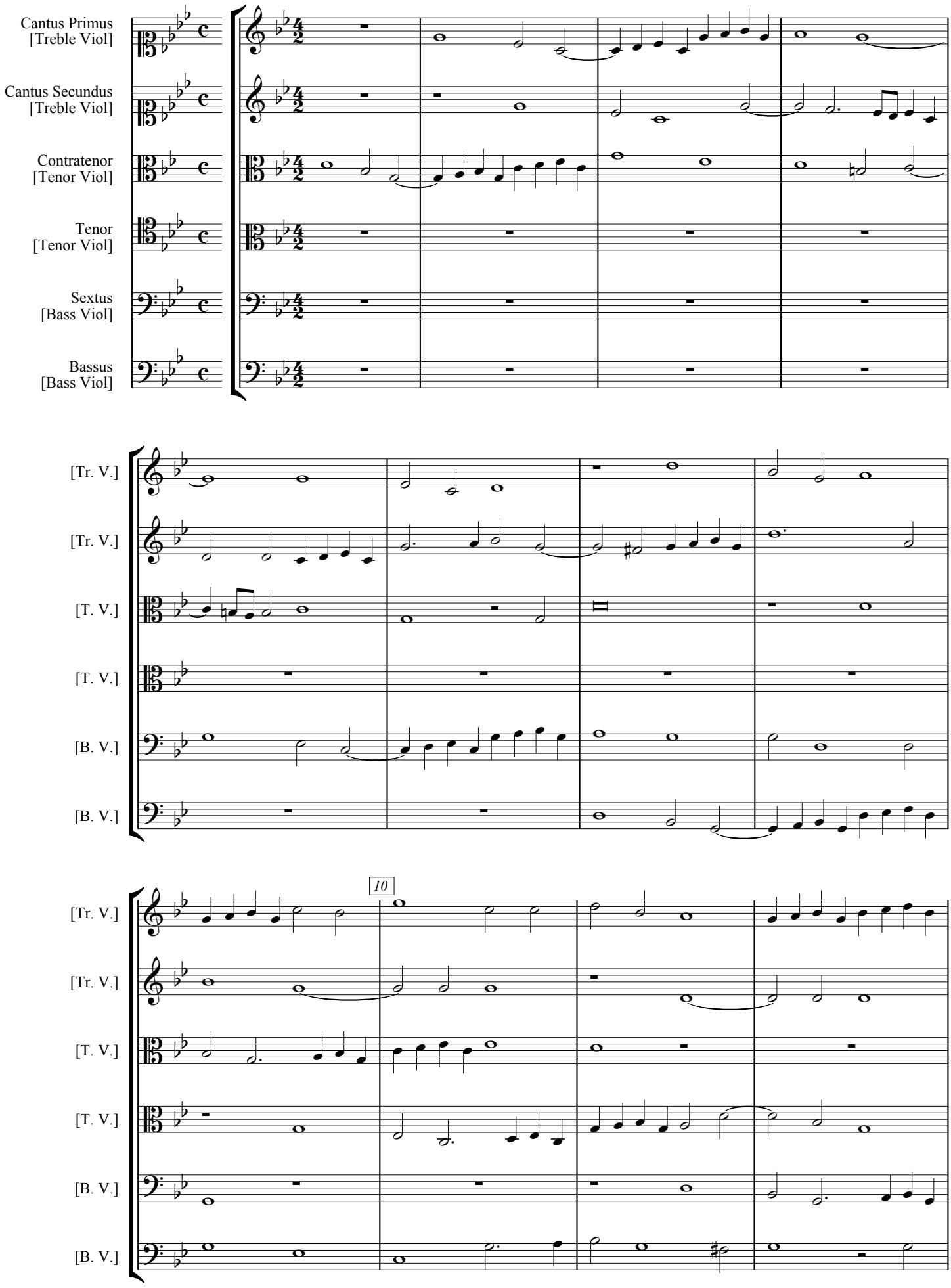
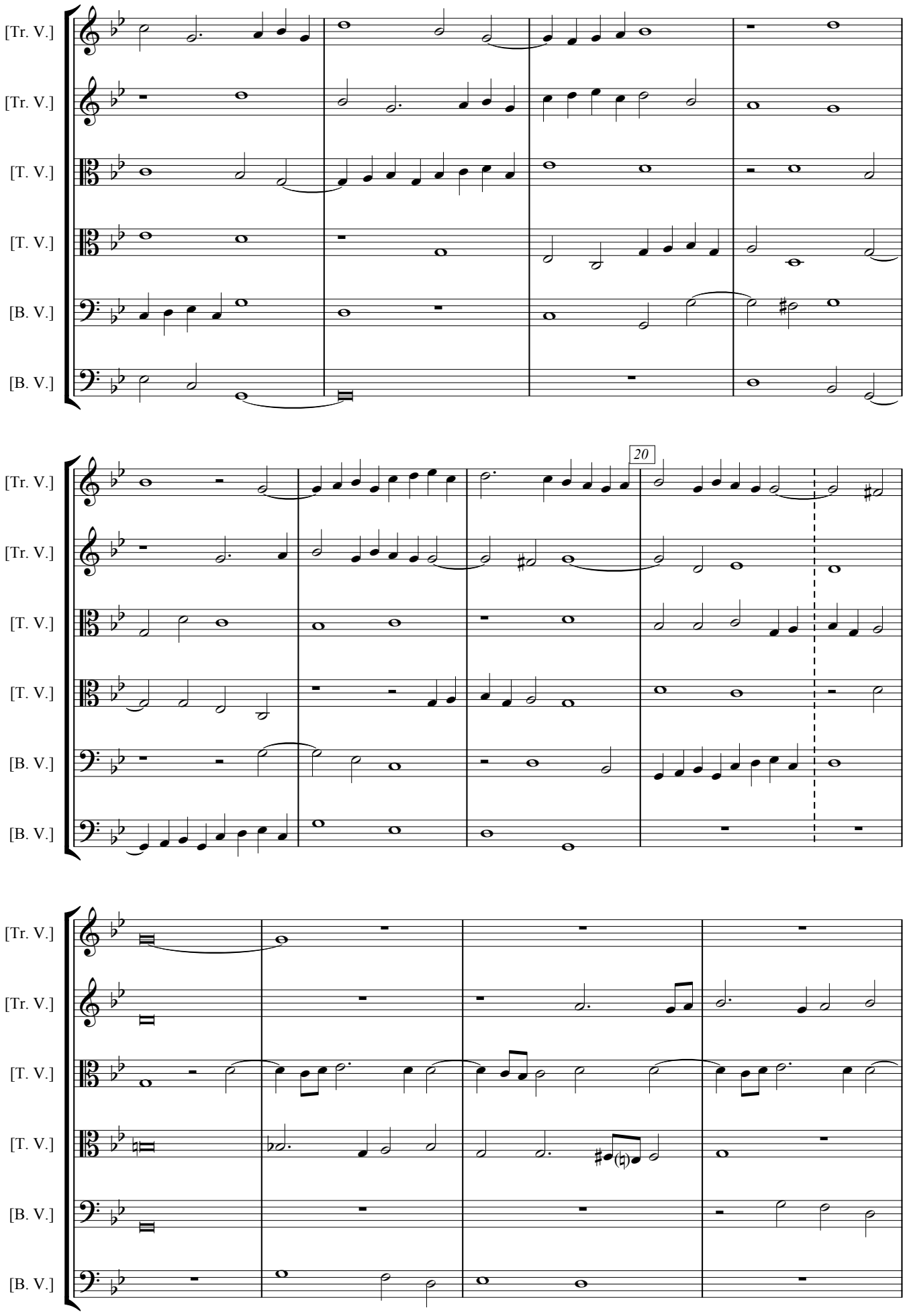
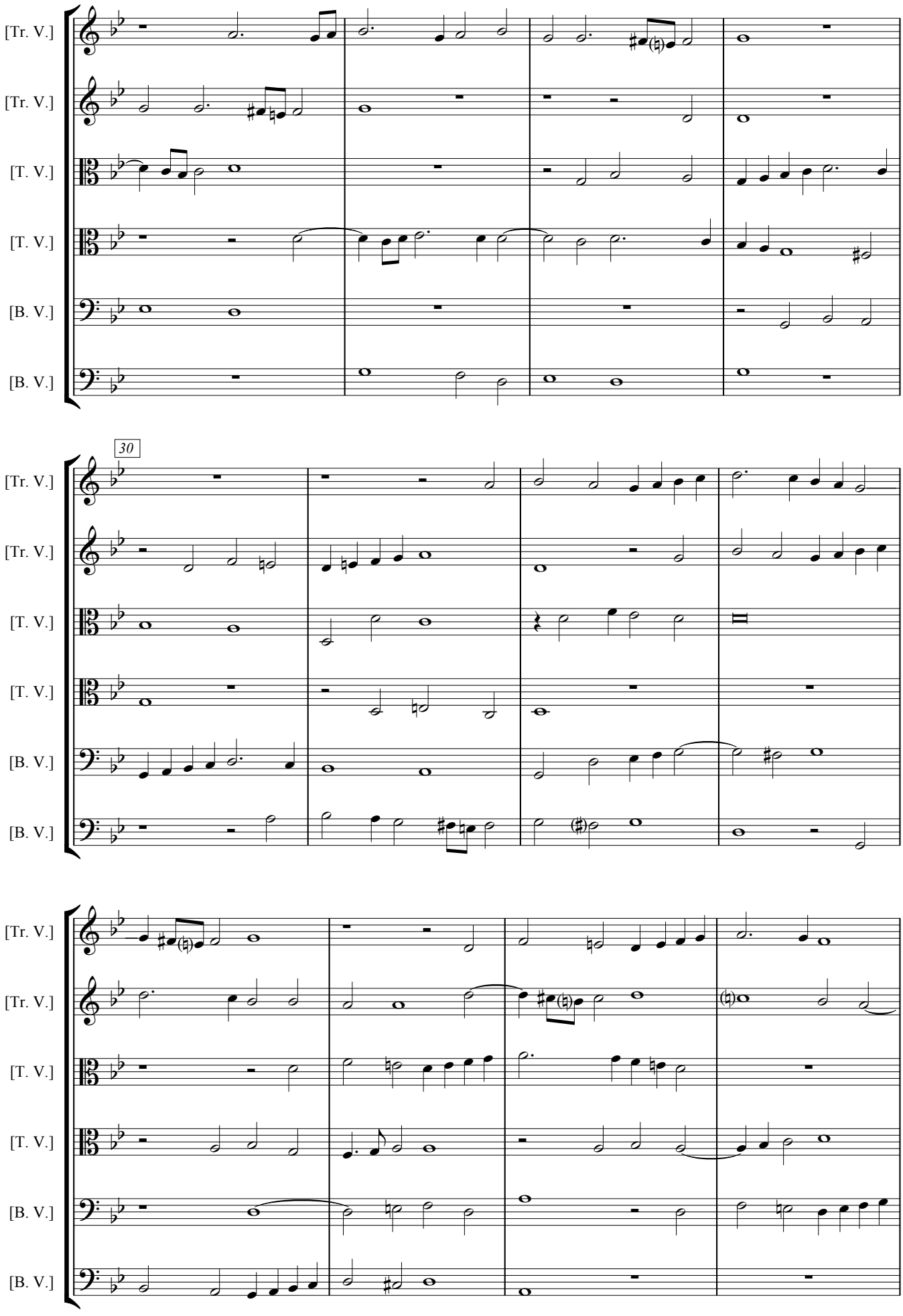
Fantazia [a 6 no.3]

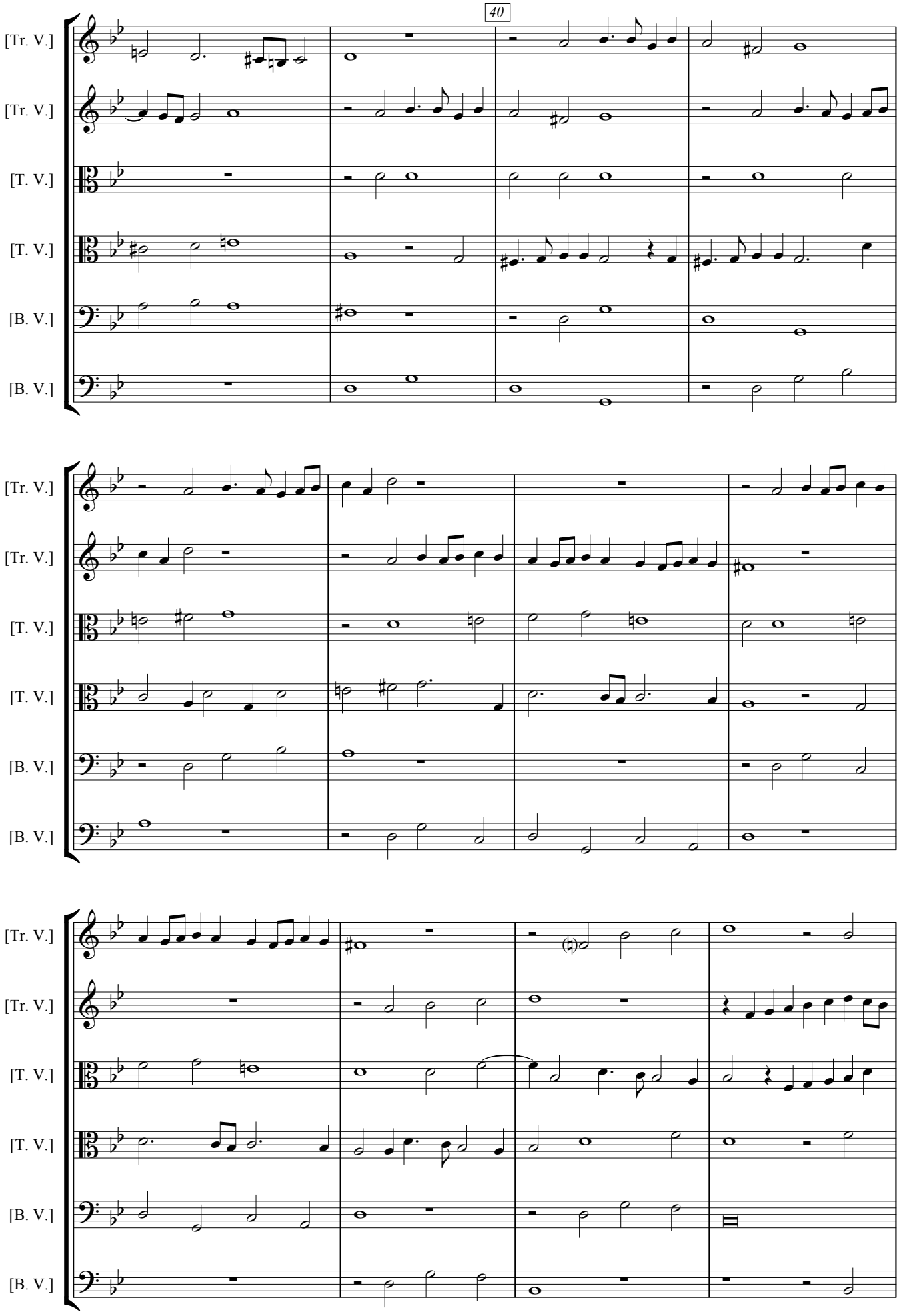
William Byrd
(c.1540-1623)

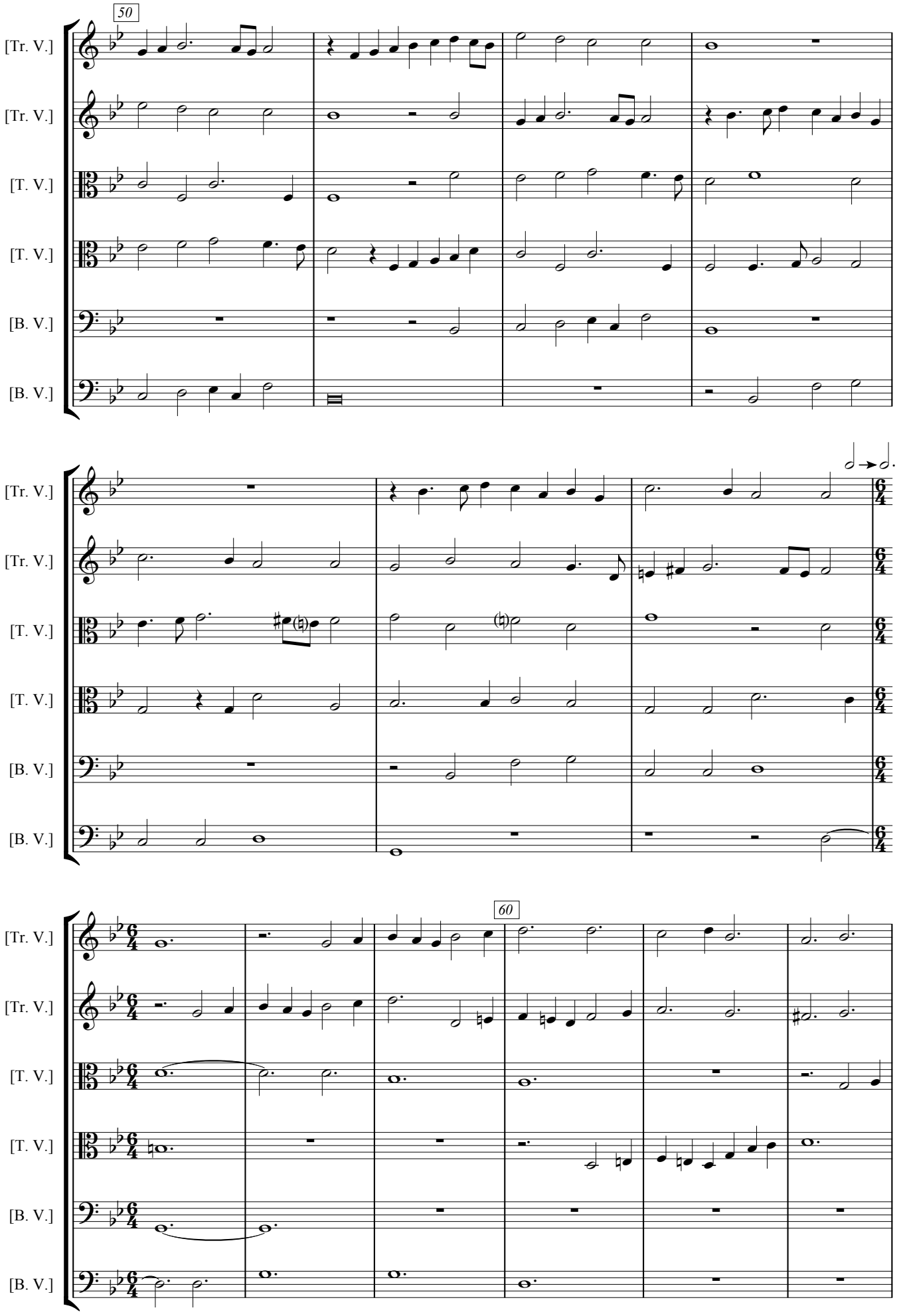


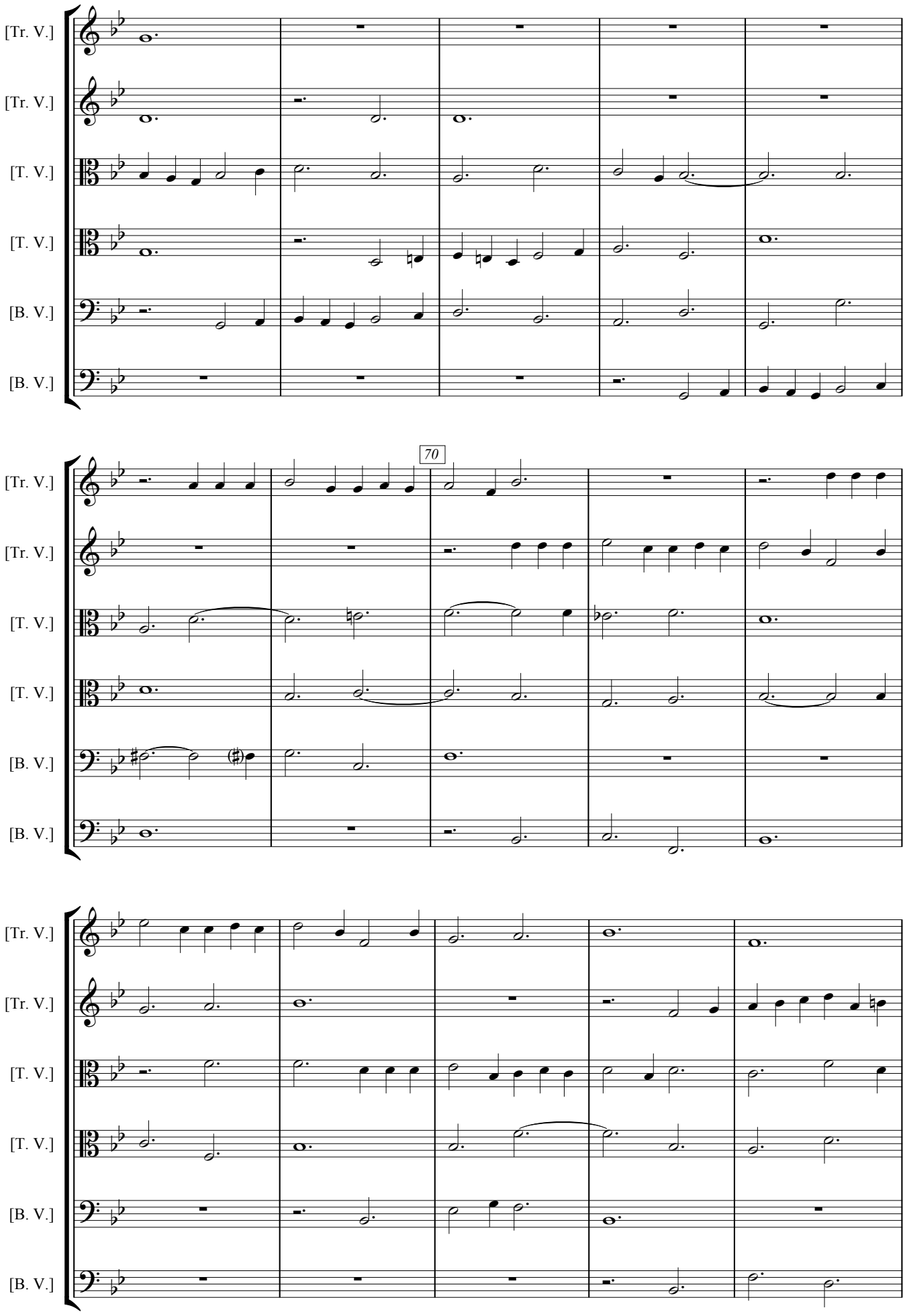
Copyright (c) David Fraser 2006.
Edition may be freely distributed, duplicated, performed or recorded.

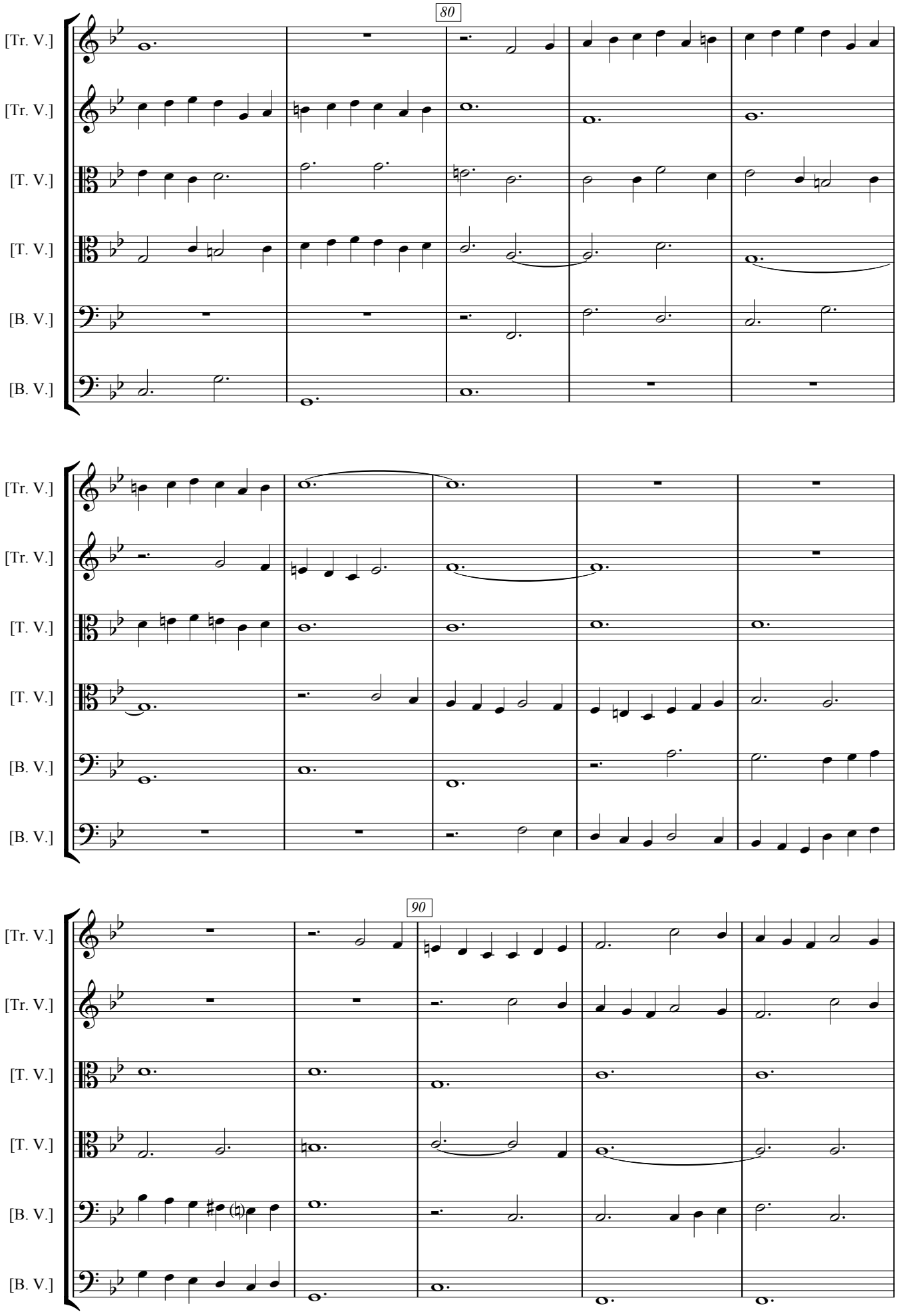

[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
20

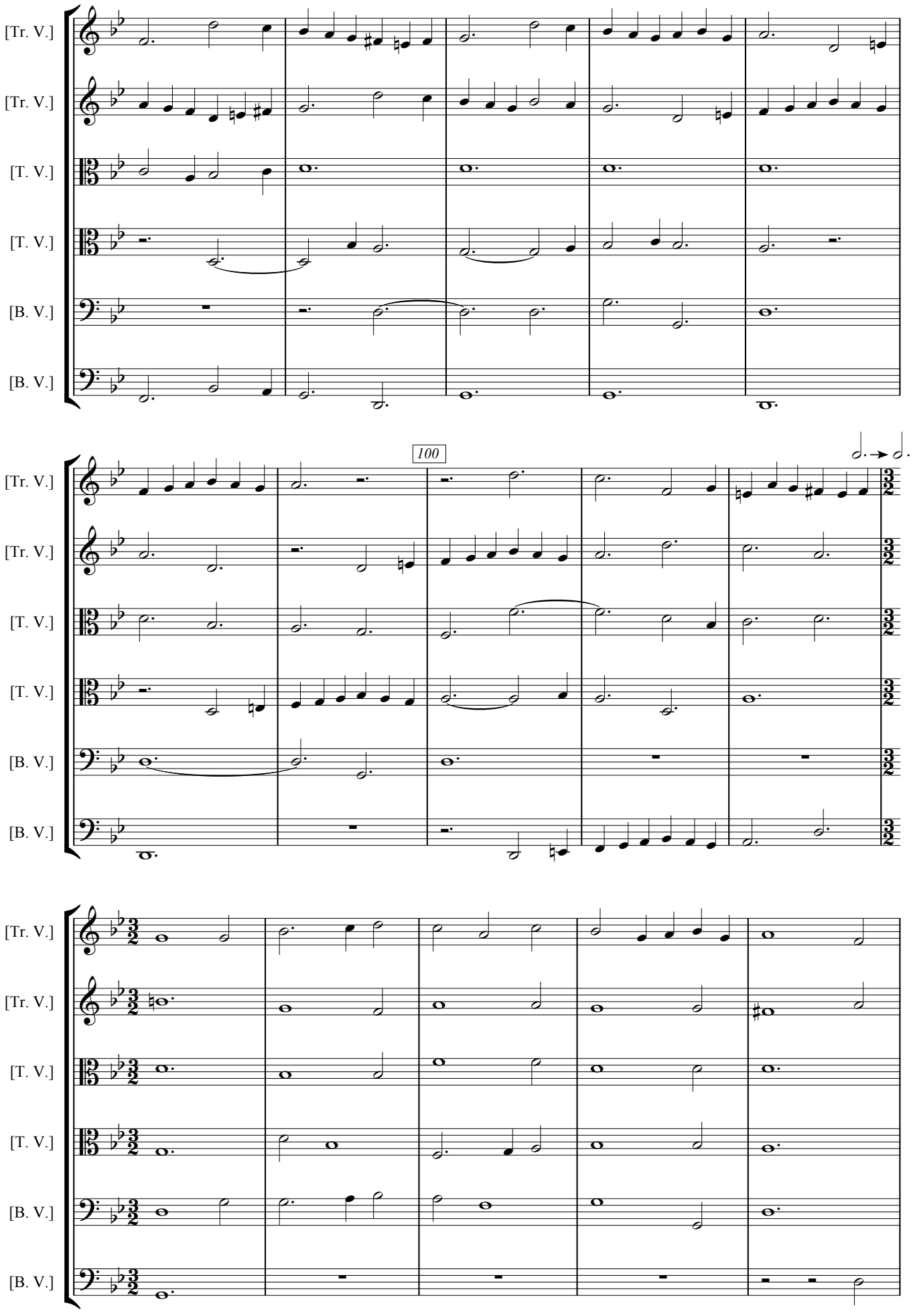

[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
30
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]

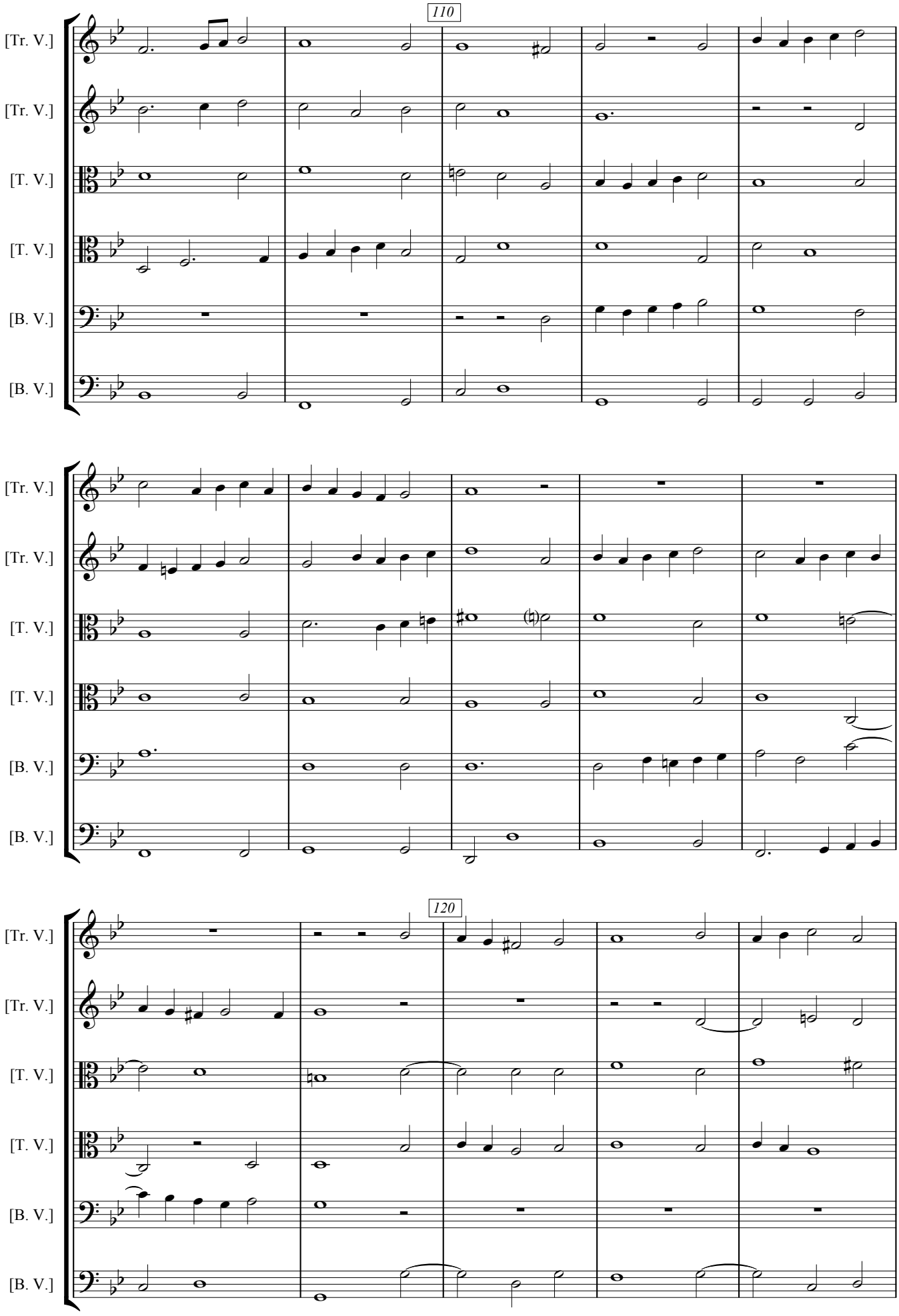

40
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]

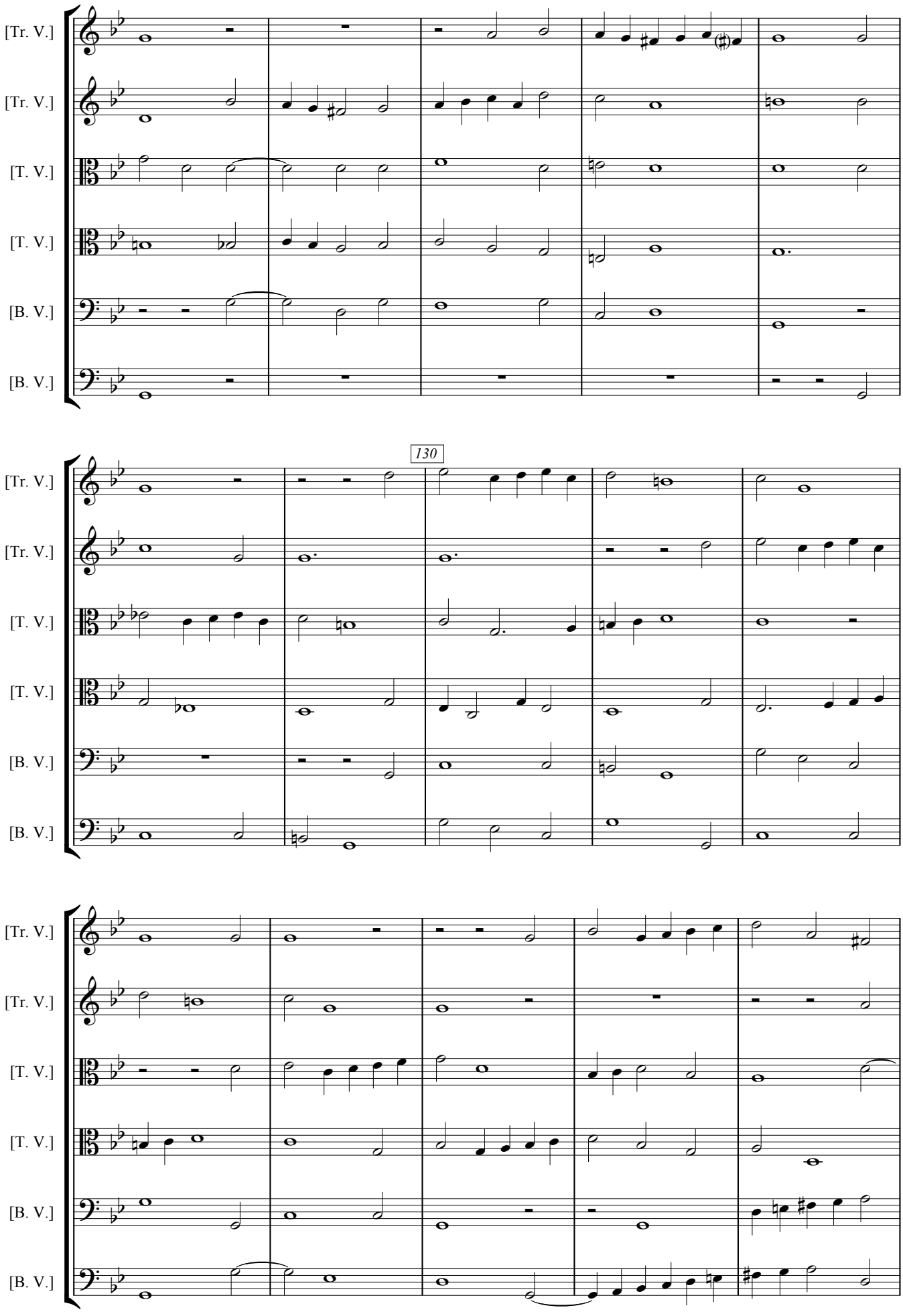

50
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
60
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]

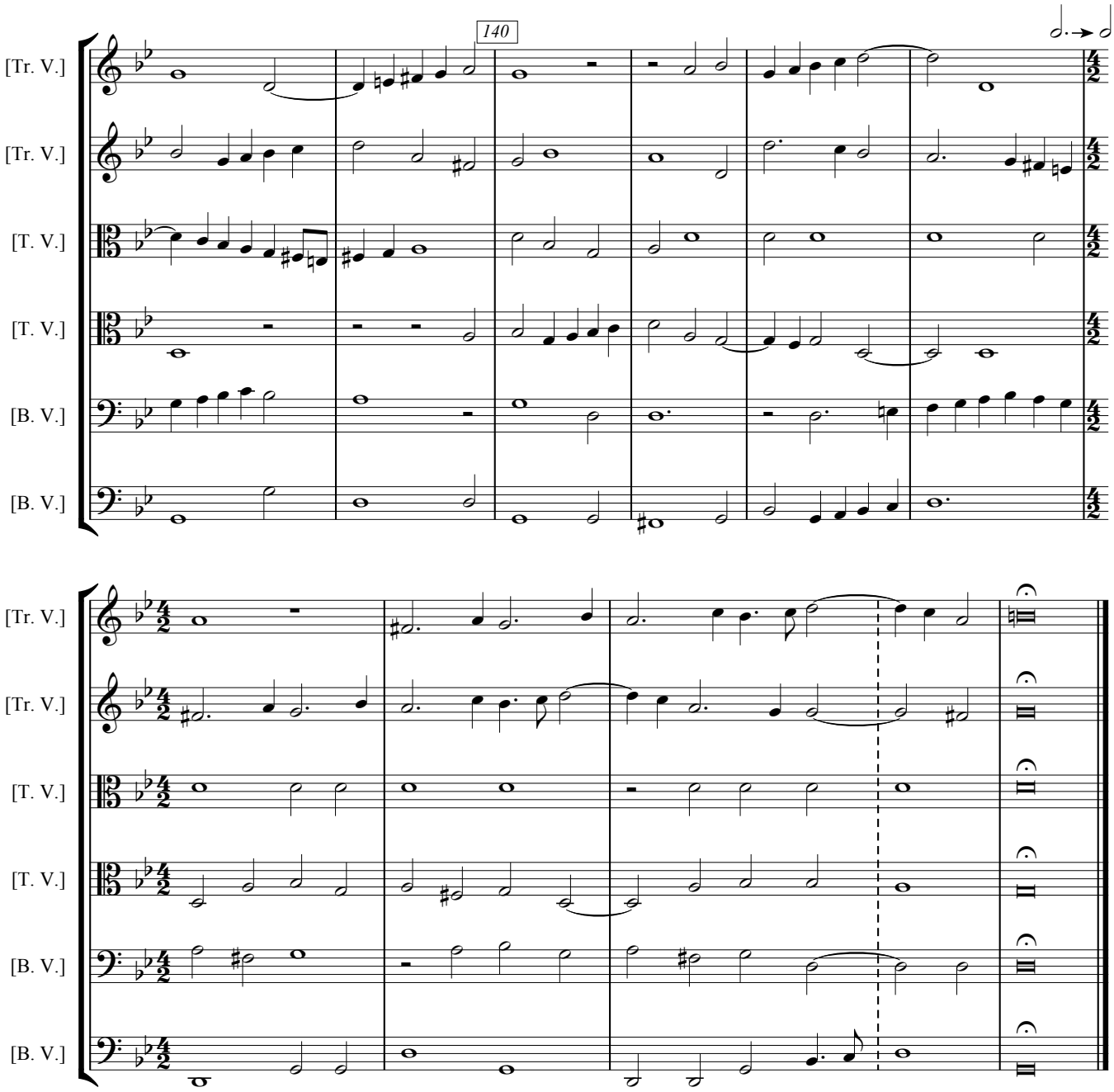

[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
70
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]


80
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
90
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]


[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
100
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]


110
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
120
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]


[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
130
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]
[Tr. V.]
[Tr. V.]
[T. V.]
[T. V.]
[B. V.]
[B. V.]



Source:
William Byrd: *Psalmes, Songs, and Sonnets: some solemne, other ioyfull, framed to the life of the Words: Fit for Voyces or Viols of 3. 4. 5. and 6. Parts.* Printed by Thomas Snodham, London, 1611.
This Fantazia is no.26 in a publication consisting of 32 pieces, one of only two purely instrumental pieces in the collection. Although published towards the end of Byrd's life, it was probably composed in the 1580s, and seems to represent a re-working and general "tightening-up" of the 6-part G minor consort fantasy no.2.

Editorial Method:
All bracketed accidentals and other directions in square brackets are editorial.
Written pitch, and note-values in the outer sections, are as in the original publication. In the sections of black notation between bars 57 and 102, values have been halved.

Notes

21	There is no universal agreement within the parts as to where a "change of major emphasis" occurs, but here at the most emphatic cadence within the first section seems the right place to insert a required half-bar.
57-102	Numerous changes of ts in all parts between C and 6 I – although nowhere near as many as are strictly required to indicate all the changes between white and black notation. Throughout this section, the rhythm *m.c* (white notation) has been interpreted as in, for example, Contratenor bar 70, a rhythm that was impossible to notate exactly before the use of tied notes.
103	ts $\overset{3}{C}$, all parts.
144	ts C, all parts.

4.31.2	sharp (i.e. natural) added by hand.
5.91.2	preceded by ts 3 (indicating the following three notes are *tripla* black minims).
4.96.1-2	two crotchets in source; triplet rhythm has been assumed (which could have been notated *sbm* (black notation), although the cramped position at the end of a line may have prevented the insertion of the 6 I ts).