NOTES

The famous book called *Parthenia* contains twenty-eight pages of engraved music for keyboard—twenty-one pieces in all, eight composed by William Byrd, seven by John Bull, and six by Orlando Gibbons. The title is a pun on the Greek word for "virgin"; not only was the music intended for playing on the virginals (a generic term for any keyboard instrument with plucked strings, including what we should now call a harpsichord, as well as the true rectangular virginals), but the book itself was the first English attempt at printing music from engraved copper plates, and it was devised as a wedding present for two virgin adolescents.

Of the first issue of *Parthenia* only a single copy is known to exist; formerly in the collection of Dr Rimbault and now in the Huntington Library, San Marino, California, it was reproduced in facsimile some years ago as the third of the "Harrow Replicas" (Chiswick Press, London: 1942). This facsimile has been used as a basis for the preparation of the present edition, which has been collated with copies of the later issues in the British Museum; it is published with the kind permission of the Director of the Huntington Library and the Trustees of the British Museum.

The dedication page, found only in the Huntington copy and reproduced at the beginning of this volume together with the other prefatory material, shows that *Parthenia* was prepared as a present for Frederick V, Elector Palatine of the Rhine, and his wife-to-be, Princess Elizabeth, the only daughter of King James I. The first issue must therefore have been published between 27 December 1612, the official date of their engagement, and 14 February 1612/13, when the marriage ceremony took place in the Chapel Royal. One of the anthems performed on this occasion was especially composed by the Princess's music-teacher, Dr John Bull. The book itself may perhaps have been a New Year's Gift from the Dorothy Evans whose name appears on the title-page. She was probably a Lady-in-waiting to the Princess, and she presumably paid for the cost of engraving and publishing *Parthenia*.

Soon after the Prince and Princess had received their copies, a second issue of the book was placed on public sale (copies in the British Museum and elsewhere). For this the same music-plates were used, but the dedication page was omitted and the title-page was slightly modified. These plates were later acquired by the London printer John Clark(e), who re-issued the book with new title-pages dated 1646 (unique copy in the Library of St Michael's College, Tenbury), 1651 (British Museum: Hirsch collection) and 1655 (British Museum and elsewhere). Other issues allegedly dated 1635, 1659 and 1689 appear to be no more than ghosts, created from misreadings of figures or titles, for no copies bearing these dates can be traced in the principal libraries of the world.

A full discussion of the expert engraver William Hole, together with a catalogue of his extant work, will be found in Part II ("The Reign of James I") of the late Arthur M. Hind's invaluable Engraving in England in the Sixteenth & Seventeenth Centuries (Cambridge, 1955: pp. 316-340). Hole's earliest known engraving is dated 1607; he was appointed Chief Graver of the Mint in 1618, and he must have died shortly before 15 September 1624, since he is described as "deceased" in a document of that date appointing his successors. Other members of the same family may perhaps be identifiable from a document of 30 December 1619 ("John Hole, Engraver of the Mint") and from the title-page of Parthenia In-Violata, a collection of duets for virginals and bass viol "Selected . . . by Robert Hole"; but nothing is yet known of the lives and work of these men.

For half a century after its first appearance in 1612-13 Parthenia held a unique position as the only printed collection of English music for solo keyboard. The re-issues of 1646, 1651 and 1655 testify to its continuing popularity even during the troubled times of the mid-seventeenth century, and—in Anthony Wood's phrase—it "was the prime Book for many years that was used by

Novices and others that exercised their hands on that Instrument". In 1663 John Playford added to the keyboard repertory with his Musick's Hand-maide, the first of a number of more up-to-date collections which appeared during the last forty years of the century. But these new books could not wholly efface the memory of Parthenia; extracts from it may be found even in manuscripts of the early eighteenth century, side by side with music by Handel and his contemporaries. I have outlined elsewhere my reasons for believing that the general editor of Parthenia was Orlando Gibbons, and that William Hole was fortunate enough to have been able to engrave his music plates from manuscripts written out by the three contributing composers. Certainly Parthenia gives a good text of the pieces it contains. No source of early English keyboard music is faultless, and *Parthenia* is no exception; but its errors are for the most part few and fairly unimportant, and its authority remains very great.

The music itself needs little by way of commentary. Fifteen of the pieces make use of the established dance-forms of the pavan and galliard, usually with three repeated strains, but occasionally with only two. In addition there are four preludes, a fantazia and a set of variations (The Queenes Command). "Named" pavans seem to have been composed to commemorate the death of the person whose name they bear; thus the pavans by Byrd and Gibbons for the Earl of Salisbury were presumably composed in 1612, the year in which Robert Cecil died, and the second piece in the book may well be one of Byrd's earliest works, for Sir William Petre died in 1572. Since nos. 2 and 3 were included in My Ladye Nevells Booke, they cannot in any case be later than 1591. Bull's pavan and galliard "St Thomas Wake" have nothing to do with the family of that surname; they may well be settings of a ballad tune about Thomas à Becket. The "Marye Brownlo" of Byrd's two galliards may perhaps have been related to the eminent lawyer Richard Brownlow (1553-1638).

The musical text printed here follows the original edition exactly, save for the special exceptions listed below in NOTES ON THE TEXT. Redundant accidentals have been omitted, obsolete six-line staves and clefs have been modernized; the original note-values have been retained throughout (save for the idiosyncratic use of demisemiquavers for sextuplets). Very long bars have sometimes been divided by editorial bar-lines, which do not join the two staves together. Notes, rests, ornaments and accidentals in small type are editorial; so are ties with a dash through them. Sectional numberings, double bars and Rep. (= varied repetition) have been added, following Francis Tregian's most useful practice in FWVB.

ORNAMENTS: the interpretation of these still remains a matter of some dispute. I seems to mean I, and I may mean or , according to the context. Ornament-signs often seem to be used for no other purpose than to draw attention to an accented note—to point an unusual harmony or to bring out some of the many crossrhythms that add such a sparkle to the music—and in performance they are sometimes best omitted altogether. The notation used in the present volume has been chosen to throw some of the more important cross-rhythms into relief. In general the music calls for a light, singing, well-articulated style. The fingering techniques of the time (see, for instance, Clement Matchett's Virginal Book of 1612—S. & B. no. 5426—copied out only a few months before the publication of Parthenia) emphasized details of figuration at the expense of the general melodic line. Thus, semiquaver passages like those in bars 59-62 of no. 2 or bars 31-2 of no. 5 would have been phrased almost entirely in 3-note groups, revealing a structural pattern which would otherwise pass unobserved.

b=breve, s=semibreve, m=minim, etc. t-s=time-signature, s=soprano, etc.

1. Heading: "Preludium. Mr: William Byrde. I."

2. Heading: "Pauana. Sr: Wm: Petre II. William Byrde" Ending: "finis"

9.rh.1: bottom note s / 50.rh: last note q / 63.rh: c-rest, for

q-rest / 75.rh.a; last note c

values thus in original

3. Heading: "Galiardo. III. William Byrde"
Ending: "finis"
4.lh.2: top note A / 16.lh: orn. one note later / 31.lh.t: 2nd
G c / 33.rh: 2nd orn. one note earlier / 40.lh.1: s / 49: note-

4. Heading: "Preludium. III. Wm Byrde"

5. Heading: "Galiardo. M^{ris}. Marye Brownlo. V. Will: Byrde"

5.lh.t: last 2 notes misprinted as $m \to 15$.rh: 3rd orn. one note later / 16.lh.t.2: $m \cdot 17$.lh.t: 1st 2 notes are $c \cdot q \cdot 25$. lh.10: lower note $c \cdot 25$.rh.3: middle note virtually $G \cdot 16$

29.lh: = etc.

30.rh: 2nd orn. one note later / 34.rh: the sextuplets are sqs.

6. Heading: "Pauana. The Earle of Salisbury. VI. Will: Byrde"

First- and second-time bars are editorial

7. Heading: "Galiardo VII."

15.rh: one beat of figuration seems to be missing, and has been restored by the editor.

8. Heading: "Galiardo Secundo VIII. Mris: Marye Brownlo"

Ending: "Will Byrde finis"

15.rh: last group but one written as sqs; preceding rest q

9. Heading: "Preludiū. IX."
Ending: "Mr: Dr: Bull"
14.lh: last group written as sqs

10. Heading: "Pauana. St: Thomas Wake X. Dr. Bull"
Re-barred for this edition; all parts begin with a m-rest in the original / 28.rh: the lowest note of 2nd chord is B

11. Heading: "Galiardo. St. Thomas Wake XI. Dr: Bull" 61.lh: last 8 notes a tone too low / 64: no dots on final chord

12. Heading: "Pauana XII."

5.rh.a: rhythm m.c; and (9.rh.a) rhythm c-rest m.—but directs on lower stave show that versions printed here were

intended / 27.rh: middle note G / 30.rh: one beat of figuration apparently omitted, and restored by the editor / 41. rh.a: G for E / 94.lh.b: there appears to be a single-stroke orn. beneath this note, but it is probably only a scratch on the plate / 96.rh.1-2: c c

13. Heading: "Galiardo XIII. Dr: Bull"
10-12: barred as 2×3 beats / 42.lh.b: 2nd note m

14. Heading: "Galiardo XIIII."

16.rh: # misplaced before A / 24.rh: no ledger for last note / 39.rh: 1st orn. one note later / 42.lh: 1st 2 notes of 2nd group a third too low / 44.rh: 2nd and 4th notes of last group a third too low; the same error recurs in the next bar / 48.rh: top note of 1st chord is m

15. Heading: "Galiardo XV. Dr: Bull" Ending: "finis"

2.rh: no dot for middle note of 2nd chord / 9.lh: sextuplet misprinted as sqs / 15.rh: the C in 1st chord is implied by a direct on previous line

16. Heading: "Galiardo XVI. Orlando Gibbons"

10.rh: middle note of 2nd chord is G / 33.lh.a: one beat missing, supplied by the editor.

Heading: "Fantazia of foure parts XVII."
Ending: "Orl: Gib:"
Re-barred for this edition.

19.rh: Bs tied / 24: sqs written as dsqs / 27.rh: last # one note early / 35.lh.t: Bs tied / 45.lh.t: Es tied / 50.rh.s: Bs tied / 57.rh: the last E has a # / 58.rh.a: last # one note early / 60.rh.s: Es tied

18. Heading: "The lord of Salisbury his Pauin XVIII." Ending: "Orl: Gib:"
3.rh.s: As tied / 13.lh.t: 1st note is s / 17.rh: 1st orn. one note later / 27.rh: all notes of final chord b

19. Heading: "Galiardo XIX."
Ending: "Orl: Gib:"

14.rh: # misprinted before E / 36.rh: lower dot om.

20. Heading: "The Queenes Comand XX. Orl: Gib:"
In black notation, without t-s: slightly re-barred for this edition

21. Heading: "Preludium XXI. Orlando Gibbons" Ending: "ffinis"

12.rh.s: last note tied over / 36.lh.b: 2nd note c / 39: all notes are b

THURSTON DART

NOTE ON THE TITLE-PAGE

The plate used for the title-page of the early issues of Parthenia includes a picture of a woman playing the virginals. Dr. Otto Erich Deutsch has recently discovered that this "is in reality an exact copy of a representation of St. Cecilia, designed about 1588 by Hendrick Goltzius (1558-1617) and engraved by his stepson, Jacob Matham (1571-1631). In the replica, made in London, the two singing angels behind St. Cecilia have been left out, and the organ replaced by a virginal. The figure of the lady has been copied with the greatest accuracy in every detail, even down to the folds of her robes hanging down from the picture on to the inscription beneath. The hands, the position of which has hitherto been regarded as typical of seventeenth-century virginal playing, are in fact those of a lady playing the organ in the sixteenth century" (Musical Times, November 1959, pp. 591-2; the article includes reproductions of both engravings). Scholars are already indebted to Dr. Deutsch for his informative introduction to the facsimile of Parthenia published in 1942; in his new article he reminds us that "in the 1646 edition of Parthenia Wenceslas Hollar designed

a frontispiece engraved by Peter Stent, which shows a different lady altogether seated at the virginal." This plate was also used for the editions of 1651 and 1655. In a copy of the 1655 edition forming part of the Drexel collection, New York Public Library, the last figure of the date has been expertly changed from a 5 to a 9, by means of pen and ink, in an early hand. This alteration is discernible only at close quarters, and it has led Dr. Deutsch and others (including myself) to refer to "a last edition issued in 1659." There is no doubt that the New York copy belongs to the edition of 1655, although the alteration of the date leads one to suppose that it was not purchased until four years later. A copy of the second issue of Parthenia in the library of the Paris Conservatoire (Rés. 1184) belonged to Benjamin Cosyn in 1652; the words "a maid plainge on the virginalls" have been written in ink by the side of the picture, and a later owner has added "1659 2.ry." [i.e., February] in the bottom margin—a curious coincidence which may have added some weight to the notion of a new edition in that year.

A detailed study of the manuscript concordances for Parthenia and for its sister volume, Parthenia In-Violata, has persuaded me that errors in the original engraved plates are somewhat more numerous than I had at first supposed. Some additional corrections have therefore been made, and these are listed below. Parthenia In-Violata is now available in facsimile (New York Public Library Publications) as well as in a practical performing edition (C. F. Peters Corp.); in the Introductions to these editions I have given my reasons for thinking that this sister volume was first published in 1625, and that it, too, was intended as a royal wedding present.

Orlando Gibbons and Parthenia: I have not yet had an opportunity of putting forward in print the case for Gibbons as Parthenia's General Editor. The principal arguments are based on such features of the original plates as the clef-forms and abbreviations. Engravers usually follow copy very exactly in such matters, so that the various clef-forms enable one to deduce the practice of each composer represented in the volume. Thus for the upper stave Gibbons always used the typical English 17th-century form for the G-clef—a lower-case "g" with a kind of "s" after it—whereas Byrd used a formalized treble clef, and Bull used a C-clef.

Pieces by Byrd using the script G-clef, therefore, are likely to have been copies made by Orlando Gibbons.

Further work on the sources of virginals music suggests to me that one hitherto unsuspected class of error (the substitution of a # for a two-stroke ornament) must be allowed for in preparing a text. I have amended one or two pieces in *Parthenia* in the light of this. A new convention has been introduced for trills and relishes: since the number of repercussions in these varies quite arbitrarily between one source and another, I have used to mean "as fast as the player desires, since the sources vary" and to mean "as fast as the player desires, but thus in the principal source."

9. In bar 11 the 3rd sq is D

- 11. 44.lh (t.).1: c. D, here replaced by rests / 48.lh: the 2nd and 3rd orns. are on the lower notes
- 13. 23.lh.5: # for 2-stroke orn.
- 14. 2.rh: # for orn. on 1st chord
- 15. 19.lh.2nd q: # for orn. / 21.lh: 3rd sq of 2nd group is G