

APPENDIX II

References to the personnel of the Chapel Royal in the royal records

1339-1452

Most of the following lists are taken from the account books of the Keeper of the Wardrobe within the Royal Household. These books record payments for the twice-yearly issues of cloth for the liveries of the various household servants, amongst them the members of the Chapel Royal, or 'the King's Chapel within his Household', as it was usually called at this time. Payments for the King's Minstrels are also recorded, but I have regretfully decided to exclude them from this survey, since they would double the size of this volume. The Minstrels cannot be shown to have had any hand in composing the surviving English music of this period, though they may perhaps have performed some of the little secular music that has come down to us.

I have examined every Wardrobe Book and Livery Roll from 1339 to 1431, and every document of the Household accounts from 1399 to 1430, of those that are preserved in the Public Record Office. I knew that Mr. John Harvey, who has done so much to establish firm biographical facts concerning the English musicians of this period, had also worked on them, but I felt that a musical historian's eye might perhaps find a little more in the documents. Mr. Harvey had in any case limited himself to the Wardrobe Books proper (1393 - 1452), while I wished to examine all the subsidiary documents as well. A thorough search through all the MSS of the reigns of Henry IV and V did in fact turn up a few more facts. More important, it equipped me to delve further back into the documents of the fourteenth century, when it seemed likely that the musicians named in Aleyn's Sub Arturo plebs (1) might be found there. When I later had the great pleasure of meeting Mr. Harvey, he very kindly sent me all his notes, and articles on the Wardrobe Books and on the career of Thomas Damet, which he had failed to get published in any of the musical journals to which he sent them. I trust that some editorial

ears are now burning. He has examined the few books now in the British Museum, which I had omitted to do, and has transcribed the lists of names up to 1452, where the series was broken by the Wars of the Roses. I have checked his transcripts against my own, recording the fact in the lists that follow; and I have added the later lists which fell outside my original investigation, again noting the fact below.

The ideal method in this kind of work is as follows: (1) to search through the published records of the time, such as the Calendars of the Patent and Close Rolls, the Acts of the Privy Council, the Issues of the Exchequer, etc., keeping a sharp eye for the description 'of the King's Chapel within his household'; (2) armed with the list of names obtained in this way, to search through the Household documents, in particular the Wardrobe Books, where Chapel Royal musicians are not always named as such; this search will greatly increase the number of musicians under review; (3) to use the new names for yet another search through the published records, for here too the musicians are not always given their title.

This is a long and tiring job. I have carried it out to the letter for the reigns of Henry IV-V, and for the early years of Henry VI. I have not covered all the printed records of the fourteenth century, for my interest in that period was limited to the musicians named in Sub Arturo plebs. These, however, I have fully investigated, together with all the Wardrobe Books proper and the Livery Rolls from 1339. There is probably a good deal more to be found out from a search of other classes of document. The magnificent series of Issue Rolls, for example, is unique in stretching unbroken for decades at a time. Devon gives some idea of their richness in his Issues of the Exchequer, which chooses a few items from selected rolls. I have examined one roll in full, but since each of these huge rolls would comfortably paper half the walls in the room where I am writing, this task must await the leisure of some future sabbatical year. The Livery Rolls, lists of the members of the Household compiled from time

to time for the Keeper of the Great Wardrobe (who dealt with the larger questions of royal income and expenditure), also list the chaplains and clerks of the Chapel Royal on occasion: they served as a check on the accounts of the Keeper of the Wardrobe of the Household, no doubt.

The following extracts are taken from the 'Feodarum et Robae' sections of the Wardrobe Books, unless there is some indication to the contrary following the shelf-mark of the MS source. The financial year ran from Michaelmas to Michaelmas; it is not always clear from the documents, therefore, which calendar year the account belongs to. In the fourteenth-century lists, as I have said, it is rare to find the designation 'of the King's Chapel'; I have therefore given all the names listed as 'clerici' in the sections containing known musicians. Clerks who are known to have been musicians and/or to have belonged to the Chapel Royal are given in block capitals in all the earlier lists; after 1431 this is no longer necessary, since the staff of the Chapel Royal always appear in a section of their own. The names of members of the Queen's Chapel are underlined. The Dean of the Chapel usually appears in a separate section; the title 'Almoner' does not seem to imply a necessary connection with the Chapel, and I have only given the names of Almoners when they were also connected with the Chapel in some other way. The Christian names are nearly always in Latin, and in the dative case; I have translated them, and noted the use of French or English when it occurs. 'U' and 'V' have been silently adjusted to their modern equivalents. Occasionally I have added an already printed document from some other source to the lists, for the sake of completeness. The following abbreviations are used:

- PRO : Public Record Office
- BM : British Museum
- CR : Chapel Royal
- LR : Livery Roll
- IR : Issue Roll

Doc.: Document

SR : Summer Robe

WR : Winter Robe

Mr : Magister

Ds : Dominus

IG : Guildhall Lib., MS 4889/PC

List of sources for this section

This list shows the series of documents quoted below, in chronological order, so that the long gaps in the series may be seen at a glance. It would not do for the reader to imagine that anything like a complete record survives.

Doc.1	PRO E.36.203	1339-41
" 2	" " " 204	1342-5
" 3	" B.101.391.15 (Lk)	1348-50
" 4	" " " 392.12	1354
" 5	" E.403.389 (Lk)	1359
" 6	" E.101.393.11	1360-1
" 7	" " " 394.16 (Lk)	1364-5
" 8	" " " 396.2	1366-8
" 9	" " " " 11	1370
" 10	" " " 397.5	1372-4
" 11	" " " " 20 (Lk)	1377
" 12	" " " 398.9	1377-8
" 13	" " " 401.2	1383-4
" 14	" " " 402.5	1389-90
" 15	" " " 408.22	1392-3
" 16	BM Add. MS 35115	1393
" 17	PRO E.101.403.10	1395
" 18	" " " 404.21	1402-3
" 19	BM Harl. MS 319	1405-6
" 20	PRO E.101.405.9 (Lk)	1404-7
" 21	" " " 406.10 (Marriage Accounts).	1405-6

Doc.22	PRO E.101.405.22	1407-8
" 23	" " " 406.1	1412
	(Alms payments)	
" 24	PRO E.101.406.21	1413
" 25	" " " " 26 (Lit)	1415
" 26	" " " 407.1	1419-20
" 27	" " " " 4	1420-1
	(Account of Great Wardrobe)	
" 28	PRO E.101.407.4	1421
" 29	" " " " 13	1422-3
" 30	" " " " 20	1424
" 31	Privy Council Act	1431
" 32	PRO E.101. 406.14	(1431)
" 33	" " " 408.24	1436-7
" 34	" " " 409.9	1441-2
" 35	" " " " 11	1443-4
" 36	" " " " 16	1446-7
" 37	" " " 410.1	1447-8
" 38	" " " " 6	1450-1
" 39	" " " " 9	1451-2

Doc.1. PRO E.36.203. This section: 12-14 Ed.III (1339-41)

f.122

Clerks

- Mr. John de Ufford
- Ds Philip de Weston
- Ds Richard de Nateby
- Ds William de Dalton
- Ds John de Thoresby
- Ds Richard de Feriby
- Thomas Crosse
- JOHN DE WODFORD
- Richard Murymouth
- Mr Roger de Eyton

3s.4d. SR

.

Doc.2. PRO E.36.204. 15-18 Ed. III (1342-5)

f.89 JOHN DE WODEFORD 'capitali capellano' CR

3s.4d. WR 1342; same for WR and SR 1343/4

f.89' CR Chaplains

- JOHN DE PUSY
- ROBERT DE KYNGESTON
- ROGER DE MELRITH
- WILLIAM MUGGE
- ROBERT DE EMELDON
- JOHN DE MAIDENSTON

.

Doc.3. PRO E.101.391.15 (Lk). 21-23 Ed.III (1348-50)

CR Clerk

HENRY

WR 1348 or 1349

.

Doc.4. PRO E.101.392.12. 27 Ed.III (1354)

f.40 Ds JOHN DE LEEK 'capitali capellano' CR

8 marks SR and WR.

CR Chaplains and Clerks

Ds WILLIAM DE LAMBHUTH

Ds WILLIAM HUNFLOWE

Ds WILLIAM TIDESWELL

Ds JOHN SAXTON

Ds WILLIAM DE YEPESWICH

Ds ROBERT DE BURY

HENRY ROGER

Ds WILLIAM DE CALYNGHAM

20s. SR and WR

.....

Doc.5. PRO E.403.389 (IR). Michaelmas 32 Ed. III (1359)

EDMUND monachus de Bury

Paid £10, being half his allowance of £20 per annum.

.....

Doc.6. PRO E.101.393.11. 33-34 Ed.III (1360-1)

f.76' CR Clerks

WILLIAM ROUS

JOHN KENDALE

ROBERT DE DE BURY (sic)

16s.8d. SR and WR

.....

Doc.7. PRO E.101.394.16 (LR). 37-38 Ed.III (1364-5)

Clerks

William de Musho

WILLIAM HUNTELOWE
 JOHN SAXTON
 ROBERT DE WALTON
 RICHARD BOKELLY
 RICHARD MAFORD (Medford below)
 JOHN ALEYN
 Richard Haukedon
 Ralph de Notyngham
 William Seauteby
 John Haubergh
 JOHN DE CORBY
Richard Randes
Thomas Chinham
 William d'Irland
 John Cranfeld
 Richard Postell
 Robert de Caldewell
 Richard de Thorp
 Robert Crull (or Trull ?)
 William de Sleaford
 John Sleaford
 John Hermesthorp
 John Rouceby
 John Briuyell(?)

De Edmund Monachus de Bury

.....

Doc.8. PRO E.101.396.2 39-41 Ed.III (1366-8)

f.56 Glerks

JOHN DE SAXTON
 WILLIAM DE HUNTELOWE
 RICHARD BOKELLY

JOHN ALEYN (here 'Aleni')

ROBERT DE WALTON

Robert de Danhurst

John de Redecombe

Ralph de Notyngham

John de Haubergh

JOHN DE CORBY

Richard de Raundes

RICHARD DE MEDFORD

JOHN DE KENDALE

Thomas de Chyngam

Richard de Haukedon

John de Hermesthorp

Henry Bernake

John de Derby

William de Hibernia (i.e.d'Irland)

John Stacy

JOHN DE SALESBURY

Robert Ferrers

20s. SR.

.....

Doc.9

PRO E.101.396.11.

43 Ed. III (1370).

f.16'

Ch Chaplains and Clerks

JOHN DE SAXTON 'capitali capellano'

JOHN ALEYN (here 'Aleni')

ROBERT DE WALTON

WILLIAM HUNTELOWE

RICHARD BOKELLY

RICHARD DE MEDFORD

JOHN DE KENDALE

RICHARD DE LAUNESTON

JOHN DE SALESBURY

-- -- -- -- (name erased)

20s. SR.

f.17 Chaplains and Clerks of the Queen's ChapelRichard de RaundesJohn de DerbyWalter AlmalyThomas ChynhamHenry RuddokJohn de Grantham

20s. SR

.....

Doc.10. PRO E.101. 397.5.

45-47 Ed. III (1372-4)

f.43 (1372-3)

Clerks

JOHN ALEYN

ROBERT DE WALTON

WILLIAM DE HUNTELOWE

RICHARD BOKELBY

JOHN KENDALE

16s.8d. SR and WR

Clerks

RICHARD DE MEDFORD

Richard de Haukedon

Richard de Raundes

John de Massyngham

William Cole

40s. SR and WR

Clerks

Henry Gervase

JOHN EXCESTRE

20s. SR

f.43'

Clerks ?

William Cabourne

Thomas Tynny

Robert Kirkeby
RICHARD de Capella

20s. SR and WR

f.82 (1373-4)

Clerks

Richard Postell
WILLIAM DE HUNTELOWE
RICHARD BOKELBY
JOHN KENDALE

46.8d. SR and WR

Clerks

RICHARD DE MEDFORD
Richard de Haukden
Richard de Raundes
John de Derby
Walter Almaly
Henry Ruddok
John de Grantham
John de Massyngham
William Cole
JOHN DE EXCESTRE

40s. SR and WR

f.82'

Clerks ?

William Cabourne
Thomas Tynny
Robert de Kirkeby
RICHARD de Capella

20s. SR and WR

.....

Doc.11. PRO E.101.397.20 (LR) This part 50 Ed.III (1377)

JOHN DE SAXTON Dean of CR paid 29 Oct. for
supply of 16 surplices, 7 albs

and 7 amices for the Clerks of the CR.

Four CR boys

Henry

Wade

John

Henry

Clerks

JOHN SAXTON

Richard Postell

Walter Almaly

JOHN KENDALE

RICHARD METFORD (i.e. 'Medford')

Nicholas Slake

--- Asshenden (Robert ?)

John Grantham

Adam Leche

Roger Gerveys

JOHN EXCESTRE

Thomas Maddyngle

John Massyngham

SIMON CLEMENT

William Cole

Richard de Thorp

John Haytfeld

John Glaston

William Hanney

Richard Randes

John Hauberggh

Henry Ruddok

Robert Sibthorp

Guy de Rouclif
 John Wendlynbourne seniori
 John Wendlynbourne minori
 John de Sherryngam
 John Elm
 Thomas Tyny
 Richard Kyngeston
 Richard --
 John Laudreyn
 John Bray
 EDMUND DE BURY
 John Bekford
 WILLIAM HUNTELOWE

Doc.12 PRO E.101.398.9 50 Ed. III - 1 Ric. I (1377-8)

f.31 Clerks
 Richard Postell
 WILLIAM DE HUNTLOWE
 JOHN KENDALE

46s.8d. SR and WR
Clerks
Richard Raundes
Walter Almaly
 John Haubergh
Henry Ruddok
John Grantham
 John Massyngam
 William Cole
 JOHN DE EXCESTRE
 Roger Gervays
 SIMON CLEMENT
 Nicholas Slake

William de Pidyngton

Robert Asshenden

40s. SR and WR

f.31' Clerks ?

William Cabourne

Thomas Tyny

Thomas Penruddok

John Northfolk

RICHARD de Capella

20s. SR and WR

Doc.13. PRO E.101. 401.2

7-8 Ric. II (1383-4)

f.42 Clerks

RICHARD METFORD

Nicholas Slake

William de Norton

Robert Gloucestre

JOHN EXCESTEE

Robert Whitechurch (erased and re-written ?)

John Feltewell

John Meuhu (i.e. 'Mayhewe' below ?)

John Boor

Thomas Forester

40s. SR and WR

Clerk

SIMON CLEMENT

26s.8d. WR

f.42' Clerks

John Leche

William Prust

7 marks SR and WR

.....

Doc.14

PRO E.101.402.5

13-14 Ric. II(1389-90)

f.31'

Clerk

JOHN EXCESTRE

46s.8d. SR and WR

Clerks

William Morton

John Feltewell

John Meuhur (or 'Meuhue'? i.e. 'Mayhewe'?)

Thomas Forester

John Eston

THOMAS SPARKEFORD

John Maxfeld

WILLIAM EXCESTRE

RICHARD PRENTYS

40s. SR and WR

.....

Doc.15

PRO E.101.408.22

16-17 Ric. II (1392-3)

f.12'

Clerks

William de Corynham

Thomas Horton

John Langeford

Stephen Ingram

John Prophett

John Welyngburgh

Nicholas Slake

Thomas Marton

William Norton

John Lyncoln

46s.8d. SR and WR

Clerks

Thomas Forster

John Eston

THOMAS SPARKEFORD

WILLIAM EXCESTRE

RICHARD PRENTYS

William Lane

Thomas Standon

ROBERT LYNCOLN

John Maxefelde

Simon Hoke

40s. SR and WR

.....

Doc.16 BM Add. MS 35115

(1393) (From Harvey)

Thomas Forster

John Eston

THOMAS SPARKEFORDE

WILLIAM EXCESTRE

RICHARD PRENTYS

William Lane

Thomas Stondon

ROBERT LYNCOLNE

John Maxefelde

Simon Hoke

40s. SR and WR. Not called clerks in the MS.

WILLIAM BURY CR clerk 'iacenti London. in graui infirmitate per longum tempus de elemosina domini Regis' 26s.8d.

.....

Doc.17 PRO E.101.403.10

19 Ric. II (1395) (Checked with Harvey).

43'

Clerks?

Ralph Repyngton

John Brach

Stephen Ingram

John Spenser
 WILLIAM EXCESTRE
 JOHN EXCESTRE
 RICHARD PRENTYS
 Nicholas Slake
 Thomas Marton
 John Lyncoln
 John Prophet
 John Lambrok

46s.8d. SR and WR

CR Clerks

THOMAS SPARKFORD
 WALTER WHITBY
 ROBERT LYNCOLN

Clerks ?

Thomas Forstere
 Richard Maudeleyn
 John Maclesfeld
 John Eston
 THOMAS SPARKFORD
 William Lane
 Thomas Staundon
 ROBERT LYNCOLN
 Simon Hoke
 John Gretham
 William Asshrugge
 John Hale
 'Otemano Hauberk'
 Thomas Merk
 John Witney
 Alexander Doly
 HENRY DRAYTON
 Geoffrey Melton
 Thomas Wynchecombe

40s. SR and WR

.....

Doc.18. PRO E.101.404.21

4-5 Hen. IV (1402-3) (Checked with
Harvey, who gives the year as 3-4
Hen. IV, though dating it 1402)

f.44'

RICHARD PRENTYS Dean of CR

JOHN CRANBOURNE (Treasurer)

46s.8d. SR and WR

Clerks ?

Mr Roger Corynham

Robert Tunstall

John Breche

Thomas Holgill

John Wellyngbourne (erased)

Thomas Marton

William Lane

46s.8d. SR and WR

Clerks ?

Walter Burton

Roger Radbourne

William Hawe

Thomas Evesham

(The following are erased, having robes already:)

Simon Hoke

HENRY DRAYTON

John Exton

Thomas Smith

John Hatfeld

William Asshrigg

JOHN PRENTYS

ROBERT LINCOLN

JOHN AROUNDELL

JOHN DRAPER

WALTER WHITBY

WILLIAM BONTEMPS

JOHN KYNGMAN

John Hauke

ROBERT KEYNESHAM

John Corynham

Thomas Staundon

40s. SR and WR

f.50

Clerk

WILLIAM EXCESTRE

.....

Doc.19

BM Harl. MS 319

7-8 Hen. IV (1405-6) (From Harvey)

Clerks ?

Robert Woldene

Thomas Southwell

John Corynham

Thomas Evesham

HENRY DRAYTON

John Heytefeld

John Allerton

John Longe

Thomas Durych (Later documents seem to me to read 'Smyth' or 'Smith')

ROBERT LYNCOLNE

JOHN PRENTYS

JOHN ARONDELL (Later documents seem to me to read 'AROUNDELL')

John Drapere

WILLIAM BONTEMPS

WALTER WHITBY

JOHN KYNGEMAN

John Hawke

ROBERT KEYNESHAM

William Lochard

William Benet

John Foghlere...

.....

Doc.20 PRO E.101.405.9(LR).6-9 Hen.IV (1404-7)

Clerks

JOHN BUKBY

Robert Heeth

.....

Doc.21 PRO E.101.406.10 (Accounts of marriage of Princess Philippa to the King of Denmark) 7-8 Hen.IV (1405-6)

Clerks of the Queen's household

Peter Stanlow

Thomas Lillebourne

Edmund Cleobury

John Lechefeld

Hugh Netelham

Paid for gowns with hoods.

.....

Doc.22 PRO E.101.405.22 9-10 Hen.IV (1407-8) (Checked with Harvey)

Clerks

HENRY DRAYTON CR Chaplain

Clerks receiving gowns with hoods

Robert Leversegg

Richard Rog

Thomas Shwyft

William Tregol

John Barley

WILLIAM BONETEMPS

Thomas Dyst
.....Doc.23 PRO E.101.406.1 (Alms payments, in French) 30 Dec. 14 Hen.IV
(1412)ClerksRICHARD KYNGESTON ('Dean de la college de Wyndesore'
Mr Rauf GrenehyrstEsquires

Johan Mayhewe le p[ere (blotted by stain), and:-

Johan Mayhe]we le fitz

Gifts for Christmas 13 Hen.IV (1411)
.....

Doc.24 PRO E.101.406.21 1 Hen.V (1413) (Checked with Harvey)

CR chaplains and clerks

f.53

John Seyward

Stephen Morpath

John Woburn

Thomas Killom

John Draper

John Prentys

William Cave ('Caue': Harvey reads 'Cane')

John Coke

John Burell

Fr Alan Hert

Fr John Brotherton

John Couper

Robert Lincoln

John Arundell

John Kyngeman

John Chamberlein
 William Bonetemps
 Thomas Cliff
 Nicholas Peinton
 Stephen Peinton
 Richard Blithe
 Robert Lower
 Thomas Damet
 Nicholas Sturion
 Thomas Mansfeld
 Robert Keynesham

40s. SR and WR

f.27

Simon Lucy (Dean of CR)

53s.4d. Sh

.....

Doc.25 PRO E.101. 406.26(LR) 3-4 Hen.V (1415-6)

f.1

1 Oct.1415

CR boys

Edmund Wyot

John Newman

Thomas Aston

John Fissher

John Percevall

Thomas Pynchebeke

Robert Battillesham

Robert Querdelynge

Walter Amener

Payments for SR

GR 'valetti'

Roger Noble
John Burwelle
John Myldenhale
.....

Doc.26 PRO E.101.407.1. 7-8 Hen.V (1419-20)

f.10ⁱ Richard Sturgeon
John Redeshell

Paid on St. John's Day.
.....

Doc.27 PRO E.101.407.4 (Account of the Great Wardrobe) 8-9 Hen.V
(1420-1) (Checked with Harvey)

f.12 Queen's 'Valettus'
RICHARD capelle

f.13 Fr JOHN BROTHELTON
Fr ALAN HERT } Both 'de ordine predicatorum'
.....

Doc.28 PRO E.101.407.4 9 Hen.V (1421) (Checked with Harvey)

f.13 Fr JOHN BROTHELTON
Fr ALAN HERT } both 'de ordine predicatorum'

f.41 Fr ALAN HERT
Fr JOHN BROTHELTON

f.36 John Feriby
Robert Allerton
Thomas Gloucestre

Thomas Rokes

Richard Reston

Ds STEPHEN MORPATH

Ds JOHN BURELL

Ds ROBERT LOWER

Ds THOMAS DAMET

Ds THOMAS GILES

Ds ALAN KYRTON

Ds JOHN TUWE

Ds HENRY HANSARD

Ds GERARD HESYLL

Ds ROBERT CHIRBURY

Ds WILLIAM BONTEMPS

Ds JOHN WOBOURNE

Ds JOHN SEWARD

Ds JOHN PRENTIS

Ds JOHN ARUNDELL

Ds THOMAS WALBER

Ds NICHOLAS STURGEON

Ds Robert Felton

JOHN HUNT

WILLIAM GLOUCESTRE

JOHN PYAMOUR

THOMAS MARCHYNGTON

William Kyngeman

STEPHEN PEYNTON

JOHN MELDENALE

JOHN BROUNE

JOHN TESTEWODE

JOHN BESILE

ROBERT CHAMBERLEYNE

RICHARD LAUWARNOK (Harvey: LANWARNOK)

THOMAS WODFORD

WALTER WOODEHALE

Richard Sturgeon

Thomas Hasley (John erased)

Grant of cloth for the Queen's coronation.

f.40'

CR

JOHN CATTON capelle

f.21

CR boys

John Fischer

William Quardelyng

Walter Amener

William Rote

John Boyer

John Garlond

Thomas Myldnale

Thomas Ware

William Booll

Richard Norman

James Lyncoln

John Brampton

John Maydestone

John Grymesby

Robert Copeschef

Nicholas Hill

Payment for making each of them ".j. doublet de fustian .iiij.
paria Rob.lin. .iiij. paria Caligarum .vj paria
sotularum et ad lin. .xvj. gown".

f.46

CR boys

John Fischer

William Querlynge

Walter Aumener

John Bowyer

John Garland

Thomas Mildenhale

William Robt

Thomas Ware

Thomas Bole
 James Lyncoln
 John Brampton
 John Maideston
 Robert Copschef
 John Grymesby
 John Norman
 Nicholas Hill

Payment for robes.

.....

Doc.29 PRO E.101.407.13

1-2 Hen.VI (1422-3)

f.29 CH boys
 Thomas Mildenale
 John Brampton
 John Maydston
 John Grymmsby
 Stephen Howell
 Nicholas Hille

Payments for their clothing and bedding, in accordance with the order of the Privy Council dated 15 June 1423. Nicolas, Proceedings, III, 104, prints the original order (written in English), where the names are spelt:-

Thomas Myldevale (clearly a mistaken 'U')
 John Brampton
 John Maydeston
 John Grymmesby
 Nicolas Hyll
 Stephanus Howell.

.....

Doc.30 PRO E.101.407.20

3 Hen.VI (1423)

Memb. 5 has a similar order dated June 28 (1424), without

names, for six "enfainetz chantours en le chapelle deinz nostre hostell".

.....

Doc.31 Nicolas, Proceedings, IV 77 prints a request to the Privy Council (dated 14 February 1431) for moneys due to 'diverses clerks escuiers at hemmen' for cloth and fur for Christmas 1430, namely to:-

JOHN BUREY

Robert Felton

John Langton

John Tiphon

John de Pount

JOHN PRENTYS

JOHN ARUNDELL

JOHN SEWARD

NICHOLAS STURGEON

THOMAS WALBON (sic.WALBER ?)

'clerks a chascun en price de v.virges de violet engrez xls.'
The request was granted.

.....

Doc.32 PRO E.101.406.14 (Remains of imperfect books Hen.IV- Ed.IV)

f.18' (1430-1)

CR clerks

Nicholas Sturgeon

Robert Lower

Thomas Danette

John Wabourne

Gerard Hesill

Henry Hansard

John Tuwe

Henry Hanselap

William Gloucestre

Thomas Wodeford

John Hunte

- John Testewode
- John Besill
- John Kyngeman
- Robert Chambleyn
- Thomas Kyngton
- Richard Laadewarnok (sic)
- John Broune
- Walter Wodehale
- William Querdelynge

40s. SR and WR

f.17 mentions under 'Dona' :-

- John Redishill
- WILLIAM SAY

This list, badly stained, comes to life under ultra-violet light. It is undated, but records the promotion of John Tiptoft to the rank of Seneschal of the Household; this took place in 1431.

.....

Doc.33 PRO E.101.408.24 (Imperfect) 15-16 Hen.VI (1436-7) (From Harvey)

CR chaplains and clerks

- Richard Praty (Dean)
- William Aiscough
- Thomas Lisieux
- Henry Sever
- Nicholas Sturgeon
- Gerard Hesyll
- Robert Chirbury
- John Bury
- Henry.....

.....

Doc.34 PRO E.101.409.9. 20-21 Hen.VI (1441-2) (From Harvey)

CR chaplains and clerks

Mr John Croucher (Dean)

Nicholas Sturgeon

Robert Chirbury

Gerard Hesyll

Henry Hanslap

Henry Hansard

John Bury

John Grymesby

William Boston

Richard Bowyer

John Hore

Thomas Wodeford

John Testwode

Robert Chamberleyn

Thomas Marchyngton

John Browne

John Cook

John Fowler

John London

Walter Awmoner

Richard Lillyng

John Batcombe

John Plummer

John Hunte

John Middelham

Edward Atherton

Thomas Normanton

40s. SR and WK
.....

Doc.35 PRO E.101.409.11 22-23 Hen.VI (1443-4) (From Harvey)

f.37'

John Croucher (CR Dean)

f.38

CR chaplains and clerics

Nicholas Sturgess

Robert Chisbury

Gerard Hensell

Henry Havelape

Henry Mansard

John Bury

John Grimsby

William Boston

Richard Bowyer

John Moore

Thomas Wodeford

John Testwode

Robert Chamberlayn

Thomas Marchington

John Broune

John Cooke

John Fowler

John London

Walter Amorer

Richard Lillyng

John Batcombe

John Plummer

John Mante

John Midelham

Edward Atherton

Thomas Barnhamton

John Noon

John Penant

AOs. 34 and 35

Dec. 36

P.O. E.102.109.16

25-26 Nov. VI 1446-7 (From Harvey)

f.33

Robert Ascegh (CR Dean)

f.34

10 chaplains of the King

Nicholas Sturgeon
 Gerard Macmill
 Robert Chirbury
 Henry Manselape
 John Bury
 John Grymeshe
 William Boston
 Richard Boyer
 John More
 John Pennants
 Thomas Wodeford
 Robert Chamberlayne
 Thomas Marchington
 John Coke
 John Fowler
 John London
 Walter Amoreere
 Richard Lelling
 John Battcombe
 John Flummer
 Thomas Morvaston
 John Mante
 John Moore
 Henry Southe
 Thomas Wyre
 Nicholas Cristemasse
 William Broude
 John Midilham
 Edward Aderton
 John Claspayne

10s. 5s and 4s

Separate list for Whitson (1447)

John Mygrye
 Walter Myvoide

John Makrell ... (illegible)
... Reynold (? Philip)

20s. for robe.

Doc. 37 FRO B.101.110.1 26-27 Hen.VI (1447-8) (From Harvey)

f.29' Robert Ascogh (CB Dean)
Mr Henry Seyver (Almoner from Whitsun 1448)

CB chaplains and clerks

- Nicholas Sturgeon
- Gerard Heyll
- Robert Chirbury
- Henry Hanslope
- John Bury
- John Grimesby
- William Boston
- Richard Bowler
- John Hore
- John Pennant
- Thomas Wodford
- Robert Chamberleyn
- Thomas Marchington
- John Coke
- John ~~Edler~~
- John London
- Walter Ammer
- Richard Lillyng
- John Batcombe
- John Plummer
- Thomas Hornaston
- John Hunte
- John Moone
- Henry Squibs
- Thomas Bure

Nicholas Cristomaso
 William Brown
 Jean Mattihan
 Edward Aderton
 John Wyrwa
 Walter Reynolds
 John Marshall
 Richard Sparkford
 Phillip Reynolds
 John Clappayn

Dec. 18 PWD 8.101.410.6 19-30 Nov. VI (1490-1) (From Harvey

1. 19 By William Jay (CH Dean)
 By Henry Sawyer (Almoner)

1. 19 CH chaplains and clerks

John Bury
 Henry Kestelap
 Richard Butler
 John Ware
 John Parnam
 John Wyrwa
 Phillip Reynolds
 William Stevens
 Thomas Worsford
 Robert Chamberlayn
 Thomas Marchington
 John Cooke
 John Fowler
 John Landon
 Walter Amonds
 Richard Lillyng
 John Stone

Thomas Hornelton
 Thomas Noon
 Henry Souleby
 Thomas Ryr
 Nicholas Cristemasse
 William Broos
 William Makerall
 Phillip Raynold
 Thomas Downe
 John Cover
 John Middilham
 Edward Atherton
 William Brewster
 Nicholas Sturgeon
 John Hunte

Doc. 39 PNO E.101.110.9 30-31 Hen. VI (1451-2) (From Harvey)

f. 42 Mr William Saye (CR Dean)
 Mr Henry Seyver (Almoner)
 ff. 42-42' 30 CR chaplains and clerks

John Bury
 Richard Bowyer
 John Hore
 John Edwarte
 John Wygryne
 Walter Raynold
 William Stephens
 Thomas Downe
 Robert Camberleyn
 John Cooke
 Thomas Marchyngton
 John Foular
 John London

~~Walter Amos~~

Richard Lillyng

John Flumer

Thomas Normanton

Thomas Eyre

Nicholas Cristenasse

William Brown

William Maherall

Philip Reynolds

John Cover

Henry Abington

Henry Scoble

Thomas Wood

Edward Atherton

William Shirwode

Nicholas Bourgeois

William Brewster

.....

APPENDIX III

This is a list of all the chaplains, clerks, choirboys and singers connected with the Chapel Royal that I have come across in the course of my researches. For the period 1399-c.1450 it is quite detailed; I have added other names from the fourteenth century and a few from the latter part of the fifteenth for the sake of completeness, though I have not always followed up their careers in published records. In addition to the names listed in Appendix II, many more have come to light, together with further information concerning the 'established' members of the Chapel, from a search through the Calendars of the Close and Patent Rolls, the Norman and French Rolls, the Issues of the Exchequer, the Acts of the Privy Council, some Bishops' registers, lists of ecclesiastical preferments, indexes of wills, and the many scattered items of information published by the historical societies. I must emphasise that the following information is by no means complete, for there is a huge mass of published material alone which remains yet untouched. This catalogue may however provide a starting-point for future research. I am not a trained archivist or historian, and have many times wondered what a musician was doing amongst such piles of lists and indexes. If the musical historian does not undertake such work, however, no-one else will do it for him. Much of the information presented below has little reference to the composition or performance of music; but it all helps to set out the pattern of musical life in early fifteenth-century England; and the discovery of some new manuscript may well show that some of these faceless names conceal a musical personality of a high order. Where information has already been published in an easily accessible source, I have not usually bothered to repeat it here.

The list is arranged in alphabetical order, taking the most common spelling of each name as the norm. To enter all the myriad variant spellings of the names in their separate places with cross-

references for each would have swollen the length of the list out of all proportion. Anyone seeking a particular name here should therefore ring the changes between 'Y' and 'I', and single and double consonants, if he cannot find the entry at the first attempt. All grants, pensions and corrodiæ referred to in the text, and any preferments taken from the Close, Patent, French or Norman Rolls, are from the Crown, unless otherwise stated. On the creation of a new Bishop, Abbot or Prior, the King had the right to exact a corrody, pension or fee from the individual or institution concerned, usually until a benefice was found for his candidate.

I have included the sources of information in the text itself, since the reader's eye would otherwise have to perform a constant hop-scotch between text and footnotes. It does not make for elegant reading, even so; but this is a workshop, not a shop-window.

The following abbreviations are used (full titles will be found in the bibliography) :

- CGR: Calendars of the Close Rolls
- CPL: Calendars of Papal Letters
- CPP: " " " Petitions
- CPE: " " the Patent rolls
- FR : " " " French Rolls
- HMC: Historical Manuscripts Commission
- JGR(1) John of Gaunt's register. 1372-1376
- JGR(11) " " " " . 1379-1383
- LG : London, Guildhall MS 4899/PC
- NR : Calendars of the Norman Rolls

In the case of Publications such as the Patent and Close rolls, which are published in chronological or alphabetical order with good indexes, I have not thought it necessary to give a volume or page reference. The date in the text will give the correct volume in the series; a quick reference to the index will do the rest. The French and Norman Rolls, which are not indexed, are a

different matter, and full references are detailed below.
Other sources may be easily found by turning to the bibliography.
Composers and musicians not connected with the Chapel Royal
will be found in Appendix IV.

Members of the Chapel Royal, from the royal records and other sources.

Abingdon, Henry (Abindon, Abingdon, Mahyndon)

His name first appears in the Chapel Royal accounts in 1451-2 (Doc.39). He held this post concurrently with a clerkship at Ston College, which he did not resign until 1453 (Harrison).

Allerton, Robert (Ollerton)

He may have been in the Chapel Royal in 1421 (Doc.28). He was appointed to a prebend in Lincoln Cathedral on April 4 1421 (NB 42, 364), and is mentioned again in the Norman Rolls later that year (Ib.383), neither time as a clerk or chaplain of the Chapel Royal. His will is in Lambeth Palace, 461 Chichele; he is there described as a priest of 'Amotesham' Bucks, holding prebends in Chichester and Lincoln Cathedrals; he died in 1427 (Smith, Lambeth Mills, 3).

Aiscough, William

He was in the Chapel Royal in 1436-7 (Doc.33).

ALBYN, JOHN (Alanus, Alayn, Alernus)

He is listed as a King's clerk in 1364-5, 1366-8, and 1372-3; an entry of 1370 proves that he was a clerk of the Chapel Royal (Doc.7-10).

It seems unlikely that he was the John Alayn, rector of Wetheringsett (diocese of Norwich), who was granted a canonry of London on Sep.12 1349, and a further one at Salisbury on Oct.2 of the same year (GPP). On Dec.18 1361, however, Edward III granted a prebend in St.Paul's to 'the King's clerk, John Alayn' (GPP) and made him a canon of Windsor on Sep.25 1362 (Le Neve). On May 10 1363 Queen Philippa petitioned the Pope for a London canonry on behalf of 'John called Alayn' (no doubt Alayn had had to resign his earlier prebend there on being promoted to Windsor); according to the letter, he also held the church of Bradstead (Rochester), immediately subject to the Archbishop of Canterbury, and canonries and prebends in the Royal Free Chapels in Exeter and Windsor Castles; the Queen's request was granted,

provided that Alayn resigned his stall at Exeter (CPT.). On Apr. 7 1365, Edward III presented him to the church of Weyleston (Lincoln); a John Alayn, perhaps the same man, was also presented by the King to the church of Shoreham (Rochester) on April 30 1366; and on Sep. 20 1367, the King granted our Alayn a prebend in Wells Cathedral (CPT.). On Feb. 13 1368 the Pope granted him the Archdeaconry of Suffolk (Norwich) on petition of King Edward, provided that he resigned the rectory of Otteford (Rochester) and his canonry and prebend at Windsor (CPT.). He vacated the latter on Sep. 26 of the same year; but this was a mere pretence, as the King re-appointed him to another prebend there within three weeks, on Oct. 15 (CPT.). In 1370 he was sent into Kent by Edward, to borrow money from various abbots, priors and others, being paid £ 5 on May 14; he was still there on Mar. 4 when he was sent letters under the Privy Seal (Dawn 111, 471). On Feb. 15 1370, the King made him a canon of Exeter Cathedral, repeating the order a month later on March 25 (CPT.). He must have died late in 1373; on Dec. 7 of that year his Windsor canonry was given to another, Alayn being dead (Ib.), while the Archdeaconry of Suffolk was granted to his successor on Dec. 10 (Le Neve). Alayn was obviously a trusted servant of Edward III, and was well rewarded for his work. The two (or three) livings which he held in the diocese of Rochester suggest that he may have been a native of Kent; this would help to explain why the King chose him for a delicate financial mission in the county. He certainly possessed music, as the Windsor catalogue quoted by Hughes and Harrison show: he left 'unus Rotulus de Cantu musico' to St. George's Chapel, Windsor (OM ed., II, vii; III, xii note; Harrison 112). A 'Rotulus', or Roll, presupposes score notation, so that Alayn's gift may well have contained a copy of his Gloria now in the Old Hall MS - and indeed some of the other early music which is there copied in score.

Almay, Walter

Listed in 1370-1 as a chaplain of the Queen's chapel, he appears in the book for 1376-7, and as a King's clerk in 1377-8 (Docs. 9, 11-12).

Arundell, John (Arondell, Aronndell, Aroundell, Arundel)

He appears in the royal accounts in 1402-3, 1405-6, 1413-4 as a member of the Chapel Royal, 1421 and 1430-1 (Docc.18-9, 24, 29, 31). According to Mylie, he is mentioned as a chaplain of the Chapel Royal in 1415 in the Exchequer Accounts (Henry V, II 30). He was granted a pension by the King from the Bishop of Coventry on June 20 1415, and another from the same on Feb.28 1421 (CCR). He was Dean of St.George's, Windsor Castle, in 1417 (Le Neve), and was described as such again on June 12 1421 (CCR) and in 1428 (Le Neve). On the other hand, his appointment to that post is dated Jan.6 1419 in the Norman Rolls, which also record that he was granted the house and mill of Richard Kyngeston, late Dean, and a kitchen in the Castle, on May 10 1419 (HR 41, 706, 777). He received letters of attorney from Thomas Morton and John Tyndale on Jan.26 1421 (HR 42, 338). His career thereafter shows him as a successful pluralist. Starting as precentor of Hereford (9 Aug.1432-c.1434), he held prebends in Lichfield (28 July 1443-1459), Lincoln (7 Sep.1443-1459), St.George's, Windsor Castle (9 Nov.1444), Hereford (c.1446-59), York (22 Nov.1449; he resigned the same day, which suggests that in one case at least his pluralism found him out), York again (1451; gone by 30 Jan.1458), and St.Paul's (25 Nov.1456); he became Archdeacon of Richmond, York (31 Oct.1457), described as a Doctor of Medicine, and finally Bishop of Chichester in 1459. He died in 1477 (all from Le Neve). His career shows how great the opportunities were for a member of the Chapel Royal who showed special gifts of learning or administration, quite apart from any musical skill.

Ascogh, Robert

He was Dean of the Chapel Royal in 1446-7 and 1447-8 (Docc.36-7). By 19 May 1447 he was dean of St.George's, Windsor (Le Neve).

Aston, Thomas

On 1 Oct.1415 he was one of the boys of the Chapel Royal (Doc.25).

Atherton, Edward (Aderton)

He was a member of the Chapel Royal in 1441-2, 1443-4, 1446-7, 1447-8, 1450-1 and 1451-2 (Doce.34-9).

Amoner, Walter (Amener, Amoner, Amener, Amener, Amonere)

Starting as one of the boys of the Chapel Royal in 1415-6 and 1421-2, he re-entered the Chapel as a man, if it is the same person, by Feb.22 1434, when he was granted a corrody in St.Mary's Abbey, York (Doce.25, 28; CCB). In 1441, on 19 Jan., he was granted the toll of the turnpike at Mark in N.France (FR 343). His name occurs in the Chapel lists for 1441-2, 1443-4, 1446-7, 1447-8, 1450-1 and 1451-2 (Doce.34-9). Received a deed of gift from his brother Peter on 20 Apr.1450 (CCB).

Batcombe, John (Baccumbe, Batcumbe, Battcombe).

As a clerk of the Chapel Royal, he was granted a pension in St. Frideswide's Priory, Oxford, on June 21 1434 (CCB); on May 1 1436 he received a pension from Ramsey Abbey (Ib.). He was a member of the Chapel in 1441-2, 1443-4, 1446-7 and 1447-8 (Doce.34-7).

Bailly, William

As a clerk of the Chapel, he was granted a pension from Kenilworth Priory on Feb.13 1403 (CCB). His name does not occur in the royal records of the time.

BANESTER, GILBERT (Banaster, Banastre, Banestre, Banyster)

In 1425/6 a Gilbert Banastre was indentured to serve in France: in view of the unusual name, this is probably the composer (PRO MS. E.101 Box 71 File 2, 820). He was listed as a member of the Gild of Parish Clerks after 1454 (IQ f.4').

Battilleham, Robert

He was one of the boys of the Chapel Royal on Oct.1 1415 (Doc.25).

Besyles, John (Besile, Besill)

In 1421 he is listed amongst other known clerks of the Chapel Royal; in 1430-1 he was certainly a member (Docc.28, 32). On April 15 1430 he was given a pension from the Bishop of Carlisle; this was repeated on Apr 15 1432 (CCR); each time he is called 'clerk of the Chapel'.

BLYTHE, RICHARD (Blich, Blith, Blithe, Blyth)

He is named in Sub Arturo plebs, apparently as a composer, whose works proved pleasing to 'the pious and the royal'; the motet probably dates from 1358, and was certainly composed before 1373. This would make Blythe a very young man at that time, if he is the same Richard Blythe who was a member of the Chapel Royal in 1413 (Doc.24). The King granted this man a prebend in the Royal Free Chapel of Hastings on Feb.6 1416 (CCR), which was sought by another man, Blythe being dead, on 21 May 1423 (Nicolas, Proceedings, III 99). On Oct.27 1417, described as a clerk of the Chapel, he was presented to a prebend in Hereford, which was granted to another on Sep.8 1420, Blythe having died meanwhile (Bannister, Lacy, 113, 117; see also Capes, Poltone, 15). The King gave him a pension of 100s. a year from the church of 'Westkyngton', Wilts, on Mar 9 1419, describing him as a Chapel clerk; after his death this was given to another on Oct.7 1421 (NR 41, 739; 42, 380).

Bokelly, Richard (Bokelby)

He appears in the royal accounts for 1364-5, 1366-8, 1370 and 1372-4; the entry for 1370 shows that he was a clerk of the Chapel Royal (Docc.7-10).

Bole, Thomas (Booll, William)

He appears under both names as one of the boys of the Chapel Royal in 1421 (Doc.28). There can be little doubt that the same child is meant in each case: all the surnames are identical in both lists, but two Christian names differ; the Chapel seems to have been

augmented for this occasion (the coronation of Queen Catherine), as no doubt it would be today.

Bontemps, William (Bonetemps, Bonntemps)

He is listed in the royal accounts for 1402-3, 1405-6, 1407-8 1413 and 1421; the 1413 list names him as a member of the Chapel Royal (Docc.18-9, 22, 24, 28). On Sep.11 1413, described as a clerk of the Chapel, he was given a pension from the Bishop of Norwich (CCR). On 7 July 1431 he exchanged his prebend of Westminster for a canonry of St. George's, Windsor, where he was succeeded by Nicholas Sturgeon on 23 Feb.1442 (Le Neve).

Booll, William

See Thomas Bole.

Boston, William

A man of this name was vicar-choral of Lincoln in 1409 (Maddison). He may have been the same William Boston who is listed as a member of the Chapel Royal in 1441-2, 1443-4, 1446-7 and 1447-8 (Docc. 34-7). In 1447 he was paid as 'clerk of the upper choir' at King's College Cambridge, and instructor of the choristers there (Devon, Issues, 462); his name appears in the College Mundum Books from 1448-59 and probably beyond, in these twin capacities.

Bowyer, John (Boyer)

One of the boys of the Chapel Royal in 1421, where his name occurs twice (Doc.28).

Bowyer, Richard (Bowier, Bowyer)

He was a member of the Chapel Royal in 1441-2, 1443-4, 1446-7, 1447-8, 1450-1 and 1451-2 (Docc. 34-9). On June 1 1450 he received a pension from the Bishop of Chichester, though he is not there called a Chapel clerk; on Feb. 16 1451, called a clerk this time, he received another from the Abbot and Convent of Gloucester (CCR).

Brampton, John

He was one of the boys of the Chapel Royal in 1421 (twice) and 1422-3 (Docc.28-9).

Breuster, William

His name appears on the Chapel Royal lists for 1450-1 and 1451-2 (Docc.38-9).

Brotherton, John

A Friar Preacher, he appears as a member of the Chapel Royal in 1413, 1420-1 and 1421 (twice) (Docc.24, 27-8). According to Wylie, the Exchequer accounts of 1415 name him as a servant of the Chapel vestry (Henry V, II 30). He may have acted as a confessor.

Broune, John (Braune, Broun, Brown, Browne)

A John Braune was vicar-choral of Lincoln in 1416 (Maddison); there is a remote possibility that this was the same man as the John Broune who appears in the account for 1421, and who is listed as a Chapel Royal clerk in 1430-1, 1441-2 and 1443-4 (Docc.28, 32, 34-5). This man received the late John Pyamour's corrody in Luffield Priory on July 4 1431, and another at 'Bernewelle' Priory on April 15 1433, named as a Chapel clerk each time (CCR). A John Brown was granted £ 8 a year from the Bristol customs on April 14 1445, until they found him a corrody worth at least 100s. a year (Ib.). It is possible that there were two clerks of the name, in which case the second could perhaps have been the chorister of Archbishop Bowet (of York), who left him 20s. in his will, dated Sep.9, 1423 (Gaine, Church of York, III 302).

Broune, William

He appears on the lists of the Chapel Royal in 1446-7, 1447-8, 1450-1 and 1451-2 (Docc.36-9).

Bugby, John (Bukby)

He was engaged by Henry IV to teach the Chapel children grammar in

1400/1; he was not paid for three years, a warrant for the poor man finally being issued on 20 April 1404 (PRO E.101.404.19, cart.9; see also Wylie, Henry IV, II 487). He also appears as a clerk in the royal accounts for 1404-7 (Doc.20).

BURELL, JOHN (Burnell, Burwell, Burwelle)

He was a clerk of the Chapel Royal in 1413, and appears on the list for 1421 (Docc. 24, 28); in 1415 he appears as a 'valettus', or servant of the Chapel - perhaps a different man (Doc.25). Wylie gives his name as a chaplain of the Chapel at Harfleur in 1415, where he was ill, (quoting the Exchequer accounts: Henry V, II 30). Greene gives a fairly detailed record of his preferments: prebendary of Hereford Jan. 23 1417 - 1436, when he resigned (CPR; Le Neve); prebendary of Chichester before 1424 (Le Neve), a stall which he exchanged with another in 'the chapel of St. Mary and Holy Angels by (sic) the cathedral church of St. Peter, York, in the King's gift' on May 24 1424 (CPR); corrodian of Meaux Abbey 1416- July 8 1437, when he presumably died; he actually lived in the Abbey for some time, giving 'aid and council' (CPR). It must be pointed out, though, that 'John Burell' was quite a common name at this time, in ecclesiastical circles. A John Burell (Borewell, Bourwell, Burgwell, Burghwell) was a monk of Westminster Abbey in 1383, 1386/7-1409/10 (Pearce, Notes and Documents, 118). A Magister John Burr' (Burrell?) was confessor to the Queen in 1421 (Doc.28, f.40'). A John Burrell was precentor of York in 1410, the year of his death (Le Neve). On Aug.10 1413, the arrest was ordered of John Burwell, canon of Dereford, the order being repeated later on (CPR). A John Berell or Burell was buried in St. Peter's, York, and his will is in the York Registry (III 585) and in the Court of the Dean and Chapter there also (I 247); it was made on June 30 1439, and probates were obtained on Sep.3 (Registry) and Sep.8 (Dean and Chapter) (Collins, Index of Wills... Dean and Chapter's Court, 10; Id., Index of Wills in the York Registry, 16). This last man is quite possibly the clerk of the Chapel, who was very probably the composer.

Bury, Edmund de

Not actually a member of the Chapel Royal, he appears in the royal accounts in 1359, 1364-5 and 1377, as 'Edmundus, ^Dmonachus de Bury' - a monk of Bury St. Edmunds, the great Benedictine house (Docc.5, 7, 11). He is mentioned in Sub Arturo plebs as 'basis aurea tenoris', presumably a fine singer. Devon (Issue Roll, 68, 331) shows that the £20 a year which Edward III was paying him in 1359 has increased to £30 by May 3 1370 - quite a sum for a monk, one would imagine. He may have composed the lively, if old fashioned song 'This Yule' (in Cambridge, Univ.Lib.MS Add.5943), which bears the ascription 'quod Edmundus'.

Bury, John (Bory, Burey)

He petitioned for livery due to him for Christmas 1430 on 14 Feb 1431 (Doc.31). He was a member of the Chapel Royal in 1436-7, 1441-2, 1443-4, 1446-7, 1447-8, 1450-1 and 1451-2. A Jean de Bory, professor of theology, was received as Archdeacon of 'Vexin normand', Rouen, on Sep. 30 1422 (Beaurepaire II 228b).

Bury, Robert de

Described as 'Dominus', he was a clerk of the Chapel Royal in 1354 and 1360-1 (Docc.4 and 6).

Bury, William

Described as 'one of the clerks of the King's Chapel, lying in London gravely ill for a long time past', he received alms of 26s.8d. from the King in 1393 (Doc.16).

Calyngham, William de

He was a member of the Chapel Royal in 1354, described as 'Dominus' (Doc.4);

Catton, Thomas

His name was a late addition to the 1421 list, with the description 'capelle' (Doc.28).

Cassy, Richard

Henry V's will of 1415 left him a missal or portiforium calling him 'Chaplain' (Wylie, Henry V, II 30). Described as a canon of York, he was received on 15 March 1418 as 'frère et conchanoine de Rouen' (Beaurepaire, II 217a).

Cave, William

He was a member of the Chapel Royal in 1413 (Doc.24). Wylie lists him as a royal chaplain at Harfleur in 1415, quoting the Exchequer accounts (Henry V, II 30). On Nov.6 1417, Bishop Lacy presented him to the church of Bouldon, Hereford; four days later the Bishop made him a canon of Hereford; on May 12 1419 he exchanged his prebend for the rectory of 'Michelmersh', on a commission from John Forest (Bannister, Lacy, 113, 118).

Chamberlein, John (Chamberlayn)

Listed as a member of the Chapel Royal in 1413 (Doc.24), he received a corrody in Worcester Priory on 13 Dec.1414, described as a clerk of the Chapel (CCR).

Chamberley, Robert (Camberley, Chamberleyne, Chambirleyne, Chambleyn)

He appears on the list for 1421; and is described as a Chapel clerk in the lists for 1431, 1441-2, 1443-4, 1446-7, 1447-8 1450-1 and 1451-2 (Docc.28, 32-9). On Mar.18 1441 he received a grant of £10 a year for life from the fee-farms of Essex and Hertfordshire; on 24 Apr.1447 he is mentioned in a deed of gift, acknowledged on 27 Apr.(CCR; in both cases called clerk of the Chapel). On Nov.12 1446, described as 'of the King's household', he received recognisances of £10 from Thomas Pygot of Rokeswell, Essex, no doubt in connection with his annual grant (CCR).

Chynham, Thomas (Chinham, de Chynham)

Listed in the royal accounts in 1364-5 and 1366-8, he is described as a chaplain of the Queen's Chapel in 1370-1 (Docc.7-9).

CHIRBURY, ROBERT (Cherbury, Chyrbury)

He appears in the list for 1421, and as a member of the Chapel in 1436-7, 1441-2, 1443-4, 1446-7 and 1447-8 (Docc.28, 33-7). Since he does not appear in the list for 1430-1, there may perhaps have been two men of the same name. A John Chirbury was a founder member of the Gild of Parish Clerks in 1449 (IG, f.1); a Robert Cherbury became a secular member after 1457, with a Matilda Cherbury, no doubt his wife (Ib., f.5). 'Robert Chirbury' was installed on Jan.1 1426 as vicar of Presteign, Hereford, by the Abbot and Convent of Wigmore; he resigned this on Apr. 1 1428 through his proctor John Staneway (Bannister, Spofford, 353-4).

Clampayne, John

He was a member of the Chapel Royal in 1446-7 and 1447-8 (Docc.36-7).

Clement, Simon (Clemens)

Aleyn mentions him in Sub Arturo plebs as a singer and organist. He appears in the royal accounts, once as a clerk, in 1377, 1377-8 and 1383-4, though these lists do not specify which persons were members of the Chapel Royal (Docc.11-3). The Black Prince twice petitioned the Pope on his behalf: on Sep.2 1363 he was granted a canonry in York Minster, described as rector of Pimperne (Salisbury), litigating in the papal court for a prebend in Salisbury; on Feb.4 1366 he received the Archdeaconry of Worcester (CPP). The captive Jean le Bon, King of France, took with him to England in 1357 one 'Clement, cleric de chapelle' (Marix, Histoire, 14 note 1).

Cliff, Thomas

Listed as a member of the Chapel Royal in 1413 (Doc.24).

Colles, John (Collis)

As a vestry servant of the Chapel Royal, he was commissioned to arrange the transport of the gear of the Chapel to Southampton on Dec.4 1417 (CPR) and on Feb 5 1418 (Nicolas, Proceedings, II 240), apparently repeated on Feb.12 (CPR). A John Collis, in the service of John, Duke of Bedford, seems to have run into trouble

in Southampton in the early years of Henry VI's reign, for the King wrote to the Mayor and Corporation that "right tedious compleynt hath been made unto us by our welbiloved subgiet", over wrongs done him by one Robert Wilson of the town. (HMC XII, Appendix, pt.3, 97).

COOK, JOHN (i) (Coke)

He was a member of the Chapel Royal in 1413 (Doc.24). In 1415 he was at Harfleur (Wylie, Henry V, II 30, quoting the Exchequer accounts). The King presented him to the church of Althorpe (Lincoln) on Mar.16 1415; his prebend in the Royal Free Chapel of Hastings was granted to Thomas Gyles, Cook having died, on July 25 1419 (CPR). He may have been the John Cook whom Joan, Queen of England, presented to the vicarage of Wormingford (Essex; London diocese) on 21 June 1410 (Thompson pt.1, 252); he resigned this by 25 Feb. 1412. The will of John Cook, chaplain of Thorndon, dated 1424, is in the Norwich District Probate Registry, 125 Hyrnyng (Farrow, I 199). Harrison states wrongly that he died in 1433.

Cook, John (ii) (Cooke)

He was in the Chapel Royal in 1441-2, 1443-4, 1446-7, 1447-8, 1450-1, and 1451-2 (Docc.34-9). Described as a Chapel clerk, he was granted 2d. on every French cart laden with goods passing through Guisnes to Calais, on 19 Dec. 1440 (FR 341). Similarly described, he is mentioned in a deed of gift by Peter Aumener to his brother Walter Aumener on 20 Apr. 1450 (CCR); according to Harrison, he received a grant for 26 years' good service to the Chapel in 1455, which places his entry in the year 1429; on the other hand, he is not named in the list for 1430-1.

Copschef, Robert

He was a boy in the Chapel Royal in 1421 (twice) (Doc.28).

CORBY, JOHN DE (de Corbe)

Aleyn listed his name in Sub Arturo plebs, as one who 'shone out with a true heart from among the chorus of musicians' as a composer

of 'unparalleled works'. He occurs in the royal accounts, once called 'clerk', in 1364-5 and 1366-8 (Docc.7-8); neither account names any member of the Chapel Royal as such. On Jan.18 the King presented him to the church of Pickworth by Folkingham (Lincoln); and on 10 May 1363 to a prebend in the Royal Free Chapel of St.Stephen, Westminster Palace, which for some reason he did not take up - he was appointed to another stall there on June 19, a month later; on Nov.10 of the same year, the King presented him to Worfield church (Coventry and Lichfield), which he held until 1368; and on Mar.9 1365 to a prebend in the Royal Free Chapel of Bridgnorth (all from CPR). He may have been the John de Cory, clerk to the Black Prince, presented to 'Mertherkeler' church (St.David's) on Oct.29 1347 (BPR).

Couper, John (Cowper)

A member of the Chapel Royal in 1413 (Doc.24), he was given a prebend in the Royal Free Chapel of Hastings on Mar.1.1417, described as a Chapel clerk (CPR; CCh has the same order, calling him 'chaplain', dated Mar.4).

Cristemasse, Nicholas

He was a member of the Chapel Royal in 1446-7, 1447-8, 1450-1 and 1451-2 (Docc.36-9).

Croucher, John

He is listed as Dean of the Chapel Royal in 1441-2 and 1443-4 (Docc.34-5). He is also described as Dean on July 12 1440, when he was commissioned to 'take throughout England such and as many boys as he or his deputies shall see to be fit and able to serve God and the King in the said Royal Chapel' (CPr).

DAMETT, THOMAS (Damed, Damet, Damette, Danet, Daniet, Dannel, Donnet, Dumet: some of these must be editorial mis-readings)

John Harvey has covered Damett's career pretty exhaustively in Gothic

England, and in an unpublished article written 1945-6, 'Thomas Damett and the Old Hall Manuscript'. Since the latter is not generally accessible, in spite of Mr Harvey's constant generosity, it will be as well to cover the ground again here, adding any new facts which I have unearthed. He was in the Chapel Royal in 1413, appears on the general list for 1421, and as a Chapel clerk in 1430-1 (Docc.24, 28, 32). Wylie includes him among the chaplains of the Chapel who were at Harfleur in 1415 (Henry V, II 30, quoting Exchequer accounts; spelt 'Donnet', 'Dumet'). In a letter dated 13 June 1958, Mr Harvey informed me that 'he was quite probably identical with the Thomas DAMET or DAMED who appears as a Commoner of Winchester in September 1406 and left in May 1407. If he were then 17 (likely), he was born c.1390, agreeing very well with my assumptions from his known career and will, as he is not found before 1413, when he is both in the Chapel Royal, and presented to the rectory of Stockton, Wilts. As the bastard of some gentleman, he would be a likely candidate for one of the then few vacancies for commoners, seeing that the College had many links with Wiltshire'. Damett's illegitimacy is proved by the papal dispensation granted him on 5 Mar 1422, allowing him to hold several benefices without cure; this refers to an earlier dispensation now lost, allowing him to take orders although the son of a married man and an unmarried woman (CPL). He is there called rector of Stockton (Salisbury), a living to which he was presented in 1413; he was succeeded in 1435 (Harvey, Gothic England, 87). He held the prebend of Rugmore, St. Paul's, which was in the King's gift, from 22 Nov. 1418 to before 5 Aug. 1436 (Le Neve; CPR); by that date he had also vacated the prebend of St. George's Windsor, which he had held since 16 Feb 1431 (Ib.). His will, which was proved 14 April 1437, is in PCC Luffenham 21; he made it on 15 July 1436. Harvey published it in Gothic England. Amongst sundry good works, Damett left money for prayers for the soul of Thomas Gentill (q.v.); Dominus John Broune (q.v.) has a legacy; Dominus William Woborne (q.v.) and Dominus John Fuller (i.e. Fowler, q.v.), chaplains, were among his executors. Mr Harvey points out that since his mother was still alive and is mentioned in the will, Damett must

have been a fairly young man when he entered the Chapel. I agree with this view, though my earlier articles 'Heinrich IV' and 'Heinrich V' (in MGG) followed Bukofzer (Studies, 76) in placing the date of Damett's birth at c.1370. It has not previously been observed that a Thomas Damett witnessed a charter in 1420 with Thomas Pycharde, rector, who may or may not be the Pycard of the Old Hall MS (GCR).

Derby, John de

He is listed in the royal accounts for 1366-8, and the entry for 1370 shows that he was a member of the Queen's chapel (Docc.8-9).

Downe, Thomas

He was in the Chapel Royal in 1450-1 and 1451-2 (Docc. 38-9).

Draper, John (Drapere)

He appears in the royal accounts for 1402-3 and 1405-6, and is listed as a clerk of the Chapel Royal in 1413-4 (Docc.18-9,24).

Drayton, Henry

His name appears in the royal accounts for 1395, 1402-3 and 1405-6; in 1407-8 he was a member of the Chapel Royal (Docc.17-9, 22).

Dyolet, William

On 22 Nov. 1419 he is described as a clerk and singer on his way to join the Chapel Royal in Normandy (Devon, Issues, 36lf.).

Edward, Dom

He is recorded as Henry V's chaplain when the ^{future} King was still Prince of Wales (Wylie, Henry IV, IV 89; Henry V, II 30).

Emeldon, Robert de

He was a chaplain of the Chapel Royal in 1342-5 (Doc.2).

EXCESTRE, JOHN (DE) (Excetre)

He appears in the royal accounts, twice called 'clerk', in 1372-4,

1377, 1377-8, 1383-4, 1389-90 and 1395 (Docc.10-4,17). According to Harrison, his name appears in the Patent Rolls in connection with the Chapel Royal from c.1374-c.1396. Harrison further points out that he must have been the composer of at least the one composition in the Old Hall MS that is ascribed to 'J. Excetre', and probably of the others too, where the name lacks an initial. On the other hand, the addition of the initial in one case may have been made to distinguish him from William Excetre, who has hitherto enjoyed the title to all of these works. John de Excestre is probably the John de 'Oxomia' or 'Ozonia' mentioned in Sub Arturo plebs: the scribes must have misread 'Exonia', just as they made the reverse error and read 'Vxonie' and 'Exonie' for what was certainly 'Oxonie', in another verse. Aleyn calls him a composer (with whose art Canterbury shone for many years', though I have not traced him there.

Excestre, William (de)

On 18 Apr. 1383 he was receiving 10 marks a year as a clerk in the chapel of John of Gaunt (JGR (ii) entry 882); he appears in the royal accounts, sometimes as 'clerk', in 1389-90, 1392-3, 1393, 1395 and 1402-3 (Docc. 14-8). None of them call him 'clerk of the Chapel Royal', as Harrison says, though there is every probability that he was one. The Patent Rolls will probably answer this question. A William de Exetre was canon of Lincoln on 28 Sep.1352 (Thompson, pt.1, 200), rather too early for the above. Another William Exeter was prebendary of Stotfold (a chapelry in St.Michael's parish, Lichfield city) from 19 July 1396; another resigned this in 1437(Le Neve). A William Exceter was canon residentiary of Wells in 1407-9 and 1414-9 (HMC XII, pt.3, MSS of the Dean and Chapter of Wells, II 42, 46, 50, 54, 56, 59). See John de Excestre above.

Eyre, Thomas (Eyr)

He was a member of the Chapel Royal in 1446-7, 1447-8, 1450-1 and 1451-2 (Docc.36-9). On 23 Apr. 1459 he paid over some money as an agent of the Exchequer; he is described in the Roll as parson and

clerk of the Chapel Royal (Devon, Issues, 484).

Felton, Robert

Although he is entered in the list for 1421 and the request to the Privy Council of 1430-1 (Docc.28, 31), none of the frequent references to him in the records of the time connect him with the Chapel Royal, though he was precentor of Hereford 12 Dec.1413 - before 21 June 1416 (Le Neve); he acted as the Queen's Almoner, later as the King's (Beaurepaire I, 228b; Nicolas, Proceedings, IV 109).

Fissher, John

He was one of the boys of the Chapel Royal in 1415 and 1421 (twice) (Docc.25, 28).

FOULER, JOHN (Fowler)

His name appears in the Chapel Royal lists for 1441-2, 1443-4, 1446-7, 1447-8, 1450-1 and 1451-2 (Docc.34-9). He is named as a clerk of the Chapel on Dec.19 1433, when he was given a pension from the Bishop of St.David's; on Apr.21 1434, when he was given a corrody at Bury St.Edmund's Abbey; and on Oct.26 1454, when his pension of 10 marks a year in Sawtree Abbey was made over to 'Goddeshous' (i.e.Christ's College) Cambridge -- he had enjoyed it since Mar.1 1442; on June 19 1434 his corrody at St.Edmund's was cancelled and split with another (all from CCR). On 7 Oct 1434 a John Foulter was collated prebendary of Lincoln; he left his stall before 10 Mar.1436 (Le Neve).

Fraunceys, William

His name is not listed in the Wardrobe Books, but he is described as a clerk of the Chapel Royal on Feb.13 and Aug.18 1403, when he was awarded pensions from Ely Priory and Wilton Convent (CCR).

Garland, John (Garlond)

He was a boy in the Chapel Royal in 1421 (Doc.28).

Gentill, Thomas (Gentil)

He does not appear in the Wardrobe Books. He is called a clerk of the Chapel Royal on Apr.18 1420, when he was given a pension from Barking Convent; and when his chaplaincy of St.Eustace of Argences (Bayeux) was given to John Kyngeman on Jan 13 1421, after his death (NR 42, 314 and 336). He was awarded the chaplaincy on Feb.20 1419 (NR 41, 731). Thomas Damett (q.v.) left money in 1437 for prayers to be said for Gentill's soul.

Gilbert, Robert

As Dean of the Chapel Royal, he was required on Apr.24 1420 to deliver up all jewels, relics, books, etc., in Rouen Castle, the property of the Abbey of S. Trinité du Mont (Rouen); under the same title he was appointed Archdeacon of Durham on Mar.1.1421 (NR 42, 319 and 354).

Gloucestre, Thomas

He appears in the list for 1421, but there is no evidence that he was a member of the Chapel Royal (Doc.28).

Gloucestre, William

He appears in the 1421 list, and is named as a clerk of the Chapel Royal in 1430-1 (Docc.28, 32). He is also named as a Chapel clerk on Sep.30 1418, when he received a corrody in Coventry Priory (NR 41, 699); and on Apr.25 1421, when he was granted a corrody in Malmesbury Abbey (NR 42, 372). On May 24 1424 his corrody at Coventry was cancelled (CGR).

Gover, John

He was a Chapel Royal clerk in 1450-1 and 1451-2 (Docc.38-9).

Grantham, John (de)

He was a chaplain of the Queen's chapel in 1370, and appears in the royal records in 1377 and 1377-8 (Docc. 9, 11-2). On King Edward III's death his name vanishes from the Wardrobe Books; but a 'sire

Johan de Grantham', no doubt the same man, received payments as Dean of John of Gaunt's chapel in 1379, 1380 (twice), 1382 and in an unspecified year, presumably 1379 (JGR (ii), entries 92, 96, 327, 425, 744).

Grymmesby, John (Grimesby, Grimmesby, Grymesby, Grymmesbe, Grymmysby)

He was a boy in the Chapel Royal in 1421 (twice) and 1422-3. A man of the same name, perhaps identical with him, was a member of the Chapel in 1441-2, 1443-4, 1446-7 and 1447-8 (Docc.28-9, 34-7).

The latter is described as a clerk of the Chapel on May 15 1437, when he received a pension from Battle Abbey, and on June 27 of the same year, when he was awarded a pension in the Abbey of St. Mary without the city of York (CCR).

Gyles, Thomas (Giles)

He appears on the list for 1421 as 'Dominus' (Doc.28). Wylie states that he was a chaplain of the Chapel Royal at Harfleur in 1415 (Henry V, II 30, quoting the Exchequer accounts). On July 25 1419 he was presented to a prebend in the Royal Free Chapel of Hastings, described as a clerk of the Chapel (CPR).

Hansard, Henry

Dominus Henry Hansard appears on the 1421 list (Doc.28); he was in the Chapel Royal in 1431, 1441-2 and 1443-4; he is probably, to judge from the sequence of names in the lists, the Henry... of the imperfect list of 1436-7 (Docc.32-5).

Hanslape, Henry (Hanselap, Hanslap)

His name appears in the lists of the Chapel Royal for 1430-1, 1441-2, 1443-4, 1446-7, 1447-8, 1450-1 (Docc.32, 34-8). A Henry Hanslape, chaplain, was presented to Kingsland church (Hereford) by the Crown on Jan 24 1429 (Bannister, Spofford, 355). Described as a Chapel clerk, he was given a pension from the Bishop of Durham on Apr.8 1438 (CCR).

His will, in which he calls himself canon of Windsor, Lincoln, and Middleton in Pickeringhythe, is dated 1452, the year of his death; it survives in Lambeth Palace, 257 Kempe (Smith, Lambeth Wills, 31).

Hasley, Thomas

Listed in the account for 1421; no references survive which connect him with the Chapel Royal (Doc.28).

Henry

Two of the four Chapel Royal boys of 1377 had this name; a Henry is named in the imperfect list of 1436-7, probably Henry Hansard, q.v. (Docc.11,33). Another Henry, without surname, was a Chapel clerk in 1349-50 (Doc.3).

Hereford, John

Wylie states that he was present at Harfleur in 1415 as a chaplain of the Chapel Royal, where he was on the sick-list (Henry V, II 30, quoting the Exchequer accounts and BM MS Sloane 4600).

HERT, ALAN

A Friar Preacher, he was in the Chapel Royal in 1413, 1420-1 and 1421 (twice) (Docc.24, 27-8). Wylie states that he was a servant of the Chapel vestry at Harfleur in 1415, quoting the Exchequer accounts (Henry IV, II 30). See John Brotherton. Perhaps not the composer?

Hesyll, Gerard (Hesill)

On 22 Nov 1419 he was paid as a clerk and singer going to join the Chapel Royal in Normandy (Devon, Issues, 361f.). He appears on the 1421 account as 'Dominus'; he is recorded as a member of the Chapel in 1430-1, 1436-7, 1441-2, 1443-4, 1446-7 and 1447-8 (Docc.28, 32-7). In view of his unusual name, he was probably the junior vicar-choral of Lincoln who was promoted vicar in 1416 (Maddison). In May 1437 he was granted a papal dispensation to hold several benefices at once (CPL);

he is there described as rector of N.Thoresby (Lincoln), holding canonries and prebends in St.Andrew's Church, 'Haukeland' (Durham), and the Royal Free Chapels of Westminster and Hastings, total value not exceeding £80 sterling; he was of noble birth. On 21 Oct. 1441 he was given the prebend of Chamberlain Wood, St.Paul's, which he resigned before Nov.2 1443; on 31 October 1443 he received the prebend of 'Wenlakesbarn' there, and it was void by his death before 9 Apr. 1451 (Le Neve).

Hill, Nicholas (Hille, Hyll)

He was a boy in the Chapel Royal in 1421 (twice), and 1422-3 (Docc.28-9).

Hoke, Simon

He appears in the royal accounts for 1392-3, 1393, 1395 and 1402-3, not named as a member of the Chapel Royal (Docc.15-8). On Mar.17 1405 he was presented to 'Wonsyngton' Church (Winchester), described as chaplain of the chapel within the household (CPR).

Hore, John (Hoore)

He was a member of the Chapel Royal in 1441-2, 1443-4, 1446-7, 1447-8, 1450-1 and 1451-2 (Docc.34-9).

Howell, Stephen

He was one of the boys in the Chapel royal in 1422-3 (Doc.29).

Hunte, John (Hunt)

Listed in 1421, he appears as a member of the Chapel Royal in 1430-1, 1441-2, 1443-4, 1446-7, 1447-8, and 1450-1 (Docc.28,32, 34-8). Described as a clerk of the Chapel, he was granted land in Oxford worth 100s. a year on Nov.23 1414 and again on May 30 1415 (CPR); appointed bailiff of the hundred of Rochford, Essex on May 3 1419 (NR 41, 782); granted a corrody in the Abbey of Hyde (Winchester) on June 8 1421; a pension from the Bishop of Chichester on Feb 24 1431;

and a corrody in Chester Abbey ('Circestre') on Jan.28 1441 (all from CCR). Either he lived to a vigorous old age, or there are two John Huntas involved here.

Huntelowe, William (de) (Huntlowe)

He is named as a member of the Chapel Royal in 1354 and 1370, and appears in the royal records for 1364-5, 1366-8, 1372-4, 1377 and 1377-8 (Docc.4, 7-12); in 1354 he is titled 'Dominus'.

John

He was a boy clerk of the Chapel Royal, one of four, in 1377 (Doc.11).

Kendale, John (de)

Named in 1360-1 and 1370 as a member of the Chapel Royal, he is listed in the royal records for 1366-8, 1372-4, 1377 and 1377-8 (Docc.6,8-12).

Keynesham, Robert

Listed in the royal records for 1402-3 and 1405-6, he is named as a member of the Chapel Royal in 1413 (Docc.18-9, 24). As a clerk of the Chapel, he was granted £12 a year for life since 3 Dec.1400 on Jan.12 1401; and on Nov.21 1407 he was given a pension from the Bishop of Worcester, (CCR).

Killom, Thomas (Kylham)

He is listed in 1413 as a member of the Chapel Royal (Doc.24). Wylie states that he was a chaplain of the Chapel at Harfleur in 1415, quoting the Exchequer accounts (Henry V, II 30).

Kyngeman, John (Kyngman, Kyngnan, Lyngman)

Listed in the royal records for 1402-3 and 1405-6, he appears as a member of the Chapel Royal in 1413 and 1430-1 (Docc. 18-9, 24, 32). Named as a clerk of the Chapel, he received a pension from the Bishop of Bath and Wells on Jan 19 1402 (CCR); a corrody at 'Bernewelle' Priory on Nov.8 1415, void by his death on Apr.15

1433 (CCR); and the chaplaincy of S.Eustace of Argences (Bayeux) on Jan. 13 1421 (NR 42, 336). Without his title, he was given a pension from Cerne Abbey on Feb.21, 1427; and was commissioned to assist with the cartage of the gear of the Chapel to Southampton on Feb.12 1418 (CCR, CPR respectively).

Kyngeman, William

Listed in 1421, it is not known whether he was a member of the Chapel Royal (Doc.28).

Kyngeston, Richard (de Kingston)

He was Dean of the Chapel Royal in Feb.23 1401 (CCR). He was warden of St.George's Chapel, Windsor, by May 6 1416 (Ib.); dead by May 10 1419 (NR 41, 777). A Richard de Kingston was installed as prebendary of Hereford on 19 Oct. 1393 (Le Neve).

Kyngeston, Robert de

He was a chaplain of the Chapel Royal in 1342-5 (Doc.2).

Kyngton, Thomas

He was a clerk of the Chapel Royal in 1430-1 (Doc.32).

Kyrton, Alan (usually Kyrketon)

Listed in 1421 (Doc.28). He was an active servant of John, Duke of Bedford, but there is nothing to connect him with the Chapel Royal; he was Dean of Bedford's Chapel in France (see Harvey, Gothic England, 88, for some further news of him).

Lacy, Edmund

He was Dean of the Chapel Royal in 1415-6, moving on rapidly thereafter to become a Bishop. For information about him, see Bannister, Lacy. He wrote a new office for St.Raphael the Archangel.

Lake, William

His name does not occur in the royal accounts; but on May 30 1410 he was given a pension from St. James' Abbey, Northampton, under the title of clerk of the Chapel Royal (CCR).

Lambhuth, William de

Called 'Dominus', he was in the Chapel Royal in 1354 (Doc.4).

Laudewarnake, Richard (Lauwarnok, Laadewarnok)

He was sent to Normandy to join the Chapel Royal on 22 Nov. 1419 described as a clerk and singer (Devon, Issues, 361f.). He appears on the list for 1421, and was a member of the Chapel in 1430-1 (Docc. 28, 32).

Launeston, Richard de

He was in the Chapel Royal in 1370 (Doc.9).

Leek, John de

In 1354 he is listed as 'chief chaplain' of the Chapel Royal, with the title 'Dominus' (Doc.4).

Lillyng, Richard

He was a member of the Chapel Royal in 1441-2, 1443-4, 1446-7, 1447-8, 1450-1 and 1451-2 (Docc. 34-9).

Lisieux, Thomas

His name appears on the Chapel Royal list for 1436-7 (Doc.33).

London, John (Londoun)

He was a member of the Chapel Royal in 1441-2, 1443-4, 1446-7, 1447-8, 1450-1 and 1451-2 (Docc.34-9). Described as a Chapel clerk, he received a pension from Abingdon Abbey on Jan.25 1436 (CCR). Hamis de Pareia mentions a John de Londinis in 1482 (see Wolf's edition, p.31). It was probably not Hothby, who is mentioned by his own

name in other parts of the book.

Lower, Robert (Lywer)

He was a member of the Chapel Royal in 1413 and 1430-1, and occurs in the 1421 list with the title 'Dominus' (Docc.24, 28, 32). On July 15 1420, described as a Chapel clerk, he was granted a prebend in Exeter Cathedral (CPR).

Lucy, Simon

He was Dean of the Chapel Royal in 1413 (Doc.24).

Lyncoln, James

He is twice listed as a boy in the Chapel Royal in 1421 (Doc.28).

Lyncoln, Robert (Lincoln, Lyncolne)

Listed in the royal records for 1392-3, 1393; 1395 as a clerk of the Chapel Royal; 1402-3, 1405-6; and 1413-5, as a Chapel clerk (Docc. 15-9, 24); he was confirmed in the keeping of the alien priories of 'Wenghale' and Ravendale by letters patent on Nov.16.1405, there described as a Chapel clerk (CCR).

Maidenston, John de

He was a chaplain of the Chapel Royal in 1342-5 (Doc.2).

Maideston, John (Maydeston, Maydestone, Maydston)

He was one of the boys of the Chapel Royal in 1421 (twice) and 1422-3 (Docc.28-9).

Makerell, John

He is listed as a member of the Chapel Royal at Whitsun 1447 and in 1447-8 (Docc.36-7).

Makerell, William

He was in the Chapel Royal in 1450-1 and 1451-2 (Docc.38-9).

Mansfelde, Thomas (Mansfeld)

He was in the Chapel royal in 1413 (Doc.24). Described as a Chapel clerk, he received corrodies on May 5 1414 from Luffield Priory, and on July 16 of the same year from Combe Abbey (CCR).

Marchyngton, Thomas (Marchington, Marchinton, Marchynton)

Listed in 1421, he was a member of the Chapel Royal in 1441-2, 1443-4, 1446-7, 1447-8, 1450-1 and 1451-2 (Docc. 28, 34-9). On Jan.20 1433, described as a clerk of the Chapel, he was given a pension from the Convent of Barking; on Sep.10 1438, without this title, he received a corrody in Malmesbury Abbey (CCR). The will of a Thomas Marchynton, 'chaplain', is preserved in the Chancellor's Court of the University of Oxford, proved 12 Aug. 1450 (Griffiths, 41).

MAYHEWE, Johan, le pere
MAYHEWE, Johan, le fitz

They were Esquires who received payment for Christmas 1412. One of these men, perhaps the elder, may have been the John Meuhu or Meuhur (Meuhue ?) who appears on the royal accounts for 1383-4 and 1389-90 (Docc.13-14, 23). It is quite possible that one of them, more likely the elder, may be identical with the Mayshuet of the Old Hall MS, called Mayhuet de Joan or Matheus de Sancto Johanne in continental sources of the late fourteenth century. Though the names do not appear in the lists of the Chapel Royal as such, they may well have been visiting celebrities at the cultured courts of Richard II and/or Henry IV: the latter, 'in musica micans et mirabilis litteraturis', invited the poetess Christine de Pisan to England, and must have met many continental musicians and litterati during his travels in exile (for the Kenilworth chronicler cited above, see Harrison, Music in Medieval Britain, 221 n.1).

Medford, Richard (de) Maford, Metford

He is listed in the royal records for 1364-5, 1366-8, 1372-4, 1377 and 1383-4; the entry for 1370 shows that he was a member of the Chapel Royal (Docc.7-11, 13).

Melrith, Roger de

He was a chaplain of the Chapel Royal in 1342-5 (Doc.2).

Middelham, John (Midelham, Middelham, Midilham)

He was a member of the Chapel Royal in 1441-2, 1443-4, 1446-7, 1447-8 and 1450-1 (Docc.34-8).

Mildenhale, John (Meldenale, Mildenhall, Myldenale, Myldenhale)

He appears on the royal account for 1421 (Doc.28). According to Wylie, he travelled to Harfleur with one servant as a chaplain of the Chapel Royal on June 19 1415, and was on the sicklist there (Henry V. II 30, citing the Exchequer accounts and BM MS Sloane 4600). He is listed on Oct 1 1416 as a 'valettus' of the Chapel (Doc.25). On May 1 1420 a John Mildenhale was granted a pension from the Convent of St.Mary of Winchester (NR 42, 319).

Mildenhale, Thomas

He is listed as a boy of the Chapel Royal in 1421 (twice) and 1422-3 (Docc.28-9).

Morpeth, Stephen ([Simon]Morpeth)

He was a member of the Chapel Royal in 1413 and appears on the list for 1421 (Docc.24, 28). Wylie states that he was a chaplain of the Chapel going to Harfleur on July 5 1415, called 'Simon Morpeth'; and that he appears in the Exchequer accounts for 1415 as 'Stephen Morpeth' (Henry V. II 30, citing Sloane 4600 and the Exchequer accounts).

Mugge, William

Aleyn mentions him in Sub Arturo plebs, calling him the 'root of the flowers', presumably a teacher, who was to 'tell of the orders of song'. He was a chaplain of the Chapel Royal in 1342-5 (Doc.2). He became 'custos', or warden, of the King's newly-founded college at Windsor on June 18 1349 (Le Neve), being the second man to hold

this important post. On Oct. 19 1348, the Pope granted him the canonry of Lichfield on the petition of the abbot elect of St. Augustine's, Canterbury; Mugge is here described as one of the King's household clerks, and rector of Hertfield (Chichester) (CPP).

A grant of his is preserved in the Windsor Erary, with his seal (II, X. 1.13). The Black Prince gave him a tun of wine on Dec. 18 1353 (BPR). On Feb. 19 1357 the Pope granted him a canonry at Lichfield Cathedral; he is described as canon and prebendary of Exeter Cathedral: he had presumably resigned his earlier Lichfield Canonry (CPP). On Sept. 8 1358, he exchanged the church of Weston (Norwich) for the archdeaconry of Barnstaple (Exeter) (Ib): his name is here spelt Sugges (another common confusion, between 'M' and 'S'). By now this wealthy pluralist was enjoying at least four benefices simultaneously. He became Treasurer of Exeter Cathedral on Sep. 20 1367 (Le Neve). His will is preserved at Lambeth Palace, dated 1380 (Reg. Courteney, 201): it contains no references to music. He was succeeded at Windsor on Feb. 24 1381, dying shortly before that date. As an extremely active servant of the Throne, he is very frequently mentioned in the records of the time. The Pope allowed him to absent himself from Windsor for sixty days a year on Jan. 18 1363, no doubt on the King's business (CPP).

Newman, John

He was one of the boys of the Chapel Royal on 1 Oct. 1415 (Doc. 25).

Noble, Roger

He is listed as a 'valettus' of the Chapel Royal in 1415 (Doc. 25).

Noon, John (Noone)

He was a member of the Chapel Royal in 1443-4, 1446-7, 1447-8 and 1450-1 (Docc. 35-8).

Noon, Thomas

His name occurs in the list of the Chapel Royal for 1451-2: same

man as John Noon, q.v. ? (Doc.39).

Norman, John (Richard)

His name is on the list of the boys of the Chapel Royal for 1421 (twice); the Christian names differ, but it is clearly the same child (Doc.28).

Normanton, Thomas (Narmanton)

He was in the Chapel Royal in 1441-2, 1443-4, 1446-7, 1447-8, 1450-1 and 1451-2 (Docc. 34-9). Described as a clerk of the Chapel, he was made a corrodian of Southwich Priory, Portsmouth, on Feb.8 1446; received the profits of the park of Whitley, Surrey on Nov.3 1451, since June 8 1451; and received confirmation of this on Oct. 26 1452 (all from CCR).

Peinton, Nicholas

He was in the Chapel Royal in 1413 (Doc.24).

Peinton, Stephen

He was in the Chapel Royal in 1413, and appears on the list for 1421 (Docc.24, 28). Described as a clerk of the Chapel, he became chaplain of the chantry in Henry V's manor of 'Clypston', and warden of the Free Chapel of St.Edwin in Sherwood Forest on Jan.18 1415 (CPR). Called 'clerk' only, he received a pension from the Archbishop of Dublin on Feb.2 1419 (NR 41, 758).

Penant, John (Penant, Pennant, Pennante)

He was a member of the Chapel Royal in 1443-4, 1446-7, 1447-8, 1450-1 and 1451-2 (Docc. 35-9). Though the name is tempting, these dates are too late to allow us to identify him with Pennard of the Old Hall MS.

Percevall, John

He was one of the nine boys of the Chapel Royal on Oct. 1 1415 (Doc.25).

Peryn, Peter

His name does not occur in the Wardrobe books; as a clerk of the Chapel Royal he held a corrody in Bermondsey Abbey which was made over to another on Oct. 27 1400, after his death (CCR).

PLUMMER, JOHN (Plomer, Polmier, Polumier, Plumer)

According to Harvey (Gothic England, 87), Plummer first appears in 1440, received commissions to impress boys for the Chapel in 1443-4, and was granted their keep and teaching, etc. in 1445-6. Plummer appears on the lists of the Chapel Royal in 1441-2, 1443-4, 1446-7, 1447-8, 1450-1 and 1451-2 (Docc. 34-9). He was a founder member of the Gild of Parish Clerks (IG f.2). In the following references he is named as a Chapel clerk: on Apr. 12 1441 he was granted £10 due to him from the bailiff of Southwark (CPR); on Nov. 4 1444, he was granted 40 marks a year from the Bristol customs since the previous Michaelmas (Sep. 29), for the finding, wardenship and keeping of the eight boys of the Chapel Royal (CCn, CPh); this original grant is mentioned in a repeat dated May 30 1446 (CCR, CPh); a similar grant for the same amount was made on Feb. 24 1445, during Plummer's 'good behaviour for his daily labours in the teaching and rule of the King's eight boys of the Chapel' (CPR). I have no reference to Plummer for 1440, or of any grant to him in 1443. He was no longer warden of the children in 1456.

Praty, Richard

He was Dean of the Chapel Royal in 1436-7 (Doc. 33).

Prentys, John (Prentis)

He appears in the royal records for 1402-3, 1405-6, 1421 and 1431, and is named as a member of the Chapel Royal in 1413 (Docc. 18-9, 24 28, where he is titled 'Dominus', and 31). Wylie lists him as a Chapel chaplain at Harfleur in 1415, and as Dean of the Royal Free Chapel of St. Stephen, Westminster, in 1425 and 1430 (Henry V, II, 30 citing the Exchequer accounts and Dugdale's Monasticon, VI).

On 22 Aug. 1413 a John Prentys became a prebendary at York, leaving his stall by 23 Aug. 1423 (Le Neve); this man, as 'Jean Prentys', was received on 15 Mar. 1418 as a canon of Rouen, described as a canon of York (Beaurepaire, I 217a). He was made Dean of St. Stephen's on Jan. 28 1418 (CPR), and on Jan. 8 1419 received the houses of William Sleaford, late Dean (NR 41, 725). He was presented to the prebend of Harlston in St. Paul's on 28 Nov. 1439, and was succeeded there on 29 May 1445, after his death (Le Neve).

Prentys, Richard

Listed in the royal records for 1389-90, 1392-3, 1393 and 1395 he was Dean of the Chapel Royal in 1402-3 (Docc. 14-8). He became a canon of St. George's Windsor, on 12 Apr. 1404 (Le Neve).

Pusy, John de

He was a chaplain of the Chapel Royal in 1342-5 (Doc. 2).

PYAMOUR, JOHN (Piamor, Priamor)

He appears on the list for 1421 (Doc. 28); Harvey gives all that is known about him; the Norman Rolls are printed in a confusing manner, and in my opinion the grant to Pyamour of a Luffield corrody should be dated 1420, not 1419 (NR 42, 328; see also FH 246, CCR, CPR; references in Gothic England, 87 and notes). Harvey perpetuates the mythical spelling 'Priamor', said to occur in the Modena MS. The name is clearly spelt 'Piamor' there.

Pynchebeke, Thomas

He was one of the boys of the Chapel Royal on 1 Oct. 1415 (Doc. 25).

Querdel yng, William (Quardelyng, Querlynge)

One of the boys of the Chapel Royal in 1421 (twice), he was a clerk of the Chapel in 1430-1 (Docc. 28, 32). Same as Robert Querdel yng (q.v.) ?

Querdelynge, Robert

He was one of the boys of the Chapel Royal on 1 Oct. 1415 (Doc.25).

Raundes, Richard (de) (Randes)

A chaplain of the Queen's chapel in 1370, his name appears in the accounts for 1364-5, 1366-8, 1372-4, 1377 and 1377-8 (Docc.7-12).

Redbourne, Thomas (Rodbourne)

Not listed in the royal accounts, he is named by Wylie as a chaplain of the Chapel Royal going to Harfleur in 1415; Henry V's will of 1415 leaves him a missal or portiforium; the Exchequer accounts call him 'chappelain du roy' (Henry V, II 30).

Reston, Richard

Listed in the royal account for 1421, there is no record connecting him with the Chapel Royal (Doc.28).

Reynold, Philip (Raynold, Raynolds)

Probably he is the '... Reynold' listed in the Chapel Royal account for Whitsun 1447; he is also listed in 1447-8, 1450-1 and 1451-2 (Docc.36-9). He must have met with some unpleasant accident, for on 30 Apr. 1456, named as a Chapel clerk, he received 20 marks as half of £13.6s.8d., a gift from the King 'as well for...piety and alms, as because the same Philip was accidentally maimed, on account of which, and other great infirmities, he was not able to attend to his duties, nor to gain his living until God should restore him to health' (Devon, Issues, 482).

Reynolde, Walter

He was a member of the Chapel Royal at Whitsun 1447, and in 1447-8, 1450-1 and 1451-2 (Docc.36-9).

Richard de capella

This name occurs in the royal accounts for 1372-4 and 1377-8; and again, as a 'valettus' of the Queen, in 1421 (Docc.10, 12, 27). A

Richard also occurs in 1377 (Doc.11).

Roger, Henry

He was chaplain of the Chapel Royal in 1354 (Doc.4).

Rokes, Thomas

He appears on the royal account for 1421; not otherwise recorded in the Chapel Royal (Doc.28).

Romworth, Henry

Wylie states that Henry V's will of 1415 left him, as a chaplain of the King, a missal or portiforium (Henry V, II 30).

Root, William (note)

He was one of the boys of the Chapel Royal in 1421 (twice listed) (Doc.28).

Rous, William

He was a clerk of the Chapel Royal in 1360-1 (Doc.6).

Ruddok, Henry

Listed in 1370 as a chaplain of the Queen's chapel, he is named in the accounts for 1377 and 1377-8 (Docc.9, 11-2).

Saint Just, Thomas (Saintjuste, Saintwix, Seint Just, Seintjuste, Seyntjuste)

He is not recorded as a member of the Chapel Royal. He was an early Mus. Doc. Cantab. (1460), and received much patronage from the crown. On July 16 1456, as rector of St. James' Church, Garlickhythe, he received certain messuages (CPR). He was Archdeacon of Chester (Lichfield) in 1462; prebendary of Lincoln on 3 Nov. 1465 (Le Neve). Described as the King's chaplain, he was made master of King's College, Cambridge on Dec. 12 1463, a post voided by his death before Sep. 30 1467; and prebendary of Hereford on Jan. 5 1467, succeeded by

another on Sep.22 1467 (CPR; for Hereford, see Bannister, Stanbury, 183-4). He was also a canon of St.Paul's from 31 Jan.1466 to the time of his death; and precentor of Salisbury from 18 Jan 1467 (Le Neve).

Salesbury, John de

Listed in the royal records for 1366-8, he is named as a member of the Chapel Royal in 1370 (Docc.8-9).

Saxton, John

Listed as 'Dominus', a member of the Chapel Royal in 1354, his name recurs in the lists for 1364-5 and 1366-8; in 1370 he is called 'chief chaplain' of the Chapel; in 1377 'Dean', when he was paid for surplices for the clerks of the Chapel on 29 Oct. (Docc.4, 7-9, 11).

Say, William (Saye)

He received a gift in 1430-1, and is listed as Dean of the Chapel Royal in 1450-1 and 1451-2 (Docc.32, 38-9). Le Neve records his rich harvest of prebends; he ended up Dean of St.Paul's from 21 Nov. 1457 to his death, 23 Nov. 1468.

Seyver, Henry (Sever, Severe)

He appears as a clerk of the Chapel Royal in 1436-7, as 'Magister', King's Almoner at Whitsun 1448 and in 1450-1 and 1451-2 (Docc.33, 37-9). He was a professor of theology. Described as a King's chaplain, he was commissioned to examine Bishop Lacy's newly-written office for St.Raphael on the Pope's behalf before 14 June 1444, when the service was authorised (HMC, Various Collections, IV 84). It is surprising to find a man of his eminence running an errand for Queen Margaret of Anjou: her undated letter to the Prior of Christchurch, Canterbury, runs 'and to that entent that my lord may have sune of that blessed water we sende therefore unto you at this time his amner, Maistre Henrye Seyver for to bringe it hider' -- to Windsor (HMC XII, Appendix, pt.7, MSS of the Inner Temple, p.282). His will, dated 4 July, 1471

and proved on 27 Sep. of that year, is printed in Raine, Testamenta, III 188f.

Seyward, John (Seeward, Seward, Styward)

He was a Chapel Royal clerk in 1413, and appears in the accounts for 1421 and 1430-1 (Docc.24, 28, 31). Wylie states that he was a chaplain of the Chapel at Harfleur in 1415 (Henry V, II 30). He joined the Gild of Parish Clerks after 1449 (IG f.2).

Shirwode, William

He was a member of the Chapel Royal in 1451-2 (Doc.39).

Souleby, Henry (Soulbe)

He was a member of the Chapel Royal in 1446-7, 1447-8, 1450-1 and 1451-2 (Docc. 36-9). Bukofzer suggested that he might be the 'Sorbi' or 'Souesby' of the Italian MSS; but ao proves that the name should read 'Soursby' or 'Soursbi', which are too remote from 'Souleby' to permit such an identification.

Sparkeford, Thomas (Sparkford, Sparkeford, Sparkeforde)

Listed in the royal accounts for 1389-90, 1392-3 and 1393, he appears as a clerk of the Chapel Royal in 1395-6 (Docc. 14-7).

Sparkford, Richard

He was in the Chapel Royal in 1447-8 (Doc.37).

Stevens, William (Stephens)

He was a member of the Chapel Royal in 1450-1 and 1451-2 (Docc.38-9).

Stevens, John

Listed by Wylie as a chaplain of the Chapel royal, with one varlet

at Harfleur in 1415 (Henry V, II 30, citing the Exchequer accounts).

STURGEON, NICHOLAS (Sturgeon, Stourgeon, Sturgeoun, Sturgion, Sturion)

He is very frequently mentioned in the records of the time. He first appears as a member of the Chapel Royal in 1413, and thereafter his name occurs in the lists for 1421, 1430-1 (twice), 1436-7, 1441-2, 1443-4, 1446-7, 1447-8, 1450-1 and 1451-2 (Docc.24, 28, 31-9). Wylie says that he was a chaplain of the Chapel present in Harfleur in 1415 (Henry V, II 30, citing the Exchequer accounts). On May 3 1412, Adam Glenton of Kingston-on-Hull was pardoned for his outlawry in not appearing to answer a Nicholas Sturgion touching a debt of 40s. (CPR). A Nicholas Sturgion was presented to 'Avenyng' Church (Worcester) on Sep. 30 1413 (Ib.). As a clerk of the Chapel, Sturgeon received a pension from the revenues of the See of Worcester on Dec. 3 1420 (NR 42, 331). On Oct. 26 1423 John Halstede of Little Eyston made a recognisance for 5 marks to Richard Sturgeoun and Nicholas Sturgeoun, clerk, to be levied in Essex; Sturgeon's brother was called Richard (CCR). On 23 May 1432 he was installed as prebendary of Kentish Town in St. Paul's; he also held the prebend of Reculverland there from 6 Nov. 1440, resigning it before 23 May 1452; on 7 July 1442 he was collated precentor (Le Neve). In the same year he was asked by the Privy Council to select six singers at the request of Frederick III (elected Holy Roman Emperor 1440), who wished to stock his Imperial Chapel with good English voices (Nicholas, Proceedings, V 218.). He was of noble birth, as his petition to the Pope of July 1437 shows; his petition was backed by the King, and says that he already held the rectory of Fulham (London), canonries and prebends in Bath and Wells, Exeter, and the Royal Free Chapels of St. Stephen, Westminster, and in the castle of 'Karkebi' (London); he was allowed to hold further benefices still, though these were already worth up to £55 a year (CPL). He is called 'Sir Nicholas Sturgeoun', canon and steward of the free chapel of St. Stephen' in a charter from William Turton of 'Ynglebyrchworth', dated 1439 (CCR). On Feb. 1442 he became a canon of St. George's, Windsor (Le Neve). Barclay Squire cites various

references from the Windsor archives: in 1443 he was steward of the estates of the college; in 1444 he had a chimney built to his kitchen and attempted to charge it up to the college accounts, but the sharp-eyed Dean made him pay for it from his own pocket; he was in residence there in February, April and June 1444, from January to September 1446, and monthly in 1447; he appears to have stayed there most of the time from 1448-52, when there is a gap in the attendance rolls (Notes, 348). On 27 July 1449 the Abbot and Convent of St. Nectan Hertland (Devon) indented a grant for life to Sturgeon of £10 a year, with a fine of a mark if they paid late (CCR). John Arundell, Dean of Windsor, who had earlier cost him the price of a chimney, made a deed of gift to him and to others, dated 5th Nov. 1453 (CCR). Furnivall prints his will, for which Sturgeon's brother John and Thomas Frowyk, his executors, received a general release of all personal actions from the Dean of St. Stephen's on June 15 1458 (Ib.). His will is one of the early specimens of the use of English in a document of this kind (ed. Furnivall, F.J., The Fifty Earliest English Wills, London 1882, Early English Text Society, Ord. Ser. 78, p.131 ff.); it is dated 31 May 1454, and was proved on June 8 of the same year. In it he asks to be buried in the new Chapel of Our Lady and St. Nicholas at the North Door of St. Paul's (Damett was buried in the Pardon Churchyard there). There are bequests to St. Paul's, St. Austen's nearby, Henstridge Church (on the borders of Somerset and Dorset), St. Andrew's Church, Asperton (Hereford); to the Monasteries of Christchurch and St. Augustine's, Canterbury, and St. Alban's, in each of which he was enrolled in a Fraternity; to his cousins John Frowyk, Margaret Shipton, Thomas and Richard Ryke, and Margaret Dorigge; for the education of his nephew William Ryke; and to his brother John; his brother Richard could not receive a legacy since it would not be 'recompensible to his good brotherhede' - in other words, he was a monk or friar. Music is not mentioned. Nicholas Sturgeon was also a member of the Gild of Parish Clerks, for their Bede-roll records his death (IG, f.4). A Richard Sturgeon was a King's clerk, appearing in the lists for 1419-20 and 1421 (Docc. 26, 28);

on Feb. 1 1418 'our clerk' Richard Sturgeon received the gift of a manor in 'Cadomo' (Calais?); he was dead by Sep. 20 1457 (Hardy, Rotuli Normanniae, 238, 261; CCR, for a corrody void on his death).

Swalowe, Thomas

His name does not appear in the Wardrobe Books, but he was a clerk of the Chapel Royal on Apr. 26 1429, when he received a pension from the Abbey of Bury St. Edmund's (CCR).

Testwode, John (Testewode)

He appears on the royal account for 1421, and on the lists of members of the Chapel Royal for 1430-1, 1441-2 and 1443-4 (Docc. 28, 32, 34-5). As a clerk of the Chapel, he received a corrody at Glastonbury Abbey on Apr. 21 1434, which he surrendered on Mar. 23 1440 (CCR). He can only have been in minor orders, for he was married: Bury Probate Office still has the will of 'Alicia, ... uxor nuper Johannis Testwode, clerici capellani Regis in hospicio ipsius regis', dated 19 Sep. 1425 (Book Ia, f. 37; see Hedston, 31).

Thorley, William

On 22 Nov. 1419 he was one of a party of clerks and singers travelling to the Chapel Royal in Normandy (Devon, Issues, 36lf.).

Tilbery, John

As one of the boys of the Chapel Royal, he was made warden of the hospital of Ilford (London) on Nov. 12 1405 (CCR). Clearly another teen-age success.

Tideswell, William

Aleyn praises him in Sub Arturo plebs under the unlikely Latin name of 'G. de Horarum Fonte' - 'of the well of tide' (meaning 'time' at this date). A parallel case is Dick Whittington (famed in pantomime), who turns up in some dealings with St. Stephen's, Walbrook, as 'Ricardus Albificans Villam'. Tideswell was a singer and instrumentalist. He is

listed as a member of the Chapel Royal in 1354, with the title 'Dominus' (Doc.4). On May 24 1349, the King gave him a pension from Romsey Convent, Hants (CGR).

Tuwe, John

Listed in the royal account for 1421, he was a member of the Chapel Royal in 1430-1 (Docc. 28, 32).

Wade, John

He may have been the Wade who was one of four boy clerks of the Chapel Royal in 1377 (Doc.11). On 11 Dec.1413, as a chaplain of the King's household, he received £13.6s.8d. in discharge of 100 marks for the gruesome duty of bringing the body of Richard II to Westminster and burying it there (Devon, Issues, 328).

He held prebends in Lincoln (Le Neve; and see Wylie, Henry V, II 30).

Walker, Thomas (Walber, Walbon)

He is listed as 'Dominus' in the royal account for 1421; and he is mentioned, probably as a clerk, in 1430-1 (Docc.28, 31). He was at Harfleur in 1415 as a chaplain of the Chapel, and is elsewhere described as 'repetitor in capella regis' (Wylie, Henry V, II 30, which gives a fuller account of him).

Walton, Robert de

Listed as a member of the Chapel Royal in 1370, his name also appears on the lists for 1364-5, 1366-8 and 1372-4 (Docc.7-10).

Ware, Thomas

He was listed twice as a boy of the Chapel Royal in 1421 (Doc.28).

Water, John

One of the King's clerks, he was commissioned to transport the gear of the Chapel Royal to Southampton on Dec.4 1417 and Feb.12 1418 (CPR).

Whitby, Walter (Whyteby)

Listed as a member of the Chapel Royal in 1395, his name recurs in the accounts for 1402-3 and 1405-6 (Docc.17-9). Described as a Chapel clerk, he received a corrody in Milton Abbey on Aug.3 1400 (CCR).

Wickham, John

Henry V's will of 1415 leaves him a missal or portiforium, describing him as a King's chaplain (Wylie, Henry V, II 30).

Woburn, John (Wabourne, Wobourne)

He was a member of the Chapel Royal in 1413 and 1430-1, while the list of 1421 describes him as 'Dominus' (Docc.24, 28, 32). He was present at Harfleur in 1415 (Wylie, Henry V, II 30).

Wodford, John de (Wodeford)

Listed as a King's clerk in 1338-41, he is described as 'chief chaplain of the King's chapel' in 1342-3 (Docc.1-2).

Woodehale, Walter (Wodehale, Wodehall)

Listed in the royal account for 1421, he is named as a clerk of the Chapel Royal in 1430-1 (Docc. 28, 32). On 28 Oct. 1419 (and November, according to Harvey, Gothic England, 88), he received £5 costs and expenses as 'one of the organists of St. Paul's Cathedral, appointed by the King's council to proceed with five other organists abroad to the king, there to serve him in his chapel' (Devon Issues, 361).

Wodeford, Thomas (Wodeforde, Wodford)

He is listed in the royal account for 1421, and appears as a member of the Chapel Royal in 1430-1, 1441-2, 1443-4, 1446-7, 1447-8 and 1450-1 (Docc. 28, 32-8). Described as a clerk of the Chapel, he received a pension from the Bishop of Lincoln on Feb. 26 1421 (CCR). On 22 Nov. 1419 he was paid as a clerk and singer proceeding to join the Chapel Royal in Normandy (Devon, Issues, 361f.). A man of

this name held prebends in Lincoln (6 Oct. 1423; left before 1444), and St. Paul's (two in succession: one from 20 July 1438, resigned before 22 Oct. 1441; and another from 9 Oct. 1441 until 8 Apr. 1452, by which time he had died) (Le Neve).

Wygrym, John (Wygram, Wygryme)

He was a member of the Chapel Royal at Whitsun 1447, and in 1447-8, 1450-1 and 1451-2 (Docc. 36-9). A member of Merton College, Oxford, he was Proctor in 1428; from 1456/7 he was prebendary of Lincoln; from 1458 canon of St. George's, Windsor. He was one for his perquisites: Queen Margaret of Anjou wrote to the Lord Chancellor, then Archbishop of Canterbury, that "our welbeloved clerk Master John Wygram, a prest of my lord's chapell, brought you my lord's offryng on the twelfth day, for the which, so we understand, there is a laudable custome that the brynger of the offryng shall have the first benefice that shall voide withinne th'extent", and asking him to comply; the letter is not dated (Monroe, 156f.).

Wyot, Edmund

On 1 Oct. 1415 he was among the boys of the Chapel Royal (Doc.25).

Yepeswich, William de

He was a member of the Chapel Royal in 1354, titled 'Dominus' (Doc.4). A William de Zepeswich was precentor of Westminster Abbey in 1364, and Prior of Hirly in 1377 (-1391?) (Pearce, 98).

APPENDIX IV

This appendix gives further information about some English fifteenth-century musicians who cannot be shown to have had any connection with the Chapel Royal. It is not a complete alphabetical list of all such persons, but selects only those about whom I have found additional information, or those whom it may prove possible to identify. The methods used are the same as in Appendix III.

English composers and musicians c.1400-c.1450 who were not
connected with the Chapel Royal

Bagule, James

His will, made on July 19 1438 and proved on 17 March 1441, describes him as 'Magister', lately rector of All Saints in North Street, York. It mentions a legacy of music, which suggests that polyphony was not entirely left to corporate institutions. There are gifts to 'Willelmo Hanke, unum librum de Canticis cum glaspys argenti et unum librum rubium de Balads. Domino Thomae Astell, capellano, unum parvum baslardum cum zona harnasiata cum argento et unum librum cum Motetes' (Raine, Testamenta, II).

BENET, JOHN (Benett)

He was a founder member of the Gild of Parish Clerks in 1449 (IG, f.1). The will of a John Benet, citizen of Norwich, chaplain, dated 1457, is in the District Probate Registry, Norwich, 31 and 32 Brosyard (Farrow, I 37).

BEDYNGHAM, JOHN

He was a founder member of the Gild of Parish Clerks in 1449 (IG f.2; name erased?). On 15 Jan. 1458 he made over his entire estate (perhaps in return for an annuity?) in a deed of gift to David Selly and John Randolph, esquires, and John Bristowe and Henry Stoneham, clerks; witnessed by Lewis Howell, John Laurence and William Byrtby. He describes himself as 'verger of the royal chapel of St. Stephen within Westminster Palace', a post which Ludford later held, so that we may feel reasonably sure that this is the composer (CCR).

BLOME

A Robert Blome's will is in the Norwich District Probate Registry (158 Surflete), dated 1434 (Farrow, I 47). The will of a Richard

Blome, chaplain, is in the York Registry (III, 590); it was made on Oct. 21 1439, proved on Oct. 30, and describes him as rector of Bolton in Allerdale (Collins, Index of wills in the York Registry, 19). One of them might be the composer represented in the Aosta MS, by a very long shot.

Clare, John

A vicar-choral of Lincoln, he was songmaster in the town in 1413 (Maddison).

COCKY, Richard

Striels claimed that he was a pupil of Barbireau in Antwerp, but there is apparently no foundation for this (See Kenney for reff.). A Richard Cokkys, priest, appears as a member of the Gild of Parish Clerks soon after 1457 in London (IG, f. 5').

CORBRONDE

A William Corbrand was made chaplain of the chantry in the Free Chapel of the Manor of 'Bokingfold', Brenchley, Kent, in 1481; he seems to have resigned in 1493 (Hussey, 27). In view of the unusual name, this is very probably the composer mentioned in the Pepys MS 1236.

Crasbouel, Nicholas (Crashouel, i.e. 'Crashwell'?)

He was organist of Rouen Cathedral during the English occupation of Normandy. His name first occurs when he received 50s. at Michaelmas 1419 'pro pulsatione organorum', with the title 'Dominus' (Beaurepaire, I 348b); similar payments occur at Michaelmas in 1420, 1426, 1431 and 1432 (Ib. 349, 350a). He is never called English, but his name can hardly be French. He was allowed to absent himself for a month or six weeks, in order to teach the choirboys of Fécamp to play the organ, provided that he returned for the occasions when the organ was needed in Rouen; dated 14 Jan. 1426 (Ib. 219b).

DRIFFELDE

This was quite a common Yorkshire name. A Richard Driffylde is listed amongst the deceased members of the Gild of Parish Clerks before they received their royal constitution in 1449, titled 'Dominus' (IG f.3'); another, spelt 'Dryffeld', Dominus, was a member of the Gild of Corpus Christi, York, in 1427-8 (Skaife, 26); yet another, spelt 'Driffeld', was rector of Kirkby in Cleveland, according to his will, which was made on May 21 1462 and proved on June 3 (now in the York Registry, II 468: see Collins, Index of Wills in the York Registry, 54). A Thomas Driffeld, Magister and doctor of theology, canon residentiary of Beverley Minster, was one of the twelve governors of the town of Beverley between 1430 and 1451 (HMC, Report on the MSS of the Corporation of Beverley, 1900, 123-4, 126-8, 132). A Magister William Dryffeld and his wife were members of the Corpus Christi Gild, York, in 1414-5 (Skaife, 16); the will of a William Driffeld, perhaps the same man, proctor of the general court of York, is now in the Dean and Chapter's Court there; it was administered on ~~Mar. 20 1441~~, and is in Reg. I 253 (Collins, Index of wills in the Dean and Chapter's Court, 21). It is doubtful whether we shall ever identify the composer, though a search through the above wills might reveal something further.

DUNSTABLE, JOHN

Harvey lists a number of John Dunstables in Gothic England, 88f., without suggesting a firm identification. The first, third and fifth men of the same name that Harvey mentions are very probably the same individual; there is additional evidence that this man died in 1459 in the Calendars of the Fine Rolls, for on Sep. 14 1459 a writ of 'diem clausit extremum' was issued to the escheator of Cambridgeshire on the death of John Dunstaple, esq. Either this man, or the second 'John Dunstaple, gentleman' listed by Harvey, may be the Esquire of that name who on Nov. 30 1435 was confirmed in possession of lands referred to in a charter of

May 30 1422 (CPR); who was exempted for life from jury service on Mar.15 1437 (CPR); and who received a charter from Robert Edolffe, a London girdler, on 20 May 1439 (CCR). The fourth John Dunstable on Harvey's list, a nobleman of the diocese of Lincoln who received an indult of plenary indulgence in 1434, is probably the John Dunstaple of Nottingham whose will, dated Dec.5 1448 and proved on Feb.22 1449, is now in York Registry, Vol.2, f.189 (Collins, Index of wills in the York Registry, 55): if he died in 1448/9, he cannot be the composer - provided, that is, that we can trust the eyes of a man who read a badly rubbed inscription in St.Stephen's, Walbrook, over a century after the stone was laid down. At all events, he cannot have been the John Dunstable who is mentioned as the executor of Sir John Ryder, late canon of Southwell, on 14 Mar.1449; this man is not called 'Esq.', and must be counted as yet another candidate (CCR). In view of the recurrence of the name 'Ryder', this man may be the John de Dunstaple who held a fee in Flaxston with Peter de Rither some time before 21 Mar.1416 (Baildon and Clay, Inquisitions post mortem, 125f.). We can however eliminate the frater John de Dunstaple who obtained a missal at St.Alban's by license of Abbot Hugh, for the latter lived in the early fourteenth century (Bodleian Lib., MS Laud. Misc.279, f.4; see also Frere, W.H., Biblioteca Musico-Liturgica, PMMS, London 1894, 95). A Thomas Dunstaple was a London shearman from 1396 to 1399 (CCR); and a William Dunstapele was rector of Graveley (Ely) in May 1392 (CPL). A long and exhaustive search through most of the indexed records of the time has failed to reveal any further information about this important composer; a future hunt through French archives and publications may however lead to a happier result.

FOREST

There seems little hope of identifying this composer. Bukofzer suggested that he might be the John Forest or Forrest who is recorded as holder of various prebends from 1394, became Dean of Wells in 1425 and died in 1446 (Studies, 78). He built the

library of Lincoln College, Oxford c.1436, and on his death was 'broken by old age' (Monro, 93). If he had reached advanced years by 1446, he is unlikely to have been the composer, whose music only occurs in the late addition to the Old Hall MS, in the inserted fascicles of BL, and in the mid-century MSS of Modena, Munich and Trent. However, he cannot be totally excluded on these grounds. Another or the same John Forrest, 'Dominus', joined the Corpus Christi Gild of York in 1417-8 (Skaife, 19). The will of a Thomas Forest, chaplain, of St. Clement's, York, made on May 21 1433 and proved on June 5 1434, is in the York Registry, III, 384 (Collins, Index of wills in the York Registry, 63).

FRYE, Walter

A Walter Fry was a member of the Gild of Parish Clerks, London, in 1457 (LG, f.5). His Mass 'Flos regalis Etheldreda' perhaps points to Ely. St. Etheldreda's Feast received wider recognition from Oct. 17 1480 (Grad. Sar., xxvi); but the MS containing this Mass dates from before 1477 (Kenney, Origins). Bukofzer suggests that he may well have gone abroad to the Burgundian court ('An Unknown Chansonnier', 30); a likely enough assumption.

GULIELMO Inglese

'Misser Gulielmo inglese, capellano', was engaged in Antwerp on behalf of the duke of Ferrara by one Bartholomeo di Fiandra; the letter bearing this news is undated, but belongs to the fifteenth century. It cannot have been written much before Dec. 1471, however, for Duke Ercole I did not found his chapel until then; In 1475 we find a Bartolomeo Raimondo and a Guglielmo di Fiandra amongst the Duke's 'cantori' - the only William in the surviving records. See Valdrighi, Capelle...di casa d'Este. This man may perhaps have been Guilielmus Monachus, who was active, apparently in Italy, at about this time.

HAWTE; Sir William (Haulte, Haut, Haulte, Howt)

An amateur composer, whose music appears in the Pepys MS

1236 and the Ritson MS (BM Add.5665). He was the son of William Hawte Esquire (d.1464), who married Joan Wydeville in 1429, and one of the last representatives of an old and distinguished Kentish family. Almost all our knowledge of him stems from the references in the Patent Rolls, which reveal him as a trusted and active public servant of the county of Kent under Henry VI, Edward IV, Edward V, Richard III and Henry VII -- a fine record in such a period of dissension and civil war as the Wars of the Roses. Since there are nearly fifty references to Hawte in the Patent Rolls, only the more important will be mentioned here. He is first recorded 19 May 1457, in a commission to organise the erection of beacons on the coast of Kent; on 12 June 1461 he was rewarded with the keepership of the King's warren, Sandwich (Kent); on 6 August 1462 his commission was repeated. On 26 May 1465 he was knighted at the coronation of Edward IV's queen, Elizabeth Wydeville: he was the queen's cousin, and nephew to Lord Rivers -- a clear case of nepotism (Smith, The Coronation 63). In a petition of 12 July 1465 he is not given his new title, but in a commission of 23 November 1465 he appears as 'Knight'. On 9 October 1468 he was commissioner for musters in Kent, and commissioner of array on 29 October 1469, being entrusted with these posts twelve times in the course of his life. On 18 August 1473 he was commissioner of enquiry into taxes and customs, a post he held three times. On 3 December 1473 he was commissioned to see to the building and renewing of dykes and ditches, and also on three further occasions. On 27 October 1475 he received a formal pardon, as 'Sheriff of Kent'. Edward IV granted him a life annuity of 20 (Engl.) marks from the previous Michaelmas, on 29 May 1478. In 1479/80 he presented John Wallys to a chantry founded in 1364 by Henry de Hawte, and of which he was patron (Hussey, 27). In 1481 he is mentioned in a commission with a William Hawte junior, who can hardly have been his nephew of the same name, for the latter was left in wardship on the death of his father, Thomas Hawte, in 1503. If 'William

Hawte junior' was Sir William's son, he must have died young, since Hawte's brother Thomas succeeded to the baronetcy. 9 December 1485, he was commissioned to supervise the gaol of the castle of Canterbury, a post he held eight times. 14 April 1486 and 6 July 1490 he was involved in a lawsuit. His public career reached its climax 15 February, 1495, when he was appointed to serve on a commission with many highly distinguished noblemen; he held this post four times, the last occasion (24 October 1496) being also the last known reference to Hawte that we possess. In March 1498, it was his brother Thomas who presented Robert Pynell to the family chantry already mentioned; since Thomas is here called 'Esquire', and not yet 'Knight', it is possible that Sir William was still alive, though incapacitated by illness (Hussey, 319). The composer is listed as 'Willelmus Howt', without his title, in the Bede-roll of the Guild of Parish Clerks, in 1488 (IG). According to Grattan Flood, who gives no source, he was engaged in musical studies 1475-95, and also at this period co-operated with Prior Selling in furthering education at the Cloistral School of Christ Church, Canterbury (Early Tudor Composers, 76-8).

HERTE, JOHN

Perhaps the composer who re-worked Dunstable's O rosa bella, he was a member of the Gild of Parish Clerks, dying after 1457 (IG, f.6).

HEYDINGHAM

Hawkins mentions him as a famous musician not listed by Thomas Morley: no doubt this ghost composer was really John Bedingham (History, ed.1875, I, 362).

HOTHBY, John (Hobby, Hoctobi, Hotby, Hothbi, Hothobi, Hothosius, Hothus, Octabi, Octobi, Octobo, Othosius, Otobi, Otteby, Ottoby)

According to Emden, there is not a scrap of evidence for the

assertion in Grove's Dictionary that William Worcestre attended his lectures at Oxford University in 1435: probably he has been confused with Ralph Hoby, the Minorite Friar. Although Hothby was a doctor of theology, his university remains unknown. Zimmermann, too, says that Hothby was 'diplomato' at Oxford, and that Worcestre was the pupil of 'Frate Giovanni Hothby', giving no source. The other facts of his career are set out fully by Nerici, Kornmüller and Seay. I have however discovered the following unpublished autograph letter, which shows that Hothby was on fairly intimate terms with Lorenzo de' Medici, then a young man of 20; quite possibly he taught him music. It is written in a small, neat Renaissance hand, with nothing particularly English about it. I have not succeeded in finding out whether Andrea de Ciampanti obtained what he was after. (Florence, Archivio dello Stato, Fondi Medicei ant. al principato, Vol. XX, f. 533).

Cover: 'Magnifico et generoso viro domino / Laurentio de medicis domino meo indissimo [?] etc. / florentie'

Inside: 'Magnifice & generose vir et domine domine mihi [?]
singularissime. post debitos commendationes &c: La .M.V. mi perdonaræ se io / saroe troppe importuno aquella per li facio di quello parte andrea de ciampantj a me amicissimo. Arej caro sentire se la .M.V./ hae ottenuto gracia alcuna per luj dal Venerando padre messer lo vescouo di Lucha oueramente se aucte a scriuerlj / per cioe piu alcuna coxa. Arej caro se persona mi douesse fare auere questa gracia fusse La .M.V. dalla quale ne spectro / qualche risposta. ben che La mia sia grande presumptione. ma la grande humanita che cognosco essere stata sempre Verso / di me mi fa pigliare segurta della .M.V. a la quale sempre humilmente mi racomando & prego dio mantegnj sempre / in felice stato &C
Luce die .xvij nouembris 1469 / &C.

.M.V./ filius & seruitor hotby carmelita'

JERVAYS

It seems possible that the composer may have been the John Gervase

who was appointed prebendary in Rouen Cathedral on Jan. 16 1423, by the Crown; he is not however described as a clerk of the Chapel Royal. He was ejected from this prebend on May 12 1423 since his title to it was for some reason illegal (NR 42, 296 and 413). A John Gerveys, chaplain, was presented by the Crown to the church of Wawen Wotton (Worcester diocese), on June 13 1417 (CPR). On Nov. 9 1432 the Dean and Chapter of Hereford presented a John Gerbeys, chaplain, to the vicarage of Upton (Bannister, Spofford, 358). The style of his music seems too advanced to allow us to identify him with the Henry Gervase who was a King's clerk in 1377 and 1377-8 (Doce.10-12).

LAMBE

On Feb. 17 1431 a John Lambe who held a corrody from the Crown in Abbotsbury Abbey is listed as dead; it is not known whether he was a clerk of the Chapel, or even if he was in orders (CCR). Lambe's Sanctus in the Old Hall MS is one of the older pieces, with many consecutive fifths and prolonged 6/5 dissonances.

MARTYN

A John Martyn was a member of the Gild of Parish Clerks in 1449 (IG, f.2). He may possibly have been the composer of the Kyrie tenor surviving in BM, Lansdowne MS 462 (f.151').

NEWELAND

Again, it is a pretty hopeless task to identify this composer. A John Neuland, priest, was presented by the Prior and Convent of 'Nostell' to the vicarage of Felkirk in the deanery of Doncaster on 1 July 1427, and was dead by 4 Apr. 1435 (Thompson and Clay, Fasti Parochiales, I 112). A William Newland was a member of the Gild of Corpus Christi, York, in the year of its foundation, 1408; another, titled 'Dominus', was a member in 1470-1 (Skaife, 12, 78).

OLYVER

The will of a John Olyver, chaplain of Norwich, is in the District

Probate Registry, dated 1429 (Reg.41 Surflete; see Farrow, II 275). A Thomas Olyvere was a member of the Gild of Parish Clerks, London, in the latter half of the century; but this is rather too late for the style of the composer represented in the Old Hall MS (IG, f.5').

POWER, LEONEL

Harrison gives some new facts connecting him with Canterbury. John Harvey was kind enough to send me the information which he had looked up for Bukofzer on the question of Power's death. It is worth giving it here in full, from the letter which he wrote me on 1st June 1958:- "On looking up the MS., Cotton Tiberius B.III, fol.4v (in a Calendar for the month of June), I found the entry (5th June)

V. B. N. (i.e. Nones) O. (obit) Leonellus Power anno dni.

M^o CCCC. XLV^o

On f.11 is a memorandum as to various works carried out by certain monks and the subsacrist in the time of Dom Thomas Goldston prior, and Dom John Goodnyston senior sacrist; who are both well known to have held these positions at Canterbury Cathedral Priory. Frere's assumption that the MS. came from Winchester is, therefore, wrong.

The better known Calendar of Obits and Admissions to Fraternity of Christchurch, Canterbury, is B.M.Arundel MS. 68, which has on f.29v. among the obits:-

viiij idus Junij Obierunt ... Leonellus power ...

This date is 6th June, but probably means that the obit was kept up on the anniversary of the "morrow mind", the commemoration on the day following the death itself. In the same MS. at f.62v. is an entry of admissions to fraternity on 2 ides May (14th May, 1423, of a group of persons, received by John Wodnesburgh, prior:-

Johannes Ardenne subthesaurarius Anglie; Ricardus Knyghtle; Robertus Birtone; Nicholaus Crane; et Leonellus Powere. Joye sainz fyne.

This example of a tag or motto at the end of an entry seems to be unique in the Ms."

If this French tag was indeed Power's motto, it may perhaps connect with 'long ioy bref langleur', the rebus of the Mass Quem malignus spiritus (q.v.).

Grattan Flood is not popular as a source of information these days, but it should perhaps be placed on record here that he has something to say about Power which few historians seem to have read. Thurston Dart drew my attention to the passage, which is in Flood's History of Irish Music (93 - 95). He there claims Power as a member of the Anglo-Irish family Le Poer, says that his career belongs to the later fourteenth century (plainly incorrect), and that another great Anglo-Irish contemporary refers to him as 'noster Lionel'. I have not been able to trace who this may have been, but there may well be some truth in Flood's observations. Power's christian name and surname are very rare in fifteenth-century England; and Harrison shows that he was an 'armiger' or Esquire (Music in Medieval Britain, 42). He is also called 'Esquire' in the release of personal actions dated from Canterbury in 1444, first quoted by Harvey (CCR).

PYCARD

A Thomas Pycharde, rector, witnessed a charter with Thomas Damett in 1420 (CCR); a William Pychard exchanged the rectory of Birchcote, Canterbury, for that of Hope Mansel, Hereford, on Sep.25 1398, again exchanging this for the rectory of Caterham, Winchester, on Mar.23 1403 (Capes, Trefnant, 190-1); he may have been the William Pykhard, rector of St. Andrew's Church, 'Ilketshale', whose will (dated 1405) is in the Norwich Probate Registry, 327 Harsyk (Farrow, II 290). In view of the composer's characteristically English love of canon, he was probably not from Picardy.

QUELDRIK

The will of a John de Qweldrik, chaplain, proved on Sep.12 1391, is in the York Registry, I 35; administration was granted for

the will of Sir William Qweldryk, priest, on Jan.10 1395, and this will is also in the York Registry, I 90 (Collins, Index of Wills in the York Registry, 134). A John Wheldrik was a member of the Gild of Corpus Christi, York, in 1437-8; a Dominus Thomas Qweldryk in 1413-4 (Skaife, 15, 36). The name is clearly of Northern origin, but any sure identification seems unlikely.

Robertus de Anglia (Anglico)

He was an early maestro del canto in S.Petronio, Bologna - a huge brick barn of a church, Gaspari gives full extracts concerning him from the Fabric Accounts. S. Petronio had an organ, polyphony, and 24 clerks from 1450. The first choirmaster was murdered in the street. Undeterred, Robert of England arrived in August 1467 on a contract for 5 years or more, at £6 a month. There was polyphony in the choir on feast days, which he directed, hiring extra singers from outside for the Feast of the patronal saint on 2 Oct.1472. Payments to him continue until 15 Sep.1474, when a Matheus de Ferrara took over, and Robert returned home. He is quite possibly the Robertus Anglicus who receives a sound wiggling from Ramis de Pareia in his Musica Practica; he dared to say that if no time-signature is given before a piece of music, then perfect time should be understood (this love of tempus perfectum, when the continental masters preferred duple time, was a decidedly English trait). Ramis arrived in Bologna as Professor a few years after the departure of Robertus, and had probably seen a treatise by the Englishman which has since been lost (see Wolf's edition,71). A Roberto Anglico, or de Anglia, also received payments as a papal singer in January-April, 1485 and on 15 Jan. 1492 (Haberl). Thurston Dart suggests Robert Wydow as a candidate for our Robert, for he is known to have travelled. However, Wydow is traceable in England on Jan.12 1474 (CPR). He might however have been the papal singer.

ROWLAND

Owing to the style of his two compositions in the Old Hall MS, which use such old-fashioned devices as the hoquet, the composer is unlikely to be the Rowland found in the Windsor archives for 1454 (Bukofzer, Studies, quoting Dom Anselm Hughes). He may conceivably have been the John Rouland who received a chantry chaplaincy and vicarage in the Church of St. Clement, Stamford, on 1 March 1393; he resigned before 16 March 1394. Or the Sir John Rouland, priest, presented by Sir William Peek to a chantry in Beckingham, who resigned on 22 June 1407 (Foster and Thompson, 'The chantry certificates...', pt.2, 83; pt.3, 247). A John and Roger Roulande are listed as deceased former members of the Gild of St. Nicholas in 1449, and a John Rowlonde in the next year (IG ff.3-3').

SOURSBY

A Christopher Saureby was vicar of 'Estmarkham', Yorks; his will, dated the Tuesday following St. Valentine's Day 1438, and proved on 30 April of that year, is in the York Registry (Collins, Index of wills in the York Registry, 145). A Thomas Saurby was presented by Sir John Radcliffe to the rectory of Rushbury, Hereford, on July 12 1430 (Bannister, Spofford, 356). Another (spelt 'Sowrby'), titled 'Dominus', was a member of the Gild of Corpus Christi, York, in 1440-1; a lay member named Thomas Sowreby died in 1410/1 (Skaife, 38, 239). Yet another Thomas Sawreby died in 1448 as rector of Brygham, Norwich; his will is in the District Probate Registry, reg. I Aley n (Farrow, III 321).

STANDLEY, SANDLEY

I have collected over a dozen Stanleys in various spellings. The following seem the only promising candidates: Peter Stanlow, a clerk of the Queen's household at the wedding of Princess Philippa to the King of Denmark in 1405-6 (Doc.21); William Stanley or

Stanlowe, vicar-choral of Lincoln in 1435, senior vicar-choral in 1438 (Maddison).

STONE

The Modena MS could easily read 'Stoue', i.e. 'Stove', a name I have not come across at this period. But Hothby refers to him as 'Stane' in his Dialogus, and Stone seems to be the better reading. A John Stone was secretary to Henry IV and V (mentioned in PRO E.101.407.9, temp.Hen.V, as 'chaplain'); he received prebends in Lichfield (1414) and Lincoln (after 1423, 1427), dying in 1449 (Le Neve). Perhaps a better bet is John Stone, the Canterbury chronicler, who mentions music and musicians far more often than any similar writer of his time, and gives us a quite detailed picture of the musical life of Christchurch monastery (see Harrison, Music in Medieval England, 42f., 173 and passim).

SWYNFORD

Davey suggested that the composer of this name, who has an isorhythmic Credo in the Old Hall MS, might well be Thomas Swynford (1408-65), nephew of Katherine Swynford, third wife of John of Gaunt. The dissonant style of the music and the date of the MS rule him out, though. A Thomas Swynford was confirmed in a corrody in the Abbey of the Holy Father, Gloucester, which Henry V had promised him, on 7 May 1423 (Nicolas, Proceedings, III 75). John, Earl of Mowbray, presented a John Swynford, chaplain, to the rectory of 'Lancant' Hereford, on Nov.29 1421 (Capes, Peltone, 15). Further back still, a W.Swynford was a monk of Westminster Abbey in 1344-5 (Pearce, 94).

Thetford, John

Harrison lists him as informator chorustarum at Lincoln in 1393; he was also mentioned as a vicar-choral of the secunda forma c.1408; he was song-master in Lincoln town, resigning in 1413, and died in

1416. (Maddison).

Trowell, Robert

He was praised by Hauboyes (lately 'Hanboys') in his Summa super musicam. In view of the rarity of the name - though I say it myself - he was almost certainly the brother Robert de Trowell, canon of Worksop Priory, Notts, who was presented to the vicarage of Sheffield by the exchange of the Church of All Saints in the Marsh, York, on 13 Sep. 1412; he was succeeded there on Feb. 1 1419 (Thompson and Clay, Fasti Parochiales, II 54).

TYES, J.

The composer of a Gloria and a four-voiced Sanctus in rather old-fashioned style, copied in the older layer of the Old Hall MS, he is perhaps the same man as John Tyes, priest, who was presented to a chantry in Gainsborough Church by the Cornwall family on 23 Mar. 1390 and 24 Mar. 1413 (Foster and Thompson, 'The Chantry Certificates..', pt. 1, 243 f.). A Sir John Tyas, perhaps the same man, exchanged the vicarage of Threkyngham for a chantry chaplaincy in Harington Church, Lincs on 30 Mar. 1423 (Ib. pt. 2, 23).

Walker, Robert

He was a vicar-choral of Lincoln, songmaster in the town c. 1413; died 1415 (Maddison).

WYVELL

Composer of the antiphon Sancta Maria virgo intercede in Cambridge, Pembroke College, MS Inc. C. 47, he was probably of Northern English stock. A Sir William Wyvell, rector of Dalby, witnessed and executed the will of John Wyvell Esq. of Osgodby in the middle of the fifteenth century; a William Wyvell 'Dominus' was also an executor for Sir William Wyvell, Kt.: they were a family from Rydale and Richmond, Yorks (Raine, Testamenta, II 2f.). He was installed as rector of Dalby on 28 Jan. 1428, resigning in 1473; this man was a member of the Gild of Corpus Christi, York, in 1470-1;

and he may have been the William Wyvell, vicar-choral, who was a member in 1422-3 (Skaife, 22, 74). Another William Wyvell was rector of Rosse; he made his will on Aug. 16 1465 and it was proved on Sep. 24 (now in the York Registry; Vol. IV, 247: see Collins, Index of wills in the York Registry, 191).

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 (a) editions of music, and/or facsimile reproductions (b) books and articles which deal in whole or in part with musical matters (c) books and articles which print archival and other record material, and general histories which do not deal with music. Besides works mentioned in the text, it provides a comprehensive checklist of published material relevant to the period under review in this dissertation.

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ALPHABETICAL INDEX OF NAMES, PLACES, AND SUBJECTS.

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'English Music under the later Plantagenets'

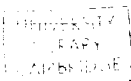
by

B. L. Trowell

Summary of dissertation

A quantity of English music survives in continental sources of the period c.1125-1175, though native musical manuscripts of this time are rare. This dissertation lists all of this music. Bukofzer has already edited the 58 works of John Dunstable, the chief English composer of his age. The other composers who are represented abroad are John Aleyn, Bedingham, John Benet, Blome, J. Bodoll, Byttering, Richard Cockx, Driffelde, Forest, Walter Frye, Galfridus de Anglia, Hert, John Hothby, Jervays, Knyff, Richard Markham, Robert Morton, Newelard, Plummer, Lionel Power, Pyamour, Robertus de Anglia, Soursty, Standley and Stone; 'Cristofferus Anthony' remains a doubtful case. There are also several English Anonymi. We find at least 182 works by these composers in sources abroad, chiefly in Italy; only 21 also occur in native English sources. Adding in the works of Dunstable, we arrive at a grand total of at least 236 English compositions in continental manuscripts, of which a mere 26 are also to be found at home: 120 Mass-settings, 78 other sacred works, and 38 secular songs.

Although the English sources are few and fragmentary - except for the carols - music by over a third of these composers is also to be found on this side of the Channel. Several of them may be traced in England during this period. Only Robert Morton and John Hothby can be shown to have entered foreign service. There is reason to believe that the English music in Italy was imported en bloc, not composed for the foreign market. The old view that there were two schools of English composers at this time, one at home and one abroad,



can no longer be maintained without many reservations, at least for the period after 1135, when the English were expelled from France. It is high time that historians of English music tapped this sunken tradition.

The Musical Appendix includes works by 'de Anglia', Benet, Forest, Power, Standley, Zauar, Bedingham and Rothby.

MUSIC UNDER THE LABEL PLANTAGENETS

by

BRIAN TROWELL

VOLUME THREE

(Musical Appendix)

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Introduction

The following selection of music does not pretend to be a complete cross-section of all the unpublished English works surviving abroad. It is not a statistician's sample, but an offering of first-fruits. Nevertheless, I hope that this small choice of prize blooms will tempt others into the garden from which they came. Amongst them are two movements of a tenor-Mass, two isorhythmic Mass-settings, some examples of canon, three isorhythmic motets, some secular works, and a few smaller forms. Two works by the Italian Zaccaria are also included, for they are closely connected with English music. I should have liked to include works by all the known English composers abroad, but the labour of editing is long, and time is short. Over the next few years, however, the Plainsong and Mediaeval Music Society will be publishing much of this music, so that historians can begin to work the material into their accounts of English music. A certain amount has already been published in the Austrian Denksäler, but it is time that the music was made available in performing editions over here.

On the whole, the following transcriptions adopt the editorial methods of Musica Britannica, and of Bukofzer's John Dunstable in particular. Note-values have been quartered unless otherwise stated, and modern clefs are used. The original clefs and key-signatures are given on prefatory staves; the original time-signatures are given above the stave. Coloured notes are shown by ' '; ligatures by . Accidentals above the stave are editorial, and those placed in round brackets are optional. Some editors favour the mixed time-signature of 3/4-6/8 in transcribing tempus perfectum. This has not been adopted here, for the 6/8 hemiola rhythm quite often does not coincide with the barlines. Frequently, indeed, we find rather more complex cross-rhythms, where the metre is staggered by a technique deriving from the fourteenth-century practice of 'inserted' syncopation. Hemiola, furthermore, was by no means confined to tempus perfectum. Our transcriptions therefore give only the basic rhythm, against which the composers counterpointed a host of subtler phrasings. The student or singer will soon learn

to trace these out for himself. Where colouring shows a change of metre from $3/4$ to $3/2$ (in the values of this edition), a barline has however been dropped. To save an excess of ties, tempus imperfectum has normally been transcribed as $4/4$. The underlaying of the words follows the originals fairly closely, though the fifteenth-century scribes were not usually very careful about this. It has been adjusted where the music suggests syllabic declination, or where the rhythm of a line can be thrown into better relief by some slight change. With the music of Stravinsky and Britten before us, however, we should guard against any preconceived ideas of 'tonic accent': naturalistic prosody did not really arrive in music until the end of the fifteenth century. The spelling of the Latin texts has been standardised, and punctuation added. The top voice in our score is always unnamed in the sources; the middle voice is called 'contra' or 'contratenor'; the lowest, 'tenor'. Any exceptions are noted. If a plainsong has been used by the composer, it is given at the end of the relevant work; the original forms of the isorhythmic tenors are also given. Anything enclosed in square brackets is editorial.

Most of these pieces have already been discussed in Volume I; any further remarks, and other critical apparatus, will be found in the commentary at the end of this volume.

①

Spes nostra

De Anglia 3

Handwritten musical score for the piece "Spes nostra" from "De Anglia 3". The score is written in 3/4 time and includes both vocal lines and lute tablature. The lyrics are: "Spes nostra, no-stra, sa-lus, no-stra, ho-ster, no-ster". The score is marked with a circled '1' in the top left corner. The music features various rhythmic values, including eighth and sixteenth notes, and rests. The lute tablature is written in a standard six-line format with numbers 1-6 representing frets. The piece concludes with a double bar line and a fermata over the final note.

30

be- -a- -ta

35

be- -a- -ta

Tri- -mi- -tas.

Tri- -mi- -tas.

Plainsong

Spes no-stra, sa- -lus no- -stra,

ho- -nor no-stra, o be- a-ta

Tri- -ni- -tas.

②

Gloria Jacet Granum

John Benet

5.

Et in ter-
-ra pax ho-mi-ni-
Et in terra.
Jacet granum.

-bus bo-ne vo-lun-
-ta-tis. han-da-mus te. Be-ne-di-ci-mus
te. A-do-ra-mus te. Glo-ri-fi-ca-mus te.
Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am
Gratias agimus tibi.

25 tu-am. Do-mi-ne De-us, Rex

35 ce-le-stis, Deus pa-ter o-mni-po-tens. Do-mine

40 Fi-li u-ni-ge-ni-te Je-su Chri-

45 -ste. Do-mi-ne. Tacet

Domine.

-ne De- -us,

A-gnus De-i, Fi-li-us

Pa-bris, Pa-bris.

Qui tol-lis pec-ca-ta mun-di,
Qui tollis.

Qui tollis.

mi-se-re-re no-bis. Qui tol-lis



90
 pec-ca - ta mun-di, sus - ci -

95
 - pe de-pre-ca - ti-o - nem no - -stram.

100
 Qui se-des ad dex - te - ram Pa - tris, mi - se - re -

105

- re no - -bis. Quo - ni - am

110

Quoniam tu solus sanctus.



115

tu so-lus san-ctus. Tu so-lus Do-mi-

120

125

-nus. Tu so-lus al-bis-si-mus, Je-su

130

Chri-ste.

135

140

Cum San-cto Spi-ri-tu in glo-ri-a De-

Cum Sancto Spiritu.

Cum Sancto.

145

-i Pa-tris.

Handwritten musical notation for measures 150-154. The system consists of three staves. The top staff is in treble clef with a 3/4 time signature. Measure 150 is marked with a fermata. The middle staff is in alto clef, and the bottom staff is in bass clef. The music features various rhythmic patterns and melodic lines.

Handwritten musical notation for measures 155-160. The system consists of three staves. Measure 155 is marked with a fermata. Measure 160 is also marked with a fermata. The notation continues with complex rhythmic and melodic structures across the three staves.

Handwritten musical notation for measures 161-165. The system consists of three staves. The word "-men." is written above the middle staff in measure 164. The notation concludes with a double bar line and fermatas on the final notes of the system.

Four empty musical staves at the bottom of the page, consisting of five-line systems without any notation.

③

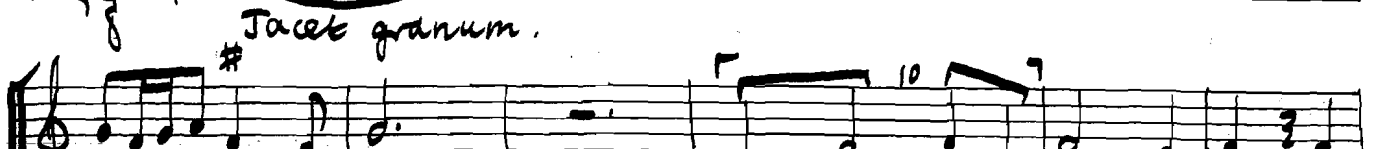
Sanctus Tacet Granum

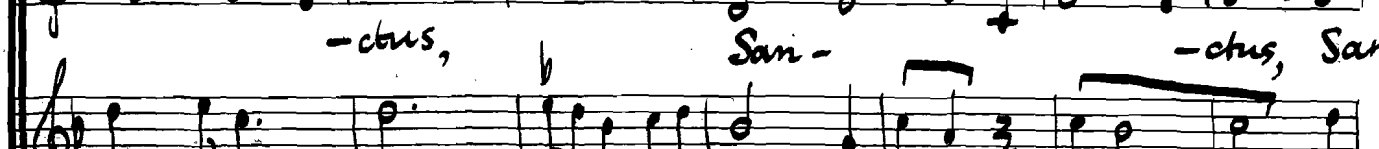
[John Benet]

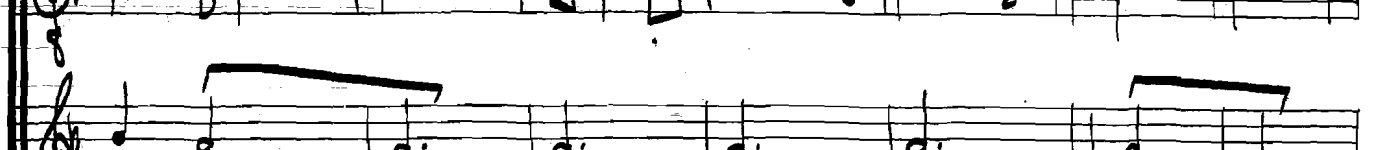
[0] 

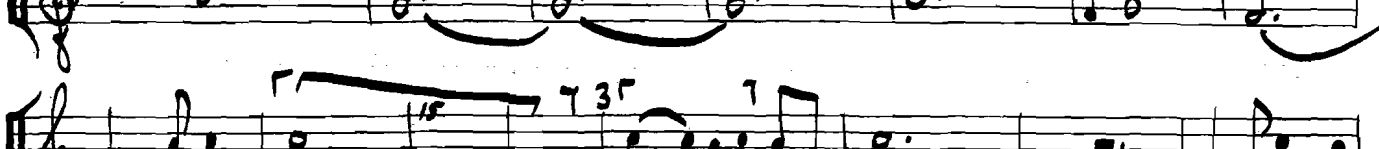
[0] San - 

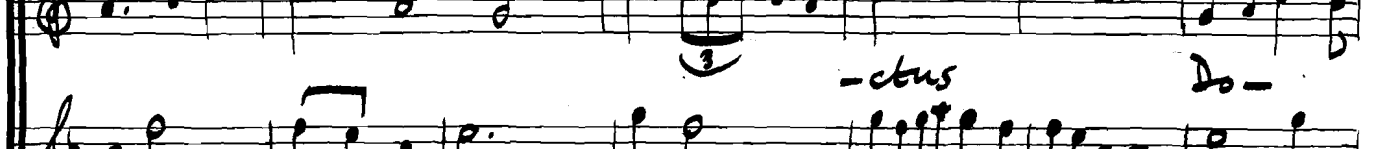
[0] Sanctus. 

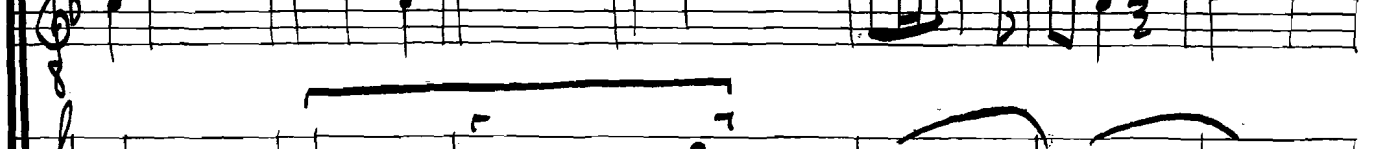
[0] # Tacet granum. 

-ctus, 

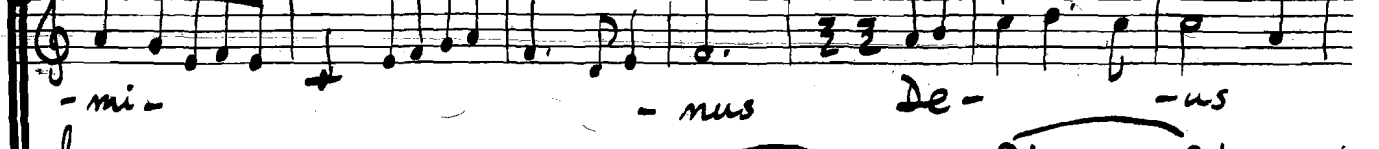
San - 

-ctus, San - 



-ctus Do - 



20 - mi - 

- nus De - 

- us 

Sa - - ta -

- oth. Ple -

Tace

- ni sunt

ce - - li et ter - - ra glo -

- ni - - ter - - ra glo - - ni -

65

-a tu -

70

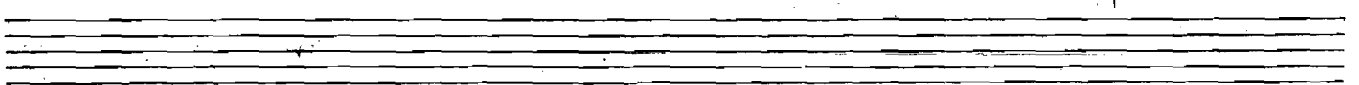
-a. [c] O - san -

Osanna.

Osanna[na].

75

85



90
[ma] in ex-[cel-

95
-sis.] Be-ne-di-
Benedictus.

Tacet

100
Be-
-ctus

105
-ne- -di- -ctus
qui ve- -nit

110
qui ve- -nit
115 in no- -mi- -ne Do- -mi- ni.
120
in no- -mi- -ne Do- -mi- ni.

C 4/4

125

O - san -

Osanna.

130

-na in ex -

135

Tac

140

-cel -

145

150

-sis.

16. (4) Tellus purpurium - Splendida flamigero

John Benet

[0] *r*
 3/4
 Tel - lus pur - pu -
 [0]
 3/4
 Sple - ndi - da fla - mi - ge - ro
 [3x0]
 3/4
 I. 1.

10
 -um ge - nu - it Bri - tan - ni - cam flo - rem qui ve -
 mi - cu - it lux si - de - re

20
 - lut a - the - re - um si - dus dat u - bi - que ni - to - rem; est sa - cer
 ve - ro cum fi - de - i pal -
 (b)

30
 Al - ba - nus fi - de - i flos et ro - sa mun -
 - mam mar - ty - ris ex - tu -
 #

40 45

-di et vi-olan-ka ma-nus per-

(b) (b)

-dit al-

I.2.

50 #

-Su-dit san-gui-nis un-da[m]. I-ste ia-

-mam; no-

55 60

-cens i-mis dum lux ca-

-dit in-fe-ri-

-va tel-lu-ris spar-

65 70

-an-te mar-tyr ob-it pri-mus et in hac dat lu-mi-

-sit iam fe-mi-na



W. G. & C. S. 1917

-na
 gen-
 du-

-tem
 Ex- sic-cat
 flu-
 -nis
 Ci-vi-
 -bus

-men po-pu-lo com-pas-sus e-un-ti, ut
 et gen- -tem

va-la-ant nu-mi-ne ve-rum; sic cun-
 pro-pri-am So-



-cti ad ca-pu-t in mon-te mo-
-vet e-su-si-en-tem i-

II.2.

-si-en-tes nu-me-ro ma-nat, un-du-la-que
-sta tu-e lau-di

fon-te po-ta-tum mor-bi-da sa-nat.
cum can-ti-ca psal-li-mus au-di,

Nunc mi-les Chri-sti fa-mu-lo-rum
Et pa-ter An-glo-

III.1.

pro- te- ge cas- tra et ne- ce nos
-um pi- -us et dux

tri- -sti ra- pi-
e- sto

-ens duc mar- tyr ad a- -bra.
tu- -o- num.

Original form of tenor:



5

lux fulget - O pater pietatis

John Benet

21.

[C] lux ful- get ex An- gli a, Tho- mas vir
 pa- ter pi- e- ta-

[C] I.1.

an- ge- li cus, no- bi- lis pro- sap-
 - tis, o gem- ma pre- su-

15 # pi- a, pre- sul a- po- sto- li- cus,
 - lum, lu- cer- na cla- ni- ta-

20 7 25 doc- tor ve- ni- ta- tis, do- na gra- ti-
 - tis se - cu-

30 #

-o Chri-sti pa-tro ci-ni-

-lum me-de-la sa-ni-ta-tis; ad

35 #

-um, et post hoc e-xi-li-um ad je-li-

ta cur-ren-

I.2.

40

-cem bra-nsi-tum iun-ge nos hea-tis. Si-

-ti-um, nos pur-

45

-cut fra-gran-tis o-cto flo-ris ca-dent o-ran-ter li-li-

-gans pec-ca-tis gan-de-re

50

-o Tho-mas, per e-xem-pla mo-tis

cum be-a-tis fac in per-

60

fra-gat in ex-cel-sa. Gau-dent cho-ro

pe-tru-m. Sol-ve Tho-

65

con-fes-so-rum; flos ni-te mun-di-

-ma, pa-ster bo-ne chri-

[2xc]

II. 1.

70

-ti-a, cul-pas, cu-ras con-tri-to-rum po-ri post ac pa-

-sti gre-gis et pa-bro-



75

-tri-a; pu-er mer-sus mor-ti da-tus san-

-ne, at-que doc-tor ec-

80 # 85

-di Tho-me men-su-ra-tus est a-pud ex-cel-si-mi-

-de-si-me; o-rem que-

II.2.

90 #

-a, qui sta-tim re-su-sci-ta-tus

-so fe-ro gra-tis at-que

95 #

ut a som-nis ex-ci-ta-tus,

men-ti-bus...

de-i per pe- ten-ti am, cum re-vi-

[0] III. 1.

-it cla-mans di-xit: "e-a-mus ad Her-fer-di-am". Tu pre-

-cla-ra sa-cra vi-cta, Sci-en-ti-a cla-ra

III. 2.

120 pon-ti-fi-ca-lis, duc nos ad

135

pre-mi-a ca- #

Original form of reconstructed tenor:

6

Grande martyr — Col laudemus venerantes

Forest 27.

Grande martyr cum tri-um-
Col laudemus ve-ne-ran-

[3x0]
I.1.

-pho pur-pu-ra-bus lau-re-a; gau-de
-tes hir-ca-mi-e ma-gnum

gem-mis quod de-di-sti ma-
re-gem a-do-ran-tes ca-li et

-gna cum le-ti-ci-a; gau-de pa-rens co-
ter-

I.2.



#40 7 45

-mes Chri—sti, gau—dan—tem in glo—ri-a
 hym-num il-li in-bi-lan—tes in-bi-lo

50 #

re-xo—la—ne a—di—
 le-ti-ti-e ma-gne mer-itor-, mi-las Chri—sti, con-

55 60 C

-sti bo-nam pro—lem re—gi—am; he-res ma—
 -ser—vi—te pre—mi—a. Et cae-le-ste que-

[3xC]

65

-que, mi-las Chri—sti, gau-de per vic-to-ri-am; re-gnum mun—
 -re mun—nus pro-pter hec ob-se-qui-a, et pro nostro



70

-di, qui spre-vi-sti pos-si-dens le-ti-ci-

fa-mu-la-ta da ce-lo-rum gau-di-

II.2.

75

-am; ve-ne-re-mur, a-do-ra-mus Je-

-a; vir-go pu-rus per-man-si-sti cum car-nis car-

80

-sum Chri-stum no-mi-ne, cum be-a-to re-ge

-ta-mi-ne; fac nos ca-

III.1.

85

ma-gno pre-ci-o-so mar-ty-re, ut

-stos et ho-ne-stos, et



21 30.

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics: "con ser vet ver nan tes se su o". The second staff is a piano accompaniment line with lyrics: "pec ca ta sper". The third staff is a piano accompaniment line. There are various musical notations including a treble clef, a key signature with one sharp (F#), and a tempo marking of 95. The system ends with a double bar line.

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics: "re gi mi ne". The second staff is a piano accompaniment line with lyrics: "- ne". The third staff is a piano accompaniment line. There are various musical notations including a treble clef, a key signature with one flat (Bb), and a tempo marking of 100. The system ends with a double bar line.

Original form of tenor:

Handwritten musical notation for the original form of the tenor part. It consists of a single staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests, ending with a double bar line.

7

Salve Regina

Leonel Power 31.

Sal-ve re-gi-na mi-se-

Salve regina.

Salve regina.

-ri-cor-di-e: Vi-ta, dul-ce-do, et

-stra,] sal-ve. Ad te cla-ma-mus

sal-ve. Ad te cla-ma-mus

-ve. Ad te su-spi-ra-mus, ge-men-tes et flen-tes in hac la-cri-

-ve. Ad te su-spi-ra-mus, ge-men-tes et flen-tes in hac la-cri-

-ve. Ad te su-spi-ra-mus, ge-men-tes et flen-tes in hac la-cri-

-ve. Ad te su-spi-ra-mus, ge-men-tes et flen-tes in hac la-cri-

-ve. Ad te su-spi-ra-mus, ge-men-tes et flen-tes in hac la-cri-

-ma-tum val-le. Ei-a et-go, Ad-vo-ca-ta non

-stra, il-los tu-os mi-se-ri-cor-des o-

30 -cu-los, ad nos con-ver-te. Et Je-sum, be-ne-di-ctum fructum ven-

35 -tris tu-i, no-bis post hoc e-xi-li-um] no-bis post hoc e-xi-li-um]

40 *hae e-xi-li-um o-sten-* 45
-de.

0 Unus
Vit- -go,

0 Versus
Vit- -go, ma-

ma-ter ec-cle-si-e, e-ter-na por-

-ter ec-cle-si-e, e-ter-na

60 -ta glo-ri-e, e-sto no-bis re-fu-gi-

por-ta glo-ri-e e-sto no-bis re-fu-gi-

65 *b*
 -um a-pud Pa- trem et fi-li- um.

65 *b*

65 *b*

70 *b* a-pud Pa- trem et fi-li- um.

70 *b* *cl* mens. Vir-

70 *b* *cl* mens. Virgo.

70 *b* *cl* mens. Vir-

70 *b* *cl* mens. Vir-

70 *b* -go *cl* mens, vir-

70 *b* -go *cl* mens, vir-

70 *b* -go *cl* mens, vir-

70 *b* -go pi-a, vir-go dul-cis, O Ma-ri-a,

70 *b* -go pi-a, vir-go dul-cis, O Ma-ri-a,

70 *b* -go pi-a, vir-go dul-cis, O Ma-ri-a,

70 *b* -go pi-a, vir-go dul-cis, O Ma-ri-a, ex-

ex-au-di pre-ces om-ni-um ad te pi-e

-au-di pre-ces om-ni-um ad te pi-e

cla-man-ti-um.

cla-man-ti-um.

pi-a.

pi-a.]

pi-a.

-de pre-ces tu-o na-to cu-

-de pre-ces tu-o na-to cu-



-ci-fi-xo, vul-ne-ra-to, et pro no-bis

-ci-fi-xo, vul-ne-ra-to, et pro no-bis

fla-gel-la-to, spi-nis pun-

fla-gel-la-to spi-nis pun-

-cto, fel-le po-ta-to.

-cto fel-le po-ta-to.

dul-cis Ma-

dul-cis

dul-cis

-ni
Ma
ni
Ma
ni

Plain song

Al ma re-dem-pto-nis Ma-ter, que per vi-a
ce-li por-ta ma-nes, et stel-la ma-ris, suc-cur-re ca-
den-ti sur-ge-re qui cu-rat po-pu-lo: Tu que ge-nu-i-sti,
ma-tu-ra mi-ran-ta, tu-um san-ctum ge-ni-to-rem:
Vir-go pri-mus ac po-ste-ri-us, Gra-bri-el-lis ab o-re
su-mens il-lud A-ve, pec-ca-to-rum mi-se-re-re.

Beata viscera

Leonel Power

Ma-ni e vir-
 Be-a-ta vi-sce-ra Ma-ni e vir-
 Ma-rie.
 -gi-nis, que por-ta ve-
 -gi-nis, que por-ta ve-
 -runt e-ter-ni
 -runt e-ter-ni
 # 20. Pa-tris.
 Pa-tris.



Plain song

Be-a-ta vi-sce-ra Ma-ri-e vir-gi-nis, que por-
-ta-unt e-ter-ni Pa-tris.

9

Gloria

Leonel Power

Et in ter-ra pax ho-mi-ni-bus bo-ne

I. I.

ro-lun-ta-tis. Lau-da-mus

te. Be-ne-di-ci-mus



20

te. A-do-ra-mus te. Glo-

25

-si-fi-ca-mus te. Gra-tias

35

a-gi-mus ti-bi pro-pter ma-

40

-gnam glo-ri-am tu-

45

-am. Do-mi-ne De-us, Rex cae-le-

50

-stis, De-us Pa-ter om-ni-

55 60

-po- tens. Do-mi-

I.2.

65

-ne Fi-li u-ni- ge-ni-

70

Je - su Chri - ste Do - mi - ne de -

75 b

-us, A - gnus de - i, Fi -

80

-li - us Pa - tris Qui tol -

85

-lis pec - ca - ta mun - di mi - se - re - re

no - bis. Qui tol -

95 #

-lis pec - ca - ta mun - di, su - sci - pe

100 #

de pre - ca - ti - o - nem no - stram.

105

Qui se - des ad dex - te - ram Pa - tris,

110 #

Qui sedes.

[3x4]

Wt.

115

mi-se-re-re no-bis. Quo-ni-am tu

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting at measure 115. It features a melodic line with a sharp sign above it. The lyrics 'mi-se-re-re no-bis. Quo-ni-am tu' are written below the notes. The bottom staff is a piano accompaniment line with chords and some melodic fragments.

76

125

so-lus san-ctus. Tu so-lus Do-mi-

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with triplets and a fermata. The lyrics 'so-lus san-ctus. Tu so-lus Do-mi-' are written below. The bottom staff continues the piano accompaniment with chords and a fermata.

130

-nus. Tu so-lus al-bis-si-

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with triplets and a fermata. The lyrics '-nus. Tu so-lus al-bis-si-' are written below. The bottom staff continues the piano accompaniment with chords and a fermata.

135

-nus, Je-su

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line with a long note and a fermata. The lyrics '-nus, Je-su' are written below. The bottom staff continues the piano accompaniment with chords and a fermata.

140

Chri — ste. Cum San — cto

145

Spi — ri — tu, in glo — ri — a

150

De — i Pa —

155

— tis. A —



0 3 70 165 # # 170

175

180 3 7 [co] 185 #

III. 2.

190



195 7 7

-men.

Original form of tenor

f Red 7 f Red 7

Et in terra.

f Red 7 f Red 7

10

Credo

[Lionel Power]

[C] [C]

Pa-trem o-mni-po-ten-tem, fa-cto-rem ce-li et ter-

Pa-trem o-mni-po-ten-tem, fa-cto-rem ce-

[Et in re-nu-m Do-mi-num Je-sum Chri-stum, fi-li-um]

I. Pa-

5
-re, vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-
-li et ter-re, De-um de De-
-um on-ni-

10
-um. Et ex Pa-tre na-tum an-te o-mni-a se-
lu-men de lu-mi-
-po-ten-

15
-cu-la, Ge-mi-tum non fa-ctum, con-sul-stan-ti-a-lam
-ne, De-um ve-num de De-o ve-ro. Qui
-tem, fac-

20
Pa-tri: per quem o-mni-a fac-ta sunt. Et in-ca-rna-tus est
pro-pter nos ho-mi-nes et pro-pter no-stram sa-
-to-rem ce-

25 *b*
 de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne: Et
 -lu-tem de-scen- *b* -dit de ce-
 -li et ter-

30 *C* *#*
 ho-mo factus est. Cru-ci-fi-xus e-ti-am pro no-
 -lis. *C* Et u-nam san-ctam ca-tho-
 -re. *[C]* *II.* Pa- *#* trem om-

35 *#*
 -lis sub Pon-ti-o Pi-la-to pas-sus
 -li-cam et a-po-sto-li-cam ec-cle-
 -ni-po-ten-tem,

40 *#*
 et se-pul-tus est. Et re-sur-re-xit
 -si-am. Et ex-pe-cto re-sur-
 fa-cto-rem ce-



ter-ti-a di-e se-cun-dum Scri-pta-vas.
 -re-cti-o-nem mor-tu-o-rum.
 -li et ter-re.

Et i-te-rum ven-tu-rus est cum glo-ri-a, ju-di-ca-re
 Et vi-tam
 Pa-tram om-ni-

vi-vos et mor-tu-os cu-jus re-gni non e-rit fi-
 ven-tu-rum ni-se-cu-
 -po-ten-tiam, fa-

55 -mis. Qui lo-cu-tus est per pro-phe-
 -li.
 -cto-rum ce-li et ter-

60

[#] [F#] [C] Con-fi-te-or u-num ba-ptis-

-re. [C] [F#] A-

IV. Pa-trem o-mni-po-ten-

65

-tem, fa-cto-rem ce-li

ven-tu-ri se-cu-li. A-men.

-men.

et ter-re.

Original form of tenor:



11

Virgo prefulgens

Standley

53.

[C0] 3/4

Vir- go pre-ful-

Vir- go pre-ful-

10 # 15

-gens a-vi-a, De-i mar-tyr a-ma-bi-lis,

-gens a-vi-a, De-i mar-tyr a-ma-bi-lis, fac

20 # 20

fac nos o-di-re vi-ti-a mun-

nos o-di-re vi-ti-a mun-

Virgo prefulgens.

25 # 30 #

-di tam mi-se-ra-bi-lis,

-di tam mi-se-ra-bi-lis,

35

ut sit i-ne-nar-ra-bi-lis; gau-

ut sit i-ne-nar-ra-bi-lis; gau-

40

-di-i da-ta co-pi-a post cur-sum vi-te la-

-di-i da-ta co-pi-a post cur-sum

50

-bi-lis de-can-te-mus. Al-

de-can-te-mus. Al-le-lu-

60

-le-lu-ya. Sa-

-ya. Sa-crum de-pre-ce-

Sacrum deprecemur.

65

de-pre-ca-mur ag-men san-ctis-si-ma-

-mur ag-men san-ctis-si-ma-num

70

-num vit-gi-num, ut per ip-sa-num in-

vit-gi-num, ut per ip-sa-num in-va-

75 #

-va-men [pe-nas,] (b)

-men pe-nas,

80

ac in ex-tre-mum

ac in ex-tre-

(b)

Ac in extremum.

85 # 90

e-xa ————— men nos pre-sen-tet ad Do-

-mum e-xa ————— men nos pre-sen-tet ad

95

-mi ————— num; om-nes si-mul di-cant A-

Do — mi-num; om-nes si-mul di-cant A-

100

-men Al-le- ————— lu-ya.

-men Al-le- ————— lu-ya.

Gloria

Zacar

Et in ter-ra pax ho-mi-ni-bus bo-ne vo-lun-

-ta-tis. Lau-da-mus te. Be-ne-lun-ta-tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-

-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus te. fra-grant in te ful-gor no-strae cor-da u-rat. In-de do-ra-mus te. Glo-ri-fi-ca-mus te. Gra-

Gra-ti-as a-gi-mus ti-bi pro-pter ma-tu-e glo-ri-e gra-ti-as a-ga-mus di-ti-as a-gi-mus ti-bi pro-pter

25
 -gnam glo-ri-am tu — am. Do-mi-
 -gni ex hac se-ni-e, quas-que ut po-sta-mus
 ma-gnam glo-ri-am tu — am. Do-mi-ne
 30
 -ne De — us, Rex ce-le-stis, De-us pa-ter
 Do-mi-ne, tu su-pre-mi re-gni lu-stis, di-
 De — us, Rex ce-le-stis, De-us Pa-
 35
 om-ni-po — tens. Do-mi-ne fi-li
 -a-de-ma-te nos. Tu-e-ne a-ver — ni le-ta-li
 -ter om-ni-po — tens. Do-mi-ne fi — li u-ni-
 40
 u-ni — ge — ni — te Je-su Chri — ste.
 a — ma-the-ma — te, tu ni-te re-ci-pro-cans ge-mi-ibus
 45
 -ge — ni — te Je-su Chri — ste.
 50

Do-mi-ne De-us, A-gnus De-i,

a Pa-tre Tri-ni-ta-te ex-pli-cans, u-na

Do-mi-ne De-us, A-gnus De-i,

fi-li-us Pa-

en-ti-ta-te Pa-tris ve-rus fi-li-us at-que mi-tis, A-gnus ti-bi ip-si

fi-li-us Pa-

-tris. Qui tol-lis pec-ca-ta

con-sci-us, sub-di-tus ac ma-gnus.

-tris. Qui tol-lis pec-ca-ta

mun-di, mi-se-re-re no-bis.

ta fi-de-lis a-blu-ti, ut et con-di-o-la-ma-ta me-n-tis do-

mun-di, mi-se-re-re no-bis.



Qui tol - lis pec - ca - ta mun - di, su - sci -
 - lo. E - xu - ti tu qui gra - vis pon - de - ris so - rei - nam
 Qui tol - lis pec - ca - ta mun - di, su - sci - pe
 - pe de - pre - ca - ti - o - nem no - stram.
 e mol - lis de - pre - car - tis fe - de - ris cor - rupte - la tol - lis
 de - pre - ca - ti - o - nem no - stram.
 Qui se - des ad dex - te - ram Pa - tris, mi - se -
 dex - te - ram - que pos - si - des Pa - tris, mi - se - re - re
 Qui se - des ad dex - te - ram Pa -
 - se - re no - bis. Quo - ni - am tu so - lus
 ne nos in - de de - si - des, no - li de - se - re - re tu ve - rus et
 - tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus

sa-nc-tus. Tu so-lus Do-mi-nus.

sa-nc-tus. Cla-re ma-ie-sta-tis ta-

sa-nc-tus. Tu so-lus Do-mi-

Tu so-lus al-tis-si-mus, Je-su Chri-

-lis at-que tan-tus e-te-rne po-te-sta-tis, tu ce-lo-rum

-mus. Tu so-lus al-tis-si-mus, Je-su Chri-

-ste. Cum Sa-nc-to Spi-ri-tu,

cul-mi-ne ve-rus et in men-sus ut pos-si-mus ful-mi-ne

-ste. Cum Sa-nc-to Spi-ri-tu,

in glo-ri-a De-i Pa-

Chri-sti spu-i can-sus de-ric-ta fal-

in glo-ri-a De-i Pa-



-la-cia in tu-is the-a-tis Spi-ri-tu Sancti-ty-a in glo-

-tis. A-

-ni-a de-i Pa-tis. A-

145 b

155 b



-mer.
-mer.
-mer.

13

Gloria anglicana

Zacar

Et in ter- ra pax
Et in terra. pax
ho-mi-ni-bus bo-

-ne vo-lun-ta-tis. Lau-da-mus
 Lau-damus te.

te. Be-ne-di-ci-mus te. A-do-

-ra-mus te. Glo-ri-fi-ca-mus te.

Gra-ti-as a-gi-mus ti-bi
 Gratias.
 Gratias.

35 *b*

pro-pter ma-gnam glo-ri-am tu-am. Do-mi-

ti-li pro-pter ma-gnam glo-ri-am tu-am.

pro-pter ma-gnam glo-ri-am tu-am.

40

-ne De-us, Rex ce-le-stis, De-us Pa-ter om-ni-po-

45 *b*

50 *b*

-tens. Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste.

55 *#*

Do-mi-ne De-us, A-gnus De-

Domine Deus.

Domine Deus.

60

-i, Fi-li-us Pa-tris. Qui

65

tol-lis pec-ca-ta mun-di, mi-se-re-re

70

no-bis. Qui tol-lis pec-ca-

75

-ta mun-di, sus-ci-pe, sus-ci-

(b)

80 (b) ^(b) b 85

-pe de-pre-ca-ti-o-nem no-stram. Qui se-des

ad, ad dex-te-ram, ad dex-te-ram Pa-tris,

ad dex-te-ram Pa-tris.

95

mi-se-re-re no-bis. Quo-ni-am

Quoniam tu solus.

100

tu so-lus san-ctus. Tu so-lus Do-mi-

mus. Tu so-lus al-tis-si-mus, Je-su

Chri-ste. - Cum San-cto Spi-ri-

-tu, in glo-ri-a De-i Pa-

-tris. A -

Handwritten musical notation for the first system, consisting of three staves. The top staff features a treble clef and a key signature of one flat (B-flat). A measure number '125' is written above the staff. The notation includes various rhythmic values and accidentals.

Handwritten musical notation for the second system, consisting of three staves. The notation continues from the first system, with a measure number '130' appearing above the top staff. The key signature remains one flat.

Handwritten musical notation for the third system, consisting of three staves. The notation continues, with a measure number '135' appearing above the top staff. The key signature remains one flat.

Handwritten musical notation for the fourth system, consisting of three staves. The notation concludes with a measure number '140' above the top staff. The word '- men.' is written below the bottom staff in three locations. The system ends with a double bar line.



Canonic Gloria (i)

Anonymous

[C] Et in ter-ra pax ho-mi-ni-bus bo-ne vo-

[C] Fuga iiii temporum

[C] Et in terra pax. lan-da-mus te. Bene-di-ci-

[C] Et in terra pax

-lun-ta-tis. Glo-ri-fi-ca-mus te. Gra-ti-as...

-mus te. A-do-ra-mus te...

Canonic Gloria (ii)

Anonymous

[C] Et in ter-ra pax ho-mi-ni-bus bo-novolun-ta-tis. lan-da-mus

[C] Et in terra.

Qui tol-lis pec-ca-ta mun-di, mi-se-re-re-nobis

te. Be-ne-di-ci-mus te. A — do — ra — mus te. Glo-ri-fi-ca-mus te...

Qui tol-lis pec-ca-ta mun-di, su — ci-pe...

Canonic Gloria (iii)

Anonymous

1. Et in ter-ra pax ho-mi-ni-bus
Qui tol-lis pec-ca-ta mun-di, lo-ne vo-lun-
mi-se-re-re

[1st. time]

[2nd. time]

-ta no-bis. lau-da-mus te. Be-ne-di-ci-mus te... etc.

Qui tol-lis pec-ca-ta mun-di... etc.

Canonie Gloria (iv)

Anonymous

Contraltos

Tenores

Et in ter-ra pax ho-mi-ni-bus [bo-ne] vo-lun-ta-tis. lau-damus te.

Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus te...

Et in ter-ra pax ho-mi-ni-bus [bo-ne] vo-lun-ta-tis. lau-damus te...

Rondeau: Mon seul plaisir

Bedinghan

(15)

[vv. 1, 3, 4, 5, 7]

1. Mon seul plaisir, ma dou-ce joy,
 8 Mon seul plaisir.
 Mon seul plaisir.

10 la mai-stres-se de mon a-voir,
 7

15 [vv. 2, 6, 8] 20
 2. J'ai tel de-sir de vous re-voir, que man-der
 7

25 30 [D.C.: w. 2, 6]
 ne le vous sau-roy.
 7

16

Rondeau: Amor

John Holby

75.

The first system of musical notation consists of three staves. The top staff is in treble clef with a 3/4 time signature and contains a melodic line with various note values and rests. The middle and bottom staves are in bass clef and provide accompaniment. The word "Amor." is written above the first measure of the middle and bottom staves. A sharp sign (#) is placed above the final note of the top staff.

The second system of musical notation consists of three staves. The top staff continues the melodic line with some complex rhythmic patterns. The middle and bottom staves continue the accompaniment. The system concludes with a double bar line.

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment. The system concludes with a double bar line.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment. The system concludes with a double bar line.

Handwritten musical notation for measures 25-27. The system consists of three staves. Measure 25 is marked with a '25' and a flat key signature. Measure 27 is marked with a '#'. The notation includes various rhythmic values and accidentals.

Handwritten musical notation for measures 30-32. The system consists of three staves. Measure 30 is marked with a '#'. Each staff has the text "2a. pars." written below it. The notation includes various rhythmic values and accidentals.

Handwritten musical notation for measures 35-37. The system consists of three staves. Measure 35 is marked with a "35". Measure 37 is marked with a "(b)". The notation includes various rhythmic values and accidentals.

Handwritten musical notation for measures 40-42. The system consists of three staves. Measure 40 is marked with a "40". The notation includes various rhythmic values and accidentals.

Con

45 # 50

17

Bergenette [?]: Diva panthera

John Kothby

Soprano *Diva panthera.*

Tenor *Diva panthera.*

Contralto *Diva panthera.*

(b) 1st time. 2.3. Fine.



18

Ballade : Tard' il mio cor

John Hothby



Handwritten musical score for guitar, page 79. The score consists of 14 staves of music. It includes various musical notations such as treble clefs, time signatures (3/4, 4/4, 7/8), and dynamic markings like "Tardi Sante". There are also performance instructions like "1. 1. 2." and "7(b)". The music features complex rhythmic patterns and melodic lines.

Tardi Sante.



Handwritten musical score on page 80, featuring six staves of music. The notation includes various notes, rests, and dynamic markings. The first staff has a measure with a fermata and the number '25' written above it. The second staff has a measure with a fermata and a sharp sign (#) above it. The third staff has a measure with a fermata and a sharp sign (#) above it. The fourth staff has a measure with a fermata and a sharp sign (#) above it. The fifth staff has a measure with a fermata and a sharp sign (#) above it. The sixth staff has a measure with a fermata and a sharp sign (#) above it. The music is written in a single system with six staves. The notation includes various notes, rests, and dynamic markings. The first staff has a measure with a fermata and the number '25' written above it. The second staff has a measure with a fermata and a sharp sign (#) above it. The third staff has a measure with a fermata and a sharp sign (#) above it. The fourth staff has a measure with a fermata and a sharp sign (#) above it. The fifth staff has a measure with a fermata and a sharp sign (#) above it. The sixth staff has a measure with a fermata and a sharp sign (#) above it.

Ex. 1.

Handwritten musical score for 'Sanctus Dominus Deus Saboth'. The score is written on ten staves. The top staff is the vocal line, and the remaining nine staves are the piano accompaniment. The music is in 4/4 time and C major. The lyrics are: 'San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt ce-li et ter-ra glo-ri-a tu-a. Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni.' The score includes various musical notations such as triplets, slurs, and dynamic markings. There are some handwritten annotations in the score, including '[C]' above the first staff, '15' above the fifth staff, and '20' above the eighth staff. The page number '9' is in a circle in the top left, and '81.' is in the top right.

Ex. 2.

[Verse] Chorus

... through night and grace of God-dies sond, through night and grace of
 God-dies sond,...

Ex. 3.

[Burden I] * # * * * * # * # etc.

[Te De — um lau — da — mus...]

etc.

lau-da — mus...

[Burden II]

Treble
 Plain song
 Altus

Te e-ter-nun Pa-trum om-nis ter-ra ve-ne-ra-mur.

(* = plain song notes)

Ex. 4.

Feria 2.

Ky-ri-e lei-son, Chri-ste lei-son,
Ky-ri-e lei-son, Chri-ste lei-son,

Chri-ste au-di nos. (* = notes added to the chant)
Chri-ste au-di nos.

Feria 3.

Ky-ri-e lei-son, Chri-ste lei-son, Chri-ste au-di nos.

Feria 4.

Ky-ri-e lei-son, Chri-ste lei-son, Do-mi-ne mi-se-re-re, Chri-ste
Ky-ri-e lei-son, Chri-ste lei-son, Do-mi-ne mi-se-re-re, Chri-ste

mi-se-re-re; mi-se-re-re nobis pi-e Rex Do-mi-ne Je-su Chri-ste.
mi-se-re-re; mi-se-re-re nobis pi-e Rex Do-mi-ne Je-su Chri-ste

Ex. 5.

Et exultavit spiritus meus...

Counter

Tenor

(+ = plainsong notes; in the Counter, the second note of bar 7 is a semibreve)

Ex. 6.

Al-le. (-ya.)

Al-le. (-ya.)

Al-le-lu- (-ya.)

CRITICAL COMMENTARY

METHOD

Most of the above works are unique. I have not attempted a collated edition for the few that are not, but have taken the best manuscript in each case. It would no doubt have been possible to collate the fourteen musical and three textual sources of Bedingham's Mon seul plaisir, to take an extreme case; I have seen five of them for myself, but the expense and labour of comparing them all must await some future edition. My aim here has not been to provide a comprehensive edition, but to illustrate the course of fifteenth-century English music from selected examples. The first fascicle of such an edition is, however, in the printer's hands.

It will not be necessary to repeat here all the information which is given in the general catalogue of Appendix I; the notes below give the source from which the music was taken, and an underlined figure which refers to Appendix I. There follow references to any discussion of the work in question which may be found in Volume I, and any further general comments.

Then come editorial emendations and other points of a purely textual nature. The first figure of each entry below refers to the bar; the second (Roman) figure refers to the voice, reading downwards from the top line of the score; the third figure gives the number of the note inside the bar. Rests are not counted; notes tied over a barline are treated as if they belonged entirely to the bar in which they begin, and not to the succeeding bar. A dash means 'up to and including'. Note-values refer to those of the original MS, not to those of the edition. Italic letters (underlined) indicate the pitch of the note discussed; there is never any doubt as to which octave is meant - it is always the note nearest in pitch to the note which is given in the transcription.

1. De Anglia: Spes Nostra.

BL; 56. See Vol. I, 13, 15, 17f.

Trinity antiphon, second nocturn at Matins, with psalm Omnes gentes. For text, see Brev. Sar. I, mxlix; for music, see Ant. Sar. pl. 289. Though the plainsong contains a repeated phrase, the composer of this setting has varied his treatment the second time: compare bars 1-17 of the treble with bars 18-36. The chant is transposed to the upper fifth.

3 II 1 a ?

3 III 2 d ?

34 III 1 f.

37 III 1 f ?

2. Benet: Gloria Jacet granum.

Ao; 30. See Vol. I, 30, 35f., 38, 40, 42, 44, 46.

This and the next item are presumably all that survives of an early tenor-Mass cycle. For the text of the respond used in the tenor, see Brev. Sar. I, ccxlv; II, 316. It was sung in procession to the altar of St. Thomas of Canterbury on Holy Innocents' Day, or as third respond on St. Thomas' Day, each time with the verse Cadit Custos. I have not yet been able to trace the music of the chant, owing to the mutilation of the books under Henry VIII, when all memory of St. Thomas had to be effaced from the rite.

47-75 II rests omitted.

126-133 II rests omitted.

128 I 1 a in MS.

3. Benet: Sanctus Jacet granum.

Ao; 31. See no. 2 above.

18 II, 3-96 II key-signature omitted.

121 II rest omitted.

4. Benet: Tellus purpurium.

ModB; 41. See Vol. I, 67f.

Isorhythmic motet on St. Alban. Tenor and texts remain unidentified.

94 I 3 was originally part of the previous ligature.

140 I and II longs in MS.

5. Benet: Lux fulget.

ModB; 40. See Vol. I, 67f.

Imperfect isorhythmic motet on St. Thomas of Hereford. So far as I know, this dedication is unique for its time. Since there are so few isorhythmic motets surviving by composers other than Dunstable, I have attempted a reconstruction. The tenor is completely missing; but by superimposing the three colores one can discover what essential notes are needed. Points where the harmony changes may also be deduced from the upper parts; where these were florid, moreover, the tenor was usually silent. A comparison of the twin taleae within each color also helps us to establish the rhythm of the missing tenor. The contra has been torn away from 109,2 to the end. From 94,5 to 104,2 the tails of the notes are visible, which give us some hints as to the rhythm; from 104,3 to 109,1 the notes are just legible. The second talea of the last color can be matched with these passages: the rhythm of 114-120,2 is probably accurate, and that of 120,3 to 125,1 is certainly correct. Unfortunately I have not been able to consult any chant-books of the Hereford Use, which alone contain the synodal feast of St. Thomas. Texts and tenor therefore remain unidentified.

18 II 1 b in MS.

37 II 3 d in MS.

50 II 2 d in MS.

89 II 2 g in MS.

129 I long in MS.

6. Forest: Gaude martyr.

ModB; 63. See Vol. I, 67f.

Isorhythmic motet on a (male) virgin and martyr, 'soldier of Christ', who apparently came from Hircania in Asia Minor: St. George? The reference to St. Catherine of Alexandria in Vol. I, 68, is a mistake and should be corrected. Texts and tenor remain unidentified.

26-8 I 'magnum' in MS.

7. Power: Salve regina with trope Virgo mater (ii).

BL; 122. See Vol. I, 13, 14-18, 70.

Marian antiphon, with the customary English trope. The plainsong has not been used, but the music of the Marian antiphon Alma redemptoris mater appears in I and II in the first section, and as a motto opening in varied rhythms for the three duet verses of the trope (I and III). In view of the structure of the movement, which sets the trope for two voices and the invocations 'O clemens, o pia, o dulcis Maria' for three, there is no chance that the scribe replaced the words of the Alma redemptoris with those of the Salve regina. With Benet's Sanctus-Agnus pair from the same MS, this piece is one of the earliest to employ the directions 'Unus', 'Chorus' and 'Versus', which indicate a contrast between solo and choral polyphony. The chant of Alma redemptoris mater is given in Ant. Sar., pl. 529.

1-45 I note-values divided by eight in our transcription, to convey the effect of the diminished time-signature.

45 I long in MS.

74-88 II these rests are copied out of order, after 97.

82 I 1 hard to read: coloration omitted?

92 III semibreve in MS.

133 I 1 followed by prick of syncopation.

135 II semibreve in MS.

8. Power: Beata viscera.

Ao; 108. See Vol. I, 46, 51.

We have included this Marian communion as an example of one of the

shorter liturgical forms. The plainsong (from Grad. Sar., pl. 195) is presented an octave above pitch in the treble, considerably ornamented towards the end; it may also be traced in much of the contra, a fifth above pitch. Since the intonation is also given to the contra at this pitch, it is fairly clear that Beata viscera is really a very sylised Faburden movement.

9 I 4-5; 10 I 2 note-heads destroyed by rats or damp, restored here from the chant.

10 III 3-4 originally copied a note too high, later corrected.

13 II 3 originally d, later changed?

9. Power: Gloria (isorhythmic)

Ao; 103. See Vol. I, 49, 51, 56ff.

The time-values of the contra have been halved, to observe the proportional relationship. The tenor is based on Sarum 5, from 'Et in terra' down to 'Glorificamus te'.

24-5 II uncoloured breve in MS; there is no prick of syncopation.

109 I time-signature should be \emptyset .

163 I time-signature should be \emptyset .

175 II originally a minim, tail cancelled later.

188 II 1 d in MS.

191 I 3 - 192,1 coloured; corrected from bars 173-4.

10. Power: Credo (isorhythmic).

Ao; 104. See no. 9 above.

The tenor presents an isorhythmic version of the beginning of Sarum 1.

2-7 II bracketed text omitted; could replace given text.

30 II long in MS.

11. Standley: Virgo prefulgens.

This work is an example of the larger motet, apparently using a free tenor. The virgin and martyr for whom it was written was perhaps St. Catherine. The four-part writing of the last four bars, where the contra splits, is comparatively rare

in English works at this date. Text otherwise unknown.

12. Zacar: Gloria with troped Gloria laus honor.

BL; 137. See Vol. I, 13, 15, 19f.

This work occurs untroped in OH: the words of the trope do not occur in the Sarum books. It has been transcribed here as an interesting piece of evidence connecting the English and continental repertories, like the second Gloria by Zacar given next.

97 II 1 c in MS.

158 III breve in MS.

13. Zacar: Gloria anglicana.

BL; 138. See no. 12 above.

The 'Englishness' of this Gloria lies in the time-signature employed, the full harmony, the colouristic use of accidentals, the smooth progression of the parts, and the mensural sophistication of the ending. The unsupported 'introitus' is continental rather than English, and so is the neat repetition of motives and even short sections; the successive shouts of 'pax' find a parallel in Ciconia's Gloria from the same MS, printed in BTO 61, no. I.

14 II semibreve in MS; originally a long, tail later erased.

21 II 6 tail missing in MS.

28 I semibreve in MS.

32 II 1 followed by a prick of syncopation; 2 is a semibreve, which must therefore be altered. There is no second prick of syncopation to show where the staggered rhythm ends, but the rests after 39,1 are grouped on the same level with that note; the semibreve at 41,4 is not to be altered.

73 III has prick of syncopation after the first of the two rests, which means that 74,1 is an altered semibreve; the effect is cancelled by another prick of syncopation after 75,1. Zacar does not employ this archaic device

as an unnecessary mannerism, but because coloration is ambiguous when both the breve and the semibreve are perfect. He reserves coloration at the level of long and breve for unambiguous points such as 115-6 III; elsewhere he uses it at the level of breve and semibreve to show that both are to be made imperfect. He could of course have used two different colours.

86-9 I provide evidence that words could be repeated in the underlaying.

121 II 3 uncoloured breve in MS.

129 III 2 uncoloured breve in MS; a prick of syncopation follows the succeeding rest, and is not cancelled later.

134 II 2 should be followed by a prick of syncopation, since the note is not to be altered; the next two notes, and 137,5, are all uncoloured breves.

139 II 2 semibreve in MS.

14. Four canonic Gloria-settings (all anonymous).

(i): Ao; 238. See Vol. I, 48, 58f.

This example is particularly close to the style of the canonic pieces in OH.

(ii): Tr 90; 245. See Vol. I, 58f., 73.

A note to III runs: 'Hic tenor fugat discantum per unum tempus et incipit discantus'. The canonic discantus must start at the upper octave, or forbidden dissonances will result. Note the characteristic double texting here, as in (i) and (iii).

(iii): Tr 90; 246. See (ii).

There is no indication of canon in the MS, but the provision of two texts for the same music prompted me to look further. The first two sections of this Gloria are two different settings of the same treble, a variation technique which results in a sort of isorhythmic motet à rebours.

(iv): Tr 90; 244. See (ii).

This magnificent multiple canon 6 in 3 recalls Pycard's Gloria in OH, a canon 4 in 2 with one free part (OH, no.24). The present work is even more complex, and cannot be paralleled in the continental repertory of the time. The Gloria text is not 'telescoped' here, so that this

movement is longer than the others discussed above. It is in tempus perfectum, and so may be dated after 1430, in all probability. There is a signum congruentiae in the tenor at bar 10, to indicate the entry of the canonic voices. The lower parts are marked 'contratenores' and 'tenores'; the canon runs 'Unus post alium x temporibus fugant et superius similiter'.

15. Bedingham: Mon seul plaisir (rondeau).

Pix; 155. See Vol. I, 91.

So far as I know, Pix is the only source to give the full text of the first verse, though the other words are missing. The original spelling runs: 'Mon seul plesir ma douce ioy / la maistresse de mon nauoir / Ja tel desir de uos reuoir / que mander nelle uous sciaroye'.

13 II 3 c in MS.

16. Hothby: Amor (rondeau ?).

BMar; 162. See Vol. I, 93, 96.

Since I was unable to see the Faenza MS (Fa), this piece and the next two are taken from Padre Martini's diplomatic copy, which replaced Fa during the years when that source was lost. Though a little on the long side, Amor could well be performed as a rondeau.

11 II 5-6 coloured semibreves in MS.

20 III 1 a in MS.

48 II 3-6 semibreve, minim, semibreve, minim in MS, followed by semibreve a.

17. Hothby: Diva panthera (bergerette?).

BMar; 163. See no. 16 above.

The bergerette was a miniature form of the virelai, and largely replaced it during the middle years of the fifteenth century. The tonic cadence in bar 6 tallies in the discantus with the cadence at the end of the music, which suggests this form, though there are no indications in the text itself. The directions for repeats, pauses, and bars 7 and 18, are editorial.