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BY  
John Bull.

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## PREFACE.

JOHN BULL, who is supposed to have been a native of Somersetshire, was born in 1562, the precise date being unknown. He was educated as a chorister in Queen Elizabeth's Chapel as a pupil of William Blitheman, the organist. On December 24th, 1582, he was appointed organist of Hereford Cathedral, where he remained three years, after which he was admitted (January, 1585) a member of the Chapel Royal, and succeeded his former master as organist in 1591. He obtained the degree of Bachelor of Music at Oxford in 1586, and in 1592 received the Doctorate from the same University, having in the meantime taken a similar degree at Cambridge. Upon the recommendation of Queen Elizabeth he was appointed in 1596 the first Gresham Professor of Music for the course of lectures instituted by Sir Thomas Gresham. In those days it was customary to deliver such lectures in Latin, and a special ordinance was issued in Bull's favour, enabling him to speak in English, owing to his ignorance of the Latin language. The ordinance, which bears the date 1597, is as follows:—

“The solemn musick lecture twice every week, in manner following, viz., the theoretique part for one half-hour, or thereabouts, and the practique, by concert of voice or instruments, for the rest of the hour, whereof the first lecture should be in the Latin tongue and the second in English; but because at this time Mr. Dr. Bull, who is recommended to the place by the Queen's Most Excellent Majesty, being not able to speak Latin, his lectures are permitted to be altogether in English, so long as he shall continue in the place of music lecturer there.”

His inaugural lecture was delivered on October 6th, 1597, and was published by Thomas Este.

In 1601 he went abroad for the benefit of his health, and travelled in France and Germany. During his absence Thomas, the son of William Byrd, acted as *locum tenens*. Bull returned to England in 1606, and on December 15th of this year was admitted to the freedom of the Merchant Taylors' Company by service, having been bound apprentice to the Earl of Sussex, a freeman of the Company. Bull, however, still retained his post at the Chapel Royal after the death of Queen Elizabeth. Stowe, the historian, speaks of an interesting occasion—how, on July 16th, 1607, when King James I. and Prince Henry were being entertained by a dinner at Merchant Taylors' Hall:—

“John Bull, Doctor of Musique, one of the organists of His Majesties Chappell-royall, and free of the Merchant-taylors, being in a citizen's gowne, cappe, and hoode, played most excellent melodie upon a small payre of Organes, placed there for that purpose onley.”

In Boyce's “Cathedral Music,” we read how “his performances on this instrument were esteemed superior to those of any contemporary artist,” not even excepting his equally famous fellow-musicians—Tallis, Byrd, and Gibbons.

It evidently required no small degree of merit to excel as a performer on the keyed instruments of this period, and a rigid and systematic practice seems to have been necessary to acquire any proficiency in technique. On December 20th, 1607, he resigned the Professorship at Gresham College, and two days later obtained a marriage licence from the Bishop of London, and wedded “Elizabeth Walter of the Strand, maiden, aged about 24,” who appears to have been an attendant on the Lady Marchioness of Winchester. The marriage took place at Christ Church, London. In 1611 he entered the service of Prince Henry, as first musician, at a salary of £40 per annum. Troubles now gathered round him, and he was accused of serious irregularities. For leaving the country without a licence, he lost all his appointments in England, and entered the service of the Archduke of Brabant at Brussels in 1613. Four years later he was appointed organist of Antwerp Cathedral, where he remained until his death in 1628. He was buried in the Cathedral, on the south side of Notre Dame. A portrait of Bull, which is preserved in the Music School collection at Oxford, represents him in the habit of a Bachelor of Music, and bears the following inscription:—“An. Ætatis suæ 27. 1589.” Bull is represented by more than forty pieces in the FitzWilliam Virginal Book, and in addition to his reputation as an organist appears to have acquired considerable fame as a virtuoso player on the Virginals. He was associated with William Byrd and Orlando Gibbons in the publication of “Parthenia” in 1611, a collection “of the first musicke that ever was printed for the Virginals.” More than 150 instrumental works are attributed to his prolific pen, and a few of his Anthems are worthy of preservation in the repertory of Church music. Particular attention may be

directed to the anthem "O Lord, my God," which contrasts very favourably with other works in Boyce's "Cathedral Music" in modernity of style and harmonic innovation, though it stands alone as the only example of Bull's genius in this collection. He has been not inaptly described by a modern writer as the "Liszt of his age."

I.—PRÆLUDIUM. (FITZWILLIAM VIRGINAL BOOK, No. CLXXXIV.)

There are seven Præludiums in the FitzWilliam Collection, and this appears to be the most interesting example, by reason of the rhythmic variety in the groupings of notes in almost every bar. In places the music is particularly expressive, and bears favourable comparison with similar works by Byrd and Farnaby. Dr. Naylor considers that "Bull's Preludes are mainly valuable as supplying specimens of the high technical standard, which he must have attained."

II.—DR. BULL'S JUELL. (FITZWILLIAM VIRGINAL BOOK, No. CXXXVIII.;  
ALSO BENJAMIN COSYN'S VIRGINAL BOOK, FOL. 124.)

There is a suggestion of Berlioz in the rather odd turn given to the melody in bars 3 and 4, along with the harmonization, which seems a little awkward at times. The series of short variations (of 8 bars length) that follow, keep up the interest to the close, and serve to demonstrate the versatility and resource of the composer. The title evidently is intended to convey the idea that this was a favourite melody and valued as a jewel.

III.—HEXACHORD (UT, RE, MI, FA, SOL, LA). (FITZWILLIAM VIRGINAL BOOK, No. XLI.)

Perhaps the most remarkable piece in the FitzWilliam collection, in being the earliest example of modulation, with an appreciable sense of key tonality, and showing the transitional stage from mode to scale; and of which some more detailed explanation is necessary.

The word "Hexachord" signifies the six notes, Ut, re, mi, fa, sol, la, and in the 16th century passed as the only idea of a scale. The absence of the leading-note made it difficult to define the key, although this system led eventually to the consideration of the origin of "key," as we now understand it. Bull, in this piece, endeavours by the use of enharmonic notes to produce a change of tonality, *i.e.*, modulation, which is a step further than the idea contemplated a hundred years later by Bach in his "Wohltemperirtes Clavier," where every key that was then known to exist served in turn for the series of "48 Preludes and Fugues."

In the main this piece possesses little real musical interest, and it is only valuable as an experiment and as an exploration of unknown possibilities in harmonic development. At (1) Bull uses the Hexachord as a Canto Fermo, both ascending and descending, and in accordance with the law of the ancient Hexachordum Durum of the 11th century, commences on the note G. This Canto Fermo is accompanied by free fugato counterpoint, and there is no difficulty until (2) is reached. The Hexachord (or Canto Fermo) is now raised a tone higher—*i.e.*, the original notes, G, A, B, C, D, E, are replaced by an exact transposition, giving the series A, B, C $\sharp$ , D, E, F $\sharp$ , which progression must have been somewhat unfamiliar to the Elizabethan musical theorists. The counterpoint adjusts itself to a natural accompaniment, and pursues its way uninterruptedly. At (3) a further transposition, another tone higher, leads to the more complicated series B, C $\sharp$ , D $\sharp$ , E, F $\sharp$ , G $\sharp$ , which closely resembles our scale of B major; but at (4) the problem becomes more difficult, and by a sheer stroke of genius Bull solves it by changing enharmonically the names of all the notes. C $\sharp$ , D $\sharp$ , E $\sharp$ , F $\sharp$ , G $\sharp$ , A $\sharp$ , thus become D $\flat$ , E $\flat$ , F, G $\flat$ , A $\flat$ , B $\flat$ , and he can proceed on his way without any further trouble. The next series (5) yields E $\flat$ , F, G, A $\flat$ , B $\flat$ , C, and the following (6) F, G, A, B $\flat$ , C, D. He has thus in a measure traversed the keys of G, A, B, D $\flat$ , E $\flat$  and F, and to avoid a repetition of the original Hexachord he starts at (7) with a new series commencing in the bass on A $\flat$ . By similar treatment he passes through B $\flat$  (8), C (9), D (10), E (11), F $\sharp$  (12). He has by this time covered the entire ground occupied by our chromatic scale, and at (13) he returns to the series with which he started this unique voyage of discovery. Satisfied with the evident success of his daring, he retains the original Hexachord for a Canto Fermo, and now proceeds to develop some ingenious and complicated rhythmic combinations in the accompanying counterpoint (15). Two further variations on the same series of notes bring this remarkable work to a close. The imagination and skill displayed by Bull in developing the idea entitle him to very high praise, and the evidence of this work alone would be sufficient to place him in the front rank of musical pioneers. The harmonic results are equally surprising, and there can be no doubt that the question of "temperament" had now to be seriously considered, while the way was also clear for the evolution from the old-fashioned mode to our modern scale.



An interesting anticipation of a passage in Wagner's "Meistersinger" will be found on page 9, bars 12, 13, 14, and the cross-rhythms at (15), on page 11, seem to foreshadow a future characteristic of Brahms.

IV.—GALIARDO. ("PARTHENIA.")

This melodious and graceful dance movement does not appear in the FitzWilliam collection. Its publication in the "Parthenia" as the second of the three independent Galiardos probably placed it within the reach of many, so that any further transcriptions in MS. may have been considered unnecessary. The music is very fascinating, both in the turn of the melody and in the happy form of accompaniment, the individual parts of which preserve a distinct and interesting character of their own. At times it is not difficult to catch an apparent echo, from the future, of a Minuet by Mozart or Haydn. The mode has obviously been replaced by the more modern key of D minor.

V.—THE SPANISH PAVEN. (FITZWILLIAM VIRGINAL BOOK, No. CXXXIX.)

The tune of "The Spanish Paven" (Pavan) was very popular in the reigns of Elizabeth and James, and there are many instances of its employment both for songs and dances during this period. It appears in the form of a setting to the ballad "When Samson was a tall young man," and is preserved in the Pepys and Roxburghe collections. Bull has developed the original melody in a series of short but effective variations. These are contrasted in style, expression and treatment, and a further relief is effected by a change in the time. An impressive climax is reached in the final variation by the employment of a solid harmonic form of accompaniment, the preceding variations containing fluent running passages in treble and bass respectively that in effect only suggest the harmony.

VI.—THE DUKE OF BRUNSWICK'S ALMAN. (FITZWILLIAM VIRGINAL BOOK, No. CXLII; ALSO BENJAMIN COSYN'S VIRGINAL BOOK, FOL. 199.)

The "Alman" was a dance-form related to the Pavan and Brawl, and is described by Morley as being in the "time of eight, and most commonly in short notes." The present example serves well to illustrate the manner of the Elizabethan composers in writing Variations on sections or strains of dance movements. The two strains are each followed here by a *Ripieno* variation, and there is an extra *Ripieno* to finish, where the repetition of notes indicates Bull's partiality for finger technique.

VII.—PIPER'S GALLIARD. (FITZWILLIAM VIRGINAL BOOK, No. CLXXXII.; ALSO WILL. FORSTER'S VIRGINAL BOOK, P. 442.)

If Liszt was justified in making pianoforte transcriptions of Schubert's songs and excerpts from Wagner's operas, which had the merit of popularising the music of these and other composers, there can be no objection (such as Dr. Naylor raises) to the similar method employed by Bull in writing Variations on Piper's "Galliard" out of the music of Dowland's madrigal, "If my complaint could passions move." This setting appeared as "Captain Piper's Galliard" in the original issue of the "Lachrymæ" in 1605. There can be little doubt that Bull, even if he lacked the inventive idea, certainly succeeded in embellishing the fabric with a richer design and more florid ornament in a manner that many will welcome and few condemn. The imitational figures are always appropriate, and serve to animate the music.

VIII.—THE DUCHESS OF BRUNSWICKE'S TOYE. (FITZWILLIAM VIRGINAL BOOK, No. CCLXII.)

The "Toye" was a dance akin to the "Coranto," but they should not be confused with one another. It may be found interesting to compare the present example with the "Toye" by Giles Farnaby (Giles Farnaby Album, No. 8), founded upon the same melody, though we may differ from Dr. Naylor in considering Farnaby's the better piece. Bull's setting is certainly the more elaborate, as might be expected.

IX.—A GIGGE (DR. BULL'S "MY SELFE"). (FITZWILLIAM VIRGINAL BOOK, No. CLXXXIX.)

A quaint and humorous little piece in the Mixolydian mode. Its merriment is infectious, and the sub-title seems to indicate that the learned doctor must have been a bit of a wag.

X.—THE KING'S HUNT. (FITZWILLIAM VIRGINAL BOOK, No. CXXXV.; ALSO  
WILL. FORSTER'S VIRGINAL BOOK, P. 447.)

This appears to have been a favourite subject among the Tudors, for there is another piece bearing the same title in the FitzWilliam collection, by Giles Farnaby, though there is little similarity in the thematic material or treatment of the music. In fact, the work by Farnaby is a distinctly inferior production, and will not bear comparison with that by Bull. There can scarcely be much doubt as to the popularity of the latter setting. The music is full of life and character, and in its imitation of hunting-horns and other sounds of the chase, gives a vivid representation of the scene. It affords a brilliant example of Bull's genius as an imaginative and picturesque composer, and is remarkable in being almost completely satisfactory to our modern ears.

The setting in Will. Forster's Virginal Book differs considerably from the present version both in the order and treatment of the Variations, and is almost identical with the piece in Benjamin Cosyn's Virginal Book, bearing the same title, the authorship of which is claimed by Cosyn himself.

LIST OF WORKS BY JOHN BULL (FROM THE FITZWILLIAM  
VIRGINAL BOOK).

Christe Redemptor.	King's Hunt, The
Dr. Bull's Juell.	Miserere
Duchesse of Brunswick's Toye, The	Pavan, Lord Lumley's
Duke of Brunswick's Alman, The	„ Galiarda to Lord Lumley's
2 Fantasias.	Pavan.
Piper's Galliard	„ Quadran, The
Variatio ejusdem.	„ Variation of
Galliarda	„ Galliard to
Variatio.	6 Pavans, other
3 Galliardas.	7 Præludiums.
2 Gigges (including Dr. Bull's My Selfe).	Saint Thomas Wake.
Gloria tibi Trinitas.	Salvator Mundi.
2 Hexachords (Ut, re, mi, fa, sol, la).	Spanish Pavan, The
2 In Nomine.	Walsingham.

TABLE OF THESE LESSONS FOLLOWINGE MADE BY MR. DOCTER BULL  
(FROM BENJAMIN COSYN'S VIRGINAL BOOK).

1 A Prelude in Gamut.	16 A Pavin in Gamut flatt.
2 The Quadren Pavin.	17 The Galliard to itt.
3 The Quadren Galliard.	18 A fancy.
4 The Phantasticall Pavin.	19 The Mallincholly Pavin.
5 The Galliard to itt.	20 The Galliard to itt.
6 A Pavin in A, re.	21 As I went to Walsingham.
7 The Galliard to itt.	22 Queene Elizabeth's Pavin.
8 The Trumpett Pavin.	23 The Galliard to itt.
9 The Galliard to itt.	24 The La : Lucie's Galliard.
10 The Lo : Lumlie's Pavin.	25 In Nomine.
11 The Galliard to itt.	26 Docter Bulle's Greefe.
12 Wake's Galliard.	27 The Vauting Galliard.
13 Dr. Bulle's Jewell.	28 A Pavin in D, sol, re.
14 The Lo : Hunsden's Galliard.	29 The Galliard to itt.
15 A Prelude in ff, fa, ut.	30 The Duke of Brunswick.

(FROM "PARTHENIA.")

Preludium.	Galiardo.
Pavana, St. Thomas Wake.	Galiardo.
Galiardo, St. Thomas Wake.	Galiardo.
Pavana.	





DR. JOHN BULL.

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I.

PRÆLUDIUM.

(from the Fitzwilliam Virginal Book, N<sup>o</sup> CLXXXIV.)

John Bull.

*Andante soavemente.* ♩ = 60.

The first system of the prelude consists of two measures. The right hand (treble clef) plays a series of eighth notes, starting on G4 and moving up to D5. The left hand (bass clef) plays a single note, G3, which is sustained throughout the system. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a crescendo (*cresc.*) dynamic.

The second system of the prelude consists of two measures. The right hand continues the eighth-note pattern, moving up to E5. The left hand plays a series of chords, starting on G3 and moving up to D4. The first measure is marked with a diminuendo (*dim.*) dynamic. The second measure is marked with a mezzo-forte (*mp*) and *espress.* dynamic.

The third system of the prelude consists of two measures. The right hand continues the eighth-note pattern, moving up to F5. The left hand plays a series of chords, starting on G3 and moving up to E4. The first measure is marked with a crescendo (*cresc.*) dynamic. The second measure is marked with a mezzo-forte (*mf*) and *espress.* dynamic.

The fourth system of the prelude consists of two measures. The right hand continues the eighth-note pattern, moving up to G5. The left hand plays a series of chords, starting on G3 and moving up to F4. The first measure is marked with a diminuendo (*dim.*) dynamic. The second measure is marked with a piano (*p*) dynamic.

*cresc.* *f* *dim.*

*p* *cresc.* *poco* *a* *poco*  
*marc.*

*più f* *p* *cresc.*

*f* *dim.* *P*  
*rall.*

## II. D<sup>r</sup> BULL'S JUELL.

(from the Fitzwilliam Virginal Book, N<sup>o</sup> CXXXVIII,  
also Benjamin Cosyn's Virginal Book, Fol. 124.)

John Bull.

*Cantabile soave, comodamente.* ♩. = 63.

First system of musical notation. The piece is in 6/8 time. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. Dynamics include *mf*, *espress.*, *dim.*, *p dolce*, and *poco cresc.*

Second system of musical notation. Dynamics include *f*, *dim.*, and *mp*. A first ending bracket is shown above the final measure of the system.

Third system of musical notation. Dynamics include *poco cresc.* and *mf*. The system concludes with a double bar line.

Fourth system of musical notation. This system continues the piece and concludes with a double bar line.

2

*p* *più p* *mf*

3

*dim.* *mp*

*f cresc.*

4

*dim.* *mf*

*cresc.* *f* *dim.*

5

*p leggiero*

*poco cresc.*

*mf*

*cresc.*

*f*

*p.*

*più f*

*poco a poco rall.*

*dim.*

*p*

*dim.*



## III.

## HEXACHORD.

Ut, Re, Mi, Fa, Sol, La.

(from the Fitzwilliam Virginal Book, N<sup>o</sup> LI.)

John Bull.

1 *Maestoso. ♩ = 76.*

*sf marcato* *cresc.*

2

*dim.* *p*

*cresc.*

*cresc.*

3

*dim.* *p* *mf* *cresc.*

First system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#) and a common time signature. It includes dynamic markings such as *f* and various articulation symbols like accents and slurs.

Second system of musical notation, starting with a measure number '4'. It includes dynamic markings such as *dim.*, *p*, *pp*, *poco*, *a poco*, and *cresc.*. The notation includes slurs and accents.

Third system of musical notation, featuring a treble and bass clef. It includes a dynamic marking of *dim.* and various articulation symbols like accents and slurs.

Fourth system of musical notation, starting with a measure number '5'. It includes dynamic markings such as *p* and *mf cresc.*. The notation includes slurs and accents.

Fifth system of musical notation, featuring a treble and bass clef. It includes dynamic markings such as *f* and *dim. poco*. The notation includes slurs and accents.

6

mf cresc. poco a poco

This system contains measures 6 and 7. Measure 6 begins with a treble clef, a key signature of two flats, and a common time signature. The music features a melodic line in the treble and a bass line in the bass. Dynamic markings include *mf* and *cresc. poco a poco*. Measure 7 continues the melodic and bass lines.

*piu f* *dim.* *p*

This system contains measures 8 and 9. Measure 8 features a melodic line in the treble and a bass line. Dynamic markings include *piu f*, *dim.*, and *p*. Measure 9 continues the melodic and bass lines.

7

*P* *cresc.* *mf*

This system contains measures 10 and 11. Measure 10 features a melodic line in the treble and a bass line. Dynamic markings include *P*, *cresc.*, and *mf*. Measure 11 continues the melodic and bass lines.

*P* *mf* *cresc.* *f* *dim.*

This system contains measures 12 and 13. Measure 12 features a melodic line in the treble and a bass line. Dynamic markings include *P*, *mf*, *cresc.*, *f*, and *dim.*. Measure 13 continues the melodic and bass lines.

*p* *cresc.* *mf* *cresc.*

This system contains measures 14 and 15. Measure 14 features a melodic line in the treble and a bass line. Dynamic markings include *p*, *cresc.*, *mf*, and *cresc.*. Measure 15 continues the melodic and bass lines.

Musical score system 1, measures 1-6. The system includes a treble clef staff and a bass clef staff. The bass clef staff is labeled "L.H." and contains a dynamic marking of *f*. The treble clef staff contains a dynamic marking of *dim.* and a measure number "9" above the staff.

Musical score system 2, measures 7-12. The system includes a treble clef staff and a bass clef staff. The bass clef staff starts with a dynamic marking of *mp* and contains a *cresc.* marking. The treble clef staff contains a *dim.* marking.

Musical score system 3, measures 13-18. The system includes a treble clef staff and a bass clef staff. The bass clef staff starts with a dynamic marking of *più p* and contains a *p* marking. The treble clef staff contains a *cresc. poco* marking and a measure number "10" above the staff.

Musical score system 4, measures 19-24. The system includes a treble clef staff and a bass clef staff. The bass clef staff contains a *f* marking and a *dim.* marking. The treble clef staff contains a *P* marking.

Musical score system 5, measures 25-30. The system includes a treble clef staff and a bass clef staff. The bass clef staff contains a *mf* marking and a *cresc.* marking. The treble clef staff contains a measure number "11" above the staff.

espress.

f

dim.

This system contains the first six measures of a musical piece. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with slurs and accents. Dynamics include *f* and *dim.*, and the tempo marking *espress.* is present.

12

p

cresc.

This system contains measures 7 through 12. It begins with a *p* dynamic and includes a *cresc.* marking. The right hand has a melodic line with slurs and accents, and the left hand has a harmonic accompaniment with slurs and accents.

f

This system contains measures 13 through 18. It begins with a *f* dynamic. The right hand has a melodic line with slurs and accents, and the left hand has a harmonic accompaniment with slurs and accents.

13

dim.

p

cresc.

mf

This system contains measures 19 through 24. It begins with a *dim.* dynamic, followed by a *p* dynamic, a *cresc.* marking, and ends with a *mf* dynamic. The right hand has a melodic line with slurs and accents, and the left hand has a harmonic accompaniment with slurs and accents.

p

dim.

This system contains measures 25 through 30. It begins with a *p* dynamic and includes a *dim.* marking. The right hand has a melodic line with slurs and accents, and the left hand has a harmonic accompaniment with slurs and accents.

14 *Poco lento.*

*p* *poco cresc.* *f*

This system contains measures 14 and 15. Measure 14 begins with a piano (*p*) dynamic and a *poco cresc.* instruction. Measure 15 ends with a forte (*f*) dynamic. The music is in 3/4 time and features a melody in the right hand with slurs and accents, and a bass line in the left hand with slurs.

15 *Sostenuto.*

*dim.* *p*

This system contains measures 15 and 16. Measure 15 includes a *dim.* instruction. Measure 16 begins with a piano (*p*) dynamic. The music is in 3/4 time and features a melody in the right hand with slurs and accents, and a bass line in the left hand with slurs.

*cresc.* *mf*

This system contains measures 16 and 17. Measure 16 includes a *cresc.* instruction. Measure 17 ends with a mezzo-forte (*mf*) dynamic. The music is in 3/4 time and features a melody in the right hand with slurs and accents, and a bass line in the left hand with slurs.

*Tempo 1<sup>o</sup>*

*poco a poco dim.* *p* *mf*

This system contains measures 17 and 18. Measure 17 includes a *poco a poco dim.* instruction. Measure 18 begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The music is in 3/4 time and features a melody in the right hand with slurs and accents, and a bass line in the left hand with slurs.

16

*f*

This system contains measures 18 and 19. Measure 18 begins with a forte (*f*) dynamic. The music is in 3/4 time and features a melody in the right hand with slurs and accents, and a bass line in the left hand with slurs.

First system of musical notation. The upper staff (treble clef) contains a melodic line with several slurs and accents. The lower staff (bass clef) contains a bass line with chords and slurs. Dynamics include *più f* and *dim.*

Second system of musical notation, starting with the number 17 above the first measure. The upper staff continues the melodic line. The lower staff features a bass line with a crescendo and decrescendo. Dynamics include *p cresc.*, *poco*, and *a poco*.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a bass line with a mezzo-forte section and a decrescendo. Dynamics include *mf* and *dim.*

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a bass line with a piano section, a decrescendo, and a sostenuto section. Dynamics include *p*, *poco dim.*, and *pp sostenuto*.



IV.  
GALIARDO.  
(Parthenia.)

John Bull.

*Nobilmente. ♩=72.*

*mf espress.*

*dim.*

*p*

*poco dim.*

*f*

*p*

*cresc.*

*espress.*

*mf*

dim. *p* *f*

The first system contains three measures. The first measure features a piano part with a descending eighth-note scale and a treble part with a single note and a sharp sign. The second measure has a treble part with a descending eighth-note scale and a piano part with a descending eighth-note scale. The third measure has a treble part with a descending eighth-note scale and a piano part with a descending eighth-note scale.

*meno f*

The second system contains three measures. The first measure has a treble part with a descending eighth-note scale and a piano part with a descending eighth-note scale. The second measure has a treble part with a descending eighth-note scale and a piano part with a descending eighth-note scale. The third measure has a treble part with a descending eighth-note scale and a piano part with a descending eighth-note scale.

*f* *p* *cresc.*

The third system contains three measures. The first measure has a treble part with a descending eighth-note scale and a piano part with a descending eighth-note scale. The second measure has a treble part with a descending eighth-note scale and a piano part with a descending eighth-note scale. The third measure has a treble part with a descending eighth-note scale and a piano part with a descending eighth-note scale.

*f*

The fourth system contains three measures. The first measure has a treble part with a descending eighth-note scale and a piano part with a descending eighth-note scale. The second measure has a treble part with a descending eighth-note scale and a piano part with a descending eighth-note scale. The third measure has a treble part with a descending eighth-note scale and a piano part with a descending eighth-note scale.

*meno f* *p*

The fifth system contains three measures. The first measure has a treble part with a descending eighth-note scale and a piano part with a descending eighth-note scale. The second measure has a treble part with a descending eighth-note scale and a piano part with a descending eighth-note scale. The third measure has a treble part with a descending eighth-note scale and a piano part with a descending eighth-note scale.

First system of musical notation. The right hand (treble clef) features a melodic line with a *cresc.* marking and a *f* dynamic marking. The left hand (bass clef) provides harmonic support with chords and moving lines.

Second system of musical notation. The right hand starts with a *mp* dynamic and includes a *cresc.* marking. The left hand continues with accompaniment, featuring a *f* dynamic marking.

Third system of musical notation. The right hand begins with a *p* dynamic and includes a *cresc.* marking. The left hand accompaniment features a *f* dynamic marking.

Fourth system of musical notation. The right hand starts with a *mf* dynamic and includes a *cresc.* marking. The left hand accompaniment features a *f* dynamic marking.

Fifth system of musical notation. The right hand begins with a *p* dynamic and includes a *cresc.* marking. The left hand accompaniment features a *f* dynamic marking. The system concludes with a *rall.* marking.

V.

# THE SPANISH PAVEN.

(from the Fitzwilliam Virginal Book, N<sup>o</sup> CXXXIX)

John Bull.

1 *Andante.* [ $\text{♩} = 60$ ]

The first system of music is in 2/4 time, marked *Andante* with a tempo of 60 beats per minute. It features a treble and bass clef. The treble clef part begins with a *mf* dynamic and includes a *cresc.* marking. The bass clef part includes a *mf* dynamic and a *cresc.* marking. The key signature has one flat (B-flat).

The second system of music continues the piece. The treble clef part starts with a *f* dynamic and includes a *mf* dynamic and a *dim.* marking. The bass clef part includes a *mf* dynamic and a *dim.* marking. The key signature has one flat (B-flat).

2 *Capriccioso.*

The third system of music is marked *Capriccioso*. The treble clef part includes a *cresc.* marking, a *p* dynamic, and a *mf* dynamic. The bass clef part includes a *mf* dynamic. The key signature has one flat (B-flat).

The fourth system of music continues the *Capriccioso* section. The treble clef part includes a *dim.* marking, a *mp* dynamic, and a *cresc.* marking. The bass clef part includes a *mp* dynamic and a *cresc.* marking. The key signature has one flat (B-flat).

The first system of music consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include a forte *f* in the third measure and a decrescendo leading to a *dim.* marking in the fifth measure.

3 *Poco Allegretto.*

The second system continues the piece. It features a piano *p* dynamic marking in the fourth measure. The music includes various rhythmic patterns and articulations across both staves.

The third system shows a progression of dynamics, starting with a mezzo-forte *mf* in the first measure, moving to mezzo-piano *mp* in the third measure, and ending with a *poco cresc.* marking in the fifth measure.

The fourth system continues the melodic and harmonic development of the piece, maintaining the *poco cresc.* dynamic throughout the system.

The fifth system concludes the piece with a forte *f* dynamic marking in the second measure. The final measures feature a decrescendo leading to a double bar line.

4 *L'istesso tempo.*

mf mp cresc.

f più f

dim. ritard.

5 *Poco lento.*

mp p

poco cresc.

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a rhythmic accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), and *poco* (poco).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *a poco* and *dim.* (diminuendo).

6 Scherzando.

Third system of musical notation, beginning with the section title "6 Scherzando." The treble clef staff features a more rhythmic and playful melody. The bass clef staff provides a steady accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *piu f* (pianissimo forte) and *f* (forte).

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment.



First system of musical notation. The right hand (treble clef) features a melodic line with a *cresc.* marking and a *dim.* marking. The left hand (bass clef) provides harmonic accompaniment with chords and moving lines.

7 *Poco meno mosso.*

Second system of musical notation. The right hand begins with a *p* dynamic. The left hand continues with accompaniment. A *cresc.* marking appears in the right hand towards the end of the system.

Third system of musical notation. The right hand continues the melodic line. The left hand accompaniment features a *mp* dynamic marking.

Fourth system of musical notation. The right hand features a *cresc.* marking. The left hand accompaniment continues with a steady rhythmic pattern.

Fifth system of musical notation. The right hand begins with an *espress.* marking. The left hand accompaniment starts with a *p* dynamic.

*cresc.*

8 *Poco largamente.*

*dim.* *f poco marcato* *dim.*

*p* *cresc.*

*f* *cresc.* *marc.* *f*

# VI. THE DUKE OF BRUNSWICK'S ALMAN.

(from the Fitzwilliam Virginal Book, N<sup>o</sup> CXLII,  
also Benjamin Cosyn's Virginal Book, Fol. 199.)

John Bull.

1 *Grandioso.* [ $\text{♩} = 58.$ ]

*f* (2<sup>nd</sup> time *p*)

This system shows the beginning of the piece in 2/4 time. The right hand features a series of chords and eighth notes, while the left hand provides a steady bass line. A dynamic marking of *f* (2<sup>nd</sup> time *p*) is present.

*Rep.* (2<sup>nd</sup> time *8ve* higher)

*dim.* *mf*

This system contains the first repeat section. It begins with a *dim.* marking and a *mf* marking. The notation includes a repeat sign and a first ending bracket.

*poco dim.*

This system continues the piece with a *poco dim.* marking. The right hand has a more active melodic line with eighth notes.

2 (2<sup>nd</sup> time *8ve* higher)

*p* *mp* *cresc.*

This system contains the second repeat section, marked with a '2'. It includes dynamic markings of *p*, *mp*, and *cresc.* The notation features a repeat sign and a first ending bracket.

*f*

This system concludes the piece with a final *f* dynamic marking. The right hand has a melodic line that ends with a repeat sign.

Rep. (2nd time 8ve higher)

*p* *poco cresc.*

*mf* *dim.*

Rep. (2nd time *f*)

*p* *poco cresc.*

*f* *dim.* *rall.* *p* *dim.*

## VII.

## PIPER'S GALLIARD.

(from the Fitzwilliam Virginal Book, N<sup>o</sup> CLXXXII,  
also Will: Forster's Virginal Book, Fol. 442.)

John Bull.

*Maestoso non troppo.* [♩ = 66.]

First system of musical notation (measures 1-4). The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is *Maestoso non troppo* with a metronome marking of 66. The first measure is marked *f* *espress.*. The second measure is marked *espress.*. The third measure is marked *dim.*. The fourth measure is marked *P*. The bass line in the second measure is marked *espress.*.

Second system of musical notation (measures 5-8). The fifth measure is marked *cresc.*. The sixth measure is marked *mf*. The eighth measure is marked *mf*.

Third system of musical notation (measures 9-12). This system contains measures 9, 10, 11, and 12. The music features a prominent sixteenth-note pattern in the right hand.

Fourth system of musical notation (measures 13-16). The thirteenth measure is marked *f*. The fourteenth measure is marked *dim.*. The sixteenth measure is marked *P*.

*Sostenuto.*

*mp*

This system consists of two staves. The upper staff features a melodic line with a series of eighth notes and some slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Sostenuto.' and the dynamic is 'mp'.

*Poco meno mosso.*

*cresc.*

*mf*

This system continues the piece with a change in tempo to 'Poco meno mosso.' The upper staff has a more active melodic line, and the lower staff has a rhythmic accompaniment. The dynamic is 'cresc.' and 'mf'.

*cresc.*

This system shows a continuation of the musical ideas. The upper staff has a melodic line with some slurs, and the lower staff has a rhythmic accompaniment. The dynamic is 'cresc.'.

*f*

This system features a more intense section. The upper staff has a melodic line with some slurs, and the lower staff has a rhythmic accompaniment. The dynamic is 'f'.

*poco rall.*

*cresc.*

*sost.*

*a tempo*

This system concludes the piece. The upper staff has a melodic line with a long slur, and the lower staff has a rhythmic accompaniment. The dynamic is 'cresc.' and 'sost.'. The tempo is marked 'poco rall.' and 'a tempo'.

*Cantabile.*

*p espress.* *cresc.* *mf*

The first system of the musical score consists of two staves. The upper staff begins with a treble clef and a 7/8 time signature. It features a melodic line with eighth notes and a series of chords. The lower staff starts with a bass clef and contains a bass line with eighth notes and chords. Dynamic markings include *p espress.* at the beginning, *cresc.* in the middle, and *mf* towards the end.

*Poco meno mosso.*

*dim.* *mf*

The second system continues with two staves. The upper staff has a treble clef and shows a melodic line with some rests and a *dim.* marking. The lower staff has a bass clef and contains a bass line with eighth notes and chords. A *mf* marking is present in the middle of the system.

The third system consists of two staves. The upper staff has a treble clef and features a long, sweeping melodic line with a slur. The lower staff has a bass clef and contains a bass line with eighth notes and chords.

*cresc.* *f*

The fourth system consists of two staves. The upper staff has a treble clef and shows a melodic line with a *cresc.* marking. The lower staff has a bass clef and contains a bass line with eighth notes and chords. A *f* marking is present in the middle of the system.

*rall. molto* *p*

The fifth system consists of two staves. The upper staff has a treble clef and features a melodic line with a *rall. molto* marking. The lower staff has a bass clef and contains a bass line with eighth notes and chords. A *p* marking is present at the end of the system.



VIII.  
THE DUCHESS OF BRUNSWICK'S TOYE.  
(from the Fitzwilliam Virginal Book, N<sup>o</sup> CCLXII.)

John Bull.

*Allegretto leggiero.* [♩ = 56.]

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a repeat sign. The first measure of the upper staff has a dynamic marking of *f*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *cresc.* The system concludes with a repeat sign.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with a dynamic marking of *mf*. The lower staff provides harmonic support. The system concludes with a dynamic marking of *cresc.*

The third system of musical notation consists of two staves. The upper staff features a melodic line with a dynamic marking of *mf*. The lower staff continues the harmonic accompaniment. The system concludes with a dynamic marking of *mf*.

The fourth system of musical notation consists of two staves. The upper staff has a dynamic marking of *cresc.* and the lower staff has a dynamic marking of *più f*. The system concludes with a dynamic marking of *più f*.

The fifth system of musical notation consists of two staves. The upper staff has a dynamic marking of *cresc.* and the lower staff has a dynamic marking of *p*. The system concludes with a dynamic marking of *p*.

## IX.

## A GIGGE.

## DOCTOR BULL'S MY SELFE.

(from the Fitzwilliam Virginal Book, N<sup>o</sup> CLXXXIX.)

John Bull.

*Vivo.* [ $\text{♩} = 72$ ]

The musical score consists of four systems of piano accompaniment. The first system begins with a treble clef and a key signature of one sharp (F#), with a tempo marking of *Vivo.* and a metronome marking of  $\text{♩} = 72$ . The first measure is marked *f* (forte). The second system includes dynamic markings of *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). The third system includes *mp* (mezzo-piano), *cresc.*, and *f*. The fourth system includes *dim.*. The score is written in a style typical of 17th-century lute or virginal music, with a focus on rhythmic patterns and harmonic support.

mp cresc.

f dim.

p f

rall. dim. p f sost.

[ Da Capo  
ad libitum. ]

X.

THE KING'S HUNT.

(from the Fitzwilliam Virginal Book, N<sup>o</sup> CXXXV.)

John Bull.

*Con spirito.* ♩ = 112.

The first system of music is in 4/4 time. The right hand starts with a treble clef and a key signature of one sharp (F#). It features a series of chords and eighth notes, with dynamics ranging from *f* (forte) to *p* (piano). The left hand is in bass clef and plays a rhythmic accompaniment of eighth notes. The system concludes with a repeat sign.

*espress.* *mf* *cresc.* *mp* *espress.* Rep.

The second system continues the piece. It includes a *cresc.* (crescendo) marking and a *Rep.* (repeat) section. The right hand has a treble clef and the left hand has a bass clef. The music features a mix of chords and melodic lines, with dynamics of *mf* (mezzo-forte) and *mp* (mezzo-piano).

The third system shows the continuation of the piece. The right hand has a treble clef and the left hand has a bass clef. The music consists of chords and eighth-note patterns, with a dynamic of *p* (piano) indicated.

The fourth system is the final system on this page. It features a treble clef in the right hand and a bass clef in the left hand. The music includes chords and eighth-note figures, ending with a dynamic of *p* (piano).

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a series of notes, including a half note and several quarter notes, with some notes beamed together. The bass staff contains a rhythmic pattern of eighth notes and quarter notes.

Second system of musical notation. It begins with a *dim.* marking. A first ending bracket labeled '1' spans the first two measures. The system includes dynamic markings *f*, *p*, and *cresc.* across the measures.

Third system of musical notation. It starts with a *marc.* marking. The system includes dynamic markings *p*, *cresc.*, *f*, and *dim.* across the measures.

Fourth system of musical notation, beginning with a repeat sign and the instruction *Rep.*. It includes dynamic markings *f giojoso*, *p*, *cresc.*, and *f* across the measures.

Fifth system of musical notation. It includes dynamic markings *p*, *cresc.*, *f*, and *dim.* across the measures.

2

*p* *cresc.* *f*

*mf* *p* *mf* *p* *dim.*

Rep.

*f* *dim.*

*p* *f* *p* *f* *p* *f* *p*

3

*mp* *cresc.* *f*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The upper staff features a series of chords and moving lines, with a forte (*f*) dynamic marking appearing later. The lower staff contains a steady accompaniment of eighth notes.

*Vivo.*  
*Rep.*

The second system begins with a repeat sign. The upper staff starts with a *dim.* (diminuendo) marking. After the repeat, the music is marked *f* (forte). The tempo is indicated as *Vivo.* and the section is a repeat (*Rep.*). The lower staff continues with eighth-note accompaniment.

The third system continues the piece. The upper staff has a more active melodic line with eighth notes and some slurs. The lower staff maintains the eighth-note accompaniment pattern.

The fourth system starts with a piano (*p*) dynamic. A *cresc.* (crescendo) marking is placed over the first half of the system. The music ends with a forte (*f*) dynamic. The upper staff has a melodic line with slurs, and the lower staff has eighth-note accompaniment.

The fifth system begins with a *dim.* (diminuendo) marking. The upper staff features a melodic line with slurs, and the lower staff has eighth-note accompaniment. The system concludes with a double bar line.

4 *Leggiero.*

*p*

*cresc.*

*f* *p* *f* *p*

*cresc.* *f*

Rep.

*p dolce*



First system of musical notation. The right hand (treble clef) plays a melodic line with eighth notes and quarter notes, marked *cresc.*. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A fermata is placed over the right hand's final note.

Second system of musical notation. The right hand (treble clef) has a melodic line with dynamics *mf* and *p*. The left hand (bass clef) has a rhythmic accompaniment with dynamics *mf* and *p*. A fermata is placed over the right hand's final note.

Third system of musical notation. The right hand (treble clef) has a melodic line with dynamics *cresc.* and *f*. The left hand (bass clef) has a rhythmic accompaniment with dynamics *f*. A fermata is placed over the right hand's final note.

Fourth system of musical notation. The right hand (treble clef) has a melodic line with dynamics *p* and *cresc.*. The left hand (bass clef) has a rhythmic accompaniment with dynamics *p* and *cresc.*. A fermata is placed over the right hand's final note.

Fifth system of musical notation. The right hand (treble clef) has a melodic line with dynamics *f* and *mf*. The left hand (bass clef) has a rhythmic accompaniment with dynamics *f* and *mf*. A fermata is placed over the right hand's final note.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with a slur and a fermata over the first two measures. The left hand plays a rhythmic accompaniment. A *cresc.* marking is present in the first measure.

Second system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. A *cresc.* marking is in the first measure. A repeat sign (*Rep.*) is placed above the second measure of the right hand, with a *f* dynamic marking below it.

Third system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. A *p* dynamic marking is in the first measure, and a *cresc.* marking is in the second measure.

Fourth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. A *f* dynamic marking is in the first measure, and a *p* dynamic marking is in the second measure. A *cresc.* marking is in the third measure.

Fifth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment. A *f* dynamic marking is in the second measure. The system concludes with a *marc.* marking and a *ff sost.* marking.

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## CANTATA.

	s.	d.
The Fire-Worshippers. For Soprano, Tenor, and Bass Soli, Chorus and Orchestra. In 6 Scenes	2	6

## PART-SONGS.

### MIXED VOICES.

Awake, awake ( <i>Hayes</i> ). S.A.T.B. (Sol-fa, 1½d.)	0	3
Emer's lament for Cuchulain ( <i>Helen F. Bantock</i> ), 4-part (Sol-fa, 1½d.)	0	3
Evening has lost her throne ( <i>Hayes</i> ). S.A.T.B. (Sol-fa, 1d.)	0	2
In the silent West ( <i>Hayes</i> ), 8-part (Sol-fa, 1½d.)	0	6
O what a lovely magic ( <i>Hayes</i> ). S.A.T.B.	0	3
On Himalay ( <i>Shelley</i> ). S.A.T.B. (Sol-fa, 1d.)	0	3
Ditto (German words)	0	3
One with eyes the fairest ( <i>Shelley</i> ). S.A.T.B. (Sol-fa, 1d.)	0	1½
Out of the Darkness ( <i>Hayes</i> ). 8-part	0	6
Song of Fionnuala ( <i>Moore</i> ), 4-part (Sol-fa, 1½d.)	0	1½
Spirit of Night ( <i>Shelley</i> ), 8-part	0	6
Spring-enchantment ( <i>Helen F. Bantock</i> ), 4-part	0	3
The Cruiskeen Lawn ( <i>Helen F. Bantock</i> ), 4-part (Sol-fa, 1½d.)	0	3
The Leprehaun ( <i>Foyce</i> ), 4-part (Sol-fa, 2d.)	0	4
Wake the serpent not ( <i>Shelley</i> ), 4-part	0	1½

### MALE VOICES.

Cavalier Songs ( <i>Browning</i> ), for T.T.B.B.—		
1. Marching along (Sol-fa, 1½d.)	0	3
2. Give a rouse (Sol-fa, 1d.)	0	3
3. Boot and Saddle (Sol-fa, 1d.)	0	3
Festival Song ( <i>H. O. Anderton</i> ), T.T.B.B.	0	4
Lucifer in Starlight ( <i>George Meredith</i> ), 6-part (Sol-fa, 3d.)	0	6
Pibroch of Donuil Dhu. T.T.B.B. (Sol-fa, 2d.)	0	4
The Glories of our blood and State ( <i>Shirley</i> ), T.T.B.B. (Sol-fa, 1½d.)	0	3
The Laird o' Cockpen. T.T.B.B. (Sol-fa, 2d.)	0	4
The Piper o' Dundee. T.T.B.B. (Sol-fa, 1½d.)	0	4

### FEMALE VOICES.

A Love Song. For Soprano, Mezzo-Soprano, and Contralto, with Harp (or Pianoforte), Violin, and Violoncello accompaniment	0	4
Parts for Violin, Violoncello, and Harp (separately), each 3d.		

### FEMALE VOICES—continued.

	s.	d.
Child Voices ( <i>Helen F. Bantock</i> ), 2-part (Staff Notation and Tonic Sol-fa together)	0	2
Elfintown ( <i>Helen F. Bantock</i> ), 2-part (Staff Notation and Tonic Sol-fa together)	1	0
Riding to Fairyland } ( <i>Helen F. Bantock</i> ), 2-part and } (Staff Notation and Robin, Sweet Robin } Tonic Sol-fa together)	0	1½
The Birds ( <i>Blake</i> ), 2-part (Staff Notation and Tonic Sol-fa together)	0	2
The Fly ( <i>Blake</i> ), 2-part (Staff Notation and Tonic Sol-fa together)	0	1½
Young Love ( <i>Blake</i> ), s.s.a.	0	2

## SONGS.

In a myrtle shade ( <i>Blake</i> )	1	6
Love's Secret ( <i>Blake</i> )	2	0
The Wild Flower's Song ( <i>Blake</i> )	2	0

## ORCHESTRA.

Sapphic Poem. For Violoncello and Orchestra—		
Full Score	7	6
String Parts	2	6
Wind Parts	4	0
The Witch of Atlas. Tone-Picture—		
Full Score	7	6
String Parts	4	6
Wind Parts	13	0
Old English Suite: 1. Fantasia ( <i>Orlando Gibbons</i> ); 2. Lachrymæ Pavan ( <i>John Dowland</i> ); 3. The King's Hunt ( <i>John Bull</i> ); 4. Quodling's Delight ( <i>Giles Farnaby</i> ); 5. Sellenger's Round ( <i>William Byrd</i> ):—		
Full Score	10	6
String Parts	4	6
Wind Parts	7	6

## PIANOFORTE, &c.

Sapphic Poem. For Violoncello and Pianoforte	2	6
The Witch of Atlas. For Pianoforte	2	6
Old English Suite. For Pianoforte	3	0

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