ORLANDO GIBBONS

1583-1625

COMPLETE KEYBOARD WORKS

IN FIVE VOLUMES

TRANSCRIBED AND EDITED FROM THE MSS.

BY

MARGARET H. GLYN

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EACH VOLUME
PRICE 2/6 NET CASH

London:
STAINER & BELL LTD, 58, Berners Street,W.1.

The MS. Reading of Corrections made in the Text

Page	*Line*	*Stave*	*Bar*	*Beat*	*MS.*
3	4	1	3	1	Second G is natural
7	1	2	1	4	C♯
8	1	2	3	3	F♯
8	1	1	4	1	F♯
8	1	2	4	3	B♮
8	2	1	1	1	B♮
8	3	2	1	4	Tie omitted
8	3	2	3	3	F♯
8	3	1	4	1	F♯
10	1	1	3	4	C♮
10	2	1	4	2	Tie omitted
12	1	1	2	3	B♭
13	4	1	3	1	E♮
14	5	2	2	1	Bass E
24	1	1	3	1	Second C is natural
24	1	2	3	2	Second F is natural
24	1	1	5	1	Second F is natural
24	4	1	4	1	F♮
24	4	2	5	2	Second C is natural
24	5	1	1	1	Second F is natural
24	5	1	2	1	Second C is natural
24	5	1	2	2	Second F is natural
24	5	2	5	1	Second C is natural
24	6	2	2	2	Second F is natural

VOLUME V

CONTENTS

I A RUNNING FANTASIA

II FANTAZIA of FOURE PARTS

III A FANCY in GAMUT FLATT

IV A FANCY or VOLUNTARY

V A FANCY for a DOUBLE ORGAINE

S. & B. 3258.

Note on Performance

Since the crotchet beat is used throughout, only one figure is required for the signature, and a dot placed after the figure signifies the dotted crotchet divisible into three quavers. Time in $\frac{6}{8}$ thus becomes 2. indicating the pace of two crotchets instead of six quavers.

The main melodic phrasing is indicated over the treble stave. The slurred staccato over a repeated note in phrase or cadence signifies a slight break, less pronounced than a phrase-ending. The dash over a note and under a slur is used to give it prominence; the same dash without the slur indicates prominence and separation from the note following. In small pieces repeats may be made at the double bars if desired.

In playing this music on the piano it is desirable to use some pedal, making the tone fuller, but it must be very frequently raised to avoid confusion of parts, and a light style of playing may be generally recommended. On the virginal where no light and shade is possible, expression must be made by means of phrasing and very slight time-variations; anything like absolute rigidity of time being entirely avoided.

For the organ suggestions are made for 8ft, 4ft, 16ft and 2ft tone. There was no pedal board in Tudor organs, and the Fancies are here given as originally written for manuals only. The terms Fancy, Fantasy, Fantasia, Voluntary and Prelude are practically interchangeable.

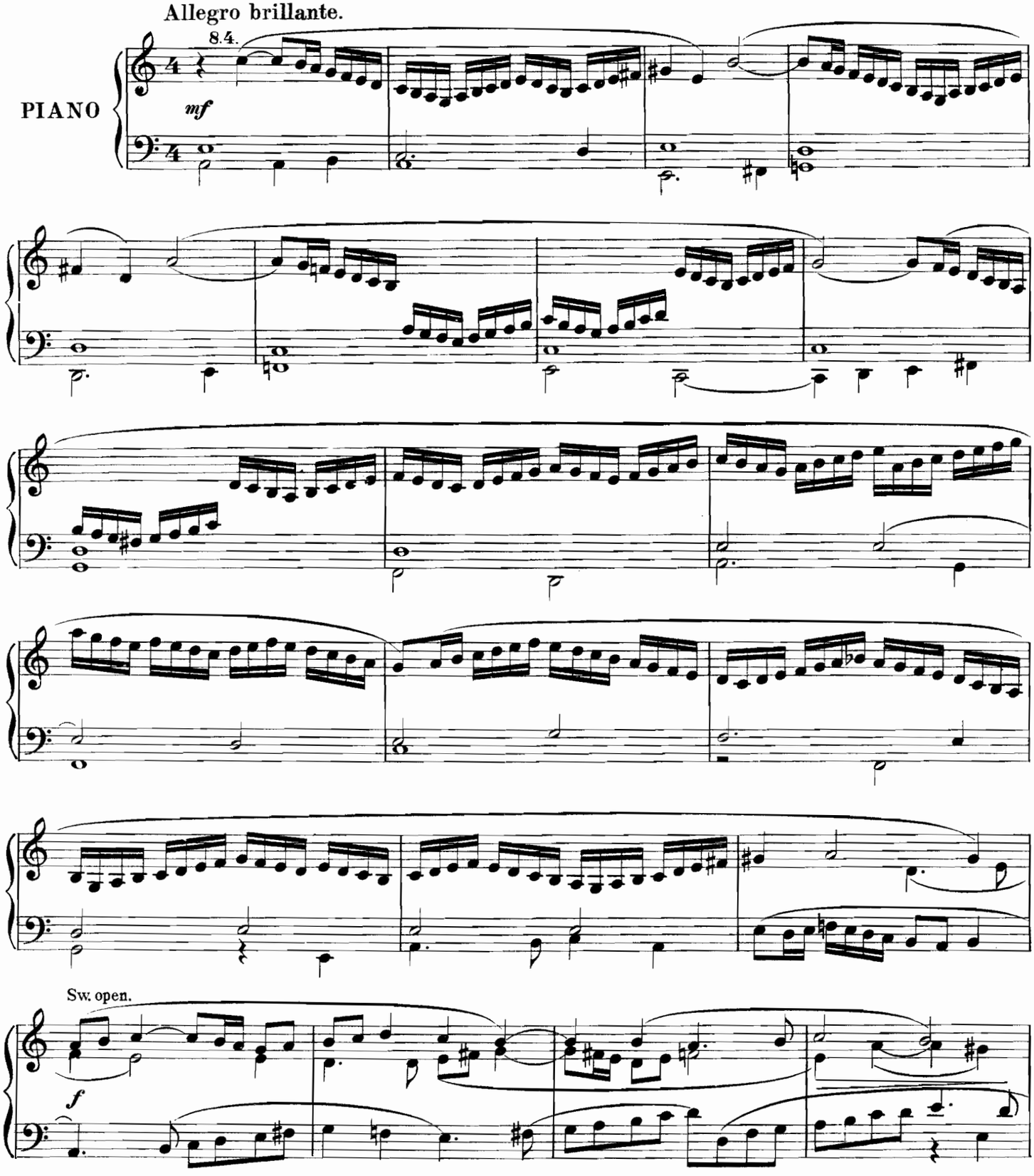
ORLANDO GIBBONS

VOLUME V

FANCIES

XV A Running Fantazia or Prelude

Allegro brillante.



8ft, 4ft, 16ft tone is indicated by the figure only.

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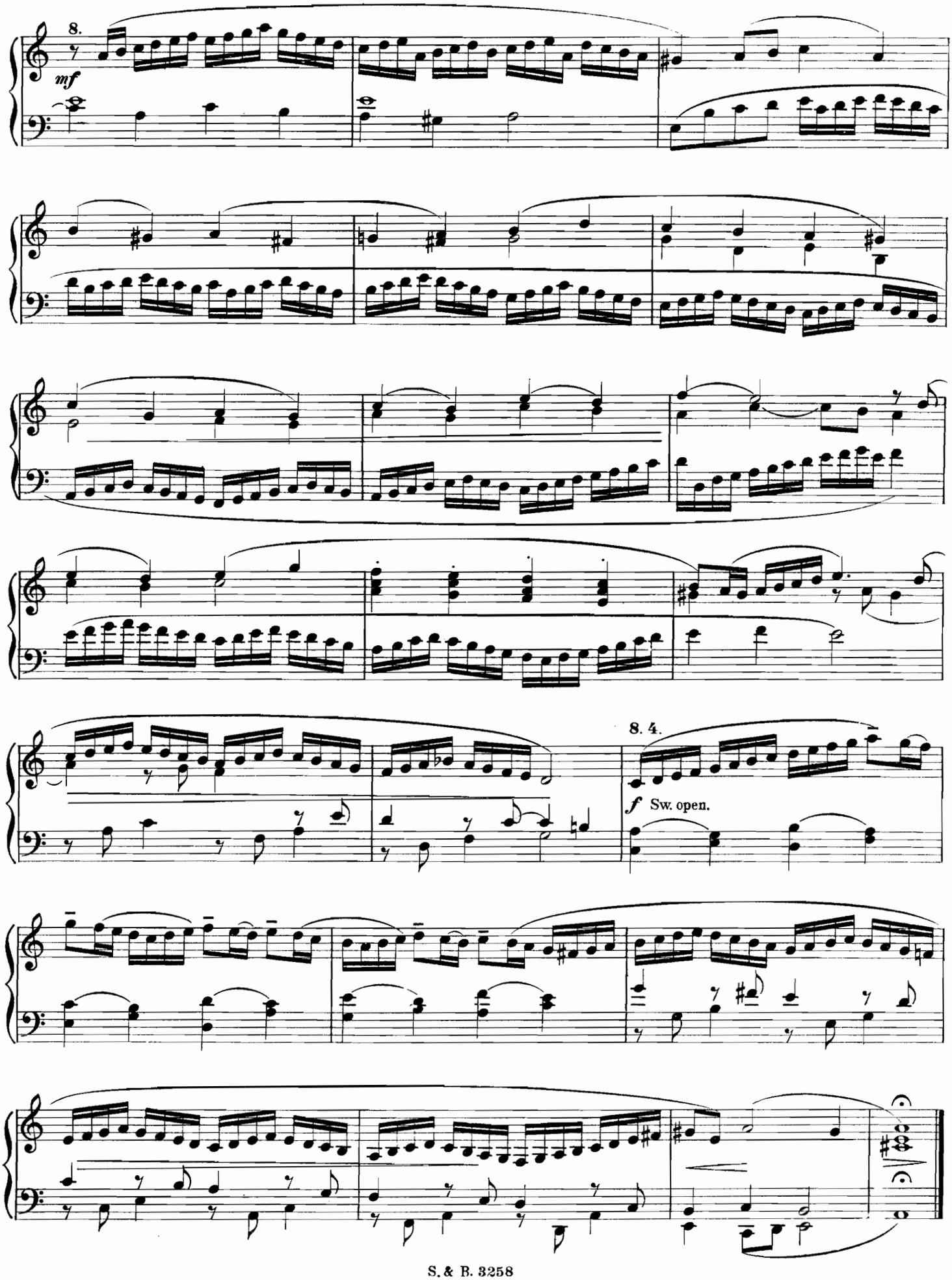
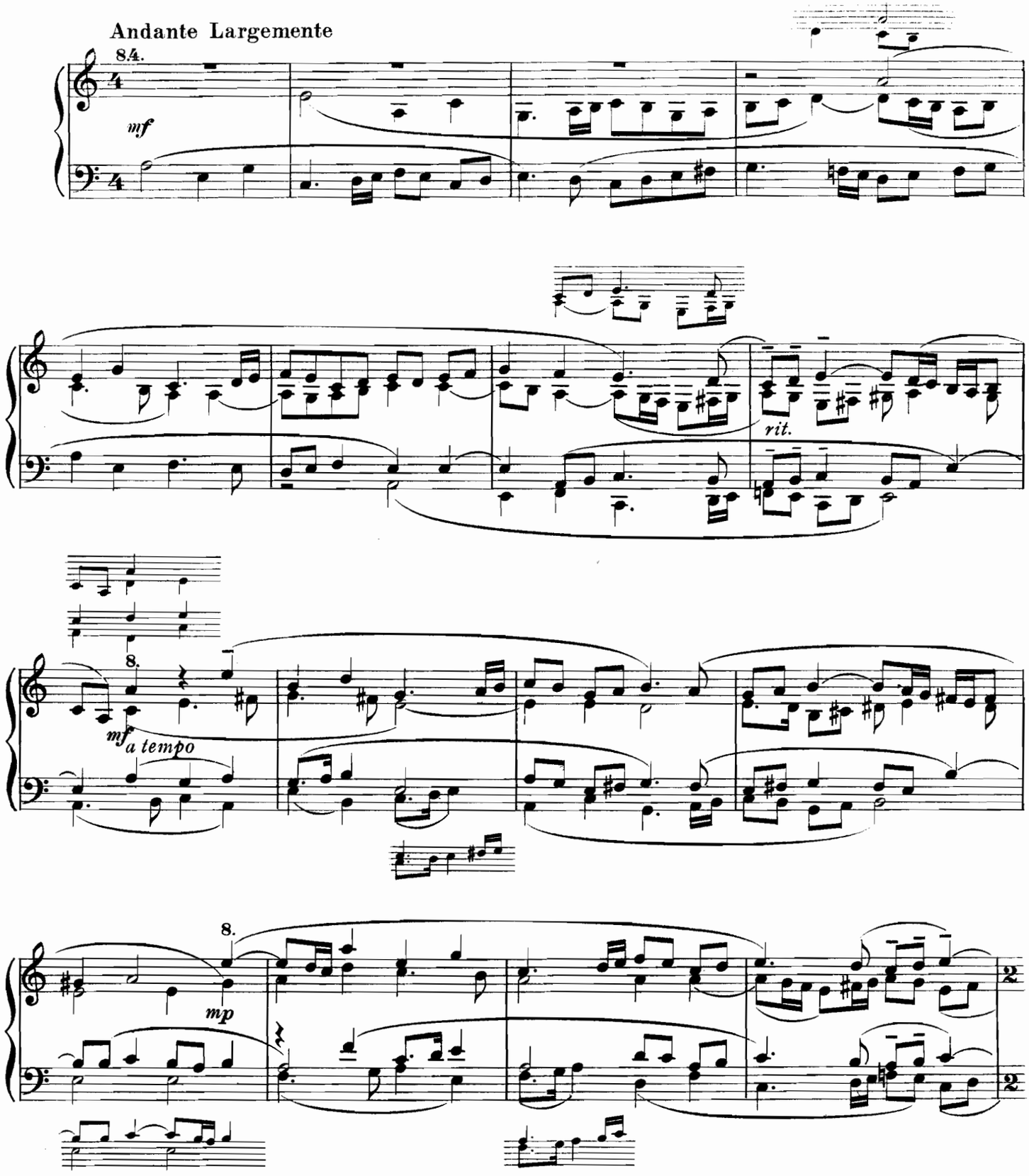
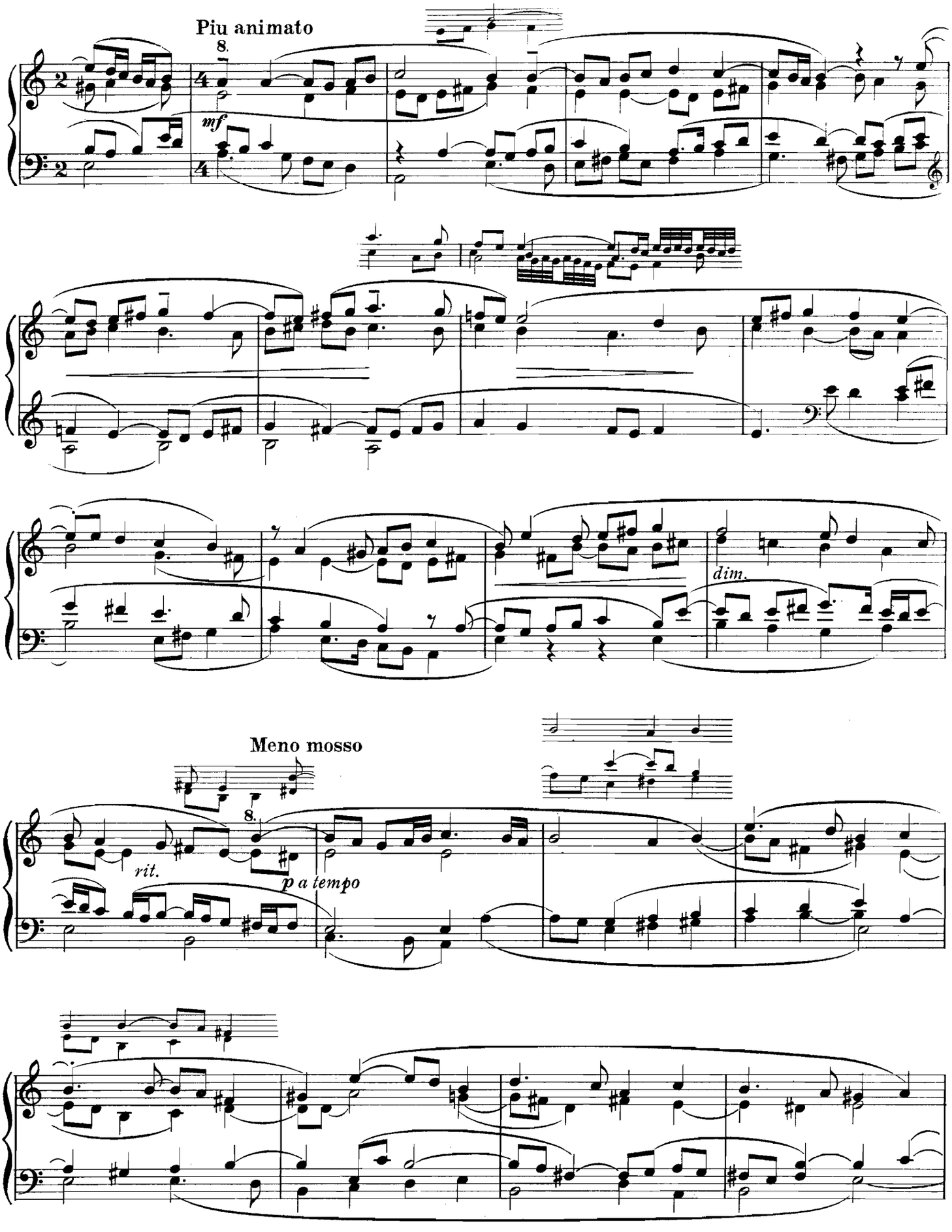
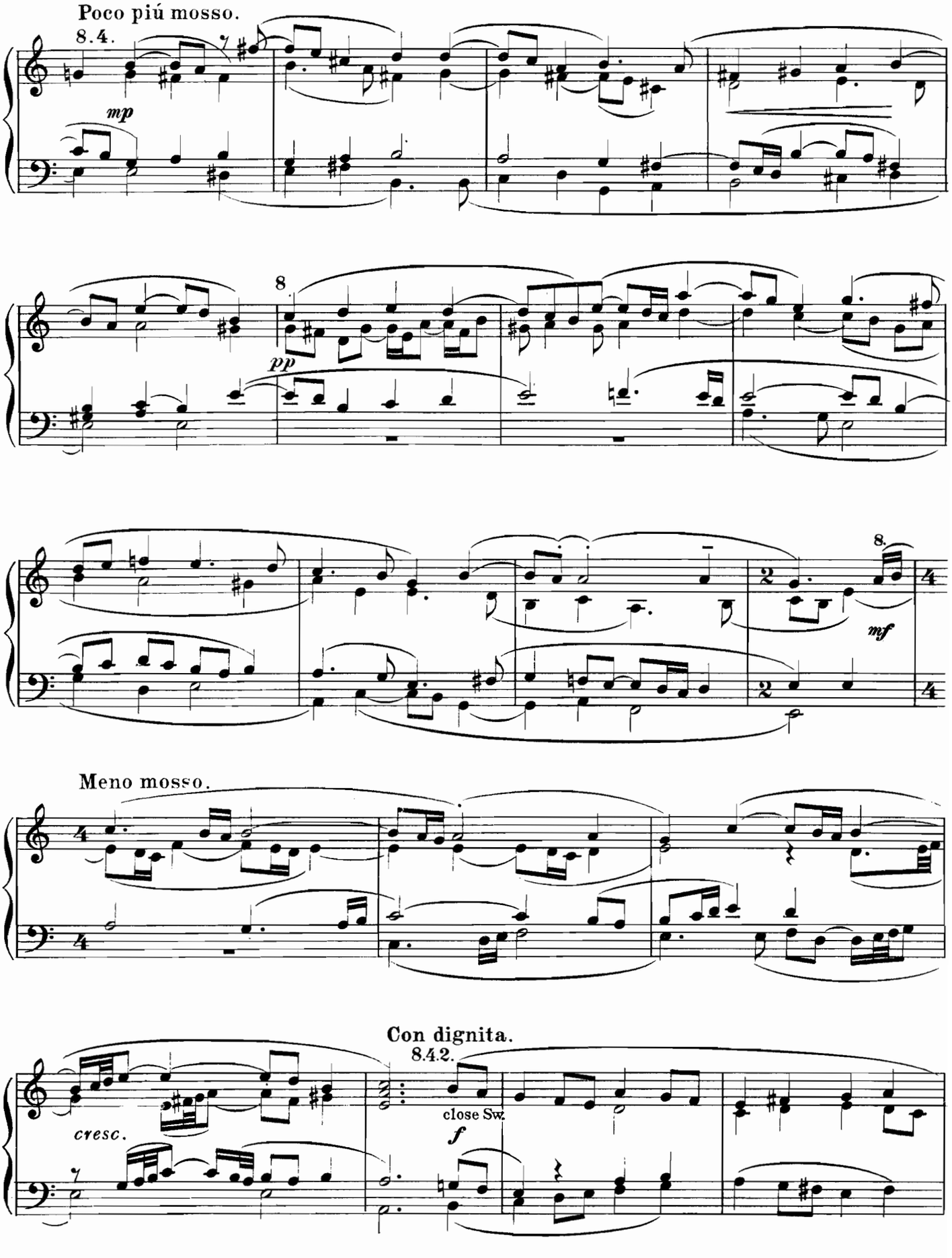

8.
mf
8. 4.
f Sw. open.

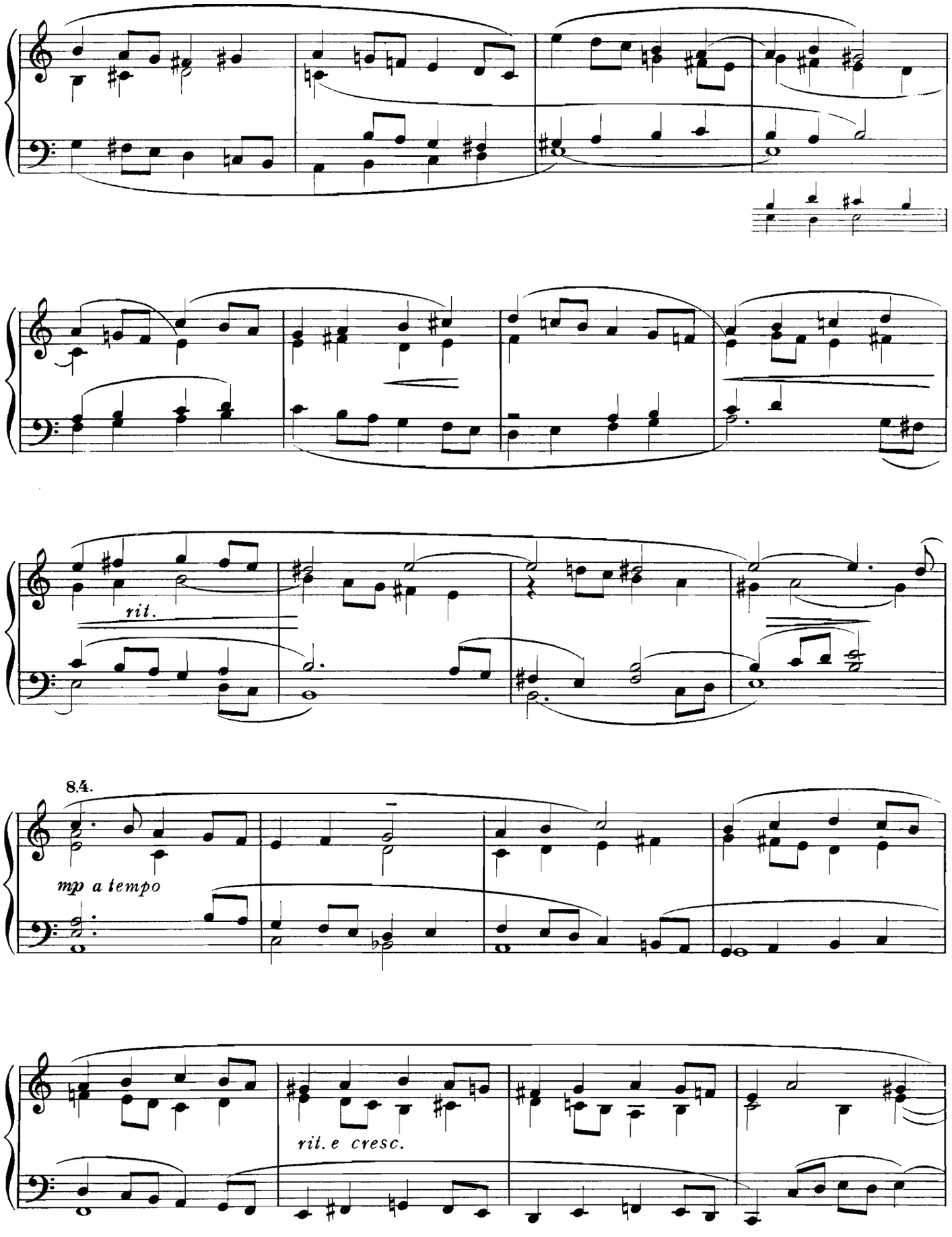
XVI Fantazia of foure Parts

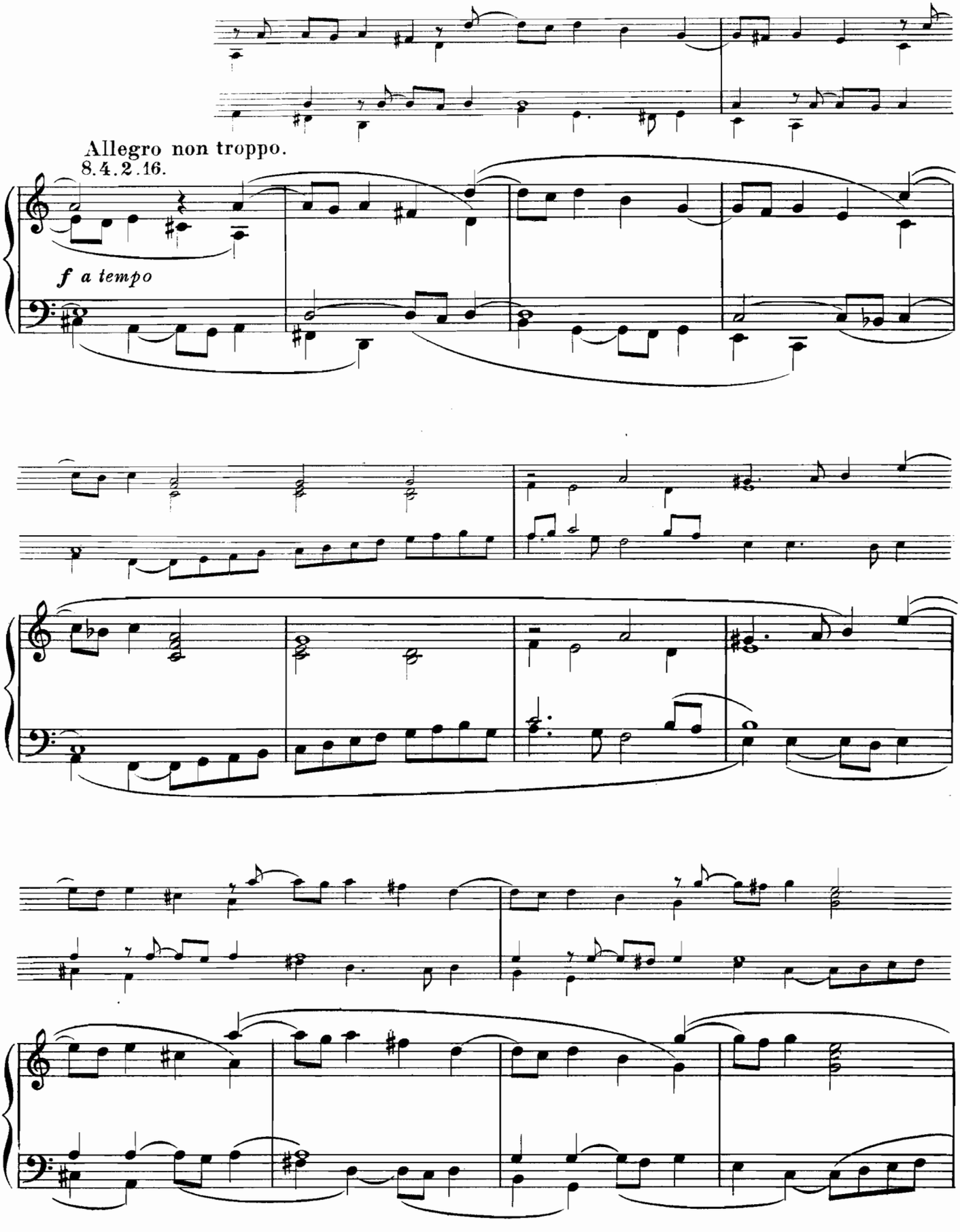


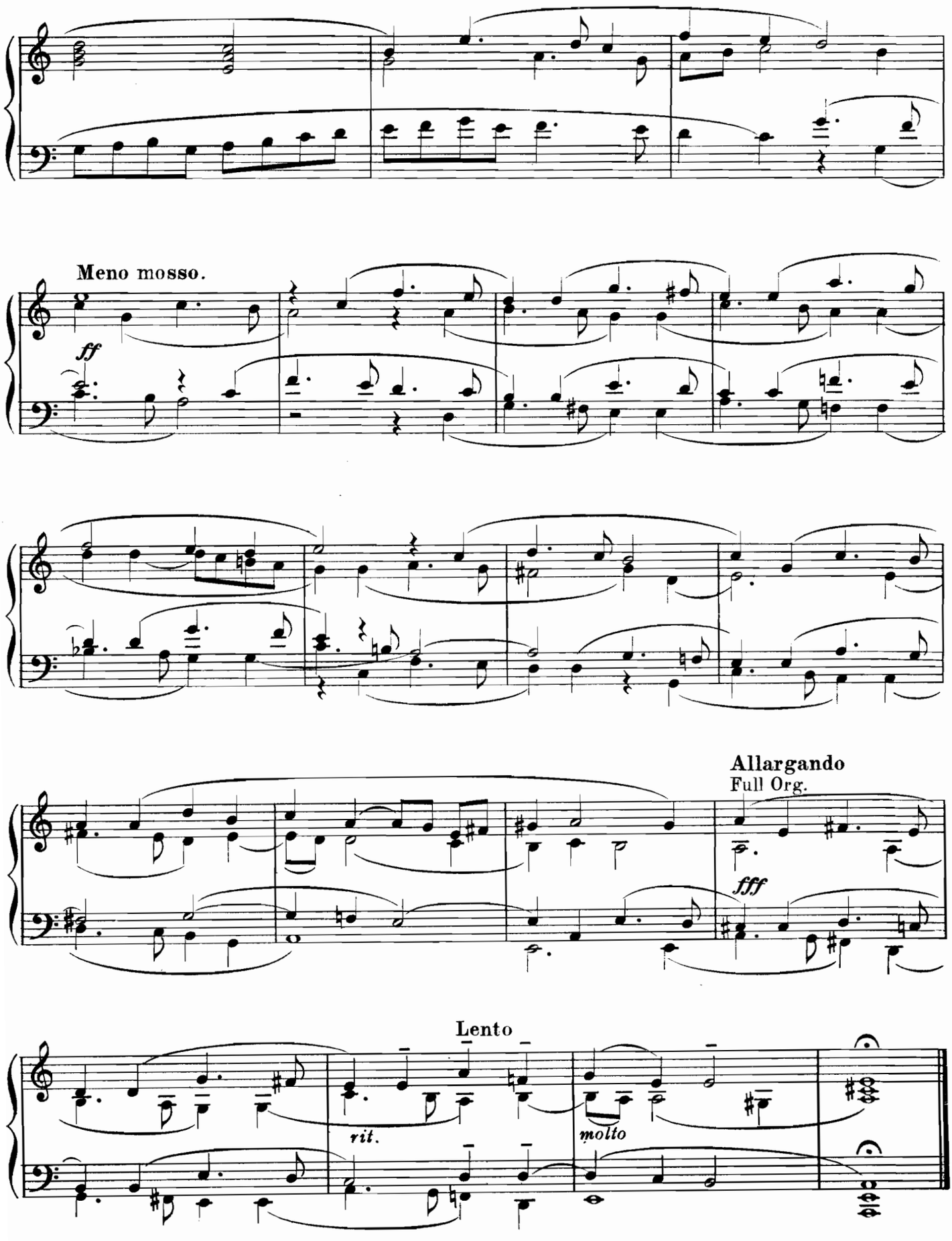
The first 53 bars are diminished from 𝅗𝅥 to ♩. Parthenia version in small staves and as follows:- Bars: 3, bass F♮: 16, alto F♮: 21, alto G𝅗𝅥: 37, beat 3, tenor B ♪♪: 38, beat 1, G♯ & E alto: 41, bass C♮: 42, alto G♮: 53, treble E 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯: 57, bass C♯: 62, bass F♯, alto G𝅗𝅥, beats 3, 4: 63, C♯: 64, bass F♮: 67, alto C♯, bass B𝅝: 94, treble F♮: 105, bass F♮.


Piu animato
8.
mf
dim.
Meno mosso
8.
rit.
p a tempo

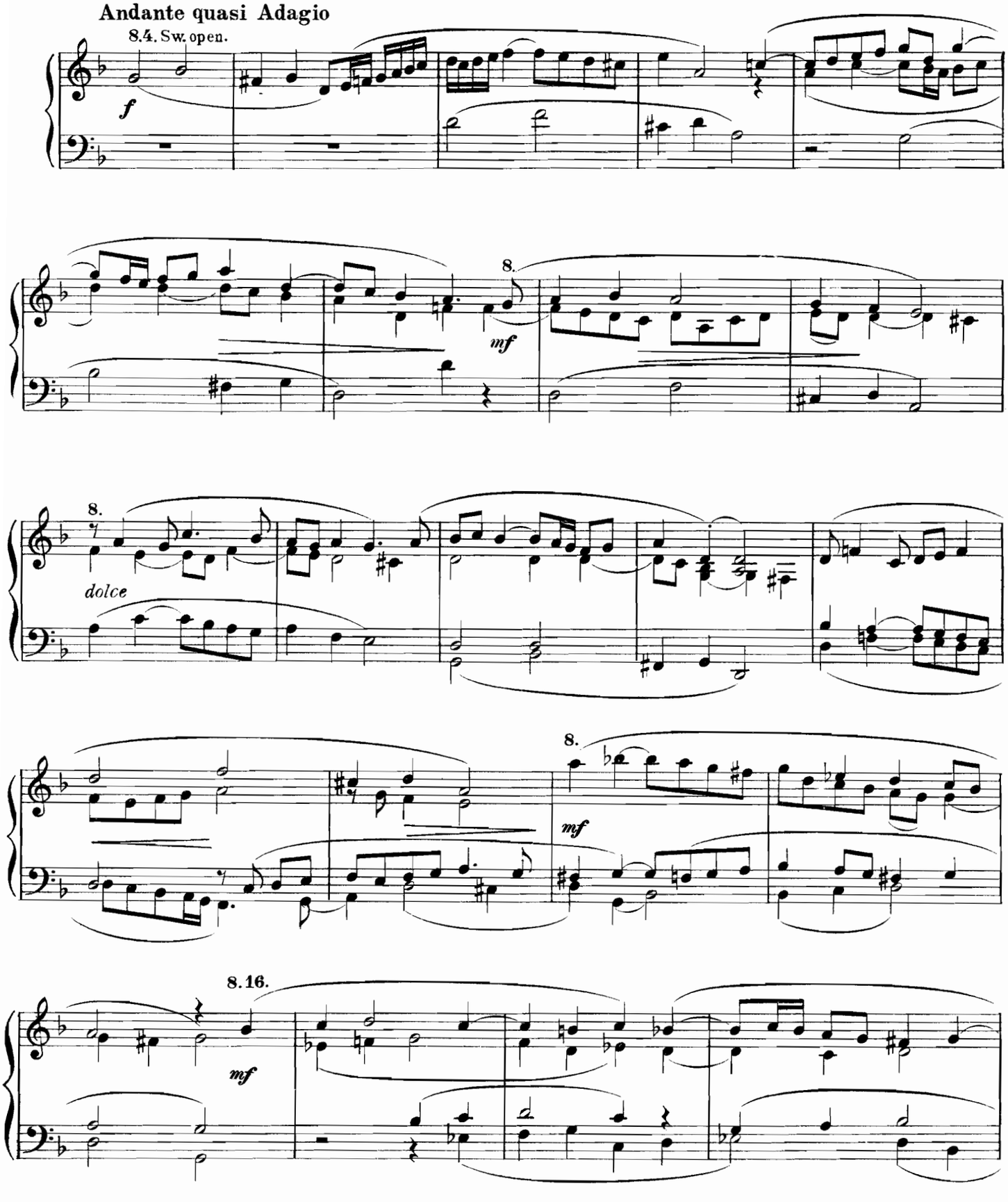

Poco piú mosso.
8.4.
mp
8
pp
8.
mf
Meno mosso.
Con dignita.
8.4.2.
cresc.
close Sw.
f


rit.
8va
mp a tempo
rit. e cresc.

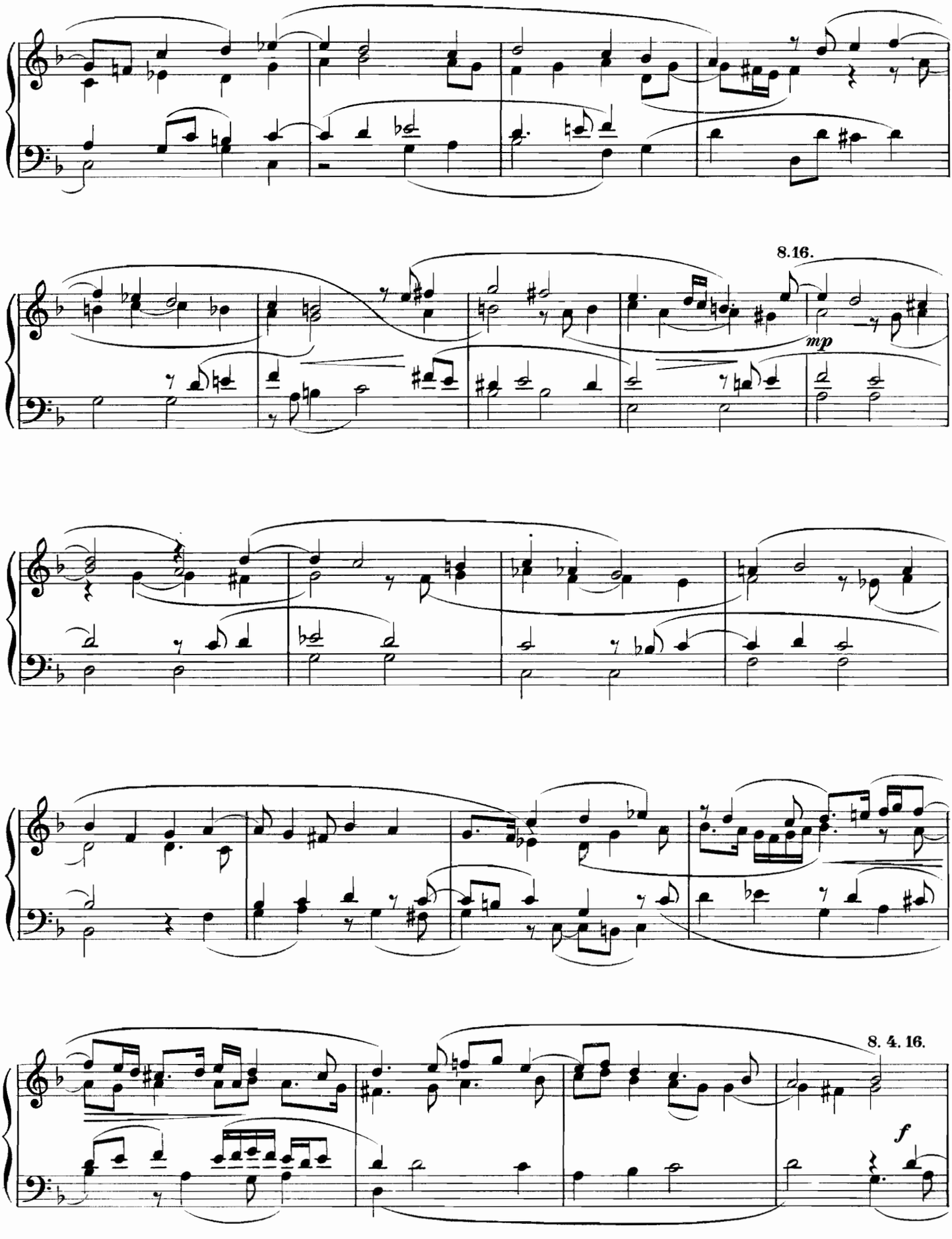

Allegro non troppo.
8.4.2.16.
f a tempo

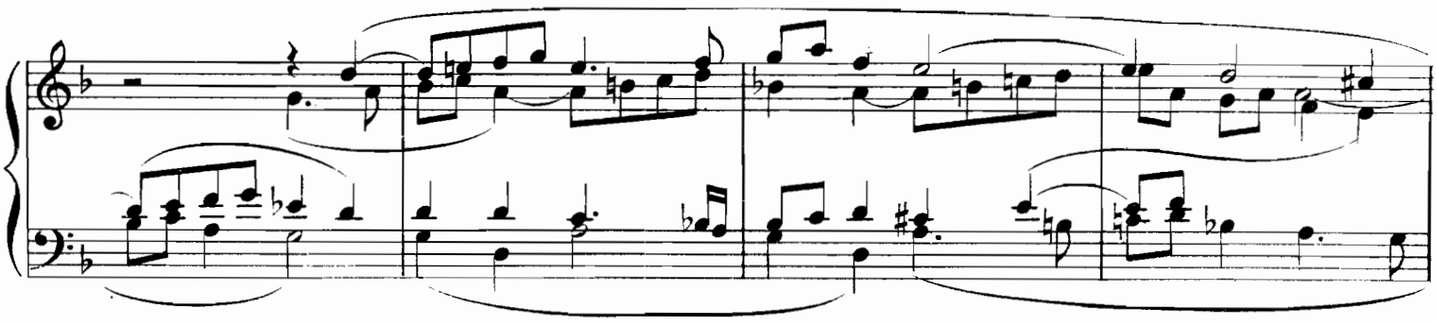

Meno mosso.
ff
Allargando
Full Org.
fff
Lento
rit.
molto

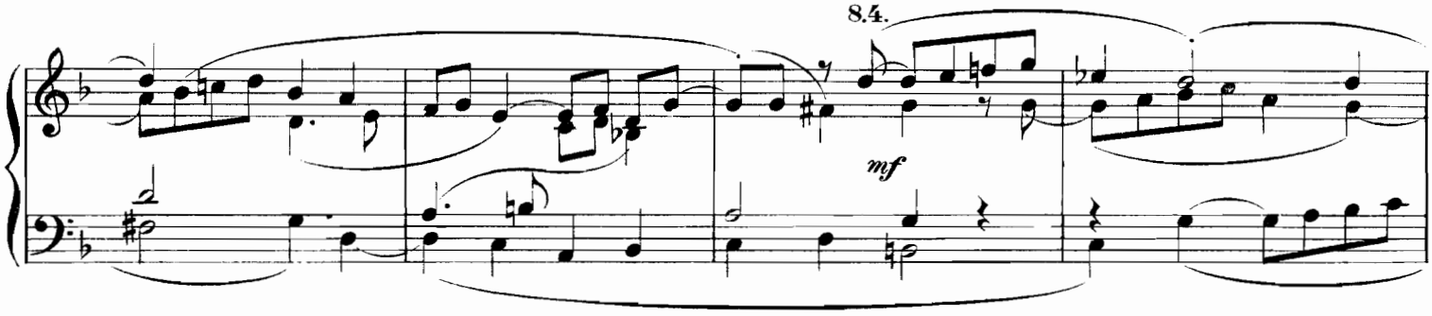
XVII A Fancy in Gamut flatt

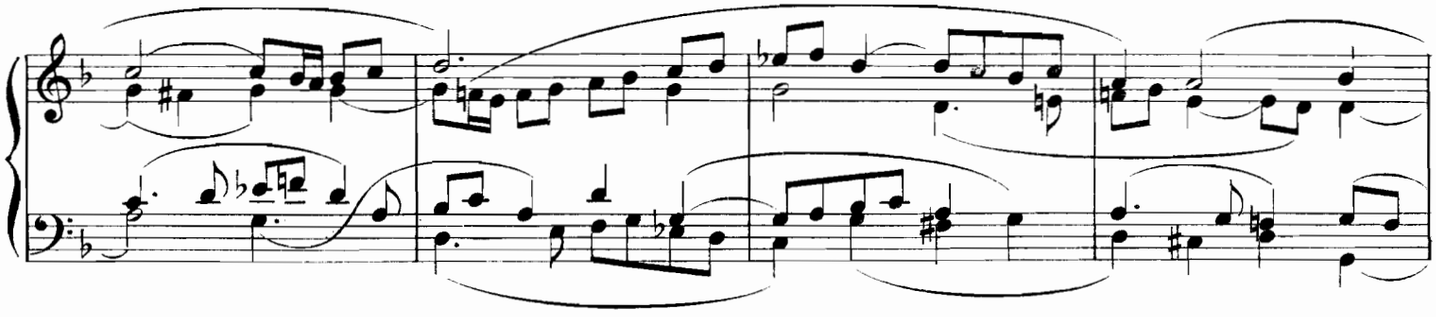


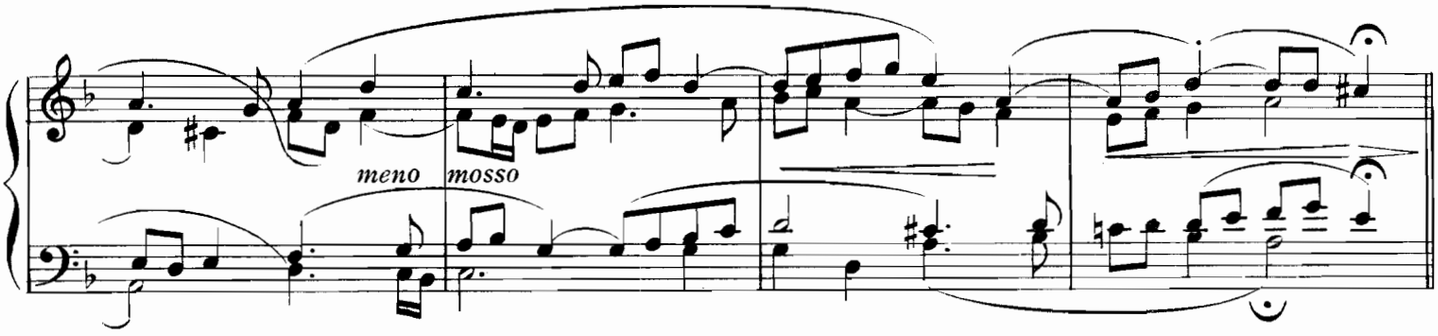
The Andante is diminished from 𝅗𝅥 to ♩

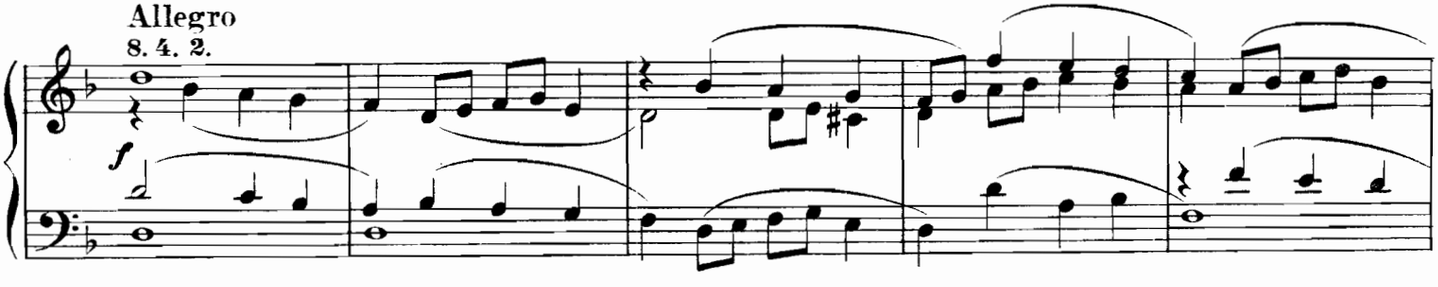

8.16.
mp
8. 4. 16.
f

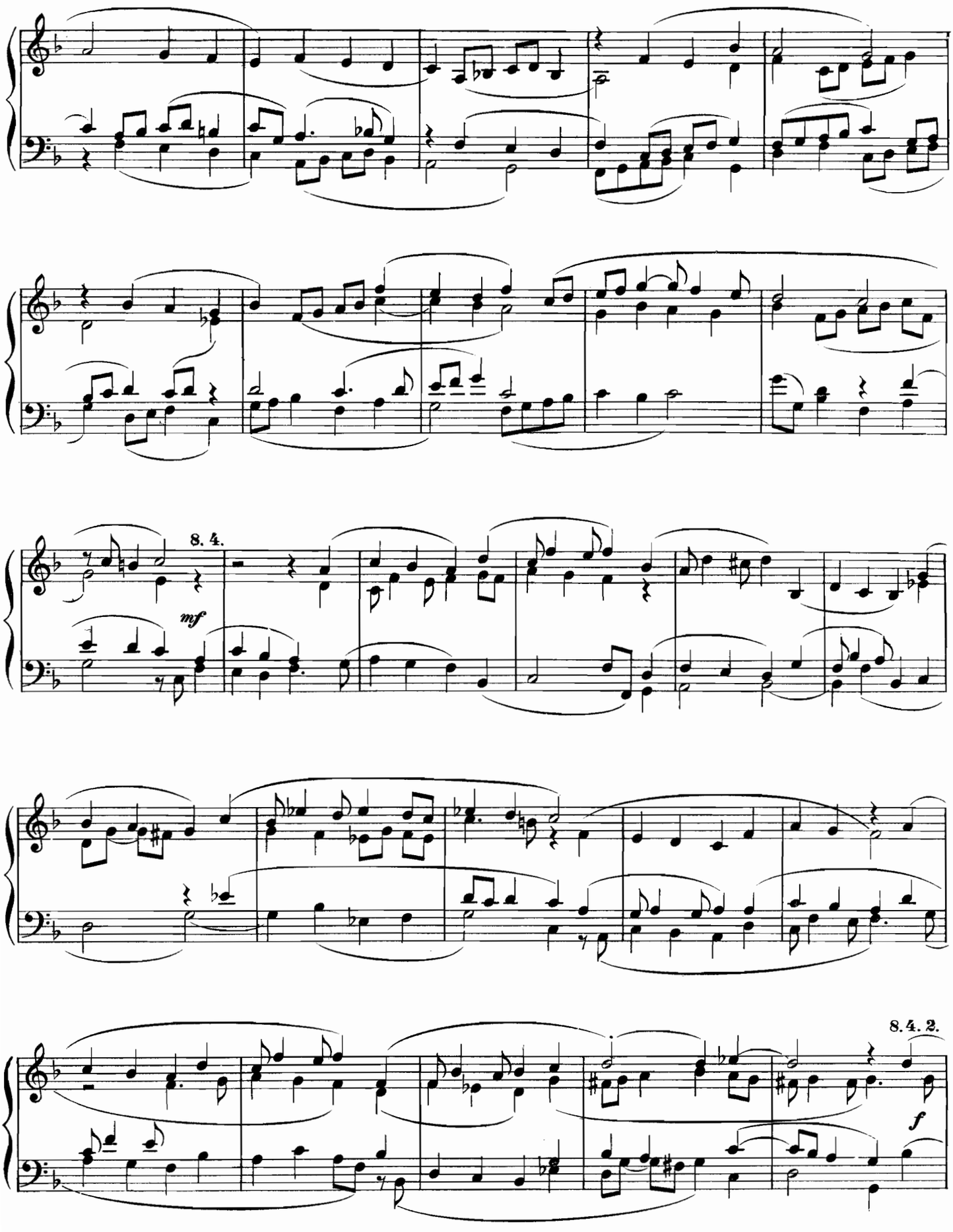


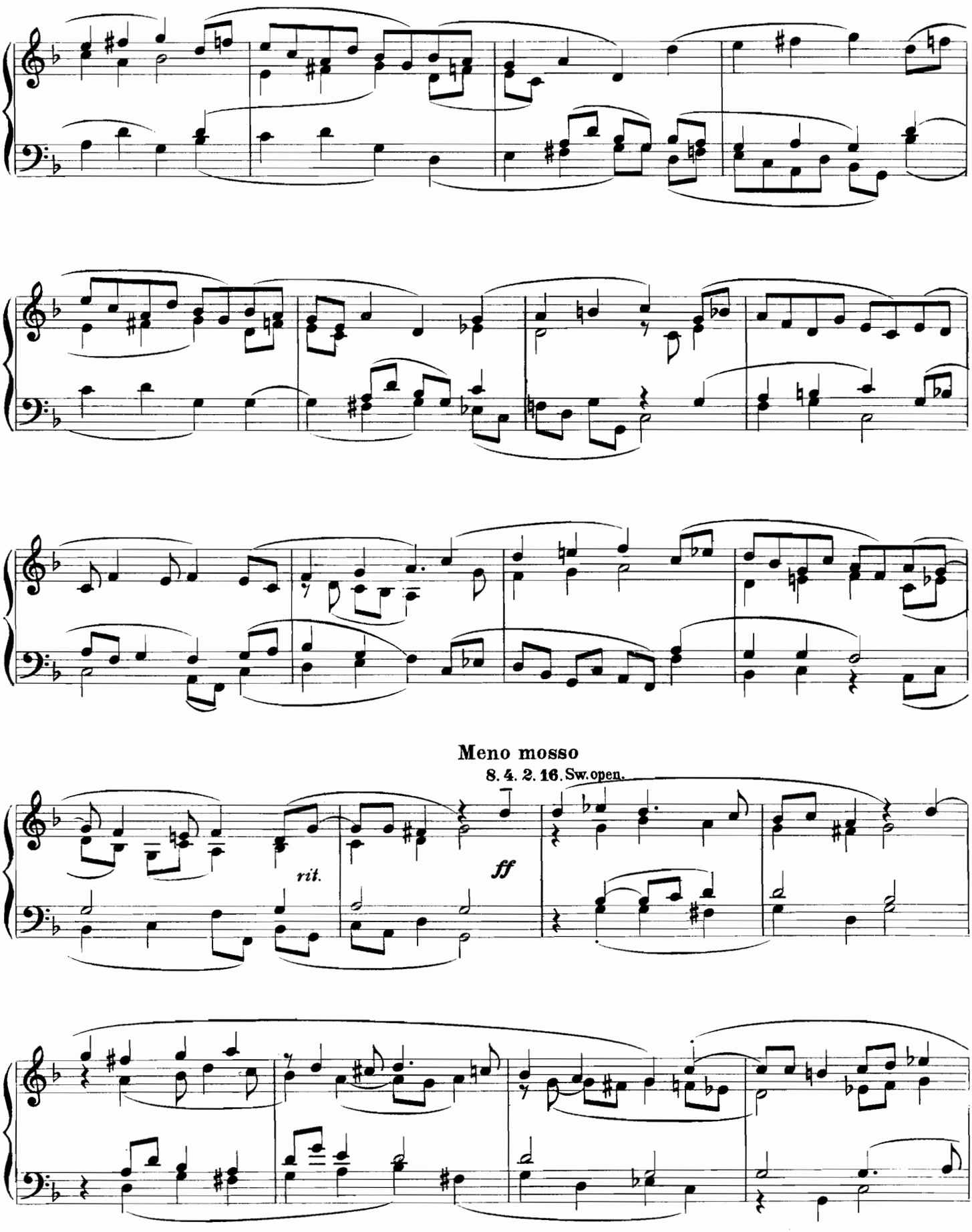

8.4.
mf




meno mosso


Allegro
8. 4. 2.
f


8. 4.
mf
8. 4. 2.
f


Meno mosso
8. 4. 2. 16. Sw. open.
rit.
ff

8.4.2.

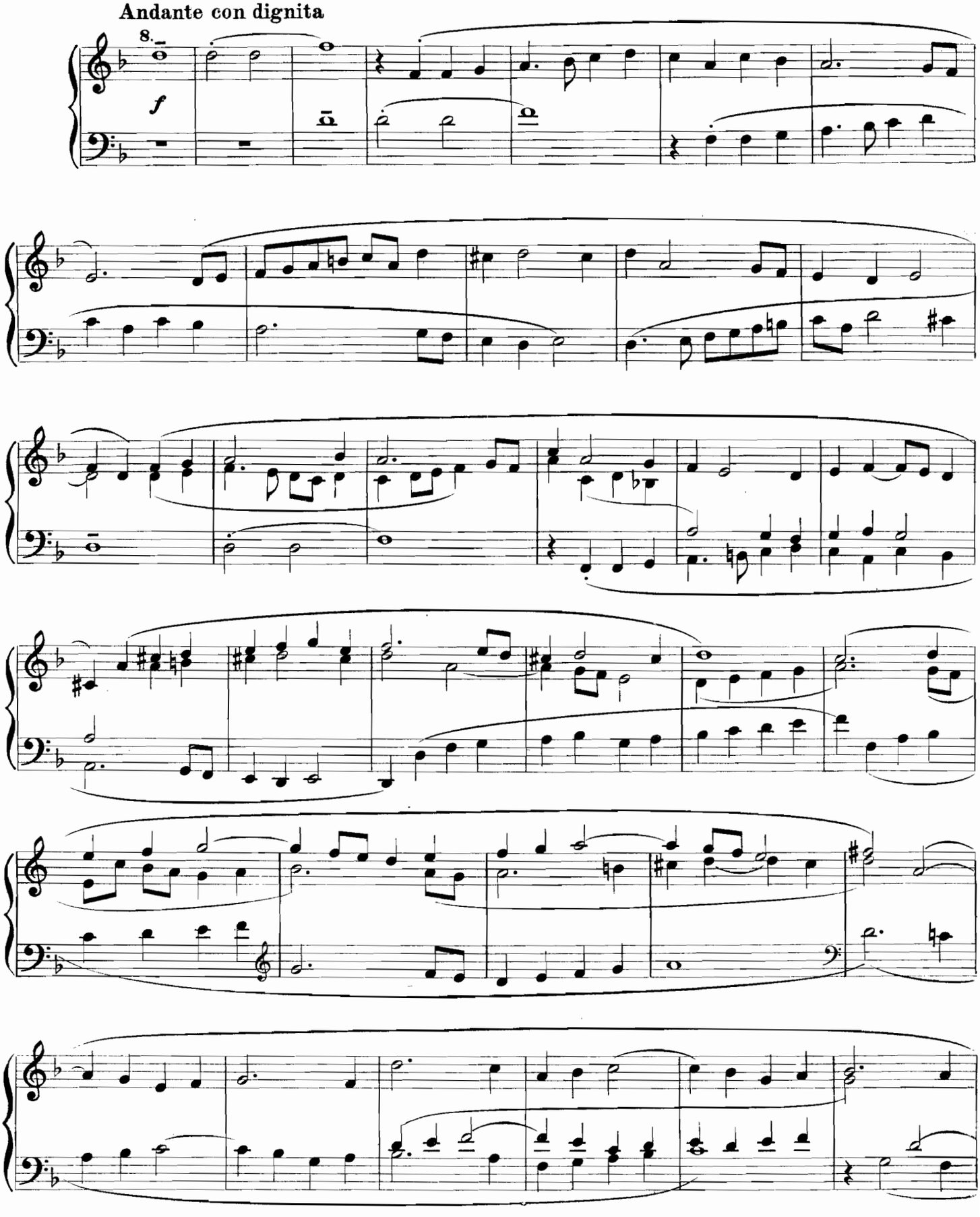
Full Org.

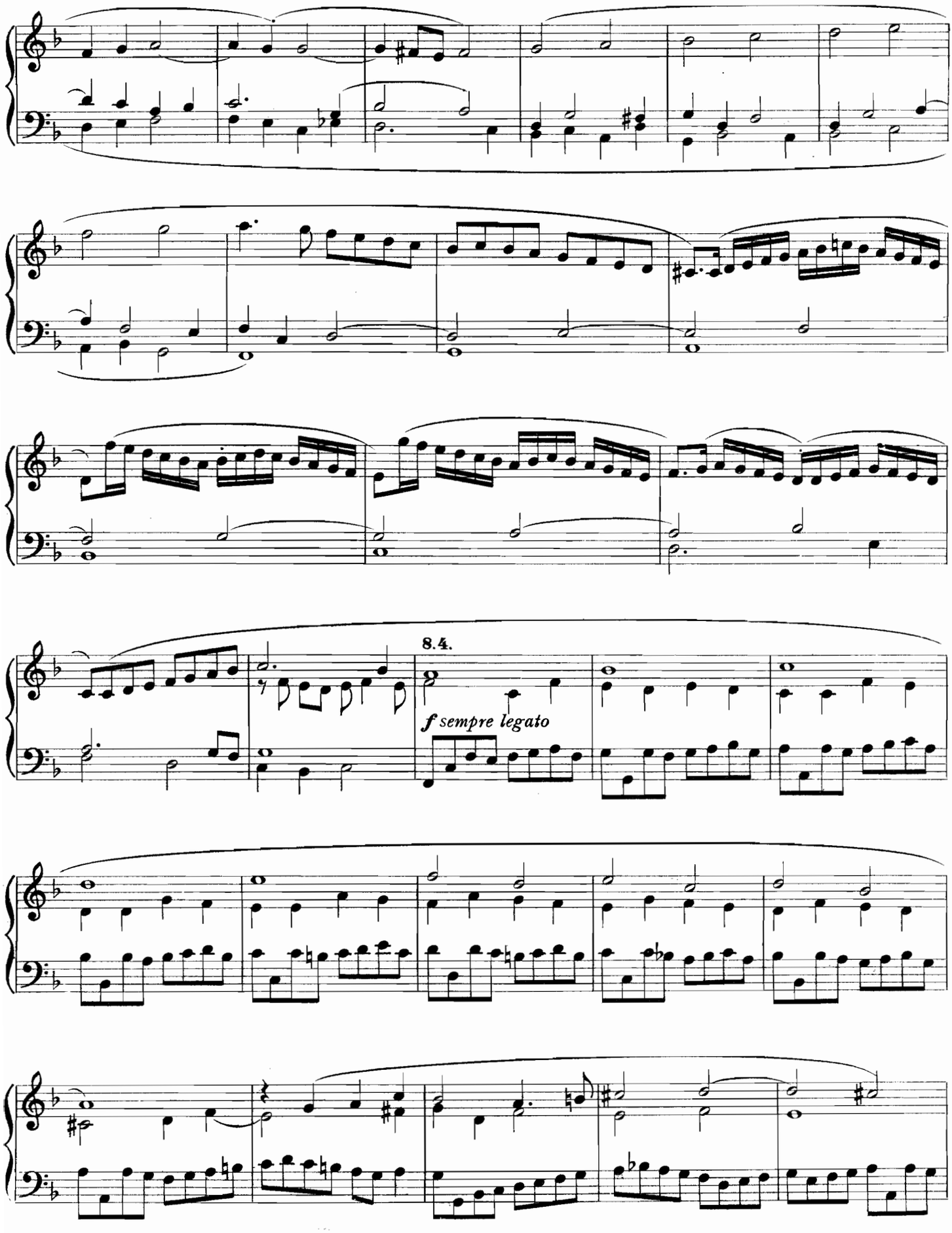
ff

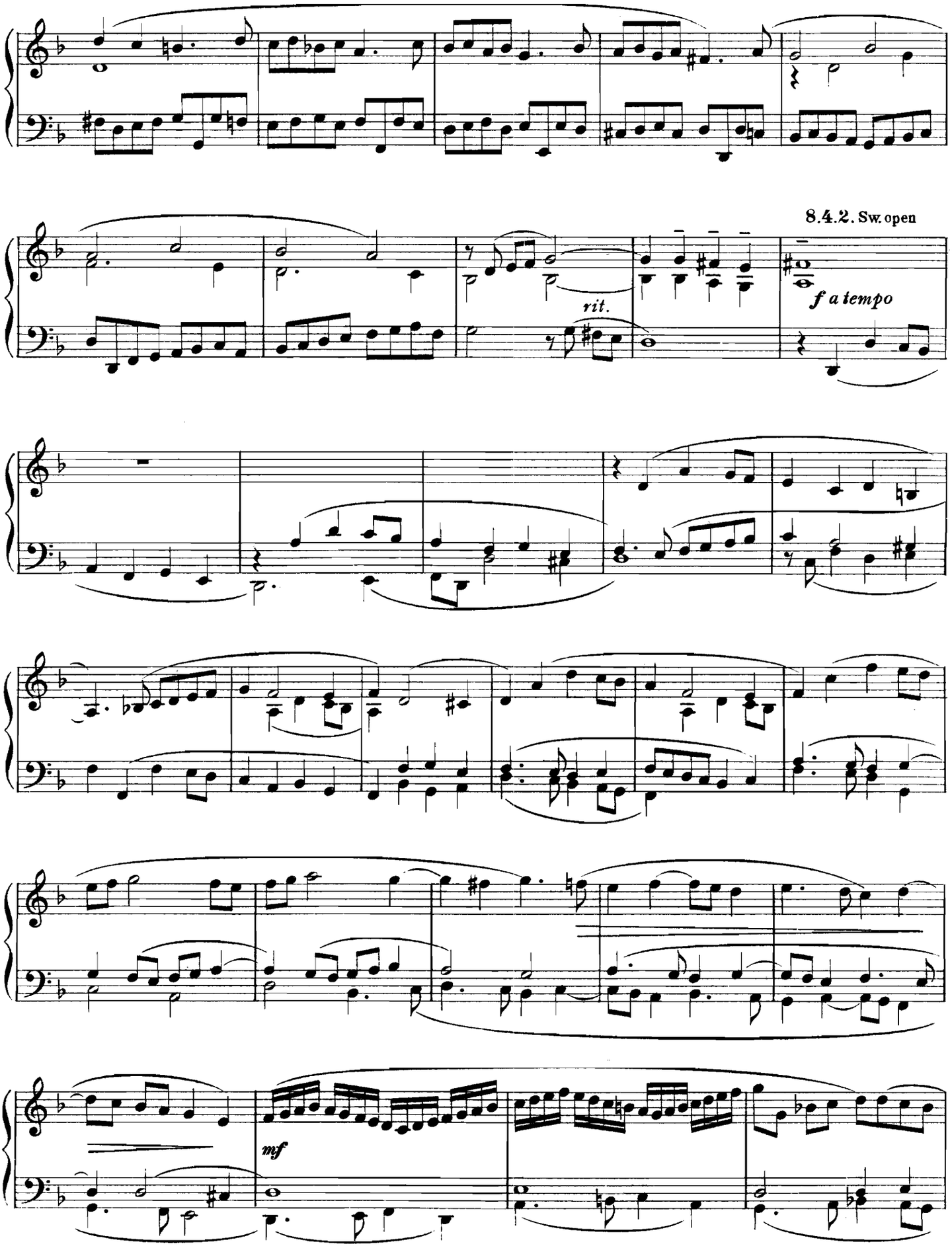
rit.

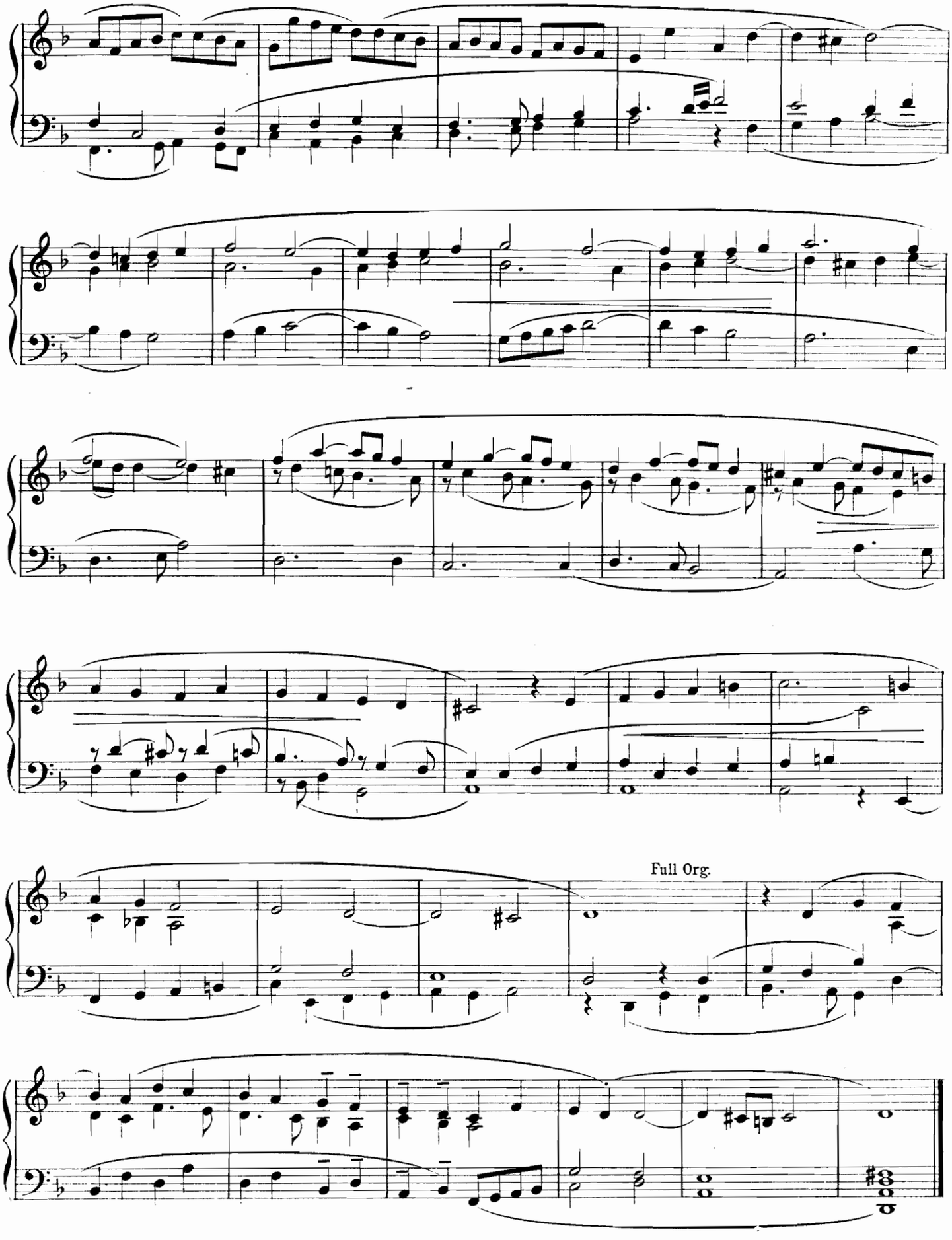
XVIII A Fancy or Voluntary

Andante con dignita

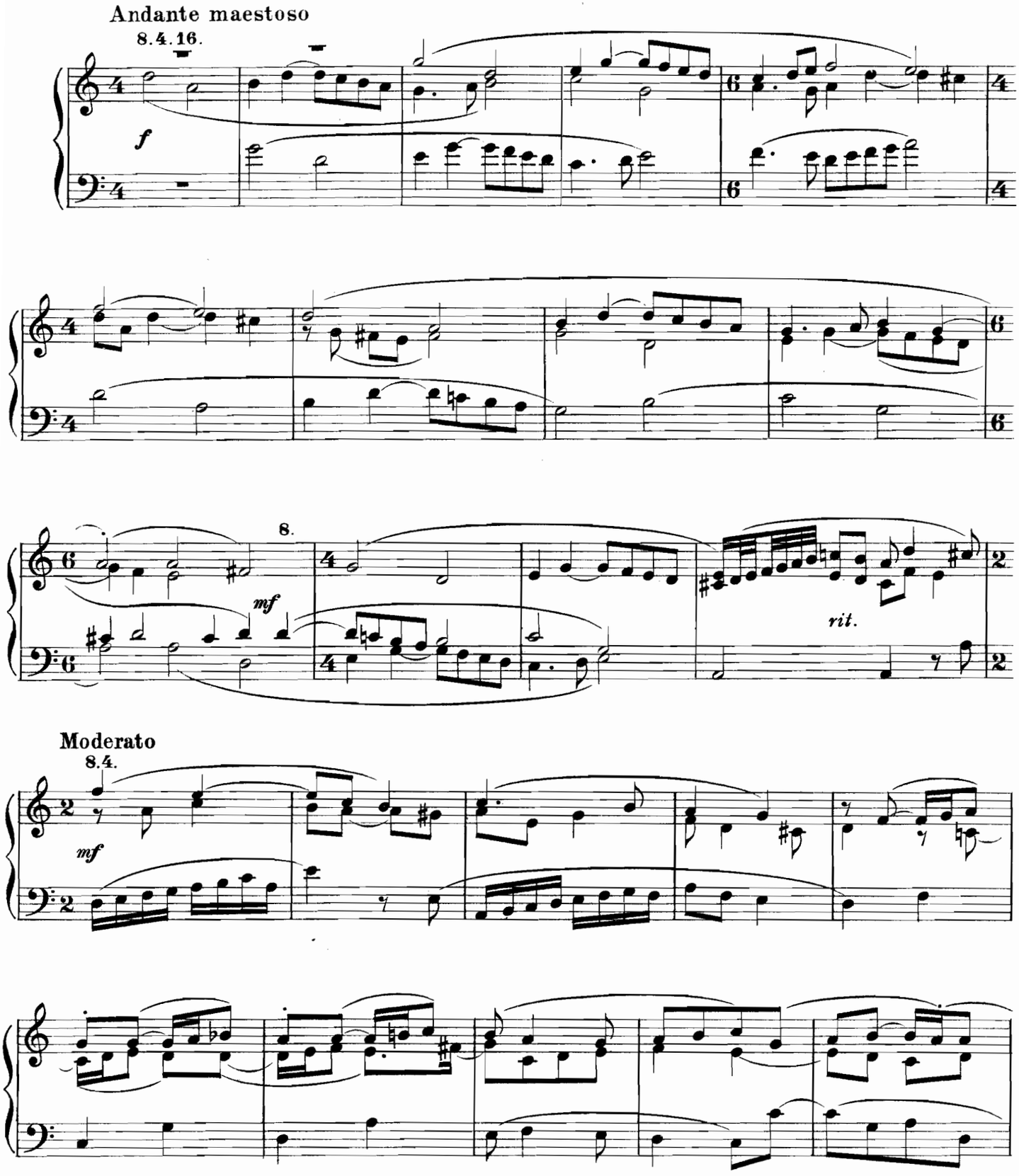



8.4.
f sempre legato

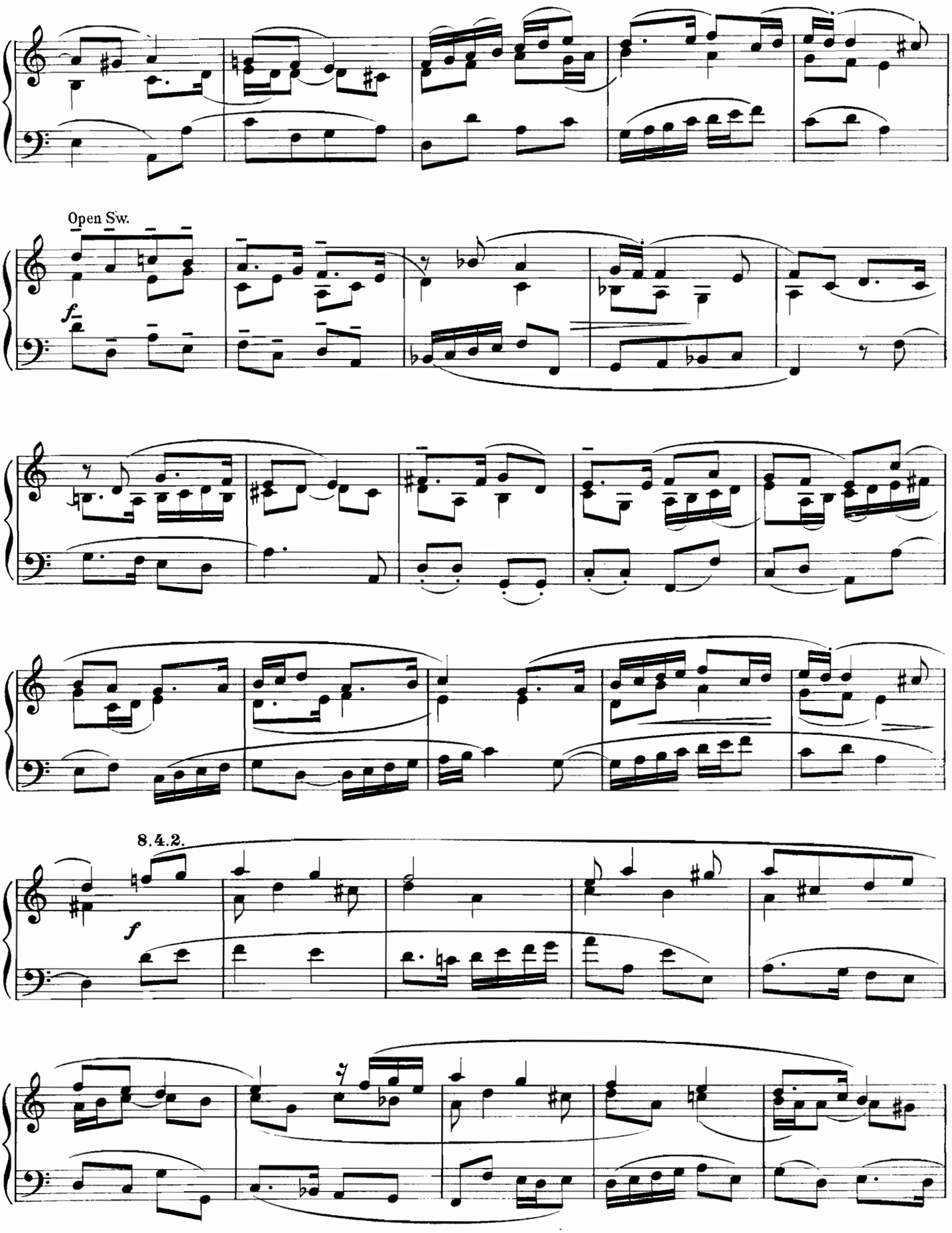

8.4.2. Sw. open
rit.
f a tempo
mf

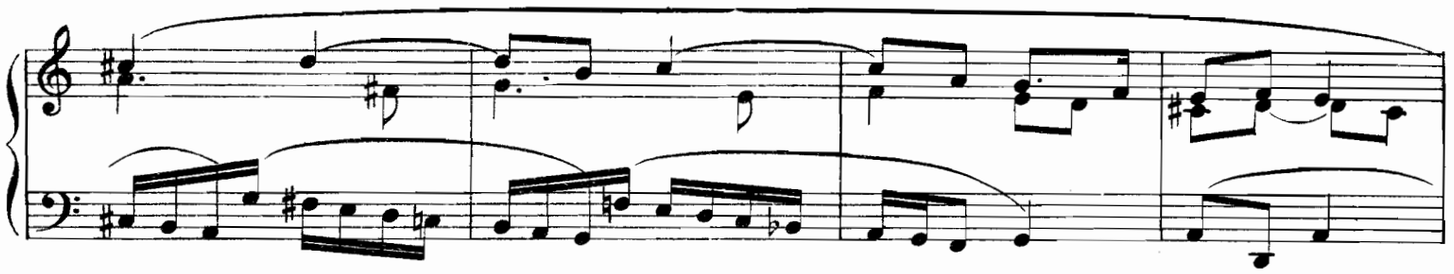

Full Org.

XIX A Fancy for a double Orgaine

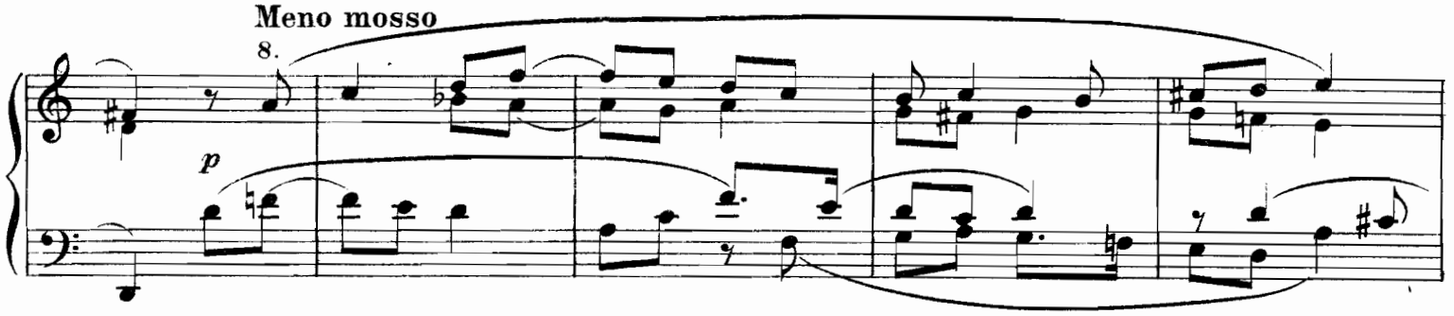


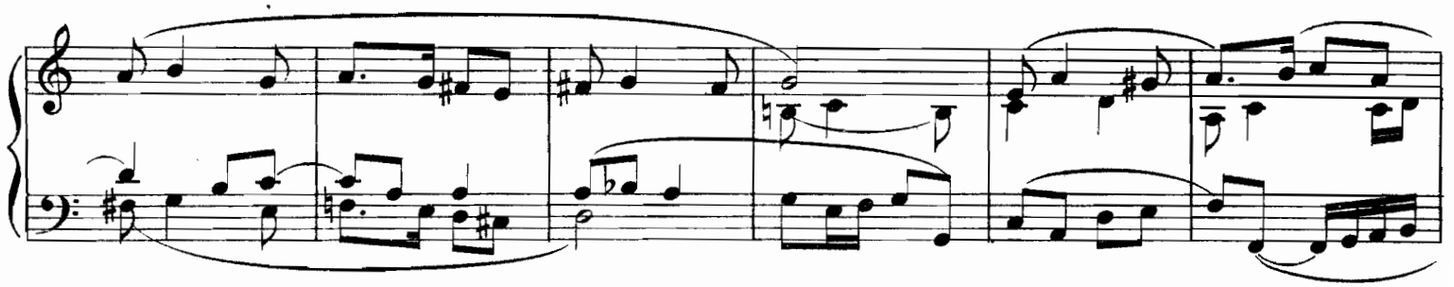
Time values diminished from 𝅗𝅥 to ♩


Open Sw.
f
8.4.2.
f

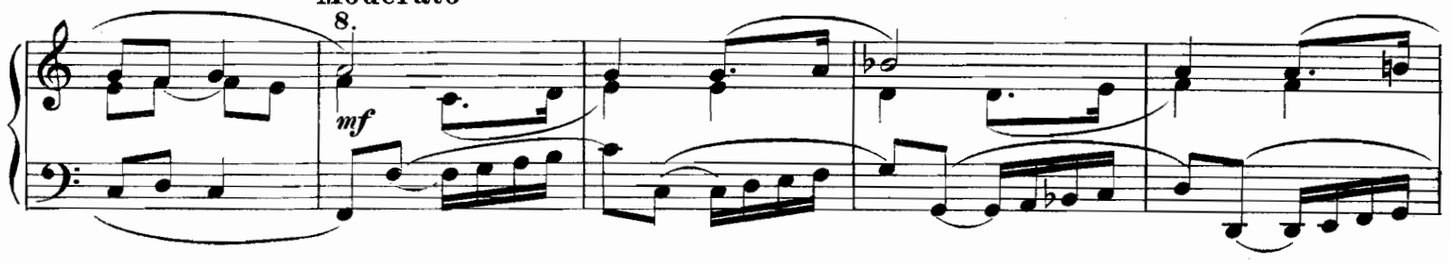


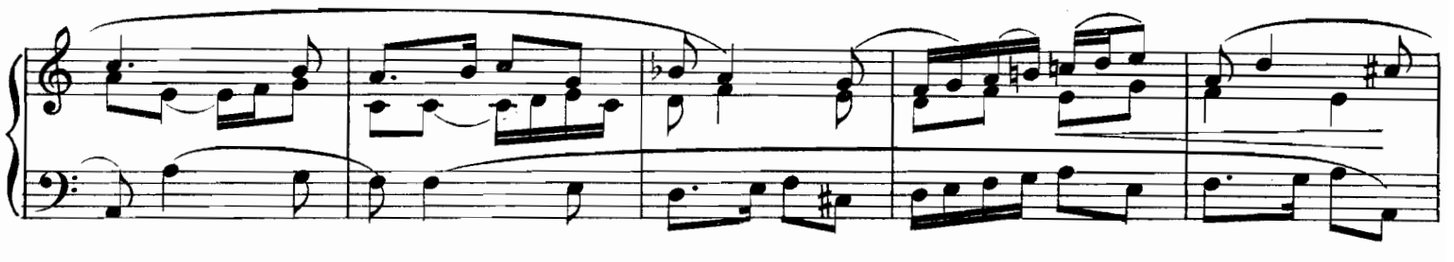
Meno mosso

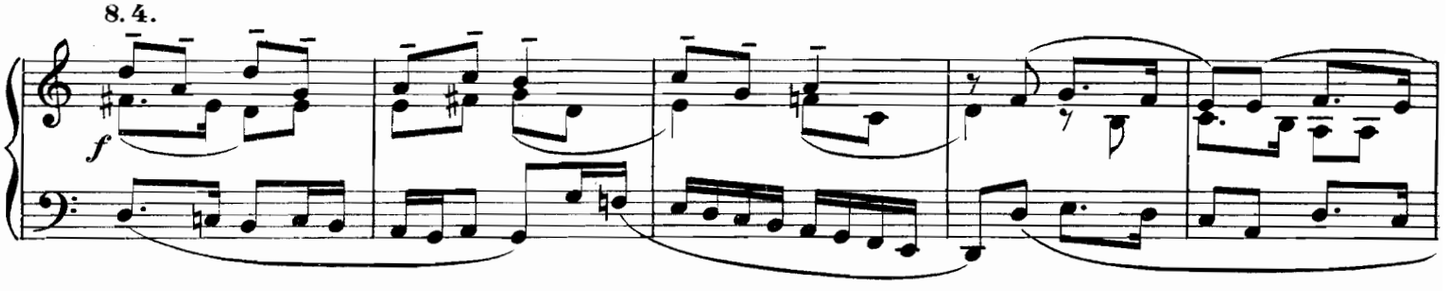


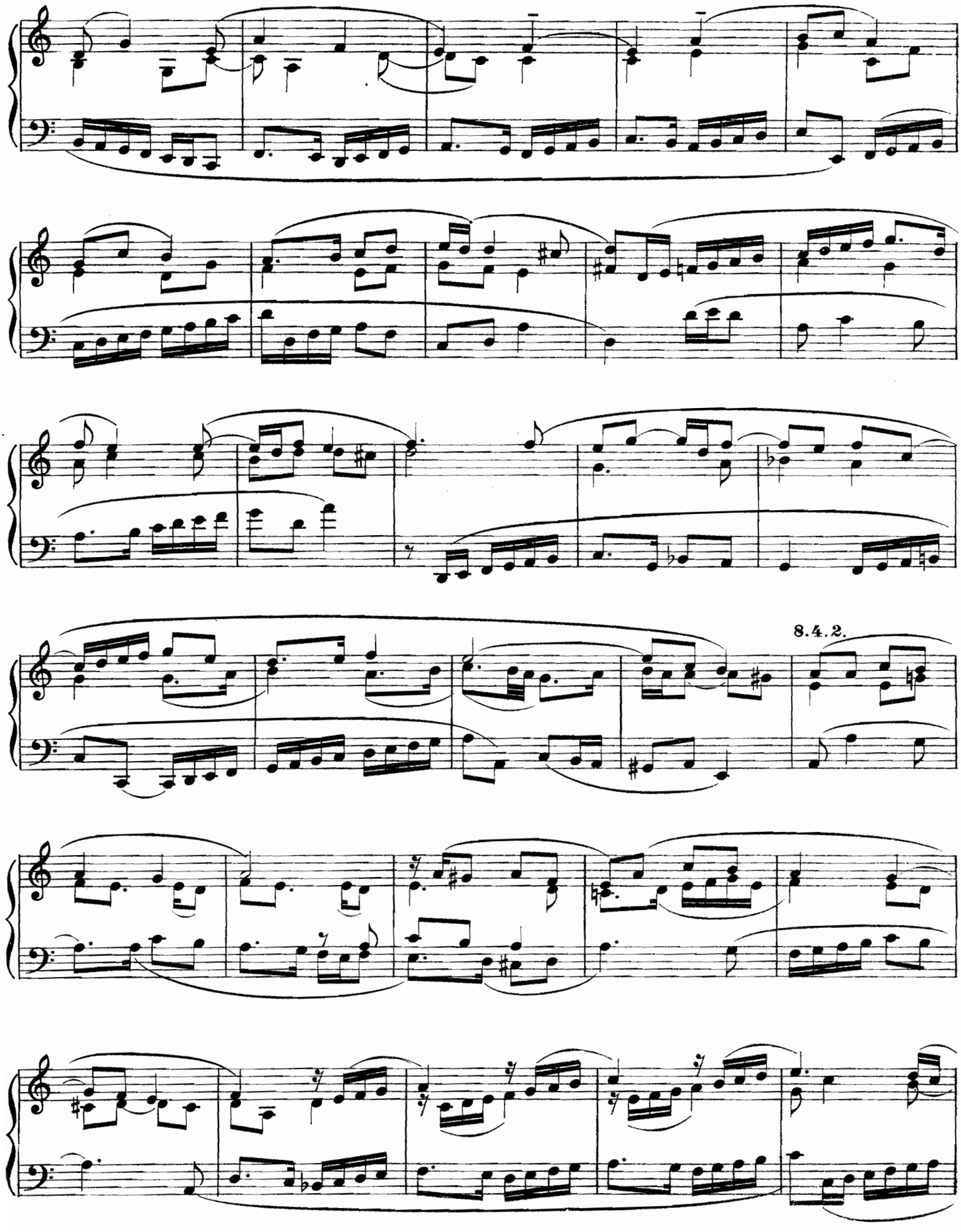


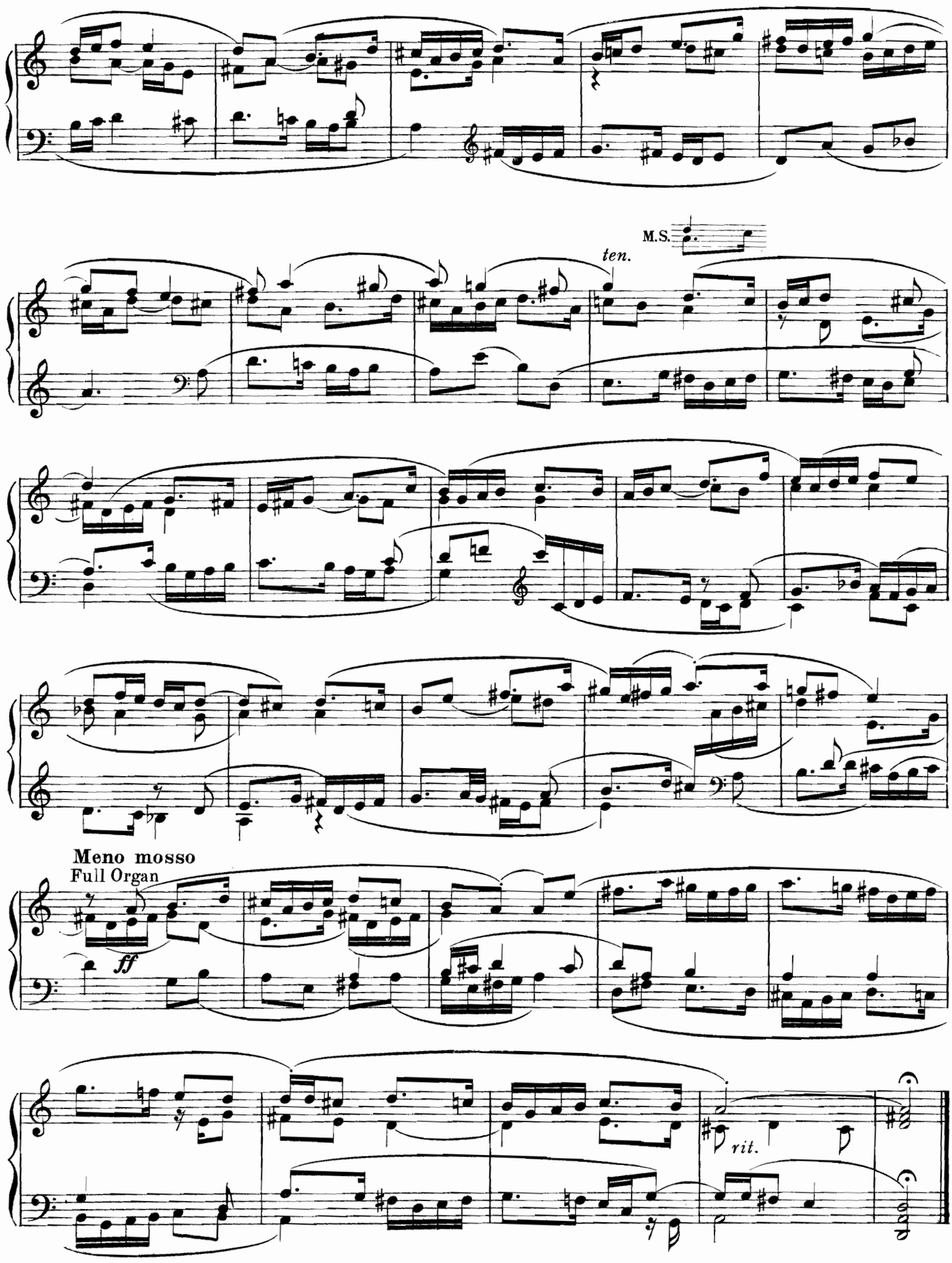
Moderato








8.4.2.


M.S.
ten.
Meno mosso
Full Organ
ff
rit.