



Edition Schott

The Dublin Virginal Manuscript

New Edition
with an Introduction and Commentary
by John Ward

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PREVIEW
Low Resolution

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VORWORT

Das *Dublin Virginal Manuscript* wurde erstmals in der Wellesley Edition von 1954 veröffentlicht. Eine zweite Auflage erschien zehn Jahre später in verbesserter, überarbeiteter und erweiterter Fassung. Die vorliegende dritte Auflage ist teils neu, teils eine revidierte Fassung der zweiten Auflage.

Die Musik erscheint hier in den ursprünglichen Notenschreibern, die die verkürzten Werte der früheren Ausgaben ersetzen. Ihr eigenständiger Charakter verliehen und dadurch Unterschiede zwischen den verschiedenen Gattungen verwischt. Die Einführung neuer Beispiele, die aus kürzlich entdeckten Quellen früher erhalten waren, erweitert das Instrumentarium. Der Charakter der Musik wird durch die Berücksichtigung von Beispielen, die in den früheren Versionen aus der Handschrift selbst und aus anderen Quellen stammen, beträchtlich an Ausführlichkeit gewonnen.

Mein Dank gilt an dieser Stelle dem King's College (Trinity College) für die Veröffentlichung des *DVM* und den Herausgebern der Wellesley Edition, die es ermöglichten, die Handschrift zu erhalten und von ihnen edierten Werke zu veröffentlichen. Auch den folgenden Institutionen, die mir die Veröffentlichung des *DVM* ermöglichten: in ihren Sammlungen befindlichen Handschriften und gedruckten Büchern erhalten. Diese Institutionen sind: das Historical Manuscripts der British Library, der University of Oxford, der Österreichischen Nationalbibliothek in Wien, der University of California, der University of

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INTRODUCTION

The volume containing what has come to be known as the Dublin Virginal Manuscript (hereinafter referred to as DVM) belongs to Trinity College, Dublin, where it has been since the 17th century. It is a small oblong volume 5.5" x 7.4", containing 342 pages, the numbers having been stamped in at a recent date. The first 270 pages comprise the so-called Dallis lute book, an identification based on a note on page 12: 'Incepi Nonis Augusti praeceptore M[agist]ro Thoma Dallis Cantabrigiae Anno 1583' (see Ward et al. 1967, pp.19-20). The remaining pages contain the keyboard pieces reproduced herewith. Though the two MSS are bound together, the collection of keyboard pieces forms a separate and independent MS, written in a hand different from that of the 'Dallis' lute book, on paper with wide chain-lines and a different watermark. Further, the only foliation original with the composite volume begins with the first of the keyboard pieces; the page preceding this piece bears two press-marks: R 13, which has been cancelled, and G 109, given to the MS before it was bound-in with the 'Dallis' lute book. In the 1688 catalogue of Trinity College MSS the entry under G 109 reads: 'Chronologica quaedam et historica et musica,' indicating that another MS, this one containing notes in the hand of Archbishop James Ussher, was bound with the lute book at that time. Sometime between 1688 and 1745 the volume was rebound, Ussher's notes separately in vellum (present shelf-list TCD Ms D.3.29), the DVM and the 'Dallis' lute book together in old calf with the title 'Musicae organicae' on the spine (present shelf-list TCD MS D.3.28). The present binding was rebaked in 1937 (the Dublin City Council

The association of the DVO with Archbishop Ussher (1581-1656), the greatest humanist of the Elizabethan era, enables us to trace rather than reconstruct the history of the MS, for Ussher and the history of his library are well known. In 1628, he, together with his son-in-law, was granted the right to buy books 'to furnish the library of the DVO' for the sum of £150. Following the publication of the DVO by the English in 1649, this gesture was regarded as a noteworthy act. It might be a last wish of the DVO, as military books were the most numerous in the collection. Ussher again travelled to England in 1648, and his MS collection with his personal books for himself and his son. The prices paid for several items, such as the DVO, were 3 20: sixp. in Eborac 1847-64. The College accounts for September 1648 record another visit to England: 'Laid out by Thomas Ussher, in London, for books, globes, &c. Eborac 1648, p.29'. 'After this', according to Parr, 'he occasionally came over into England once in three years, spending one month of the Summer at Oxford, another at Cambridge, the rest of the time at London' (Parr 1686, p. 11). From 1648 until his death in 1656 Ussher remained in England, active as churchman and scholar. His most famous work, a Biblical chronology, was published between 1650,

54. Presumably the DVM was acquired during one of his English sojourns.

In addition to the DVM, Ussher's library included John Travers' MS notes on musical subjects (TCD MS D.1.20, dated ca. 1590) and a lute book (presumably the Dallas 21, in one of Ussher's commonplace books, TCD MS D.3.29.149, in a list of books lent by the zenobop, is a Lute book MS fol.). The only other evidence of Ussher's interest in music is a passage in Nicholas Berners's biography of the archbishop: 'The Archbishop was a Master of most of them [the lutes] and he had a special made then an Armonia lute, and he wrote a treatise for which there is a picture in the DVM'.

Ussher's collection was transferred to Trinity College, but the library was so impoverished that it was necessary to sell the MSS to his daughter. The daughter offered the MSS for sale and the books were purchased by Cardinal Mazarin. The collection outside the region was sold to a private collector who examined the catalogue of the MSS and decided to buy the MSS. The MSS were then sold to the British Museum. The MSS were then sold to the British Museum. The MSS were then sold to the British Museum.

The handwriting of the DVM before Ussher acquired it can only be compared with the MS is undated, the pieces without title, and some of them ascribed, to a 'Mastyre Taylere,' perhaps the M^r. Tyler who was master of 'the synygynge chyldren of St. Anthyll' probably St. Anthony's Hospital, in 1557 and, between 1561-68, master of the 'children of the grammer schoole in the collidge of Westminster'; but the identification remains conjectural.

Many of the keyboard pieces are arrangements of popular song and dance tunes found in other sources, especially continental tablatures, many of them dated; these provide one means of dating the DVM; stylistic considerations provide another. Most of the cognate versions are found in the publications of Tielman Susato, Adrian Le Roy, and Pierre Phalese and were reprinted numerous times in the 1560s and 70s. How and when these tunes reached England is, of course, a matter of conjecture; music needs no passport, and can be transported by a whistling sailor. Many refugees from the wars in the Lowlands settled in England following Elizabeth's accession; they probably account in part for the popularity of Franco-Flemish dance music with the English during the period 1560-80.

Three of the tunes found in the DVM can be identified as broadside ballad tunes current in England during these decades; the DVM arrangements were probably made while

the tunes were popular; with one exception (No. 30), they do not appear in later English sources. Other cognate versions, while not adding materially to the evidence for dating the DVM, do not go against it. For example, No. 24 is music associated with a text in Tottel's frequently reprinted *Songes and Sonettes* (1557-87); No. 25 is an arrangement of a dance tune popular in the 1570s; No. 10 includes a ground later employed by Byrd for a piece in the Nevell VB, copied ca. 1591; and No. 21 is in Thomas Wode's 'Scottish Metrical Psalter', which dates from 1562 to ca. 1590.

If all of these scraps of information are assembled, including stylistic features, cognate versions of continental dance music and broadside ballad tunes, and the possible identification of 'Mastyre Taylere' with the singing master, they appear to support a date of ca. 1570 for the copying of the DVM, which is midway between the terminal dates, 1560-80, proposed in Dart 1954, p. 98, as the time of compilation. I believe that 1560 is too early, since the last piece in the MS is based on music first printed in Italy in 1557 and not mentioned in English sources before 1568; and 1580 is too late, considering the style of writing and the repertoire. Certainly twenty years is too great a span for the copying of a manuscript of 64 pages, one in which the character of the handwriting does not change markedly from the first page to the last.

The importance of the DVM for the history of English keyboard music is considerable. Despite the wealth of manuscript and printed sources, very little keyboard music can be dated before 1591; the greater part of the sixteenth century. Of the earlier sources, only a few contain pieces of a learned style and probably intended for church use, except madrigal and chanson arrangements. The earliest manuscripts containing secular keyboard music are the *Virginal Book* and the *Book of the Virginall*.

The earliest of these, *Virginal Book*, contains 100 pieces (pr. Davye, 1591). Three of these are 'English' pieces,

the anonymous 'My Lady Caryes Dompe' and 'The Short Measure of My Lady Wyncfylde's Rownde' - form a distinct stylistically unified group characterized by the use of extremely short and simple harmonic ostinati and iterative melodic figurations of markedly English stamp. This idiomatic keyboard style is in strong contrast to the remaining dances and a chanson arrangement, which comprise the second group; these seven pieces are almost entirely keyboard reductions of ensemble music, with any more than the middle voices omitted. This is demonstrated by the piece with 'La bell fyne', which is copied in the *Virginal Book*, and in score with the other pieces in the *Virginal Book*. Harry the VIIIth Parvyn, which is also in the *Virginal Book*, Lequecard's reports, and in a 1580 edition of the *Virginal Book* (repr. Phalese, 1580; *Manuscript of the Virginal Book*, 1580) and can be inferred from the *Virginal Book* to have been with those printed in Attaincher, 1567. The three English pieces are probably somewhat earlier in date, perhaps from the group of seven, and may be dated under the influence of the *Virginal Book*, which would date from ca. 1540 or 1550.

The *Virginal Book*, an English secular keyboard music, the *Virginal Book*, of the *Matthew Bible* of 1537, contains 100 pieces, of which 10 are 'English' pieces, probably shortly after 1540, by John Alcestuz, who was the singing master of the abbey. The pieces, which are mostly in the style of the *Virginal Book*, and the *Dulcimers*, 'The Regal', 'The Virginallus', and 'The Dulcimers', are 'English' pieces, and 'The Virginallus', and 'The Dulcimers', are 'English' pieces. Below is a transcription of the first of the pieces, which is a hornpipe, poor cousin to the hornpipe, and Byrd, but unmistakably English and not without certain crude vigour. How the voice parts were divided between the three instruments is a neat question,

Ex. 1. [The Short Measure of My Lady Wyncfylde's Rownde]

