

Bull
Elizabethan Virginal Composers

JOHN BULL

1562-1628

VOLUME I.

EDITED FOR THE PIANOFORTE
FROM THE MSS.

BY

MARGARET H. GLYN

MILLS MUSIC, INC.
1619 BROADWAY, NEW YORK 19, N. Y.

SYDNEY

MCMXXII.

Elizabethan Virginal Composers

JOHN BULL

1562-1628

VOLUME I.

EDITED FOR THE PIANOFORTE
FROM THE MSS.

BY

MARGARET H. GLYN

Author of "The Rhythmic Conception of Music,"
"The Evolution of Musical Form," and Editor of
"Simple English Classics for Pianoforte," etc.

PRICE 1.25

JOSEPH WILLIAMS LIMITED, 32, GREAT PORTLAND STREET, LONDON, W. 1
THE B. F. WOOD MUSIC CO., 246, SUMMER STREET, BOSTON, U.S.A.

AUSTRALIA: D. Davis & Co. Ltd.
Sydney

NEW ZEALAND: A. A. Corrigan & Co. Ltd.
Wellington.

1922.

INTRODUCTION.

IN the 16th century English virginal music was not only ahead of its own time, but ahead of anything that was done abroad until the arrival of Scarlatti. Its general character is melodic with a setting more or less contrapuntal, but not uniformly so. Parts are not rigidly adhered to; they die into one another, coming and going with a freedom unknown to the later counterpoint. Octave passages are non-existent, but the technique is frequently of a modern type, and staccato may be used occasionally with good effect. It is, however, mainly as a study of legato playing that virginal music will be found invaluable, and its charming melodies are most attractive. It needs a light touch in playing, having been written for an instrument of delicate tone.

The present edition aims at bringing this work within the reach of all, and should sufficient support be forthcoming, it is hoped to issue further volumes, graded, containing the complete virginal works of Gibbons which are mostly unpublished, and large selections from Bull and others. The varied repeats of a melody, if dull, will sometimes be omitted. In the case of Gibbons, it appears that contemporary copyists have already made the omissions.

The text is practical and non-antiquarian, finished with the accuracy of a scholars' edition. As regards corrections of imperfect MSS., it follows a new line. *A revised text is given.* All single wrong notes, accidentals omitted or superfluous, and ties omitted in the MS. will be noted eventually in an Appendix with reference to page, line, and bar, so that any student can ascertain these corrections. Of anything beyond this, the MS. reading will be given above or below the text. Composers' autographs being mostly non-existent, we are dealing with copyists' errors. When a piece is found in more than one version, no single MS. has been necessarily adhered to throughout; the object being to arrive as near as may be to the missing autograph of the composer.

Pieces are exceptionally found transposed a fourth higher in one MS. than in another; in the case of a piece rather too low for the pianoforte such transposition can sometimes be made with advantage, provided the usual virginal compass (A above the treble stave) is not exceeded. It is undesirable to place sections of a piece an octave higher. The music has its own character, which would be destroyed by substituting modern pianistic effects.

This being a performing edition, the entire omission of ornaments has been decided on for the following reasons:—

1. *The music is complete without ornaments*, unlike that of a later period.
2. *Their interpretation is uncertain, experts disagreeing.*
3. They may be frequently the irresponsible addition of copyists.
4. They were a speciality of virginal technique, a convention of the 16th century, now meaningless.
5. *They double the difficulty of the music*, and so stand in the way of popularising it.
6. In whatever way performed, they are over-obtrusive on the pianoforte, and distract attention from fine melody.

Insufficient evidence exists to enable anyone to discover with certainty the 16th century use of these ornaments. For those few who wish to play the music on a harpsichord, it is impossible to arrive at the precise original rendering. Even from the antiquarian point of view, it would seem better to have no ornaments than wrong ones.

Virginal books contain the bare notes only on six-lined staves, with obsolete time-signatures and numerous changes of clef, including C clefs on any line. It is necessary to grasp the character of the piece first—the composer having scant means of indicating this—in order to find its counterpart in modern notation. The method of translation here adopted is that of the crotchet beat. Phrasing and marks of expression are added. Pedal effects are not inserted, but can be used in moderation, and short pieces may be repeated if desired. Repeat marks occur in some MSS., but the term "Rep." in the text means a varied repeat of the melody.

Double bars, strewn throughout virginal books, divide the strains and repeats of the variations, which are always numbered, the theme counting as 1. This will be found a great assistance to young students in the study of form. Elizabethan form is always clear and intelligible, though of much greater freedom than that of succeeding centuries. Chromatic modulation was frequent, and dissonance was the rule rather than the exception in all advanced compositions.

Virginal music is not confined to the Church modes. There is seldom a major without some suggestion of minor, and there is never a minor without the major close. Beautiful and original effects are introduced by this mingling of major and minor. It is as though the scale rose in the major and fell in the minor with an inflection like that of the melodic minor scale. This occurs frequently in the popular music of the period, by which virginal music was very largely influenced. A number of folk-tunes were used by composers as the basis for variations.

11
22
- 2435
636
1022

CONTENTS.

	PAGE
1. ALMAN	3
2. ALMAN	4
3. DOCTOR BULLES GREEFE	5
4. DOCTOR BULLES JEWEL	5
5. FAIRE AND SWEET	6
6. ALMAN	8
7. DALLING ALMAN	9
8. ALMAN	10
9. THE DUKE OF BRUNSWICK'S ALMAN	11
10. (CORANTO)	12
11. COURANTE KINGSTON	12
12. PAVAN AND GALLIARD	13

PREFACE.

THE Keyboard works of John Bull number 151, of which 59 are published, *i.e.*, 49 in the Fitzwilliam Book, 7 in Parthenia, and 3 elsewhere. In this volume are 5 pieces not previously published, and better versions of several already known. An anonymous Coranto is included, which is very probably by Bull because it contains the augmented sixth. He is the only composer of the period known to have used it.

I desire to express my most sincere thanks for the use of pieces numbered 1, 2, 6, 7, published by kind permission of the Governing Body of Christ Church College, Oxford, from MSS. in their possession, of which pieces they reserve the rights, including all rights of reproduction by any other person than the present publishers.

M. H. G.

May, 1922.

Copyright, 1922, by Joseph Williams, Ltd.

J. W. 15968.

I.

974675

Alman.

JOHN BULL.

Andante con moto.

Rep.

2 Maestoso.

Rep.

11965 Miss. Music 1.00

II. Alman.

Andante serioso.

mf mp

Rep.

mf

mp

f mp

*

*The repeat is missing.

III.

Doctor Bulles Greefe.

Andante espressivo.

The musical score for "Doctor Bulles Greefe" is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system begins with a piano (*p*) dynamic marking. The second system includes a mezzo-piano (*mp*) dynamic marking. The piece concludes with a double bar line at the end of the third system.

IV.

Doctor Bulles Jewel.

Allegretto cantabile.

(Repeats omitted.)

The musical score for "Doctor Bulles Jewel" is written for piano in 3/4 time with a key signature of two flats (Bb, Eb). It consists of two systems of music. The first system begins with a piano (*p*) dynamic marking. The piece concludes with a double bar line at the end of the second system.

2
p

cresc. f

3
p cresc.

mf

V.
*Faire and Sweet.

Allegretto.
p

* Probably a folk tune. Also called *The Duchess of Brunswicks Toye*.
J. W. 15968.

Rep.

p

2

mf

Rep.

mp

rit.

mf

VI. Alman.

Andante dolente.

First system of musical notation for the first section, marked *Andante dolente*. It consists of a grand staff with a treble clef and a bass clef. The time signature is 4/4. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The first four measures are marked with a slur, and the fifth measure is also slurred. The notation includes various note values, rests, and accidentals.

Rep.

First system of musical notation for the first repeat of the first section, marked *Rep.*. It consists of a grand staff with a treble clef and a bass clef. The time signature is 4/4. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The first four measures are marked with a slur, and the fifth measure is also slurred. The notation includes various note values, rests, and accidentals.

Second system of musical notation for the first section, marked *Andante dolente*. It consists of a grand staff with a treble clef and a bass clef. The time signature is 4/4. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The first four measures are marked with a slur, and the fifth measure is also slurred. The notation includes various note values, rests, and accidentals.

2 *Poco animato.*

Second system of musical notation for the second section, marked *Poco animato*. It consists of a grand staff with a treble clef and a bass clef. The time signature is 4/4. The key signature has one sharp (F#). The music begins with a mezzo-piano (*mp*) dynamic. The first four measures are marked with a slur, and the fifth measure is also slurred. The notation includes various note values, rests, and accidentals.

Rep.

First system of musical notation for the first repeat of the second section, marked *Rep.*. It consists of a grand staff with a treble clef and a bass clef. The time signature is 4/4. The key signature has one sharp (F#). The music begins with a mezzo-piano (*mp*) dynamic. The first four measures are marked with a slur, and the fifth measure is also slurred. The notation includes various note values, rests, and accidentals.

Second system of musical notation for the second section, marked *Poco animato*. It consists of a grand staff with a treble clef and a bass clef. The time signature is 4/4. The key signature has one sharp (F#). The music begins with a mezzo-piano (*mp*) dynamic. The first four measures are marked with a slur, and the fifth measure is also slurred. The notation includes various note values, rests, and accidentals.

VII. Dalling Alman.

Audante giocondo.

mp

Rep.

p

2

mf

Animato.
Rep.

mp

3 *Placido.*

p

Rep.

rit.

VIII. Alman.

Andante espressivo.

First system of musical notation, featuring a treble and bass clef with a 4/4 time signature. The music is marked *p* (piano).

Second system of musical notation, including a *Rep.* (Repeat) sign above the staff. A *** symbol is present in the bass line.

Third system of musical notation, continuing the piece with various melodic and harmonic elements.

Fourth system of musical notation, marked *2* and *mf* (mezzo-forte).

M. S.

Rep.

Fifth system of musical notation, with *l.h.* and *r.h.* markings in the bass line.

Sixth system of musical notation, with *l.h.* and *r.h.* markings in the bass line.

*Also added in this bar.

IX. The Duke of Brunswicks Alman.

Allegretto vivace.

The first system of music is in 4/4 time and marked *mp*. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment with quarter notes.

Rep.

The first repeat section is marked *p*. It begins with a treble clef and a key signature of one sharp. The melody is more active, featuring sixteenth and thirty-second notes. The bass clef continues with a steady accompaniment.

The second system continues the piece with a treble clef and a key signature of one sharp. It features a mix of eighth and sixteenth notes in the treble, with a consistent accompaniment in the bass.

The third system is marked *mp* and includes a first ending bracket labeled '2'. The treble clef has a more melodic line with eighth notes, while the bass clef provides a rhythmic accompaniment.

Rep.

The second repeat section is marked *p*. It features a treble clef and a key signature of one sharp. The melody is characterized by a series of sixteenth-note runs in the treble, with a simple accompaniment in the bass.

The final system of the piece features a treble clef and a key signature of one sharp. It concludes with a melodic flourish in the treble and a final accompaniment in the bass.

X. *Coranto.

Allegretto giocoso.

mp

cresc.

poco rit. *f* a tempo *mf*

The musical score for the Coranto consists of three systems of grand staff notation. The first system begins with a piano (*mp*) dynamic. The second system includes a *cresc.* marking. The third system features a *poco rit.* marking followed by a *f* dynamic and then a return to *a tempo mf*. The piece is in 3/4 time and B-flat major.

XI. Courante Kingston.

Andante legato.

(Repeats omitted)

p

M.S.

2

The musical score for the Courante Kingston consists of two systems of grand staff notation. The first system begins with a piano (*p*) dynamic. The second system starts with a second ending marked with a '2'. The piece is in 3/4 time and B-flat major.

3

XII.
*Pavan. St. Thomas Wake.

(Variation omitted)

Andante maestoso.

4

f

2

974675

* A run is omitted in the last bar of each strain, and also in bar 7 of the Galliard.
Time-values diminished from $\frac{3}{4}$ to $\frac{2}{4}$ in both pieces.

The first system of musical notation for 'The Galliard'. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. A large slur covers the entire system.

The Galliard.

(Variations omitted)

Andante grazioso.

The second system of musical notation, starting with the tempo marking 'Andante grazioso.' and the dynamic marking 'mf'. The time signature is 3/4. The music continues with a similar melodic and accompaniment structure as the first system.

The third system of musical notation, continuing the piece. It features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef, with a large slur over the system.

The fourth system of musical notation, marked with a '2' above the first measure. The music continues with a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

The fifth and final system of musical notation for this section. It concludes with a melodic line in the treble clef and a rhythmic accompaniment in the bass clef, ending with a double bar line.

IMPORTANT EDUCATIONAL WORKS

ON MUSIC BY

STEWART MACPHERSON

Professor of Harmony and Composition at the Royal Academy of Music.

	PAPER		NET		CLOTH	
	s.	d.	s.	d.	s.	d.
Practical Harmony (with Analytical Index)	5	0	7	6		
As a result of its clear and concise character, this work has become a standard text-book . It is essentially practical, as it enables the student to connect the theory with his every-day music; it is kept within the requirements of the average student, but is more than a mere sketchy survey of the important branches of the study.						
Appendix to Practical Harmony .—A Collection of Questions and Exercises for the use of Students ...	4	0	6	0		
Practical Counterpoint , strict and free... .. (complete)	7	6	10	6		
In two separate volumes:—Part I.—Strict counterpoint; Part 2.—Free counterpoint ... each vol.						
	4	0	6	0		
Rudiments of Music	1	6	3	0		
No young student of music (piano, violin or singing) should be without such a book as this. Like the "Practical Harmony," all explanations are given in clear, terse language.						
Questions and Exercises upon the Rudiments of Music	1	6	3	0		
350 Exercises in Harmony, Counterpoint, and Modulation (including the Harmonization of Melodies) limp cloth	—	—	2	6		
Form in Music , with special reference to the designs of Instrumental Music	—	—	7	6		
Melody and Harmony (a treatise for the Teacher and the Student) stiff paper	12	6	15	0		

AURAL CULTURE; BASED UPON MUSICAL APPRECIATION.

By STEWART MACPHERSON and ERNEST READ.

The work deals with the vital subject of the training of the young pupil's ear in musical perception, in a manner calculated to arouse his interest from the outset. It is planned as a series of lessons, each of which is based upon some definite musical composition, and will, it is felt, prove invaluable to teachers who are seeking to awaken and to stimulate the listening and appreciative faculties of their pupils.

Price: Part I., 5/- net cash; Part II., 7/- net cash; Part III., 7/- net cash.

Separate "Pupil's Books," containing Songs, Rhythmic Exercises, etc. Parts I., II. and III., price 2/- net each.

MUSIC AND ITS APPRECIATION; or THE FOUNDATIONS OF TRUE LISTENING.

By STEWART MACPHERSON.

This book is largely intended as a help to the musical amateur who may wish for some little guidance in his listening to music. It deals in an easy, untechnical way with such matters as:—The requisites for true listening—The simpler aspects of musical construction—The material and form of instrumental composition—The various periods of musical composition from the time of Bach onwards, and their special characteristics—The story of the symphony—The instruments of the orchestra, etc. It also contains a list of books of reference, a chronological table of the most famous composers, a glossary of terms in common use, etc.

Cloth, 5/- net cash.

PIANOFORTE PLAYING ON ITS TECHNICAL AND AESTHETIC SIDES.

By CHARLES F. REDDIE, Professor of the Pianoforte at the R.A.M.

This volume, intended as a guide for Pianoforte Teachers, is written as concisely as possible, and illustrated by numerous examples. It should also prove a useful text-book for Students generally.

Cloth, 5/- net cash.

THE ANALYTICAL EDITION OF BEETHOVEN'S SONATAS.

Edited, Phrased, and Fingered by STEWART MACPHERSON.

This edition is unique in the fact that each Sonata is preceded by a complete analysis of its several movements, based upon the principles set forth in the Editor's "Form in Music." It is therefore of special educational value to the student.

The phrasing throughout this edition has been carried out in accordance with modern ideas on this important subject, and it is believed that, where such phrasing has been added by the Editor, it will be found to be thoroughly in accordance with the meaning and spirit of the music.

	s.	d.		s.	d.		s.	d.			
1. Op. 2, No. 1, in F minor	net	2	0	12. Op. 26, in A ¹	net	2	0	22. Op. 54, in F	net	2	0
2. Op. 2, No. 2, in A major	net	2	0	13. Op. 27, No. 1, in E ₂	net	2	0	23. Op. 57, in F minor ("Appassionata")	net	2	6
3. Op. 2, No. 3, in C major	net	2	0	14. Op. 27, No. 2, in C ₂ minor ("Moonlight")	net	2	0	24. Op. 78, in F ₂	net	2	0
4. Op. 7, in E ₂ major	net	2	6	15. Op. 28, in D major ("Pastorale")	net	2	6	25. Op. 79, in G	net	2	0
5. Op. 10, No. 1, in C minor	net	2	0	16. Op. 31, No. 1, in G	net	2	6	26. Op. 81A, in E ₂	net	2	0
6. Op. 10, No. 2, in F	net	2	0	17. Op. 31, No. 2, in D minor	net	2	6	27. Op. 90, in G	net	2	0
7. Op. 10, No. 3, in D	net	2	0	18. Op. 31, No. 3, in E ₂	net	2	6	28. Op. 101, in A	net	2	0
8. Op. 13, in C minor ("Pathétique")	net	2	6	19. Op. 49, No. 1, in E ₂	net	1	6	29. Op. 106, in E ₂	net	3	6
9. Op. 14, No. 1, in E	net	2	0	20. Op. 49, No. 2, in G	net	1	6	30. Op. 109, in E	net	2	0
10. Op. 14, No. 2, in G	net	2	0	21. Op. 53, in C ("Waldstein")	net	2	6	31. Op. 110, in A ₂	net	2	6
11. Op. 22, in B ₂	net	2	6					32. Op. 111, in C minor	net	2	6

THE ANALYTICAL EDITION OF MOZART'S SONATAS.

Edited, Phrased, and Fingered by GEORGE FARLANE.

This edition is issued under the personal supervision of, and with the analysis written by STEWART MACPHERSON.

Being based upon the principles set forth in STEWART MACPHERSON'S "Form in Music" (7/6 net).

Those Sonatas already published are:—

No. 1, in C major	No. 5, in G major	No. 8, in A minor	No. 16, in C major
No. 2, in F major	No. 7, in C major	No. 14, in C minor	No. 18, in D major

Price 2/- net each. Also Fantasia in D minor (with analysis) 2/- net.

J. S. BACH.

Edited, Phrased and Fingered by STEWART MACPHERSON.

18 Little Preludes, 2/- net.

15 Two-part Inventions, 2/6 net.

15 Three-part Inventions, 2/6 net.

R. SCHUMANN.

Edited, Phrased, and Fingered by GEORGE FARLANE.

Issued under the personal supervision of, and with prefatory remarks by STEWART MACPHERSON.

Album for the Young, Op. 68 ... 3/- net (complete).
Phantasiestucke, Op. 12 ... 2/6 net (complete).

IMPORTANT WORK BY CH.-M. WIDOR.

The Modern Orchestra, by Ch.-M. Widor.

A very comprehensive and invaluable work on the compass and capabilities of the Modern Orchestra, including the Organ, taking into account the improved mechanism of the last fifty years. It gives complete lists of Shakes and Tremolos for the Woodwind, and of Double, Triple and Quadruple Stops for the Strings. Besides references to special works and composers for treatment of the various instruments, extracts are given from the compositions of Balakiraw, Beethoven, Berlioz, Bizet, Debussy, Franck, Glazounow, Liszt, Mackenzie, Massenet, Mendelssohn, Meyerbeer, Mozart, Rimsky-Korsakow, Saint-Saëns, Schumann, Wagner, Widor, and others.

Cloth, 18/- net cash.

Descriptive Catalogue of "Educational Works on Music" post free on application.

JOSEPH WILLIAMS, LIMITED, 32, Great Portland Street, London, W.