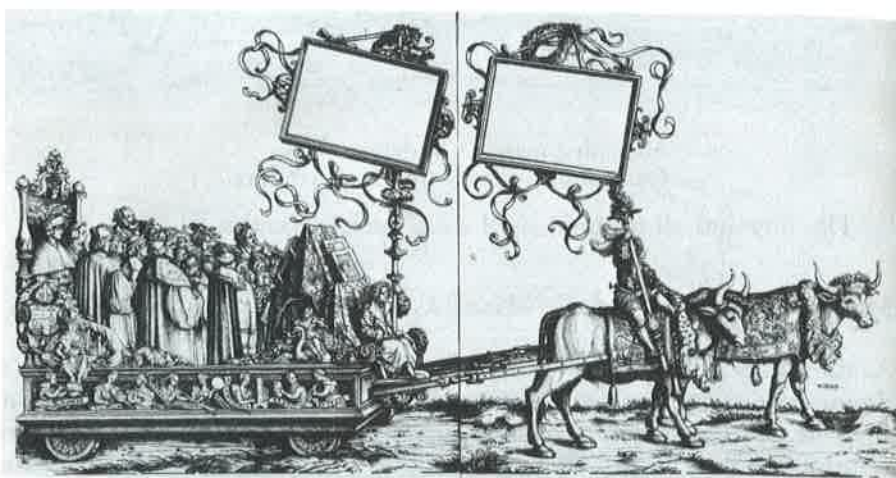


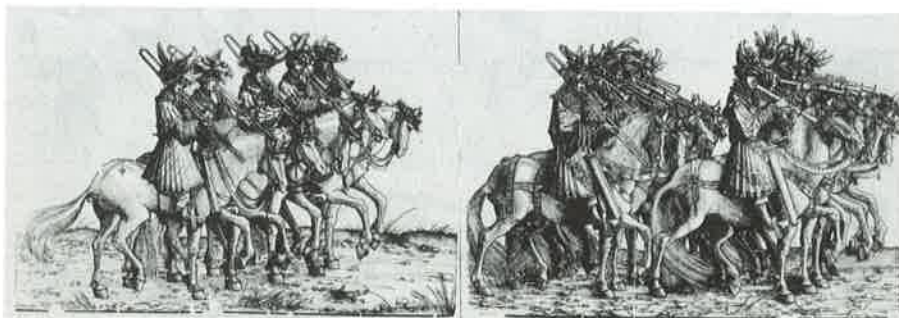
Music-Choir

Again depict a similar small, low car with plough wheels, drawn by two bison; a boy shall drive them and bear the Kapellmeister's verse. On the car should be the choir, and also cornett players and trombonists arranged in good order. Herr Jorg Slatkany, Bishop of Vienna, shall be Kapellmeister and his verse shall be as follows: how by the Emperor's instructions he arranged the choral singing most delightfully.



With voices high and low conjoint,
With harmony and counterpoint,
By all the laws of music moved,
My choir constantly improved.
But not alone through my intent—
Give thanks to royal encouragement!

Stewdl shall be leader of the trombonists, Augustin of the cornett players, and their verse, borne by a boy in the car, shall read thus: how by the Emperor's instructions they attuned the trombones and cornetts in most joyous manner.



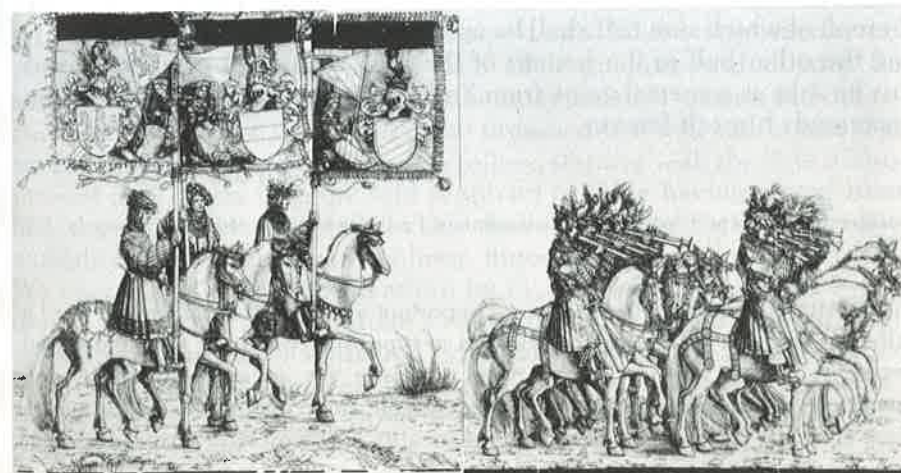
The cornetts and trombones we placed
So that the choral song they graced,
For His Imperial Majesty
Has often in such harmony
Taken great pleasure, and rightly so,
As we have good cause to know.

The Triumph of Maximilian I, trans. and ed. Stanley Appelbaum (New York: Dover, 1964), 1, 4-6. Copyright © 1964 Dover Publications, Inc. Used by permission.

24

Music as a Business

If the development of notation and literacy was the great medieval "revolution" in music, surely the comparable epoch-maker during the Renaissance was the invention of music printing from movable type. Through publication, composers sought and won much broader audiences than before. Their services were no longer the exclusive property of church and court, but could be purchased by anyone with the price of a book. The concept of the "public" was born, and this undoubtedly contributed both to the rise of distinct national schools in the sixteenth century and to the "popularization" of musical style. Moreover, the ease and rapidity with which music could now travel must account in large part for the extraordinary cross-fertilizations and stylistic transformations of the period, such as that of the French *chanson*, via the keyboard *canzona francese*, into the Italian *canzona* for instruments. First to solve the problems of printing polyphonic ("fig-



ured") music from type was the Italian printer Ottaviano Petrucci. His method was cumbersome and costly, but his results were exquisite and, some would argue, unsurpassed to this day. Petrucci used a triple impression, meaning that a sheet would be fed to the presses three times: first for the staves, a second time for the notes and rests, and a third for the texts and decorative capitals. The document given below is the petition by which Petrucci applied to the Venetian government for the equivalent of a patent on his invention. Although the petition was approved immediately, Petrucci did not actually set up shop for three years: the first volume to come from his presses was the famous *Harmonice musices Odhecaton A* of 1501, a collection of Franco-Flemish chansons and instrumental pieces.

Most serene Prince and most illustrious Signory:

There being a most widespread report that your Serenities, through your grants and privileges, invite and inspire all men of mettle to think upon new inventions that add to comfort and to the adornment of public life, Ottaviano dei Petrucci of Fossombrone, an inhabitant of this illustrious City, a very ingenious man, has, at great expense and with most watchful care, executed what many, not only in Italy but also outside of Italy, have long attempted in vain, which is, with the utmost convenience, to print Figured Music. And still more easily, as a result of this, Plainchant: a thing very important to the Christian religion, a great embellishment, and exceedingly necessary: wherefore the above-named petitioner seeks relief at the feet of your Most Illustrious Signory, pleading that the Signory, through its accustomed clemency and benignity, deign to accord him, as first inventor, the special grace that, for twenty years no other be empowered to print Figured Music in the land subject to Your Signory, nor tablatures for organ or lute, nor to import said things, printed outside in any other place whatsoever, nor cause them to be imported or sold in the territories or places belonging to Your Sublime Signory, on pain of confiscation of said works—printed by others, or imported from outside—and a fine of ten ducats for each copy thereof: of which sum half shall be applied to the hospital of St. Anthony, and the other half to the benefit of the new municipal pawnshop, and this he asks as a special grace from Your Illustrious Signory to which he commends himself forever.

1498, the 25th day of May.

Gustave Reese, "The First Printed Collection of Part-Music," *The Musical Quarterly*, XX (1934), 40.

Pierre Attaignant of Paris, the second important music printer-publisher, used a different method: by lining up little bits of type that contained both notes and segments of the staff, an entire page could be set up and printed in one operation—a huge saving. There was a loss in elegance, though, since the staves were now full of annoying gaps. The practicality of the method ensured its suc-

cess despite its drawbacks, and until copper-plate engraving became popular in the late seventeenth century, Attaignant's method was the standard one for all printed music. The document below is the royal privilege, or patent, conferred on Attaignant by the King of France on 18 June 1531.

Francis [I], by the grace of God King of France, to the magistrates of Paris, bailiffs, seneschals, and to all other justices and officers or their lieutenants, greetings. Having received the humble supplication of our well-loved Pierre Attaignant, printer-bookseller dwelling in the University of Paris, stating that heretofore no person in this our realm had undertaken to cut, found, and fashion notes and characters for the printing of figural music or tablatures for the playing of lutes, flutes, and organs, because of the intricate conception, long consumption of time, and very great expense and labors necessary to that purpose, the said suppliant, by protracted excogitation and mental effort and with very great expense, labor, and genius, has invented and brought to light the method and industry of cutting, founding, and printing the said notes and characters both of the said music and of the said tablatures for the playing of lutes, flutes, and organs, of which he has printed, and hopes in the future to print, many books and quires of Masses, motets, hymns, chansons, as well as for the said playing of lutes, flutes, and organs, in large volumes and small, in order to serve the churches, their ministers, and generally all people, and for the very great good, utility, and recreation of the general public. Nevertheless, he fears that after having brought to light his said invention and opened to other printers and booksellers the method and industry of printing the said music and tablatures, these printers and booksellers will similarly wish to attempt printing the said music and tablatures, etc. And by this means the said suppliant would totally lose the merit of his labors and the recovery of expenses and investments which he has made and contracted for the invention and composition of the above said characters, unless he is patented and succored by us, having humbly sought our grace. Thus we, having considered these things, do not wish that the said suppliant's labors, application, expenses, and investments in the said affair go unrewarded. May he succeed in it and experience the benefit. From such causes and others stirring us to this we have willed and ordained: we will and ordain that for the time and term of six years to follow, starting with the date of this present day, others than the said suppliant or those having charge from him, may not print nor put up for sale the said books and quires of music and tablatures for the playing of lutes, flutes, and organs declared above. We charge and command therefore by these present orders that every person look to the said suppliant's enjoying, and fully and tranquilly exercising, the ordinance entreated from our present grace. Making strictures and prohibitions to all booksellers and other persons generally, whatever they may be, to print or put up for sale the said books and quires of music and tablature for the said time of six years without the

express power and consent of the said suppliant. And this on great penalty to be levied by us and loss and confiscation of said books and quires. To the accomplishment of this all those whom it may apply are constrained, that they may enforce it with all due ways and reasonable means. For such is our pleasure, all ordinances, restrictions, charges, or prohibitions to the contrary notwithstanding.

Daniel Heartz, "A New Attainnant Book," *Journal of the American Musicological Society*, XIV (1961), 22-23. Reprinted by permission of the American Musicological Society.

One of the most interesting documents of the fledgling music business is the monopoly over the printing not only of music but even of all ruled music paper granted by Elizabeth I to Thomas Tallis (1505-85) and William Byrd (1543-1623), the outstanding representatives of two generations of English church composers. Their venture not meeting with the desired success, two years later the partners applied once more to the Queen, this time for a supplementary grant of land to make up their losses. As the note appended by the Queen's secretary attests, she did not refuse them, thus conferring what may be the earliest "government subsidy for the arts."

*Elizabeth by the Grace of God, Queen of
England France and Ireland*

To all printers, booksellers and other officers, ministers and subjects, greeting. Know ye, that we for the especial affection and good will that we have and bear unto the science of Music and for the advancement thereof, by our letters patent dated 22 of January, in the 27th year of our reign [1575] have granted full privilege and license unto our well-beloved servants Thomas Tallis and William Byrd, two of the Gentlemen of our Chapel, and to the assignees of them and survivors of them for 21 years next ensuing, to imprint any and so many as they will of set song or songs in parts, either in English, Latin, French, Italian or other tongues that may serve for music either in Church or chamber, or otherwise to be either played or sung, and that they may rule and cause to be ruled by impression any paper to serve for printing or pricking of any song or songs, or any books or quires of such ruled paper imprinted. Also we straightly by the same forbid all printers, booksellers, subjects and strangers, other than is aforesaid to do any the premises, or to bring or cause to be brought out of any foreign Realms into any of our dominions any song or songs made and printed in any foreign country, to sell or put to sale, upon pain of our high displeasure, and the offender in any of the premises for every time to forfeit to us, our heirs and successors forty shillings, and to the said Thomas Tallis and William Byrd or to their assignees and to the assignees of the survivor of them, all and every the said books, papers, song or songs. We have also by the same willed

and commanded our printers, masters and wardens of the Stationers to assist the said Thomas Tallis and William Byrd and their assignees for the due executing of the premises.

To the Queen's most excellent Majesty:

Most humbly beseech your Majesty your poor servants Thomas Tallis and William Byrd, gentlemen of your highness' chapel: That whereas the said Thomas Tallis is now very aged and hath served your Majesty and your Royal ancestors these forty years, and had as yet never any manner of preferment except only one lease which your Majesty's late dear sister Queen Mary gave him, which lease being now the best part of his living is within one year of expiration and the reason thereof by your Majesty granted one unto another: And also for that the said William Byrd being called to your highness' service from the cathedral church of Lincoln where he was well settled is now through his great charge of wife and children come into debt and great necessity, by reason that by his daily attendance in your Majesty's said service he is letted from reaping such commodity by teaching as heretofore he did and still might have done to the great relief of himself and his poor family: And further your Majesty of your princely goodness intending the benefit of us your said poor servants did give unto us about two years past a license for the printing of music. So it is most gracious sovereign that the same hath fallen out to our great loss and hindrance to the value of two hundred marks at the least. It might therefore please your Majesty of your most abundant goodness for the better relievings of our poor estates to grant unto us without Fine a lease in reversion for the term of 21 years of the yearly rent of £30 to the tenant use. So shall we most dutifully pray unto almighty God for the prosperous preservation of your Majesty long to Reign over us.

At Greenwich 27 June 1577

It then pleased her Majesty to signify her pleasure that these petitioners in consideration of their good service done to her highness should have (without fine) a lease for 21 years of land in possession on Reversion not exceeding the yearly rent of £30 they abiding such order as should be taken by the Lord Treasurer or Sir Walter Mildmay Knight for the behoof of the tenants in possession.

Edmund H. Fellowes, *William Byrd*, 2nd ed. (London: Oxford University Press, 1948), 7-10.