FOURTEEN PIECES

FOR

Keyed Instruments

By

WILLIAM BYRD.

Edited by

J.A.FULLER MAITLAND

AND

W.BARCLAY SQUIRE.

opyright.

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PREFACE.

The present selection from William Byrd's compositions for keyed instruments has been made by collating various original sources, the chief of which are the Fitzwilliam Virginal Book, and the Virginal Book (dated **1624**) which belonged to William Forster. The latter is preserved in the Royal Music Library, now lent to the British Museum: permission to use it has been graciously given by His Majesty the King.

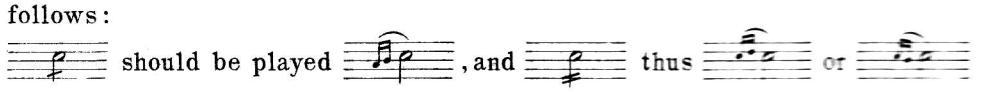
The editors have not felt obliged to adhere to any particular MS. consulted, but have taken from the various sources the readings that seemed to them most characteristic. It is satisfactory to find that the greater part of the accidentals which they supplied conjecturally in editing the Fitzwilliam Virginal Book appear duly written out in some other MS.

The original signs for the ornaments have been retained. In the absence of any exactly contemporary evidence as to their interpretation great latitude may be allowed to the performer; and it is only on the harpsichord that all of them should be executed. On the organ, in the case of such pieces as seem to imply performance on that instrument, the graces are apt to disturb the melodic outline, and on the pianoforte, while most of them are unnecessary (seeing that the piano can accentuate without any mechanical device), a very sparing use of them is recommended.

The chief graces are indicated by single or double transverse strokes across the stem of the note, or above or below a semibreve. Christopher Simpson, who was born about **1605**, in **1659** explains the single stroke as indicating a "beat" or "forefall"; i.e. an appoggiatura from below, and it is safe to conclude that the sign bore the same meaning in his earlier years. This interpretation fits all the numerous cases in which it has been found.

The double stroke, as Dannreuther says (Ornamentation, p. **18**) "occurs with varying significance up to the time of J. S. Bach:" but all the authorities he quotes agree that it means a shake of some kind, and he considers that it "sometimes stands for a short shake or 'Pralltriller'." There seems no way of distinguishing, in Byrd's pieces, between the "trill" and the "mordent", i.e. with the auxiliary note above or below the main one; but in nearly every instance, the character of the phrase will suggest the proper execution of the ornament.

The editors recommend, therefore, that the graces should be interpreted as follows:



(The rare cases where a triple stroke appears through the stem, would seem to imply a longer shake.)

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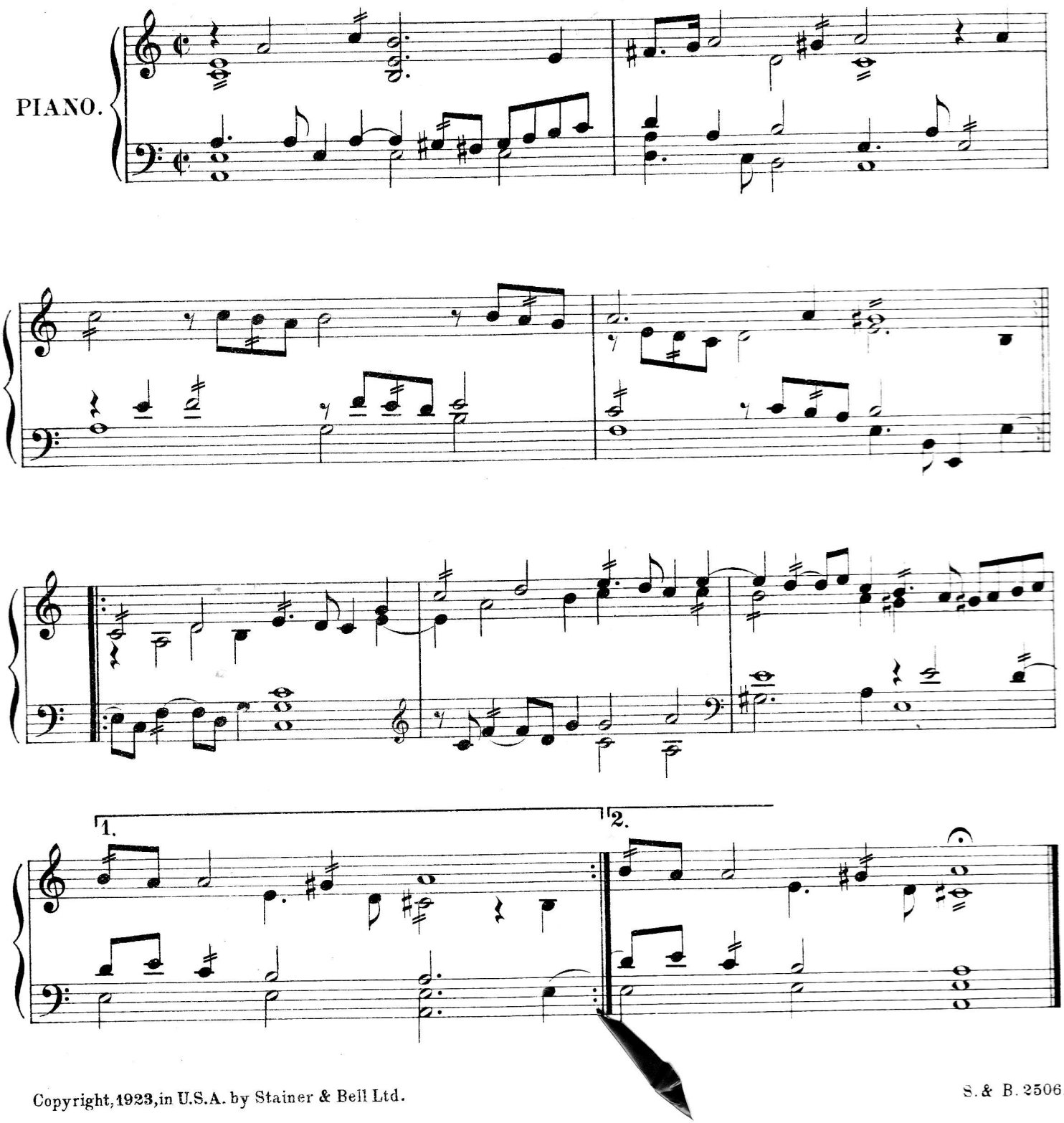
I.

PAVAN AND GALLIARD.

THE EARL OF SALISBURY.



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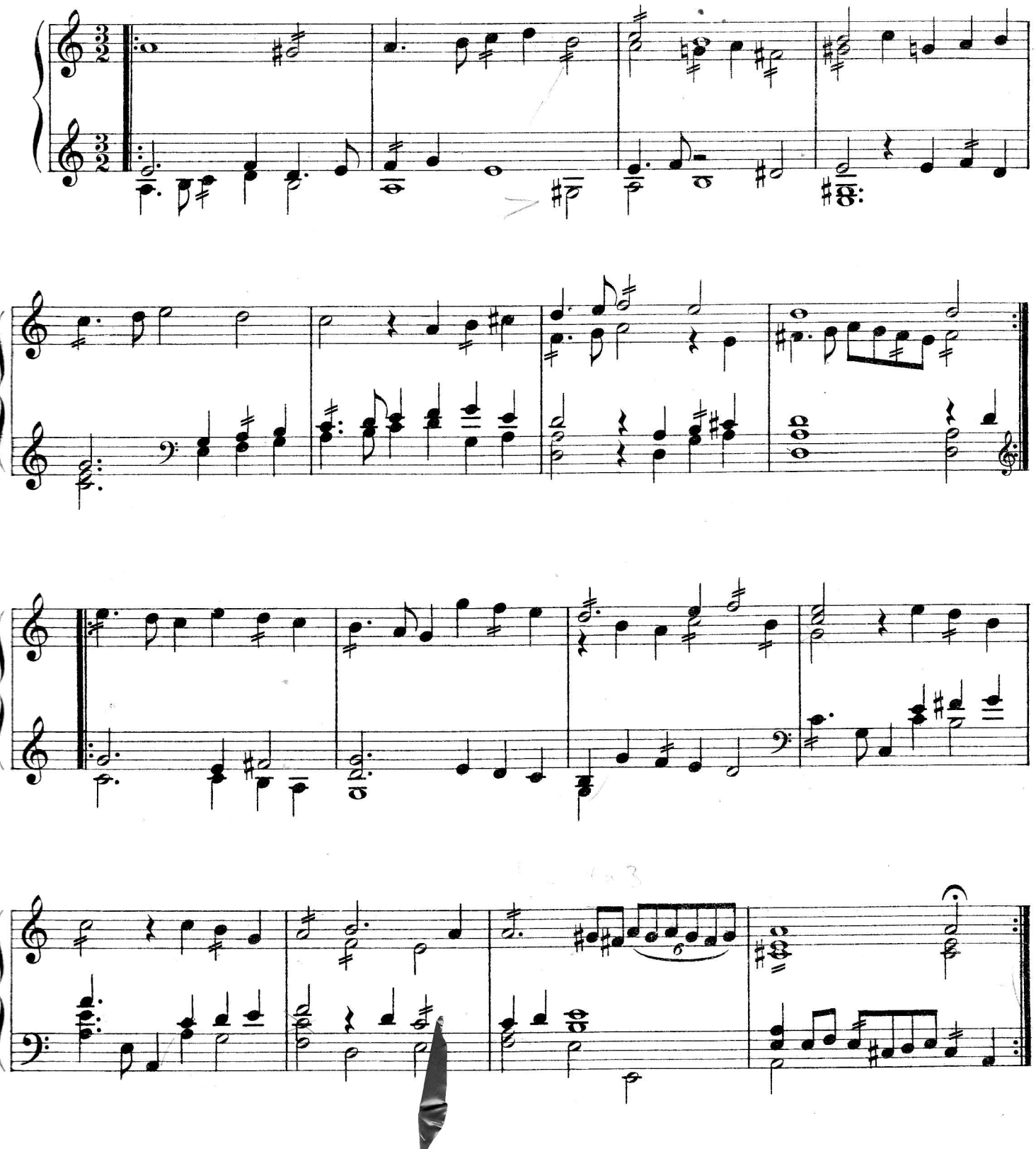
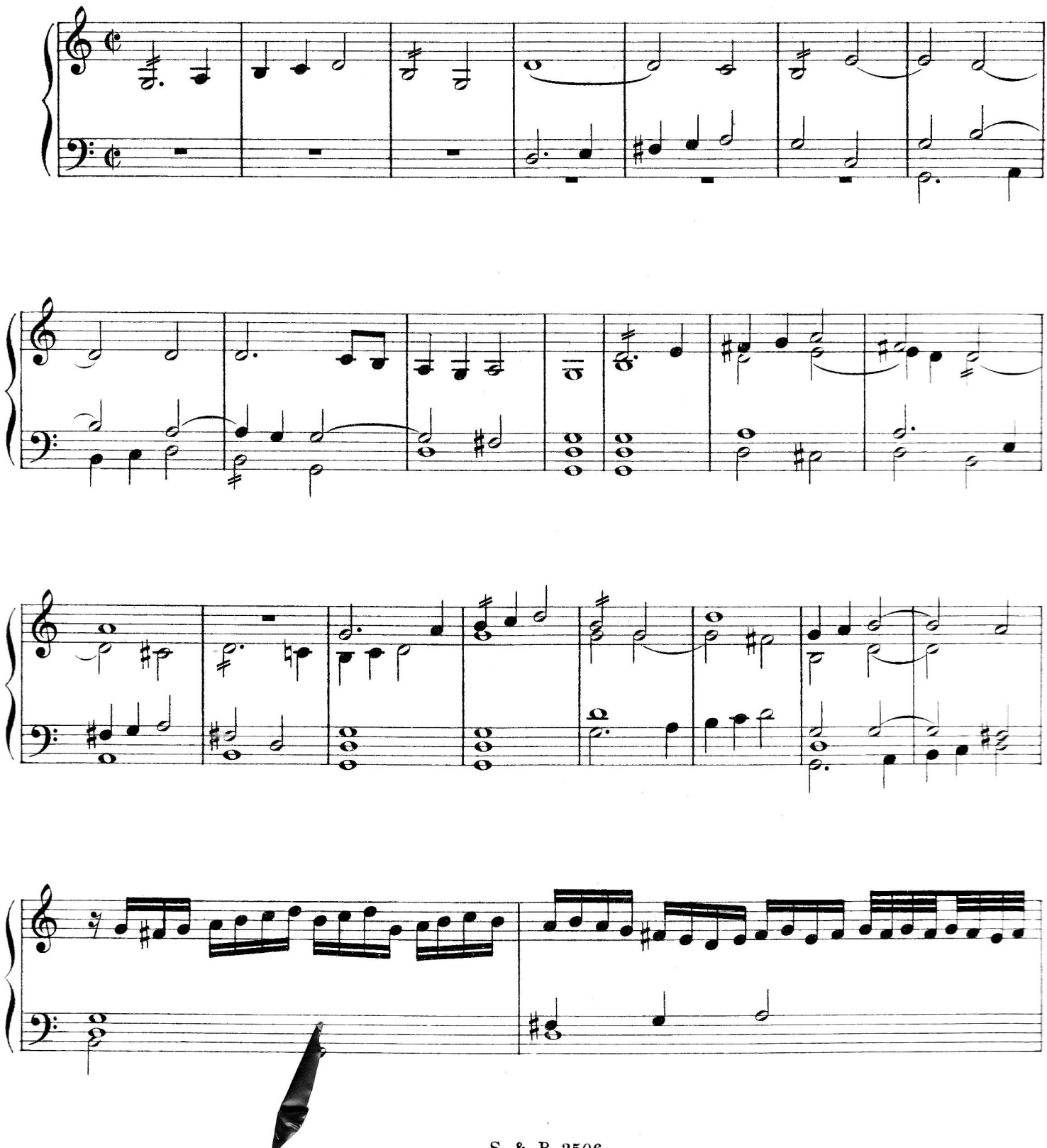
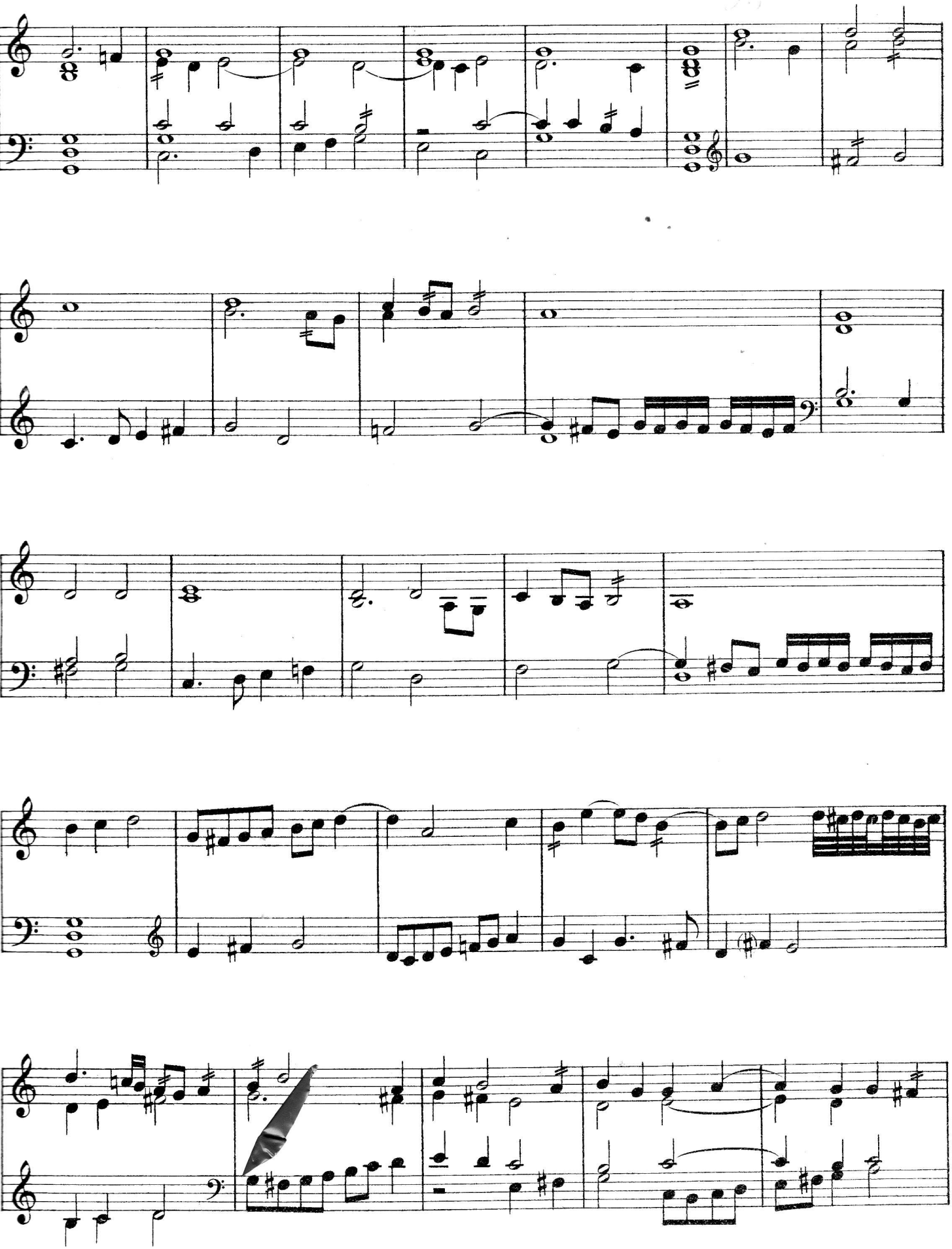
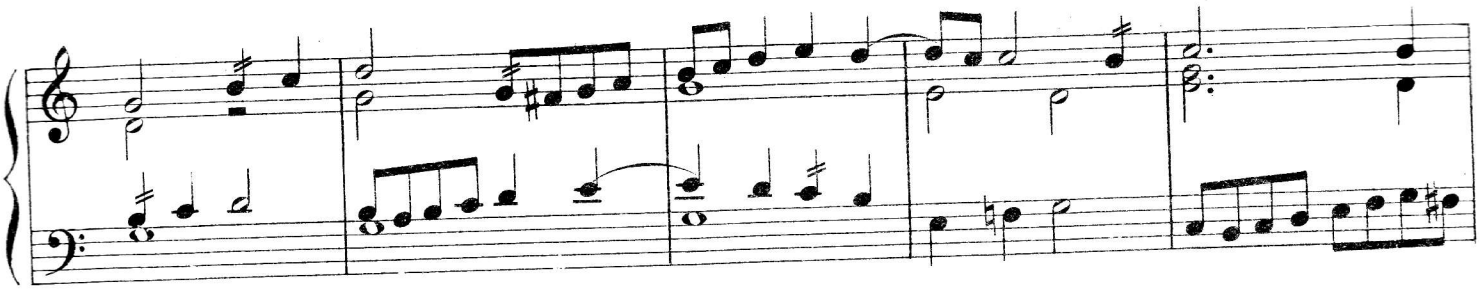
GALLIARD.

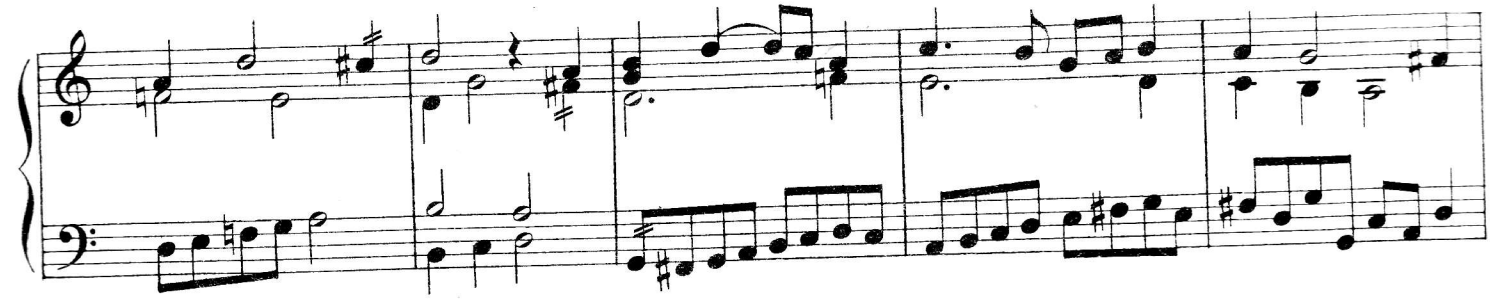


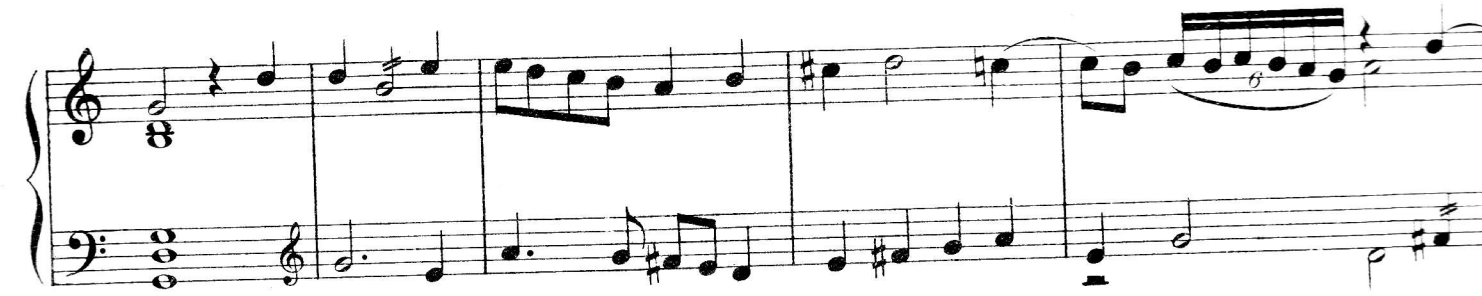
II.
FANTASIA.

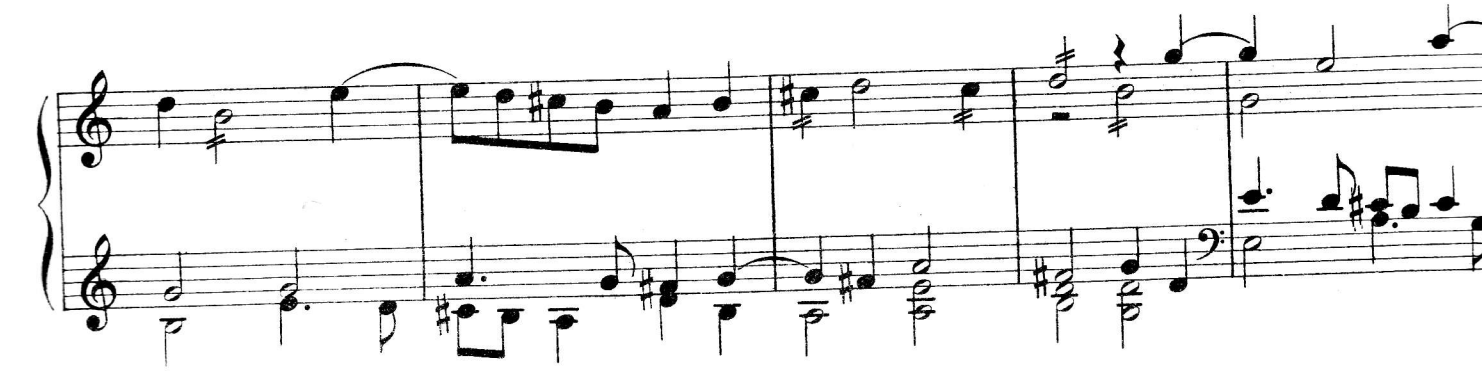


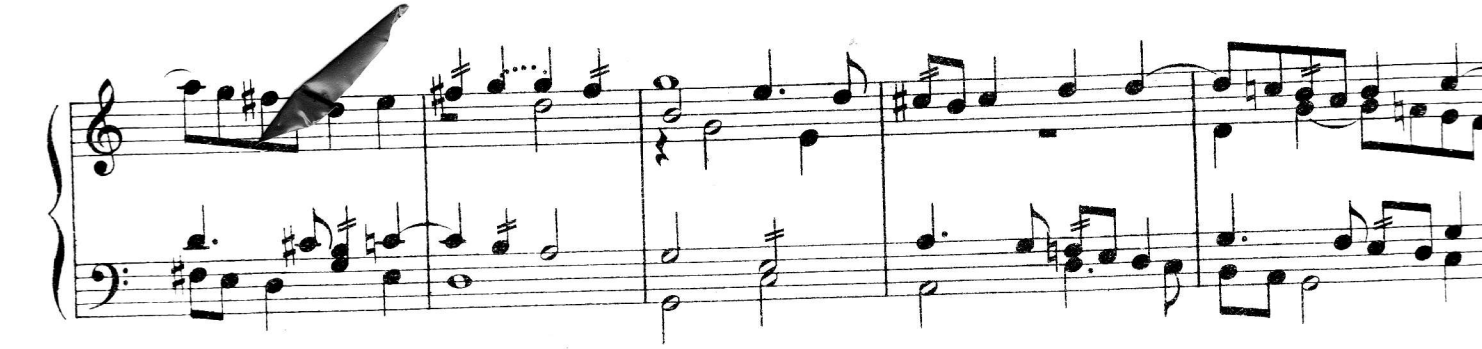


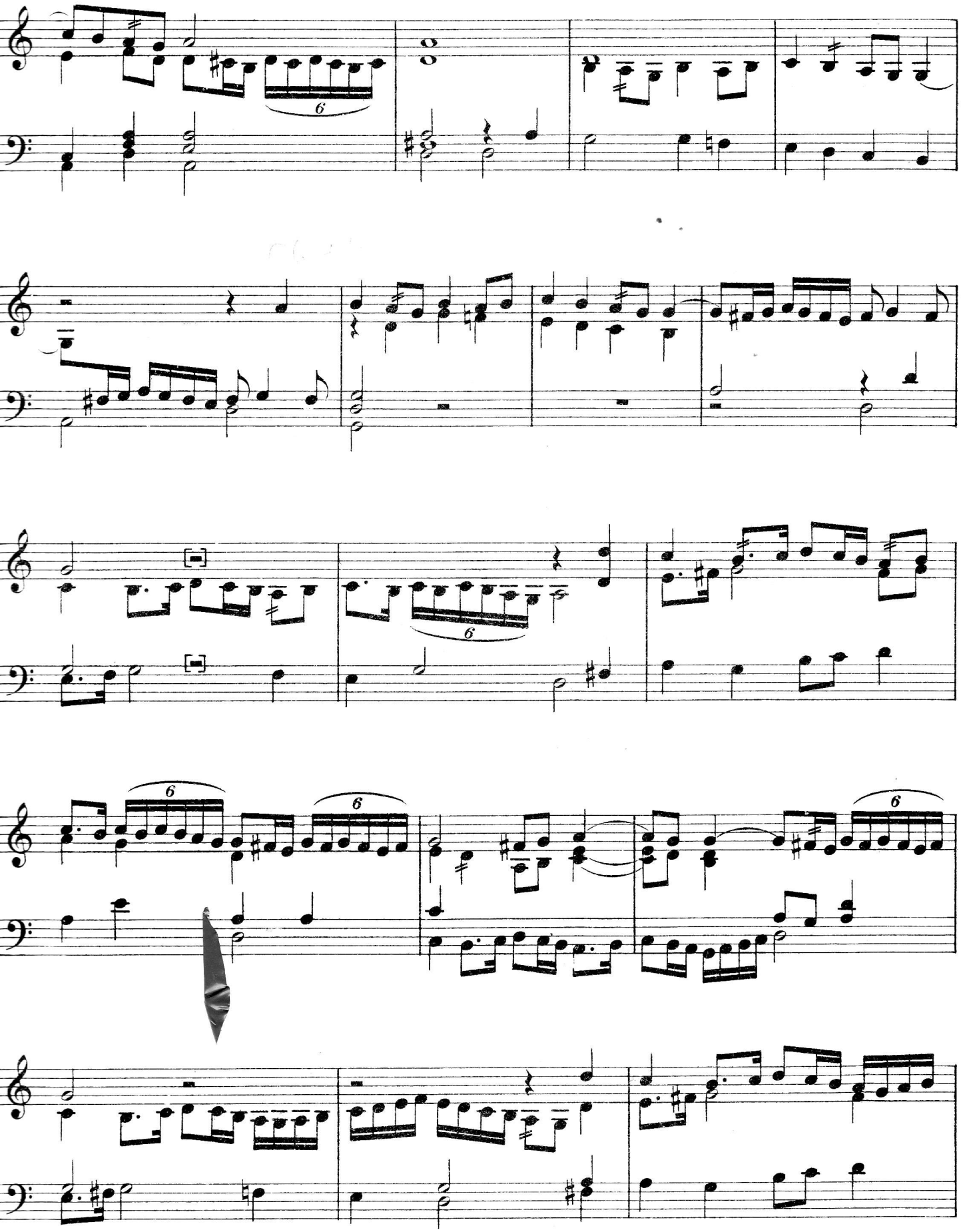


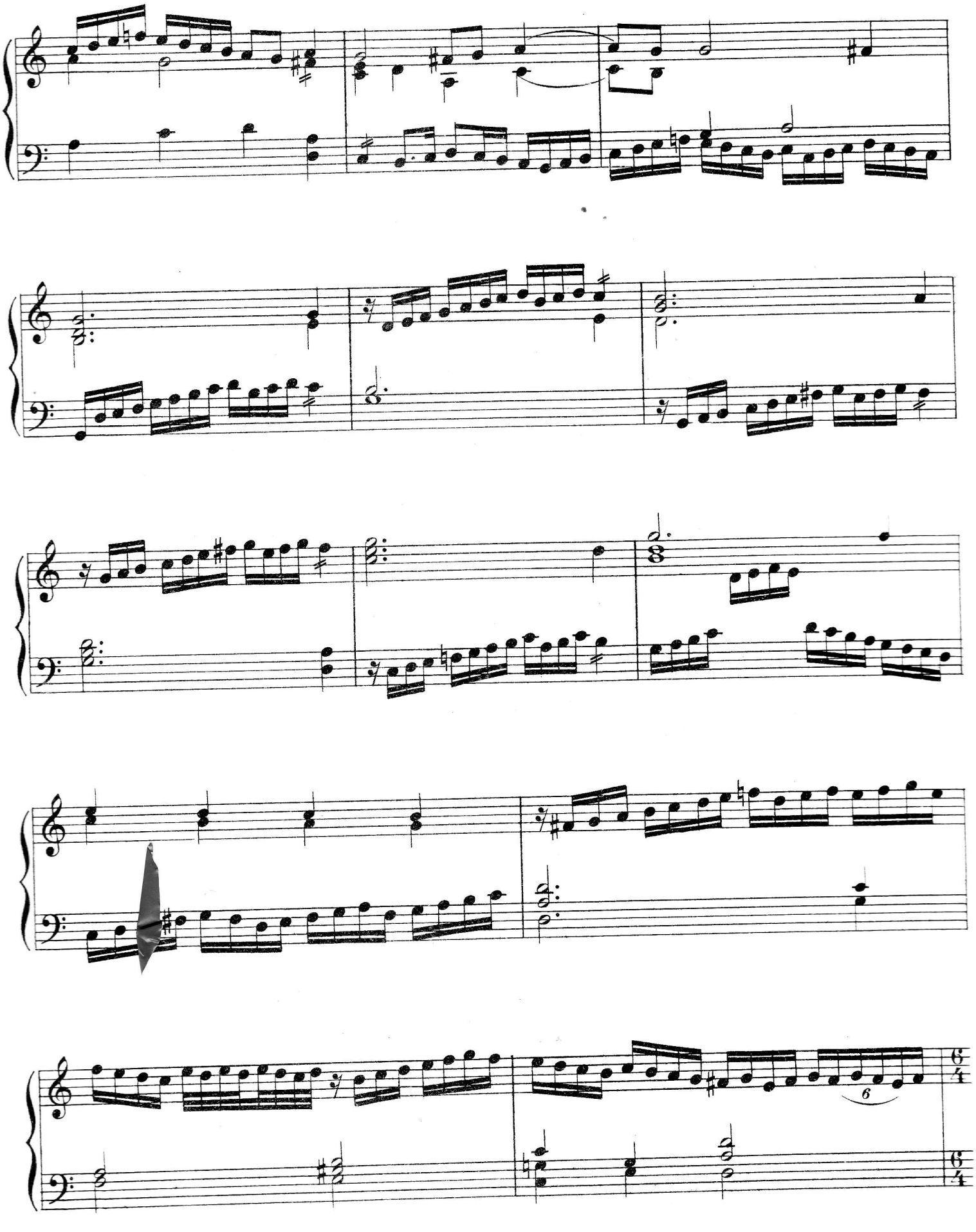








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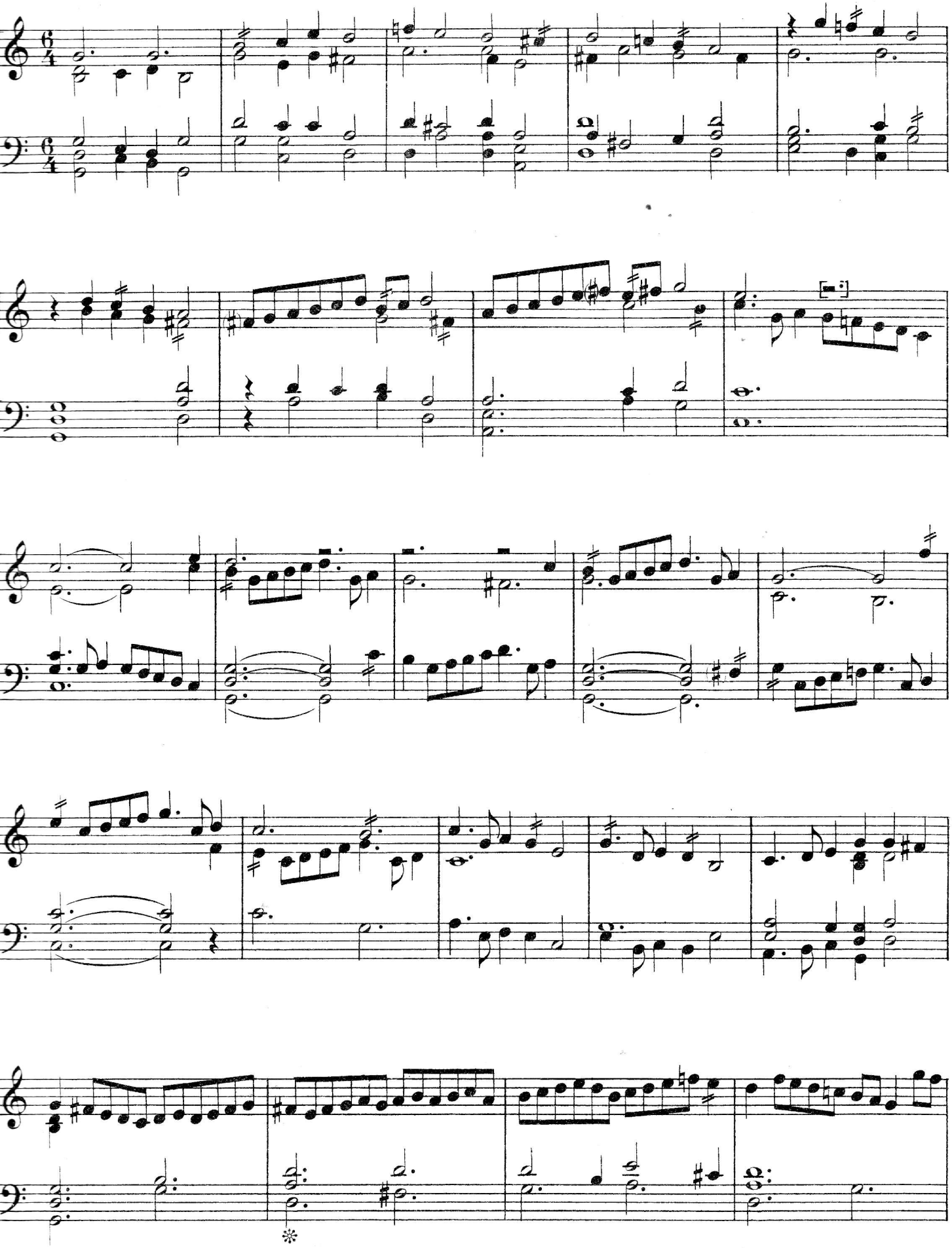
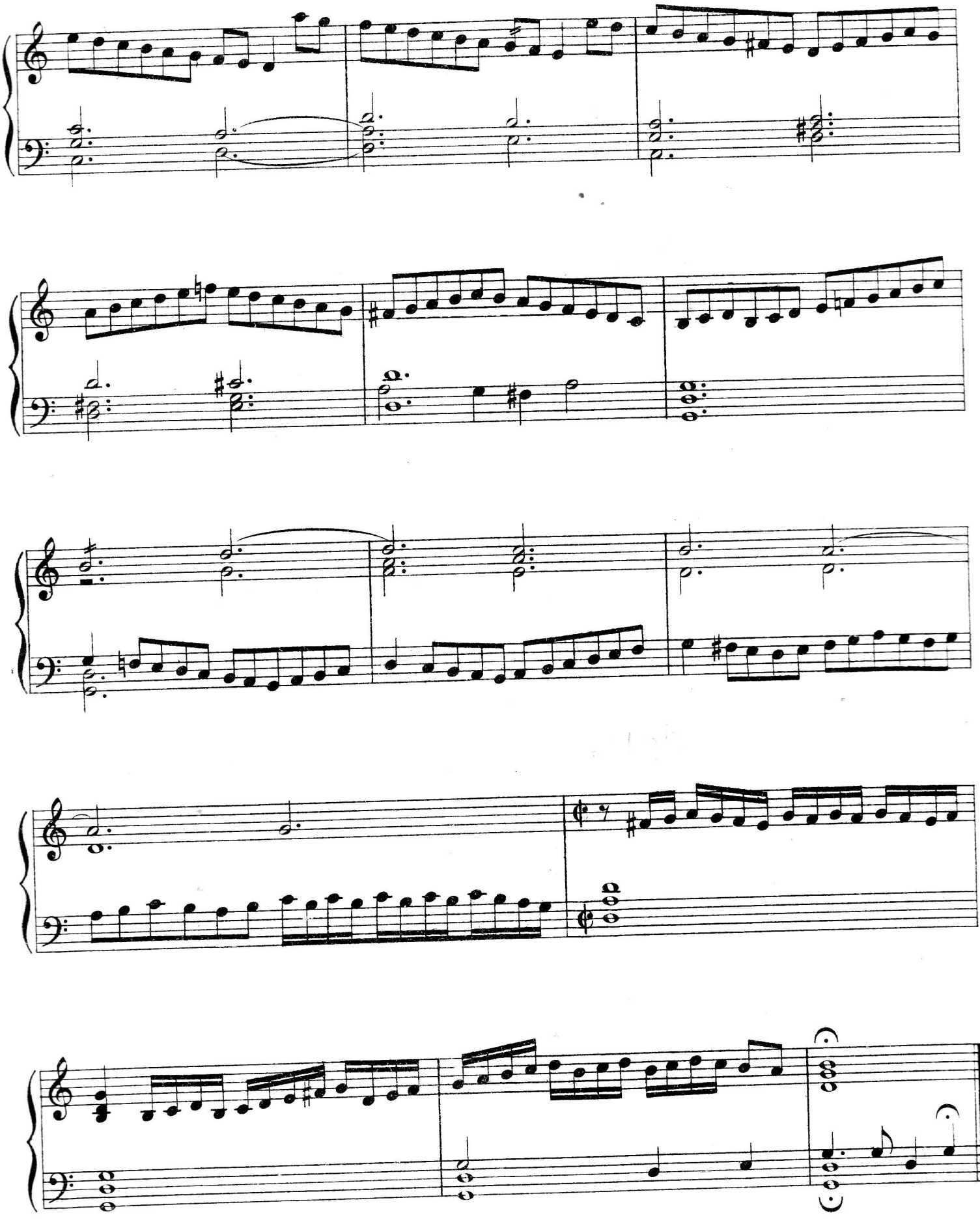
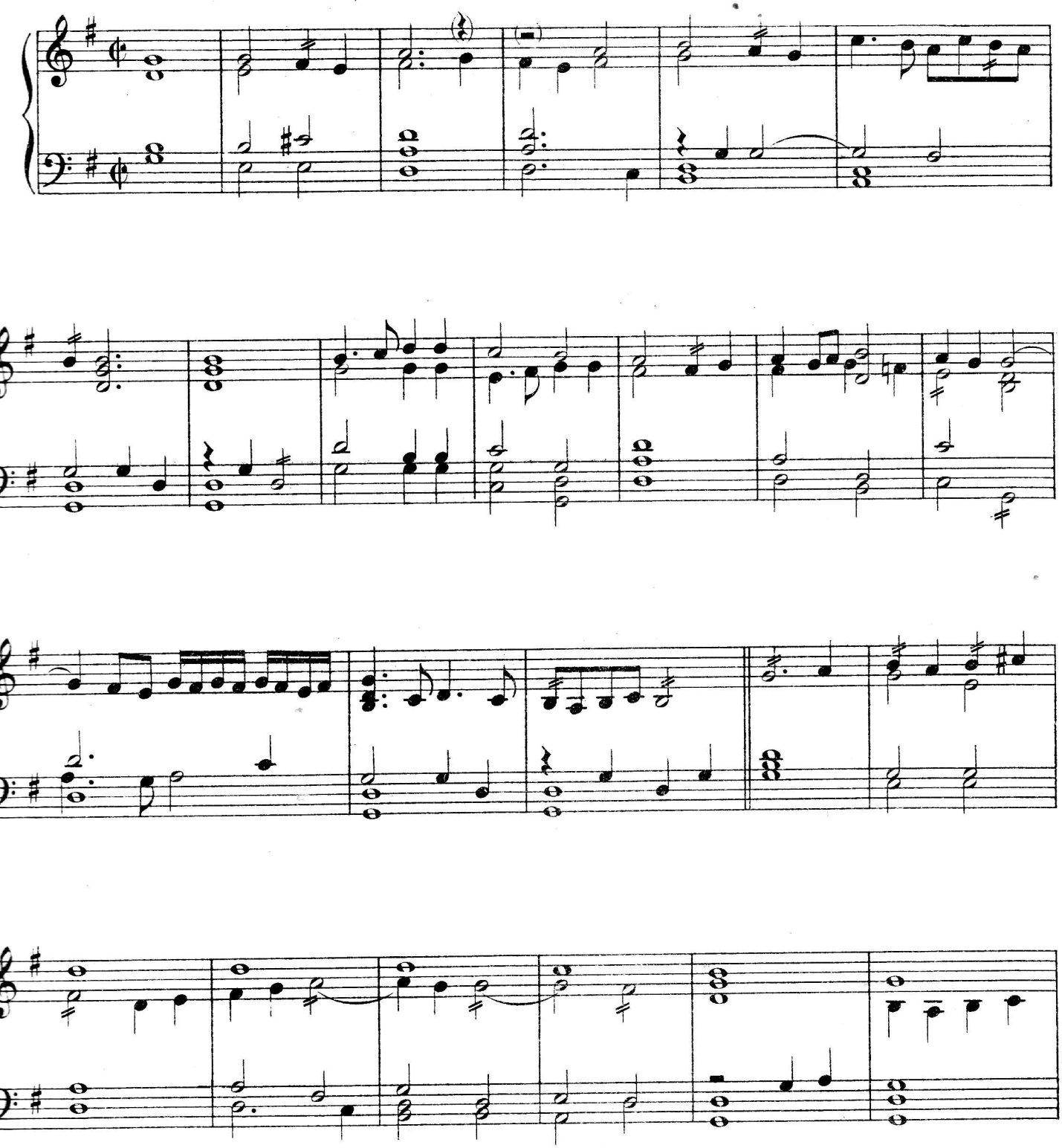
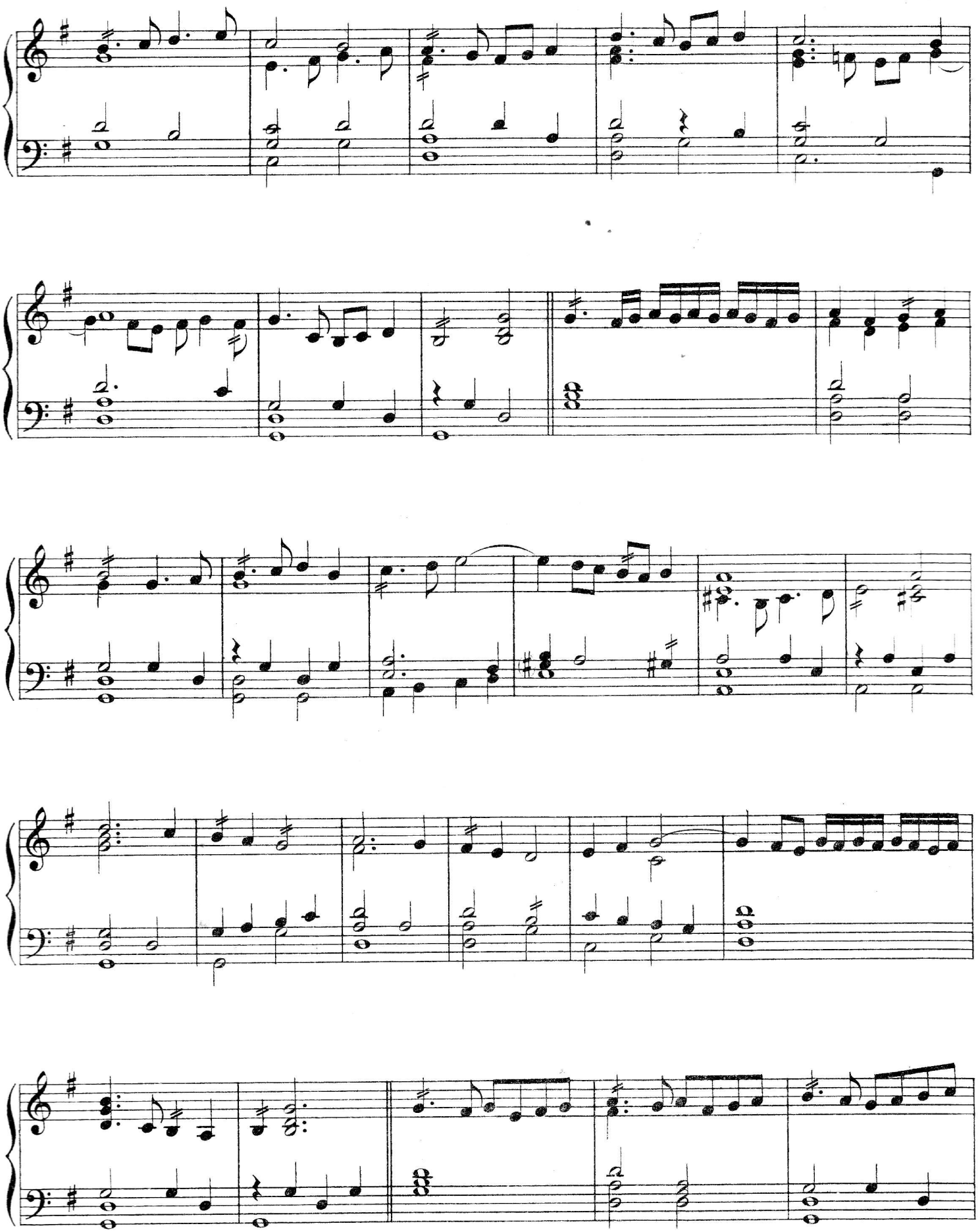
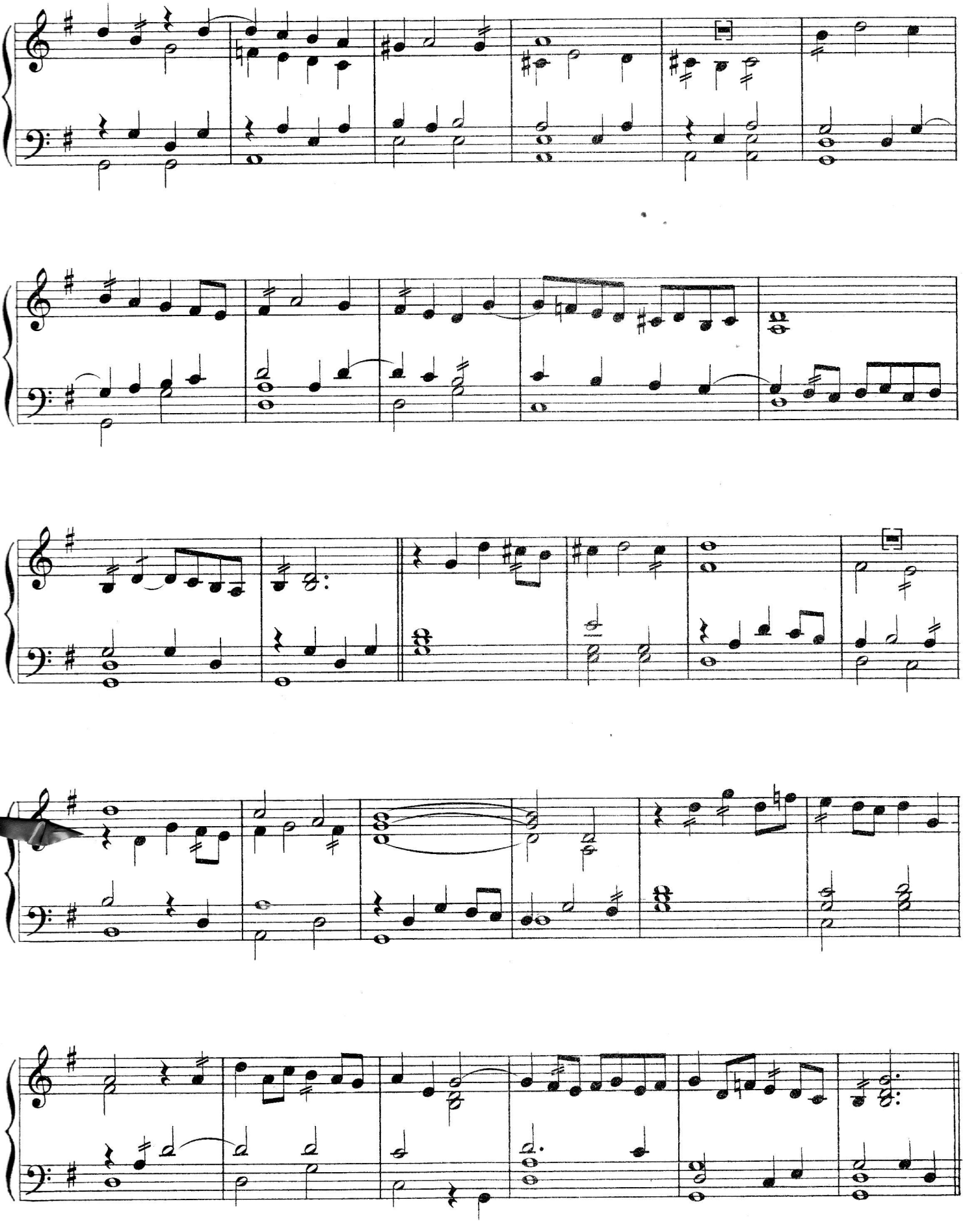
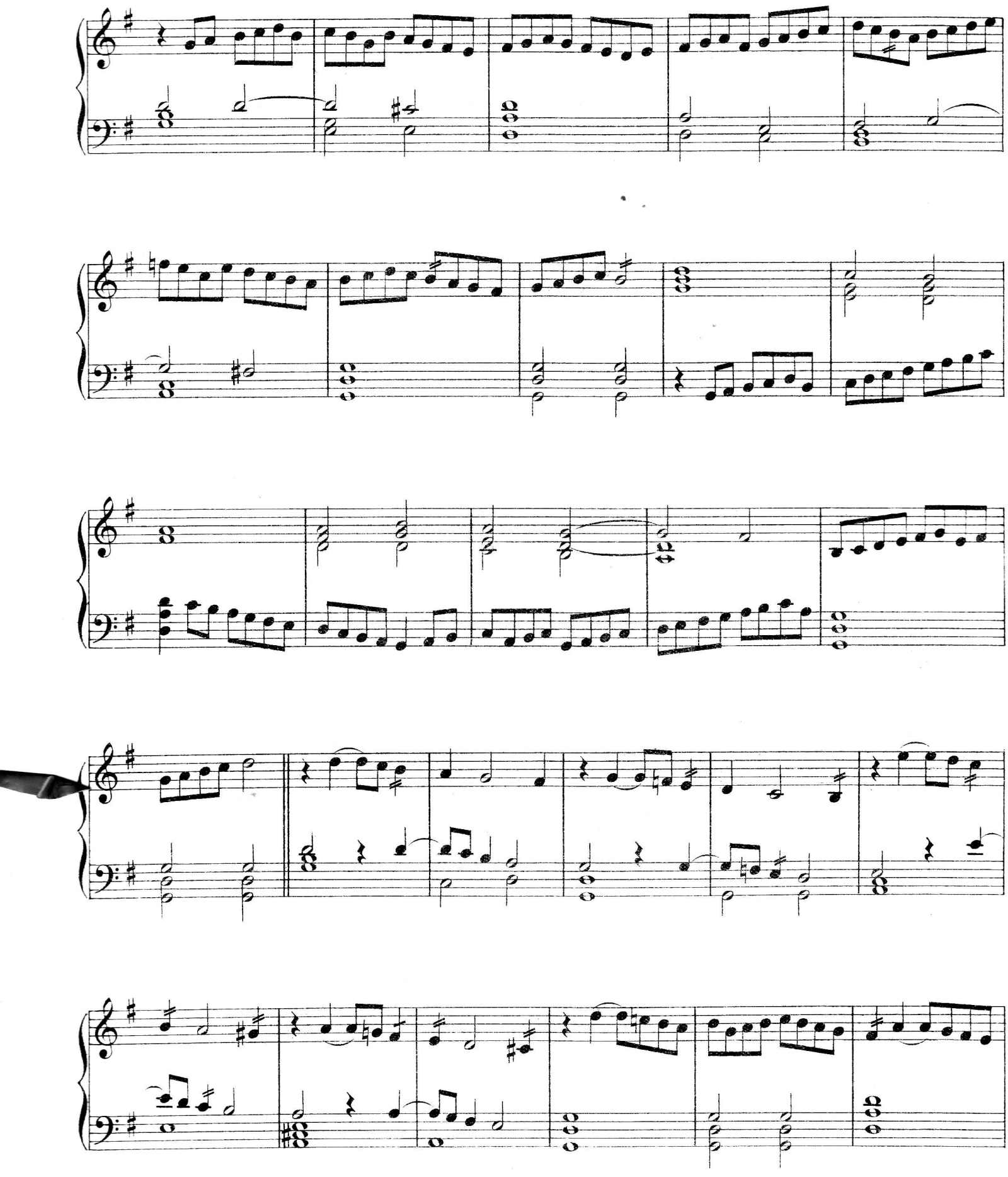
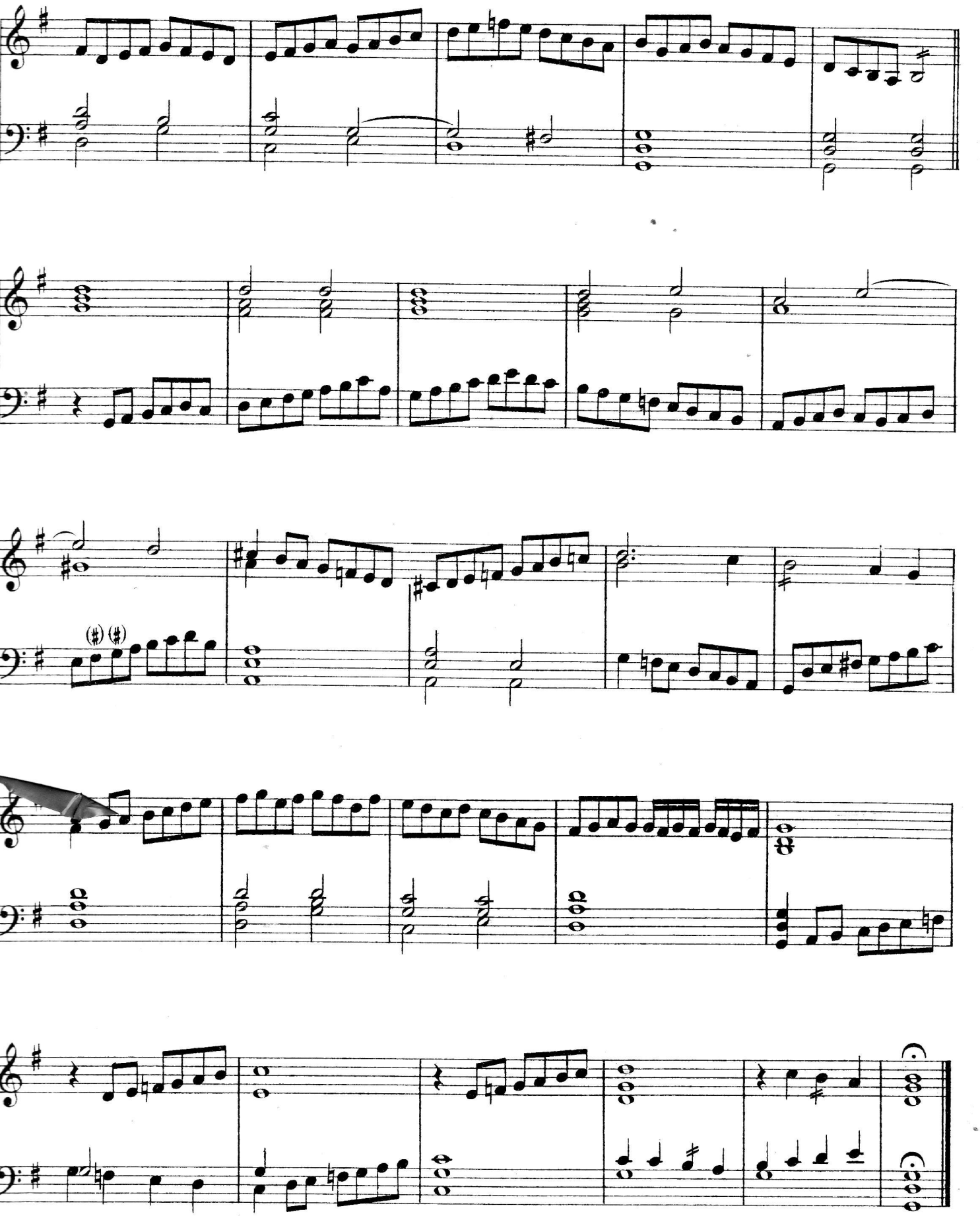


* The M.S. gives this chord as $\frac{c}{c}$, an obvious mistake.



III.
MONSIEUR'S ALMAIN.