



ANNUAL BYRD NEWSLETTER

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'A VOICE FROM HEAVEN'

NEW WRITING

What a magnificent way to launch Byrd into the new millennium. This pair of concerts, subtitled 'Latin motets from manuscript sources by William Byrd (c.1540-1623)' was given by the Dunedin Consort in Greyfriars Kirk, Edinburgh, and Glasgow University Chapel on February 1 and 2 respectively. It celebrated Warwick Edwards's recently completed edition of the unpublished motets as volumes 8 and 9 of The Byrd Edition published by Stainer and Bell. All the choral items by Byrd were therefore taken from these two volumes. This incredibly adventurous choice of repertoire was a credit to Warwick, who devised the programme, and to The Dunedin Consort who sang it. Credit also to the citizens of the two Scottish cities who attended in good numbers: about 150 in Edinburgh where the tickets were far from cheap, and a full house with extra seating for the free performance in Glasgow, which formed part of the 550th anniversary celebrations at the University, where Warwick is a Reader in Music. Some funding was also provided by the Scottish Early Music Trust, generated from the assets of the late Scottish Early Music Consort who so memorably celebrated what we thought in those pre-Harley days of 1992-3 was the 450th anniversary of Byrd's birth. The motets selected for performance were *Christe qui lux es*, the *Lamentations*, *O salutaris hostia*, *Ad Dominum cum tribularer*, *Ne perdas*, *Deus in adiutorium*, *Audiui vocem*, *Domine exaudi*, *Circumspice Hierusalem* and *Quomodo cantabimus*. These were interspersed with appropriate readings delivered by the Carver scholar, James Reid Baxter, and pieces for organ played by Stuart Hope; before *Quomodo* the Consort sang Monte's *Super flumina*. As a prelude to the recital in Glasgow, Warwick, James, Ben Parry (the conductor) and David Skinner gave a stimulating lecture *aa* about this repertoire. Not the least interesting aspect of the concert was to compare Warwick's solutions to missing parts with those of David, and to hear Warwick's completion of the emaciated *Domine exaudi*, which will be included as an appendix to a forthcoming recording otherwise devoted to *Gradualia* in the ASV Byrd Edition. In every respect this was an admirable celebration of an aspect of Byrd's many-sided genius. Made in Scotland!

So the Scottish Nationalists are now claiming Byrd! This is the concert I mentioned in *EMR* recently, though naming the wrong performers, that got rather sensationalised Radio 4 publicity. CB

The numerical sequence continues that of previous Newsletters. It is gratifying to rediscover an article from far back in the previous century, particularly one as substantial as Healey Willan's from 1940s Canada.

303. Misnumbered 304 in Newsletter 6.

Macey, Patrick: 'Byrd, *Infelix ego*' in *Bonfire songs: Savonarola's musical legacy*. Oxford: Clarendon, 1998: pp.287-302.

304. Flood, Grattan: 'A note on Byrd's "Great Service" '. *The music bulletin* 6 (1924): 372. (Signed G.F.)

305. Willan, Healey: 'William Byrd: choral work'. *Canadian Review of Music and Art* 2. (August/September 1943): 8-9. Emphasizes the value of hearing Byrd's choral music, not just studying it on the printed page.

306. McVeigh, S.A.J.: *Drayton of the Pagets*. West Drayton: West Drayton & District Local History Society, 1970. Useful background about Byrd's social circle.

307. Staines, Joe: 'Uncaging Byrd'. *Classic CD* 91 (November 1997): 80-1. Session report on recording the first disc in ASV Byrd Edition.

308. Horner, Bruce: 'On the study of music as material social practice'. *Journal of Musicology* 16 (1998): 159-97. Final section 'Toward the study of music as material social practice' consists largely of analyses of *What pleasure have great princes* and *Why do I use my paper, ink and pen?*

309. Brown, Alan and Turbet, Richard, eds.: *Byrd Studies*. Cambridge: Cambridge University Press, 1999. Reissue of 1992 ed. of 168.

310. Smith, Jeremy L: 'From "rights to copy" to the "bibliographic ego": a new look at the last early edition of Byrd's *Psalmes, sonets and songs*'. *Music & Letters* 80 (1999): 511-30. Establishes that this undated edition, previously put at c.1599, was probably published during 1606 or 1607.

311. Harley, John: 'Byrd the farmer'. *Annual Byrd Newsletter* 6 (2000): 6. Newly discovered document relating to property maintenance.

All unsigned contributions by Richard Turbet

312. Harley, John: 'William Byrd and his social circle'. *Early Music Performer* 7 (2000): 4-9. Further biographical information supplementing 280 and 289.
313. Howells, Herbert: 'Herbert Howells' notes on Byrd'. *Annual Byrd Newsletter* 6 (2000): 7-8. Notes on five-part mass found in notebook amongst Howells' private papers.
314. Kerman, Joseph: 'Music and politics: the case of William Byrd (1540-1623)'. *Proceedings of the American Philosophical Association* 144 (2000): 275-87. Reconsiders Byrd's music in the light of the extent of the political agenda he shared with the Jesuits. (See also my comments on *Beati mundo corde* in 'Human and divine', a review in *Choir & Organ* 1 (1993): 40-1.)
315. Parlett, Graham: 'Byrd and Bax'. *Annual Byrd Newsletter* 6 (2000): 8-11. Wonders what impressed Bax about Byrd, particularly the influence of the five-part mass on *Mater ora filium*, and broadens the discussion to consider Bax's attitude to early music in general.
316. Robins, Brian: 'The Byrd Sanctuary'. *Gramophone Early Music* 1.4 (2000): 12-14. Account of recording the three masses as part of the ASV Byrd Edition, including musicological research and subsequent editorial decisions behind the resultant performances.
317. Turbet, Richard: 'Byrd tercentenary dinner'. *Annual Byrd Newsletter* 6 (2000): 6. Location, music and performers.
318. Turbet, Richard: 'Byrd sleeve notes'. *Annual Byrd Newsletter* 6 (2000): 12. Summary of notes containing original material.
319. Turbet, Richard: 'Byrd's music in provincial imprints from 1770 to the present, with special reference to H.B. Collins', in *Branches of literature and music: proceedings of the thirteenth Seminar on the History of the Provincial Book Trade held in Bristol, 11-13 July 1995*, ed. M.T. Richardson. Bristol: University of Bristol Library, 2000, pp.64-74.
320. Turbet, Richard: 'Jubilate for Mr Bird's Service'. *Annual Byrd Newsletter* 6 (2000): 12. Introduction to Shenton's 18th-century adaptation of Byrd's *Short Benedictus*.
321. Carwood, Andrew: 'An inimitable inheritance'. *Choir & Organ* 9.1 (2001): 46-9. Reflections on the sacred music of Byrd with particular reference to scoring, pitch and performance.
322. Kerman, Joseph: 'The Byrd Edition – in print and on disc'. *Early Music* Vol. 29 (2001): 109-18. Review-article discussing Vols.5-9 of the printed *Byrd Edition* and discs 1-5 of the recorded *Byrd Edition*.
323. Eccles, Mark. 'Bynneman's books'. *The Library*, 5th series, 12 (1957): 81-92. Inventory of books, 1583, owned by leading London printer Henry Bynnenman. Includes important references to his stock of the 1575 *Cantiones*.
324. Smith, Jeremy L. 'The hidden editions of Thomas East'. *Notes* 53 (1997): 1059-91. Includes identifications of five such editions of music by Byrd.
325. Patton, John and Taylor, Steve. *A century of cathedral music, 1898-1998: a comparison with previous music surveys*. Winchester: Patton, 2000. Includes data about performances of Byrd's music in British cathedrals during 1998.
326. Payne, Ian. 'The first that ever he made': Byrd's first pavan and galliard, and techniques of transcription and reconstruction in the 'lost' consort dances'. *Chelys* 28 (2000): 28-58. For a sceptical view of the existence of Byrd's 'lost' consort dances see David J. Smith's review article 'Byrd reconstructed: in search of models for keyboard dances by Byrd' in *Newsletter* 5 (1999), pp.6-8.
327. Bartlett, Clifford. 'Byrd, Bach, Handel & the press'. *Early Music Review* 69 (2001): 24-5. Thoughts on how the press reports musicological discoveries. [See correction on p. 1 above.]
328. Skinner, David. 'Byrd'. *Goldberg* 14 (2001): 22-33. Scholarly account of life and works with select discography by Brian Robins appended.

FORTHCOMING RESEARCH

Richard Rastall hopes his book on Byrd's six-part fantasias, which he is writing with Julie Rayner, may be ready for publication by Ashgate late in 2002.

I have written a short article for *Brio* about the Byrd Festival scheduled to take place in Essex during 1914 but cancelled due to World War I. It includes the only surviving printed document relating to the Festival. I have also noted two early printed sources of *Non nobis Domine* attributed to Byrd in the Wighton Collection in Dundee Central Library. One is an interesting arrangement by James Oswald which I hope to reproduce as part of the article in *Early Music Performer*.

ADDENDA ETC TO
WILLIAM BYRD: A GUIDE TO RESEARCH

- p.5, B: add "3rd ed. of vol. 27, 1999."
- p.9, MB: V. "Thomas Tomkins: Keyboard Music, 2nd ed., edited by Stephen D. Tuttle [and revised Thurston Dart] 1973."
- p.54: Delete T 318.
- p.73: T 468, line 2: add "Version 2 150 no.41".
- p.74, line 1: add "(version 2)".
- line 3: add "(version 1)".
- new line: "FVB ii 430 no.276 Pescodd Time (version 2)."
- p.92: The Hunt's Up: add after B i "eds 1-2 only".
- p.97: Insert entry for *Preces Deo fundamus*.
- p.98: "Robin Hood MB v.139 no.63
- Anonymous. Probably by Tomkins but see p.202."
- p.124: *Preces Deo fundamus*: alter T 318 to Apocrypha.

THE BYRD EDITION 5

The Masses The Cardinal's Musick, Andrew Carwood & David Skinner with Patrick Russill (organ).
ASV Gaudeamus CD GAU 206

Previous volumes in the Byrd Edition have included the less familiar alongside better known works to great effect. The problem facing the directors with this volume must have been how they were to prevent it from becoming just another disc of Byrd's most famous and most often recorded music. Unlike the earlier discs, there could be no revelations of pieces barely known from printed editions. One option might have been to attempt a liturgical reconstruction, but in a project on this scale this would have been an unaffordable luxury. In the first three volumes the juxtaposition of early experimental motets with the more mature style of the *Gradualia* motets provided the listener with the required degree of contrast and the inclusion of instrumental music performed by The Frideswide Consort added even greater variety. On this CD the instrumental contribution is from Patrick Russill, who plays fantasias from *My Ladye Nevells Booke* on organ. While the performances of these pieces are lively and musical, I am less convinced by the sound-world offered by the chest organ used in this recording, though presumably an instrument of this size would be the sort of organ available to recusants celebrating a secret Mass in the hall of a large country residence in Byrd's time.

Since the three masses all belong to the same period of Byrd's creative output (1592-5), just a few years after *My Ladye Nevells Booke* was copied (1591), they adhere to the same style. Of course, there is a huge variety of texture and expression within these works, but The Cardinal's Music has chosen to vary the vocal scoring of the Masses to create even more variety. If recordings such as this are to reach a wider audience than the early music specialist and music student, then it makes sense to think about programming in such terms. However, there are other sound reasons for changing the scoring between Masses. The Cardinal's Music begins with the earliest, transposing the four-part Mass down to accommodate men's voices (as suggested by Philip Brett in *The Byrd Edition*, iv), thereby solving the problem presented by the extreme range of the inner parts. At this pitch (approximately a tritone below written pitch, taking A to be 440), the word-painting at 'Et resurrexit' is breathtaking. The three-part is next, taken a third higher with an SAT disposition of voices, followed by the five part transposed down a tone and sung by the usual SATTB lineup. The result is a splendid contrast of tessitura between the masses which helps to characterise them.

The outstanding booklet notes comprise an essay which places the works in a historical, social and musical context. The authors highlight the role of Catholic women in the preservation of the old faith, and suggest that Byrd would have adapted music for the Mass to whatever resources he had at his disposal, be they men, women or children. The

use of women in place of boys in Byrd's Latin sacred music seems, therefore, entirely appropriate.

The singing attains the usual high standard that we have come to expect from The Cardinal's Music: each part remains clearly audible (essential in polyphonic music), and each singer has a clear sense of line and of how their individual part fits into the whole texture. Hopefully, those buying this recording will be tempted to discover Byrd's other vocal music by investigating the contents of earlier discs in the series.

David J. Smith

THE BYRD EDITION 6

Music for Holy Week and Easter. The Cardinal's Musick directed by Andrew Carwood; Patrick Russill (organ); editions prepared by David Skinner.
ASV, CD GAU 214 (2001).

The Cardinal's Musick's survey of Byrd's religious music reaches volume 6 with this disc of music mainly for the rich liturgy of Holy Week and Easter, to which are appended some extra-liturgical pieces appropriate to the season. Devotees of this series or those who know the group's recordings of music by Ludford, Fayrfax and others will have high expectations not only of the superb standard of the singing, ensemble and direction, but also of the care and attention that has gone into the editing of the music, the booklet notes, not to mention the clarity and richness of the recording itself. They will not be disappointed here – these readings are an utter delight to listen to from a purely musical point of view and were that the only consideration, the disc would be well worth acquiring. It is not the only consideration, of course, and one of the features of this edition has been to place Byrd's music in the context of the liturgy it was designed to adorn. This is particularly evident here, and explains the inclusion of one item which in length amounts to almost half the programme, and which on the face of it contains very little music actually by Byrd. This is the setting of the *turba* (crowd choruses) sung during the chanting of the Good Friday gospel, the story of the passion and crucifixion of Christ from St John's Gospel. Byrd set these thirteen extracts for three voices and the settings are masterpieces of characterful concision, but they would make no sense at all sung on their own – they are part of a larger plainsong structure of which a narrator (*chronista*) takes the lion's share, with separate voices singing the words of Pilate, Christ himself and other characters in the drama. Thus the decision to present the Passion setting in its entirety is the right one. Byrd's choruses, occupying less than five of the thirty-five minutes the Passion takes to sing, provide expressive contrast to what is essentially a cool and objective rendering. The effect is quite hypnotically beautiful, but one cannot imagine listening to it very frequently – I would suggest once a year on the appropriate day to hear it to its maximum effect. The other liturgical reconstruction on this disc is of Vespers for Holy Saturday, which traditionally was sung during the administration of the sacrament at mass on that liturgically busy

day. Again, Byrd's psalm and magnificat antiphons are heard to their best effect in the context of the plainsong.

The mass propers for Easter Day are presented more conventionally as a sequence of motets. The introit, *Resurrexi*, is well known, but I particularly enjoyed the sequence *Victimae paschali laudes* with its lively two-part writing alternating with the full five-part texture, and the tiny communion *Terra tremuit*, in which the earth really does move. The other motets include the early, and relatively restrained, *Christus resurgens* which crowns the recital.

This is a moving and beautifully sung disc which should be self-recommending. Paul Andrews

OTHER SIGNIFICANT RECORDINGS

A joyous welcome, as warm as it is belated, to an old friend: the recording made in 1986 by The Choir of St John's College, Cambridge, conducted by George Guest, of the masses for four and five voices (EMI Classics for Pleasure 5740022, coupled with their 1988 recording of Tallis's *Missa Salve intemerata virgo*). Previously available only on LP and cassette, this new issue on CD sounds even better than the originals. In my guide to Byrd research (153, p.289) I called their version of the five-part mass 'the best by an ecclesiastical choir'. I would now omit the last four words.

Remaining with the liturgical music, but this time Anglican, the Choir of St Mary Magdalen, Oxford, assisted by Voces Sacrae, perform the first recording of the Magnificat from the Third Service (Metier SMM1). It is available for £13.50 from St Mary Magdalen Restoration and Development Trust, 24 Worcester Place, Oxford OX1 2JP. Judy Martin conducts, and the discreet accompaniment is played by the organist Peter Parshall. Title: *Except the Lord build the house*.

Another reissue is of the verse anthem *O Lord rebuke me not*. It is taken from a 1965 Oryx LP, and is this anthem's first appearance on CD, albeit with Fellowes's reconstruction of the accompaniment. A 17th-century accompaniment was rediscovered in time for publication in BE II, and for a subsequent LP see Michael Greenhalgh's discography in *Byrd studies*. The present version is on *Salisbury Cathedral Choir & Organ archive recordings 1927-1965*, conducted by Christopher Dearnley. The disc is obtainable from the Cathedral Shop or Douglas Tyson, Stanecroft, Jarvis Lane, Steyning, Sussex BN44 3GL for £14.99, the profits to Salisbury Hospice Care Trust and Salisbury Cathedral Choir Trust.

This is an appropriate place to mention that the same anthem was recorded in 1975 by the Choir of St John the Evangelist, Edinburgh, and released on LP and cassette entitled *Alleluia* (SJC101) in 1976. Conducted by Robert D. Kidd, the organ accompanist was Richard Walker and soprano soloist Gay Walker.

Also in Edinburgh 1975, the Choir of St Mary's Cathedral under Dennis Townhill included *Gloria tibi Domine* from *Quem terra pontus* on an LP entitled *The Choir of St Mary's Cathedral* (Criterion CRS 253).

Back to the present, and on *Ye sacred muses: consort songs and instrumental music* by William Byrd & Orlando Gibbons (Globe GLO 5159) the countertenor David Cordier and The Royal Consort perform the first recording of *Ambitious love* plus six other songs and two consort pieces.

A candle in the dark: Elizabethan songs & consort music by the Newberry Consort (Harmonia Mundi HMU 907140) includes the first recording of *An aged dame*, sung by the countertenor Drew Minter.

William Byrd: music for the virginals (Alba ABCD 148) played by Aapo Hakkinen contains the contemporary arrangement of the *Lullaby*, its first appearance on CD, plus 11 other items.

On *Easter Renaissance Music* (Priory PRCD 679) the St James's Consort (the resident choir of St James's Church, Sussex Gardens, Paddington, London) under Robin Kimber sing four of the Easter propers (omitting *Terra tremuit*) plus a mass and 2 motets by Lassus.

Choral music by Taverner & Byrd (Proudsound PROU CD 149) by the Choir of King's College London under David Trendell includes *Laetentur caeli* and *Tristitia et anxietas*, the latter fully justifying David Trendell's observation in his sleeve notes that it is the greatest of the 1589 *Cantiones*.

On ASV the recorded Byrd Edition will continue late this summer with the first eight of the 1589 *Cantiones* plus Lady Mass for Christmas to Purification from the *Gradualia* (BE7) and later the remaining eight 1589 *Cantiones* plus propers for Purification from *Gradualia* (BE8). Both recordings are in the can, and the next recording session is scheduled for February 2002.

Hyperion plans to release a single disc of selections from Davitt Moroney's award-winning boxed set of the complete works for keyboard. Its contents are *The bells*, *Go from my window*, *O quam gloriosum*, *Carman's whistle*, *Miserere I & II*, *Preludium and Fantasia*, *Pavan and Galliard in B flat*, *Walsingham*, *The trumpets*, *Galliard for victory*, *Galliard to Johnson's delight*, *Seventh pavan*, *My Lady Nevell's ground*, *Christe qui lux*, *Ground* (BK43) and *Ut re mi fa sol la* (organ).

MEANINGS

An occasional series in which contemporary composers are invited to say what the music of Byrd means to them.

Indeed, Byrd does mean a great deal to me. I clearly recall the first time I heard the Byrd 4-part Mass in a broadcast by King's College Choir, Cambridge, and was absolutely bowled over by the beauty, inventiveness and the sheer scale of the piece. Subsequently, I heard much more as a research student

at King's, Cambridge, where Sir David Willcocks included a lot of Byrd in the daily Evensongs. I was engaged in research into the works of Arnold Schoenberg. Connections between 16th-century British composer Byrd and the 20th-century Austrian one may not seem obvious, but in their attention to craftsmanship, command of structure and clarity of aural experience they share common ground. Is it coincidental that both lived in troubled times – Byrd with the anguish over the loss of his catholic heritage and Schoenberg with the appalling persecution of the Jews at the hands of the Third Reich?

Subsequently, I have performed Byrd with the Renaissance Singers in London – some of the wonderfully inventive *Psalmes, Songs and Sonnets* – and with the Chapel Choir here in Aberdeen. Byrd seems to me to be one of those composers with whom familiarity breeds ever more admiration. Like Bach or Mozart, the better you get to know the works, the more facets they reveal and the more difficult they become in performance. The layers of expressiveness only reveal themselves gradually to those who seek – but for those who do, what rewards!

Roger Bevan Williams

MISCELLANY

The 'College notes' in Morley College magazine (vol.32 no.7 April 1923 p.1) have the following entry: 'Lecture on Byrd and Weelkes. As Mr Holst has been ordered complete rest, Dr Vaughan Williams has kindly promised to lecture in his stead on Byrd and Weelkes at the Vic., on Tuesday evening, April 17th, at 8 o'clock.' Unfortunately no trace of this lecture survives, nor any other reference to it.

Unlike its modern namesake, the pre-war British Music Society (1918-33) showed an informed interest in early English music, providing secretarial facilities for the Byrd tercentenary festival ('Byrd festival, 1923', *British music bulletin* 4 (1922): 121) and printing the metropolitan proceedings in full (*The music bulletin* 5 (1923): 191). Subsequently it also noted overseas celebrations in St Andrew's Church, Brisbane ('An echo from the Byrd festival', *The music bulletin* 5 (1923): 288) and the British Institute of Florence ('An echo of the Byrd festival', *The music bulletin* 6 (1924): 26 and related correspondence 28).

The composer Alan Gibbs has kindly sent me two printed items that are relevant to Byrd. One is his slim but fine volume: *Oxfordshire memories twenty poems* (Twickenham: Gibbs, 1985) wherein Byrd receives an affectionate reference in poem XVI. The other is a weekly service list from New College, Oxford w/b Sunday 3 December 1961 during the organistship of H. K. Andrews. An impressively wide-ranging repertoire still manages to include Byrd's Responses, Second Service, *Tollite portas* and *Laetentur coeli*.

For their inaugural recital in King's College Chapel on 11 June 2000, Aberdeen Vocal Ensemble chose to conclude with the Mass for Four Voices.

The new director of fundraising at Lincoln Cathedral is

Peter Coleman. The music appeal is still running, and donations can be posted to Cathedral Fundraising, FREEPOST, Lincoln LN2 1BR.

Graham O'Reilly's French-based Ensemble William Byrd have, slightly unusually, featured Byrd's music in a recent concert. As part of the Lourdes Festival, at Ibos on April 16, they included *Turn our captivity, Sing joyfully* and *Christ rising* in a programme entitled 'Musique sacrée à la cour d'Angleterre'.

On 27 October 2000 at 11.30 am, BBC Radio 3 broadcast the pianist Andras Schiff playing a refreshing variety of music including what was billed as 'Pavan and Galliard (Bray)' by Byrd. It turned out to be nothing of the sort. Clearly it was only one work, in fact the Galliard to the Second Pavan. In true Byrdspotting fashion I enlightened the BBC. It would be interesting to know whether the Second Pavan, the Bray Pavan and Galliard or any other music by Byrd was recorded for broadcast by Andras Schiff.

Tumultuous congratulations to Davitt Moroney on winning the Early Music award for 2000 from Gramophone, as well as the German Critics' Award, for his boxed set of Byrd's complete works for keyboard. Similar acclamation from the *Newsletter* to Ted Perry and his Hyperion Records for supporting and releasing the project. At the prizewinners' concert in the Royal Festival Hall Davitt played the Pavan and Galliard Ph.Tr.

On 31 January 2001 Dominic Winter Auctions (Books) of Swindon auctioned four volumes of MS music inscribed 'This collection of sacred and secular music made & scored by George Wills of Gray's Inn, London 1843'. It contains 'Come let us sing', a contrafactum of *Although the heathen poets*, and *This sweet and merry month* for six voices.

The death occurred on 23 February 2000 of John Nevill, the fifth Marquess of Abergavenny, owner of *My Lady Nevells booke*.

William Byrd: consort songs – 'viol parts to twenty songs for high voice from volume 15 and 16 of Stainer & Bell's Byrd edition' – (London: Fretwork Editions, 2000) comes with a newly written introduction by the editor, Philip Brett.

Joseph Kerman again provides the essay about Byrd in *Grove* 2, alias the second edition of *The new Grove dictionary of music and musicians* which was published in February, having been released electronically last year. The entry for Byrd may be found at pages 714-31 of volume four, and it takes account of recent research.

In 'The fall and rise of William Byrd' (206), my contribution to Oliver Neighbour's festschrift, the reference on page 120 to Tattersall's Psalms should be deleted: although the volume contains *Non nobis Domine* it is not attributed there to Byrd.

After over thirty years I finally attended the William Byrd Memorial Concert, given annually in the parish church,

Stondon Massey by The Stondon Singers. Last year's recital fell on the anniversary of Byrd's death. Conducted by Justin Doyle, the choir concluded a Renaissance programme with *Tu es Petrus, Ave verum corpus, Laudibus in sanctis* and, as their encore for a packed audience, the six-part *Haec dies*. This year's concert is at the church on 3 July at 8p.m.

MORE BYRD SLEEVENOTES

A serious omission from my article last year was Andrew Parker's notes accompanying Winchester Cathedral Choir's recording of *The three masses* on Argo 430-164-2. Of particular interest is his contention that where they are sung with more than one voice to a part, there is no need to reduce this to single voices in passages of reduced scoring.

In my own notes to Fretwork's *The complete consort music* (Virgin Classics VC 5 45031 2) the exigencies of editing caused Parsons to be mentioned on page seven in connection with Byrd's earliest five-part *In nomine*, instead of Mundy.

ORLANDO GIBBONS'S SUPPOSED DOCTORATE

In *Orlando Gibbons and the Gibbons Family of Musicians* (Aldershot, Ashgate Publishing, 1999) I set out reasons for thinking that Orlando Gibbons never received the doctorate with which he has sometimes been credited. It seems to have been Nathaniel Giles, not Gibbons, who along with William Heyther became a Doctor of Music at Oxford University in 1622. I have recently noticed a piece of supporting evidence which escaped me previously – probably because it appears in a source that is very rare, namely the second edition of John Playford's *Introduction to the Skill of Musick* (1655). It is however quoted fully on pages 14-15 of Franklin B. Zimmerman's preface to a facsimile of the twelfth edition (New York, Da Capo Press, 1972). Playford gives an account of the 'Questions propounded by the Doctors in Musick, to have been discussed in the Act at Oxford, July 8 1622. Mr Nathaniel Gyles, Resp. Mr. William Heather Opp.' The University's Register of Convocation records Heyther's admission to a doctorate on 17 May 1622. An entry concerning Giles's doctorate is dated 5 July, but there is reason to think it may have been received on the same day as Heyther's. Whatever the actual date or dates when the degrees were awarded, it looks as if the two Chapel Royal musicians spent a few pleasant summer days in Oxford. And who can blame them?

John Harley

H. B. COLLINS'S EDITIONS OF BYRD: A SUPPLEMENTARY NOTE

In a recent paper¹ I noted that a group of eight motets by Byrd, edited by H.B. Collins, were published provincially in Birmingham. Five of the eight are without imprint, but of the other three one gives the name of printer Denham Blyth, London, 1916, and the remaining two give S. Blyth lith., London, 1921 and 1922. I was able to provide details about Denham Blyth but not S. Blyth. A subsequent inspection

led me to notice that both of the publications naming S. Blyth as the lithographer give his address as 3, Paper Street, London EC4 [sic]. Valerie Hart of Guildhall Library wrote to me (18 October 2000) as follows: 'There is no S. Blyth, lithographer, listed as in business anywhere in London at that period. However, during the same period Spooner & Munns, lithographers, are listed at 3 Paper Street, EC1. Is it possible that S. Blyth was an employee of this firm?' On the available evidence the answer would seem to be affirmative. [Paper Street was a continuation of Silk Street westwards, at the place that is now the entrance to Barbican Concert Hall car park. CB.]

1. Richard Turbet: 'Byrd's music in provincial imprints from 1770 to the present, with special reference to H.B. Collins', in *Branches of literature and music: proceedings of the thirteenth seminar on the history of the provincial book trade held in Bristol, 11-13 July 1995*, ed. M.T. Richardson (Bristol: University of Bristol Library, 2000), pp.64-74. See also 'Stopped by the outbreak of war: the Byrd Festival of 1914', *Brio*, forthcoming, for a note of the elusive 'flier', recte letterhead, mentioned in note 23 on page 74.

JOHN BYRD: A CORRECTION

It is perhaps better that an author should discover his own stupidities, than that he should have them pointed out by other people. His face turns the same shade of beetroot, but he is marginally less inclined to don a disguise and seek refuge abroad.

The blunder which has given rise to such thoughts is this. On page 26 of *William Byrd: Gentleman of the Chapel Royal*, I wrote that on 11 December 1588 John Byrd (a brother of the composer William Byrd) was granted administration of the goods of 'Suzanne Burd', a widow. The fact is that Suzanne was granted administration of the goods of her late husband, who was named John. This revised reading of an entry on f.16r of Guildhall Library manuscript 9050/2 is supported by an index entry in volume 1 of *Testamentary Records in the Archdeaconry Court of London*, ed. Marc Fitch (London, 1979).

The John Burd who died in 1588 (or earlier) cannot have been the composer's brother John, who lived until 1621/2, although both men died in the parish of St John Zachary. (The composer's brother left twelve pence to the church of the parish where he should die, and the churchwarden's accounts of St John Zachary for 1621-1622 record the receipt of that sum as 'the guifte of Mr Burd who died in Mrs Stanninates house to thuse of the Churche'.) While it is not impossible that two unrelated John Byrds lived in the same parish (the name was, if anything, more common than William Byrd), it is tempting to think they were related; nevertheless, the identity of the dead man is a mystery. He cannot have been 'John Bird' of Southwark, my pursuit of whom led to the discovery of the error; although that John's wife was named Susan, he was alive in 1597 (see *Acts of the Privy Council*, xxvii, 1903, pp.215 and 256-7).

There are two further points to note. It is now uncertain which John appears in assessment rolls of 1577 and 1582 as resident in the parish of St John Zachary; and Suzanne Burd may have been the 'Mistris Bird' who was buried at St John Zachary early in 1621/2.

John Harley

THE SIGNIFICANCE OF BYRD'S VERSE COMPOSITIONS: A REAPPRAISAL

The emergence of the verse anthem c. 1570 is associated with three Chapel Royal composers: Richard Farrant and William Mundy of the older generation and the more youthful William Byrd. The genre arose from two principal sources: the consort song for solo voice with consort accompaniment and the metrical psalm. With hindsight, too, the form may be seen in a wider context as a manifestation of the *stile concertato* which was developing throughout Europe at this time. Byrd's absorption and cultivation of these ideas is of central importance in the evolution of the English verse anthem which, by the early 1600s, had surpassed the full anthem in popularity.

It has been speculated that Byrd's earliest experiments in the verse form may have been for the choir at Lincoln, but a Lincoln Cathedral Chapter Act makes it clear that musical opportunities within the liturgy were limited, particularly perhaps those of an experimental nature.² It seems almost certain, therefore, that his early verse anthems were composed within the more liberal environment of the Chapel Royal. He became a Gentleman in 1572, and this must have provided the impetus for him to write his first pieces in the new style.

A glance at a list of Byrd's verse compositions would appear to show that he wrote 17 pieces, including 15 anthems. However, as few as nine of these are complete, original works intended for liturgical use, including just seven anthems.³ Three 'secular' works comprise a separate category.

Farrant's *When as we sat in Babylon* (perhaps the earliest verse anthem) provides a template for a study of the structure of the early verse anthem.⁶ Its strophic verses include brief echoing chorus refrains, its latter sections are in triple metre, and it concludes with an 'Amen'. Mundy's *Ah, helpless wretch* and *The secret sins* (the attribution to Mundy is sometimes questioned) adopt a similar format, but *The secret sins* retains duple time throughout. Three works by Byrd date from the period c. 1570-80,⁷ and all follow the earliest models. *Alack, when I look back* provides a direct link between the consort song and verse anthem. William Hunnis, Master of the Children at the Chapel Royal between 1566-97, published his *Seven Sobs of a Sorrowfull Soule for Sinne* in 1583, a compilation of texts with tunes. Byrd first set *Alack, when I look back* as a consort song for a countertenor soloist, drawing on Hunnis's melody, but both Hunnis and Byrd later reworked this material as a verse anthem.⁸ In Byrd's setting the later choruses are worked at some length, so they play a more important role than in the settings of Farrant or Mundy. The soloists in all early verse compositions were invariably meanes or countertenors, reflecting the fact, perhaps, that many of the consort songs were written for the choirboy plays which were so popular in Chapel Royal circles in the second half of the 16th century.

The two other early verse anthems by Byrd also draw on

BYRD'S VERSE COMPOSITIONS

Anthems performed liturgically which survive complete

Alack, when I look back [cf Hunnis: both music and text]
Behold, O God, the sad and heavy case [1593?]
Christ rising again [also SSN]
Have mercy upon me [also PSS]
Hear my prayer, O Lord, and consider
O Lord, rebuke me not Thou,
God, that guid'st [from Hunnis]

Fragmentary anthems

Behold, O God, with they all prospering eye – text only
 [contrafactum of 2. above?]
Let us be glad – text only [from Hunnis]
Now Israel may say – tenor & bass [music as 2. above]⁴
O be joyful in the Lord – text only
Sing ye to our God – text only [perhaps a contrafactum of
Sing ye to our Lord à 3 from PSS]⁵

Secular 'anthems'

An earthly tree [SSN]
From virgin's womb [SSN]
O God that guides the cheerful sun [PSS]

Other verse compositions

Teach me, O Lord [from the Second Preces and Psalms]
 The 'Second' Service

texts by Hunnis. It seems that *Thou God that guidest* was originally conceived for a single meane soloist⁹ and that Byrd subsequently added a second meane in two sections. Although following the basic format of Farrant and Mundy, an element of recapitulation between the last and penultimate sections reveals Byrd's concern for musical integration. All that remains of *Let us be glad* is an Elizabethan text, but its verse/chorus directions indicate that its structure resembles *Alack when I look back*.

The striking *Christ rising again*, which dates from the early 1580s, reveals a more imaginative approach to structure, particularly in its relationship between verse and chorus. It demonstrates, in its colourful, even dramatic use of two solo meanes, its less predictable juxtaposition of verse and related and unrelated chorus, often in shorter sections, and its imaginative tonal scheme, how far Byrd had developed the form within a decade or so of its inception. The anthem was originally conceived with five-part chorus and organ accompaniment, but by the time of its publication in *Songs of Sundrie Natures* (1589) a sixth (second meane) part had been added for each final chorus and a consort replacing the organ. A number of later composers, notably Batten, Tomkins and Weelkes, set this text in the verse style, inspired, no doubt, by Byrd's setting.

Four later anthems, probably dating from the period c. 1590-1600, demonstrate a more expressive response to their texts and an innovative verse/chorus relationship, including an

expanded role for the chorus. However their choice of soloists remains restricted to the familiar meane and countertenor voices. It has been suggested¹⁰ that the text of *Behold, O God, the sad and heavy case* may indicate that it was written in 1593, a year notable for the ravages of the plague. The characterisation of the text recalls *Christ rising again* while the concluding material of the two countertenor verses is taken up and reworked by the chorus. *Have mercy upon me, O God* appears in both liturgical and secular sources. The scoring of its verses – for meane and countertenor, meane (twice) and finally two meanes¹¹ – is unusually varied while the choruses develop afresh the material of each preceding verse. The verses of *O Lord, rebuke me not* are for a solo meane throughout. It adopts a closer verse/chorus relationship in which the chorus meane repeats the preceding verse material almost exactly but the lower chorus parts display more freedom, though within the musical framework of the preceding verse section. *Hear my prayer, O Lord*, one of the composer's more widely circulated sacred works, closely resembles *O Lord, rebuke me not* in structure, with its verses assigned to a solo meane and each chorus drawing on the material from the preceding verse, slightly modified and reharmonised.

Three works included in published collections and intended for secular use are, in effect, consort songs with unrelated chorus, and so constitute a separate category. In *An earthly tree* (1589), for a solo meane followed by an unrelated SSAT chorus, the two sections are performed three times with only the verse text being varied. An alternative chorus occurs in a secular source¹² set to different music. *From virgin's womb* (also 1589) adopts the same pattern. Again a solo meane is followed by an unrelated four-part chorus, here for high voices. Both works bear the subtitle 'A Carol for Christmas Day'. *O God that guides the cheerful sun* (1611), although published twenty-two years later, follows the same plan but concludes with an 'Amen', as with several other early verse anthems.

It remains to mention two other verse compositions by Byrd. The early Festal Psalm setting *Teach me, O Lord* is, in effect, an embryonic verse anthem; it appears as a separate anthem in two sources. Although it is one of three psalm settings associated with the Second Preces, thought to have been written in Byrd's Lincoln years, he probably added it to the set during the 1570s.¹³ It contains the essence of his early verse style: verse writing for a meane soloist with four choruses where the same music is reworked to accommodate different texts. The Second Service¹⁴ probably also dates from the early 1570s. It largely comprises chorus writing with relatively short verse sections so, paradoxically, its compositional process is the reverse of the normal verse-chorus relationship in the early verse anthem. Attention has been drawn to later canticle settings which quote at least the first four notes of Byrd's opening vocal motif from both canticles (G Bb C D F E D), reflecting the reverence in which he was held by such eminent later composers as Tomkins and Weelkes.¹⁵ The opening of this motif did not necessarily stem from Byrd, however, since

its first four notes also appear in two anthems already mentioned by Farrant and Mundy (his *Ah, helpless wretch*), but with their rhythm slightly adapted to accommodate their texts. It may be no coincidence, either, that the four-note version of the motif appears in a number of later verse anthems, including such notable examples as Weelkes's *Give ear, O Lord* and Gibbons's monumental *See, see, the word is incarnate* where it serves as a head motif at the beginning of each main section.

The essential features of Byrd's verse anthems may be summarised as follows:

- (i) the stereotyped structure of his early works evolved into new, more flexible forms;
- (ii) he tended to restrict himself to meane and countertenor soloists, reflecting the influence of the consort song;
- (iii) he demonstrates a penchant for contemporary texts (as in the consort songs and madrigals of the time) – in contrast to his ten authenticated liturgical full anthems which draw on Psalm texts or Prayers.

Byrd was the most revered figure amongst English musicians during the period c. 1580-1620, so it is instructive to consider the influence of his verse style on later musicians. Thomas Morley, Nathaniel Giles and Edmund Hooper were the best-known composers of sacred music of the next generation, and all three were associated with the Chapel Royal for much of their working lives. Morley's three surviving verse anthems all demonstrate Byrd's influence.¹⁶ In *Out of the deep*, for a solo countertenor, the choruses take up new material, as in Byrd's *Christ rising again*. *How long wilt thou forget me* adopts a similar format, but as many as four soloists are deployed, including a tenor in one section. *O Jesu meek* also recalls Byrd's middle-period works with its more flexible relationship between verse and chorus, while reflecting earlier practice in the assigning of its verses to meanes and countertenors and with sections in triple time. Morley's festal-psalm verse setting of *Let my complaint*, for solo countertenor and chorus, sets each chorus afresh unlike Byrd's *Teach me, O Lord*.

In Morley's First Service¹⁷ the Venite, Commandments and Creed are full settings while the Te Deum and Benedictus include brief verse passages for meanes and countertenors in various combinations. The predominance of the chorus, as compared with his anthem settings, recalls Byrd's Second Service. The verse sections of the evening canticles include several passages for tenor and bass voices, in addition to meanes and countertenors, and so represents a development from Byrd. So the Service may well be a late work, dating from the 1590s.

Ten of Nathaniel Giles thirteen anthems which survive more or less complete are verse compositions,¹⁸ an indication that the style was already assuming greater importance for the next generation of composers. Giles's debt to Byrd in his verse anthems is reflected in their structure (particularly the use of short confirmatory choruses), the scoring of their verses (predominantly for

meanes and countertenors) and the incorporation of triple time in three works. In just a few anthems he adopts a more flexible approach, notably in *Out of the deep* for a bass soloist. His generally conservative approach suggests that most of these works were written during his earlier years at St George's Chapel, Windsor. On the other hand, his two otherwise unremarkable verse services demonstrate a more extended use of the lower voices in their verse sections.

It is a particular disappointment that no verse anthems by Edmund Hooper are available for study. Of his eighteen anthems, ten are verse settings but the poor quality of their texts has precluded their publication.¹⁹ Hooper's verse service, the only such setting amongst his five services,²⁰ represents a notable advance on the settings of both Byrd and Morley, particularly in its variety of scoring in its verse sections, a more extended role for the soloists and a more 'modern' sense of tonality including alternation between major and minor 'keys'. The Service probably dates from the first or second decade of the seventeenth century.

The next generation of composers included several of first rank - notably Thomas Tomkins, Weelkes and Gibbons. All three were associated with the Chapel Royal during the period c. 1600-25 (and later in the case of Tomkins). Although they adopted a more flexible and varied approach to structure and scoring in their verse compositions, clear traces of earlier stylistic features may be identified.

It is remarkable that, of Tomkins' 56 verse anthems (43 appeared in his posthumous *Musica Deo Sacra* [1668]), no two works compare exactly in the scoring of their verses and in the structural relationship between their verses and choruses.²¹ Although few of his anthems can be dated with certainty, the large-scale *Know you not* was written in 1612 for the death of Prince Henry.²² With its remarkable chromatic writing, its flexible structural design and its deployment of all the full compliment of voices in its verse sections, it represents a significant advance on verse anthems written a decade or so earlier. The compositional processes in Tomkins's four verse services reveal a clear line of development, from the early Sixth Service to the 'modern' Fifth.²³ The verses of the Sixth are scored for meanes and countertenors while its chorus writing reflects the late 16-century style. Although the Seventh Service is more advanced tonally, the verses are still predominantly for meanes and countertenors, to judge from its surviving organ part. The omission of these two services from *Musica Deo Sacra* may have been deliberate on Tomkins's part in view of their relative immaturity. The Fourth is an altogether more accomplished work with rhetorical writing for a full range of soloists while the Fifth, with its *stile nuovo* elements, is almost certainly a late work. Both use the head motif from Byrd's Second Service referred to previously.

The verse anthems of Weelkes²⁴ are generally disappointing in their lack of variety and inspiration, and it seems that the constraints under which he was working with his 'half choir' at Chichester limited his normally fertile imagi-

nation. Most of them do not measure up to his best full anthems, which were almost certainly written for the Chapel Royal. Rather more than half of his anthems, including a number of fragmentary works, are in the verse style. The majority of these favour upper voices in their verse sections, as in 16th-century works, while, in several cases, their choruses employ a 'refrain' technique. This is most sensitively achieved in *Give ear, O Lord* and *Give the king thy judgements* where the role of the chorus is more extended. Mention should also be made of his distinctive setting of *Christ rising again* which, to judge from its organ torso, compares closely in a number of respects with Byrd's exemplar, notably its opening vocal motif (for two meanes), the material in the second part ('Christ is risen again') and its motivic content. An 'Alleluia' brings the work to a suitably festive conclusion.

Weelkes seems to have found the verse service a more consistently fruitful source of inspiration. Although the First²⁵ and Sixth²⁶ Services appear to have been written for his modest forces at Chichester, they demonstrate a characteristic individuality, from the motivic economy and direct, attractive verse writing for a meanes in the First to the bold solo writing for the lower voices in the Sixth. Other notable features in his verse services include chorus writing for trebles (Fourth Service)²⁷ and a 'medio chori' layout (Fifth).²⁸ There are clear musical relationships between the services as well as with several anthems, a characteristic Weelkes feature.

The verse anthems of Gibbons provide an unexpectedly close comparison with those of Byrd.²⁹ They fall into three broad structural categories. In the first, four works, notably *O all true faithful hearts* (more familiar with its nineteenth-century text *O thou the central orb*), have a 'refrain' chorus – or at least (as in *Thou God of Wisdom*) a reworked and extended version of the first chorus – recalling Byrd's secular verse compositions. Two works in this category are for trebles, *Blessed are all they* and *Glorious and powerful God* comprise a second category in which the chorus repeats the previous material more or less literally, as in Byrd's later examples. Gibbons's remaining verse anthems demonstrate a more flexible verse-chorus relationship. His masterwork, set out on a broad canvas, is *See, see, the word is incarnate* which, as has been mentioned, deploys the head motif from Byrd's Second Service at several key points. Gibbons's Second Service is one of most striking canticle settings of the early seventeenth century, and it displays the best characteristics of the mature verse settings of the period with its imaginative scoring and rhetorical chorus writing.

It is remarkable that, some forty years after its inception, the verse anthem had retained a number of its early, sometimes stereotyped features. Byrd's pioneering work during this period was an important influence not only on his junior contemporaries but also on later composers as distinguished as Gibbons whose debt to Byrd is clear in several of his works. Despite lavishing much of his attention on his corpus of motets and masses for the Latin rite, Byrd was at the very forefront of the evolution of a unique genre, and

his influence on its development persisted for almost half a century.

1. For an account of the early verse anthem, see Le Huray, P.G., *Music and the Reformation in England 1549-1660*, Herbert Jenkins, 2nd edition (1978), pp. 217-225.
2. See Harley, J., *William Byrd, Gentleman of the Chapel Royal*, Scholar Press, 1999, p. 34.
3. Byrd's verse anthems appear in *The Byrd Edition*, XI (1983), edited by Craig Monson (i).
4. Harley, op. cit., p. 426.
5. C. Monson (ii), "Authenticity and Chronology in Byrd's Church Anthems", *Journal of the American Musicological Society*, XXXV (1982), pp. 280-305 - see p. 302 (footnote 45). In footnote 6 on p. 281 he notes that *An earthly tree* as well as *Have mercy upon me* circulated in ecclesiastical sources.
6. Edited by Robert Reeve and published in *An Anthology of English Church Music*, J. & W. Chester (1971), compiled by David Wulstan.
7. A convincing basic chronology for Byrd's verse anthems, accepted by the present writer, has been argued by several recent commentators. See Monson, op. cit. (i) & (ii) and Harley op. cit.
8. Monson op. cit. (ii), pp. 304-5.
9. Monson op. cit. (ii), pp. 299-300.
10. Monson op. cit. (ii), pp. 300-1.
11. The anthem includes writing for a 'high meane' whose range lies between that of the standard meane and the treble.
12. St. Michael's College, Tenbury, MS 791 (the so-called 'Batten organ book'), now housed in the Bodleian Library, Oxford.
13. Harley, op. cit. p. 183. In the psalm setting *Save me, O God*, also from the Second Preces and Psalms, a solo group alternates with chorus, but without an independent organ part.
14. It is so described in Barnard's *The First Book of Selected Church Musick* (1641).
15. R. Turbet, "Homage to Byrd in Tudor Verse Services", *Musical Times*, cxxix (1988), pp. 485-489.
16. Morley's verse anthems appear in *Early English Church Music*, XXXVIII (1991).
17. Morley's Verse Service appears in *Early English Church Music*, XLI (1998).
18. Giles's verse anthems appear in *Early English Church Music*, XXIII (1979).
19. Le Huray, op. cit., p. 259. It is recorded by the choir of Selwyn College, Cambridge on *Behold it is Christ: anthems and services by Edmund Hooper and his contemporaries* (Lammas LANN 096D).
20. Published by Oxford University Press.
21. Tomkins's verse anthems printed in *Musica Deo Sacra* (1668) appear in *Early English Church Music*, V (1965), IX (1968) & XIV (1973). See also P. James, "Thomas Tomkins: Sacred Music omitted from *Musica Deo Sacra*", *Soundings*, II (1971-72), pp. 29-45.
22. Published in *An Anthology of English Church Music*, J. & W. Chester (1971), edited by Peter James.
23. See James, op. cit., pp. 41-3. The Sixth and Fourth [Magnificat & Nunc Dimittis] Services are published by Cathedral Press Ltd.
24. Weelkes's verse anthems appear in *Musica Britannica*, XXIII (1966).
25. Published by Novello & Co. Ltd.
26. Published by Cathedral Press Ltd.
27. Published by Stainer & Bell Ltd.
28. Published by Novello & Co. Ltd.
29. Gibbons's verse anthems appear in *Early English Church Music*, III (1964) & XXI (1978).

Peter James

SOME OBSERVATIONS ON R 134 OF THE HERLUFSHOLM COLLECTION, WITH PROPOSED IDENTIFICATIONS OF OWNERS AND COMPILERS: A NEW SOURCE FOR BYRD'S IN RESURRECTIONE

R 134 is arguably the most interesting music MS of the Herlufsholm Collection, although it seems to be somewhat younger than the other MSS. Herlufsholm is a boarding-school dating back to the mid-1500s, with a generally rich cultural tradition. The book in question contains mainly tenor parts of 16-17th century vocal music of a great variety in 4-8 voices. It was compiled by two distinct scribes, a third hand having added three titles to the table of contents,

referring to works now missing from the end of the volume. The most striking feature of the MS is its mingling of Latin, German, French, Danish, and Italian song texts, and the variety in genre, from the most pious psalms and masses to bawdy, misogynistic drinking-songs. Even William Byrd is represented in this remarkably cosmopolitan MS, as illustrated (see main magazine, p. 23).

An important question to consider would naturally be the owner's signature 'Georgius Laurentij' (possibly implying *ex libris*) on the first page. The same hand gives the nominative case, Laurentius, on the back cover among other pen-probes. Among these are some sketches of young people, possibly fellow students. To the left on the top of the first page is the faint trace of an earlier, scratched-out owner's signature, possibly that of the MS's originator.

A Danish article about one Georg Friedrich Laurentius, accidentally found in an early edition of the Danish Biographical Encyclopedia, might solve the question as to one of the part book's owners and/or compilers.¹ Born 1594 in Germany, Laurentius studied in Wittenberg and at several other universities, achieving his medical doctorate at Padua 1620. The music manuscript might then have been compiled in many different cultural environments, which could explain the conspicuously varied selection of genre and languages. In 1621-24 Laurentius practiced in Danzig, in 1624-32 in Leipzig, and then he divided his time between Hamburg, Schleswig and Lübeck, until in 1647/8 he attained the post as private physician to the Princess Magdalene Sibylle in Nyköbing. In 1652 he accompanied the Princess to Saxony, then returned to Denmark and a similar position at the court of King Frederik III. In 1663 Laurentius settled in Lübeck, spending his remaining 10 years as a writer on medical subjects. He was a man with strong views, causing much animosity among his peers, but still commanding a grudging respect from his adversaries.

Could such a skilled and busy medical man be enough of a musician to own and co-edit the MS under debate? His four years in Danzig suggest a plausible explanation for a Danish psalm text *Nu bede vi denn helligaand* (No. 15) appearing early in the anthology. Danzig has in a recent article by Ole Kongsted been recognized as an important bridge-head of European musical culture into Scandinavia;² naturally, a modest level of reverse influx should be taken into account. It must be pointed out that anyone named Joergen Larsen - a still very common Danish name - may have adopted the Latin form Georgius Laurentius. It might also be argued that the owner's signature might be just that and no more, and that Laurentius had no hand in the actual compilation of the MS. Careful comparison between the words 'Georgius' and 'Gregorius' towards end of the book, seems, however, to point to the same hand.

In the 1985 Conference Report about Heinrich Schütz and music in Denmark the times of Christian IV,³ John Bergsagel put forward a most intriguing theory about the origin of R 134, building an impressive case that its contents

point to the then Master of the Royal Danish Chapel, the Nederlander Gregorius Trehou, as being responsible for the surprising occurrence of the 1589 Byrd motet in the MS. Bergsagel attributes the wonder to a possible meeting in 1590 in Antwerp between the exiled English composer Peter Philips and Gregorius Trehou, just before the latter left for his new employment in Copenhagen in the same year. In fact, Bergsagel sees the inclusion of the Byrd motet as the very key to understanding the MS, and personally I tend to agree with him (the above Laurentius-theory was formed about a year ago, when I had no knowledge of Bergsagel's work in this field).

A final word should be added about a very likely candidate for owner, contributor and possibly bequeather/forgetter of this single book of an eight-part set – the one-time teacher ('hearer' is the local term) of Herlufsholm itself, Herr Hans Mikkelsen Ravn, with the nom-de-plume Corvinus (1610-1663). His impressive *Heptachordum Danicum, seu Nova Solisatio*, Copenhagen 1646, is the first and most important work of musical theory from Denmark in the 17th century.⁴

From his own quill, we have a dedication to a friend, which invites favourable comparison with the hand responsible for the second half of the tables of contents of our MS, and possibly some of the the corresponding pieces' underlay. Even if Corvinus were to be found to be one of the important scribes, this would not really detract from the importance of John Bergsagel's theory, since Corvinus' strong advocacy of the use of *si* as the 7th degree of the scale, often attributed to Corvinus, is in his own work seen as possibly invented by Trehou.⁵ So the last part of the anthology, if found to be indeed penned by Corvinus, could very well have been copied from Royal Chapel musical volumes during his student years in Copenhagen 1631-34.

A vast amount of research is necessary to confirm these, and possibly form other, theories about this fascinating MS. Progress will be published on the home page of Capella Hafniensis Editions (www.capellahafniensis.dk) where those interested will be able to read the full account of R134 from John Bergsagel's article in the Schütz Conference report.

1. Article by: Jul. Petersen, *Dansk Bibliografisk Leksikon*, Copenhagen, 1896. vol. X, pp. 136-37.

2. Ole Kongsted, in: 'Polnisch-dänische Musikbeziehungen im späten 16. und frühen 17. Jahrhundert', *Akademia Muzyczna*, Gdansk 2000, pp. 94-112.

3. Heinrich Schütz und die Musik in Dänemark zur Zeit Christians IV. Bericht über die wissenschaftliche Konferenz in Kopenhagen 10-14 November 1985 Vorgelegt von Anne Ørbæk Jensen und Ole Kongsted, pp. 19-24.

4. See B. Johnsson: "Hans Mikkelsen Ravns Heptachordum Danicum 1646", in: *Dansk Aarbog for Musikforskning*, Copenhagen 1962, pp. 59-92. Facsimile edition: G. E. C. Gad, Copenhagen 1977. ISBN 87-12-76800-6.

5. *Heptachordum...* Prolegomena p. XXXI: 'Cujus primus Inventor mihi ignoratur, nisi si fuerit Gregorius Trehovius natione, ut opinor, Batavus, Regiæ nostræ capellæ quondam Magister.'

Arne Keller.

Arne Keller is currently working with Ole Kongsted on editions of 16th-century vocal music from the Baltic Sea area.

BYRD AND SWEELINCK: SOME CURSORY NOTES

It has always struck me how comparable the music and its background of William Byrd (1540-1623) and Jan Pieterszoon Sweelinck (1562-1621) are. Both were principally composers of vocal polyphony and had fully mastered the art of late Renaissance counterpoint, both wrote as masterfully for few as well as for many voices and made the variation in number of voices a principal tool of composition. They both set texts disregarding religious differences while both were catholic organists working in countries where protestantism had become the state religion. Their peculiar position in combination with an unusual openness of mind led to a rather liberal and progressive artistic outlook. It is therefore no coincidence that Byrd and Sweelinck each managed to develop a keyboard style and formal repertoire which was fully the equal of their vocal music, and which turned out to be hugely influential and forming a real school. For Byrd as for Sweelinck composition never became a matter of routine; instead, they sought to imbue each composition with a marked individuality.

Unfortunately, there is no evidence whatsoever that they knew about each other, though in the case of Sweelinck one can presume so, principally through his contacts with John Bull and Peter Philips, both English recusants who had found refuge in the Southern Netherlands. There is tantalizingly little musical evidence for any direct influences. However, since the bulk of Byrd's keyboard music must have been composed long before Sweelinck made his belated start as a keyboard composer,¹ the direction can be assumed to have been one-way, Continent-bound. In particular, some variation works of Sweelinck show signs of having been modelled on sets by Byrd. It is surely no coincidence that the one melody common to both composer's keyboard oeuvres,² 'Fortune my foe', should have led to two rather closely related works. Sweelinck's little set, moreover, shows clear evidence for a relatively early origin (that is, from the 1600s) and it is obvious that he took the piece by the older composer as a model, which is echoed in several passages, while he also seems to have had Byrd's Pavan F2 around on his harpsichord.³ But even the formal layout of a much more famous piece as *Mein junges Leben hat ein End* – famous not least in England for a considerable time, witness its mention in James Joyce's *Ulysses* (1922) – can be traced back to Byrd, since it is remarkably similar to the latter's *All in a garden greene*.⁴ The 'twin' of *Mein junges Leben*, the equally masterly set on *Ick voer al over Rijn*, draws on a wide range of compositional devices, including clear-cut English galliard style at the end as well as what almost looks like a citation from Byrd's *Hugh Ashton's Ground* in the fifth variation.⁵

However, none of the pieces by Byrd mentioned so far appear in any of the continental sources, let alone in sources deriving directly from Sweelinck, though this may relate to the rather peculiar source situation for Sweelinck's own keyboard music. Indeed, the way the keyboard oeuvres of Byrd and Sweelinck are transmitted show a fundamental

difference. Whereas with Byrd we have several sources very close to the composer and which in most cases have clear pedigrees and are primarily contemporaneous, with Sweelinck the great majority is posthumous and with unknown or at best vague backgrounds. It is a strange fact that, although the many German Sweelinck students can be ultimately held responsible for the transmission and survival of so many pieces of their master in surprisingly high-quality texts,⁶ direct evidence for their participation in this important process is very scarce indeed. Major Sweelinck sources such as the Lynar manuscripts (D-B, MSS Lübbenau Lynar A 1 and B 1-4) or the large Vienna Minoriten Codex (A-Wm, MS XIV.714) still keep their secrets regarding their origins and scribes. It is a remarkable phenomenon to see his music copied (as a rule very faithfully) for more than half a century after his death, and to see the transmission of his music so closely bound up with that of his North German pupils: the transmission of both their music and that of Sweelinck thus dries up simultaneously in the 1660s and 1670s.

The only source with a documented connection with the Sweelinck school is the small Düben Tablature Book (S-Uu, IMhs 408), which was apparently written for and partly copied out by the young Gustav Düben (c1629-1690). Gustav was son of the Sweelinck pupil Andreas Düben (1597/98-1662) and his successor as Capellmeister at the Swedish court; Gustav's principal fame resides in his huge collection of vocal and instrumental ensemble music now kept in Uppsala. The tablature book, the sole remnant of what must have been a large and important collection of North European keyboard music, contains from Sweelinck's hand only a small variation set (which is moreover intermixed with variations by his pupil Samuel Scheidt). However it is here, if anywhere, that a connection with Byrd may be found. The volume was begun in 1641 with a row of pavan and galliard sets, including very retrospectively Byrd's 'Petre' pair which was by then exactly fifty years old.⁷ Together with the pavan and galliard pairs included by Peter Philips and John Bull, this might very well reflect repertoire going back to the Amsterdam student years of Andreas Düben. The Byrd copy basically derives from the revised version the composer published in *Parthenia* (1613), and it is perhaps no coincidence that Andreas's studentship fell exactly in the following years (1614-1620). In this connection, a partial copy of this famous print in the manuscript Lynar A2 (D-B, MS Lübbenau Lynar A2) becomes interesting too.⁸ A selection of twelve pieces has been copied out there as a closed group, including six out of Byrd's eight contributions to the print, among them the 'Petre' Pavan and Galliard (see table in next column).

In this MS no Sweelinck pieces have been preserved, but it forms the companion for the much larger MS Lynar A1 written by the same (unknown) scribe. This scribe, as has been shown elsewhere,⁹ had access to an unusually rich vein of Sweelinck's keyboard music and this, in combination with the impeccable texts he transmits, led me to the hypothesis that his copies were more likely than not made directly from Sweelinck's autographs. As a consequence,

Summary content of Lynar A2, pp.38-67

pp.	piece	concordances*
38-39	Byrd: Pavan g2 <i>Sir William Petre</i>	Parthenia 2
40	Byrd: Galliard g2 <i>Sir William Petre</i>	Parthenia 3
41	Bull: Galliard d4	Parthenia 15
42-43	Gibbons: Galliard in C	Parthenia 16
43	Byrd: Praeludium g	Parthenia 1
44	Byrd: Pavan a2 <i>Earl of Salisbury</i>	Parthenia 6
44	Byrd: Galliard a2/i <i>Earl of Salisbury</i>	Parthenia 7
44-45	Byrd: Galliard a2/ii <i>Earl of Salisbury</i>	Parthenia 8
45	Bull: Praeludium G4	Parthenia 9
46-47	Gibbons: Praeludium in G	Parthenia 21
47	Gibbons: Pavan in a <i>Earl of Salisbury</i>	Parthenia 18
48-49	Gibbons: Galliard in a <i>Earl of Salisbury</i>	Parthenia 19
50-51	Gibbons: Galliard in d	Cosyn
52-53	Gibbons: Galliard in d	unicum
53	Gibbons: <i>Whoop, do me no harm</i>	various **
54-59	Gibbons: <i>The Hunts Up</i>	Cosyn, Drexel
59	Gibbons: <i>Almain in G</i>	Cosyn
60-63	Byrd: <i>Fantasia G2</i>	Fitzwilliam, Ellis, Wray
64-67	Byrd: <i>Fantasia C1</i>	Nevell, Ellis

* in the case of the Parthenia group, further concordances have not been listed.

Cosyn = GB-Lbl, R.M. 24.d.3 (*Benjamin Cosyn's Virginal Book* 1620)

Drexel = US-NYp, Drexel MS 5612

Ellis = GB-Och, Mus. MS 1113 ('Ellis' Manuscript)

Fitzwilliam = GB-Cf, Mu. MS 168

Nevell = *My Ladye Nevells Booke*, 1591 (MS in private UK ownership)

Parthenia = *Parthenia or the Maydenhead* (London, 1613)

Wray = GB-Lbl, Add. MS 30485

** GB-Och, Mus. MSS 47 and 431; *Priscilla Bunbury's Virginal Book* (MS in private ownership); F-Pn, MS Rs. 1186.

much of the remaining repertoire transmitted here (like-wise in high-quality texts) may also derive from Sweelinck's papers, and it is thus possible that this also holds for the *Parthenia* section. (That the Lynar A2 transcriptions were done directly from the print appears unlikely, since the order is somewhat haphazard; for example, the prelude clearly belonging to the Petre Pavan and Galliard [pp.38-40 in the MS] was copied out separately at a later point [p.43].) After this section the manuscript is rounded off by some additional English repertoire: five pieces by Orlando Gibbons (including a remarkable galliard unique to this source) as well as two fantasias by Byrd (G2 and C1). Thus these manuscript pieces may at one point have belonged to Sweelinck's library as well. Some sort of vaguely visible line of transmission appears if one casts a glance at the concordances of the two Byrd pieces. Not only do they turn up paired in Lynar A2, but also in the so-called Ellis MS (GB-Och, Mus. MS 1113),¹⁰ and this latter MS contains as one of the very few English sources a piece by Sweelinck as well (the Hexachord Fantasia [F1], in a fine text). A further Continental connection of this manuscript is suggested by the inclusion of several pieces by Peter Philips, the majority unique to this source, while Byrd's Fantasia G2 seems to have been well known in the Netherlands (or at least at the Brussels court), witness the use of its opening theme in fantasias by Philips and his colleague at the archducal chapel in Brussels, Peeter Cornet.¹¹

That Sweelinck knew the Petre Pavan (and Galliard) is not only evident from its inclusion in two of the Sweelinck sources, but is further supported by his imitation of the contrametric figuration of this piece in strongly related forms in several of his works (Ex. 1-2).¹²

The image contains two musical examples, each with two staves. Example 1 is labeled '1. [Byrd]' and '[Sweelinck]'. The Byrd staff shows a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Sweelinck staff shows a bass clef with a key signature of one flat (Bb) and a 3/4 time signature. Example 2 is labeled '2. [Byrd]' and '[Sweelinck]'. The Byrd staff shows a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Sweelinck staff shows a bass clef with a key signature of one flat (Bb) and a 3/4 time signature. Both examples show a comparison of the original Byrd version and the Sweelinck version of the piece.

Ex. 1 - Byrd, Pavan: *Sir William Petre* (Parthenia version), bar 24f. / Sweelinck, Toccata G1, bar 106f.

Ex. 2 - Byrd, Pavan: *Sir William Petre* (Parthenia version), bar 59f. / Sweelinck, *Pavana Philippi*, bar 105f.

While the copy of this pavan and galliard in Lynar A2 remains close to the published text (as do the other transcriptions from *Parthenia*), the text of this work in the Düben Tablature is an altogether different affair. As with the other English repertoire in this source, the version presented here shows alteration of the text towards a more polyphonic ideal. David Smith noted regarding the Philips pieces (the *Dolorosa* and *Paget Pavan* and *Galliards* as well as the arrangement of Thomas Tomkins's keyboard Pavan in a) that this may in part reflect the consort originals.¹³ Such an explanation is, however, out of the question for the Byrd pair which almost certainly never existed in a consort version. Therefore the variants of this piece, which was a keyboard work from the outset (and this adaptation was moreover obviously done directly from the *Parthenia* version), gain special importance. Since the Düben version was hitherto not available in print and also only partly reconstructable via the critical commentary of the complete edition,¹⁴ we have included it here as a musical supplement.

A comparison of this version with its model, the *Parthenia* text,¹⁵ can now be easily carried through and reveals many small but important changes to render the piece more

polyphonic and more strictly four-part – if sometimes only on paper. Here three typical examples have been singled out. In Ex. 3 (see p. 15), one sees the arranger striving for a smooth four-part texture, eliminating many of the harpsichord-idiomatic, percussive elements like the two f's on the first beat of bar 18, the doubling of the c'' in the lower octave in bar 19; he even manages to render the purely rhythmical pulsation in bar 20 more polyphonic. The alto motif of bar 65f of the pavan is upon its imitation liberally distributed over tenor and bass in the *Parthenia* version; this is 'corrected' in the Düben Tablature by rearranging it for the bass only, with renewed voice-leading in the inner voices (Ex. 4). In the galliard, the striking entry of the full-voice texture in bar 2 with the open-fifth harmony is altered in Düben into a complete harmony by changing the alto into a Bb; a similar change can be observed in bar 79 of the pavan, leading to a texture equally awkward to play but with a new tenor line (Ex. 5).

It is certainly tempting to attribute the rewritten version of Byrd's Pavan and Galliard g2 to Sweelinck, though one then would have to accept a differentiation in his reworkings of English keyboard music between a slight (and not entirely successful) adaptation to his own style as here or in completely rewritten and brilliantly varied manifestation as in his *Pavana Philippi*. From the perspective of the source and its background, a case could be made for an alternative attribution of these changes to Scheidemann, who seems to have been allied with the origin of its content.¹⁶ Be it as it may, it certainly reflects the outlook of Sweelinck and his school and puts their relationship with the 'Virginalist' repertoire sharply into focus: while they greatly admired and emulated this intensely idiomatic harpsichord style, its involved polyphonic manner and its expressive figuration, they were somewhat less happy with its free-voiced aspect and could not leave the sins against correct voice-leading untouched.

One wonders if Byrd in his old age learnt about Sweelinck and his sudden blossoming as a keyboard composer. If he knew any piece by the Amsterdam composer at all, the most likely candidate appears to be the latter's Hexachord Fantasia. It is the only Sweelinck piece transmitted in more than one English source; it is not only present – along with three other major Sweelinck pieces – in the Fitzwilliam Virginal Book (GB-Cfm, Mu. MS 168) but also, as has already been seen, in the Ellis manuscript alongside two Byrd fantasias probably also known to Sweelinck.¹⁷ It was in all probability composed in 1612 (the dated transmitted by Francis Tregian) and a copy must have arrived shortly thereafter (via Philips?) in England. That it is this piece to which this honour befell is certainly not a coincidence, since the tradition of writing large and ambitious polyphonic keyboard pieces on the rising and falling hexachord was initiated by Byrd and his school. Both the tradition and the school were still very much alive at the time Sweelinck's masterpiece arrived in England. The flourishing of this esoteric keyboard genre in Northern Europe in the first decades of the 17th century is suggestive of a lively exchange

among the composers of these pieces, though any concrete evidence is lacking. Thus, we have also no clue whether the presence of Sweelinck's Hexachord Fantasia in English sources is the result of any such high-spirited rivalry.¹⁸

The piece copied immediately before Sweelinck's Hexachord Fantasia in the Fitzwilliam Virginal Book, a prelude (no. [CXVII]),¹⁹ has at one point been tentatively ascribed to Sweelinck.²⁰ However, it cannot be a prelude to the Hexachord Fantasia for reasons of key alone, while it seems foreign to Sweelinck's style. Reconsideration of the piece, however, seems to make an attribution to William Byrd much more likely. Indeed, his style appears so much in evidence that it is altogether surprising that his authorship has not been considered before. In particular the central imitative section with its compact treatment (reminiscent of a relatively late work like the Quadrant Pavan) of a typical point (see Ex. 6) closely approaches Byrd's idiom. Moreover, assuming that this work is by Byrd, it perhaps belongs, analogous to his Praeludium and Fantasia a1 linked in the same source (nos. CLI and LII respectively, the former with an explicit direction to play it before the latter), to one of the two keyboard fantasias in the same mode also present in Fitzwilliam (G2 or G3). Fantasia G2 appears the most likely candidate for a pairing with the anonymous prelude; as with the pair in a, a clear thematic relationship seems present (Ex. 7).

6. Prelude in G, bars 8-10



7. Prelude a 6



The addition of preludes to major extant pieces seems to be a distinctly late trait of Byrd. The primary evidence lies in the 1613 *Parthenia*, where he appears to have added preludes wherever possible. Thus the already decades-old Petre Pavan and Galliard was prefaced with a probably newly-composed prelude, as was the brand-new, elaborate Mary Brownlow's Galliard;²¹ obviously, the ensuing Earl of Salisbury pieces (Pavan and two Galliards a2) were too short, and the Pavan too close in character and length to allow for the addition of a prelude. Around the same time the Prelude for the Fantasia in a was copied out in the Fitzwilliam Virginal Book (which forms, together with an anonymous copy in GB-Lbl, Add. MS 30485 [Wray], the only source for the piece). On the basis of these three authenticated and firmly attached preludes Oliver Neighbour convincingly ascribed two more preludes from the anonymous repertoire to Byrd, which of course raises the interesting question of to which major compositions they

belong.²² As Neighbour argues, with regard of the F major the pairing seems clear: the harmonic scheme it outlines and the position in the manuscript in question (GB-Lbl, R.M. 24.d.3 [*Will Forster's Virginal Book*]) leaves no doubt about its parentage to the Pavan and Galliard F2. However, his case for linking the Prelude in G transmitted in the same manuscript as well as in Fitzwilliam to the *Echo Pavan* and Galliard G5 seems less persuasive, not least because the echo pair itself is transmitted anonymously too. As Neighbour himself points out, there are also strong motivic resemblances to Fantasia G3, but he rejects any possible link. However, if one indeed accepts the prelude as belonging to this fantasia and is willing to adopt the link between the second anonymous Prelude in G with Fantasia G2 as outlined above, then it is striking that all three of Byrd's early keyboard fantasias may have been supplemented by a prelude at a later date (all six pieces in question are moreover included in the Fitzwilliam Virginal Book); perhaps he felt the need to give a new, modernized context for these older pieces. The evidence of *Parthenia* seems in general to point to a very late date for these enrichments.²³ Byrd was here obviously following a trend appearing sometime after 1600 whose principal exponent was John Bull (who left no less than seventeen examples of the genre),²⁴ and his influence can easily be detected in Byrd's preludes, notably in the Prelude in C which may have been inspired by Bull's Pavan and Galliard *St. Thomas Wake* also included in *Parthenia*.²⁵

1. On the chronology of the two keyboard oeuvres, see Oliver Neighbour, *The Consort and Keyboard Music of William Byrd* (London, 1978), *passim* (but in particular p.259f); Pieter Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck - Its Style, Significance and Influence*, Muziekhistorische Monografieën XV (Utrecht, 1997), pp.514-516.

2. That is, apart from their arrangements of Dowland's *Pavana lachrymae*, which is a contrapuntal model rather than a melody taken for variations; for comparisons of Byrd's and Sweelinck's versions of this famous pavan, see Werner Breig, 'Die Virginalisten und die deutsche Claviermusik der Schütz-Generation', in *Deutsch-Englische Musikbeziehungen*, ed. Wolf Konold, Musik ohne Grenzen I (München, 1985), pp.60-66; Alan Curtis, *Sweelinck's Keyboard Music* (Leiden, 2/1972), p.108f; Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck*, pp.309-312.

3. Curtis, *Sweelinck's Keyboard Music*, pp.120-122; Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck*, p.229ff.

4. *Ibid.*, p.281.

5. *Ibid.*, p.292f. See also Curtis, *Sweelinck's Keyboard Music*, p.103 for a parallel between Hugh Ashton's *Ground* and Sweelinck's *Pavana Philippi*.

6. See my article 'The Sweelinck Paradox - Researching, Analysing and Performing Sweelinck's Keyboard Music', in *Sweelinck Studies*, ed. Pieter Dirksen (in preparation [Utrecht, 2001]).

7. Neighbour, *The Consort and Keyboard Music of William Byrd*, p.196.

8. On this source, see Werner Breig, 'Die Lübbenauer Tabulaturen Lynar A 1 und A 2', in *Archiv für Musikwissenschaft* 25 (1968), pp.96-117, 223-236.

9. Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck*, pp.20-23.

10. For the contents of this manuscript, see Virginia Brookes, *British Keyboard Music to c.1660 - Sources and Thematic Index* (Oxford, 1996), pp.89-91. See also Orhan Memed, *Seventeenth Century Keyboard Music: Benjamin Cosyn* (New York, 1993), pp.90-101.

11. Peter Philips, *Complete Keyboard Music*, ed. David J. Smith, *Musica Britannica* LXXV (London, 1999), no. 13; Pieter Cornet, *Complete Keyboard Music*, ed. Pieter Dirksen & Jean Ferrard, *Monumenta Musica Neerlandica* XVII (Utrecht, 2001), nos. 5 and 6 (see also no. 15).

12. Curtis, *Sweelinck's Keyboard Music*, p.104; Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck*, p.305.

13. See his edition of Philips, *Complete Keyboard Music* (see Note 11), p.187.

14. William Byrd, *Keyboard Music*, vol. I, ed. Alan Brown, *Musica Britannica* XXVII (London, 21976), p.172.

15. *Ibid.*, no. 3; *Parthenia*, ed. Thurston Dart, *Early Keyboard Music* XIX (London, 1962), nos. 2-3.

16. See the author's article 'The Düben Tablature and its Background' (forthcoming).

17. A third British source for the Hexachord Fantasia, GB-Och, Mus. MS 1003, is copied from Ellis and moreover offers only a fragment of the work. The texts of Fitzwilliam and Ellis in comparison with the continental sources show them to be much related and thus probably deriving from a common branch of transmission.

18. See the article mentioned in Note 6.

19. *The Fitzwilliam Virginal Book*, vol. II, ed. J.A. Fuller Maitland and W. Barclay-Squire (Leipzig, 1899 / R New York, 1963), p.25.

20. Alan Curtis, *Sweelinck's Keyboard Works: A Study of English Elements in Dutch secular Music of the "Gouden Eeuw"* (Diss., Illinois, 1963), p.111.

21. There is no reason, as Neighbour does (*The Consort and Keyboard Music of William Byrd*, p.223f.) to question the authenticity of this pairing; this would ill fit with the general impression of the careful selection and revision Byrd brought to his contribution to *Parthenia*, while the prelude in its sprawling manner moreover seems a perfect foil to the Galliard (note in particular the overall importance of written-out sextuplet trills, which incidentally are also a prominent new feature in the shortened and revised ending of the 'Petre' Pavan).

22. *Three Anonymous Keyboard Pieces Attributed to William Byrd*, ed. Oliver Neighbour (London, 1973); Neighbour, *The Consort and Keyboard Music of William Byrd*, pp.210, 223f. See also *Elizabethan Keyboard Music*, ed. Alan Brown, *Musica Britannica* LV (London, 1989), nos. 3 and 4.

23. While John Harley (*William Byrd: Gentleman of the Chapel Royal* [Aldershot, 1997], p.351) correctly follows Neighbour's suggestion in placing the bulk of the preludes as late works, he is surely mistaken in dating the Prelude in a as far back as Byrd's Lincoln years.

24. Walker Cunningham, *The Keyboard Music of John Bull*, *Studies in Musicology* LXXI (Ann Arbor, 1984), pp.77-81

25. Harley, *William Byrd* (see Note 23), p.351f.

Note on the edition:

This version of William Byrd's Pavan and Galliard *Sir William Petre* presents a transcription of the text found in Uppsala, Universitetsbiblioteket, Instr. Mus. Hs. 408, ff.

27v-29r (pavan) and ff. 29v-31r (galliard). The New German tablature notation has been reproduced as it stands as far as possible:

[1] In this notation, barlines are implied by the clear grouping of notes on the paper and realized here. The six sections of each dance are thus separated in the manuscript: between the two statements of a section by a single line (with the exception of a/a' of the galliard, whose double line here is an obvious error), between different sections by a double line. This has been echoed here by having a double line between the staves for the former, and a full double line for the latter. Modern final barlines are added in accordance with the direction *Finis* written at the end of both the pavan and the galliard.

[2] As a rule, the four voices have been equally distributed over the two staves, with corresponding stemming. Some rests unnecessary in a two-stave version have been omitted.

[3] A note whose value stretches over the barline has been modernized into two tied notes.

[4] The sextuplets in the edition are notated in the tablature as normal sixteenth notes (rhythmical symbol with four horizontal lines), but with the digit "5" added before the rhythmical symbol (implying thirty-second notes); obviously, an approach to the average worth is meant here.

[5] Three errors remain to be noted: Pavan, bar 39, tenor, first note: dot missing; Pavan, bar 50, soprano: the sixteenth notes seem to have erroneously been shifted an eighth note value forward (*Parthenia* reading: first note eighth note, last note quarter), but since the new reading is in itself not really wrong, it has been left as it stands; Galliard, bar 46, soprano, second note: d".

Pieter Dirksen

3. Byrd: Galliard *Sir William Petre* bars 17-21



4. Byrd: Pavan *Sir William Petre* bars 65-68



5. Byrd: Pavan *Sir William Petre* bars 78-79



Padauna a William Byrd

10

17

21

24

27

30

33

39

System 39-44: Treble and bass staves. Treble staff has a sixteenth-note triplet at measure 44. Bass staff has a whole note at measure 44.

45

System 45-50: Treble and bass staves. Treble staff has a half note at measure 50. Bass staff has a whole note at measure 50.

49

System 49-54: Treble and bass staves. Treble staff has a half note at measure 54. Bass staff has a whole note at measure 54.

53

System 53-58: Treble and bass staves. Treble staff has a half note at measure 58. Bass staff has a whole note at measure 58.

56

System 56-61: Treble and bass staves. Treble staff has a half note at measure 61. Bass staff has a whole note at measure 61.

59

System 59-64: Treble and bass staves. Treble staff has a half note at measure 64. Bass staff has a whole note at measure 64.

62

System 62-67: Treble and bass staves. Treble staff has a half note at measure 67. Bass staff has a whole note at measure 67.

65

Handwritten musical notation for measures 65-72. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

73

Handwritten musical notation for measures 73-77. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music continues with various note values and rests.

78

Handwritten musical notation for measures 78-82. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music includes a sequence of eighth notes in the treble and a more active bass line.

83

Handwritten musical notation for measures 83-87. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music features a mix of note values and rests.

88

Handwritten musical notation for measures 88-90. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music includes a sequence of eighth notes in the treble and a more active bass line.

91

Handwritten musical notation for measures 91-93. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music includes a sequence of eighth notes in the treble and a more active bass line.

94

Handwritten musical notation for measures 94-95. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music includes a sequence of eighth notes in the treble and a more active bass line.

96

Handwritten musical notation for measures 96-98. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music includes a sequence of eighth notes in the treble and a more active bass line.

Galliarda. William Byrd.



