

simple counterpoint, note against note, the preface stating that the composer 'never ment them to the use of any learned and cunnyng Musition'; and Daman, feeling that the work did not adequately represent his musical attainments, composed a much more elaborate setting of the Psalm-tunes which was published in 1591 (see below).

DAMAN, WILLIAM.—The former Booke of the Musicke of M. William Damon, late one of her maiesties Musitions: conteining all the tunes of Dauids Psalmes, as they are ordinarily song in the Church: most excellently by him composed into 4. parts. In which Sett the Tenor singeth the Church tune. Published for the recreation of such as delight in Musicke: By W. Swayne, Gent. Quarto.

T. ESTE, the Assigné of W. BYRD. LONDON. 1591.

*Mrs. Christie-Miller.*

Four separate parts: Cantus, Altus, Tenor and Bassus.

DAMAN, WILLIAM.—The second Booke of the Musicke of M. William Damon, late one of her maiesties Musitions: conteining all the tunes of Dauids Psalmes, as they are ordinarily song in the Church: most excellently by him composed into 4. parts. In which Sett the highest part singeth the Church tune. Published for the recreation of such as delight in Musicke: By W. Swayne, Gent. Quarto.

T. ESTE, the Assigné of W. BYRD. LONDON. 1591.

*Mrs. Christie-Miller.*

Four separate parts: Cantus, Altus, Tenor and Bassus.

As mentioned in the note to Daman's Psalter of 1579 (see p. 56), this setting of the Psalm tunes was undertaken by Daman to retrieve his reputation for musical skill, which he considered had been endangered by the unauthorised publication of 1579. This Psalter consists of eight separate books, containing two complete four-part settings of the church tunes; one setting having the melody in the Tenor and the other in the Cantus part. The harmonies are more in the style of the madrigal than of the psalm tune, having many short passages of imitation between the different parts, and also frequent repetitions of the words.