

The XII Wonders of the World

De John Maynard

Poèmes de Sir John Davies



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John Maynard (1576/7 - betw.1614-33)

English composer, born in St Albans, and baptized on January 5, 1577; little is known of Maynard's life. Possibly he was from late 1599 until 1601 in the service of King Christian IV of Denmark (as 'Johan Meinert'); from 1601 he was Commissary of Musters in Ireland. Subsequently (after 1607, but definitely before 1611) he was lutenist at the school of St Julians, near St Albans.

He is primarily known from one published work, *The XIII Wonders of the World*, published in London in 1611. It contains twelve songs, six duets for lute and viol. and seven pieces for lyra viol with optional bass viol.

Compositeur anglais (1576/7- entre 1614 et 1633) né à St Albans, baptisé le

5 Janvier 1577 ; on sait peu de choses sur sa vie. Il a peut-être été au service du roi Christian IV de Danemark (comme "Johan Meinert") de fin 1599 à 1601 ; à partir de 1601 il devient Commissaire des Douanes en Irlande. De plus, après 1607, mais avant 1611) il est luthiste à l'Ecole de Saint Julien, près de St Albans.

Il est tout d'abord connu pour une oeuvre publiée, *Les XII Merveilles du Monde*, publiées à Londres en 1611. Elle contient 12 chansons, 6 duos pour luth et viole et 7 pièces pour "lura viol" avec basse viole optionnelle (facultative)

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I, The Courier.

CANTUS

Long Long Have I lived in Court Yet learned not all this
while, To sell poor suitors smoke, nor where I hate to smile;
Superiors to adore, inferiors to despise; to fly from such as fall; to
follow such as rise; To cloak a poor de- sire un- der a rich array, Nor

The musical score consists of three staves. The top staff is for the Cantus (vocal part), the middle staff is for the Basso Continuo (double bass and harpsichord), and the bottom staff is for the Tenor/Bass (bassoon). The vocal part includes many 'R' and 'a' markings above the notes. The basso continuo part shows bass clef, a bass staff, and a bassoon part below it. The tenor/bass part shows a bass clef and a bassoon part below it.

18

to aspire by vice though' twere the qui- cker way.

R R

a a β δ a β a δ β δ a a

a r e a a δ β δ a a a a a

a a a a a a a a a a a a

II, The Devine

My calling is divine, and I from god am sent; I will no chop-church be, nor

I | R R R R R R R R R R R R R R R R R R I |
 a
 C p a a a a a a a a a a a a a a a a a a a
 a

pay my patron rent; nor yield to sa- crilege, but, like the kind true mother

R
 a d o a a a a a a a a a a a a a a a a a a
 a
 a
 a

rather will lose all the child, than part it with another. Mutch wealth

R
 e a a a a a a a a a a a a a a a a a a a
 r a d a a r a r a r a r a r a r a r a r a r a
 a r e r e a a r e r e a a r e r e a a r e r e a a
 a
 a

Mutch wealth I will not seek, nor worldly masters serve, so to grow rich

R
 a
 r a d a a r a r a r a r a r a r a r a r a r a
 a r e r e a a r e r e a a r e r e a a r e r e a a
 a

Toll

42

and fat while my poor flock doth starve

R R R P R P R P R R R R R R R R

e r e a p d a p p a p a d a a r a

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

III, The Souldiour

My occu- pa- tion is the no- ble trade, the trade of Kings, the

I R R R R R R R R R R R R R
 a a a a a d a a a r a e p e e r a a f e
 4 a a a e a a e a a e a r a r a e r a e r
 a d

trial that decides the highest right of things. Though Mars my masters be I do not

R
 a p e a a g e p a r d a
 r a e r a e r a e r a e r a e r a e r a e r a e r a e r a e r a
 a

Ve- nus love, nor honor Ba- cchus ost; nor often swear by jove

R
 a a r d a a a p r d a
 r e r a e r a e r a e r a e r a e r a e r a e r a e r a e r a e r a
 a a a a a a a a a a

13 Of speaking of myself I all occasion shun; and rather love to do, to do to

R
 e a a r a
 r e B r e B r a e r e r a e r e r a e r e r a e r a e r a
 a

16

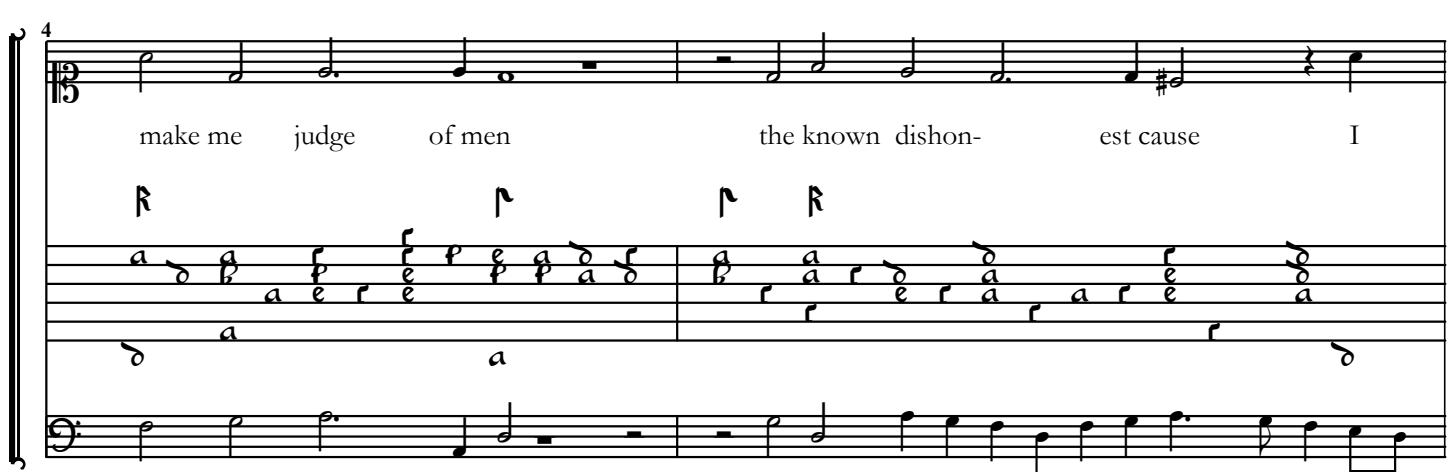
do id-- to do to to do than boast what I have done

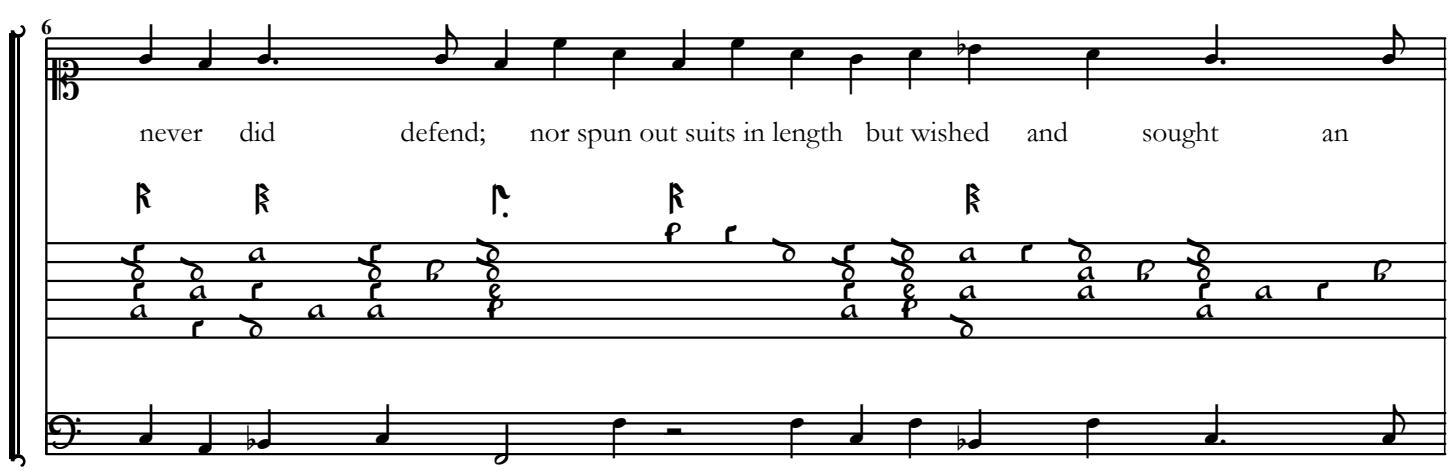
R R R R R R R R R R R R

a r a e r a e r a e r a a r a e e r a r r a r a a r a

IV, The Lawyer

1 - 

4 

6 

7 

9

of both par- ties take nor ever took nor e- ver took I fee for which for

R R R R R R R R

11

which for which for which I ne- ver ne- ver spake

R R R R R R

V, The Physician

The musical score consists of two staves of music. The top staff uses a soprano vocal line with a basso continuo line below it. The bottom staff uses a basso continuo line. The lyrics are integrated into the music, appearing under specific notes or groups of notes. The score is in common time (indicated by '2') and includes a key signature of B-flat major (indicated by a B-flat symbol). The music features various note heads (circles, squares, triangles) and rests, with some notes having vertical stems and others horizontal stems. The lyrics describe a physician's study and practice.

I study to uphold the slippery state of man, of man, who dies who dies who

dies when we have done the best, and all we can from prac- tice and from books

from practice and from books I draw my learned skill, not from the

known receipt or po- the- ca- ries bill, the earth my faults doth hide the earth my faults doth

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19

hide, the world my cures doth see; what youth and times effects
is oft is

re a r e a re

24

oft is oft is oft is oft is oft ascribed to me

drama drama

VI, The Marchant

My trade doth eve- - -thing to eve- ry land supply Disco- vers Dis-

-co- vers unknow coast strange countries doth al- ly I ne-ver did forestall I

never did forestall I ne-ver did engross nor cus- tom did withdraw

though I returned with loss I thrive by fair exchange I thrive by fair ex-

The XII Wonders of the World : p. 11

This musical score consists of four staves of music for a treble clef instrument, likely a recorder or flute. The music is in common time, with various key signatures (F major, G major, A major, C major) indicated by sharps and flats. The vocal parts are written in a cursive script above the staff. The lyrics are as follows:

My trade doth eve- - -thing to eve- ry land supply Disco- vers Dis-

-co- vers unknow coast strange countries doth al- ly I ne-ver did forestall I

never did forestall I ne-ver did engross nor cus- tom did withdraw

though I returned with loss I thrive by fair exchange I thrive by fair ex-

The score includes several grace notes and slurs, typical of early printed music notation.

20

change, by selling and by buying and not by jewish use and not by jewish use, and

R R R R R R R R

not by jewish use re- pri- all fraud or lying

The score consists of four staves of music. The top staff has a treble clef, the second has a bass clef, and the bottom two have a bass clef with a 'F' sharp sign. Measure 20 starts with a treble G note, followed by various rhythmic patterns including eighth and sixteenth notes. Measure 23 starts with a bass D note. The vocal part uses the letters 'R', 'a', 'e', 'd', 'b', 'c', 'p', and 'f' as solfège syllables.

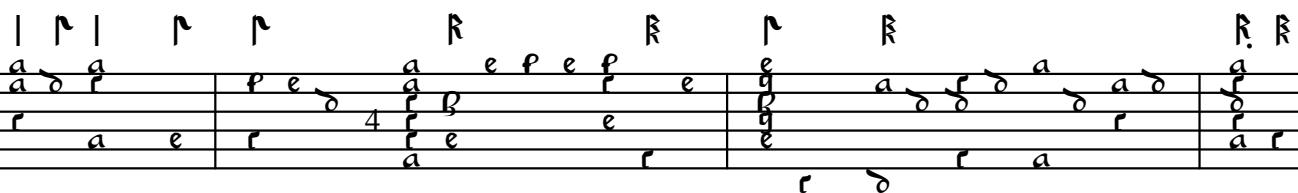
VII; The Country Gentleman



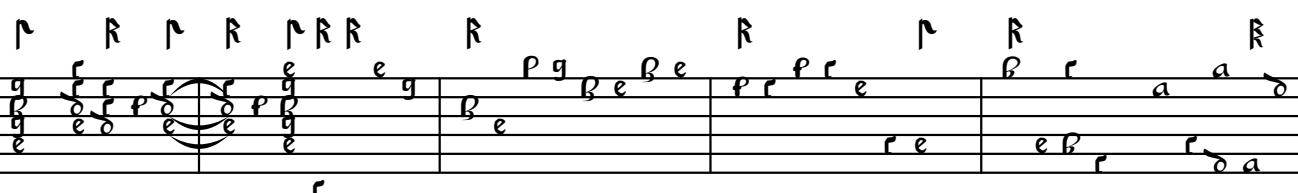
though strange outlandish spirits praise towns and countries scorn. The country is my home



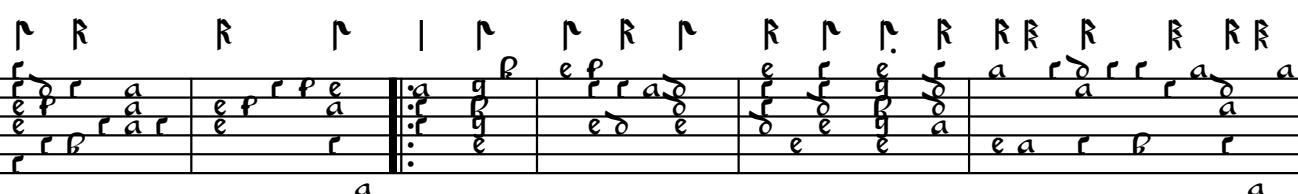
I dwell where I was born there profit and command there profit and command



whith pleasure I partake yet do not hawks and



Dog my sole companions make I rule I rule but not oppress; end quarrels, not main-



22

tain; see towns, but dwell not there, there, there, there, there, there, there, there, id

R R R

25

id to abridge my charge or train

R R R R 1

VIII; The Bachelor

How many things are yet are dead a-like to me The field, the horse
the Dog Love Armes, or liberty. I have no wife as yet id as
yet id which I may call mine own, I have no children yet that by mine
name are known, yet if I married were if etc. if etc.. I would not

The XII Wonders of the World : p. 15

Detailed description: This is a handwritten musical score for a single voice. It consists of ten staves of music, each with a vocal line and a bass line. The vocal lines are written on soprano and alto staves, and the bass lines are on a bass staff. The music is in common time, with various note values including eighth and sixteenth notes. The vocal parts feature a mix of sustained notes and rhythmic patterns. The lyrics are written below the vocal lines, corresponding to the musical phrases. The handwriting is cursive and expressive, with some notes and letters written in a larger, more prominent style.

17

wish to thrive if that I could not tame tame id the

R | R R R R R R R R R R R R R

ve- riest shrew a - live a- live

R R R R R R R R R R R R R R R R 1

The score continues with another section of vocal and piano parts, ending with a final measure labeled '1'.

IX; The Marryed Man

8 4 - I only am the man a-mong all married man that do not

R R R R | R R R R | R.R.R
 a a a a | a a a a | a a a a
 a a a a | a a a a | a a a a

9 4 p. #p p p #p p p | p p p p p p | p p p p p p
 a a a a | a a a a | a a a a

11 8 p d o - p d o - p d o - p d o - p d o - p d o - p d o -
 wish the Priest to be unlinked a-gain, And thoudh my shoe did wring id

R R R R R R R R | R R R R R R R R
 a a a a a a a a | a a a a a a a a
 a a a a | a a a a | a a a a | a a a a

9 4 p. p p p p p | p p p p p p | p p p p p p
 a a a a | a a a a | a a a a

20 8 - I would not make my moan, nor think my neighbour's chance more happy

R R R R R R R | R R R R R R R
 a a a a a a a | a a a a a a a
 a a a a | a a a a | a a a a | a a a a

9 4 p. p p p p p | p p p p p p | p p p p p p
 a a a a | a a a a | a a a a

27 8 p p p p p p | p p p p p p | p p p p p p
 than mine own more happy than mine own id

R R R R R R R | R R R R R R R
 a a a a a a a | a a a a a a a
 a a a a | a a a a | a a a a | a a a a

9 4 - p p p p p p | p p p p p p | p p p p p p
 a a a a | a a a a | a a a a

32

Yet court I not my wife but yield ob-servance due,
being neither fond id nor cross, nor jealous, nor untrue.

41

X; The Wife

The first of all our sex came from the side of man I do not visit oft nor
I thither am returned from whence our sex began

many when I do, I tell my minde to few id and that id and

that in counsel too I seem not sick in health id id

not sullen but in sorrow, in sorrow in sor- row sorrow not sullen but in

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22

A musical score for voice and piano. The top staff shows a treble clef, a key signature of two flats, and a common time. The lyrics 'sorrow, id' are written under the first two measures. The piano part has a bass clef and includes various rhythmic patterns such as eighth-note pairs, sixteenth-note groups, and eighth-note chords. The vocal part begins in the third measure with the words 'I care for smewhat else than what to wear to-morrow'. The lyrics continue with 'dreams a peace a' and end with a final 'a' below the staff.

sorrow, id

I care for smewhat else than what to wear to-morrow

RR R RR R. R R R R R R R

e r e e p | e a r a e a | a d d r e a e a | a r a p e e a | a | a |

r | r | a e r | a | a d | a | a r | a | a | a |

a

a

XI; The Widow



My dying husband knew how much his death would grieve me would grieve me



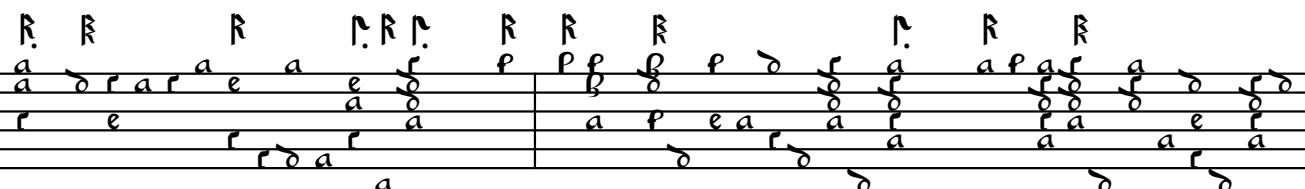
id and therefore let me wealth to comfort and relieve me though



I no more will have I must not love disdain penelope her-self did



suitors entertain entertain and yet and yet



10

to draw on such id such as are of best esteem id

R. R. R.R. RR R R PRR R PRR

a are are e pe a d a a are are r a a re a a

13

nor younger than I am nor ri- cher will I seem nor ri- cher will I seem

R R R R | R R R R R R |

a r d a r a a b a r a a a e a d b p f e p f e a :

XII; The Maid

1

I marriage would foreswear, but that I hear men tell, men tell that she that

2

| R R R | R R R | R R | . | R

a a r e p e g a r b e d a e a r f g a r a d a r a

dies a maid id id

3

R R R R | R R R R | R R |

d a p a d a r a p a d a d a p a

4

- - - - -

5

R R R R | R R R R | R R |

d a p a d a r a p a d a d a p a

6

- - - - -

7

R R R R | R R R R | R R |

d a p a d a r a p a d a d a p a

8

- - - - -

9

R R R R | R R R R | R R |

d a p a d a r a p a d a d a p a

10

- - - - -

a maid must lead an ape in hell therefore it

11

R R R R | R R R R | R R |

d a p a d a r a p a d a d a p a

12

- - - - -

13

R R R R | R R R R | R R |

d a p a d a r a p a d a d a p a

14

- - - - -

fortune come I will not mock and play nor drive the bargain on

15

R R R R | R R R R | R R |

d a p a d a r a p a d a d a p a

16

- - - - -

R R R R | R R R R | R R |

d a p a d a r a p a d a d a p a

17

- - - - -

21

id till it be driven away, titles and lands I like id

a era a a

26

yet ra- ther fan- cy can A man that wanteth gold, than gold that wants a man.

a era a a