

## 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.

## VOLUME IV

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# ORLANDO GIBBONS

## VOLUME IV

### FANCIES

#### I A Voluntarie

Andante

M. S.

8. 16.

PIANO

*mp*

Musical score for Part I, A Voluntarie. The score is written for piano in G major and 4/4 time. It consists of two systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Andante' and the dynamics are 'mp'. The notation includes various note values, rests, and phrasing slurs. The second system continues the piece, ending with a double bar line.

#### II

Andante

8. 4.

*mp*

Musical score for Part II. The score is written for piano in G major and 4/4 time. It consists of two systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Andante' and the dynamics are 'mp'. The notation includes various note values, rests, and phrasing slurs. The second system continues the piece, ending with a double bar line.

### III A short Prelude of four parts

Moderato  
8.

*mf*

This musical score is for a short prelude in four parts, marked 'Moderato' and '8.' measures long. It is written in 4/4 time and features a mezzo-forte (*mf*) dynamic. The score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a 4/4 time signature. The music consists of various note values, including quarter, eighth, and sixteenth notes, often grouped with slurs and ties. The second system continues the piece with similar rhythmic patterns and includes some chromatic movement. The third system concludes the prelude with a final cadence.

### IV A Fancy

Andante espressivo  
8.

*p*

*mp*

This musical score is for a piece titled 'IV A Fancy', marked 'Andante espressivo' and '8.' measures long. It is written in 4/4 time and features a piano (*p*) dynamic in the first system and mezzo-piano (*mp*) in the second. The score is presented in two systems, each with a grand staff. The first system begins with a treble clef and a 4/4 time signature. The music is characterized by expressive phrasing, with many notes slurred together. The second system continues the piece, showing a change in dynamics and some chromatic movement. The piece concludes with a final cadence.

IV. B $\flat$  alto, in bar 6, is probably intended. Time-values diminished from  $\text{♩}$  to  $\text{♩}$