

16th and earlier part of the 17th centuries. Primarily intended for the use of the Chapel Royal, it constituted a model for the whole country, and its adoption, on the whole, as the authentic choral book of the Church—not only for choirs, but for congregations likewise—is placed beyond all doubt. Based, musically, on the Use of Sarum, it formed a complete antiphonarium for the reformed liturgy; in fact, it was the 'Helmere,' the 'Redhead,' the 'Mercer,' the 'Cathedral Prayer Book' of modern times. It was not, as many appear to suppose, a new composition, or series of compositions, but merely an adaptation, to the words of the English liturgy, of that notation which had been in use from time immemorial in the English Church.—J. S. B.

See p. 21.

SARUM HYMNAL.—Hymnorum cum notis opusculum vsui insignis ecclesie Sarum subseruiens. Quarto.

JOHN KINGSTON and HENRY SUTTON. LONDON. 1555.
Magdalen College, Oxford.

KIRCHENGESANNG, TEUTSCH UND LATEINISCH. Folio.

JOHANN VOM BERG und ULRICH NEUBER. NUREMBERG. 1557.
Mr. A. H. Littleton.

b. English Psalters.

COVERDALE, MILES. — Goostly psalmes and spirituall songes drawn out of the holy Scripture. Small quarto.

JOHAN GOUGH. LONDON. [1539.]
Queen's College, Oxford.

Believed to be unique. See facsimile on the opposite page.

CROWLEY, ROBERT.—The Psalter of Daud newly translated into Englysh metre in such sort that it maye the more decently, and wyth more delyte of the mynde, be reade and songe of al men. Wherunto is added a note of four partes, wyth other thynges, as shall appeare in the Epistle to the Reader. Quarto.

ROBERT CROWLEY. LONDON. 1549.
Brasenose College, Oxford.

This Psalter contains a single page of music, in four parts.