

**John Taverner
Pre-Reformation
Composer**

by

John P. Taverner

Volume IXX

VOLUME 19

John Taverner of Boston, Lincs famous Pre-reformation Music
Composer.

John Taverner - Musician was born around 1490 and died 1545. John's works - about 40 or so sacred works, all written for the pre-reformation church and 4 secular works - exceeds that of any other Tudor composer. Perhaps more important however is the fact that it exhibits a far wider variety of styles than can be found continental musician of the early renaissance, thus rendering Taverner a unique and highly complex figure for study.

Very fortunately the Reverend Colin Hand has made a study of John and his successor was kind enough to lend me a copy of his book. In two parts, the first details the man, the second his music. The dictionary of National Biography also has quite a lot to say about him.

My own speculation concerning John's ancestry is presented in Volume 1 of The Taverners according to one of Dad's notes.

EH Fellows writing about John Taverner in "Grove's" Dictionary of Music and Musicians suggests that he may have been the author of Greensleeves, attributed to Henry VIII.

Post Script.

One author suggests that John wrote the music played for H 8 at the Field of the Cloth of Gold when Henry met his French counterpart.

TAVERNER, JOHN (fl. 1530), musician, was presumably identical with 'Taverner' of Boston, the good musician, who (according to John Foxe, himself of Boston) was called by Wolsey to Oxford about 1525 to become master of the choristers at the newly founded Cardinal College, now Christ Church. Taverner, by Wolsey's statutes, received 10*l.* a year stipend, four yards of cloth at 3*s.* 4*d.* for livery, and 1*s.* 8*d.* a week

for his commons, in all 15*l.* a year, a higher sum than was allotted to any officer of the college except the dean and subdean. Wood (*Athenæ Oxon.* i. 94) calls Taverner 'organist of Cardinal College;' the Gutch manuscript (quoted in FOSTER's *Alumni Oxon.*) calls him canon of the college as well as organist. Taverner, indeed, acted as organist, as appears from Anthony Dalaber's account in Foxe, but this was not his official position. Wolsey's statutes make no mention of an organist, for which no special appointment was then customary, even in the chapel royal. When, very early in the history of the college, Clerk, Frith, and others of the new society were persecuted for heresy, Taverner was implicated, 'being accused and suspected of hiding Clerk's books under the boards in his school, yet the cardinal, for his music, excused him, saying that he was but a musician, and so he escaped.'

In a note Foxe adds: 'This Taverner repented him very much that he had made songs to popish ditties in the time of his blindness.' In the account-book for the college's fifth year a payment to Taverner of 5*l.* for the second 'terminus' is recorded. Nothing further of Taverner is definitely known, but John Ward (*Lives of the Gresham Professors*, p. 216) asserts that a manuscript, then (1740) in possession of Dr. Pepusch, stated that Taverner returned to Boston, where he died and was buried. Foxe's use of the past tense suggests that when he wrote (c. 1560) Taverner was already dead. There is nothing by Taverner in the services, anthems, and psalter published by John Day from 1560 to 1565. His name, however, was held in high repute all through the century, and his compositions continued in use. John Case mentions him among the musicians whom the English 'magnis præmiis affecerunt;' Meres counts him among England's 'excellente musitians;' and Thomas Morley (1597) places him with those 'famous Englishmen who have been nothing inferior to the best composers on the continent.' Fuller (*Church Hist.* vol. v. sect. 1) has inaccurately called him Richard Taverner, a mistake which has caused some confusion with Richard Taverner [q. v.]

To the song-book which Wynkyn de Worde published in 1530, Taverner contributed three pieces: 'The bella' (four-voiced), 'My herte my minde,' and 'Love wyll I' (for three voices). The only other pieces of Taverner's in print are the specimens given in the histories of Hawkins and Burney, reprinted in Michaelis's translation of Busby's history, Leipzig, 1822.

In almost all the manuscripts of vocal

are in two sections, one of which is by another composer—Wodde, Parsons, Tye, or Shepherd; and some others are exactly similar in style and construction, though ascribed to Taverner only. One of the latter, 'O splendor gloriae,' was published by Hawkins from this manuscript; it also occurs in the part-books at Christ Church, where it is said to be partly by Tye. It was copied in score by Henry Needler (*Addit. MS.* 5059) from the Christ Church books. The motets 'Gaude plurimum,' and 'Ave Dei Patris filia' may be found in almost all these collections.

Burney printed Taverner's motet on a plain-song, 'Dum transisset Sabbatum,' from the Christ Church part-books (it is also in *Addit. MS.* 31390); and the 'Qui tollis' from the mass 'O Michael,' a masterly canon. Parts of the mass 'Gloria tibi Trinitas' are scored in Burney's 'Extracts' (Additional MS. 10587). The canonic 'Qui tollis' and the motet printed by Hawkins are favourably noticed in Ambros's 'Geschichte der Musik' (ed. Kade, iii. 457). Taverner must be counted as the last of the English pre-Reformation composers; he apparently had no share in the development of instrumental music, to which his contemporary Redford contributed largely; and his vocal music has not remained on the repertory of our choirs like that of his immediate successors Tye and Tallis. He has left, however, the earliest known specimen of an In nomine, a form so greatly in favour during the second half of the sixteenth century.

[Statutes and Account-book of Cardinal College, now Treasury of Receipt of Exchequer, Miscellaneous Books, 102. 104, in the Public Record Office; Foxe's Actes and Monuments of the Church, Rel. Tract Society's edit. vol. v. pp. 5. 423, 428; Case's Apologia Musices, Oxford, 1588, p. 43; Morley's Introduction to Practicall Musicke, 1597, p. 151; Meres's Palladis Tamia, 1598, f. 288; Hawkins's Hist. of Music, c. 75; Burney's History, ii. 555-60; Cat. of Manuscripts in the Cambridge University Library, v. 589; Weale's Descriptive Cat. of the Historical Music Loan Exhibition of 1885, pp. 152-7; manuscripts and other authorities quoted above.]

B. 9490

D. 15 \$5?
1800cstipendary of
Tatteshall
sinceMAY BE
2 B.Groves' Dictionary
of music
suggests he may
have written
"Sweet Slaves".

music written from Henry VIII's reign to the end of the sixteenth century, Taverner's works are well represented. No instrumental music by him is known. The earliest known appearance of Taverner's name, probably soon after 1520, is in the set of part-books one of which is preserved in the Cambridge University Library, and another at St. John's College; here there are only two motets, 'Ave Dei Patris filia,' and 'Gaude plurimum.' The latter is found in another part-book of about the same date at the British Museum (*Addit. MS.* 34191). The collection of masses formed by William Forrest [q. v.] in 1530 (bequeathed by Dr. Heyther to the music school, Oxford) begins with Taverner's mass on the plain-song 'Gloria tibi Trinitas;' and at a later period his masses on 'Corona spinea' and 'O Michael' were added. The part-books at Peterhouse, Cambridge, contain a magnificat of his, with nine motets and three masses, headed 'Taverner,' 'Mater Christi,' and 'Small Devotion.' Dr. Jebb (*Ecclesiologist*, August 1859, p. 166) states that two of these works are arrangements of others, and intended for the Anglican service. A specially interesting work of Taverner's is his mass on a secular song, 'Western wynde, why dost thou blow?' [see SHEPHERD, JOHN, fl. 1550; TYE, CHRISTOPHER] in Additional MSS. 17802-5, a most valuable set of part-books, written about the middle of Elizabeth's reign, also containing four alleluias and other works by Taverner. The mass on 'Western wynde' is also in Thomas Sadler's part-books (Bodleian Library, MS. Mus. e. 1-5), dated 1585, with three motets. There are seventeen motets by Taverner in the library of Christ Church, Oxford. In Additional MS. 4900 are an alleluia and In nomine arranged for solo voice with lute accompaniment; the In nomine is also found scored for four voices in Additional MS. 30513 [see MULLINER, THOMAS], and is arranged for five voices in Additional MS. 31390. At the Royal College of Music (see *Cat. of the Library of the Sacred Harmonic Society*, No. 1737) are sixteen motets and part of a mass; many of these pieces, with movements from the mass 'Gloria tibi Trinitas,' are in Additional MS. 29246, arranged for the lute, in tablature. The latest manuscript containing Taverner's works is probably a choir-book written by John Baldwin of Windsor in and after 1606, and now in the library at Buckingham Palace; it contains the In nomine (here for four voices), movements from a mass, and motets, in all fourteen pieces, one of which is a song for two voices, 'In women no season is rest or patience.' Four of the motets

John Taverner
his Life and Music

Colin Hand



EULENBURG BOOKS
LONDON

Ernst Eulenburg Ltd
48 Great Marlborough Street
London W1V 2BN

Copyright © 1978, Colin Hand

First published in 1978 by Ernst Eulenburg Ltd

ISBN 0 903873 51 6 (cased)
0 903873 52 4 (paperback)

Printed and bound in England by
Caligraving Ltd, Thetford, Norfolk

CONTENTS

Introduction	7
I — His life	11
II — His music	38
The Masses	40
Festal settings	41
Non-festal settings	55
Movements for the Lady Mass	71
The Antiphons	74
Miscellaneous works	84
The secular songs	95
III — His musical style	97
Coda	112
Appendix: list of MS sources	114
Select bibliography	120
Index	123

*Dad's notes included the whole
book, which I have removed for copyright
reasons*

- Stephen Taverner

Condition of sale: This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out or otherwise circulated without the Publisher's prior consent, in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

John Taverner

WA

REF 34



CHRIST CHURCH
OXFORD
OX1 1DP

Richard Taverner

VI

Mr J.P. Taverner,
238 Hesketh Lane, Tarleton, Lancs.

26 January 1984

Dear Mr Taverner,

In answer to your enquiry about the Taverners at Cardinal College, I have no really original reference to either in the archives here. The nearest is a 17th century list of members of Cardinal College which names John Taverner as the organist and as one of the scholars from Cambridge. Anthony Wood says of him in his History and Antiquities of the University of Oxford (ed. Gutch), that he had been accused of Lutherism and of hiding the books belonging to Clarke, a Lutheran, also from Cambridge. Wolsey apparently pleaded on Taverner's behalf, on the grounds that 'he was a Musitian and thought that no great harm might be done by him'. Foster describes him in his Alumni Oxonienses as originating 'from Boston.'

Richard Taverner is described by Foster as '1st son of John Taverner, of North Elmham, Norfolk.' He was educated at Benet College, Cambridge, leaving to go to Cardinal College where he became a junior canon. According to Wood, he 'obtained a competent knowledge in philosophy, the Greek tongue and divinity'. He seems to have made a timely withdrawal, back to Cambridge to Gonville and Caius, 'some time before the said college came into the King's hands by Wolsey's fall'.
Stair Inn,

Richard Taverner then studied at/one of the old Chancery Inns in London (on the site of the present Somerset House) and made a career for himself, under the protection of Thomas Cromwell. He leant increasingly towards the Protestants and became clerk to the signet. Taverner also became a licensed preacher, though still a layman. During the reign of Mary Tudor, he retired to the country, and was rewarded, on the accession of Elizabeth, with the office of High Sheriff of Wood Eaton, Oxon. He died in 1575.

I have found no reference to any links between the two Taverners.

I hope that this is of some use to you.

Yours sincerely

Mrs J. Wells. Assistant Archivist.

for his commons, in all 15*l.* a year, a higher sum than was allotted to any officer of the college except the dean and subdean. Wood (*Athenæ Oxon.* i. 94) calls Taverner 'organist of Cardinal College;' the Gutch manuscript (quoted in FOSTER'S *Alumni Oxon.*) calls him canon of the college as well as organist. Taverner, indeed, acted as organist, as appears from Anthony Dalaber's account in Foxe, but this was not his official position. Wolsey's statutes make no mention of an organist, for which no special appointment was then customary, even in the chapel royal. When, very early in the history of the college, Clerk, Frith, and others of the new society were persecuted for heresy, Taverner was implicated, 'being accused and suspected of hiding Clerk's books under the boards in his school, yet the cardinal, for his music, excused him, saying that he was but a musician, and so he escaped.' In a note Foxe adds: 'This Taverner repented him very much that he had made songs to popish ditties in the time of his blindness.' In the account-book for the college's fifth year a payment to Taverner of 5*l.* for the second 'terminus' is recorded. Nothing further of Taverner is definitely known, but John Ward (*Lives of the Gresham Professors*, p. 216) asserts that a manuscript, then (1740) in possession of Dr. Pepusch, stated that Taverner returned to Boston, where he died and was buried. Foxe's use of the past tense suggests that when he wrote (c. 1560) Taverner was already dead. There is nothing by Taverner in the services, anthems, and psalter published by John Day from 1560 to 1565. His name, however, was held in high repute all through the century, and his compositions continued in use. John Case mentions him among the musicians whom the English 'magnis præmiis affecerunt;' Meres counts him among England's 'excellente musitians;' and Thomas Morley (1597) places him with those 'famous Englishmen who have been nothing inferior to the best composers on the continent.' Fuller (*Church Hist.* vol. v. sect. 1) has inaccurately called him Richard Taverner, a mistake which has caused some confusion with Richard Taverner [q. v.]

To the song-book which Wynkyn de Worde published in 1530, Taverner contributed three pieces: 'The bella' (four-voiced), 'My herte my minde,' and 'Love wyll I' (for three voices). The only other pieces of Taverner's in print are the specimens given in the histories of Hawkins and Burney, reprinted in Michaelis's translation of Busby's history, Leipzig, 1822.

In almost all the manuscripts of vocal

TAVERNER, JOHN (fl. 1530), musician, was presumably identical with 'Taverner of Boston, the good musician,' who (according to John Foxe, himself of Boston) was called by Wolsey to Oxford about 1525 to become master of the choristers at the newly founded Cardinal College, now Christ Church. Taverner, by Wolsey's statutes, received 10*l.* a year stipend, four yards of cloth at 3*s.* 4*d.* for livery, and 1*s.* 8*d.* a week

music written from Henry VIII's reign to the end of the sixteenth century, Taverner's works are well represented. No instrumental music by him is known. The earliest known appearance of Taverner's name, probably soon after 1520, is in the set of part-books one of which is preserved in the Cambridge University Library, and another at St. John's College; here there are only two motets, 'Ave Dei Patris filia,' and 'Gaude plurimum.' The latter is found in another part-book of about the same date at the British Museum (*Addit. MS.* 34191). The collection of masses formed by William Forrest [q.v.] in 1530 (bequeathed by Dr. Heyther to the music school, Oxford) begins with Taverner's mass on the plain-song 'Gloria tibi Trinitas,' and at a later period his masses on 'Corona spinea' and 'O Michael' were added. The part-books at Peterhouse, Cambridge, contain a magnificat of his, with nine motets and three masses, headed 'Taverner,' 'Mater Christi,' and 'Small Devotion.' Dr. Jebb (*Ecclesiologist*, August 1859, p. 166) states that two of these works are arrangements of others, and intended for the Anglican service. A specially interesting work of Taverner's is his mass on a secular song, 'Western wynde, why dost thou blow?' [see SHEPHERD, JOHN, *f.* 1550; TYE, CHRISTOPHER] in Additional MSS. 17802-5, a most valuable set of part-books, written about the middle of Elizabeth's reign, also containing four alleluias and other works by Taverner. The mass on 'Western wynde' is also in Thomas Sadler's part-books (Bodleian Library, MS. Mus. e. 1-5), dated 1585, with three motets. There are seventeen motets by Taverner in the library of Christ Church, Oxford. In Additional MS. 4900 are an alleluia and In nomine arranged for solo voice with lute accompaniment; the In nomine is also found scored for four voices in Additional MS. 30513 [see MULLINER, THOMAS], and is arranged for five voices in Additional MS. 31390. At the Royal College of Music (see *Cat. of the Library of the Sacred Harmonic Society*, No. 1737) are sixteen motets and part of a mass; many of these pieces, with movements from the mass 'Gloria tibi Trinitas,' are in Additional MS. 29246, arranged for the lute, in tablature. The latest manuscript containing Taverner's works is probably a choir-book written by John Baldwin of Windsor in and after 1606, and now in the library at Buckingham Palace; it contains the In nomine (here for four voices), movements from a mass, and motets, in all fourteen pieces, one of which is a song for two voices, 'In women no season is rest or patience.' Four of the motets

are in two sections, one of which is by another composer—Wodde, Parsons, Tye, or Shepherd; and some others are exactly similar in style and construction, though ascribed to Taverner only. One of the latter, 'O splendor gloriae,' was published by Hawkins from this manuscript; it also occurs in the part-books at Christ Church, where it is said to be partly by Tye. It was copied in score by Henry Needler (*Addit. MS.* 5059) from the Christ Church books. The motets 'Gaude plurimum,' and 'Ave Dei Patris filia' may be found in almost all these collections.

Burney printed Taverner's motet on a plain-song, 'Dum transisset Sabbatum,' from the Christ Church part-books (it is also in *Addit. MS.* 31390); and the 'Qui tollis' from the mass 'O Michael,' a masterly canon. Parts of the mass 'Gloria tibi Trinitas' are scored in Burney's 'Extracts' (Additional MS. 10587). The canonic 'Qui tollis' and the motet printed by Hawkins are favourably noticed in Ambros's 'Geschichte der Musik' (ed. Kade, iii. 457). Taverner must be counted as the last of the English pre-Reformation composers; he apparently had no share in the development of instrumental music, to which his contemporary Redford contributed largely; and his vocal music has not remained on the repertory of our choirs like that of his immediate successors Tye and Tallis. He has left, however, the earliest known specimen of an In nomine, a form so greatly in favour during the second half of the sixteenth century.

[Statutes and Account-book of Cardinal College, now Treasury of Receipt of Exchequer, Miscellaneous Books, 102, 104, in the Public Record Office; Foxe's Actes and Monuments of the Church, Rel. Tract Society's edit. vol. v. pp. 5, 423, 428; Case's Apologia Musices, Oxford, 1588, p. 43; Morley's Introduction to Practicall Musicke, 1597, p. 151; Meres's Palladis Tamia, 1598, f. 288; Hawkins's Hist. of Music. c. 75; Burney's History, ii. 555-60; Cat. of Manuscripts in the Cambridge University Library, v. 589; Weale's Descriptive Cat. of the Historical Music Loan Exhibition of 1885, pp. 152-7; manuscripts and other authorities quoted above.]

H. D.

THE REVD. CANON TREVOR COLLINS, B.D., A.K.C.
Vicar of Boston
Tel. No. (0205) 62364

**THE VICARAGE
BOSTON
LINCOLNSHIRE
PE21 6NP**

11th January 1984

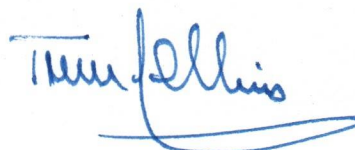
Mr. John P. Taverner,
238 Hesketh Lane,
Tarleton,
Lancashire.

Dear Mr. Taverner,

I think the best thing that I can do in relation to your letter is to send you on loan my copy of the book "John Taverner His life and Music". The author lived in the parish at the time that he wrote the book and hence it is a personal copy signed by him as a gift to me. Thus I would appreciate its return when you have read it.

With all good wishes,

Yours sincerely,



Encl.

music written from Henry VIII's reign to the end of the sixteenth century, Taverner's works are well represented. No instrumental music by him is known. The earliest known appearance of Taverner's name, probably soon after 1520, is in the set of part-books one of which is preserved in the Cambridge University Library, and another at St. John's College; here there are only two motets, 'Ave Dei Patris filia,' and 'Gaude plurimum.' The latter is found in another part-book of about the same date at the British Museum (*Addit. MS.* 34191). The collection of masses formed by William Forrest [q.v.] in 1530 (bequeathed by Dr. Heyther to the music school, Oxford) begins with Taverner's mass on the plain-song 'Gloria tibi Trinitas;' and at a later period his masses on 'Corona spinea' and 'O Michael' were added. The part-books at Peterhouse, Cambridge, contain a magnificat of his, with nine motets and three masses, headed 'Taverner,' 'Mater Christi,' and 'Small Devotion.' Dr. Jebb (*Ecclesiologist*, August 1859, p. 166) states that two of these works are arrangements of others, and intended for the Anglican service. A specially interesting work of Taverner's is his mass on a secular song, 'Western wynde, why dost thou blow?' [see SHEPHERD, JOHN, *f.* 1550; TYE, CHRISTOPHER] in Additional MSS. 17802-5, a most valuable set of part-books, written about the middle of Elizabeth's reign, also containing four alleluias and other works by Taverner. The mass on 'Western wynde' is also in Thomas Sadler's part-books (Bodleian Library, MS. Mus. e. 1-5), dated 1585, with three motets. There are seventeen motets by Taverner in the library of Christ Church, Oxford. In Additional MS. 4900 are an alleluia and In nomine arranged for solo voice with lute accompaniment; the In nomine is also found scored for four voices in Additional MS. 30513 [see MULLINER, THOMAS], and is arranged for five voices in Additional MS. 31390. At the Royal College of Music (see *Cat. of the Library of the Sacred Harmonic Society*, No. 1737) are sixteen motets and part of a mass; many of these pieces, with movements from the mass 'Gloria tibi Trinitas,' are in Additional MS. 29246, arranged for the lute, in tablature. The latest manuscript containing Taverner's works is probably a choir-book written by John Baldwin of Windsor in and after 1606, and now in the library at Buckingham Palace; it contains the In nomine (here for four voices), movements from a mass, and motets, in all fourteen pieces, one of which is a song for two voices, 'In women no season is rest or patience.' Four of the motets

are in two sections, one of which is by another composer—Wodde, Parsons, Tye, or Shepherd; and some others are exactly similar in style and construction, though ascribed to Taverner only. One of the latter, 'O splendor gloriae,' was published by Hawkins from this manuscript; it also occurs in the part-books at Christ Church, where it is said to be partly by Tye. It was copied in score by Henry Needler (*Addit. MS.* 5059) from the Christ Church books. The motets 'Gaude plurimum,' and 'Ave Dei Patris filia' may be found in almost all these collections.

Burney printed Taverner's motet on a plain-song, 'Dum transisset Sabbatum,' from the Christ Church part-books (it is also in *Addit. MS.* 31390); and the 'Qui tollis' from the mass 'O Michael,' a masterly canon. Parts of the mass 'Gloria tibi Trinitas' are scored in Burney's 'Extracts' (Additional MS. 10587). The canonic 'Qui tollis' and the motet printed by Hawkins are favourably noticed in Ambros's 'Geschichte der Musik' (ed. Kade, iii. 457). Taverner must be counted as the last of the English pre-Reformation composers; he apparently had no share in the development of instrumental music, to which his contemporary Redford contributed largely; and his vocal music has not remained on the repertory of our choirs like that of his immediate successors Tye and Tallis. He has left, however, the earliest known specimen of an In nomine, a form so greatly in favour during the second half of the sixteenth century.

[Statutes and Account-book of Cardinal College, now Treasury of Receipt of Exchequer, Miscellaneous Books, 102, 104, in the Public Record Office; Foxe's Actes and Monuments of the Church, Rel. Tract Society's edit. vol. v. pp. 5, 423, 428; Case's Apologia Musices, Oxford, 1588, p. 43; Morley's Introduction to Practicall Musicke, 1597, p. 151; Meres's Palladis Tamia, 1598, f. 288; Hawkins's Hist. of Music. c. 75; Burney's History, ii. 555-60; Cat. of Manuscripts in the Cambridge University Library, v. 589; Weale's Descriptive Cat. of the Historical Music Loan Exhibition of 1885, pp. 152-7; manuscripts and other authorities quoted above.]

H. D.

for his commons, in all 15*l.* a year, a higher sum than was allotted to any officer of the college except the dean and subdean. Wood (*Athenæ Oxon.* i. 94) calls Taverner 'organist of Cardinal College;' the Gutch manuscript (quoted in FOSTER's *Alumni Oxon.*) calls him canon of the college as well as organist. Taverner, indeed, acted as organist, as appears from Anthony Dalaber's account in Foxe, but this was not his official position. Wolsey's statutes make no mention of an organist, for which no special appointment was then customary, even in the chapel royal. When, very early in the history of the college, Clerk, Frith, and others of the new society were persecuted for heresy, Taverner was implicated, 'being accused and suspected of hiding Clerk's books under the boards in his school, yet the cardinal, for his music, excused him, saying that he was but a musician, and so he escaped.' In a note Foxe adds: 'This Taverner repented him very much that he had made songs to popish ditties in the time of his blindness.' In the account-book for the college's fifth year a payment to Taverner of 5*l.* for the second 'terminus' is recorded. Nothing further of Taverner is definitely known, but John Ward (*Lives of the Gresham Professors*, p. 216) asserts that a manuscript, then (1740) in possession of Dr. Pepusch, stated that Taverner returned to Boston, where he died and was buried. Foxe's use of the past tense suggests that when he wrote (c. 1560) Taverner was already dead. There is nothing by Taverner in the services, anthems, and psalter published by John Day from 1560 to 1565. His name, however, was held in high repute all through the century, and his compositions continued in use. John Case mentions him among the musicians whom the English 'magnis præmiis affecerunt;' Meres counts him among England's 'excellente musicians;' and Thomas Morley (1597) places him with those 'famous Englishmen who have been nothing inferior to the best composers on the continent.' Fuller (*Church Hist.* vol. v. sect. 1) has inaccurately called him Richard Taverner, a mistake which has caused some confusion with Richard Taverner [q. v.]

TAVERNER, JOHN (fl. 1530), musician, was presumably identical with 'Taverner of Boston, the good musician,' who (according to John Foxe, himself of Boston) was called by Wolsey to Oxford about 1525 to become master of the choristers at the newly founded Cardinal College, now Christ Church. Taverner, by Wolsey's statutes, received 10*l.* a year stipend, four yards of cloth at 3*s* 4*d.* for livery, and 1*s*. 8*d.* a week

To the song-book which Wynkyn de Worde published in 1530, Taverner contributed three pieces: 'The bella' (four-voiced), 'My herte my minde,' and 'Love wyll I' (for three voices). The only other pieces of Taverner's in print are the specimens given in the histories of Hawkins and Burney, reprinted in Michaelis's translation of Busby's history, Leipzig, 1822.

In almost all the manuscripts of vocal