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.

The MS. Reading of Corrections made in the Text

Page	*Line*	*Stave*	*Bar*	*Beat*	*MS.*
3	1	2	3	–	Bass 𝅗𝅥 𝅗𝅥 for 𝅝
3	1	1	5	1,2	Alto D omitted
3	2	1	2,4	2	F♯
3	4	2	3,4	3,4	2 ties omitted
3	4	1	7	–	D 𝅝 above B
5	1	2	3	2	B♭
7	1	2	2	1	B♮
15	3	1	2	3,4	E 𝅝 above C♯
15	5	2	1	1	G♯
15	6	1	2	2	F♮
16	3	1	6	–	E 𝅗𝅥 above C♯
16	3	2	6	1	A 𝅗𝅥. 𝅘𝅥
20	2	2	4	4	C♯
20	4	2	1	4	G♯
22	4	2	4	3	G♯ F♮
23	2	1	3	3	F♯
23	4	1	3	2-3	2 alto ties omitted

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

CONTENTS

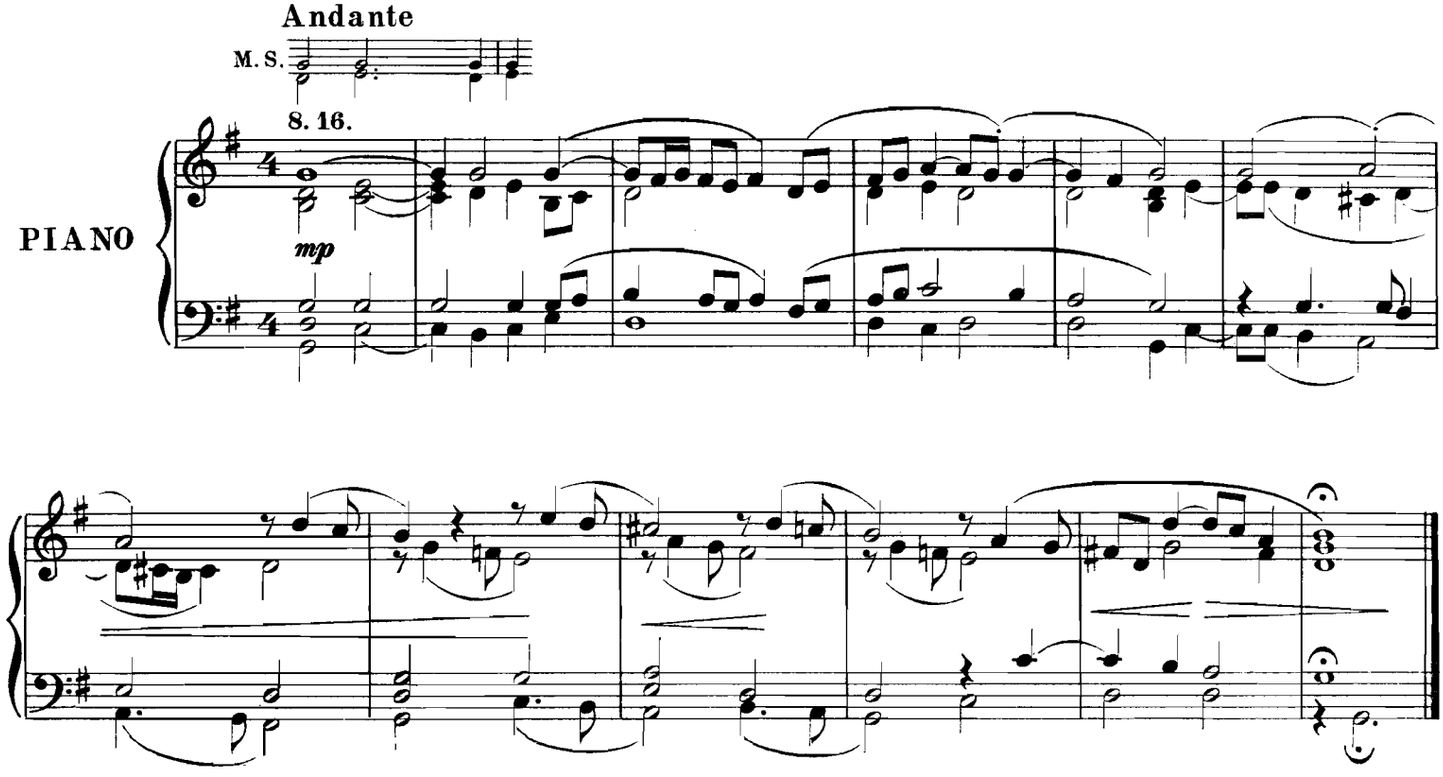
I	A VOLUNTARIE
II	A VOLUNTARIE
III	A SHORT PRELUDE of 4 PARTS
IV	A FANCY
V	A FANCY
VI	A FANCY in A RE
VII	A FANCY in C FA UT
VIII	FANTASIA
IX	A FANCY
X	A VOLUNTARY
XI	A FANCY in C FA UT
XII	IN NOMINE
XIII	PLAINSONG FANTASY
XIV	PRELUDIUM

ORLANDO GIBBONS

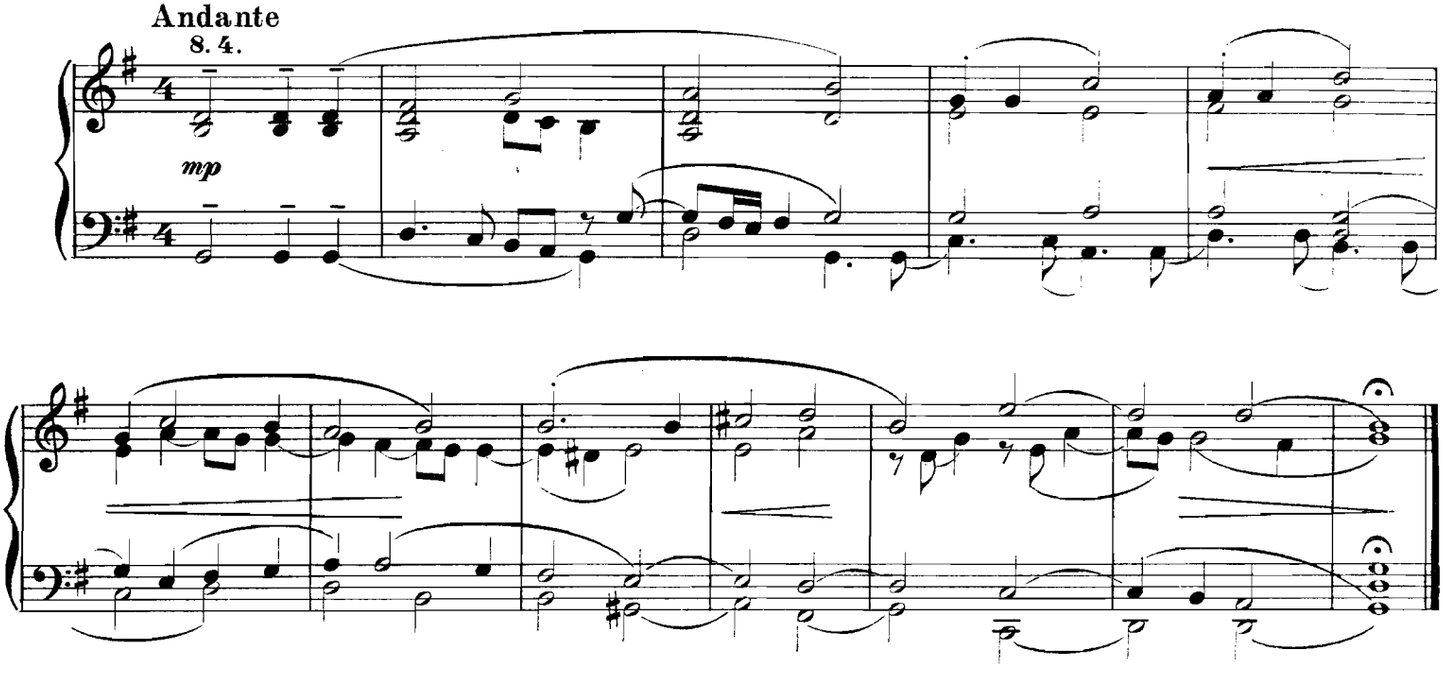
VOLUME IV

FANCIES

I A Voluntarie



II



8 ft, 4 ft, 16 ft tone is indicated by the figure only. I & II Time-values diminished from 𝅗𝅥 to ♩

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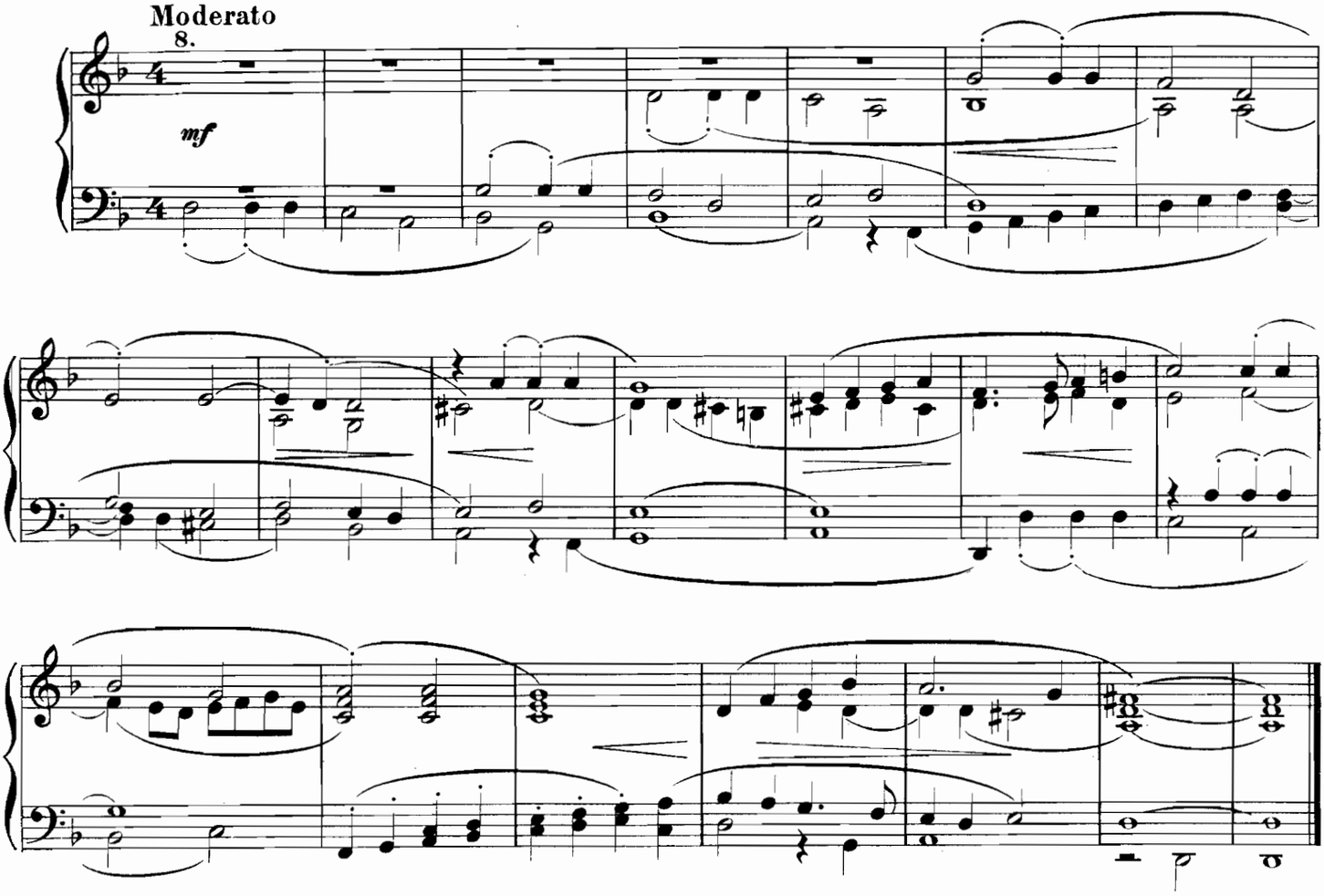
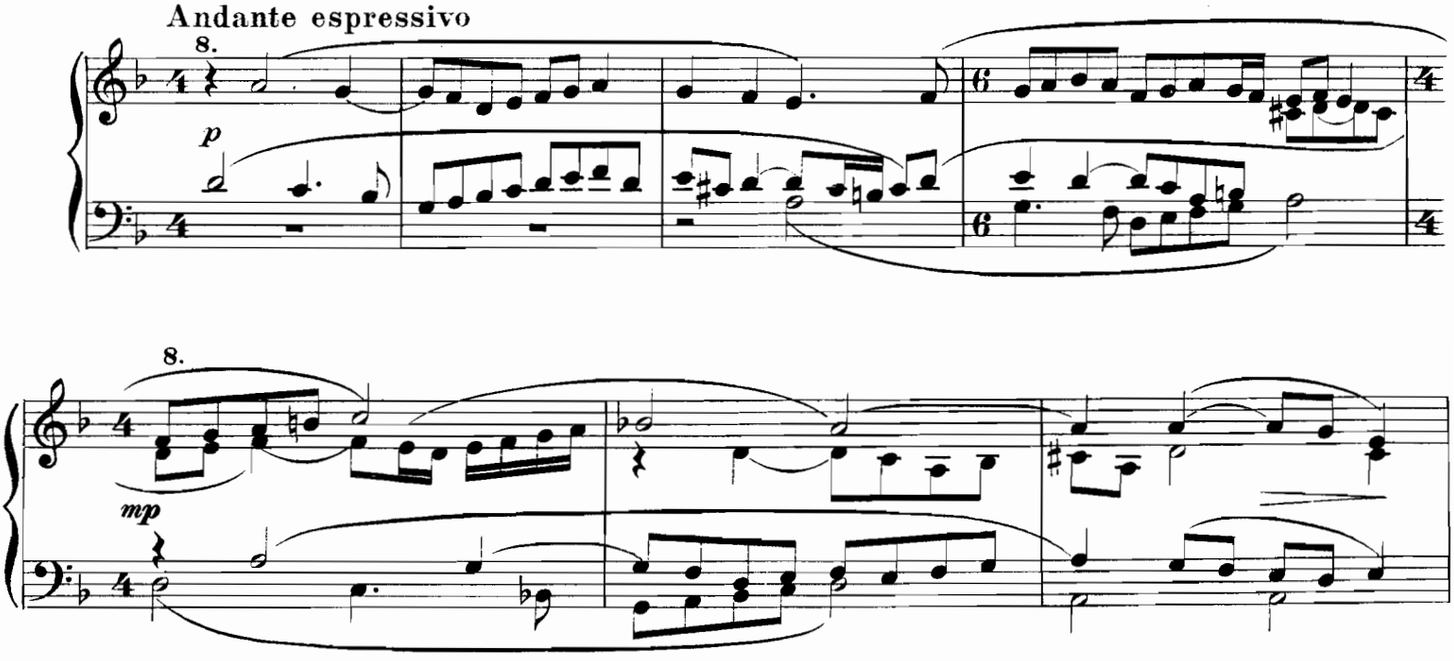
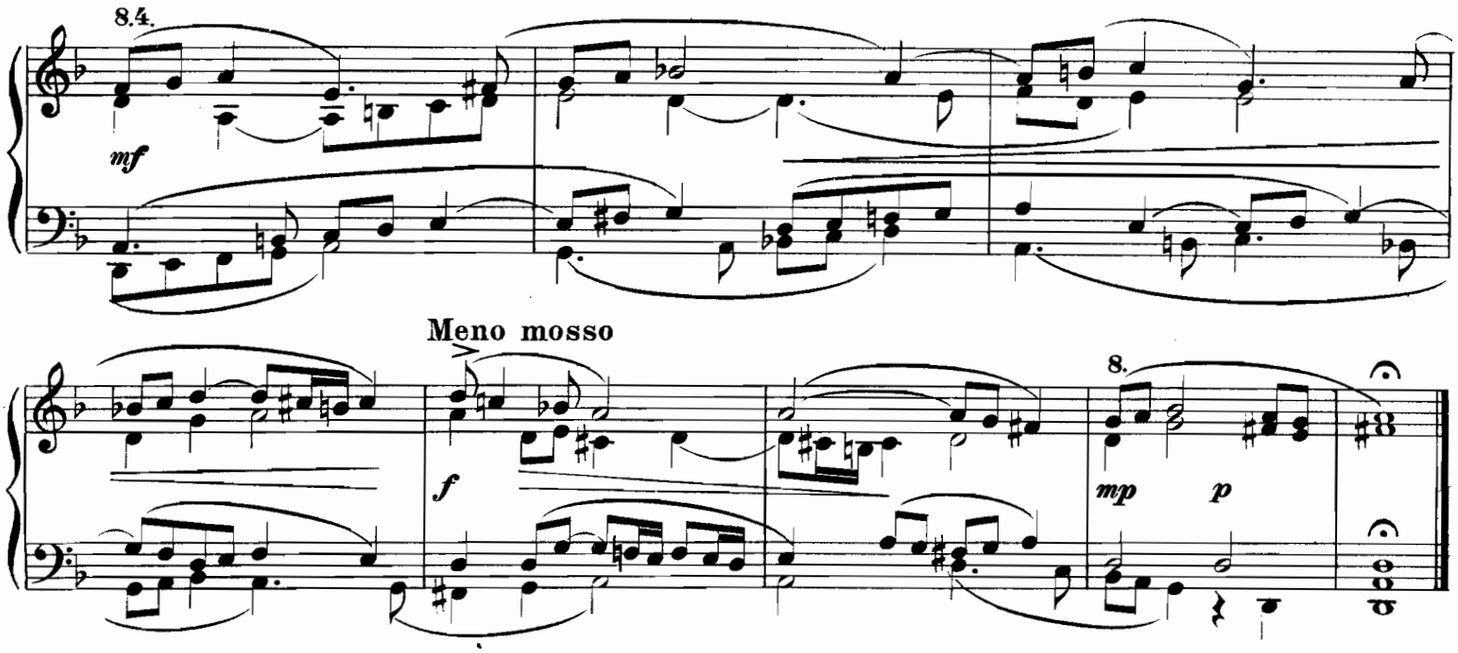
III A short Prelude of four parts



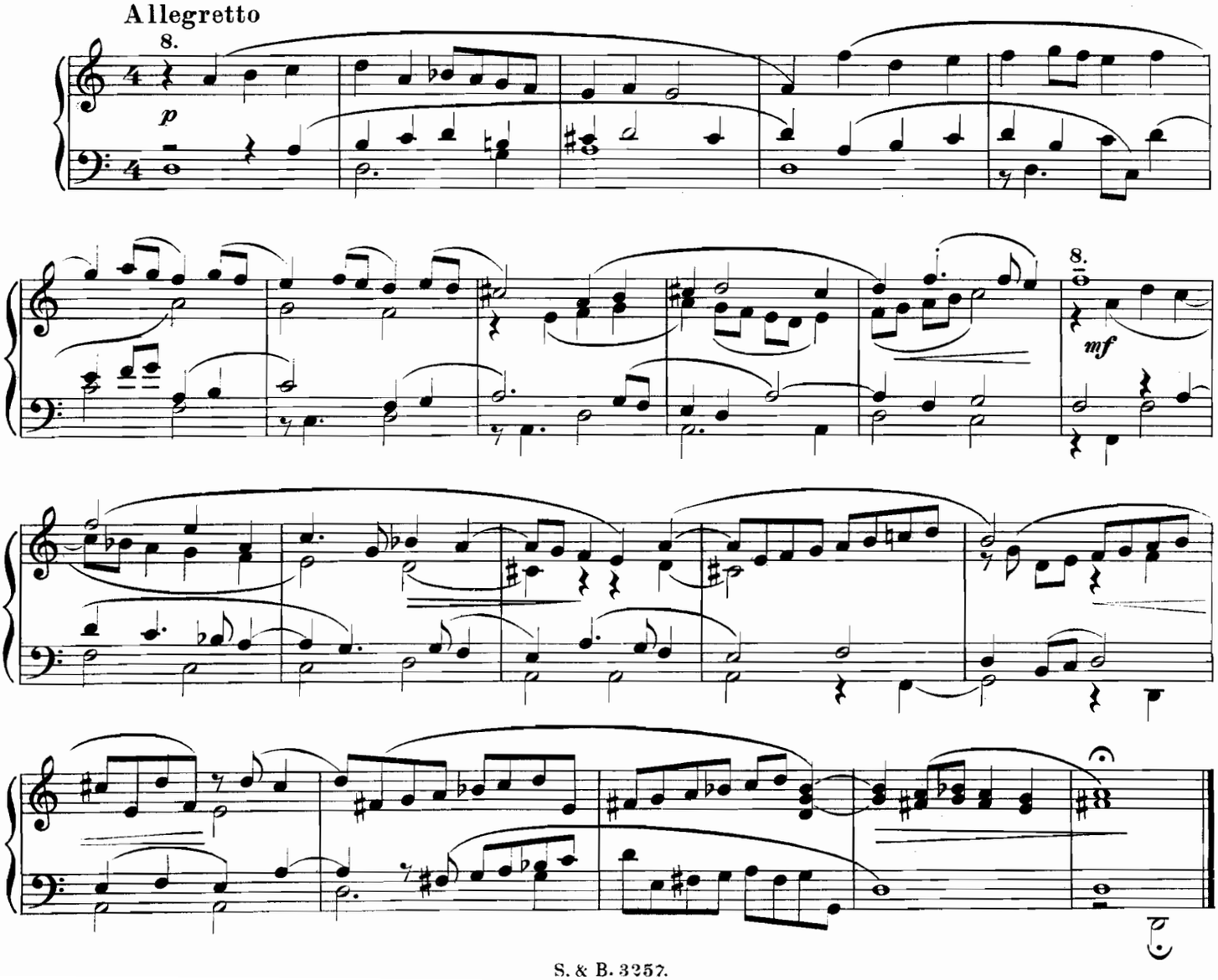
IV A Fancy



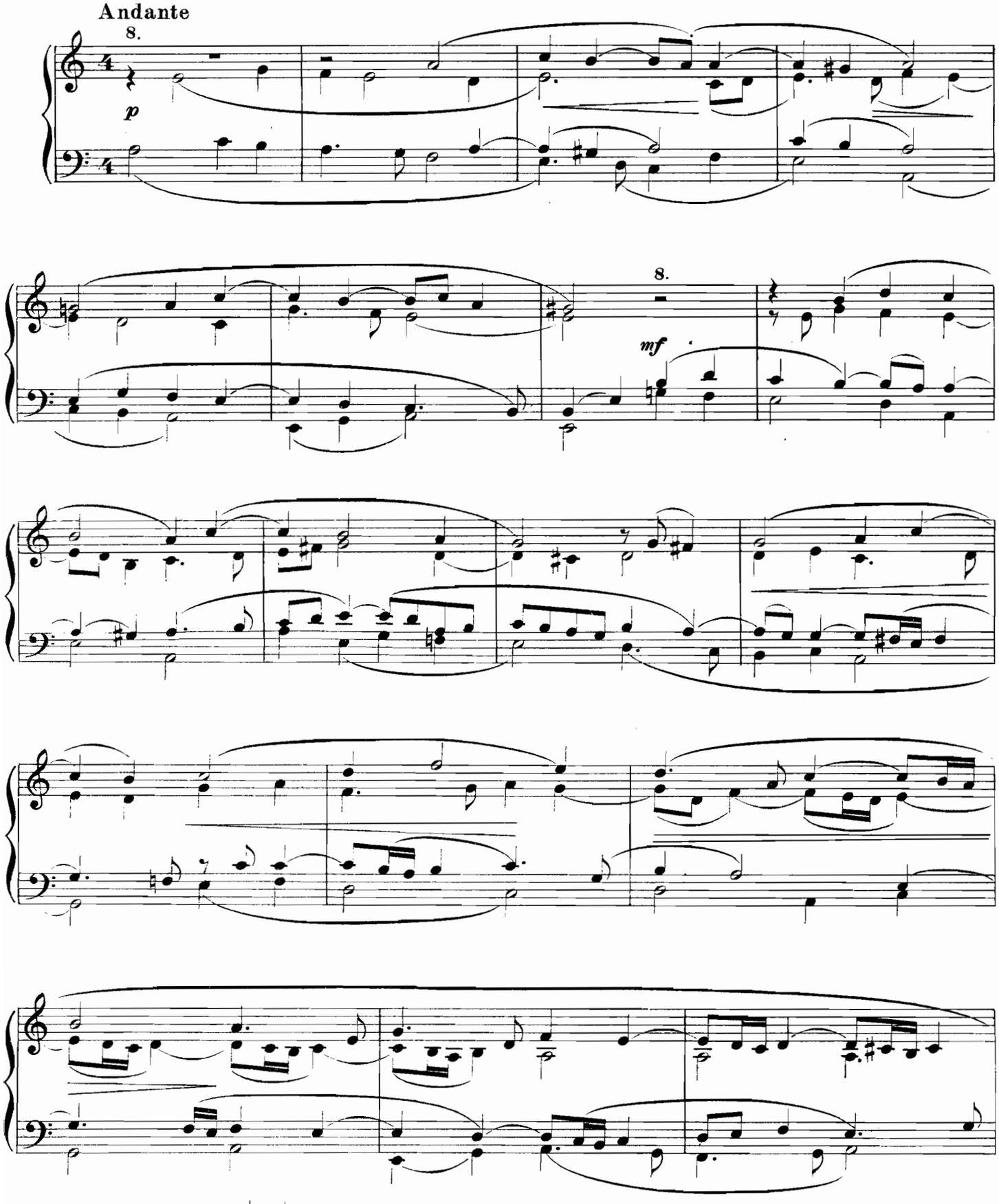
IV. B♭ alto, in bar 6, is probably intended. Time-values diminished from 𝅗𝅥 to ♩



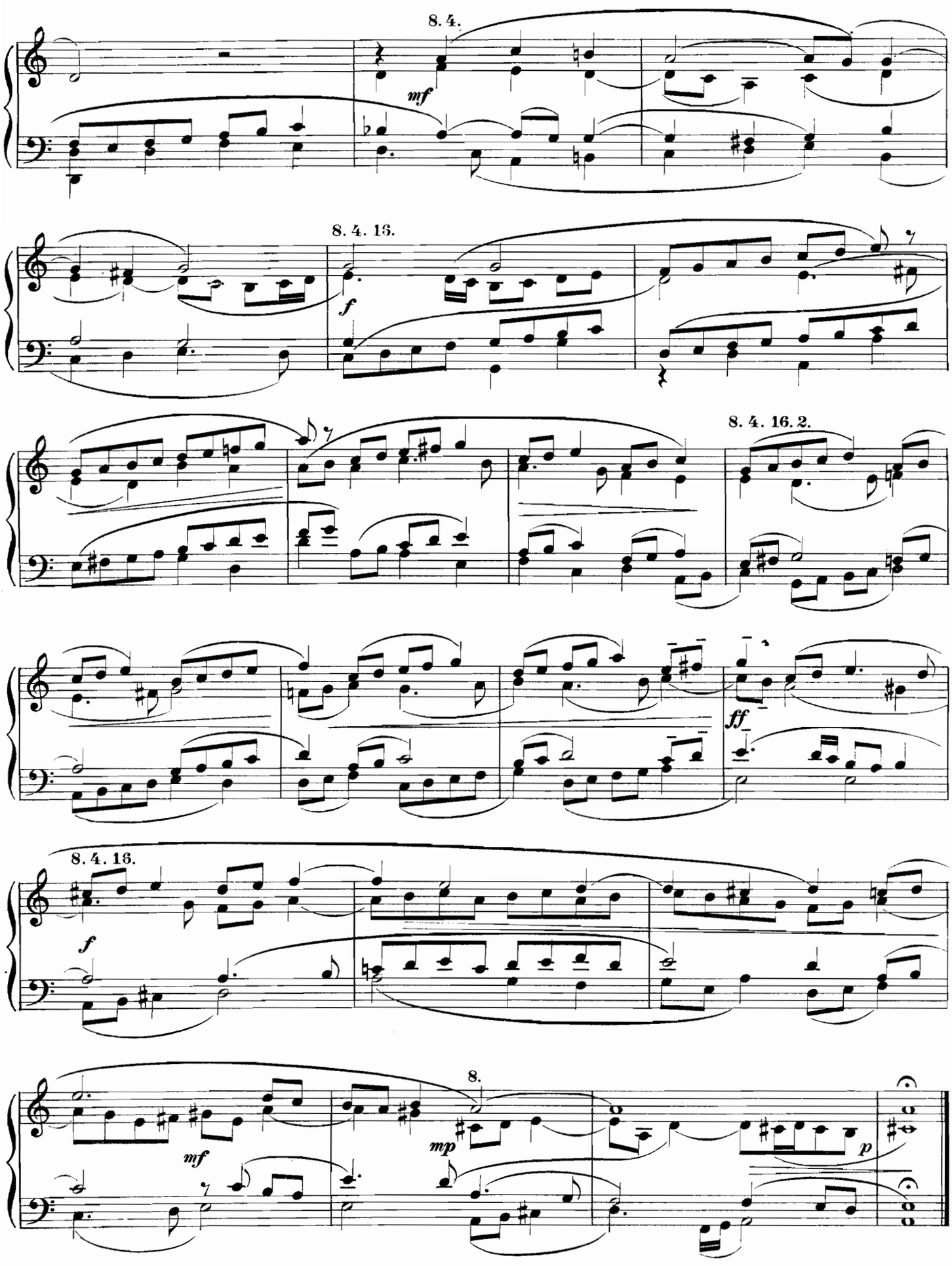
V A Fancy



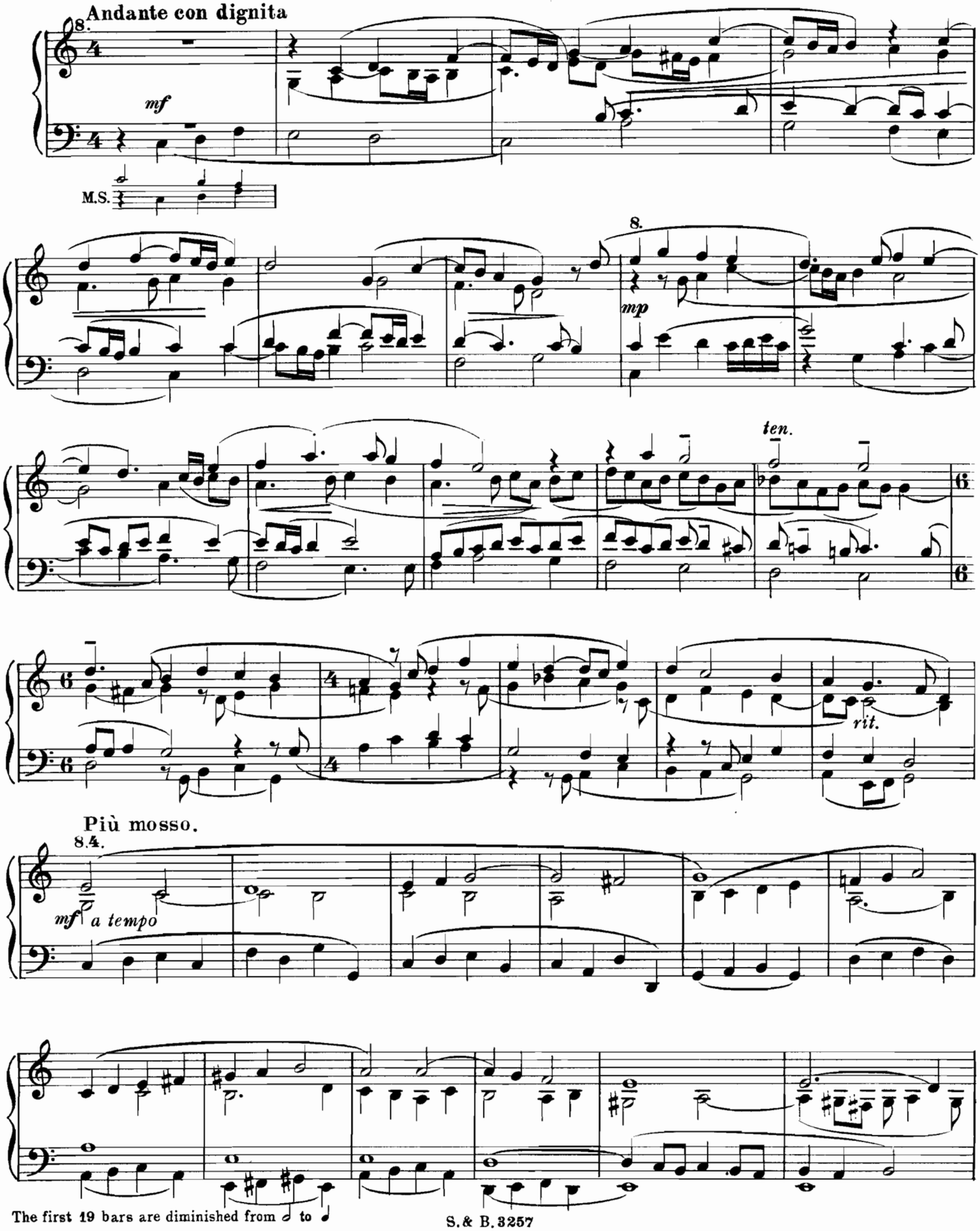
VI A Fancy in A re



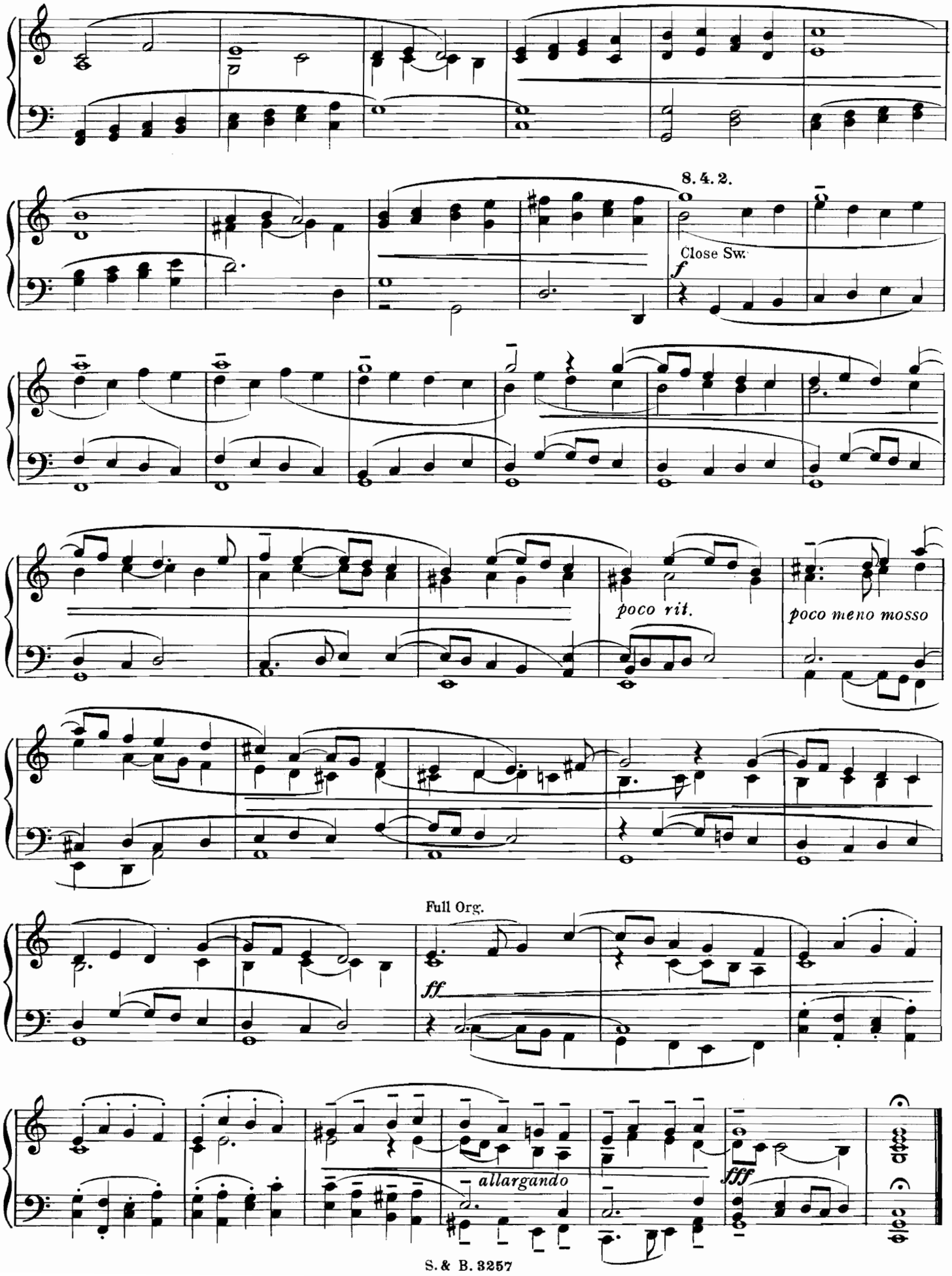
Time-values diminished from 𝅗𝅥 to ♩


8. 4.
mf
8. 4. 16.
f
8. 4. 16. 2.
ff
8. 4. 16.
f
8.
mf
mp
p

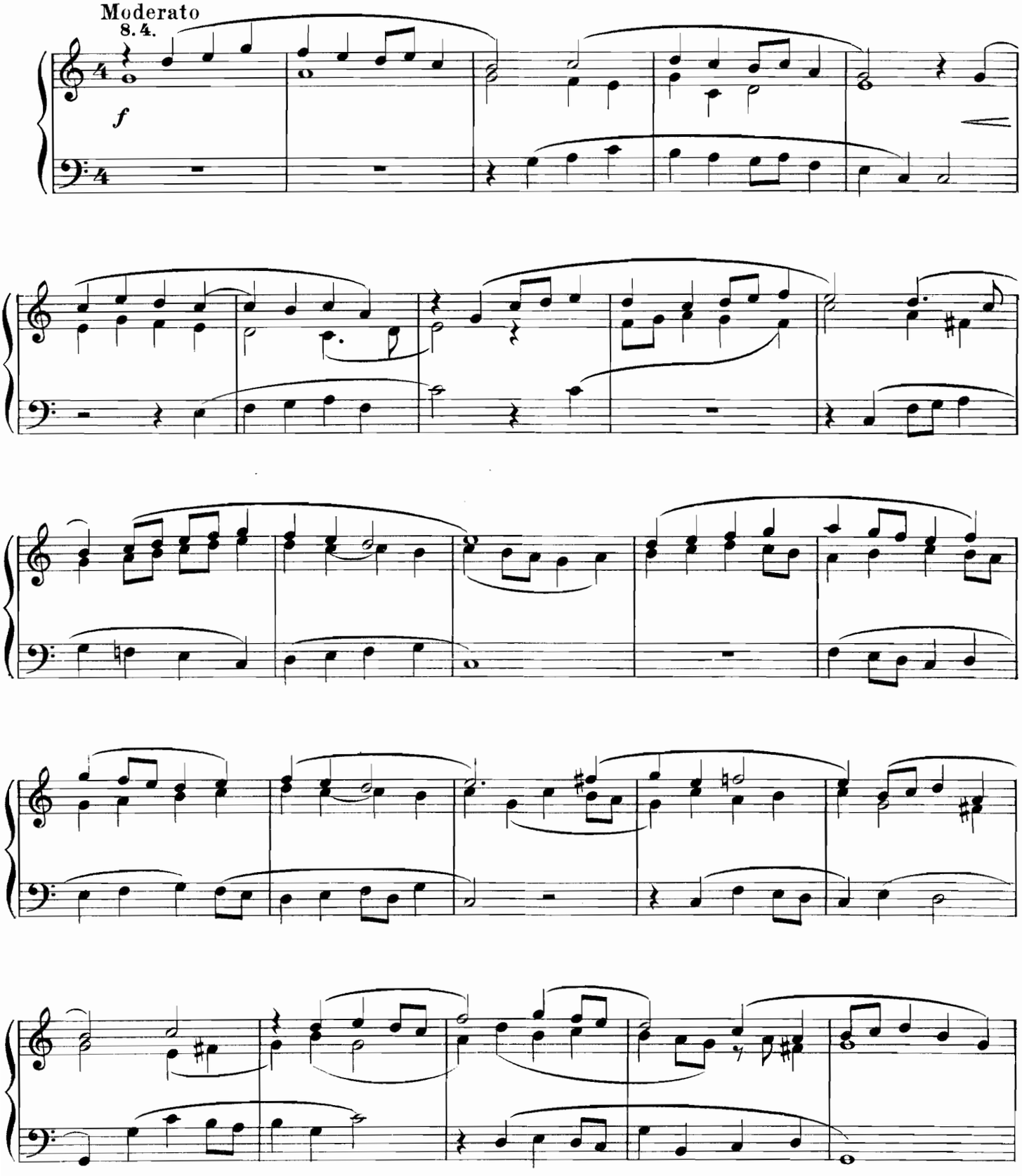
VII A Fancy in C fa ut

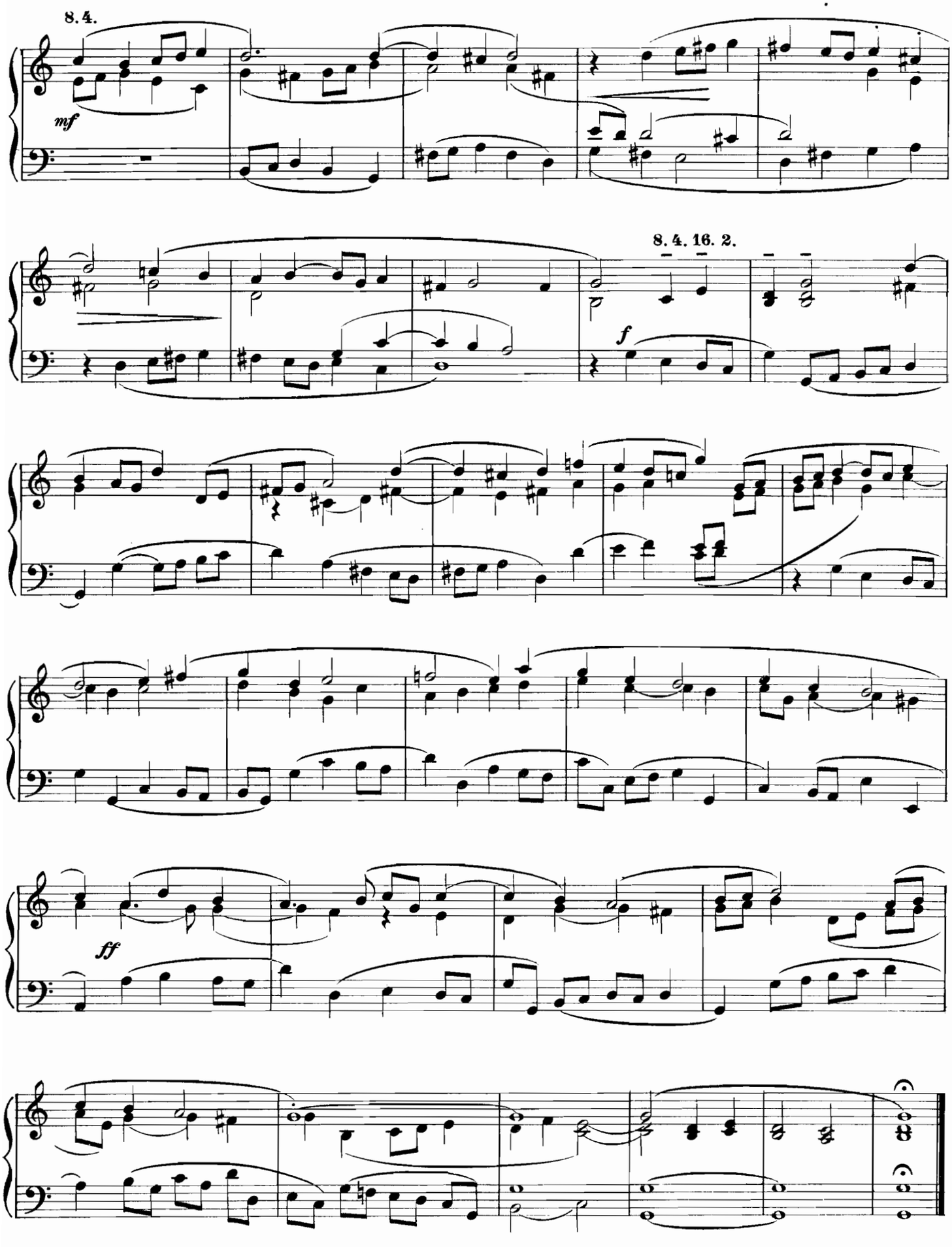


The first 19 bars are diminished from 𝅗𝅥 to ♩

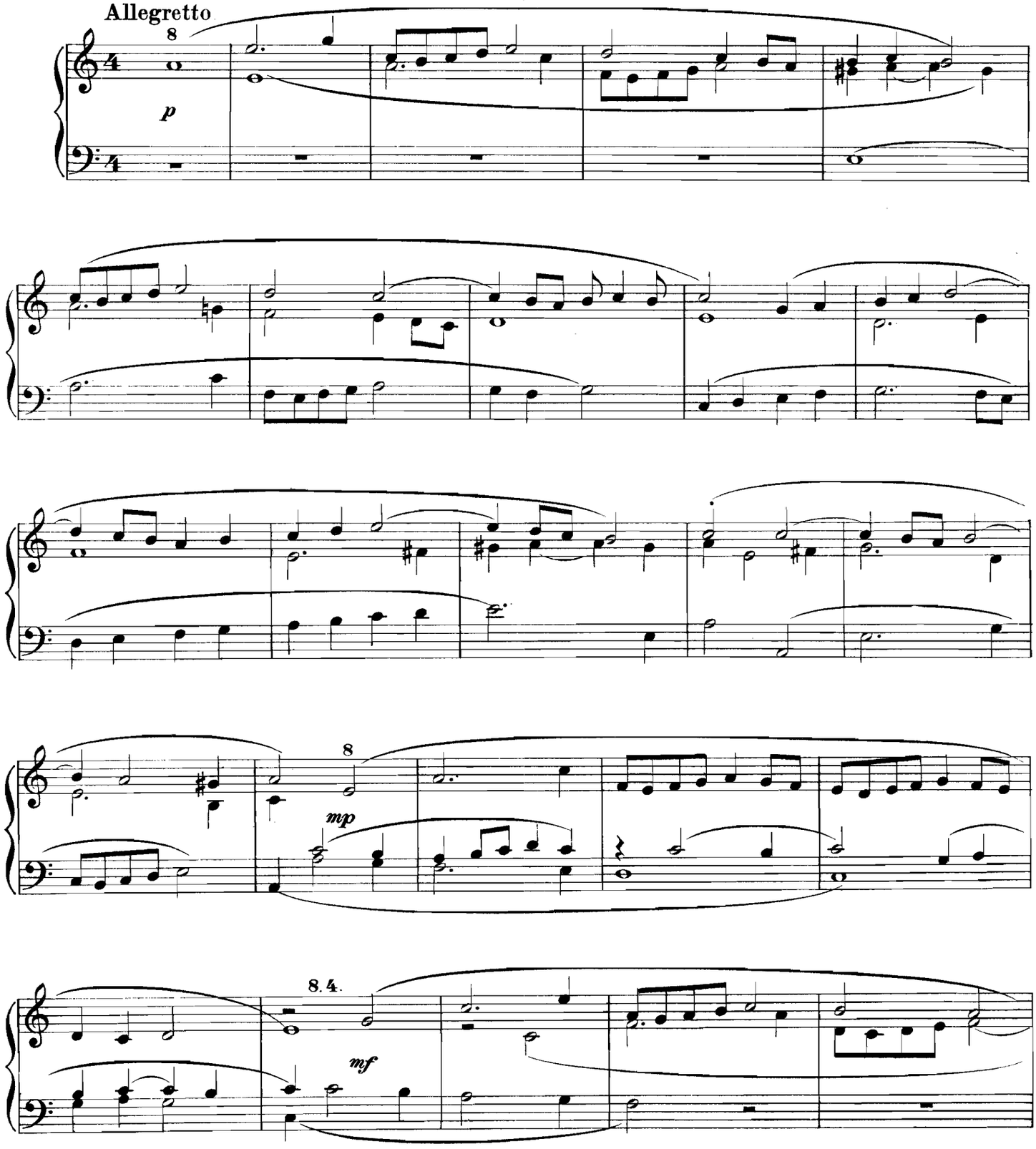

8. 4. 2.
Close Sw.
f
poco rit.
poco meno mosso
Full Org.
ff
allargando
fff

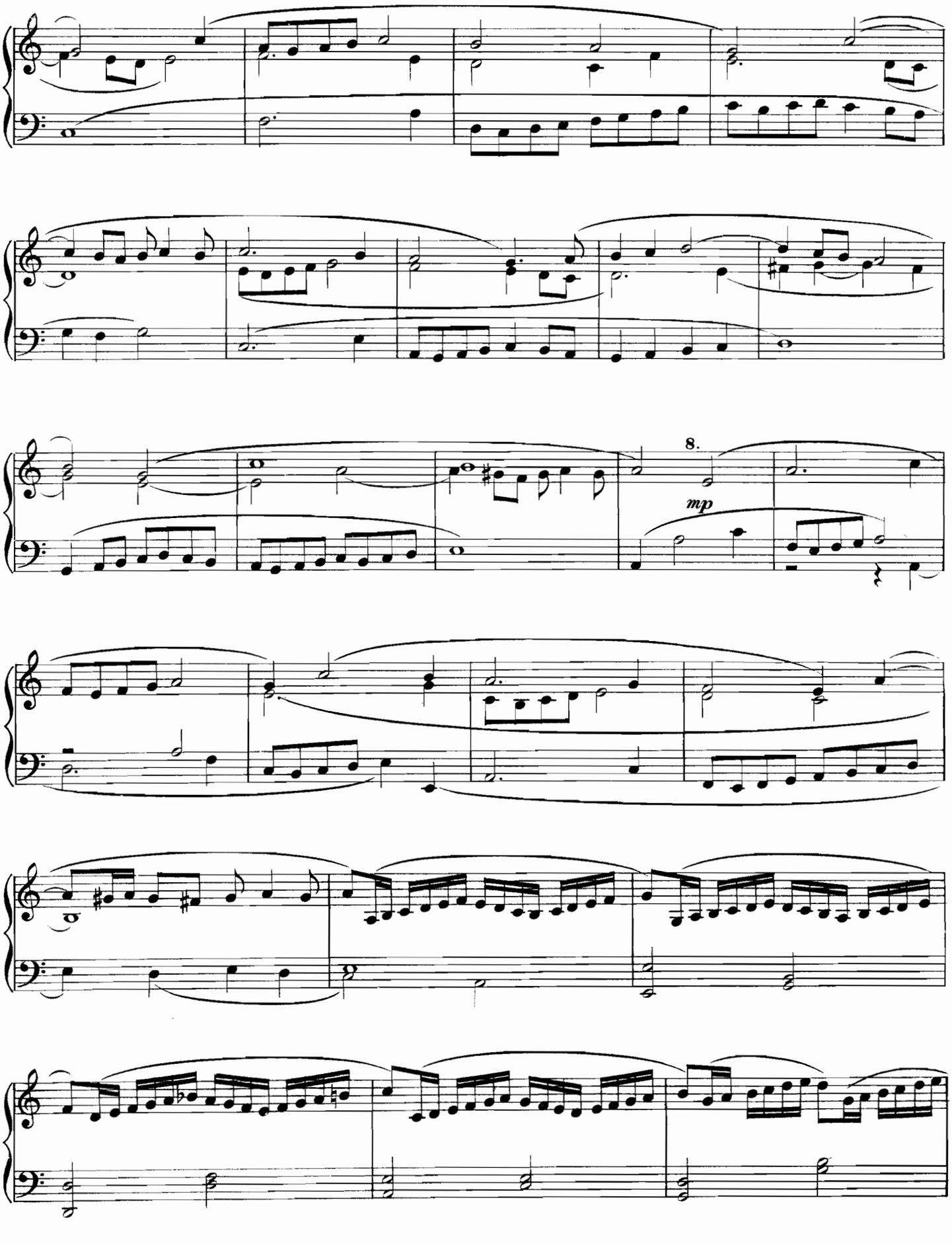
VIII Fantasia

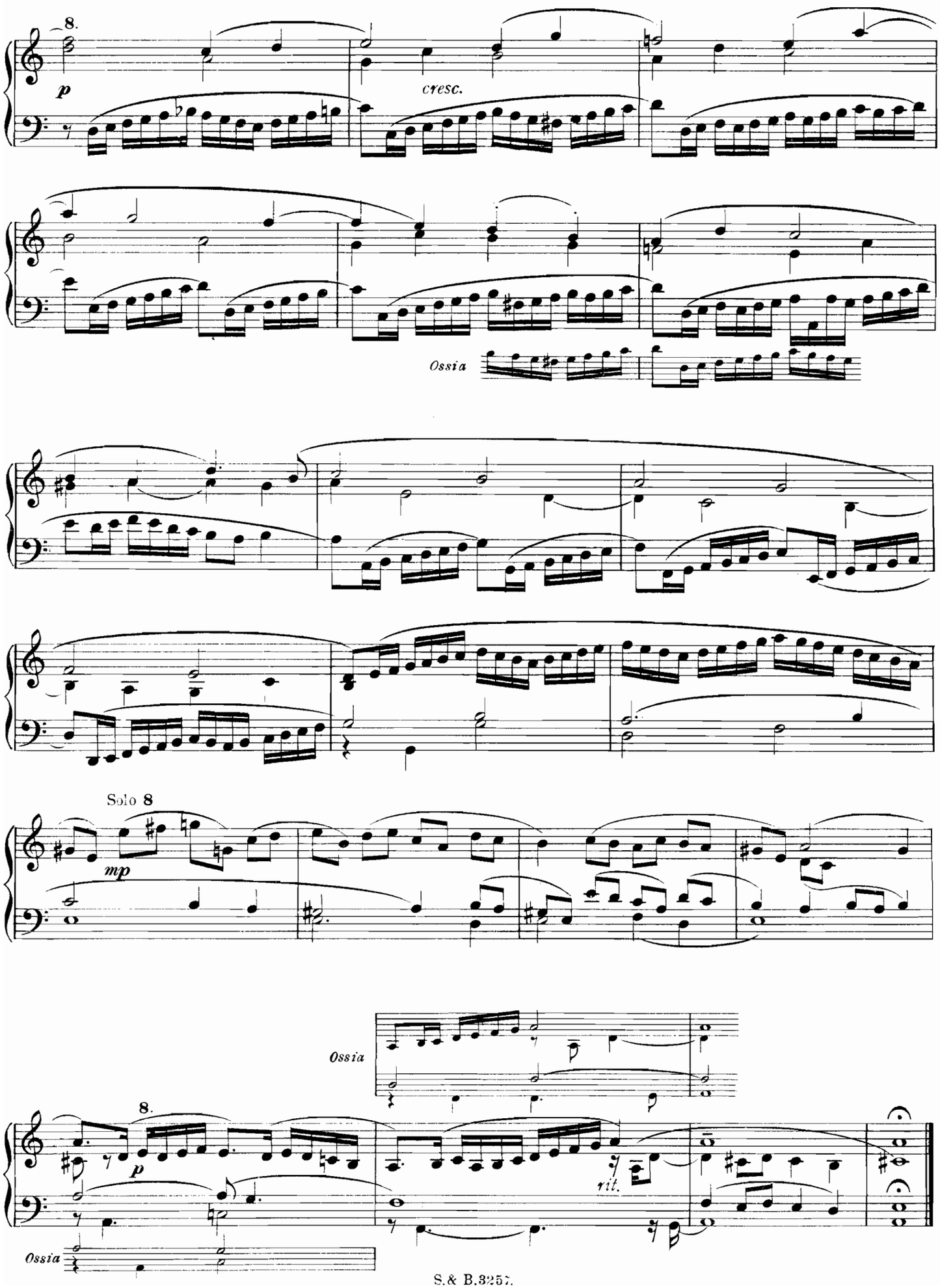



8. 4.
mf
8. 4. 16. 2.
f
ff

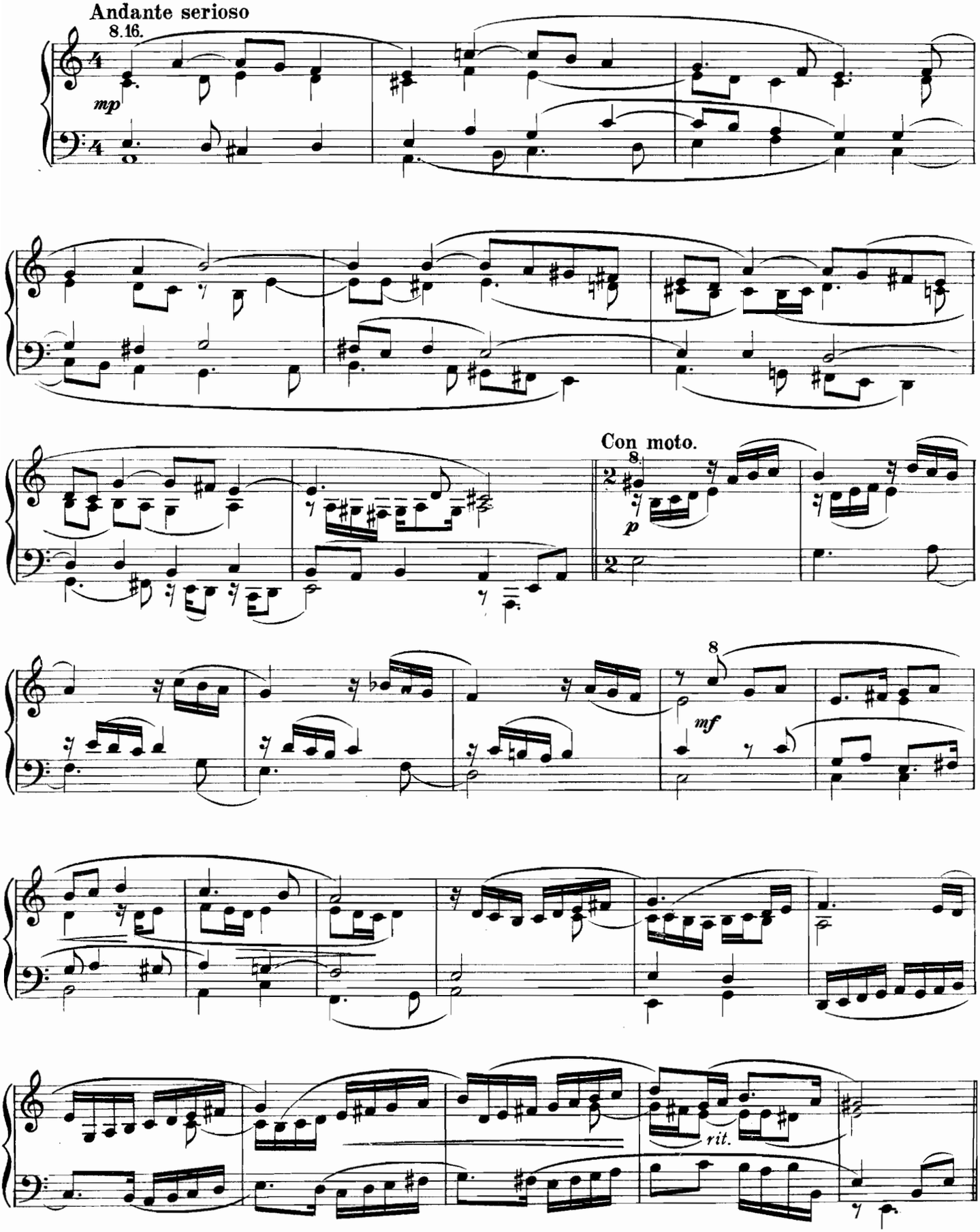
IX A Fancy




8.
mp


8.
p
cresc.
Ossia
Solo 8
mp
Ossia
8.
p
rit.
Ossia

X A Voluntary



The M.S. containing this Voluntary having disappeared, use has been made of Mr. John West's transcription of the above by permission of Messrs. Novello & Co.

Time values are diminished from 𝅗𝅥 to ♩

Andante
8.16.

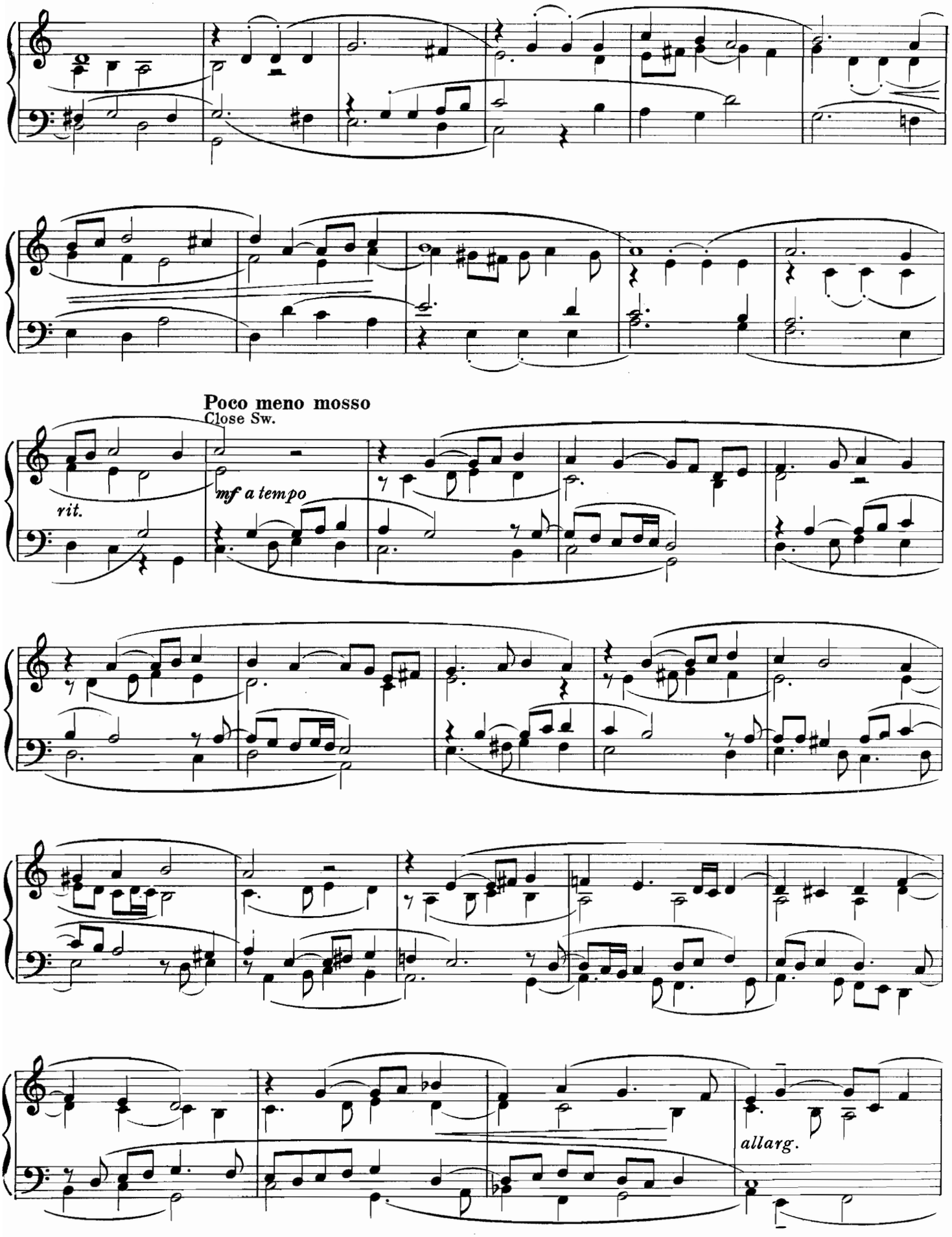
p
a tempo

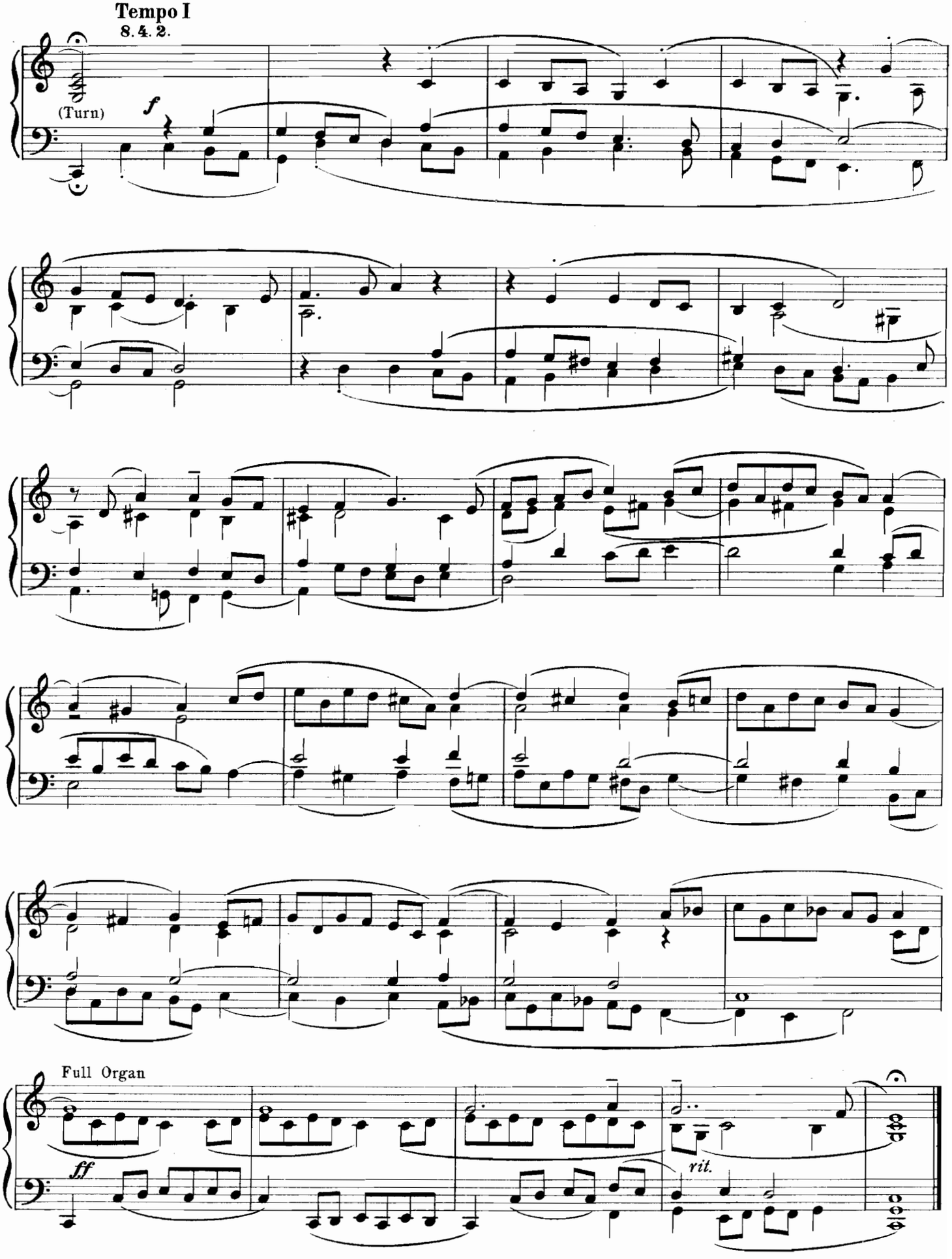
XI A Fancy in C fa ut

Andante maestoso
8. 4. Sw. open

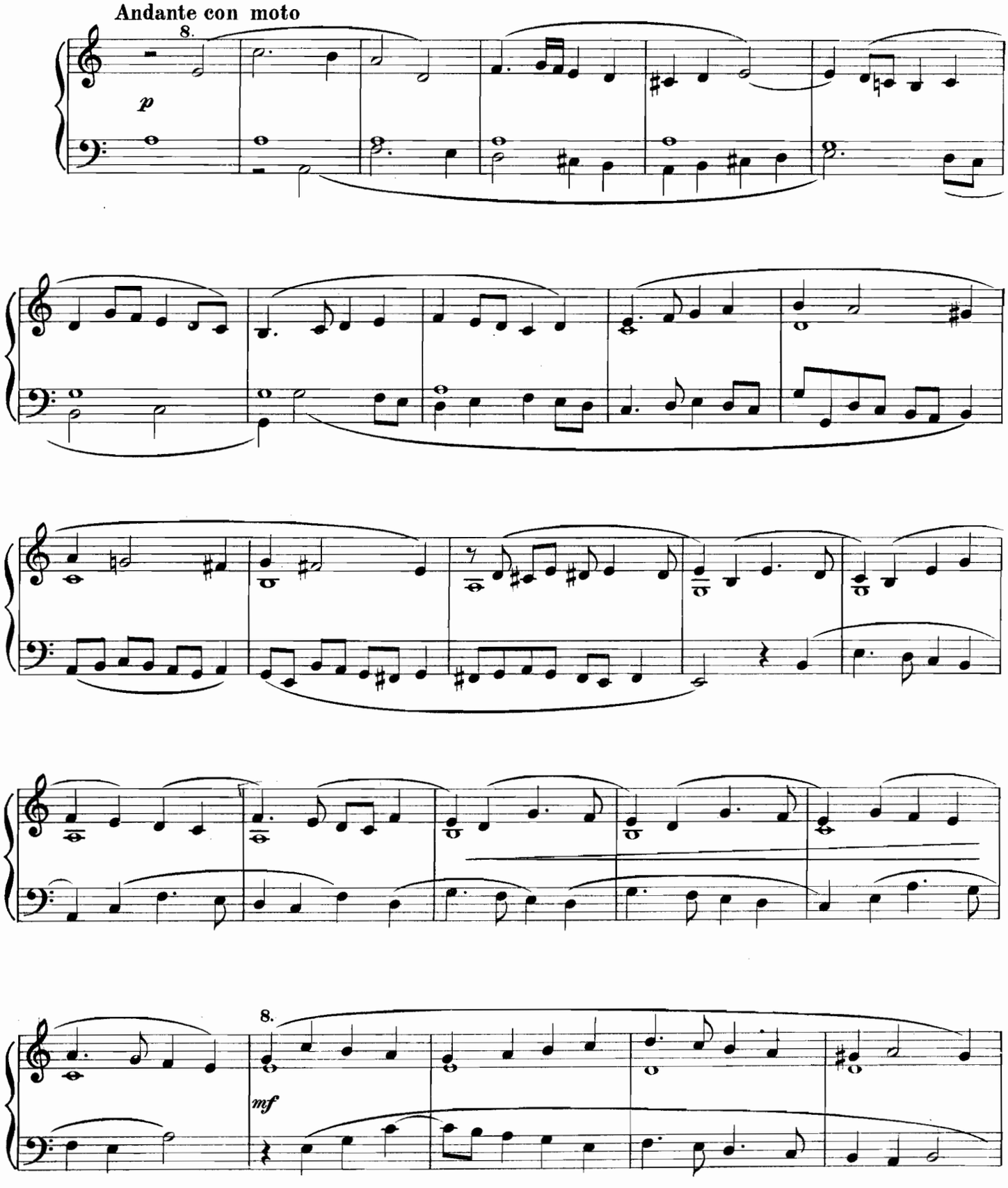
f

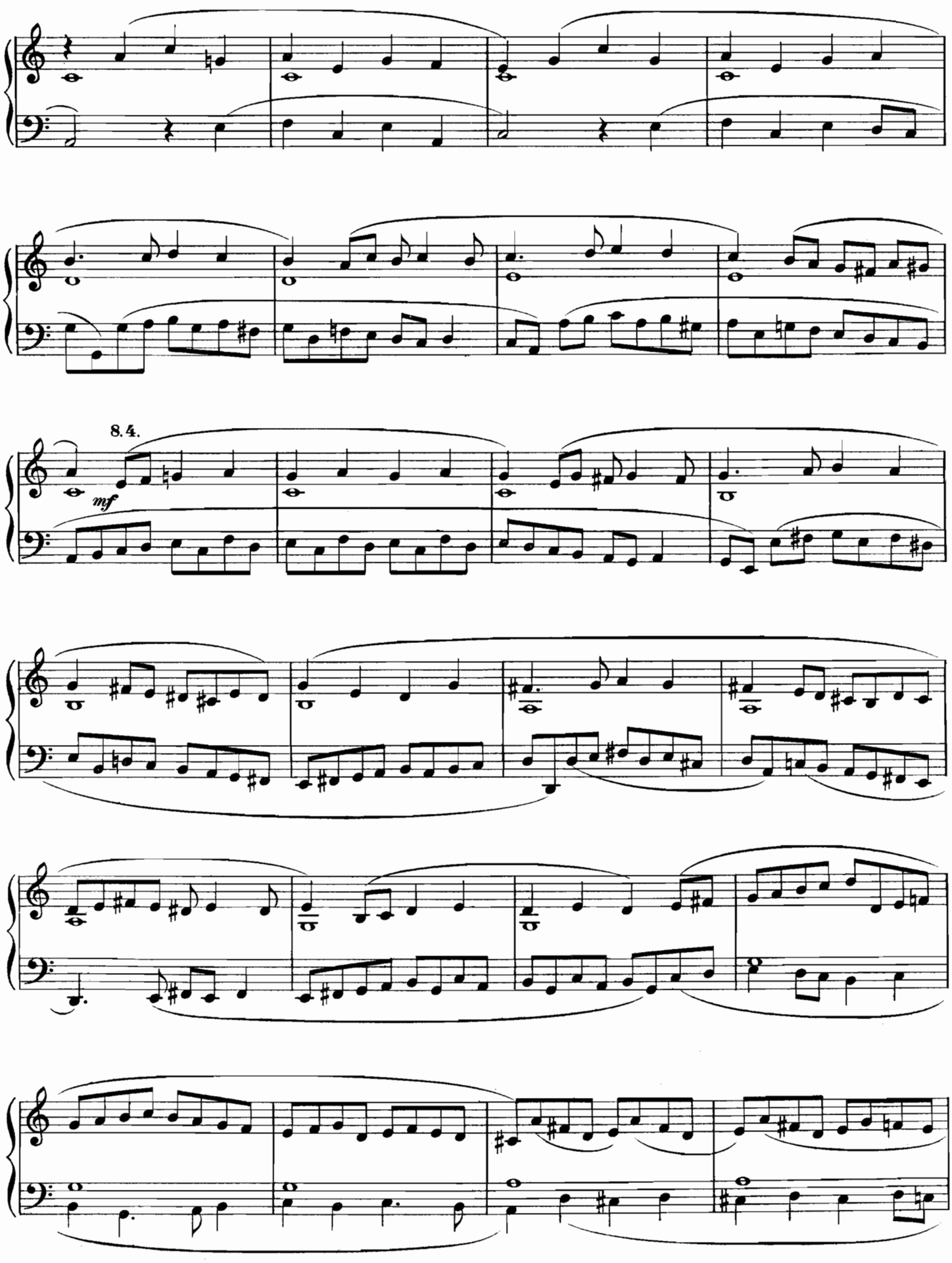
Close Sw.

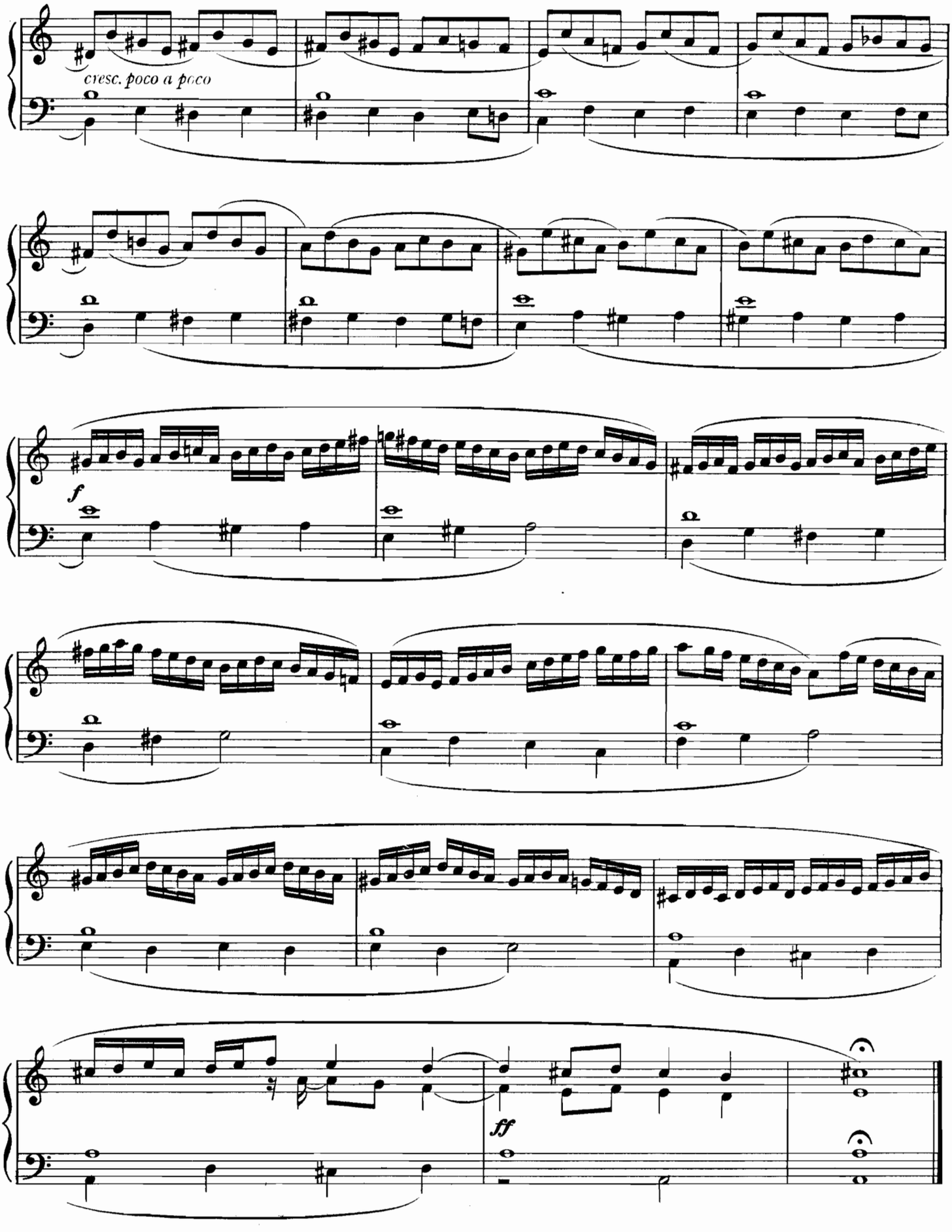

Poco meno mosso
Close Sw.
rit.
mf a tempo
allarg.


Tempo I
8. 4. 2.
(Turn)
f
Full Organ
ff
rit.

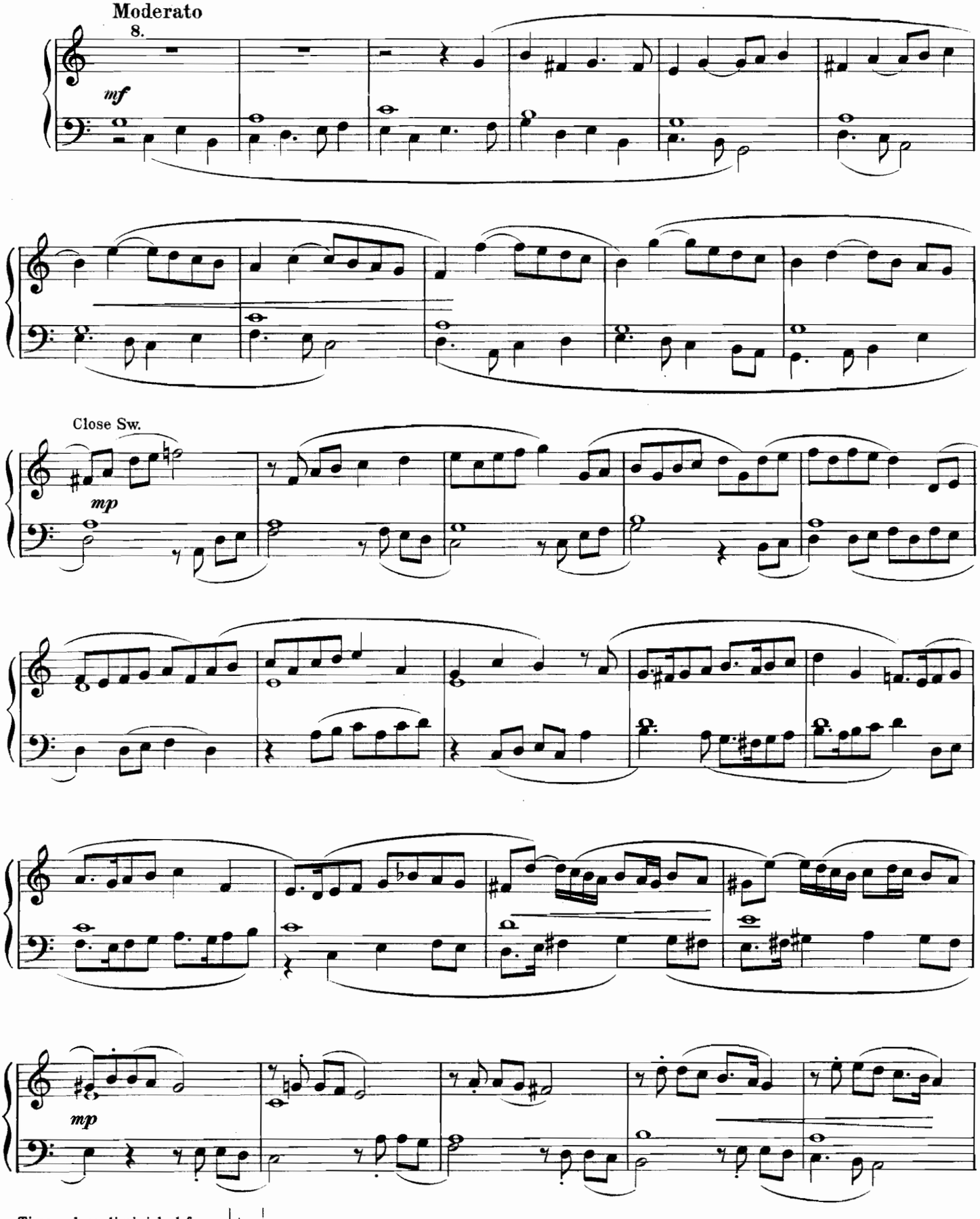
XII In Nomine



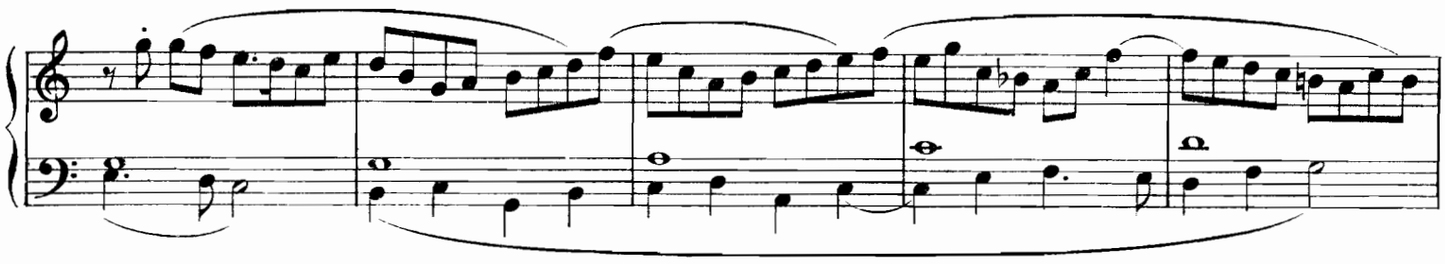

8.4.
mf


cresc. poco a poco
f
ff

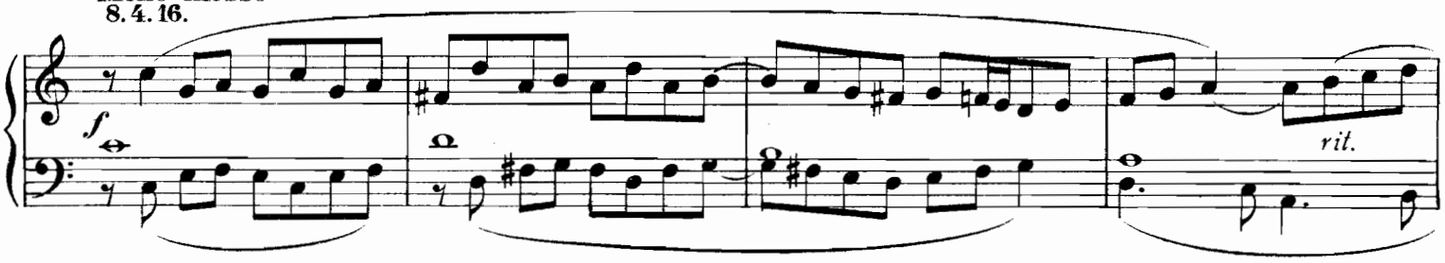
XIII Plainsong Fantasy



Time-values diminished from 𝅗𝅥 to ♩

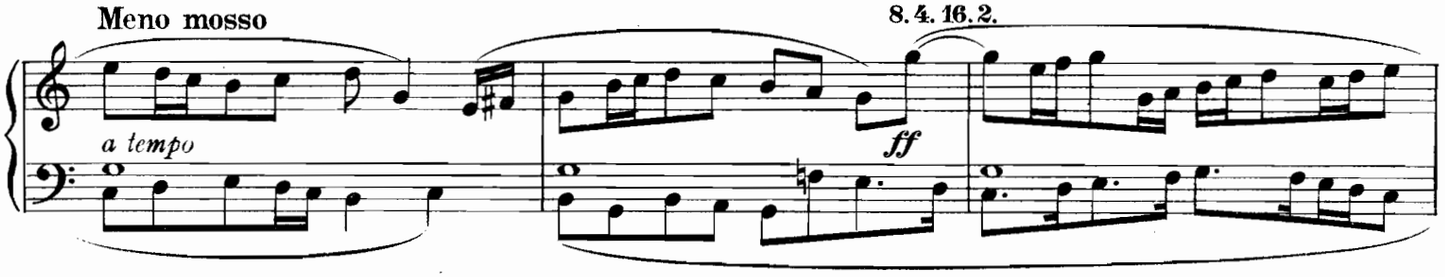


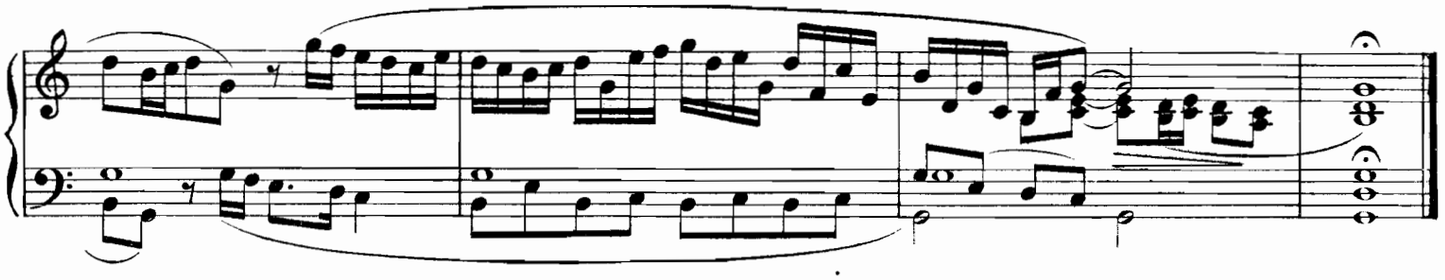
Meno mosso
8. 4. 16.



Meno mosso

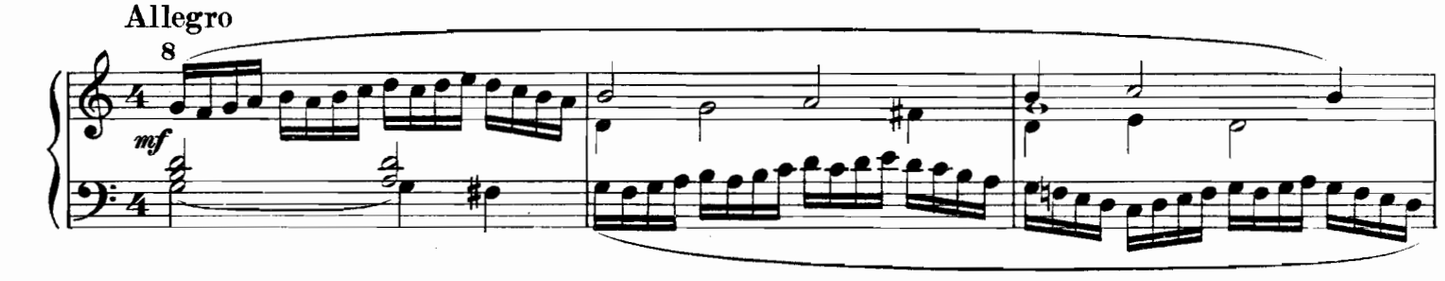
8. 4. 16. 2.

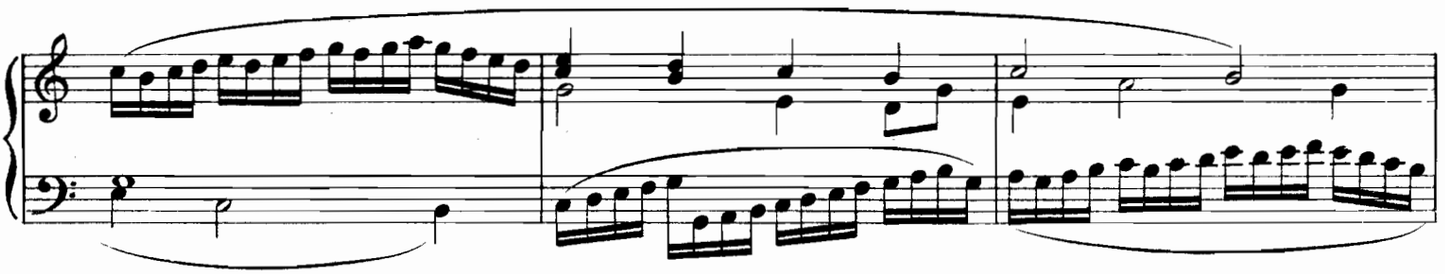




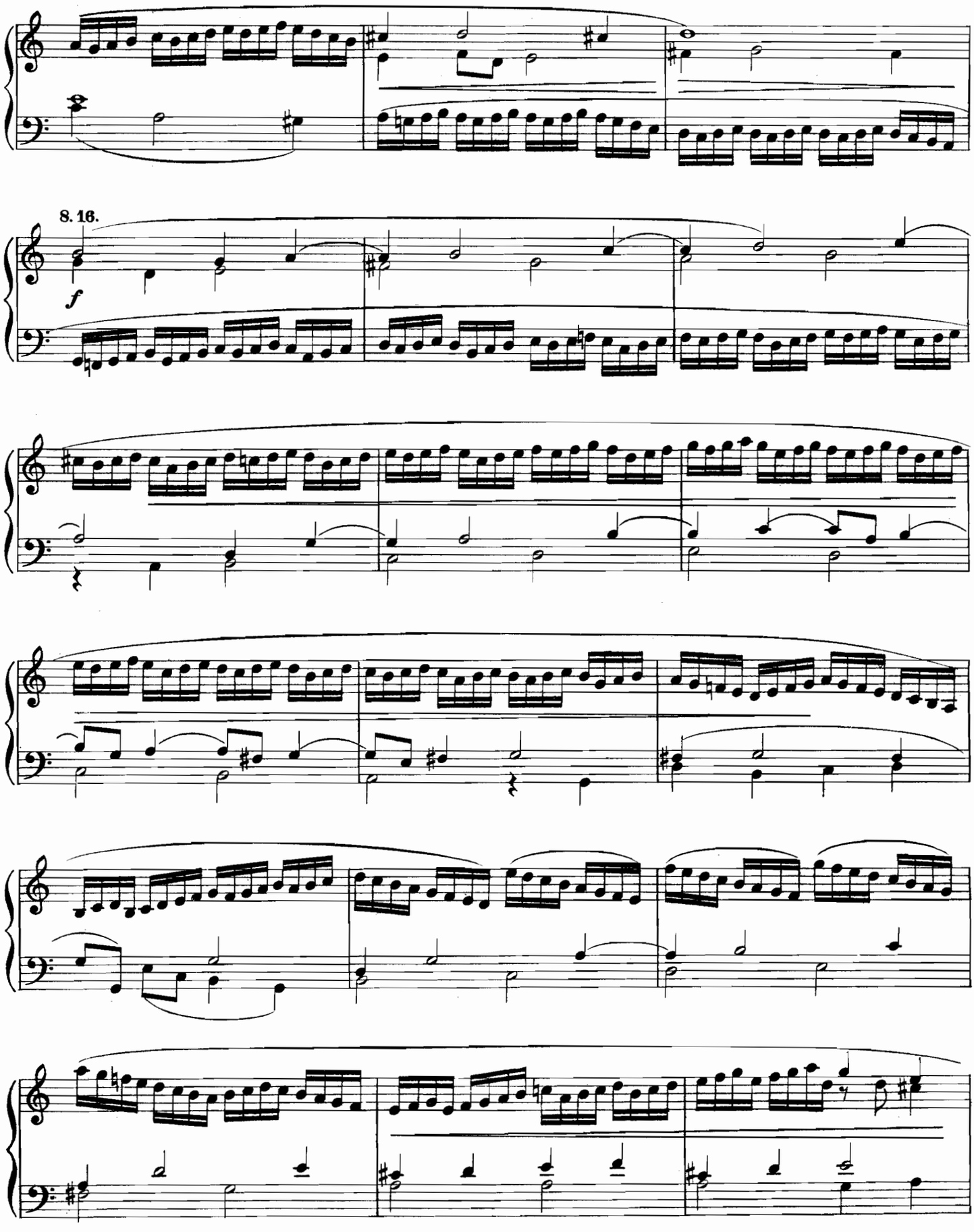
XIV Preludium

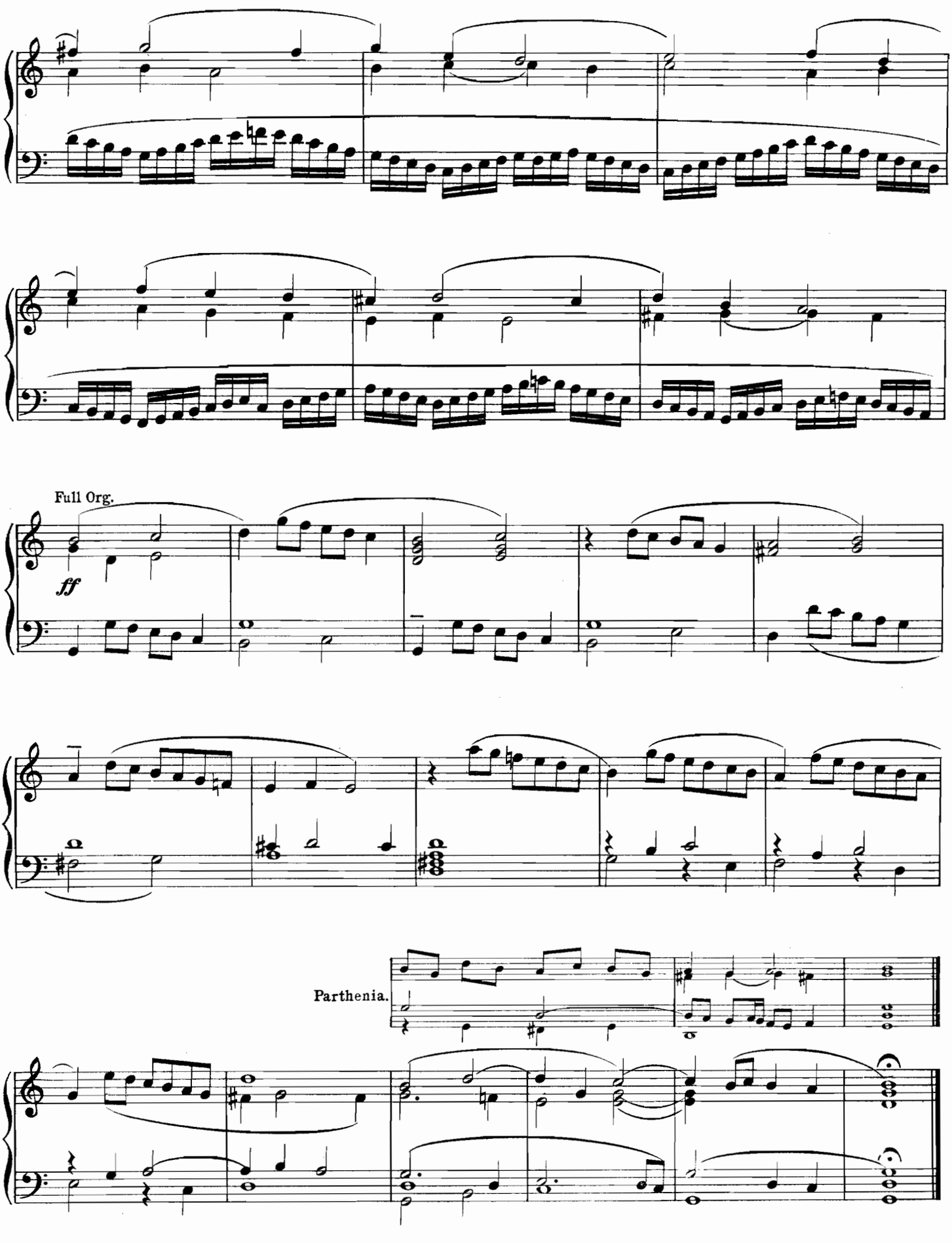
Allegro





Parthenia version. Bars: 1, 2, 8, 10, 18, 22, F♯: 15, last F is natural: 14, 19, F♯ after first F: 23, first C is sharp: 38, F♯, bass D omitted. Bars 31-43, read 𝅗𝅥 as ♩, or two bars in one.


8. 16.
f


Full Org.
ff
Parthenia.