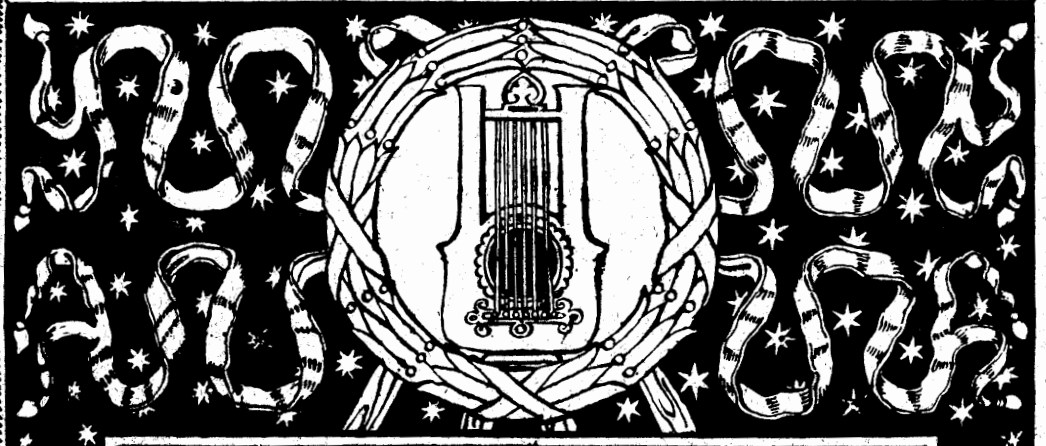


ALBUM

OF

SELECTED PIECES

BY

John Bull.

PIANOFORTE SOLO

EDITED BY

Granville Bantock.

LONDON

Novello & Co., Ltd.

Price 2/6 net.

NOVELLO'S
PIANOFORTE ALBUMS.

EDITED BY BERTHOLD TOURS

In Numbers, each One Shilling; or, Cloth Volumes, each Four Shillings.

No. 1.—Bach. Twenty Pieces from Petits Preludes, Suites Anglaises. Partita Nos. 1 to 3, &c.
No. 2.—Bach. Twenty Pieces from Suites Anglaises, Suites Françaises. Partita Nos. 4 and 5, &c.
No. 3.—Bach. Twenty Pieces from Petits Preludes, Concertos, Suites Anglaises, &c.
Nos. 1, 2, and **3,** in One Vol., cloth, 4s.

No. 4.—Handel. Twenty-four Pieces from Suites 1 to 7, Sonatas, "Harmonious Blacksmith," &c.
No. 5.—Handel. Twenty-four Pieces from Suites 8 to 12, Gavottes, &c.
No. 6.—Handel. Twenty-four Pieces from Suites 13 to 16, Water Music, &c.
Nos. 4, 5, and **6,** in One Vol., cloth, 4s.

No. 7.—Marches. Fifteen Pieces, including Mendelssohn's "Hero's March," Rakoczy March, Bridal March "Lohengrin," &c.
No. 8.—Marches. Fifteen Pieces, including Meyerbeer's Coronation March, Cornelius March, Pilgrim's March, &c.
No. 9.—Marches. Fifteen Pieces, including Mendelssohn's Wedding March, March "Tannhäuser," &c.
Nos. 7, 8, and **9,** in One Vol., cloth, 4s.

No. 10.—Gavottes, Minuets, &c. Sixteen Pieces, including Rameau's Gavotte, Zimmermann's Gavotte, Calkin's Minuet, Silas's Bourrée, &c.
No. 11.—Gavottes, Minuets, &c. Sixteen Pieces, including Gluck's Gavotte, W. Macfarren's Bourrée, Bach's Bourrée, &c.
No. 12.—Gavottes, Minuets, &c. Sixteen Pieces, including W. Macfarren's 2nd Gavotte, Sir J. Benedict's Gavotte, Mozart's Minuet, &c.
Nos. 10, 11, and **12,** in One Vol., cloth, 4s.

No. 13.—Wollenhaupt, J. Ten Pieces, including Marche Hongroise, Scherzo Brillant, &c.
No. 14.—Wollenhaupt, J. Ten Pieces, including "La Gazelle," "Mazeppa Galop," &c.
No. 15.—Wollenhaupt, J. Ten Pieces, including "Les Clochettes," "Feu Follet," &c.
Nos. 13, 14, and **15,** in One Vol., cloth, 4s.

No. 16.—Schweizer, Otto. Eight Scottish Airs (arranged for four hands).

No. 17.—Spindler, Fritz. Nine Pieces, including "Murmuring Rivulet," The Pilgrims' Chorus ("Tannhäuser"), &c.
No. 18.—Spindler, Fritz. Nine Pieces, including "L'Oisillon," "Le Carillon," "The Evening Star" ("Tannhäuser"), &c.
No. 19.—Spindler, Fritz. Ten Pieces, including "Jeu des Ondes," Valse Mélodieuse, Spinning Song ("Flying Dutchman"), &c.
Nos. 17, 18, and **19,** in One Vol., cloth, 4s.

No. 20.—Goetz Hermann. Five Compositions.
No. 21.—Goetz, Hermann. Four Compositions.
No. 22.—Goetz, Hermann. Six Compositions.
Nos. 20, 21, and **22,** in One Vol., cloth, 4s.

No. 23.—Rheinberger, Josef. Seven Compositions.
No. 24.—Rheinberger, Josef. Eleven Compositions.
No. 25.—Rheinberger, Josef. Seven Compositions.
Nos. 23, 24, and **25,** in One Vol., cloth, 4s.

No. 26.—Tours, Berthold. Juvenile Album. Eight Characteristic Pieces (Duets), 2s.

Nos. 27 and **28.—Moscheles, J.** "Domestic Life." Twelve Characteristic Duets, Two Books, each 2s.
The Two Books, in One Vol., cloth, 4s.

No. 29.—Kjerulf, Halfdan. Nine Pieces. Op. 4, Nos. 1 to 3; Op. 12, Nos. 1 to 6.
No. 30.—Kjerulf, Halfdan. Ten Pieces. Op. 24, Nos. 1 to 4; Op. 27, Nos. 1 and 2; Op. 28, Nos. 1 to 4.
No. 31.—Kjerulf, Halfdan. Op. 28, Nos. 5 and 6; Op. 29; and Twenty Songs arranged for the Pianoforte by the Composer.
Nos. 29, 30, and **31,** in One Vol., cloth, 4s.

Nos. 32, 33, and **34.** The National Dance Music of Scotland. Arranged for the Pianoforte by Alexander Mackenzie: with additions by his son, Dr. A. C. Mackenzie.
Nos. 32, 33, and **34,** in One Vol., cloth, 4s.

No. 35.—Mackenzie, Dr. A. C. Eight Pieces. Op. 13, Nos. 1 to 5; Op. 15, Nos. 1 to 3.
No. 36.—Mackenzie, Dr. A. C. Nine Pieces. Op. 20, Nos. 1 to 6; Op. 23, Nos. 1 to 3.
No. 37.—Mackenzie, Dr. A. C. Six Songs. Transcribed for the Pianoforte by Giuseppe Buonamici.
Nos. 35, 36, and **37,** in One Vol., cloth, 4s.

No. 38.—Altschul, Rudolf. Fifty Hungarian National Songs.

No. 41.—Liadoff, Anatole. Twenty-one Pieces. Op. 2, Nos. 1 to 14; Op. 3, Nos. 1, 3, 4, and 6; Op. 6; Op. 15, Nos. 1 and 2.
No. 42.—Liadoff, Anatole. Seven Pieces. Op. 4, Nos. 1 to 4; Op. 7, Nos. 1 and 2; Op. 11.
No. 43.—Liadoff, Anatole. Ten Pieces. Op. 8; Op. 9, Nos. 1 and 2; Op. 10, Nos. 1, 2, and 3; Op. 13 Nos. 1 to 4.
Nos. 41, 42, and **43,** in One Vol., cloth, 4s.

No. 44.—Cui, César. Thirteen Pieces. Op. 20, Nos. 1 to 12; Op. 21, No. 3.
No. 45.—Cui, César. Eleven Pieces. Op. 21, No. 4; Op. 22, Nos. 1, 2, and 3; Op. 31, No. 2; Op. 39, Nos. 1 to 6.
No. 46.—Cui, César. Seven Pieces. Op. 22, No. 4; Op 29, No. 1; Op. 30, No. 1; Op. 35, Nos. 1 and 2, Op. 40, Nos. 2 and 4.
Nos. 44, 45, and **46,** in One Vol., cloth, 4s.

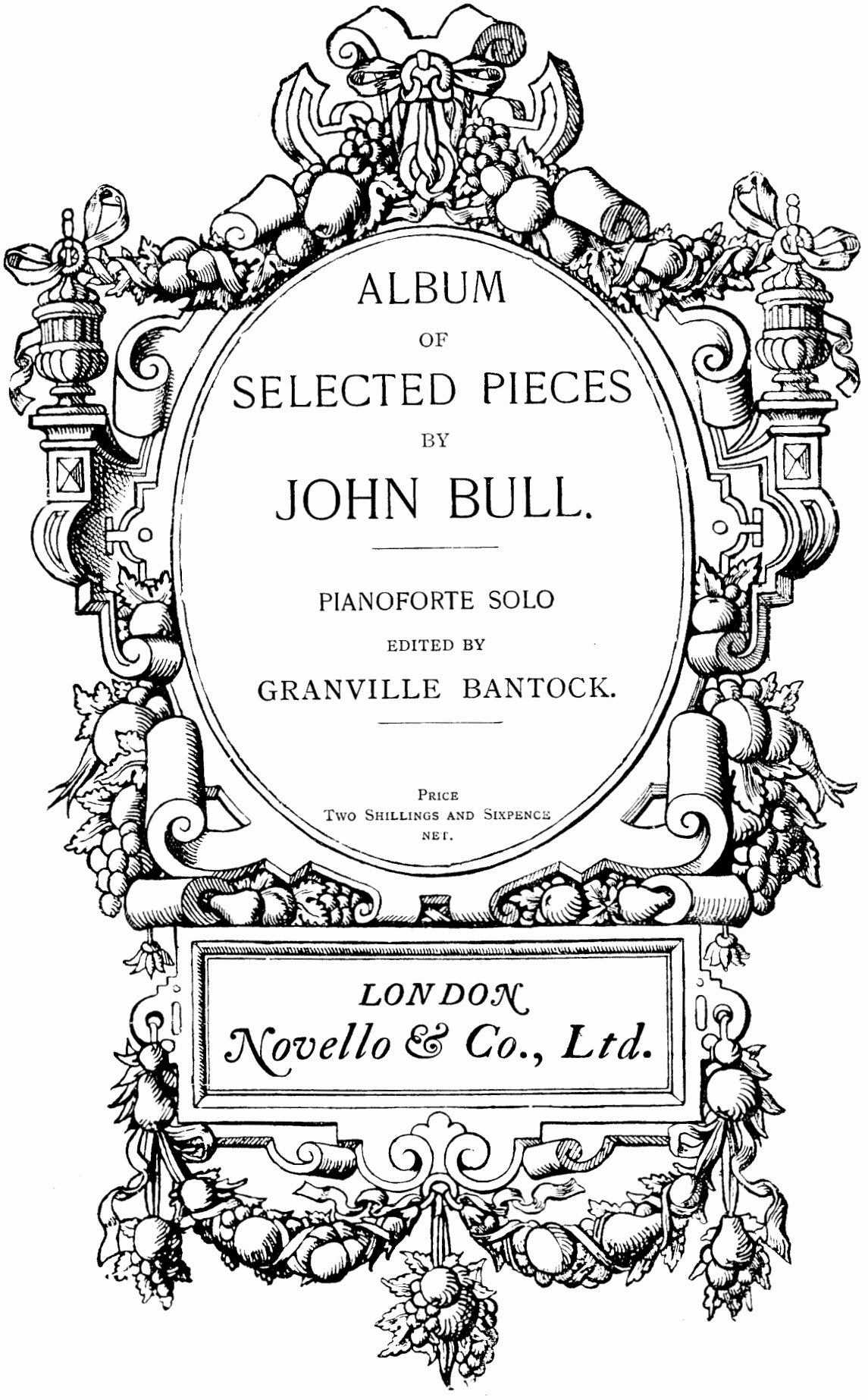
No. 47.—Schubert, Franz. Four Impromptus. Op. 90.
No. 48.—Schubert, Franz. Four Impromptus. Op. 142.
No. 49.—Schubert, Franz. Moments Musicals (Op. 94), and Adagio and Rondo (Op. 145).
Nos. 47, 48, and **49,** in One Vol., cloth, 4s.

No. 50.—Schubert, Franz. Three Sets of Variations, Andante, and Klavierstück.
No. 51.—Schubert, Franz. Adagio, Allegretto, and March in E major, &c.
No. 52.—Schubert, Franz. Five Klavierstücke and Two Scherzi.
Nos. 50, 51, and **52,** in One Vol., cloth, 4s.

No. 53.—Hofmann, H. "The Trumpeter of Säkkingen" (Op. 52) and Two Valses Caprices (Op. 2).
No. 54.—Hofmann, H. "Italian Love Tale" (Op. 19) and Five other Pieces.
No. 55.—Hofmann, H. Fourteen Pieces,
Nos. 53, 54, and **55,** in One Vol., cloth, 4s.

LONDON: NOVELLO AND COMPANY, LIMITED.

85792


ALBUM
OF
SELECTED PIECES
BY
JOHN BULL.
PIANOFORTE SOLO
EDITED BY
GRANVILLE BANTOCK.
PRICE
TWO SHILLINGS AND SIXPENCE
NET.
LONDON
Novello & Co., Ltd.

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♯, D, E, F♯, 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♯, D♯, E, F♯, G♯, 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♯, D♯, E♯, F♯, G♯, A♯, thus become D♭, E♭, F, G♭, A♭, B♭, and he can proceed on his way without any further trouble. The next series (5) yields E♭, F, G, A♭, B♭, C, and the following (6) F, G, A, B♭, C, D. He has thus in a measure traversed the keys of G, A, B, D♭, E♭ 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♭. By similar treatment he passes through B♭ (8), C (9), D (10), E (11), F♯ (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 DUCHESSE 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.
Dr. Bull's Juell.
Duchesse of Brunswick's Toye, The
Duke of Brunswick's Alman, The
2 Fantasias.
Piper's Galliard
Variatio ejusdem.
Galliarda
Variatio.
3 Galiardas.
2 Gigges (including Dr. Bull's My Selfe).
Gloria tibi Trinitas.
2 Hexachords (Ut, re, mi, fa, sol, la).
2 In Nomine.
King's Hunt, The
Miserere
Pavan, Lord Lumley's
,, Galiarda to Lord Lumley's Pavan.
,, Quadran, The
,, Variation of
,, Galliard to
6 Pavans, other
7 Præludiums.
Saint Thomas Wake.
Salvator Mundi.
Spanish Pavan, The
Walsingham.

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

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

(FROM "PARTHENIA.")

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

DR. JOHN BULL.

CONTENTS.

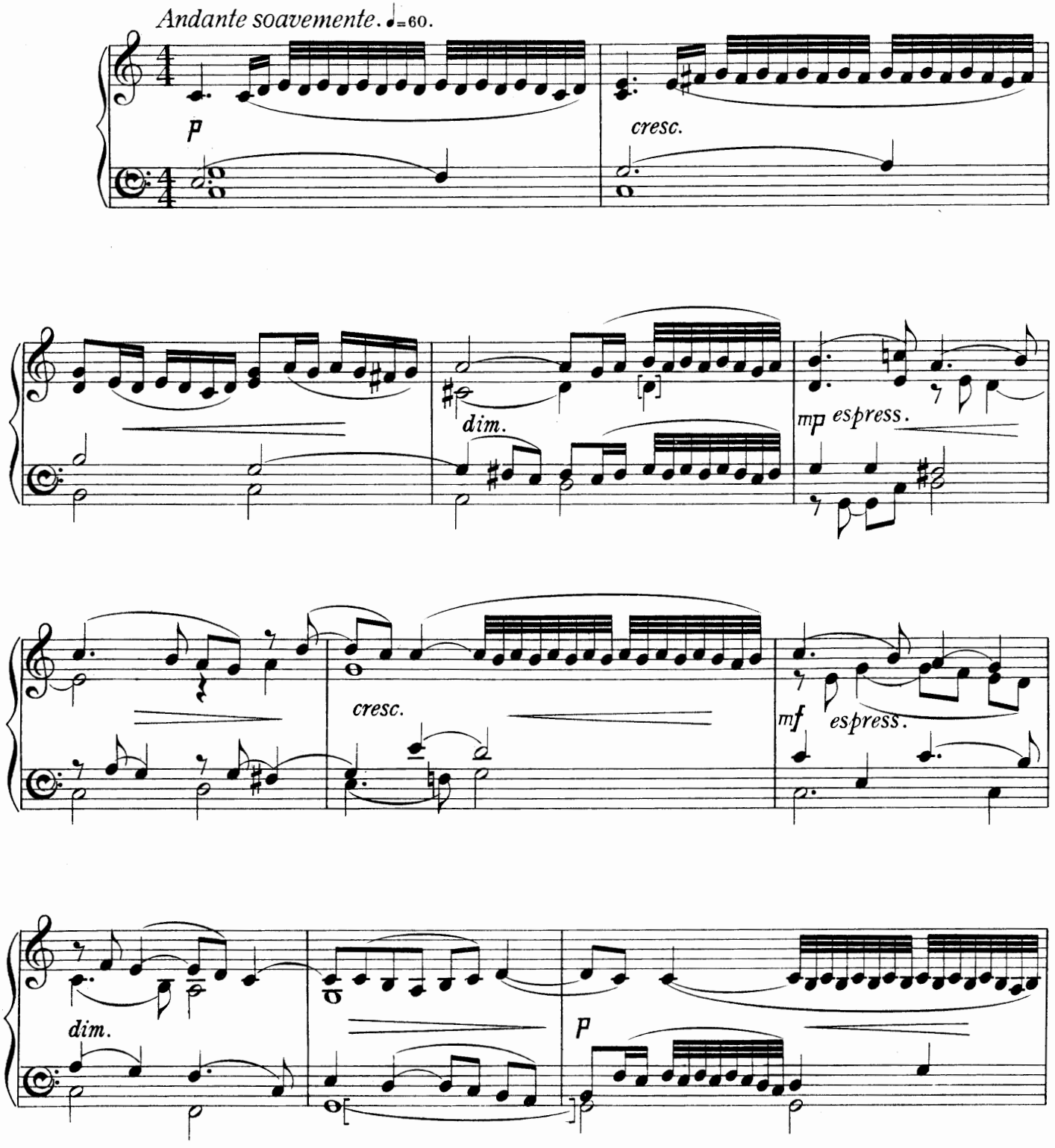
	Page
I.—Præludium	1
II.—Dr. Bull's Juell (Jewel)	3
III.—Hexachord (Ut, re, mi, fa, sol, la)	6
IV.—Galiardo	13
V.—The Spanish Paven	16
VI.—The Duke of Brunswick's Alman	22
VII.—Piper's Galliard	24
VIII.—The Duchesse of Brunswick's Toye	27
IX.—A Gigge. Dr. Bull's My Selfe	28
X.—The King's Hunt	30

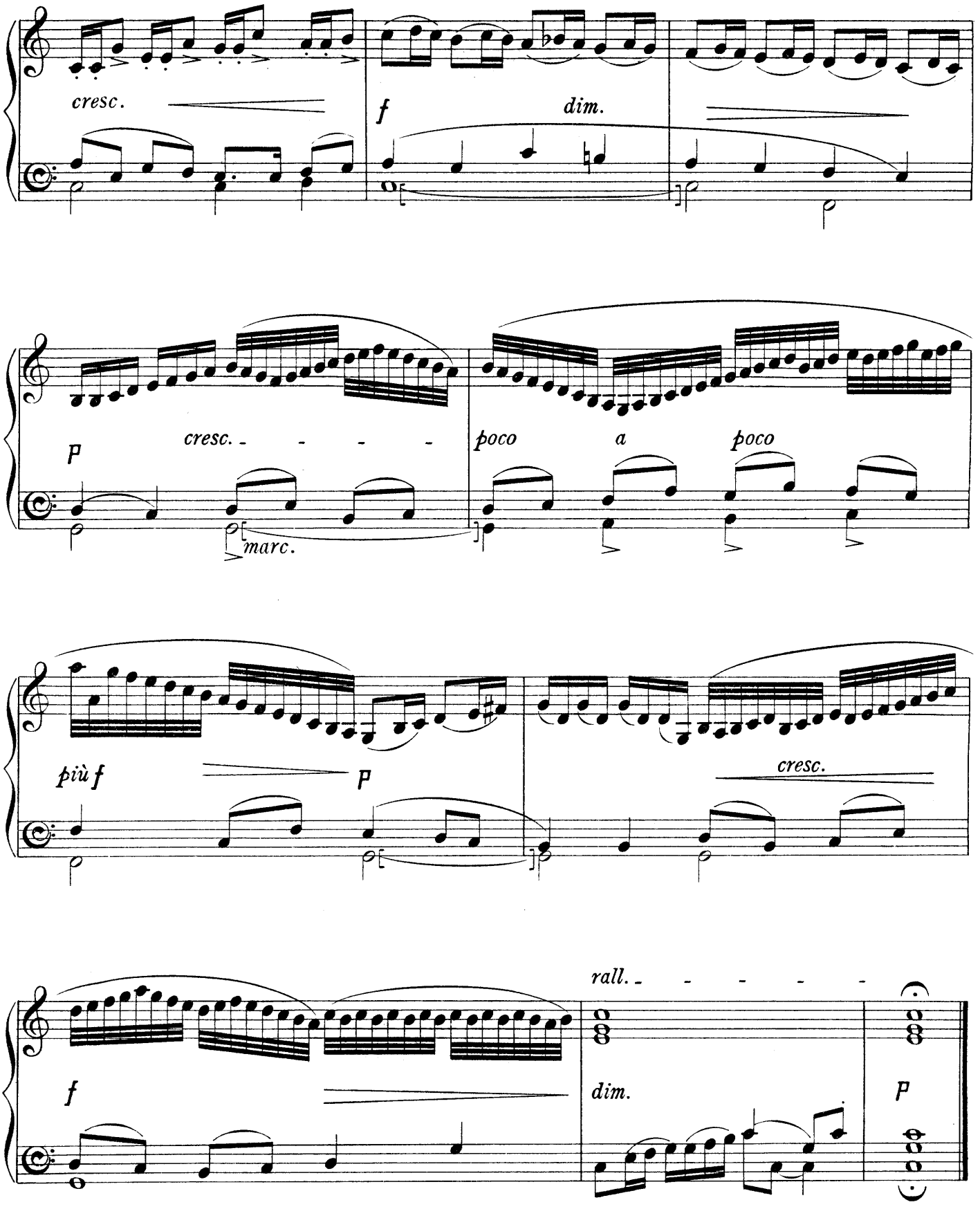
I.

PRÆLUDIUM.

(from the Fitzwilliam Virginal Book, No CLXXXIV.)

John Bull.




cresc.
f
dim.
p
cresc. - - - -
marc.
poco a poco
più f
p
cresc.
rall. - - - - -
f
dim.
p

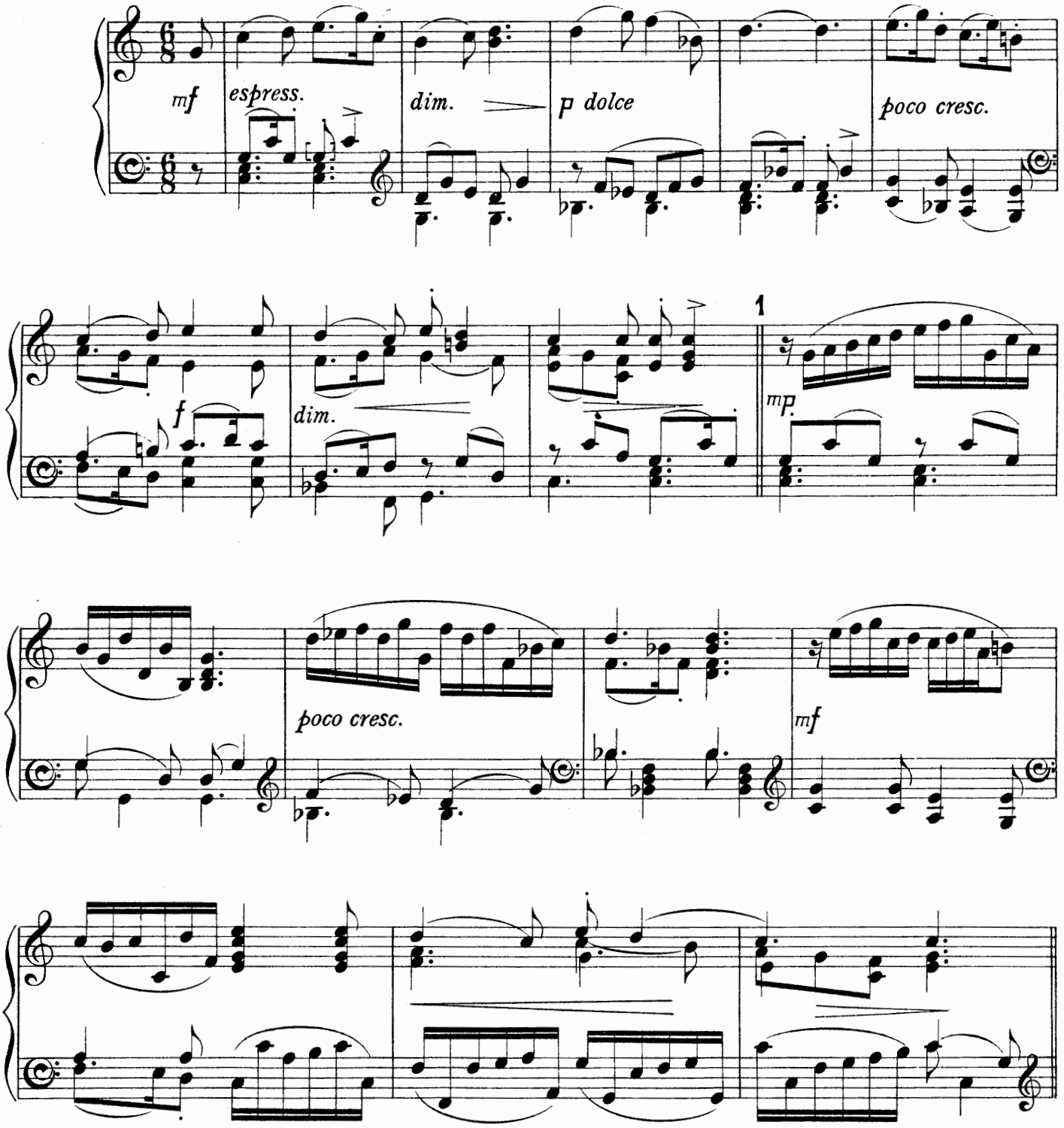
II.

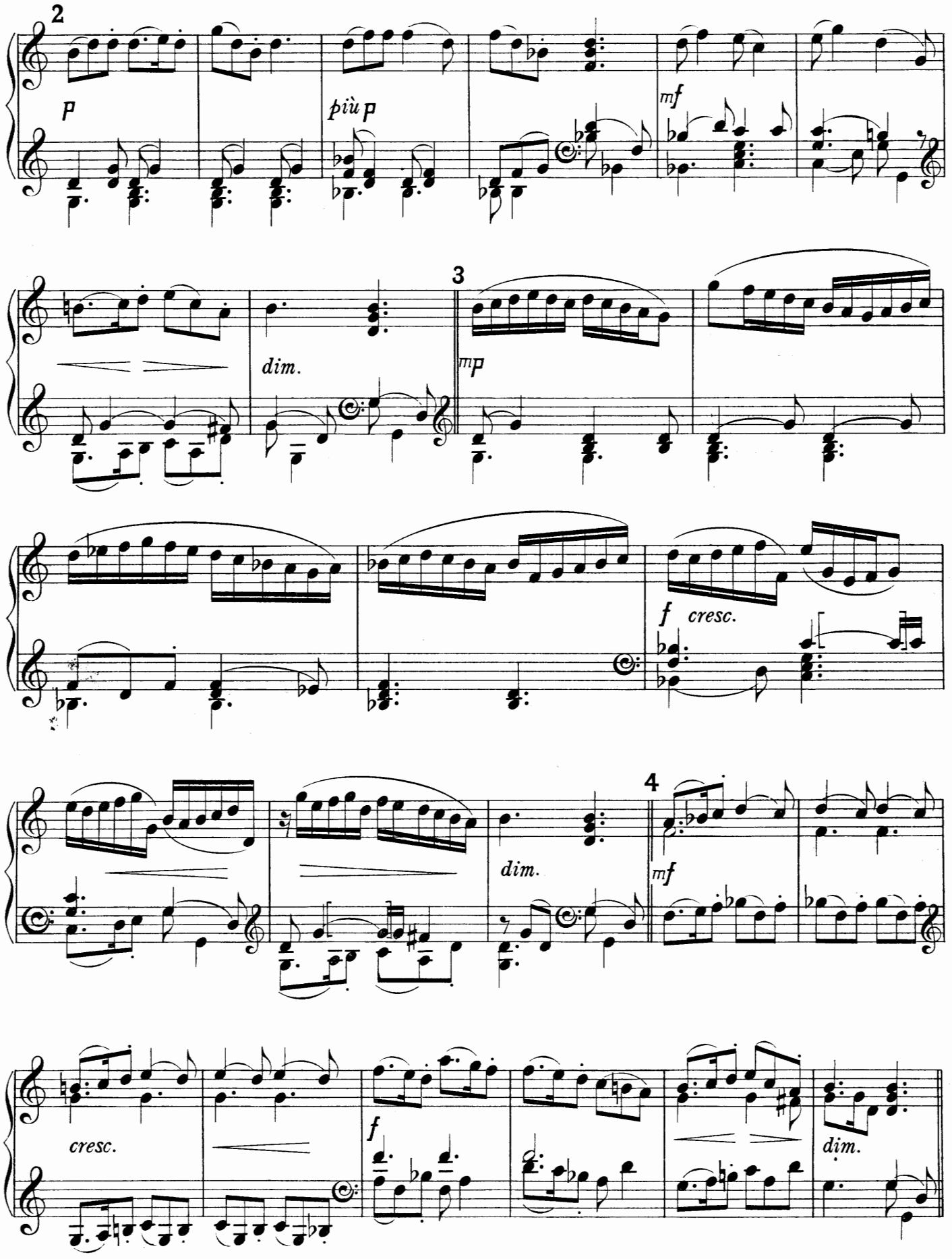
Dr BULL'S JUELL.

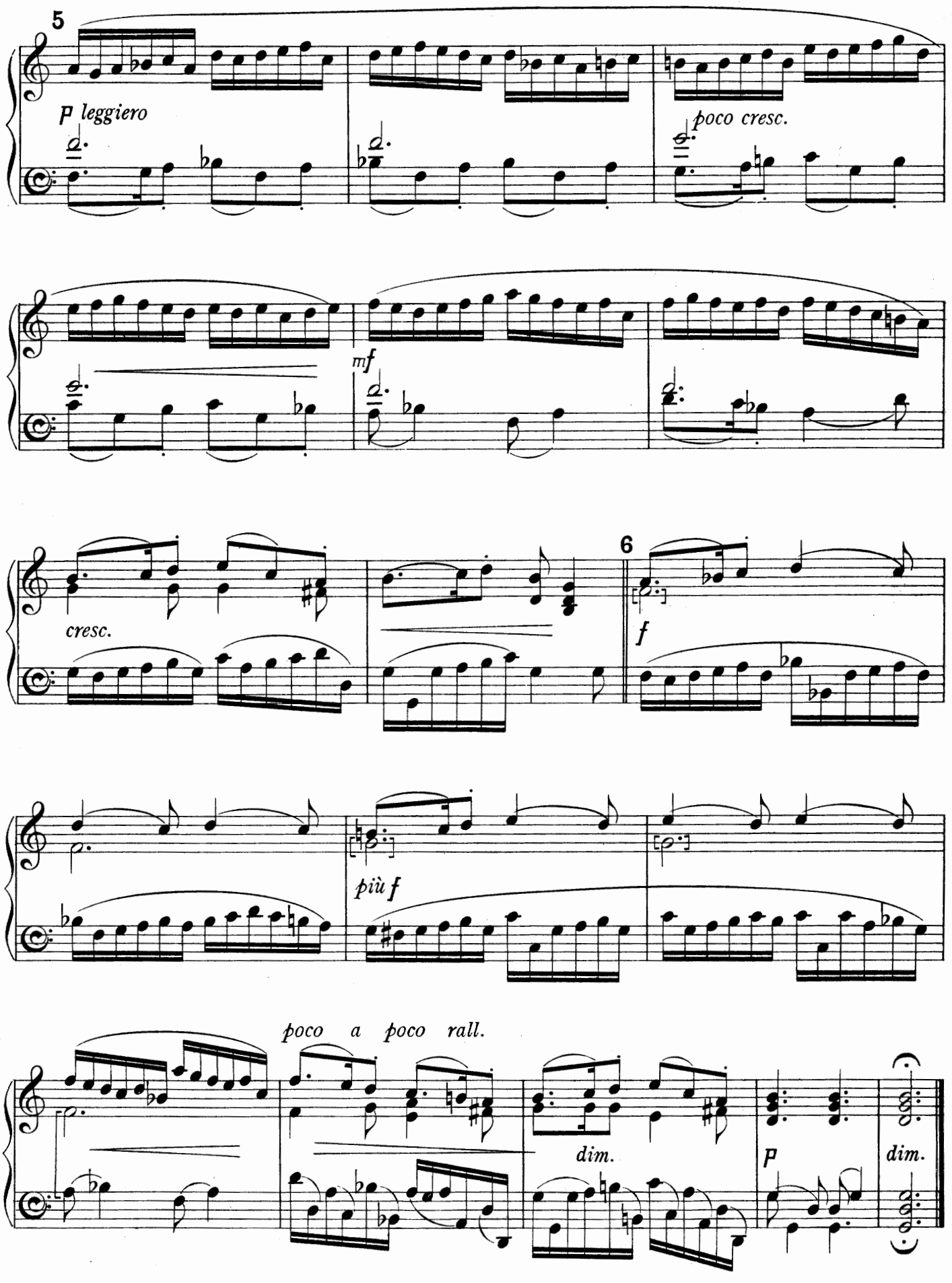
(from the Fitzwilliam Virginal Book, Nº CXXXVIII,
also Benjamin Cosyn's Virginal Book, Fol. 124.)

John Bull.

Cantabile soave, comodamente. ♩.=63.




2
p
più p
mf
3
dim.
mp
f cresc.
4
dim.
mf
cresc.
f
dim.


5
p leggiero
poco cresc.
mf
cresc.
6
f
più f
poco a poco rall.
dim.
p
dim.

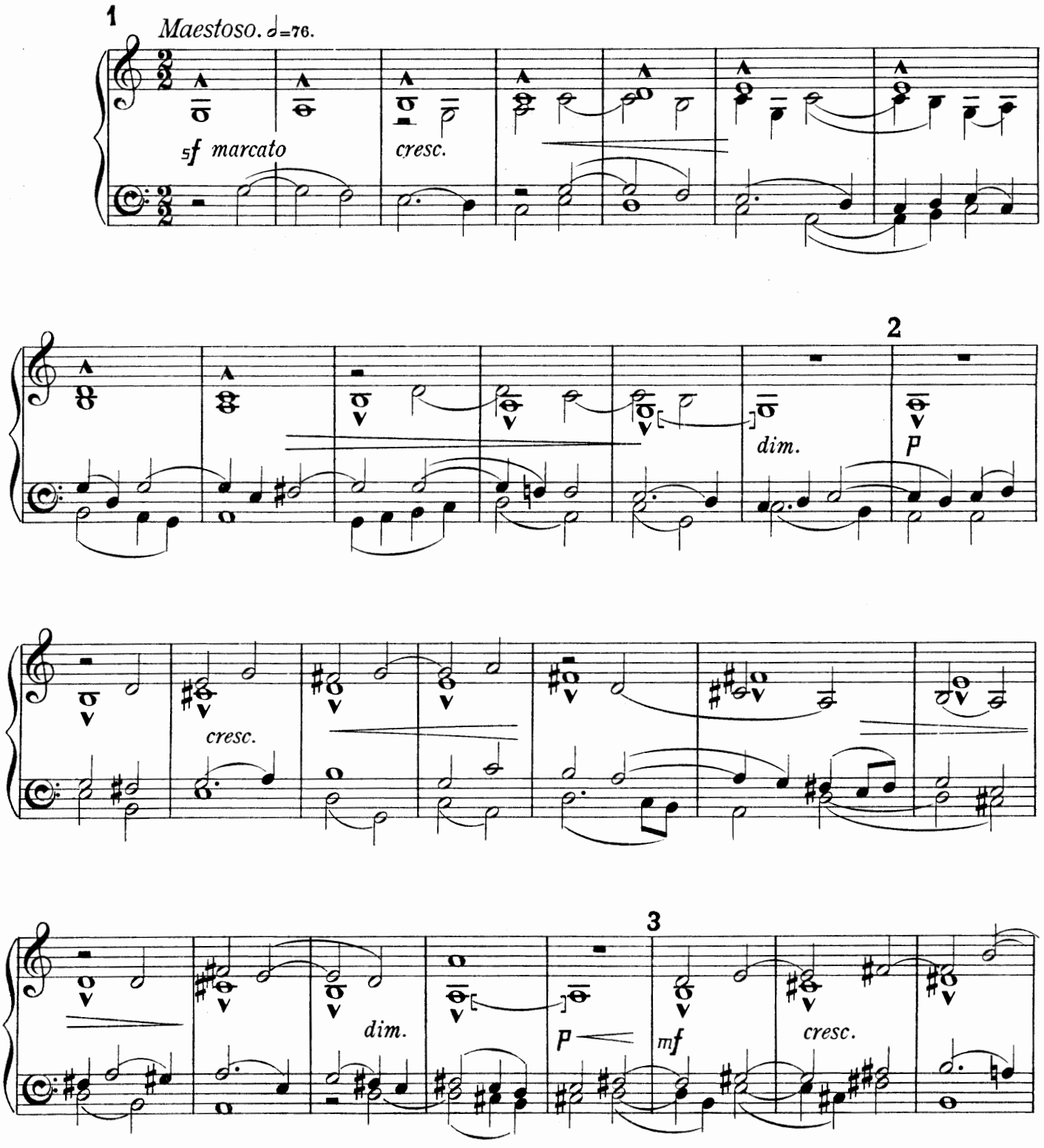
III.

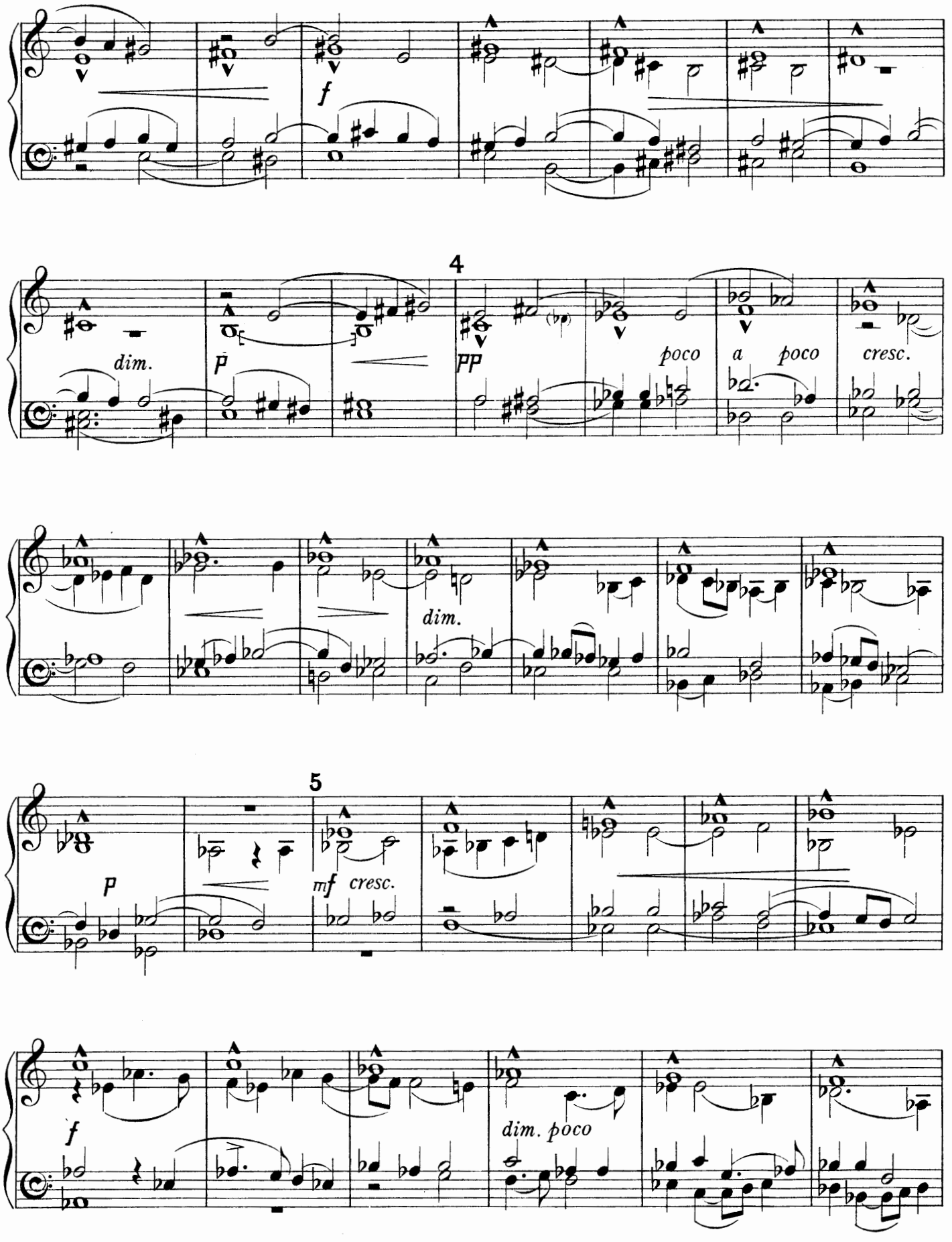
HEXACHORD.

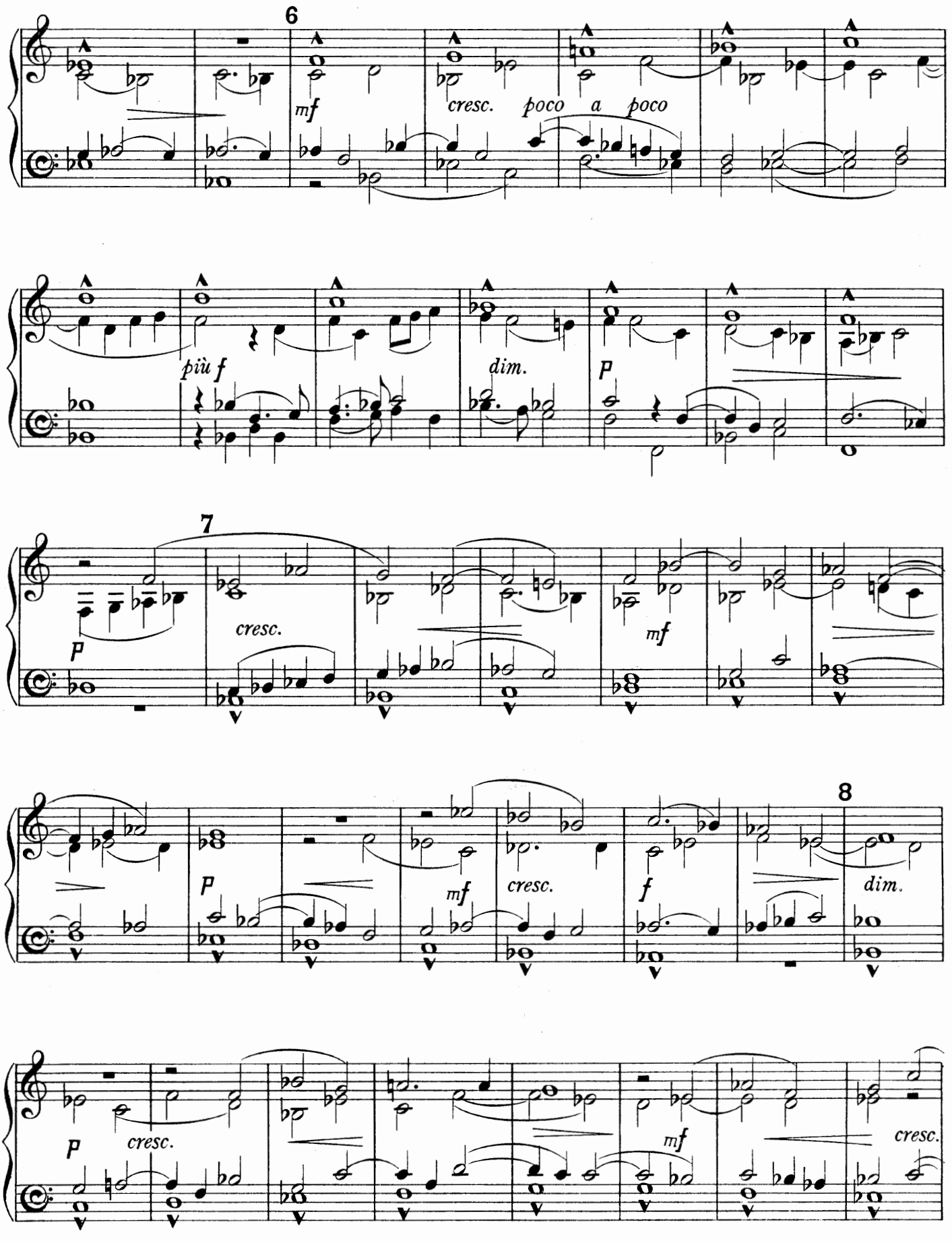
Ut, Re, Mi, Fa, Sol, La.

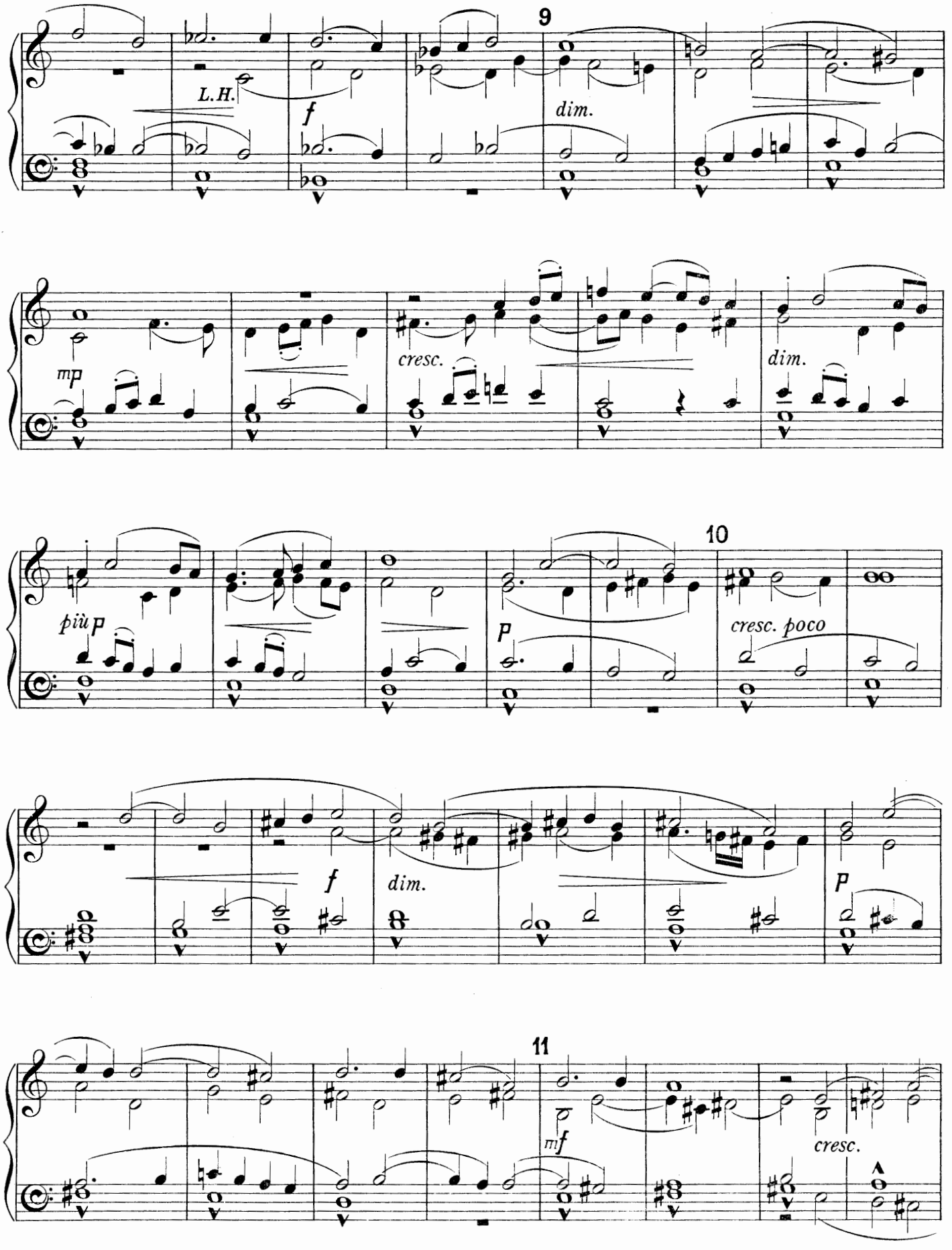
(from the Fitzwilliam Virginal Book, Nº LI.)

John Bull.

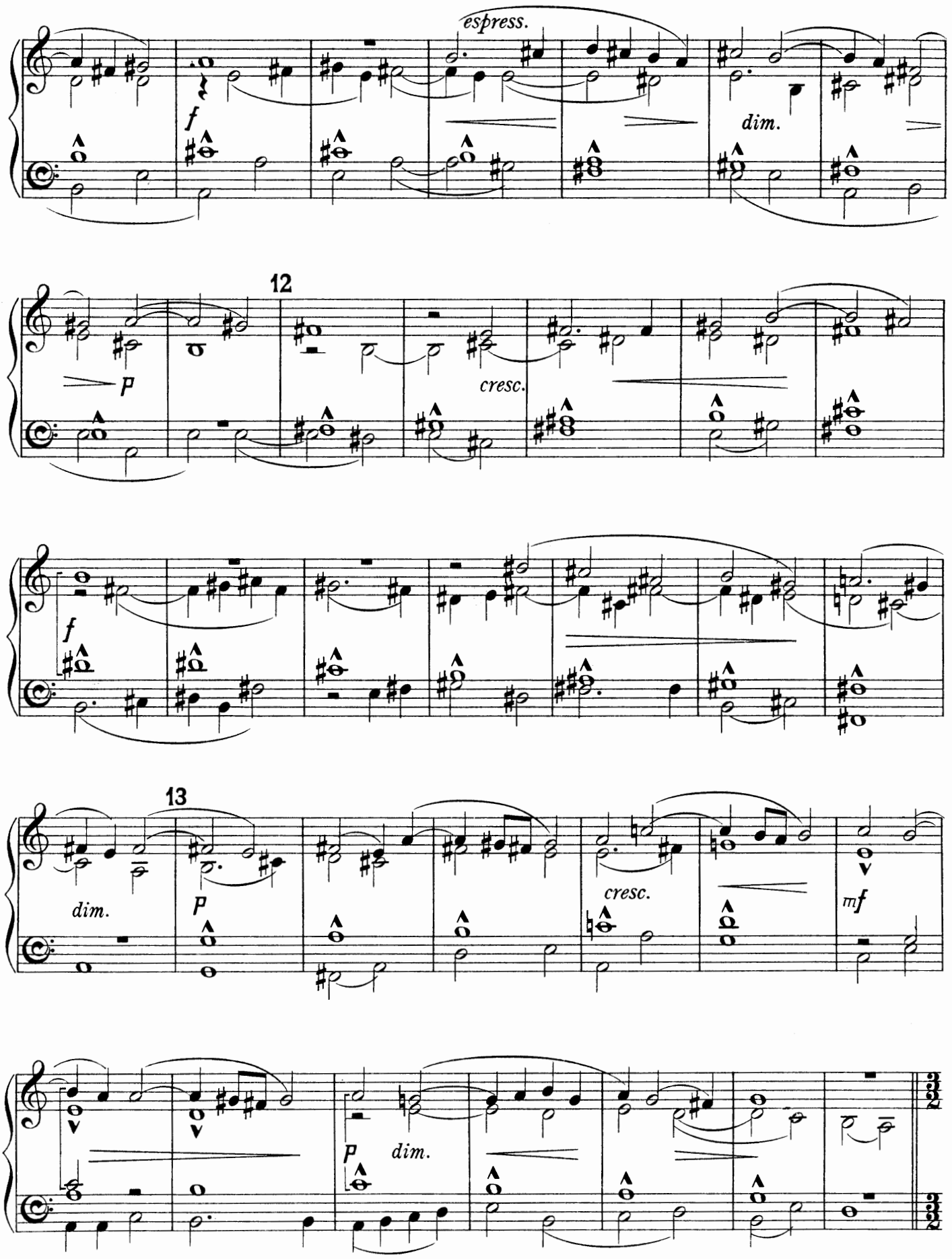


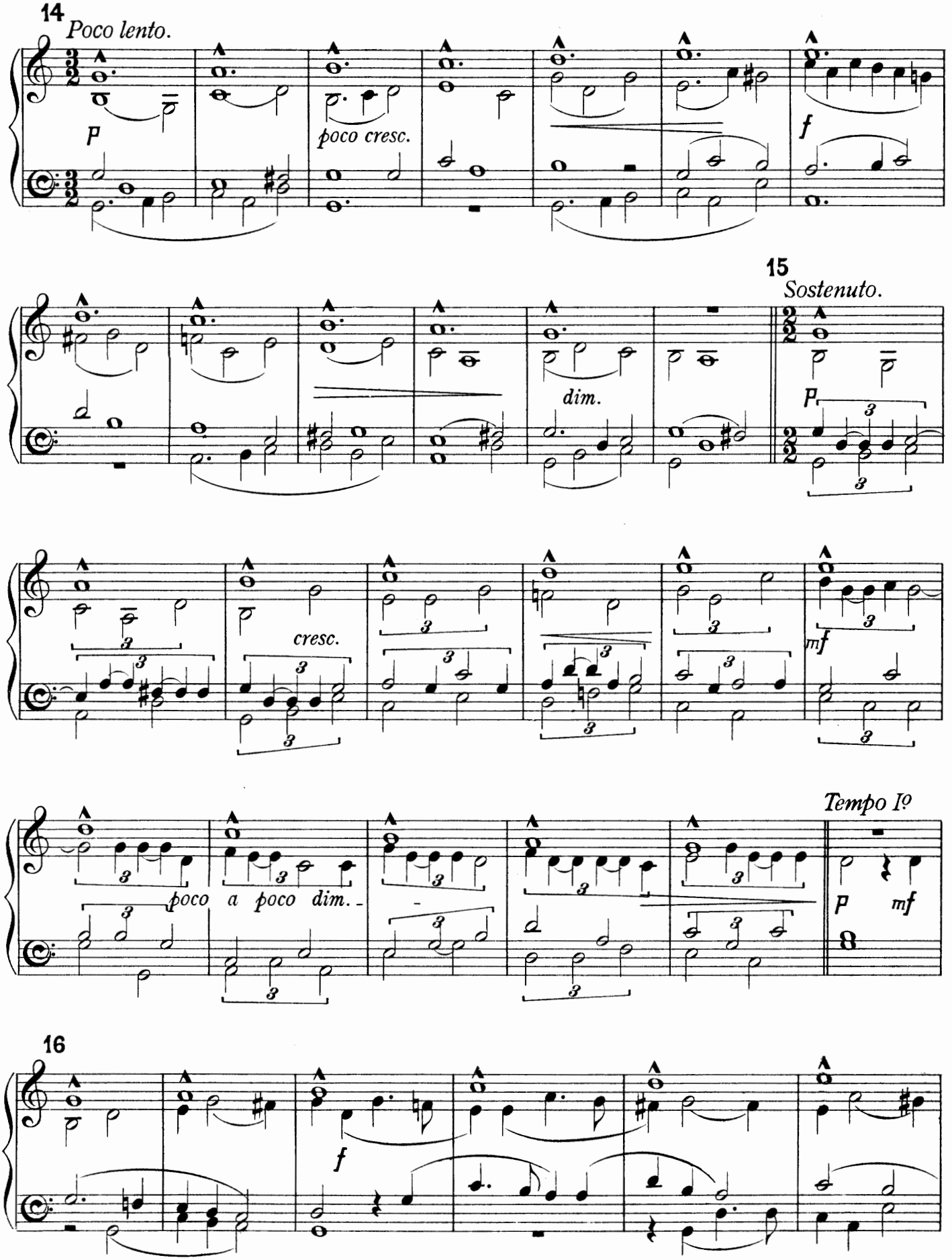

f
4
dim.
p
pp
poco
a
poco
cresc.
dim.
5
p
mf
cresc.
f
dim. poco

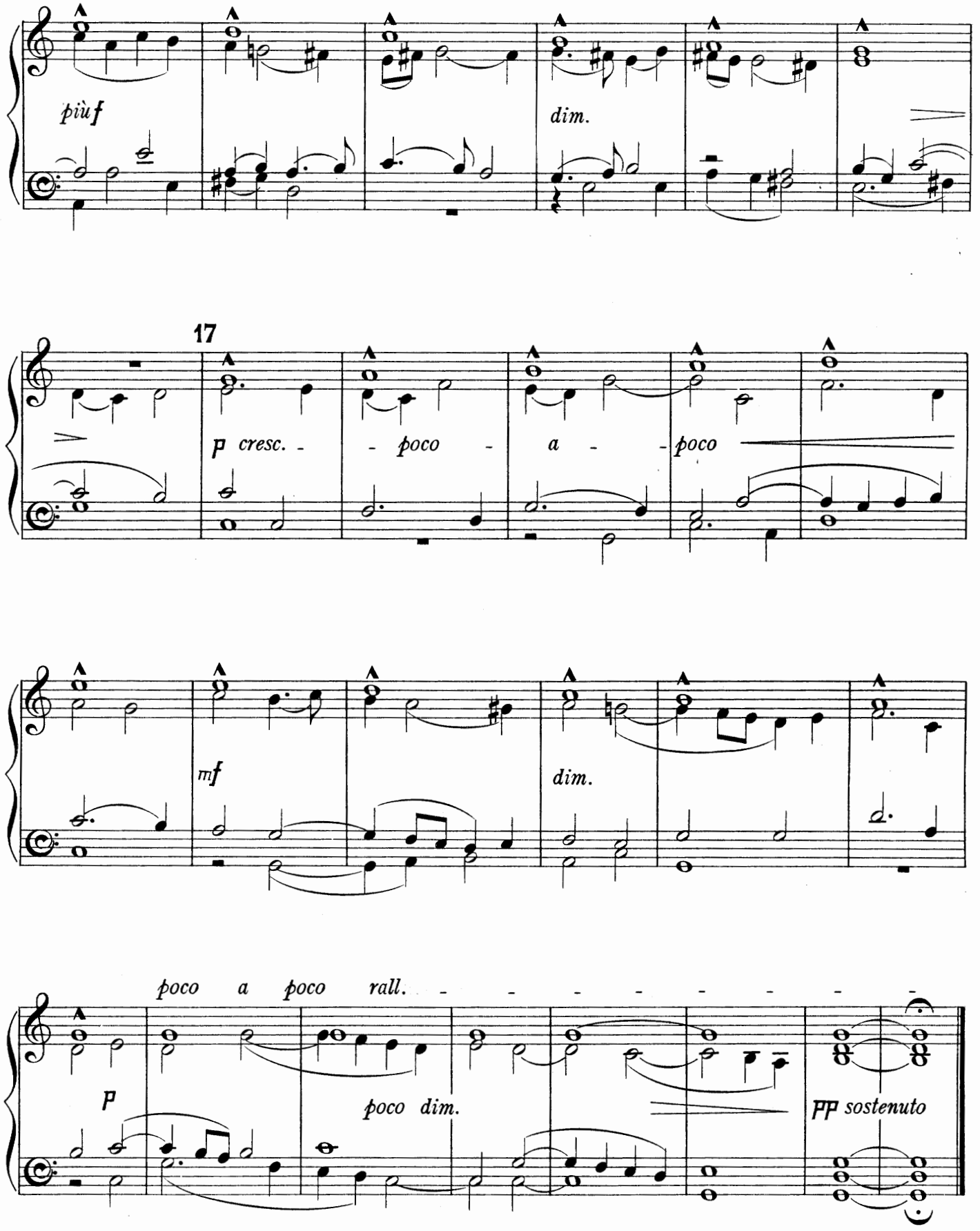

6
mf
cresc. poco a poco
più f
dim.
p
7
p
cresc.
mf
8
p
mf
cresc.
f
dim.
p
cresc.
mf
cresc.



C


espress.
f
dim.
12
p
cresc.
f
13
dim.
p
cresc.
mf
p
dim.


14
Poco lento.
p
poco cresc.
f
15
Sostenuto.
dim.
p
cresc.
mf
poco a poco dim.
Tempo Iº
p
mf
16
f

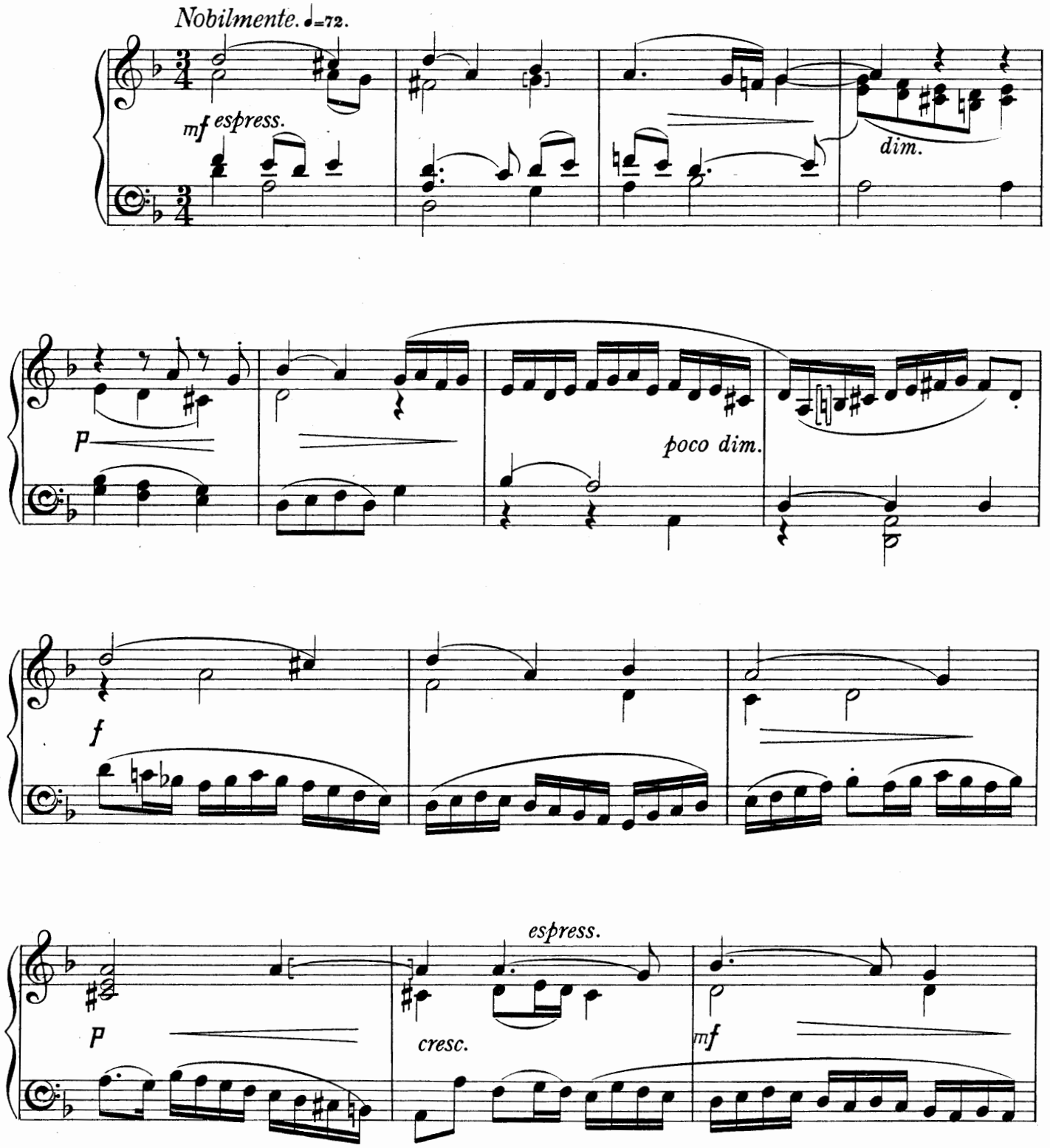

più f
dim.
17
p cresc. - poco - a - poco
mf
dim.
poco a poco rall. - - - - - - - -
p
poco dim.
pp sostenuto

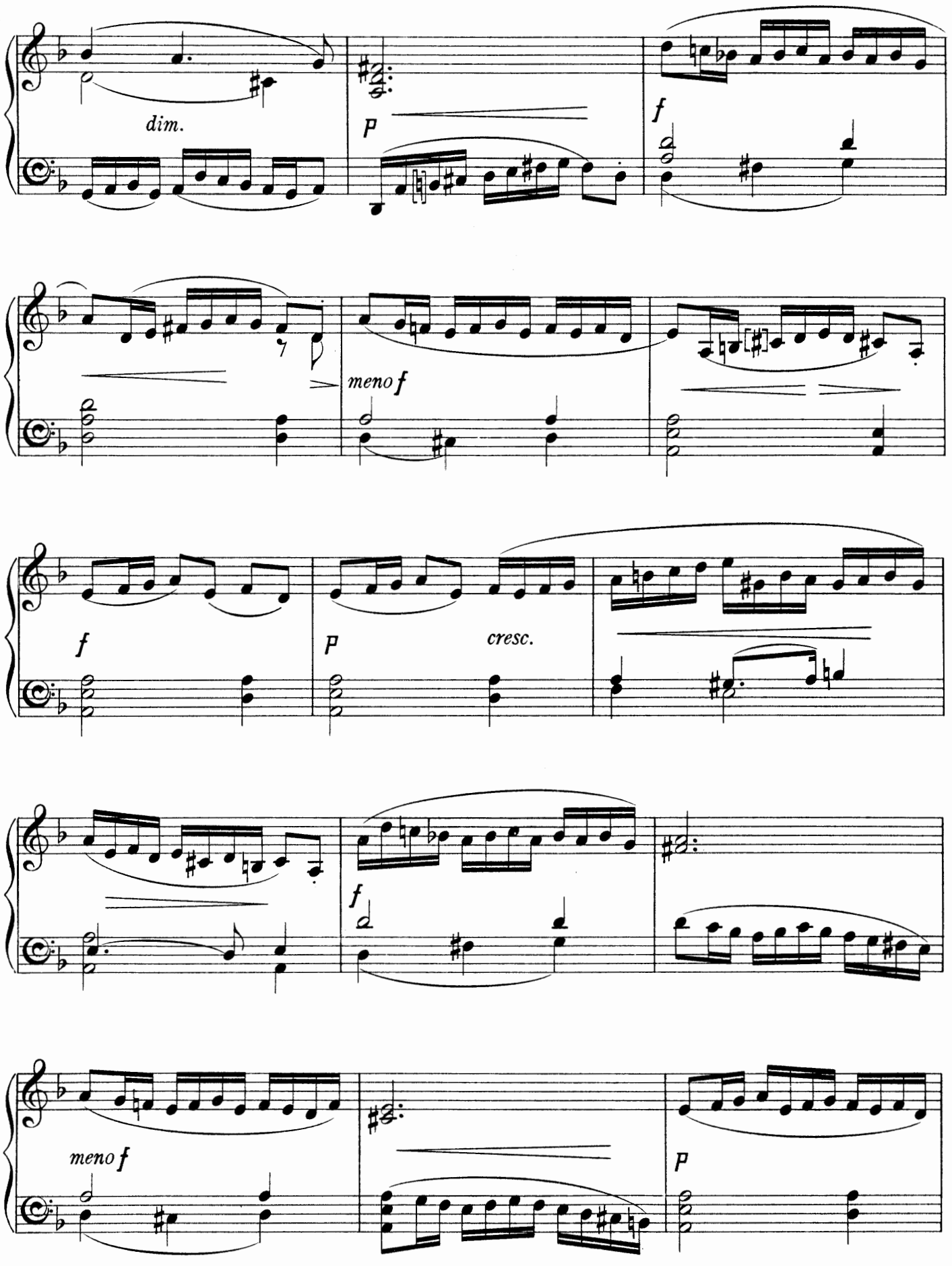
IV.

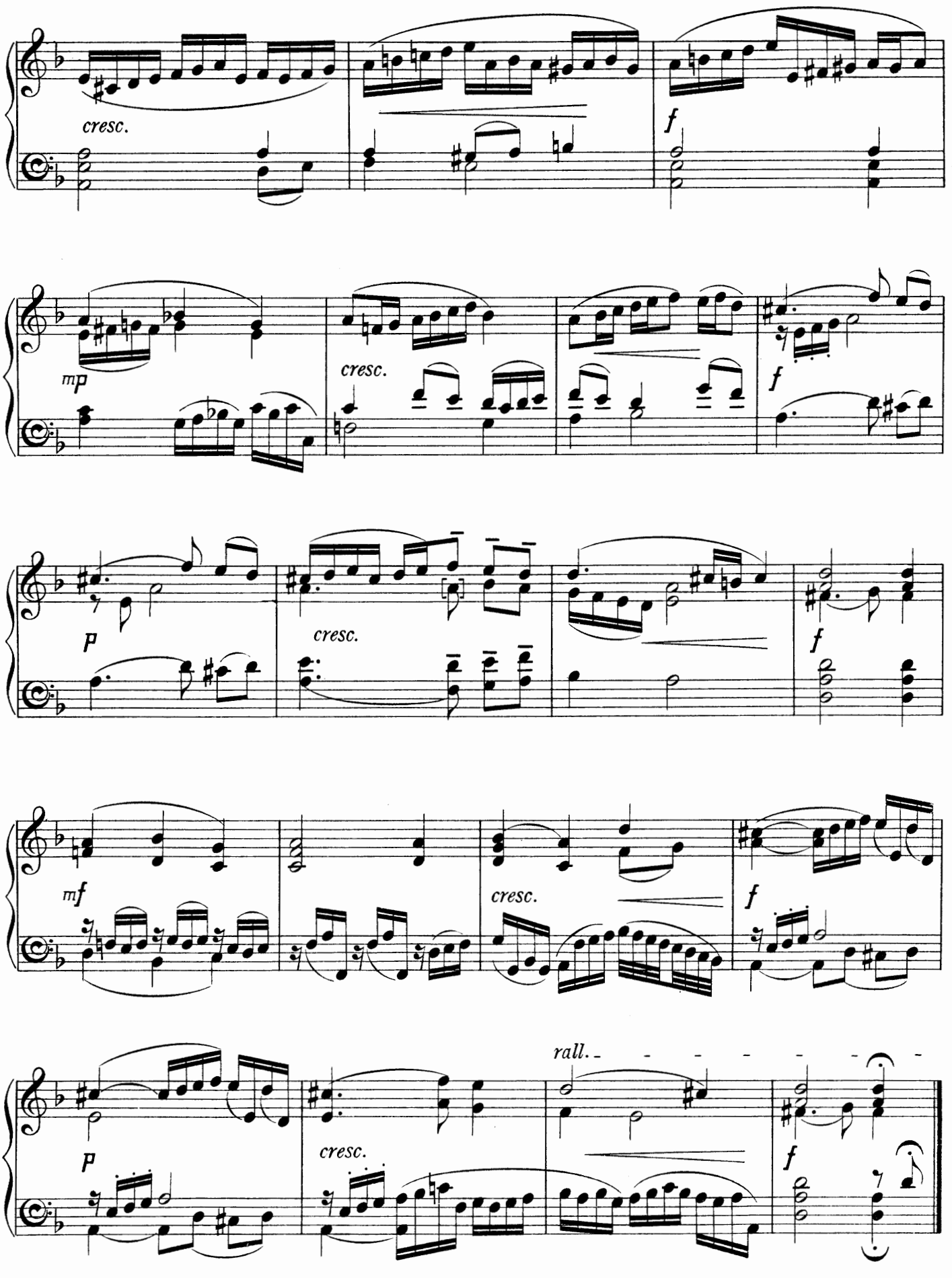
GALIARDO.

(Parthenia.)

John Bull.




dim.
p
f
meno f
f
p
cresc.
f
meno f
p

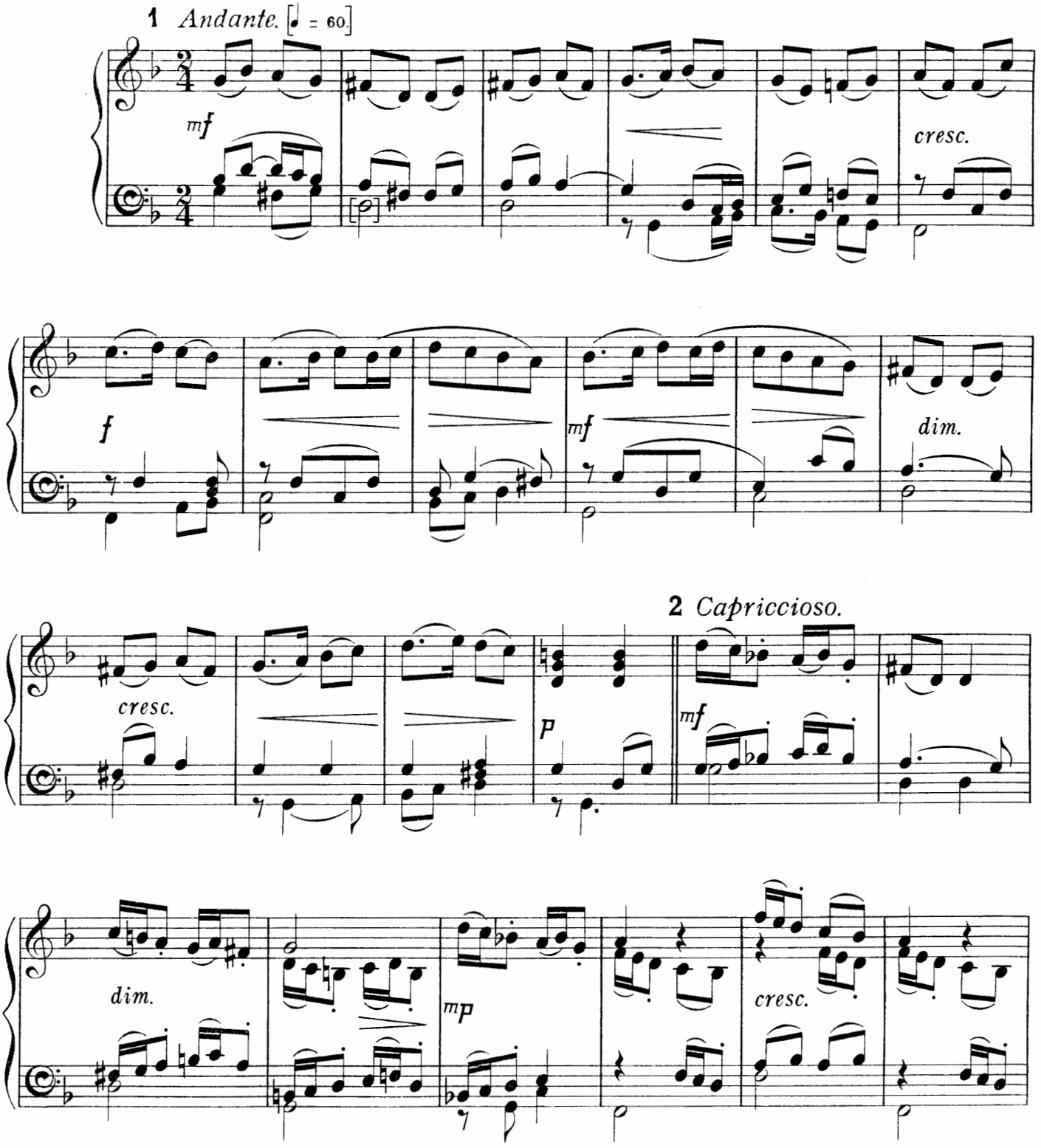

cresc.
f
mp
cresc.
f
p
cresc.
f
mf
cresc.
f
p
cresc.
rall.
f

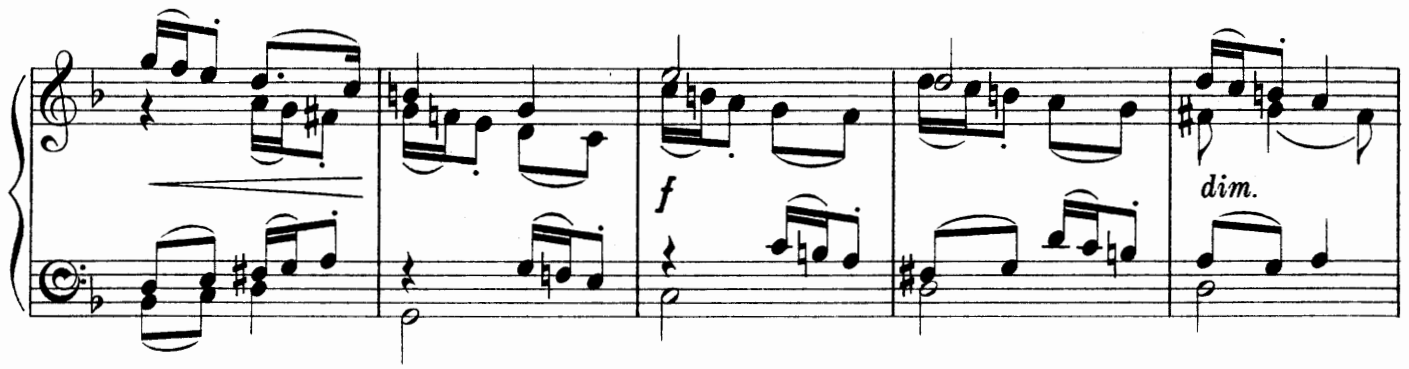
V.

THE SPANISH PAVEN.

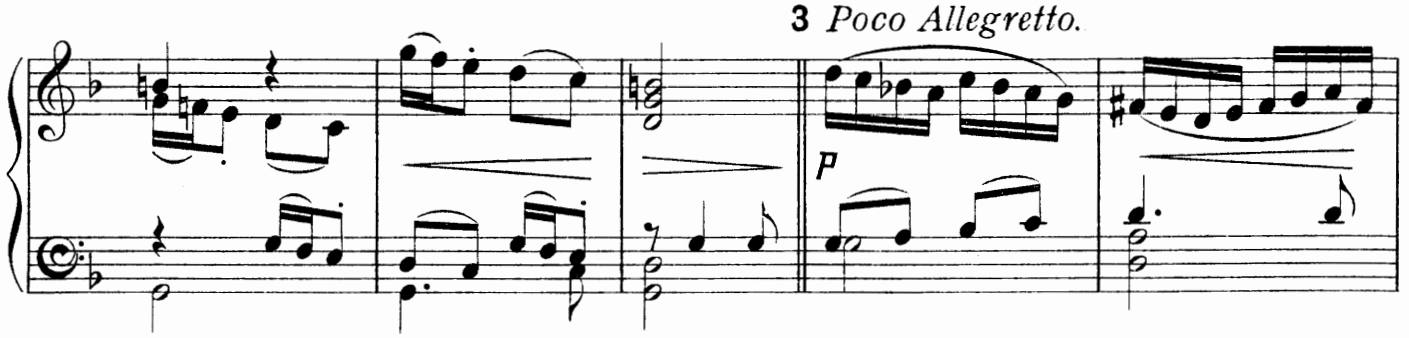
(from the Fitzwilliam Virginal Book, No CXXXIX.)

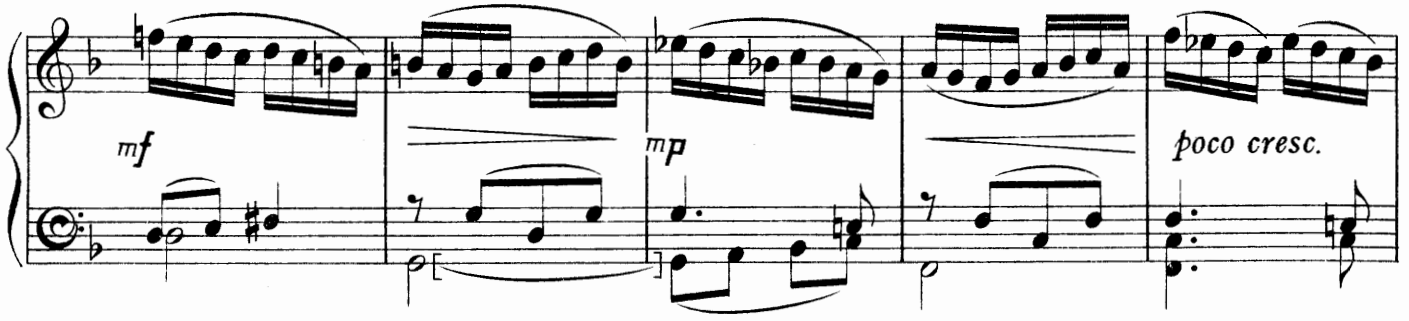
John Bull.

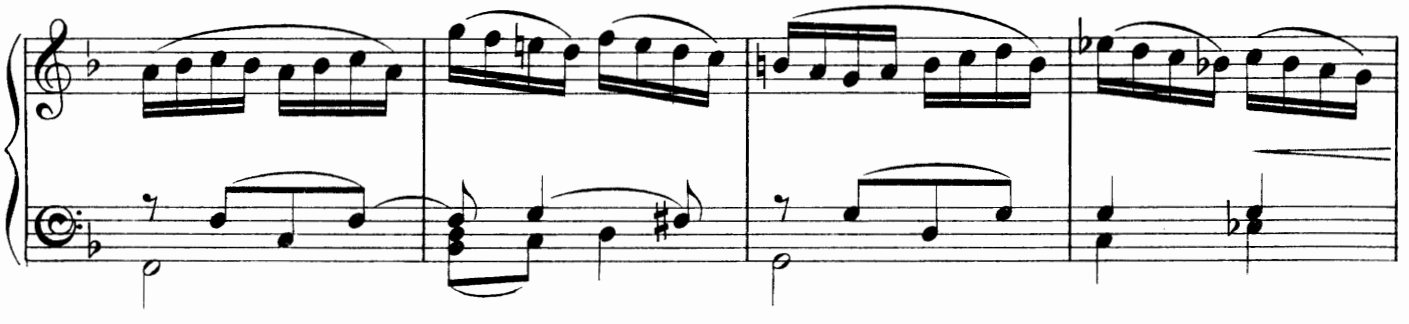


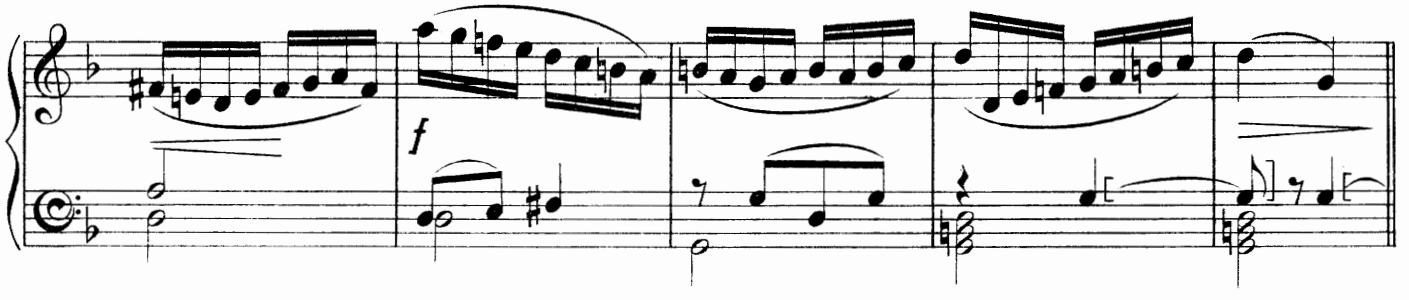


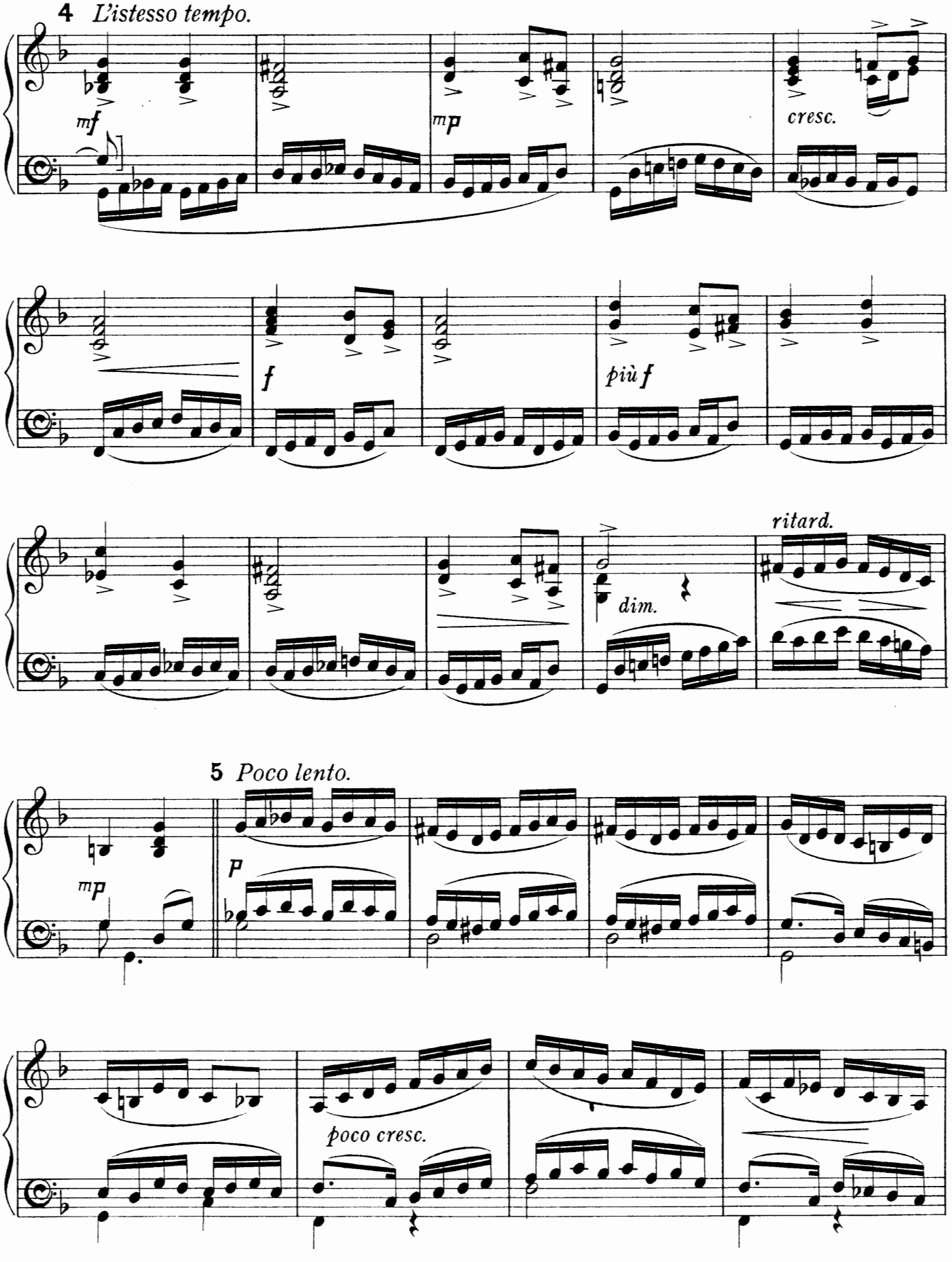
3 *Poco Allegretto.*

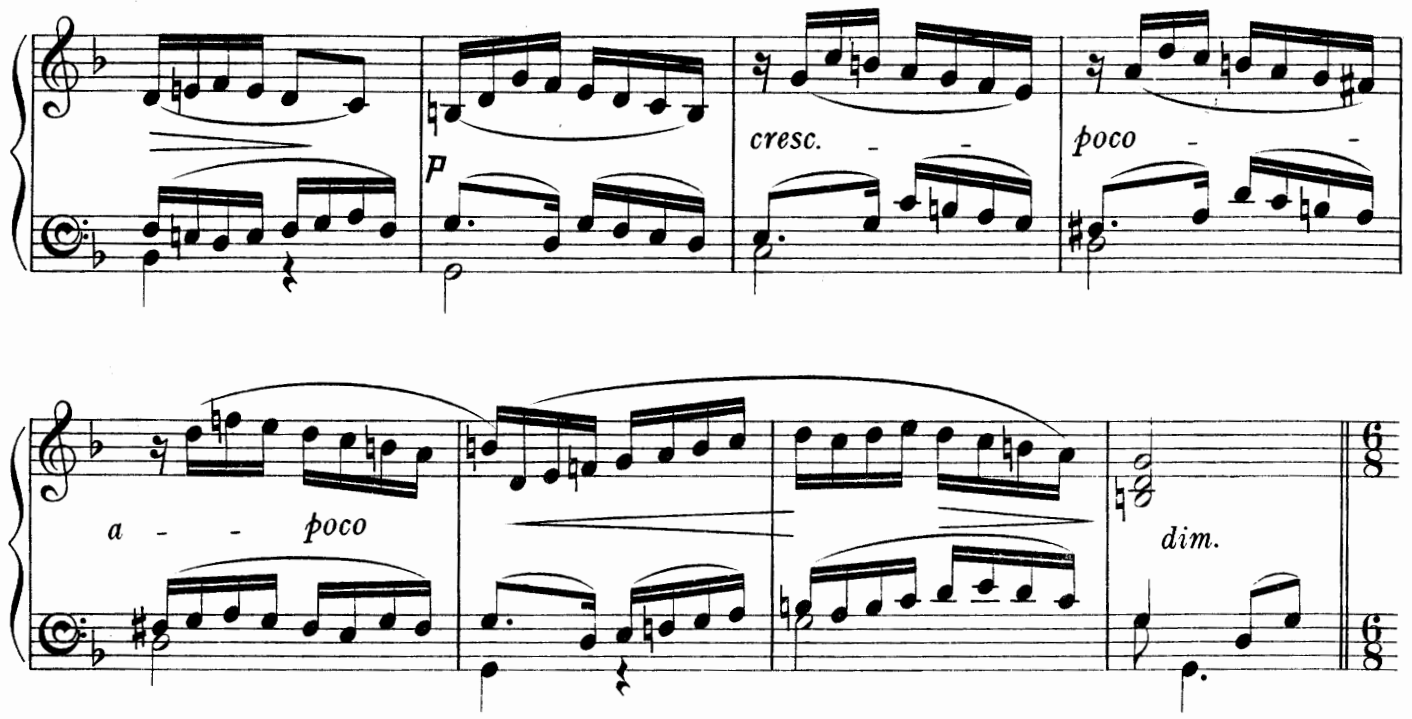




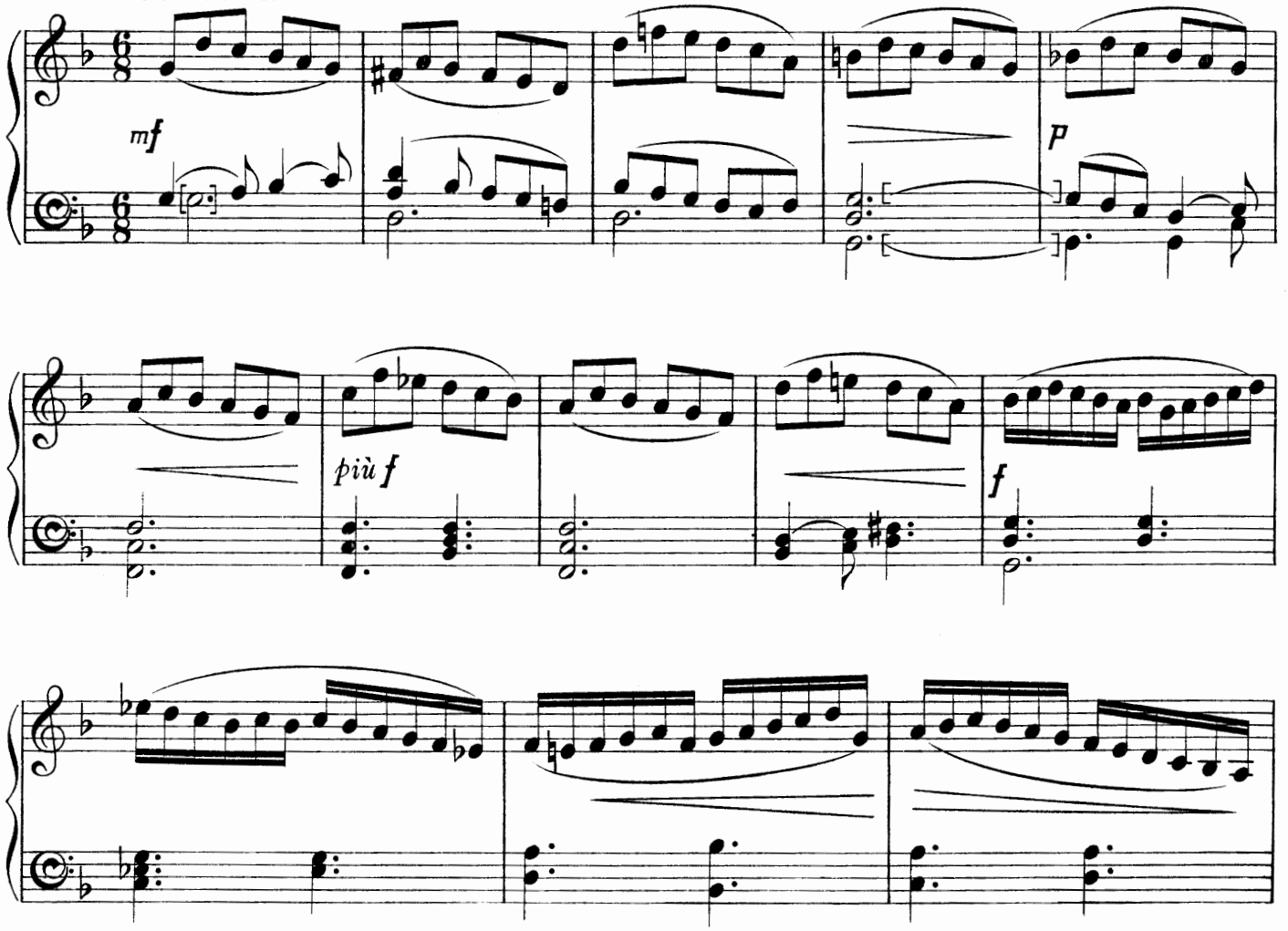


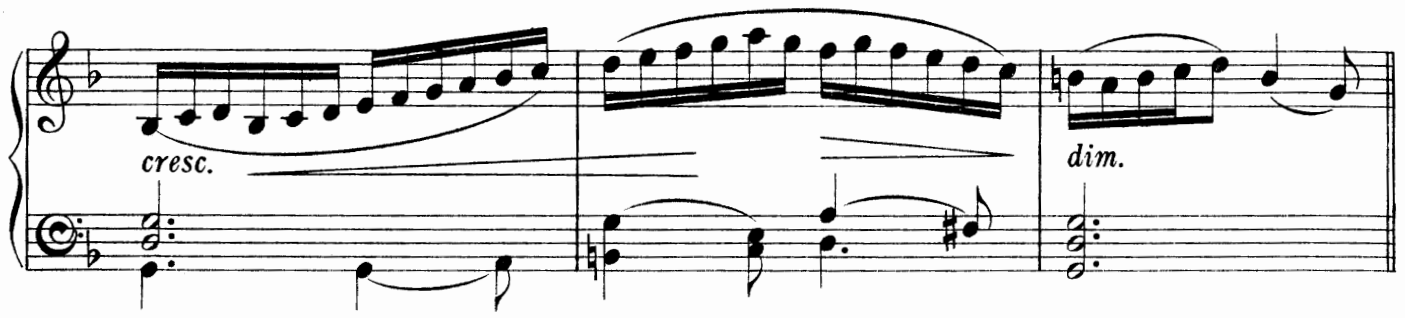



4 L'istesso tempo.
mf
mp
cresc.
f
più f
dim.
ritard.
5 Poco lento.
mp
p
poco cresc.

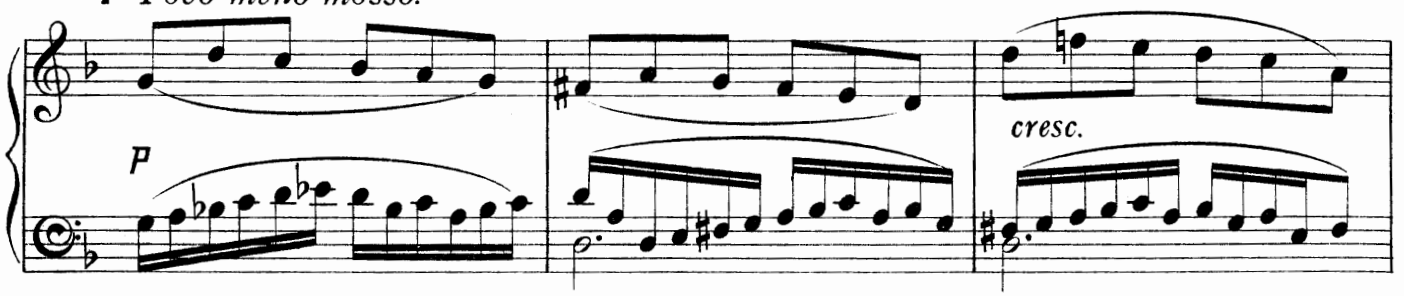


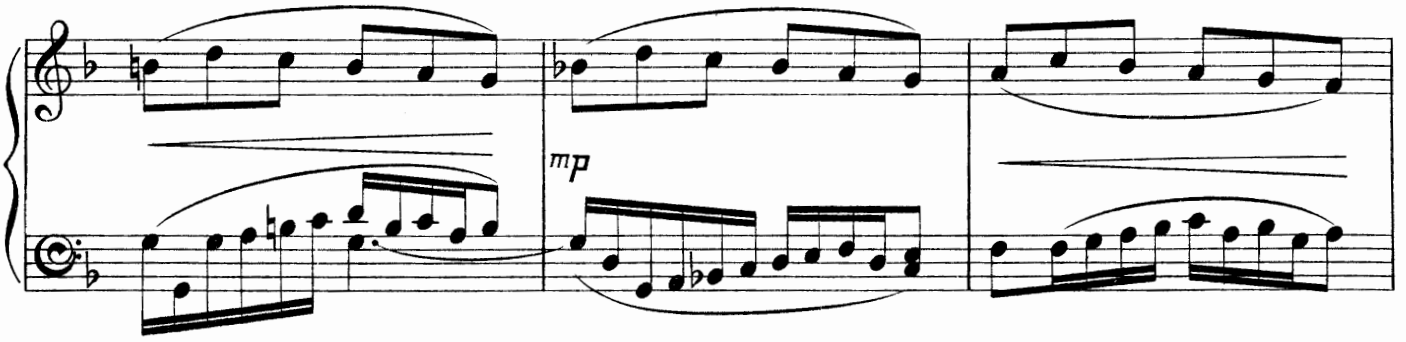
6 *Scherzando.*

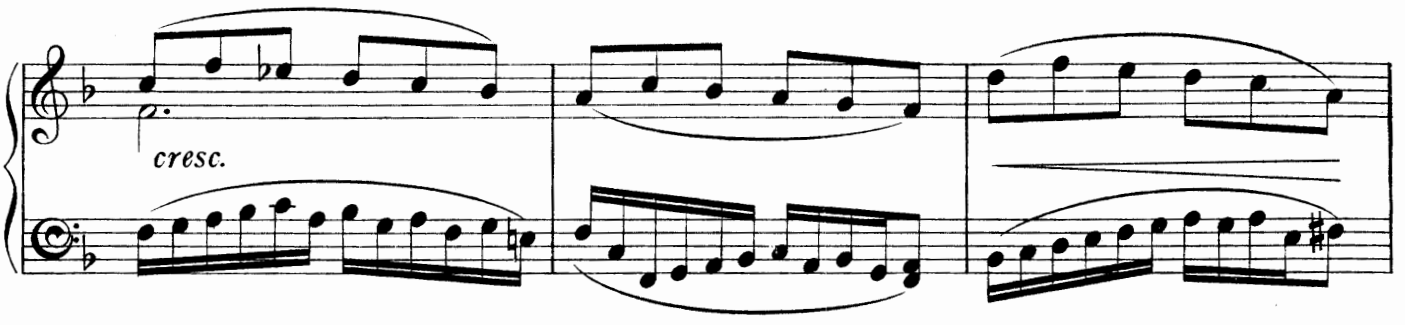


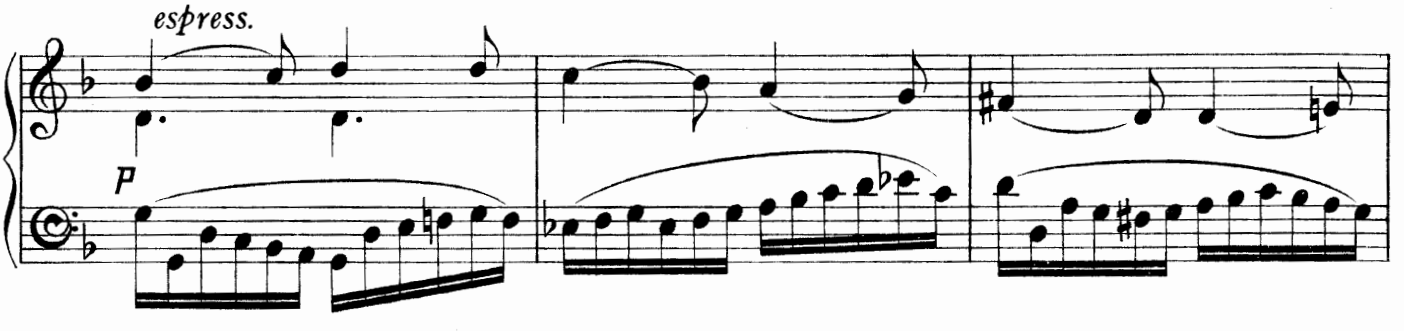


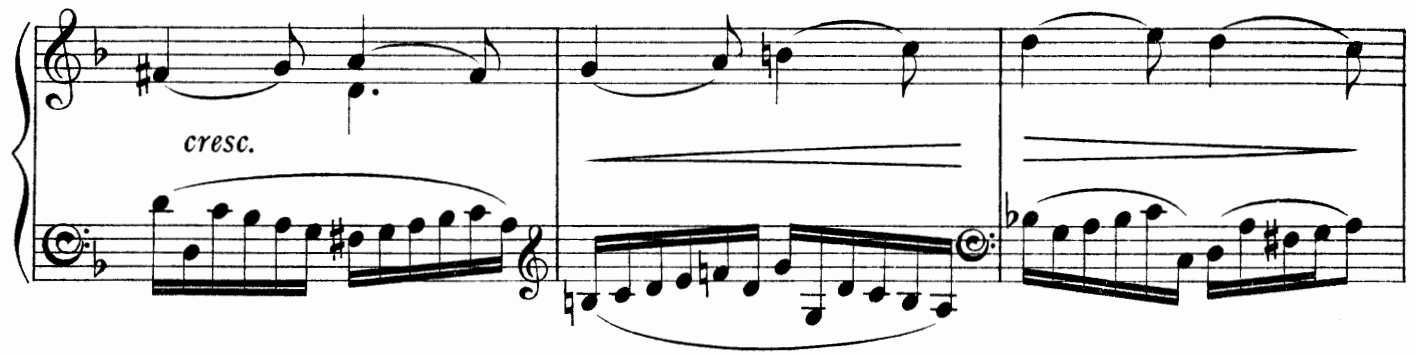
7 *Poco meno mosso.*

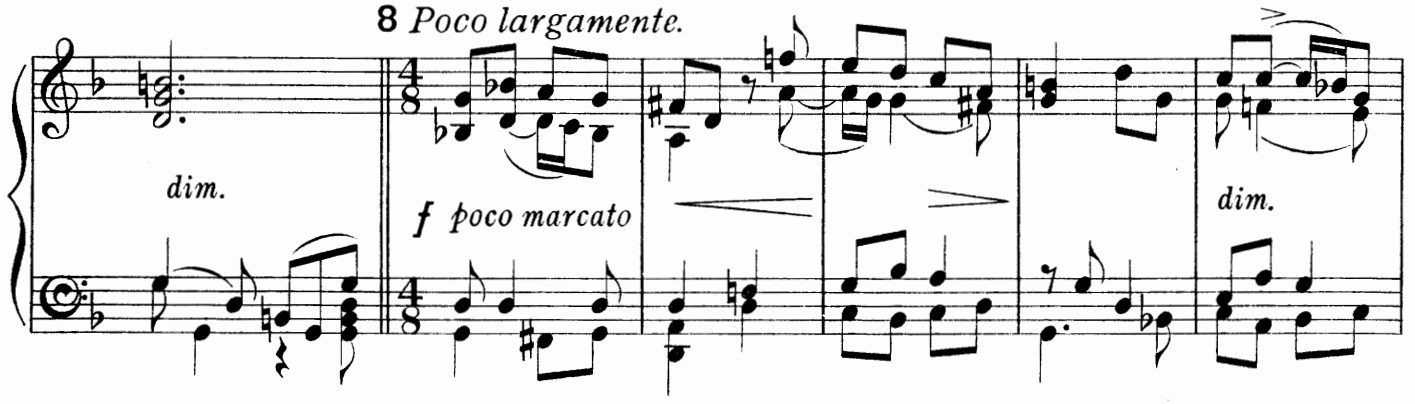


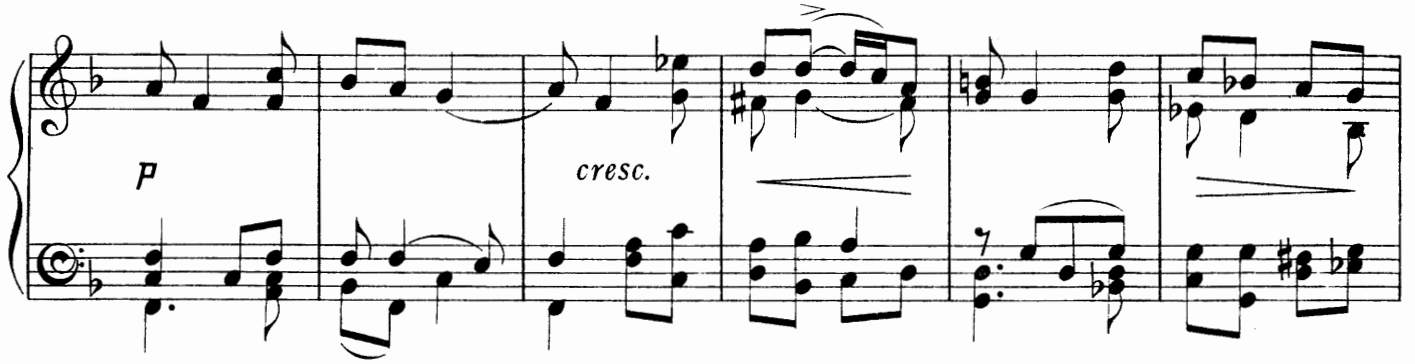


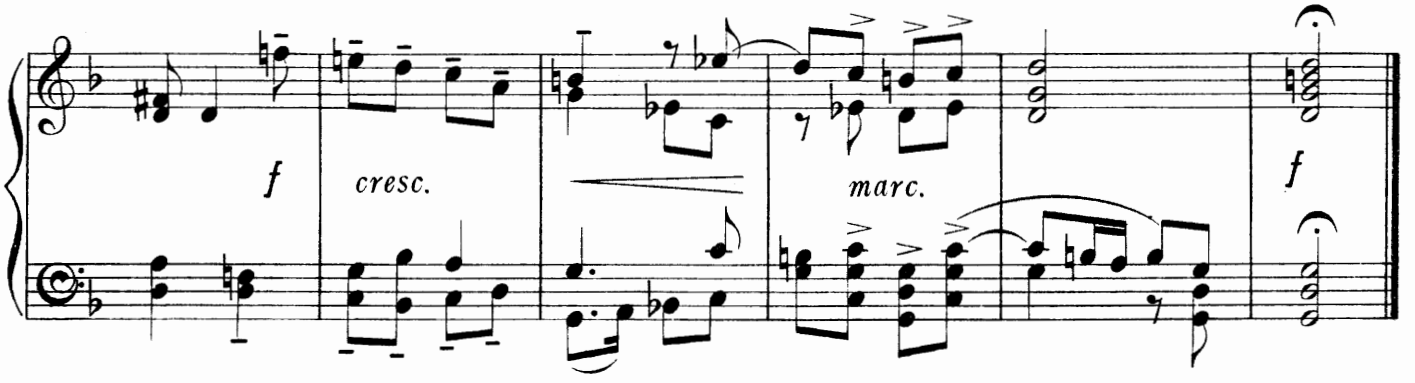





cresc.


8 Poco largamente.
dim.
f poco marcato
dim.


p
cresc.

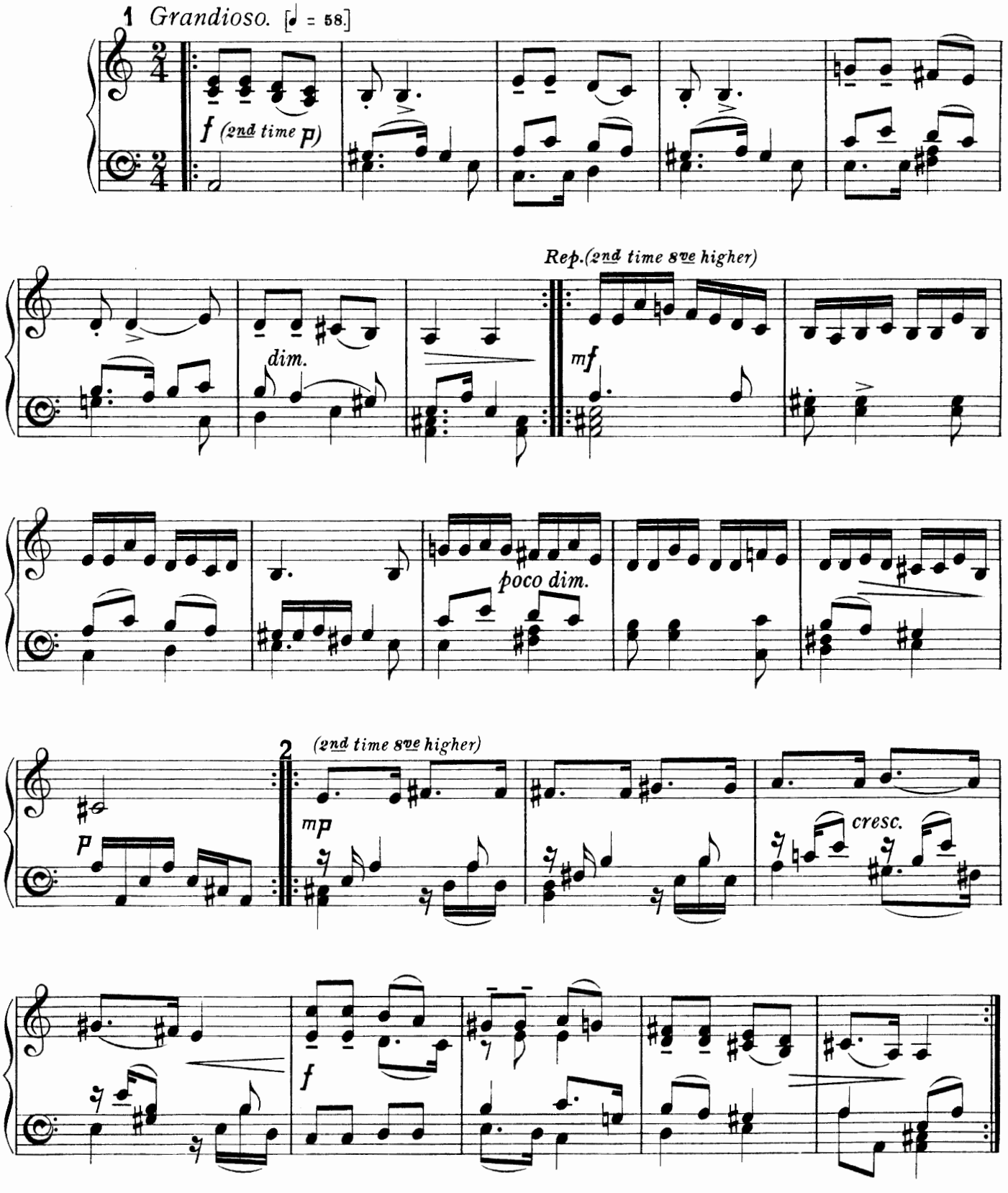

f
cresc.
marc.
f

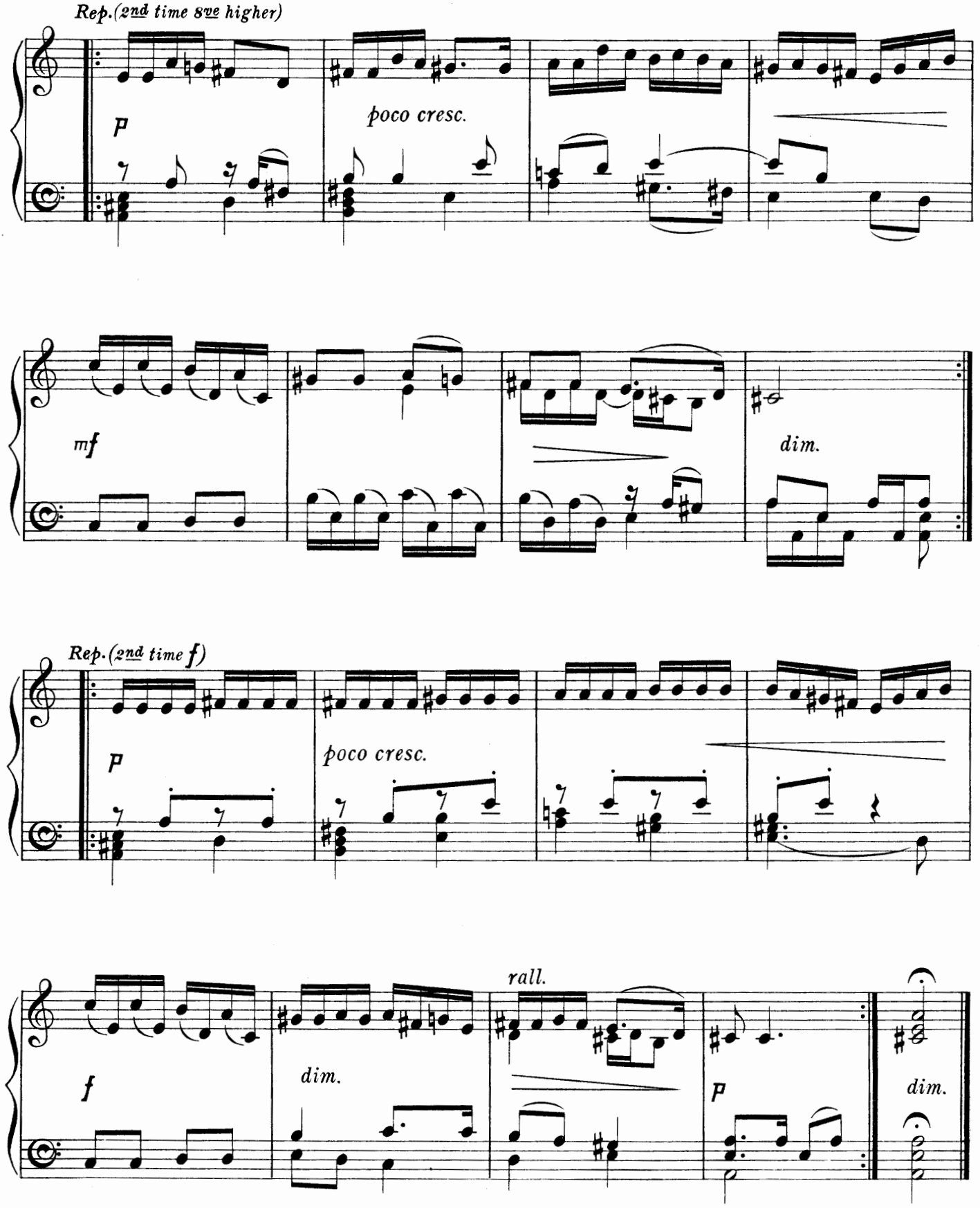
VI.

THE DUKE OF BRUNSWICK'S ALMAN.

(from the Fitzwilliam Virginal Book, Nº CXLII.,
also Benjamin Cosyn's Virginal Book, Fol. 199.)

John Bull.



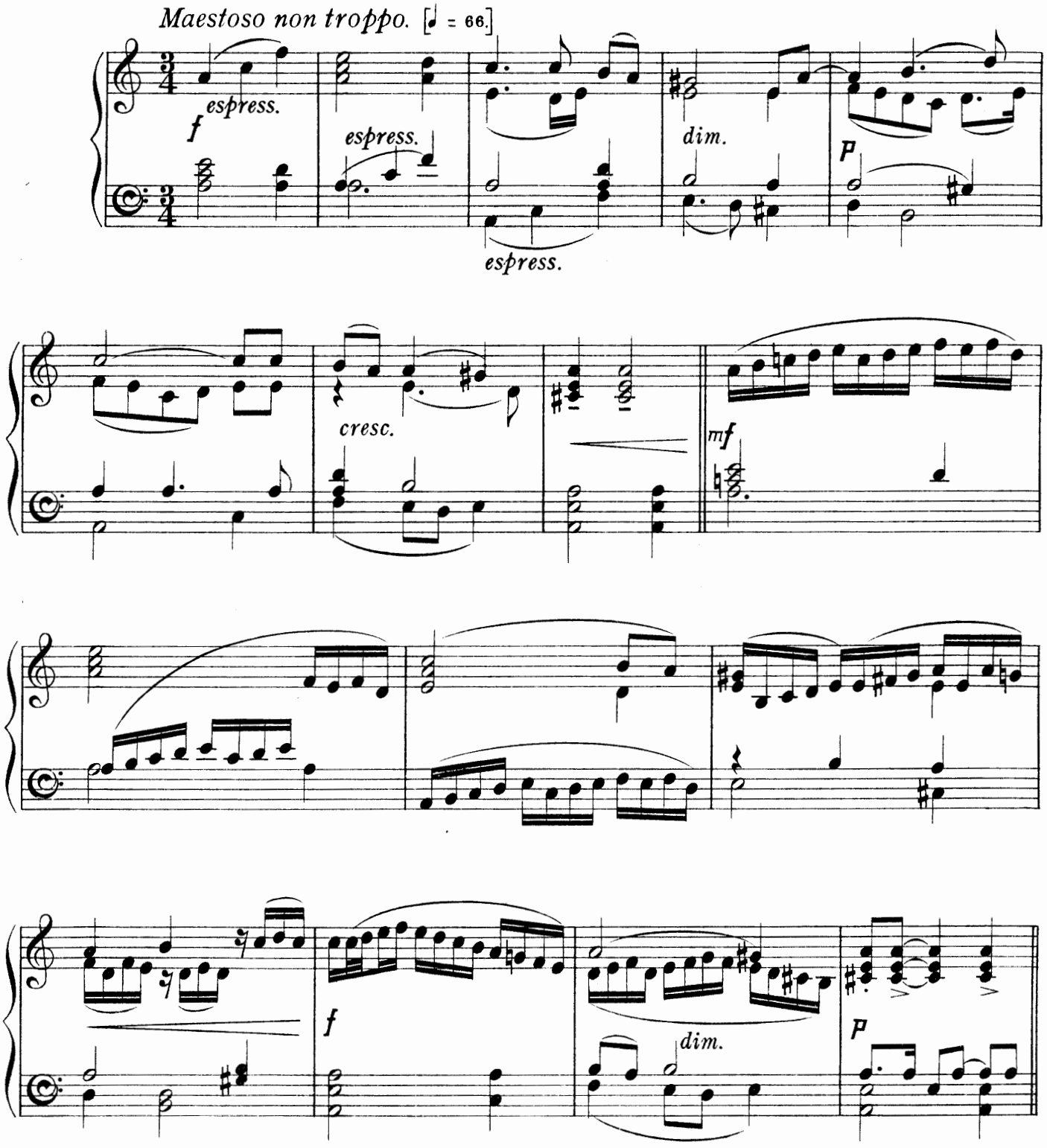

Rep. (2nd time 8ve higher)
p
poco cresc.
mf
dim.
Rep. (2nd time f)
p
poco cresc.
f
dim.
rall.
p
dim.

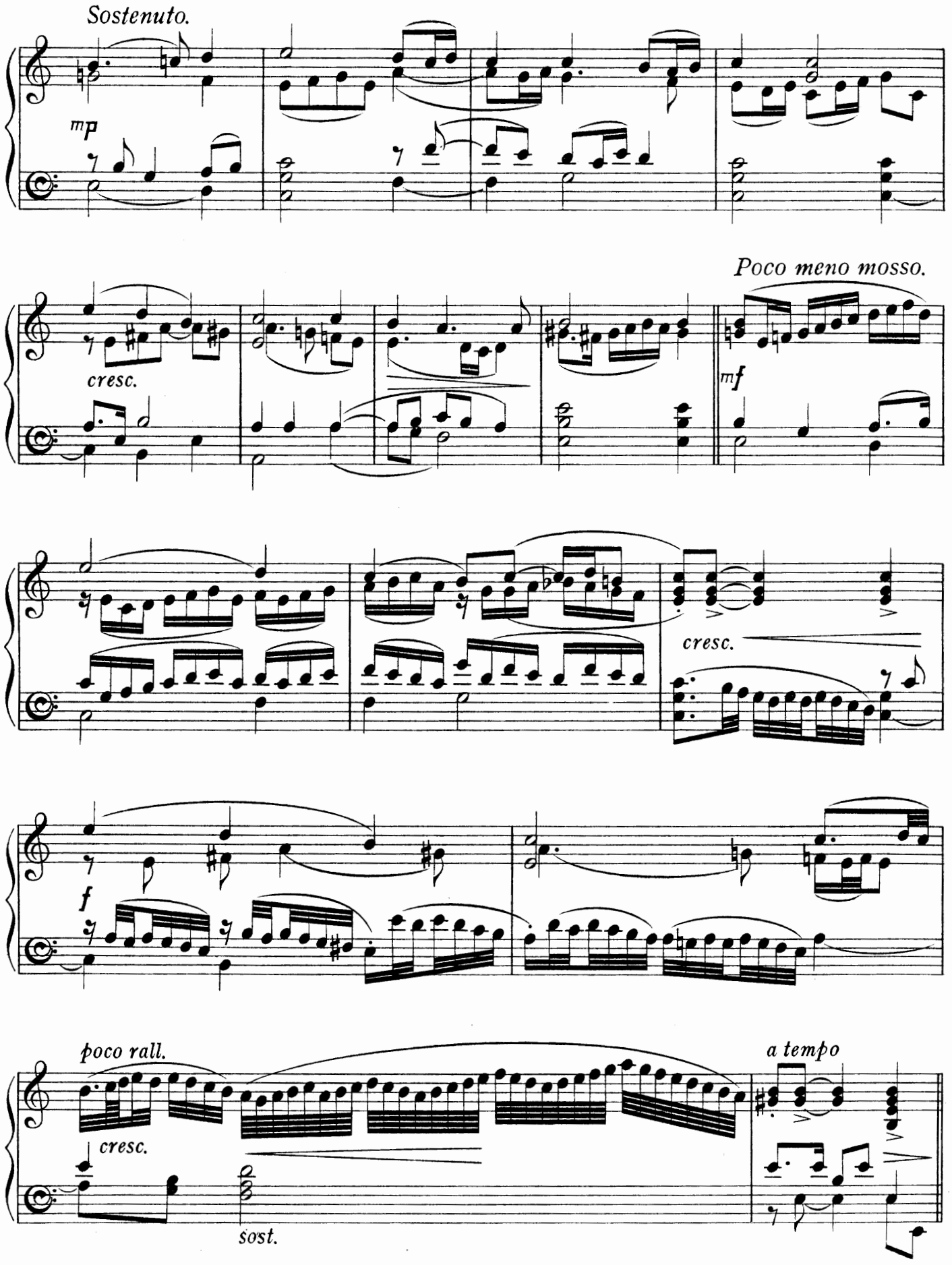
VII.

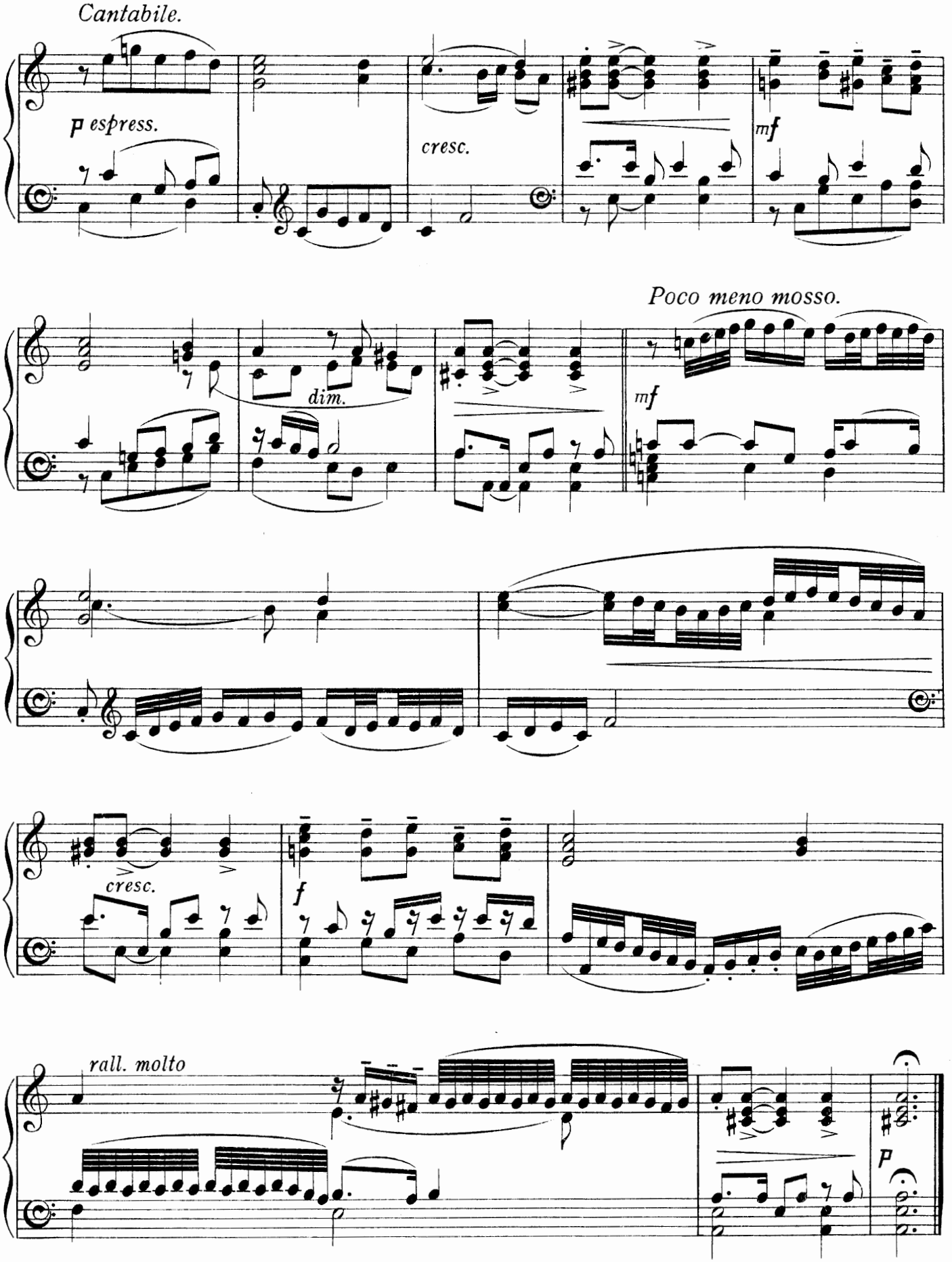
PIPER'S GALLIARD.

(from the Fitzwilliam Virginal Book, Nº CLXXXII,
also Will: Forster's Virginal Book, Fol. 442.)

John Bull.




Sostenuto.
mp
Poco meno mosso.
cresc.
mf
cresc.
f
poco rall.
a tempo
cresc.
sost.

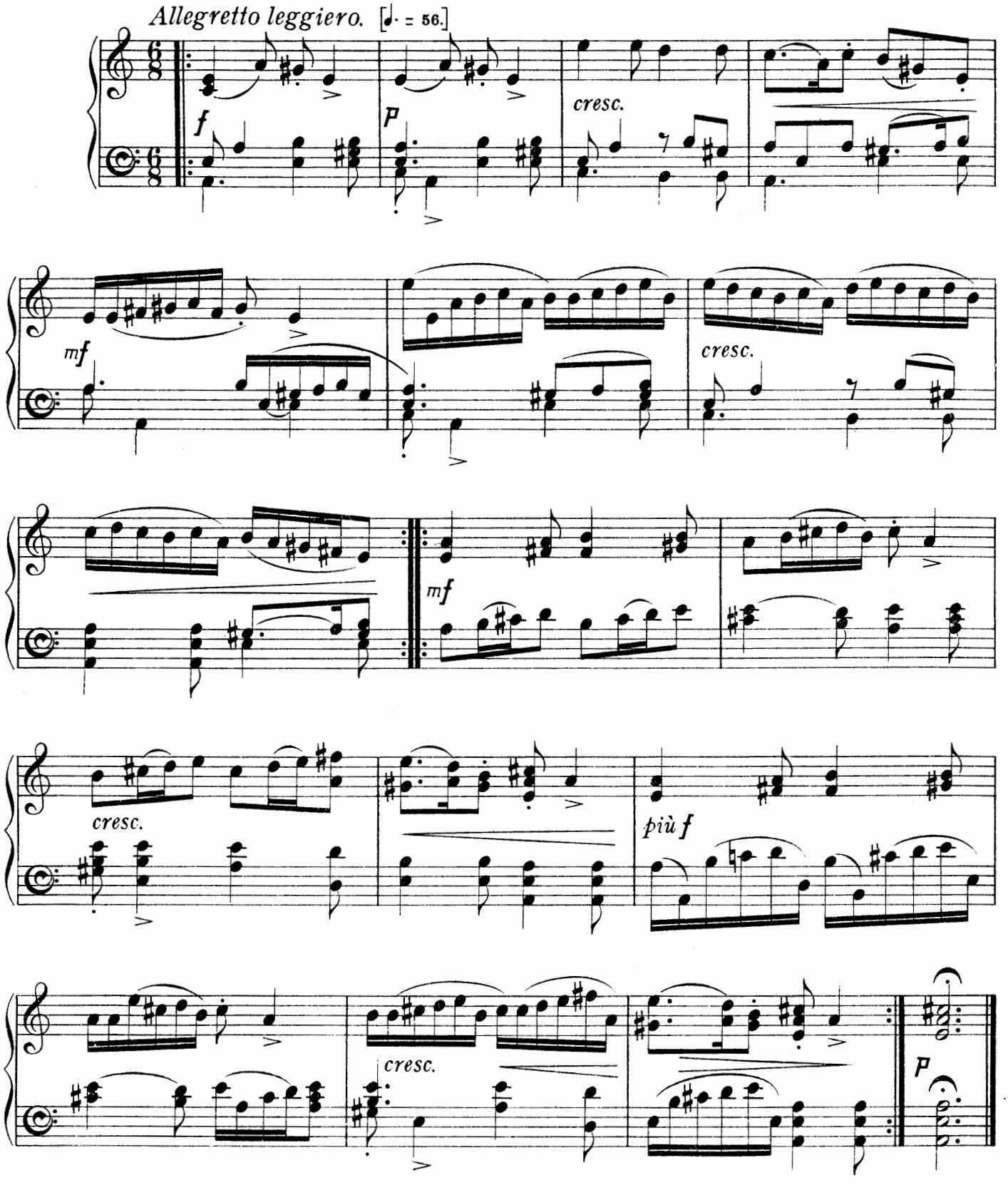

Cantabile.
p espress.
cresc.
mf
Poco meno mosso.
dim.
mf
cresc.
f
rall. molto
p

VIII.

THE DUCHESSE OF BRUNSWICK'S TOYE.

(from the Fitzwilliam Virginal Book, Nº CCLXII.)

John Bull.



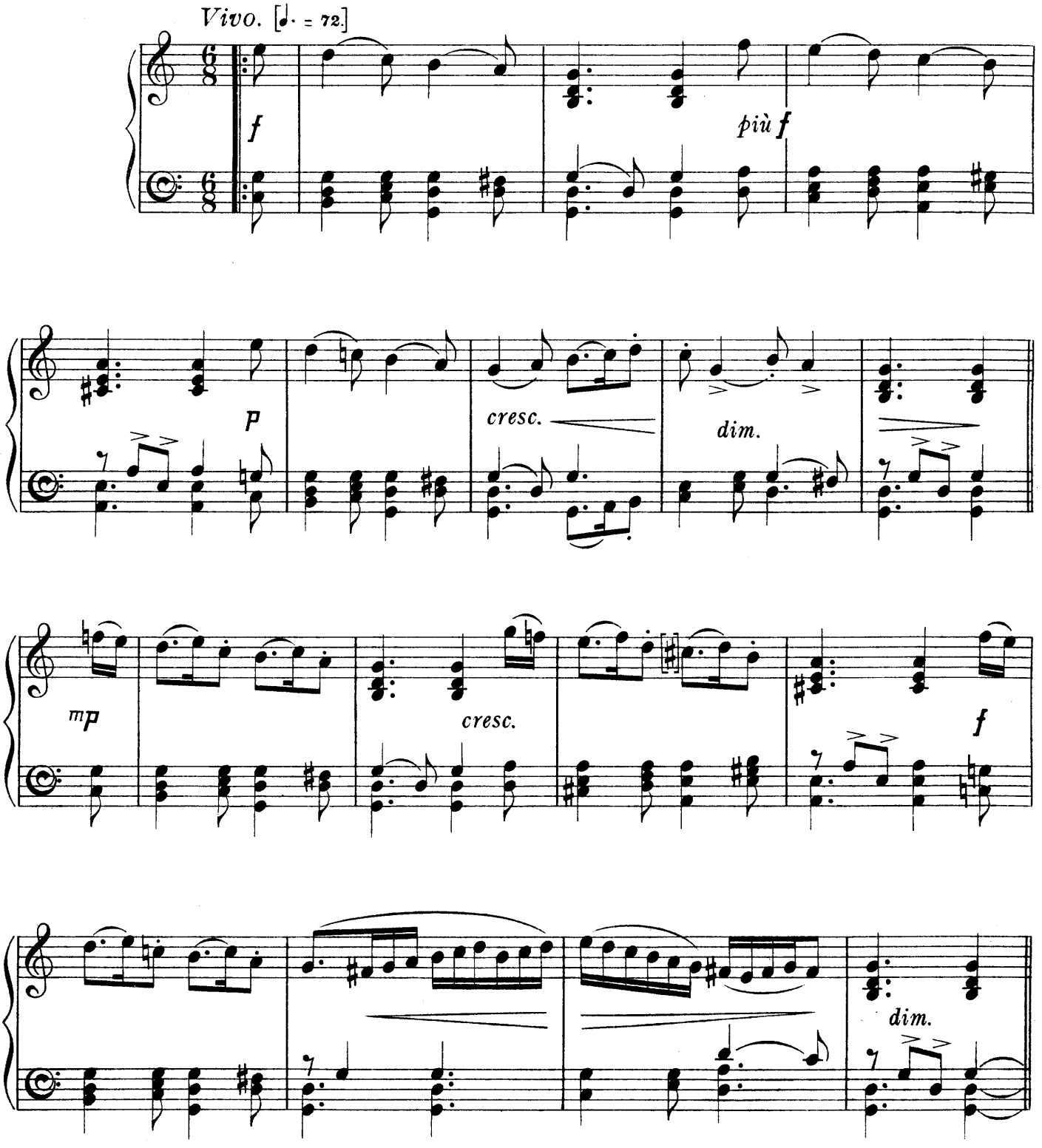
IX.

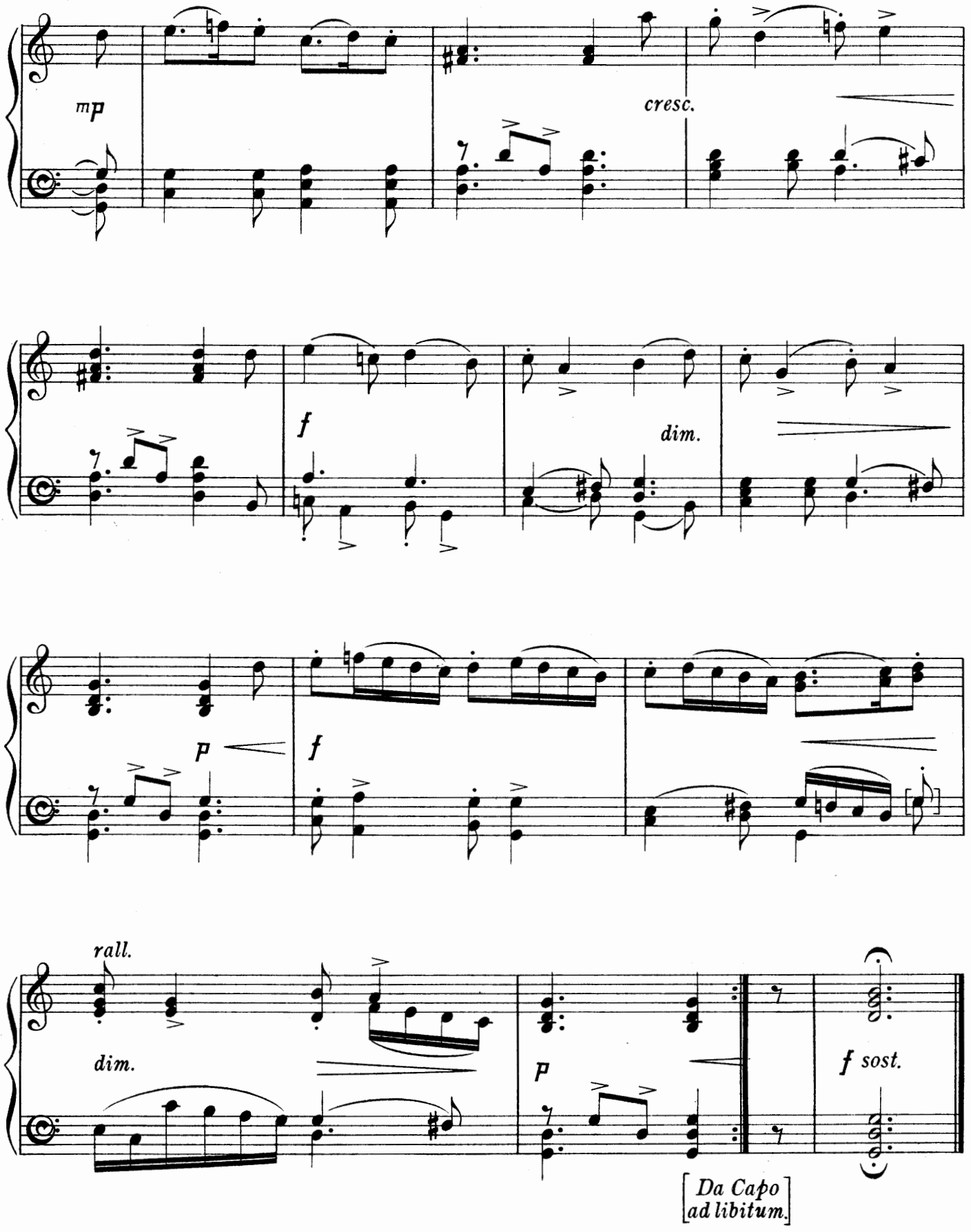
A GIGGE.

DOCTOR BULL'S MY SELFE.

(from the Fitzwilliam Virginal Book, Nº CLXXXIX.)

John Bull.



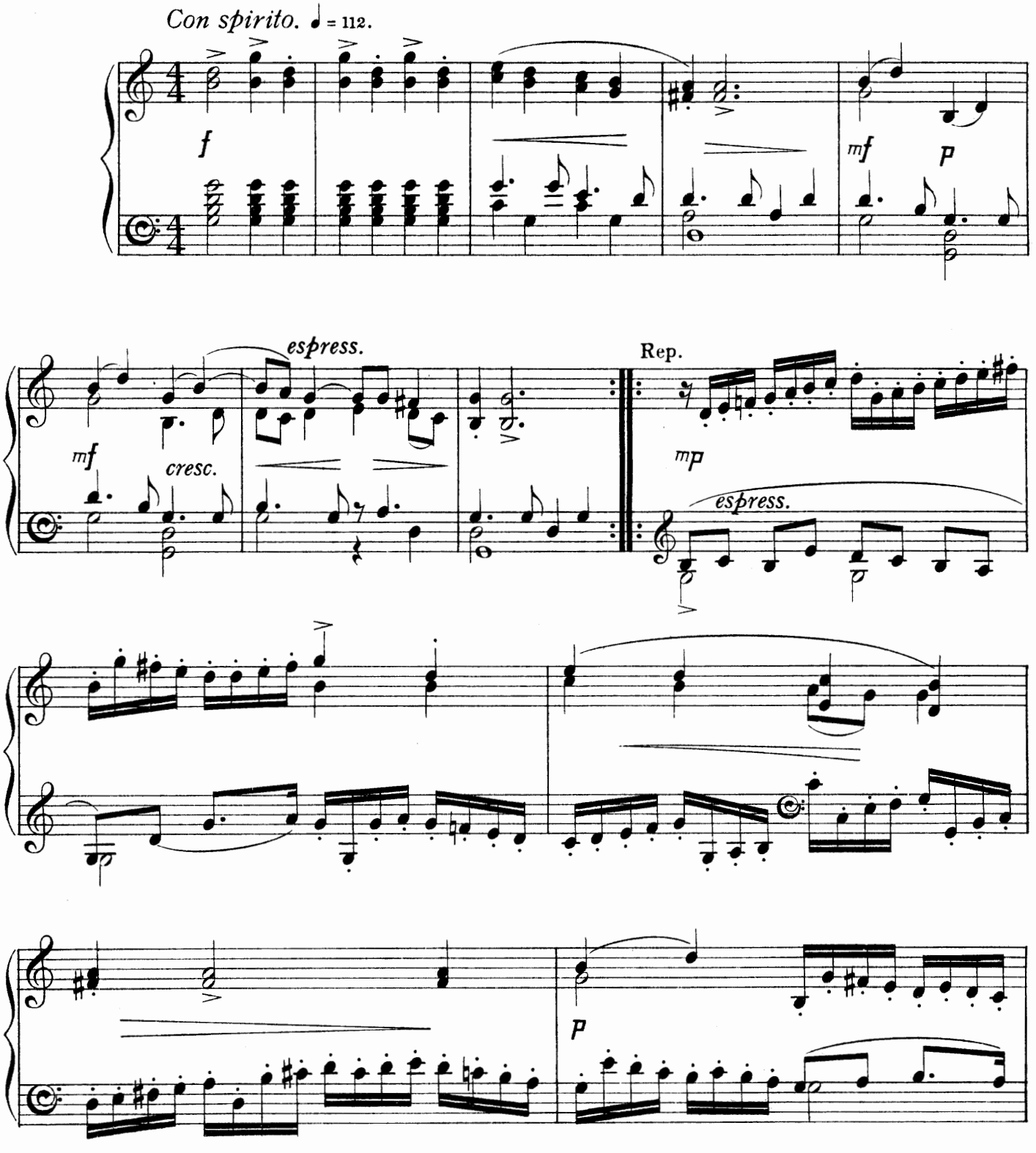

mp
cresc.
f
dim.
p
f
rall.
dim.
p
f sost.
[Da Capo
ad libitum.]

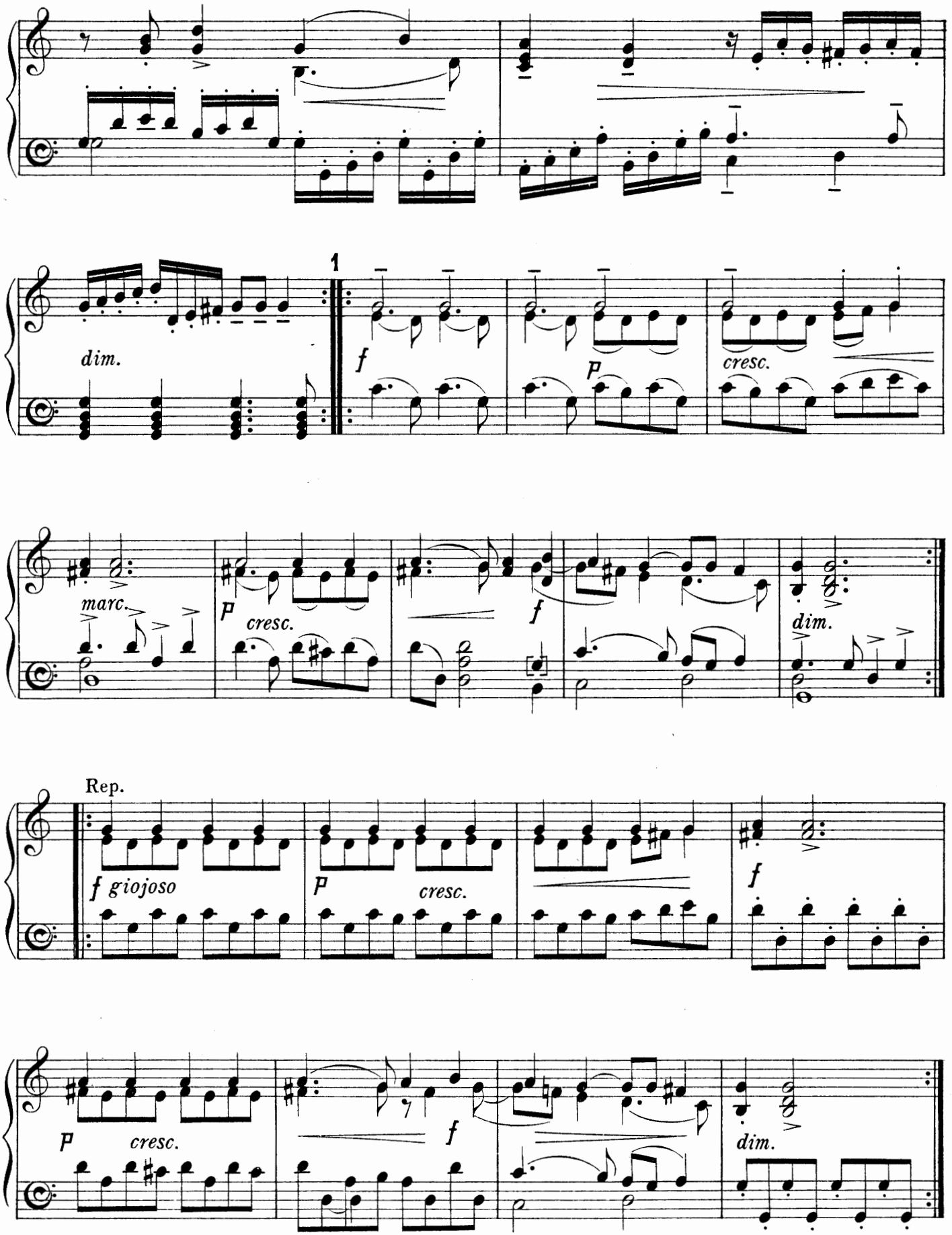
X.

THE KING'S HUNT.

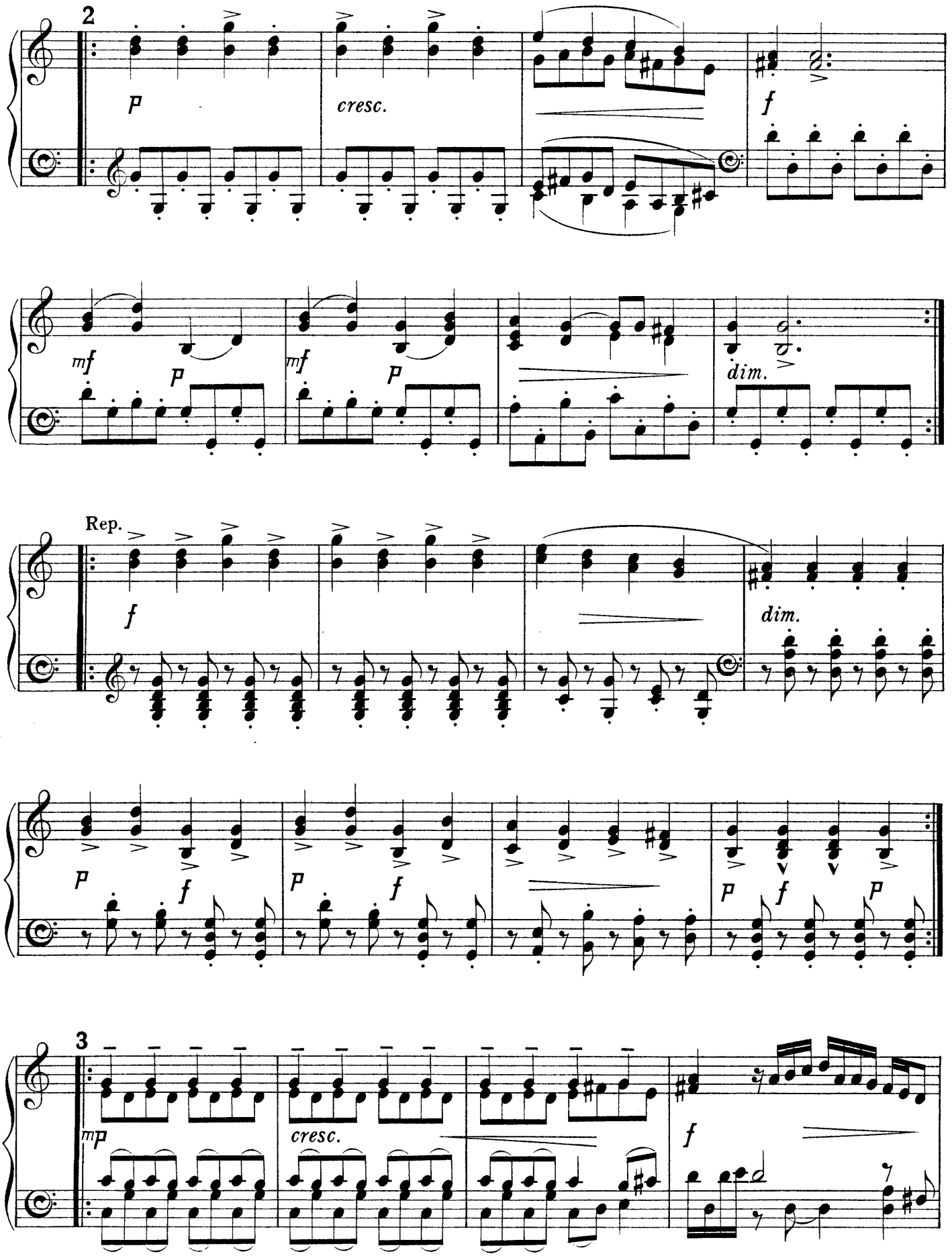
(from the Fitzwilliam Virginal Book, Nº CXXXV.)

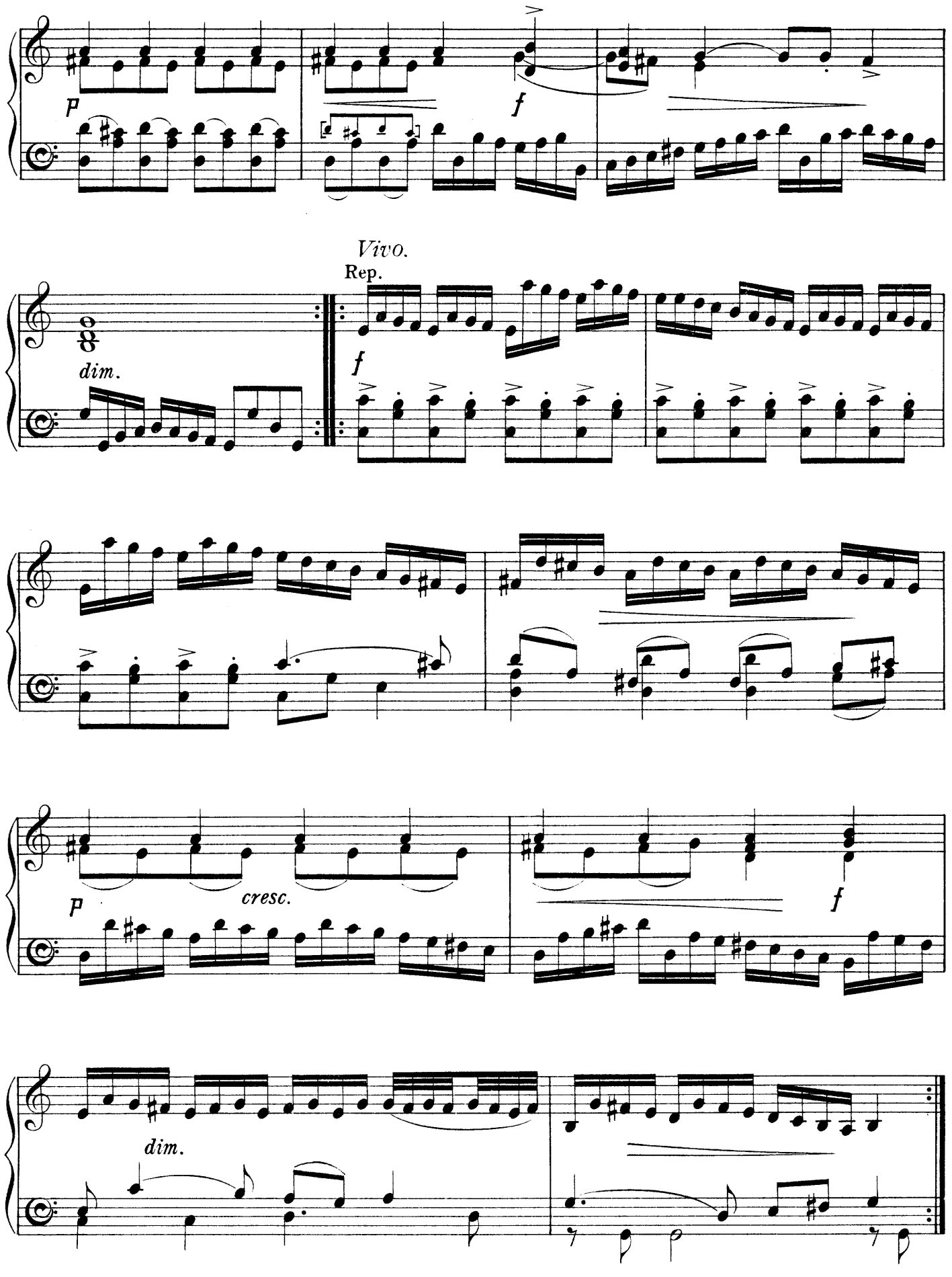
John Bull.

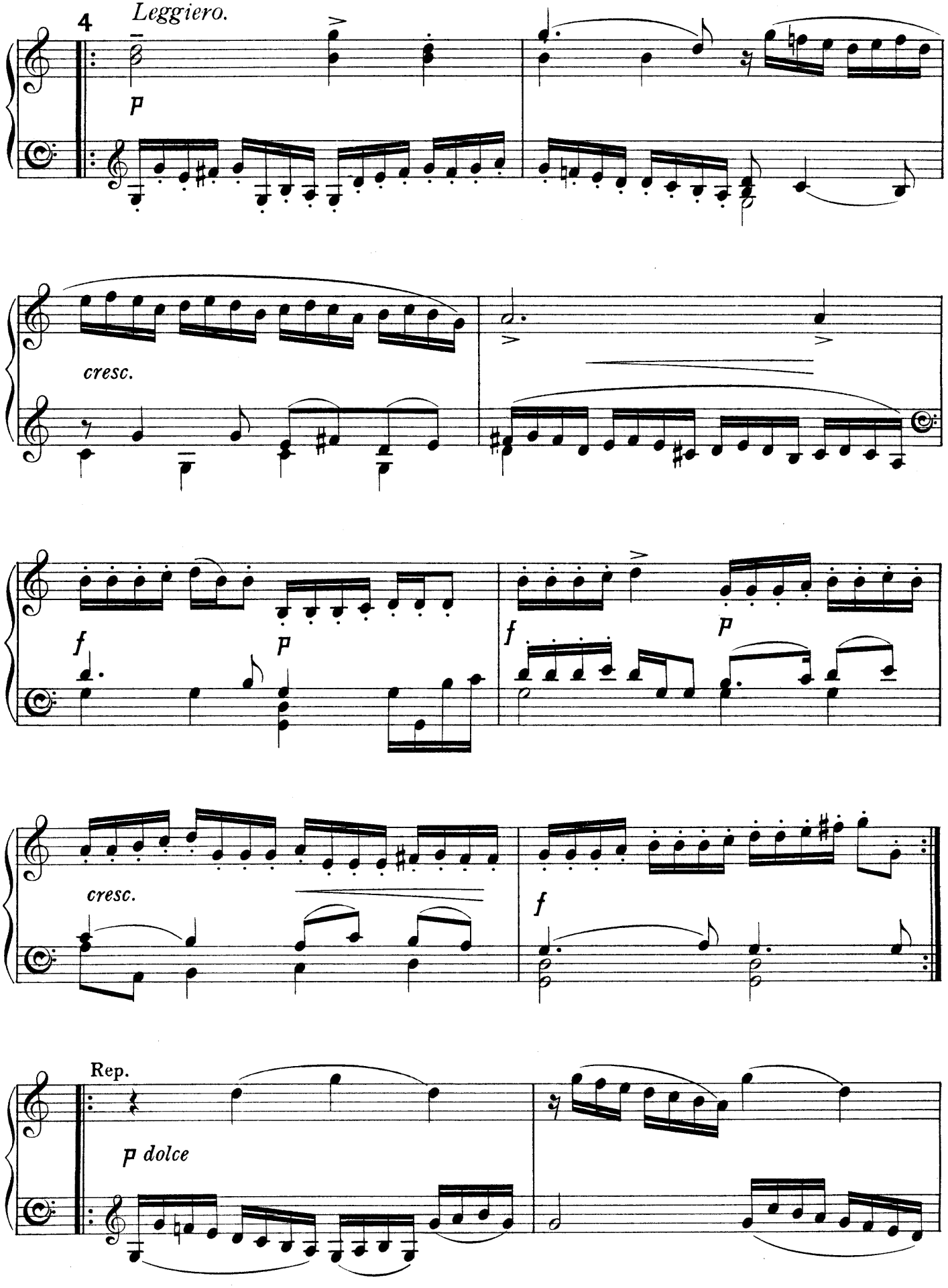


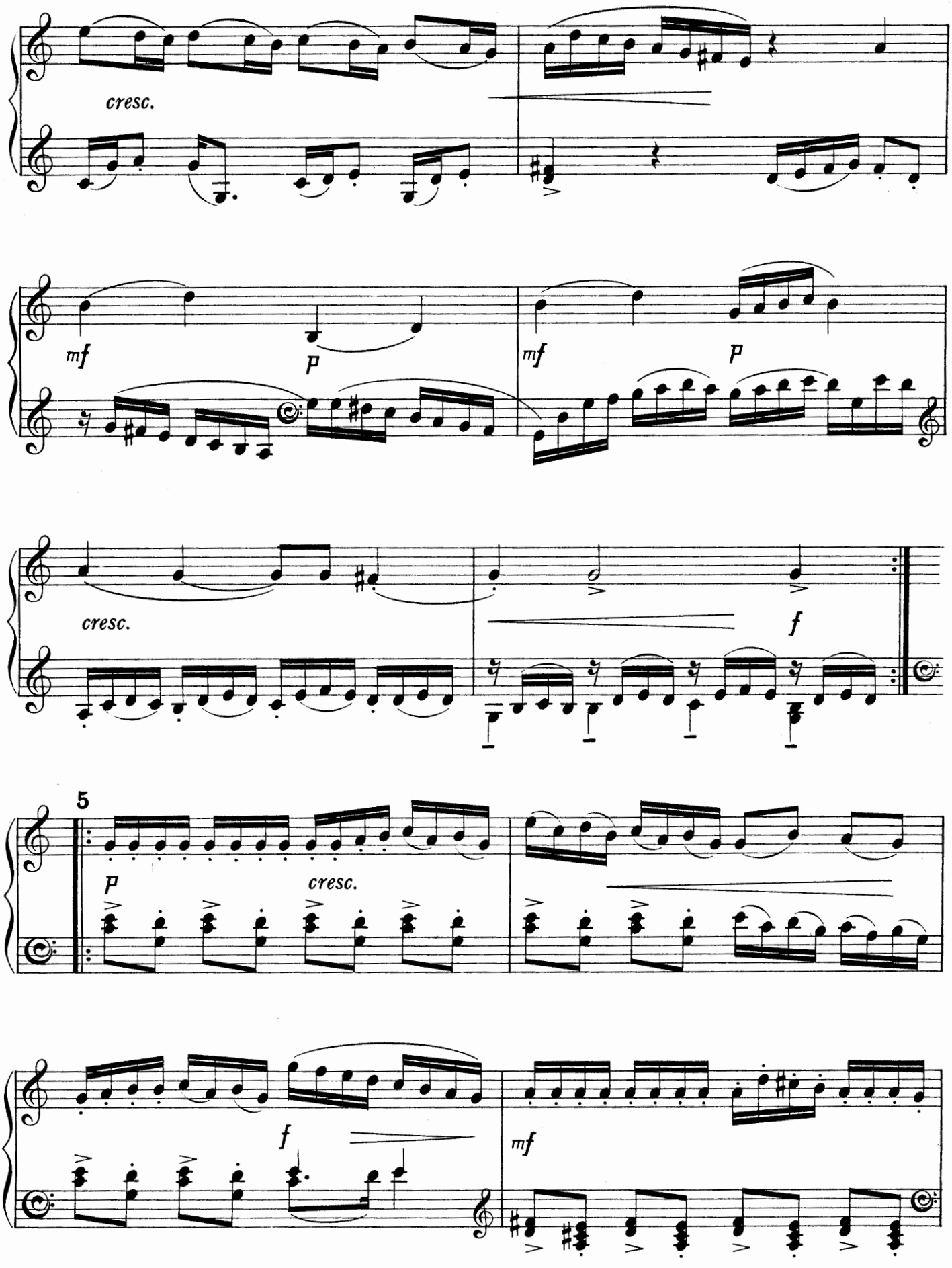

1
dim.
f
p
cresc.
marc.
p
cresc.
f
dim.
Rep.
f giojoso
p
cresc.
f
p
cresc.
f
dim.

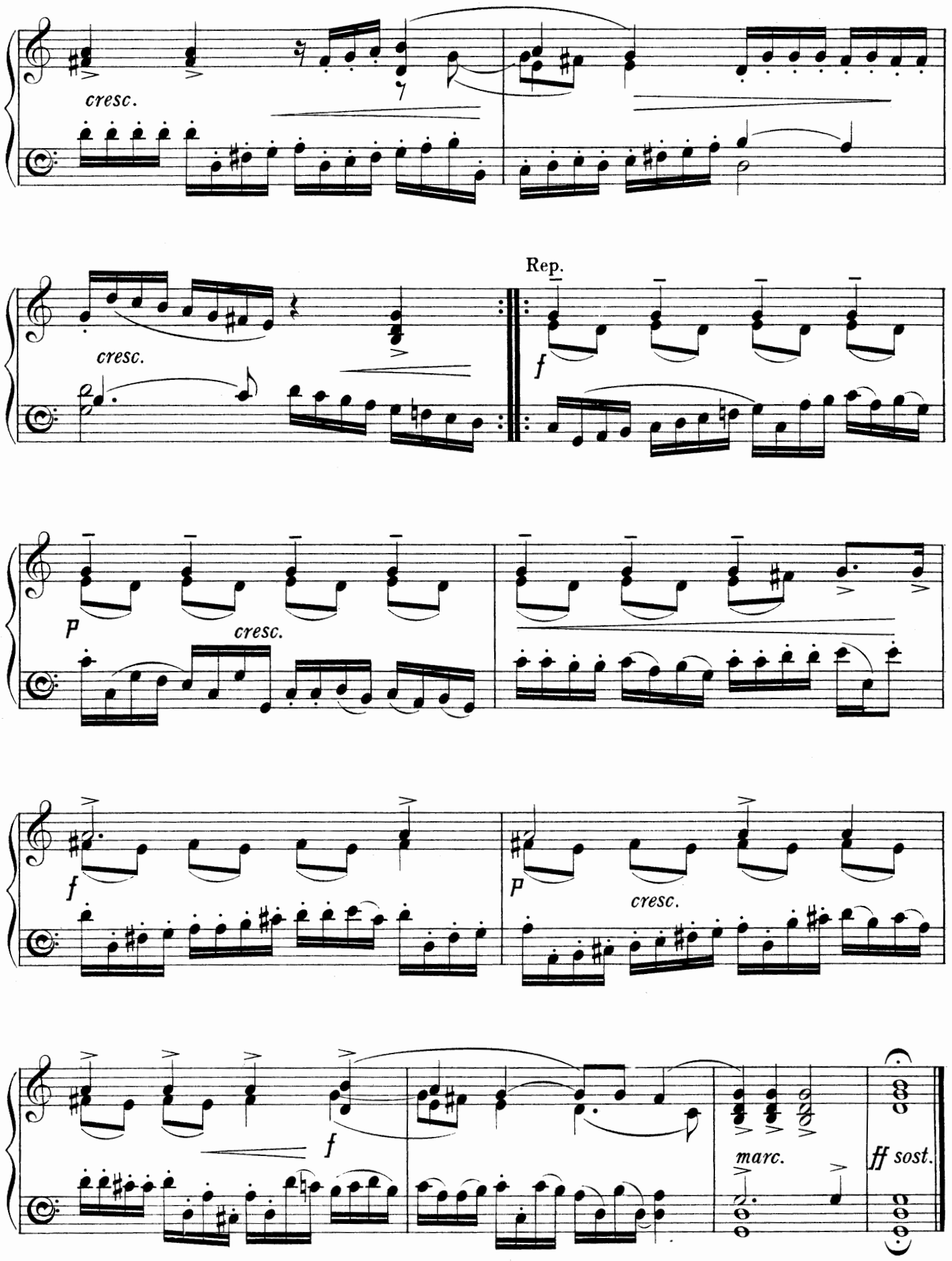
85792


2
p
cresc.
f
mf
p
mf
p
dim.
Rep.
f
dim.
p
f
p
f
p
f
p
3
mp
cresc.
f


p
f
Vivo.
Rep.
dim.
f
p
cresc.
f
dim.


4
Leggiero.
p
cresc.
f
p
f
p
cresc.
f
Rep.
p dolce


cresc.
mf
p
mf
p
cresc.
f
5
p
cresc.
f
mf


cresc.
cresc.
Rep.
f
p
cresc.
f
p
cresc.
f
marc.
ff sost.

SIX
PIANOFORTE PIECES

COMPOSED BY

STEPÁN ESIPOFF.

(Op. 8.)

No. 1. **BALLADE** (En Sol Mineur).

2. **EN PRINTEMPS.**

3. **SONNET.**

4. **L'ABSENCE (Valse Mélancolique).**

5. **CANTIQUE D'AMOUR.**

6. **NOTTURNO.**

PRICE TWO SHILLINGS EACH NET.

LONDON NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

COMPOSITIONS

BY

GRANVILLE BANTOCK.

CANTATA.

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

PART-SONGS.

MIXED VOICES.

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

MALE VOICES.

	s.	d.
Cavalier Songs (*Browning*), 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 (*H. O. Anderton*), T.T.B.B. ...	0	4
Lucifer in Starlight (*George Meredith*), 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 (*Shirley*), 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.

	s.	d.
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 (*Helen F. Bantock*), 2-part (Staff Notation and Tonic Sol-fa together) ...	0	2
Elfintown (*Helen F. Bantock*), 2-part (Staff Notation and Tonic Sol-fa together) ...	1	0
Riding to Fairyland and Robin, Sweet Robin } (*Helen F. Bantock*), 2-part (Staff Notation and Tonic Sol-fa together)	0	1½
The Birds (*Blake*), 2-part (Staff Notation and Tonic Sol-fa together)	0	2
The Fly (*Blake*), 2-part (Staff Notation and Tonic Sol-fa together)	0	1½
Young Love (*Blake*), S.S.A.	0	2

SONGS.

	s.	d.
In a myrtle shade (*Blake*)	1	6
Love's Secret (*Blake*)	2	0
The Wild Flower's Song (*Blake*)	2	0

ORCHESTRA.

	s.	d.
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 (*Orlando Gibbons*); 2. Lachrymæ Pavan (*John Dowland*); 3. The King's Hunt (*John Bull*); 4. Quodling's Delight (*Giles Farnaby*); 5. Sellenger's Round (*William Byrd*):—		
Full Score	10	6
String Parts	4	6
Wind Parts	7	6

PIANOFORTE, &c.

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

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.