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Old English Composers
for the
Virginals & Harpsichord

A Collection of Preludes, Galliards, Pavanes, Grounds, Chaconnes, Suites, Overtures, Sonatas, etc. etc.

Selected from the Works
of

WILLIAM BYRDE, Dr. JOHN BULL,
ORLANDO GIBBONS, Dr. JOHN BLOW, HENRY PURCELL
and Dr. THOMAS AUGUSTINE ARNE

Revised & Edited
by

E. PAUER.

With Biographical Notices by W. A. Barrett Mus. B. Oxon F.R.S.L.

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21
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William Byrde.

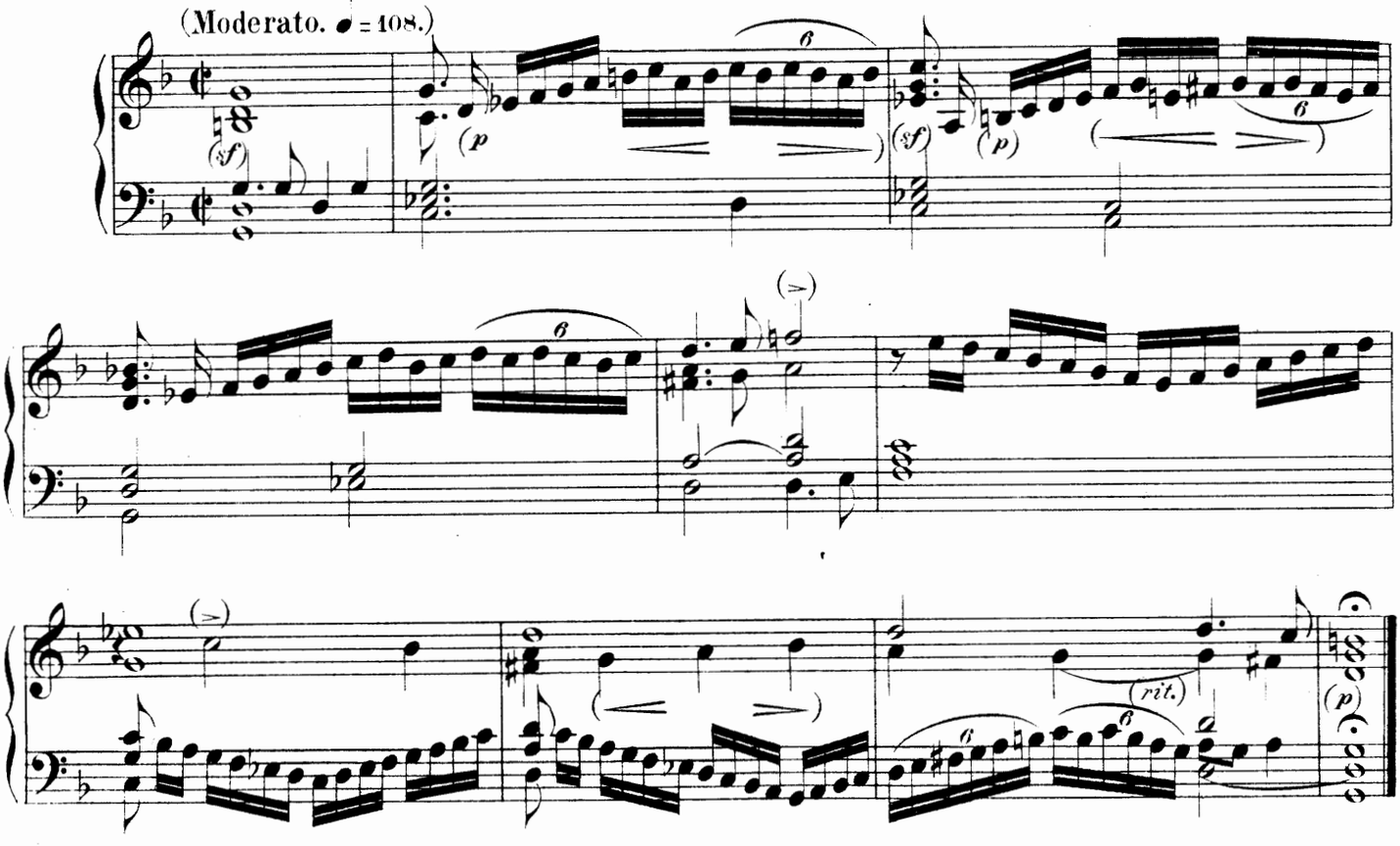
If each man whom the world learns to call great could but foresee the interest posterity would have in all that concerns him, he would be careful to furnish certain particulars of his birth, life, and origin, which would spare his future biographers a vast amount of trouble and doubt. Every man hopes that all his labours in the world of art will be regarded as a reason for keeping his memory green; but no man can tell how long his name may be remembered. The truly great ones of the earth take no thought at all of the matter, content to labour as God has given them power, often utterly regardless of the estimate at which the children that are yet to come will hold them.

The place and date of the birth of William Byrde are stated with as much uncertainty as the variety with which his name is spelt—Byrde, Byrd, Byred, Birde, Bird. He is supposed to have been a son of Thomas Byrde, a gentleman of the Chapel Royal in the reign of Edward VI.; and, as he was senior chorister at St. Paul's Cathedral in 1554, may have been at that time any age between ten and sixteen. He was appointed organist of Lincoln Cathedral in 1563, and gave up that office to come to London in 1569 as a gentleman of the Chapel Royal, in the place of Robert Parsons, who was drowned at Newark-on-Trent. In the "Cantiones Sacra," published in 1575, he is called "Organista Regio," but this would scarcely mean that he held that position in the Chapel Royal, for each of the gentlemen took it in turn to play the instrument, singing in the choir on the other days of their "waiting." In conjunction with his master, Thomas Tallis, he enjoyed the advantages arising from a patent granted by Queen Elizabeth for the exclusive privilege of printing music and selling ruled paper—a right and privilege which he enjoyed alone upon the death of his master in 1589. A great many books, curious both in the History of Music and of Printing, were issued under this patent, many of which contained a number of Byrde's compositions. An interesting book in the Fitzwilliam Museum at Cambridge contains a goodly number of his compositions for the Virginals, a keyed instrument which preceded the use of the Clavecin. He wrote anthems, madrigals, masses, and motetts, as well as "Psalms, Sonets, and Songs of Sadnes and Pietie." As a matter of convenience, he outwardly conformed to the Reformed religion, but inwardly he was still a Romanist. He adapted his sacred music to both Latin and English words, so that they might be available at either service. He was an admirable organist, a shrewd man of business, a subtle mathematician, an able writer, "with fingers and with pen he had not his peer." He died July 4th, 1623. The well-known canon, "Non nobis Domine," one of his chief legacies to posterity, still serves to keep his memory fresh.

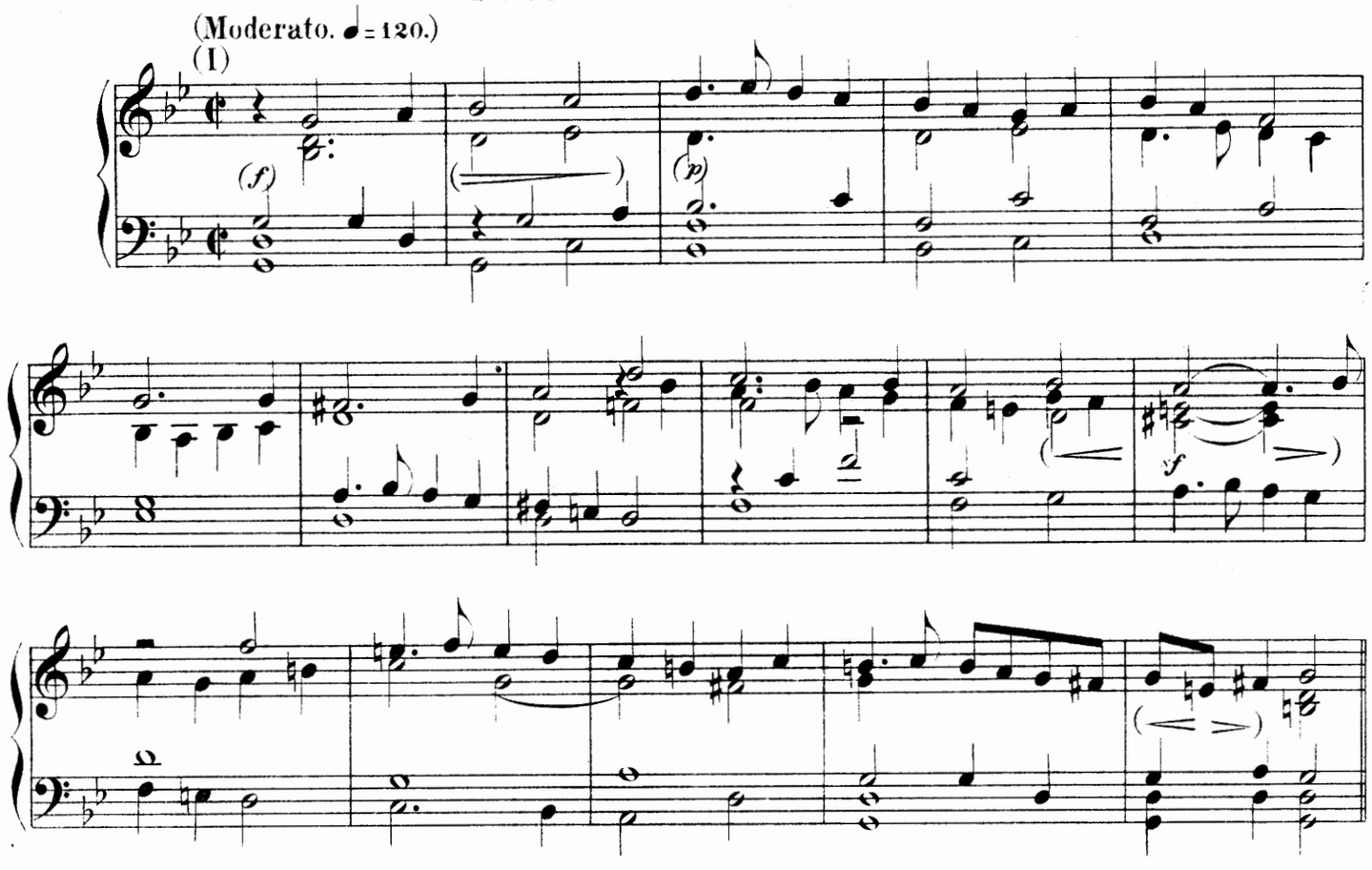
William Byrde.

(1546-1623.)

Preludium.



Pavana. S. Wm Petre.



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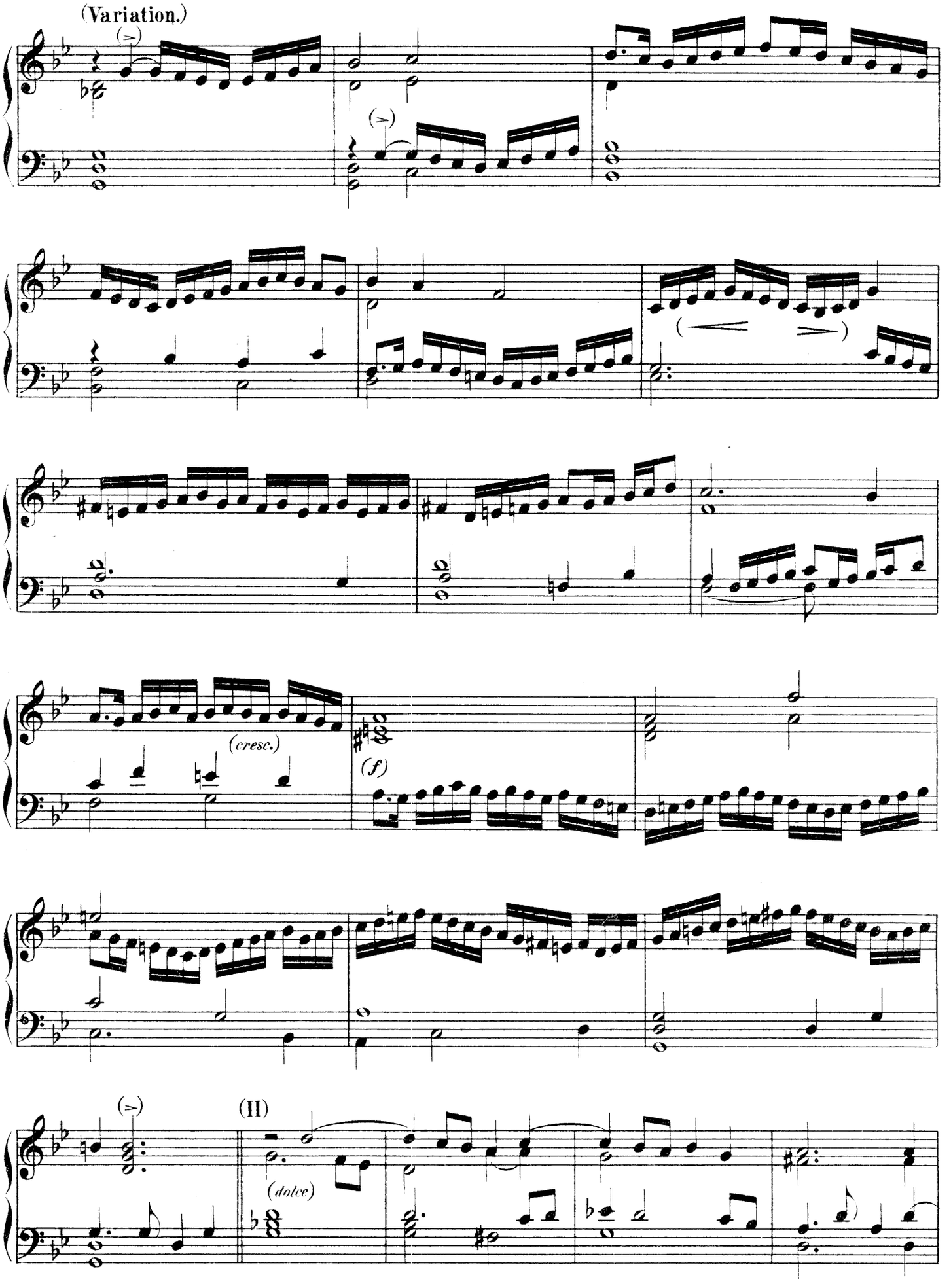
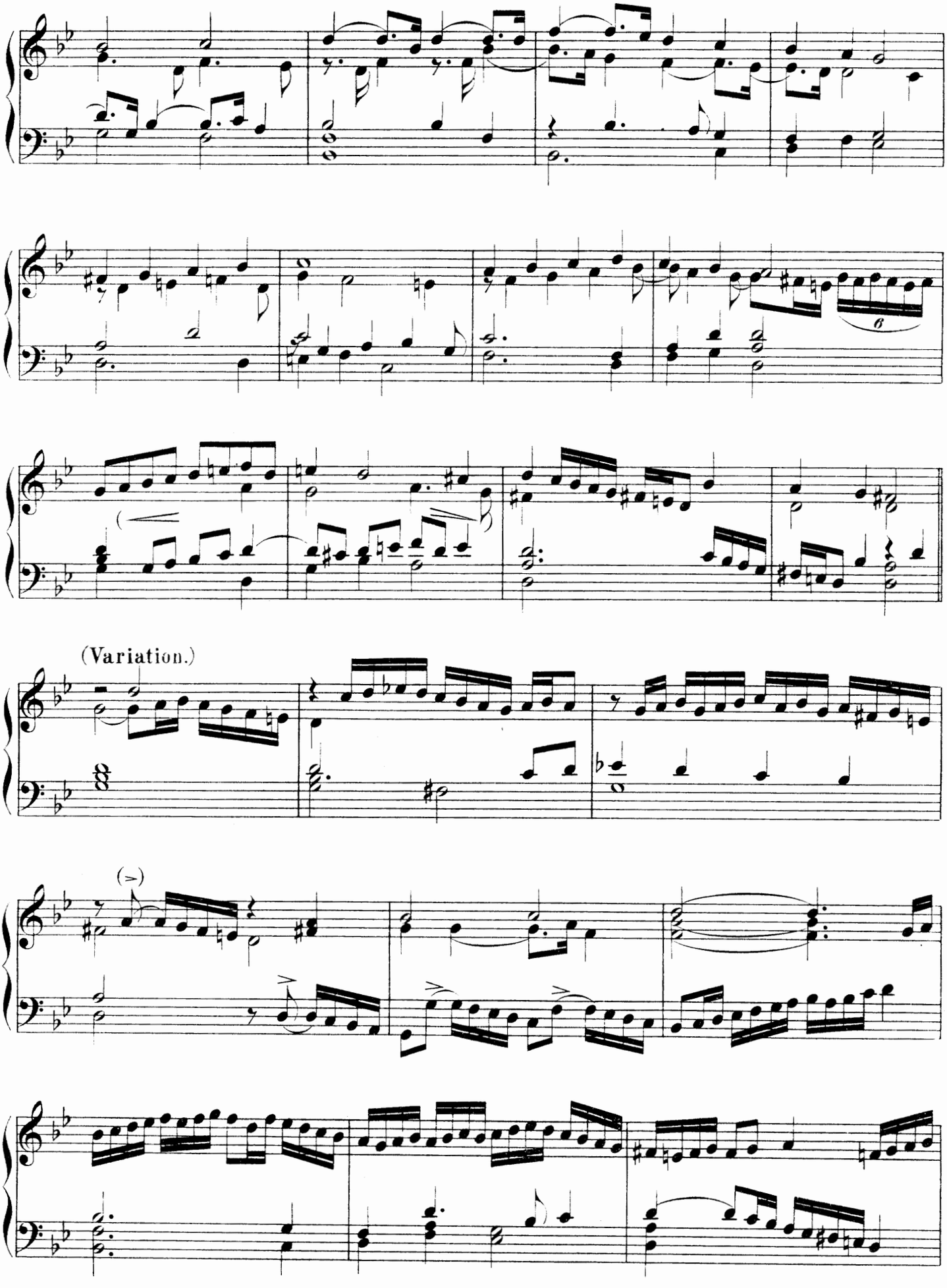

(Variation.)
(cresc.)
(f)
(II)
(dolce)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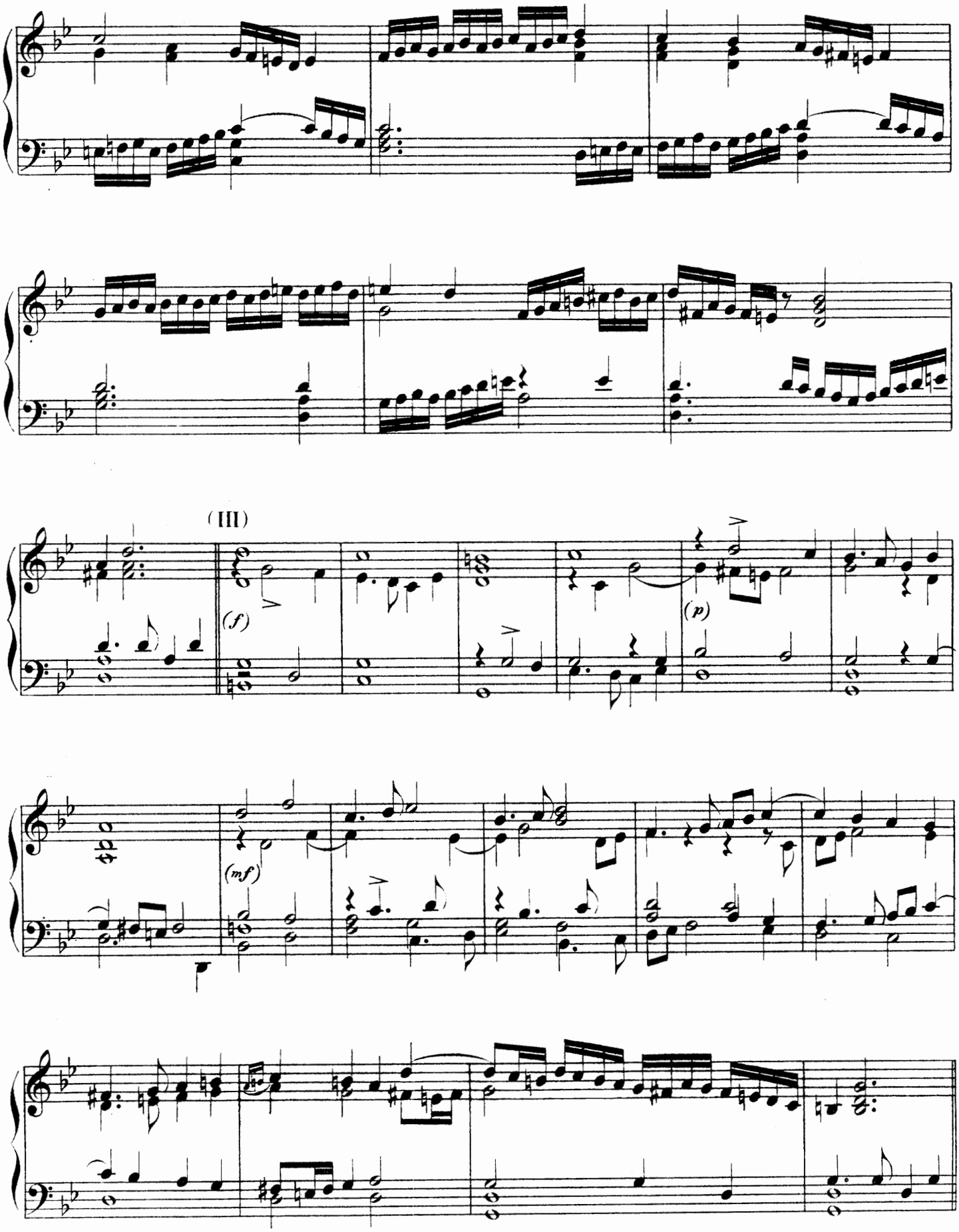
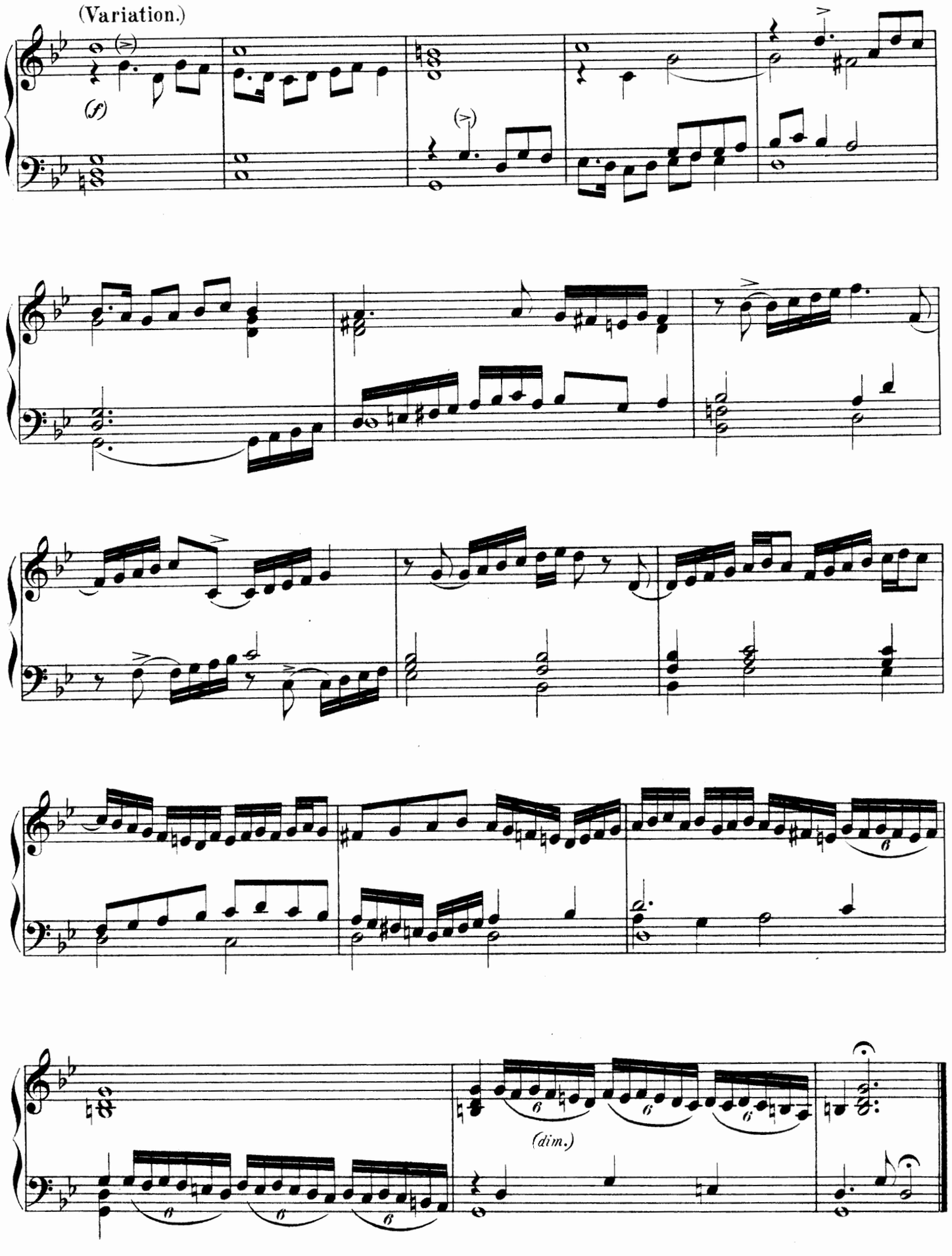
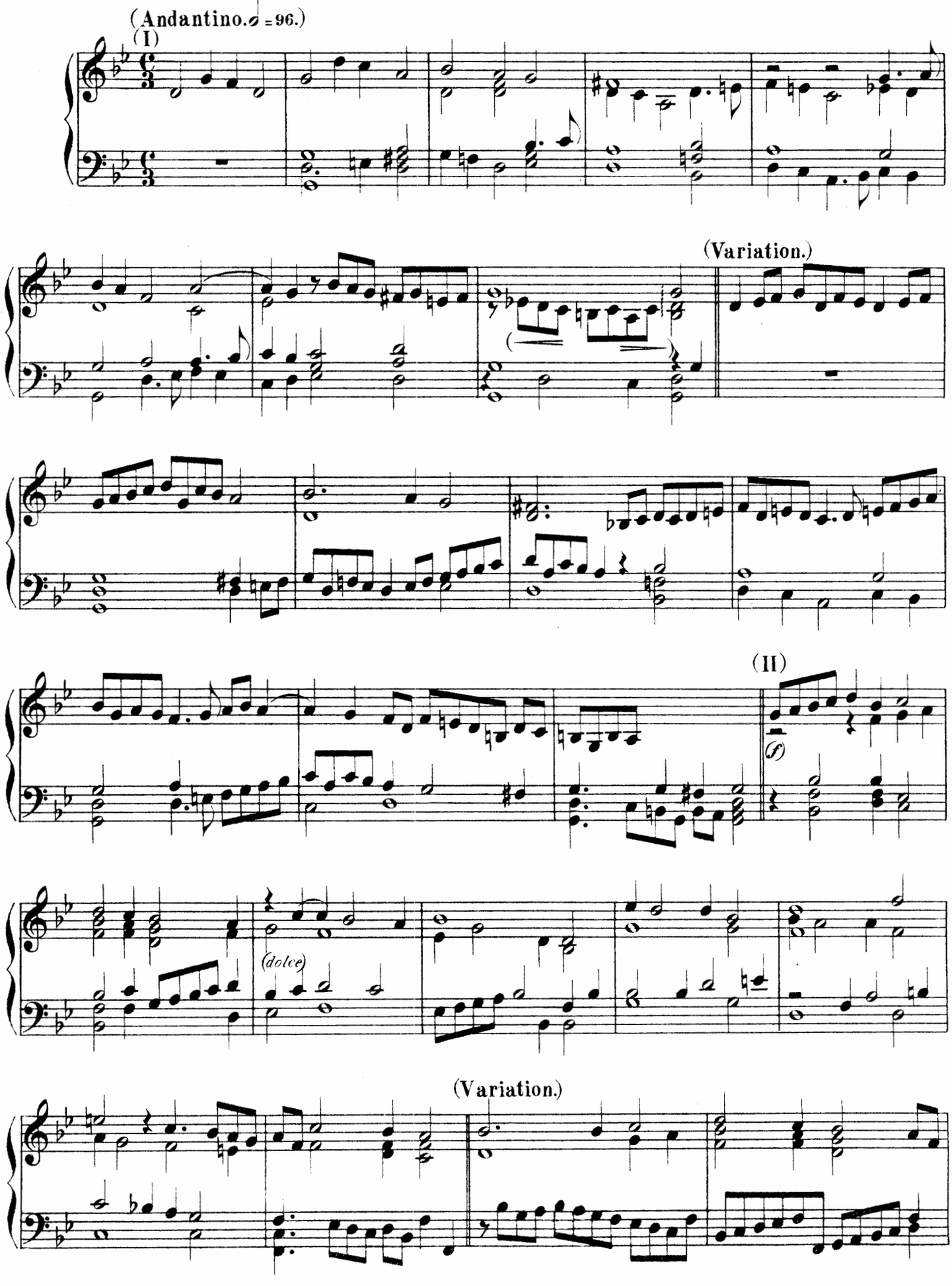
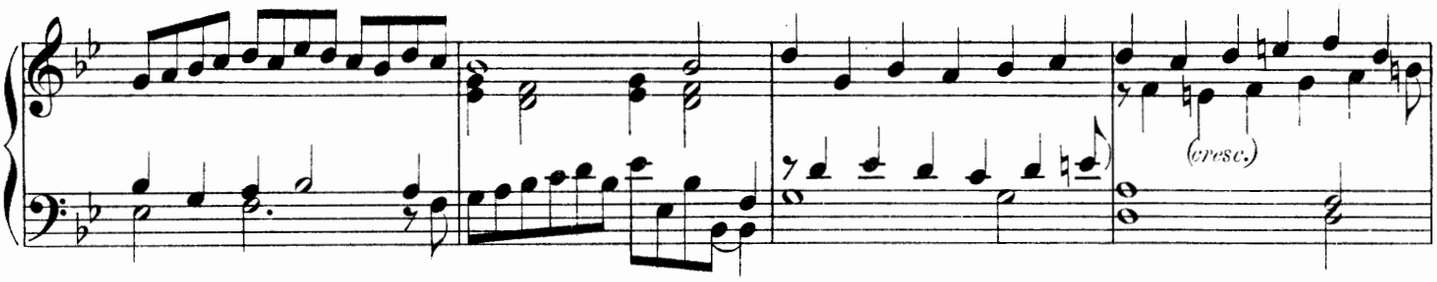

(III)
(f)
(p)
(mf)


(Variation.)
(f)
(dim.)

Galiardo.





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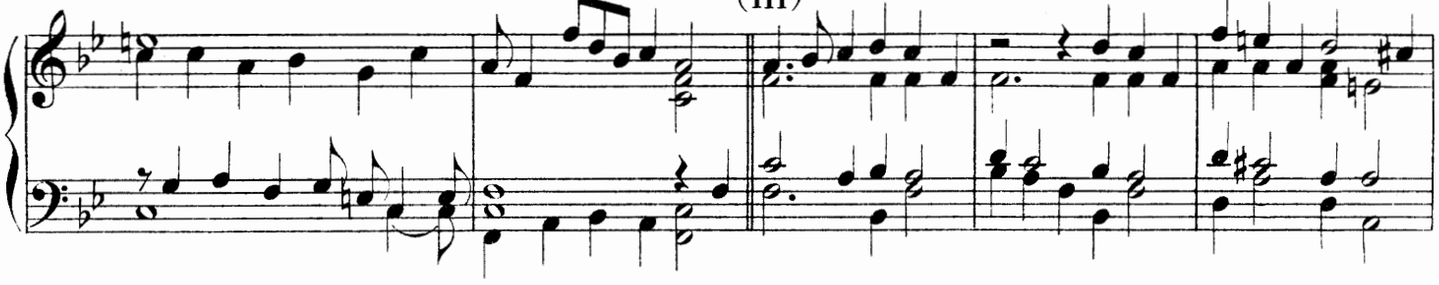

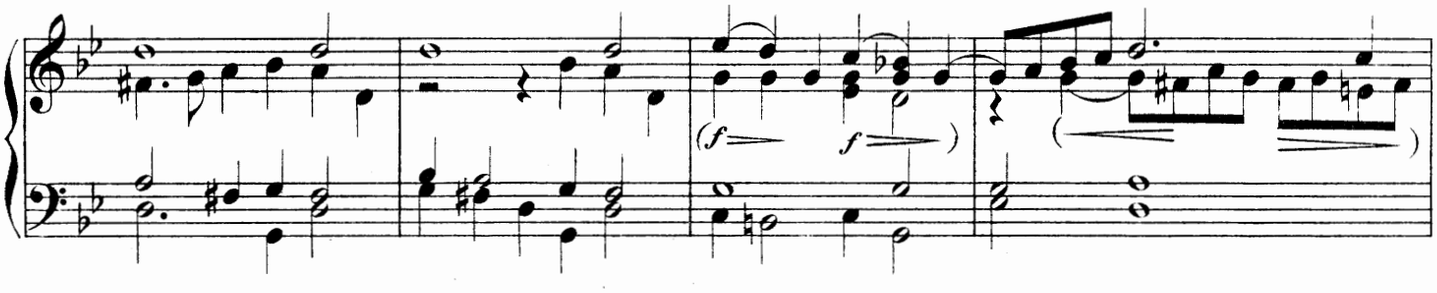

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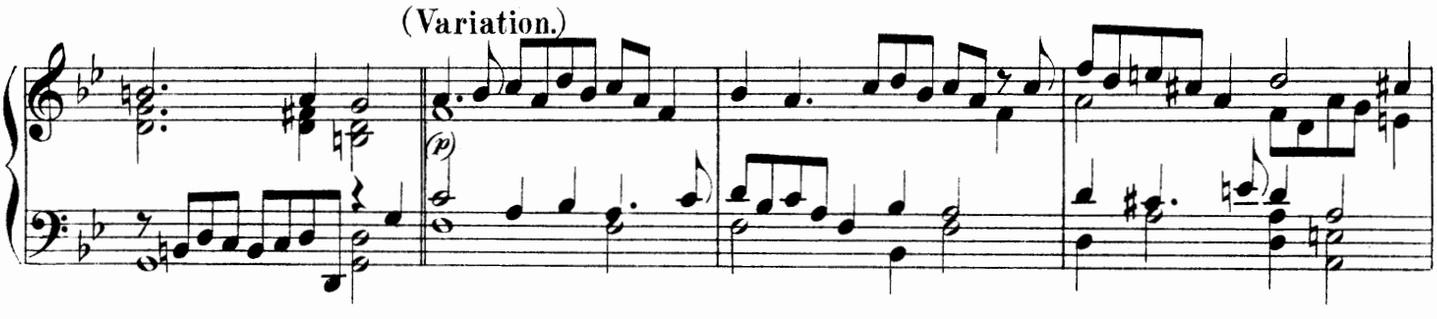
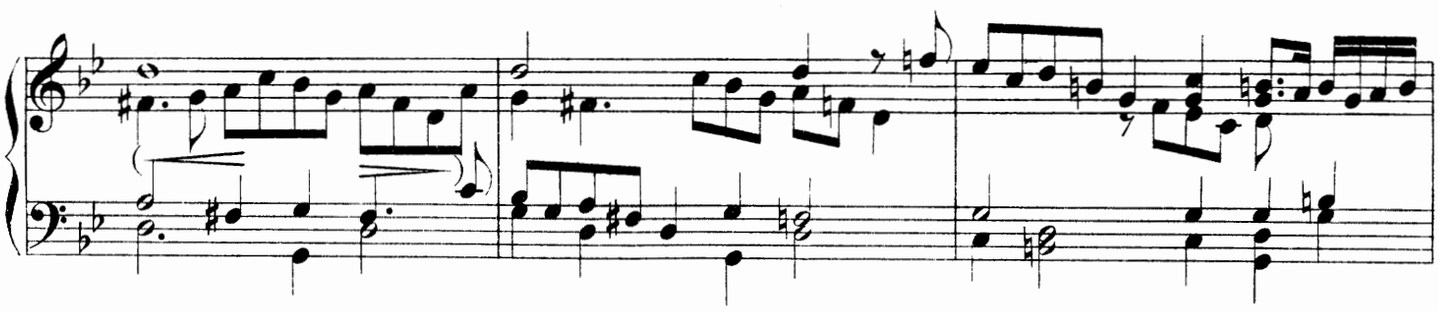
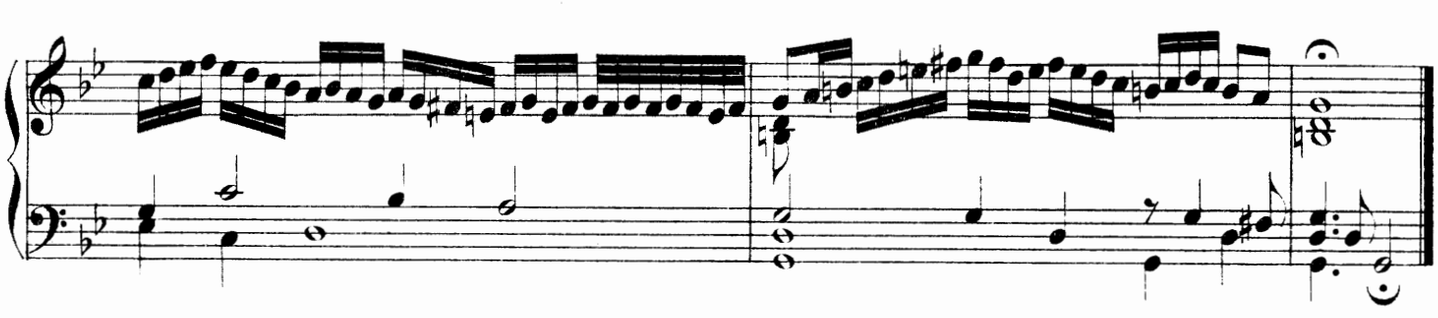
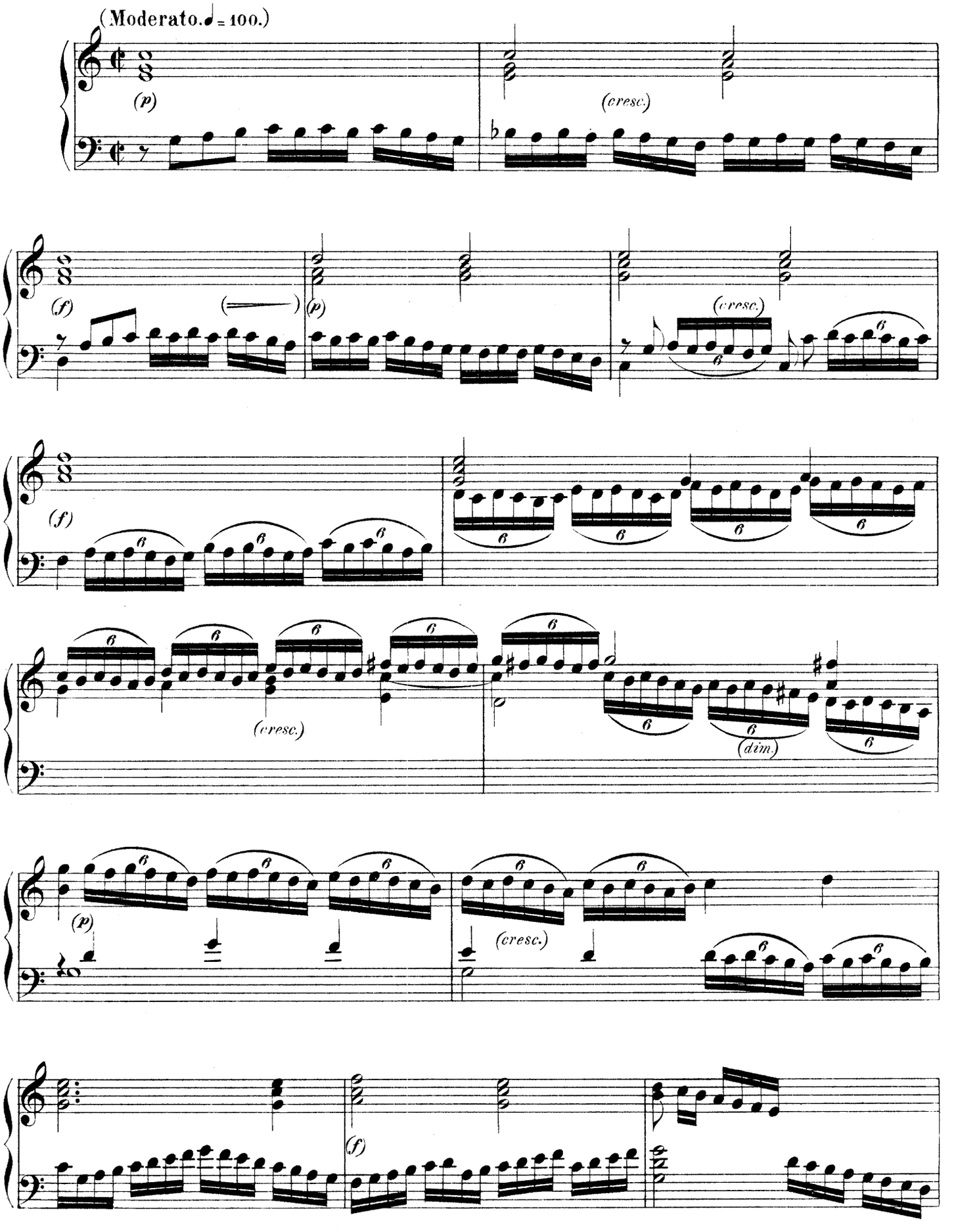
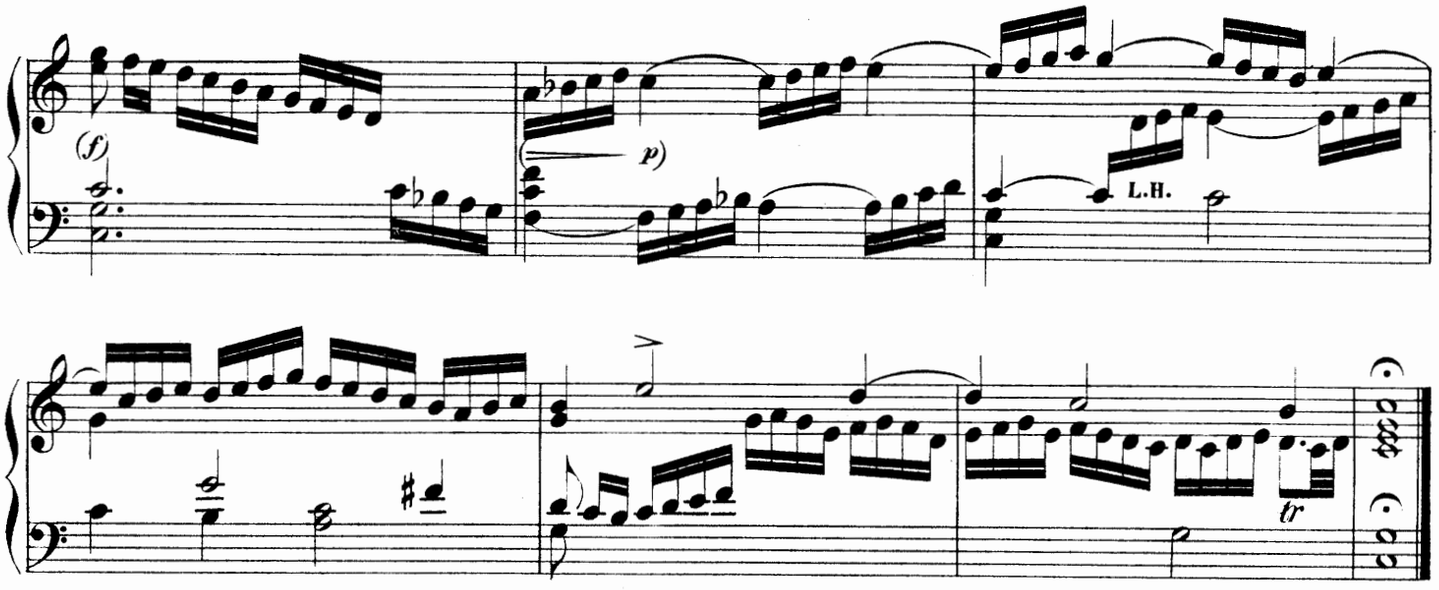




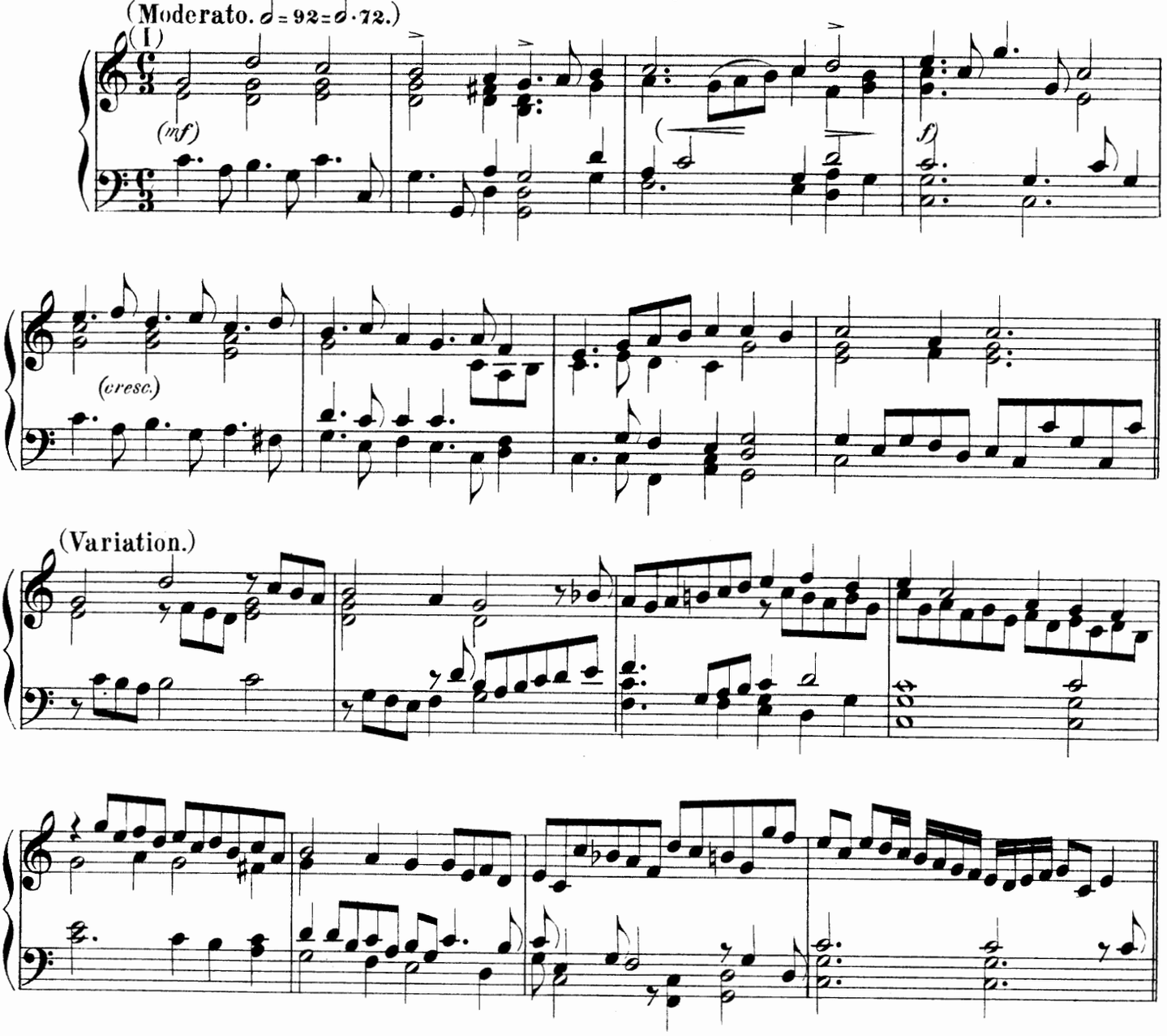


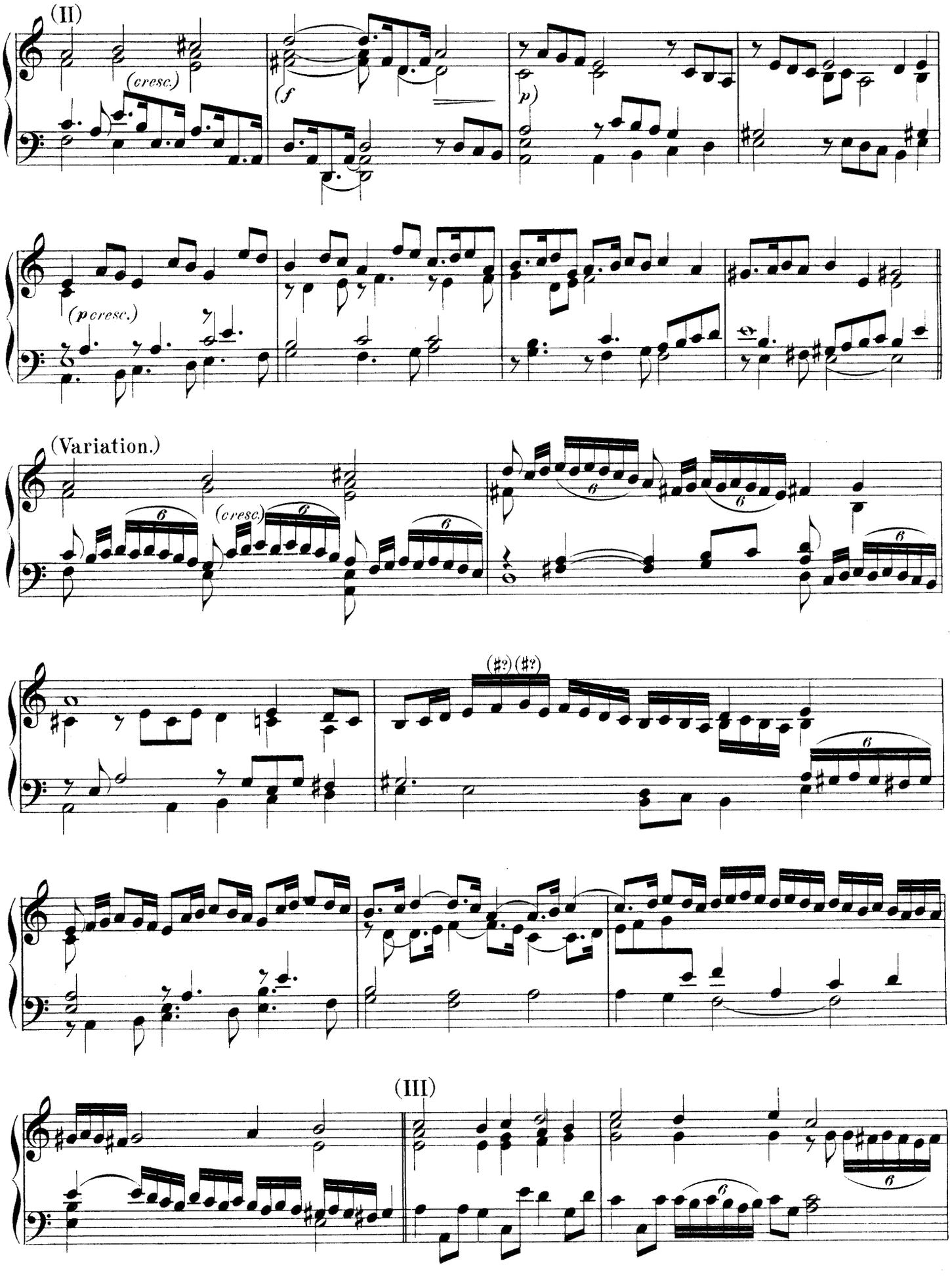
Preludium.

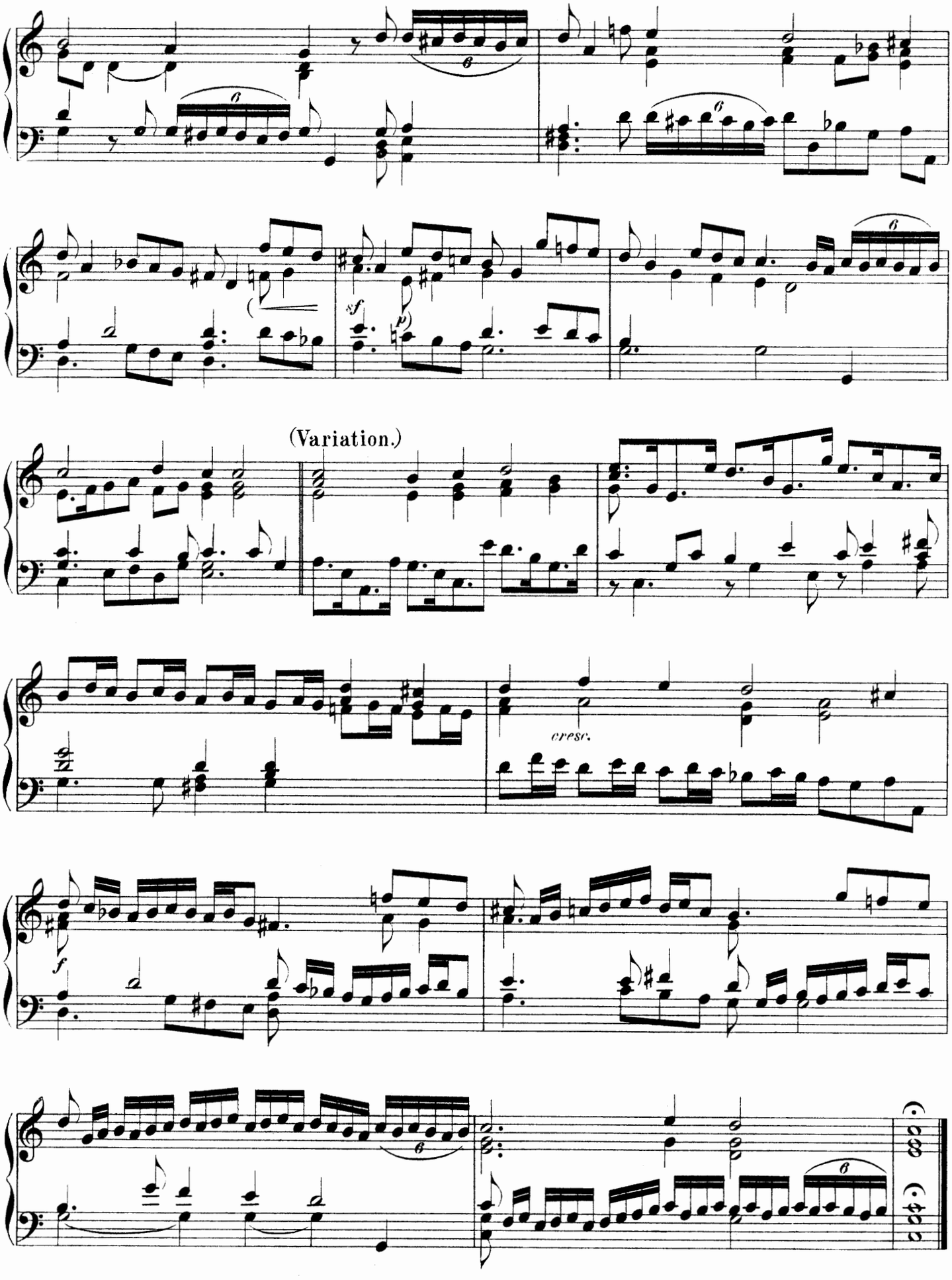




Galiardo. Mrs Mary Brownlo.

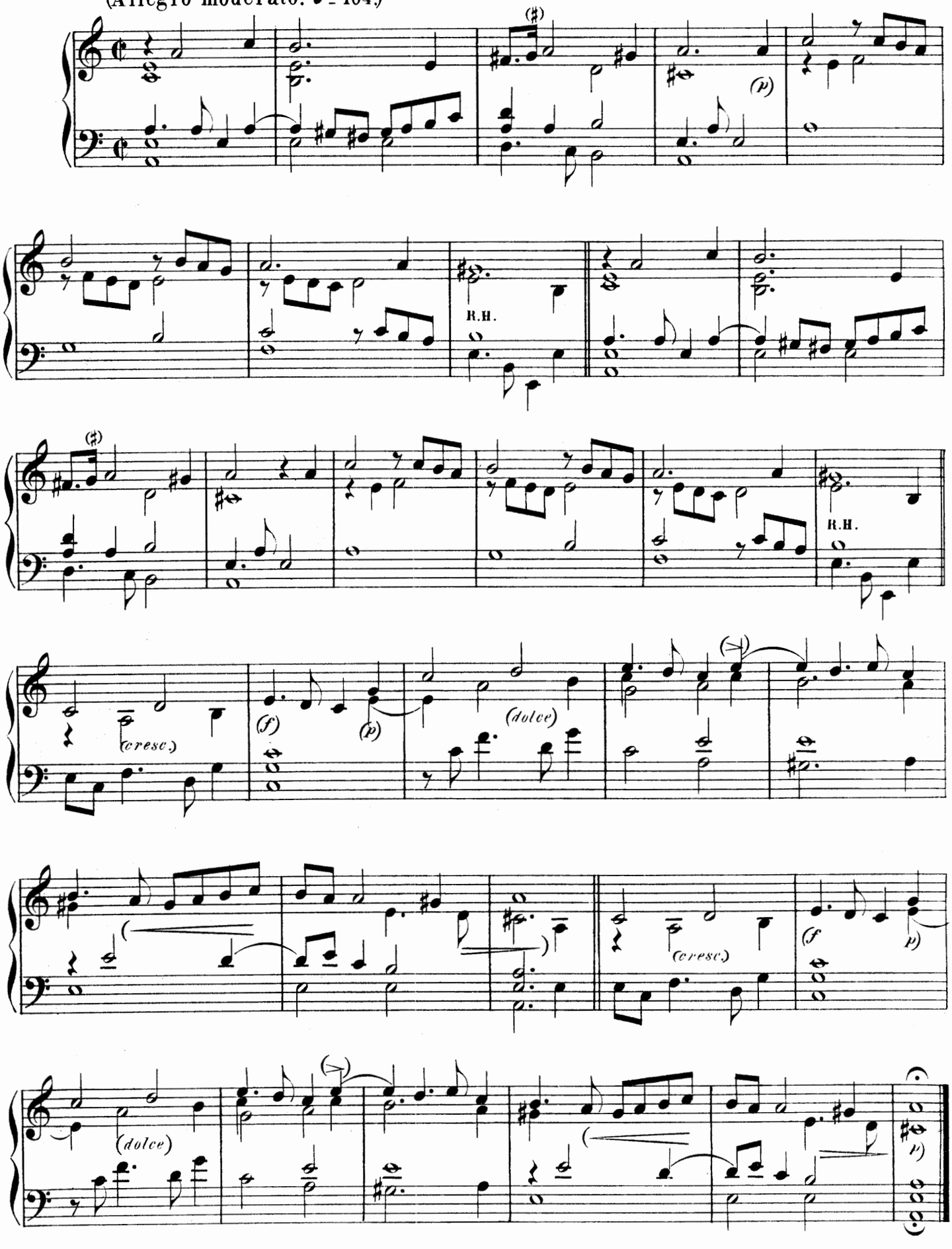



(II)
(cresc.)
(f
p)
(pcresc.)
(Variation.)
(cresc.)
(♯?)(♯?)
(III)


(Variation.)
cresc.

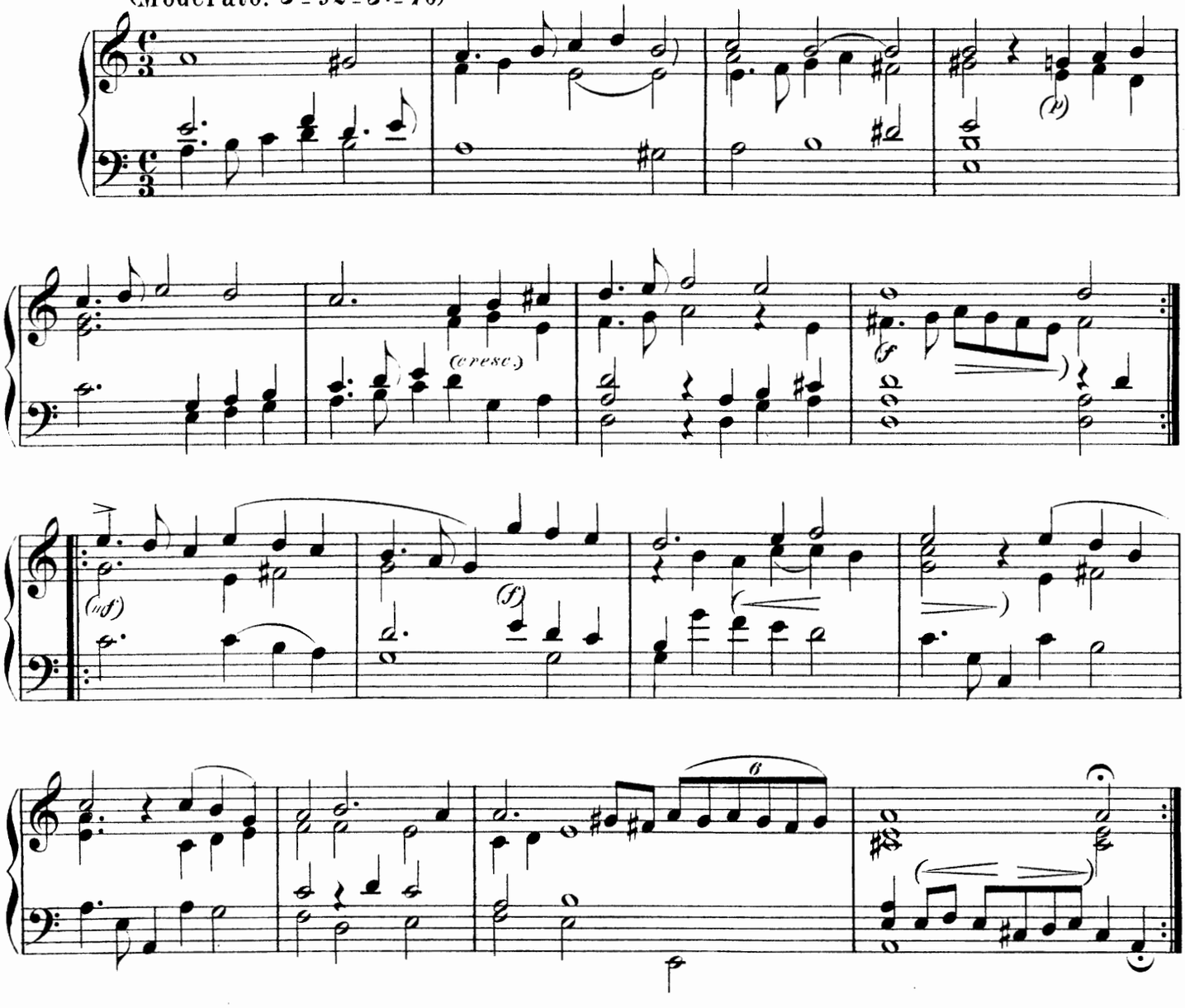
Pavana. The Earle of Salisbury.

(Allegro moderato. ♩ = 104.)



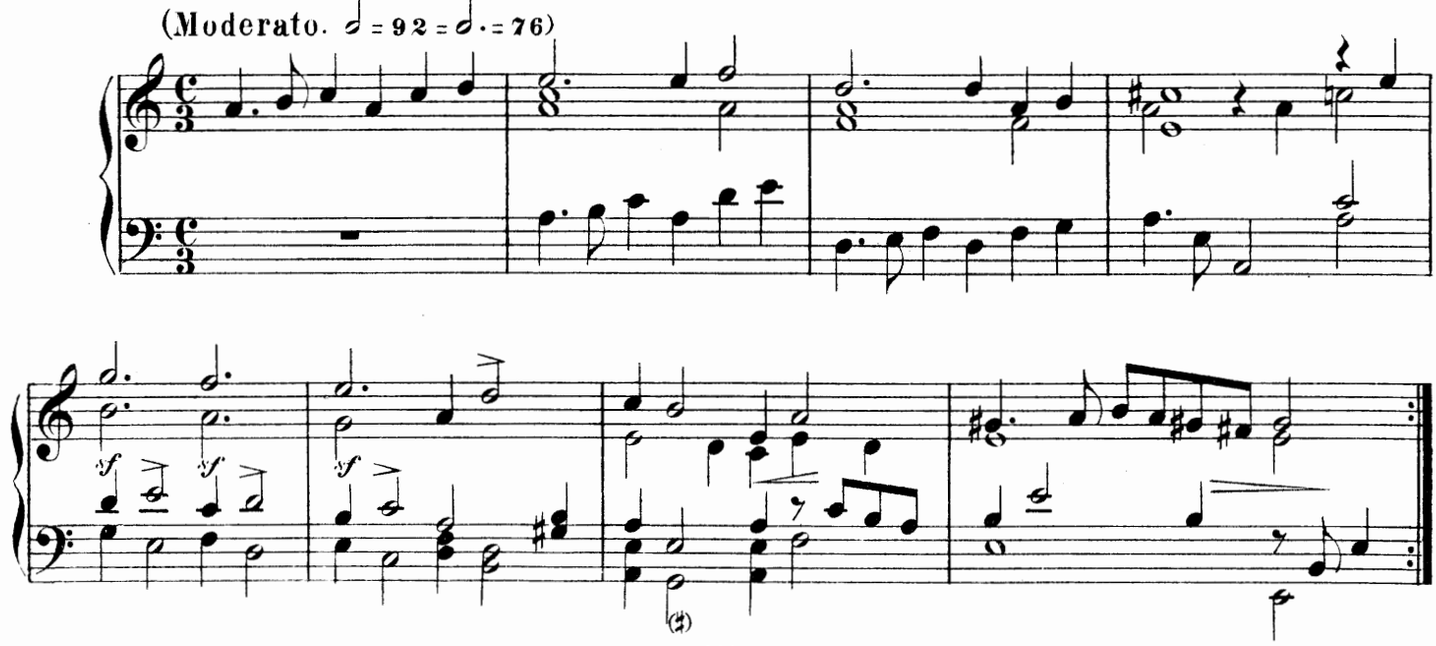
Galiardo.

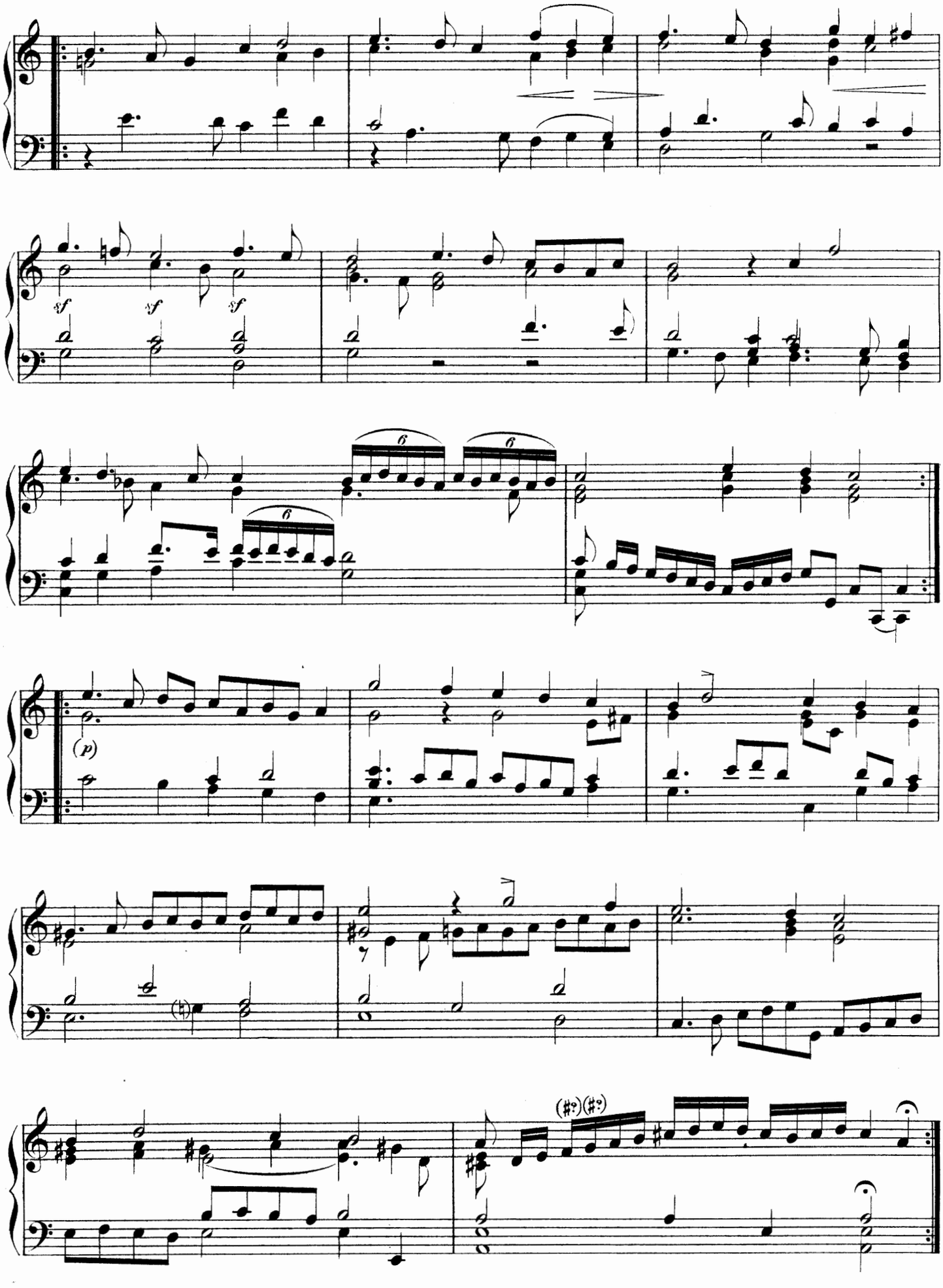
(Moderato. 𝅗𝅥 = 92 = 𝅗𝅥. = 76)



Galiardo Secundo. Mrs Mary Brownlo.

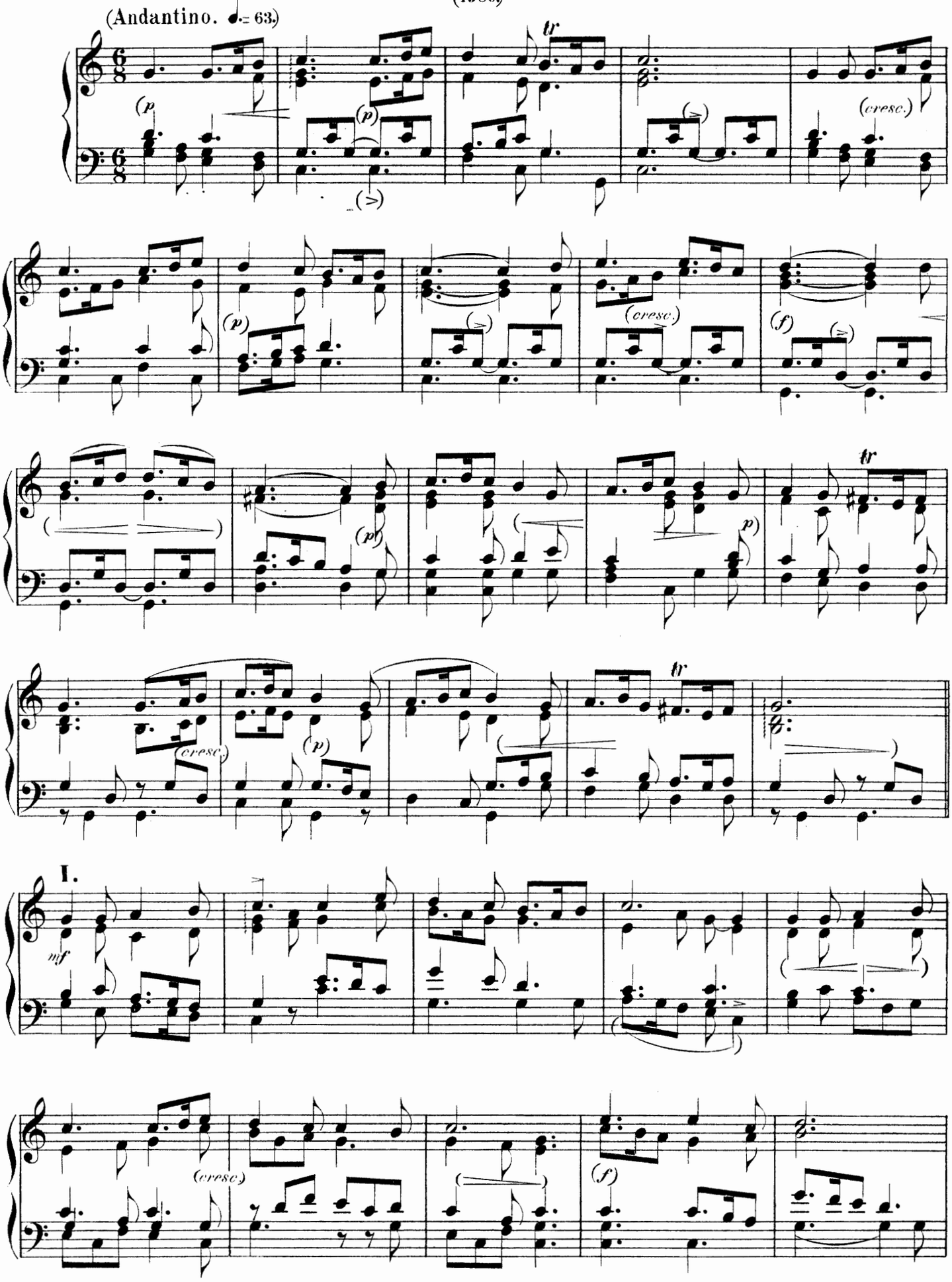
(Moderato. 𝅗𝅥 = 92 = 𝅗𝅥. = 76)

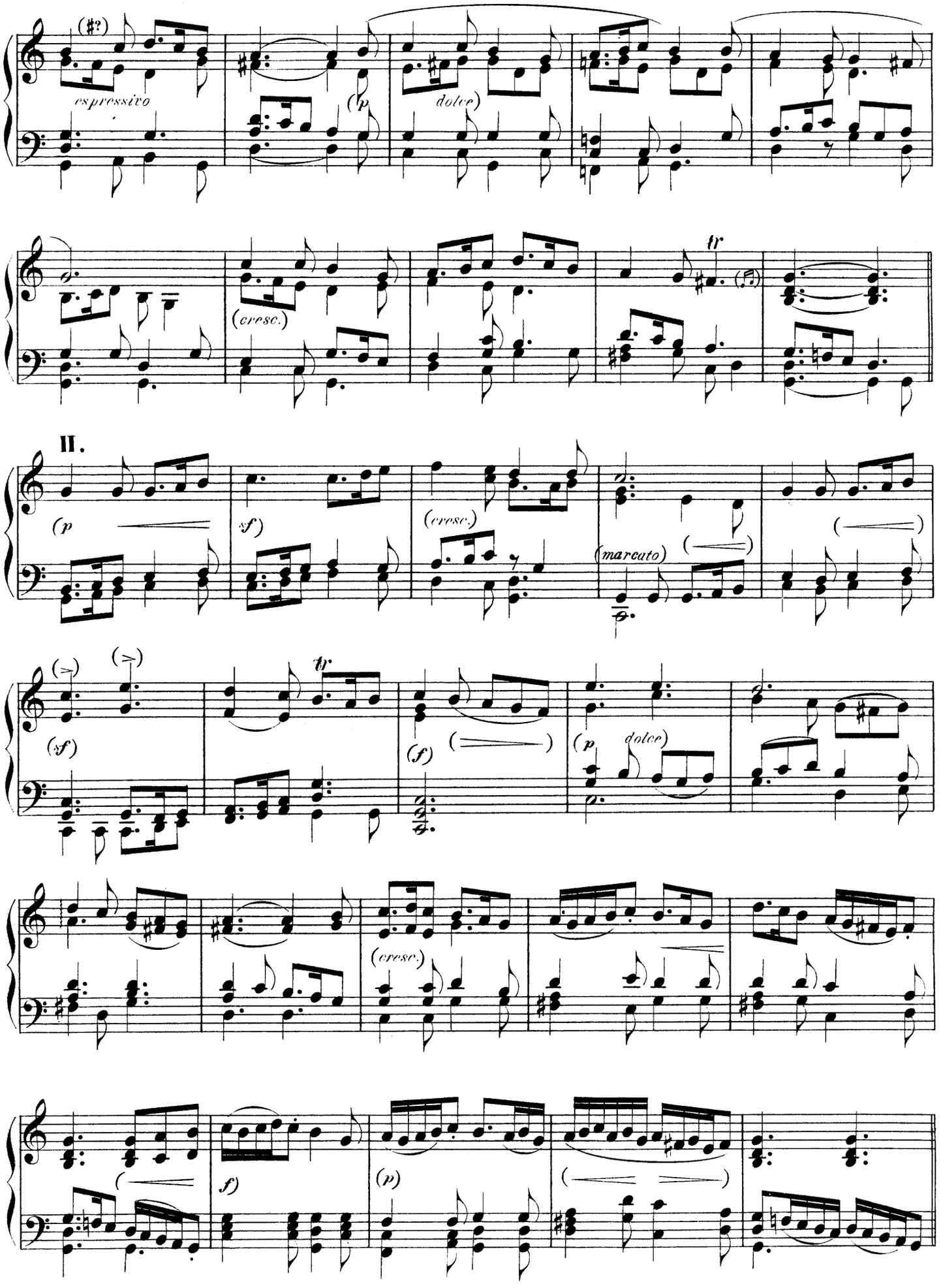


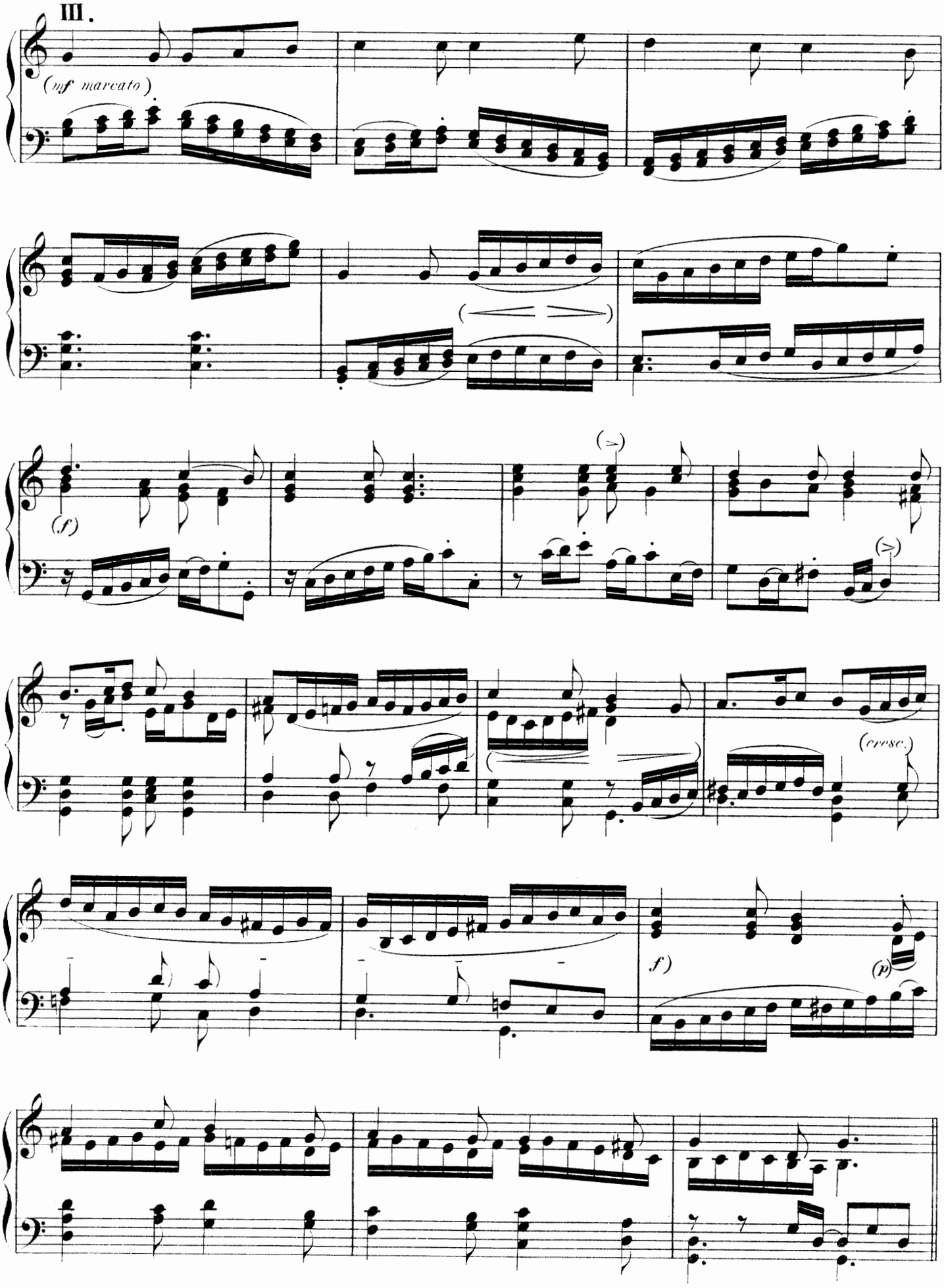

sf
sf
sf
6
6
6
(p)
(♯?)(♯?)

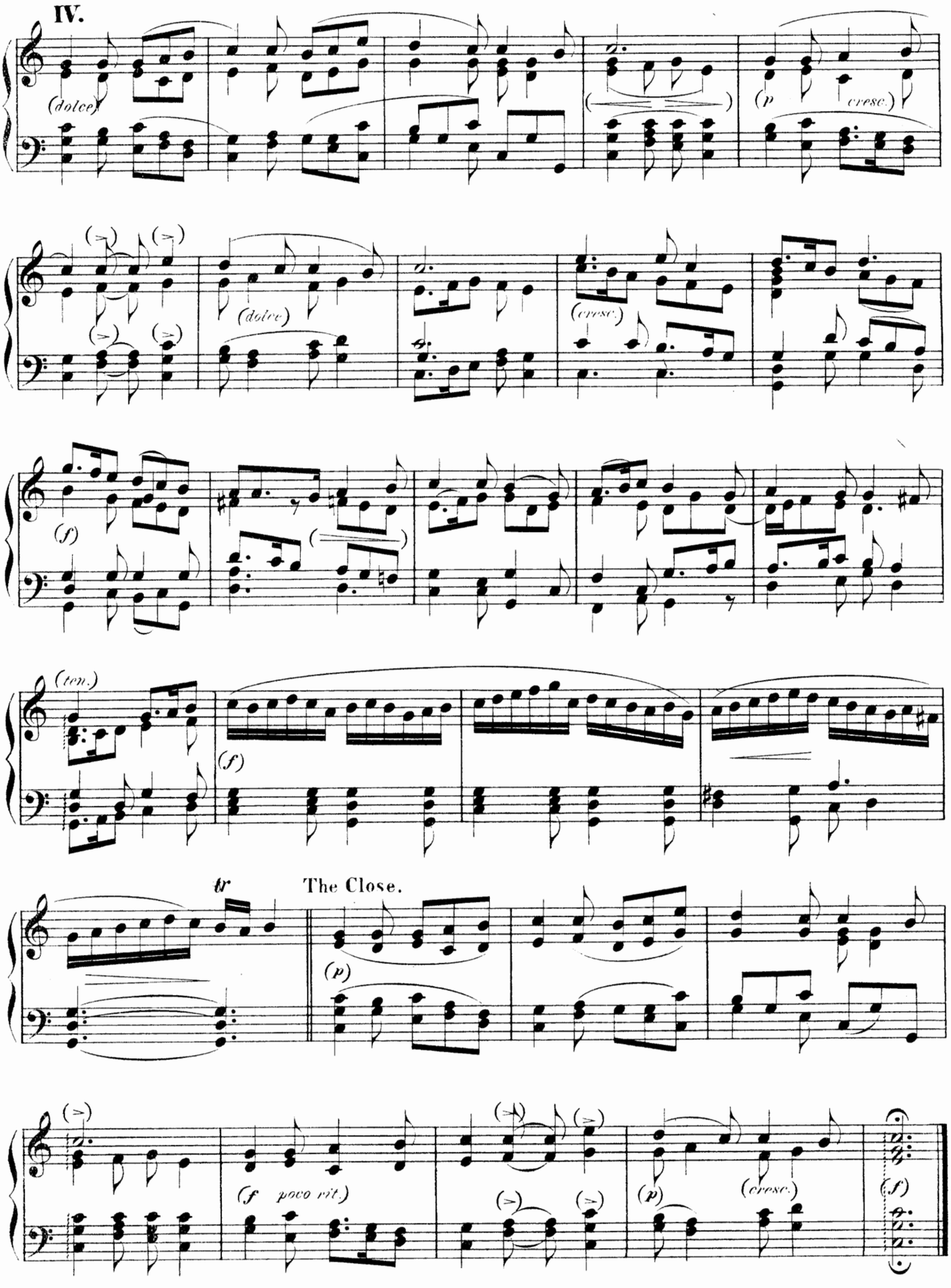
Sellenger's Round.

(1580.)

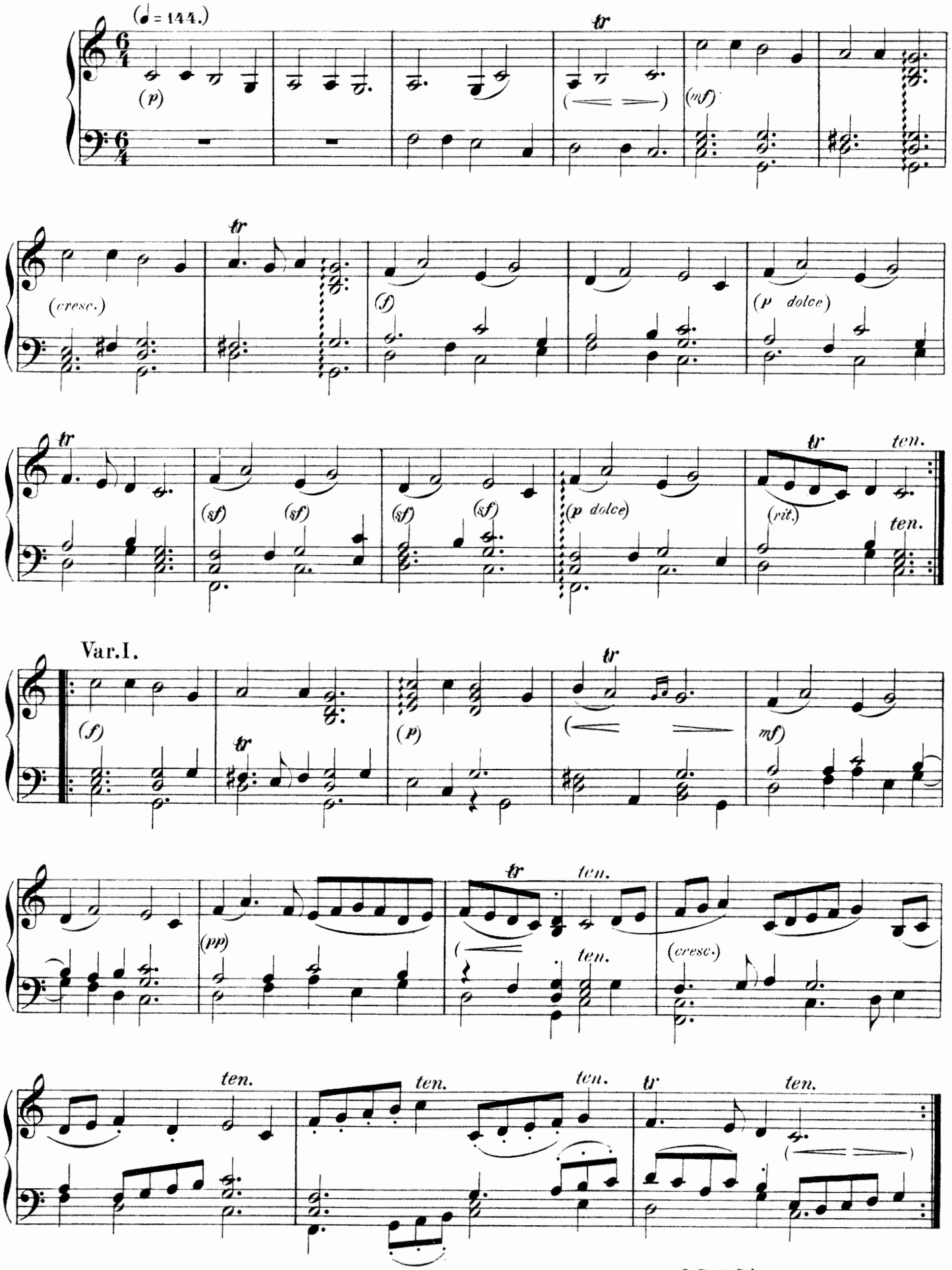



espressivo
(p
dolce)
(cresc.)
tr
II.
(p
sf)
(cresc.)
(marcato)
(sf)
tr
(f)
(p
dolce)
(cresc.)
f)
(p)


III.
(mf marcato)
(f)
(cresc.)
f)
(p)


IV.
(dolce)
(p cresc.)
(dolce)
(cresc.)
(f)
(ten.)
(f)
tr
The Close.
(p)
(f poco rit.)
(p)
(cresc.)
(f)

The Carman's Whistle.



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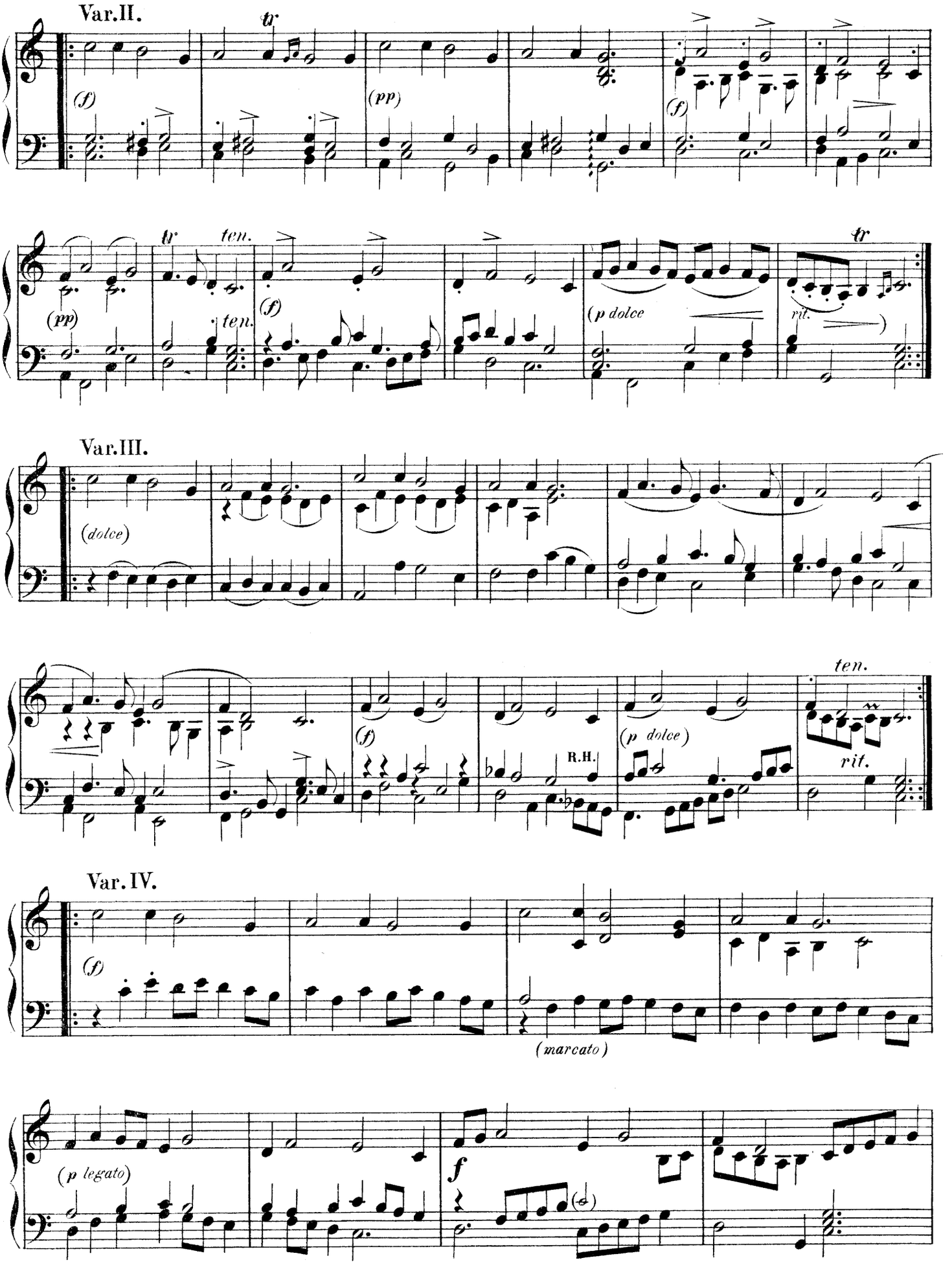
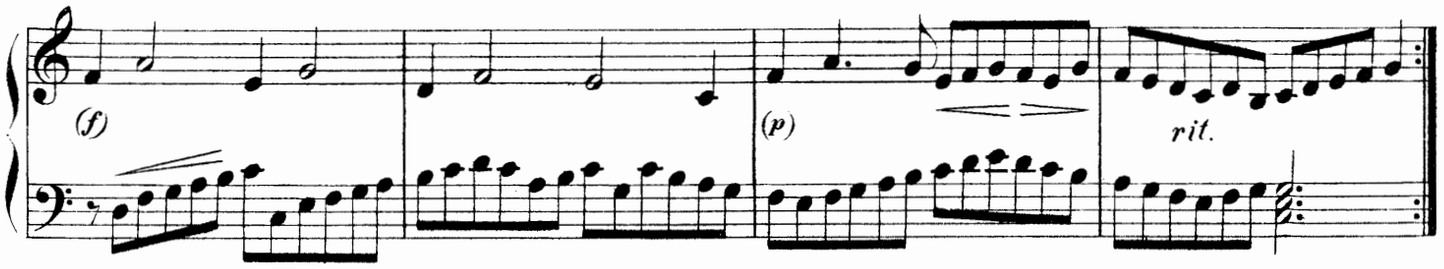
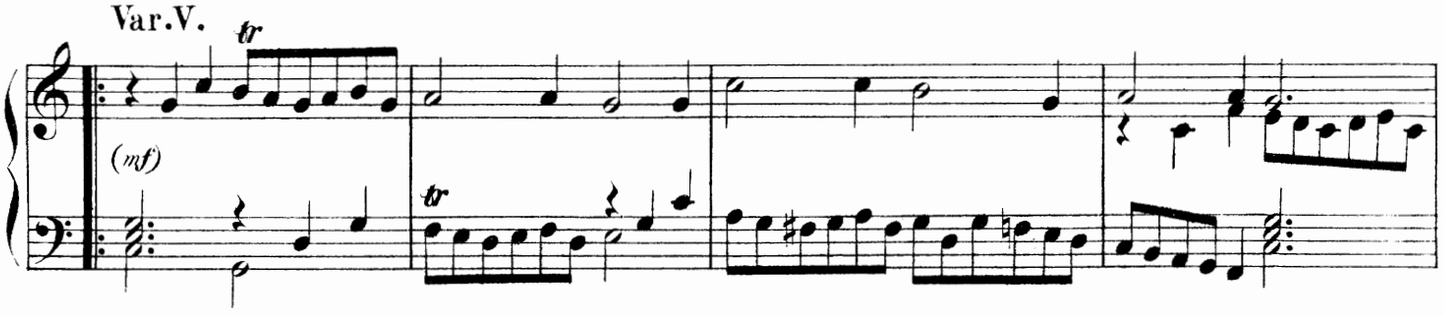
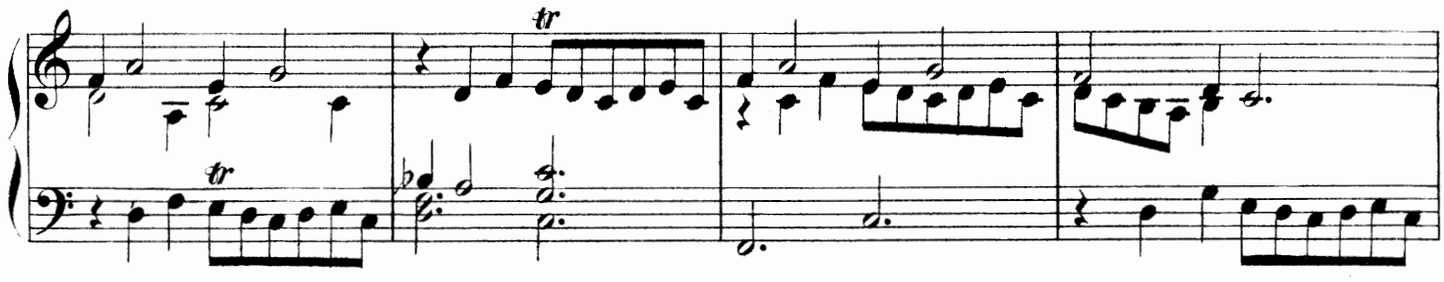
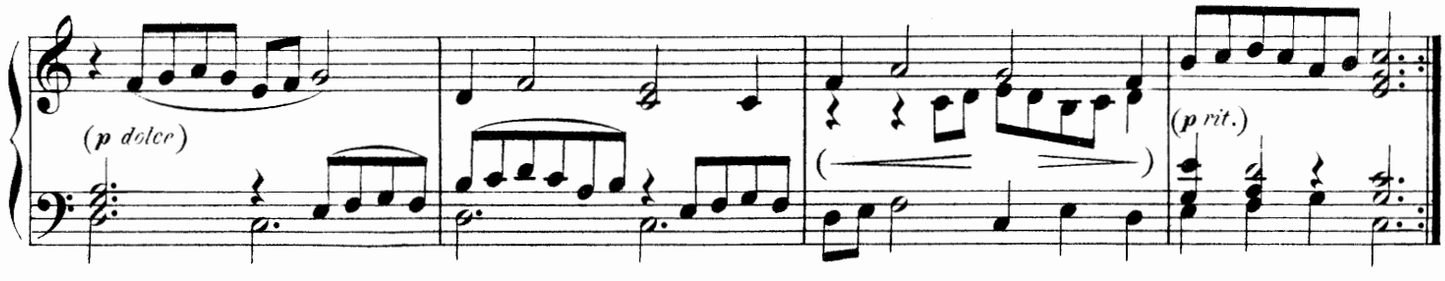

Var.II.
tr
(f)
(pp)
(f)
tr
ten.
(pp)
ten.
(f)
(p dolce
tr
rit.)
Var.III.
(dolce)
ten.
(f)
R.H.
(p dolce)
rit.
Var.IV.
(f)
(marcato)
(p legato)
f



Var.V.







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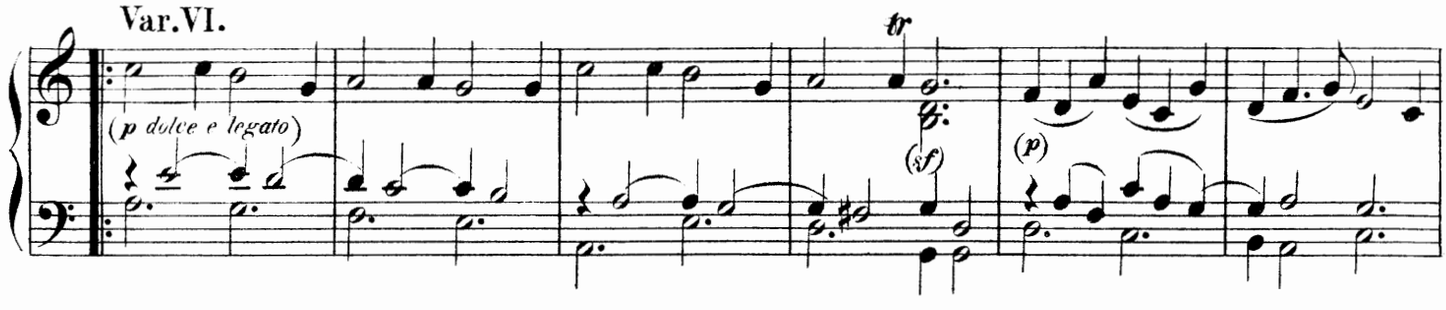

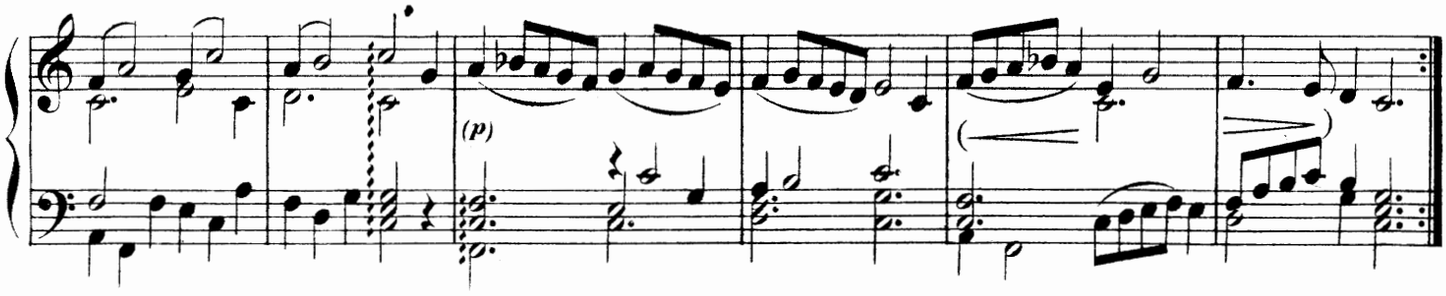

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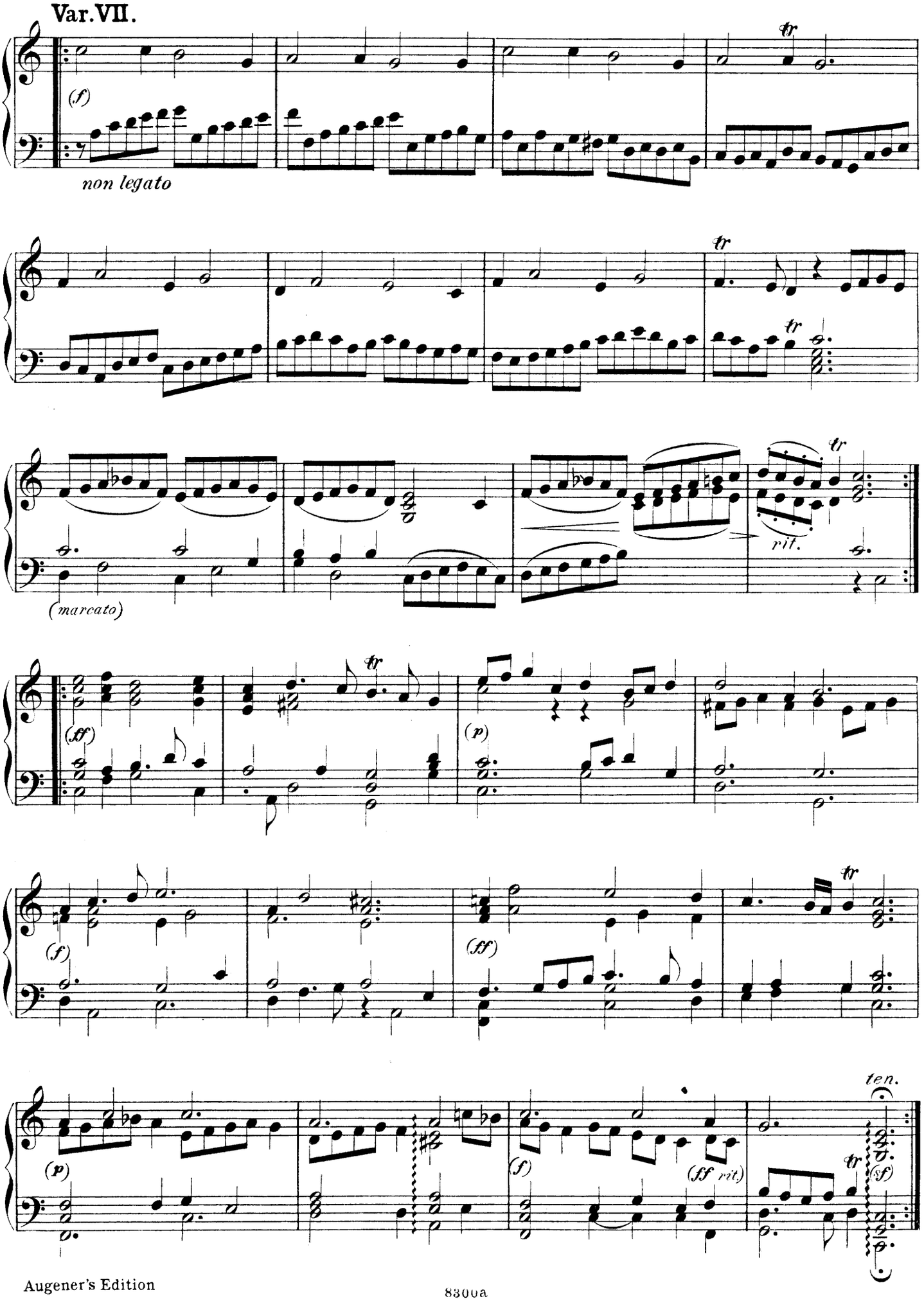

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