



The York Waits

As I Went to Walsingham

Sunday 25 May 5.15pm

St John's Church, North Bar Without

The York Waits

Deborah Catterall, Gareth Glyn Roberts *voices*

**Tim Bayley, Anna Marshall, Elizabeth Gutteridge, Susan Marshall,
William Marshall** *shawms, sackbuts, recorders, violin, curtal, harp, guitar, bagpipes,
pipe and tabor*

As I Went to Walsingham

A Tudor Musical Pilgrimage

Ave Maria

Gregorian chant

As I went to Walsingham
Walsingham

Anonymous 16th century
William Byrd c.1540-1623
arr. T.J. Bayley

Blessed Art Thou that Fearest God

Philip van Wilder c.1500-1553

Jouyssance vous donnerai
(from *Orchesographie*, 1589)

Thoinot Arbeau 1520-95
arr E. Gutteridge

O Lord, how vain
This Noble Famous Queen
The Queen's Almain

Byrd
Byrd
Byrd arr. E. Gutteridge

Bergamasca

Richard Nicholson 1563-1639

Never weather-beaten sail

Thomas Campion 1567-1620
New descant by E. Gutteridge

Wilson's Wilde

arr. **Michael Praetorius** 1571-1621

Sermone blando
O beata Maria

Thomas Tallis c.1505-1585
Pedro Guerrero c.1520-?

When Kemp did dance alone
Kemp's Jig

Thomas Weelkes 1576-1623
Anonymous arr. T.J. Bayley

As I Went to Walsingham

Anonymous 16th century arr. E. Gutteridge

In the late eleventh century an English noblewoman experienced a vision in which she was transported to Christ's home in Nazareth and commanded by the Virgin Mary to build a replica at a shrine in Walsingham, Norfolk. This she duly did and the Priory of Our Lady of Walsingham became one of Europe's great places of pilgrimage. It would remain so for 500 years, boasting relics that included a purported vial of the Virgin's milk. In 1510, the newly crowned and married Henry VIII visited Walsingham to offer thanks for the birth of a son. He made a generous donation to the shrine. But little Prince Henry died soon afterwards and the lack of a male Tudor heir would eventually set in motion the events that led to the English Reformation and with it the suppression of shrines (including that of St John of Beverley), a policy vigorously pursued by Thomas Cromwell. Walsingham's relics were publicly burned in 1538 and not until the twentieth century was the shrine rebuilt and became a place of pilgrimage again.

However, folk memory of pilgrimage and a nostalgia for its places and symbols remained strong even as sixteenth-century England made its transition to Protestantism. A ballad, *As I Went to Walsingham* – recounting an enigmatic meeting between a palmer (or returned pilgrim) and a woman who spurns his affections – remained widely known well into the 1600s. Its simple melody was attractive to composers, who created elaborate variations, such as those by William Byrd at the opening of this concert.

The Walsingham ballad is a thread that runs through a concert of sixteenth-century instrumental and vocal music from the York Waits, who use many of the wind and stringed instruments that were heard in court, chapel, theatres and on the streets of Tudor England. They range from the combination of shawms (loud reed instruments) and sackbuts (the early form of the trombone) to a 'great' consort of large recorders. Also heard is the bass curtal, an early form of bassoon, plus the Renaissance violin, increasingly prominent by the late 1500s. Instruments of popular music-making during the Tudor period include bagpipes, the pipe and tabor and the early form of the guitar.

The repertoire includes compositions – sacred and secular – by composers such as Byrd, Tallis and Campion who retained their Catholicism but for reasons of survival adapted their music and public lives to the prevailing orthodoxy. The Netherlander Philip van Wilder was employed by Henry VIII and probably taught music to Princess Mary, but his Anglican anthem *Blessed Art Thou that Fearest God*, with a text taken from first book of metrical psalms in English, shows him moving with the times, as does the dedication to the Protestant boy-king Edward VI.

Byrd's *O Lord, how vain* is a setting of fatalistic words by Sir Philip Sidney, the soldier-poet whose death fighting for Dutch rebels against Catholic Spain made him a Protestant hero. Similar in sentiment but much more terse and ironic is *This Noble Famous Queen*. It was originally published as a song about the classical myth of Daphne and Phoebus, but in one manuscript source there are alternative words, a ruefully philosophical – and possibly rather dangerous – reflection on the death of Mary, Queen of Scots, executed at Fotheringhay Castle in 1587.

In Campion's *Never weather-beaten sail* the physical rigours of pilgrimage are part of the imagery used to symbolise the soul's quest for rest and relief after life's journey. Tallis's *Sermone blando*, is based around a plainsong chant for Easter. The words are Latin but the music is in the simpler, more direct style that Tallis – despite his Catholicism – adopted in order to meet the requirements of the Anglican church.

O beata Maria is a motet by Pedro Guerrero, the younger brother of the more famous Spanish composer Francesco Guerrero. In 1553, Mary Tudor came to the throne of England and Wales and in the following year she married Philip II of Spain in a ceremony at Winchester Cathedral that included contributions by English and Spanish musicians, possibly including compositions by the Guerrero brothers. The Catholic Mary set about reversing the Reformation but her five-year reign did not allow time or scope to restore pilgrimage and shrines.

There is some musical ribaldry in this concert – a reminder that, as Chaucer showed us, pilgrimage had its social and roistering elements alongside the search for spirituality and salvation. There are popular dance tunes of the Tudor period – some of which, such as *Wilson's Wilde*, became well known on the Continent, and the song *When Kemp did dance alone* is a commemoration of the actor Will Kemp's feat – known as 'the Nine Days' Wonder' – when, in 1600, he danced all the way from London to Norwich. This is a route that pilgrims would have taken to Walsingham, so perhaps Kemp's stunt – in terms of exertion alone – was a kind of post-Reformation, secular pilgrimage, although he was in it for money and publicity rather than spiritual salvation.

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Ave Maria

Ave Maria, gratia plena, Dominus tecum, benedicta tu in mulieribus et benedictus fructus ventri tui, Jesus. Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostra. Amen

Hail Mary, full of grace! the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb, Jesus.

Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.

Walsingham

As I went to Walsingham
To the shrine with speed
Met I with a jolly Palmer
In a Pilgrim's weed.
Now God save you jolly Palmer.
Welcome Lady gay.
Oft have I sued to thee for love.
Oft have I said you nay.

Blessed art thou that fearest God

Blessed art thou that fearest God
And walkest in his way,
For of thy labour thou shalt eat,
Happy art thou I say.
Like fruitful vines on thy houseside
Doth thy wife spring out.
The children stand like olive buds
Thy table round about.
Thus art thou blest that fearest God
And he shall let thee see
The promised Jerusalem and his felicity.
Thou shalt thy children's children see
To thy great joys increase,
Full quietly in Israel to pass their time in peace.

O Lord, how vain

O Lord, how vain are all our frail delights;
how mix'd with sour the sweet of our desire;
how subject oft to Fortune's subtle slights;
how soon consum'd like snow against the fire.
Sith in this life our pleasures all be vain,
O lord, grant me that I may them disdain.

How fair in show where need doth force to wish;
how much they loathe when heart hath them at will;
how things possess'd do seem not worth a rush,
where greedy minds for more do covet still.
Sith in this life our pleasures all be vain,
O lord, grant me that I may them disdain.

What prince so great as doth not seem to want;
what man so rich but still doth covet more;
to whom so large was ever Fortune's grant
as for to have a quiet mind in store.
Sith in this life our pleasures all be vain
O Lord, grant me that I may them disdain.

The Noble famous Queen

The Noble famous Queen who lost her head of late
Dost show that kings as well as clowns are bound to Fortune's fate
And that no earthly Prince can so secure his crown
But Fortune with her whirling wheel hath power to pull them down.

Never weather-beaten sail

Never weather-beaten sail more willing bent to shore.
Never tired pilgrim's limbs affected slumber more,
Than my wearied sprite now longs to fly out of my troubled breast:
O come quickly, sweetest Lord, and take my soul to rest.

Ever blooming are the joys of Heaven's high Paradise.
Cold age deafs not there our ears nor vapour dims our eyes:
Glory there the sun outshines whose beams the blessed only see:
O come quickly, glorious Lord, and raise my sprite to thee!

Sermone blando

Sermone blando angelus, predixit mulieribus in Galilea Dominus videndus est a totuis.

Illae dum pergunt concite Apostolis hoc dicere videntes eum vivere osculantur pedes Domini.

Quo agnito discipuli In Galileam propere pergunt videre faciem Desideratam Domini.

Claro paschali gaudio sol mundo nitet radio cum Christum iam apostoli visu cernunt corporeo ostensa sibi vulnera in Christi carne fulgida surrexisse.

Dominum Voce fatetur publica Rex Christe clementissimo tu corda nostra posside ut tibi laudes debitas reddamus omni tempore.

Quaesumus auctor omnium in hoc paschal gaudio ab omni mortis impetu tuum defende populum. Gloria tibi, Domine qui surrexisti a mortiseCum Patre Sancto spirituIn sempiterna secula. Amen

In sweet speech the angel foretold to the women that the Lord would be seen by all in Galilee.

And as they hurried to tell this to the Apostles, seeing him alive, they kissed the Lord's feet.

When they learned this, the disciples hurried to Galilee to see the face of the Lord they so desired.

With bright Easter joy the sun beams forth now that the Apostles discern Christ with mortal eye. Being shown the wounds shining forth in Christ's flesh, they made known to all people that the Lord had risen. O Christ, most merciful King, possess our hearts so that the praise we owe you we may return for all time.

We pray in this Easter joy, O Creator of all, that you defend your people against every power of death. Glory to you, O Lord, who rose from the dead, with the Father and the Holy Spirit, throughout all ages. Amen.

O beata Maria

O beata Maria, spes unica peccatorum per te speramus veniam delictorum nostrorum. In te est, beatissima, expectatio nostrorum premium

O blessed Mary, the only hope of sinners, through you we hope for the pardon of our sins. In you is, most blessed, our expectation is the reward.

When Kempe did dance alone

Since Robin Hood, Maid Marion and Little John are gone a,

The hobby horse was quite forgot when Kempe did dance alone a.

He did labour after the tabor
For to dance then into France.
He took pains in hope of gains
To skip and trip it on the toe

The York Waits

The York Waits were formed in 1977 – shortly after the inaugural York Early Music Festival – in order to play Renaissance and medieval music on instruments of the period and to do so by recreating the official city band of York as it was in the fifteenth to seventeenth centuries. This means that the group's core ensemble is the combination of shawms and sackbuts, heard on the streets of towns and cities throughout Europe for much of the 1400s and 1500s. But, like their forbears, the latter day York Waits have added a wide variety of wind and stringed instruments to their line-up, including a 'Great Consort' of low recorders, mixed ensembles that include violin, harp and guitar, instruments of popular music-making such as bagpipes and hurdy gurdy, plus the singing of Deborah Catterall and guest vocalists such as Gareth Glyn Roberts in today's concert. During the band's near-50-year career – which has involved occasional personnel changes – it has performed throughout the UK and overseas, including festival appearances in York, Hampton Court Palace, Beverley, Bruges, Copenhagen, Trondheim, Galway and 's-Hertogenbosch, plus several U.S. cities. The Waits have issued 10 recordings around historical themes that include the Spanish Armada, Henry VIII, Richard III and the Gunpowder Plot.

yorkwaits.org.uk

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