

L B M P - 0 2 1

P A R T H E N I A

P A R T H E N I A I N - V I O L A T A

E X L I B R I S

Edited by

Jon Baxendale and Francis Knights



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TO GLEN WILSON

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1. THE GENESIS OF THE PARTHENIA PUBLICATIONS

i. Brief notes on music printing before c. 1612

Though Johann Gutenberg established the first press in 1450, some decades passed before the techniques he developed were adopted for printing music. Manuals for typesetters and printers exist from the sixteenth century onwards. While none mentions the production of music, we must assume that the fundamental technique of arranging the type in formes, correctly aligning these with the paper to be printed and applying the ink itself to both notation and letters was the same. For music, though, the system was more complicated: among required fonts were staves, clefs, accidentals and notes of differing value and, in the case of keyboard music, it was important to convey chords and polyphonic parts, beams, accidentals, clefs and metrical symbols. In addition, longer pieces would have required more characters than some typesetters had at their disposal. Because of this, formes might have needed to be reset for each line of music, which might be the reason why so many early music books adopted a landscape paper orientation to help conserve available type as much as possible.

Typesetting was a solution that worked best for vocal and instrumental genres and tablature, but it was inadequate for conveying polyphonic or highly ornamented music on two-stave systems. Thus, hand-copying remained a more practical means of addressing the challenges provided by such composers as those who contributed to *Parthenia* (hereafter PAR).

There are examples of intaglio-engraved printing that date as far back as the 1440s, which were produced using a mangle press, drawing both plates and paper through rollers. Surviving examples of engraved maps are found in Ptolemy's *Geographia* (Bologna, 1477; Rome, 1478; Florence, 1482), though—except for an unattributed map of central Europe in 1491—the absence of similar engravings suggests the technique was widely unknown. The earliest identified copperplate engraving of music is the anonymously produced and undated *Intabolatura da leuto del divino Francesco da Milano novamenta stampada*. Another early example is Francesco Marcolini's *Intabolatura di liuto di diversi*, though he soon returned to moveable type after this publication (Boorman, *Grove Music Online*). This should come as no surprise since nothing in either engraving could be achieved without employing the older method, which required less complex treatment.

Other examples of impressed printing began appearing from the late sixteenth century in mainly devotional prints. While Vincenzo Galilei's *Dialogo della musica antica et della moderna* (Florence, 1581) contains an engraved table showing the finals and dominants of the twelve modes, no known engraved music was to appear until the

rolling press became more widely used. 1586 saw the first collection engraved from copper plates in Simone Verovio's *Diletto spirituale: canzonette a tre et a quattro voci [...] con l'intavolatura del cimballo et liuto*, and other Italian printers began to follow suit.

PAR is among these early publications. It was engraved by William Hole for Dorothy Evans and printed by George Lowe sometime between late 1612 and early 1613. Hole (d. 1624) was appointed cuneator (or chief engraver) by James I (Grueber, 1907, 346) and was active from about 1607 when he produced the title plate for a London edition of the Geneva Bible. We know of only four Hole engravings of music: Orlando Gibbons's *Fantazies of Three Parts* (which curiously claims to be 'Cut in Copper, the like not heretofore extant' (q.v.)),¹ an engraving of Notari's cantatas (1613), PAR and *Parthenia In-Violata* (hereafter PIV).²

ii. Parthenia: sources, protagonists and relationships

PAR is in upright format with plates measuring approximately 263 x 162mm. Folios are not numbered in any surviving copy, though each page is marked with a roman numeral that corresponds to the music's serial position. There is a surprising number of blank pages, which seem to serve no purpose, and which were never filled in in later issues. None of these is numbered. Pages are arranged verso-recto, the probable rationale being that, since PAR's contents span no more than two sides, beginning on the verso side of a folio would negate the need for page-turning. This has resulted in longer pieces appearing compressed, and it could be that some of the material in PAR was shortened to achieve this end. For example, Bull's 'Galiardo: St Thomas Wake' (PAR 9) omits the fifth variation found in *The Fitzwilliam Virginal Book* (FVB 36). PAR itself is divided into three sections, each of which contains the work of one composer. The first has eight pieces by William Byrd and is followed by collations of seven and six works by John Bull and Orlando Gibbons, respectively. Thurston Dart's suggestion (1960, 39) that Gibbons was the driving force behind the collection seems highly plausible, especially because Gibbons travelled to the Netherlands in 1613—where he may have met Sweelinck—in the new queen's retinue;³ this may suggest some close relationship between composer and monarch. At any rate, the works by Gibbons in PAR are of the highest quality and were likely selected to invite direct and favourable comparison with Bull and Byrd: Gibbons exceeds the former in virtuosity in his 'Galiardo' (PAR 16) and the latter in depth in his setting of the Salisbury memorial pavan and galliard. In addition, Gibbons provides the sole examples in PAR of a contrapuntal fantasia and keyboard variations, two genres of which Byrd was the leading exponent.⁴

The title reads:

¹ This suggests the engraving predates PAR, though its dedicatee was Edward Wraye, 'one of ye Groomes of his Mats bed Chamber', whose appointment was not secured until the end of June 1618. However, the reference makes sense if taken to refer to genre rather than the method of publication.

² *Prime Musiche nuove di Angelo Notari a una, due, et tre Voci, per Cantare con la Tiorba et altri Strumenti, Nouamente posti in luce*. Cf. Wainwright, 2021.

³ Twelve works from Parthenia were copied into Lynar A2 soon after, by a scribe close to Sweelinck. See Pieter Dirksen, 'Orlando Gibbons's Keyboard Music: The Continental Perspective', in Smith and Taylor (2013), pp. 157–168 at 158–159.

⁴ Gibbons had recently published a set of *Madrigals and Motets* (London, 1612), another public statement of his compositional prowess.

P A R T H E N I A
or
T H E M A Y D E N H E A D
of the first musicke that
ever was printed for the VIRGINALLS
COMPOSED

By three famous Masters: William Byrd, D^r: John Bull, & Orlando Gibbons,

Gentleman of his Ma^{ties}: most Illuſtrious Chappell.

Dedicated to all the Maiſters and Lovers of Muſick

Ingraven

by William Hole.

[Illustration]

Lond: print: for M^{ris}. Dor: Evans. Cum privilegio. Are to be sold by G:
Lowe print^r in Loathberry

The title is derived from the Greek ‘parthenos’ meaning ‘maiden’ or ‘virgin’ and alludes to the book’s status as the first engraved source of English music. It is needless to say that the reference to the ‘virginalls’ is also a part of the pun. The Greek word was also well known as a name, that of the warrior princess Parthenia, who dies together with the hero Argalus in Sidney’s pastoral romance *The Countess of Pembroke’s Arcadia* (London, 1598), an episode later expanded by Francis Quarles in *Argalus and Parthenia* (1639) and dramatized by Henry Glapthorne.⁵

Due to his name appearing after the dedication, William Hole is usually credited as the instigator of the project, though it is doubtful he was anything more than its engraver. That he placed his name after the dedication is probably because he took his cue from Simone Vervio, whose anthology of Italian composers, *Diletto spirituale*: [...], was similarly signed. Indeed, there is reason to believe he was not a musician of any sort. His later engraving of PIV demonstrates some readily apparent flaws, demonstrating that he was neither adept at reading nor proofing music and, by leaving the choice of pieces to another, we may surmise that he lacked knowledge concerning the available repertoire. We should additionally note that he produced only four volumes of music in total, which indicates that, for Hole, music engraving was not a feasible direction for him to follow.

⁵ From 1651 Playford printed an apparently unrelated major key tune in contemporary style called ‘Parthenia’ (Brookes (1996), no.843); for a keyboard version, see Thurston Dart (ed.), *The First Part of Musick’s Hand-Maid* [1663] (London, 1969); for a keyboard version, see Dart (1969), p. 13.

⁶ According to Burney, a collection of virginal music was published in 1657, which Dart (1955, 24) assumes to have been another copy of PAR.

The choice of Hole as engraver should come as no surprise since his position would have given him a degree of prominence, which would have made him the logical candidate. Instead, we must assume that the motivation behind PAR came from one or all of its composers. They were prominent musicians who would have been mindful of the possibilities engraved music provided and would have been well aware of how a celebratory volume as this would have been received at Court, whose members’ favours they were not averse to currying. Their involvement in the whole process is also apparent: it is inconceivable that they would not have expressed a keen interest in the innovative technology, and that it is almost flawless indicates that a musician of considerable ability proofread each piece.

We know of just 13 surviving copies of PAR. RISM reports that only one is from the original pull, which is housed in the Henry E. Huntington Library and Art Gallery in San Marino, California (US-SM, 14176, hereafter Huntington). Seven further books are thought to have come from second or third imprints, and five more emanate from the Civil War period and the Interregnum that followed. They were issued in 1646, 1651, 1655 and 1659.⁶ A copy in the Bibliothèque nationale de France (F-Pn, Rés 1184) was thought by an owner to be from 1659 since the date is written in ink on the cover. This, though, has been altered to 1615? in the library’s catalogue. There are reasons to believe RISM’s information to be not wholly accurate. The roots of the problem lie in the prefatory content of Huntington, which includes a dedicatory ode (epithalamium). It centres on the name of Mistress Dorothy Evans, which, in Huntington, is placed at the foot of the engraved plate next to the printer.⁷ However, Evans’s name was subsequently moved to a more prominent position as the last line of the title block. This is not surprising. Although nothing is known of Evans, conjecture suggests she was a woman of means and possibly a courtier. We may, nonetheless, be confident that she provided the funds for the publication. While there appears to have been no etiquette surrounding the acknowledgement of patrons in printed material, her role should be considered in light of the book’s purpose, which (according to the epithalamium) was published to commemorate the wedding of James I’s only daughter, Princess Elizabeth Stuart, to Frederick V, the Elector Palatine of Heidelberg. The ceremony was to take place on 14 February 1613 and PAR was undoubtedly a nuptial gift to mark the occasion. Given this, it is possible to envisage a scenario where Evans insisted that her name be displayed with due prominence, and Hole had no choice but to respond accordingly.⁸

The wedding contract had been signed in May 1612 and, as part of the celebration, musical performances and masques were planned, and similar events were to occur as the couple made their way through Europe to Heidelberg, the seat of the Electorate. The dedication reads:

⁷ Evans proves to be elusive, with no known references other than a couple of column inches unsuccessfully pondering on her identity in *The Queen, The Lady’s Newspaper*, which was published on 17 June 1893 (p. 1004).

⁸ The wedding was to take place on Valentine’s Day, and the lavish festivities were to include fireworks and mock naval battles on the river Thames in London. (Cf. Smart and Wade, 2013).



Fig. 01: Hole's title page superimposed over Mattham's engraving *H. Cecilia met engelen*. (Images: Bibliothèque nationale de France; Rijksmuseum, Haarlem, Netherlands).

It is often observed that the number of extant copies of a musical publication must indicate its success. However, as a new and unknown commodity, we would be forgiven for thinking that few copies were produced at first. Indeed, if we go by Byrd's publication *Cantiones quæ ab argumento sacræ vocantur* (1575) which, in 1583, still had 717 unsold examples (q.v.), we might assume that Byrd, at least, might have been reluctant to print more than was necessary. Yet, printing engraved plates was a different matter to typeset music. To begin with, the pressure exerted on the plates by the rollers gradually degraded their contours and most were rendered unfit for purpose after the

first 200–250 copies (Devriès-Lesure, 2005, 78). This often led to small print runs of 10–20 copies at any one time, which provided self-published composers some form of assurance. However, in PAR's case, we should consider that the project—which probably included its printing—was financed by another and that as many copies as feasible were printed after the initial proofs had been seen and corrected. Watermark evidence provided by Pollock (2001, 275–329) is inconclusive but a probable hypothesis is that there may have only been a single pull, supplemented by surviving proof copies. It would have been straightforward to subsequently produce new dated editions by replacing the title page.

It is not possible to say how sales fared at home and the only evidence we have that it was available abroad is from a Frankfurt Fair catalogue from 1613. It informs us that the agent for its sale in Germany was the London printer, publisher and bookseller John Bill (Harley, 1999, 45). While it contained music by three of the most influential English musicians of the day, its contents were difficult enough to make the music inaccessible to all but highly-skilled players, and though the technology was undoubtedly attractive to its composers and some musicians, it does not indicate that the public at large paid the book much attention and that it found a ready market.

Given this, it is simpler to think that, like Byrd's *Cantiones*, many copies were left unsold. Such a scenario would account for the three issues from the 1640s and 50s: the chaos of the Civil War and the ensuing Interregnum would undoubtedly have made printing a difficult, if not an all but impossible, task and, after thirty years, it is doubtful the engraved plates still existed. The engravings show no sign of wear or damage and, apart from a new title-page impressed by Peter Stent (Deutsch, 1959, 592) that depicts a more modestly clothed performer—itself probably a reflection of contemporary Puritan modesty—there is nothing to suggest the copies were from a later print run.

These later releases were sold by John Clarke Junior, whose premises were in Cheapside, London (Kidson, 1920, 432). We may only speculate on the reason for their issue. Dart (1959, 324) suggests that the high cost of engraving music was responsible. His thesis probably has some merit, though it is unlikely that any would have thought to reprint a book of music by composers who, by the 1640s, were possibly little other than distant memories. However, it would be a relatively simple and inexpensive matter to release existing copies with a freshly engraved and more appropriate title page.

iii. Parthenia In-Violata

The undated PIV came in the wake of the first volume. It contains 20 pieces for keyboard and bass viol and was printed and sold by John Pyper from his 'shopp at Pauls gate next unto cheapside at the crosse keies'. The earliest known reference to Pyper is from c. 1620, when he printed for the early Oxford Press (Madan, 1895, 298). For the most part, the engraving style matches PAR and is undoubtedly the work of William Hole, with the music selected by a brother or son, Robert, who is not otherwise known as a musician. Knowing this to be the work of Hole helps in approximating the last possible date of publication since he died in 1624. Interestingly, the title page's depiction of a harpsichord and bass viol appears to have been inspired by similar drawings in the



Fig. 02: Title page to *Parthenia In-Violata* (image: New York Public Library).

second volume of Michael Praetorius's *Syntagma Musicum* (it will be remembered that Hole also plagiarised the title page of PAR from Matham). If so, the second volume of *Syntagma* was not issued until 1619, which might suggest it was published after then.

The engraving quality is inferior to PAR, demonstrating that a qualified third party did not oversee Hole's work: notes are generally correct though there are problems with spatial positioning and vertical alignment. Such inaccuracies are often a characteristic of manuscripts, suggesting that while Hole could copy what he saw, he was without enough knowledge to correct even the most obvious errors. The cover engraving shows an Italianate harpsichord with lid closed, on which are five books of music: one is open and displays the first strain of 'The Kinges Mosick' (PIV 1). On the same table is a six-string bass viol. There is no dedicatee;¹³ the works were 'selected out of the compositions of the most famous in that arte' by Robert Hole.

As may be seen from Fig. 02 (above), the book is in oblong format and measures 150 x 190mm and contains 29 pages. The only known copy, now housed at The New York Public Library (US-Nyp, Drexel 5120), belonged to Edward Rimbault until his death in 1876 when the library purchased it. Its title is unashamedly designed to exploit the 1612

publication and contains a similar play on words. Not only does it announce that it is PAR's 'unviolated' natural successor, but it also alludes to the existence of a bass viol part and tells us that it is the 'Mayden-Musicke for the Virginnalls and Bass Viol'.

2. THE MUSIC — A BRIEF OVERVIEW

i. Parthenia

Since all three composers were Gentlemen of the Chapel Royal, their collaboration must be assumed. It is evident that the pieces were chosen with a degree of care, and only the composers could have done this. For example, Byrd's 'Pavana: Sr: Wm: Petre' and its accompanying galliard (PAR 2 and 3) first appeared in *My Ladye Nevells Booke* in 1591 but probably date from the previous decade (Baxendale and Knights, 2021, ix–x), were revised considerably for this publication. It cannot be said if the engraving provided Byrd with impetus for this. However, it would seem foolish to publish material using a ground-breaking production technique without first revising its contents.

It is helpful to look in some detail at the genres represented. In some cases, compositional techniques cross, as exemplified by 'Pavana: St: Thomas Wake' (PAR 10), which, while adhering to the formal ternary structure of a pavan with balanced phraseology, also finds parity with the only variation set in the book, 'The Queenes Coñmand'. Pavan-galliard pairs comprise the majority of the book's content, which, while not unusual in Elizabethan sources, began to become more independent of each other towards the end of the sixteenth century. This is predominantly true of the pavan, especially under the hands of Byrd and Bull, where we see a move away from strictly dance-oriented structures towards a rhetorical genre of the type seen later in the century in the music of Johann Jakob Froberger and French clavecinistes. Byrd's pavan and galliard contributions are fine examples of the genre and demonstrate a willingness to experiment harmonically and structurally. The 'Sr: Wm: Petre' pair is anchored in the transposed Dorian mode (finalis G), which Byrd uses as a starting point for harmonic exploration. The first strain of the pavan, for example, passes through F, C and A major; the second moves towards D; and before a return to the tonic at the end of the third strain, the subdominant of C minor is first established. Thus, Byrd explores both the sharp and flat sides of the tonic's modality. There are two independent galliards dedicated to 'Mrs: Marye Brownlo', and while these adhere to the expected characteristics of the genre by oscillating between a minim and dotted-minim beat, PAR 8 is more subtle by reserving $\frac{3}{2}$ exclusively for odd-numbered bars and $\frac{3}{4}$ or $\frac{4}{4}$ for even ones.

The more striking of Byrd's contributions is the 'Pavana: The Earle of Salisbury' and its accompanying galliard (PAR 6 and 7). A second Salisbury pair is found in the Gibbons section of the book (PAR 19 and 20). Significant resemblances are apparent in both composers' pavans since each alludes to Dowland's *Pavana Lachrymae* (1598). Byrd's version is striking for its brevity, consisting of just two strains without a developed

¹³ Dart (1961, 37) speculates that a dedication page may originally have been present; and the title

page may have been amended from a previous version.

PARTHENIA

OR

THE MAYDENHEAD OF THE FIRST MUSICK THAT
EVER WAS PRINTED FOR THE VIRGINALLS

PARTHENIA

OR

THE MAYDENHEAD OF THE FIRST MUSICK THAT
EVER WAS PRINTED FOR THE VIRGINALS

1. PRELUDIUM

M^R: WILLIAM BYRDE.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system (measures 1-4) begins with a treble clef and a key signature of one flat (B-flat). The bass line starts with a whole note chord of B-flat and D. The treble line features a series of eighth-note patterns. The second system (measures 5-8) continues the treble line with more complex rhythmic patterns, while the bass line provides harmonic support with chords and moving lines. The third system (measures 9-12) concludes the piece with a final cadence in the treble and a descending eighth-note line in the bass. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings.

Musical notation for measures 1-4. The piece is in G minor (one flat) and 3/4 time. The notation is for a lute or similar stringed instrument, with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some triplets and a repeat sign in the first measure.

Musical notation for measures 5-8. The notation continues with a treble clef and one flat. It features a mix of eighth and sixteenth notes, with a repeat sign in the first measure of this system.

Musical notation for measures 9-12. The notation continues with a treble clef and one flat. It features a mix of eighth and sixteenth notes, with a repeat sign in the first measure of this system. A bracketed instruction "[Rep.]" is present in the first measure.

Musical notation for measures 13-16. The notation continues with a treble clef and one flat. It features a mix of eighth and sixteenth notes, with a repeat sign in the first measure of this system.

25

[Rep.]

Musical notation for measures 25 and 26. Measure 25 features a treble clef with a whole note chord and a bass clef with a sixteenth-note pattern. Measure 26 continues the bass clef pattern and includes a treble clef with a sixteenth-note run. A repeat sign is present in the bass clef of measure 26.

27

Musical notation for measures 27, 28, and 29. Measure 27 has a treble clef with a sixteenth-note run and a bass clef with a sixteenth-note pattern. Measure 28 continues the treble clef run and has a bass clef with a whole note chord. Measure 29 features a treble clef with a sixteenth-note run and a bass clef with a sixteenth-note pattern.

30

Musical notation for measures 30, 31, and 32. Measure 30 has a treble clef with a sixteenth-note run and a bass clef with a sixteenth-note pattern. Measure 31 continues the treble clef run and has a bass clef with a whole note chord. Measure 32 features a treble clef with a sixteenth-note run and a bass clef with a sixteenth-note pattern.

33

[3]

Musical notation for measures 33, 34, and 35. Measure 33 has a treble clef with a whole note chord and a bass clef with a sixteenth-note pattern. Measure 34 continues the treble clef chord and has a bass clef with a sixteenth-note pattern. Measure 35 features a treble clef with a sixteenth-note run and a bass clef with a sixteenth-note pattern.

7. GALIARDO

Musical notation for measures 1-6 of '7. GALIARDO'. The score is in 3/4 time and D major. It features a treble and bass clef system. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

7

Musical notation for measures 7-12 of '7. GALIARDO'. The notation continues from the previous system, showing the progression of the melody and accompaniment. Measure 10 contains a double bar line with repeat dots, indicating a repeat of the preceding measure.

13

Musical notation for measures 13-18 of '7. GALIARDO'. The notation continues, with measure 15 featuring a sixteenth-note triplet marked with an asterisk (*). The piece concludes with a final double bar line and repeat dots in measure 18.



Musical notation for measures 1-6. The piece is in 3/4 time and G major. The right hand features a melody with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. A fermata is placed over the final note of measure 6.

7

Musical notation for measures 7-12. Measure 7 begins with a repeat sign. Measure 8 contains a first ending bracket labeled [2]. The piece concludes with a double bar line and repeat dots in measure 12.

13

Musical notation for measures 13-16. Measure 13 starts with a repeat sign. Measure 14 features a first ending bracket. The piece ends with a double bar line and repeat dots in measure 16.

17

Musical notation for measures 17-20. Measure 17 begins with a repeat sign. Measure 18 contains a first ending bracket labeled [3]. The piece concludes with a double bar line and repeat dots in measure 20.

12

Musical score for measures 12-14. The piece is in a key with one sharp (F#) and a common time signature. Measure 12 features a treble clef with a series of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 13 continues the treble line with a melodic phrase and the bass line with a similar accompaniment. Measure 14 concludes with a final chord in the treble and a sustained bass note.

10. PAVANA. S^T: THOMAS WAKE

DR. BULL

Musical score for measures 1-6 of 'Pavana'. The piece is in a key with one sharp (F#) and a common time signature. Measure 1 starts with a treble clef and a bass clef, both with a series of chords. Measures 2-6 continue with complex rhythmic patterns and accidentals in both staves, including a repeat sign in measure 5.

7

Musical score for measures 7-10 of 'Pavana'. The piece is in a key with one sharp (F#) and a common time signature. Measure 7 begins with a treble clef and a bass clef, both with a series of chords. Measures 8-10 continue with complex rhythmic patterns and accidentals in both staves, including a repeat sign in measure 8.

PARTHENIA IN-VIOLATA

OR

MAYDEN-MUSICKE

FOR THE VIRGINALLS AND BASS-VIOL

1. THE KINGES MORISCK

Musical score for '1. THE KINGES MORISCK'. The score is written for three staves: a treble clef staff (top), a grand staff (middle), and a bass clef staff (bottom). The key signature is one sharp (F#). The piece begins with a treble clef staff containing a series of chords and melodic lines, with fingerings 3, 2, 4, 1, 3, 2, 1, 3, 2 indicated. The grand staff contains a bass line with a series of chords and a treble line with a series of chords. The bass clef staff contains a series of chords and a melodic line. The piece concludes with a double bar line.

Musical score for '1. THE KINGES MORISCK' (continued). The score is written for three staves: a treble clef staff (top), a grand staff (middle), and a bass clef staff (bottom). The key signature is one sharp (F#). The piece begins with a treble clef staff containing a series of chords and melodic lines, with fingerings 3, 2, 2, 3 indicated. The grand staff contains a bass line with a series of chords and a treble line with a series of chords. The bass clef staff contains a series of chords and a melodic line. The piece concludes with a double bar line.

13

2

3

*

21

*

27

34

2. THE LORDES MASK

[JOHN COPRARIO]

Musical score for measures 1-6. The piece is in G minor (one flat) and 3/4 time. It features a piano accompaniment with a treble and bass clef. The right hand has a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Measure numbers 3, 5, 4, and 5 are indicated above the notes.

Musical score for measures 7-12. The piece continues in G minor and 3/4 time. The right hand features a melodic line with slurs and measure numbers 7, 4, 5, 4, 3, 5, and 3. The left hand has a bass line with measure numbers 2, 3, and 2. A repeat sign is present at the beginning of measure 10.

Musical score for measures 13-18. The piece continues in G minor and 3/4 time. The right hand has a melodic line with slurs and measure numbers 5, 5, 5, 5, 4, and 3. The left hand has a bass line with measure numbers 3, 5, 3, 5, and 4. The piece concludes with a double bar line at the end of measure 18.

3. THE IRISH DANCE

Musical notation for measures 1-5. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature has one sharp (F#). The music features a mix of eighth and quarter notes, with some chords and rests.

Musical notation for measures 6-10. Measure 6 is marked with a '6'. Measures 7-10 contain a first ending, indicated by a double bar line and the number '31' above and below the staff. The notation includes various rhythmic patterns and chordal textures.

Musical notation for measures 11-14. Measure 11 is marked with an '11'. Measures 12-14 contain a second ending, indicated by a double bar line and the number '31' above and below the staff. The notation includes various rhythmic patterns and chordal textures.

PARTHENIA IN-VIOLATA

BASS VIOL

1. THE KINGES MORISCK



7



19



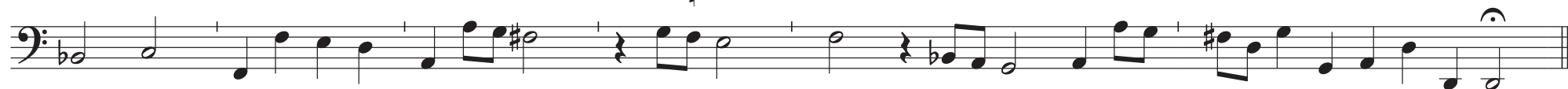
26



2. THE LORDES MASK



11



3. THE IRISH DANCE

Musical notation for 'The Irish Dance' in bass clef. The piece consists of two staves. The first staff begins with a measure number '9' and ends with a double bar line. The second staff begins with a measure number '31' and ends with a double bar line. The music features a mix of quarter, eighth, and sixteenth notes, with some accidentals (sharps) and a fermata at the end of the second staff.

4. NEW NODDIE

Musical notation for 'New Noddie' in bass clef. The piece consists of four staves. The first staff begins with a measure number '61' and ends with a double bar line. The second staff begins with a measure number '7' and ends with a double bar line. The third staff begins with a measure number '13' and ends with a double bar line. The fourth staff begins with a measure number '19' and ends with a double bar line. The music features a mix of quarter, eighth, and sixteenth notes, with some accidentals (sharps) and a fermata at the end of the fourth staff.

CRITICAL
APPARATUS

EDITORIAL PROCEDURE

Editing *The Fitzwilliam Virginal Book* and *My Ladye Nevells Booke* (Tynset, 2020; 2021) drew the editors' attention to the often creative means by which composers solved rhythmic and other notational problems for which no standardised system then existed. However, rather than take the route of the editors of other academic editions, whereby such notational peculiarities as note groupings, tripla notation and time signatures are rationalised, they took a novel decision by altering the notation only if it was likely to become a source of confusion. On finding this was popular with players, they have taken their editorial policy to a more radical level, hoping that this will engage performers further with the original music, even though it is interpreted in a modern print medium. This, we hope, will challenge more people to begin consulting facsimiles in their studies if not using them for performance. Thus, nothing has been added or subtracted in terms of how the music initially appeared. Attempts have been made (where sensible) to begin pieces on the recto side of pages, though this has been thought unimportant where longer pieces are involved. Other sources have only been consulted when errors or omissions are suspected, although these have not always been used if another solution seems more suitable.

Although clefs and six-line staves have been modernised to suit today's players, all other aspects of the books' notation have been reproduced faithfully. Thus, tied notes, beamings and accidentals are notated as they appear in the manuscript, as does tripla notation and the varying time signatures. Where these might be a source of ambiguity, appropriate comments have been made in this section. Original barlines are also retained.

Where errors exist, they have been corrected in the score; suspected errors remain as per the manuscript; in both instances, they are reported upon in this section. Players are advised that the critical report is an important tool for determining editorial intervention. It also contains brief information on the background to the music. Where significant comments are made, they are indicated 'inline' with asterisks to instruct the player to consult this document.

Further information on editorial policy may be found in Section 5, 'Using this edition'.

Abbreviations:

Aug.	Augmentation
Brookes	Brookes 1996 number, * indicates that PAR or PIV is the sole source
FVB	Fitzwilliam Virginal Book (manuscript) number
FVBL	Fitzwilliam Virginal Book (2020 edition) page
MB	Musica Britannica volume page
PaD	Parthenia (Dart, 1962 edition)
aug.	Augmentation
lh	Left hand
rh	Right hand
supp.	Suppressed

Pitch references use Helmholtz:



For ease of reference, staff designations are R, L and P; voice numbers are hierarchical and always count the highest note as voice 1; beat references are provided in crotchets for simple time signatures and dotted crotchets/quavers for compound. Thus,

3.2/4 R2 indicates: bar 3; beat 2; note 4; upper staff; voice 2.

COMMENTARY

PARTHENIA

1. Prelude

Brookes 1462, MB xxvii 1, PaD 5.

2. Pavan: Sir William Petre

Brookes 1460, MB xxvii 11, PaD 5.

53.7 L3: No aug. dot.

3. Galiard

Brookes 1368, MB xxvii 15, PaD 8.

35.4 L1: Stray descending stem supp.

46.5 R2: No aug. dot.

4. Prelude

Brookes 1463, MB xxvii 85, PaD 10, FVB 24.

5. Galiard: Mistress Mary Brownlow

*Brookes 1396, MB xxvii 123, PaD 11.

28.5 R2: Stray ascending stem supp.

6. Pavan: The Earle of Salisbury

Brookes 1453, MB xxvii 57, PaD 13.

First- and second-time bars have not been rationalised. The repeat in bar 4 assumes that e is not tied over; the final bar provides again the beginning of bar 5.

7. Galliard

Brookes 1392, MB xxvii 58, PaD 14.

16. Note that the triplets are indicated with a tertiary beam; in this instance, triplets are suggested.

8. Galliard: Second

*Brookes 1369, MB xxvii 58, PaD 14.

9. Prelude