

MY  
LADYE NEVELLS  
BOOKE  
OF VIRGINAL MUSIC

BY  
WILLIAM BYRD

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# MY LADYE NEVELLS BOOKE

## 1591

### HISTORICAL NOTE

**A**FTER three centuries of neglect the secular instrumental art of William Byrd is coming into its own. Recent editions of string pieces by him reveal a vein of surprising individuality in a direction long unrecognized. Until quite lately his far more important music for the virginal has received that due meed of grudging attention usually accorded to work whose true quality lies below the surface and is little understood. Even among students of the Tudor period, intimately versed in Byrd's vocal music, ecclesiastical and secular, his keyboard work has rarely had adequate recognition on æsthetic grounds. Yet there survives in MS. a mass of his keyboard compositions, half of them already edited; MS. texts of his virginal lessons are both more numerous and more accurate than of any other of the great virginalists, so that fragmentary evidence cannot be offered as an excuse. Such popular neglect may be partly explained in the circumstance that existing sources<sup>1</sup> of information in modern notation, though extensive and valuable, provide an unwieldy collection of Byrd's work, lacking cohesion, and by no means wholly representative of his many-sided genius—a disproportionate collection in which his best work happens to fall largely into one style, including an unfair proportion of lessons that are as artistically uninspired and dull as they are historically interesting. In such work the pioneer dominates the artist. It is consequently not altogether surprising that misapprehensions should have arisen, and values been assigned to him, not false, but half-true. It is too often the lot of the pioneer in any branch of art that posterity is inclined to remember him for his position in the history of art rather than for his intrinsic gifts to it. The significance of manner overwhelms the wider significance of matter. Students of Byrd's virginal music have been obsessed with the importance of his technical achievement in the development of keyboard style, in the creation of keyboard music as a form as

<sup>1</sup>The chief source is the *Fitzwilliam Virginal Book*, edited by Fuller-Maitland and Squire, in which there are seventy-two pieces by Byrd. For a complete list of other sources, *vide infra*, p. xxxvii.

cultured as the madrigal and motett, to the extent of letting the inherent musical beauty of his work in that same novel style slide into comparative insignificance. Certainly, it is hardly possible to overestimate the importance of his work from this aspect; nevertheless it is one that will always make a stronger appeal to the scholar and antiquary than to the average listener, to whom it is naturally a matter of little account, and to whom the purely æsthetic aspect is all-important.

The sheer dynamic impetus of Byrd's musical genius forced him right outside the rhythmic and tonal limitations that were rapidly becoming a constraining influence upon the art. In purely polyphonic vocal music he conforms to the existing vocal style, working within the confines of a musical scheme inherited from his predecessors and in slow process of evolution. In the self-imposed task of creating a technique of composition for the virginal he breaks abruptly away into a freer idiom. There is between the embryonic art of Hugh Aston <sup>1</sup> and the polished vigour of Byrd a wider gulf, technically and in every other way, than between Byrd and Bach, though the earlier virginalist only preceded Byrd by fifty years. Analysing Byrd's methods, one finds that the new technique is dependent upon the advent into written music of regular rhythm. How, it will later be shown; for the moment, the essential point to be made clear is that Byrd's work for the virginal is approximately based on two fundamentally opposed factors, the old tradition of polyphony—out of which developed the free fantasia, the strict Continental *ricercare*, and ultimately the fugue—and the innovation of regular accent, involved by the exigencies of court-dance and folk-song. The latter element predominates in his best-known work, in pieces like 'The Carmans Whistle' and 'Sellingers Round.' But it is too little realized that his most intrinsically beautiful work was produced when the robust vigour of accented rhythm was present as an influence allied to and revitalizing the old serious sweetness of the contrapuntal style. It is here that the artist dominates the pioneer, and little is generally known of his work in this vein except the 'Pavan and Galliard—the Earle of Salisbury' from *Parthenia*.<sup>2</sup> Yet this is no isolated example. The presence of a genuine anthology of Byrd's virginal music, which we are fortunate enough to possess in *My Ladye Nevells Booke*, should make it possible to correct a rather one-sided impression and to construct from it a true

<sup>1</sup> Circa 1510.

<sup>2</sup> *Parthenia*, the first printed music for the virginal, 1611.

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estimate of his work from every standpoint, seeing that *My Ladye Nevells Booke* preserves an even balance between the various phases of his style. The superficial charm of Byrd's virginal music lies in a delicacy of detail and nuance, unemotional and placid, but an intimate study of his best work reveals the depths of its grave and enduring beauty, and the splendid vitality of his inventive faculty, never surpassed and rarely equalled by any of his contemporaries.

This manuscript, *My Ladye Nevells Booke*, is still preserved at Eridge Castle in Sussex, the seat of the Marquess of Abergavenny, to whose ancestor, the little-known but musicianly Lady Nevell whose name it bears, it was given in 1591.<sup>1</sup> Written in the script of John Baldwin, the famous scribe of Windsor, it is generally acknowledged to be one of the finest Tudor MSS. extant. Circumstances have protected it from the careless hands of casual inquirers, and even during the hundred odd years when it lapsed from its proper owners, it has never been easily accessible, a treasure only to be handled by a privileged few, essentially a masterpiece of craftsmanship, with its old beauty still unspoilt, its clear script still bright. As a 'named variety' it is unique among virginal MSS. There must have been many similar collections long since lost, bearing famous names, like *The Earl of Leicester's Book*, mentioned by Rimbault in his 1847 edition of *Parthenia*, but of all these there is no trace. *My Ladye Nevells Booke* alone survives to mark the custom of compiling collections of virginal lessons for distinguished patrons, a custom as universal in the sixteenth century as the acquisition by cultured people of a 'consort of viols'.

Briefly described, the Nevell MS. is a heavy oblong folio volume, and



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to a page, the notes large and diamond-shaped, and at the end an accurate table of contents, 'the table for this booke', with the following colophon appended—'finished & ended the leventh of September in the yeare of our Lord God 1591 & in the 33 yeare of the raigne of our sofferaine ladie Elizabeth by the grace of God queene of Englande etc, by me Jo. Baldwine of Windsore. Laus deo.'

The history of the book is curious and involved. Pasted on the flyleaf is a MS. note in a seventeenth-century hand, evidently that of a later member of the family, tracing the history of the MS. from its original owner in 1591 through its wandering course till 1668.

'This Book was presented to Queene Elizabeth by my Lord Edward Abergevenny called the Deafe, the queene ordered one Sr. or Mr. North one of her servants to keepe it, who left it to his son who gave it Mr. Haughton Attorney of Cliffords Inn & he last somer 1668 gave it to me; this mr. North as I remember Mr. haughton saide, was uncle to the last L<sup>d</sup>. North.

H. Bergevenny'

From 1668 until the end of the eighteenth century it was apparently preserved among the treasures of the Nevill family without a break. The next definite record of it occurs in the catalogue of Dr. Burney's library, sold after his death in 1814. The reference is unmistakable, but how it came to be in his possession is not stated and the problem is still unsolved. It may have been lent and subsequently given to him as a very famous musician and antiquary. In his *History of Music* (1776-89), he several times refers to the MS., but is curiously uncommunicative on the point of ownership, though details are minute enough to lead one to suspect that at the time of writing it was, temporarily at least, in his possession. At the sale of his books on August 11, 1814, it was Lot 561, and was acquired by Thomas Jones, of Nottingham Place, a discerning and enthusiastic collector, for £11 os. 6d. When Jones's library was sold twelve years later on February 15th, 1826, the MS. was Lot 342, and was bought by Robert Triphook, a bibliophile and bookseller of St. James's Street. By him it was sold back to Lord Abergavenny; the exact date cannot be traced, as when Triphook gave up his business in 1833 *My Ladye Nevells Booke* was not in the sale catalogue and must have been sold by private treaty some time before. Triphook seems to have been a curiously interesting old man and, had he left any account of the book, might conceivably have thrown

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light on the subject of its acquisition by Dr. Burney, now the only missing link in its history.

Exhaustive research for chance reference to the MS. in eighteenth- and nineteenth-century periodicals has cleared up certain doubtful points, but yields no further clue. Since it was acquired from Triphook the book has remained in the Nevill family.

The historical record would be incomplete without some explanation of the widespread confusion that existed in the middle of the nineteenth century between *My Ladye Nevells Booke* and another MS., then generally supposed to be the original. This MS., now in the British Museum,<sup>1</sup> possibly contemporary, or more probably of a little later date, is labelled on what is now the title-page, 'Extracts from Virginal Book, Lady Nevill's: Tallis. Byrd. Bull. etc.' It also was once the property of Thomas Jones and was sold at the sale of his library, passing afterwards into the hands of Dr. E. F. Rimbault. There is no reason to doubt its containing *bona fide* copies from the Nevell MS., since it includes thirteen pieces from it, written in an unskilled script and with many copyist's 'improvements'; there are also pieces by other composers than Byrd. This preliminary explanation will perhaps make the position clearer. The following correspondence must now be quoted from some early numbers of *Notes and Queries*, between Dr. E. F. Rimbault, Mr. William Chappell, the musical antiquary, and an enigmatic L. B. L.

*Notes and Queries*, Vol. VII, Jan. 15, 1853. *Lady Nevill's Music Book*.

The following contents of the *Lady Nevill's Music Book*<sup>2</sup> (1591) may be interesting to many of your readers:—[follows the table of contents at the end of Nevell MS.]. The songs have no words to them. Most of the airs are signed 'Mr. William Byrde.' A modern MS. note<sup>3</sup> in the book states that the book is 'Lady Nevill's Music Book' and that she seems 'to have been the scholar of Birde, who professedly composed several of these pieces for her ladyship's use,' and that 'Jo. Baldwin was a singing man of Windsor'.

The music is written on four-stave paper of six lines, in large bold characters, with great neatness. The notes are lozenge-shaped. Can any

<sup>1</sup> B.M. Additional MS. 30485.

<sup>2</sup> By the description this is obviously the original *My Ladye Nevells Booke*.

<sup>3</sup> This note has evidently been lost, as there is now no trace of it. It was probably Burney's.

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of your correspondents furnish rules for transposing these six-line staves into the five-line staves of modern notations? L. B. L.

Feb. 19, 1853.

*Lady Nevill's Music-book.*

[Instructions for transposition of six-line staves, etc.]

I should feel greatly obliged to your correspondent L. B. L. for a sight of this Virginal Book as it appears to be an exact transcript of the one in Dr. Rimbault's possession.

Wm. Chappell, 201 Regent Street.

Feb. 26, 1853.

*Lady Nevill's Music Bk.*

The index to *Lady Nevill's Music Book* printed by your correspondent L. B. L. was made known to the public in 1789 in the third volume of Dr. Burney's *History of Music*. The MS. in question was the property of Dr. Burney, at whose sale in 1814 it was purchased for £10 10s. by Mr. Thomas Jones, of Nottingham Place. At the sale of the latter about ten years later, it was bought by Triphook the bookseller and by him sold to Lord Abergavenny. I remember seeing the book when in Triphook's possession, since which time I had lost sight of it until the notice by L. B. L. in your pages. Mr. Thomas Jones was a well-known musical antiquarian, and possessed many rare treasures in this department. One of the most important was the *original* MS. of *Lady Nevill's Music Book*, in the handwriting of William Byrd the composer. This valuable relic is now in my library. John Baldwine, the person who made the splendid copy for the use of Lady Nevill, was a singular character. I have some materials for his biography which may one day see light. He was a poet in his own time and wrote a metrical account of famous musicians. . . .

Edward F. Rimbault.

The Byrd autograph is patently a wild flight of imagination. If Rimbault's statements were accurate it would imply the existence of *three* MSS. called *Lady Nevill's Book*, of which the 'original Byrd autograph', of vital interest, was regarded by Rimbault as of so little importance that it was disposed of during his lifetime and lost to sight; there is no mention of such a book in the catalogue of his library, which includes only the inferior MS. *Extracts from Lady Nevil's Book*. This public correspondence must have elicited the truth of the matter: Chappell himself was no

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meticulously accurate scholar, but in him at least there was no guile, and on examination he must have seen at once that the 'interesting relic' was no original Byrd autograph. At all events one hears no more of it. Only six years later, in his 1859 edition of *Popular Music of the Olden Time*, Chappell acknowledges the loan of *My Lady Nevells Booke* from Lord Abergavenny, mentioning no other, though Rimbault's own copious notes on folk-tunes and his entire library were at his disposal for reference, and must have included the Byrd autograph Nevell MS., an important source, had it existed.

In a publication<sup>1</sup> of the next year Rimbault claims the ownership of *Lady Nevill's Book*, and at the same time affords undeniable proof that the MS. in question was not the original, but the book of Extracts. Other evidence of the same type leads to the inevitable conclusion that it is wisest to dispense with his opinions altogether, since it is impossible to reconcile them with conflicting facts of unassailable authenticity. The unfortunate result of such confusion was that some of the earlier dictionaries, Fétis, and even Riemann, described the inferior MS. for the original, evidently basing their information on Rimbault's description and knowing nothing of the original *My Ladye Nevells Booke*, long hidden in an obscurity from which it is only now emerging.

John Baldwin, scribe, musician and scholar, dismissed briefly in nearly all the earlier records as 'a singing man of Windsor' or 'gentleman of the Chapel Royal', must have been a distinguished though unobtrusive personality, overshadowed by his more brilliant contemporaries and of comparative insignificance in the musical world of his day. The Cheque Book of the Chapel Royal is the only source of information about his career, giving the date of his appointment there and of his death in 1615.

3 Feby. 1593-4. that John Bauldwyn of the college of wynsor should be placed next in ordynarye in Her Majesties Chapple, the former promyses made to any other notwithstandinge . . .

Leonard Davies.

23 March 1594.

The Rt. Hon. the Lord Chamberlaine gave me order to sware John Bauldwyn (named before in this page) gentleman in ordinary (without pay) in her Majesties Chappell, and until a tenor's place be voyde, & then

<sup>1</sup>*A History of the Pianoforte*, by E. F. Rimbault, 1860.

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he to have & be sworne with wages for the firste & nexte tenor that shalbe admitted & placed in her Highness chappell, noe man whatsoever to prevent him . . .

Leonard Davies  
Sub dean.

1598 Robert Tallentire died the 15th of August & John Baldwin sworne in his place the 25th of the same from Winsor.

1615 John Baldwin died the 28th of August and Martin Otto was sworne in his place.

Baldwin's fine script has come down to us first of all in *My Ladye Nevells Booke*, 'finished and ended' in 1591, when he was still a lay-clerk of St. George's Chapel, Windsor, in the famous collection of motetts and instrumental pieces in the Royal Library<sup>1</sup>, not finished till more than ten years later, in an incomplete set of part-books<sup>2</sup> of which the tenor book is lacking, in the Library at Christ Church, Oxford, and in one of a set of part-books at the Music School, Oxford.<sup>3</sup>

In the motett collection in the Royal Library there are seventeen of Baldwin's own compositions, largely instrumental pieces of the fantasia type, including a three-part setting of the popular 'Browning' tune—'the leaves bee greene'. These are of a quality to place him at once in a totally different class from the ordinary slipshod scribe of the time. At the end of the same MS. is appended a rambling account by Baldwin of the English and Continental masters of music, written in quaint couplets.<sup>4</sup> Hawkins, in

<sup>1</sup> On permanent loan to the British Museum.

<sup>2</sup> Ch.Ch. MSS. 979-83

<sup>3</sup> Bodleian Library, Forrest-Heather Collection, Mus. Sch. MSS. c. 376-381.

<sup>4</sup> 'Reede here, behold and see all that musicions bee;  
What is inclosde herein, declare I will begine.  
A storehouse of treasure this booke may be saiede  
Of songes most excelente and the beste that is made,  
Collected and chosen out of the best autours  
Both strainger and English borne, which bee the best makers  
And skilfulst in musicke, the scyence to sett forthe  
As herein you shall finde if you will speake the truthe.  
There is here no badd songe, but the best cann be hadd,  
The chiefeſt from all men; yea there is not one badd,  
And such sweet musicke as dothe much delite yeilde  
Both unto men at home and birds abroad in fiede.

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his *History of Music*, calls the verse homely, as he might well do, but finds it interesting as a contemporary opinion of the great Tudor contrapuntalists. Baldwin, though no poet, was a discriminating critic, evidently well versed in the music of his day, both at home and abroad. He must have been intimately associated with Byrd, for whom he had a boundless admiration, as these same verses show, and in *My Ladye Nevells Booke* he names him 'homo memorabilis'. The Christ Church part-books contain motetts and string pieces, and were probably his own property, bearing the initials 'I. B.' on the cover. There are four of his own compositions, instrumental pieces, in the collection, all incomplete owing to the missing tenor book.

The Forrest-Heather Collection at the Music School provides only thirteen folios in his inimitable script, signed with the inevitable 'Jo. Baldwin, laus deo'. He held no unworthy position in that erudite age of English music; but beyond this fact history is barren of any record. Rimbault claimed to have material for his biography, and it would be interesting to know if he had access to any more productive sources of information, but in any case they are now lost beyond recall. The elusive personality of the 'singing man of Windsor' has faded into an insubstantial creature of the imagination.

Turning to the substance of *My Ladye Nevells Booke*, a close examination proves it to be a unique document, and Baldwin's part in it of considerable significance. It contains in the forty-two pieces a representative collection of Byrd's keyboard work, enough for us to form an adequate estimate of his style independent of any further evidence. Among existing MSS. it is

The autours for to name I maye not here forgett,  
But will them now downe put and all in order sett.  
I will begine with White, Shepper, Tye and Tallis,  
Parsons, Gyles, Mundie th'oulde one of the queenes pallis,  
Mundie yonge, th'oulde mans sonne and like wyse others moe;  
There names would be to longe, therefore I let them goe;  
Yet must I speake of moe even of straingers also;  
And firste I must bringe in Alfonso Ferabosco,  
A strainger borne he was ain Italie as I here;  
Italians saie of him in skill he had no peere.  
Luca Merensio with others manie moe,  
As Philipp Demonte the Emperours man also;  
And Orlando by name and ecke Crequillion,  
Cipriano Rore: and also Andreon.  
All famous in there arte, there is of that no doute:  
There workes no lesse declare in everie place aboute,

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an isolated instance of a virginal book of a composer's selected lessons written in a uniformly careful hand. Moreover, everything points to the fact that Baldwin was copying from Byrd's own MS., and the resulting text is consequently as far removed as it could well be from the average MS. of the period, packed with the accumulated mistakes and 'improvements' of one inept scribe after another. An authority on Tudor and later virginal music ascribes<sup>1</sup> the importance of the Nevell MS. as a text to the probability that it was corrected by Byrd himself, and certainly the various minor additions and trivial corrections that appear in the text from time to time in a strange script seem to indicate the composer's hand. Beyond doubt this script is not Baldwin's, and it seems reasonable to suppose it to have been Byrd's, though it might conceivably have been a later writer's work. But substantially the responsibility for the accuracy of the text lies with Baldwin, and I prefer to emphasize this and to suggest that his scholarship alone was enough to ensure the entire reliability of the copy. The existence of so authoritative a text is of signal importance in the consideration of variant readings in other MSS., and particularly in dealing with the vexed question of *musica ficta*. The Nevell MS. reading can in all cases be assumed to be the original one. It is also considerably the earliest text of Byrd's keyboard music and, indeed, of any virginal music of the great school, the next important one being twenty years later. Even *The*

Yet let not straingers bragg, nor they these soe commende,  
For they may now geve place and sett themselves behynde,  
An Englishman, by name, William Birde for his skill.  
Which I should heve sett first, for soe it was my will,  
Whose greater skill and knowledge dothe excelle all at this tyme  
And far to strange countries abroad his skill dothe shyne;  
Famous men be abroad, and skilful in the arte  
I do confesse the fame and not from it starte;  
But in Ewroppe is none like to our Englishe man,  
Which dothe so farre exceede, as trulie I it scan  
As ye cannot finde out his equale in all thinges  
Throwghe out the worlde so wide, and so his fame now ringes.  
With fingers and with penne he hathe not now his peere;  
For in this worlde so wide is none can him come neere,  
The rarest man he is in musicks worthy arte  
That now on earthe doth liue: I speake it from my harte  
Or heere to fore hath been or after him shall come  
None suche I feare shall rise that may be calde his sonne.

<sup>1</sup>Miss M. H. Glyn, in *Elizabethan Virginal Music and Composers* (William Reeves).



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*Fitzwilliam Book*, the most valuable because the most extensive source of virginal music, is copied from MSS. of widely varying dates, and contains many mutilated versions, occupying as an accurate text a very secondary position to *My Ladye Nevells Booke*.

The cultivated technique of virginal music that came suddenly into being at the end of the sixteenth century owed so little to tradition and so much to its founder, William Byrd, that it was virtually a new creation. The earlier virginal compositions were of a crude and undeveloped character, of little intrinsic value, with barely a promise of the achievement to come. Hugh Aston, whose name is found in *My Ladye Nevells Booke* in the piece called 'Hugh Ashtons Grownde', was Byrd's earliest predecessor, and flourished fifty years before. Unfortunately, there is little record of his or of contemporary work for the virginal—only enough to show that sporadic attempts were being made to develop keyboard music on definite lines, though it was then of the most primitive type. The only surviving piece for the virginal by Aston is a 'hornepype' in a British Museum MS.,<sup>1</sup> which contains other contemporary keyboard pieces of great historical interest, among them an anonymous composer's 'My Ladye Careys Dompe', which also may be cited as an example of this primitive work. Aston's 'hornepype' is a crude piece, built up on the simplest possible harmonic basis, of vigour, immense length and little else. 'My Ladye Careys Dompe' is an effort at variation-form, but of so rudimentary a type that it does no more than foreshadow the advanced instrumental writing of the great school of

O famous man! of skill and judgemente great profounde  
 Lett heaven and earth ringe out they worthye praise to sounde;  
 Ney lett they skill itselfe they worthie fame recorde  
 To all posteritie they due desert afforde;  
 And lett them all which heere of thy greate skill then saie  
 Fare well, fare well thou prince of musicke now and aye;  
 Fare well I say fare well, fare well and here end  
 Fare well melodious Birde, fare well sweet musickes frende  
 All these thinges do I speake not for rewarde or bribe;  
 Nor yet to flatter him or sett him upp in pride  
 Nor for affection or ought might move there towe  
 But euen the truth reporte and that make known to yowe  
 Lo! heere I end farewell committing all to God . . .  
 Who kepe us in his grace and shilde us from his rodd.'

Finis Jo. Baldwine.

<sup>1</sup>Royal Appendix 58.

virginalists. Yet one finds in both pieces traces of later technique in figuration like spread chords—which, of course, abound in the later work—rapid scale passages and little rhythmic figures repeated sequentially, all distinctly virginalistic in style.

Other pieces in this MS. furnish no further evidence of the technique of this early work. But it must be recognized that Hugh Aston and his contemporaries were groping their way to an independent technique of composition for the virginal quite distinct from the contrapuntal work for voices or the organ. These English pieces are, moreover, the earliest known virginal compositions in existence, and though one finds them intrinsically tedious and uninteresting, historically they mark an epoch.

After Hugh Aston, there is only the record of the famous *Mulliner Book*<sup>1</sup> to bridge the half-century till *My Ladye Nevells Booke* was written. The *Mulliner Book* consists of pieces by the mid-sixteenth-century organist-composers, Redford, Blitheman, and their contemporaries, most of them apparently for the organ and written in the contrapuntal style with little rhythmic interest, many adapted from vocal pieces, or fantasias upon plainsong. These organ compositions afford no evidence of any actual advance of rhythmic technique for the virginal, only of the polyphonic organ style. In two or three instances of plainsong variations by Redford and Blitheman one finds a vaguely rhythmic character and some florid virginalistic ornament in the form of scale passages, but no further development beyond that shown in Aston's 'hornepype'. Tallis's 'Felix Namque' (1564), in the *Fitzwilliam Book*,<sup>2</sup> exemplifies this simple fantasia type in a rather more developed stage. The only piece in the Mulliner MS. that does more than hint at the future growth of an independent secular style is a little neglected 'pavyon' by Newman, written, though very simply, in a definite dance-form.

Between Aston and Byrd, therefore, there is practically no link. After Byrd, the other great virginalists, Gibbons, Bull, and Farnaby, his younger contemporaries, added nothing to the style he had initiated beyond a further elaboration of superficial ornament, a convention which was later to become a veneer to hide a certain decadence of inspiration. Sprung full-grown from Byrd's infinite musical resource, the new music, both the system on which it was based and the style in which it materialized, was of a type

<sup>1</sup>The *Mulliner Book*, British Museum Additional MS. 30513.

<sup>2</sup>*Fitzwilliam Book*, modern edition, Vol. II, p. 1.

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hitherto unimagined, evolved from a medley of conflicting influences unconsciously gathered together and moulded into a coherent form by the sure instinct of genius. The free style now initiated by Byrd imposed upon the old flexible horizontal polyphony—the natural basis of all Tudor music for voices, viols, and organ—two closely related elements new to ‘pricked’ music, of a purely secular origin, quite foreign to the prevailing classical standards. The two points are mutually dependent, the second subordinated to and arising from the first, the new sense of regularly accented rhythm involving inevitably a vertical conception of harmony, or, rather, a conception of harmony as a function of music distinct from melody, and not, as it had hitherto been conceived, incidental to melody. The all-pervasive influence of folk-song and the elevation of the dance into an art form, introduced now into written music for the first time as a rhythmic foundation and an integral part of it, brought regular accent; the growing harmonic sense found its precedent in the tendencies of the lutenist school, already progressing on empirical lines towards defined harmony, which the very nature of the lute made the only possible direction for development. The large part played by the lutenist school at this point in shaping the course of musical technique is of infinite importance. The perfectly balanced counterpoint of polyphony gave place to accompanied monody, and the purely empirical methods of the lute-players, half-a-century ahead of their time, were the controlling influence upon the secular art.

The radical advance effected in virginal music by the fusion of the old style with the new can be observed at its highest point in the many examples of court-dance and variation-form, brought at the outset by Byrd to a pitch of excellence that was never surpassed, the latter in its many aspects perhaps the most significant of the virginalistic forms that then attained instant popularity.

Bearing in mind, therefore, that in virginal music generally and in Byrd’s particularly there are at work two main forces, the tradition of vocal polyphony and the revolutionary factor of accented rhythm, new to written music, the various forms are easily analysable, influenced in varying degrees by one or other of these basic principles.

The fantasia as a form approximates to the contrapuntal style, the forerunner of the later pianoforte fugues. The form varies: there are many that develop after a purely *fugato* opening section into countless ‘divisions’<sup>1</sup>

<sup>1</sup> Florid decorations of melody.

and episodes of a distinctly virginalistic type showing the superficial growth of florid ornament for brilliant effects of execution; others, plain-song fantasias and keyboard *In Nomines*,<sup>1</sup> are entirely contrapuntal, adapted in short score from viol pieces and often uninteresting, not far enough removed from the purely vocal style to have acquired individuality. On the other hand, in the court-dance forms—the origin of the suite—the rhythmic element predominates. Byrd's famous contemporary, Thomas Morley, gives in his *Plaine and Easie Introduction to Practicall Music*<sup>2</sup> a detailed description of these instrumental forms, so precise that further comment is unnecessary.

'The most principall and chiefeſt kind of music which is made without a dittie is the fantasie, that is when a musician taketh a point at his pleasure and wreſteth it and turneth it as he liſt, making either much or little of it according as ſhal ſeem beſt in his own conceit. In this may more art be ſhown than in any other music, becauſe the compoſer is tied to nothing but that he may add diminish and alter at his pleaſure . . . The next in gravitie and goodneſſe unto this is called a pavan a kind of ſtaid music ordained for grave dauncing, and moſt commonly made of three ſtraines, whereof everie ſtrain is plaid or ſung twice: a ſtaine they make to contain 8, 12, or 16 ſemibriefs as they liſt, yet fewer than eight I have not ſcene in any pavan. In this you may not ſo much inſiſt in following the point as in a fantaſia: but it ſhd be enough to touch it once and ſo away to ſome cloſe. Alſo in this you muſt caſt your musicke by foure: ſo that if you keepe that rule it is no matter how manie foures you put into your ſtaine: for it wil fall out wel enough in the end: the art of dancing being come to that perfection that everie reaſonable dancer will make meaſure of no meaſure, ſo that it is no great matter of what number you make your ſtaine. After every pavan we uſually ſet a galliard (that is a kind of muſick made out of the other) cauſing it to go by a meaſure, which the learned call trochaicam rationem, conſiſting of a long and ſhort ſtroke ſucceſſively: for as the foot trochaeus conſiſting of one ſyllable of two times, and another of one time, ſo is the firſt of theſe two ſtrokes double to the latter, the firſt being in the time of a ſemibriefe and the latter of a minime. This is a lighter and more ſtirring kind of dancing than the pavan conſiſting of the ſame number of ſtraines: and look how

<sup>1</sup> Fantasias upon the plainsong 'Gloria Tibi Trinitas.'

<sup>2</sup> Published in 1597.

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many foures of semibriefes you put in the straine of your pavan, so many times sixe minims must you put in the straine of your galliard . . .

'The Alman is a more heaue daunce than this, so that no extraordinary motions are used in dauncing of it. It is made of strains sometimes two, sometimes three, and everie strain is made by four: but you must mark that the four of the pavan measure is in dupla proportion to the four of the alman measure; so that as the usual pavan containeth in a strain the time of sixteen semibriefes so the usual alman containeth the time of eight and most commonly in short notes . . .

'There also be many other kinds of dances (as hornepypes, Jygges and infinite more) which I cannot nominate unto you: but knowing these, the rest cannot but be understood, as being one with some of these which I have already told you.'

The variation-form explains itself, and includes variations, sometimes rhythmic and harmonic, sometimes contrapuntal, on folk-song and dance tunes, grounds, and the six notes, *ut, re, mi, fa, sol, la*, of the hexachord, though the last is nearer in effect to the plainsong fantasia, a form very much used for strings and the earlier organ and virginal music. Folk-tune variations and grounds followed very much the same lines, the tune being many times varied, simple at first and growing in complexity and brilliance towards the end. The ground of Elizabethan music is not always the strict ground-bass of modern use: it implies merely a short theme subject to variation and may appear in any part. A feature of the contrapuntal variation-form is the 'tripla' counterpoint that inevitably appears in the course of a piece as the musical web grows more complex, sometimes involving intricate cross rhythms with the theme. Such tripla variations often take the form of fragments of folk-tune, and even where the melodies cannot actually be traced, the folk-song idiom is apparent. Byrd frequently uses this form of ornamental development in the fantasia, taking a short tripla theme and working it out as a contrapuntal figure in free fugue. His use of it in hexachord variations can be seen in the 'ut, re, mi, fa, sol, la,' in *My Ladye Nevells Booke*. A far more interesting example is afforded by another hexachord piece, a later work of Byrd's, in a MS. in the Library at the Paris Conservatoire<sup>1</sup> de Musique. Here there are five variations on the hexachord, the last three of which consist of an ingenious treatment of the folk-tunes, 'The Woodes soe Wylde' and 'The Shaking of the Sheets'; both

<sup>1</sup> Paris Conservatoire MS. 18547, the autograph of Thomas Tomkins.

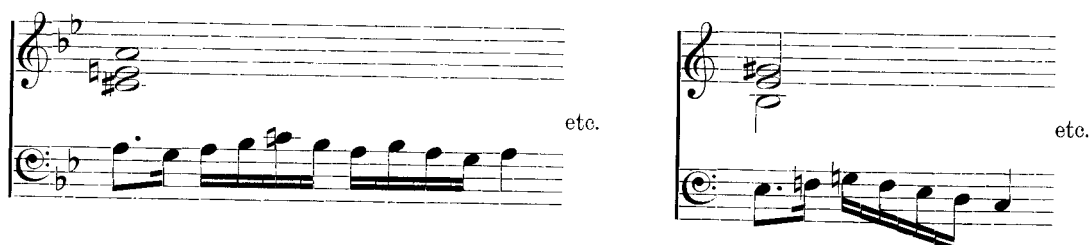
melodies are used complete, and interwoven with every contrapuntal device, elaborately extended and developed. The piece is technically superior to the comparatively simple hexachord variations in *My Ladye Nevells Booke*, and is an illuminating instance of Byrd's use of folk-song. It is interesting, too, to note that his treatment of 'The Woodes soe Wylde' tune in the hexachord piece is purely contrapuntal, and his variations on it in *My Ladye Nevells Booke* purely rhythmic. But whether used as a rhythmic basis for variation or as contrapuntal embroidery of other thematic material, folk-song is demonstrably an influence everywhere at work in the formation of virginalistic technique.

The diatonic system on which this virginal music was based may be said to bridge the gulf between modality and modern tonality. English folk-tunes lie in the Ionian, Dorian, Aeolian, and Mixolydian modes, the majority being cast in the Ionian mode, which exactly approximates with its natural sharpened seventh to our modern major scale. The chromatic alteration of the seventh in the Mixolydian mode makes it identical with the Ionian in order of intervals. The widespread popularity in secular music of tunes in this natural major mode—the *modus lascivus*, not encouraged in music for the Church—showed itself in the trend of fashion, in lute music especially, toward the use of the sharpened seventh in all modes, and consequently in the direction of a more or less uniform scale, and towards the narrowing down<sup>1</sup> of the elaborate modal system, with its equally elaborate system of *musica ficta*, to the two modes of modern use. The Dorian and Aeolian modes, for example, need only the sharpened seventh to bring them closely into line with our minor mode. With this tendency towards the universal use of the sharpened seventh, the uncertainty of the tonic in modal music gradually gave place to the definite sense of leading note and tonic, and ultimately to tonality as we know it. But in this transitional, wholly experimental, period there was no divorce between the major and the minor, resulting in a freedom from constraint that made for rapid advance. Miss M. H. Glyn, the authority mentioned above, explains succinctly the tonality of the virginalists as based on 'an inflectional scale, major in its rise, minor in its fall.' It is obvious that so elastic a tonal system brings in its train a vast range of subtly contrasting effects, accentuated by the impact of a new and still very simple harmonic

<sup>1</sup>There was another influence also tending to standardize the scale: the constant use of the hexachord, *ut, re, mi, fa, sol, la*, with its major third and perfect fourth.

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scheme upon the intricate and flexible melodic one, developing on these inflectional lines. The clash of the horizontal against the vertical system necessitated perfectly logical 'false relations', bold discords and progressions apparently conflicting to the unaccustomed modern ear. The following examples are characteristic:



The resulting effects of colour, once the ear is attuned to them, constitute one of the charms of this early keyboard music and are more striking, though harsher, than similar effects in purely polyphonic vocal composition, where chromatic alteration of notes, in accordance with the rules of *musica ficta*, often produced the same result in complex part-writing.<sup>1</sup> In virginalistic technique the composer enjoyed a latitude hitherto unknown—the freedom of modality and the freedom of tonality and the limitations of neither. Out of this freedom was to emerge the rigidity of our major and minor scales, with its arbitrary rules of concord and discord.

It was much later that a clearly defined theory of tonality came into being, and the notation of virginal music, feeling its way to the new system, is involved in a riot of accidentals, while still using the one or two flat signatures of the old transposed or doubly transposed modes.

### Notation

The prevailing fashion of written music, shown at its best in the notation of *My Ladye Nevells Booke*, abounds in evidence of the transitional nature of the period. The old convention of *musica ficta*,<sup>2</sup> implying accidentals where none were written in the text, survived in an unsystematic and inexact use of them in the notation of virginal music, based no longer on the modes but on the 'inflectional scale'. On a rapidly shifting system rules for the inclusion of accidentals in certain passages cannot be defined, nor

<sup>1</sup>The *sung* effect of such 'false relations' is, of course, softer than is possible on a keyed instrument like the virginal, which must have been tuned on some system of equal temperament. The effect in polyphony resulted from a sharpened leading note rising to the tonic in one part, written against a flattened leading note in another, falling to the fifth.

<sup>2</sup>*Musica ficta*, the chromatic alteration of notes in accordance with certain fixed rules based on natural laws of concord and discord.

the theory of procedure exactly ascertained. In *My Ladye Nevells Booke* the accidental, as a rule, alters only the note before which it is placed, the bar-line not having its modern significance. But this rule seems to be but casually observed, and even more so in other MSS. Undoubtedly, accidentals are often intended, though not written. A careful collation of one MS. with another frequently suggests a solution of doubtful points, but even then the unreliability of many texts makes it no positive proof; in a later version of an early MS. the custom of 'editing' on the part of the copyist, and the tendency later on to increase the number of sharpened leading notes, sometimes makes it impossible to discover exactly the composer's intention; the editor's difficulties are proportionately increased. The evidence supplied by lute versions of virginal pieces would solve many problems, but, unfortunately, very little keyboard music exists in lute tablature. In lute notation, of course, each note has its definite pitch, and no doubtful points arise as to *musica ficta* alterations.

The modern sign, ♮, for the natural is never found. A sharp—the old B quadratum—contradicted a flat—the B rotundum—and vice versa, but such restoration of chromatically altered notes was always unsystematic; on very rare occasions the sign ♯, found also in the Mulliner MS., is used for the natural in *My Ladye Nevells Booke*. Accidentals are placed above, below, or in front of a note.

Time-signatures in the modern sense as indications of rhythm were still non-existent; the old symbols of the greater and lesser prolation, ϕ, € and ¢, survive with a changing significance. The old mathematical system of 'proportions' was elaborate enough to indicate any possible combinations of time in intricate polyphony, but during the sixteenth century many of the symbols fell into disuse. Of the three surviving in the Nevell MS., ϕ and € originally signified the 'greater prolation', i.e. the proportion of three minims to the semibreve, ¢ the 'lesser prolation' with two minims to the semibreve. In the early vocal music they were purely arithmetical signs to guide the singer in unbarred part-writing. Such indications became unnecessary in scored and barred music, where part was written against part, and the barring, however irregular, fulfilled the same purpose. In much of the early scored keyboard music,<sup>1</sup> therefore, the signature is altogether dropped. In this later work, dating from *My Ladye Nevells Booke*, the obsolete symbols creep back with a hint of their modern indi-

<sup>1</sup> *Vide the Mulliner Book.*



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cation of regular rhythm,  $\phi$  or  $\epsilon$  being found before pieces in simple triple time in minims, and  $\phi$  before pieces in duple time, whether simple or compound. The old differentiation between square and round time by means of black and red notation survives in the black 'tripla'<sup>1</sup> of virginal music, used only in compound time, and always written in black semi-breves and minims, and occasionally in black breves,<sup>2</sup> with the sign 31 whenever it occurs. This black tripla definitely denoted rhythmic change, though the sign 31 accompanying it was an arithmetical indication of diminution, i.e. the proportion of three black minims to one white one for the duration of the tripla section.

The introduction of regular accent into written music marked an epoch in the art, from which we may date the birth of modern notation; we find the convention of barring used for the first time in its modern sense, subject to lapses certainly, but following the natural regularity of accent in folk-song variations and rhythmic dance forms. The halving of the length of the bar is of common occurrence in florid repetitions and quickly moving semiquaver variations, following slow sections in semibreves and minims.

In contrapuntal forms like the fantasia, which follow the old flexible vocal line with constantly changing rhythm, the bar-line is still of no rhythmic significance whatever. There are countless instances in virginal music where barring is literally impossible as an indication of rhythm. It is the breaking of apparent regularity of accent by a sudden quickly passing rhythmic change that the growing use of regular bar-lines tended to obscure. The subtlety of rhythm within rhythm is, of course, a recognized point in editions of polyphonic music, and editorial bar-lines are only accepted as a compromise to facilitate reading, but in virginal pieces where the barring in the MS. follows the modern custom, the reader's half-unconscious reliance on it may lead to the obliteration of passing rhythmic fluctuations. Such a change as the following, from 3-2 time to 6-4, is constantly found (p. 115):







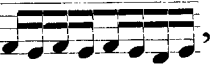
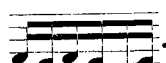

<sup>1</sup> *Vide facsimile.*

<sup>2</sup> *Vide facsimile.*

The polyphonic habit of mind persists in the custom of writing as if in distinct parts, even when the structure is purely harmonic. The written effect is unwieldy and involved. The free style of part-writing for the virginal in the fantasia form gives the impression of a confused and muddled polyphony. With the adaptation of contrapuntal styles for the virginal, strict writing in three or four parts of fixed limits of range was replaced by a free counterpoint in which supernumerary parts entered at will and were lost in the general scheme, crossing, overlapping, two parts merging into one and disappearing with a constantly changing range of colour. Counterpoint at the outset in four parts was rarely in texture of more than three, though in range it would extend through four or five. The whole effect for the modern reader is one of careless writing, since any part entered without warning, and its absence was rarely, and even then unsystematically, indicated by rests.<sup>1</sup>


The F, G, and C clefs were used on almost any line of the six-lined stave to avoid leger lines, the clefs moving up and down the stave in the course of a piece as the pitch varied.

There are numerous indications of the fingering of virginal music in the text of *My Ladye Nevells Booke*. It seems to have been a crude system, developed later on the lines of our modern one. The fingers are evidently numbered 1 2 3 4 5 in the right hand and the reverse in the left hand, the thumb being 5 and the little finger 1. The same method is used in the *Fitzwilliam Book MS*.

Virginal music was overburdened with ornaments, both as written-out shakes and trills and further indicated by signs,  and less frequently, . The effect on the virginal was undoubtedly brilliant, and florid ornament of this type was a specifically virginalistic development. Comparison of texts reveals the fact that the sign  in one is often written out in full in another. There is adequate evidence of the sort from fairly closely related texts to indicate that  should be interpreted as a shake, , or . The other sign, , is much more rarely encountered. There is not sufficient evidence of the same sort to solve the problem. In one instance the comparison of two texts seems to imply that it should be

<sup>1</sup> *Vide facsimile.*

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interpreted as a slide. But similar evidence in another place implies a mordent, , and this is perhaps a more probable solution. Such shakes and trills when written-out appear in quavers, semiquavers, or demi-semiquavers indiscriminately: there is no attempt at accurate grouping. In performance on a modern piano they are better left out: they destroy the melodic line and burden the structure of the piece with unnecessary elaboration, while increasing the technical difficulties for the performer.

It must be remembered that the character of the virginal was totally different from the modern pianoforte. The sixteenth-century virginal was a much smaller and slighter instrument than the harpsichord, which developed later from it: the tone—obtained by the plucked string, distinct from the struck string of the early clavichord and the modern pianoforte—was clear, slight, and sweet. Sustained tone and *legato* as we know it on the modern pianoforte was impossible. On the other hand, rapid passages and florid ornaments, shakes and trills were all brilliant and very effective in a characteristic way that we cannot imitate on the piano. It is through this inability to reproduce it exactly that the superficial effectiveness of much virginal music is lost for us, or a wrong impression of it gained. Much of this florid figuration is better omitted altogether.

The question of equal temperament of the virginal was raised on a previous page in the discussion of 'false relations'. It cannot be disputed that some such system was in use for keyed instruments in Byrd's time, if not before. There is sufficient evidence of this in the use of D $\sharp$  and E $\flat$ ,<sup>1</sup> and of G $\sharp$  and A $\flat$  in virginal music, and even in the same piece, implying a system of tuning in which D $\sharp$  and E $\flat$  were identical, and G $\sharp$  and A $\flat$ . In just temperament this would, of course, not be the case. The conclusion to be drawn is that some system of dividing the scale into twelve equal semitones must have been used.

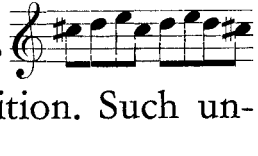

### *Editorial Method*

The system adopted in the present critical edition is an attempt to obliterate as little as possible peculiarities of notation in the MS. which it is desirable to reproduce for the student of Tudor technique, and at the same time to present to the average reader and performer a clear modern text, burdened neither with archaic conventions nor with an individual

<sup>1</sup> In the note to No. 9 (p. xl, *q.v.*) there is further reference to this point.

editorial reading. The method is necessarily a compromise. An examination of the facsimiles will make clear the main differences between the old obsolete system of notation and the modern one. The problem of *musica ficta* is the editor's chief concern: a problem presented in the foregoing account of virginal notation, and which only a study of contemporary virginal music and of the principles of sixteenth-century virginalistic technique can help to solve. Such principles bearing on the question of *musica ficta* have already been discussed.<sup>1</sup>

In the present edition the convention adhered to is as follows, it being assumed that accidentals in the MS. affect only the notes next to which they are actually placed, and do not persist through the bar as in modern notation.

All accidentals in the MS. text are reproduced in their ordinary position, except (a) redundant accidentals within the same bar, which are omitted in accordance with modern practice, and (b) obvious copyist's mistakes, also omitted in this edition with a footnote reference. It will be noted that the frequent though unsystematic MS. 'cautionary accidentals', restoring a previously altered note to its original pitch, but outside the bar in which the original alteration occurs, are, though also redundant, reproduced in this text. Accidentals not in the MS., but added by the editor, are always placed above or below the notes to be altered; where an accidental is placed before a note the first time it occurs in a bar, but not subsequently in the same bar, though obviously intended, the necessary accidental is placed as an editorial addition above the notes to be altered; only by this means can the original MS. reading be made exactly clear. For example,  in the MS. is reproduced as  in this edition. Such unsystematic use of accidentals in the MS. is of common occurrence.

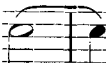
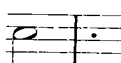
Modern time-signatures are not put in—the barring, where regular, indicates whether the time is duple or triple; and where the barring is irregular, a time-signature would be equally useless and misleading. The old symbols have been left in their original positions in the MS. The black 'tripla', occurring throughout a piece as in the 'Carmans Whistle' or the 'Woods soe Wylde', is transcribed in modern 6-4 time, the unit of time in the bar, the dotted minim, being unaltered all through. But tripla occurring in the

<sup>1</sup> *Supra*, pp. xxviii, xxix.

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course of a piece, written as counterpoint against white minims, and always indicating the change of rhythm in the tripla part from 2-2 to 6-4, or from 3-2 to 9-4, is indicated by triplet crotchets in this edition; it has been considered preferable to adopt the convention of triplets against the minim rather than to change the minim to the dotted minim, which gives the misleading impression of a bar lengthened from one of two or three minims to that of two or three dotted minims; it should be clear that the minim unit of time in the bar persists throughout the tripla section with the quickened pace of the tripla against it.

The MS. barring is left unaltered in this edition, except for occasional instances of obvious slips, when footnote reference is made. Dotted bar-lines, implying editorial additions, have also been added on the many occasions where clarity in the modern text demands it, where MS. bars are unduly long, or single bar-lines used in the MS. instead of double ones to mark variation endings. The ornamented double bar of the MS. is replaced by a plain double bar.

The use of tied notes in the MS. is comparatively infrequent; in this edition both the dotted and tied notes are retained exactly as they stand in the MS., except (*a*) at bar-endings, where a note tied over to the next bar is substituted for a dotted note, e.g.  for  and (*b*) in intricate semiquaver passages where the use of the tie much simplifies reading.<sup>1</sup> Any other exceptional cases are referred to footnotes. Although in many cases the notation would be clearer if a definite convention in the use of tied notes were observed, in this edition it has been considered more important to reproduce, even at this sacrifice of a certain degree of clarity, the unsystematic procedure in the MS. showing the rhythmic freedom within the bar. The constant use of tied notes produces a misleading effect of syncopation.

The modern use of F and G clefs only in their usual position on five-lined staves is, of course, substituted for the more elaborate clef system of the MS. The MS. practice is apparently to set all notes for the right hand on the upper staff and for the left hand on the lower, but the use of two clefs only in fixed position in the modern edition makes it essential occasionally to move notes from one staff to the other to avoid the clumsy effect of leger lines. Quavers and semiquavers in the MS., written

<sup>1</sup> The last six bars on p. 76 are also simplified in this way.

## MY LADYE NEVELLS BOOKE

Nos. 5, 34, 39 and 40 in Vol. II of Farrenc's *Trésor des Pianistes*, a mid-nineteenth-century edition of doubtful accuracy. (It was this Mme. Farrenc to whom Rimbault lent various virginal MSS., and who originally owned the English virginal MSS. now in the Library at the Conservatoire de Musique in Paris.)

Rimbault's *Partbenia* and other popular editions of manifest inaccuracy are not included in this list.

## BIBLIOGRAPHY

Among modern publications the following will be found particularly useful to the student of virginal music and of the rise of keyboard technique:

Henry Davey: *History of English Music* (Curwen, 1921).

Charles van den Borren: *Sources of Keyboard Music in England* (Novello, 1914).

Margaret H. Glyn: *English Virginal Music and Composers* (W. Reeves, 1924).

There are also the usual sources of information in standard reference books, and the valuable untranslated works on the subject by the German scholars, Nagel, Ambros, and Seiffert. André Pirro's *Les Clavécinistes* (1924) is a valuable modern appreciation.

# ANALYTICAL NOTES

(The foliation in the Nevell MS. is given after the number of each piece; British Museum Additional MSS. are abbreviated to Add.; references are to the modern edition of the Fitzwilliam MS.)

1. f. 1. Found only in Nevell MS. This piece and Nos. 2 and 26 were evidently written specially for Lady Nevell. It consists of six variations on a very simple ground twenty-four bars in length, forming a strict harmonic basis, though not a strict bass; and in the last three variations the bass is at times quite free and the harmony sustained in the upper parts. Considerable interest is given to the fourth variation by the use of cross rhythms moving from part to part, a 6-4 rhythm in one part against 3-2 in another. The figuration is comparatively simple.
2. f. 8. In *Forster*, p. 63, as 'Kapassa.' Apparently a dance form in round time, here in three sections, each forty three-minim bars long, related by practically the same harmonic basis. It is in effect three variations on an irregular ground. In Add. 29485 f. 5 is an anonymous piece called 'Galliard Quy passe' and, in a later hand, 'for my Lady Nevill', but it has no connection with this Nevell piece.
3. f. 13b. In *Fitzwilliam Book*, Vol. II, p. 402, as 'The Earl of Oxford's March.' It is not found in the other MS. versions of the Battell piece.
4. f. 19. In Ch.Ch. MS. 431; Paris MS. 18546. f. 93b; Add. 10337. f. 11b. These versions are all later, and vary in detail from the Nevell text; the Ch.Ch. MS. is incomplete and obviously the work of a careless scribe.  
This naive attempt at battle music, though technically very trivial, is not without interest as one of the earliest known programme pieces; the trumpet, bagpipe and drone, and flute and drum sections are all efforts at realistic imitation of an elementary type. The version in Add. 10337 has a concluding section not found in the Nevell MS. called 'The Buriing of the Dead'; this short fragment is almost identical with another piece, the fifth section from the Medley by Byrd in the *Fitzwilliam Book*, where it is written a fourth higher; there seems to be some connection between this Medley and the Battell music, since the preceding section in the Medley bears a strong resemblance to the trumpet section in the Battell piece. 'The Buriing of the Dead' is included in the present edition, together with two other short sections not found in the Nevell text, the 'Morris' and the 'Souldiers Dance', taken from Paris MS. 18546, where they are interpolated between the 'March to the Fight' and the 'Retreate'. These three sections must be later additions to the Battell music, since both sources are considerably later than the Nevell MS., where the piece is apparently complete without them. Neither the Ch.Ch. MS. nor Add. 10337 contains 'The Galliarde for the Victorie', which follows.
5. f. 32. In Paris MS. 18546 f. 114b. as 'Victoria.' It is constructed on the usual galliard plan.
6. f. 34. Found only in Nevell MS. The barlye-breake was a country game and dance which could be accompanied by some sort of musical medley. The piece is in thirteen unrelated sections, each having its repeat, and of varying lengths, some breaking into a 'tripla' movement. The first, third and fourth sections are given in a mutilated version in Chappell's *Old English Popular Music*, Vol. I (p. 70), as a folk-dance tune. Technically, the piece is characteristic of Byrd's most vigorous work, and in some passages, notably the fourth section (p. 45), the harmonic effects are of variety and beauty.

## MY LADYE NEVELLS BOOKE

7. f. 43. Found only in Nevell MS. This very simple dance falls into two distinct main sections (bars 1-32 and bars 32 to the end), of which the second is a variation of the first; each section is again subdivided into four four-bar phrases, on an unusual scheme, A, B, C, B<sub>1</sub>, each with a repeat; the construction of the entire piece may therefore be tabulated:

$$\begin{array}{lcl} \text{First section} & \left\{ \begin{array}{l} A \quad A_1 \\ B \quad B_1 \\ C \quad C_1 \\ B_2 \quad B_3 \end{array} \right. & \text{repeat} \left\{ \begin{array}{l} A_2 \quad A_3 \\ B_4 \quad B_5 \\ C_2 \quad C_3 \\ B_6 \quad B_7 \end{array} \right. \end{array}$$

8. f. 46. In the *Fitzwilliam Book* as 'Pescodd Time', Vol. II, p. 430, and as 'The Hunts Up', Vol. I, p. 218, where the version differs considerably, both in detail and in order of variations, of which there are twelve. It is constructed as variations on a ground. The harmonic basis remains the same throughout, though at times the bass moves freely in florid counterpoint.

It has no apparent connection with 'The Hunts Up' tune, found in Chappell's *Old English Popular Music*, Vol. I, p. 86, afterwards also known as 'Peascod Time'. The generic title of 'hunt's up' was given to any 'morning song' or 'morning music', a title derived apparently from the words sung to the original tune, of which the first verse is as follows:

'The hunt is up, the hunt is up,  
And it is well nigh day;  
And Harry our King has gone hunting  
To bring his deer to bay.'

9. f. 52b. In *Fitzwilliam Book*, Vol. I, p. 395. The six notes of the hexachord, ascending and descending, were a favourite basis for variations. These of Byrd's are simple compared with the harmonic intricacies of Bull's hexachord fantasia in the *Fitzwilliam Book*,<sup>1</sup> one of the most remarkable pieces of the period. Mention has been made before<sup>2</sup> of Byrd's piece of the same type in Paris MS. 18547, where Tomkins' note in the MS. calls it 'a good lesson of Mr. Byrdes the playne song briefes to be played by a second person.' In this Nevell piece, Byrd uses only the hexachords starting on C, G, D, F, and B $\flat$ , involving none of the advanced enharmonic changes found in Bull's variations, where the hexachord is used on every note of the scale, rising with each fresh variation by a whole tone, i.e. on G, A, B, D $\flat$ , E $\flat$ , F, then on by a minor third to A $\flat$ , B $\flat$ , C, D, E, F $\sharp$ , and finally to G again. Bull's piece is unique in virginal music, and must be cited here as a comparative case, of which the chief interest is that the use of D $\flat$  and C $\sharp$ , E $\flat$  and D $\sharp$ , A $\flat$  and G $\sharp$ , in the same piece, proves conclusively the theory that a system of equal temperament was in use for keyed instruments. Byrd's variations here are comparatively simple. The use of rhythmic folk-song-like figures as a contrapuntal device in imitation is exemplified on pp. 70, 73.
10. f. 58b. In *Fitzwilliam Book*, Vol. II, p. 204, where there is a note in the margin of the MS., 'the first t(hat) ever hee m(ade)'. The binding has obliterated the letters in brackets. This and the following eight pavans and galliards are all constructed on the usual three-strain plan.
11. f. 61b. In *Fitzwilliam Book*, Vol. II, p. 207.

<sup>1</sup>*Fitzwilliam Book*, Vol. I, p. 183.

<sup>2</sup>*Supra*, p. xxvii.



## ANALYTICAL NOTES

12. f. 63. In *Fitzwilliam Book*, Vol. II, p. 398, as 'Pavan Fant[asia]'; *Forster*, p. 114; Add. 30485 f. 6b.
13. f. 65. In *Fitzwilliam Book*, Vol. II, p. 400; *Forster*, p. 240; Add. 30485 f. 7. In *Forster* it is unrelated to the pavan, occurring much later in the MS. and called 'Mr. Birds Galliard.'
14. f. 67. In *Fitzwilliam Book*, Vol. II, p. 384; Add. 30485 f. 4; Add. 31392 f. 1; Drexel 5612, No. 54.
15. f. 69b. In *Fitzwilliam Book*, Vol. II, p. 387; Add. 30485 f. 5b; Add. 31392 f. 2b; Drexel 5612, No. 55. The long bars are left as they are in the MS. in order not to hide the shifting rhythms within the bar, constantly changing from 3-2 to 6-4.
16. f. 71b. In Add. 30485 f. 81.
17. f. 73b. In Add. 30485 f. 82b.
18. f. 75 b. In Add. 31392 f. 3b; Drexel 5612, No. 96.
19. f. 78b. In Add. 31392 f. 5b; Drexel 5612, No. 97.
20. f. 80b. In Add. 31392 f. 9b; Add. 30485 f. 105b. The third strain and its repeat are remarkable for unusually modern effects of modulation.
21. f. 84. In Add. 31392 f. 11b; Add. 30485 f. 107.
22. f. 86. In *Fitzwilliam Book*, Vol. II, p. 427, called 'Canon: two parts in one.' The canon, between the two upper parts, is strict and easy to follow, except in the repeats, where it is lost in the florid figuration. In spite of its academic form, this pavan is constructed on the usual plan of three strains each with a repeat. It has no galliard following it.
23. f. 89. Found only in the Nevell MS. This again has no galliard.
24. f. 92. In *Fitzwilliam Book*, Vol. I, p. 203; *Forster*, p. 217; Add. 30486 f. 7. 'The Passamezzo', or 'Passing mesures pavan', was different in form from the ordinary three-strain pavan, being constructed upon one strain followed by variations. The strain is sixteen two-semibreve bars in length, and followed by five variations; the Fitzwilliam version has six variations. It was evidently a slow dance in square time, followed by a quicker measure in round time, corresponding, though not in form, to the ordinary pavan and galliard.
25. f. 99b. In *Fitzwilliam Book*, Vol. I, p. 209, omitting fifth section; *Forster*, p. 230; Add. 30486 f. 11. This galliard is closely related to the foregoing pavan both thematically and harmonically. In form it is constructed on the same basis of one sixteen-bar strain followed by variations, of which there are nine. In the MS. there is an Eb in the signature of the galliard, but not in that of the pavan. This must be a copyist's mistake, since the close relation between pavan and galliard makes it unlikely such a difference would occur. The prevailing tonality throughout both is that of G, and all the strains close on the chord of G. Eb occurs frequently in both pieces as an accidental, and in the galliard such additions would be redundant if the Eb in the signature were intentional. These and the constant MS. correcting accidentals make the exact reading fairly clear in spite of the doubtful signature. It is possible that the Eb was put in with the original object of convenience for the scribe, to avoid the use of accidentals in the course of the piece. It is omitted in the last two sections.
26. f. 105b. Found only in Nevell MS. An introductory section of seven bars is followed by a free development of several subjects one after the other, the subjects degenerating towards the end into constantly changing imitated figures.

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27. f. 109. In *Fitzwilliam Book*, Vol. I, p. 263; *Forster*, p. 118; Add. 30485 f. 67; Add. 31403 f. 23b; the first two variations are also found in Paris MS. 18546 f. 17. In the Nevell MS. and Add. 30485 it is dated 1590. It consists of twelve variations upon the tune, unsystematically numbered in the MS., and the theme as always has no original simple statement. The construction is half harmonic, on a bass alternating between F and G, and half contrapuntal with a freely moving bass; the tune does not persist strictly throughout, being in some of the variations lost in the florid figuration; it moves freely from part to part. Mention has already been made<sup>1</sup> of another use of this tune by Byrd as a contrapuntal variation on the hexachord. According to Chappell<sup>2</sup>, the original words to the melody, evidently a popular one, have been lost.
28. f. 113. In *Fitzwilliam Book*, Vol. II, p. 67. A set of eight contrapuntal variations on 'The Maidens Song' theme, which appears mainly in the uppermost part. The figuration is elaborate.
29. f. 119b. In Paris MS. 18547, p. 19, called 'Mr. Birdes Fantasy: two parts in one.' In Add. 17786-89, 17791 as a five-part string piece with which the Paris MS. short score is identical. This version differs considerably from that in the Nevell MS. An interesting point arises, since it is evident that the Nevell version, though purely contrapuntal, is not a short score of this later MS. string piece. There is nothing in the piece to indicate that it was specially written for the virginal and, indeed, everything to indicate that it was not, since it contains no virginalistic figuration whatever, but if adapted from a string piece it must have been an earlier and very different version from that of Add. 17786-89, 17791. Such adaptations were of common occurrence. The three famous six-part string fantasias of Byrd's are to be found as keyboard pieces in Add. 29996. But the early contrapuntal string idiom loses half its interest when played on a keyed instrument. This piece is interesting for the figures used in imitation on pp. 159, 160, obviously of folk-tune derivation.
30. f. 126. Found only in Nevell MS. There are here, excluding the original varied statement, sixteen variations on a ground (numbered in the MS. from the fourth). The ground is twelve three-minim bars in length, and appears as a fairly strict bass upon which the first eleven variations are built up; in each of the remaining six the theme, divided into four phrases, appears with altered harmonies alternately in the uppermost part and the bass. The piece is full of technical interest, though harmonic effects are often harsh and crude. It is longer and rather more elaborate than the other ground variations in the MS.
31. f. 135. In *Fitzwilliam Book*, Vol. I, p. 267; *Forster*, p. 74; Add. 30486 f. 2. According to Chappell<sup>3</sup>, 'Walsingham' is an old folk-tune dating from pre-Reformation times. The verses to the tune begin:

'As I went to Walsingham,  
To the shrine with speed,  
Met I with a jolly palmer  
In a pilgrim's weed.'

This gives the date of their origin before the suppression of pilgrimages; the Priory of Walsingham was a famous shrine. These twenty-two variations on the tune, followed

<sup>1</sup>*Supra*, p. xxvii.

<sup>2</sup>*Old English Popular Music*, Vol. I, p. 119.

<sup>3</sup>*Ibid.*, Vol. I, p. 69.

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by a short final section, are elaborate and purely contrapuntal; the theme moves freely among the parts.

32. f. 142b. In *Fitzwilliam Book*, Vol. I, p. 411. The tune is incorrectly set to 6-4 time by Chappell.<sup>1</sup> The 6-4 compound duple rhythm was invariably written in black tripla notation, a definite rhythmic indication; duplicity of rhythm in every instance in the Nevell MS. is indicated by  $\mathbb{C}$ . This piece is preceded by  $\mathbb{C}$ , never set before compound duple rhythm, and written in white notes. It must be remembered that, though the sign was a survival of an outworn system, there is a recognizable connection between modern 3-2 time and the old significance of  $\mathbb{C}$  to divide the semibreve into three minims. One could trace no possible sequence of method in setting  $\mathbb{C}$  before a piece in which duplicity of time division occurred. The possibility of a copyist's mistake in setting  $\mathbb{C}$  instead of  $\mathbb{C}$  in the Nevell version is removed by the accompanying evidence of white note notation. The harmonic basis of all six variations is practically the same. The melody appears in the uppermost part in all but the last, where it moves down to the alto. There seem to be no known words to this tune. The original song was sung to another in 2-4 time.
33. f. 145b. In *Fitzwilliam Book*, Vol. II, p. 180, there called 'Rowland'; *Forster*, p. 22; Paris MS. 18586 f. 64b, with one flat only in signature; Egerton 2046 f. 33b, in lute tablature. The *Forster* MS. omits bars 13-23; the Paris MS. omits the middle section. The piece falls into three sections, the first a statement of the tune, the last two free variations of it on the same harmonic basis as the first. The tune is here constructed on a phrase A repeated, followed by another phrase B, also repeated. According to Chappell,<sup>2</sup> who omits the repetition of the second half of the tune, the words sung to it are the following, from the Roxburghe Collection:

'The fifteenth day of July,  
with glistering spear and shield  
A famous fight in flanders  
was foughten in the field;  
The most couragious officers  
was English Captains three;  
But the bravest man in Battell  
was brave Lord Willoughby.'

If this verse was originally sung to the tune, the repetition of phrase B was an extra variation, added by Byrd. Musically the melody is complete without it.

The tune is found in a slightly different version without the E $\flat$  in one of the early Dutch printed collections, Adriaen Valerius's *Nederlandtsche Gedenck-Clanck* (1626), p. 83, under the name 'Soet Robbert.' This is evidently a confusion of titles with the folk-tune, 'Bonny Sweet Robin'. Several other English tunes are found in the book, and it is not extraordinary that such a mistake should arise in a foreign collection, where names and tunes were unfamiliar to the collector.

34. f. 149. In *Fitzwilliam Book*, Vol. I, p. 214; *Forster*, p. 130, called a 'Ground'; Add. 30485 f. 65; Add. 30486 f. 19, with the final section omitted; Add. 31403 f. 25b. In the first eight of these nine variations the melody is in the uppermost part, moving to the alto for the last. The harmonic basis changes freely. The first variation is preceded by a four-bar introduction consisting of a simple statement of the first two bars of the tune in the

<sup>1</sup>*Old English Popular Music*, Vol. I, p. 81.

<sup>2</sup>*Ibid.*, Vol. I, p. 152.

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alto alone, imitated a fifth below in the tenor; this four-bar phrase leads straight on without a break, making the first section sixteen bars in length instead of twelve. The original ballad sung to the tune was apparently of great length, and the tune itself of immense popularity.<sup>1</sup>

35. f. 153b. In *Fitzwilliam Book*, Vol. I, p. 226, as 'Treg(ians) Ground'; *Forster*, p. 390, called 'a Grounde'; Add. 30485 f. 61, called 'Mr Birds Ground.' All the variations but two are built up on a strict ground bass; in the sixth and eighth the bass moves freely, but the same harmonic basis persists.

Hugh Aston has been mentioned before as an important figure in the history of virginal music.<sup>2</sup> In Ch.Ch. MSS. 979-83<sup>3</sup> (f. 163) there is a string piece, 'Hugh Astons Maske', ascribed to Aston in the superius and sexta pars, and to Whytbrooke in the contratenor (tenor deest); the opening phrase of this piece bears a certain melodic resemblance to the Ground in the Nevell MS., but the vaguely defined thematic character of the latter makes it impossible to establish a definite connection between them.

36. f. 161. In *Fitzwilliam Book*, Vol. I, p. 37. The first section here is based on one subject worked out in vigorous counterpoint; it is followed by a homophonic second section leading on without a break to the usual rambling development of imitated figures and florid figuration.

37. f. 166. In *Fitzwilliam Book*, Vol. I, p. 248. The nine variations on the twenty-bar tune vary in type; the harmonic basis changes with a freely moving bass in some of the later sections. The melody, often lost in elaborate figuration, moves between the two upper parts. The tune was sometimes known as 'The Beginning of the World'<sup>4</sup>. It seems to have been one of the best-known and most popular melodies of the day, and many different verses and ballads were set to it. No original words are known.

38. f. 173b. In *Fitzwilliam Book*, Vol. I, p. 238, as 'Variatio' following another 'Monsieurs Alman'; *Forster*, p. 366; Add. 30485 f. 92b. For purposes of analysis the piece falls into three main sections, the last two variations of the first, which is subdivided into a sixteen-semibreve phrase A, repeated, followed by a phrase B of the same length, also repeated. The last two sections, therefore, consist of further variations of A and B, constructed on the same harmonic sequence. There is no defined melodic idea in either A or B for variation. The development is florid throughout.

39. f. 180b. In *Parthenia*; *Forster*, p. 311; Add. 30486 f. 14; Drexel 5612, No. 72. In *Parthenia* and the Drexel MS. the last five bars are condensed into three. Neither Add. 30486 nor the Drexel MS. contains the galliard.

40. f. 184b. In *Parthenia*; *Forster*, p. 74.

41. f. 186b. Add. 30485 f. 103b. The four-bar homophonic second section is an interesting example of flexible rhythm; the two halves of the section overlap, each phrase of ten minims forming a melodic curve in which definite accent at any point is impossible. The *fugato* development of the piece is of great variety and beauty, unmarred by the formless figuration developed in so many fantasias of the same type.

42. f. 191. Found only in Nevell MS.

<sup>1</sup>Chappell, *Old English Popular Music*, Vol. I, p. 253.

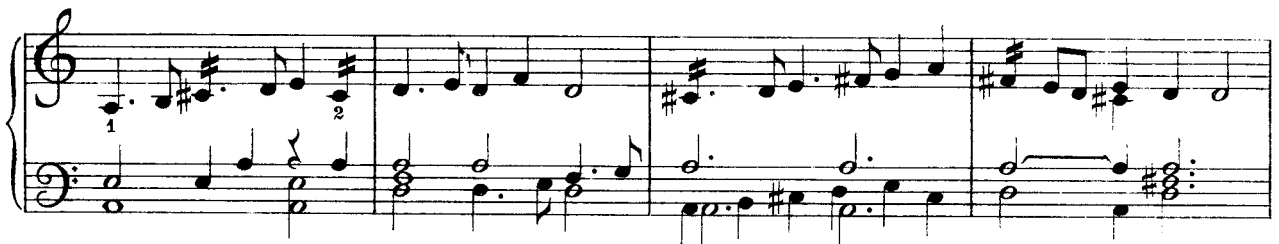
<sup>2</sup>*Supra*, p. xxiii.

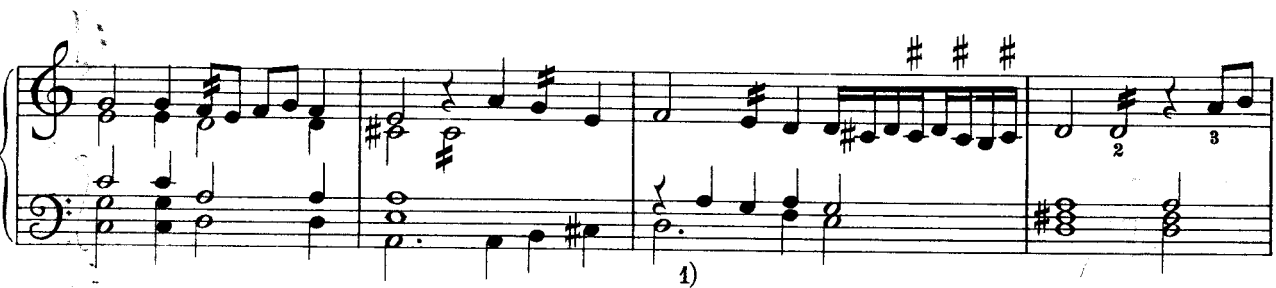
<sup>3</sup>The *Baldwin Part-books* referred to earlier, p. xxi.

<sup>4</sup>Chappell, *Old English Popular Music*, Vol. I, p. 256.

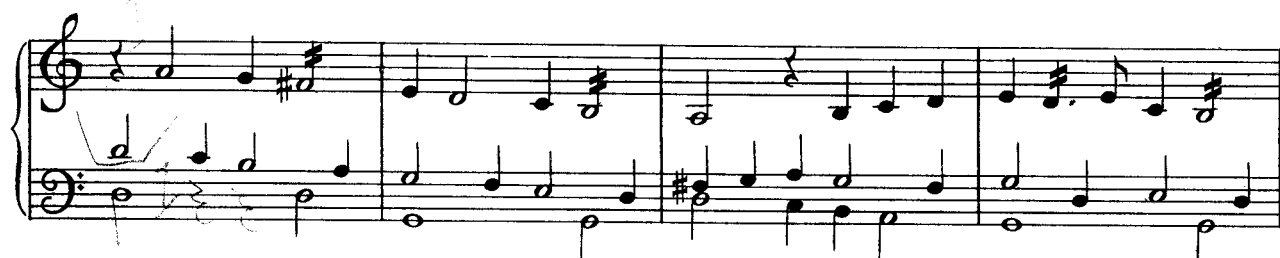
# I. MY LADYE NEVELS GROWNDE.



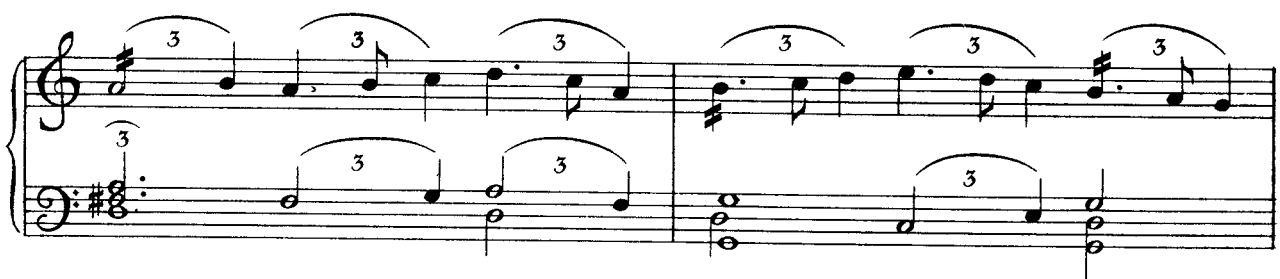
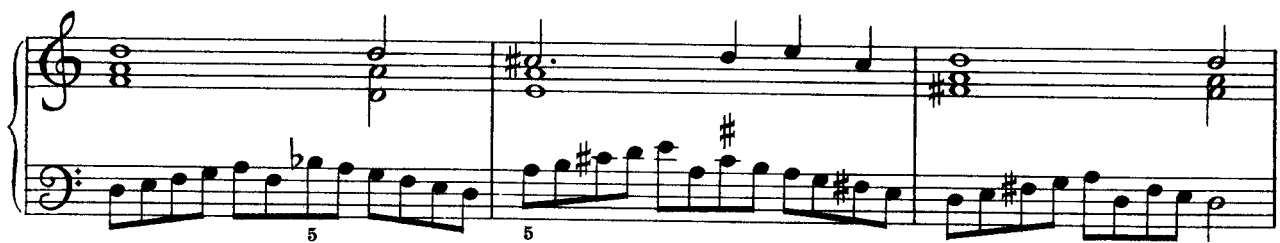
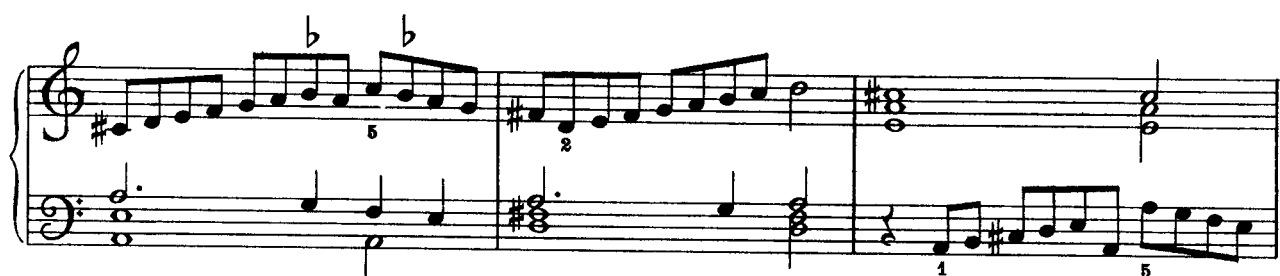
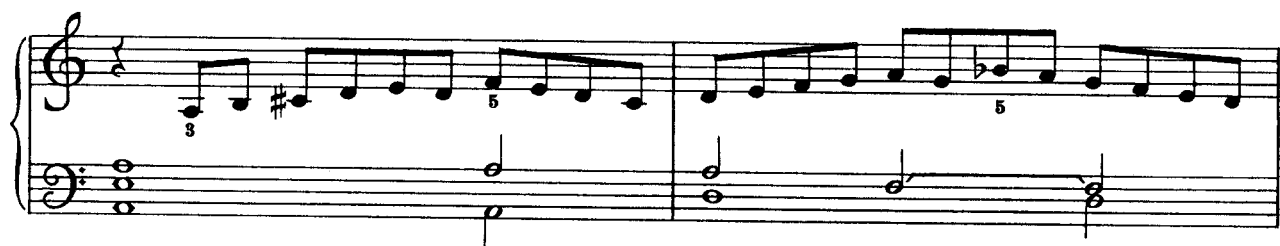




1) D not dotted in MS.







A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with triplets and slurs, and the bass staff contains a simple harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The melody includes triplets of eighth and sixteenth notes, and the accompaniment consists of chords and single notes.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the bass clef, and the accompaniment is in the treble clef. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of chords and single notes. The score is divided into two systems, each with a repeat sign at the end.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 3/8. The piano part features a melody with triplets and a bass line with a triplet. The voice part features a melody with triplets. The score is divided into two systems. The first system contains the first two measures of the piano part and the first measure of the voice part. The second system contains the next two measures of the piano part and the next two measures of the voice part. The piano part ends with a double bar line, and the voice part ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a melody and a bass staff with a simple accompaniment. The melody is written in G major, starting on G4 and ending on G5. It features three triplet figures: a descending triplet (G4-A4-B4), an ascending triplet (B4-C5-D5), and a descending triplet (D5-C5-B4). The accompaniment in the bass staff consists of two chords: a G major triad (G2-B2-D3) and a D major triad (D2-F#2-A2). The second system continues the melody and accompaniment. The melody continues with the same triplet patterns, ending on G5. The accompaniment continues with the same chords, ending on a D major triad. The key signature is one sharp (F#), and the time signature is 3/4.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of two phrases. The first phrase starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second phrase starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The melody is marked with a "3" above the first three notes of each phrase, indicating a triplet. The bass line is written on a bass clef staff, providing harmonic support with chords and single notes. The first phrase of the bass line consists of a quarter note G2, a quarter note A2, and a quarter note B2. The second phrase consists of a quarter note G2, a quarter note A2, and a quarter note B2. The bass line is marked with a "3" above the first three notes of each phrase, indicating a triplet. The score is divided into two measures by a double bar line. The first measure contains the first phrase of the melody and the first phrase of the bass line. The second measure contains the second phrase of the melody and the second phrase of the bass line. The score is written in a simple, clear style, suitable for a children's songbook.

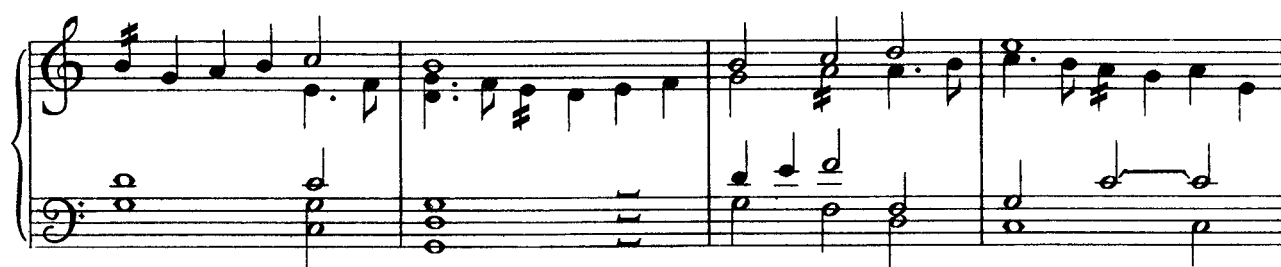




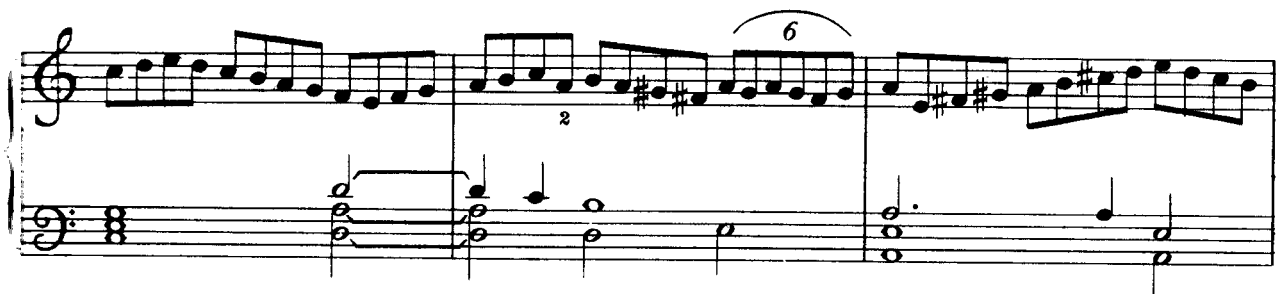
finis mr. w. birde.

2. QUI PASSE:  
for my ladye nevell.

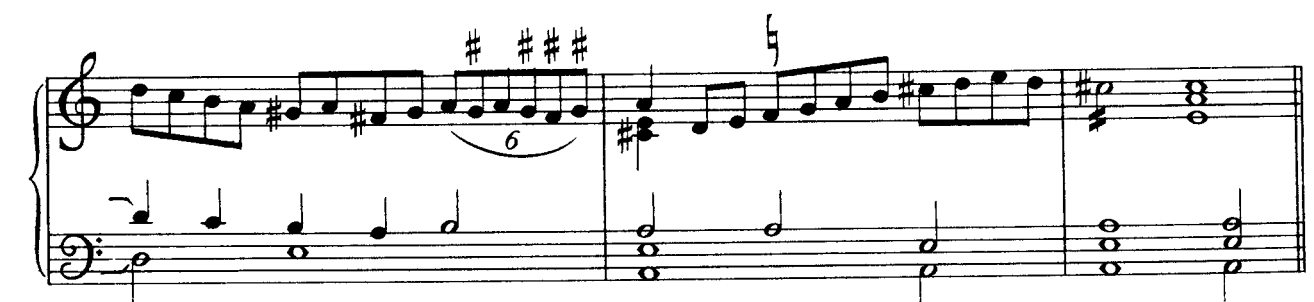
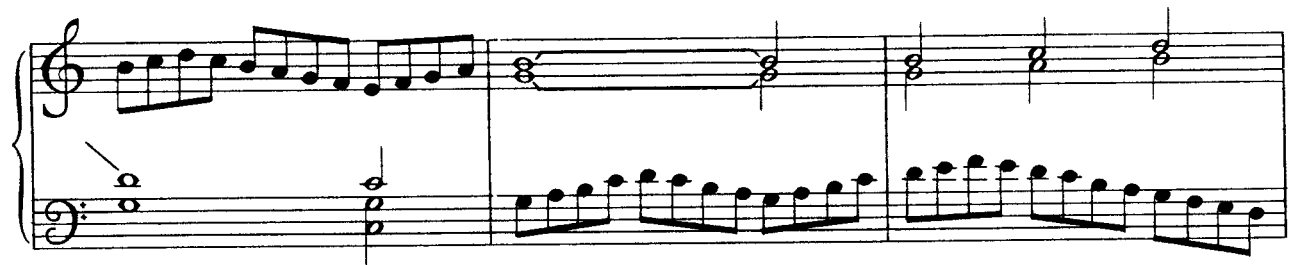




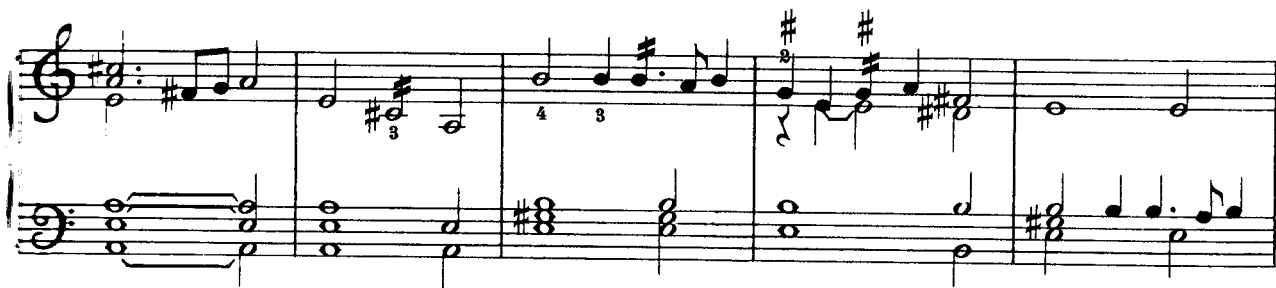
1) G instead of A in MS.

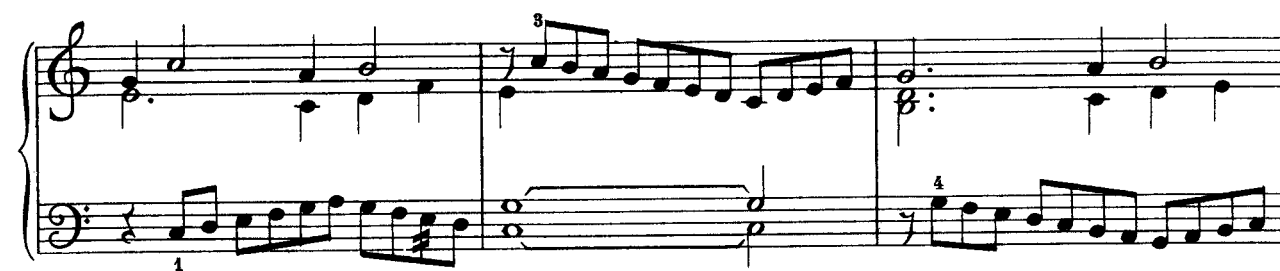
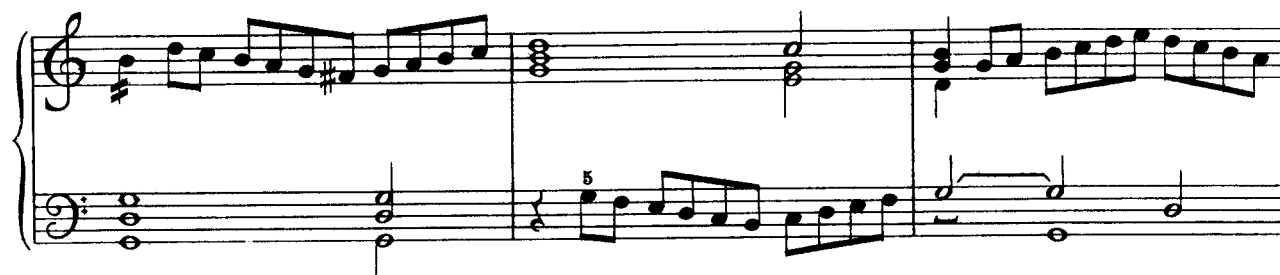


1 barline here in MS.





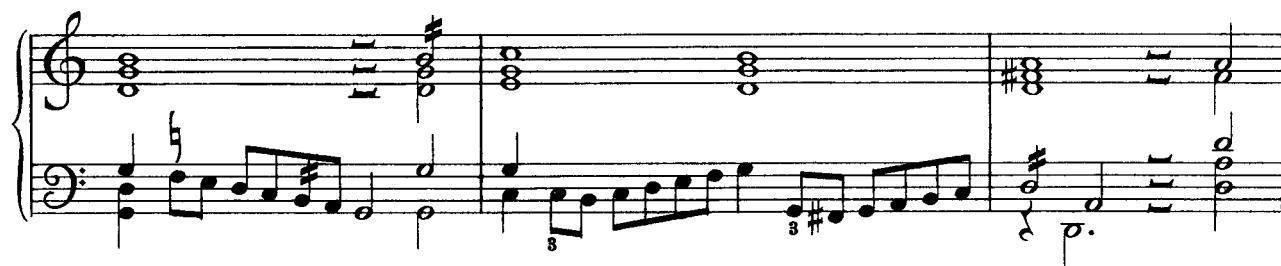




finis, mr. w. birde.

### 3. THE MARCHE BEFORE THE BATTELL.

This musical score is for a piece titled "3. THE MARCHE BEFORE THE BATTELL." It is written for piano in G major (one sharp) and 3/4 time. The score consists of five systems of two staves each (treble and bass clef). The first system includes a common time signature 'C' at the beginning of each staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. There are also some dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a final cadence in the fifth system.





1) crotchet rest here in MS.

The first system of musical notation consists of three measures. The treble clef staff begins with a key signature of one sharp (F#) and contains a rapid sixteenth-note scale in the first measure, followed by eighth-note patterns in the second and third measures. The bass clef staff provides a harmonic accompaniment with chords and moving lines. Measure numbers 1 and 2 are indicated above the treble staff.

The second system of musical notation consists of three measures. It continues the melodic and harmonic development from the first system. Measure numbers 3, 4, and 5 are indicated above the treble staff.

The third system of musical notation consists of three measures. The melodic line in the treble staff shows more complex rhythmic patterns, including dotted notes and eighth-note runs. Measure numbers 6, 7, and 8 are indicated above the treble staff.

The fourth system of musical notation consists of three measures. The bass clef staff features a more active line with eighth-note patterns. Measure numbers 9, 10, and 11 are indicated above the treble staff.

The fifth system of musical notation consists of three measures. The treble staff includes some rests and eighth-note patterns. Measure numbers 12, 13, and 14 are indicated above the treble staff.

1) only six demisemiquavers in MS.



1) quavers in MS. 2) D# in MS. 3) G not tied in MS.

## 4. THE BATTELL.

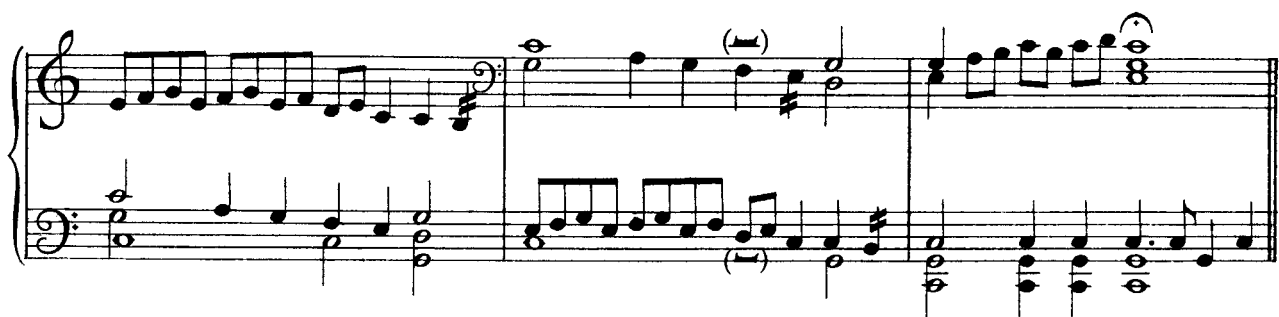
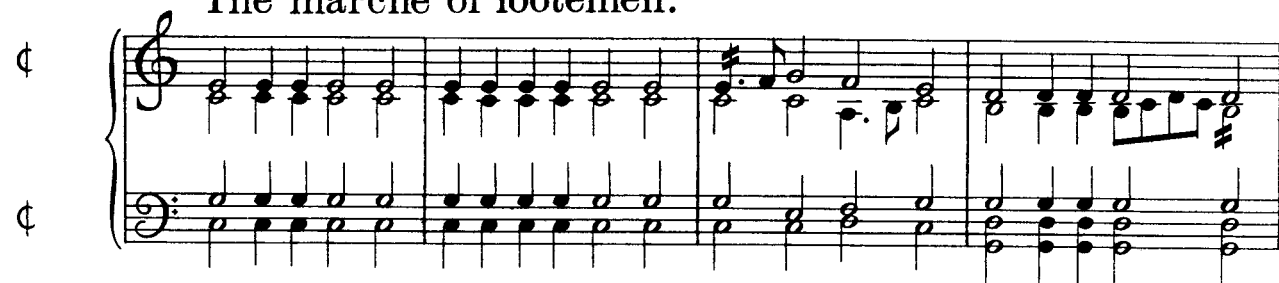
The souldiers sommons.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The notation includes various chords, single notes, and melodic lines. The first system begins with a treble staff containing a series of chords and a bass staff with a simple accompaniment. The second system continues the melody in the treble and the accompaniment in the bass. The third system features a triplet of eighth notes in the treble staff. The fourth system shows a more complex melodic line in the treble. The fifth system concludes the piece with a final chord in the treble and a sustained bass line.

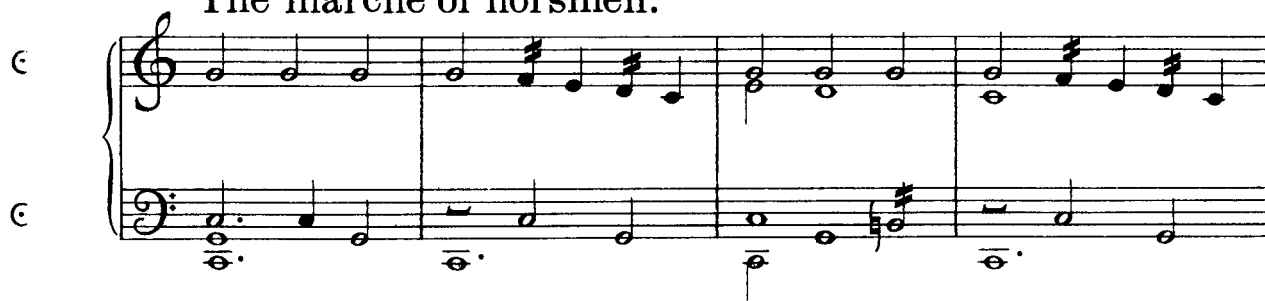
1) the first C is a quaver in MS. the crotchet is supplied from Add. 10337. It is not tied in the MS. but obviously should be.

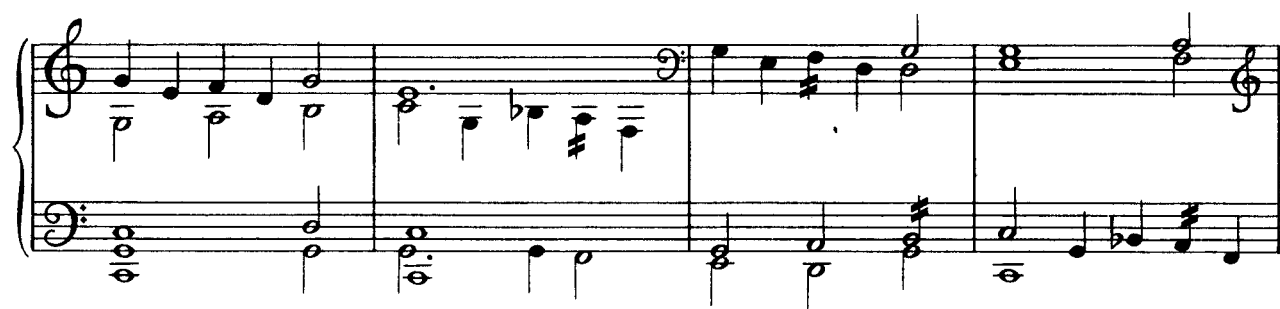


The marche of footemen.



The marche of horsmen.





now folowethe the trupetts;

The trumpetts.

The trumpets.

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of three measures. The first measure shows the piano introduction with a treble staff starting on a G4 and a bass staff with a G2. The second measure continues the melody and accompaniment. The third measure concludes the piece with a final chord in the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, and a final measure with a sharp sign. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is 4/4.

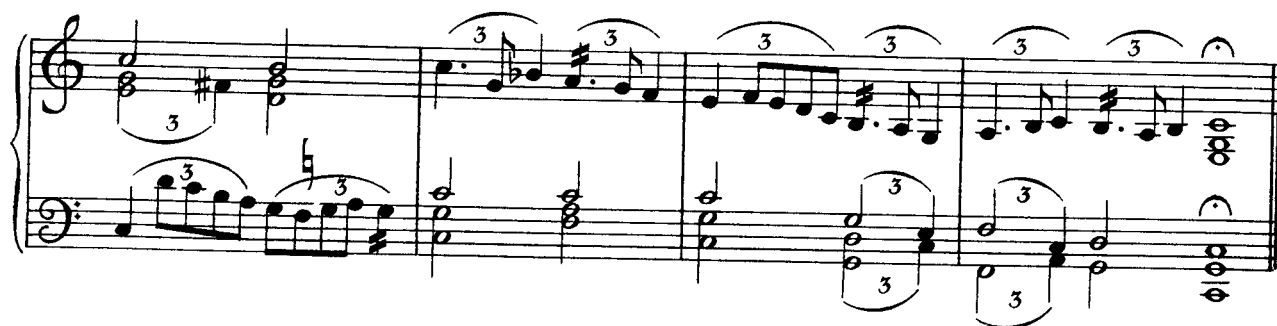
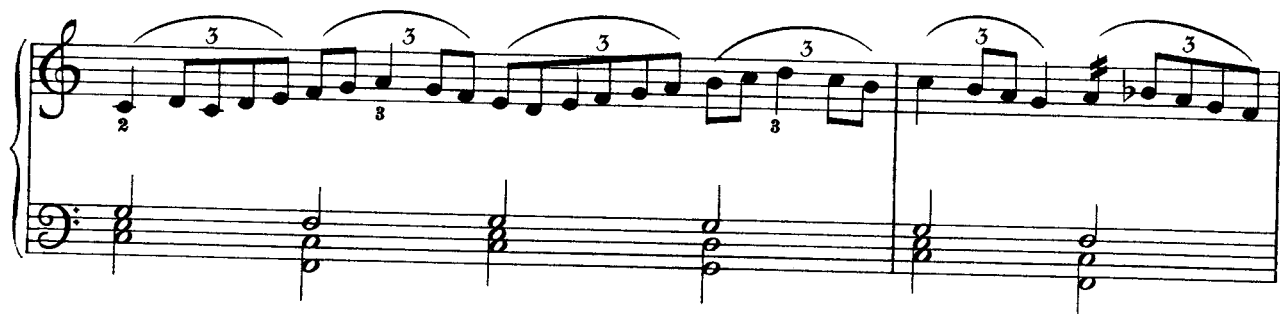
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into three measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The melody is in the treble staff, starting on a G4 and moving up stepwise to a D5, then descending. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two measures by a bar line.

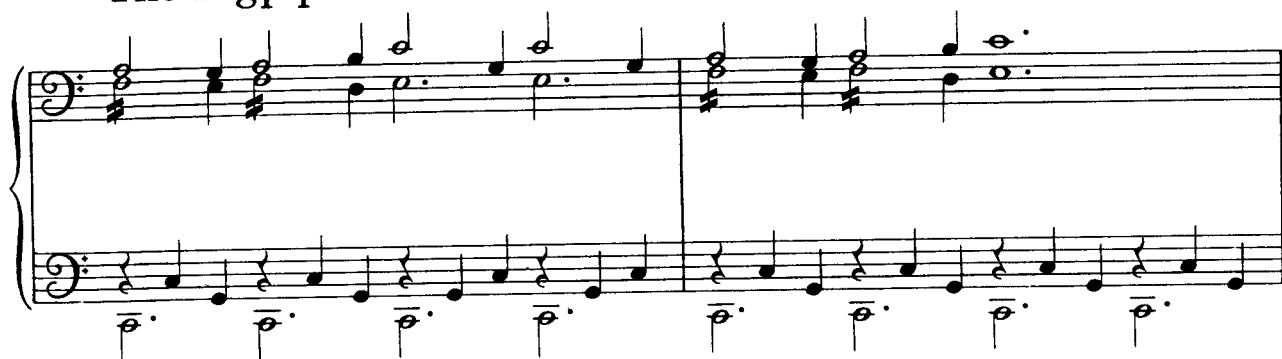


# The Irishe marche.

The musical score for 'The Irishe marche.' is written for piano in 3/4 time, featuring a key signature of one sharp (F#). The score is organized into five systems, each with a grand staff (treble and bass clefs). The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and triplets. The piece is characterized by frequent triplet markings (indicated by a '3' over a bracket) and a lively, rhythmic feel. The notation includes various musical symbols such as eighth notes, quarter notes, and chords. A repeat sign with first and second endings is present in the second system. The score concludes with a final triplet in the bass clef of the fifth system.



# The bagpipe and the drone.







# The flute and the droome.

The musical score is written for a piano and flute. It consists of five systems of music. The piano part is in the bass clef, and the flute part is in the treble clef. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into measures by bar lines. A dotted line in the first system indicates a measure where the flute part is silent. The flute part features a melodic line with eighth and sixteenth notes, while the piano part provides a harmonic accompaniment with chords and single notes. The score ends with a final measure in the fifth system.

1) barline here in MS.







# The marche to the fighte.

The first system of musical notation for 'The marche to the fighte.' It consists of a grand staff with a treble and bass clef. The treble staff begins with a C-clef and contains a melody of eighth and sixteenth notes. The bass staff contains a harmonic accompaniment of chords and single notes. A first ending bracket is marked with a '1)' in the treble staff.

The second system of musical notation, continuing the melody and accompaniment from the first system. It features similar rhythmic patterns and harmonic structures.

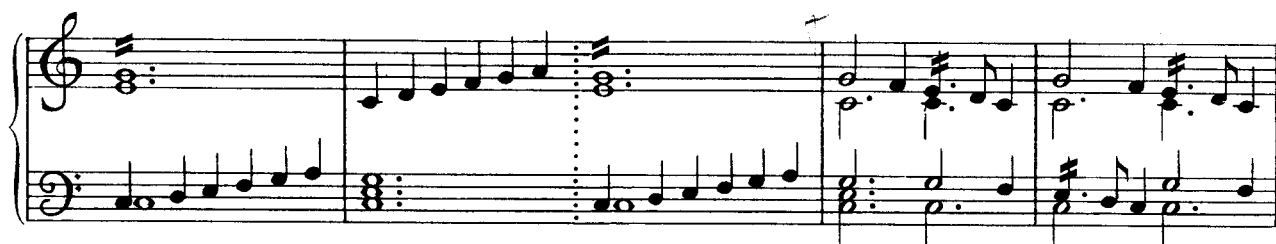
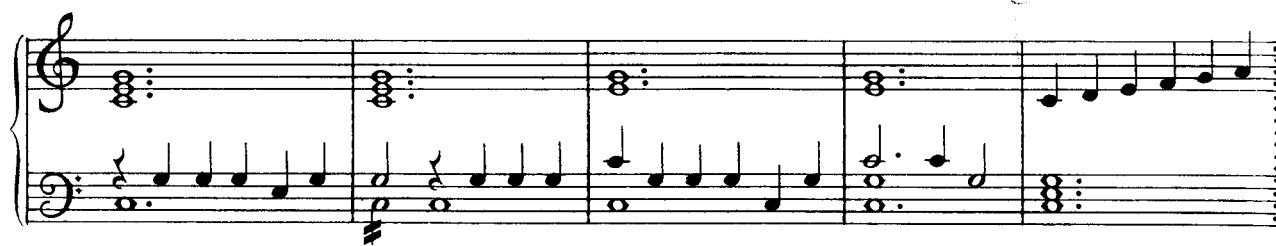
The third system of musical notation, showing further development of the march's melody and accompaniment.

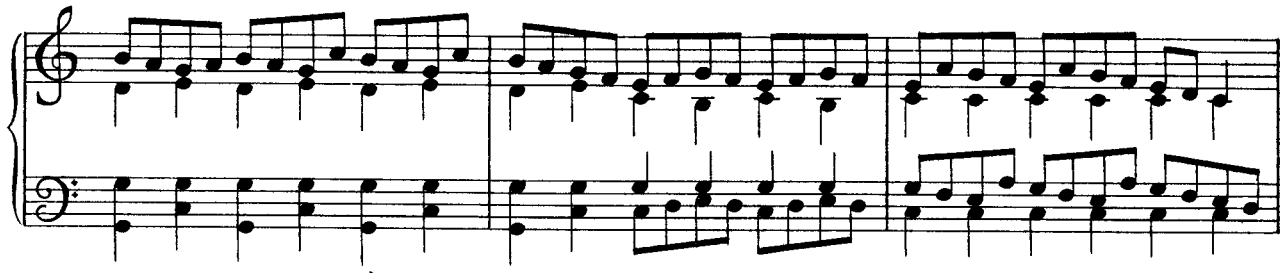
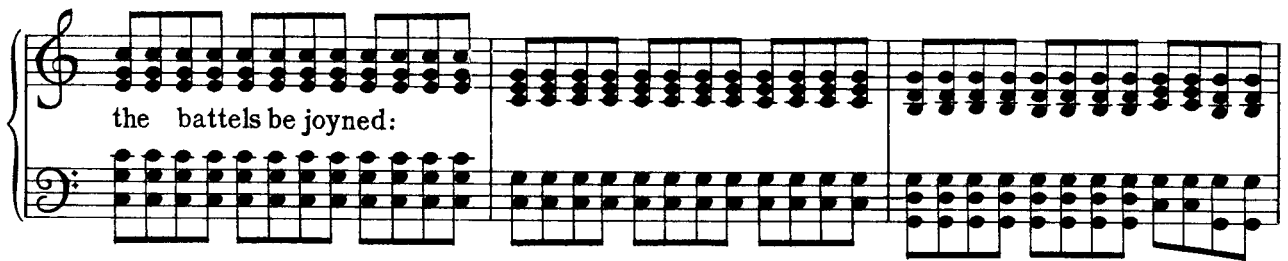
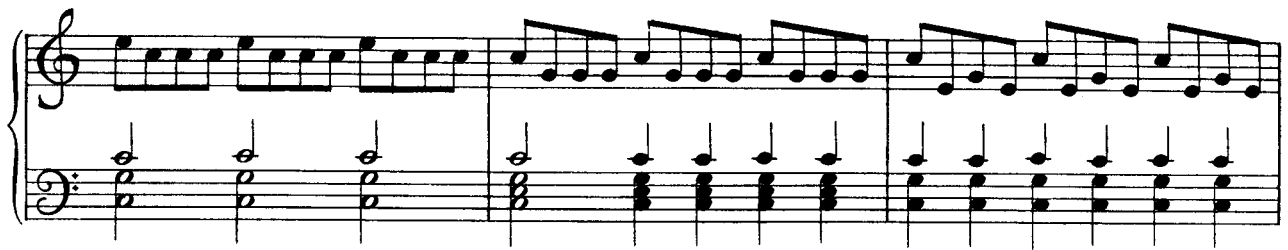
The fourth system of musical notation, continuing the piece with consistent melodic and harmonic themes.

The fifth system of musical notation, featuring a key signature change to one sharp (F#) indicated by a double sharp sign on the F line of the treble staff.

The sixth and final system of musical notation on this page, concluding the piece with a final cadence.

1) A instead of G in MS.







## The retreat.

The Retreat.

This musical score is for a piece titled "The Retreat." It is written for a grand piano, with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score consists of five systems of music. The first system features a series of chords in the right hand and a bass line in the left hand. The second system continues with a more active right hand melody. The third system shows a more complex right hand melody with a key signature change to two flats (B-flat major or D minor). The fourth system continues with a similar right hand melody. The fifth system concludes with a final chord in the right hand and a bass line in the left hand. The score is printed on a single page with a decorative border.

now foloweth a galliarde for the victorie.

The buriing of the dead.

The musical score is presented in five systems, each with a treble and bass staff. The notation is characteristic of early printed music, with a clear focus on the harmonic structure through block chords and simple melodic lines. The piece is titled 'The buriing of the dead' and is identified as being from the Elizabeth Rogers Virginal Book (B.M. Add. MS. 10337.).

<sup>1)</sup> This section and the two immediately following are not in the Nevell text. They are interpolated here from two later versions of the Battel piece.

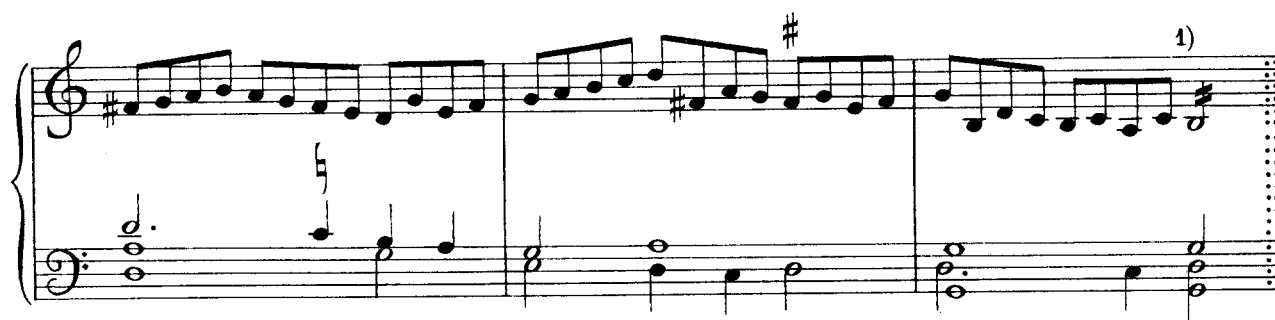
The morris.

Three systems of musical notation for 'The morris'. Each system consists of a treble and bass staff. The first system has a key signature of one sharp (F#) and a common time signature (C). The second system has a key signature of one sharp (F#). The third system has a key signature of two flats (Bb, Eb) and a common time signature (C). The music features a mix of eighth and sixteenth notes in the treble, and quarter and eighth notes in the bass.

Ye souldiers dance.

Three systems of musical notation for 'Ye souldiers dance'. Each system consists of a treble and bass staff. The first system has a key signature of one sharp (F#) and a common time signature (C). The second system has a key signature of one sharp (F#). The third system has a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes in the treble, and quarter and eighth notes in the bass.

# 5. THE GALLIARDE FOR THE VICTORIE.



1) barline here in MS.

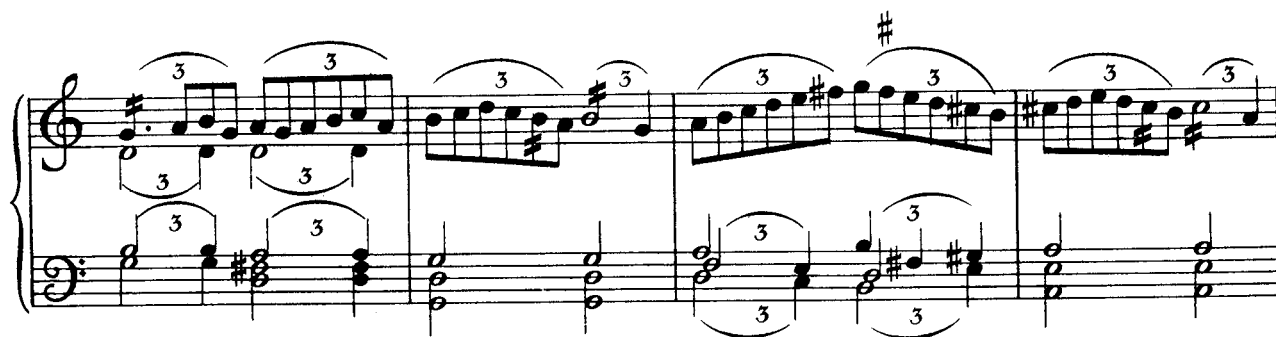
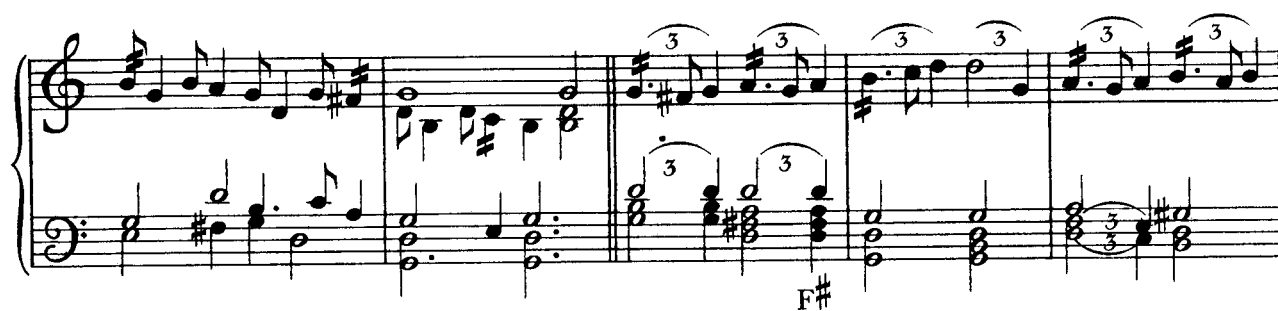
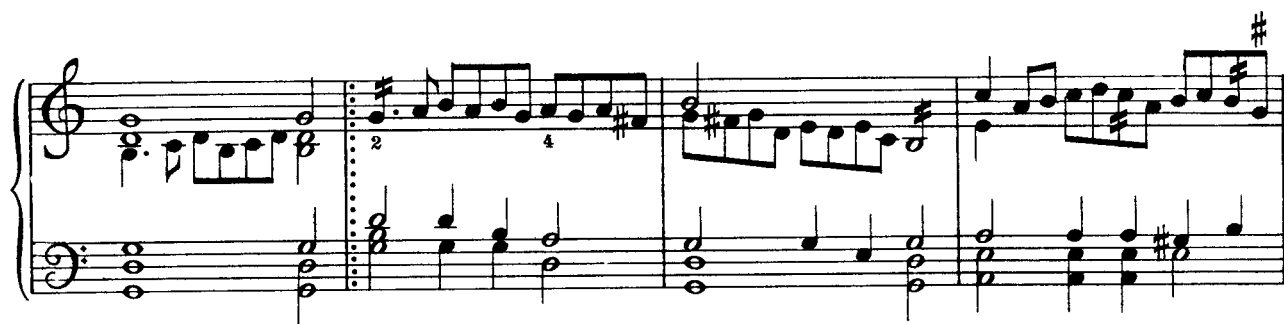




mr. w. birde.

# 6. THE BARELYE BREAK.

This musical score is for a piece titled "6. THE BARELYE BREAK." It is written for piano in G major, indicated by two sharps (F# and C#) in the key signature. The time signature is common time (C). The score consists of five systems, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a common time signature. The second system features a repeat sign in the treble staff. The third system includes a triplet of eighth notes in the treble staff. The fourth system has a repeat sign in the bass staff. The fifth system concludes the piece. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.





The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note triplets, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line. The lower staff is in bass clef and contains a series of eighth-note triplets, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line.

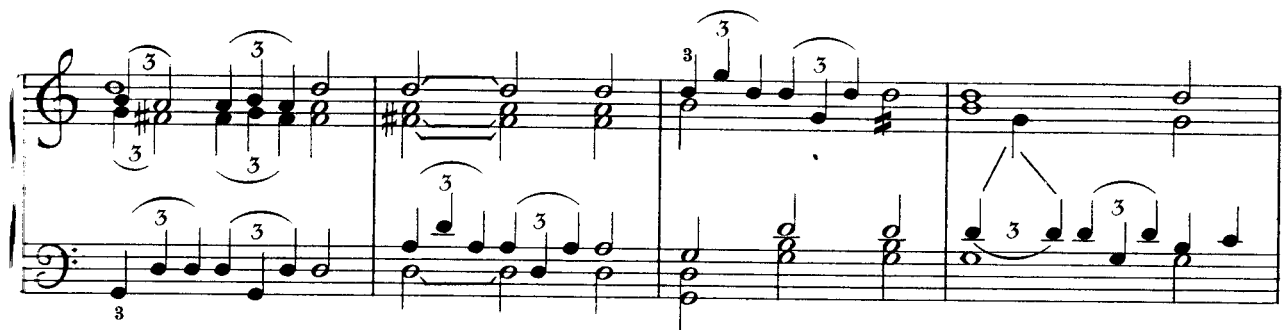
The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note triplets, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line. The lower staff is in bass clef and contains a series of eighth-note triplets, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note triplets, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line. The lower staff is in bass clef and contains a series of eighth-note triplets, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line.

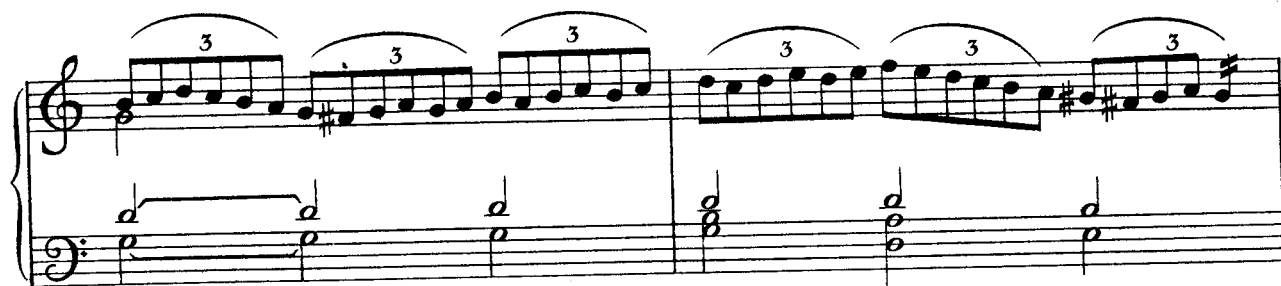
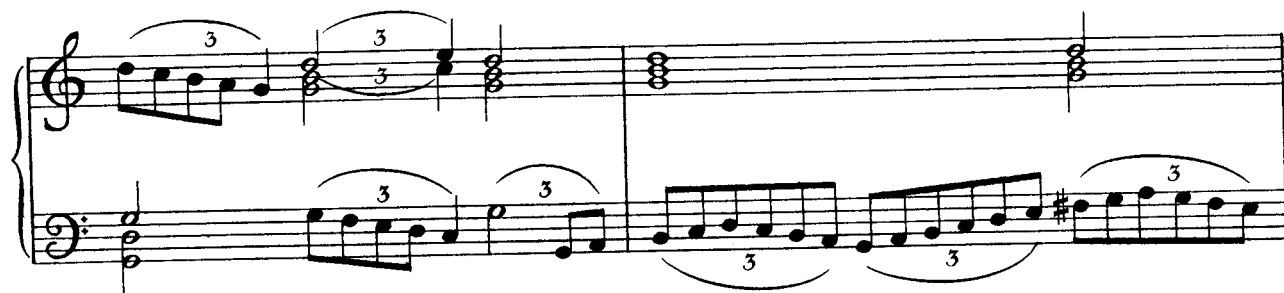
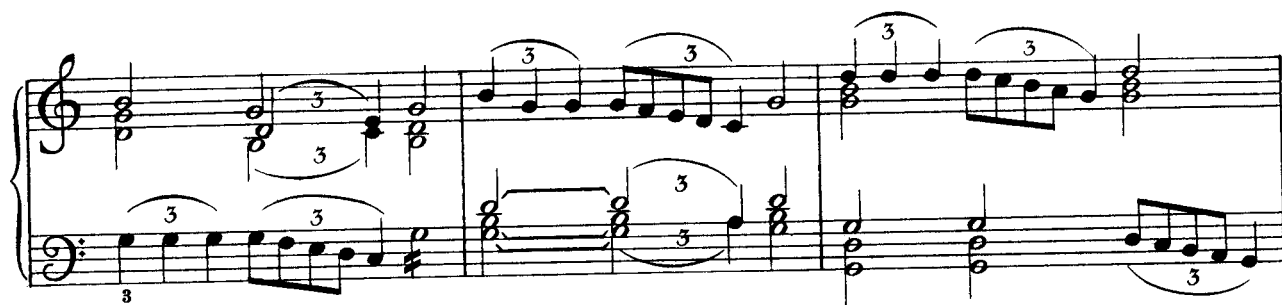
The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note triplets, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line. The lower staff is in bass clef and contains a series of eighth-note triplets, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line.

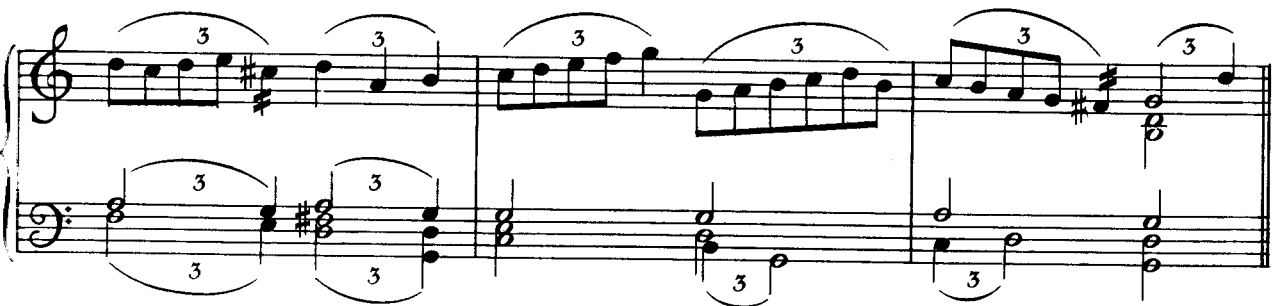
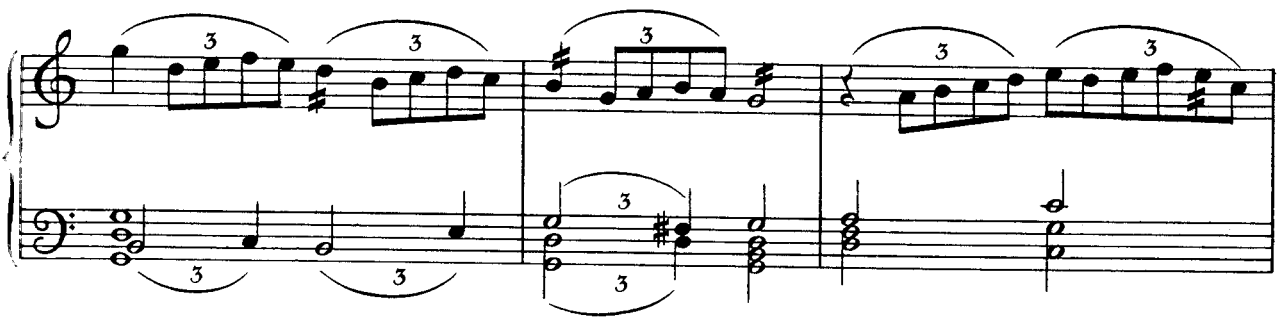
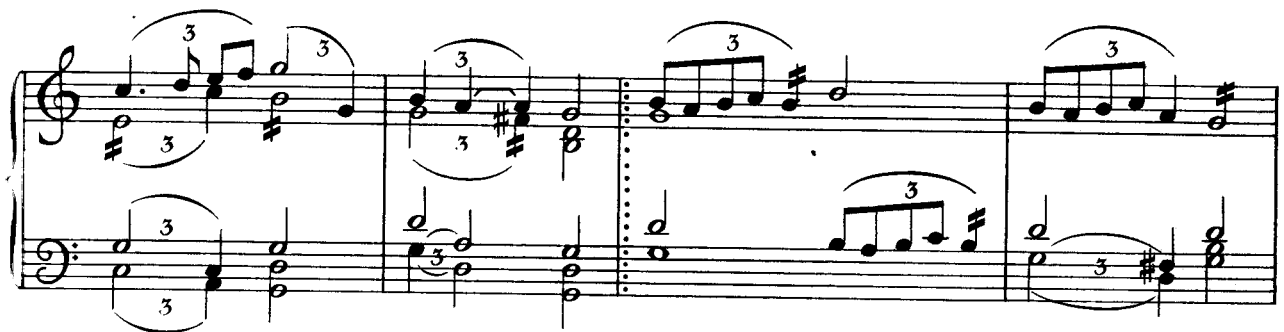
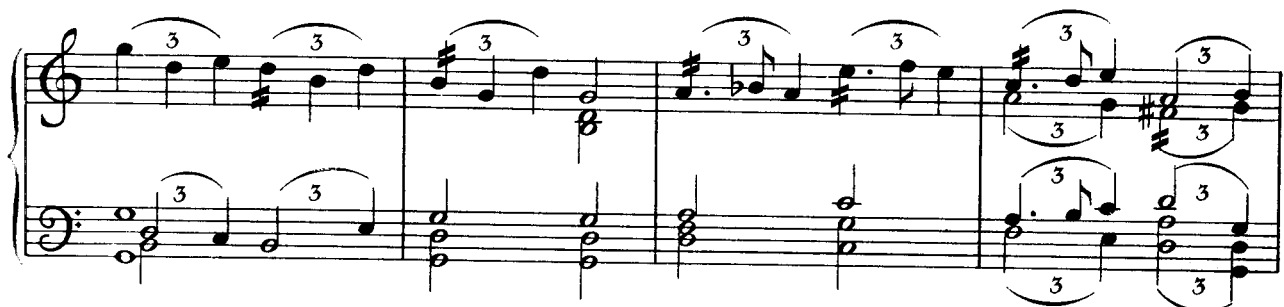
The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note triplets, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line. The lower staff is in bass clef and contains a series of eighth-note triplets, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line.





1) G# in MS.









1) B indicated in MS. by direct.



1) G instead of A in MS.





## 7. A GALLIARDS GYGGE.

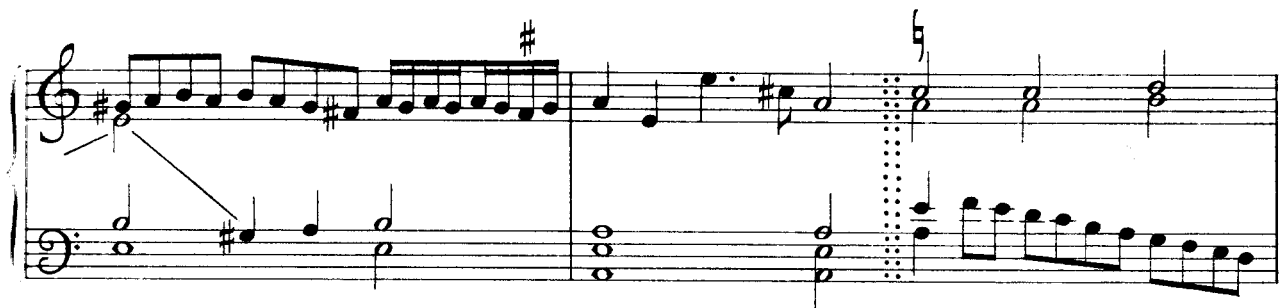
A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final quarter note. The accompaniment consists of a series of chords, mostly triads and dyads, with some sixteenth notes in the first measure.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, and a key signature of one sharp (F#). The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into four measures by vertical bar lines, with repeat signs at the beginning and end of the first and third measures.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a key signature of one sharp (F#) and a 2/4 time signature. The bass staff provides a simple harmonic accompaniment. The melody consists of a series of eighth and quarter notes, with a final measure containing a beamed eighth-note triplet. The accompaniment uses chords and single notes, primarily in the lower register.

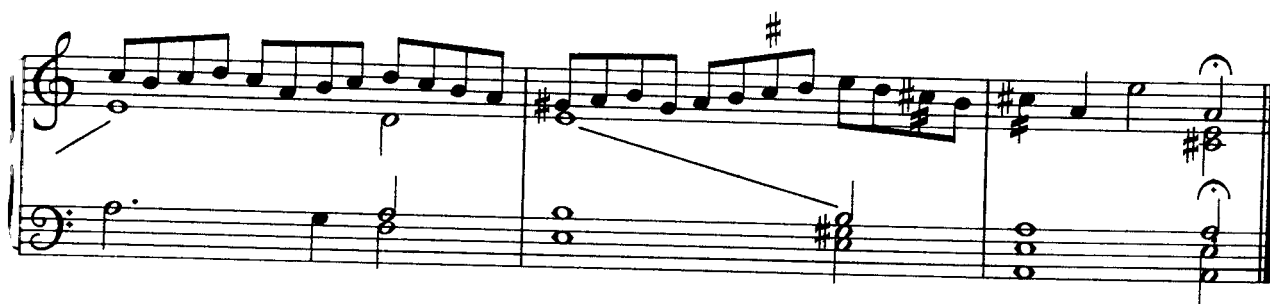
A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in a simple, folk-like style, with the bass line providing a harmonic accompaniment. The score is divided into four measures by vertical bar lines. The first measure contains a treble clef, a key signature of one sharp, and a time signature of 2/4. The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The bass line consists of a whole note chord of G2 and B2. The second measure continues the melody with a quarter note C5, followed by a quarter note D5, and then a half note E5. The bass line consists of a whole note chord of C3 and E3. The third measure continues the melody with a quarter note F#5, followed by a quarter note G5, and then a half note A5. The bass line consists of a whole note chord of F#3 and A3. The fourth measure concludes the melody with a quarter note B5, followed by a quarter note A5, and then a half note G5. The bass line consists of a whole note chord of B3 and D4. The score is written in a clear, legible font, with the notes and rests clearly visible against the staff lines.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a steady accompaniment of chords in the left hand and a melodic line in the right hand. The melody is simple and catchy, with a dotted quarter note followed by an eighth note in the first measure. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next two measures. The piano part includes a '3' in the first measure and a '4' in the second measure, indicating the number of notes in the chord. The voice part includes a '3' in the first measure and a '4' in the second measure, indicating the number of notes in the melody.



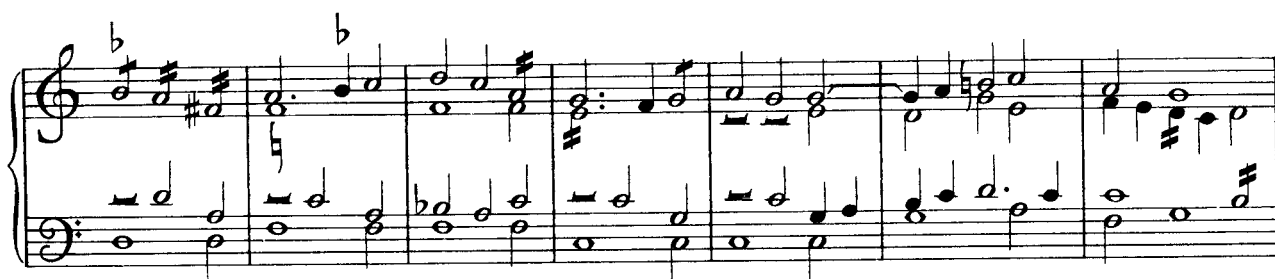


1) barline here in MS.



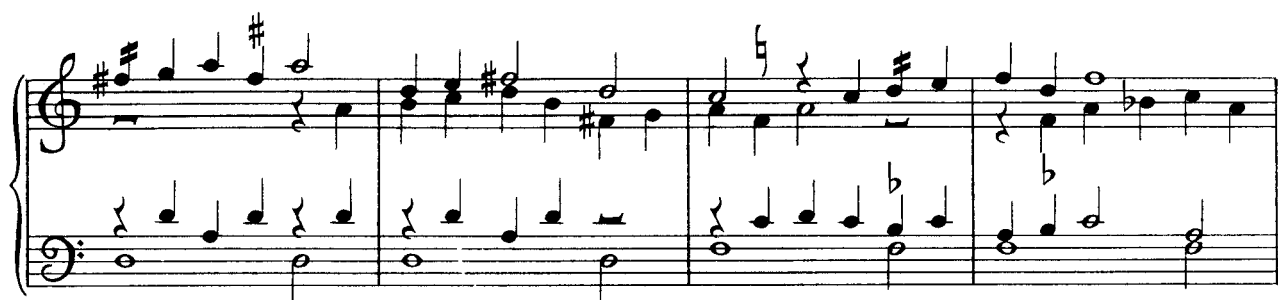
mr. w. birde, organiste of her maiesties chappell.

# 8. THE HUNTES UPP.

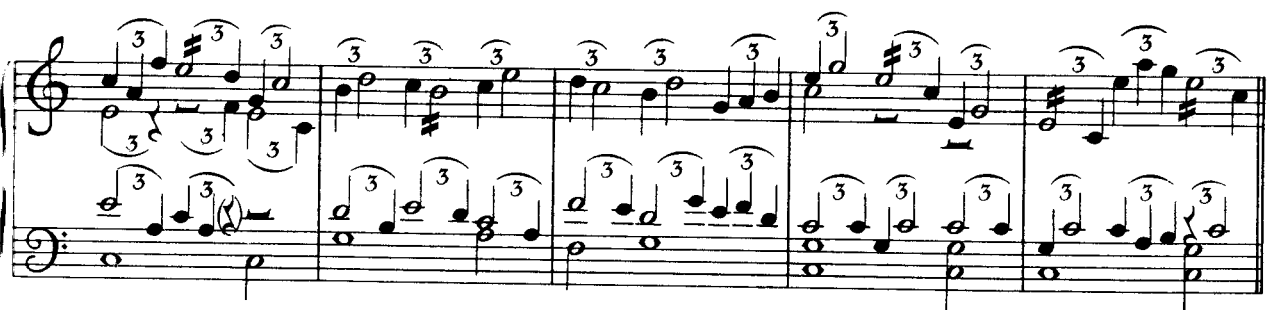


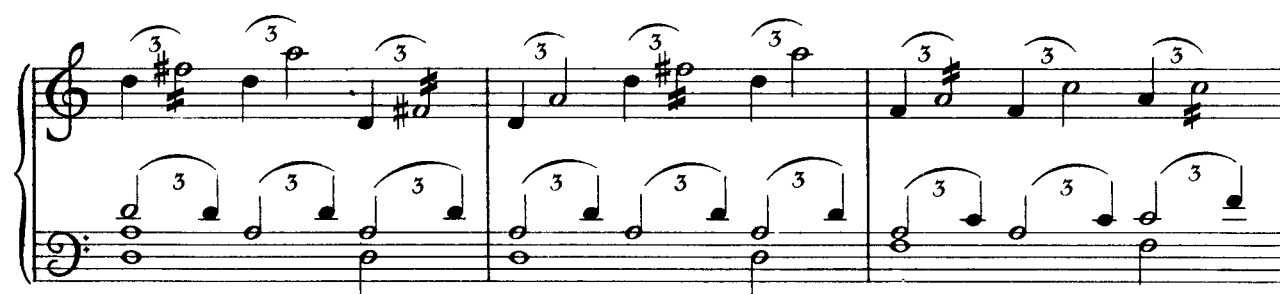
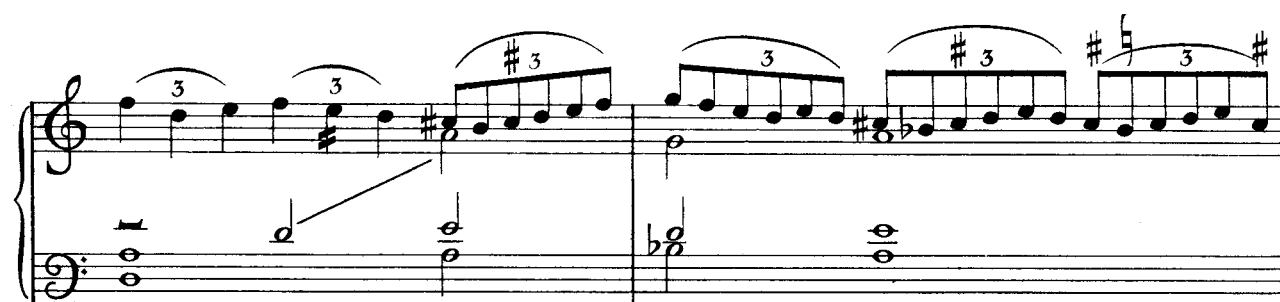
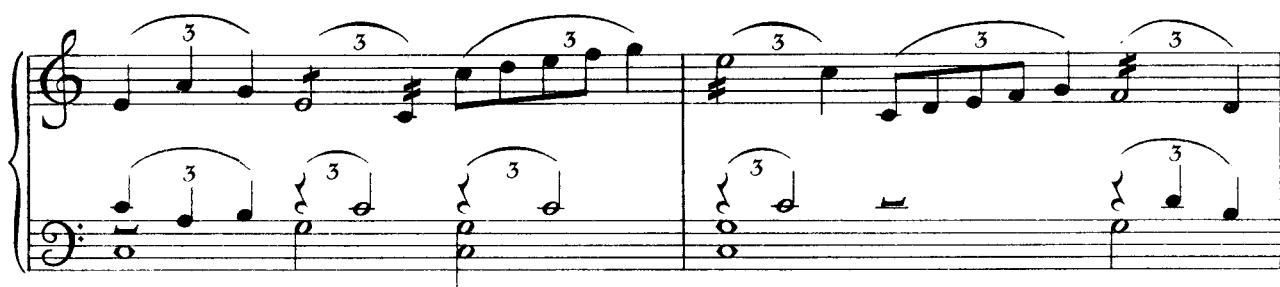
1) barline here in MS.











First system of musical notation. The treble clef staff contains six groups of eighth notes, each beamed in a triplet and marked with a '3'. The first group is marked with a '1)' above it. The bass clef staff contains whole notes, with a dotted line indicating a measure rest.

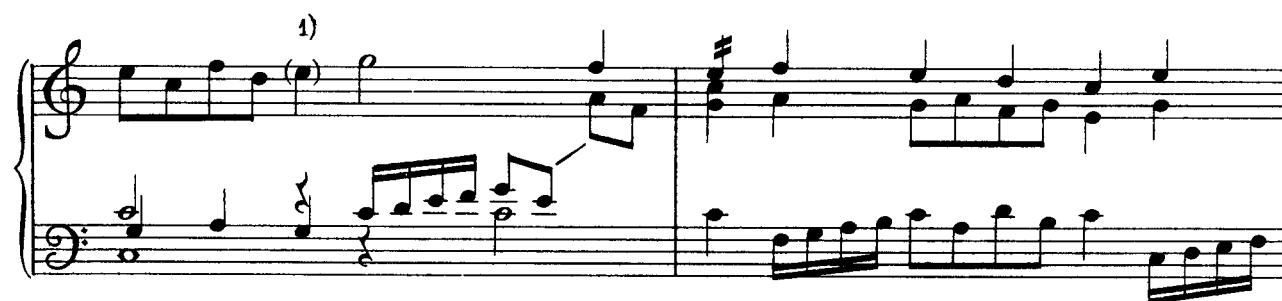
Second system of musical notation. The treble clef staff continues with triplet eighth notes, marked with '3' and '1)'. The bass clef staff contains whole notes, with a dotted line indicating a measure rest.

Third system of musical notation. The treble clef staff contains eighth notes and quarter notes. The bass clef staff contains eighth notes and quarter notes, with a dotted line indicating a measure rest.

Fourth system of musical notation. The treble clef staff contains eighth notes and quarter notes, with a '1)' marking above a measure. The bass clef staff contains eighth notes and quarter notes, with a dotted line indicating a measure rest.

Fifth system of musical notation. The treble clef staff contains eighth notes and quarter notes. The bass clef staff contains eighth notes and quarter notes, with a dotted line indicating a measure rest.

1) barline here in MS.



1) E not in MS.

First system of musical notation. The treble clef staff contains a melody with a fermata on the first measure and a first ending bracket labeled '1)' spanning the last two measures. The bass clef staff contains a continuous eighth-note accompaniment.

Second system of musical notation. The treble clef staff continues the melody with a first ending bracket labeled '1)' and a key signature change to one sharp (F#). The bass clef staff continues the eighth-note accompaniment.

Third system of musical notation. The treble clef staff features a key signature change to one sharp (F#) and a first ending bracket labeled '1)'. The bass clef staff continues the eighth-note accompaniment.

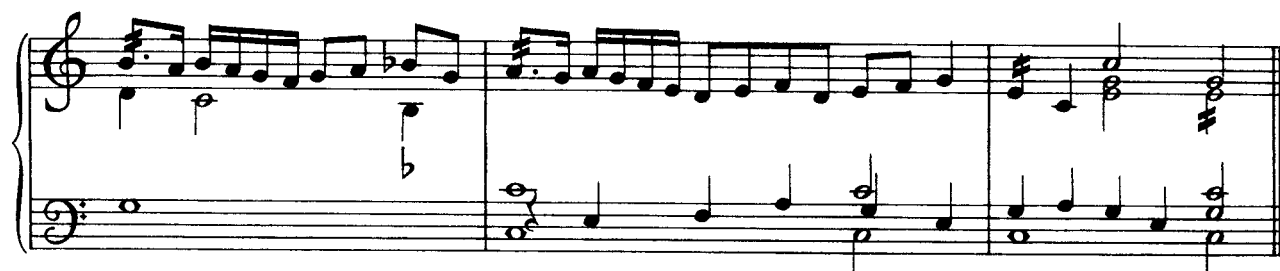
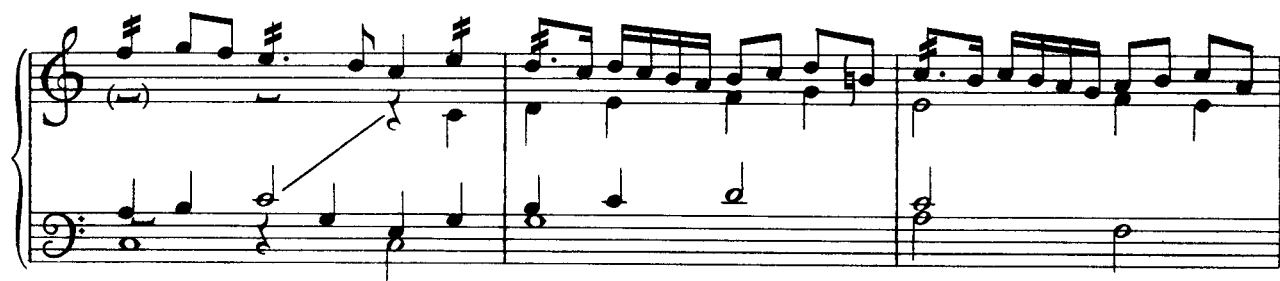
Fourth system of musical notation. The treble clef staff continues the melody with a key signature change to one flat (Bb). The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff continues the melody. The bass clef staff features a series of chords in the first measure, followed by a melodic line.

1) barline here in MS.



1) quavers in MS.



1) barline here in MS. 2) A semibreve in MS.

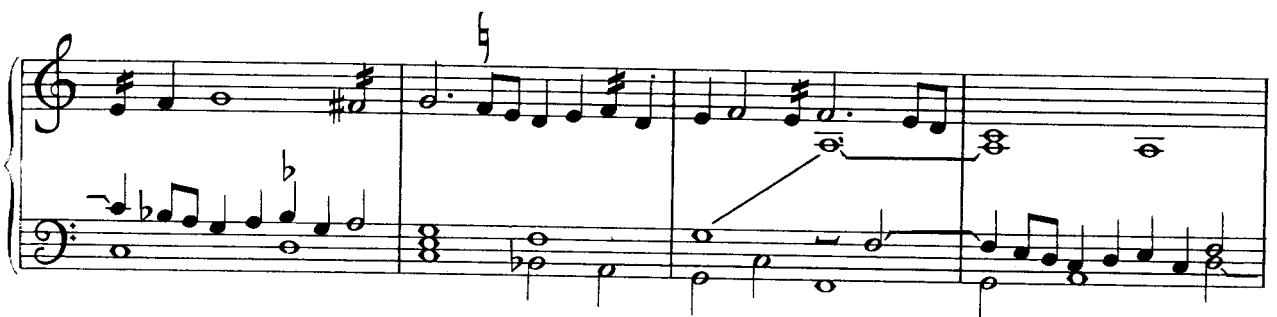
mr w. birde. laus sit deo

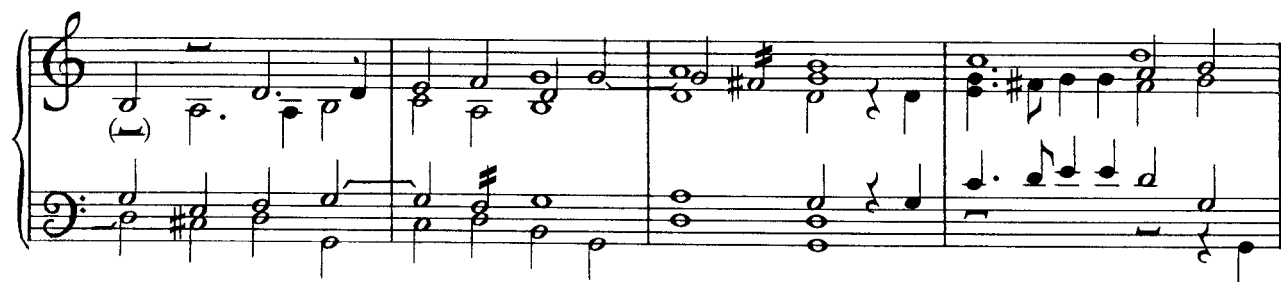
# 9. UT RE MI FA SOL LA.



1) barline here in MS.



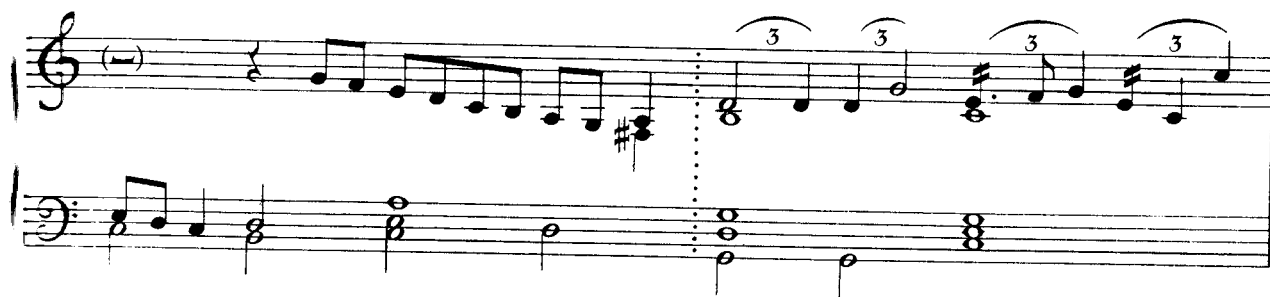


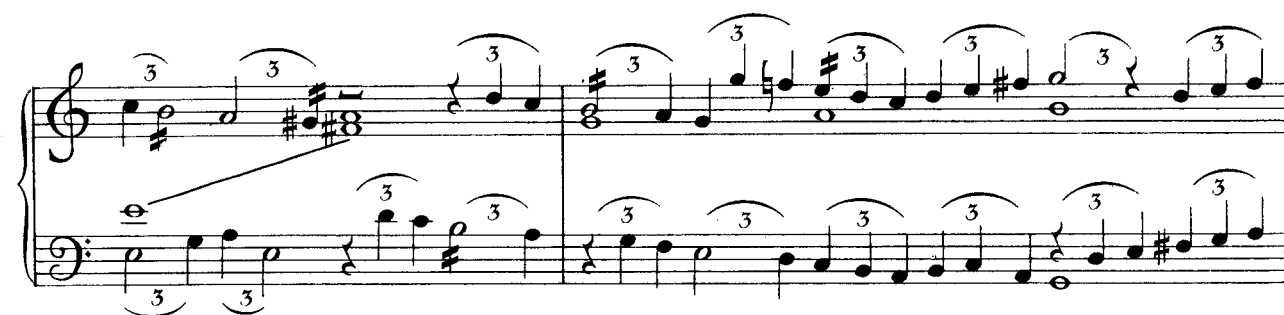
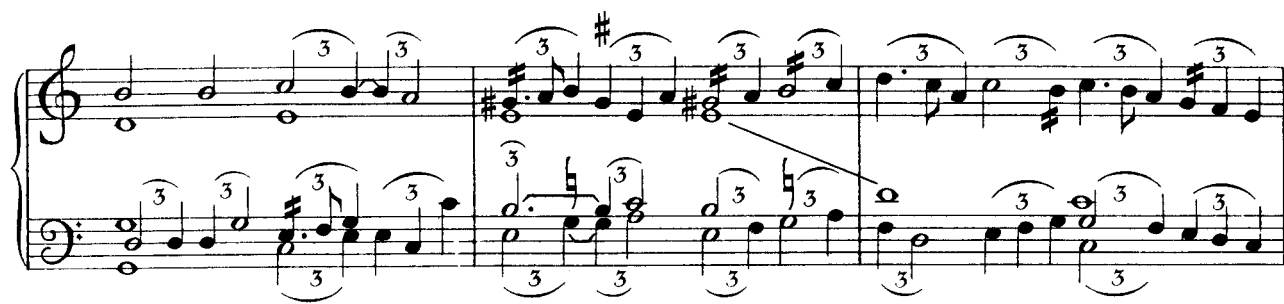


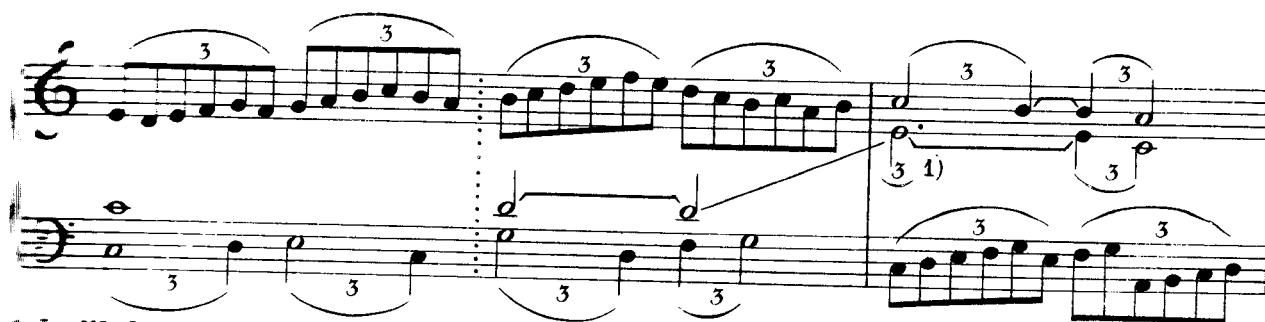
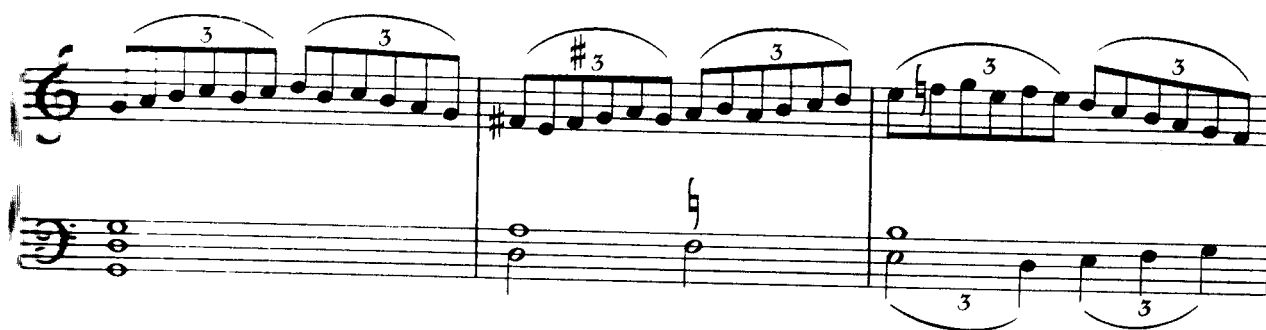
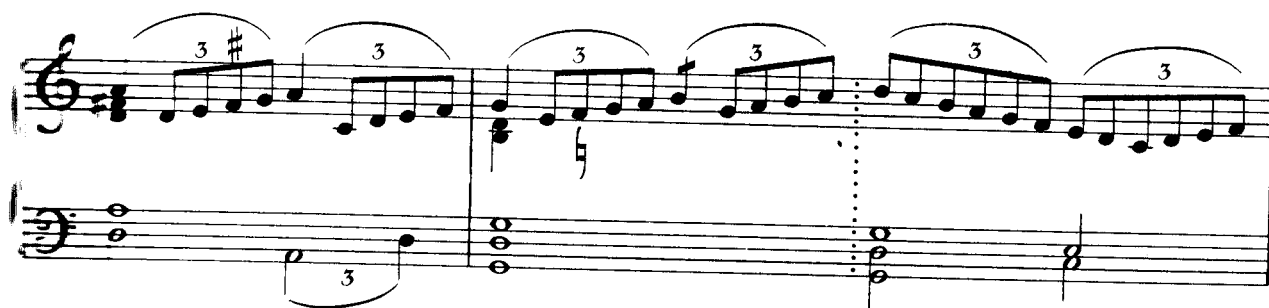
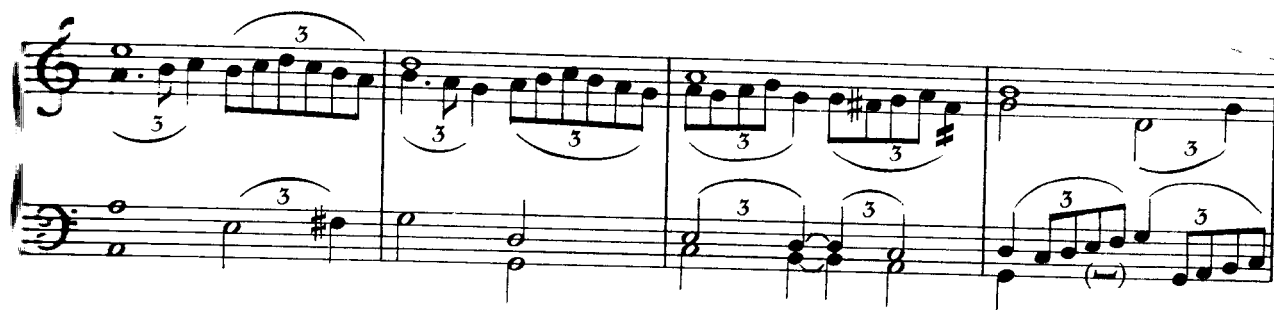
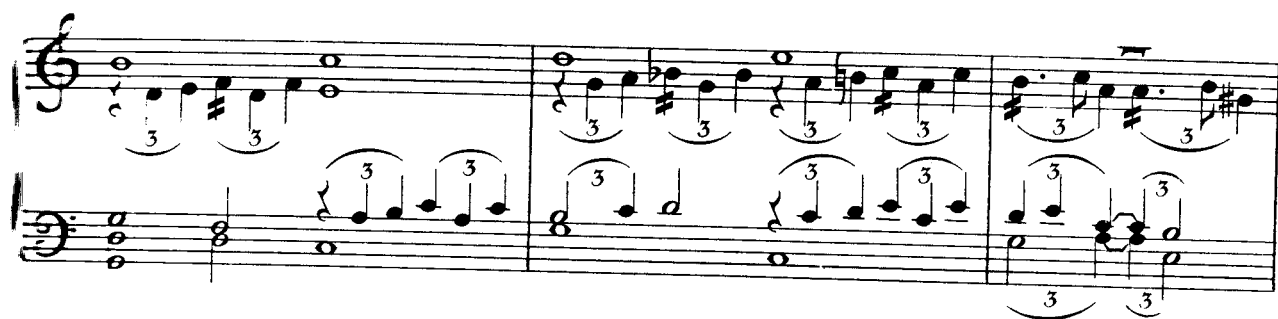


1) F instead of A in MS. 2) barline here in MS.









1 ♯ = MS. It must obviously be E to complete the ascending hexachord.

The musical score consists of five systems of staves. The first system has four measures, the second and third have three measures each, and the fourth and fifth have three measures each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notations such as triplets, slurs, and accidentals. The piece concludes with a double bar line and repeat signs.

1) E indicated by direct in MS.

finis mr w. birde

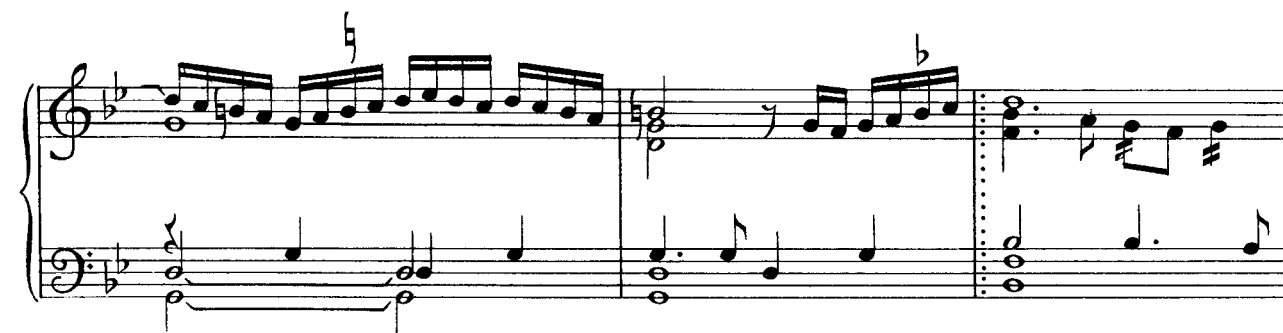
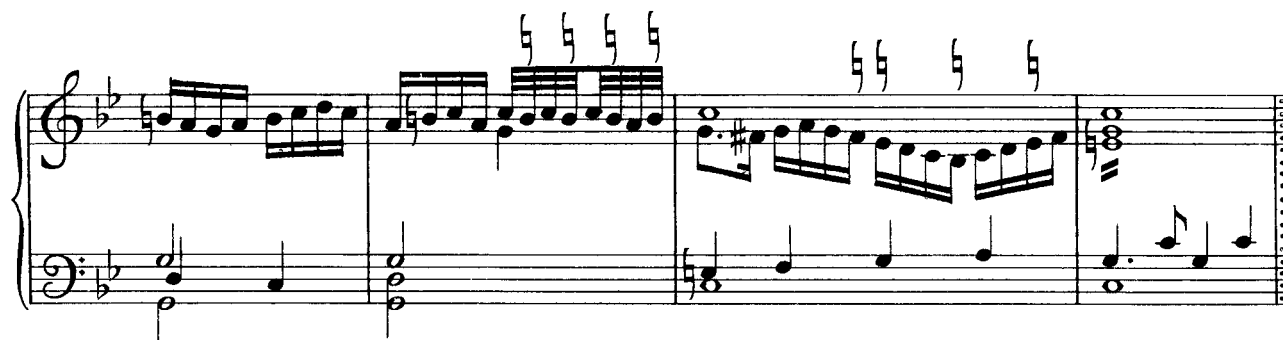
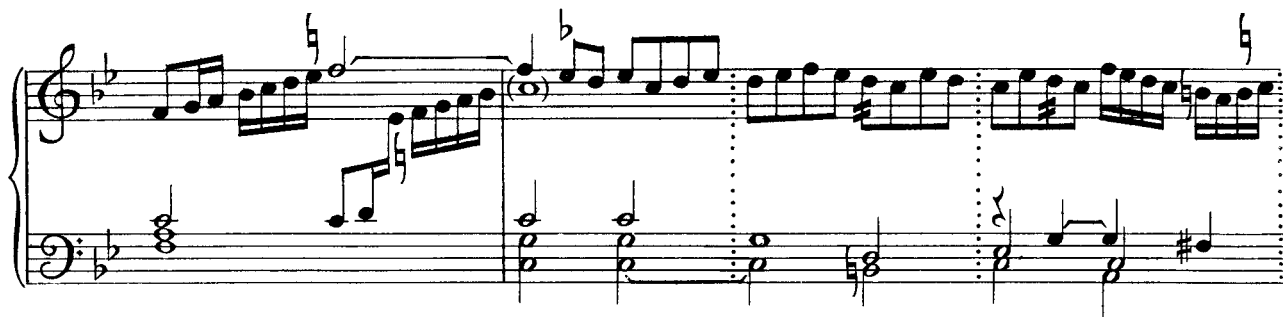


# IO. THE FIRSTE PAVIAN.

1.

The musical score is written for a keyboard instrument, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 8/8. The score is divided into five systems, each with two staves. The first system begins with a first ending bracket. The second system contains a second ending bracket. The third system contains a third ending bracket. The fourth system contains a fourth ending bracket. The fifth system contains a fifth ending bracket. The score is marked with various musical notations, including notes, rests, and accidentals.

1) in time signature in MS. 2) barline here in MS. 3) not tied in MS.



1) C# in MS.

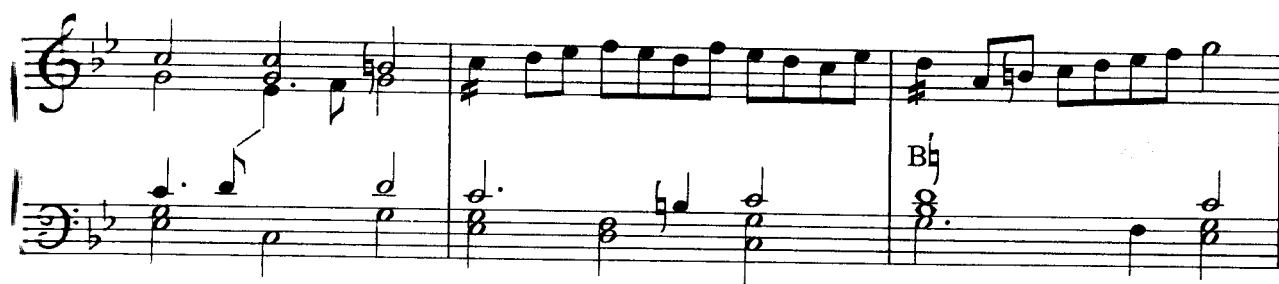


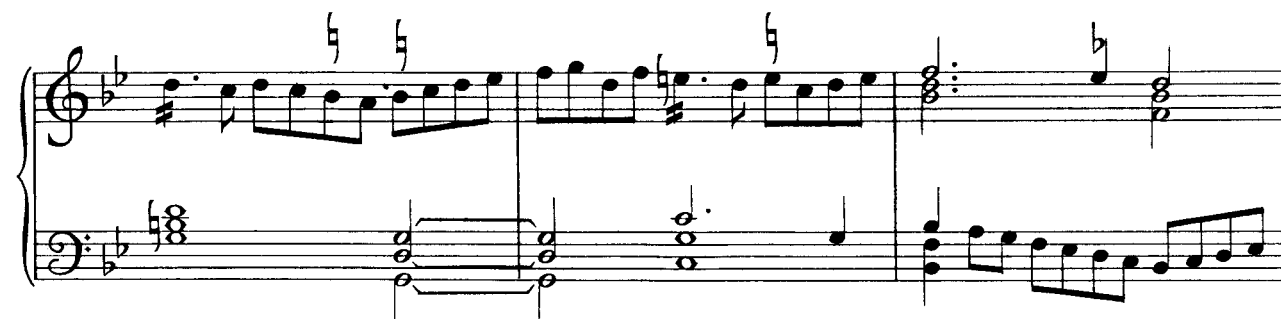
1. in rest in MS. 2) C not in MS.



finis: the galliarde foloweth.

## II. THE GALLIARDE TO THE FIRST PAVIAN.

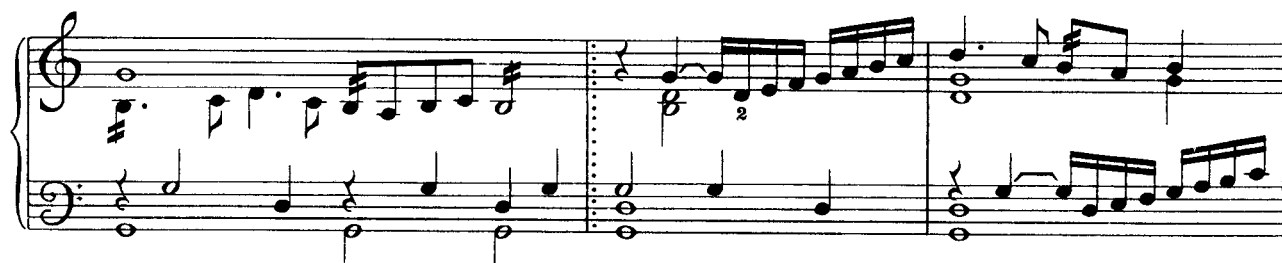






finis: mr. w. birde.

## 12. THE SECONDE PAVIAN.



1) crotchet rest here in MS. 2) B not in MS; supplied from Add. 30485.



A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 8/8. The score is divided into three measures. The first measure shows the voice entering with a half note, followed by a piano accompaniment of eighth notes. The second measure continues the voice melody and piano accompaniment. The third measure shows the voice melody and piano accompaniment, with a first ending bracket and a first ending note (a half note) indicated by a line and the number "1)". The piano accompaniment in the third measure includes a fourth measure of eighth notes, indicated by a "4" below the staff.

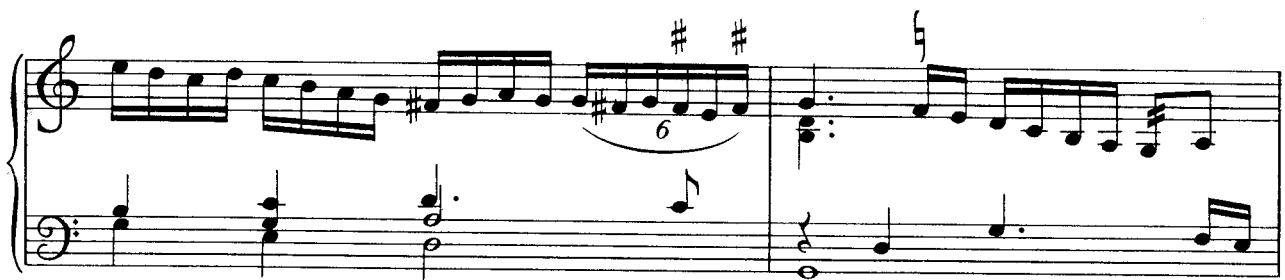
A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system has two measures, and the second system has two measures. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The lyrics are written below the voice part.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The score is divided into three measures by vertical bar lines. The first measure contains a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple accompaniment. The second measure continues the melody and accompaniment. The third measure features a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple accompaniment. The score ends with a double bar line.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, using a system of musical notation that includes notes, rests, and bar lines. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The notation is characteristic of early printed music, with some variations in note shapes and clef usage. The piece is in a key with one sharp (F#) and a common time signature (C). The melody consists of several phrases, some of which are repeated. The bass line follows a similar rhythmic pattern, often using longer note values like minims and crotchets. The overall style is that of a simple, folk-like tune.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The score is divided into four measures by bar lines. The first measure contains a treble staff with a quarter note G4, a quarter note A4, and a dotted quarter note B4, followed by an eighth rest. The bass staff has a dotted quarter note G2, a quarter note F2, and a dotted quarter note E2. The second measure has a treble staff with a quarter note G4, a quarter note A4, and a dotted quarter note B4, followed by an eighth rest. The bass staff has a dotted quarter note G2, a quarter note F2, and a dotted quarter note E2. The third measure has a treble staff with a quarter note G4, a quarter note A4, and a dotted quarter note B4, followed by an eighth rest. The bass staff has a dotted quarter note G2, a quarter note F2, and a dotted quarter note E2. The fourth measure has a treble staff with a quarter note G4, a quarter note A4, and a dotted quarter note B4, followed by an eighth rest. The bass staff has a dotted quarter note G2, a quarter note F2, and a dotted quarter note E2.

<sup>4</sup> D not in MS.



finis: mr. w. birde.

### 13. THE GALLIARDE TO THE SECONDE PAVIAN.

The musical score is written for two staves, Treble and Bass, in a key with one sharp (F#). The time signature is 3/4. The score consists of five systems of music. The first system has five measures. The second system has four measures, with a repeat sign at the end. The third system has four measures. The fourth system has four measures. The fifth system has four measures, with a first ending bracket over the last two measures. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). The bass staff often features block chords and sustained notes, while the treble staff has more melodic movement.

: X instead of D in MS.

The musical score is written in G major (one sharp) and consists of five systems of two staves each. The notation is highly complex, featuring numerous triplets and sixteenth-note runs. The first system shows a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The second system continues with similar triplet patterns. The third system features a more intricate triplet in the treble staff. The fourth system shows a triplet in the treble staff and a triplet in the bass staff. The fifth system concludes with a triplet in the treble staff and a sextuplet in the bass staff.

1) two extra quavers, C and D interpolated here in MS. This reading from Add. 30485.



finis. mr. w. birde.

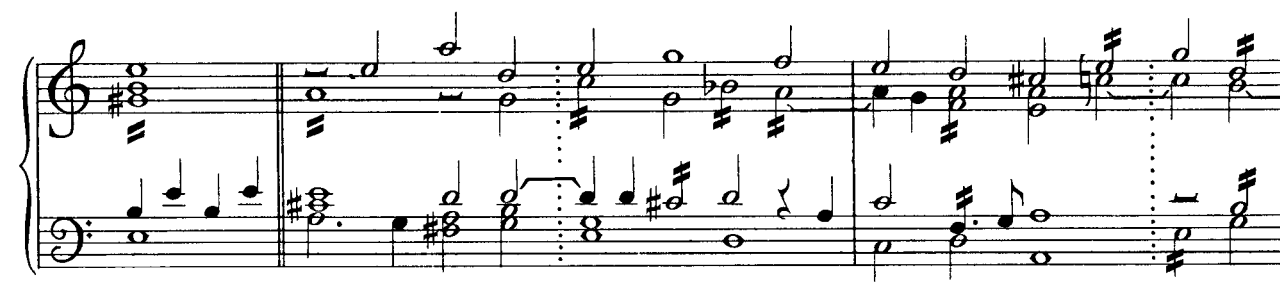
# 14. THE THIRD PAVIAN.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. The first system has four measures. The second system has four measures, with a first ending bracket over the last two measures labeled '1)'. The third system has four measures. The fourth system has four measures. The fifth system has four measures. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, and bar lines.

1) barline here in MS.



1) C a dotted minim in MS. 2) G a dotted crotchet in MS.







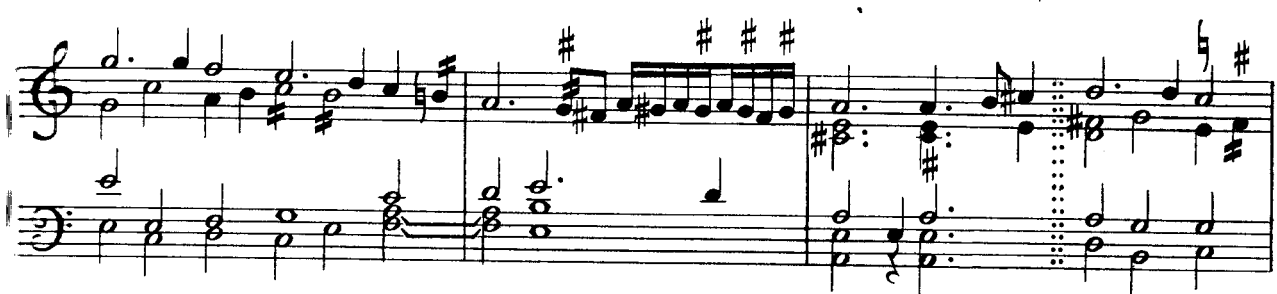
travers in MS.

mr. w. birde.

# 15. THE GALLIARDE TO THE THIRD PAVIAN.

The musical score is written for a keyboard instrument in 3/4 time, featuring a treble and bass staff joined by a brace. The key signature has one sharp (F#). The score consists of five systems of music. The first system begins with a 3/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). There are several dynamic markings, including 'f' (forte) and 'p' (piano), and articulation marks like slurs and accents. A first ending bracket labeled '1)' is present in the final system. The score concludes with a double bar line.

1) barline here in MS.



mr. w. birde.

# 16. THE FOURTH PAVIAN.

The musical score for 'The Fourth Pavian' is presented in five systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks. Fingerings are indicated by numbers 1 through 6. A repeat sign is used in the second system. The score concludes with a double bar line and repeat dots in the fifth system.

1) E not dotted in MS.

2) a crotchet rest in MS. followed by a quaver G and six semiquavers.

First system of musical notation, measures 1-3. The key signature has two sharps (F# and C#). Measure 1 contains a dotted eighth note and a sixteenth note in the treble, and a dotted quarter note in the bass. Measure 2 contains a quarter note and an eighth note in the treble, and a dotted quarter note in the bass. Measure 3 contains a quarter note and an eighth note in the treble, and a dotted quarter note in the bass. A first ending bracket labeled '1)' spans measures 3 and 4.

Second system of musical notation, measures 4-6. Measure 4 contains a quarter note and an eighth note in the treble, and a dotted quarter note in the bass. Measure 5 contains a quarter note and an eighth note in the treble, and a dotted quarter note in the bass. Measure 6 contains a quarter note and an eighth note in the treble, and a dotted quarter note in the bass.

Third system of musical notation, measures 7-9. Measure 7 contains a quarter note and an eighth note in the treble, and a dotted quarter note in the bass. Measure 8 contains a quarter note and an eighth note in the treble, and a dotted quarter note in the bass. Measure 9 contains a quarter note and an eighth note in the treble, and a dotted quarter note in the bass.

Fourth system of musical notation, measures 10-12. Measure 10 contains a quarter note and an eighth note in the treble, and a dotted quarter note in the bass. Measure 11 contains a quarter note and an eighth note in the treble, and a dotted quarter note in the bass. Measure 12 contains a quarter note and an eighth note in the treble, and a dotted quarter note in the bass.

Fifth system of musical notation, measures 13-16. Measure 13 contains a quarter note and an eighth note in the treble, and a dotted quarter note in the bass. Measure 14 contains a quarter note and an eighth note in the treble, and a dotted quarter note in the bass. Measure 15 contains a quarter note and an eighth note in the treble, and a dotted quarter note in the bass. Measure 16 contains a quarter note and an eighth note in the treble, and a dotted quarter note in the bass. A second ending bracket labeled '2)' spans measures 15 and 16.

1 dotted crotchet in MS.

2) crotchet in MS.

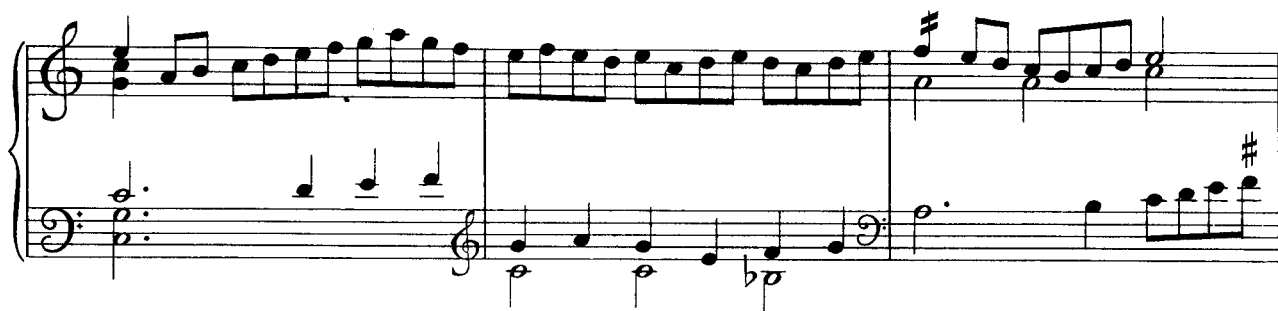
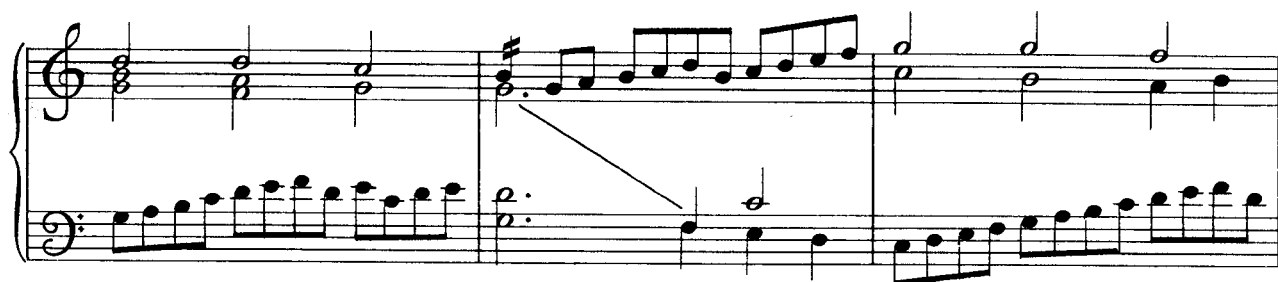
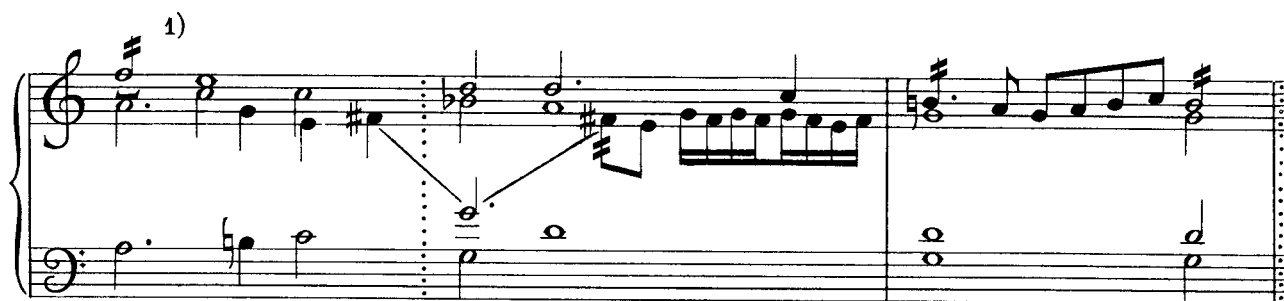


1) semiquaver in MS.

mr. w. birde. the galliarde heere foloweth

17. THE GALLIARDE TO THE FOURTH PAVIAN.

This musical score is for a piece titled "17. THE GALLIARDE TO THE FOURTH PAVIAN." It is written for a piano in G major, featuring a treble and bass staff. The piece consists of 16 measures, organized into five systems of two staves each. The first system (measures 1-4) includes a repeat sign at the beginning and a key signature change to G major (one sharp) at measure 3. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) features a repeat sign at measure 9. The fourth system (measures 13-16) concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.



1) barline here in MS.



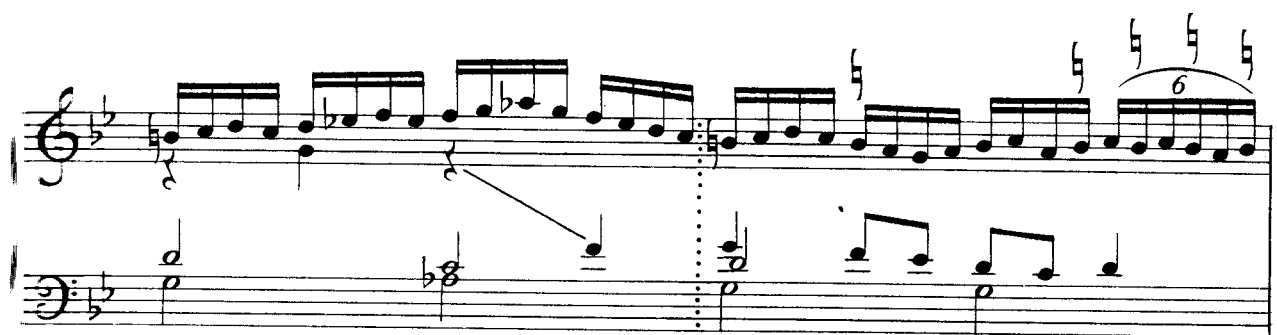
1)

: G<sup>2</sup> in MS.

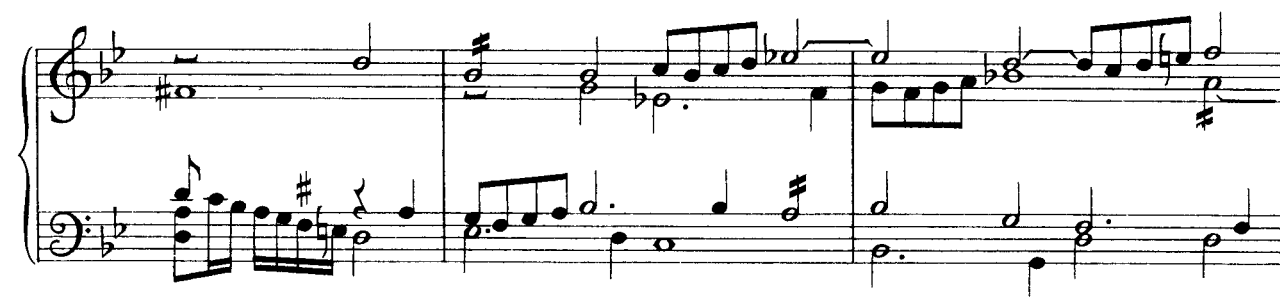
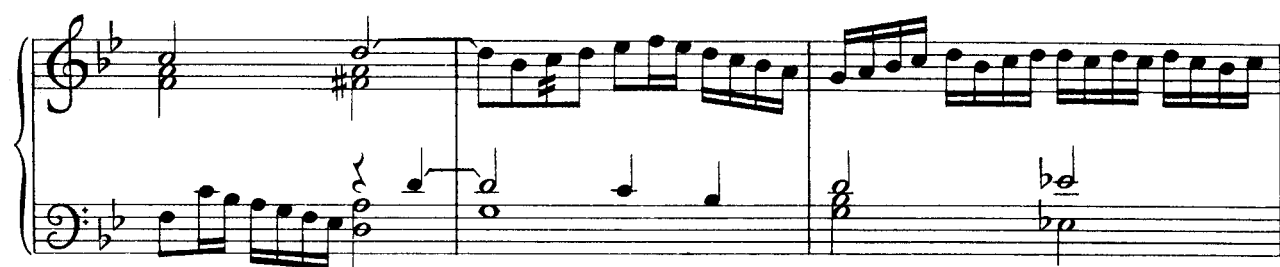
mr. w. birde. homo memorabilis.

# 18. THE FIFTE PAVIAN.

This musical score is for a piece titled "18. THE FIFTE PAVIAN." It is written for a piano in G major (one sharp) and 3/4 time. The score consists of five systems of music, each with a grand staff (treble and bass clefs). The first system shows the initial chords and a melodic line in the treble. The second system continues the melody with some grace notes. The third system features a more active treble line with eighth-note patterns. The fourth system includes a repeat sign and a key signature change to F major (two flats). The fifth system concludes with a sixteenth-note flourish in the treble and a final chord. The bass line throughout provides a steady harmonic accompaniment with chords and single notes.



: dotted minim in MS.



Handwritten musical score for a piece in G minor, 3/4 time. The score consists of five systems of two staves each. The first system includes a first ending bracket labeled "1)". The second system has a repeat sign. The third system features a fermata over a measure in the treble staff. The fourth system has a fermata over a measure in the treble staff. The fifth system includes a sixteenth-note triplet in the treble staff. The piece concludes with a double bar line.

♩ = quavers in MS.

First system of musical notation, measures 1-3. The key signature has two flats (B-flat and E-flat). The treble clef staff contains eighth-note patterns and rests. The bass clef staff contains chords and eighth-note patterns. A first ending bracket labeled '1)' spans the final measure of the system, which ends with a flat symbol (b).

Second system of musical notation, measures 4-6. The treble clef staff continues with eighth-note patterns. The bass clef staff contains chords and eighth-note patterns.

Third system of musical notation, measures 7-9. The treble clef staff contains chords and eighth-note patterns. The bass clef staff contains eighth-note patterns. A first ending bracket labeled '1)' spans the final measure of the system.

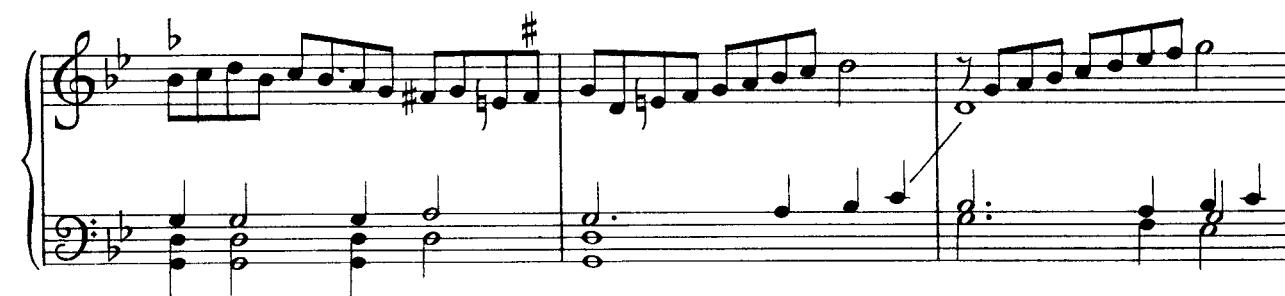
Fourth system of musical notation, measures 10-12. The treble clef staff contains chords and eighth-note patterns. The bass clef staff contains chords and eighth-note patterns. A first ending bracket labeled '1)' spans the final measure of the system.

Fifth system of musical notation, measures 13-15. The treble clef staff contains eighth-note patterns. The bass clef staff contains chords and eighth-note patterns. The system concludes with a double bar line.

1) semiquavers in MS.

19. THE GALLIARDE TO THE FIFTE PAVIAN.









# 20. PAVANA THE SIXTE: KINBRUGH GOODD.

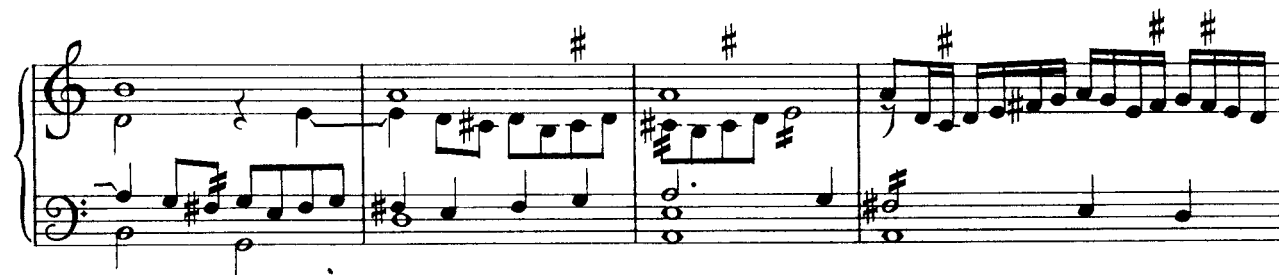
1)

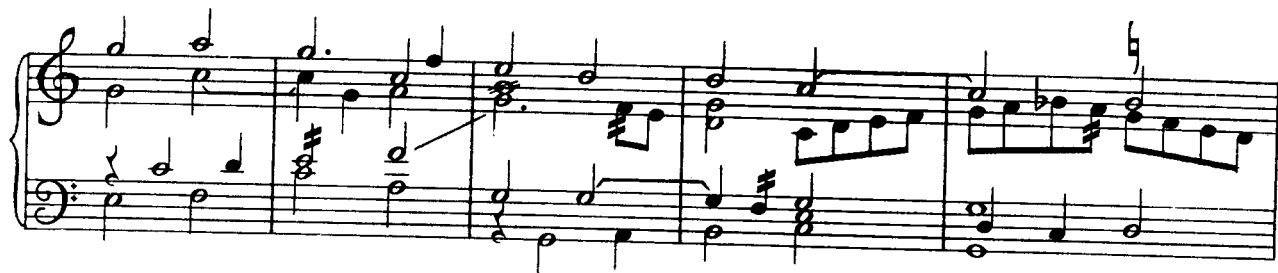
6

1) a minim rest here in MS.

Handwritten musical score for a piece in G major, 3/4 time. The score consists of six systems of two staves each. The first system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system introduces a first ending bracket in the treble staff. The third system continues the melodic development. The fourth system features a more complex bass line. The fifth and sixth systems show further melodic and harmonic progression, ending with a final cadence. The notation includes various note values, rests, and accidentals, with some corrections indicated by slanted lines.

Firstly indicated by direct in MS.





! quaver in MS.

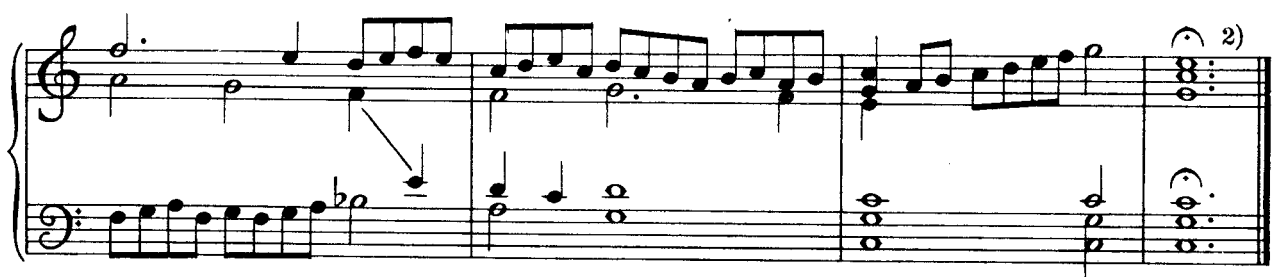
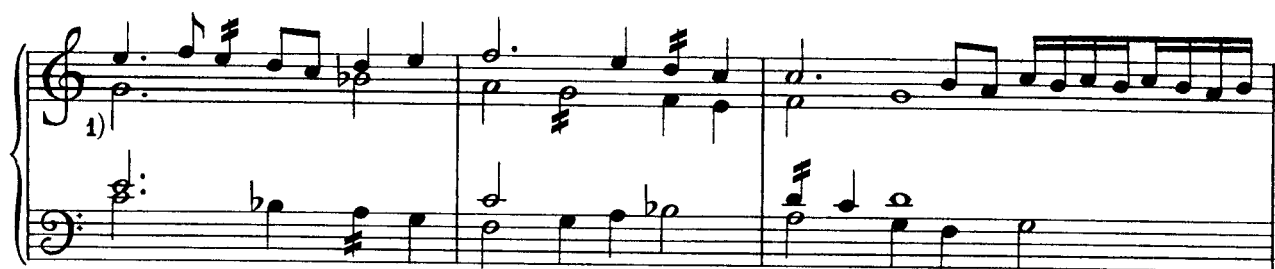
2) B instead of C in MS.

mr. w. birde. the galliarde folows.

21. THE GALLIARDE TO THE SIXTE PAVIAN.

This musical score is for a piece titled "21. THE GALLIARDE TO THE SIXTE PAVIAN." It is written for a keyboard instrument, likely a harpsichord or spinet, in a single system. The score is in 3/4 time and features a key signature of one sharp (F#), indicating the key of D major or B minor. The music is composed of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and a key signature of one sharp. The score is divided into five measures. The first measure contains a treble staff with a half note G4, a quarter note A4, and a half note B4, followed by a bass staff with a half note G3, a quarter note A3, and a half note B3. The second measure contains a treble staff with a half note G4, a quarter note A4, and a half note B4, followed by a bass staff with a half note G3, a quarter note A3, and a half note B3. The third measure contains a treble staff with a half note G4, a quarter note A4, and a half note B4, followed by a bass staff with a half note G3, a quarter note A3, and a half note B3. The fourth measure contains a treble staff with a half note G4, a quarter note A4, and a half note B4, followed by a bass staff with a half note G3, a quarter note A3, and a half note B3. The fifth measure contains a treble staff with a half note G4, a quarter note A4, and a half note B4, followed by a bass staff with a half note G3, a quarter note A3, and a half note B3. The score is written in a clear, legible style with standard musical notation, including notes, rests, and bar lines.





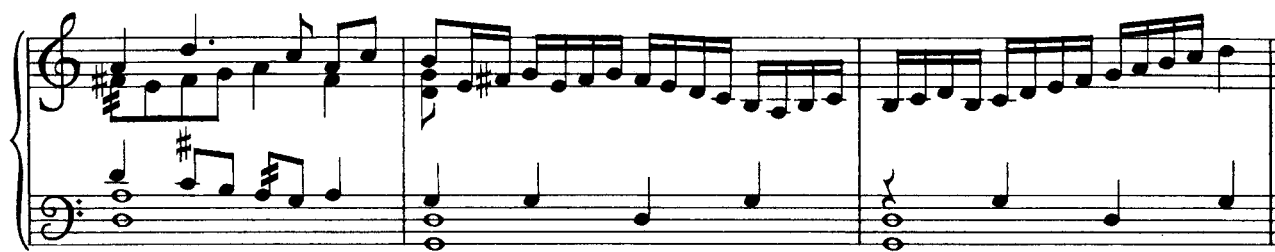
1) minim in MS. 2) not dotted in MS.

laus sit deo. mr. w. birde.

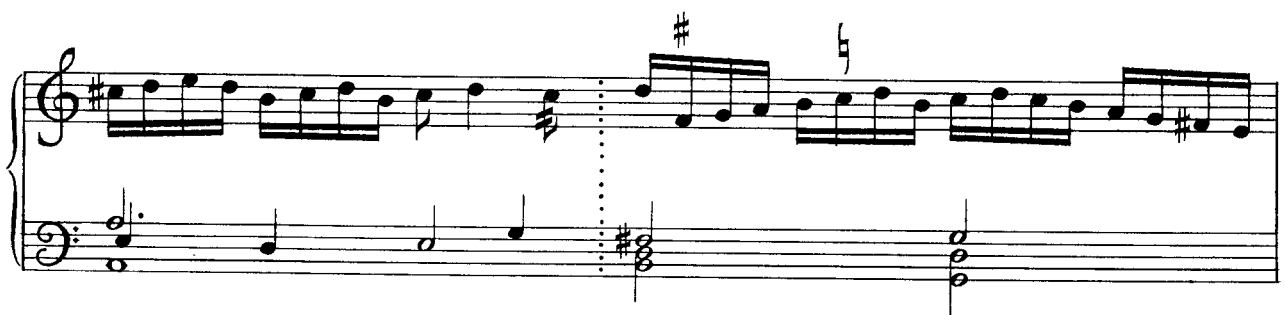
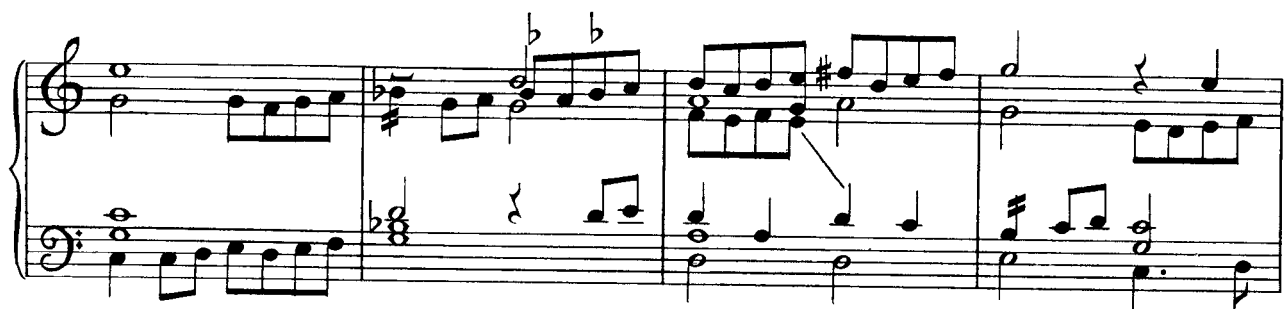


## 22. THE SEVENTH PAVIAN.

This musical score is for a piece titled "22. THE SEVENTH PAVIAN." It is written for piano in G major, indicated by one sharp (F#) on the treble clef. The time signature is common time (C). The score consists of five systems of two staves each (treble and bass clef). The first system shows a simple harmonic accompaniment. The second system introduces a more complex melody in the treble with slurs and ties. The third system features a more active bass line with eighth-note patterns. The fourth system continues the melodic development in the treble with various ornaments and slurs. The fifth system concludes the piece with a final melodic flourish in the treble and a steady accompaniment in the bass.



1) D omitted in MS. c.f. bar 8, p. 118. 2) A# in MS. instead of F#. The canon is slightly altered from the corresponding passage in the section immediately before; c.f. C# and F# in bars 8 and 9, p. 118. 3) A a minim in MS.

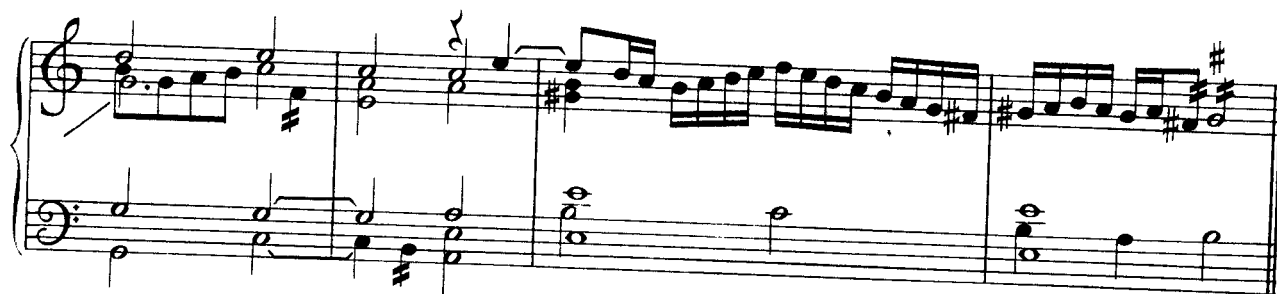


mr. w. birde. gentleman of the chappell.

# 23. THE EIGHTE PAVIAN.

This musical score is written for a piano in G major, featuring five systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the melodic line with some sixteenth-note passages. The third system includes a repeat sign at the beginning and a fermata over a measure in the treble staff. The fourth system features more intricate sixteenth-note runs in both hands. The fifth system concludes with a final melodic flourish in the treble and sustained chords in the bass.





A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a treble clef and a key signature of one sharp (F#). The bass staff provides a simple accompaniment. The music is in 4/4 time. The score consists of three measures. The first measure has a treble staff with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a half note B4 and a half note A4. The bass staff has a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2, followed by a half note C2 and a half note B1. The second measure has a treble staff with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a half note B4 and a half note A4. The bass staff has a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2, followed by a half note C2 and a half note B1. The third measure has a treble staff with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a half note B4 and a half note A4. The bass staff has a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2, followed by a half note C2 and a half note B1.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of three measures. The first measure has a treble staff with a treble clef, a key signature of one sharp, and a time signature of 2/4. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass staff has a bass clef and a key signature of one sharp. The accompaniment starts with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2. The second measure has a treble staff with a treble clef, a key signature of one sharp, and a time signature of 2/4. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass staff has a bass clef and a key signature of one sharp. The accompaniment starts with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2. The third measure has a treble staff with a treble clef, a key signature of one sharp, and a time signature of 2/4. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass staff has a bass clef and a key signature of one sharp. The accompaniment starts with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The treble staff contains the melody, which starts with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a half note C5. The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (D5, E5, F#5) and a descending line. The bass staff provides a simple harmonic accompaniment, starting with a quarter note G2, followed by a half note C3, and then a series of chords and single notes. The score is written in a clear, handwritten style with a large, bold treble clef and a smaller bass clef.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a common time signature (C). The melody is primarily in the treble staff, with some accompaniment in the bass staff. The score includes various musical notations such as notes, rests, and accidentals.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of three measures. The first measure shows the beginning of the melody and accompaniment. The second measure continues the melody and accompaniment. The third measure shows the end of the melody and accompaniment, with a final chord in the bass staff.

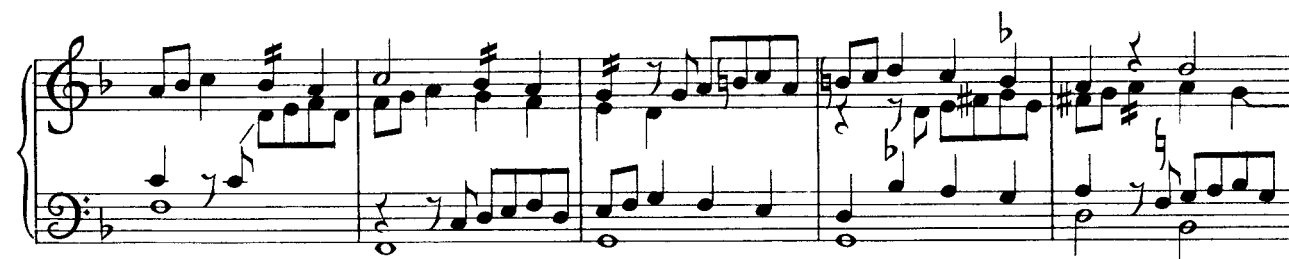
mr. w. birde, of the chappell.



24 THE PASSINGE MESURES: THE NYNTHE PAVIAN.

The musical score is written for piano in two staves (treble and bass clef) and consists of five systems of music. The key signature is one flat (B-flat). The time signature is common time (C). The notation includes various note values, rests, and accidentals. The first system has a common time signature 'C' at the beginning of each staff. The second system has a common time signature 'C' at the beginning of the bass staff. The third system has a common time signature 'C' at the beginning of the treble staff. The fourth system has a common time signature 'C' at the beginning of the treble staff. The fifth system has a common time signature 'C' at the beginning of the treble staff. The score ends with a double bar line and a fermata over the final note in the bass staff.

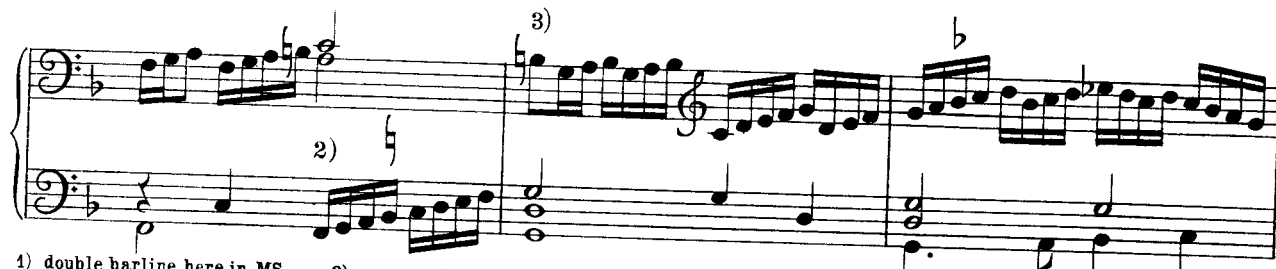
1) quavers in MS.



1) semibreve in MS.

2) tenor part, A & B, is omitted in MS.; supplied from Add. 30486.

3) crotchet rest in MS.



1) double barline here in MS.  
plied from Add 30486.

2) quavers in MS.

3) B is a semiquaver in MS., making the bar incomplete; the quaver is sup.

First system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes, with a sharp sign (#) above the first measure and a sixteenth-note triplet (6) in the third measure. The bass clef staff contains a series of eighth and sixteenth notes, with a sharp sign (#) above the first measure and a sixteenth-note triplet (6) in the third measure.

Second system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes, with a sharp sign (#) above the first measure and a sixteenth-note triplet (6) in the third measure. The bass clef staff contains a series of eighth and sixteenth notes, with a sharp sign (#) above the first measure and a sixteenth-note triplet (6) in the third measure.

Third system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes, with a sharp sign (#) above the first measure and a sixteenth-note triplet (6) in the third measure. The bass clef staff contains a series of eighth and sixteenth notes, with a sharp sign (#) above the first measure and a sixteenth-note triplet (6) in the third measure.

Fourth system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes, with a sharp sign (#) above the first measure and a sixteenth-note triplet (6) in the third measure. The bass clef staff contains a series of eighth and sixteenth notes, with a sharp sign (#) above the first measure and a sixteenth-note triplet (6) in the third measure. A bracket labeled "1)" is positioned below the bass clef staff.

Fifth system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes, with a sharp sign (#) above the first measure and a sixteenth-note triplet (6) in the third measure. The bass clef staff contains a series of eighth and sixteenth notes, with a sharp sign (#) above the first measure and a sixteenth-note triplet (6) in the third measure.

1) F# in MS.

First system of musical notation. The treble clef staff contains a sequence of eighth notes with triplets (3) and a sixteenth note (6). The bass clef staff features a constant eighth-note triplet accompaniment. The key signature has one flat (B-flat).

Second system of musical notation. The treble clef staff continues the eighth-note triplet pattern. The bass clef staff maintains the eighth-note triplet accompaniment. The key signature has one flat (B-flat).

Third system of musical notation. The treble clef staff continues the eighth-note triplet pattern. The bass clef staff maintains the eighth-note triplet accompaniment. The key signature has one flat (B-flat).

Fourth system of musical notation. The treble clef staff continues the eighth-note triplet pattern. The bass clef staff maintains the eighth-note triplet accompaniment. The key signature has one flat (B-flat).

Fifth system of musical notation. The treble clef staff continues the eighth-note triplet pattern. The bass clef staff maintains the eighth-note triplet accompaniment. The key signature has one flat (B-flat).





1) D a quaver in MS.; crotchet supplied from Add. 30486.



1) the first G of this shake omitted in MS.; corrected from Add. 30486.

2) quavers in MS.; corrected from Add. 30486.

3) F in MS.

mr. w. birde the galliarde foloweth.



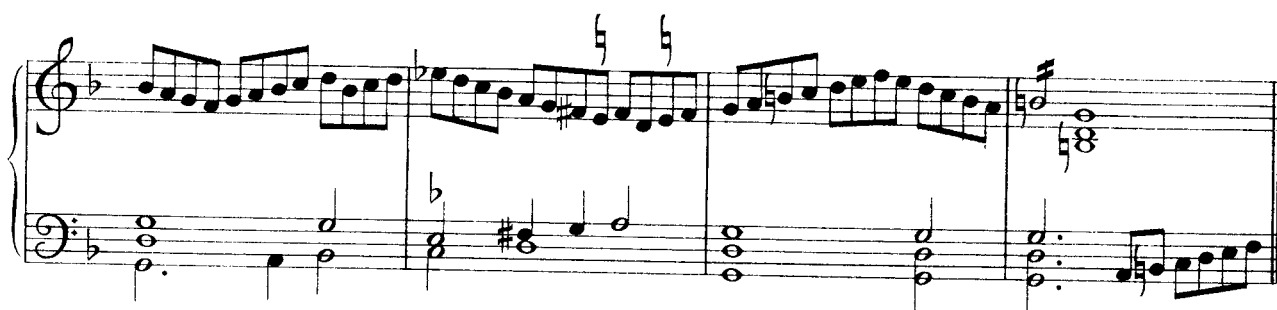
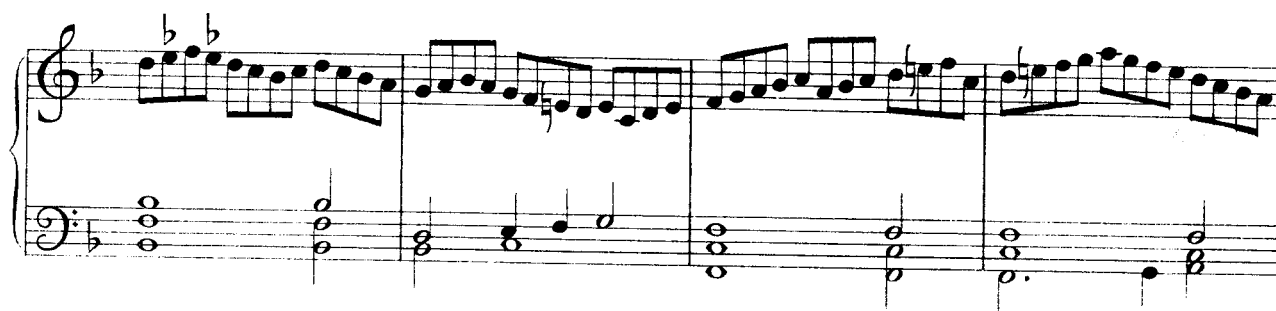
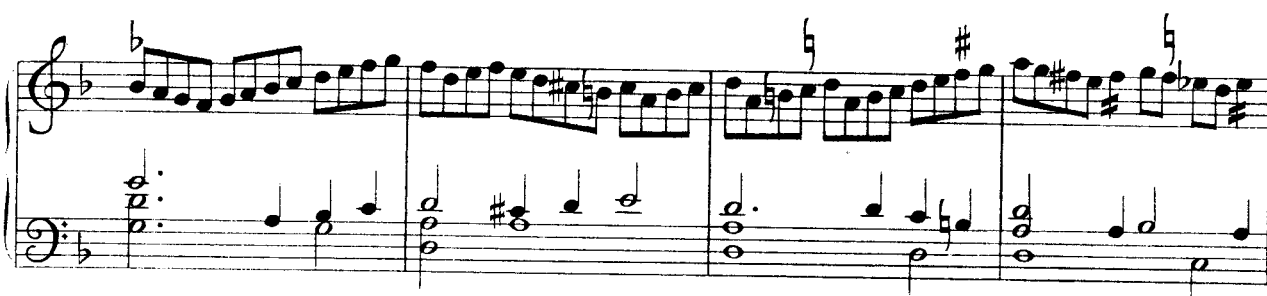
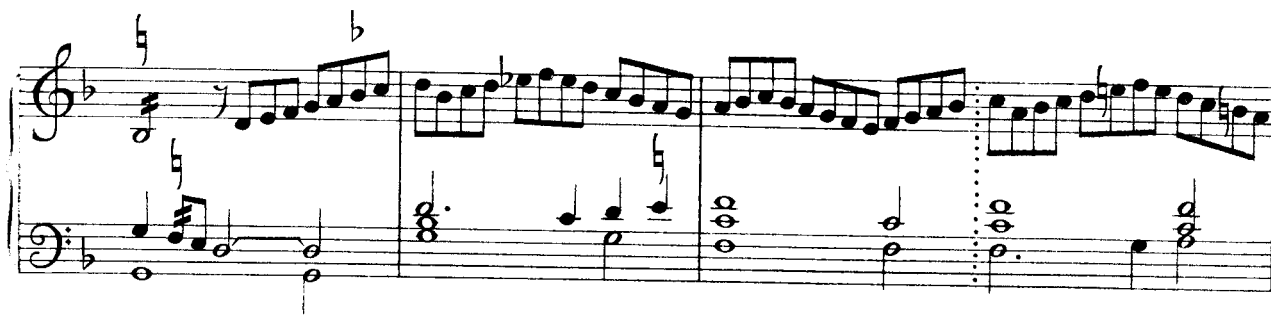
# 25. THE GALLIARDE TO THE NYNTHE PAVIAN.

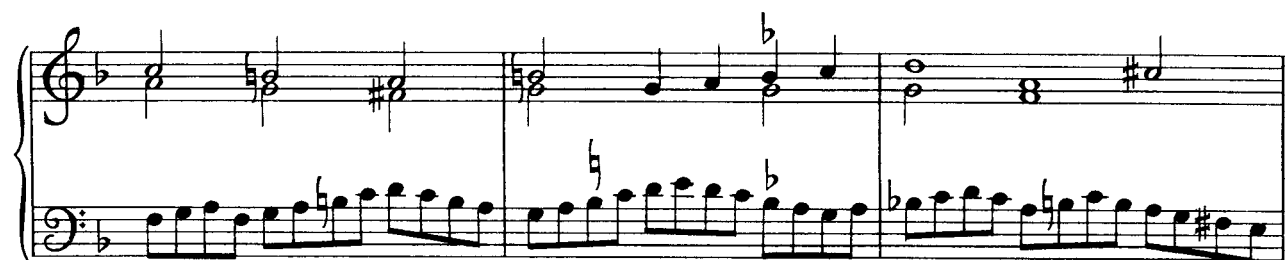
The musical score is written for a lute or guitar, featuring a single melodic line on a six-string instrument. The notation is in a historical style, with a key signature of one flat (B-flat) and a common time signature. The score is divided into five systems, each with a treble and bass staff. The first system is marked with a '1)' above the first measure. The second system has a '2)' above the first measure. The third system has a '3)' above the first measure. The fourth system has a '4)' above the first measure. The fifth system has a '5)' above the first measure. The score includes various musical notations such as notes, rests, accidentals, and ornaments. The final measure of the fifth system is a double bar line.

1) in the MS. there is an Eb in the signature, intermittent, and left out altogether in the last two sections. It is presumably a copyist's mistake. 2) not dotted in MS. 3) not tied in MS.



1) this entire bar is omitted in MS., making the section one bar short; the missing bar is supplied from Add 30486.  
 2) A and D instead of B and F in MS.





1) barline here in MS.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, both in treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment consists of chords and single notes. The score is divided into four measures by vertical bar lines. The first measure has a treble clef and a key signature of one flat. The second measure has a treble clef and a key signature of one flat. The third measure has a treble clef and a key signature of one flat. The fourth measure has a treble clef and a key signature of one flat. The score is written in ink on a piece of paper that is slightly aged and has some faint markings. The handwriting is clear and legible. The score is a simple and effective representation of the song's melody and accompaniment.

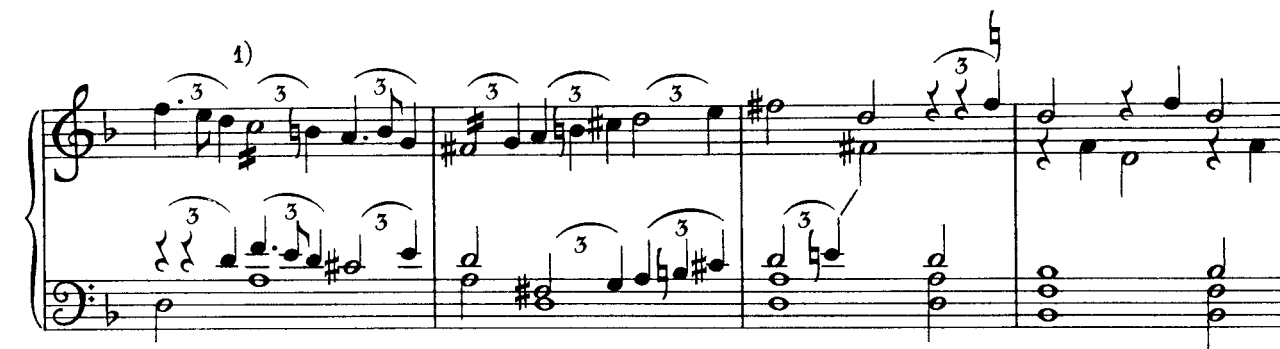
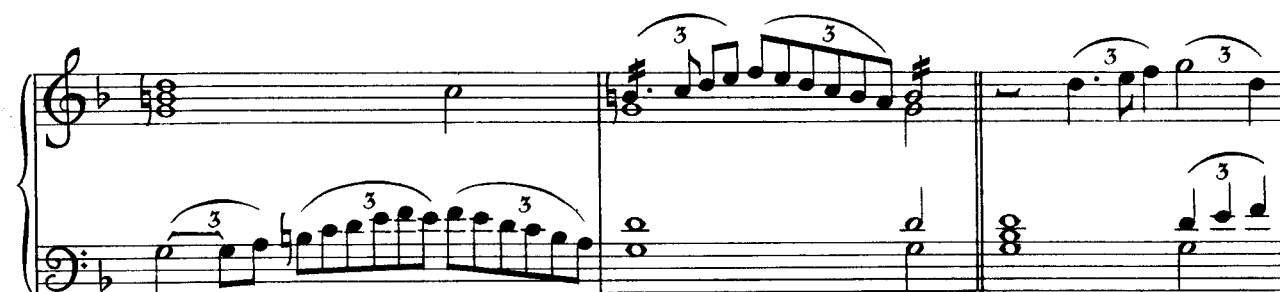
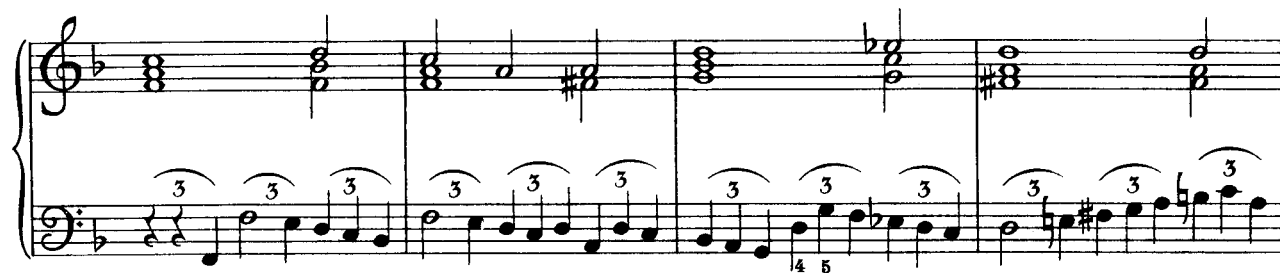
A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat). The treble staff contains four measures of music, primarily consisting of chords and some eighth-note patterns. The bass staff contains four measures of music, featuring a more active melody with eighth and sixteenth notes. The handwriting is in ink on aged, slightly yellowed paper. The title 'The Rose Tree' is written in a cursive hand at the top left of the page.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of four measures. The first measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a half note G3. The second measure has a treble staff with a quarter note C5, a quarter note B4, and a quarter note A4, and a bass staff with a half note F#3. The third measure has a treble staff with a quarter note G4, a quarter note F#4, and a quarter note E4, and a bass staff with a half note D3. The fourth measure has a treble staff with a quarter note D4, a quarter note C4, and a quarter note B3, and a bass staff with a half note A2. The score is written in a simple, clear style, with a large treble clef and a large bass clef.

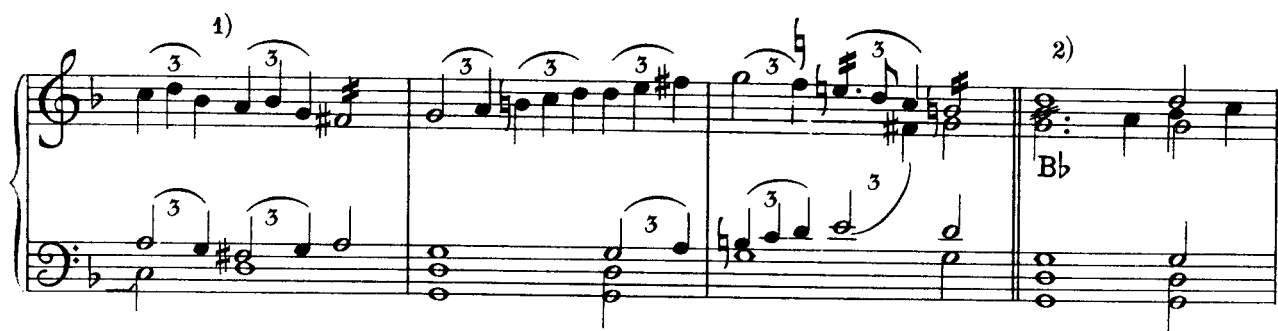
A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with eighth and sixteenth notes, and chords in the right hand. The voice part consists of a single line of melody with lyrics underneath.

**Lyrics:**  
 The rose tree, the rose tree,  
 The rose tree, the rose tree,  
 The rose tree, the rose tree,  
 The rose tree, the rose tree.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, both in treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. The music consists of eight measures. The first measure has a whole rest on the melody and a half-note chord on the bass. The second measure has a dotted half note on the melody and a half-note chord on the bass. The third measure has a half note on the melody and a half-note chord on the bass. The fourth measure has a half note on the melody and a half-note chord on the bass. The fifth measure has a half note on the melody and a half-note chord on the bass. The sixth measure has a half note on the melody and a half-note chord on the bass. The seventh measure has a half note on the melody and a half-note chord on the bass. The eighth measure has a half note on the melody and a half-note chord on the bass. The score is written in ink on aged paper.



1) barline here in MS.



1) barline here in MS. 2) D a minim in MS.

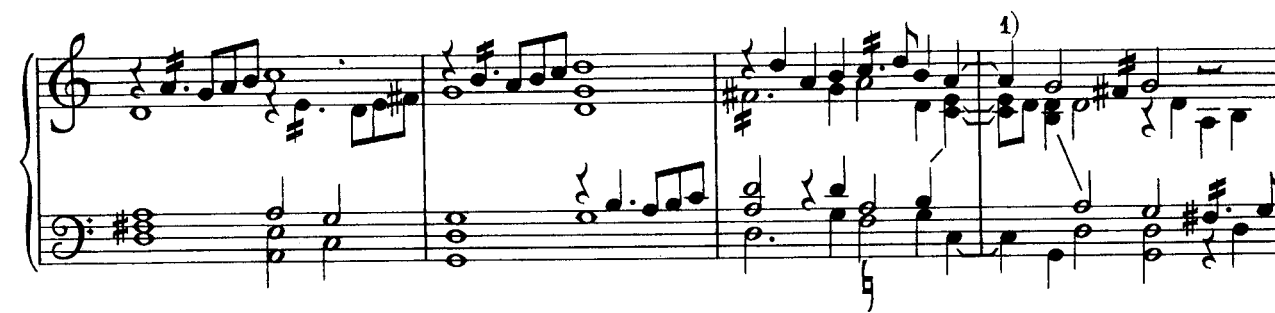
Mr. W. Birde of the Chapell.

26. A VOLUNTARIE:  
for my ladye nevell.

The musical score is written for a keyboard instrument, featuring a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The piece consists of five systems of music. The first system has a common time signature. The second system includes a repeat sign with first and second endings. The third system continues the melodic and harmonic development. The fourth system features a key signature change to two sharps (F# and C#). The fifth system concludes the piece with a final cadence. The notation includes various note values, rests, and ornaments, typical of early 17th-century lute or keyboard music.







1) the MS. has A.F.C. instead of A.E.C. here.



1) dotted minim in MS

2) quaver rest in MS. and E in bass a quaver.

finis. mr. w. birde.

27. WILL YOW WALKE THE WOODS SOE WYLDE.

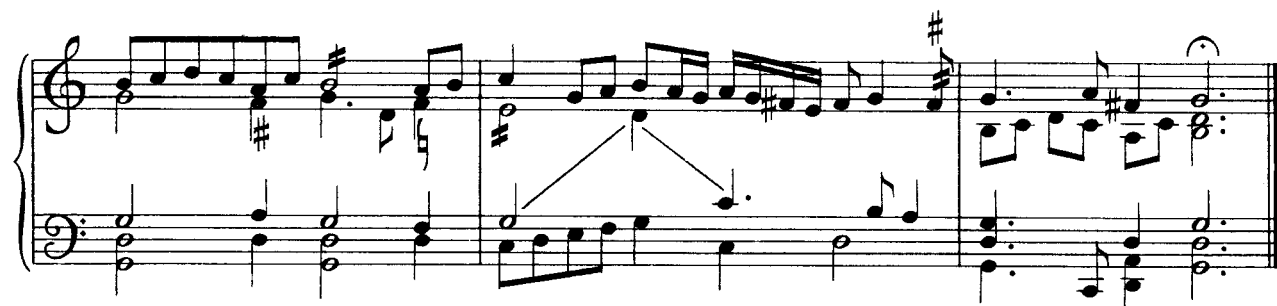






Handwritten musical score for a piano piece, consisting of five systems of staves. The notation includes treble and bass clefs, various note values, rests, and accidentals. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the third system. The manuscript shows signs of being a working draft, with some corrections and a specific note (G) being supplied from a different source.

1) G not in MS., supplied from Fitzwilliam reading.



finis mr. w. birde anno dñi 1590.



## 28. THE MAIDENS SONG.

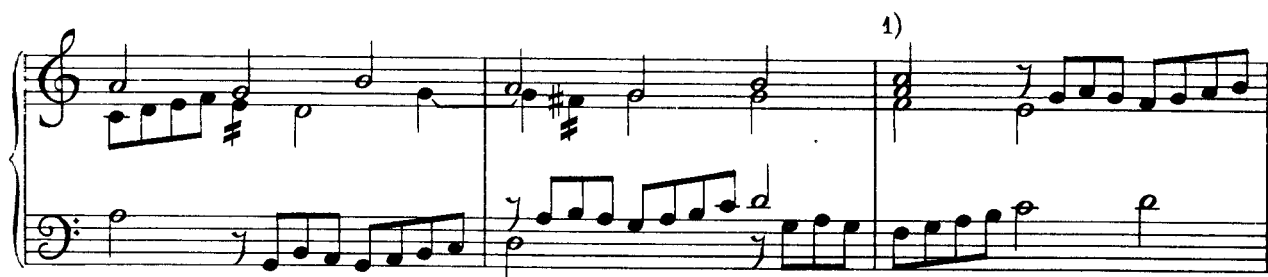
The musical score for 'The Maidens Song' is presented in five systems. The first four systems are in bass clef, while the fifth system is in treble clef. The music is written for a single melodic line with a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and accidentals. A specific annotation '1)' is placed above a note in the fourth system.

1)

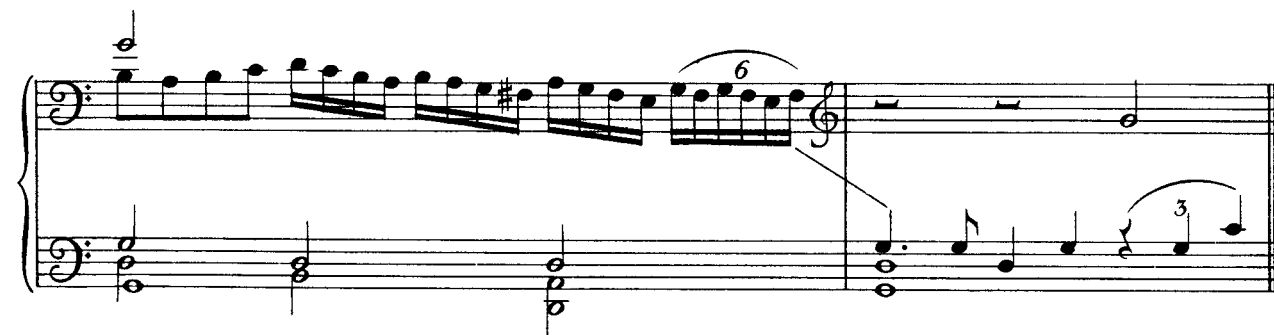
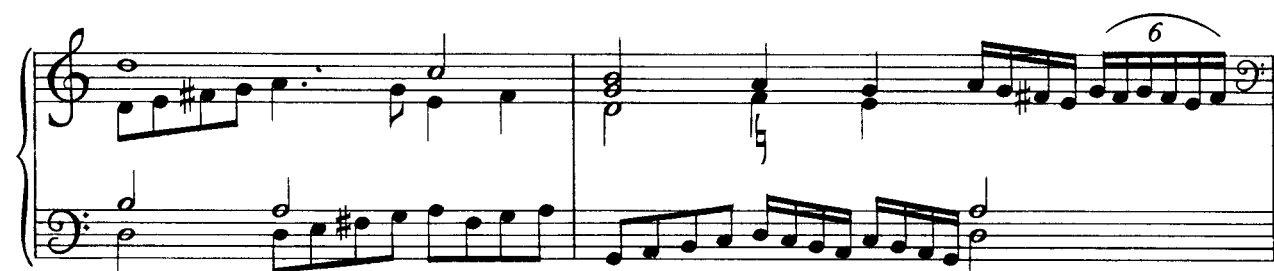
1) E instead of D in MS.

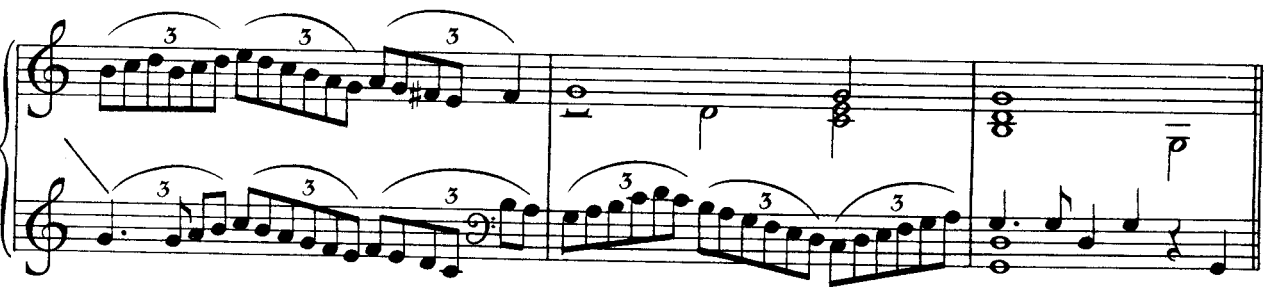
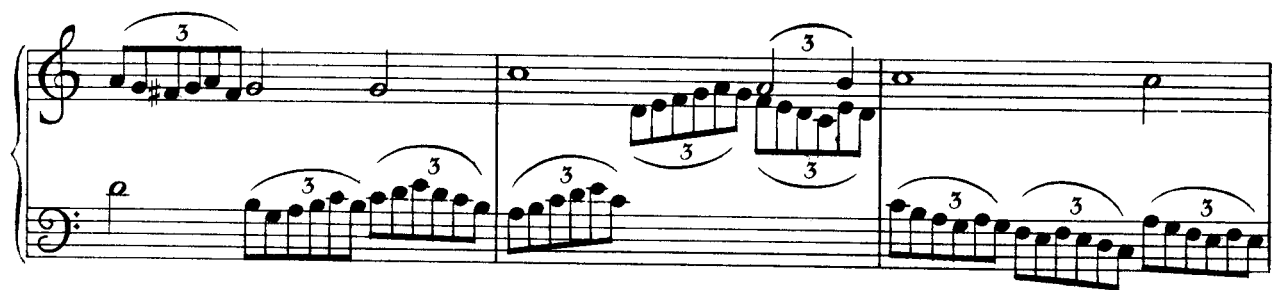


1) G not tied in MS.

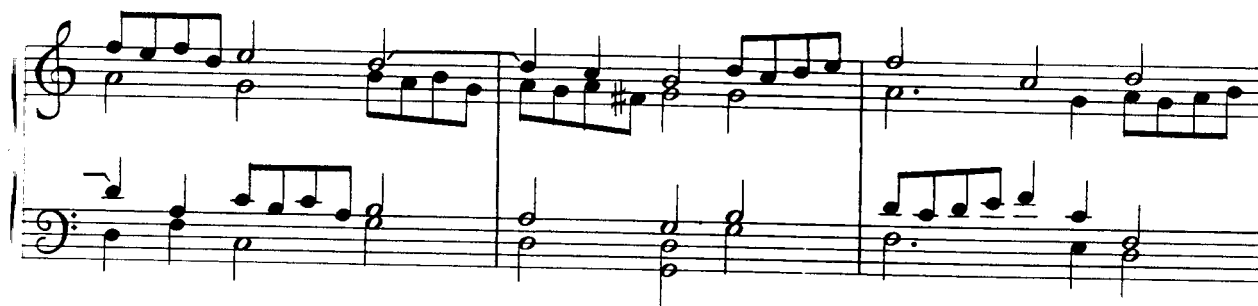


1) D in MS. instead of C.



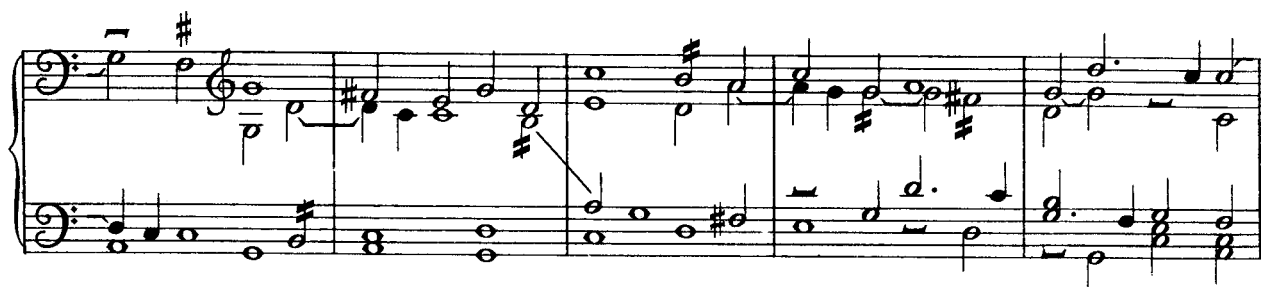






mr. w. birde.

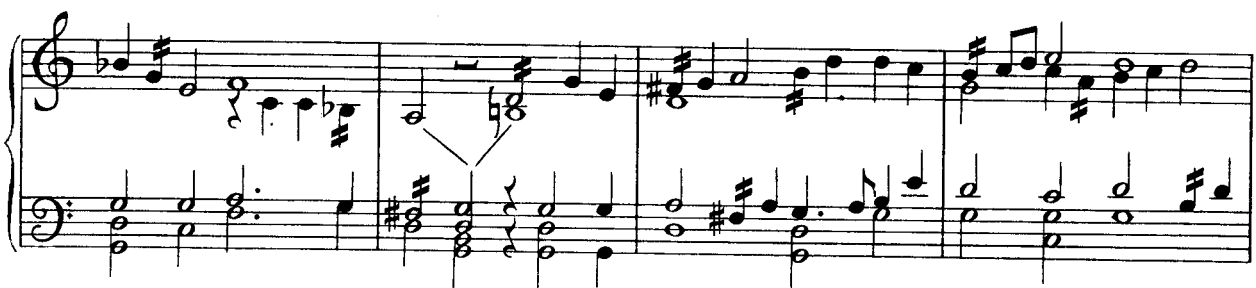
## 29. A LESSON OF VOLUNTARIE.



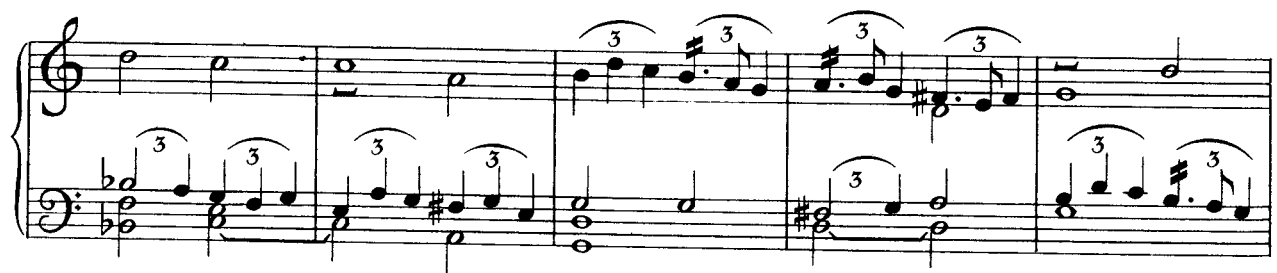
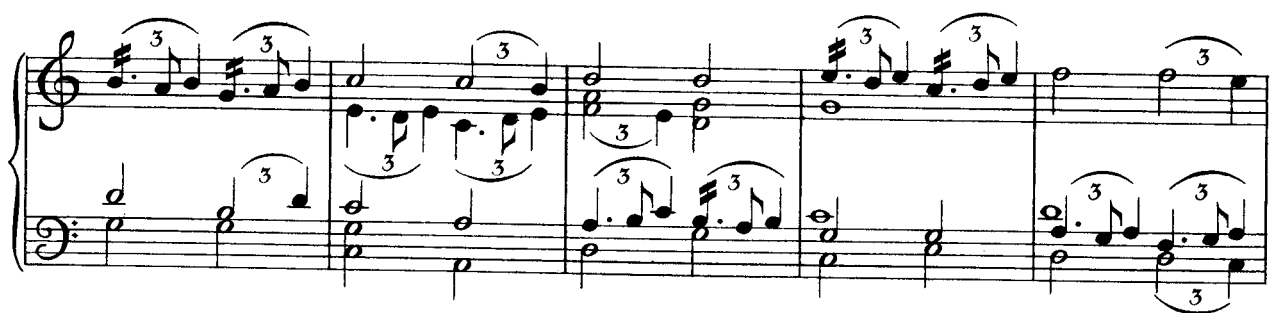
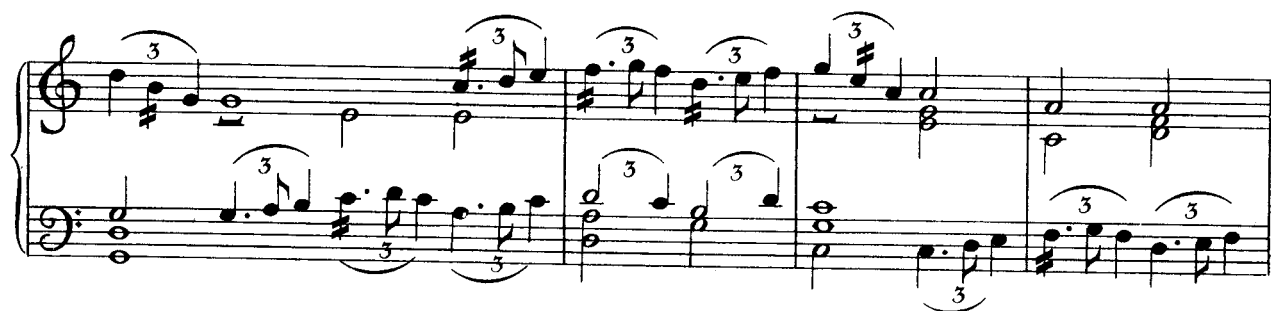


This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is for piano accompaniment, featuring a variety of rhythmic patterns and chordal textures. The first system begins with a treble clef and a key signature of one flat (B-flat). The subsequent systems show changes in key signature and tempo, indicated by markings such as 'Allegro' and 'Andante'. The notation includes many beamed sixteenth and thirty-second notes, suggesting a lively and intricate piece. The page is numbered 157 at the bottom.





1) semibreve A in MS.





Handwritten musical score for a piano piece, consisting of six systems of two staves each. The music is written in treble and bass clefs with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat signs.

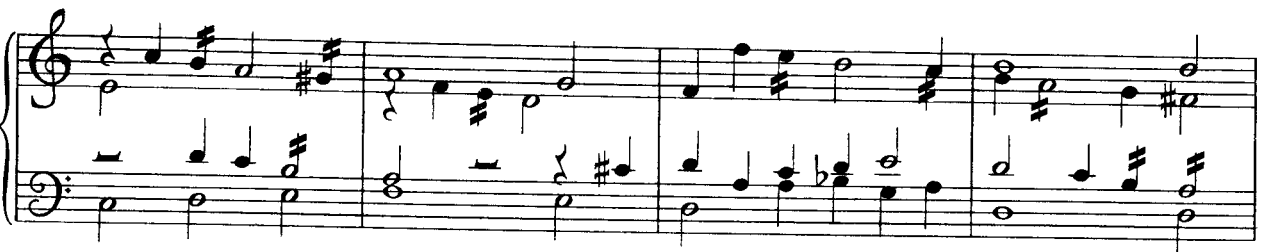
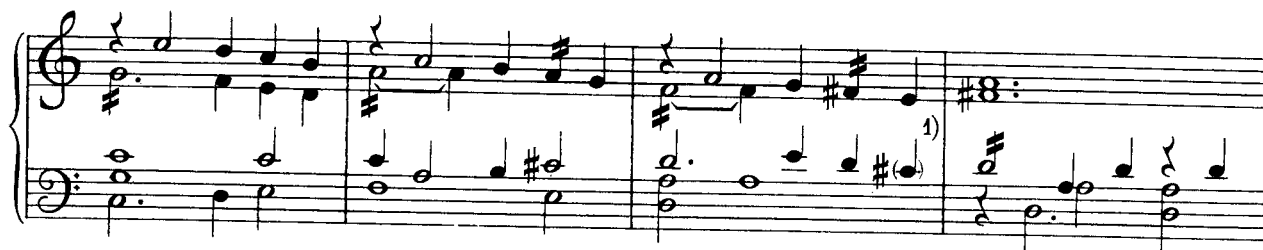
1) B and A only indicated by direct in MS.

finis: mr. w birde.

# 30. THE SECOND GROWNDE.

The musical score for "The Second Grownde" is written in G major (one sharp, F#) and 3/4 time. It consists of five systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The second system features a sixteenth-note run in the bass staff. The third system has a sixteenth-note run in the treble staff. The fourth system has a sixteenth-note run in the treble staff. The fifth system has a sixteenth-note run in the bass staff. The piece ends with a final chord in the treble staff.

1) two semiquavers, C and B, omitted in MS.



1) C only indicated in MS. by the sharp. 2) F# in MS.



Handwritten musical score for piano, consisting of six systems of two staves each. The music is in G major (one sharp) and 4/4 time. The first system is marked with a '4' in the bass staff. The fifth system is marked with a '5' in the bass staff. The notation includes various rhythmic values, accidentals, and phrasing slurs. A double barline is present at the end of the sixth system.

1) double barline here in MS.

First system of musical notation, measures 6-7. The treble staff contains several triplet figures. The bass staff has a measure with a '6' below it, indicating a sixteenth-note triplet. The key signature has one sharp (F#).

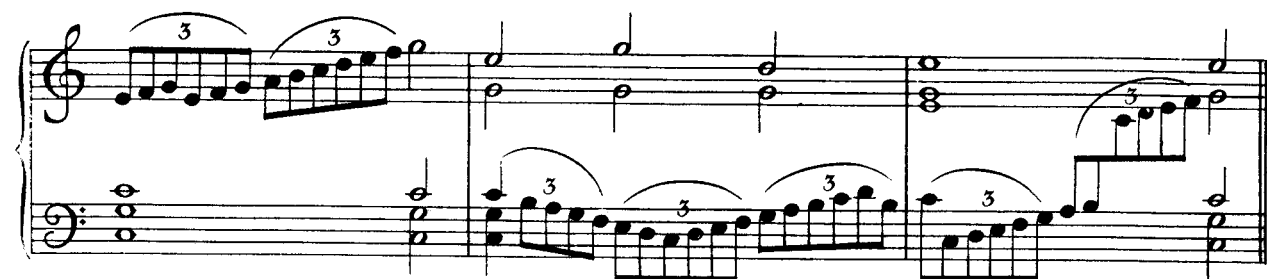
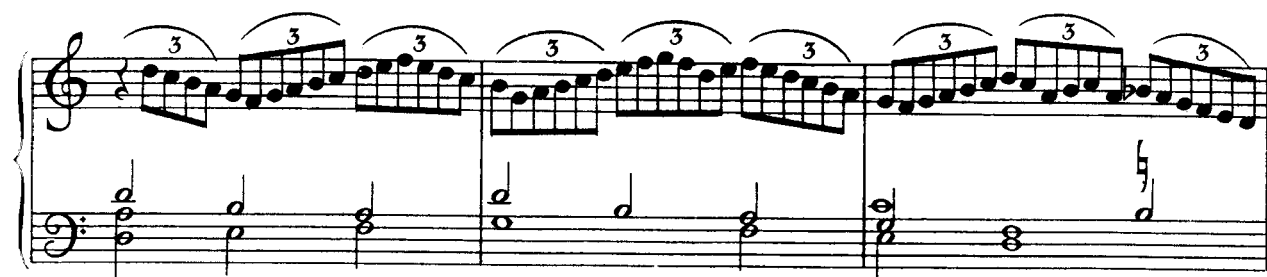
Second system of musical notation, measures 8-9. The treble staff continues with triplet patterns. The bass staff features a triplet of eighth notes in measure 9. The key signature has one sharp (F#).

Third system of musical notation, measures 10-11. The treble staff has a triplet of eighth notes in measure 10. The bass staff has a triplet of eighth notes in measure 11. The key signature has one sharp (F#).

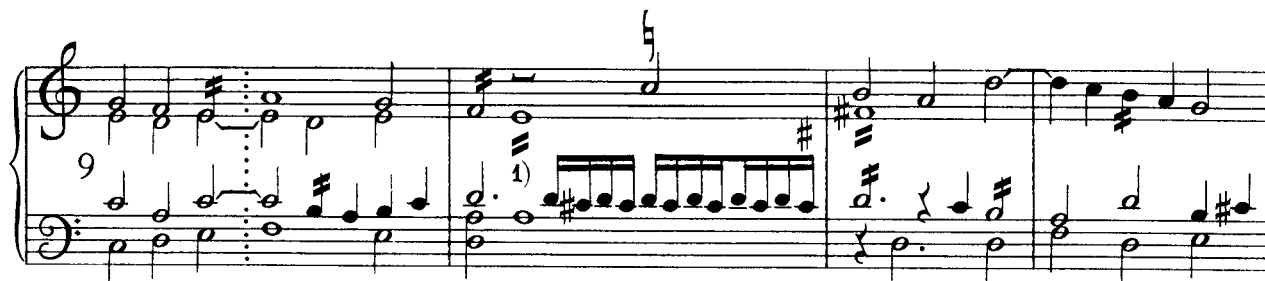
Fourth system of musical notation, measures 12-13. The treble staff contains a triplet of eighth notes in measure 12. The bass staff has a triplet of eighth notes in measure 13. The key signature has one sharp (F#).

Fifth system of musical notation, measures 14-15. The treble staff has a triplet of eighth notes in measure 14. The bass staff has a triplet of eighth notes in measure 15. The key signature has one sharp (F#).

1) B instead of A in MS.



1) B instead of A in MS.



1) A semibreve not in MS.

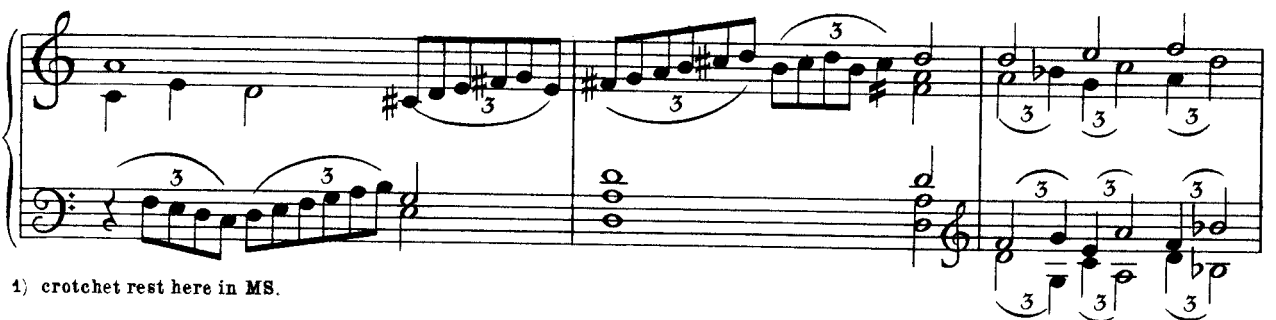
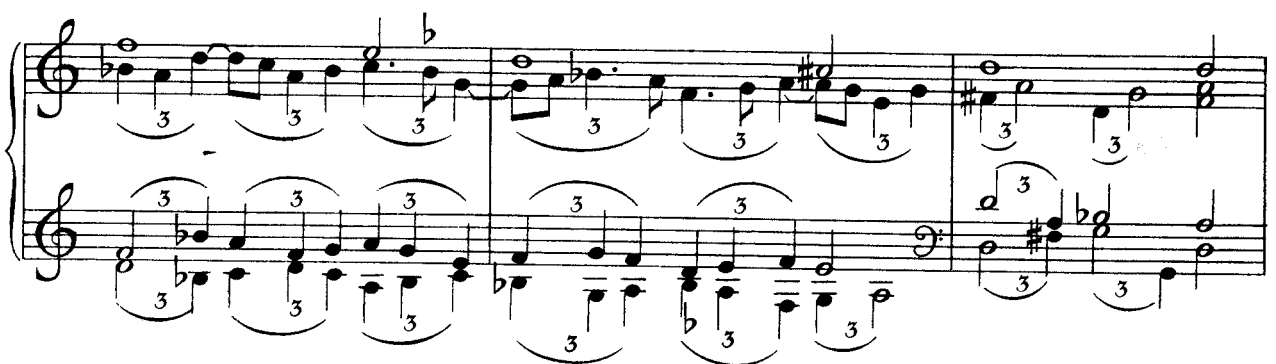
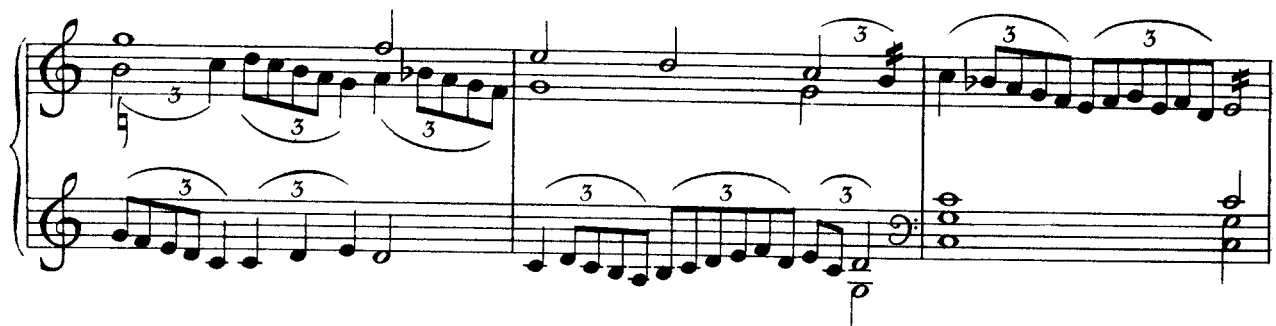
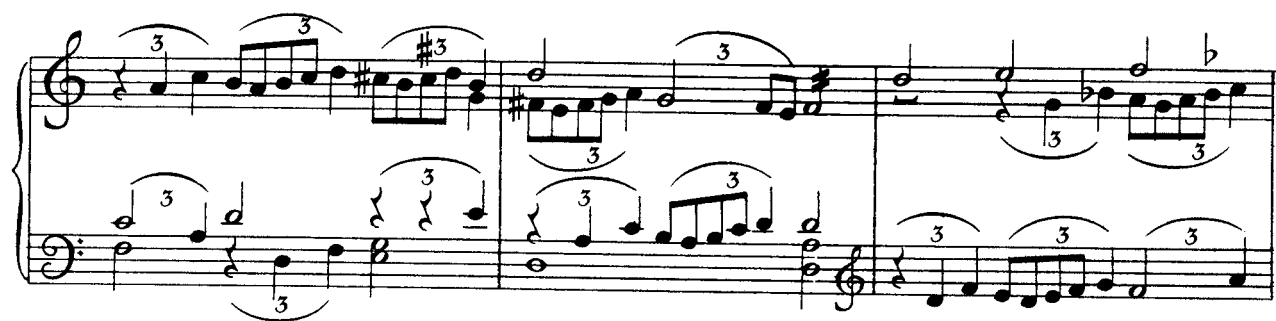
2) the alto part in this bar is a third lower in MS.



1) the last two quavers, D and E, are omitted in MS.; the barline is one beat earlier. 2) minim in MS. 3) E a dotted minim in MS.

13

14



1) crotchet rest here in MS.

The musical score consists of six systems of staves. The first system shows a complex interplay of triplets in both hands. The second system begins with a first ending bracket labeled '1)' and includes a repeat sign with a first ending bracket labeled '16'. The third system continues the melodic and harmonic development. The fourth system features a prominent sixteenth-note run in the right hand. The fifth system shows a continuation of the sixteenth-note patterns. The sixth system concludes the piece with a final cadence and repeat signs.

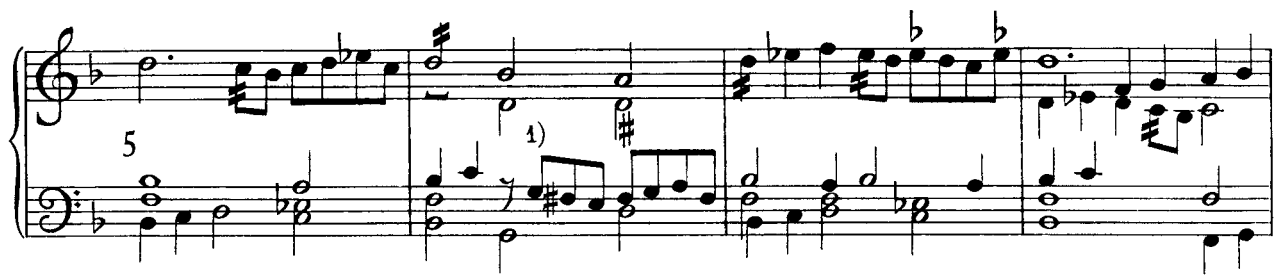
1) Ga quaver in MS.

mr.w. birde.



# 31. HAVE WITH YOW TO WALSINGAME.

This musical score is for a piece titled "31. HAVE WITH YOW TO WALSINGAME." It is written for piano and features six systems of music, each consisting of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings like "p" (piano). There are also performance instructions: a "2" above the bass staff in the second system, a "3" above the bass staff in the fourth system, and a "4" above the bass staff in the fifth system. The score concludes with a double bar line and repeat dots in the final system.

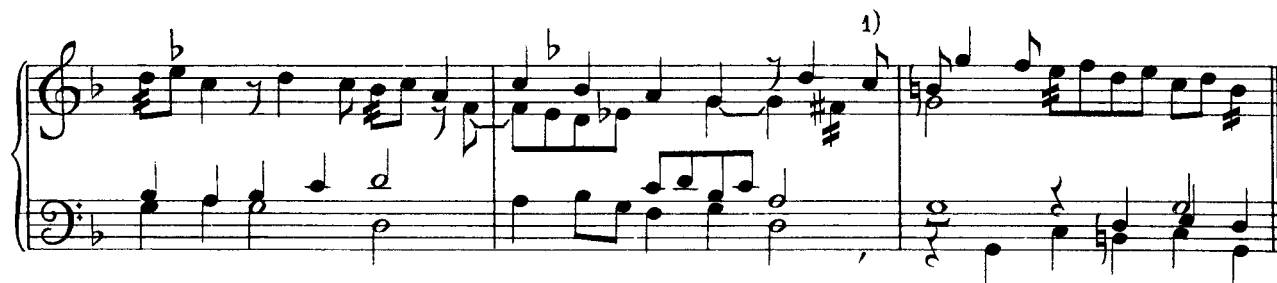


1) G a crotchet in MS.

2) E a quaver in MS.

Handwritten musical score for piano, consisting of six systems of staves. The score is in B-flat major (two flats) and 3/4 time. It features a complex interplay between the right and left hands, with frequent sixteenth and thirty-second note passages. The first system is marked with a '1)' above the treble staff and a '8' below the bass staff. The second system has a '9' below the bass staff. The third system has a '10' below the bass staff. The fourth system has a '2)' above the treble staff. The fifth system has a '10' below the bass staff. The sixth system has a '2)' above the treble staff. The score ends with a double bar line.

1 barline here in MS. 2) quaver in MS.



1) C# in MS.

13

Two staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). Measure 13 starts with a treble staff containing a half note B-flat, a half note A, and a half note G. The bass staff contains a half note F, a half note E, and a half note D. Measure 14 continues with similar melodic lines.

Two staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). Measure 15 features a treble staff with a half note G, a half note F, and a half note E. The bass staff contains a half note D, a half note C, and a half note B. Measure 16 continues with similar melodic lines.

14

Two staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). Measure 17 starts with a treble staff containing a half note B-flat, a half note A, and a half note G. The bass staff contains a half note F, a half note E, and a half note D. Measure 18 continues with similar melodic lines.

Two staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). Measure 19 features a treble staff with a half note G, a half note F, and a half note E. The bass staff contains a half note D, a half note C, and a half note B. Measure 20 continues with similar melodic lines.

15

Two staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). Measure 21 starts with a treble staff containing a half note B-flat, a half note A, and a half note G. The bass staff contains a half note F, a half note E, and a half note D. Measure 22 continues with similar melodic lines.

Two staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). Measure 23 features a treble staff with a half note G, a half note F, and a half note E. The bass staff contains a half note D, a half note C, and a half note B. Measure 24 continues with similar melodic lines.

Handwritten musical score for piano, measures 15-20. The score is in B-flat major (two flats) and 3/4 time. It features complex triplet patterns in both hands. Measure 16 is marked with '16' in the bass staff. Measure 17 is marked with '17' in the bass staff. Measure 20 contains a footnote '1)' pointing to a C# in the bass staff.

1) C# in MS. obviously for Bb.

18

Measures 18-21. Treble staff: 18 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 19 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 20 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 21 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Bass staff: 18 (quarter, quarter, quarter, quarter), 19 (quarter, quarter, quarter, quarter), 20 (quarter, quarter, quarter, quarter), 21 (quarter, quarter, quarter, quarter).

Measures 22-25. Treble staff: 22 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 23 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 24 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 25 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Bass staff: 22 (quarter, quarter, quarter, quarter), 23 (quarter, quarter, quarter, quarter), 24 (quarter, quarter, quarter, quarter), 25 (quarter, quarter, quarter, quarter).

19

Measures 26-29. Treble staff: 26 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 27 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 28 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 29 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Bass staff: 26 (quarter, quarter, quarter, quarter), 27 (quarter, quarter, quarter, quarter), 28 (quarter, quarter, quarter, quarter), 29 (quarter, quarter, quarter, quarter).

Measures 30-33. Treble staff: 30 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 31 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 32 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 33 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Bass staff: 30 (quarter, quarter, quarter, quarter), 31 (quarter, quarter, quarter, quarter), 32 (quarter, quarter, quarter, quarter), 33 (quarter, quarter, quarter, quarter).

20 1)

Measures 34-37. Treble staff: 34 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 35 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 36 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 37 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Bass staff: 34 (quarter, quarter, quarter, quarter), 35 (quarter, quarter, quarter, quarter), 36 (quarter, quarter, quarter, quarter), 37 (quarter, quarter, quarter, quarter).

Measures 38-41. Treble staff: 38 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 39 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 40 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 41 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Bass staff: 38 (quarter, quarter, quarter, quarter), 39 (quarter, quarter, quarter, quarter), 40 (quarter, quarter, quarter, quarter), 41 (quarter, quarter, quarter, quarter).

1) G instead of F in MS.

21

1)

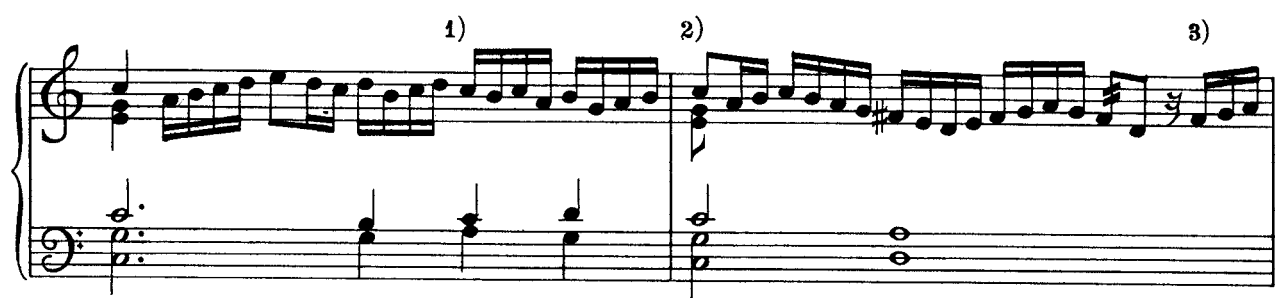
22

1) B a dotted quaver in MS.



# 32. ALL IN A GARDEN GRINE.

This musical score is for the piece "All in a Garden Grine," numbered 32. It is written for a piano in G major and 3/4 time. The score consists of five systems, each with a grand staff (treble and bass clefs). The melody is primarily in the treble clef, featuring a mix of eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#), and the time signature is 3/4. The piece concludes with a double bar line and repeat dots in the final measure of the fifth system.

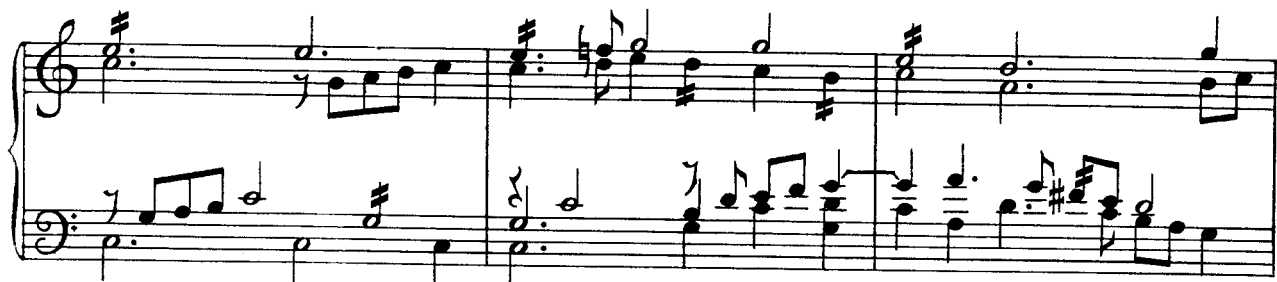


1) barline here in MS. 2) A instead of G in MS. 3) a quaver rest here in MS. and the last note A a quaver.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical elements such as eighth and sixteenth notes, rests, and fingerings. The first system begins with a treble staff containing a whole note chord (F#4, C#5) and a bass staff with a descending eighth-note scale starting on F#3. The second system features a treble staff with a whole note chord (F#4, C#5) and a bass staff with a descending eighth-note scale starting on F#3. The third system has a treble staff with a whole note chord (F#4, C#5) and a bass staff with a descending eighth-note scale starting on F#3. The fourth system shows a treble staff with a whole note chord (F#4, C#5) and a bass staff with a descending eighth-note scale starting on F#3. The fifth system has a treble staff with a whole note chord (F#4, C#5) and a bass staff with a descending eighth-note scale starting on F#3. The sixth system features a treble staff with a whole note chord (F#4, C#5) and a bass staff with a descending eighth-note scale starting on F#3. The notation includes various musical elements such as eighth and sixteenth notes, rests, and fingerings.



1) C# in MS. 2) this bar is omitted in its proper place in the MS. (on f. 145) and there is a footnote:—  
 “here is a falte, a pointe left out, wh ye shall finde prickte after the end of the next song upon the 148 leafe:” and at the bot-  
 tom of f. 148 the missing bar is written with the note: “this pointe bee longeth to the song before 145 leafe”

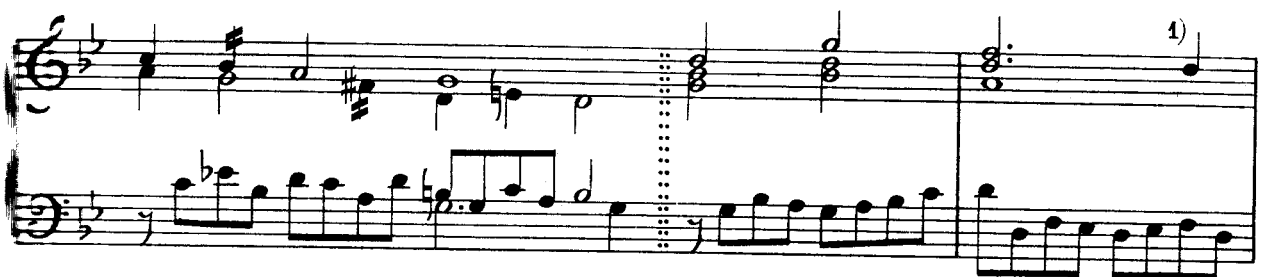


1) this chord is a third lower in MS.

# 33. LORD WILLOBIES WELCOME HOME.



1) A not in MS. 2) G# in MS.



1) a quaver in MS., and the barline one quaver later.



1) C# in MS. 2) this chord is a fifth higher in MS., F# A.D.

finis. maister. willm. birde.



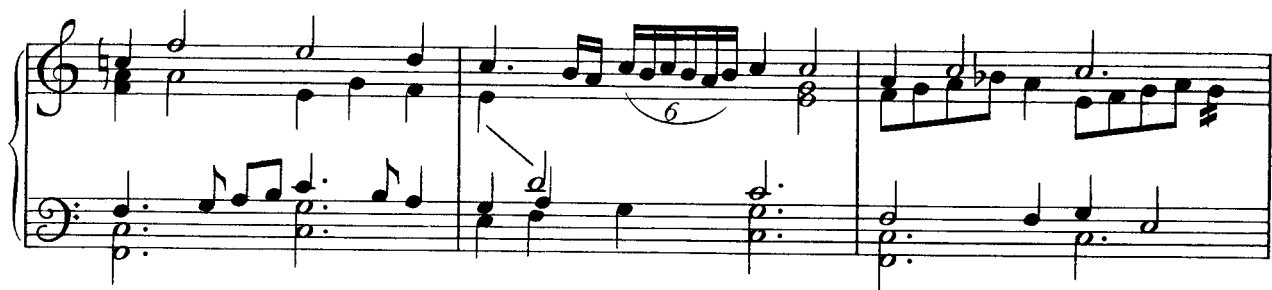
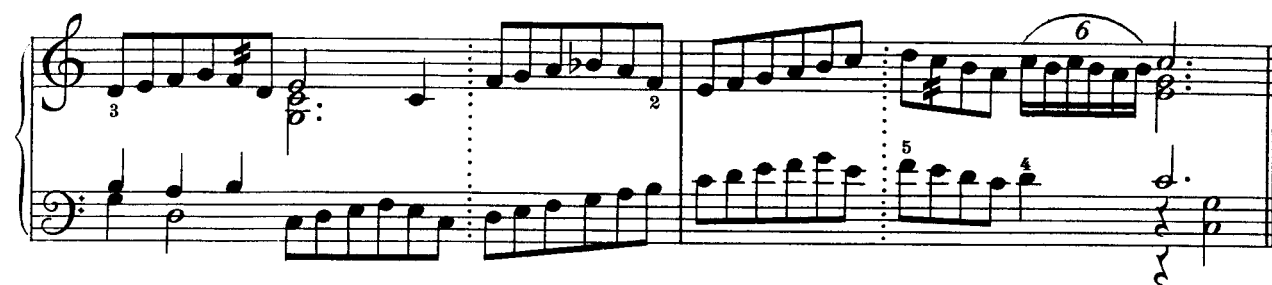
# 34. THE CARMANS WHISTLE.

The musical score for 'The Carmans Whistle' is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody is primarily written in the treble clef, while the bass clef provides harmonic support with chords and single notes. The first system begins with a treble clef and a common time signature. The second system continues the melody with various note values and rests. The third system features a repeat sign and a dotted line indicating a continuation of the melody. The fourth system includes a triplet of eighth notes in the treble clef. The fifth system concludes the piece with a final cadence.







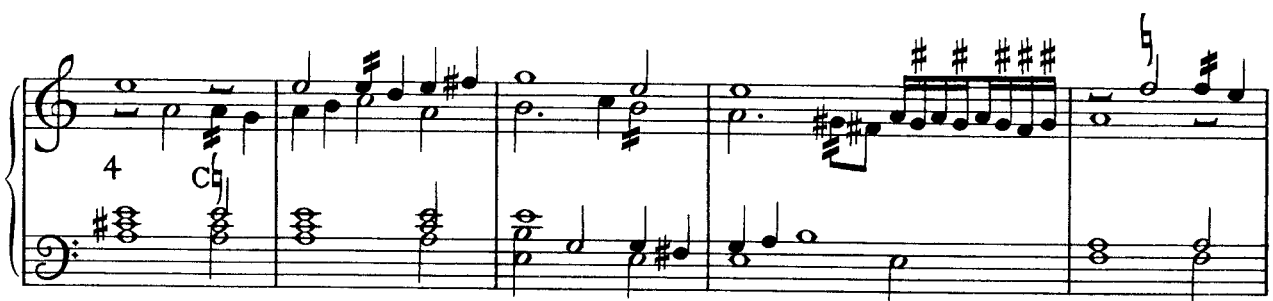
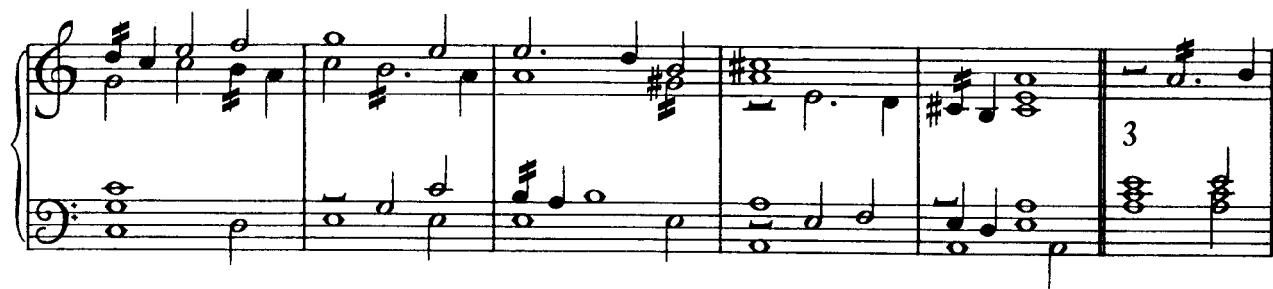


finis.maister willm.birde.

# 35. HUGHE ASHTONS GROWNDE.



1) semibreve in MS.







First system of musical notation. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure contains a whole rest. The melody consists of eighth and sixteenth notes. The bass clef staff features a 6/8 time signature and a key signature of one sharp. It contains four measures of chords, primarily triads and dyads.

Second system of musical notation. The treble clef staff continues the melody with eighth and sixteenth notes. The bass clef staff contains four measures of chords, including some with accidentals.

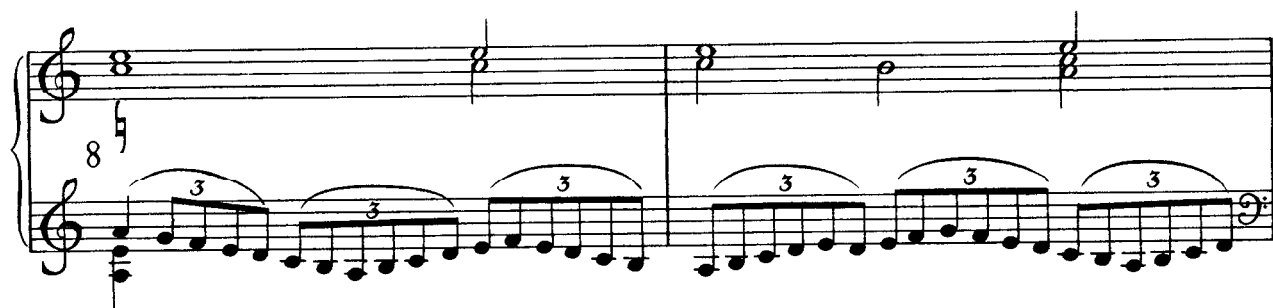
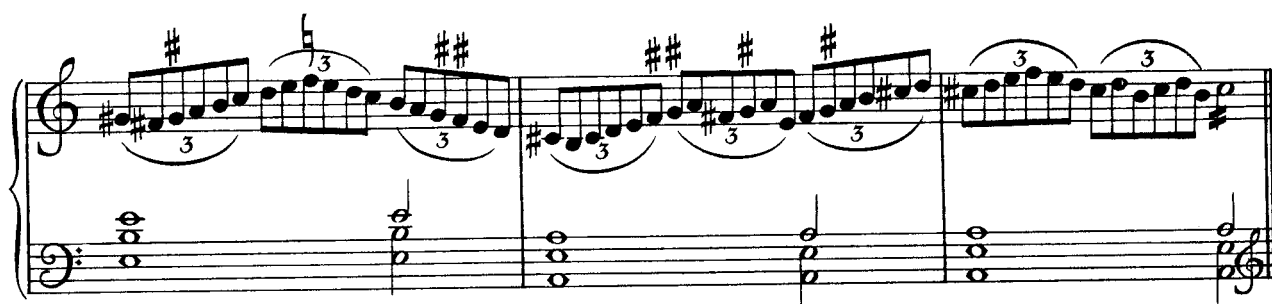
Third system of musical notation. The treble clef staff continues the melody. The bass clef staff contains four measures of chords, including some with accidentals.

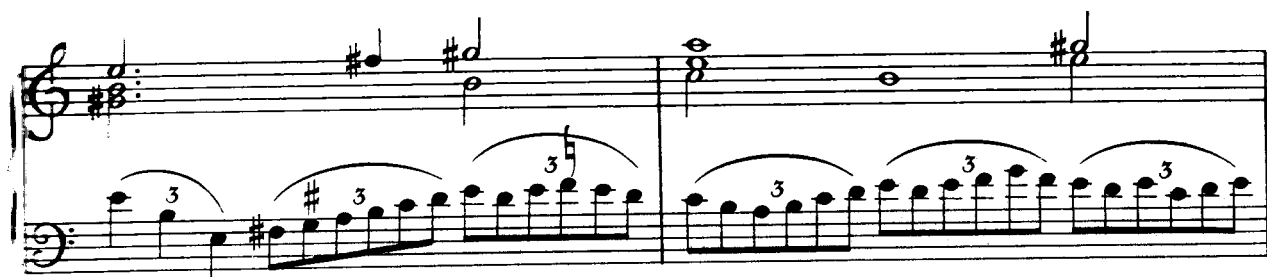
Fourth system of musical notation. The treble clef staff contains four measures of chords. The bass clef staff contains four measures of eighth-note patterns.

Fifth system of musical notation. The treble clef staff contains four measures of chords. The bass clef staff contains four measures of eighth-note patterns.

Sixth system of musical notation. The treble clef staff contains four measures of chords. The bass clef staff contains four measures of eighth-note patterns. A first ending bracket is present in the final measure of the treble staff.

! G# instead of F# in MS.







1) E instead of G indicated in MS. by direct.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, featuring a key signature change to one sharp (F#) in the third measure. The lower staff is in bass clef and contains a supporting line with eighth and sixteenth notes. A fingering number '10' is written above the first measure of the bass staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, including a flat (b) in the second measure. The lower staff continues the supporting line with eighth and sixteenth notes, also including a flat (b) in the second measure.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the supporting line with eighth and sixteenth notes. A small 'f' dynamic marking is present below the bass staff in the third measure.

The fourth system of musical notation consists of two staves. Both staves feature triplets, indicated by a '3' over each group of three notes. The upper staff has a melodic line with triplets, and the lower staff has a supporting line with triplets.

The fifth system of musical notation consists of two staves. Both staves continue with triplets, indicated by a '3' over each group of three notes. The upper staff has a melodic line with triplets, and the lower staff has a supporting line with triplets. The system concludes with a double bar line.

First system of musical notation, measures 1-3. The treble clef staff contains a melody with eighth and sixteenth notes, including accidentals (sharps and naturals). The bass clef staff contains a harmonic accompaniment with chords and single notes. A Roman numeral 'II' is written above the first measure of the bass staff.

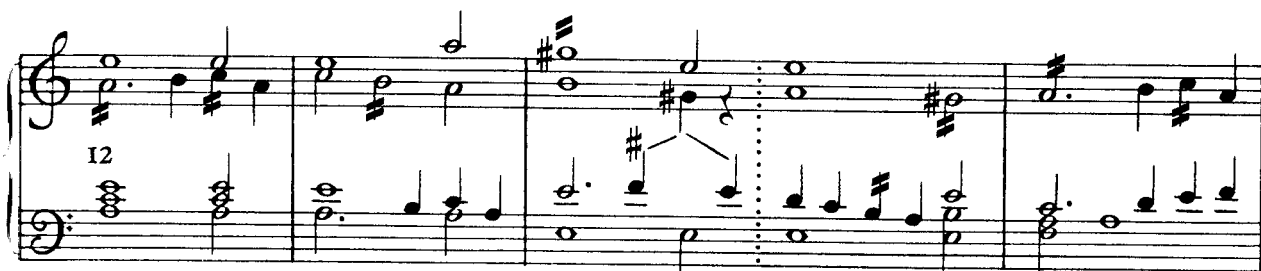
Second system of musical notation, measures 4-6. The treble clef staff continues the melody with various note values and accidentals. The bass clef staff provides accompaniment with chords and moving lines.

Third system of musical notation, measures 7-9. The treble clef staff features a more active melody with sixteenth notes. The bass clef staff continues with accompaniment, including some beamed notes.

Fourth system of musical notation, measures 10-12. The treble clef staff shows a continuation of the melodic line. The bass clef staff has a more active accompaniment with eighth notes.

Fifth system of musical notation, measures 13-14. The treble clef staff contains a melodic phrase ending with a natural sign. The bass clef staff has a corresponding accompaniment. A bracket with the number '1)' is placed above the first measure of this system.

1) an extra barline here in MS.



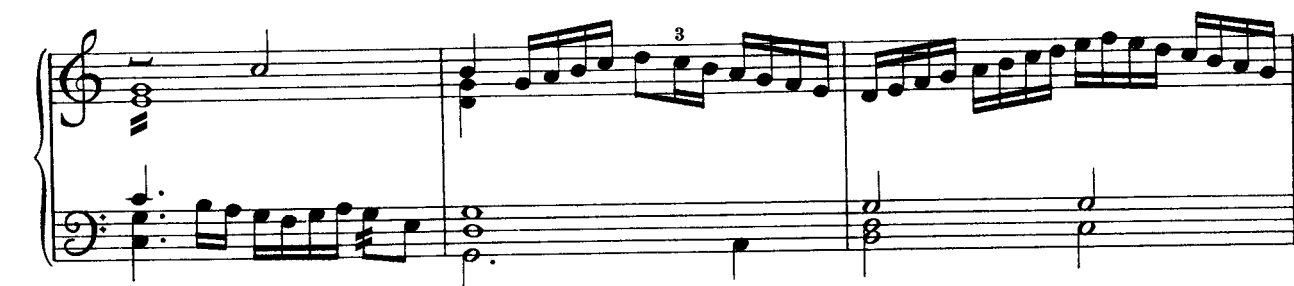
mr. w. birde

# 36. A FANCIE.

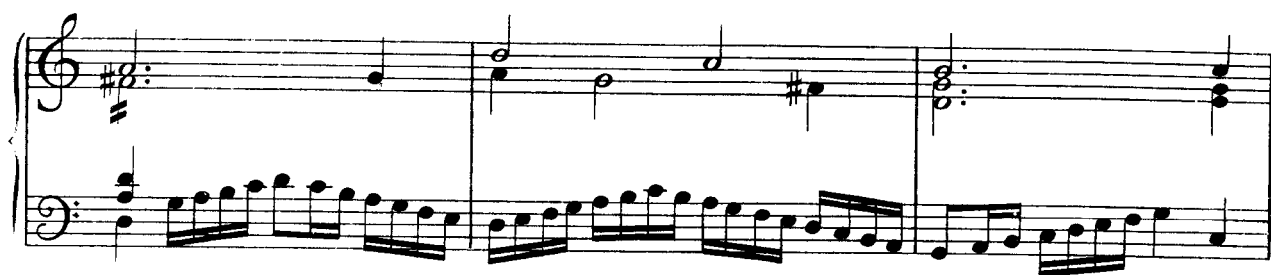
The musical score for 'A FANCIE' is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical elements such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Fingerings are indicated by numbers 1 through 4. The score concludes with a double bar line and repeat dots in the final system.



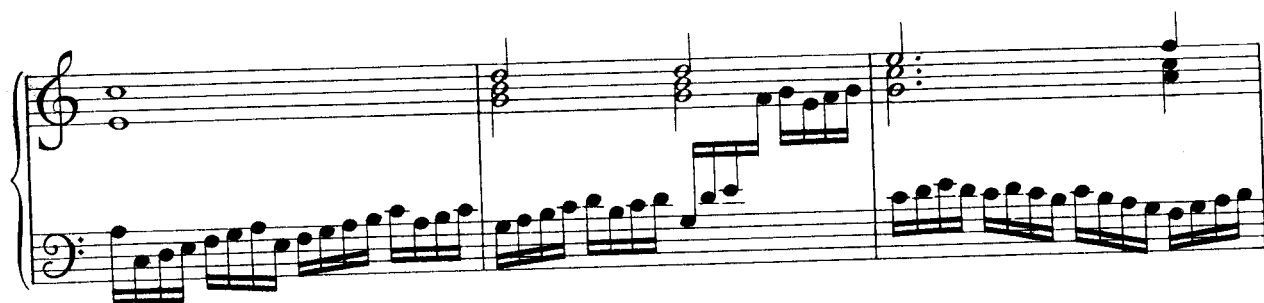
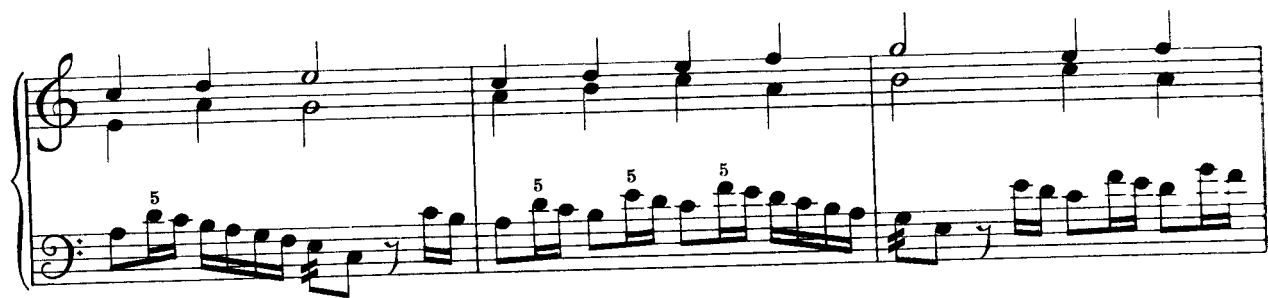




1) E $\flat$  for F# in MS. 2) F# in MS.



1 F a semibreve in MS.



First system of musical notation, measures 1-3. The treble clef staff contains a sequence of eighth and sixteenth notes with fingerings 2, 3, 2, and 5, 5. The bass clef staff contains a sequence of eighth notes and rests.

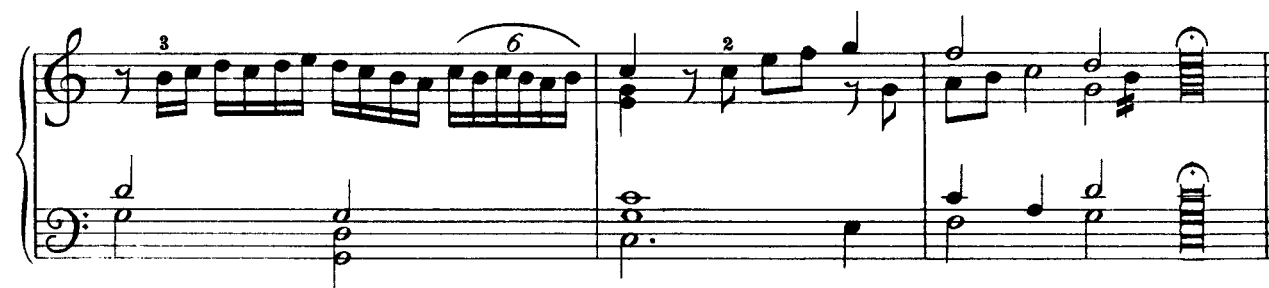
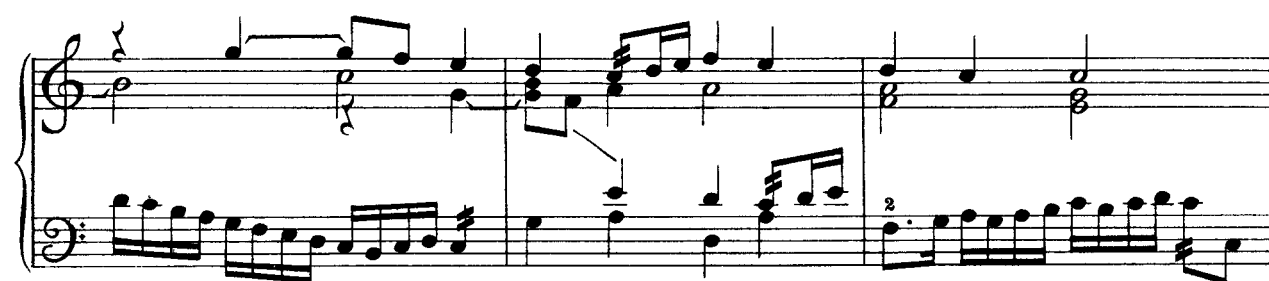
Second system of musical notation, measures 4-6. The treble clef staff contains a sequence of eighth and sixteenth notes with a slur over measures 4 and 5, and a fingering of 6. The bass clef staff contains a sequence of eighth notes and rests.

Third system of musical notation, measures 7-9. The treble clef staff contains a sequence of eighth and sixteenth notes with fingerings 3, 3, and 3. The bass clef staff contains a sequence of eighth notes and rests.

Fourth system of musical notation, measures 10-15. The treble clef staff contains a sequence of eighth and sixteenth notes with a fingering of 4. The bass clef staff contains a sequence of eighth notes and rests.

Fifth system of musical notation, measures 16-21. The treble clef staff contains a sequence of eighth and sixteenth notes with a slur over measures 16 and 17, and a fingering of 1. The bass clef staff contains a sequence of eighth notes and rests.

1) A & C in MS. instead of F & A.



mr. w. birde

# 37. SELLINGERS ROWNDE.



1) no signature in MS.



1) minim in MS., not tied crotchets

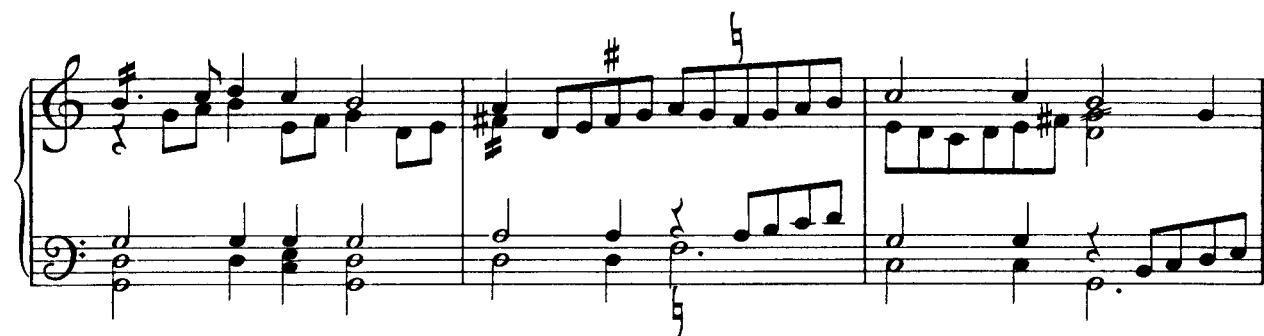




1 there is here an extra bar in the MS.  
which if left makes the tune one bar too long.

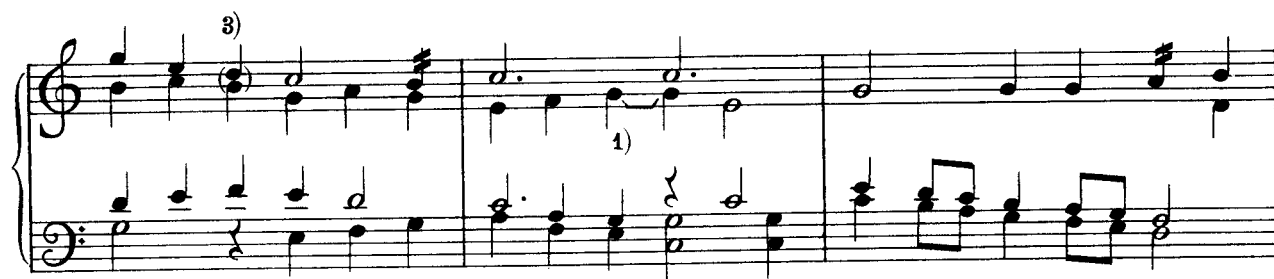


1 crotchet rest here in MS. 2) minim in MS. not tied crotchets.





1 D in MS. instead of E. 2) minim in MS. not tied crotchets.



- 1) minim in MS. not tied crotchets. 2) this variation is wrongly numbered to begin five bars earlier.  
 3) this bar is one crotchet short in the MS.-D & B are omitted. 4) minim in MS.



9 : mix in MS., not tied crotchets.



1, quaver in MS.

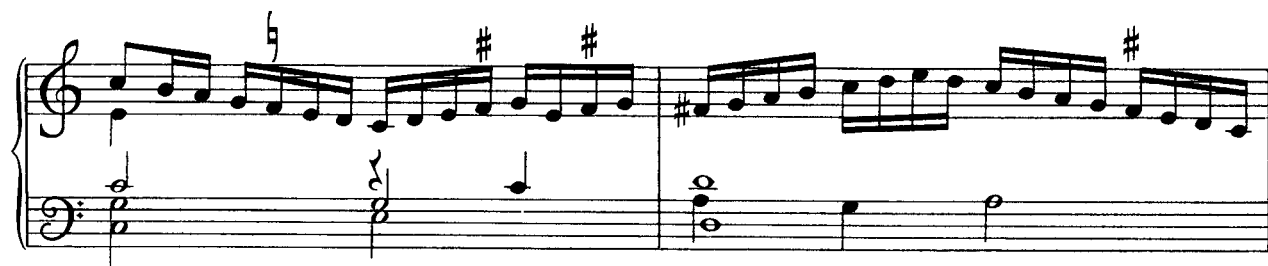
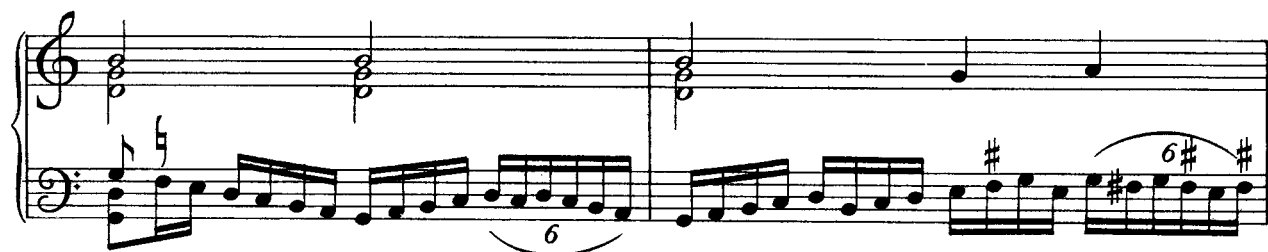
finis. mr. willm. birde.



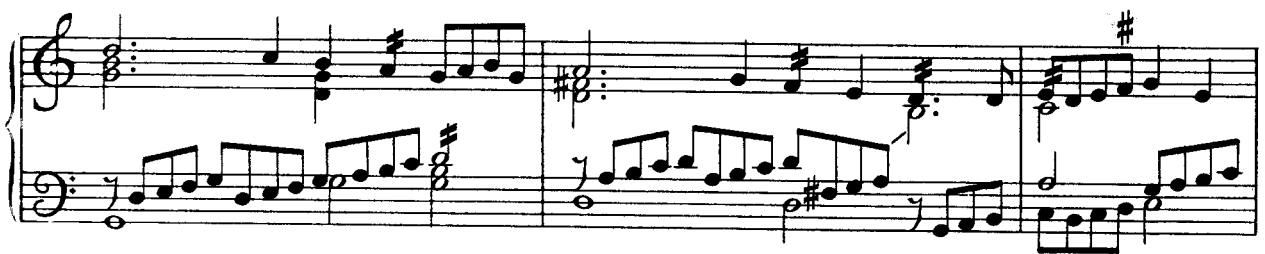
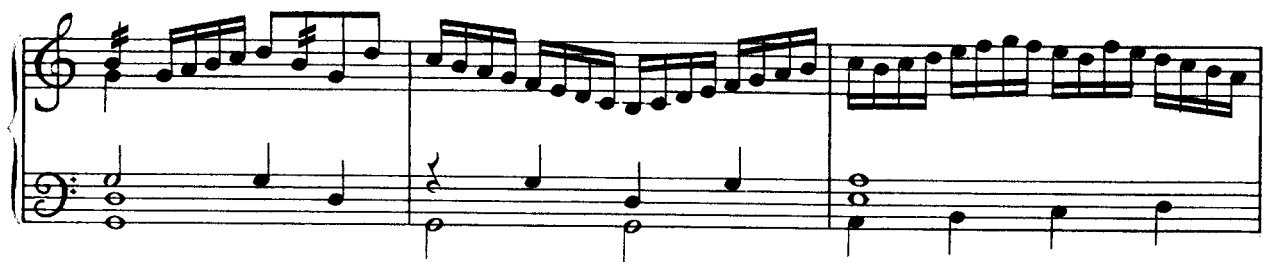
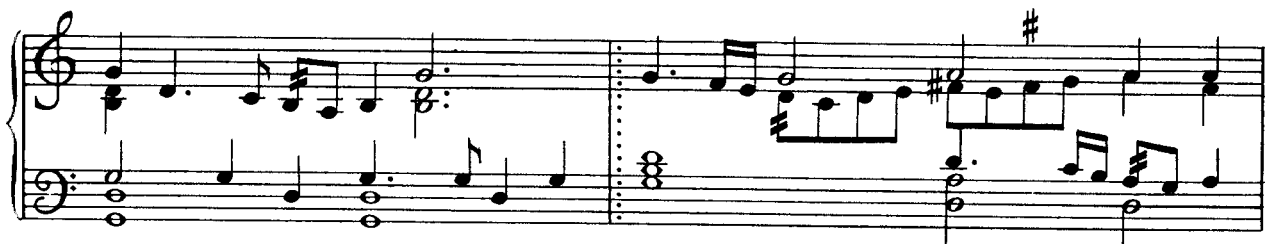
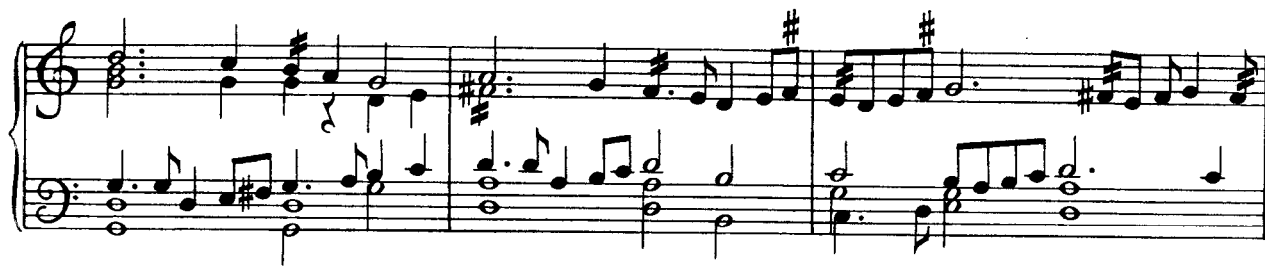
# 38. MUNSERS ALMAINE.

The musical score for "MUNSERS ALMAINE" is written in 8/8 time and consists of five systems of piano accompaniment. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 8/8. The notation includes various rhythmic values such as eighth, sixteenth, and dotted notes, as well as rests and accidentals. The first system is marked with a '1' in the left margin. The second system has a '1' in the left margin. The third system has a '1' in the left margin. The fourth system has a '1' in the left margin. The fifth system has a '2)' in the left margin. The score concludes with a double bar line and repeat dots.

1 no signature in MS. 2) not tied in MS.

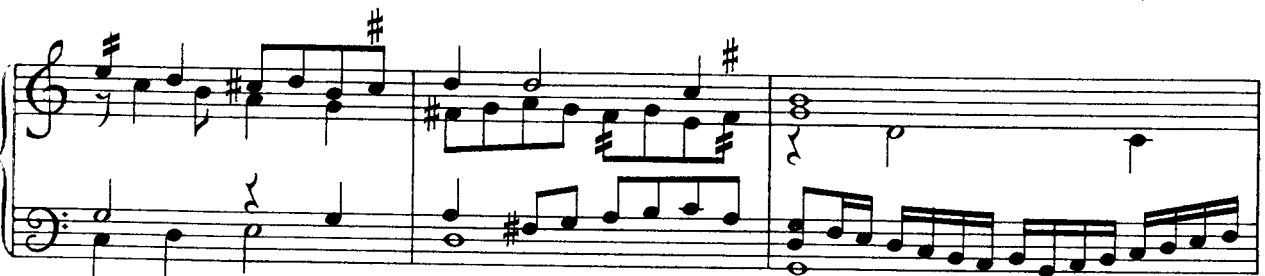


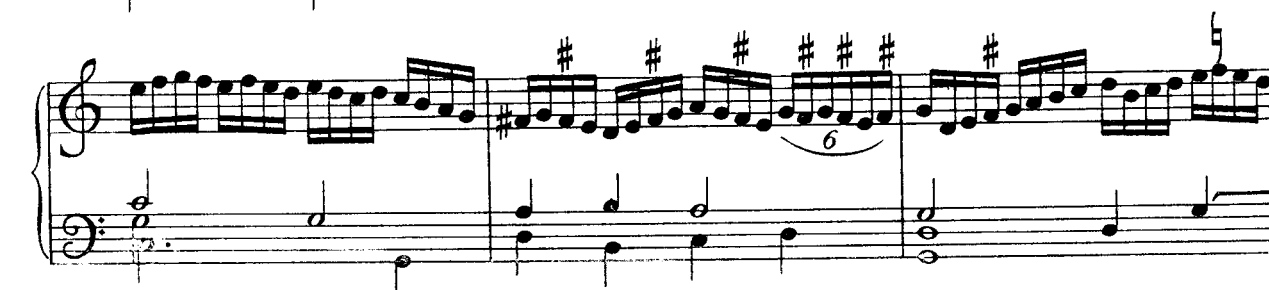
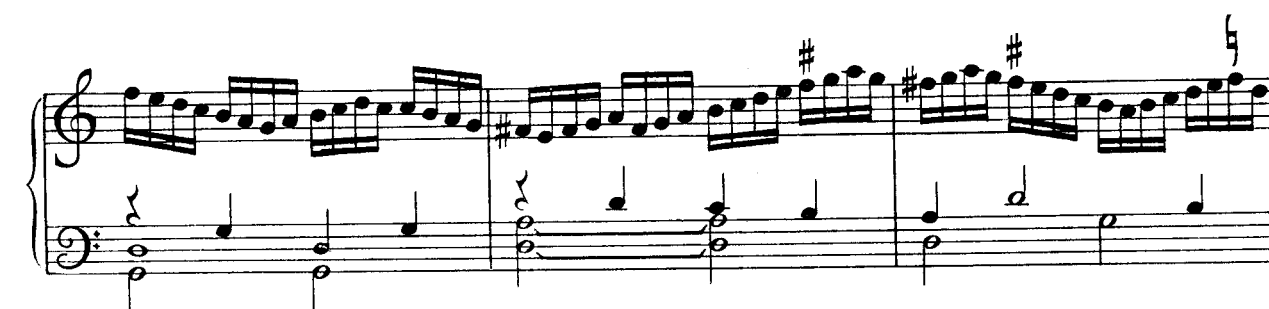
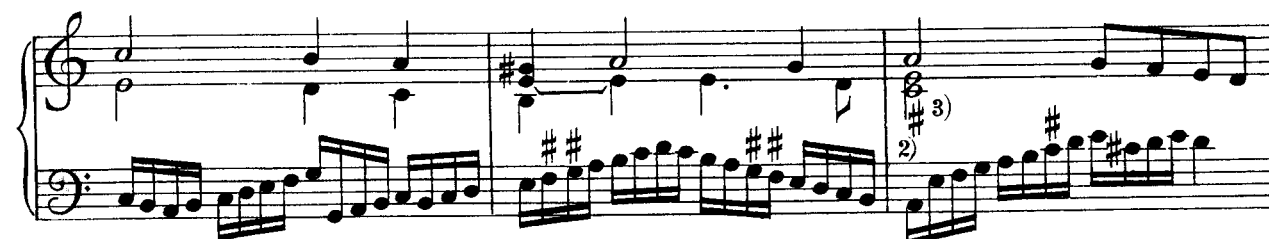
1) quaver in MS.



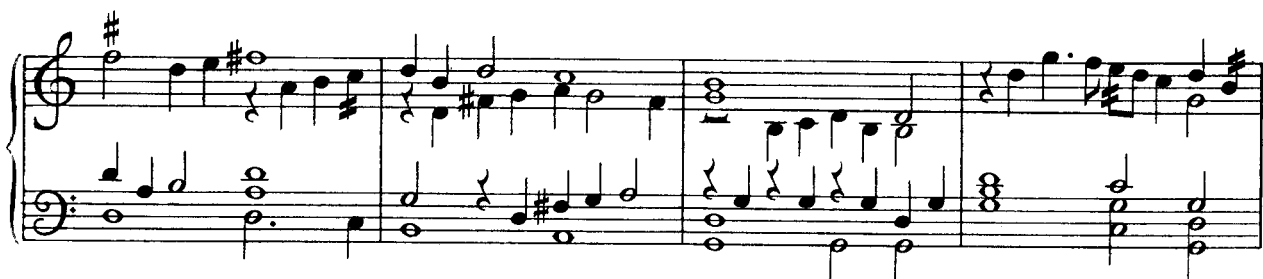
1 quaver in MS.



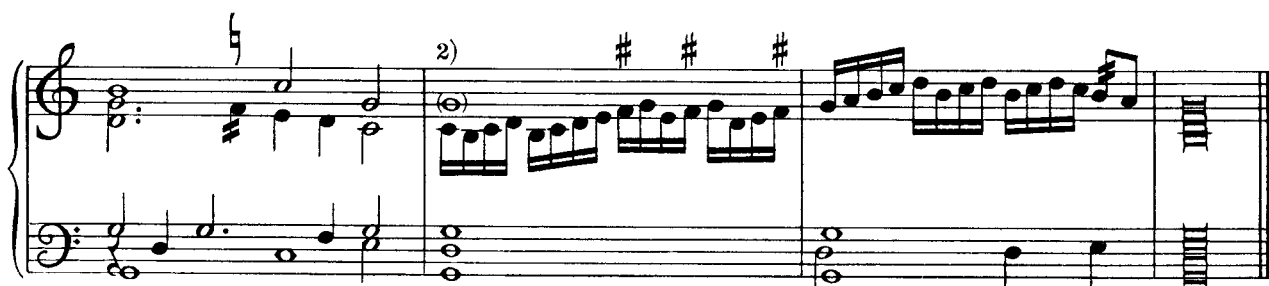
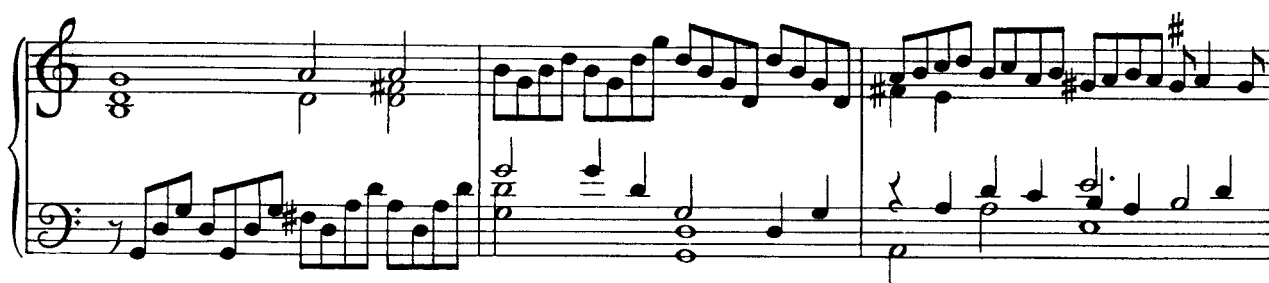
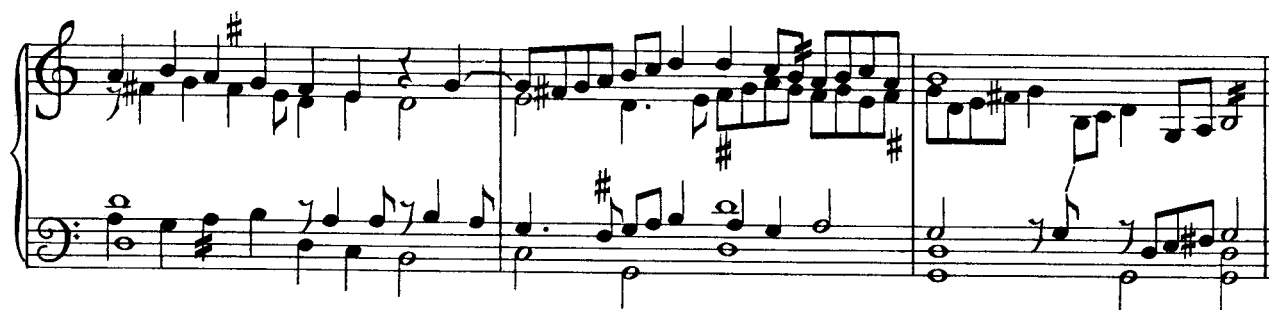




1) quaver rest in MS. 2) quaver in MS. 3) dotted minims in MS.



1) B a quaver in MS. 2) C in MS. instead of D. 3) G not in MS.



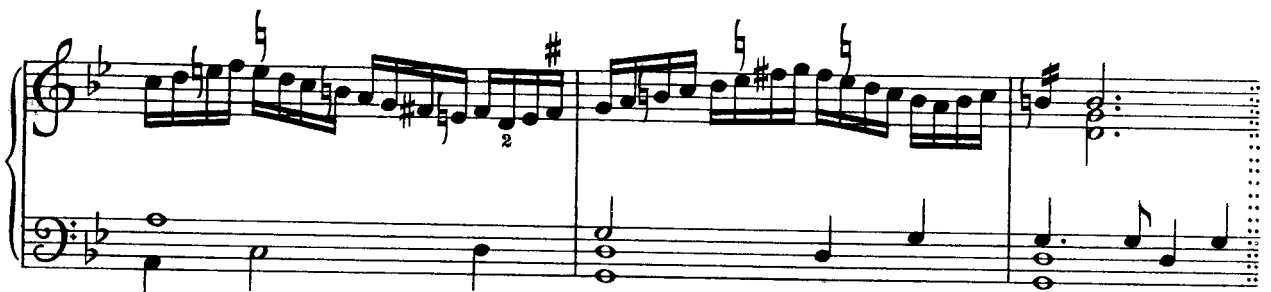
1) A# in MS. 2) G not in MS.; supplied from Forster reading.

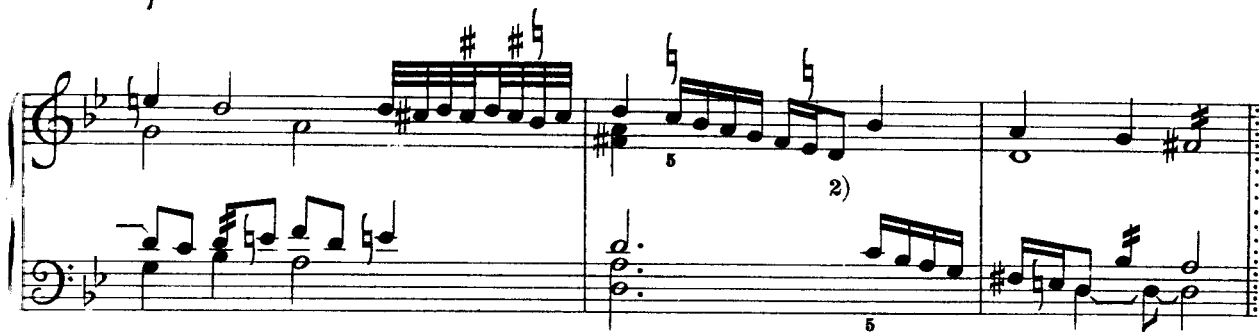
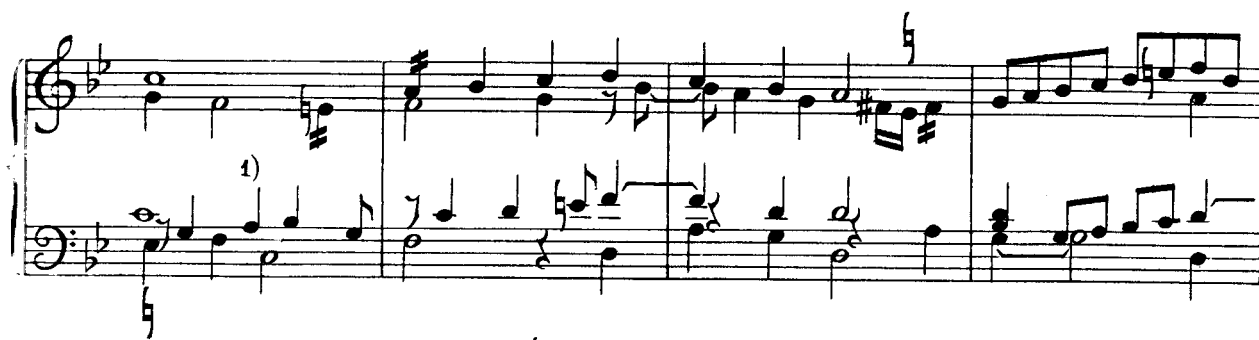
finis. mr. w. birde.



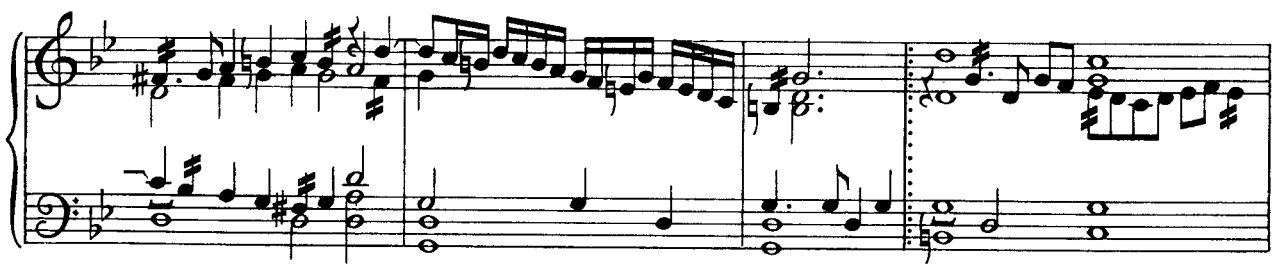
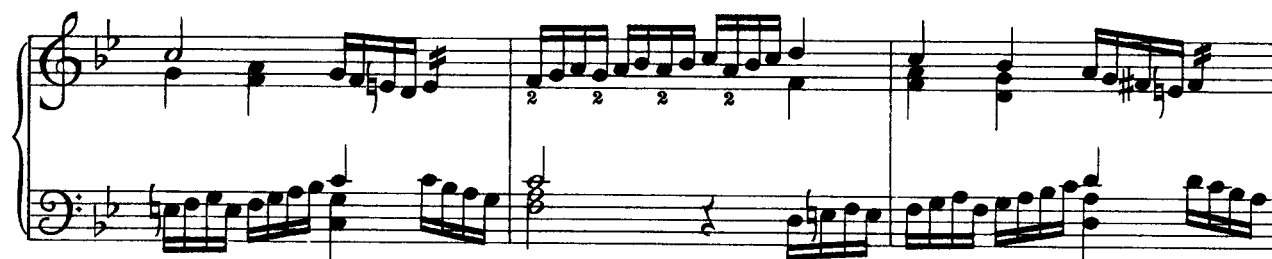
39. THE TENNTHE PAVIAN: MR.W.PETER.

This musical score is for a piano piece titled "The Tenth Pavian" by Mr. W. Peter. It consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is common time (C). The piece begins with a piano introduction in the first system. The second system continues the melody and accompaniment. The third system features a more active bass line with eighth-note patterns. The fourth system includes a triplet in the treble staff. The fifth system concludes with a final cadence, marked by a double bar line and repeat signs.

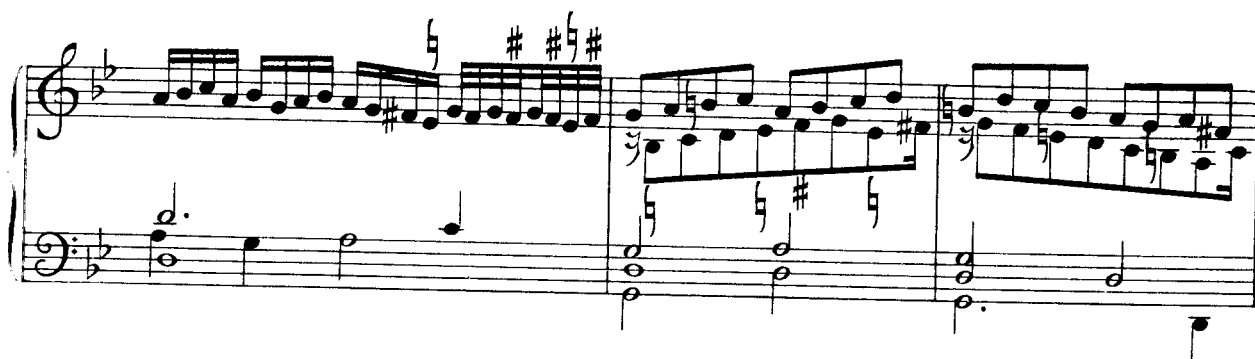
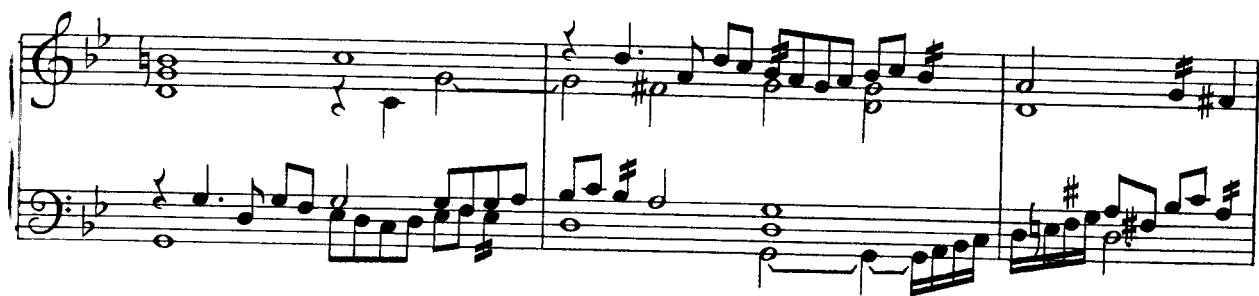




1) A quaver in MS 2) semiquaver in MS, corrected in Drexel and Add. 30486.



1) this E has a flat and a natural in MS.



1 last three semiquavers repeated in MS.

finis. the galliarde followeth.

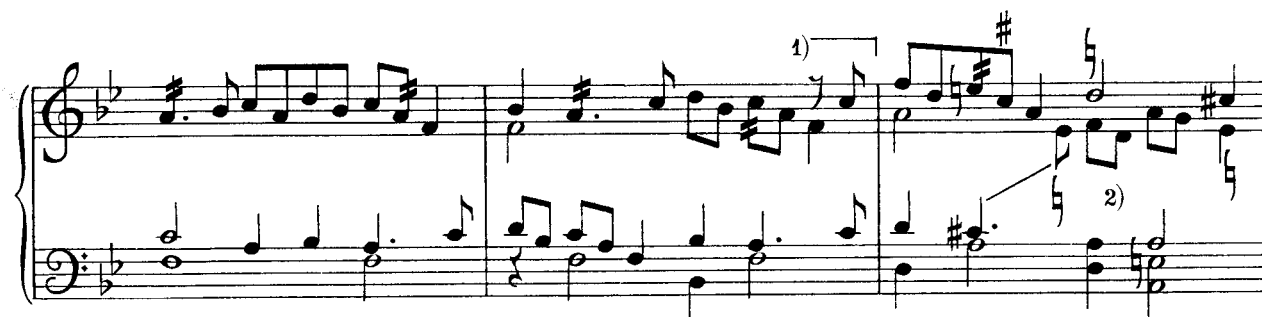
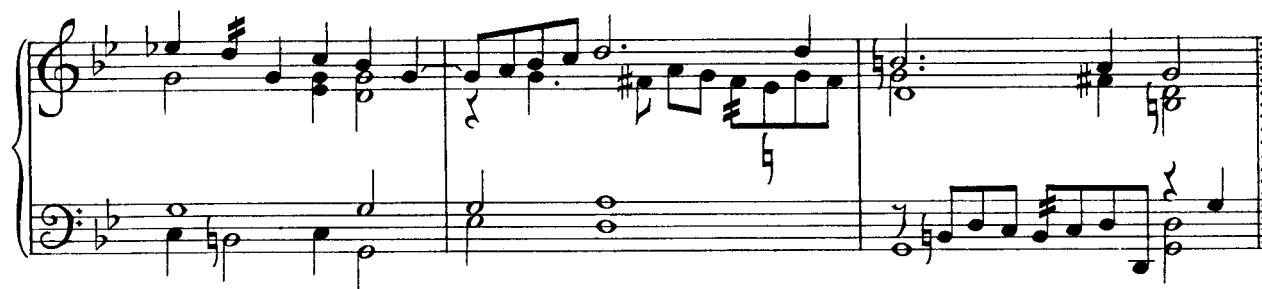
# 40. THE GALLIARDE TO THE TENNTHE PAVIAN.

The musical score is written for a single melodic line on a five-line staff, likely representing a lute or a similar stringed instrument. The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into five systems, each containing two staves. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and notes with stems and beams. There are also some specific markings like '1)' and '2)' indicating different parts or variations. The music is written in a style that is characteristic of early modern lute tablature notation, where the notes are placed on the lines of the staff to represent fret positions on a stringed instrument.

1) Ga minim in MS.



1: extra barline here in MS.



1) in the MS. the bar ends at A: this reading supplied from Forster.  
 2) quaver rest here in MS. 3) quavers in MS. 4) quaver rest in MS.

finis mr.w. birde.



# 41. A FANCIE.

1)

2)

1) there is a minim rest before D in MS. 2) barline here in MS.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains measures 1, 2, and 3. The lower staff is in bass clef with a key signature of one flat. It contains measures 1, 2, and 3. The music is written in a style that suggests a 19th-century manuscript, with some notes beamed together and some accidentals.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains measures 4, 5, and 6. The lower staff is in bass clef with a key signature of one flat. It contains measures 4, 5, and 6. The music continues with various note values and rests.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains measures 7, 8, and 9. The lower staff is in bass clef with a key signature of one flat. It contains measures 7, 8, and 9. The music continues with various note values and rests.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains measures 10, 11, and 12. The lower staff is in bass clef with a key signature of one flat. It contains measures 10, 11, and 12. A first ending bracket labeled '1)' is placed over measures 10 and 11 in the upper staff. A dotted line indicates a repeat or continuation of the music.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains measures 13, 14, and 15. The lower staff is in bass clef with a key signature of one flat. It contains measures 13, 14, and 15. The music continues with various note values and rests.

1 barline here in MS

The first system of musical notation consists of two measures. The first measure contains a treble staff with a half note G4, a dotted half note F#4, and a quarter note E5, and a bass staff with a half note G3, a dotted half note F#3, and a quarter note E4. A double bar line with repeat dots is placed after the first measure. The second measure contains a treble staff with a half note G4, a dotted half note F#4, and a quarter note E5, and a bass staff with a half note G3, a dotted half note F#3, and a quarter note E4.

The second system of musical notation consists of two measures. The first measure contains a treble staff with a half note G4, a dotted half note F#4, and a quarter note E5, and a bass staff with a half note G3, a dotted half note F#3, and a quarter note E4. The second measure contains a treble staff with a half note G4, a dotted half note F#4, and a quarter note E5, and a bass staff with a half note G3, a dotted half note F#3, and a quarter note E4.

The third system of musical notation consists of two measures. The first measure contains a treble staff with a half note G4, a dotted half note F#4, and a quarter note E5, and a bass staff with a half note G3, a dotted half note F#3, and a quarter note E4. The second measure contains a treble staff with a half note G4, a dotted half note F#4, and a quarter note E5, and a bass staff with a half note G3, a dotted half note F#3, and a quarter note E4.

The fourth system of musical notation consists of two measures. The first measure contains a treble staff with a half note G4, a dotted half note F#4, and a quarter note E5, and a bass staff with a half note G3, a dotted half note F#3, and a quarter note E4. The second measure contains a treble staff with a half note G4, a dotted half note F#4, and a quarter note E5, and a bass staff with a half note G3, a dotted half note F#3, and a quarter note E4.

The fifth system of musical notation consists of two measures. The first measure contains a treble staff with a half note G4, a dotted half note F#4, and a quarter note E5, and a bass staff with a half note G3, a dotted half note F#3, and a quarter note E4. The second measure contains a treble staff with a half note G4, a dotted half note F#4, and a quarter note E5, and a bass staff with a half note G3, a dotted half note F#3, and a quarter note E4.

1) barline here in MS.

Handwritten musical score for piano, consisting of five systems of two staves each. The music is in G major (one sharp) and 3/4 time. The notation includes various note values, rests, and dynamic markings. A first ending bracket is present in the third system, and a 'b' marking appears in the fourth system.

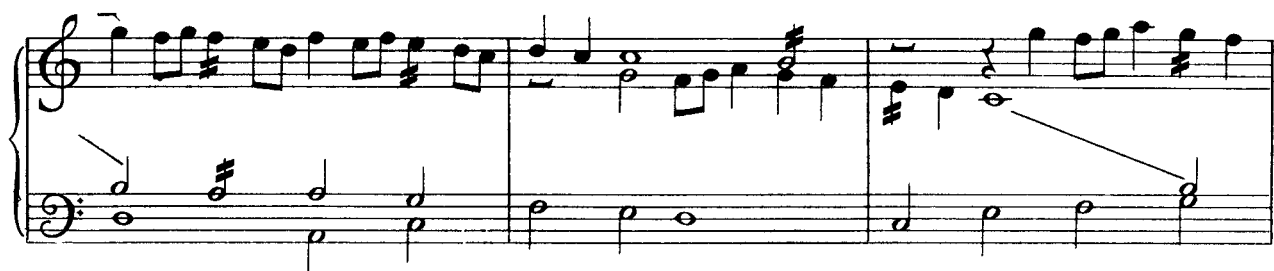
1. E instead of D in MS

mr. w. birde.

1) this obviously correct reading is supplied from Add. 30485. In the MS. the whole passage is a third higher, and the first D&E omitted, making the bar two semiquavers short. 2) semiquaver in MS. 3) G omitted in MS.; supplied from Add. 30485.

# 42. A VOLUNTARIE.

This musical score is for a piece titled "42. A VOLUNTARIE." It is written for piano and consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *mf* and *f*. The piece features a mix of eighth, sixteenth, and thirty-second notes, often beamed together in rapid passages. There are also several measures with longer note values like half and whole notes. The score is divided into measures by vertical bar lines, with repeat signs (double dots) appearing at the beginning of several phrases. The overall style is characteristic of 18th or 19th-century keyboard music.





A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of two systems. The first system has a measure rest in the treble staff, followed by a dotted line indicating a continuation of the melody. The second system shows the full melody and accompaniment. The melody features a prominent eighth-note pattern in the first system and a more complex rhythmic pattern in the second system. The accompaniment provides a steady bass line with some harmonic support.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The music is in 4/4 time and spans three measures. The first measure shows the treble staff starting on G4 and the bass staff on G3. The second measure continues the melody and accompaniment. The third measure concludes the phrase with a final G#4 in the treble and G3 in the bass.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is divided into three measures. The first measure shows the beginning of the melody and accompaniment. The second measure continues the melody and accompaniment. The third measure shows the end of the melody and accompaniment. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation.

[illegible]

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in 2/4 time. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score is divided into two measures by a vertical dotted line. The first measure contains the main melody and accompaniment. The second measure contains a continuation of the melody and accompaniment, ending with a double bar line and repeat dots. The lyrics 'The Rose Tree' are written below the bass staff.

finis mr. w. birde.  
gentleman of the queens chappell.