

86683



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	....	....	<i>Orlando Gibbons</i> 1
2.	LACHRYMÆ PAVAN	....	....	<i>John Dowland</i> 7
3.	THE KING'S HUNT	....	....	.... <i>John Bull</i> 11
4.	QUODLING'S DELIGHT	....		<i>Giles Farnaby</i> 15
5.	SELLENGER'S ROUND	....		<i>William Byrd</i> 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

euver 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 Songes 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 briefly set downe by th' auctor, to perswade euery one to learne to singe":—

(7) There is not any Musicke of Instruments whatsoever, 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 "Corre. Charon, come," according to Grove, is in the Library of the Royal College of Music; and Mr. W. Ba clay Squire has edited another entitled "Construe my meaning."



# OLD ENGLISH SUITE

## I.

### FANTASIA.

Arranged by  
Granville Bantock.

(from "Parthenia")

Orlando Gibbons.  
(1583-1625)

*Con spirito.* ♩ = 88.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/2. The music begins with a whole rest in the upper staff and a half note G4 in the lower staff. The first measure is marked *f marcato*. The piece features a mix of eighth and sixteenth notes, with some notes marked with accents (^) and slurs.

The second system of musical notation continues the piece. It features a melodic line in the upper staff with a slur and a first ending bracket labeled '1' over the final two measures. The lower staff provides a rhythmic accompaniment with eighth notes.

The third system of musical notation shows a change in dynamics to *ppiu f* (piano più forte). The upper staff has a melodic line with a slur and a fermata over the final measure. The lower staff continues with eighth notes and some slurs.

The fourth system of musical notation features a *cresc.* (crescendo) marking in the lower staff. The upper staff has a melodic line with a slur and a second ending bracket labeled '2' over the final two measures. The lower staff ends with a *f marc.* (forte marcato) marking.

musical score system 1, featuring piano and right-hand staves with dynamic markings *dim.* and *mf*, and a *marc.* instruction with an accent mark.

musical score system 2, featuring piano and right-hand staves with dynamic markings *f marc.* and a triplet marking *3*.

musical score system 3, featuring piano and right-hand staves with dynamic markings *dim.*, *mp*, and *poco cresc.*, and an *espress.* instruction.

musical score system 4, featuring piano and right-hand staves with dynamic markings *dim.*, *mp*, and *cresc.*, and a marking *4*.

musical score system 5, featuring piano and right-hand staves with dynamic markings *espress.* and *mf*.

5

*cresc.*

*mf*

This system contains measures 5 and 6. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 5 begins with a dynamic marking of *mf*. A *cresc.* (crescendo) marking is placed over the right-hand staff in the second half of measure 5. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

*f*

*p dim.*

This system contains measures 7 and 8. Measure 7 starts with a dynamic marking of *f* (forte). The music continues with similar melodic and harmonic textures. Measure 8 ends with a dynamic marking of *p dim.* (piano diminuendo), indicating a decrease in volume towards the end of the phrase.

6

*mf espress.*

*mf espress.*

This system contains measures 9 and 10. Measure 9 begins with a dynamic marking of *mf espress.* (mezzo-forte, *espressivo*). The music features more pronounced melodic lines and harmonic support. Measure 10 continues this texture, maintaining the *mf espress.* dynamic.

*espress.*

*mp*

*7*

This system contains measures 11 and 12. Measure 11 starts with a dynamic marking of *espress.* (piano *espressivo*). The music is characterized by flowing melodic lines and rich harmonic accompaniment. Measure 12 ends with a dynamic marking of *mp* (mezzo-piano) and a measure number '7' in the upper right corner.

This system contains measures 13 and 14. The music continues with the established melodic and harmonic style, featuring intricate line work in both hands. The dynamics remain consistent with the previous measures, ending with a final chord in measure 14.

Musical score system 1, measures 6-7. The music is in G major and 3/4 time. It features a melodic line in the right hand with slurs and accents, and a supporting bass line in the left hand. A dynamic marking of *pp* is present in the final measure.

Musical score system 2, measures 8-9. The music continues with a *cresc.* marking and a dynamic of *mf* at the end of the system.

Musical score system 3, measures 10-11. The system begins with a *dim.* marking and a dynamic of *mf*.

Musical score system 4, measures 12-13. The system starts with a *dim.* marking and a dynamic of *mf*. It concludes with a *f marc.* marking and the number 10.

Musical score system 5, measures 14-15. The system begins with the tempo marking *poco allargando*, followed by *a tempo*. It includes a *dim.* marking and a dynamic of *p*.

11

sempre p

This system contains the first two measures of a musical phrase. The music is written for piano in a key with one sharp (F#). The first measure features a complex chordal texture with moving lines in both hands. The second measure continues this texture, with a dynamic marking of *sempre p* (piano) appearing in the right-hand staff.

cresc.

This system contains the next two measures. The first measure shows a continuation of the piano texture. The second measure features a dynamic marking of *cresc.* (crescendo) in the right-hand staff, indicating a gradual increase in volume.

12

f

This system contains the next two measures. The first measure continues the piano texture. The second measure features a dynamic marking of *f* (forte) in the right-hand staff, indicating a strong, loud sound.

dim.

This system contains the next two measures. The first measure continues the piano texture. The second measure features a dynamic marking of *dim.* (diminuendo) in the right-hand staff, indicating a gradual decrease in volume.

13

mf marc.

This system contains the final two measures of the phrase. The first measure continues the piano texture. The second measure features a dynamic marking of *mf marc.* (mezzo-forte marcato) in the right-hand staff, indicating a moderate volume with a more pronounced, accented attack.

First system of musical notation. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *p* and *mf marc.*

Second system of musical notation, starting at measure 14. Dynamics include *cresc.*, *più f*, and *f*.

Third system of musical notation. Dynamics include *f* and *cresc.*

Fourth system of musical notation, starting at measure 15. Dynamics include *sempre f*.

Fifth system of musical notation, concluding the page. Dynamics include *rall. molto*, *cresc. molto*, and *ff sost.*

# II. LACHRYMÆ PAVAN.

Thomas Morley's Version.  
(from the Fitzwilliam Virginal Book, N<sup>o</sup> CLIII.)

John Dowland.  
(1583-1626)

*Sostenuto.*  $\text{♩} = 66.$

*p espress.* *espress.*

*cresc.* *mf*

*dim.* *pp* *P* *(repeat pp)*

*mp con espress.* *cresc.* *mf*

*mf* *dim.*

*espress.*

First system of musical notation, featuring a treble and bass clef. The music is marked *espress.* and includes a *dim.* dynamic marking. The notation includes various note values, rests, and slurs.

2 *Meno mosso.*

Second system of musical notation, featuring a treble and bass clef. The music is marked *Meno mosso.* and includes a *cresc.* dynamic marking. The notation includes various note values, rests, and slurs.

*poco allargando*

Third system of musical notation, featuring a treble and bass clef. The music is marked *poco allargando* and includes a *cresc.* dynamic marking. The notation includes various note values, rests, and slurs.

*a tempo*

Fourth system of musical notation, featuring a treble and bass clef. The music is marked *a tempo* and includes a *mf* dynamic marking. The notation includes various note values, rests, and slurs.

*dim.*

Fifth system of musical notation, featuring a treble and bass clef. The music is marked *dim.* and includes a *mf* dynamic marking. The notation includes various note values, rests, and slurs.



First system of musical notation. The right hand (RH) features a melodic line with a *cresc.* marking. The left hand (LH) provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The right hand (RH) continues the melodic line with a *dim.* marking. The left hand (LH) is marked *L.H. espress.* and *p*.

3 *Poco largamente.*

Third system of musical notation, starting with a 4/4 time signature. The right hand (RH) begins with a *f marc.* marking, followed by *mf* and *p*. The left hand (LH) provides a harmonic accompaniment.

Fourth system of musical notation. The right hand (RH) features a melodic line with a *mp espress.* marking, followed by *mf*. The left hand (LH) provides a harmonic accompaniment.

Fifth system of musical notation. The right hand (RH) features a melodic line with a *dim.* marking and a sextuplet (6) in the final measure. The left hand (LH) provides a harmonic accompaniment.

mf *espress.*

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

*f* *P* *mf espress.*

Second system of the piano score. It includes dynamic markings for fortissimo (*f*), piano (*P*), and mezzo-forte (*mf*) with an expressive (*espress.*) instruction.

*cresc.* *f*

Third system of the piano score. It features a crescendo (*cresc.*) marking and a fortissimo (*f*) dynamic.

Fourth system of the piano score, continuing the melodic and harmonic development.

*sempre f* *ritard.* *dim.* *ten* *P*

Fifth system of the piano score, concluding with a fortissimo (*f*) dynamic, a ritardando (*ritard.*) instruction, a diminuendo (*dim.*) marking, a tenuto (*ten*) sign, and a piano (*P*) dynamic.

# III. THE KING'S HUNT.

(from the Fitzwilliam Virginal Book, N<sup>o</sup> CXXXV.)

John Bull.  
(1563-1628)

*Vivo.*  $\text{♩} = 96.$

*ff* *ten.* *marc.* *f* *p* *f* *p*

*Doppio più lento.*  $\text{♩} = \text{♩}$

*espress.* *cresc.* *mf*

*cresc.*

*f* *p* *mf*

*cresc.* *f*

Tempo I?

First system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 2/2. Dynamics: *f*, *p*, *cresc.*, *f marc.*, *mf*.

Second system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 2/2. Dynamics: *f*, *p*, *dim.*, *mf*, *f giocoso*, *p subito*.

Third system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 2/2. Dynamics: *cresc.*, *f*, *f*, *f espress.*.

Fourth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 2/2. Dynamics: *dim.*, *p*, *f*.

Fifth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 2/2. Dynamics: *dim.*, *p*, *cresc.*.

First system of musical notation. The right hand features a melodic line with a slur over the first two measures, followed by a dynamic marking of *f* and a fermata. The left hand has a rhythmic accompaniment. A section starting with *ff marc.* features accented chords in the right hand and a steady eighth-note pattern in the left hand.

Second system of musical notation. The right hand continues with a melodic line, showing a dynamic shift from *f* to *p*. The left hand maintains its accompaniment with some chordal textures.

Third system of musical notation. The right hand has a melodic line with a *cresc.* marking. The left hand features a steady eighth-note accompaniment with a *p* dynamic marking.

Fourth system of musical notation. The right hand has a melodic line with a *f dim.* marking. The left hand has a rhythmic accompaniment. The system is divided into two sections: *Doppio più lento.* and *Tempo I<sup>o</sup>*. The second section includes a *p cresc.* marking.

Fifth system of musical notation. The right hand has a melodic line with a *f* dynamic marking. The left hand has a rhythmic accompaniment. The system is marked *Doppio più lento.*

*Animato.*

*f*

*f*

*p* *ten.*

*rall. molto*  
*cresc.* *f* *sost.*

# IV. QUODLING'S DELIGHT.

(from the Fitzwilliam Virginal Book N<sup>o</sup> CXIV.)

Giles Farnaby.  
(c. 1592)

*Allegro moderato.* ♩ = 100.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/4. The music begins with a dynamic marking of *mf* and the instruction *espress.* (espressivo). The melody in the upper staff features a series of eighth and sixteenth notes, while the bass line provides a steady accompaniment of quarter notes.

The second system continues the piece. It begins with a dynamic marking of *p* (piano). The upper staff continues with a melodic line, and the lower staff provides accompaniment. A *cresc.* (crescendo) marking is placed over the final measure of the system.

The third system begins with a dynamic marking of *f* (forte). The upper staff features a more active melodic line with some grace notes. A *dim.* (diminuendo) marking is placed over the middle of the system. The lower staff continues with its accompaniment.

The fourth system begins with a dynamic marking of *p* (piano). The upper staff continues with a melodic line, and the lower staff provides accompaniment. A *cresc.* (crescendo) marking is placed over the middle of the system, and a *ritard.* (ritardando) marking is placed over the final measure.

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.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a supporting line with slurs. Both staves are marked with *marc.* (marcato) in the first measure.

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a supporting line with slurs. The system is marked with *mf* (mezzo-forte) in the first measure.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a supporting line with slurs. The system is marked with *mp* (mezzo-piano) in the first measure and *dim.* (diminuendo) in the second measure.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a supporting line with slurs. The system is marked with *p* (piano) in the first measure and *cresc.* (crescendo) in the second measure.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a supporting line with slurs. The system is marked with *cresc.* in the first measure, *f* (forte) in the second measure, *rall.* (rallentando) in the third measure, and *ff sost.* (fortissimo sostenuto) in the final measure.

# V. SELLENGER'S ROUND.

(from the Fitzwilliam Virginal Book N<sup>o</sup> LXIV.)

William Byrd.  
(1542—1623)

*Allegretto giocoso.* ♩ = 88.

*mf espress.* *tr* *p* *cresc.* *f*

*cresc.* *più f*

*dim.* *p* *tr*

*cresc.* *mf* *tr* *L. H.* *dim.*

13114

Copyright, 1909, by Novello & Company, Limited.

1

*p* *cresc.* *mf*

*mf* *cresc.* *f*

*dim.* *p*

*mf* *marc.* *f* *tr* *dim.*

2

*mf espress.* *cresc.* *mf espress.*

musical score system 1, featuring piano and treble clefs. The piece begins with a *marc.* (marcato) dynamic. The right hand has a trill (*tr*) in the second measure. The left hand features a 7-measure rest in the third measure. The system concludes with a *f* (forte) dynamic.

musical score system 2, continuing the piano and treble clef notation. The right hand has a *p* (piano) dynamic marking. The left hand features a 7-measure rest in the second measure.

musical score system 3, continuing the piano and treble clef notation. The piece begins with a *cresc.* (crescendo) dynamic. The right hand has a *f* (forte) dynamic marking. The left hand features a 7-measure rest in the second measure.

musical score system 4, continuing the piano and treble clef notation. The right hand has a *f* (forte) dynamic marking. The system concludes with a triplet of eighth notes (*3*) in the right hand, marked *L.H. mp* (Left Hand mezzo-piano).

First system of musical notation. The right hand (RH) features a melodic line with eighth notes and quarter notes, some with slurs. The left hand (LH) plays a steady accompaniment of eighth notes. A dynamic marking of *sf* (sforzando) is present in the second measure of the LH.

Second system of musical notation. The right hand (RH) has a melodic line with slurs. The left hand (LH) has a more complex accompaniment with slurs. Dynamic markings include *mf* (mezzo-forte) for the RH in the first measure and *f* (forte) for the LH in the third measure. Labels "R.H." and "L.H." are placed near the respective staves.

Third system of musical notation. The right hand (RH) plays a series of chords. The left hand (LH) has a melodic line with slurs. A dynamic marking of *più f* (più forte) is placed in the second measure.

Fourth system of musical notation. The right hand (RH) has a melodic line with slurs. The left hand (LH) has a steady accompaniment. Dynamic markings include *mf* (mezzo-forte) in the first measure and *f* (forte) in the third measure.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with chords and single notes. A forte (*f*) dynamic marking is placed above the right-hand staff.

The second system of music consists of two staves. The upper staff continues the melodic line with various note values and rests. The lower staff continues the bass line. A *dim.* (diminuendo) dynamic marking is placed above the right-hand staff.

The third system of music consists of two staves. The upper staff begins with a measure marked with the number '4'. The lower staff contains a bass line with chords and single notes. Dynamic markings include *p* (piano) on the left, *marc.* (marcato) in the middle, and *f* (forte) on the right.

The fourth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamic markings include *marc.* (marcato) on the left and *più f* (più forte) in the middle.



mf

cresc. f

tr dim. p espres.

allargando rall. marc. f marc. cresc. ff sost.

# 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," "Mazepa Galop," &c.
- No. 15.**—**Wollenhaupt, J.** Ten Pieces, including "Les Clochettes," "Fau 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 Musicaux (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 Säckingen" (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.