



English Virginalists

for Piano

Volume 2: Twelve pieces from *Mulliner's Book*
(1555)

ED 10382

ISMN 979-0-2201-2166-1

PREVIEW
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NOTE

The manuscript known as Mulliner's Book is a most valuable and informative collection of English keyboard music of the mid-sixteenth century and earlier. The manuscript is now in the British Museum (Add. m.s.30513), and still retains its original binding stamped with the tudor rose, portcullis and fleur de lys, and the initials H.R. (Henricus Rex). It was compiled by Thomas Mulliner, who is said to have been organist and choirmaster at St. Paul's Cathedral. An inscription in the manuscript by one John Heywood makes it clear that Mulliner was the owner :—

Sum liber thomae mullineri
johanne heywoode teste.

Subsequent owners were J. Stafford Smith, Dr. Rimbault, and Prof. W. H. Cummings. The exact date of Mulliner's compilation is not known. The British Museum catalogue places it late in the reign of Henry VIII, but H. E. Wooldred (Oxford History of Music, Vol. 2) suggests Queen Mary's reign, or even the early years of Elizabeth's. The latter date is the more likely.

Mulliner's Book contains 116 pieces in short scores, not counting one by Stafford Smith inserted over 200 years later, and nine cietera and gittern pieces in tablature. The collection as a whole give a comprehensive account of the keyboard music of the middle of the sixteenth century and earlier. In the compositions in score there are many in a true Tudor style — a few obviously for viols, and many others of (then) plainsong fantasias, for example. There are also a few of Latin and English church music, and a few instrumental dances.

The short selection of dances in this book includes three dances (Nos. 1-3) which were inserted by a later hand (No. 8), and a few others. The editor's intention has been to give a selection of a few of the volume some of the best of the Tudor keyboard music, rather than a complete representation of the whole.

The first two dances in the manuscript are all in the same style. The titles are apparently corrupted from the original. *Alouette* is the name for a kind of French lute. The title of No. 2 is perhaps a corruption of the *Yvengal donzella*, a maiden; and No. 3 is a French *chanson*. There is a keyboard piece in the manuscript of the time of Henry VIII (Royal Academy of Music) entitled *Dum vincella*. *Donzella* and *Yvengal* appear again as *Laduncella* and *Laduncella* in the title of a *Canonets to Four Voices* (1598):—

"Petrus did dance with Petronella,
Laduncella and Laduncella," etc.

The versions of these three dances in Mulliner's Book give only treble and bass parts.

Nos. 4, 5 and 6 also stand together at the beginning of Mulliner's manuscript. Elsewhere in the manuscript is a piece entitled "Ye happy daines," which is obviously a description of a setting of the Earl of Surrey's translation of Petrarch beginning :—

"O, happy daines, that live in love,"

The truth is that the dances in Nos. 4, 5 and 6, and the "Ye happy daines," have enough in common to suggest that they are the same author. Nos. 4, 5 and 6 are all in the same key, and are all in the same time, and are all in the same style.

Nos. 4, 5 and 6 are all in the same key, and are all in the same time, and are all in the same style. They are all in the same key, and are all in the same time, and are all in the same style.

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Schott's Anthology of

EARLY KEYBOARD MUSIC

English Virginalists

Selections by Hugh Aston and others

1. Twelve pieces from **Mulliner's Book** (c.1555)
2. Seven **Virginal Pieces** (from B.M. Add. 30486)
3. Pieces from the **Tomkins Manuscript**
4. Fifteen pieces from **Elizabeth Rogers's Virginal Book** (1656)

1. LA BOUNETTE

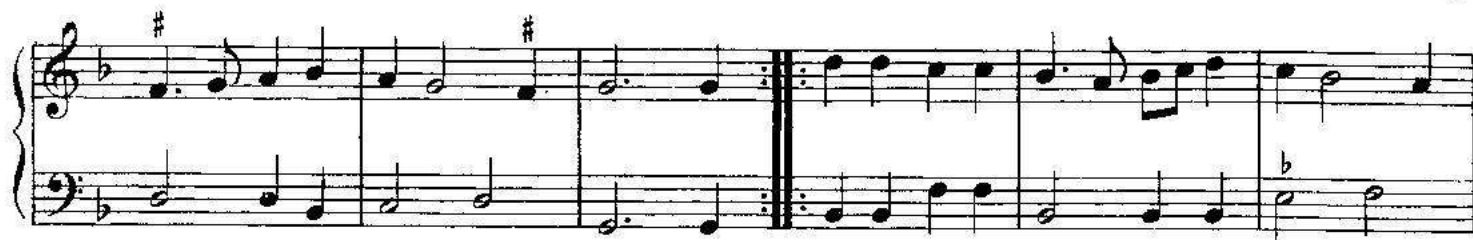
F. T.

(♩ = 168)

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LA BOUNETTE CELLA

F. T.



3. LA SHY RYZE



4. O YE HAPPY DAMES

Anon.

5. (GALLIARD)^(b)

Anon.



(b) No title in the manuscript. The melody is used by Byrd for variations in My Ladye Nevells Booke, where it is entitled "The Maidens Songe"

The image displays a page of musical notation, likely a manuscript, featuring six systems of staves. Each system consists of a grand staff with a treble clef and a bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid across the center of the page, indicating that the image is a preview of a low-resolution version of the document.

(a) The notes on the lower staff in this and the following bar, and the first two beats of the next, stand a third lower in the ms.

6. (GALLIARD)^(a)

Anon.

(♩ = 104)

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(a) No title in the manuscript