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.

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.

The MS. Reading of Corrections made in the Text

Page	*Line*	*Stave*	*Bar*	*Beat*	*MS.*
5	3	2	3	1	D E F first 3 notes
6	3	1	4	2	Alto D E omitted
7	1	1	4	2,3	A omitted
7	2	1	6	1	A omitted
7	3	1	4	2-3	Tie omitted
7	3	1	5	3,4	A omitted
9	1	1	4	4	F♯
10	2	1	2	1	B♭
10	6	1	2	2,3	B♭ B♭
10	7	2	4	2	B♭
11	5	1	2	1	B♭
11	5	1	4	2	B♭
11	7	1	2	1	B♭
11	7	1	4	1	B♭
12	2	2	1	2	F♯
12	2	1	4	1	B♭
13	5	1	5	2	F♯
13	5	2	6	2	F♯
13	6	1	1	2	F♯
13	7	1,2	3	2,3	F♯ F♯
13	7	1	5	1	B♭
13	7	1	6,7	—	B♭ B♭
15	2	1	1	2	B♭
15	6	2	2	3	B♭
16	2	1	4	2	C♯
18	1	1	2	3	B♮
18	2	1	3	3	First B is natural
19	6	1	2	3	B♭
21	5	1	2,3,4	2-3	3 ties omitted
21	6	1	1	2-3	Tie omitted
21	6	2	3,4	1	B♭
21	6	1	3,4	2	F♮

VOLUME II

CONTENTS

I	THE QUEENES COMMAND
II	WHOOPE DOE ME NO HARME GOOD MAN
III	SARABRAND
VI	GROUND
V	THE WOOD SOE WILDE
VI	HUNTS UP or PESCOD TIME

S. & B. 3107

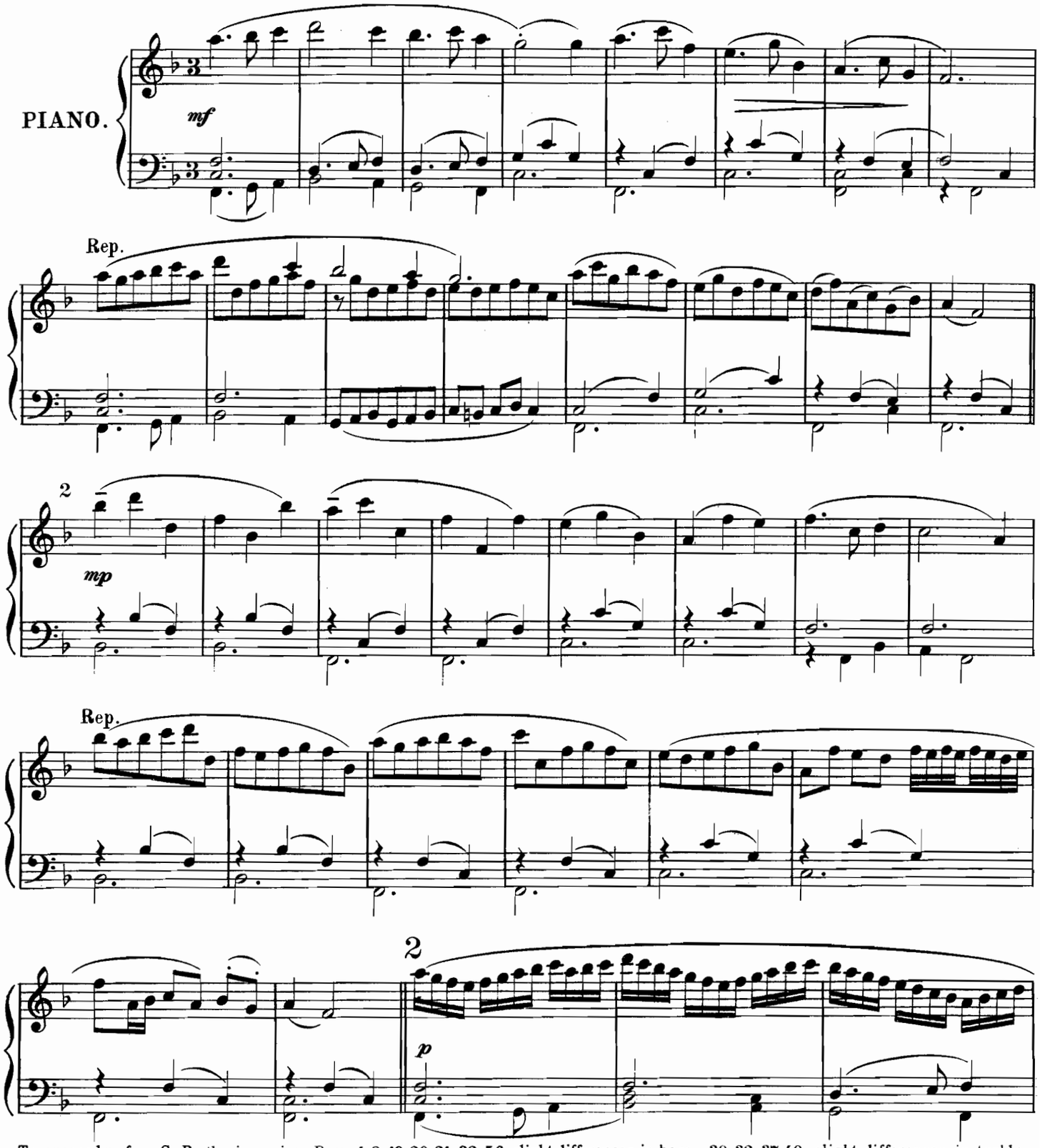
ORLANDO GIBBONS.

VOLUME II.

VARIATIONS.

The Queenes Command.

(UNNAMED FOLK-AIR.)



Transposed up from C. Parthenia version: Bars: 4-8, 19, 20, 31, 32, 56, slight differences in bass: 30-32, 37-40, slight differences in treble: 50, last five treble notes are G. C. B♭ A. G: 64, A above F, treble.

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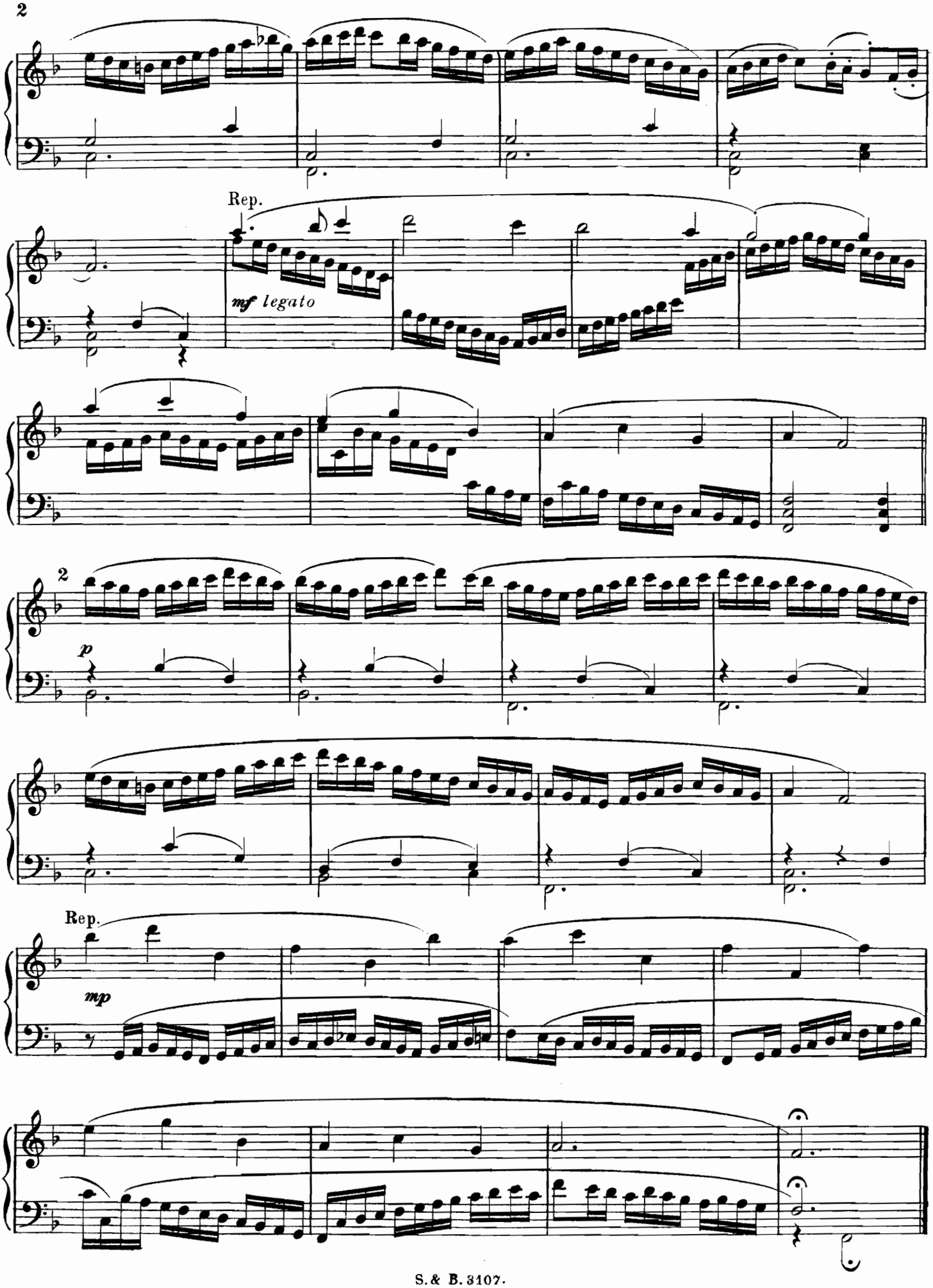
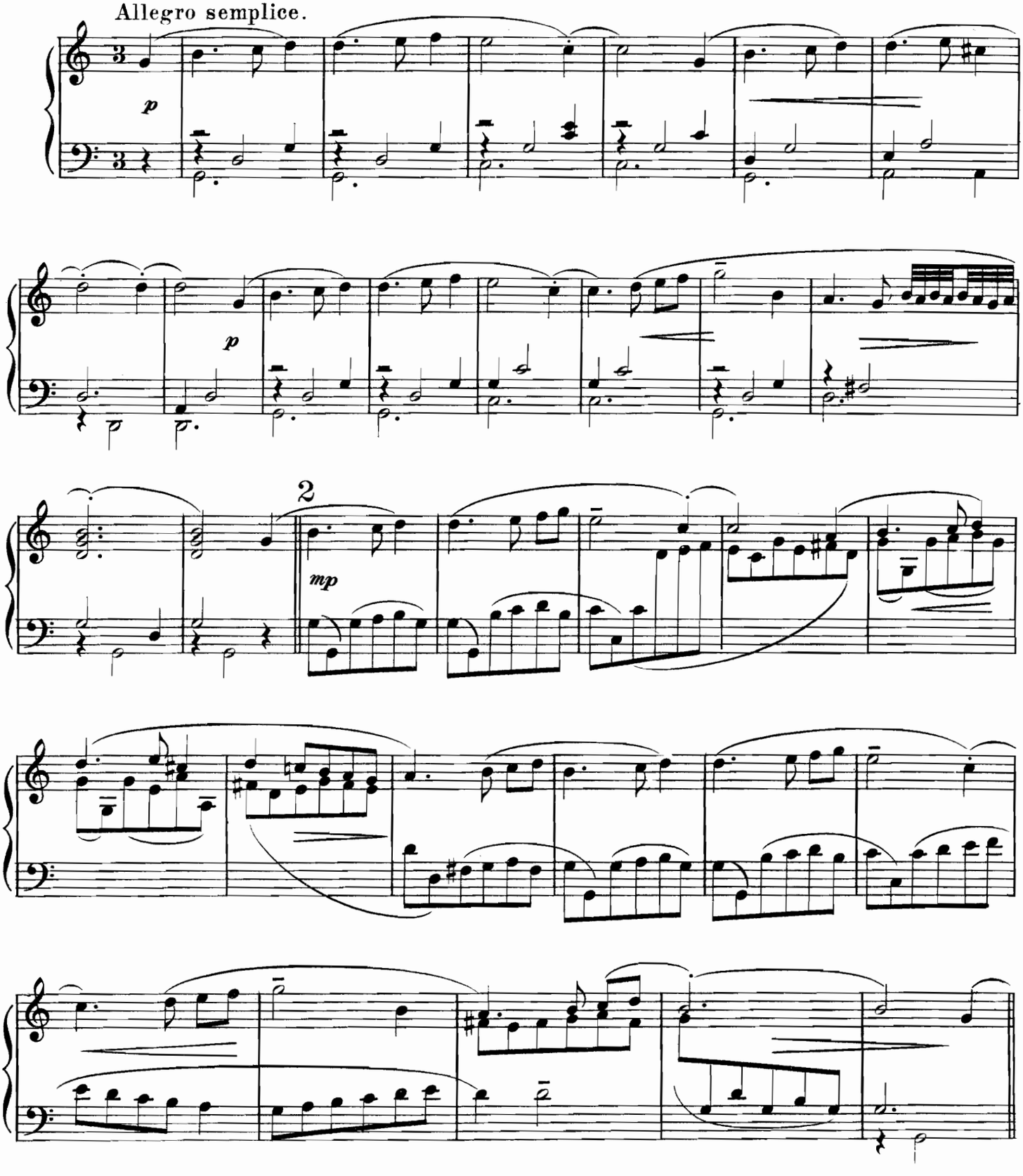

Rep.
mf legato
2
p
Rep.
mp

Whoope doe me no harme good man or a Ground.



3

p

mf

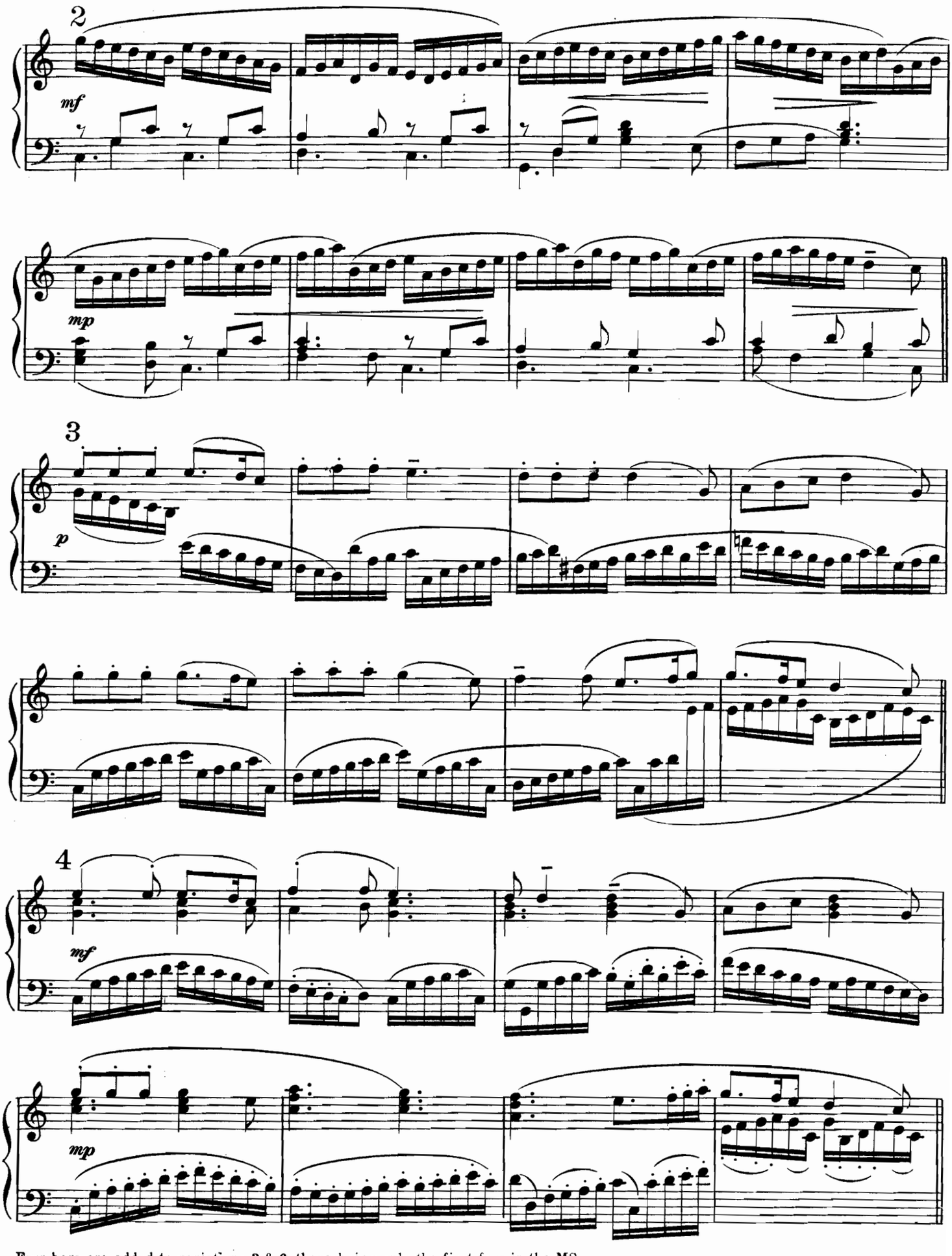
dim.

Sarabrand.

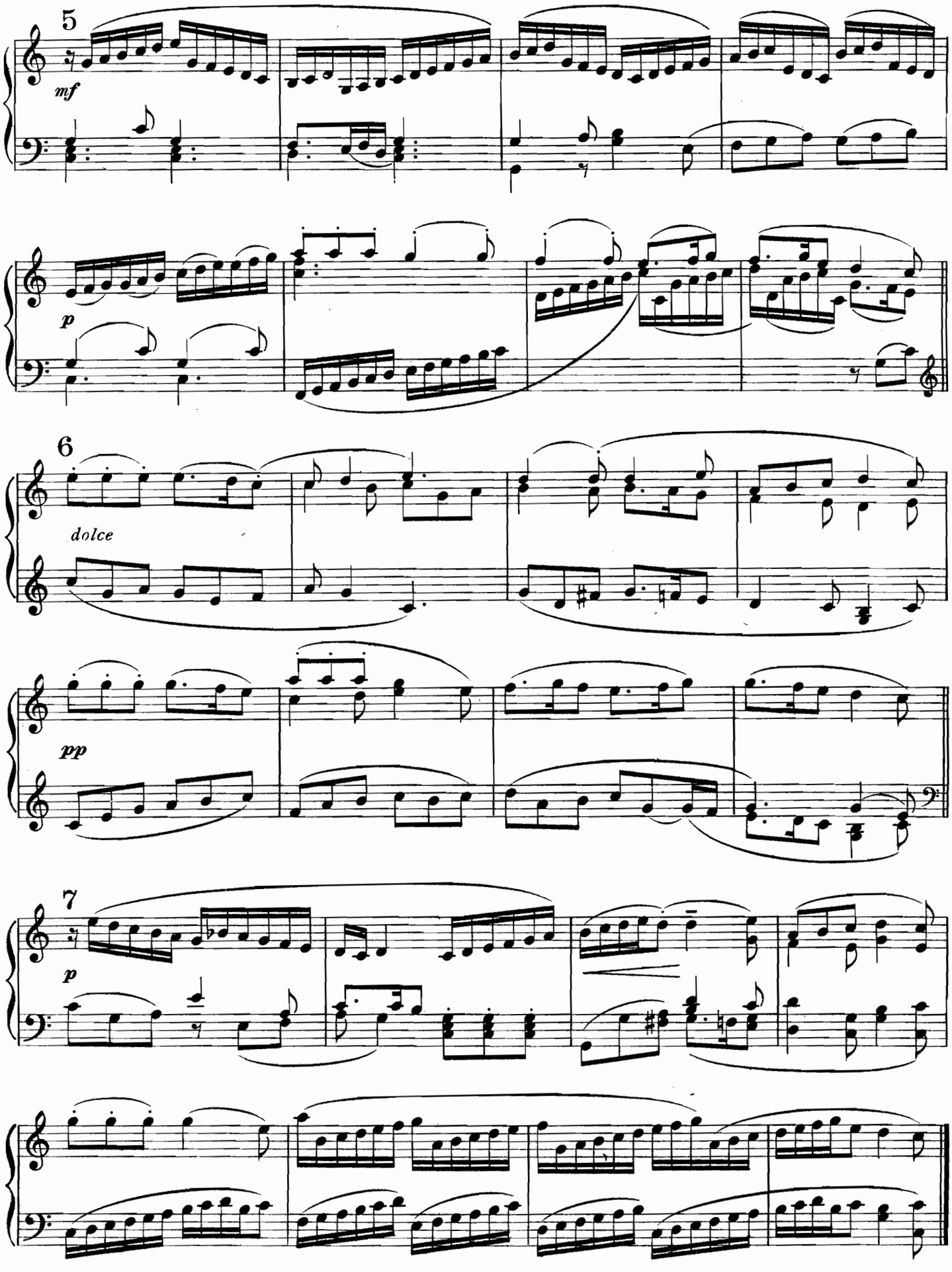
Allegretto leggiero.

p

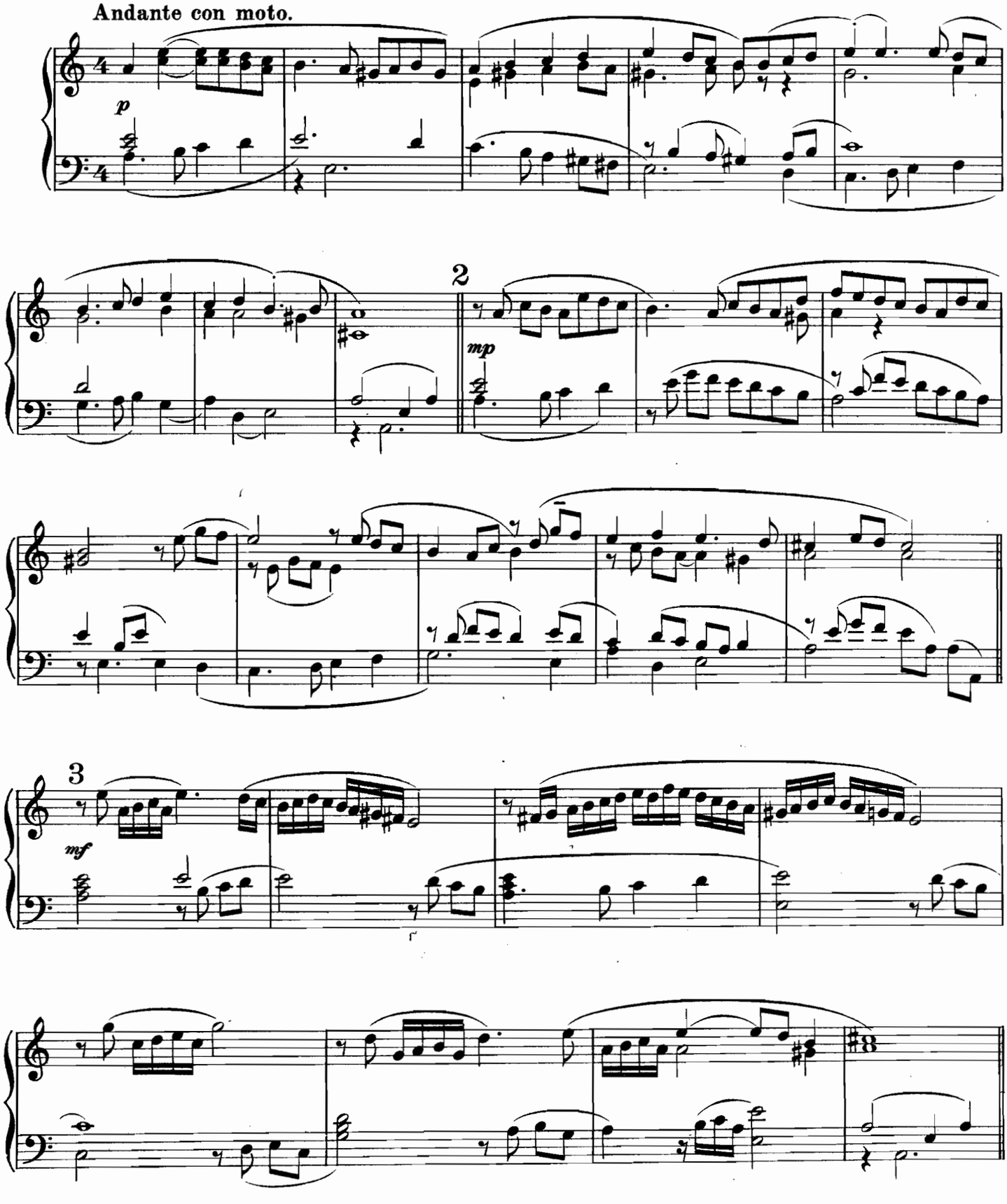
Time values diminished from 𝅗𝅥. to 𝅗𝅥.



Four bars are added to variations 3 & 6, there being only the first four in the MS.


5
mf
p
6
dolce
pp
7
p

IV Ground.



4 Meno mosso.

p

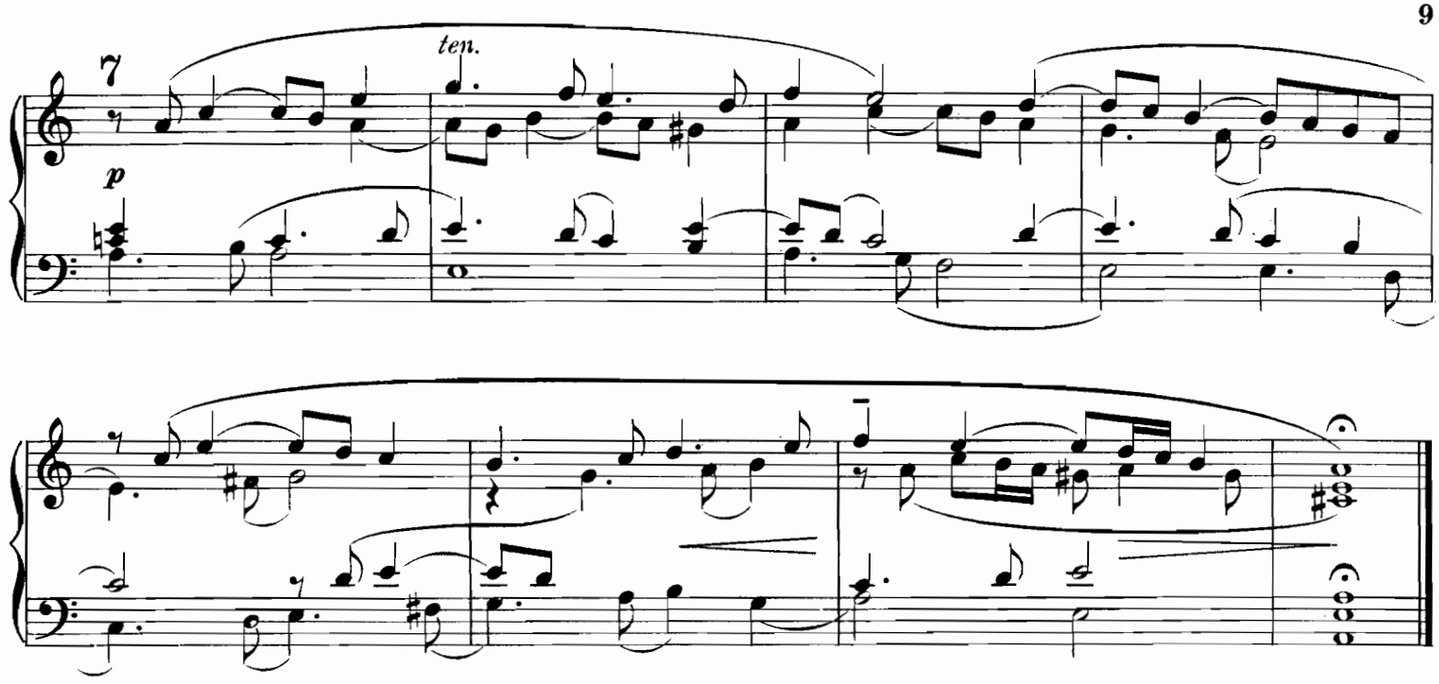
5 Tempo I.

mp

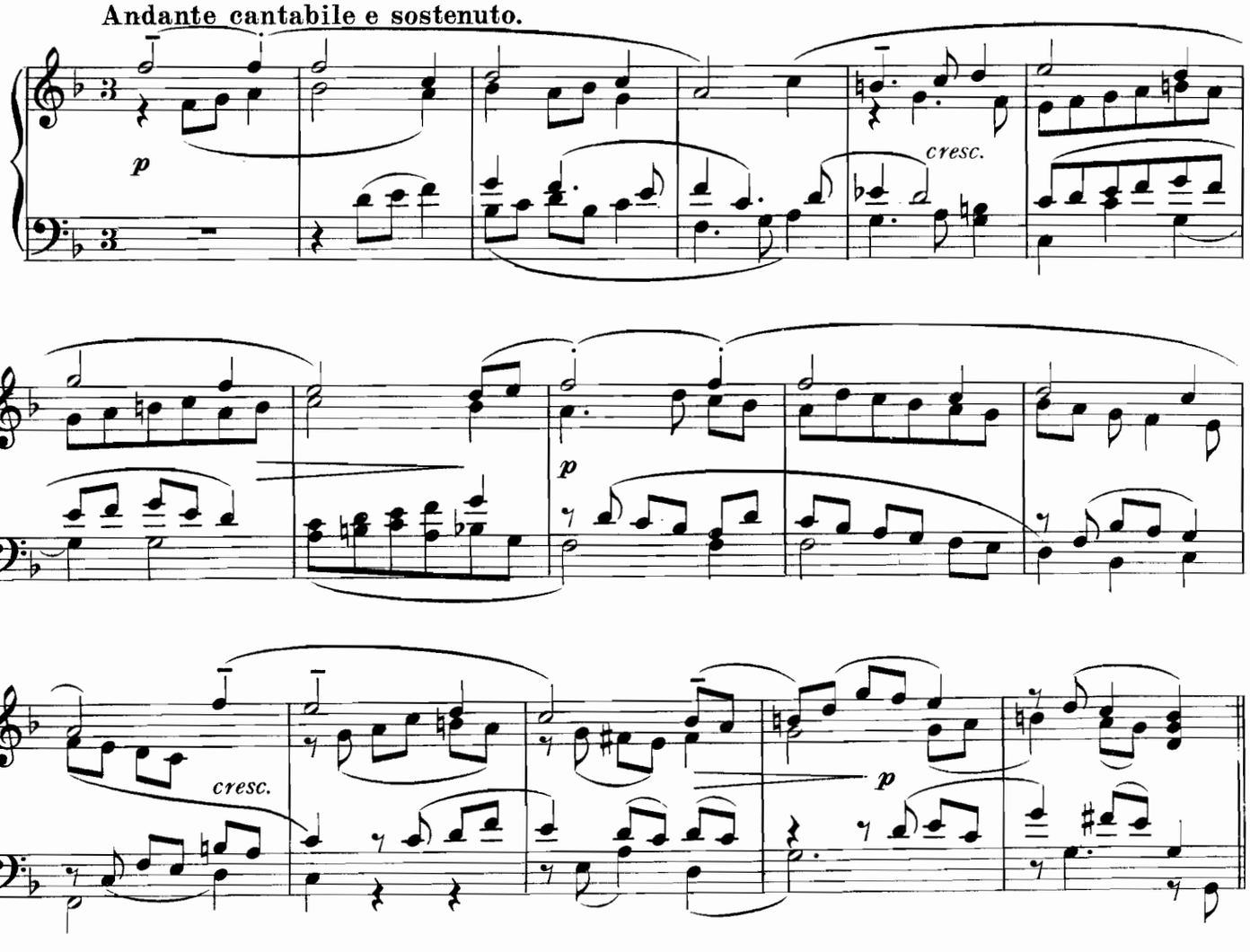
6

mf

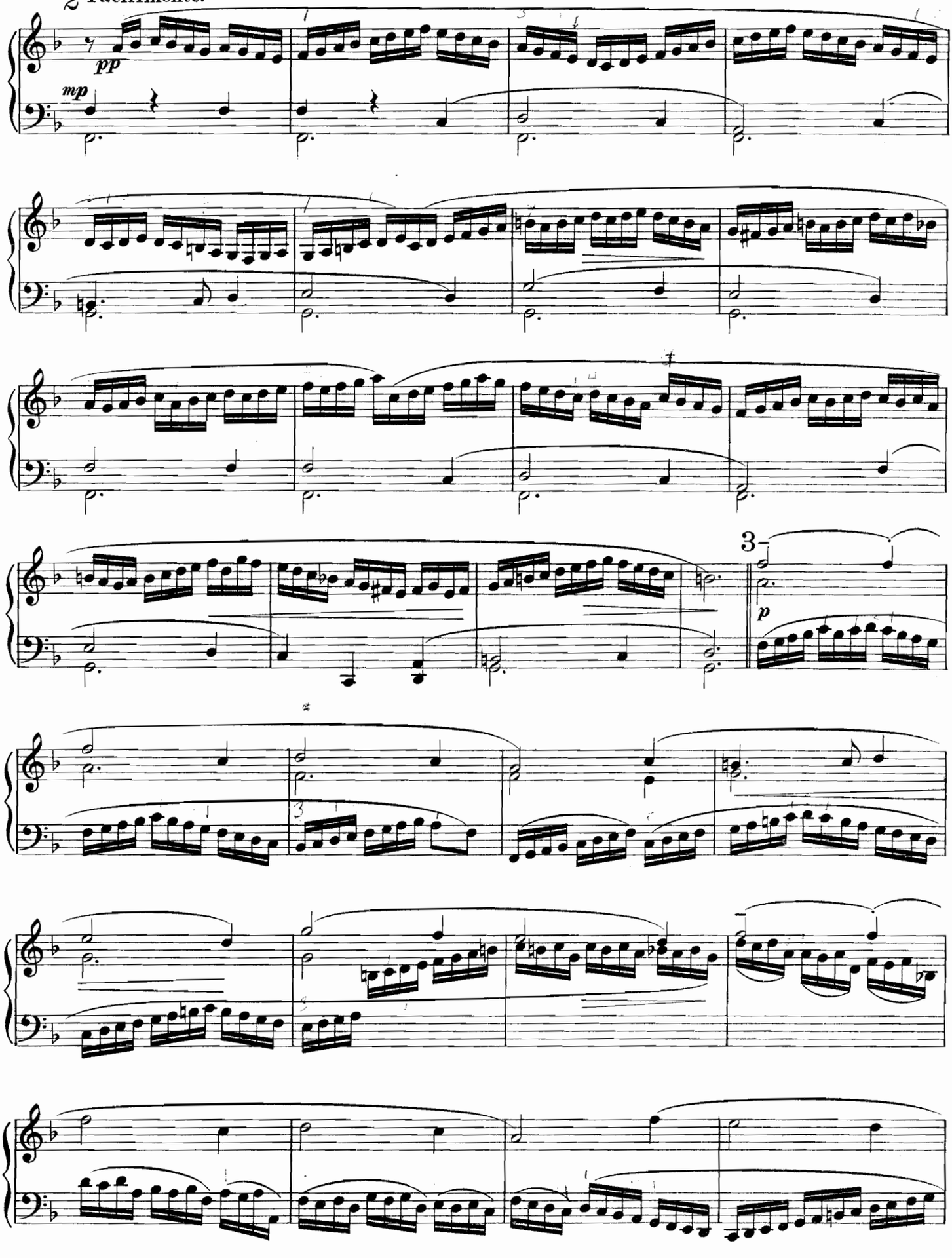
5. Bars 5, 6, after treble C the run is an octave lower in the MS, causing two skips of a seventh.

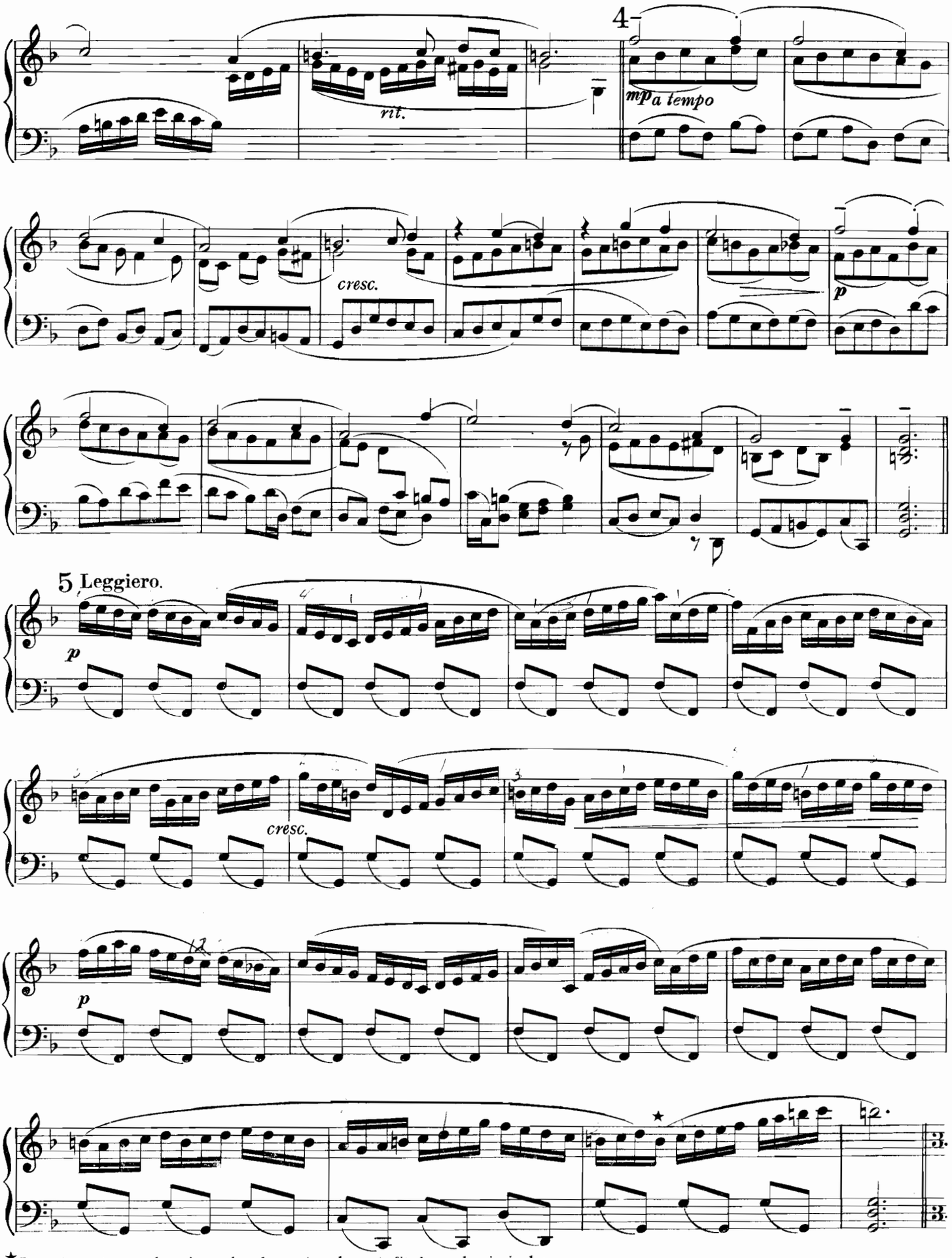


The Wood soe Wilde.

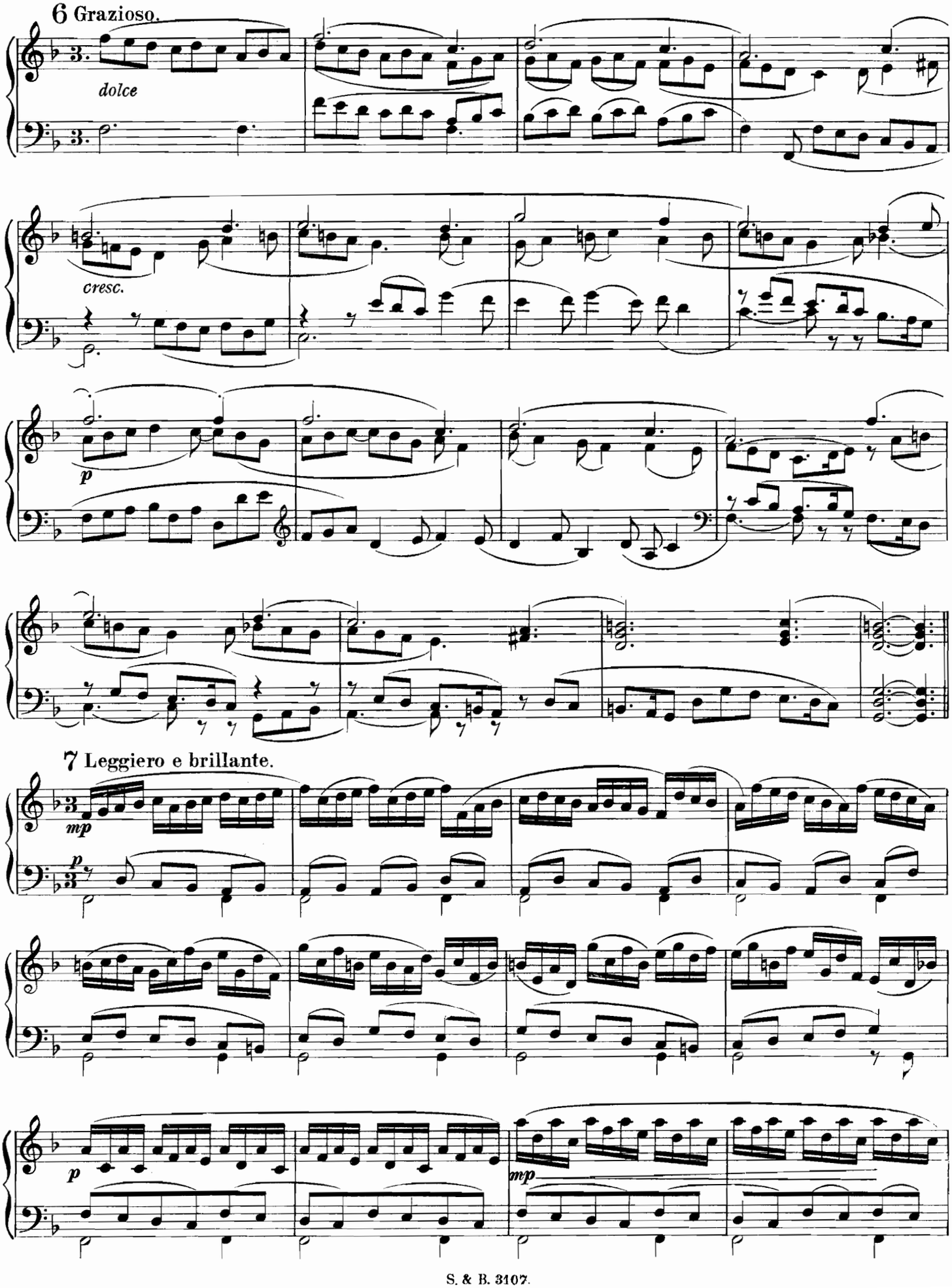


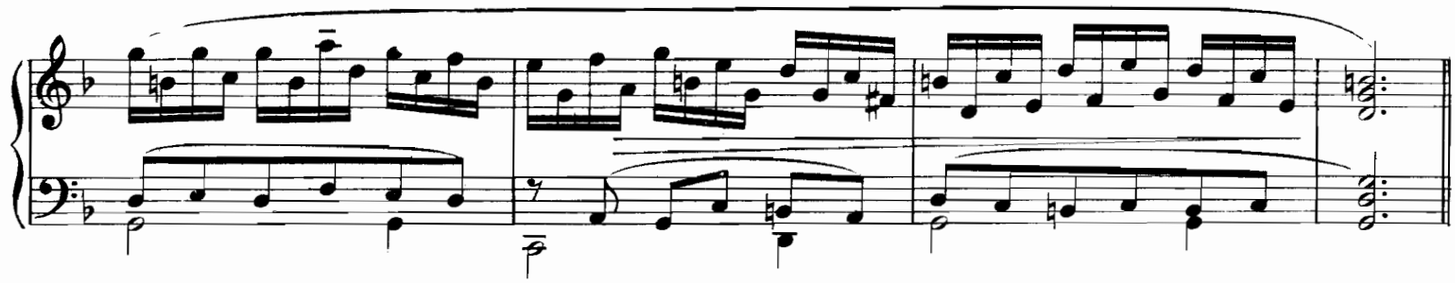
2 Facilimente.



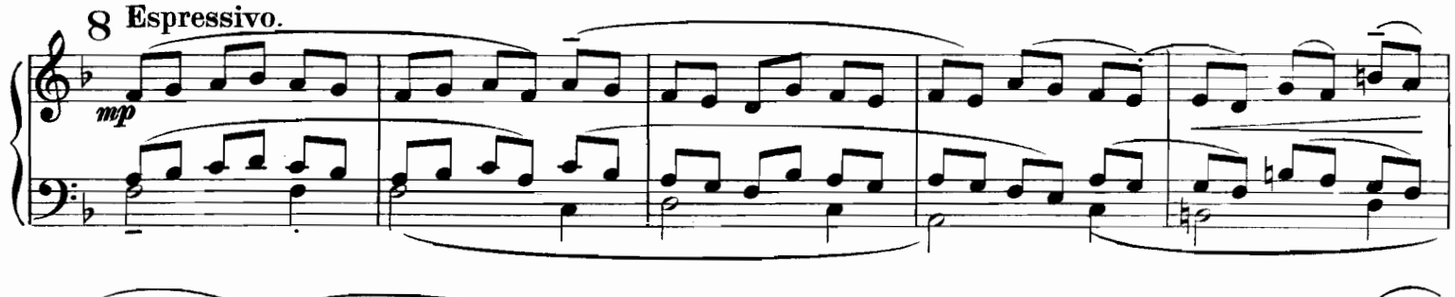


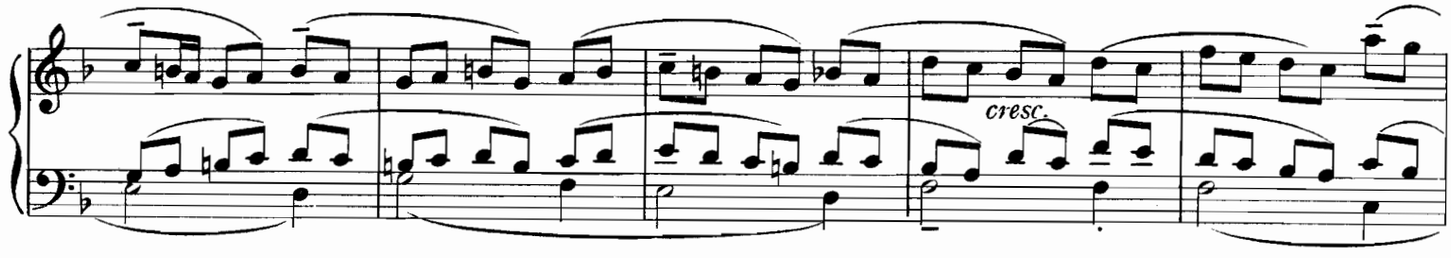
★These ten notes may have been placed an octave lower to fit the early virginal compass.


6 Grazioso.
dolce
cresc.
p
7 Leggiero e brillante.
mp
p
p
mp

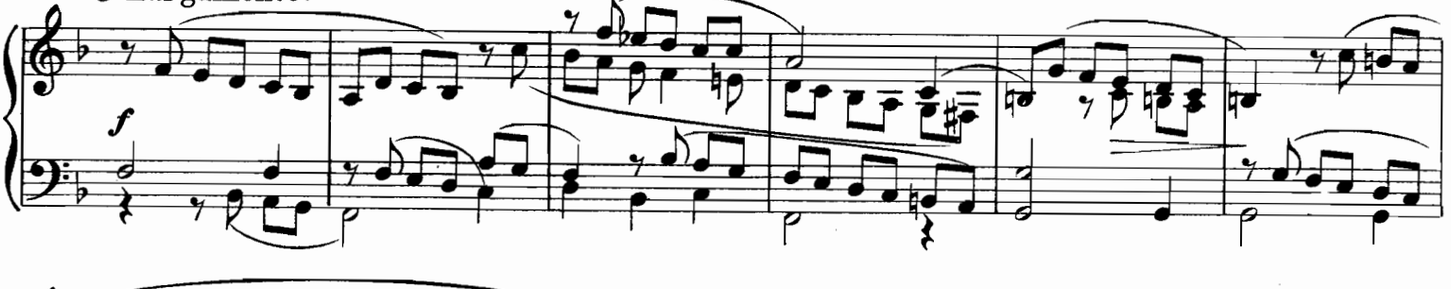


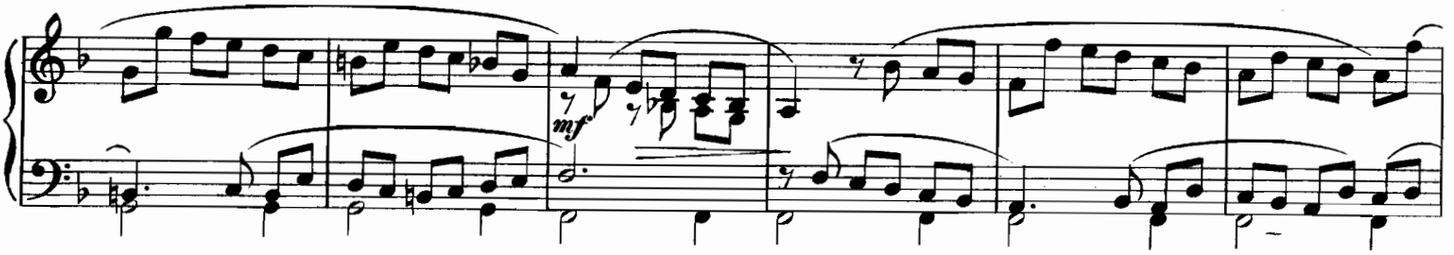
8 **Espressivo.**

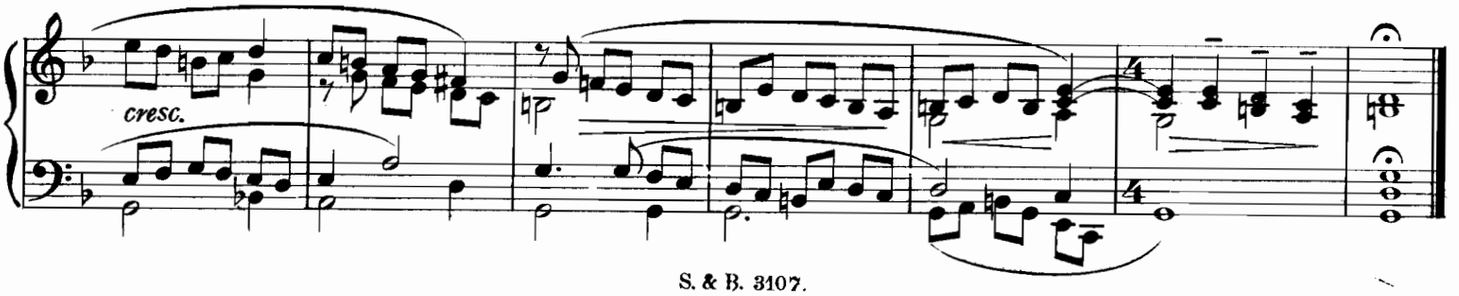




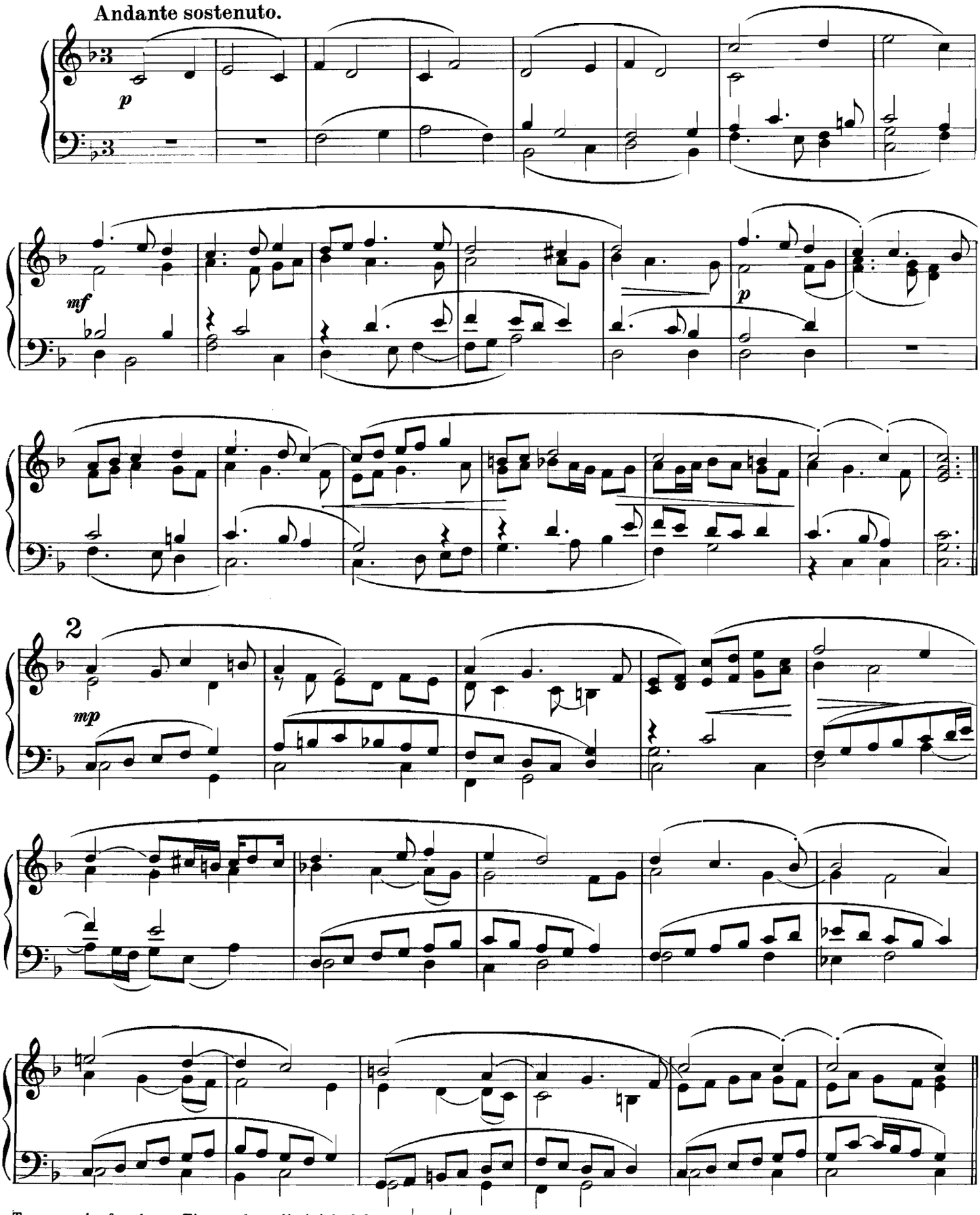
9 **Largamente.**



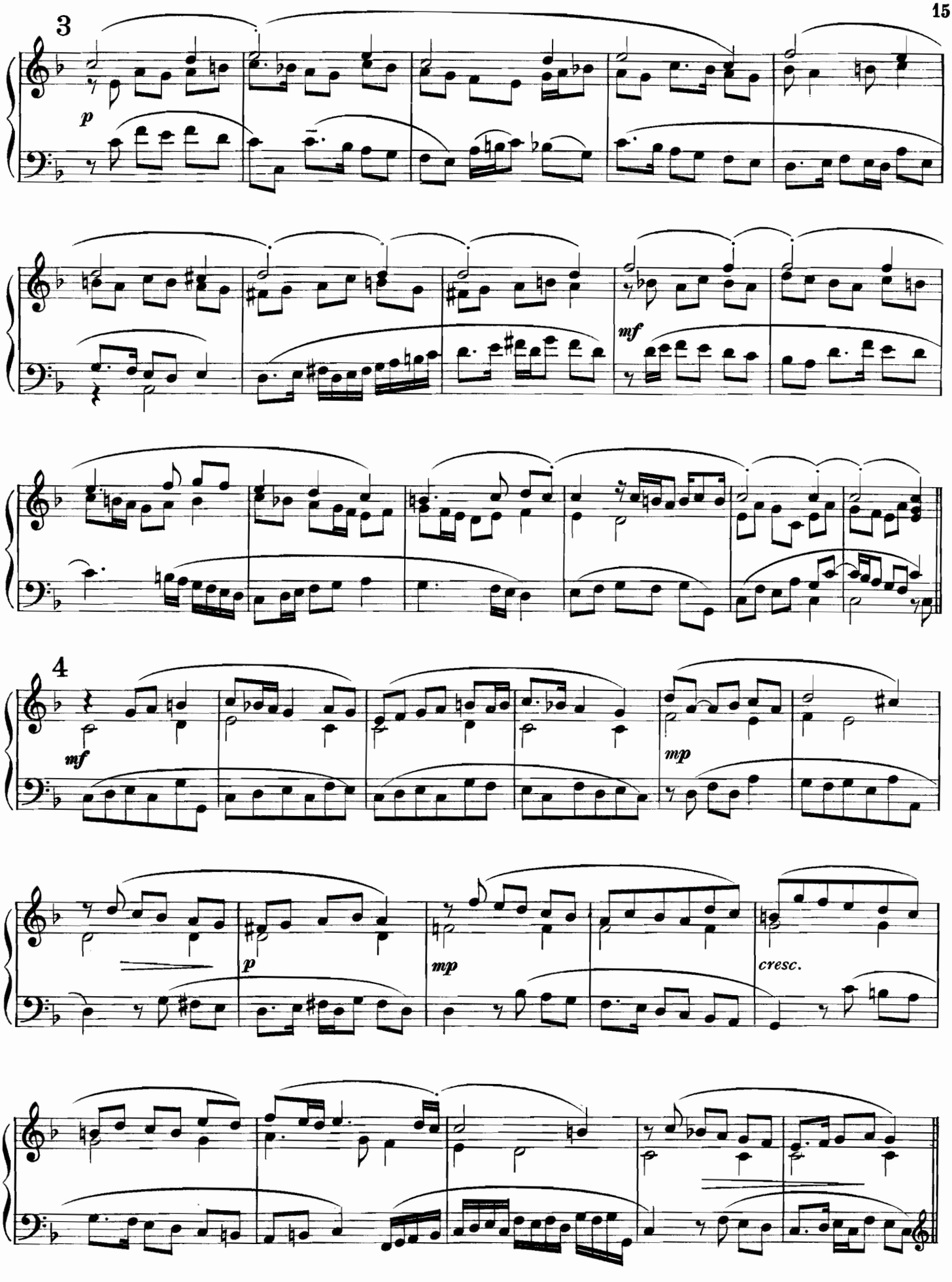


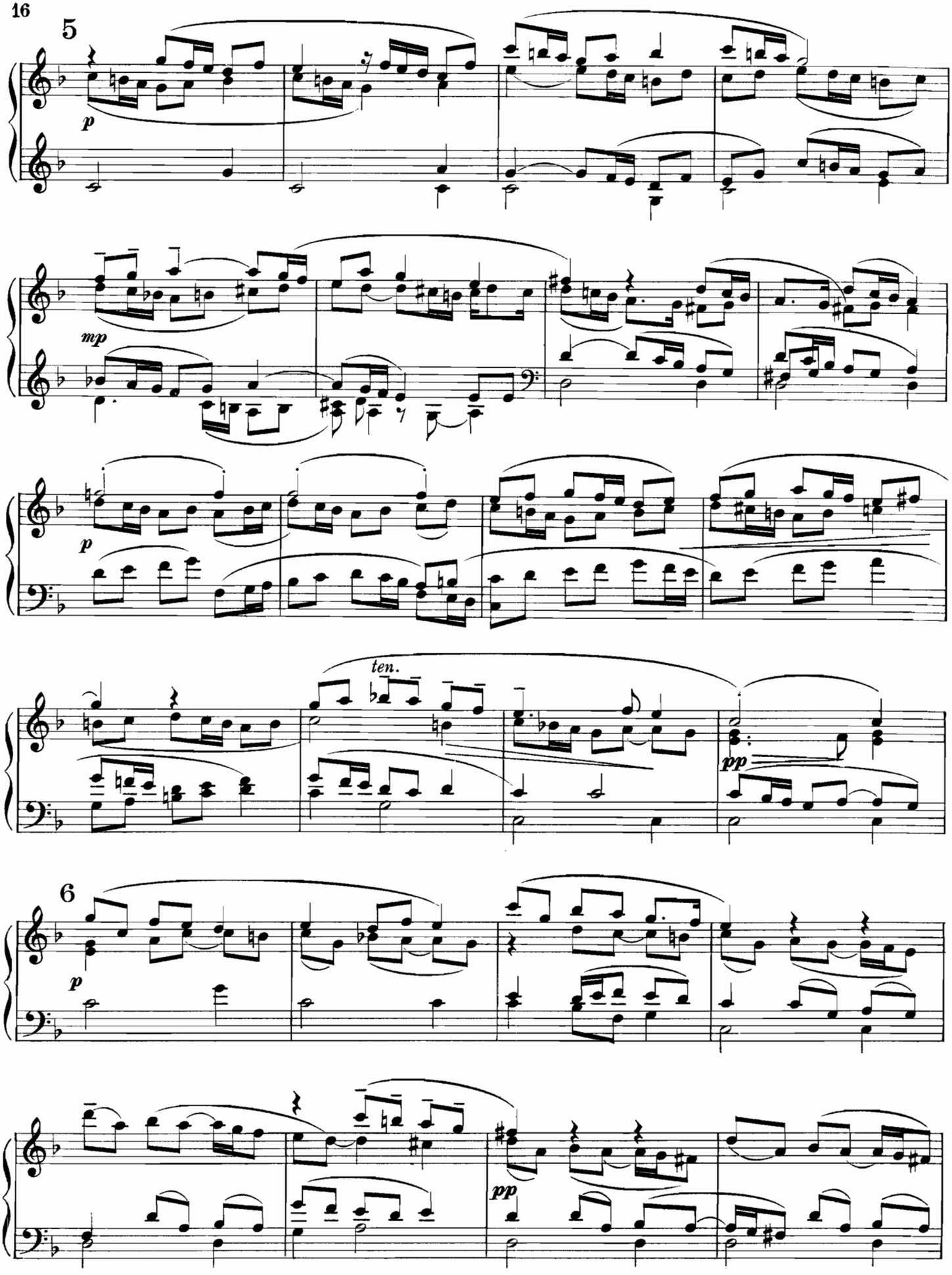


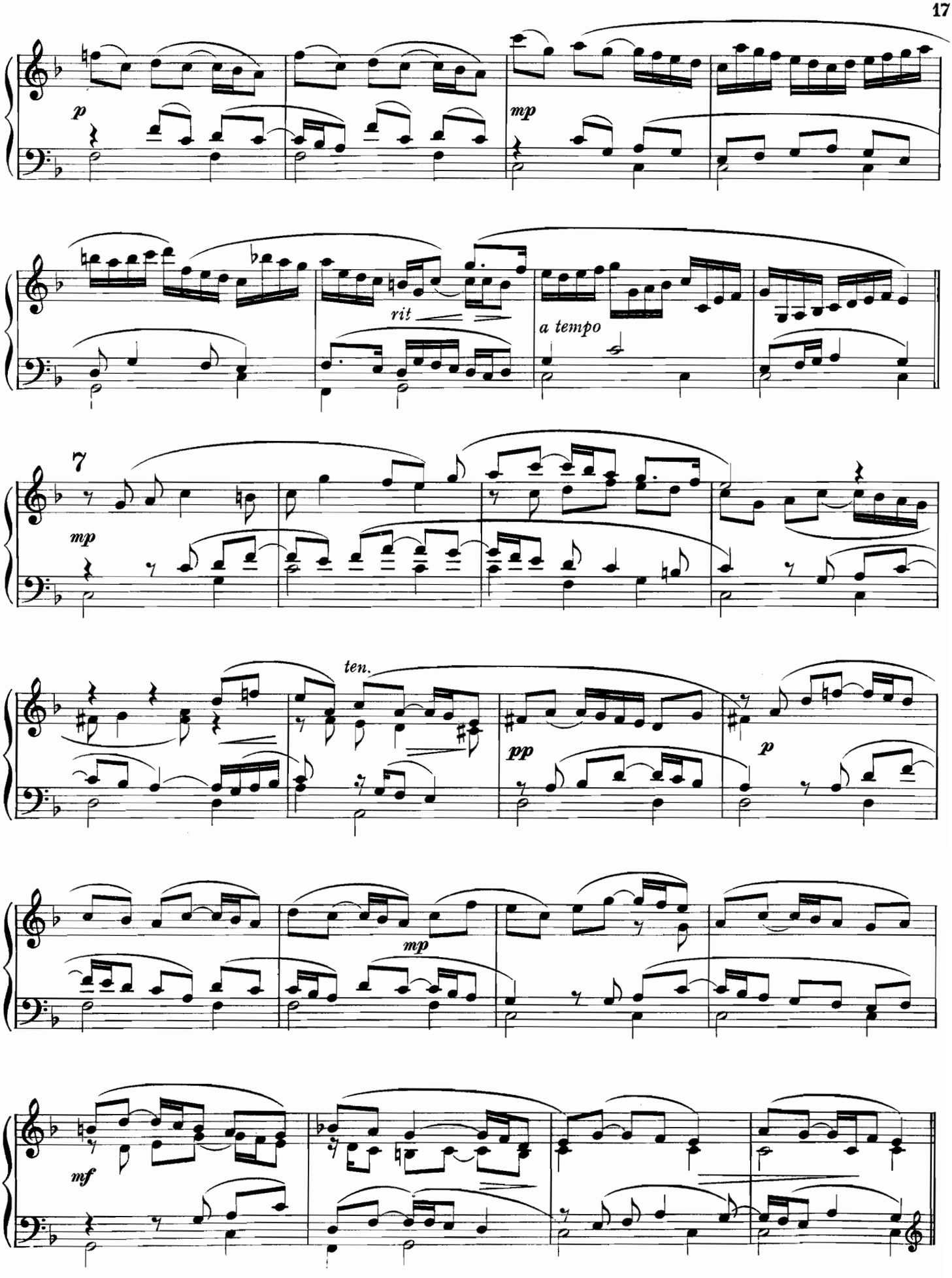
Hunts up or Pescod time.



Transposed a fourth up. Time values diminished from 𝅗𝅥 to ♩


3
p
mf
4
mf
mp
p
mp
cresc.


5
p
mp
p
ten.
pp
6
p
pp


p
mp
rit
a tempo
7
mp
ten.
pp
p
mp
mf

8 Brillante.

pp

p

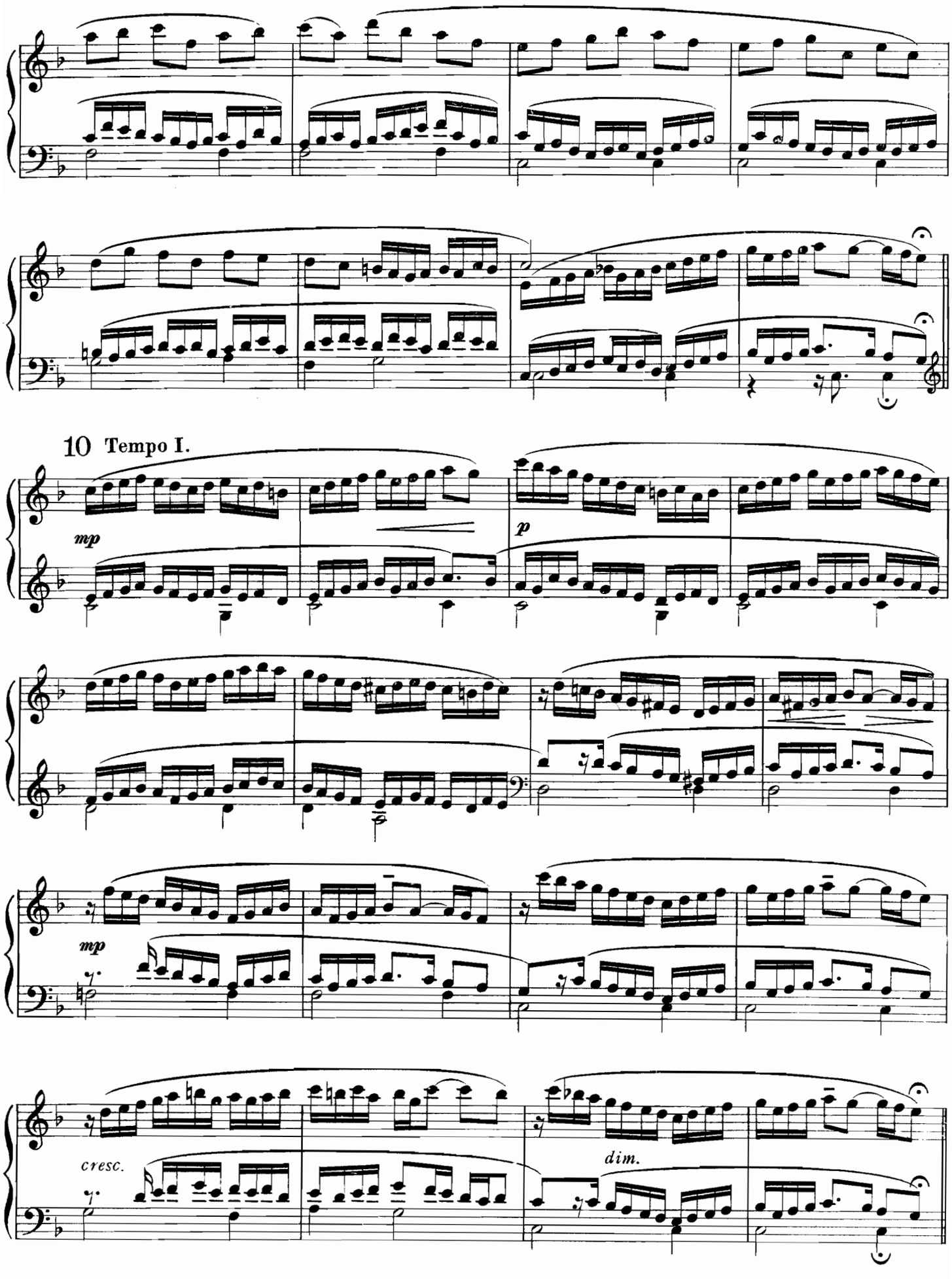
cresc.

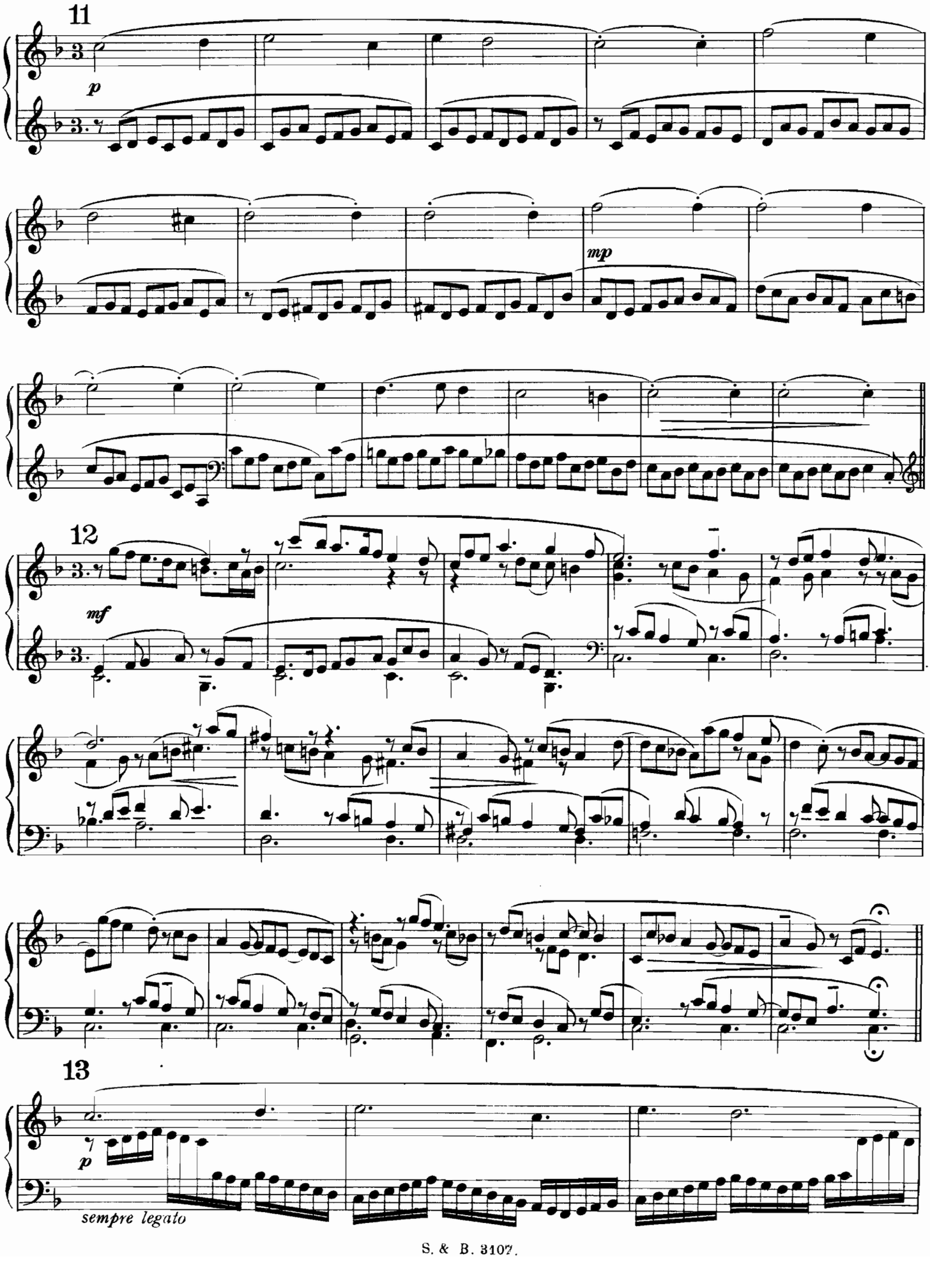
poco rit.

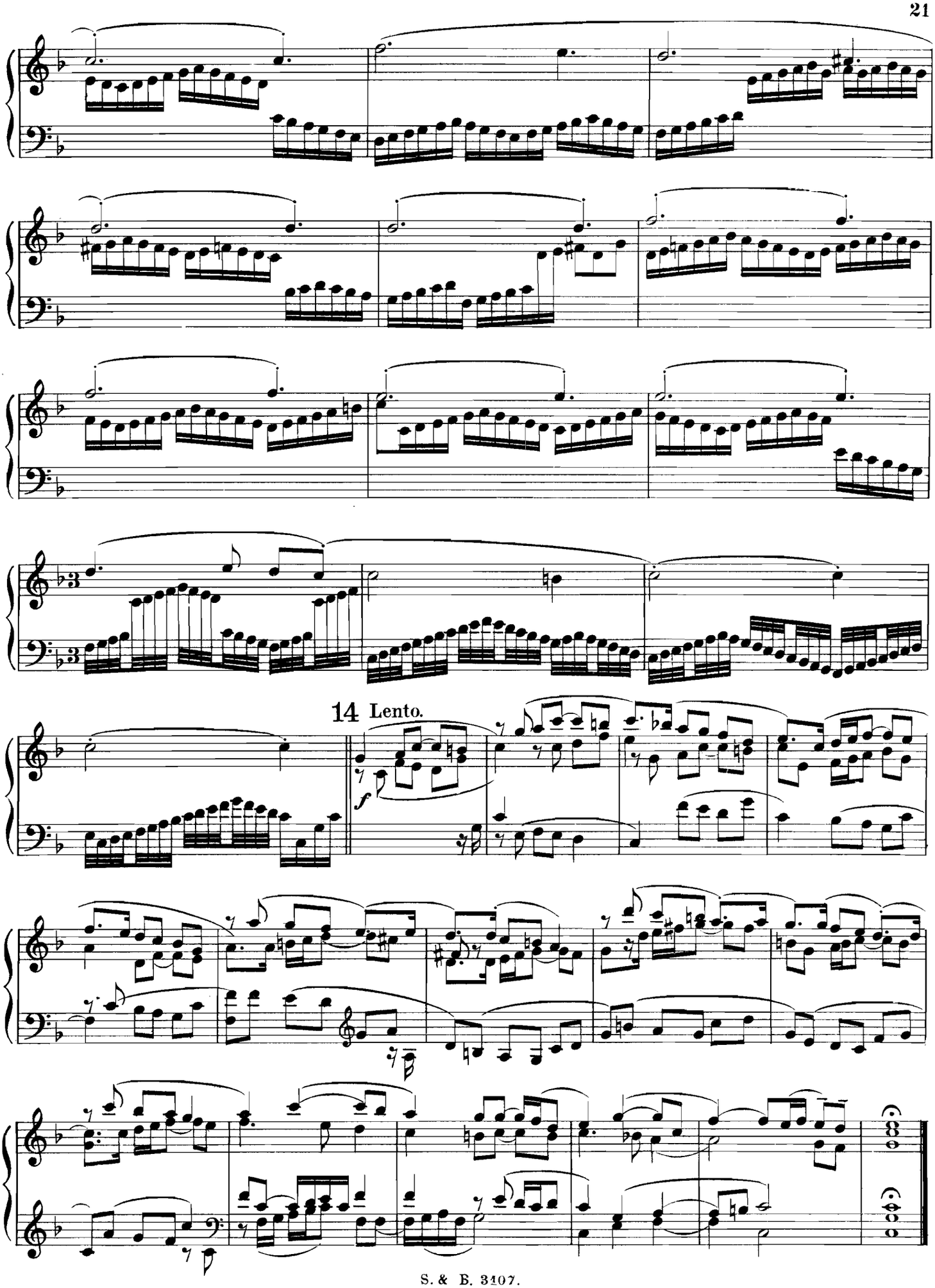
9 Meno mosso, cantabile.

dolce

ten.


10 Tempo I.
mp
p
mp
cresc.
dim.


11
p
mp
12
mf
13
p
sempre legato


14 Lento.
f