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PHOT of HEH 14176

TO THE HIGH & MIGHTY  
and magnificent Princes Frederick Elector Palatine of the  
Reine: and his betrothed Lady, Elizabeth the only  
daughter of my Lord the King.

The virgin PARTHENA (whilst yet I may) I offer up to your virgin  
Highnesses. To you (Gracious Lady) even from the birth she was intended:  
and now I trust shall be more welcome having learned to tune and twine together  
these next neighbour letters E, and F. the vowel that makes so sweet a consonant.  
Her notes so link and wedded together seeme lively charaphicks of the  
harmony of marriage. the high and holy State wherinto you shortly must be  
incorporate. This small worke (yet first in this kind) was only ment for this  
blesset world: howbeit under your shadowes (in y<sup>e</sup> sunneshine I should  
say rather; y<sup>e</sup> is, y<sup>e</sup> sweete and glorious Consorte) it may sound & relish  
in the eares of the greater. For Musick (like that miraculous tongue of  
th<sup>e</sup> Apostles) having but one and y<sup>e</sup> same Character is alike knowne to all the  
sundry nations of y<sup>e</sup> world. And what wonder since Harmony is the Soule  
thereof multipliciously varied of fower bare notes as y<sup>e</sup> Body is of the fower  
Elements. These lessons were composed by three famous Masters in the  
faculties. whereof one had y<sup>e</sup> honor to be y<sup>e</sup> teacher most Illustrious lady;  
and had he not had it before) thereby deserved the stile of a Doctor.  
If, to their great grace, y<sup>e</sup> Grace will vouchsafe to lend y<sup>e</sup> white hands  
they will arrive w<sup>th</sup> more pleasure at y<sup>e</sup> princely eares of y<sup>e</sup> GREATE  
FREDERIKE. Our Lord Jesus who hath honored marriage  
in his deere presence and first miracle, extraordinarily done at y<sup>e</sup> instance  
of his maiden mother, eternally blesse y<sup>e</sup> maydes and mayed.

Y<sup>e</sup> Highnesses most humbly William Bole

M<sup>r</sup>. HUGH HOLLAND

In his worthy friend W<sup>m</sup>.  
Deus Triumphant of Musick.

M<sup>r</sup>. GEO. CHAPMAN

In worthy view of this new work  
and the most Authentick Auction.

Let to that sweete Recorder:  
How daintily this BYRD his notes doth carry,  
As if he were the Nightingalls owne brother:  
Let all old moderne, mere P<sup>r</sup>antastique S<sup>r</sup>vers,  
Whose Art but forreigne Noueltie extolls,  
Rule and confine theyr fancies; and prefer  
The constant right, & the true Art should value,  
To all the flashes, by whose light they err:  
This wittie Age, hath wisdome least in use;  
The World, oulde growing, Oulde, w<sup>th</sup> it grew Men;  
Theyr skilles decaying, like theyr bodies sure;  
Yonge Men, to oulde are now but Childeren:  
First Rules of Art, encrease still, w<sup>th</sup> theyr long  
Which see in this new worck, yet newer scene:  
Art, y<sup>e</sup> more oulde, growes eu<sup>r</sup> more greene.

Prælium. M<sup>r</sup>. William Byrd. I.



*(Pauana. S. W. Petre*

II.

*William Byrd*

The left page of the manuscript contains a musical score for a complex polyphonic setting. It features multiple staves, likely representing different voices or instruments. The notation is dense, with many beamed notes and rests. A large section of the score is marked with a large 'X' and a diagonal line, indicating a section that is repeated or crossed out. The score is written in a style characteristic of the English Renaissance, with a focus on intricate counterpoint and harmonic structure.

II.

The right page of the manuscript continues the musical score from the left page. It features multiple staves, likely representing different voices or instruments. The notation is dense, with many beamed notes and rests. A large section of the score is marked with a large 'X' and a diagonal line, indicating a section that is repeated or crossed out. The score is written in a style characteristic of the English Renaissance, with a focus on intricate counterpoint and harmonic structure. The page concludes with a double bar line and a final cadence.

Gallardo.

III.

William Byrd

Musical score for Gallardo, III, by William Byrd. The score is written for two staves (treble and bass clef) and consists of 12 measures. It features a complex, fast-paced melody with many sixteenth and thirty-second notes, characteristic of a galliard. The piece ends with a double bar line and a 'fine' marking.

Preludium

III.

Wm Byrd

Musical score for Preludium, III, by William Byrd. The score is written for two staves (treble and bass clef) and consists of 12 measures. It features a complex, fast-paced melody with many sixteenth and thirty-second notes, characteristic of a prelude. The piece ends with a double bar line and a 'fine' marking.

Guitar. Mrs. Marye Brown. V. Will. Byrd

This page contains a handwritten musical score for guitar, consisting of six systems of two staves each. The notation is in treble and bass clefs with a key signature of one sharp (F#). The music is characterized by dense, flowing sixteenth-note passages, particularly in the upper staves, which are often beamed together. The lower staves provide a harmonic accompaniment with chords and moving lines. The piece concludes with a final cadence in the sixth system.

V.

This page continues the handwritten musical score for guitar, also consisting of six systems of two staves each. The notation remains consistent with the left page, featuring treble and bass clefs and a key signature of one sharp. The music continues with intricate sixteenth-note patterns and complex chordal structures. The final system ends with a double bar line and a repeat sign, indicating the end of the piece.

*Pavan. The Earle of Salisbury.* VI.

*Will. Byrd*



*Guitarrio*

VII.



Guitarle. Secundo

VIII.

M<sup>re</sup> Marye Browne

This page contains a handwritten musical score for a lute (Guitarle) part, labeled 'Secundo'. The score is written on ten staves, organized into five systems of two staves each. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. There are several repeat signs (double bar lines with dots) throughout the piece. The key signature has one sharp (F#), and the time signature is 3/4. The piece concludes with a final section marked 'finis' in a decorative frame.



Dr. C. M. IX.

The musical score is written on 11 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and a final flourish.

Dr. C. M.

*Pavane. S. Thomas Wake* X. *(Bull)*

Handwritten musical score for Pavane. S. Thomas Wake, marked X. (Bull). The score is written on five systems of two staves each. It features a variety of musical notations including treble and bass clefs, common time signatures, and complex rhythmic patterns with many beamed notes and rests. The handwriting is in ink on aged paper.

X.

Handwritten musical score for a piece marked X. The score is written on five systems of two staves each. It continues the musical style of the previous page, with complex rhythmic patterns and beamed notes. The handwriting is in ink on aged paper.

Gallardo. S. Thomas Wake XI. (Drum)

XI.

*Pauana*

XII.

A musical score for a piece titled "Pauana" (XII). The score is written on six systems of staves. Each system consists of a treble staff and a bass staff. The music is characterized by dense, rapid passages, particularly in the treble staff, which often features sixteenth or thirty-second notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

XII.

A musical score for a piece titled "Pauana" (XII). The score is written on six systems of staves. Each system consists of a treble staff and a bass staff. The music is characterized by dense, rapid passages, particularly in the treble staff, which often features sixteenth or thirty-second notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Gallardo

XIII.

Dr. Bull

A handwritten musical score for a piece titled "Gallardo XIII." by "Dr. Bull". The score is written on ten systems of five staves each. The notation is in a historical style, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by rapid, flowing sixteenth-note passages, particularly in the upper staves, and more rhythmic, dotted-note patterns in the lower staves. The piece concludes with a double bar line and a final cadence. The handwriting is in dark ink on aged, slightly yellowed paper.

*Gottlieb*

XIII.

A handwritten musical score on a single page, labeled 'XIII.' in the top right corner. The score is written in a cursive, handwritten style. It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, handwritten manner, with some ink bleed-through visible from the reverse side of the page. The score is divided into two systems of five staves each. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The notation is dense and complex, featuring many sixteenth and thirty-second notes, as well as various rests and accidentals. The handwriting is elegant and characteristic of the 18th or 19th century.

*Githards* XV. *(Bull)*

The musical score is written on ten staves, organized into five systems of two staves each. The notation is complex, featuring various clefs, key signatures, and rhythmic patterns. The piece concludes with the word "finis" at the bottom right.

*Giulio*

XVI.

*Orlando Gibbons*

This page contains a musical score for a piece titled 'Giulio' by Orlando Gibbons, marked XVI. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece features a complex, flowing melody with many slurs and ties, suggesting a continuous, intricate composition. The staves are filled with dense musical notation, including many beamed sixteenth and thirty-second notes, indicating a fast and technically demanding piece.

XVI.

This page is a continuation of the musical score for 'Giulio' by Orlando Gibbons, marked XVI. It contains ten staves of music, continuing the complex and flowing melody from the previous page. The notation is dense, with many slurs and ties, and includes various musical symbols such as notes, rests, and dynamic markings. The piece is written in a treble clef with a key signature of one sharp (F#). The staves are filled with intricate musical notation, including many beamed sixteenth and thirty-second notes, suggesting a fast and technically demanding piece. The score concludes with a final cadence on the tenth staff.



*Fantasia of four parts*

XVII.

Handwritten musical score for a four-part fantasia. The score is written on ten staves, with five staves for each system. The notation is in a historical style, featuring various note values, rests, and clefs. The music is complex, with many accidentals and a dense texture. The staves are numbered 1 through 10.

XVII.

Handwritten musical score for a four-part fantasia. The score is written on ten staves, with five staves for each system. The notation is in a historical style, featuring various note values, rests, and clefs. The music is complex, with many accidentals and a dense texture. The staves are numbered 1 through 10. The signature "C. G. G." is visible at the bottom right of the page.

The Lord of Salisbury's Psalm

XVIII.

A handwritten musical score on a single page, titled "The Lord of Salisbury's Psalm XVIII." The score is written in a historical style, featuring a single melodic line on a five-line staff. The notation includes various note values (minims, crotchets, quavers, and sixteenth notes), rests, and bar lines. The piece begins with a treble clef and a key signature of one sharp (F#). The music is characterized by frequent sixteenth-note passages, particularly in the latter half of the page. The manuscript is written in dark ink on aged, slightly yellowed paper. The page number "XVIII." is written in the upper right corner. The score concludes with a double bar line and a final cadence.

*Galkardo* XIX.

XIX.

*The Queen's Command* XX. *Or: Gb.*

This is a handwritten musical score for a piece titled "The Queen's Command", marked with the Roman numeral "XX." and the tempo marking "Or: Gb." (Allegro). The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The melody is primarily written in the upper staff of each system, while the lower staff provides harmonic support with chords and bass lines. The piece features several passages of rapid sixteenth-note runs, particularly in the middle and lower sections, which are often beamed together. The score concludes with a double bar line and repeat dots at the end of the final staff.

*Preludium* **XXI.** *Orlando Gibbons*

*finis*

[illegible]

Recto of leaf pasted on back of dedicatory page of PARTHENIA (HN 14176)



Verso of leaf pasted on back of dedicatory page of PARTHENIA (HN 14176)

The Gift of Mr. Wm. Plate  
1769.

Parthenia

1613