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PARTHENIA

or

THE MAYDENHEAD

of the first musicke that

euer was printed for the VIRGINALLS

COMPOSED

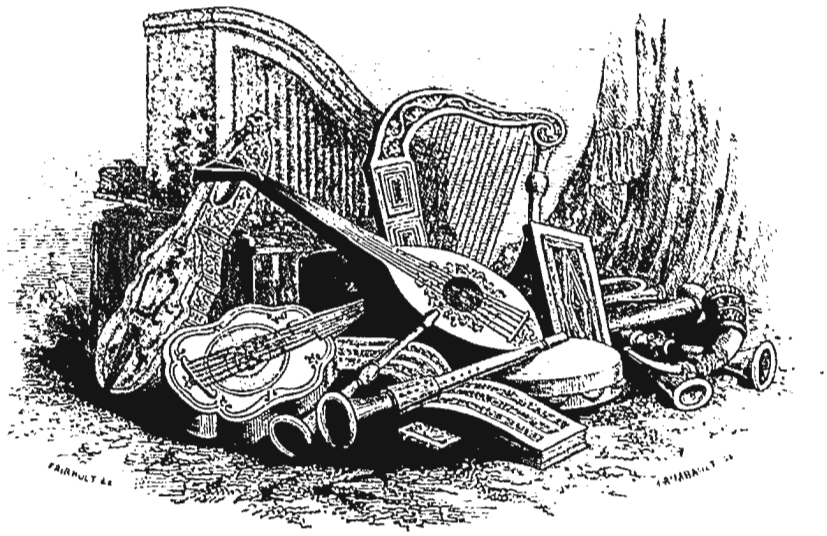
By three famous Masters William Byrd, Dr. John Bull & Orlando Gibbons.

Gentlemen of his Ma^tie^ most Illustrious Chappell.

Ingraven

by William Hole.

Lond: printed for M^r Dor: Euans. Cum priuilegio. Are to be sould by I. Lowe printer in Watterry.



INTRODUCTION.

THE following work is, as the title-page informs us, the "first Musicke that was ever printed for the Virginals;" and according to Anthony a Wood was "the prime book used by Masters in Musick for nearly half a century."

The original edition, entirely "engraven upon copper plates" by William Hole*, was published in 1611. It was again printed (from the same plates) in 1613, with the addition of a Dedication "To the High Mighty and Magnificent Princes, Frederick Elector Palatine of the Reine, and his bethrothed lady Elizabeth the only daughter of my Lord the King." Subsequent impressions (always from the original plates) appeared in 1635, 1650, and 1659.

The *Parthenia* also claims the merit of having been the *first* musical work printed from copper-plates; an example that was generally followed, in regard to instrumental music, both in this country and on the continent.

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* A celebrated engraver in the reign of James I., of whom an account may be seen in Bryant's *Dictionary of Engravers*. The earliest engraving upon copper, with a date to it, was executed by Finiguerra in 1460. One of the following circumstances is supposed to have given rise to the discovery. Finiguerra chanced to cast or let fall a piece of copper, engraved and filled with ink, into melted sulphur; and observing that the exact impression of his work was left on the sulphur, he repeated the experiment on moistened paper, rolling it gently with a roller. This origin has been admitted by Lord Walpole and Mr. Landseer; but another has been also mentioned by Herbert. "It is reported," says he, "that a washerwoman left some linen upon a plate or dish, on which Finiguerra had just been engraving; and that an impression of the subject engraved, however imperfect, came off upon the linen; occasioned by its wet and moistness."—*Preliminary Disquisition to Dibdin's Typog. Antiq.* p. iv.

Prefixed to the work are the following commendatory verses addressed to William Hole the engraver:—

"Mr. Hugh Holland* *On his worthy frend W. H. and his Triumviri of Musicke.*

"List to that sweet Recorder;
How daintily this Byrd his notes doth vary,
As if he were the Nightingalls owne brother!
Loe! where doth pace in order
A braver Bull, then did Europa cary:
Nay let all Europe showe me such an other.
Orlando though was counted Musicks Father;
Yet this Orlando parallels di Lasso,
Whose triple praise would tire a very Tasso;
Then heere in one these three men heare you rather
And praise thaire songes; and sing his praise who maried
Those notes so well which they so sweetely varied."

"Mr. Geo. Chapman† *In worthye love of this new work, and the most Autenticall Aucthors.*

"By theis choice lessons of theise Musique Masters,
Ancient, and heightn'd with the Arts full Bowles,
Let all our moderne mere Phantastique Tasters,
(Whose Art but forreigne Noveltie extolls)
Rule and confine theyr fancies; and prefer
The constant right and depthe Art should produce,
To all lite flashes, by whose light they err;
This wittie Age hath wisedom least in use;
The World, ould growing, Ould with it grow Men;
Theyr skylls decaying, like theyr bodies strengthe;
Yonge Men to oulde are now but Childeren,
First Rules of Art encrease still with theyr lengthe:
Which see in this new worck, yet never seene;
Art the more oulde, growes ever the more greene."

The Virginal or Virginals, the instrument for which the following pieces were composed, was supposed by Dr. Johnson and others to have derived its name from the *Virgin* Queen; but it is undoubtedly of much greater antiquity, and was known by the same name in the fifteenth century. Blount, in his *Glossographie*, says, "this musicall instrument is called *Virginals*, because maids and virgins do most commonly play on them;" which explanation seems more satisfactory.

From all that can be gathered from ancient writers, it appears that the earliest instrument in which wires were acted upon by keys, was the Clavichord. This was invented by the Italians at the commencement of the fourteenth century, and was afterwards imitated by the Belgians and the Germans. It was of square form, and mounted with a single string only for each tone, and its mechanism consisted of a small tongue of copper attached perpendicularly to the key, below the string upon which it was intended to act. When the defects inherent in the construction of the Clavichord were discovered, a plan was devised of striking the strings with small pieces of quill affixed to minute springs, adjusted in the upper part of small flat pieces of wood, termed *jacks*. These *jacks* were directed perpendicularly upon the key, and when the spring had made its escape, after the string had been struck, the jack fell in such a manner as to be able to reproduce anew the sound at will. A slip of cloth applied to each side of the *jack* had the effect of a damper in stopping the vibration. This new invention was applied to two instruments, which differed only in form; the one was the Virginal, the chest of which was rectangular, like that of small pianofortes; the other was the Spinet, which had the form of a harp laid in a horizontal position. For more minute historical information concerning early keyed instruments, I refer the reader to the

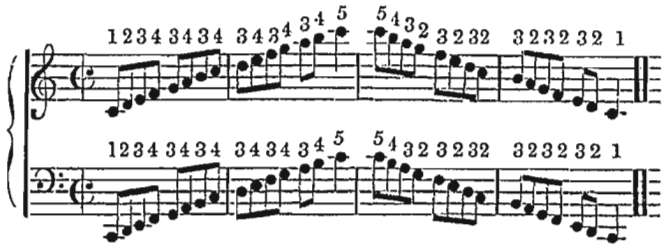
* A celebrated poet in the reign of Elizabeth and James. He contributed some commendatory verses to the first folio edition of Shakespeare's Works.

† The celebrated dramatic poet. He was born in or near London in the year 1557, and died in 1634. Dr. Cooke Taylor, in the Memoir prefixed to the reprint of Chapman's Homer, erroneously fixes the date of his decease in 1654.

notes prefixed to the Honorable Roger North's "Memoirs of Musick," lately published by Mr. Bell of Fleet Street.

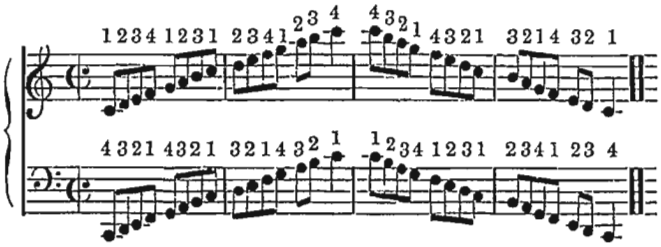
"The Virginals according to the ancient standard," says John Playford in his "Musicks Hand-Maid," 1678, "were made to contain 29 keys, but of later times they add to that number both above and below." There were however exceptions to the rule in *early* times. Queen Elizabeth's Virginal had fifty keys, "thirty of ebony tipped with gold, and the remaining twenty (*i.e.* the semitones) inlaid with silver and ivory."

The mode of fingering on the ancient Virginal in the seventeenth century was very different to that in use on its modern representative, the piano-forte of the present day. The earliest directions that we find are contained in "A Choice Collection of Lessons for the Harpsichord or Spinnet, Composed by the late Mr. Henry Purcell," and published by his widow in 1696. The fingering for the scale is there given thus:—



"Observe: in the fingering of your right hand your thumb is the first; so on to the fifth. In the fingering of your left hand your little finger is the first; so on to the fifth."

This "clumsy invention" continued in use as late as the year 1730, when the "Italian manner of fingering" first came into use in this country. The scale, according to this manner, as given in "The Harpsichord Illustrated and Improved; with Suits of Lessons for Beginners, 1733," is as follows:—



"Note: in fingering, your thumb is the first finger; and so on to the little finger, which is the fifth."

In translating and preparing the "Parthenia" for republication, I have had the advantage of comparing its contents with several MS. Virginal Books of greater antiquity than the earliest printed copy. I may especially mention Queen Elizabeth's Virginal Book in the Fitzwilliam Museum, Cambridge; the Virginal Book of the Earl of Leicester; and the famous Virginal Book of Lady Neville; both of which latter are in my own library. Several important corrections have been made in the present edition by the comparison with the earlier copies, and it is hoped that the work in its present state will not be an unacceptable offering to the Members of the Musical Antiquarian Society.

EDWARD F. RIMBAULT.

Grosvenor Cottage, Park Village East, Regent's Park,
June 20th, 1847.

Parthenia,

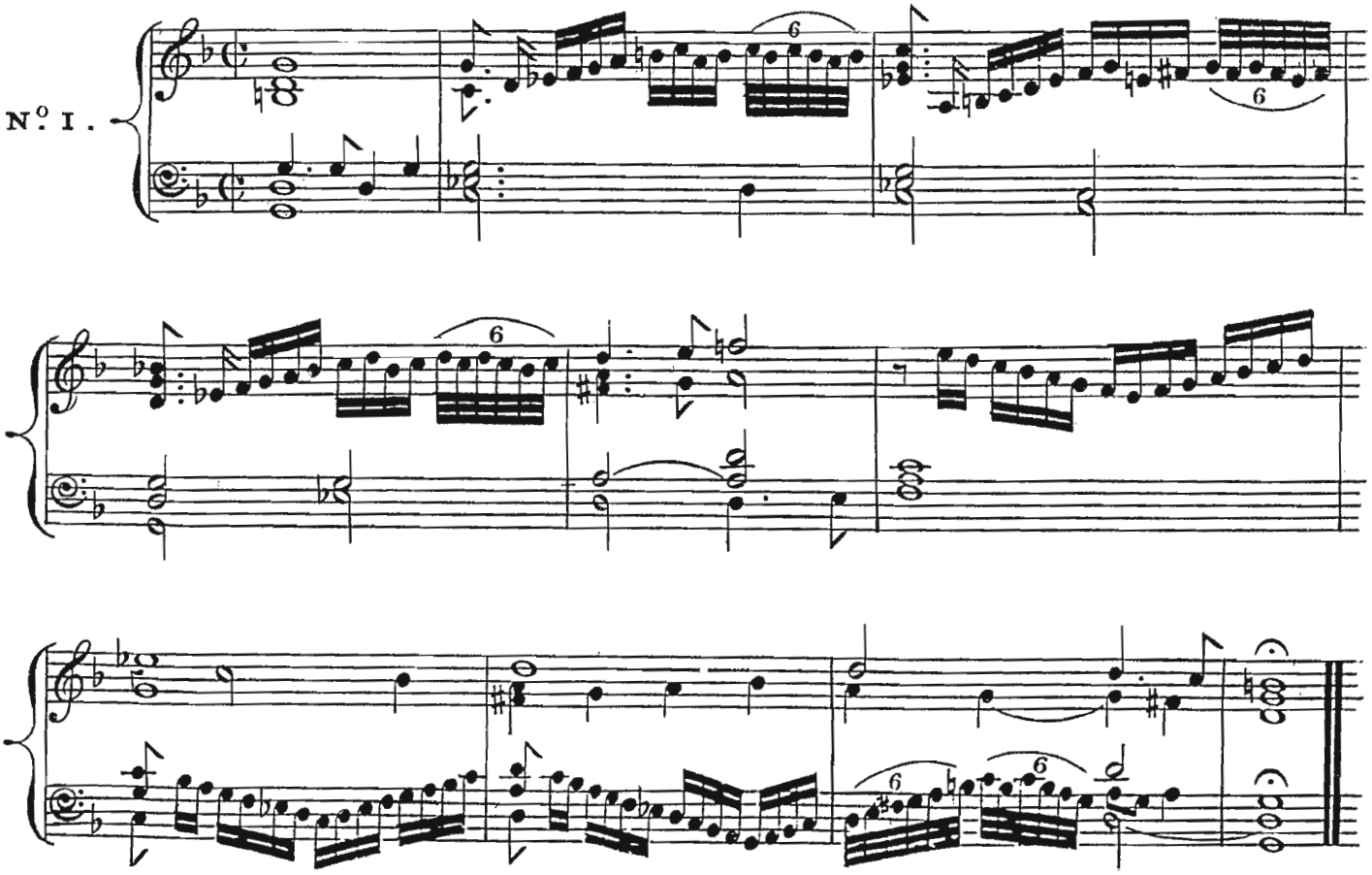
OR THE

First Musick ever printed for the Virginals.

A.D. 1611.

PRELUDIUM.

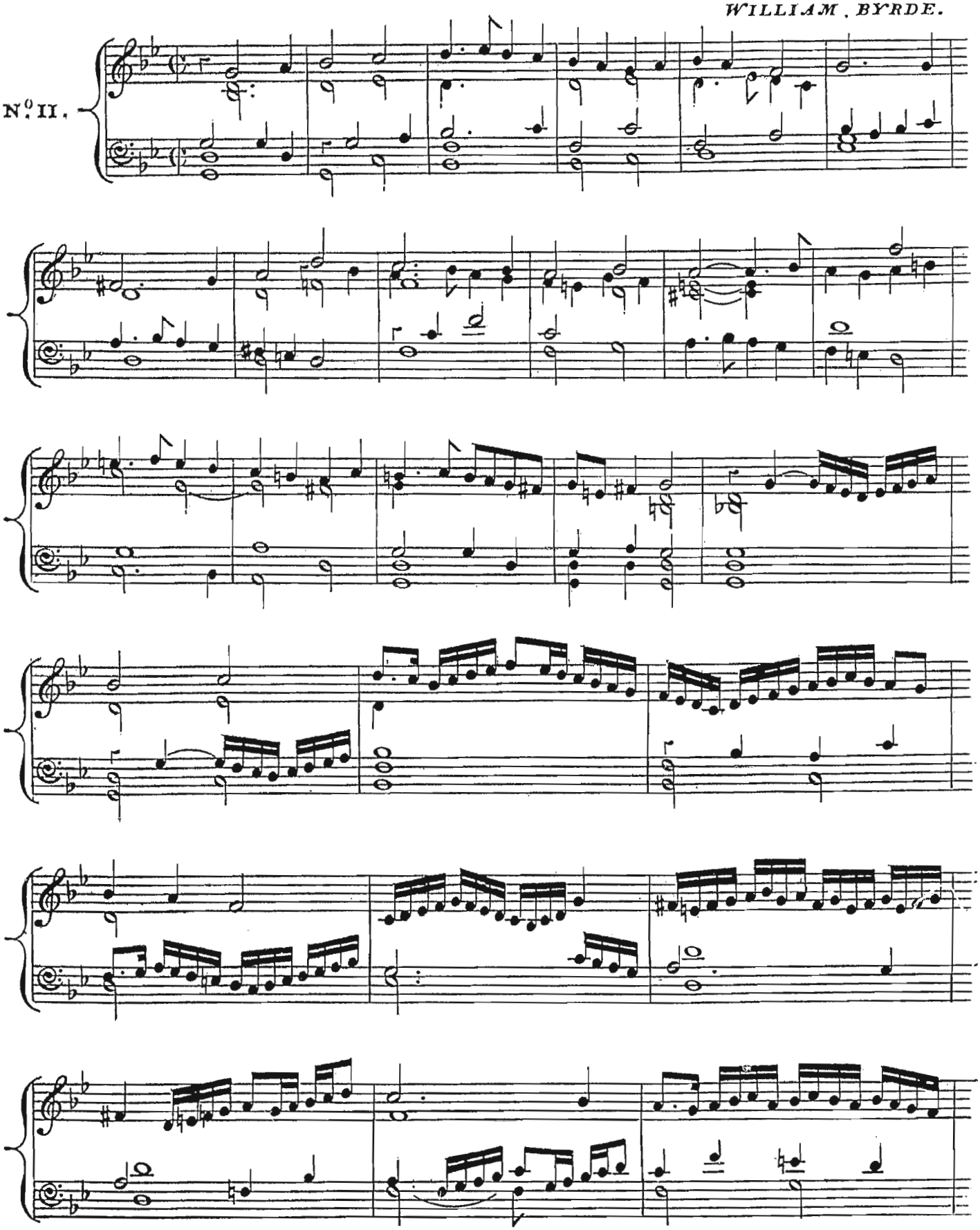
Mr. WILLIAM BYRDE.

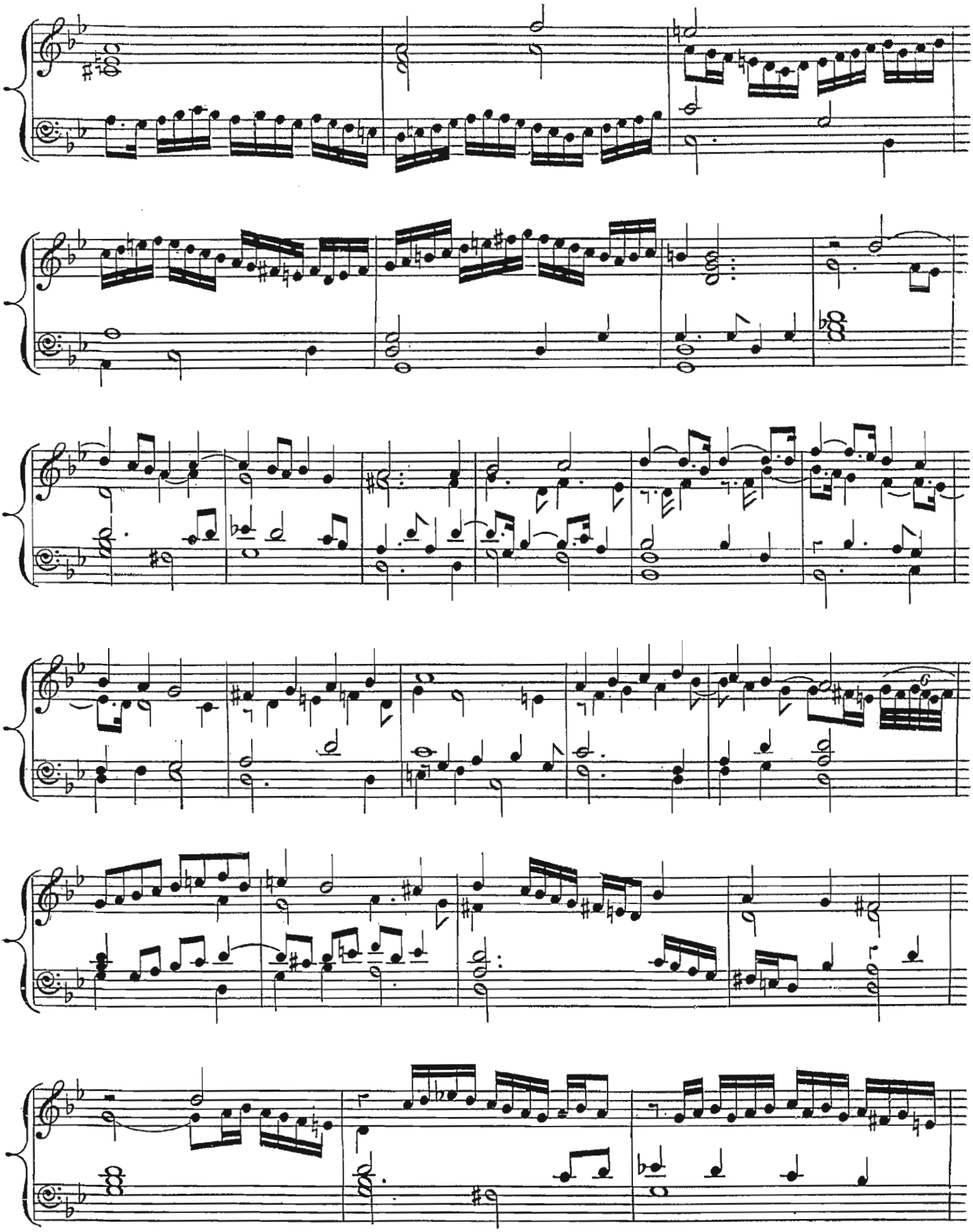


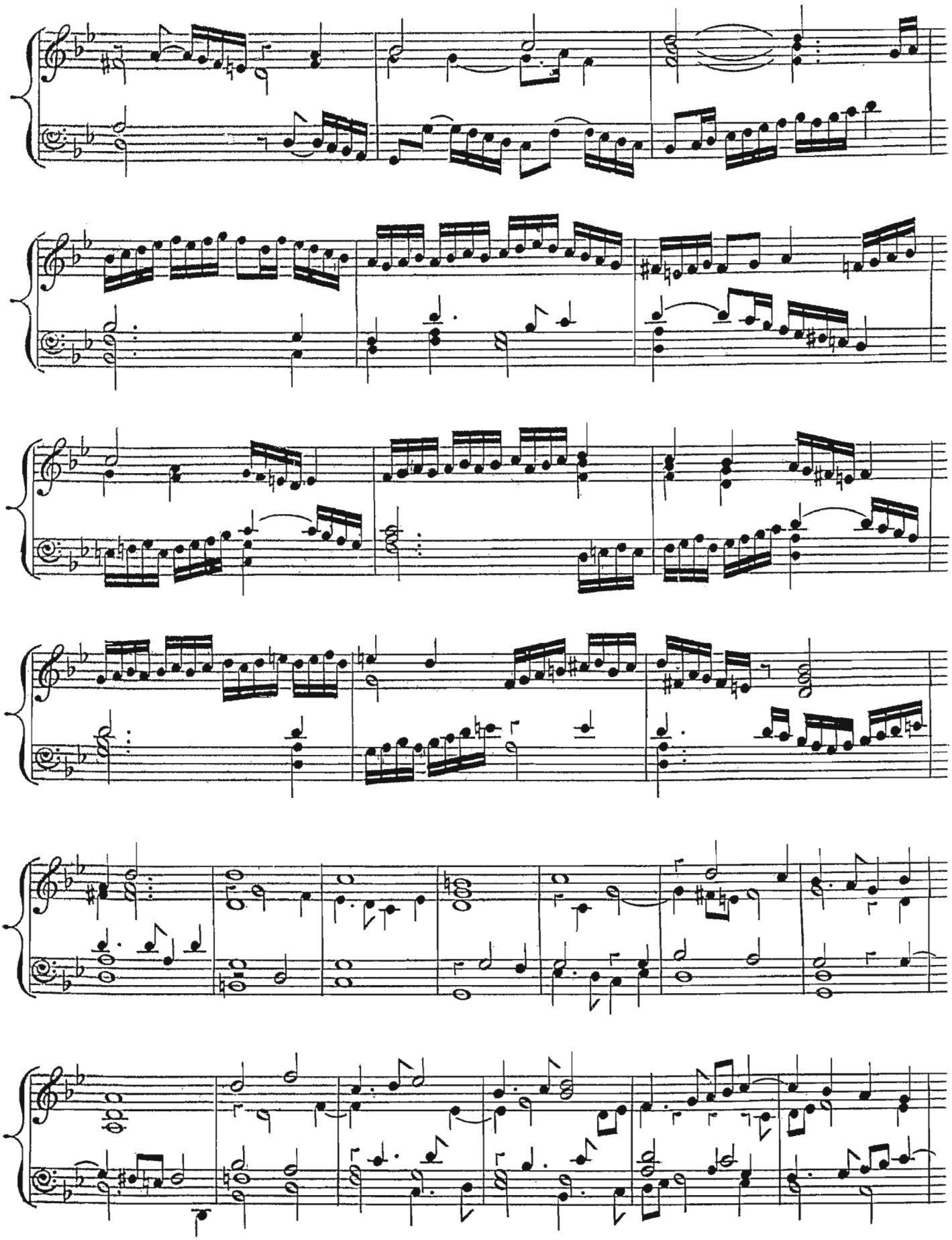
PAVANA S.W^m. PETRE.

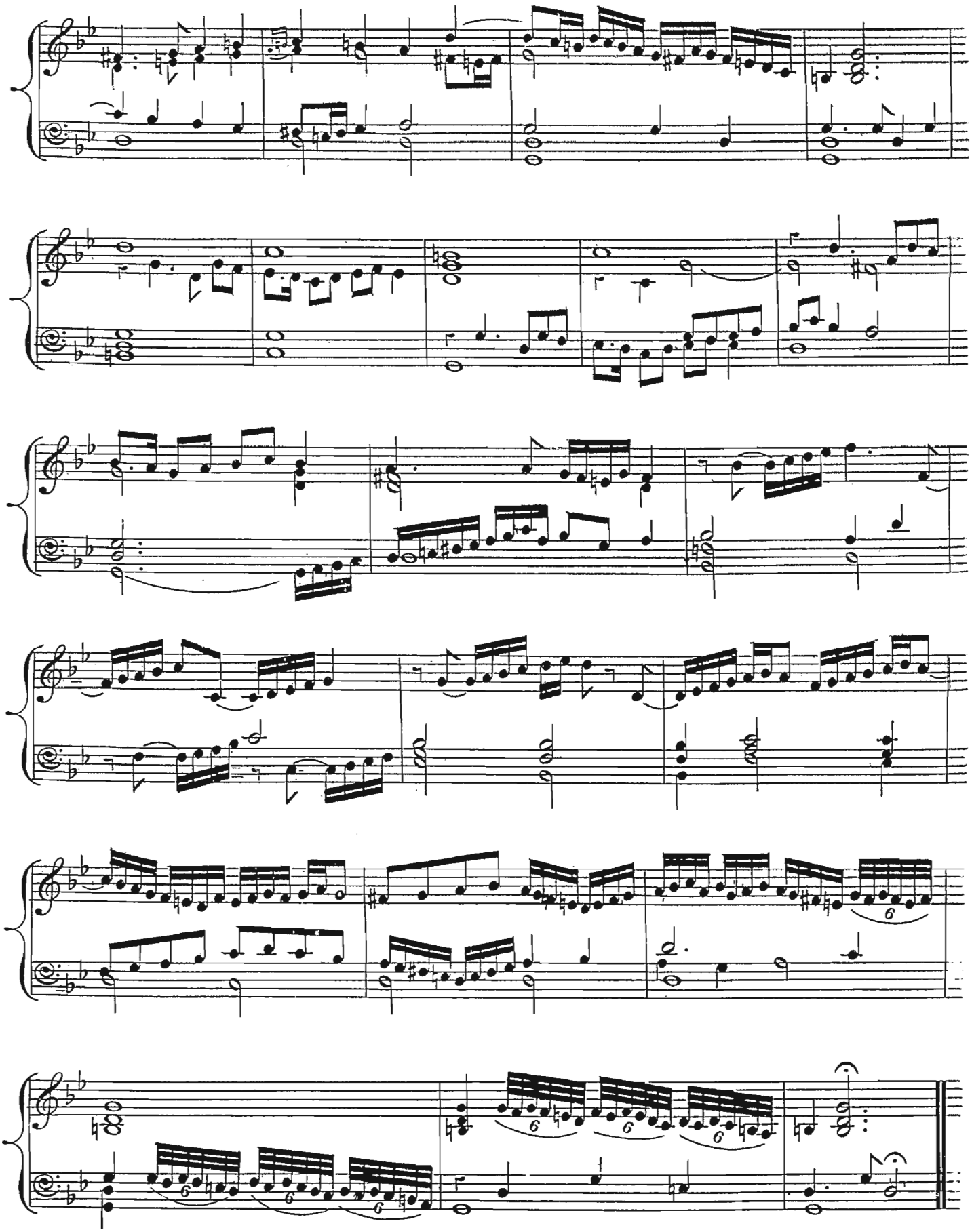
WILLIAM. BYRDE.

N^o. II.





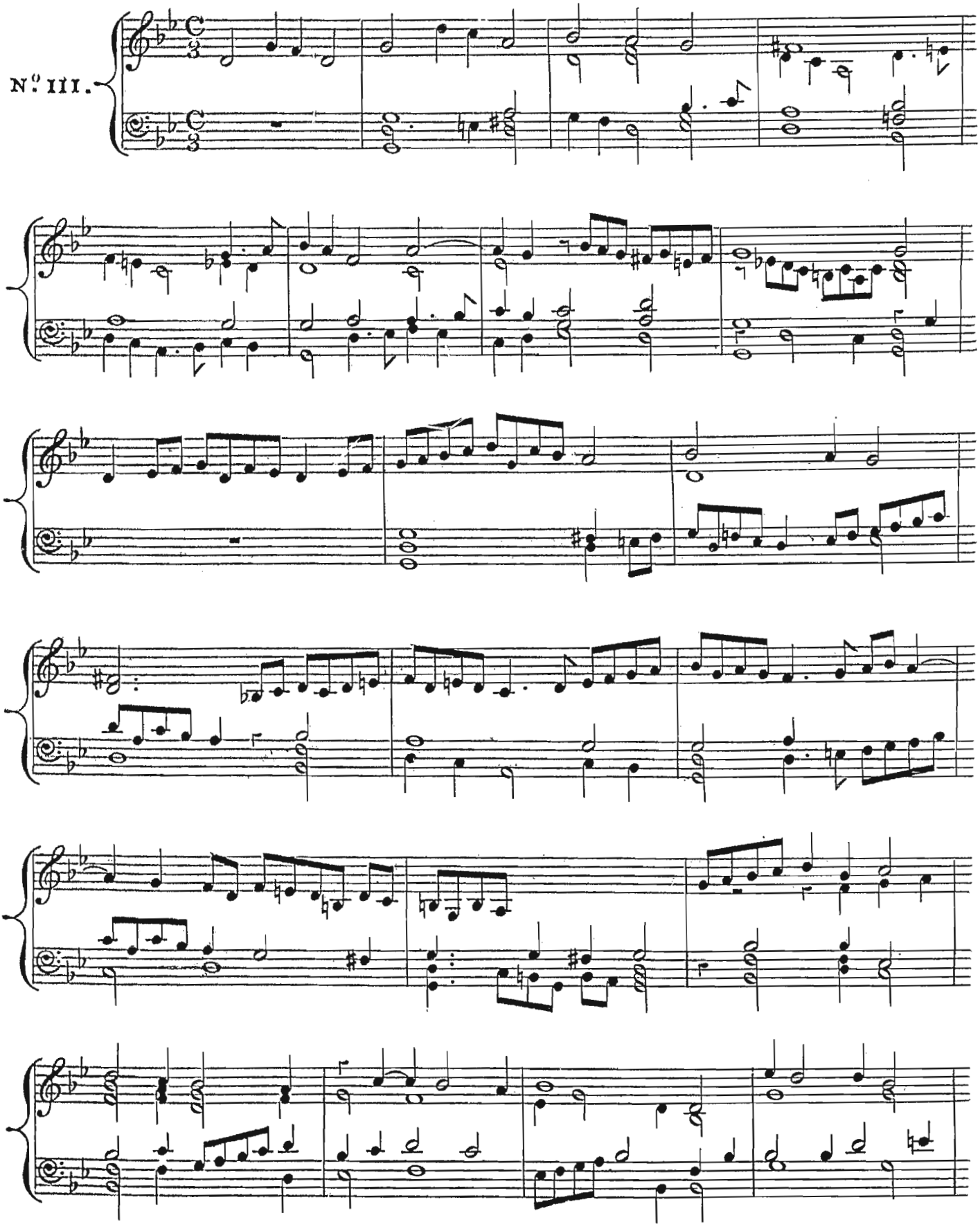


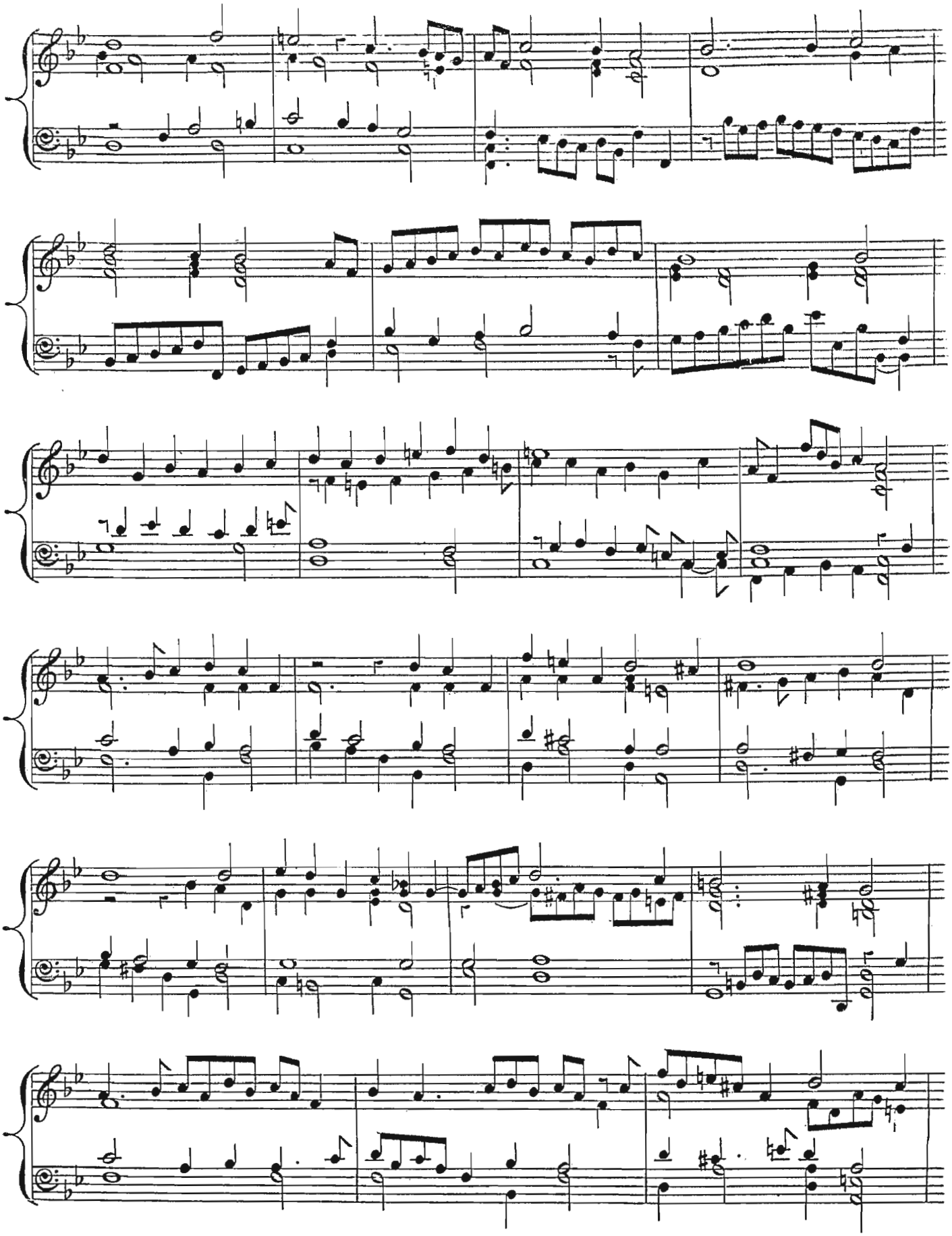


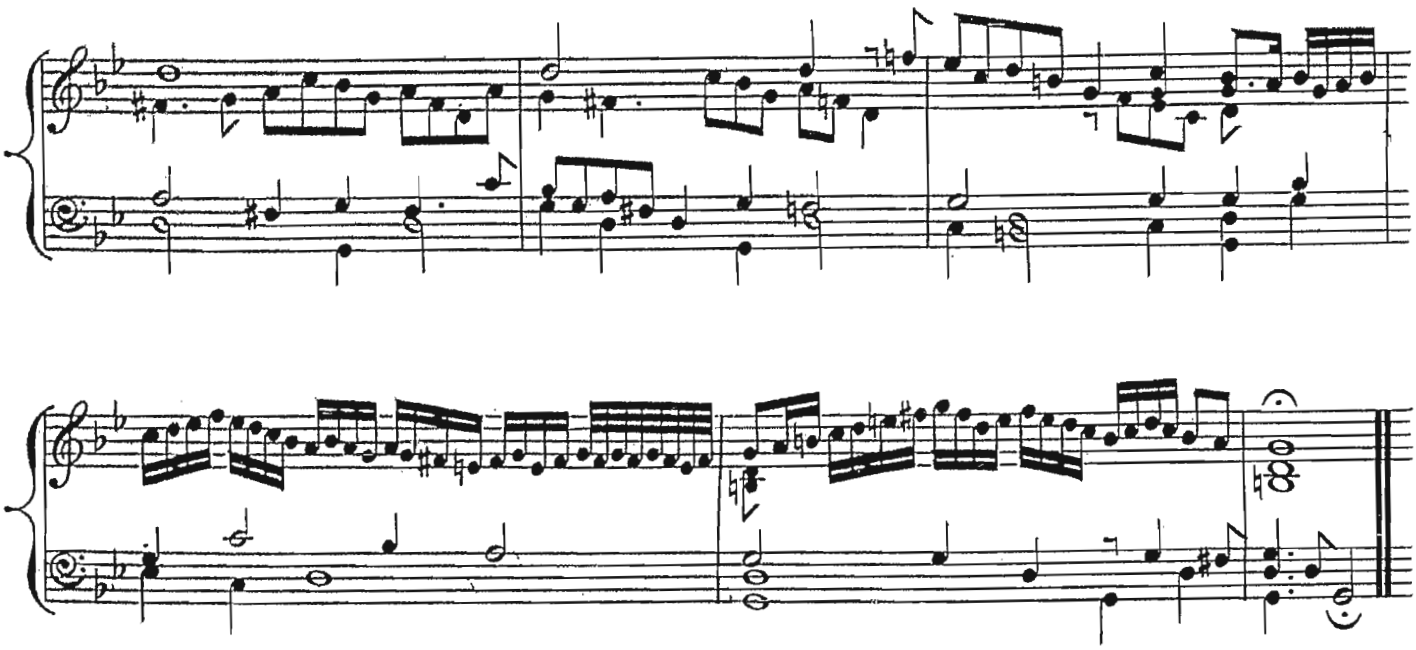
GALIARDO.

WILLIAM BYRDE.

N.o III.







PRELUDIUM.

WILLIAM BYRDE.

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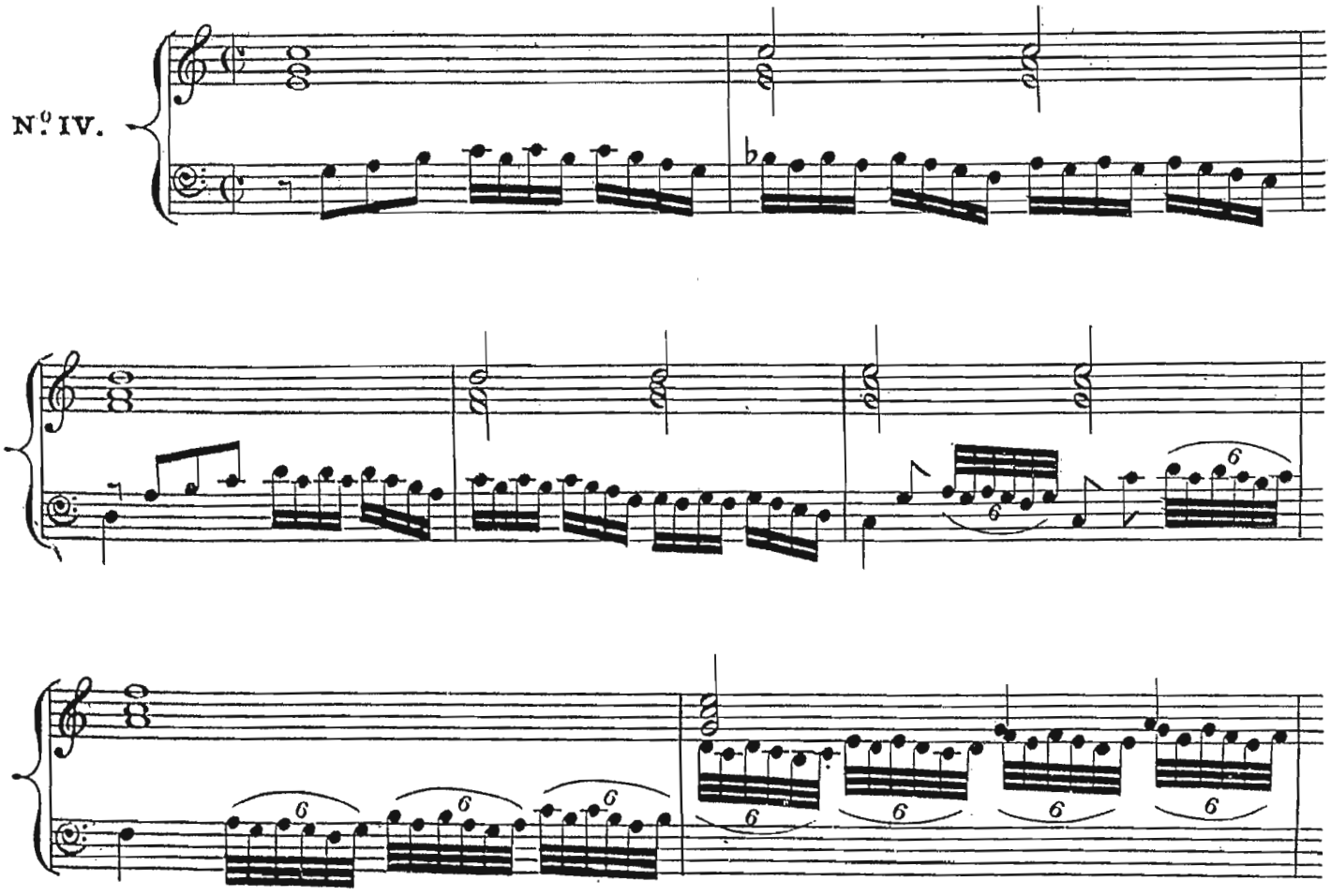

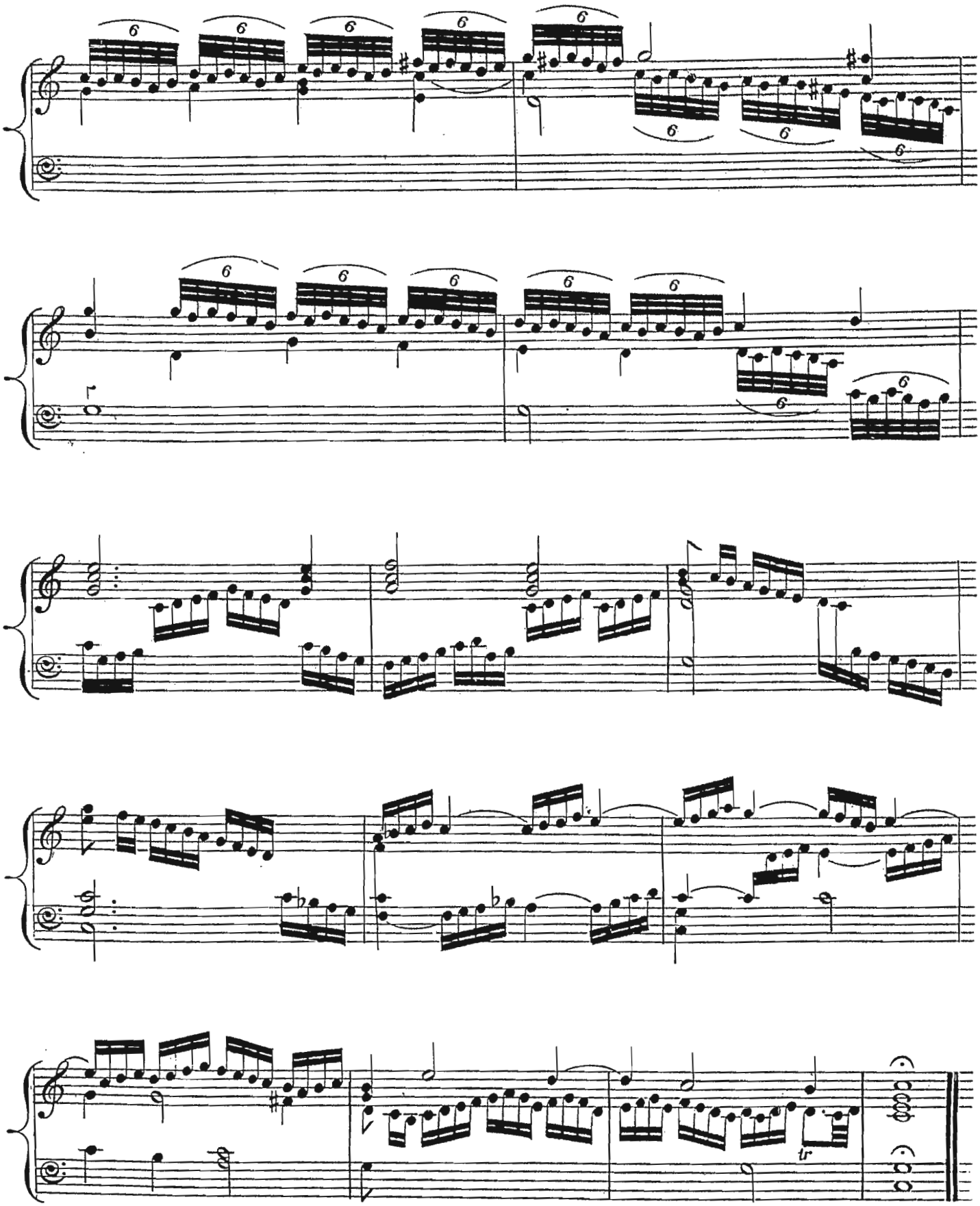
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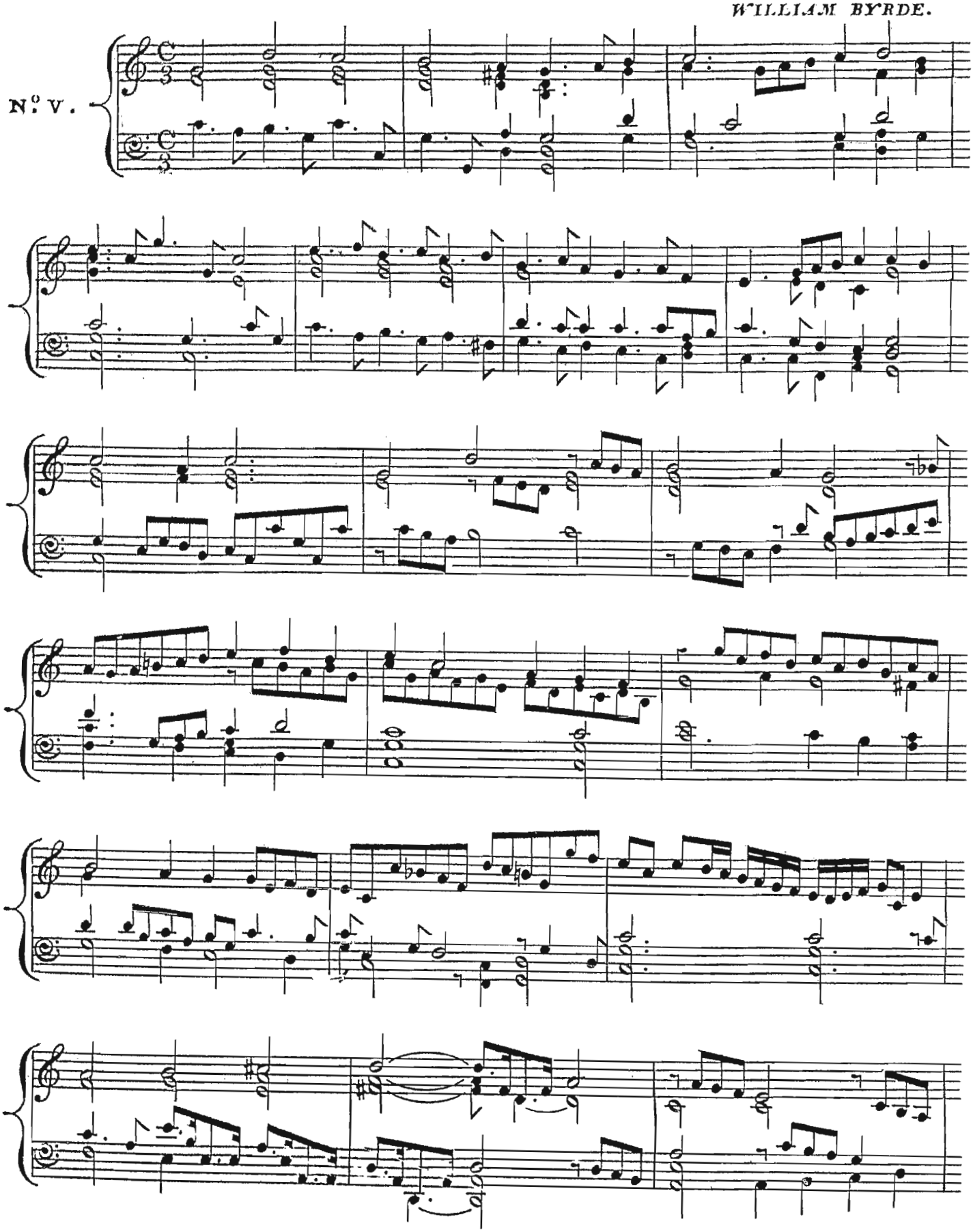
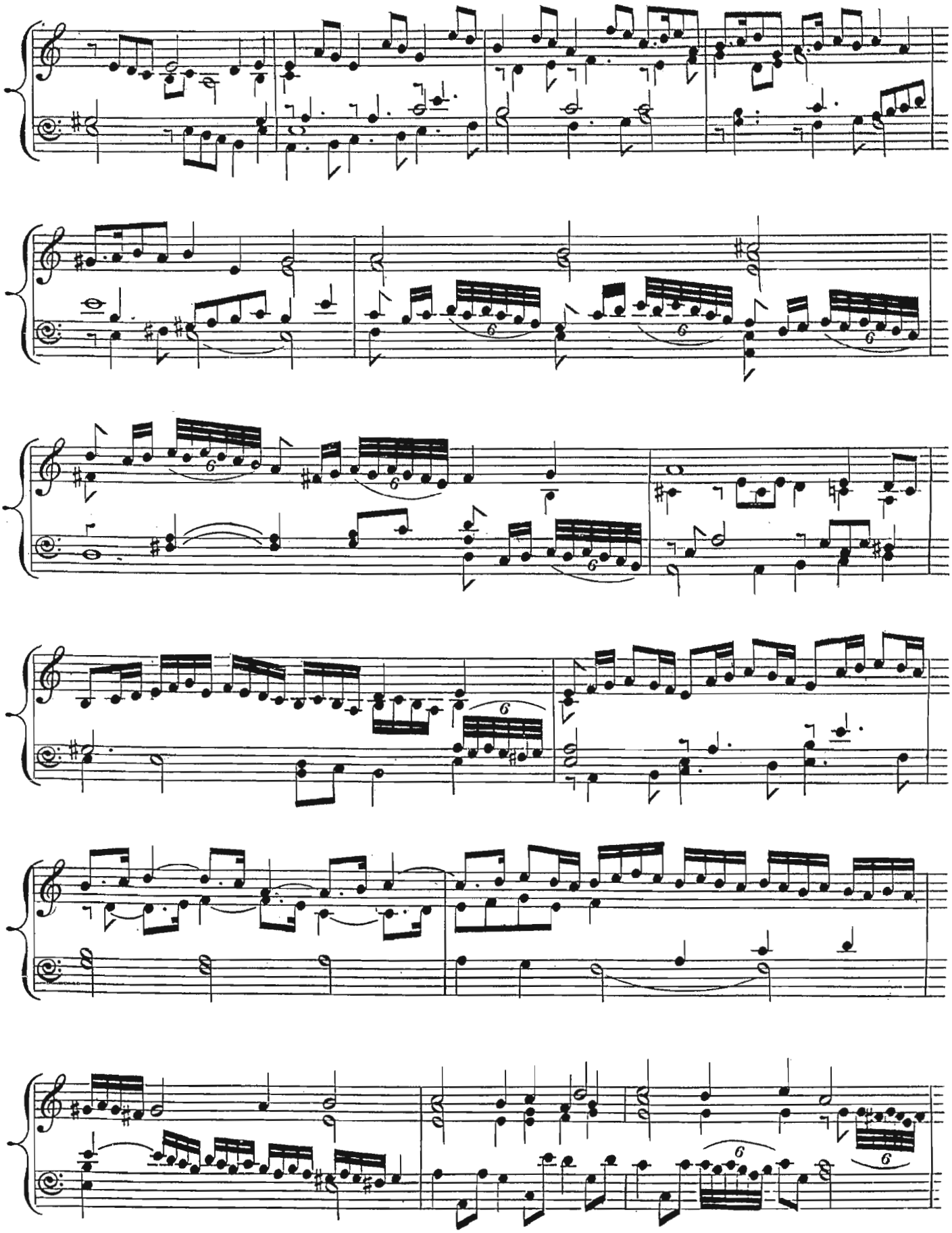
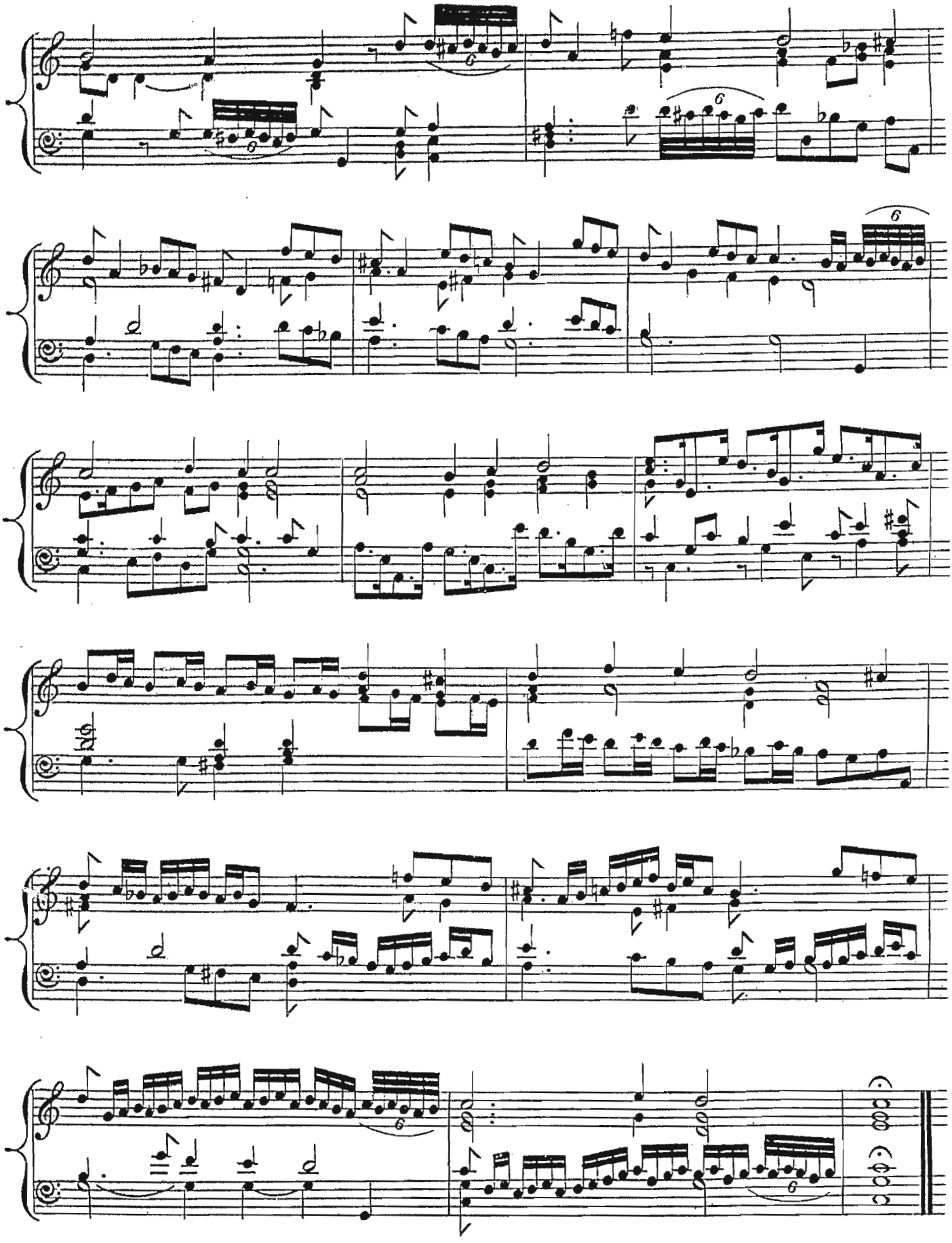
GALIARDO M.rs MARY BROWNLO.

WILLIAM BYRDE.

N.o V.



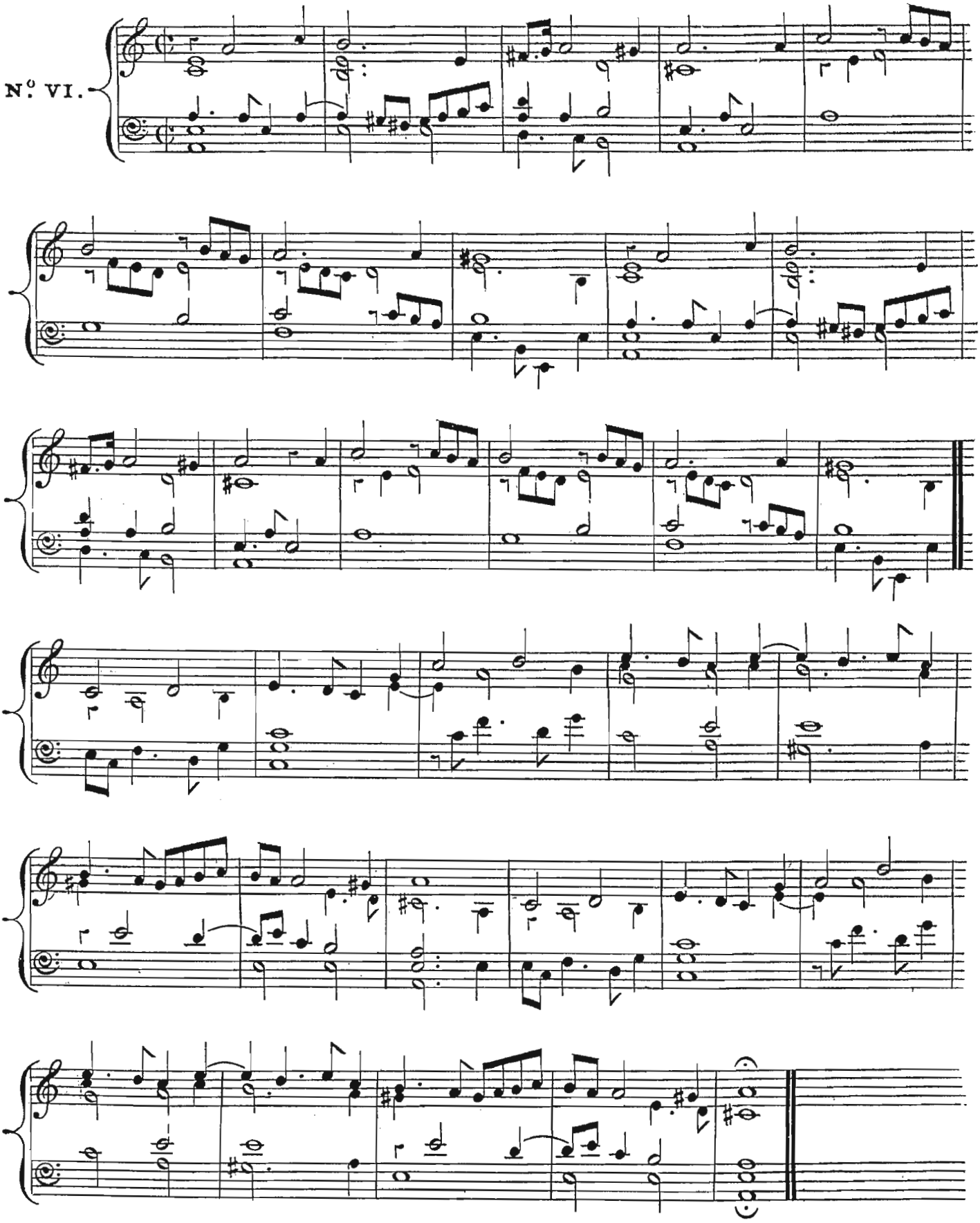




PAVANA. THE EARLE OF SALISBURY.

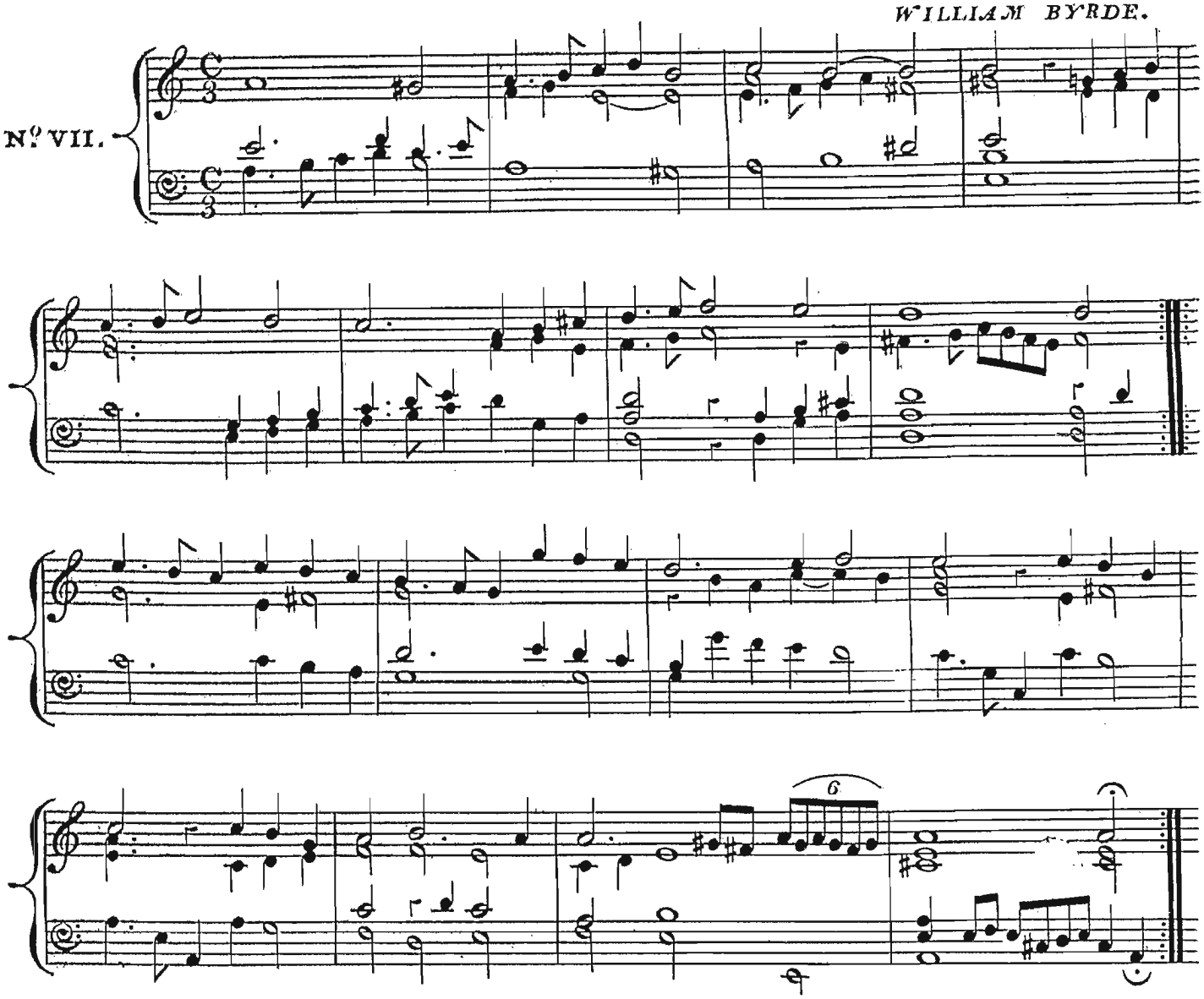
WILLIAM BYRDE.

N.º VI.



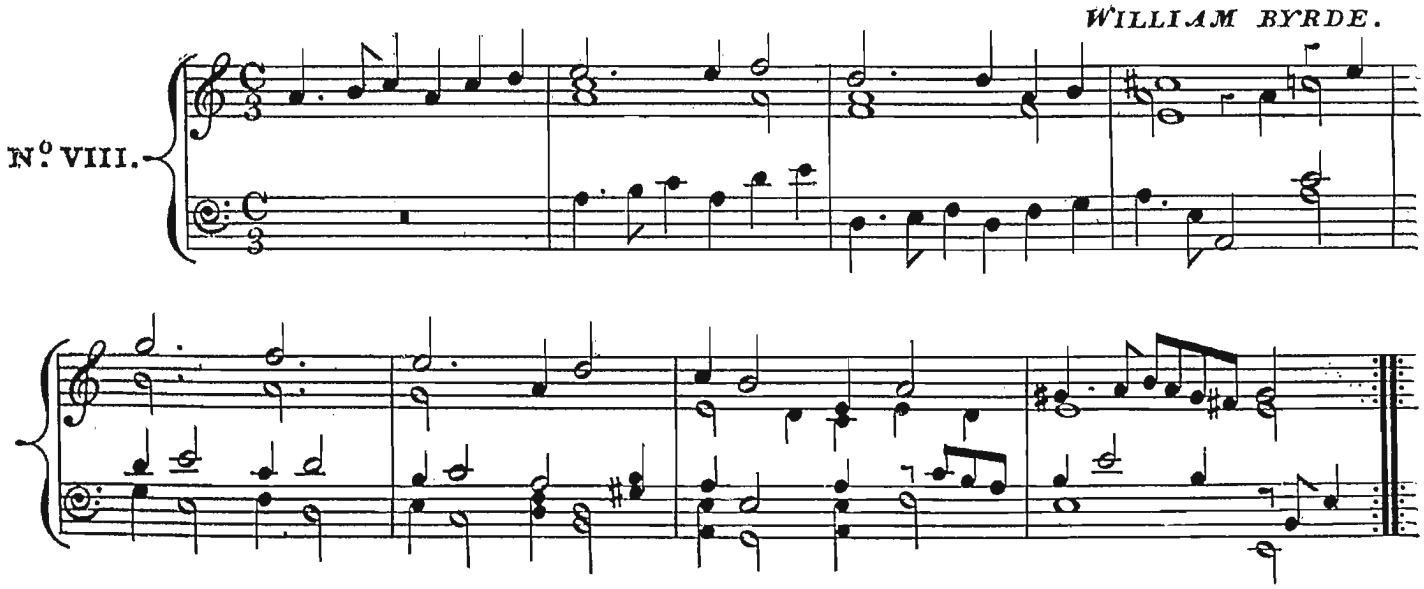
GALIARDO.

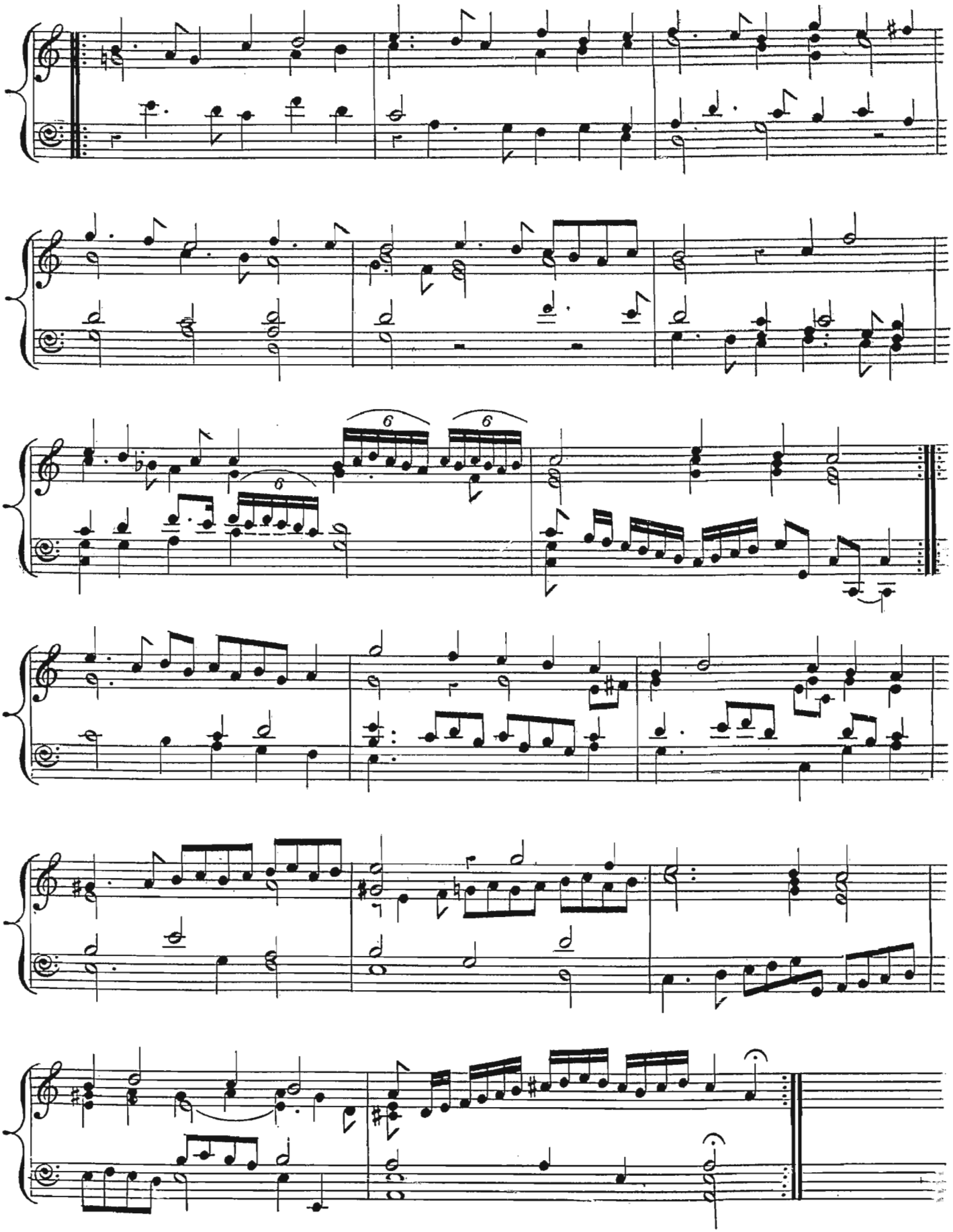
WILLIAM BYRDE.



GALIARDO SECUNDO Mrs MARYE BROWNLO.

WILLIAM BYRDE.

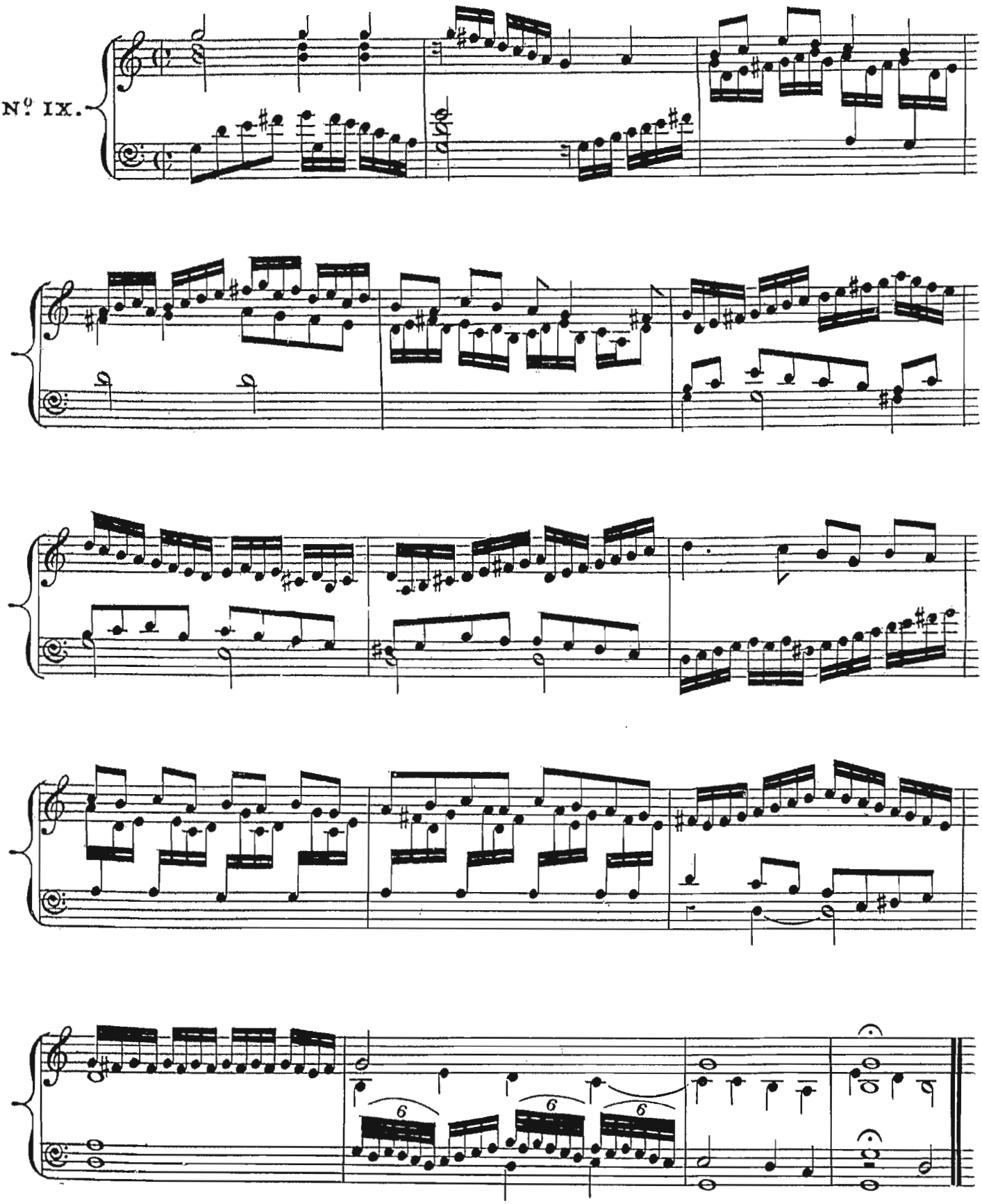




PRELUDIUM.

D.r BULL.

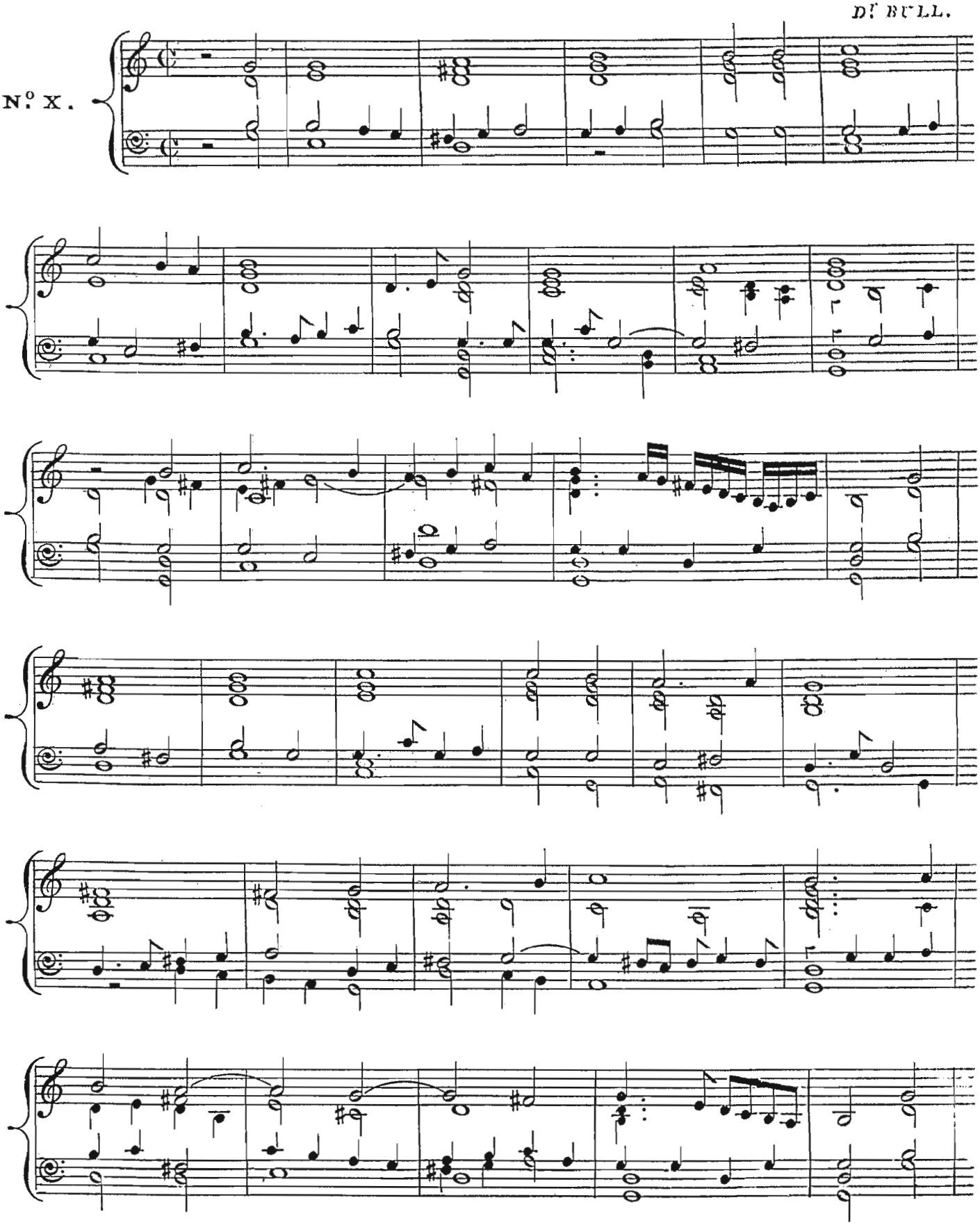
N.o IX.

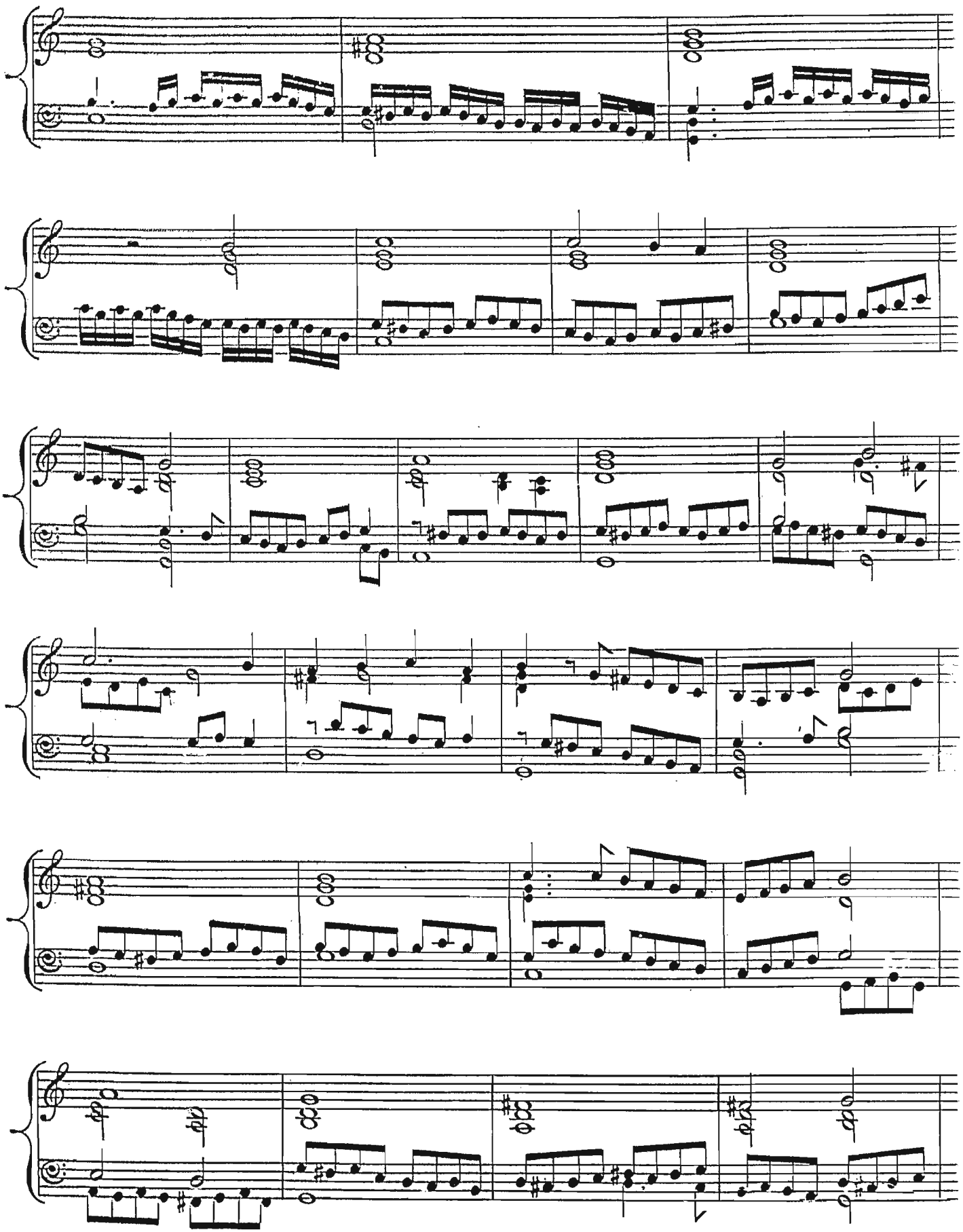


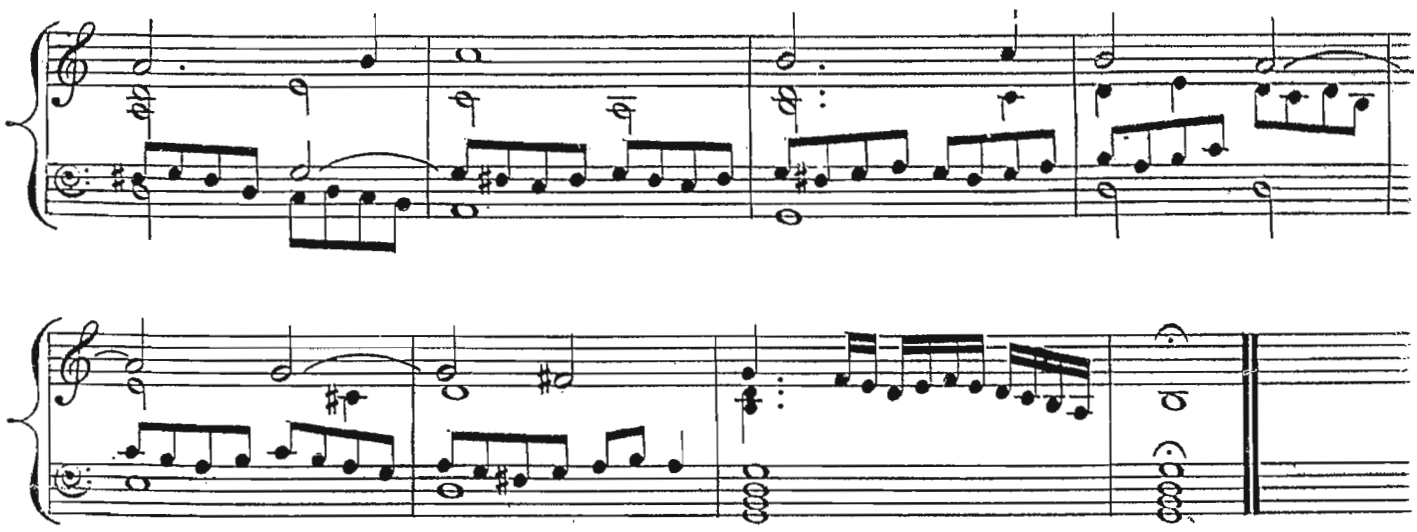
PAVANA S^{t} THOMAS WAKE.

D^{r} BVLL.

N^{o} X.



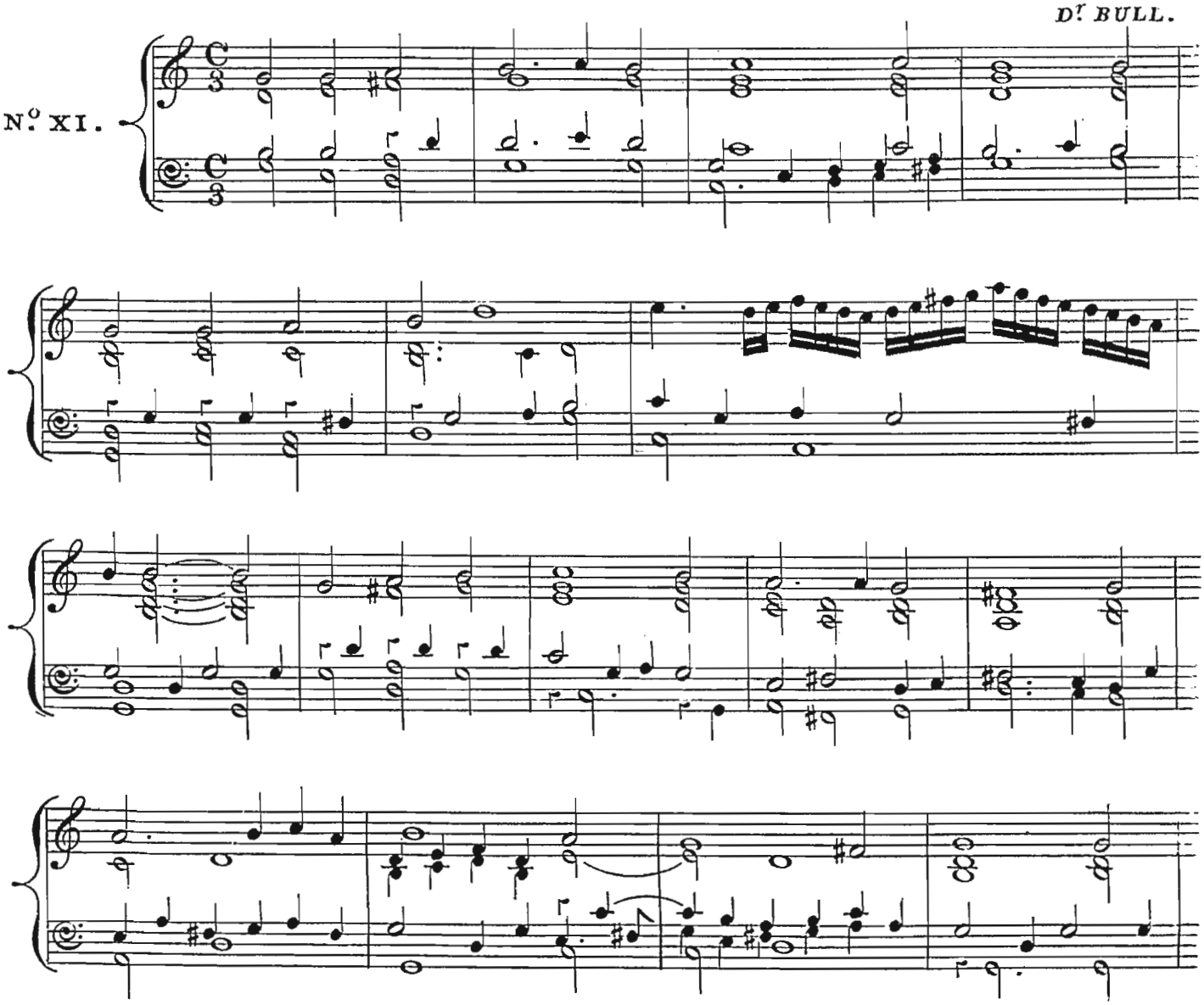


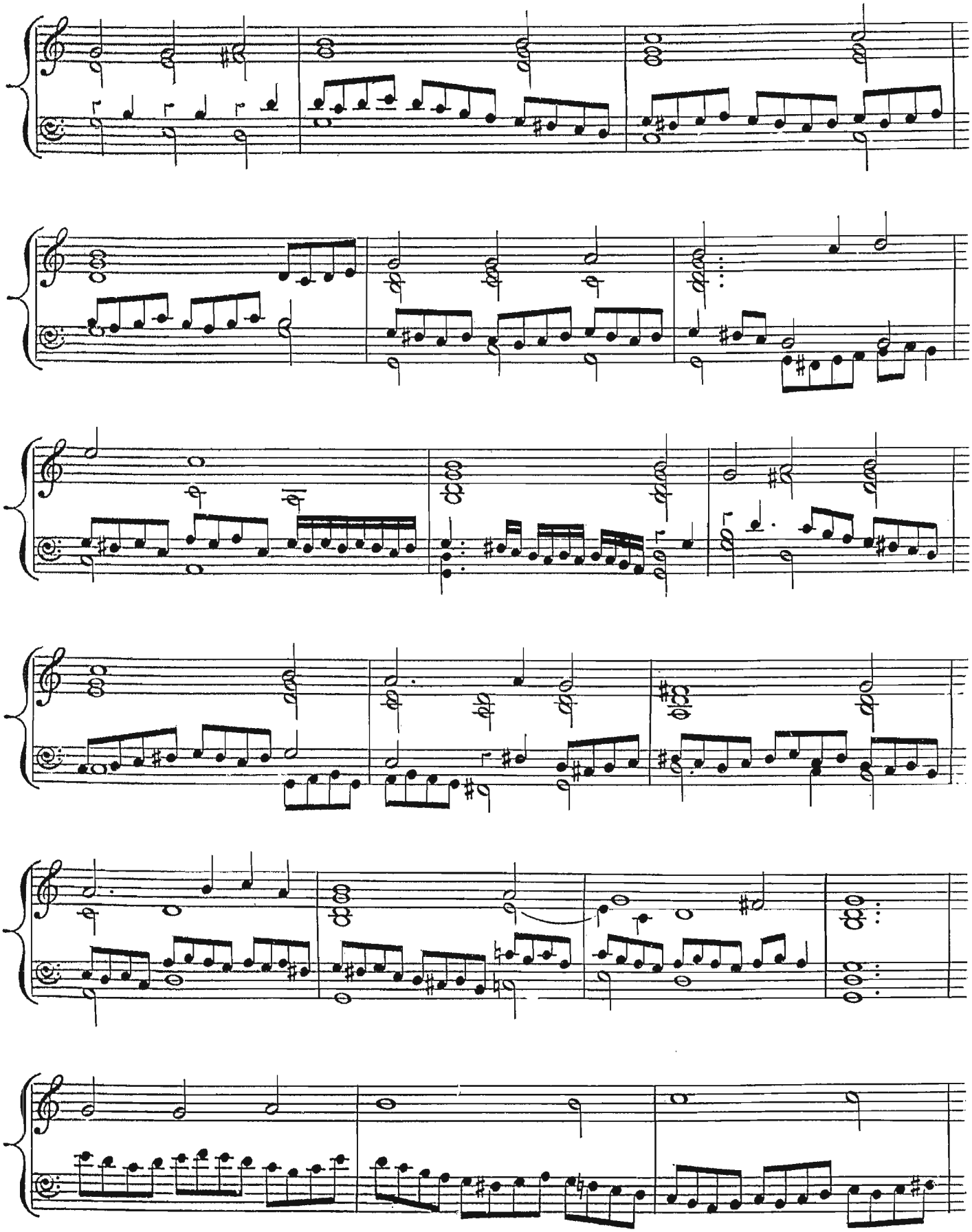


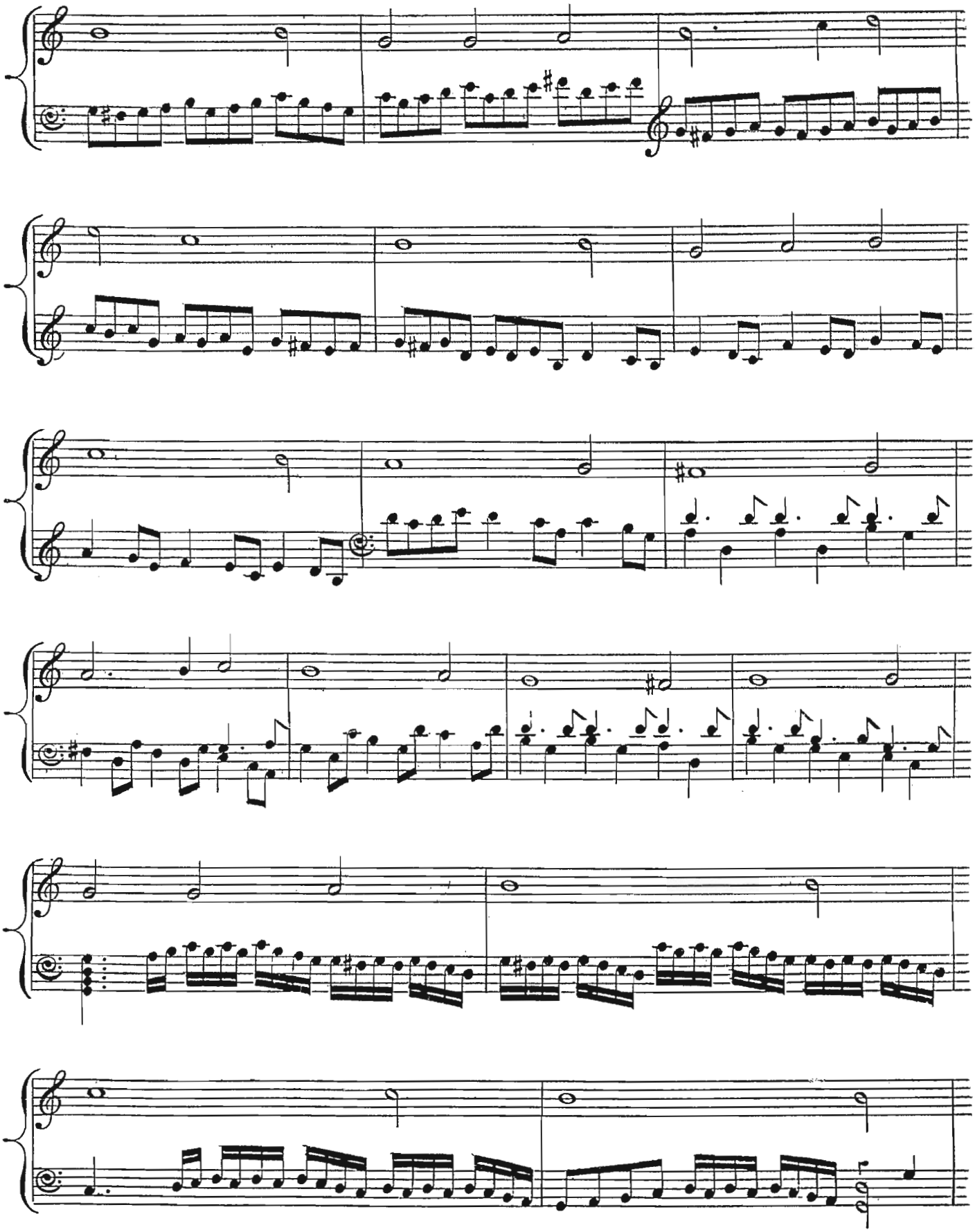
GALIARDO S^{t} THOMAS WAKE.

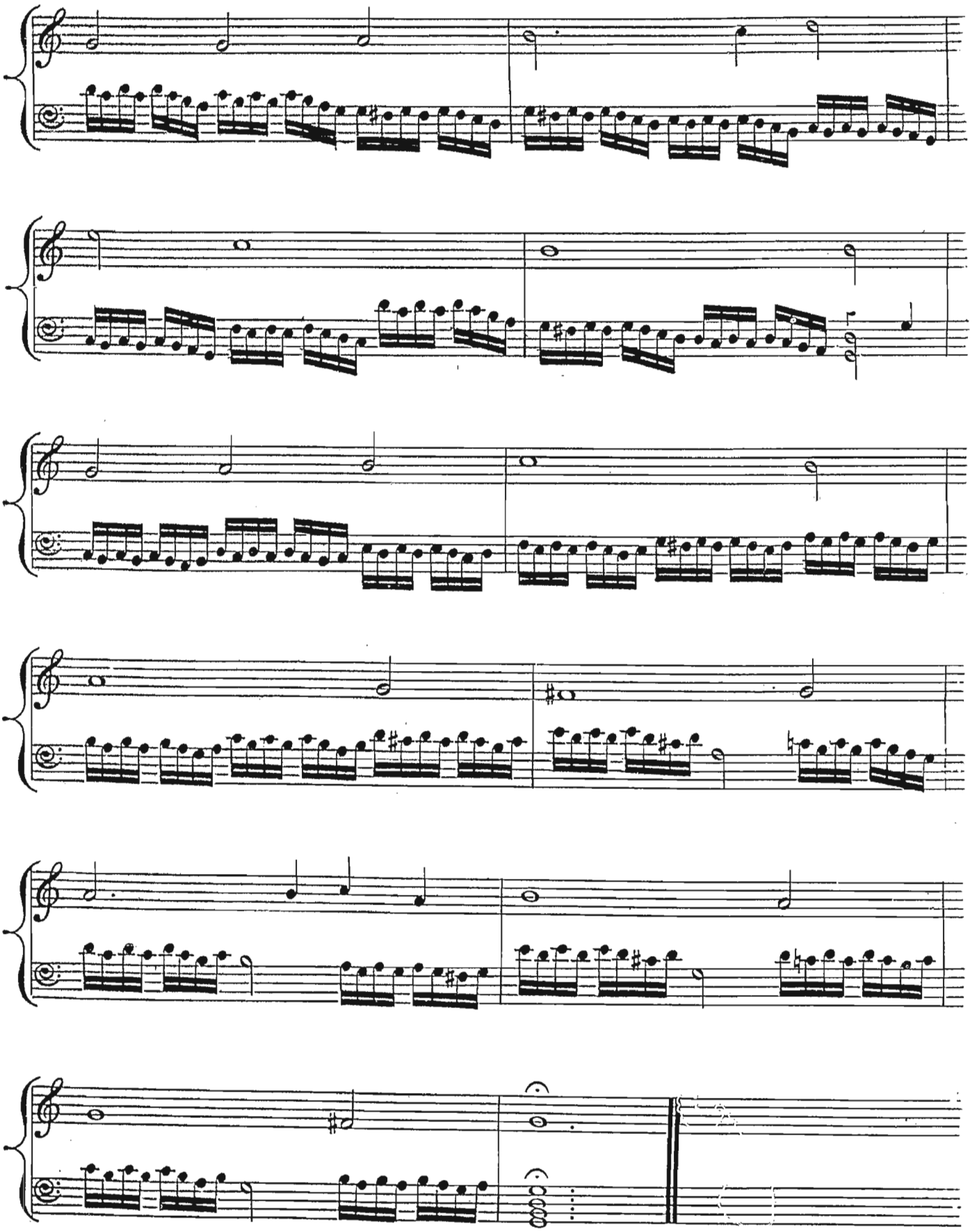
D^{r} BULL.

N^{o} XI.









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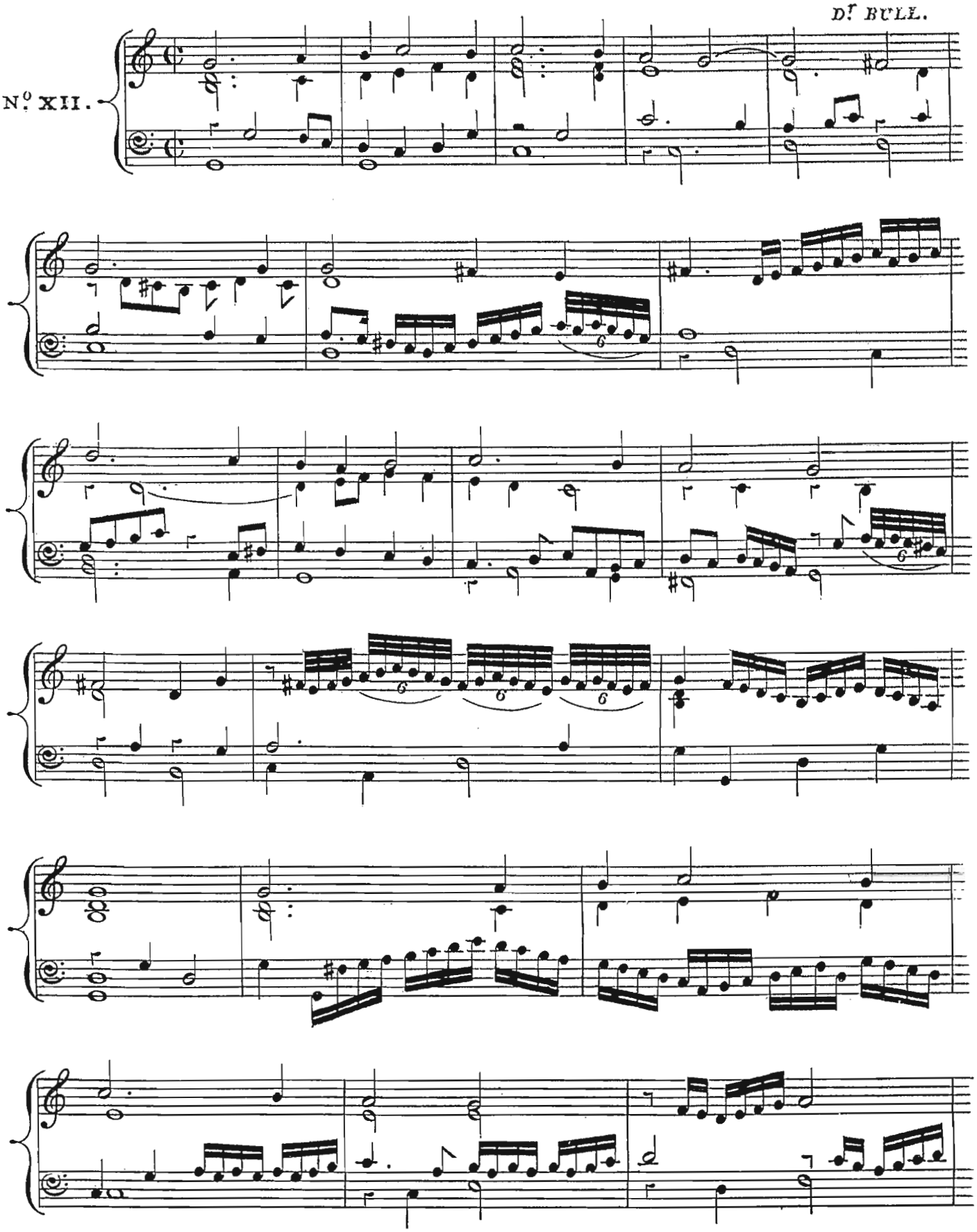
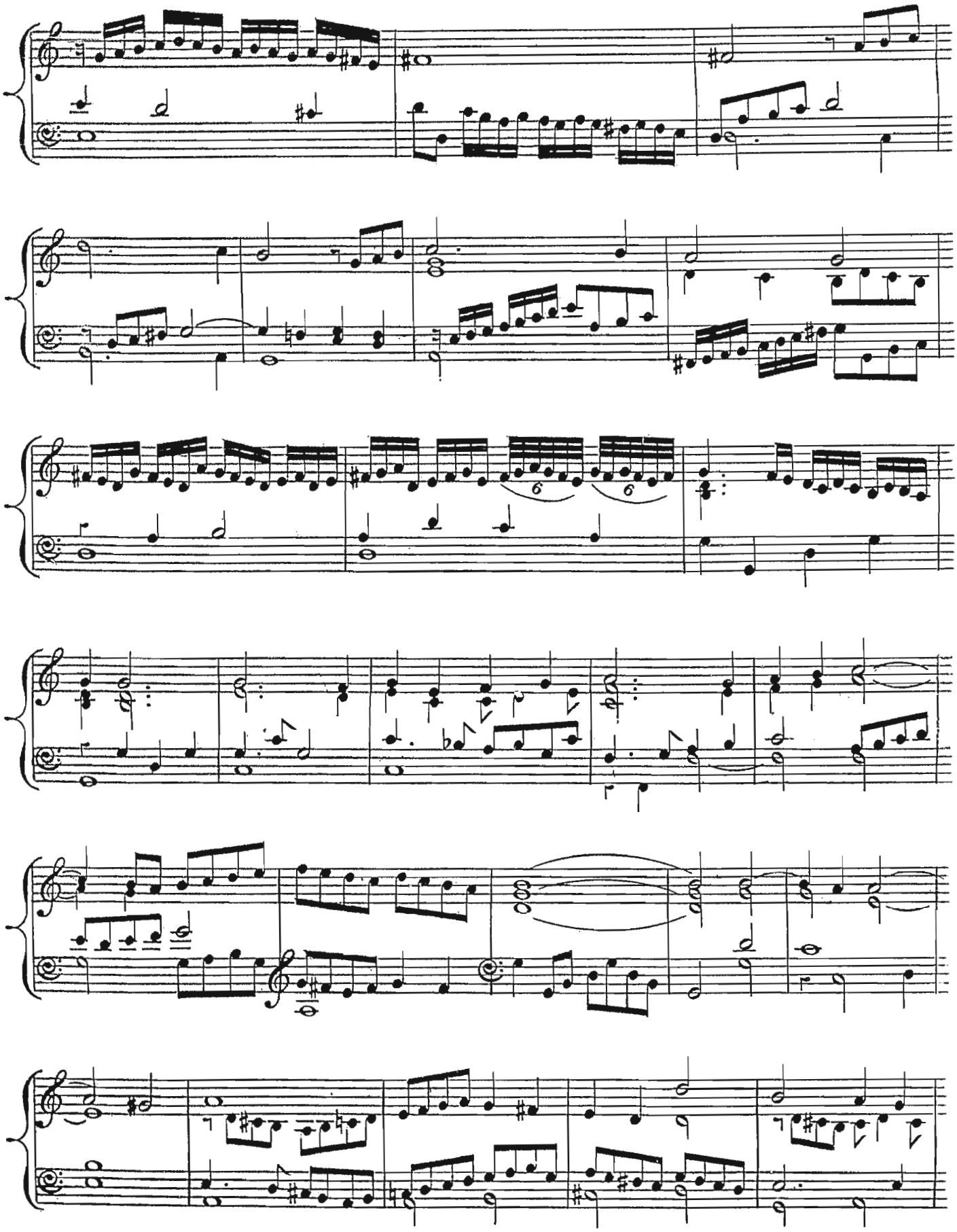
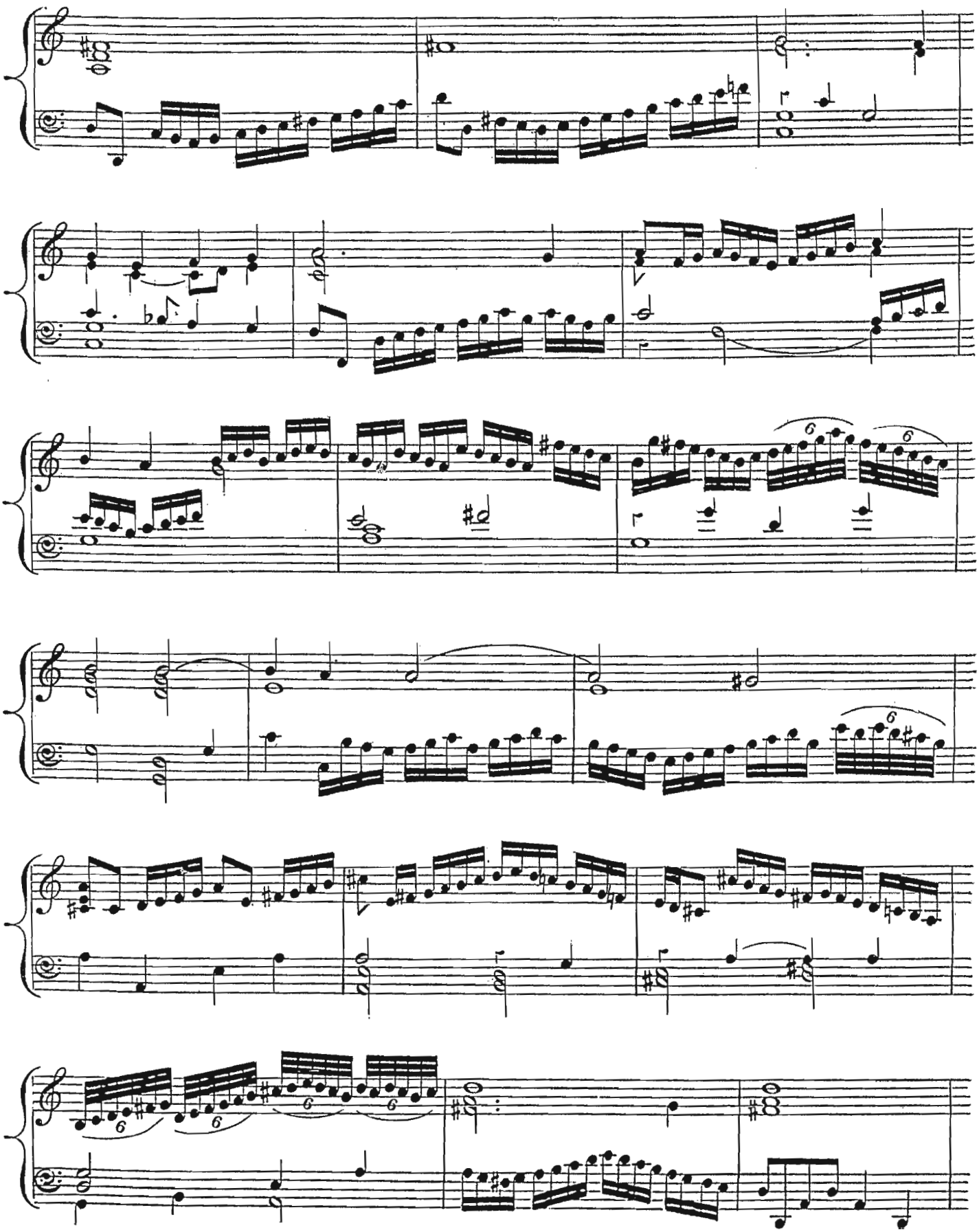
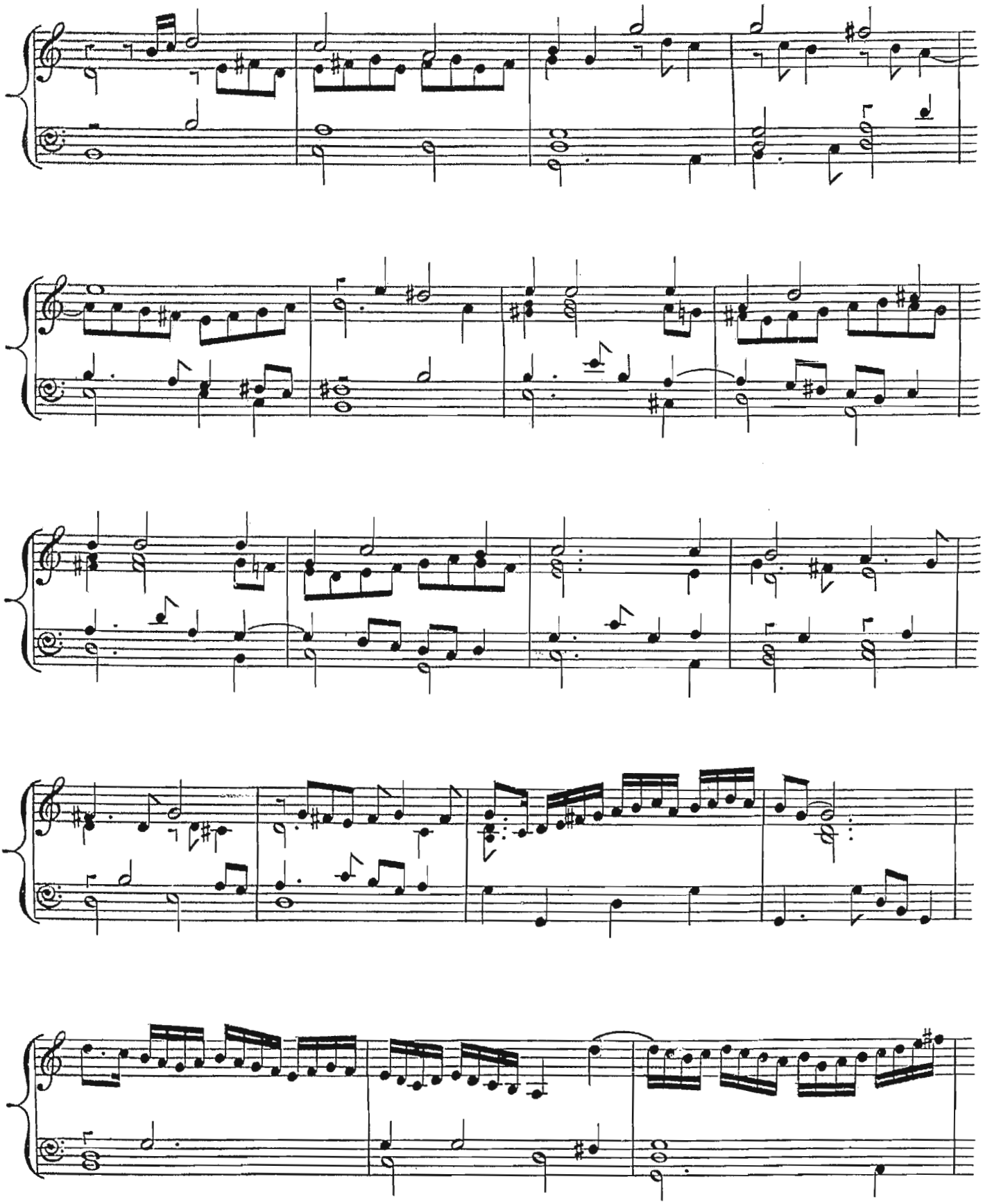
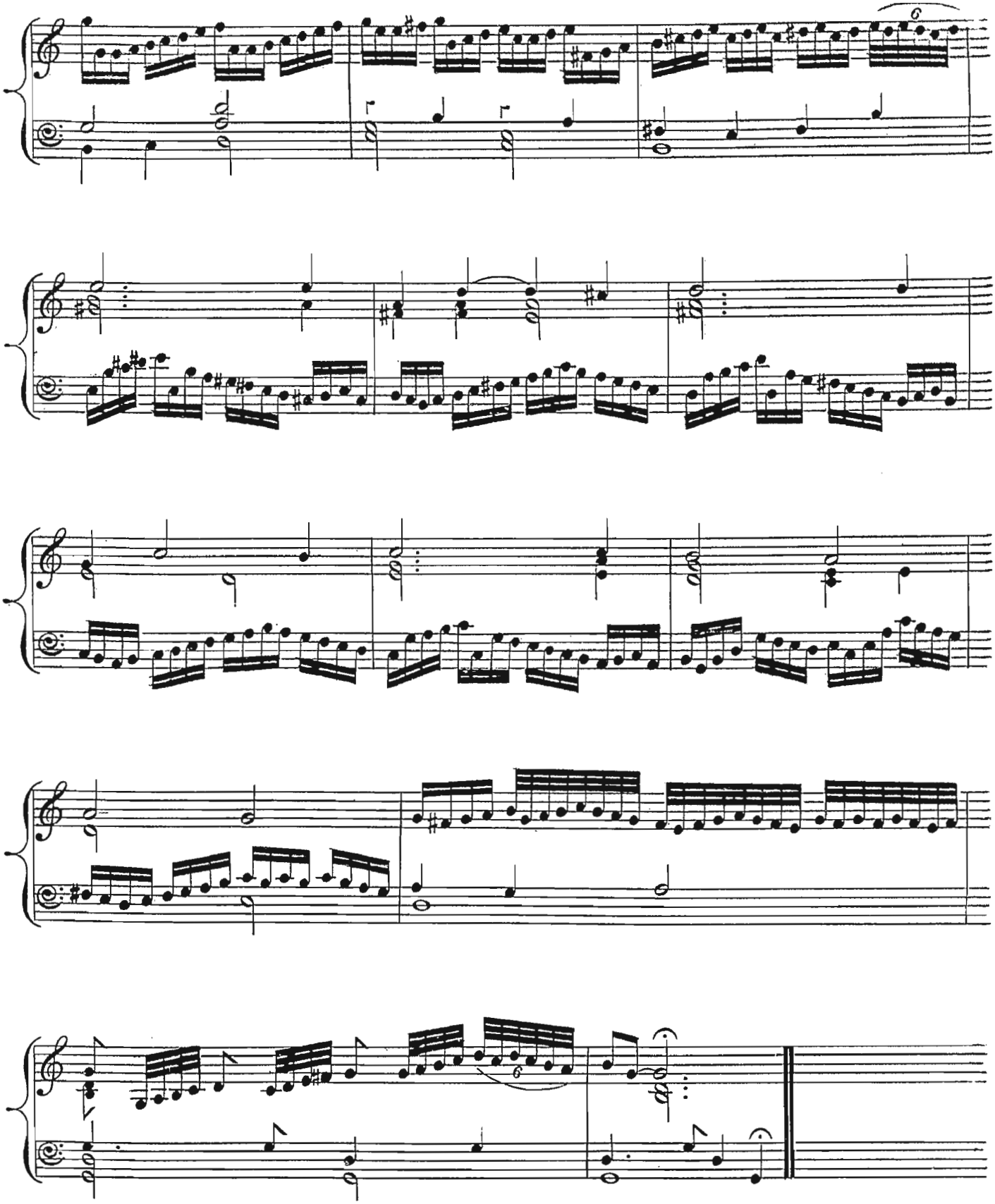




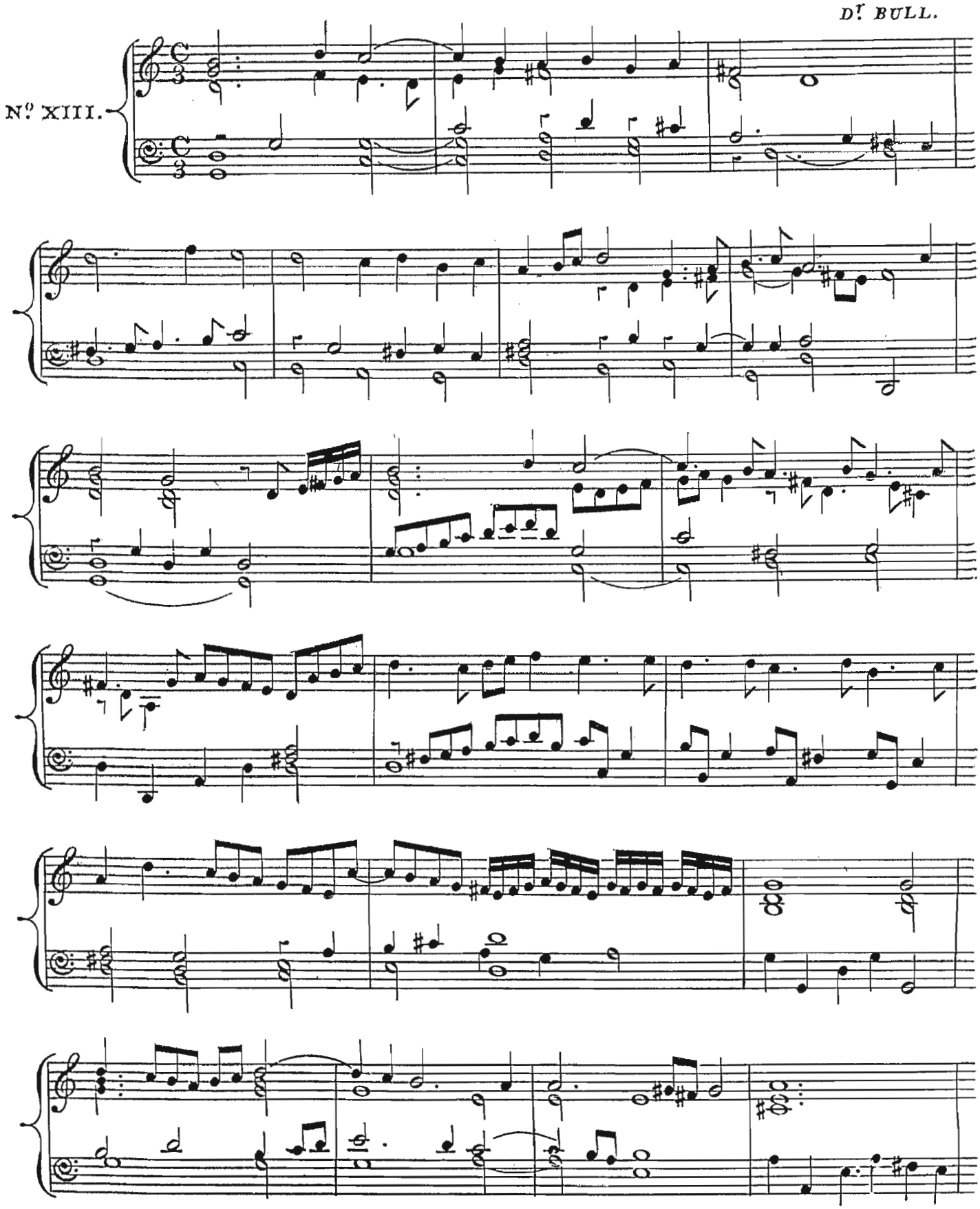


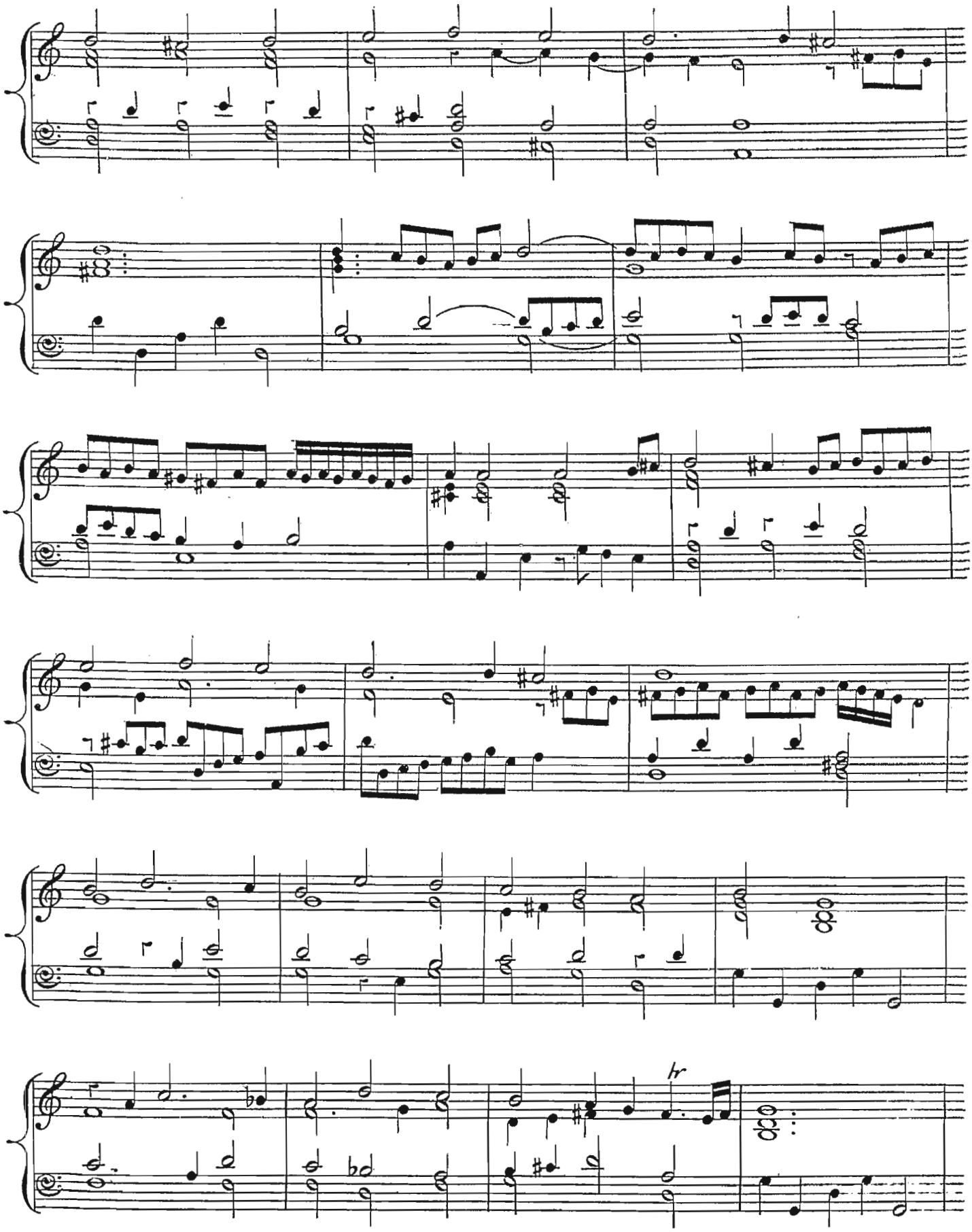




GALIARDO.

Dr. BULL.

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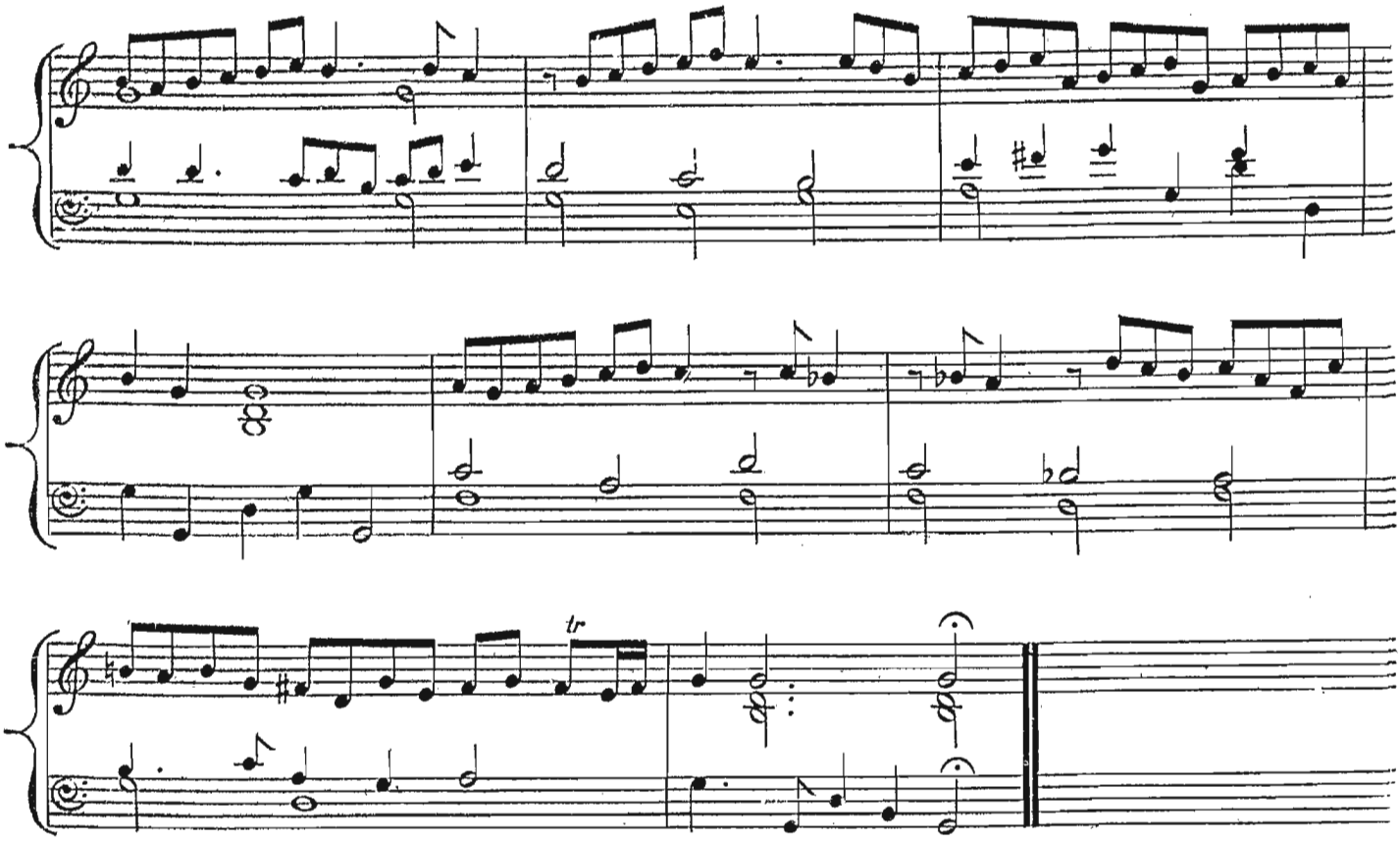

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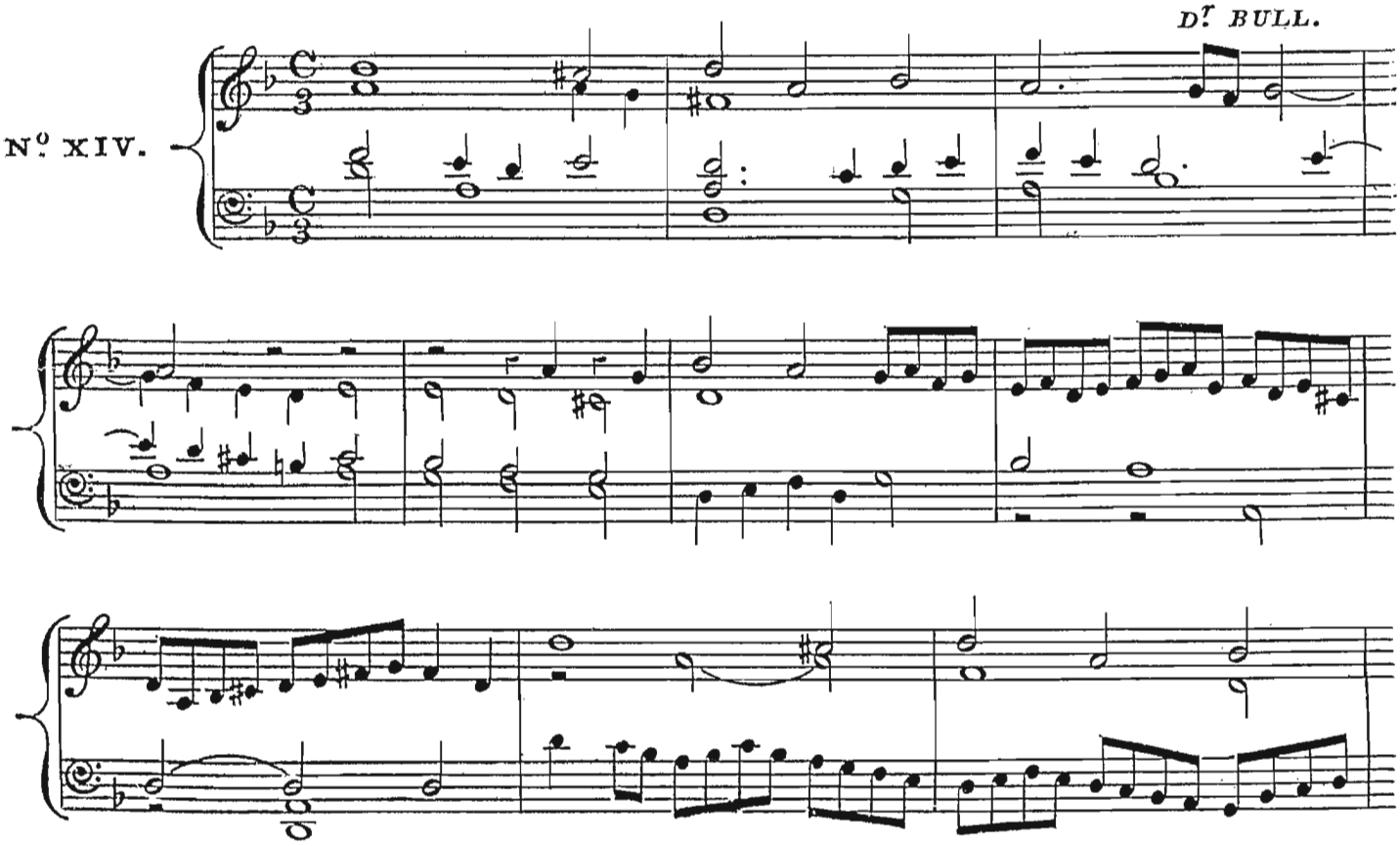
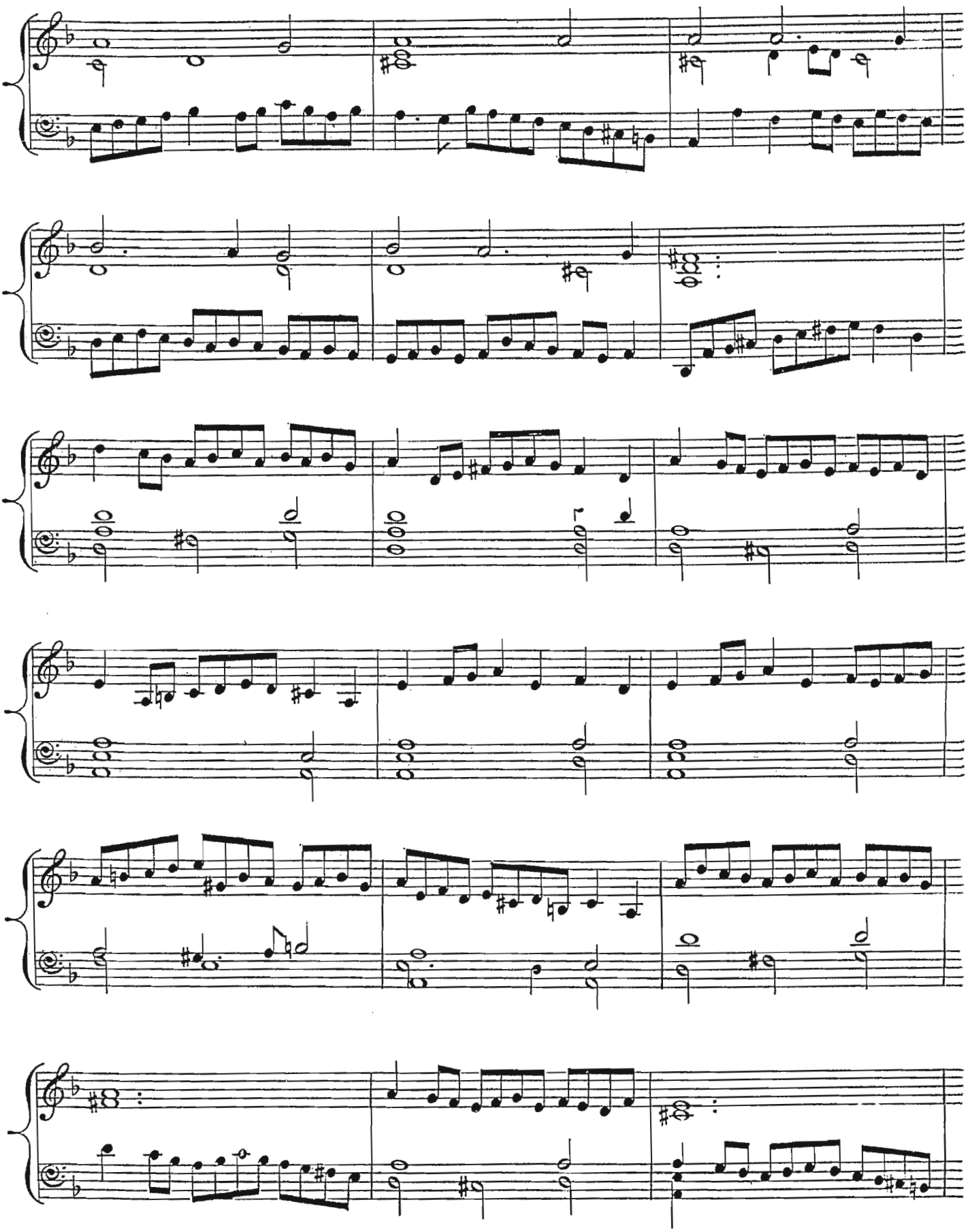
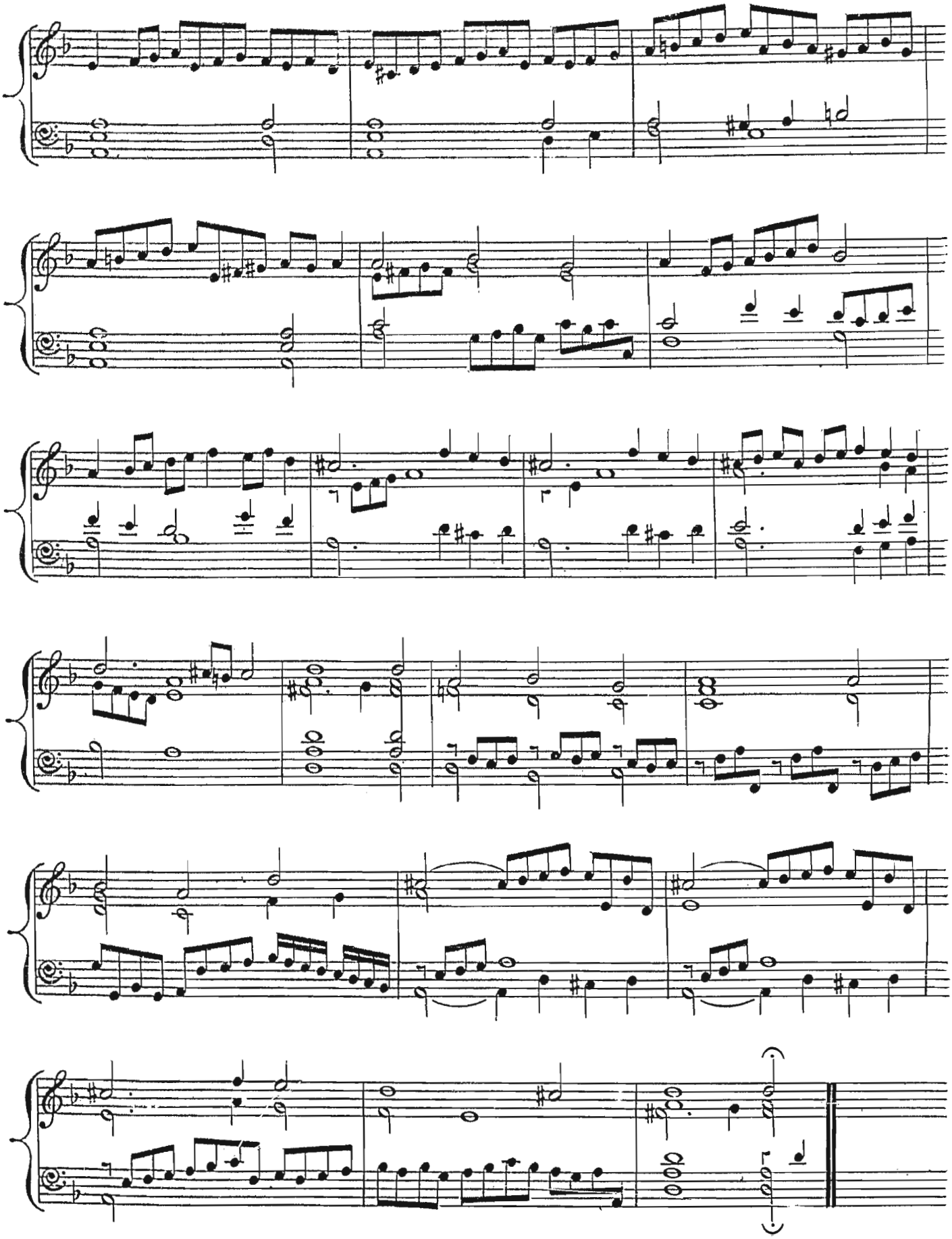


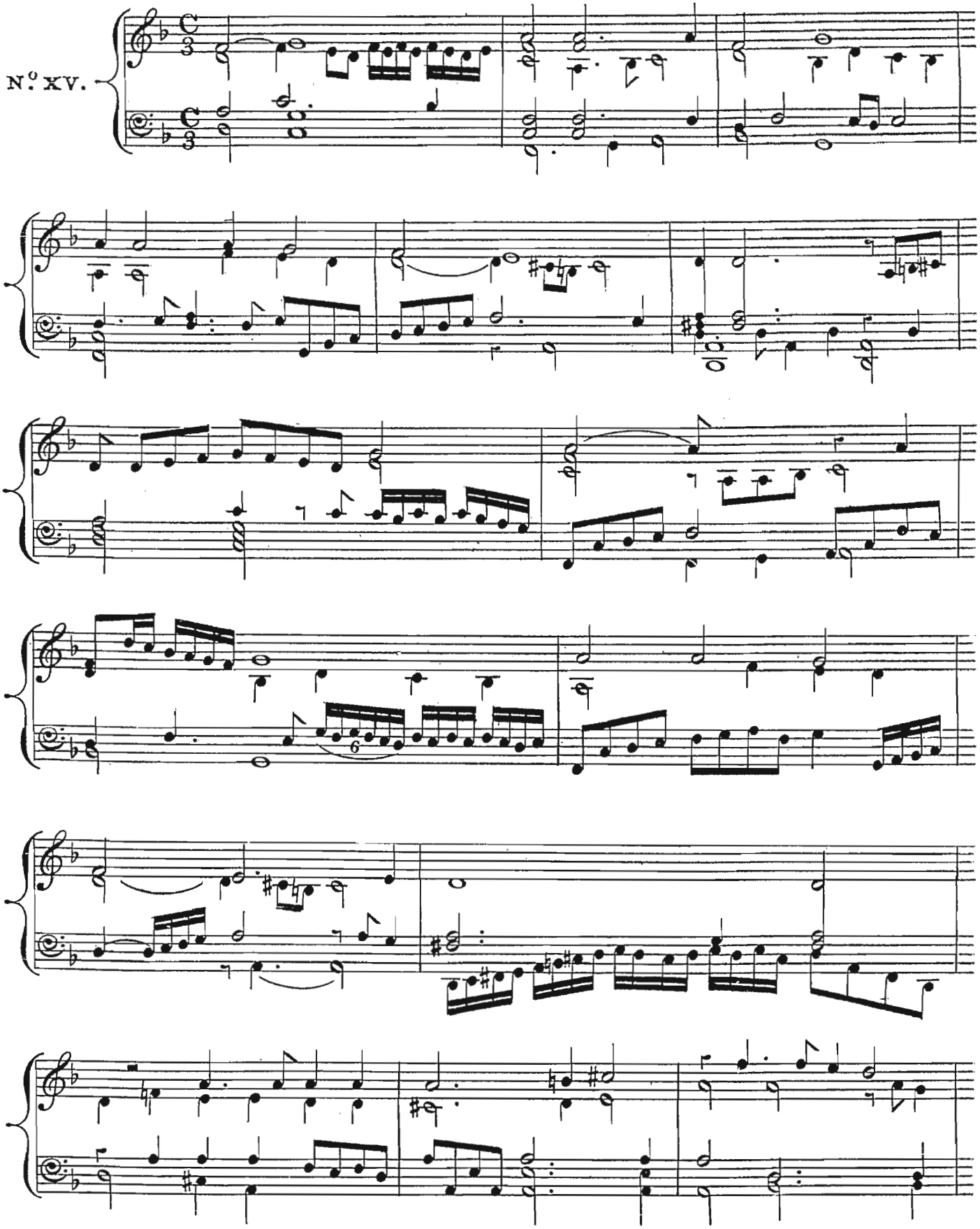


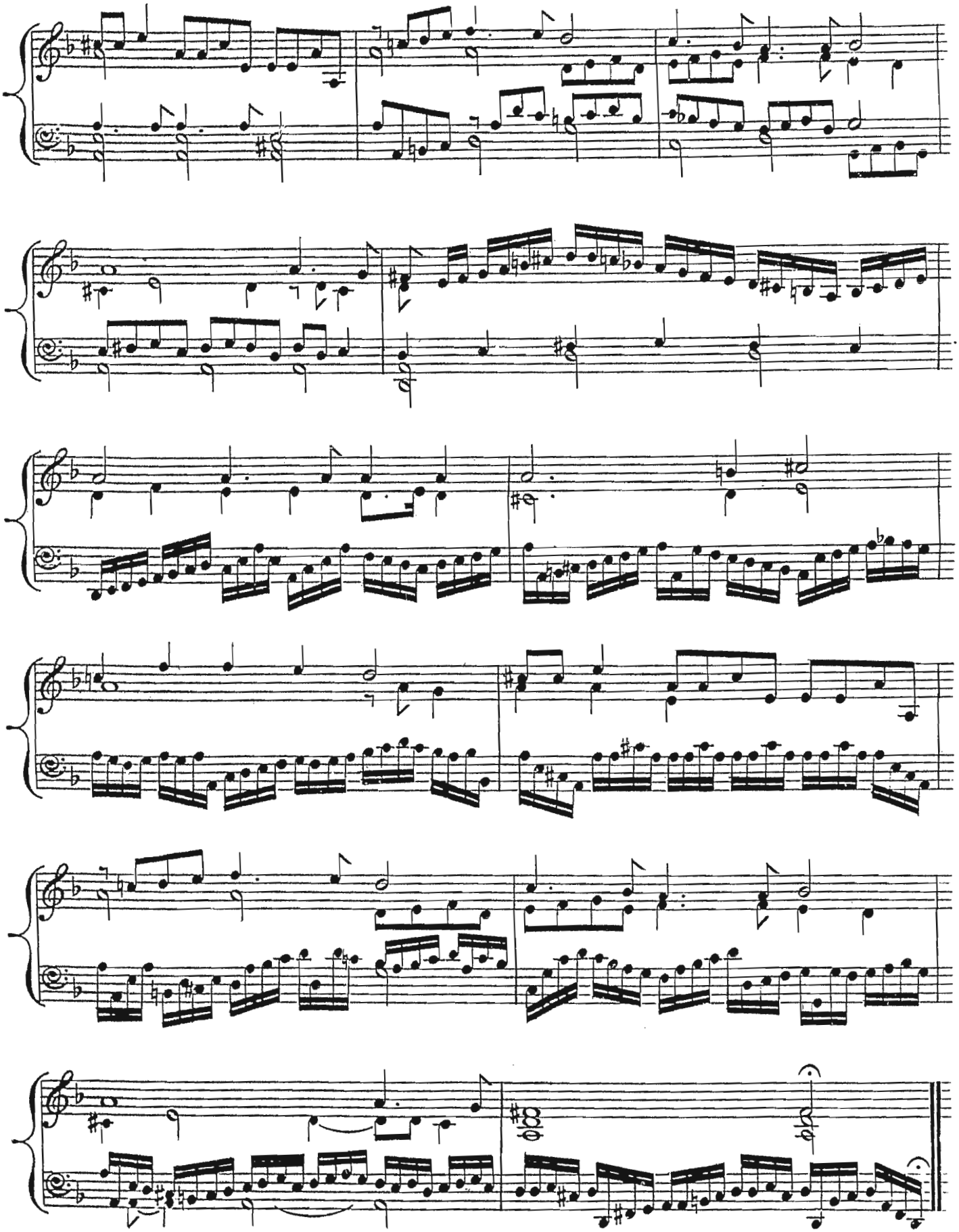


GALIARDO.

D.r BULL.

N.o XV.

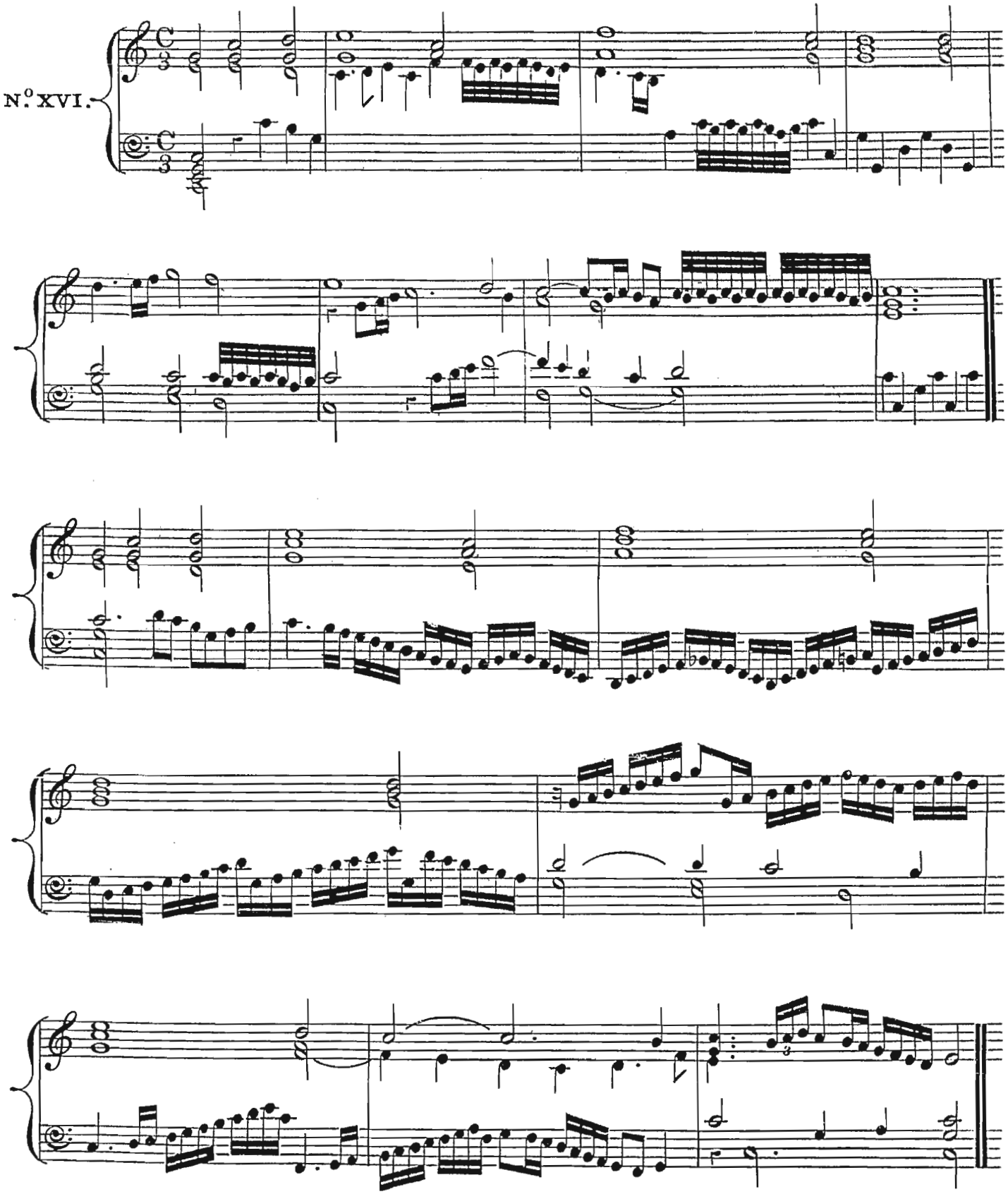


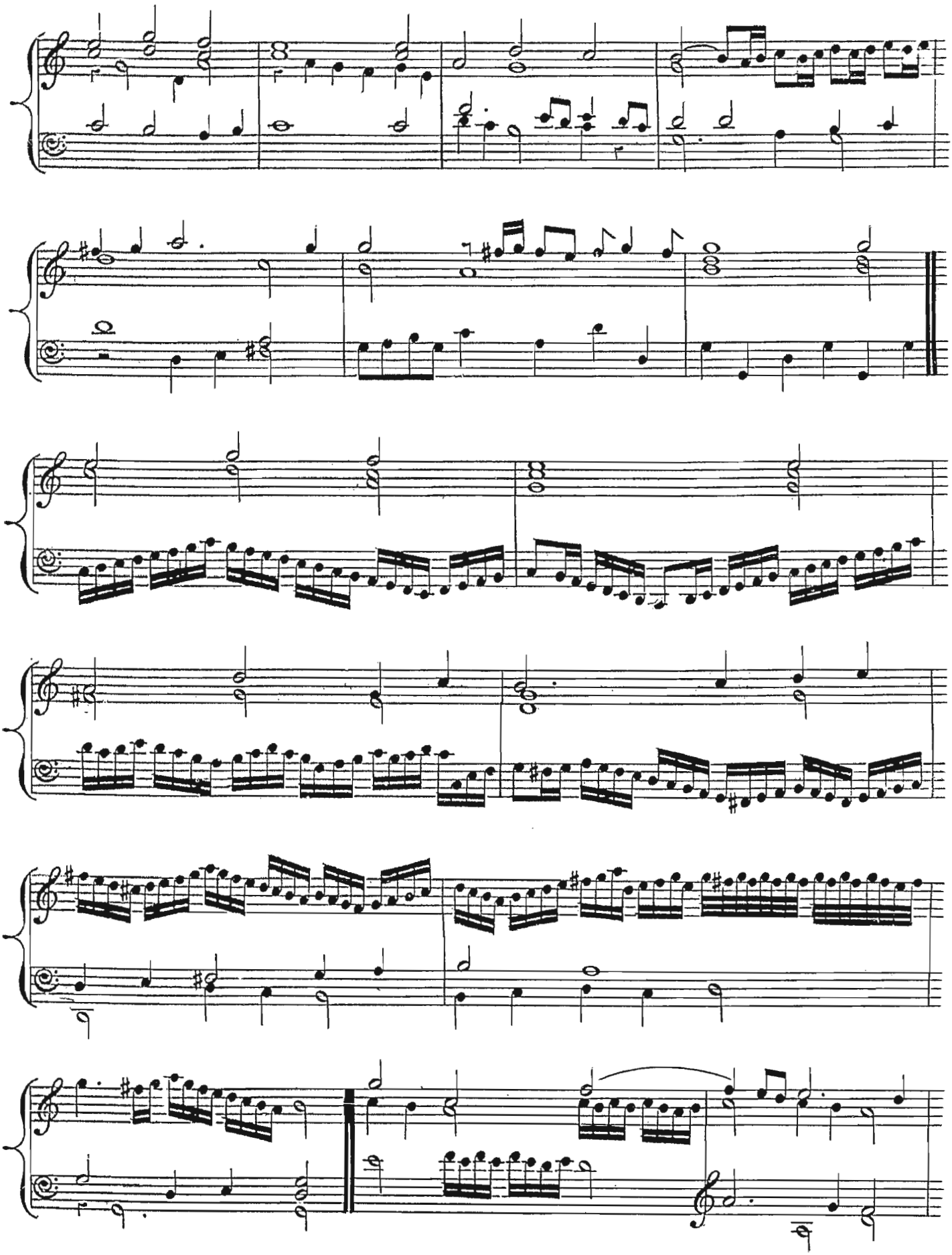


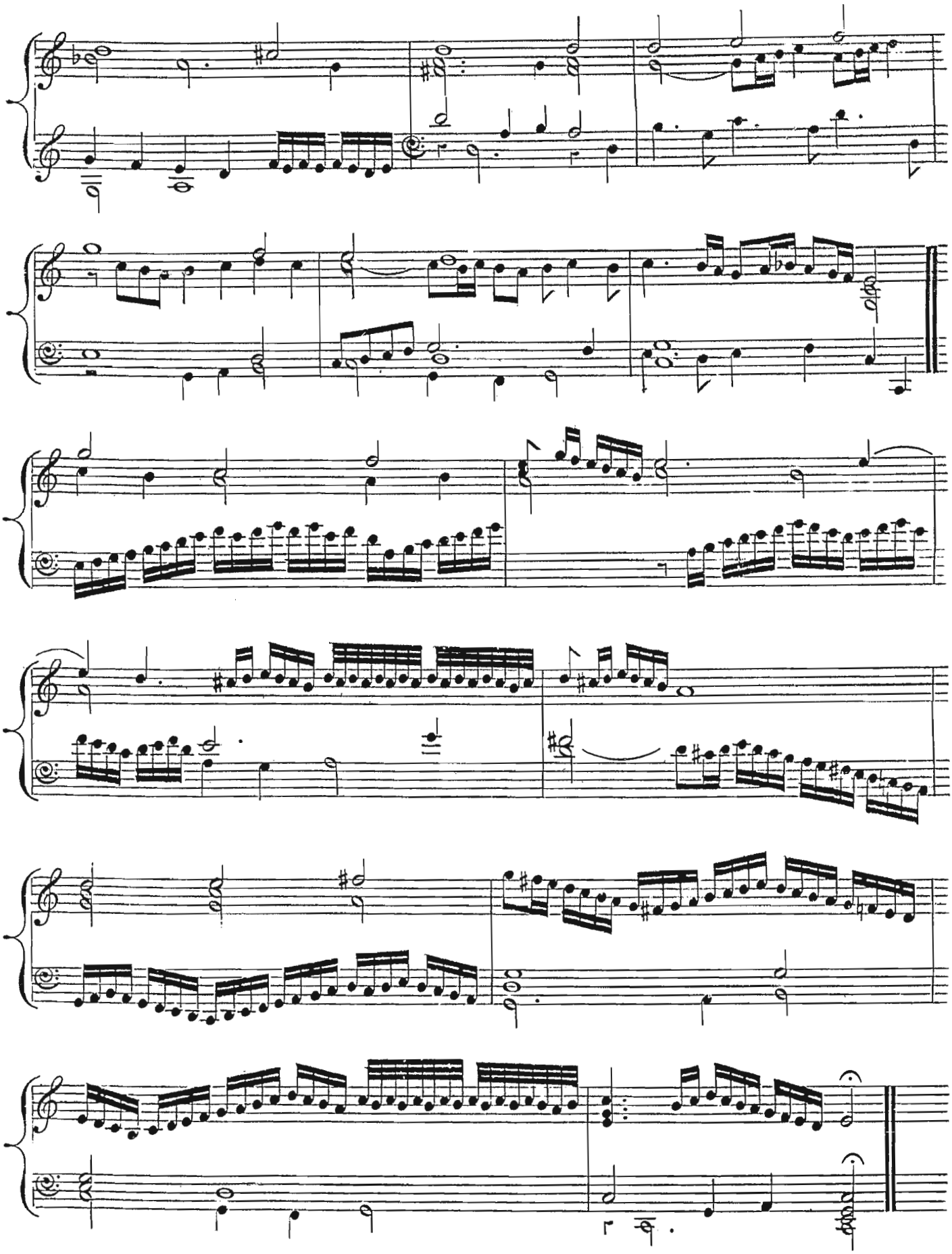
GALIARDO.

ORLANDO GIBBONS.

N.° XVI.



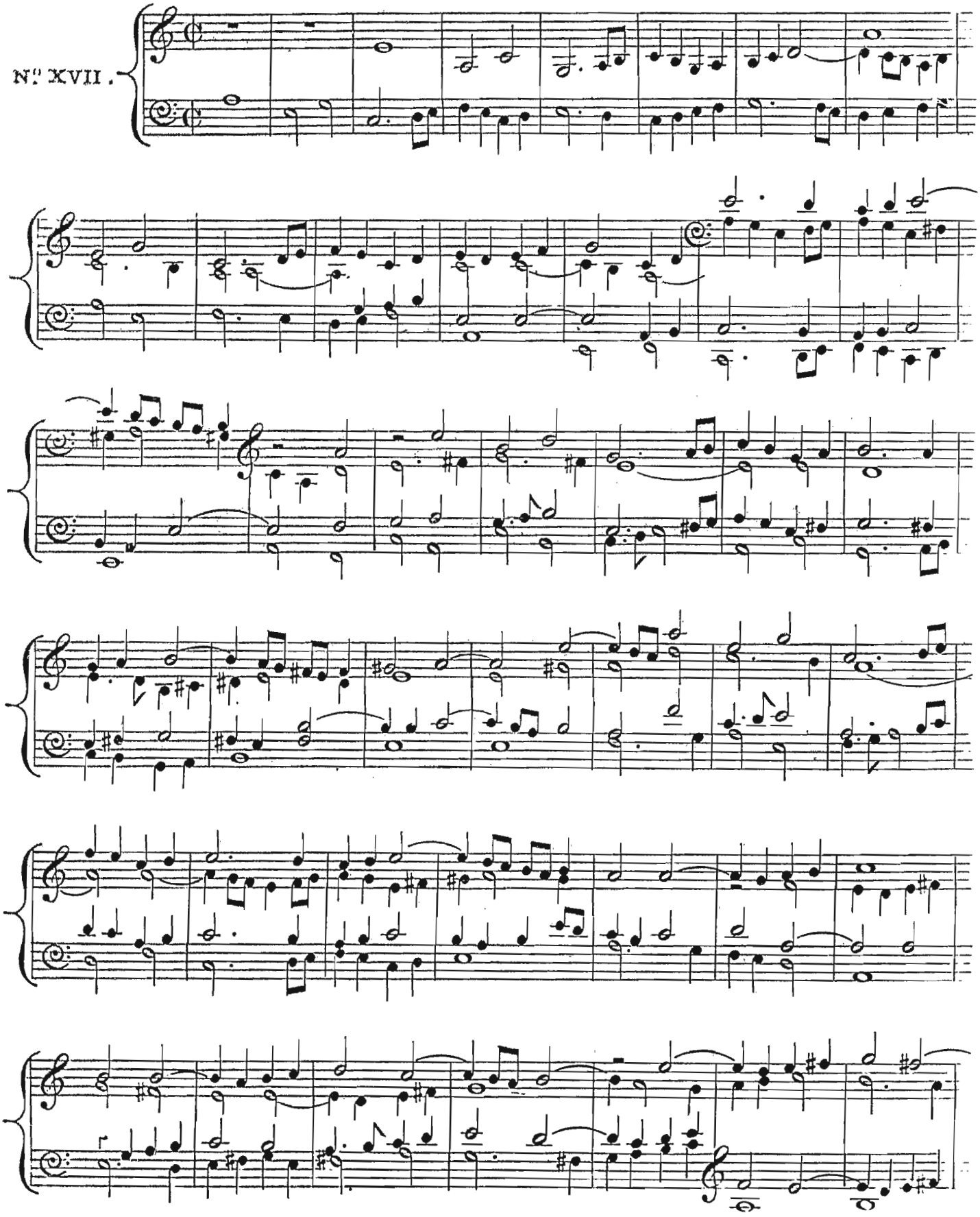


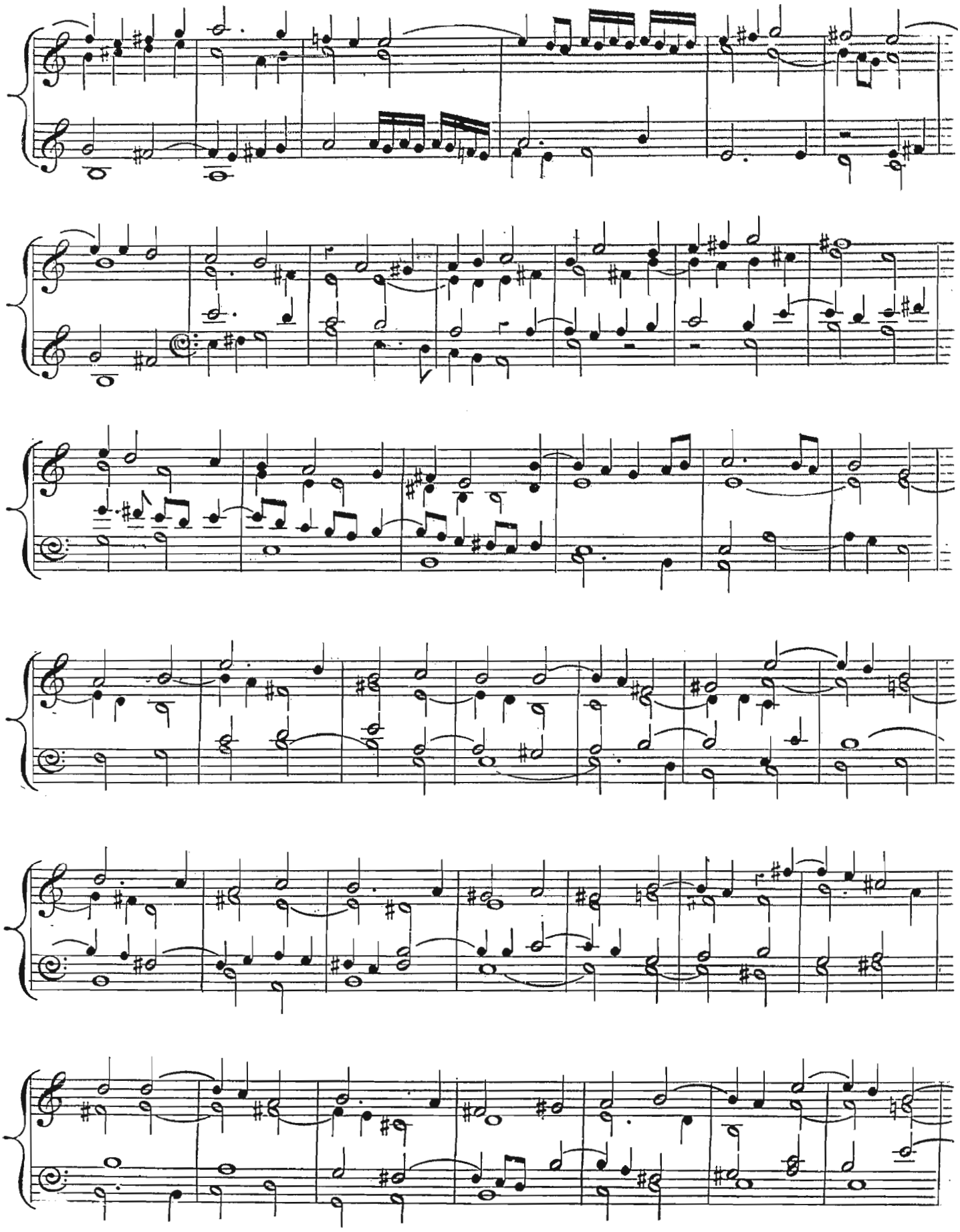


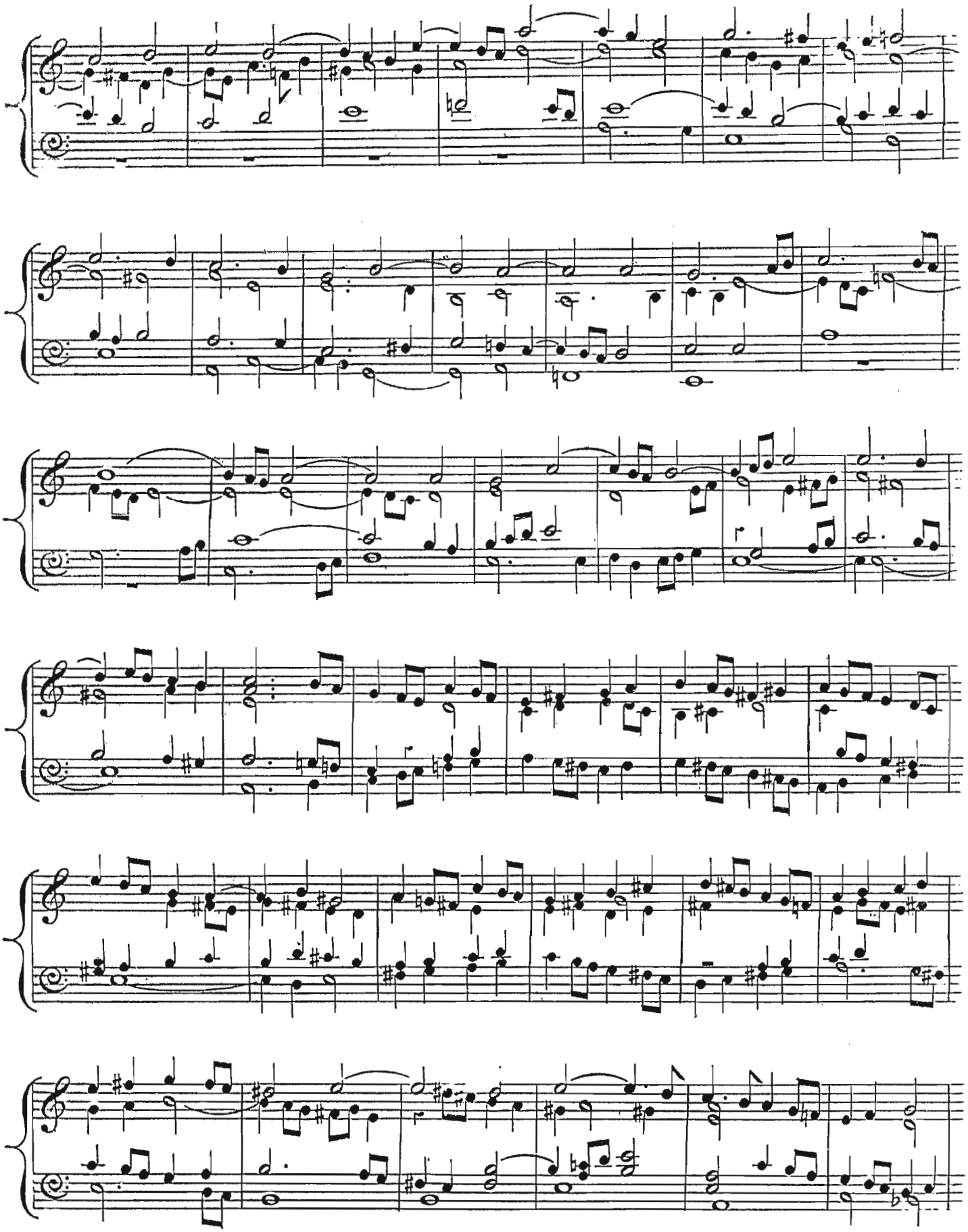
FANTAZIA OF FOURE PARTS.

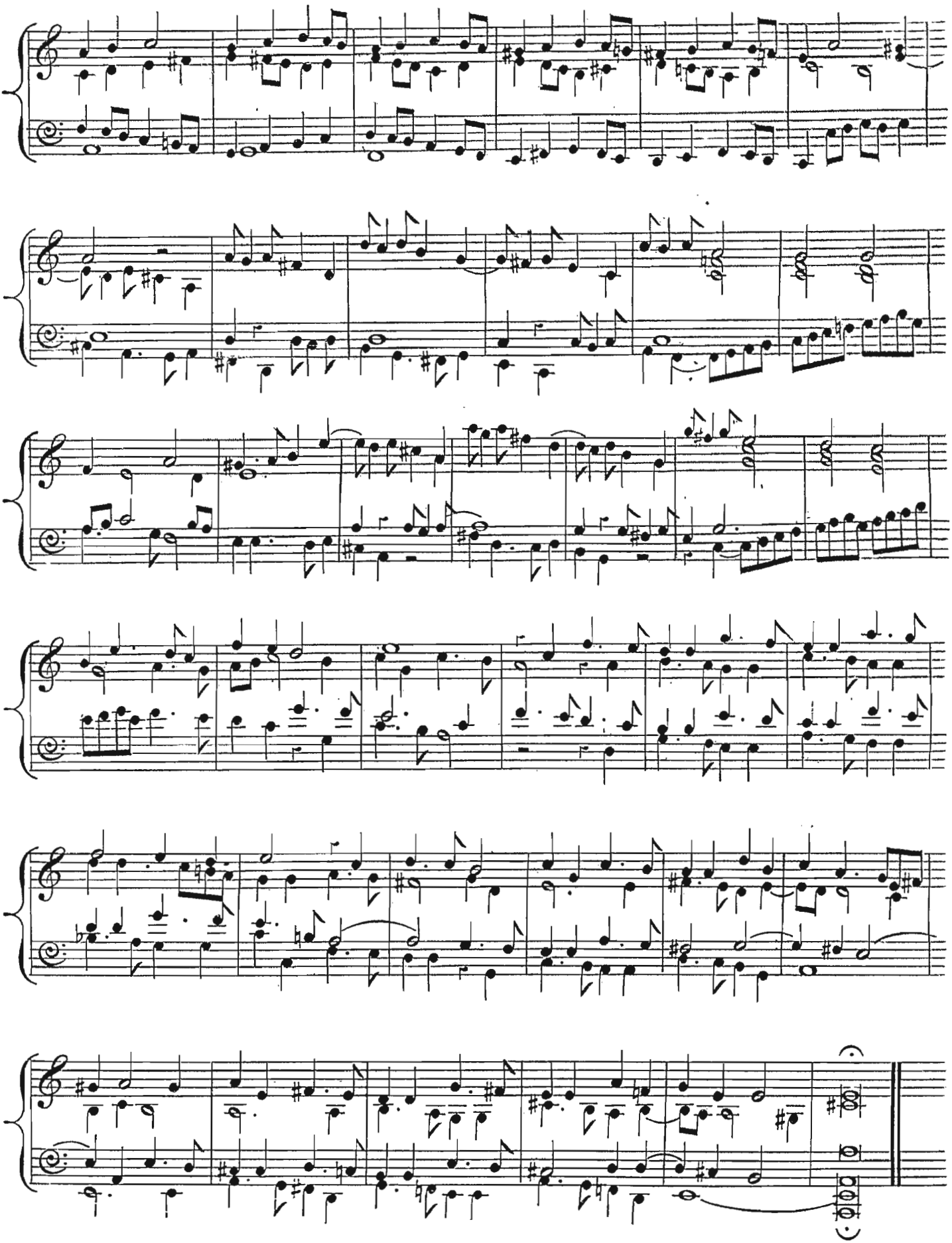
ORLANDO GIBBONS.

N.° XVII.





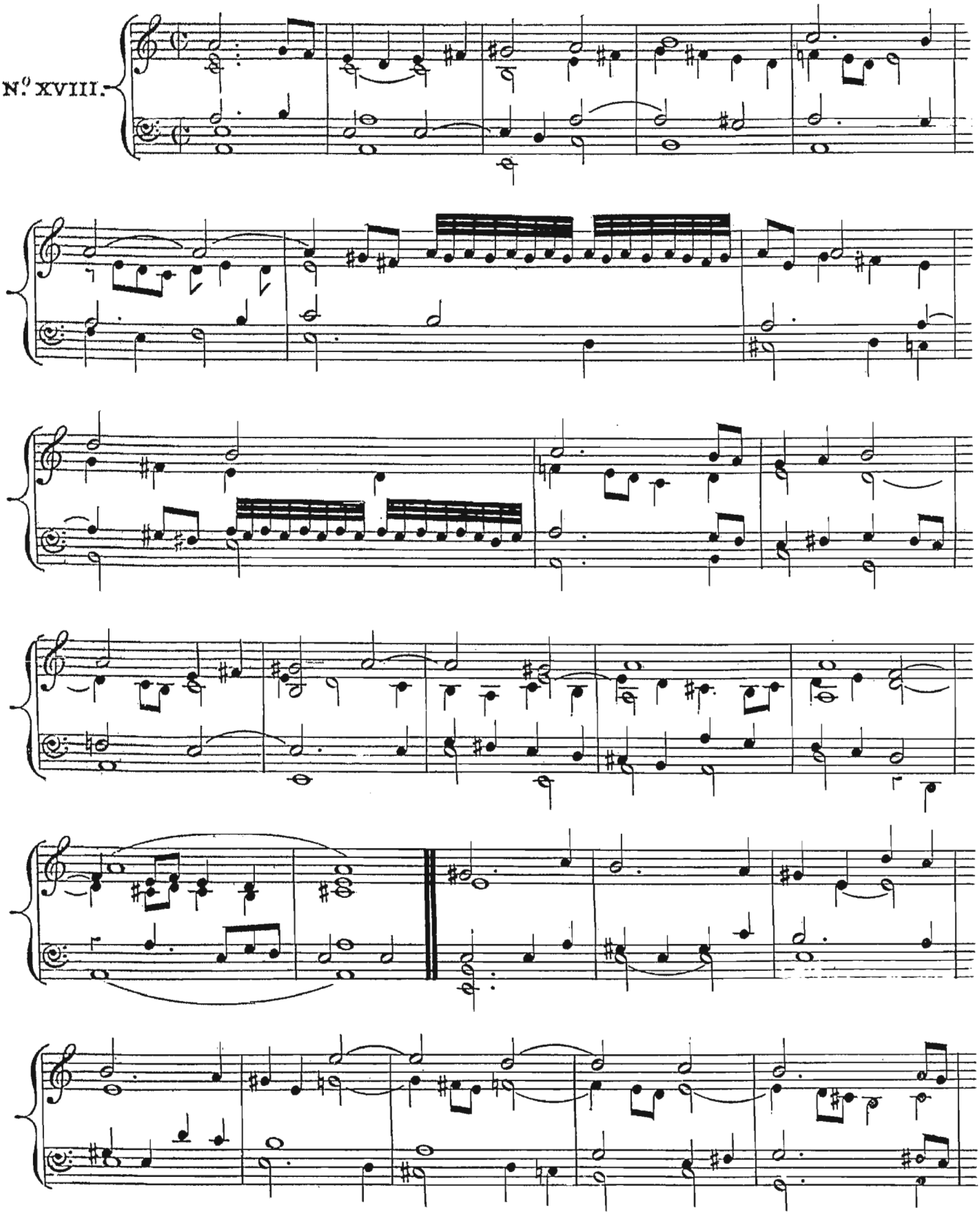


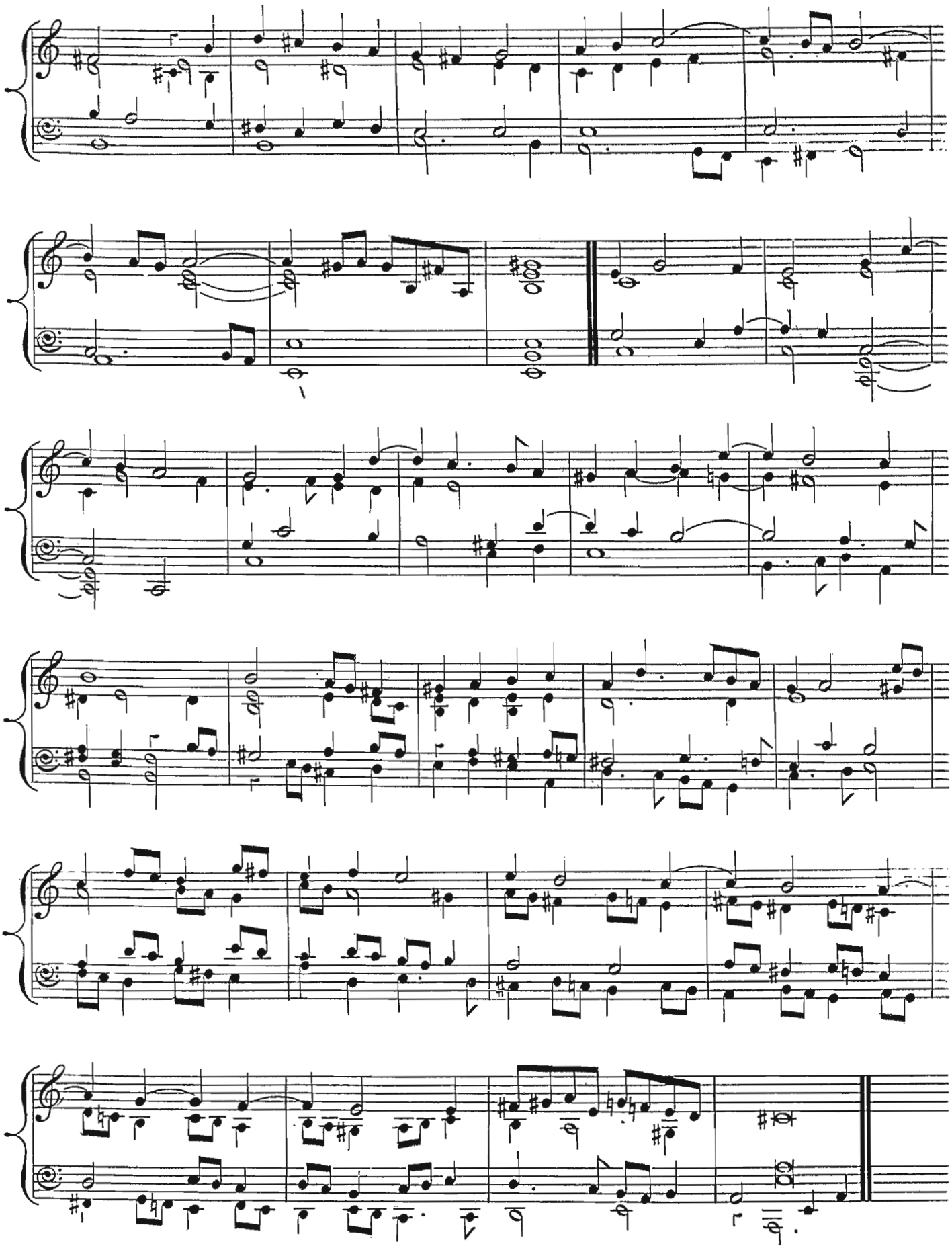


THE LORD OF SALISBURY HIS PAVIN.

ORLANDO GIBBONS.

N.º XVIII.

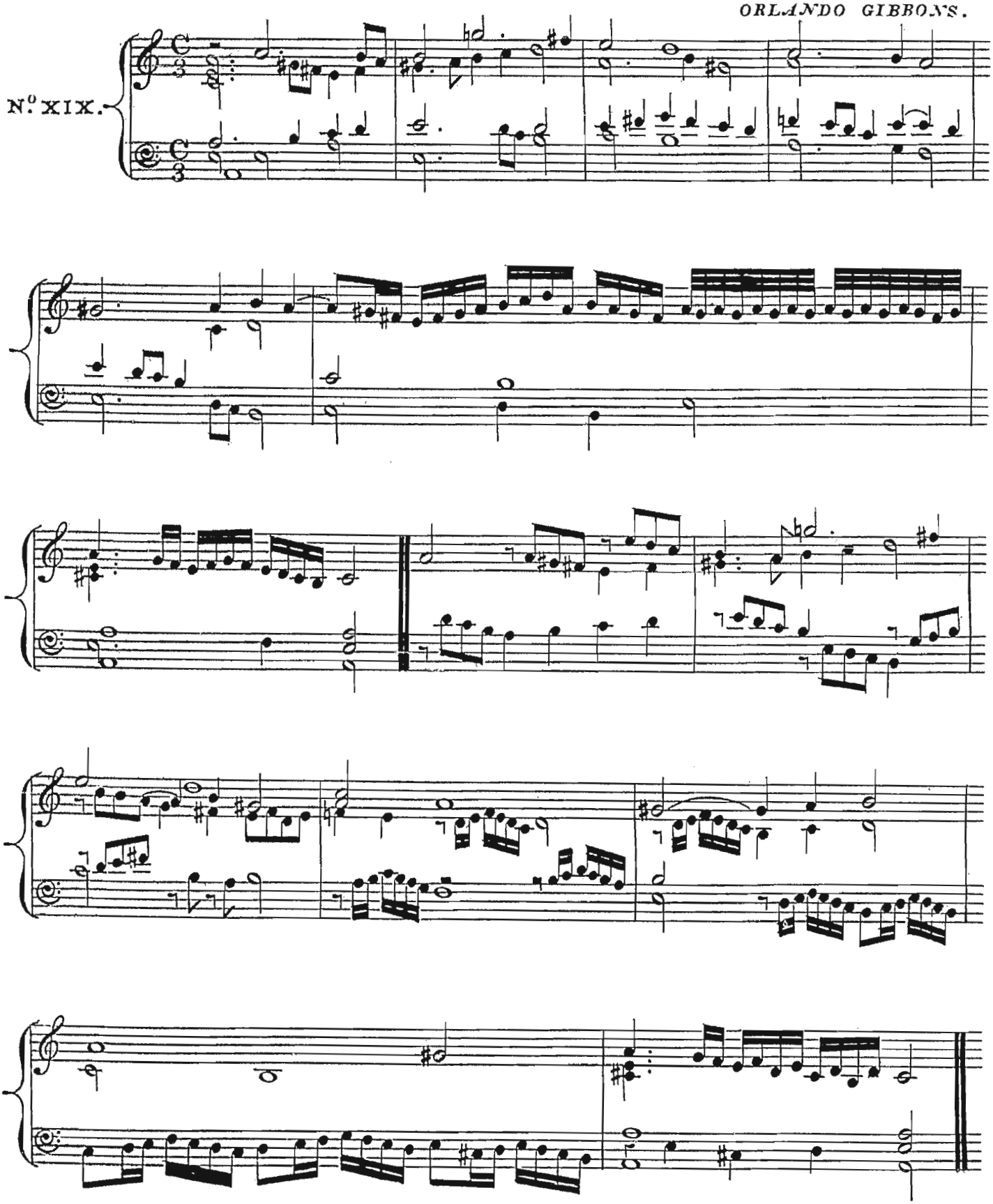


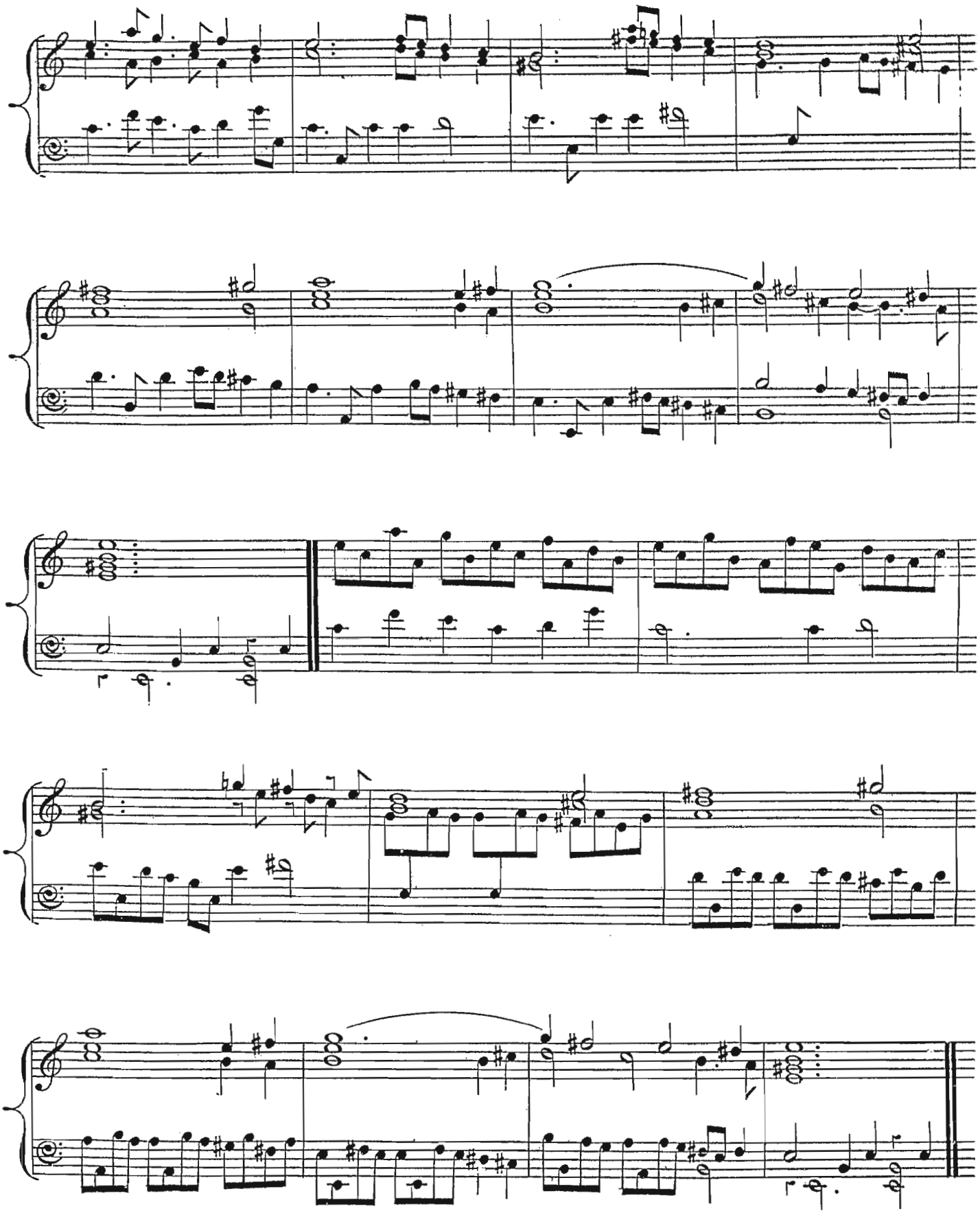


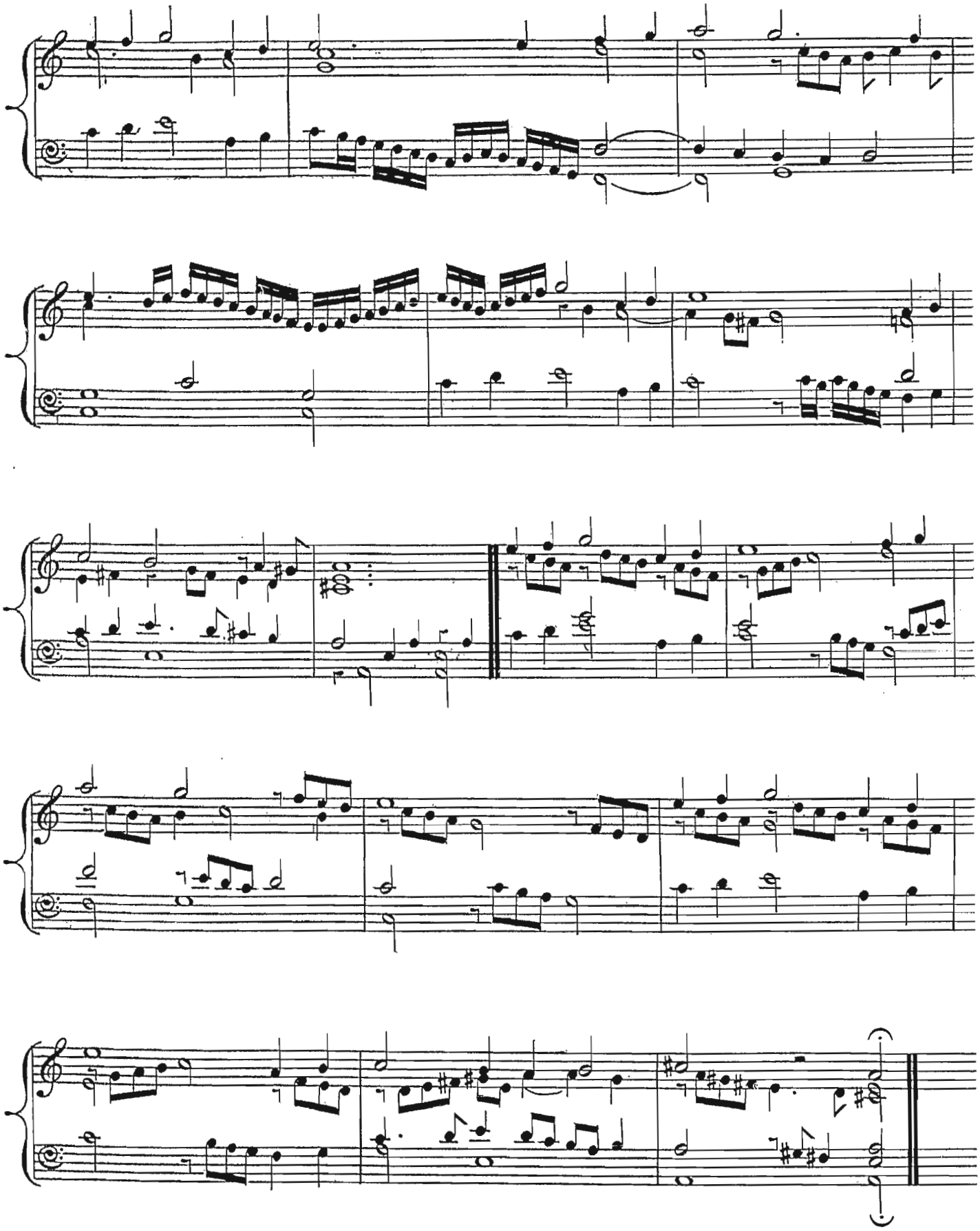
GALIARDO.

ORLANDO GIBBONS.

N.º XIX.

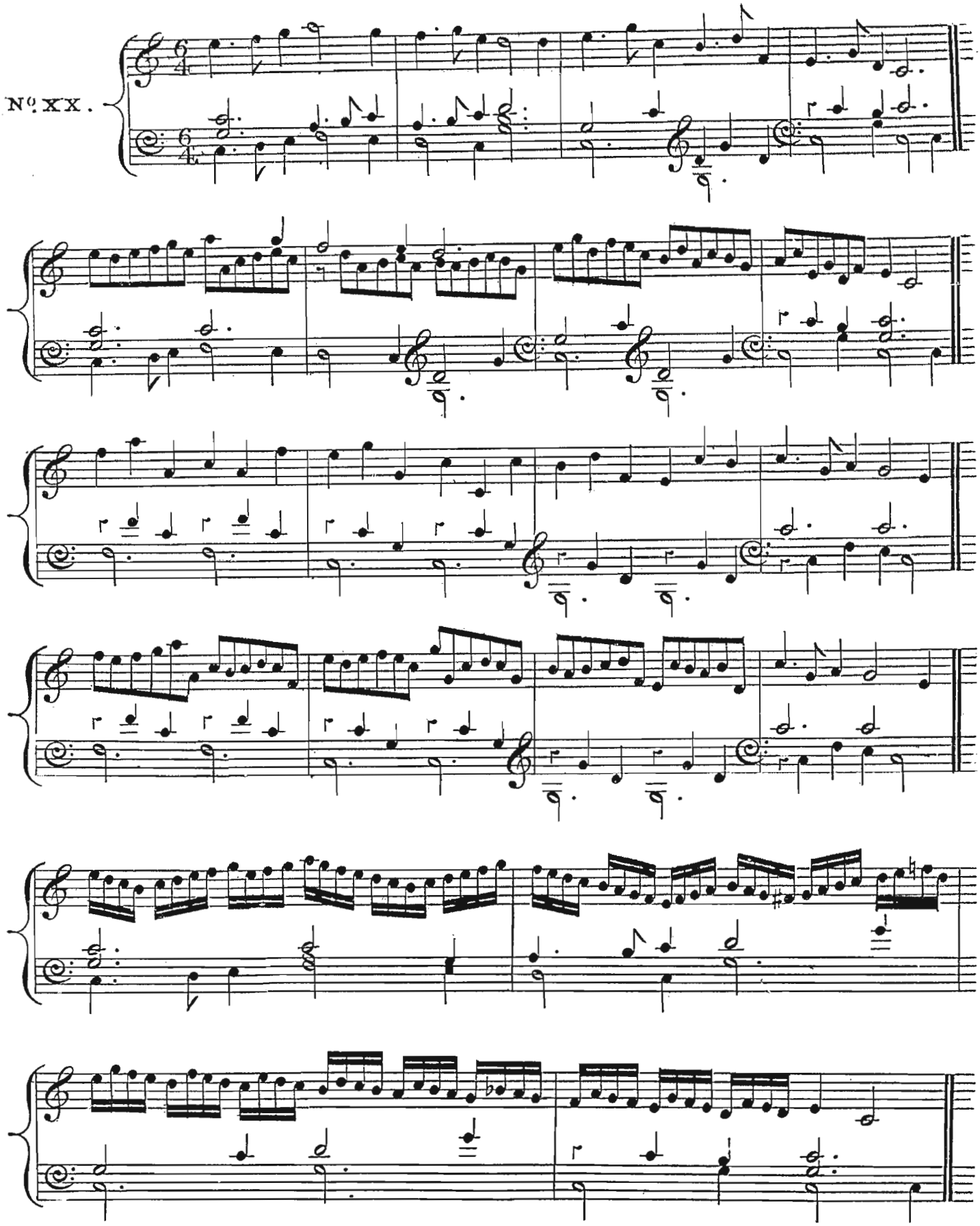


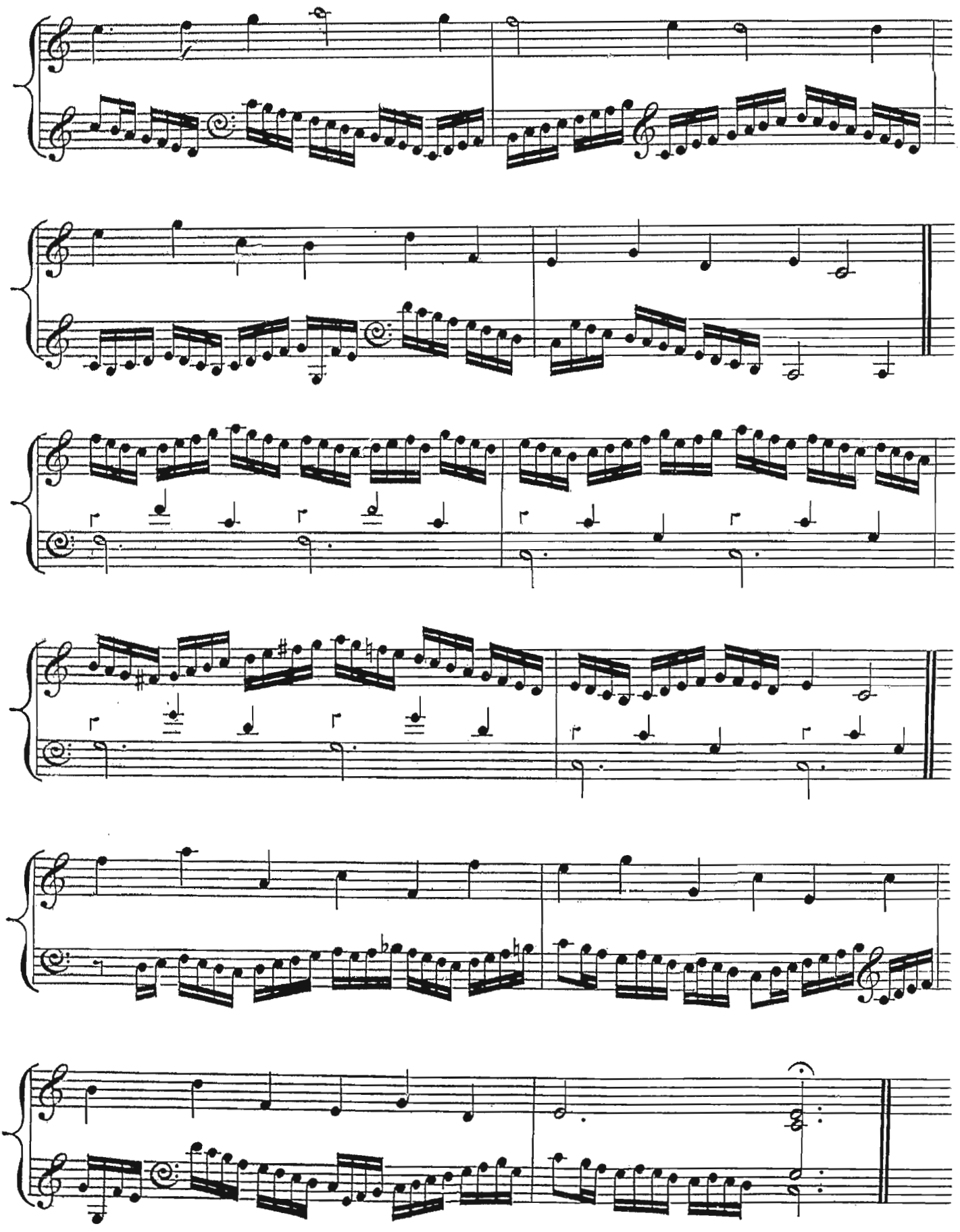




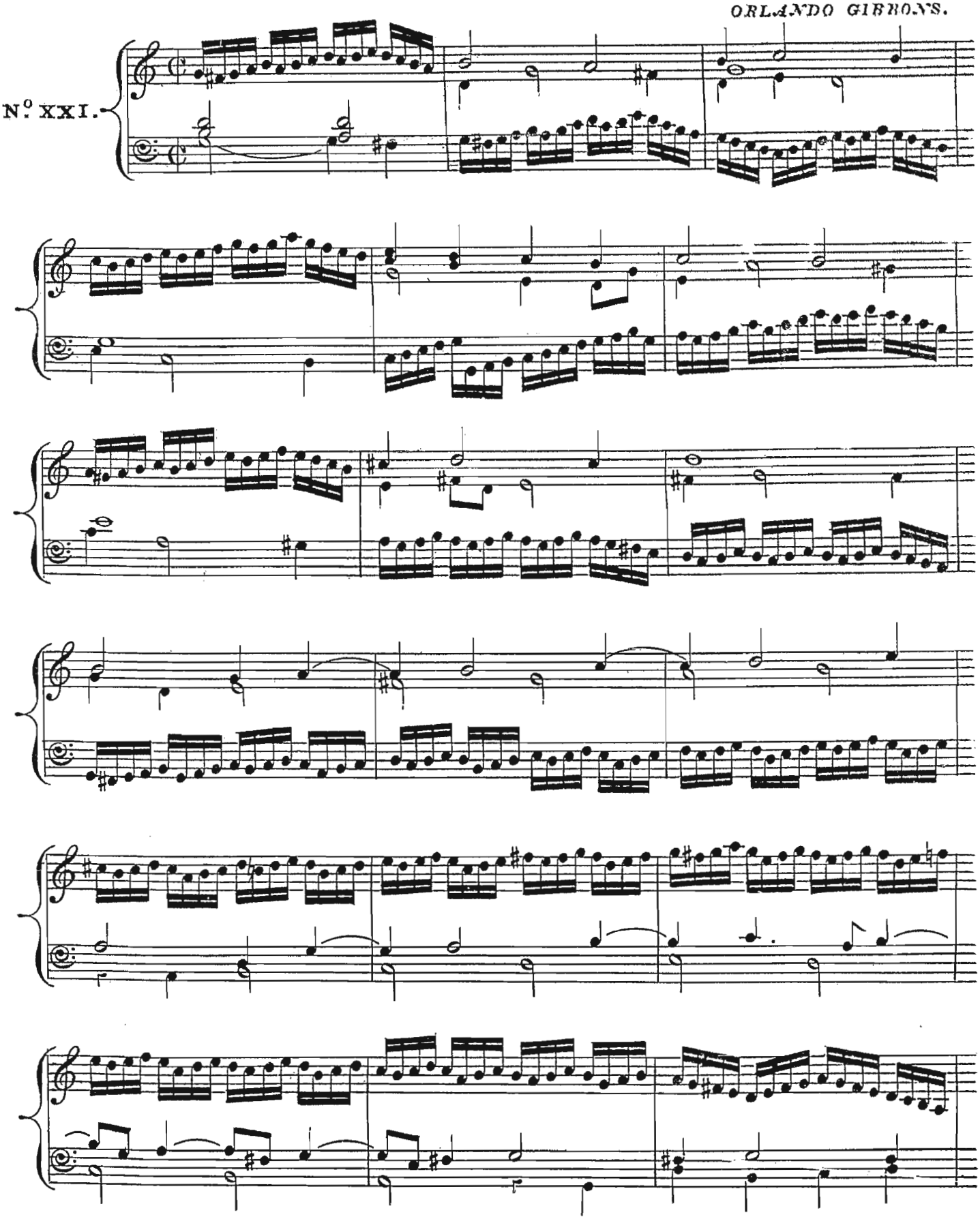
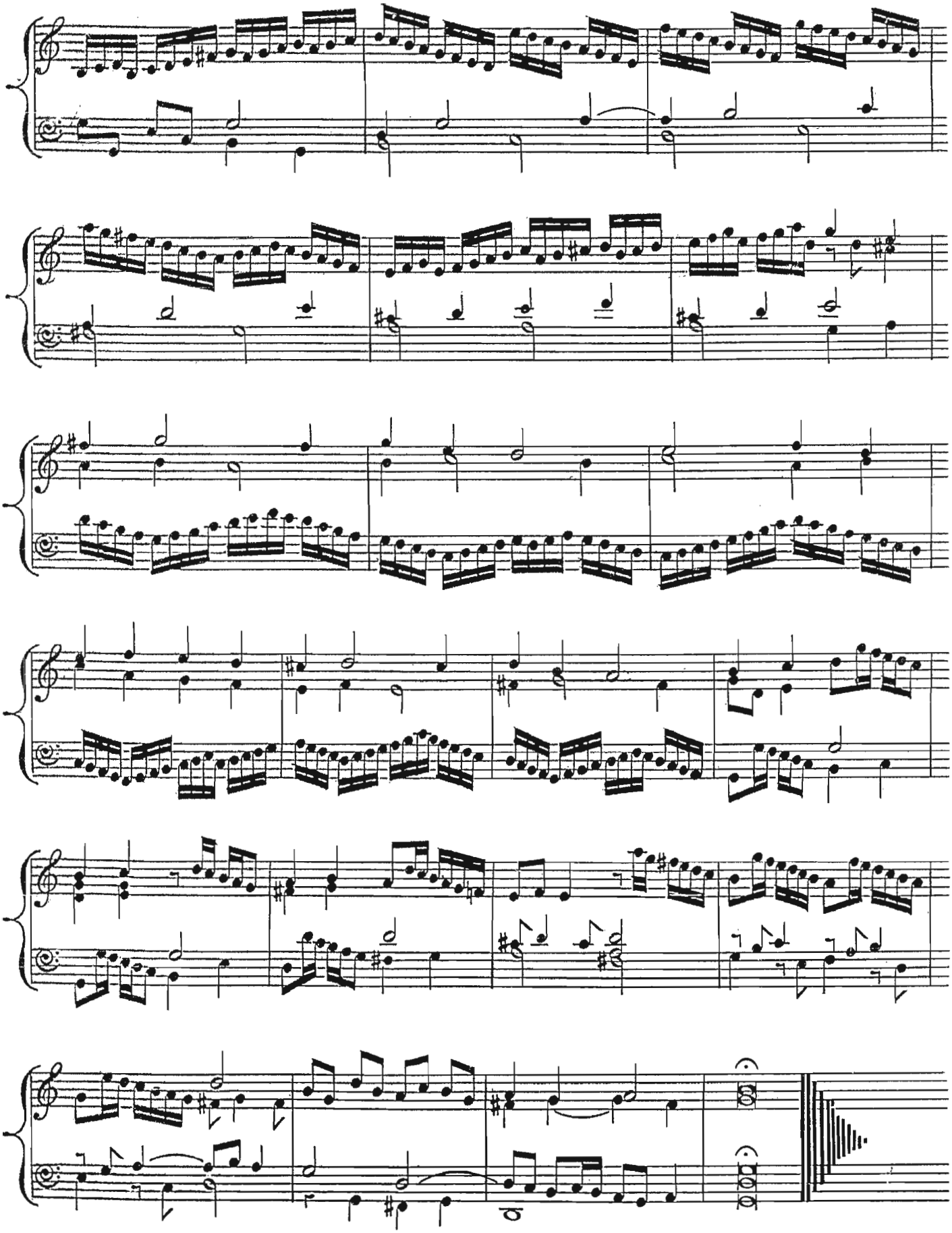
THE QUEENES COMMAND.

ORLANDO GIBBON'S.





PRELUDIUM.

ORLANDO GIBBONS.

N.o XXI.