was reprinted first in the 1876 revised edition of Hymns, Ancient and Modern,<sup>6</sup> later in The English Hymnal (Anglican) in 1924,<sup>7</sup> and subsequently in sixteen other hymnals.<sup>8</sup> The 1924 edition of The English Hymnal also printed the "Gloria" hymn,<sup>9</sup> but it has appeared in no other hymnal since 1924. Both of

<sup>3</sup>Psalmody, British Museum Add. MS 38550: the most interesting are "Oh Render Thanks" (f. 45), "The Lord Hath Spoken" (ff. 58b-59), "Ye Boundless Realms of Joy" (ff. 63b-64), "Hymns of the Festival of St. Fintanus" (ff. 69b-70), and "I Will Arise" (ff. 78b-79a).

<sup>4</sup>W. F. Trimmel, editor, The Sacred Compositions of Robert Lucas Pearsall (London, 1880), p. 136.

<sup>5</sup>These two hymns were first published in Katholisches Gesangbuch, edited by Johann Oehler (St. Gall, 1863); the "Sanctus" hymn is found in the first Messgesang, pp. 257-258; the "Gloria" hymn is from the second Messgesang, pp. 261-263.

<sup>6</sup>William H. Monk, editor, Hymns Ancient and Modern, rev. ed. (London, 1875), hymn no. 266 (printed with the hymn text "The World Is Evil"); listed as hymn no. 377 in the historical edition of 1909.

<sup>7</sup>Ralph V. Williams, editor, The English Hymnal (London, 1924), hymn no. 495, printed with the same text "The World Is Evil."

<sup>8</sup>Katherine S. Diehl, Hymns and Tunes--an Index (New York, 1966), p. 788.

<sup>9</sup>Williams, The English Hymnal, hymn no. 567; "Beneath the Cross of Jesus" is the adapted text.

Pearsall's published hymns Eric Routley judges as "unenterprising but unpretentious."<sup>10</sup>

In addition to the hymns, Pearsall composed or harmonized several Christmas carols. In 1850, he set one of his own texts, "O'er Bethlehem There Shown a Star," to an old Gloucester melody.<sup>11</sup> He also composed new music for such traditional texts as "While Shepherds Watch'd Their Flocks"<sup>12</sup> and "O Come All Ye Faithful" ("Adestes fidelis," 1847).<sup>13</sup> Such efforts, however, seem to have evoked criticism rather than praise: Routley remarks that Pearsall's alternate tune to "Adestes fidelis" is a "preposterous gesture."<sup>14</sup> Perhaps it is better described in a manner befitting most of Pearsall's hymns and carols as being melodically and harmonically commonplace.

At least one of Pearsall's carol arrangements, however, has attained a great deal of success. "In dulci júbilo" (Op. 10), dedicated to a choral society at Karlsruhe in 1834

<sup>10</sup>Eric Routley, The Music of Christian Hymnody (London, 1957), p. 154.

<sup>11</sup>"O'er Bethlehem There Shown," British Museum Add. MS 38541, ff. 16-17b.

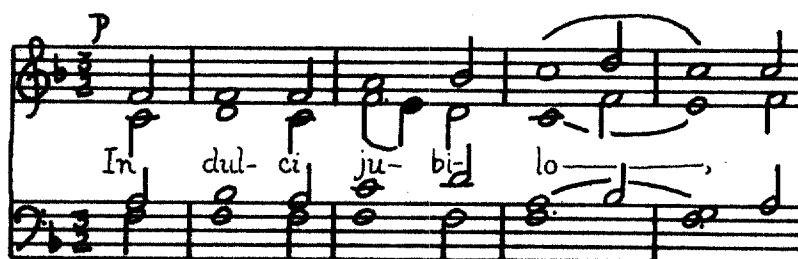
<sup>12</sup>"While Shepherds Watch'd," British Museum Add. MS 38540, ff. 79-80b.

<sup>13</sup>"O Come All Ye Faithful," Einsiedeln Mus. MS 249.8, 3 ff. Some of the older monks at Einsiedeln still remember as boys singing Pearsall's "Adestes fidelis" at the Gymnasium.

<sup>14</sup>Erik Routley, The English Carol (London, 1958), p. 151.

and published in 1836,<sup>15</sup> remains, even today, a standard Christmas Eve anthem in England. Pearsall's translation of the German portion of the macaronic text (Latin and German) effectively preserves the spirit of the original carol.<sup>16</sup> The arrangement, which begins in simple homophonic style (Example 50), is developed in the manner of a theme and variation.

Ex. 50. "In dulci jubilo," Christmas Anthem  
(pub. copy, p. 1, meas. 1-4).



Although modern editions are usually for four voices, Pearsall originally arranged the four stanzas for eight soloists contrasted by a four-part chorus. Further contrast is achieved by shifting the melody to a different voice in each stanza: e.g., the melody is in the soprano part for

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<sup>15</sup>Published first by D'Almaine and Co., London, 1836; now published by Year Book Press, London.

<sup>16</sup>Charles H. Phillips, The Singing Church, rev. ed. by Arthur Hutchings (London, 1968), p. 247.

the first and second stanzas, in the tenor part for the third stanza, and in the alto and soprano parts for the fourth stanza. He also provides slightly different harmonizations for stanzas three and four. These simple means of obtaining variety make "In dulci júbilo" one of Pearsall's most successful attempts in the partsong style and an appealing carol.<sup>17</sup>

Pearsall wrote the greater part of his Anglican church music between 1846 and 1852. Living in Switzerland at that time, he evidently had little hope for the performance of his works. Squire states that "Pearsall's Anglican church music must have been a labour of love . . ., for in the latter part of his life he had so lost touch with England that he seems to have hardly even contemplated their publication."<sup>18</sup> Yet without extensive motivation, he composed one burial, one communion, three morning prayer, and two evening prayer services, as well as about ten anthems; most of these are works for a four-voice choir, and all are given a figured bass for organ. His use of the figured bass is not surprising since he idolized the church music of the seventeenth century; but while he occasionally turned to the past for models, an

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<sup>17</sup>Gustav Holst (1874-1934) was particularly fond of "In dulci júbilo" and directed a performance of it with the complete solo parts sometime in the 1920's. Edgar Hunt, "Robert Lucas Pearsall," Proceedings of the Royal Musical Association, LXXXII (1955/1956), 88.

<sup>18</sup>William B. Squire, "Pearsall on Chanting," Sammelbände der Internationalen Musikgesellschaft, VIII (1906/1907), 168.

examination of his Anglican church music indicates that he, with the inclusion of canons and fugues, produced services and anthems unlike most of which appeared before or during his time.

### Services

The first service, Morning Service in C (1848),<sup>19</sup> contains two psalm chants, a "Venite exultemus" (Psalm 95), "Te Deum," "Jubilate," "Sanctus," and "Kyrie."<sup>20</sup> While the two psalm chants can be sung to Psalm 95, Pearsall also wrote an elaborate arrangement of the psalm with changing textures, ensembles, and a concluding fugue. (See Table III.) This kind of elaborate "Venite" setting was prevalent during the sixteenth and early seventeenth centuries in England but disappeared sometime before the Civil War of 1648-1660 and was replaced by a simple chant.<sup>21</sup> Pearsall created, therefore, a "Venite" which was comparable to the anthem with its

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<sup>19</sup>Morning Service in C, Einsiedeln Mus. MS 67518, 20 ff.; Trimmell, The Sacred Compositions of Robert Lucas Pearsall, pp. 1-30, 122-133, 136.

<sup>20</sup>Each of Pearsall's morning services contain a "Sanctus," "Kyrie," and sometimes a "Credo." These entries, usually relegated to the Communion Service, are termed an ante-communion service when used in conjunction with the morning service. The ante-communion service is an invariable part of the Sunday morning service. This practice was particularly popular in seventeenth- and eighteenth-century England. See G. W. Stubbings, "Ante-Communion Service," A Dictionary of Church Music (New York, 1950), p. 15.

<sup>21</sup>Edmund H. Fellowes, English Cathedral Music, 3rd ed. (London, 1946), pp. 16, 47-48.

TABLE III  
 "VENITE EXULTEMUS," LIST OF ENSEMBLES AND TEXTURES

Medium	Text Beginning With	Texture
choir	"O Come Let Us Sing"	chordal
choir	"Let Us Come Before Him"	canonic
choir	"And a Great King Above"	chordal
choir	"In His Hand Are All the"	imitative
choir	"His Pastures and the Sheep"	chordal
duet (S.A.)	"Today We Will Hear His Voice"	canonic
choir	"Forty Years Long Have I"	chordal
quintet (S.S.A.T.B.)	"And Said It Is a People"	free voiced
choir	"Unto Whom I Sware"	counterpoint
choir	"Glory Be to the Father"	chordal
		fugal

ensembles and choruses. Like the lengthy text of the "Venite," both the "Te Deum" and "Jubilate" of Pearsall's service employ changing textures and concluding fugues, whereas the shorter texts of the "Sanctus" and "Kyrie" are brief and chordal.

Pearsall's rhythms, whether in chordal or imitative passages, reflect the simplicity of seventeenth-century Anglican church music. For example, the following fugal section (Example 51) uses basically the same combinations of half and quarter notes as found in the homophonic passages. Only the rhythm of the fugue at the end of the "Venite," utilizing simple patterns of eighth as well as quarter and half notes (Example 52), shows variation.

- Ex. 51. Morning Service in C, "Venite," Soprano and Alto (The Sacred Comp. of R. L. Pearsall, ed. by Trimmell, p. 129, meas. 9-11).

The sea is his and he made it, his hands pre-  
The sea is his and he made it, his

- Ex. 52. Morning Service in C, "Venite," Fugue Subject, Soprano Part (Trimmell, ed., p. 129, meas. 1-3).

Glo-ry be to the fa-----ther and to

The rather short fugue has two expositions of the subject, separated by a nonmodulating episode. The rhythmic restraint of the "Amen" fugue at the end of the "Jubilate" is especially typical of Pearsall's church music; here the countersubject begins immediately after the opening pitches of the subject rather than waiting for its completion (Example 53).



Ex. 53. Morning Service in C, "Jubilate," Fugue Subject, Tenor and Alto (Trimnell, ed., p. 25, meas. 2-5).



This fugue is somewhat more imaginative in that the second of its two expository sections concludes with a dominant pedal point which is followed by a three-voice stretto with the voices a measure apart.

Pearsall's affinity for the past also led him occasionally to write in one of the church modes and to employ a chant melody. The Morning Service No. 2 (1849)<sup>22</sup> appears to be written in the phrygian mode and, except for a "Credo" after the "Kyrie," has the same arrangement of pieces as the Service in C. Pearsall, in addition, bases its "Te Deum" on a chant which he took from the St. Gall Cantarium (Liber Usualis, p. 1832);<sup>23</sup> this is the only section of any of his

<sup>22</sup>Morning Service No. 2, Einsiedeln Mus. MS 675,17, 23 ff.

<sup>23</sup>The Cantarium sancti Galli, edited by Johann Greith and Johann Oehler in 1845, contains the plainsong of the Roman Catholic Church, as taken from the ancient manuscripts in the St. Gall library. Wilhelm Bäumer, Das Katholische Deutsche Kirchenlied in seinen Singweisen, IV (Hildesheim, 1962), p. 202.

services which has an intonation. In addition, the "Te Deum," as in all of Pearsall's morning services, incorporates the traditional decani and cantoris of the Anglican church.<sup>24</sup> These two groups are employed antiphonally, usually on chanting passages, such as in Example 54.

Ex. 54. Morning Service No. 2, "Te Deum," (Ein. Mus. MS 675.17, f. 12, meas. 10-11).

cantoris

O Lord let thy mer-cy lighten up---on us.

The basic differences between the Service in C and this service, except for the evident modality, are the greater use of chordal textures and shorter fugal sections in the latter. For example, the first sixty measures of the "Venite" of the modal service are chordal and syllabic; the first fifty

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<sup>24</sup>The Anglican church choir is divided into two groups: the decani is located by the dean's stall; the cantoris is near the cantor. Willi Apel, "Decani and Cantoris," Harvard Dictionary of Music, 2nd ed. (Cambridge, 1969), p. 225.

of the "Venite" of the Service in C change textures four times. The rhythms are, however, basically the same in both services, which results partially from the application of species counterpoint and partially from his desire for simplicity.

Pearsall's inclination to make his services simple is continued in the Morning Service No. 3,<sup>25</sup> written in 1851. The textures are more homophonic and the textual placement more syllabic than in the previous services; and while most services of the seventeenth through nineteenth centuries are homophonic and syllabic, Pearsall's derive some of their uniqueness from the addition of fugues. Again, Pearsall attempts to add dignity by giving the work a modal setting. His intention is to employ the dorian mode transposed to "E" with two sharps, but since he alters the characteristic major sixth C-sharp to C-natural throughout the service, the work appears to be in the aeolian mode. In addition, the inclusion of retrogressive progressions (subdominant to mediant or dominant to subdominant) emphasizes the ambiguity of the aeolian mode, especially when contrasted with the more functional progressions which are used in other sections of the piece.

Among Pearsall's publications and manuscripts are also two evening services. One of these is in F major and contains

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<sup>25</sup>Morning Service No. 3, Einsiedeln Mus. MS 675,16, 22 ff.

a "Magnificat" and a "Nunc Dimittis" (no date).<sup>26</sup> The "Magnificat" (St. Luke 1:46-55), while constructed of several chant sections consisting of root-position chords, also contains some of Pearsall's most harmonically varied music for the Anglican church. The vocal trio on the text "He remembering his mercy," is especially interesting, since it departs from his usual conservative use of dissonance (Example 55). This twenty-one measure section is written for

Ex. 55. Evening Service in F, "Magnificat," Three Sopranos (Trimnell, ed., p. 54, meas. 1-5).

mf He re-mem-ber-ing

mf He re-mem-ber-ing his

mf He re-mem-ber-ing his

his mer-cy

mercy hath hol-pen

mer-cy hath hol-pen

<sup>26</sup>Evening Service in F, Einsiedeln Mus. MS 675,06, 16 ff. Trimnell, op. cit., pp. 48-64.

three sopranos, an alto, a tenor, and a bass. The first seven measures are devoted to the three sopranos, while the remainder of the passage is sung by all of the voices. The sentiments of the text are especially heightened by a series of 2-3 suspensions in the first two measures and the turn to A-flat after a half cadence on C in the fourth measure.

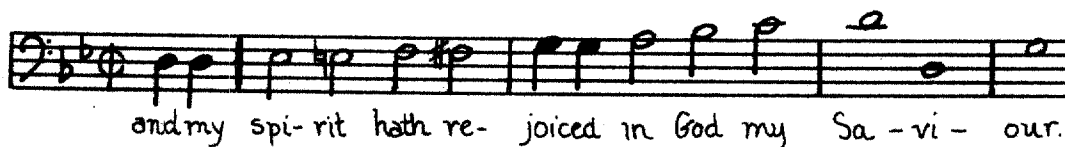
Pearsall's work assumes massive proportions in the latter part of the verse with its fully scored chords for six voices on "Abraham and his seed forever." Moreover, this section includes a greater variety of chords than is usually found in his services or anthems: one minor-minor seventh chord (penultimate harmony of the section) which contracts to C major. This cadence leads into a fugal "Gloria Patri" which, in a rare instance of musical repetition, also concludes the "Nunc Dimittis" as well as the "Magnificat."

The last service, Evening Service in G Minor,<sup>27</sup> is the only Anglican work allowing the organ part any individuality; the sixth verse of the "Magnificat" is accompanied by a running bass. The most interesting aspect of the "Magnificat" is the chromatic fugue subject of the "Gloria Patri"; the fugue subject is unusual, since Pearsall seldom permitted chromatic alterations in his Anglican or Catholic church music. The subject first appears in the opening measure of the "Magnificat" as the bass part of a four-part chordal section (Example 56).

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<sup>27</sup>Evening Service in G Minor, Einsiedeln Mus. MS 675, 59, 9 ff.; and British Museum Add. MS 38540, ff. 109-118b.

Ex. 56. Evening Service in G Minor, "Magnificat,"  
Fugue Subject (Trimnell, ed., p. 31,  
meas. 2-5).



The subject is restated two other times, once by the basses alone and once as the bass of another short chordal section, after which it does not return again until the second half of the "Gloria Patri" ("As it was in the beginning"). Here the subject is developed as a fugue with a four-voice exposition in G minor; a recurring countersubject; an episode which modulates from G minor to B-flat major and back to G minor; a second exposition with three statements of the subject (bass, tenor, soprano), one of which is an inversion of the subject (soprano); a cadence on D major followed by a four-voice stretto at the distance of one measure; a second episode incorporating the head of the fugue subject; a final statement of the subject in the bass; and finally, a  $V^7-I$  cadence in G minor. The harmonic interest in this fugue exceeds that of any of his other fugues, which is partly due to the built-in variety of the subject. Example 57 shows the last entrance of the subject (soprano).

Ex. 57. Evening Service in G Minor, "Magnificat,"  
First Exposition, last Entrance of Subject  
(Trimmell, ed., p. 40, meas. 2-4).

As it was in the be- gin-  
was is now  
be as it was  
e- ver shall

One other work of interest is the Burial Service, composed in 1849, which is in the traditional three parts: "I Am the Resurrection and the Life," "Man that Is Born of a Woman," and "I Heard a Voice."<sup>28</sup> The Burial Service, like the Morning Service No. 3, is also in a transposed dorian mode; this time it is transposed to "C" with two flats. The first two sections are chordal, and the major sixth characteristic of the mode is regularly altered to a minor sixth. A purer modal treatment is given to "I Heard a Voice," where

<sup>28</sup>Burial Service, Einsiedeln Mus. MS 675,60, 4 ff. The last section, "I Heard a Voice," was published as an anthem by Trimmell, op. cit., pp. 134-135.

this pitch is not tampered with until the last seven measures. With these last measures the sixth is lowered, implying a modulation to E-flat; however, Pearsall immediately turns the harmonic direction back to C minor and ends with a phrygian cadence on D (Example 58).

Ex. 58. "I Heard a Voice" (Trimmell, ed., p. 134, meas. 3-8).

Spi- rit they rest rest from their la- bours bours

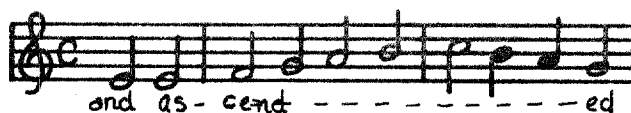
Such harmonic surprises are, unfortunately, rare in Pearsall's music.

Throughout the services Pearsall is sensitive, as much as his rhythm and harmony will allow, to the text and its proper accent. Since no ornamentation or coloraturas appear, the melisma and an occasional example of word painting are the primary means of emphasizing important words of the text. For instance, the following passage, constructed of the



usual simple rhythms, moves upward on the word "ascended" (Example 59).

Ex. 59. Morning Service No. 2, "Credo," Soprano Part (Ein. Mus. MS 675, 17, f. 19, meas. 5-7).



The ascending pattern occurs in each of the four voices and thereafter each time the word "ascended" appears. On the words "fall down," in another passage (Example 60), Pearsall writes a descending leap of a fifth in the bass and a double suspension in the alto and soprano (second measure). In other instances in the services, rather than relying on altered chords, dissonance, or melodic treatment to project the sense of the text, Pearsall set the "Gloria Patri" and the "Amen" in a fugal style.

The services, as well as the anthems, contain only limited kinds of nonharmonic tones. For example, his music has no retardations, escape tones, changing tones, or appoggiaturas. Passing tones are usually unaccented, as is shown in Example 61.

Ex. 60. Morning Service in C, "Venite" (Trimmell, ed., p. 126, meas. 1-3).

let us wor-ship and fall down and  
 ---ship and fall down  
 ---ship come let us fall down and  
 come come let us fall down

Ex. 61. Morning Service No. 2, "Venite," Unaccented Passing Tones (Ein. Mus. MS 675,17, f. 2, meas. 7-8).

him with psalms  
 him with psalms

Neighboring tones, together with melismas and word painting, are occasionally employed for textual emphasis; the progression in Example 62 is one of the few examples of an augmented harmony in his church music.

Ex. 62. Morning Service No. 2, "Jubilate,"  
Neighboring Tone (Ein. Mus. MS  
675.17, f. 14, meas. 7-8).

Handwritten musical notation for Example 62. The notation shows two staves. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). The lyrics "Be thank - (sul)" are written between the staves, with three notes marked with a "p" (piano) above them. The word "praise" is written below the bottom staff with a long horizontal line extending to the right.

The suspensions 4-3, 7-6, 9-8, and 2-3 are the most used nonharmonic elements in his works. Except for the unaccented passing seventh at cadences, Pearsall prepares all seventh chords by suspension. Example 63 shows the simplicity with which he treats the seventh chord and its preparation in second inversion (second measure, soprano), first inversion (third measure, tenor), and root position (third measure, alto). Quite often a suspension with an ornamented resolution occupies one measure and the passing seventh the second half of the succeeding measure (Example 64).

- Ex. 63. Morning Service No. 3, "Venite,"  
 Suspensions (Ein. Mus. MS 675,16,  
 f. 2b, meas. 18; f. 3; meas. 1-2).

Strength of the hills is his al-----so

- Ex. 64. Morning Service No. 3, "Te Deum,"  
 (Ein. Mus. MS 675,16, f. 12b,  
 meas. 9-12).

con- found-----ed

con- found-----ed

In addition to the neighboring-tone resolution of suspensions, Pearsall occasionally separated the dissonance and resolution

by an interpolated leap--always toward the resolution--  
of a major fifth, as in Example 65, (second meas. soprano).

Ex. 65. Morning Service No. 2, "Venite," Soprano  
and Alto (Ein. Mus. MS 675,17, f. 5,  
meas. 8-9).



An examination of Pearsall's services indicates a simple and even conservative approach to emotion and musical technique. The textures, rhythms, and figured bass are indeed similar to many seventeenth- and early eighteenth-century Anglican services;<sup>29</sup> yet Pearsall's services, especially those that are tonal, reflect his own times to some extent by a greater enrichment of seventh-chord harmonies than services composed prior to 1720. Pearsall was, however, not as bold as his contemporaries. For example, Thomas Walmisley's (1814-1856) "Magnificat and Nunc Dimittis in D minor" utilizes chromaticism, altered chords, and remote modulations, in addition to a basically homophonic

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<sup>29</sup>This is based on the services in William Boyce's Cathedral Music, 3 Vols. rev. ed. by Joseph Warren (London, 1849); and Samuel Arnold's Cathedral Music, 4 Vols. (London, 1790).

texture.<sup>30</sup> Moreover, Walmisley's melodies are more lyric than are Pearsall's.

If Pearsall's services hold any distinctive position in the history of English music, it is due to their incorporation of the fugue and florid counterpoint. For instance, Walmisley's service, which is basically chordal, provides only a seven measure contrapuntal "Amen" at the end of the "Nunc Dimittis;"<sup>31</sup> William Child's (1606-1697) Service in D includes a six-measure "Amen" at the conclusion of the "Credo"<sup>32</sup> and Samuel Arnold's (1740-1802) Evening Service in A, a five-measure polyphonic "Amen" at the end of the "Nunc Dimittis."<sup>33</sup> Henry Smart's (1813-1879) "Nunc Dimittis," although rich in harmonic variety and chromatic modulations, contains no polyphony at all.<sup>34</sup> In contrast to these composers, Pearsall expanded the "Amen" into a full contrapuntal section as well as supplementing the other sections of the service with counterpoint. While his inclusion of the fugue appears to be historically unique for the Anglican church service, his less polyphonic modal services

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<sup>30</sup>Gerald H. Knight and William L. Reed, editors, The Treasury of English Church Music 1760-1900, IV (London, 1965), 109-122.

<sup>31</sup>Ibid., p. 122.

<sup>32</sup>Boyce, Cathedral Music, I, 224.

<sup>33</sup>Knight and Reed, op. cit., IV, 20.

<sup>34</sup>Ibid., pp. 100-108.

(Nos. 2 & 3), due to the long texts of the "Te Deum" and "Credo," are the most practical in length.

#### Anthems

About the same time as Pearsall's first services were written, a series of anthems also began to appear. The texts of most of these anthems are taken from the Psalms, which was probably the most common source for the Restoration anthem (1660-1685).<sup>35</sup> Pearsall wrote only two full anthems; the remainder most nearly resemble what Wienandt and Young term "full anthems with verses," that is, an anthem which begins with choir and later introduces verses by a soloist or ensemble.<sup>36</sup> His "full anthems with verses" almost invariably fall into a three-section form: 1) choir section, 2) short ensemble section, and 3) choir section.

His first anthem, a full anthem entitled "I Will Arise" (Luke 15:18-19), was composed in 1847<sup>37</sup> and demonstrates changing contrapuntal and chordal textures, the appearance of which is governed by the mood of the text. The eighteenth verse "I will arise and go to my Father" is accompanied by florid counterpoint with melismas on "arise and go"; the

<sup>35</sup> Edmund H. Fellowes, English Cathedral Music, 4th ed. (London, 1948), p. 163.

<sup>36</sup> Elwyna Wienandt and Robert Young, The Anthem in England and America (New York, 1970), p. 58.

<sup>37</sup> "I Will Arise," British Museum Add. MS 38553, ff. 56b-57; Trimmell, op. cit., pp. 120-121.

second half of that verse, "and I will say unto Him, Father, I have sinned against Thee," is in a declamatory chordal style.

In the same year that he composed "I Will Arise," he produced his most ambitious full anthem with verses, "Let God Arise" (Psalm 68:1-4).<sup>38</sup> Following the pattern discussed above, the four stanzas of this text are divided into three parts: 1) the first two verses are set for the choir in alternating homophonic and polyphonic styles, 2) the contrapuntal third verse is to be sung by a trio of two sopranos and one alto, and 3) the fourth verse is a fugue for the chorus. The first two sections are especially abundant with melismas which lack any rhythmic vitality. While such verbs, adjectives, and nouns as "melteth," "perish," "rejoice," "glad," "joyful," and "presence" are given melismas, occasionally such unimportant words as "before" are also embellished. More peculiar is the mixed tonality of the first part. The greater part of this section is in B-flat major, but the first four measures give the feeling of a transposed mixolydian mode. Such progressions as V, IV<sub>6</sub>, I, V<sub>6</sub>, vi, V, give this short passage a distinct modal character; however, after the fourth measure, the characteristic flat seventh (E-flat) of the mixolydian mode

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<sup>38</sup>"Let God Arise," British Museum Add. MS 38543, ff. 39-42b; Trimmell, pp. 65-76.



is raised to E-natural for fourteen measures, causing a shift to the dominant. The section then concludes with the rather antiquated "consonant-fourth" pattern (Example 66).

Ex. 66. "Let God Arise," Anthem (Trimnell, ed. p. 66, meas. 10-11).



The third section, a fugue, is Pearsall's most inventive effort, vocally or instrumentally. The entire anthem is one hundred forty-four measures long, of which the fugue occupies sixty-seven or almost half of the total number of measures. Since the fugue is written to only one verse (St. Luke 16:4), there is a great deal of repetition of the text with melismas on "praise," "rideth," and less significant words as "before"; this kind of repetition is noticeably absent from anthems of other nineteenth-century composers.

The subject, two measures long, is composed primarily of a repeated-note figure (Example 67). The fugue is provided with a tonal answer and five expositions, of which the first and last two are in B-flat major and the third in G minor.

Ex. 67. "Let God Arise," Anthem, Fugue Subject  
(Trimmell, ed., p. 71, meas. 1-3).

The image shows a musical score for the fugue subject of "Let God Arise." It consists of two staves. The top staff is in G minor (one flat) and common time (C). It begins with a whole rest, followed by a half note G, and then a series of eighth notes: A, B, C, D, E, F, G. A dynamic marking of *f* is placed above the first measure. The bottom staff is also in G minor and common time. It begins with a whole rest, followed by a half note G, and then a series of eighth notes: A, B, C, D, E, F, G. A dynamic marking of *f* is placed above the first measure. The lyrics "O sing un-to God and sing" are written below the top staff, and "O sing un-to God and sing prais..." are written below the bottom staff. A dashed line follows the end of the bottom staff.

The modulations to and from G minor encompass two measures each and are accomplished without thematic manipulation. The fourth exposition presents the subject in inversion, while in the fifth, Pearsall simultaneously inverts and augments the subject. A nine-measure pedal point begins in the last half of the fifth exposition; however, unlike Pearsall's instrumental music, this passage allows hardly any dissonance between the pedal point and the counterpoint of the upper three voices. Finally, a six-measure *stretto*, at the distance of one measure, concludes the work.<sup>39</sup>

"Let God Arise" is by far Pearsall's most inventive fugue, but even here it appears he was unable to project both inventiveness and harmonic interest at the same time.

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<sup>39</sup>Pearsall also wrote a thorough analysis of the fugue leaving the performer little to discover for himself. This analysis was published with the anthem in The Sacred Compositions of Robert Lucas de Pearsall, edited by Trimmell, pp. 137-143.

Aurally, the fugue loses interest after the first twenty measures, a result due in part to its rather uninteresting subject. Nonetheless, as a study of Pearsall's development as a composer of fugues, the work is most interesting.

After the completion of "Let God Arise," Pearsall did not finish any other anthems for a period of two years. In 1849 he produced two: "My Heart Is Fixed" and "I Will Cry unto God." "My Heart Is Fixed" (Psalm 57:7, 9-12), for four voices, is in D minor and employs the tripartite form of the anthems with verses: 1) choir, 2) trio of two sopranos and alto, and 3) choir.<sup>40</sup> Pearsall must have considered counterpoint the most appropriate style in which to set religious texts, for in this anthem he utilizes both the canon and free counterpoint. Besides the canon (at the octave) between the bass and soprano beginning with the text "For the Greatness of Thy Mercy" (verse 10), he also incorporates a twenty-two measure contrapuntal "hallelujah" as a finale to the anthem. The latter device is particularly characteristic of the seventeenth-century Restoration anthem;<sup>41</sup> this is, however, Pearsall's only example of the contrapuntal

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<sup>40</sup>"My Heart Is Fixed," British Museum Add. MS 38540, ff. 49-53b; Trimmell, pp. 8-591.

<sup>41</sup>Leonard Ellinwood, "Anthem," Harvard Dictionary of Music, 2nd ed. (Cambridge, 1969), p. 40.

"hallelujah," and he avoids altogether the Restoration practice of incorporating instrumental introductions and interludes.<sup>42</sup>

"I Will Cry unto God" (Psalm 77:1-2, 5, 13-20) is his longest anthem (258 measures) and, like most of the others, is arranged in three sections: 1) choir (fugal), 2) quartet of two sopranos, one alto, and tenor, and 3) choir (fugue).<sup>43</sup> The fugal first section contains two expositions in E-flat major juxtaposed with episodes; these episodes are decorated with melismas on the words "cry" and "God." The ensemble section represents one of Pearsall's more sensitive treatments of a text with a series of suspensions in a four-measure duet for two sopranos (Example 68).

Ex. 68. "I Will Cry unto God," Anthem, First and Second Sopranos (Trimmell, ed., p. 106, meas. 5-7).

The musical notation consists of two staves in treble clef, E-flat major, and common time. The first staff is marked with a piano (p) dynamic and features a melisma on the word 'heaven' represented by a long horizontal line. The second staff also begins with a piano (p) dynamic and follows the same melodic line. The lyrics are: 'When I am in hea- - - - - vi-ness I will think'.

<sup>42</sup>Ibid.

<sup>43</sup>"I Will Cry unto God," *Einsiedeln Mus. MS 675.02*, ff. 1-7; Trimmell, op. cit., pp. 103-114.

The series of suspensions, similar to those in the Evening Service in F<sup>44</sup>, occur frequently in both his Anglican and Catholic church music.

Pearsall, however, never exaggerates the emotional content of the text with excessive employment of rich harmonies, dissonance, or lyric melodies. For example, at the appearance of the text "when my heart is vexed, I will complain" he adds some word painting on "complain," but the voice leading is basically stepwise with only a conservative display of dissonance (Example 69). This vocal quartet is then followed

Ex. 69. "I Will Cry unto God," Anthem, Ensemble Section--s.s.a.t. (Trimnell, ed., p. 106, meas. 14-16).

The musical score consists of three staves, each representing a different voice part: Soprano (S), Alto (A), and Tenor (T). The key signature is one flat (F major), and the time signature is common time (C). The music is characterized by a series of suspensions and stepwise motion, with a large slur over the first two staves. The lyrics "(complain)" are written below each staff.

<sup>44</sup>See. Ex. 55, p. 132.

by a short choral section which presents a concentration of dissonances (Example 70).

Ex. 70. "I Will Cry unto God," Anthem (Trimmell, ed., p. 107, meas. 1-5).

The musical score consists of three staves. The top staff is a vocal line with the lyrics "Thy way O lord is Ho-". The middle staff shows a string of suspensions (7-6, tenor). The bottom staff is a bass line with the lyrics "I Thy way O lord is Ho-". The score is marked "Larghetto" and "f".

The string of suspensions in the third (7-6, tenor), fourth (4-3, alto), and fifth (9-8, soprano) measures, in addition to the slow moving rhythm, represents the ultimate treatment of expressive dissonance in his Anglican church music.

Pearsall produced only three anthems in the last five years of his life (1851-1856).<sup>45</sup> "O Clap Your Hands" (Psalm 47), composed in 1851 in the usual three sections, has an

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<sup>45</sup>Two anthems have no dates: "Let Your Light So Shine," his only anthem in triple meter, is for four voices (Einsiedeln Mus. MS 675,01, 2 ff); "Hosanna to the Son of David," is for five voices (British Museum Add. MS 38541, ff. 4b-5b).

interesting aspect beginning with the third section.<sup>46</sup> A quartet of two sopranos, one alto, and tenor sing the third verse, "He shall subdue the People," in free counterpoint, while the basses and congregation are directed to sing the sixth verse, "Sing praises to God," to a chant melody. Actually, the third section is an English adaptation of a "Dies irae" which Pearsall composed in 1833.<sup>47</sup> The melody which the congregation and basses are directed to sing is taken from Joseph Antony's Archäologisch-liturgisches Lehrbuch der Gregorianischen (Münster, 1829), p. 89 (Example 71).<sup>48</sup>

Ex. 71. "Dies irae" (Bäumker, p. 706).



In 1852, Pearsall composed "Blessed Is Everyone" (Psalm 128),<sup>49</sup> his only anthem employing a duet (two sopranos) in

<sup>46</sup>"O Clap Your Hands," Einsiedeln Mus. MS 674,63, 10 ff.; Trimmell, op. cit., pp. 92-102.

<sup>47</sup>"Dies irae," Einsiedeln Mus. MS 674,35, 4 ff.

<sup>48</sup>This melody is also found in Wilhelm Bäumker's Das Katholische Deutsche Kirchenlied in seinen Singweisen, IV (Hildesheim, 1962), No. 377, pp. 706-707.

<sup>49</sup>"Psalm 128: Blessed Is Everyone," Einsiedeln Mus. MS 675,05, 6 ff.; Trimmell, op. cit., pp. 77-84.

the middle section. The last anthem, "O Give Thanks Unto the Lord" (Psalm 136:1-6), is a full anthem for five voices<sup>50</sup> and is the same music as the "Requiem aeternam" of Pearsall's Requiem (1853-1856). The first thirty measures of this last anthem are well written and contain occasional passages which are quite rich harmonically. His use of nonharmonic material to create the subdominant seventh chord (Example 72, meas. two, beat one) and the dominant ninth (beat three, the same measure) is quite striking.

Ex. 72 "O Give Thanks unto God," Anthem for Five Voices (Trimmell, ed., p. 115, meas. 9; p. 116, meas. 1-2).

Mer- - - - cy, his mer- - - - cy en- dur- eth for-

(en) dur- eth for- ev- er

(endur) - - - eth his mer- - - - cy en- dur- cy en-  
 (endur) - - - eth his mer- - - - cy en- dur- cy en-

for his mer- - - - cy his mer- - - - cy en-

The image shows a musical score for three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written above and below the notes. The top staff has lyrics: "Mer- - - - cy, his mer- - - - cy en- dur- eth for-". The middle staff has lyrics: "(en) dur- eth for- ev- er". The bottom staff has lyrics: "for his mer- - - - cy his mer- - - - cy en-". There are also some lyrics written between the middle and bottom staves: "(endur) - - - eth his mer- - - - cy en- dur- cy en-" and "(endur) - - - eth his mer- - - - cy en- dur- cy en-".

<sup>50</sup>"O Give Thanks unto the Lord," British Museum Add. MS 38547, ff. 42b-44; *Ibid.*, pp. 115-119.



With what appears to be the usual Pearsall penchant, the anthem loses interest primarily because of a lack of harmonic direction after the first thirty measures.

Pearsall's music for the Anglican church, due to the extensive use of contrapuntal devices, is his most inventive endeavor. In this respect he was unique, for few of his contemporaries advocated these means of writing. William Crotch (1775-1847) on occasion sustained fugues in his anthems, such as "We Will Rejoice in Thy Salvation" which begins with a fifty-two measure fugue.<sup>51</sup> Later composers, such as John Goss (1800-1880), at times wrote short fugal sections such as in the first twenty measures of "If We Believe that Jesus Died,"<sup>52</sup> but Goss generally seems to have favored homophony to imitative counterpoint. Samuel S. Wesley (1810-1876), while writing no long fugal anthems, was an adequate contrapuntalist, as demonstrated by "Cast Me Not Away from Thy Presence."<sup>53</sup> Frederick Ouseley (1825-1889) seems to be the only composer near Pearsall's time who was consistently intrigued by the fugue and double fugue; fugues occur most frequently in his eight-voice anthems.<sup>54</sup> While

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<sup>51</sup>Wienandt and Young, The Anthem in England and America, p. 99.

<sup>52</sup>Knight and Reed, editors, The Treasury of English Church Music 1760-1900, IV, pp. 62-68.

<sup>53</sup>Ibid., pp. 81-88.

<sup>54</sup>Wienandt and Young, op. cit., p. 261.

Pearsall's counterpoint is less inspiring than the best of his contemporaries, he appears to have been the only early Victorian composer to fervently revive the inventive practices of the seventeenth- and eighteenth-century instrumental fugue and to transfer these practices to vocal music.

Whereas his Anglican church music is at times reminiscent of the past, with the polyphonic "Venite," word painting, textual repetition, figured bass, the exclusive use of the psalms, the contrapuntal "Amens," the one "hallelujah" finale, and the use of modes, his works hardly resemble the music of any one composer. A few late eighteenth- and early nineteenth-century English composers were still imitating the styles of Henry Purcell (ca. 1659-1695), George Frideric Handel (1685-1759), and Johann Sebastian Bach (1685-1750), but Pearsall's music shows very little kinship to the music of these composers. Yet it may have been Handel's example<sup>55</sup> that motivated Pearsall to make such extensive use of the fugue; in the Letters to the Dean of Hereford, he acknowledges Handel as the finest composer of the choral fugue.<sup>56</sup> It is surmised that Pearsall's technical knowledge of the fugue came from a study of Fux's Gradus ad Parnassum (1725), Marpurg's Abhandlung von der Fuge (1753-1754), and

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<sup>55</sup>While in England, Handel wrote several anthems, many of which include fugal writing. See Hanns-Bertold Dietz, Die Chorfuge bei G. F. Handel (Tutzing, 1961), pp. 144-149.

<sup>56</sup>Letters to the Dean of Hereford, British Museum Add. MS 38551, f. 7b.

Albrechtsberger's Gründliche Anweisung zur Komposition (1790).<sup>57</sup> Albrechtsberger gives special importance to the fugue when he states that the "Fugue is the kind of music most necessary for the church."<sup>58</sup> Possibly with Albrechtsberger's suggestion in mind, Pearsall attempted to give his anthems and services an element of restraint and unsentimental dignity.

In his search for these qualities, he ignored the means of expression which were being employed in the nineteenth-century Anglican church. As a result, his music differs greatly from that of his contemporaries Thomas Walmisley, John Goss, and Samuel S. Wesley. Each of these men developed accompaniments independent of the vocal parts as well as rich harmonies and bold modulations. Wesley especially employed recitatives and long arias,<sup>59</sup> whereas Pearsall avoided the expressiveness of solos. One of the most evident differences between such a composer as Samuel S. Wesley and Pearsall is summed up by Phillips: ". . . not one man of Wesley's time was similarly fired to write passages of which one can say 'that is pure inspiration!' His music caught fire from the

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<sup>57</sup>Pearsall owned these three treatises and frequently mentions them in his writings.

<sup>58</sup>Johann Georg Albrechtsberger, Methods of Harmony, Figured Bass, and Composition, I, trans. by Chevalier von Seyfried, trans. from the French by Arnold Merrick (London, 1837), p. 198.

<sup>59</sup>Fellowes, op. cit., p. 205.

words. . . ."60 Compared to the richness of Wesley's church music, Pearsall's appears technical and objective.

Pearsall's Anglican church music, nevertheless, has not gone completely without notice, for the majority of his best manuscripts were published posthumously in 1880 as The Sacred Compositions of Robert Lucas de Pearsall.<sup>61</sup> The publication of this volume was most likely stimulated by the success of his partsongs and madrigals in the 1860's. The subscription list at the end of the volume shows that seventy-seven copies were sold to fifty-eight individuals, churches, and colleges. St. Michael's College at Tenbury, its founder Frederick Ouseley (1825-1889), and four of St. Michael's faculty together purchased sixteen copies. It seems most likely, therefore, that Pearsall's music was given a hearing at St. Michael's (approximately twelve copies of music were required for the cantoris, decani, and organist). The Wardens and Fellows of New College at Oxford subscribed to six copies, and the Dean and Chapter of Exeter Cathedral to five copies. Single copies went to St. Paul's Cathedral in London and its organist, John Stainer. The only other notables were Arthur Sullivan and Charles Lloyd: the latter was organist at Gloucester Cathedral in 1880. The remaining copies were purchased by individuals, colleges, and cathedrals outside of

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<sup>60</sup>Charles H. Phillips, The Singing Church, rev. ed. by Arthur Hutchings (London, 1968), p. 190.

<sup>61</sup>The contents of this volume are listed in Appendix C.

London. Although the subscription list is not particularly impressive, it does indicate that Pearsall's Anglican church music was most likely tried and tested by one of the primary forces in preserving the daily choral service in nineteenth-century England, St. Michael's College.<sup>62</sup>

In addition to the full volume of services and anthems in 1880, several of Pearsall's shorter Latin motets were published in 1906, 1907, and 1927, with English translations of the texts.<sup>63</sup> The best of these is his "Sederunt principes," which was reprinted<sup>64</sup> as "The Rulers Seek My Life" and written much in the style of a seventeenth-century motet. Even though somewhat antiquated in style, it is a more attractive work than any of his anthems.

Although much of his work was eventually published, Pearsall's Anglican church music still has not found wide acceptance even among the English. As Fellowes points out,

<sup>62</sup>Fellowes, English Cathedral Music, p. 214.

<sup>63</sup>Those motets published in 1906, 1907, and 1927 are: "Ave verum" Op. 8, published as the communion hymn "Blessed Word of God" (1906); "Tantum ergo" as the communion hymn "Therefore We Before Him Bending" (1906); "Sederunt principes" (1907). All three were published by H. Frowde in London for the Church Music Society. "Pater Noster" was printed as "The Lord's Prayer" in 1927 by H. F. W. Deane and Sons, London.

<sup>64</sup>"Sederunt principes" was first published in 1832 by B. Schott, Mainz, Germany.

his "anthems are now almost entirely forgotten . . . ."65  
The academic style evidently gained him little in England,  
where the influence of the Continent had gained firm hold.  
Most probably he will be remembered in the area of Angli-  
can church music as Fellowes suggests, mainly for his  
arrangement of "In dulci jubilo."66

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<sup>65</sup>Fellowes, op. cit., p. 217      <sup>66</sup>Ibid.

## CHAPTER V

### CATHOLIC CHURCH MUSIC

Pearsall composed or arranged over fifty pieces with Latin and German texts. Five of these works (four motets and a section of a requiem based on the Dies irae) were written while he was living in Karlsruhe in the early 1830's; the remainder were produced after he moved to Wartensee in 1843 and became acquainted with leaders of the St. Gall Monastery. Most of his works for the monastery consist of music for the Offices; there are, however, several single pieces for the Ordinary and Proper of the Mass.

Pearsall's achievements at St. Gall center around two main events: 1) the editing of the Katholisches Gesangbuch and 2) the composing of the music for the consecration of Dr. Johann P. Mirer (d. 1862) as Bishop of St. Gall in 1847. Pearsall's most productive years as a composer of Catholic church music were 1846 and 1847, during which time he completed at least sixteen compositions for St. Gall. After this period of two years, he devoted most of his time to producing treatises, articles, and music for the Anglican church and in the next nine years (1848-1856) produced only ten works for the Roman Catholic Church. The last years of his

life were devoted to composing a complete Requiem; this was one of his final musical endeavors.

#### Early Works

Apparently his first serious compositions were the early motets. His "Miserere mei Domine" was published in 1830,<sup>1</sup> only five years after he began to study music seriously; listed as Opus 1, it appears to be one of his earliest efforts. He subtitled the piece "canon perpetuus a tribus vocibus hypodiatesseron et hypodiapason" which, as Fuller-Maitland states, "shows that even in these early days the ingenuities of the older music had a special attraction for him."<sup>2</sup> Written for three voices, it begins with the alto, which is followed by the tenor a perfect fourth (hypodiatesseron) and the bass at the octave below (hypodiapason), as shown in Example 73. Since the canon is only twenty-seven measures long, Pearsall gives instructions for it to be sung three times: first by three voices, then with six or nine voices, and finally by the entire choir.

A slightly more enterprising work is "Tantum ergo," which was also published in 1830.<sup>3</sup> Dedicated to an ecclesiastical

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<sup>1</sup>Published by B. Schott.

<sup>2</sup>J. A. Fuller-Maitland, "Robert Lucas Pearsall," Grove's Dictionary of Music and Musicians VI, 5th ed. (New York, 1954), 603.

<sup>3</sup>Published by B. Schott. "Tantum ergo" is the fifth and sixth verses of the hymn Pange lingua and is usually sung at the Office of Benediction. See Matthew Britt, The Hymns of the Breviary and Missal (New York, 1936), pp. 184-185.



Ex. 73. "Miserere mei Domine," Canon (pub. copy, p. 2, meas. 1-5).

(Alto) *p*  
 Mi - se - re - re me - - - - i Do - mi - ne  
 (Tenor) *p*  
 Mi - se - re - re me - - - - i Do - mi -  
 (Bass) *p*  
 Mi - se - re - re me - -

canon named Andreas Raess, this motet for four voices with organ accompaniment exhibits the simple rhythms and note-against-note texture which are also a characteristic part of much of his music. The music is carefully marked off in five eight-measure phrases (AABCC), and bears indications that the first four are to be sung by soloists while the final phrase is performed by the chorus.

Although the counterpoint is not particularly evident, interesting effects are created by overlapping short portions of the text (Example 74). Pearsall's understanding of the voice is apparent here in the easy ranges and sonorous spacing of the parts. Both the "Miserere mei Domine" and "Tantum ergo" received only slight acknowledgment from critics in the 1830's. G. W. Fink, editor of Allgemeine Musikalische

Ex. 74. "Tantum ergo," Motet (pub. copy, p. 4, meas. 4-9).

The image shows a musical score for a motet. It consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in common time (C). The lyrics are written below the notes. The lyrics are: "prae- stet sup-ple-men-tum sen-su-um de- pra- -- stet fi-des sup-ple- men-tum sen-su- um de- prae- stet sup-ple men-tum sen-su- um de- [ = ] prae- stet fi-des sup-ple- men-tum sen-su- um de".

Zeitung, noted only that both works were "very useful and commendable."<sup>4</sup>

Fink was more impressed, and rightly so, with Pearsall's "Graduale: Sederunt principes," Op. 7, which was written for the festival of St. Stephen and published in 1832 by B. Schott.<sup>5</sup> Pearsall himself was rather pleased with the work, as he suggested in a letter to Ellacombe:

It is a gradual composed in imitation of church music of the seventeenth century, and has been performed here at Carlsruhe with some success. . . . I

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<sup>4</sup>G. W. Fink, editor, Allgemeine Musikalische Zeitung, XXXIII (May, 1831), 300.

<sup>5</sup>This motet was dedicated to a Baron Klein, a personal friend of Pearsall. Klein lent Pearsall an autograph letter by Wolfgang A. Mozart which Pearsall used in his article on the history of the English madrigal.

have the more pleasure in sending you this, as the musical reviews have spoken very well of it, and I believe that it is the best thing that I have done of the kind.<sup>6</sup>

Written for five voices (SSATB) and figured bass part for organ, the motet does have a certain antiquarianism reminiscent of the seventeenth century. Church music of that century was written in one of three styles: 1) stile antico (contrapuntal with accompaniment), 2) stile moderno (new forms using such ideas as expressive coloraturas for solo voice, declamatory parlados for soloist and chorus, and concertante techniques--recitative contrasted by arioso melodies or chordal juxtaposed with polyphonic sections), and 3) stile misto (a combination of the two styles.)<sup>7</sup> "Sederunt principes" is, as is most of his church music, in the first of these styles; the order of contrapuntal devices is shown in Table IV. The objective expressiveness and academicism of Pearsall's Anglican church music is already evident in this early work. Curiously, he seldom utilized canons and fugues in his later music for St. Gall, although much of it was written during the same years as the Anglican church music.

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<sup>6</sup>William B. Squire, "Letter to H. T. Ellacombe on May 7, 1833," The Musical Quarterly, V (April, 1919), 267.

<sup>7</sup>Karl Fellerer, The History of Catholic Church Music, trans. by Francis A. Brunner (Baltimore, 1961), pp. 117, 118, 119-120.

TABLE IV

## OUTLINE OF "SEDERUNT PRINCIPES"

Meter	Text	Voicing	Texture
4 4	Sederunt principes et adversum me loquebantur: et iniqui persecuti sunt me.	5-part chorus	free counter- point
3 2	Adjuva me, Domine Deus meus: Saluum me fac propter misericordiam tuam.	quartet	double canon at the octave
4 4	Alleluia, Amen.	5-part chorus	fugal

In spite of the obvious attempts at scholarliness in this motet, his counterpoint is simple and expressive. The work recalls the archaic contrapuntal devices of some of the seventeenth-century Italian and German composers;<sup>8</sup> however, he made no attempt to imitate seventeenth-century cantus firmus techniques or quasi-chant melodies. As in the double canon, most of his freely invented melodies are constructed from a variety of intervals, including the octave (Example 75).

<sup>8</sup>e.g., Giuseppe Pitoni (1657-1743), Gregoria Allegri (1584-1652), Antonio Cifra (1575-1638), Johann Stadlmayr (1560-1648), and Abraham Megerte (1607-1680).

Ex. 75. "Sederunt principes," Canon for Quartet  
(pub. copy, p. 4, meas. 7-11).

Ad-ju-ra ad-ju---va me

Ad-ju- - va me

Ad-ju- - va me

Such principles of dissonance as passing nonharmonic tones on the weak part of the beat or suspensions on the beat with descending resolutions are also prevalent in the later compositions and arrangements for St. Gall and the Anglican church. This short motet is one of Pearsall's finest and is equaled only by the much later "Tu es Petrus" of 1854.

While Pearsall was seldom concerned in his early works from 1830 to 1835 with cantus firmus forms, the Dies irae, completed June 5, 1833, in Karlsruhe, is the one exception.<sup>9</sup> The cantus firmus is not the traditional chant in the Liber Usualis (pp. 1810-1813), but rather a chant believed to have been composed by a monk at Cologne in the early fifteenth century.<sup>10</sup>

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<sup>9</sup>Dies irae, Einsiedeln Mus. MS 674,35, 8 ff.

<sup>10</sup>Joseph Antony, Archäologisch-liturgisches Lehrbuch des Gregorianischen Kirchengesanges (Münster, 1829), p. 89. The beginning of this chant is given in Chapter IV in connection with the anthem "O Clap Your Hands."

The work is subtitled "A Requiem for two choirs" with the following instructions for performance in the church: "This piece ought to be sung by a chorus of priests ranged round the coffin in the middle of the church to whom another chorus in the organ loft should reply."<sup>11</sup> The service, although arranged for the Catholic church, was of little practical value since there seems to be no service for the dead which requires only the Dies irae. Pearsall's knowledge of the Catholic service at this time, because of his Protestant background, may have been mere sciolism.

Divided in two sections, the first utilizes the cantus firmus for a unison passage as well as for the top part of a four-part harmonization. The second section, entitled a fugue, is actually a section written in free counterpoint with part of the cantus firmus appearing once in the bass. In 1851 Pearsall set this so-called fugue to the English text "O Clap Your Hands" (Psalm 47), which was later published in Trimmell's The Sacred Compositions of Robert Lucas de Pearsall (1880).

The last work of this early period is "Hymnus: Ave verum Corpus," Op. 8, which was written for four voices and figured bass and published by B. Schott in 1835. Attempting to avoid jaunty or awkward church music, Pearsall often stripped his music of all rhythmic variety or melodic interest; "Ave verum

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<sup>11</sup>Dies irae, Einsiedeln Mus. MS 674,35, f. 1b.

Corpus" adheres to this rather artificial style (Example 76). The sixteen-measure melody is freely invented and through-composed; the harmonic vocabulary is restricted mostly to chords in root position and first inversion.

Ex. 76. "Ave verum Corpus," Motet (pub. copy, p. 2, meas. 1-4).

A-ve ve-rum cor-pus na-tum de Ma-ri-a vir-gi-ne  
A-ve na-tum

This severe style was, however, not peculiar to Pearsall alone. Michael Haydn (1737-1806), who favored a cantus firmus in the top voice contrasted against varied harmonies, often set his sacred music in a note-against-note style (Example 77).

Ex. 77. Mass for Palm Sunday by Michael Haydn (Fellerer, p. 67).

cantus firmus  
Chri- - - ste - - - - - lei - - - - - son

Caspar Ett (1788-1847), Pearsall's teacher in 1832, also wrote in this chordal style; he was--in opposition to the symphonic church music of Joseph Haydn and Wolfgang A. Mozart--instrumental in the revival of objective church music.<sup>12</sup> It appears that Ett influenced Pearsall to some extent; however, if one might judge by the latter's "Miserere mei Domine," "Tantum ergo," and "Sederunt principes," it would seem he was familiar with the conservative style of church music before meeting Ett in 1832.

From 1835 to 1843, Pearsall produced no choral pieces with Latin text; however, after moving to Wartensee, Switzerland, he undertook other compositions and arrangements with both Latin and German texts. Because of the lack of primary sources, such as letters, it is uncertain how he first made contacts with the administration of the monastery. The earliest extant correspondence is a letter from the "Centralkommission des Katholischen Administrations--Rath (1846)," thanking Pearsall for writing a Veni creator and a march for the consecration of Dr. John Mirer.<sup>13</sup> The first correspondence

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<sup>12</sup>Director of the choir at St. Michael's church in Munich, Germany, Ett took the first steps in reform and in the revival of the old Italian art with his performance of Gregorio Allegri's (1584-1662) Miserere. Ett's compositions were usually dominated by chant melodies, maintaining a close connection with the liturgy. See Fellerer, The History of Catholic Church Music, p. 183.

<sup>13</sup>William B. Squire, "Letters of Robert Lucas Pearsall," The Musical Quarterly, VI (April, 1920), 305.



with Johann Oehler, Chancellor of the monastery, followed later in the same year. Oehler (1809-1870) became one of Pearsall's closest friends in Switzerland and often sought the latter's instruction in counterpoint. Oehler, in addition, preserved every scrap of Pearsall's notes, letters, and music; these materials were acquired by William B. Squire, head of the division of music at the British Museum, during the early part of the twentieth century. Apparently Oehler was primarily responsible for Pearsall's continued association with the monastery. Because of this association and friendship, Pearsall was asked to act as a co-worker in the editing of a hymn book for the canton of St. Gall. In addition, he arranged works for the Office and Mass and composed several large works for the consecration of 1847. Two years before he died, he produced one of his finest motets, which was dedicated to the new Bishop of St. Gall, and a Requiem, Oehler's final request of Pearsall.

#### The Catholic Hymn Book

For several years Oehler had been occupied with collecting ancient chants from the rich storehouse of manuscripts at St. Gall and surrounding monasteries. Many of these were finally published in the Cantarium sancti Galli (1845). He then undertook a search for German hymns and spiritual folk-songs of the sixteenth and seventeenth centuries. This research eventually was incorporated into the Katholisches

Gesangbuch which was ordered by the bishop for the Diocese of St. Gall. Although the plans for the hymn book were conceived in the late 1840's, the book was not published until 1863, seven years after Pearsall's death.<sup>14</sup>

The hymn book contained one hundred forty-three hymns (in German) for the various seasons and festivals of the church year, in addition to vesper hymns, litanies, and several song-masses, that is, portions of the Ordinary set in hymn style.<sup>15</sup> Of the total one hundred ninety-three items in the hymnal, Oehler states that approximately half were harmonized in four parts by Pearsall.<sup>16</sup> According to Oehler, the hymnal also includes three original hymns composed by Pearsall: No. 9--"Nun sende, Herr," (p. 13); No. 71--"Geist der Wahrheit," (pp. 123-124); and No. 99--"Herr, Dir gelob' ich," (pp. 172-173).<sup>17</sup> Other original additions by Pearsall are the first two of five Song-Masses in the collection. The first includes a "Kyrie," "Gloria," "Credo,"

<sup>14</sup>Oehler served as general editor; the publisher was A. J. Köppel in St. Gall.

<sup>15</sup>While the Swiss Catholics employed hymns (e.g. Marian, solemn, pilgrim, lamenting, and processional hymns) in the German language as early as the time of the Reformation, the German song-mass (Singmesse) did not appear in Switzerland until the eighteenth century. See Antoine Cherbuliez, Die Schweiz in der deutschen Musikgeschichte (Leipzig, 1932), p. 296.

<sup>16</sup>Katholisches Gesangbuch, edited by Johann Oehler (St. Gall, 1863), p. xxiv.

<sup>17</sup>Ibid., p. xxvi.

"Offertorium,"<sup>18</sup> "Sanctus," and "Communion"; although the titles are Latin, the actual texts are nonliturgical stanzas in German.<sup>19</sup> The second Song-Mass contains a "Kyrie," "Gloria," "Credo," "Sanctus," and an "Agnus Dei." Oehler points out that Pearsall was also responsible for the inclusion of three other entries: Hymn No. 12--"Helle, glänzend schöne Nacht" (pp. 17-19), the melody of which Pearsall copied from a manuscript at the Red-Cross Monastery in Prague; a song of Christian teaching, "Nicht um ein eitles Gut der Zeit," (pp. 310-311); and a litany of the Holy Sacrament (pp. 371-378).<sup>20</sup> These last two pieces are also products of Pearsall's travels, but the source of the melodies is unknown.

Pearsall had acquired a thorough knowledge of eighteenth-century part-writing and was particularly critical of poorly harmonized hymns and songs. Although he sometimes does not resolve a seventh (second Song-Mass, "Credo," meas. 15) or places the tenor note below the preceding bass note (Hymn

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<sup>18</sup>Oehler says the "Offertorium" is the only part not by Pearsall. Ibid., p. xxv.

<sup>19</sup>Father Gall Morel, librarian at Einsiedeln, a poet, and one of Pearsall's friends, arranged the texts for the hymnal.

<sup>20</sup>Oehler, op. cit., p. xxv.

No. 81, "Wir betan an," meas. 12),<sup>21</sup> his harmonizations are smooth and reflect the spirit of the text.

Pearsall worked sporadically on the hymnal from 1847 to 1856; however, at his death the work was far from complete. After his death, Oehler assigned the remaining work to Professor Joseph Greith<sup>22</sup> and his son, Dr. Karl Greith; the latter is now considered one of Switzerland's finest church composers.<sup>23</sup> In addition to the four-part harmonizations of the Katholisches Gesangbuch, Pearsall was engaged in the preparation of a companion volume containing the organ accompaniments (also introductions, interludes, and

<sup>21</sup>Oehler does not specifically indicate the hymns harmonized by Pearsall; however, Hymn No. 81 is one of ten pieces found in Pearsall's manuscripts. Other known harmonizations are: Hymn No. 8, "Ave Maria," p. 12 (British Museum Add. MS 38541, f. 123); No. 33, "Ach Jesus mein," pp. 51-52 (British Museum Add. MS 38540, f. 152); No. 47, "Da Jesus an dem Kreuze," pp. 76-77 (British Museum Add. MS 38540, f. 153); No. 62, "O du hochheil'ges Kreuze," p. 106 (British Museum Add. MS 38540, f. 160); No. 82 "Heilig, singen mir," pp. 142-143 (British Museum Add. MS 38540, f. 154); No. 113, "Maria sei gegrüset," pp. 196-198 (British Museum Add. MS 38540, f. 156). The other three hymns are those of an original nature which have already been named.

<sup>22</sup>Joseph Greith, also one of Pearsall's friends, went to St. Gall in 1833 as choir director of church music at the Cathedral and as music teacher in the canton school; his official title at the school was professor of music. In addition, he directed music for the Antlitz singing society (a civic group). His son, Dr. Karl Greith, became his successor in 1860. See Edgar Refardt, "Joseph Greith," Historisch-Biographisches Musiker-Lexikon der Schweiz (Zürich, 1928), p. 109.

<sup>23</sup>Cherbuliez, op. cit., p. 346.

postludes); Karl Greith<sup>24</sup> finished the companion book and, ironically, had it published March 18, 1870, the date of Johann Oehler's death.<sup>25</sup>

Here Pearsall, just as he had with Psalmodia, desired to produce a hymnal for use in the church; and though he never saw the publication of the Gesangbuch, the work seems to have been a worthy addition to the Diocesan music. The fourth edition was issued in 1896 and was used well into the twentieth century.<sup>26</sup> Pearsall's youngest daughter, Mrs. Philippa Swinnerton Hughes, in 1868 found the hymnal in use as far away as the church at Copenhagen, Denmark.<sup>27</sup> With

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<sup>24</sup>Karl Greith (1828-1887), after finishing his studies at the St. Gall Gymnasium, took harmony and counterpoint from Casper Ett (also Pearsall's teacher) in Munich. In 1884, Greith returned to St. Gall as a music instructor in several schools of higher learning and in 1848 also became director of the Antlitz singing society. Greith, therefore, was in St. Gall during the time of Pearsall's success, but there is no extant evidence indicating the degree of their acquaintance with one another. In 1854, Greith taught music in Frankfurt am Main and in the year of Pearsall's death was music director of the Institut Stelle Matutina in Feldkirch, Austria. Greith returned to St. Gall succeeding his father as choir director of the St. Gall monastery church in 1860. Edgar Refardt, "Karl Greith," Historisch-Biographisches Musiker-Lexikon der Schweiz (Zürich, 1928), p. 110.

<sup>25</sup>Anselm Schubiger, "Johannes Oehler," Die Pflege des Kirchengesanges und der Kirchenmusik (Einsiedeln, 1873), p. 57. Oehler died at the convent at Wil, which is only a short distance from St. Gall.

<sup>26</sup>Wilhelm Bäumker, Das Katholische Deutsche Kirchenlied in seinen Singweisen, IV (Hildesheim, 1962), 234.

<sup>27</sup>Julian Marshall, "Pearsall: A Memoir," The Musical Times, XXIII (July, 1882), 375.

Oehler's practical and unpretentious guidance, Pearsall was able to serve the Catholic church as he had earlier wanted to serve the Anglican church with Psalmodia.

#### Music for the Office

During the time he was harmonizing hymns and services for the Gesangbuch, Pearsall also undertook the task of arranging some chant melodies into short compositions (e.g., antiphons, hymns, supplications, lamentations, canticles, and psalms) for general use. This music was best characterized by one of Switzerland's foremost scholars of the nineteenth century, Father Anselm Schubiger (d. 1888):

Pearsall's compositions are in a serious and profound style; the religious works particularly are marked with a feeling of grandeur and of the most noble simplicity. He did not write to please the common herd nor to flatter the vulgar taste of his contemporaries; his genius delighted in the study of ancient forms and was familiar with the old sacred melodies; he looked for and found in the chants of the old Catholic church the inexhaustible source which strengthened his love of religious music. He endeavored to adorn in a pleasing form many chants of our church in order to make them serve the purpose of the glorification of God.<sup>28</sup>

Much of the music for the Office utilizes some form of a cantus firmus, which always appears in the top voice. One

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<sup>28</sup>Father Anselm Schubiger, "Robert-Lucas de Pearsall de Willsbridge," La Maîtrise: Journal de Musique religieuse, I (September 15, 1857), 87. Although brief and general, this is the best article related to Pearsall's Catholic church music; it was published in conjunction with his Pange lingua.

of his four Marion antiphons, "Ave Regina caelorum" (1894),<sup>29</sup> appears, however, to abandon the cantus firmus after the incipit, as a comparison of the chant and Pearsall's arrangement indicates (Example 78).

Ex. 78. "Ave Regina caelorum," Antiphon, Chant and Arrangement (Liber Usualis, p. 274; Brit. Mus. Add. MS 38543, f. 45b, meas. 1-10).

[transposed up a major sixth]

A - - - - ve Re- gi- - na - - - cae-

Allegro

A - - - - - ve, Re- gi- na - - - cae-

Pearsall, who was never inclined merely to paraphrase a chant, invented notes to accommodate the word "caelorum" (heaven); the melisma at the end of a phrase is especially characteristic of his Latin music. If his harmonizations are awkward, it is usually because the bass or tenor notes

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<sup>29</sup>"Ave Regina," British Museum Add. MS 38543, ff. 45b-46; and Einsiedeln Mus. MS 674, 52, 1 f. This antiphon is usually sung at Compline (Liber Usualis, p. 274).

overlap the preceding tenor or bass notes, e.g., measures five (bass overlaps tenor) and six (tenor overlaps bass).

He also produced three Marian antiphons on the text "Salve Regina mater"; one of these is an original composition, but the other two are arrangements which generally disregard the chant after the incipit.<sup>30</sup> The two arrangements both employ melismas at the end of phrases. The composed antiphon (1847), set for three solo soprano voices, a treble chorus, and organ, sustains his simple style with melismas on such words as "salve" (hail), "lacrimarum" (weeping), "ostende" (show), and "Virgo" (virgin). Pear-sall described his reason for the melismas in a letter to Ellacombe:

I have written it in a style long obsolete in our church, but capable of producing a great effect when understood and well sung. It was the custom of the earliest hymn composers of the Christian church, in setting words, to select a vowel in some important word at or near the end of each verse, and thereon to sing, or rather write, a musical phrase such as might allow the singer to let his soul gush out in adoration of God. The phrase was technically termed a neuma.<sup>31</sup>

Although it is impossible to determine for certain, this same philosophy may have been the reason for many of the melismas

<sup>30</sup>"Salve Regina mater," British Museum Add. MS 38543, ff. 43-44a; arranged in 1849 and modeled after Antiphonale Monasticum, p. 176. "Salve Regina mater," British Museum Add. MS 38543, ff. 44b-45a; the latter was also arranged in 1849, this time on a chant for Compline in Liber Usualis, p. 279.

<sup>31</sup>William B. Squire, "Letter to H. T. Ellacombe on February 18, 1847," The Musical Times, LXIII (May, 1922), 318-319.



in his Anglican church music. In any event, the antiphon was first performed by the Einsiedeln School Choir in 1847, and as Pearsall remarked in a letter to Oehler, "on the third repetition it went correctly."<sup>32</sup> He later arranged this antiphon for S.A.T.B., and it was published in 1856 for the Society of Catholic Church Music.<sup>33</sup>

Pearsall originally composed the "Salve Regina mater" and two of his eight hymns, "Pange lingua" and "O Salutaris Hostia," for the sisters at Magdenau, a Cistercian convent on the road from St. Gall to Wattwyl. With some clergyman friends, Pearsall and Oehler visited the convent early in 1847. In a humorous letter to Oehler shortly after the visit, Pearsall related the reason for composing the "Salve Regina" and "Pange lingua":

You have made me your debtor in a way which imposes on me a double obligation, for I owe my thanks not only to you but to the Sisters of Magdenau for the box of cakes which arrived here the day before yesterday. If it is with such artillery that the fair nuns make their conquests, everyone will naturally desire to be beseiged by enemies who employ such an agreeable means of bombardment. But I am much perplexed to know how I shall return their fire. They have directed their shot at my mouth, and therefore I will direct mine at their ears, and with this resolution I have put two pieces into battery. They are neither of them canons, but nevertheless I hope that they will go

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<sup>32</sup>Squire, "Letter to Chancellor Oehler on February 7, 1847," The Musical Times, LXIII (May, 1922), 318.

<sup>33</sup>Published by Schmid in Gmünd, Germany, and H. Hässel in Leipzig.

off very well and hit the mark at which I have aimed them.<sup>34</sup>

The vesper hymn, "Pange lingua," is scored for soprano solo, four-voice treble chorus, and organ.<sup>35</sup> Due mainly to the homophony and dotted rhythms, the style is less severe than that of most of his music with Latin texts (Example 79).

Ex. 79. "Pange lingua," Vesper Hymn, Solo Section (Brit. Mus. Add. MS 38543, f. 3, meas. 1-4).

The image shows a musical score for the solo section of the Vesper Hymn "Pange lingua". It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics "Pan-ge lin-gua glo-ri--o-si Cor-po-ris my-ste-ri-um," are written below the notes. The middle staff is a four-voice treble chorus line, and the bottom staff is an organ line in bass clef. The music features dotted rhythms and homophony.

Squire, thinking that the hymn was yet unpublished, had it printed in 1920 in conjunction with some of Pearsall's

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<sup>34</sup>Squire, "Letter to Chancellor Oehler on January 14, 1847," The Musical Times, LXI (October, 1920), 663. It was not unusual for Pearsall to make such an analogy since he had an interest in military strategy and fortification; before he became seriously engaged in the study of music, he had briefly considered a military career.

<sup>35</sup>"Pange lingua," British Museum Add. MS 38543, f. 3.

letters;<sup>36</sup> however, it appeared as early as 1857 in La Maîtrise.<sup>37</sup>

Later in 1847, Pearsall produced another hymn, "O Salutaris Hostia," for the nuns at Magdenau.<sup>38</sup> Written for organ, two groups of soloists (S.S.A. and S. S.S.S.A.A.) and a four-voice treble choir (S.S.A.A.), the hymn alternates between first and second species counterpoint. Pearsall, in fact, recommended the piece to Oehler as an example of second species counterpoint.<sup>39</sup> The counterpoint, replete with numerous redundant melodic patterns, is basically uninteresting.

Pearsall arranged a third hymn entitled "Sancte Fintane" (1847),<sup>40</sup> for the monastery at Rheinau, Switzerland. Unlike the vocal pieces for the convent, this hymn has a cantus firmus which Pearsall states was given to him while visiting

<sup>36</sup>William B. Squire, "Pearsall's Letters," The Musical Times, LXI (October, 1920), 664.

<sup>37</sup>Niedermeyer, op. cit., No. 6.

<sup>38</sup>"O Salutaris Hostia," British Museum Add. MS 38543, ff. 3b-4b. The text is the fifth and sixth stanzas of St. Thomas Aquinas' "Verbum supernum prodiens" (Liber Usualis, p. 940); these two stanzas and the chant are often sung at the beginning of the service of Benediction.

<sup>39</sup>Squire, "Letter to Chancellor Oehler on January 23, 1847," The Musical Times, LXI (October, 1920), 664.

<sup>40</sup>"Sancte Fintane," British Museum Add. MS 38543, f. 30. An English version is in the second volume of Psalmodia, British Museum Add. MS 38550, ff. 69b-70.

the monastery at Rheinau.<sup>41</sup> Although the melody is not well known or found in any of the modern chant books, the arrangement, mostly homophonic, is rather pleasant.

Five other hymns were produced for St. Gall at the request of Johann Oehler. One of these is a sixteen-measure "Vexilla Regis" (1845),<sup>42</sup> which Pearsall composed for vespers on Passion Sunday. His arrangement of another hymn entitled "Sacris solemnibus"<sup>43</sup> for Matins during the Feast of Corpus Christi is especially interesting because one of Pearsall's letters contains an exposition of his philosophy on the alteration of the chant melody. A general comparison of the beginning of the chant and of the arrangement is given in Example 80. Pearsall sent the hymn to Oehler with the following explanation:

I have often considered the Hymn, and am convinced that the form which it assumes in the Cantarium is a wide departure from its original structure. This is the case with the greater number of Hymns of the Ancient Church. There can be no doubt that the music which will suggest itself to the mind of a pious man living in a primitive age and regarding simplicity as a virtue, will be itself very simple. I think also that all music composed by such a man to rhimed verse, must of necessity be stamped with the rhythm and character of that verse. I cannot doubt that this is the

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<sup>41</sup>Saint Fintane served at the monastery in the late Middle Ages according to a printed copy of the chant which was found in Pearsall's miscellaneous papers at the British Museum.

<sup>42</sup>"Vexilla Regis," British Museum Add. MS 38543, f. 24; and Einsiedeln Mus. MS 674,41, f. 1b.

<sup>43</sup>"Sacris solemnibus," British Museum Add. MS 38543, f. 38b.

case with the Hymns of your Church, when they first appeared in the world. But the notation (Neumaschrift) in which they were at first written was an uncertain and insufficient means of recording them, and the errors of copyists during a thousand years, and above all, the taste for embroidery and ornament which prevailed during the 14th and 15th centuries, have, in my humble opinion, distorted them into their present shape. In arranging this Hymn, I have endeavored to bring it back to its original character. All the notes which I have left out are such as seem to me to be the embellishment of posterior times, and such as stood in the way of pure harmonical progression. One may, in this manner, produce an approximation to what must have been the original form. But still, as my alterations are merely the results of my own opinion, they will of course always remain open to dispute, especially on the part of those who regard as sacred that which is recommended by great age and long use. I however feel that it is an act of piety to disencumber an ancient melody of that which I believe conscientiously to have been super-added to it.<sup>44</sup>

Ex. 80. "Sacris solemniss, Chant (Liber Usualis, p. 920) and Pearsall's Arrangement (Brit. Mus. Add. MS 38543, f. 38b, meas. 1-7).

The image shows two staves of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some beamed eighth notes. The bottom staff is also a treble clef with a key signature of one flat. The melody is simpler, using mostly quarter and half notes. Both staves have the Latin text 'Sa - - - cris so - lem - - - ni - - - is jun - - cta sint gau - di - a,' written below the notes. The top staff's text has hyphens under the notes, while the bottom staff's text has hyphens under the notes and a comma at the end.

Whereas Pearsall's arrangement, in this instance, generally draws its materials from the "Sacris solemniss" chant, his

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<sup>44</sup>Squire, "Letter to Chancellor Oehler on December 18, 1846," The Musical Quarterly, VI (April, 1920), 314.

philosophy in most other instances led him to create new melodies which he added to the incipit of the original chant.

The last two hymns which Pearsall arranged for St. Gall were "Ave maris stella"<sup>45</sup> and "Media vita S. Notkeri" (1847).<sup>46</sup> The melody of the latter has traditionally been attributed to Notker Balbulus (d. 912), a monk at St. Gall.<sup>47</sup> Pearsall's arrangement was supposed to have been sung in 1856 at a dedicatory service of a newly constructed bridge over the Sitter River near St. Gall, but the civil government would permit neither Pearsall to attend the service nor the hymn to be performed.<sup>48</sup>

In addition to the antiphons and hymns, he composed three prayers and one supplication for the Offices of Vespers and Benediction. One of the prayers, "Pater Noster" (1844),<sup>49</sup> was published with English text in 1927.<sup>50</sup> The

<sup>45</sup>"Ave maris stella," British Museum Add. MS 38541, f. 90; this hymn is in two versions (S.A.T.B. and T.T.B.B.). The S.A.T.B. arrangement is Einsiedeln Mus. MS 674.47, f. 2. Both are modeled generally on Liber Usualis, p. 1261 (vesper hymn for the Feast of Our Lady).

<sup>46</sup>"Media vita S. Notkeri," British Museum Add. MS 38543, ff. 29-30. Modeled after Liber Vesperale, (Paris, 1955), p. 152.

<sup>47</sup>Gustave Reese expresses doubt that the melody originated with Notker. See his Music in the Middle Ages (New York, 1940), p. 129.

<sup>48</sup>Schubiger, La Maîtrise, p. 88.

<sup>49</sup>"Pater Noster," British Museum Add. MS 38543, ff. 15b-16.

<sup>50</sup>Edited by Hubert Hunt for the Bristol Madrigal Society and published by the Year Book Press of London.

other two are both entitled "Ave Maria gratia plena."<sup>51</sup> None of these three pieces employs a cantus firmus; the supplication, "Litaniae de Ss. Nomine Jesu,"<sup>52</sup> employs the melody found in Liber Usualis, p. 835.

Pearsall's manuscripts also contain three lamentations for Holy Week; in each, the chant melody is harmonized in four parts with all recitations measured and written out. A "Lamentatio III in Coena Domini,"<sup>53</sup> for Matins on Maundy Thursday, is accompanied by organ colla parte; the melody is the same as that in Liber Usualis, p. 631. His "Lamentatio III in Parasceve,"<sup>54</sup> for Matins on Good Friday, is arranged with organ accompaniment in addition to three trombones which enter at the outset of the last verse; the melody is modeled after Liber Usualis, p. 673. The third lamentation, "Lamentatio III in Sabbato Sancto"<sup>55</sup> (Liber Usualis, p. 710), is arranged for four-part choir and organ as well as horns, Althorn, trombone, Bombardon, and double bass. This last

<sup>51</sup>"Ave Maria" (1844), Einsiedeln Mus. MS 674,54, ff. 1b-2b. "Ave Maria" (1851), Einsiedeln Mus. MS 675,56, 2 ff.; British Museum Add. MS 38543, ff. 47-49a.

<sup>52</sup>"Litaniae de Ss. Nomine Jesu," British Museum Add. MS 38541, ff. 33-37b.

<sup>53</sup>"Lamentatio III in Coena Domini," British Museum Add. MS 38543, ff. 64b-70a.

<sup>54</sup>"Lamentatio III in Parasceve," British Museum Add. MS 38543, ff. 27-28b and 77b-83a.

<sup>55</sup>"Lamentatio III in Sabbato Sancto," British Museum Add. MS 38543, ff. 49b-64 and 70b-77; Einsiedeln Mus. MS 674,14, 3 ff.

lamentation is the only one which gives a date (March, 1852); the other two may have been completed in 1846 since both are mentioned in letters written in that year.<sup>56</sup>

Also for Holy Week is a larger work entitled Tenebrae, which was written in 1849 and is given in the appendix (pp. 327-346).<sup>57</sup> The music, with its undramatic and simple patterns, reflects what Schubiger termed "noble simplicity." The basic form is four musically unrelated sections:

TABLE V

TENEBRAE, DIVISION OF TEXT

Tempi	Text
I. Adagio ma non troppo.	Tenebrae factae sunt super universam terram usque ad horam nonam!
II. Largo, arioso . . . .	Et circa horam nonam exclamavit Jesus magna voce diceus.
III. Adagio molto. . . . .	Eloi! Eloi! Lamma Sabacthani! id est Deus meus, Deus meus, ut quid dereliquisti me,
IV. Choral Largo. . . . .	Et inclinato Capite emisit Spiritus. <sup>58</sup>

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<sup>56</sup>"Letters to Oehler on October 29, 1846 and November 25, 1846," The Musical Quarterly, VI (April, 1920), 306-309, 311.

<sup>57</sup>Tenebrae, British Museum Add. MS 38543, ff. 83b-91a.

<sup>58</sup>English translation: There was darkness over the whole land until the ninth hour! And about the ninth hour, Jesus cried with a loud voice saying, "Eloi, Eloi, Lamma Sabacthani," which is, My God, My God, why hast Thou forsaken me? [Saying this, He] dropped his head and gave up the Ghost. This particular version of Christ's death on the Cross varies some from the text in Liber Usualis, p. 680.



The second and third sections are varied by the use of ensembles and changing textures; there are, however, no extended fugal passages or canons as in the Anglican church music. These two sections contain choral, quartet, trio, and solo combinations and are introduced and concluded by the choral first and fourth sections. With the instrumental interludes, ensembles, and the concluding chorale-styled section, the Tenebrae is constructed along the lines of a cantata. Although the music is through-composed, the end of the chorale in retrograde is reminiscent, with its series of suspensions, of the beginning of the work (Examples 81 and 82).

Ex. 81. Tenebrae, Suspensions at Beginning  
(Brit. Mus. Add. MS 38543, f. 83b,  
meas. 1-4).

Te- ne- brae — fac- - tae sunt

Te- ne- - brae — fac- - tae sunt

Te- - ne- brae fac- - tae sunt

Te- - ne- - - brae fac-tae sunt

Ex. 82. Tenebrae, Suspensions at the End of the Chorale (Brit. Mus. Add. MS 38543, f. 90, meas. 1-5).

The image shows a musical score for five measures. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The lyrics are: (emit) - - - - sit spi- - ri- - tum! The bottom staff is an instrumental line in bass clef with the same key signature and time signature. The notes are: G3 (quarter), A3 (quarter), Bb3 (quarter), C4 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). The lyrics are: (emit) - - - - sit spi- - ri- - tum! There are also two lines of lyrics between the staves: (emit) - - - - sit - spi- - ri - tum! and spi- - - - ri - tum!

Dissonance is, nonetheless, used sparingly even in the most dramatic portions, such as "Eloi, Eloi, Lamma Sabacthani."

The orchestration, simply conceived with the instruments usually doubling the voices (colla parte), also follows a restrained mood. The following table shows the vocal parts and the instrumental doubling:

TABLE VI

TENEBRAE, RELATIONSHIP OF INSTRUMENTS  
TO CHORAL PARTS

Choral Parts	Instruments			
soprano . . . . .	Vln. I	Cl. I	Fl. I	Horn
alto . . . . .	Vln. II	Cl. II	Fl. II	(doubles
tenor . . . . .	Vla.	Bsn. I	(8ve	middle
bass . . . . .	Vc. & D.B.	Bsn. II	higher)	harmonies)

Occasionally, the instruments take different figurations from those of the voices, e.g., the staccato at "exclamavit Jesus."

The style of the Tenebrae is in a sense quite different from that of any of the Anglican church music. Its texture is basically homophonic, minimizing long melismas and textual repetitions; its expressiveness is not dramatic, and although not highly developed music, its simplicity reflects a certain charm.

Three other pieces exist for the Office: the canticle of the Blessed Virgin Mary "Magnificat" for Vespers<sup>59</sup> and two vesper pieces entitled "De profundis" (Psalm 129)<sup>60</sup> for the Office of the dead. None of these three employ a cantus firmus, and only one "De profundis," dated 1850, contains florid counterpoint, beginning with the final phrase "Requiescant in Pace. Amen."

#### Music for the Mass

In spite of his admiration for the musical tradition of the Catholic church, Pearsall never composed a full setting for the Ordinary of the Mass; his manuscripts contain only single and unrelated items for the Ordinary and other special

<sup>59</sup>"Magnificat anima mea Dominum," Einsiedeln Mus. MS 674,20, 6 ff.

<sup>60</sup>"De profundis" (1850), British Museum Add. MS 38540, ff. 96b-100 and Einsiedeln Mus. MS 674,40, 5 ff; "De profundis" (1852), British Museum Add. MS 38543, ff. 91b-93b and Einsiedeln Mus. MS 674,39, 4 ff.

sections. These include a freely composed "Kyrie" in E-flat major<sup>61</sup> and one in E minor,<sup>62</sup> a freely composed "Agnus Dei"<sup>63</sup> for S.S.A.T.B.B., the antiphon "Asperges me"<sup>64</sup> for Paschal time, the Passion music "Improperia: Propule meus"<sup>65</sup> for Mass on Good Friday, and a section of the Mass for the dead, "Offertorium: Domine Jesu Christe Rex gloria."<sup>66</sup>

The most interesting of these pieces is the "Kyrie eleison" in E minor since it offers some textural, rhythmic, and harmonic variety. Divided into three sections ("Kyrie eleison)--Lord have mercy, "Christe eleison"--Christ have mercy, "Kyrie eleison," the first begins imitatively in the manner of a double canon and ends with the usual melisma. The primary means of harmonic variety and dissonance is achieved through the use of suspensions, unaccented passing tones, and Italian-sixth chords (Example 83).

<sup>61</sup>"Kyrie" (1845), British Museum Add. MS 38543, f. 2.

<sup>62</sup>"Kyrie," Einsiedeln Mus. MS 674,49, 2 ff.

<sup>63</sup>"Agnus Dei," Einsiedeln Mus. MS 676,06, 5 ff.

<sup>64</sup>"Asperges," Einsiedeln Mus. MS 674,41, ff. 4-6 and British Museum Add. MS 38543, f. 1. Based on the melody found in Liber Usualis, p. 13.

<sup>65</sup>"Improperia: Propule meus" (1846), Einsiedeln Mus. MS 674,41, 3 ff. and British Museum Add. MS 38543, ff. 24b-26b. The cantus firmus is from the St. Gall Cantarium, p. 338 (Liber Usualis, p. 704), as noted by Pearsall on the manuscript.

<sup>66</sup>"Offertorium: Domine Jesu Christe Rex gloria," British Museum Add. MS 38541, ff. 54-55b. The cantus firmus is p. 17 in the Cantarium, (also found in Liber Usualis, p. 1813).

Ex. 83. "Kyrie eleison in E Minor," First Section,  
A Cappella (Brit. Mus. Add. MS 38543,  
f. 1b, meas. 1-10).

The second section, also beginning with imitative entries and ending with a melisma, reverts to simpler rhythms; the example of chromaticism in measure fifteen (tenor) is uncommon in Pearsall's sacred music (Example 84). The final section, which at first resembles section one, adds further momentum with 9-8 suspensions in measures 26 (soprano) and 31 (tenor), accented passing tones in measure 21 (alto) and 27 (soprano), extended chromaticism in measures 27-29 (soprano), and the brighter register of the bass part on the phrygian cadence in measures 21-22 (Example 85). The

Ex. 84. "Kyrie eleison in E Minor," Second Section (Brit. Mus. Add. MS 38543, f. 1b, meas. 11-18).

Musical score for measures 11-14. The score is written for two staves (treble and bass clef) in E minor (one sharp) and 6/8 time. The lyrics are: [p] Chris- te e- lei- - - - - [p] Chris- te e- lei- - - - - [p] Chris- te e-

Musical score for measures 15-18. The score is written for two staves (treble and bass clef) in E minor (one sharp) and 6/8 time. The lyrics are: e- - - lei- - - - son. son. lei- - - - - son.

"Kyrie eleison," with its several sensitive and well-constructed passages, is one of the best of his shorter compositions with Latin text.

Ex. 85. "Kyrie eleison," Third Section (Brit. Mus. Add. MS 38543, f. 2, meas. 1-15).

[mf] e- lei- - - - son! Ky-ri-e e-  
 [mf] e- lei- - - - son! Ky-ri-e e-  
 [mf] Ky-ri-e e- lei- son e- lei- son!  
 [mf] e- lei- son e- lei- son!

This system consists of two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a measure marked '20' and contains a melodic line with a long note on 'e' followed by a series of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The lyrics are written below the staves, with dynamic markings [mf] and phrasing slurs.

lei- son Ky- - ri- e e- lei- -  
 lei- son — Ky- - - - ri- e e-  
 Ky- - - - ri- e e- lei- - - -  
 Ky-ri-e e- lei- son Ky- - - - ri- e —

This system continues the musical piece. The upper staff starts with a measure marked '25' and features a melodic line with a long note on 'e' and subsequent eighth notes. The lower staff continues the accompaniment. The lyrics are written below the staves, with dynamic markings [mf] and phrasing slurs.

The image shows a musical score for two voices, Soprano (son.) and Bass (son.). The Soprano part begins with the syllable 'lei-' and the Bass part with 'e- lei-'. The music is written in a key signature of one sharp (F#) and common time (C). The score includes various musical notations such as notes, rests, and slurs, with a '30' marking above the Soprano staff. The staves are enclosed in a rectangular box.

One manuscript, "Offertorium: Laudate Dominum,"<sup>67</sup> is a work unlike most of his other sacred compositions. Scored for solo, duet, chorus, and instruments (two horns in D, flute, two clarinets in A, and strings), it is stylistically akin to the eighteenth-century classical spirit. After an introduction which features horn fifths and rapidly repeated V-I progressions, a soprano solo begins with the unexpected-- an ornamented turn (Example 86). Another section is characterized by wider leaps (fourths, fifths, sixths), and here he even allows an appoggiatura (meas. 8), a device which he regarded in Psalmodia as a stylistic part of theatre music (Example 87).

Pearsall may not have been particularly pleased with the work since the manuscript shows no signs of finished study;

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<sup>67</sup>"Offertorium: Laudate Dominum," Einsiedeln Mus. MS. 675,42, 10 ff.



Ex. 86. "Laudate Dominum," Soprano Solo and String Accompaniment (Ein. Mus. MS 675.42, f. 3b, meas. 1-4).

The first system of the musical score consists of three staves. The top staff is the Soprano Solo line, written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note G4, followed by a half note A4, and then a quarter note G4. The lyrics "Lau- da- te, lau-" are written below the notes. The middle staff is the String Accompaniment, also in treble clef with a key signature of one sharp and common time. It features a series of chords: a whole note chord (G, B, D), a half note chord (A, C, E), and a quarter note chord (G, B, D). The bottom staff is the String Accompaniment in bass clef, with a key signature of one sharp and common time. It contains a whole note G2, a half note A2, and a quarter note G2. The lyrics "Lau- da- te, lau-" are written below the notes.

The second system of the musical score consists of three staves. The top staff is the Soprano Solo line, written in treble clef with a key signature of one sharp and common time. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note G4. The lyrics "da- te do- - - mi- num" are written below the notes. The middle staff is the String Accompaniment, also in treble clef with a key signature of one sharp and common time. It features a series of chords: a quarter note chord (G, B, D), a quarter note chord (A, C, E), a quarter note chord (G, B, D), and a quarter note chord (G, B, D). The bottom staff is the String Accompaniment in bass clef, with a key signature of one sharp and common time. It contains a whole note G2, a half note A2, and a quarter note G2. The lyrics "da- te do- - - mi- num" are written below the notes.

the C sharp for the key of D major is left out of the key signature and part of the orchestration is penciled in, rather than finished in ink as was his usual practice. In

any event, the manuscript is unique since much of it represents a style more contemporary with his time than his usual conservative taste allowed. The score is, however, quite uneven, as it contains much unimaginative choral writing.

Ex. 87. "Laudate Dominum," Soprano Solo, B-Section of an AAB Form (Ein. Mus. MS 675,42, f. 4, meas. 1-4).

The first system of the musical score consists of three staves. The top staff is a soprano line in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The lyrics under this staff are "qui - a be - nig - nus est, qui - a be -". The middle staff is labeled "(strings)" and contains a series of chords, mostly triads and dyads, with some accidentals. The bottom staff is a bass line in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment.

The second system of the musical score also consists of three staves. The top staff continues the soprano line with the lyrics "nig - nus est! lau - da - te do - mi - num, lau -". The middle staff continues the string accompaniment with similar chordal textures. The bottom staff continues the bass line accompaniment.

da- - te do-mi-num qui- a be-

The first system of music consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics 'da- - te do-mi-num qui- a be-'. The middle staff is the right-hand piano accompaniment, featuring a steady eighth-note accompaniment pattern. The bottom staff is the left-hand piano accompaniment, with a simple bass line.

nig- - - nus est.

The second system of music continues the piece. The top staff is a vocal line in G major, with lyrics 'nig- - - nus est.'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano accompaniment continues with the same eighth-note pattern as in the first system.

### Music for the Consecration of Bishop Mirer

Pearsall's most significant project, other than serving as co-editor of the Katholisches Gesangbuch (1863), was his provision of the music for the consecration of Dr. Johann Peter Mirer (d. 1862) as Bishop of St. Gall on June 24, 1847.

A list of these compositions, drawn from his letters and extant manuscripts,<sup>68</sup> is as follows:

1. Gesänge bei der heiligen Firmung
2. "Confirma hoc Deus"
3. "Veni Creator Spiritus"
4. Te Deum
5. Ecce quam bonum

The Gesänge bei der heiligen Firmung,<sup>69</sup> a collection of three hymns and one litany, was composed or harmonized especially for the consecration. It is furthermore the only effort for the event which was published and used in succeeding years throughout the Diocese;<sup>70</sup> all four pieces eventually became part of the Gesangbuch.<sup>71</sup> Since hymns in the vernacular (German) were forbidden at High Mass, liturgical Vespers, and Benediction, they were relegated to Low Mass and such extra-liturgical services as consecrations.<sup>72</sup>

<sup>68</sup>Dr. Eva Irblich states that the monastery has no detailed record of the consecration or a list of the compositions which Pearsall provided for the services. Letter from Dr. Eva Irblich, librarian, St. Gall Monastery Library, January 22, 1971

<sup>69</sup>Gesänge bei der heiligen Firmung, Einsiedeln Mus. MS 675,36, 4 ff.

<sup>70</sup>Published by A. J. Köppel, St. Gall, 1847.

<sup>71</sup>"Geist der Wahrheit," composed by Pearsall, is Hymn No. 71 in the Gesangbuch; "Herr, Dir gelob ich," (composed) is Hymn No. 99; "Litanie von heiligen Geiste" (harmonized) is Hymn No. 98 in the Gesangbuch.

<sup>72</sup>Wilhelm Bäumker, Das Katholische Deutsche Kirchenlied in seinen Singweisen, IV (Hildesheim, 1962), p. 360.

"Confirma hoc Deus" (August, 1847)<sup>73</sup> is a four-part harmonization of the antiphon chant from the Administration of Confirmation (Liber Usualis, p. 1844). Although the chant is arranged with measured rhythmic patterns and four-part harmony, care is taken not to alter or paraphrase the chant melody.

His first work for the consecration, as noted in a letter from the "Centralkommission des Katholischen Administrations-Rath" (ca. July, 1846),<sup>74</sup> was a motet entitled "Veni Creator Spiritus" (1846).<sup>75</sup> Since the consecration was an extra-liturgical occasion, Pearsall was permitted to add the following instruments:

TABLE VII  
INSTRUMENTS IN "VENI CREATOR SPIRITUS"

Instruments			
Flutes (2)	Horns (2)	Timpani (D & A)	Violins (2)
Oboes (2)	Trumpets (2)		Viola
Clarinets (2)	Alto Trombone		Violoncello
Bassoons (2)	Tenor Trombone		Double Bass
	Bass Trombone		

<sup>73</sup>"Confirma hoc Deus," British Museum Add. MS 38543, ff. 37b-38.

<sup>74</sup>William B. Squire, "Letters of Robert Lucas Pearsall," The Musical Quarterly, VI (April, 1920), 305.

<sup>75</sup>"Veni Creator Spiritus," Einsiedeln Mus. MS 675,41, 4 ff.

The composition is freely composed, employing only the first, second, and seventh (last) verses of the vesper hymn text (Liber Usualis, p. 885). The texture is basically chordal in a note-against-note style (Example 88).

Ex. 88. "Veni Creator Spiritus," Vocal Parts  
(Ein. Mus. MS 675,41, f. 1b, meas. 1-4).

The musical score for Example 88 is written for vocal parts in G major (one sharp) and common time (C). It consists of two staves: a treble clef staff and a bass clef staff. The lyrics are: p Ve - ni, cre - o - tor ve - ni cre - o - tor spi - ri - tus men. The music is characterized by a note-against-note texture, with chords often moving in parallel motion between the two staves.

The instruments simply double the vocal parts without embellishment.

His Te Deum, written for a four-voice choir and orchestra, is one of his longest works for the church.<sup>76</sup> As with the Tenebrae, the Te Deum is sectional (Table VIII). In contrast to the general trend of his Anglican church music, the Te Deum utilizes mainly syllabic treatment of the text and homophonic textures; this course must have been followed because of the lengthy text. The concluding verse, a prayer of mercy for those who have hoped ("In te Domine speravi"),

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<sup>76</sup>Te Deum, Einsiedeln Mus. MS 375,07, 32 ff.

TABLE VIII

SEVEN SECTIONS OF THE TE DEUM

Section	Tempi	Meas.	Total Meas. in Sec.	Text	Texture
1	Maestoso	1-17	17	Instrum. Intro.	homophonic
2.	Maestoso	18-41	24	"Te Deum . . . proclamant."	unison & homophonic
3	Grave	42-51	10	"Sanctus . . . tuae."	homophonic
4	A Tempo	52-133	82	"Te glorious . . . venturus." "Tu Rex gloriae."	homophonic & chant imitative
5.	Grave	134-149	16	"Te ergo . . . redemisti."	homophonic & chant
6	A Tempo	150-205	56	"Aeterna . . . speravimus in te."	imitative, chant, & homophonic
7	A Tempo	206-289	84	"In te Domine speravi: con- fundar in aeternum."	Fugue & homophonic

is a fugue with numerous melismas and repetitions of text much in the manner of the Anglican church music.

Contrast and variety are achieved through the media of tempo and texture changes rather than repetition and variation of musical themes. The one element which seems to tie the motet together is the occasional transformation of the

opening theme (Example 89). The underlying harmony of this unison passage appears later in the "Te glorious" section

Ex. 89. Te Deum, Opening Theme (Ein. Mus. MS 375,07, f. 1b, meas. 18-21).

Te De-um lau-da-mus, te Do-mi-num con-fi-te-mur,

(Example 90). A variation of the opening theme then serves as the head of the fugue subject (Example 91).<sup>77</sup>

Ex. 90. Te Deum, Beginning of the Fourth Section, Vocal Parts (Ein. Mus. MS 375,07, f. 5b, meas. 52-55).

Te glo-ri-o-sus A-po-sto-lo-rum cho-rus

Te glo-ri-o-sus A-po--sto-lo-rum cho-rus

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<sup>77</sup>The fugue is also found in manuscript by itself and without instrumentation ("In te Domine speravi," Einsiedeln Mus. MS 289,9, 4 ff.). No date is given, but it may have been the first section of the Te Deum composed by Pearsall.



Ex. 91. Te Deum, Head of Fugue Subject (Ein. Mus.  
MS 375,07, f. 23a, meas. 206-209).

The musical notation shows a two-staff system. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in a rhythmic pattern of quarter and eighth notes. The lyrics "In te, In te, Do-mi-ne spe-ra-vi," are written below the notes.

The tonality of the work centers around C major, especially in the first and last sections; on the other hand, sections three through six are, more or less, modal. For example, the third section, "Sanctus . . . tuae," is basically in the phrygian mode, but Pearsall extends the cadence another measure to close in the aeolian; the B-flat in this and other middle sections is added to avoid the tri-tone (mi-contra-fa). This same type of extension of the phrygian mode occurs at the end of the fifth section "Te ergo . . . redemisti." The imitative "Tu Rex gloriae" of section four seems to be set in the dorian mode, but the tonality turns back toward C at the final cadence. This tendency to combine traits of ancient and modern tonality appears in many of his pieces. Throughout all of the middle sections, the Italian-sixth chord in conjunction with short phrases appears almost ad nauseum. Less frequent are the

consonant-fourth patterns at the end of "Te ergo . . . redemisti" (5th section) and "Aeterna . . . speravimus in te" (6th section).

The orchestration and instrumentation is similar to the Tenebrae. Occasionally Pearsall scores a part out of its effective range. For example, it is doubtful whether the second flute could be heard in the forte passage at measures 94-95 (Example 92).

Ex. 92. Te Deum, Section Four, Second Flute (Ein. Mus. MS 375,07, f. 11, meas. 94-95).



The primary difference between the vocal and instrumental parts is the slightly greater rhythmic activity of the latter. The horns and trumpets, given mostly sustained harmonies and cadential figures, are the least active; in one instance, however, the horns double the fugue subject when it appears the second time in the tenor voice.

Of the works composed or arranged for the consecration, Pearsall was more pleased with this work than any other. He related the following in a letter to Oehler two weeks after the solemn occasion:

Since I have left St. Gall I have thought much of the ceremony, and particularly of the Te Deum, as it was sung at vespers on the Monday evening. Under many disadvantages and badly accompanied on the organ, it was still more effective and genuinely ecclesiastical than anything else which was performed.<sup>78</sup>

The composition which, according to Schubiger, seems to have made the greatest impression at the consecration, was Pearsall's setting of Psalm 132, Ecce quam bonum (November 2, 1846),<sup>79</sup> which is given in the appendix, pp. 347-401. Oehler's first correspondence with Pearsall was a request that he compose music to this psalm.<sup>80</sup> After the consecration, Oehler recommended that the motet be performed at the consecration of the Bishop of Rottenburg,<sup>81</sup> but there is no evidence that his request was honored.

A general outline of the motet indicates, in comparison to the Te Deum, greater variety of vocal combinations (solos and duets) and an increased use of homophony (Table IX). Furthermore, the instrumental parts are more rhythmic and individualistic than in the Te Deum. This may have been the reason why Pearsall considered the psalm less ecclesiastical

<sup>78</sup>Squire, "Letter to Oehler on July 10, 1847," The Musical Times, LXVIII (January, 1924), 28.

<sup>79</sup>Schubiger, "Robert-Lucas de Pearsall de Willsbridge," La Maîtrise, I, 88.

<sup>80</sup>Squire, "Letters of Robert Lucas Pearsall," The Musical Quarterly, VI (April, 1920), 305.

<sup>81</sup>Squire, "Letter to Chancellor Oehler on August 8, 1847," The Musical Times, LXV (January, 1924), 28. Since Oehler's letter was not available, the information was deduced from Pearsall's reply.

TABLE IX  
ECCE QUAM BONUM, OUTLINE OF SECTIONS

Section	Tempi	Meas.	Meas. in Sec.	Text	Texture
1	Moderato	1-26	26	Intro.	homophonic
2	Moderato	27-106	80	"Ecce quam . . . Aaron:" (tenor solo & chorus)	homophonic
3	Largo	107-155	49	"Quod descendit . . . montem Sion." (Duet for soprano & bass)	homophonic
4	Choral- weise	156-170	15	"Quoniam illic . . . in sae- culum." (choir only)	homophonic
5	Allegro- Moderato Maggiore	171-231	62	"Gloria Patri" "Sicut erat"	homophonic imitative & homophonic
		228-272	40	"Amen"	free counter- point

than the latter; the psalm, however, seems to sustain a greater degree of warmth and musical interest than does the Te Deum. The lyric melodies of the psalm add considerably to this warmth. Particularly interesting is the almost Handelian quality of the "Amen" section (meas. 228-272).

Pearsall's music for the consecration (1847) was evidently well received by those who attended. This one occasion

climaxed his work for the Catholic church, for after this time, little appeared of any significance except for the Tenebrae (1849).

#### Two Final Works for the Catholic Church

Because of more frequent illness, Pearsall produced only two other works for the Catholic church the last four years of his life; one of these is the short motet "Tu es Petrus," the other a lengthy Requiem for soloists, choir, and brass instruments. "Tu es Petrus," dated 1854 and dedicated to Bishop Mirer,<sup>82</sup> is actually a contrafactum of his own eight-part madrigal written in 1840 entitled "Lay a Garland." A comparison of the English with the Latin version shows that several note values have been rearranged to fit the Latin text. Other changes were made in individual harmonies, but most of the richer sounds (9-8 suspensions, seventh chords, diminished chords with added ninths) of the original English version have been retained in the Latin version. The music of the English version is especially nicely tailored for the text by Francis Beaumont (1584-1616) and John Fletcher (1579-1625):

Lay a Garland on her hearse  
of dismal yew;  
Maidens, willow branches wear:  
Say, say she died true,  
Her love was false,

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<sup>82</sup>"Tu es Petrus," British Museum Add. MS 38540, ff. 84b-87b. Other copies are Einsiedeln Mus. MS 674.01, 4 ff. and Einsiedeln Mus. MS 675.55, 7 ff.

But she was firm  
 Upon her buried body lie lightly,  
 Thou gentle earth.

The Latin text, a fourth as long as the English, is repetitious with numerous melismas; the mood of the text is also quite different from "Lay a Garland":

Tu es Petrus, et super hanc  
 petram aedificabo Ecclesiam meam.

(Thou art Peter, and upon this rock  
 I will build my church.)

The latter setting, which is reproduced in the appendix, pp. 311-326, is moving and provides one of the few instances in which Pearsall transmitted to his sacred music the sensitive and inspired quality of some of his secular music.<sup>83</sup> Although the motet is not without merit, it probably was never published in England because English choral societies, by the last decades of the nineteenth century, were quite attached to the English version.

Pearsall's final work was a Requiem for choir, organ, double bass, and brass (horns in B-flat, trumpet, Althorn, Tenorhorn, and Bombardon in C).<sup>84</sup> The circumstances

<sup>83</sup>Unfortunately, a copy of Alessandro Scarlatti's "Tu es Petrus" was not available for examination and comparison with Pearsall's version. He mentions Scarlatti's motet in the "Cobbett on Music in VI Letters."

<sup>84</sup>Requiem, British Museum Add. MS 38543, 52 ff. Also Einsiedeln Mus. MS 676,08, 54 ff. and Einsiedeln Mus. MS 677,01, 36 ff. The British Museum copy was displayed, in addition to the solo cantata "Ich stand in All" and the six-part madrigal "List Lady," at the Victorian Era Exhibition in London, 1897.

surrounding the Mass are expressed in a letter to Cardinal Wiseman in 1854:

At the request of some of the clergy of St. Gall, I have lately written a Requiem, for the anniversary which is here appropriated to the deceased Abbots of the old Cantonal principality. But I doubt whether it will ever be performed, except perhaps at the decease of the present Bishop [Johann Mirer]; because ever since the triumph of the radical party in 1847-48, the government here has done its utmost to discountenance all that can refer the public mind to the ancient state of things . . . .<sup>85</sup>

While the title page of the Mass carries the general date 1853-1856, this letter indicates that the work was already completed at least by August, 1854.<sup>86</sup>

The Requiem is a rather long composition arranged in the following movements:

- I. "Requiem, Te decet Hymnus, Kyrie"
- II. "Dies Irae"
- III. "Domine Jesu Christe"
- IV. "Sanctus, Benedictus, Agnus Dei"
- V. "Lux aeterna"
- VI. "Libera me Domine"

While four of these movement are freely composed, two employ a cantus firmus. For example, a portion of the traditional

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<sup>85</sup>Letter from Robert Pearsall to Cardinal Nicholas Wiseman, August 22, 1854, Einsiedeln Stiftsbibliothek, Einsiedeln, Switzerland. This autograph, reproduced in the appendix, pp. 263-267, is a most important extant letter in which Pearsall reflects attitudes about himself and his Latin church music. From the general appearance of the letter, it evidently was never sent to Cardinal Wiseman. The discovery of this particular autograph has been forestalled in the past, probably because the letter is kept in an uncataloged folder containing miscellaneous autograph letters and manuscripts (one of which is by W. A. Mozart).

<sup>86</sup>The manuscript is in Pearsall's handwriting; the title is in another.

"Dies irae" melody (Liber Usualis, p. 1810) appears in the accompaniment of the second movement (Example 93).

Ex. 93. Requiem, "Dies irae," cantus firmus  
(Brit. Mus. Add. MS 38542, f. 12b,  
meas. 1-3).

The image shows a musical score for two instruments: organ and tenor horn/bombardon. The organ part is written on a treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tenor horn/bombardon part is written on a bass clef staff with the same key signature and time signature. The organ part features a complex, rhythmic melody with many beamed notes and rests, while the tenor horn/bombardon part provides a more rhythmic accompaniment with fewer notes. The two parts are written in a style typical of early 20th-century musical notation.

The last movement, in addition, is a paraphrase of the "Libera me Domine" chant (Liber Usualis, p. 1767).

Pearsall considered this Mass his most mature work, and it does contain much lucid and smooth counterpoint; however, the work is less than inspiring. Such devices as the Italian-sixth chord and the ornamented 4-3 suspension are so often used as to make them seem trite. The mood is kept solemn with few interesting contrasts. As a result, the lengthy composition is rather listless.

Movements such as the opening "Requiem aeternam" offer some interesting and beautiful passages, but these places are too often overshadowed by shapeless phrases and routine counterpoint. One of the most charming sections is the



simple and homophonic "Agnus Dei" which consists of three repetitions of a passage for unison sopranos and chorus. Only the first statement is given in Example 94.

Ex. 94. Requiem, "Agnus Dei," Unison Chorus,  
A Cappella (Brit. Mus. Add. MS 38542,  
f. 38b, meas. 1-6).



Pearsall's opinion of the composition may have been shaped more by his increasing illness and weary state of personal affairs than by objective criticism. Many of his letters (from 1845 to 1854) indicate that, because of bad health and loneliness, he found more peace of mind in the idea of death than in a life which prolonged his misery. The Requiem must, therefore, have given him some spiritual consolation.

His best works for the Catholic church are mainly those on a large plan, such as the Tenebrae, Ecce quam bonum, and Te Deum; however, his shorter motets--"Sederunt principes," "Kyrie in E minor," and "Tu es Petrus"--do provide a balance of imagination and musical sentiment. In all of these pieces, vocal ranges and spacing as well as adherence to textual accent are generally excellent.

Pearsall's concept of expression remained true to the stile antico. While the forms of such works as Te Deum and Ecce quam bonum are somewhat held together by the reoccurrence of a motif, he favored the Baroque principal of form for oratorios and masses, that is, a series of independent sections.

Squire, without detailed discussion, has suggested that Pearsall's influence in Catholic music "entitles him to be remembered as one of the forerunners of the movement which eventually led to the foundation of the Cacilienverein and to the great reform of church music which that body represents."<sup>87</sup> A comparison of Pearsall's music with the basic principles of the Society show that Squire is generally correct. The basic principles of the Cecilian Society are as follows:

- I. The masses of the Viennese composers (e.g., Haydn, Mozart, and Beethoven) are unecclesiastical and should not be used.
- II. Gregorian chant is the true music of the Catholic church.
- III. Late sixteenth-century Italian is the best of all harmonized church music.
- IV. New a cappella music and new music with organ or orchestral accompaniment are desirable, but they should respect the traditions and spirit of the "ages of faith."<sup>88</sup>

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<sup>87</sup>William B. Squire, "Pearsall on Chanting," Sammelbände der Internationalen Musikgesellschaft, VIII (1906/1907), 168.

<sup>88</sup>These principles are based on Percy A. Scholes, "Cecilian Movement," The Oxford Companion to Music, 9th ed. (London, 1955), p. 165; and Karl Fellerer, The History of Catholic Church Music, pp. 187-195.

With some variation, Pearsall anticipated these guidelines. For instance, he revered Haydn and Mozart but considered their symphonically conceived church music more appropriate for the concert hall than for the church, while his own music retained the general character of the sixteenth- and seventeenth-century stile antico. Of equal importance, he was closely drawn to the German chorale, especially its more simply conceived chordal form. In an attempt to "respect the traditions and spirit" of the past, he frequently incorporated into his works imitative devices, modality, and archaic cadences. Whereas the Cecilian reformist allowed romanticist harmonies,<sup>89</sup> Pearsall favored the basic triad colored by a few seventh chords and suspensions; ninth chords, in various forms, appear frequently only in "Tu es Petrus." He exhibited as early as his first motets (1829-1830) much of the restraint and antiquarianism found in the later Cecilian reforms of the 1860's.

Pearsall seems to have had no influence on the Catholic and Anglican churches in England. The English Catholic community might have found his music and ideas old-fashioned, for when the thrust of the Cecilian movement reached England just after the middle of the nineteenth century, its effects were insignificant. The Masses valued by the English were those by Haydn, Mozart, Weber, Hummel, Beethoven, and their

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<sup>89</sup>F. J. Moleck, "Caecilian Movement," New Catholic Encyclopedia, II (New York, 1967), 1041.

contemporaries.<sup>90</sup> Such English musicians as Samuel Webbe (senior), Samuel Webbe (junior), and Vincent Novello published a great deal for the Catholic church in England, but according to Scholes, their music, although dignified, showed no ingenuity or inspiration.<sup>91</sup>

If Pearsall had any significant influence on Catholic church music, it was limited to the geographical areas around St. Gall and Einsiedeln.<sup>92</sup> His most enduring work for any church seems to have been his contribution to the Katholisches Gesangbuch. While he might have been considered old-fashioned in England, his antiquarian interests, especially his knowledge of past musical traditions, found favor with and were respected by the clerical leaders at St. Gall. Pearsall, a staunch Protestant, was well known throughout the Diocese for his role in the political emancipation of the Catholics in England (1829). Father Joseph Greith (1807-1882), Mirer's successor as Bishop of St. Gall in 1862, wrote a touching tribute shortly after Pearsall's death in 1856 which praised him for his defense of the English Catholics as well as for the spirit and style of his sacred

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<sup>90</sup>Percy A. Scholes, "Roman Catholic Music in Britain," The Oxford Companion to Music, 9th ed. (London, 1955), p. 892.

<sup>91</sup>Ibid., p. 891. Unfortunately, none of these composers' music (as also that of Swiss composers) was available for comparison with Pearsall's.

<sup>92</sup>Einsiedeln is approximately fifty miles southeast of St. Gall.

music.<sup>93</sup> A year later, Father Anselm Schubiger (d. 1888), a Benedictine monk at Einsiedeln and one of Switzerland's most respected nineteenth-century scholars, also recognized Pearsall's skillful defense of the Catholics in England as well as his faithfulness and service to the St. Gall Church.<sup>94</sup> Schubiger's tribute to Pearsall was published, along with the hymn "Pange lingua," in La Maîtrise (1857), a magazine which in 1857 gave the first impetus to church reform in France.<sup>95</sup>

The Catholic church music reforms which found roots in Michael Haydn in the eighteenth century and were gradually taken up again by such figures as Caspar Ett and later Dr. Karl Proske (1794-1861) and Dr. Franz S. Witt (1834-1888) were extensive. Pearsall, however, sensed this spirit of reform more from his natural love of the past than from any contemporary individuals. He in turn directed his ideals for reform to both the Anglican and Catholic churches.

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<sup>93</sup>Karl Joseph Greith, Erinnerung an Robert Lukas Baron von Pearsall (St. Gall, 1856), 8 pp.

<sup>94</sup>Father Anselm Schubiger, "Robert-Lucas de Pearsall de Willsbridge," La Maîtrise: Journal de Musique religieuse, I (September, 1857), 86-90.

<sup>95</sup>Fellerer, The History of Catholic Church Music, p. 187.

## CHAPTER VI

### SECULAR VOCAL MUSIC

Although Pearsall strove to accomplish some high degree of purpose with his sacred music and musical tracts, he is remembered by historians and singing societies primarily as a composer of secular vocal music. Of the over one hundred fifty secular pieces composed or arranged by Pearsall--including solos, duets, operas, canons, glees, partsongs, and madrigals--two-thirds were published posthumously by his younger daughter. During the decade after his death, Hammond and Company published A Set of Glees, Madrigals, and Part Songs (1864) containing seventeen of Pearsall's works. The following year (1864) Novello began its posthumous association with Pearsall by producing Twenty-Four Choral Songs (composed by the late Robert Lucas de Pearsall). In 1869, his secular pieces gained their greatest exposure when Novello gave over volumes X and XI of their Part Song Book Series exclusively to fifty of his secular compositions. In 1875, Novello issued a final collection, The Collegiate Series, which contained, among works by several other composers, thirty-six of Pearsall's partsongs and madrigals. As a result of these publications, his secular vocal music became known not only in Bristol, where in the late 1830's

he introduced many of his pieces at rehearsals of the Bristol Madrigal Society, but by every singing society throughout England. This popularity extended well into the twentieth century; in 1905, Novello still offered fifty-six of his works, but by 1958, this number had declined to twenty-one.

Except for several of his madrigals, most of his secular compositions or arrangements are not dated. In many cases, only the published form of the music was available for examination. Since Pearsall wrote or arranged a large number of secular compositions, only representative pieces from each category or form (solo, duet, opera, canon, glee, part-song, madrigal) are discussed.

#### Solos and Duets

Pearsall, like many Britons in the 1830's and 1840's, was captivated by the novels of Sir Walter Scott. This interest is especially evident in the solos, where eleven of the nineteen employ texts by Scott:

1. "In the Bonny Cells of Bedlam"--British Museum Add. MS 38544, f. 134, from The Heart of Mid-Lothian (1818).
2. "Song of the White Lady"--British Museum Add. MS 38544, f. 136, from The Monastery (1820).
3. "Quentin Durward"--British Museum Add. MS 38544, ff. 146-147, from Quentin Durward (1823).

4. "Anna Marie, Love! Up Is the Sun"--British Museum Add. MS 38544, ff. 60-61, from Ivanhoe (1819).
5. "Young Men Will Love Thee More Fair and More Fast"--British Museum Add. MS 38544, ff. 125-126, from Waverley (1814).
6. "Farewell to Northmavon"--British Museum Add. MS 38544, ff. 144-145, from The Pirate (1821).
7. "Farewell! Farewell! The Voice You Hear"--British Museum Add. MS 38544, ff. 142b-143, from The Pirate.
8. "T'was Near the Fair City of Benevent"--British Museum Add. MS 38545, ff. 143-144, from The Talisman (1825).
9. "Love Wakes and Weeps"--British Museum Add. MS 38544, ff. 141-142, from The Pirate.
10. "Proud Maisie in the Wood"--British Museum Add. MS 38544, ff. 130b-131a, from The Heart of Mid-Lothian.
11. "Friar Tuck's Song"--British Museum Add. MS 38545, ff. 63-64b, from Ivanhoe.

While the first eight remain in manuscript, the last three were published in A Set of Glees, Madrigals, and Part Songs (1863). These latter pieces, as well as the partsongs "The Hardy Norseman" and "Who Will O'er the Downs So Free," were well known by the public, for publishers often printed the five titles on the cover of new Pearsall releases. Notes appended to several of his solo and duet manuscripts indicate they were written for recreational purposes or for people



such as his younger daughter Philippa. Although none of these solos was seemingly meant to have any serious artistic intent, songs in the lively spirit of "Friar Tuck's Song" are delightful to perform. Only three other solos, "Wake, Maiden Arise,"<sup>1</sup> "Drumming and Fifing,"<sup>2</sup> and "The Confession of Faith,"<sup>3</sup> were published, none of which gained any measure of popularity.

Also included in Pearsall's publications and manuscripts are several duets which resemble the solos in difficulty and style. Eight are known to exist, two of which were published:

1. "The Autumn Hath Beguiled Me"--published in A Set of Glees . . . . Text is by Pearsall.
2. "Lord Thomas, He Was a Bold Forrester"--published separately by Novello. Text is from Percy's Relique . . . , III (1765), p. 82.
3. "Oh! The Merry Days"--British Museum Add. MS 38544, ff. 4b-5a. Source of text is unknown.
4. "Look Not Thou on Beauty's Charming"--British Museum Add. MS 38544, ff. 5b-6a. Text from Scott's The Bride of Lammermoor (1819).
5. "My Heart's in the Highlands"--British Museum Add. MS 38545, ff. 72b-73b. Source of text is unknown.

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<sup>1</sup>Published in A Set of Glees, Madrigals, and Part Songs.

<sup>2</sup>Published individually by Weekes and Company.

<sup>3</sup>Published individually by Goulding, D'Almaine and Company.

6. "Morgenroth leuchtet mir zu frühen Tod"--British Museum Add. MS 38544, ff. 11b-12a. Source of text is unknown.
7. "Jetzt ganz i an's Brünneli trink," British Museum Add. MS 38544, ff. 10b-11a. Arrangement of a Swabian popular song collected by Pearsall.
8. "Und a Büchserl am Buckel und a Feder am Huat"--British Museum Add. MS 38544, ff. 8b-9a. Arrangement of a Bavarian melody collected by Pearsall.

When composing or arranging for almost every form, Pearsall drew inspiration from German sources. One of his most attractive adaptations for duet or solo is the unpublished duet "Morgenroth leuchtet." Similar to the solos, the duets are written mostly for treble voices and are short and strophic. Except for the piano introductions, interludes, and postludes, accompaniments are relegated to a secondary role.

#### Operas

Little information has survived Pearsall which indicates his operatic aspirations. It is known that in 1833 he wrote for private performance in Carlsruhe a ballet or pantomime entitled Die Nacht eines Schwärmers (Pantomisches Ballet in fünf Bildern, aus dem Leben gegriffen).<sup>4</sup> At one

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<sup>4</sup>William B. Squire, "A supplementary note by Squire to one of Pearsall's letters," The Musical Quarterly, V (April, 1919), 271.

time the autograph manuscript was believed lost but recently has been found in private possession. Maitland relates that this work was never performed; however, several choruses with English translations were published by Weekes and Company in 1879:<sup>5</sup>

1. "Sing to Me, Nightingale"
2. "Come to the Woods So Free"
3. "When Nightingales are Singing"
4. "Shining Waters"
5. "Pluck Roses While Ye May"
6. "Sing, Glad Hearts"
7. "When the Heart Is Glad"
8. "Homeward Sailing"

These published choruses combine a strange mixture of antiquated styles: the instrumental accompaniments are reminiscent of the classical style and the vocal parts of the sixteenth-century choral ballet.

One short piece, a charade entitled "The Villagers," also written during the early 1830's, can be categorized with Pearsall's dramatic efforts. The work presents a series of dialogues between peasants and market women. Further dramatization is accomplished by instrumental imitations of a Swiss yodeler and market bells. A dance section and chorus

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<sup>5</sup>J. A. Fuller-Maitland, "Robert Lucas Pearsall," Grove's Dictionary of Music and Musicians, VI, 5th ed. (New York, 1954), 603.

are added for characterization of what is evidently a descriptive portrayal of the festive life of a Swiss village.<sup>6</sup>

There is some evidence that Pearsall wrote at least two other dramatic works, neither of which was published or is extant. Gassner mentions in his 1842 biographical sketch of Pearsall a one-act opera in manuscript form entitled Der Grenadier.<sup>7</sup> No trace of this opera appears in his effects except for a folder which once contained the manuscript. Among Fétis' 1841 listing of Pearsall's compositions is a three-act opera Pearsall called The Man Without a Name.<sup>8</sup> It is not known whether this work was finished, but two pieces, a duet and four-part chorus, are preserved in the British Museum collection. The texts of the duet, beginning with "Dry Up Your Tears,"<sup>9</sup> and the chorus, "Dust unto Dust,"<sup>10</sup> both come from Sir Walter Scott's Ivanhoe. The date, December 24, 1840, on the manuscript of the duet indicates that

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<sup>6</sup>"Charade," British Museum Add. MS 38544, ff. 62b-63a is a sketch of the charade with German text.

<sup>7</sup>F. G. Gassner, "Robert Lucas Pearsall," Anhang zum supplement-Bande des Universal-Lexicons der Tonkunst (Stuttgart, 1842), p. 97.

<sup>8</sup>Francis J. Fétis, "Robert Lucas Pearsall," Biographie universelle des musiciens et de la musique, VII (Bruxelles, 1841), 180.

<sup>9</sup>"Dry Up Your Tears," British Museum Add. MS 38544, ff. 56-59a.

<sup>10</sup>"Dust unto Dust," British Museum Add. MS 38544, f. 61b.

Pearsall was living in Karlsruhe at the time of its composition. There is no indication that his interest in operas continued after he moved to Switzerland.

#### Canons and Gleees

Paralleling his lack of opera productions, Pearsall's compositions number few canons or gleees. In spite of his fondness for contrapuntal forms, he wrote only three canons. All three are, nonetheless, varied in text and inventiveness. "Mesheurs! donnez un sous,"<sup>11</sup> a canon in unison for four equal voices, was, as noted in the manuscript, inspired by the beggars he met on the road between Aix-la-Chapelle and Liège on July 30, 1833. A second work, "When Apollo Quitted Earth,"<sup>12</sup> was evidently the only one of his canons performed; the performance was given during the third meeting of the Bristol Madrigal Society on March 20, 1837. Only one of the treble parts remains, but the manuscript states that it was a canon on two subjects at the octave. The text of the third, "Dead Drunk, Here Elderton Doth Lie"<sup>13</sup> from Percy's Reliques of Ancient English Poetry,<sup>14</sup> exemplifies the humor occasionally appearing in Pearsall's secular vocal music.

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<sup>11</sup>"The Beggars," British Museum Add. MS 38544, f. 3.

<sup>12</sup>"When Apollo Quitted Earth," British Museum Add. MS 38544, f. 1.

<sup>13</sup>"Dead Drunk, Here Elderton Doth Lie," British Museum Add. MS 38545, f. 1.

<sup>14</sup>Volume II, p. 207.

Pearsall gave very little consideration to the composition of glees, which were still popular in the first half of the nineteenth century, for only ten of his published choral works and manuscripts can be termed glees. These are as follows:

1. "The Roysters"--published by Goulding, D'Almaine.
2. "For All Our Men Were Very Merry"--published by Goulding, D'Almaine.
3. "King Charles"--published in The Collegiate Series.
4. "Glorious Apollo"--published in The Collegiate Series.
5. "See How Smoothly"--published in the Novello Part Song Book Series, Vol. X.
6. "Flow, Limpid Stream"--published in The Collegiate Series.
7. "When Allen-A-Dale Went A-Hunting"--published in the Novello Part Song Book Series, Vol. X.
8. "Nein, Nein, Theresa"--Einsiedeln Mus. MS 674, 29, ff. 1b-2a.
9. "Crabbed Age and Youth"--with German translation, British Museum Add. MS 38543, ff. 97-98.
10. "Purpur malt die Tannenhügel"--published in Zeitschrift für Deutschlands Musik-Vereine, Vol. II.

These pieces are called glees either in the published version or in stylistic notes appended to the composer's manuscript. Most are, as is typical of the glee, sectional with definite

cadences; however, several alternate homophonic with pseudo-polyphonic passages, a characteristic not common to the glee. Since there are no directions for performance on many of the manuscripts or publications, one is not sure if they were intended only for solo voices in the customary manner of the seventeenth and eighteenth centuries.<sup>15</sup> "The Roysters," "For All Our Men," "When Allen-A-Dale," and "Purpur malt die Tannenhügel" represent the only pieces which give any indication that they were intended for solo performance.

Compared to the solos, the glees reflect a wide selection of texts. The first three glees listed above are from Scott's novels Guy Mannering (1815), Redgauntlet (1824), and Woodstock (1826). While this list contains only one arrangement--Samuel Webbe's well-known "Glorious Apollo"--the fifth, sixth, and seventh employ Pearsall's original music and texts. It is possible that he took the germinal idea for "When Allen-A-Dale" from Scott's ballad of the same name; however, the only evident tie between them is the use of the title. Surprisingly, "Crabbed Age and Youth" is one of the few Shakespearean songs Pearsall used in his secular vocal music. More predictable is his use of German texts, such as Friedrich von Matthisson's "Purpur malt die Tannenhügel,"

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<sup>15</sup>John Hullah, "Glee," Grove's Dictionary of Music and Musicians, III, 5th ed. (New York, 1954), 662.

which complements one of his finest glees.<sup>16</sup> The only other glee rising above routine part writing is "When Allen-A-Dale," which was first published in 1853 by Addison and Hollier and is still issued by two U.S.A. publishers.<sup>17</sup> Dannreuther, who is sometimes critical of Pearsall's music, admits that "Pearsall's glee for four voices, 'When Allen-A-Dale Went A-Hunting,' is spirited and deservedly popular."<sup>18</sup>

Both "Allen-A-Dale" and "Purpur malt die Tannenhügel" represent a near merger of the glee and madrigal. Pearsall does, however, strive to preserve the definite sections in the glee as compared to the overlapping phrase-cadences of most of his madrigals. Barrett recognized the ambiguity of the glee form used by Pearsall in a lecture when he stated:

Many modern writers have misused the term Glee, and have applied it to compositions of a character better described by the word Madrigal. . . . This Glee ["When Allen-A-Dale"] of Pearsall's is more like some Madrigals in form and treatment, and it shows how that during the term of its existence the Glee has been travelling in such a manner, that it has returned to the point from whence it started, leaving traces of its effects everywhere along the path. . . .<sup>19</sup>

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<sup>16</sup>This glee was later published with the English translation "Purple Glow the Forest Mountains" in Novello's Part Song Book Series, XI, 19-23.

<sup>17</sup>Music Publishers Holding Company and G. Schirmer.

<sup>18</sup>Edward Dannreuther, The Oxford History of Music: The Romantic Period, VI (Oxford, 1905), 301.

<sup>19</sup>William A. Barrett, English Glee and Madrigal Writers (London, 19\_\_), pp. 41-42.



Pearsall's inclination to vary the form of some of his glees cannot be credited to ignorance, for he knew the traditional form well as is evidenced by collections in his personal library as well as several of his own glees. In the case of the glee, as well as many of his madrigals, he was not always resigned to imitate. Since both "Purpur malt . . ." and "Allen-A-Dale" were written during the time he was composing some of his best madrigals--the late 1830's--it is understandable that the one style might affect the other.

#### Homophonic Partsongs

Considering Pearsall's predilection for counterpoint, it is interesting that the homophonic partsong comprises his largest body of secular works.<sup>20</sup> Of the one hundred fifty secular vocal compositions and arrangements attributed to Pearsall, seventy-six or half of the total are partsongs; the seventy-six songs are divided into forty-one adaptations of German folksongs or texts, thirty-two arrangements and original compositions with English texts, and three adaptations of ancient drinking songs with Latin texts.

Although the forty-one adaptations of German folksongs and literary texts contain some delightful pieces, the most interesting facet in their study was the discovery that nine

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<sup>20</sup>Works listed in publications or by Pearsall as glees are not included in this section.

of them which were published posthumously were attributed to Pearsall. Two of his manuscripts in the British Museum, Add. MS 38544, ff. 65-69 and Add. MS 38545, ff. 89-105b, contain seventeen harmonizations of German folksongs, nine of which were published with English translations and never documented regarding their source or authorship (there are two in the former manuscript and seven in the latter). Because of this editorial neglect, these songs appear not as harmonizations or adaptations, but as original works by Pearsall. In order to clarify these editorial omissions, each of the nine partsongs is listed below with both the German and published English titles:<sup>21</sup>

British Museum Add. MS 38544 (contains six folksongs harmonized in four parts).

1. f. 65. "War das nicht ein Blick der Liebe"--published as "Was There Not a Look of Fondness," no. 73 of The Collegiate Series.
2. ff. 65b-66a. "Ein Bursch und Mädglein"--published as "A Lad and Lassie," no. 68 of The Collegiate Series.

British Museum Add. MS 38545 (contains twelve folksongs harmonized in four parts).

3. f. 89. "Des Müllers Abschied"--published as "Up There Upon That Mountain," no. 77 of The Collegiate Series.
4. ff. 90-91a. "Bin ich nit ein Burschein"--published as "Springs She Not As Light As Air?" no. 74 of The Collegiate Series.

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<sup>21</sup>Pearsall states that his source for the folksongs was Massman's German Lieder. This source was not available for reference but the texts can be found in Des Knaben Wunderhorn (1806-1808) or Die Volkslieder Der Deutschen, 5 Vols. (Mannheim, 1834-1836).

5. ff. 91b-92a. "Mein Herzlein thut mir gar zu weh!--published as "My Heart Is Full of Bitter Woe," no. 78 of The Collegiate Series.
6. ff. 92b-93a. "Mein Mutter mag mi net und kein Schatz han i net"--published as "My Mother Loves Me Not," no. 72 of The Collegiate Series.
7. ff. 93b-94a. "Liebchen Ade"--published as "True Love, Today I Must Away," no. 70 of The Collegiate Series.  
(ff. 94b-95a. "Ein Bursch und Mägdlein"--is the same as British Museum Add. MS 38544, ff. 65b-66a)
8. f. 105. "Frost daher getrunken Brüder getruken?--published as "The Red Wine Flows," no. 11 in A Set of Glees, Madrigals, and Part Songs.
9. f. 105b. "Juchheil! Blümelein dufte und blühe!--published as "Spring Brings Flow'rets Fair," no. 69 of The Collegiate Series.

Philippa, who was skilled like her father at arranging English translations of German texts, evidently selected and prepared these manuscripts for publication.<sup>22</sup>

Another group of German songs was produced by Pearsall while at Wartensee. It appears that at Oehler's insistence, he came in contact with the male singing societies of St. Gall. As indicated in his letters, Pearsall was impressed by the exuberance of these groups but had the opinion that many of the songs performed by the societies were poorly harmonized. At Oehler's request, Pearsall composed six German songs under the general title Naturfreuden to texts by several German writers:

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<sup>22</sup>The translations in the manuscripts match Philippa's handwriting.

1. "Lied im Freien" --text by Salis
2. "Winterlied"--Salis
3. "Merzlied"--Salis
4. "Frühlingslied"--Salis
5. "Kom aufs Land"--Hagenbach
6. "Erntelied"--Hölty

It is not known whether the set of songs was sung by any of the societies; nonetheless, it was published in 1848 by Scheitlin and Zollikofer of St. Gall.

Three of the set were published in England with English translations. "Frühlingslied," a five-part madrigal composed in 1838 by Pearsall, appeared as early as 1840 under the title "Spring Returns."<sup>23</sup> Both "Lied im Freien" and "Winterlied" were published posthumously with English translations in A Set of Glees, Madrigals, and Part Songs in 1863:

1. "How Bright in the Maytime"--no. 2
2. "Winter Song"--no. 3

The publisher failed to indicate the poet in the latter.<sup>24</sup>

<sup>23</sup>Published by Cramer, Addison, and Beale of London.

<sup>24</sup>Several other partsongs with German text or English translations of German text do exist. Published partsongs are: "A King There Was in Thule" (Goethe), Novello Part Song Book Series, Vol. XI; "The Praise of Good Wine" (source unknown), Novello Part Song Book Series, Vol. XI; "'Tis Raining" (Des Knaben Wunderhorn), The Collegiate Series, no. 62; and "The Three Friends" (source unknown), translated by R. L. Pearsall, The Collegiate Series, no. 4. In manuscript are: "Ein grünes Bändelein an meinem Degen," Einsiedeln Mus. MS 674.10, 2 ff; "Kriegerlied," Einsiedeln Mus. MS 677.05, 2 ff; "Mai-und Weinlust," Einsiedeln Mus. MS 674.28, 1f; "Fragmente zu Wallenstein's Lager," Einsiedeln Mus. MS 676.09,

The thirty-two partsongs originally with English texts are, with few exceptions, not particularly attractive musically; the most interesting facet of the songs is the text. Among the more serious poems are such examples as "Take, O Take Those Lips Away" from Shakespeare's Measure for Measure, "'Twas a Trumpet's Pealing Sound" by Felicia Hemans, "How Happy Were My Days Till Now" from Isaac Bickerstaffe's play Love in a Village, "Adieu! My Native Shore" from Lord George Byron's Childe Harold's Pilgrimage, and "Her Eyes the Glow Worm" which is Robert Herrick's well-known Night Piece to Julia. Pearsall's taste for serious texts by noted authors is evident throughout his partsongs; yet he did not ignore the popular airs and ballads of his time. Included in this vein of light verse are "Auld Robin Gray" by Lady Anne Barnard (1750-1825), "Sally in Our Alley" by Henry Carey (1663?-1743), and "The Poacher's Song" by an anonymous author. The latter text, known in nineteenth-century England as "The Lincolnshire Poacher," portrays a spirit of humor and mischief with such passages as

As me and my comrades was setting a snare,  
The game-keeper were a-watching us, for  
them we did not care;  
For we can wrestle, fight, my boys, jump  
o'er anywhere;

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incomplete MS; "Weh't sanft ihr hüfte," Einsiedeln Mus. MS 674, 24; "Wenn der Wind weht," Einsiedeln Mus. MS 675, 63; "Ein Alt Osterlied," British Museum Add. MS 38546, f. 95; "Still ist mein Horn," British Museum Add. MS 38546, ff. 18b-19a; "Jetzt schwingen wir den hut," British Museum Add. MS 38545, f. 125 a & b; "Die mei Freunde Fliegende," British Museum Add. MS 38544, f. 78b.

For it's my delight of a shining night  
in the season of the year!

Most of his texts are relatively contemporary, but occasionally he relied on his antiquarian research for both text and musical style, as exemplified by his "Who Shall Win My Lady Fair?"<sup>25</sup> In a letter date April 10, 1845, Pearsall remarks,

I was one day looking over a book in which were a good many old English compositions of the reign of Henry VII and the two succeeding Kings (which was before the introduction of madrigals amongst us) and I found there a species of four-part song very much like a madrigal in its general character but possessing nevertheless peculiar features which marked it belonging to a class apart. One of them was that each verse ended with a Neuma . . . or a sort of cadence on the last vowel of the last verse, making a sort of tail to it.<sup>26</sup>

It is uncertain what source Pearsall is referring to; at least one collection in the British Museum includes the title "Who Shall Have My Fayre Lady?"<sup>27</sup> Shortly after completing the composition, he presented it to the Bristol Madrigal Society. According to Pearsall, the Society members were not at first impressed with the novelty of the piece; he himself was so discouraged by their reaction that he did not

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<sup>25</sup>Published separately by Addison and Hollier in the 1850's and subsequently by Novello in their Part Song Book Series, Vol. X.

<sup>26</sup>William B. Squire, "Letter to H. T. Ellacombe on March 7, 1845," The Musical Quarterly, VI (April, 1920), 300.

<sup>27</sup>British Museum Add. MS 5465, no. 22, f. 99b. The author of the text is anonymous and the music is in three parts. This collection is detailed in Augustus Hughes-Hughes, Catalogue of Manuscript Music in the British Museum (London, 1905), p. 125.

retain a copy in his possession.<sup>28</sup> The partsong, commonly referred to as the Danderly Dan after its "Dandirly, dandirly dan" refrain, eventually became popular with the Bristol Madrigal Society and throughout England. If Pearsall did fashion its text and melismatic cadences after an antiquated source, he did so without any pretention. Conceived in a simple strophic and homophonic setting, the song portrays a greater degree of imagination than either of his extremely popular partsongs "The Hardy Norseman" and "O, Who Will O'er the Downs."

Probably the most colorful partsongs are those based on personages of past history and of legend. Such characters as Lord Willoughby, Robin Hood, the Norman Baron Taillefer, the Frank Companies, the Bishop of Mentz, the Hardy Norseman, Hickenstirn, and Sir Patrick Spens came alive again in these songs and remained favorites with English choral societies until the turn of the century. For instance, "The Hardy Norseman's House of Yore"<sup>29</sup> and "Hickenstirn's Song: O, Who Will O'er the Downs So Free"<sup>30</sup> gained such popularity that between 1840 and 1912 they were reprinted collectively

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<sup>28</sup>Squire, op. cit.

<sup>29</sup>Composed in 1839 and first published in 1840 by Cramer, Addison, and Beale in London. Later printed in Novello's Part Song Book Series, Vol. X.

<sup>30</sup>Composed February 25, 1847; was first published by Addison and Hollier of London in 1853 and subsequently in Novello's Part Song Book Series, Vol. X.

in at least twenty-seven separate publications. In spite of this popularity, neither piece has any great artistic value. Young has gone so far as to state that "'O, Who Will O'er the Downs So Free' may not be exhibited unjustly as the worst piece of music composed during the Victorian era."<sup>31</sup>

One of Pearsall's most commendable partsongs is "Sir Patrick Spens."<sup>32</sup> Even Young, one of his most emphatic critics, relates that "Pearsall understood the capability of voices and two of his works at least deserve high rank for their sureness of touch, their clarity, and the avoidance of circumlocution: these are the exquisite arrangement of 'In dulci jubilo' and the warm, exciting, ten-part choral ballad, 'Sir Patrick Spens.'"<sup>33</sup> Maitland supports this judgment when he remarks that "'Sir Patrick Spens,' in ten parts, is a triumphantly successful adaptation of the partsong form to the narrative in which eager intensity and hurry have to be

<sup>31</sup>Percy M. Young, A History of British Music (New York, 1967), p. 472. Thomas Oliphant procured copyrights of many of his partsongs; at the sale of these copyrights in 1873, "O, Who Will . . ." sold for 396 English pounds. Hubert Hunt, Robert Lucas Pearsall and the Bristol Madrigal Society (Bristol, 1916), p. 6.

<sup>32</sup>"Sir Patrick Spens," British Museum Add. MS 38553, ff. 48-55b. The MS is dated December 18, 1838. First published in Twenty-Four Choral Songs, ed. by Hullah, 1864, Novello and Co.; later appears in Novello's Part Song Book Series, Vol. XI.

<sup>33</sup>Young, op. cit., pp. 471-472.



depicted."<sup>34</sup> In fact, not one line of negative criticism exists concerning this piece.

The success of this partsong, arranged for two five-part choruses, is attributed to Pearsall's ability to capitalize on the drama of this old Scottish ballad.<sup>35</sup> The character, Sir Patrick, as the text relates, was commissioned by a Scottish King to sail to Norway to seize a princess. Patrick's ship sailed only three leagues

When the sky drew dark,  
And the wind blew loud,  
And gurly grew the sea.

The text, after describing the storm, concludes,

O' forty miles from Aberdeen  
'Tis fifty fathoms deep.  
And there lies brave Sir Patrick Spens,  
With his comrades at his feet.

The music, marked with a momentum building vivace tempo, corresponds to the tempestuous emotion of the text, beginning with the commission of Sir Patrick and concluding with his fate. The texture is homophonic except for some pseudo polyphony and word painting on the words "deadly storm" and "waves came o'er the broken ship." In places, the words are spun out in rapid succession with eighth- and dotted-note

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<sup>34</sup>J. A. Fuller-Maitland, "Robert Lucas Pearsall," Grove's Dictionary of Music and Musicians, VI, 5th ed. (New York, 1954), 604.

<sup>35</sup>There are numerous versions of this ballad; Pearsall employed verses 1-6, 9-10, and 11 of the twenty-eight verses given in Sir Walter Scott's Minstrelsy of the Scottish Ballad, I, rev. ed. by T. F. Henderson (London, 1932), 224-231.

rhythms. The harmonic structure, likewise, is varied and kept fresh with modulations to near-related keys. The drama of the music is further intensified by the rapid alternation of the two choirs one with the other and the declamation of the tutti passages.<sup>36</sup>

With the exception of "Sir Patrick Spens," few of the partsongs have any distinctive or artistic features. But there are no indications that Pearsall intended them to be works of art. For instance, few revisions or drafts for any piece exist in his manuscripts.

#### Madrigals

Pearsall apparently composed only twenty-two madrigals, compared to the large number of partsongs. All the madrigals were written between 1836 and 1840. Since many of the autograph madrigal manuscripts are presently in private possession and unobtainable, the following list is compiled from published copies and manuscripts available in the British Museum and the Einsiedeln Stiftsbibliothek:<sup>37</sup>

1. "My Bonnie Lass"--(ballet), composed July 28, 1836, Willsbridge.

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<sup>36</sup>Both "The Hardy Norseman" and "Sir Patrick Spens" were performed on April 24, and May 22, 1839, by the Bristol Madrigal Society. The composer was present. Hunt, Robert Lucas Pearsall and the Bristol Madrigal Society, p. 5.

<sup>37</sup>Dates of compositions are taken from manuscripts or from writers who have examined the manuscripts. Locations where works were composed are taken from manuscripts or surmised from Pearsall's published letters.

2. "No, No, Nigella"--(ballet), composed in the summer of 1836 at Willsbridge.
3. "Sing We and Chaunt It"--(ballet), composed in the summer of 1836 at Willsbridge.
4. "The River Spirit's Song"--(madrigal), published in 1836 as Op. 20 and possibly composed earlier than 1836.
5. "Let Us All Go Maying"--(ballet), composed March 20, 1837, at Willsbridge.
6. "Shoot, False Love, I Care Not"--(ballet), composed before March 29, 1837, in England; later versions (three exist) at Carlsruhe, Germany.
7. "I Saw Lovely Phyllis"--(ballet), composed April 14, 1837, at Willsbridge.
8. "Why Weeps, Alas, My Lady Love"--(madrigal), composed in 1837 at Willsbridge.
9. "Nymphs Are Sporting"--(madrigal), composed in 1837, possibly at Willsbridge.
10. "Summer Is Y' Coming In"--(madrigal), 1837, possibly at Willsbridge.
11. "Take Heed, Ye Shepherds Swain"--(madrigal), composed in 1837 at Carlsruhe.
12. "Why Do the Roses"--(madrigal), 1837, Carlsruhe.
13. "Great God of Love"--(madrigal), 1838, Carlsruhe.
14. "It Was Upon a Springtide Day"--(madrigal), May 1, 1838, Carlsruhe.

15. "Light of My Soul"--(madrigal), 1838, Carlsruhe.
16. "O Ye Roses"--(madrigal), 1838, Carlsruhe.
17. "Down in My Garden"--(madrigal), December 26, 1839, Carlsruhe.
18. "List! Lady Be Not Coy"--(madrigal), May 27, 1839, England or Carlsruhe.
19. "Spring Returns"--(madrigal), 1839, England or Carlsruhe.
20. "Sweet as a Flower in May"--(madrigal), 1839, England or Carlsruhe.
21. "Why Should the Cuckoo's Tuneful Note"--(madrigal), January, 1840, Carlsruhe.
22. "Lay a Garland"--(madrigal), before September, 1840, Carlsruhe.

Two other works, "All Ye Nuns of Haliwell"<sup>38</sup> and "When Old King Cole,"<sup>39</sup> are often erroneously listed as madrigals, but the first of these, a short piece termed by Pearsall's daughter Philippa as a glee, demonstrates none of the characteristics of his other madrigals. It was evidently labeled a madrigal after the Bristol Madrigal Society performed it at one of their first meetings. "When Old King Cole" is a

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<sup>38</sup>"All Ye Nuns of Haliwell," British Museum Add. MS 38545, ff. 2-3a. Finished May 5, 1837.

<sup>39</sup>"When Old King Cole," British Museum Add. MS 38544, ff. 43-45b is a first version written in 1846. Einsiedeln Mus. MS 677,04 is a second version finished at Wartensee in June, 1848.

ballad<sup>40</sup> more resembling the spirit and style of "Sir Patrick Spens," "Robin Hood," or "The Song of Franc Companies." One other madrigal, "Adieu Ye Streams,"<sup>41</sup> remains in manuscript in the form of a sketch. The manuscript carries no date nor note on style, but the archaic character of the text (most likely Pearsall's), the allusion to Celia, and the word painting on "warble" and "drooping" indicate its kinship with his other madrigals:

Adieu ye streams that smoothly flow  
 Ye vernal airs that softly blow  
 Ye trees by blooming spring array'd  
 Ye birds that warble through the shade.

Unhurt from you my soul and fly  
 Nor drop one tear nor heave one sigh  
 But forced from Celia's charms to part  
 All joy desserts my drooping heart.

If Pearsall had not labeled the twenty-two compositions as madrigals, most could be identified by examining the text and musical textures. In contrast to the glees and part-songs, many of his madrigals have texts which employ conventional Petrarchan phraseology.

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<sup>40</sup>The text of this ballad is found in Pearsall's Stray Leaves from an Adler's Scrapbook which was completed February 4, 1835, in Carlsruhe and published the same year by William Hasper and Co. This short book contains "The Capuchin's Sermon translated from Schiller's Camp of Wallenstein," "Imitation of an Old English Ballad," and "The Wicking-a-Balk (translated from Tegner)." The second of these is the Old King Cole ballad written by Pearsall.

<sup>41</sup>"Adieu Ye Streams," British Museum Add. MS 38546, ff. 76b-77.

In the summer of 1836, Pearsall returned from Karlsruhe, Germany, to attend his mother's (Mrs. Elizabeth Pearsall) funeral in Willsbridge.<sup>42</sup> His return to England, while prompted by this unhappy event, nonetheless enabled him to undertake the composition of his first ballets and madrigals, forms which gave him some measure of fame while living<sup>43</sup> and insured his place in the annals of British music. Perhaps one of the greatest motivating forces guiding his interest in madrigals was his discovery of a copy of Thomas Morley's The First Book of Ballets to Five Voices (1595)--from which he took the texts of "My Bonny Lass," "No, No, Nigella," "Sing We and Chaunt It," "Shoot False Love, I Care Not," "I Saw Lovely Phyllis," and "Why Weep, Alas, My Lady Love"--in the summer of 1836 in England. Equally important was his

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<sup>42</sup>Edgar Hunt, "Robert Lucas Pearsall," Proceedings of the Royal Music Association, LXXXII (1955/56), 79.

<sup>43</sup>Pearsall's madrigals were generally not known by the English public until 1840 when five were published by Cramer, Addison, and Beale of London. These are as follows: "Great God of Love," eight voices, 1840. Dedicated to J. D. Corfe with the profits given to a charitable institution; "I Saw Lovely Phyllis," four voices, 1840. Dedicated to the gentlemen of the Bristol Madrigal Society; "It Was Upon a Spring-tide Day," five voices, 1840; "Take Heed Ye Shepherds Swains," six voices, 1840. Dedicated to Alfred Bleech, president of the Bristol Madrigal Society; "Spring Returns," five voices, 1840. Dedicated to Thomas Oliphant. Only two other madrigals were published during his life, "The River Spirit's Song," four voices, 1836, by D'Almaine and Co. of London and "Nymphs Are Sporting," four voices, 1853-56, no. 6 in Thomas Oliphant's Songs for Four Voices, Addison and Hollier of London.

association with the Bristol Madrigal Society which was organized only six months after his return to England.

His first ballets, "My Bonnie Lass She Smilleth,"<sup>44</sup> "No, No, Nigella,"<sup>45</sup> and "Sing We and Chaunt It,"<sup>46</sup> retain the spirit of Morley's compositions but are, except for a parody of the first four measures of "No, No, Nigella," Pearsall's own music. Even so, the form, phrase lengths, meters, textures, word accents, and tempos are very much the same as Morley's. Morley's ballets are set for five voices, but Pearsall arranged his for four voices. Later versions of "No, No, Nigella" and "Sing We and Chaunt It" are, however, rearranged for eight voices, resulting in a massive and sometimes ponderous quality quite unlike that of Morley.

In the summer or fall of 1836, Pearsall may have discontinued his ballets temporarily to write his first madrigal which was set to a text by John Dryden (1631-1700), "The River Spirit's Song."<sup>47</sup> Although the date of composition is unknown, it is arranged in the binary form (although without the characteristic fa, las) of the ballets and was published

<sup>44</sup>"My Bonnie Lass She Smilleth," British Museum Add. MS 38544, f. 22.

<sup>45</sup>"No, No, Nigella," Novello's Part Song Book Series, XI, 99-102.

<sup>46</sup>"Sing We and Chaunt It," Novello's Part Song Book Series, X, 142-145.

<sup>47</sup>The text is from Act IV, scene I, of Dryden's Dramatic Opera, King Arthur. See Dryden: The Dramatic Works, VI (London, 1932), 276.

in 1836 as Op. 20.<sup>48</sup> The madrigal is not one of Pearsall's most inspired, but it presents a sense of balance and polished melodic and harmonic writing. Contrary to the "Two Chapters on Madrigal Singing" which he addressed to the Bristol Madrigal Society stating that madrigals should, among other things, be polyphonic, "The River Spirit's Song" demonstrates both pseudo-polyphonic and homophonic textures. Dissonance, as in his church music, is limited to a few passing tones and suspensions. Only one instance of word painting can be found at the end of the phrase "We'll beat the waters till they bound and turn around."

As a result of the 1836 composition of these three ballets and one madrigal, Pearsall became interested in the activities of the Bristol Madrigal Society, which was founded January 14, 1837. Present at the first rehearsal meeting on March 1, 1837, and the following eleven meetings,<sup>49</sup> he was not only exposed to many unfamiliar Elizabethan madrigals, but found that the Society was an ideal testing ground for many of his own works. As a result, 1837 became his most prolific year in this medium, and he produced three ballets and five madrigals.

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<sup>48</sup>According to the leger at Einsiedeln, Varia Musik (ML 523, p. 151), the first publication was in 1836 with D'Almaine of London.

<sup>49</sup>Hubert Hunt, The Bristol Madrigal Society (Bristol, 1948), pp. 1-2.



On March 20, 1837, nineteen days after the first Bristol Madrigal Society rehearsal, Pearsall completed a ballet entitled "Let Us All Go Maying."<sup>50</sup> The text and spirit of the piece may have been influenced by Morley's "Now Is the Month of May"; nonetheless, the music and text are that of Pearsall. In this instance, Pearsall evinced an inventive touch of his own by adding a refrain other than the "fa, las" at the end of each stanza; the first couplet of each stanza is followed by the "fa, las" and the refrain

We chaunt it and play.  
Oh, 'tis merry when we're singing  
In the month of May.

Another deviation from Morley's ballets is the abandonment of the binary form with its repeated sections.

There are no accounts of the performance of "Let Us All Go Maying" by the Bristol Madrigal Society; however, his next ballet "Shoot False Love, I Care Not,"<sup>51</sup> was performed at the third rehearsal on March 29, 1837.<sup>52</sup> A second and expanded version of this composition, sent to the Society December 7, 1838, after he had returned to Karlsruhe, Germany, was not performed until 1916.<sup>53</sup> The text of the

<sup>50</sup>"Let Us All Go Maying," British Museum Add. MS 38553, ff. 28-29.

<sup>51</sup>"Shoot False Love, I Care Not," British Museum Add. MS 38553, ff. 39-40b.

<sup>52</sup>Hubert Hunt, Robert Lucas Pearsall and the Bristol Madrigal Society (Bristol, 1916), p. 4.

<sup>53</sup>Ibid., p. 5.

revised version, except for a few deletions, is the same as Morley's; this includes the placement of the "fa, las." Pearsall, up to this time, had avoided imitating Morley's rhythmic and polyphonic "fa, la" refrains, but he now doubled the length of the four-measure refrain employed by Morley and animated the second half with varied rhythms and contrapuntal lines.

His sixth and final ballet, "I Saw Lovely Phyllis,"<sup>54</sup> was performed by the Society on the sixth meeting May 10, 1837,<sup>55</sup> and carries the special inscription "Dedicated to the gentlemen of the Bristol Madrigal Society by their fellow member and humble servant R. L. Pearsall (of Willsbridge)." The text, except for references to three lines from Morley's ballet, is his own. Whereas Morley placed the "fa, las" after each couplet of text, Pearsall invented new verses and added the "fa, la" refrain after the eighth line of each stanza. In addition, Pearsall employed the two-part form but not the traditional repeats. As a result of these departures from Morley's model, he gained greater individuality and originality as a composer of ballets. This spirit of imagination was soon to appear in his madrigals.

<sup>54</sup>"I Saw Lovely Phyllis," British Museum Add. MS 38545, ff. 10-11b.

<sup>55</sup>Ibid.

The last text taken from Morley's collection was "Why Weeps, Alas, My Lady Love."<sup>56</sup> He followed Morley's example with a setting for five voices but again chose to alter the text to fit his own music. As is reflected in the lyric melodies and generous inclusion of seventh chords, Pearsall began with this work to make a transition from the past to the nineteenth century. Although the mood and style of his ballets reflect a kinship to Morley's, Pearsall's "Why Weeps, Alas" reflects no archaic harmonic structures. He was, as will be seen, not always consistent in resisting influences of the past.

Two other madrigals, "Nymphs Are Sporting"<sup>57</sup> and "Summer Is Y' Coming In,"<sup>58</sup> were most likely completed before he left England, but neither bears any particular musical interest, and there is no evidence which indicates either piece was ever performed by the Society during his life time. His antiquarian interest in the case of the latter piece superseded his musical inventiveness. The title page bears the original notation of the old Harleian MS 978, which was in Pearsall's time and still is housed in the British

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<sup>56</sup>Published in Novello's Part Song Book Series, XI, 66-70. Performed June 21, 1837, by the Society. Hubert Hunt, Robert Lucas Pearsall, p. 4.

<sup>57</sup>Published in Novello's Part Song Book Series, Vol. X; words are attributed to Thomas Oliphant.

<sup>58</sup>"Summer Is Y' Coming In," Einsiedeln Mus. MS 674,06, 4 ff.

Museum. His arrangement or free adaptation of the original manuscript (for four-part canon over a two-part tenor) is not very convincing musically and rather dull.

In July of 1837, Pearsall sold the family home at Willsbridge and returned to Karlsruhe, Germany, leaving behind the influence of the Society. During the remainder of that year he produced only two other madrigals, "Why Do the Roses"<sup>59</sup> and "Take Heed Ye Shepherds Swains."<sup>60</sup> Both are set to Pearsall's own texts and such archaic phrases as "O gentle Zephr, tell me what they said as you pass'd by," "On Flora's cheek that glows," "In yonder grove the fair Sirena lies," and "For Cupid lives within her eyes" show Pearsall to be a fair student of verse, familiar with the language of courtly love conventions. It was not until 1838 that he composed another madrigal of importance.

His own five-line poem entitled "Great God of Love" provided the backdrop for one of his finest madrigals.<sup>61</sup> The text, again reflecting many of the Petrarchan conventions popular in the sixteenth century, is as follows:

Great God of love, some pity show,  
On Amarillis bend they bow;  
Do thou, we pray, her soul inspire

<sup>59</sup>"Why Do the Roses," British Museum Add. MS 38544, ff. 50-51b.

<sup>60</sup>Published in Novello's Part Song Book Series, X, 66-72.

<sup>61</sup>Published in 1840 by Cramer, Addison, and Beale of London. Printed later in Novello's Part Song Book Series, Vol. X

And make her feel the selfsame fire,  
That wastes her lover's heart away.

The music, only forty-three measures long, is compact, but its massive sonority almost overshadows the text; this may have been one of the reasons for Walker's criticism that sometimes "the giant's robe does not quite fit,"<sup>62</sup> or Dannreuther's statement that "the music hardly chimes with the spirit of the words."<sup>63</sup> Even granting this possible fault, the work is original, musically sensitive, and well constructed.

Rhythmically the piece, with only whole-, half-, and quarter-note values, recalls the conservatism of Pearsall's church music, but the treatment of dissonance indicates a totally different trend in his music. Writers such as Percy M. Young have criticized Pearsall for having "a Victorian mistrust of passing tones" and for forgetting "the merits of dissonance . . ."<sup>64</sup> While this criticism is justified for much of his music, it is unwarranted for "Great God of Love," which abounds with accented passing tones, 4-3 and 9-8 suspensions, seventh and ninth chords, and in one instance at the climax of the work (Example 95), all seven notes of the

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<sup>62</sup>Ernest Walker, A History of Music in England, 3rd edition (Oxford, 1952), p. 306.

<sup>63</sup>Edward Dannreuther, The Oxford History of Music: The Romantic Period, VI (Oxford, 1905), 301.

<sup>64</sup>Percy M. Young, "Robert Lucas Pearsall," Biographical Dictionary of Composers (New York, 1954), p. 252.

D-major scale sound simultaneously (the first beat of measure 33). Needless to say, the piece did not go unheard.

Ex. 95. "Great God of Love," Madrigal (pub. copy, meas. 31-34).

fire, that wastes her lov-er's heart

fire, make her feel the

fire, make her

fire, that wastes her lov-er's

fire, that wastes her lov-er's heart a-

fire, make her feel

fire, that wastes her lov-er's

fire,

Pearsall returned to England in 1839 and introduced the madrigal, with a dedicatory note to the Society's director J. D. Corfe, at a Bristol Madrigal Society meeting on April 24.<sup>65</sup>

Three other madrigals were finished in 1838, including "It Was Upon a Springtide Day,"<sup>66</sup> "O Ye Roses,"<sup>67</sup> and "Light of My Soul."<sup>68</sup> The first of these is in five parts and contains examples of word painting and points of imitation. The text, evidently Pearsall's, is predictably archaic; the piece as a whole is uninteresting and long. Of similar length (one-hundred and five measures) is the six-voice "O Ye Roses." The text is by Pearsall and, as does most of his madrigal poetry, develops a courtly love theme:

O ye roses, so blooming and fair!  
 O go hide your soft blushes,  
     and droop in despair.  
 For Flora is coming, my shepherdess true,  
 And she is a thousand times fairer than you.  
 See, she comes, the pride of Spring!  
 United welcome let us sing;  
 Long live our beauteous Queen of May!  
 To laud her is our duty;  
 For in amaze all things do gaze,  
     enraptured of her beauty.  
 Long live our beauteous Queen of May!  
 To laud her is our duty.

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<sup>65</sup>Hunt, Robert Lucas Pearsall and the Bristol Madrigal Society, p. 5.

<sup>66</sup>"It Was Upon a Springtide Day," British Museum Add. MS 38553, ff. 41-45b.

<sup>67</sup>"O Ye Roses," British Museum Add. MS 36524, 6 ff.

<sup>68</sup>Published in Novello's Part Song Book Series, Vol. XI, pp. 42-46.

Unlike the continuous overlapping cadences and predominant pseudo polyphony of "Great God of Love," "O Ye Roses" has several definite stops and includes chordal passages for purposes of declamation, one of which occurs with the words "Long live our beauteous Queen of May! To laud her is our duty." The composition has some delightful music, but the length and lack of rhythmic variety steal from its beauty. While it does not stand out as his best madrigal, it warrants conditional merit. Walker has said of this piece:

It is true that . . . we perhaps feel just a faint touch of conscious antiquarianism about such work as this; but still it is singularly living and imaginative, and incalculably more musical than anything the average English composer of the time could produce--fully as musical indeed as anything since Purcell.<sup>69</sup>

Walker's judgment is particularly important since he was an exceptional scholar and had conducted extensive studies of British music from the Elizabethan era through the turn of the twentieth century.

"Light of My Soul," written for four voices, is a setting of a text from Edward Bulwer's (1803-1873) Siege of Granada. The form is basically through composed with alternating homophonic and polyphonic textures. Word painting, not consistently found in every one of Pearsall's madrigals, occurs here in an ascending motif on each appearance of the word "arise." Somewhat inconsistently, such words as "mourning"

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<sup>69</sup>Walker, History of English Music, p. 308.



(from "night is mourning for those eyes") are passed up without special rhythmic or melodic treatment. The sonority, enriched with seventh-chords and 9-8 suspensions, is similar to that of "Great God of Love." This piece became a favorite and was first performed by the Bristol Madrigal Society on August 14, 1839.

In 1839, Pearsall composed three new madrigals and arranged for an English translation to be made of his "Unsre Wiesem Gruener" or "Spring Returns."<sup>70</sup> The translation, attributed to a Mrs. Newnham, was probably made in order for him to take a notable number of new madrigals back to England in the spring of 1839. The madrigal was subsequently sung by the Bristol Madrigal Society on August 14, 1839. Of the other three pieces, "List! Lady Be Not Coy,"<sup>71</sup> "Down in My Garden Fair,"<sup>72</sup> and "Sweet as a Flower in May,"<sup>73</sup> the last

<sup>70</sup>"Unsre Wiesem Gruener," British Museum Add. MS 38546, ff. 44b-45a, is dated February 11, 1838. This madrigal with German text became no. 4 of his collection entitled Naturfreunden.

<sup>71</sup>"List! Lady Be Not Coy," British Museum Add. MS 38553, ff. 17-20b, says finished 11 o'clock at night, May 27, 1839. Text is from John Milton's Comus (1634); used lines 737-741, 748, 750-753. Royal College of Music MS 974 notes the madrigal was written at Wartensee on March, 1847 (evidently a revised version). This latter copy was exhibited at the Earl's Court Victorian Era Exhibition, London, 1897.

<sup>72</sup>"Down in My Garden Fair," British Museum Add. MS 38553, ff. 1-2b and Add. MS 38544, ff. 31-32b.

<sup>73</sup>"Sweet as a Flower in May," British Museum Add. MS 38545, ff. 26-28.

two are the most enterprising. Each in its own way represents some of Pearsall's finest efforts in this idiom. The four-voice "Down in My Garden Fair" is technically well constructed with its smooth voice leading, interesting harmonic direction, polished melody, and varied homophonic and polyphonic textures. There is abundant dissonance in the form of passing tones, suspensions, seventh- and ninth-chords; the rhythm is also varied. The form is through composed with cadences disguised by overlapping voices. There is, in addition, one example of inversion of the melody performed by an imitating voice. The text, which is by Pearsall, appears to be one of his best:

Down in my garden fair  
 Do pinks and roses bloom,  
 And flirt with ev'ry passing air  
 That stealeth their perfume.  
 And does not lively Phillida  
 Her beauty bright display,  
 And flirt with ev'ry shepherd swain?  
 But not takes aught away!

Her eyes, like diamonds bright,  
 Do make their lustre felt.  
 Her heart is like a diamond, too,  
 Impossible to melt.  
 Ye lovely maiden, have a care,  
 Call reason to your aid;  
 Be merciful while you are fair,  
 For like a flow'r you fade!

Even with two stanzas, the composition is compressed into sixty-seven measures, quite a contrast to the lengthy "O Ye Roses."

In "Sweet as a Flower in May," he produced what appears to be his best madrigal in the light and joyful vein. His

text is almost as long as "Down in My Garden," yet it is set to only thirty-one measures of music. The rhythm is enlivened with a variety of patterns, and the individual lines appear more contrapuntal and independent than in any of his other madrigals; there are, however, occasional chordal sections. Instead of the usual through-composed form, the song is structured (AA<sup>1</sup> BA<sup>2</sup>) so that each section has a different length (10, 4, 8, and 9 measures). The harmonic sonorities are not as rich as in works like "Great God of Love," "Light of My Soul," and "Down in My Garden Fair," but the piece does include a variety of accented and unaccented passing tones and the 4-3 suspension. It is cleverly written and more individual than any of his spirited ballets.

On September 16, 1840, the Bristol Madrigal Society performed "Sweet as a Flower in May" as well as a new madrigal entitled "Lay a Garland." Written in 1840 while in Carlsruhe,<sup>74</sup> the latter ranks with "Great God of Love" as one of his finest madrigals. The text, taken from Francis Beaumont (ca. 1584-1616) and John Fletcher's (1579-1625) The Maid's Tragedy, is altered by omitting individual words--in one case an entire line--to comply with the musical ideas. Like his best madrigals, "Lay a Garland," composed for eight voices, is massive harmonically. Seventh and ninth chords,

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<sup>74</sup>"Lay a Garland," British Museum Add. MS 38544, ff. 39-40b. The music was arranged with the Latin text "Tu es Petrus" after Pearsall moved to Switzerland. This version is in the appendix of music.

occasionally eleventh chords, are formed by multiple unaccented passing tones. The form is through composed with obscured cadences caused by overlapping contrapuntal lines. Although the rhythm is limited in variety, the piece is relatively short (58 measures) and thus musical interest is sustained. There are no traces of antiquarianisms evident, not even word painting.

One other madrigal, "Why Should the Cuckoo's Tuneful Note," was composed in 1840,<sup>75</sup> presumably the last year he wrote in this medium. The text, which again is Pearsall's, is reminiscent of the past with such phrases as "the nightingale cries yuc and terru" and "O list! her voice I hear, so sweet and clear cuckoo, cuckoo." The most descriptive of all his works, it has an abundance of word paintings, such as the embellishment on "musical" ("Is musical and clear"), the echo effect in duets between sopranos and tenor-basses on "her voice I hear," the answering back and forth between sopranos on the word "cuckoo," the fanfare on "no horn accompaniment is near" which is imitated by all voices, and the descending scale passage on "never, never, never" ("O never fear"). Written for five voices (SSATB), it resembles a sixteenth-century French chanson. Although not one of

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<sup>75</sup>"Why Should the Cuckoo's Tuneful Note," British Museum Add. MS 38547, ff. 1b-4a, gives the completion date as January, 1840, at Carlsruhe. This madrigal possibly was composed before "Lay a Garland"; however, no date other than year was available for the latter.

Pearsall's most impressive madrigals musically, it is cleverly written, humorous, and not without merit.

Many of his madrigals, therefore, are varied in technique and employ a great deal of imagination. It becomes evident after examining the works that some conflict arises between his theoretical concept of madrigals and the actual composition of such works. For instance, in his "Two Chapters on Madrigals," he noted that madrigals should be contrapuntal and the texts cheerful. Quite to the contrary, many of his compositions freely alternate homophonic and polyphonic textures, and the majority of texts, either selected or written by himself, emphasized the theme of unrequited love. In actual practice he sought to be confined by few rules of the past and to revive and up-date a form of composition which had not been employed effectively for two-hundred years. As Fuller-Maitland has stated:

He understood the madrigal form thoroughly, but did not confine himself to the strict rules of the Elizabethan period; his works are no mere curiosities of a bastard archaeology, but living creations of art, full of fire, nobility of thought, high imagination and splendid vocal sonority. Such things as "Great God of love," "Lay a Garland" and "Light of My Soul" are masterpieces in a form that has seldom been successfully employed in modern times . . . .<sup>76</sup>

Temperley further supports this view by stating:

[Pearsall's] imitation of the madrigal style is not pedantic or even scholarly: despite his careful study of the originals, one could not for long be deceived

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<sup>76</sup>Fuller-Maitland, "Robert Lucas Pearsall," Grove's Dictionary of Music and Musicians, VI, 604.

into thinking that one of his own madrigals was Elizabethan. His grasp of the style was instinctive, and he followed its spirit rather than its letter. He used many progressions that would have been impossible for an Elizabethan composer, and this very inconsistency seems to give the vitality that is needed to avoid a feeling of mere archaism. But nearly all the best features of the style are there: the imitation, the continuity of texture, the unsquareness of phrase and cadence, the harmonic purity, the expressive use of dissonance, and even the word painting. . . . his transgression of Elizabethan harmonic boundaries seems a true and logical development of the sixteenth-century treatment of dissonance.<sup>77</sup>

That he could cling to strong traditions in church music and yet remain free of such restrictions with his madrigals presents an interesting paradox. It is probable, however, that the Bristol Madrigal Society must have provided a substantial motivation for a degree of his individuality and musical experimentation in the latter form.

Most of his madrigals were eventually performed by the Society and gradually taken up by the numerous other choral societies throughout England. The interest of the Society in his works was incalculable, for even after returning to Karlsruhe in the summer of 1837, he kept up a correspondence with friends in Bitton and Bristol and often sent madrigals to either Rev. H. T. Ellacombe of Bitton or Mr. J. D. Corfe who was the first director of the Society.<sup>78</sup> Since Bitton, Willsbridge, and Bristol were only a few miles apart, Rev.

<sup>77</sup>Nicholas Temperley, "Domestic Music in England 1800-1860," Proceedings of the Royal Musical Association, LXXXV (1958-59), 46-47.

<sup>78</sup>Hunt, Robert Lucas Pearsall, p. 5.

Ellacombe became one of Pearsall's most faithful links with the Society. Rev. Ellacombe's sister was also interested in Pearsall's music and is reportedly one of the many friends who helped him copy parts for the Society's rehearsals.<sup>79</sup> Although it was the Society's practice to employ boys and male altos for the upper parts,<sup>80</sup> he may have worked out many of his madrigals to conform to the heterogeneous voicings represented in the Ellacombe circle of friends. As is recorded:

[Pearsall] wrote madrigals and glees which were sung at the vicarage and coached by him . . . Miss Ellacombe had a beautiful voice, and her brother and sister all sang well. Musical cousins and friends often visited them and then Pearsall was in his element composing and conducting, and there was much partsinging.<sup>81</sup>

In any case, all of his madrigals are well within the average range of female sopranos and altos.

The Bristol Madrigal Society from its beginning allowed Pearsall's music to be performed alongside that from the sixteenth-century madrigal school.<sup>82</sup> He in turn had a

<sup>79</sup>Ibid., pp. 5-6.

<sup>80</sup>Byard states that "How the idea gained currency that boys' voices were 'correct' for madrigals is difficult to understand; perhaps there was an association in people's minds with the later Tudor church music, mostly written by men who were also madrigalists, and sung by men and boys in cathedrals." Herbert Byard, The Bristol Madrigal Society (Bristol, 1966), p. 15.

<sup>81</sup>Arthur W. Hill, ed., Henry Nicholson Ellacombe--A Memoir (London, 1919), p. 33. The second chapter is entitled "Pearsall and the Ellacombes," pp. 32-39.

<sup>82</sup>Hunt, The Bristol Madrigal Society, p. 2.

"beneficial influence" on the Society's selection of music and occasionally introduced works of others, such as Monteverdi's "Fair Amarillis," and Lotti's "Here on the waters" and "Tears for Flora."<sup>83</sup> Except for 1844, at least one composition by Pearsall has appeared on every secular program by the Society to this date.<sup>84</sup>

In spite of the paucity of information on Pearsall's operas, sufficient secular vocal music exists to determine stylistic trends and musical attributes. The majority of the one hundred fifty pieces, although containing a variety of interesting texts, hardly ventures beyond simple harmonizations; many of them lack any substantial use of dissonance, rhythmic diversity, unique design, or inventiveness. Some of the works, especially the solos and duets, were intended only for recreational purposes, and many of the partsongs may have been formulated merely for musical exercise or for some other unknown utilitarian purpose. Among the glees, partsongs, and madrigals are, however, occasional compositions of an extraordinary nature. In the area of glees, both "Purpur malt die Tannenhügel" and "When Allen-A-Dale" are commendable. The partsongs "Who Shall Win My Lady Fair" and "Sir Patrick Spens," in addition, demonstrate imagination and

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<sup>83</sup>Hunt, Robert Lucas Pearsall, p. 2.

<sup>84</sup>Byard, op. cit., p. 6. Mr. Byard stated, during a personal interview, that this practice has continued after 1966, the date of his published pamphlet.



polish; the last of these might be termed Pearsall's best endeavor in any form. The ballets entitled "Sing We and Chaunt It" and "Shoot False Love, I Care Not" are delightfully spirited, although they retain a degree of antiquarianism. The form which is most consistently of a high quality is the madrigal. Especially musical and imaginative are "Why Should the Cuckoo's Tuneful Note," "Why Weeps, Alas, My Lady Love," "O Ye Roses," "Light of My Soul," "Down in My Garden Fair," "Sweet as a Flower in May," "Great God of Love," and "Lay a Garland."

## CHAPTER VII

### CONCLUSION

Although Pearsall's prose writings are now outdated, he was a pioneer in several areas. He was, first of all, writing about and collecting madrigals before the days of Godfrey Arkwright (1864-1944), Kennedy Scott (b. 1876), and Edmund Fellowes (1870-1951). In addition, he instinctively promoted the reform of church music with musical writings and sacred compositions at a time when the Cecilian movement was just laying its groundwork in Europe. He produced no definitive works in either of the areas of church music reform or madrigals, but he took great pains in all he did, and his research is at least admirable for his time.

As in all of his musical writings, Pearsall's music reveals a kinship to the past. His instrumental works, for instance, are more reminiscent of the styles developed in the late eighteenth century than those of his own time. That his models go even further back than the eighteenth century is exemplified by the elaborate and archaic forms of his Anglican church services, his attraction to sixteenth-century madrigals, and seventeenth-century motets. Sometimes his work is unique because of the inclusion of fugal and modal writing in his Anglican services and anthems, the rich harmonies of his

madrigals, and the revival of legendary figures and ballads in his partsongs.

Probably the least accessible area to modern writers concerns Pearsall's association with the monastery at St. Gall. It was during this time that he began not only to write about the reform of church music but to solidify his ambition to collect or compose something of value for the church. While he did not live to see the completion of the Catholic Hymnal of 1863, his part in its formulation was significant. Many of his letters, including the one printed in the appendix, show his strong inclination to be remembered not as a composer of instrumental or secular vocal music but, almost ironically, as a composer and servant of the church. This desire was more nearly realized through the cooperation of the clerical leaders of the St. Gall monastery than through any association with the Church of England, as he severed all possible connections with the Anglican church by living abroad for so many years.

An examination of Pearsall's music reveals that most of his instrumental, sacred, and secular works are too limited in technique and inspiration to endure the test of time. But as Ernest Walker has said after reviewing British music of the first fifty years of the nineteenth century, "Pearsall's best works . . . are very well worthy to be remembered on their own merits, as but little early- or mid-Victorian music

is."<sup>1</sup> Pearsall's life spans a time in the history of British music when there were few first-rate composers. Such figures as Thomas Attwood (1767-1837), William Crotch (1775-1847), Charles Wesley (1757-1834), Samuel Wesley (1766-1837), John Goss (1800-1880), Thomas Walmisley (1814-1856), and William Bennett (1816-1875) almost exhaust the list. They were enterprising composers, but their primary forte was in the areas of instrumental and sacred music. Pearsall was the only Englishman who produced any unaccompanied secular vocal music of artistic substance, and his endeavors at composing madrigals are unsurpassed by any composer from the late seventeenth through the nineteenth centuries. Marshall, as early as 1882, stated that "there is nothing that has ever appeared, since the great days of the Elizabethan madrigalists, which approaches nearer to their excellence than the compositions of Pearsall in this manner."<sup>2</sup> Many of his part-songs and madrigals most likely will be performed as long as choral societies exist in England, especially in Bristol where Pearsall's music has been performed annually for over one hundred years.

From an early age to the time of his death, Pearsall never ceased to be fascinated by the past. He found, like

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<sup>1</sup>Ernest Walker, History of Music in England, 3rd ed. by J. A. Westrup (Oxford, 1952), p. 308.

<sup>2</sup>Julian Marshall, "Pearsall: A Memoir," The Musical Times, XXIII (July, 1882), 375-376.

Horace Walpole and Sir Walter Scott, inspiration in such subjects as castles, knights, and the mysteries of another age. This interest touched every phase of his work, but occasionally he rose above mere antiquarianism and produced works of individual and imaginative caliber. Although he cannot be counted as a great composer, such efforts as "Tu es Petrus," Tenebrae, Ecce quam bonum, "In dulci júbilo," "Sir Patrick Spens," "Great God of Love," "O Ye Roses," and "Lay a Garland" indicate he was certainly more than what some writers have termed "an amateur musician."

APPENDIX A

An Unpublished Letter from  
Pearsall to Cardinal  
Nicholas Wiseman

To his Eminence, Cardinal Wiseman<sup>[\*]</sup>

A report of a speech, or rather a lecture on art, which appeared, sometime ago, in Galignani's Messenger and which was there stated to have been delivered by Your Eminence at Manchester, has emboldened one to send You the De profundis which accompanies the present letter, and to request that You will be so good as to give me what assistance You can in realizing a wish which I am about to express; and I make my request with every hope that it will not be considered intrusive; because what I read in Galignani has convinced me that You take a greater interest in the progress and welfare of the fine arts in England, than any prelate who has flourished there during the last three centuries.

In order that my wish may be rightly understood and appreciated, I may state, by way of preface, that although I do not follow music as a profession, I have from natural inclinations made it an object of study; and that since the year 1825 (during which time I have resided on the Continent, chiefly in Germany) I have had opportunity to and leisure to pursue my inclination in this respect. Most men have their

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[\*] This letter is kept in an uncatalogued folder at the Stift Einsiedeln Musik-Bibliothek and was brought to my attention by the head of the music library, Father Kanisius Zünd. From the general appearance of the letter, it seems never to have been sent to Nicholas Patrick Stephen Wiseman (1802-1865), who was Cardinal-Archbishop of Westminster. There is a possibility, however, that another copy could have been made and eventually sent to Cardinal Wiseman.

hobby-horses; and I need not tell Your Eminence that a man who rides any horse constantly for more than 25 years, must acquire something like a knowledge of its paces. Such I believe to be my own case; and from having long addressed my attention to a favorite art, I am not incapable of expressing respectably its impulses in the way of musical composition. In point of fact, I have written much for the Church; and as what I have written has been received, here and in Germany, in a manner extremely flattering to my self-love, I cannot help entertaining a wish to find in my own country some religious house, or collegiate institution, where I might deposit such church compositions as I have written and may write, and where they may remain for the future. As yet I have not been able to hear of any such place; for most of those whom I have been able to consult on the matter, take no particular interest in music; and it is from a belief that Your Eminence is not quite indifferent to the subject, that I now venture to ask You whether any such place of deposit as I seek exists in England, and whether my compositions could be received there. I wish to find such a receptacle all the more, because I am one of the very few who have, during the present century, occupied themselves with composition according to the ancient system of tonality, and I have a natural desire that what I have written should not at my death go wandering, and unacknowledged about the world.



At the request of some of the Clergy of St. Gall, I have lately written a Requiem, for the Aniversary (sic) which is here appropriated to the deceased Abbots of the old Cantonal Principality. But I doubt whether it will ever be performed, except perhaps at the decease of the present Bishop; because ever since the triumph of the radical party in 1847-48, the government here has done its utmost to discountenance all that can refer the public mind to the ancient state of things; and (strange as it may seem) this disinclination on the part of the government has, as I am informed, had the effect of placing obstacles in the way of the execution of my Requiem. As there are now Catholic prelates in England, perhaps what I have written may not be quite useless there: and, to speak frankly, I should like to send it to England; because I believe that I am the only englishman (sic) who, in modern times, has attempted any high class composition, of this kind, in the severe style of counterpoint.

To the De profundis, I have taken the liberty to add two or three of my compositions which have been printed abroad, and which may perhaps be used in England.

The two Hymns (Ave verum Corpus and Tantum ergo) which are written nota contra notam should be sung by a tolerably strong choir--the stronger the better.

The book of Confirmation Songs, and the Litany, were written for the first confirmation held by the present Bishop

of St. Gall, and are now used throughout the Canton on every similar occasion. I do not know whether they may be useful in England. If so, an English text must be substituted for the German; and I will, in that case, beg that no alteration may be made in the music--except by correcting any error of the press, which may be found there. I request this; because, some years ago, a composition of mine was reprinted by a London publisher without my permission; and an organist, who was appointed to watch over the execution thought fit to improve the harmony; but being, like most of them at that time, a mere organ-player who had never made counterpoint an object of study, he, with the best intentions in the world, reproduced my unfortunate composition, enriched with a great many gramatical (sic) errors. A visitation for which I was not at all thankful.

As to the De profundis, and the other pieces, I will beg Your Eminence to deposit them where they may have the best chance of appreciation.

I may add, that my motive in composing in the style of the De profundis, arises out of a desire to revive the style of Palestrina recommended to the taste of modern times, by the adoption of those improvements, in harmonic progression, which have proceeded from the great masters of the 18th Century, and by a greater attention to accent, in applying the music to the text, than was usual amongst composers of the age in which Palestrina lived.

Pardon me for having fatigued Your Eminence with so long a letter; and be persuaded of the great consideration with which I have the honor to be

Your Eminence's obedient Servant,

R. L. Pearsall

Château de Wartensee  
Lake of Constance  
22 of August, 1854

APPENDIX B

Catalogue of Pearsall's  
Manuscripts

CATALOGUE OF PEARSALL'S MANUSCRIPTS IN THE  
STIFT EINSIEDELN MUSIK-BIBLIOTHEK,  
BRITISH MUSEUM, AND ROYAL  
COLLEGE OF MUSIC

Title	Einsiedeln Music <u>MS</u>	British Museum Additional <u>MS</u>
1. "Ach Gott wie weh thut Scheiden," partsong, s.a.t.b., harmonized, Oct. 7, 1837.		<u>38546</u> , f. 27a
2. "Ach Jesus mein," hymn, harmonized, pub. in <u>Catholic Hymnal</u> .		<u>38540</u> , f. 152a
3. <u>Adagio &amp; Bolero</u> , in- strumental, woodwinds, horn, trumpet, and strings, n.d.	<u>676,05</u> , 25 ff.	
4. <u>Adagio &amp; Fuga</u> , instru- mental, strings, n.d.	<u>677,15</u> , 2 ff.	
5. "Adeste fideles," carol, s.a.t.b., woodwinds, horn, strings, n.d.	<u>675,39</u> , 3 ff. <u>249,8</u> , 3 ff.	
6. "Adieu Ye Streams," unpub. madrigal, s.a.t.b., n.d.		<u>38546</u> , ff. 76b- 77a
7. "Agnus dei," Mass section, s.s.a.b.b.b.b., n.d.	<u>676,06</u> , 5 ff.	
8. "Ah! The Merry Days!" secular duet, piano accomp., n.d.		<u>38544</u> , ff. 4b- 5a
9. "All Ye Nuns of Haliwell," partsong, s.a.t.b., May, 1837.		<u>38545</u> , ff. 2a- 3a; <u>38553</u> , ff. 30b-31a
10. "Ein Alt Osterlied," part- song, s.a.t.b., harmonized, April 7, 1838, in Carlsruhe.		<u>38546</u> , f. 95a

Title	Einsiedeln Music MS	British Museum Additional MS
11. "Angularis fundamentum," sop.solo & s.s.a.a. choir, accomp. This is the "Pange lingua" with new text, n.d.	<u>674,15</u> , 2 ff.	
12. "Anna Marie, Love Up Is the Sun," solo, accomp., text from Scott's <u>Ivanhoe</u> , Dec., 1840.		<u>38544</u> , ff. 60a- 61a; <u>38545</u> , ff. 65b-68a, 70a- 72a, 74a-76a
13. "Asperges me," antiphon, s.a.t.b., n.d.	<u>674,41</u> , ff. 4-6	<u>38543</u> , f. 1a- b
14. "The Autumn Hath Beguiled Me," duet, accomp., 1854, pub.		<u>38544</u> , ff. 16a- b
15. "Ave Maria gratia plena," prayer, s.a.t.b., horn, valve trumpet, fugelhorn, trb., Bombardon, D.B., & organ, Wartensee, 1851.	<u>675,56</u> , 2 ff.	<u>38543</u> , ff. 47a-49a
16. "Ave Maria gratia plena," prayer, s.a.t.b., War- tensee, May 16, 1844.	<u>674,54</u> , 2 ff.	
17. "Ave Maria gratia plena," prayer, parts in unison, organ, n.d., pub. in <u>Catholic Hymnal</u> .		<u>38541</u> , f. 123a
18. "Ave Maria klare," hymn & accomp., n.d., pub. in <u>Catholic Hymnal</u> .		<u>38540</u> , f. 156a
19. "Ave maris stella," hymn, t.t.b.b., III Tone, June 15, 1850.	<u>674,19</u> , 1 f. <u>674,47</u> , f. 2a <u>674,53</u> , 1 f.	<u>38541</u> , f. 90a
20. "Ave Regina caelorum," antiphon, s.a.t.b., har- monized in 1849.	<u>674,52</u> , 1 f.	<u>38543</u> , ff. 45b-46a
21. "Ave verum Corpus," hymn, s.a.t.b., pub. as Op. 8, by B. Schott in 1835.	<u>674,48</u> , f. 1a <u>675,24</u> , ff. 1a-2a	

Title	Einsiedeln Music MS	British Museum Additional MS
22. <u>Ballet Music</u> , woodwinds horn, percussion, strings, n.d.		Royal College of Music MS <u>465</u> , 10 ff.
23. "The Beggars," canon in unison for 4 equal voices, July 3, 1833.		<u>38544</u> , f. 2a, f. 3a
24. "The Bishop of Mentz," partsong, s.a.t.b., n.d. pub.		<u>38546</u> , ff. 24b-25a; <u>38553</u> , ff. 35b-36a
25. <u>Blow Gentle Gales</u> , andante woodwinds, horn, and strings, n.d.	<u>674,08</u> , 15 ff.	
26. "Bone Pastor panis vere Jesu," Mass section, s.a. t.t.b., 10 meas., n.d.	<u>674,48</u> , f. 2a	
27. "Und a Büchserl am Buckel und a Feder am Huat," duet arr. of a Bavarian melody collected by Pearsall, n.d.		<u>38544</u> , ff. 8b-9a
28. <u>The Burial Service of the Church of England</u> , War- tensee, July 9, 1849, last sec., "I heard a voice," was pub.	<u>675,60</u> , 4 ff. <u>674,60</u> f. 1a- b; <u>674,62</u> , 3 ff.	
29. "Caput apri defero," part- song for Christmas, 1846, pub.		<u>38540</u> , ff. 66a-67b; <u>38543</u> , ff. 13a-14a
30. "Chant (Thanksgiving), Chant (Penitential)," s.a.t.b., n.d. This MS also includes, "O Praise the Lord," "He Kindly Heals the Broken Hearts," "Great Is the Lord and Great His Power," "But He to Such His Tend'rest Love Ex- tends," "Lord Have Mercy Upon Us."	<u>675,03</u> , 4 ff.	<u>38553</u> , ff. 57b-58a

Title	Einsiedeln Music MS	British Museum Additional MS
31. "Charade," dramatic portrayal, German version, n.d.		<u>38544</u> , ff. 62b-63a
32. "A Chieftain to the Highlands," partsong, s.a. t.b., n.d., pub.		<u>38544</u> , ff. 84b-85a
33. "Chorales," s.a.t.b., in church modes, and set to traditional church melodies, n.d.	<u>674,34</u> , 2 ff.	
34. <u>Cobbett on Music in VI Letters</u> , written in 1839, pub.		<u>38563</u> , ff. i-48
35. "Come Let Us Be Merry," partsong, s.a.t.b., pub.		<u>38546</u> , ff. 29b-30a
36. "The Confession of Faith," solo & chorus (six voices) n.d., pub.	<u>675,33</u> ff. 1-2a	
37. "Confirma hoc Deus," antiphon, s.a.t.b., for the confirmation service at St. Gall, n.d.		<u>38543</u> , ff. 37b-38a
38. "Cookoo Waltz," instru., pipe, flute, Vln., & 2 pianos, n.d.	<u>675,49</u> , ff. 1a-2a	
39. "Crabbed Age & Youth," glee, harmonized for s.a.t.b., German text, English ver. pub. n.d.		<u>38543</u> , ff. 97a-98a
40. "Creed," for Anglican services, s.a.t.b., fig. bass for organ, Wartensee, May 12, 1848.	<u>675,10</u> , 6 ff.	
41. "Creed," Anglican service, s.a.t.b., fig. bass for organ, Dec., 1850.	<u>675,11</u> , 6 ff. <u>675,12</u> , 9 ff.	<u>38540</u> , ff. 130a-135a <u>38541</u>



Title	Einsiedeln Music MS	British Museum Additional MS
42. "Da Jesus an dem Kreuze," hymn, harmonized, pub. in <u>Catholic Hymnal</u> , n.d.		<u>38540</u> , f. 153a
43. "De profundis," burial serv. c.a.t.b. (2 semi-choruses) Tono primo, St. Gall, Feb. 17, 1850.	<u>674,40</u> , 5 ff. <u>675,40</u> , 8 ff.	<u>38540</u> , ff. 96b- 100a
44. "De profundis," burial serv. t.t.b.b., 1852.	<u>674,39</u> , 4 ff.	<u>38543</u> , ff. 91b- 93b
45. "Dead Drunk Here Elderton Doth Lie," catch for 4 equal voices, n.d.		<u>38545</u> , f. 1a-b <u>38546</u> , f. 31a
46. "The Departure of the Crusaders," part of an unfinished oratorio, 1850.		• <u>38541</u> , f. 104a- b
47. <u>Dies irae</u> , a requiem for two choirs, Carlsruhe, June 5, 1833.	<u>674,35</u> , 8 ff.	
48. "Down by a River Straying," canzonet for six voices, n.d., pub.		<u>38553</u> , ff. 33b- 34b
49. "Down in My Garden Fair," 4-voice madrigal, Dec. 26, 1839, pub.		<u>38544</u> , ff. 31a- 32b; <u>38545</u> , ff. 21a-23b; <u>38553</u> , ff. 1a-2b
50. "Dry Up Your Tears," duet from the opera <u>Man without a Name</u> , Carlsruhe, Dec., 1840.		<u>38544</u> , ff. 56a- 59a; <u>38545</u> , ff. 59b-62b
51. "Dust unto Dust," opera fragment, text from Scott's <u>Ivanhoe</u> , n.d.		<u>38544</u> , f. 61b <u>38545</u> , f. 29b
52. "Ecce panis angelorum," s.a.t.b., n.d.	<u>674,47</u> , f. 2b	
53. "Ecce panis angelorum," s.a.t.t.b., n.d.	<u>674,48</u> , f. 1b	

Title	Einsiedeln Music MS	British Museum Additional MS
54. <u>Ecce quam bonum</u> , motet, s.a.t.b., woodwinds, brass, & strings, for St. Gall consecration service, Nov. 12, 1846, also dated Sept. 16, 1846.	<u>294,3</u> , 6 ff. vocal parts	<u>38540</u> , ff. 88b-89a; <u>38541</u> , ff. 57a-67a, ff. 68a-79b
55. "English Chanting," n.d.		<u>38552</u> , ff. 135a-157a
56. "Es ist ein halbes Himmereich," partsong, text by Hölty, n.d., pub. as "There Is a Paradise on Earth."	<u>674,26</u> , 4 ff.	<u>38544</u> , ff. 88a-89b
57. "Es sind einmal drei Schneider gewesen," partsong, harmonization of a melody by Himmel, n.d.		<u>38546</u> , f. 10b
58. "Es war ein Koenig in Thule," partsong, n.d., pub. as "A King There Was in Thule."	<u>677,08</u> , f. 1a	
59. "Es waren einmal drei Reiter gefang'n," duet, 1835.		<u>38544</u> , ff. 9b-10a
60. <u>Evening Service: Magnificat in F</u> , s.a.t.b. & organ, n.d., pub. by Trimnell.	<u>675,06</u> , 16 ff. <u>677,10</u> , 4 ff.	
61. <u>Evening Service No. 2</u> , in G minor, Wartensee, April, 1849, pub. by Trimnell.	<u>675,59</u> , 9 ff.	<u>38540</u> , ff. 109a-118b; <u>38541</u> , ff. 108b-115b
62. "Farewell the Voice You Hear," solo & piano, text from Scott's <u>The Pirate</u> , n.d.		<u>38544</u> , ff. 142b-143a
63. "Farewell to Northmavon," solo & piano, text from Scott's <u>The Pirate</u> , n.d.		<u>38544</u> , ff. 144a-145a

Title	Einsiedeln Music MS	British Museum Additional MS
64. "Farewell Ye Dungeons," solo & chorus, Wartensee, Dec. 30, 1845.		<u>38545</u> , ff. 141a-142b; <u>38546</u> , f. 16a
65. "Fire Down Below," solo & s.s.a. chorus, n.d.		<u>38544</u> , ff. 148a-149a
66. "Flow Limpid Stream," glee, s.a.t.b., n.d., pub.		<u>38545</u> , ff. 8a-9b
67. "For All Our Men Were Very Merry," glee for three voices, from Scott's <u>Redgauntlet</u> , n.d., pub.	<u>675,27</u> , 2 ff.	
68. "For the Lord Is a Great God," hymn, s.s.a.t.b., n.d.	<u>674,64</u> , ff. 6a-9a	
69. "Fragmente zu Wallenstein's Lager," partsong, solo & chorus, n.d.	<u>676,09</u> , 5 ff.	
70. "Freu dich, du Himmels- koenigin," hymn, Warten- see, 1846, pub. as a hymn in the <u>Catholic Hymnal</u> .	<u>674,23</u> , 1 f.	<u>38540</u> , ff. 104a-105a; <u>38543</u> , f. 19a
71. "Friar Tucks Song," solo & piano, text from Scott's <u>Ivanhoe</u> , n.d., pub.		<u>38545</u> , ff. 63a-64b
72. <u>Fuga in D for String</u> Quintet, incomplete MS n.d.	<u>675,50</u> , 12 ff.	
73. "Gaudeamus igitur," part- song, s.a.t.b., March 20, 1836, pub.		<u>38545</u> , f. 95b <u>38546</u> , f. 7a
74. "Geist der Wahrheit," hymn, 4-part chorus, organ, written for confirmation service at St. Gall 1847, pub. in <u>Catholic</u> <u>Hymnal</u>		<u>38543</u> , f. 34a

Title	Einsiedeln Music MS	British Museum Additional MS
75. <u>German Volklied</u> , harm. for s.a.t.b., 1837, several pub. in English. Included are "War das nicht ein Blick der Liebe," "Ein Bursch und Mägdlein," "Nun lasst uns singen die Abendlied," "Wohl unterm grünen Tannenbaum," "Ach Gott! wie weh tut Scheiden," "Kein Feurer keine Kohle kann brennen so heiss."		<u>38544</u> , ff. 65a-69a
76. <u>German Volklieder</u> , harm. for s.a.t.b., n.d., several pub. in English. Included are "Des Müllers Abschied," "Bin i net a Bürschtle," "Mein Herzlein thut mir gar zu weh," "Mein Mutter mag mi net und kein Schatz han i net," "Liebchen Ade," "Ein Bursch und Mägdlein," "Es waren einmal drei Reiter gefangen," "Nun will ich euch was neues erzählen," "Es blüht eine schöne Blüme," "Gestern Abend ging ich aus," "Frost daher getrunken Brüder getruken," "Juchhei! Blümelein dufte und blühe."		<u>38545</u> , ff. 89a-105b
77. <u>Gesänge bei der heiligen Firmung</u> , service music for the St. Gall confirmation, 1847, pub.	<u>675,36</u> , 4 ff.	
78. "The Gloria in Excelsis of the Church of England," communion service, s.s.a.t.b., n.d.	<u>675,08</u> , 5 ff. <u>675,09</u> , 4 ff.	<u>38541</u> , ff. 4b-5b
79. "Glory be to God on High," communion service, s.a.t.b. Wartensee, Dec. 2, 1848.	<u>675,07</u> , 2 ff.	<u>38543</u> , ff. 11a-12b
80. "Glorious Apollo," glee, harm. of S. Webbe's melody, n.d., pub.		<u>38544</u> , f. 21a

Title	Einsiedeln Music MS	British Museum Additional MS
81. "God Save the King," tenor solo and chorus, Nov. 24, 1841, pub.	<u>675,64</u> , 7 ff.	Royal College of Music <u>MS 470</u>
82. "Gratiarum Action," recession of Mass, n.d.	<u>677,12</u> , 2 ff.	
83. "Great God of Love," madrigal, s.s.a.a.t.t. b.b., 1840, pub.		British Museum Add. <u>MS 38545</u> , ff. 33a-35b; <u>38546</u> , 91b-92a
84. <u>Grosse characteristic Overture zu Shakespeare's Macbeth</u> , pub. in 1839.	<u>38,14</u> <u>677,16</u> , 28 ff. <u>676,10</u> , 75 ff.	
85. "Ein grünes Bändelein an meinem Degen einen Strauss," 4-part chorus and orchestra, n.d.	<u>674,10</u> , 2 ff.	
86. "Hallelujah Amen," partsong, German text, 5-voice chorus, n.d.	<u>676,06</u> ff. 39b-45a	
87. "The Hardy Norseman," partsong, s.a.t.b., 1840, pub.		<u>38544</u> , f. 71a <u>38545</u> , 110a-115a
88. "Hearts of Oak," solo and orchestra, melody and harmony by Boyce, n.d.		Royal College of Music <u>MS 468</u> , 3 ff.
89. "Heilig, Heilig," hymn, s.s.a.t.b., orchestra, March 8, 1846.	<u>677,02</u> , 4 ff.	British Museum Add. <u>MS 38540</u> , f. 154a-b; <u>38543</u> , ff. 16b-18a
90. "Heilig, singen mir," hymn, harmonized, pub. in the <u>Catholic Hymnal</u> , n.d.		<u>38540</u> , f. 154a
91. "Her Eyes the Glowworm," partsong, s.a.t.b., Carlsruhe, Oct. 10, 1836, pub.		<u>38546</u> , f. 26b

Title	Einsiedeln Music MS	British Museum Additional MS
92. "Herr, bau dein Haus," partsong, s.a.t.b., Wartensee, 1846.	<u>674,31</u> , 2 ff.	<u>38543</u> , ff. 19b-20a
93. "Herr, dir gelob' ich," hymn, written for the con- firmation at St. Gall, 1847, pub. in <u>Catholic</u> <u>Hymnal</u> .		<u>38543</u> , f. 34b
94. "Hosanna to the Son of David," anthem in 5 parts, n.d.	<u>675,04</u> , 7 ff.	<u>38541</u> , ff. 4b-5b
95. "How Happy Were My Days," partsong, harm. on Oct. 1, 1837, pub.		<u>38546</u> , ff. 33b-34a
96. "Hunting versus Yachting," solo and accomp., n.d.	<u>677,06</u> , 2 ff.	
97. "I Saw Lovely Phyllis," ballet in 4 parts, April 14, 1837, pub.		<u>38545</u> , ff. 10a-11b; <u>38553</u> , ff. 26a-27b
98. "I Will Arise and Go," anthem, s.a.t.b., n.d., pub.		<u>38553</u> , ff. 56b-57a
99. "I Will Arise," hymn, s.a.t.b., figured organ part, n.d., not pub.	<u>675,03</u> f. 1a	
100. "I Will Cry Unto God," anthem, Psalm 77, 4 parts, figured bass for organ, Wartensee, July, 1849, pub.	<u>675,02</u> , 7 ff.	<u>38540</u> , ff. 26a-36b
101. "Ich stand im All," solo in recitativo style, text by Edward Vogt, 1847.		<u>38541</u> , ff. 117b-122a (or- chestrated accomp.); <u>38543</u> , ff. 20b- 22a Royal College of Music <u>MS 469</u> , 2 ff.

Title	Einsiedeln Music <u>MS</u>	British Museum Additional <u>MS</u>
102. "Improperia: Propule meus, quid feci tibi," for Good Friday Mass, c.a.t.b., Wartensee, January 19, 1846.	<u>674,41</u> , 3 ff.	<u>38543</u> , ff. 24b- 26b
103. "In the Bonny Cells of Bed- lam," solo & accomp., text from Scott's <u>The Heart of Mid-Lothian</u> , n.d.		<u>38544</u> , f. 134a
104. <u>Introduction &amp; Waltz</u> , woodwinds, horn, trumpet, timpani, & strings, n.d.	<u>674,5</u> , ff. 1b-4b	
105. "Introitus," instrumental, brass, timpani, & organ, (1854, by Philippa).	<u>59,2</u> , 1 f. <u>675,48</u> , 4 ff	<u>38540</u> , ff. 93a- 96a; <u>38544</u> , ff. 173a-176a
106. "Introitus No. 2," instr. intro. to Mass, organ, timpani, & brass, Sept. 1, 1852.	<u>59,2</u> , 2 ff. <u>319,23</u> , 2 ff. <u>675,46</u> , 4 ff.	<u>38543</u> , ff. 99b- 102b
107. "Irish Air-Coolum," partsong, harmonized for 4 voices, n.d., pub.	<u>675,34</u> , 2 ff.	
108. "It Was Upon a Springtide Day," madrigal, 5 parts, Carlsruhe, May 1, 1838, pub.		<u>38547</u> , ff. 12b- 15a; <u>38553</u> , 41a- 45b
109. "Jetzt ganz i an's Brünneli trink," duet, arr. of a German folk- song, n.d.		<u>38544</u> , ff. 10b- 11a
110. "Jetzt schwingen wir den hut der Wien," partsong, s.a.t.b., n.d.		<u>38545</u> , f. 125a-b
111. "King Charles," glee, s.a. t.b., from Scott's <u>Wood- stock</u> , n.d., pub.		<u>38544</u> , ff. 19a- 20a

Title	Einsiedeln Music MS	British Museum Additional MS
112. "A King There Was in Thule," partsong, n.d., pub.		<u>38544</u> , f. 20b
113. "Der Kleidungs-Verein Walzer," waltz for 2 pianos, 1837.		<u>38545</u> , ff. 150a-154a, ff. 155b-161b
114. "Kriegerlied," partsong, t.t.b.b., n.d.	<u>677,05</u> , 2 ff.	
115. "Kukuk Gesang," madrigal, this is "Summer is y' coming in," s.s.a.t.b.b., n.d., pub.	<u>674,06</u> , 4 ff.	
116. "Kyrie eleison," for Anglican service, n.d.		<u>38540</u> , f. 128b
117. "Kyrie eleison in C," for Anglican service, n.d., pub. by Trimmell.		<u>38540</u> , ff. 141b-142a
118. "Kyrie eleison in E-minor," part of a Mass, s.a.t.b., n.d.	<u>674,49</u> , 2 ff.	
119. "Kyrie eleison No. 1 & Agnus dei," Wartensee, July 7, 1845.	<u>674,50</u> , 2 ff.	<u>38543</u> , f. 2a-b
120. "La Terza," c.a.t.b., n.d.	<u>674,21</u> , ff. 2a-4b	
121. "Lamentatio III in Coena Domini," Office music, c.a.t.b. and organ, n.d.	<u>677,03</u> , 7 ff. <u>376,13</u> , 17 ff.	<u>38543</u> , ff. 64b-70a
122. "Lamentatio III in Parascene," Office music for Holy Week, t.t.b.b., n.d.	<u>376,6</u> , 2 ff. <u>674,13</u> , ff. 2b-4b; <u>674,55</u> 4 ff.	<u>38543</u> , ff. 27a-28b; ff. 77b-83a
123. "Lamentatio III in Sabbato sancto," Office music for Holy Week, t.t.b.b., n.d.	<u>674,14</u> , 3 ff. <u>674,57</u> , 16 ff. <u>674,58</u> , ? ff.	<u>38543</u> , ff. 49b-64a; ff. 70b-77a



Title	Einsiedeln Music MS	British Museum Additional MS
124. "Laugh Not Youth at Age," partsong, s.a.t.b., April, 1850, pub.		<u>38544</u> , ff. 97a- 101a
125. "Lay a Garland," madrigal, s.s.a.a.t.t.b.b., Carls- ruhe, 1840, pub.		<u>38544</u> , ff. 39a- 42b
126. "Let God Arise," anthem, s.a.t.b., text is Psalm 68, Wartensee, Nov. 20, 1847, pub. by Trimmell.		<u>38540</u> , ff. 2a- 11b, ff. 12a- 17a; <u>38543</u> , ff. 39a-42b
127. "Let Us All Go Maying," ballet, March 20, 1837, pub.		<u>38544</u> , ff. 23b- 24a; <u>38553</u> , ff. 28a-29a
128. "Let Your Light So Shine," <u>675,01</u> , 2 ff. anthem, s.a.t.b., text St. Matthew 5:16, n.d.		
129. "List Good People All," glee, a.t.b.b., n.d., pub. as "The Watchman's Song."		<u>38547</u> , ff. 18b- 19a
130. "List Lady Be Not Coy," madrigal, 6 voices, May 27, 1839, pub.		<u>38545</u> , ff. 24a- 25a, ff. 39a-42a; <u>38553</u> , ff. 17a- 20b Royal College of Music <u>MS 974</u>
131. "Litanie de Ss. Nomine Jesu," service music for the confirmation of 1847, 4 voices, V Tono, brass instruments, 1847.	<u>675,62</u> , 6 ff.	Brit.Mus.Add. <u>MS</u> <u>38541</u> , ff. 33a- 37b
132. "Litanie vom heiligen Geiste," service music for confirmation, tenor chant & 4-voice choir, organ, 1847, pub. in <u>Catholic Hymnal</u> .		<u>38543</u> , ff. 35a- 36b

Title	Einsiedeln Music MS	British Museum Additional MS
133. "Look Not Thou on Beauty's Charming," duet and accomp., text from Scott's <u>The Bride of Lammermoor</u> , Sept., 1843.		<u>38544</u> , ff. 5b-6a
134. "Lord Thomas, He Was a Bold Forrester," duet, text from Percy's <u>Reliques</u> . . . , n.d.		<u>38547</u> , ff. 29b-30a
135. "Love Wakes and Weeps," solo and accomp., from Scott's <u>The Pirate</u> , n.d.		<u>38544</u> , ff. 141a-142a
136. "Magnificat," Office music, <u>674,20</u> , 6 ff. c.a.t.b. & organ, Latin text, n.d.		
137. "Mai- und Weinlust," secular partsong, t.t.b.b., n.d.	<u>674,28</u> , 1 f.	
138. "Man that Born of a Woman," anthem, 2nd sec. of the Anglican burial service, c.a.t.b., n.d.	<u>676,06</u> , ff. 21b-26a	
139. "March No. 1," instru. work for the church, woodwinds, brass, percussion, and strings, Dec. 13, 1841.	<u>674,02</u> , 5 ff.	
140. "Marche religieuse," arr. of March No. 1 by P. Ursus, performed Jan. 21, 1876.	<u>320,5</u> , 5 ff.	
141. "Media vita," hymn, 2 treble soloists and choir, harmonized in 1847, pub.	<u>674,42</u> , 2 ff. <u>675,57</u> , 2 ff.	<u>38543</u> , ff. 29a-30a
142. "Die mei Freude Fliegende," partsong, s.a.t.b., 1846.		<u>38544</u> , f. 78b
143. "Mighty, O Holy and Most Merciful Savior," short anthem, s.a.t.b., n.d.		<u>38541</u> , f. 12a-b

Title	Einsiedeln Music MS	British Museum Additional MS
144. "Mihi est propositum," secular partsong in English, March 23, 1836, pub.		<u>38546</u> , ff. 7b- 8a
145. "Miserere mei Domine," canon perpetuus a tribus vocibus, pub. as Op. 1 in 1830.	<u>675,21</u> , 2 ff.	
146. "Morgenroth leuchtet mir zu frühen Tod," duet & accomp., n.d.		<u>38544</u> , ff. 11b- 12a
147. "The Morning Hymn," s.a.t.b., also in <u>Psalmodia</u> , April 20, 1841.		<u>38540</u> , f. 81a-b, <u>38550</u> , ff. 87b- 88a
148. <u>Morning Service in C</u> , for Anglican church, s.a.t.b. and figured bass for organ, Warten- see, 1848, pub.	<u>675,18</u> , 20 ff.	
149. <u>Morning Service No. 2</u> , composed in the 4th church mode, s.a.t.b. and figured bass, Wartensee, Oct., 1849	<u>675,17</u> , 23 ff. <u>675,15</u> , 3 ff. (Te Deum)	<u>38541</u> , ff. 144b- 148b (Venite)
150. <u>Morning Service in 1st mode</u> , s.a.t.b. and fig. bass, Wartensee, July, 1851	<u>675,16</u> , 22 ff. <u>675,13</u> , 4 ff. (Jubilate) <u>675,61</u> , 4 ff. (Creed)	
151. <u>Musica Gregoriana</u> , let- ters addressed to the Dean of Hereford, War- tensee, 1849-50. The continuation of this treatise is the <u>Letters to the Dean of Hereford on Church Music</u> .	<u>676,04</u> , 200 ff.	<u>38548</u> , 285 ff.  <u>38551</u> , 49 ff.

Title	Einsiedeln Music <u>MS</u>	British Museum Additional <u>MS</u>
152. <u>Musikalische Briefskizzen</u> , letters and notes concerning the service of the Church of England, n.d.	<u>677,18</u> , 5 ff.	
153. "My Bonnie Lass She Smilleth," ballet, pub.		<u>38544</u> , f. 22a
154. "My Enemies They Do Increase," partsong, n.d. pub.		<u>38545</u> , ff. 123a-124a
155. "My Heart is Fixed," anthem, s.a.t.b., Psalm 57, n.d., pub.	<u>674,64</u> , 4 ff.	<u>38540</u> , ff. 49a-53b
156. "My Heart's in the Highlands," duet and chorus, n.d.		<u>38545</u> , ff. 72b-73b
157. "My Mistress is as Fair as Fine," partsong, harmonization of a melody by Bennet, Sept., 1837, pub.		<u>38546</u> , f. 32b
158. <u>Naturfreuden</u> , six songs for mixed chorus, 1848, pub.	<u>675,19</u> , 6 ff.	<u>38544</u> , ff. 80a-81b
159. "Nein, nein, Theresa," glee, s.a.t.b., n.d.	<u>674,29</u> , 1 f.	
160. "No, No, Nigella," madrigal, n.d., pub.		<u>38544</u> , f. 22b
161. "Now Let Us Drink the King," partsong, n.d.		<u>38546</u> , f. 73b
162. "O All Ye Ladies Fair and True," partsong, t.t.b.b., 1842, pub.		<u>38544</u> , f. 77a-b; <u>38545</u> , ff. 28b-29a; <u>38553</u> , f. 22a
163. "O Clap Your Hands," anthem in 5 parts, Psalm 47, Wartensee, June, 1851, pub.	<u>674,63</u> , 10 ff.	

Title	Einsiedeln Music MS	British Museum Additional MS
164. "O du fröhlich," hymn, n.d.	<u>674,32</u> , 1 f.	<u>38543</u> , f. 46b
165. "O du hoch heil'ges Kreuz," service music for the <u>Catholic</u> <u>Hymnal</u> , n.d., pub.		<u>38540</u> , f. 160a
166. "O Give Thanks Unto the Lord," anthem for five voices, n.d.		<u>38547</u> , ff. 42b- 44a
167. "O Mütter der Barmherzig- keit," part-song, s.a.t.b., 1846.		<u>38540</u> , f. 103a <u>38543</u> , f. 18b
168. "O Salutaris Hostia," hymn for 3 treble voices and treble chorus, Wartensee, Jan. 23, 1847.	<u>674,46</u> , ff. <u>3a-4b</u>	<u>38540</u> , ff. 73a- 74b; <u>38543</u> , ff. 3b-4b
169. "O sanctissima," hymn, s.a.t.b. and organ, n.d.		<u>38540</u> , ff. 101a- 102a
170. "O the Roast Beef of Old England," harmonization of a melody by Leveredge, also for orchestra, n.d.		Royal College of Music <u>MS 467</u> , 2 ff.
171. "O Who Will O'er the Downs with Me," part-song, n.d. pub.		Brit.Mus.Add. <u>MS</u> <u>38545</u> , f. 108a-b
172. "O Ye Roses," madrigal for six voices, n.d., pub.		<u>36524</u> , ff. 1a- 6b; <u>38544</u> , ff. 46a-49b
173. <u>Observations on Chanting</u> , new system of chanting proposed by Pearsall, Wartensee, August 27, 1851, pub.		<u>37490</u> , 69 ff.
174. "O'er Bethlehem There Shown," carol, s.a.t.b., n.d.		<u>38541</u> , ff. 16a- 17b

Title	Einsiedeln <u>Music MS</u>	British Museum Additional <u>MS</u>
175. "Offertorium: Domine Jesu Christe," part of a requiem, Wartensee, July 14, 1846.		<u>38541</u> , ff. 54a-55b
176. "Offertorium: Laudate Dominum quia benignus est," for the Proper of the Mass, four voices and instruments, n.d.	<u>675,42</u> , 10 ff.	
177. "Oh the Days Are Dreary," partsong, s.a.t.b., folk melody, text is by Rousseau, n.d.		<u>38545</u> , f. 126a-b; <u>38546</u> , f. 30b
178. "Oh! The Merry Days," duet & accomp., n.d.		<u>38544</u> , ff. 4b-5a
179. <u>On Consecutive 5ths &amp; Octaves: A Letter to the Gresham Professor of Music</u> , Wartensee, Dec. 20, 1855, pub.		<u>38552</u> , ff. 255a-275a
180. "On Consonances and Dissonances, n.d.		<u>38552</u> , ff. 276a-283a
181. "On Counterpoint," notes on the various species of counterpoint, n.d.		<u>38552</u> , ff. 54a-55b
182. "On Imitation," n.d.		<u>38552</u> , ff. 247a-252a
183. "On the Comparative Value of Modern Church Music and that of the 16th and 17th Centuries," n.d.		<u>38552</u> , ff. 154-157
184. "On the Origin of the Ancient Gamut," n.d.		<u>38552</u> , ff. 158a-179b
185. <u>Overture to Kenilworth</u> , woodwinds, horns, trumpets, percussion, and strings, n.d.	<u>286,2</u> , 21 ff.	

Title	Einsiedeln Music MS	British Museum Additional MS
186. "Pange lingua," hymn for four treble voices and accomp., Wartensee, Jan. 14, 1847, pub.	<u>674,13</u> , 1 f. <u>674,46</u> , 2 ff.	<u>38543</u> , f. 3a
187. "Pange lingua," hymn, s.a.t.b., n.d.	<u>674,47</u> , ff. 3a-b	
188. "Pater noster," prayer, Latin text, Wartensee, 1844.	<u>674,51</u> , 2 ff.	<u>38543</u> , ff. 15b-16a
189. "Pater noster," same as the above but with English text, Wartensee, June 30, 1849, pub.		<u>38540</u> , ff. 23a-24a
190. "Peace to the Ashes of the Gallant Dead," part-song, from the unfinished oratorio <u>The Crusaders</u> , n.d.		<u>38541</u> , f. 105a <u>38544</u> , ff. 170b-172a
191. <u>Pearsall on Harmony</u> , notes on music theory, n.d.	<u>676,02</u> , 50 ff.	
192. "Per omnia saecula," service music for Catholic church, chant and response, n.d.	<u>674,47</u> , f. 4a-b	
193. "Proportions," short definitions and examples, n.d.		<u>38552</u> , ff. 239a-246a
194. "Proud Maisie's in the Wood," solo and accomp., text from Scott's <u>The Heart of Mid-Lothian</u> , n.d., pub.		<u>38544</u> , ff. 130b-131a
195. "Psalm 2," chant, in the mixolydian mode, fig. bass for accomp., n.d.		<u>38540</u> , f. 142b

Title	Einsiedeln Music MS	British Museum Additional MS
196. "Psalm 36," chant, in the phrygian mode, n.d.		<u>38540</u> , f. 142b
197. "Psalm 95," partsong with German text, s.a.t.b., n.d.	<u>674,33</u> , 10 ff.	
198. "Psalm 95," same as above but has English text.	<u>674,64</u> , f. 5a-b	
199. "Der 99 Psalm," solo and chorus, German text, n.d.	<u>676,06</u> , ff. 11b-20a	
200. "Der 100 Psalm," partsong, s.s.a.t.b., text in German, n.d.	<u>674,37</u> , 6 ff.	<u>38543</u> , ff. 31a-33b
201. "Psalm 105," hymn, s.a.t.b., only a portion of the text is used, n.d.		<u>38541</u> , f. 26b
202. "The CXXVIII Psalm," anthem for four voices text begins "Blessed is Everyone . . .," Wartensee, Feb. 20, 1852, pub.	<u>675,05</u> , 6 ff. <u>674,18</u> , 8 ff.	
203. "Psalm the 136th," chant, s.a.t.b. and fig. bass, n.d.		<u>38540</u> , f. 135b
204. <u>Psalmodia</u> , essays on psalm tunes and church music, historical and music section, Karlsruhe, 1842.		<u>38549</u> , 101 ff. (Part I); <u>38550</u> , 120 ff. (Part II)
205. "Purple Glow the Forest Mountains," glee, s.a.t.b., n.d., pub.		<u>38544</u> , ff. 114b-117b
206. "Purpur malt die Tannenhügel," same as "Purple glow . . .," n.d., pub.	<u>675,25</u> , 4 ff.	<u>38544</u> , ff. 112a-113a; <u>38553</u> , ff. 22b-25a



Title	Einsiedeln Music <u>MS</u>	British Museum Additional <u>MS</u>
207. <u>Quartet No. 1</u> , string quartet, pub. as Op.26.	<u>675,53</u> , 20 ff.	
208. "Quentin Durward," solo and accomp., text from Scott's novel by the same name, n.d.		<u>38544</u> , ff. 146a-147a
209. <u>Quintette No. 1</u> , for strings, n.d.	<u>675,45</u> , 24 ff.	
210. <u>Quintette No. 2</u> , for strings, n.d.	<u>676,01</u> , 44 ff.	
211. "Requiem," section of a burial service, s.a.t.b., Wartensee, July 14, 1846.		<u>38540</u> , f. 108a-b
212. <u>Requiem</u> , large work in six sections, brass accomp., Wartensee, 1853-56.	<u>676,08</u> , 54 ff. <u>677,01</u> , 36 ff.	<u>38542</u> , 52 ff.
213. "Robin Hood," solo and accomp., n.d., the MS for the 4-part arrangement cannot be found.		<u>38544</u> , ff. 131b-132a
214. "The Roysters," glee, a.t.b., text from Scott's <u>Guy Mannering</u> , n.d., pub.		<u>38544</u> , ff. 90a-91a; <u>38545</u> , f. 122a-b
215. "Rule Britania," accomp. for the song, harmonized and instrumented for Captain Yates Ball of Jan. 23, 1842.		Royal College of Music <u>MS 466</u> , 4 ff.
216. "Sacris solemniss," hymn, <u>674,13</u> , 1 f. s.a.t.b., harmonized, Wartensee, 1846.		Brit.Mus.Add. <u>MS 38543</u> , f. 38b
217. "Saint Mary's Church Hath Stood the Test of Many a Raging Storm," partsong, n.d.		<u>38545</u> , ff. 131a-133a

Title	Einsiedeln Music MS	British Museum Additional MS
218. "Salrum fac Regina," motet, harmonized in mixolydian mode, n.d.		<u>38541</u> , f. 91a
219. "Salve Regina," antiphon, for 3 treble voices, original composition, Wartensee, Jan. 13, 1847.	<u>674,46</u> , ff. 5a-8a	<u>38543</u> , f. 5a
220. "Salve Regina," antiphon, this is the same as the above but for four voices, pub.	<u>674,45</u> , 2 ff. <u>674,46</u> , ff.	<u>38543</u> , ff. 9a-10a
221. "Salve Regina," harmonized for 4 voices in the 5th mode, Wartensee, 1849.	<u>674,43</u> , 2 ff.	<u>38543</u> , ff. 44b-45a
222. "Salve Regina," harmonized for 4 voices in the 1st mode, July 3, 1849.	<u>674,03</u> , 1 f. <u>674,43</u> , 2 ff. <u>674,44</u> , 1 f.	<u>38543</u> , ff. 43a-44a
223. "Sancte Fintane," hymn, c.a.t.b., 1847.	<u>674,13</u> , ff. 2a-b <u>674,17</u> , 2 ff.	<u>38543</u> , f. 30b <u>38550</u> , ff. 69b-70a
224. "Sancte galle! confessor Domine," hymn, same music as preceding hymn, n.d.	<u>674,36</u> , 1 f.	
225. "Sanctus nigrum," part-song, Latin drinking song, t.t.b.b., n.d.	<u>143,70</u> , 4 ff. <u>674,07</u> , 2 ff.	<u>38543</u> , ff. 94a-96b
226. <u>Score of A March</u> , composed for military band, woodwinds, brass, & perc. n.d.	<u>674,04</u> , 12 ff.	
227. "See How Smoothly," termed a boat glee, s.a.t.b., words by Pearsall, April 6, 1836, pub.		<u>38545</u> , ff. 42b-44a; <u>38546</u> , ff. 77b-78a

Title	Einsiedeln Music <u>MS</u>	British Museum Additional <u>MS</u>
228. "Shoot False Love I Care Not," ballet, four-voice madrigal, Carlsruhe, Nov. 20, 1837, pub.		<u>38545</u> , ff. 10a-11b; <u>38546</u> , ff. 43a-44a; <u>38553</u> , ff. 39a-40b
229. "Sicut erat in principio," service music for the Catholic church, 5-voice chorus and string quartet, n.d.	<u>676,06</u> , ff. <u>55b-59a</u>	
230. "Since First I Saw Your Face," partsong, s.a.t.b., arr. of a melody by J. Ford, n.d.		<u>38553</u> , ff. 31b-33a
231. "Sing We and Chaunt It," ballet, s.a.t.b., 1836, pub.		<u>38544</u> , f. 22a; <u>38553</u> , ff. 46a-47b (8-part vers.)
232. "Sir Patrick Spens," a ballad dialogue in 10 parts, for 2 five-part choirs, composed for and presented to the Bristol Madgrical Soc., Dec. 18, 1838, pub.		<u>38553</u> , ff. 48a-55b
233. <u>Sonata 3rd</u> , string orchestra, written in imitative counterpoint on the plan of Corelli and his contemporaries, Carlsruhe, Jan. 21, 1839.	<u>675,47</u> , 6 ff.	
234. "Song of the White Lady," solo & accomp., text from Scott's <u>Monastery</u> , n.d.		<u>38544</u> , f. 136a-b
235. "The Song of Thibaut: King of Navarre," partsong, s.a.t.b., n.d., pub.		<u>38545</u> , ff. 139a-140a

Title	Einsiedeln Music MS	British Museum Additional MS
236. "Spring Returns," madrigal, 5-parts, text trans. from Salis, Feb. 11, 1838, pub. The German version, "Unsre Wiesem Gruener," is no. 4 of <u>Naturfreunden</u> .		<u>38544</u> , ff. 29a-30b; <u>38545</u> , ff. 12a-14b
237. "Still ist mein Horn," partsong, harmonization of a German folksong, n.d.		<u>38546</u> , ff. 18b-19a
238. <u>Stray Leaves from an Idler's Scrapbook</u> , contains two translations of literary works and Pearsall's ballad "Old King Cole," this is a handwritten copy of the one pub. in 1835.		<u>39322</u> , 21 ff.
239. "Summer Is Y' Coming In," madrigal for six voices, pub.	<u>674,06</u> , 4 ff.	
240. "A Swabian Popular Song," duet and accomp., Pearsall's translation, n.d.		<u>38544</u> , ff. 10b-11a
241. "Sweet as a Flow'r in May," madrigal in 4 parts, words & music by Pearsall, 1839, pub.		<u>38545</u> , ff. 26a-28a
242. "Take HeedYe Shepherd Swains," madrigal in six parts, 1837, pub.		<u>38544</u> , ff. 25a-28b; <u>38545</u> , ff. 35b-38b
243. <u>Te Deum</u> , motet for the confirmation of a Bishop of St. Gall, 4 voices and orchestra, 1847.	<u>375,7</u> , 32 ff. <u>675,44</u> , 12 ff. (vocal parts) <u>289,9</u> , 4 ff. (final fugue)	<u>38541</u> , ff. 124a-142a (text missing)
244. "Te Deum," section of an Anglican church service, s.a.t.b. & figured bass, Sept., 1850.	<u>675,38</u> , 11 ff.	

Title	Einsiedeln Music MS	British Museum Additional MS
245. "Te Deum," section of an Anglican church service, s.a.t.b., and figured bass, n.d.	<u>675,14</u> , 8 ff.	
246. "Te matrem praedicamus," Italian folksong, s.a.t.b., Wartensee, Nov. 4, 1846.	<u>674,27</u> , 1 f.	<u>38543</u> , f. 10b
247. <u>Tenebrae</u> , music for the Office, 4 voices and orchestra, Wartensee, Jan. 29, 1849.	<u>675,37</u> , 4 ff.	<u>38541</u> , ff. 81a-86a (text is missing); <u>38543</u> , ff. 83b-91a
248. "They Are Gone," part-song, s.a.t.b., harmonized Sept. 21, 1837.		<u>38546</u> , ff. 84b-85a
249. "The Three Friends," part-song, s.a.t.b., also includes German text "Es zogen wohl drei Freude," 1846, English vers. pub.		<u>38545</u> , ff. 83a-86a, f. 88a
250. "'Tis Raining," partsong, German text is included, March, 1836, English vers. pub.		<u>38546</u> , f. 4a
251. <u>Trois Minuets et Trios</u> , for violin and clavecin, n.d.	<u>675,51</u> , 5 ff. <u>675,52</u> , 4 ff. <u>676,06</u> , ff. 60a-70a	
252. "Tu es Petrus," motet, same mus. as "Lay a Garland," dedicated to the Bishop of St. Gall, 1854.	<u>674,01</u> , 4 ff. <u>675,55</u> , 7 ff. <u>251,9</u>	<u>38540</u> , ff. 84b-87b
253. "Turn Amarillas to Thy Swain," madrigal in 3 parts by Thomas Brewer, set in 4 parts by Pearsall, Feb. 20, 1838.		<u>38546</u> , ff. 51b-52b

Title	Einsiedeln Music MS	British Museum Additional MS
254. "'Twas a Trumpet's Pealing Sound," part-song, note says (arr. by RLP and sung by my sister, mama, Phillipa, and papa, 1837), pub.		<u>38546</u> , ff. 83b-84a
255. "'Twas Near the Fair City of Benevent," alto solo and accomp., text from Scott's <u>The Talisman</u> , n.d.		<u>38545</u> , ff. 143a-144a
256. "Two Daughters of This Aged Stream Are We," part-song, s.s.s.a., text by Dryden, n.d.		<u>38547</u> , ff. 23b-25a
257. "Unsre wiesem Gruener," pub. as the madrigal "Spring Returns," no. 4 of <u>Naturfreuden</u> , composed Feb. 11, 1838.		<u>38546</u> , ff. 44b-45a
258. "Veni Creator Spiritus," hymn for 4 voices and full orchestral accomp., arr. for the confirmation service, n.d.	<u>235,8</u> <u>305,4</u> , ff. 12a-17a; <u>675,41</u> , 4 ff.	
259. "Vexilla Regis prodeunt," hymn for vespers, c.a.t.b., Wartensee, Sept. 12, 1845.	<u>674,41</u> , f. 1b <u>674,47</u> , ff. 3b-4a	<u>38543</u> , f. 24a <u>38546</u> , f. 29a
260. "Was spricht die Rose," pub. as the English madrigal "Why do the Roses," n.d.		<u>38544</u> , ff. 50a-51b
261. "Das Wasser rauscht," 4-part harmonization of a German folksong, Carlsruhe, Dec., 1837.		<u>38546</u> , f. 75a

Title	Einsiedeln Music MS	British Museum Additional MS
262. "Waters of Elle," part-song, 5 voices, Carlsruhe, 1841, pub.		<u>38543</u> , ff. 14b-15a
263. "Weh't sanft ihr Lüfte," partsong, 4 voices, set to an old English melody, n.d.	<u>674,24</u> , 1 f.	
264. "Weihnachtenlied (In dulci jubilo)," anthem for Christmas, 8 solo voices and chorus, Op. 10, Carlsruhe, 7 Nov. 1838, pub. This is a most beautiful MS, the title pg. is marked with red, orange, and black ink.	<u>674,61</u> , 6 ff.	
265. "Der Weintrünk erhält," pub. in English as "The Praise of Good Wine," a.t.t.b., n.d.	<u>677,08</u> , 2 ff.	
266. "Wenn der Wind weht," partsong, 4 voices, orchestra, incomplete, n.d.	<u>675,63</u> , 15 ff.	
267. "When Allen-A-Dale," glee, s.a.t.b., Sept., 1848, pub.		<u>38544</u> , ff. 163b-165a; <u>38545</u> , ff. 4a-7b
268. "When Apollo Quitted Earth," canon on two subjects at the octave, only one sub. is extant, n.d.		<u>38544</u> , f. 1a
269. "When Old King Cole," ballad for four voices, Wartensee, June, 1848, pub.	<u>677,04</u>	<u>38544</u> , ff. 43a-45b; <u>38545</u> , ff. 145a-146a

Title	Einsiedeln Music MS	British Museum Additional MS
270. "While Shepherds Watched Their Flocks by Night," Christmas carol, s.a.t.b., new music set to the tra- ditional text, Willsbridge, July 13, 1836.		<u>38540</u> , ff. 79a- 80b; <u>38541</u> , f. 27a
271. "Who Shall Win My Lady Fair," partsong, n.d., pub.		<u>38544</u> , ff. 121a- 123b
272. "Why Do the Roses," madrigal for four voices, adaptation of a German text, n.d.		<u>38544</u> , ff. 50a- 51b
273. "Why Should the Cuckoo's Tuneful Note," madrigal, 5 voices, words & music by Pearsall, Carlsruhe, 1840, pub.		<u>38544</u> , ff. 33a- 38b; <u>38547</u> , ff. 1b-4a
274. "Why Weeps, Alas, My Lady Love," madrigal for 5 voices, n.d., pub.		<u>38544</u> , ff. 52a- 55b
275. "Why with Toil," partsong for 4 voices, n.d., pub.		<u>38545</u> , ff. 116a-120a
276. "Winterlied," partsong, 4 voices, no. 2 of <u>Natur- freuden</u> , text by Hölty, n.d., pub. as "Winter Song."		<u>38543</u> , f. 103a, ff. 104a-b; <u>38544</u> , f. 95a
277. "Woe! Woe! Forever Lost," 4 voices, part of an un- finished oratorio, n.d.		<u>38541</u> , f. 103a
278. "Young Men Will Love Thee," solo and accomp., text from Scott's <u>Waverly</u> , 1847.		<u>38544</u> , ff. 125a-126a



APPENDIX C

Catalogue of Pearsall's  
Published Music

## CATALOGUE OF PEARSALL'S

## PUBLISHED MUSIC\*

1. "Ach Jesus mein" (hymn, harmonized), Katholisches Gesangbuch. St. Gall: A. J. Köppel, 1863, no. 33.
2. "Adiue! My Native Shore" (a four-part song), TFCS, pp. 13-16; NPSB, XI, no. 312.
3. "Auld Robin Gray" (four-part song, harmonized), CS, no. 75.
4. "The Autumn Hath Beguiled Me" (duet), SGMP, no. 13.
5. "Ave verum Corpus" (hymn, Op. 8), B. Schott, 1835; Répertoire de musique d'église. London: B. Schott, 1860, no. 45; H. Frowde, 1906.
6. "The Bishop of Mentz" (a four-part song), SGMP, no. 4; NPSB, X, no. 300; Novello's Tonic Sol-Fa Series, 1885, no. 302.
7. "Blessed Is Everyone that Feareth" (anthem), SCRLP, pp. 77-84.
8. "Brave Lord Willoughby" (a four-part song), CS, no. 50.
9. "Caput Apri Defero" (Christmas carol, harmonized), TFCS, pp. 21-24; NPSB, XI, no. 314.

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\*Many of Pearsall's pieces were published in five main collections, which are identified in this catalogue by the following sigla; other publications containing only isolated pieces are identified in full.

SGMP: A Set of Glees, Madrigals, and Part Songs. London: Hammond and Co., 1863.

TFCS: Twenty-Four Choral Songs (composed by the late Robert Lucas de Pearsall, Esq.), ed. by John Hullah. London: Novello and Co., 1864.

NPSB: Novello's Part Song Book, 2nd Series, Vols. X & XI. London: Novello and Co., 1869.

CS: The Collegiate Series, 3rd. Series. London: Novello, Ewer, and Co., 1875.

SCRLP: The Sacred Compositions of Robert Lucas de Pearsall, ed. by W. F. Trimnell. London: Weekes and Co., 1880.

10. "A Chieftain to the Highlands" (a four-part song), TFCS, pp. 25-28; NPSB, XI, no. 315.
11. "Christmas Comes but Once a Year" (unison song for children's voices). London: Novello & Co., 1885.
12. "Come, Crown Me the Flagon" (a four-part song), CS, no. 66.
13. "Come Let Us Be Merry" (a four-part song), The Musical Times, 1844, no. 287; TFCS, pp. 31-35; NPSB, XI, no. 317; The Choral Handbook. London: J. Curwen & Sons, 1885, no. 874.
14. "Come to the Woods So Free" (chorus from Die Nacht eines Schwärmers), Ballet Opera Choruses. London: Weekes & Co., 1879, no. 2.
15. "The Confession of Faith" (solo and four-part chorus). London: Goulding, D'Almaine & Co., n.d.
16. "Da Jesus an dem Kreuze" (hymn, harmonized), Katholische Gesangbuch. St. Gall: A. J. Köppel, 1863, no. 47.
17. "Double Chant in G minor" (chant), SCRLP, p. 136.
18. "Double Chant in C major" (chant), SCRLP, p. 136.
19. "Down by a River Straying" (canzonet), CS, no. 60; transcribed for pianoforte by Jules de Sivrai (Jane Jackson), Weekes & Co., n.d.
20. "Down in a Flow'ry Vale" (harmonization of Festa's madrigal "Quando ritrovo"), CS, no. 105.
21. "Down in My Garden Fair" (madrigal), TFCS, pp. 9-12; NPSB, XI, no. 311.
22. "Drumming and Fifing" (solo & piano accomp.), Weekes & Co., 1878.
23. "Duetto for Two Cats" (duet & piano accomp.). London: Ewer & Johanning, 1825; Schott and Co., 1877 & 1973. The British Museum lists this under the pseudonym of G. Bertholde.
24. "Erntelied" (a four-part song), Naturfreuden. St. Gall: Scheitlin & Zollikofer, 1848, no. 6.
25. "An Exercise for a Singing Class" (written for the Bitton Church Choir), Novello & Co., 1854.

26. "Faithful Homage Pay" (Christmas carol, harmonized), CS, no. 101.
27. "Flow, Limpid Stream" (glee), CS, no. 58.
28. "For All Our Men Were Very Merry" (glee for three voices). London: Goulding, D'Almaine & Co., n.d.
29. "Friar Tuck's Song" (solo & piano accomp.), SGMP, no. 16.
30. "Frühlingslied" (a four-part song), Naturfreuden. St. Gall: Scheitlin & Zollikofer, 1848, no. 4.
31. "Gaudeamus igitur" (a four-part song, harmonized), CS, no. 51.
32. "Geist der Wahrheit" (hymn), Katholisches Gesangbuch. St. Gall: A. J. Köppel, 1863, no. 71.
33. Gesänge bei der heiligen Firmung (service music for the confirmation of Bishop Mirer), St. Gallen, 1847.
34. "Glorious Apollo" (glee, harmonized), CS, no. 67.
35. "God Save the Queen" (solo, chorus, & piano accomp., harmonized). London: Cramer, Addison, & Beale, 1843.
36. "Graduale: Sederunt principes" (motet for five voices, Op. 7), B. Schott, 1832; H. Frowde, 1907.
37. "Great God of Love" (madrigal). London: Cramer, Addison, & Beale, 1840; NPSB, X, no. 295; Novello's Tonic Sol-Fa Series, no. 201.
38. "The Hardy Norseman" (a four-part song, harmonized), Cramer, Addison, & Beale, 1840; NPSB, X, no. 284; The Orpheus, Novello & Co., 1879, no. 215; The Choral Handbook, J. Curwen & Sons, 1885, no. 292; Novello's Tonic Sol-Fa Series, 1885, no. 307; Part-Songs, Leonard & Co., 1889, no. 3; Vocal Quartets, R. Cocks & Co., 1891, no. 66; Oeuvres choisies. London: Augener & Co., 1893, no. 17; The Part Singer. London: F. Pitman, 1896, no. 162; W. Paxton, 1912.
39. "Heilig, singen mir" (hymn, harmonized), Katholisches Gesangbuch. St. Gall: A. J. Köppel, 1863, no. 82.
40. "Her Eyes the Glow-Worm" (a four-part song), CS, no. 53.

41. "Here on the Waters" (madrigal by A. Lotti, Eng. trans. by Pearsall), CS, no. 25.
42. "Herr, Dir gelob' ich" (hymn), Katholisches Gesangbuch. St. Gall: A. J. Köppel, 1863, no. 99
43. "Hie Away! Hie Away" (a four-part song), CS, no. 61.
44. "Homeward Sailing" (chorus from Die Nacht eines Schwärmers), Ballet Opera Choruses, Weekes and Co., 1879, no. 8.
45. "How Bright in the Maytime" (a four-part song, no. 1 of Naturfreuden), SGMP, no. 2; NPSB, X, no. 298; Novello's Tonic Sol-Fa Series, 1876, no. 594.
46. "How Happy Were My Days" (a four-part song), CS, no. 76.
47. "Hymn-Common Meter" (hymn), SCRLP, p. 136.
48. "Hymn-Long Meter" (hymn), SCRLP, p. 136.
49. "Hymn Mass" (service mus. for Catholic church), Katholisches Gesangbuch. St. Gall: A. J. Köppel, 1863, pp. 250-259, 260-267.
50. "I Heard a Voice" (anthem, last sec. of the Anglican Burial service), SCRLP, pp. 134-135.
51. "I Saw Lovely Phyllis" (ballet), Cramer, Addison, & Beale, 1840; NPSB, X, no. 290; Novello's Tonic Sol-Fa Series, 1876, no. 591; The Choral Handbook, J. Curwen & Sons, 1885, no. 291.
52. "I Will Arise" (short anthem), J. B. Cramer & Co., 1876; SCRLP, pp. 120-121.
53. "I Will Cry unto God" (anthem), SCRLP, pp. 103-114.
54. "In dulci júbilo" (Christmas carol arrangement), The Musical Times, 1844, no. 334; NPSB, X, no. 296; Novello, Ewer, & Co., 1880; The Year Book Press, 1911; The Orpheus, Novello & Co., 1924, no. 595; Stainer & Bell, 1925, 1931; arr. for orchestra, Augener, 1960.
55. Introduction and Fugue (for organ), The Recital Series of Original Organ Compositions, ed. by E. H. Lemare. London: R. Cocks & Co., 1893, no. 24.

56. "Irish Air-Coolum" (a four-part song, harmonized), Goulding, D'Almaine & Co., n.d.
57. "It Was Upon a Springtide Day" (madrigal), Cramer, Addison, & Beale, 1840; NPSB, X, no. 292; Novello & Co., 1905.
58. "Jubilate Deo in C" (service music for Anglican church), SCRLP, pp. 18-27.
59. "King Charles" (glee), CS, no. 65.
60. "A King There Was in Thule" (a four-part song), TFCS, pp. 29-30; NPSB, XI, no. 316.
61. "Kom aufs Land" (a four-part song), Naturfreuden. St. Gall: Scheitlin & Zollikofer, 1848, no. 5.
62. "Kyrie in C" (service music for the Anglican church), SCRLP, pp. 29-30.
63. "A Lad and Lassie" (a four-part harmonization of a German folksong), CS, no. 68.
64. "Laugh not, Youth, at Age" (a four-part song), TFCS, pp. 1-8; NPSB, XI, no. 310.
65. "Lay a Garland" (madrigal), TFCS, pp. 43-47; NPSB, XI, no. 320; Novello's Tonic Sol-Fa Series, 1883, no. 169.
66. "Let God Arise" (anthem), SCRLP, pp. 65-76.
67. "Let Us All Go Maying" (ballet), SGMP, no. 7; NPSB, X, no. 303; Novello's Tonic Sol-Fa Series, 1883, no. 867.
68. "Liebe die du mich zum Bilde" (hymn, harmonized). Katholisches Gesangbuch. St. Gall: A. J. Köppel, 1863, no. 98.
69. "Lied im Freien" (a four-part song), Naturfreuden. St. Gall: Scheitlin & Zollikofer, 1848, no. 1; also pub. as "How Bright in the Maytime."
70. "Light of My Soul" (madrigal), TFCS, pp. 38-42; NPSB, XI, no. 319; Novello's Tonic Sol-Fa Series, 1883, no. 166.
71. "List! Lady, Be not Coy" (madrigal), SGMP, no. 8; NPSB, X, no. 304.

72. "Litane vom heiligen Geiste" (Catholic service music, harmonized), Katholisches Gesangbuch. St. Gall: A. J. Köppel, 1863, pp. 378-383.
73. "Lord Thomas, He Was a Bold Forester" (duet & piano accomp.), Novello, 1878, n.d.
74. "The Lord's Prayer" (anthem), Deane & Sons, 1927.
75. "Love Wakes and Weeps" (solo & piano accomp.), SGMP, no. 14.
76. "Magnificat & Nunc Dimittis in F major" (service music for the Anglican church), SCRLP, pp. 48-64.
77. "Magnificat & Nunc Dimittis in G minor" (Anglican service music), SCRLP, pp. 31-47.
78. "Magnificat Sex Vocum" (composed by Orlando di Lasso, ed. by Pearsall). Karlsruhe: J. Velten, 1833.
79. "Maria sei gegrüset" (hymn, harmonized), Katholisches Gesangbuch. St. Gall: A. J. Köppel, 1863, no. 113. This is the "Ave Maria klare" which is listed in the MS catalogue.
80. "Merzlied" (a four-part song), Naturfreuden. St. Gall: Scheitlin & Zollikofer, 1848, no. 3.
81. "Mihi est propositum" (drinking song, harmonized), NPSB, XI, no. 318; Novello's School Songs, 1892, no. 266. This is the same as "Christmas comes but once a year."
82. "Miserere mei Domine" (canon, Op. 1), B. Schott, 1830.
83. "Mitten wir im Leben sind" (hymn, harmonized), Katholisches Gesangbuch, pp. 393-396. This is the hymn also entitled "Media vita."
84. "My Bonny Lass She Smilleth" (ballet), CS, no. 54.
85. "My Enemies They Do Increase" (a four-part song) CS, no. 63.
86. "My Heart Is Fixed" (anthem), SCRLP, pp. 85-91.
87. "My Heart Is Full of Bitter Woe" (a four-part, harmonized German folksong), CS, no. 78.

88. "My Mistress Is as Fair as Fine" (a four-part song, harmonized), CS, no. 104.
89. "My Mother Loves Me Not," (a four-part harmonized German folksong), CS, no. 72.
90. Naturfreuden (six songs for mixed chorus). St. Gall: Scheitlin & Zollikofer, 1848.
91. "No, No, Nigella" (ballet), TFCS, pp. 92-94; NPSB, XI, no. 332.
92. "Nun sende, Herr" (hymn), Katholisches Gesangbuch, no. 9.
93. "Nymphs Are Sporting" (madrigal), Songs for Four Voices, ed. by Thomas Oliphant. London: Addison and Hollier, 1853/56, no. 6; NPSB, X, no. 285; Novello's Tonic Sol-Fa Series, 1883, no. 597.
94. "O All Ye Ladies" (a four-part song), TFCS, pp. 70-72; NPSB, XI, no. 325.
95. "O Clap Your Hands" (anthem), SCRLP, pp. 92-102.
96. "O Come Let Us Sing" (anthem), SCRLP, pp. 122-133.
97. "O du hoch heil'ges Kreuze" (hymn, harmonized), Katholisches Gesangbuch, no. 62.
98. "O Give Thanks Unto the Lord" (anthem), SCRLP, pp. 115-119.
99. "O Who Will O'er the Downs So Free" (a four-part song), London: Addison & Hollier, 1853; The Part Singer, ed. by Thomas Crampton. London: F. Pitman, 1868-98, no. 161; NPSB, X, no. 286; Choral Leaflets, Novello, 1882, no. 163; The Choral Handbook, J. Curwen & Sons, 1885, no. 657; Novello's Tonic Sol-Fa Series, 1886, no. 7; Vocal Quartets, R. Cocks & Co., 1896, no. 104; Collection of Glee's. London: Wood & Sons, 1896, no. 45; London: E. Ashdown, 1899; Series of Vocal Part Music. London: E. Donajowski, 1900, no. 27; Part Songs. London: Leonard & Co., 1903, no. 104; Augener, 1906; London: Paxton, 1912; J. Curwen & Sons, 1920; Novello's School Songs, 1928, no. 1512.
100. "O Ye Roses" (madrigal), SGMP, no. 9; NPSB, X, no. 305.



101. "Of All the Birds" (solo & piano accomp.), Weekes & Co., n.d.
102. Ouverture Grosse Characteristische zu Shakespear's Macbeth (full orchestra), B. Schott & Sons, 1839.
103. "Pange lingua" (hymn for three sop. & alto), La Maîtrise: Journal de Musique religieuse, I. Paris: M. M. Heugel & Co., 1857, no. 6.
104. "The Poacher's Song" (a four-part song), CS, no. 59.
105. "The Praise of Good Wine" (a four-part song), NPSB, XI, no. 329.
106. "Proud Maisie in the Wood" (solo & piano accomp.), SGMP, no. 15.
107. "Purple Glow the Forest Mountain" (glee, quartet), TFCS, pp. 17-20; NPSB, XI, no. 313; Novello's Tonic Sol-Fa Series, 1876, no. 1624.
108. "Purpur malt die Tannenhügel" (quartet for 2 sop., ten., & bass), Zeitschrift für Deutschlands Musik-Vereine, appendix to Part I, Vol. II. Carlsruhe: C. F. Müller, 1842.
109. "The Red Wine Flows" (a four-part harmonization of a German folksong), SGMP, no. 11; NPSB, X, no. 308.
110. "The River Spirit's Song" (madrigal), NPSB, X, no. 291; Part Songs for Male Voices. London: Boosey & Co., 1911, no. 13.
111. "Robin Hood" (a four-part song), CS, no. 55.
112. "The Roysterers" (glee in 3 parts), D'Almaine, n.d.
113. "Sally in Our Alley" (a four-part song, harmonized), CS, no. 102.
114. "Salve Regina" (antiphon, harmonized). Leipzig: H. Hässel, 1856; Einsiedeln: Benziger, 1872; Cantiones Sacre: Musical Settings of the Roman Liturgy, Novello & Co., 1899, no. 24.
115. "Sanctus in C" (Anglican service music), SCRLP, pp. 2-8.
116. "See How Smoothly" (glee), SGMP, no. 6; NPSB, X, no. 302.

117. "See the Snow Is Disappearing" (a four-part song), CS, no. 57.
118. "Shining Waters" (chorus from Die Nacht eines Schwärmers), Ballet Opera Choruses, Weekes & Co., 1879, no. 4.
119. "Shoot, False Love, I Care Not" (ballet), SGMP, no. 13; NPSB, X, no. 309; The Choral Handbook, J. Curwen & Sons, 1885, no. 798; Novello's Tonic Sol-Fa Series, 1888, no. 595.
120. "Sing to Me Nightingale" (chorus from Die Nacht eines Schwärmers), Ballet Opera Choruses, Weekes and Co., 1879, no. 1.
121. "Sing We and Chaunt It" (ballet), SGMP, no. 10; NPSB, X, no. 307; Novello's Tonic Sol-Fa Series, no. 596; Schmitt, Hall, & McCreary Co., 1974.
122. "Sir Patrick Spens" (an eight-part song, ballad dialogue), TFCS, pp. 95-108; NPSB, XI, no. 333; Novello's Tonic Sol-Fa Series, no. 1450.
123. "The Song of the Frank Companies" (a four-part song), SGMP, no. 1; NPSB, X, no. 297; Deane and Sons, 1927.
124. "Spring Brings Flow'rets Fair" (a four-part harmonized German folksong), CS, no. 69.
125. "Spring Returns" (madrigal), Cramer, Addison, & Beale, 1840; NPSB, X, no. 294.
126. "Spring She's Not as Light as Air" (a four-part song), CS, no. 74.
127. "Summer Is Y' Coming In" (madrigal, arrangement), TFCS, pp. 48-51; NPSB, XI, no. 321.
128. "Sweet as a Flower in May" (madrigal), TFCS, pp. 80-85; NPSB, XI, no. 328.
129. "Take Heed Ye Shepherd Swains" (madrigal), Cramer, Addison, & Beale, 1840; NPSB, X, no. 293; Novello's Tonic Sol-Fa Series, no. 1566.
130. "Take O Take Those Lips Away" (a five-part song; Op. 6), Goulding & D'Almaine, 1830; William B. Squire, 1918.
131. "Tantum ergo" (hymn), B. Schott, 1830; Repertoire de musique d'église. London: B. Schott, 1860, no. 46; London: H. Frowde, 1906.

132. "Te Deum Laudamus in C major" (Anglican service music), SCRLP, pp. 1-17.
133. "Theibaut, King of Navarre" (a four-part song, harmonized), CS, no. 103.
134. "There Is a Paradise on Earth" (a four-part song), TFCS, pp. 65-69; NPSB, XI, no. 324; Part Songs for Male Voices, Boosey & Co., 1911, no. 14.
135. "The Three Friends" (a four-part song), CS, no. 5.
136. "'Tis Raining" (a four-part song, harmonized), CS, no. 62.
137. "True Love, Today I Must Away" (a four-part harmonized German folksong), CS, no. 70.
138. "'Twas a Trumpet's Pealing Sound" (a four-part song), CS, no. 71; The Lute, III, 1885, no. 28; The Beacon Song Collection, II. New York: Silver Burdett, 1900, pp. 31-37.
139. "Up There Upon That Mountain" (a four-part harmonized German folksong), CS, no. 77.
140. "The Villagers: A Charade" (a dramatic partsong), CS, no. 56.
141. "Wake, Maiden, Arise" (solo & piano accomp.), SGMP, no. 17.
142. "War Song of the Norman Baron Taillefer" (a four-part song, harmonized), TFCS, pp. 73-75; NPSB, XI, no. 326.
143. "Was There Not a Look of Fondness" (a four-part harmonized German folksong), CS, no. 73.
144. "The Watchman's Song" (a four-part song, harmonized), TFCS, pp. 86-87; NPSB, XI, no. 330; Novello's Tonic Sol-Fa Series, 1876, no. 1116; Part Songs for Male Voices, Boosey and Co., 1911, no. 12.
145. "Waters of Elle" (a five-part song), TFCS, pp. 89-91; NPSB, XI, no. 331.

146. "When Allen-A-Dale Went A-Hunting" (glee), Addison & Hollier; NPSB, X, no. 289; The Choral Handbook, J. Curwen, 1885, no. 634; The Apollo Club, J. Curwen, 1909, no. 44; New York: Music Publishers Holding Co. & G. Schirmer, 1970's.
147. "When Last I Strayed" (a four-part song), SGMP, no. 5; NPSB, X, no. 301.
148. "When Old King Cole" (a four-part ballad), CS, no. 64; New edition ed. by William B. Squire. London: E. Ashdown, 1912.
149. "Who Killed Cock Robin" (a four-part song, harmonized), CS, no. 52; Novello, Ewer, & Co., 1876; Weekes & Co., 1878; Popular Choruses in Tonic Sol-Fa. London: J. Williams, 1896, no. 22; Secular Choral Gems, J. Williams, 1898/99, no. 28; Unison School Songs, J. Williams, 1910, no. 43.
150. "Who Shall Win My Lady Fair" (a four-part song, arrangement), Addison & Hollier, n.d.; NPSB, X, no. 287; Novello's Tonic Sol-Fa Series, 1880, no. 112; The Choral Handbook, J. Curwen, 1885, no. 330; Deane & Sons, 1927.
151. "Why Do the Roses" (madrigal), TFCS, pp. 77-79; NPSB, XI, no. 327; Novello's Tonic Sol-Fa Series, no. 772.
152. "Why Should the Cuckoo's Tuneful Note" (madrigal), TFCS, pp. 52-59; NPSB, XI, no. 322.
153. "Why Weeps, Alas, My Lady Love" (madrigal), TFCS, pp. 60-64; NPSB, X, no. 323; Novello's Tonic Sol-Fa Series, no. 126.
154. "Why with Toil Thy Life Consuming" (a four-part song), Songs for Four Voices, ed. by Thomas Oliphant, Addison & Hollier, 1853, no. 7; NPSB, X, no. 288; The Choral Handbook, J. Curwen, 1885, no. 600; Novello's Tonic Sol-Fa Series, 1876, no. 1759.
155. "The Winter Song" (a four-part song), SGMP, no. 3; NPSB, X, no. 299.
156. "Winterlied" (a four-part song), Naturfreuden. St. Gall: Scheitlin & Zollikofer, 1848, no. 2. Also pub. as "The Winter Song."

157. "Wir beten an" (hymn, harmonized), Katholisches Gesang-  
buch, no. 81.
158. "Ye Boundless Realms of Joy" (hymn), SCRLP, p. 136.

APPENDIX D

Selected Works from Pearsall's  
Music Written for the  
Catholic Church

"Tu es Petrus"

(Arranged in 1854)

There are three autograph manuscripts of the "Tu es Petrus" motet in the Stift Einsiedeln (Mus. MSS 251,9; 675,55, 7 ff.; and 674,01, 4 ff.) and one copy in the British Museum (Add. MS 38540, ff. 84b-87b). The Einsiedeln Mus. MS 674,01, although sketchy in places, is used as a primary source and guide for the following copy since it contains more complete markings (accents and slurs) than found in the other manuscripts. The British Museum copy, which is beautifully prepared and evidently includes most of Pearsall's final ideas, is consulted as a second source and check reference. In one instance, the anacrusis to measure 15 (first alto) of the British Museum version is incorporated into the following edition; the Einsiedeln manuscript excludes the pickup on "et." As was practiced by Pearsall in all of his vocal music, alto and tenor clefs are employed for those particular voices. These parts have been recopied using the G clef. Only one other editorial addition is made (tie, measure 24, first tenor). No dynamic indications exist on any of the manuscripts.

# Tu es Petrus

Antiphon

R. L. Pearsall

Cantus I  
Tu es

Cantus II  
Tu es pe-

Altus I  
Tu

Altus II  
Tu es Pe-trus

Tenor I  
Tu es Pe-trus

Tenor II  
Tu es

Bass I  
Tu es pe-

Bass II  
Tu es pe-



5

C. I Pe- - trus, Tu es Pe-

C. II - - - trus, tu!

A. I es Pe- trus, tu

A. II - - - - - es

T. I - - - - - es

T. II Pe- - trus

B. I - - - trus, tu

B. II - - trus es Pe- trus

10

C. I  
- - - - - trus

C. II  
es - - - - - pe - - - - - trus

A. I  
- - - - -

A. II  
pe - - - - - trus trus

T. I  
pe - trus - - - - - et

T. II  
- - - - -

B. I  
es pe - - - - -

B. II  
- - - - -

C. I  
et su-per hanc pe-

C. II  
et su-per hanc

A. I  
et su - per

A. II  
et

T. I  
su-per hanc pe- - tram

T. II  
et su-per hanc pe- - tram

B. I  
- trus

B. II

C. I. - tram, su- - - per hanc  
 C. II. pe- - - - -  
 A. I. hanc su- per hanc  
 A. II. su-per hanc su- per hanc  
 T. I. et  
 T. II. et su-per hanc pe- - -  
 B. I. su- - per hanc pe-  
 B. II. et

This musical score is for a SATB choir and piano accompaniment. It consists of eight staves. The vocal parts are: C. I. (Soprano), C. II. (Alto), A. I. (Tenor 1), A. II. (Tenor 2), T. I. (Tenor 3), T. II. (Tenor 4), B. I. (Bass 1), and B. II. (Bass 2). The piano accompaniment is shown in the bottom two staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are Latin, and the score includes various musical notations such as notes, rests, and slurs.

20

C. I  
pe- tram

C. II  
- tram su- per pe- tram su-

A. I

A. II  
hanc pe- - -

T. I  
su- per hanc pe- tram hanc

T. II  
- tram su- - - -

B. I  
- - - tram, su-

B. II  
su- per hanc pe- tram su- per

25

C. I. su- per hanc pe- - - - tram

C. II. - per hanc pe- - - - tram

A. I. su- per hanc pe- tram

A. II. - - tram ae-di-fi-

T. I. pe- - - - tram ae-

T. II. - per hanc pe- - tram

B. I. - per hanc pe- tram

B. II. hanc pe- tram

30

C. I  
ae- di- fi- ca-

C. II  
ae- di- fi- ca- - -

A. I  
ae- di- fi- ca- - -

A. II  
ca- - -

T. I  
- di- - fi- ca- -

T. II  
s  
ae- di- fi-

B. I

B. II

Detailed description: This is a page of a musical score, page 319. It features eight staves for voices and instruments. The top two staves are for Contraltos (C. I and C. II), the next two for Altos (A. I and A. II), the next two for Tenors (T. I and T. II), and the bottom two for Basses (B. I and B. II). The music is in a key with two flats (B-flat and E-flat) and a common time signature. A rehearsal mark '30' is placed above the first staff. The lyrics are 'ae- di- fi- ca-'. The vocal parts have various melodic lines, including some with slurs and ties. The instrumental parts (B. I and B. II) are mostly rests.

C.I  
bo ae-di-fi-ca-

C.II  
-

A.I  
bo

A.II  
bo ec-cle-

T.I  
bo

T.II  
ca- bo ec-cle-

B.I  
ec-cle-

B.II  
ec-cle-si-am

35



C. I  
 bo ————— ec- cle- si-

C. II  
 bo ec- cle- - si-

A. I  
 ec- cle- si- am ————— me-

A. II  
 - si- am

T. I  
 ec- cle-si- am me- - -

T. II  
 - si- am

B. I  
 - - - si- am

B. II

40

C. I  
am

C. II  
am ae-di-fi-ca-bo ec-

A. I  
am ae-di-fi-ca-bo

A. II  
ae-di-fi-ca-bo

T. I  
am ae-di-fi-ca-bo

T. II  
ae-di-fi-ca-bo ec-cle-

B. I  
ae-di-fi-ca-bo ec-

B. II  
ae-di-fi-ca-bo ec-cle-

45

C. I  
ae - di - fi - ca - bo ec -

C. II  
cle - si - am me -

A. I  
ec - cle - si - am

A. II  
ec - cle - si - am me -

T. I  
ec - cle - si - am

T. II  
- si - am me - am

B. I  
cle - si - am

B. II  
- si - am me - am, ec -

50

C.I  
cle- - - si- am me- -

C.II  
- - - - am ec-

A.I  
ec- cle- si- am me- -

A.II  
- am, ec- cle- - - - si- am

T. I  
ec- cle- si- am me- - - -

T. II  
ec- cle- -

B. I  
me- - - - am ec- cle- si- am

B. II  
cle- - - - - si- am me-

55

C. I  
- am, ec- cle-

C. II  
cle- - - si- am me- -

A. I  
- - am ec- cle-

A. II  
me- - am ec- cle- si- am

T. I  
- - - am ec- cle-

T. II  
- si- am me- - am ec-

B. I  
me- am ec- cle- si- am

B. II  
- am ec- cle- si- am

C. I  
- si- am me- - am.

C. II  
- - - - am.

A. I  
- si- am me- am.

A. II  
me- - - am.

T. I  
- si- am me- am.

T. II  
cle- si- am me- am.

B. I  
me- - - am.

B. II  
me- - am.

Tenebrae

(Composed January 29, 1849)

Einsiedeln Mus. MS 675,37 (4 ff.) and British Museum Add. MS 38543 (ff. 83b-91a) represent two completed manuscripts of the Tenebrae. A third manuscript, British Museum Add. MS 38541 (ff. 81a-86a), is without text for three-fourths of the work. Of these three, only the Einsiedeln manuscript is an autograph and is, therefore, used as the primary source of reference.

The score, which lists the Corni at the top followed by Flauti, Clarineti, Fagotti, Violini, Viole, Voci, Cello e Bassi, has been rearranged according to modern practice. Transposing instruments are kept in their original key. The string bass instruments are listed in their complete form, Violoncello and Contrabasso. The choral parts are given treble, alto, tenor, and bass clefs; the middle two are changed to treble clefs in the following copy. Since Pearsall used the common meter symbol "C" for passages in  $\frac{4}{4}$  and  $\frac{4}{2}$ , all time signatures are given in numbers.  $\frac{2}{2}$  is originally  $\phi$ . Editorial markings are used infrequently in order to keep the score legible; however, all markings found in the autograph and British Museum copy are employed. Measures 58-59 of the Viole part, written a third higher (A-flat, B-flat, C, / D-flat, C, B-flat, A-flat) in the three manuscripts, have been changed to correspond to the woodwind and

vocal parts. If these measures are kept in their manuscript form, there would be no third in the F-minor chord of measure 58 and a clash would occur between B-natural and B-flat in measure 59.



# Tenebrae

Responsory

R. W. Pearsall

*Adagio ma non troppo*

Flauti

Clarineti in B $\flat$

Fagotti

Corni in A $\flat$

*Adagio ma non troppo* *p*

Soprano  
Te- ne- brae — fac- tae sunt

*p*

Alto  
Te- ne- - - brae fac- - - tae sunt

*p*

Tenor  
Te- - ne- brae fac- - - tae sunt

*p*

Bass  
Te- - ne- - brae fac- tae sunt

*Adagio ma non troppo*

I Violini *p*

II *p*

Viola *p*

Violoncello *p*

Contrabasso *p*

5

Fl.

Cl.

Bs.

Cor.

S.

A.

T.

B.

I

VI.

II

Vla.

Vc.

Cb.

su-per u-ni-ver-sam ter-ram us-que ad

su-per u-ni-ver-sam ter-ram us-que ad

su-per u-ni-ver-sam ter-ram us-que ad

su-per u-ni-ver-sam ter-ram us-que ad

p >

p

p

p

p

Fl. 10

Cl.

Fg.

Cor.

S.  
ho-ram no- nam!

A.  
ho-ram no- nam!

T.  
ho-ram no- nam!

B.  
ho-ram no- nam!

I

VI. }  
II

Vle.

Vc.  
Cb.

*p*

*Largo arioso*

Fl.

Cl.

Fg.

Cor.

*Largo arioso*

S.

A.

T.

B.

*Largo arioso*

I.

Vi.

II.

Vle.

Vc.

Cb.

15

Et cir-ca ho-ram no-nam

Et cir-ca ho-ram no-nam

Et cir-ca ho-ram no-nam

Et cir-ca ho-ram no-nam

20

Fl.

Cl.

Fg.

Cor.

S.  
cir-ca ho-ran no-nam ex-cla-ma-vit Je-sus

A.  
cir-ca ho-ran no-nam ex-cla-ma-vit ex-cla-ma-vit

T.  
cir-ca ho-ran no-nam ex-cla-ma-vit Je-sus

B.  
cir-ca ho-ran no-nam

I  
VI.  
II  
Vle.  
Vc.  
Cb.

Staccato

Staccato

Staccato

Staccato

Fl. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

S. *ff* Chor.  
ex-cla-ma-vit Je-sus ex-cla-ma-vit Je-sus mag-

A. *ff* Chor.  
Je-sus ex-cla-ma-vit Je-sus

T. *ff* Chor.  
ex-cla-ma-vit Je-sus ex-cla-ma-vit Je-sus mag-

B. *ff* Chor.  
ex-cla-ma-vit Je-sus mag-

I *ff*

VI. *ff*

II *ff*

Vle. *ff*

Vc. Cb. *ff*

25

Fl.

Cl.

Fg.

Cor.

S.  
na vo- ce di- ceus

A.  
na vo- ce di- ceus

T.  
na vo- ce di- ceus

B.  
na vo- ce di- ceus

I.  
VI.  
II.

Vle.

Vc.  
Cb.

*Adagio molto* 30

Fl.

Cl.

Fg.

Cor.

*Adagio molto*  
*f Solo*  
S. E-lo-i! E-lo-i! Lam-ma Sa-bac-tha-ni!  
*f Solo*  
A. E-lo-i! E-lo-i! Lam-ma Sa-bac-tha-ni!  
*f Solo*  
T. E-lo-i! E-lo-i! Lam-ma Sa-bac-tha-ni!  
B.

*Adagio molto*

I. VI. II.

Vle.

Vc. Cb.



Fl. *f*

Cl. *f*

Fg. *f*

Cor.

S. *ff* Chor.  
E-lo-i! E-lo-i! Lam-ma Sa-bac-tha-ni!

A. *ff* Chor.  
E-lo-i! E-lo-i! Lam-ma Sa-bac-tha-ni!

T. *ff* Chor.  
E-lo-i! E-lo-i! Lam-ma Sa-bac-tha-ni!

B. *ff* Chor.  
E-lo-i! E-lo-i! Lam-ma Sa-bac-tha-ni!

I *ff*

VI *ff*

II *ff*

Vle. *ff*

Vc. Cb. *ff*

*p*

*p*

*p*

*p*

40

Fl.

Cl.

Fg.

Cor.

S. *Solo*  
id est De-us me-us, De-us me-us, ut quid de-re-li-qui-sti me, ut

A.

T.

B.

I. VI.

II.

Vle.

Vc.  
Cb.

*P*

*tr*

45

Fl.

Cl.

Fg.

Cor.

S.  
quid de-re-li-qui-sti me, ut quid de-re-li-

A.

T.

B.

I

VI.

II

Vle.

Vc.  
Cb.

Fl. *f*<sub>2</sub> *f*

Cl. *f*<sub>2</sub> *f*

Fg. *f*<sub>2</sub> *f*

Cor.

S. *f*<sub>2</sub> *f* *Recit. ad libitum*  
qui-sti me? Et in-cli-na-to Co-pi-te e-

A.

T.

B.

I *f*<sub>2</sub> *P* *f*

VI. *f*<sub>2</sub> *P* *f*

II *f*<sub>2</sub> *P* *f*

Vle. *f*<sub>2</sub> *P* *f*

Vc. Cb. *f*<sub>2</sub> *P* *f*

50 Choral Largo

Fl. *f*

Cl. *f*

Fg. *f*

Cor.

S. *f* Choral Largo *f* Chor.  
mi- - sit Spi- ri- tum, Et

A. *f* Chor.  
Et

T. *f* Chor.  
Et

B. *f* Chor.  
Et

I. *p* *f*

II. *p* *f*

Vle. *p* *f*

Vc. Cb. *p* *f*

Fl.

Cl.

Fg.

Cor.

S.  
in- cli- na- to Ca- pi- te e- mi- sit Spi- ri-

A.  
in- cli- na- to Ca- pi- te e- mi- sit Spi- ri-

T.  
in- cli- na- to Ca- pi- te e- mi- sit Spi- ri-

B.  
in- cli- na- to Ca- pi- te e- mi- sit Spi- ri-

I

VI.

II

Vle.

Vc.  
Cb.

55

40

40

60

Fl.

Cl.

Fg.

Cor.

S.  
tum E- mi- - - sit e-

A.  
tum E- mi- - - sit e-

T.  
tum E- mi- - - sit e-

B.  
tum E- mi- - - sit e-

I }  
VI }  
II }

Vle.

Vc.  
Cb.

Fl.

Cl.

Fg.

Cor.

S.  
mi- - - sit Spi- ri- tum!

A.  
mi- - - sit Spi- ri- tum!

T.  
mi- - - sit Spi- ri- tum!

B.  
mi- - - sit Spi- ri- tum!

I

VI.

II

Vle.

Vc.  
Cb.



Fl.

Cl.

B♭.

Cor.

S.

A.

T.

B.

I

VI.

II

Vle.

Vc.  
Cb.

75

80

Detailed description: This is a page of a musical score, page 345. It contains ten staves of music. The instruments are: Flute (Fl.), Clarinet (Cl.), Bassoon (B♭.), Horn (Cor.), Saxophone (S.), Alto Saxophone (A.), Trumpet (T.), Trombone (B.), Violin I (I), Violin II (II), Viola (Vle.), and Violoncello/Double Bass (Vc./Cb.). The score is written in a key signature of two flats (B♭ and E♭) and a 3/4 time signature. The Flute part has a melodic line with a fermata over the first measure and a '75' marking above the second measure. The Clarinet and Bassoon parts have similar melodic lines. The Horn part has a sustained chord with a fermata. The Saxophone, Alto Saxophone, Trumpet, and Trombone parts are mostly silent, indicated by rests. The Violin I and II parts have melodic lines with a fermata over the first measure. The Viola part has a melodic line with a fermata over the first measure. The Violoncello/Double Bass part has a bass line with a fermata over the first measure. The page number '345' is in the top right corner.

Handwritten musical score for page 346, featuring woodwinds, strings, and vocal parts. The score is written in a single system with ten staves. The instruments and parts are labeled on the left:

- Fl. (Flute)
- Cl. (Clarinet)
- Fg. (Fagott/Bassoon)
- Cor. (Corni)
- S. (Soprano)
- A. (Alto)
- T. (Tenore)
- B. (Basso)
- I. (Violini I)
- VI. (Violini II)
- II. (Violini III)
- Vle. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabbasso)

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The woodwinds (Fl., Cl., Fg.) and strings (I., VI., II., Vle., Vc., Cb.) have active parts with various rhythmic values and phrasing. The vocal parts (S., A., T., B.) are mostly silent, indicated by whole rests. The Cor. part has a few notes with a slur. The Fl. part has a complex, melodic line with many sixteenth and thirty-second notes. The Cl. part has a more rhythmic, eighth-note pattern. The Fg. part has a slower, more melodic line with a slur. The strings have a steady, rhythmic accompaniment. The vocal parts are mostly silent, indicated by whole rests.

Ecce quam bonum

(Composed Nov. 2, 1846)

There are three manuscript copies of Ecce quam bonum, none of which is autographed; Einsiedeln Mus. MS 249,3 (6 ff.) is in parts while British Museum Add. MS 38541 (ff. 57-67) and (ff. 68-79) are both in score form. The last of these, folios 68-79, is used for this edition because it has fewer errors and contains at least some dynamics and phrase indications.

In order to facilitate the reading and study of the score, several changes are made in the arrangement of the score. The instruments, as is typical with Pearsall, are given Italian titles and listed in the following order, from top to bottom: Timpani, Trombe, Corni, Flauti, Oboe, Clarineti, Fagotti, Violini, Viole, Voci, Bassi, and Tromboni. These parts have been rearranged according to modern usage with woodwinds at the top, followed by brass, percussion, voices, and strings. Since there are two parts for the Oboe, its plural form (Oboi) is employed. The vocal alto and tenor clefs, which identify their respective parts, are changed to G clefs. The string bass part entitled "Bassi" is taken to mean a part for the Violoncello and Contrabass. The trombone parts were originally set in alto, tenor, and bass clefs and have all been transposed to bass clef. Editorial markings are kept to a minimum in order to avoid

cluttering the score; however, all markings included in MS 38541 (ff. 68-79) are found in the following copy.

# Ecce quam bonum

Psalm 132

R. L. Pearsall

*moderato*

Flauti

Oboi

Clarinetti in C

Fagotti

*moderato* *f*

Corni in G

Trombe in C

I

Tromboni

II + III

Timpani in D & G

*moderato*

Soprano

Alto

Tenor

Bass

*moderato*

I

Violini

II

Viola

Violoncello

Contrabasso

*f*

5

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

I  
Trb.  
II = III

Timp.

S.

A.

T.

B.

I  
VI.  
II

Vle.

Vc.  
Cb.

Detailed description: This is a page of a musical score, page 350. It features a full orchestral and vocal arrangement. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Trumpet (Tr.), Trombone (Trb. I and II = III), and Timpani (Timp.). The string section includes Violin (S.), Viola (A.), Tenor (T.), and Bass (B.). The vocal section includes Violin I (I VI. II), Viola (Vle.), and Vocal (Vc. Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The first measure is marked with a '5' above the Flute staff. The woodwinds and strings have active parts throughout the page, while the brass and vocal parts are mostly silent or have sparse entries.

10

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
I Trb.  
II+III  
Timp.  
S.  
A.  
T.  
B.  
I Vl.  
II  
Vle.  
Vc.  
Cb.

15

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

I

Trb.

II=III

Timp.

S.

A.

T.

B.

I

Vl.

II

Vle.

Vc.

Cb.

*p* *cresc.*

*tr*

*p* *cresc.*

*fx*

*p*

*p*

*p*

*p*

*p*

*p*

Detailed description: This is a page of a musical score, page 352, starting at measure 15. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The brass section includes Trumpet (Tr.), Trombone I (I), Trombone II & III (II=III), and Timpani (Timp.). The string section includes Violin I (I), Violin II (II), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The percussion section includes Snare (S.), Alto (A.), Tenor (T.), and Bass (B.) drums. The Flute, Oboe, Clarinet, and Bassoon parts are active in measures 15-17. The Cor Anglais part has a melodic line starting in measure 18. The Trumpet part has a melodic line starting in measure 18 with the dynamic marking *p cresc.* The Timpani part has a melodic line starting in measure 18 with the dynamic marking *p cresc.* and a trill-like figure. The Violin I part has a melodic line starting in measure 15 with the dynamic marking *fx*. The Violin II part has a melodic line starting in measure 15 with the dynamic marking *p*. The Viola part has a melodic line starting in measure 15 with the dynamic marking *p*. The Violoncello part has a melodic line starting in measure 15 with the dynamic marking *p*. The Double Bass part has a melodic line starting in measure 15 with the dynamic marking *p*.



20

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
I Trb.  
II+III  
Timp.  
S.  
A.  
T.  
B.  
I VI.  
II VI.  
Vle.  
Vc.  
Cb.

*mf*

*f*

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

I  
Trb.  
II+III

Timp.

S.

A.

T.

B.

I  
VI.  
II

Vle.

Vc.  
Cb.

Solo  
Ec- ce quam

30

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
I Trb.  
II Trb.  
Timp.  
S.  
A.  
T.  
B.  
I. Vl.  
II. Vl.  
Vle.  
Vc. & Cb.

8 bo- num et quam ju- cun- dum ho- bi- ta- re fra- tres

*p*

This musical score is for a symphony, page 356. It features a full orchestral ensemble and vocal soloists with a choir. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombones I and II (I Trb. II & III), Timpani (Timp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violins I and II (I VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is in G major (one sharp) and 4/4 time. The vocal parts (S, A, T, B) and the choir (Chor.) are singing the Latin text: "Ecce quam bonum et quam iu-". The Tenor part includes the phrase "fra- tres in u- num." before the main text. The music is marked with a forte (f) dynamic throughout. The vocal lines are in treble clef, while the instrumental parts are in various clefs (treble, bass, and alto). The choir part is also in treble clef. The score includes various musical notations such as notes, rests, and dynamic markings.

FL.

Ob.

Cl.

Fg.

Cor.

Tr.

I  
Trb.  
II & III

Timp.

S.  
cun-dum ha-bi-ta-re fra-tres in u-num.

A.  
cun-dum ha-bi-ta-re fra-tres in u-num.

T.  
cun-dum ha-bi-ta-re fra-tres in u-num.

B.  
cun-dum ha-bi-ta-re fra-tres in u-num.

I  
Vi.  
II

Vle.

Vc.  
Cb.

40

Solo

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The brass section includes Trumpets (Tr.), Trombones (I and II+III), and Timpani (Timp.). The vocal section consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violins (I and II), Viola (Vle.), and Violoncello/Double Bass (Vc. & Cb.). The score begins with a woodwind solo in the first measure, marked 'Solo' and 'p'. The vocal entry begins in the third measure, also marked 'Solo', with the lyrics 'Sicut unguentum, unguentum in capite, quod descendit in'. The strings provide harmonic support throughout the passage.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

I  
Trb.

II + III

Timp.

S.

A.

T.

B.

I  
VI.

II

Vle.

Vc.  
&  
Cb.

Solo

*Sicut unguentum, unguentum in capite, quod descendit in*

50

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

I  
Trb.  
II & III

Timp.

S.

A.

T.

B.

I  
VI.  
II

Vle.

Vc.  
Cb.

Chor.

quod des-cen- dit in

quod des-cen-

bar-bam, bar-bam A-ron, quod des-cen-dit, des-cen-dit in

quod des-cen-

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
I  
Tnb.  
II & III  
Timp.  
S.  
A.  
T.  
B.  
I  
Vi.  
II  
Vle.  
Vc.  
Cb.

bar- bam bar-  
dit in bar- bam bar-  
bar- bam bar-  
dit in bar- bam bar-



Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
I  
Trb.  
II & III  
Timp.  
S.  
A.  
T.  
B.  
I  
VI.  
II  
Vle.  
Vc.  
Cb.

bam Aa-ron.  
bam Aa-ron.  
bam Aa-ron.  
bam Aa-ron.

*fz*  
*fz*  
*fz*  
*fz*

Fl. *65*

Ob.

Cl.

*fz*

*fz*

Cor.

Tr.

I

Trb.

*I & II*

Timp.

S.

A.

T.

B.

I

Vi.

II

*fz*

*fz*

Vle.

Vc.

Cb.

*fz*

*fz*

Solo

Si - cut un.

70

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
I  
Trb.  
II & III  
Timp.  
S.  
A.  
T.  
B.  
I  
Vi.  
II  
Vle.  
Vc.  
Cb.

guen- tum un- guen- tum in ca- pi- te, quod des- cen- dit in bar- bam,

Detailed description: This is a page of a musical score, page 70. It features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) are mostly silent, indicated by rests. The Horns (Trumpets I, Trumpets II & III, Trombones) and Timpani also have rests. The Cor Anglais and Trombone parts have some activity, with the Cor playing a sustained chord and the Trombone playing a few notes. The vocal parts (Soprano, Alto, Tenor, Bass) are the primary focus, with the Soprano part containing Latin lyrics: "guen- tum un- guen- tum in ca- pi- te, quod des- cen- dit in bar- bam,". The vocal parts are written in a simple, homophonic style. The score is in a key with one sharp (F#) and a common time signature (C).

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
I Trb.  
II & III Trb.  
Timp.  
S. Chor.  
A.  
T.  
B.  
I VI.  
II VI.  
Vle.  
Vc.  
Cb.

7/8

*f*

75

bar-bam da-ron, quod des-cen-dit in bar-  
quod des-cen-dit in bar-bam bar-  
quod des-cen-dit in bar-bam, in bar-  
quod des-cen-dit in bar-bam bar

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
I Trb.  
II & III Trb.  
Timp.  
S.  
A.  
T.  
B.  
I Vl.  
II Vl.  
Vle.  
Vc.  
Cb.

80

bam des- cen- dit in bar- bam Aa- ron, quod des-  
bam, in bar- - - bam Aa- ron, quod des-  
bam, in bar- - - bam Aa- ron, quod des-  
bam, in bar- - - bam Aa- ron, quod des-  
bam, in bar- - - bam Aa- ron, quod des-

*P*

Detailed description: This is a page of a musical score, page 365. It features a full orchestral and choral arrangement. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone I (I Trb.), Trombone II & III (II & III Trb.), Timpani (Timp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (I Vl.), Violin II (II Vl.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in G major (one sharp) and 4/4 time. A rehearsal mark '80' is placed above the Flute staff. The vocal parts (Soprano, Alto, Tenor, Bass) have Latin lyrics: 'bam des- cen- dit in bar- bam Aa- ron, quod des-'. The instrumental parts include woodwinds, brass, and strings. A dynamic marking of *P* (piano) is located at the bottom right of the page.

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
I Trb.  
II & III Trb.  
Timp.  
S  
A  
T.  
B  
I VI.  
II VI.  
Vle.  
Vc.  
Cb.

85

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

*cresc.* *Chor.* *cresc.*

cen- dit in bar- bam quod des- cen- dit in  
cen- dit in bar- bam quod des- cen- dit in  
cen- dit in bar- bam bar- bam Aa- ron quod des- cen- dit in  
cen- dit in bar- bam quod des- cen- dit in

*p* *p* *p* *p* *p* *p* *p* *p*

*cresc.* *p* *cresc.*

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

I Trb.

II Trb.

Timp.

S. Solo Chor.

A.

T.

B.

I VI.

II VI.

Vle.

Vc. Cb.

bar- bam bar- bam da- ron, quoddes- cen- dit in

bar- bam quoddes- cen-

bar- bam quoddes- cen- dit, des- cen- dit in

bar- bam quoddes- cen-

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

*90*

Fl. 95 op.

Ob.

Cl.

Fg.

Cor.

Tr.

I  
Trb.  
II & III

Timp.

S.  
bar- bam bar- - - - -

A.  
- dit in bar- bam bar- - - - -

T.  
s bar- - - - - bam bar- - - - -

B.  
- dit in bar- bam bar- - - - -

I  
Vl.  
II

Vle.

Vc.  
Cb.



Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

I  
Trb.

II & III

Timp.

S.

A.  
bam Aa-ron.

T.  
bam Aa-ron.

B.  
bam Aa-ron.

I  
VI.

II

Vle.

Vc.  
Cb.

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
I  
Trb. II & III  
Timp.  
S.  
A.  
T.  
B.  
I  
VI. II  
Vle.  
Vc. & Cb.

105

Detailed description: This is a page of a musical score, page 370. It features a full orchestral arrangement with vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cor.), Trumpets (Tr.), Trombones (I, II & III), Timpani (Timp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violins (I, VI), Viola (Vle.), and Violoncello/Double Bass (Vc. & Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is arranged in a system of staves. The vocal parts (S., A., T., B.) are currently silent, indicated by whole rests. The instrumental parts are active, with various rhythmic patterns and dynamics. A rehearsal mark '105' is present above the Flute staff. The page number '370' is located in the top right corner.

*Largo* 110

Fl. *p*

Ob.

Cl. *p*

Fg.

*Largo*

Cor.

Tr.

I  
Trb.

II & III

Timp.

*Largo*

S.

A.

T.

B. *Solo*

*Largo* *Quod des.*

I

VI.

II

Vle.

Vc.  
Cb. *p*

115

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

I  
Trb.  
II & III

Timp.

S.

A.

T.

B.

cen-dit, des-cen-dit in o-ram in o-ram ves-

I  
VI.  
II

Vle.

Vc.  
Cb.

120

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

I  
Trb.

II & III

Timp.

S.

A.

T.

B.

I  
VI.

II

Vle.

Vc.  
Cb.

ti-men-ti e- jus.

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cor. *f*

Tr. *f*

I Trb. *f*

II Trb. *f*

Timp.

S. Solo  
Quod des-cen-dit, des-

A.

T.

B.

I VI. *f* *p*

II *f* *p*

Vle. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

[P]

125

Detailed description: This is a page of a musical score, page 374, containing measures 125 through 128. The score is for a full orchestra and voices. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone I (I Trb.), Trombone II (II Trb.), Timpani (Timp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (I VI.), Violin II (II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. The score begins at measure 125. The woodwinds (Fl., Ob., Cl., Fg.) and strings (I VI., II, Vle., Vc., Cb.) play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The brass instruments (Cor., Tr., I Trb., II Trb.) have rests until measure 126, where they enter with a forte (*f*) dynamic. The vocal parts (S., A., T., B.) have rests until measure 127, where the Soprano (S.) has a solo line with the lyrics "Quod des-cen-dit, des-". The dynamic for the vocal solo is marked *p*. The strings continue their rhythmic pattern, with dynamics changing from *f* to *p* in measure 127. The score ends at measure 128 with a boxed *p* dynamic marking.

130

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

I  
Trb.

II & III

Timp.

S.  
cen- dit in o-ram, in o-ram ves-

A.

T.

B.

I  
VI.

II

Vle.

Vc.  
Cb.

The image shows a page of a musical score, numbered 376 in the top right corner. The score is arranged in a standard orchestral layout with staves for various instruments and voices. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cor.), Trumpets (Tr.), Trombones I and II & III (I Trb. II & III), Timpani (Timp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violins I and II (I VI. II), Viola (Vle.), and Cello/Double Bass (Vc. & Cb.). The music is written in a key signature of one sharp (F#) and a common time signature. The vocal parts (S., A., T., B.) have lyrics: "ti-men-ti e- jus." The flute part has some handwritten annotations, including the number "135" and a circled "P" (piano) marking. The string parts (Vle., Vc. & Cb.) also have "P" markings. The score is a page from a larger work, likely a symphony or concerto.



Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

I  
Trb.

II & III

Timp.

S.

A.

T.

B.

I  
VI.

II

Vle.

Vc.

Cb.

140

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Solo

si- cut ros

*f*

*p*

*f*

*p*

*f*

*p*

145

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

I  
Trb.

II & III

Timp.

S.  
A.  
T.  
B.

I  
VI.

II

Yle.

Vc.  
Cb.

Her-mon, qui des-cen-dit

Solo  
si-cut ros Her-mon, qui des-cen-dit

Fl. *150*

Ob.

Cl.

B♭

Cor.

Tr.

I  
Trb.  
II & III

Timp.

S.  
in mon- - tem Si- on.

A.

T.

B.  
in mon- - tem Si- on.

I  
VI.  
II

Vle.

Vc.  
Cb.

155

Fl. Solo

Ob. p

Cl.

Fg.

Cor.

Tr.

I Trb. II & III

Timp.

S.

A.

T.

B.

I VI. II

Vle.

Vc. Cb.

Choralweise 160

Fl.

Ob.

Cl.

Fg.

Cor. *mf*

Tr.

I Trb.

II & III

Timp.

S. *mf*  
Quo-niam il-lic man-da-vit Do-mi-nus be-ne-dic-ti-

A. *mf*  
Quo-niam il-lic man-da-vit Do-mi-nus be-ne-dic-ti-

T. *mf*  
Quo-niam il-lic man-da-vit Do-mi-nus be-ne-dic-ti-

B. *mf*  
Quo-niam il-lic man-da-vit Do-mi-nus be-ne-dic-ti-

I VI. *mf*

II *mf*

Vle. *mf*

Vc. *mf*

Cb. *mf*

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *p*

Cor.

Tr.

I  
Trb.  
II & III

Timp.

S. *f*  
-o-nem, et vi-tam

A. *f*  
-o-nem, et vi-tam

T. *f*  
-o-nem, et vi-tam

B. *f*  
-o-nem, et vi-tam

I  
VI. *p* *f*

II *p* *f*

Vle. *p* *f*

Vc.  
Cb. *p* *f*

165

Fl. *f*

Ob. *f*

Cl. *f*

Bs. *f*

Cor.

Tr.

I  
Trb. }  
II & III }

Timp.

S. *f*  
us- que in sae- cu- lum.

A. *f*  
us- - - que in sae- cu- lum.

T. *f*  
us- que in sae- - - cu- lum.

B. *f*  
us- que in sae- - - cu- lum.

I  
VI. } *f*  
II. }

Vle. *f*

Vc. *f*  
Cb. *f*

170

*Allegro Moderato maggiore*

Fl. *f*

Ob. *f*

Cl. *f*

3g. *f*

Cor.

Tr. *f*

I  
Trb. *f*

II & III *f*

Timp.

*Allegro Moderato maggiore*

S. *f*  
Glo-ri-a Pa-tri, Pa-tri et Fi-li-o et Spi-ri-tu-i

A. *f*  
Glo-ri-a Pa-tri, Pa-tri et Fi-li-o et

T. *f*  
Glo-ri-a Pa-tri, Pa-tri et Fi-li-o et

B. *f*  
Glo-ri-a Pa-tri, Pa-tri et Fi-li-o et

I  
Vi. *f*

II *f*

Vle. *f*

Vc. *f*

Cb. *f*

175 *f*



Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

I  
Trb.  
II & III

Timp.

S.

A.

T.

B.

I  
Vi.  
II

Vle.

Vc.  
Cb.

180

*a due*

*f*

Sancto.

Sicut

Sicut erat in prin-

ci- pio, et

*f*

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fg.** (Fagott/Bassoon)
- Cor.** (Corni)
- Tr.** (Trombe)
- I Trb. II & III** (Trombe I, II, and III)
- Timp.** (Timpani)
- S.** (Soprano)
- A.** (Alto)
- T.** (Tenore)
- B.** (Basso)
- I VI. II** (Violini I and II)
- Vle.** (Viola)
- Vc. Cb.** (Violoncelli e Contrabbassi)

The vocal parts (Soprano, Alto, Tenor, Bass) have the following lyrics:

**S.** *f* Si-cut e-rat in prin-ci-pi-o, et nunc et nunc et

**A.** e-rat in prin-ci-pi-o et sem-per et sem-

**T.** ci-pi-o et nunc et nunc et sem-per et in sae-cu-la et

**B.** nunc et sem-per et sem-per et in sae-cu-la et sem-per et in

Fl.

Ob.

Cl. *a due*

Bg.

Cor.

Tr.

I  
Trb.  
II & III

Timp.

S.

A.

T.

B.

I  
VI.  
II

Vle.

Vc.  
Cb.

sem-per et in sae-cu-la et sem-per nunc et sem-per et in  
per et sem per et nunc et sem-per  
nunc et nunc et sem-per et in sae-  
sae-cu-la et sem-per et in sae-

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
I Trb.  
II Trb.  
Timp.  
S.  
A.  
T.  
B.  
I VI.  
II VI.  
Vle.  
Vc.  
Cb.

sae-cu-la et sem-per et in sae-cu-la sae-cu-la et in sae-cu-la

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

I  
Trb.  
II & III

Timp.

S

A.

T.

B.

I  
VI.  
II

Vle.

Vc.  
Cb.

per et in sae-cu-la sae-cu-lo-rum, A-  
cu-lo-rum sae-cu-lo-rum, A-  
et sem-per et in sae-cu-la sae-cu-lo-rum, A-  
cu-la sem-per et in sae-cu-la sae-cu-lo-rum, A-

200

205

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

I

Trb.

II & III

Timp.

S.

A.

T.

B.

I

VI.

II

Vle.

Vc.

Cb.

men, A-men, A-men. Si-

men, A-men, A-men. Si-

men, A-men, A-men. Si-

men, A-men, A-men. Si-

S. cut e- rat in prin- 210

A. cut e- rat in prin-

T. cut e- rat in prin-

B. cut e- rat in prin-

S. ci- pi- o. 2 215 prin-

A. ci- pi- o. 2 A-

T. ci- pi- o. 2 A-

B. ci- pi- o. 2 A-

S. men. et sem- per 220 A-

A. men. et sem- per

T. men. et sem- per

B. men. et sem- per

S. et in sae- cu- la 225 per

A. et in sae- cu- la sae-

T. et in sae- cu- la

B. et in sae- cu- la sae-

et in sae- cu- la

Fl.

Ob.

Cl.

Bs.

Cor.

Tr.

I  
Trb.  
II & III

Timp.

S.

A.

T.

B.

I  
VI.  
II

Vle.

Vc.  
Cb.

230

cu- lo- rum. A- men, A- men, A-  
sae- cu- lo- rum. A- men, A- men, A-  
cu- lo- rum. A- men, A- men, A-  
sae- cu- lo- rum. A- men, A- men, A-



Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
I  
Trb. II & III  
Timp.  
S.  
A.  
T.  
B.  
I  
VI.  
II  
Vle.  
Vc.  
Cb.

men, A- men. A- - - men, A-  
men, A- men. A- men, A- men, A-  
men, A- men. A- - -  
men, A- men. A- men, A- - -  
men, A- men. A- men, A- - -

*f*, *ff*, *duce*, *235*

Fl.  
Ob.  
Cl.  
B♭.  
Cor.  
Tr.  
I  
Trb. II & III  
Timp.  
S  
A.  
T.  
B.  
I  
VI. II.  
Vle.  
Vc.  
Cb.

men,  
men, A-men, A-men, A-men, A-men,  
men, A- men, A- men,  
men, A-

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
Tr.  
I Trb.  
II & III  
Timp.  
S  
A.  
T.  
B.  
I VI.  
II VI.  
Vle.  
Vc. Cb.

A-men, A-  
A-men, A-men, A-men, A-  
A-men, A-men, A-  
A-men, A-

Fl.

Ob.

Cl.

Bs.

Cor.

Tr.

I  
Trb.

II & III

Timp.

S

A.

T.

B.

I  
Vi.

II

Vle

Vc.  
Cb.

men, A-men,

men, A- - - - - men,

men, A- - - - - men, A- men,

men, A- - - - - men, A- men,

men, A- - - - - men, A- men,

This musical score page contains the following parts and their respective staves:

- Fl.** (Flute): Treble clef, G major key signature.
- Ob.** (Oboe): Treble clef, G major key signature.
- Cl.** (Clarinet): Treble clef, G major key signature.
- Fg.** (Fagott/Bassoon): Bass clef, G major key signature.
- Cor.** (Corni): Treble clef, G major key signature.
- Tr.** (Trumpet): Treble clef, G major key signature.
- I Trb.** (Trumpet I): Bass clef, G major key signature.
- II & III Trb.** (Trumpet II & III): Bass clef, G major key signature.
- Timp.** (Timpani): Bass clef, G major key signature.
- S.** (Soprano): Treble clef, G major key signature. Lyrics: "A-men, A-men, A-men, A-men".
- A.** (Alto): Treble clef, G major key signature. Lyrics: "A-men, A-men, A-men, A-men".
- T.** (Tenor): Treble clef, G major key signature. Lyrics: "A-men, A-men, A-men, A-men".
- B.** (Bass): Bass clef, G major key signature. Lyrics: "A-men, A-men, A-men, A-men".
- I VI.** (Violin I): Treble clef, G major key signature.
- II VI.** (Violin II): Treble clef, G major key signature.
- Vle.** (Viola): Treble clef, G major key signature.
- Vc. & Cb.** (Violoncello & Double Bass): Bass clef, G major key signature.

The score includes various musical notations such as dynamics (p, p<sub>1</sub>, p<sub>2</sub>), hairpins, and articulation marks. The vocal parts feature a simple melodic line with the word "A-men" repeated in each measure.

This musical score page, numbered 398, contains measures 258 through 262. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone I (I Trb.), Trombone II & III (II & III Trb.), Timpani (Timp.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (I VI.), Violin II (II VI.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts (Soprano, Alto, Tenor, Bass) are singing the word "Amen" in a rhythmic pattern. The instrumental parts feature various dynamics such as *f* (forte) and *fz* (forzando), and articulation like accents. A rehearsal mark "260" is placed above the Flute staff. The Bassoon part includes the instruction "a due" in measure 260. The string parts (Violins, Viola, Cello, and Contrabass) play a rhythmic accompaniment with a consistent eighth-note pattern.

Fl.  
Ob.  
Cl.  
B♭.  
Cor.  
Tr.  
I  
Trb. II & III  
Timp.  
S  
A.  
T.  
B.  
I  
VI. II  
Vle.  
Vc.  
Cb.

men, A-  
men, A-  
men, A-  
men, A-







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