

Each part is contained in a separate volume. The title of this Psalter is very misleading, as it by no means contains 'the whole psalmes' (150), but only a selection, sixty in all, in addition to canticles, responses, prayers, &c., all in metre. Several of the Psalms have two tunes assigned to them; Psalms 51 and 52 have each three tunes; Psalms 103 and 137 each four tunes; while Psalm 44 is honoured with five tunes. The composers of these Psalter tunes are practically unknown men: their names (as given in the book) are Brimle, W. Parsons, T. Cawston, N. Sotherton, and J. Hake. The facsimile (on p. 17) of a page in the *Bassus* part of Mr. Alfred H. Littleton's copy shows the curious form of the bass clef, a combination of the C and F clef signs. In one instance this clef is placed on the middle line; the tenor clef is also used in this *Bassus* part, sometimes placed either on the top or the second lines of the staff. The initial letters in this interesting collection of tunes are very fine, as the specimen in the facsimile testifies.

Here is a copy of Archbishop Parker's Psalter ('The whole Psalter translated into English Metre'), printed in or about 1567. This rare volume contains the first appearance of 'Tallis' Canon,' the tune now so inseparably associated with Bishop Ken's Evening Hymn, to which attention was drawn in considerable detail in THE MUSICAL TIMES of November, 1903, page 722. Unfortunately the collection does not include the early English Metrical Psalters of Coverdale (1539?) Crowley (1549), and Seager (1553).

Mention must be made of Sir George Smart's remarkable conducting score of Handel's 'Messiah,' a volume of portentous dimensions. The title-page, in the handwriting of Smart, reads: 'The 3 well bound printed and MS. scores I conducted from at the oratorios and many Festivals.' It is interesting to find that the nonagenarian knight has inserted a sharp sign to the F in the bass leading into the second part of the Pastoral Symphony.

Lastly, the completeness of the madrigal collection, English and Foreign, is a matter of sincere congratulation. There are, however, still some gaps. Concerning these, Mr. Barclay Squire says: 'In some cases we still want odd parts to complete our sets. We have none of the following, and should be glad if readers of THE MUSICAL TIMES would present them':

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| M. Cavendish's 'Ayres for four voyces' | - 1599 |
| T. Morley's 'First Booke of Ayres' | - 1600 |
| R. Jones's 'Ultimum Vale' | - [1608] |
| R. Jones's 'The Muses Gardin for delights' | 1610 |
| M. Est's 'Fourth Set of bookes' | - 1618 edition. |
| W. Porter's 'Madrigales' | - 1632 |

Any response to the above invitation would enable the donor to further enrich the nation's musical treasures.

Consideration of some of the foreign musical publications in the national collection must be deferred till next month.

F. G. E.

(To be continued.)

THE ST. CECILIA WINDOW IN ST. PAUL'S CATHEDRAL.

The generosity of Mr. C. T. D. Crews, Master of the Worshipful Company of Musicians, has found a fresh outlet in the St. Cecilia window which he has presented to St. Paul's Cathedral. This gift originated in the attendance of the Musicians' Company, in their corporate capacity, at the evening service in the cathedral on St. Cecilia's Day, 1906, the first of what is intended to be an annual act of devotion. Mr. Crews was so impressed and gratified by this service, and more especially that the ancient Company, of which for the second time he is the much-esteemed Master, should once more unite itself 'in piety and worship with the Cathedral Church of St. Paul,' that he decided to commemorate the happy revival by making an interesting addition to the enrichment of the mother-church of the City of London.

No more appropriate position for the window could be found than the north transept of the cathedral, for it almost sheds its rays upon the monuments to Sir John Stainer and Sir Arthur Sullivan, while in close proximity is the roll of organists of St. Paul's. All these memorials are in the eastern aisle of the north transept, which is rapidly becoming 'a musicians' corner' and now illumined by the new window.

Designed by Mr. John R. Clayton, of the firm of Messrs. Clayton & Bell, the window has for its subject Saint Cecilia. The figure of the saint, clothed in garments of richest colouring, is represented as playing on an organ upborne by golden angels, while other angels are shown in the background bearing scrolls inscribed with the words *Cantate Domino*. The figure stands before a canopied structure of Renaissance detail in harmony with the building. The window is richly bordered with groups of fruit and flowers, such as Sir Christopher Wren favoured throughout his masterpiece at the hands of Grinling Gibbons. The effect is silvery, with elements of richness in colour. From the drawing (in colours) of the window, forming one of the special supplements to our present issue, it will be observed that the aim of the design has been to secure an effect of broad simplicity, and to avoid a suppression of lighting (which the cathedral cannot afford) and also of complex detail inconsistent with the colossal character of the building. On the field of white between the central figure and the bordering are four cherub-heads and two quotations from 'Alexander's Feast,' Handel's setting of Dryden's 'Ode to St. Cecilia.' At the base line of the window are the armorial bearings respectively of the Worshipful Company of Musicians (at the left-hand corner) and of the donor of the window. The inscription reads:

To the honour and glory of God
Presented by Charles Thomas Daniel Crews, D.L., J.P.,
F.S.A., twice master of the Worshipful Company of
Musicians on behalf of the Company to commemorate the
revival of a religious service by the members of the Company
on St. Cecilia's Day in 1906.

The dedication ceremony took place on Monday afternoon, November 25 (postponed from St. Cecilia's Day, November 22). The short Office was commenced by the venerable Dean (Dr. Robert Gregory), now in his eighty-ninth year, who recited the Lord's Prayer. Mr. Crews then committed the window to the care and charge of the Dean and Chapter in the following well-chosen words:

In the name of the Holy and Undivided Trinity, to the honour and glory of God, and in the faith of the Communion of Saints, remembering more especially the singular grace