

*A Kalmus Classic Edition*

William

# BYRD

## COLLECTION OF TWENTY-ONE PIECES

FOR ORGAN

K 09080



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## PREFACE.

THE keyboard music of William Byrd consists largely of compositions of a serious character, well suited to the organ. The MSS. in which they are found are mostly without title, and there is nothing to distinguish the music of the virginal from that of the organ, the pedal-board being unknown. For this reason, the portion drawn upon for this edition, issued in modern form, is *as playable upon the pianoforte as on the organ*. It consists mainly of the pieces called Pavans and Galliards, which had a far-away dance origin. The pavan became in Byrd's hands an entirely original creation, and was regarded by all the composers following him as the crown of their instrumental art. It appears an adagio movement in three main sections, each of which contains a simple first statement, followed by an elaborated repeat. These Repeats, in what are probably the early Byrd pieces, are frequently but monotonous interruptions of the more interesting subject matter. Since they are sometimes omitted in the virginal MSS., their omission in part of the present edition is not entirely without authority.

The galliard, a contrast in time, followed the pavan, and was frequently of the same thematic material. Its form was also similar, but its general character was simpler, shorter and sometimes sprightly. The Pavan-galliard sequence was the symphony of those days. In the second volume we come to Byrd's greatest works in this line, which are given complete.

Hugh Aston of the *Ground* was apparently a notable composer of the early sixteenth century, of whom little is known beyond one composition.

The *Walsingham* melody is a folk-song of the road, probably dating back to the days of pilgrimage, when the shrine of our Lady of Walsingham in Norfolk was known as the "English Holy Land." The phrasing of the second bar of the tune is doubtful, but that here given, with the last note as an intermediary, seems best suited to Byrd's use of the melody. He was the first composer to "sett" folk-tunes in the form of variations for virginal, and these pieces are among the most delightful of his works, when played with a moderate selection, such as is here given.

The *Galliard for the Victorie* comes from *Mr. Byrd's Battel*, an adventure in programme music, of which it forms the conclusion. It is a fact that this battle piece, occurring without Byrd's name in a mid-seventeenth century MS., has recently been described as a reflection of the Civil War and "an undisputed falling-off from the Elizabethan standard," by a writer who sets out to "correct" musical history. This is a delightful, if unintended, tribute to the versatility of our great composer.

It is evident that in the seventeenth century composers did not correct their own proofs, and *Parthenia* as originally printed is, unfortunately, less accurate than the best MSS. The original edition shows a sinister desire on the part of the printer to confine all pieces to one page or two precisely, and anything that would not fit was ruthlessly shorn. The charming manuscript ending to *Sir W. Petre's Pavan*, given here as an alternative, was doubtless rejected for this reason, it being impossible to get any more notes into the crowded page of the published edition.

There is no autograph of Byrd in existence, though it is probable that the Eridge Virginal Book may contain his own corrections. The contents of the present work are found in nine different MSS. The number of versions of any piece varies from one to five, all differing slightly in detail. The text here given is based on all extant versions, with a few additional corrections; of these the MS. reading will be found below the text, or else in the Appendix. Ornaments are omitted because (1) their interpretation is uncertain; (2) they are unsuited to the modern organ and pianoforte; (3) the music is complete without them, and in one or two manuscripts they scarcely occur at all.

The general melodic character is free in rhythm, shown by the irregular phrase-form. The repetition of a note occurs sometimes *in the course of a phrase*, and is indicated here by a slurred staccato note, meaning a slight break, but not a phrase-ending. The cadence of the repeated chord, much used by Byrd, is slurred in the same way; in these cadences *the bass has been tied for organ playing*; the tie can be omitted in performance on the harpsichord or pianoforte, since it does not occur in the MS. The frequent chord for the left hand (bass, fifth and octave) was probably intended to produce a "clang" on the virginal. It may be advisable to omit the fifth in organ playing, especially when using 16-ft. tone. Irregular barring is found in the MSS., and this has been revised. All pieces in three-four time have been diminished in value from  $\frac{3}{4}$  to  $\frac{1}{2}$ . Double bars are used as in the originals; repeat marks, sometimes found, are omitted, but the strains may be repeated if desired in place of the varied repeats. These are indicated as in the MS. by the word "Rep."

The transference of this music to the modern organ involves something of a new departure in organ playing, due to the omission of the pedal part. It is true that the pedal-board has been with us scarcely a century in general use, but that is long enough to have lost the old tradition. A good deal of the bass part could, as it stands, be played on the pedals, but it seems more advisable to give the music *on the manuals only as written*, or if a pedal part is used, to confine it to the manual pitch. It is not desirable to double the *bass only* in music written without any such idea, but practical experience has proved that, given a reasonable use of 16-ft. manual tone, the absence of a pedal part passes unobserved. This is because *the doubling of all the parts in the octave below is better suited to the style of this music than the doubling of the bass only*. Suggestions for 8-ft., 4-ft. and 16-ft. tone are given here, together with expression marks, all else being left to the player. If the equal diapason tone is preferred, and especially if the organ contains but one swell-box, the marks < > may be considered partly superfluous. But to some this music will appeal by reason of its undoubted capacity for delicate gradations of tone, in which respect Byrd anticipated the resources of the future; and therefore a reading of this kind is suggested.

Acknowledgments are due to Lord Henry Nevill for kind permission to publish pieces numbered 2 and 3, and also to the Director of the New York Public Library for the use of No. 6; of these three pieces the rights are reserved. Nine pieces, Nos. 2-6, 8, 9, 15, 16, are here published for the first time.

## APPENDIX.

THE Elizabethan use of accidentals was nominally one for each note, but occasionally a flat was placed at the beginning of a bar to function throughout it. Signatures of one and two flats (meaning originally a transposed mode) were in use, sometimes with redundant flats in the text. There was considerable carelessness in the use of accidentals in turns and shakes. In the following instances:



(the naturals are added for the sake of clearness)

it is practically impossible that the starred notes can have been so performed. The augmented second was (very rarely) used in melody, but it is incredible that this interval should ever have been employed in turns or shakes. Yet it is found frequently so written.

The shake, written out, is found indifferently with one accidental and no more, or with each inflected note separately indicated. It cannot be supposed that any difference was here intended. Some copyists assumed the accidental, once written; others did not. Accordingly, *accidentals in turns and shakes* assumed or supplied in the text of this work are not noticed here.

Page	Line	Staff	Bar	Beat	MS.				
1	...	3	...	1	...	4	...	F natural.	
1	...	4	...	1	...	4	...	F natural.	
2	...	1	...	2	...	2, 3, 4	4	B natural, B natural. B natural.	
3	...	2	...	2	...	2	...	G ♯ above C.	
3	...	5	...	1	...	2	...	B natural.	
3	...	5	...	2	...	4	...	F ♯ above D.	
4	...	2	...	1	...	6	...	F natural.	
5	...	6	...	1	...	5	...	F natural.	
5	...	6	...	2	...	5	...	1, 2	F natural, F natural.
7	...	5	...	2	...	1, 2, 3,	...	Bass E natural each time.	
7	...	6	...	2	...	1	...	F natural.	
13	...	1	...	2	...	2	...	B flat.	
13	...	4	...	1	...	4	...	Treble D ♯	
13	...	5	...	1	...	4	...	E natural.	
14	...	3	...	1	...	1	...	E natural.	
14	...	6	...	2	...	2	...	D ♯ above G.	
15	...	2	...	1	...	3	...	F natural, last note.	
15	...	4	...	2	...	1	...	E natural.	
15	...	5	...	1	...	4	...	F ♯ alto above D.	
15	...	6	...	2	...	4	...	D ♯ above bass.	
23	...	4	...	1	...	1	...	Tie omitted.	
24	...	2	...	1	...	3	...	1, 4	E flat, E flat.
25	...	4	...	1	...	3	...	4	B flat ♯, last note.
25	...	6	...	1	...	4	...	1, 2	E flat, B flat.
26	...	2	...	1	...	3	...	1	E flat.
26	...	2	...	2	...	3	...	1	C natural.
26	...	2	...	1	...	4	...	1, 2	E flat, B flat.
26	...	5	...	1	...	2	...	2	C ♯
27	...	5	...	2	...	2	...	2	F natural.
31	...	5	...	2	...	1	...	1, 2	{ D ♯ G ♯
33	...	1	...	2	...	4	...	1	E flat, F natural.
33	...	2	...	1	...	1	...	2	E flat.
33	...	4	...	2	...	3	...	1	E flat.
33	...	5	...	1	...	3	...	4	E flat.
34	...	1	...	2	...	4	...	4	E flat.
34	...	2	...	2	...	2	...	1	{ G ♯ E ♯
34	...	3	...	1	...	1	...	2	E flat.
34	...	3	...	2	...	2	...	1, 2	E flat, E flat.
34	...	4	...	2	...	3	...	4	G ♯ missing.
34	...	6	...	1	...	1, 5	...	2	First alto, ♯
35	...	2	...	1	...	4	...	2	E flat.
35	...	6	...	2	...	3	...	1	B flat.
37	...	3	...	2	...	3	...	3	Last ♯ octave lower.

# COLLECTION OF 21 PIECES

## the BYRD ORGAN BOOK

WILLIAM BYRD.

### Pavan.

Andante tranquillo.

1. 8. *p* *mp*

2. 8.16. *mp*

*mf*