

# Notes to accompany Terence Charlston's transcription of two keyboard compositions by Hugh Facy from New York, Public Library, Drexel MS. 5611: Voluntary [in four parts] and Ave maris stella [in three parts]

## Editorial Method

The source barring, clefs, note-values, stem direction and quaver/semiquaver beaming have been retained.

All other deviations from the source text are listed in the Textual Commentary.

The six-line staves of the source have been reduced to five-line staves.

Dotted crotchets with the dot placed after a bar line have been replaced by a crotchet tied to a quaver in the next bar.

Accidentals appear slightly displaced in front, above and below the note heads. Where the editorial placing of the accidentals is at variance with the source, a note has been supplied in the textual commentary. Editorially supplied accidentals and rests have been printed in small type.

Directs used to indicate when one part crosses from one staff to the other have included.

An oblique line has been supplied editorially between the relevant note heads to make this clear. All directs at the ends of systems have been suppressed.

## Textual Commentary

Pitches are to be indicated as follows:



The following abbreviations are used:

p. = page; f. = folio; rh = right hand; lh = left hand;

S = rh, upper staff, upper stem; A = rh, upper staff, lower stem; T = lh, lower staff, upper stem; B = lh, lower staff, lower stem.

Each notehead is numbered successively, thus two notes tied together in the same bar are counted as two notes for the purposes of location.

**Voluntary [in four parts]**

New York, Public Library, Drexel MS. 5611, p. 6–7

Title: "Hugh: Facy: / Voluntary: | Ex"

No. 1616 in Brookes (1996).

|           | Bar/stave/part/note  | Comment  |
|-----------|----------------------|--|
| <b>1</b>  | 1/rh                 | Second semibreve rest.   |
| <b>2</b>  | 1/1h/6               | Accidental below note.   |
| <b>3</b>  | 6/B/3                | Accidental below note.   |
| <b>4</b>  | 6/T/5                | No accidental.   |
| <b>5</b>  | 11/A/symbol 3        | No rest.   |
| <b>6</b>  | 13/B/3               | No accidental.   |
| <b>7</b>  | 16/A/symbol 1        | No rest.   |
| <b>8</b>  | 18/T                 | No diagonal line to show interchange of voices between stave.                                      |
| <b>9</b>  | 18/B/6               | #, placed below note.  |
| <b>10</b> | 18/S/3               | Minim followed by dot in next bar, equivalent to minim tied to crotchet on first beat of next bar. |
| <b>11</b> | 20/T/1               | No accidental.   |
| <b>12</b> | 22/A/4               | Accidental below note.   |
| <b>13</b> | 26/S/3 and 5         | Accidental below note. No horizontal line from previous bar.                                       |
| <b>14</b> | 28/S                 | No rest.   |
| <b>15</b> | 30/T/6               | Accidental below previous note.  |
| <b>16</b> | 32/T/symbols 1 and 5 | No rest.   |
| <b>17</b> | 35/S/2               | No accidental.   |
| <b>18</b> | 38/A/3               | <i>g'</i> .  |
| <b>19</b> | 40/A/2               | No accidental.   |
| <b>20</b> | 41/A                 | No diagonal line to show interchange of voices between stave.                                      |
| <b>21</b> | 50/B/2               | Accidental below note.   |

### **Ave maris stella [in three parts]**

New York, Public Library, Drexel MS. 5611, p. 7–8

Title: " Ave Maris stella: | Ex / Mr: Facy:"

No. 1609 in Brookes (1996); Edited in Maxim (2001).

|           | Bar/stave/part/note | Comment   |
|-----------|---------------------|---|
| <b>22</b> | 1-3/T               | No diagonal line to show interchange of voices between stave.                                       |
| <b>23</b> | 10/rh/3-5           | Signs of correction from three crotchets, possibly to avoid consecutive 5 <sup>ths</sup> with bass. |
| <b>24</b> | 21/rh/4 and 7       | No accidental.  |
| <b>25</b> | 26-28/T             | No diagonal line to show interchange of voices between stave.                                       |
| <b>26</b> | 27/S/5              | Maxim feels the sharp is an error.  |
| <b>27</b> | 29/B/5              | No accidental.  |
| <b>28</b> | 29/T/1              | <i>g</i> .  |
| <b>29</b> | 33/rh/6             | <i>c</i> ".   |
| <b>30</b> | 38/rh/4 and 7       | No accidental.  |
| <b>31</b> | 38/rh/11            | Accidental below note.  |
| <b>32</b> | 39/rh/1 and 4       | Accidental below note.  |
| <b>33</b> | 40/rh/4             | No accidental.  |
| <b>34</b> | 40/rh/7             | Accidental above previous note.   |

### **The Source** – New York, Public Library, Drexel MS. 5611

The manuscript contains 87 pieces of keyboard music generally grouped by key and indexed by key and composer.<sup>1</sup> It has 161 pages measuring 29 x 19.5 cm and was copied between approximately 1650 and 1670. The pages are numbered successively with one numbering error, the second page numbered '155' should read '156' (see **26**). The music is notated in keyboard score with two six-line staves, four systems per page, written page by page and uses six clefs: F<sub>3,4,6</sub>, G<sub>3</sub> and C<sub>1,4</sub> of which G<sub>3</sub> and F<sub>4</sub> occur most frequently. The contents of the manuscript can be divided into two sections. The scribe of the first main portion is probably Thomas Heardson, organist at Ludlow 1637–42 and possibly a relation of John Heardson, member of the Lincoln Cathedral choir in the 1630s (Bailey, 2000). The second, shorter portion begins with a change of hand at the point where Locke's D major suite appears (p. 140).<sup>2</sup> This second hand copied the next seven pieces, all by Bryne. Two blank, ruled pages follow and then a third hand copied three more pieces by Bryne. All

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<sup>1</sup> This total does not include the two corants by Trespere named in the index but which failed to be copied into the manuscript.

<sup>2</sup> Klakowich (1985) notes the change of hand at p. 142 suggesting this single page is the work of an understudy of Heardson, with Heardson taking over again on p. 143, see Bailey (2000), 52.

three hands are difficult to differentiate, however, and there has been considerable difference of scholarly opinion on how many hands were involved in compiling the manuscript and where each began and ended. It has been suggested that the scribe or scribes of the second section could be responsible for the copying in Ob D.219 and that Bryne himself could be connected with both (Bailey, 2000). Klakowich (1985) notes that the third hand “is identical to that of Ob MS. Mus. Sch. D.219” while Cooper disagrees.<sup>3</sup> The third hand (p.155–159) is certainly similar to the hand of Ob D.219, while the preceding hand (p.140–152) is not. Gustafson (1979) notes a similarity between the third hand and the attributions of two pieces by Bryne earlier in the same section (p.145, system 4–p.150, system 1).<sup>4</sup> In addition to the contents of the second section of the manuscript—three pieces by Locke and ten by Bryne—the first section includes pieces ascribed to Heardson (13), Roberts (11), Facy (11), Tresure (8), Cobb (6), Mercure (5), O. Gibbons (4), Ben Rogers (3), C.Gibbons (2), Thomas Tomkins (2), Dr. Bull (2) and single pieces by Gibbs, Labarre, Ben Cosyns, Lawes, and Phillips. From Charlston (2008)

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<sup>3</sup> For a fuller description of the debate see Bailey (2000), 60.

<sup>4</sup> Gustafson (1979), ii, 133–140.

## Literature

C. Bailey, 'New York Public Library Drexel MS. 5611.' *Fontes Artis Musicae*, (2000) 47:51-67.

V. Brookes, *British Keyboard Music to c. 1660*. (Oxford: Clarendon Press, 1996)

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R. Klakowich, *Keyboard Sources in Mid-17th Century England and the French Aspect of English Keyboard Music*, Ph. D. diss. (State University of New York, Buffalo, 1985).

C. Maxim, 'Hugh Facy's Ave Maris Stella: A Postcard from Rome?' *The Musical Times*, Vol. 142, No. 1876 (Autumn, 2001), pp. 33-38 and 'Hugh Facy: Ave Maris Stella.' *The Musical Times*, Vol. 142, No. 1876 (Autumn, 2001), pp. 39-42.