MUSICA BRITANNICA

A NATIONAL COLLECTION OF MUSIC

XXVIII

WILLIAM BYRD

KEYBOARD MUSIC: II

TRANSCRIBED AND EDITED BY

ALAN BROWN

PUBLISHED FOR THE ROYAL MUSICAL ASSOCIATION

LONDON : STAINER AND BELL LTD

1971

CONTENTS

		page
Introduction		xiii
Editorial Method		xv
Facsimiles		xix

PIECES WITH *D* FINAL (minor)

46	Fantasia	1
47	Clarifica me, Pater (I)	5
48	Clarifica me, Pater (II)	6
49	Clarifica me, Pater (III)	8
50	Gloria tibi Trinitas	10
51	In Nomine (PARSONS, set by BYRD)	12
52a	Pavan	14
52b	Galliard	17
53	Galliard	19
54	Lachrymae Pavan (DOWLAND, set by BYRD)	21
55	Galliard (HARDING, set by BYRD)	25
56	All in a Garden Green	28
57	My Lady Nevell's Ground	32

PIECES WITH *F* FINAL (major)

58	Ut re mi fa sol la	37
59a	Pavan: Bray	40
59b	Galliard	44
60a	Pavan: Ph. Tregian	46
60b	Galliard	49

PIECES WITH *G* FINAL (major)

61	Voluntary: for my Lady Nevell	51
62	Fantasia	54
63	Fantasia	59
64	Ut re mi fa sol la	64
65	Ut mi re	69
66	Miserere (I)	74
67	Miserere (II)	75
68	Salvator Mundi (I)	76
69	Salvator Mundi (II)	77
70a	Quadran Pavan	79
70b	Quadran Galliard	86
71a	Pavan	91
71b	Galliard	93
72a	Pavan	95
72b	Galliard	97
73a	Pavan	99
73b	Galliard	101
74	Pavan: Canon 2 in 1	102
75	Lady Monteagle's Pavan	105

		page
76	Pavan	107
77	Galliard	109
78	The Ghost	110
79	Go from my Window	112
80	Gypsies' Round	116
81	John Come Kiss Me Now	121
82	The Maiden's Song	126
83	O Mistress Mine.	130
84	Sellinger's Round	135
85	The Woods so Wild	141
86	Ground	145
87	Monsieur's Alman (I)	151
88	Monsieur's Alman (II)	154
89	Alman	159
90	Lavolta: Lady Morley	161
91	Lavolta	162
92	The Barley-break	163
93	The March before the Battle: or, The Earl of Oxford's March	171
94	The Battle	174
95	The Galliard for the Victory	186

Appendix: Incipits of Spurious, Doubtful, or Misattributed Works (nos 96–113) 188

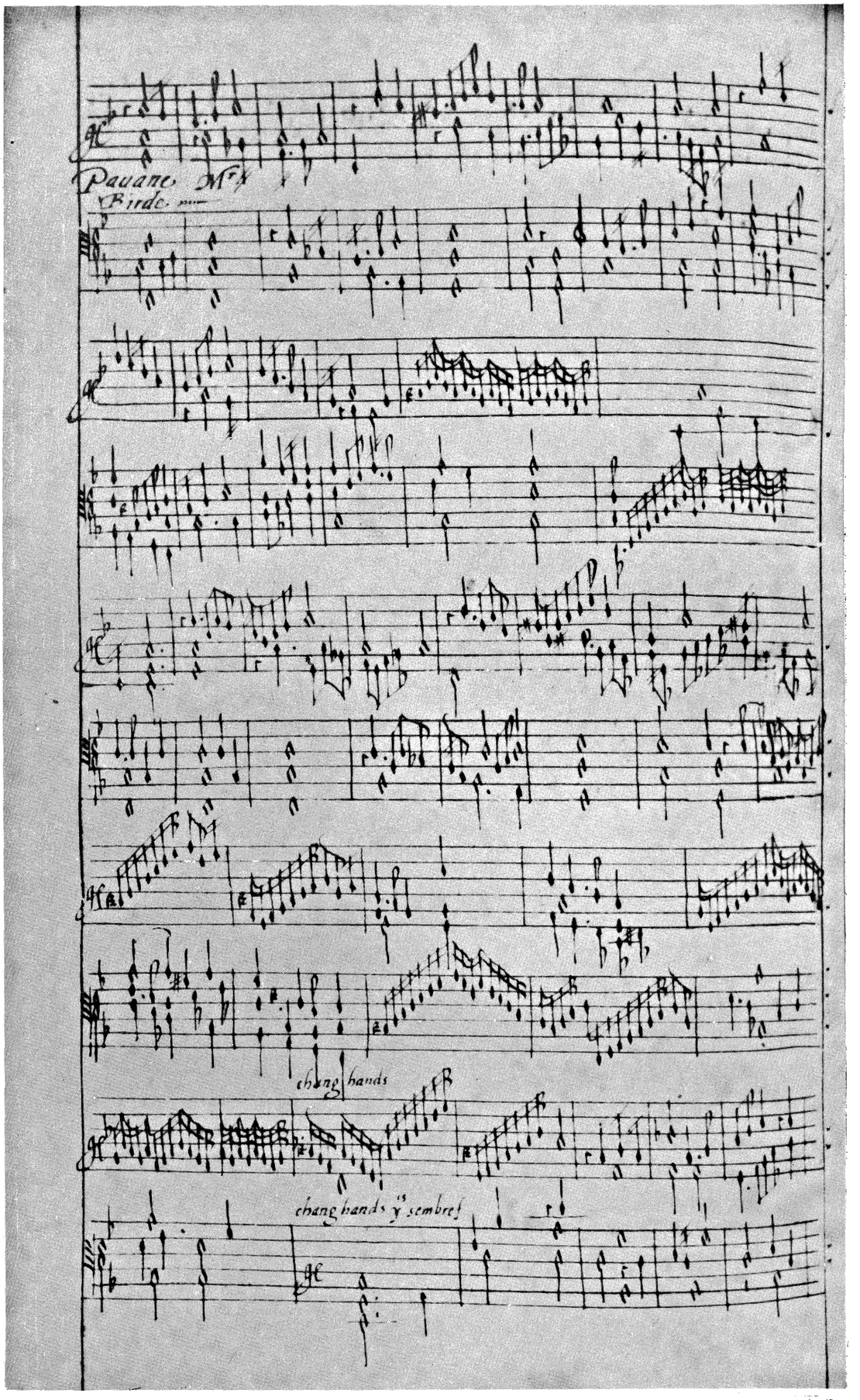
List of Sources and their Abbreviations 191
Textual Commentary 193
Abbreviations used in the Textual Commentary 204
List of Addenda and Corrigenda to Volume XXVII 204

POSTSCRIPT

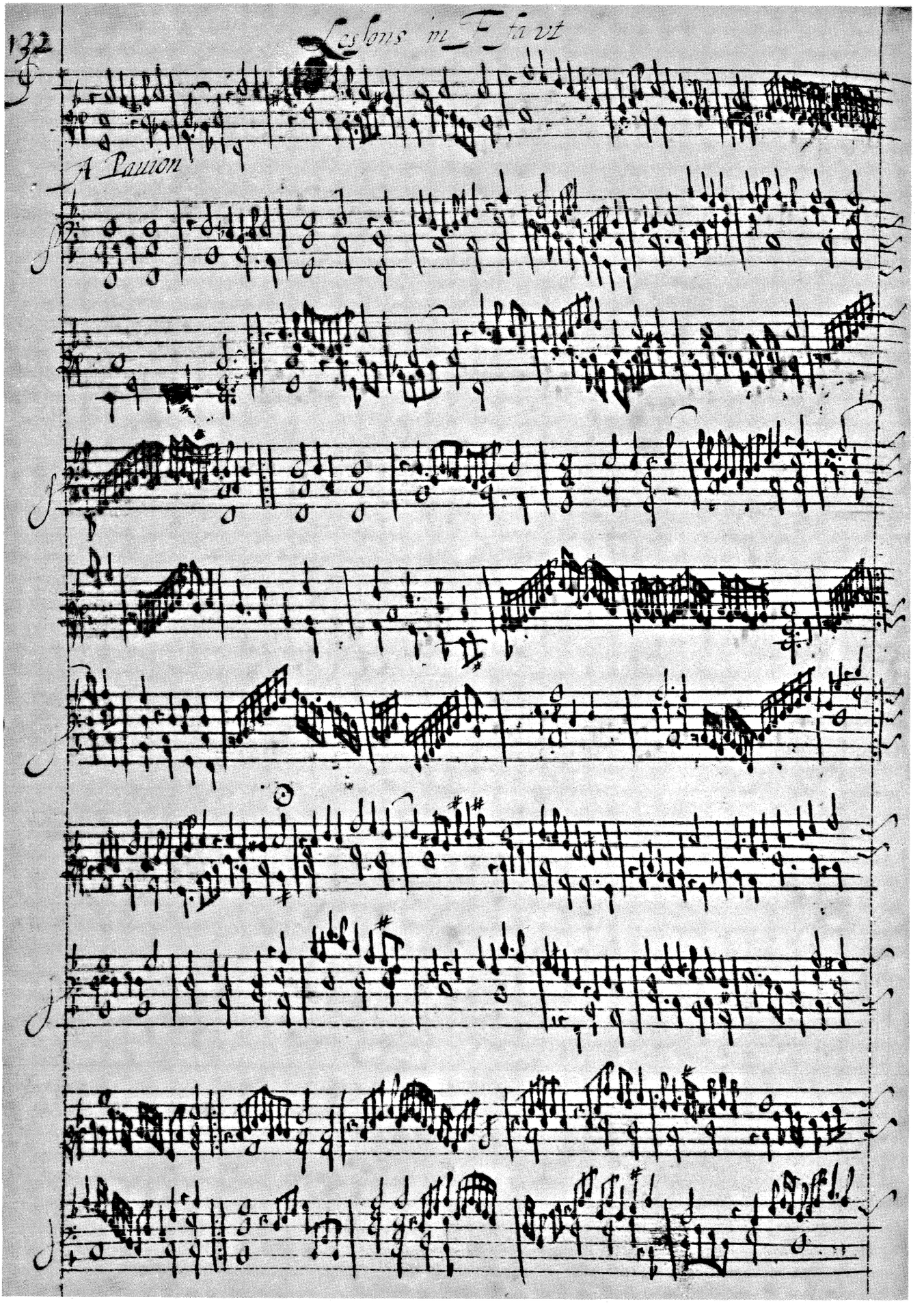
114a	Echo Pavan } (by BYRD?)	205
114b	Echo Galliard }	209

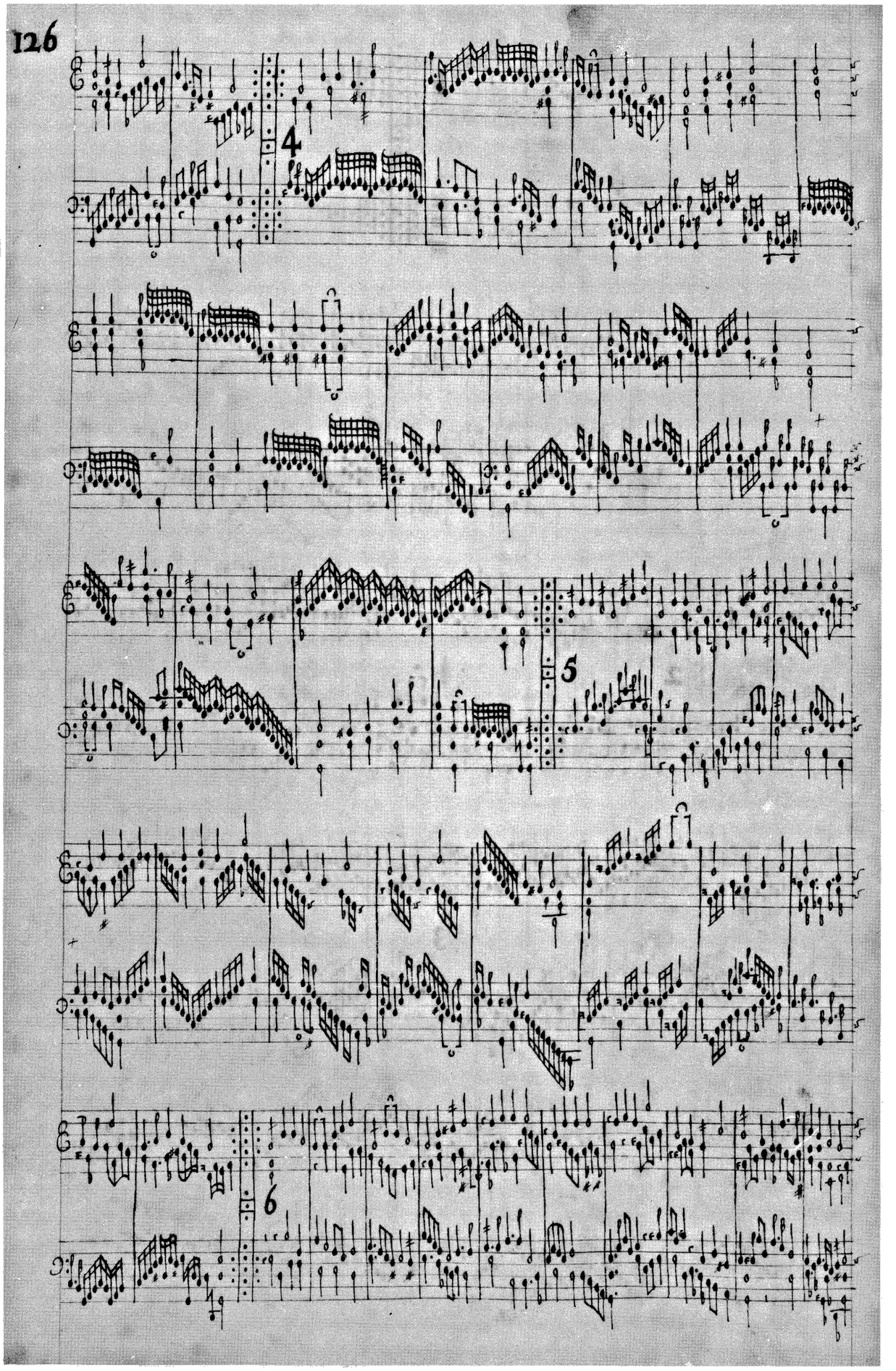
Two woodcuts from John Derricke's *The Image of Irelande* (see Textual Commentary to **94**). The first shows Sir Henry Sidney assembling his troops for the march; the second, a battle scene in which an Irish bagpiper lies dead.

British Museum

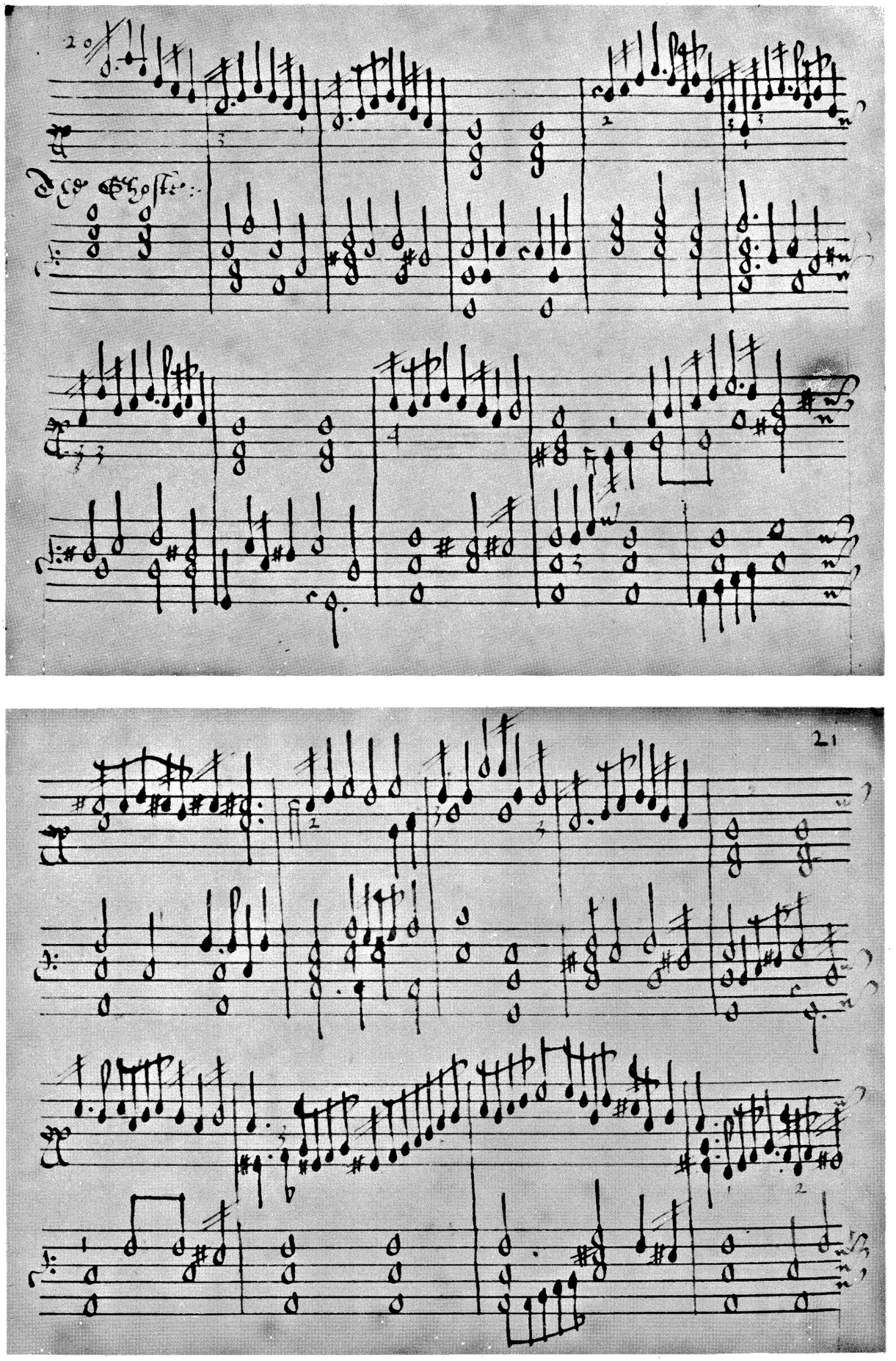


Two versions of the Pavan **60a**: *above*, Tisdale's Virginal Book, f.88′; *opposite*, New York Public Library, Drexel MS 5612, p. 216 (132 in the original pagination).


132
Lessons in F fa vt
A Pauion

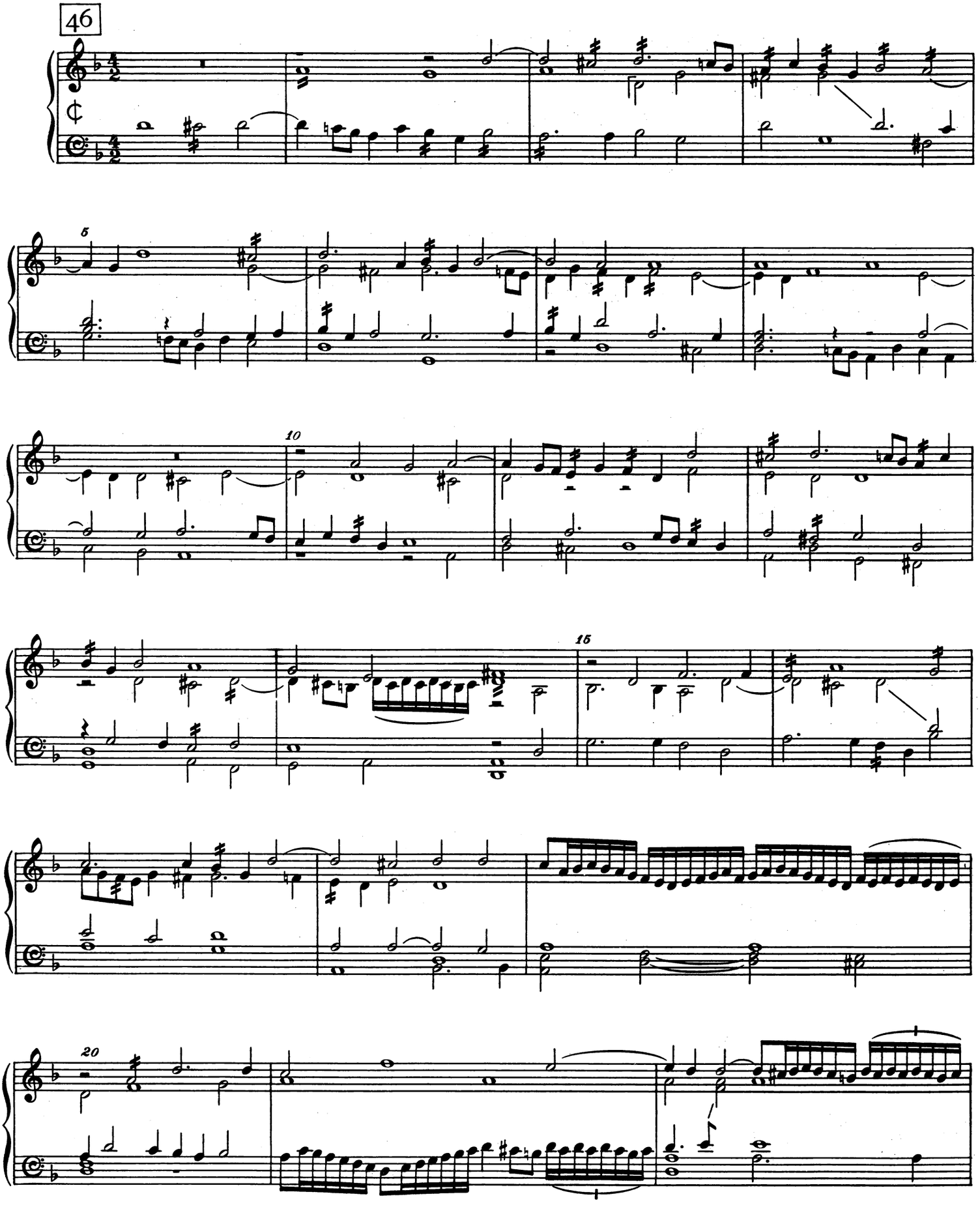


The Fitzwilliam Virginal Book, p. 126: part of the variations on 'O Mistress Mine' (83)

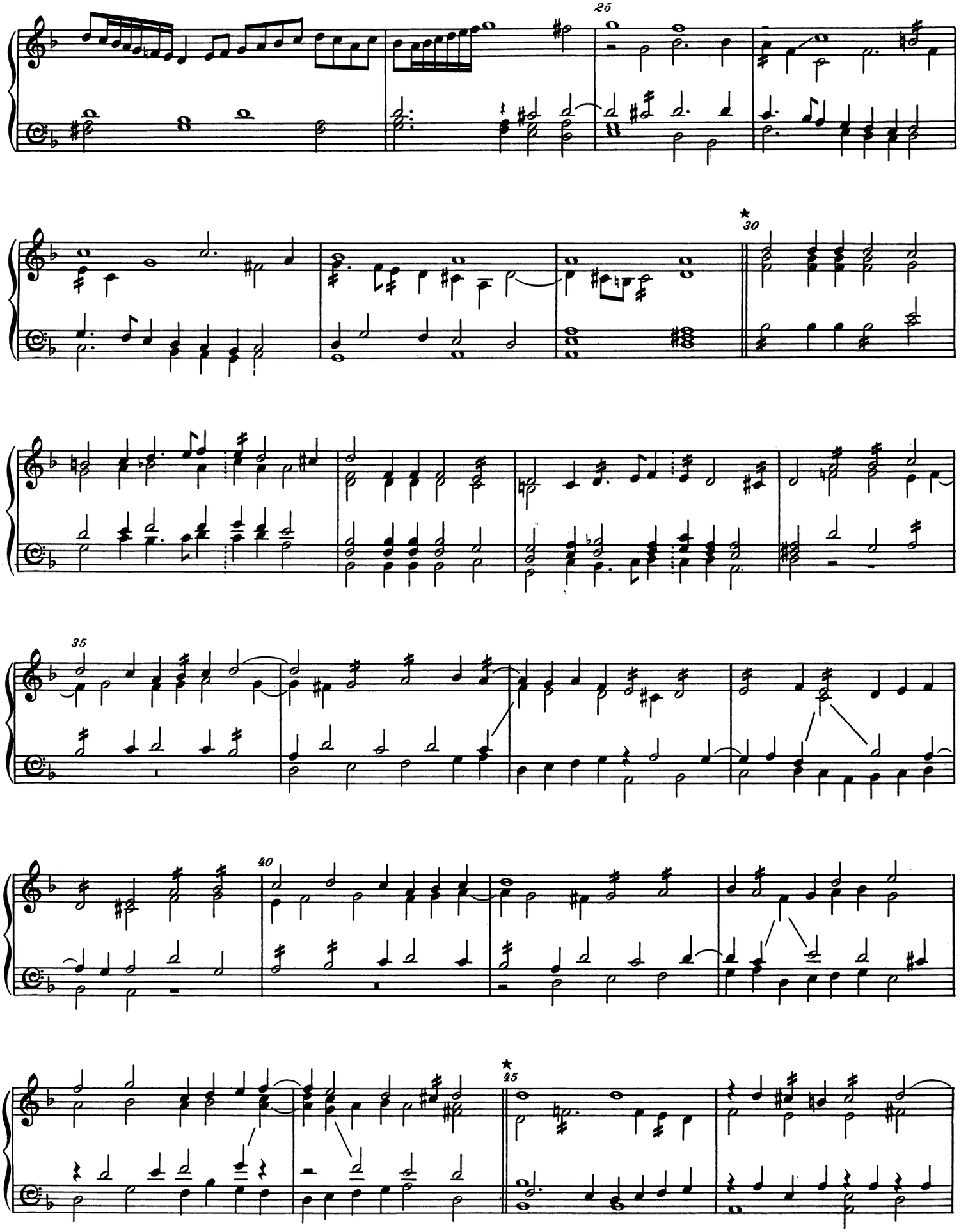


Clement Matchett's Virginal Book, ff. 20′ and 21 : the opening of 'The Ghost' (78)

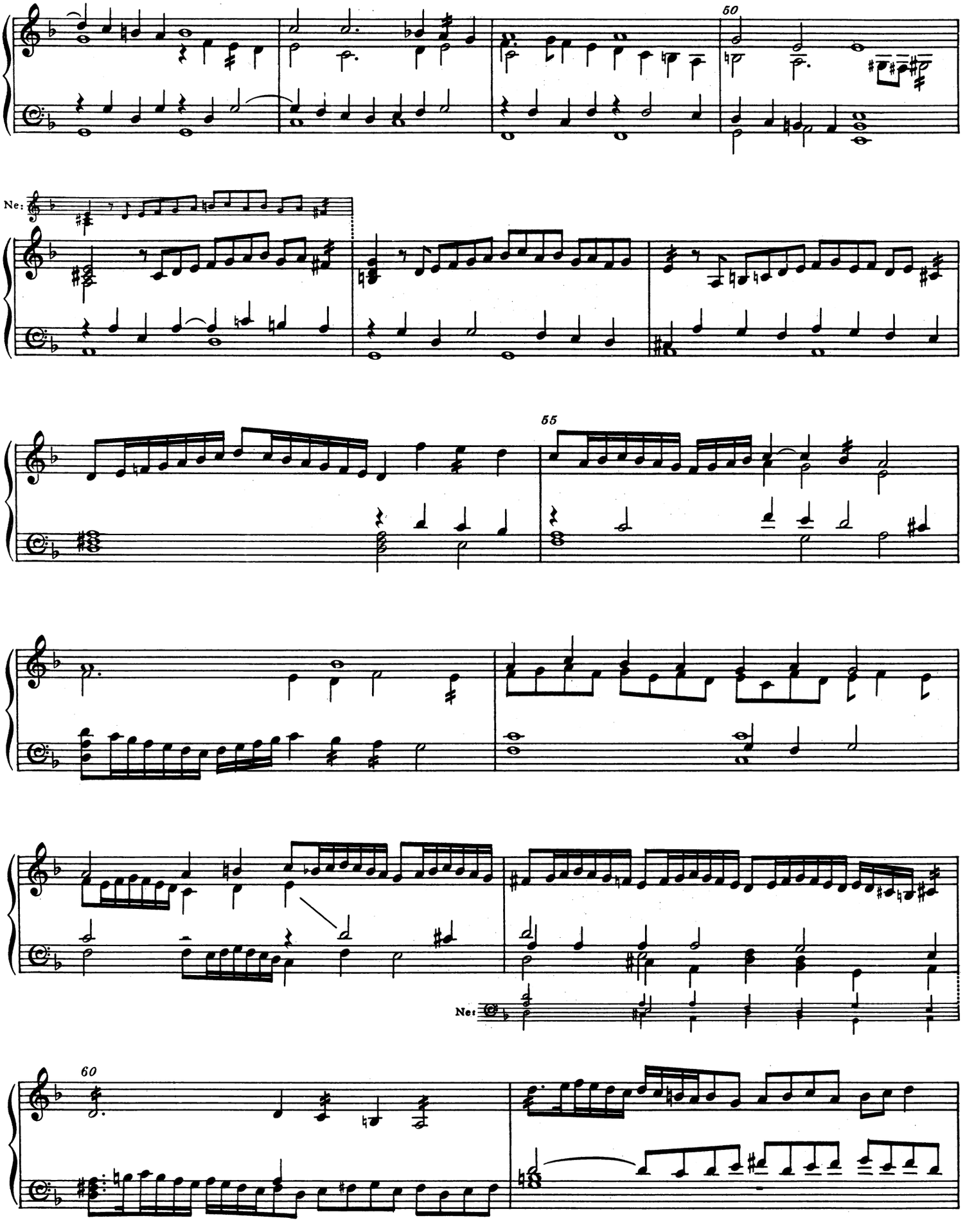
Fantasia

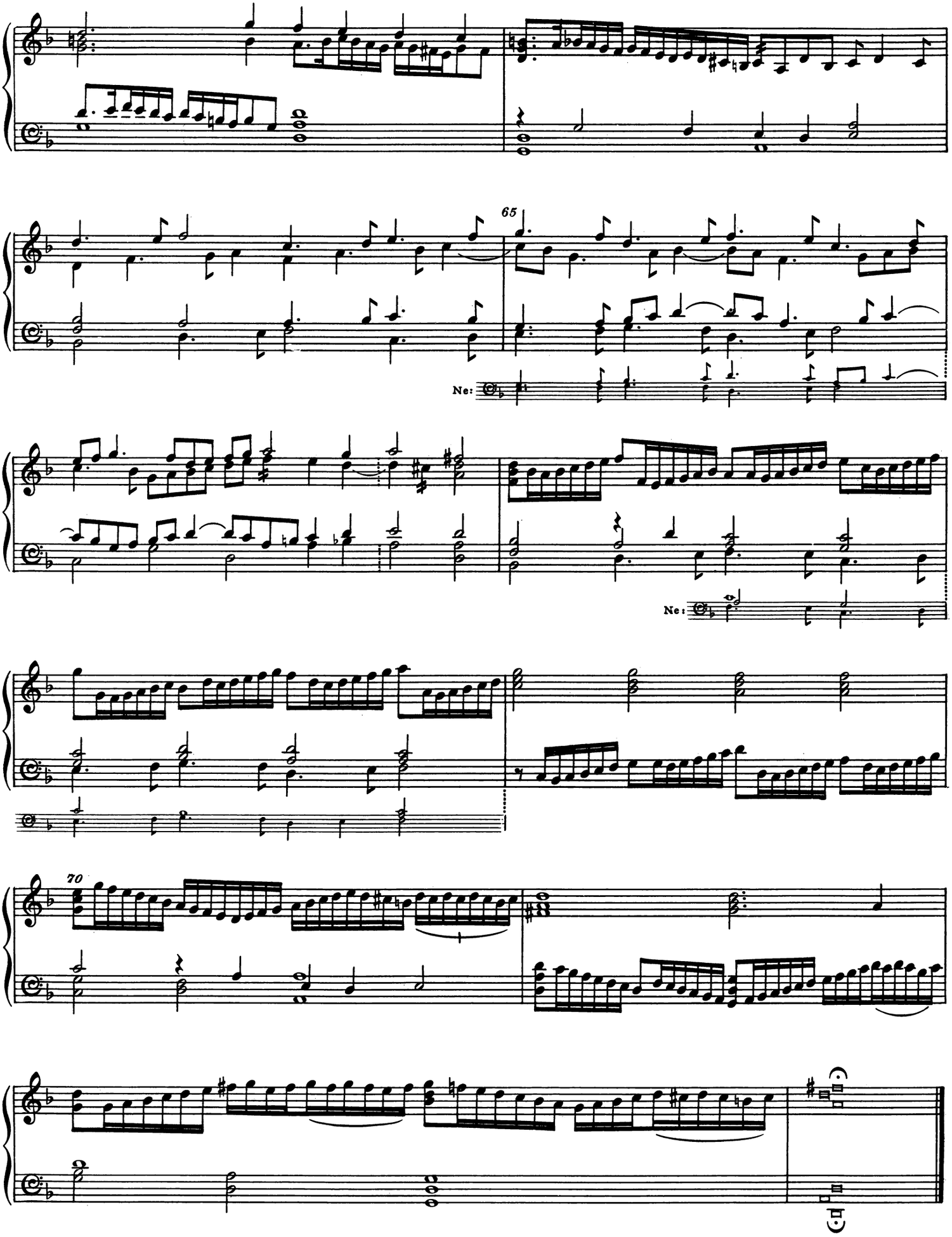


© Copyright 1971 by The Royal Musical Association



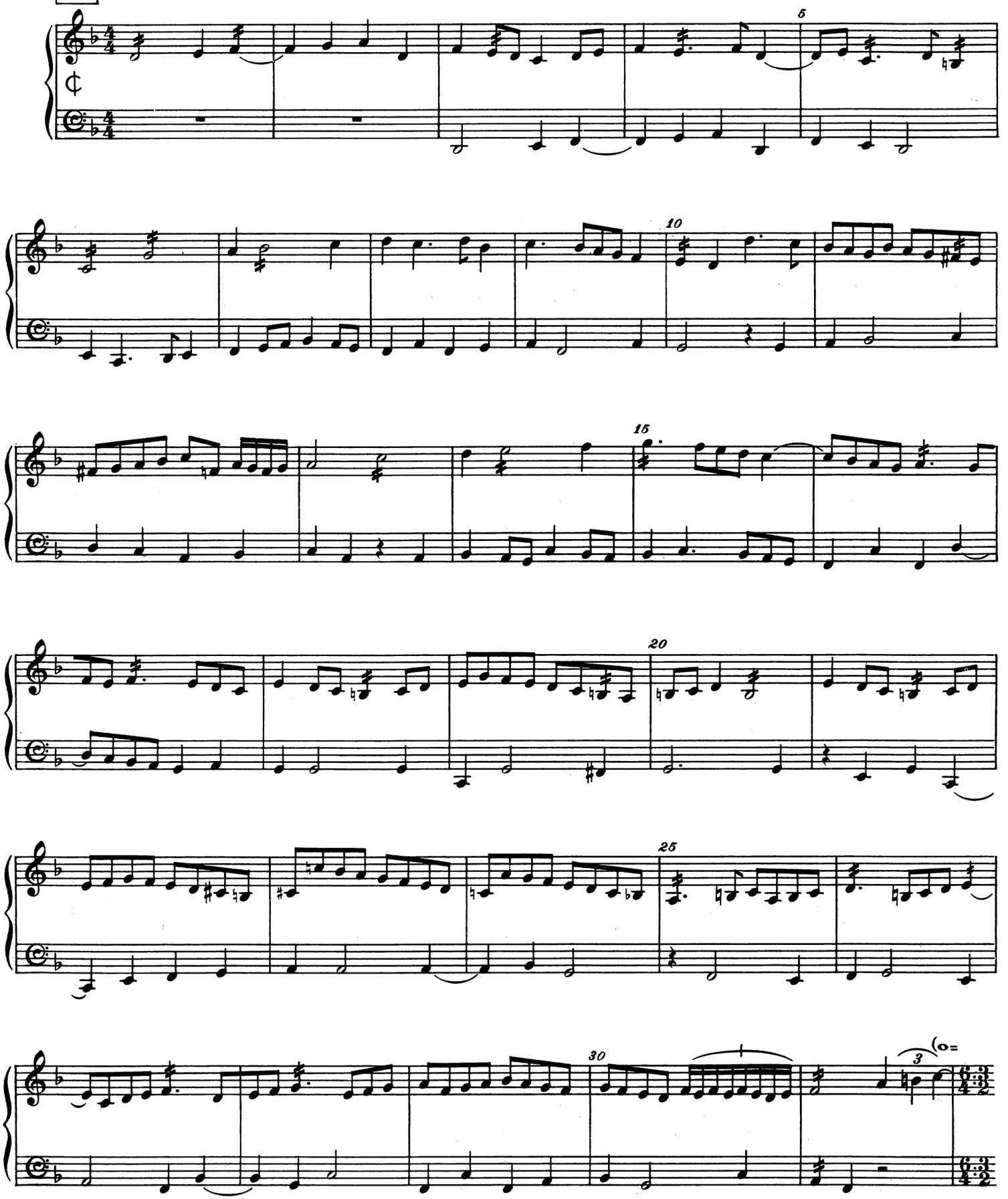
*The double-bars are editorial.

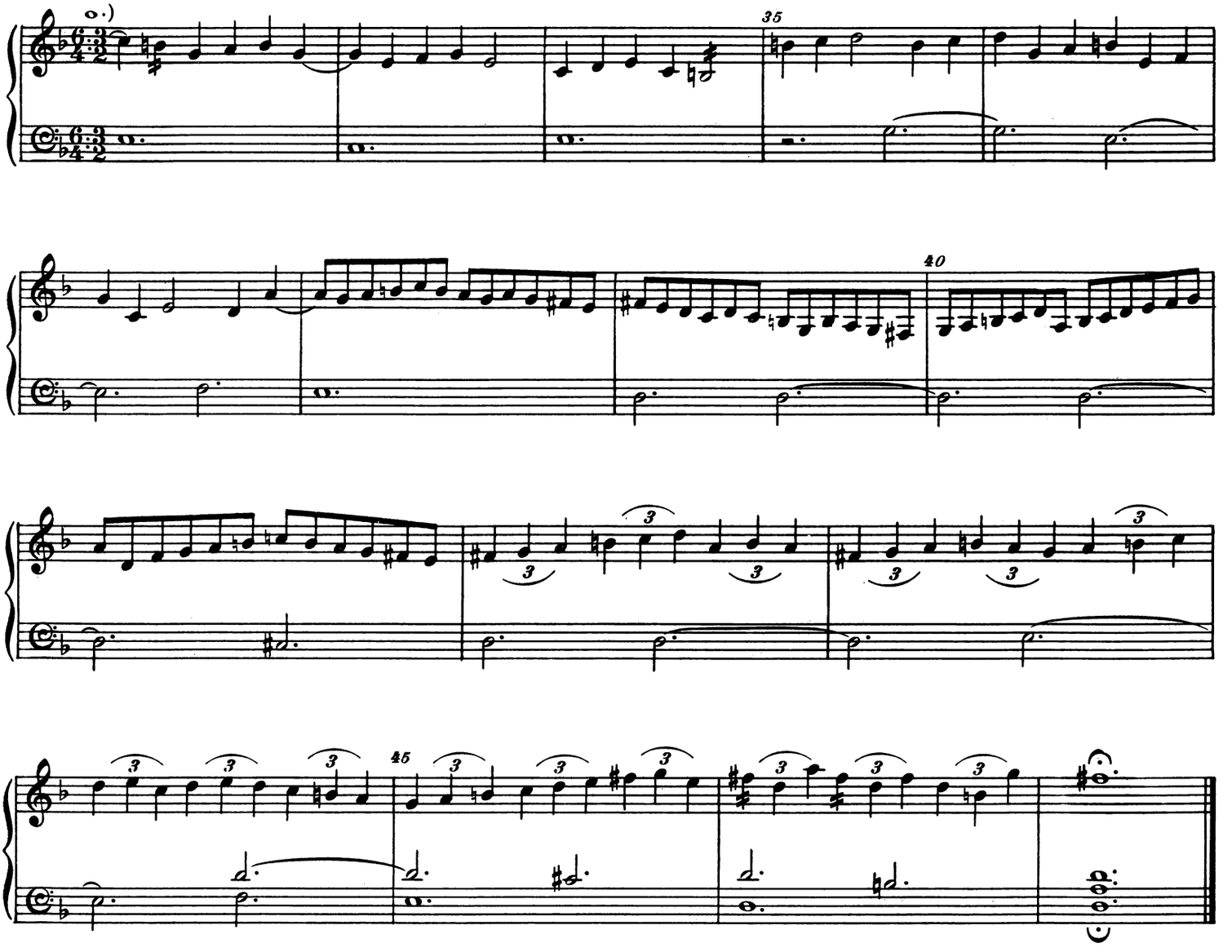

60
Ne:
55
Ne:
60


65
Ne:
Ne:
70

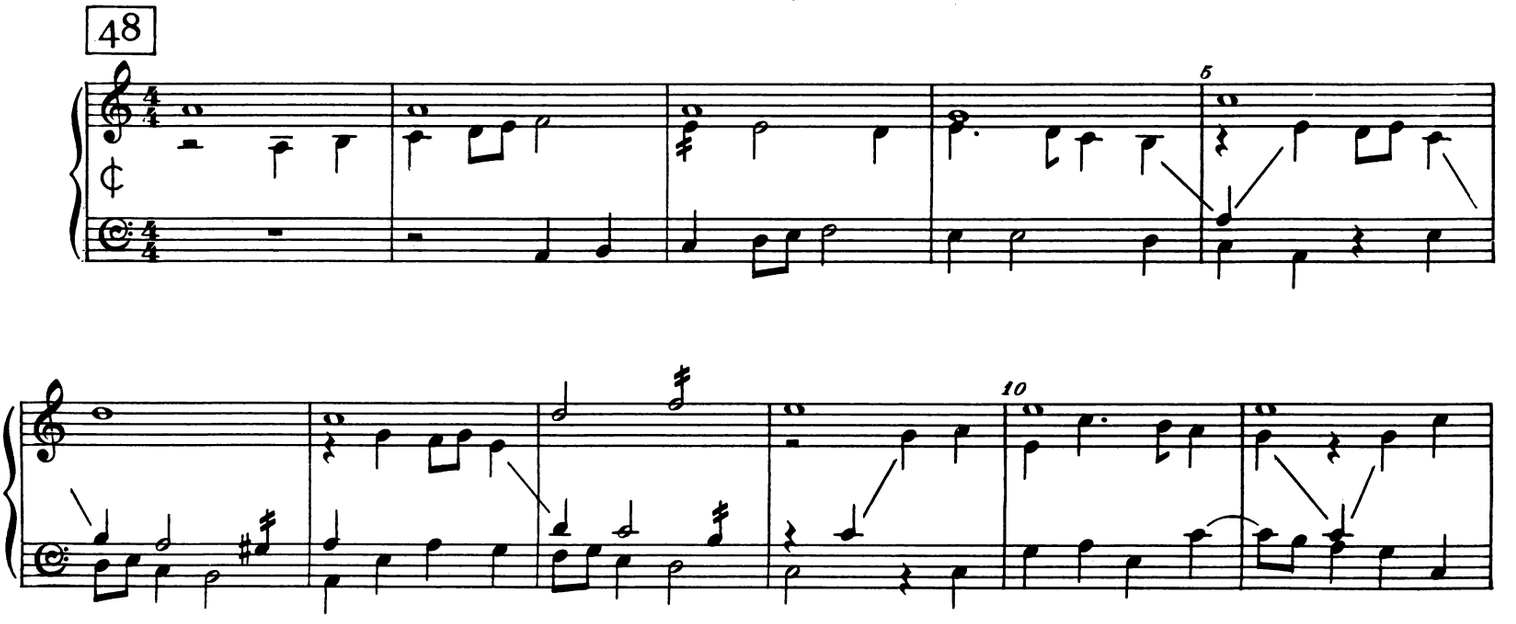
Clarifica me, Pater (I)

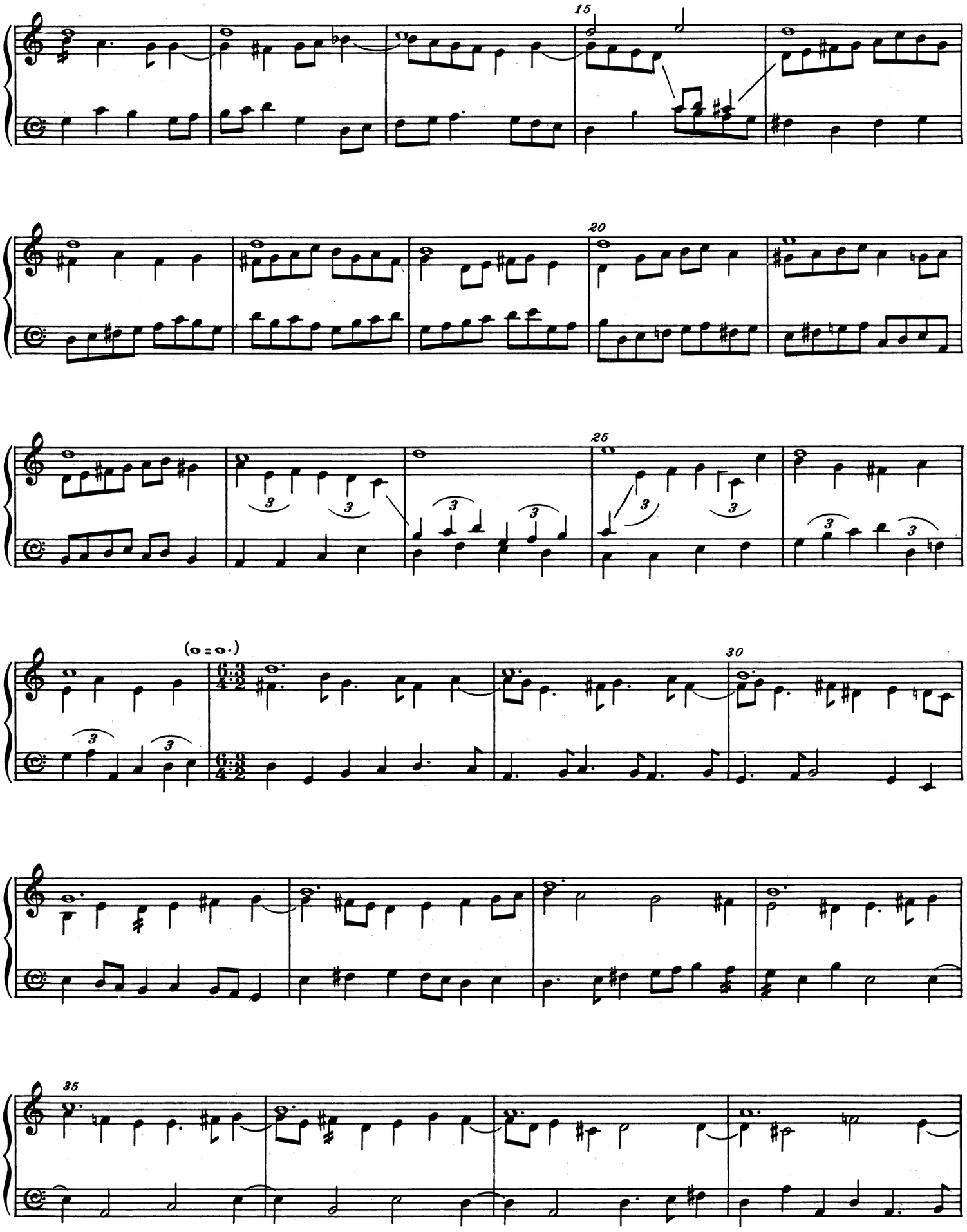
47

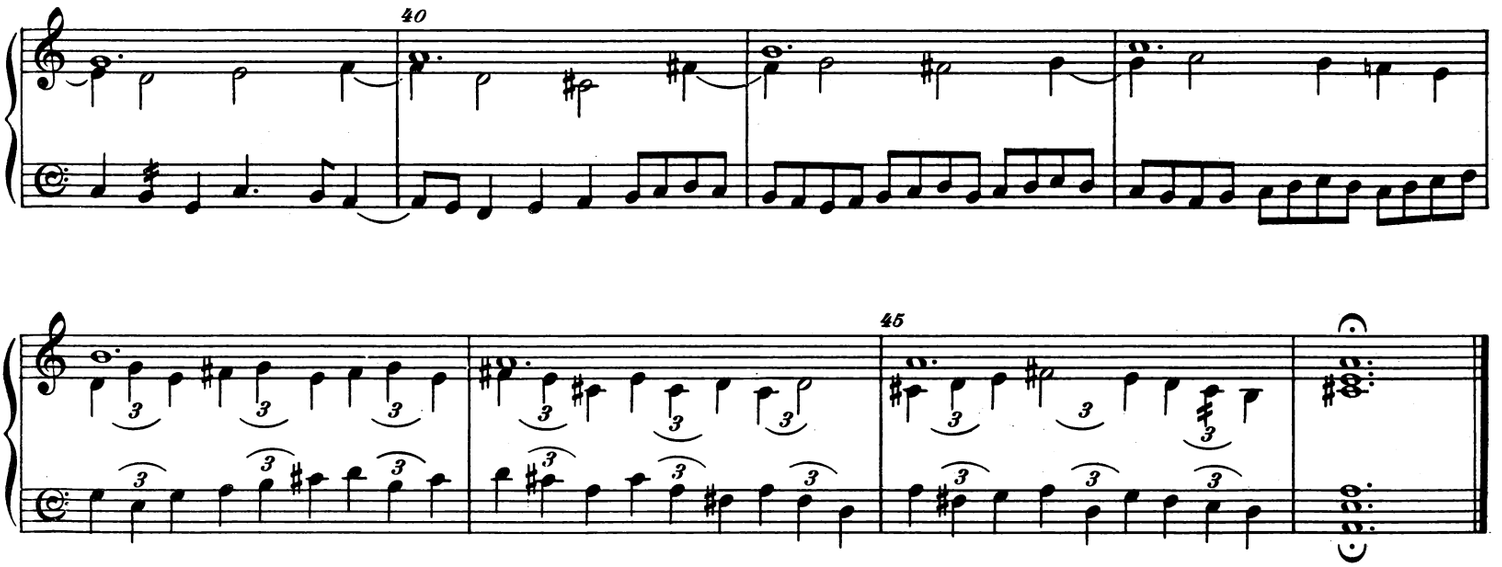




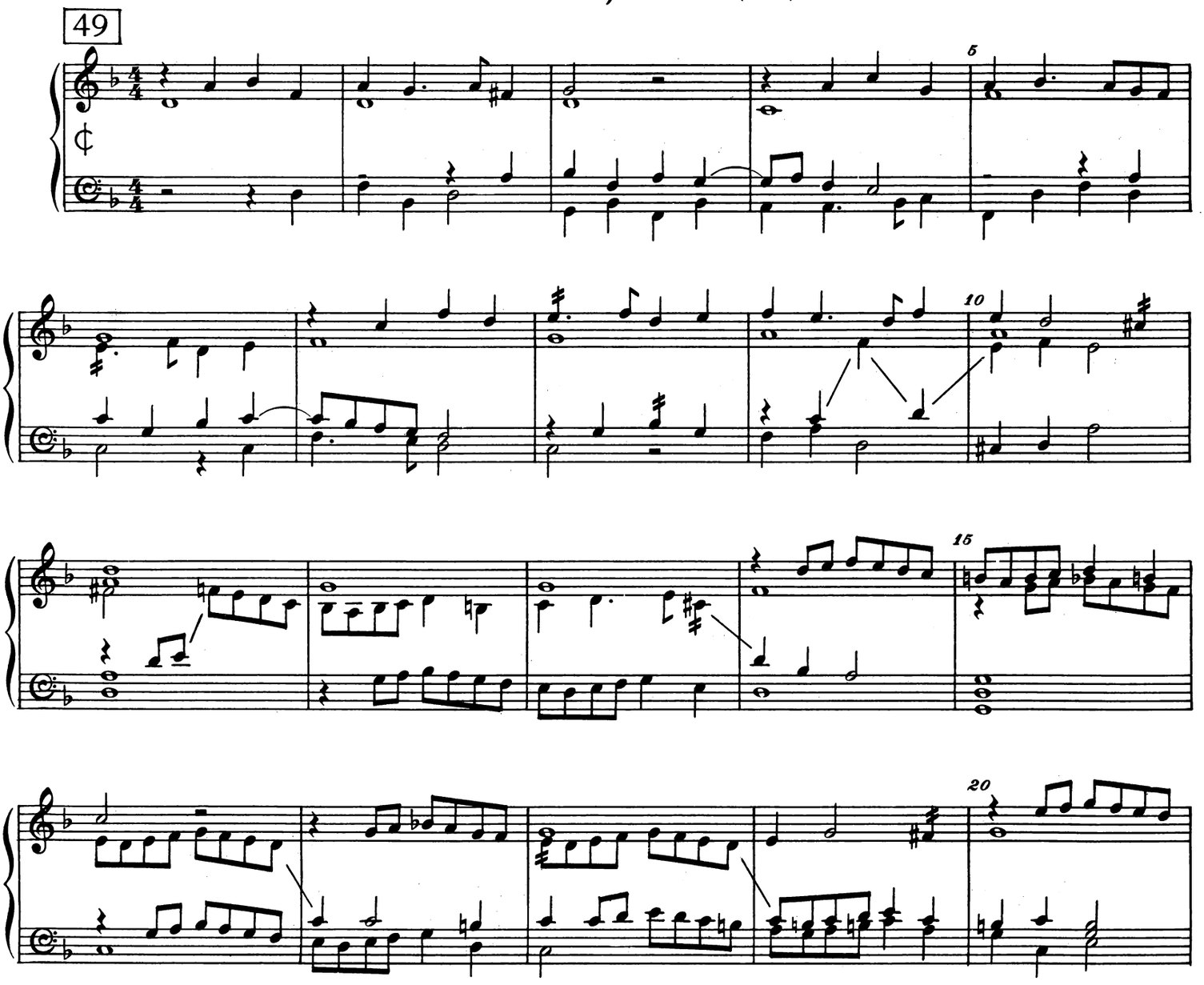
Clarifica me, Pater (II)

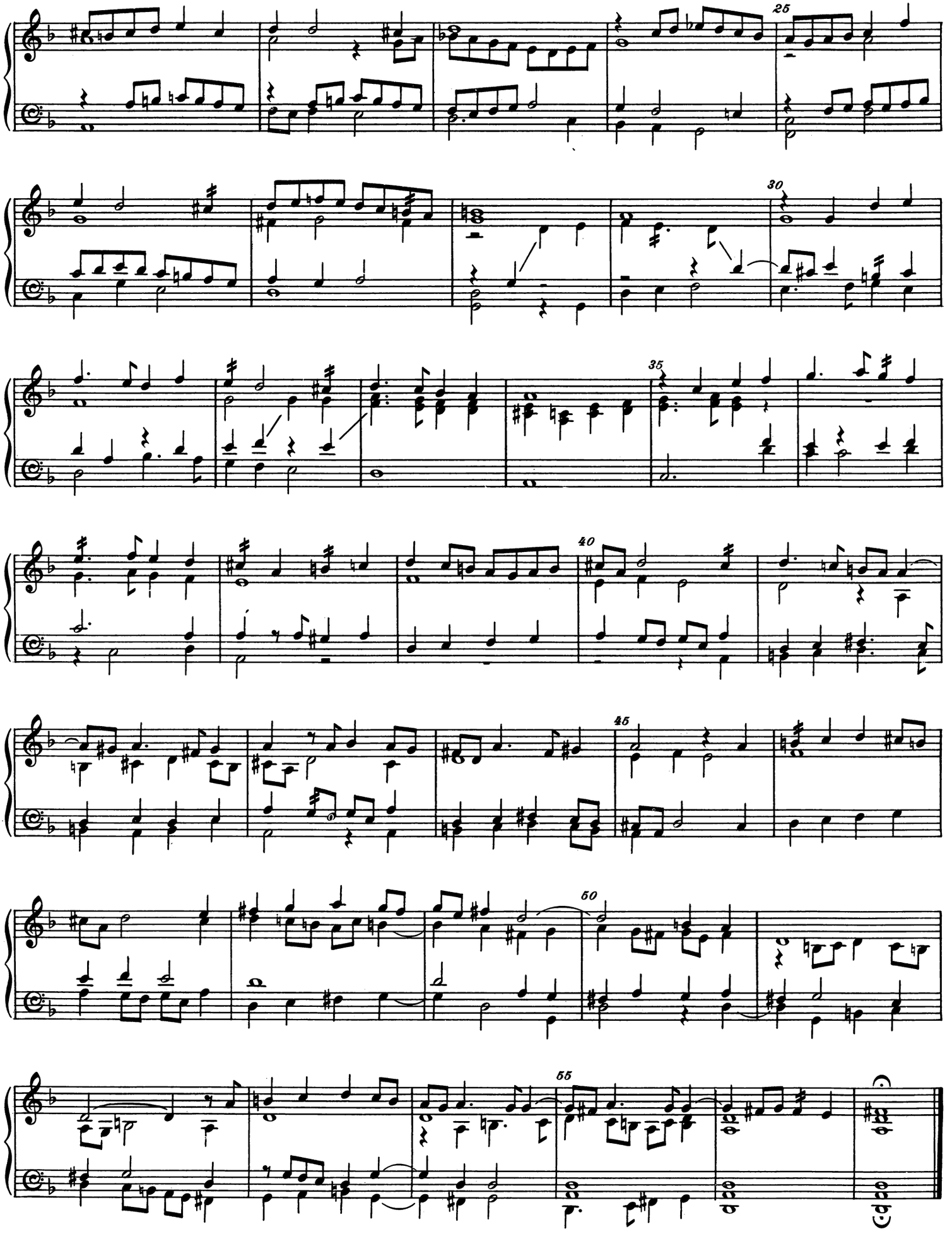



15
20
25
(o = o.)
30
35

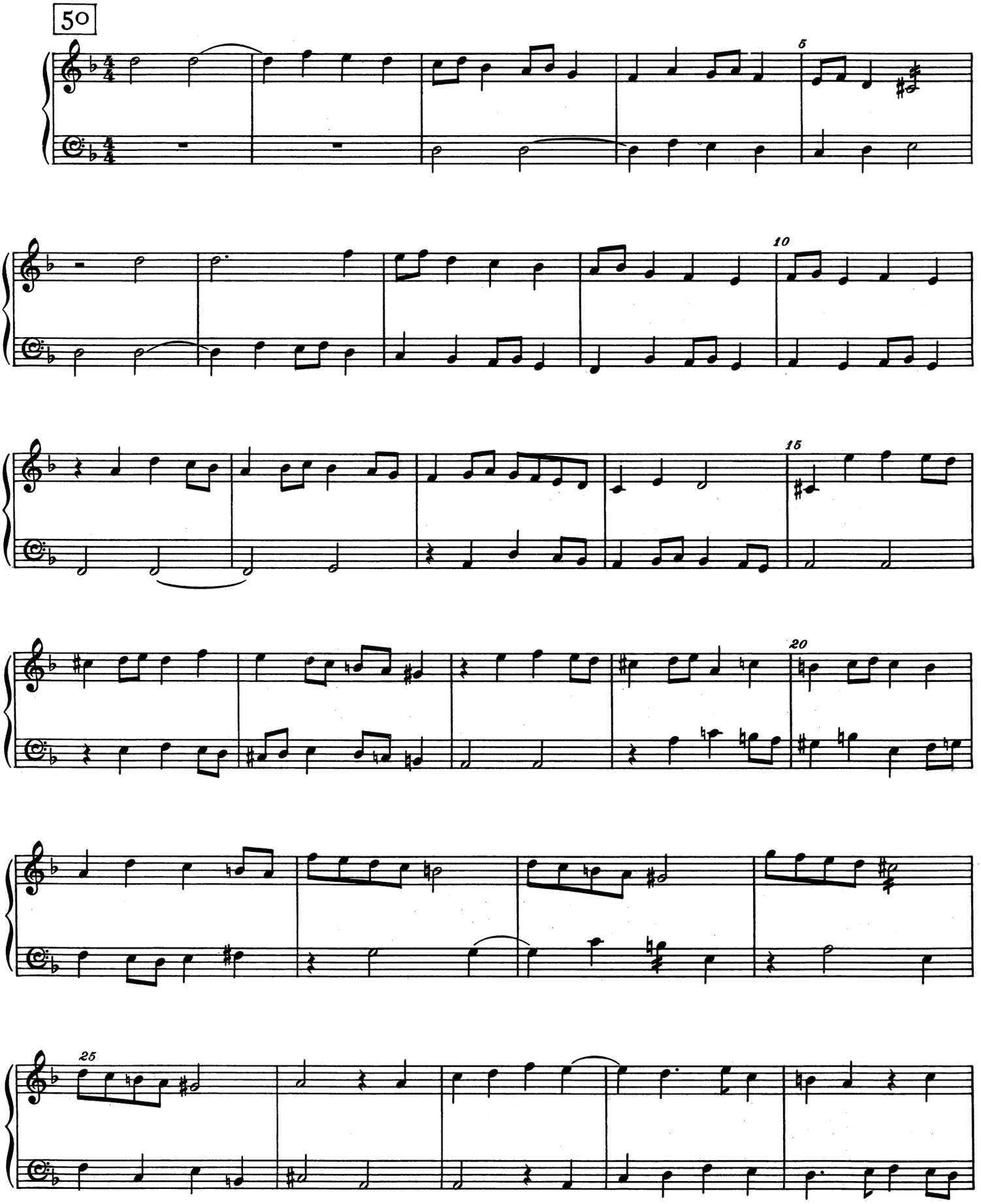


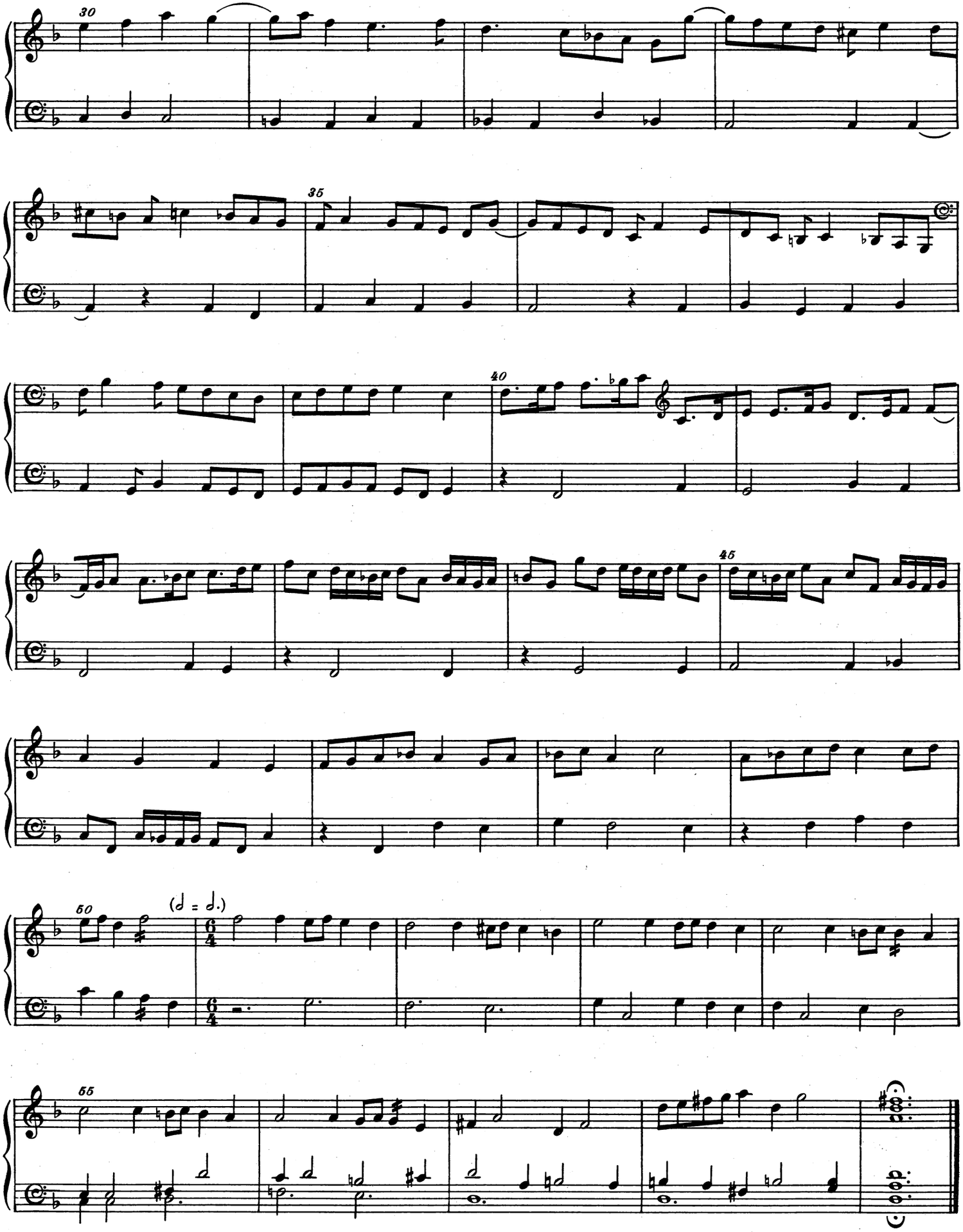
Clarifica me, Pater (III)





Gloria tibi Trinitas

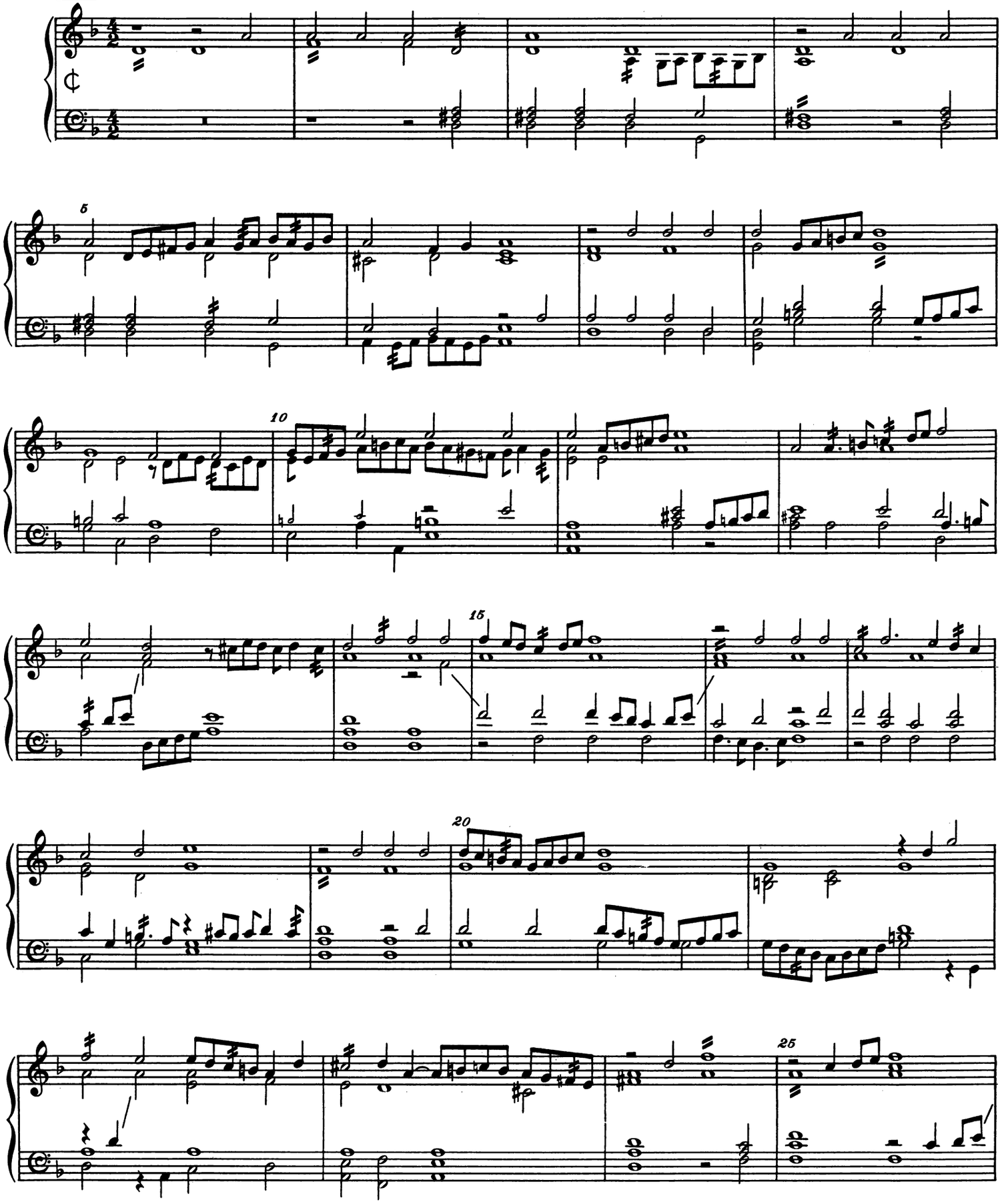


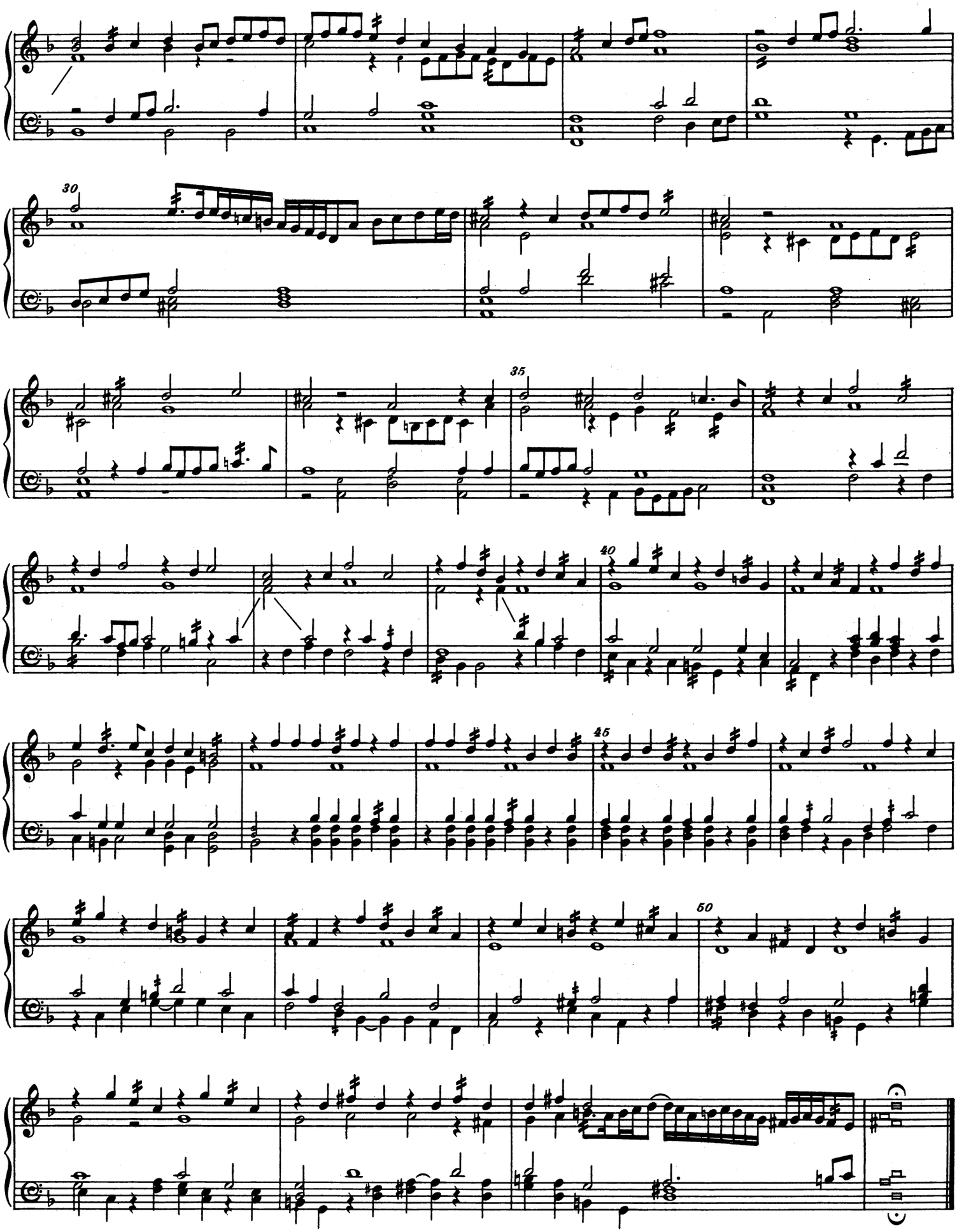

30
35
40
45
50
(♩ = ♩.)
55

In Nomine

51

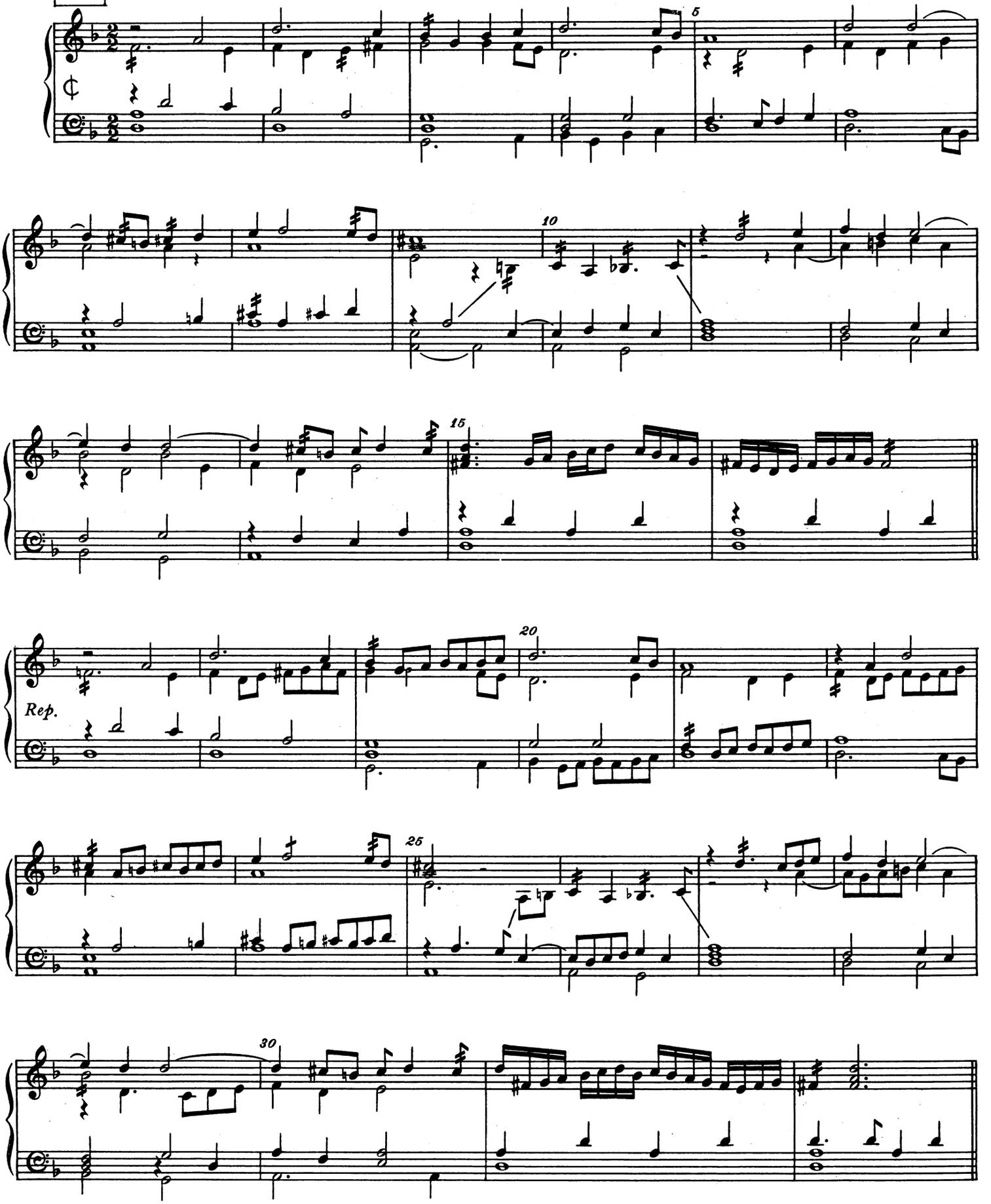
PARSONS, set by BYRD

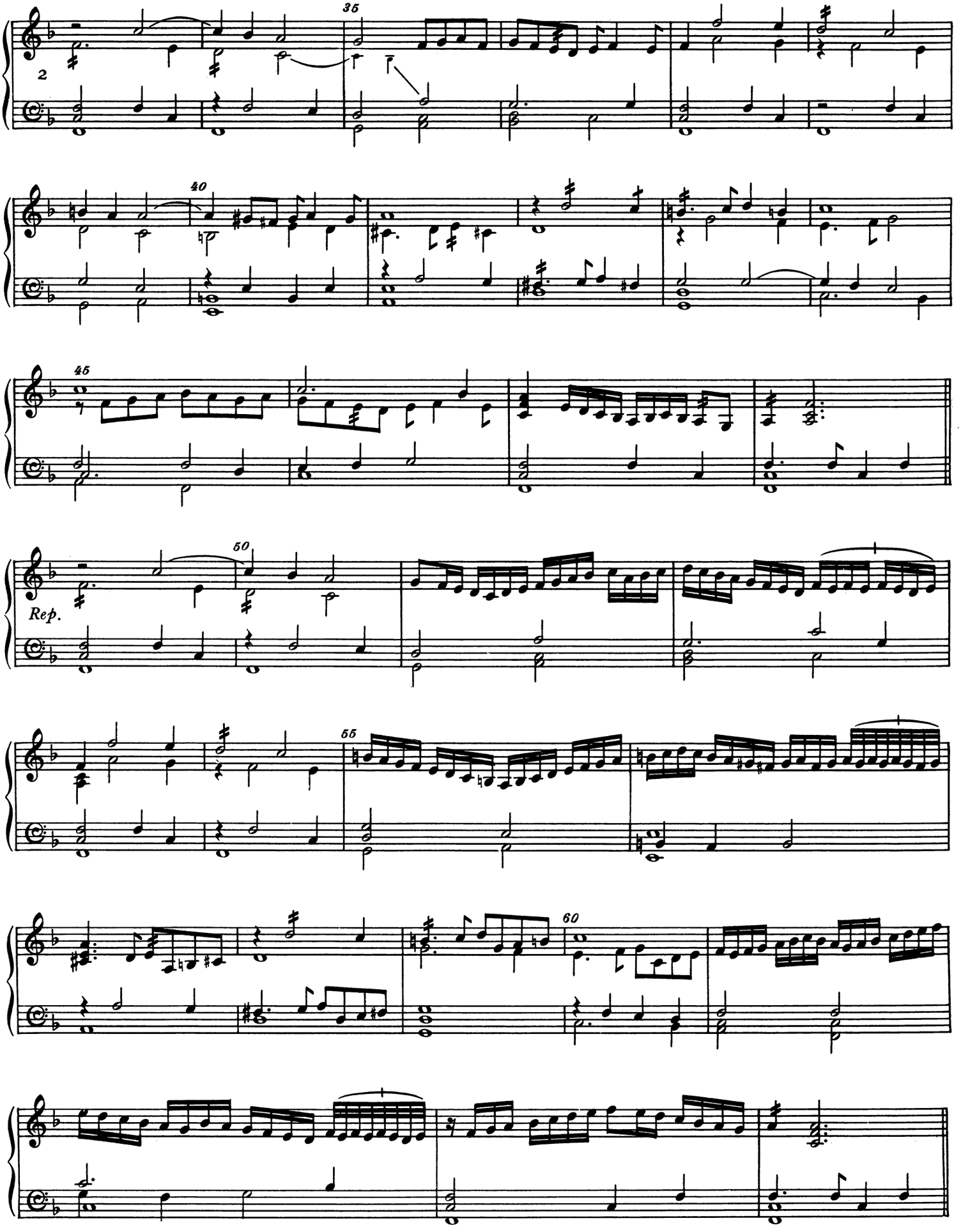


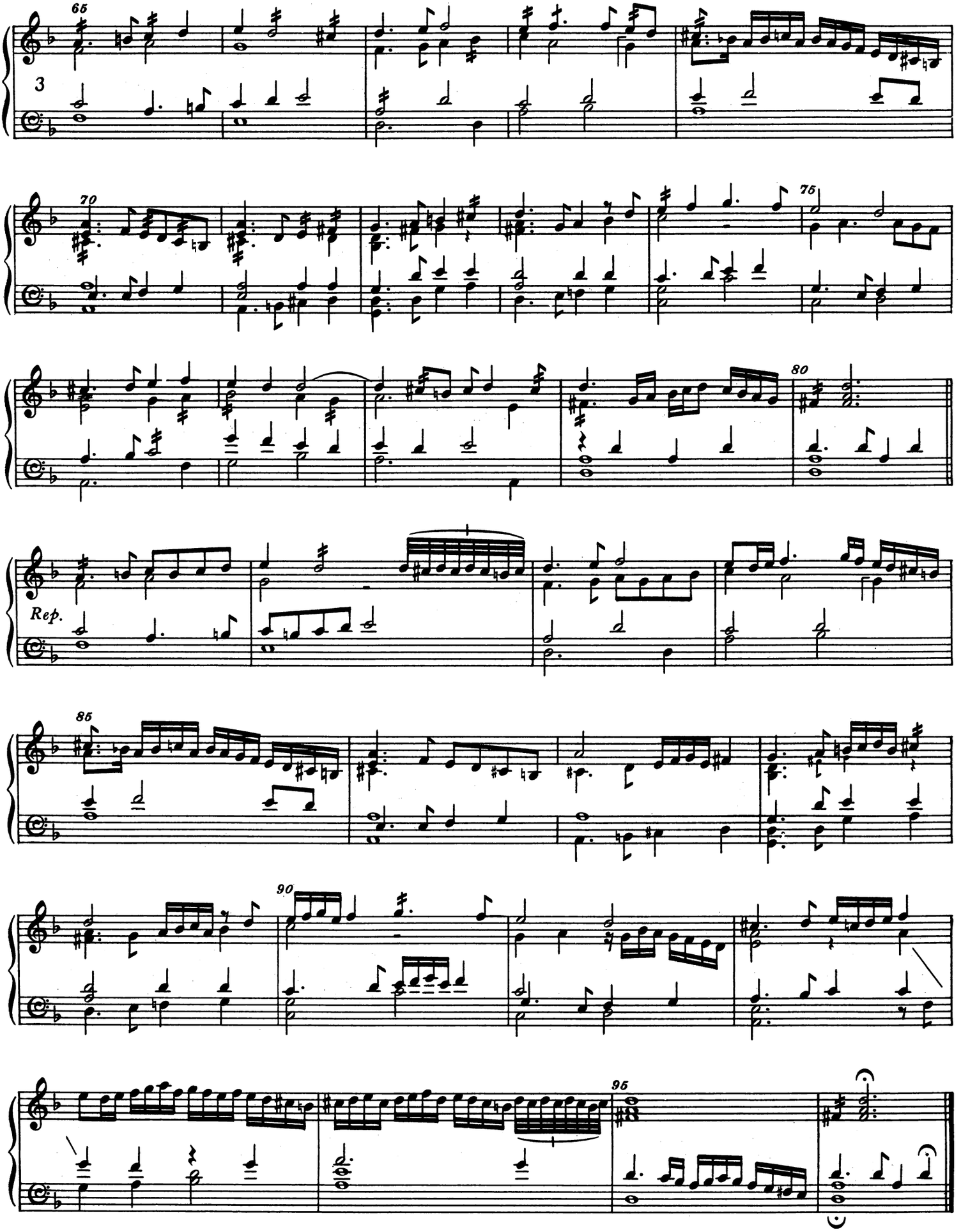


Pavan

52a




2
35
40
45
50
Rep.
55
60


65
3
70
75
80
Rep.
85
90
95

Galliard

52b

3

5

10

Rep.

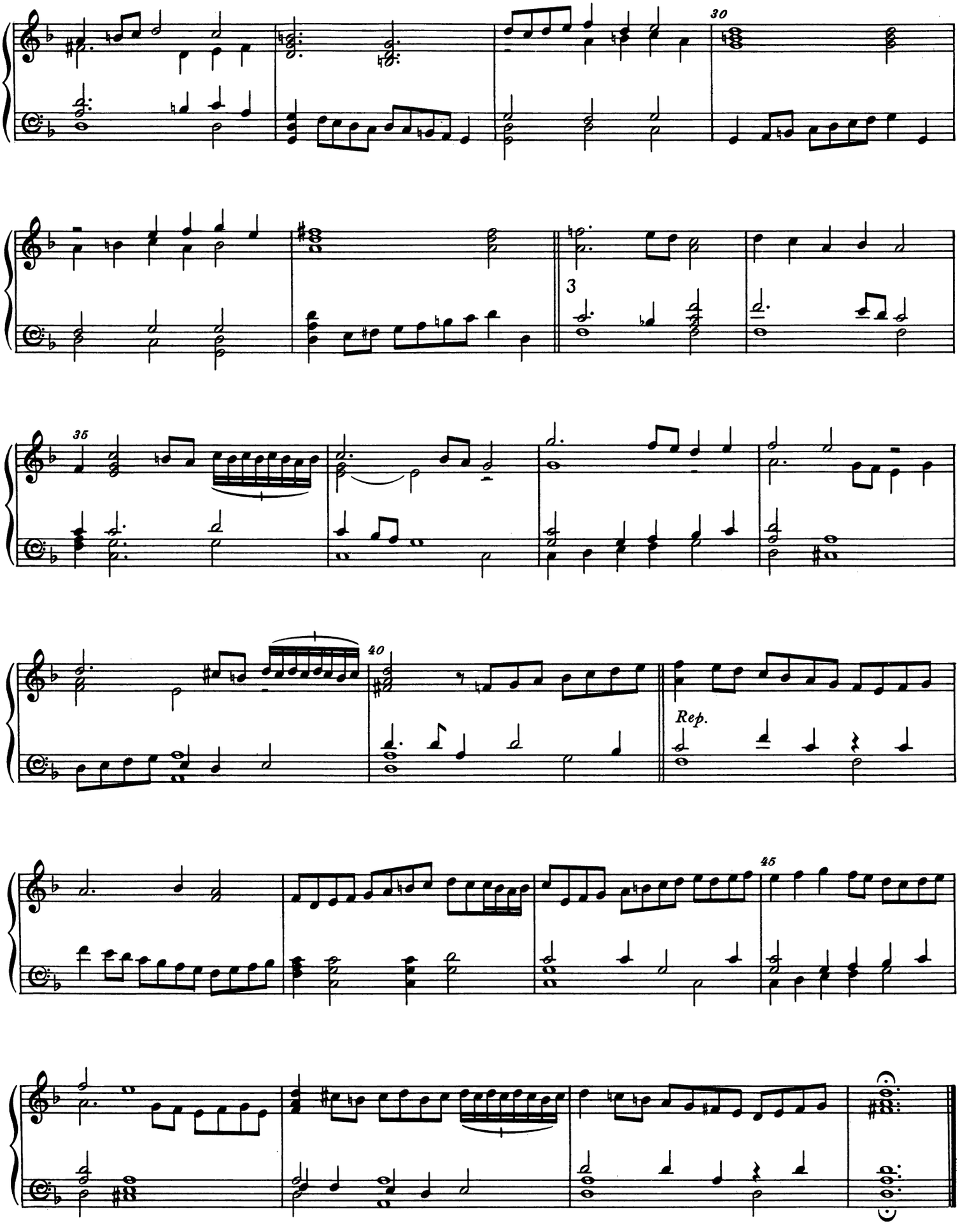
15

20

2

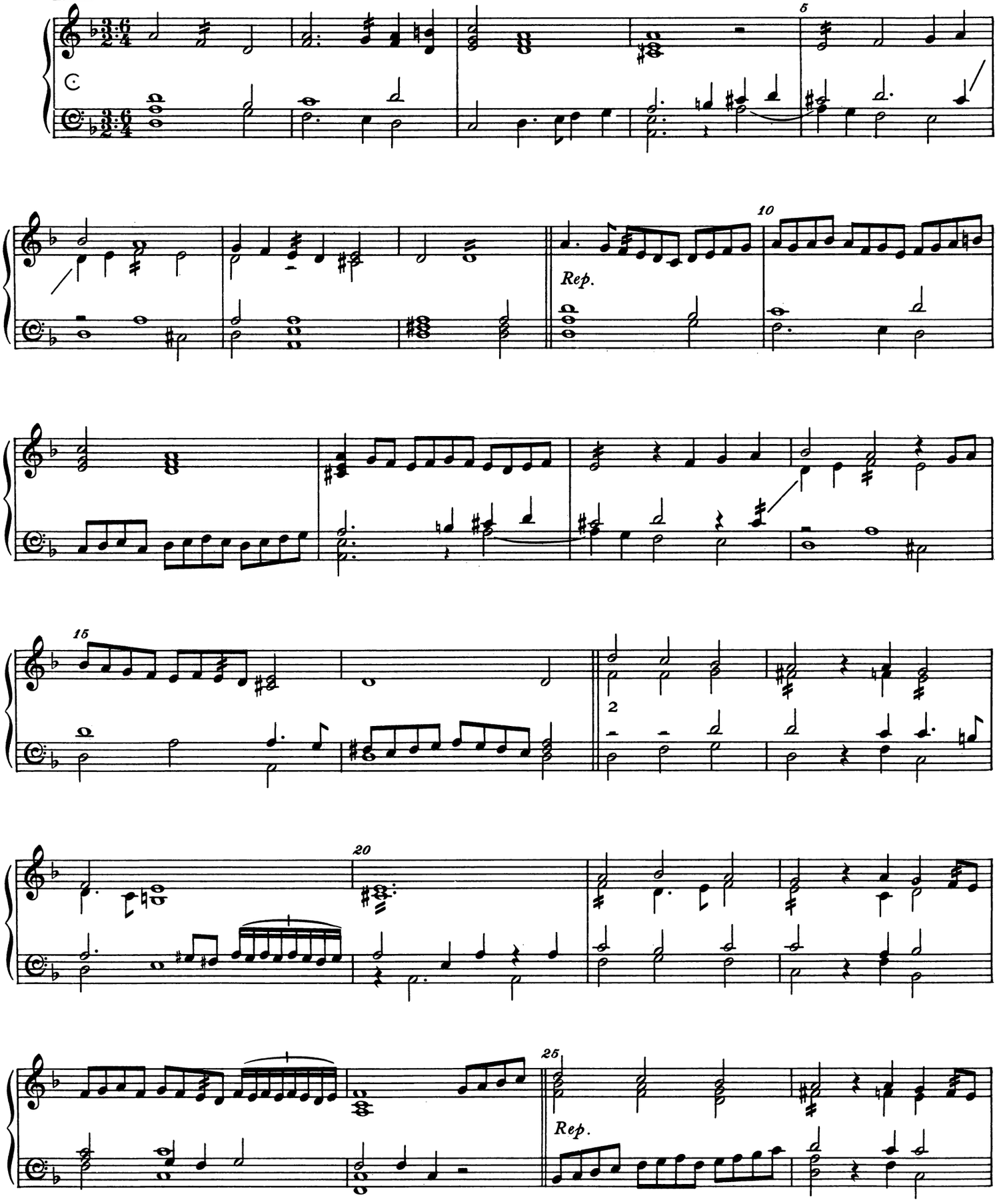
25

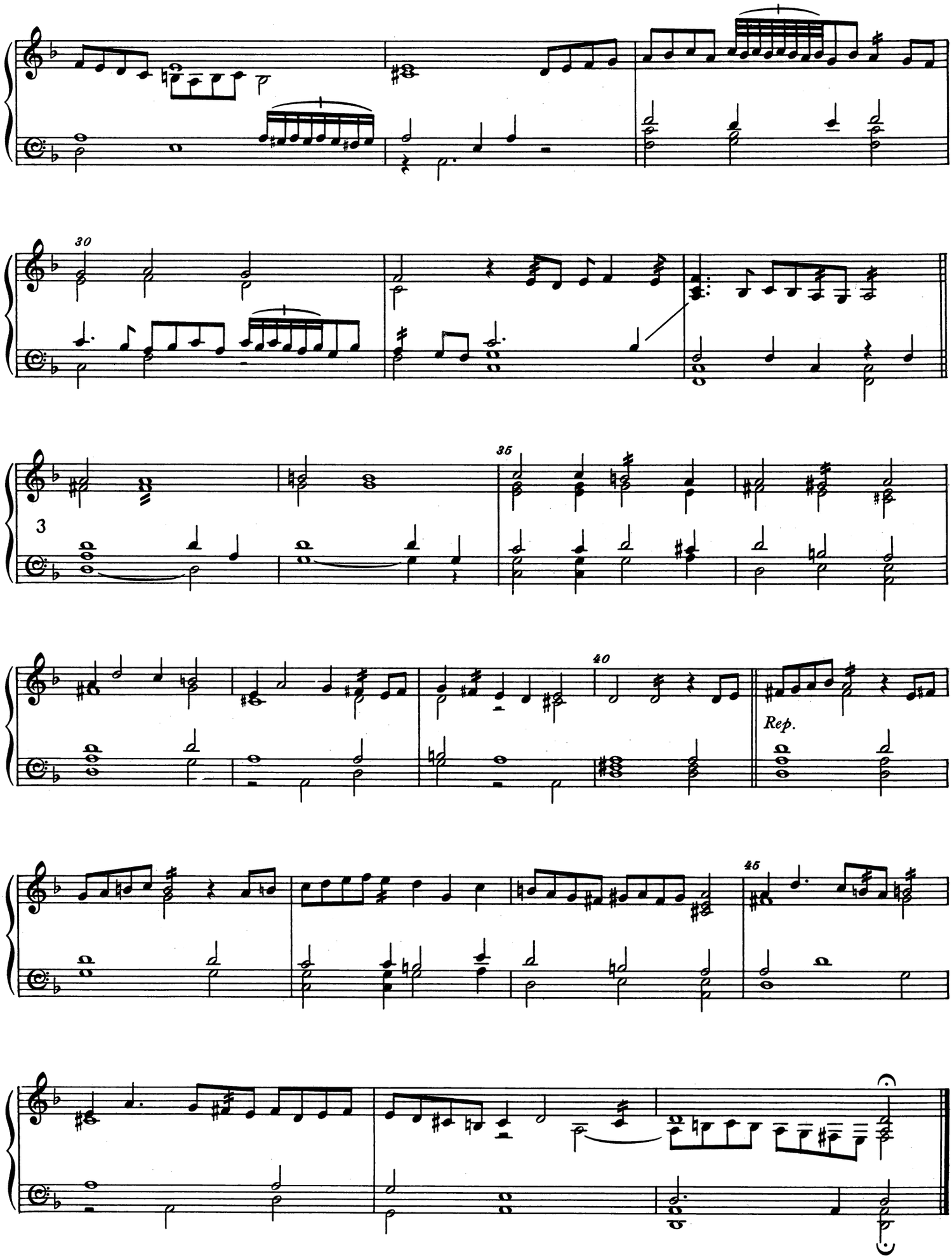
Rep.


30
3
35
40
Rep.
45

Galliard

53

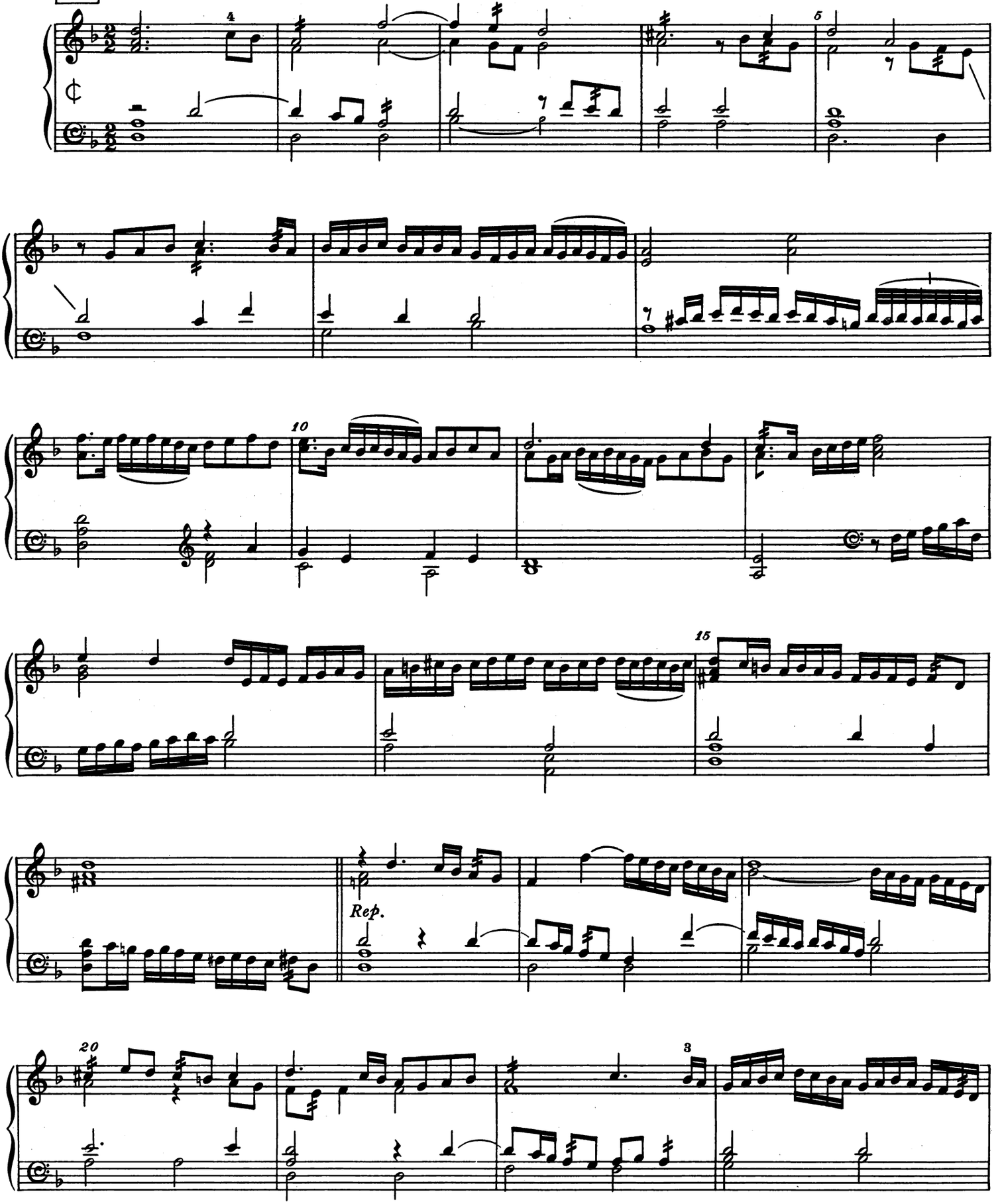


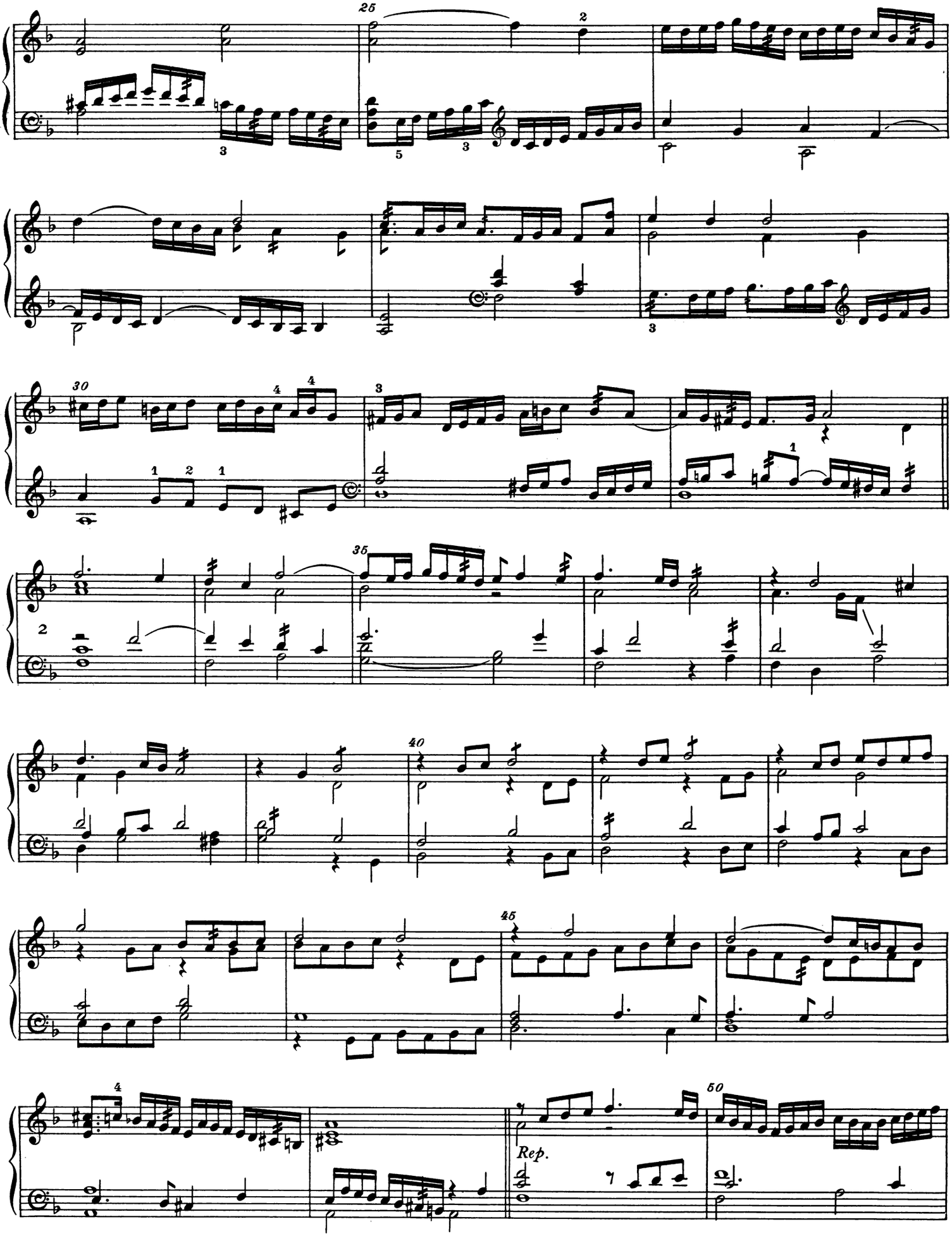

30
35
3
40
Rep.
45

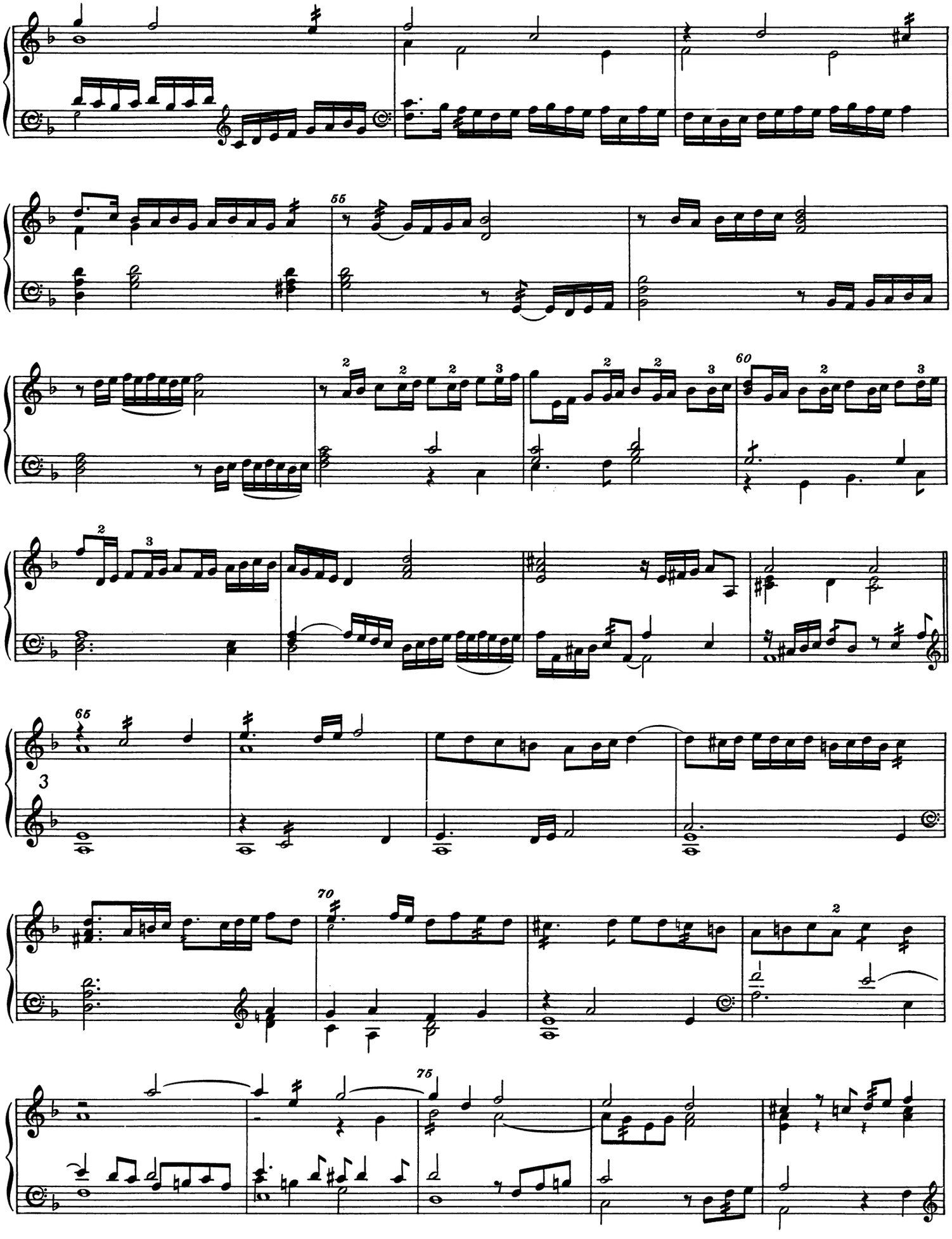
Lachrymae Pavan

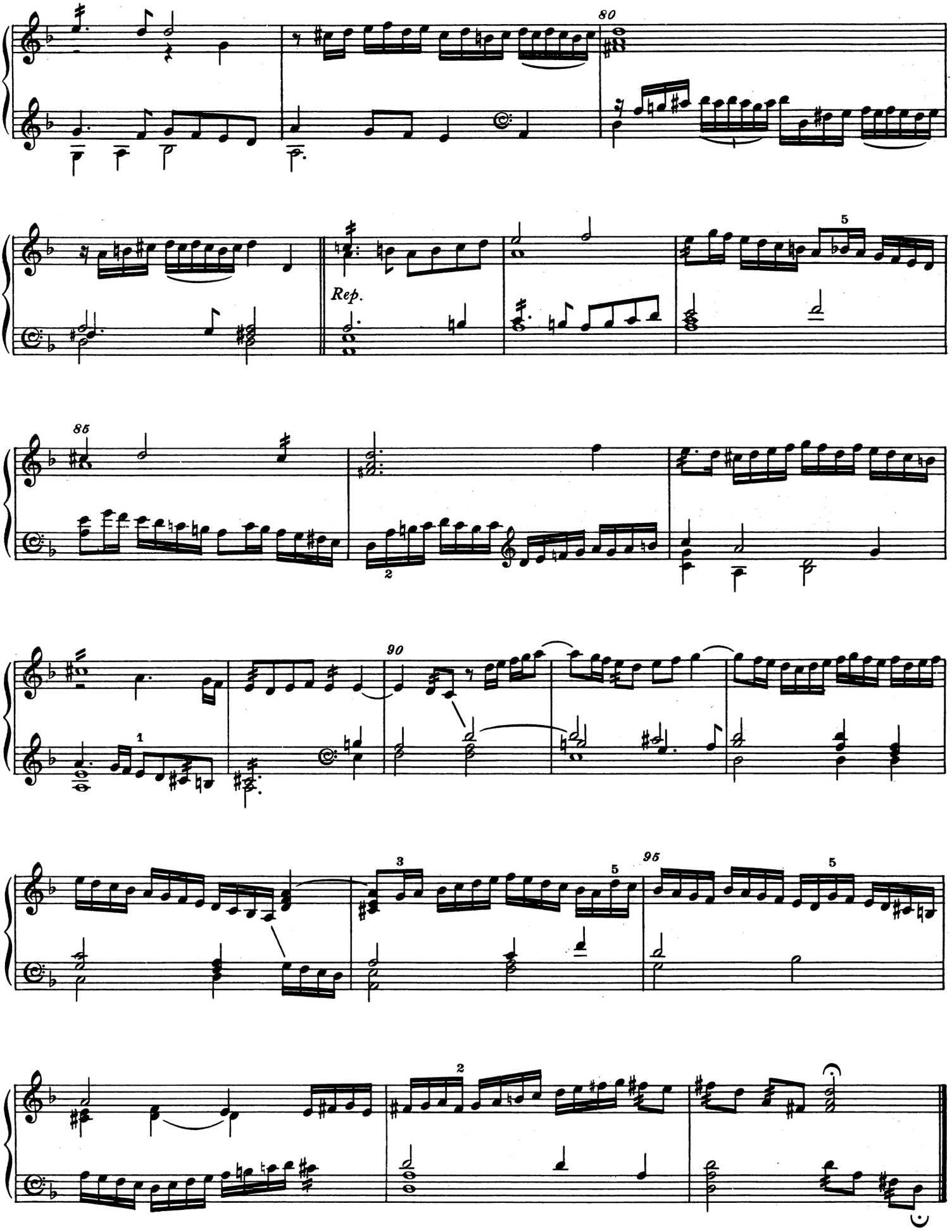
54

DOWLAND, set by BYRD




25
30
35
40
45
50
Rep.

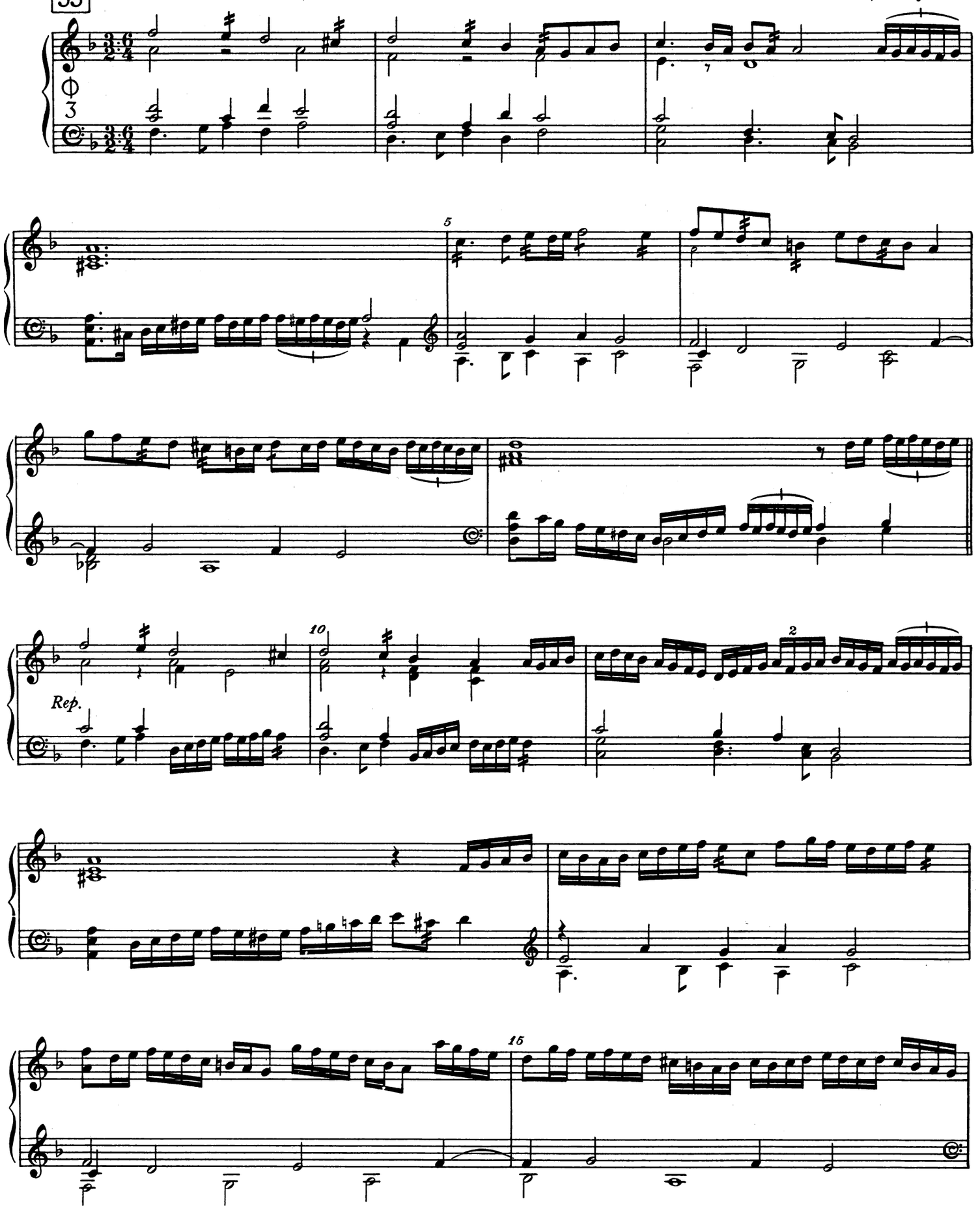


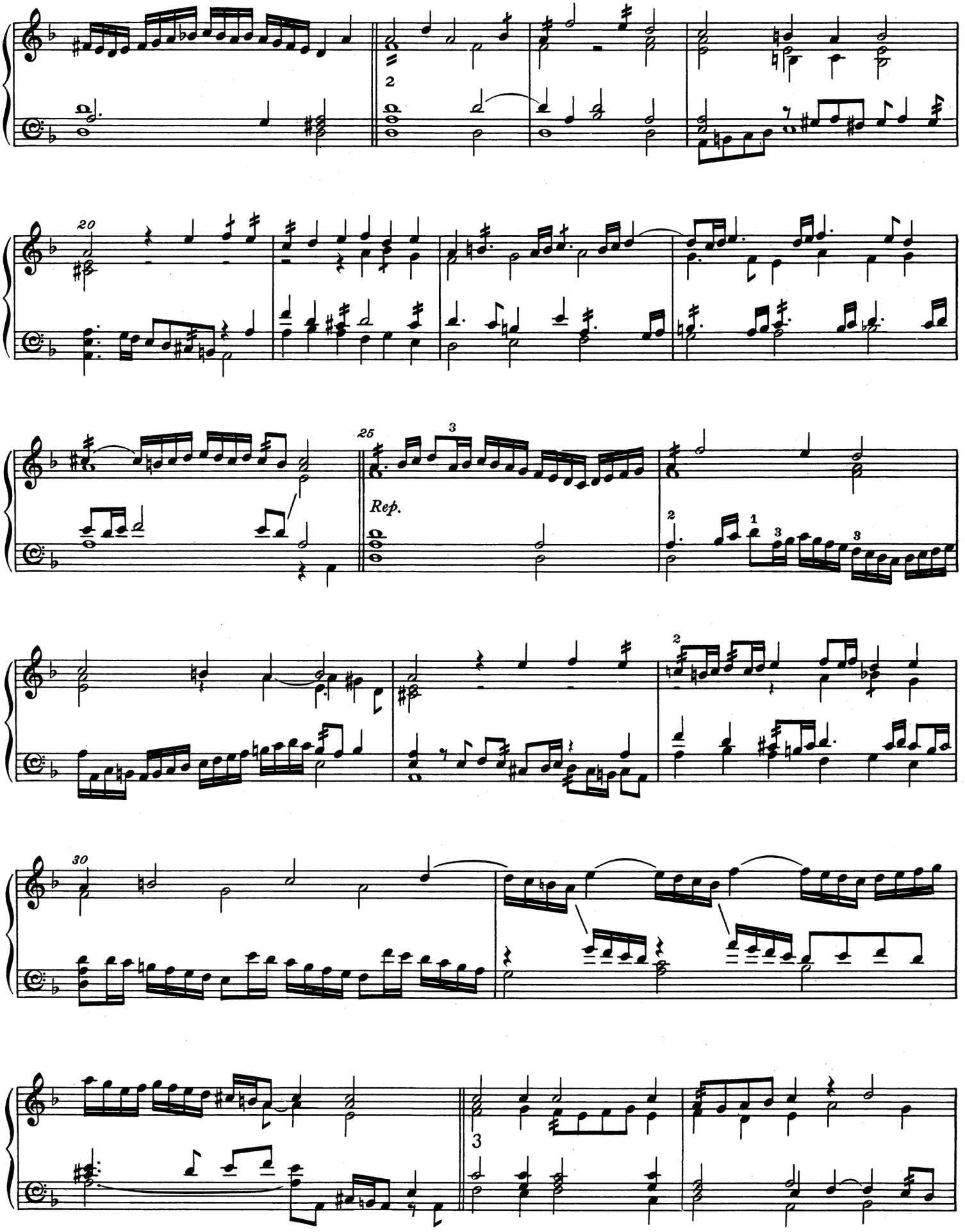

80
Rep.
85
90
95

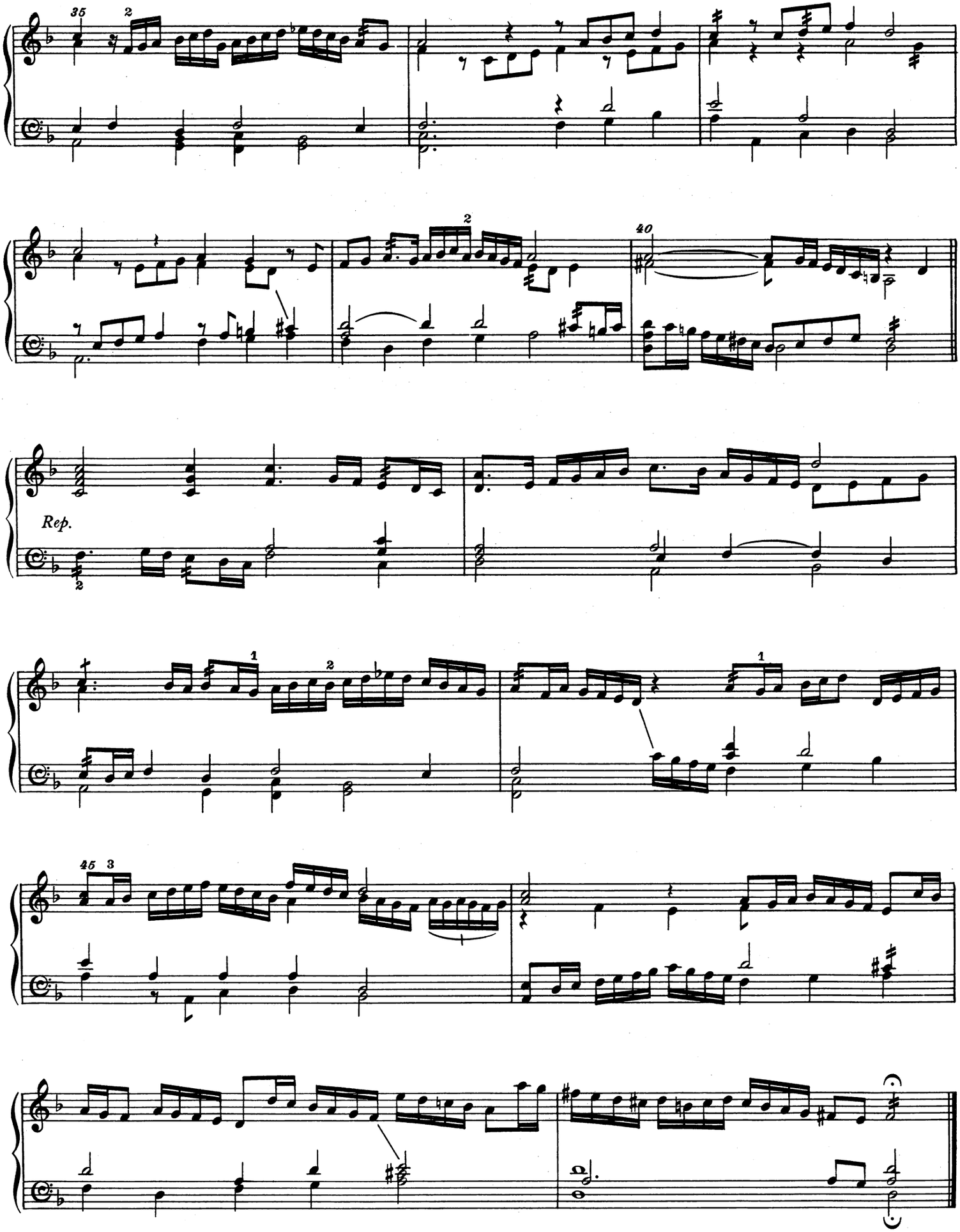
Galliard

55

HARDING, set by BYRD

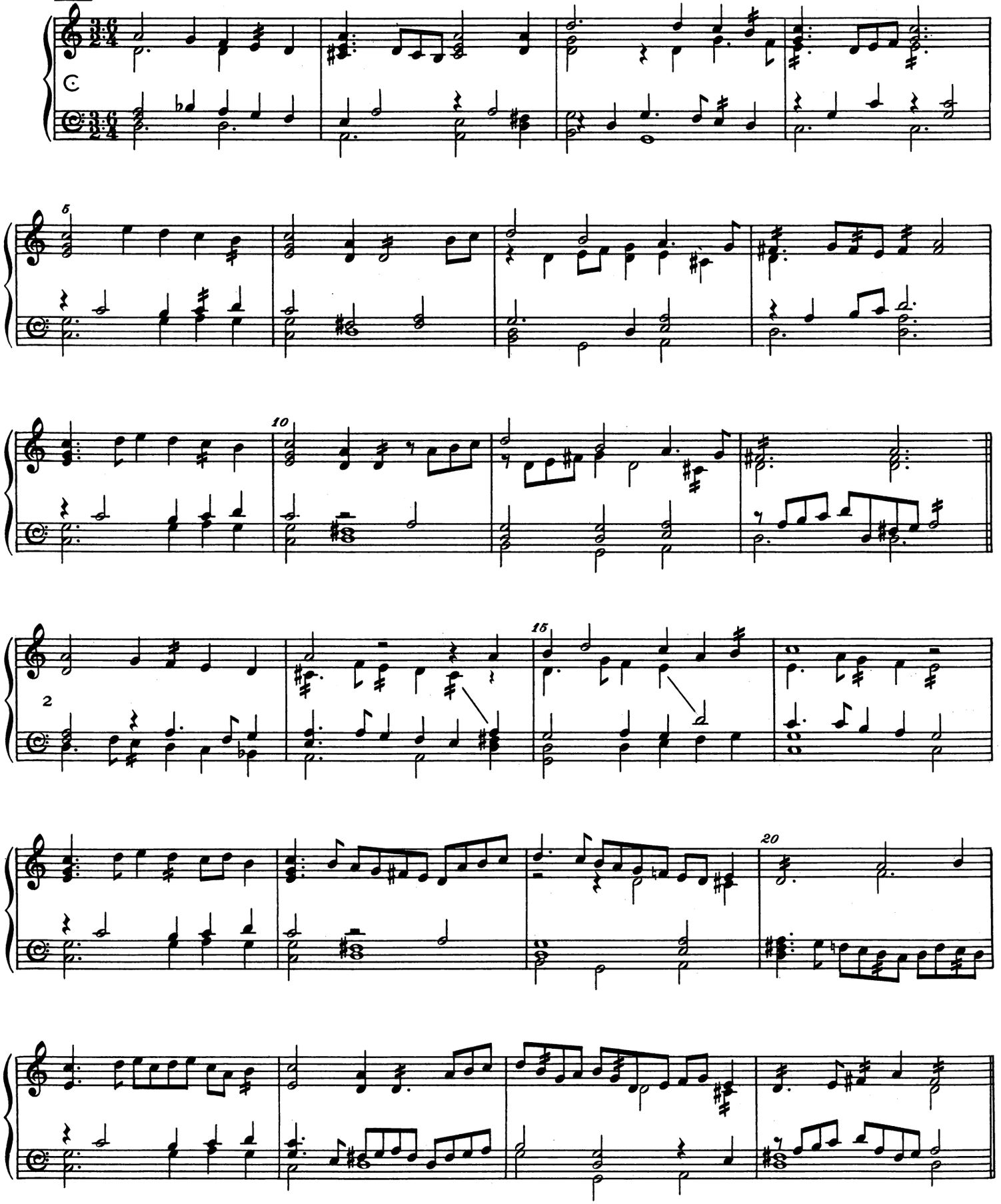


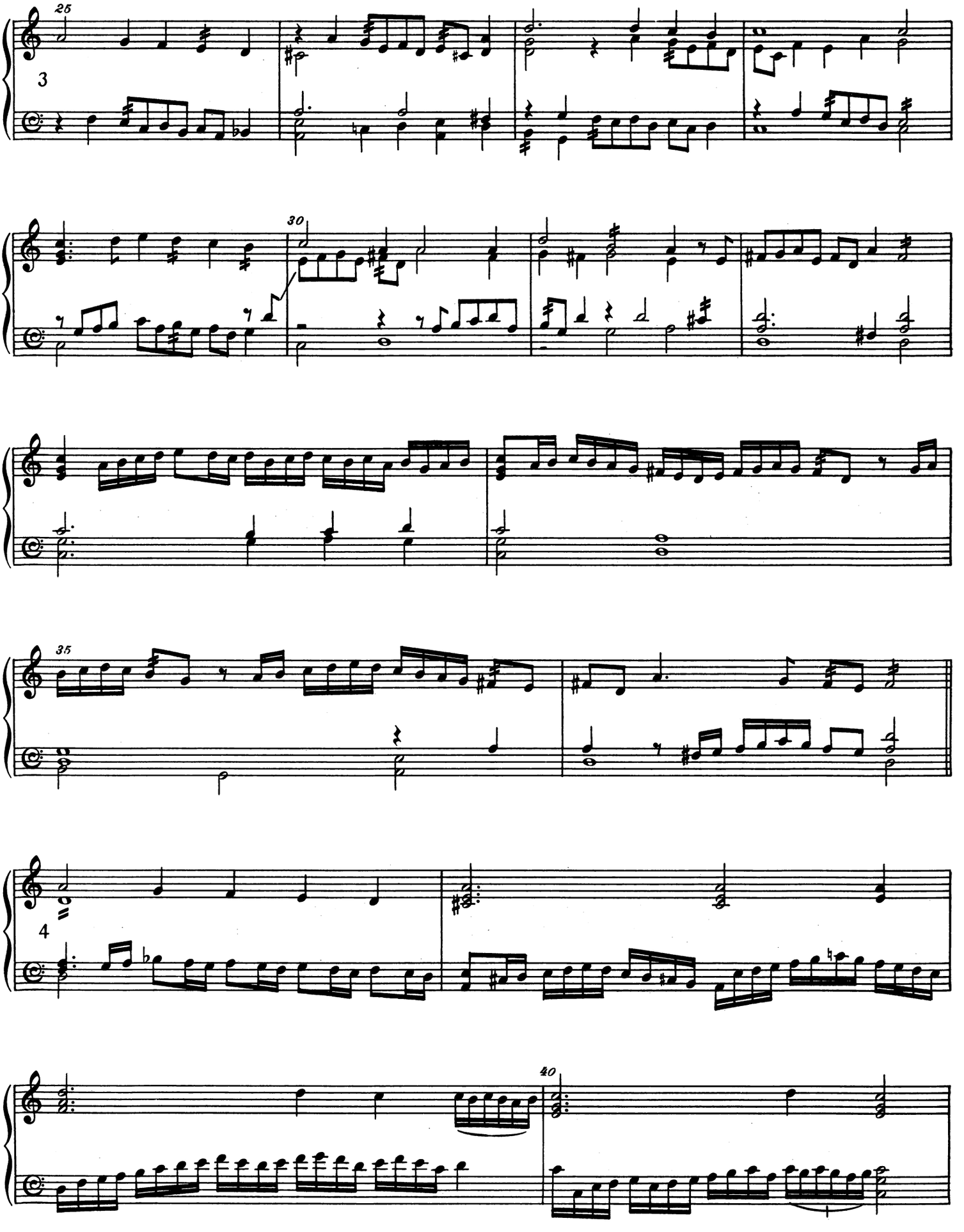

2
20
25
3
Rep.
2
1
3
3
2
30
3

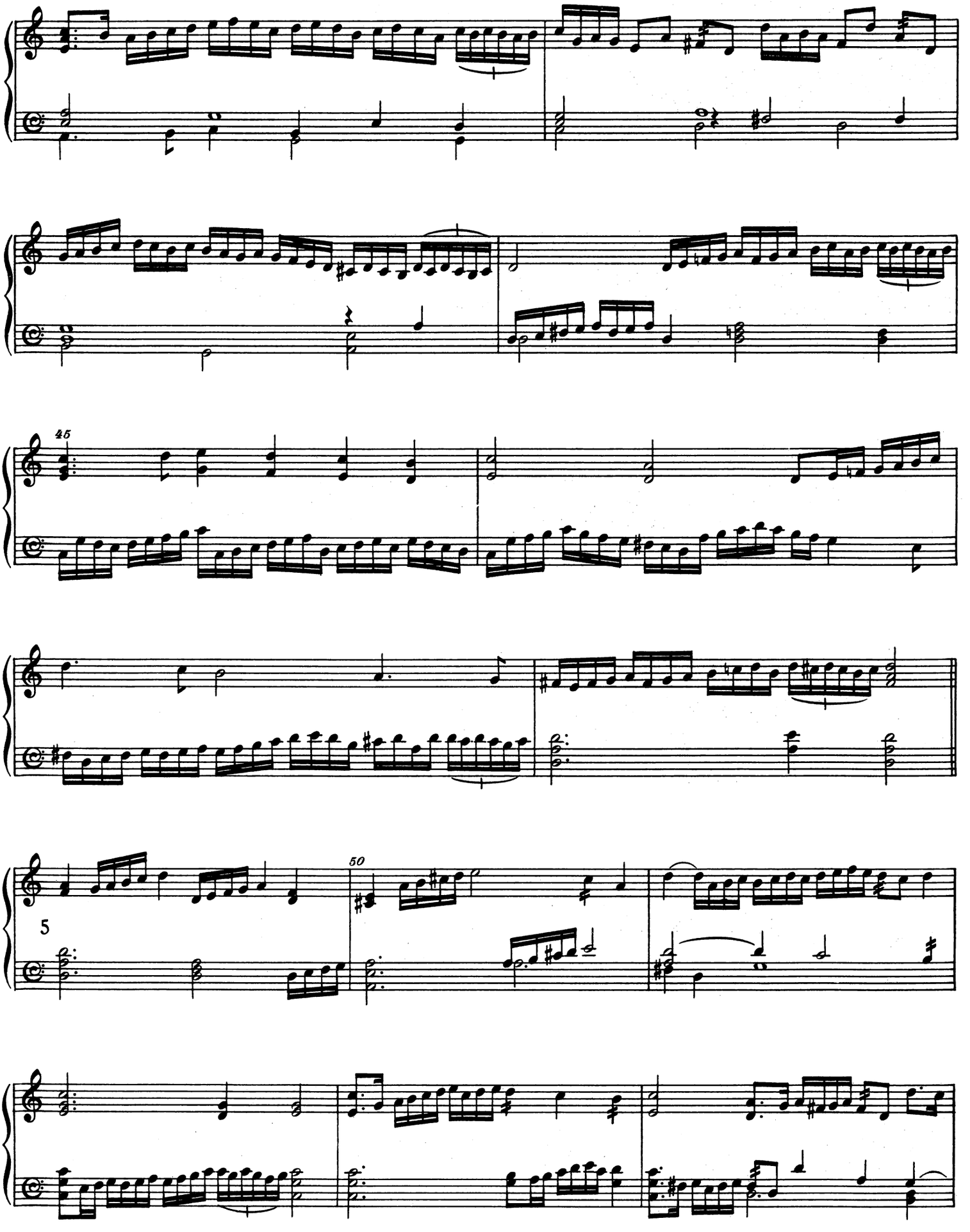

35
2
40
Rep.
45
3

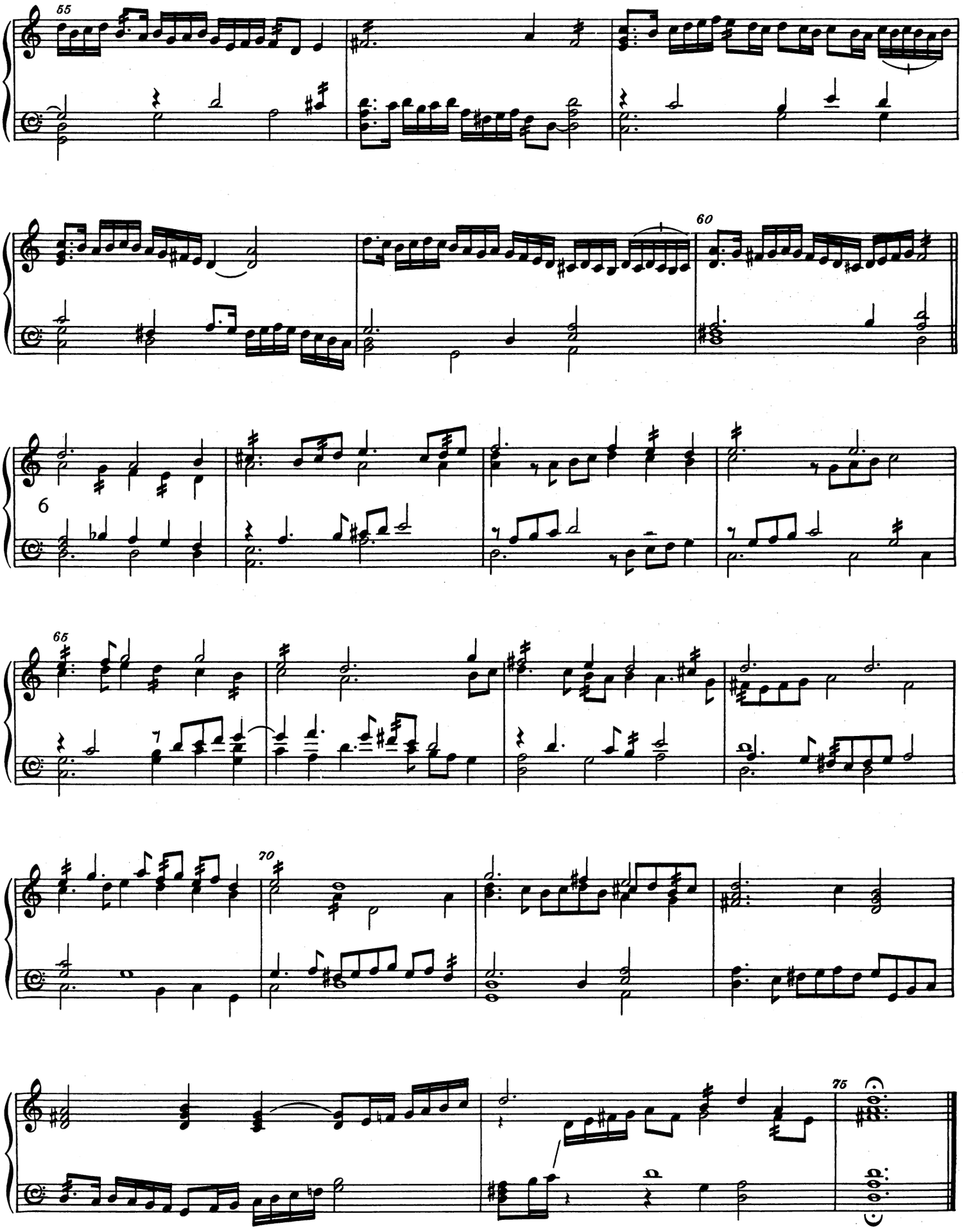
All in a Garden Green

56

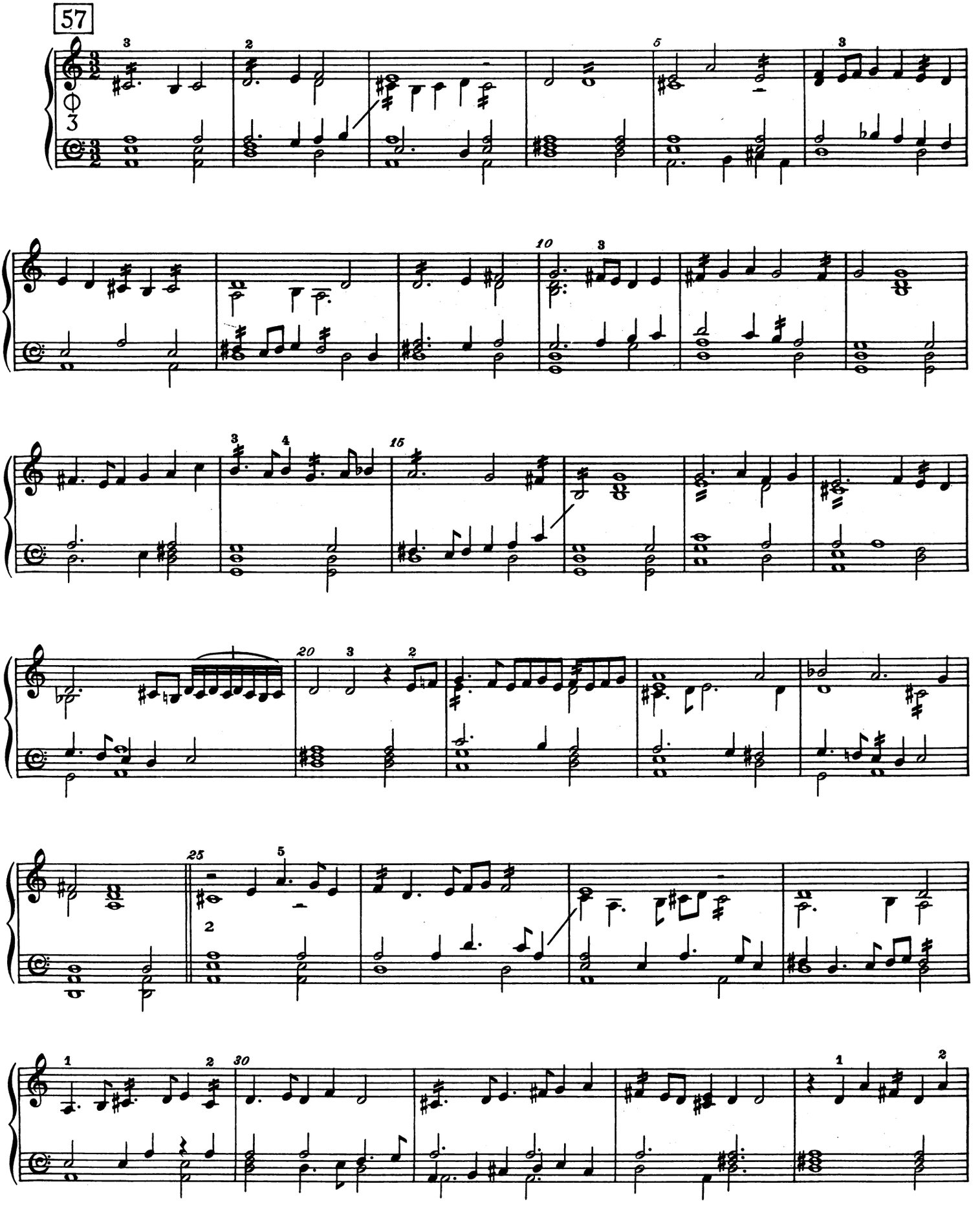


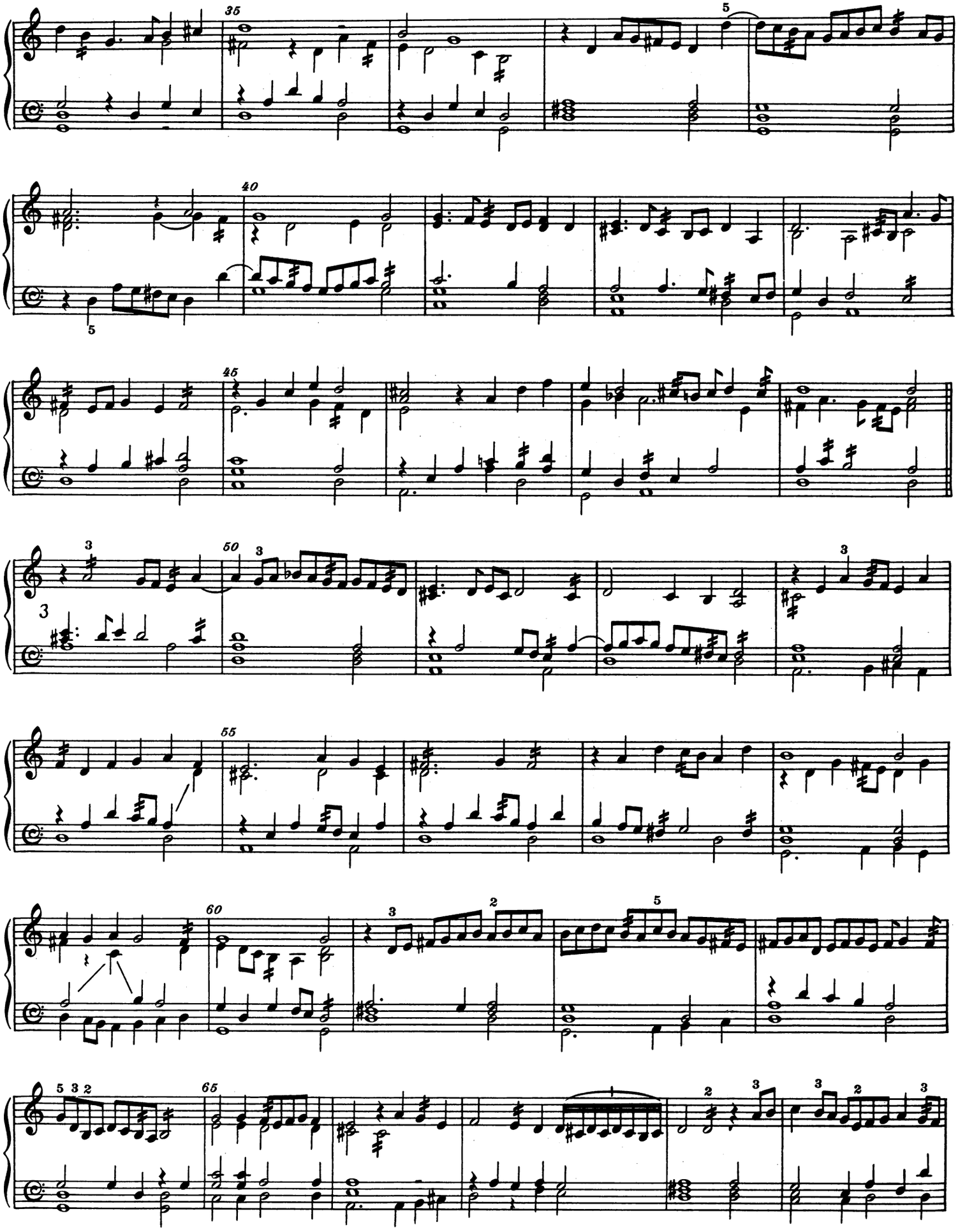

25
3
30
35
4
40

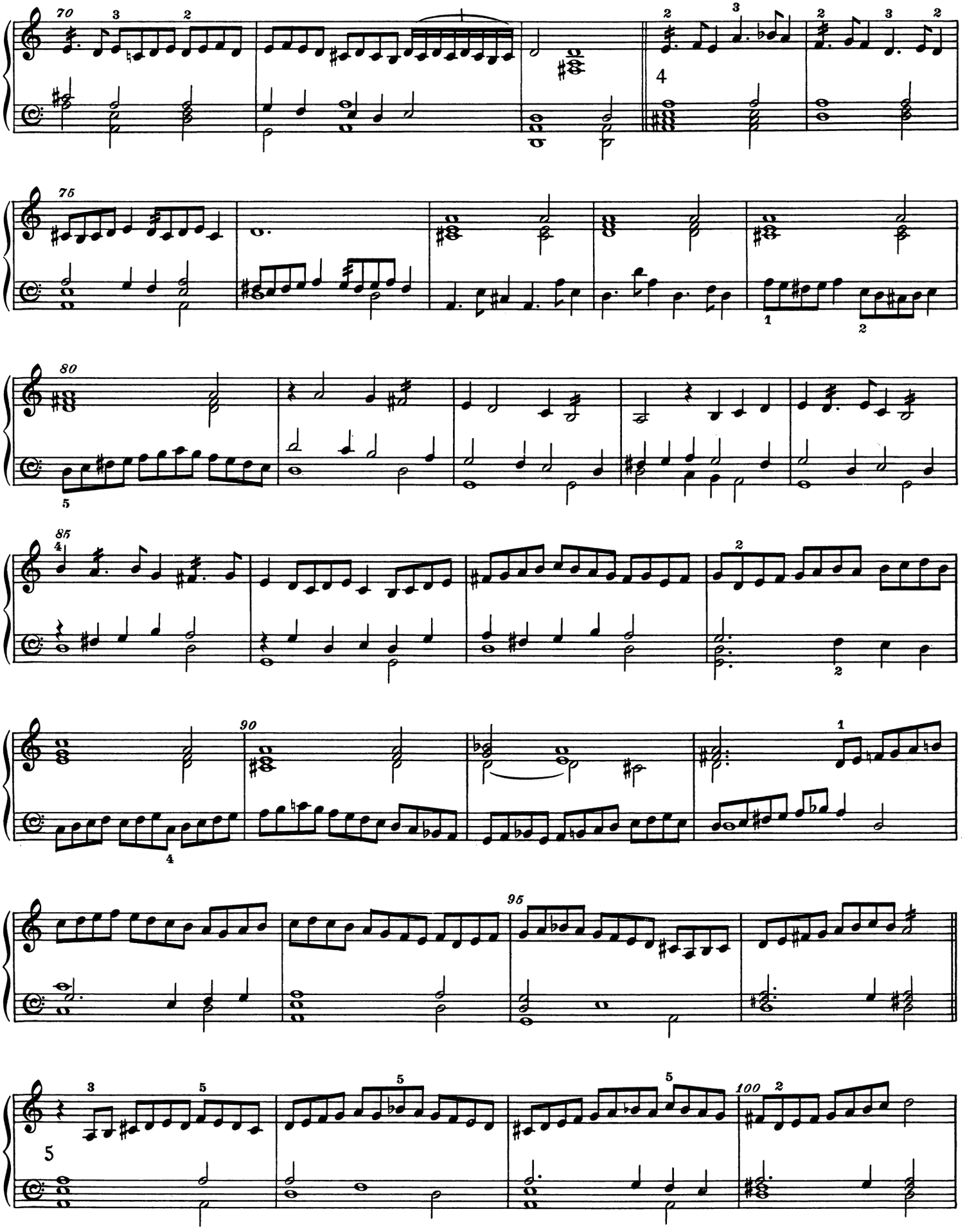

45
50
5

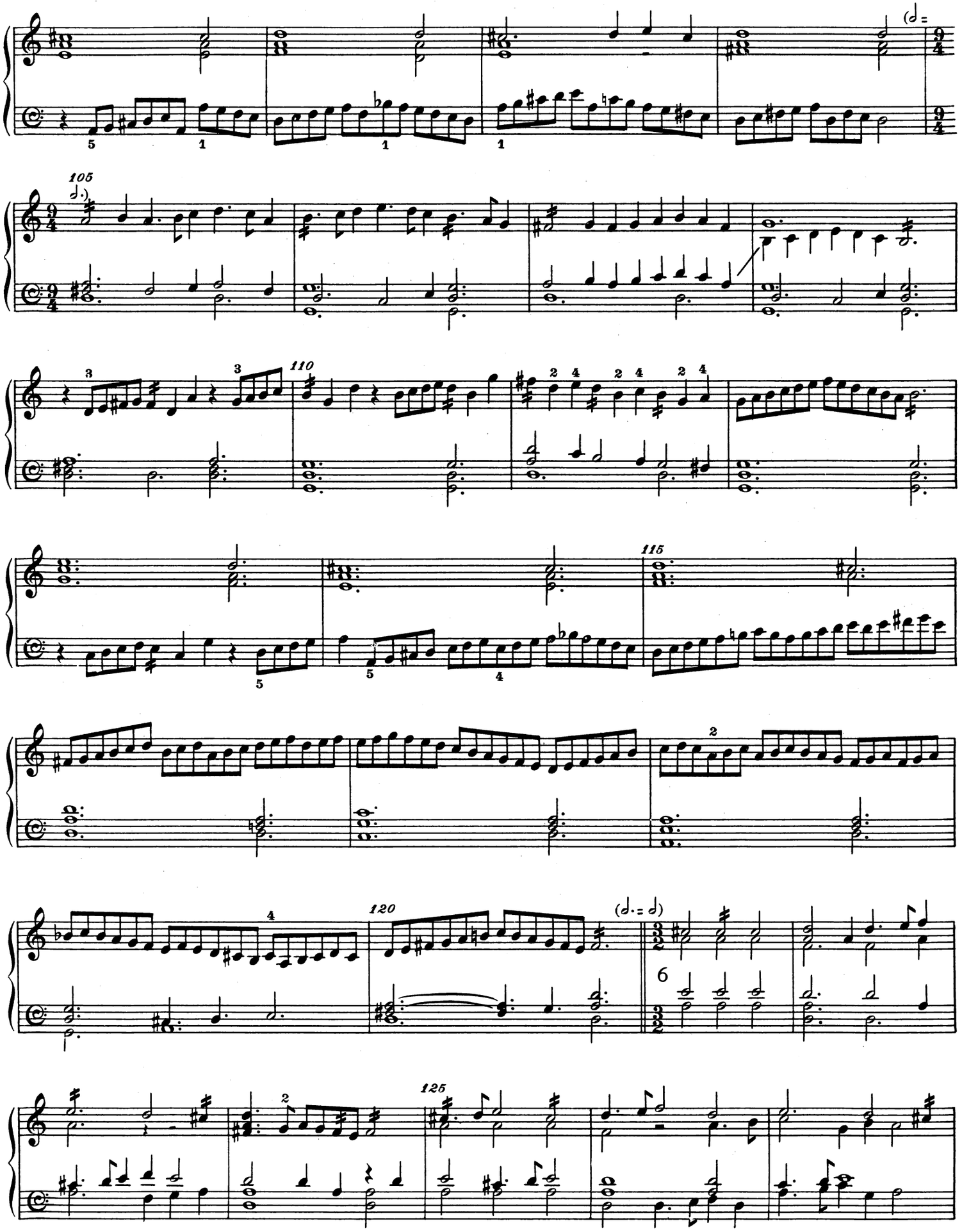

55
60
6
65
70
75

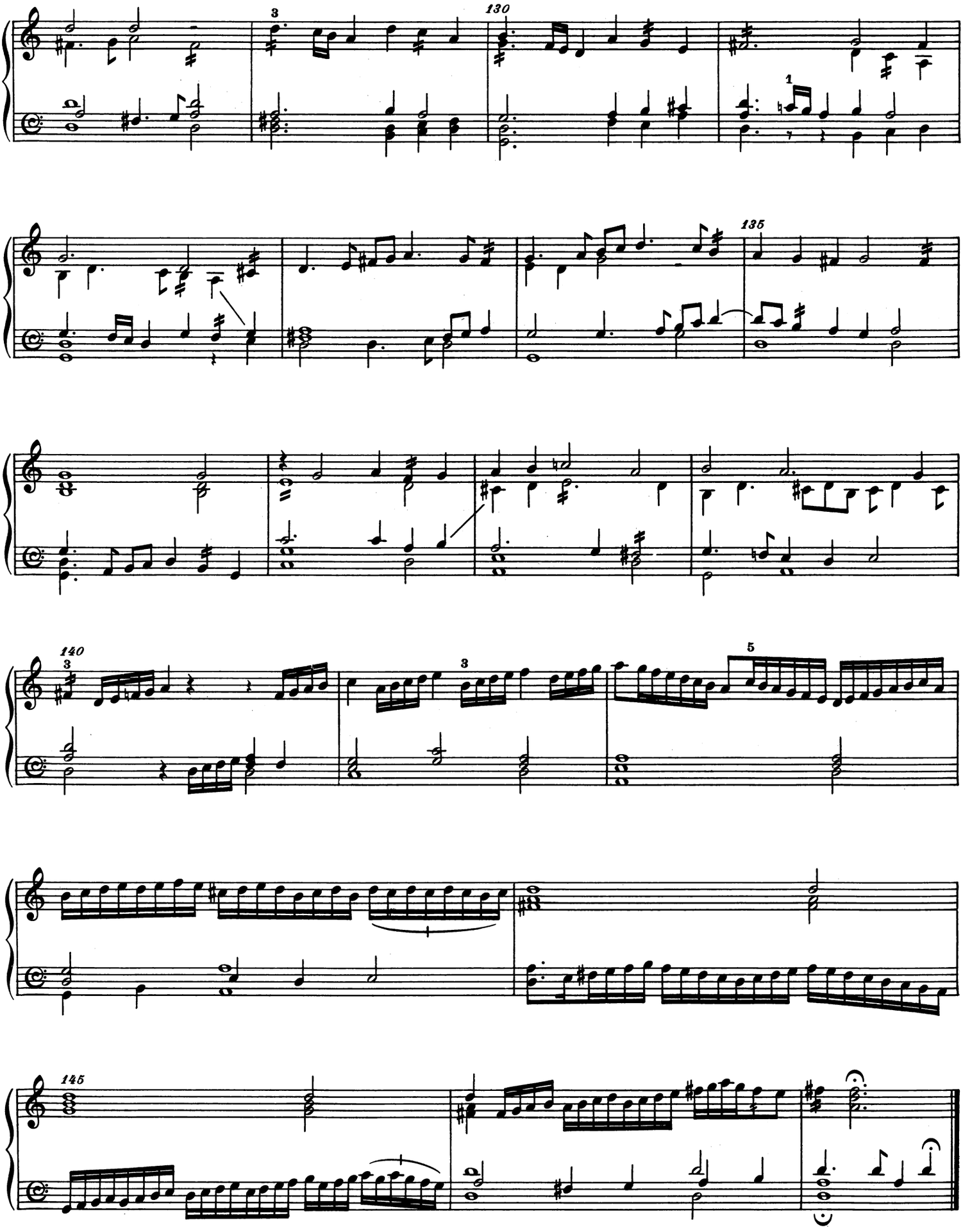
My Lady Nevell's Ground



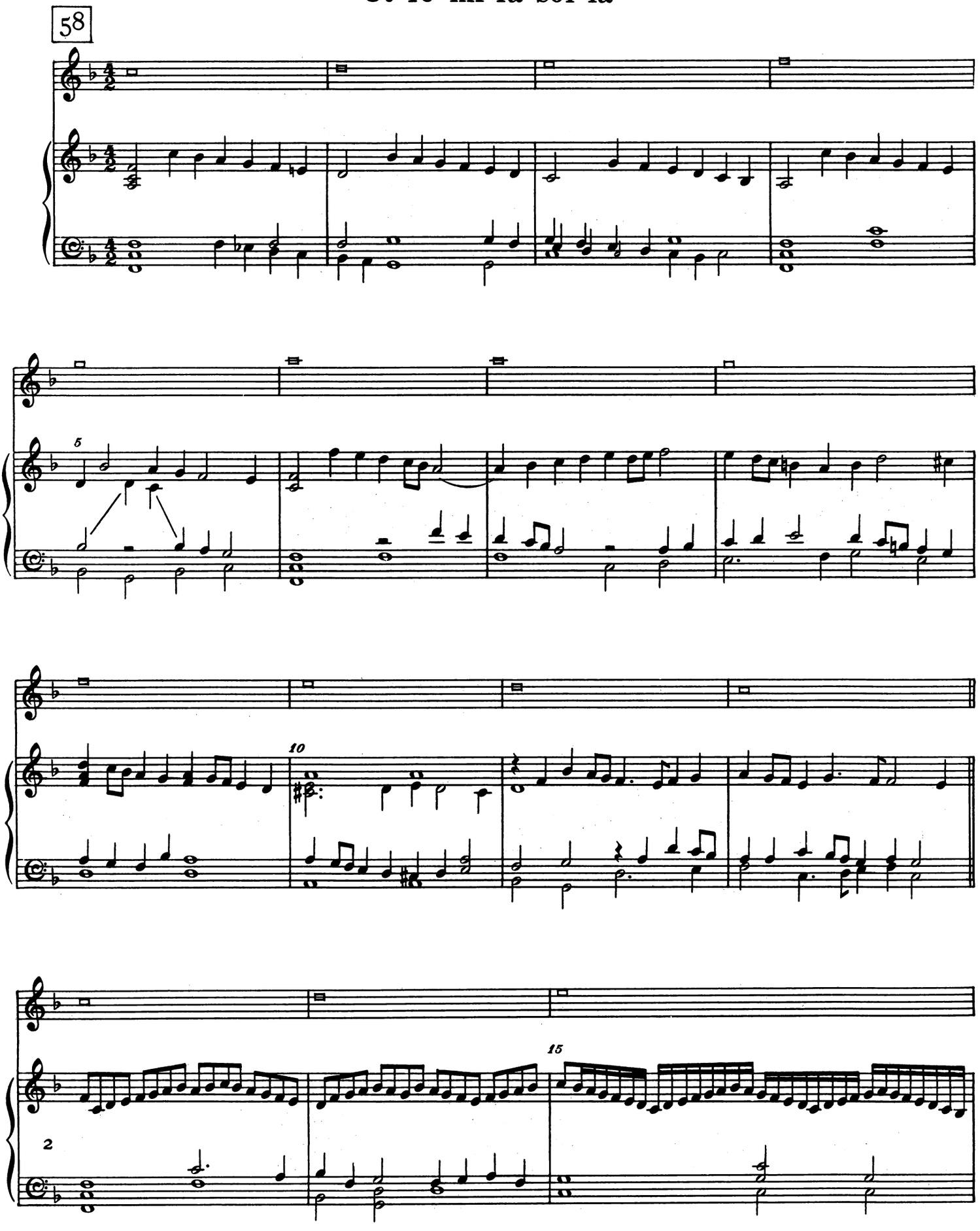


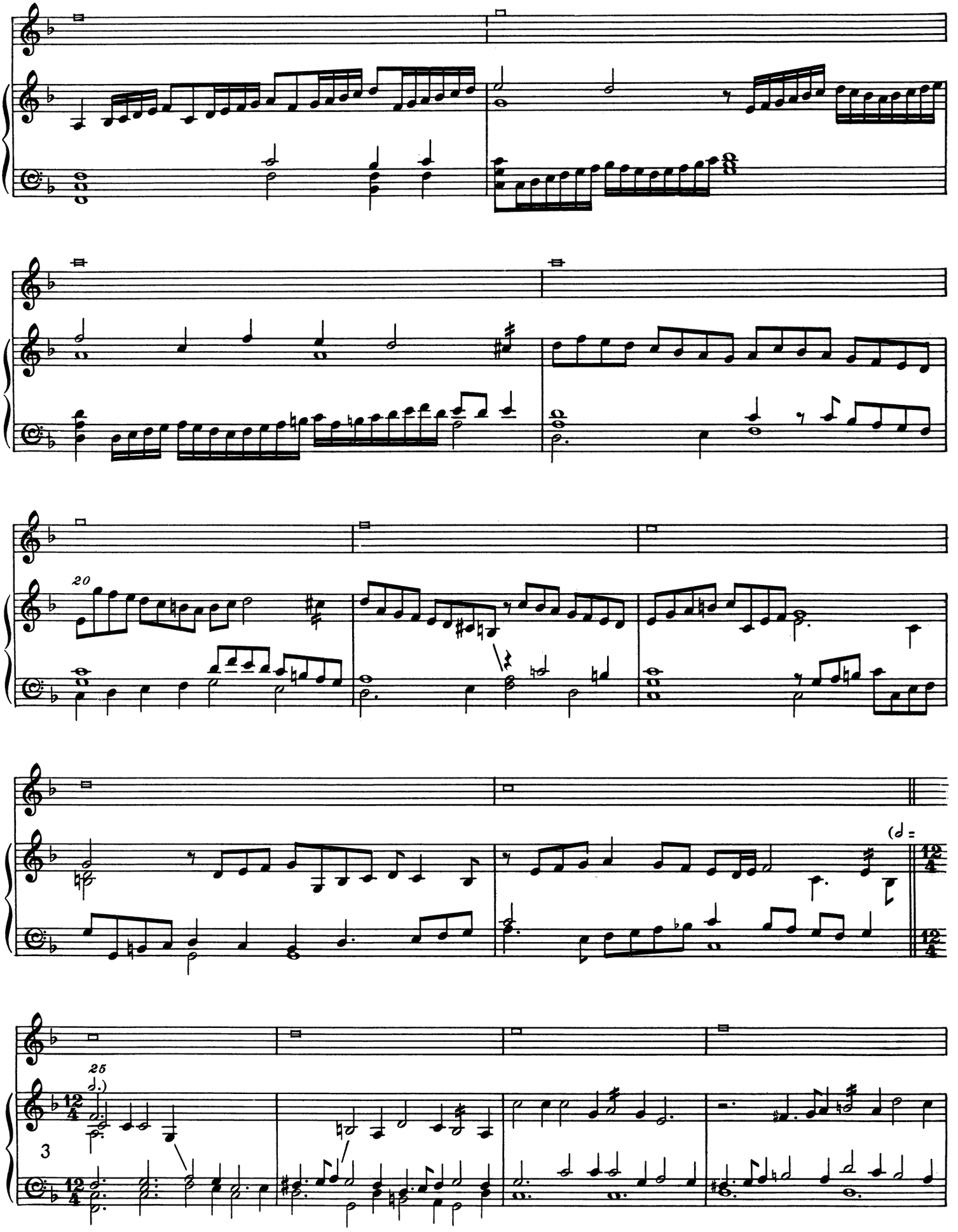


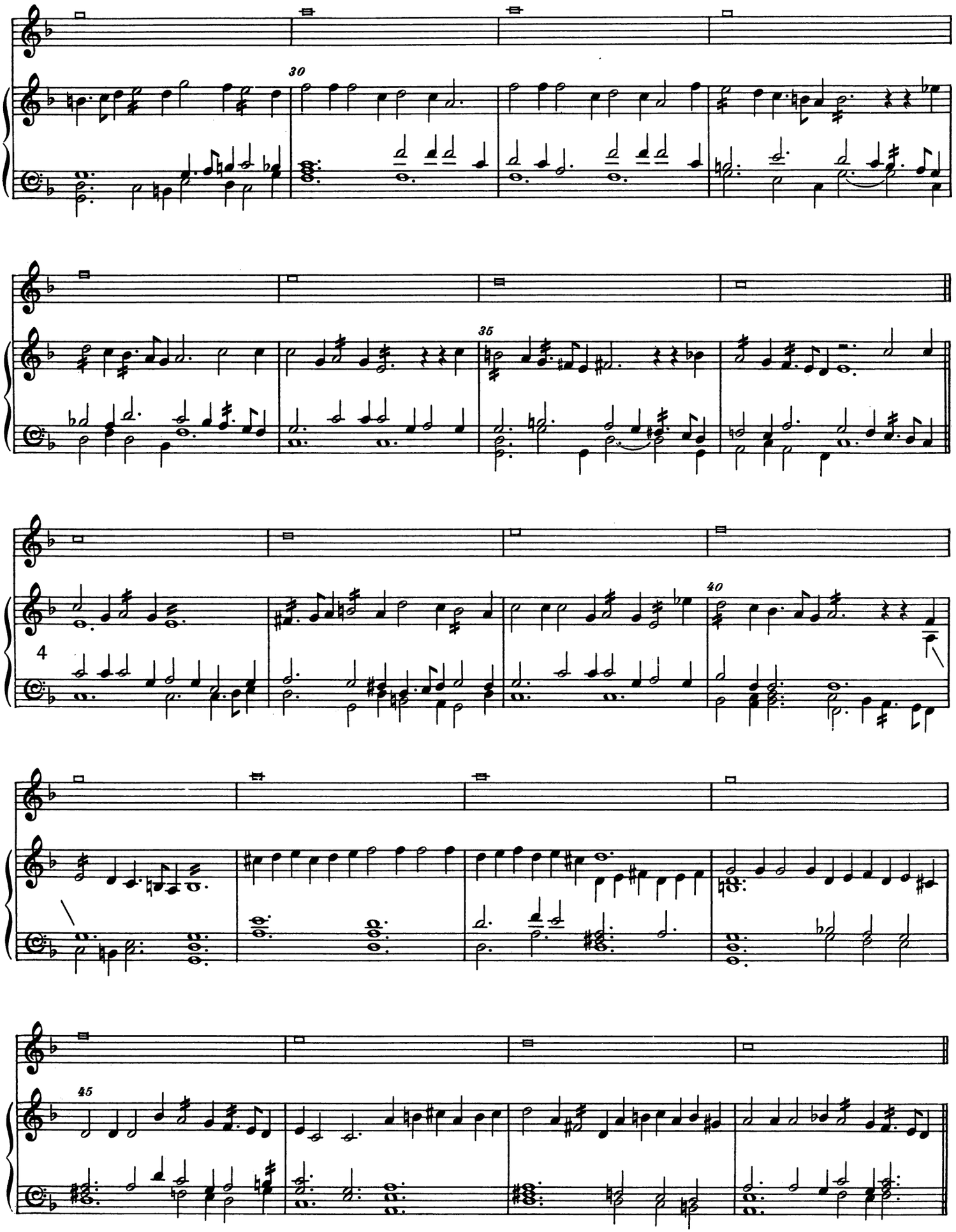


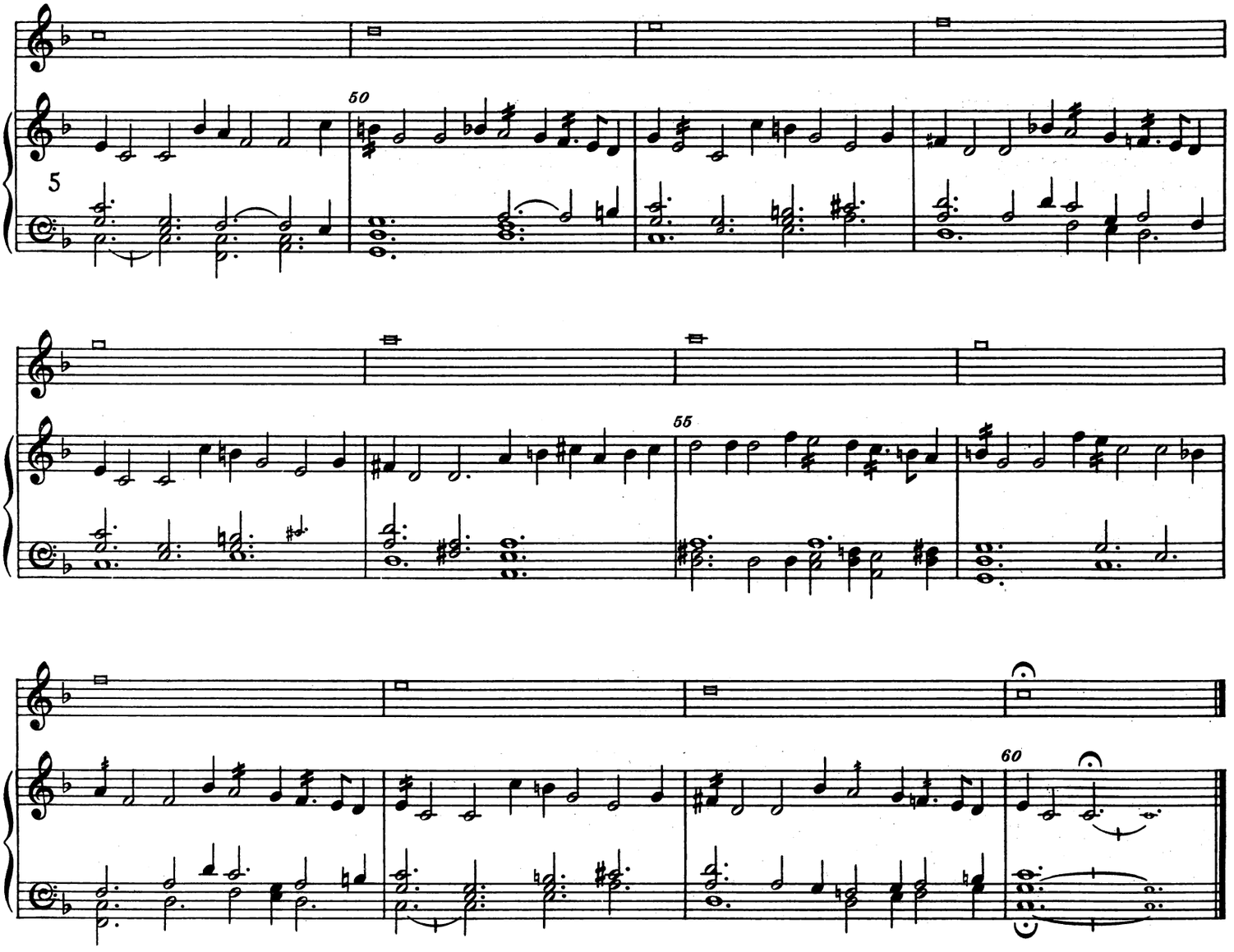


Ut re mi fa sol la

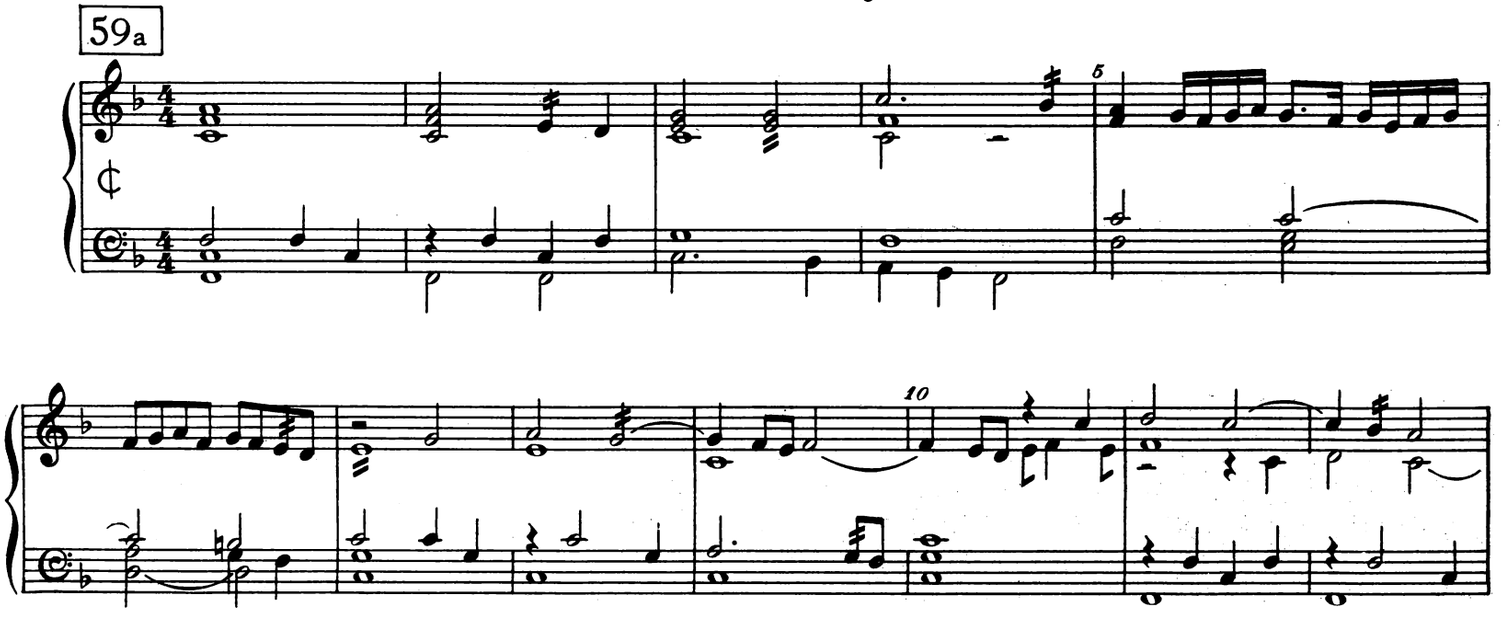


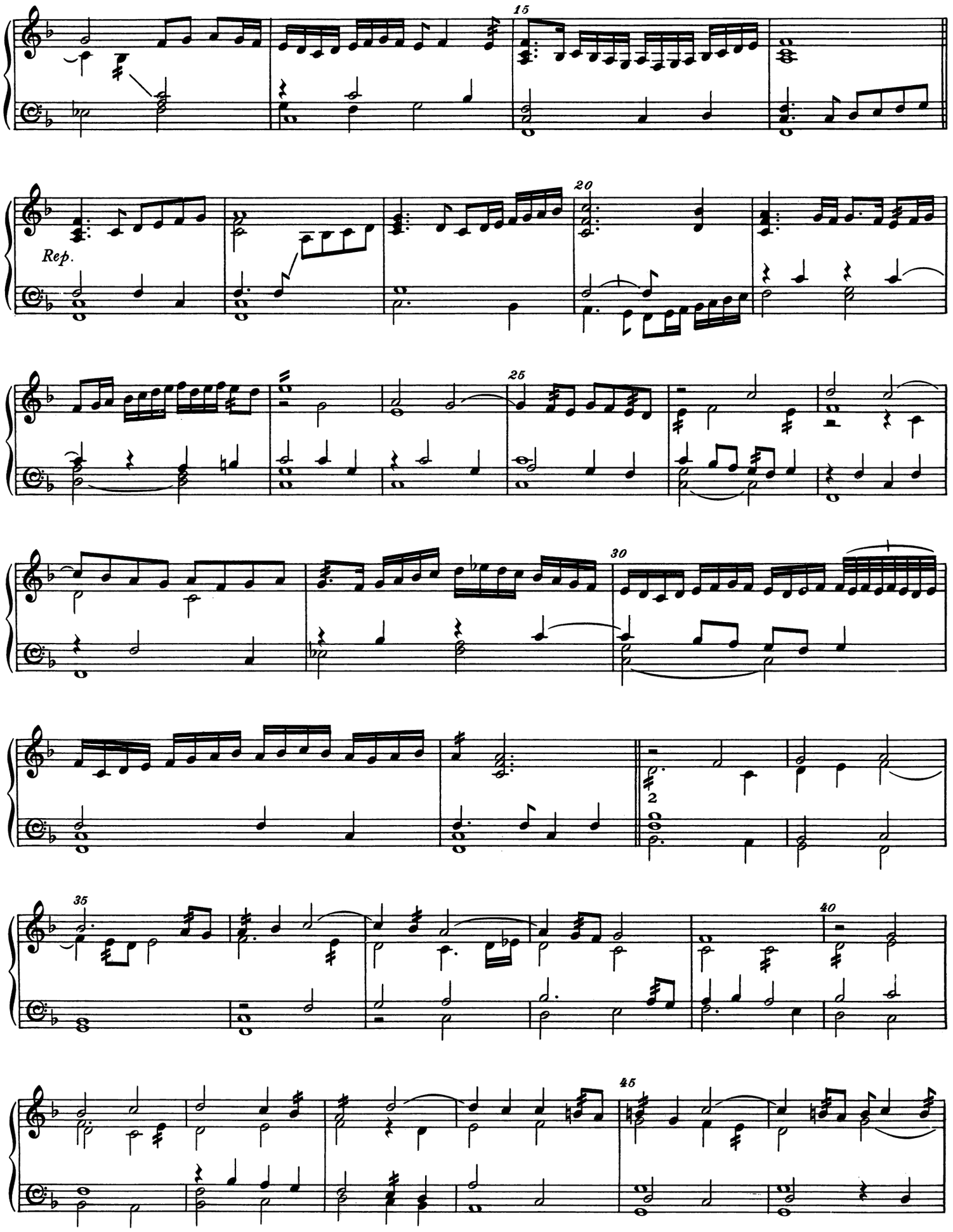

20
25
3

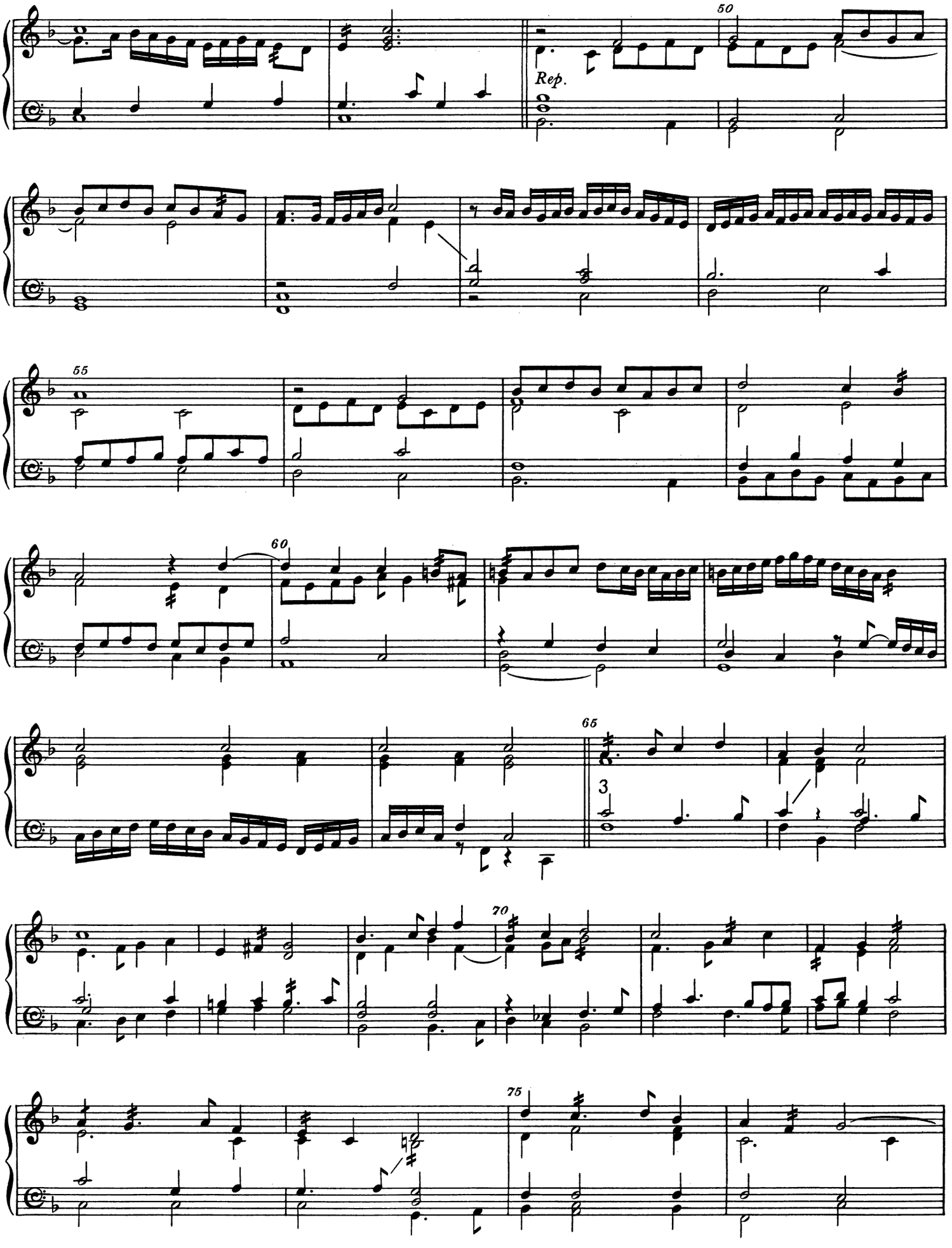

30
35
40
4
45

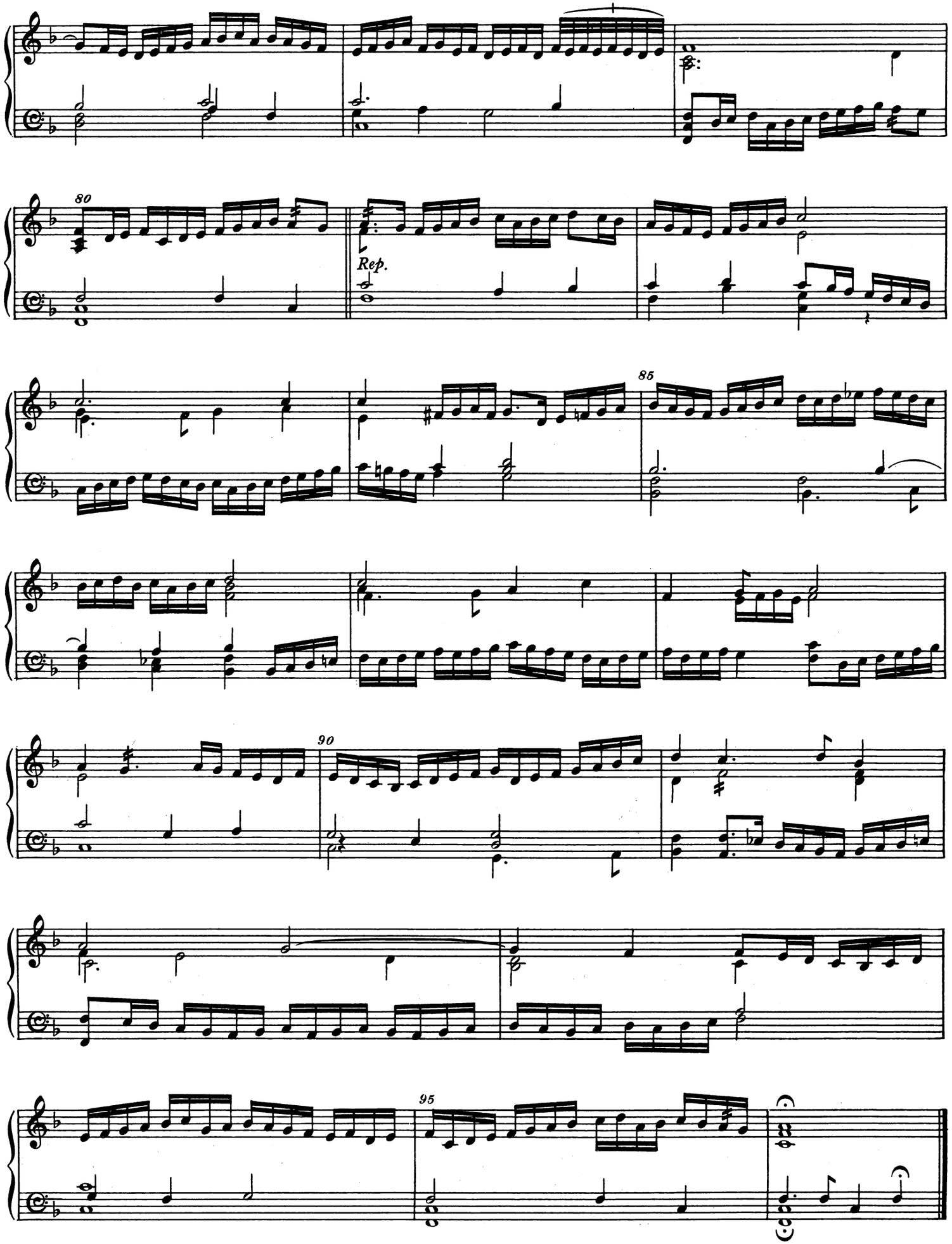


Pavan: Bray



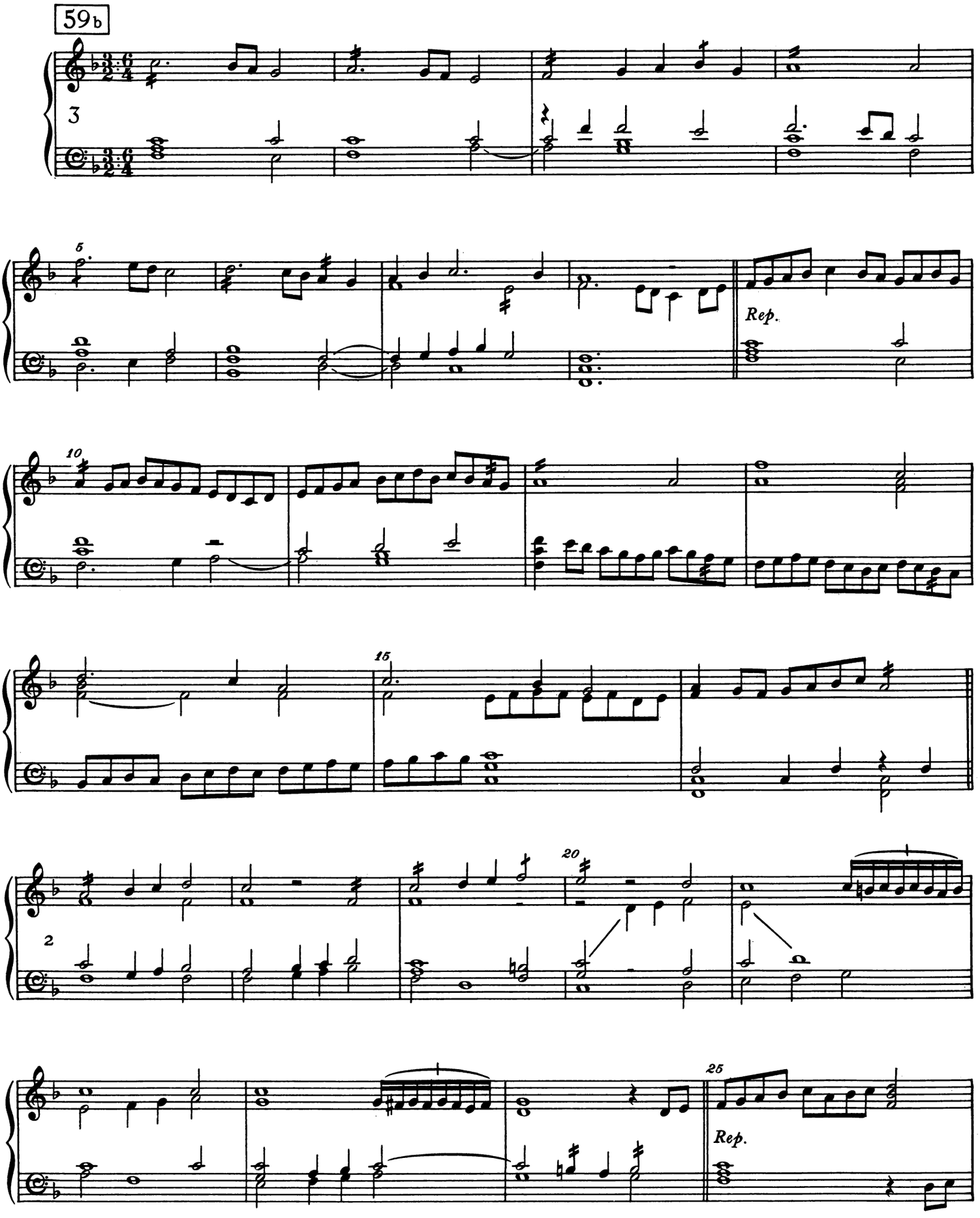

15
Rep.
20
25
30
2
35
40
45

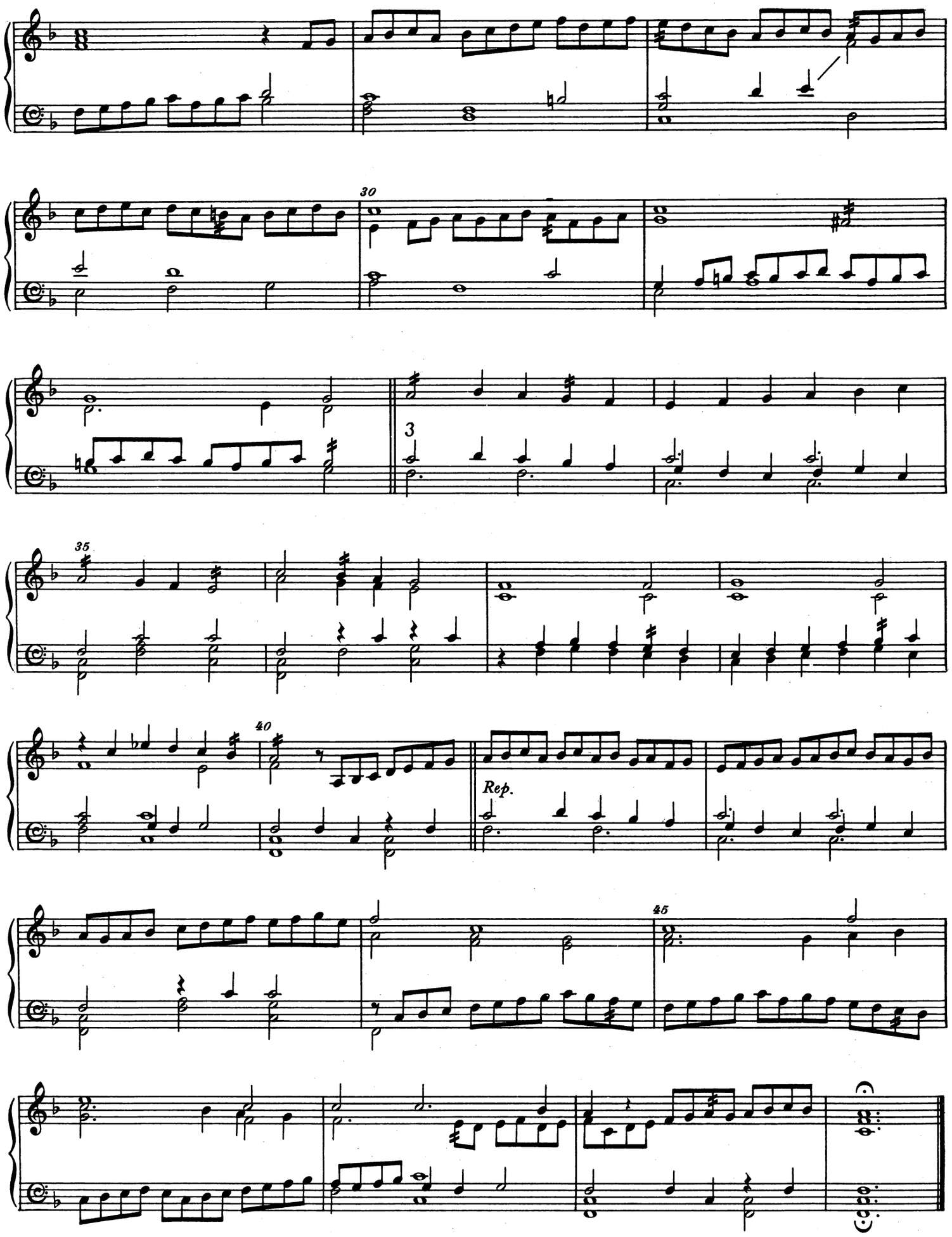

50
Rep.
55
60
65
3
70
75


80
Rep.
85
90
95

Galliard

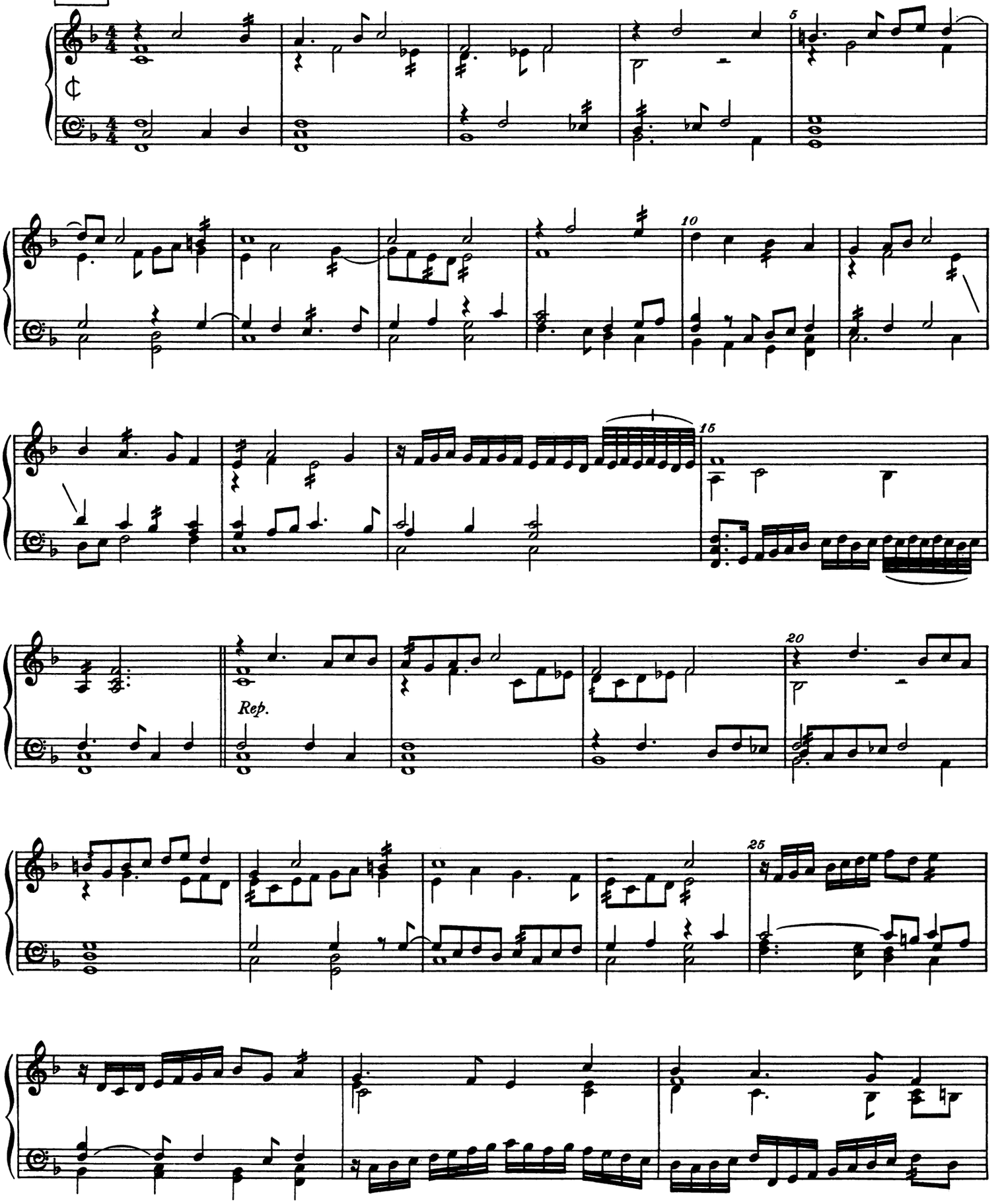
59b

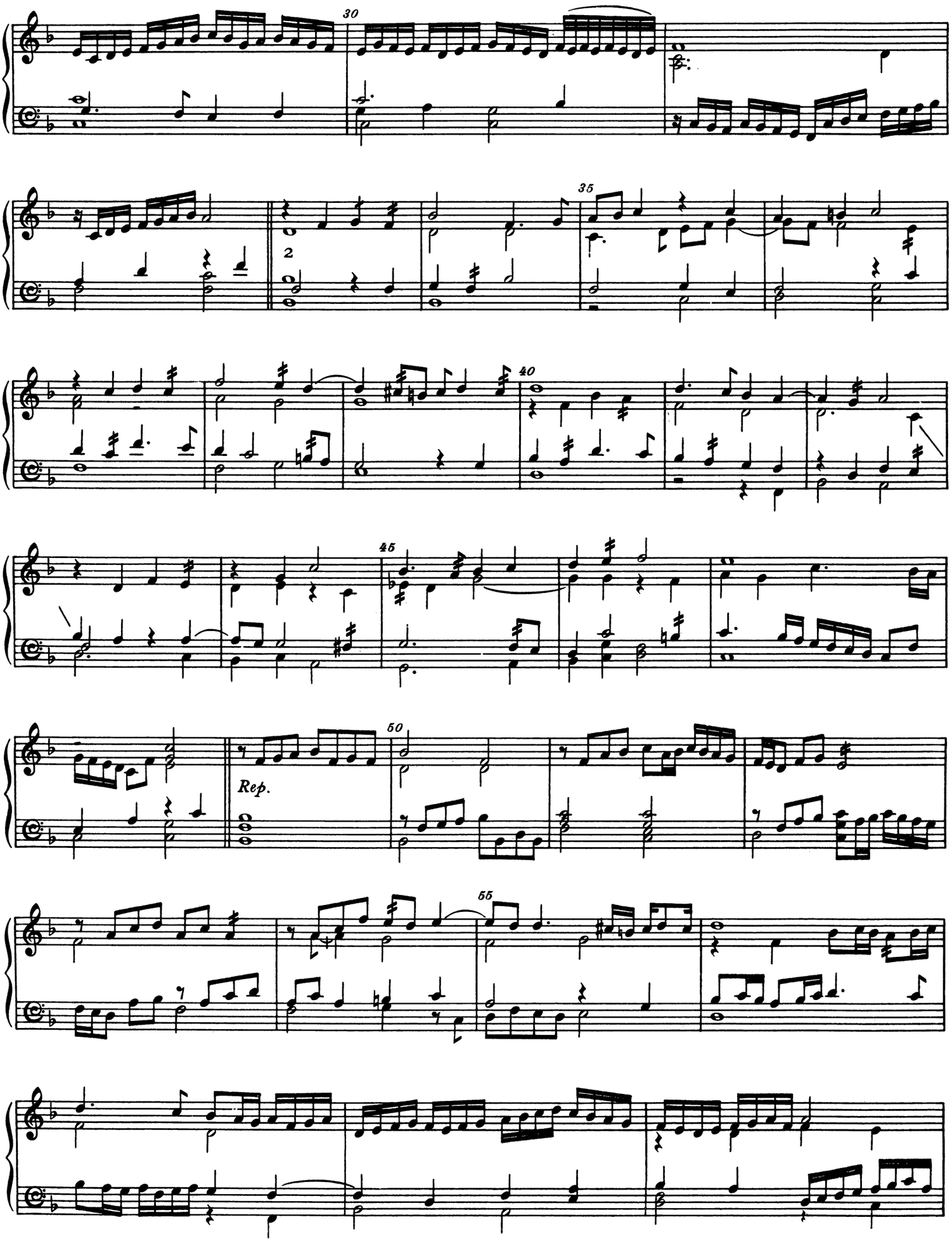


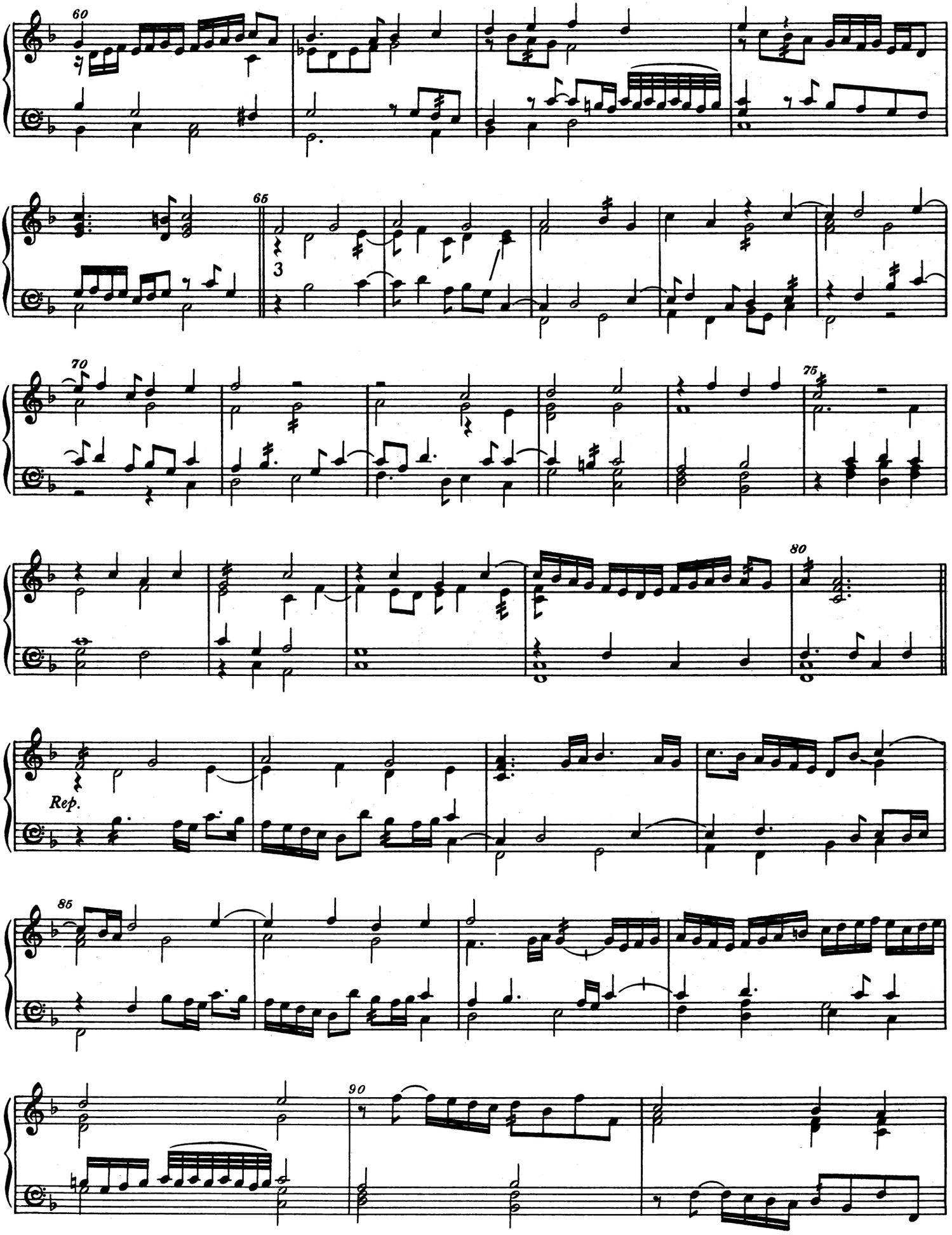

30
3
35
40
Rep.
45

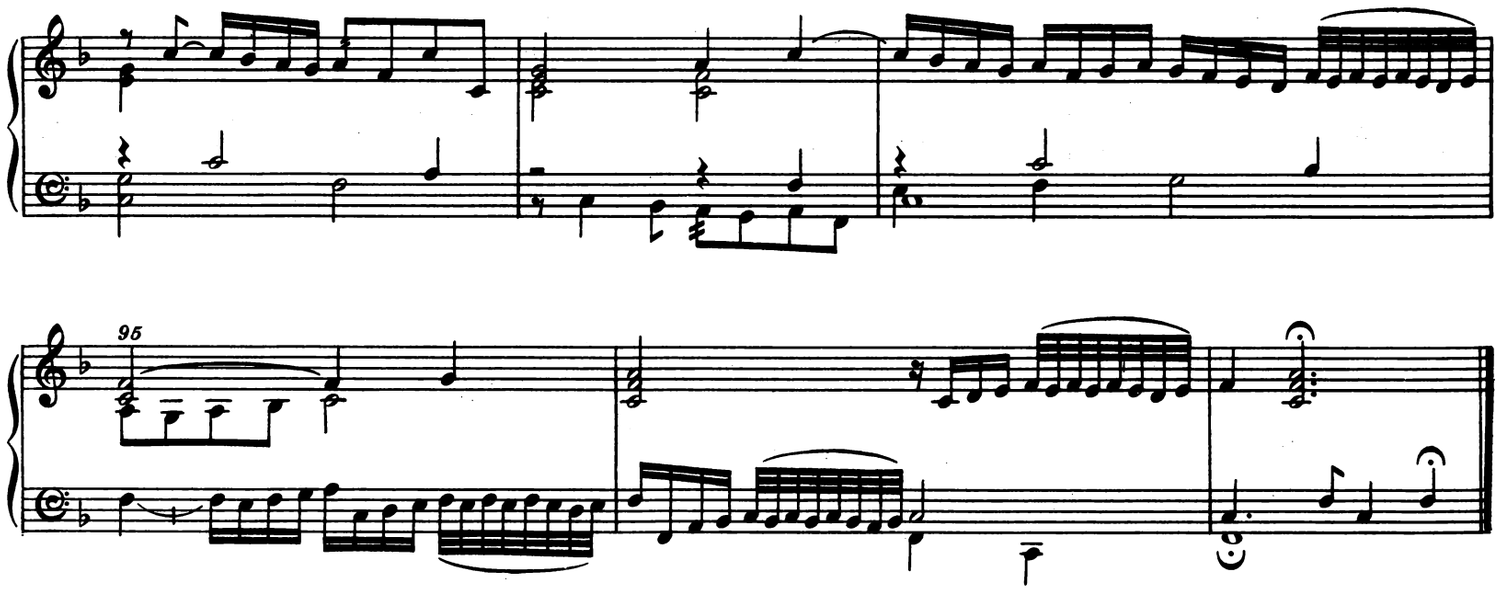
Pavan: Ph. Tregian

60a



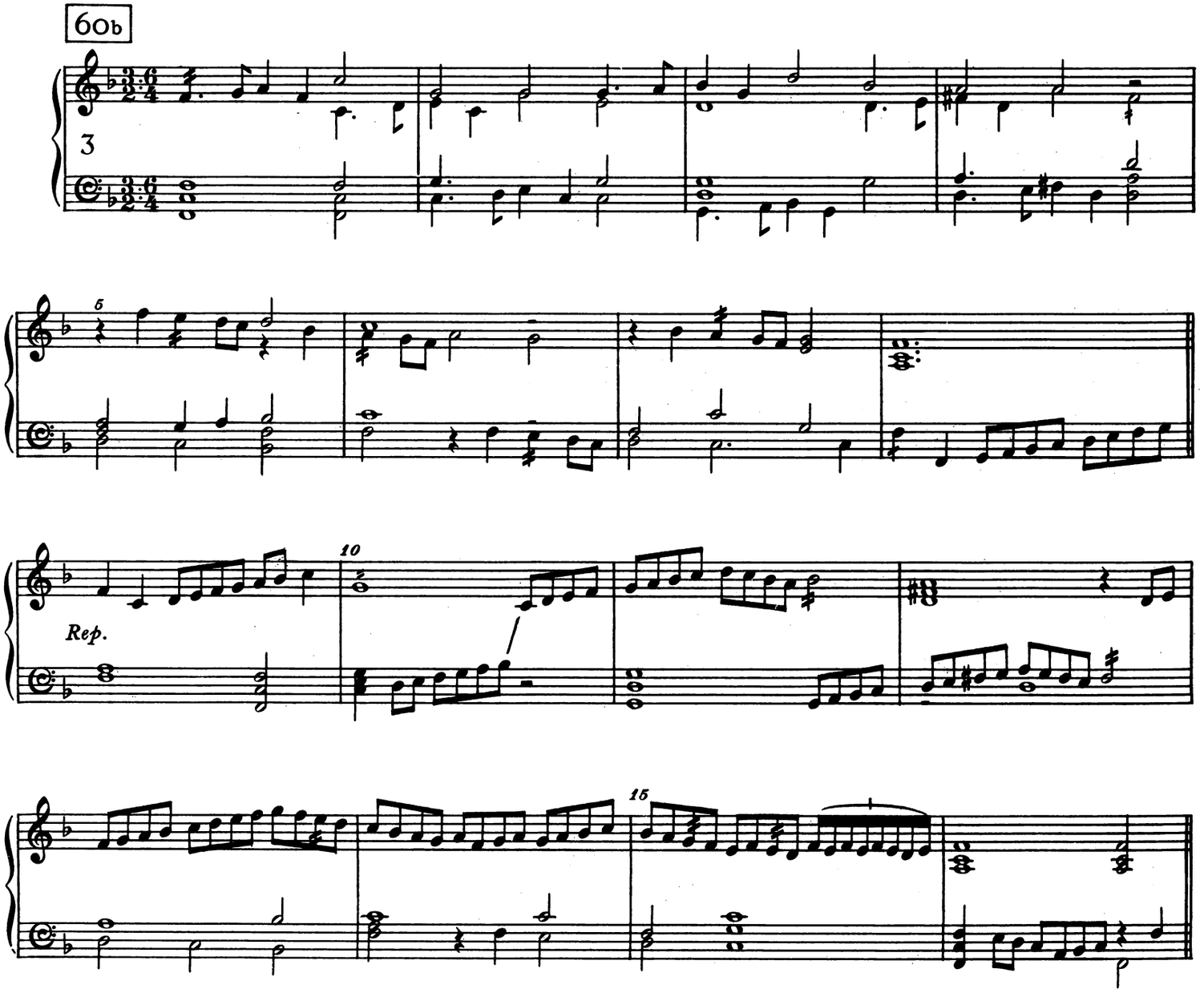

30
2
35
40
45
Rep.
50
55

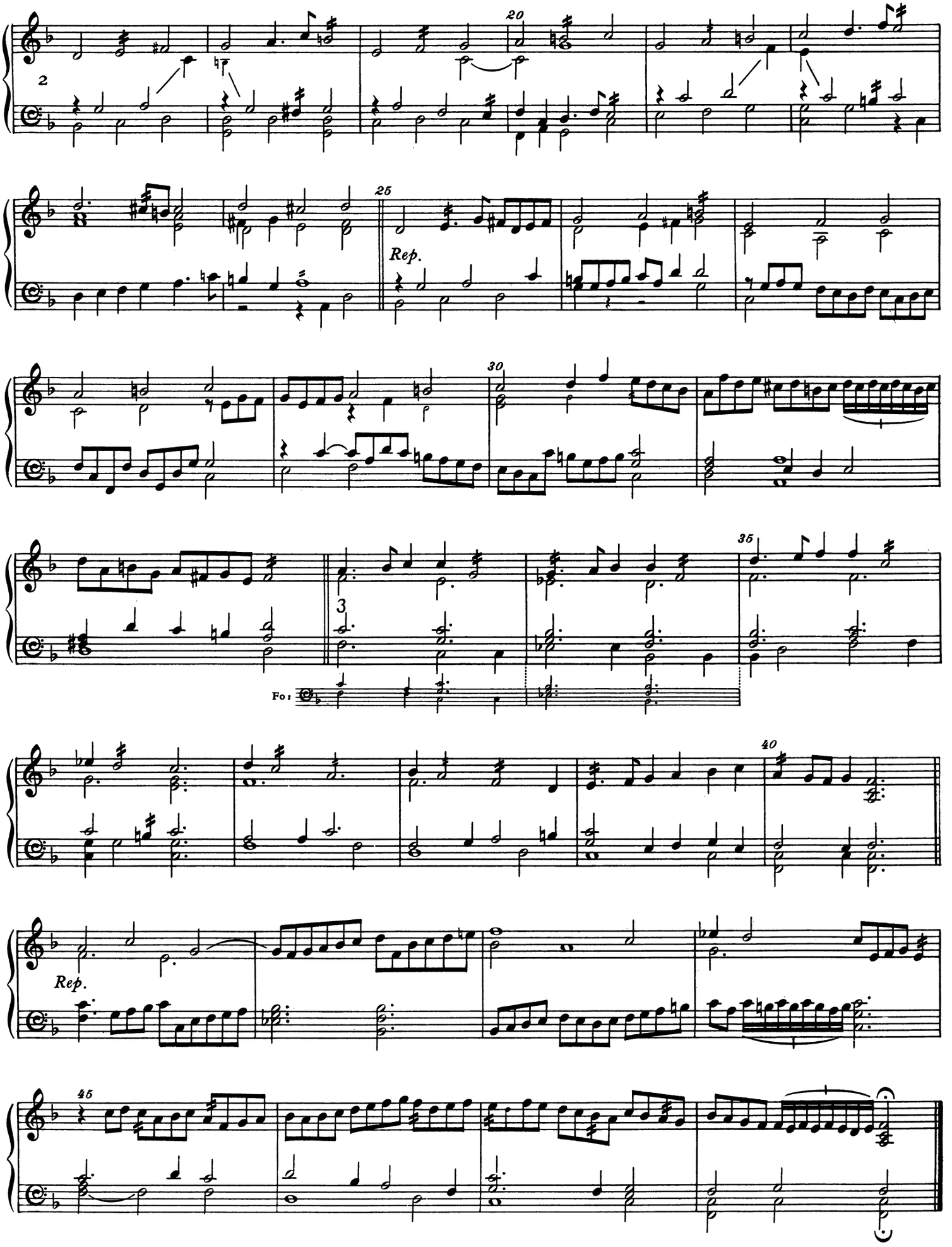

60
65
3
70
75
80
Rep.
85
90



Galliard

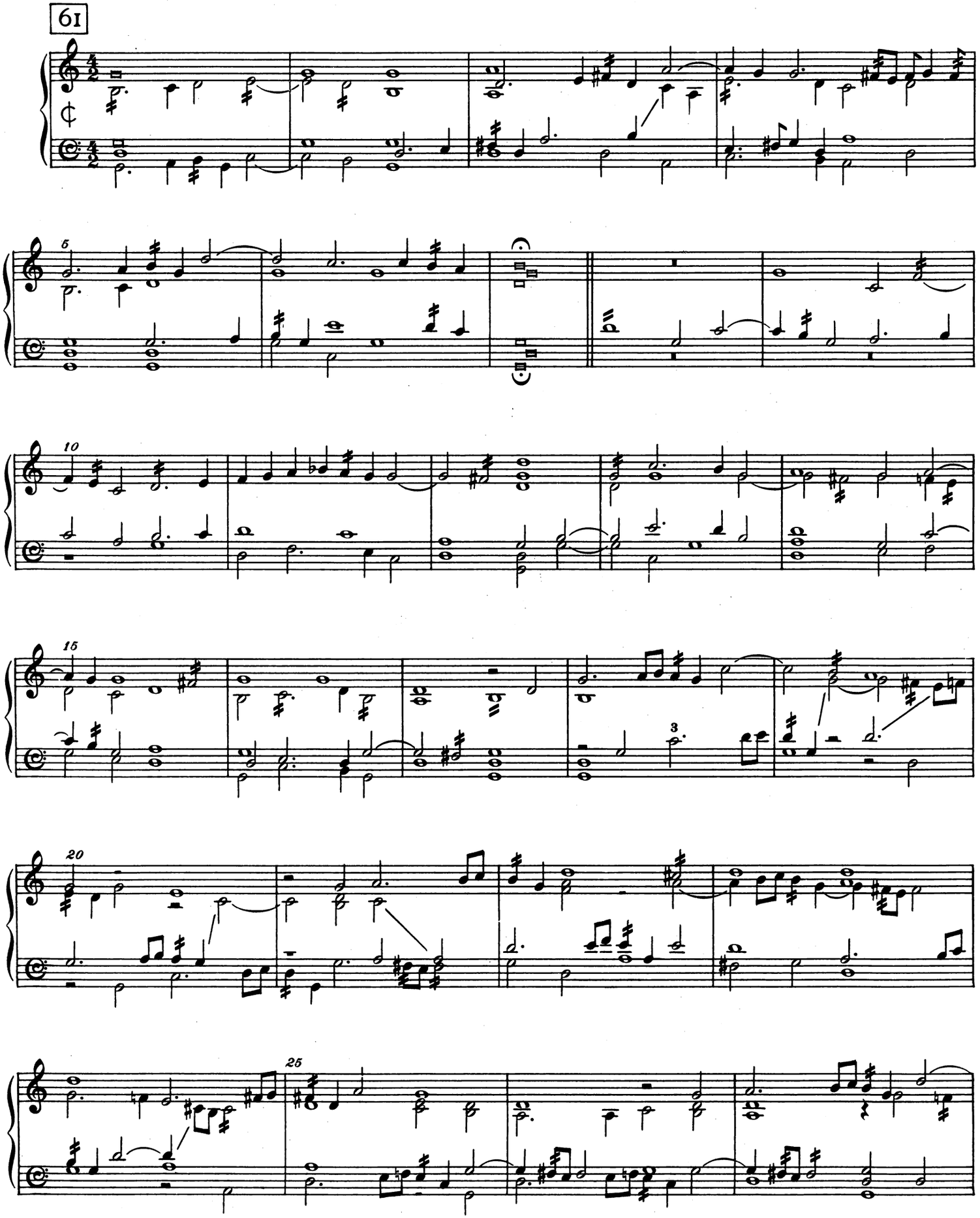
60b

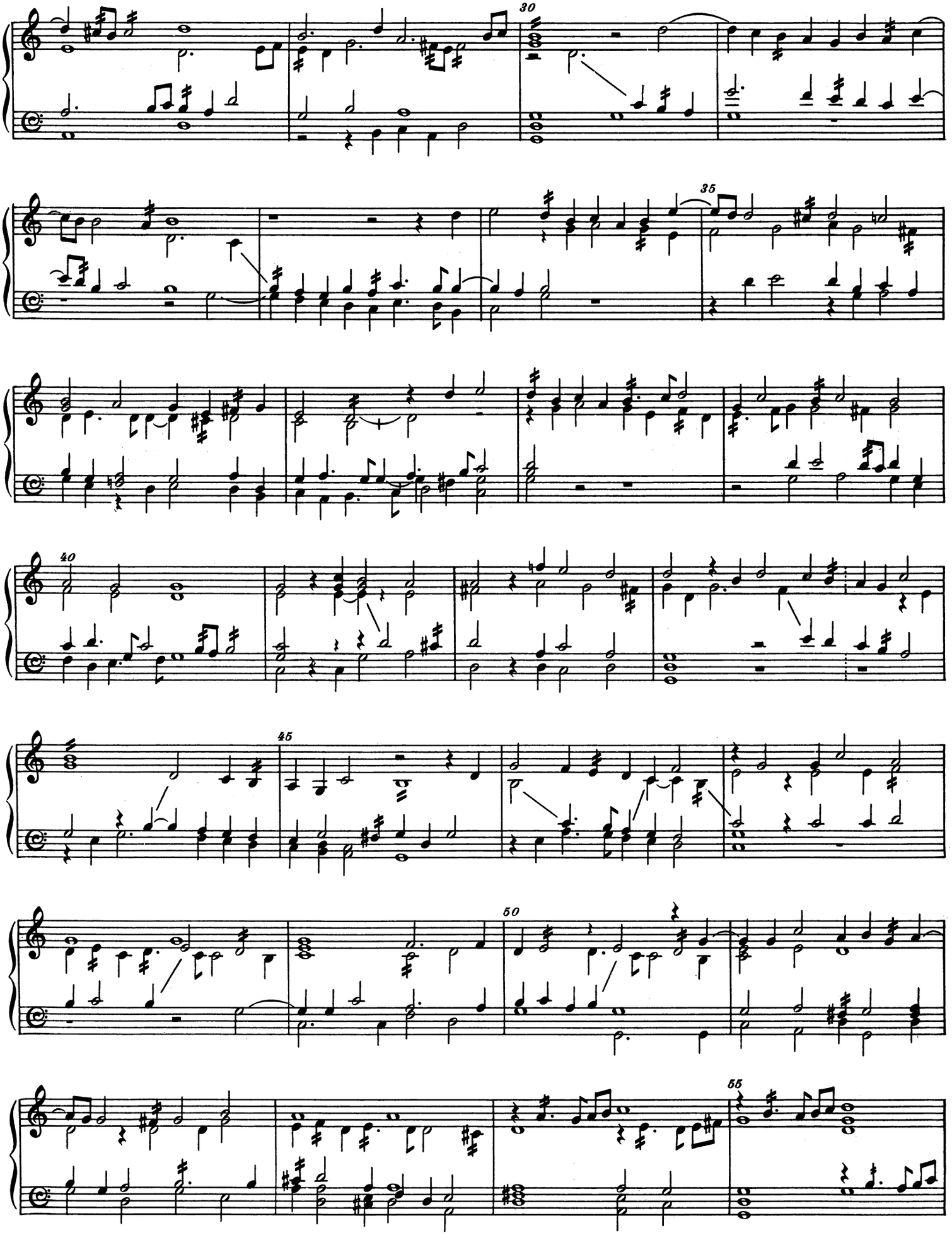


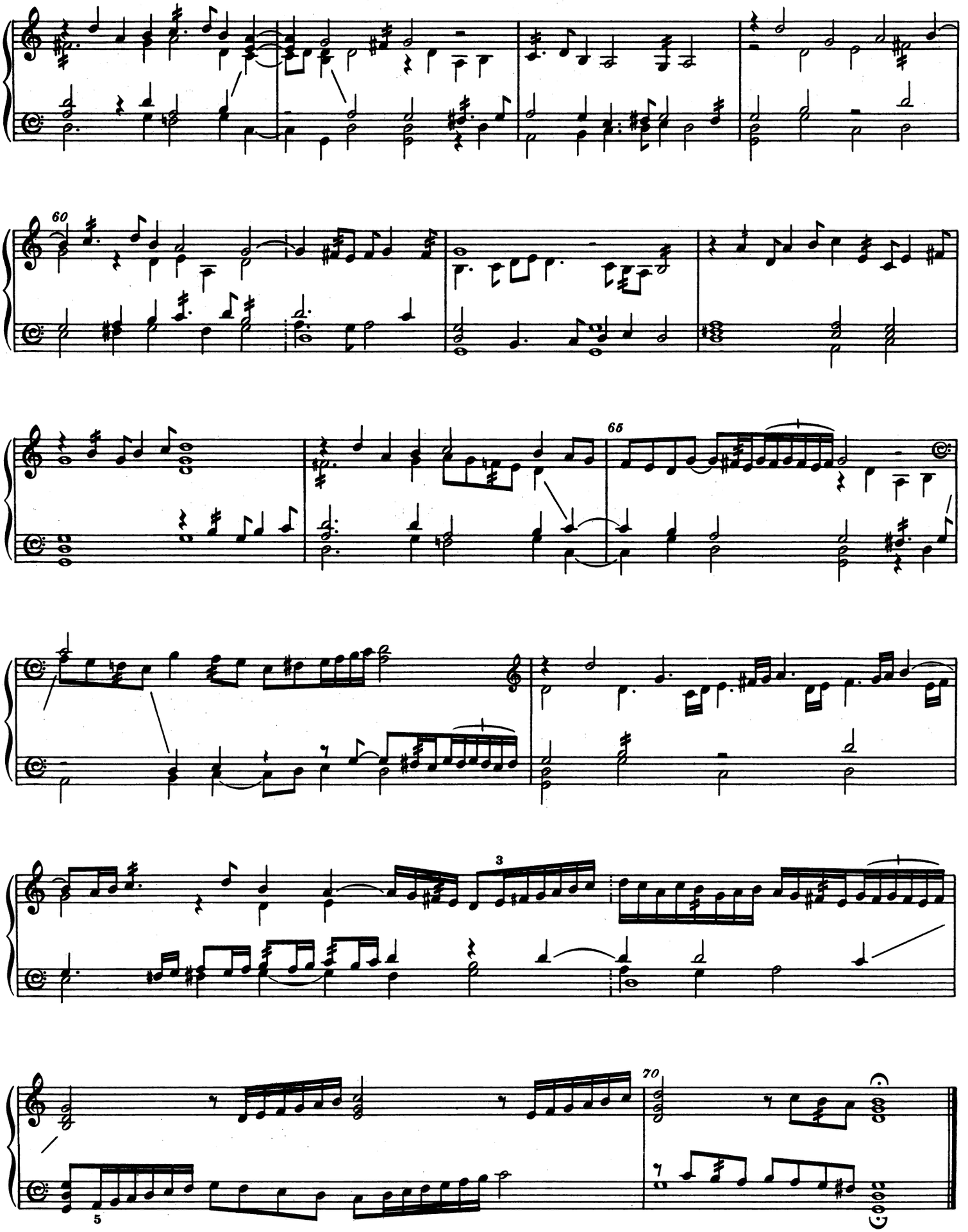

2
20
25
Rep.
30
3
35
Fo:
40
Rep.
45

Voluntary: for my Lady Nevell

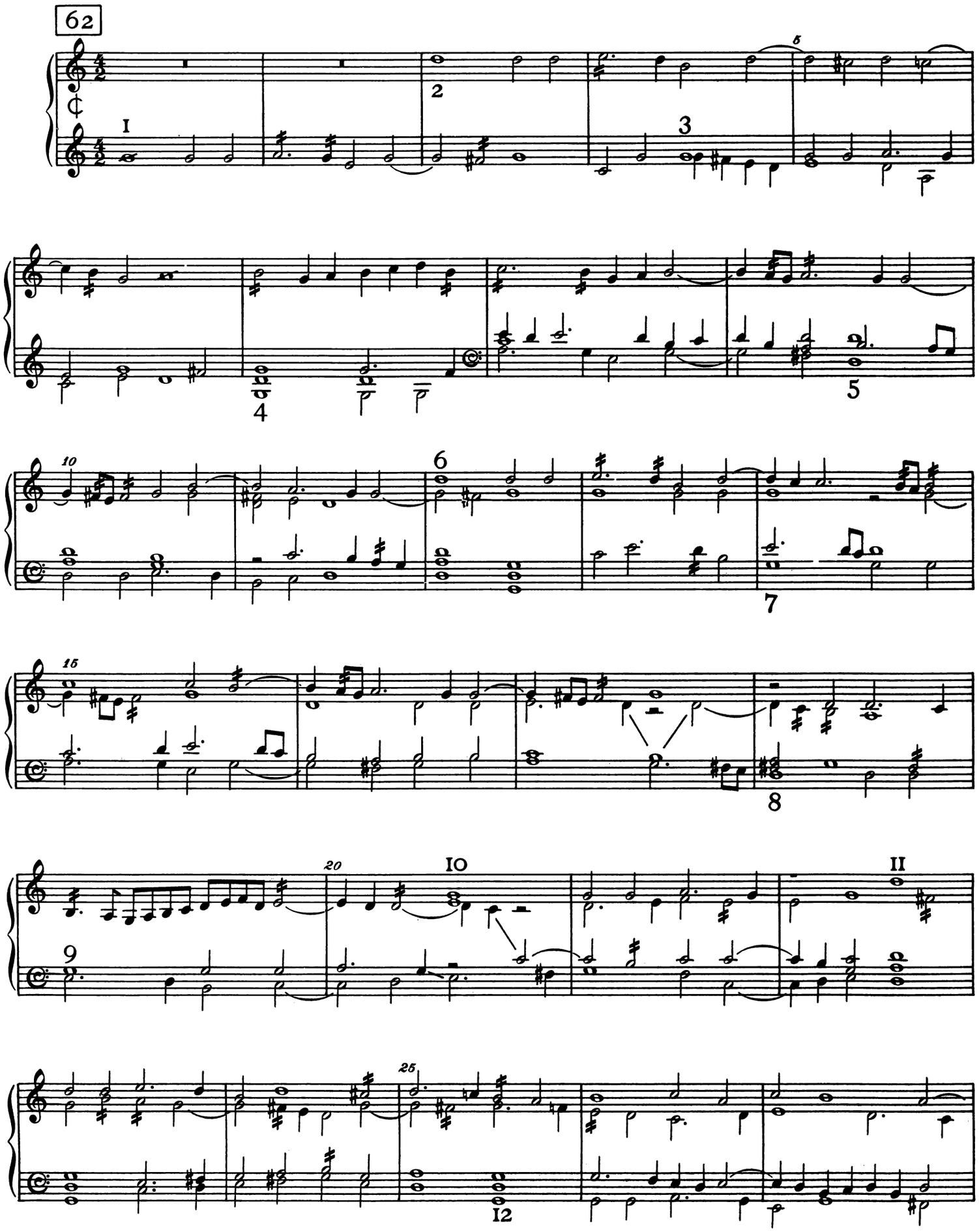
61

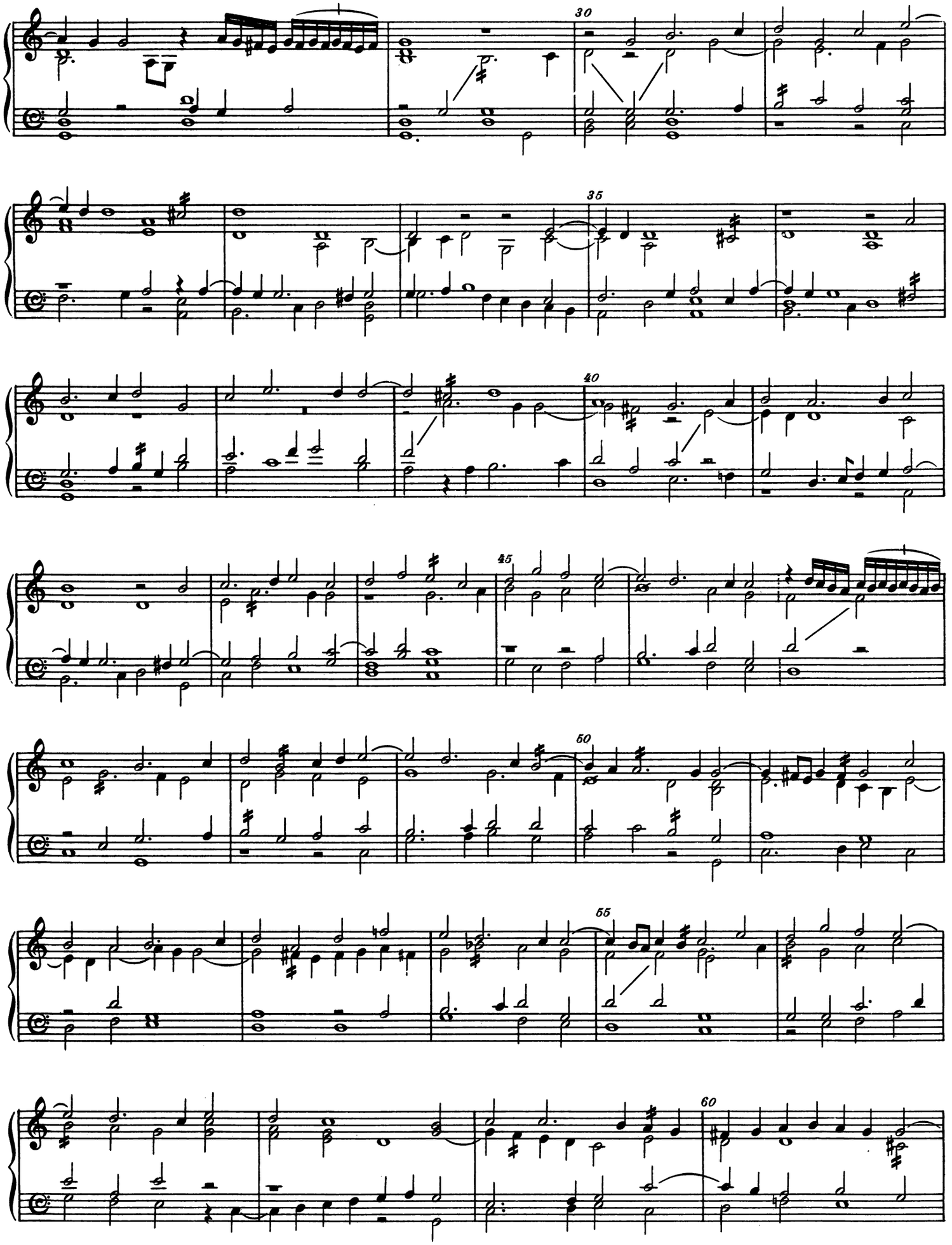


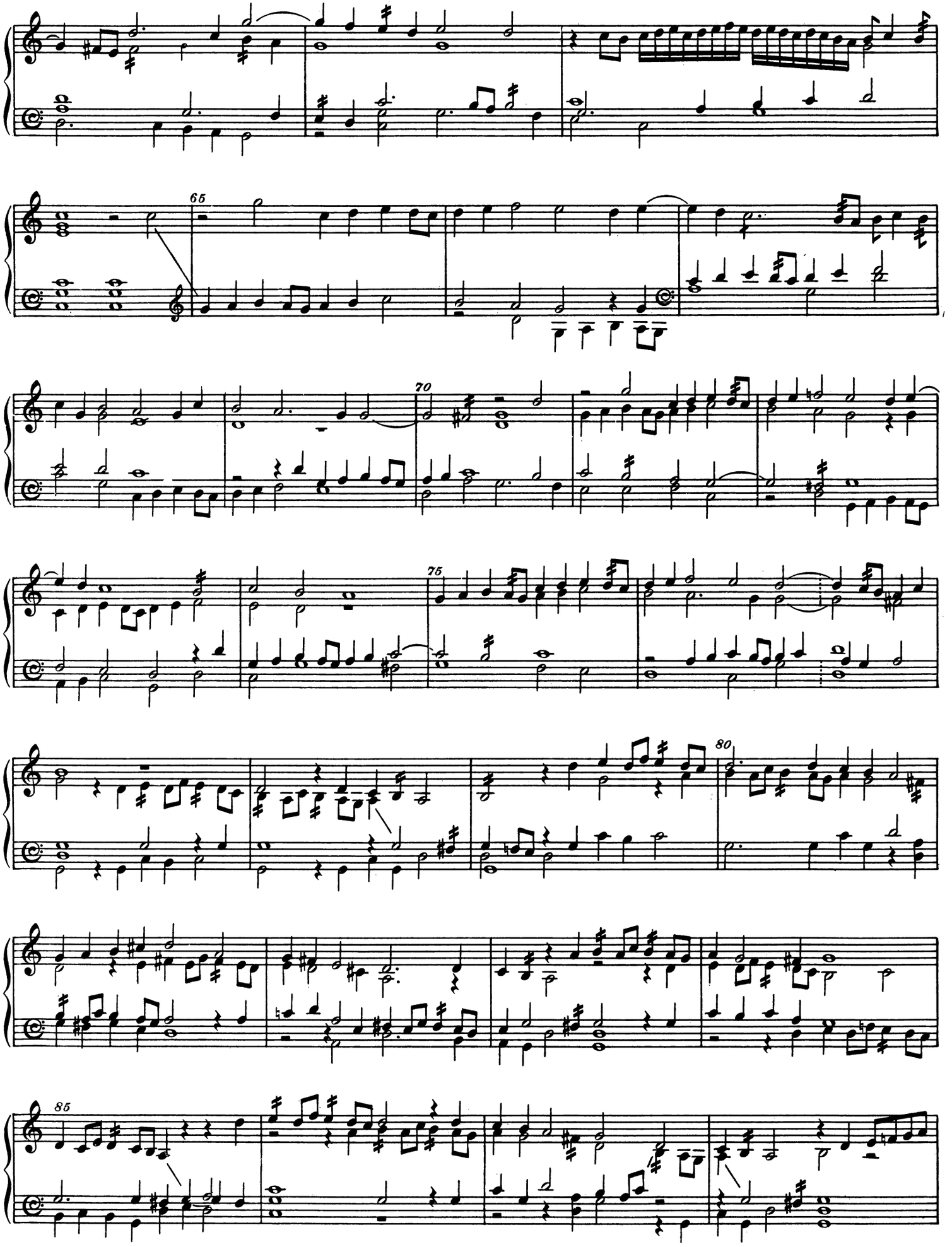

30
35
40
45
50
55

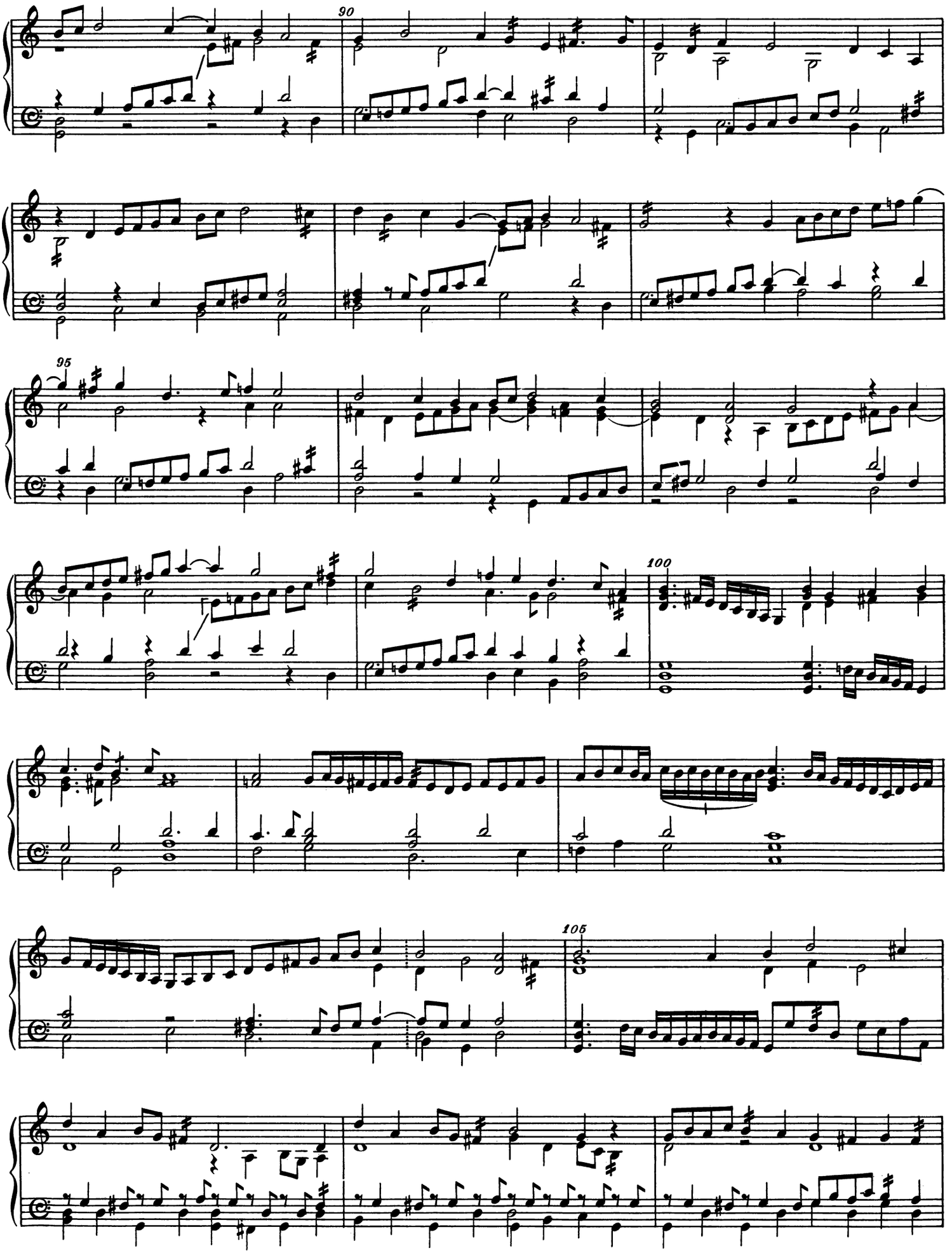

60
65
3
70
5

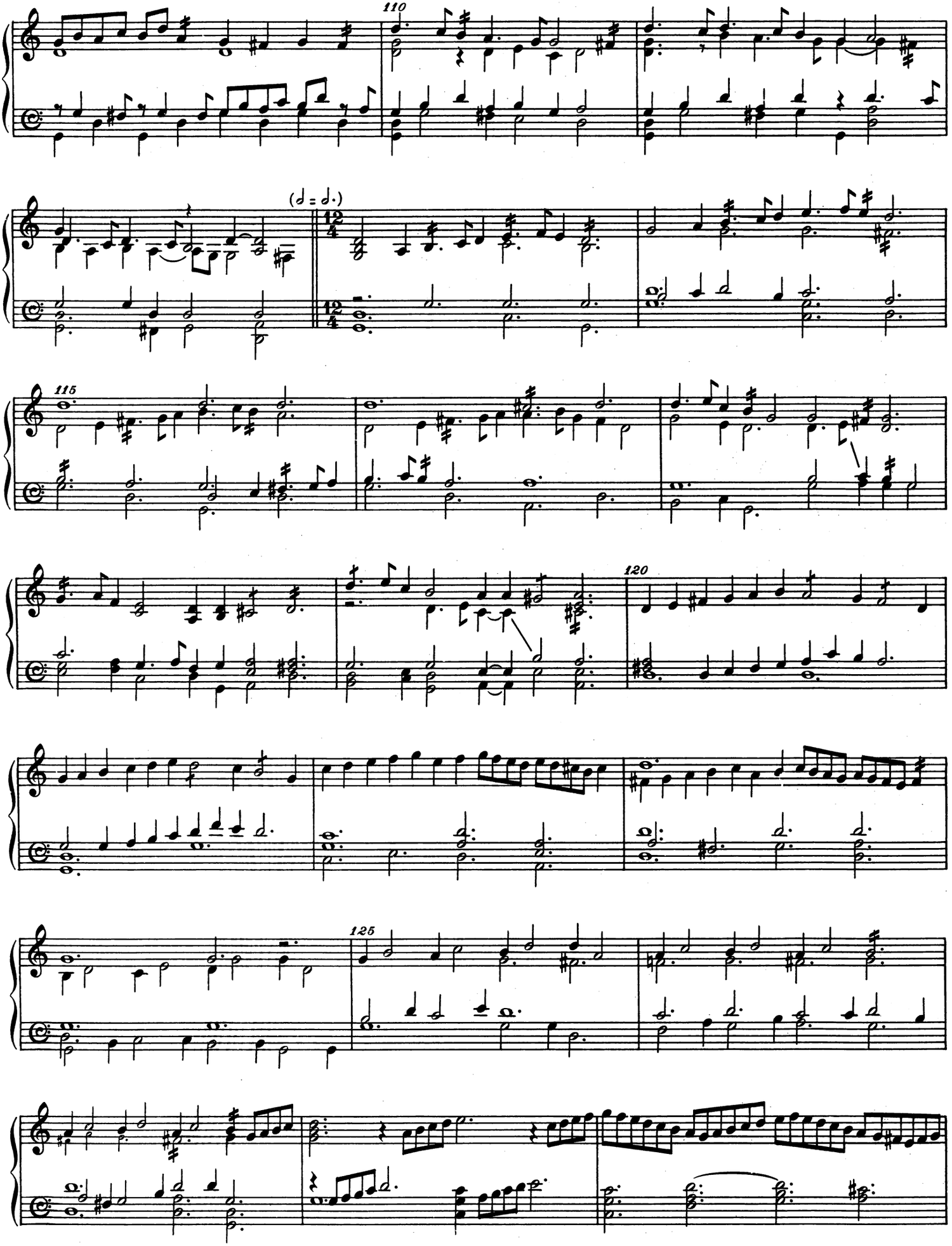
Fantasia

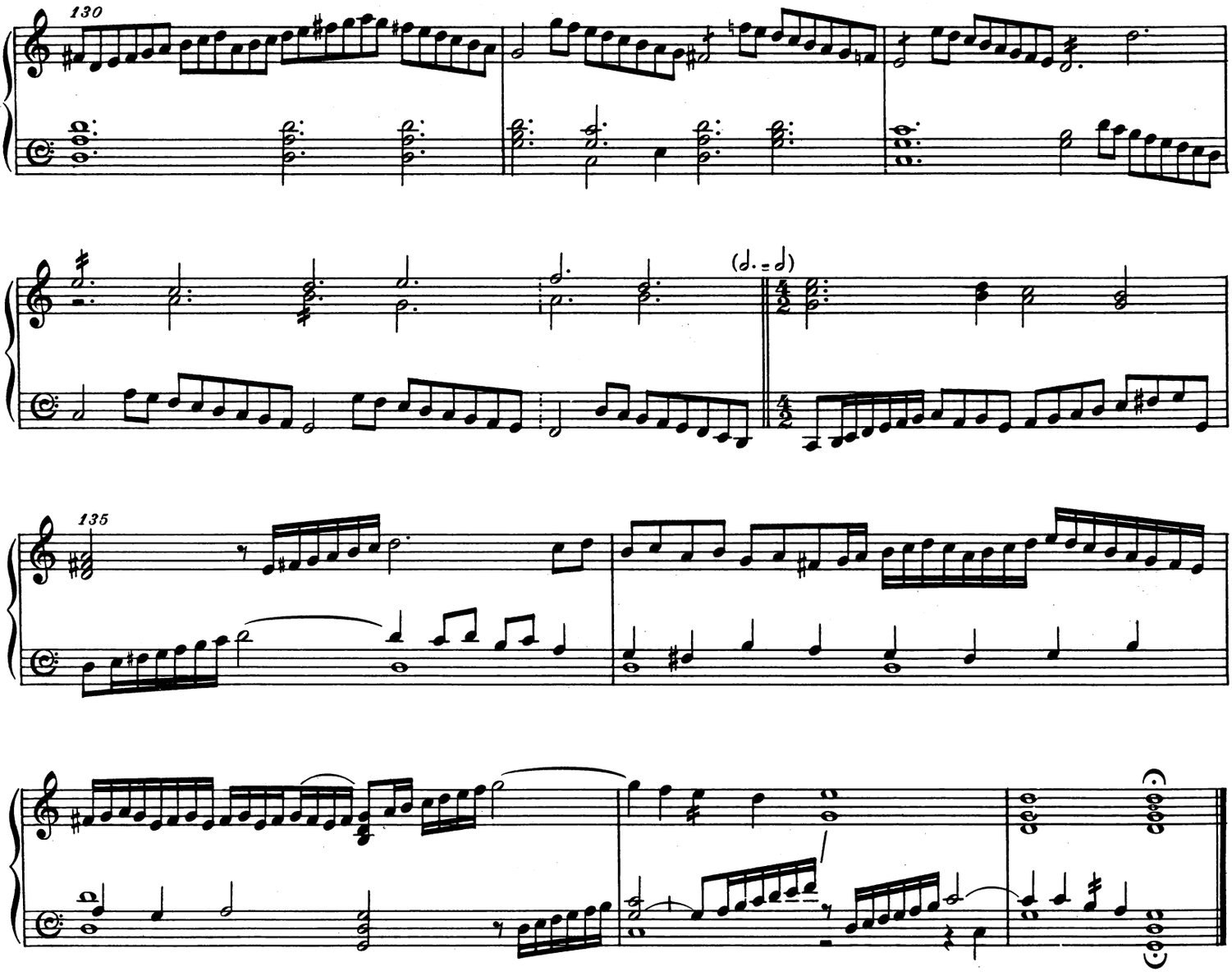



30
35
40
45
50
55
60

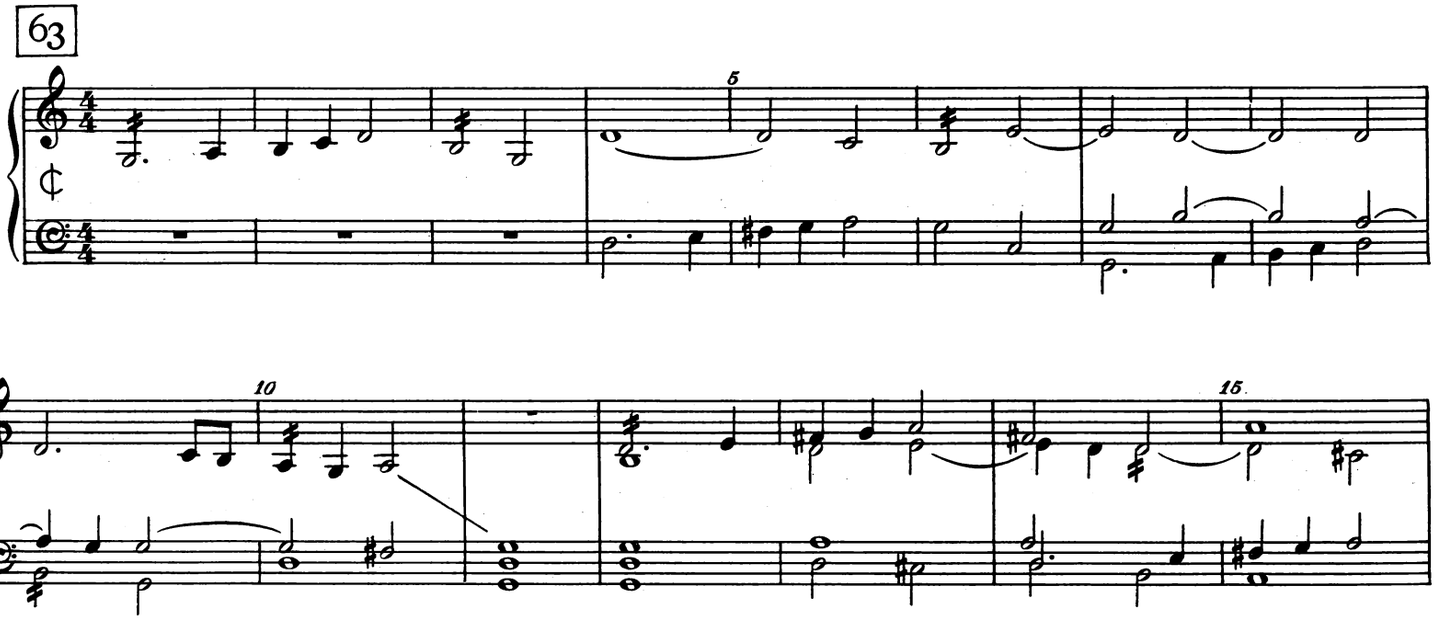


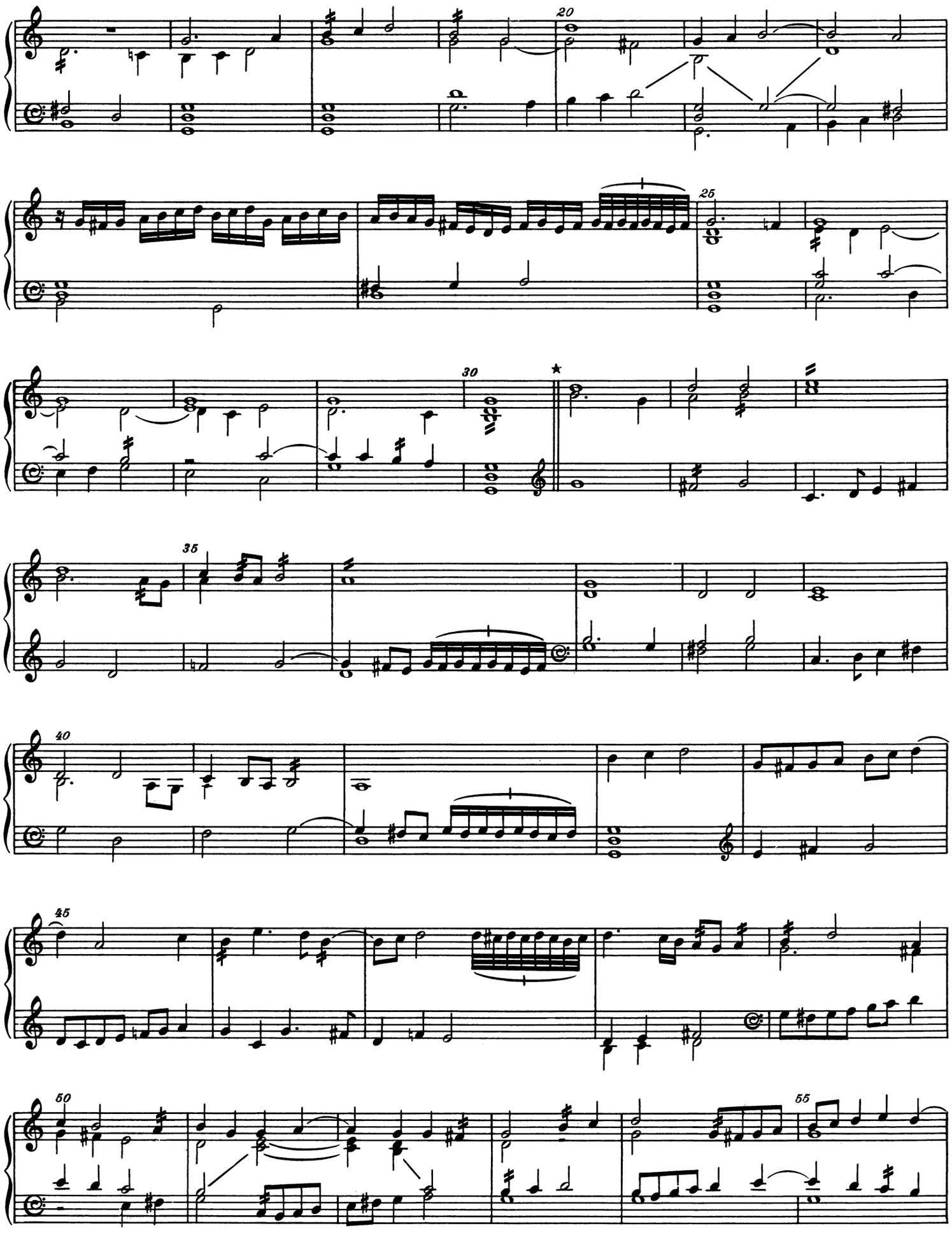

90
95
100
105


110
(♪ = ♩.)
12/4
12/4
115
120
125

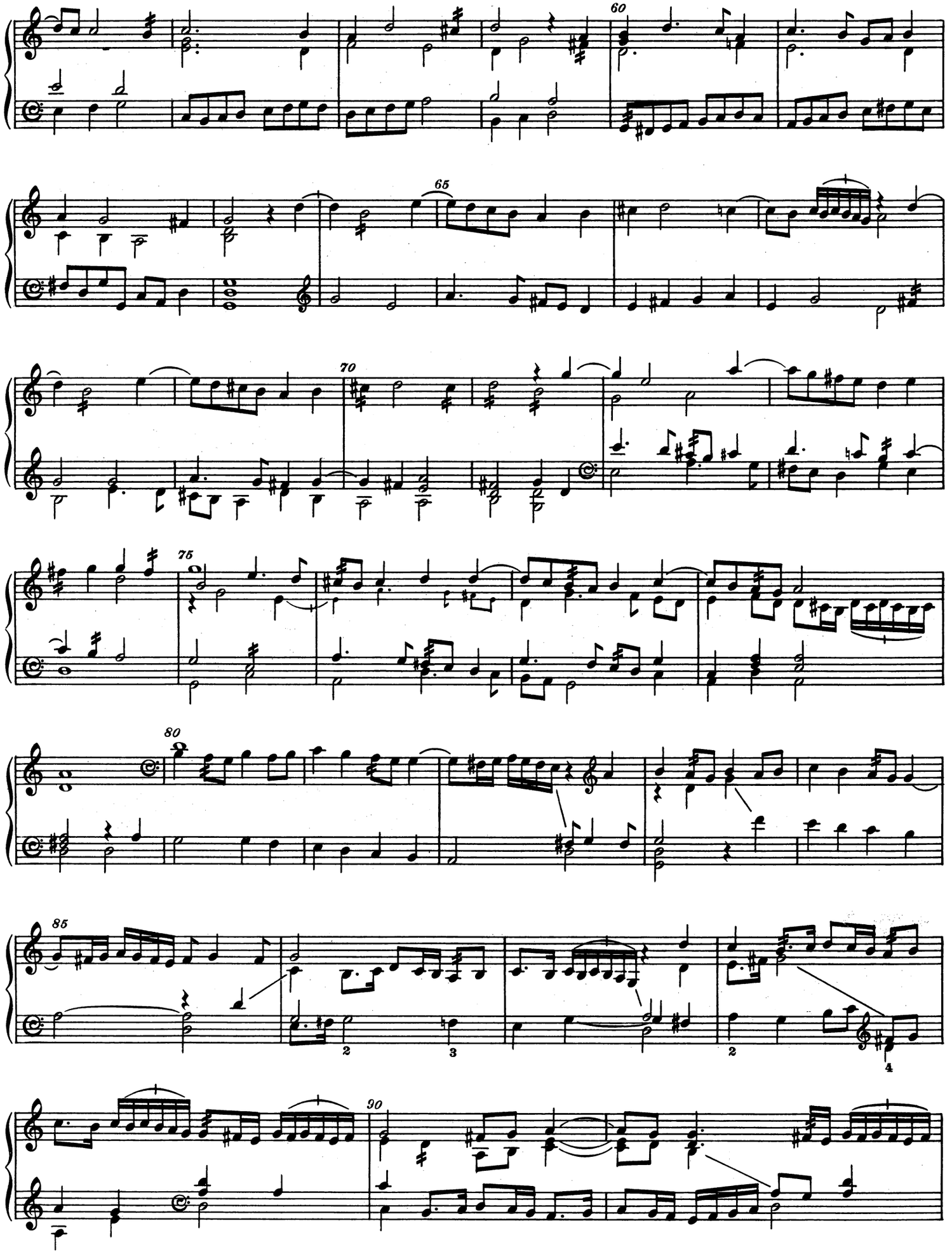


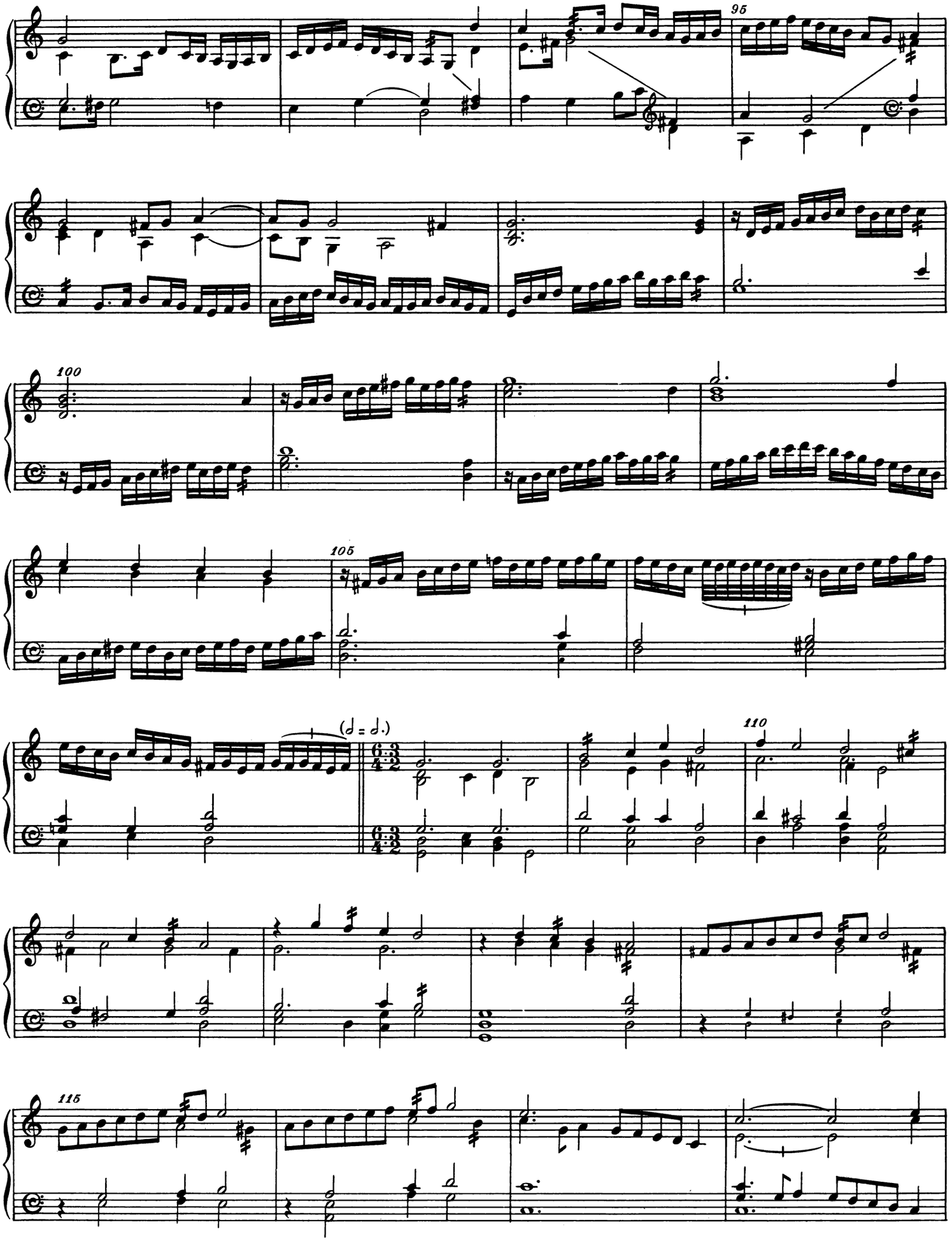
Fantasia

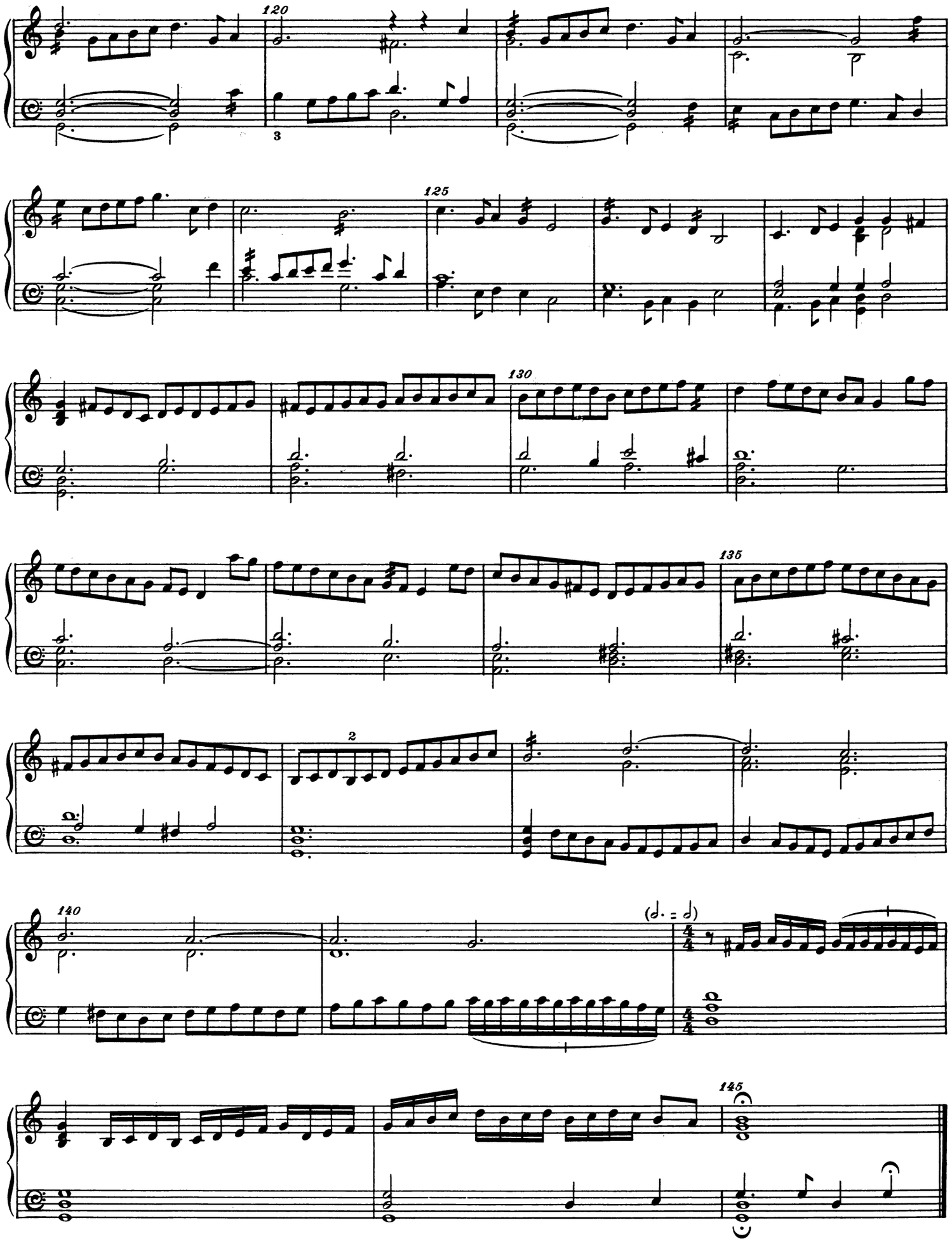




*The double-bar is editorial.

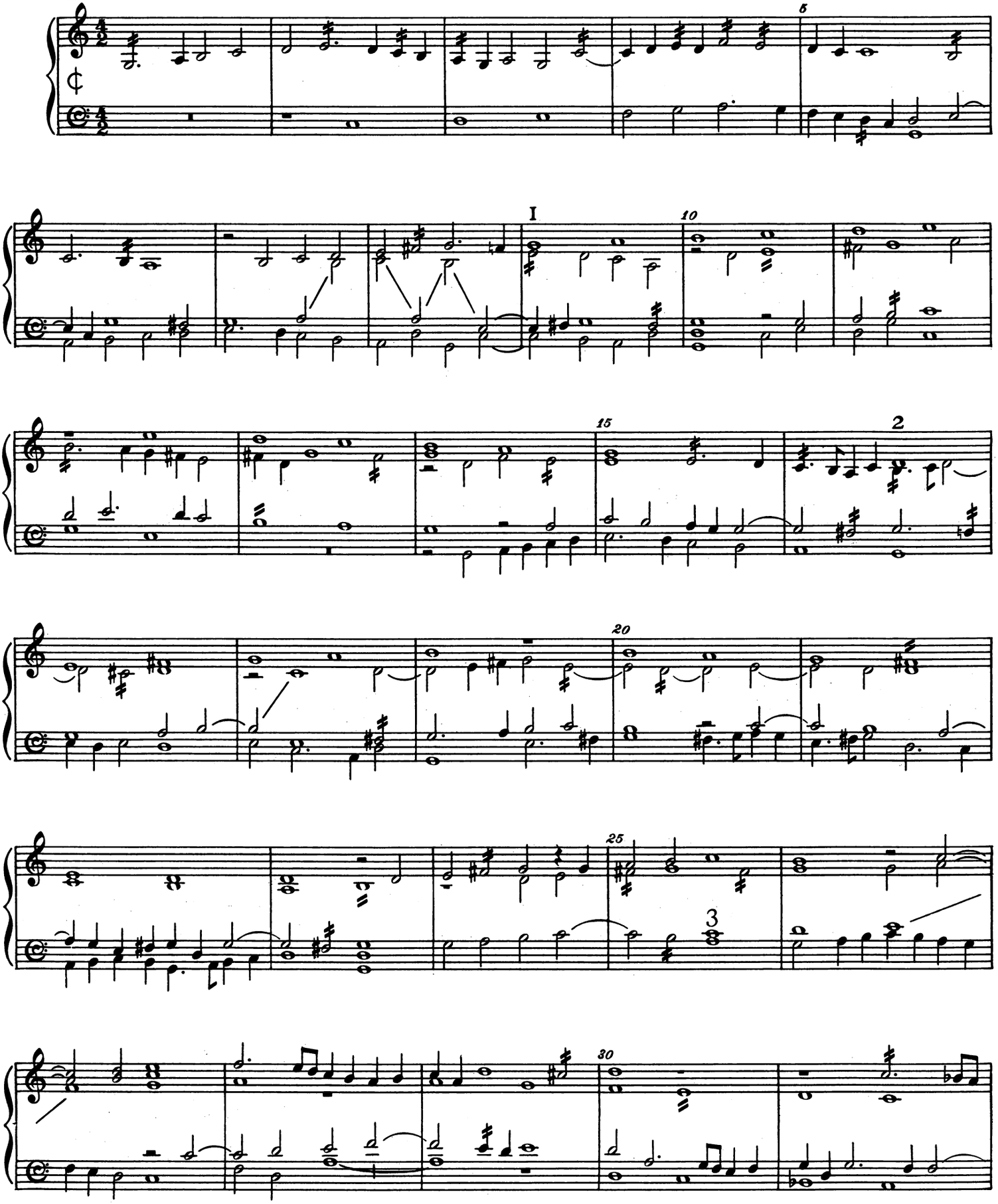

60
65
70
75
80
85
90

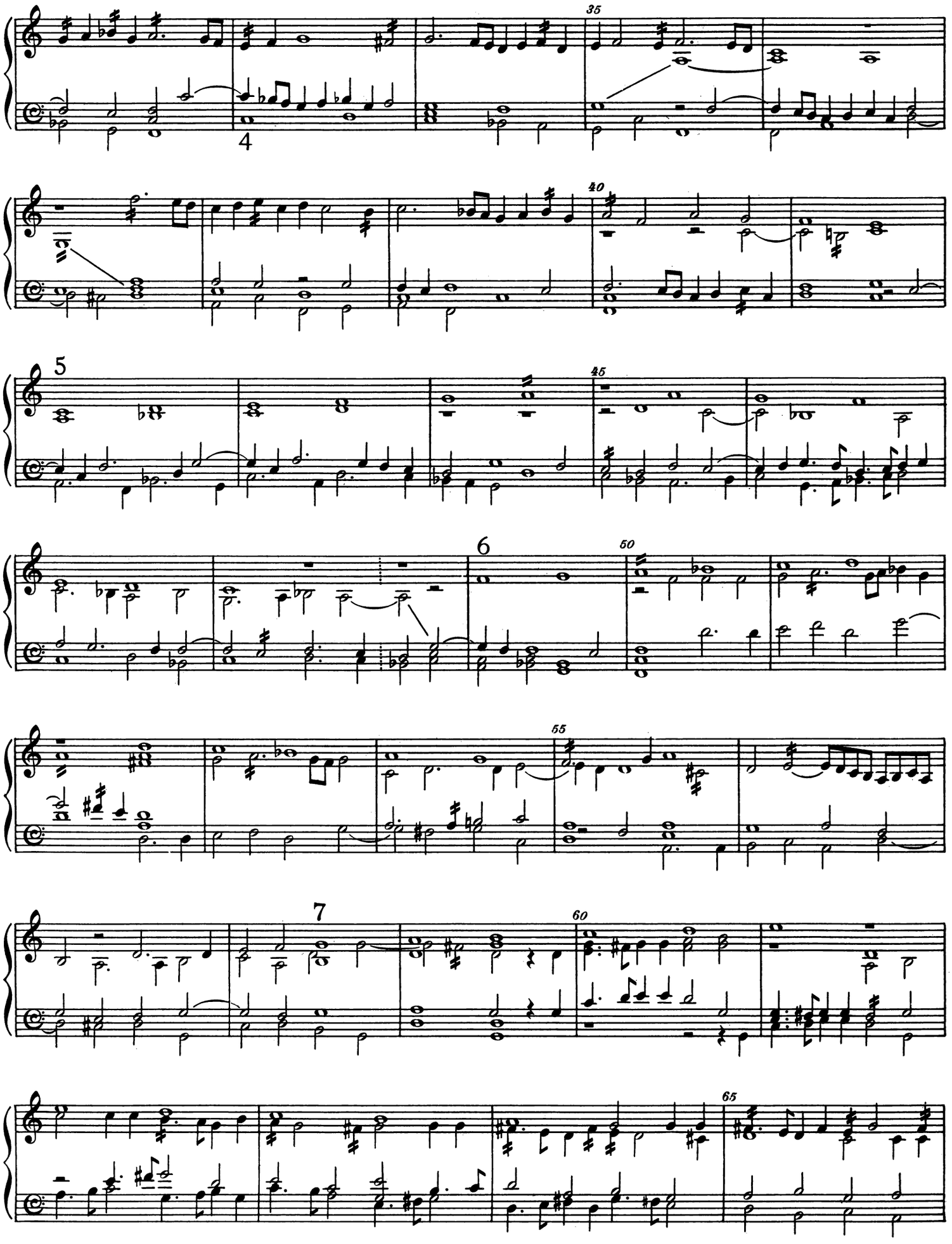

95
100
105
(𝅗𝅥 = 𝅗𝅥.)
110
115

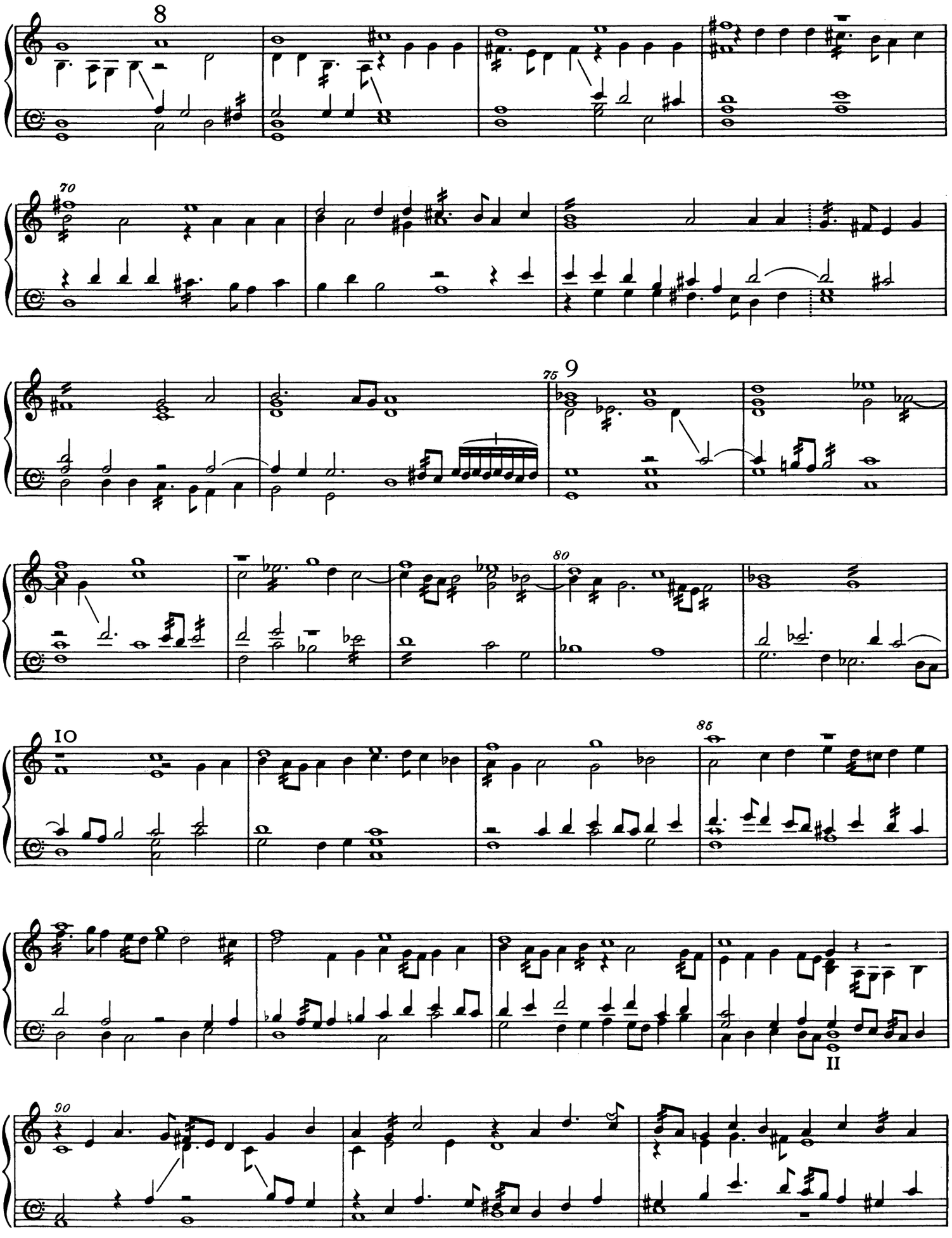

120
3
125
130
135
2
140
(𝅗𝅥. = 𝅗𝅥)
145

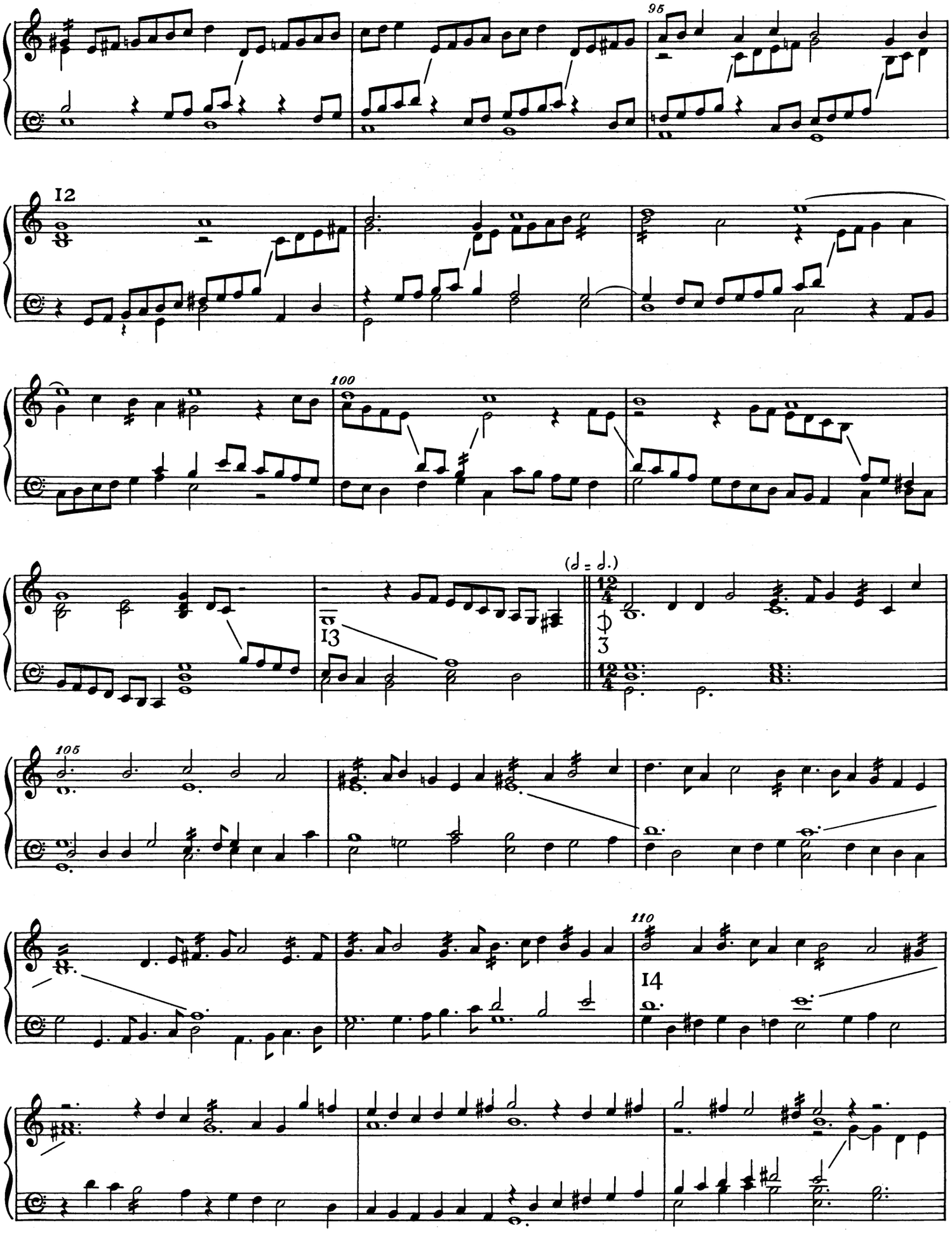
Ut re mi fa sol la

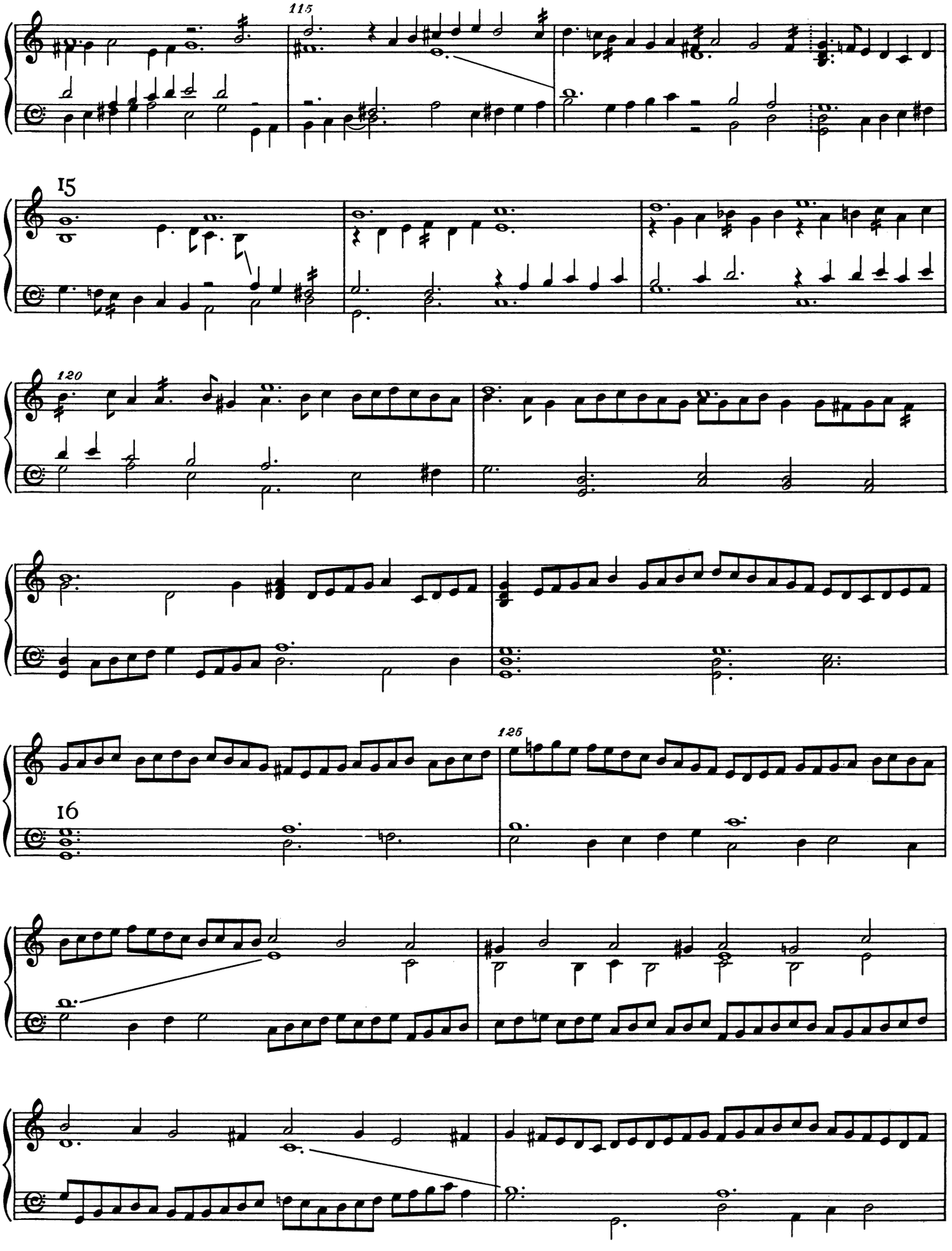
64

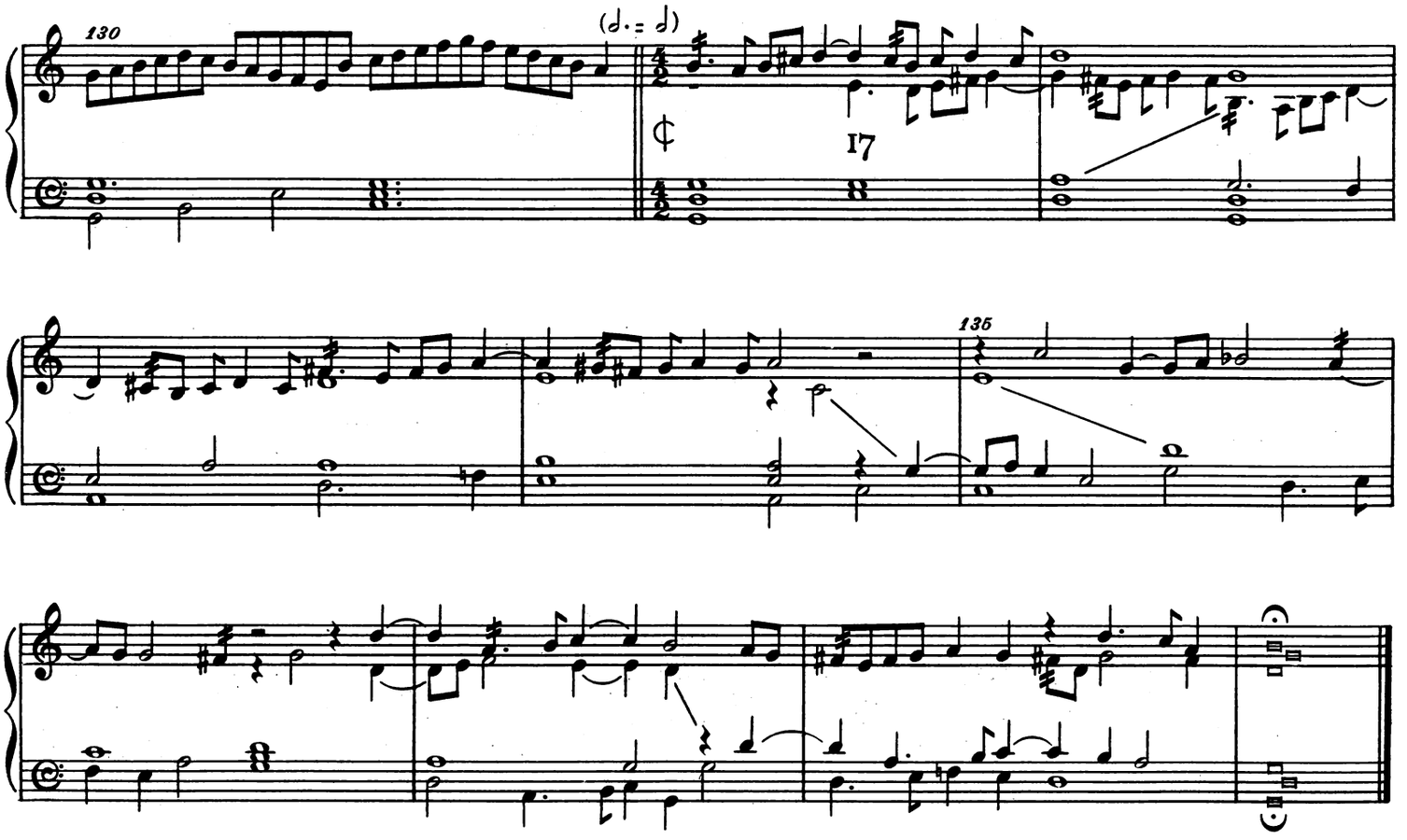



35
4
40
5
45
6
50
55
7
60
65

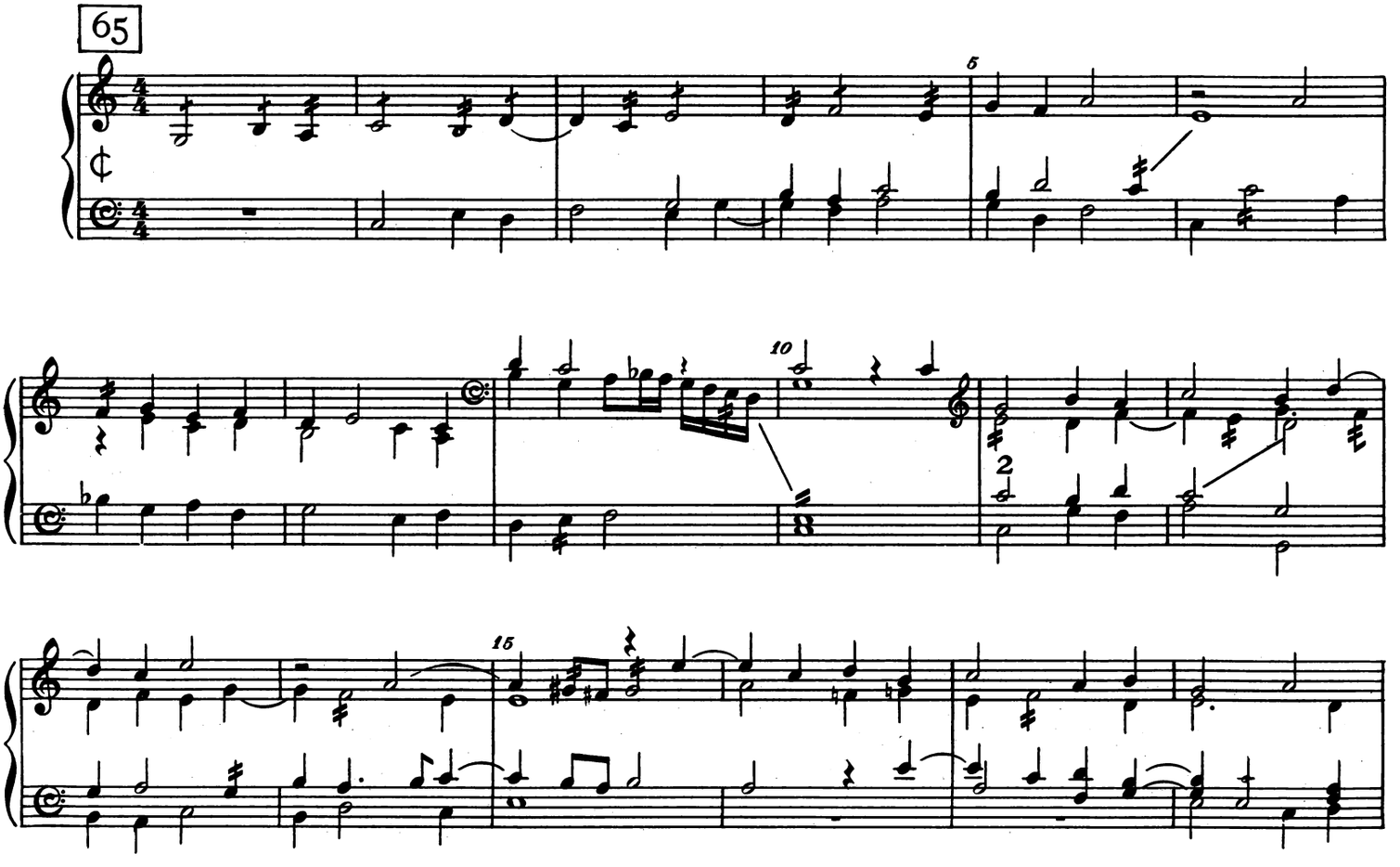

8
70
75
9
80
10
85
II
90

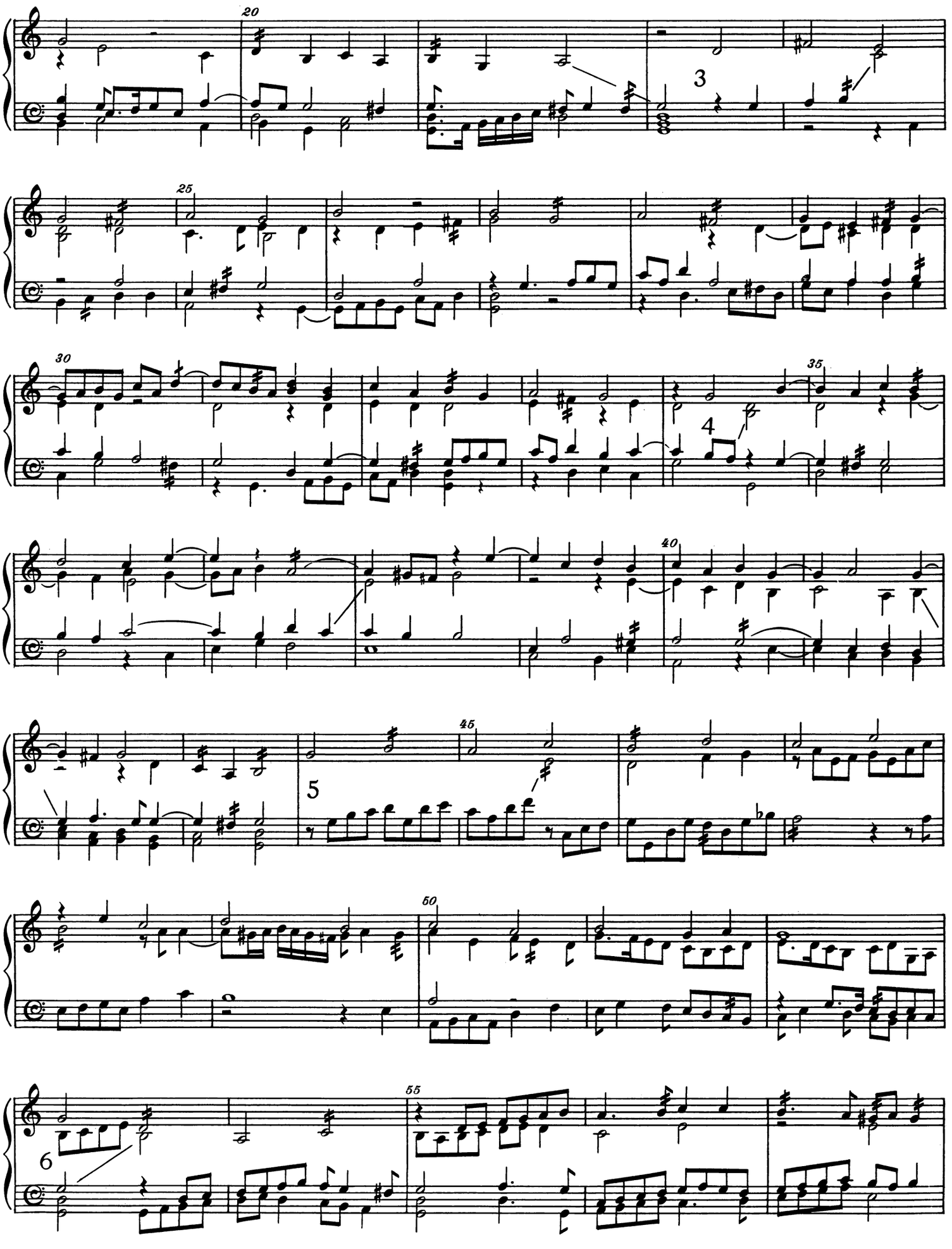

95
12
100
(𝅗𝅥 = 𝅗𝅥.)
13
105
110
14

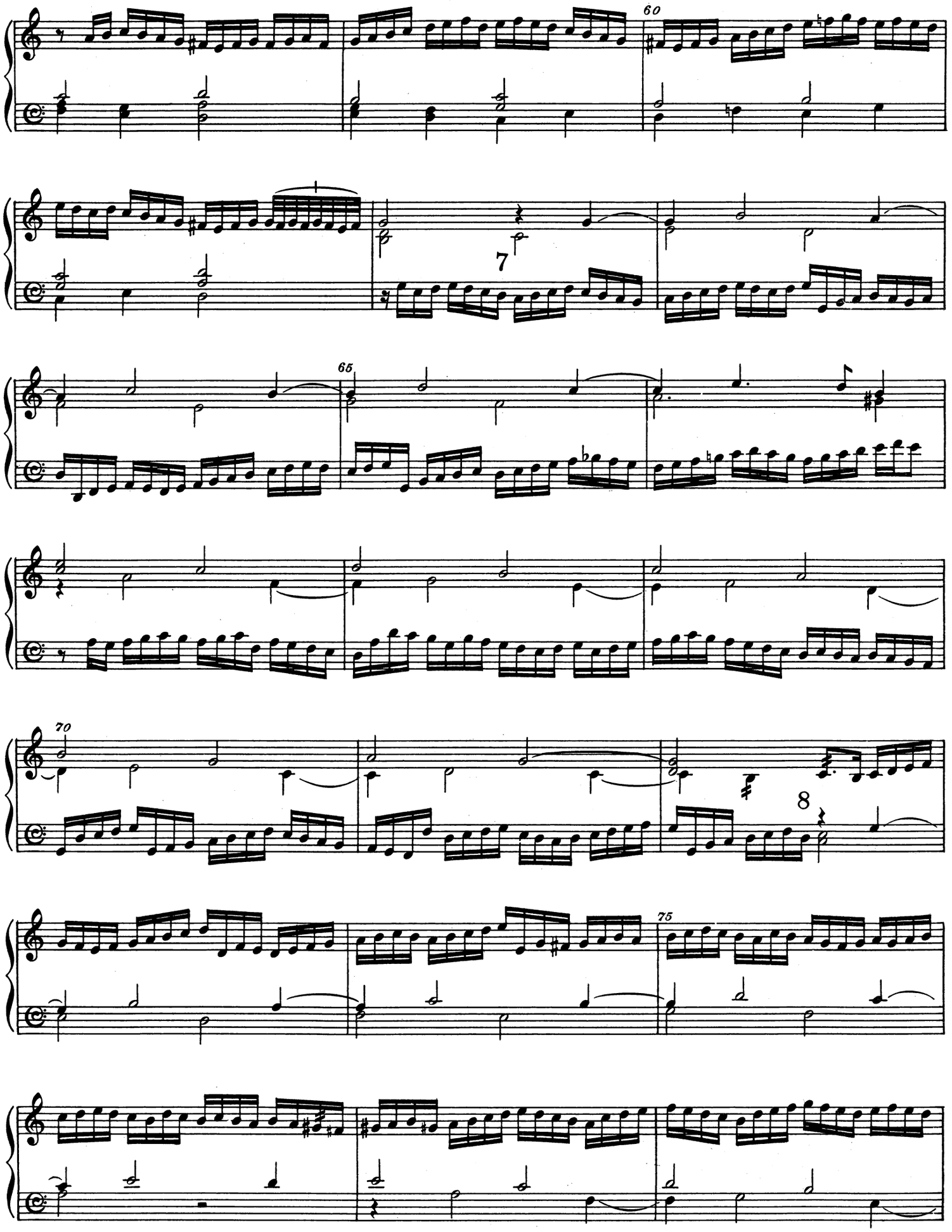

115
15
120
125
16

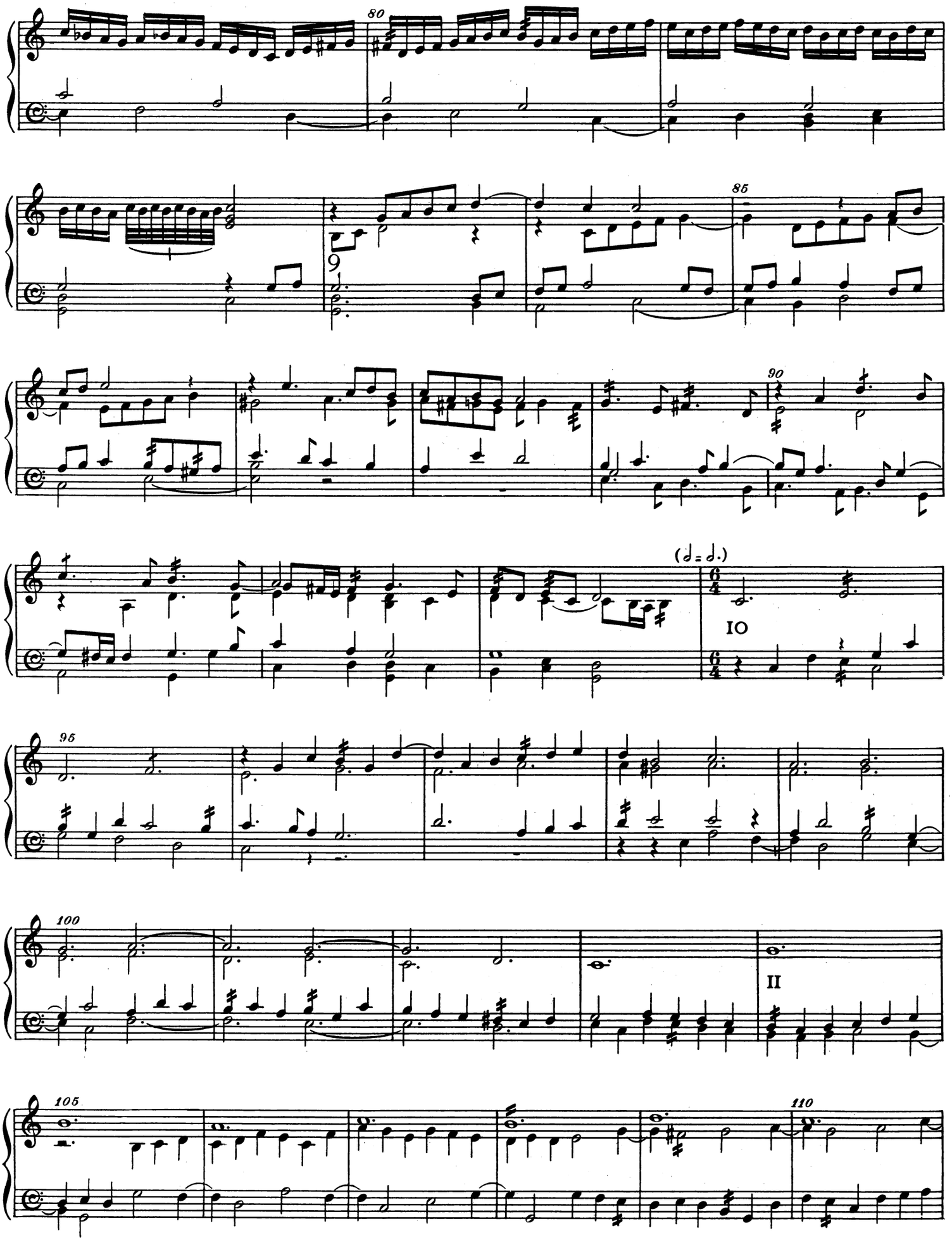


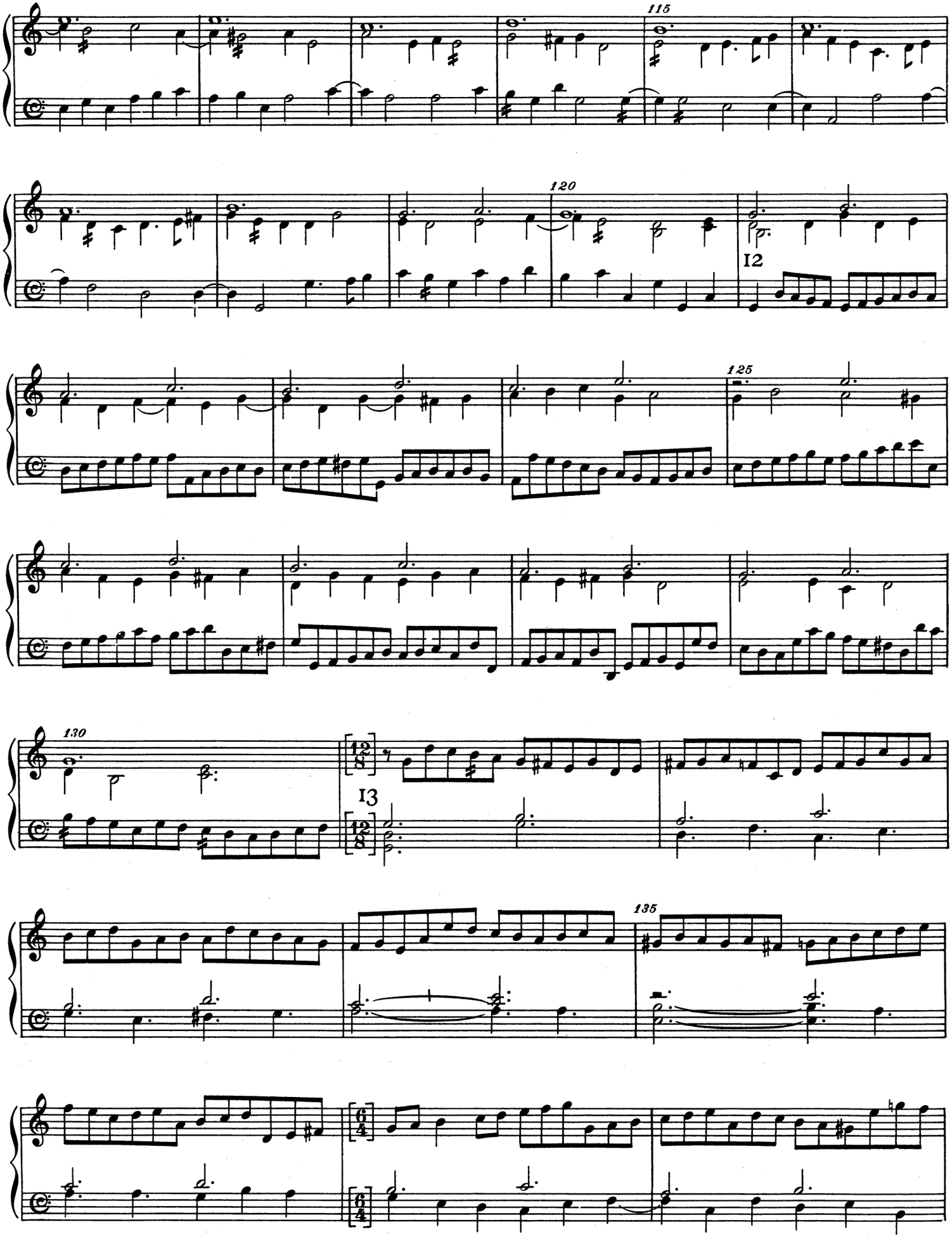
Ut mi re

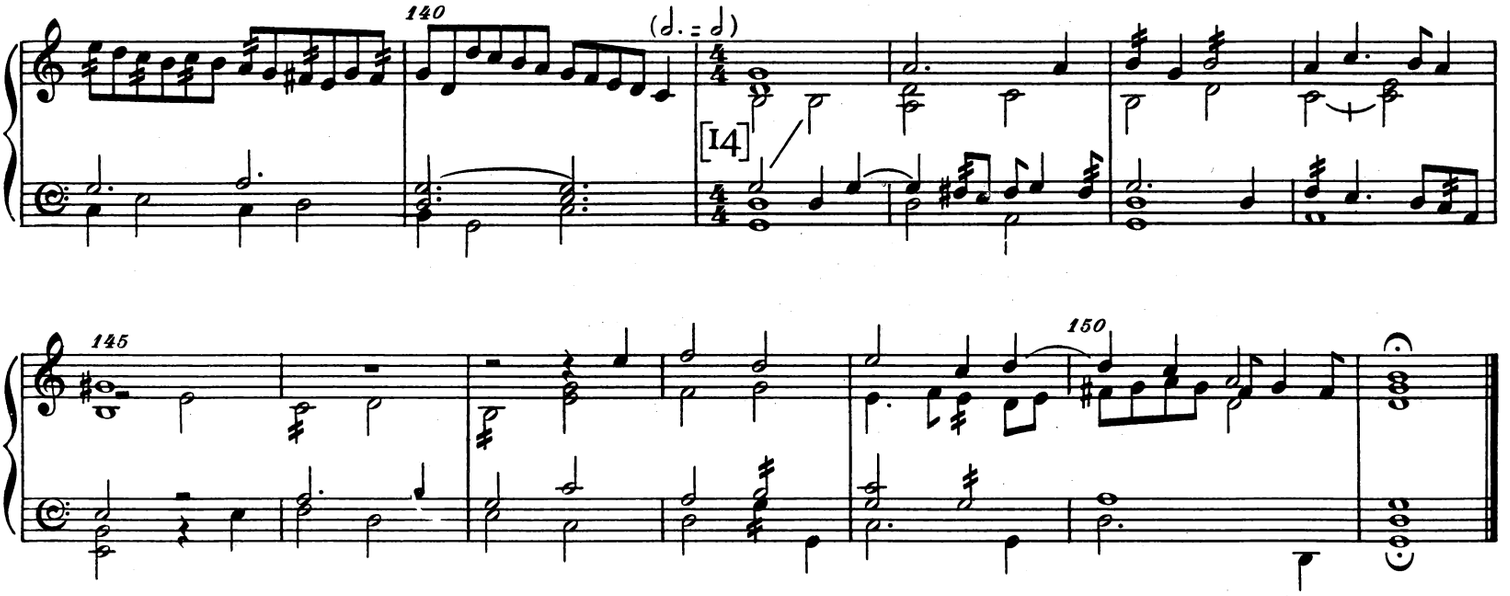



20
3
25
30
35
4
40
45
5
50
55
6


60
7
65
70
8
75

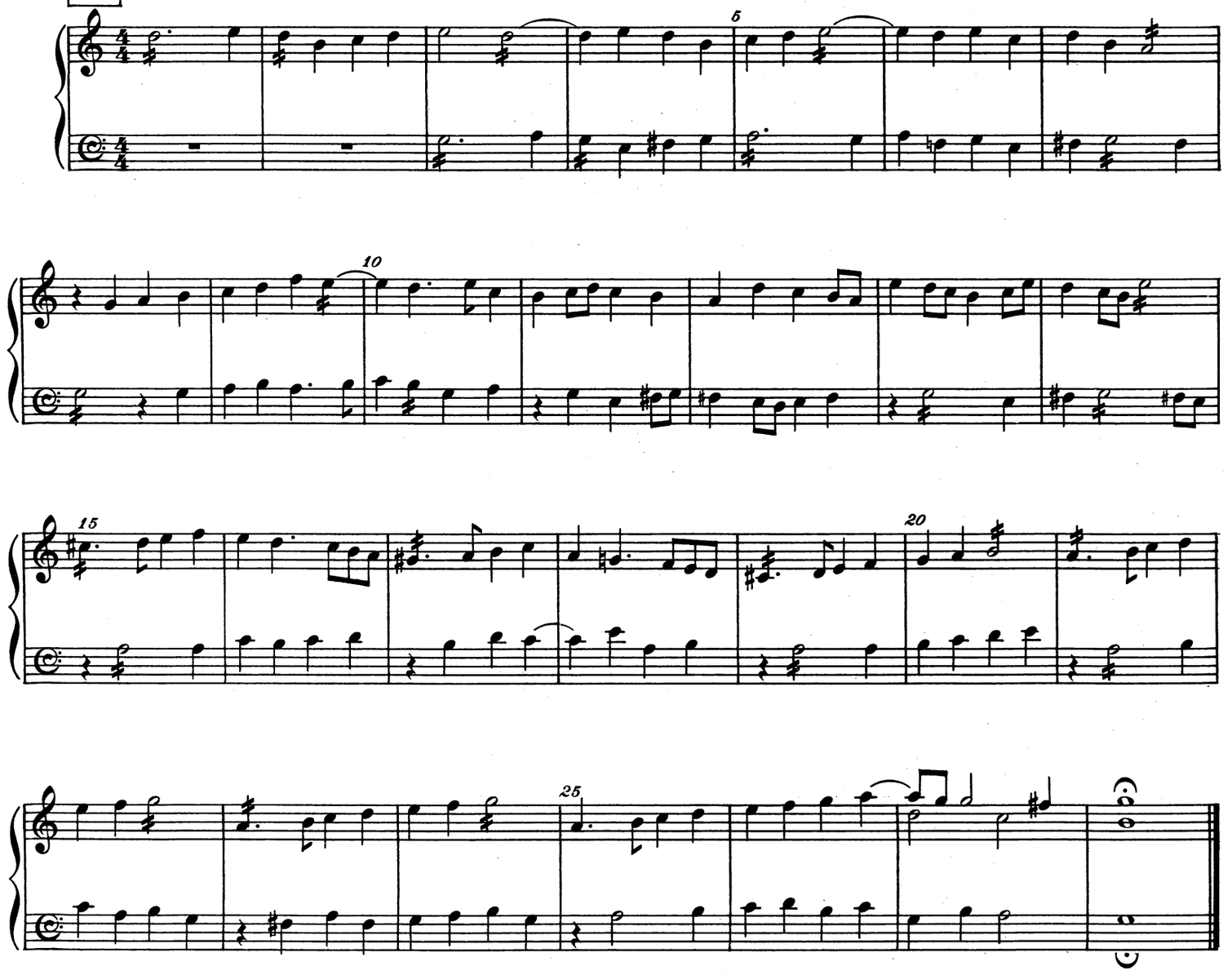

80
85
9
90
(𝅗𝅥 = 𝅗𝅥.)
IO
95
100
II
105
110


115
120
12
125
130
13
135

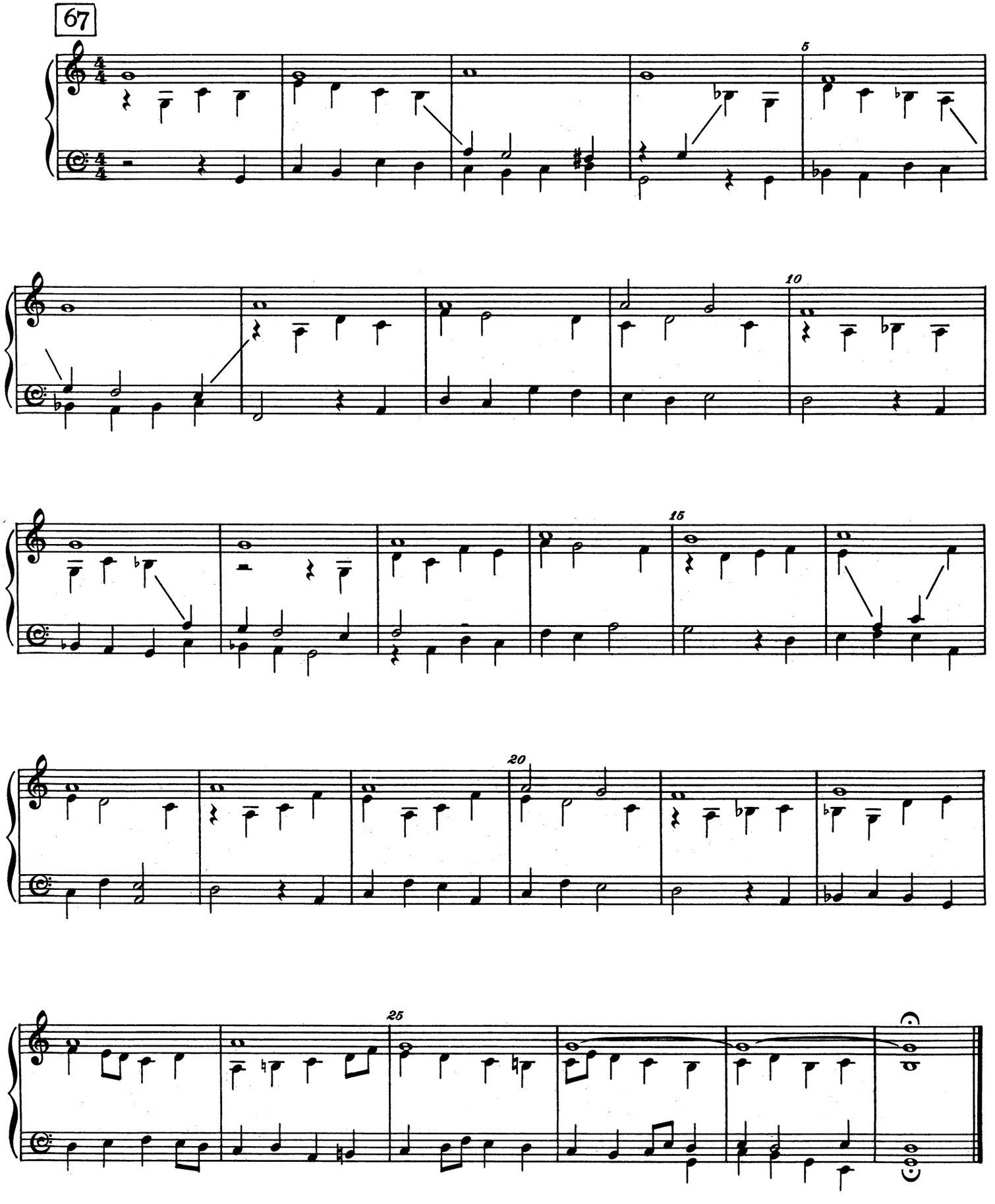


Miserere (I)

66

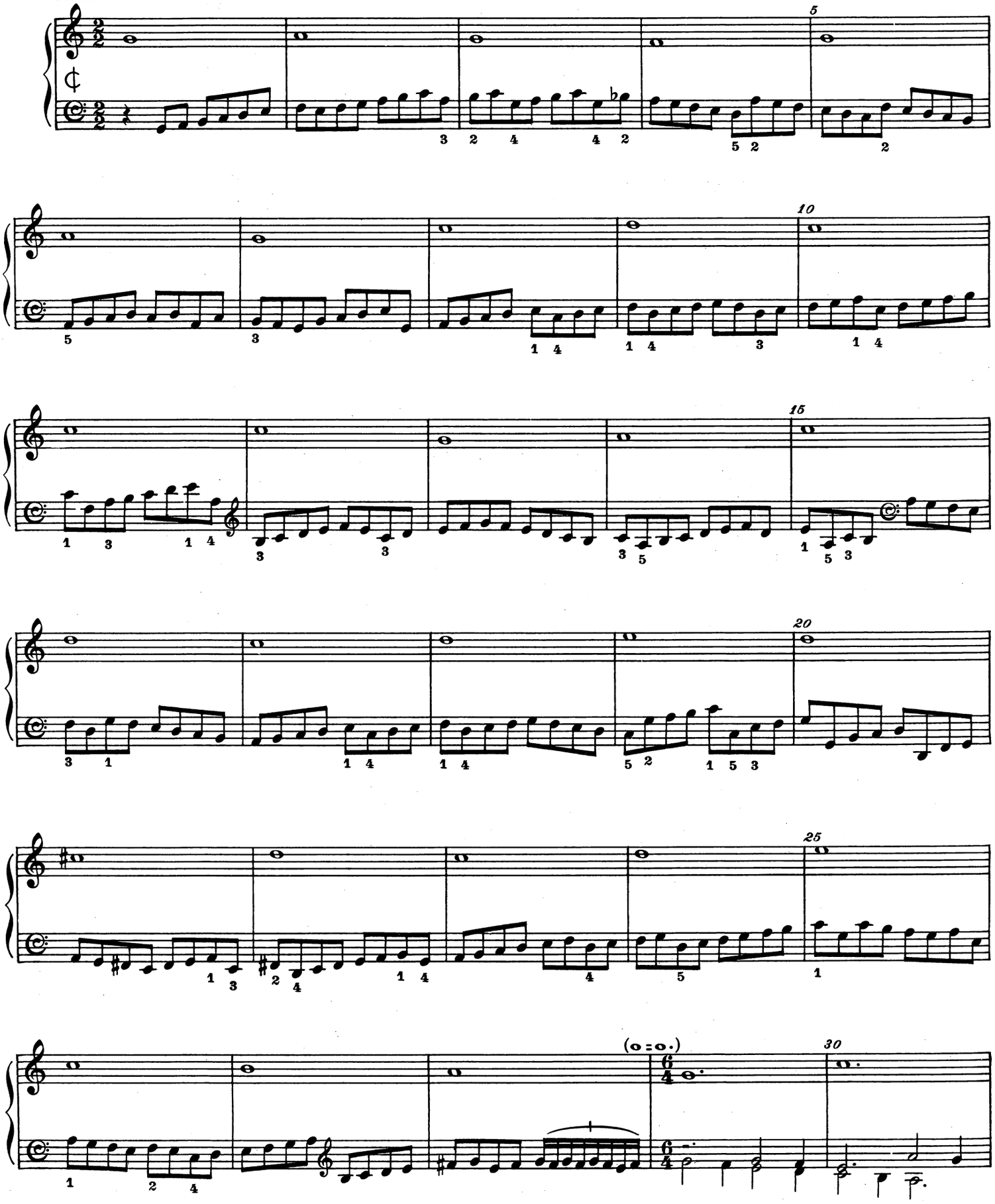


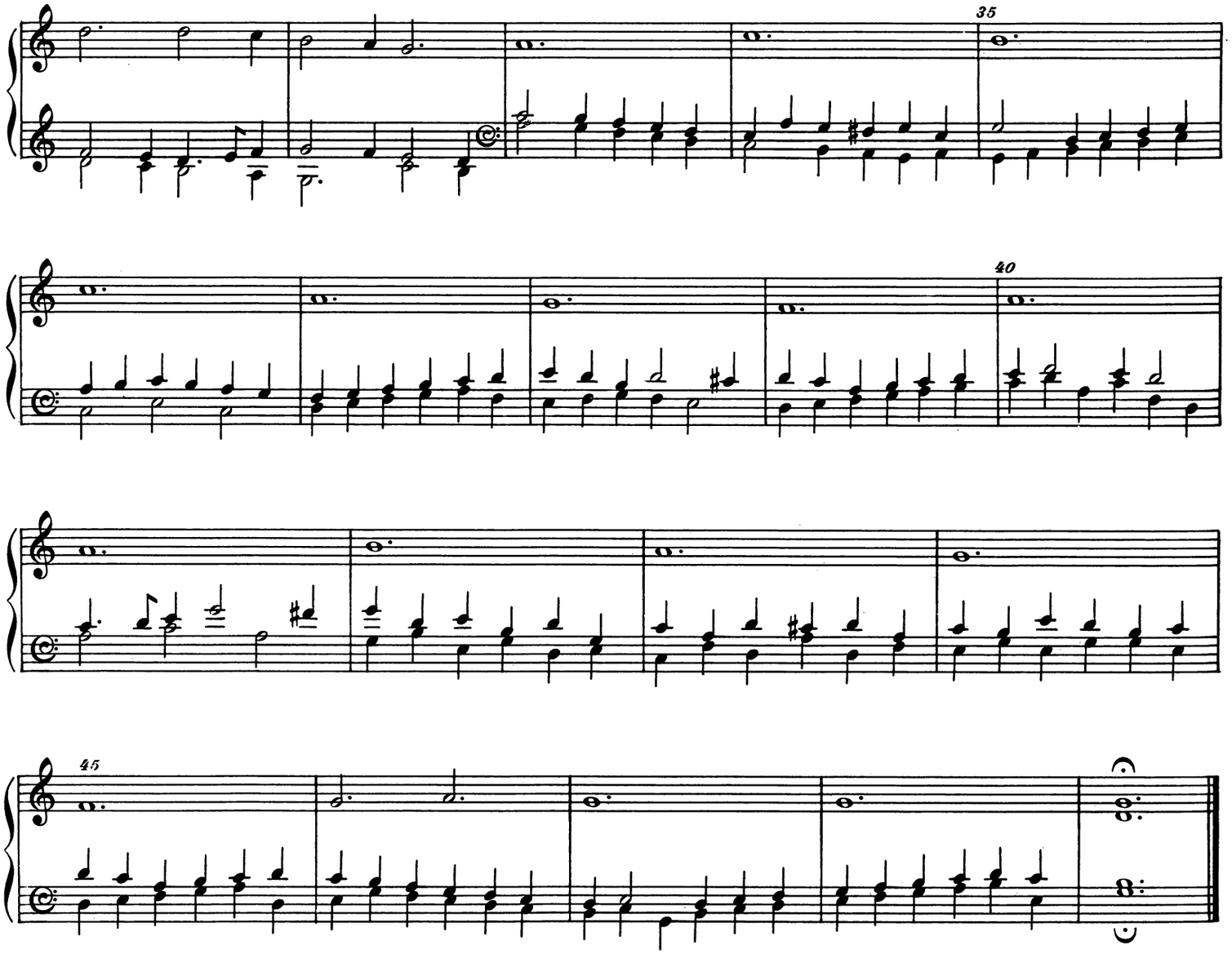
Miserere (II)



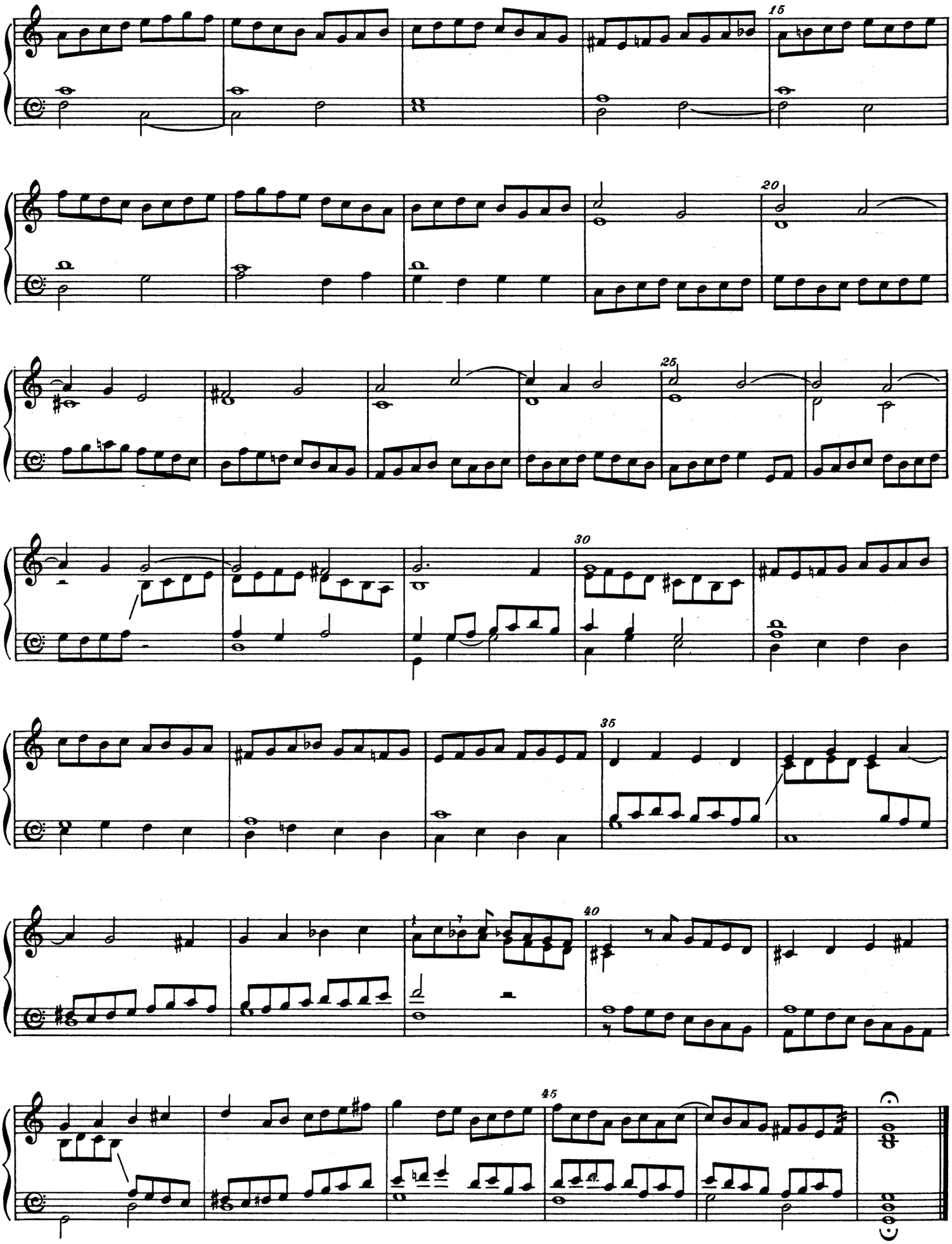
Salvator Mundi (I)

68



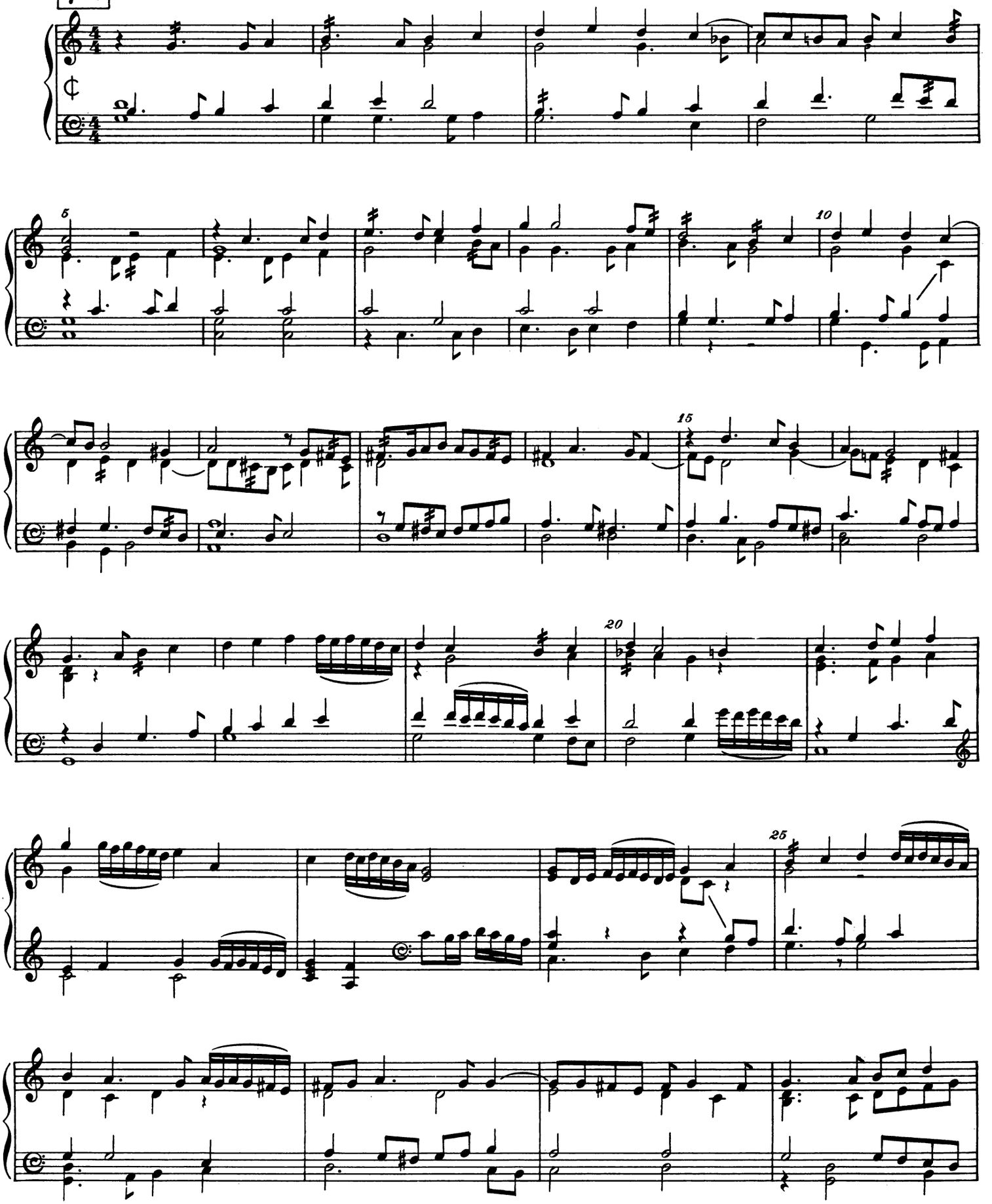


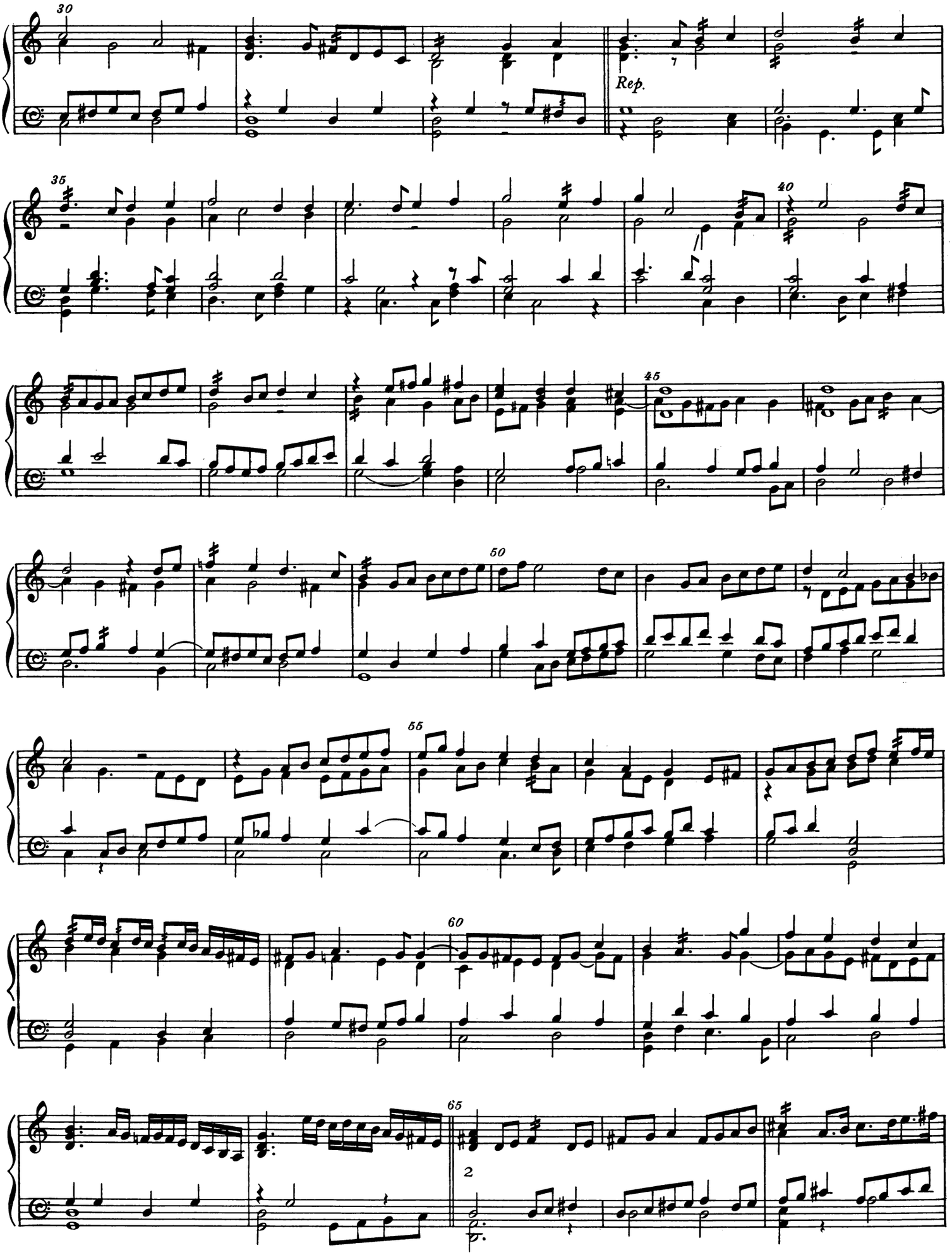
Salvator Mundi (II)

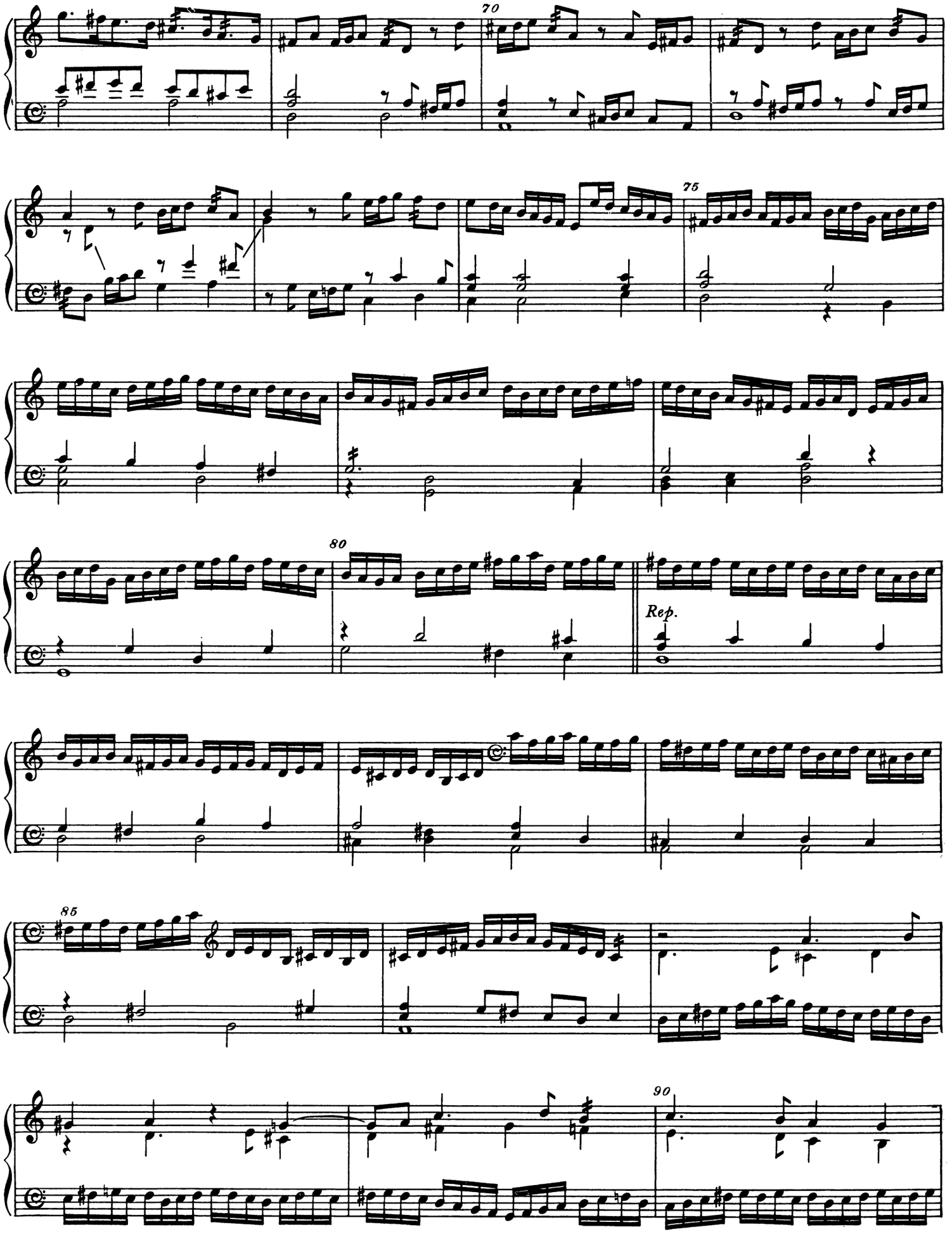

15
20
25
30
35
40
45

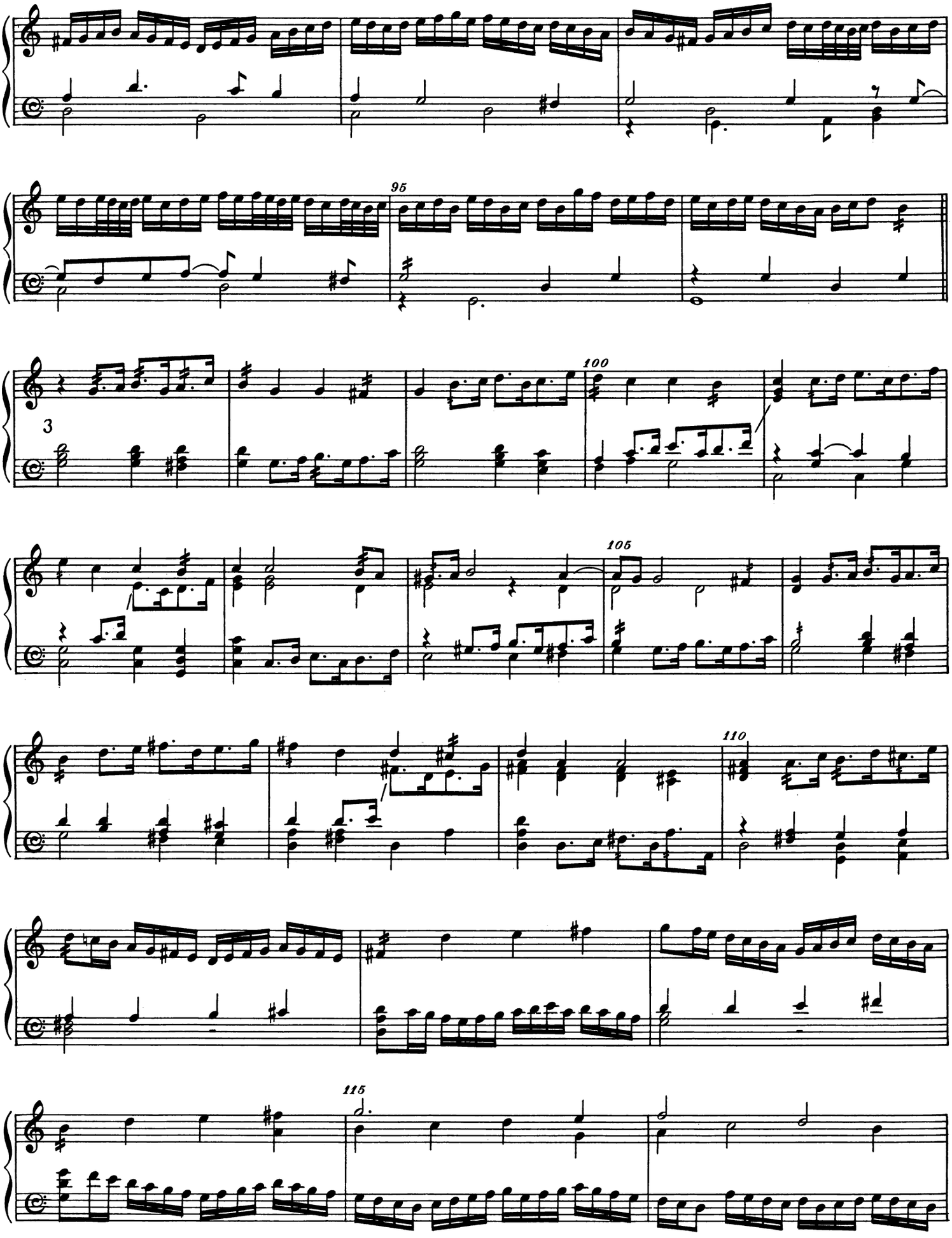
Quadran Pavan

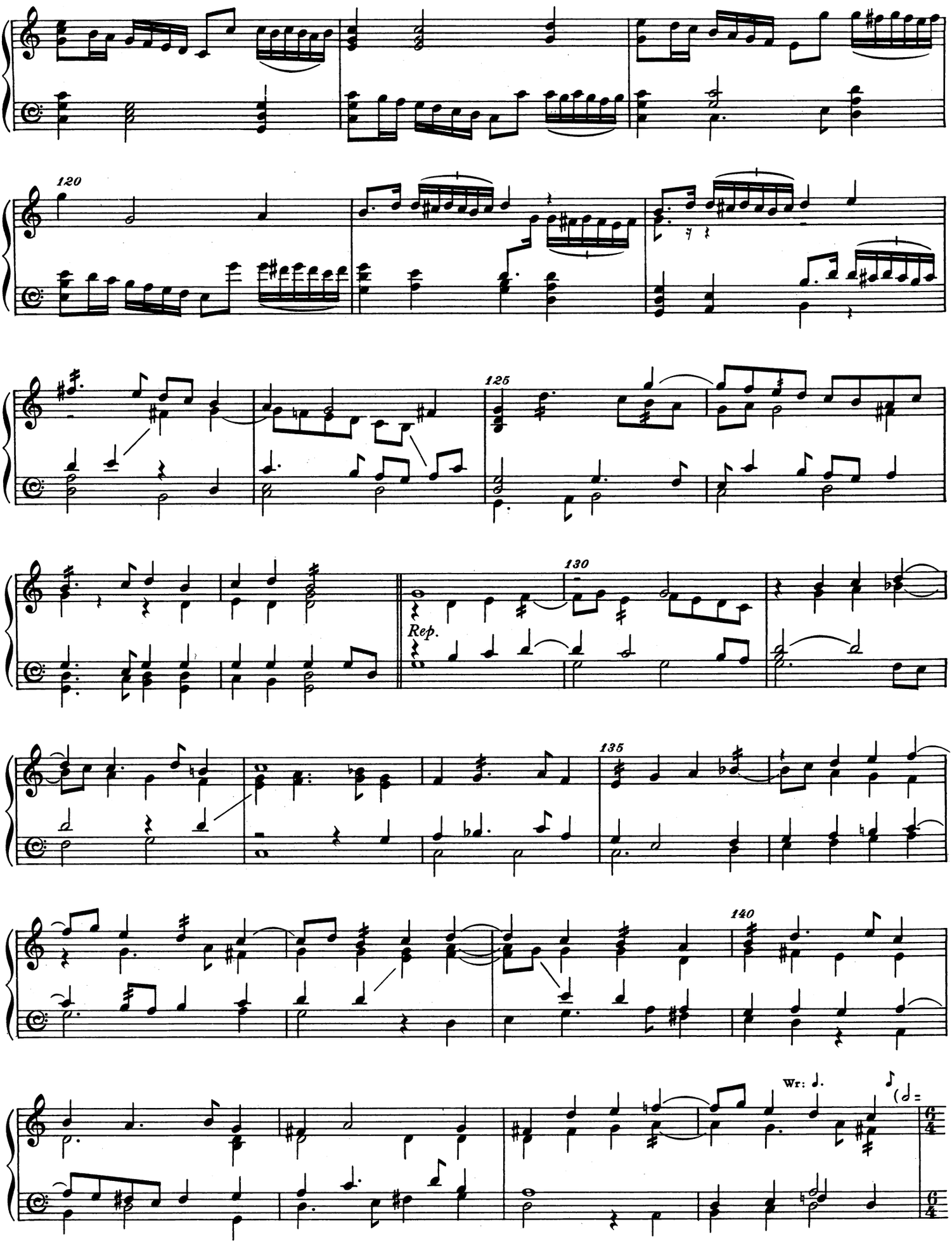
70a

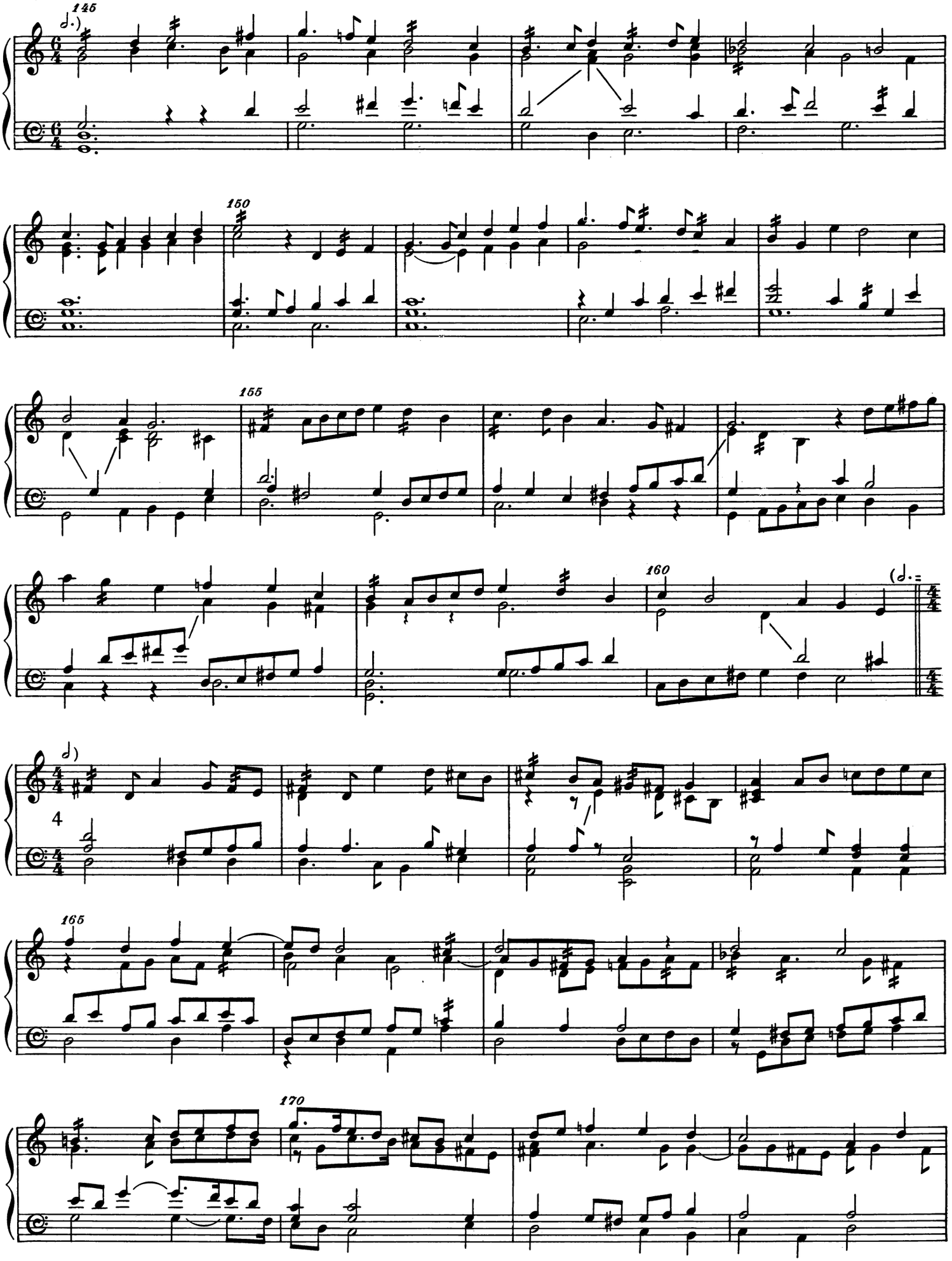


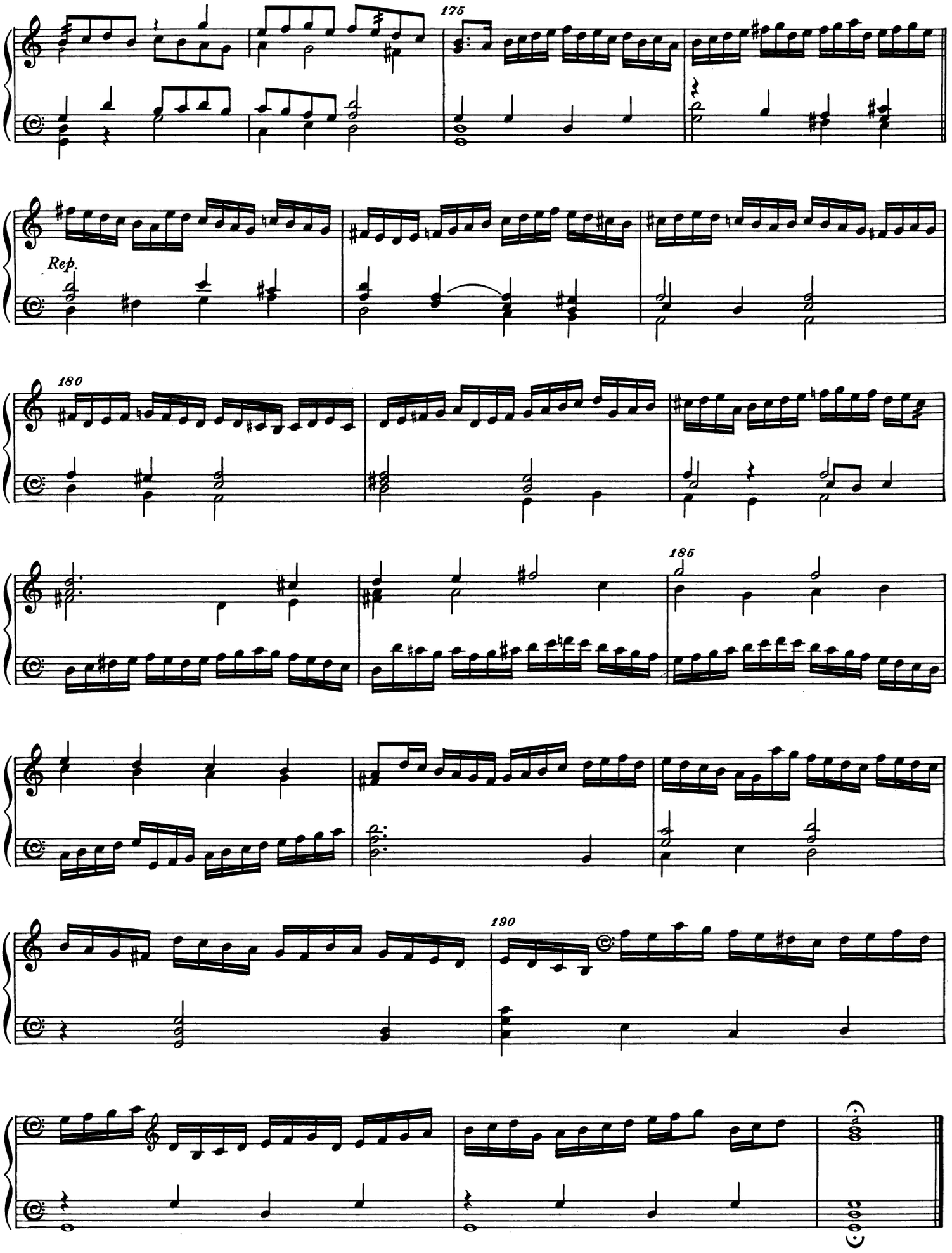

30
Rep.
35
40
45
50
55
60
65
2


70
75
80
Rep.
85
90


95
100
3
105
110
115


120
125
130
Rep.
135
140
Wr:


145
150
155
160
165
170
4


175
Rep.
180
185
190

Quadran Galliard

70b

5

10

15

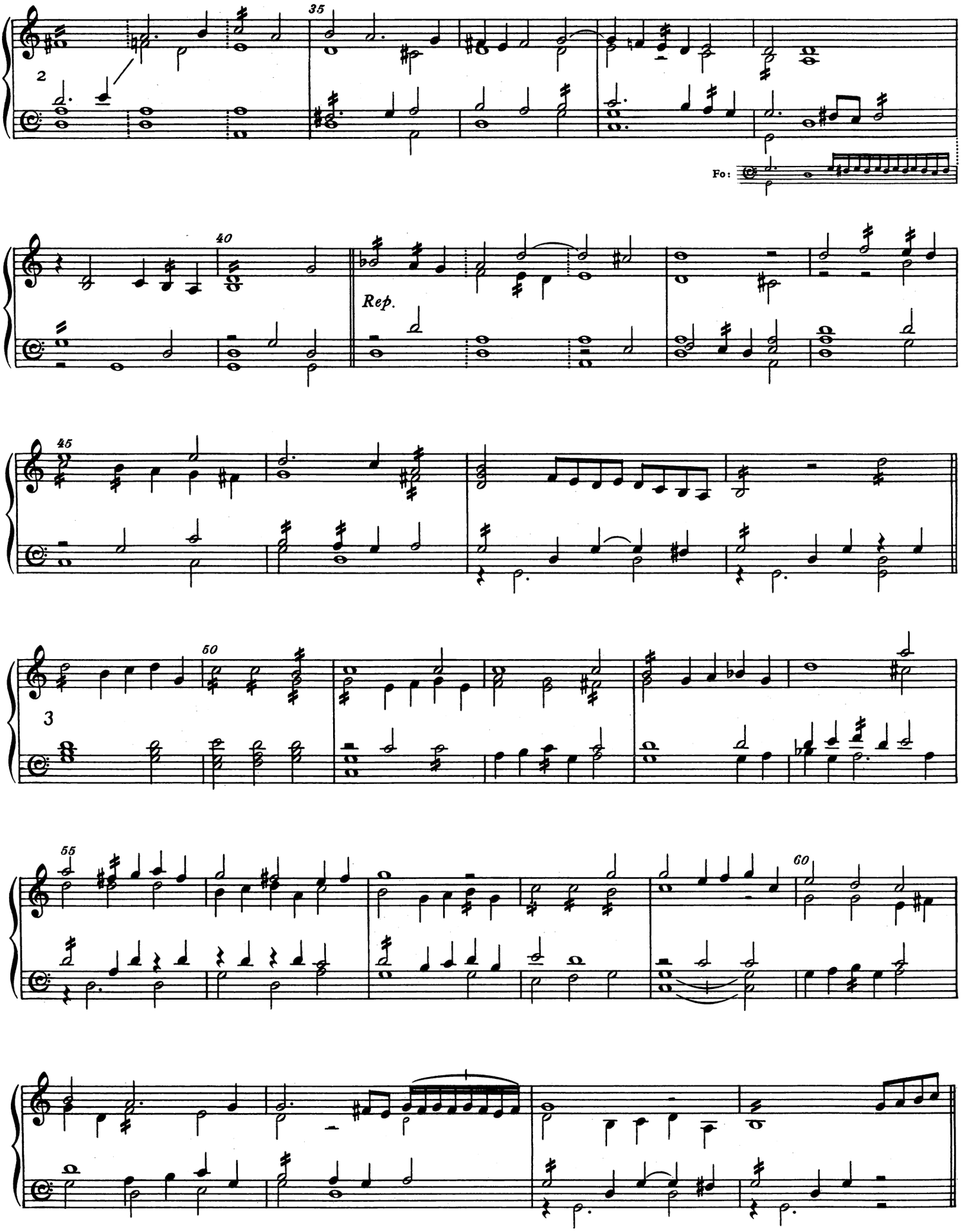
20

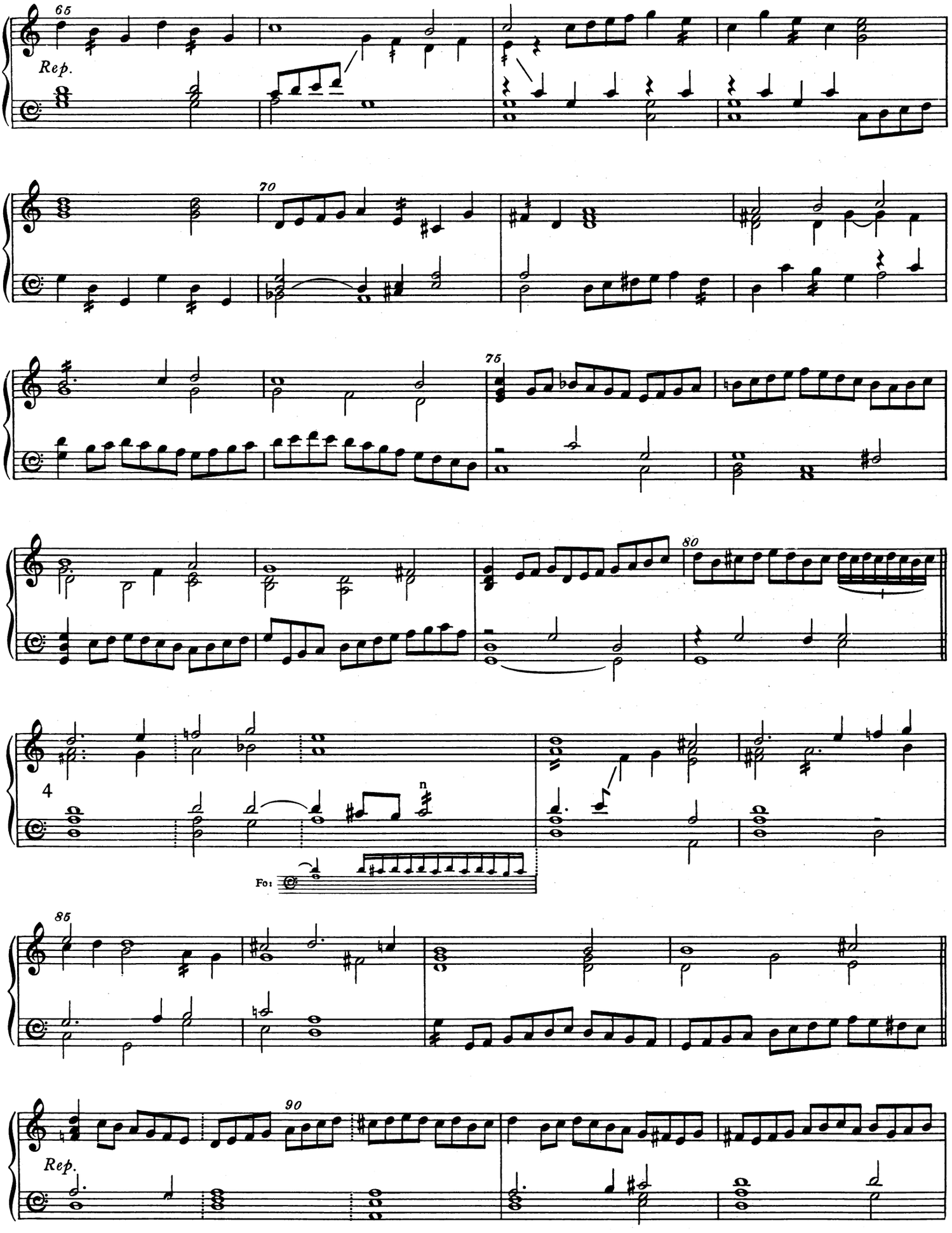
Rep.

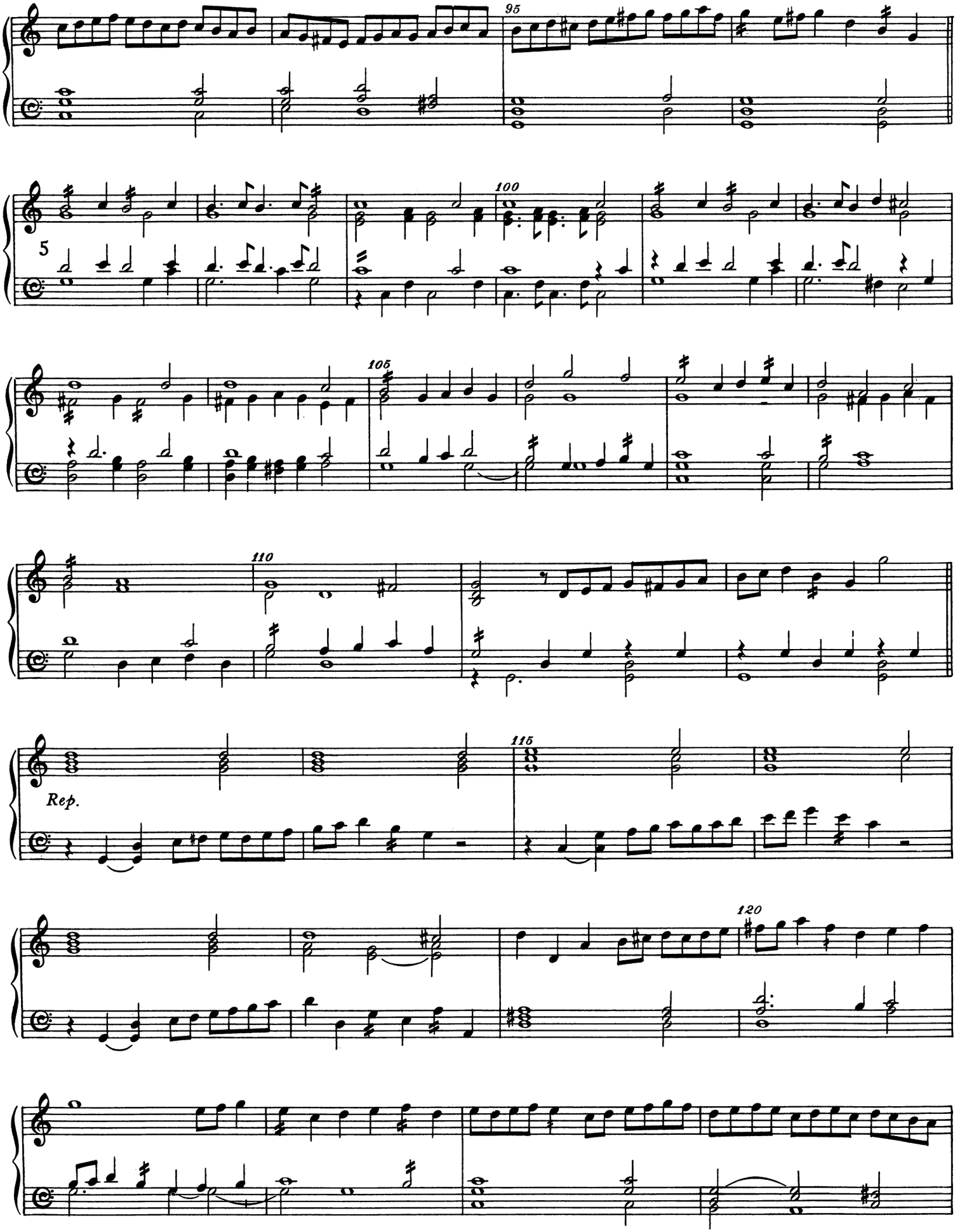
25

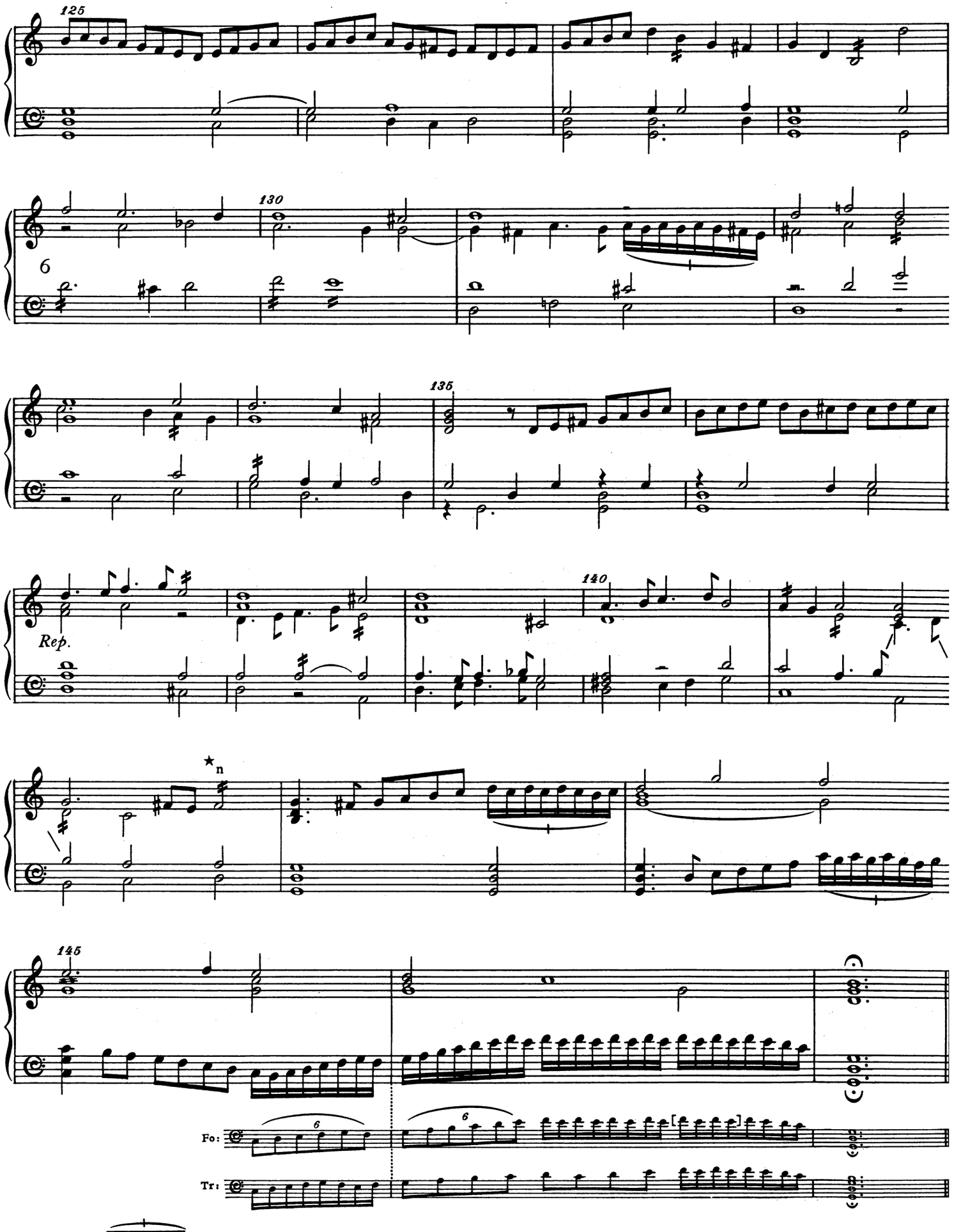
30

* Written in Fo and Tr:


35
2
Fo:
40
Rep.
45
50
3
55
60

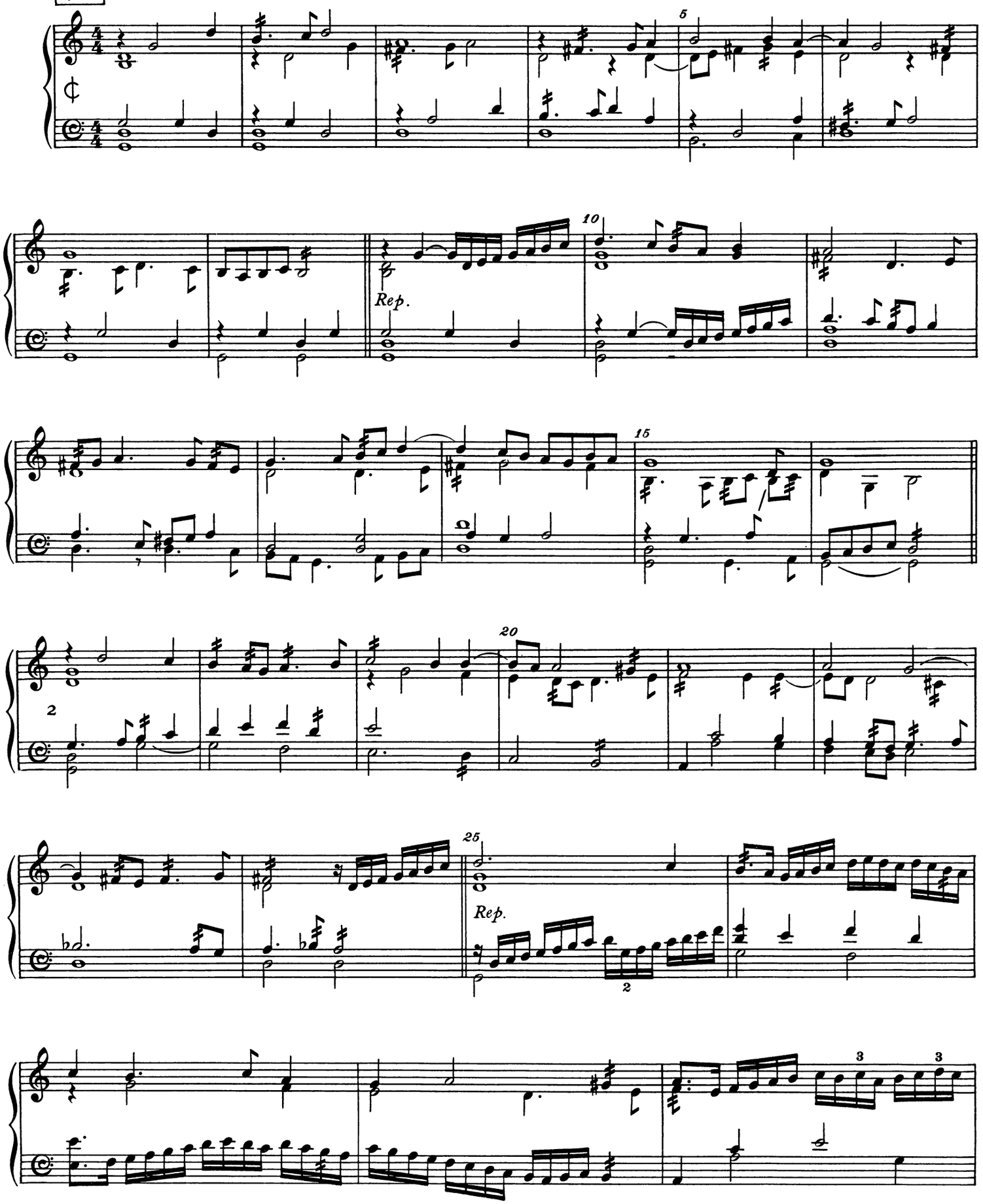

65
Rep.
70
75
80
4
Fo:
85
90
Rep.

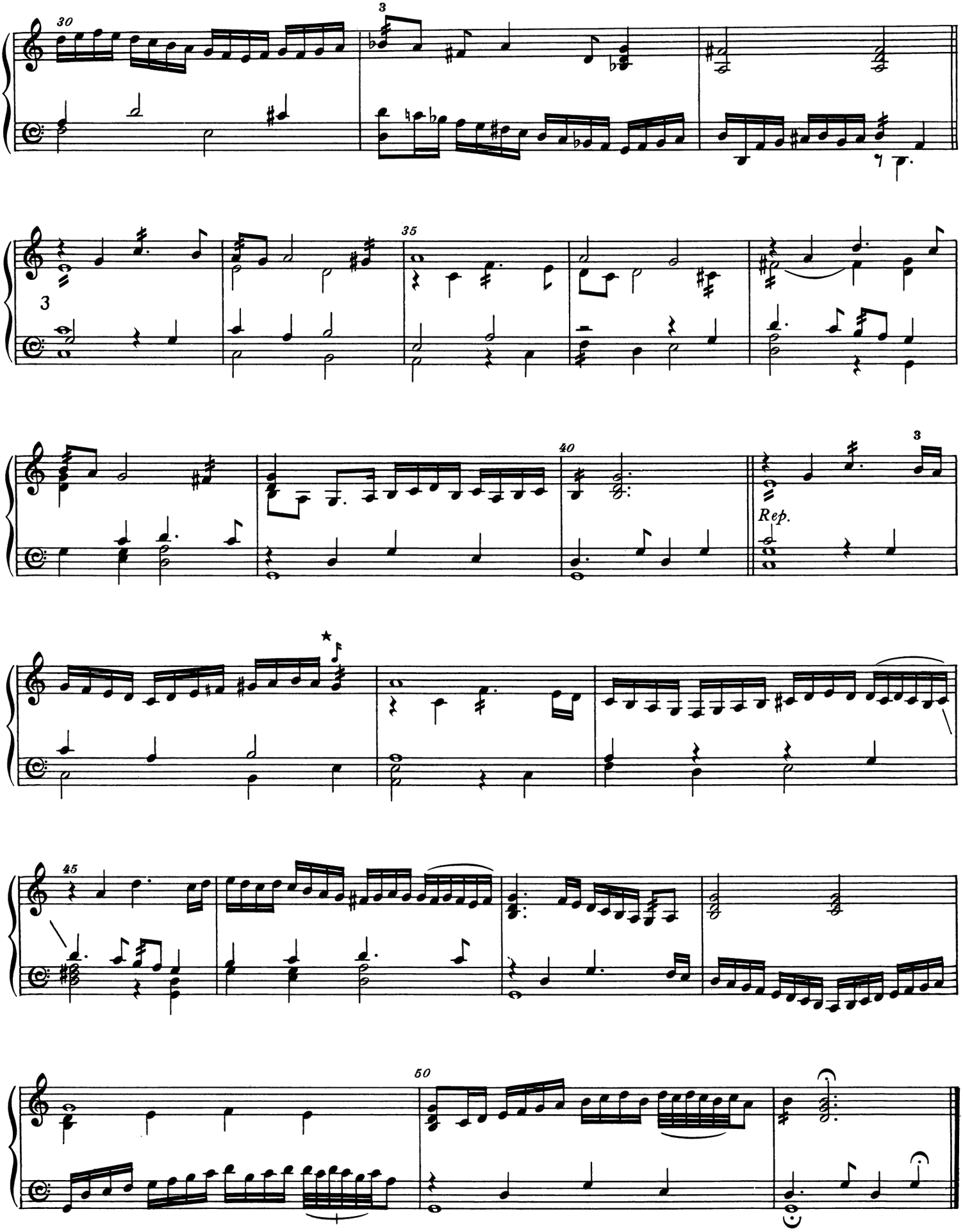

95
100
5
105
110
115
Rep.
120


125
130
6
135
Rep.
140
*n
145
Fo:
Tr:
*Fo and Tr:

Pavan

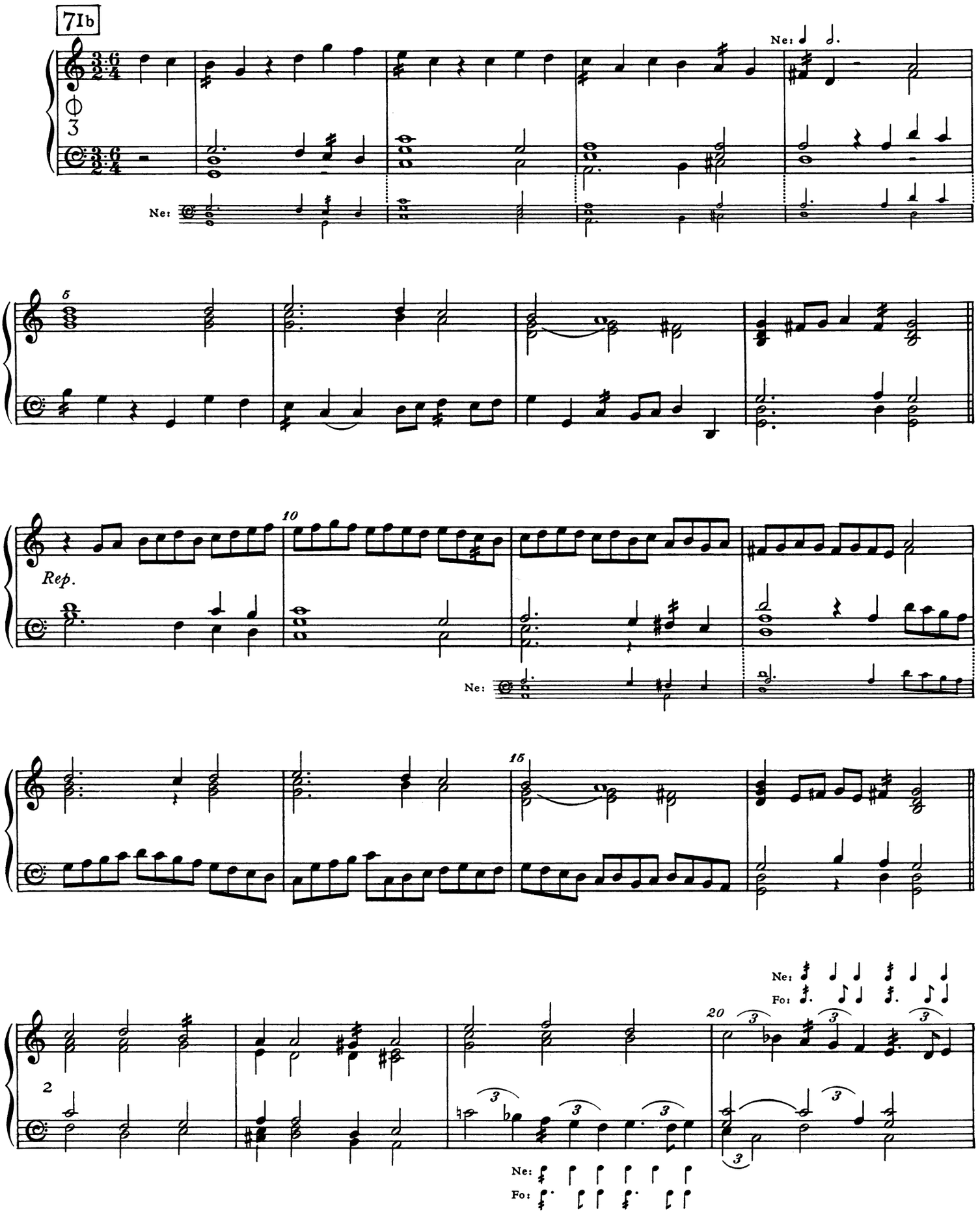
71a

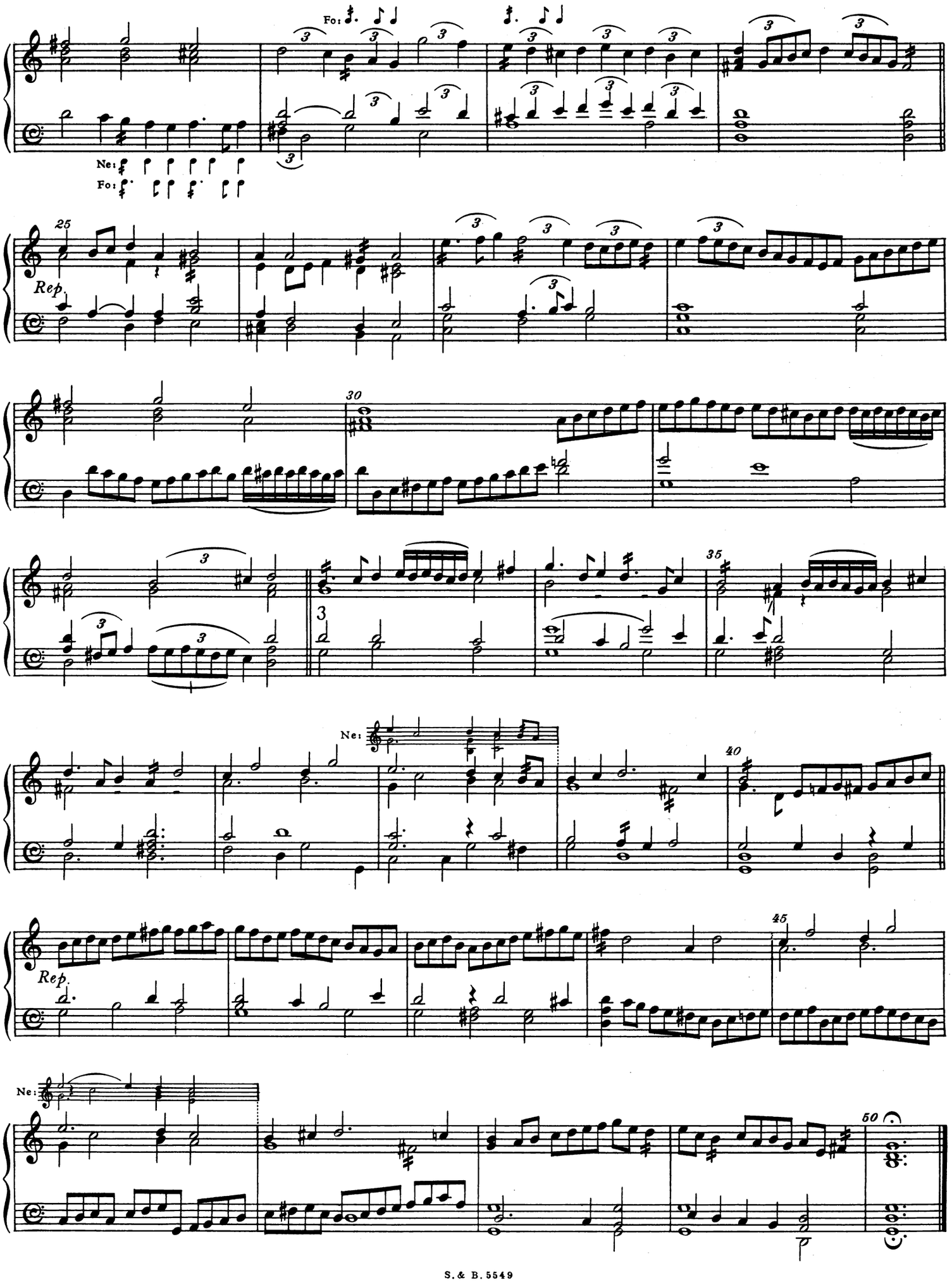




*Written in Ne, Fo and Tr:

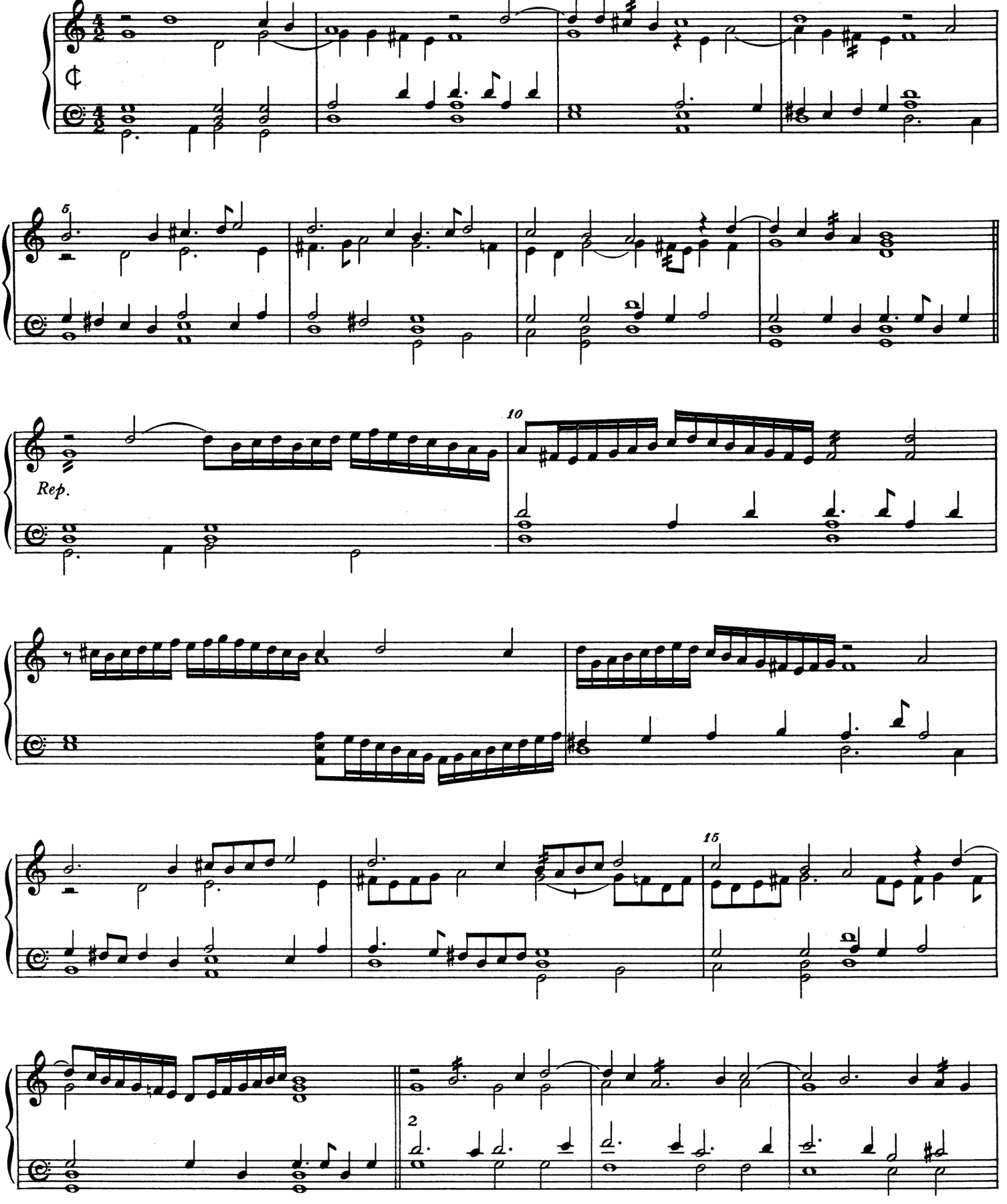
Galliard

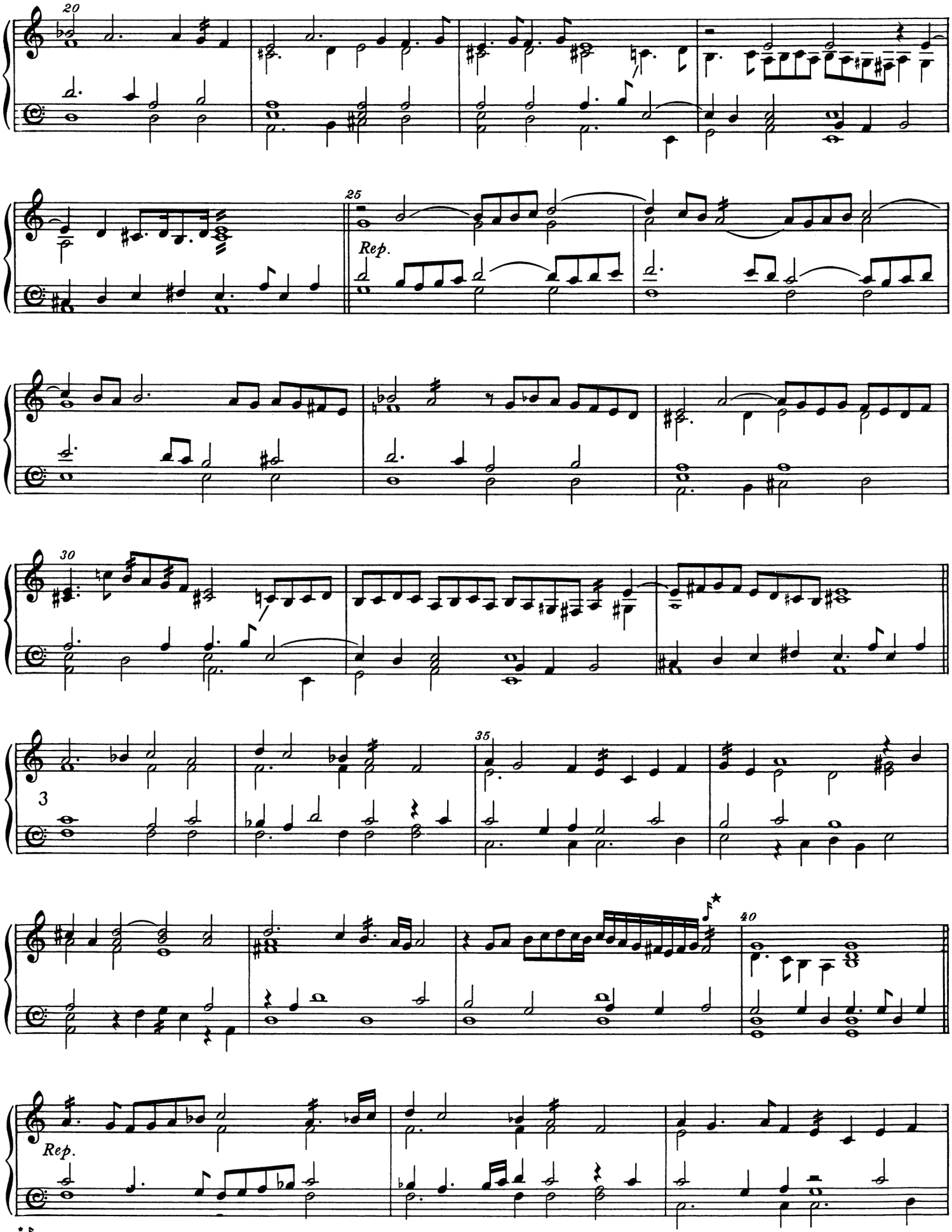



Fo:
Ne:
Fo:
25
Rep.
30
35
3
Ne:
40
Rep.
45
Ne:
50

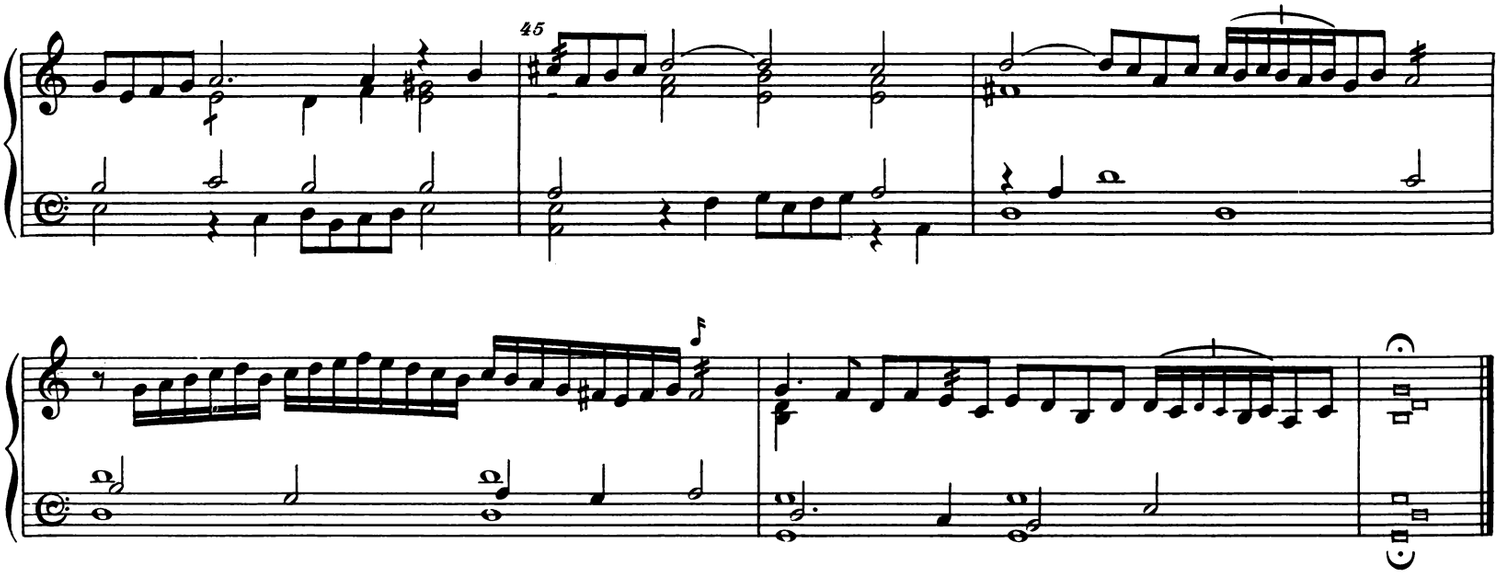
Pavan

72a



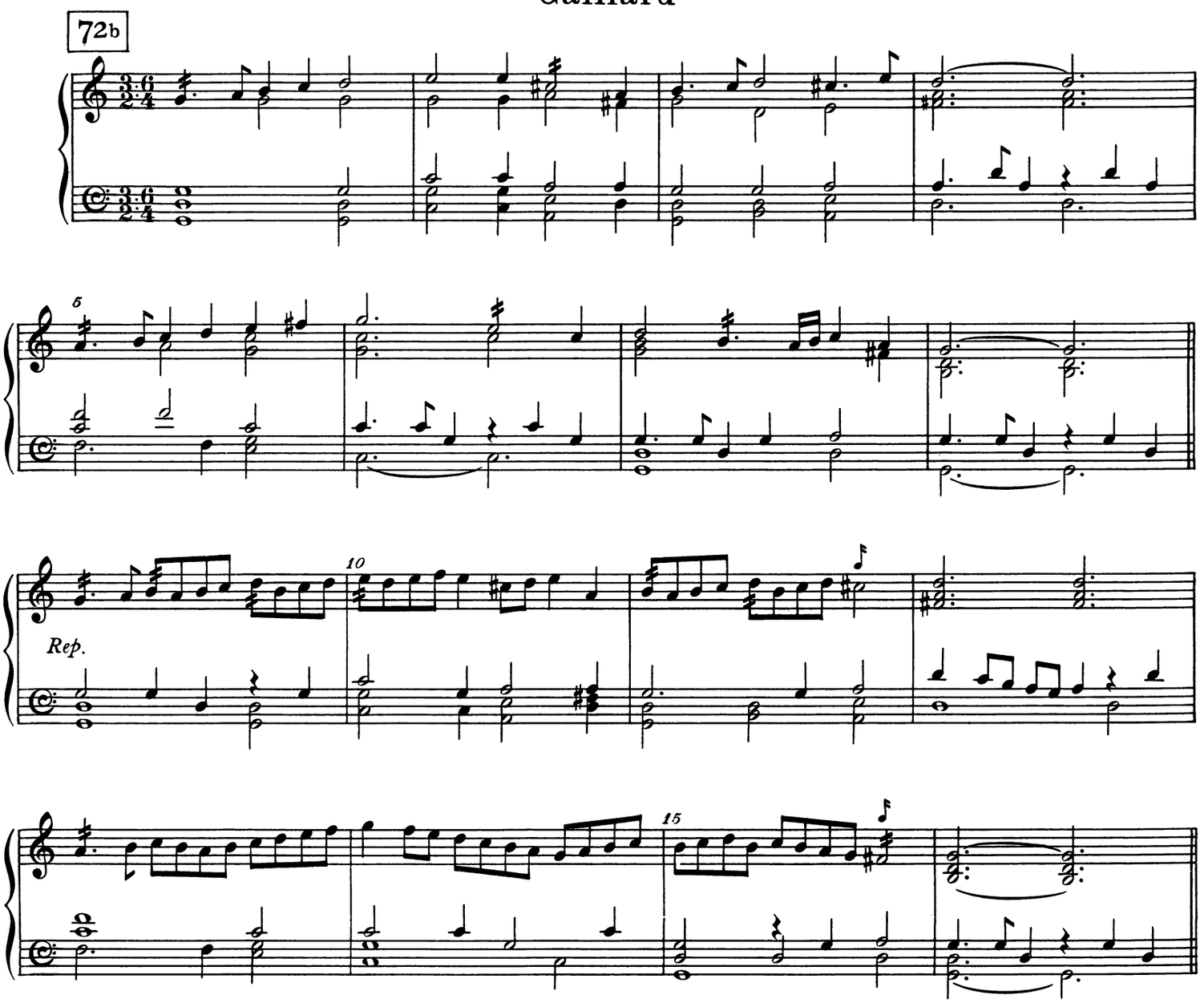


*𝅘𝅥𝅯 apparently denotes *sq* trill with termination

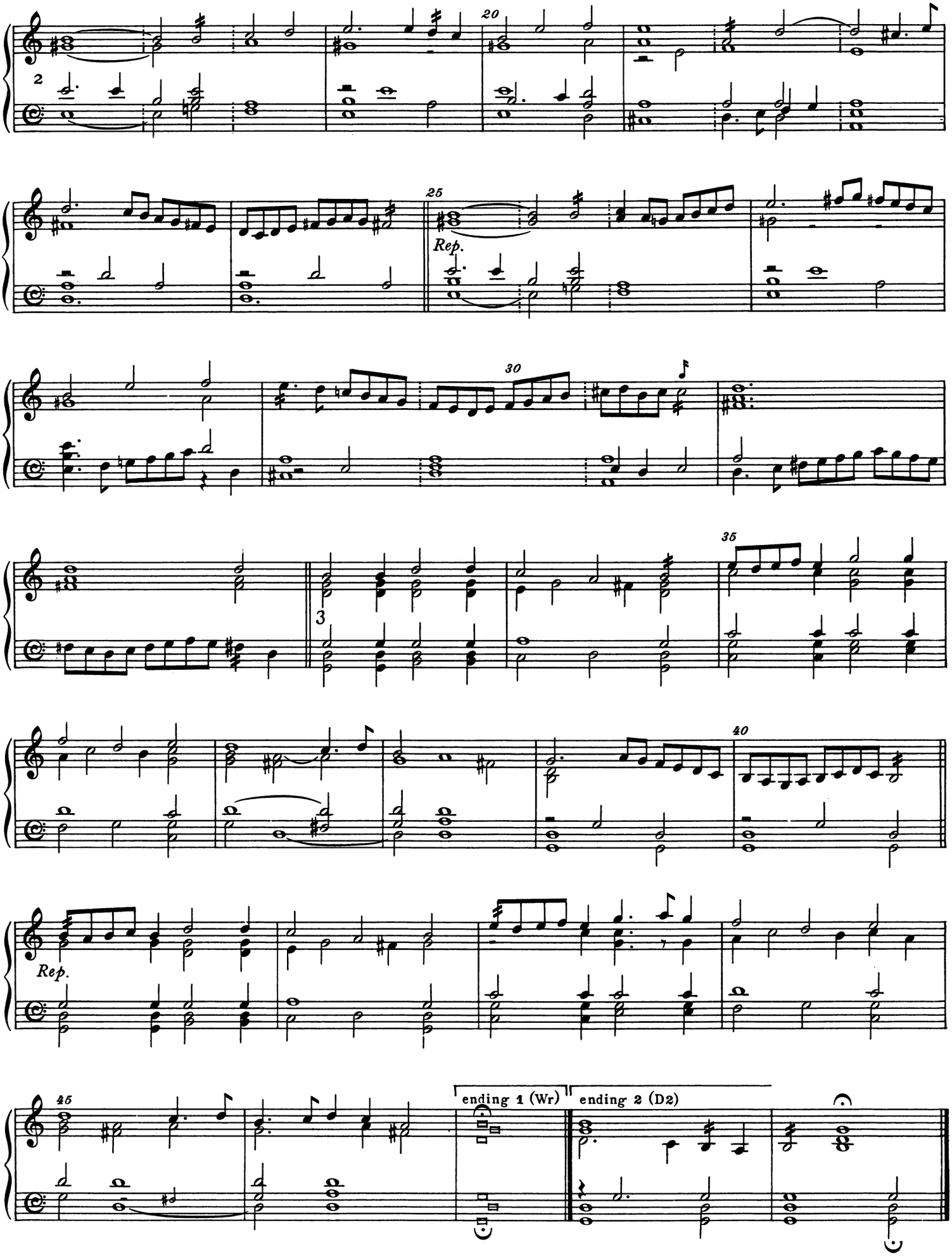


Galliard

72b

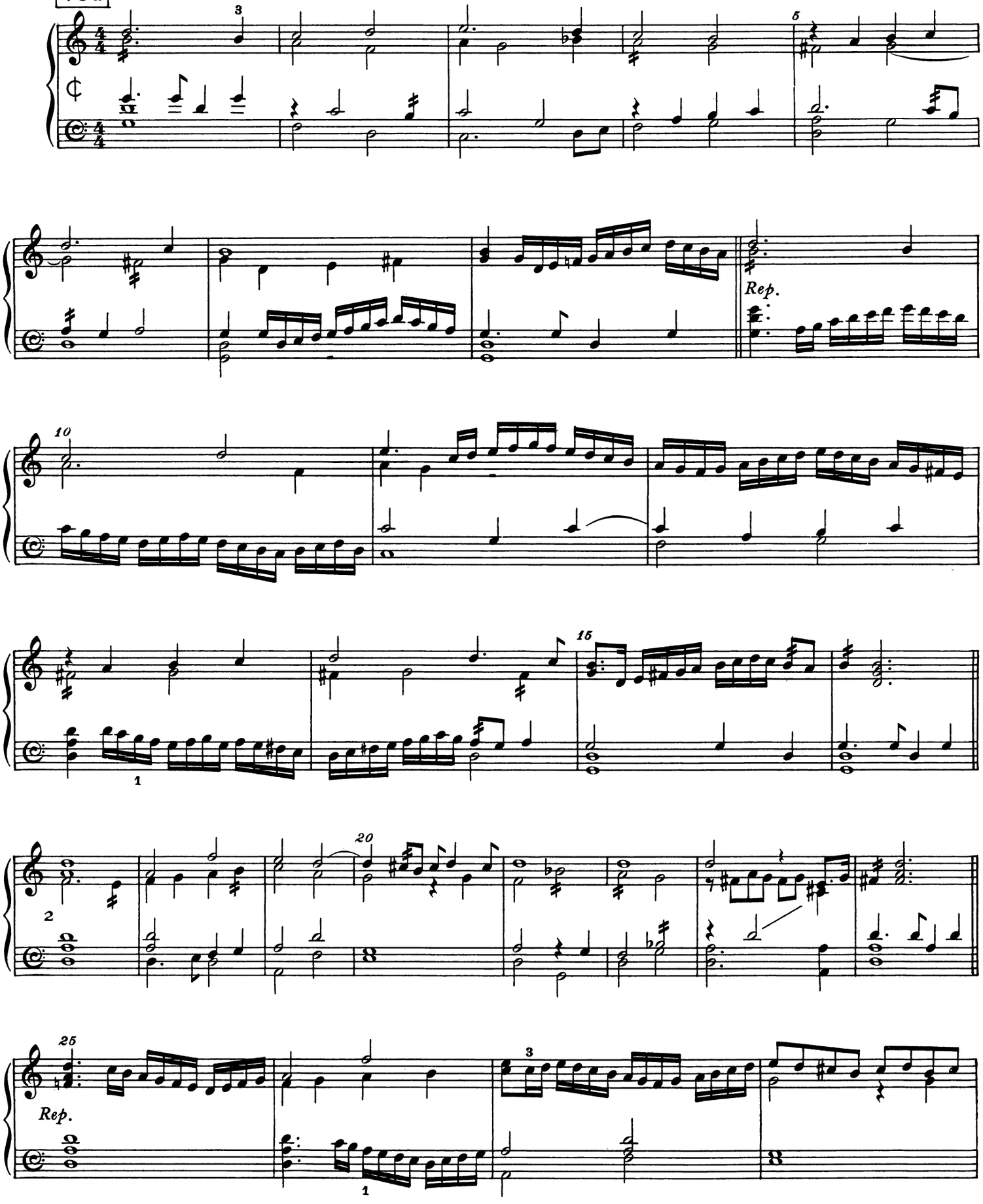


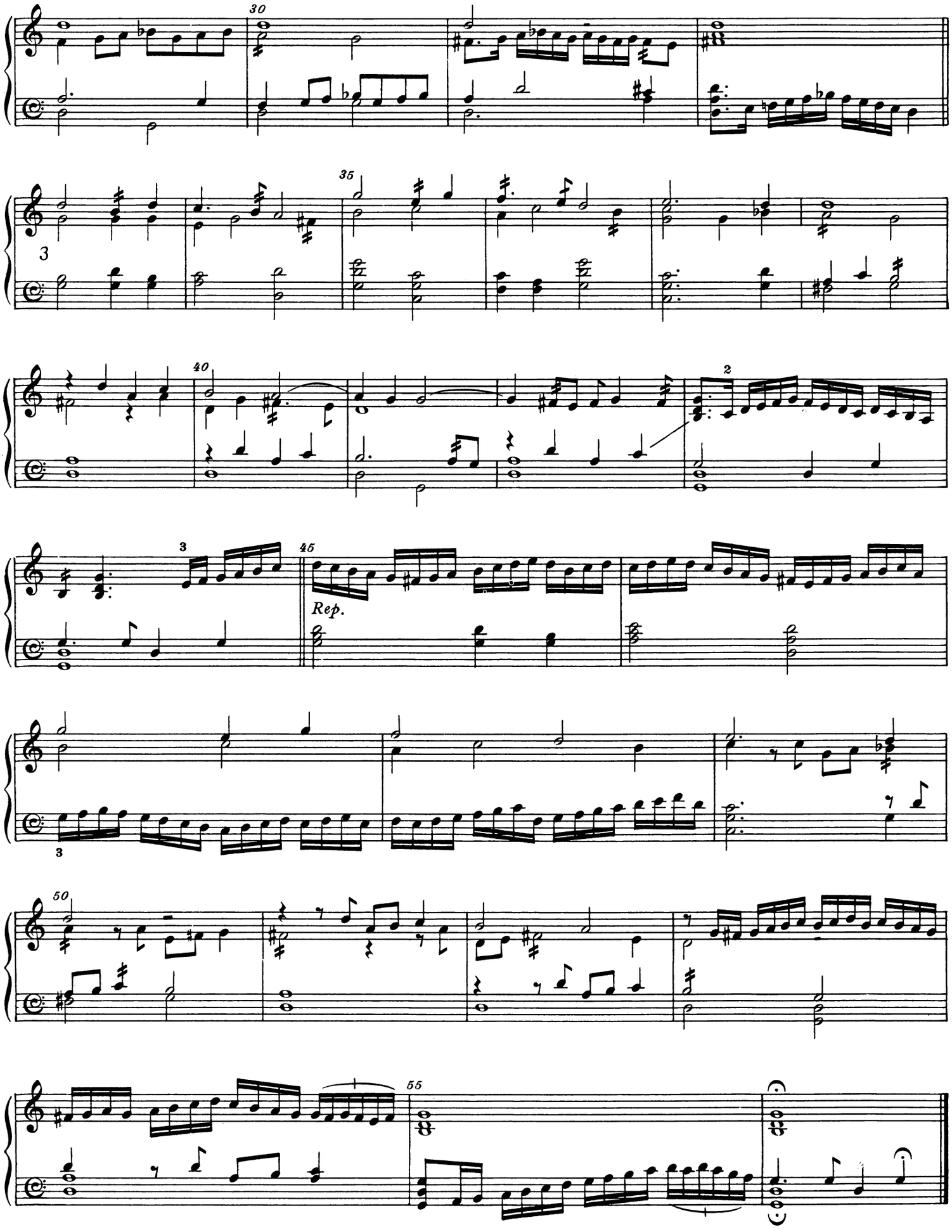
Bars 4, 6, 8, 16: ties are shown as they appear in the MS, but players may prefer to omit them.


2
20
25
Rep.
30
3
35
40
Rep.
45
ending 1 (Wr)
ending 2 (D2)

Pavan

73a



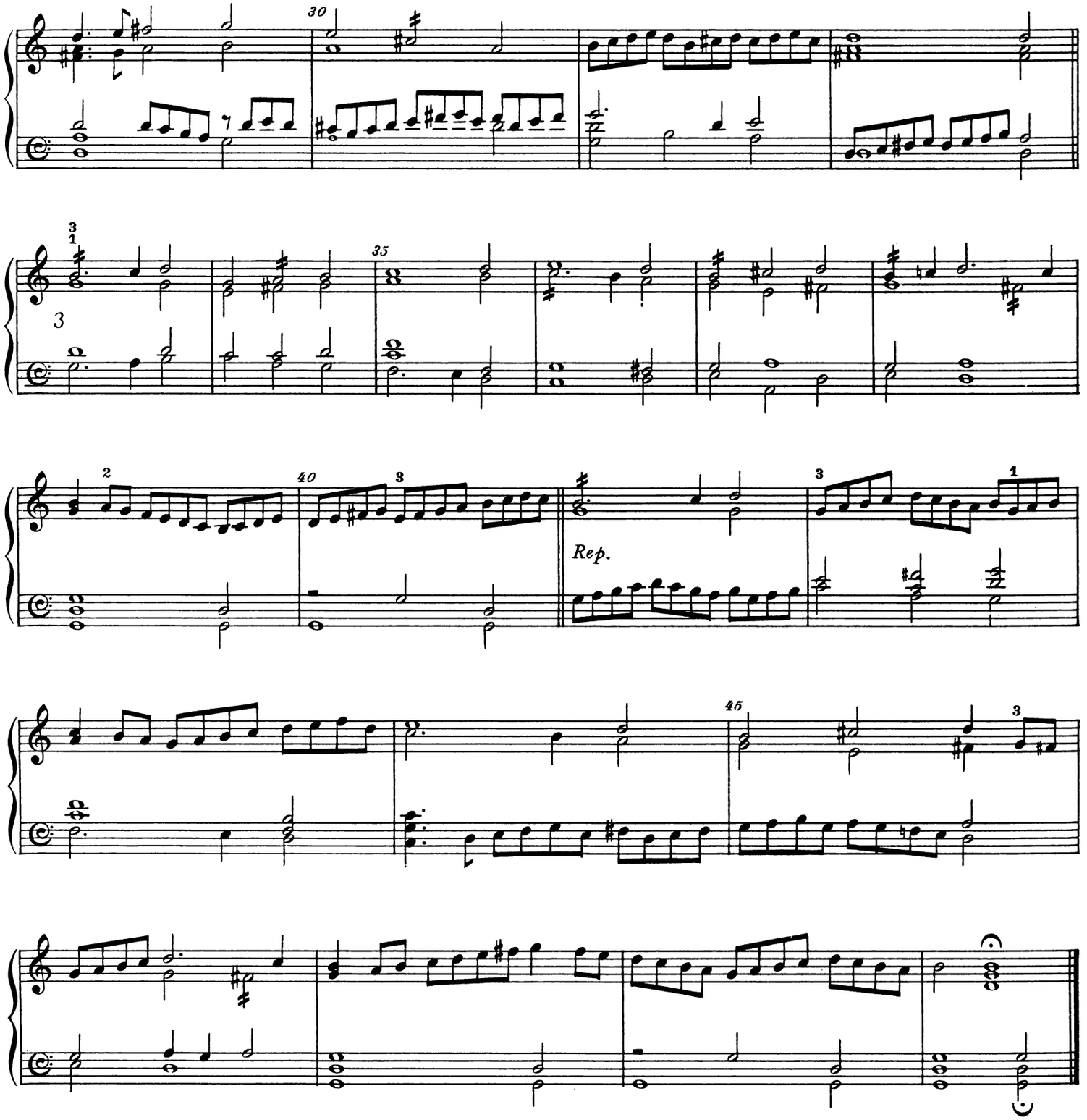

30
35
40
45
50
55
Rep.

Galliard

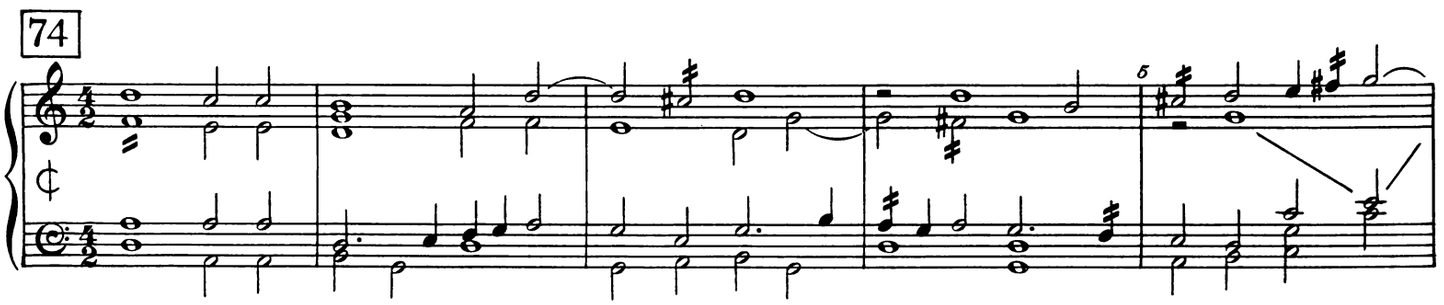
73b

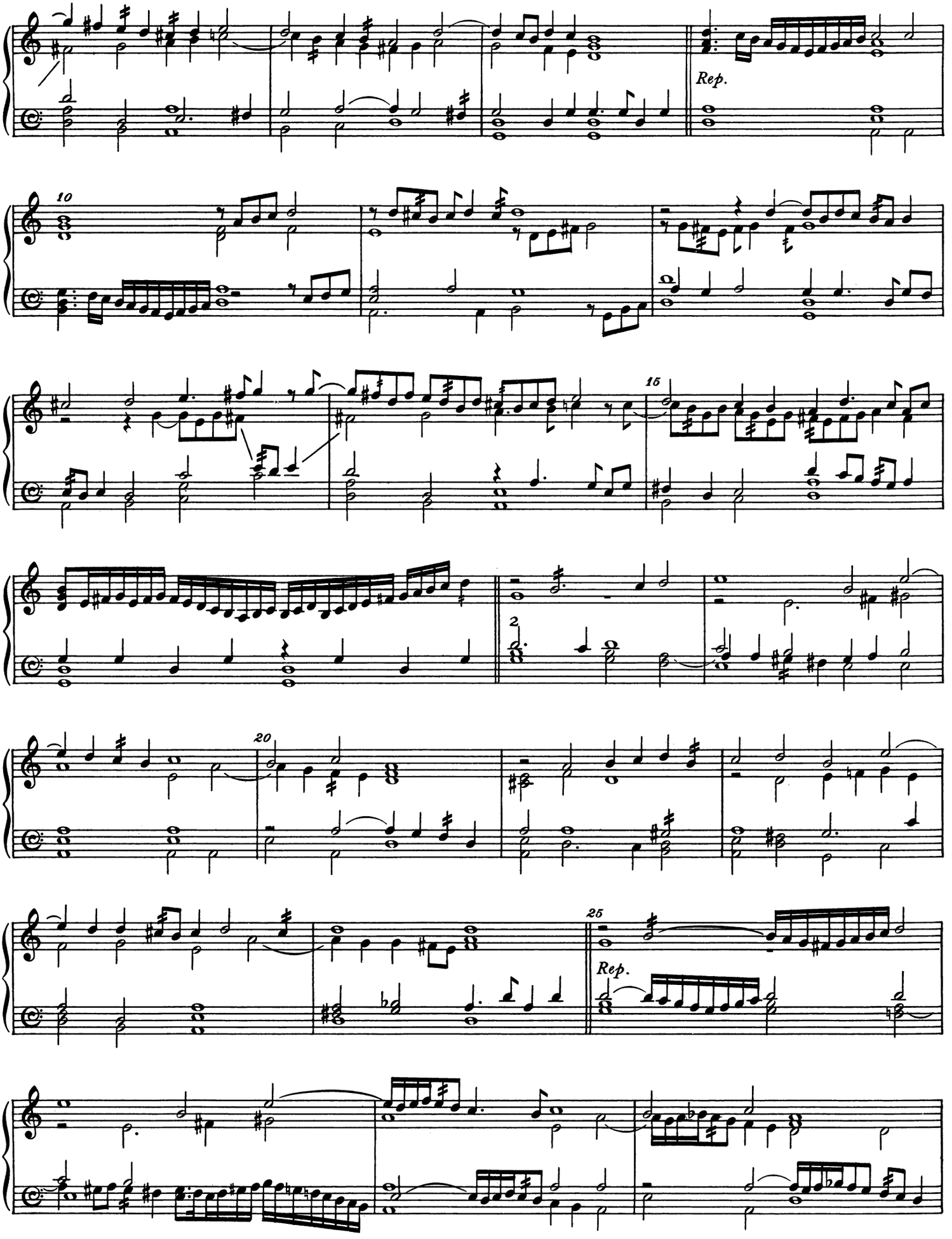
Rep.

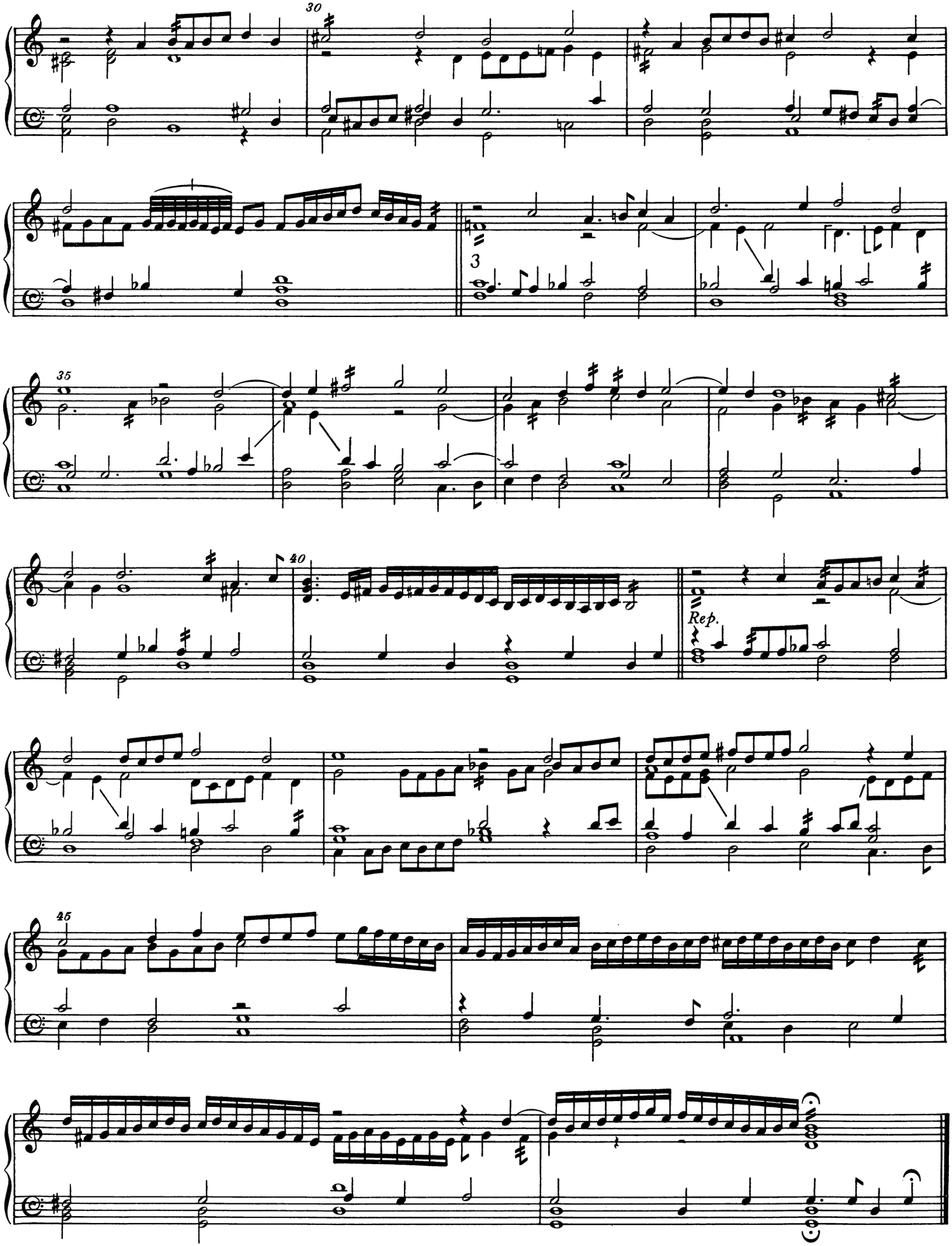
Rep.



Pavan: Canon 2 in 1

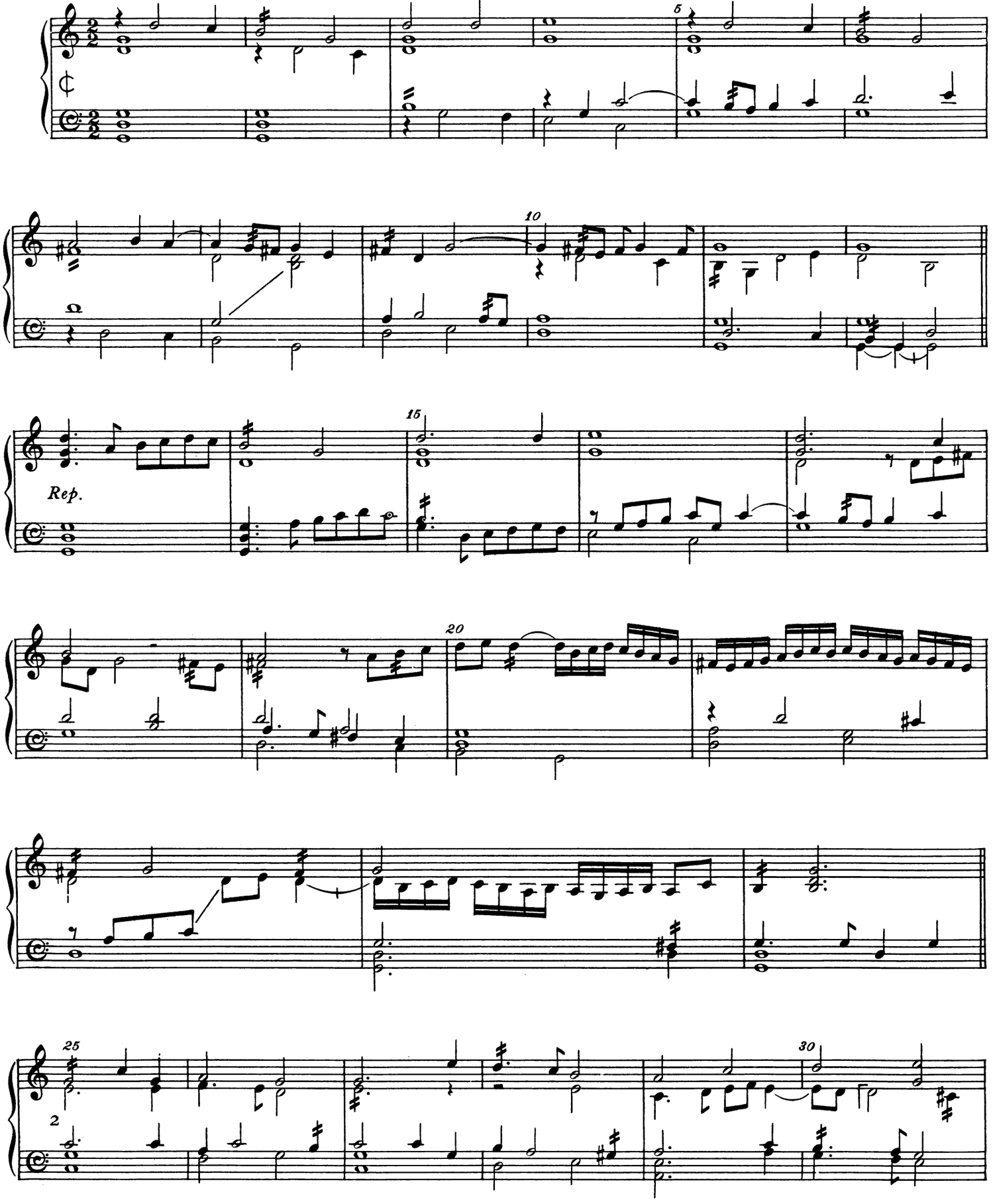


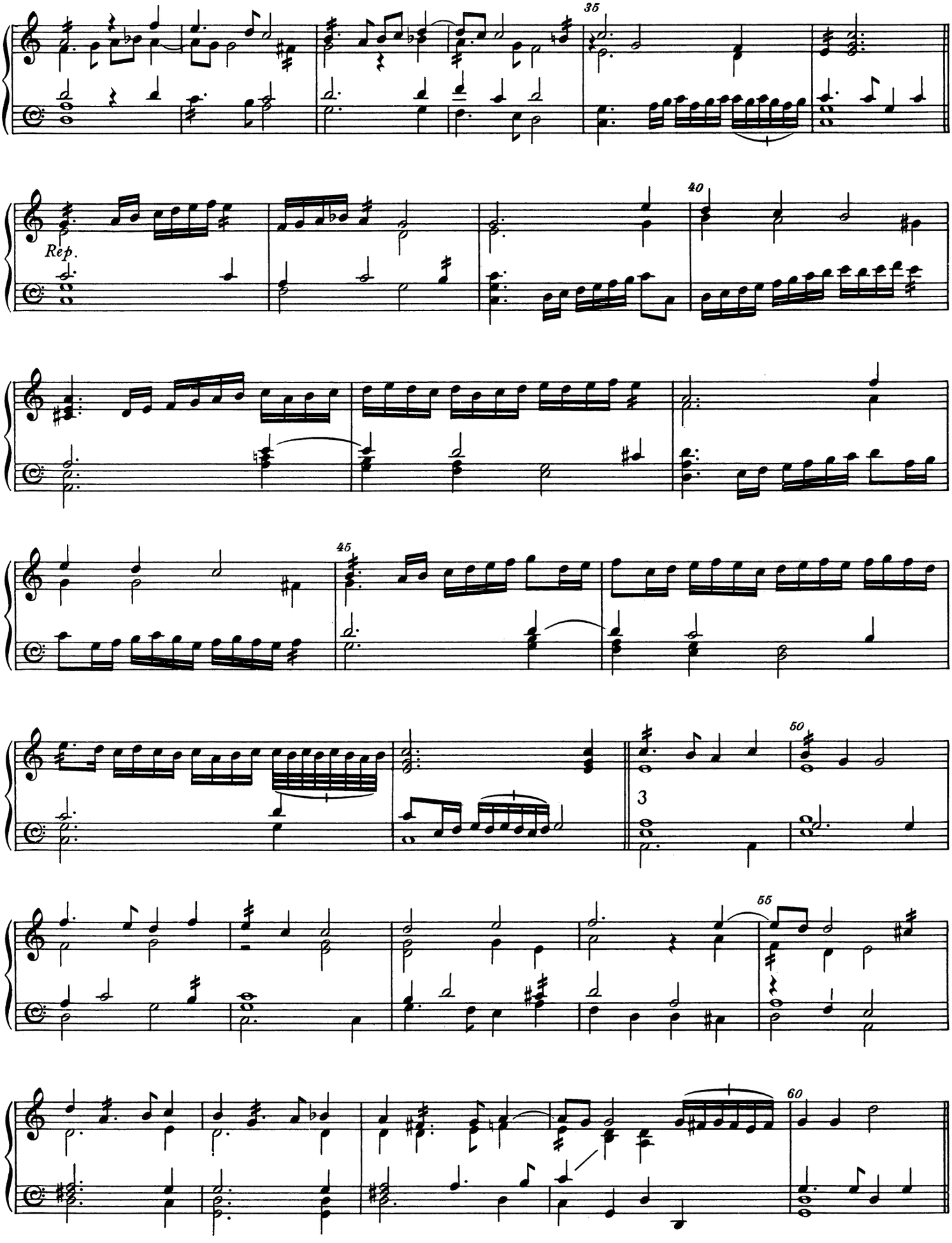

Rep.
10
15
2
20
25
Rep.

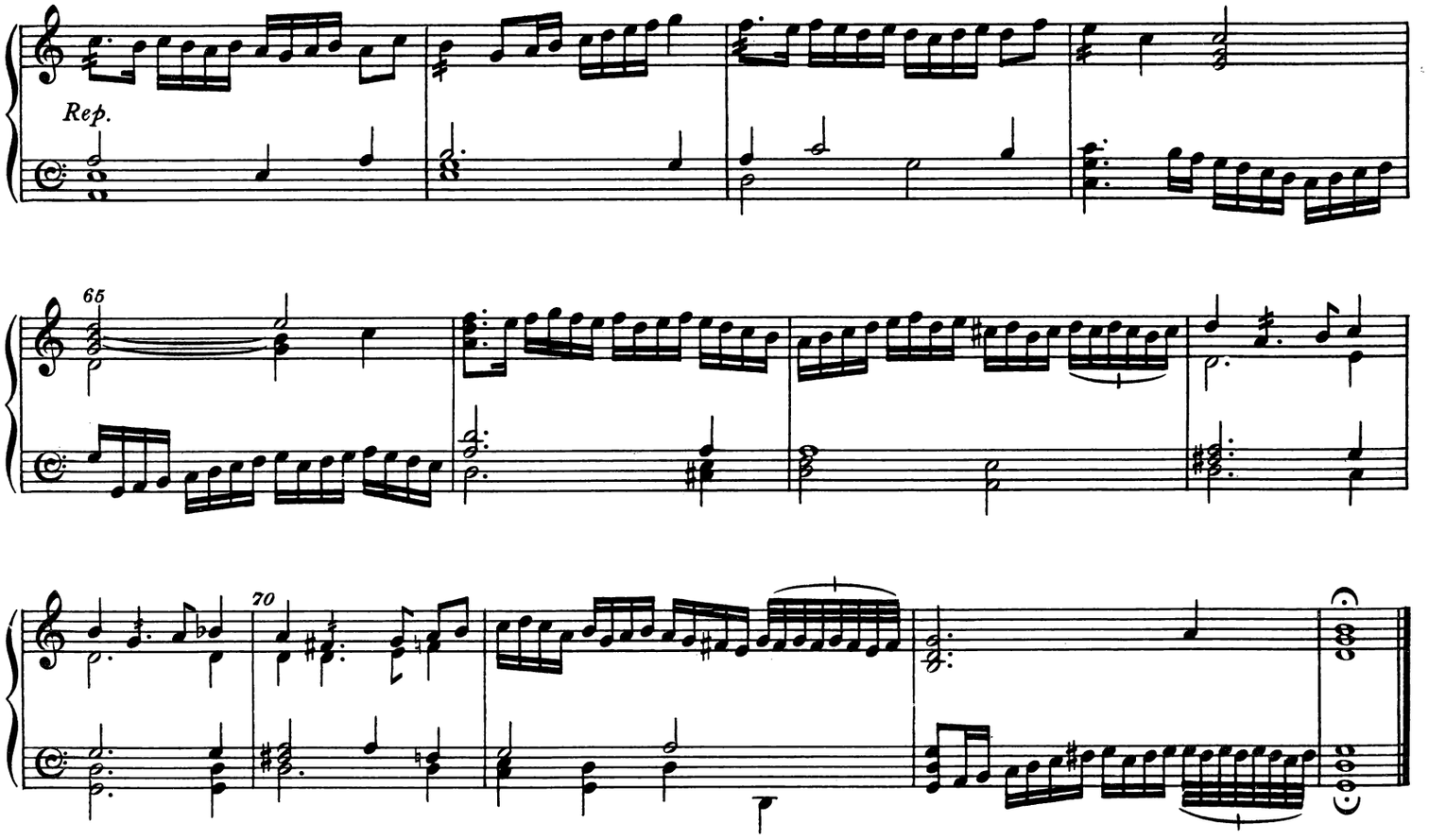

30
3
35
40
Rep.
45

Lady Monteagle's Pavan

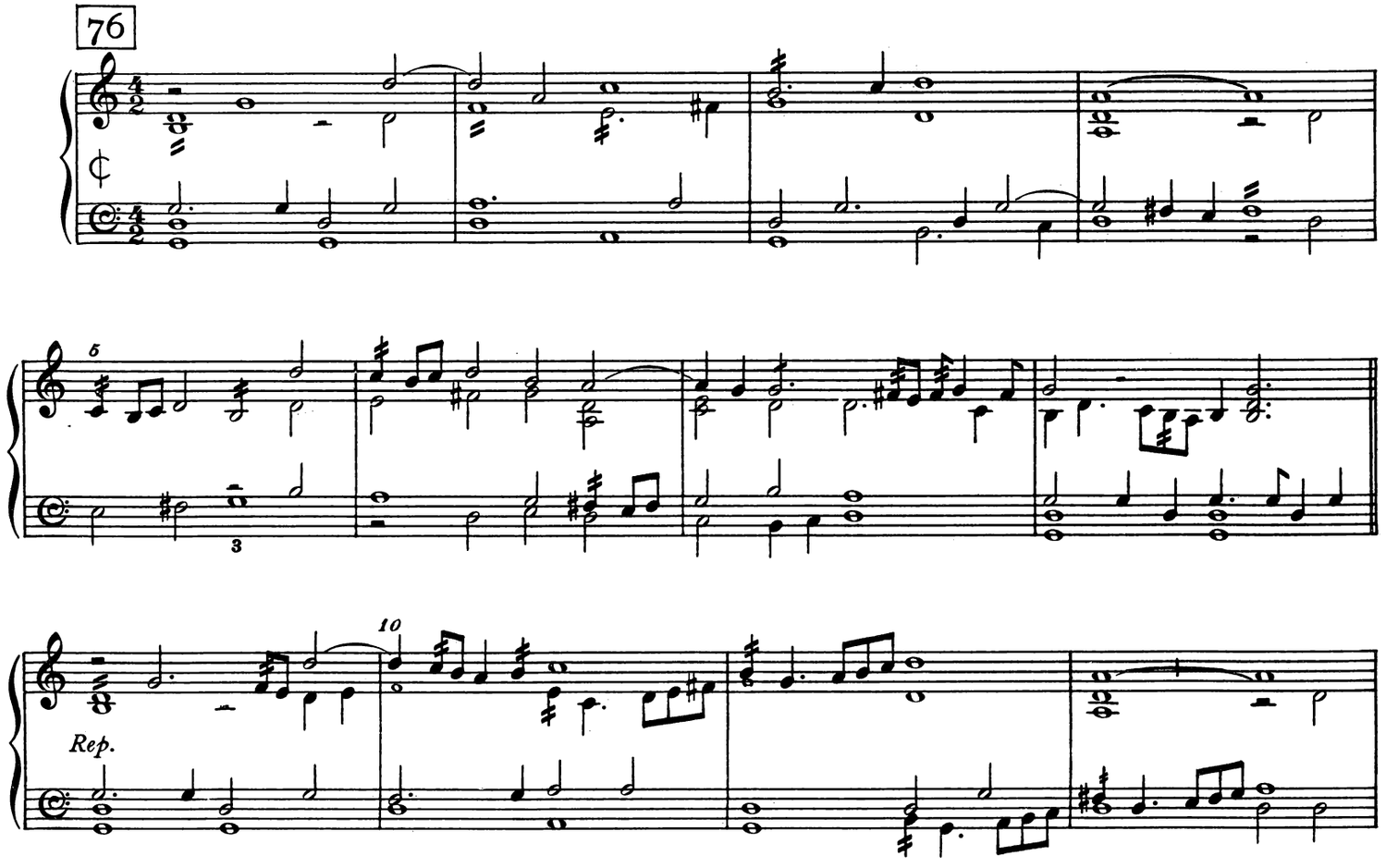
75

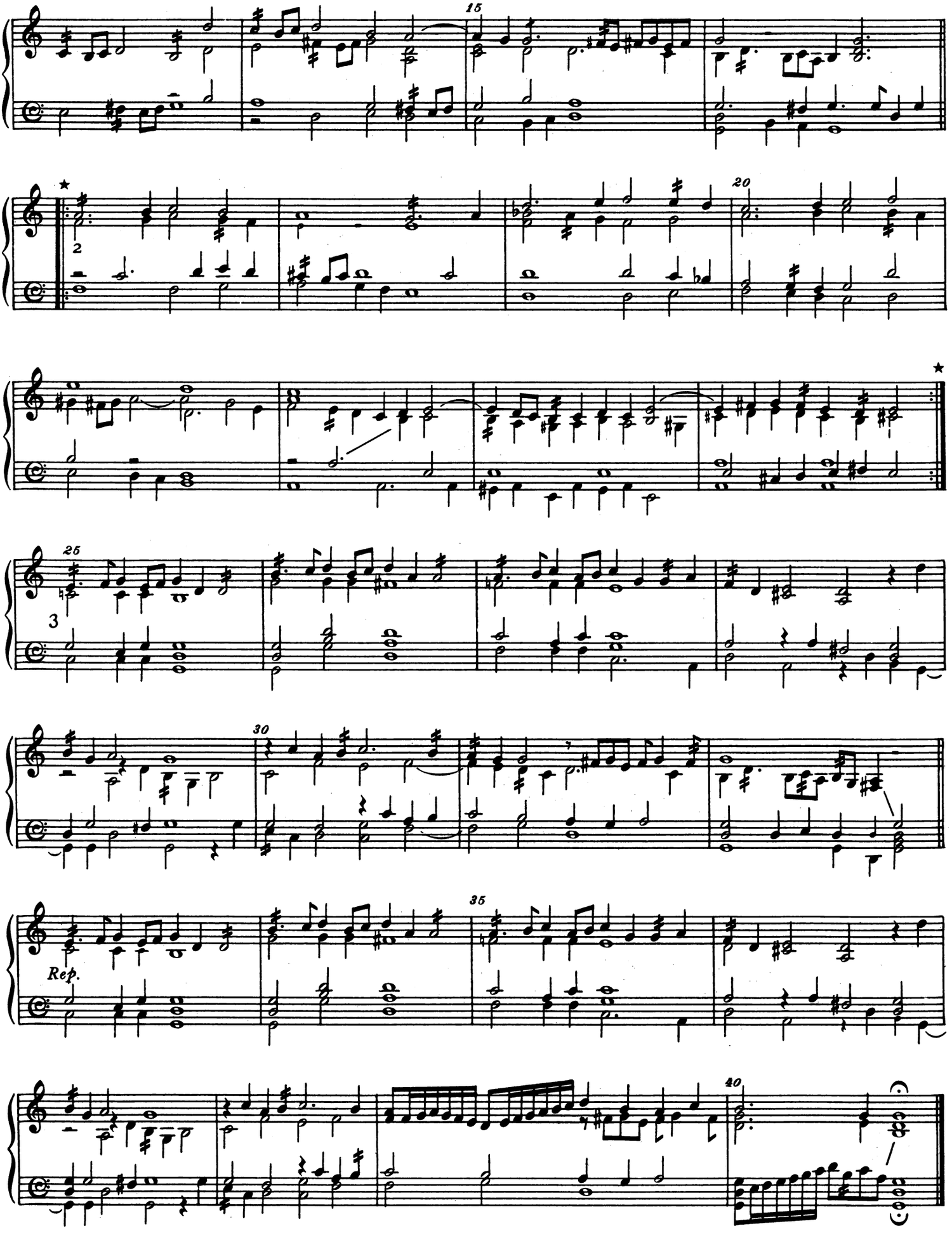



35
Rep.
40
45
50
3
55
60



Pavan

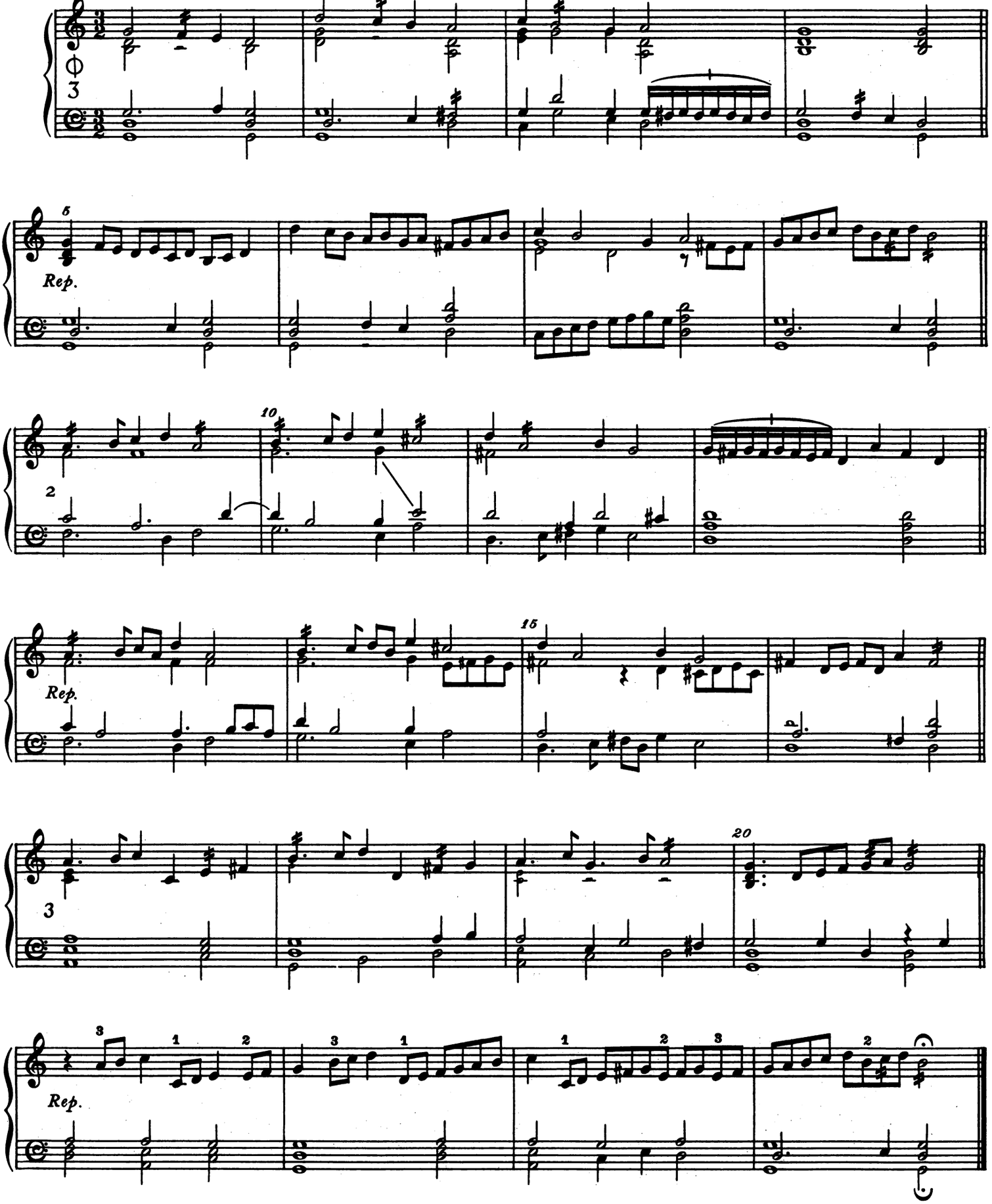




*The repeat is editorial

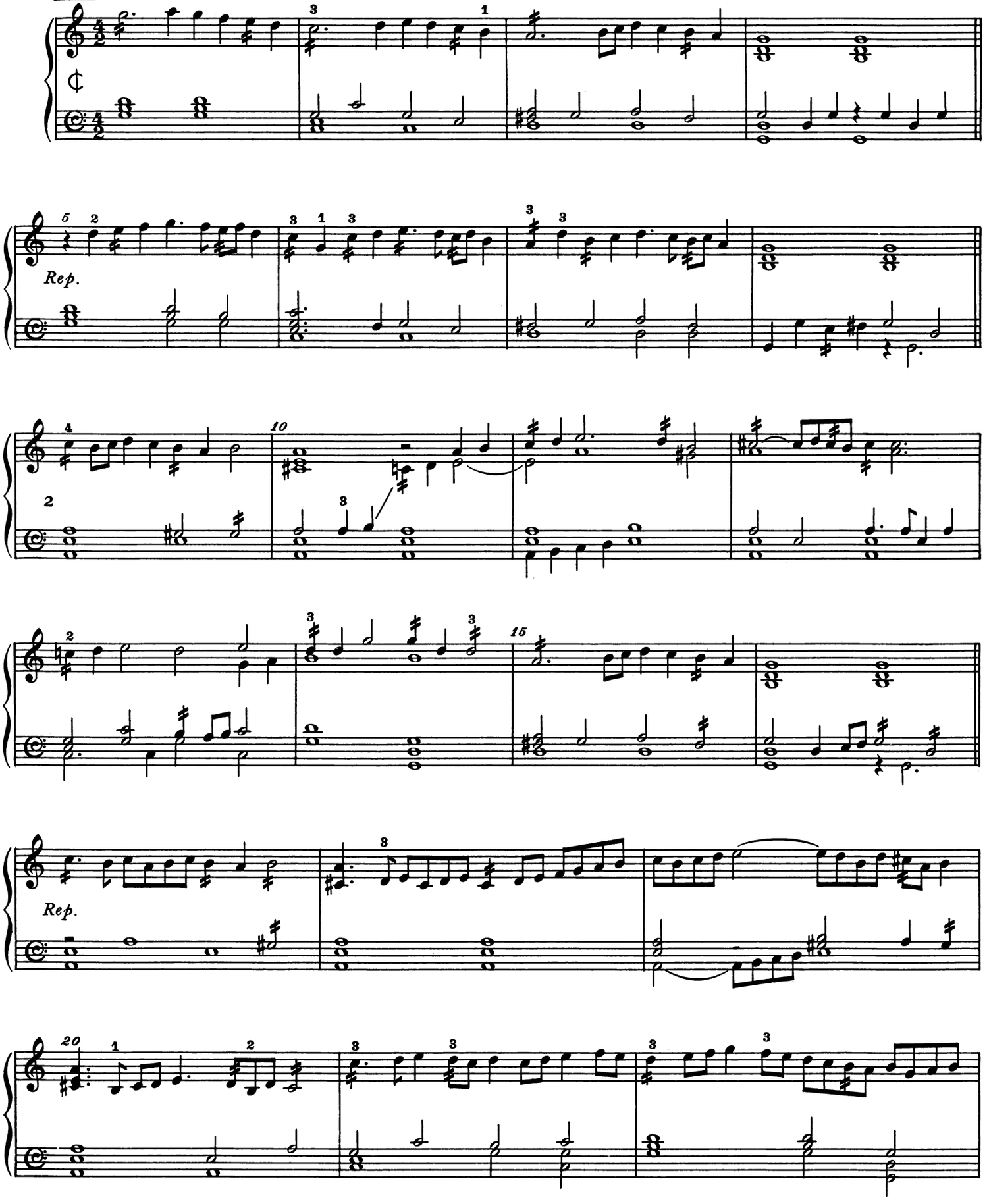
Galliard

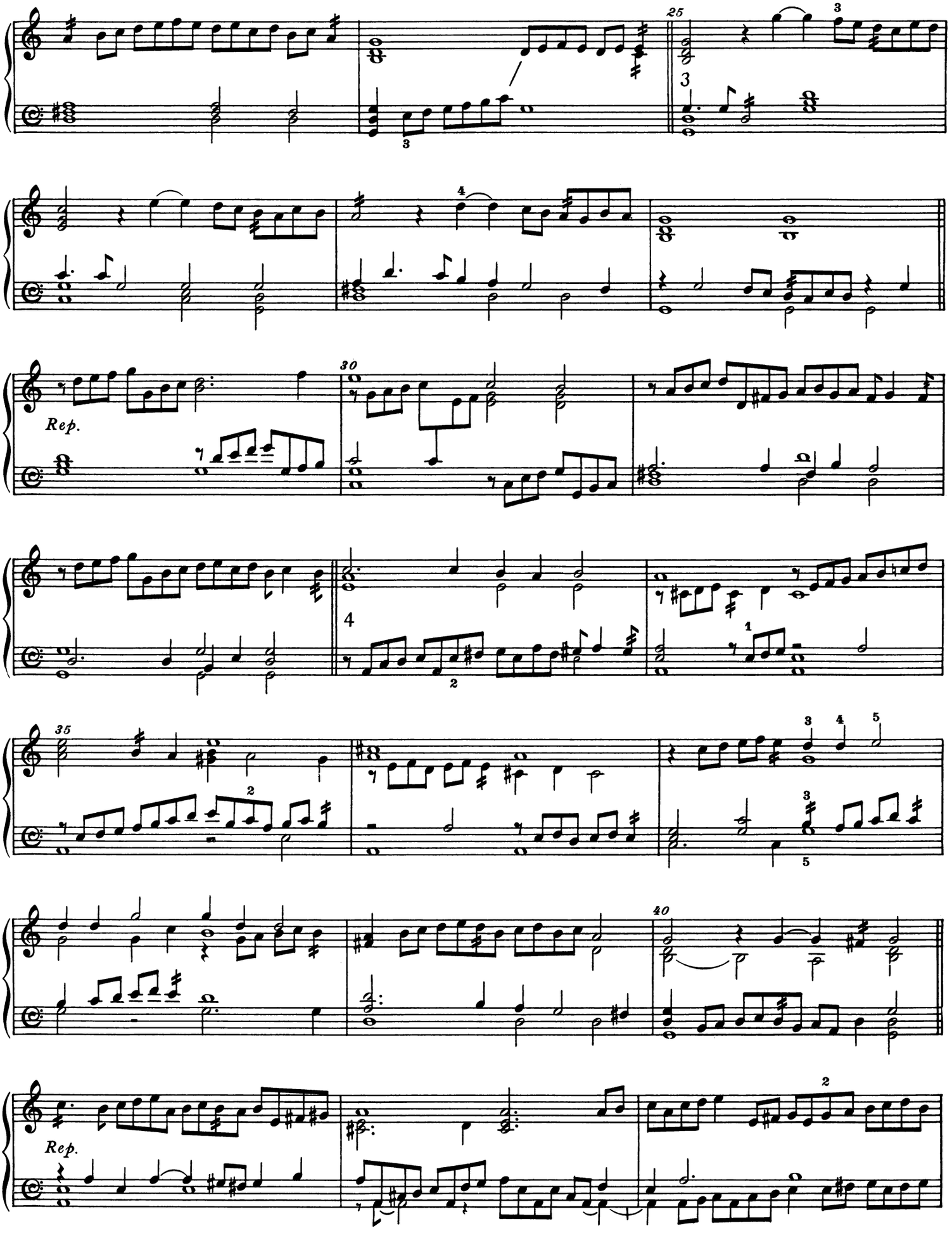
77

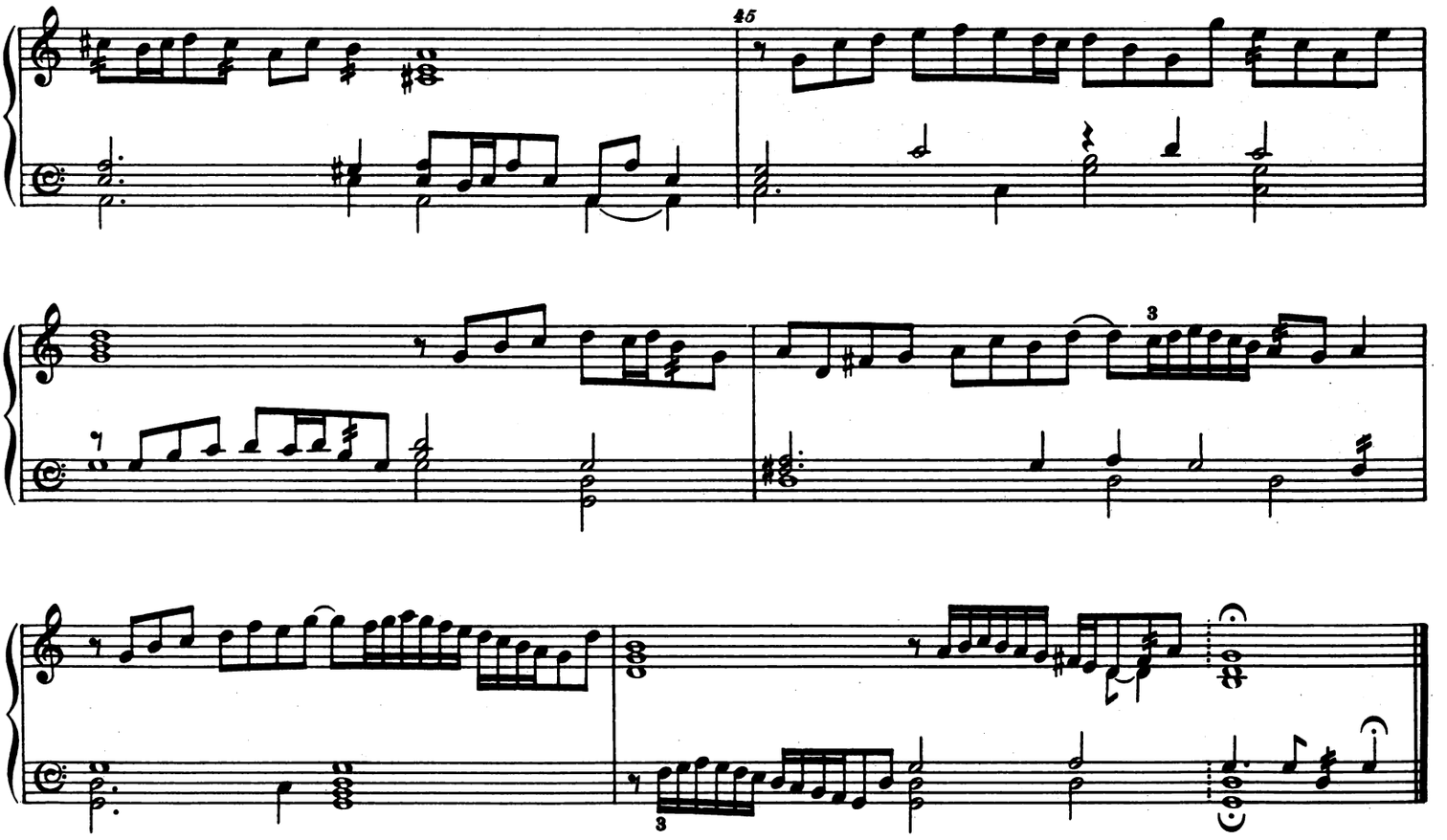


The Ghost

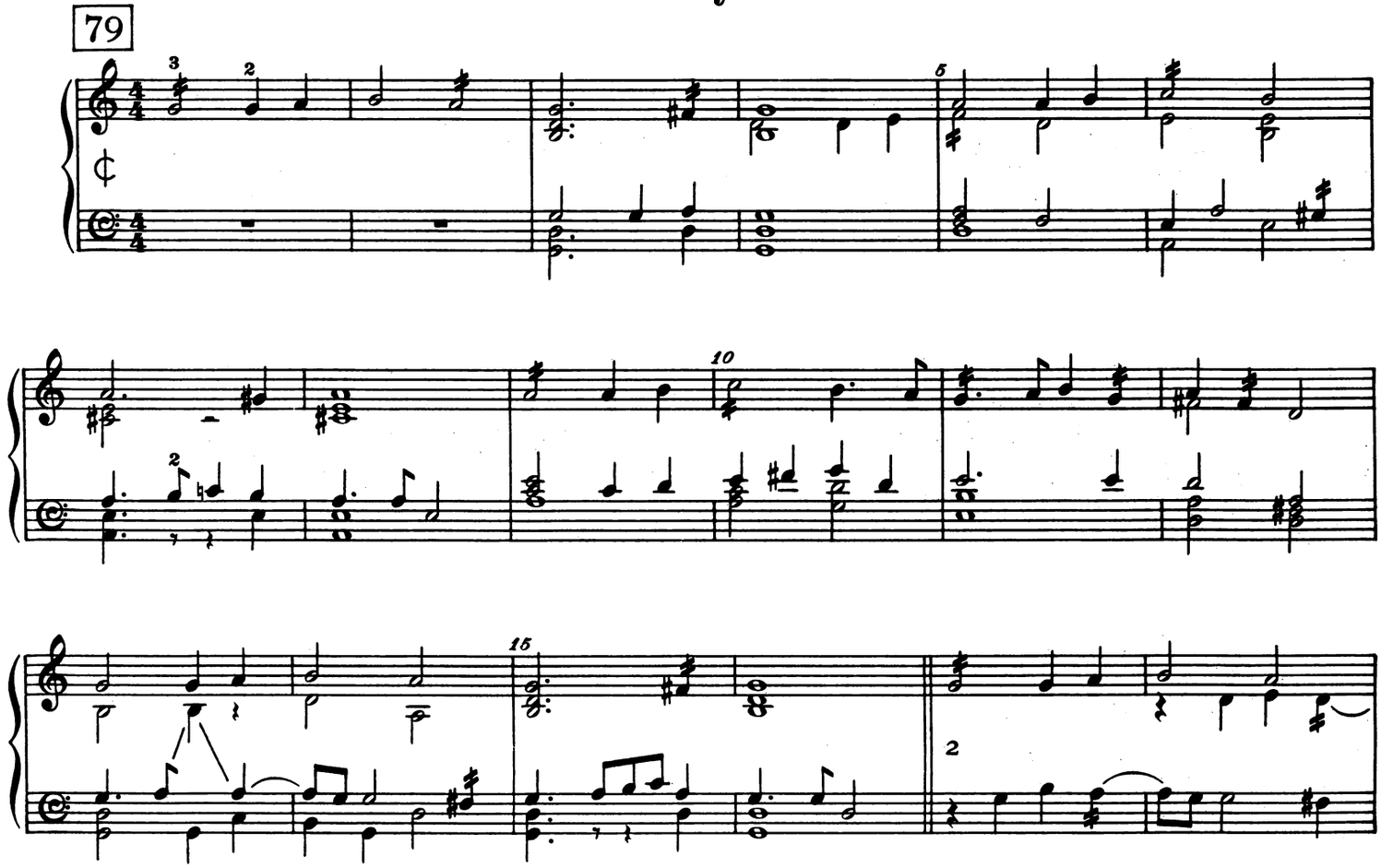
78

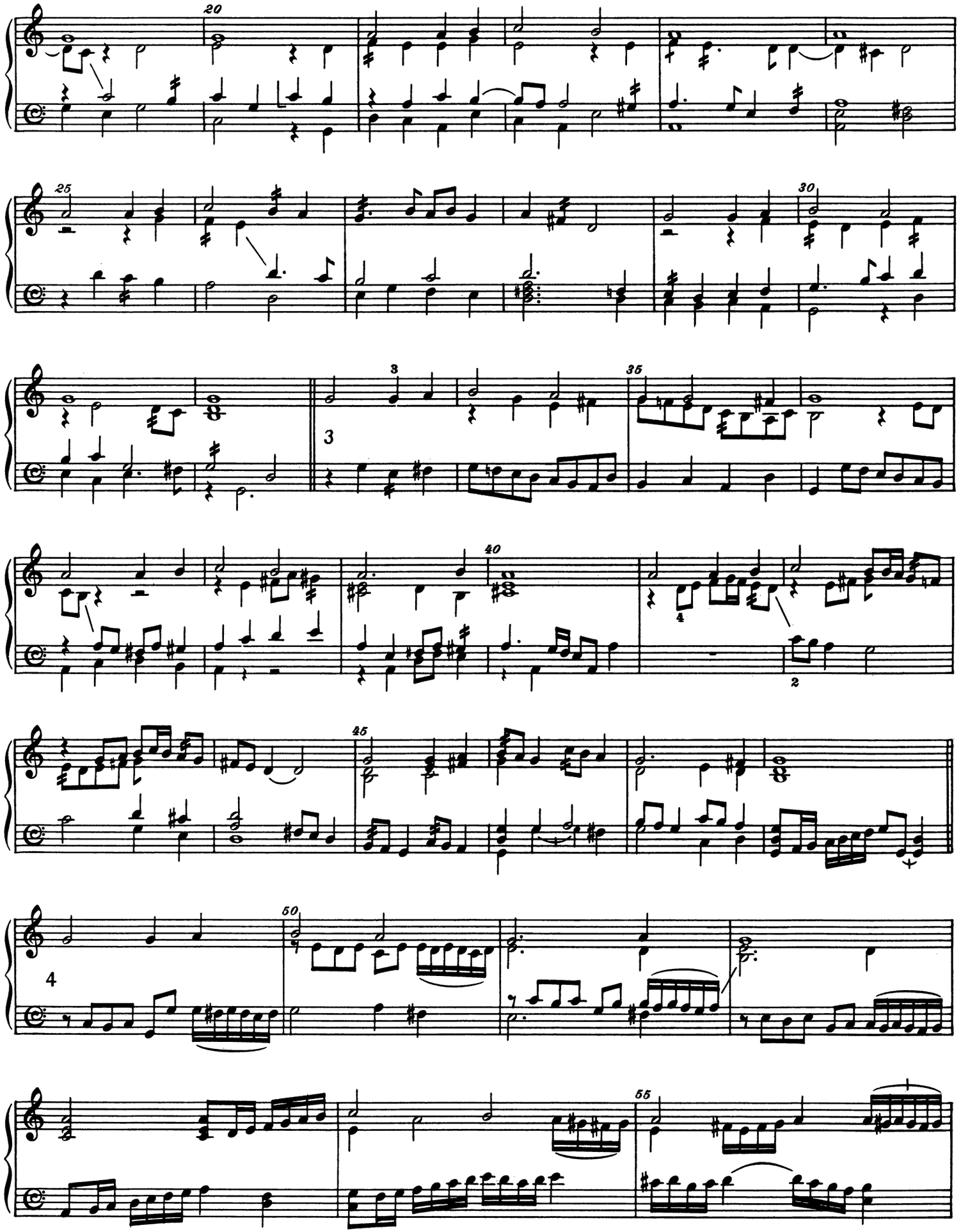


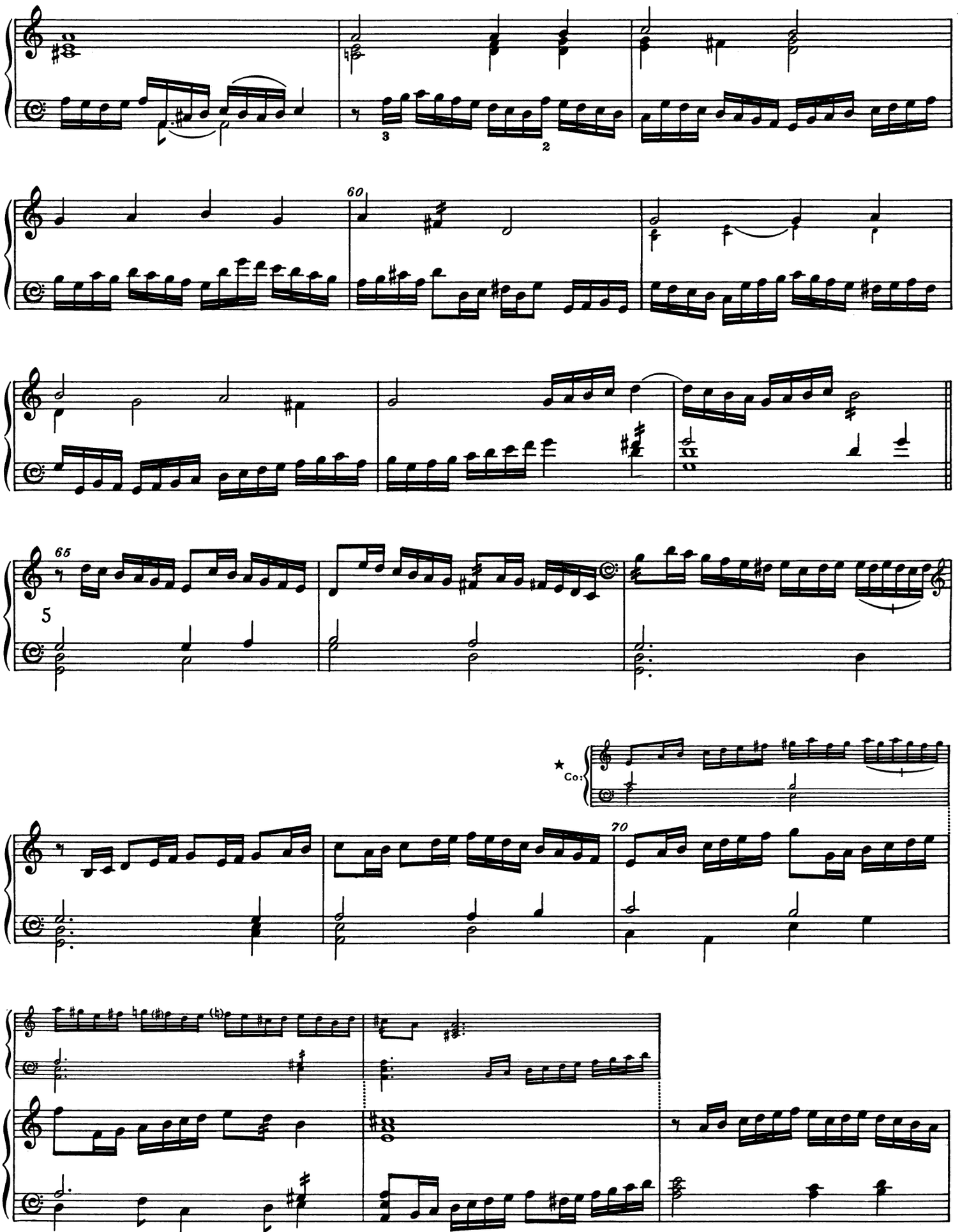

25
Rep.
30
35
40
Rep.



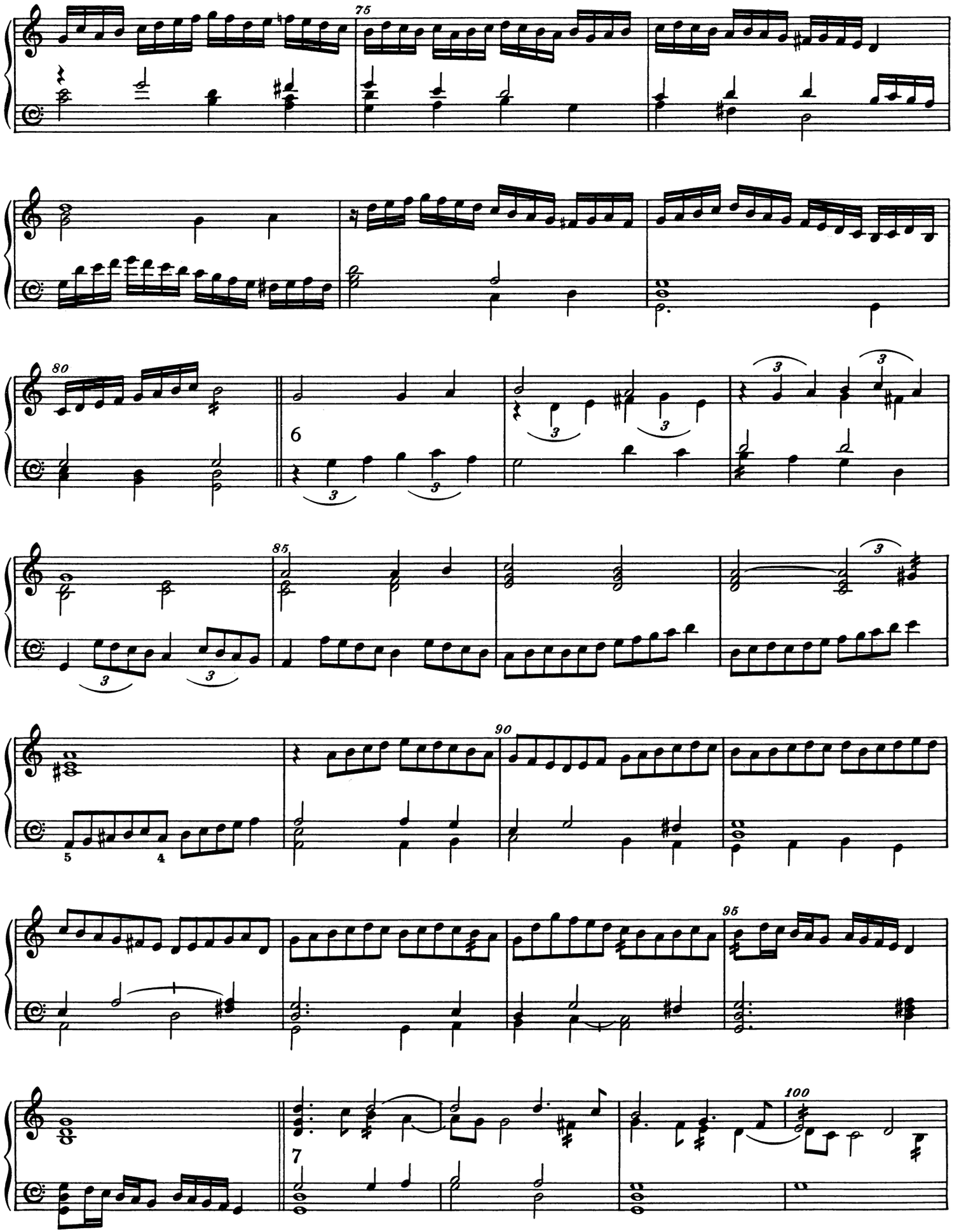
Go from my Window

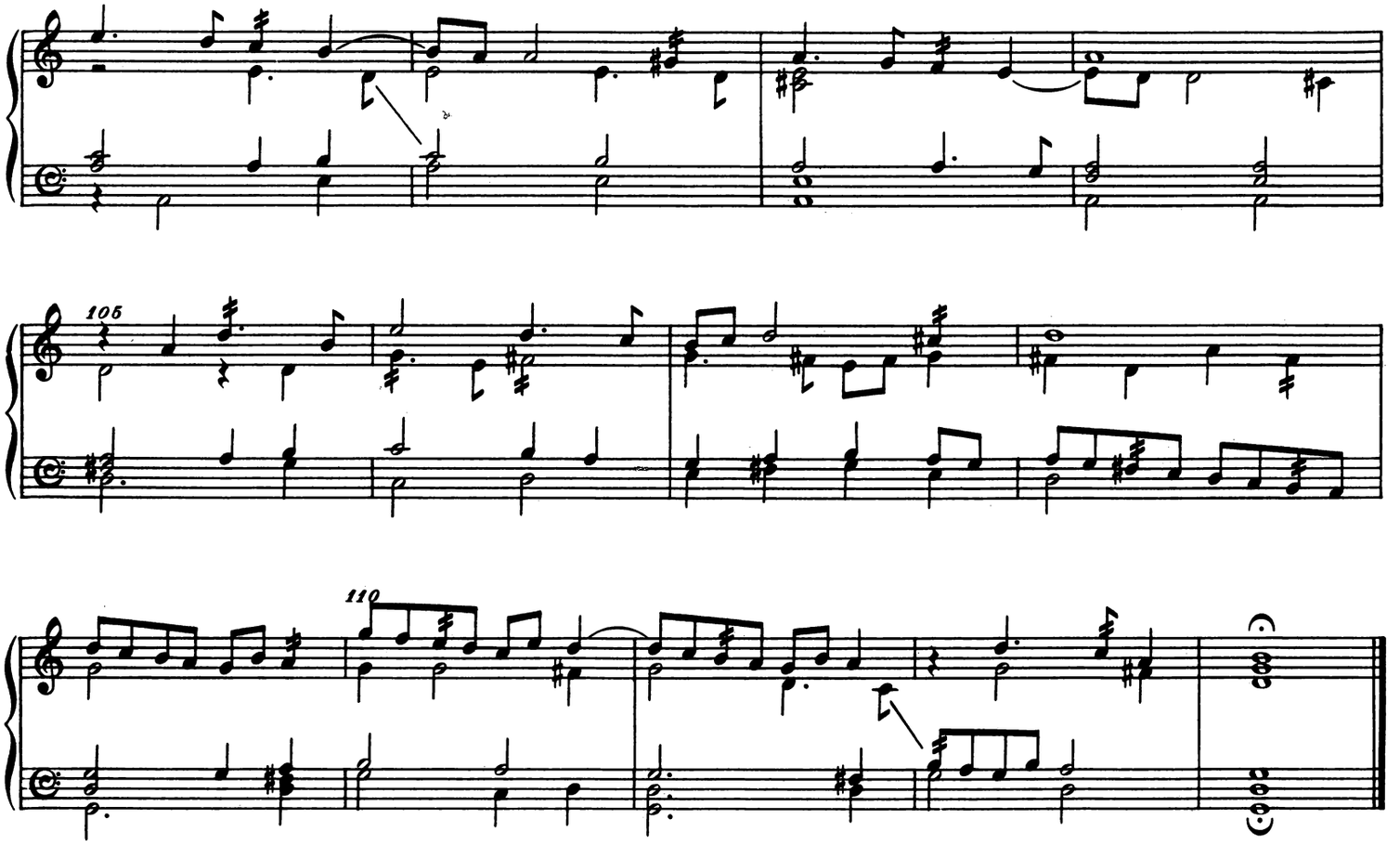



20
25
30
3
35
3
40
4
2
45
50
4
55

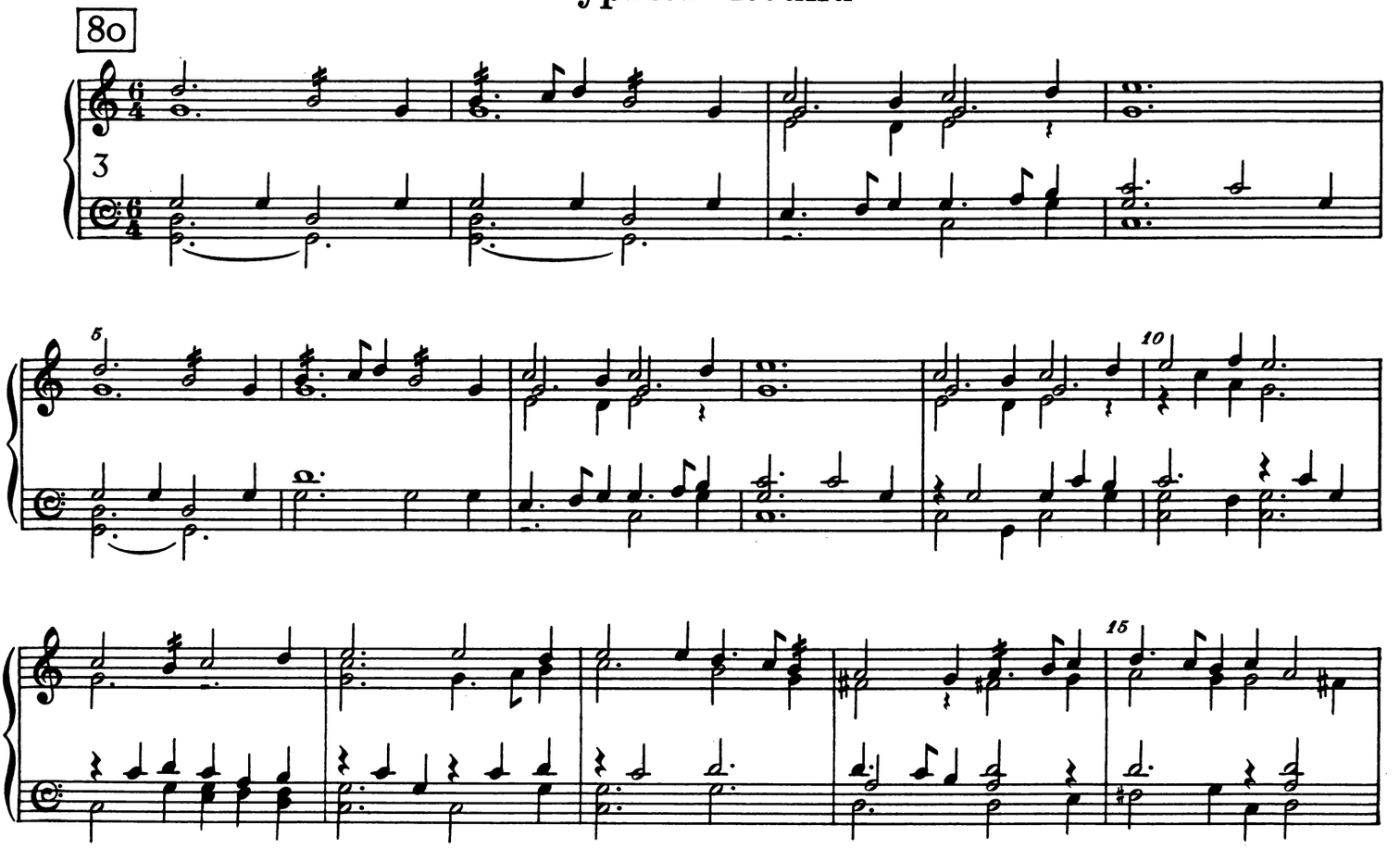


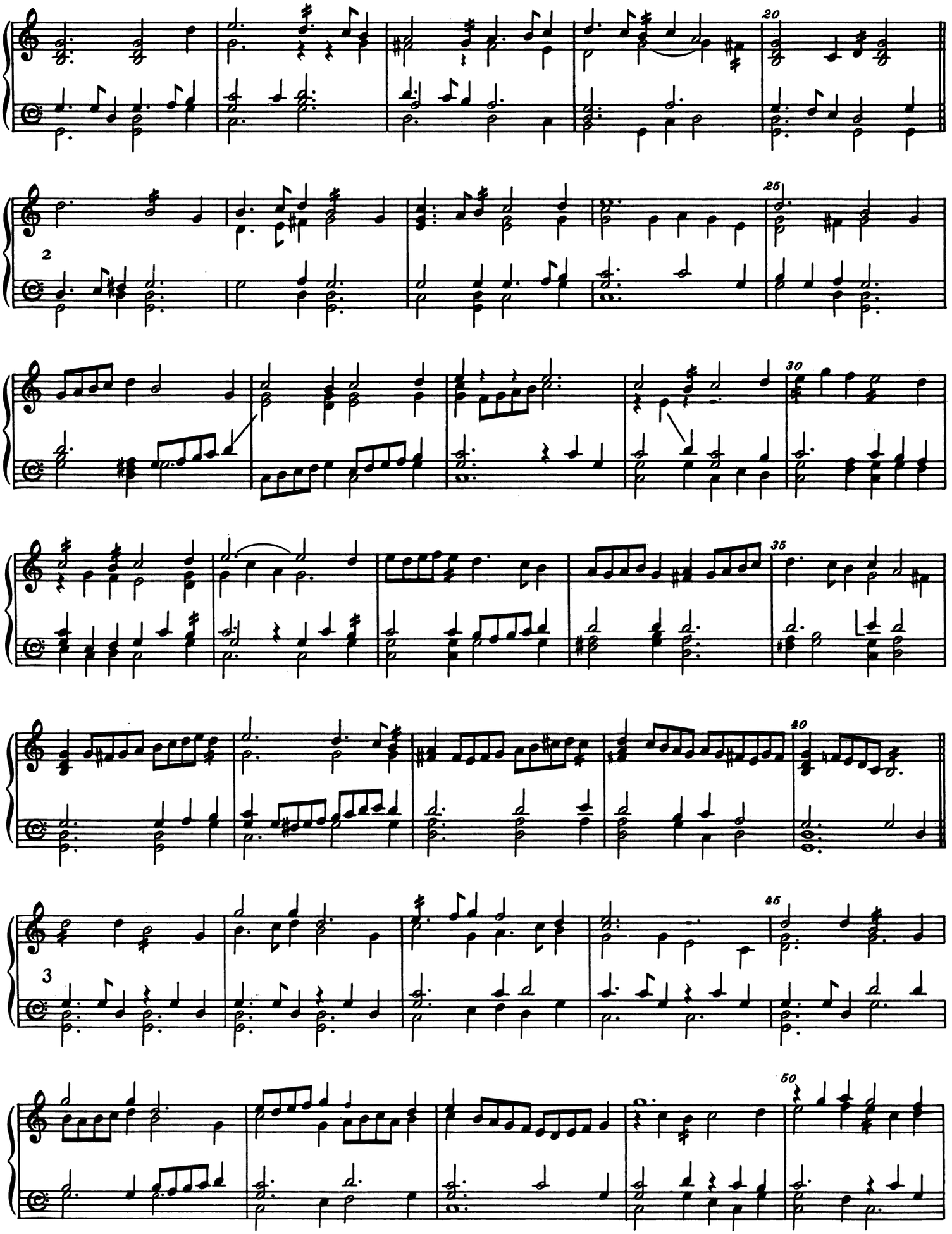
*These bars from Co are shown as an example of Cosyn's tendency to rewrite Byrd's text, and are not to be played.

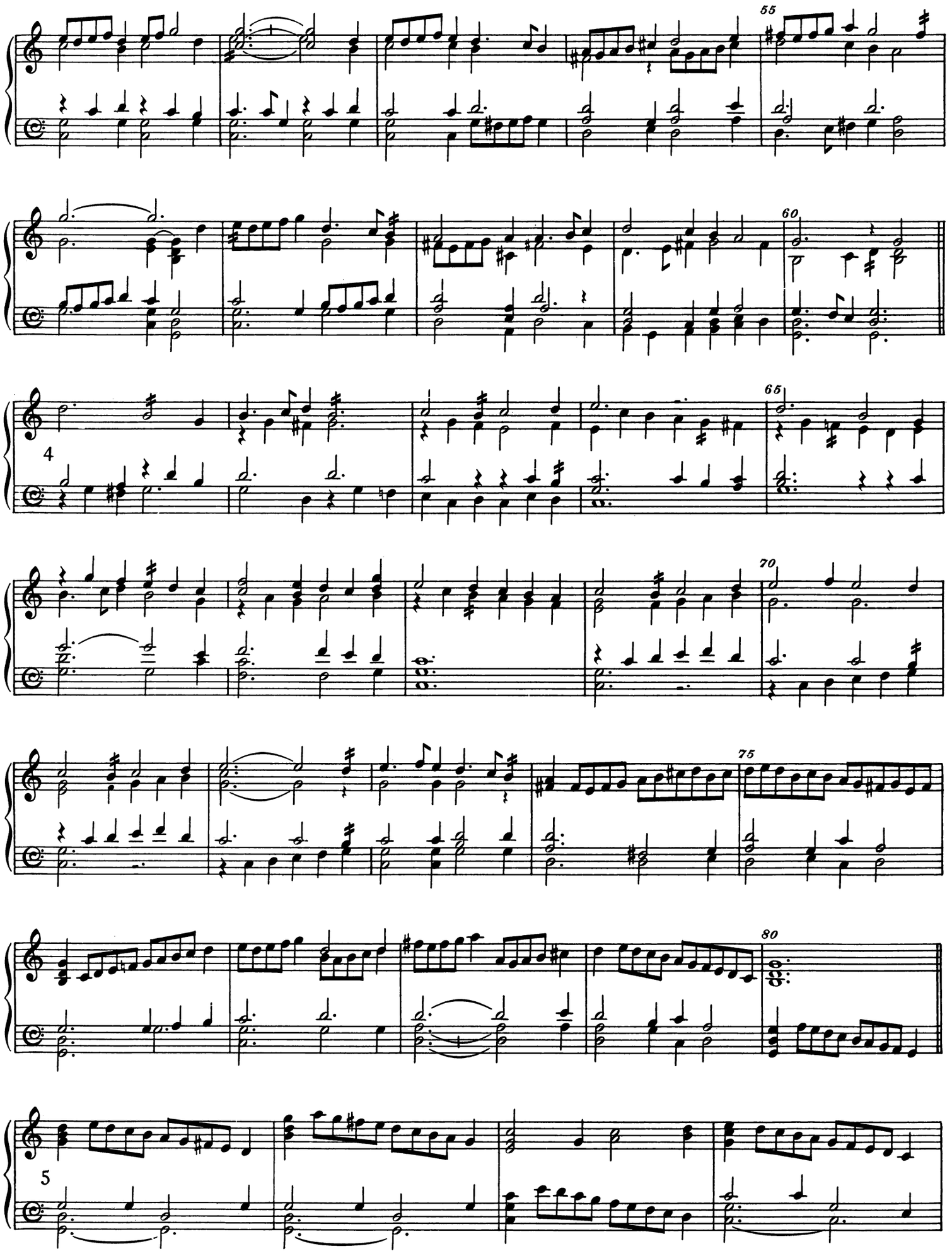

75
80
6
85
90
95
100
7

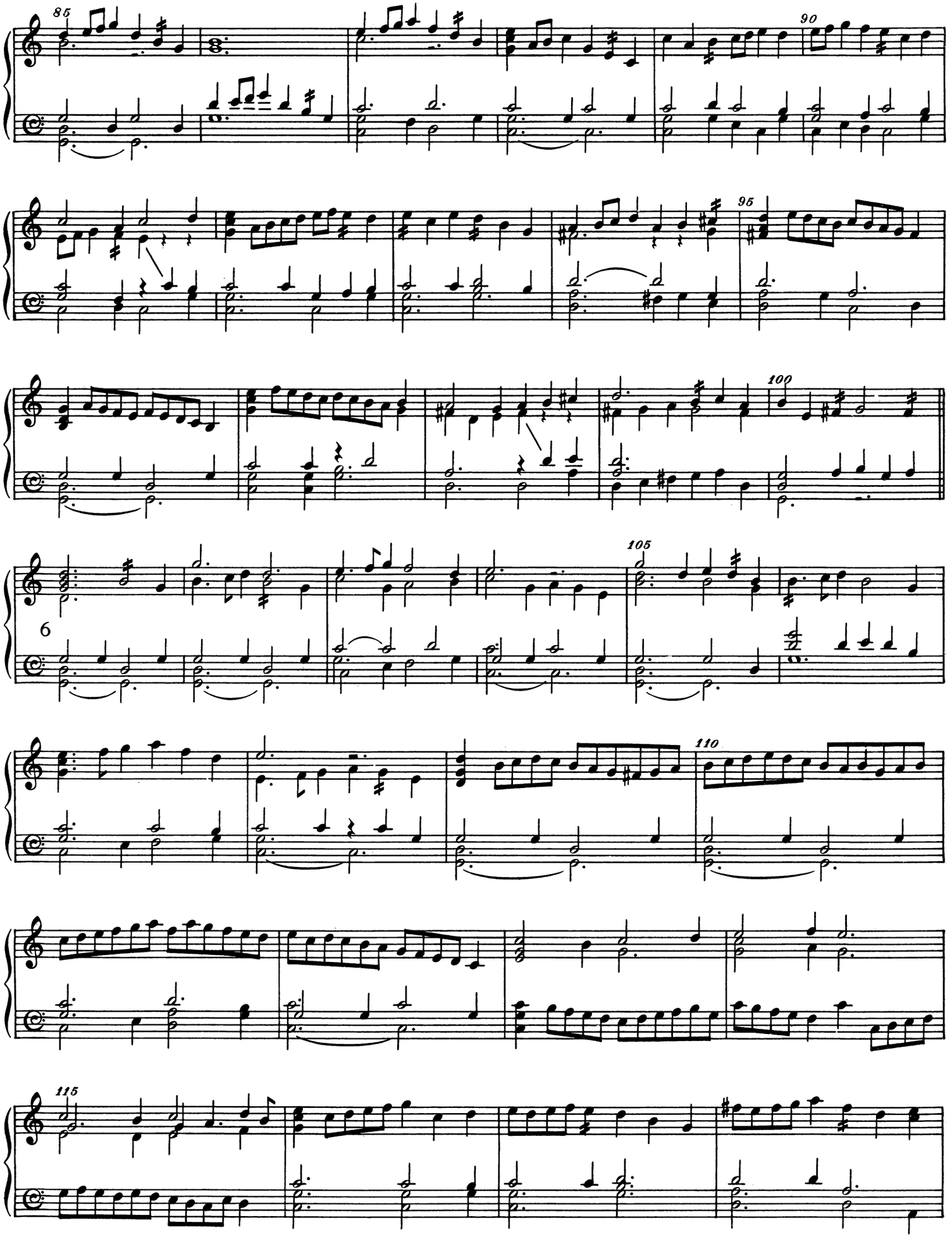


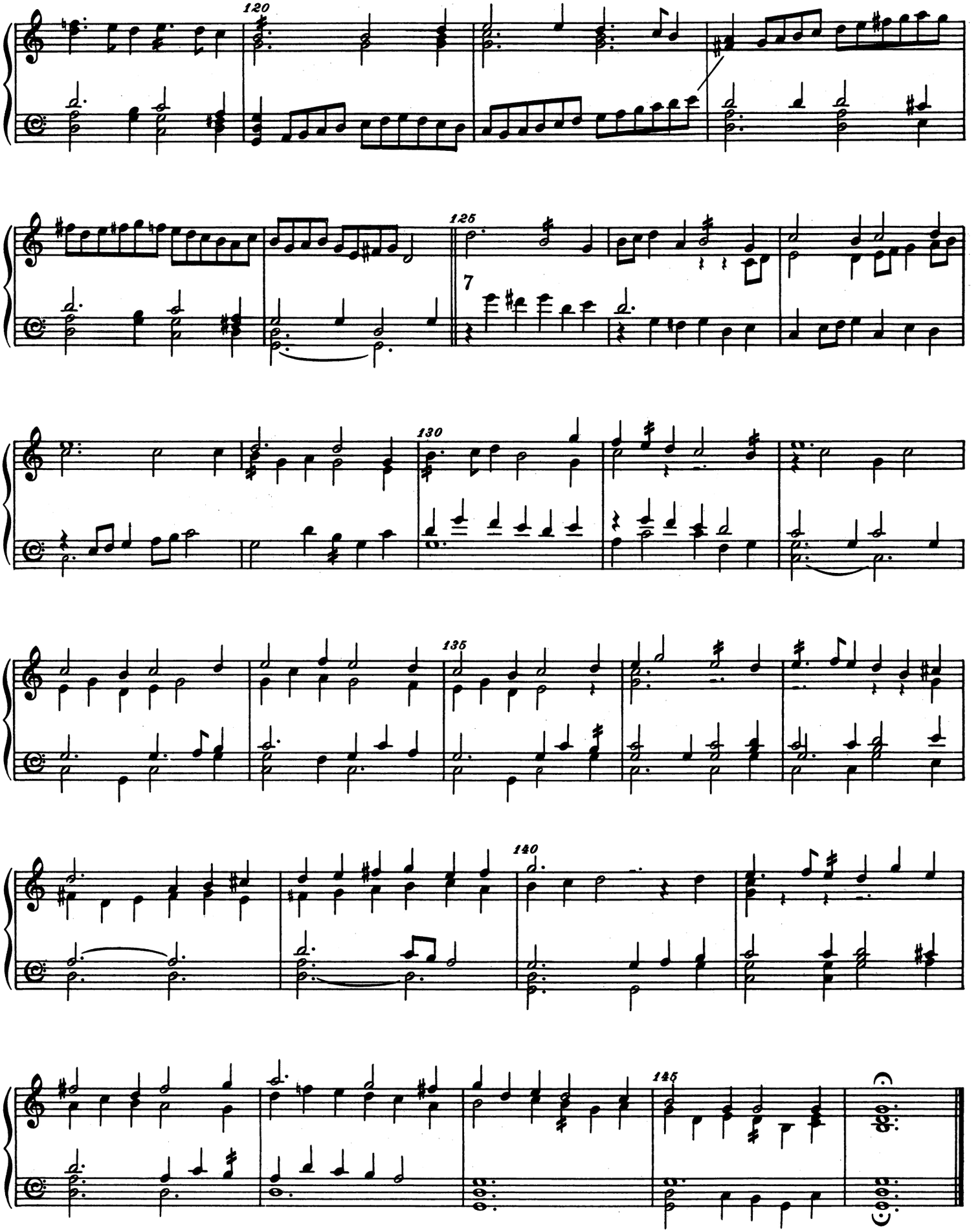
Gypsies' Round



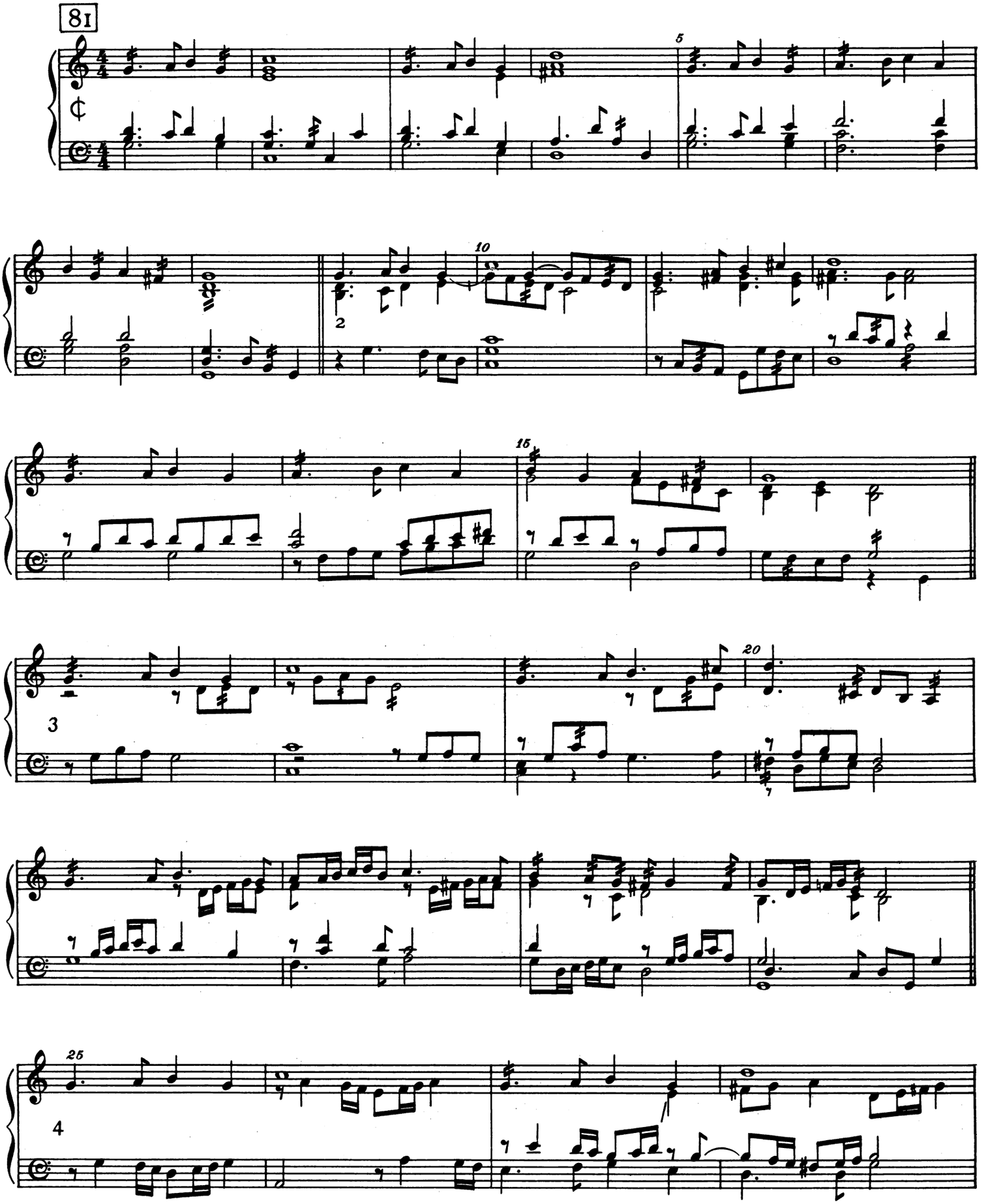

20
2
25
30
35
40
3
45
50

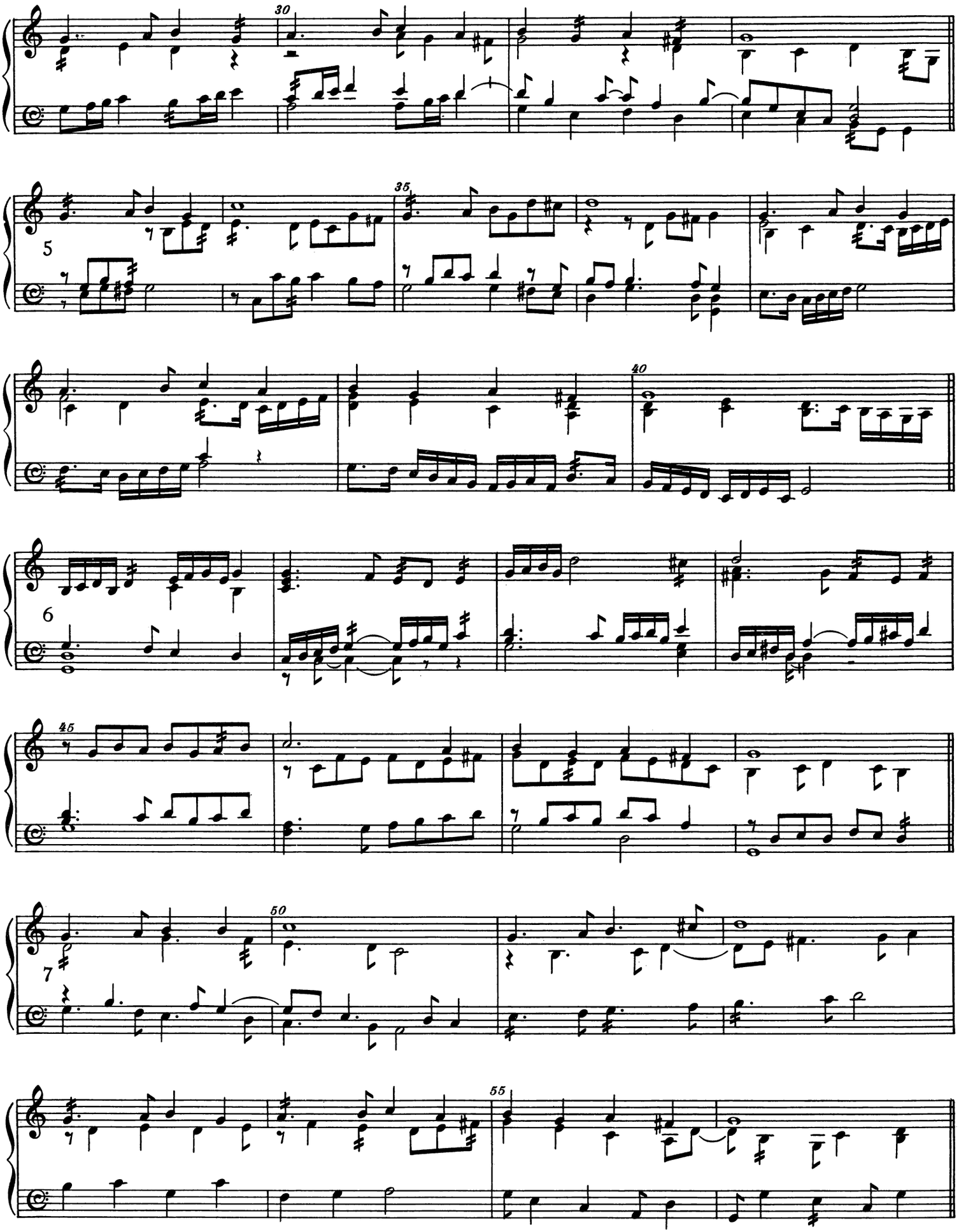

55
60
65
4
70
75
80
5

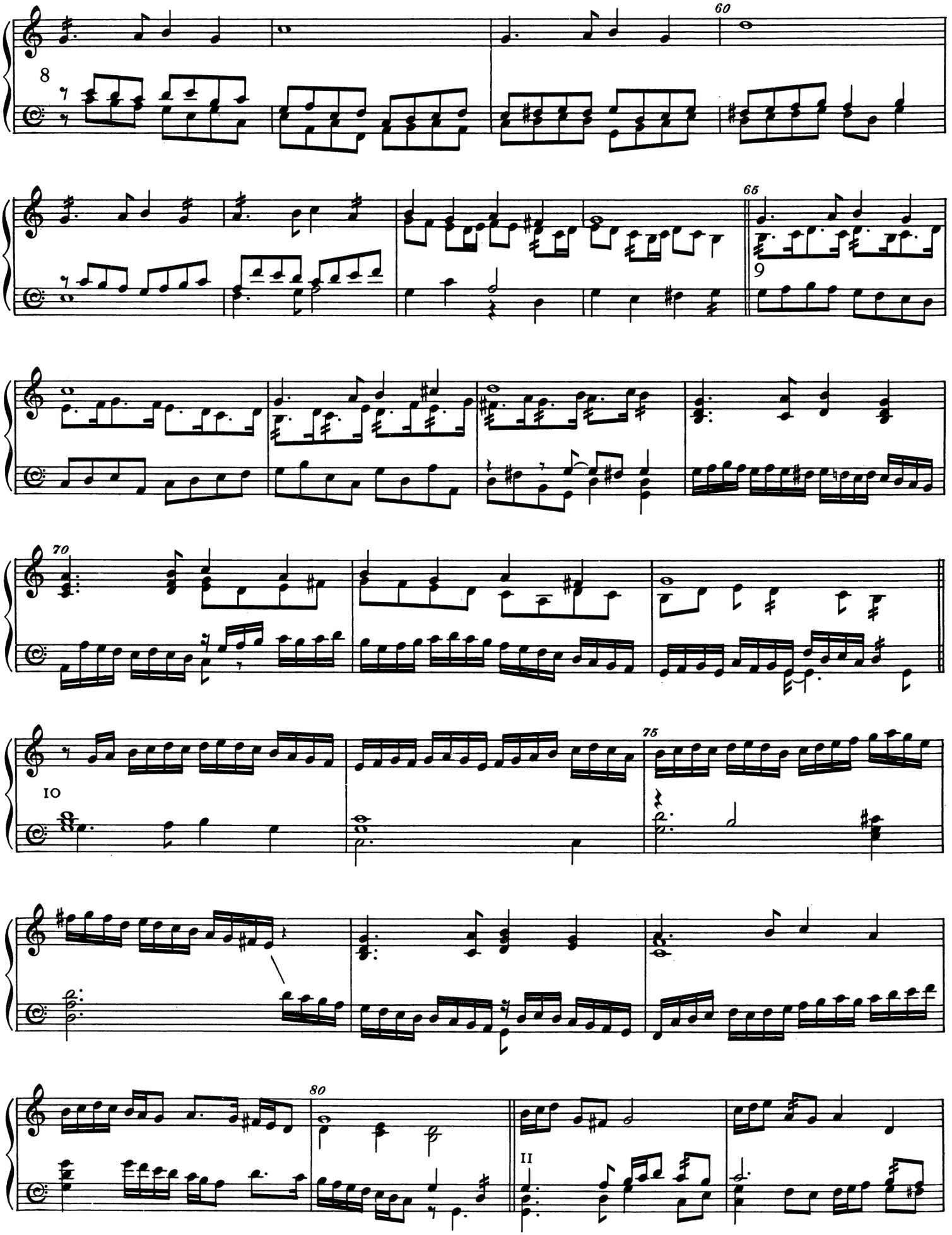

85
90
95
100
105
6
110
115

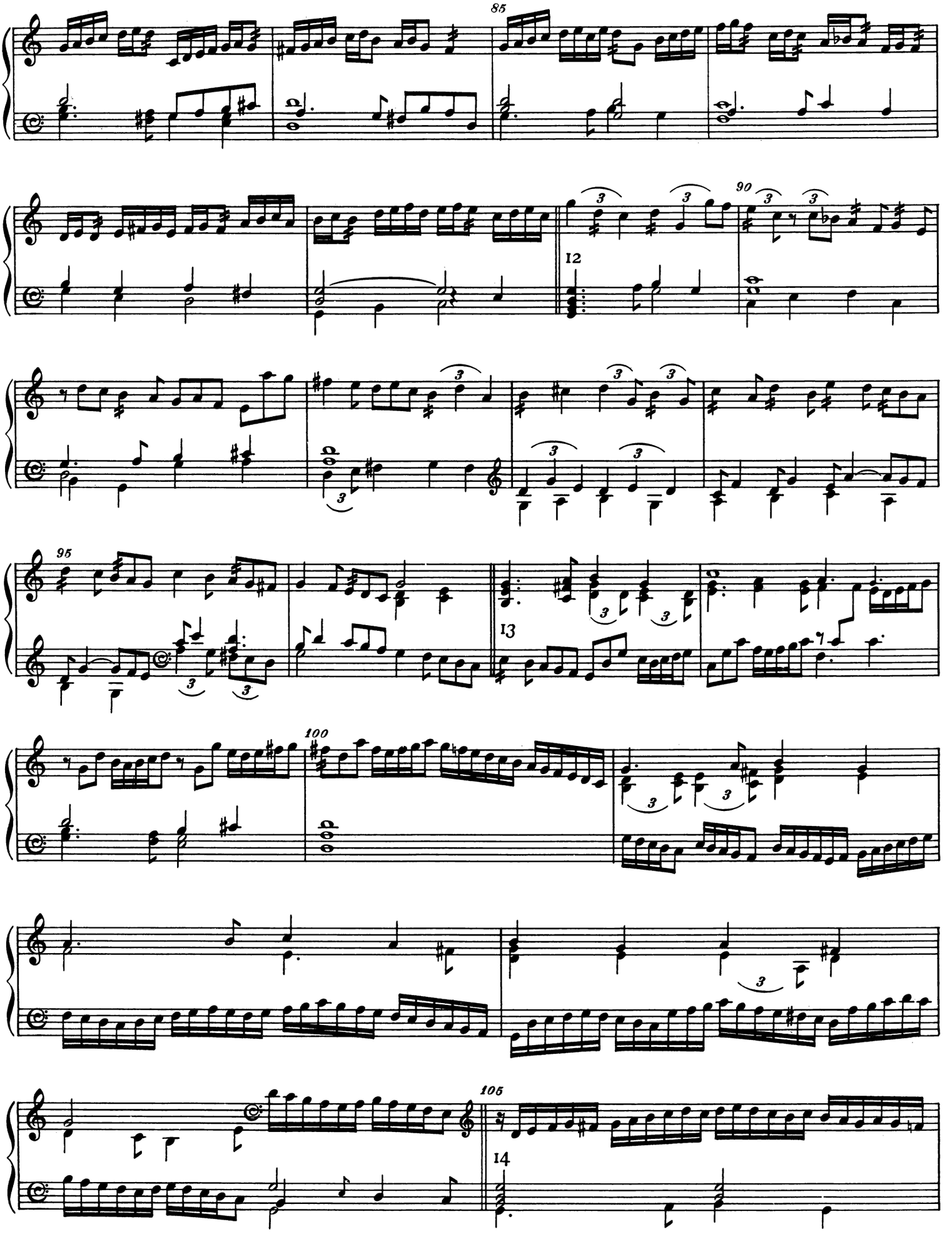

120
125
7
130
135
140
145

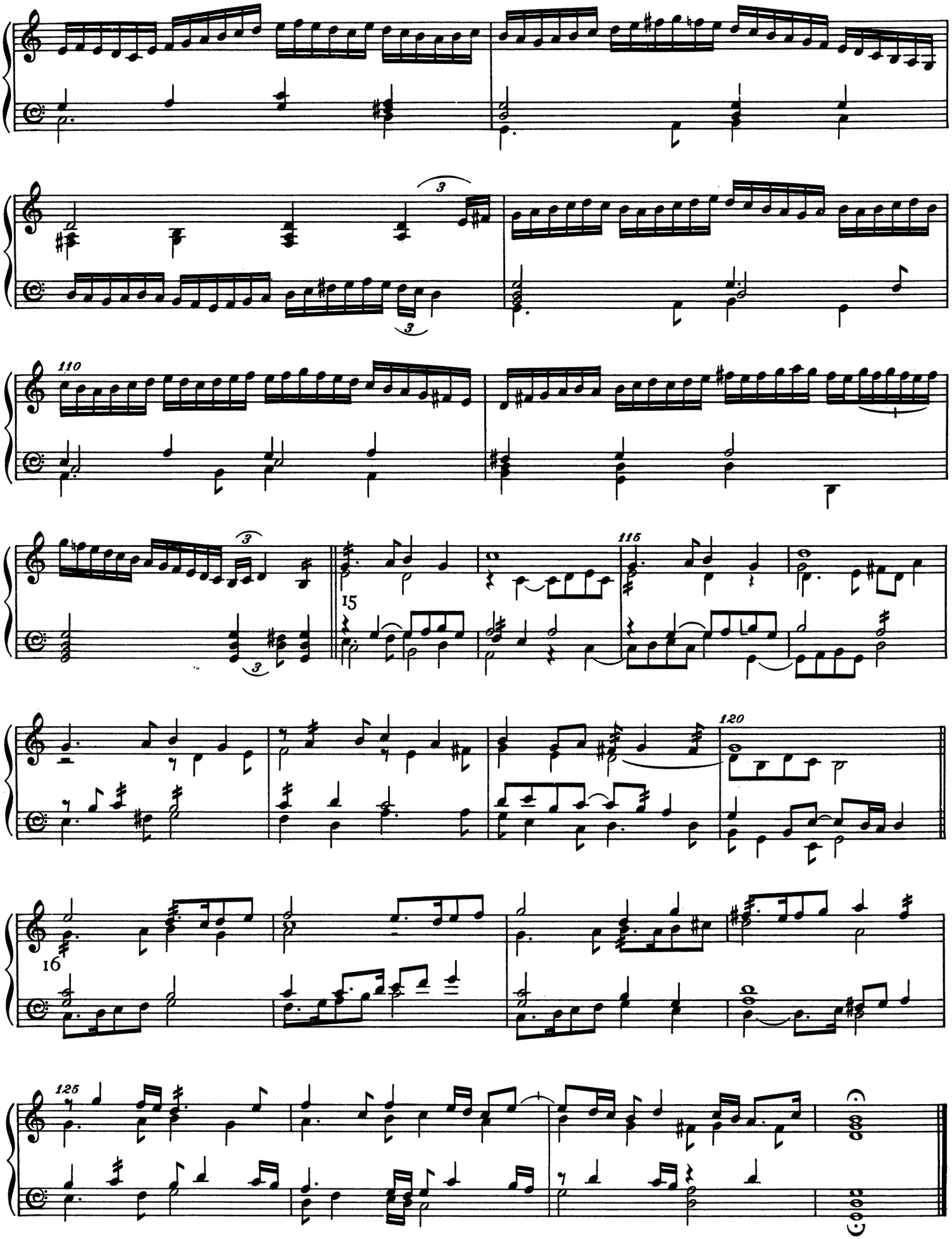
John Come Kiss Me Now




30
35
5
40
6
45
50
7
55

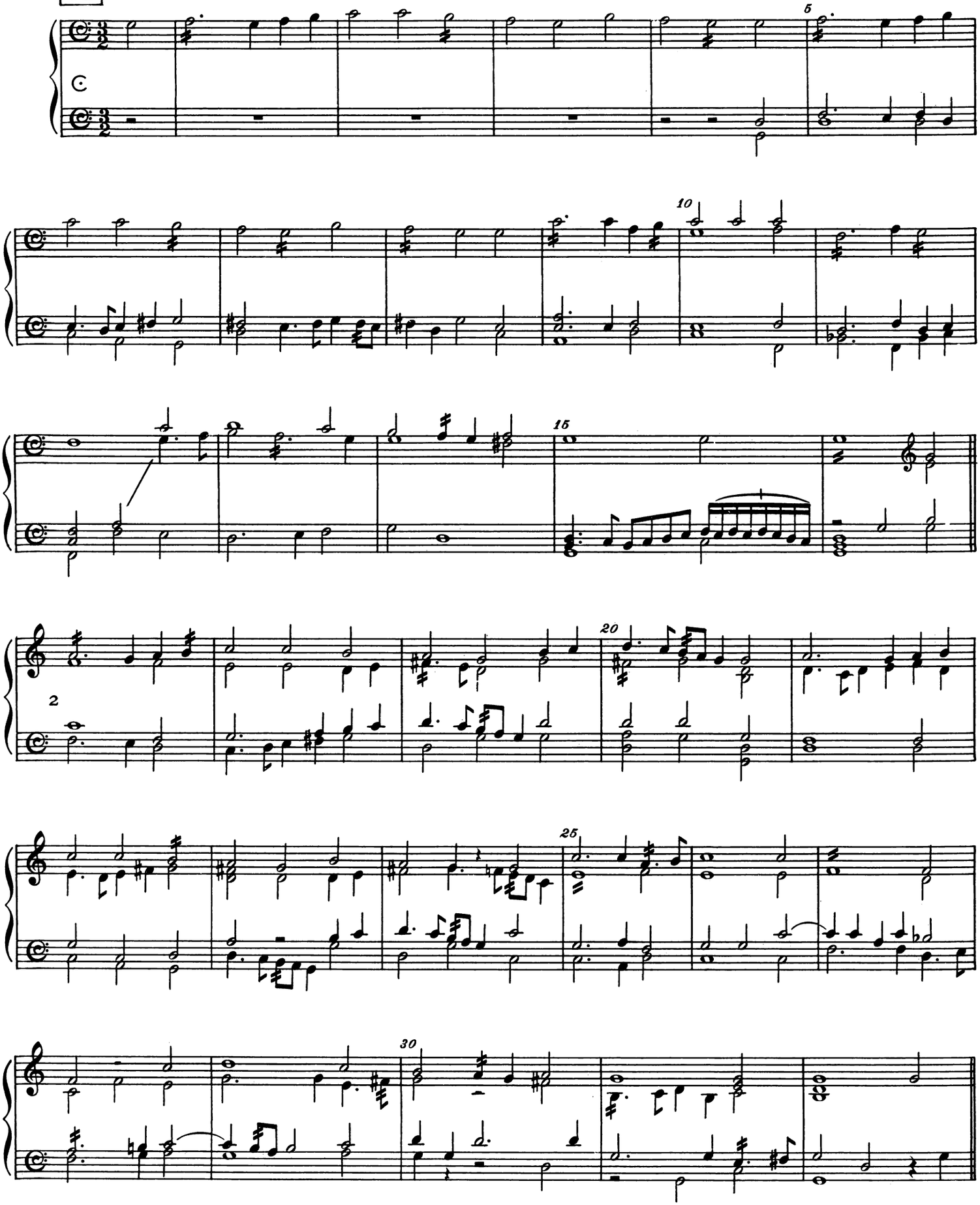

8
60
65
9
70
10
75
80
11

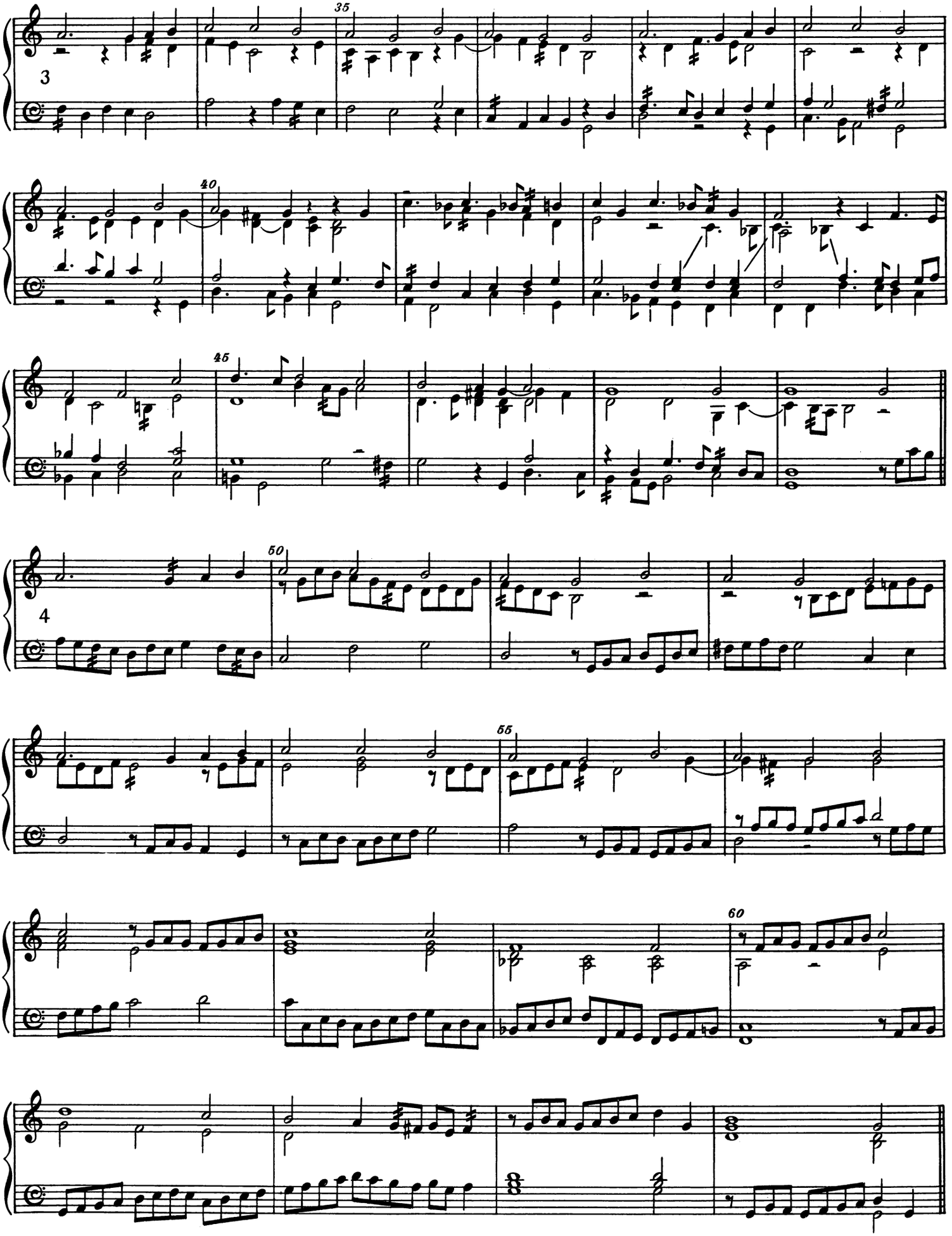

85
90
12
95
13
100
105
14

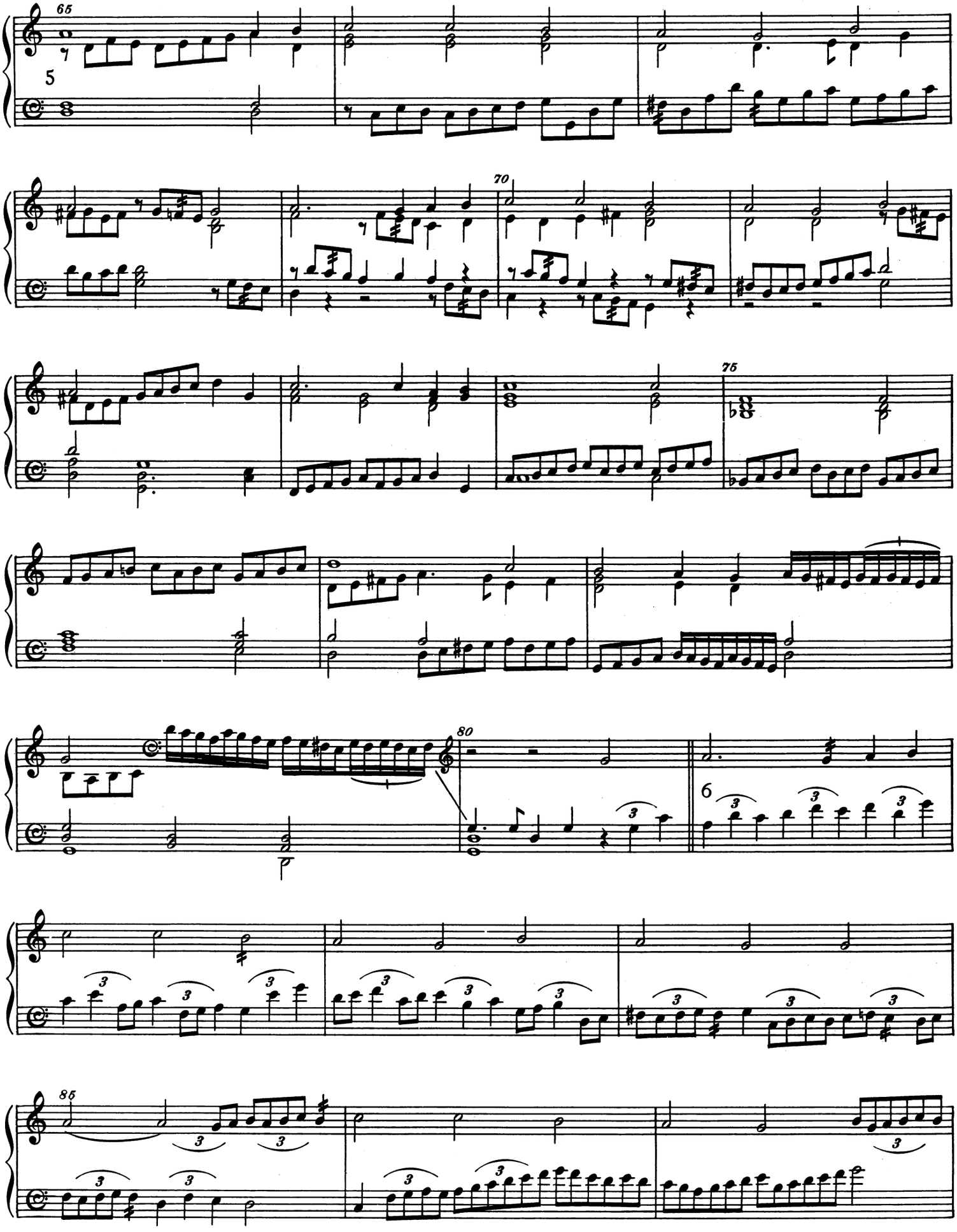

110
115
15
120
16
125

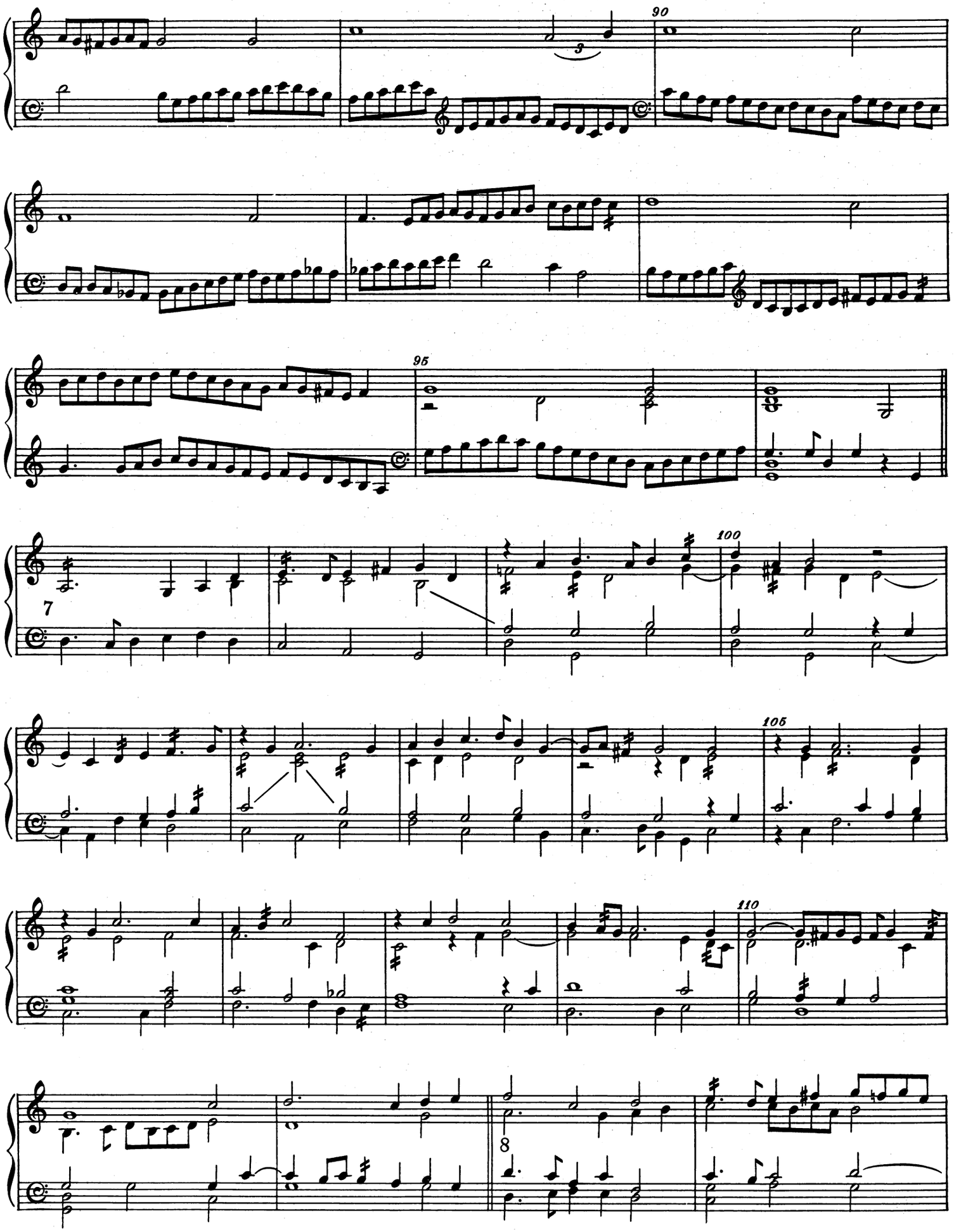
The Maiden's Song

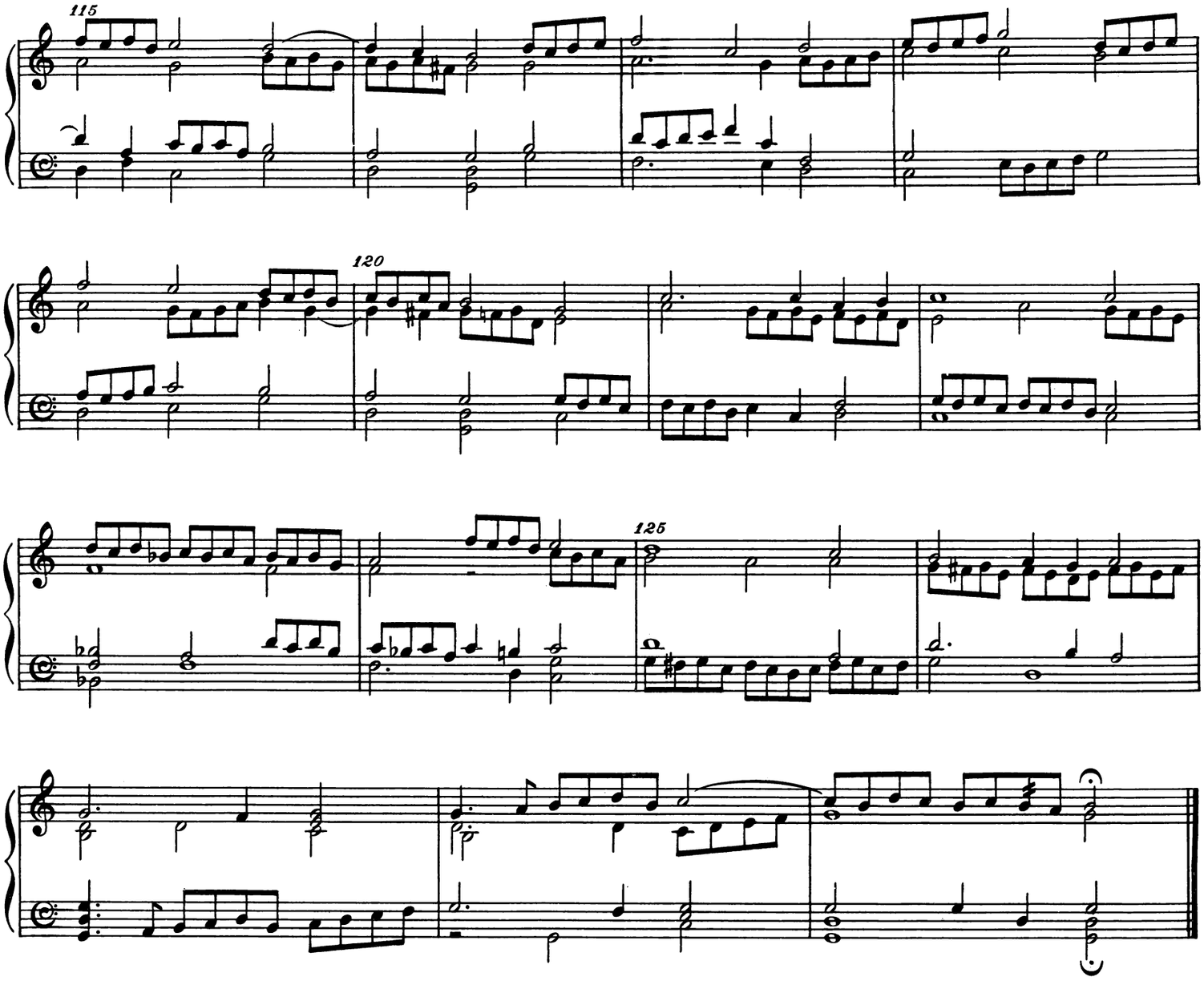
82



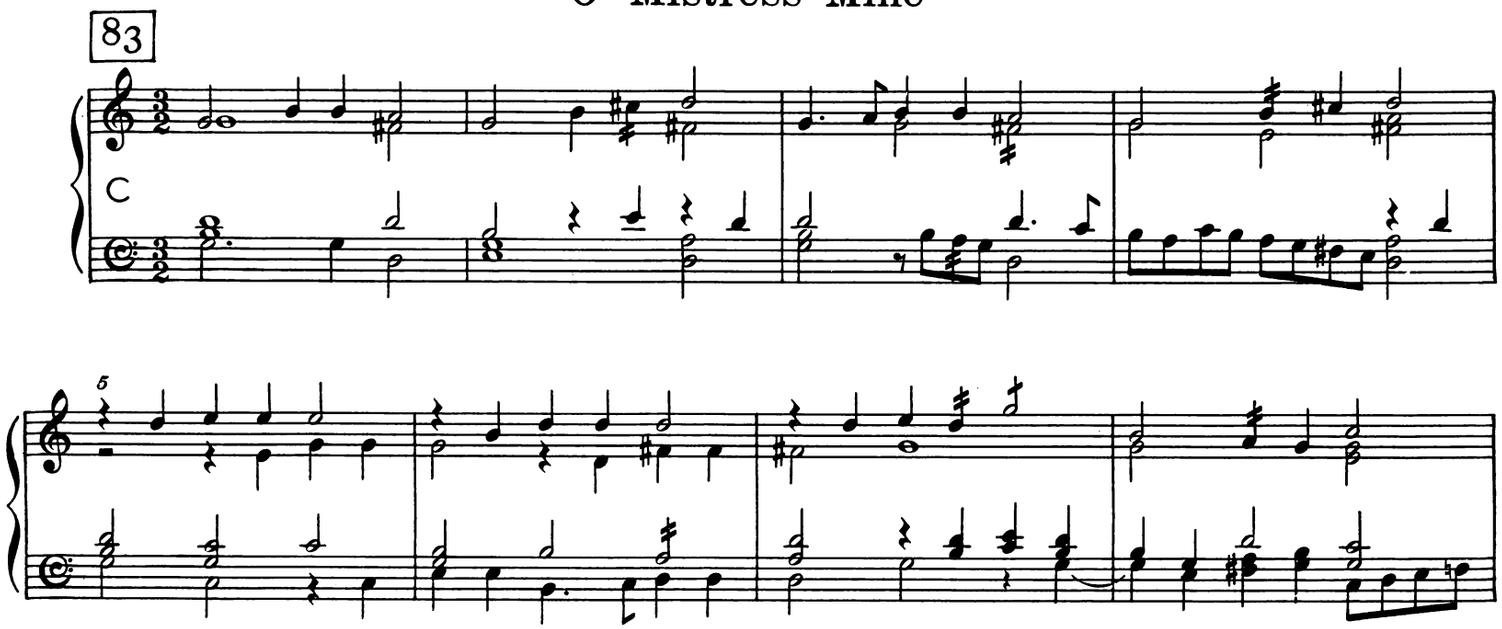

35
3
40
45
50
4
55
60

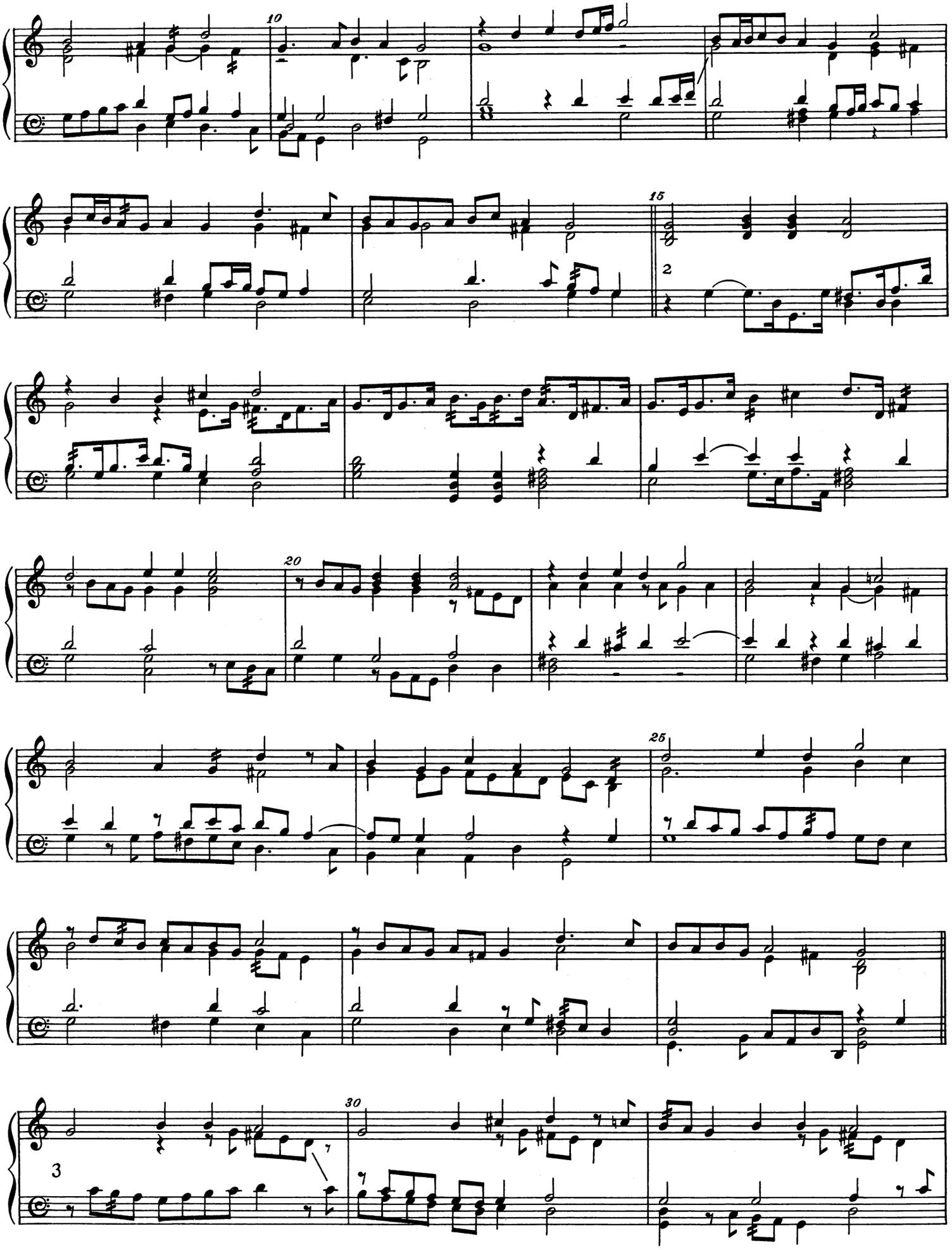

65
5
70
75
80
6
86

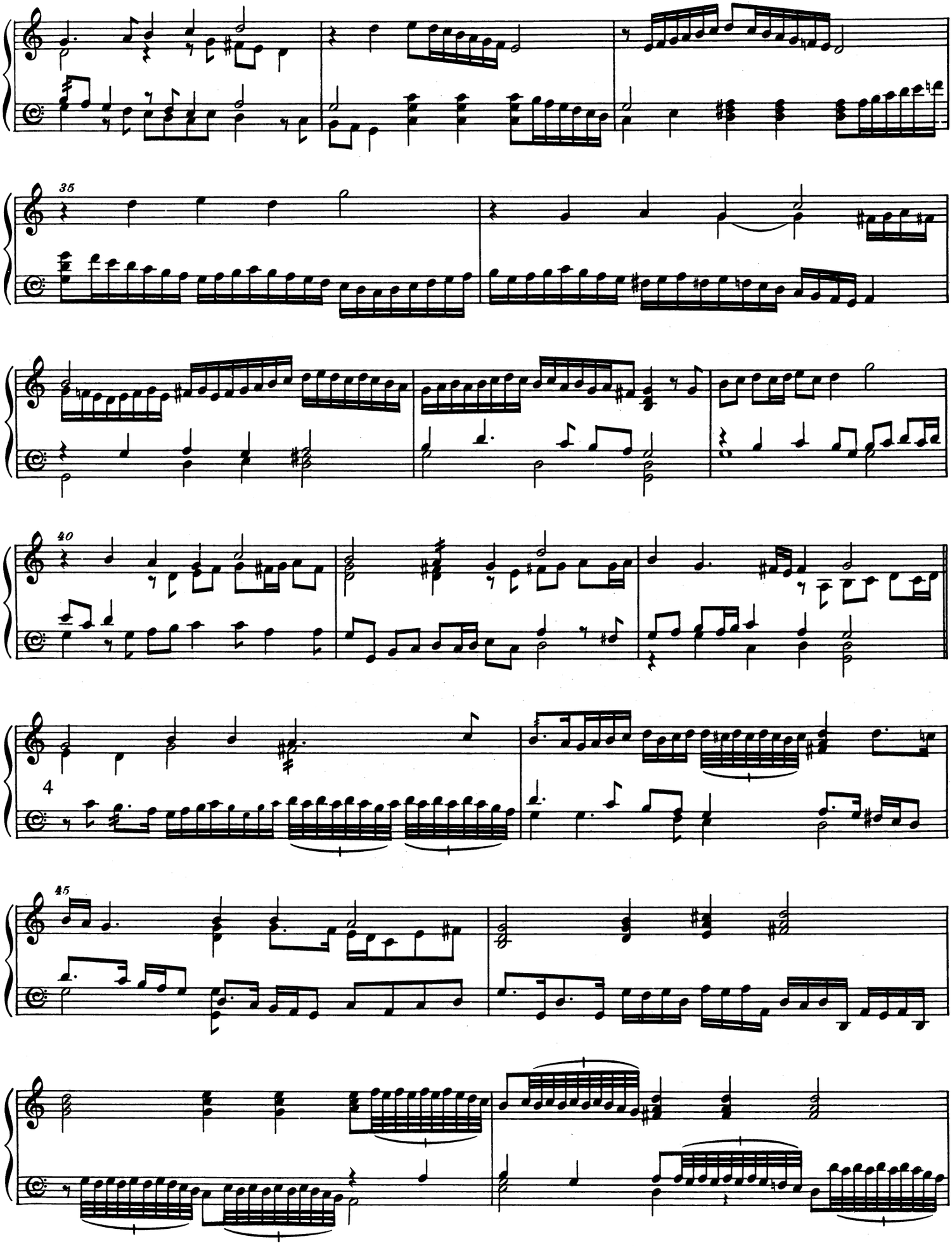

90
95
100
105
110
7
8

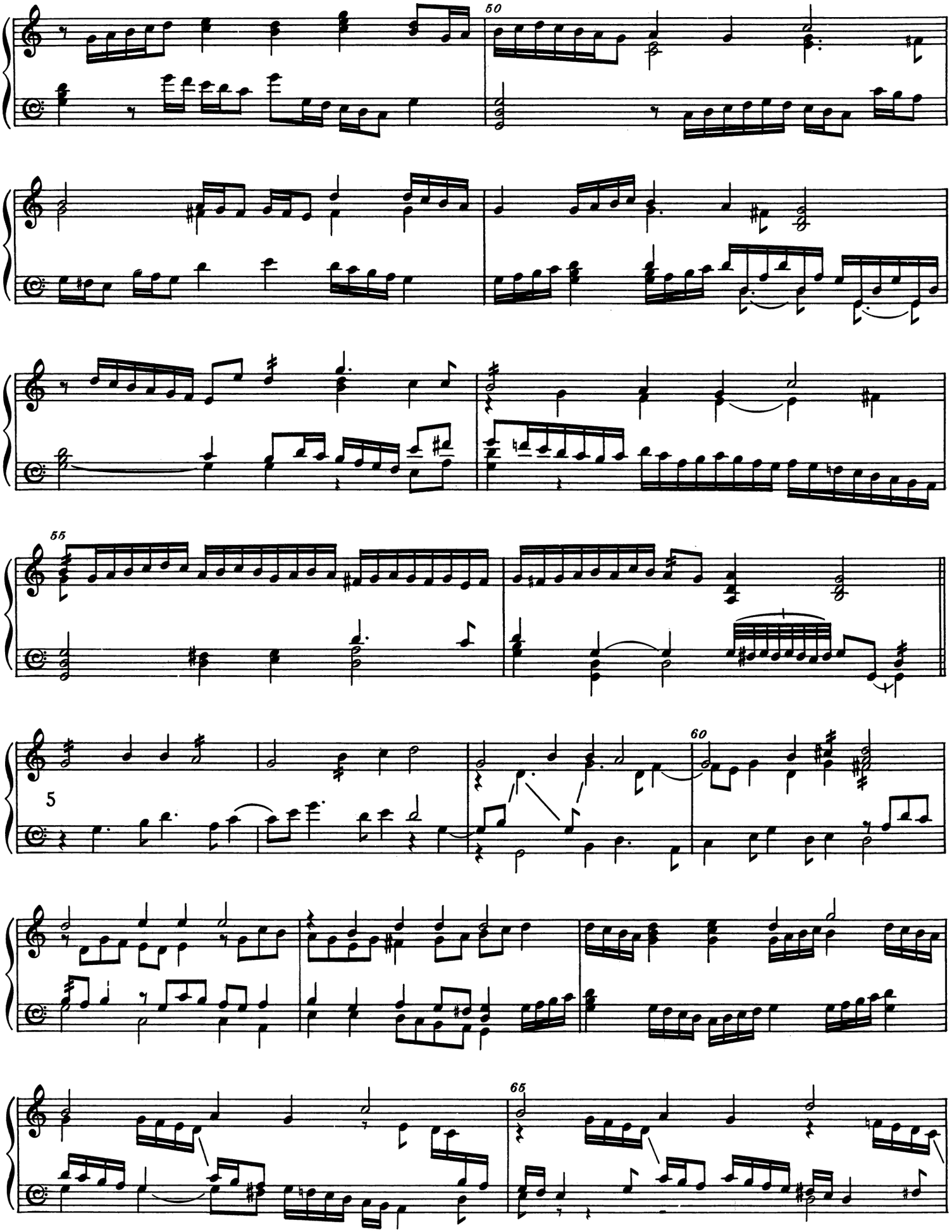


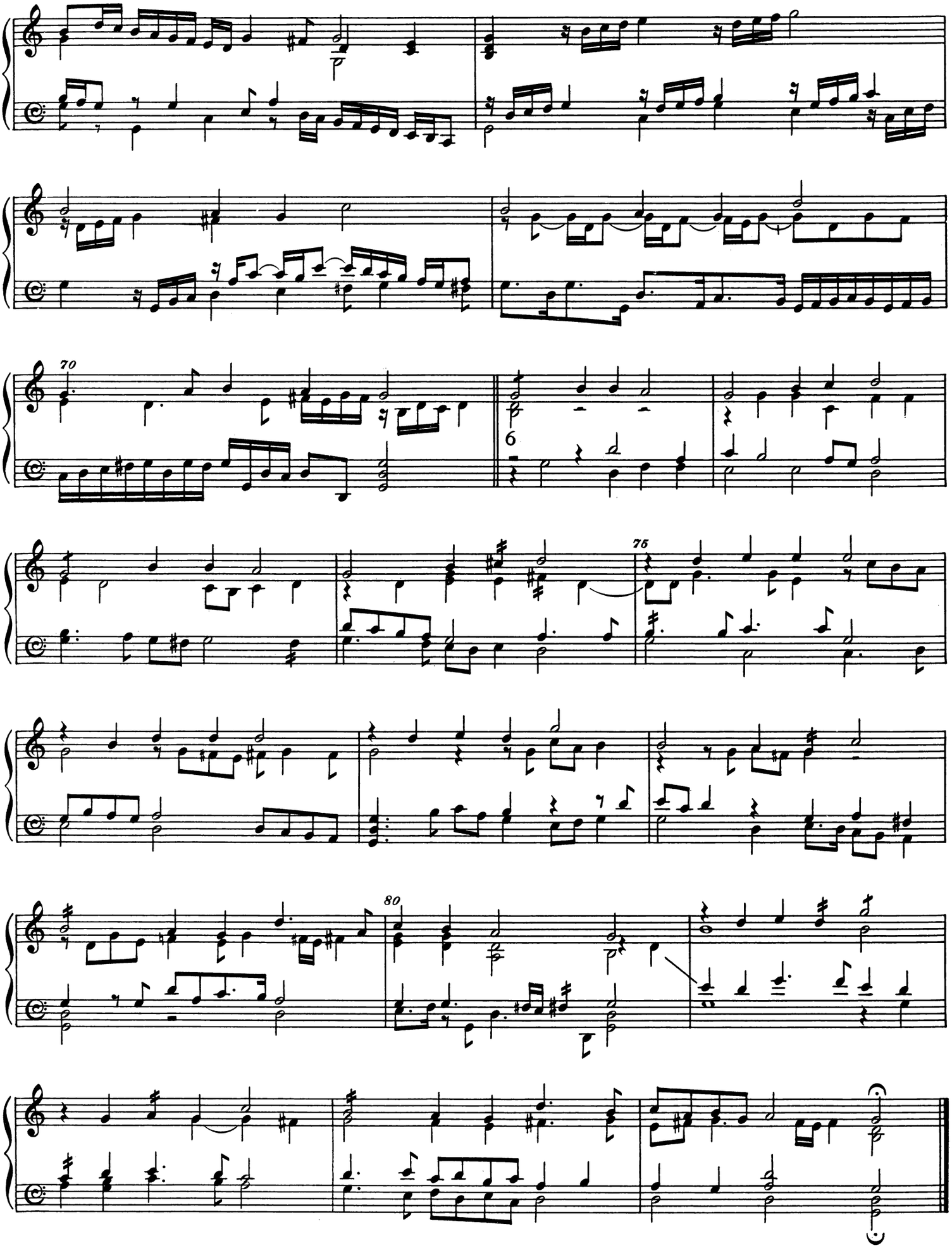
O Mistress Mine




10
15
2
20
25
30
3

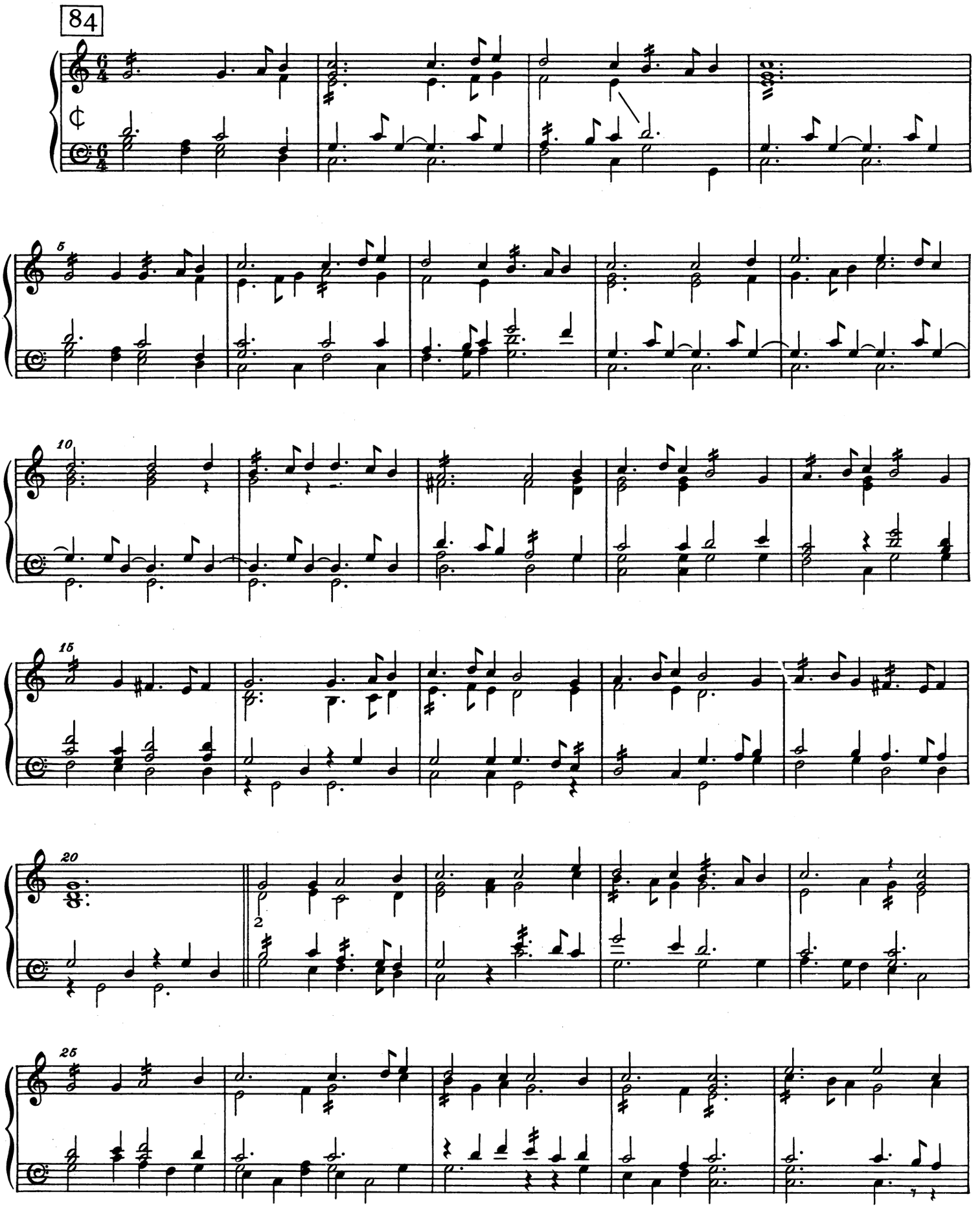


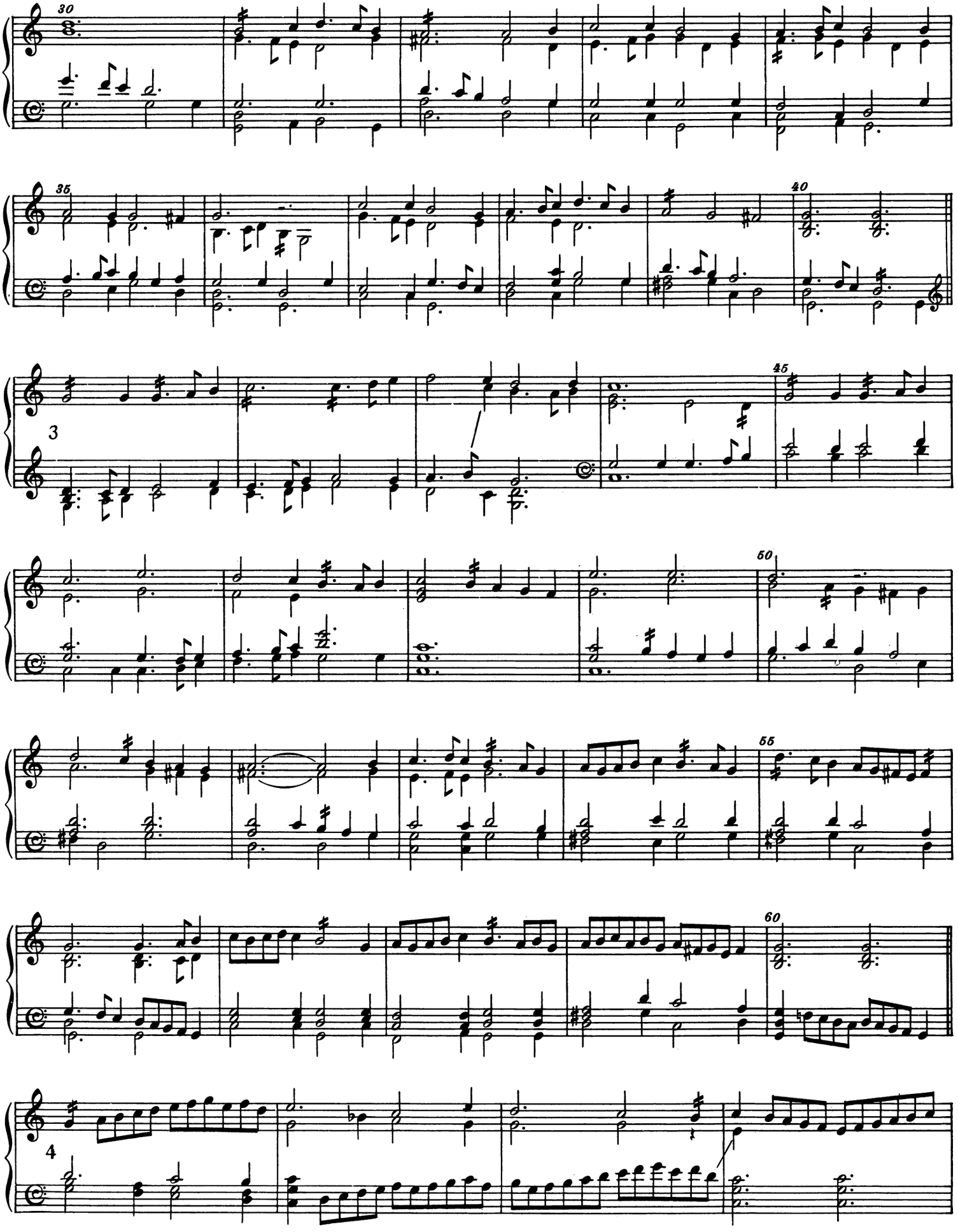

50
55
5
60
65

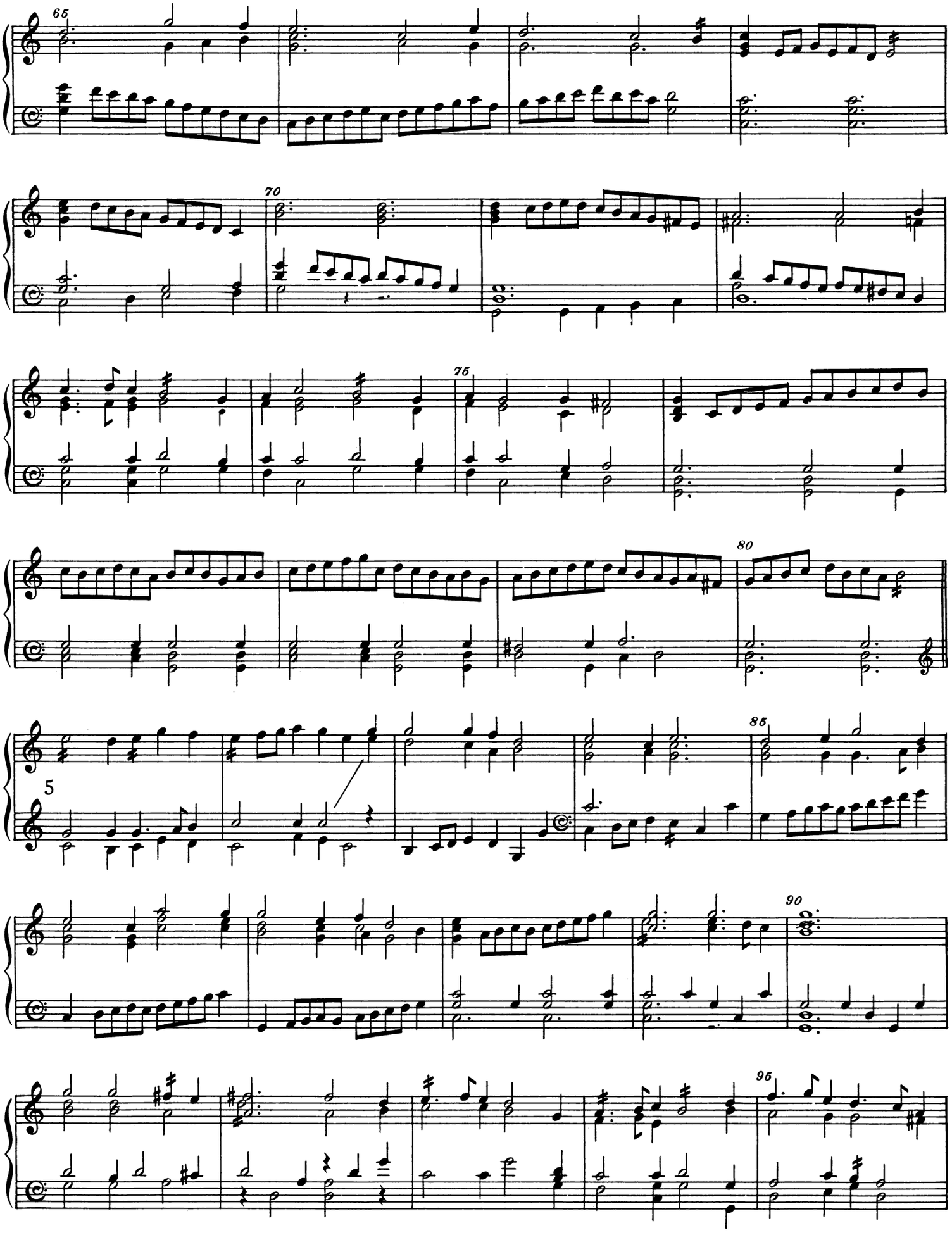

70
6
75
80

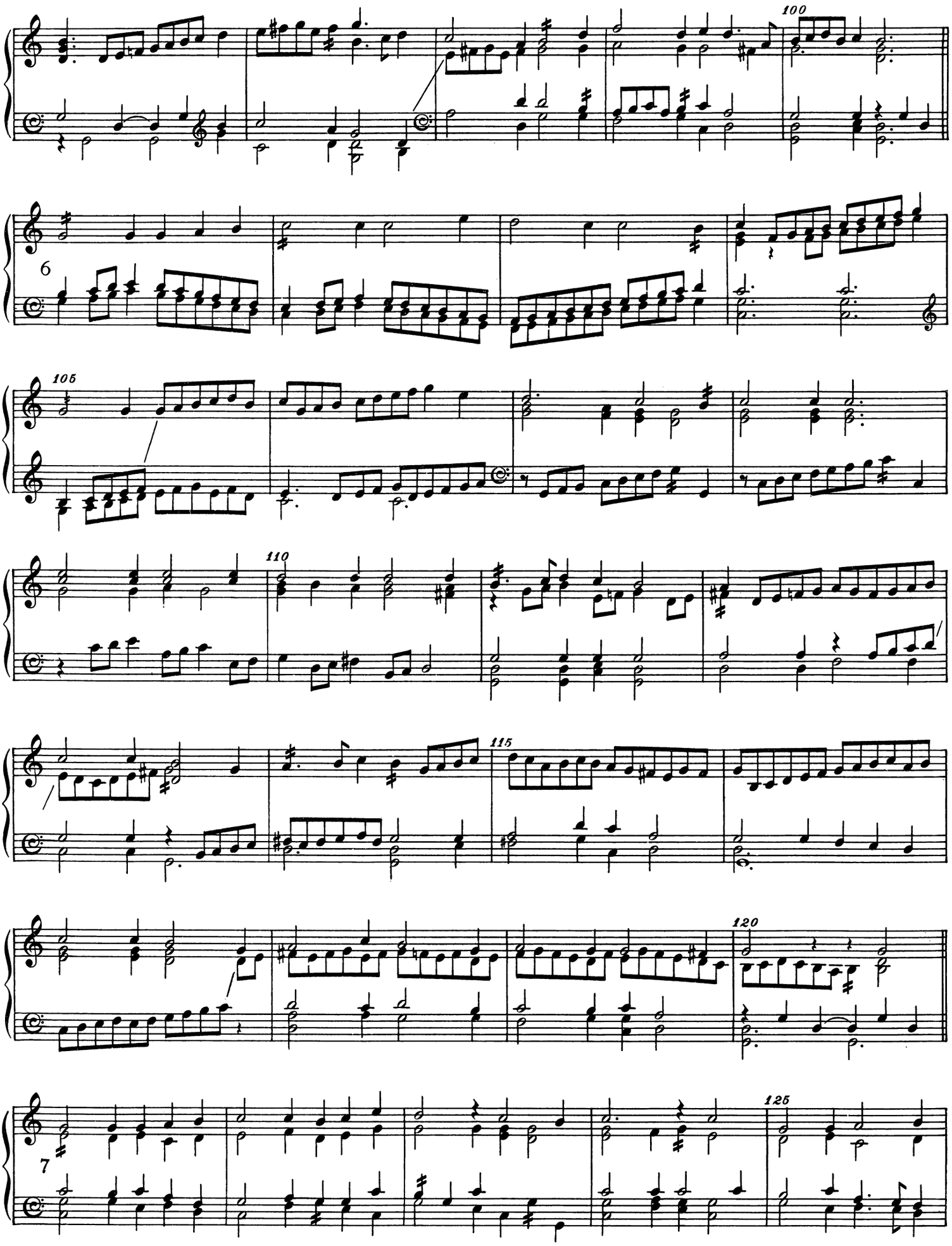
Sellinger's Round

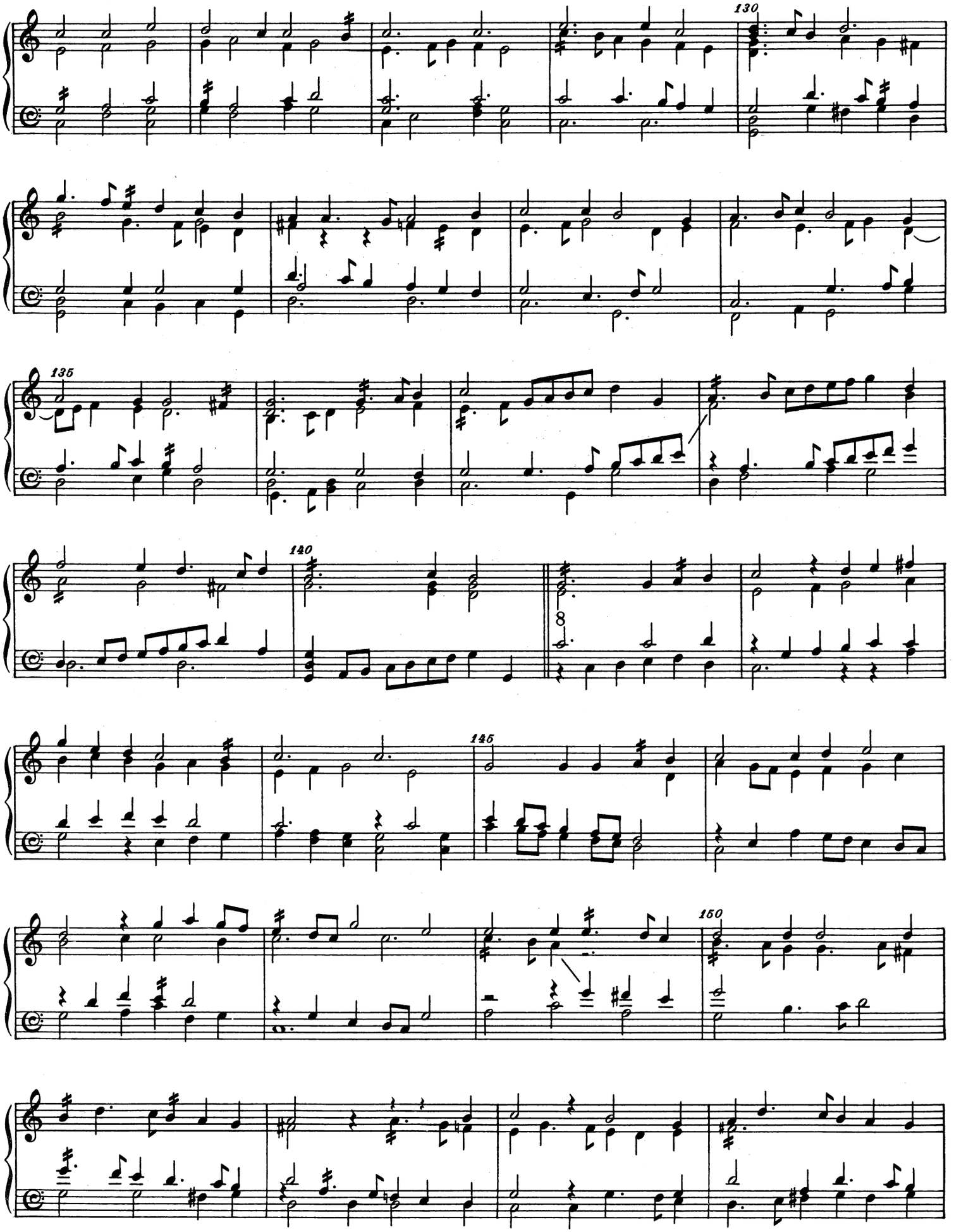
84

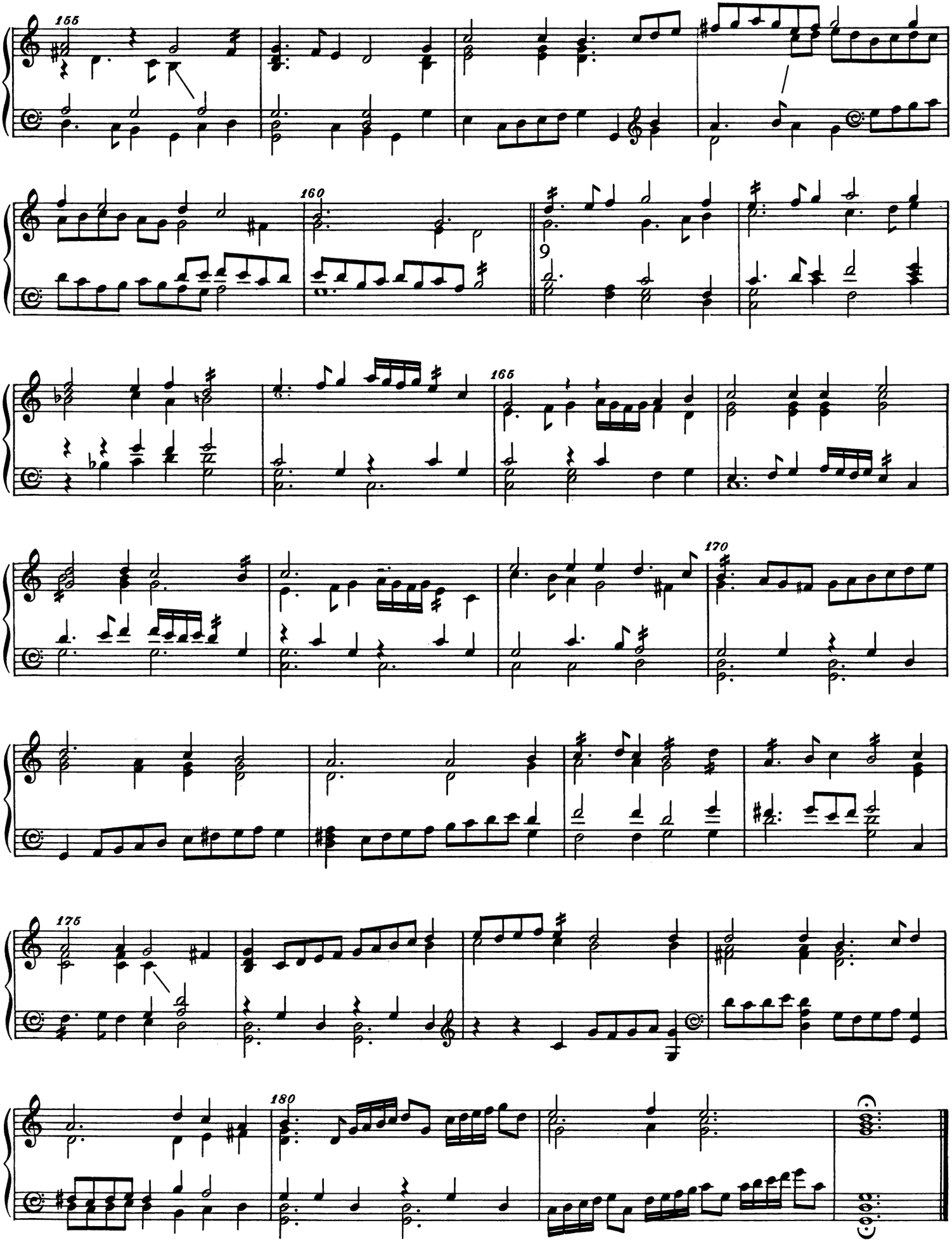



30
35
40
3
45
50
55
60
4

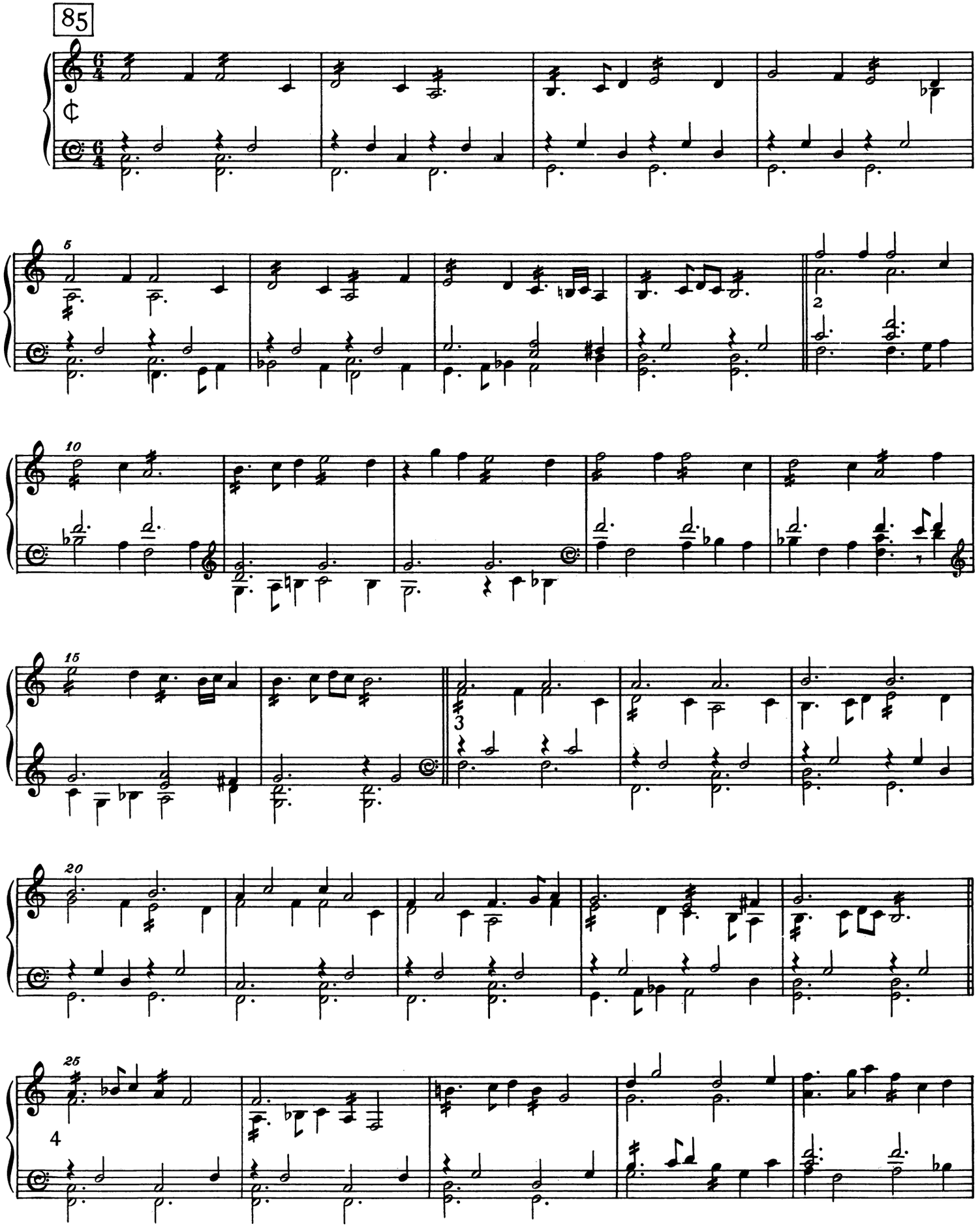

65
70
75
80
85
90
95
5

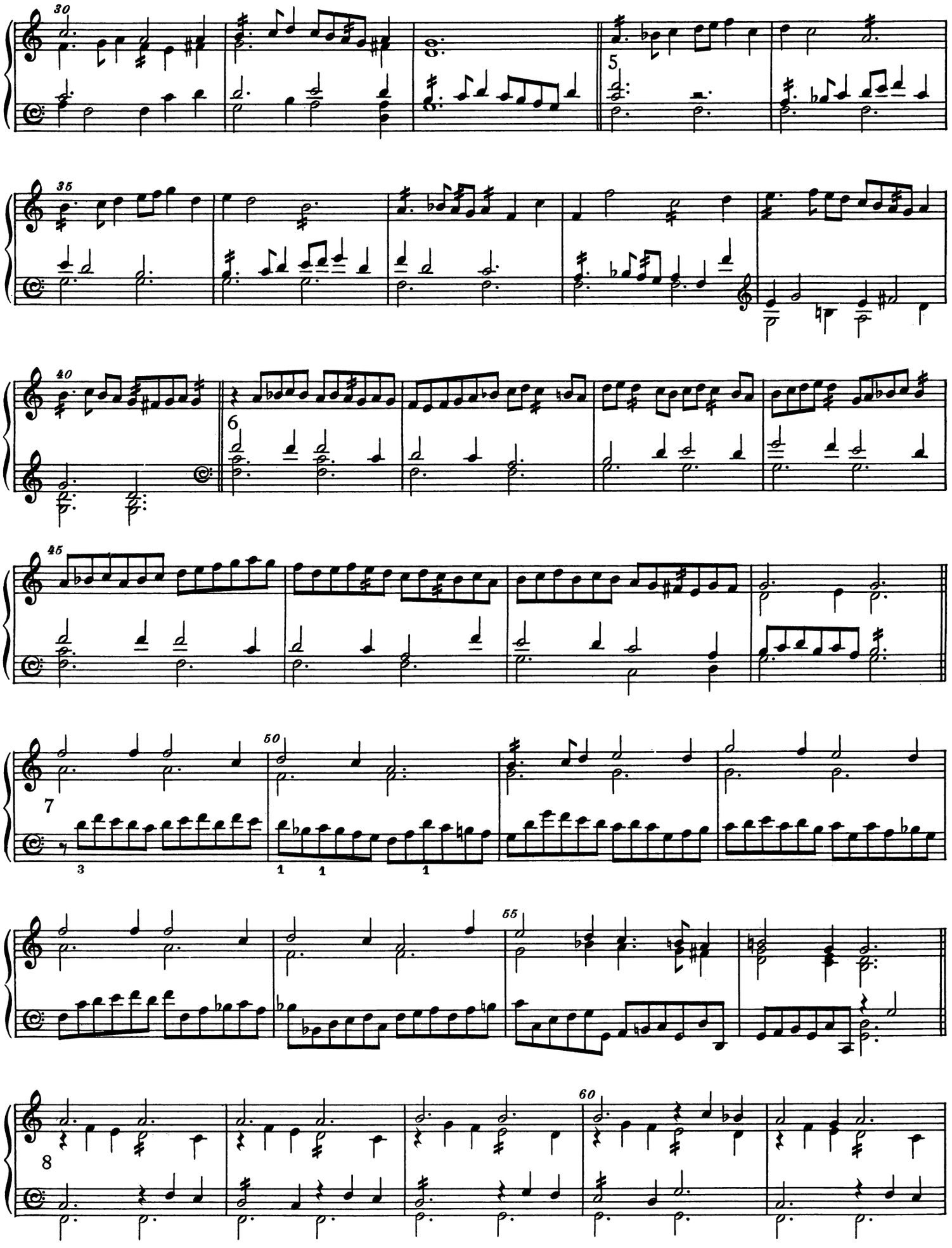

100
6
105
110
115
120
7
125

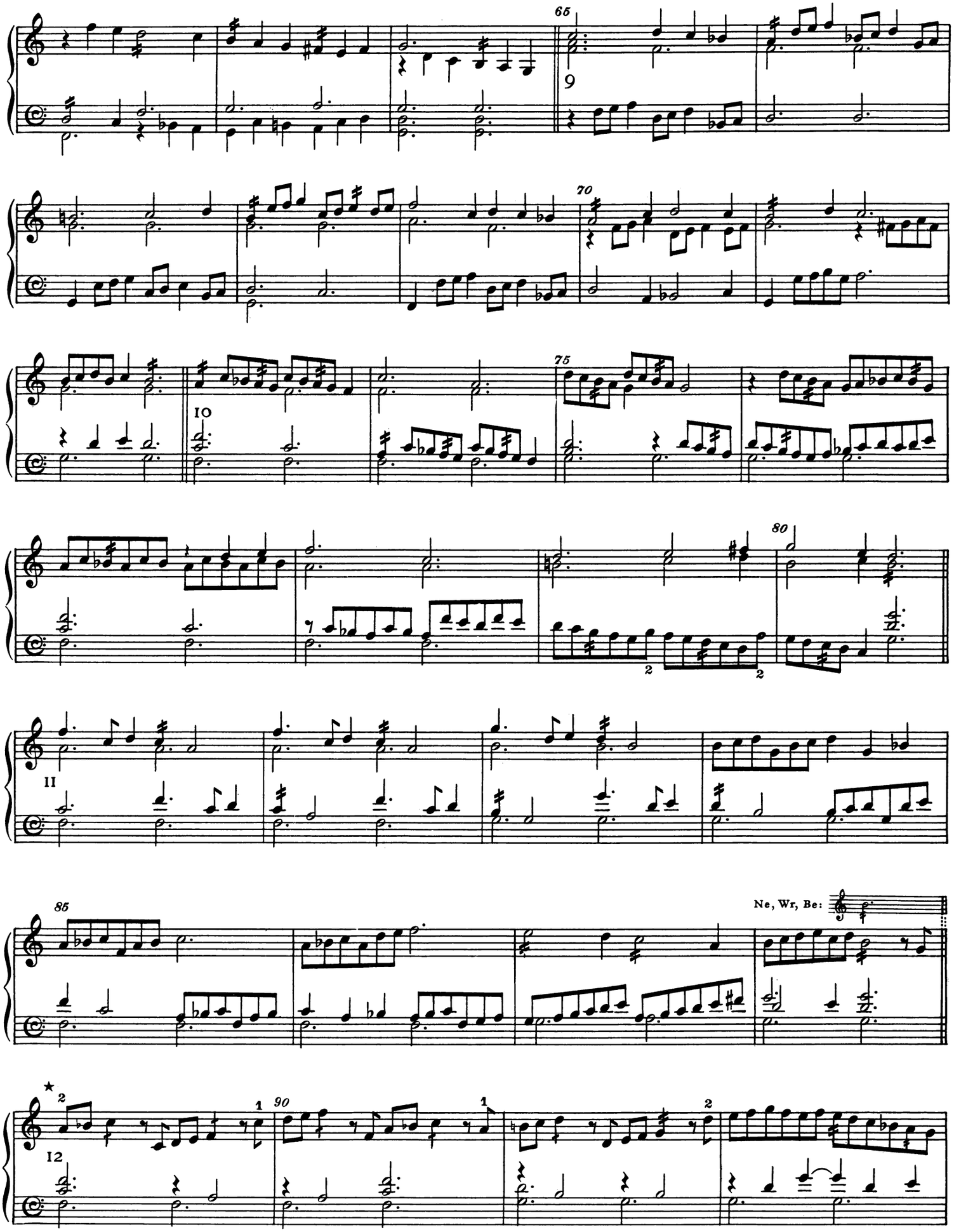

130
135
140
145
150


155
160
9
165
170
175
180

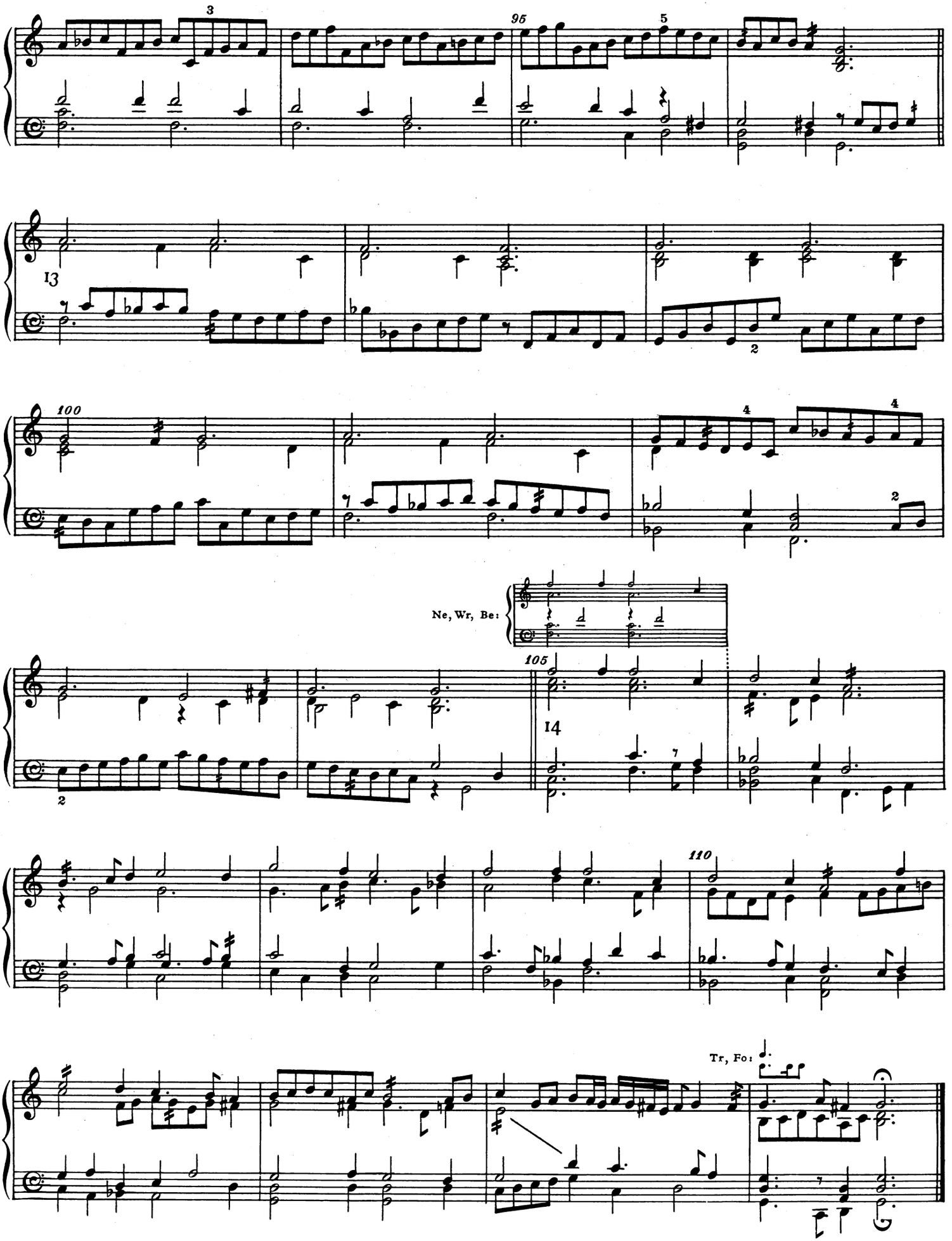
The Woods so Wild




30
5
35
40
6
45
50
7
55
60
8

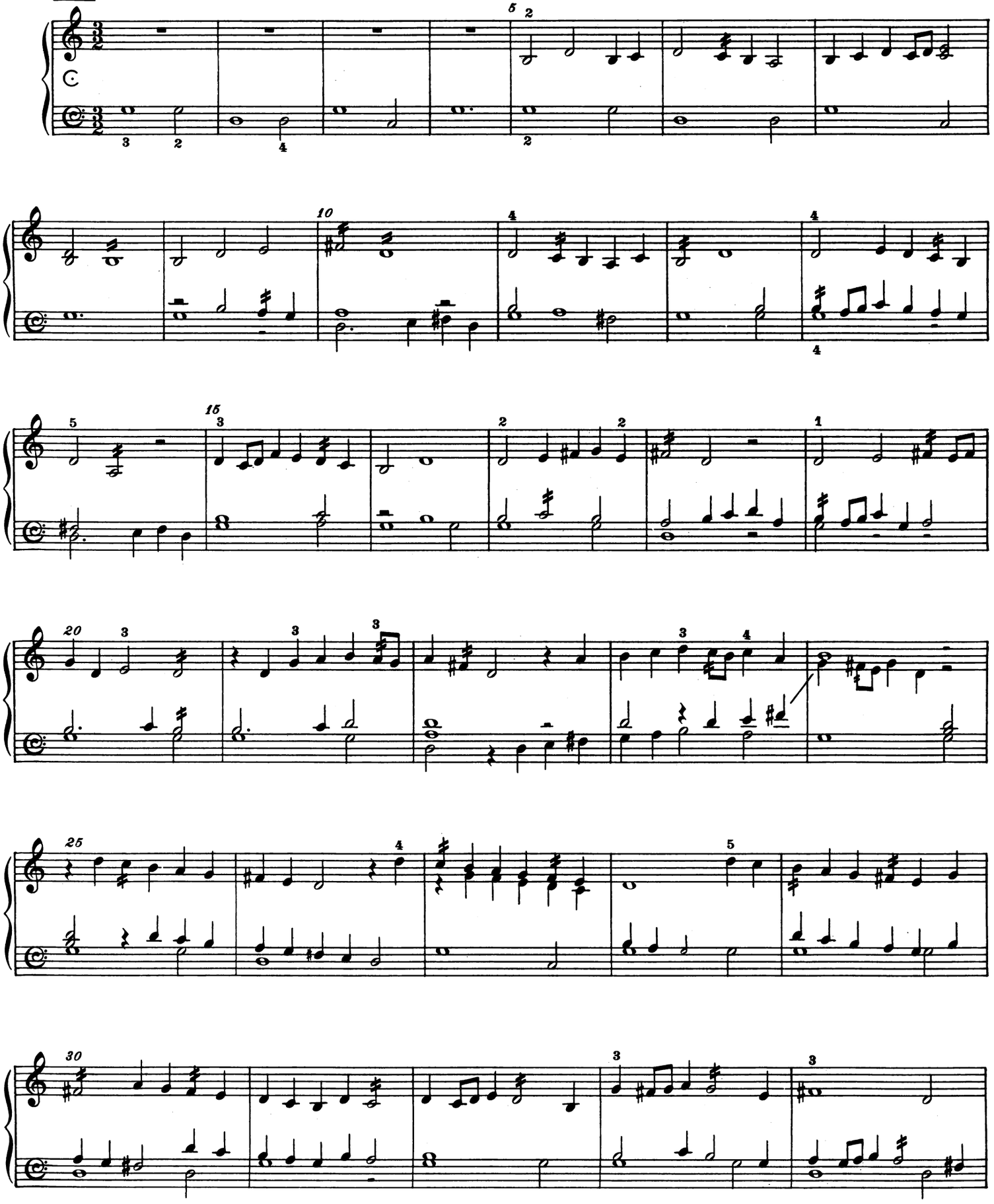


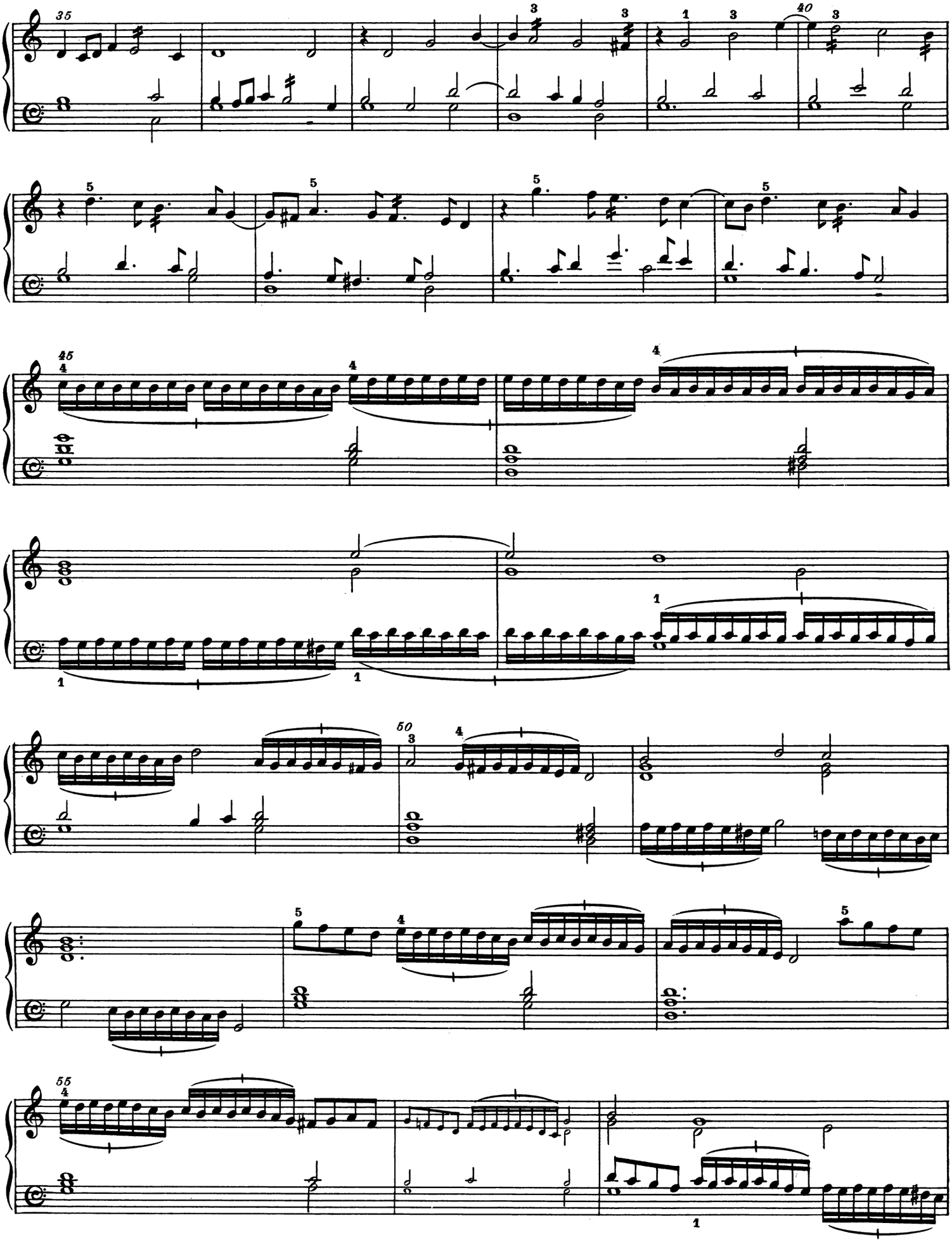
*Variations 12 and 13 are found only in Tr and Fo (see Textual Commentary). Players may prefer to omit them; in this case, the Nevell versions of bars 88 and 105 should be played.

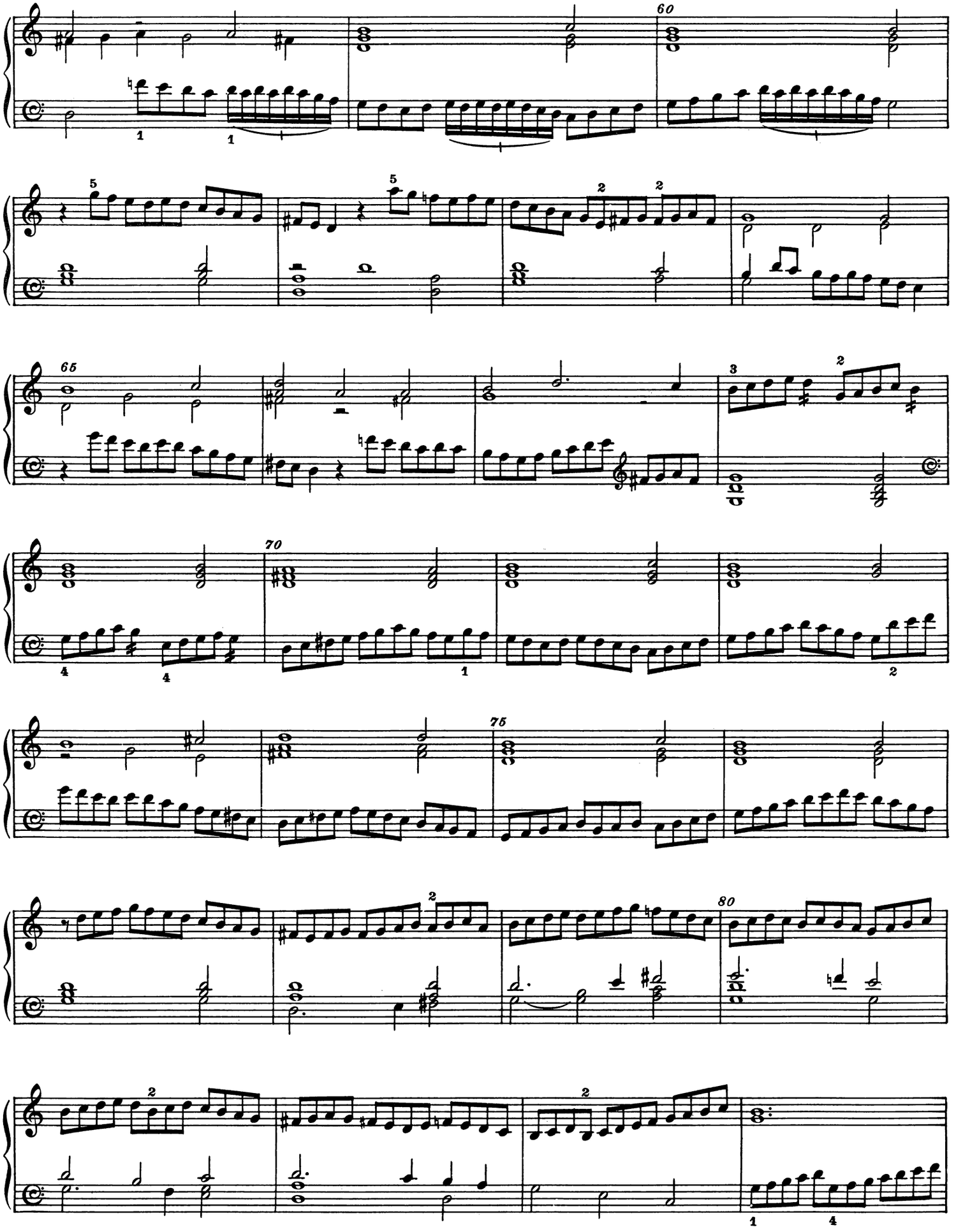

95
100
105
110
Ne, Wr, Be:
Tr, Fo:

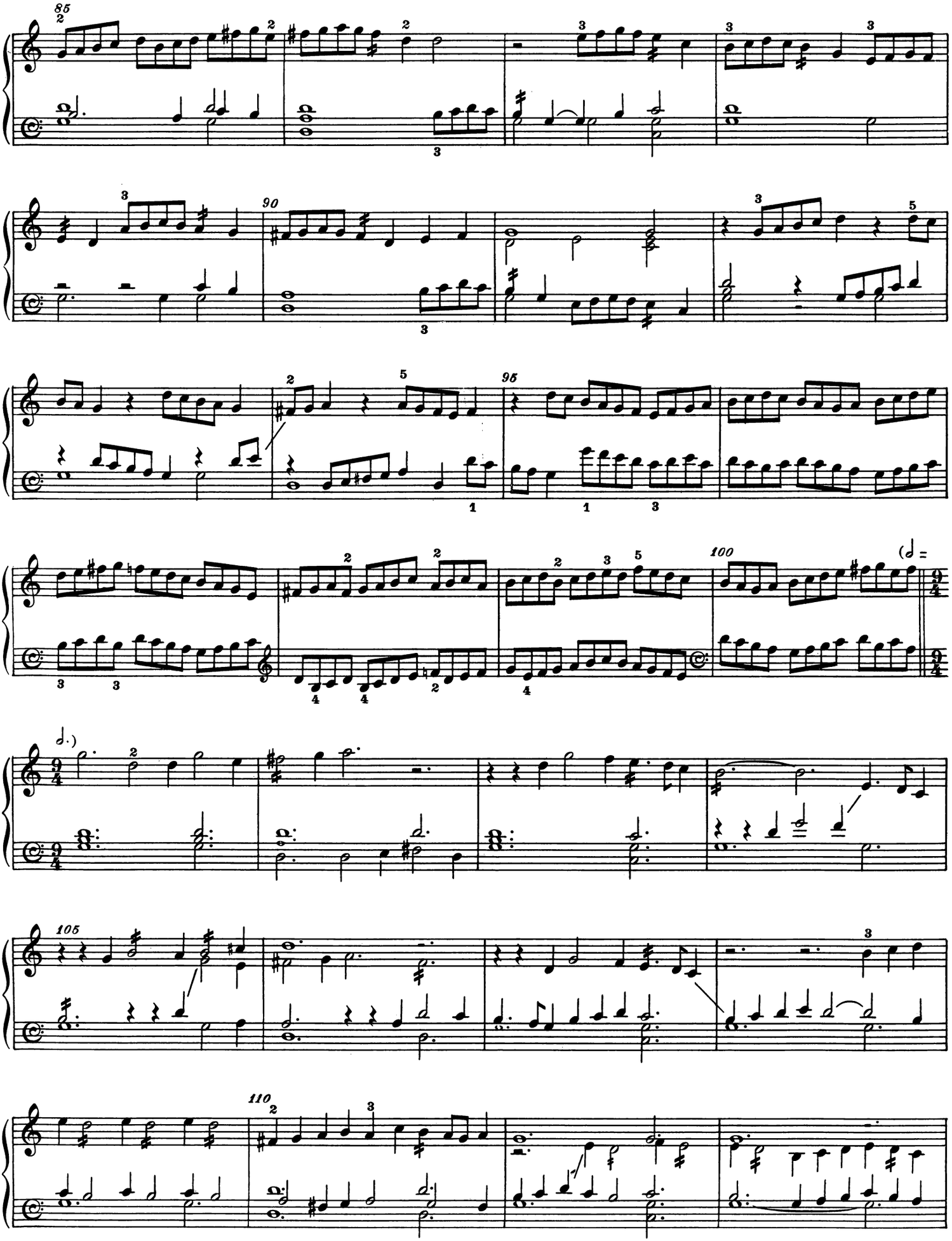
Ground

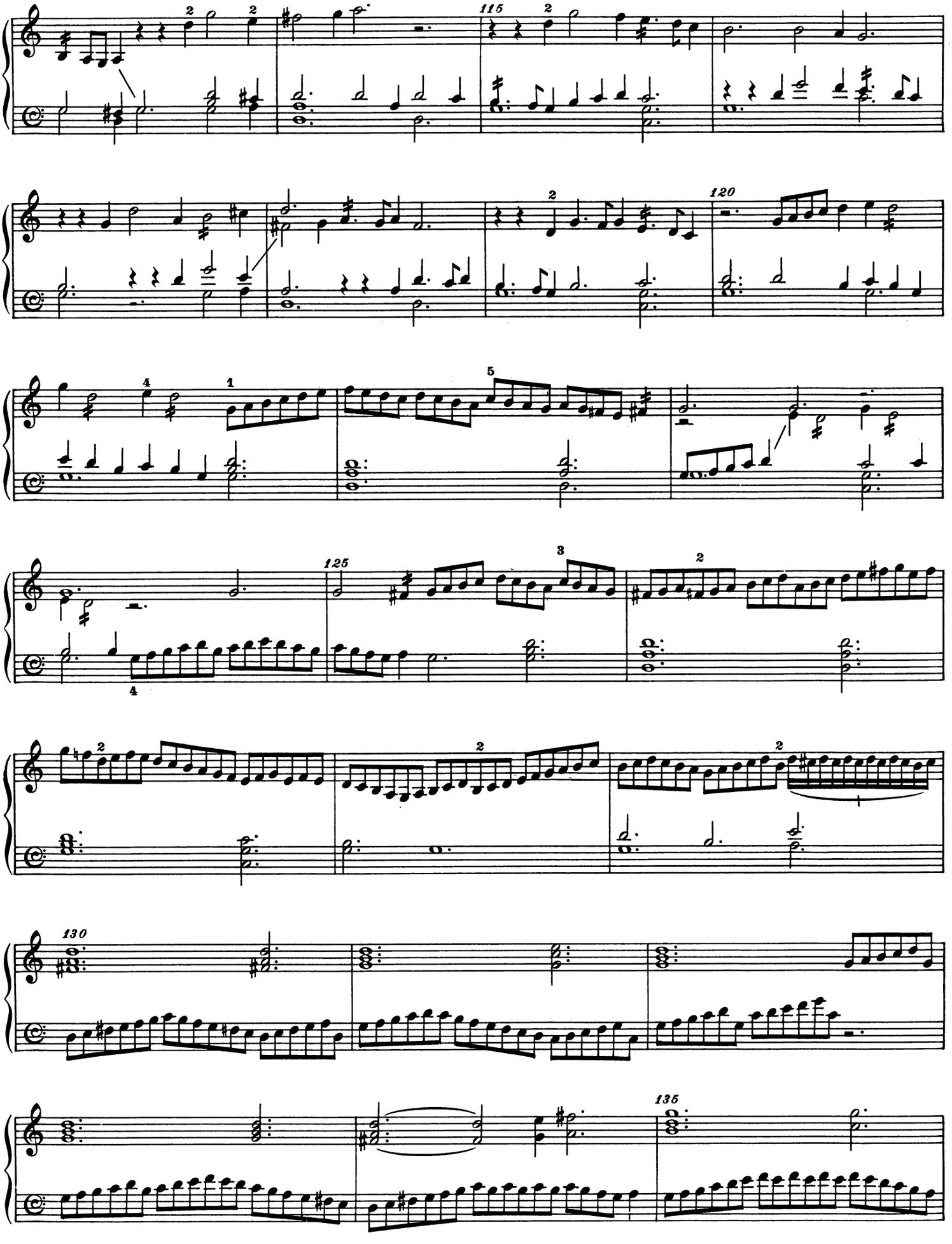
86

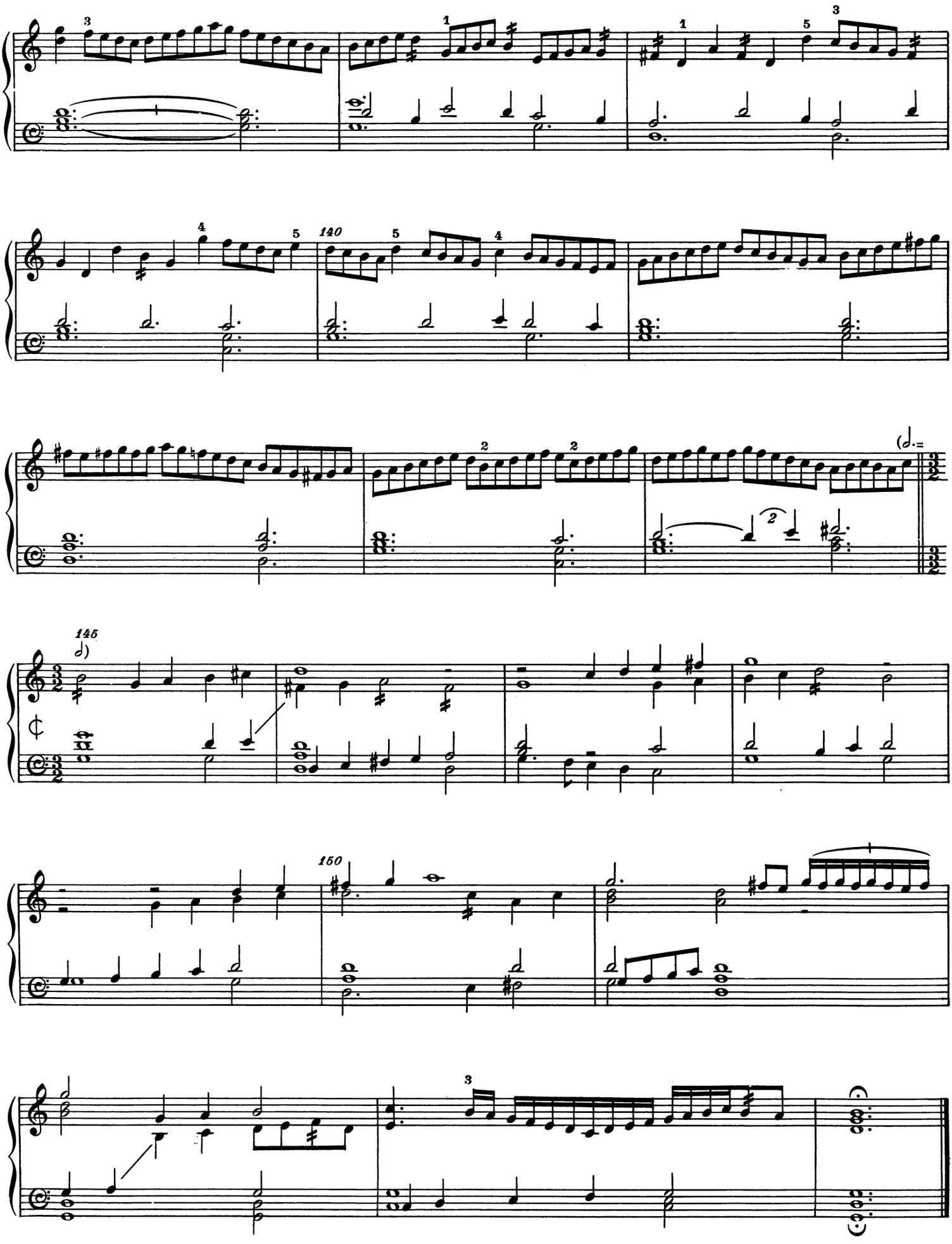




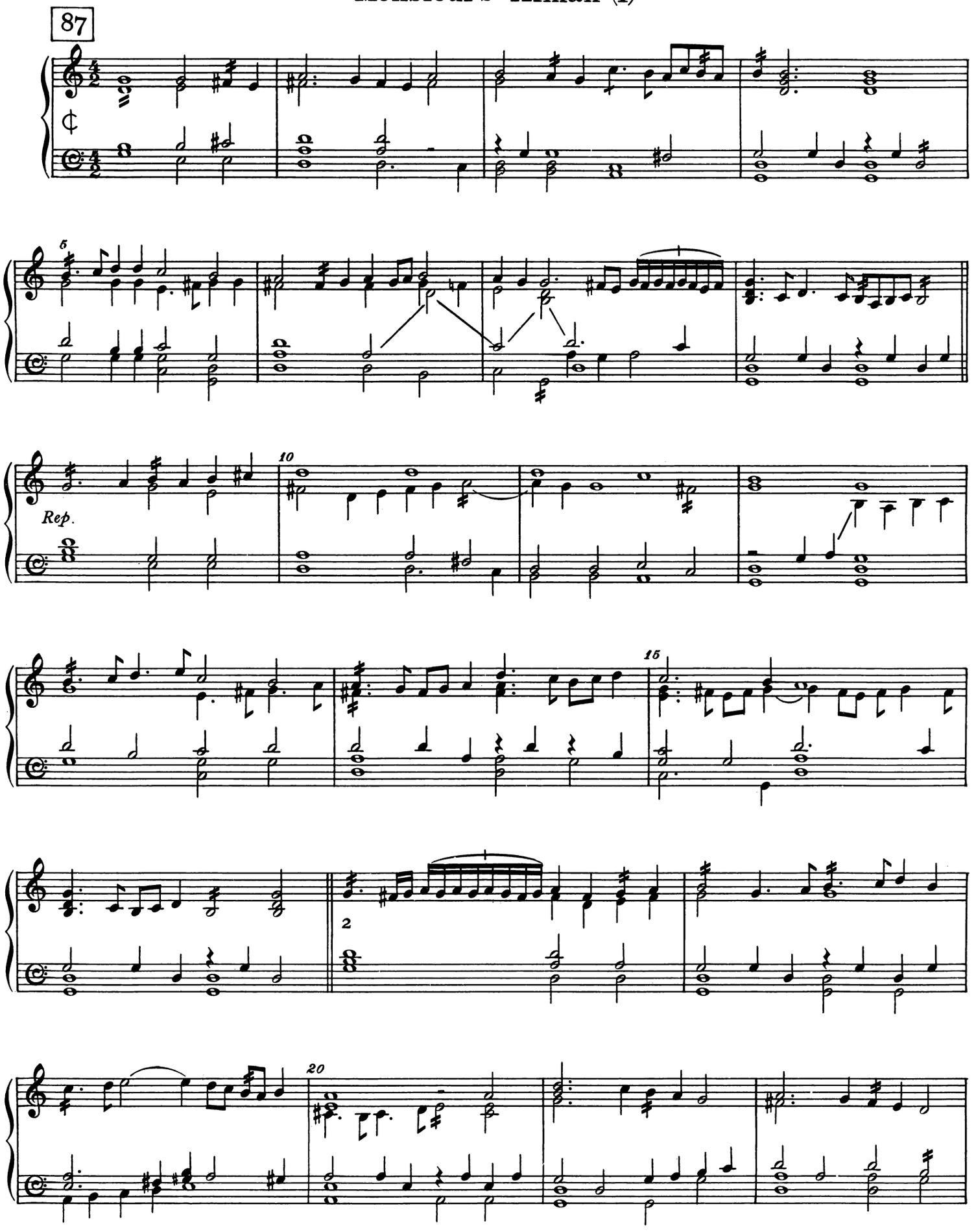


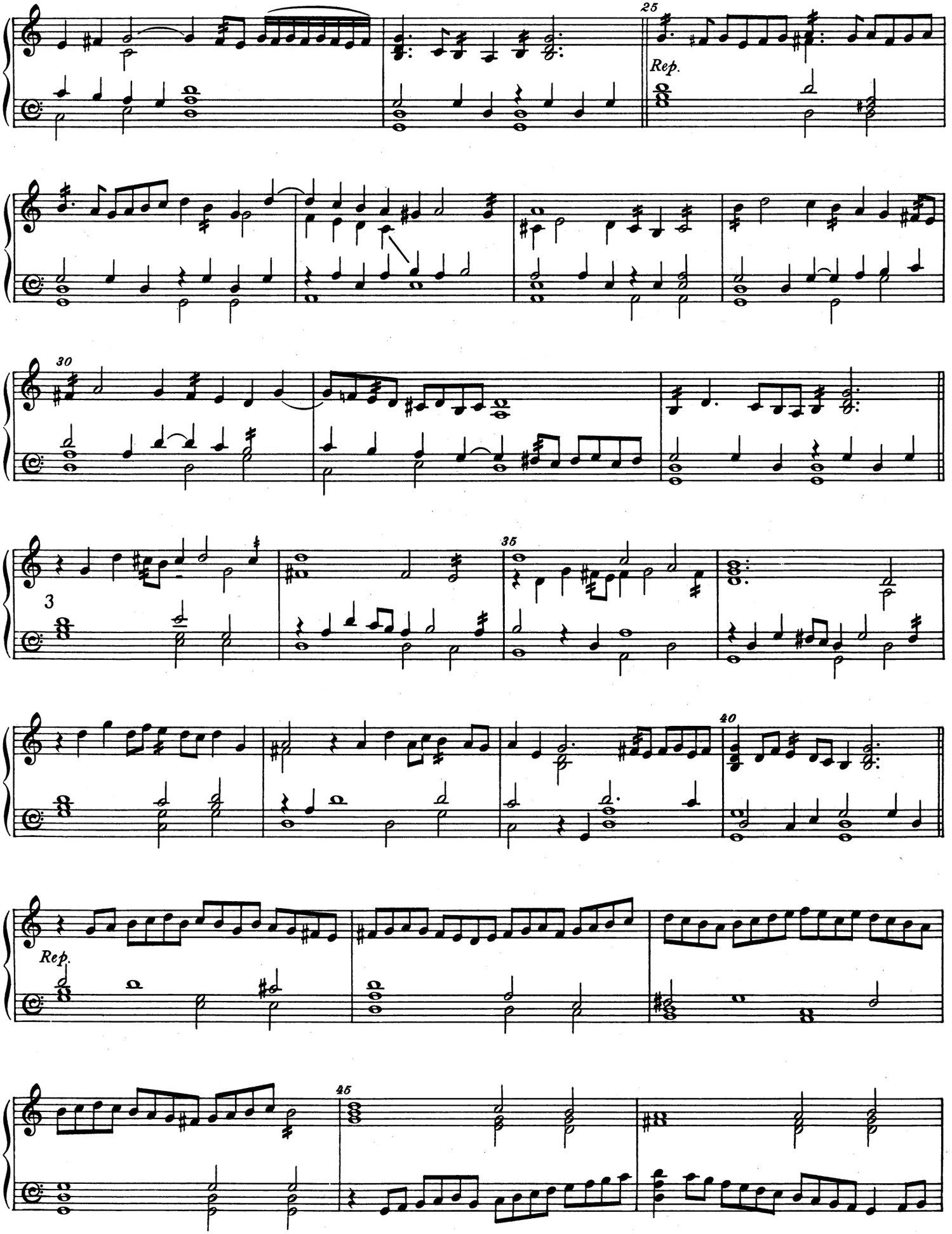


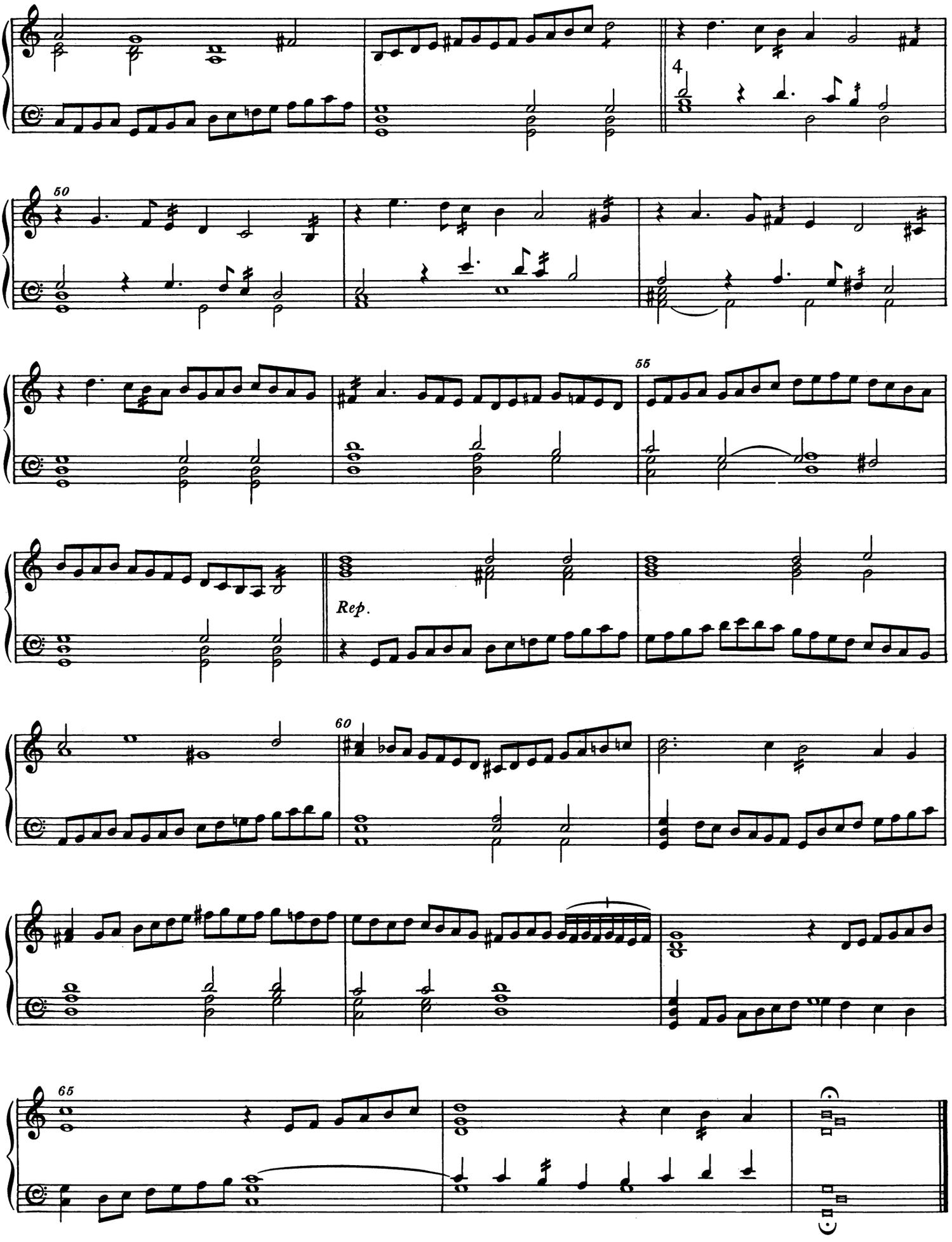




Monsieur's Alman (I)

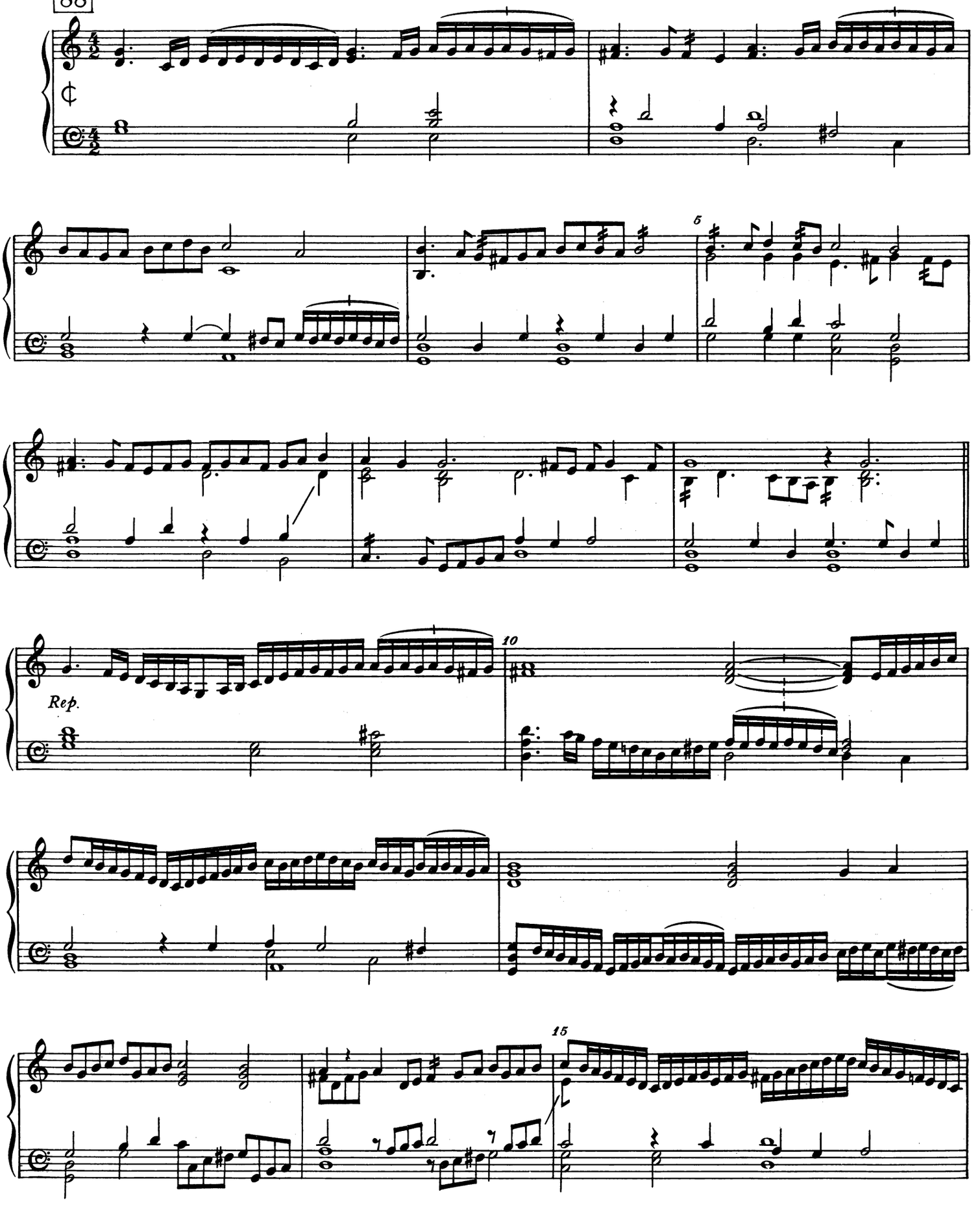


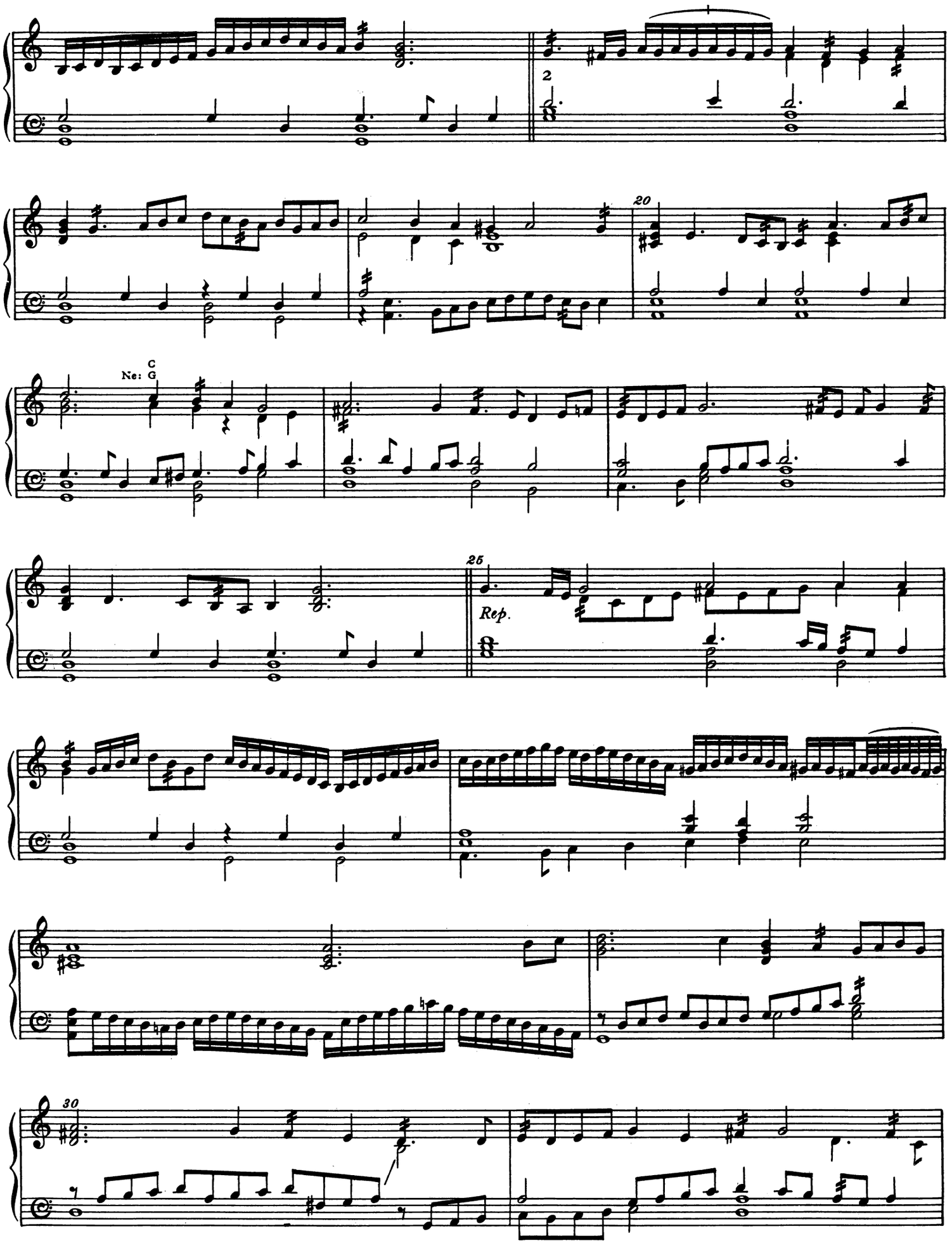

25
Rep.
30
3
35
40
Rep.
45

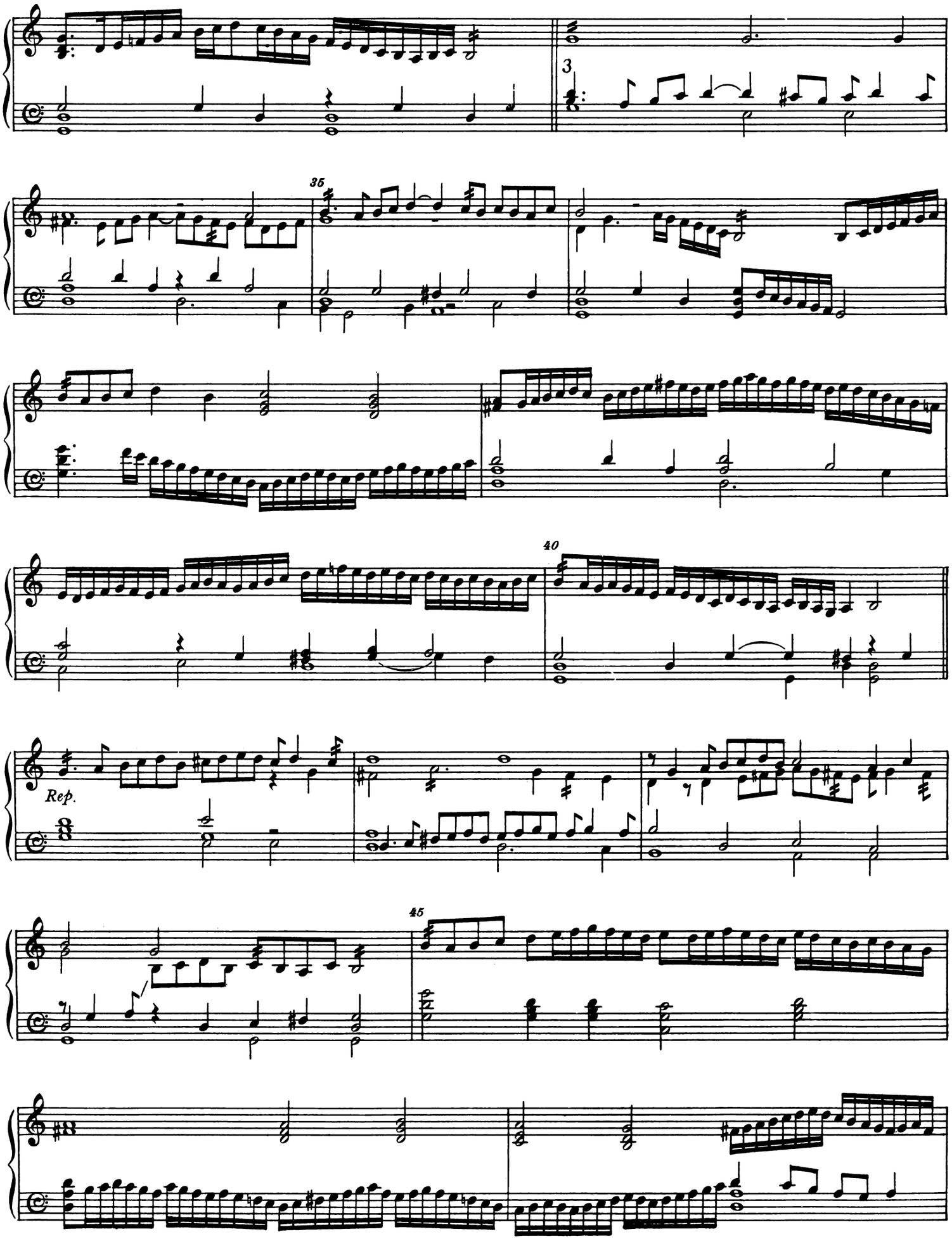

4
50
55
Rep.
60
65

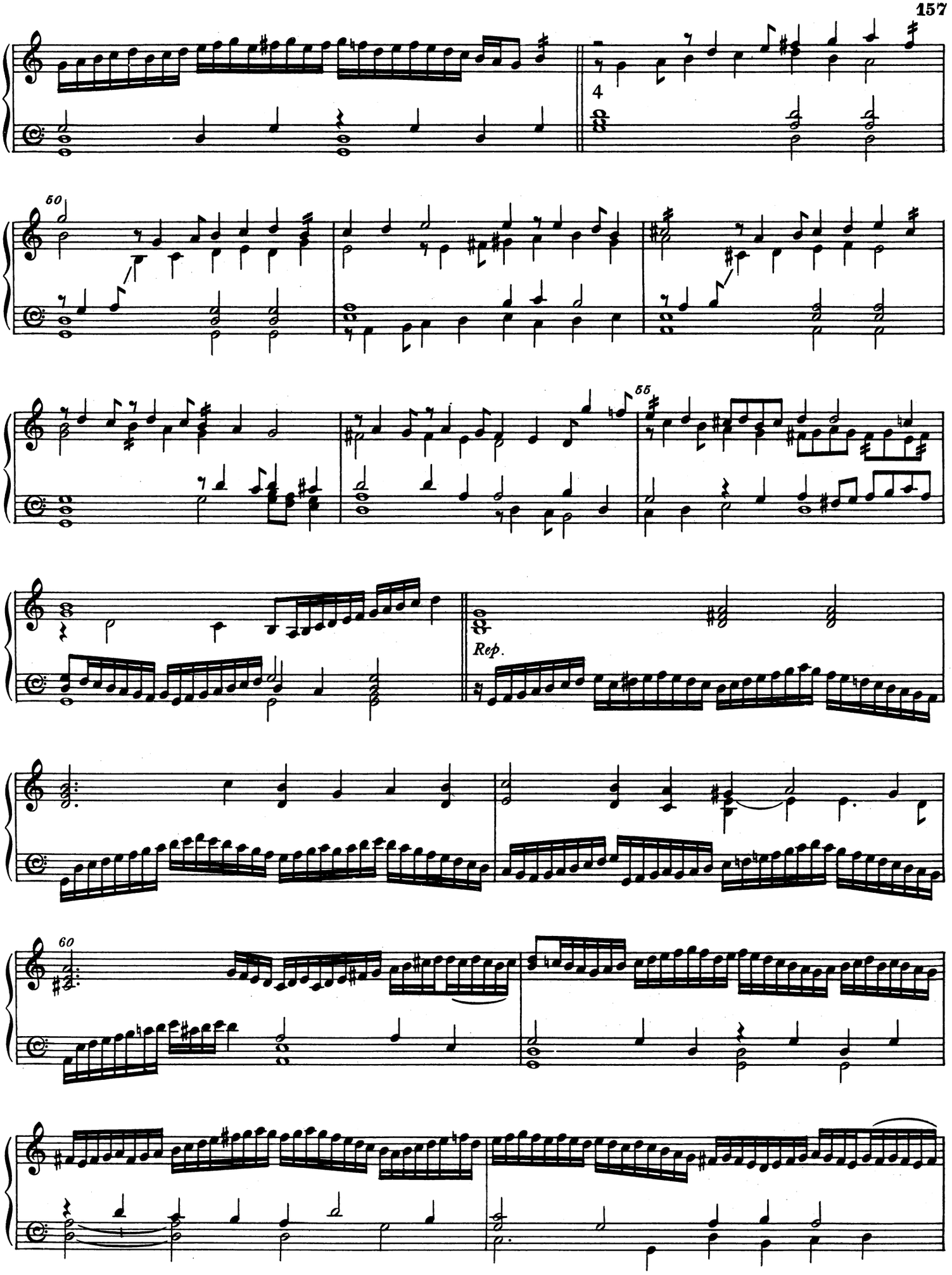
Monsieur's Alman (II)

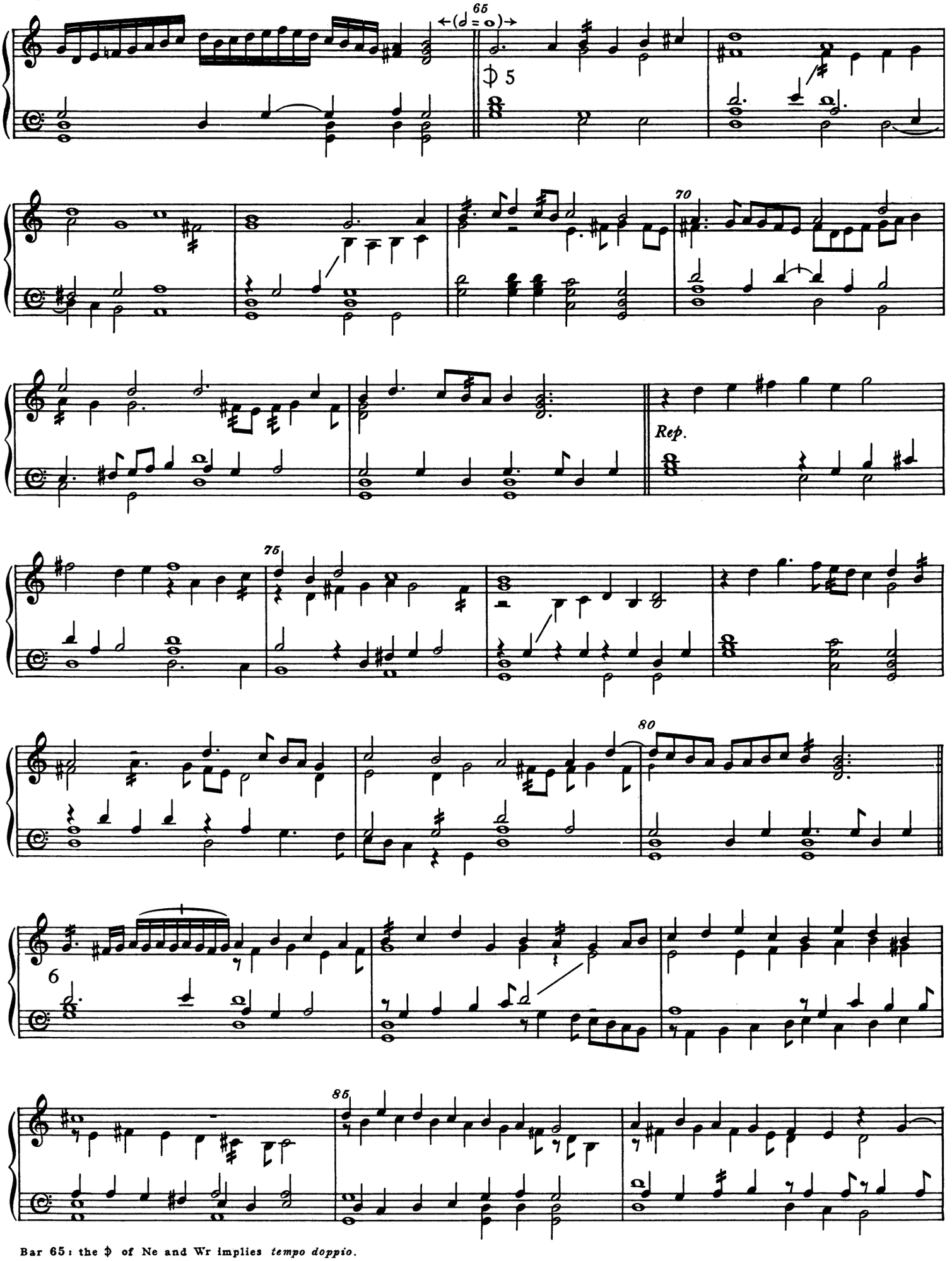
88



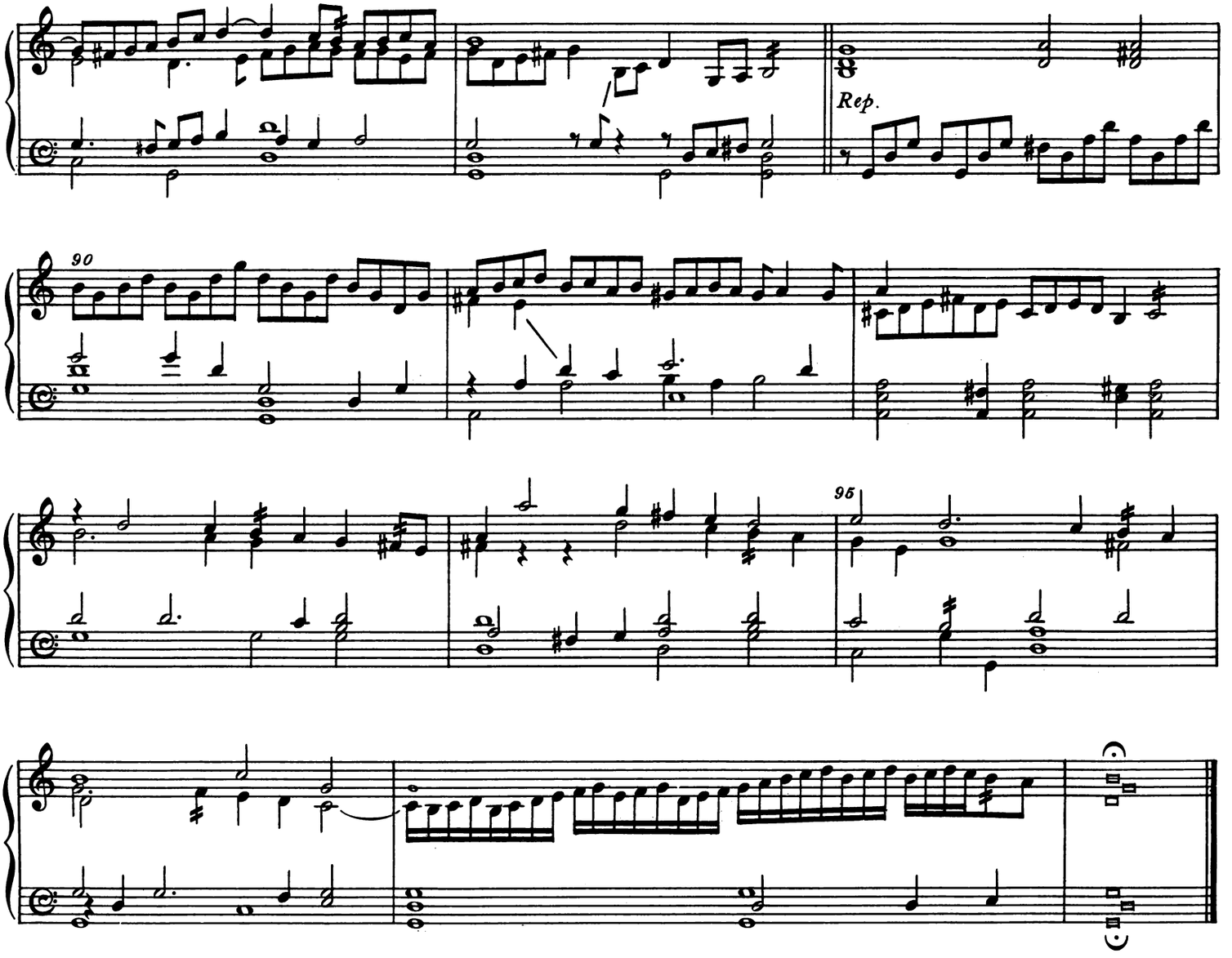

2
20
C
Ne: G
25
Rep.
30


3
35
40
Rep.
45

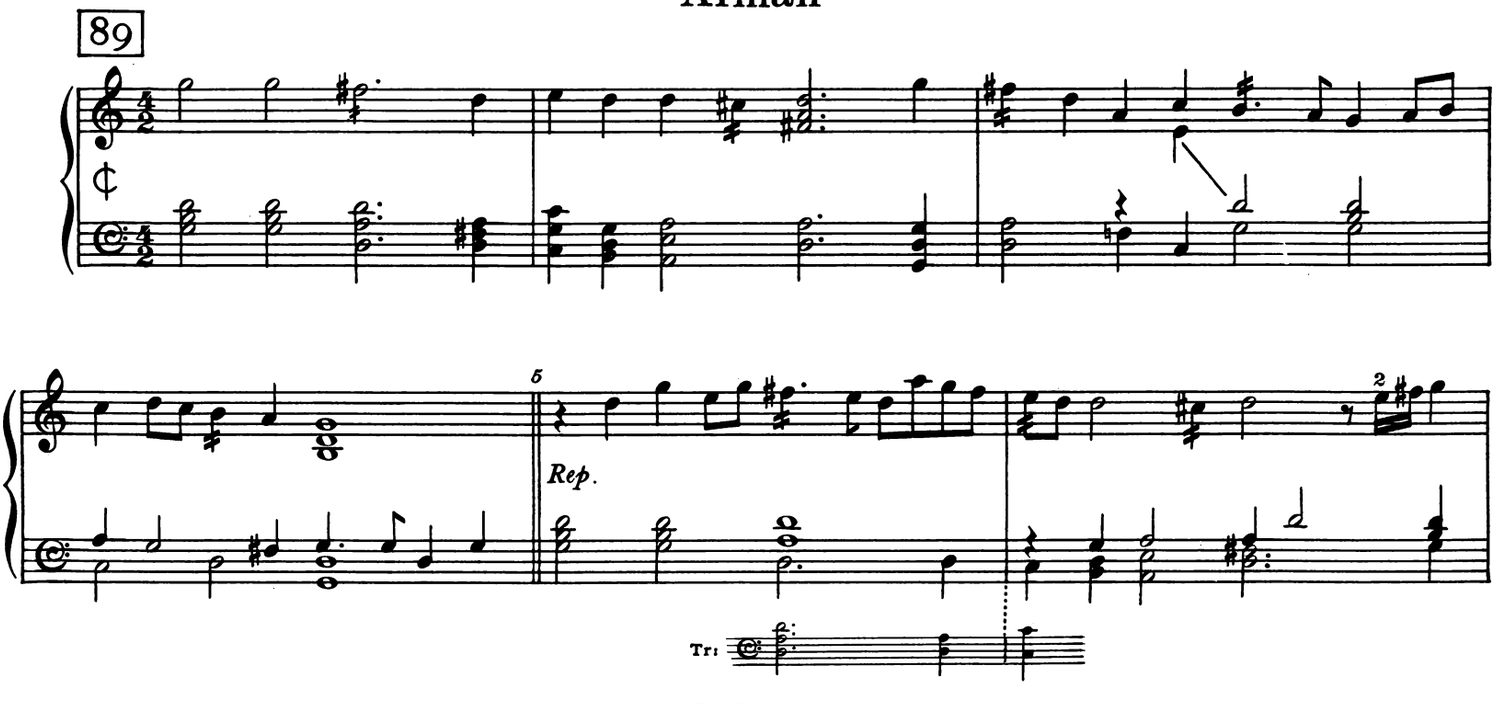

4
50
55
Rep.
60

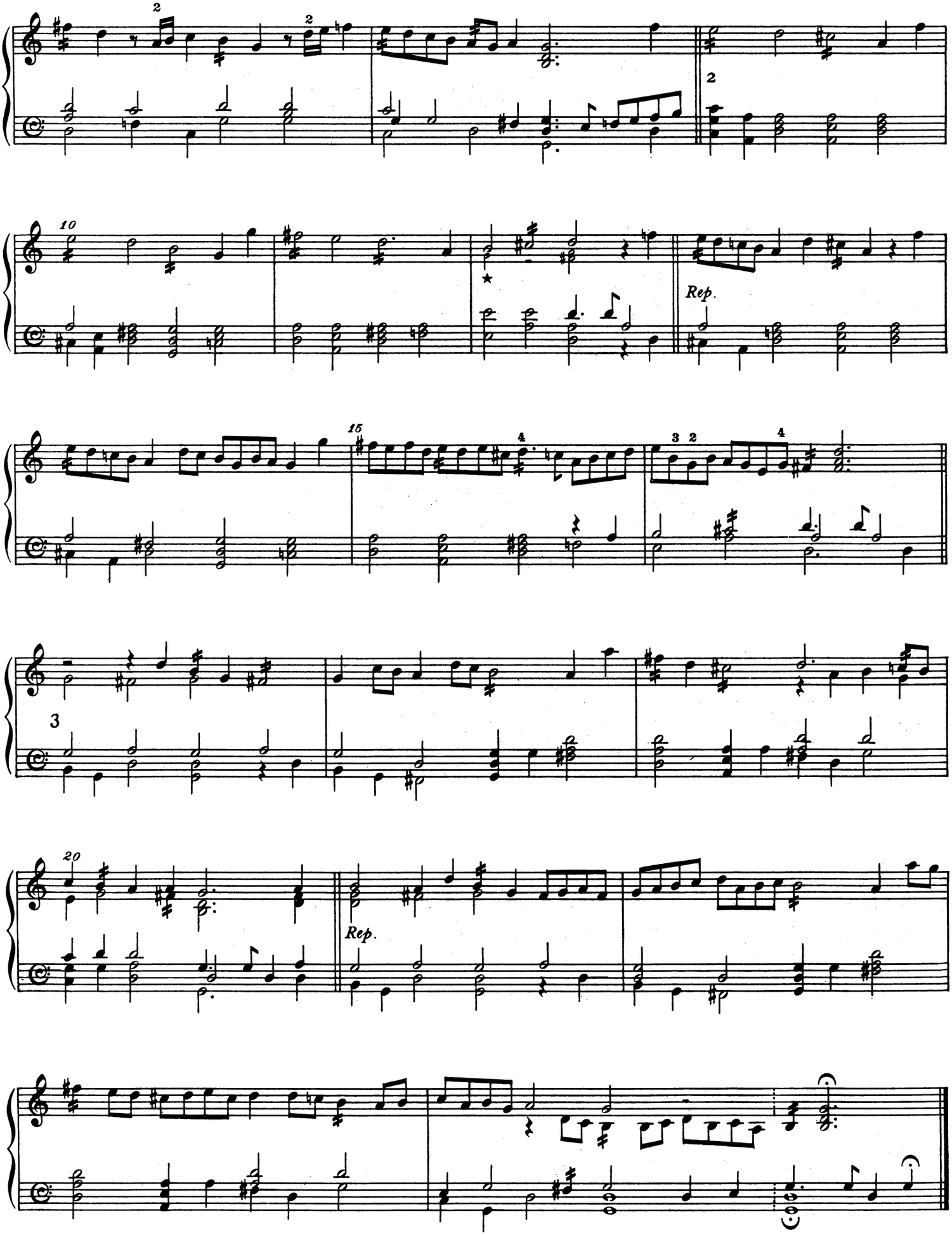


Bar 65: the 𝅗𝅥 of Ne and Wr implies *tempo doppio*.



Alman

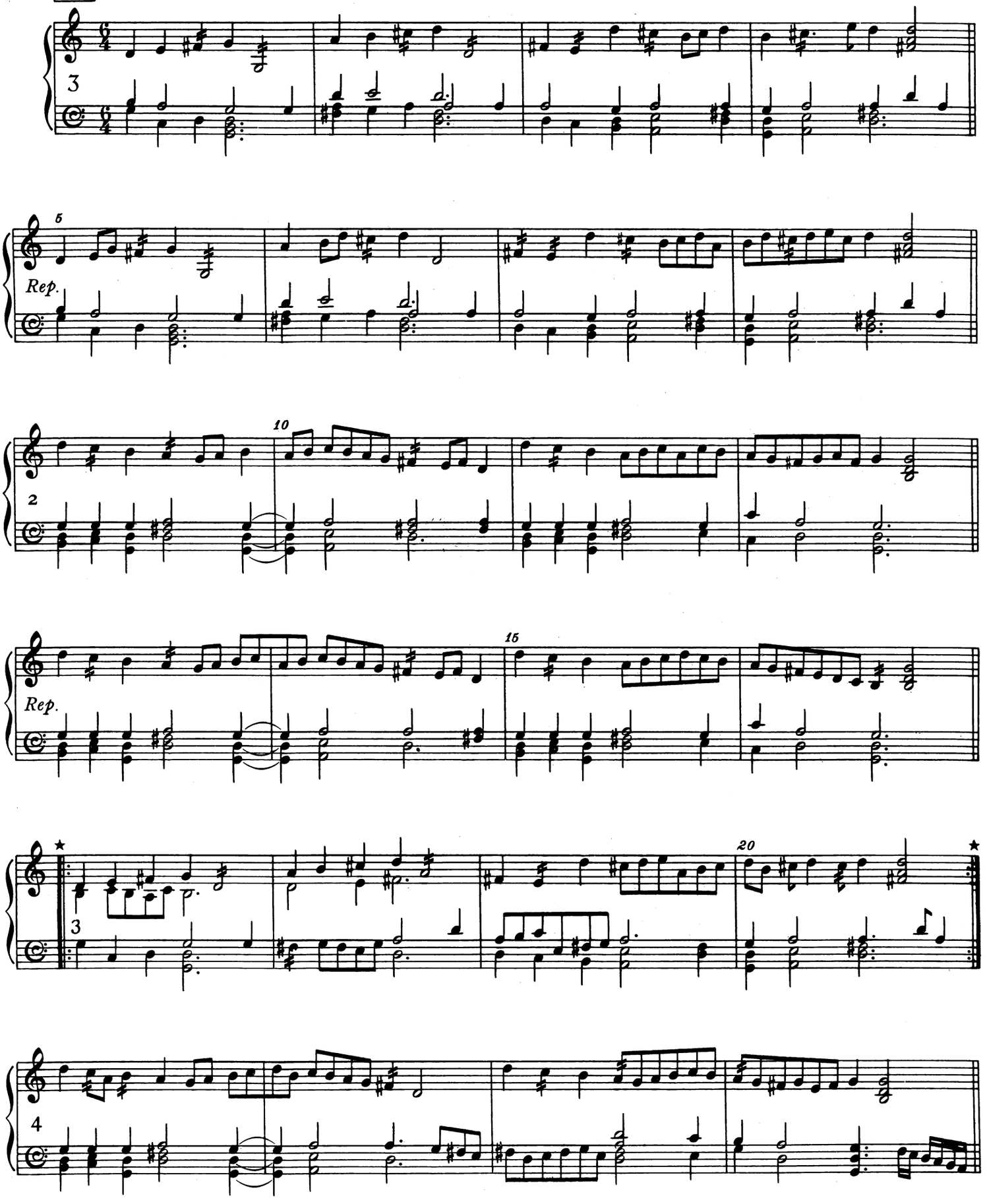




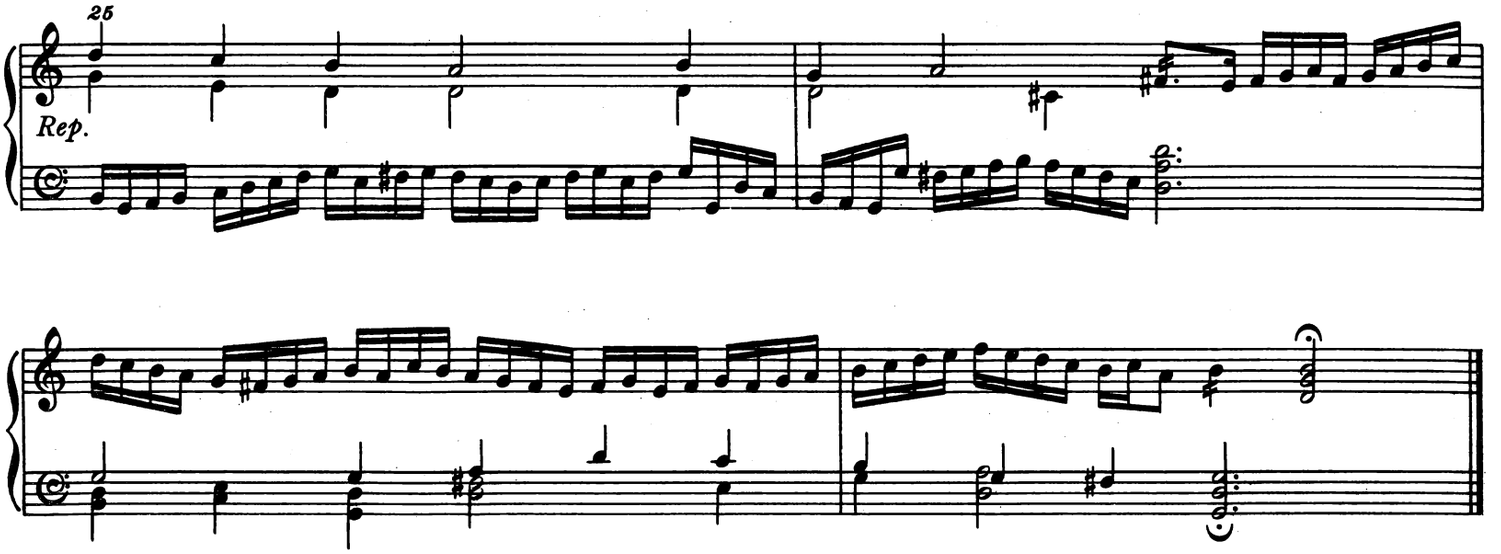
★ Small notes from Tr.

Lavolta: Lady Morley

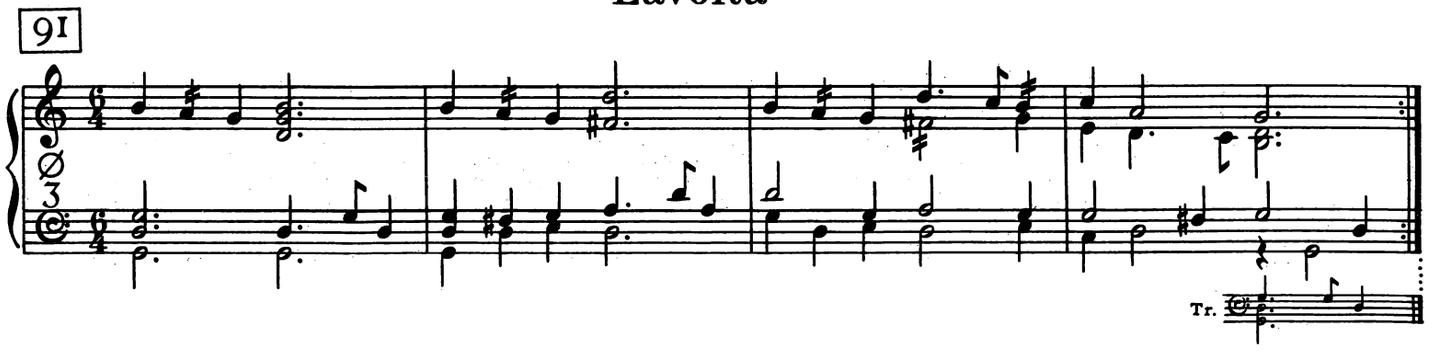
90

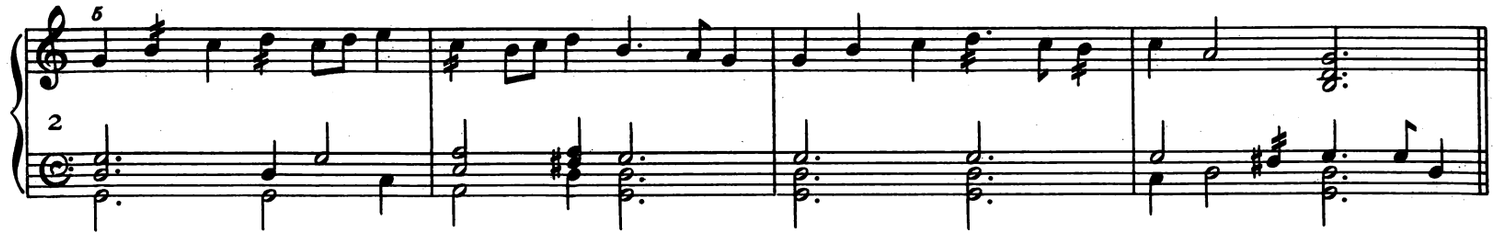


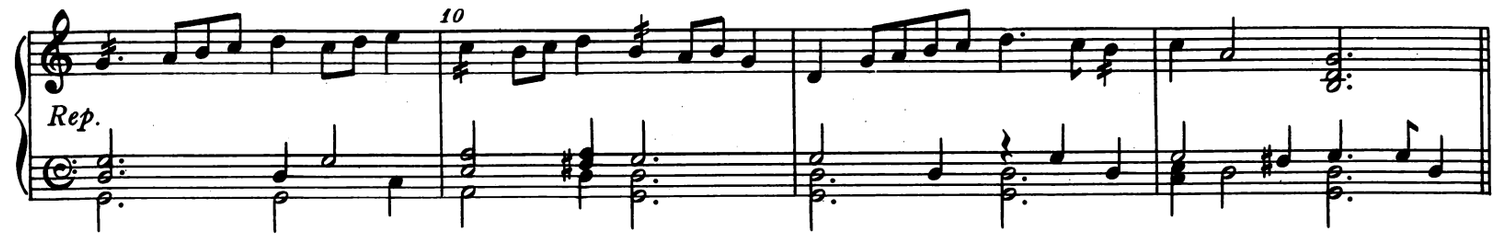
* The repeat is editorial.

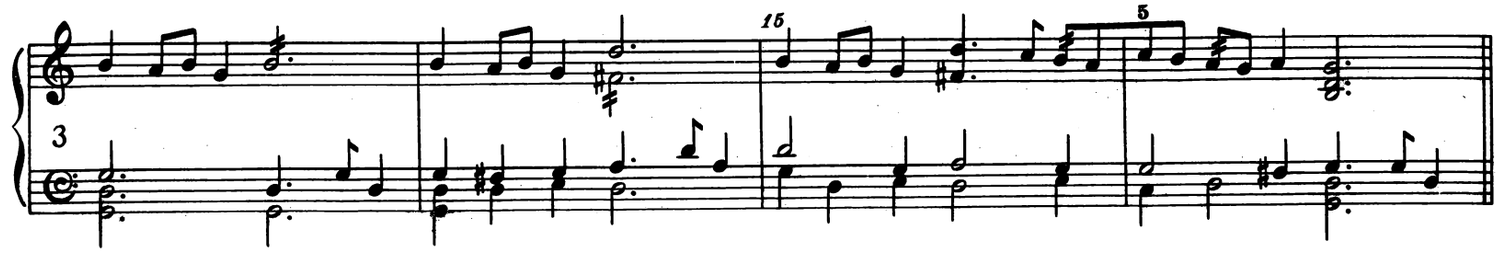


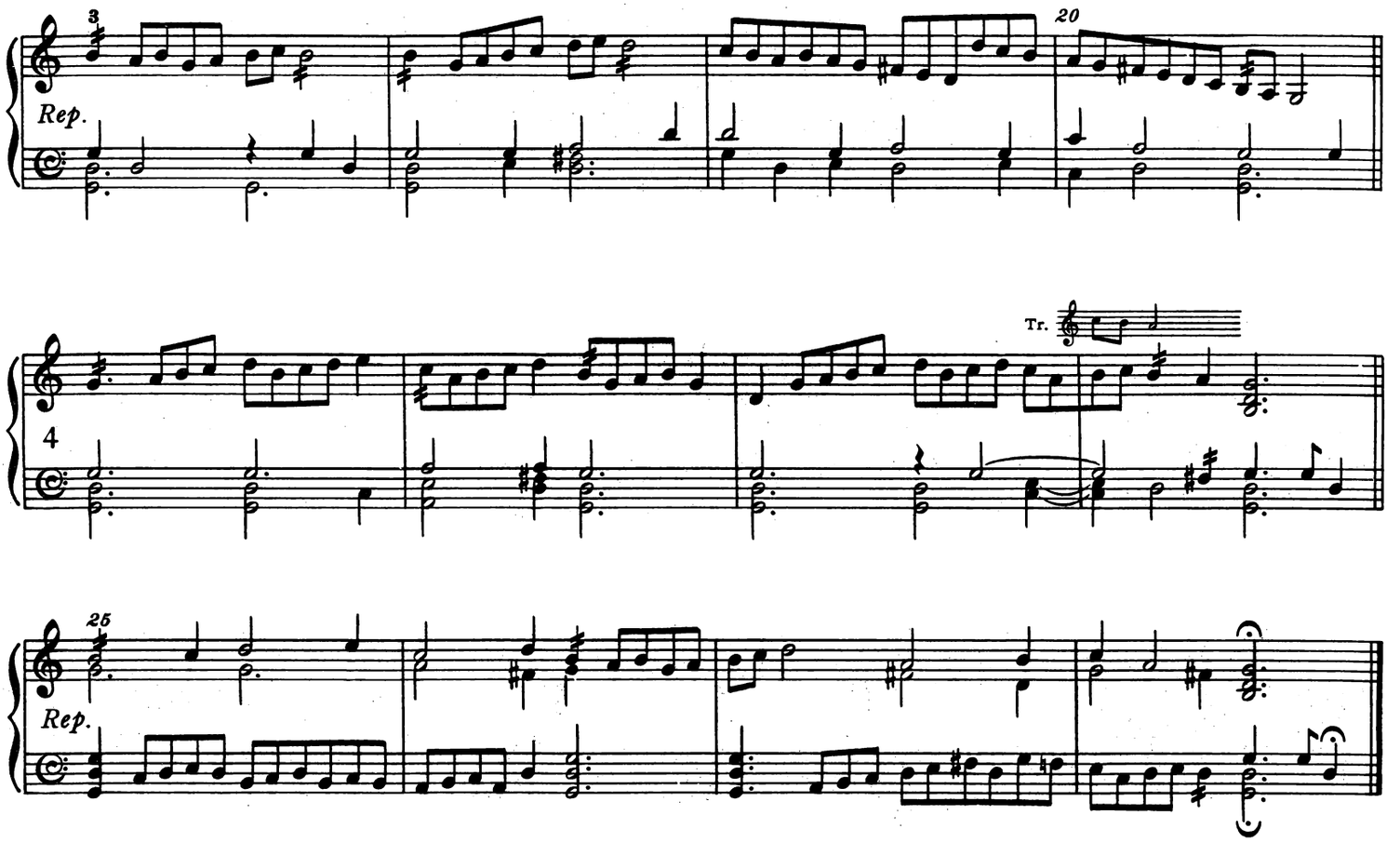
Lavolta





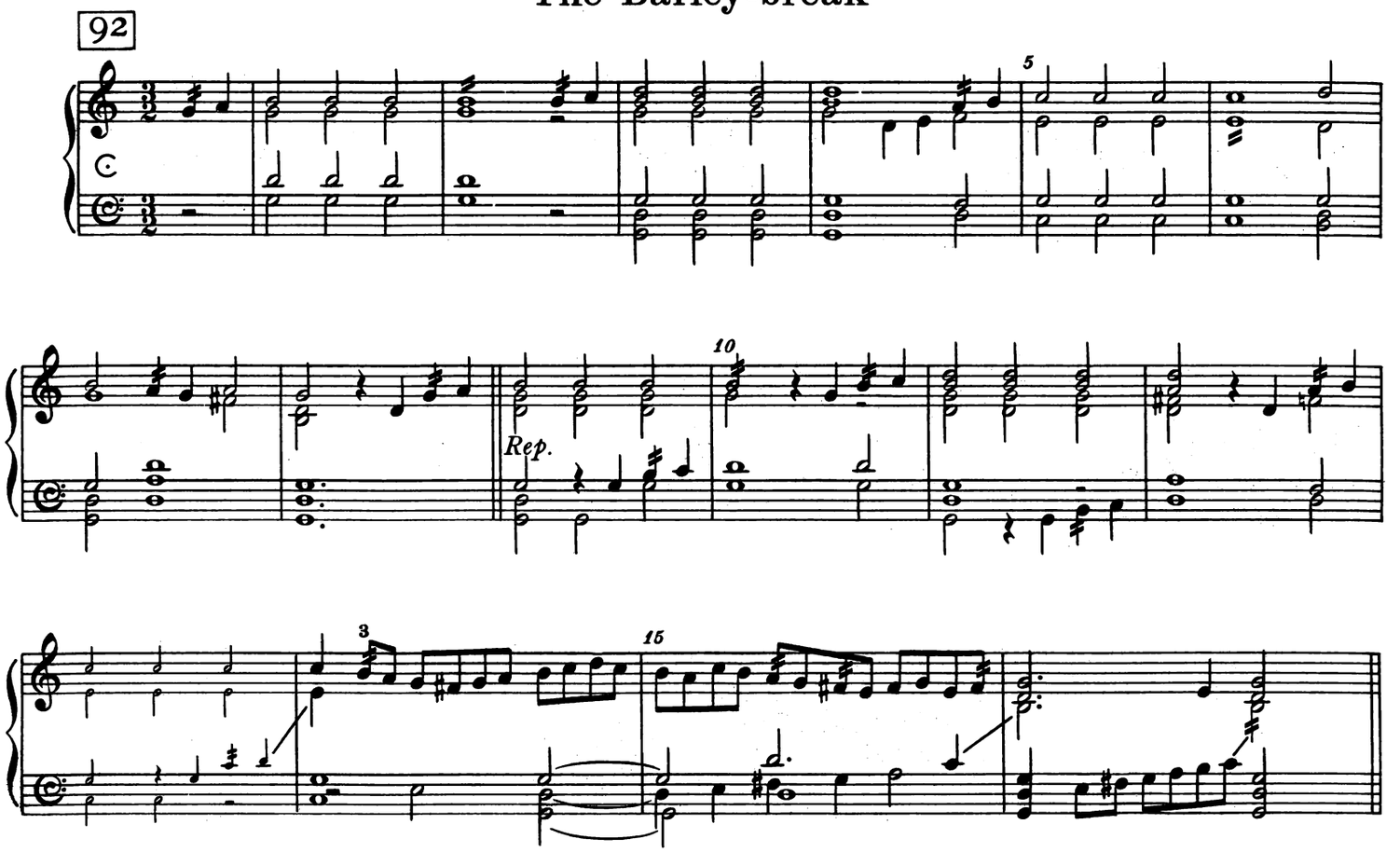


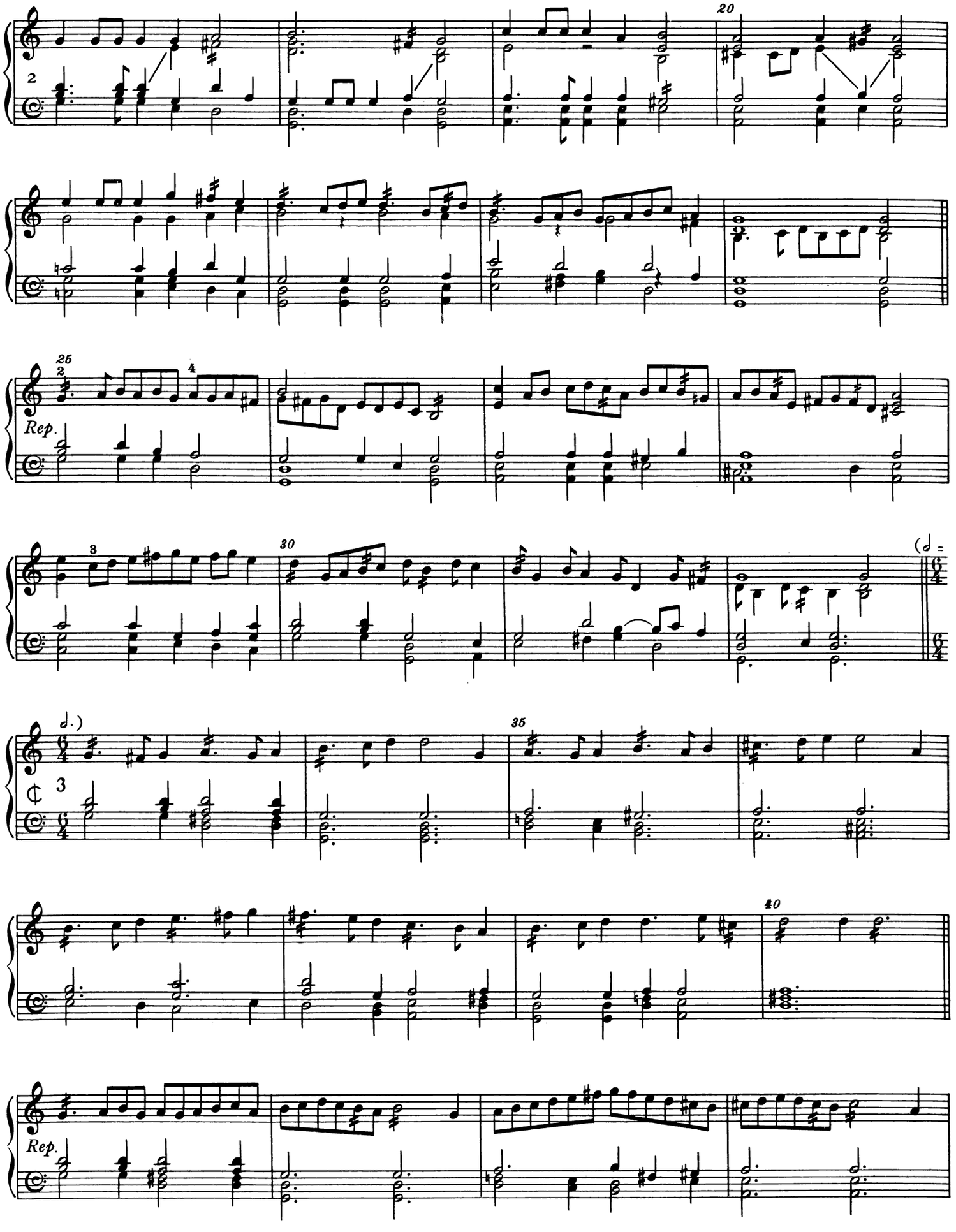


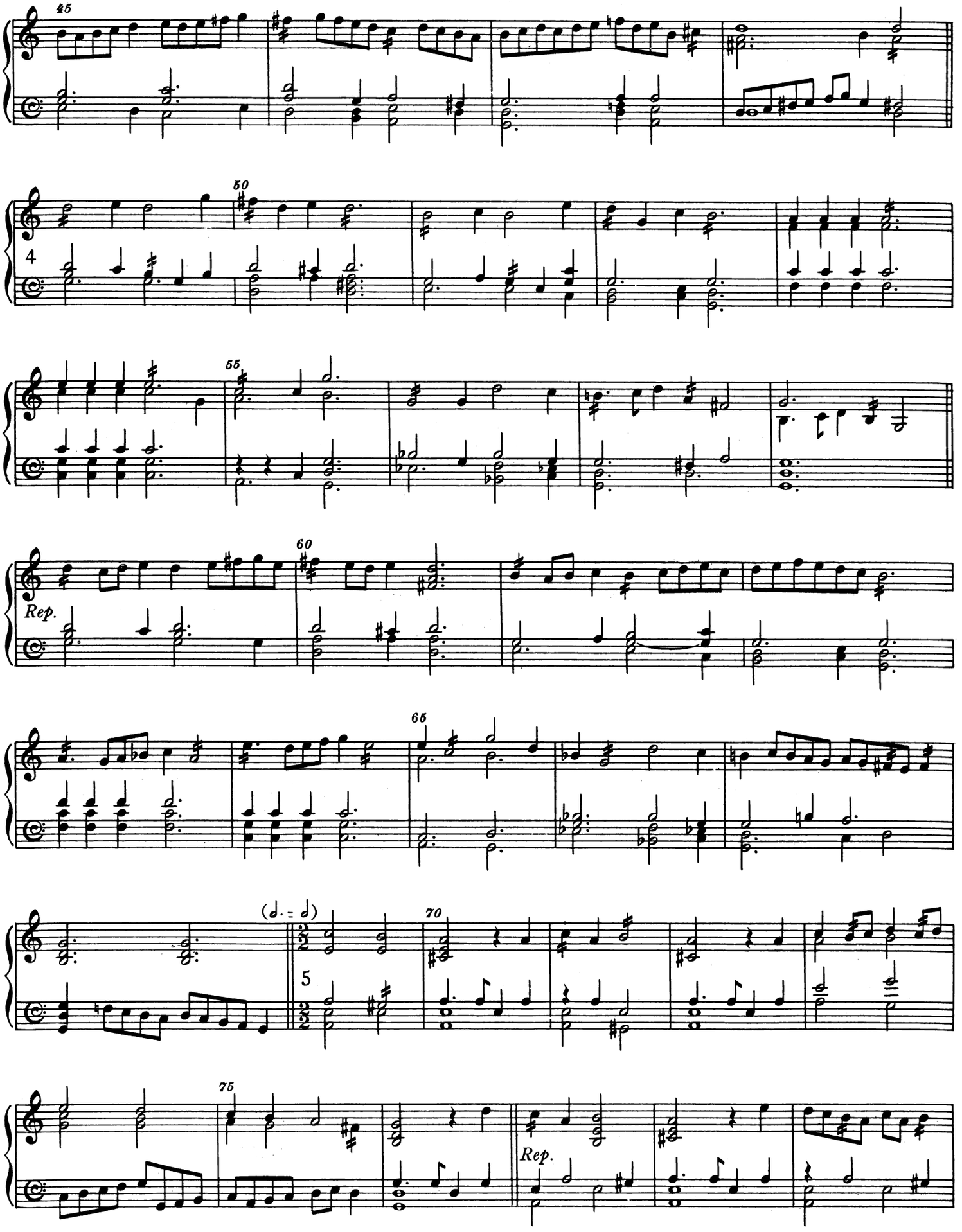


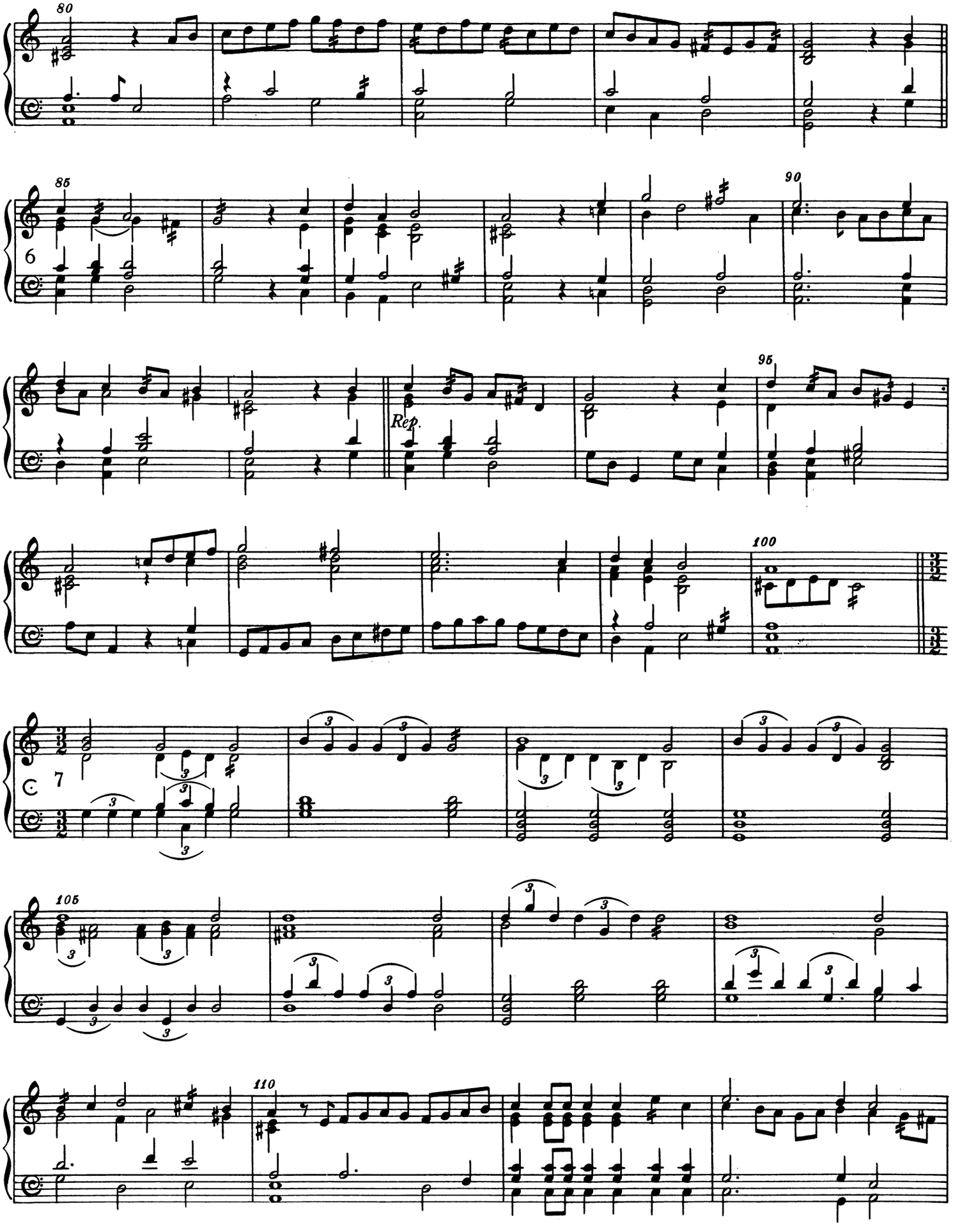
The Barley-break

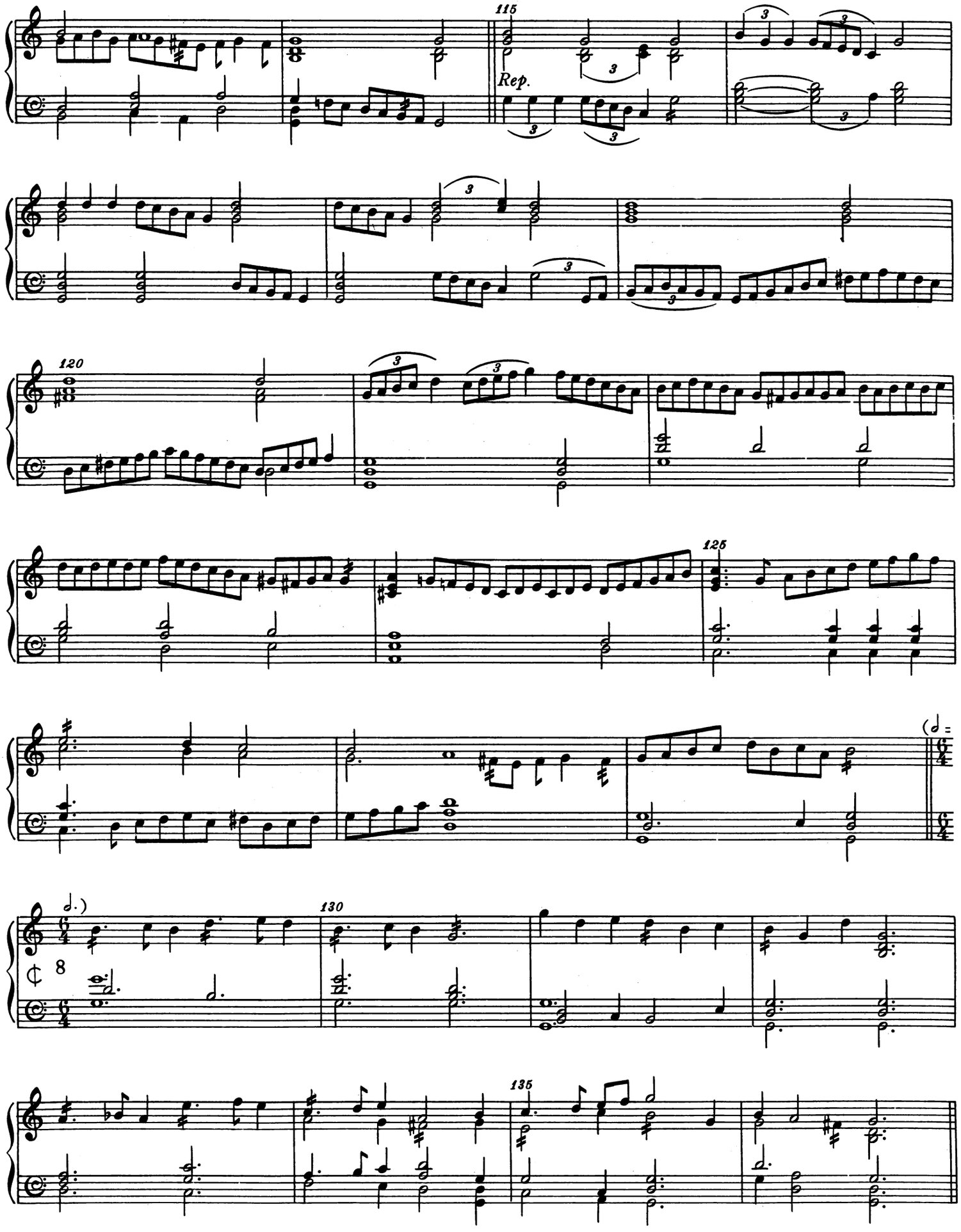
92

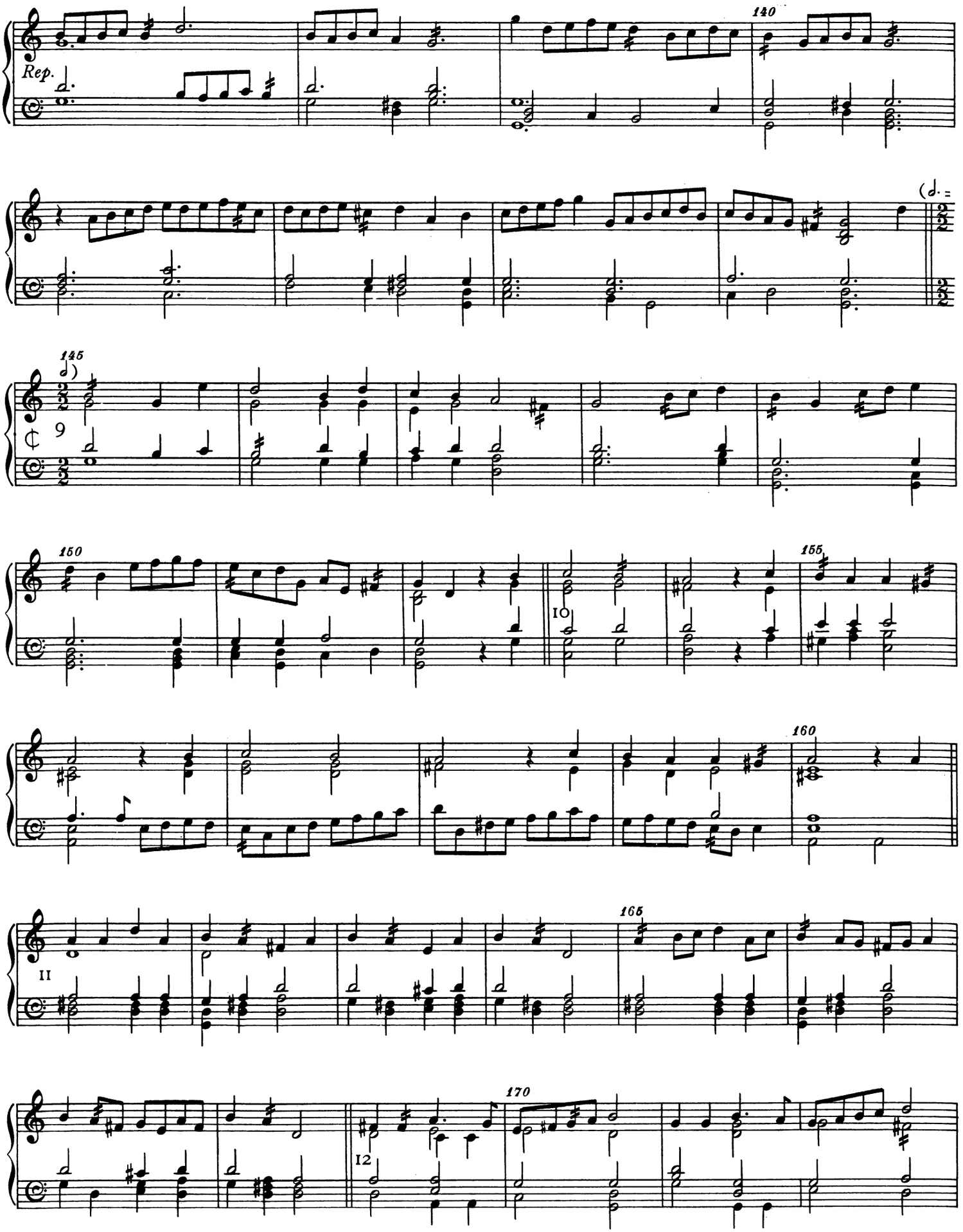


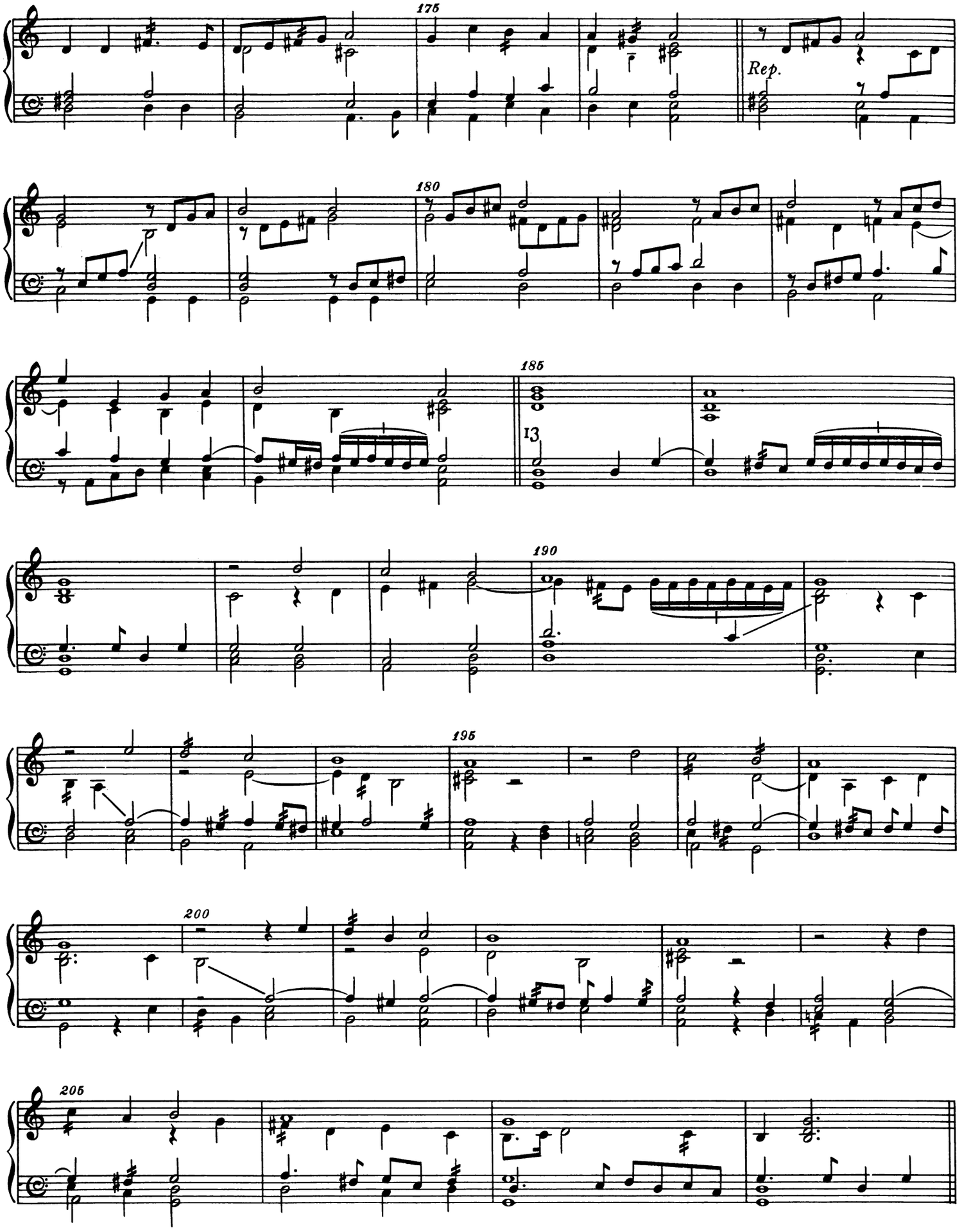

20
25
Rep.
30
35
40
Rep.

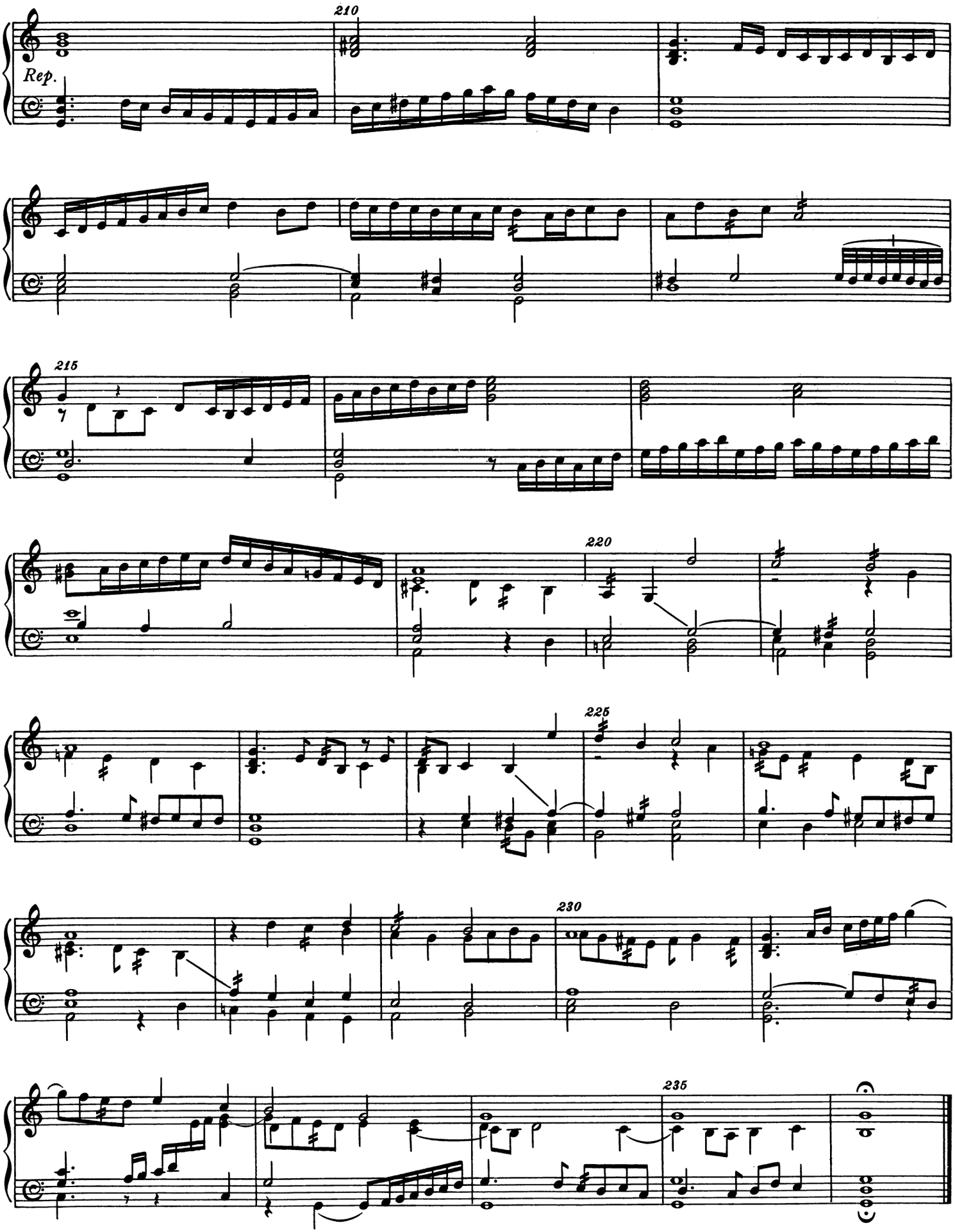

45
50
4
55
60
Rep.
65
(𝅗𝅥. = 𝅗𝅥)
70
5
75
Rep.


80
85
90
95
Rep.
100
105
110


115
Rep.
120
125
130
135

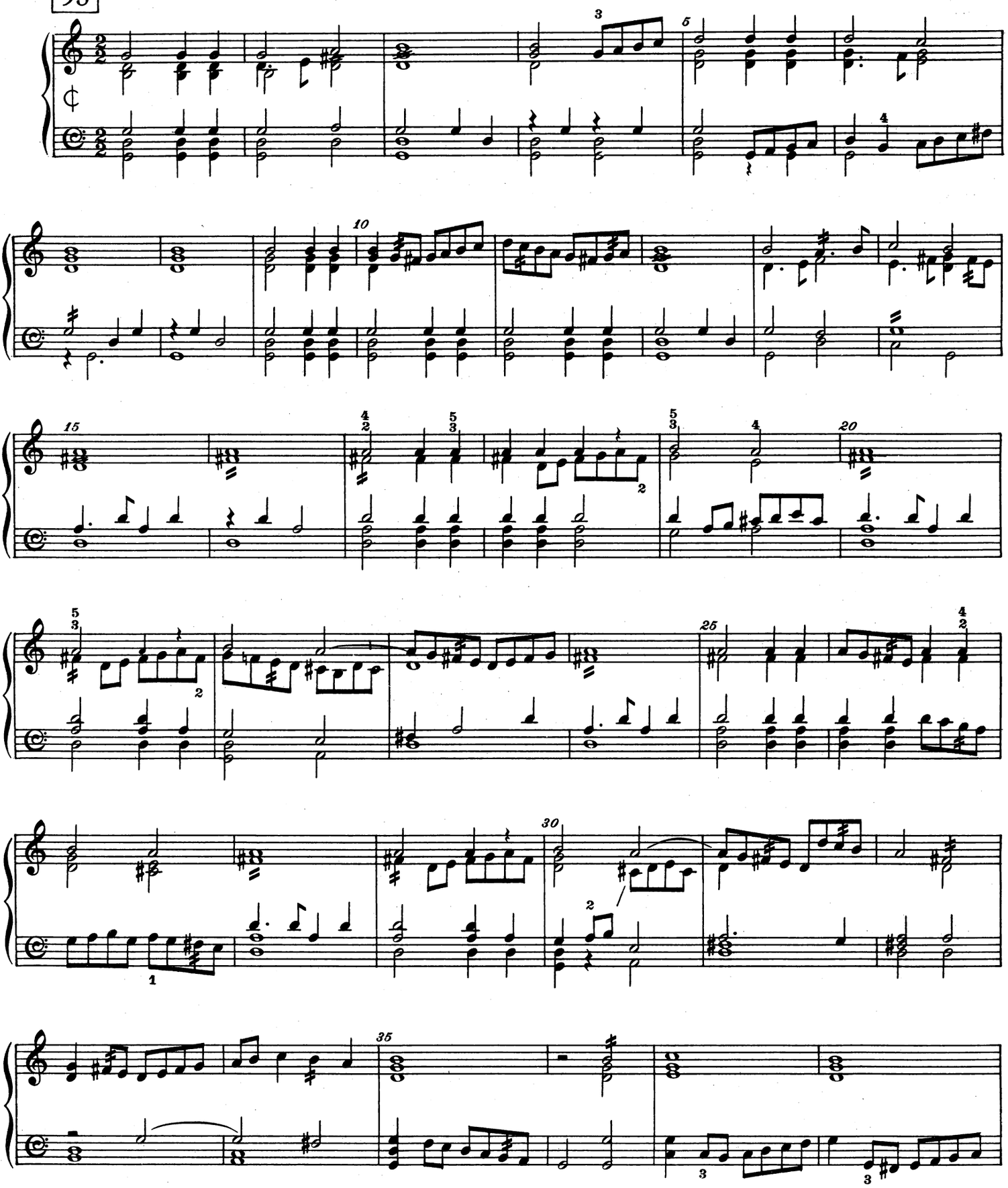

Rep.
140
145
9
150
155
10
160
165
11
170
12

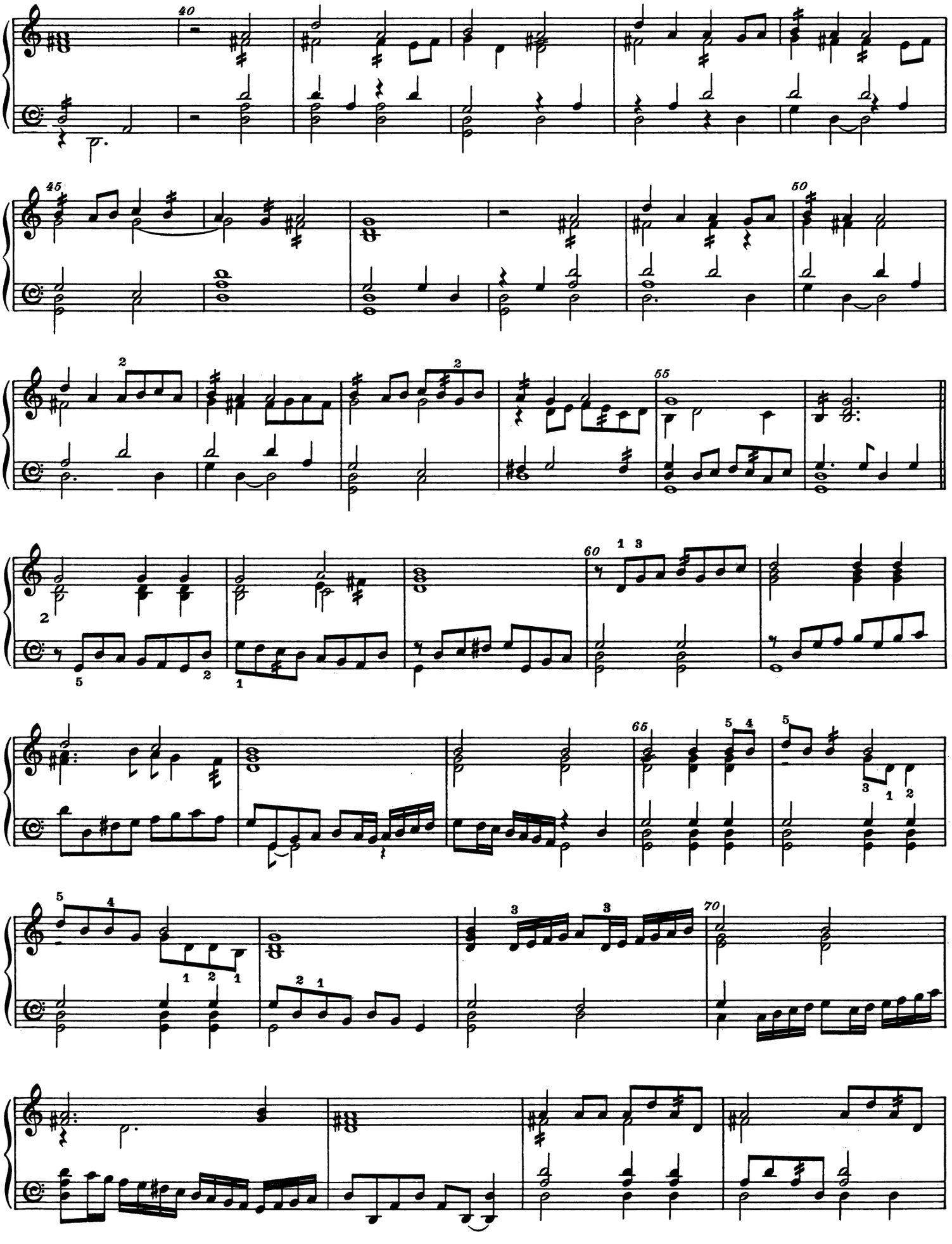

175
Rep.
180
185
13
190
195
200
205

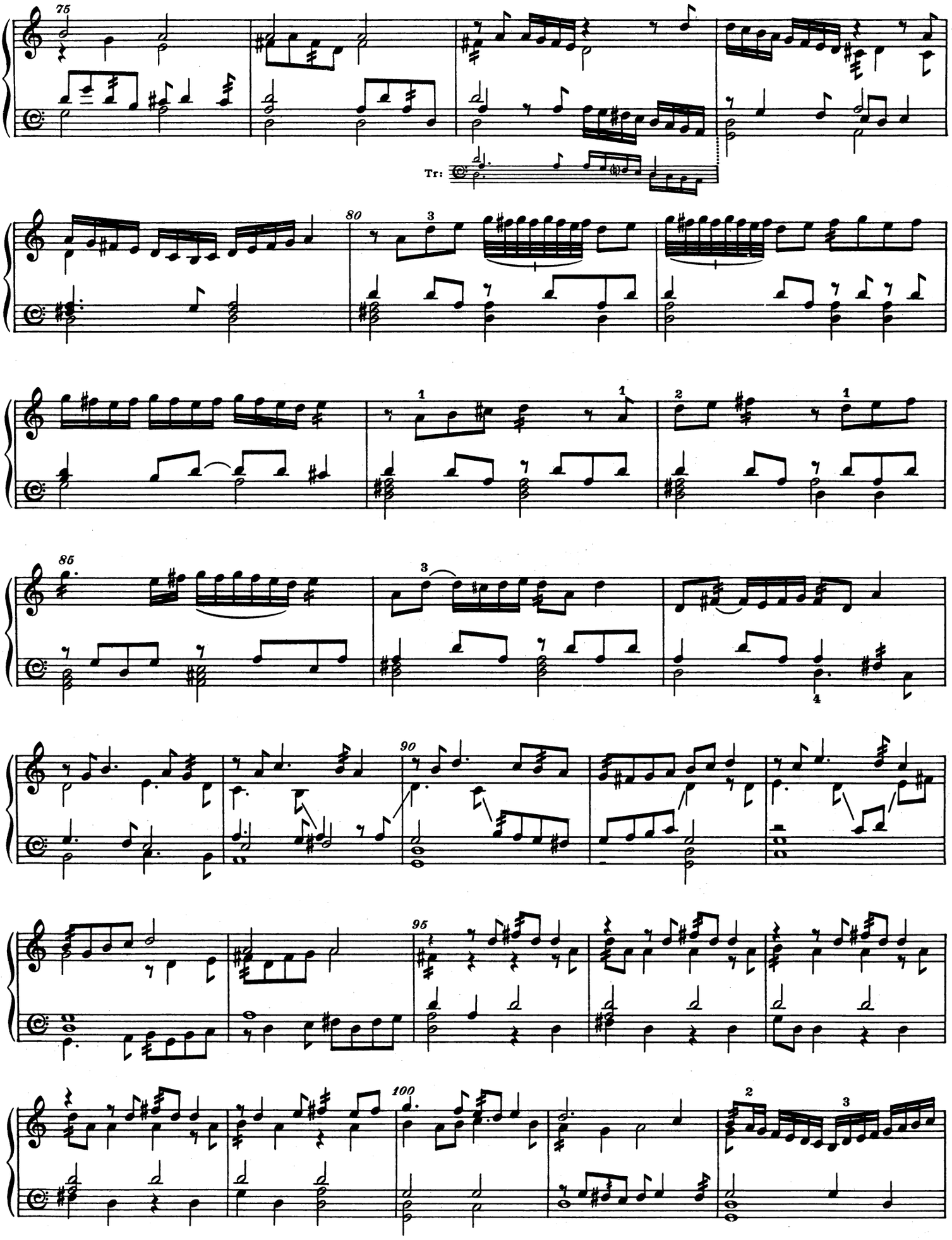

210
Rep.
215
220
225
230
235

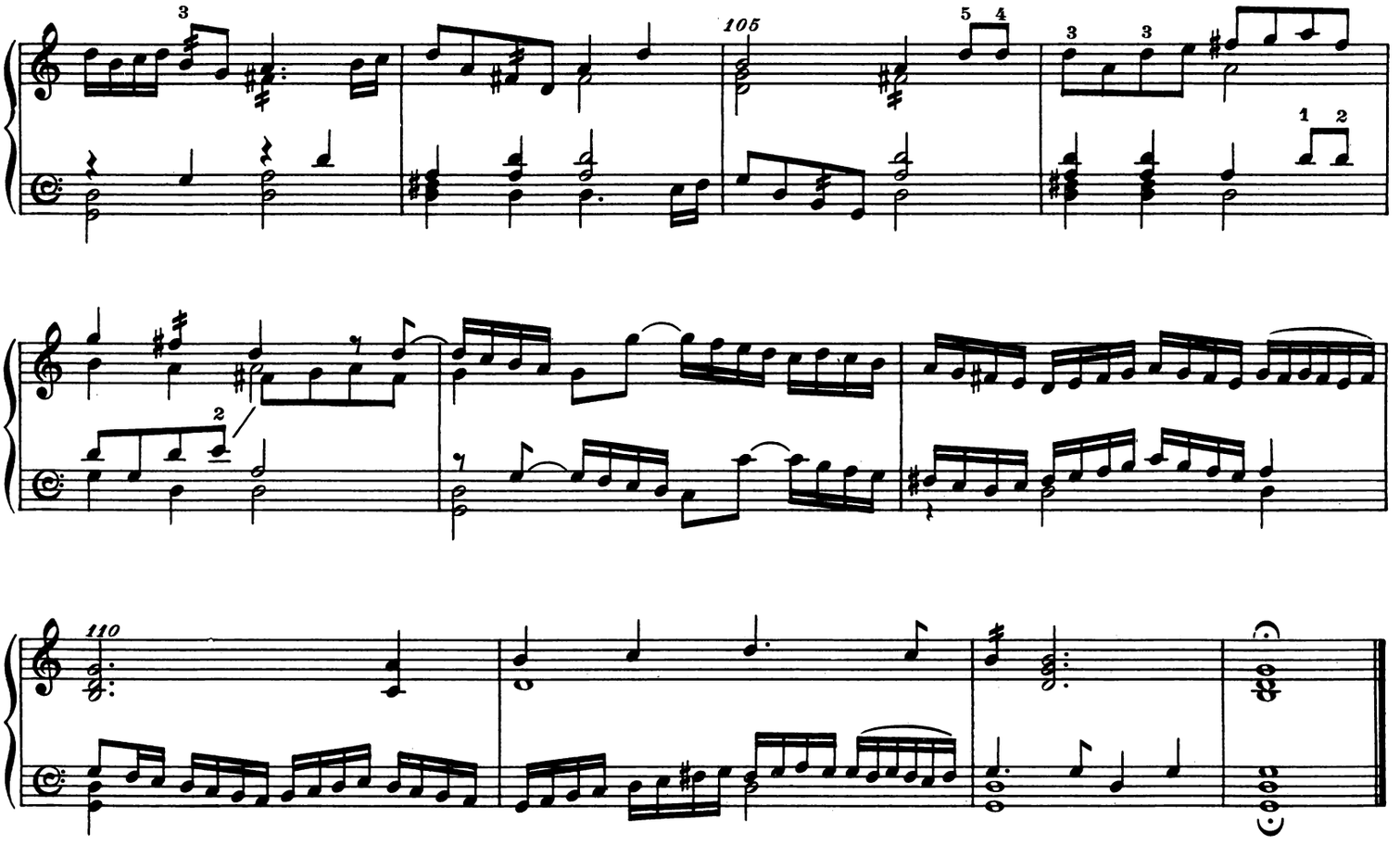
The March before the Battle
or
The Earl of Oxford's March

93





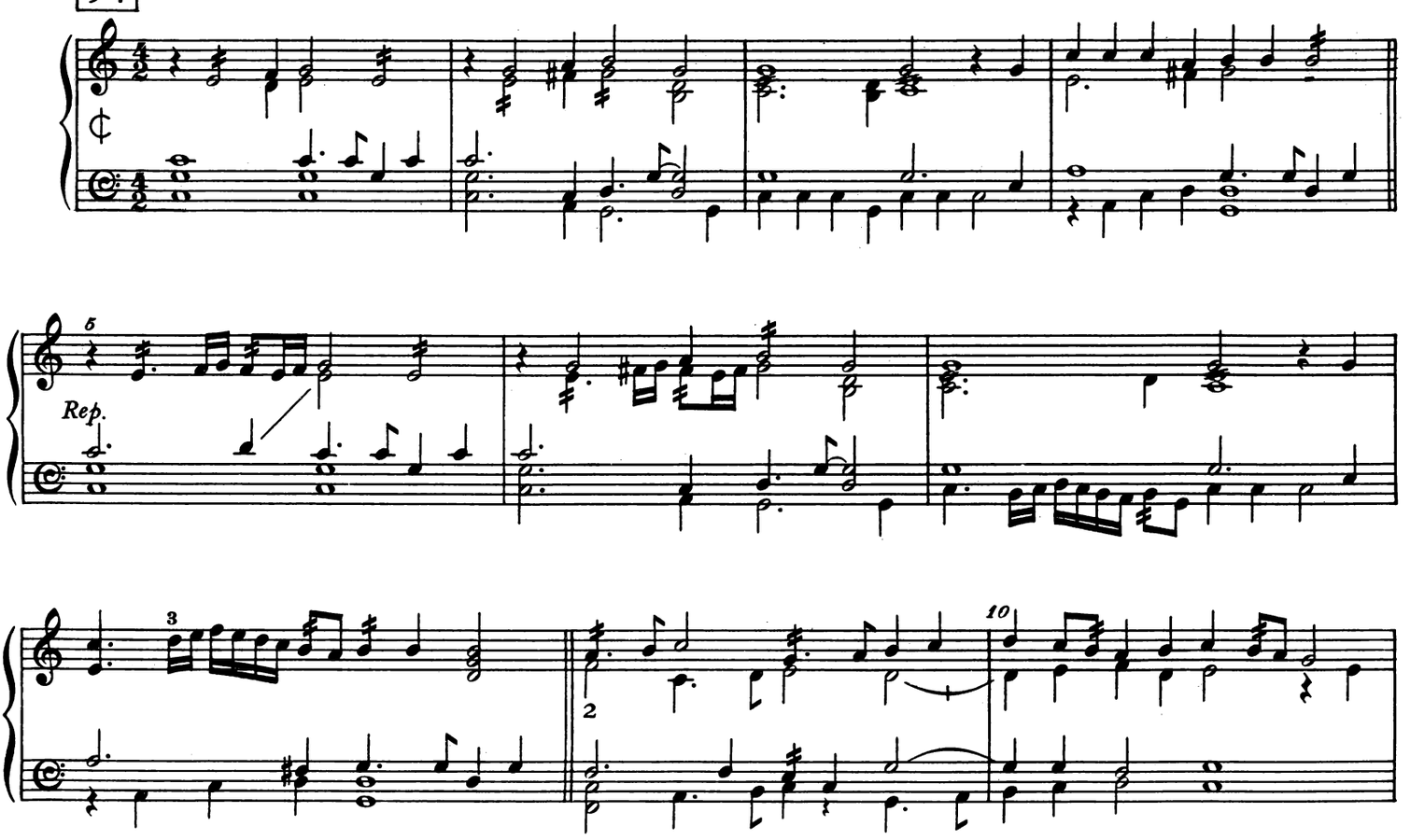

75
Tr:
80
85
90
95
100

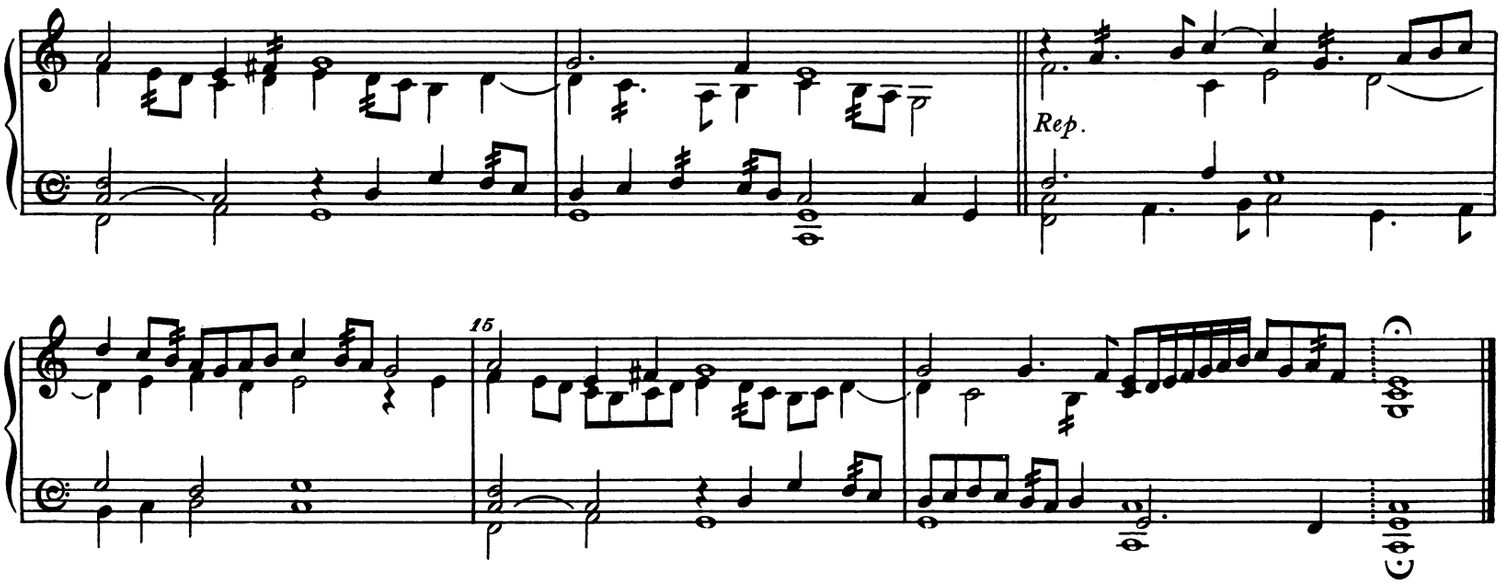


The Battle

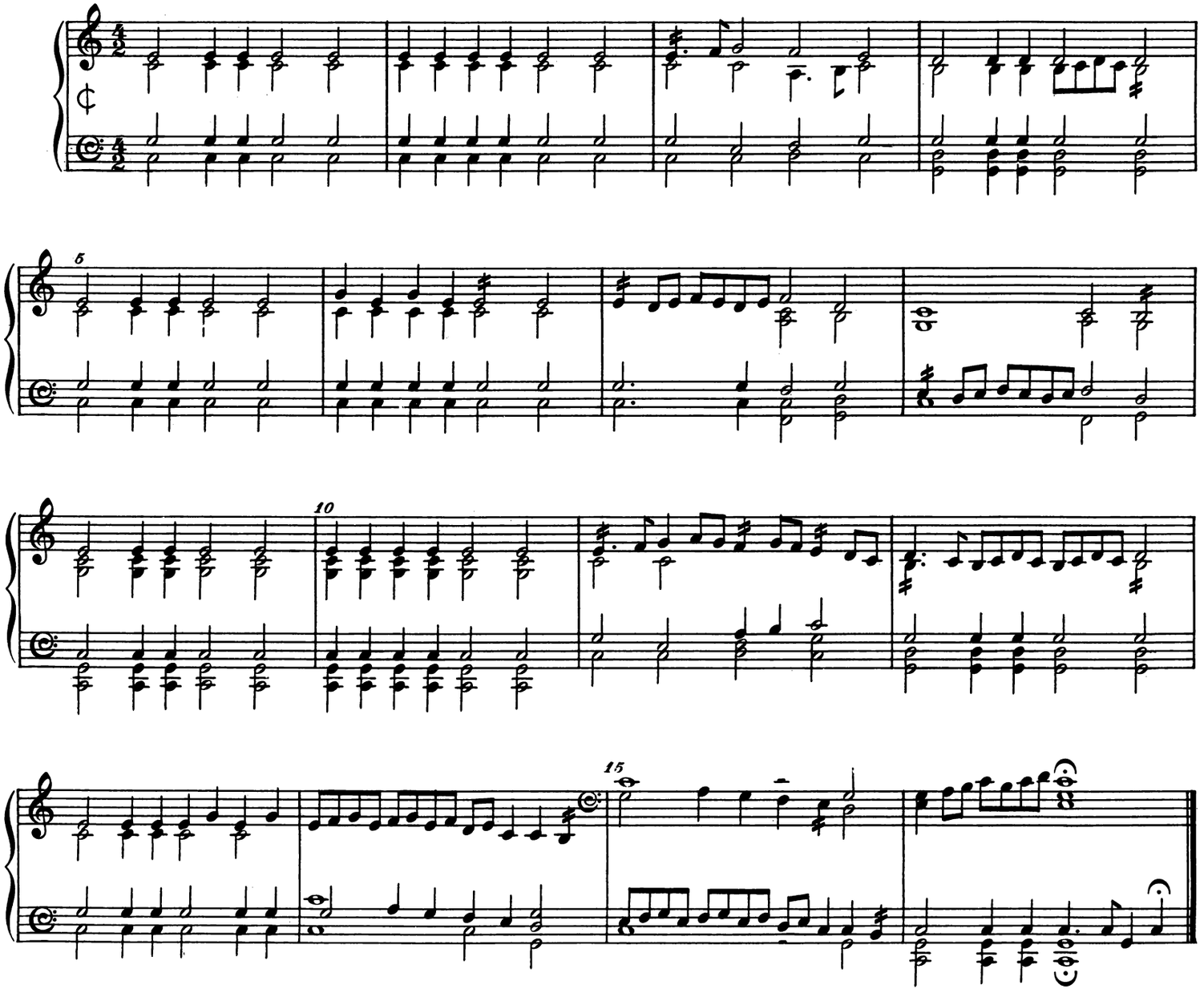
a. The Soldiers' Summons

94

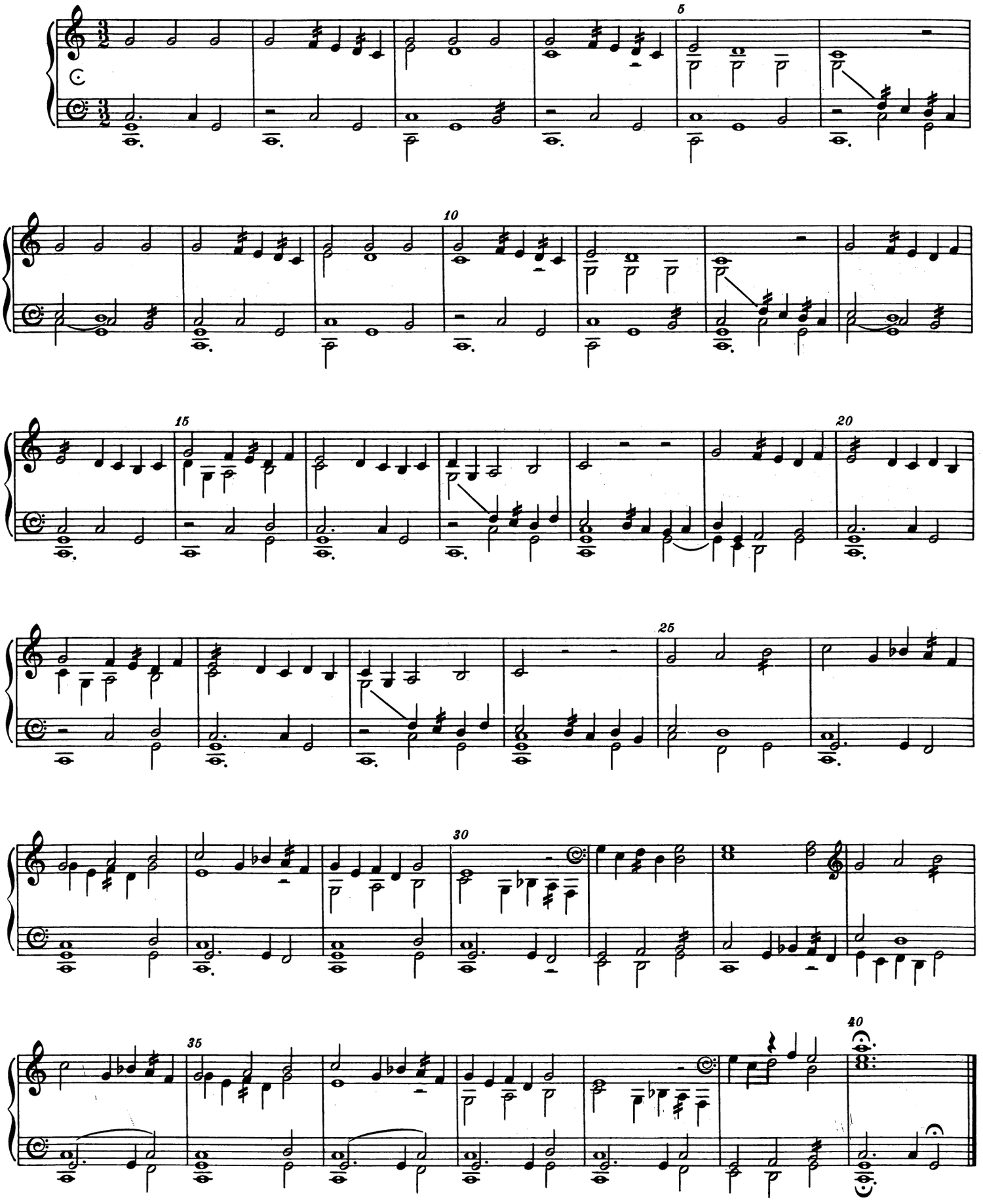




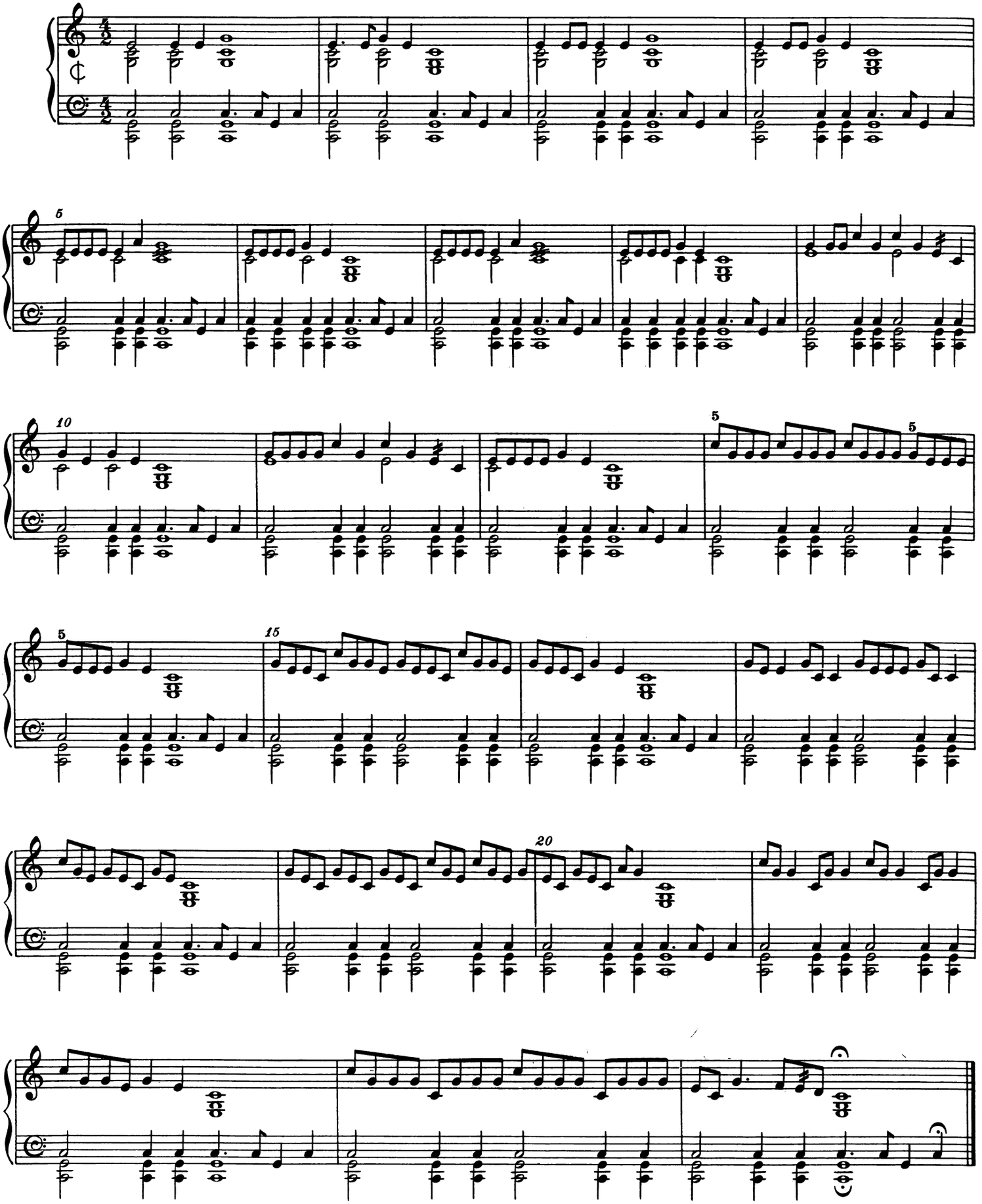
b. The March of Footmen



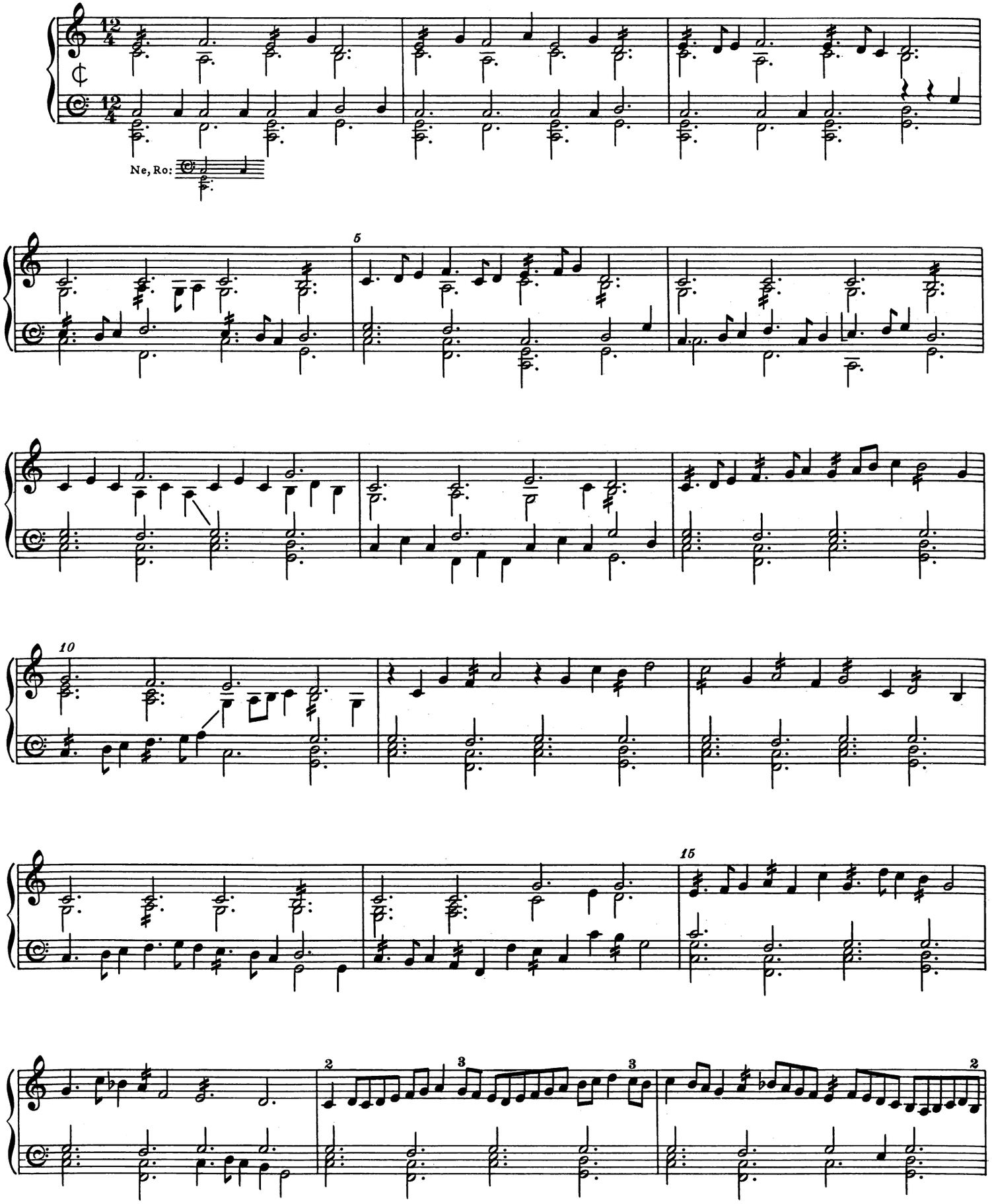
c. The March of Horsemen

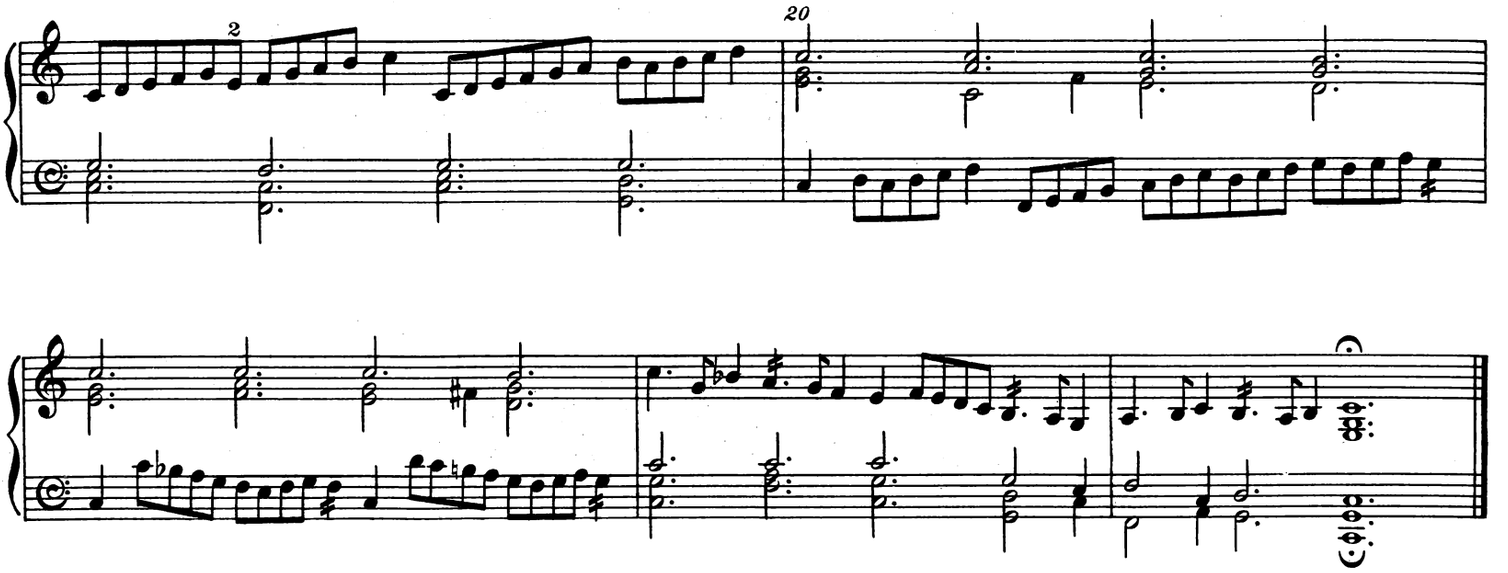


d. The Trumpets

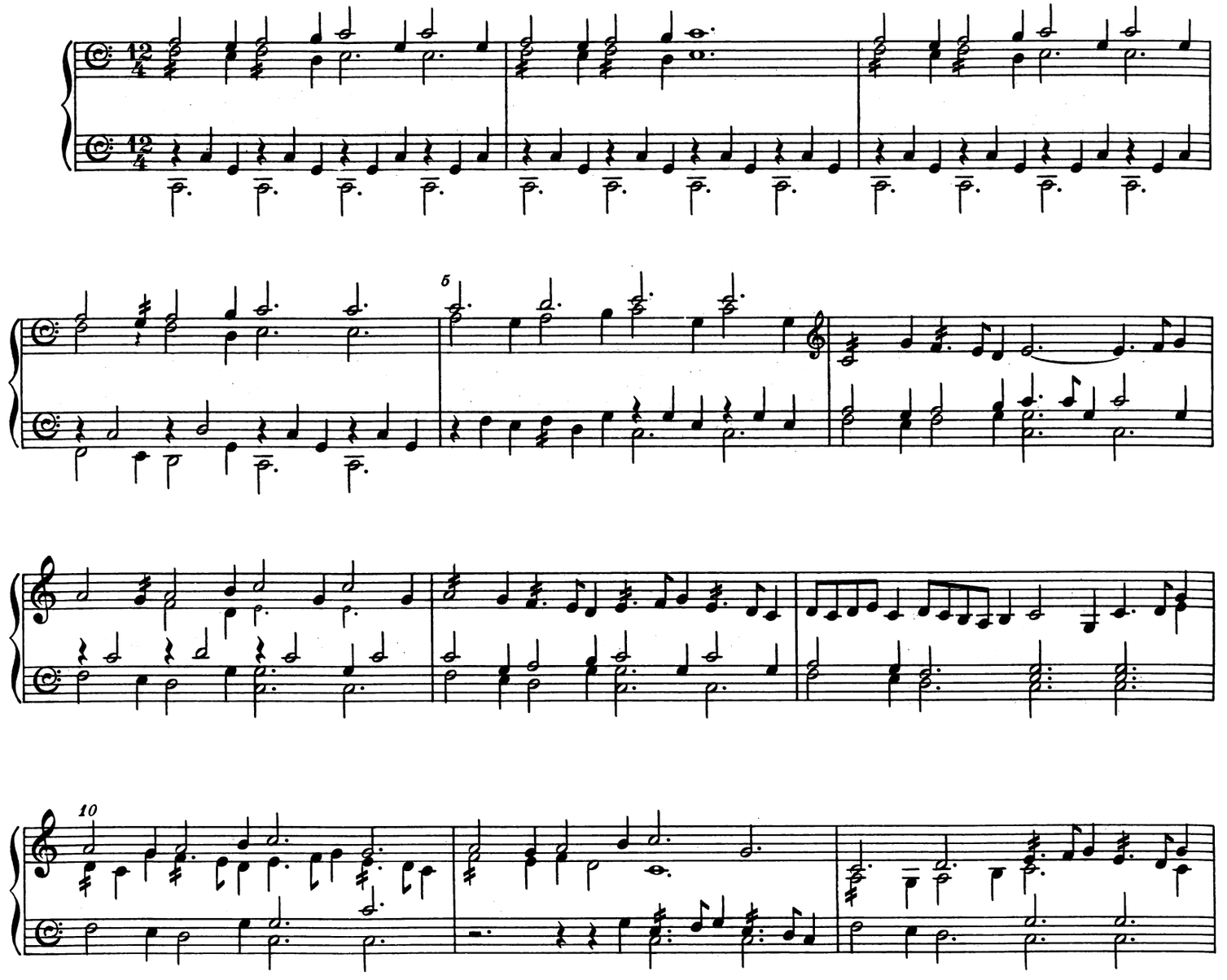


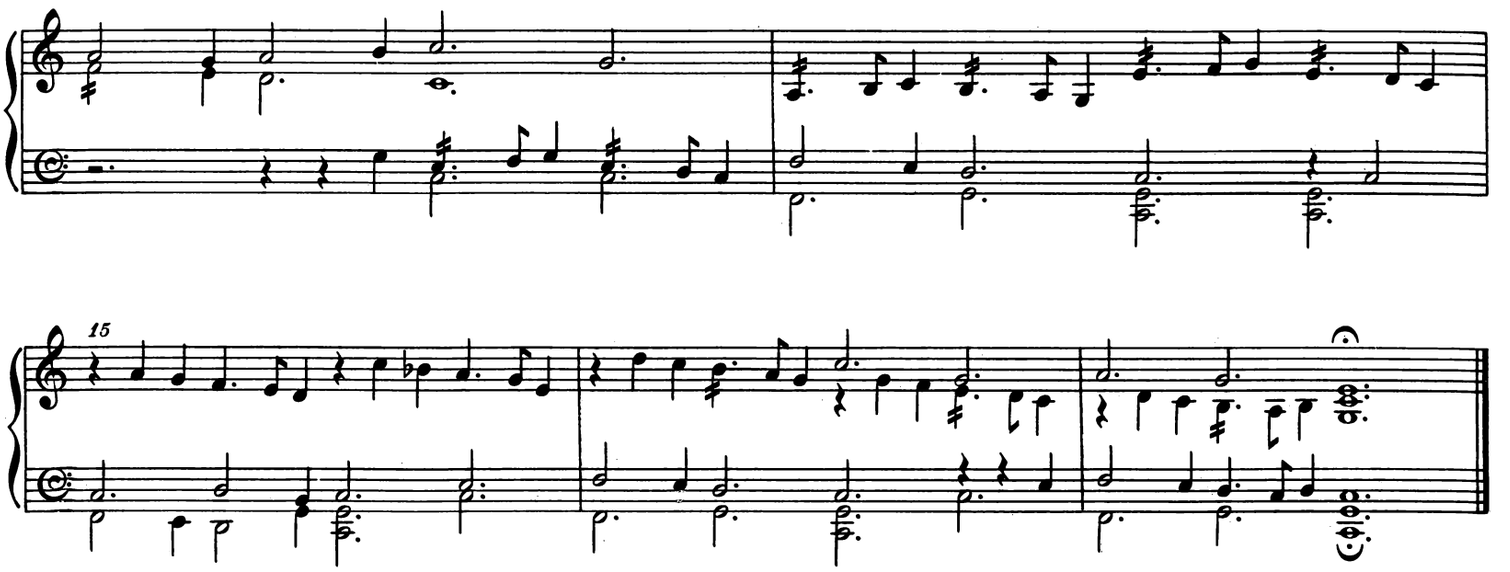
e. The Irish March



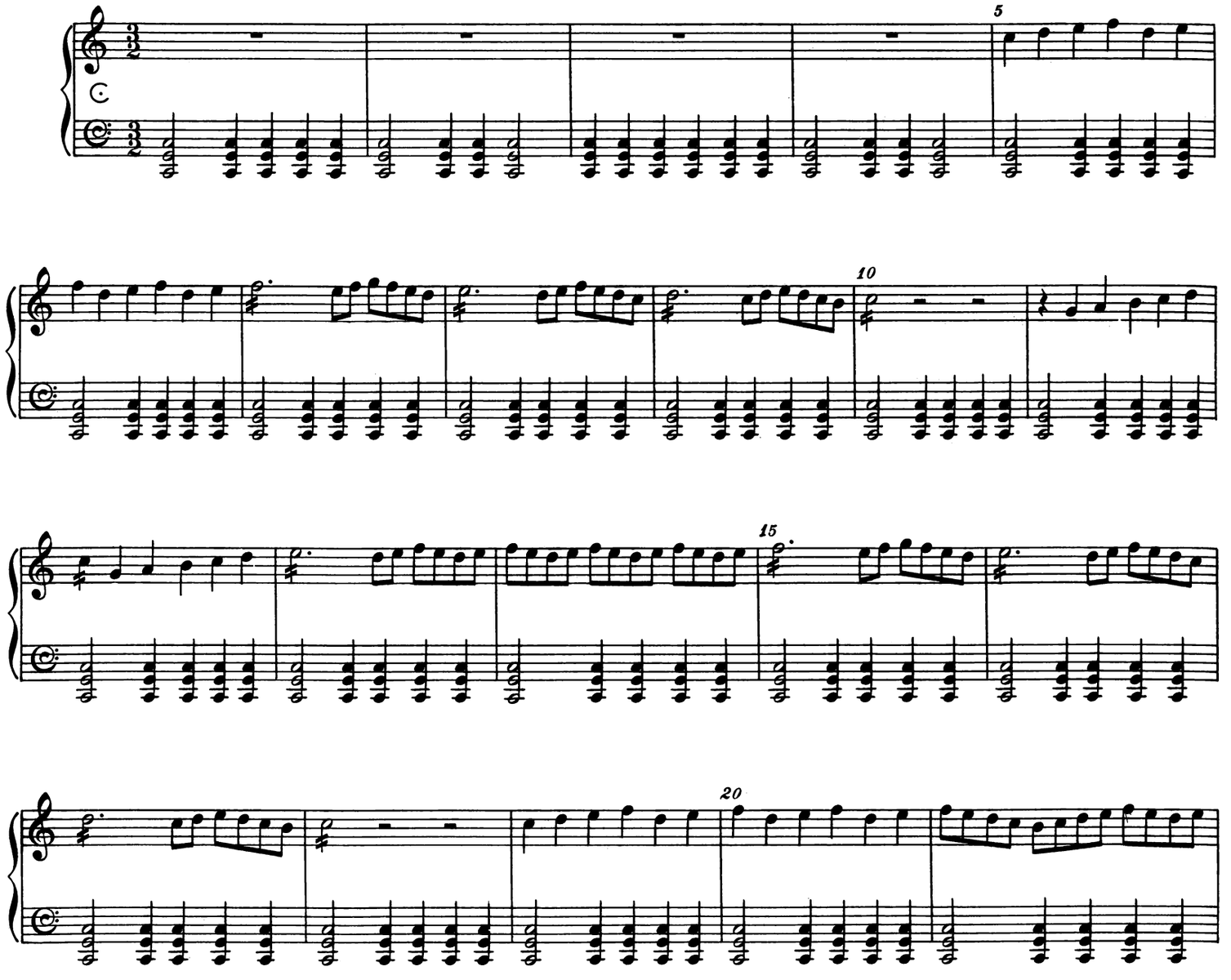


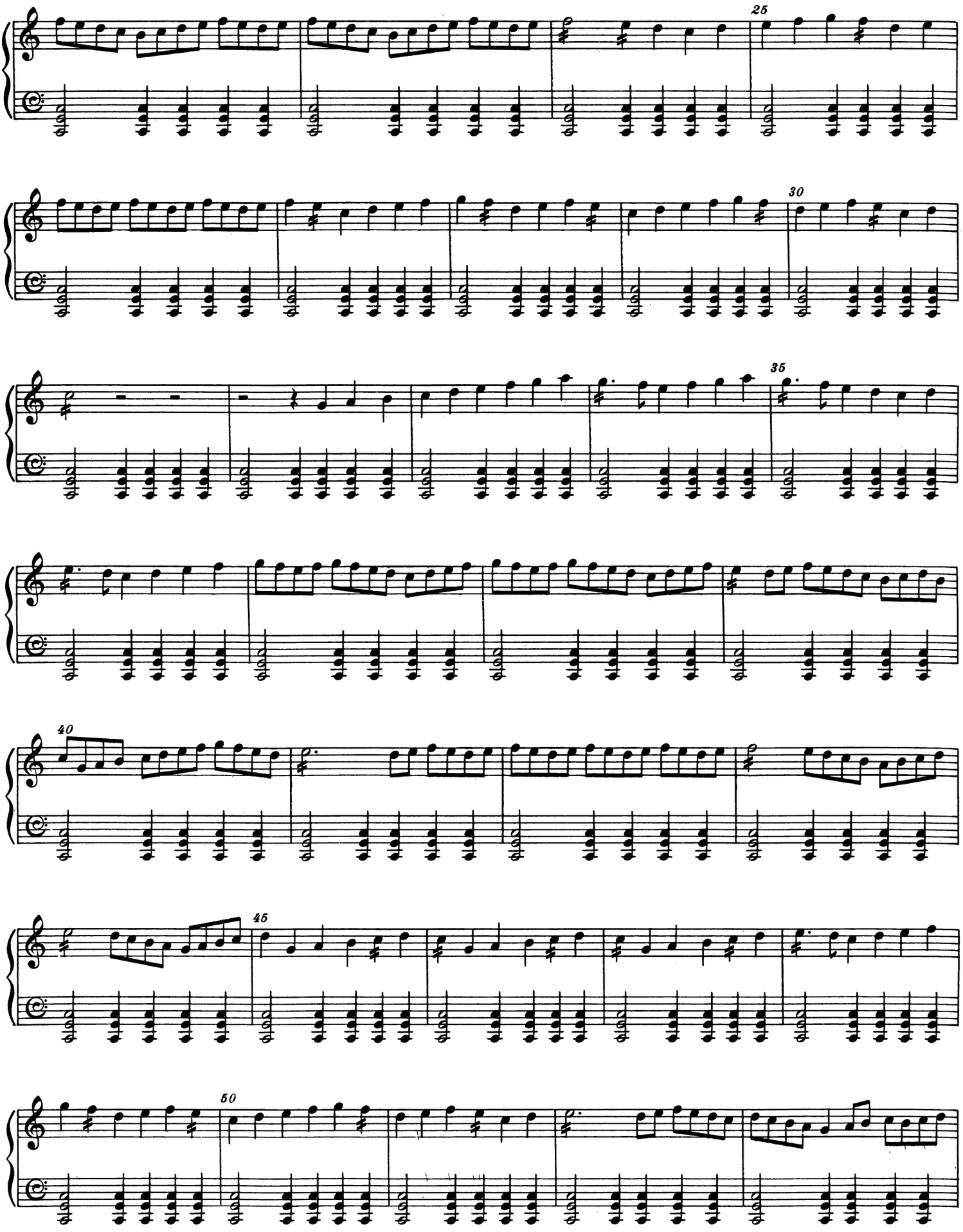
f. The Bagpipe and the Drone

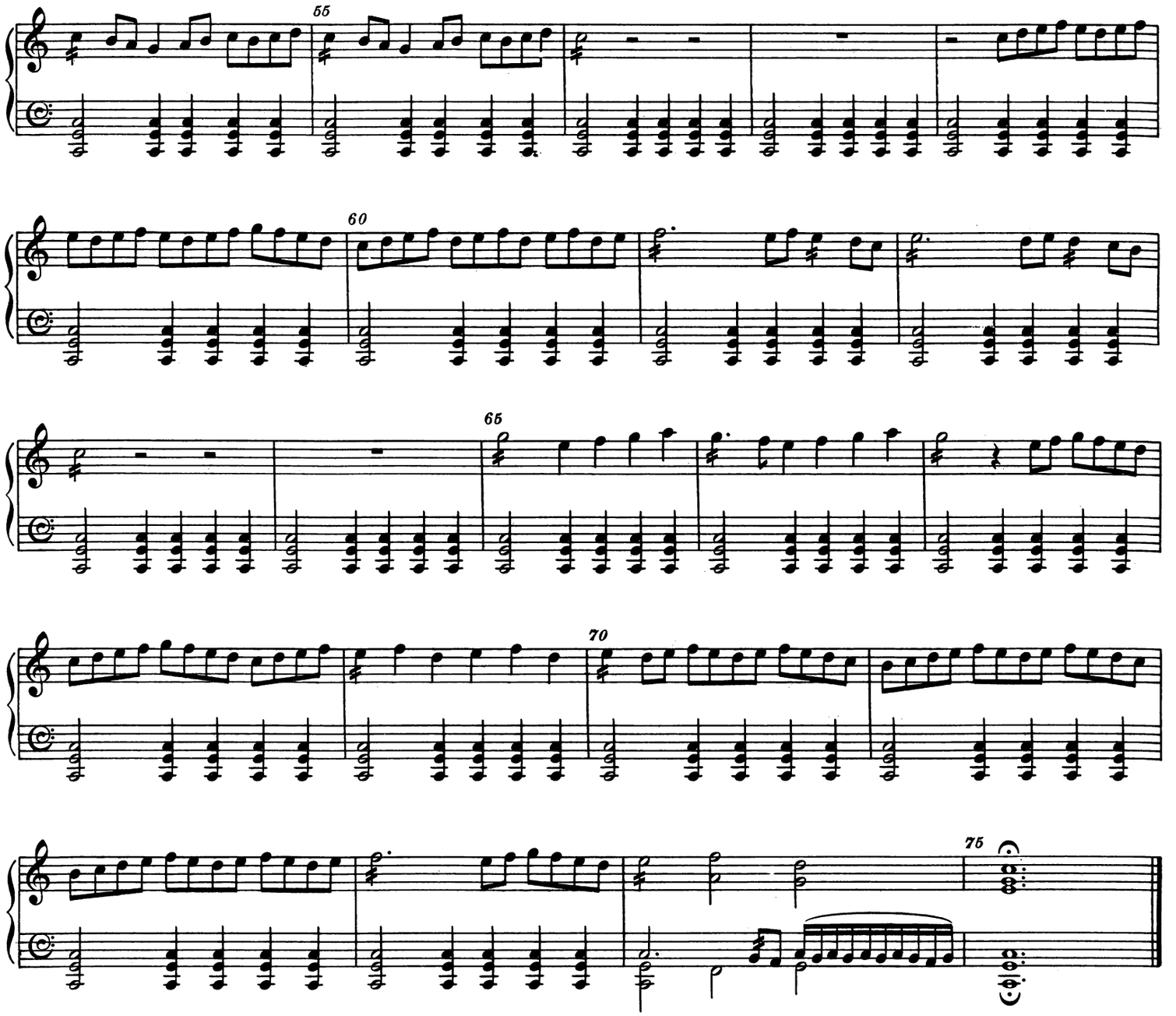




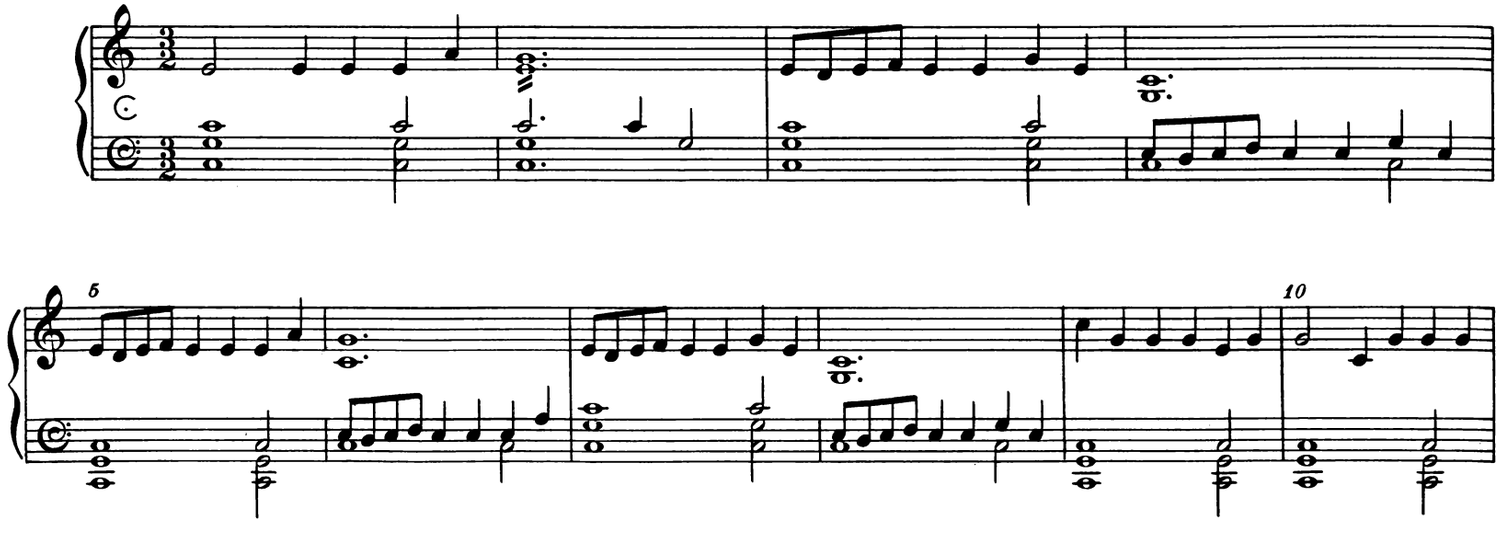
g. The Flute and the Drum

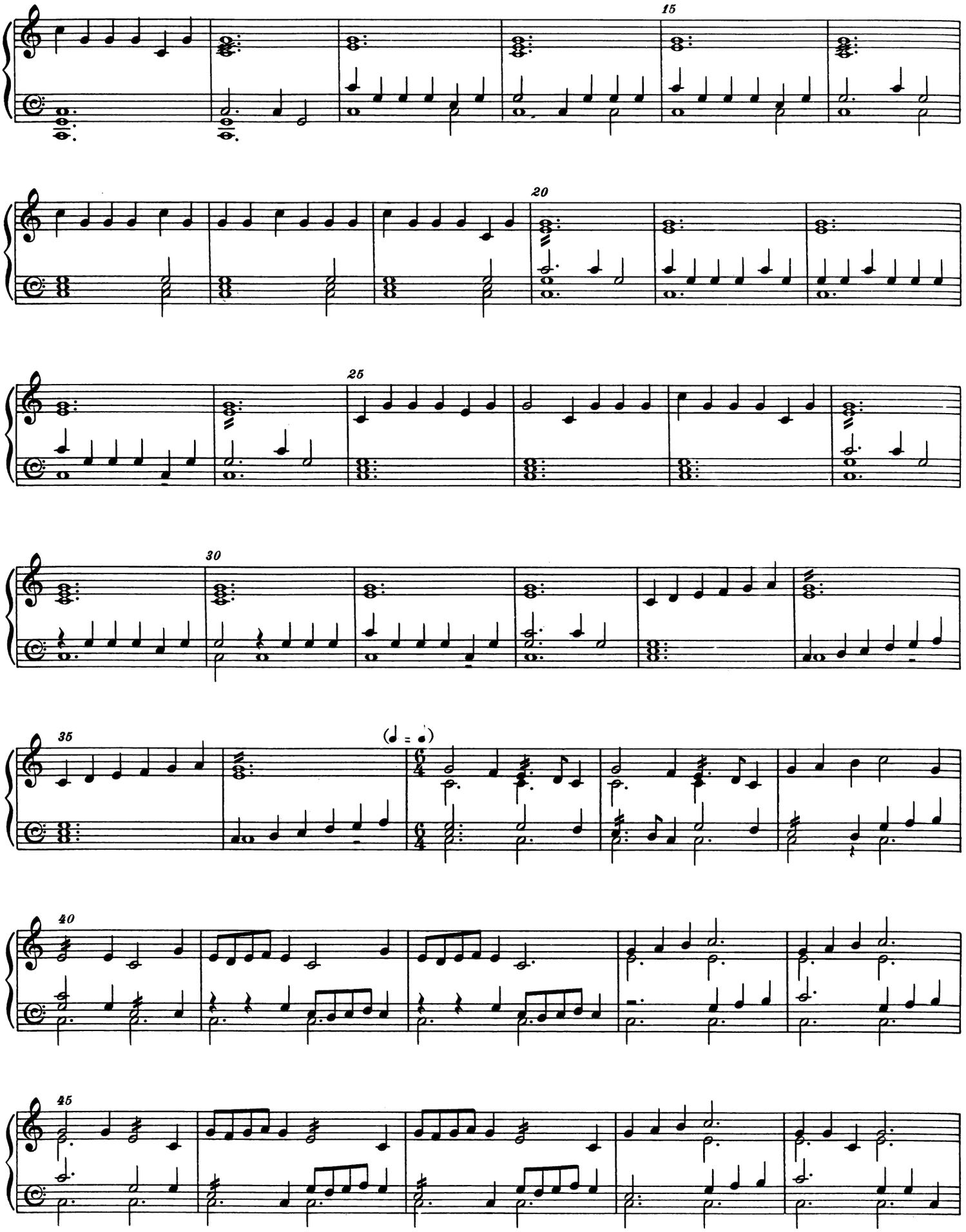


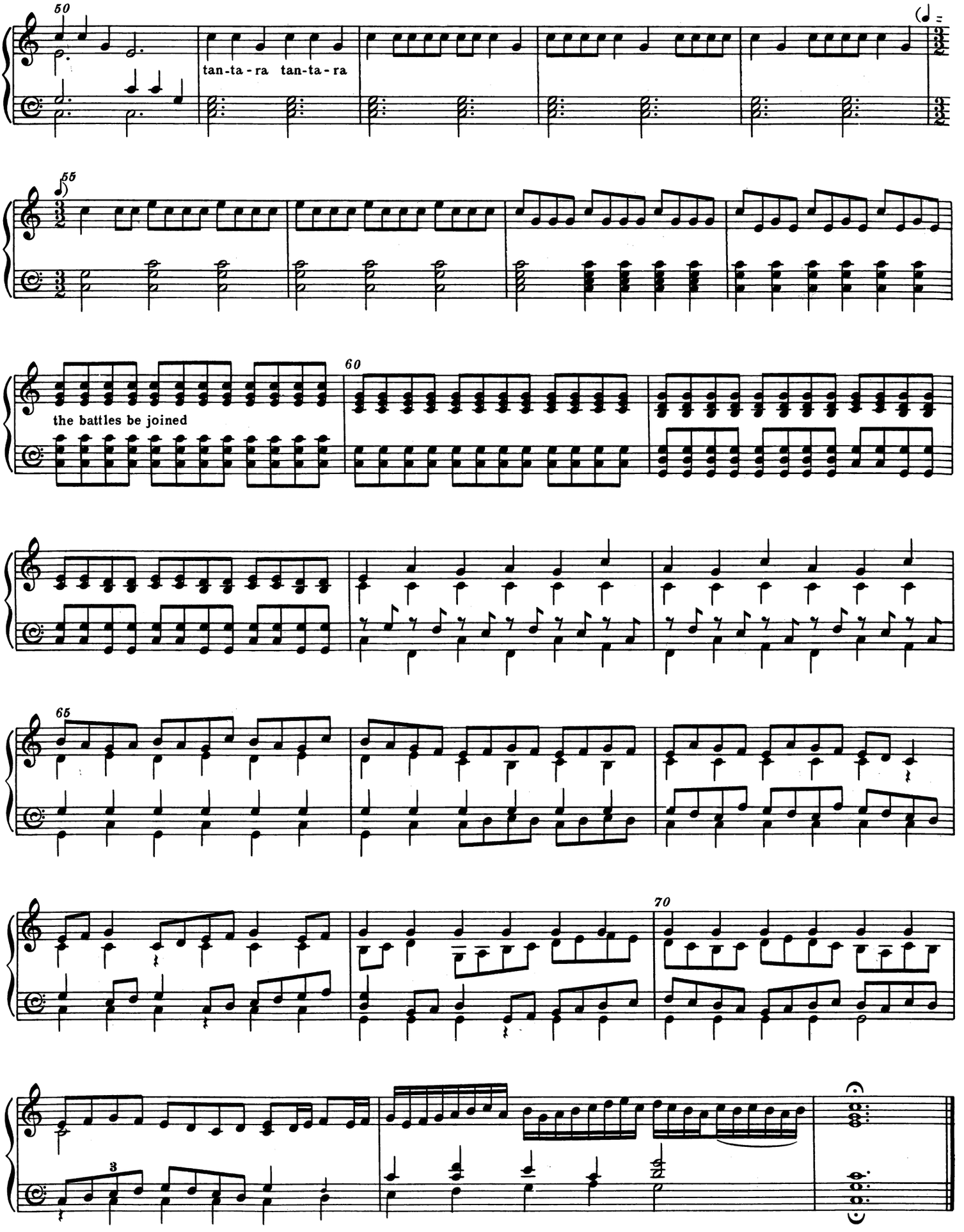

25
30
35
40
45
50



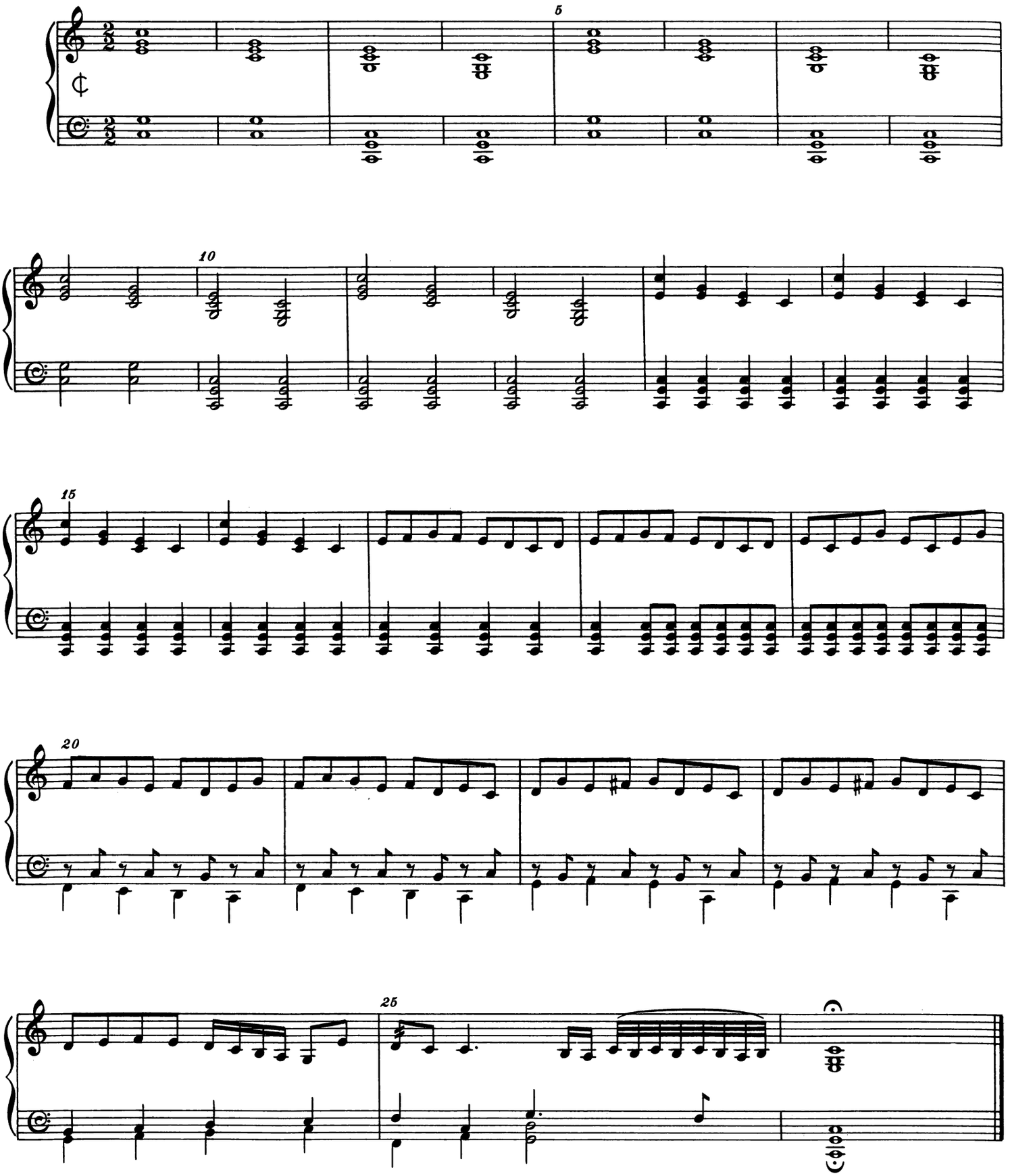
h. The March to the Fight




15
20
25
30
35
(♩ = ♩)
40
45

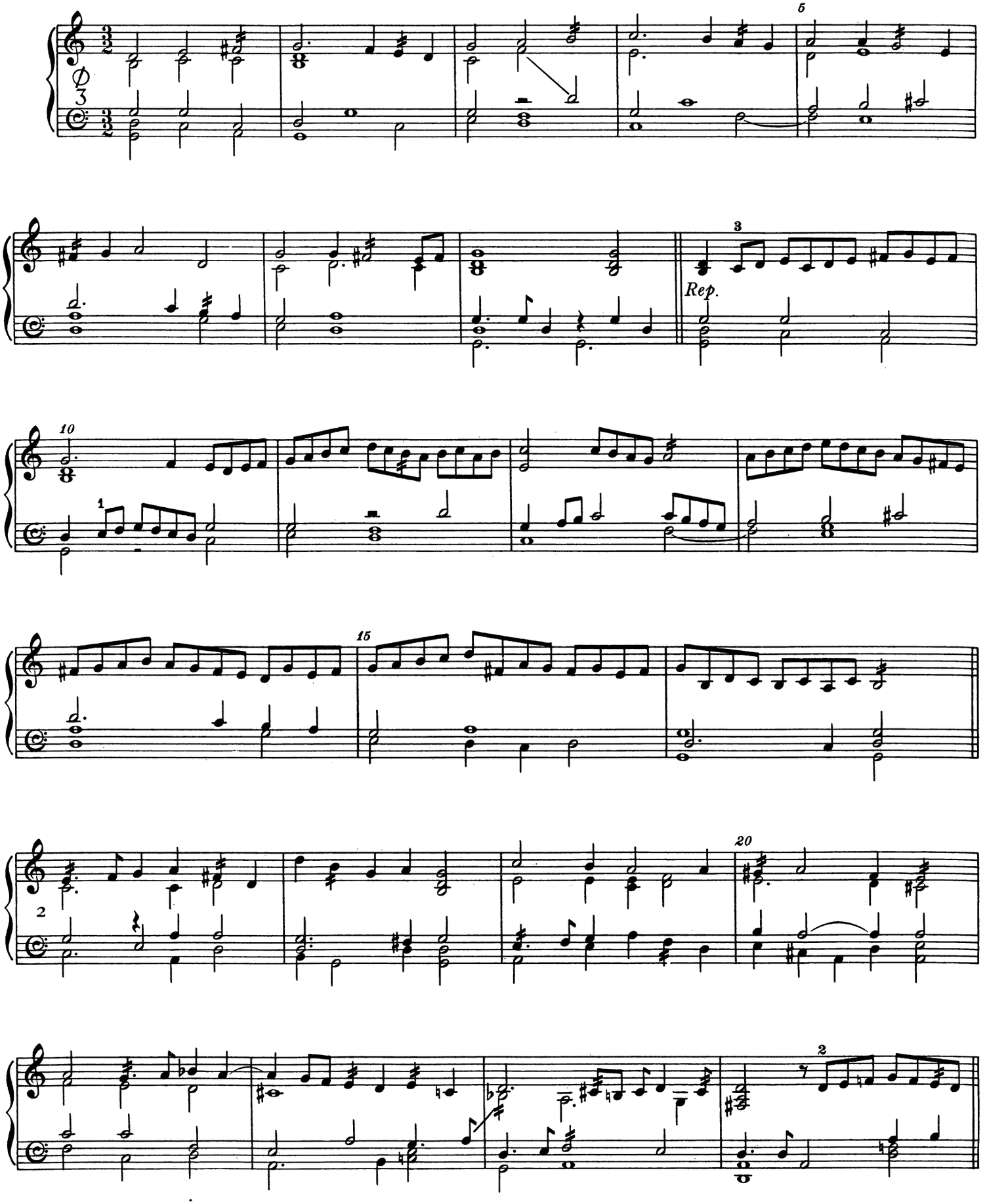

50
tan-ta-ra tan-ta-ra
55
the battles be joined
60
65
70

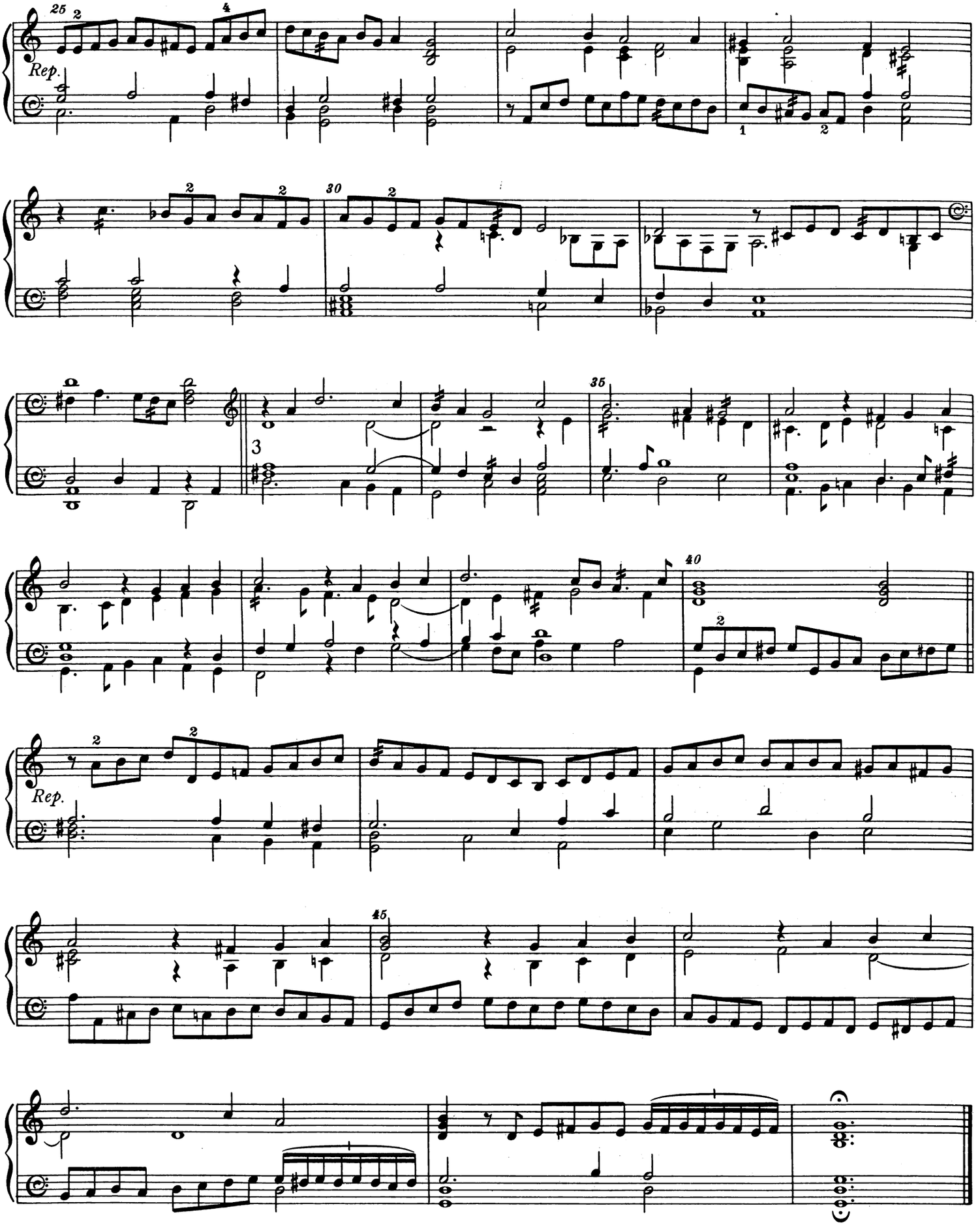
i. The Retreat



The Galliard for the Victory

95





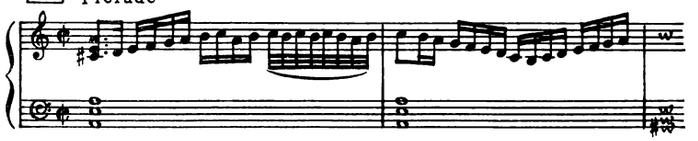
The music of this volume was engraved by H.E. Wilson and R.L. Morton
The layout by J.A. Morton (Overseer) and the letterpress by H. Cadle and R. Matthews

S. & B. 5549

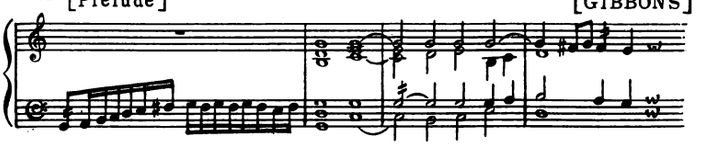
APPENDIX

Spurious, Doubtful or Misattributed Works

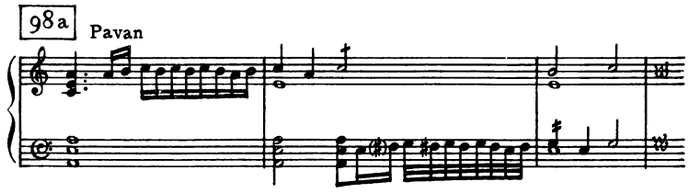
96 Prelude



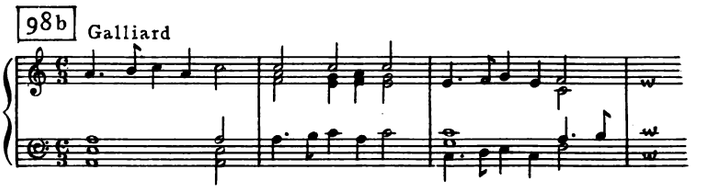
97 [Prelude] [GIBBONS]



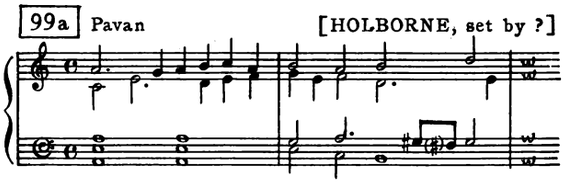
98a Pavan



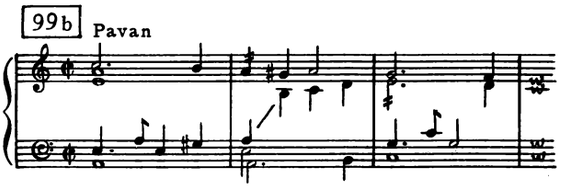
98b Galliard



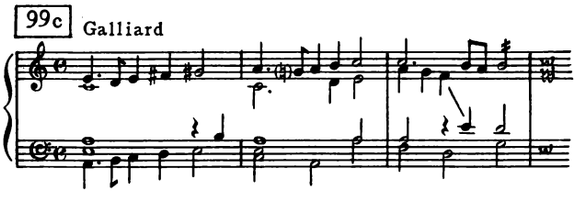
99a Pavan [HOLBORNE, set by ?]



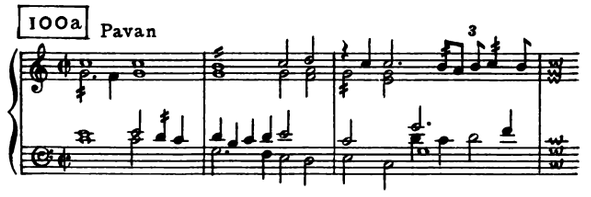
99b Pavan



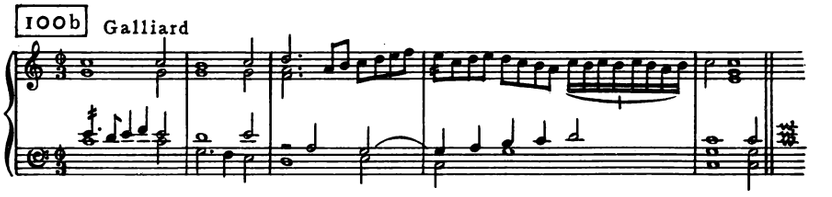
99c Galliard



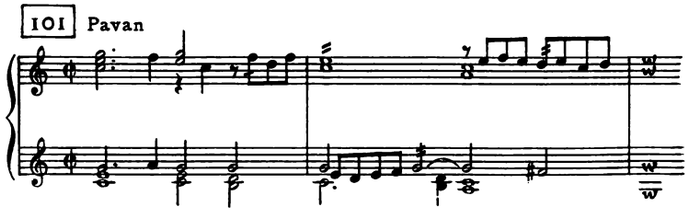
100a Pavan



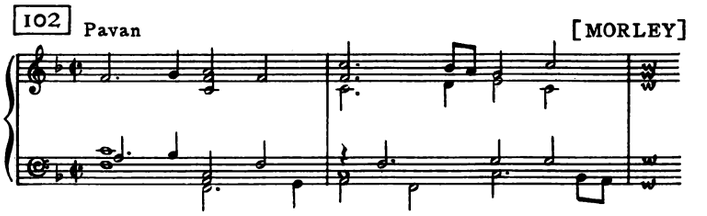
100b Galliard



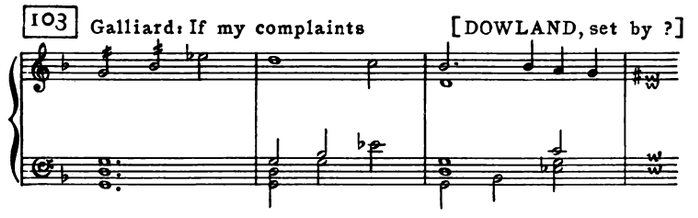
101 Pavan



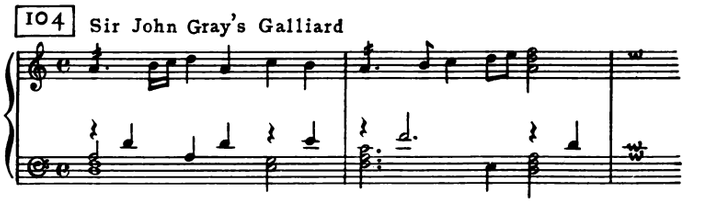
102 Pavan [MORLEY]



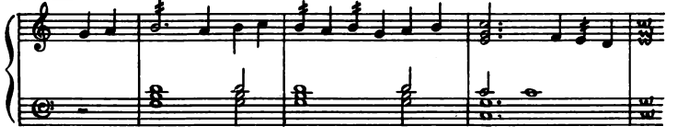
103 Galliard: If my complaints [DOWLAND, set by ?]



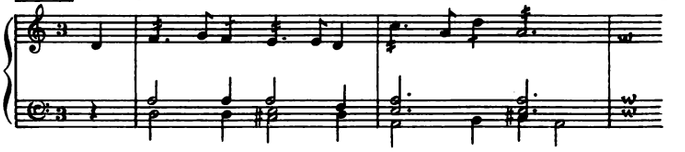
104 Sir John Gray's Galliard



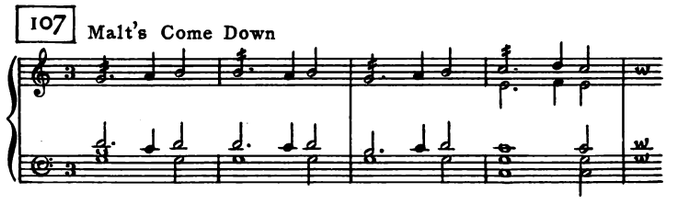
105 [Galliard]



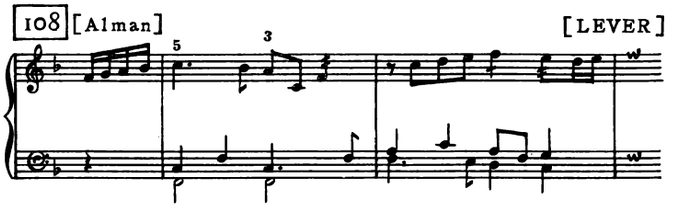
106 Bonny sweet Robin [BULL or FARNABY]



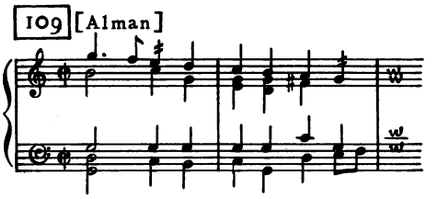
107 Malt's Come Down



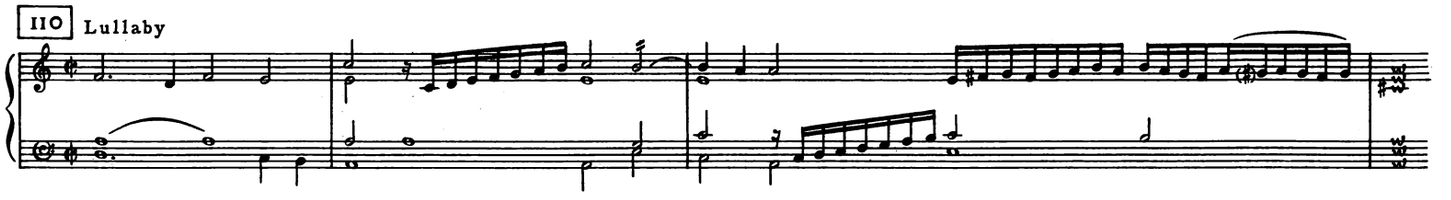
108 [Alman] [LEVER]



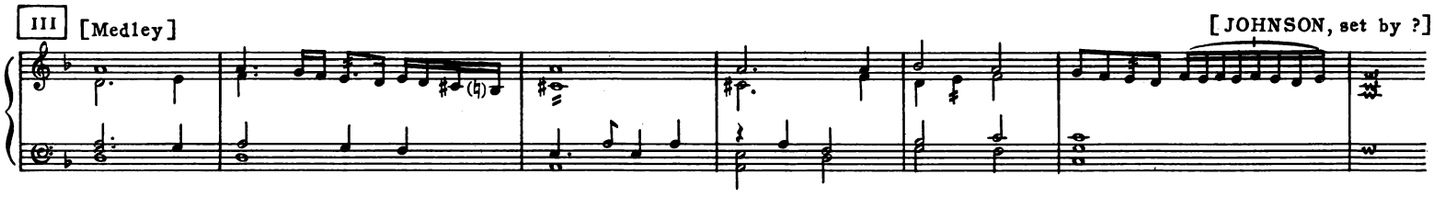
109 [Alman]



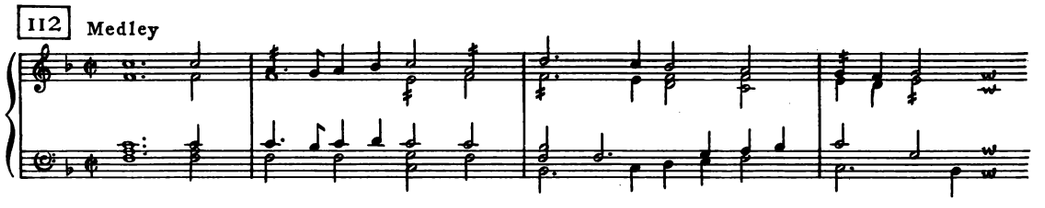
110 Lullaby



111 [Medley] [JOHNSON, set by ?]

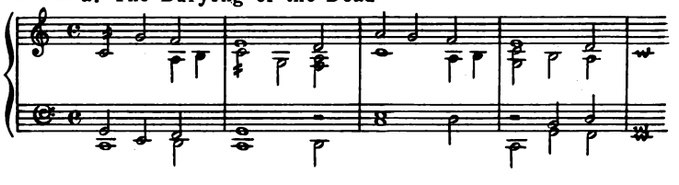


112 Medley

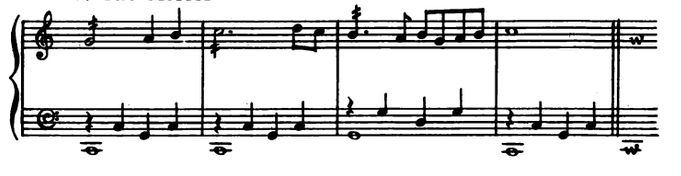


113 Pieces from 'The Battle'

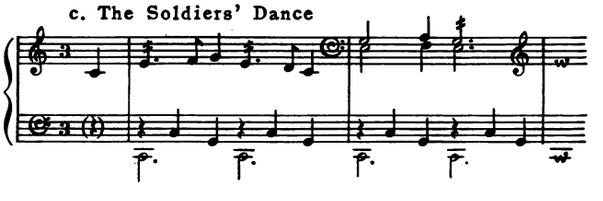
a. The Burying of the Dead



b. The Morris



c. The Soldiers' Dance



LIST OF SOURCES AND THEIR ABBREVIATIONS

MANUSCRIPT SOURCES

Be British Museum, Add. MS 31403.

The first part of this manuscript (f.3 to f.33) contains virginal music; there are several short pieces by Edward Bevin, who may well have been the compiler. A Prelude by Emanuell Soncino is dated 1633. Other named composers are Bull, Gibbons, Blitheman, Byrd and Tallis. Be's versions of two pieces by Byrd (**85**, and 'The Carman's Whistle') share a number of variants with Wr.

Bu Paris Conservatoire, Rés. 1185.

An important source for Bull's keyboard music; the first layer is probably in Bull's hand. Full descriptions are given in *Musica Britannica*, XIV and XIX.

C1 Christ Church, Oxford, Music MS 371.

A small oblong manuscript, dating probably from the 1570's, consisting mainly of plainsong settings. It is the earliest source to include keyboard music by Byrd (see **66** and **67**). Other composers represented are Tye, Tallis, Taverner, White, Woodson, Redford and Strogers.

C2 Christ Church, Oxford, Music MS 431.

'A small and imperfect manuscript of keyboard music, dating from 1625-35; the composers include Bull, Byrd, Dowland, Gibbons and Lugge. Perhaps compiled by one of Lugge's pupils.' (*Musica Britannica*, XIX.)

Co Benjamin Cosyn's Virginal Book: British Museum, Royal Music Library MS 23.l.4.

The index is dated 1620. The manuscript contains some ninety keyboard pieces, mostly by Bull, Gibbons and Cosyn himself. Tallis and Byrd are each represented by a single composition (see **79**).

Cr Paris Conservatoire, Rés. 1186.

This manuscript appears to have been compiled in the 1630's by Robert Creighton the elder: some of his own compositions are dated 1635, 1636 and 1638. Most of the pieces are short anonymous tunes in rather weak style; there are also many keyboard arrangements of vocal music, both sacred and secular. The manuscript is unimportant as a source of Byrd's keyboard music.

D1 New York Public Library, Drexel MS 5609.

A late 18th-century manuscript, copied by Sir John Hawkins. It has no independent value as a source of Byrd's keyboard music; all the pieces it contains by him derive from *Cr*, *Ro* or *Ne*.

D2 New York Public Library, Drexel MS 5612.

'A large folio containing about 230 pages of keyboard music by English composers of the first half of the 17th century, in at least five handwritings. There is a certain amount of evidence to connect the manuscript with Salisbury and its environs, and it may be dated 1620-1660.' (*Musica Britannica*, XIV.) The 19 pieces by Byrd, mostly Pavans and Galliards, are all in what appears to be the earliest hand; four further pieces in the same hand are ascribed to Byrd, probably incorrectly. (They are **98a** & **b**, **102** and **106**.) It was the scheme of this first copyist to arrange pieces by key—'Lessons in Gam ut', 'Lessons in A re', and so on.

El Christ Church, Oxford, Music MS 1113.

'Compiled by William Ellis, whose initials are stamped on the covers; organist of St. John's College, Oxford, from 1639 until 1646, he died in 1679 (Wood). The manuscript almost certainly dates from his time at St. John's and contains music by Sweelinck and Frescobaldi, in addition to organ and virginal music by English composers (Bull, Tomkins, Gibbons, Cosyn, Johnson, Byrd, Philips).' (*Musica Britannica*, XIV.) See **62**.

Fo Will Forster's Virginal Book: British Museum, Royal Music Library MS 24.d.3.

The table of contents, which is in the same hand as the rest of the book, is signed '31 Januarie 1624. Will. Forster.' Nearly half of the 80 pieces are by Byrd; other composers represented are Tallis, Morley, Ward, Inglott, Bull and Cosyn, though Tallis and Cosyn are not named. Several pieces, particularly towards the end of the book, are anonymous. Thurston Dart has suggested that Forster may have compiled the manuscript after Byrd's death in 1623, with the aim of preserving material from the composer's loose papers. Certainly, in spite of Forster's tendency to make mistakes, it appears that he had access to good texts of Byrd's music; also a number of pieces (e.g., **86**) appear, on stylistic grounds, to be early compositions.
Among the pieces appearing anonymously in Fo are six which could be attributed to Byrd on grounds of style alone; also three are keyboard arrangements of items from Byrd's *Psalms, Sonnets and Songs* of 1588. It is intended to add some or all of these pieces to volume four of Stainer & Bell's *Early Keyboard Music* series (at present entitled *William Byrd: Fifteen Pieces*) when this is next reprinted.

Ly 1 } Lübbenau, Count zu Lynar's MSS Ly. A1 and A2; now in Berlin State Library.
Ly 2 }

'A collection of keyboard music compiled in about 1630: for its contents see A. E. F. Dickinson's valuable article "A forgotten Collection," in *Music Review*, 1956, pp. 97-109, and Max Seiffert's preface to the second, revised edition of Sweelinck's keyboard music (Amsterdam: 1943).' (*Musica Britannica*, XIV.) Alan Curtis has suggested that the collection may have been compiled at a later date by the long-lived Hamburg organist Johann (Jan) Adam Reinken (b. 1623): see his article 'Jan Reinken and a Dutch source for Sweelinck's Keyboard Works' in *Tijdschrift voor Nederlandse Musiekgeschiedenis*, XX, 1-2 (1964-5), pp. 45-51.

Ma Clement Matchett's Virginal Book, from the library of Lord Dalhousie: on loan to the National Library of Scotland, Edinburgh.

For a full description, see Thurston Dart's critical edition (Stainer and Bell: 1957). The manuscript is dated 1612 and contains four pieces by Byrd, all good texts.

Me British Museum, Add. MS 23623.

'A collection of keyboard music compiled immediately after Bull's death by his admirer Gulielmus à Messaus, choirmaster of the church of St Walburga, Antwerp.' (*Musica Britannica*, XIV.) See **106**.

Ne *My Ladye Nevells Booke*: a manuscript belonging to the Marquess of Abergavenny.

This famous manuscript, in the hand of John Baldwin, contains 42 pieces, all by Byrd. It is the earliest dated source of Byrd's keyboard music; an inscription at the end of the table of contents reads 'finished & ended the leventh of September in the yeare of our Lord God 1591 . . . by me Jo. Baldwin of Windsore. Laus deo'. *Ne* is the most beautifully written of all virginal manuscripts, and its texts, in spite of occasional slips, are consistently more reliable than those of other sources. It seems likely, indeed, that most of the pieces were copied from Byrd's holographs. Three pieces dedicated to Lady Nevell herself (e.g., **57, 61**) were presumably written especially for inclusion in the book, and the remaining pieces appear to have been carefully selected, there being no plainsong fantasies and no examples of evidently early work.

There are throughout the book a number of alterations to the text, in a second hand—mainly corrections of minor errors or omissions made by Baldwin. Most, though not all, of these alterations bring the *Ne* text into line with other good texts, such as those of *Wr* and *Fo*, and the nature of the corrections makes it likely that the corrector was Byrd himself.

PB Priscilla Bunbury's Virginal Book: a manuscript belonging to Mr Roger Lancelyn Green, of Poulton Lancelyn in Cheshire.

For a discussion of this manuscript, which dates from about 1635, see John Boston's article in *Music and Letters*, XXXVI (1955), pp. 365-73. The only piece by Byrd is **94**.

Ro Elizabeth Rogers' Virginal Book: British Museum, Add. MS 10337.

'This manuscript is dated 1657. It contains virginals music and vocal music, and was compiled for domestic use.' (*Musica Britannica*, XX.) The keyboard music consists mainly of short, anonymous dance tunes. Again, the only piece by Byrd is **94**.

Ti Cambridge, Fitzwilliam Museum, Marlay Additions no. 15.

A section of this book, originally bound for John Bull, contains keyboard music compiled about 1600 probably by William Tisdale. For a full description see my edition of *Tisdale's Virginal Book* (Stainer and Bell: 1966). Two of the 21 pieces are by Byrd.

To Paris Conservatoire, Rés. 1122.

In the hand of Thomas Tomkins, this is the main source of Tomkins' keyboard music (see *Musica Britannica*, V). The manuscript contains six pieces by Byrd; two are keyboard scores of string fantasias, and of the remaining four, three are unique.

Tr Cambridge, Fitzwilliam Museum, Music MS 32.G.29.

The famous 'Fitzwilliam Virginal Book' was compiled by the younger Francis Tregian during his imprisonment in the Fleet, 1609-19. It contains over 70 pieces by Byrd, and is thus the largest single source of Byrd's keyboard music. On the whole, Tregian's texts are inferior to those of the primary sources, *Ne*, *Wr* and *Fo*, although for a few pieces (e.g., **64, 85**) the versions given by *Tr* correspond closely to those of *Ne*. *Tr* is the only source for thirteen pieces in the present volume.

W British Museum, Add. MS 30486.

Dating from about 1600, this manuscript contains six pieces by Byrd, and eight other pieces, all short and given anonymously. Two hands are distinguishable. On f.15 is written the name 'William Watton', and on f.2, the initials W.W. The original front and back covers (f.1 and f.23) 'are printed sheets containing what appear to be Latin antiphons'. (*Musica Britannica*, XXIV.) A note on f.1' mentions a place called Whiston.

Wi Christ Church, Oxford, Music MS 1175.

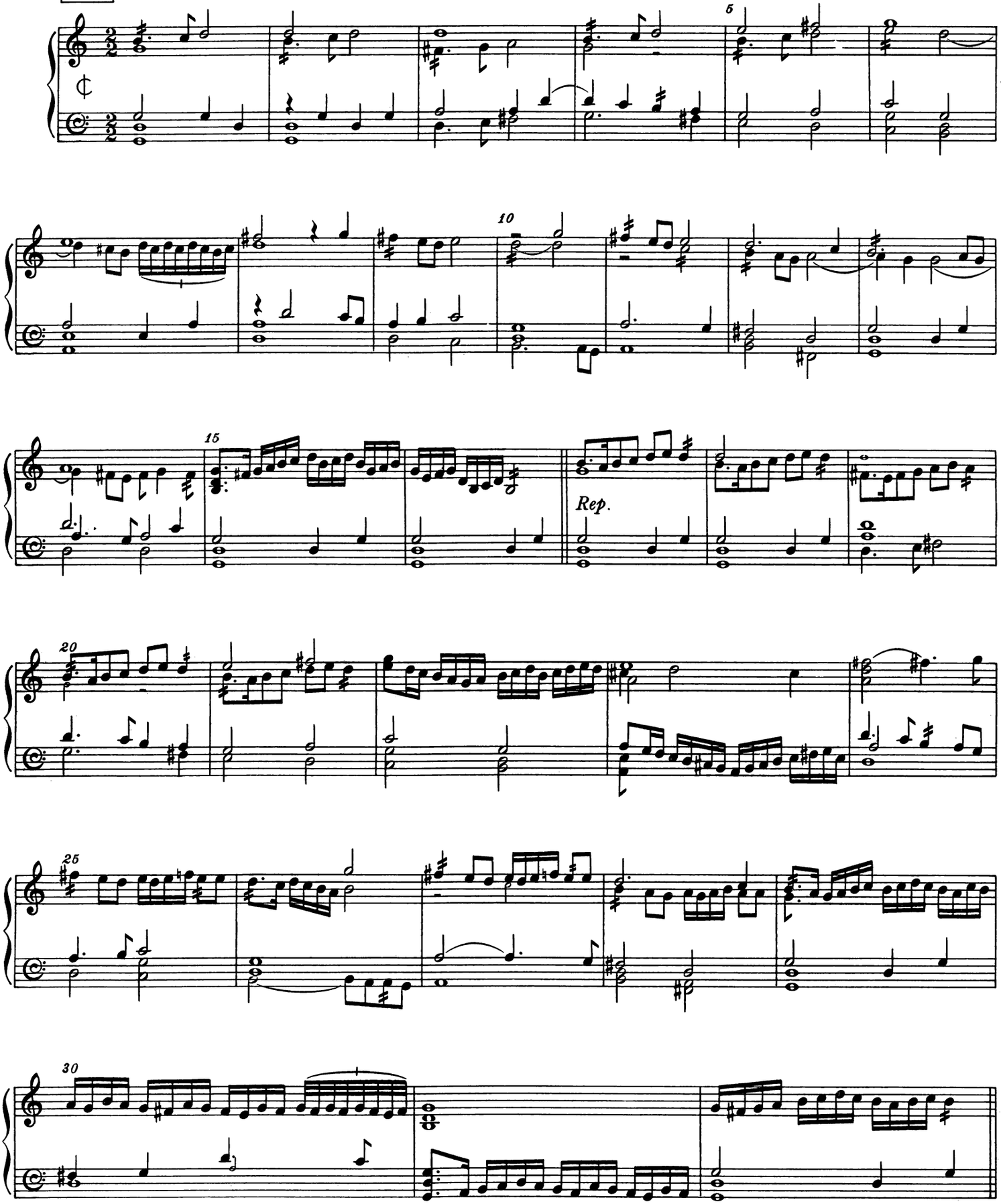
This mid-17th century manuscript is in the hand of Robert Wintersall, who composed most of the pieces. See **108**.

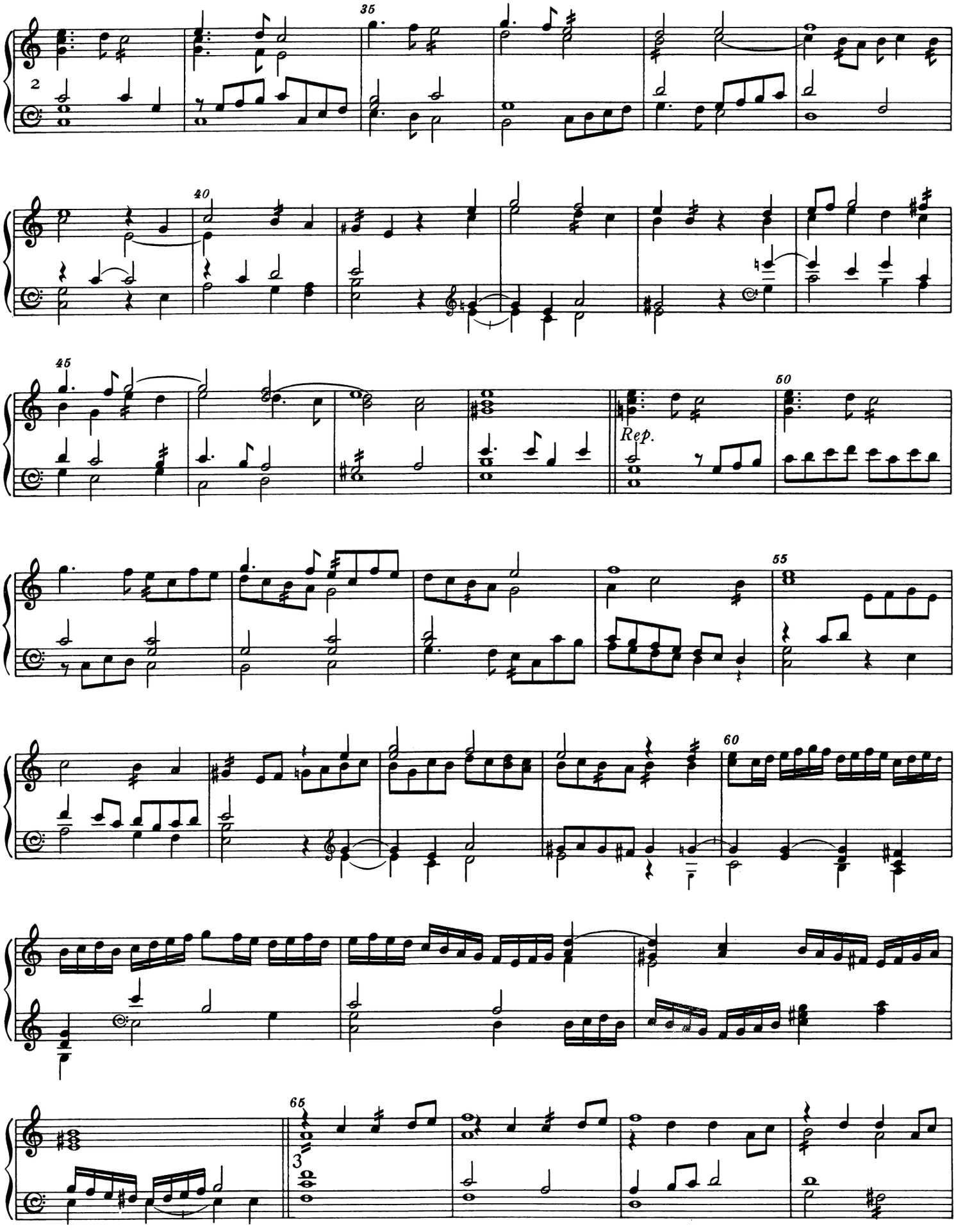
Wr British Museum, Add. MS 30485.

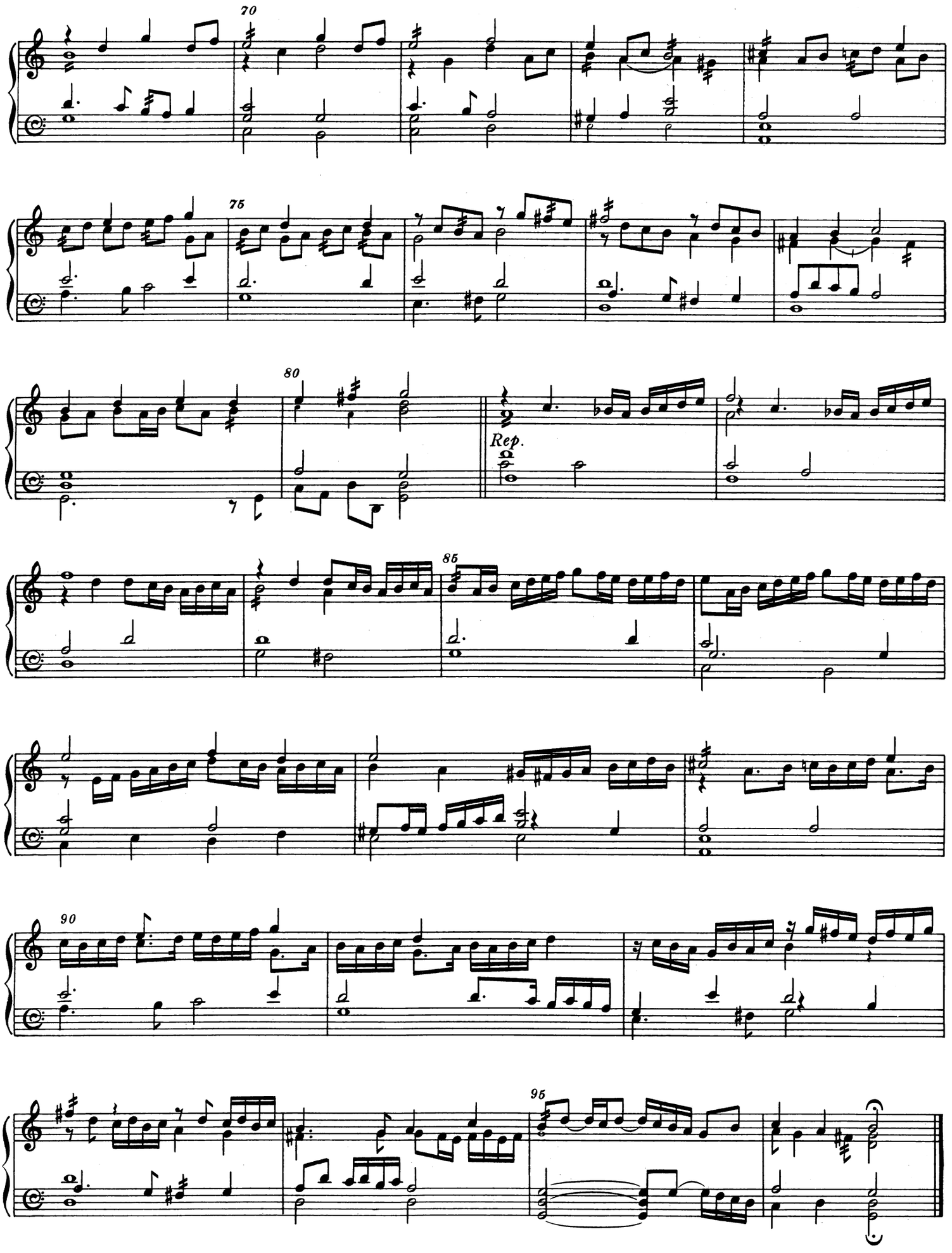
An important anthology (ff. 119) of 85 keyboard pieces, compiled probably between 1590 and 1610. There are nearly 40 pieces by Byrd, and 13 other named composers are represented. Almost the whole of the book is in one hand, though the style of writing varies; up to f.25, the signs 'n' or ' ' are occasionally used, in conjunction with two-stroke ornaments, apparently to denote a semiquaver trill with termination. Scribbles on the final flyleaves include part of the dedication to Edward Wray of Orlando Gibbons' three-part fantasies (published *c.* 1620), and the names of John Holmes, Thomas Holmes and Henry Joanes. (The manuscript itself contains no music by Gibbons.) The texts given by *Wr* are in general very reliable, sometimes following closely those of *Ne*. The manuscript may well have been compiled by a pupil of Byrd's, in all probability by Thomas Weelkes. The name 'Tho. Weelkes' on f.53' bears a close resemblance to known signatures of Weelkes, and the music hand of Wr has marked similarities to the one known example of Weelkes' music hand (see the facsimile in *Musica Britannica*, XXIII).

Echo Pavan

II4a

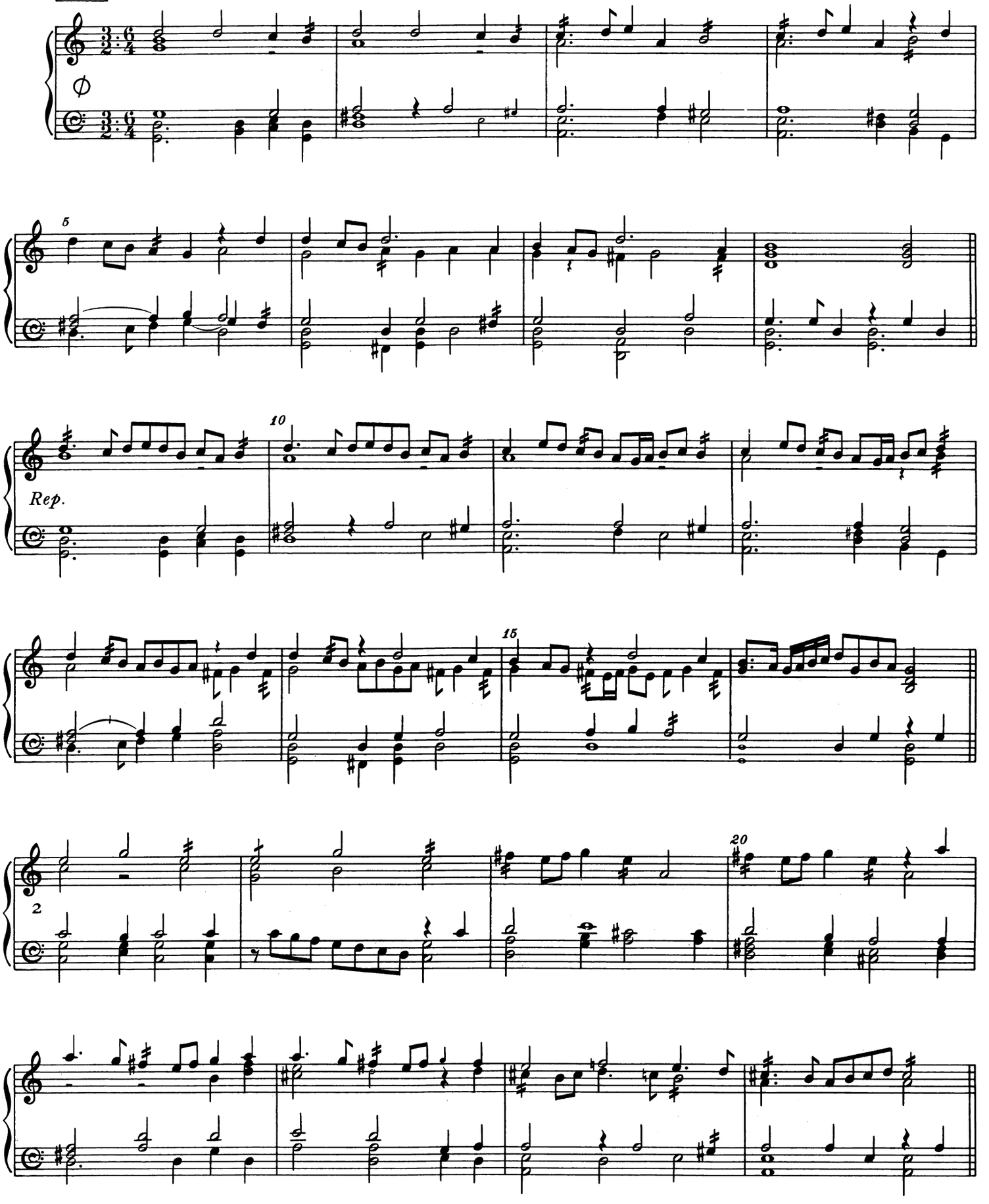


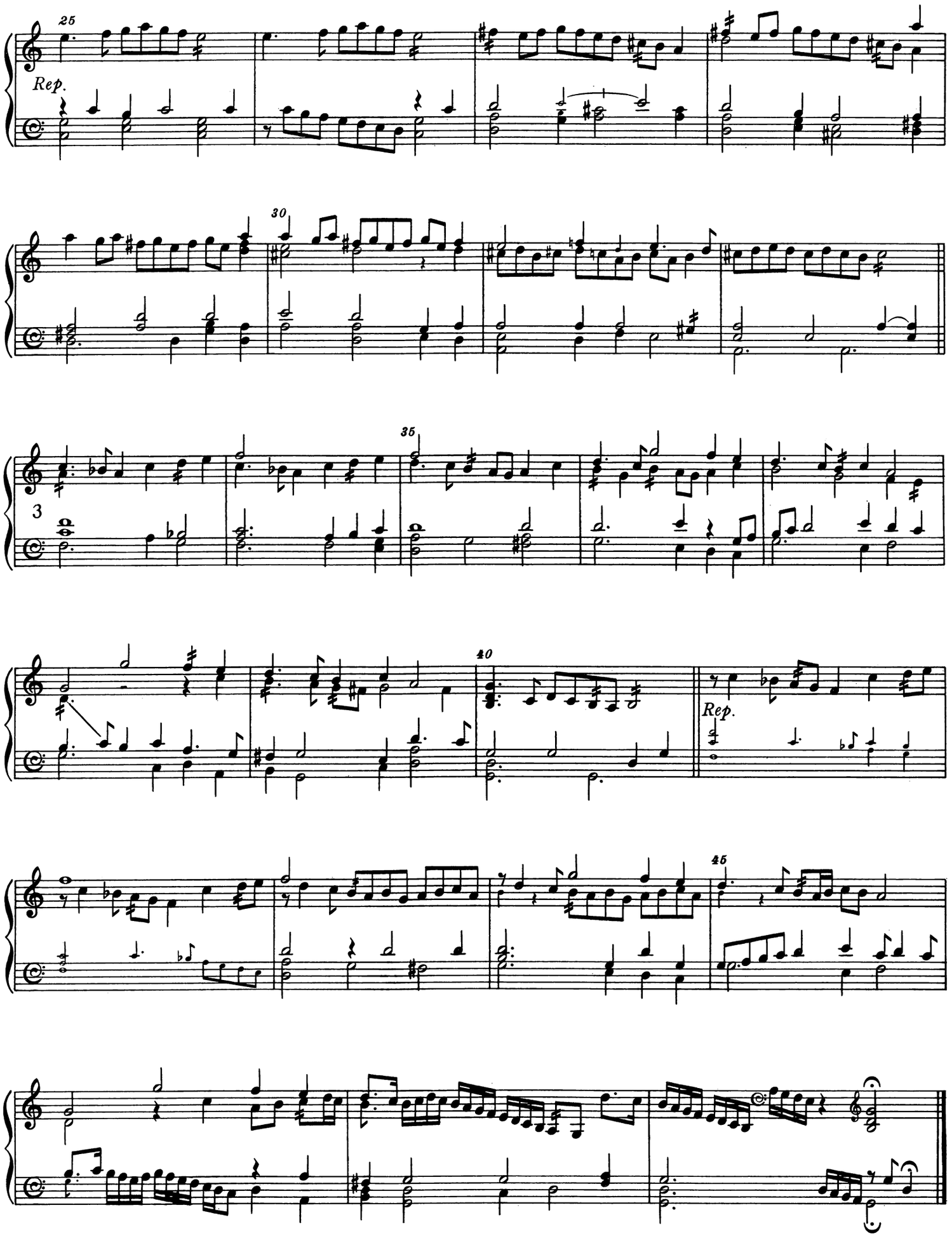

35
40
45
50
Rep.
55
60
65


70
75
80
Rep.
85
90
95

Echo Galliard

114b




25
Rep.
30
35
3
40
Rep.
45