



## ANNUAL BYRD NEWSLETTER

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### EDITORIAL

Like last year, there is no need for a long editorial, but attention must be focused on the launch of the ASV Byrd Edition, the project to record all of Byrd's music, performed by The Cardinall's Musick and others. The project's editor, David Skinner, introduced the Edition on pp. 3-4 of last year's Newsletter. Since then it has been decided that the top parts of the Anglican music should be sung by boy trebles, not by the Cardinall's usual sopranos, and as a further gesture towards authenticity, be recorded in Lincoln Cathedral, where Byrd was Organist and Master of the Choristers from 1563-1572. Negotiations are in progress with a leading choral foundation to provide a treble line for the Anglican music. Unlike their predecessors four centuries ago, today's administrators at the Cathedral are most supportive of Byrd. It is now anticipated that the project will run to as many as 33 discs, to be released at the rate of three per year. There will also be an opportunity to join a subscription scheme.

### NEW WRITING

The listing in this section continues the sequence from my *William Byrd: a guide to research* (New York: Garland 1987), items 1-140; *Tudor music: a research and information guide* (New York, Garland, 1994), items 141-189; 'Byrd at 450', *Brio* 31 (1994): 96-102, items 190-212; and *Annual Byrd Newsletter* 1-3 (1995-97); items 213-261.

262. Banks, Paul. 'Early printed source of Byrd at the Britten-Pears Library'. *Annual Byrd Newsletter* 3 (1997): 7. Various 16th-century Byrd partbooks not reported to RISM. (1997Be)

263. Copeman, Harold. 'How should we pronounce Latin?' *Church Music Quarterly* 140 (1998): 16-17. Tells us what Byrd would have expected to hear, using *Ave verum corpus* as example. (1998Ch)

264. Harley, John. 'In search of Byrd's London'. *Annual Byrd Newsletter* 3 (1997): 9-10. A walk round Byrd sites in London. (1997Hi)

265. Kent, Christopher. 'The 16th-century English organ repertoire, reviewed in the light of the Suffolk fragments'. In *Fanfare for an organ builder: essays presented to Noel Mander to celebrate the sixtieth anniversary of his commencement in*

*business as an organ-builder* (Oxford: Positif, 1996), pp. 109-116. Demonstrates that five pieces from Nevell – both fantasias, both voluntaries and *Ut re mi* – have compasses playable on the contemporary organ manual.

266. Mateer, David. 'William Byrd, John Petre and Oxford, Bodleian MS Mus. Sch. E. 423'. *Research Chronicle* 29 (1996): 21-46. Establishes that this 'important and authoritative source for the vocal music of William Byrd' was originally owned by Byrd's patron, John, first Lord Petre, and that the sole surviving partbook is in the hand of Petre's chief steward, John Bentley. (1996MAw)

267. Ota, Diane O. 'Heathen poets'. *Annual Byrd Newsletter* 3 (1997): 7. Information about unidentified source from the early 19th century for *Although the heathen poets*. (1997Oh)

268. Rastall, Richard. 'William Byrd: Fifth pavan reconstructed for viols'. *Annual Byrd Newsletter* 3 (1997): 11. Introduction to edition printed in *Early Music Review* 31 (June 1997): 20-21. (1997Rw) [see below under Forthcoming Research]

269. Rastall, Richard. 'William Byrd's string fantasia 6/g1', in *Liber amicorum John Steele: a musicological tribute*, ed. Warren Drake (Stuyvesant: Pendragon, 1997), pp. 139-70 (Festschrift series, 16). Disputes the received wisdom that Byrd was dissatisfied with aspects of this fantasy and that the fellow work he published in 1611 made good some inadequacies perceived by Byrd in his earlier piece. Suggests the fantasy in question need not have been the earlier of the two, and can be judged a success on its own terms. (1997Rwi)

270. Schulenberg, David L. 'The keyboard works of William Byrd: some questions of attribution, chronology, and style'. *Musica disciplina* 47 (1993): 99-121 [publ. late 1997]. Raises provocative questions about Byrd's keyboard canon. Disputes the existence of a 'late' keyboard style, and queries attributions based on less than two corroborative independent sources or on one of proven proximity to the composer. Displays the musicologist's usual incomprehension of the function of music bibliography. (1993Sk)

271. Turbet, Richard. 'Byrd & Ivor Gurney'. *Annual Byrd Newsletter* 3 (1997): 7. Comments on Gurney's two poems about Byrd. (1997Tb)

272. Turler, Richard. 'Holst's editions of Byrd'. *International Association of Music Libraries, Archives and Documentation Centres United Kingdom Branch Newsletter* 33 (1997): 7-8. Mentions Holst's misattribution of *O magnum mysterium* to Samuel Wesley, his Anglican adaptation of the Mass for Three Voices, and the problems of cataloguing his edition of the Benedictus from the Mass. (1997Th)

273. Turler, Richard. 'Homage to Fayrfax'. *Annual Byrd Newsletter* 3 (1997): 6-7. Possibility of Byrd's adopting a theme from Fayrfax, and significance of its use by Tomkins. Supersedes 208. (1997Tho)

274. Turler, Richard. 'W. Sterndale Bennett - Fugue on Byrd's *Bow thine ear*'. *Annual Byrd Newsletter* 3 (1997): 12. Short introduction and first publication of musical text. (1997Tw)

275. Turler, Richard. 'Wings of faith'. *Musical Times* 138 (December 1997): 5-10. Uncovers the extent to which Byrd drew guidance from Sheppard's *Second Service* when composing the *Great Service*. (1998Tw)

#### FORTHCOMING RESEARCH

*William Byrd: six-part fantasias in G minor* by Richard Rastall and Julie Rayner is now listed in Ashgate Publishing's catalogue of their current and forthcoming early music publications, and should appear this year in December. Richard says that his arrangements of Byrd's keyboard pavans are virtually finalised but not in camera-ready copy yet.

John Harley is now writing a book on Orlando Gibbons as a successor to his study of Byrd (250), but he continues to uncover further information about Byrd. One such finding is printed towards the end of this *Newsletter*, but the bulk of it is in an article 'New light on William Byrd' to be published in *Music and Letters*, November 1998.

The Royal Household has granted Andrew Ashbee and John Harley permission to produce a new edition of the cheque-books of the Chapel Royal, to be published by Ashgate.

As I reported last year, my booklet *William Byrd, 1543-1623: Lincoln's greatest musician* (210) is scheduled for a retitled second edition or revised reprint by Honywood Press towards the end of 1998. Lincoln Cathedral Music Appeal has a new manager, Katy Todd, based at 4 Priorygate, Lincoln LN2 1PL, tel. 01522 535599.

Nothing further has been heard about David Crankshaw's paper on Byrd and patronage, destined for *Past and present*.

John Irving will write about Tomkins's *Offertorium* in next year's *Newsletter*. (See also Significant Recent Recordings for information on the *Offertorium*.)

The proceedings of the 13th annual seminar on the British provincial book trade, to which I contributed a paper on Byrd's music and H. B. Collins, are being prepared for

publication, probably under the imprint of University of Bristol Library. The editor is Michael Richardson and the book will probably be published before next year's *Newsletter*. At present, the text is being put into camera-ready copy.

#### ADDENDA TO WILLIAM BYRD: A GUIDE TO RESEARCH

p. 10 'PS Psalms, hymns & anthems used in the chapel of the hospital for the maintenance & education of exposed & deserted young children, London, 1774.'

p. 34 T165 For a 4 read a 3.

p. 91 'Glory be to God PS 32'

#### SIGNIFICANT RECENT RECORDINGS

In *Annual Byrd Newsletter*, my policy for this column is to give a full critical assessment of any disc sent for review, and to mention in summary form other significant Byrd recordings, referring to premieres or other points of interest, but not offering the sort of critical opinion appropriate to reviews. Two discs were submitted for review in the *Newsletter* this year. One is reviewed below by Tim Storey. The other is *The Caged Byrd* by I Fagiolini on Chandos CHAN 0609, successor to *The Early Byrd* (CHAN 0578) which I reviewed with qualified enthusiasm on page 4 of *Newsletter* 1 in 1995. This 'vol. 2' is even better. Individual vocal parts do not tend to become inaudible, and the whole has a madrigalian lightness about it. The viol consort Concordia provide accompaniments for solo songs or when the consort song version rather than the partsong alternative is performed. New to disc are the consort song *Crowned with flow'rs and lilies* and *Deus venerunt gentes*. The harpsichordist Sophie Yates contributes four well-known but nonetheless welcome items, though one might petulantly call this 3½ items, as she plays the *Tenth pavan* but not its galliard. Byrd's upbeat motets - *Vigilate, O quam gloriosum* and *Laudibus in sanctis* - are sung in sprightly gait, whereas the mighty *Deus venerunt gentes* hooks us into Byrd's hypnotic mode as we share with him as listeners the most depressing text he chose to set. I Fagiolini follow The Sixteen in recording *Quomodo cantabimus* in harness with its companion *Super flumina Babylonis* by Monte. This is a bland performance of the Byrd which does not rise to the climax at the end of the first part. Anna Crooke's perfectly adequate singing of *The noble famous queen* cannot match Lorna Anderson's ravishing version also on Chandos with the Scottish Early Music Consort (CHAN 0529), but who can? Nevertheless she sets the agenda for all future recordings of *Crowned with flow'rs*. Robin Blaze gives a fine account of *Rejoice unto the Lord* - not the first recording but always welcome on disc - and is one of the three counter-tenors each given a verse of *Why do I use my paper, ink and pen*; this is even better than the version on the classic Russell Oberlin disc to which I drew attention on pages 4-5 of *Newsletter* 2, not only because Oberlin's intonation sags briefly near the beginning, but also because we can wallow in three verses compared with Oberlin's singleton.

The Choir of New College Oxford's recording of a selection of *Cantiones sacrae* (1575) was issued soon after Newsletter 3's appearance (CRD 3492). Despite what it says on the cover, this was recorded in 1993 not 1994. All eight choral items have been recorded before, but of the three organ pieces played by Timothy Morris, *Salvator mundi II* has only had an outing on an obscure American LP early in the sixties. Frustrating though it was that only the second setting was recorded, this was soon rectified by Andrew Cyprian Love on *Organ music from Glenstal Abbey* (SDG CD 604).

Recorded in 1991 and re-released in 1995 on the German Musicaphon label, *Thomas Tomkins and his contemporaries* contains three items by Byrd of which two are premieres: the songs *Thou poet's friend* and *How vain the toils*, sung by Timothy Penrose with the English Consort of Viols. The countertenor also sings the ever-welcome *Ah silly soul*.

CB reviewed Skip Sempé's Byrd disc in *EMR* 34 (1997), p. 14.

Truro Cathedral Choir's long-awaited recording of Magnificat and Nunc dimittis settings also came out soon after Newsletter 3. It includes Byrd's *Short evening canticles*, which were recently joined on disc by the *Venite* sung by Worcester Cathedral Choir on IMP Classics's re-release, 30367 00422. Truro's is the first appearance on record of the Nunc.

*Still music of the spheres* is Phantasm's successor to their prize-winning disc of Purcell, and consists of consort music in four parts by Richard Mico and a mainstream selection in five and six parts by Byrd. This should be heard in conjunction with reading the article in *Byrd Studies* on Byrd and Mico by the late John Bennett. (167)

I now have an excuse to draw attention to a project centred on Byrd's pupil, Thomas Tomkins. The German label Dabringhaus und Grimm has just released the fourth and final disc of his complete *Keyboard music* played by Bernhard Klapprott on MDG 607 0563/0704/0705/0706. The last volume includes the *Offertorium* which, as Stephen Jones has noticed, is based on part of the *Te Deum* from the *Great Service* (see 195, and Forthcoming Research, above).

[Andrew Benson Wilson reviews the set on p. 13 of this month's *EMR*, CB]

I have just been sent a review copy of *Dancing before the ark: organ improvisations from Glenstal Abbey* played by Andrew Cyprian Love (SDG Recordings SDG CD 607). His previous disc is mentioned above. Of the 17 works, 13 are improvisations, interspersed with pieces by Byrd, Frescobaldi, François Couperin and Langlais. As Mr Love states in his sleeve note, 'all four are by composers whose improvisatory genius is remembered, recorded or conjectured. Byrd's *Fantasia* [track 1], from its title, looks to improvisation as a model...' This is reflected in a spacious and flowing performance of the *Fantasia for My Lady Nevell* which could nevertheless have relaxed at a few points. I wonder whether Mr Love is left handed, as his passagework with the right shows occasional strain, whereas that with his left is immaculate.

*Chains of gold* by the Ionian Singers under Timothy Salter, on the Usk label (USK 1222) was reviewed in *EMR* 37, p. 14. It includes six items under the name of Byrd, of which half are first recordings: the unpublished *O salutaris hostia*, *Unam petii* and *Save me O God*. On the authenticity of the last of these, see p. 8 below.

#### FORTHCOMING RECORDS

Hyperion has announced the release, initially scheduled for April (though not yet forthcoming), of *The complete keyboard music* on seven discs CDA66551/7 played by Davitt Moroney. Known best for his recording of Bach, Moroney in fact cut his musicological teeth in the vocal music of Tallis and is a fine exponent of the keyboard music of that period. This should be an exciting companion to the ASV issues of the sacred music, volume three of which is scheduled for release next February and will be of music from the 1588 collection. Recording is tentatively planned for the week beginning November 9, to include 1588 pieces and some virginal music in the great hall of Arundel Castle; there will also be some organ music, the three remaining MS motets and possibly a start on the 1575 *Cantiones*. It is scheduled for release in May 1999.

The June *BBC Music Magazine* includes as its accompanying CD a recording by the BBC Singers conducted by Bo Holton of Byrd's Mass for Four Voices and *Ave verum corpus* with Tallis's *Missa Puer natus est* and his motets *In jejunio*, *O nata lux & Suscipe*. The disc includes a CD-ROM program for Windows. The magazine costs £3.75. It is reviewed on p. 21 of this issue of *EMR*.)

#### ASV BYRD EDITION

Byrd *Early Latin Church Music; Propers for Lady Mass in Advent (The Byrd Edition, 1)*. The Cardinall's Musick, Andrew Carwood, David Skinner. 69' 36" ASV *Gaudeamus* CD GAU 170

It really was about time someone undertook such a project: it has seemed more than a little odd that publishers and recording companies have offered us copious quantities of 'Masterpieces of Ruritanian Polyphony' and the like, whose greatest interest lies in the composers' splendidly exotic names, but have neglected the bulk of the English master's output. The stated intention is to explore his Latin church music chronologically, and here we are offered a programme of early manuscript works, with a group of three motets from the mature *Gradualia* (1605) for contrast. There are many delights, from the splendidly sonorous, Sheppard-like *Domine quis habitabit* which opens the programme and the suave and confident *Omni tempore benedic Deum* to the expressive *Lamentations* and the remarkable *Peccavi super numerum* which concludes the recital.

The performances are of the high quality one would expect, but certain features worried me. The voices are rather closely recorded and edgy, rather than 'sweet and tuneful',

and the unrelentingly piercing tone of one of the tenors becomes irritating; at times the baritone line overbalances the others. Some of the performances are driven to hard, and tempi are uniformly brisk: *Rorate caeli* is simply too fast, with much of the detail lost, and it comes as a relief when the singers lower both the volume and the speed, as in the Lamentations where 'Jerusalem, convertere' (with its cadence cheekily borrowed from Tallis) is both expressive and moving. The second half of the disc is generally better in these respects, and the singers seem to enjoy the exquisite *Alma Redemptoris mater*. The recorders play beautifully, but a discrepancy in pitch between their *Sanctus* a3 and the choir's *Audivi vocem* jolts the listener. There is much to enjoy, though, and one's over-riding reaction must be of pleasure at such a delightful and fascinating start to the series.

Timothy Storey

CB's review of this CD in the Diary section of *EMR* 35, Nov. 1997, p. 7-8 also reviewed the short recital which followed the reception with which the series was launched on Tuesday 14 October 1997 at the Little Oratory, Brompton Road, London. His review of vol. 2 is on p. 15 of this issue.

Byrd *Early Latin Church Music; Propers for Christmas Day*. (The Byrd Edition 2). The Cardinal's Musick, Andrew Carwood, David Skinner. 72' 34"

ASV *Gaudeamus* CD GAU 178

This second release follows the pattern of the first in presenting Byrd's early unpublished motets interspersed with mature *Gradualia*, these from the second book of 1607. The ensemble's editor David Skinner immediately makes a statement about the authenticity of *Ave Regina* by placing it first. It vindicates those who argue that musicologists should refrain from rejecting attributions until they have heard the piece in a decent performance. This is one of Byrd's suave pieces and is the perfect complement to the dissonant pyrotechnics of *O salutaris hostia* which follows. David Skinner makes another statement, this time about structure, in presenting *Alleluia. Confitemini* and *Alleluia. Laudate* as two (widely separated) pieces rather than as a single continuous whole. *Similis illis fiant* is performed as part of the tripartite *In exitu Israel* as originally composed in the 1550s. After 7 verses by Sheppard, the adolescent Byrd is given three before Mundy rounds off with four more. Byrd's first verse is Sheppardian, but the opening of the second shows a more personal style developing. The last of his verses culminates in an Alleluia which provides all the evidence we require to understand why two such eminent composers invited a mere teenager into their motet. (It is also excellent to encounter neglected music by Sheppard and Mundy.) *Decantabat populus* is a hearty piece, the least characteristic of Byrd on the disc; but if not by him, then whom? The six-part *Deus in adjutorium* is a classic unearthed, a massive and impassioned utterance, superbly structured with one of Byrd's musical signatures at the end. Much the same may be said of *Ad Dominum cum tribularer*, minus the concluding trademark and here on its fourth recording.

The judicious planning which already characterizes this series is manifest in the placing of the Nativity Propers amongst this cornucopia of varied and otherwise unfamiliar music. The performances are again superb (that of *O salutaris* is on a completely different planet from the one mentioned but not reviewed elsewhere in the Newsletter) and we should be so grateful that there are singers who can perform this repertory idiomatically and well: credit likewise to their conductor. Like Tim Storey (see above) I worry that Andrew Carwood's tempi are sometimes brisk, but little is missed. More to the point, on a disc such as this, so much is gained.

Richard Turbet

#### MISCELLANY

At the Proms on 15 August 1997 the BBC Singers under Stephen Cleobury sang *Domine quis habitabit*.

The Annual William Byrd Memorial Concert by The Stondon Singers under Simon Winters took place in the Church of St Peter and St Paul, Stondon Massey, Essex, on 8 July 1997 and included the propers for the Feast of SS Peter and Paul, *Laetentur caeli* and *This sweet and merry month* a4.

Wide Angle Voice Theatre performed *False relations*, 'a new comic opera featuring William Byrd and John Taverner', in Lincoln Cathedral in aid of the Music Appeal. The premiere had to be rescheduled as a result of the death of Diana, Princess of Wales, and took place in October.

As part of its 1997-8 series of research seminars on textual aesthetics in the University of Aberdeen, the Thomas Reid Institute invited John Harley to lecture on 'William Byrd, Gentleman of the Chapel Royal' on 20 November 1997. The seminar was held in association with University Music, and earlier the same day John Harley was the guest lecturer to University Music's undergraduate course 'Music and musical life in the Renaissance'.

The authoritative edition of *Exalt thyself O Lord* by the scholar who rediscovered it, Peter James (see his article below), has been reissued by Cathedral Press, Alltycham House, Pontardawe, Swansea SA8 4JR, which publishes much lesser-known but outstanding material from the 16th to the 18th centuries, including Byrd and Tomkins.

On page 84 of *Byrd Studies*, footnote 3, in his paper 'Throughout all generations: intimations of influence in the Short Service styles of Tallis, Byrd and Morley', Craig Monson states that Morley's Services would appear in volume 38 of *Early English Church Music*. In fact that volume dealt only with Morley's anthems and English liturgical music, but this year volume 41 has appeared, consisting of all three of Morley's Services. Like its predecessor it is edited by John Morehen and published by Stainer and Bell. [It was reviewed in *EMR* 40, p. 3.]

On April 3, BBC Radio Three broadcast a reconstruction of a clandestine mass as it might have been performed early in

the 17th century at a wealthy Roman Catholic house in Protestant England. The performers were Red Byrd, featured in last year's *Newsletter* (p. 5), and as foretold in their article, they sang the ordinary to chant and Byrd's propers for Corpus Christi from *Gradualia*. I found this convincing and eagerly await the projected recording. Meanwhile it set me to wondering whether we are barking up the wrong tree in other recorded and broadcast reconstructions of recusant masses when polyphony is used both for ordinary and for propers. There is no surviving six-part mass by Byrd, more's the pity, and the voice parts of the others do not always correspond to the material in *Gradualia*. There is a frustrating absence of evidence but perhaps it would be more authentic to perform Byrd's propers with the ordinary sung to chant, and to sing Byrd's masses with chanted propers.

On July 4, an important date in the Byrd calendar, Roger Wilkes and Elizabeth Dodd are running a workshop on 'Byrd for voices & viols' in Kendal. Tel: 01565 872650.

#### MEANINGS

*This is the first of an occasional series in which leading contemporary composers are invited to say what the music of Byrd means to them.*

#### BYRD'S MASS FOR FOUR VOICES

I first got to know this music as a 17-year-old schoolboy, singing Mass at Cumnock Academy in Ayrshire. My school teacher, Bert Richardson, a pupil of George McPhee and now Music Advisor for Highland Region, was a devotee of this music and enthused us greatly. I found it moving and satisfying both in an abstract musical sense but also as a religious experience as well. I am a practising Roman Catholic and the words of the Mass resonate with me. They are all the more powerful when they are clothed in such beautiful music.

As a student at Edinburgh University, I studied the music in greater detail. It was of fundamental benefit to me as a composer to learn to imitate Byrd's contrapuntal style in my counterpoint exercises. Although the essence of my contrapuntal thought is very different, I found the close study of Byrd's music provided me with a secure basis of understanding the most crucial essentials of musical complexity.

I began to realise that in Byrd's music, simplicity and complexity had the same source, and that the abstract musical genius of Byrd's mind was totally in concurrence with his spiritual devotion. This is an example which gives great encouragement and sustenance to many composers today. The music of Byrd, and for that matter Palestrina, Victoria, Bach and many others, is proof that a high degree of musical complexity is entirely complementary to the ideals of a profound, living faith. The two can go together.

This is important to remember today when the *Zeitgeist* seems to dictate that musical simplicity is the most appropriate vehicle for religious faith. I find this depressing sometimes, as my own religious expression in music seems to need some extremely complex channels.

The study of Byrd's music reminded me that here was a composer of highly complex music which nevertheless must have made its first listeners think they were in Heaven. I thank him for that lesson!

James MacMillan

#### BYRDS AT BRIGHTWELL

Recent research has established the village of Brightwell in Oxfordshire as a significant Byrd site. William's brother Symond lived there probably from about 1571 until his death in 1579, and his nephew Thomas, Symond's son, was the rector from 1595 at the latest until he died in 1615.

Before 1974 Brightwell was in Berkshire. Situated off the main road between Wallingford and Didcot, adjacent to its neighbour Sotwell, it is a truly delightful village. (The Red Lion pub serves glorious food.) Much of St Agatha's Church stands as it did during Thomas Byrd's incumbency. Two leaflets are available: *Saint Agatha's Church, Brightwell: a walk round guide* (£0.20) and *The foundation of St Agatha's* by Mark Spurrell (£0.50). A history of the village is in Vol. 3 of *The Victoria County History of Berkshire*, pp. 464-71, by J. E. Field.

William lived at Harlington from about 1577 until 1593 at the earliest, and there were family connections at Henley, so it is not hard imagine him visiting his brother and family a bit further out at Brightwell. Did he and his nephew discuss theology? There is no evidence that they were on other than good terms. For Byrd background read John Harley's book and his forthcoming article mentioned above.

*From the surviving parish register of Brightwell in Berkshire Record Office:-*

#### BAPTISMS

- 1 August 1600 Marie d/o Thomas Birde, rector
- 13 October 1603 John s/o Thomas Byrde
- 4 October 1607 Elizabeth s/o Thomas Birde

#### BURIAL

- 6 October 1615 Thomas Bird, clerk & rector of Brightwell

*From the surviving Bishop's transcript (also B.R.O.)*

#### BAPTISMS

- 4 October 1607 Elizabeth d/o Thomas Birde
- 17 January 1612/3 Charles s/o Thomas Birde, parson

#### BURIALS

- 22 November 1607 Elizabeth d/o Thomas Bird
- 9 April 1612 Frances d/o Simon Birde
- 24 April 1613/4 Johan w/o Thomas Byrde, rector

Richard Turbet

## SYMOND BYRD'S INVENTORY

Symond Byrd, the elder of William Byrd's two brothers, died in 1578 or 1579. Following his death an inventory was drawn up, listing the contents of his house at Brightwell in Berkshire. This survives as Document D/A1/175/85 in the Berkshire Record Office. It is interesting as a detailed description of the possessions of a comfortably-off member of the Elizabethan middle class, and suggests what William Byrd's house, not far away at Harlington, in Middlesex, may have contained at the same date. Evidence that Symond had not forgotten his musical training as a chorister of St Paul's is to be found in 'a paire of ould virginals' in the hall, and 'a paire of clavicordes' and 'his Songe booke' in the study. (Clavichordes was often synonymous with virginals.)

John Harley

Berkshire Record Office document D/A1/175/85

An Invitarie of all y<sup>e</sup> goodes & catteles move & unmoveable of Simon Byrd late of y<sup>e</sup> parrish of Britwell deceased, prayed by Wyllyam Lever & John Bridges<sup>1</sup> of ye same parrishe, & Robert Keinton, anno domini 1580 annoque regni nostre regine 22.

In y<sup>e</sup> haule

Item a Table w <sup>th</sup> a frame & ij Joyne formes	xiijs ivd <sup>2</sup>
Item a Coubberd & a cuberd clothe of darnix <sup>3</sup>	xiis
Item a Syde table & a forme	ijs
Item ij chaires w <sup>th</sup> a paire of ould virginals	viijs
Item a carpet for y <sup>e</sup> haule	iijs 4d

1-18-8

In y<sup>e</sup> Parler

Item vj coshens of olde silck	xs
Item a Square table w <sup>th</sup> a frame vi Joyned Stoles & a carpet	xiis 4d
Item a Standinge Bed a fetherbed a Boulster ij Blanketes a covered a rougge w <sup>th</sup> vallens & curtens	vi <sup>4</sup>
Item a Trundelbed a fetherbed a Boulster & covered	xxs
Item a fouldinge Table	ijs
Item a court cubberd	ijs
Item ij chaires & a wicker chaire	xvjs
Item vj foote Stoles	xvijd
Item vj Small coshens	xijd
Item vj bigger coshens	xs
Item y <sup>e</sup> painted clothes in y <sup>e</sup> parler	xiis 4d
Item a paire of Andierns & a fireshovell and a paire of tonges	vjs 8d

x<sup>ii</sup> xvs xdIn y<sup>e</sup> chamber over y<sup>e</sup> Parler

Item ij Joyned beddes ij Trundelbedes	xxs
Item a fetherbed ij flockbedes ij blankets ij coverletes & ij Boulsters	xls
Item a standinge presse	xiis 4d
Item vj shirtes	xxs

Item a chist a chaire & vi Stoles	xijs
Item a hat a rap & a nightrap	iiis 4d
Item a goun of Rouge a Doblet a girkine a cote a cloke a paire of hose	ijli
Item a hanger	xijd
Item xx paire of shetes wherof x paire are of hemp y <sup>e</sup> rest of flax	vli
Item a Diaper Table clothe a Towell & Diaper napkins	xxxv iij
Item ij cubberd clothes	xvj d
Item xij pilliberes <sup>4</sup>	xvjs
Item ij Table clothes of hemp and iij Dosen of napkins	xxs
Item vj towells	iiij s
Item vj course towels	ijs
Item a Bason & a yoore	ijs vjd
Item ij plaine Basons	ijs viijd
Item iij pewter bowles	xijjd
Item vj pewter potes	vs viijd
Item a charger ij pie plates	ijs vjd
Item a pewter preece	ijs vjd

Item a garness of vessell  
xxxjs iijd

|repeated in copying from a rough draft?|

Item vj pewter pottes	vs viijd
Item a charger ij pie plates & a pewter preece	ijs vjd
Item a garnes of vessell	xxxjs iijd

Item xij pewter trenchers	ijjs jd
Item iiij chamber pottes	xxd
Item a ladel	iiijd
Item vj downe pillowes	viijs
Item a Silver Salt	xls
Item a paire of Andierns fire shovell & tonges	ijjs
Item a xj Silver spones	ijjh xvs
xxvj <sup>ii</sup> xijs ixd <sup>5</sup>	

In y<sup>e</sup> next chamber

Item curtens for a windowe a ioynd Bedsted a fetherbed a coverlet a Rougg a paire of Blanketes a Boulster ij pillowes w <sup>th</sup> y <sup>e</sup> curtens & vallans a little downe pillow & a fetherpillowe	iiij <sup>ii</sup> xs
Item iij chistes	vjs viijd
Item vj paire of sheetes wherof iij paire are of holland & iij of canvas	xlv
Item iiij longe Tableclothes & a Square borde clothe	xiijs iiijd
Item a coverpane of Damoske & ij plaine towelles	vjs viijd
Item xij Pilliberes	xxiijs
Item iij Dosen of course napkins	viijs
Item iij chamber towelles	ijs
Item ij carpettes & cubberd clothe of needelworke	xxs
Item y <sup>e</sup> painted clothes in y <sup>e</sup> chamber	ijjs
Item a plaine tableclothe of fine canvas	vjs viijd
xili vs iiijd	

## In ye Studye

Item his Bookes	vli	xviijs
Item a paire of clavicordes	xxd	
Item a table & a carpet	xijd	
Item his Songe booke	vs	
Item j other plaine Tableclothe	xijd	
vjli vjs 8d		

In y<sup>e</sup> chamber over y<sup>e</sup> Porche

Item a Bedsted a fetherbed & a mattris a coverlet a quilt & a Blanket	xs vjd	
Item a Bedsted & Trundelbed	viijs	
Item ij Diaper towelles	xs	
Item iij Dosen of french napkins	xxs	
j Dosen ix Diaper napkins	xxviijs	
Item ij square clothes of Diaper	xiijs iiijd	
iiijli ixs xd		

In y<sup>e</sup> Kitchen

Item a Square table w <sup>th</sup> y <sup>e</sup> plankes & bordes	iijs iiijd	
Item iij bras pottes & a posnet a pan ijij kettels ij chafers a warming pan a bras ladle j schemer <sup>6</sup> ij bras chafers & ij spire morters		
Item a copper kittell	xxvjs 4d	
Item viij candelstickes bras	xs vjd	
Item ij frying panns	iijs vjd	
Item ij drippinge pannes	xvijd	
Item iij broches a paire of racks a paire of cobirons a gridiron w <sup>th</sup> pot hangers & pot hooke	ijs	
Item ij paire of Bellowes	vijs viijd	
Item iij chopping knives	xijd	
Item a halfe garnes of worne vessel	viijs iiijd	
Item ij candelplates	vijjd	
Item ij olde Basons	xxd	
ijjli xis		

In y<sup>e</sup> milke House

Item a Boultinge hutche a powdringe through ij plankes w <sup>th</sup> y <sup>e</sup> drie tables & other implemetes	viijs	
	viijs	

In y<sup>e</sup> Buttry

Item a Bred hutche	vijjd	
Item v olde Barrelles	ijs	
Item a still	ijs	
Item vi olde candelstickes pewter & vj bowe pottes of pewter w <sup>th</sup> other little pottes	viijs viijd	
xiijs iiijd		

In y<sup>e</sup> Bruehouse

Item a fornes w <sup>th</sup> bruinge vessell & olde sates & milking trevers <sup>7</sup>		xls
Item a maultmill w <sup>th</sup> ij chespres <sup>8</sup>	vjs viijd	
Item a yeoting sate	viijs	
Item y <sup>e</sup> olde sackes	xvijvs	
Item a heare	vs	
Item a screw to try corne	viijs	

## .ijjli xis viijd

In y<sup>e</sup> Stabell

Item viij horses		xxli
Item y <sup>e</sup> cartes a plowe w <sup>th</sup> thinges thereto belonging		xls
Item vj kine & a bull		vijli
Item xvij sheep & viij tegges	ijjli vjs 8d	
Item xij young pigges a Sowe & a bore	xxvjs viijd	
Item y <sup>e</sup> woode in y <sup>e</sup> yearde	xs	
Item y <sup>e</sup> hennes & duckes	xs	

## xxxiiijli xis iiijd

## 104li ixs vd

## Deptes owinge by him

Item to m <sup>r</sup> Smith his m <sup>r</sup> 9	xijli
Item to m <sup>r</sup> Smith his Brother <sup>10</sup>	xijjs iiijd
Item to his Brother John Byrde	xxli
xxvjli xs 11	
	ciijli ixs vd

1. Symond Byrd's wife was Ann Bridges.

2. ivd missing at edge of page.

3. dormick.

4. pillowberes.

5. Total incorrect.

6. skimmer?

7. Perhaps a traverse for holding a cow during milking.

8. Cheesepress.

9. Thomas Smyth, the Queen's Customer Inward.

10. Philip Smyth, Symond Byrd's brother-in-law. xxxiiijli was initially written as the sum, but deleted and replaced by the correct sum written above.

11. Total incorrect.

## COSTE NOT BYRD

One of the pieces on the recording *Chains of gold* by the Ionian Singers under Timothy Salter (see above, p. 3) is *Save me O God*. As long ago as 1983 in BE11 Craig Monson was sceptical about its being by Byrd (see pp. vi-vii) and four years later in my *William Byrd: a guide for research* (153) I included an appendix (pp. 335-6) recommending with reasons that the anthem be removed from the Byrd canon. Having now had an opportunity actually to hear it, I cannot imagine that Byrd could ever have composed this lumbering piece at any time in his career. To add to the incompetence cited by Monson and myself, I would add the exposed open fifths in bar 13, and in bars 11-12 the wretched timing of the leaden attempt at antiphony.

For all its primitive technique this anthem seems like a work from a generation younger than Byrd, and the passages at 'are risen against me' and 'that uphold my soul' resemble a minor composer's efforts to emulate Tomkins. I do not suggest Byrd was incapable of an off-day, but there is a chasm of difference between a great composer below his best and the strenuous but incompetent efforts of a musician who is at best able but not gifted. Byrd's personality, much less his technique, simply would never allow or even enable him to compose at this level. For these reasons and for those in my earlier appendix, the attribution to Coste should be accepted, and those to Byrd should be acknowledged as confusion with Byrd's Festal Psalm of the same title. It is ironic that two recent recordings of *Out of the deep* have both appeared on discs devoted to Gibbons when it can be shown that it is by Byrd: see *Newsletter 1*, p. 4.

Nevertheless what ultimately confirms the anthem as that of Thomas Coste is a comparison with his only other work that survives intact, the anthem for four voices *He that hath my commandments*. The present edition by Brian Clark & Clifford Bartlett printed in this issue of *EMR* is the first time it has been published. (References to *Save me O God* are to Craig Monson's edition in volume 11 of *The Byrd Edition*, pp. 75-81). There are half a dozen phrases in *He that hath my commandments* that are identical in melody, rhythm or both with *Save me O God*.

- The rhythm of '[He] that hath my commandments' is identical to that of '[and] avenge thou my cause' at bar 9 of *Save me*.
- The rhythm of 'the same is he that loveth me' at bar 5 is identical to that of 'which have not God before their eyes' at bar 38 of *Save me*.
- At bar 12 the phrase 'and he that loveth me' is nearly identical to the opening of *Save me*, even to the extent that the initial rising fourth is answered by a rising fifth.
- The rhythm of 'shall be loved' at bar 14 is identical to that of 'shall uphold my soul' at bar 47 of *Save me*.
- The rhythm of 'and I will love him' at bar 23 is identical to that of 'and hearken to the' at bar 20 of *Save me*.
- The melody and rhythm at 'and I will show mine own self

to' (top part, bar 27) are virtually identical to 'and risen up against me' at bars 28-9 of *Save me*.

There is no denying that some of the phrases turn up in Byrd's early authenticated anthems, but nearly every point from *He that hath* is replicated in some form in *Save me*.

None of the authenticated early anthems of Byrd exhibit the technical inadequacies of the two anthems under consideration. Byrd's counterpoint always has a destination; theirs is leaden and mechanical. Byrd uses homophony rhetorically: compare his use of it in *Prevent us O Lord* with the absence of subtlety at 'Hear my prayer' at bar 16 of *Save me*. Byrd gives vitality and movement to his inner parts, while in *Save me* only the second treble at 'that uphold my soul', a cadential melisma at bar 48, exhibits any fleetness of imagination. For these reasons and for those expressed above and in the other writings I mentioned, I urge that *Save me O God* henceforward be regarded as a work by Thomas Coste, as stated by the totally reliable Thomas Myriell in 1616; that its attribution to Byrd be regarded as a mistake for the Festal Psalm of the same title; and that it be no longer regarded as a work of William Byrd.

(Summary of my arguments in 153. Although all sources but one attribute *Save me O God* to Byrd or leave it anonymous, the lone exception, to Coste, is in Thomas Myriell's MS anthology *Tristitiae remedium*, 1616, all of whose other attributions are accepted. Myriell leaves many pieces anonymous, implying unwillingness to guess. The anthem shares a source with Byrd's Festal Psalm of the same title; the scribe ascribes the psalm to Byrd but leaves the anthem anonymous. In another source the psalm is listed among a group of such pieces often sung as anthems. There are four stylistic infelicities: consecutives in bar 4, triplication of bare major third à 4 on the first beat of bar 9, gratuitous dissonance in bar 24 (dissonant note duplicated at the octave approached by downward and upward leaps), and poverty-stricken melodic content of final dozen bars. Monson observes of Myriell's attribution to Coste that he is 'scarcely the sort of figure one would expect to attract false attributions'. He calls the piece 'crude' and notes 'the numerous consecutives and harsh collisions... and awkward dissonance'. The counterpoint is unimpressive, textual and tonal control are 'elementary'.)

Richard Turret



## BYRDSONG

We were formed some 15 years ago to sing amongst ourselves for pleasure and, when invited, to give concerts, usually with readings, in churches and large country houses. We always try to include something by Byrd in our programme but we also perform madrigals, glees, partsongs, motets, etc. There are four of us, and we have entered music festivals over the years with some success, winning the madrigal shield at Dundee on three separate occasions. We are all busy people, getting busier! And we do far less concert work now, with nothing yet planned for 1998. Nevertheless we still meet, still have enormous fun.

Nicholas Loake

EXALT THYSELF, O GOD:  
THE REDISCOVERY OF BYRD'S FESTIVE ANTHEM

The stalwart researcher experiences a special feeling of satisfaction when important material, often unrelated to the task in hand, unexpectedly comes to light. This was my experience when I stumbled nearly thirty years ago on a correlation of sources which made possible the restoration of Byrd's full anthem *Exalt thyself, O God*, a work of real significance in the corpus of his compositions.

Hitherto all that was known to have survived of the anthem was its bass part<sup>1</sup> and text<sup>2</sup>. The bass part was included in Volume XVI of the original Byrd Collected Edition, published in 1948, where it appeared in the Appendix among 'Fragments of Text'. My doctoral dissertation had been devoted to English cathedral music, particularly the verse genre from its early days with Byrd and his contemporaries to c.1635. As part of my survey I examined all the available verse material, including incomplete works which so often shed important light on such study. One of these pieces I considered was Byrd's *Exalt thyself, O God*.

The work was categorised in the reference books as a verse anthem. This was based on (a) extended rests in the bass part both at the beginning and towards the end – so it appeared to be a chorus-only part of a typical verse anthem – and (b) the recurrence of material from the first section in the second; the 'refrain' idea was common in the early verse anthem. I concluded, however, that the work was almost certainly a full anthem since (a) the material in the so-called chorus sections was unusually extended for a verse anthem of the period and (b) there were fewer rests, representing the conjectured verse sections, than might have been expected in a verse anthem. I reasoned that these rests represented passages for upper voices.

My research had included a consideration of Tomkins' verse compositions omitted from his *Musica Deo Sacra* collection of 1668 and surviving only in manuscript sources: some ten anthems and two services. Several years later I extended this study by examining his church music in the full style also omitted from *Musica Deo Sacra*<sup>3</sup>. Denis Stevens' study of Tomkins<sup>4</sup> contained a list of his anthems including the full anthem *Set up thyself, O God*. This anthem, it was stated, survived incomplete at Worcester Cathedral where Tomkins had been organist between 1596-1646. I therefore visited Worcester and soon located the work in MS A3.3 in the Music Library. The material comprised a score lacking its opening folio or folios and laid out for six voices (SSAATB) together with a separate, incomplete tenor part. The scribe was almost certainly Nathaniel

Tomkins, who lived with his father in his retirement years between 1646-56. During this time they no doubt discussed in detail the publication of Thomas' sacred music, a project which Nathaniel saw through the press as *Musica Deo Sacra*. The attribution of the anonymous "Set up thyself, O God" to Thomas Tomkins is therefore understandable.

I made a rough copy of the Worcester material with the aim of incorporating a few sentences about it in the article I was preparing. It was while looking at the music in more detail that I recognised that the bass part of the closing bars, a setting of "Amen", was familiar to me and I realised that it was identical with the closing bars of the separate bass part of Byrd's *Exalt thyself, O God*. It transpired that the bass and tenor parts of the score and the separate bass part, together with the tenor, tuned out to be one and the same piece: Byrd's *Exalt thyself, O God*, but lacking the opening (SSAA) bars.

The Worcester scribe had clearly been aware of the derivation of the text of the work (Psalm 57, verses 6 and 8-12) but not that the translation, unusually, was that of the Genevan Bible of 1560. This accounted for the text having been added only spasmodically and unsuccessfully since the scribe was drawing on the familiar prayer-book version derived from the Great Bible of 1539.

Further comparison between the score and the bass part, together with the tenor which had now come to light, showed that score lacked just the opening 20 bars of the anthem – one folio sheet. My initial frustration that the material for the four upper voices at the opening was missing turned to delight when closer examination of the tenor and bass parts revealed that the first 20 bars of the work were recapitulated at bars 80-100, bringing to mind the same ternary layout in Gibbons' *Hosanna to the Son of David*. So by a fortunate chance the restoration of the missing musical material became a matter of mere transcription but with the mean and alto parts of the recapitulations reversed at the opening – such reversal being common practice in repeated sections of madrigals of the period.

It remained only to add the Genevan Bible version of the text to the five upper voices to complete the restoration of the work. Its musical calibre was exciting. Here was a high-quality, six-part anthem by Byrd, unperformed and virtually unknown since the 17th century, worthy of being placed alongside such established works as *Sing joyfully unto God*. Indeed the two festive anthems can be compared in a number of ways: they share the same scoring and 'key' and both contain references to musical instruments: viol and harp in *Exalt thyself*, suitably embellished with sweeping melismata.

1 St. John's College, Oxford: MS 180, f. 55; (ii) York Minster: MS 29(S), p. 24 – the "Dunnington-Jefferson" MS.

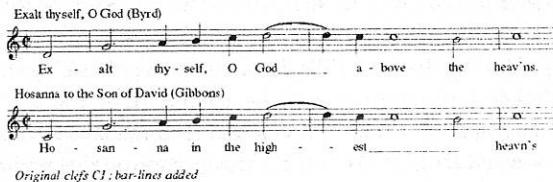
2 British Library, London: Harley MS 4141, p. 6.

3 See James, P.H., "Thomas Tomkins: Sacred Music omitted from *Musica Deo Sacra*", *Soundings*, II, 1971-72, p. 29.

4 Stevens, D., *Thomas Tomkins, 1572-1656*, London, 1957; reprinted with additional Preface, New York, 1967.

Stylistically the anthem, with its rhythmic vitality and light textures, dates probably from the early years of the 17th century. It almost certainly served as a model for Gibbons' *Hosanna to the Son of David*, with which it can be compared in several important respects: their identical scoring; their shared Ionian mode (C major in modern terms); the

recapitulation of the opening, giving a distinctive quaternary structure; a characteristic rising scale figure at the end of the first section, heard again at the recapitulation (Figures 1 (a) and (b) below); and the omission of the bass (also the tenor in Byrd's anthem) at both the opening and recapitulation to give an appropriate colouring of the text (*exalt / the highest*).



The restoration of one of Byrd's finest and most striking full anthems has been gratifying. A number of his works with sacred texts, many appearing in early printed collections, were almost certainly intended for extra-liturgical performance. It is all the more rewarding, therefore, that *Exalt thyself, O God*, a liturgical anthem of high quality, is once more available to enhance the repertoire of Byrd's sacred music designed for church performance.

Peter James

Byrd's *Exalt thyself, O God* is included (complete) in The Byrd Edition, vol. 11, p. 11-24. A performing edition, newly edited by Peter James, was published in January 1998 and is available (price £2.25) from Cathedral Press, Altycham House, Pontardawe, Swansea SA8 4JR, U. K.

0 0 0 0 0 0 0 0 0 0 0 0

#### BYRD'S SEMIDETACHED KEYBOARD FANTASIA

The fantasia printed as No. 27 in the *Musica Britannica* edition of Byrd's keyboard music is a curiosity for two reasons. It changes modes in the middle (from A to C), and its halves are joined to form a single piece in only one source: Royal College of Music MS 2093, probably compiled in the late 17th century. One source, a layer of British Library Additional MS 29996 dating from before 1600, contains only the first half. Two sources contain the second half: Christ Church, Oxford, Mus. MS 1207 (c.1620) and *My Ladye Nevells Booke*, copied by John Baldwin, probably under Byrd's direction, and completed in September 1591.

If someone other than the composer joined originally separate fantasias, it was an inspired idea to create from two pieces a balanced whole which, to modern ears, moves from the minor to the relative major. Motivic affinities can be detected between the two halves, and neither half seems quite satisfactory without the other. In his authoritative book *The Consort and Keyboard Music of William Byrd* (1978) O. W. Neighbour wrote: "The piece should only be performed complete" (p. 228).

If the fantasia began life as a single piece (and the word "if" must be emphasised), why did Byrd permit the second half alone to be included in *My Ladye Nevells Booke*? It may be that he wished to preserve it as an example of the "mean"

style (described by Neighbour on pp. 225-226). Another, complementary, reason may be that, after copying the pieces which Byrd originally planned to include, Baldwin found himself left with a dozen blank leaves. (For an account of the make-up of the volume see Appendix G of my *William Byrd: Gentleman of the Chapel Royal*). It must have been at the composer's instigation that Baldwin added Byrd's recently completed 'Petre' Pavane and Galliard (MB 27/3a-b) and a Fantasia in D (MB 28/46). That left one leaf of paper – not enough for another substantial piece, but just enough for a fragment which could, at a pinch, stand alone. There is no way of proving that this led to the inclusion of an incomplete fantasia, but it seems a credible explanation. There is at least one other example of Byrd adding a piece to a collection at the last minute: *Adorna thalamum tuum* is printed in a free space on a sheet of paper added to take part of the index to the first book of *Gradualia* (1610).

John Harley

#### BYRD TERCENTENARY KEYBOARD ANTHOLOGIES: AN APPENDIX TO ROUTH

Three anthologies of Byrd's keyboard music were published in 1923 during the tercentenary. Though it was not appropriate for their contents to be keyed into the list of editions of Byrd's works in Francis Routh's *Early English organ music* (London, 1973), in which they appear as numbers 80-82, they made publicly available many of Byrd's keyboard works in editions that at the time were respected. While such editions have been superseded and are indeed of no significant value as editions, their contents are of interest, indicating which pieces were thought worthy of revival for the tercentenary and exposing some questionable attributions. Two of the three anthologies were the work of Margaret H. Glyn. *Dances grave and gay* (London: Rogers) which was reissued in 1939 contains the following (numbers from my guide to research and Alan Brown's edition of the keyboard works).

1. Pavan. Apocrypha: ALMAN (keyboard) II. 109.
2. Pavan *The Earl of Salisbury*. T 495, 15.
3. Galliard. T 495, 15.
4. Galliard. T 498, 73.
5. Gigg. T 469, 22.
6. La volta. T 472, 91.
7. Coranto. T 444, 45.
8. Martin sayd to his man. Apocrypha [FWVB no. 212].
9. The Queenes Alman. T 429, 10.
10. Medley. T A22, 112.
11. The Irish March, from *The Battel*. T 434e, 94.
12. La volta (melody by Thomas Morley). T 471, 90.

The other anthology edited by Glyn was *The Byrd organ book: a collection of pieces, twenty-one in number, consisting of pavans, galliards, etc.* (London: Reeves), further described on the title-page as 'fit for the pianoforte'. *Dances grave and gay* had been 'edited for the pianoforte' and it is this evangelism,

in the hands of an approved scholar like Glyn, that recommended such collections to the likes of the Byrd Tercentenary Committee. Nevertheless, in the same way that the Committee rejected the earlier editions of Rimbault and Pauer, so Routh rejected those of Glyn. The Byrd organ book is in the format of 'two volumes in one' with continuous pagination and numeration. Volume I (plate number 920) contains the following:-

1. Pavan. Apocrypha: PAVAN(keyboard) IV, 99 [Holborne].
2. Pavan. T 482, 30.
3. Pavan. T 485, 74.
4. Pavan. T 499, 72.
5. The Galliard. T 499, 72.
6. Captain Piper's Pavan. Apocrypha [FWVB no. 182].
7. Piper's Galliard. Apocrypha, 103 [Pearson].
8. Pavan. T 501, 16.
9. The Galliard. T 501, 16.
10. Galliard. T 454, 53.
11. Hugh Aston Ground [excerpts]. T 463, 20.
12. As I went to Walsingham [excerpts]. T 521, 8.

Volume II (plate number 920a) continues with:-

13. Pavan Sir Wm Petre. T 488, 3.
14. The Galliard. T 488, 3.
15. Pavan. T 502, 23.
16. The Galliard. T 502, 23.
17. Pavan. T 481, 14.
18. The Galliard. T 481, 14.
19. Pavan Delight. T 490, 5.
20. Fantastic Galliard. T 480, 71.
21. Galliard for the Victorie. T 455, 95.

The third of these anthologies was *Fourteen pieces for keyed instruments* edited by J. A. Fuller Maitland and W. Barclay Squire (London: Stainer & Bell). Whereas Glyn's editions are littered with every type of expression mark, pauses, staccatos, reduced note values, hairpins and even transposition, the editors are here less intrusive, being more preoccupied with ornaments.

1. Pavan and galliard *The Earl of Salisbury*. T 495, 15.
2. Fantasia. T 449, 63.
3. Monsieur's Alman. T 426, 87.
4. Miserere (In nomine). T 440, 49 [Clarifica me pater].
5. Rowland (Lord Willoughby's Welcome Home). T 473, 7.
6. Sir John Gray's Galliard. Apocrypha, 104 [FWVB no. 191].
7. Galliard. T 480, 71.
8. Lady Monteagle's Pavan. T 493, 75.
9. The French coranto. T 441, 21a.
10. The second French coranto. T 442, 21b.
11. The third French Coranto. T 443, 21c.
12. Wolsey's wild. T 522, 37 [Wilson's Wild].
13. Pavana Fantasia. T 480, 71.
14. Air. Apocrypha: ALMAN (keyboard) II, 109.

#### A VISIT TO OLD THORNDON HALL

Newsletter readers will no doubt be aware that William Byrd was a frequent visitor to the homes of the Petre family, in London and Essex. Sir William Petre (1505? - 1572) lived at Ingatestone Hall in Essex; his son John (1549-1613) lived nearby at Thorndon Hall, West Horndon. Ingatestone Hall, of course, still stands, and is open to the public. It is less well-known that the site of Thorndon Hall can also be visited, although the hall itself has been demolished.

Thorndon Hall – or Old Thorndon Hall, so called to distinguish it from the new hall built nearby to replace it in 1764 – was originally a mediaeval house surrounded by a moat. It is clear that a small brick house existed in 1414, along with some 300 acres of park. This house was bought by the Petre family in 1573 to provide a home for John Petre after the death of his father. Anne, William's widow, continued to live at Ingatestone. John immediately began to renovate and remodel Thorndon Hall to provide a larger, more comfortable home. This rebuilding took over 20 years, and was finished in around 1595.

There is evidence that William Byrd began visiting Thorndon Hall around 1586, when he was living at Harlington in Middlesex. His move to Stondon Massey made him a close neighbour. He must have experienced the building work at first-hand; the Petre family remained resident throughout. He would have benefited from the new kitchens (rebuilt in 1580/81) and ultimately from the improvements to the Great Parlour, Great Chamber, Great Gallery, Chapel, and other areas which continued throughout the 1580s and 90s. In 1594 a gatehouse was built, and a banqueting-house in the garden; stables, barns and coach-houses were also added (a gale at Twelfth Night on 1590 meant that these had to be rebuilt almost as soon as they had been completed).

What kind of house would Byrd have found on his visits? Old Thorndon Hall is shown on a map of the area shortly after the rebuilding was complete. The main house – 270 feet long – was largely of brick, and John Petre appears to have added towers to the original house facade. Behind the house there was a formal garden, with the banqueting-house, whitewashed and with a blue slate roof, in the corner. Orchards extended to the west, and a grass court towards the gatehouse to the south. A detached bake-house and clock-tower were near the main house, and beyond was a square of stables and outbuildings with a paled enclosure for visitors' horses. The house itself was on a south-facing slope, which looked towards the Thames and Gravesend in Kent; a nearby stream had been dammed to form the Old Hall Pond.

An inventory of the house from 1638/39 gives details of furnishings, which appear to have changed little from the Elizabethan period. In the dining room, for example, there was a Turkey carpet, tables and cupboards of walnut, chairs, stools and cushions covered with cloth of gold, and

other cushions of needlework. Byrd must have enjoyed a comfortable stay. An earlier inventory of 1608 lists bedding in 'Mr Birdes chamber': at least one each of 'ffether Beddes', 'Country Coverlettes', and 'Blankettes'.

It is necessary to keep this information in mind when visiting the site today. Old Thorndon Hall survives only as ruins in a wood in Thorndon Country Park. The foundations are behind barbed wire. They were excavated in the 1950s, and details of the different stages of construction recovered. Few objects from the Petres' occupation were found – the demolition must have been thorough.

It is however still possible to walk around the surrounding area, and to see the layout of the estate and the views across-country. There are Visitor Boards which explain where the different parts of the Tudor estate would have been – the stables, pigeon-house, bake-house and gardens. The visitor who looks hard can also see traces of the house on the ground. Old Thorndon Hall was demolished in the eighteenth century when the new Thorndon Hall was begun, and the bricks and some columns from it were reused. But small pieces of brick and fragments of roof-tile with the characteristic nail-holes can still be seen in the grass over a wide area. The occasional fragment of Roman roof-tile can also be spotted. Sherds of Roman pottery were found during excavation, and there may have been a Roman site in the vicinity.

Old Thorndon Hall must have played an important part in Byrd's later life. The Petres were a musical family and supported musical and Catholic interests. In 1616, an Inventory shows that a large amount of Byrd's music was at the house, including '2 setts of Mr Birds songes Intituled Gradualia'. Byrd may have acted in effect as a director of music at the house from around 1593 to 1608, apart from informal occasions such as when 'Mr Birde and his sonn' dined there on 23 December 1609. Because of these links, a visit is worth making for those interested in Byrd's environment – and the Country Park is in itself an attractive place on a fine day.

#### References

For Byrd's connections with Thorndon Hall and the Petres, see Harley, John. *William Byrd: gentleman of the Chapel Royal*. Aldershot, 1997.  
 For Thorndon Hall in general, see Ward, Jennifer C and Marshall, Kenneth. *Old Thorndon Hall*. Chelmsford. Essex Record Office publications 61, 1972

Janet Clayton

## THOMAS COSTE

### He that hath my commandments

#### Commentary

#### Sources

BL London: British Library Add. MS 29289 (Part II only)

Drexel New York Public Library, Drexel MSS 4180-4183 (Complete)

Neither source has any intrinsic authority; both date from around the 1620s.

**Underlay** as Drexel, with // expanded in italics. BL is more specific: the following notes are based on Richard Turret's transcription of the surviving part II:

8-10 note 1: underlaid  
 17-18: *fa-* delayed till the crotchet F of 18  
 19-23: underlaid  
 26-28: underlaid, with *him* at 27 note 3, and *love him* again in 28  
 31-32: *him* a note earlier under the semibreve C  
 32-end: underlaid.

#### Corrected readings (Arabic = bar, Roman = part.)

1. Drexel begins with ~ but all parts are changed to agree with the BL part.
- 3 II. BL: note 1 G
- 10 II: note 1 # in BL, not Drexel
- 12-13 & (no double bar) in BL, no repeat indication in Drexel
- 14 III. Note 1 C
- 22 II BL: & B & C & A
- 26 II BL: & & &
- 34 I. Note 4 missing, and not allowed for in the underlay: *unto him* precisely written at the beginning of a new line under the last two notes of 35 and the first of 36
- 35 I: & AAGG
39. Last note: & in Drexel, & in BL; & and & in BL only.

Clifford Bartlett & Brian Clark, May 1998

The edition is printed on pp. 11-12 of *EMR*.