86683

OLD ENGLISH SUITE

FOR

PIANOFORTE SOLO

Arranged by

Granville Bantock.

PRICE
THREE SHILLINGS
NET.

LONDON
Novello & Co., Ltd.

Copyright, 1909, by Novello and Company, Limited.

NOTE.

THE Editor wishes it to be understood that exhaustive accuracy is not to be looked for in the present arrangements. While he has the greatest respect for the composers, he holds it undeniable that many things which sounded well in their day have now become so obsolete as to be positively unpleasant; and as his object was to introduce these old pieces to modern audiences as friends rather than as curiosities, he has not scrupled here and there to alter a harmony, or a note or two, where this would obviate a really unpleasant crudity. Instances of this kind are infrequent; still, it is as well that all should be warned that he makes no claim to a pedantic antiquarianism, and is of opinion that he thus better represents to modern ears the spirit of his authors, than by a scrupulous adherence to the letter of their text. Those who desire this should go to the original sources.

CONTENTS.

No			Page
1.	Fantasia	*Orlando Gibbons*	1
2.	Lachrymæ Pavan	*John Dowland*	7
3.	The King's Hunt	*John Bull*	11
4.	Quodling's Delight	*Giles Farnaby*	15
5.	Sellenger's Round	*William Byrd*	20

ORLANDO GIBBONS.

Orlando Gibbons, one of the brightest stars in our national firmament, was born at Cambridge in 1583. Anthony à Wood refers to him as "one of the rarest musicians of his time," and he has also been styled "one of the finest musical geniuses that ever lived." At an early age he became a chorister in King's College under his brother Edward. He appears to have composed music as soon as his voice broke, if not before. In 1604 he was appointed one of the organists at the Chapel Royal, and two years later succeeded John Parsons as organist of Westminster Abbey. He graduated as Bachelor of Music at Cambridge in 1606. In addition to the composition of "Fantasies for Viols," madrigals, songs, and music for the Virginals, he devoted much of his talent to the development of Church music, and is justly celebrated for his Services and Anthems, which to this day maintain an honourable position in the repertory of English church music. The Service in F, and the Anthems, "Hosanna to the Son of David," "Lift up your heads," "Almighty and Everlasting God," "Deliver us, O Lord," are remarkable for strength and majesty of thought, and remain striking examples of the force of his genius. His madrigal "The Silver Swan" is a noteworthy instance of his efforts in secular music, though he is at his best in music of a more serious and religious character. In 1662 he wrote an eight-part anthem, "O clap your hands," as an exercise for the degree of Doctor of Music which was conferred on him by the University of Oxford at the same time as on William Heather, the original founder of the Chair of Music in that University. In 1625, Charles I. commissioned Gibbons to compose an Ode on the occasion of his marriage with Henrietta, and Gibbons accompanied the King on his journey to Dover to meet the Queen. At Canterbury, however, he was seized with an attack of apoplexy, and died there on June 5th, in his forty-second year. He was buried in the Cathedral, where there is a monument in the nave to his memory. A replica has recently been placed in Westminster Abbey, near the original site of the organ. His second son Christopher at a later date became also organist of Westminster Abbey and the Chapel Royal. The present Fantasia, or "Fantazia of Foure Parts," as it was originally styled, appeared in the :

Parthenia
or
The Maydenhead
of the first musicke that
euer was printed for the Virginals
By three famous Masters William Byrd, Dr. John Bull and Orlando Gibbons.

This interesting title-page records the first publication in this country of a book of collected pieces for the virginals, engraved on and printed from copper plates, and thus affords an historical and important landmark in the development of our native musical art.

JOHN DOWLAND.

John Dowland is supposed to have been born at Westminster in 1563. Some authorities have claimed him to be of Irish descent. Before the age of twenty he entered the service of Sir Henry Cobham, the British Ambassador at Paris, and subsequently extended his travels to Germany and Italy. In 1588 he received the degree of Bachelor of Music at Oxford; and Cambridge conferred the like honour upon him before 1597. He appears to have been more than a proficient performer on the lute, and acquired considerable fame both in this country and on the continent for his skill on that instrument. He was chief lutenist to the King of Denmark from 1598 to 1606, and after a few years of obscurity in England, was in 1612 appointed by James I. one of the "King's Musicians for the Lutes." He published his "First Booke of Songes" in 1597, and they achieved an immediate success—further editions appearing in 1600, 1606, 1608, and 1613. In 1600 the "Second Booke of Songes or Ayres of 2, 4, and 5 parts" appeared, and was followed three years later by his "Third and Last Booke of Songs or Aires." Many of the melodies became very popular, and have survived to this day. His "Lachrymæ, or Seven Teares, figured in seaven passionate Pavans," for instruments, was published in 1605, and dedicated to Anne of Denmark. The popularity of one of these melodies is attested by the fact that no fewer than three versions in the form of variations are found in the Fitzwilliam Virginal Book set by such well-known composers as William Byrd (No. cxxi.), Giles Farnaby (No. ccxc.), and Thomas Morley (No. cliii.). The last-named arrangement is that which has been selected for the present work, and much credit is due to Morley for the graceful ease and skill with which he has developed the theme. An interesting reference to the "Lachrymæ" of Dowland is to be found in Beaumont and Fletcher's Play of "The Knight of the Burning Pestle," Act II., Scene viii., where the following dialogue occurs:

[*Music heard.*]

Wife. The fiddlers go again, husband.

Citizen. Ay, Nell; but this is scurvy music. I gave the whoreson gallows money, and I think he has not got me the waits of Southwark; if I hear 'em not anon, I'll twinge him by the ears.—You musicians, play Baloo!

Wife. No, good George, let 's ha' Lachrymæ!

Citizen. Why, this is it, cony.

Wife. It 's all the better, George.

Dowland seems to have been a man of a gentle and modest disposition, and greatly esteemed by his contemporaries. Very little is known of his later years, and his death is but conjectured to have taken place in 1626. His son Robert acquired some reputation chiefly as a performer on, and writer for, the lute.

John Dowland's fame is celebrated in Richard Barnfield's sonnet (long attributed to Shakespeare) in the following lines:

If Musique and sweet Poetrie agree
As they must needes (the Sister and the Brother),
Then must the Love be great, twixt thee and me,
Because thou lov'st the one, and I the other.
Dowland to thee is deare; whose heavenly tuch
Upon the Lute, doeth ravish humaine sense:

JOHN BULL.

John Bull, a native of Somerset, was born in 1562 or 1563, the precise date being unknown. He became a chorister and was educated at the Chapel Royal by the organist William Blitheman. On December 24, 1582, he was appointed organist of Hereford Cathedral, where he remained three years, when he was appointed to the Chapel Royal in succession to his former master. He obtained the degree of Bachelor of Music at Oxford in 1586, and in 1592 received the Doctorate from the same University, having in the meantime taken a similar degree at Cambridge. Upon the recommendation of Queen Elizabeth he was appointed in 1596 the first Gresham Professor of Music for the course of lectures instituted by Sir Thomas Gresham. In those days it was customary to deliver such lectures in Latin, and a special ordinance was issued in Bull's favour enabling him to speak in English owing to his ignorance of the Latin language. In 1601 he went abroad for the benefit of his health, and travelled both in France and Germany. He returned to England in 1606, and in the following year resigned the post at Gresham College, on the occasion of his marriage, becoming thereupon one of the Court musicians to Prince Henry at a salary of £40 per annum. For leaving the country without a license he lost all his appointments, and entered the service of the Archduke of Brabant at Brussels, in 1613. Four years later he was appointed organist of Antwerp Cathedral, where he remained until his death in 1628. He was buried in the Cathedral. Bull contributed more than forty pieces to the Fitzwilliam Virginal Book, and, in addition to his reputation as a talented organist, appears to have acquired considerable fame as a virtuoso player on the Virginals. He was associated with William Byrd and Orlando Gibbons in the publication of Parthenia in 1611. More than 150 instrumental works are attributed to his prolific pen, and a few of his Anthems are still preserved in the repertory of church music. He has been not inaptly described by a modern writer as the "Liszt of his age."

GILES FARNABY.

Giles Farnaby, descended from the Farnabys of Cornwall, is supposed to have been born at Truro about the middle of the 16th century (1560). On July 7th, 1592, he graduated at Oxford as Bachelor of Music, and in his *supplicat* stated that he had been studying music for twelve years. He seems to have lived chiefly in London, and also at Sevenoaks, Kent. The date of his death is unknown. He obtained distinction as a composer for the Virginals, and more than fifty pieces from his pen are included in the Fitzwilliam Virginal Book. Though in sentiment and musical feeling his music has been compared with that of Byrd, he appears to have possessed a romantic spirit, and delighted in giving to his pieces such fanciful titles as "Giles Farnaby's Dream," "His Humour," "His Rest," &c. Many of his contributions to the Fitzwilliam Virginal Book are obviously variations on popular tunes and songs. Of such a character are his settings of John Dowland's "Lachrymæ" Pavan, "Pawles Wharfe," and "Quodling's Delight." The last-named is selected as a characteristic example of his style, and has been arranged for a combination of wood-wind instruments, in order to produce an effect similar to what might have been expected from a quartet or company

of 'Shawm' players who were in popular favour about this period.* In addition to his music for the Virginals, Farnaby wrote madrigals, canzonets, and other vocal pieces. † In 1592 he was employed among others by Thomas Este to harmonize tunes for the "Whole Booke of Psalmes," and in 1598 he published his "Canzonets for foure voyces, with a song of eight parts." His instrumental works are, however, of greater interest, and upon these his reputation was probably founded. The Fitzwilliam Virginal Book also contains four pieces by his son Richard, of whom, unfortunately, nothing is known.

WILLIAM BYRD.

William Byrd, who has been called the Father of English Music, was probably a native of Lincoln. Though the exact date of his birth is unknown, it is conjectured from his will—made in November, 1622, wherein he describes himself as "nowe in the eightieth yeare of myne age"—that he must have been born somewhere about 1542. He was a pupil of the famous Thomas Tallis, and we hear of him as senior chorister at St. Paul's Cathedral during 1554. In 1563 he was appointed organist of Lincoln Cathedral, where he remained for six years, relinquishing that post to take the place of Robert Parsons at the Chapel Royal. He had strong Romanist proclivities, and much of his best music was devoted to the Roman Service. His three Masses, for three, four, and five voices respectively, occupy an honoured place in the history of Church music; and his influence produced a marked effect upon the subsequent development of the Anthem. In addition to religious music, he wrote madrigals and songs, as well as a quantity of music for the Virginals. Interesting as his secular and instrumental music is, his great powers were best displayed in writing for voices. In a preface to his "Psalmes, Sonets, and Songs of Sadnes and Pietie," published in 1588, occurs this interesting paragraph among "Reasons briefely set downe by th' auctor, to perswade euery one to learne to singe":—

> (7) There is not any Musicke of Instruments whatsoeuer, comparable to that which is made of the voyces of Men, where the voyces are good, and the same well sorted and ordered.

Byrd was less successful in the madrigal form than in the other branches of his art. His compositions for the Virginals show remarkable individuality both in style and workmanship, while his religious music has massive strength and dignity, as well as a certain pathetic beauty, which is perhaps the chief characteristic of his genius. His death occurred in 1623, and the Cheque Book of the Chapel Royal, recording this event, refers to him as "Father of Musicke."

---

* *Vide* Beaumont and Fletcher's Induction to "The Knight of the Burning Pestle."

† The madrigal "Come, Charon, come," according to Grove, is in the Library of the Royal College of Music; and Mr. W. Barclay Squire has edited another entitled "Construe my meaning."

OLD ENGLISH SUITE

I.

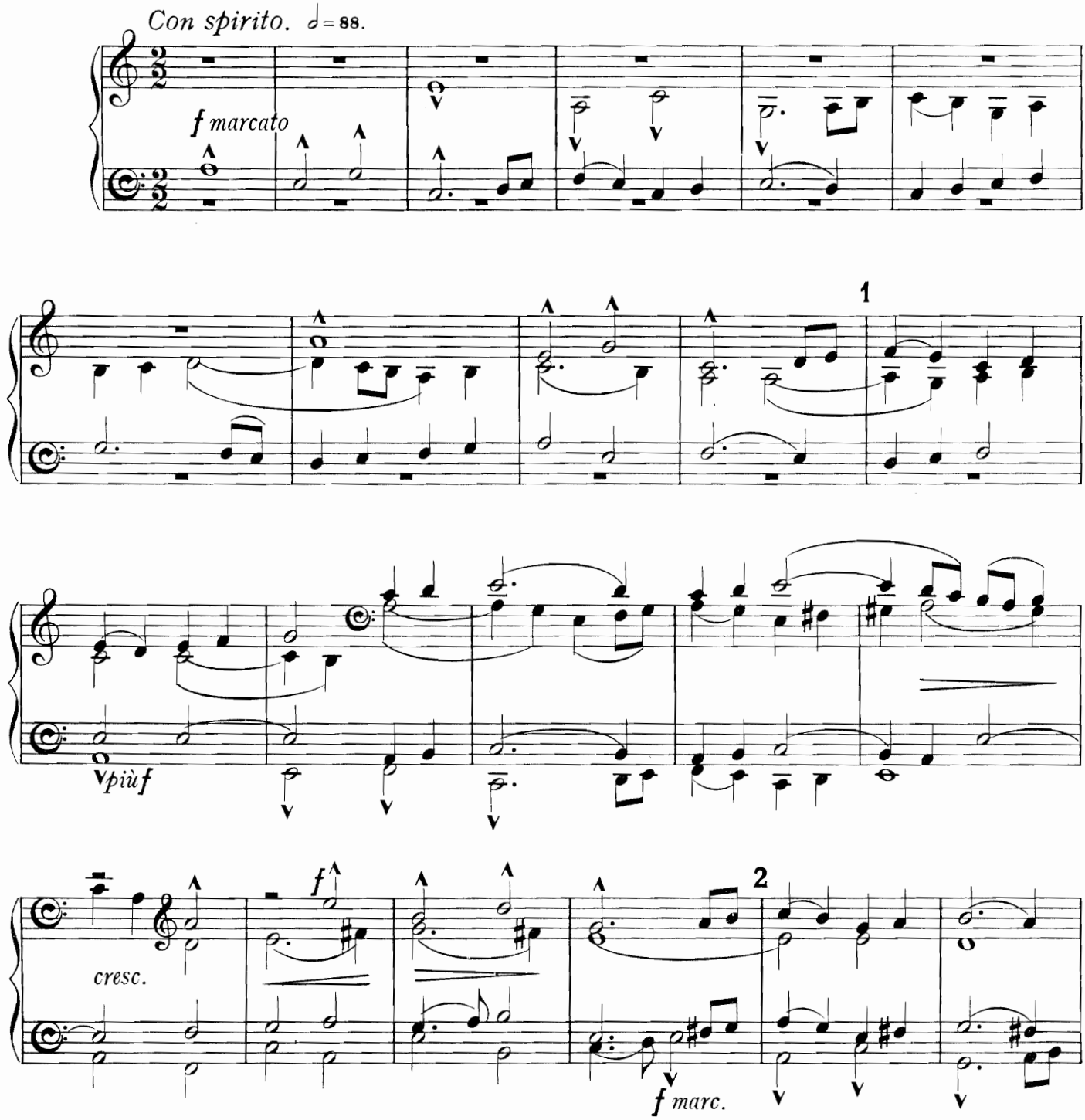
FANTASIA.

(from "Parthenia.")

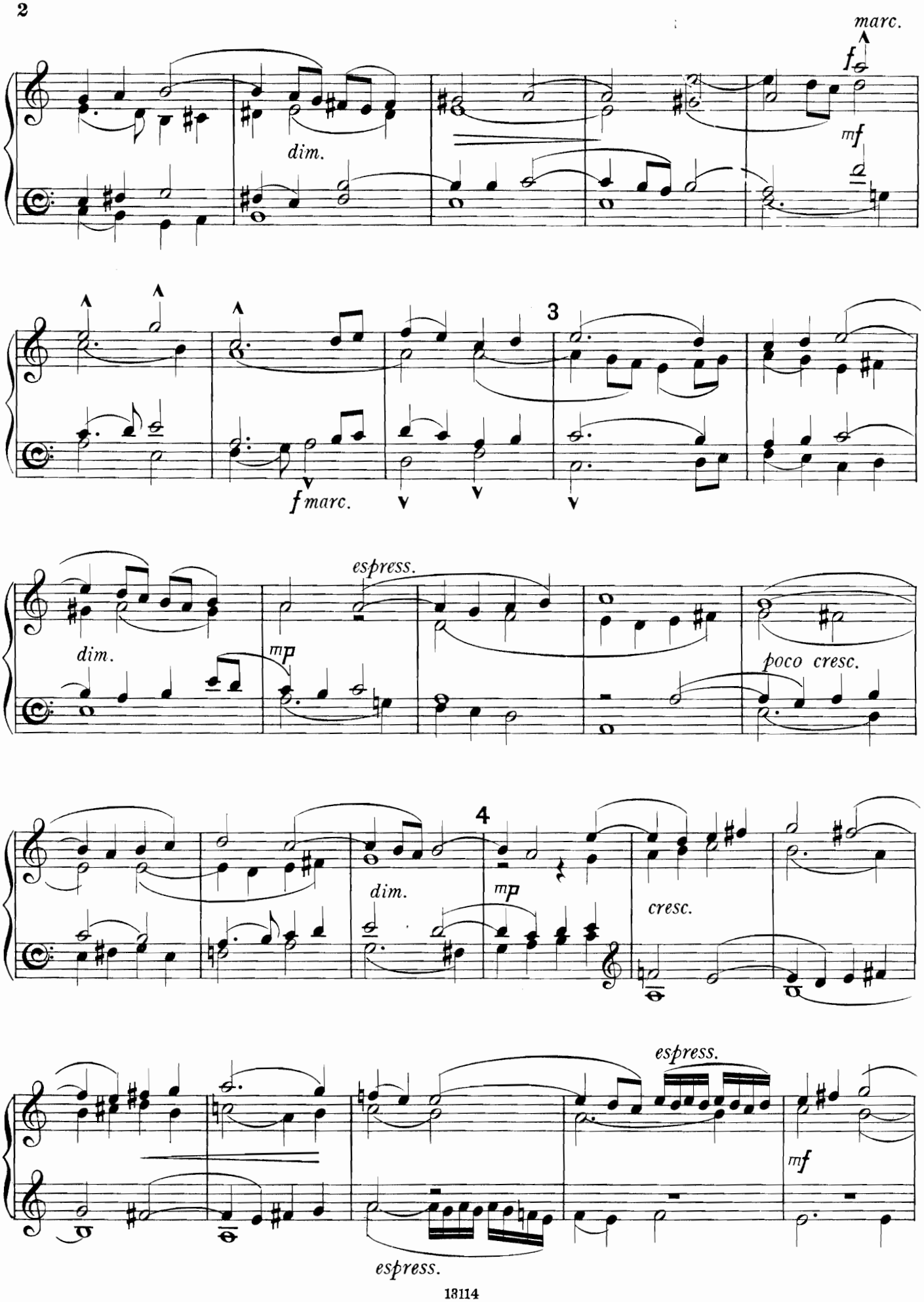
Arranged by
Granville Bantock.

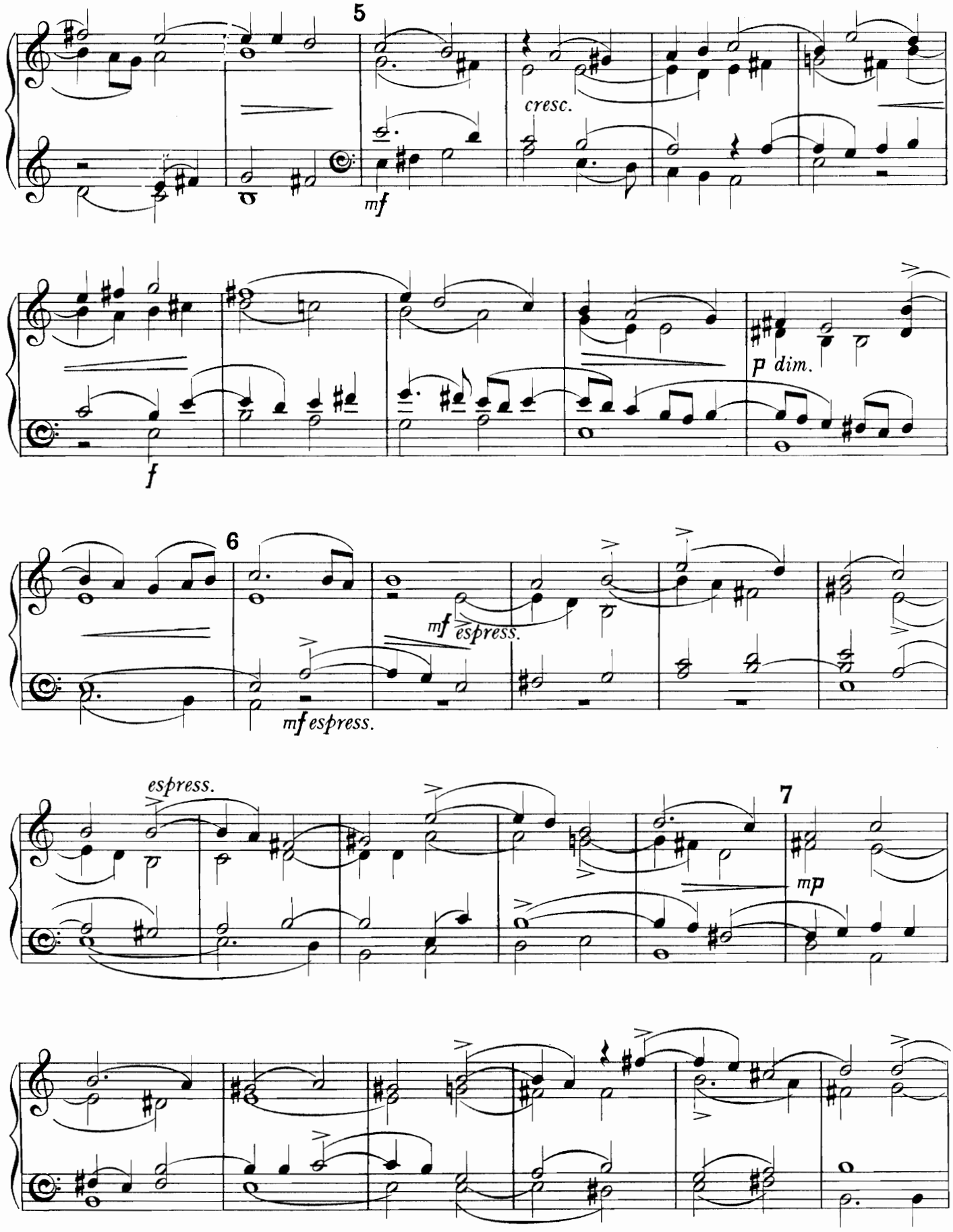
Orlando Gibbons.
(1583-1625)

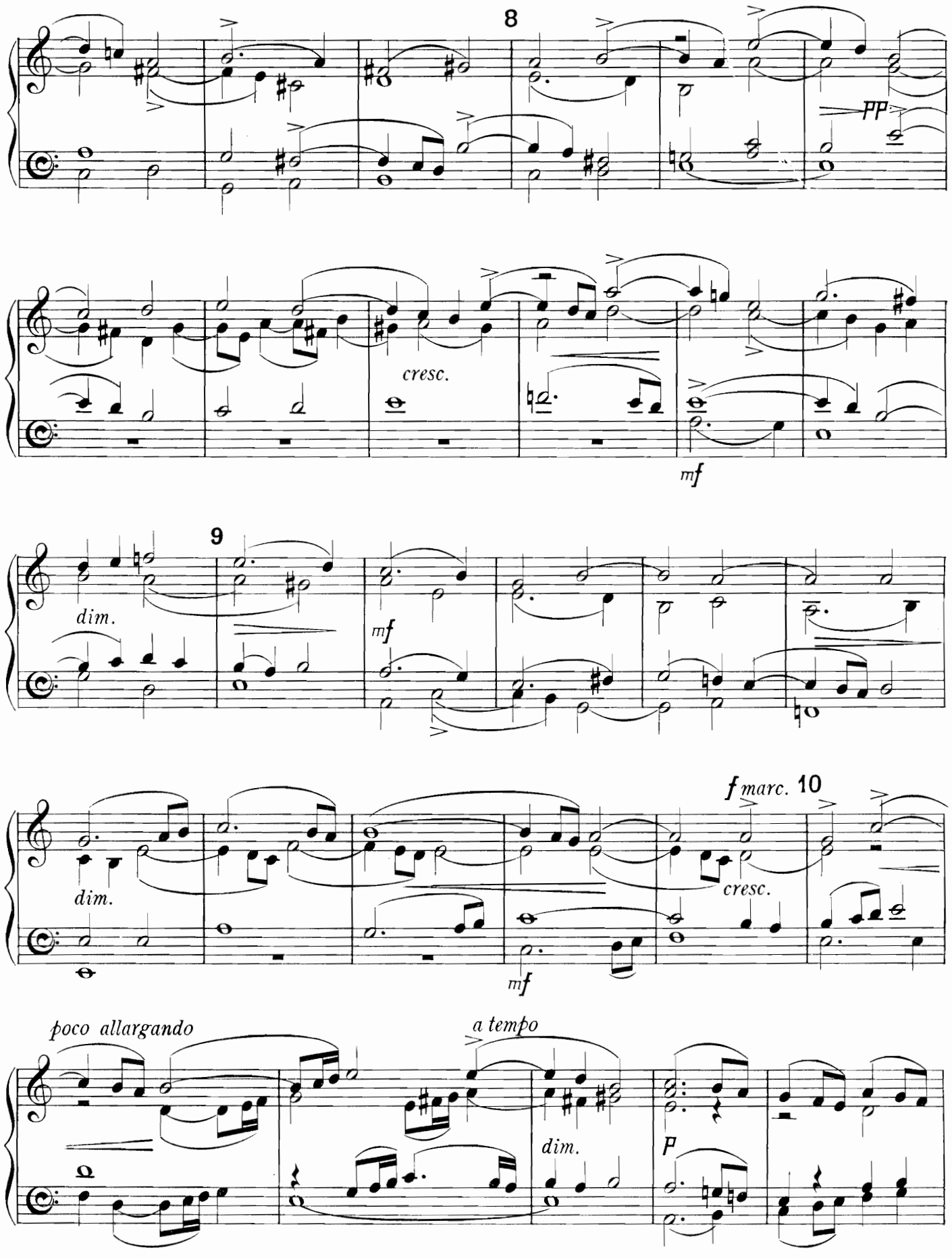
Con spirito. ♩ = 88.

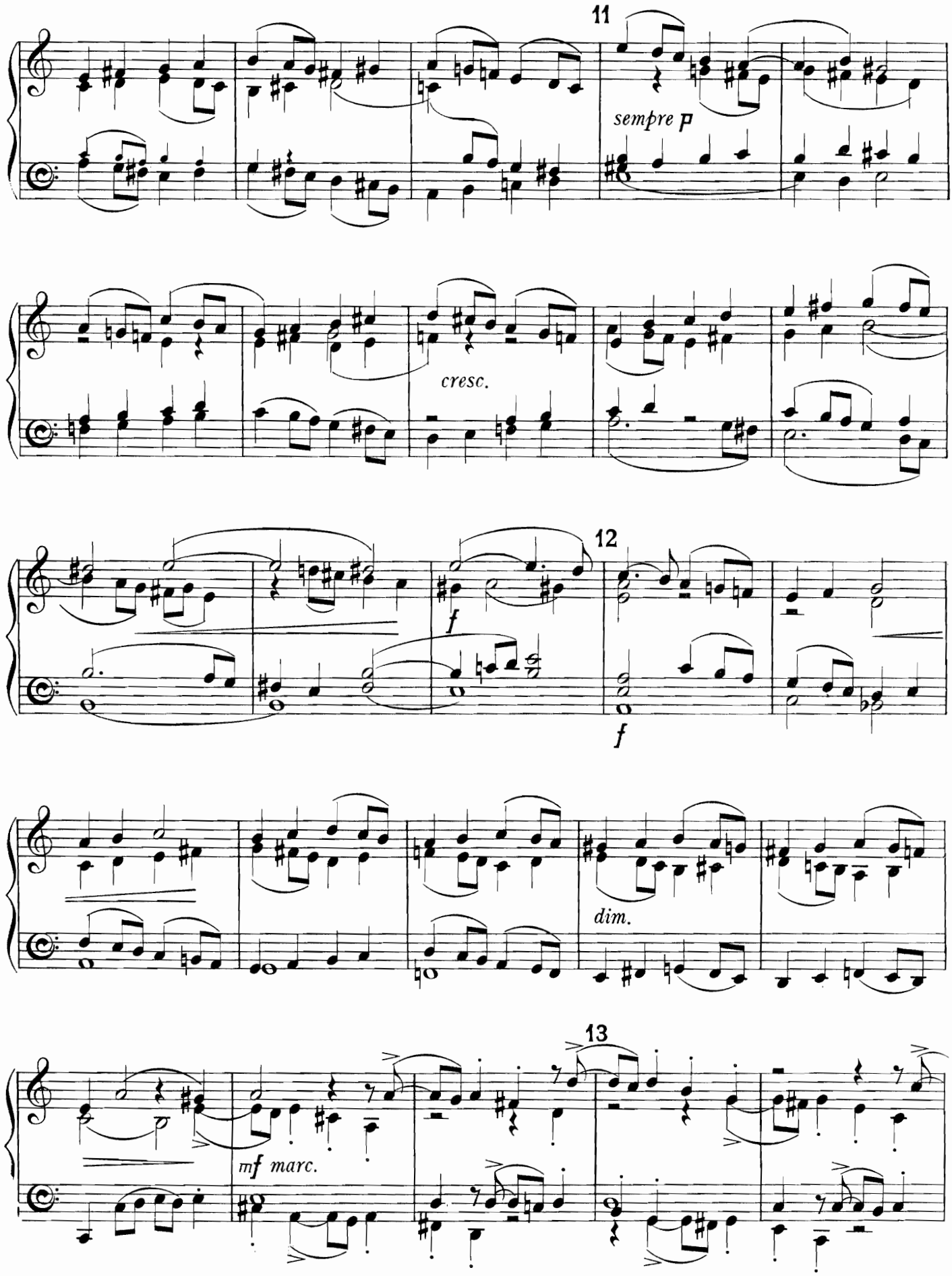


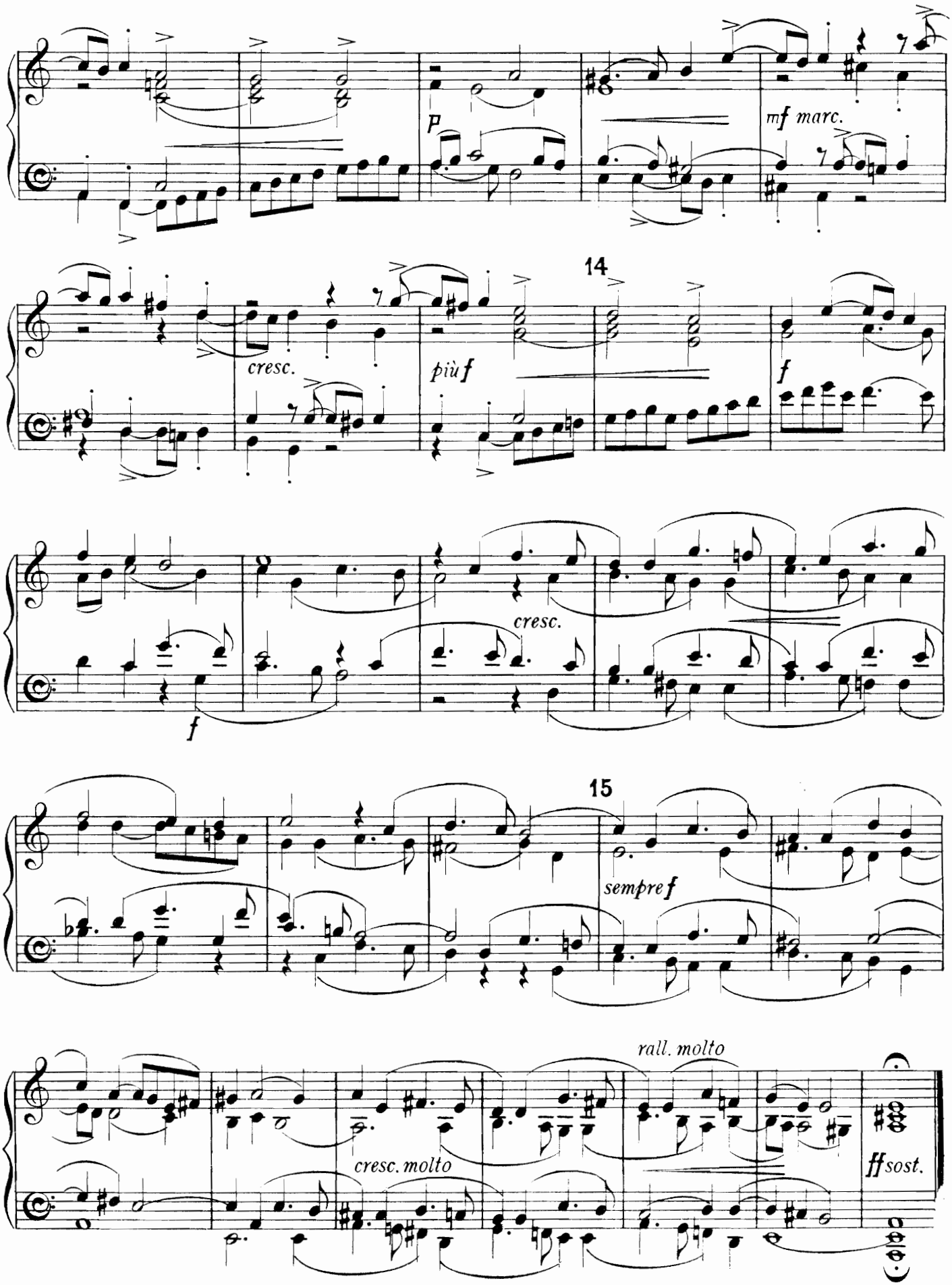
Copyright, 1909, by Novello & Company, Limited.


marc.
f
dim.
mf
3
f marc.
espress.
dim.
mp
poco cresc.
4
dim.
mp
cresc.
espress.
mf
espress.


5
cresc.
mf
f
p dim.
6
mf espress.
mf espress.
espress.
7
mp


8
pp
cresc.
mf
9
dim.
mf
dim.
f marc. 10
cresc.
mf
poco allargando
a tempo
dim.
p


11
sempre p
cresc.
12
f
f
dim.
13
mf marc.


p
mf marc.
14
cresc.
più f
f
cresc.
f
15
sempre f
rall. molto
cresc. molto
ff sost.

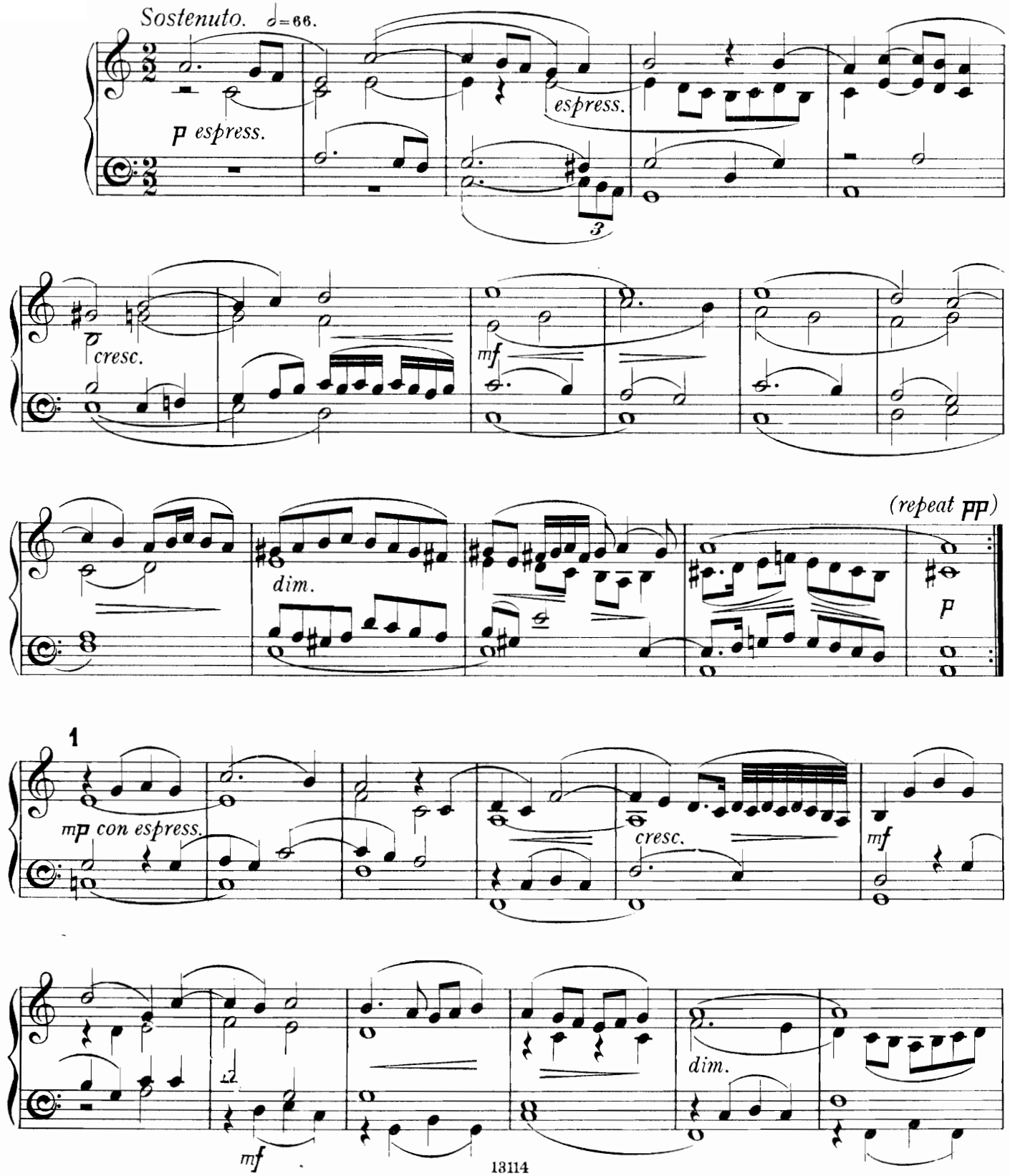
II.

LACHRYMÆ PAVAN.

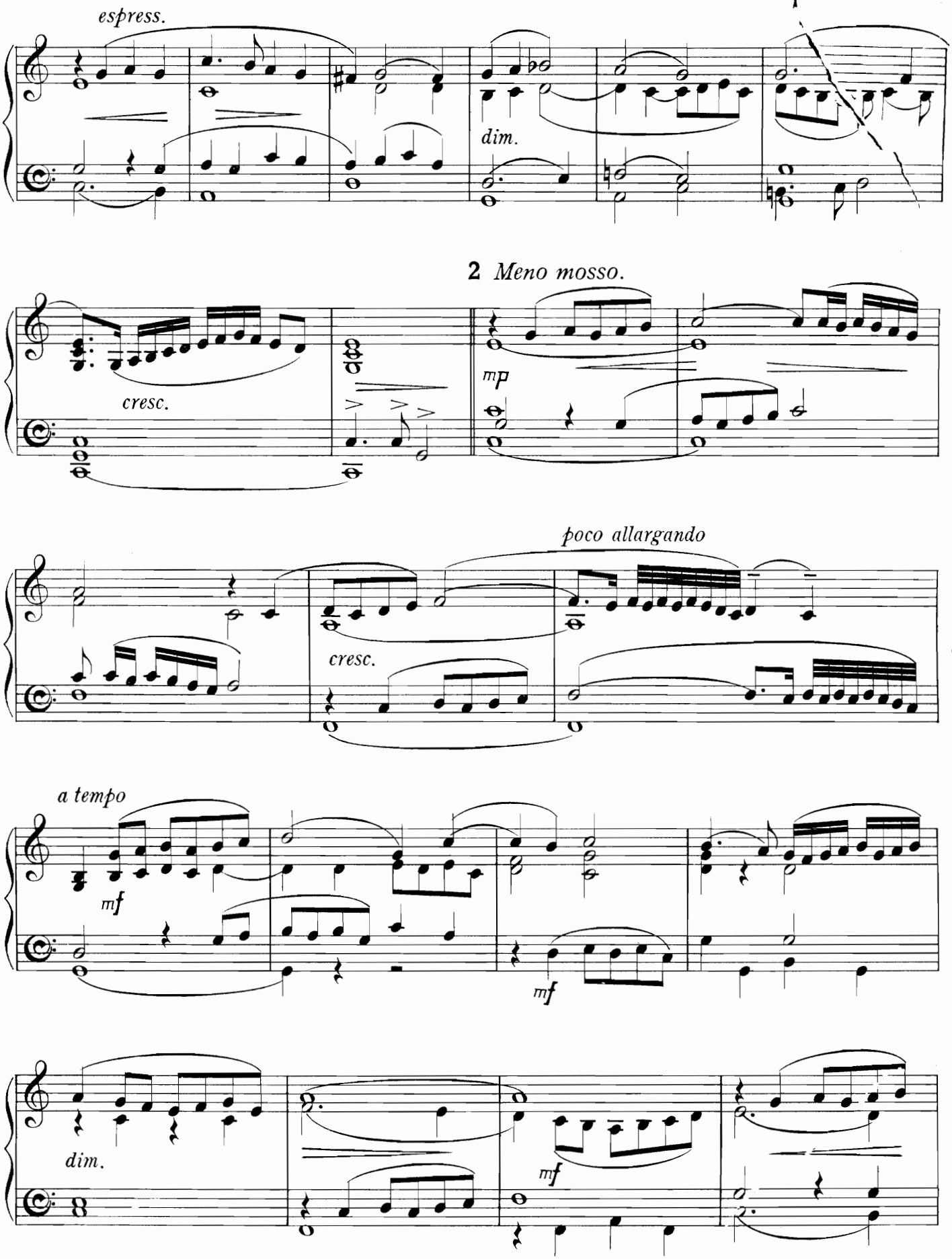
Thomas Morley's Version.

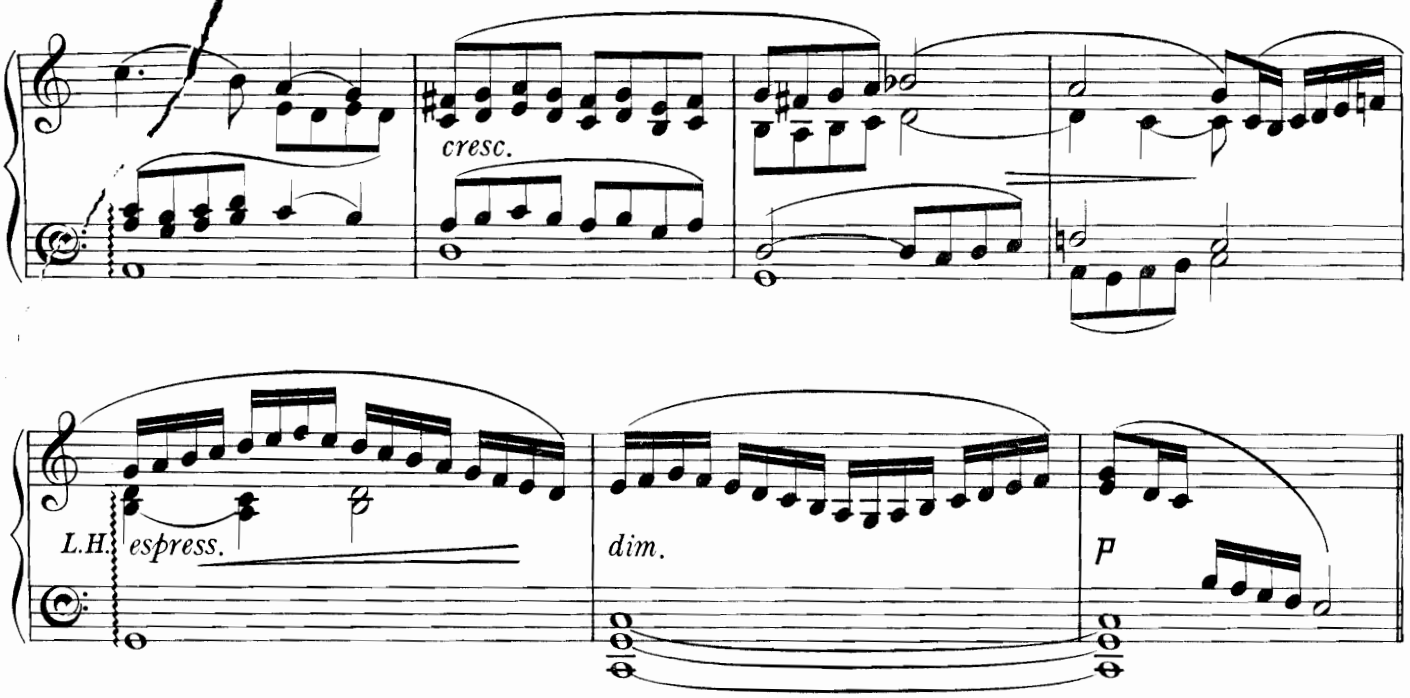
(from the Fitzwilliam Virginal Book, Nº CLIII.)

John Dowland.
(1583-1626)

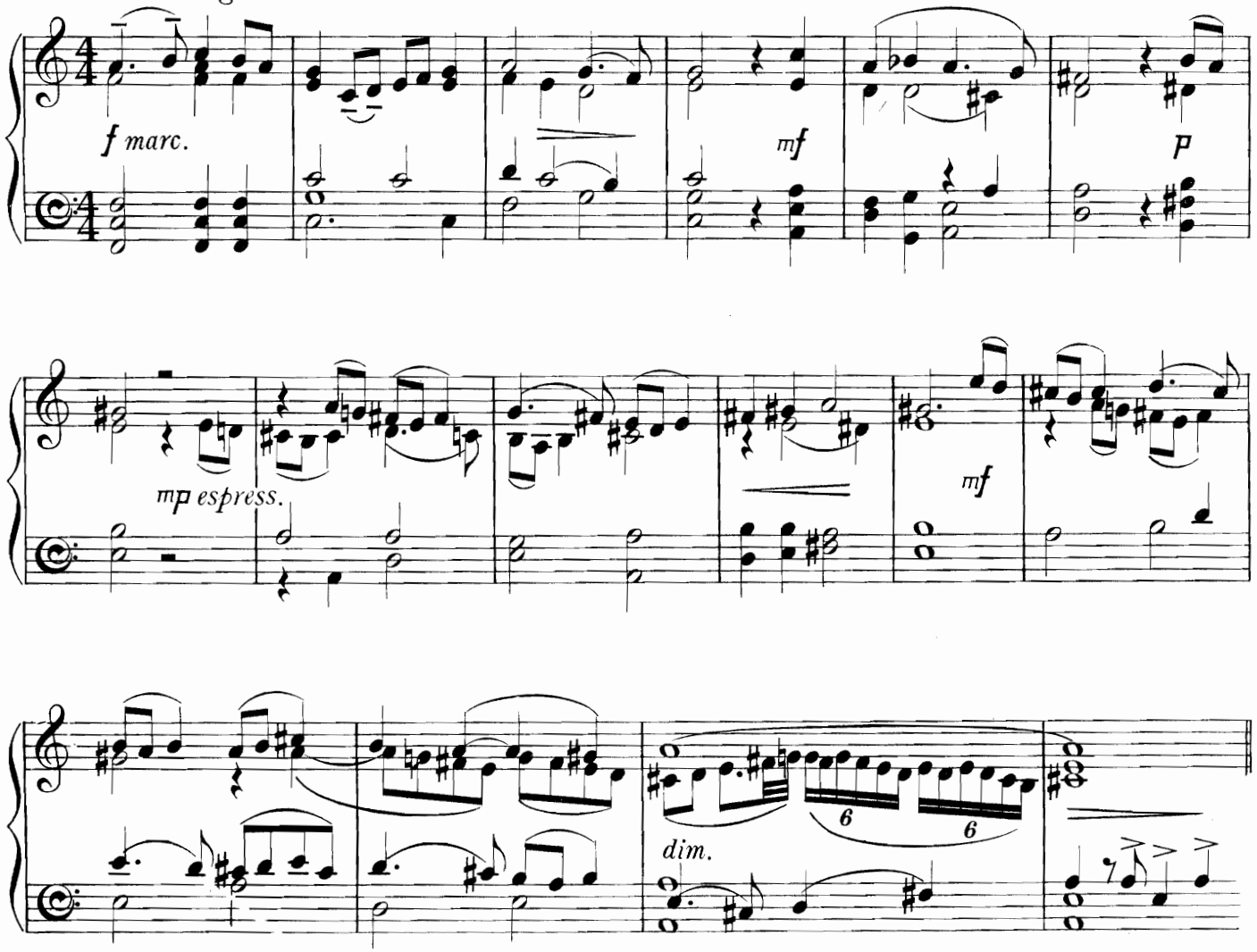


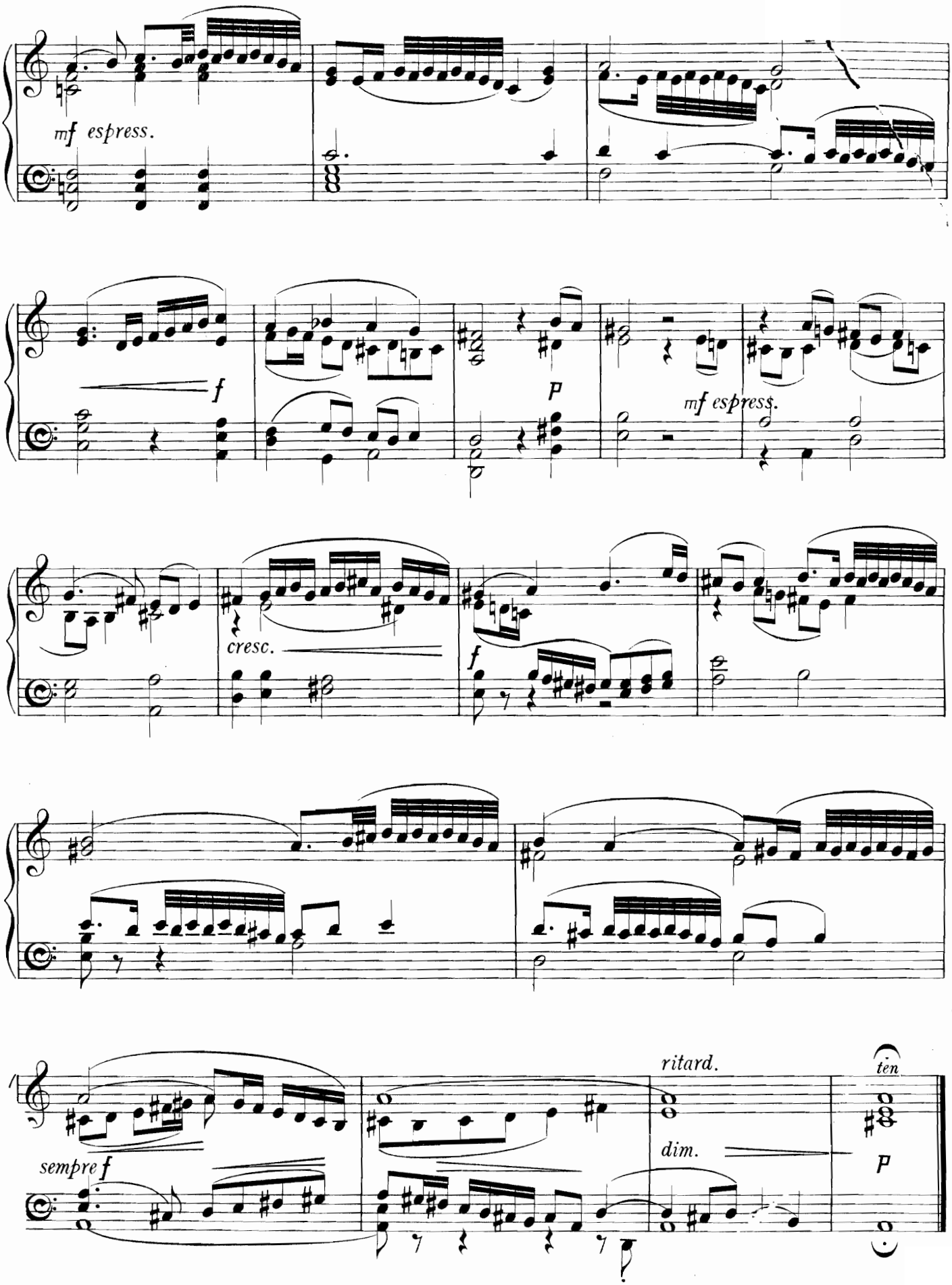
Copyright, 1909, by Novello & Company, Limited.


espress.
dim.
2 Meno mosso.
cresc.
mp
poco allargando
cresc.
a tempo
mf
mf
dim.
mf



3 *Poco largamente.*



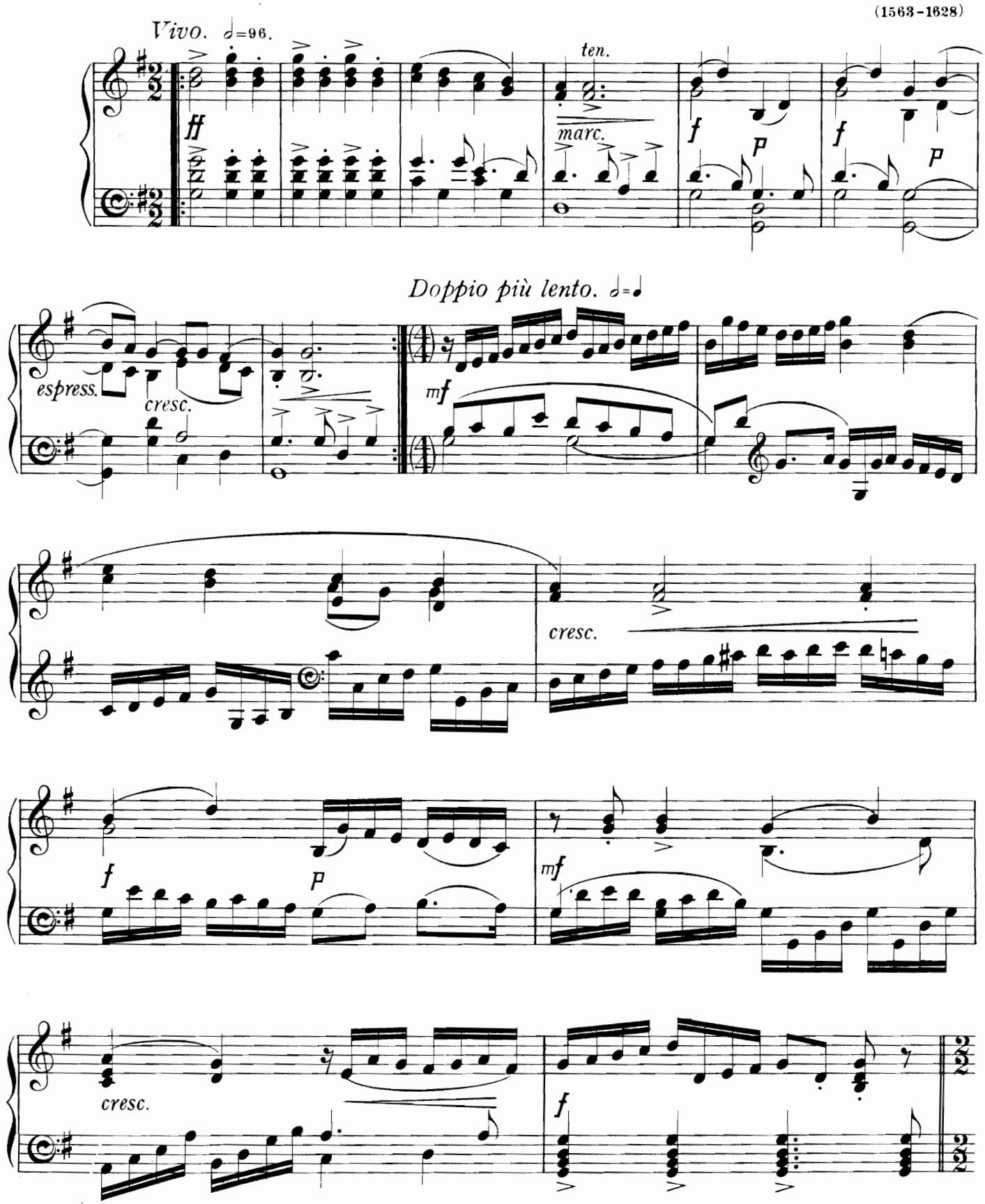

mf espress.
f
p
mf espress.
cresc.
f
ritard.
ten
dim.
sempre f
p

III.

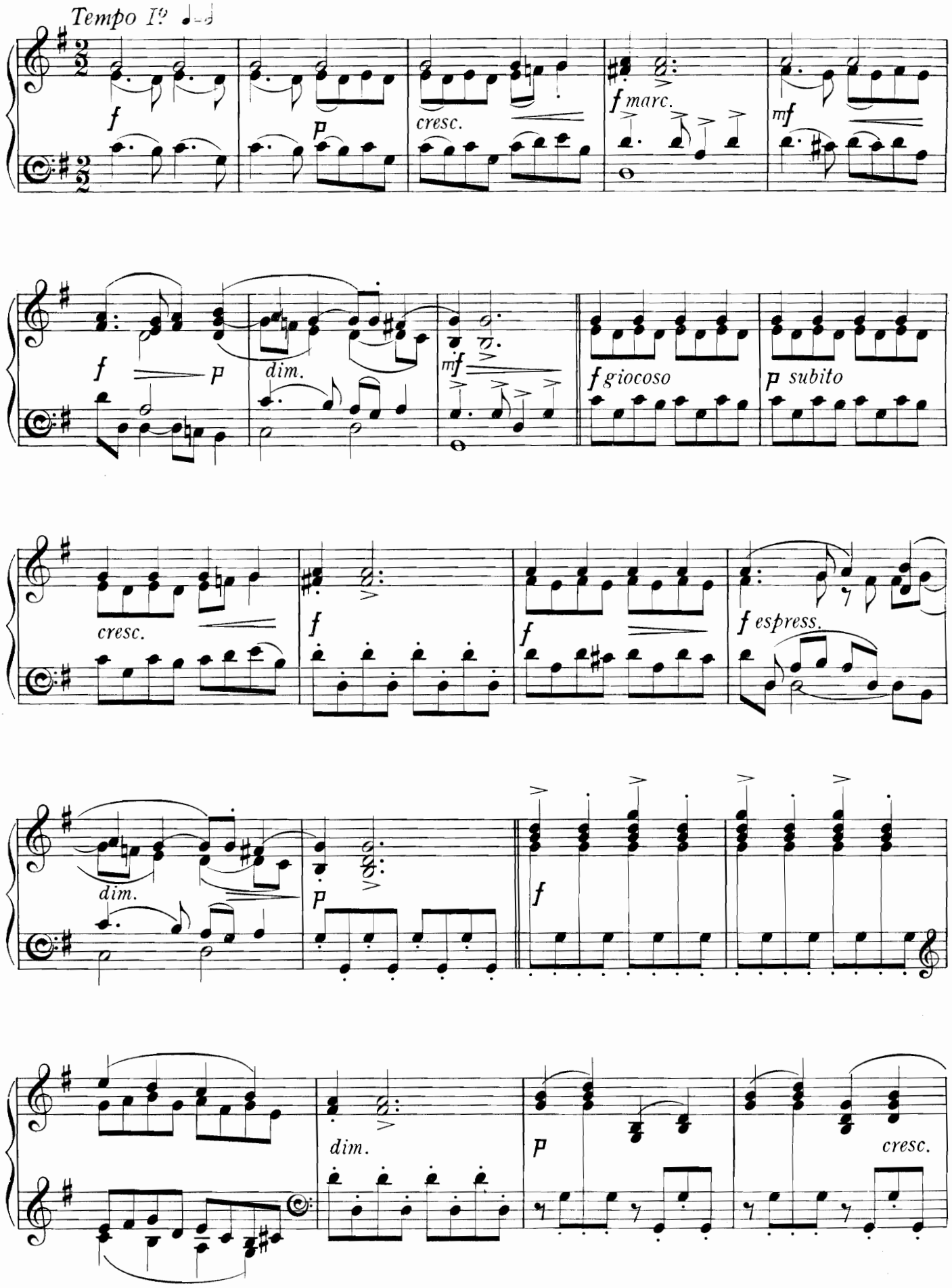
THE KING'S HUNT.

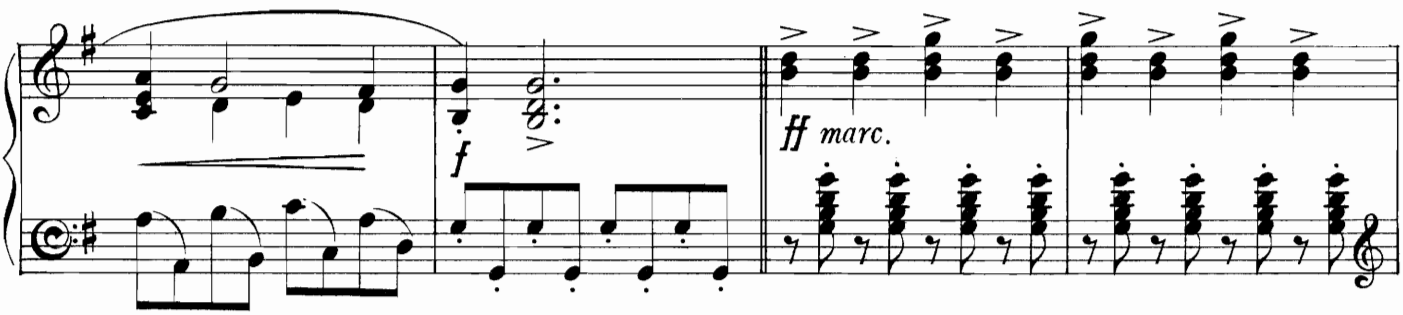
(from the Fitzwilliam Virginal Book, Nº CXXXV.)

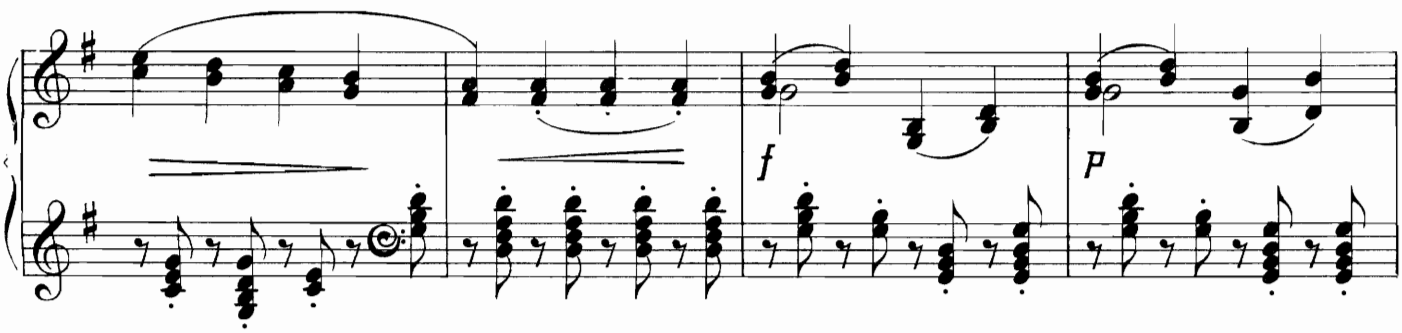
John Bull.
(1563-1628)

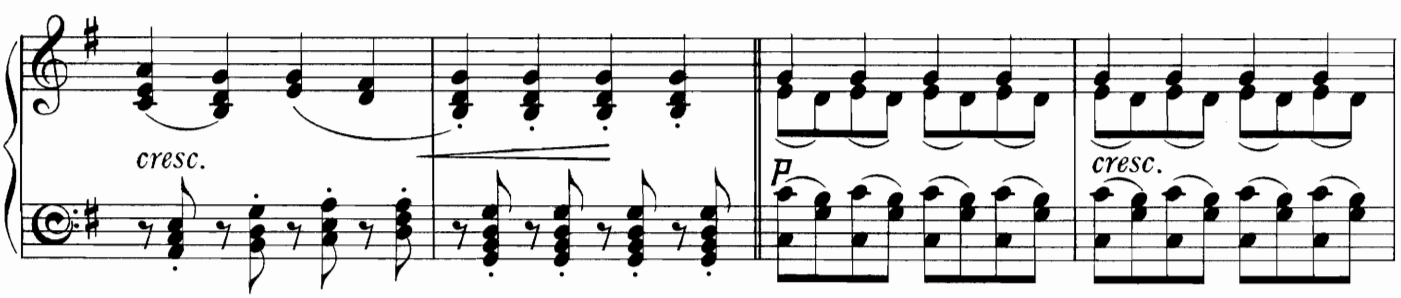


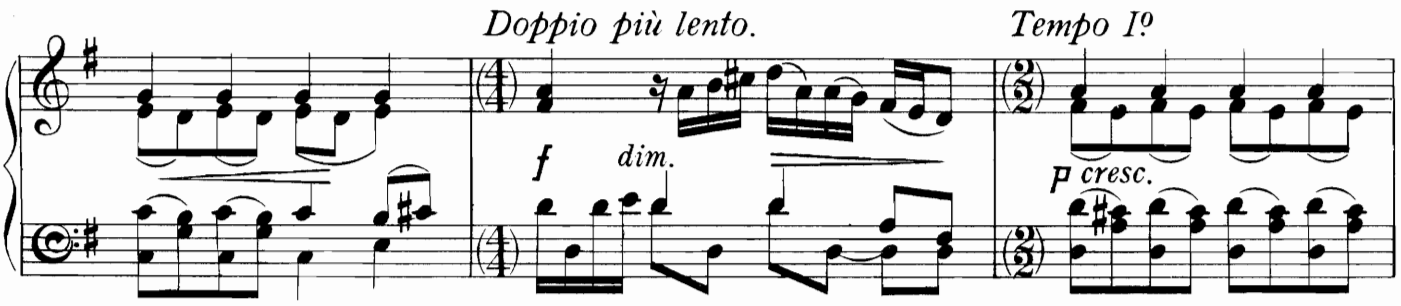
Copyright, 1909, by Novello & Company, Limited.

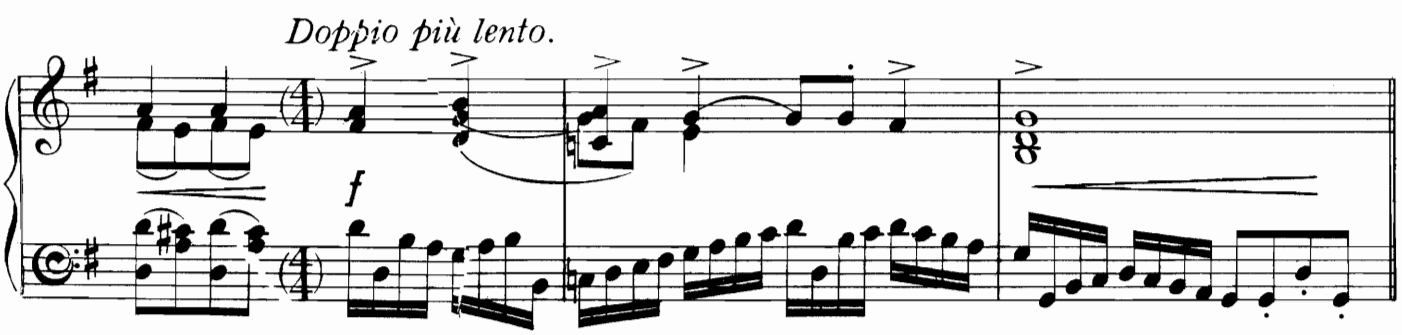

Tempo I°
f
p
cresc.
f marc.
mf
f
p
dim.
mf
f giocoso
p subito
cresc.
f
f
f espress.
dim.
p
f
dim.
p
cresc.

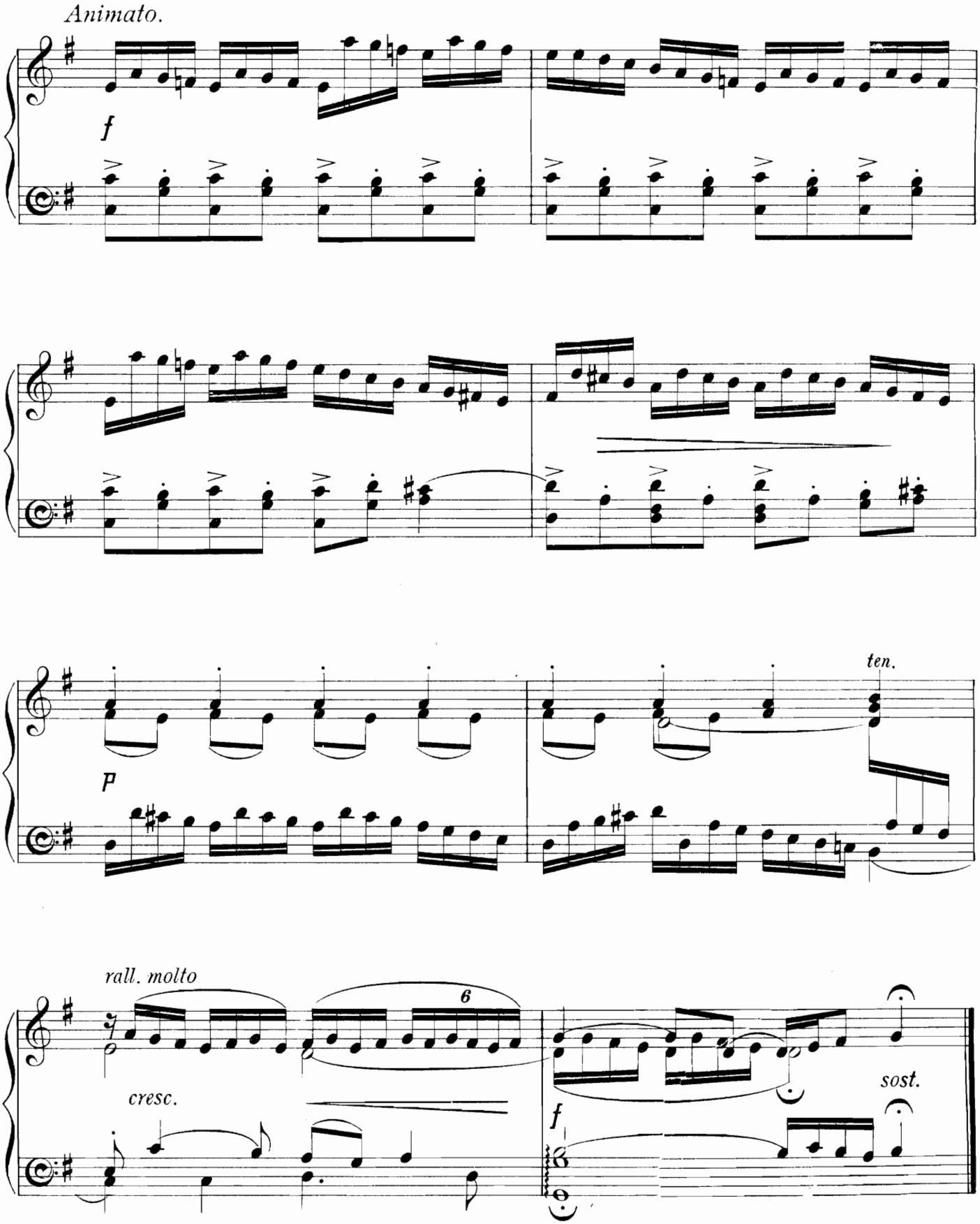

f
ff marc.


f
p


cresc.
p
cresc.


Doppio più lento.
Tempo Iº
f
dim.
p cresc.


Doppio più lento.
f

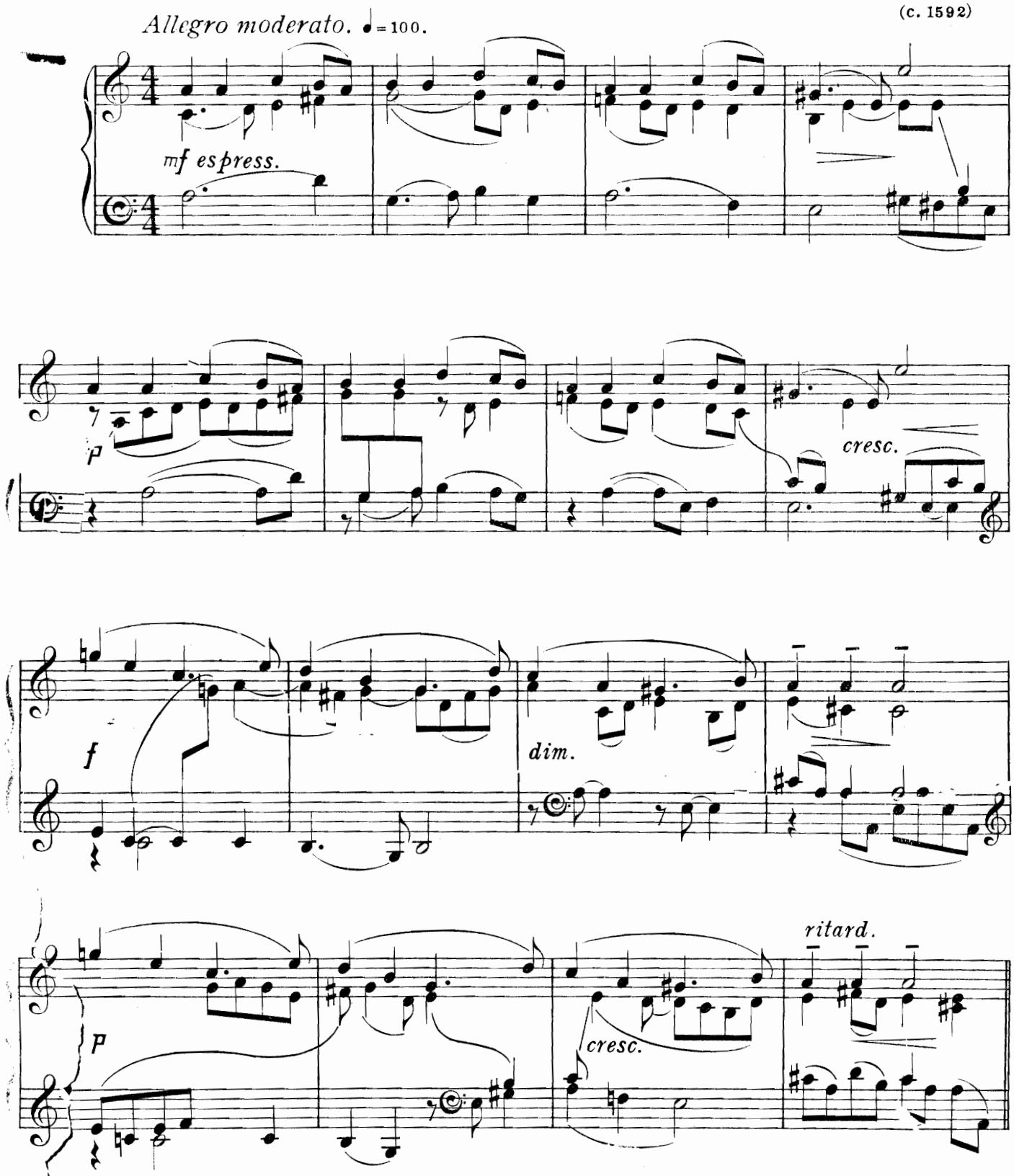

Animato.
f
p
ten.
rall. molto
6
cresc.
f
sost.

IV.

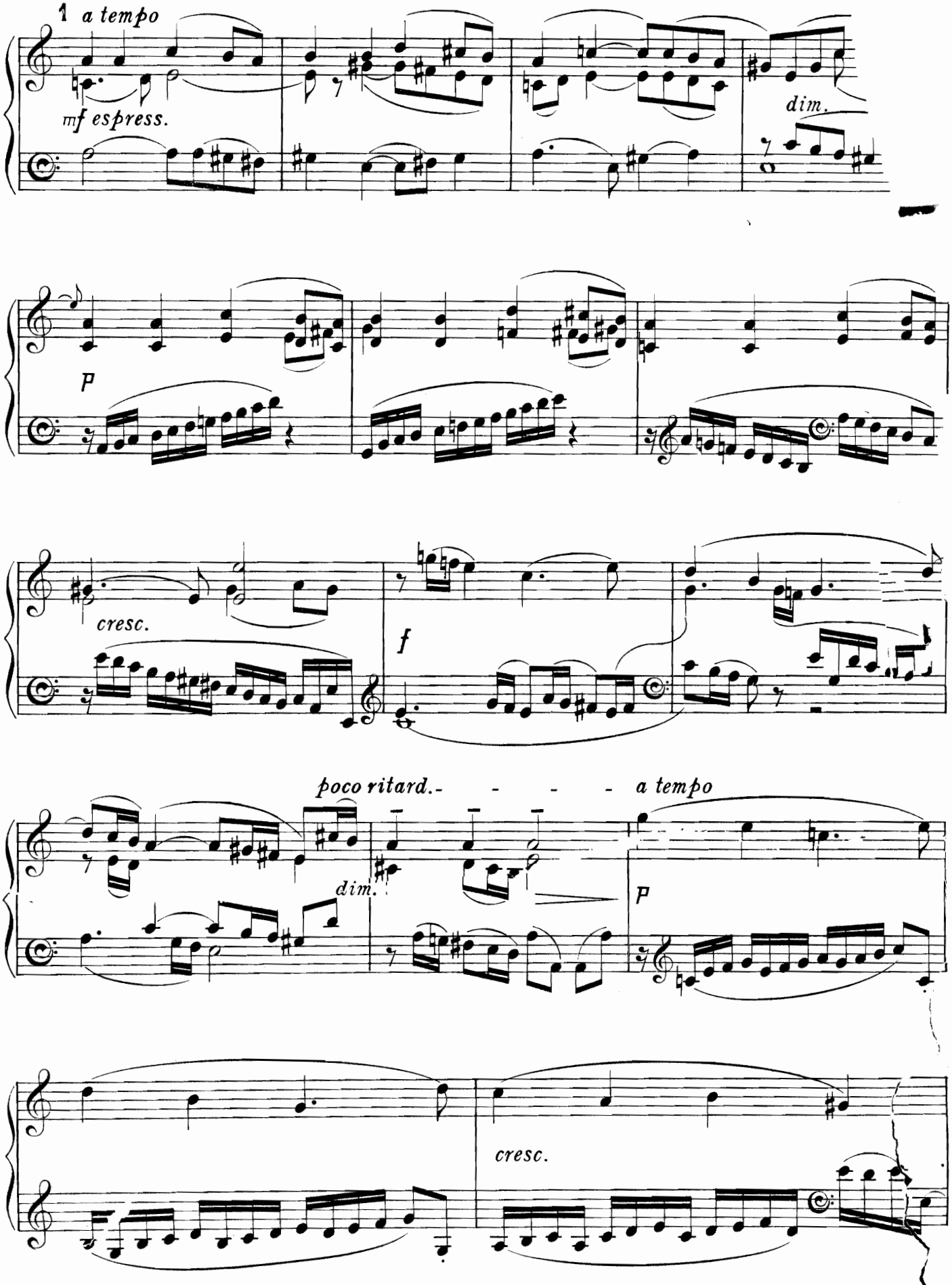
QUODLING'S DELIGHT.

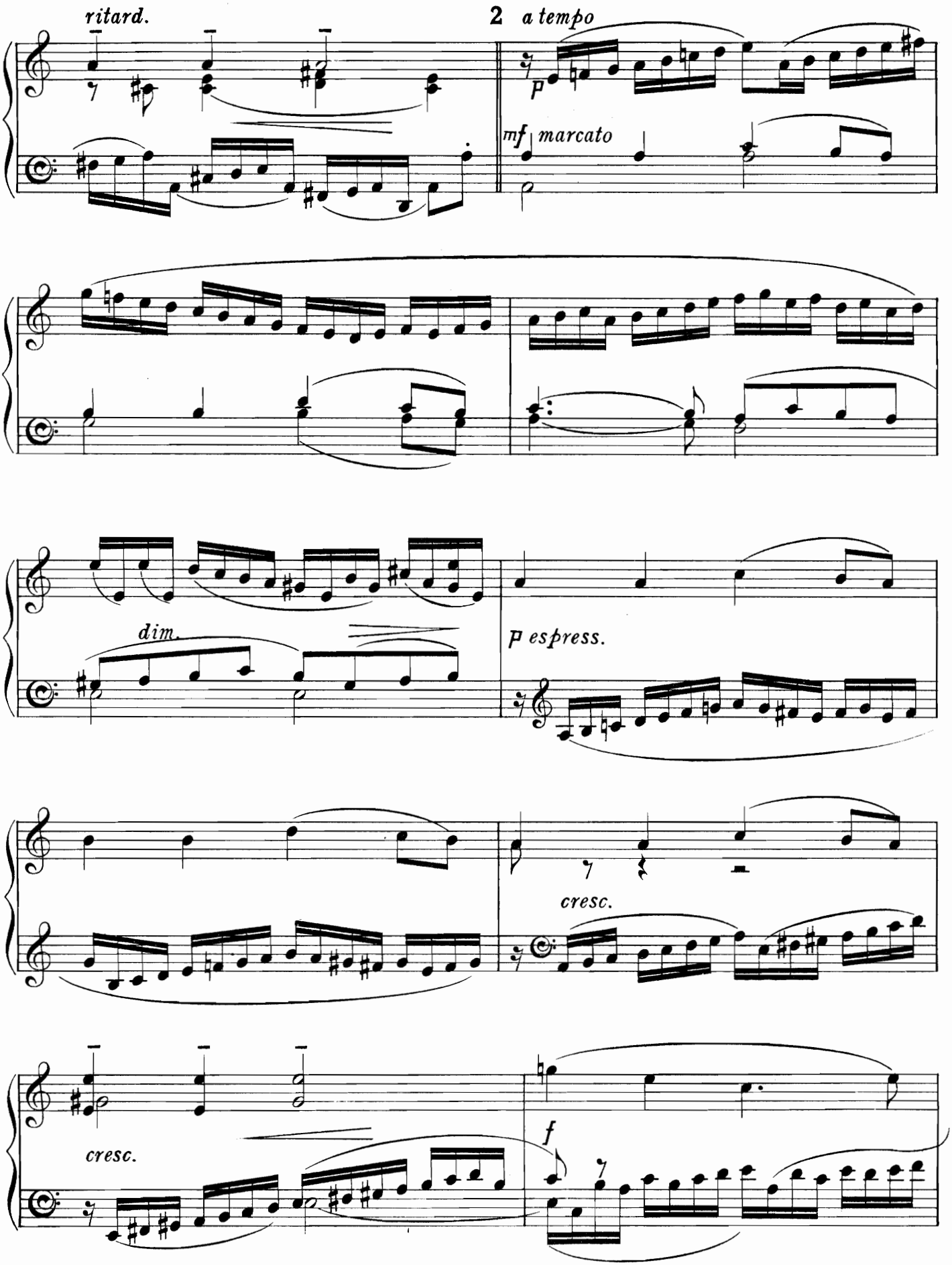
(from the Fitzwilliam Virginal Book Nº CXIV.)

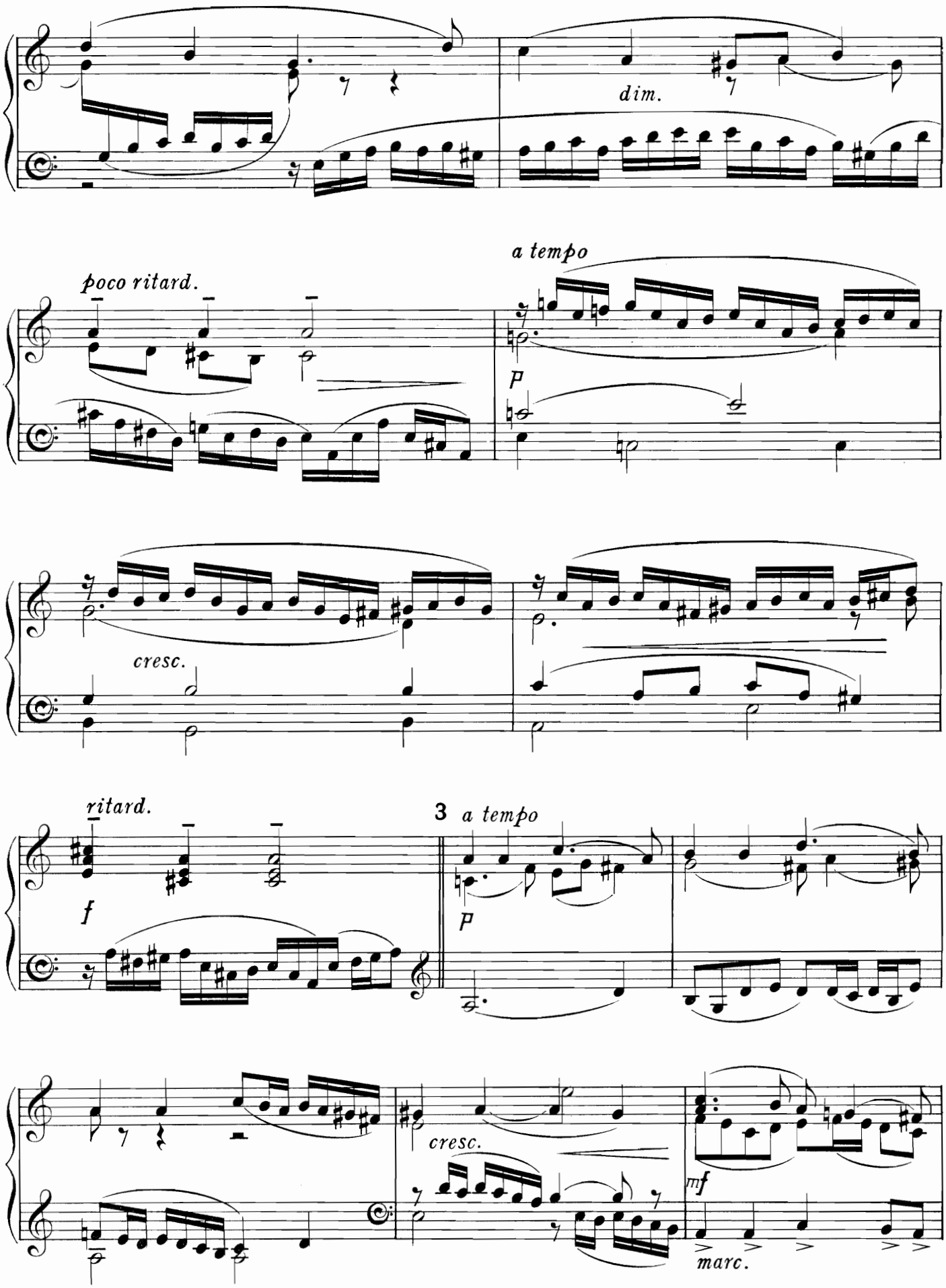
Giles Farnaby.
(c. 1592)

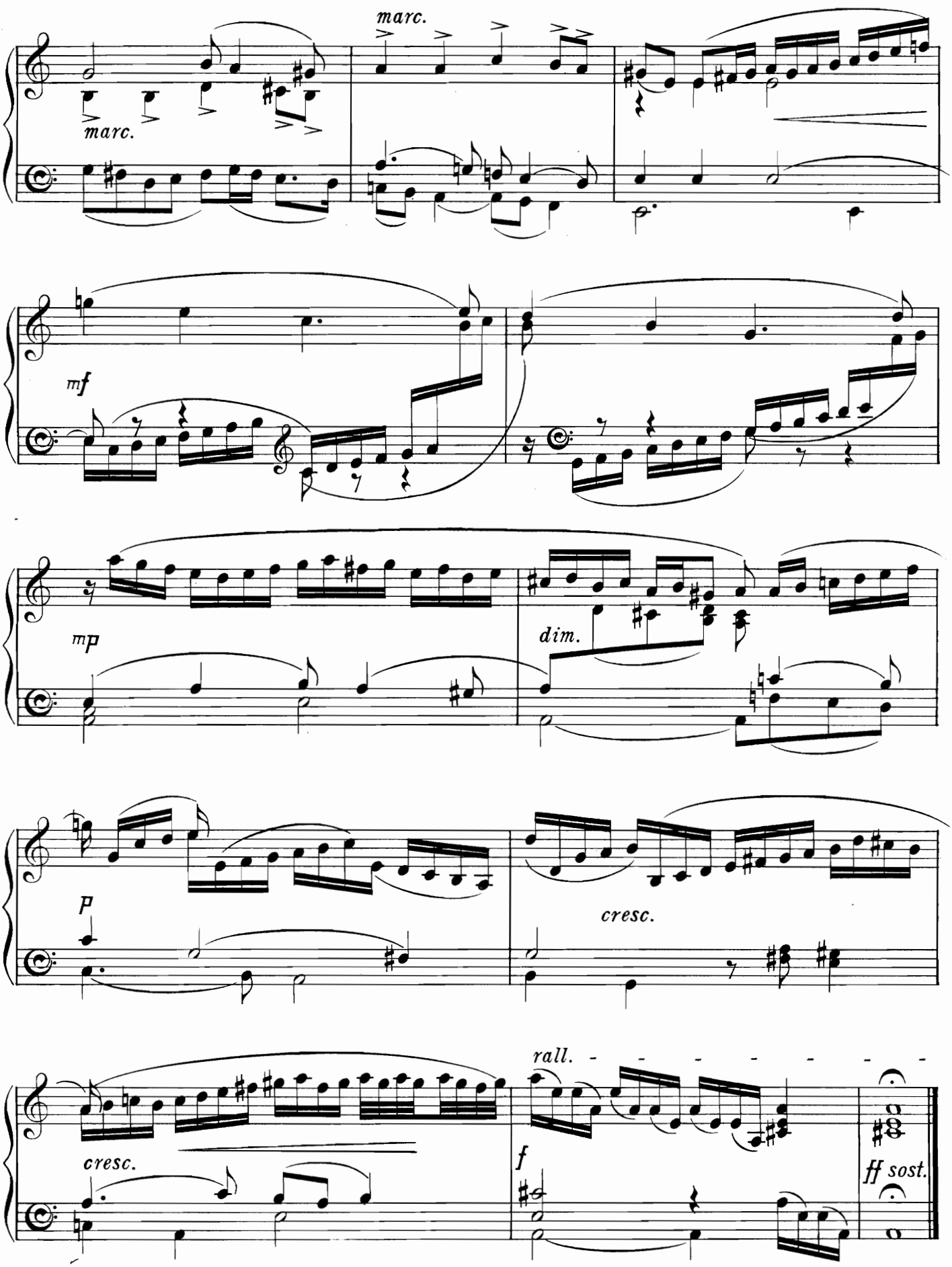


Copyright, 1909, by Novello & Company, Limited.


1 a tempo
mf espress.
dim.
p
cresc.
f
poco ritard.
a tempo
dim.
p
cresc.


ritard.
2 a tempo
p
mf marcato
dim.
p espress.
cresc.
cresc.
f


dim.
poco ritard.
a tempo
p
cresc.
ritard.
f
3
a tempo
p
cresc.
mf
marc.


marc.
marc.
mf
mp
dim.
p
cresc.
cresc.
rall.
f
ff sost.

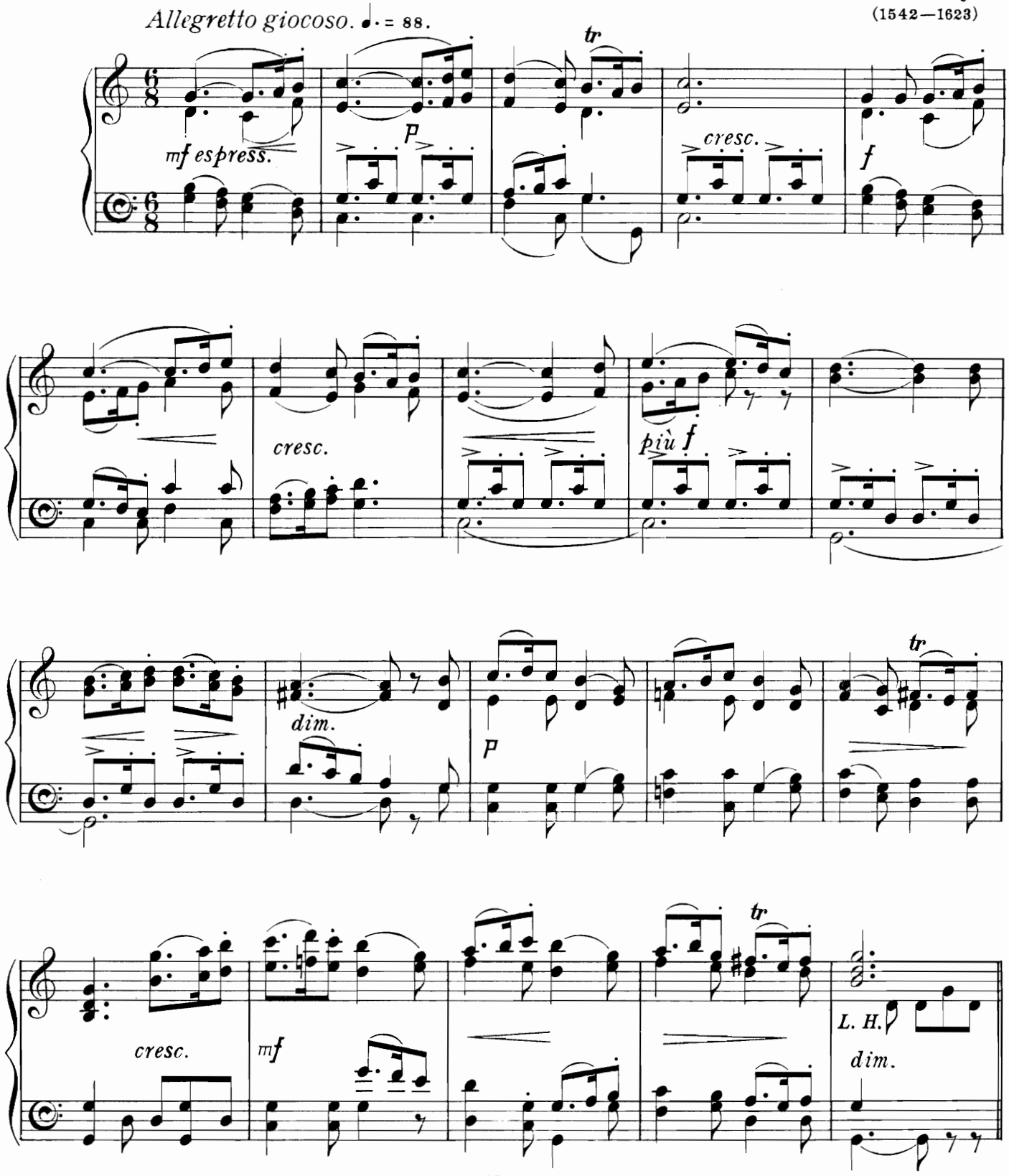
V.

SELLENGER'S ROUND.

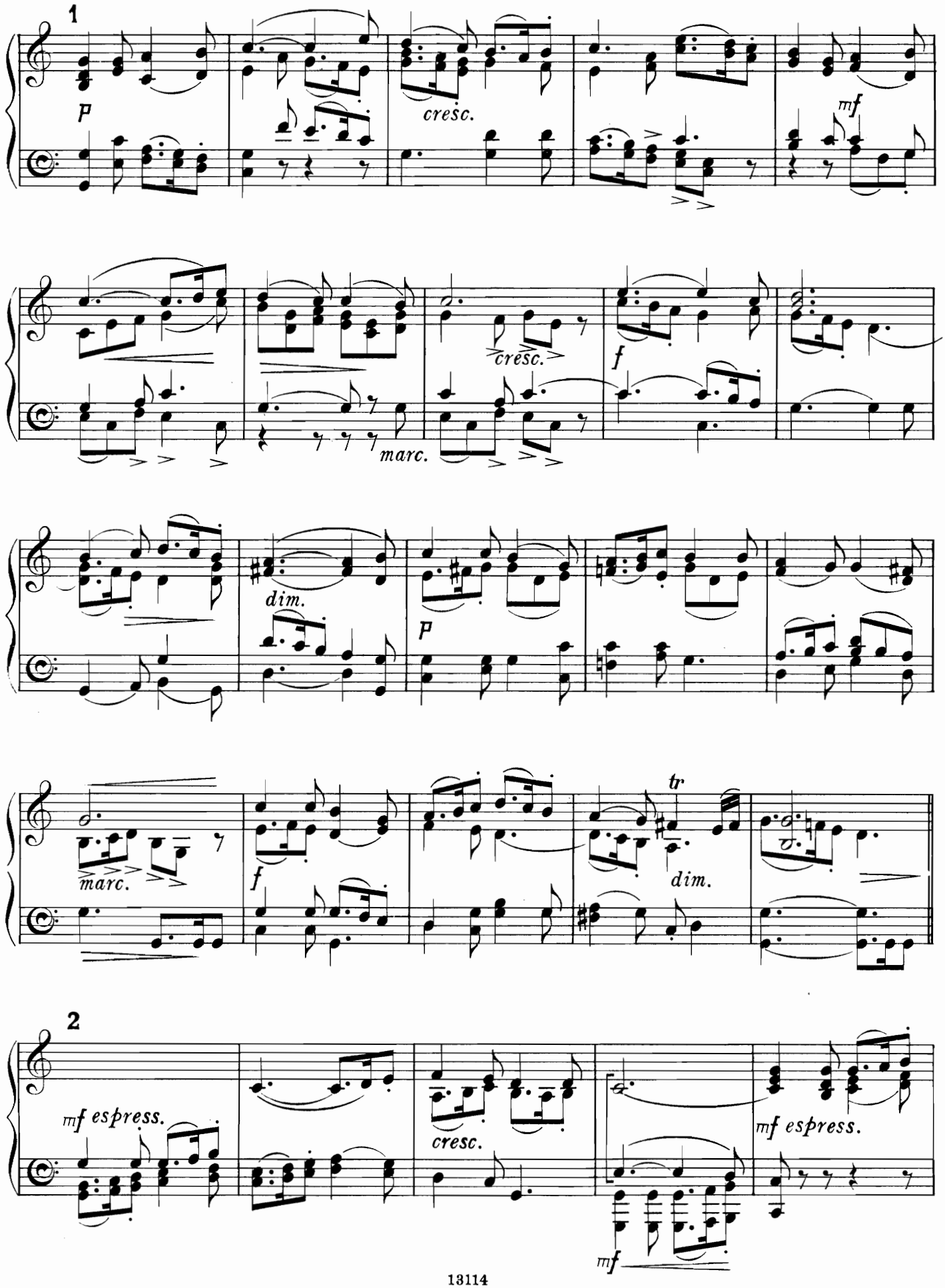
(from the Fitzwilliam Virginal Book Nº LXIV.)

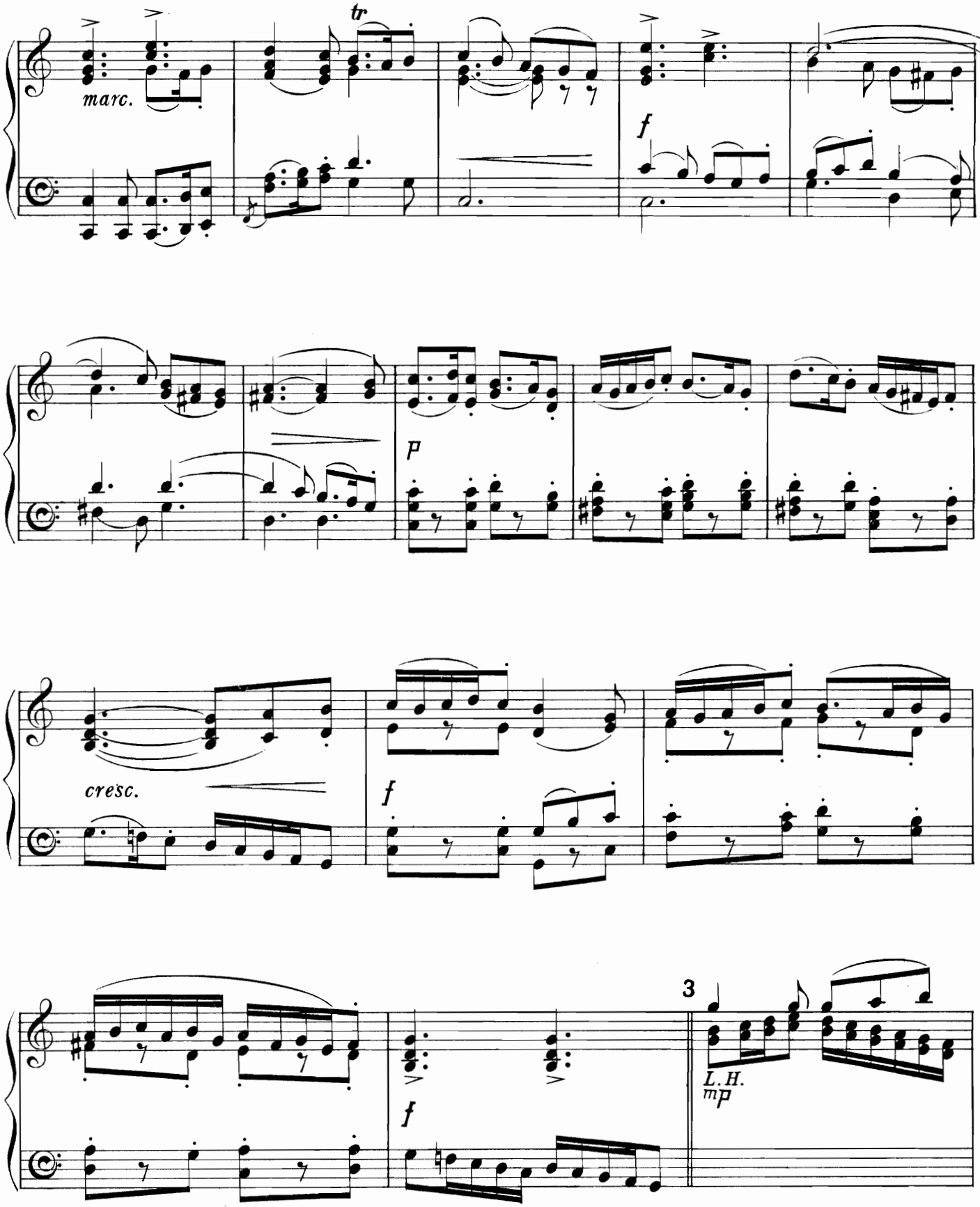
William Byrd.
(1542—1623)

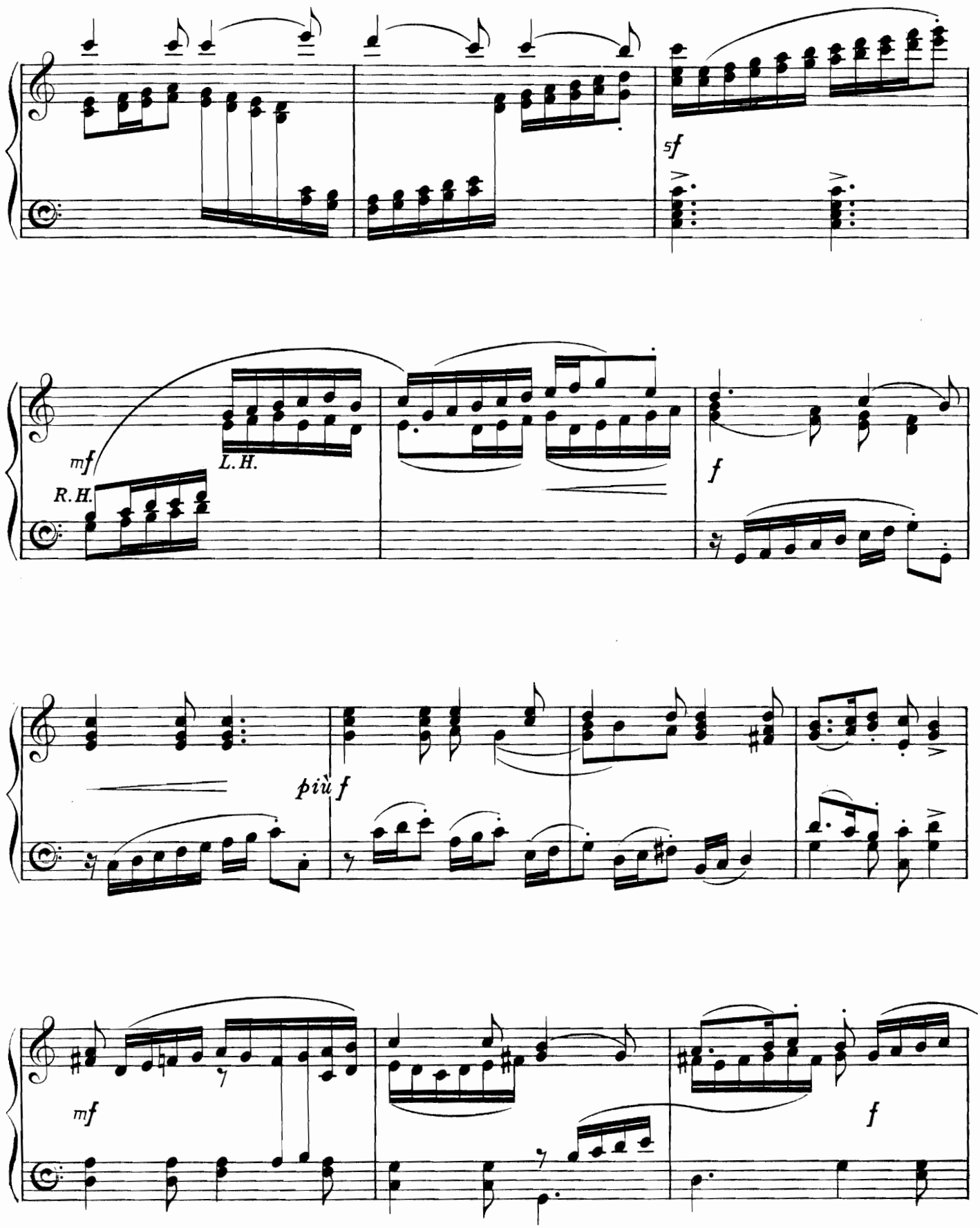
Allegretto giocoso. ♩. = 88.

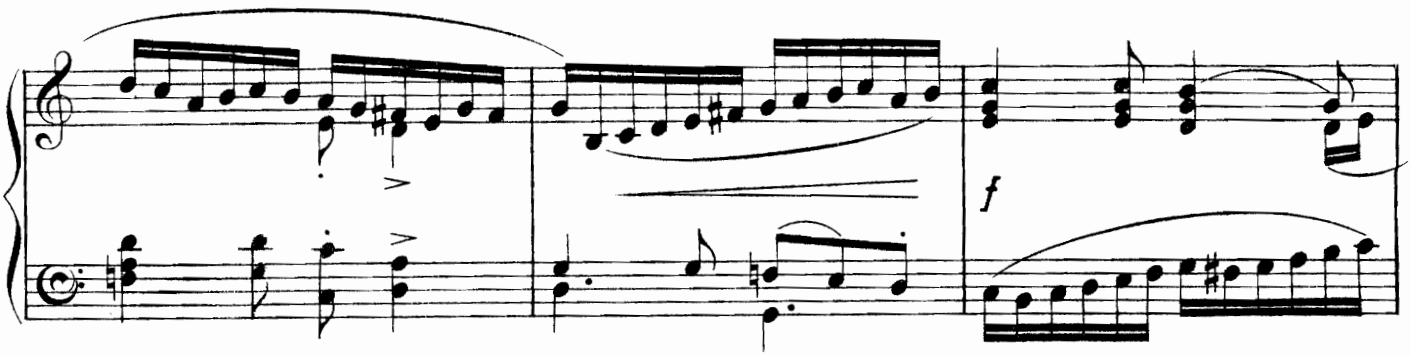


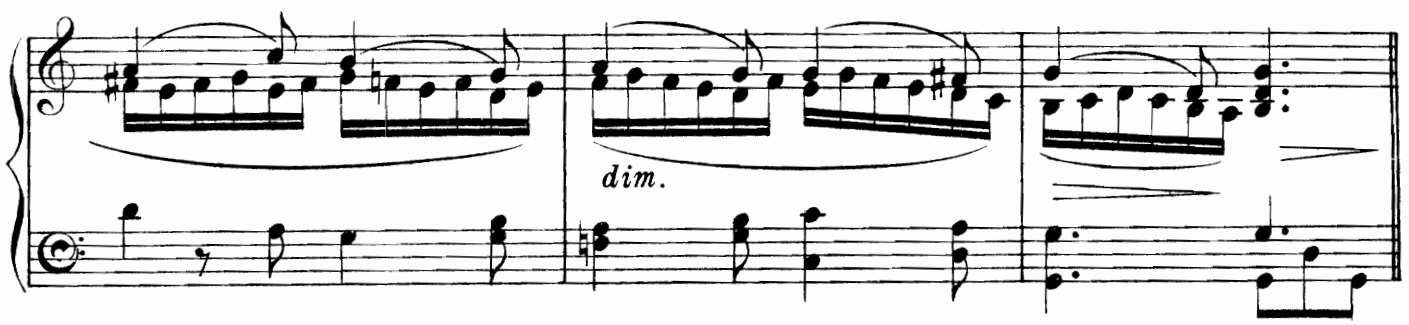
Copyright, 1909, by Novello & Company, Limited.

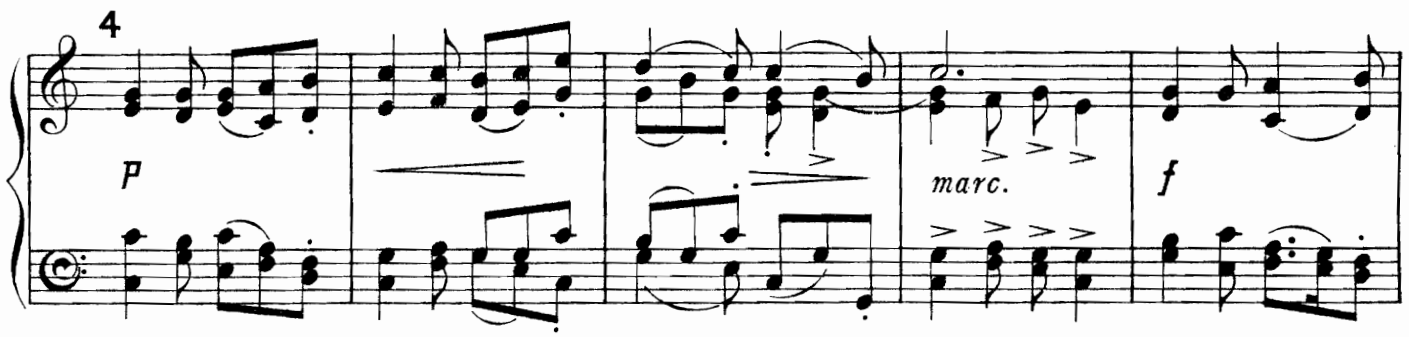

1
p
cresc.
mf
cresc.
f
marc.
dim.
p
marc.
f
tr
dim.
2
mf espress.
cresc.
mf espress.
mf

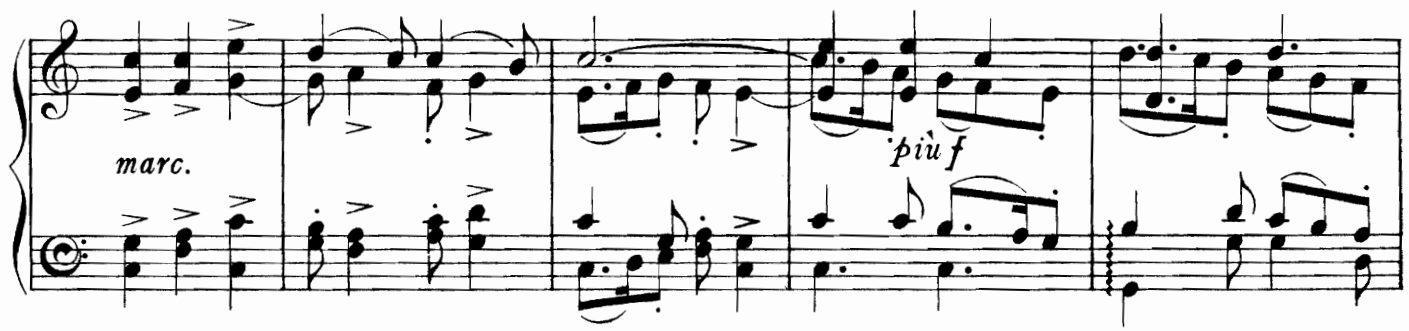

tr
marc.
f
p
cresc.
f
3
L.H.
mp
f

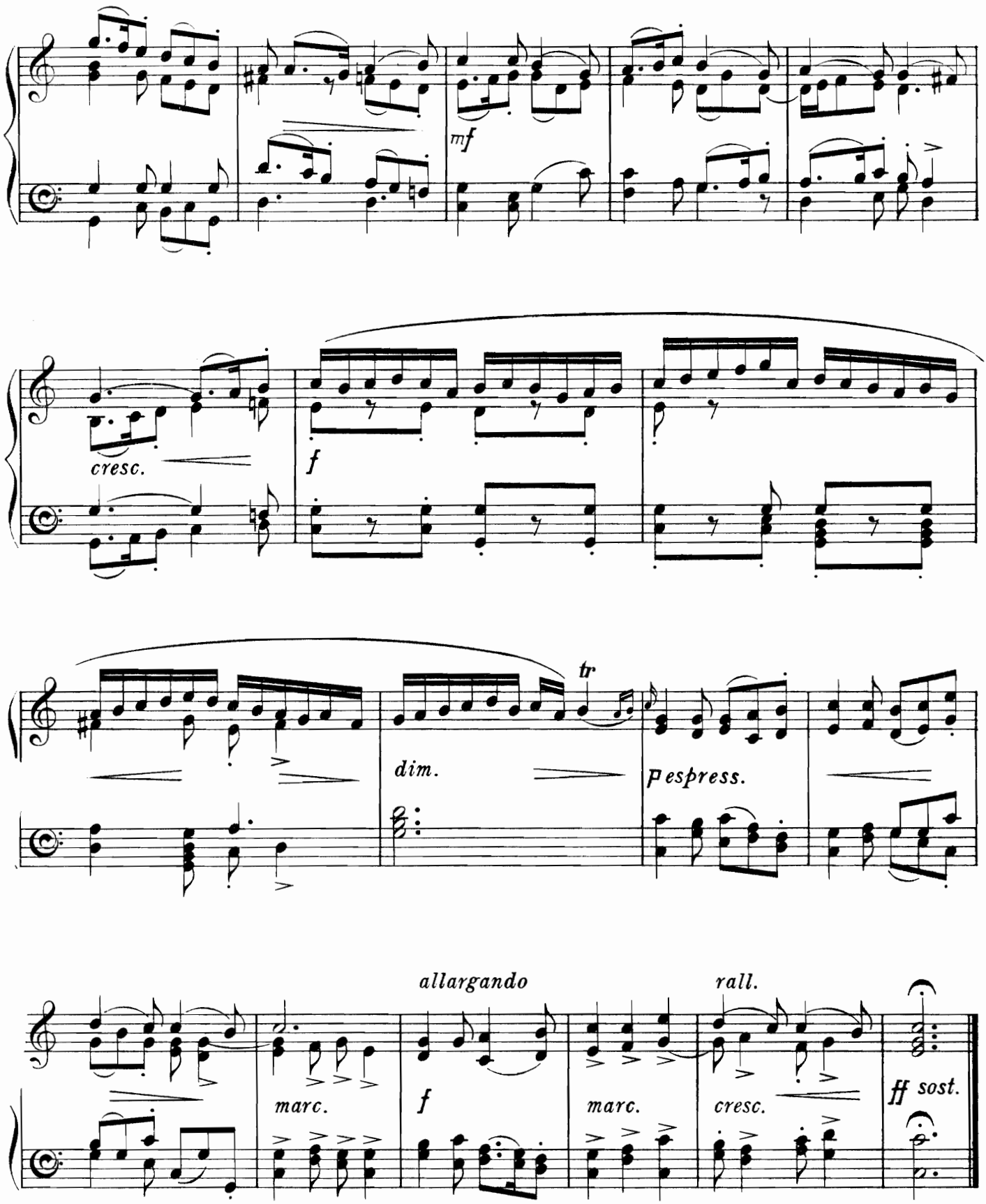

5f
mf
L.H.
R.H.
f
più f
mf
f


f


dim.


4
p
marc.
f


marc.
più f



Novello & Company, Ltd. Engravers & Printers. 13114

NOVELLO'S
PIANOFORTE ALBUMS.

EDITED BY BERTHOLD TOURS.

In Numbers, each One Shilling; or, Cloth Volumes, each Four Shillings.

No. 1.—Bach. Twenty Pieces from Petits Preludes, Suites Anglaises. Partita Nos. 1 to 3, &c.
No. 2.—Bach. Twenty Pieces from Suites Anglaises, Suites Françaises. Partita Nos. 4 and 5, &c.
No. 3.—Bach. Twenty Pieces from Petits Preludes, Concertos, Suites Anglaises, &c.
Nos. 1, 2, and **3,** in One Vol., cloth, 4s.

No. 4.—Handel. Twenty-four Pieces from Suites 1 to 7, Sonatas, "Harmonious Blacksmith," &c.
No. 5.—Handel. Twenty-four Pieces from Suites 8 to 12, Gavottes, &c.
No. 6.—Handel. Twenty-four Pieces from Suites 13 to 16, Water Music, &c.
Nos. 4, 5, and **6,** in One Vol., cloth, 4s.

No. 7.—Marches. Fifteen Pieces, including Mendelssohn's "Hero's March," Rakoczy March, Bridal March "Lohengrin," &c.
No. 8.—Marches. Fifteen Pieces, including Meyerbeer's Coronation March, Cornelius March, Pilgrim's March, &c.
No. 9.—Marches. Fifteen Pieces, including Mendelssohn's Wedding March, March "Tannhäuser," &c.
Nos. 7, 8, and **9,** in One Vol., cloth, 4s.

No. 10.—Gavottes, Minuets, &c. Sixteen Pieces, including Rameau's Gavotte, Zimmermann's Gavotte, Calkin's Minuet, Silas's Bourrée, &c.
No. 11.—Gavottes, Minuets, &c. Sixteen Pieces, including Gluck's Gavotte, W. Macfarren's Bourrée, Bach's Bourrée, &c.
No. 12.—Gavottes, Minuets, &c. Sixteen Pieces, including W. Macfarren's 2nd Gavotte, Sir J. Benedict's Gavotte, Mozart's Minuet, &c.
Nos. 10, 11, and **12,** in One Vol., cloth, 4s.

No. 13.—Wollenhaupt, J. Ten Pieces, including Marche Hongroise, Scherzo Brillant, &c.
No. 14.—Wollenhaupt, J. Ten Pieces, including "La Gazelle," "Mazeppa Galop," &c.
No. 15.—Wollenhaupt, J. Ten Pieces, including "Les Clochettes," "Feu Follet," &c.
Nos. 13, 14, and **15,** in One Vol., cloth, 4s.

No. 16.—Schweizer, Otto. Eight Scottish Airs (arranged for four hands).

No. 17.—Spindler, Fritz. Nine Pieces, including "Murmuring Rivulet," The Pilgrims' Chorus ("Tannhäuser"), &c.
No. 18.—Spindler, Fritz. Nine Pieces, including "L'Oisillon," "Le Carillon," "The Evening Star" ("Tannhäuser"), &c.
No. 19.—Spindler, Fritz. Ten Pieces, including "Jeu des Ondes," Valse Mélodieuse, Spinning Song ("Flying Dutchman"), &c.
Nos. 17, 18, and **19,** in One Vol., cloth, 4s.

No. 20.—Goetz Hermann. Five Compositions.
No. 21.—Goetz, Hermann. Four Compositions.
No. 22.—Goetz, Hermann. Six Compositions.
Nos. 20, 21, and **22,** in One Vol., cloth, 4s.

No. 23.—Rheinberger, Josef. Seven Compositions.
No. 24.—Rheinberger, Josef. Eleven Compositions.
No. 25.—Rheinberger, Josef. Seven Compositions.
Nos. 23, 24, and **25,** in One Vol., cloth, 4s.

No. 26.—Tours, Berthold. Juvenile Album. Eight Characteristic Pieces (Duets), 2s.

Nos. 27 and **28.—Moscheles, J.** "Domestic Life." Twelve Characteristic Duets. Two Books, each 2s.
The Two Books, in One Vol., cloth 4s.

No. 29.—Kjerulf, Halfdan. Nine Pieces. Op. 4, Nos. 1 to 3; Op. 12, Nos. 1 to 6.
No. 30.—Kjerulf, Halfdan. Ten Pieces. Op. 24, Nos. 1 to 4; Op. 27, Nos. 1 and 2; Op. 28, Nos. 1 to 4.
No. 31.—Kjerulf, Halfdan. Op. 28, Nos. 5 and 6; Op. 29; and Twenty Songs arranged for the Pianoforte by the Composer.
Nos. 29, 30, and **31,** in One Vol., cloth, 4s.

Nos. 32, 33, and **34.** The National Dance Music of Scotland. Arranged for the Pianoforte by Alexander Mackenzie: with additions by his son, Dr. A. C. Mackenzie.
Nos. 32, 33, and **34,** in One Vol., cloth, 4s.

No. 35.—Mackenzie, Dr. A. C. Eight Pieces. Op. 13, Nos. 1 to 5; Op. 15, Nos. 1 to 3.
No. 36.—Mackenzie, Dr. A. C. Nine Pieces. Op. 20, Nos. 1 to 6; Op. 23, Nos. 1 to 3.
No. 37.—Mackenzie, Dr. A. C. Six Songs. Transcribed for the Pianoforte by Giuseppe Buonamici.
Nos. 35, 36, and **37,** in One Vol., cloth, 4s.

No. 38.—Altschul, Rudolf. Fifty Hungarian National Songs.

No. 41.—Liadoff, Anatole. Twenty-one Pieces. Op. 2, Nos. 1 to 14; Op. 3, Nos. 1, 3, 4, and 6; Op. 6; Op. 15, Nos. 1 and 2.
No. 42.—Liadoff, Anatole. Seven Pieces. Op. 4, Nos. 1 to 4; Op. 7, Nos. 1 and 2; Op. 11.
No. 43.—Liadoff, Anatole. Ten Pieces. Op. 8; Op. 9, Nos. 1 and 2; Op. 10, Nos. 1, 2, and 3; Op. 13, Nos. 1 to 4.
Nos. 41, 42, and **43,** in One Vol., cloth, 4s.

No. 44.—Cui, César. Thirteen Pieces. Op. 20, Nos. 1 to 12; Op. 21, No. 3.
No. 45.—Cui, César. Eleven Pieces. Op. 21, No. 4; Op. 22, Nos. 1, 2, and 3; Op. 31, No. 2; Op. 39, Nos. 1 to 6.
No. 46.—Cui, César. Seven Pieces. Op. 22, No. 4; Op. 29, No. 1; Op. 30, No. 1; Op. 35, Nos. 1 and 2, Op. 40, Nos. 2 and 4.
Nos. 44, 45, and **46,** in One Vol., cloth, 4s.

No. 47.—Schubert, Franz. Four Impromptus. Op. 90.
No. 48.—Schubert, Franz. Four Impromptus. Op. 142.
No. 49.—Schubert, Franz. Moments Musicals (Op. 94) and Adagio and Rondo (Op. 145).
Nos. 47, 48, and **49,** in One Vol., cloth, 4s.

No. 50.—Schubert, Franz. Three Sets of Variations, Andante, and Klavierstück.
No. 51.—Schubert, Franz. Adagio, Allegretto, and March in E major, &c.
No. 52.—Schubert, Franz. Five Klavierstücke and Two Scherzi.
Nos. 50, 51, and **52,** in One Vol., cloth, 4s.

No. 53.—Hofmann, H. "The Trumpeter of Säkkingen" (Op. 52) and Two Valses Caprices (Op. 2).
No. 54.—Hofmann, H. "Italian Love Tale" (Op. 19) and Five other Pieces.
No. 55.—Hofmann, H. Fourteen Pieces.
Nos. 53, 54, and **55,** in One Vol., cloth, 4s.

LONDON: NOVELLO AND COMPANY, LIMITED.