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.*
1	4	1	2	3	E♭
1	5	1	2	4	Tie omitted
2	1	1	2	4	E♭
2	1	1	3	2	E♭
2	3	1	2	2	E♭
3	5	2	1	1	C ♩ below E♭
3	7	1	1	3	Second F is natural
5	1	1	2	4	G♯
6	1	1	1	2	G♯ F♯
6	2	1	1	1	G♯ F♯
6	2	1	3	2	G♯ F♯
6	5	2	5	3	C♯
6	6	2	1	3	G♯
6	6	2	2	3	D♯
7	2	2	1	3	G♯
7	2	2	2	3	D♯
7	4	1	3	3	C♯
7	6	1	4	1	G♯
8	1	1	1	4	C♯
8	2	2	1	4	F♯
9	1	1	1	4	First C is sharp
9	1	2	2	4	First C is sharp
9	2	2	2	4	First F is sharp
9	2	1	3	1	F♯
9	2	1	3	2	First C is sharp
10	3	1	2	3	Tie omitted
10	4	2	1	2	B♮
11	2	2	2	3	C♮
11	4	2	2	2	B♮
12	2	1,2	1	1	C♮
13	4	1	1	2	B♮
14	1	1	1	1	C♯
14	2	1	1	2	C♯
15	4	1	1	1	C♯
15	4	2	1	2	F♯ ♩ above bass
15	4	2	1	3	F♮ ♩ above bass
16	1	2	3	3	Second B is natural
16	2	1	2	3	C♮
17	1	1	1	2	C♯
17	1	1	2	2	B♮
17	3	2	1	2	B♮
17	4	1	1	1,2	C♯
17	4	1	2	1,2,3	B♮
17	5	1	2	1	F♯
18	2	2	1	2,3	Tie omitted
20	4	2	2	2	C♯
20	5	1	2	1	B omitted F♯
21	5	2	2	3	F♯
22	4	2	1	2	C♮
25	5	2	3	3	C♯
26	2	2	1	3	C♯
28	2	1	4	3	F♮
28	6	1	1	2	F♮ F♮
29	1	2	2	3	F♮
29	2	2	2	1	Ties omitted
29	4	2	-	2	F♮
29	4	1	-	3	F♮
29	6	2	-	3	G♯
30	3	1	1	1	F♯
30	3	1	2	3	F♯
31	1	2	2	2	A 𝅗𝅥 for B
31	3	1	1	2,3	F♮ F♮
31	3	2	1	3	Second F is natural
31	3	2	2	2	F♮
31	6	1,2	1	1	C♯

VOLUME III

CONTENTS

I	PAVAN IN G MINOR
II	THE LORD OF SALISBURY HIS PAVIN
III	THE GALLIARD
IV	PAVAN IN D MINOR
V	THE GALLIARD
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VIII	GALLIARD IN A MINOR
IX	GALLIARD IN A MINOR

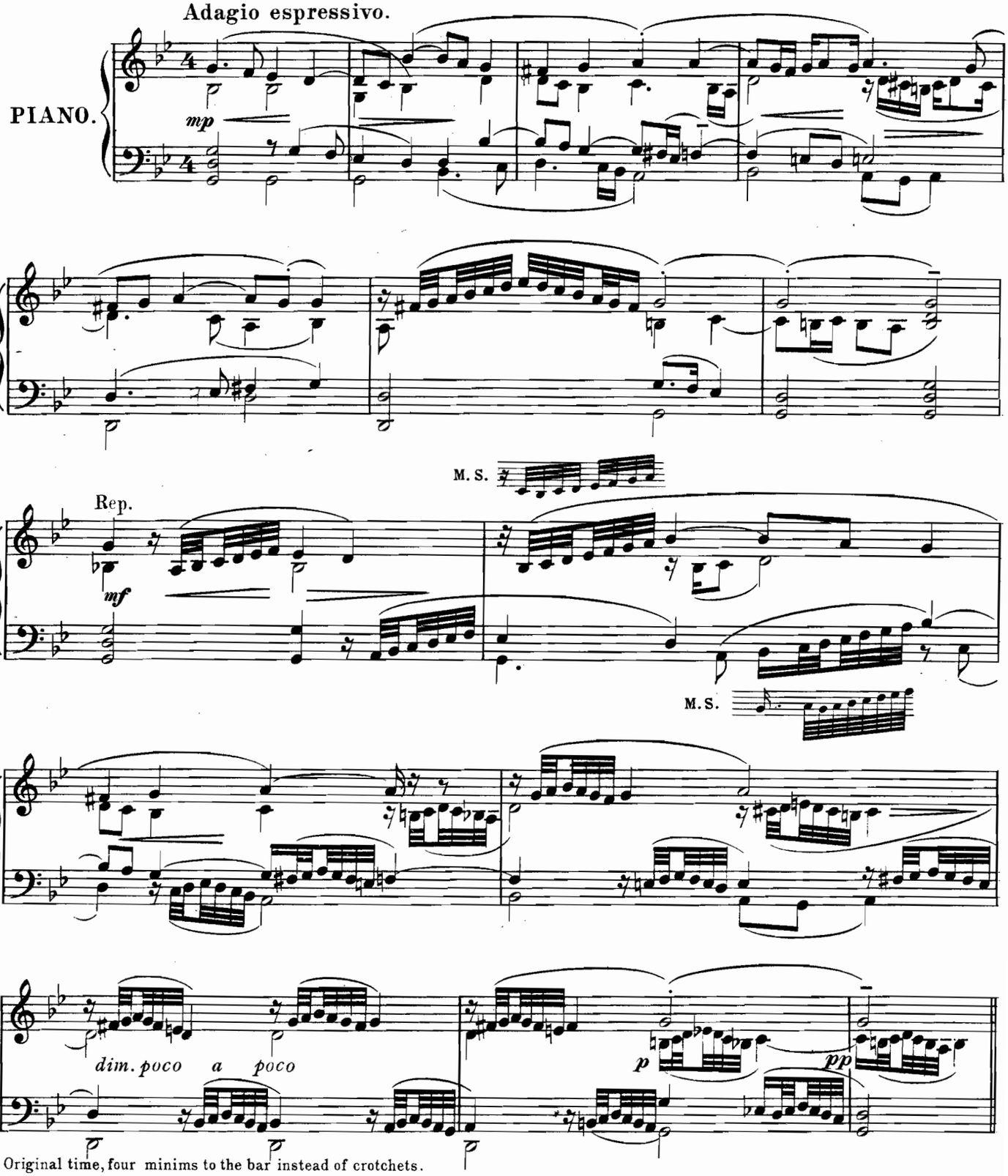
S.& B. 3108

ORLANDO GIBBONS

VOLUME III

PAVANS AND GALLIARDS

Pavan in G Minor.



Original time, four minims to the bar instead of crotchets.

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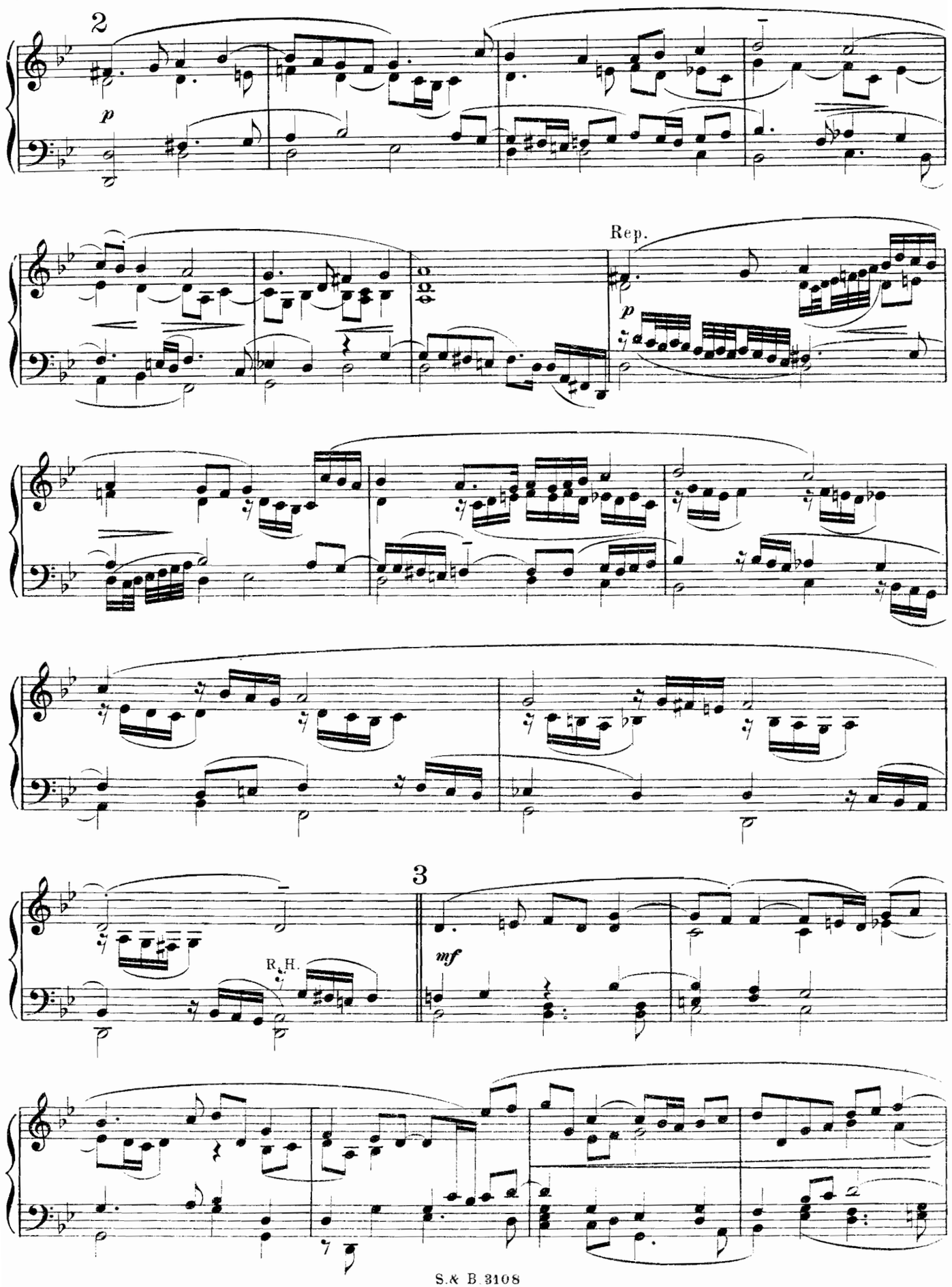
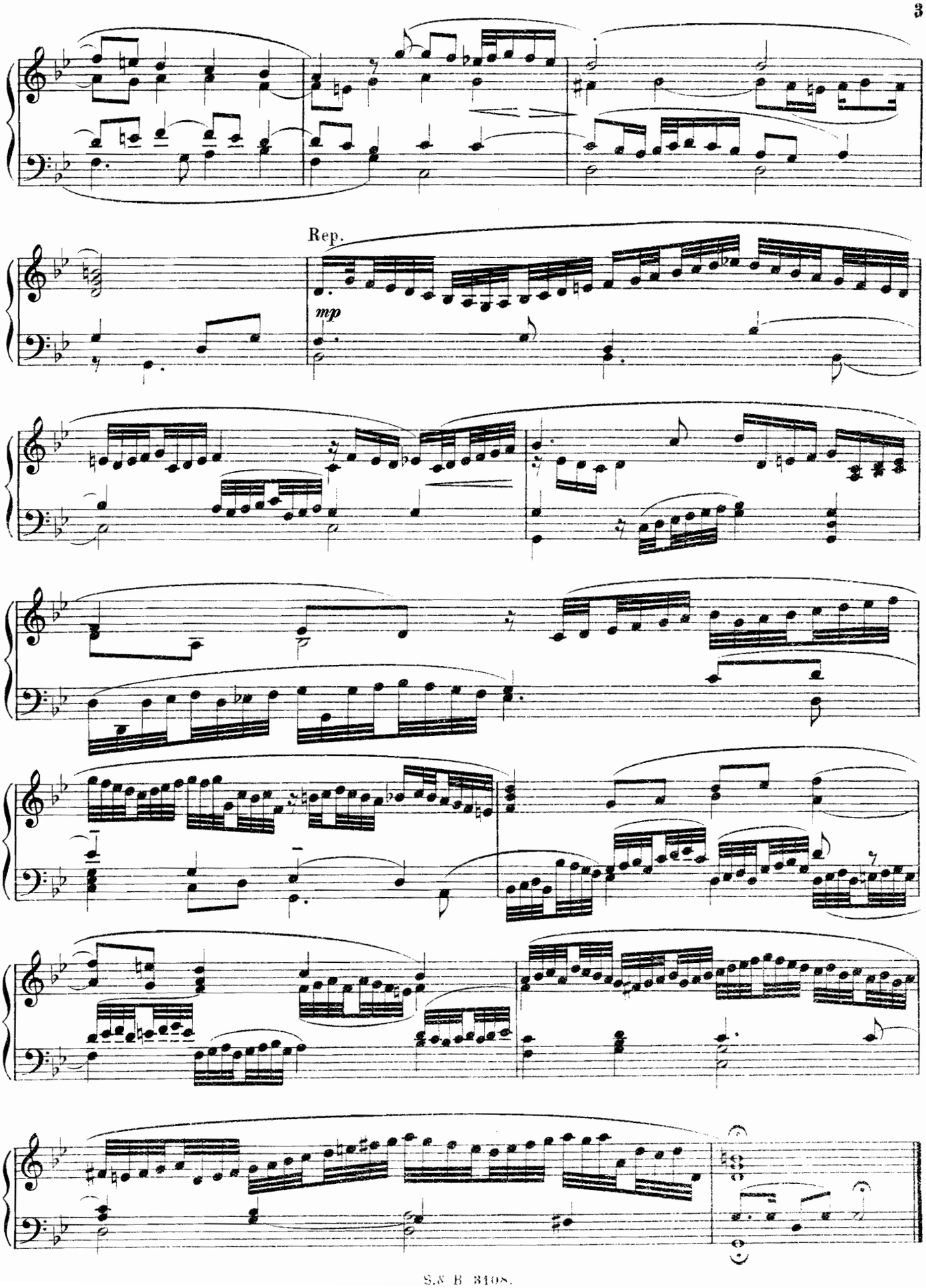
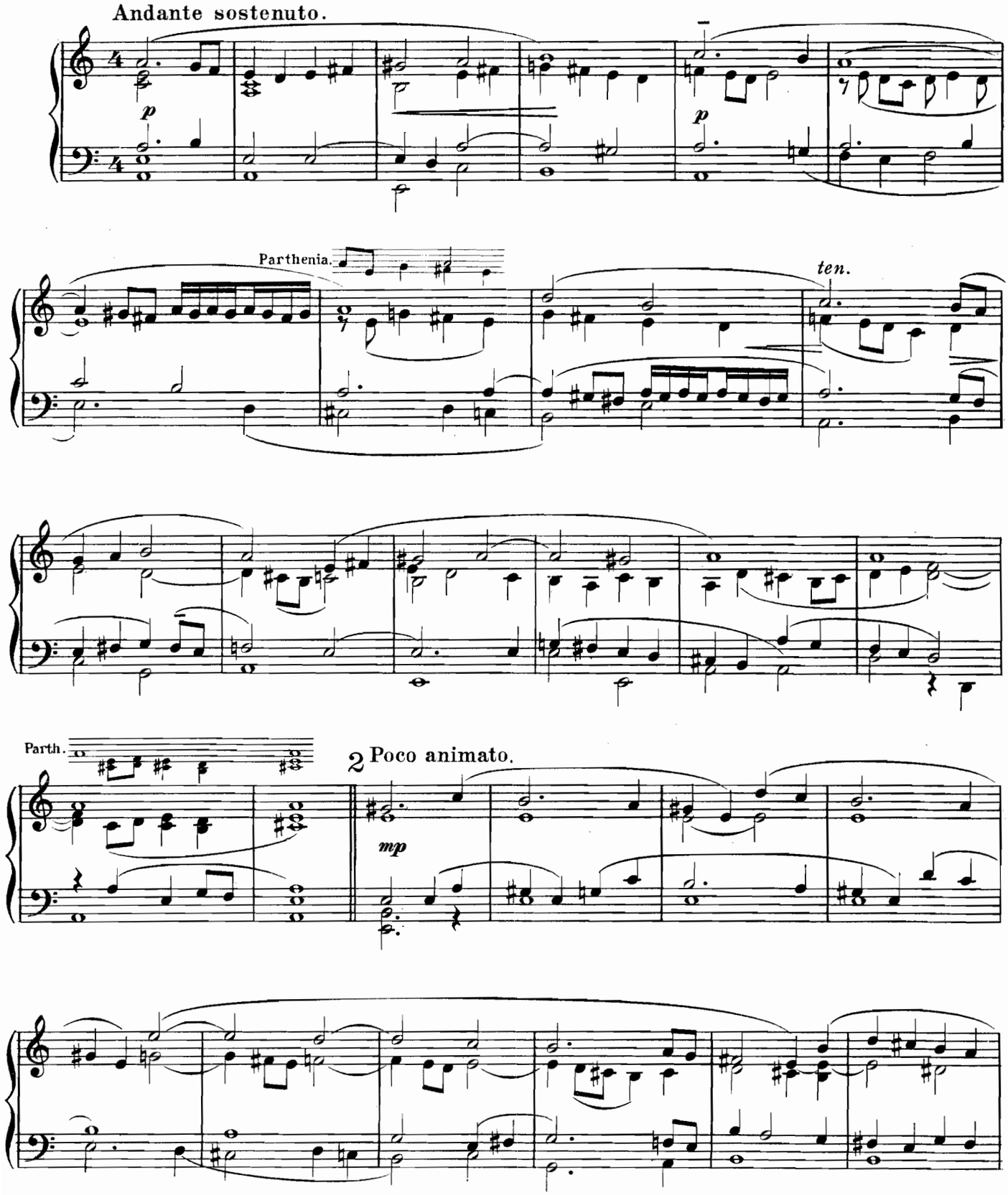
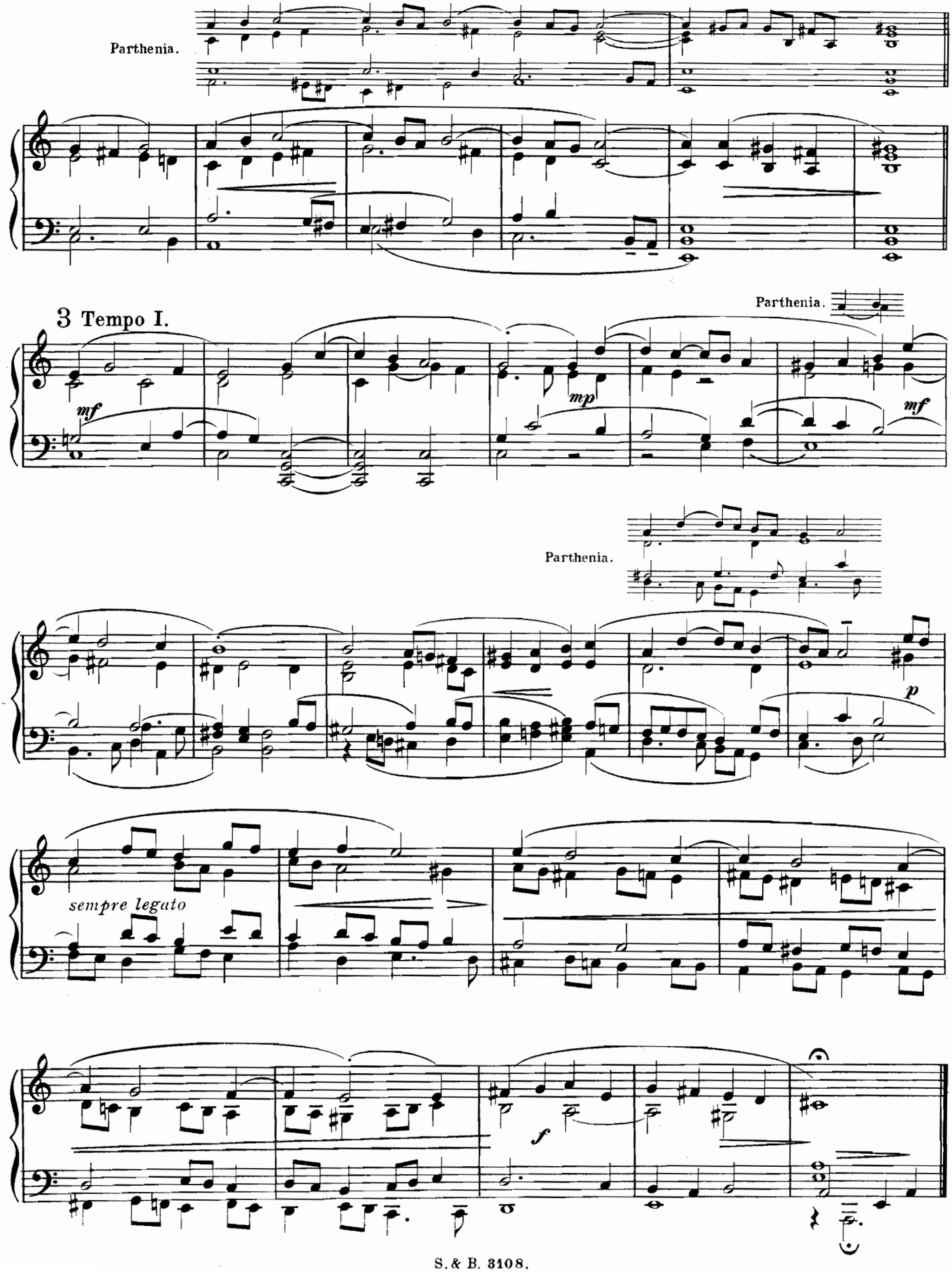

2
p
Rep.
p
3
R. H.
mf


Rep.
mp

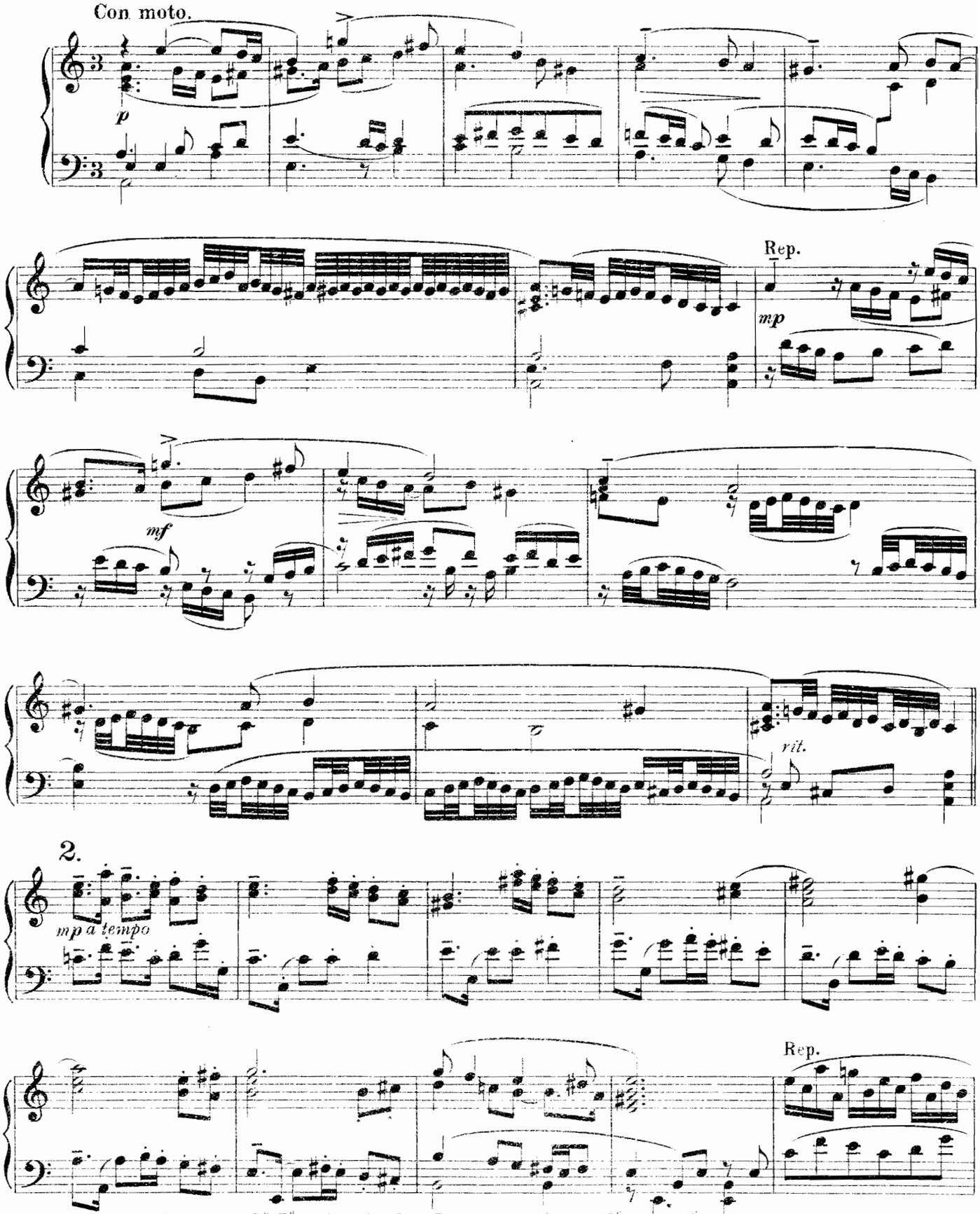
The Lord of Salisbury His Pavin.



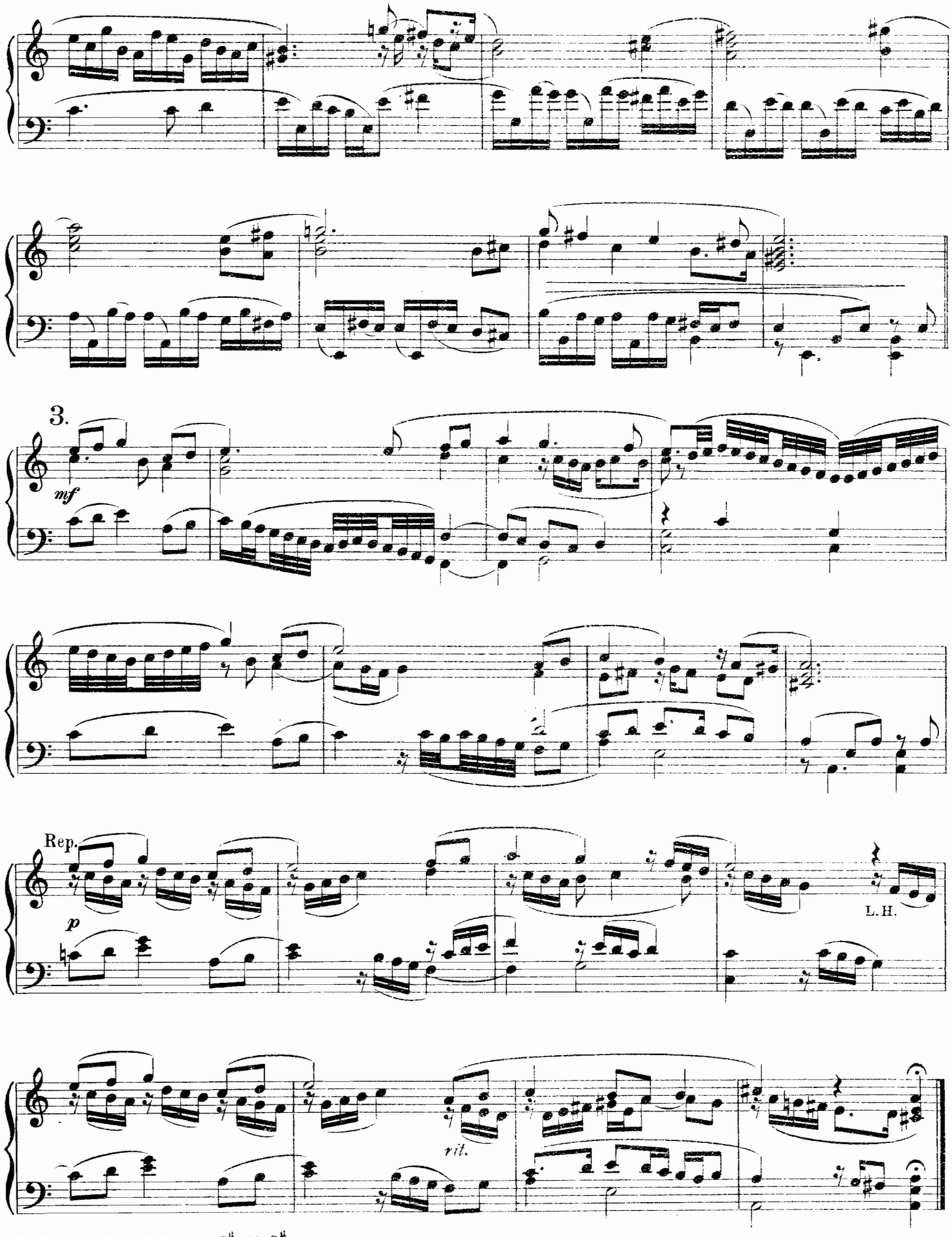
Parthenia version. 1. Bars: 1, G♯, F♯: 7, 9, shake of 16 notes: 9, F♮ alto: 12, C♮. 2. Bar 8, F♯. 3. Bars: 13, beats 3,4, F♯: 19, 20, diminished, the two bars in one.


Parthenia.
3 Tempo I.
Parthenia.
mf
mp
mf
Parthenia.
p
sempre legato
f

The Galliard.

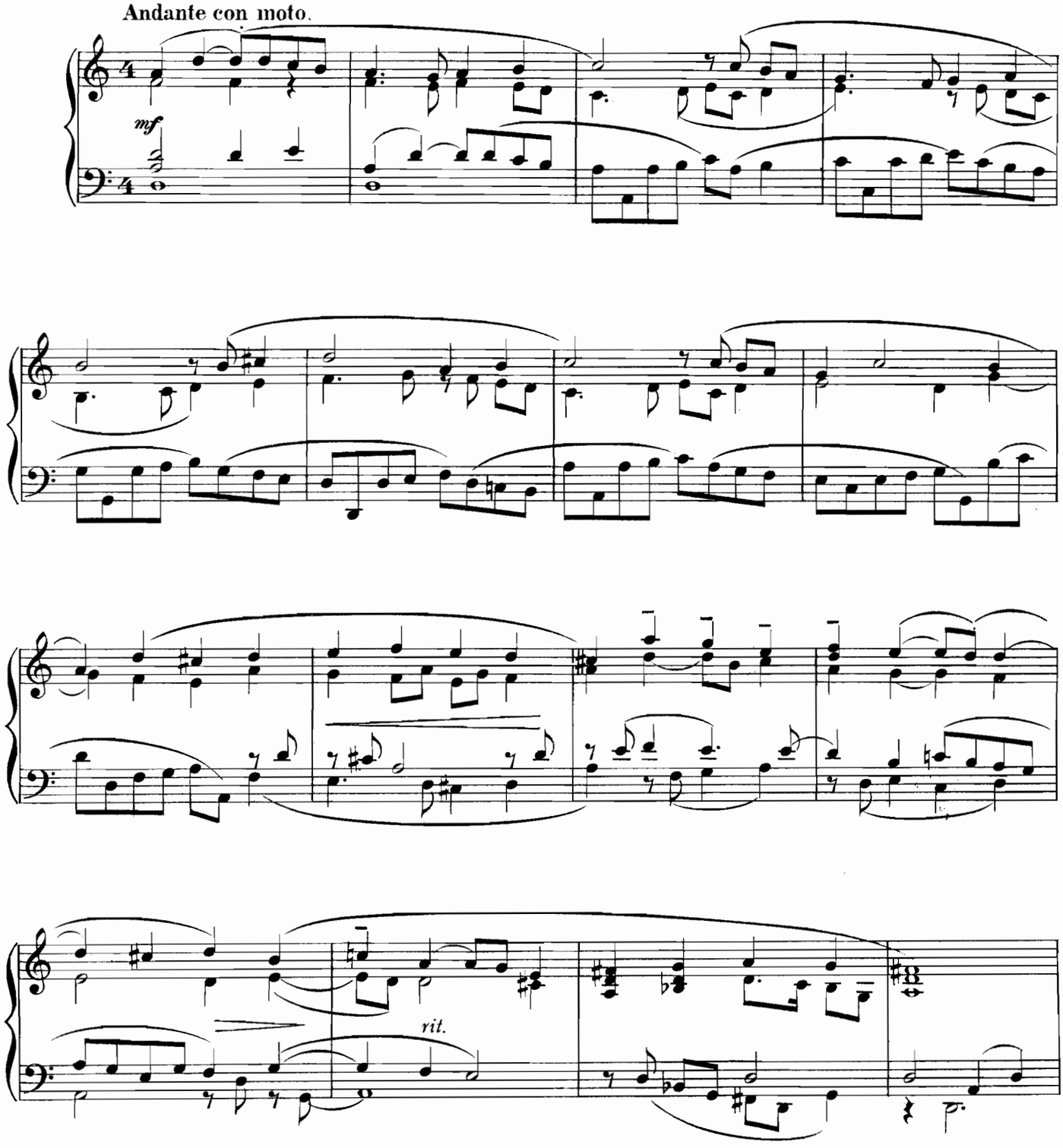


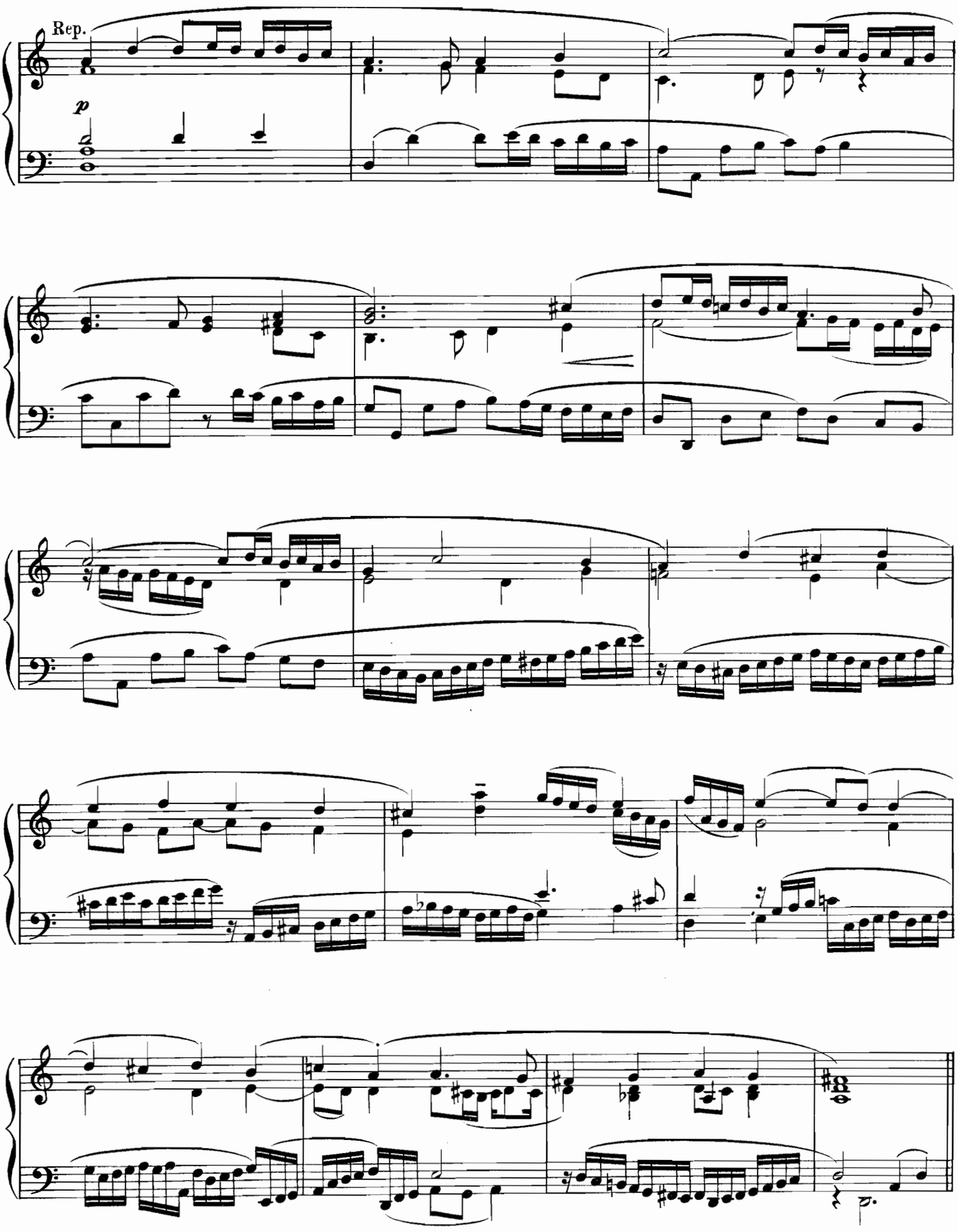
Parthenia version. 1. Bars: 1,6,8, G♯. F♯: 9, D for low B. 2. Bars: 5, 8, 14. C♯: 6, 15. G♯: 2, 16, D♯.
Time values diminished from 𝅗𝅥 to ♩

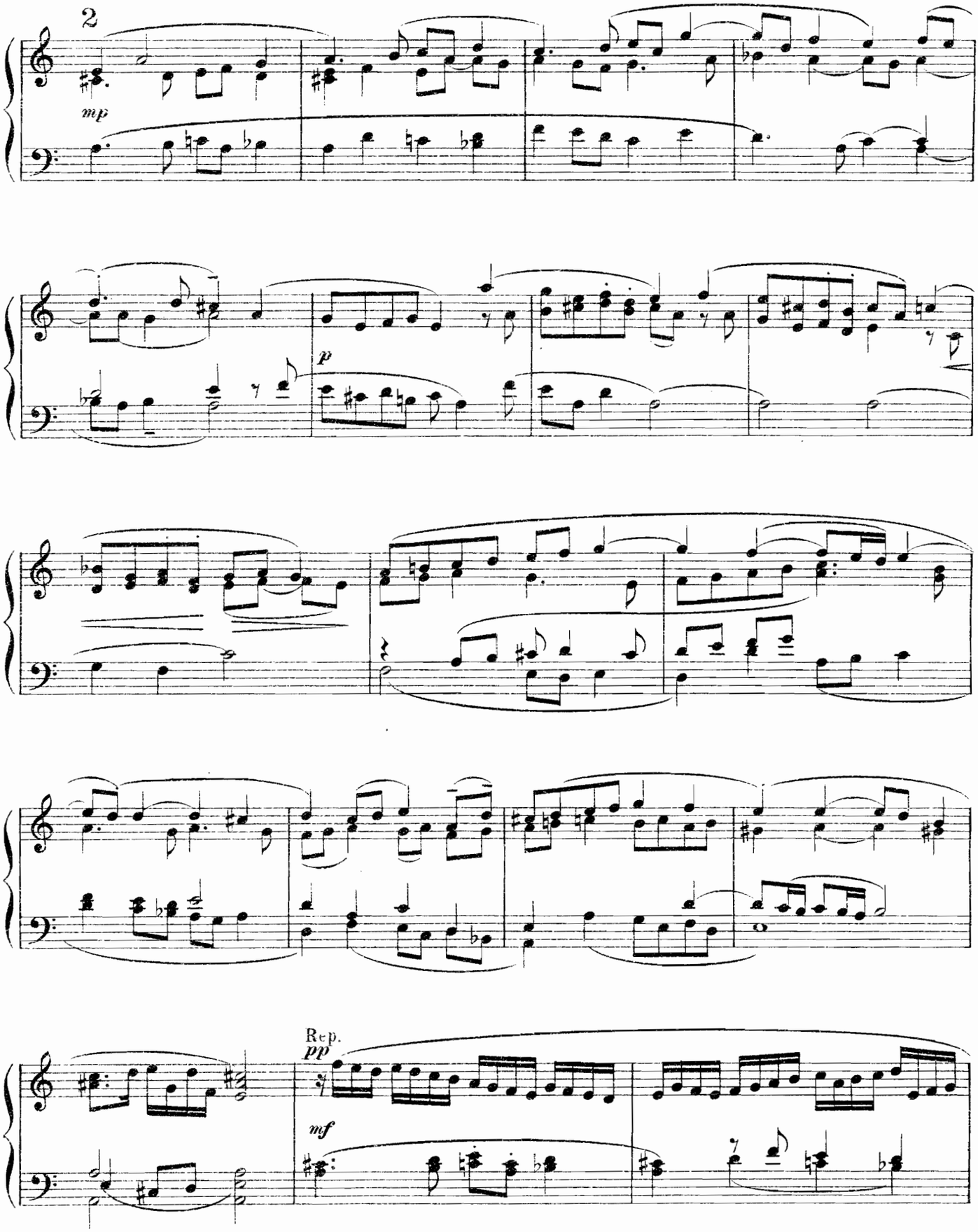


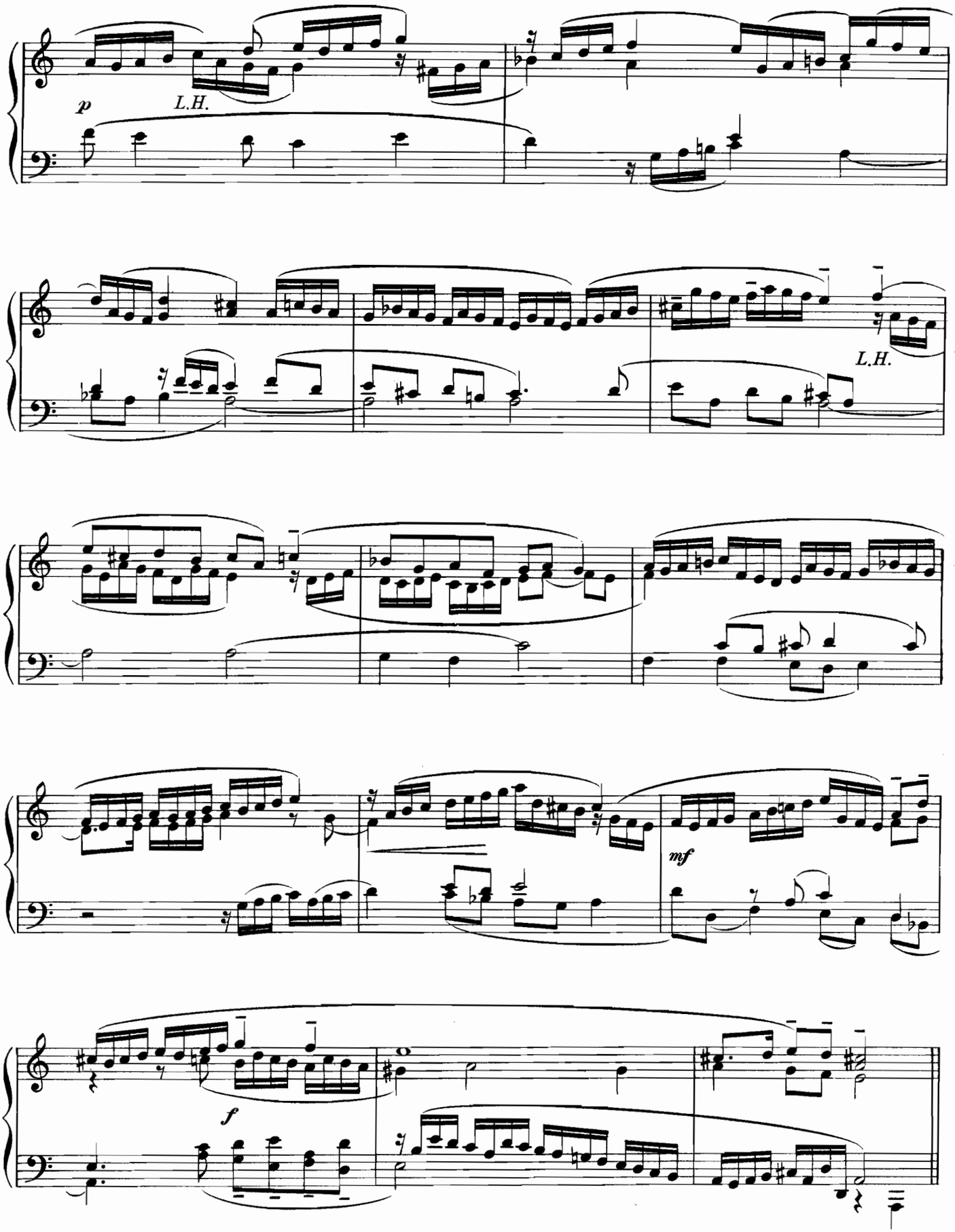
Parthenia. 3. Bars: 7, beat 3, C♯: 16, G♯.

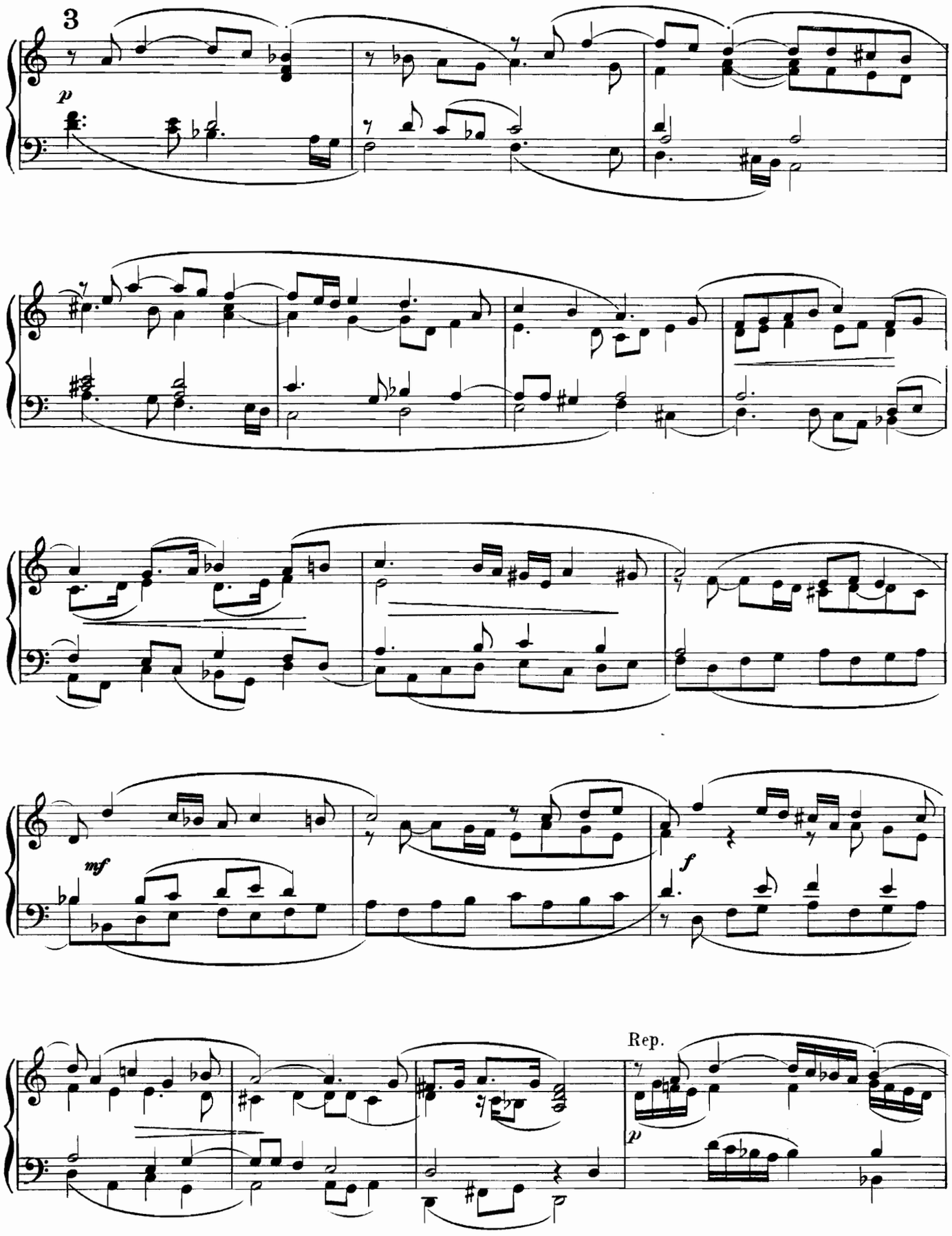
Pavan in D Minor.

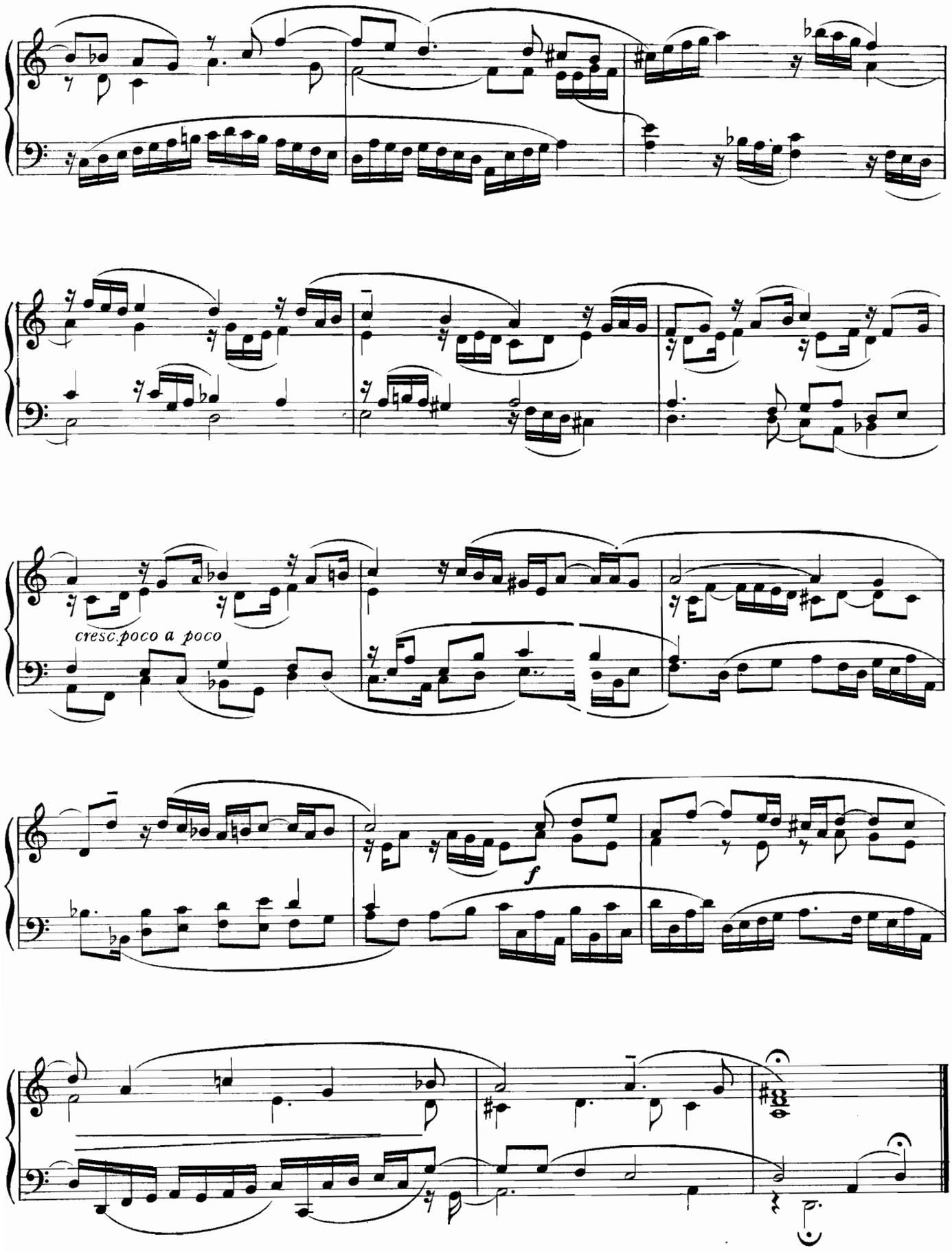



Rep.
p

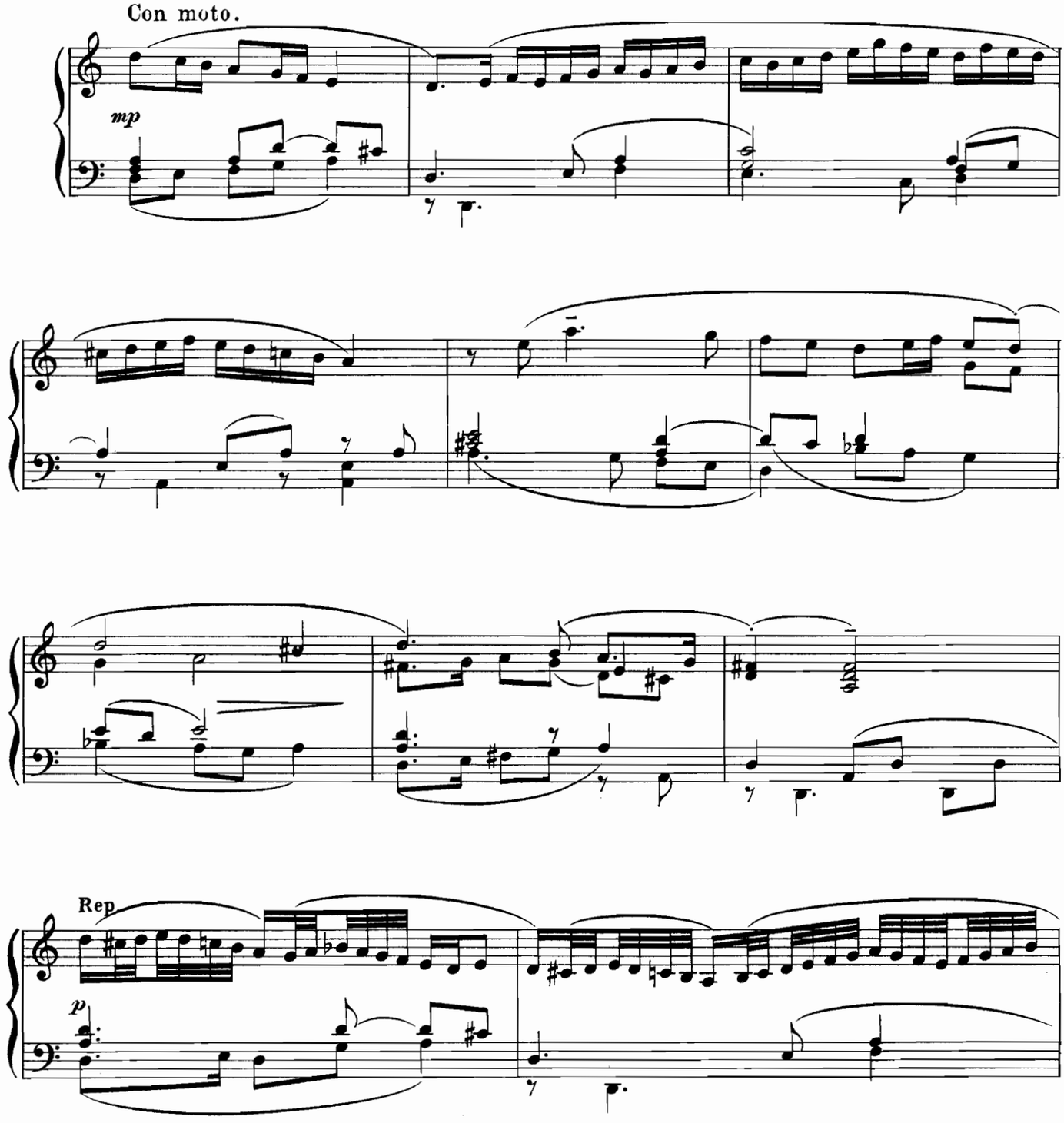

2
mp
p
Rep.
pp
mf


p
L.H.
L.H.
mf
f

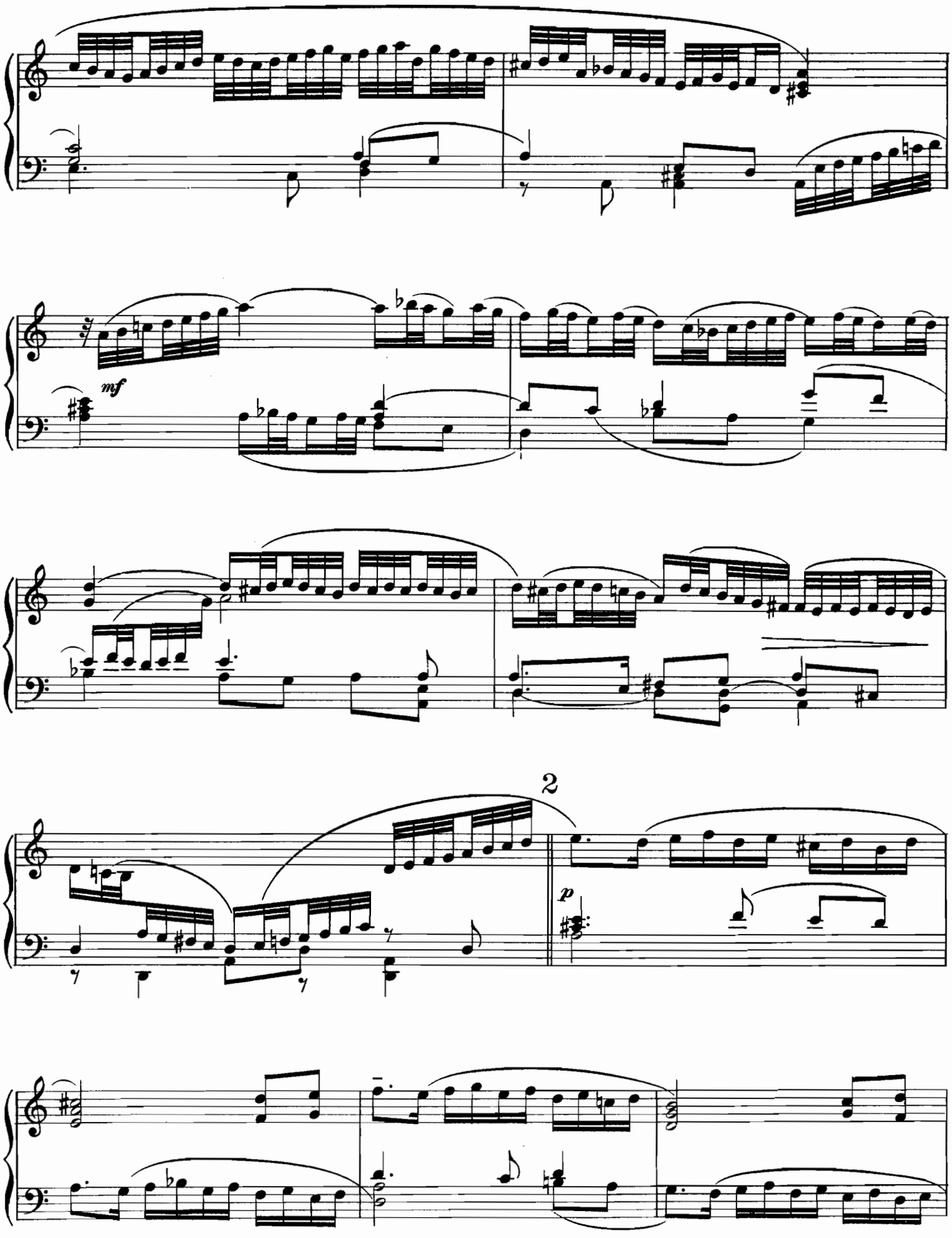

3
p
mf
f
Rep.
p

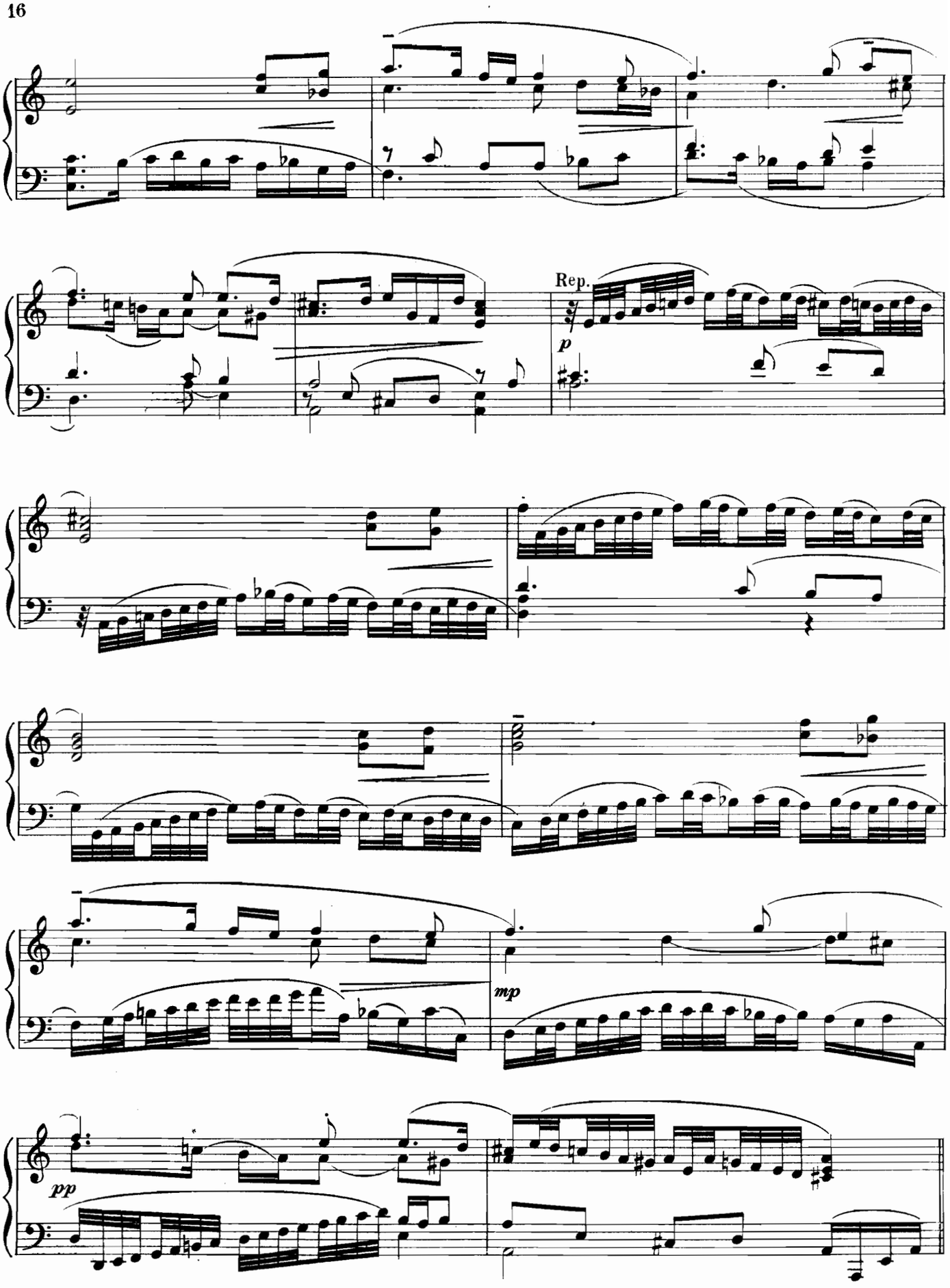

cresc.poco a poco
f

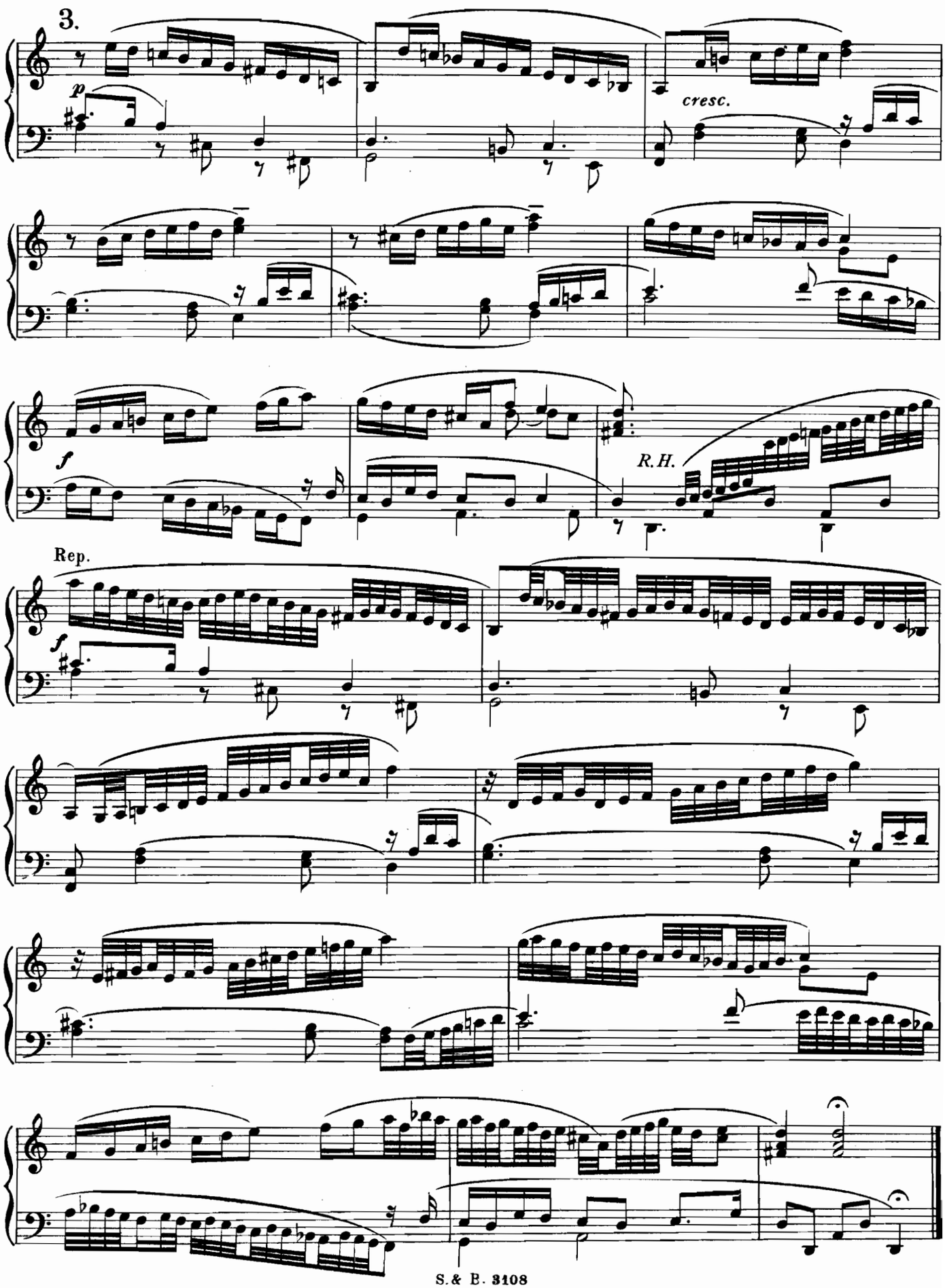
The Galliard.



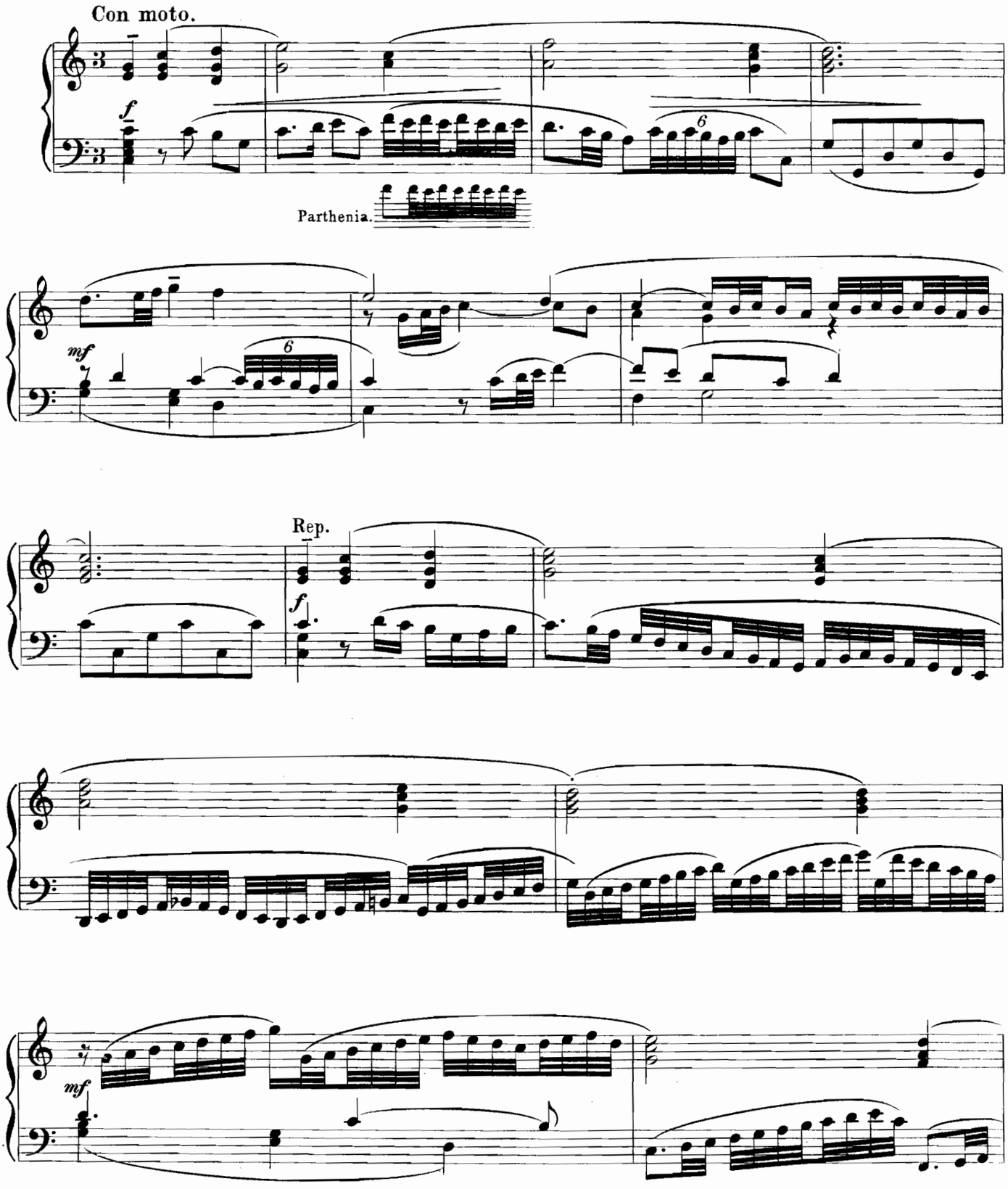
Time values diminished from 𝅗𝅥 to ♩


mf
2
p

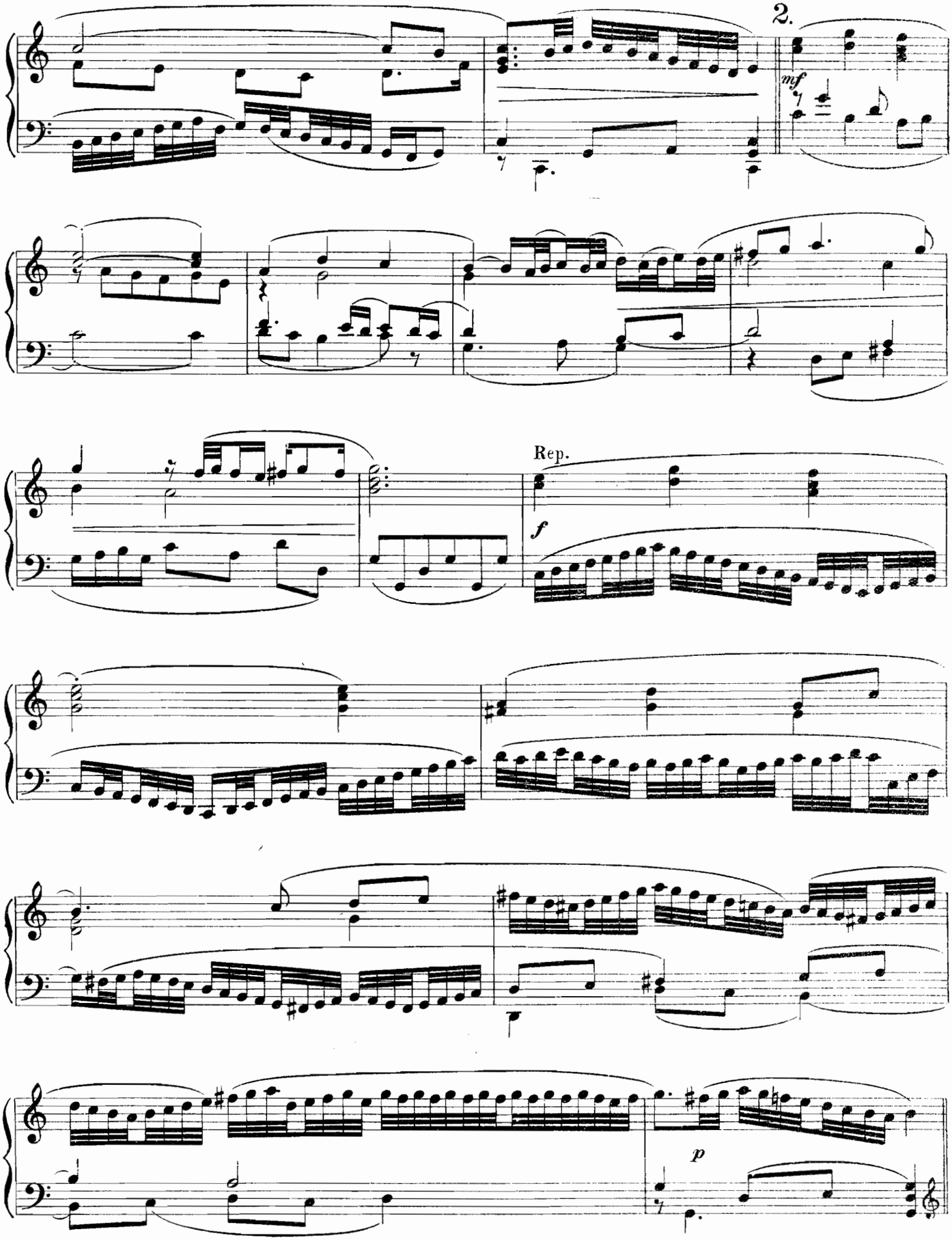

Rep.
p
mp
pp


3.
p
cresc.
f
R.H.
Rep.
f

Galliard in C.

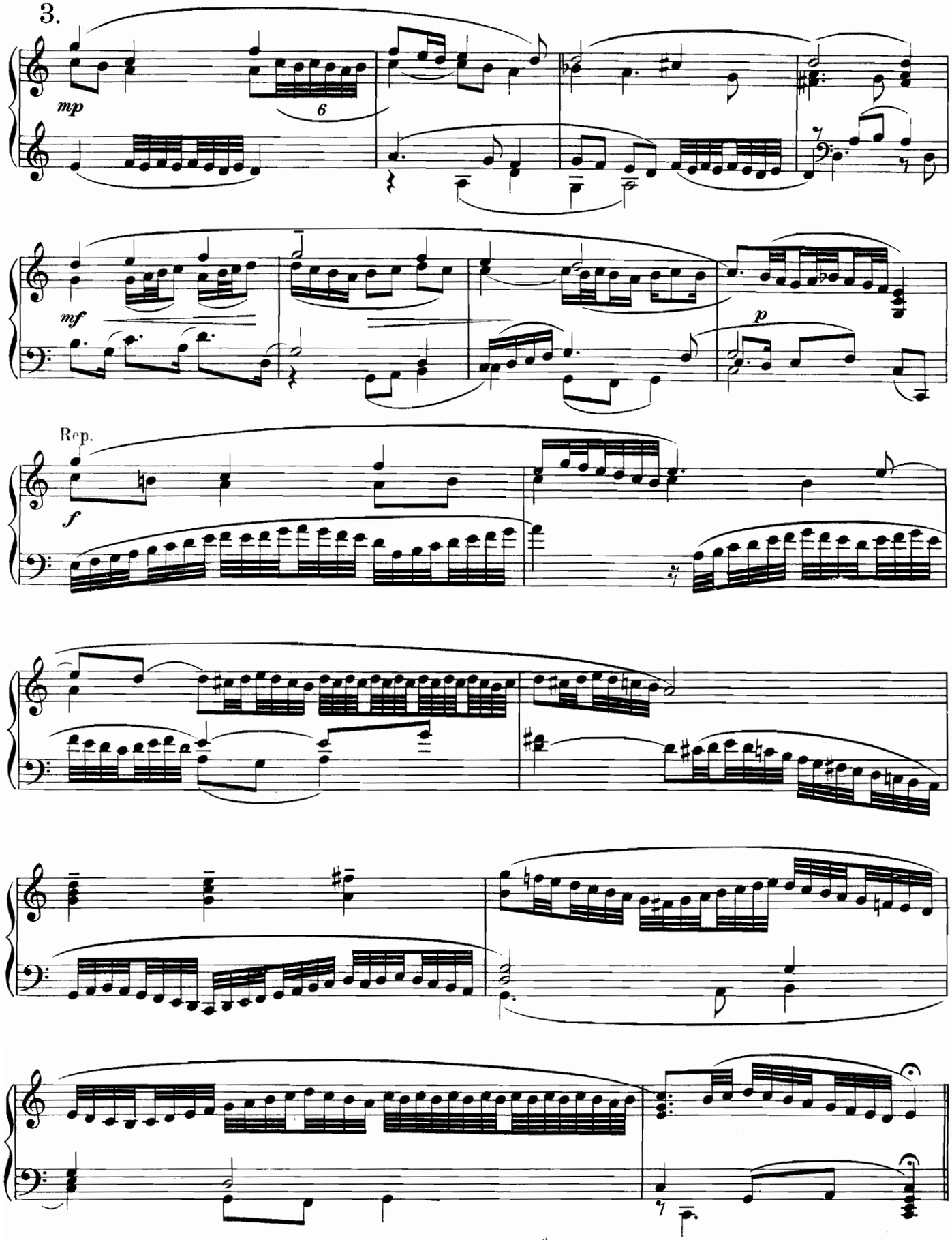


Parthenia version. 1. Bars: 3, 5, shake of 8 notes: 7, shake of 16 notes: 4, chord repeated on third beat.
Time values diminished from 𝅗𝅥 to ♩



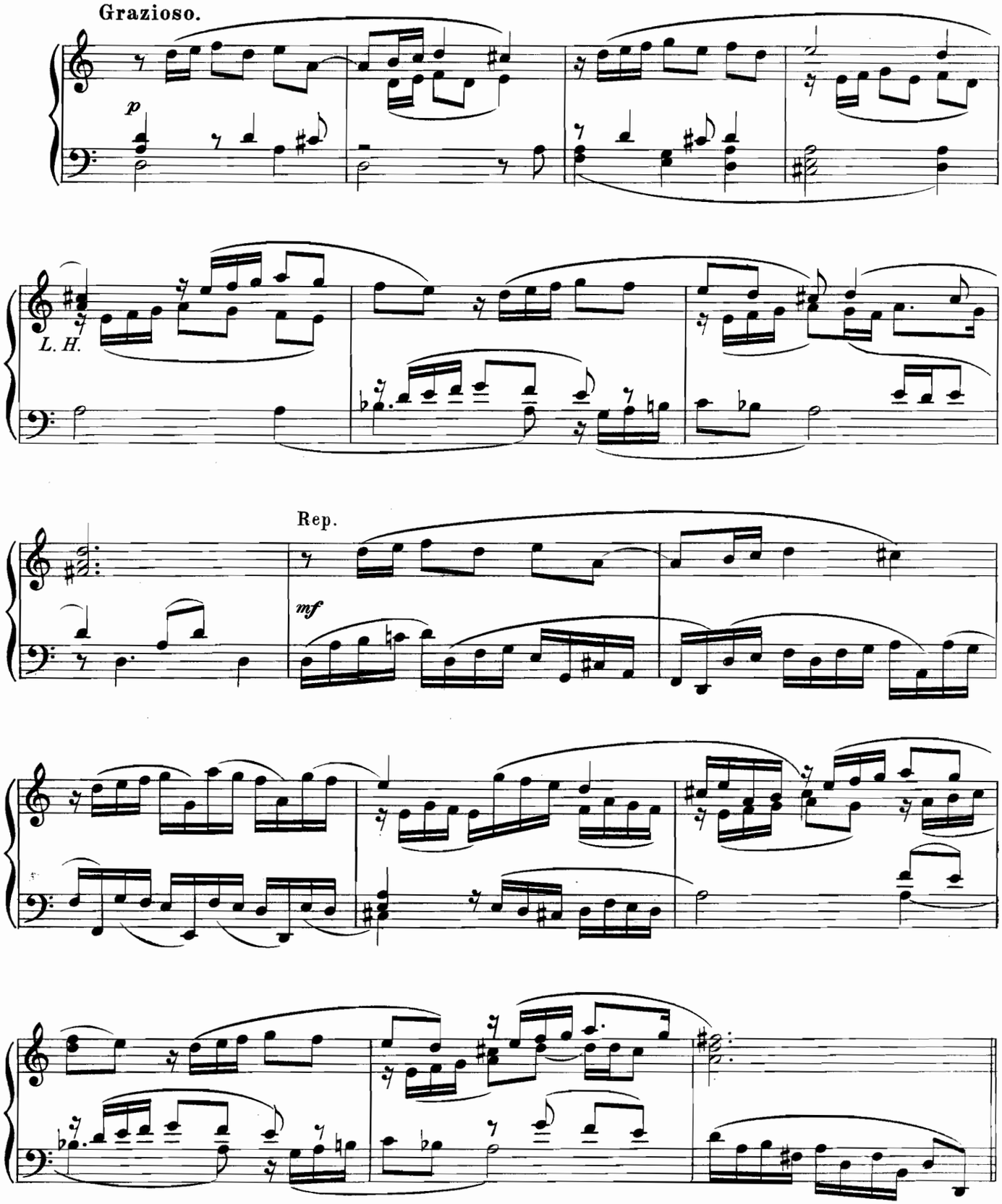
Parthenia. 2. Bars: 6, 14, F♯ throughout.

3.

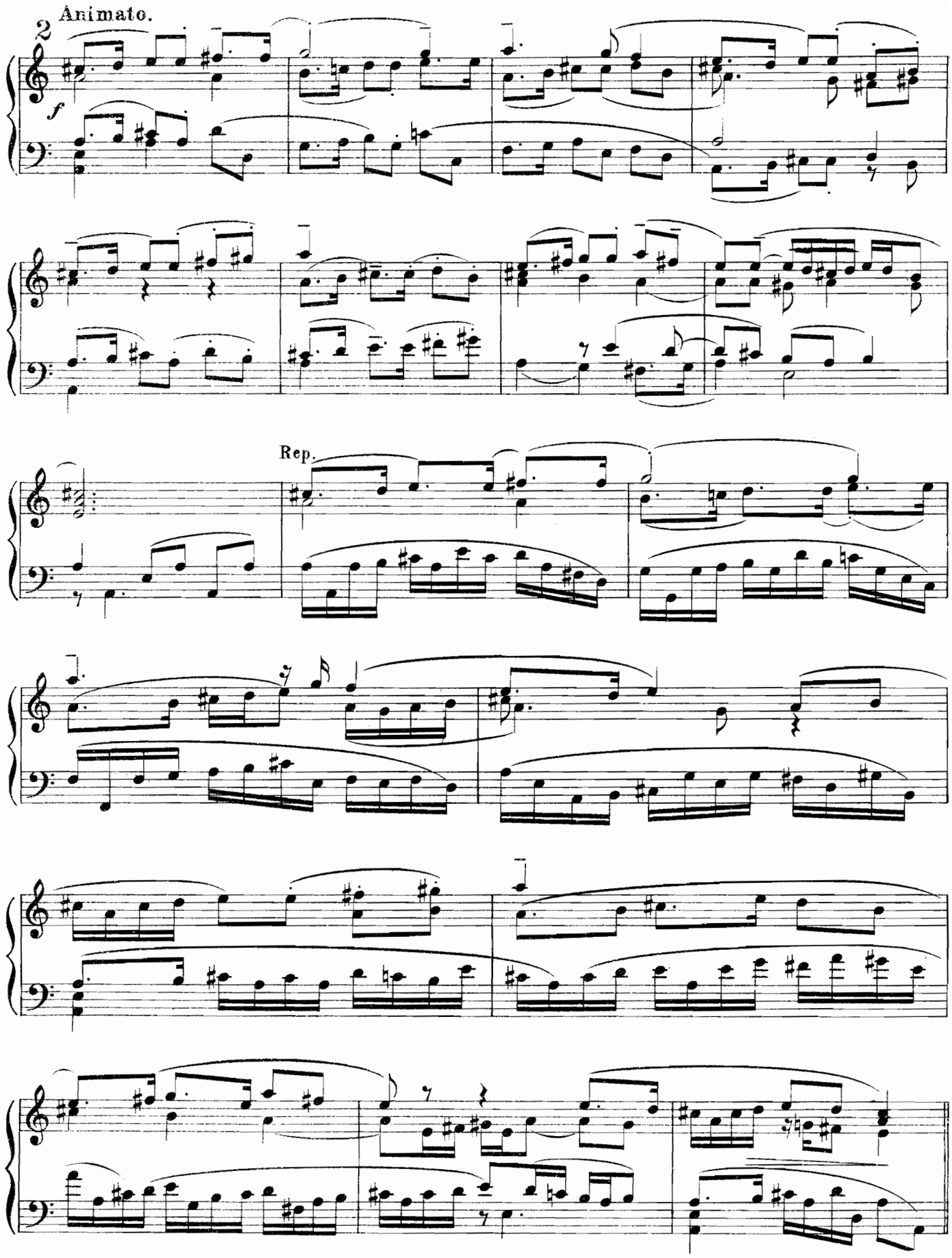


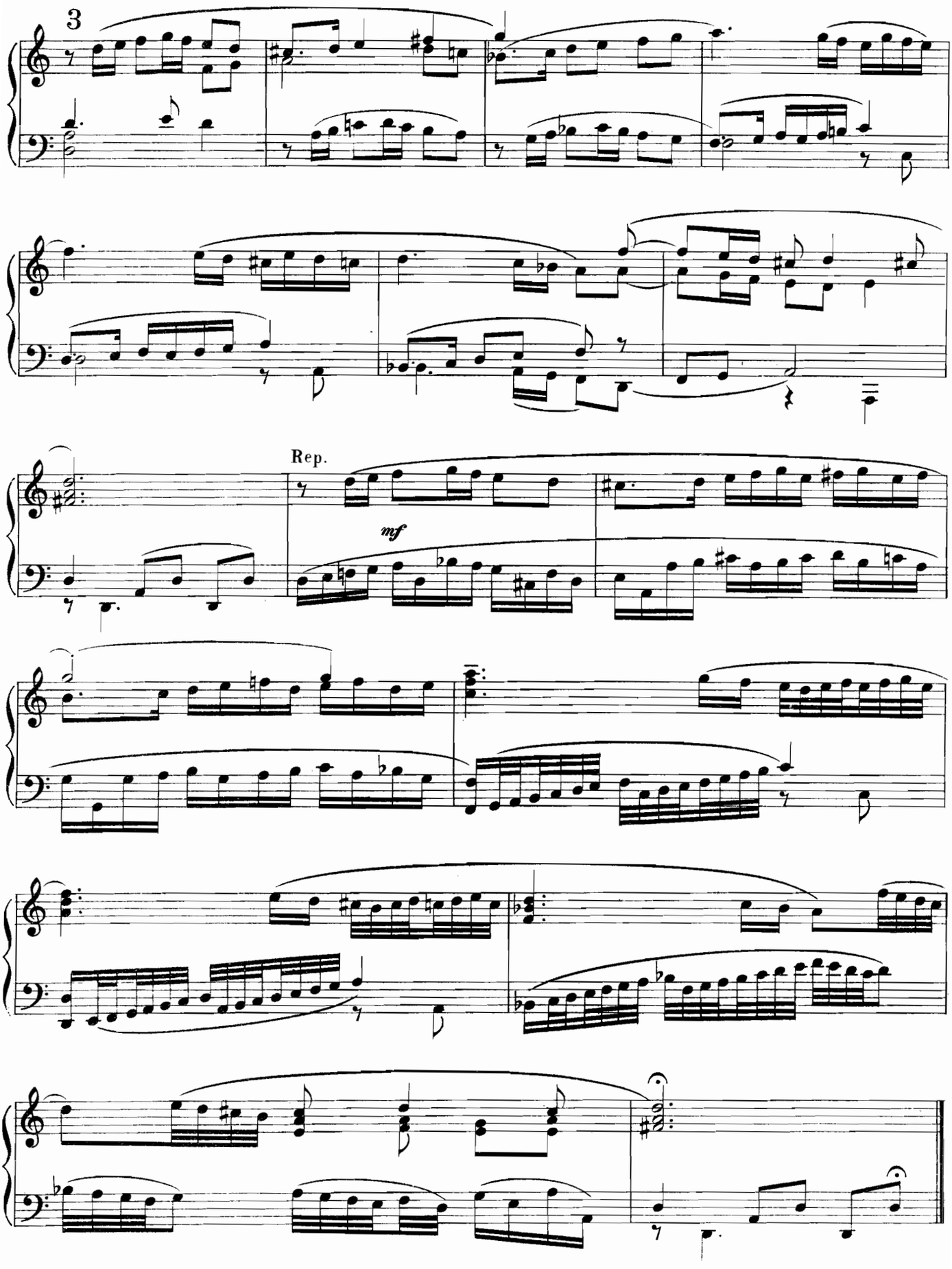
Parthenia. 3. Bars: 1, second A, alto, replaced by two more notes of shake: 12, C♯ above bass stave: 14, first B is missing, first F is sharp.

Galliard in D Minor.

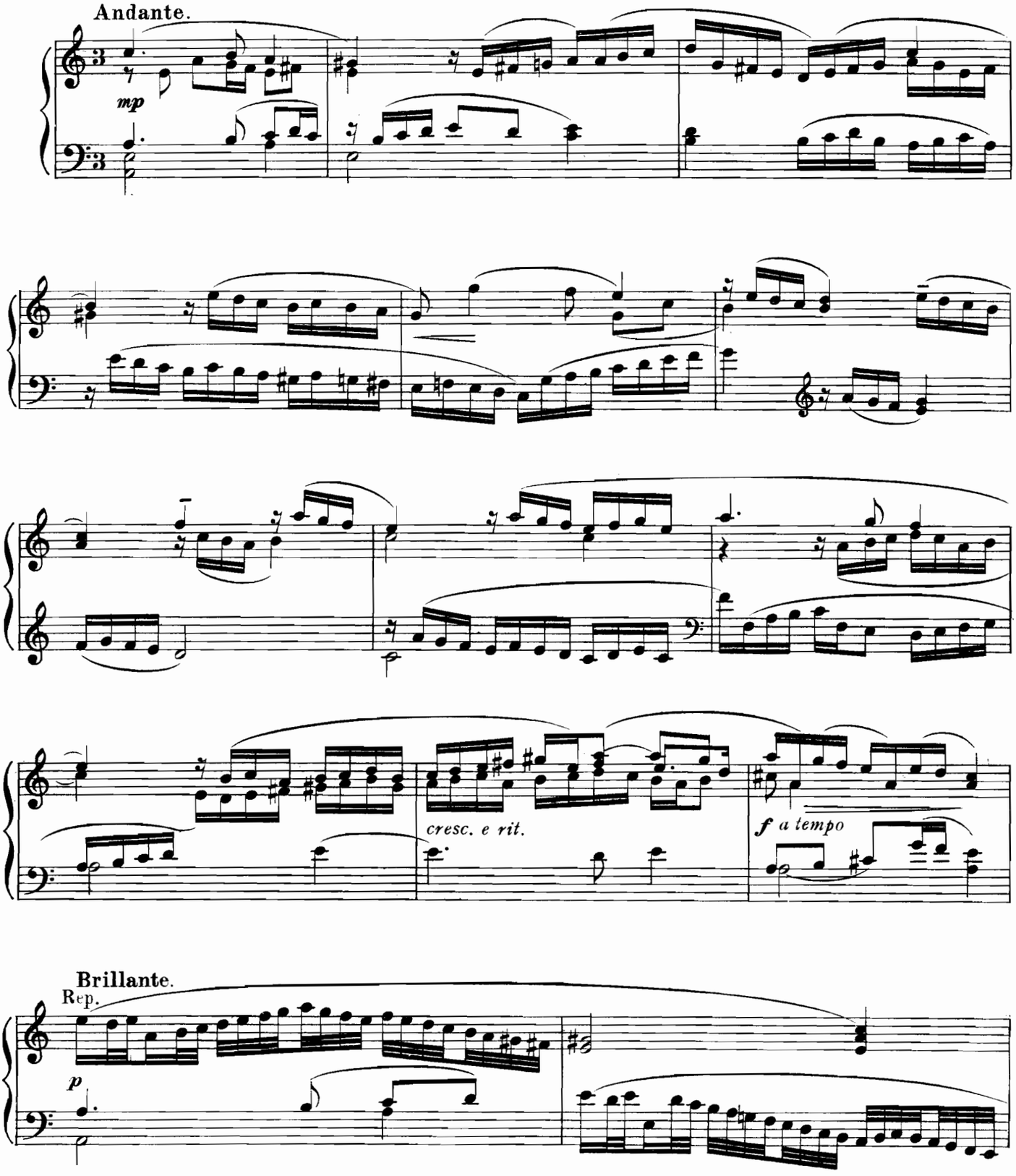


Time values diminished from 𝅗𝅥 to ♩

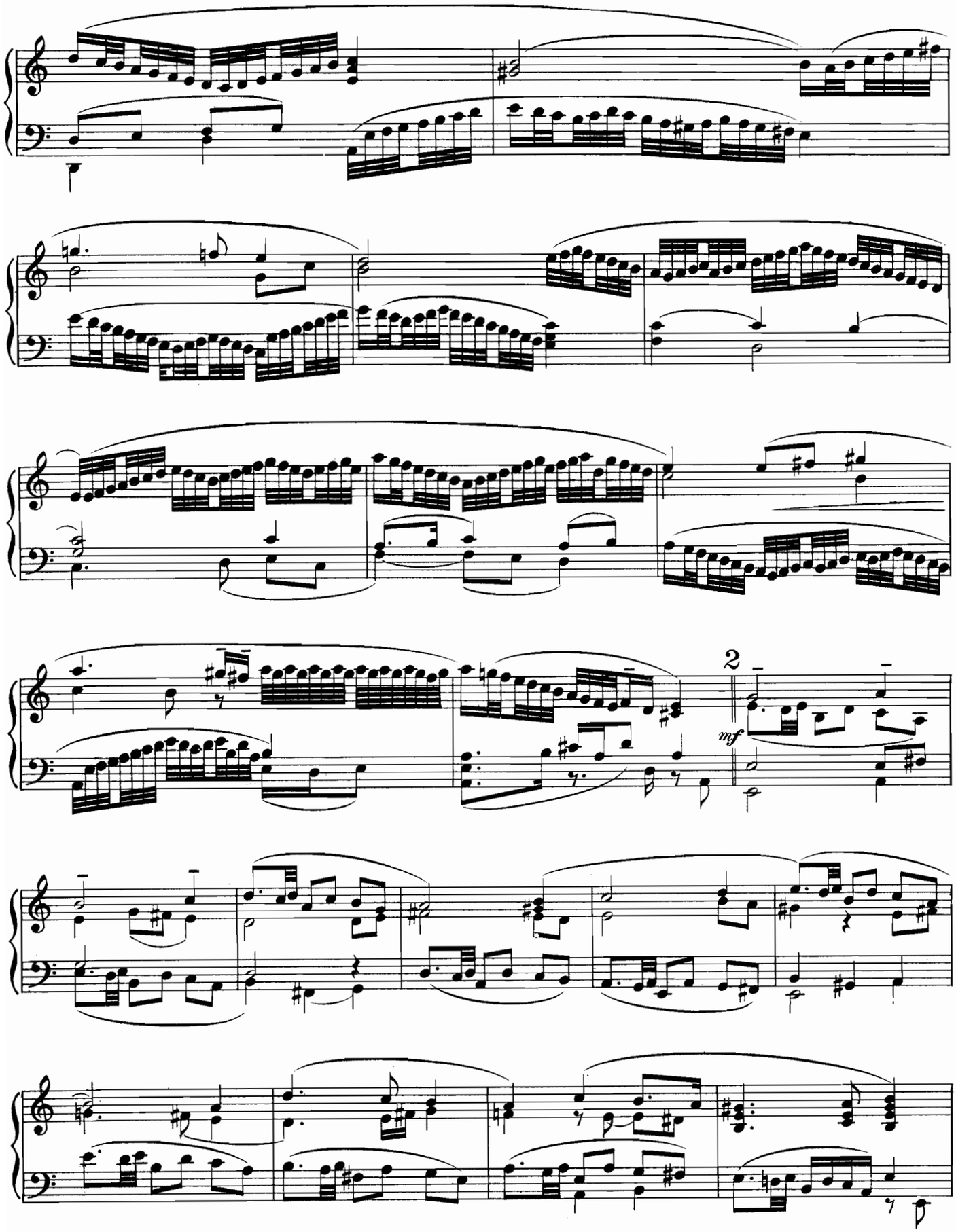

Animato.
2
f
Rep.


3
Rep.
mf

Galliard in A Minor.



Time values diminished from 𝅗𝅥 to ♩


2
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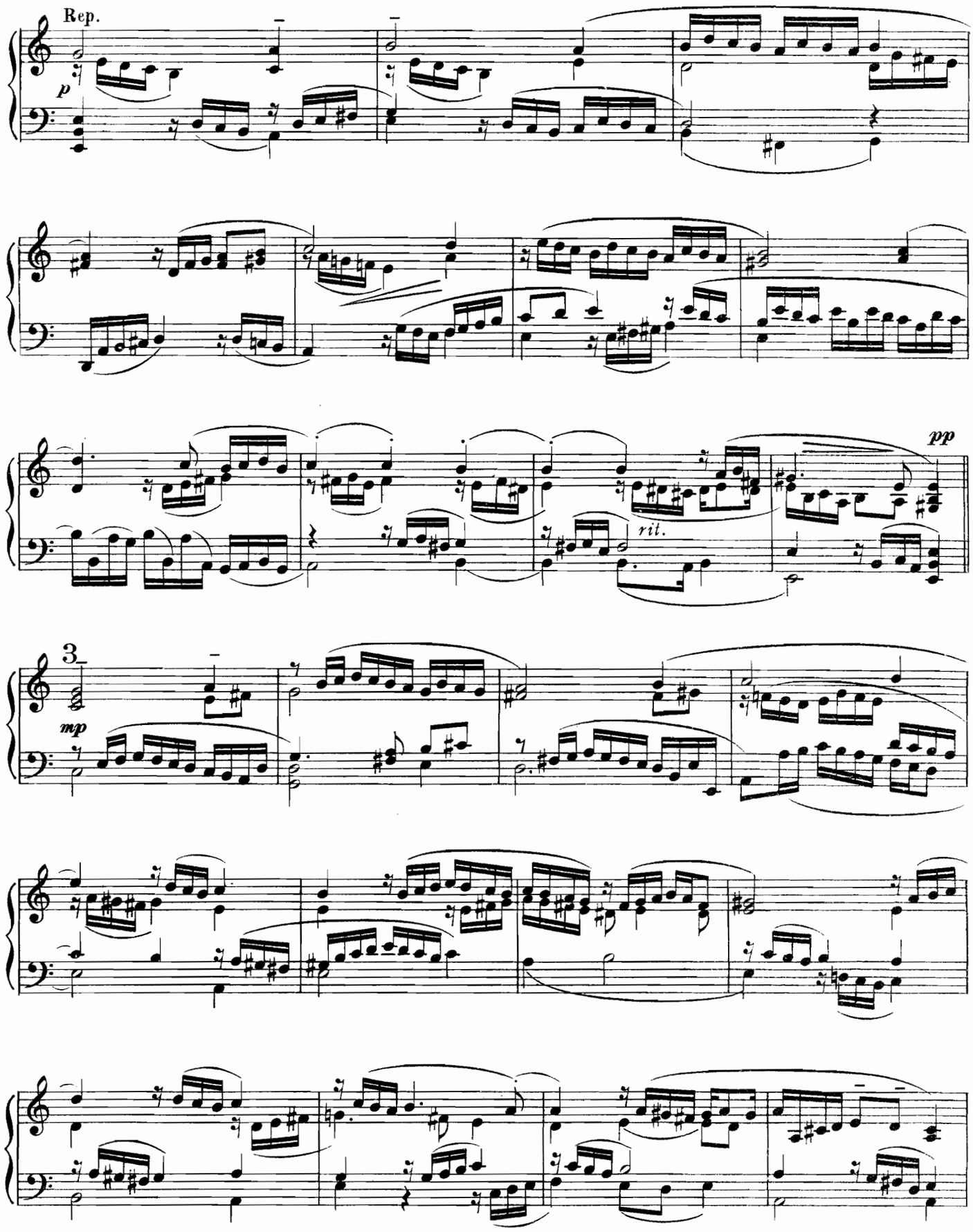
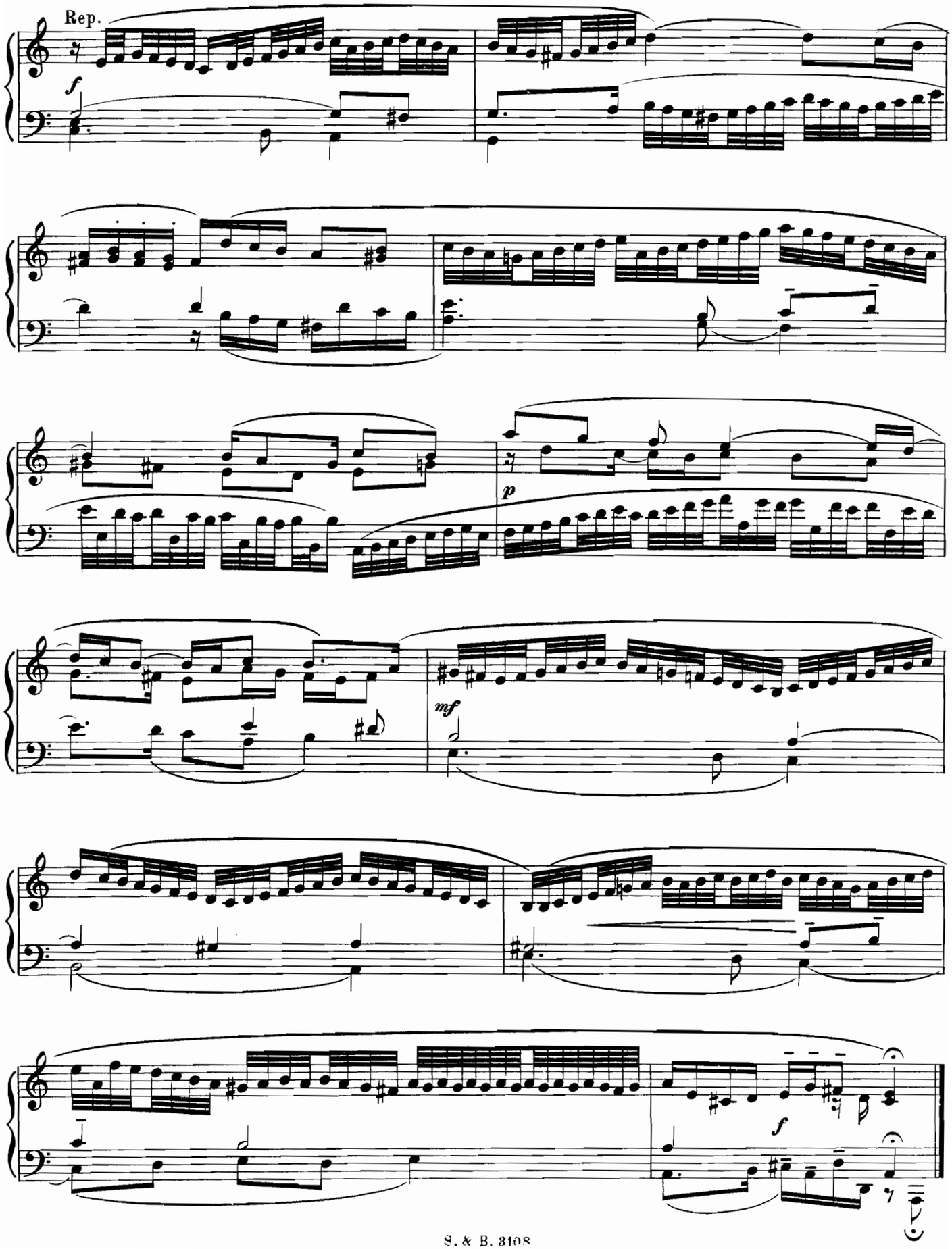
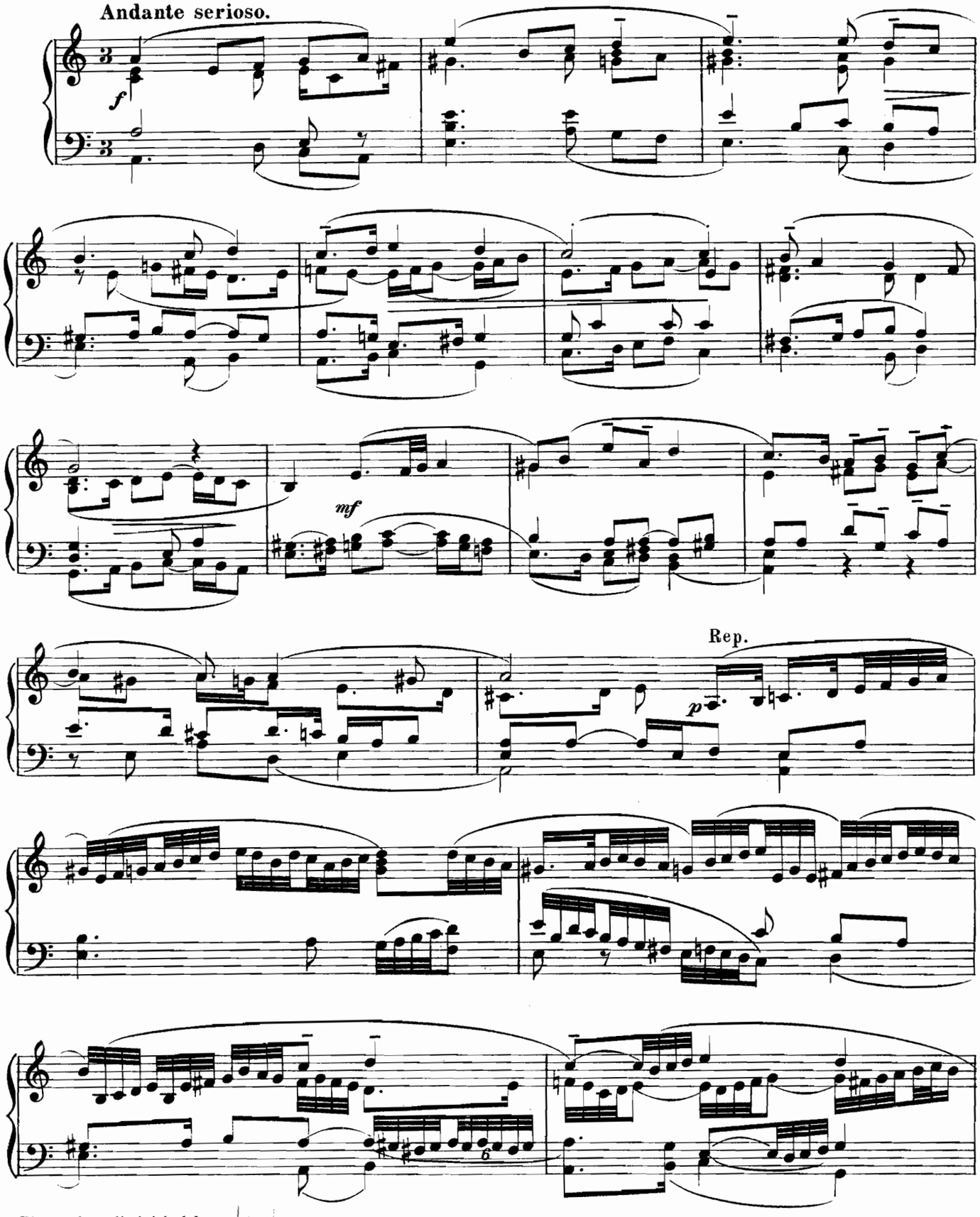
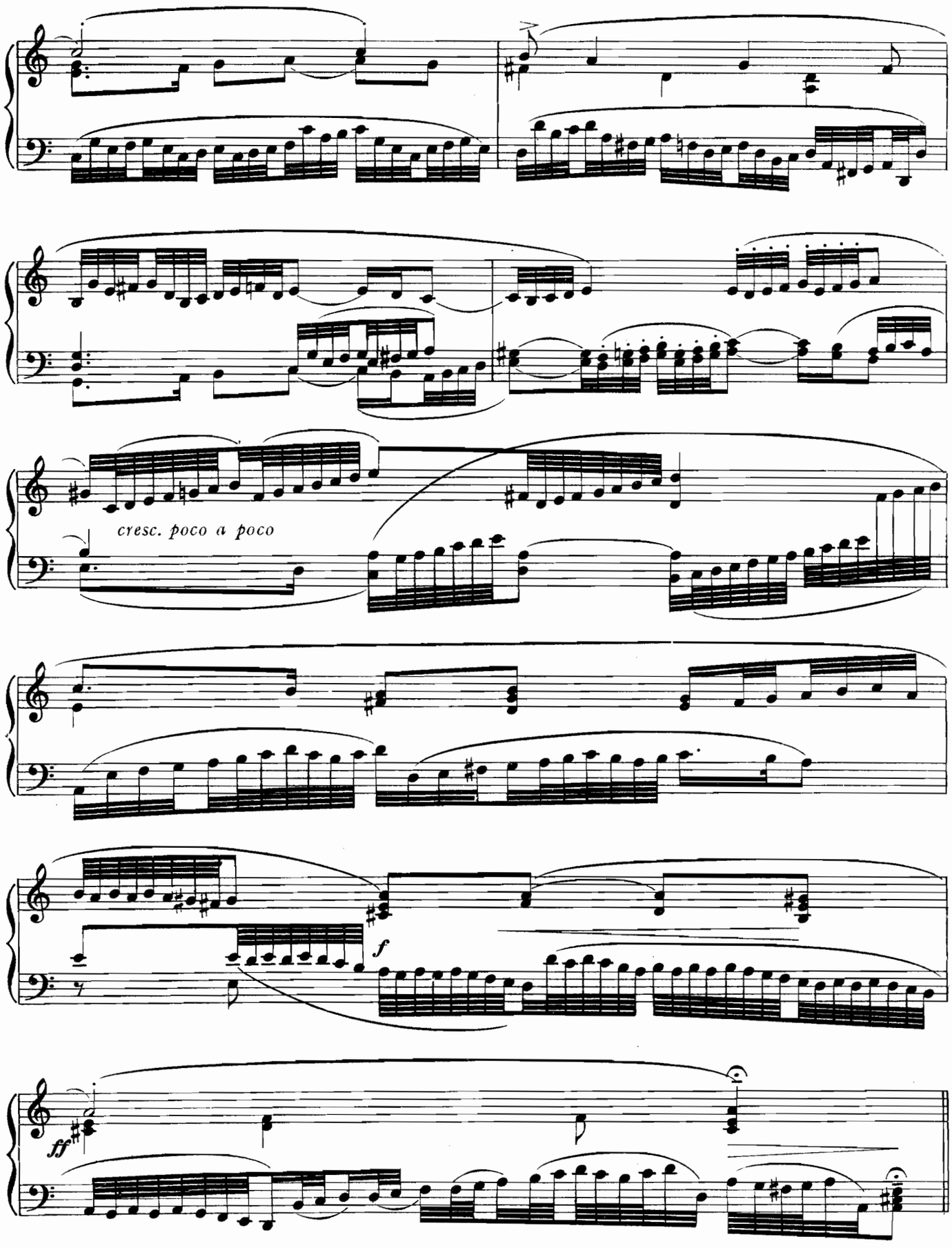

Rep.
p
pp
rit.
3
mp


Rep.
f
p
mf
f

Galliard in A minor.



Time values diminished from 𝅗𝅥 to ♩


cresc. poco a poco
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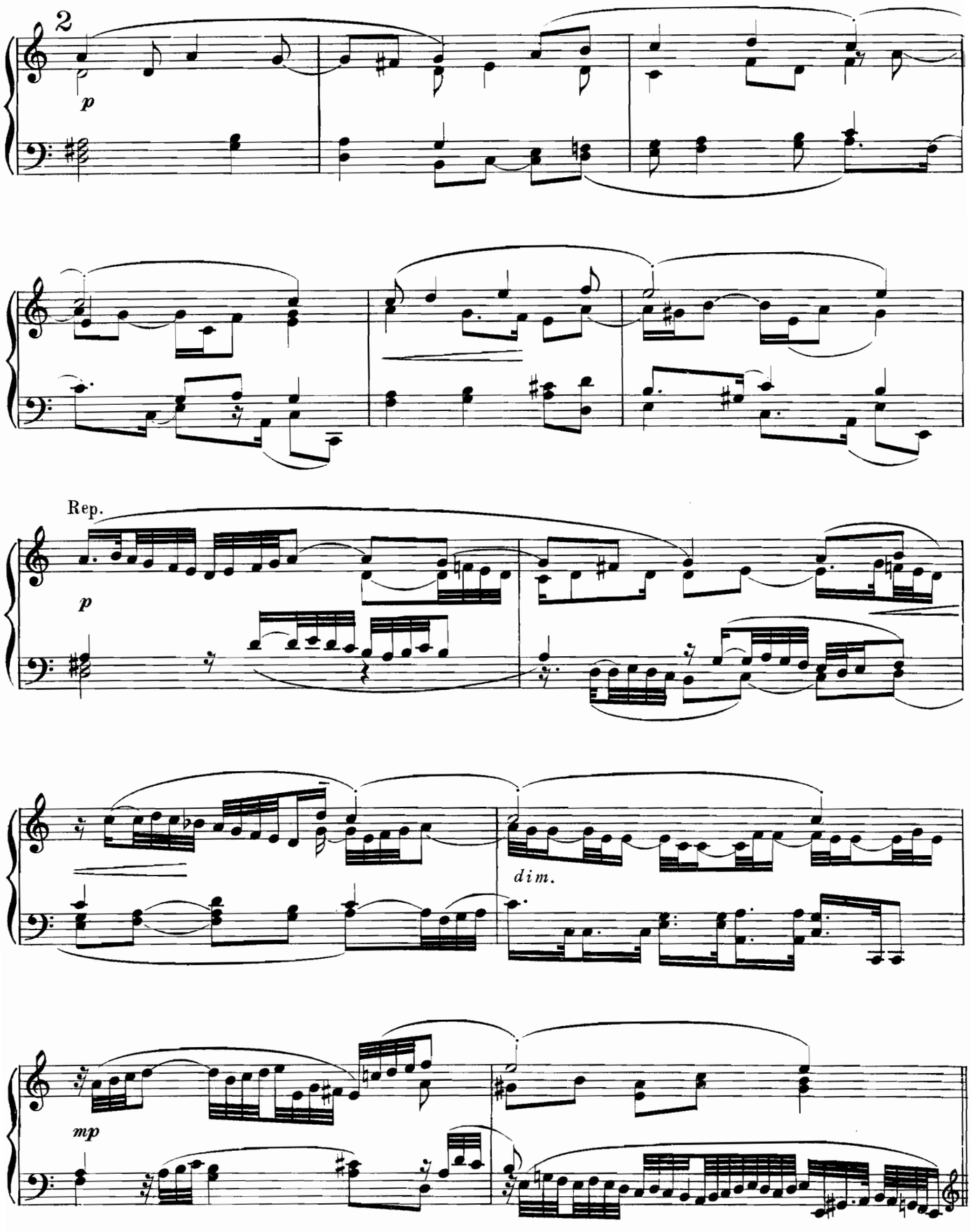
ff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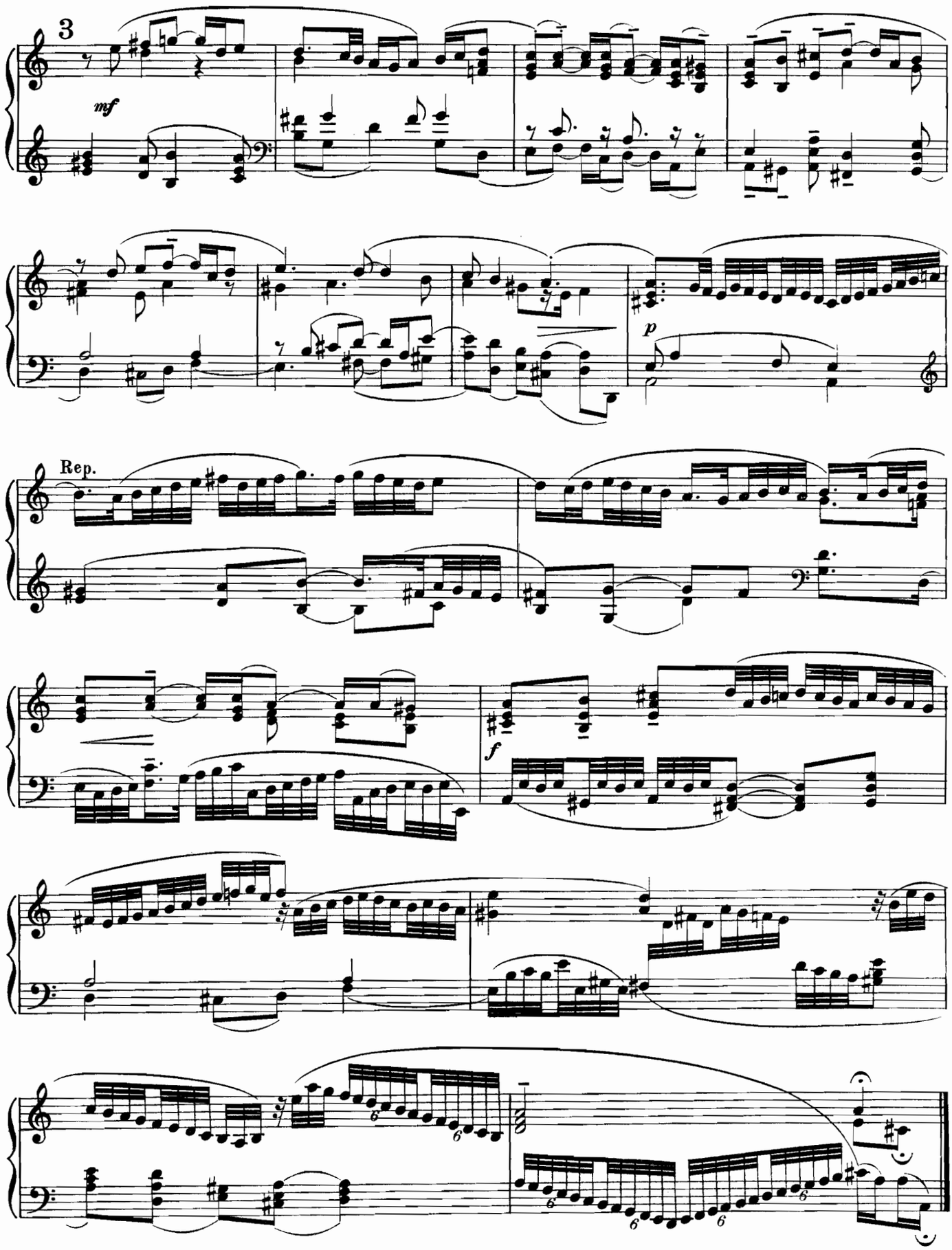
p
dim.
mp


3
mf
p
Rep.
f