OLD ENGLISH ORGAN MUSIC

Edited by

JOHN E. WEST.

No. 11.

AIR VARIED.

Composed by

Thomas Adams.

PRICE
ONE SHILLING AND SIXPENCE
NET.

LONDON
Novello & Co., Ltd.

PREFATORY NOTE.

THE Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a *literal* performance of it unsuited to organs of the present day.

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J. W.

THOMAS ADAMS.

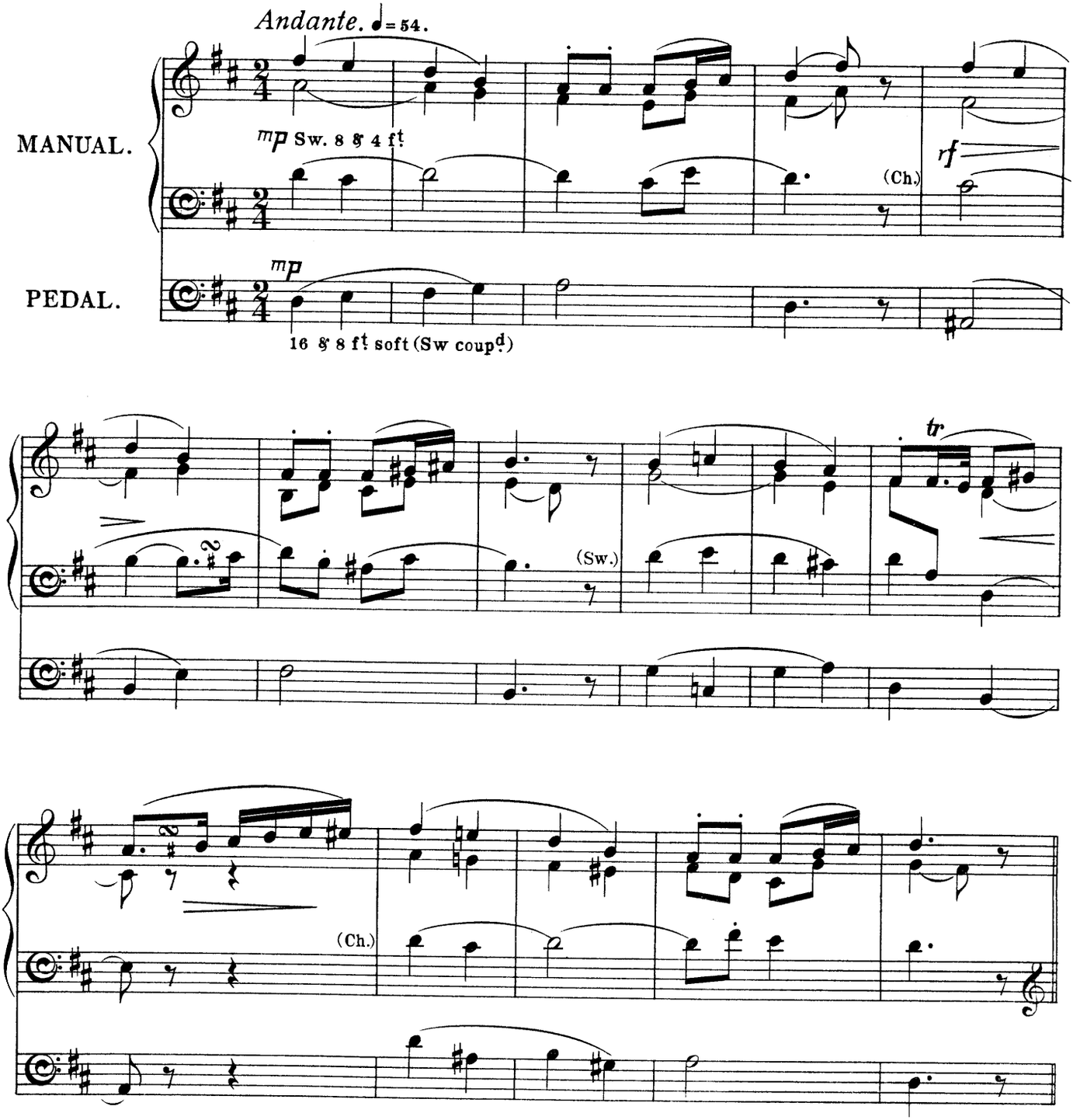
Born (in London?) September 5, 1785. Pupil of Dr. Busby. Organist of Carlisle Chapel, Lambeth, 1802; St. Paul's, Deptford, 1814; St. George's, Camberwell, 1824; and St. Dunstan's, Fleet Street, 1833. Died in London, September 15, 1858. Composer of Church Music, Pieces for the Organ and Pianoforte, &c.

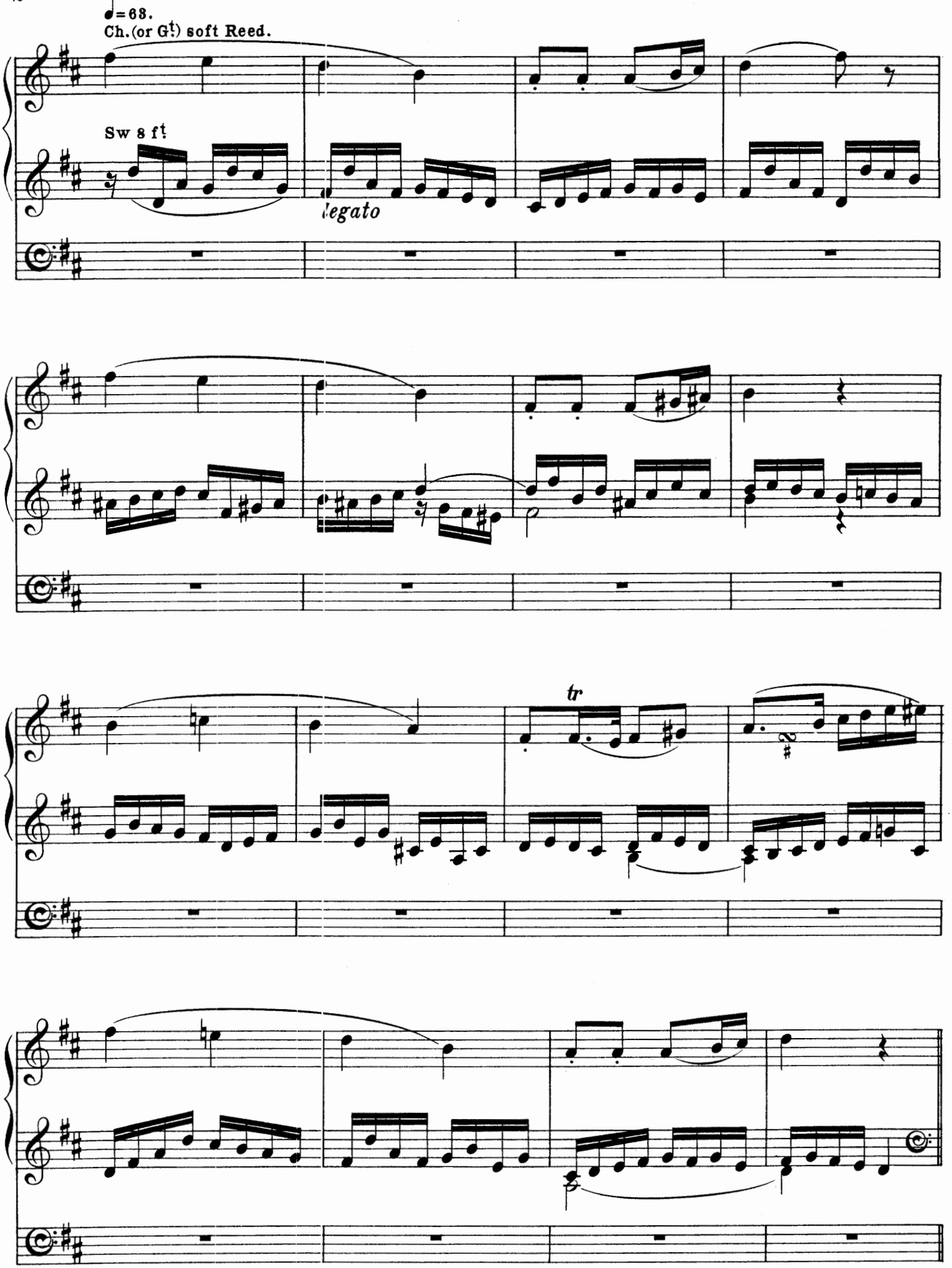
Adams was one of the most remarkable organists and extempore performers of his day.

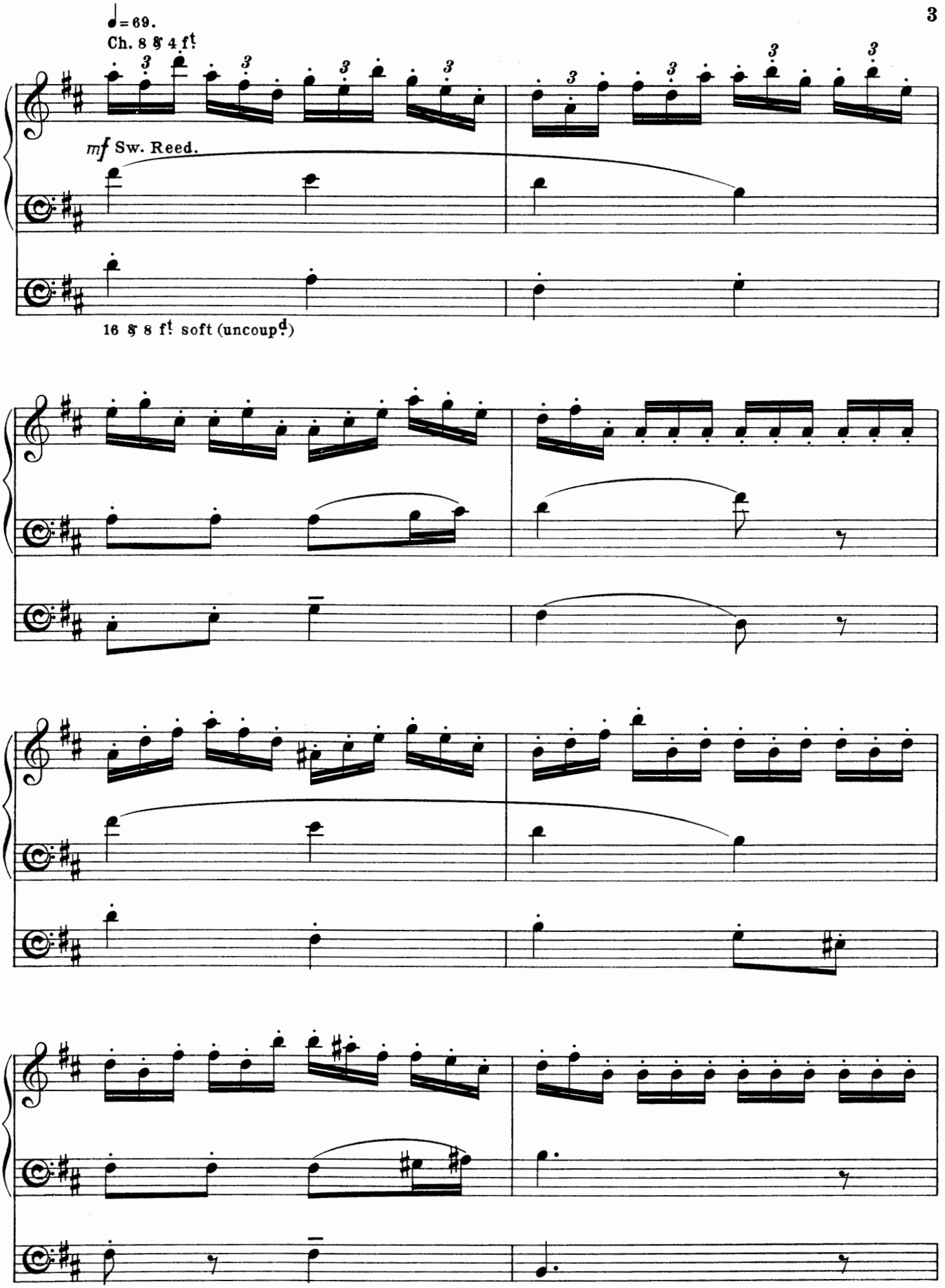
AIR VARIED.

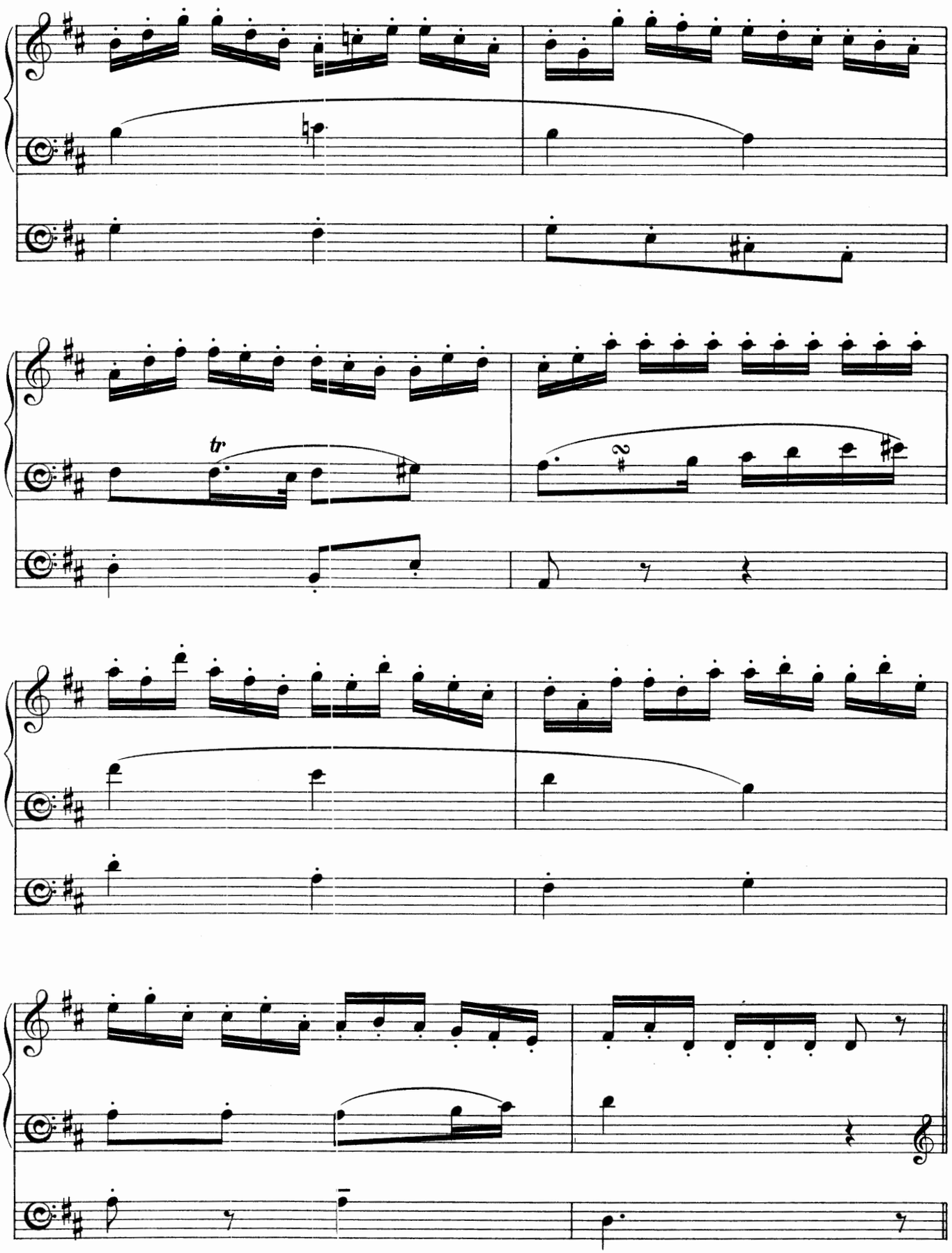
From Nº 6 of Six Pieces for the Organ
Dedicated to Thomas Attwood.

Thomas Adams.




♩=68.
Ch. (or G♮) soft Reed.
Sw 8 f♮
legato
tr


♩= 69.
Ch. 8 & 4 ft
mf Sw. Reed.
16 & 8 ft soft (uncoupd.)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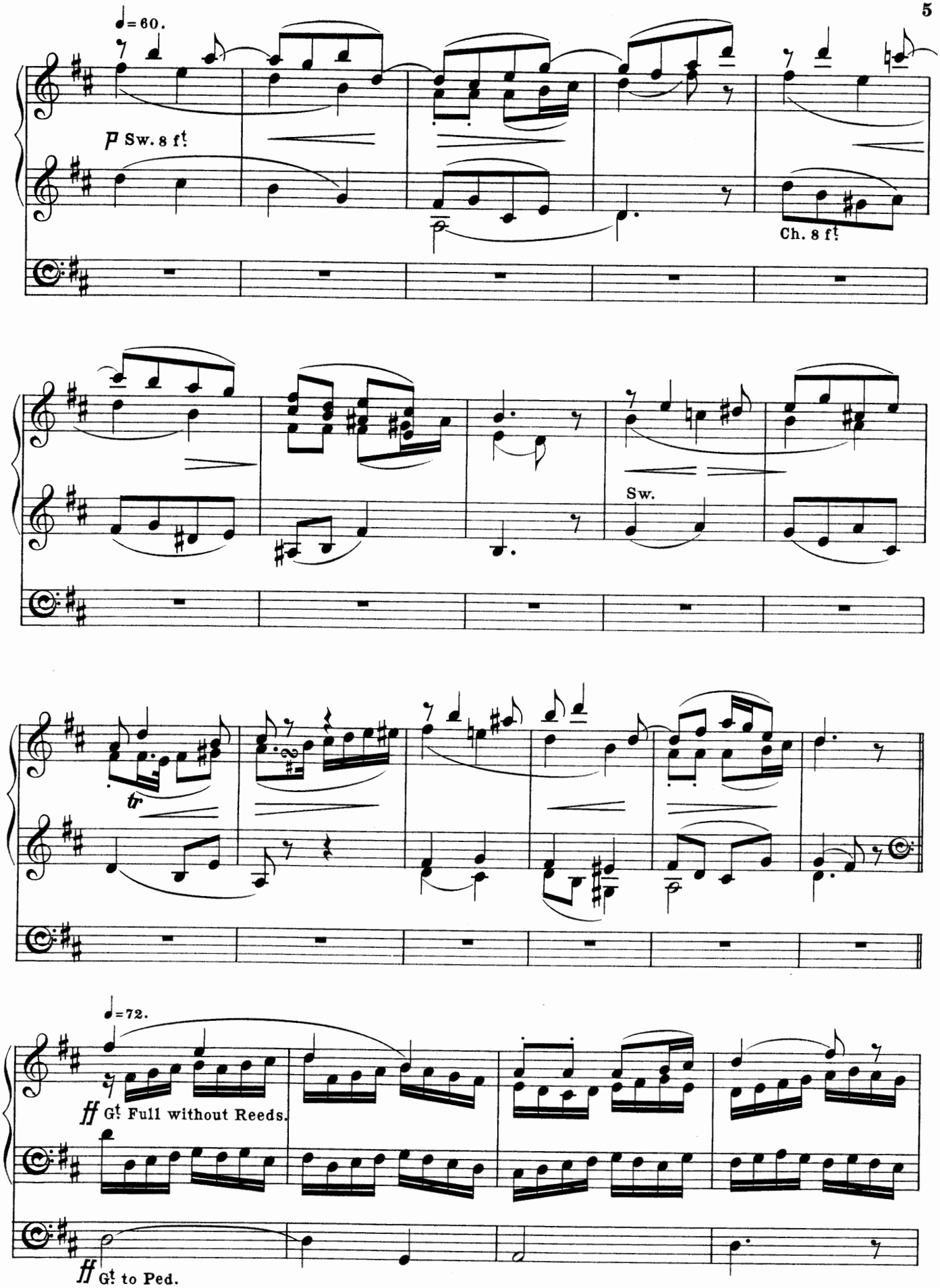
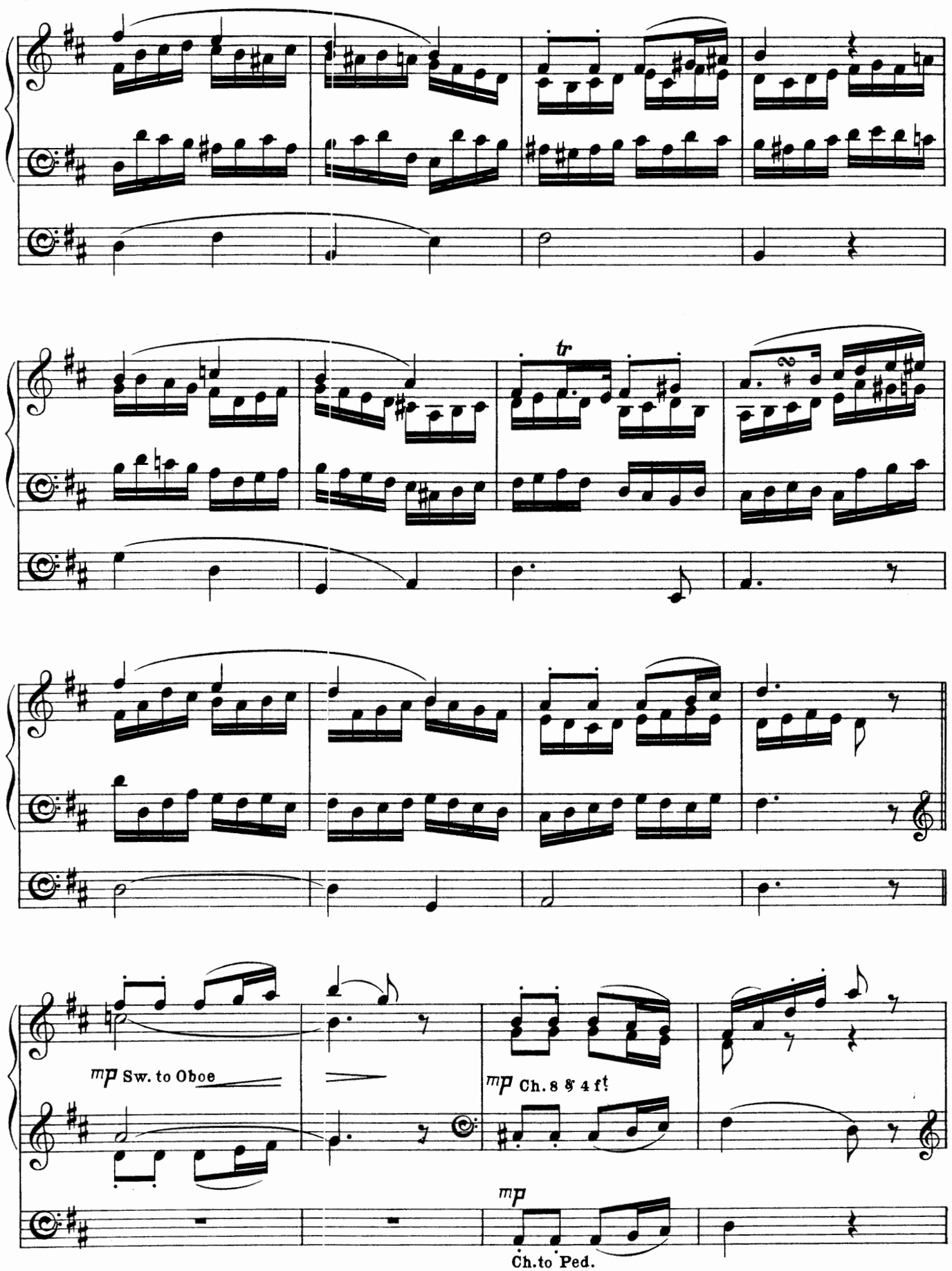
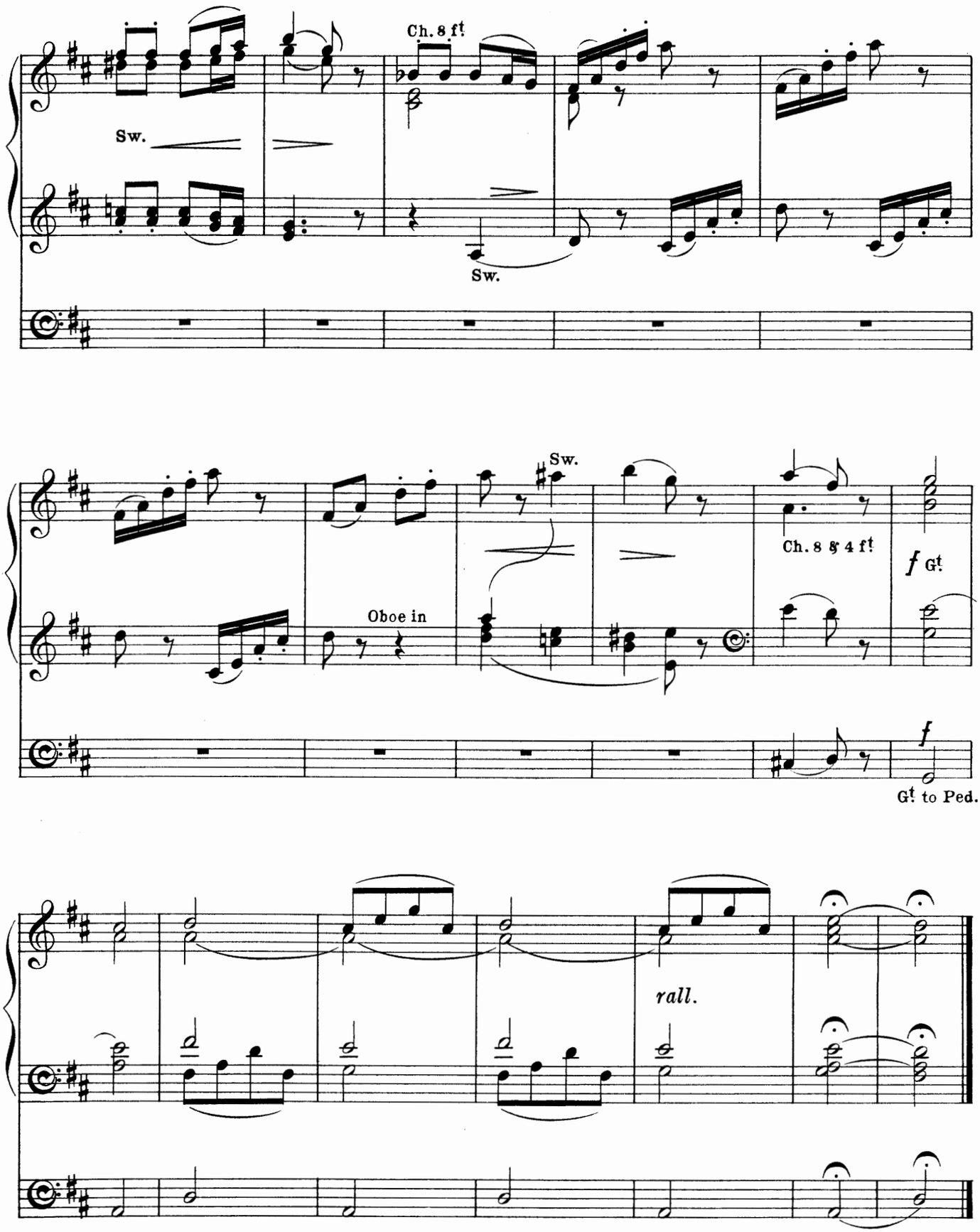

♩=60.
p Sw. 8 ft
Ch. 8 ft
Sw.
tr
♩=72.
ff G! Full without Reeds.
ff G! to Ped.


tr
mp Sw. to Oboe
mp Ch. 8 & 4 ft
mp
Ch. to Ped.



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THE ORGAN WORKS
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JOHN SEBASTIAN BACH

EDITED BY

J. F. BRIDGE, Mus. Doc., Oxon., AND JAMES HIGGS, Mus. Bac., Oxon.

In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (*See* the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ Student.

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(The "Great" G minor).

BOOK IX.—Price 3s.

*The "Great" Toccata and Fugue in C major.
Prelude and Fugue in D minor
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Prelude in A minor.

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Fugue in G major.
Prelude in C major.
Fantasia in C major.
Prelude in C major.
Fugue in C minor.
Fugue in C major.
Pastorale.
Trio in C minor.
Aria in F.

* *These pieces are published separately, price* 1s. *or* 1s. 6d. *each.*

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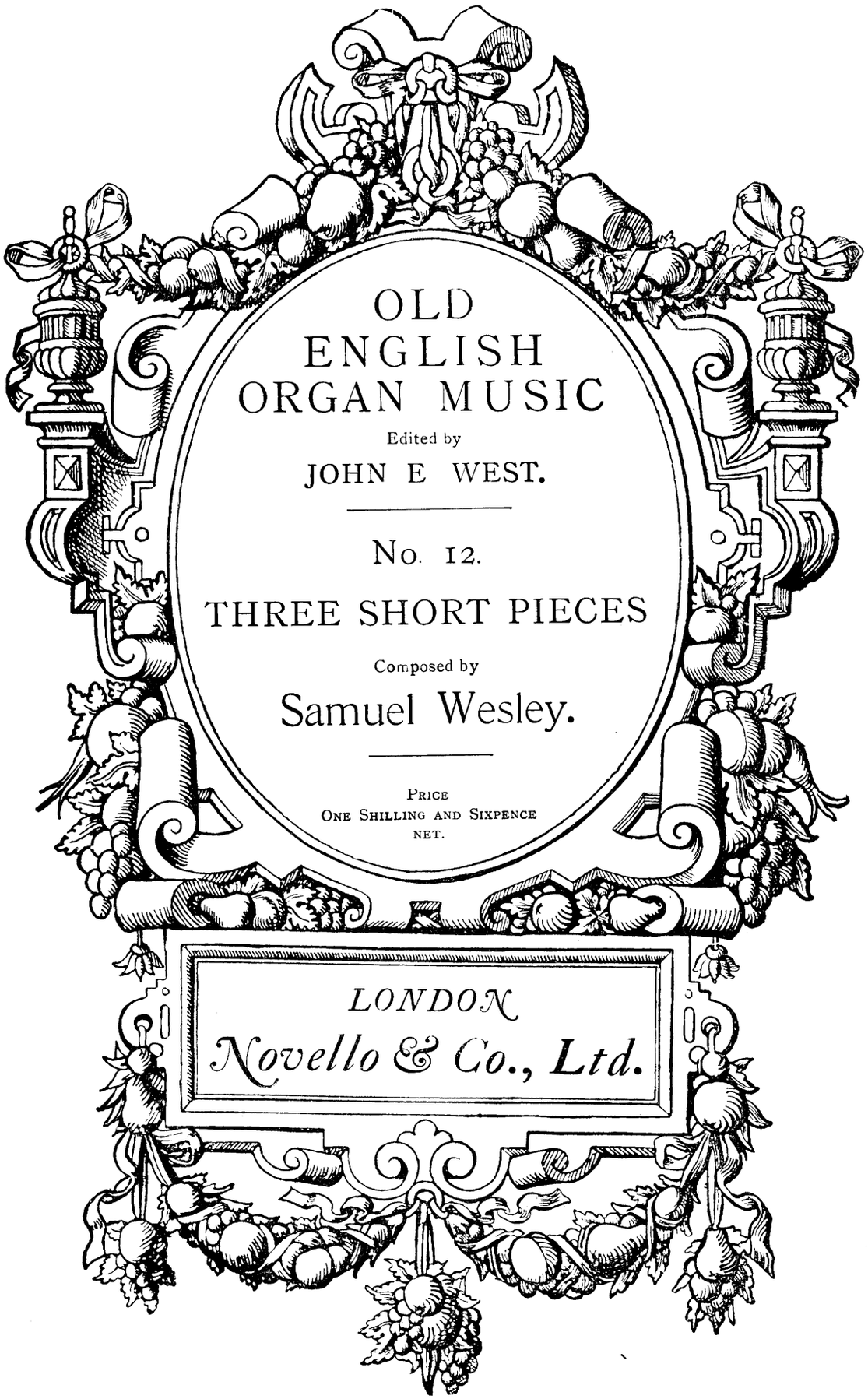

OLD ENGLISH ORGAN MUSIC

Edited by

JOHN E WEST.

No. 12.

THREE SHORT PIECES

Composed by

Samuel Wesley.

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J. W.

SAMUEL WESLEY.

Son of Charles Wesley, the eminent hymn-writer, and nephew of John Wesley—founder of the "Wesleyan Methodists." Born at Bristol, February 24, 1766. Pupil of David Williams (Organist of St. James's Church, Bath), Bean, Kingsbury, and W. Cramer. Met with an accident in 1787, which severely injured his skull, and to some extent permanently affected his brain. Conducted the Birmingham Musical Festival, 1811. Organist of Camden Chapel (now St. Stephen's Parish Church, Camden Town), 1824, having been unsuccessful in obtaining the posts at the Foundling Hospital (1798) and St. George's, Hanover Square (1824). Died at Islington, October 11, 1837. Composer of two Oratorios ("Ruth" and "The Death of Abel," Part I.), a Mass, the famous "In Exitu Israel" and other Latin Church music, a Morning and Evening Service in F, Odes, Glees, Duets, Songs, Symphonies, Overtures, Violin Concertos, a Violin Sonata, Organ Concertos, Chamber Music, Pianoforte pieces, Organ pieces, &c. Wesley was an ardent admirer of the works of J. S. Bach, and their introduction to England was mainly due to his influence. In 1810-13 he issued, in conjunction with C. F. Horn, the first English edition of Bach's "Wohltemperirte Clavier." He was one of the greatest organists of his day, and possessed remarkable gifts as an extemporist.

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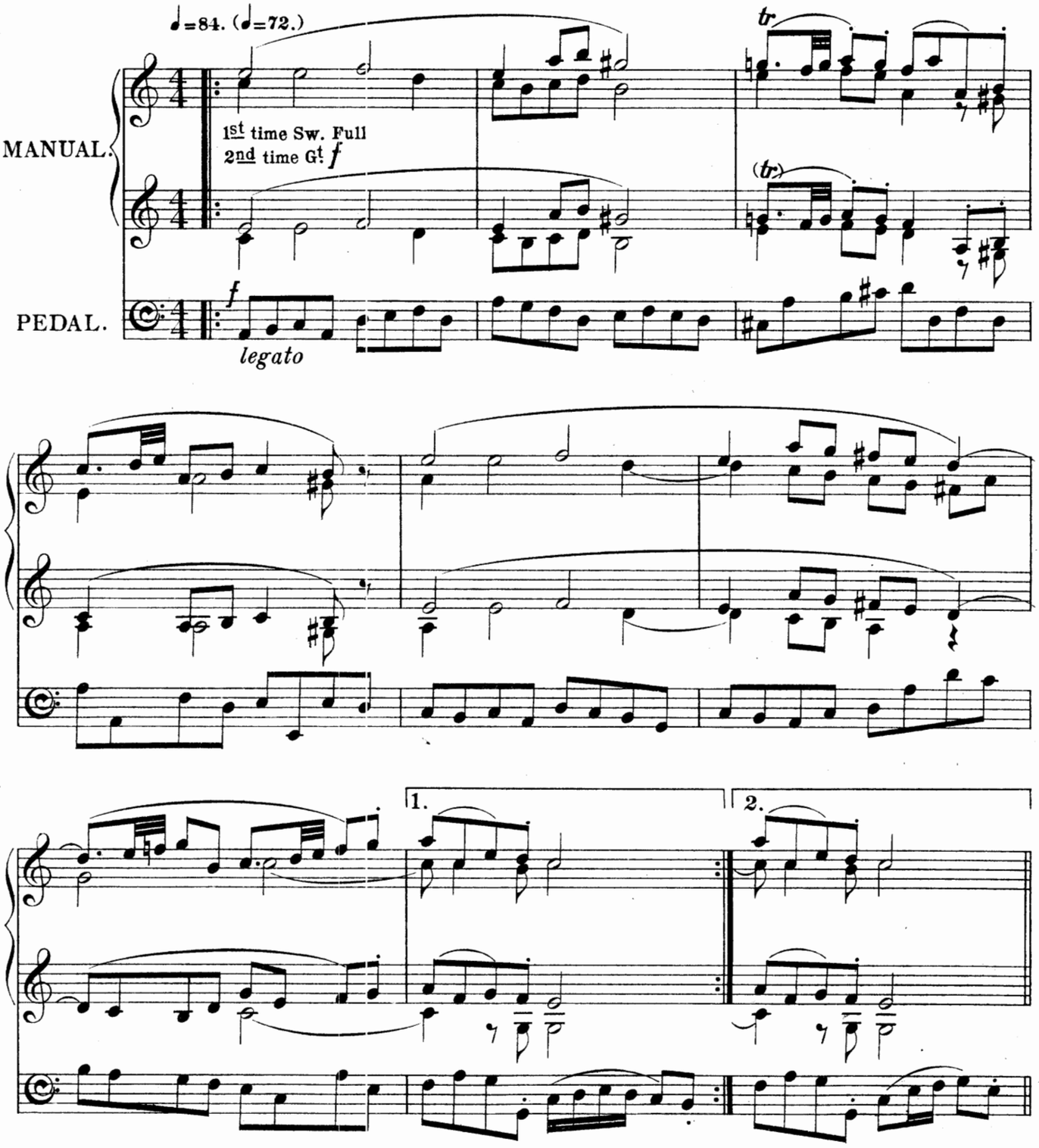
2. AIR 4

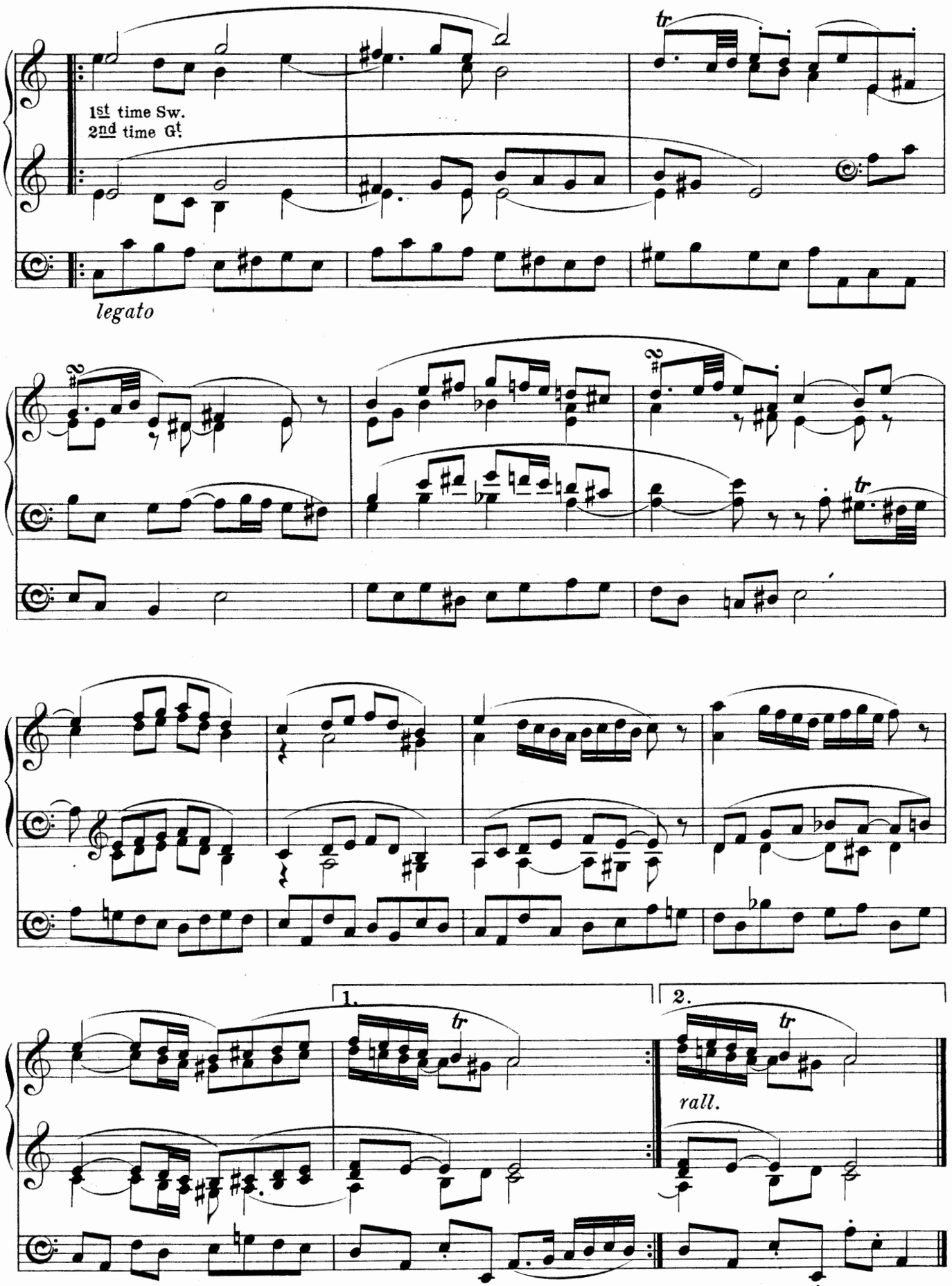
3. GAVOTTE 7

I. PRELUDE.

Twelve short pieces, Nº 6.

Samuel Wesley.



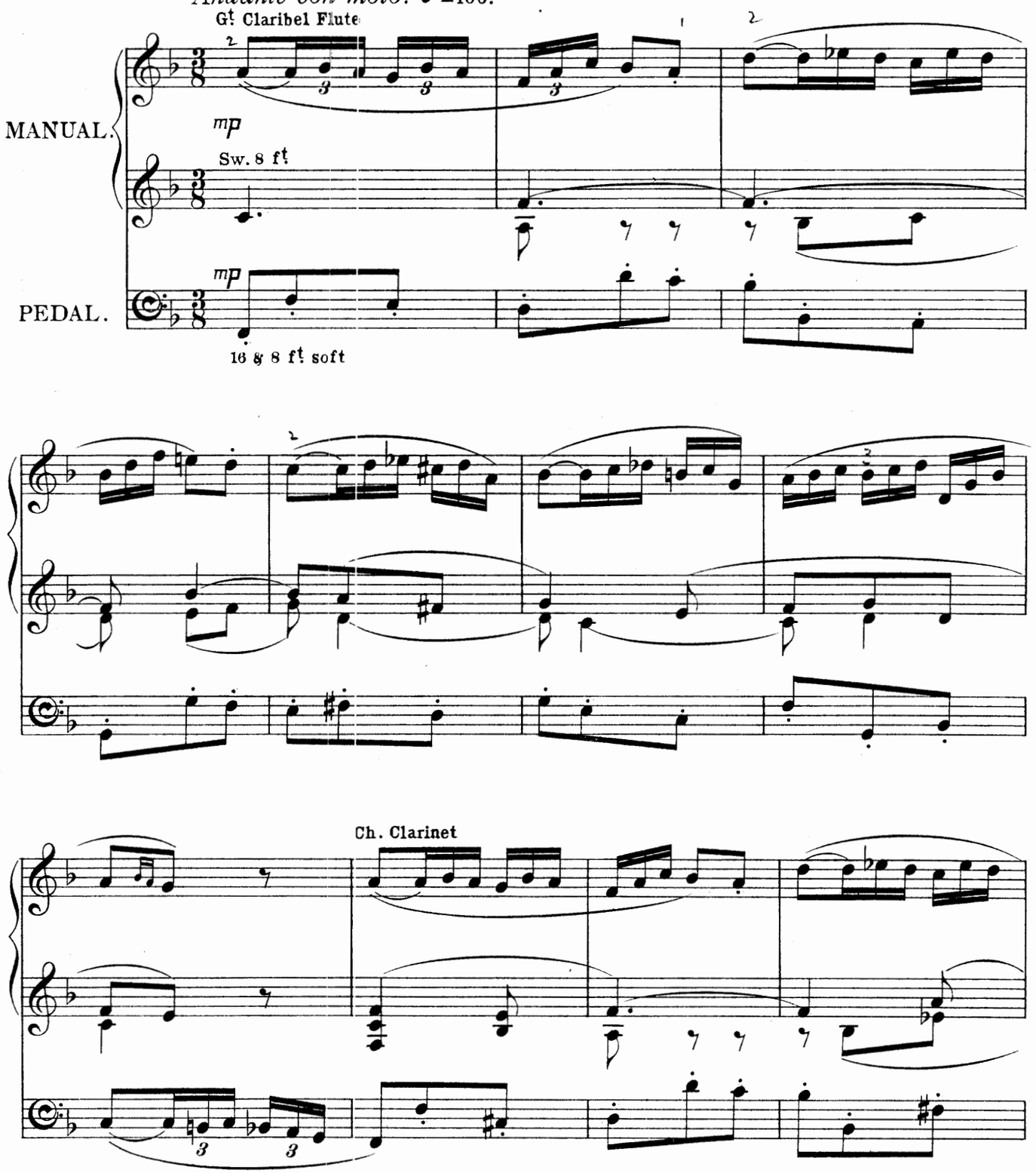

1st time Sw.
2nd time Gt.
legato
tr
1.
2.
rall.

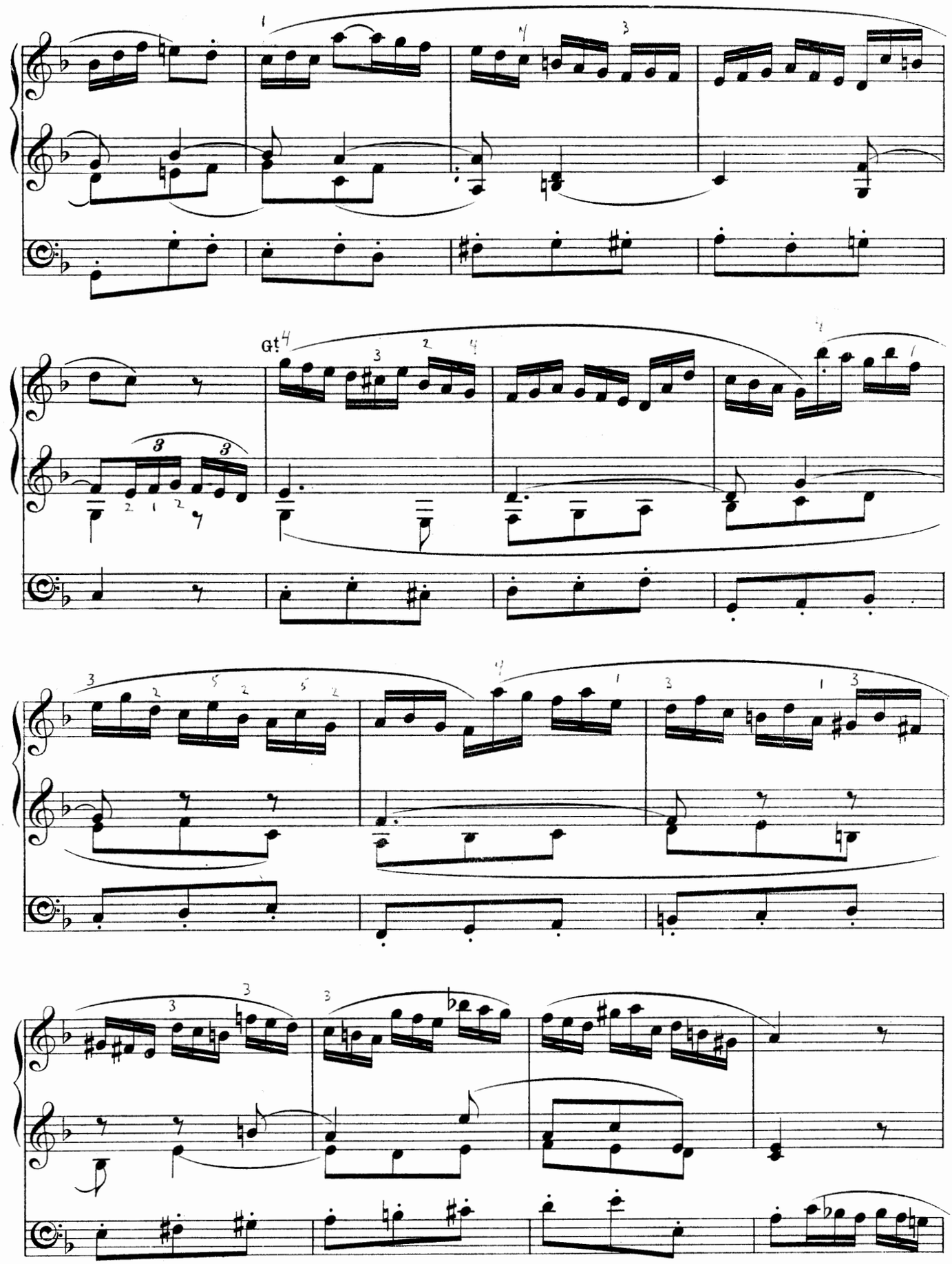
II. AIR.

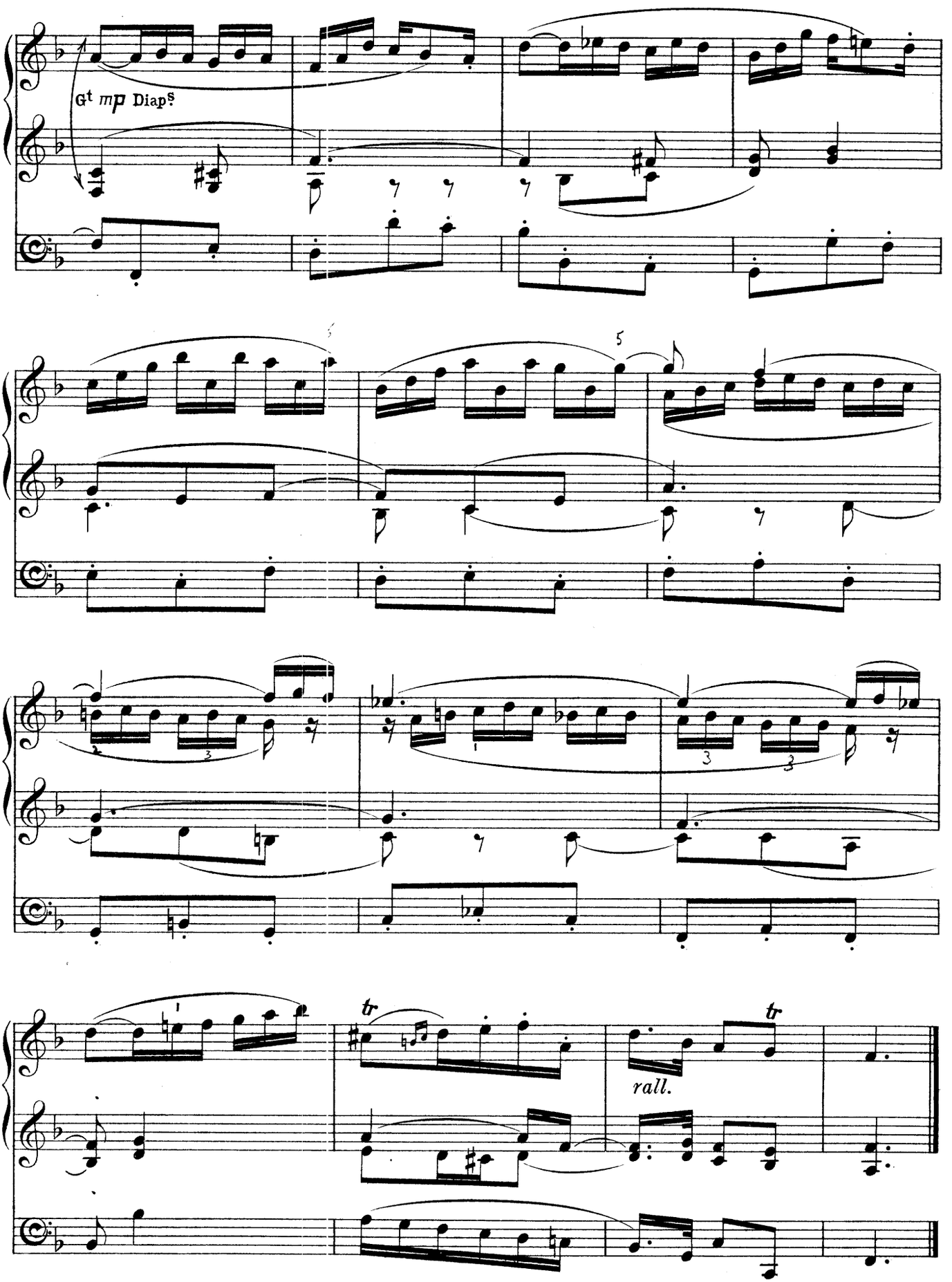
Twelve short pieces, Nº 8.

Andante con moto. ♪=100.

Samuel Wesley.



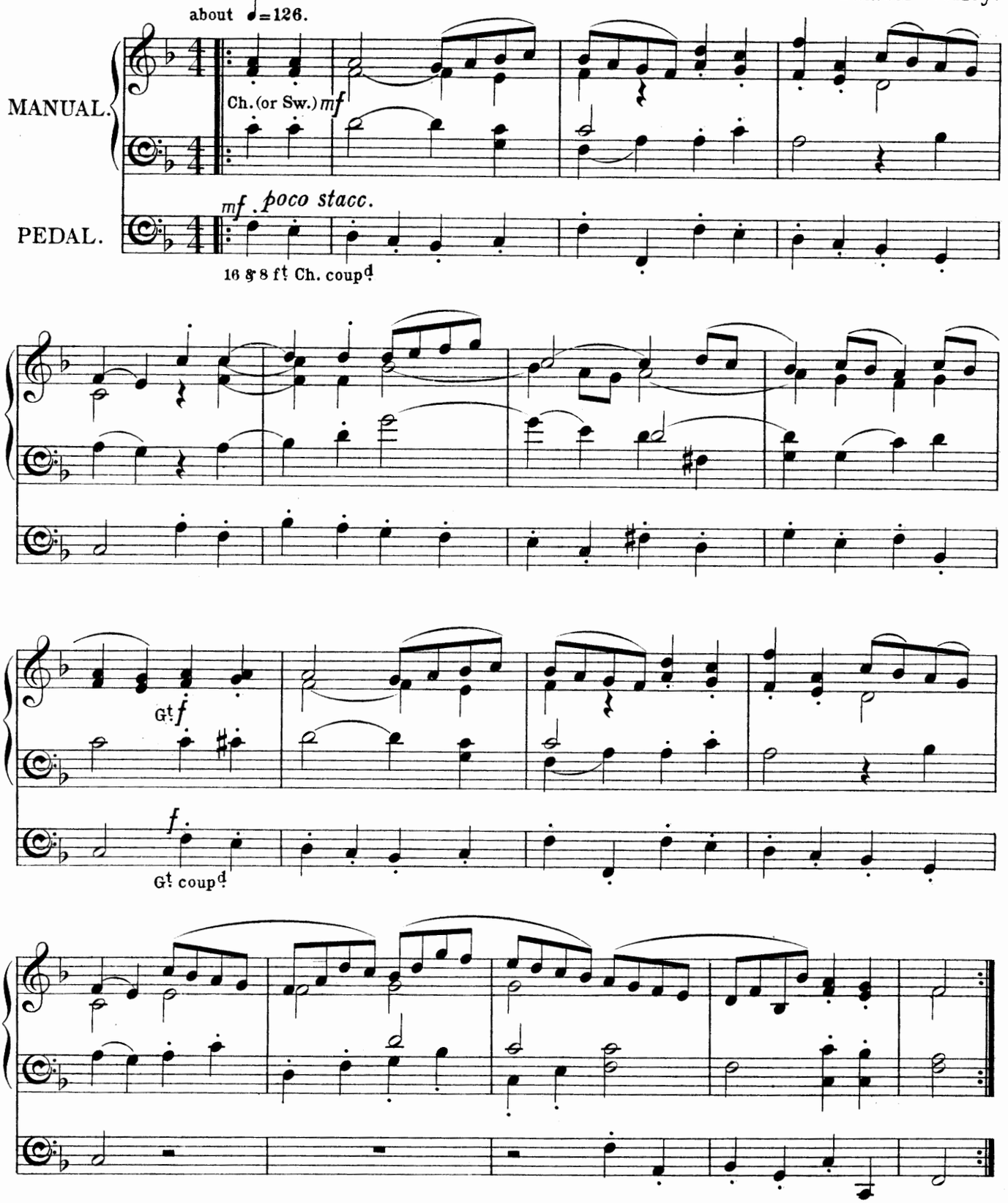

Gt.

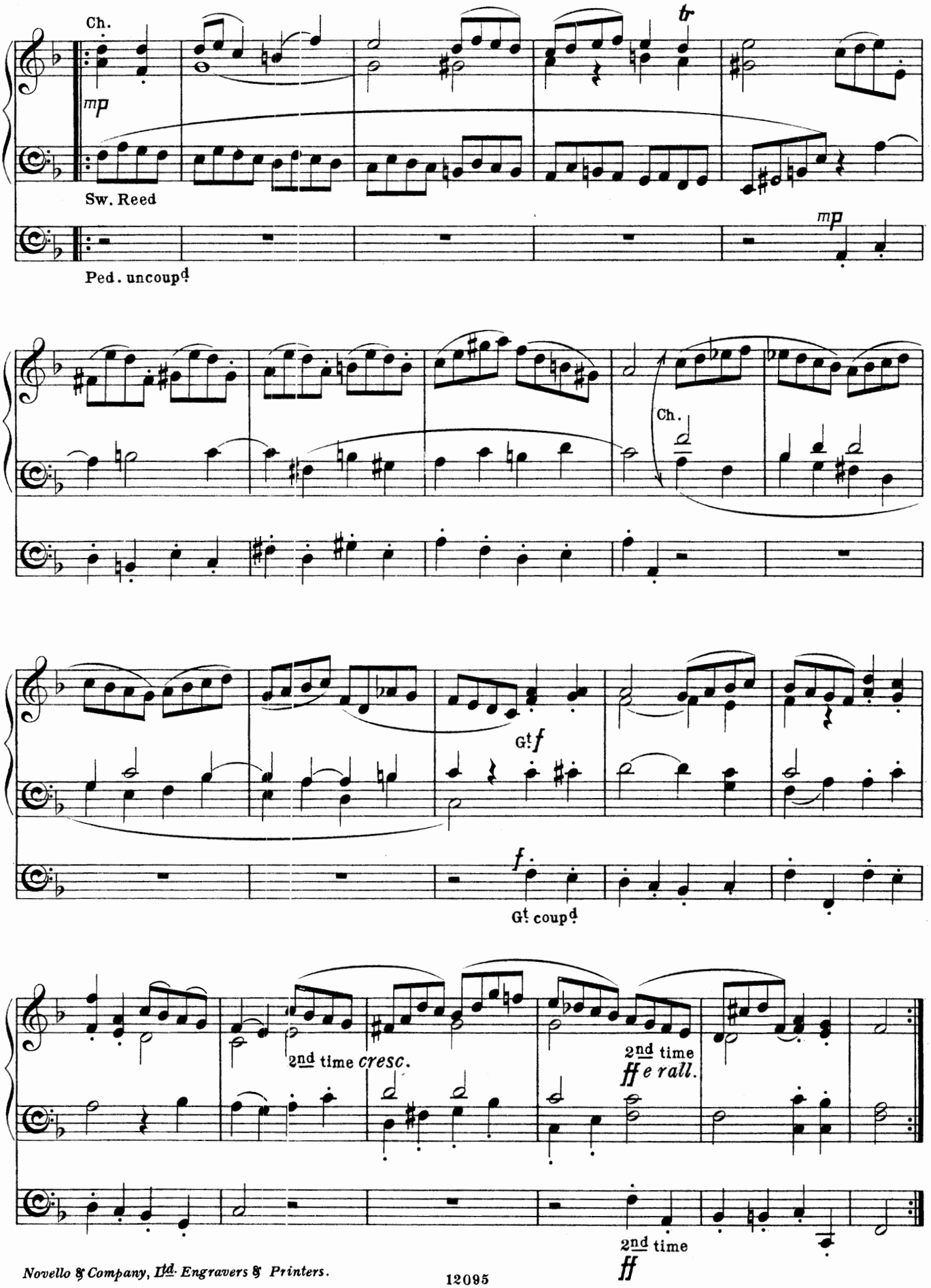

Gt mp Diaps
5
tr
tr
rall.

III. GAVOTTE.

Twelve short pieces, Nº 9.

Samuel Wesley.





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GEORGE J. BENNETT,

MUS. DOC.

ORGANIST, LINCOLN CATHEDRAL.

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			s.	d.
1.	INTRODUCTION AND MELODRAMA.—"THE DREAM OF JUBAL"	A. C. MACKENZIE	1	6
2.	PRELUDE.—"LOHENGRIN"	WAGNER	1	0
3.	ANDANTINO.—SYMPHONY (No. 4) in F minor	TSCHAÏKOWSKY	2	0
4.	SLOW MOVEMENT.—PIANOFORTE CONCERTO in B flat minor	,,	1	6
5.	CORONATION MARCH	,,	2	0
6.	THREE MINUETS.—SYMPHONIES in C, G minor, and E flat	MOZART	2	0
7.	MINUET.—SONATA in E flat (Op. 31, III.)	BEETHOVEN	1	0
8.	PRELUDE.—"COLOMBA"	A. C. MACKENZIE	1	6
9.	FINALE ("O MAY WE SING AGAIN").—"BLEST PAIR OF SIRENS"	C. H. H. PARRY	1	0
10.	NOTTURNO.—"A MIDSUMMER NIGHT'S DREAM"	MENDELSSOHN	1	6

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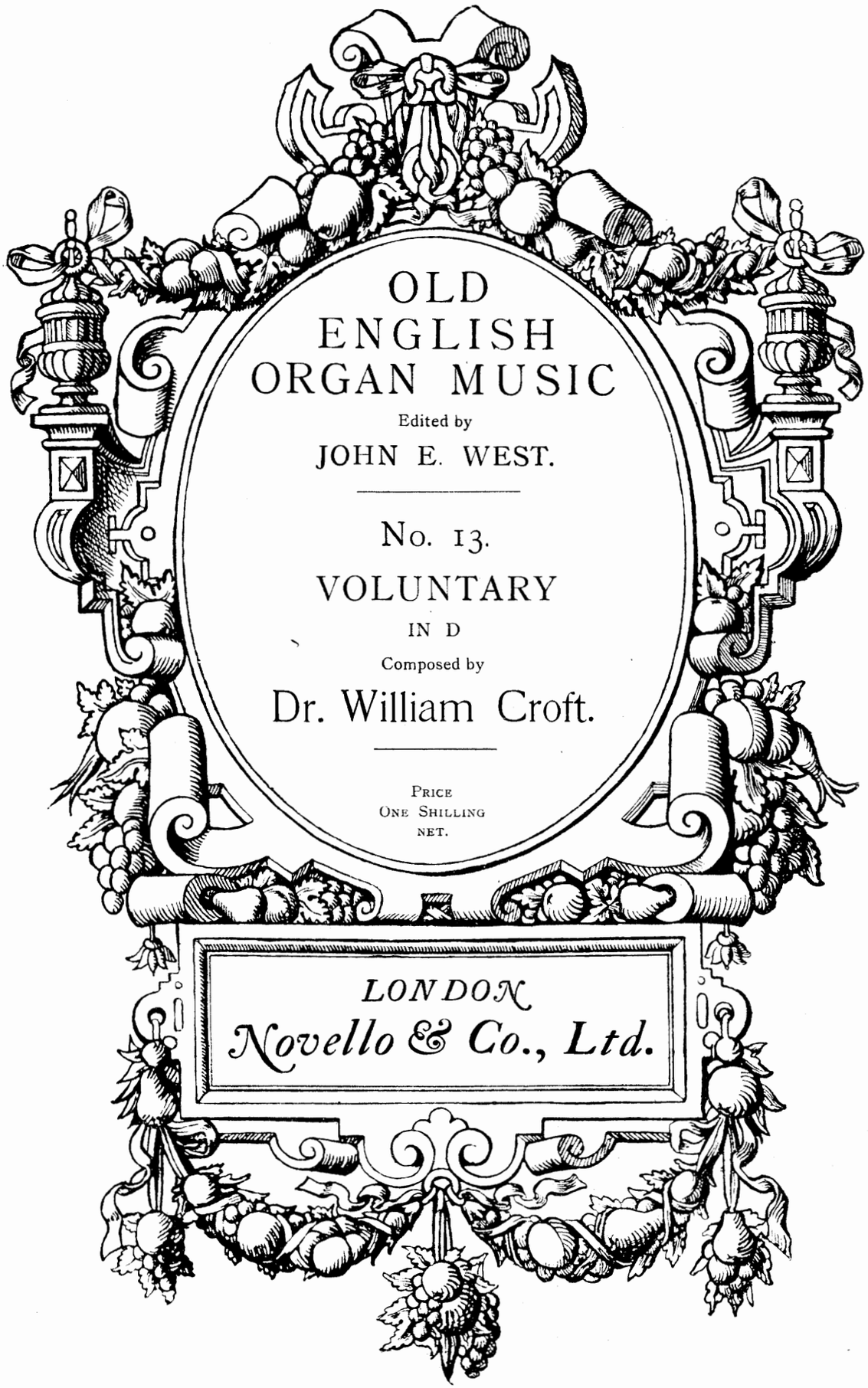

OLD ENGLISH ORGAN MUSIC

Edited by

JOHN E. WEST.

No. 13.

VOLUNTARY

IN D

Composed by

Dr. William Croft.

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J. W.

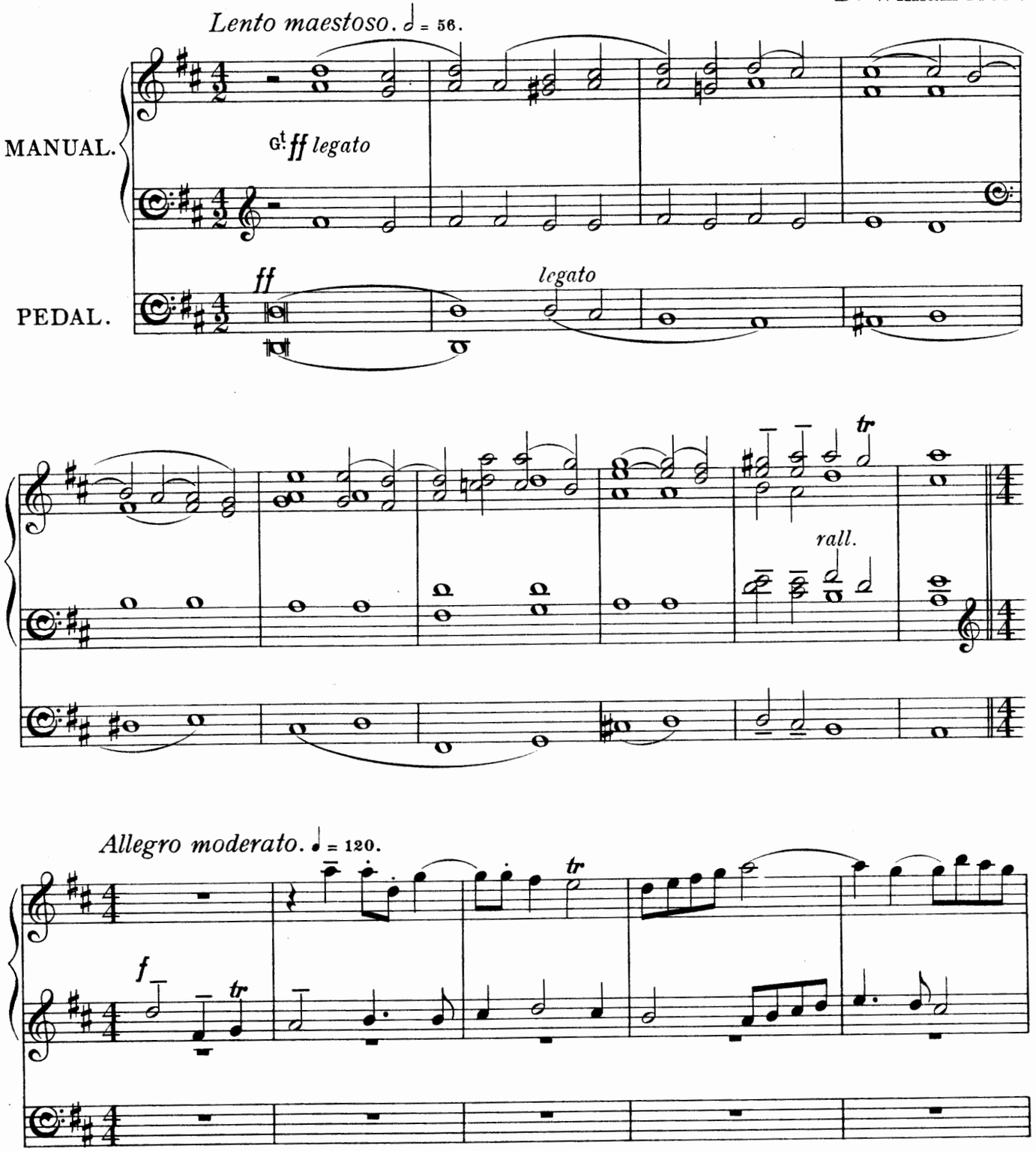
WILLIAM CROFT, Mus. D., Oxon.

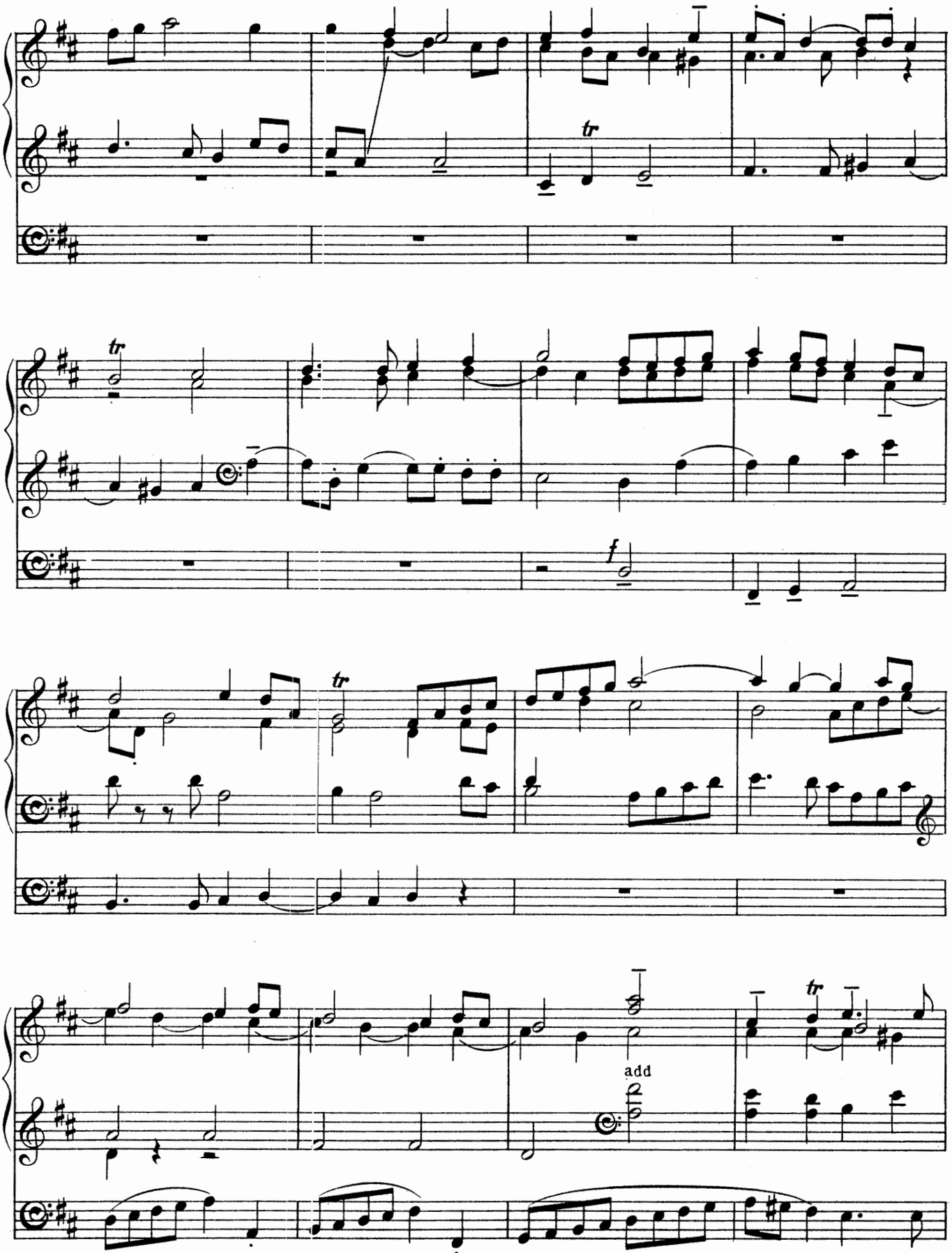
Born at Nether Eatington, Warwickshire, 1678. Chorister of the Chapel Royal, and pupil of Dr. Blow. Organist of St. Anne's, Soho, 1700-11. Gentleman of the Chapel Royal, 1700. Joint Organist of the Chapel Royal with Jeremiah Clark, 1704: sole Organist (on the death of Clark), 1707. Succeeded Dr. Blow as Organist of Westminster Abbey and Master of the Children and Composer to the Chapel Royal, 1708. Died at Bath, August 14, 1727. Buried in the North Aisle of the Choir of Westminster Abbey. Composer of Odes, Church Music, Songs, Sonatas, Organ pieces, Instrumental Act Music, &c.

VOLUNTARY in D major.

From Additonal MSS. Nº 31,403,
British Museum.

Dr William Croft.

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tr
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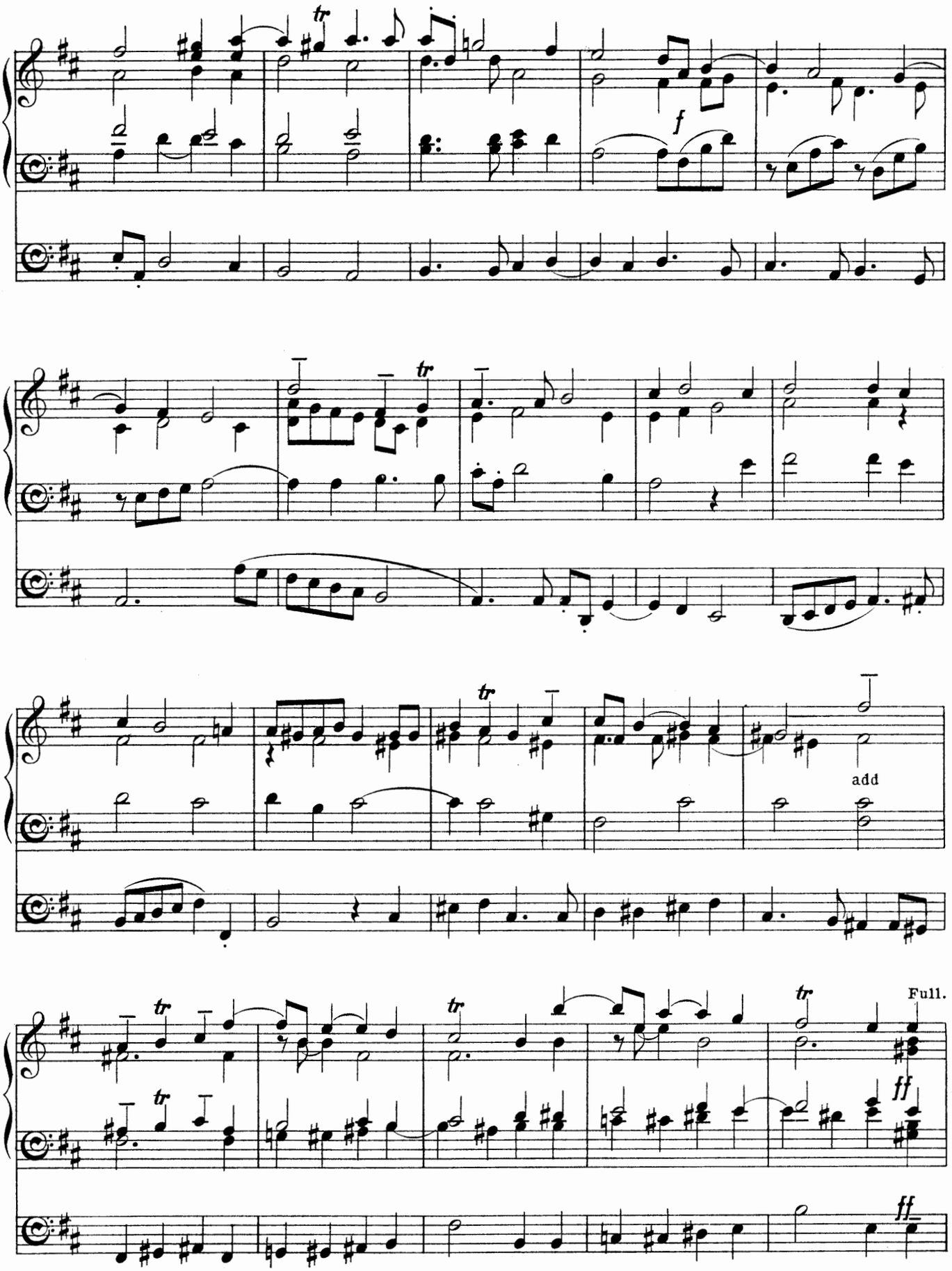
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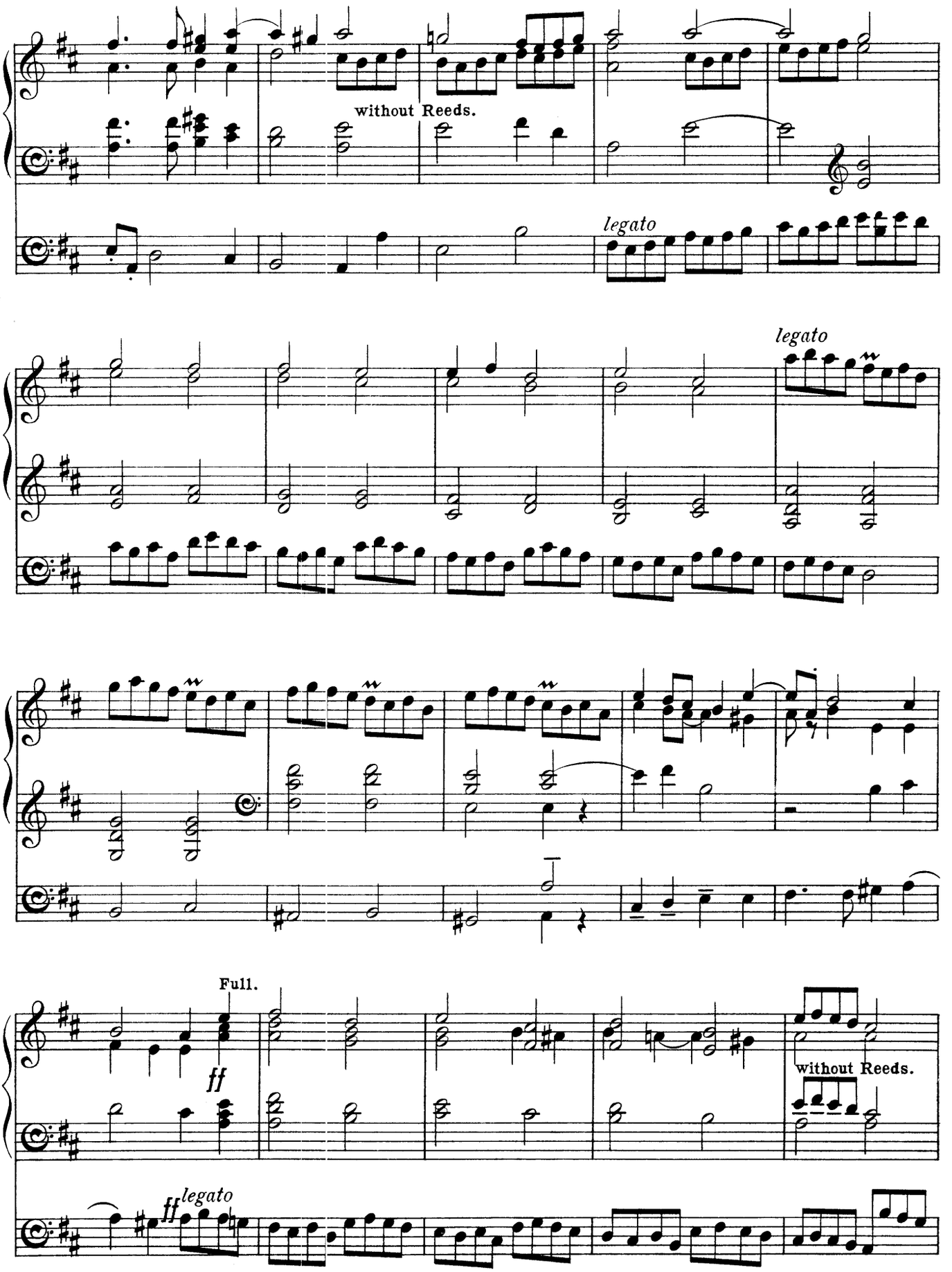
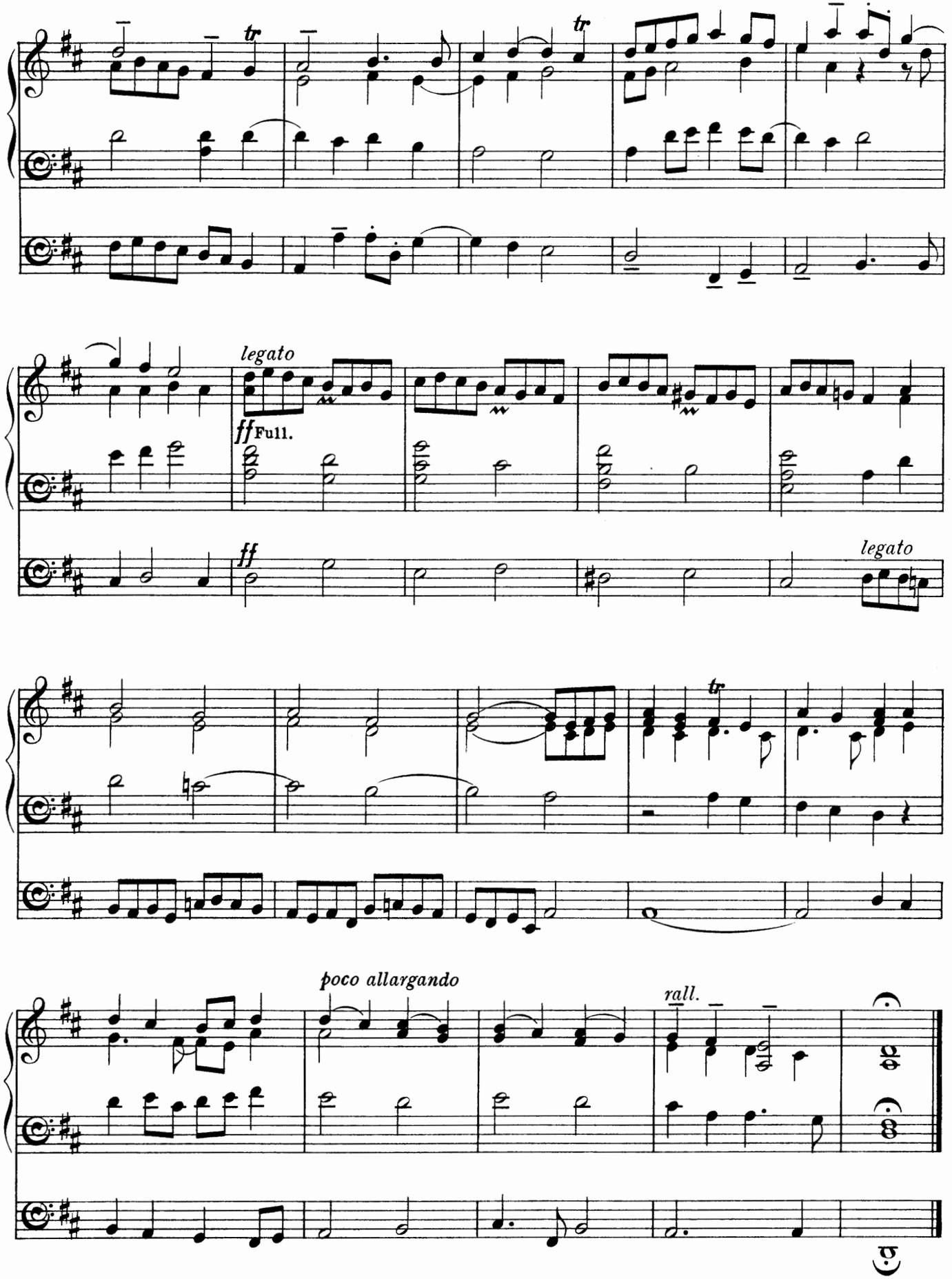
add
Full.
ff
ff


without Reeds.
legato
legato
Full.
ff
without Reeds.
ff
legato



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ORGAN ARRANGEMENTS

EDITED BY

JOHN E. WEST.

		Arranged by	s.	d.
1.	OVERTURE ("Manfred").....SCHUMANN	..... John E. West	2	6
2.	INTERMEZZO ("The Rose of Sharon") A. C. MACKENZIE	..... John E. West	1	0
3.	WHIMS ("Fantasiestücke").....SCHUMANN	..... John E. West	1	0
4.	ANDANTE (Violin Concerto).....MENDELSSOHN	W. A. C. Cruickshank	1	6
5.	SYMPHONY in B minor (The "Unfinished"; First Movement).....SCHUBERT	W. A. C. Cruickshank	2	0
6.	BERCEUSE and CANZONETTA (Op. 20, Nos. 8 and 9).....CÉSAR CUI	.... Percy E. Fletcher	1	0
7.	SCHERZO RUSTIQUE (Op. 20, No. 12) CÉSAR CUI	.... Percy E. Fletcher	1	0
8.	NACHTSTÜCK (Op. 23, No. 4).....SCHUMANN	..... A. B. Plant	1	0
	MOMENT MUSICAL in F minor (Op. 94, No. 3) SCHUBERT	..... A. B. Plant		
9.	FANTASIA and FUGUE in C minor C. P. E. BACH	..... John E. West	1	6
10.	PRELUDE to Part II. ("The Apostles") EDWARD ELGAR	..... G. R. Sinclair	1	6
11.	FINALE from Symphony No. V. ....BEETHOVEN	..... A. B. Plant	2	6

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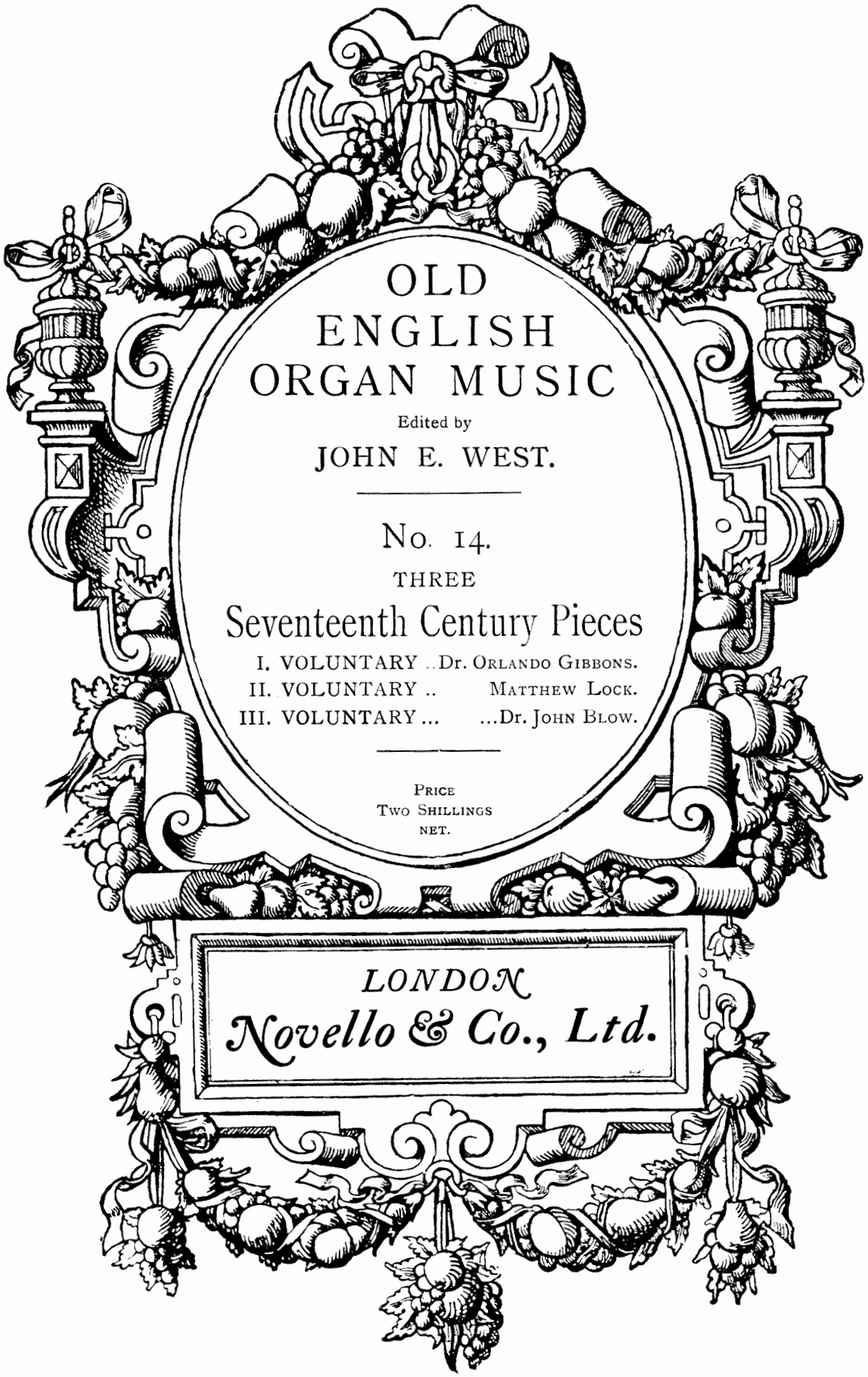

OLD ENGLISH ORGAN MUSIC

Edited by

JOHN E. WEST.

No. 14.

THREE

Seventeenth Century Pieces

I. VOLUNTARY .. Dr. ORLANDO GIBBONS.
II. VOLUNTARY .. MATTHEW LOCK.
III. VOLUNTARY ... ...Dr. JOHN BLOW.

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In editing these three Seventeenth Century pieces I have endeavoured to retain their original harmonic texture so far as possible.

The few notes which I have added, here and there, are printed in small type.

On the other hand, I have thought it advisable, for practical purposes, to omit several of the old ornaments—especially in the piece by Gibbons.

All the marks of expression, phrasing, and registering are mine, the manual indications in the pieces by Lock and Blow being merely a modern equivalent to those given in the MSS.

J. W.

ORLANDO GIBBONS, Mus.D., Oxon.

Son of William Gibbons (one of the "Wayts" of Cambridge) and member of a talented musical family. Born at Cambridge, 1583. Chorister in King's College, Cambridge, under his brother, Edward Gibbons. Organist of the Chapel Royal, 1604. Accumulated the degrees of Mus.B. and Mus.D. at Oxford, having previously (in 1606) taken that of Mus.B. at Cambridge. Organist of Westminster Abbey, 1623. Died, of apoplexy, at Canterbury, June 5, 1625, whilst undertaking the commission of Charles I. to direct the music for the reception of Henrietta Maria of France. Buried in the Nave of Canterbury Cathedral. Celebrated composer of Church Music, Madrigals, pieces for Virginals, Viols, Organ, &c. Has been described as "The English Palestrina."

MATTHEW LOCK (or LOCKE).

Born at Exeter about 1632. Chorister in Exeter Cathedral. Composer in Ordinary to the King. Latterly became a Romanist, and was appointed Organist to Queen Catherine. Died in August, 1677. Composer of music to "Macbeth" (?) and other dramatic pieces, Church Music, pieces for Viols, Harpsichord, Songs, &c. Author of musical essays; "Melothesia" (a treatise on playing from a figured bass), &c.

JOHN BLOW, Mus.D., Cantuar.

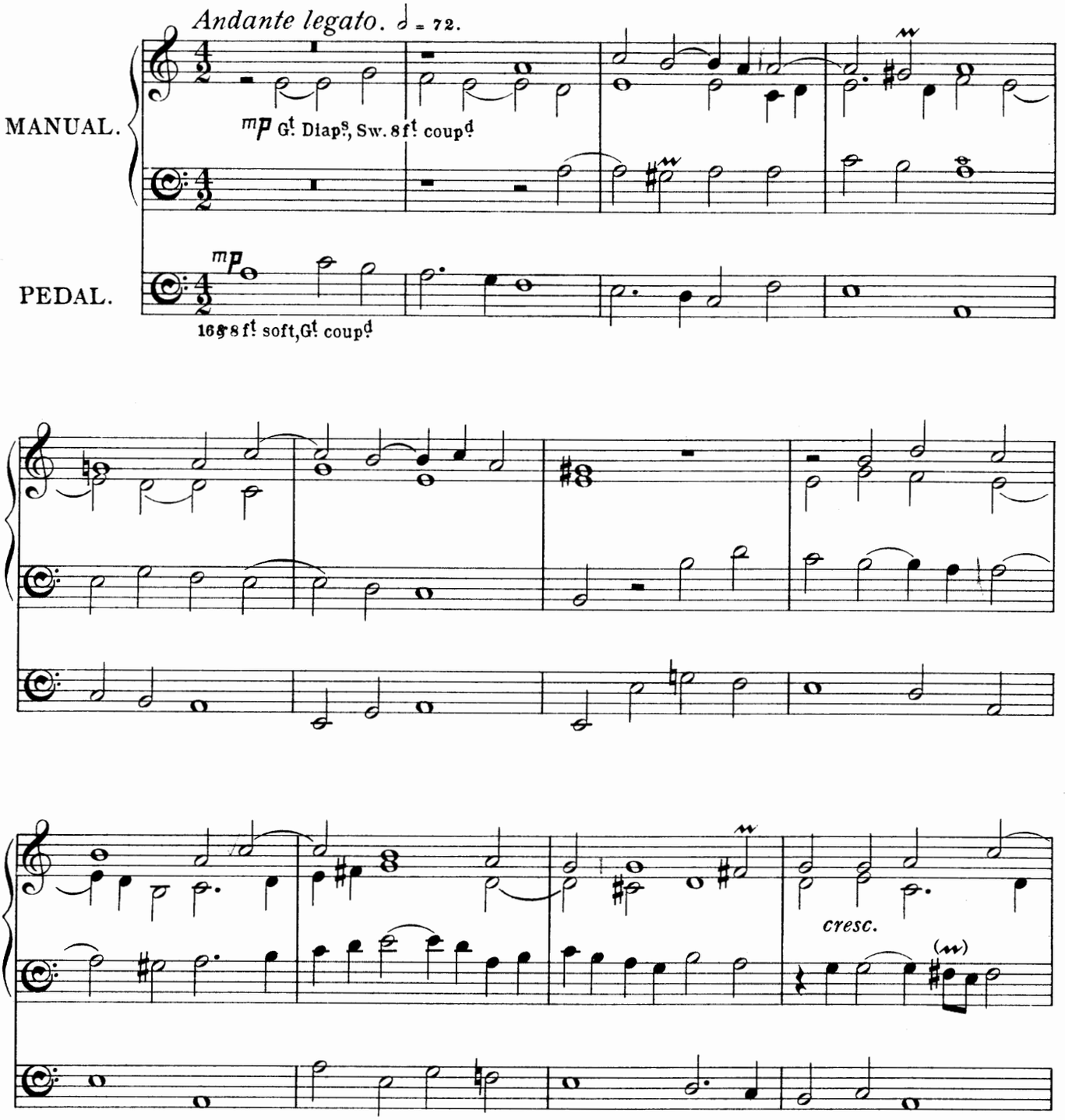
Born in Westminster, 1648. Chorister in the Chapel Royal. Pupil of Hingston (organist to Oliver Cromwell) and Dr. Christopher Gibbons (son of Orlando Gibbons). Organist of Westminster Abbey, 1669; Gentleman of the Chapel Royal, 1674; Organist of the Chapel Royal, 1676. About this time the Degree of Mus.D. is said to have been conferred upon him by Sancroft, Archbishop of Canterbury. Resigned the Organistship of Westminster Abbey in favour of his pupil Henry Purcell, 1680. Member of the Royal Band of James II., 1685. Almoner and Master of the Choristers of St. Paul's Cathedral, 1687-93. Re-appointed Organist of Westminster Abbey on the death of Purcell, 1695. Composer to the Chapel Royal (the first appointed to that Office), 1699. Died October 1, 1708. Buried in the North aisle of the Choir of Westminster Abbey. Composer of an "Ode for St. Cecilia's Day," an "Elegy on Queen Mary," Church Music, Organ pieces, Lessons for the Harpsichord, &c.

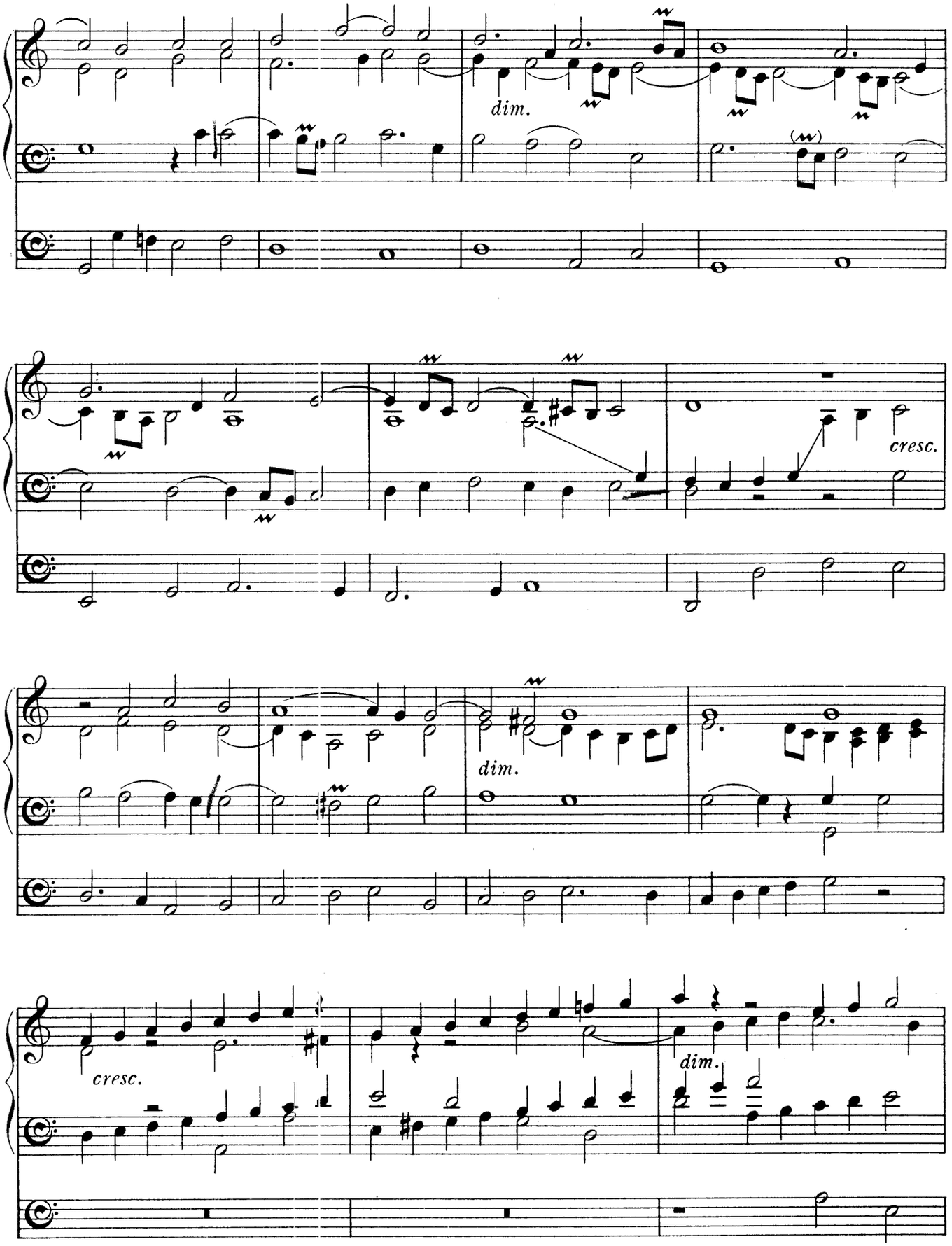
THREE SEVENTEENTH CENTURY PIECES

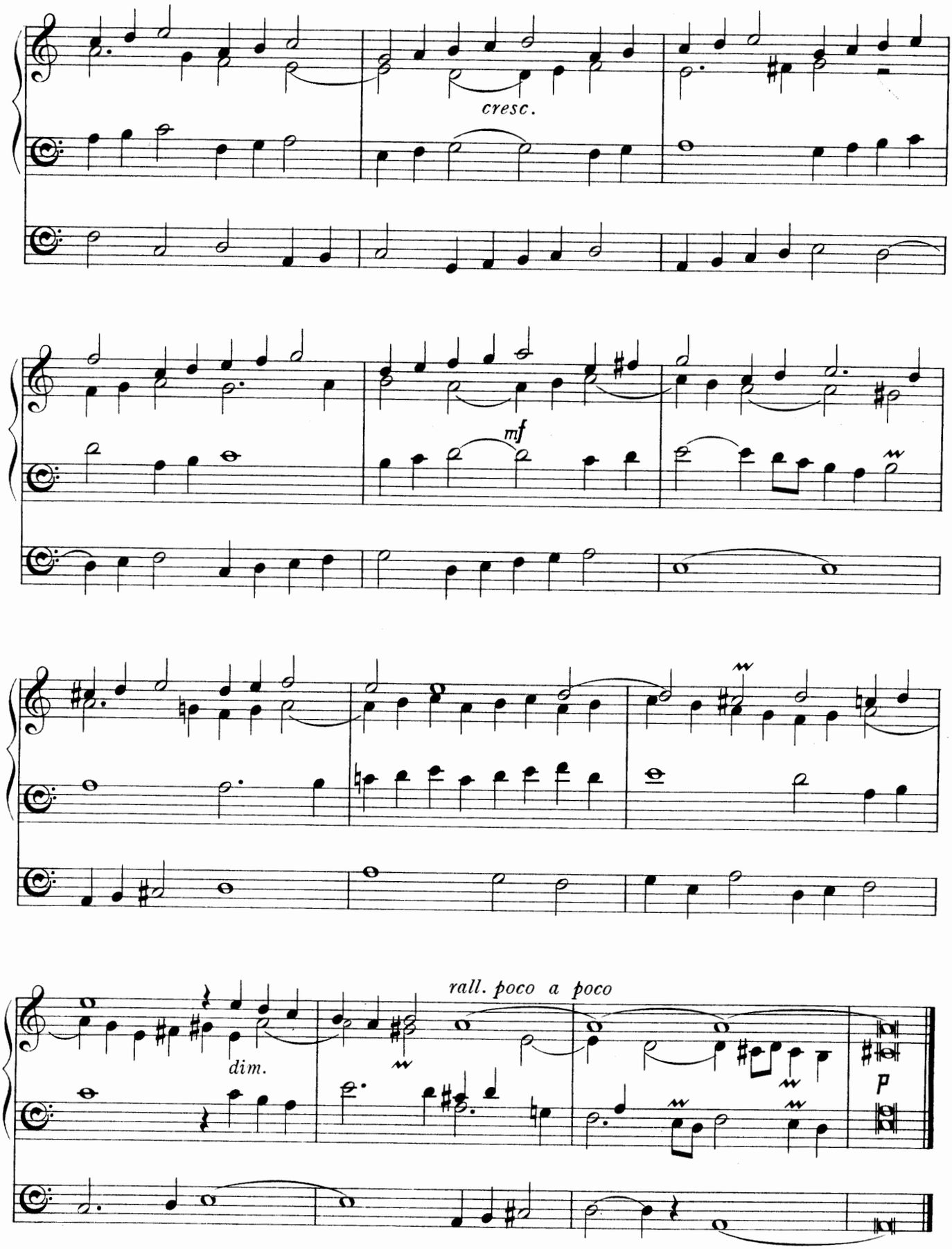
(I.) VOLUNTARY.

From Additional MSS. Nº 31,403,
British Museum.

Dr Orlando Gibbons.




dim.
cresc.
dim.
cresc.
dim.

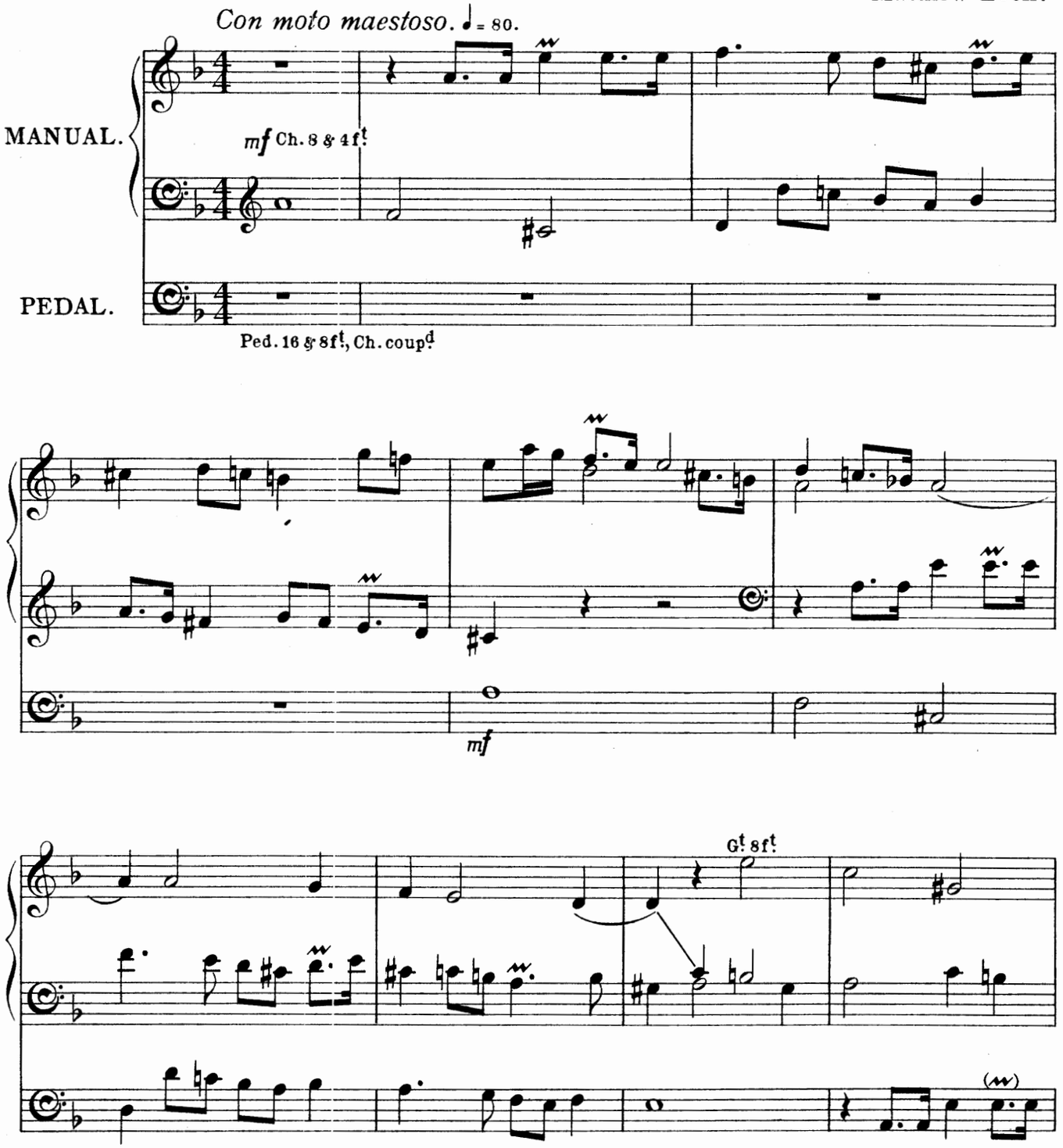

cresc.
mf
rall. poco a poco
dim.
p

(II.) VOLUNTARY.

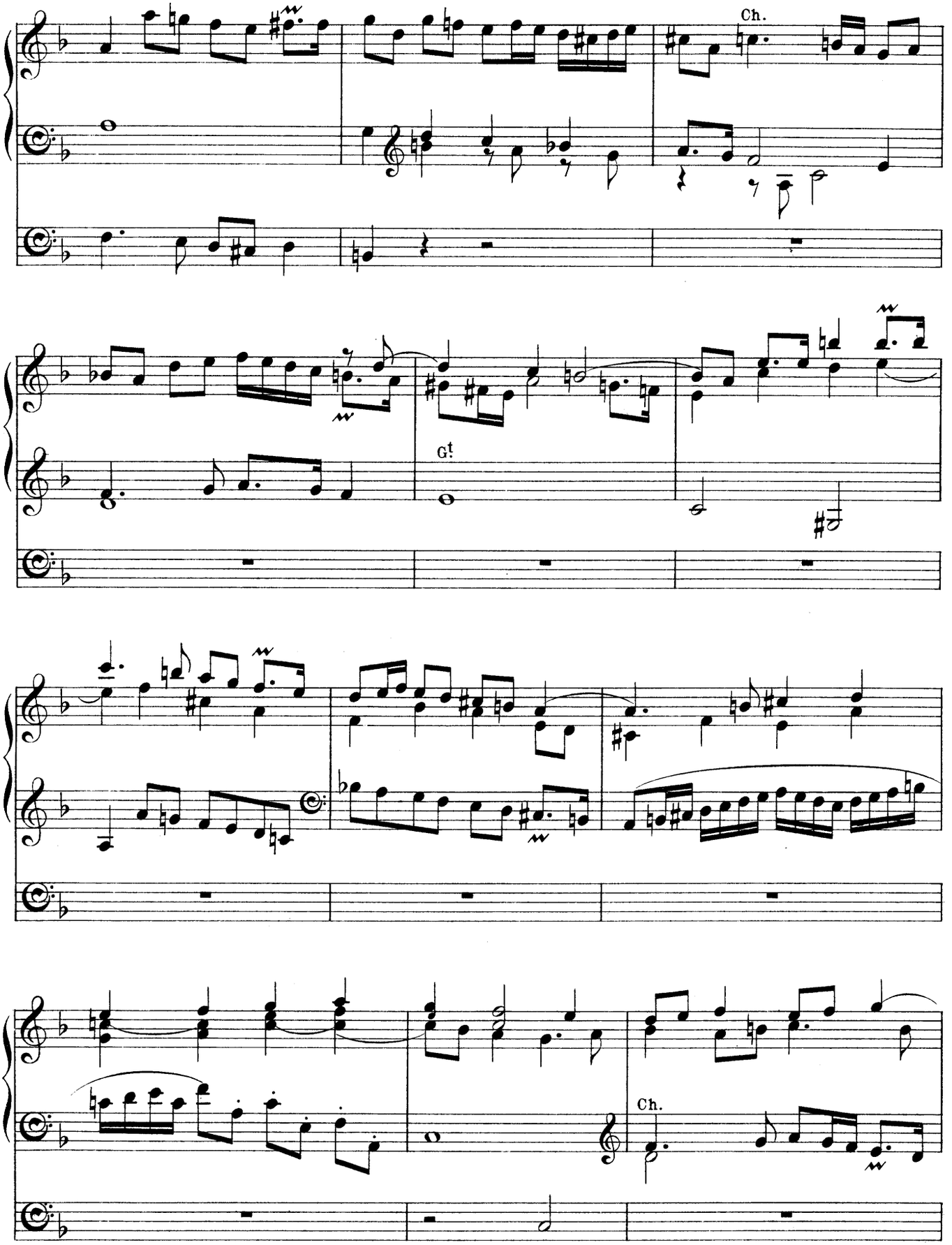
(for a "Double Organ*.")

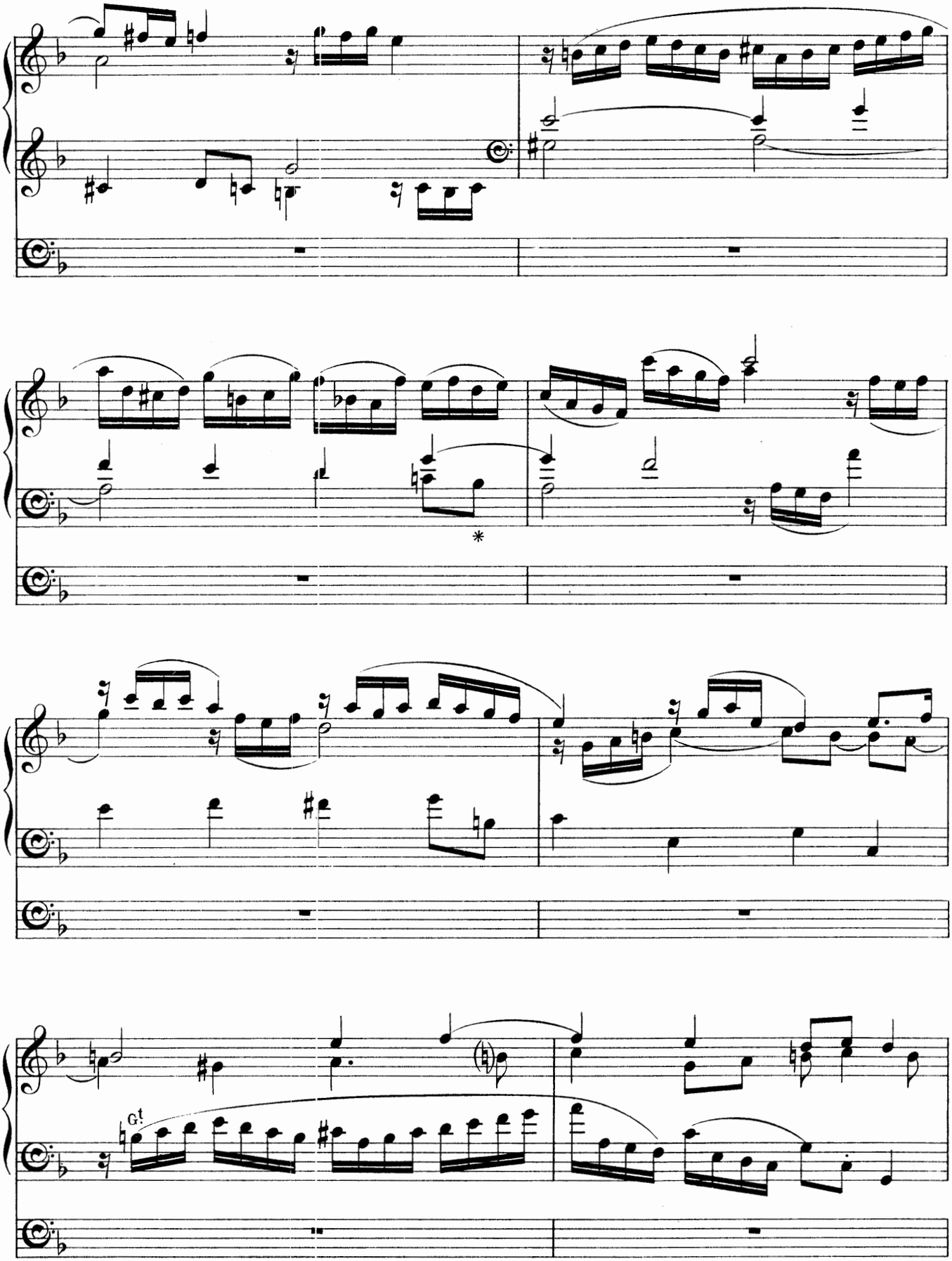
From "*Melothesia*, or Certain General Rules for playing upon a Continued Bass, with a choice Collection of Lessons for the Harp-sichord or Organ of all sorts."

Matthew Lock.

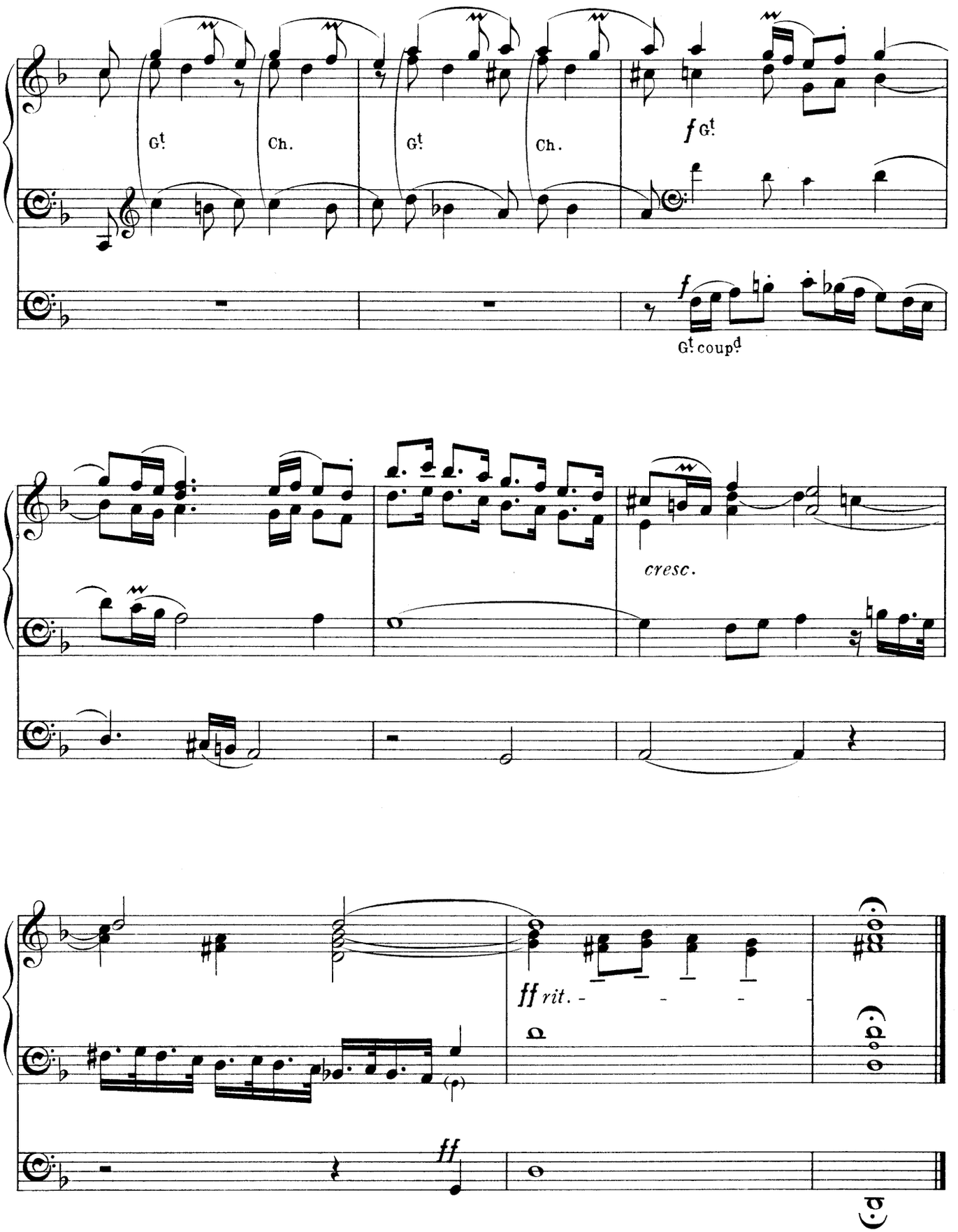


* i.e.— an instrument containing a *Great* Organ and a *Choir* Organ.


Ch.
Gt
Ch.



* This note is B♮ in the original.


Gt.
Ch.
Gt.
Ch.
f Gt.
f
Gt. coupd
cresc.
ff rit.
ff

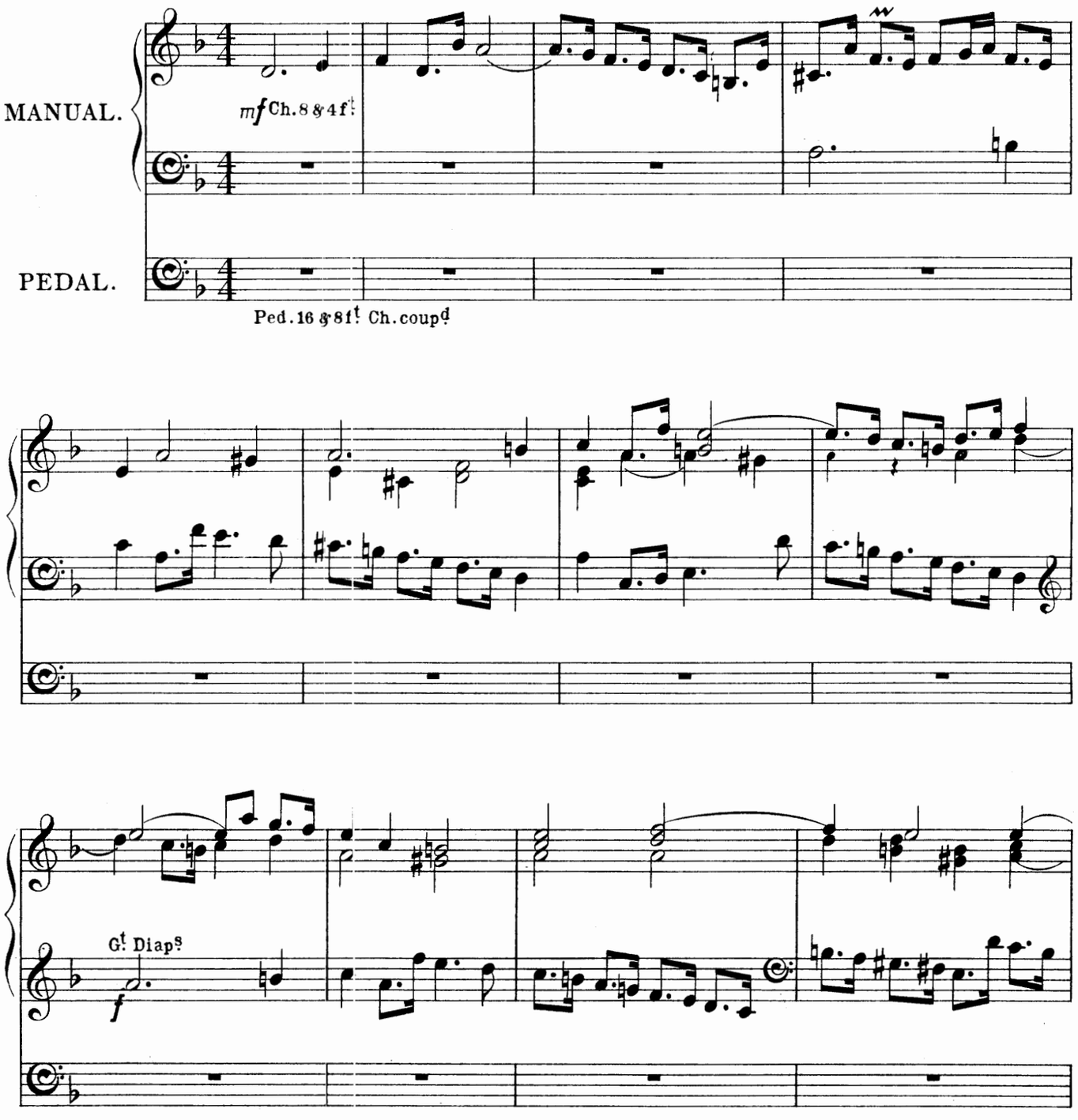
(III.) TOCCATA.

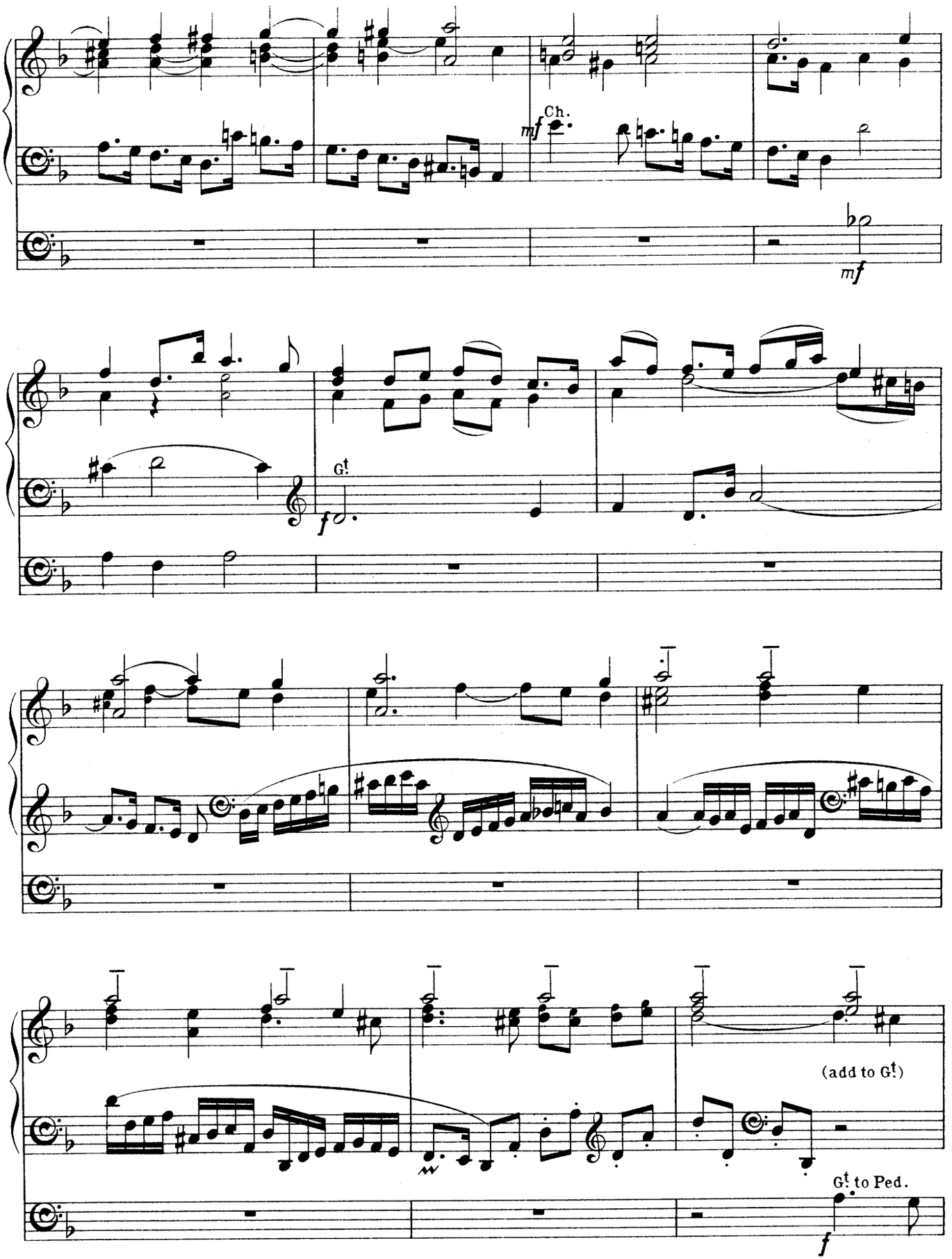
(for a "Double Organ.")

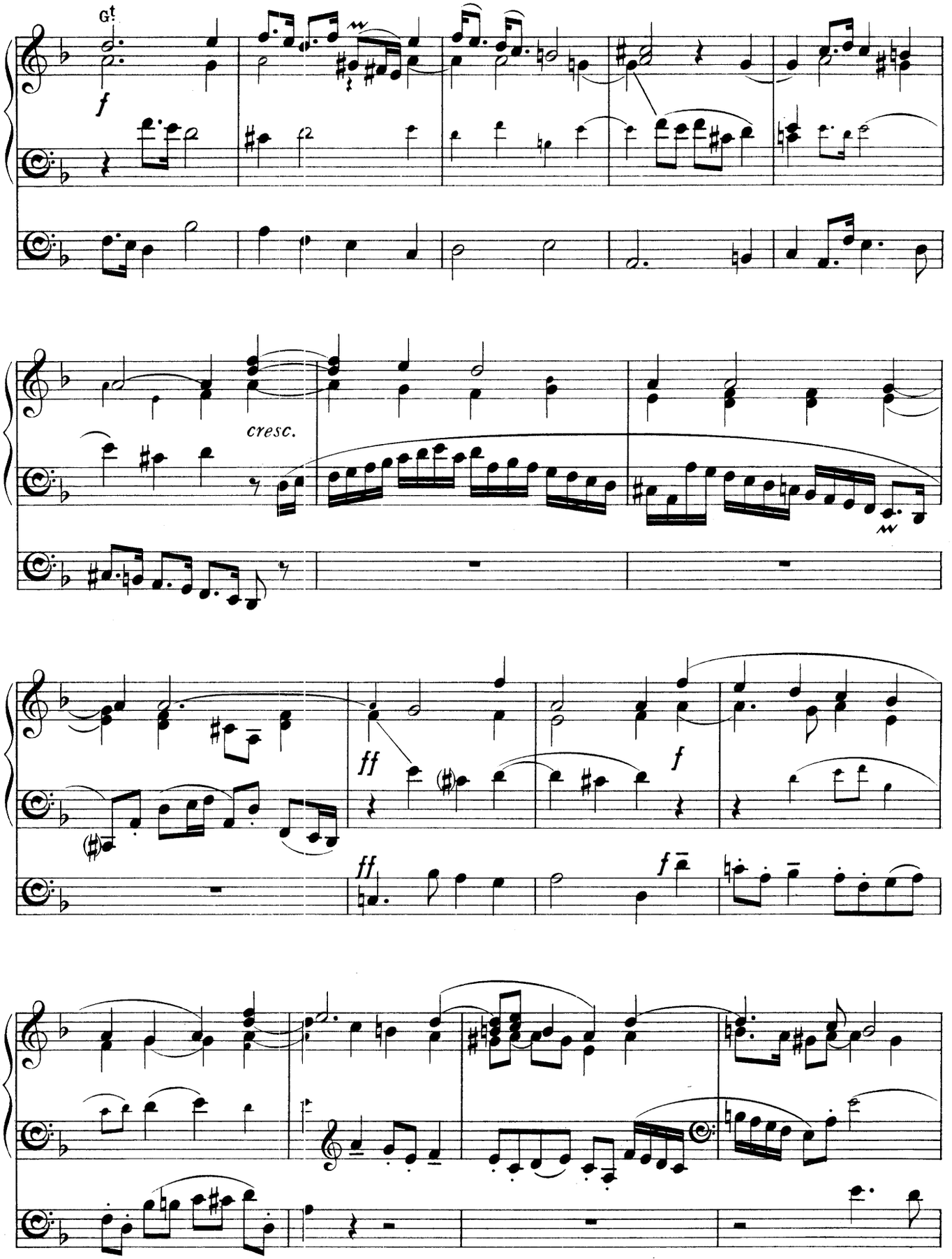
From Additional MSS. N° 31,446,
British Museum.

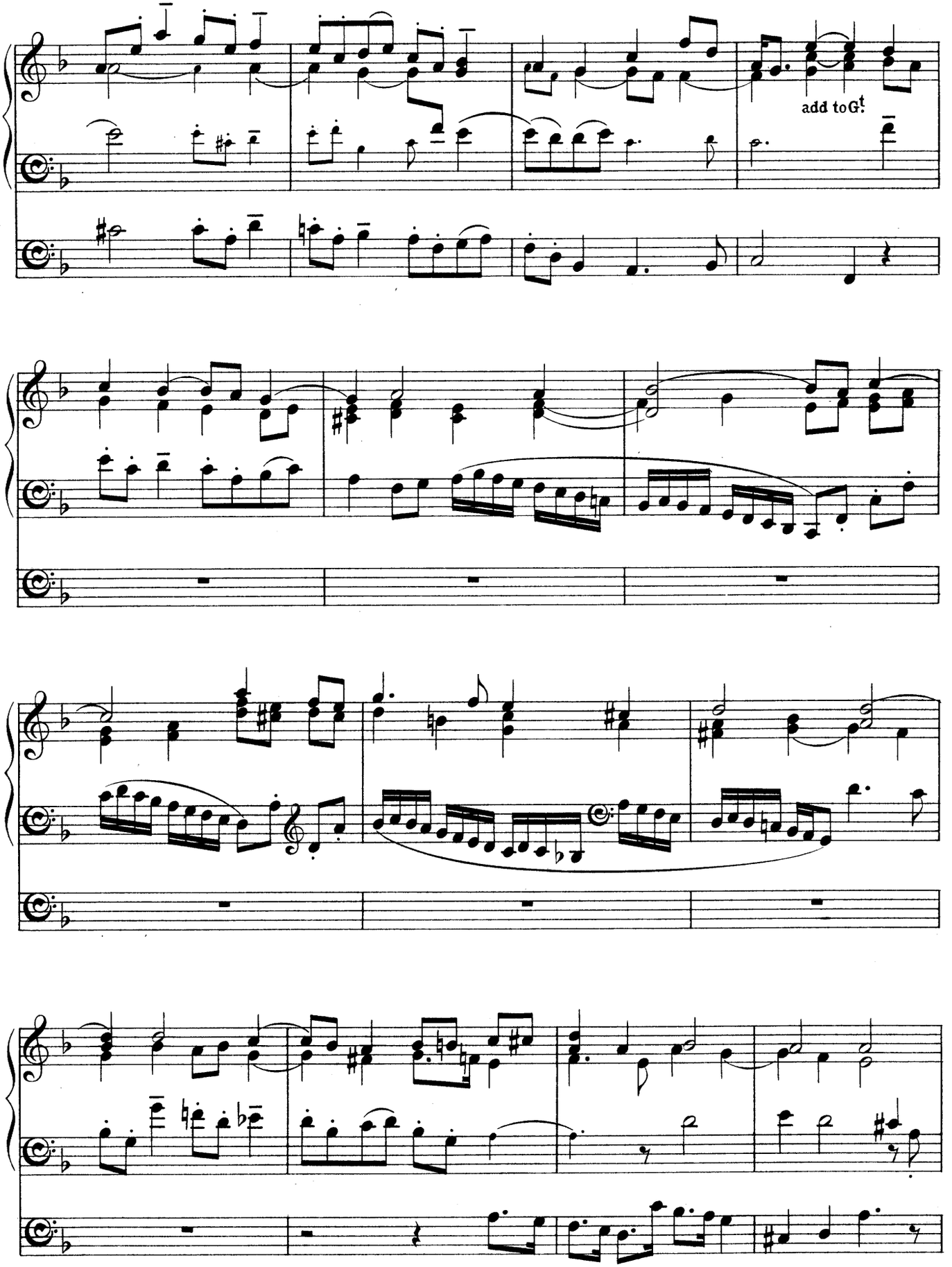
D^r John Blow.

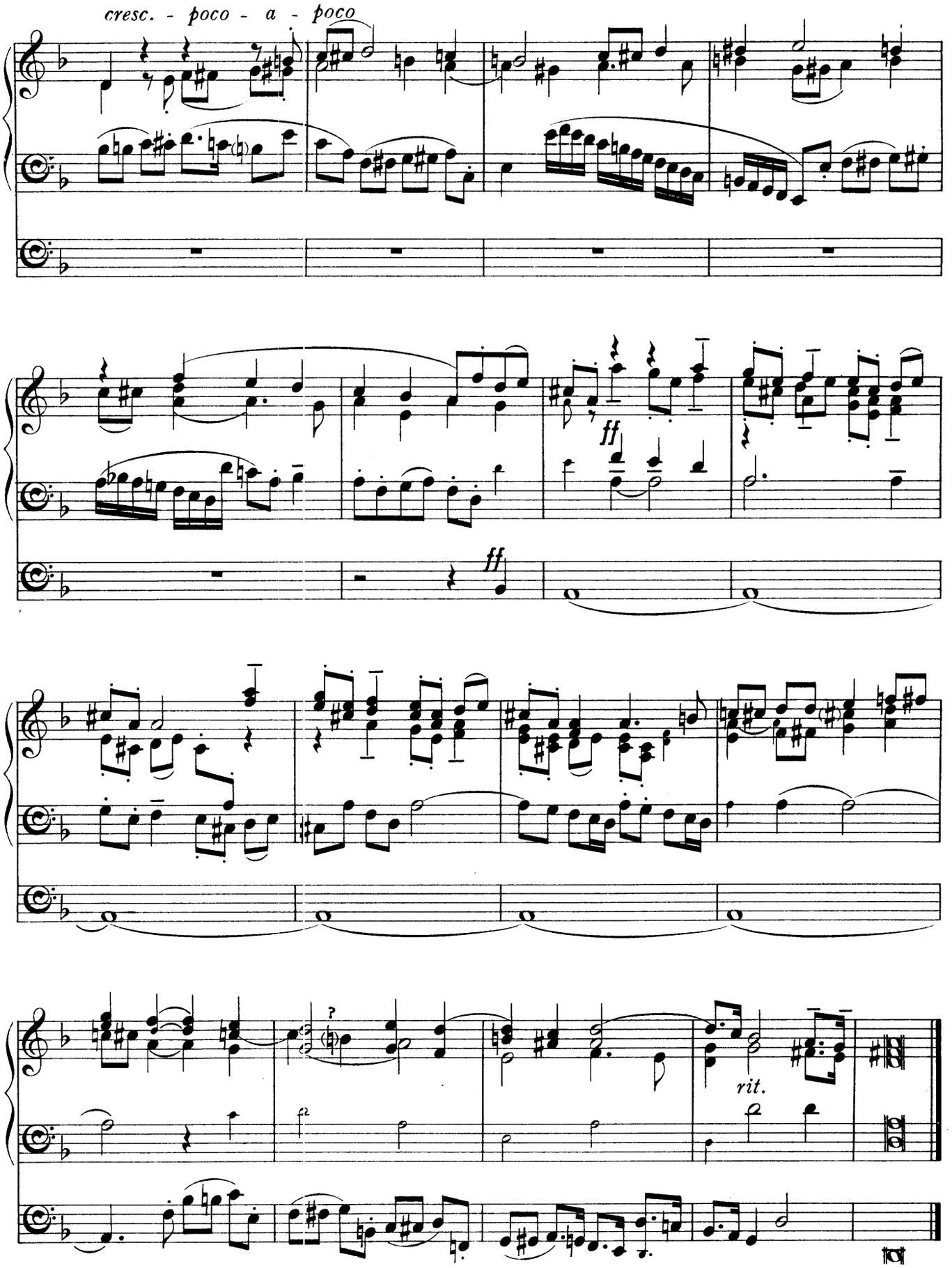
Con moto maestoso. ♩ = 88.




Ch.
mf
mf
G.t.
f
(add to G.t.)
G.t. to Ped.
f


Gt
f
cresc.
ff
f
ff
f


add to G!



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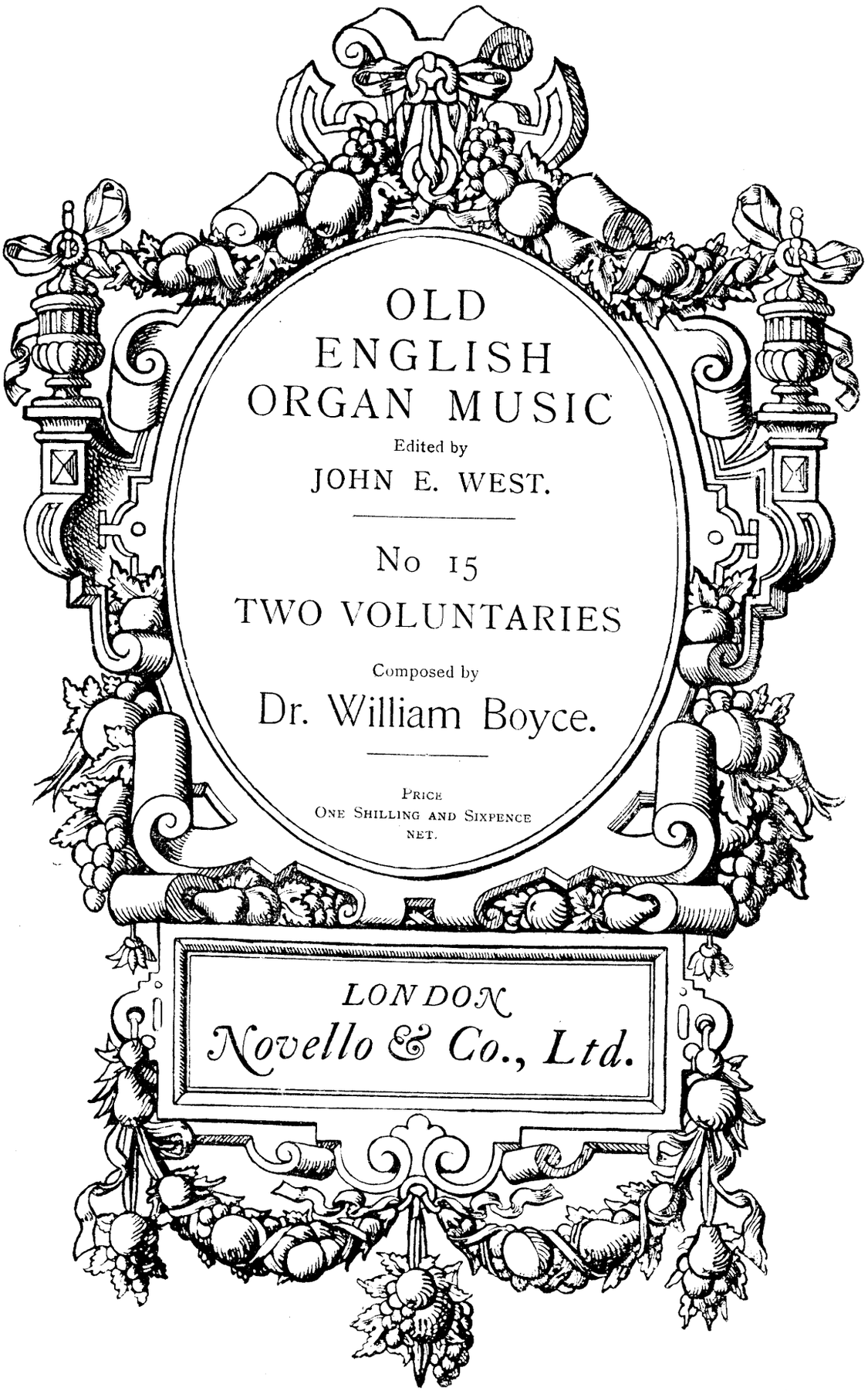
12110



OLD ENGLISH ORGAN MUSIC

Edited by

JOHN E. WEST.

No 15

TWO VOLUNTARIES

Composed by

Dr. William Boyce.

PRICE
ONE SHILLING AND SIXPENCE
NET.

LONDON
Novello & Co., Ltd.

PREFATORY NOTE.

THE Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a *literal* performance of it unsuited to organs of the present day.

Some of it, however, is too good to be allowed to fall into oblivion. The character of its general outline is in no way destroyed by a judicious modification of details to suit modern requirements.

Probably some of the "filling in" which the thinness of certain passages now seems to demand was actually *intended* in performance.

The object of the present series is to provide a selection of the best of these pieces, adapted only so far as necessary to make them practicable and effective on modern organs.

J. W.

WILLIAM BOYCE, Mus. D., Cantab.

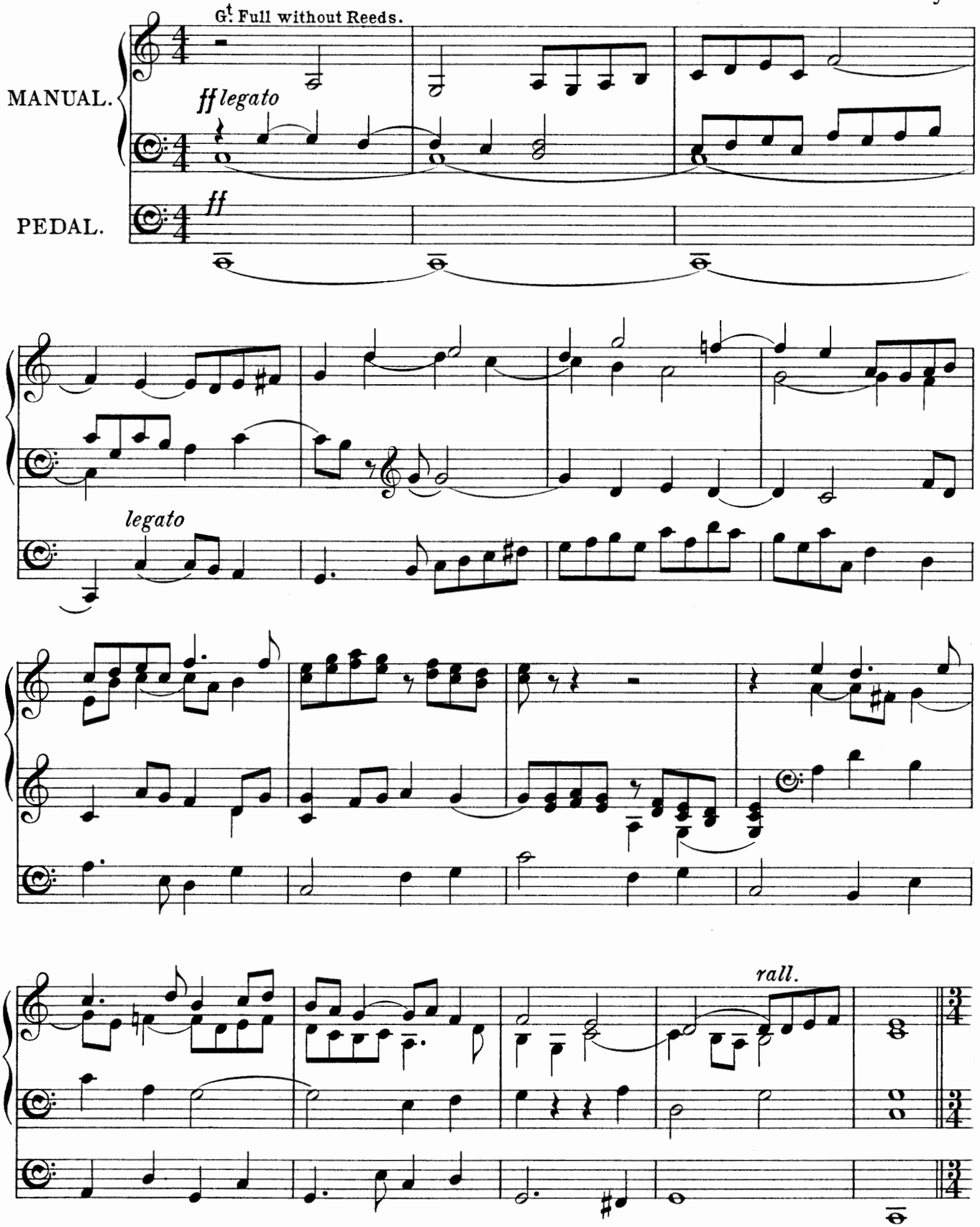
Born in London, 1710. Chorister in St. Paul's Cathedral. Pupil of Drs. Greene and Pepusch. Organist of Oxford Chapel, Marylebone, 1734; St. Michael's, Cornhill, 1736. Composer to the Chapel Royal, 1736. Organist of Allhallows' the Great and Less, Thames Street, 1749. Master of the Royal Band of Music, 1755. Organist of the Chapel Royal, 1758. For several years Conductor of the Festivals of the Three Choirs (Gloucester, Worcester and Hereford). Died at Kensington, February 7, 1779; buried in St. Paul's Cathedral. Composer of Church Music, Masques, Odes, Sonatas, Concertos, Organ pieces and other Instrumental Music, Songs, Duets, &c. Compiler of the famous Collection of Cathedral Music known as "Boyce's Collection."

VOLUNTARY in C.

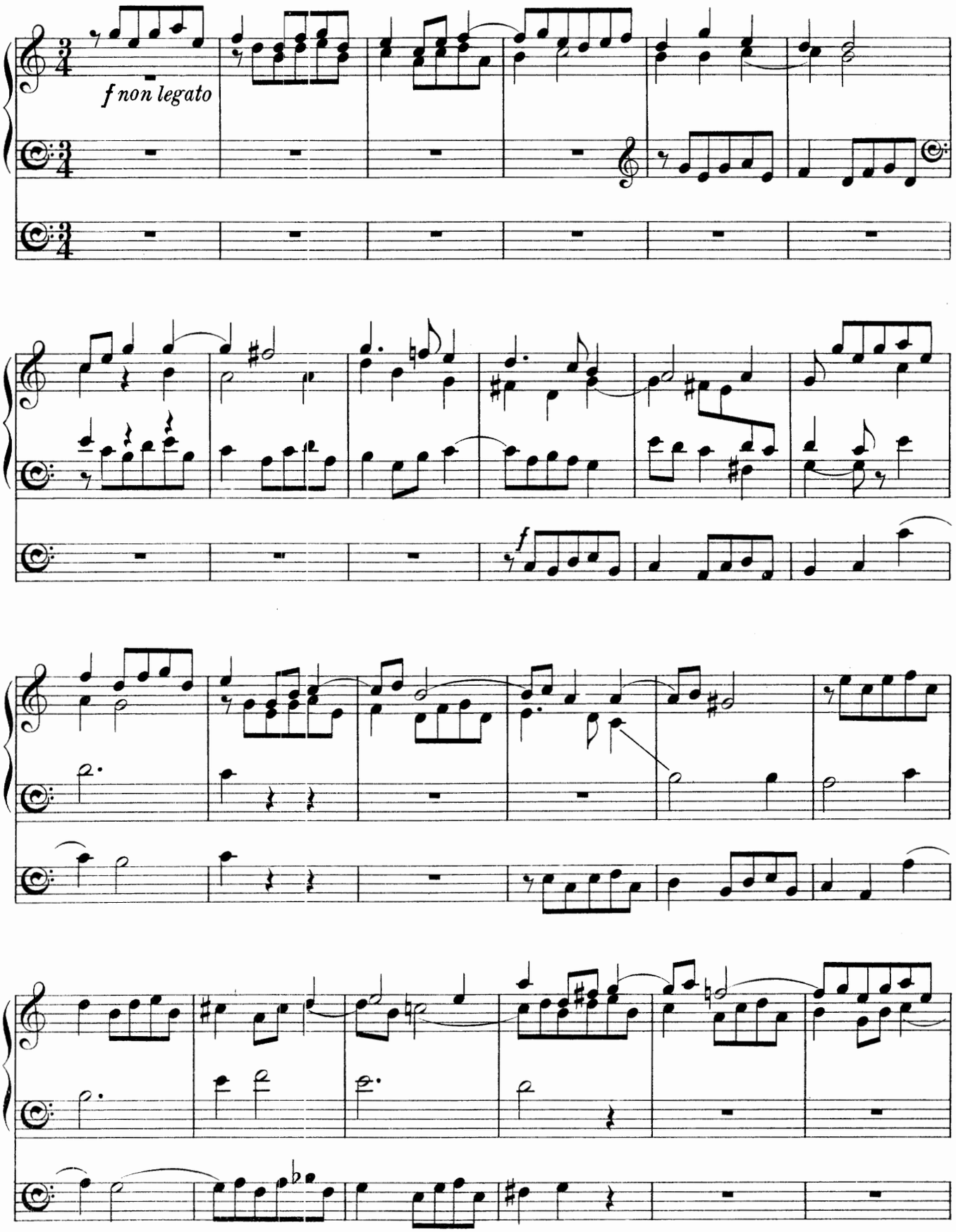
Six Voluntaries, Nº 5.

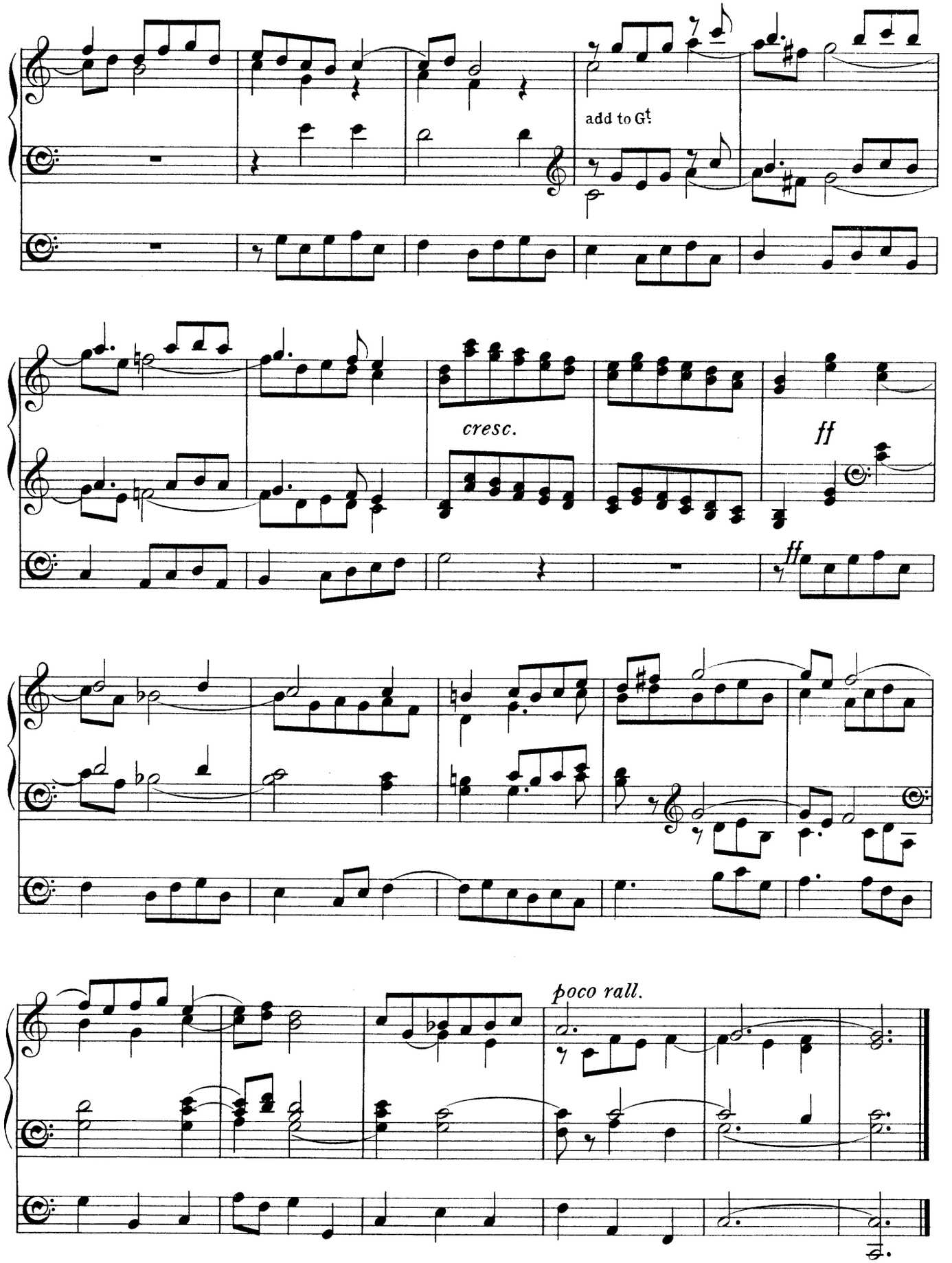
Andante. ♩ = 74.

Dr William Boyce.



Allegro moderato. ♩ = 92.



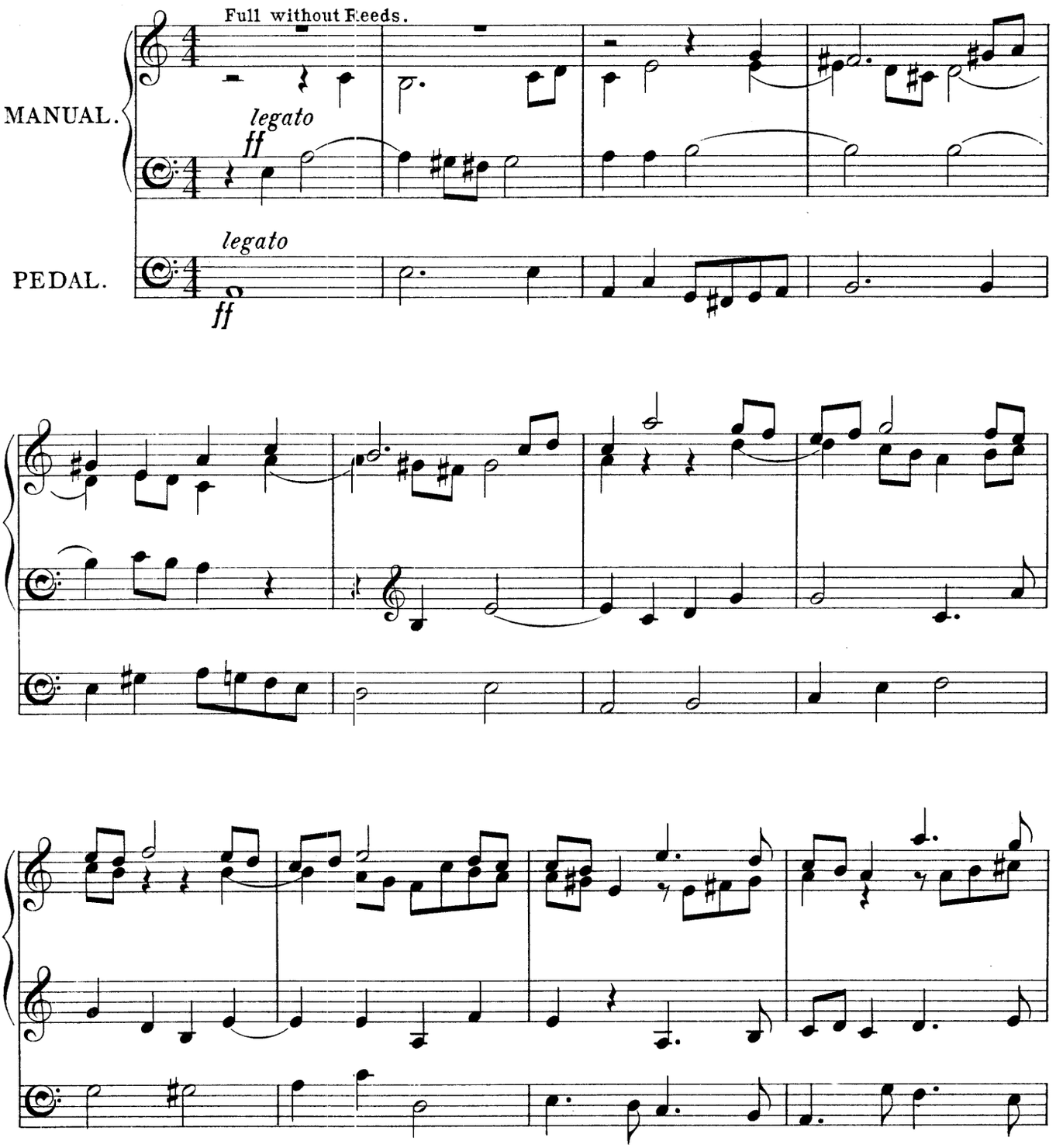

add to Gt.
cresc.
ff
ff
poco rall.

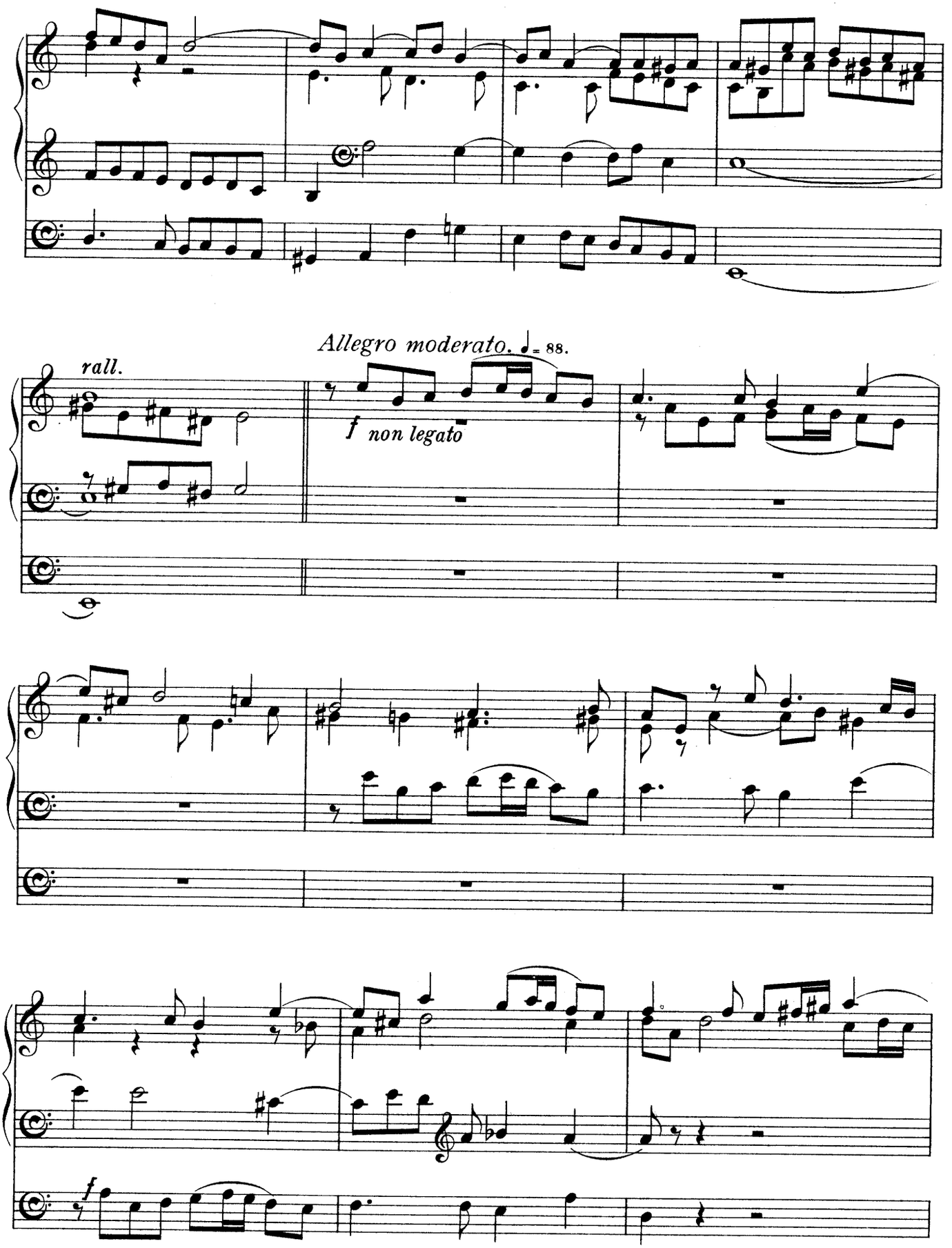
VOLUNTARY in A minor.

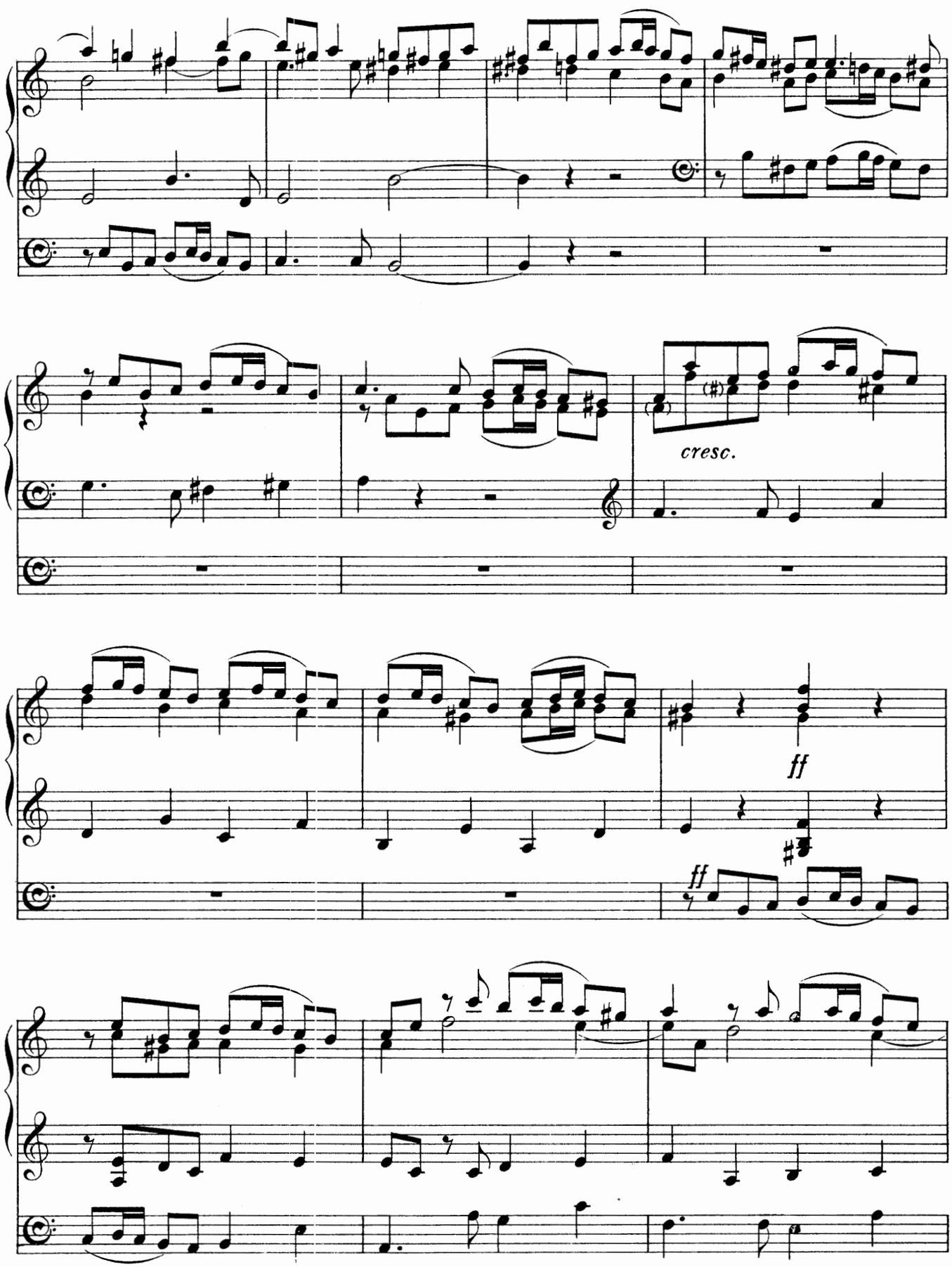
Six Voluntaries, Nº 6.

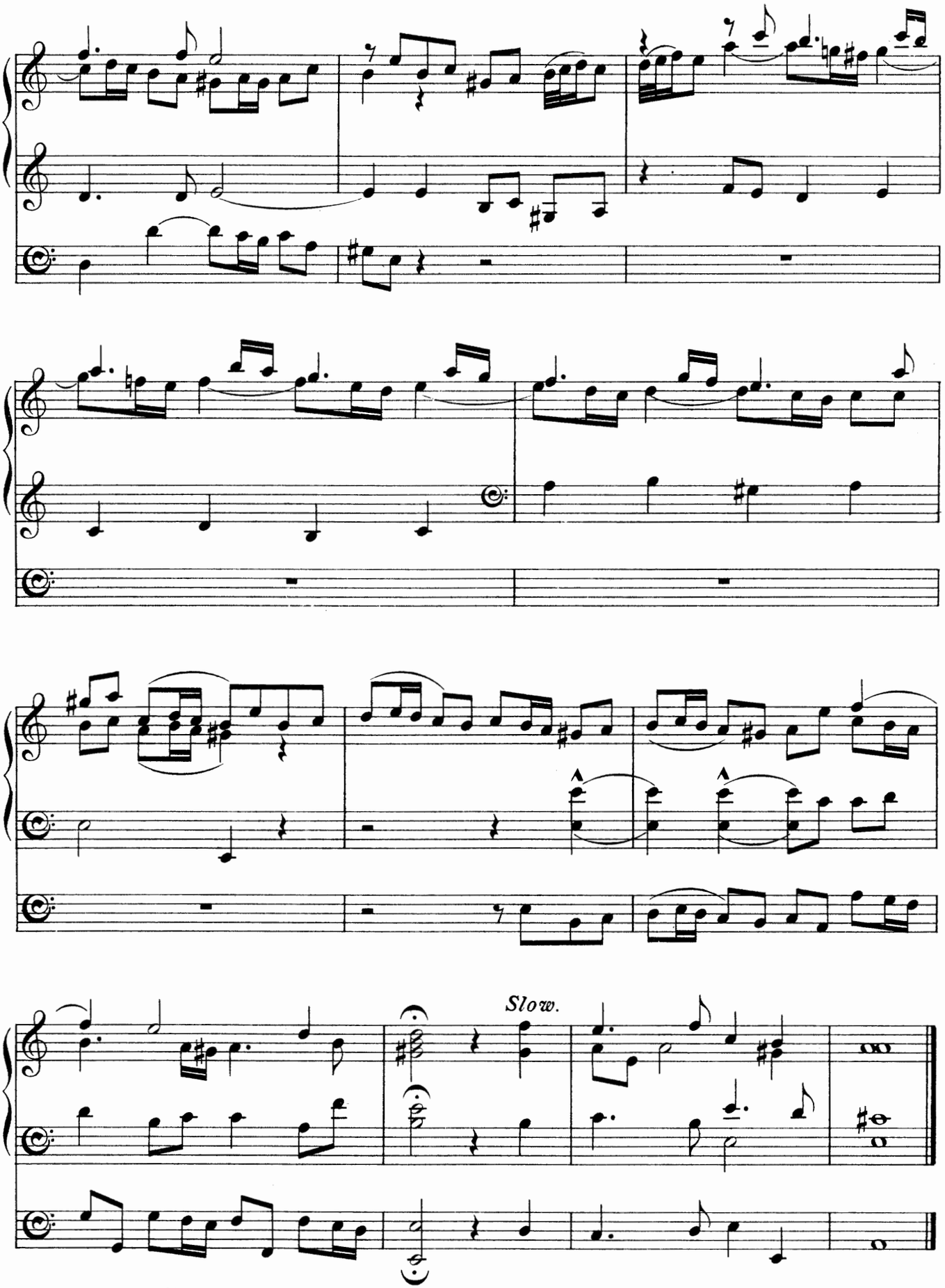
Dr William Boyce.

Lento. ♩ = 63.




Allegro moderato. ♩= 88.
rall.
f non legato
f


cresc.
ff
ff



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ORGAN TRANSCRIPTIONS

BY

A. HERBERT BREWER.

---

			s.	d.
No. 1.	PRELUDE AND ANGEL'S FAREWELL ("Gerontius")	EDWARD ELGAR	2	0
,, 2.	FUNERAL MARCH (From the Music to "Grania and Diarmid")	,, ,,	2	0
,, 3.	CHANSON DE NUIT	,, ,,	2	0
,, 4.	CHANSON DE MATIN	,, ,,	2	0
,, 5.	PASSACAGLIA (From "A Song of Judgment")	C. H. LLOYD	2	0
,, 6.	CANTO POPOLARE (From "In the South")	EDWARD ELGAR	2	0
,, 7.	CANTIQUE D'AMOUR	THEO. WENDT	1	6
,, 8.	AVE MARIA IL LAMENTO	ADOLPH HENSELT	2	0

(To be continued.)

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

OLD ENGLISH ORGAN MUSIC

Edited by

JOHN E. WEST.

No. 16

TWO PIECES

No. 1. PRELUDE.
No. 2. VOLUNTARY ON THE 100TH PSALM TUNE.

Composed by

Henry Purcell.

PRICE
TWO SHILLINGS
NET.

LONDON
Novello & Co., Ltd.

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PREFATORY NOTE.

THE Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a *literal* performance of it unsuited to organs of the present day.

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Probably some of the "filling in" which the thinness of certain passages now seems to demand was actually *intended* in performance.

The object of the present series is to provide a selection of the best of these pieces, adapted only so far as necessary to make them practicable and effective on modern organs.

J. W.

In editing these two pieces by Purcell I have endeavoured to retain their harmonic texture as far as possible. The few notes which I have added, here and there, are printed in small type. On the other hand, I have thought it advisable, for practical purposes, to omit or modify several of the old ornaments.

All the marks of expression, phrasing, and registering are mine, the indications of the latter in the second piece being to some extent suggested by those in the MS.

I am indebted to the Purcell Society's Edition of these two pieces (*see* Vol. VI. of their publications, edited by Mr. W. Barclay Squire and the late Dr. E. J. Hopkins) for the wording of their titles. That of the first piece is wanting in the MS.

I have also followed the same Society's precedent in attributing the second piece to Purcell, and not (as in Stafford Smith's "Musica Antiqua," Vol. II.) to Dr. Blow.

HENRY PURCELL.

Son of Henry Purcell—a Gentleman of the Chapel Royal, and Singing Man and Master of the Choristers of Westminster Abbey, who died 1664.

Born in Westminster about 1658. Chorister in the Chapel Royal under Captain Cooke. Pupil of Dr. Blow, who resigned the post of Organist of Westminster Abbey in his favour in 1680. Previously (1676–1678) Music Copyist of Westminster Abbey. Organist of the Chapel Royal, 1682. Appointed one of the Composers to the King, 1683. Appointed, with Dr. Blow, to play on Father Smith's organ at the Temple Church during the latter's competition with Renatus Harris for supplying an instrument there, 1684. Again Music Copyist of Westminster Abbey, 1688–1690. In 1689 engaged in a dispute with the Dean and Chapter of Westminster concerning certain moneys which he had received, for admission to the organ loft, from spectators of the Coronation of William and Mary, and which he considered as a perquisite arising from his office as Organist. Died November 21, 1695. Buried in the North Aisle of the Choir of Westminster Abbey. Composer of Church Music, a number of Operas and other Dramatic pieces, Odes, Sonatas and other pieces for Strings, Lessons for the Harpsichord, Organ pieces, Songs, &c.

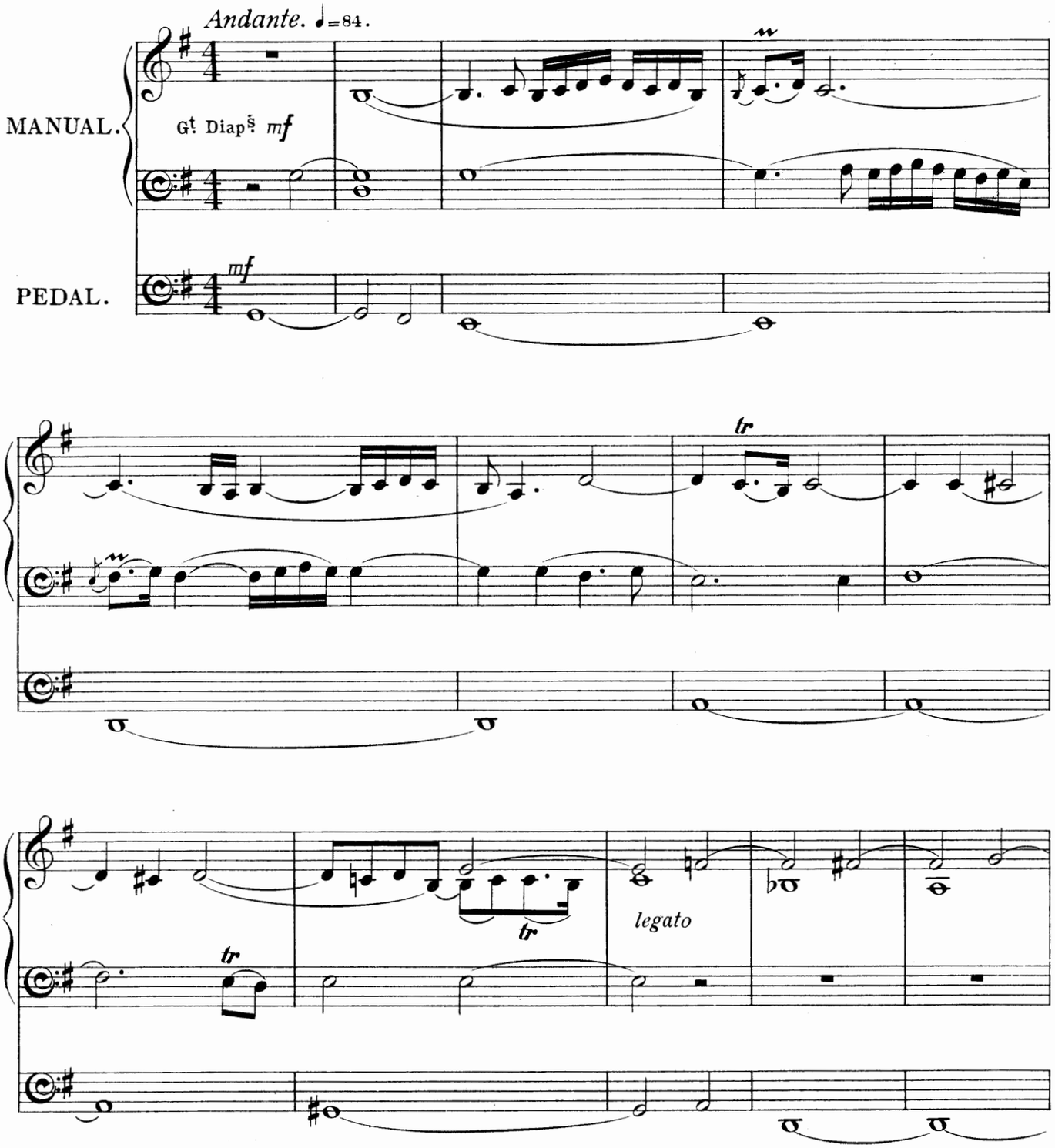
TWO PIECES.

I.

PRELUDE.

From a Manuscript in the British Museum.

Henry Purcell.



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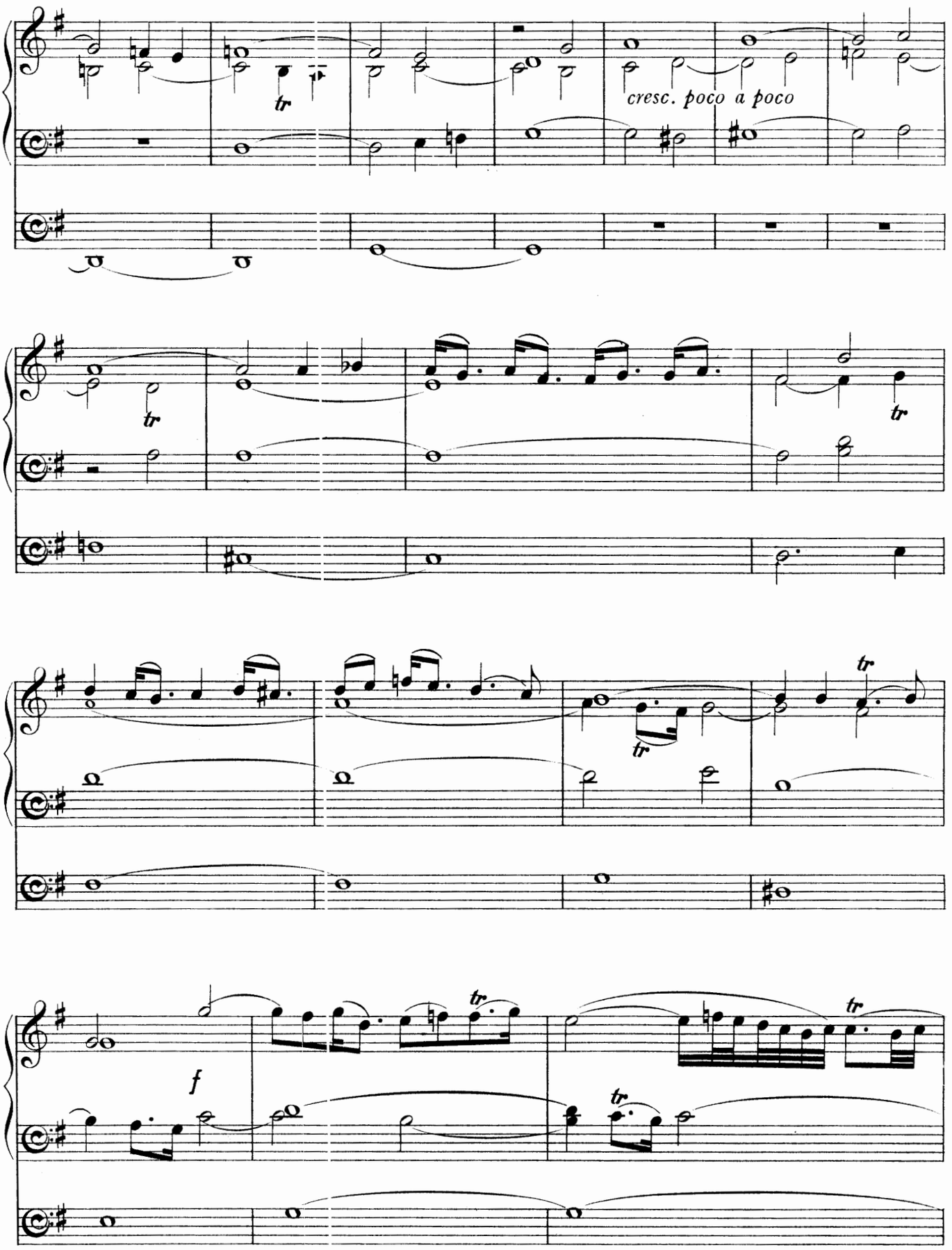
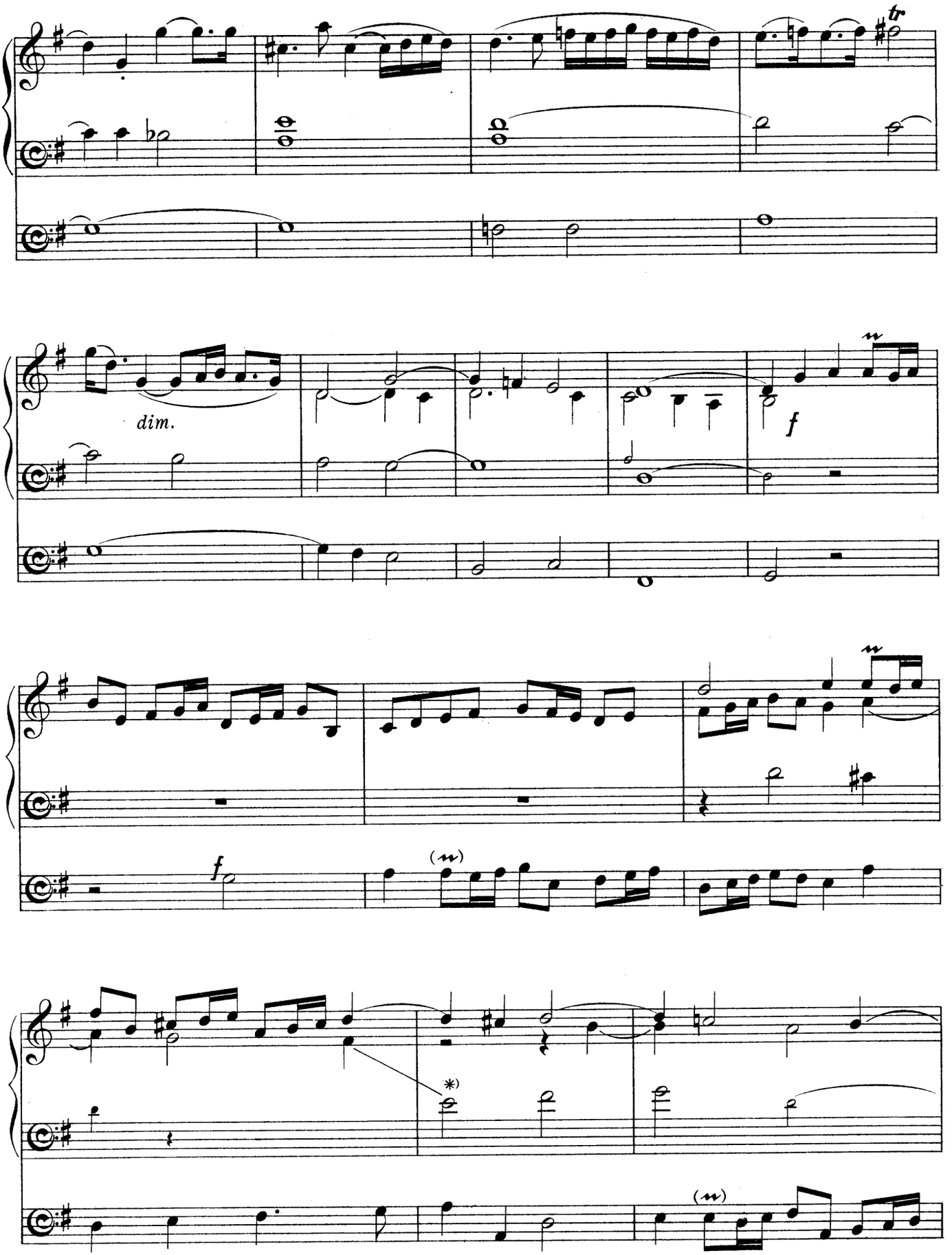
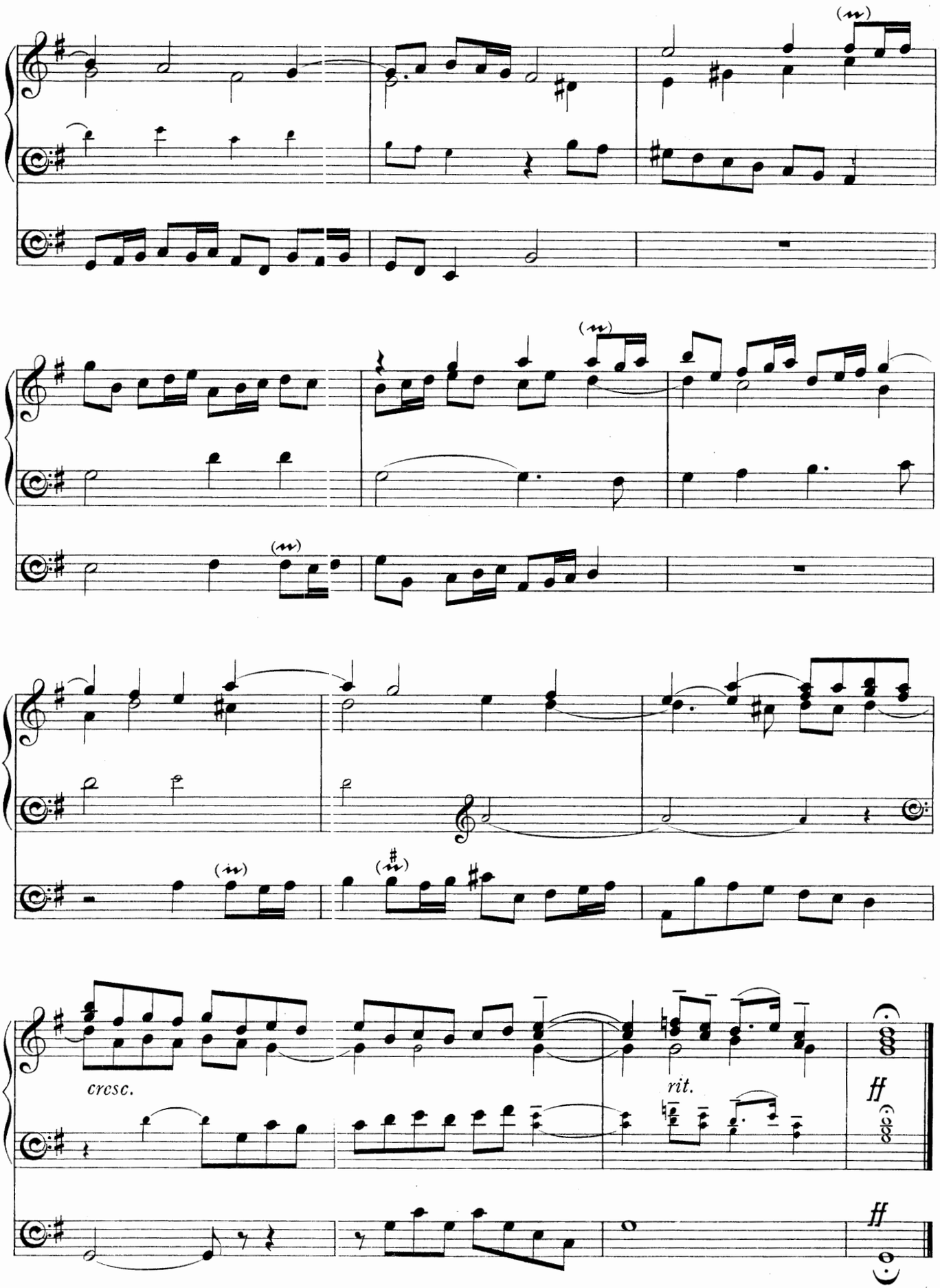

cresc. poco a poco
f



*) This note is G in the MS.


cresc.
rit.
ff
ff

II.

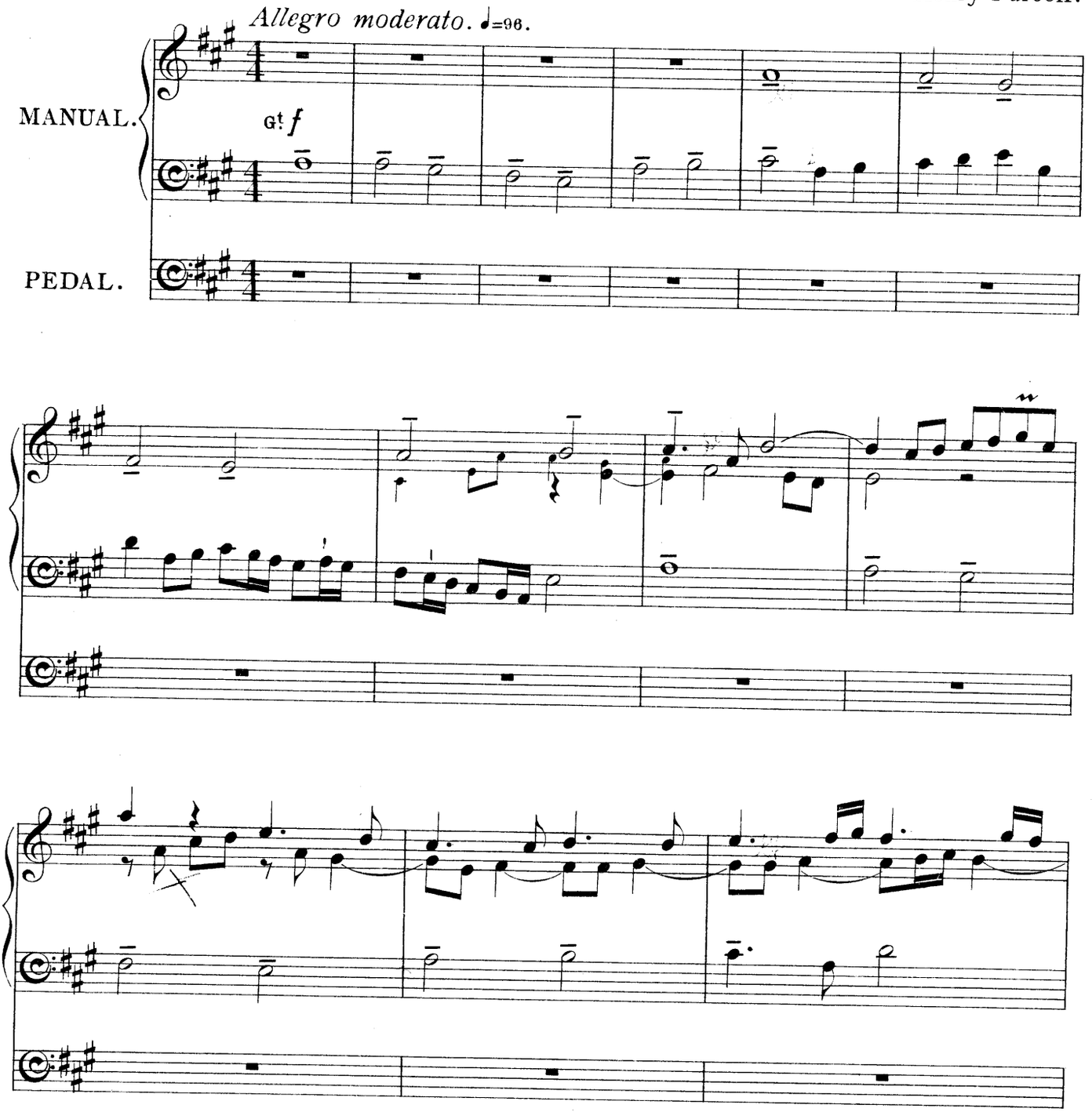
VOLUNTARY

on the 100th Psalm Tune.

From a Manuscript in the British Museum.

Henry Purcell.

Allegro moderato. ♩=96.



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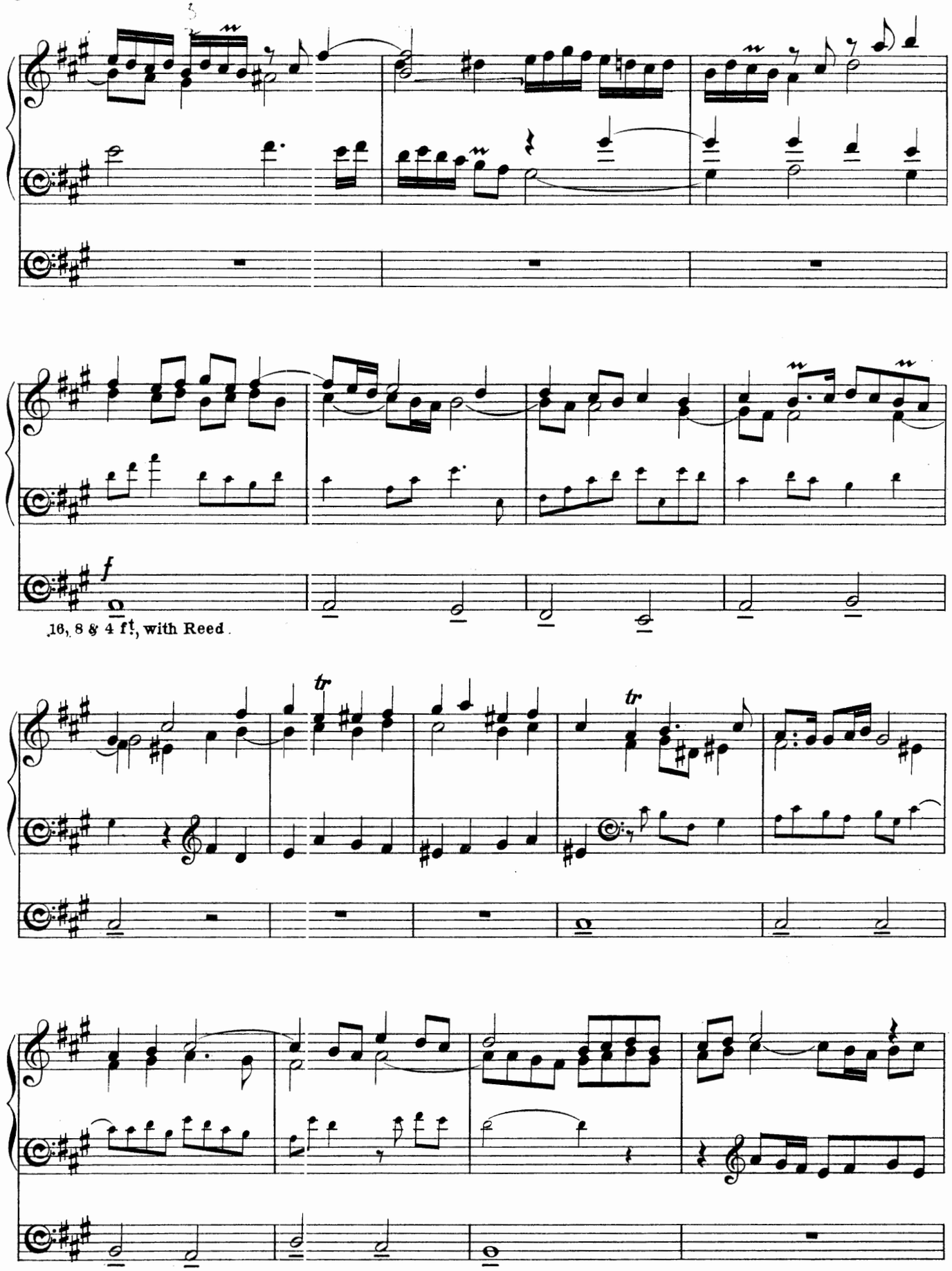
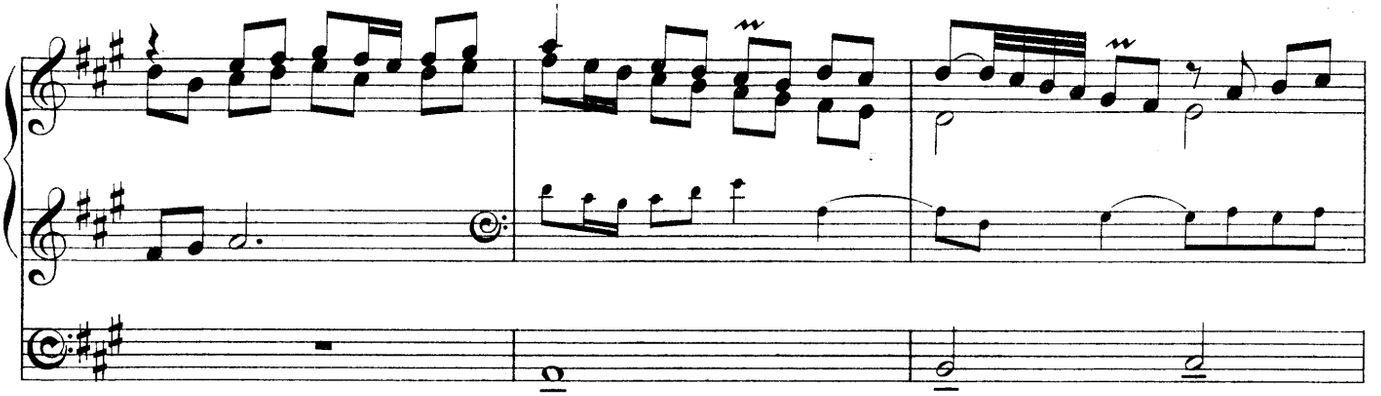
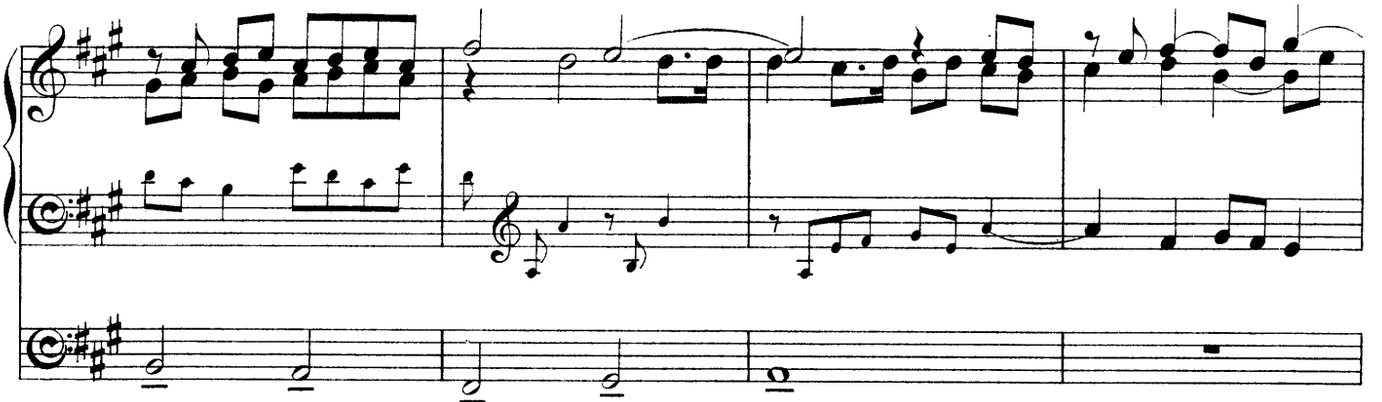
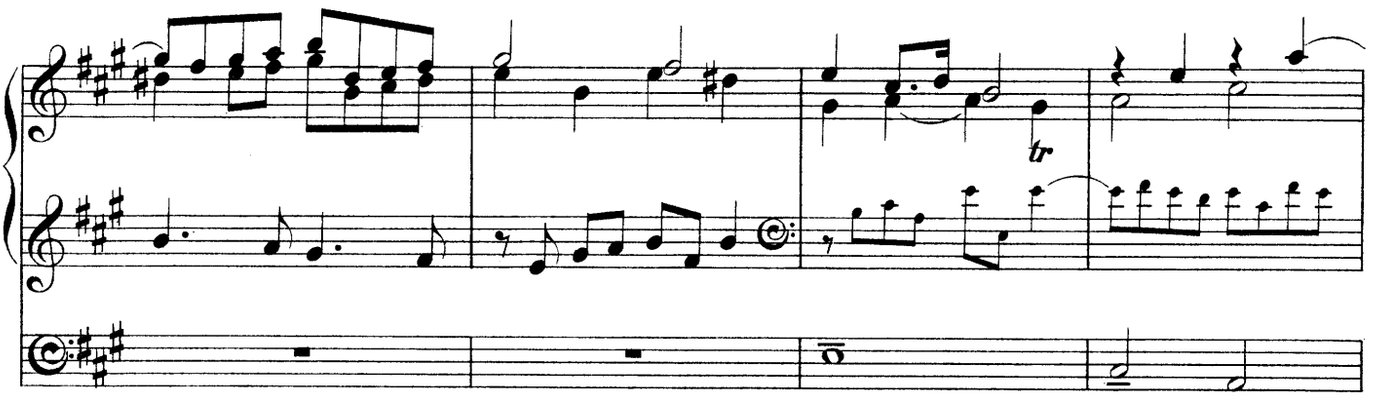
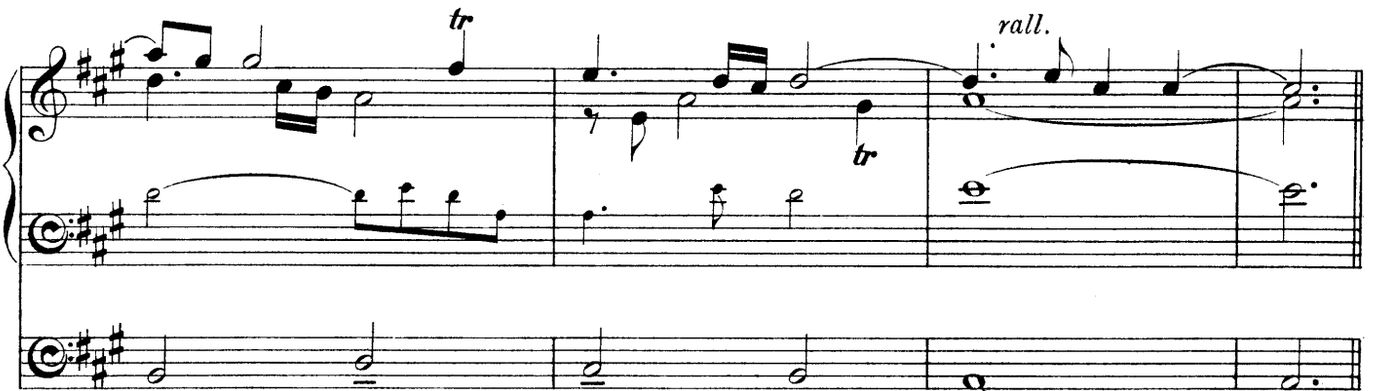
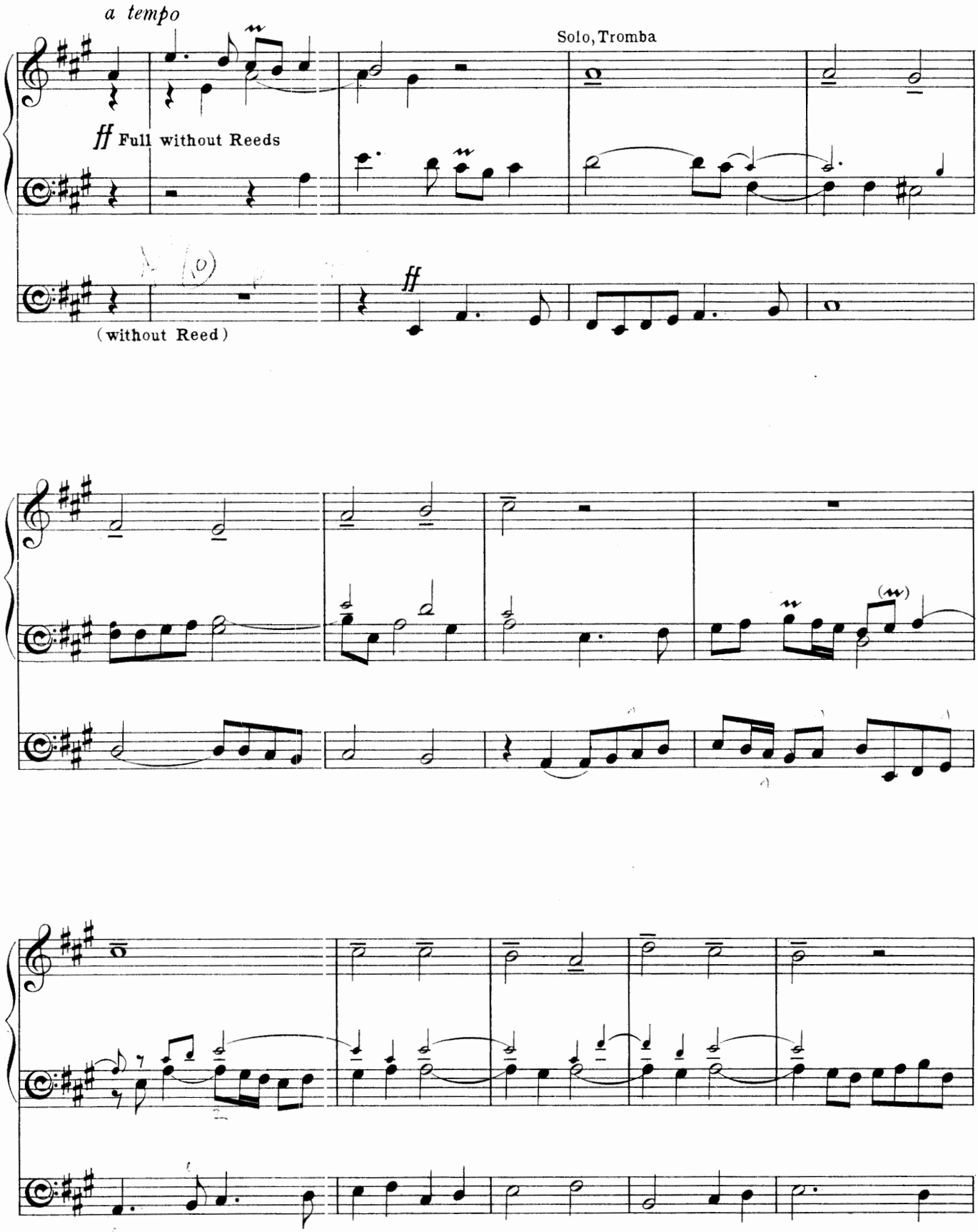

f
16, 8 & 4 ft, with Reed
tr
tr

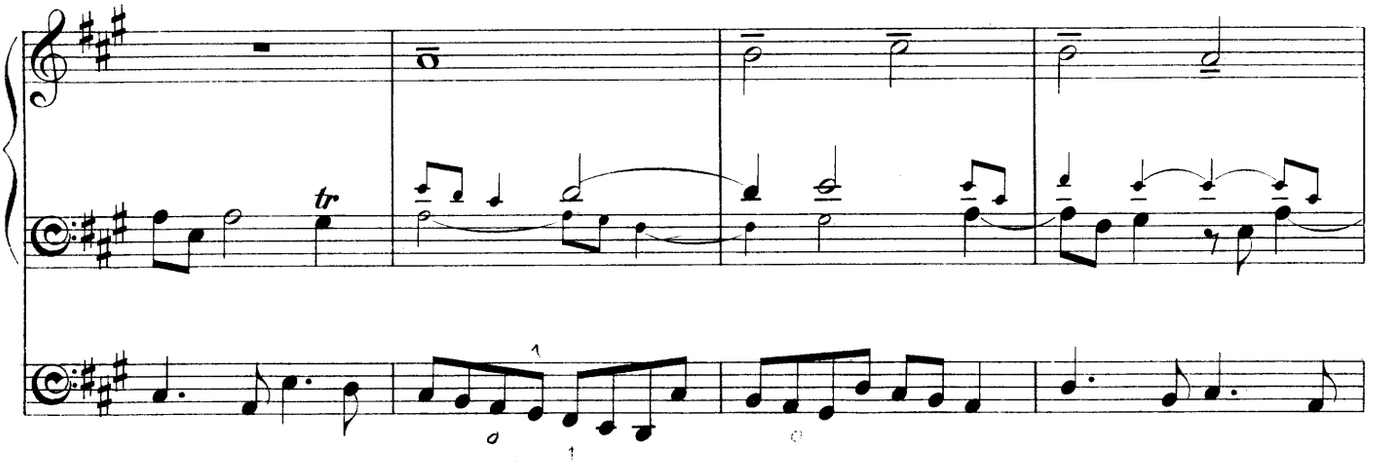


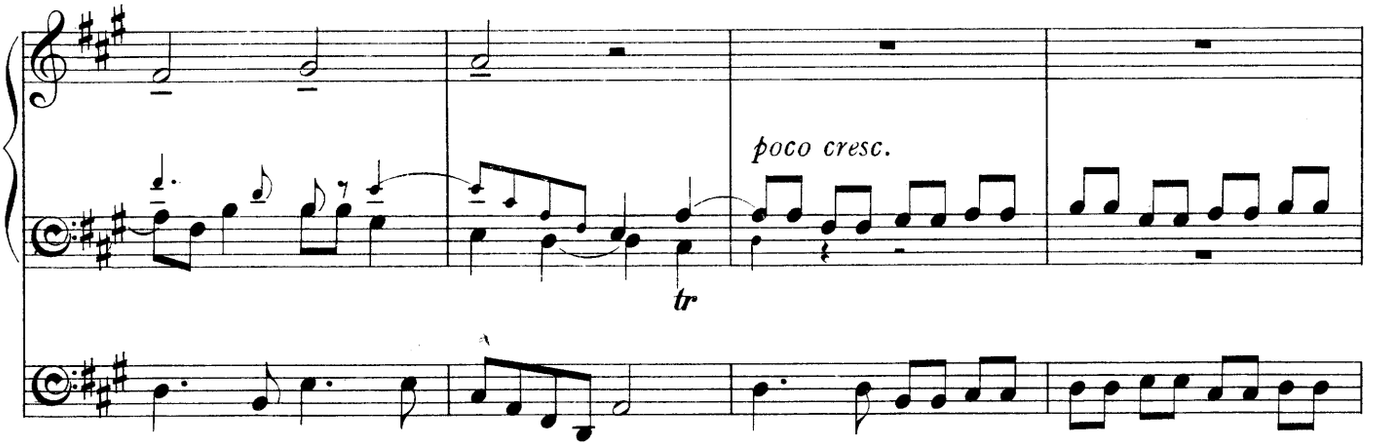


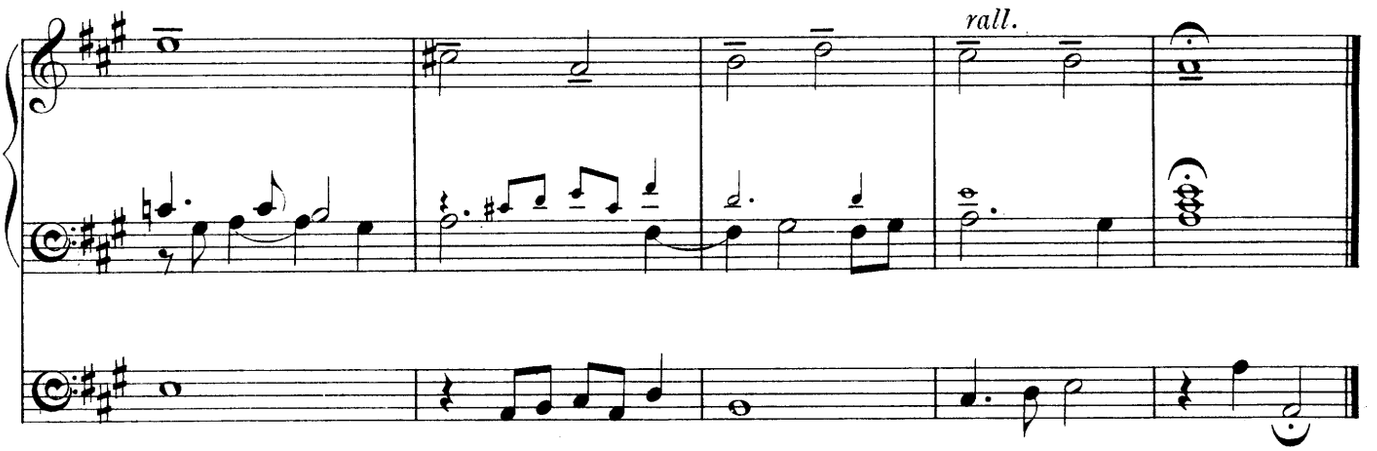

tr


tr
tr
rall.


a tempo
Solo, Tromba
ff Full without Reeds
(without Reed)







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12218

ORGAN ARRANGEMENTS

EDITED BY

JOHN E. WEST.

			Arranged by	s.	d.
1.	OVERTURE ("Manfred")	SCHUMANN	John E. West	2	6
2.	INTERMEZZO ("The Rose of Sharon")	A. C. MACKENZIE	John E. West	1	0
3.	WHIMS ("Fantasiestücke")	SCHUMANN	John E. West	1	0
4.	ANDANTE (Violin Concerto)	MENDELSSOHN	W. A. C. Cruickshank	1	6
5.	SYMPHONY in B minor (The "Unfinished"; First Movement)	SCHUBERT	W. A. C. Cruickshank	2	0
6.	BERCEUSE and CANZONETTA (Op. 20, Nos. 8 and 9)	CÉSAR CUI	Percy E. Fletcher	1	0
7.	SCHERZO RUSTIQUE (Op. 20, No. 12)	CÉSAR CUI	Percy E. Fletcher	1	0
8.	NACHTSTÜCK (Op. 23, No. 4)	SCHUMANN	A. B. Plant	1	0
	MOMENT MUSICAL in F minor (Op. 94, No. 3)	SCHUBERT	A. B. Plant		
9.	FANTASIA and FUGUE in C minor	C. P. E. BACH	John E. West	1	6
10.	PRELUDE to Part II. ("The Apostles")	EDWARD ELGAR	G. R. Sinclair	1	6
11.	FINALE from Symphony No. V.	BEETHOVEN	A. B. Plant	2	6
12.	ADORAMUS TE	HUGH BLAIR	Hugh Blair	1	6

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AND

NOVELLO, EWER AND CO., NEW YORK.

OLD ENGLISH ORGAN MUSIC

Edited by

JOHN E. WEST.

No. 17.

INTRODUCTION AND FUGUE IN E FLAT

Composed by

Dr. James Nares.

PRICE
ONE SHILLING AND SIXPENCE
NET.

LONDON
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PREFATORY NOTE.

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J. W.

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Composer of an Ode, Church Music, Organ pieces, Harpsichord Lessons, Glees, &c. Author of two treatises on Singing and one on the Harpsichord or Organ. Arranger of Six Choruses of Handel for the Organ or Harpsichord.

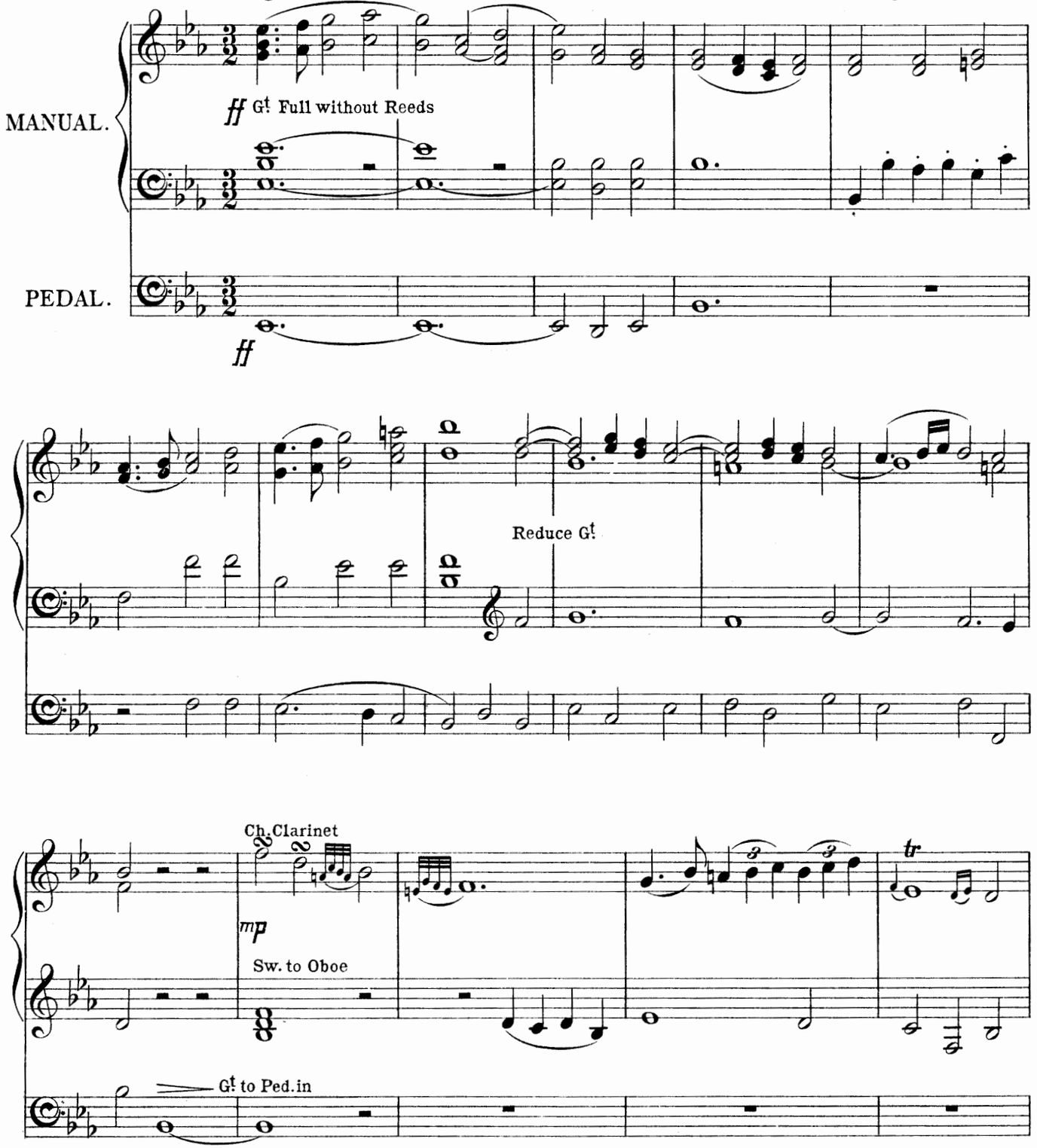
INTRODUCTION and FUGUE in E flat.

From "Six Fuges with Introductory Voluntary's."

INTRODUCTION.

Larghetto. ♩= 66.

Dr James Nares.



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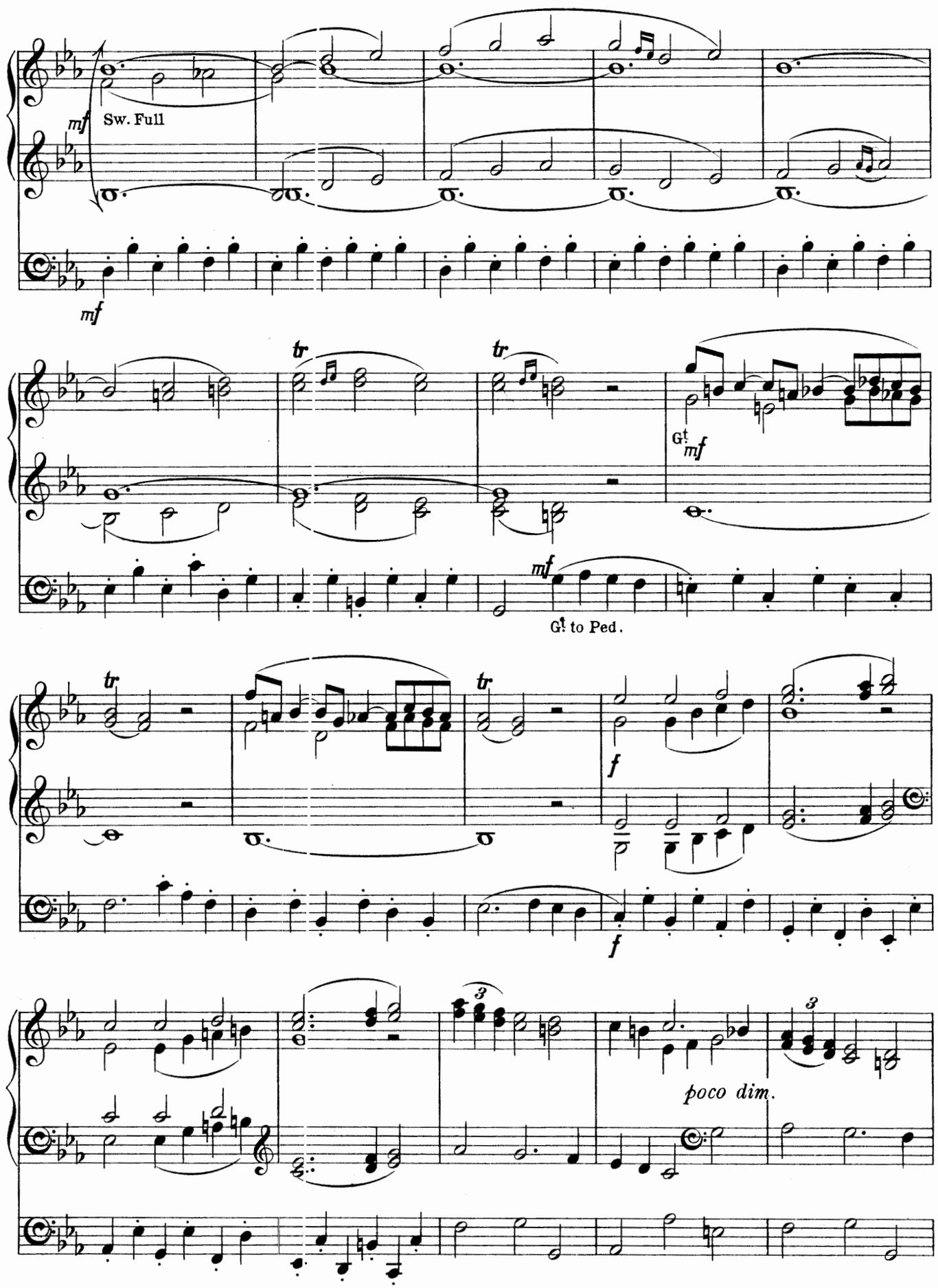
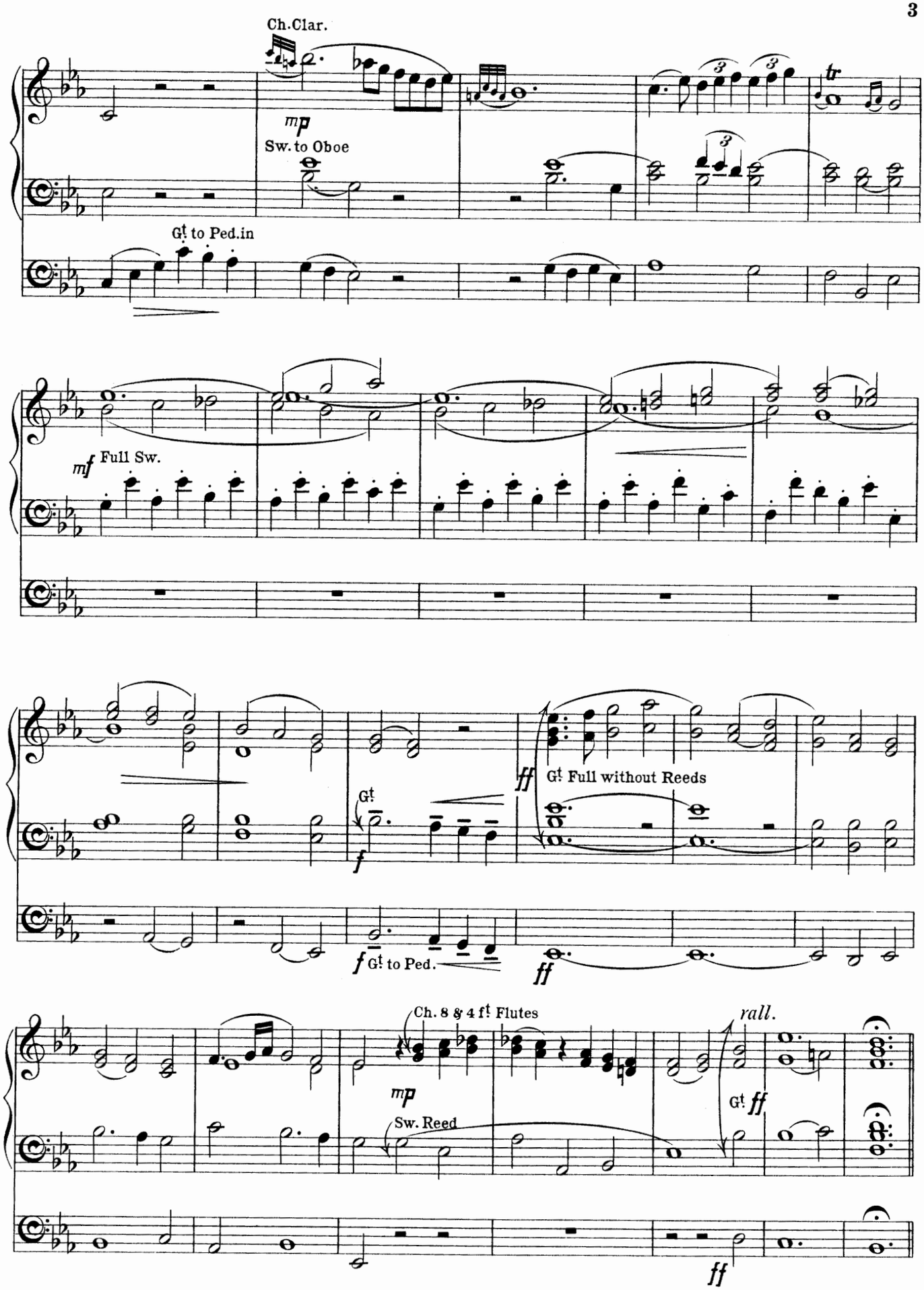
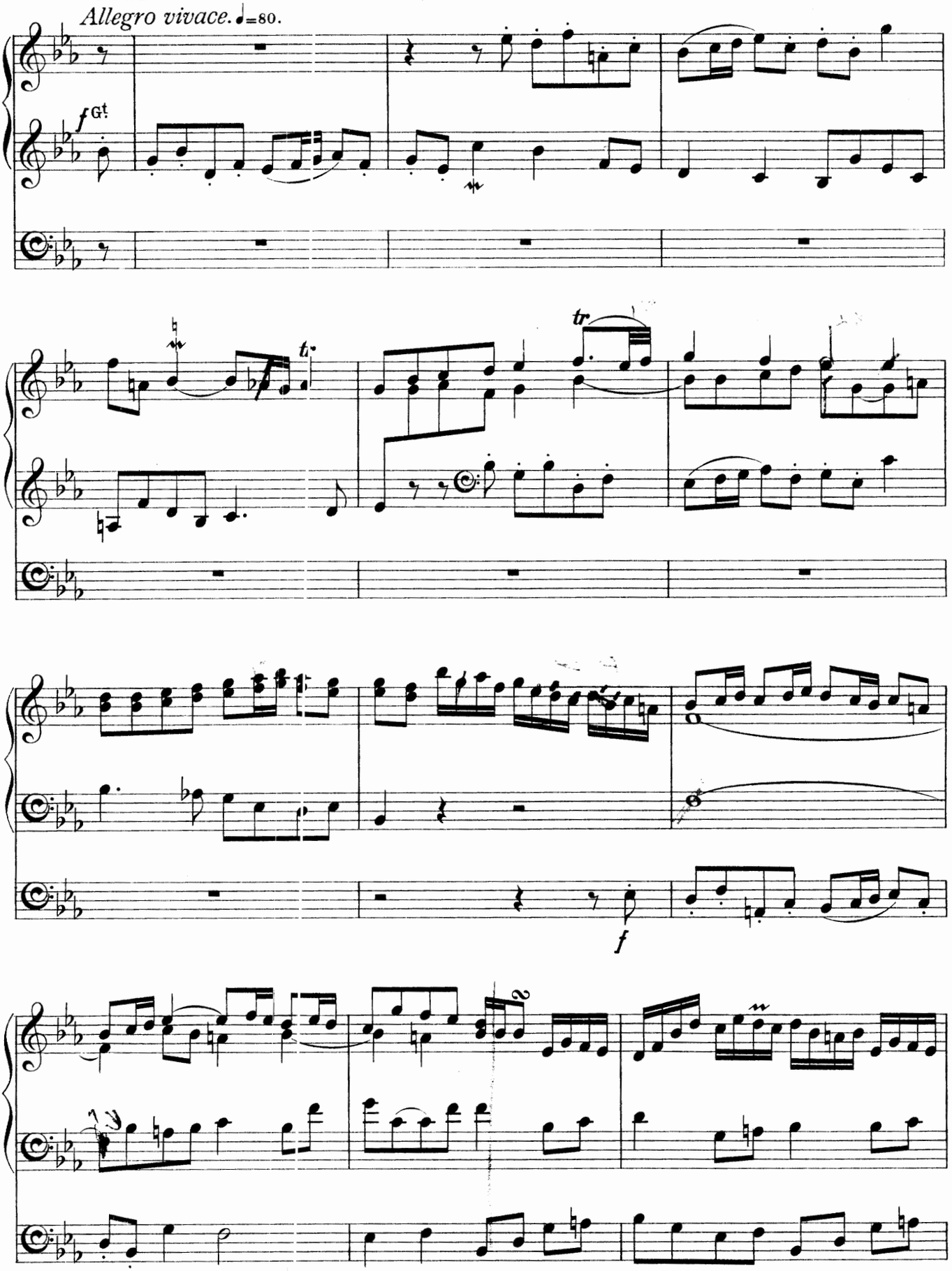
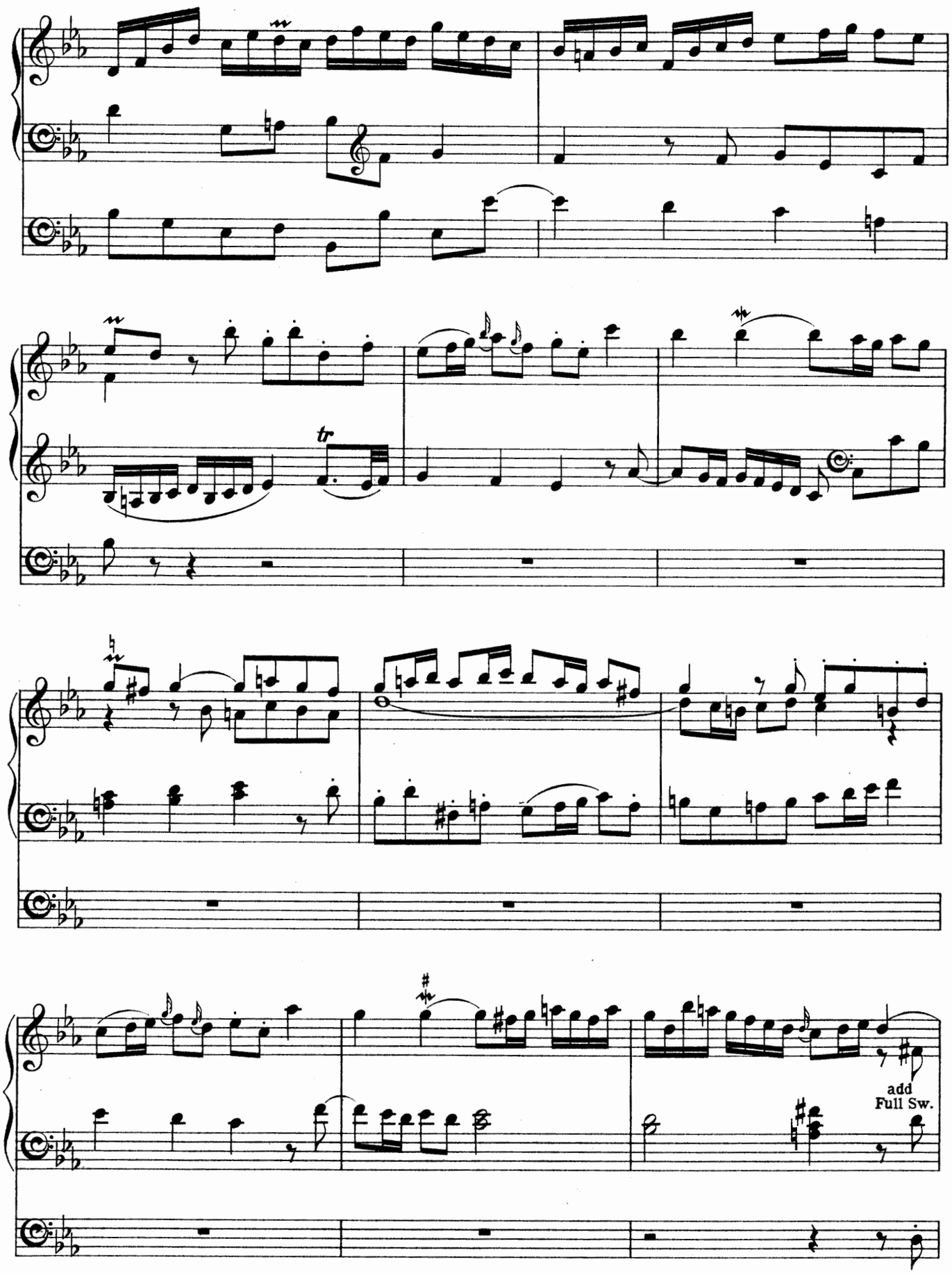

mf
Sw. Full
mf
tr
tr
Gt.
mf
mf
Gt. to Ped.
tr
tr
f
f
3
3
poco dim.

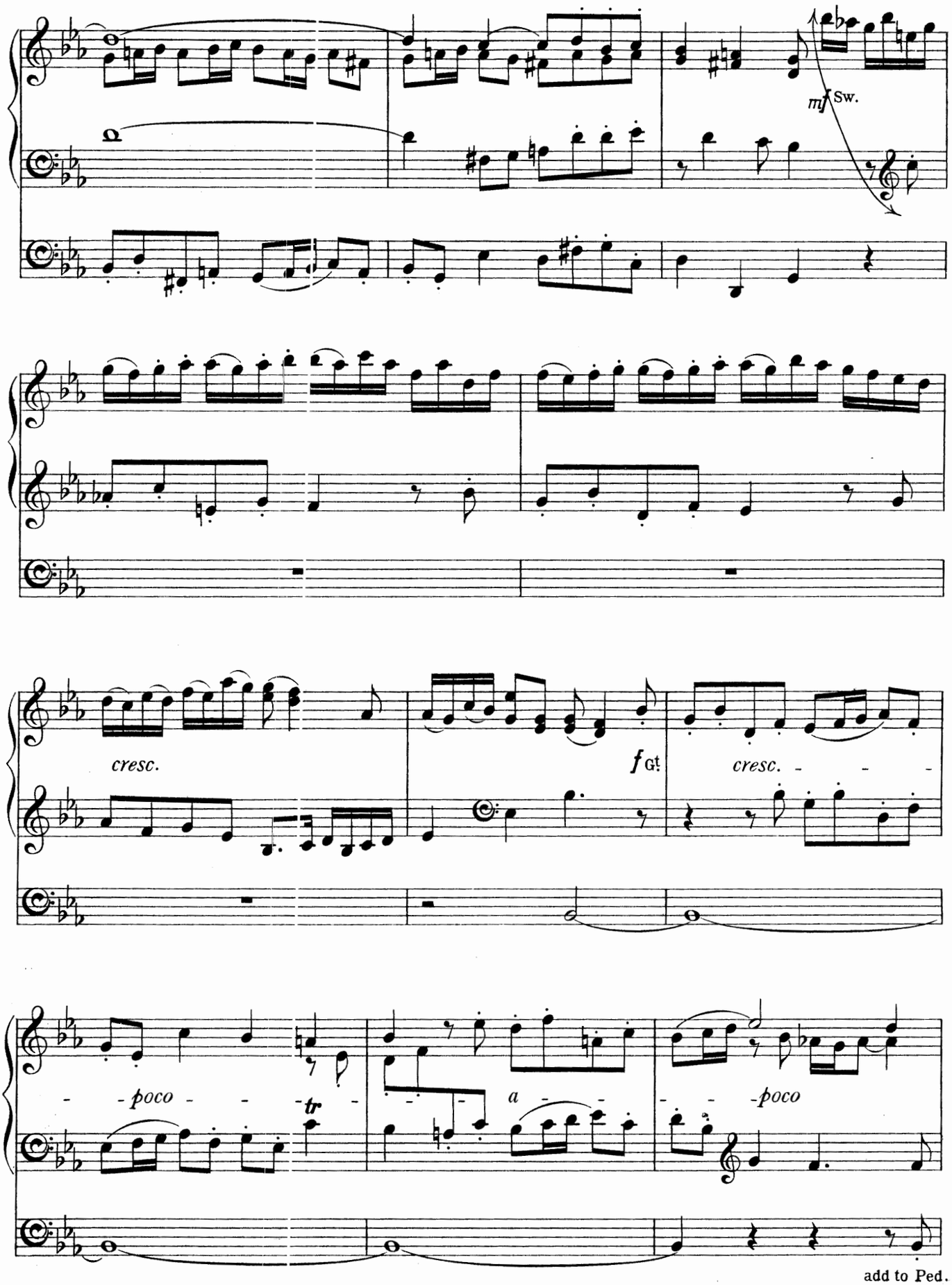

Ch.Clar.
mp
Sw. to Oboe
Gt to Ped.in
mf Full Sw.
Gt
f
ff Gt Full without Reeds
f Gt to Ped.
ff
Ch. 8 & 4 ft Flutes
mp
Sw. Reed
rall.
Gt ff
ff

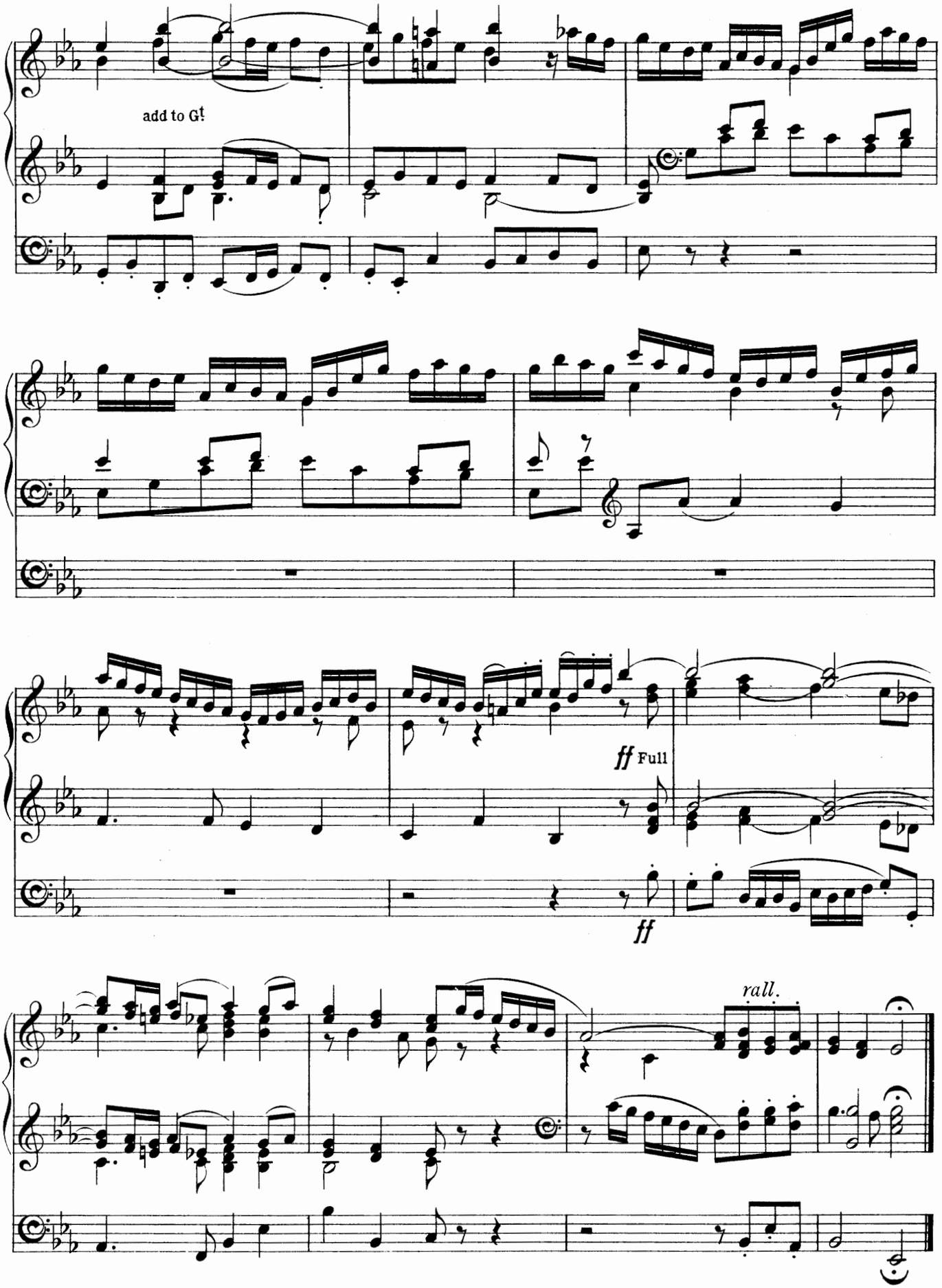
FUGUE.

Allegro vivace. ♩=80.




tr
add
Full Sw.


mf Sw.
cresc.
f Gt
cresc.
poco
tr
a
poco
add to Ped.



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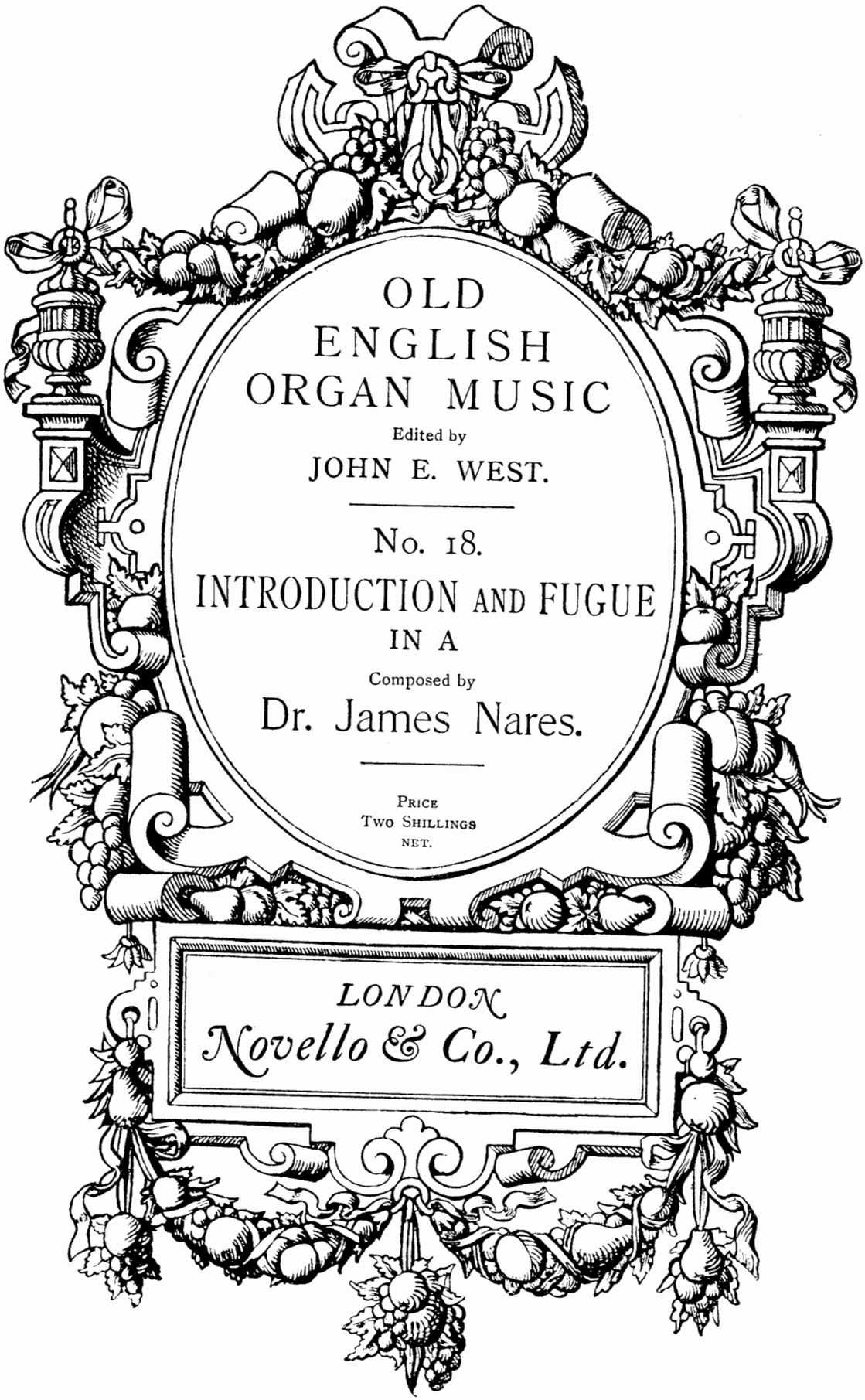

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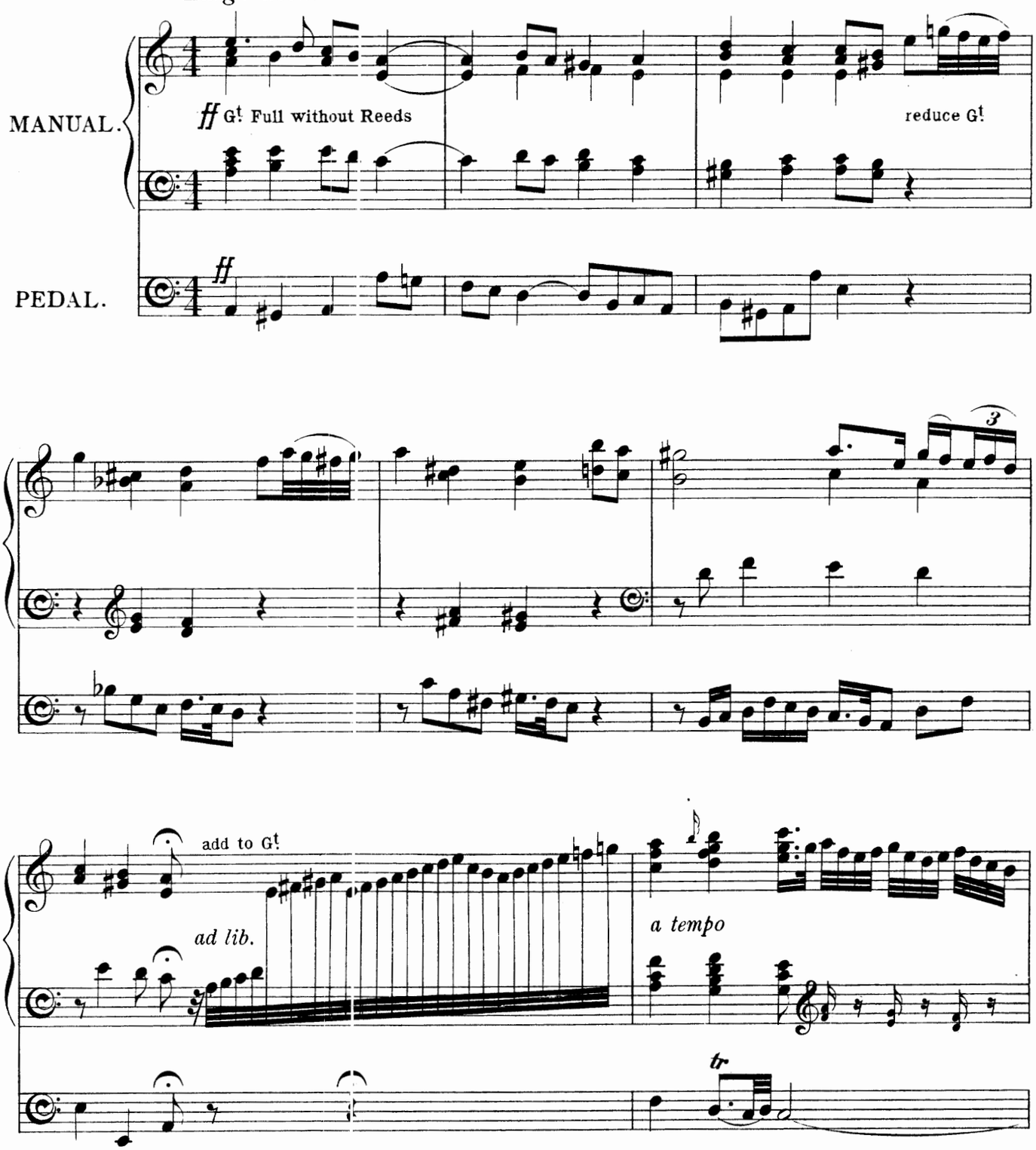
INTRODUCTION and FUGUE in A.

From "Six Fuges with
Introductory Voluntary's."

Dr James Nares.

INTRODUCTION.

Largo assai. ♪= 92.



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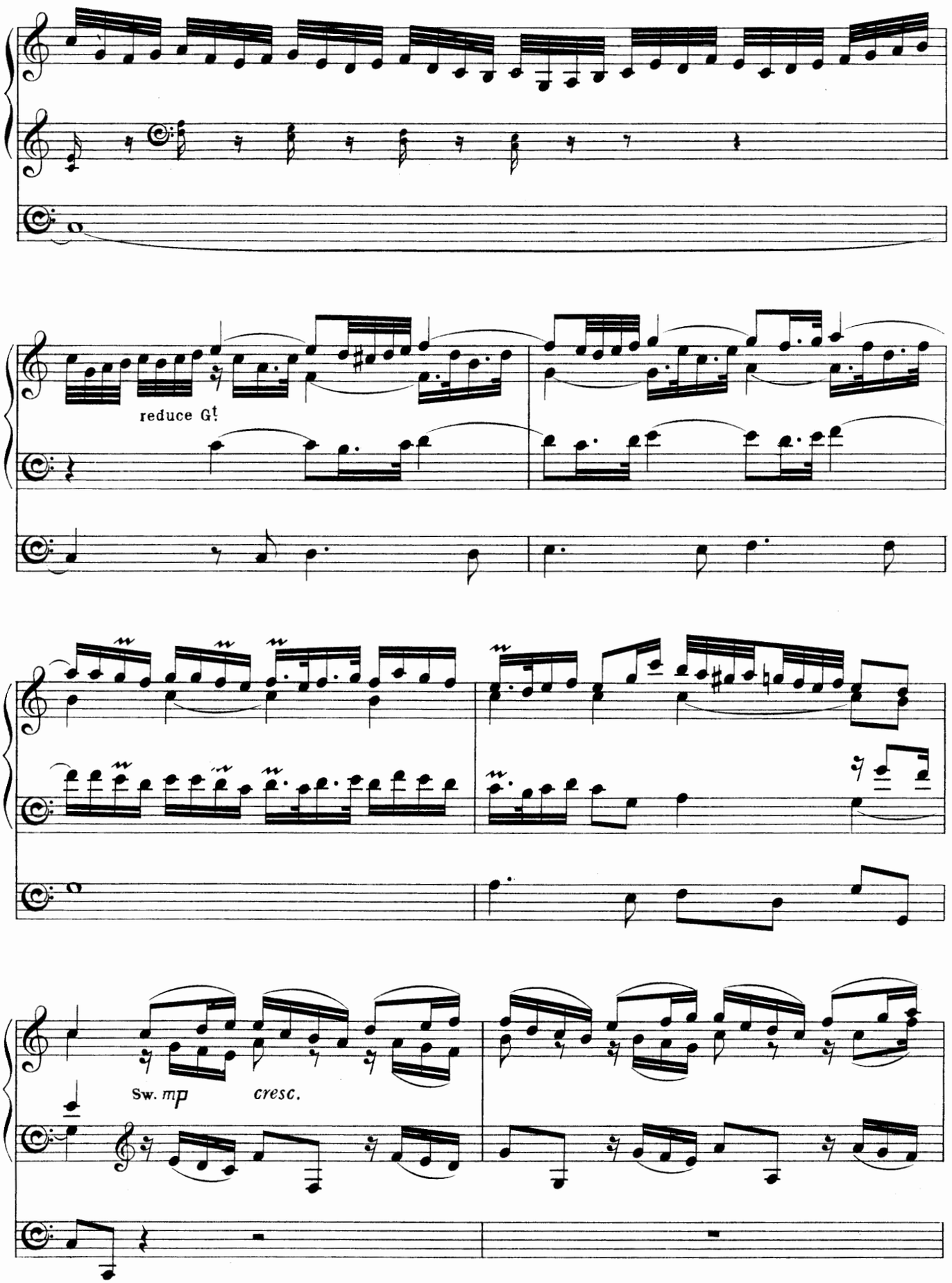
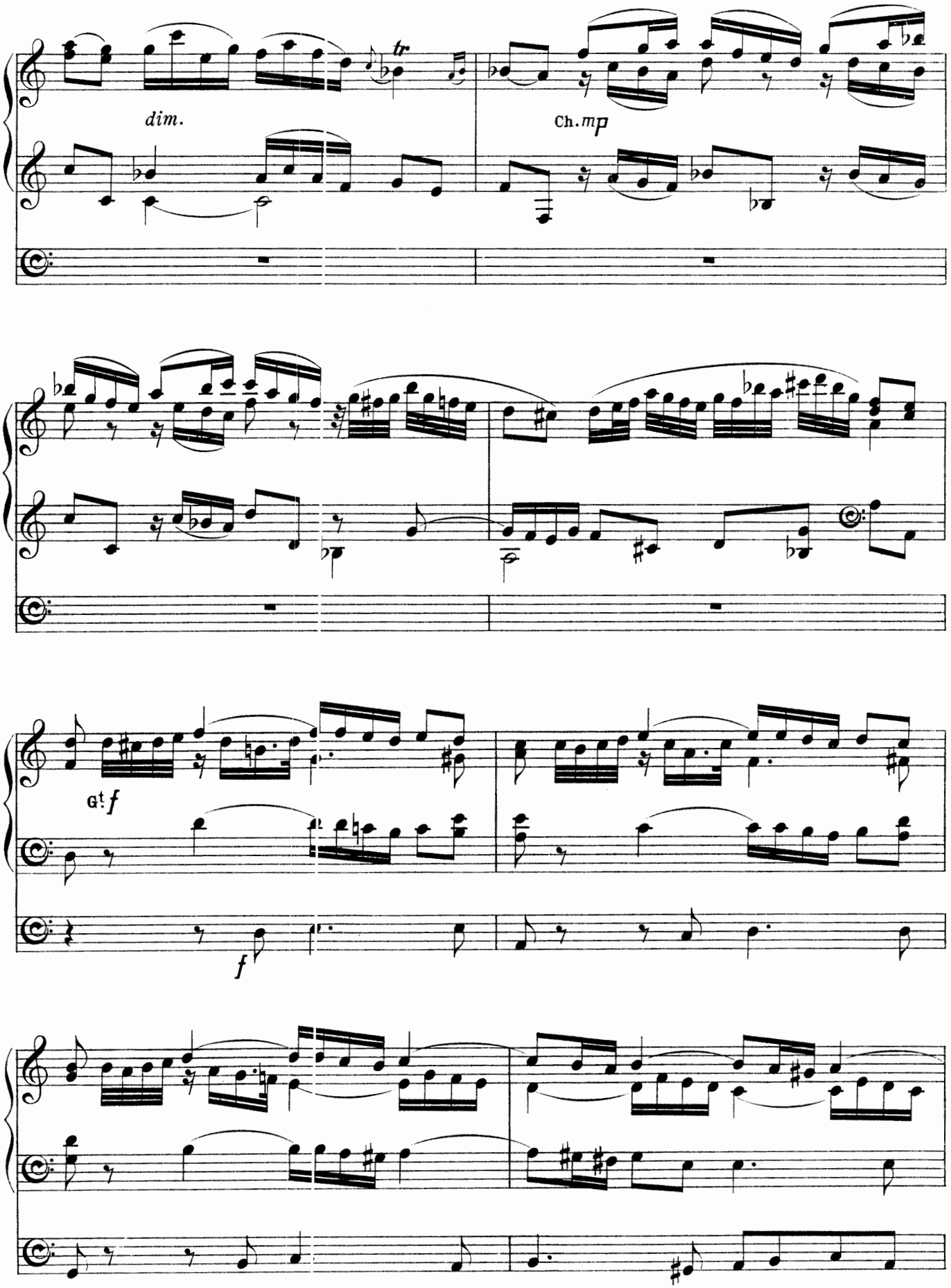
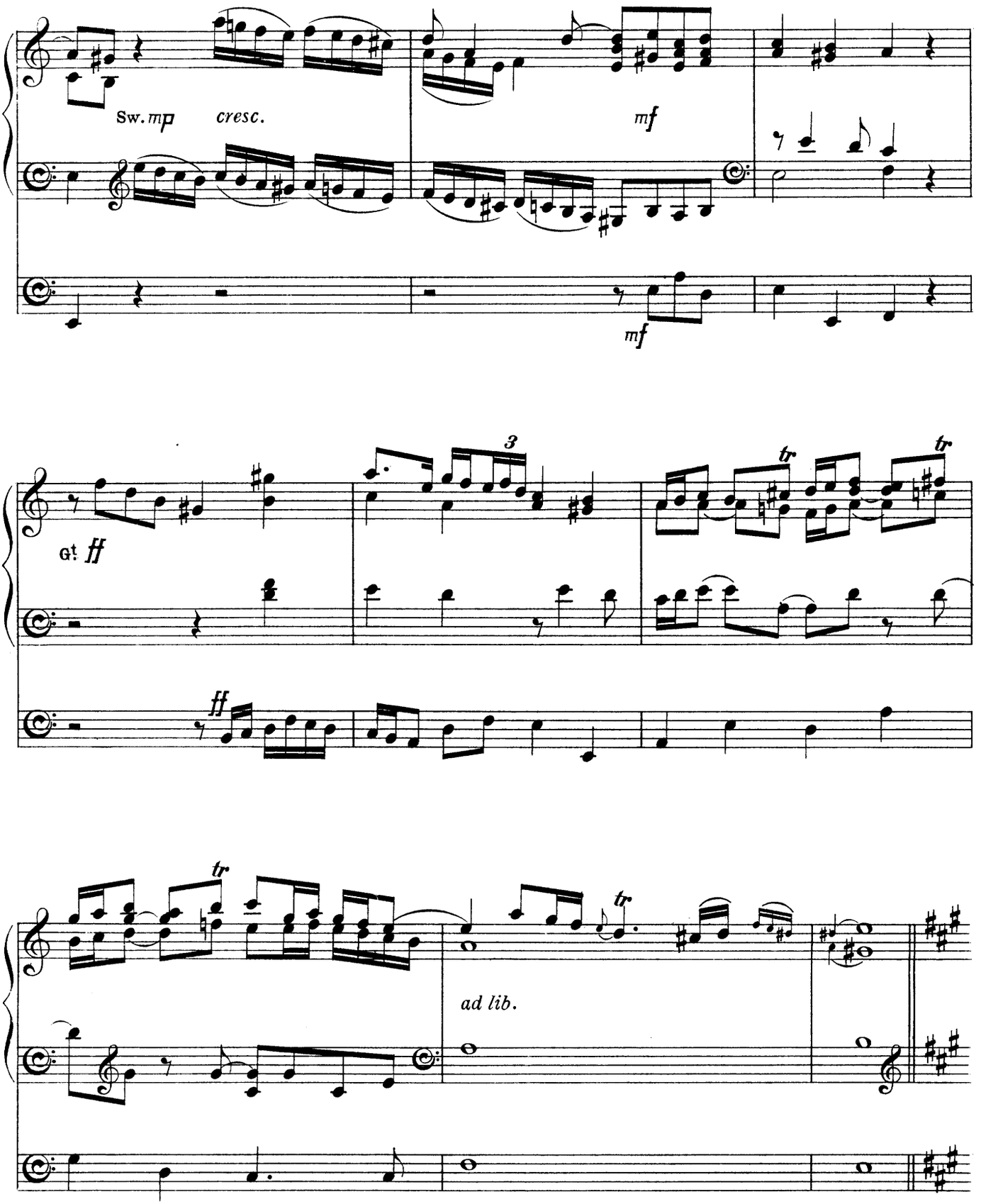
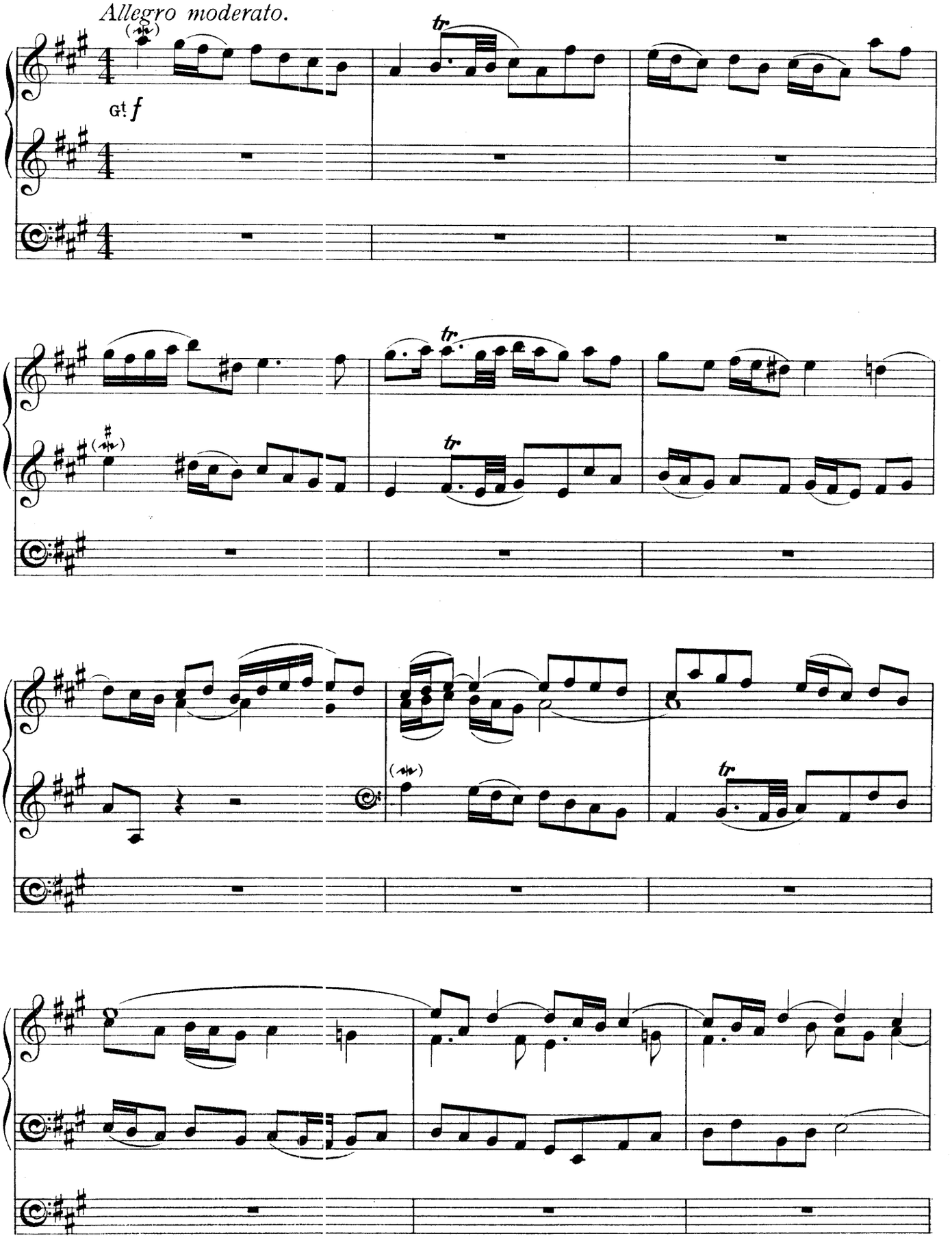

reduce Gt
Sw. mp
cresc.

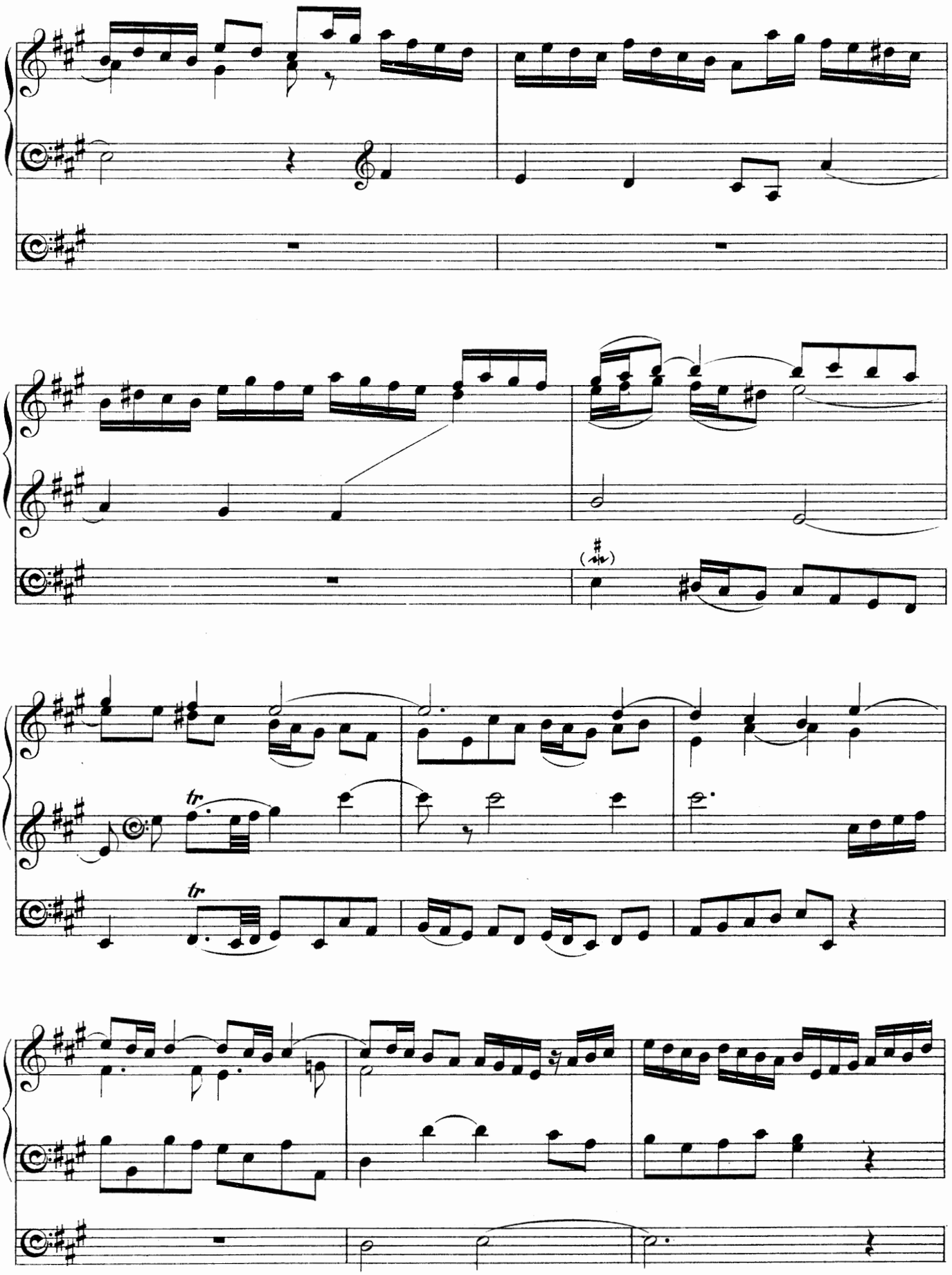

dim.
Ch. mp
Gt. f
f

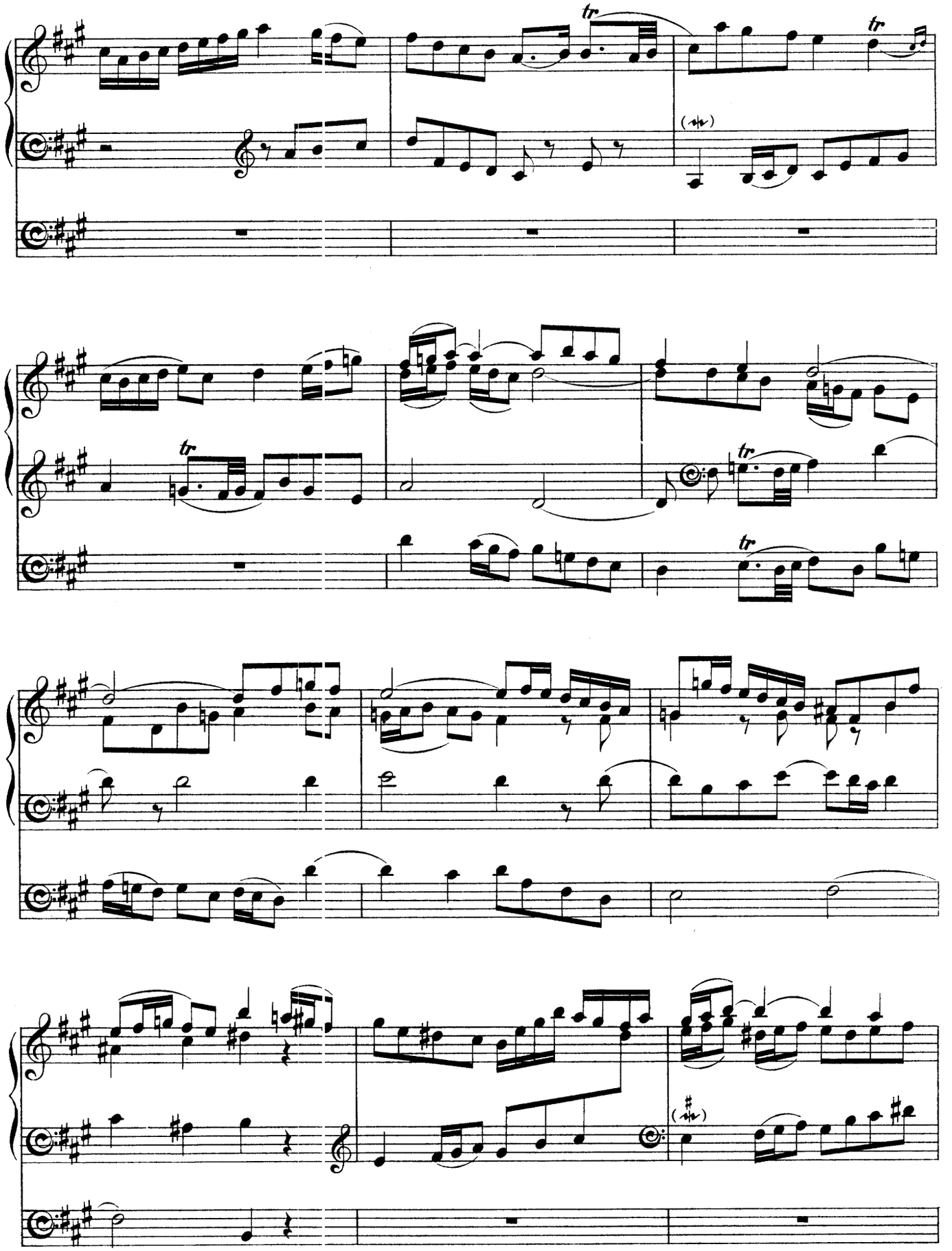

Sw. mp
cresc.
mf
mf
3
tr
tr
Gt ff
ff
tr
tr
ad lib.

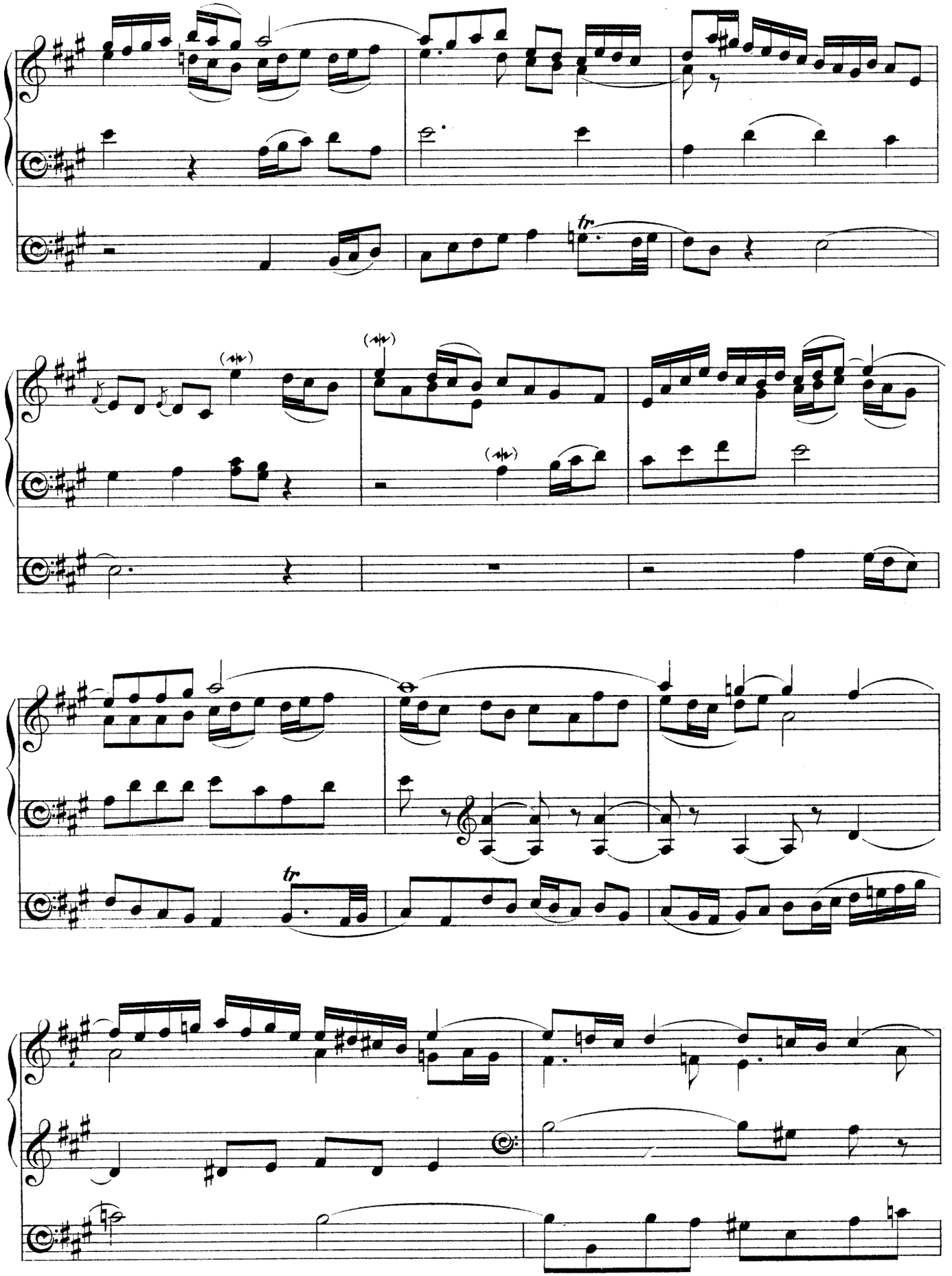
FUGUE.

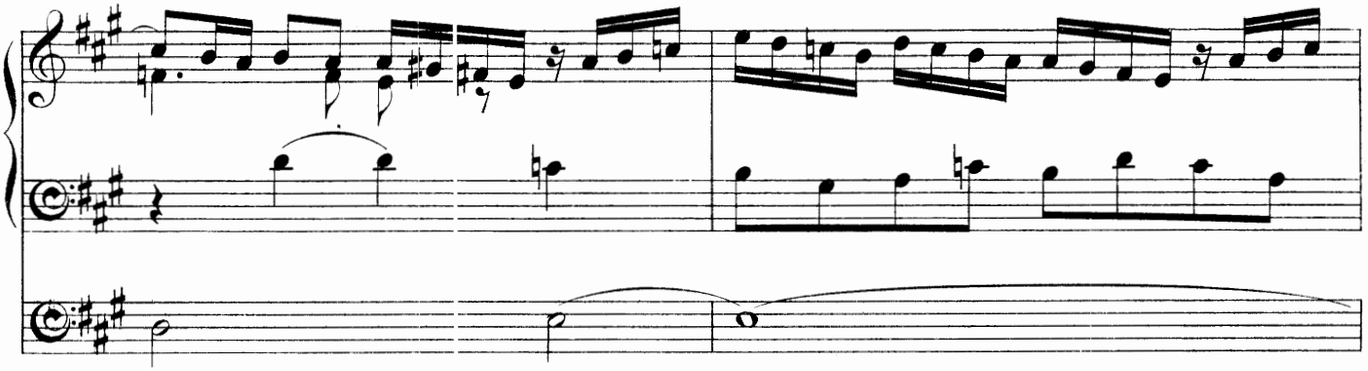
Allegro moderato.

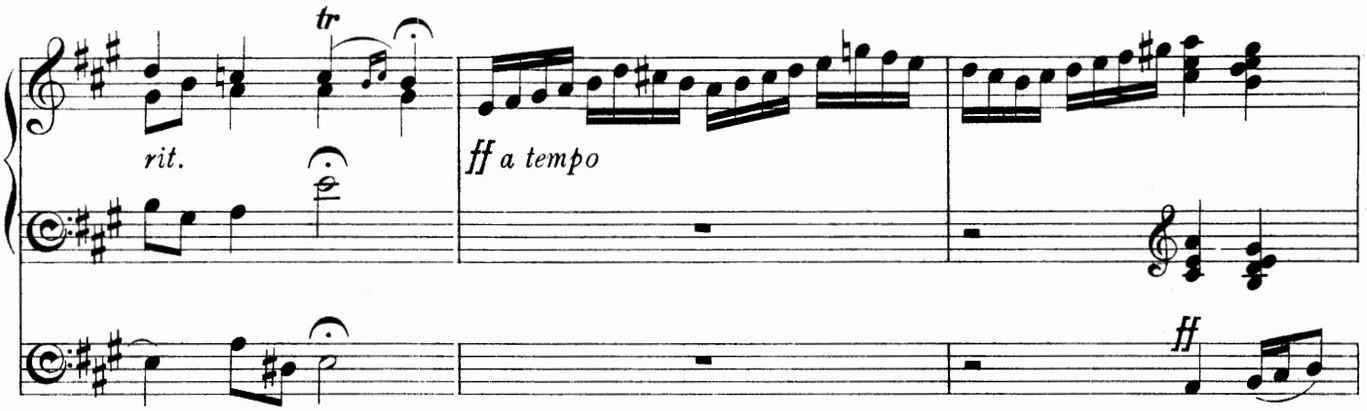


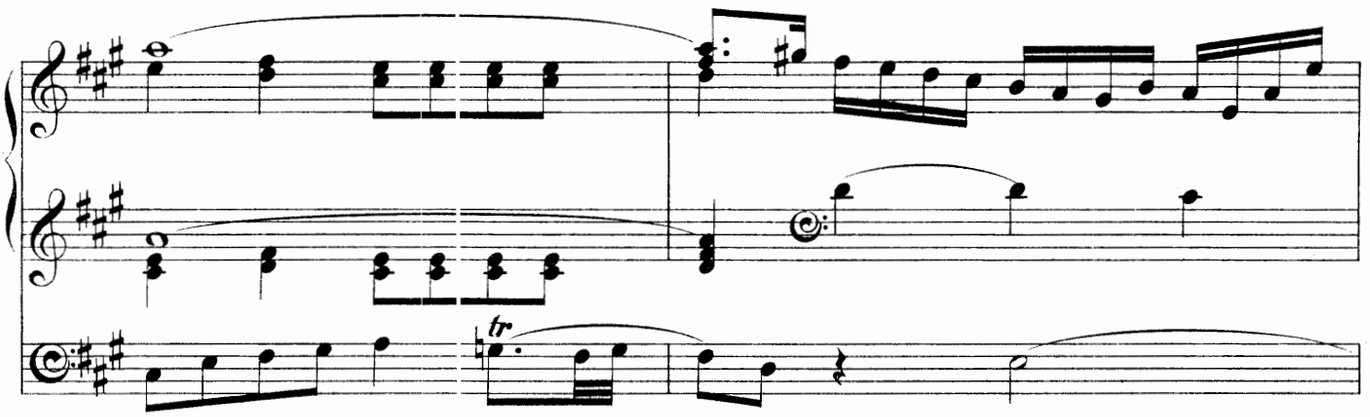


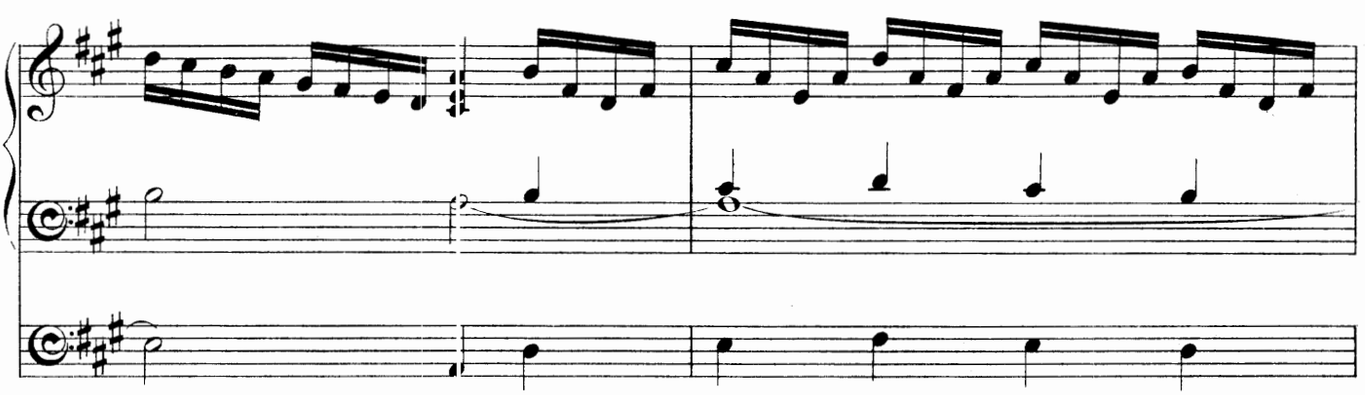


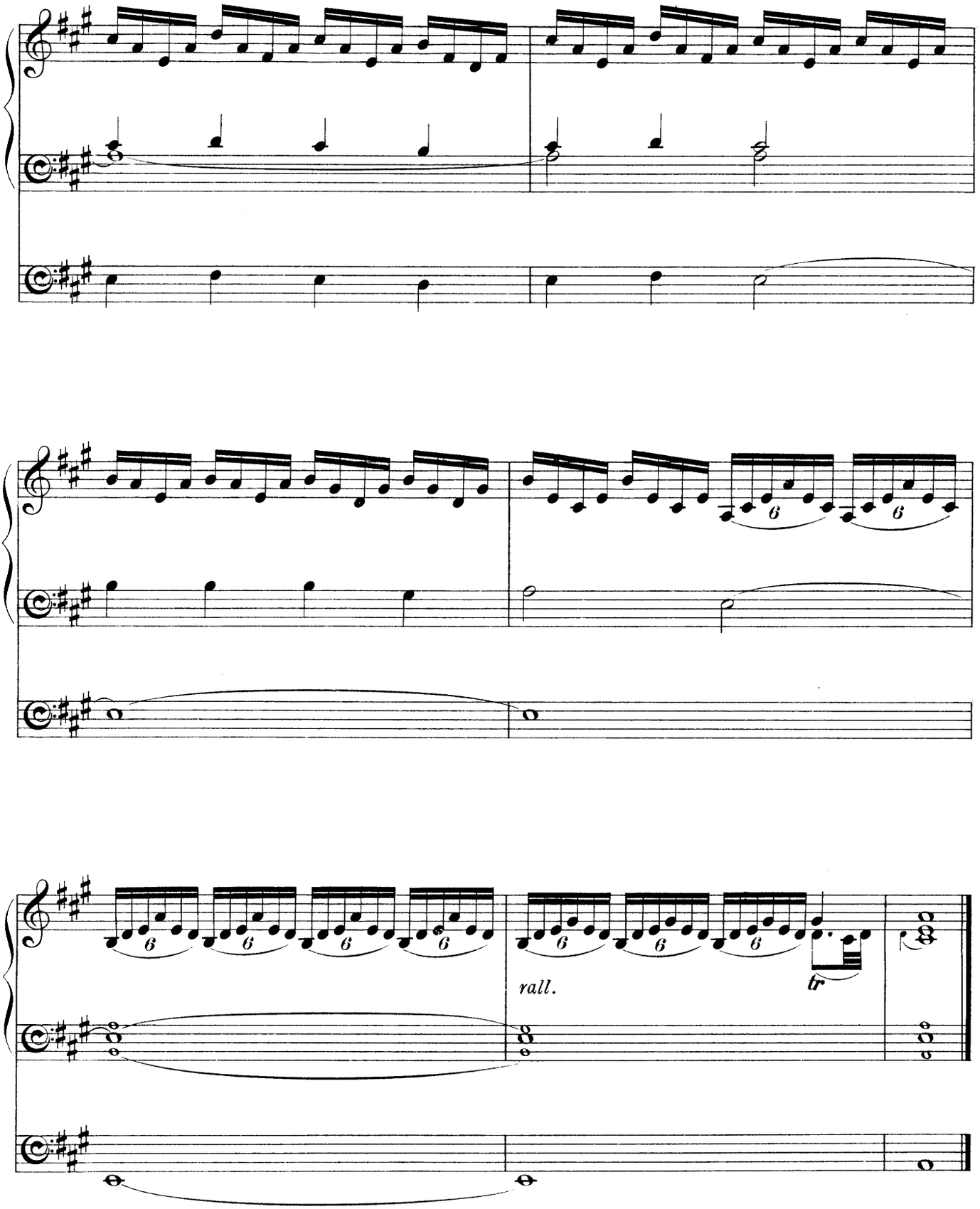





tr
rit.
ff a tempo
ff


tr





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ORGANIST, LINCOLN CATHEDRAL.

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4.	SLOW MOVEMENT.—PIANOFORTE CONCERTO in B flat minor	,,	1	6
5.	CORONATION MARCH	,,	2	0
6.	THREE MINUETS.—SYMPHONIES in C, G minor, and E flat	MOZART	2	0
7.	MINUET.—SONATA in E flat (Op. 31, III.)	BEETHOVEN	1	0
8.	PRELUDE.—"COLOMBA"	A. C. MACKENZIE	1	6
9.	FINALE ("O MAY WE SING AGAIN").—"BLEST PAIR OF SIRENS"	C. H. H. PARRY	1	0
10.	NOTTURNO.—"A MIDSUMMER NIGHT'S DREAM"	MENDELSSOHN	1	6

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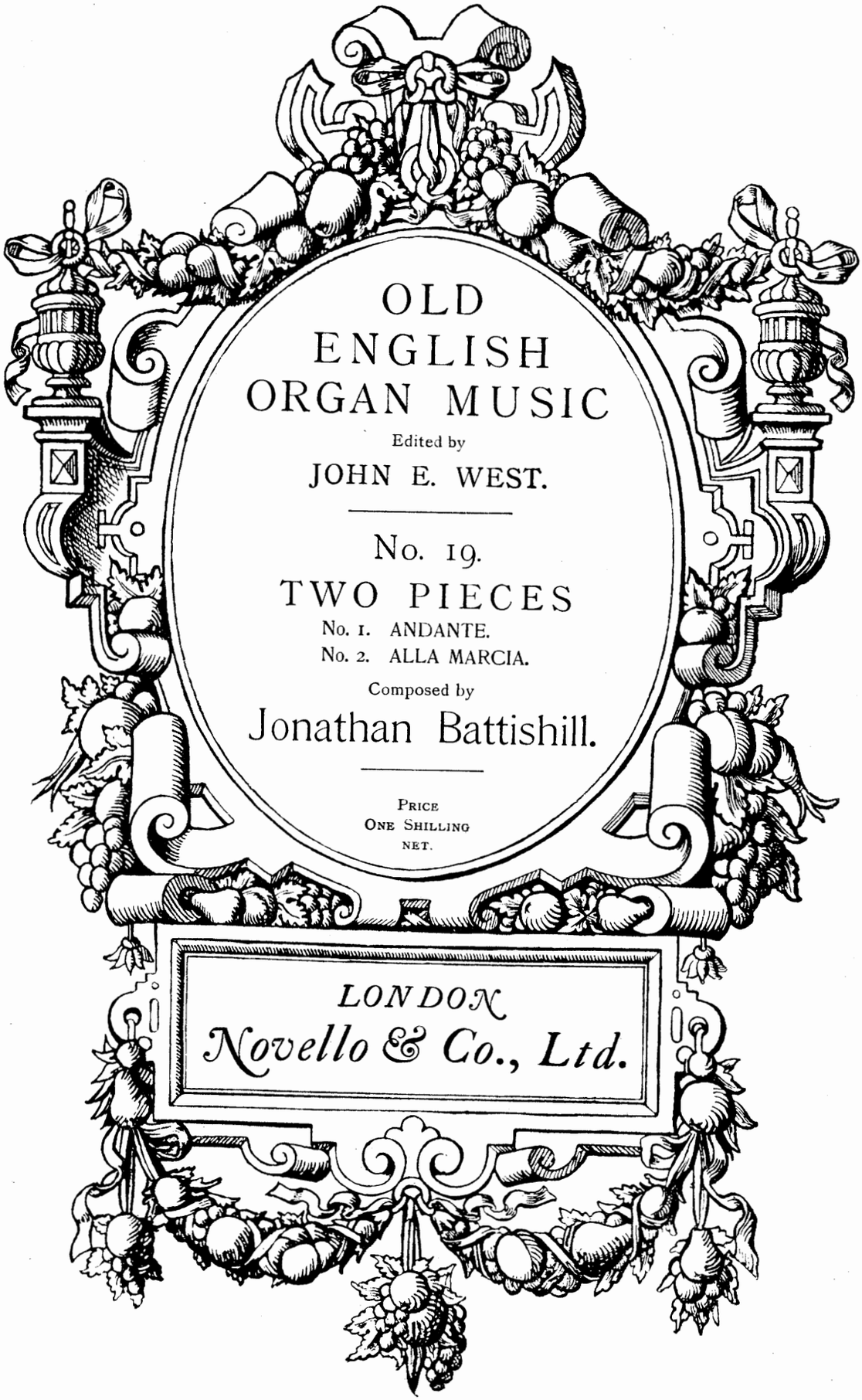

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JONATHAN BATTISHILL.

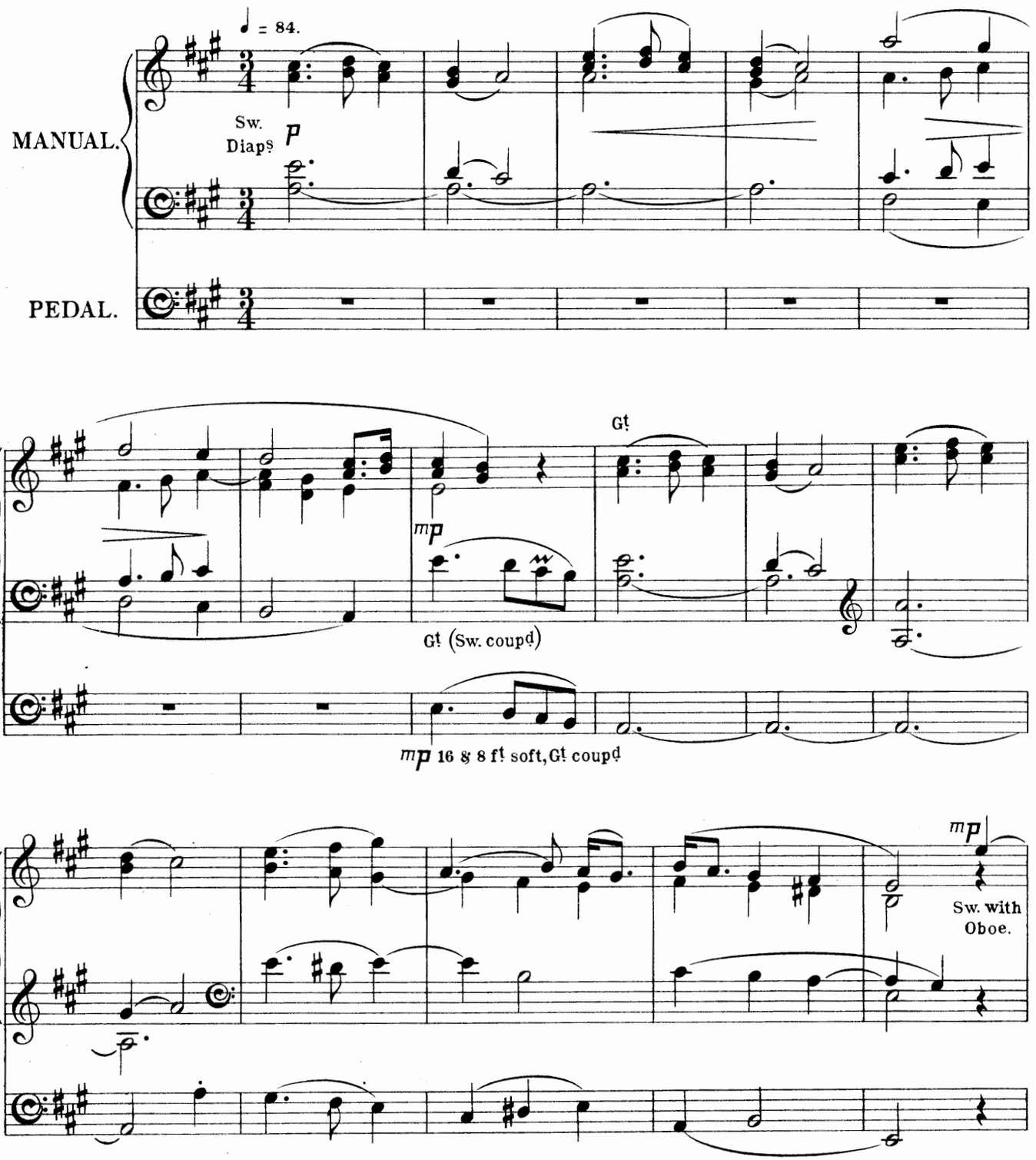
Born in London, May 1738. Chorister in St. Paul's Cathedral, and pupil of William Savage. Organist of St. Clement's, Eastcheap, and afterwards (1767) of Christ Church, Newgate Street. For some time harpsichord player at Covent Garden Theatre. On the death of his wife, in 1775, he abandoned the musical profession and devoted himself to the study of literature. Died at Islington, December 10, 1801. Buried in the Crypt of St. Paul's Cathedral. Composer of Church Music, Glees, Songs, Instrumental Music, &c. Joint composer with Michael Arne of the music to an Opera entitled "Almena."

TWO PIECES.

I.

ANDANTE.

Jonathan Battishill.



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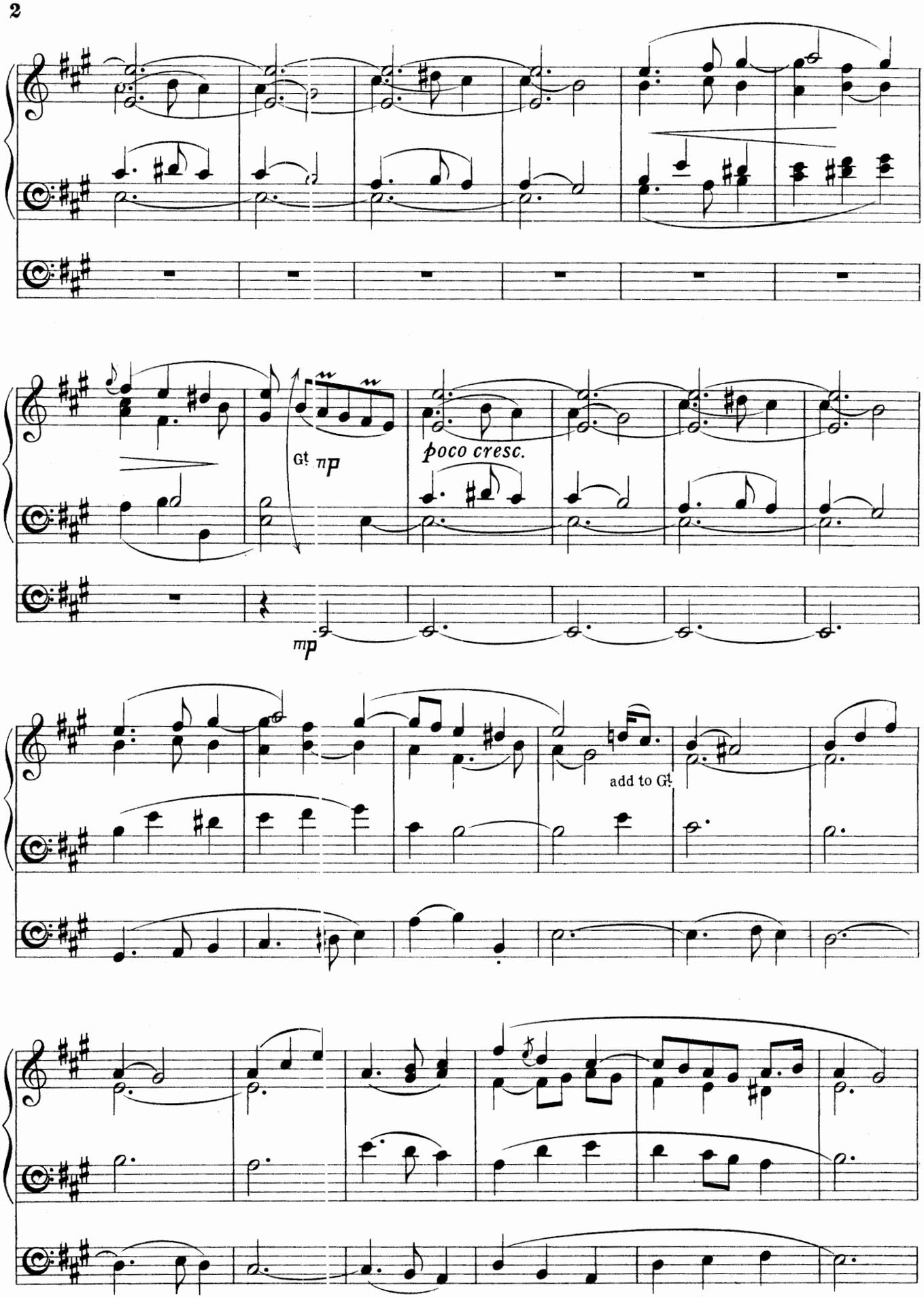
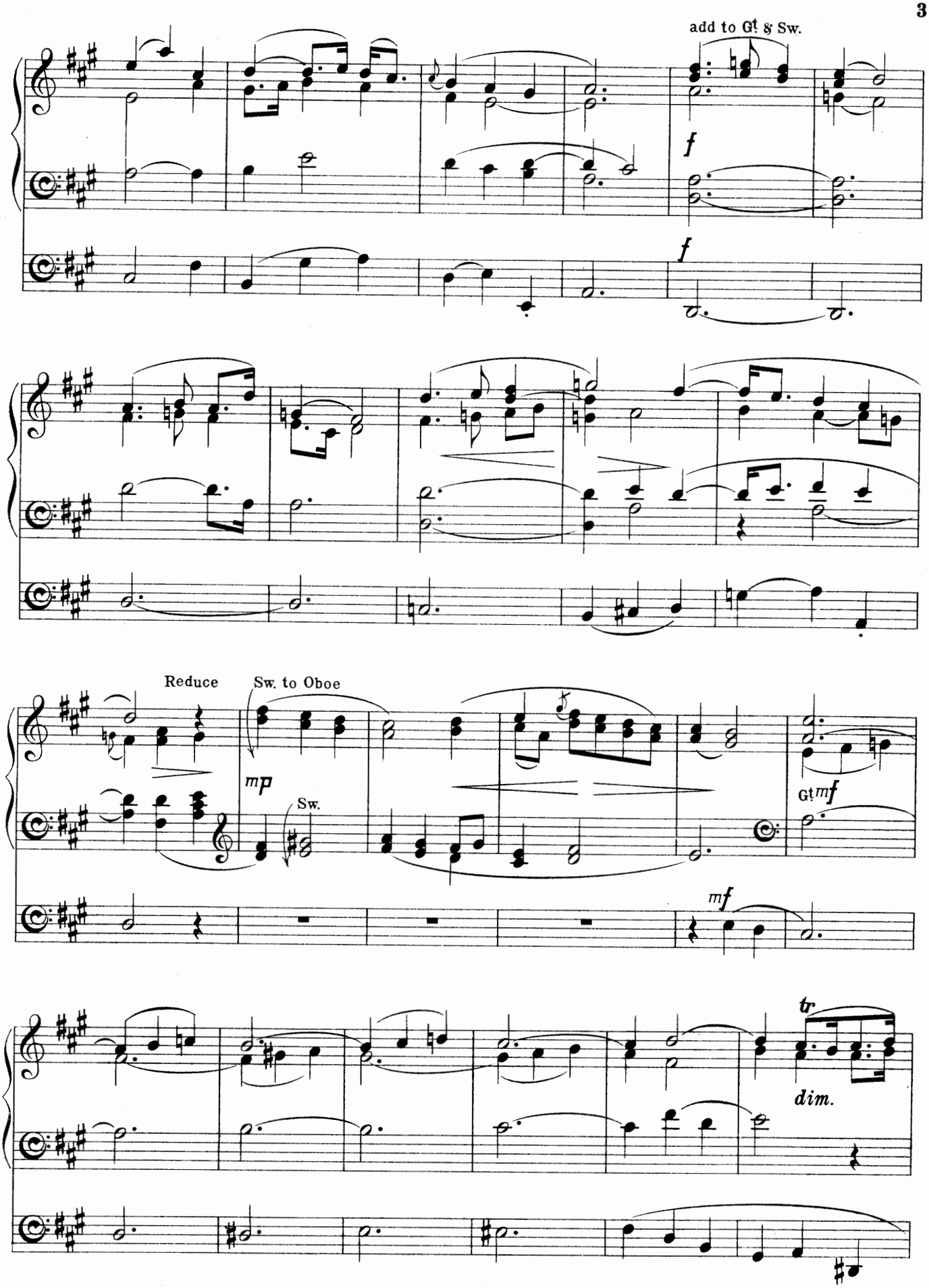
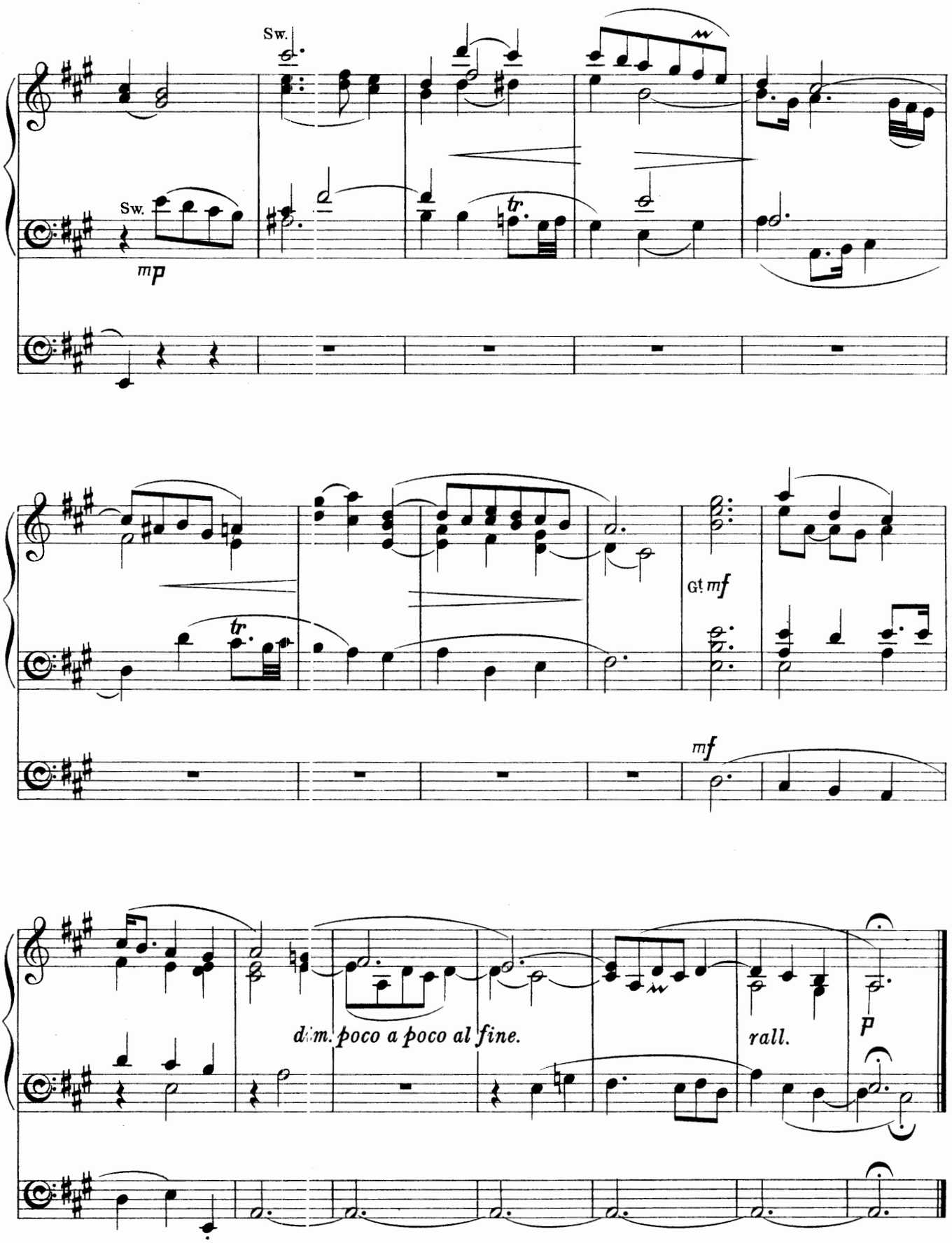
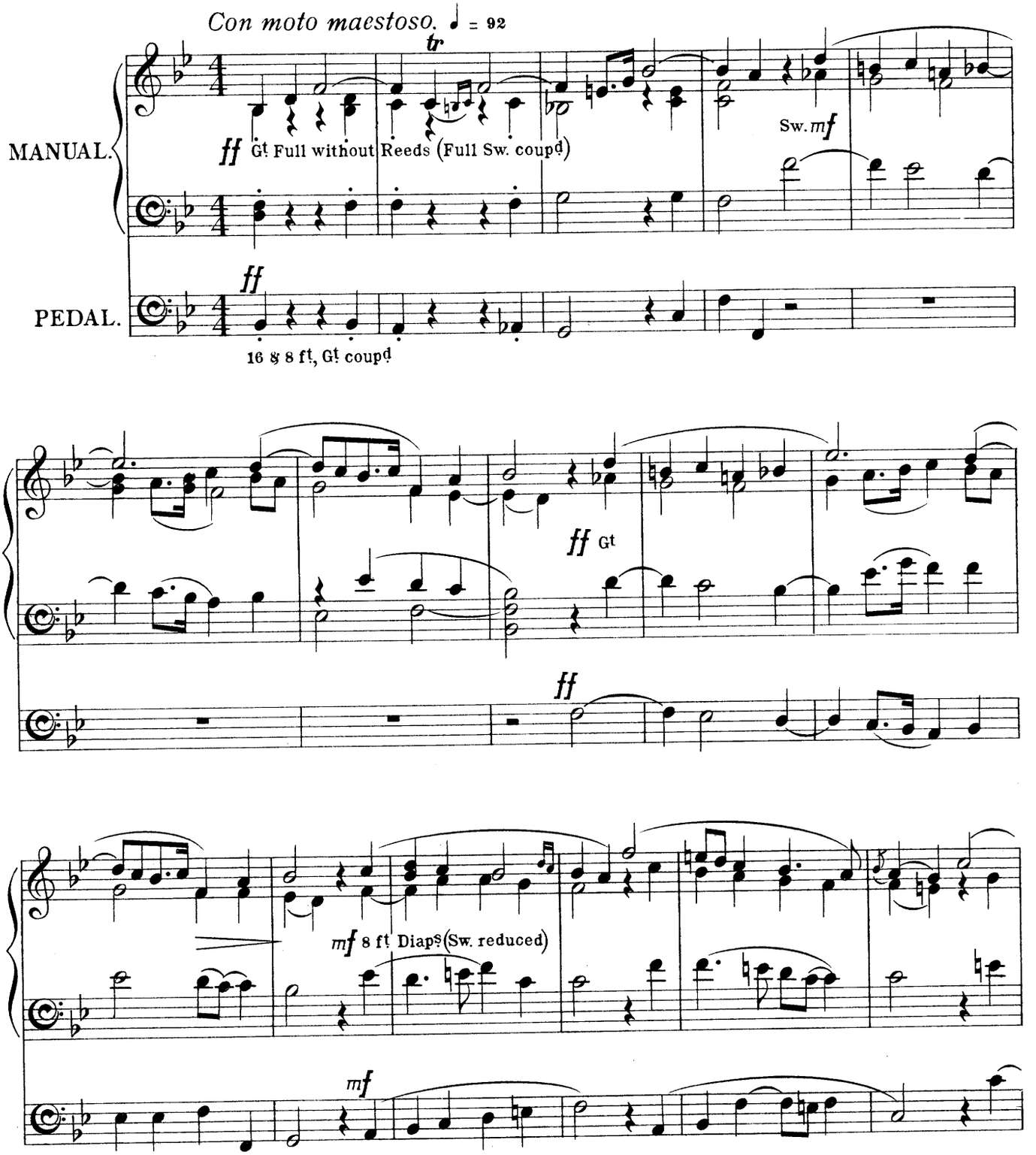

Gt. mp
poco cresc.
mp
add to Gt.


add to Gt & Sw.
f
f
Reduce
Sw. to Oboe
mp
Sw.
Gt mf
mf
tr
dim.


Sw.
Sw.
mp
tr.
tr.
Gt mf
mf
dim. poco a poco al fine.
rall.
p

II.

ALLA MARCIA.



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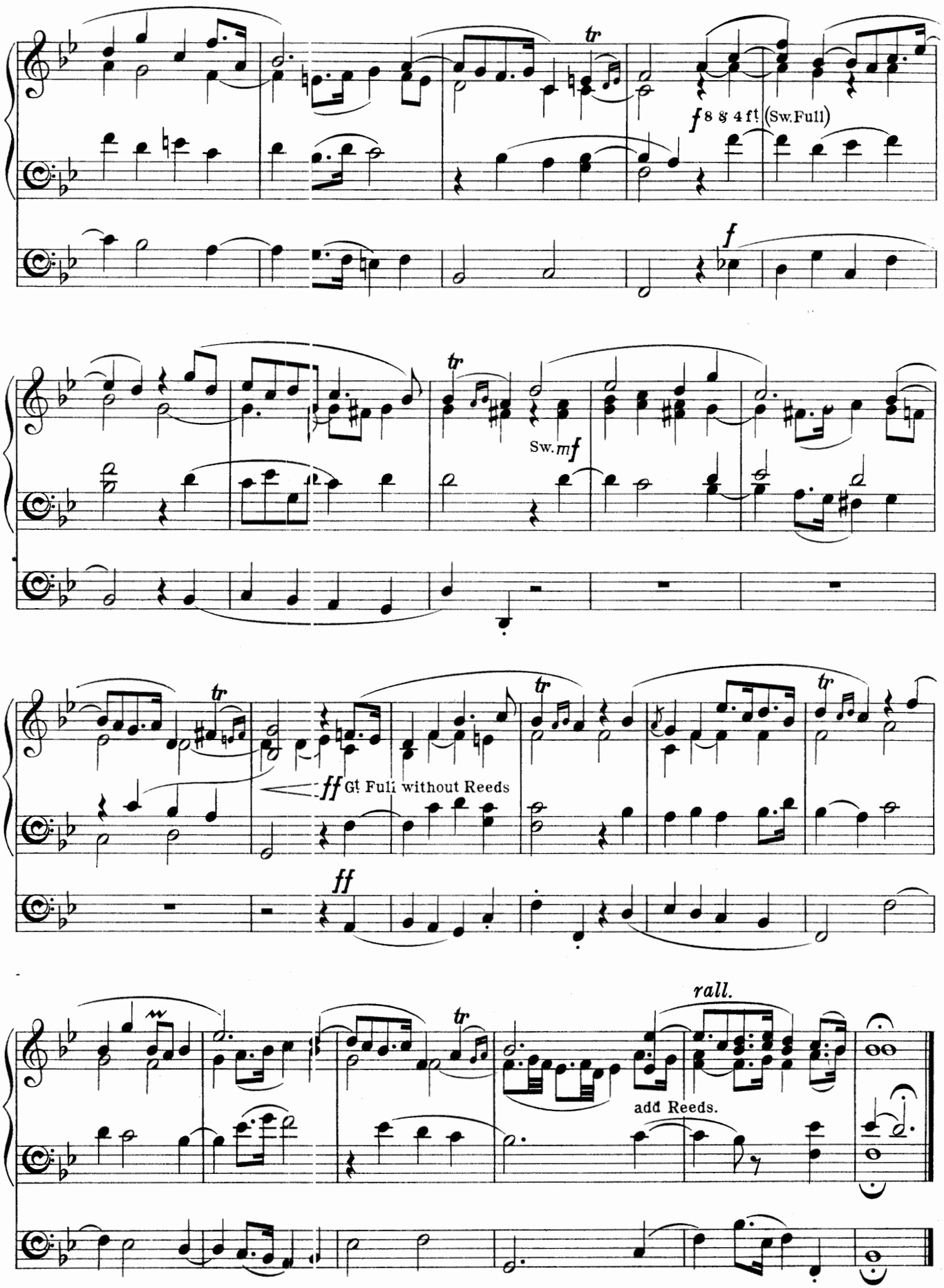
tr
f 8 & 4 ft (Sw. Full)
f
tr
Sw. mf
tr
tr
tr
ff Gt Full without Reeds
ff
rall.
add Reeds.

OLD ENGLISH ORGAN MUSIC

Edited by

JOHN E. WEST.

No. 20.

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Seventeenth Century Pieces

(SECOND SET)

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II. VOLUNTARY IN F MAJ. MATTHEW LOCK.
III. TOCCATA IN A MINOR MATTHEW LOCK.

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In editing these three Seventeenth Century pieces I have endeavoured to retain their original harmonic texture so far as possible. The few notes which I have added, here and there, are printed in small type.

On the other hand, I have thought it advisable, for practical purposes, to omit several of the old ornaments from the pieces by Lock.

All the marks of expression, phrasing, and manual indications are mine.

J. W.

EDWARD GIBBONS, Mus.B., Cantab. (?) et Oxon.

Elder brother of Orlando Gibbons. Born about 1565. Organist of King's College, Cambridge, 1592. Organist, Minor Canon and Precentor of Bristol Cathedral, 1599 (?) Organist and Custos of the College of Priest-Vicars of Exeter Cathedral, 1609–1645. Died about 1650. Composer of Church Music, &c.

He is said to have assisted Charles I., at the time of the Rebellion, with the loan of £1,000, for which service the Parliamentarians afterwards deprived him of his estates and rendered him homeless in his 80th year. Matthew Lock was his pupil.

MATTHEW LOCK (or LOCKE).

Born at Exeter about 1632. Chorister in Exeter Cathedral, and pupil of Edward Gibbons. Composer in Ordinary to the King. Latterly became a Romanist, and was appointed Organist to Queen Catherine. Died in August, 1677. Composer of music to "Macbeth" (?) and other Dramatic pieces, Church Music, pieces for Viols, Harpsichord, Songs, &c. Author of musical essays; "Melothesia" (a treatise on playing from a figured bass), &c.

THREE SEVENTEENTH CENTURY PIECES.

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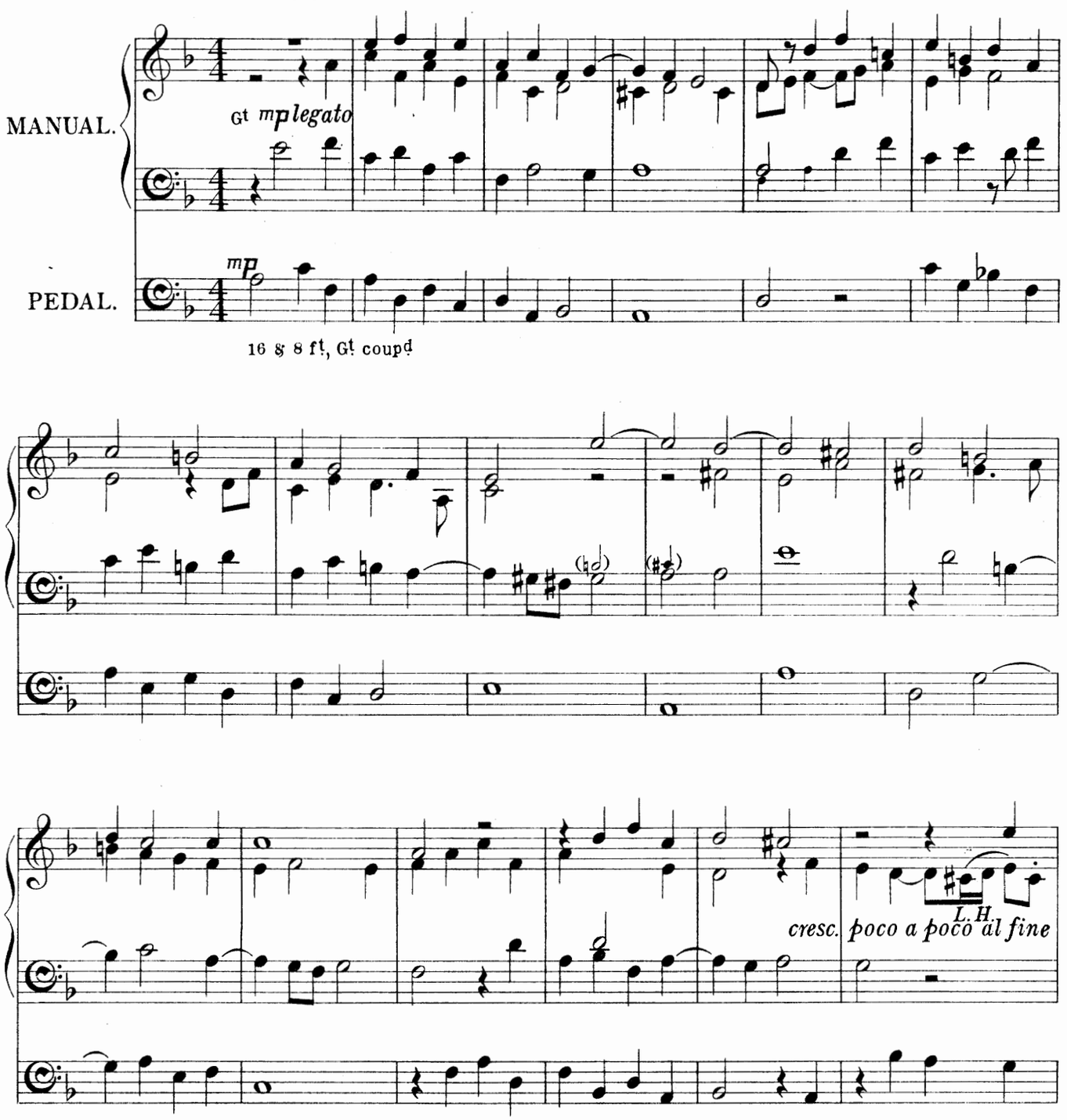
of English Church Music,
Harleian MSS., British Museum.

2nd SET.

(I.) PRELUDE.

("A Prelude upon ye Organ as was then usuall before ye Anthem:")*

Andante. ♩ = 72. Edward Gibbons.



* This is the heading given by Dr Tudway. The piece appears at the commencement of Gibbons' Anthem "How hath the city sate solitary."

Old English Organ Music No 20.(a)
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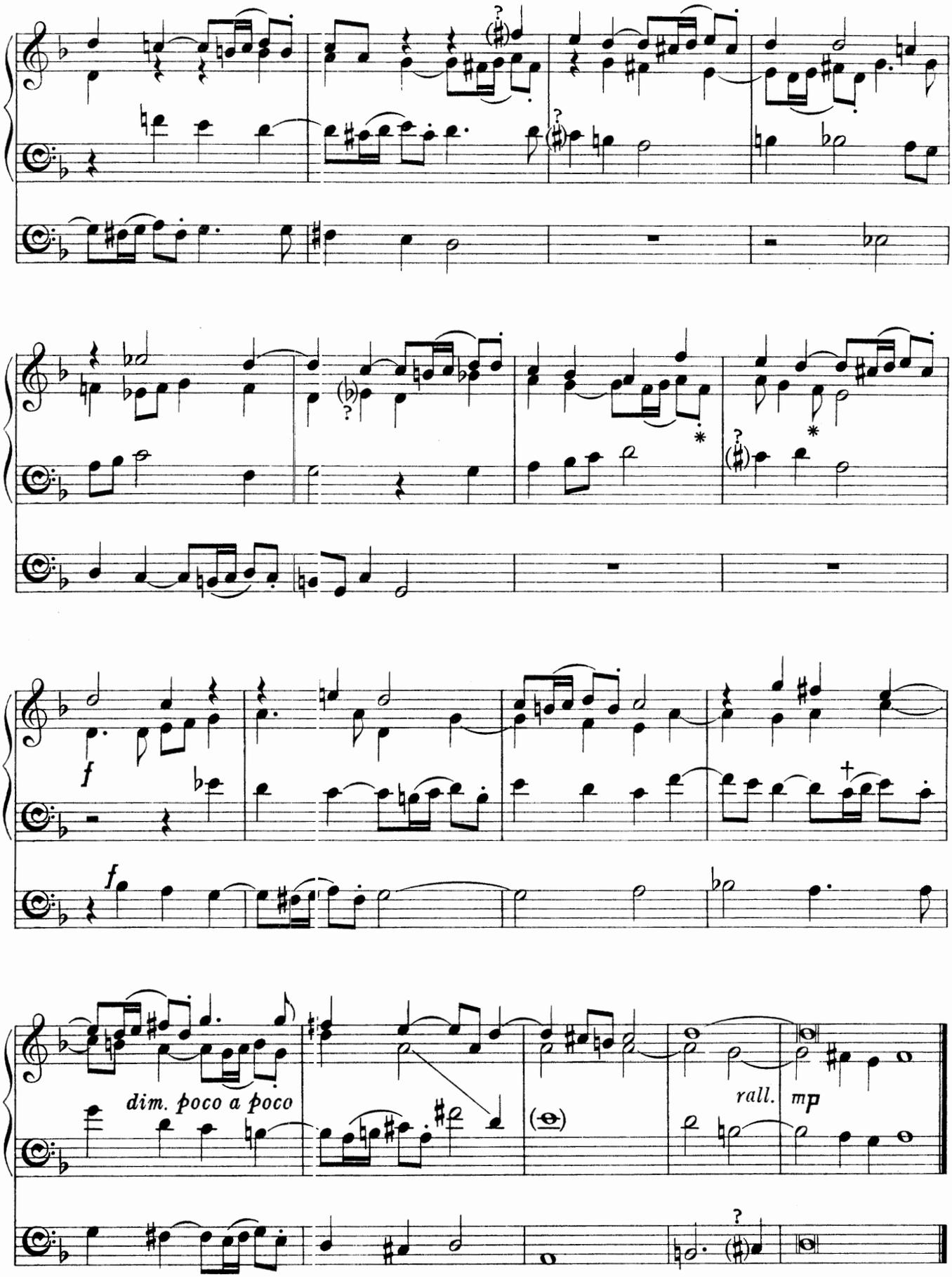


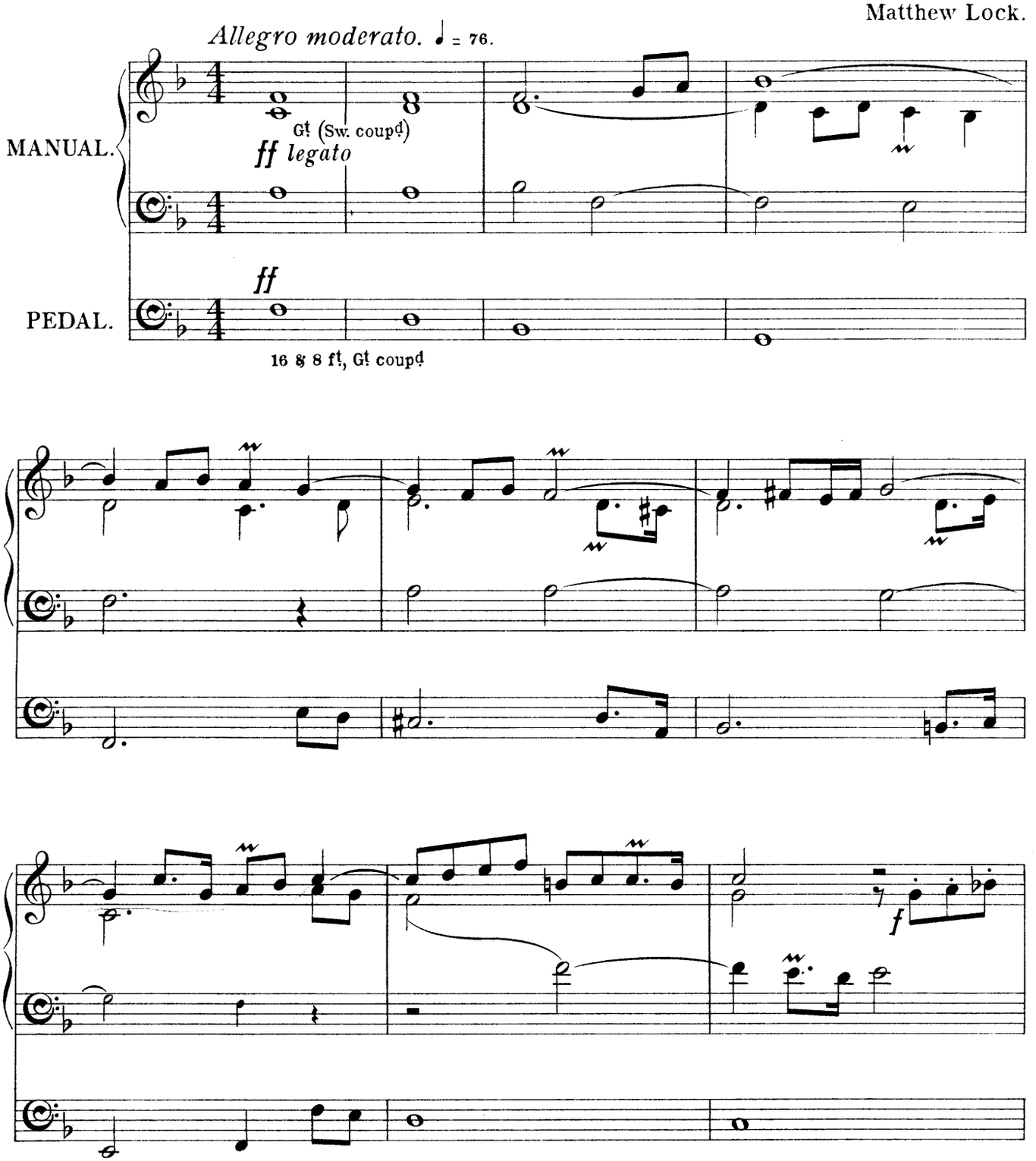
* These are F♯s in the MS.

† This is C♯ in the MS.

(II.) VOLUNTARY
in F major.

From "*Melothesia,* or Certain General Rules for playing upon a Continued Bass, with a choice Collection of Lessons for the Harp-sichord or Organ of all sorts."

Matthew Lock.



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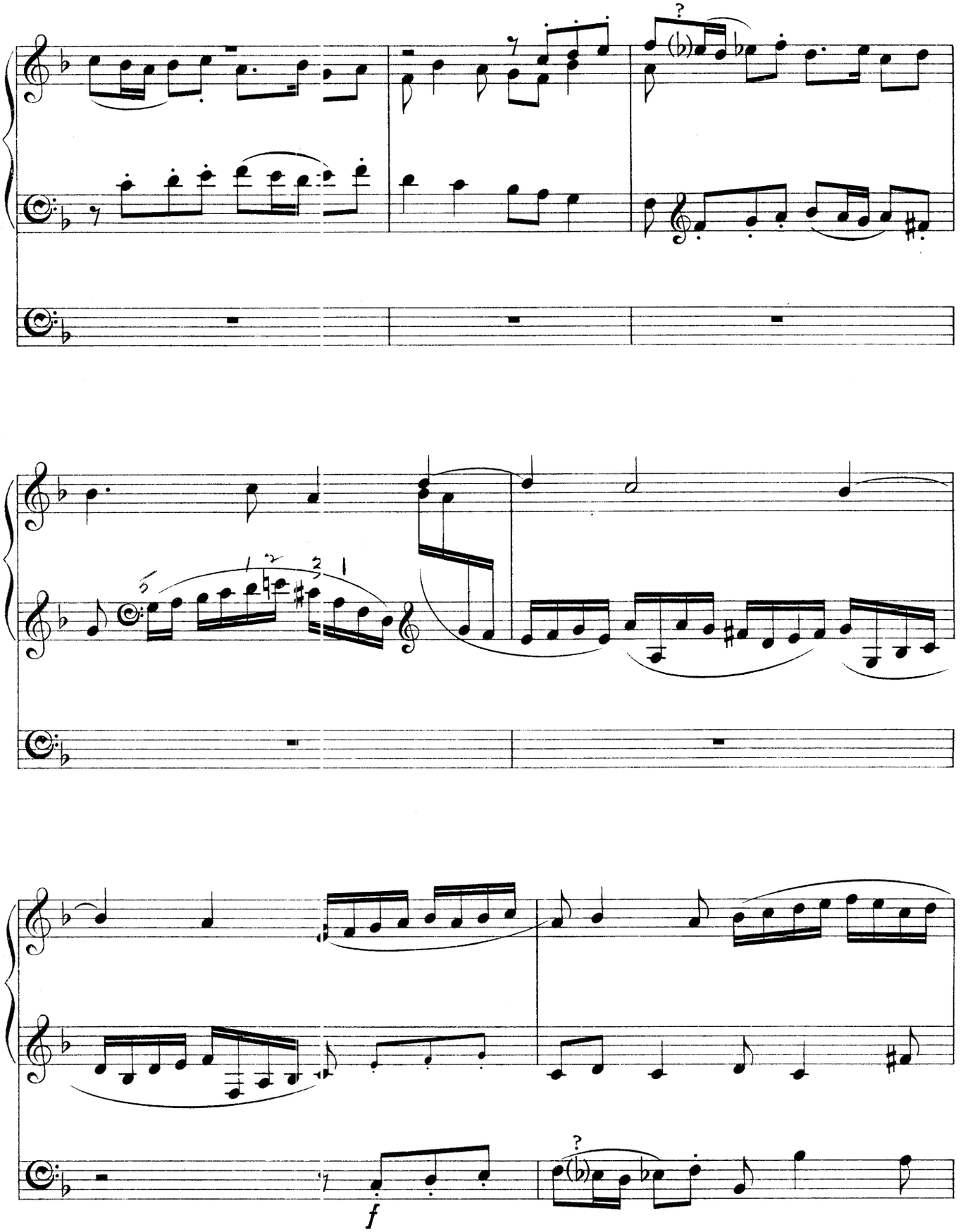
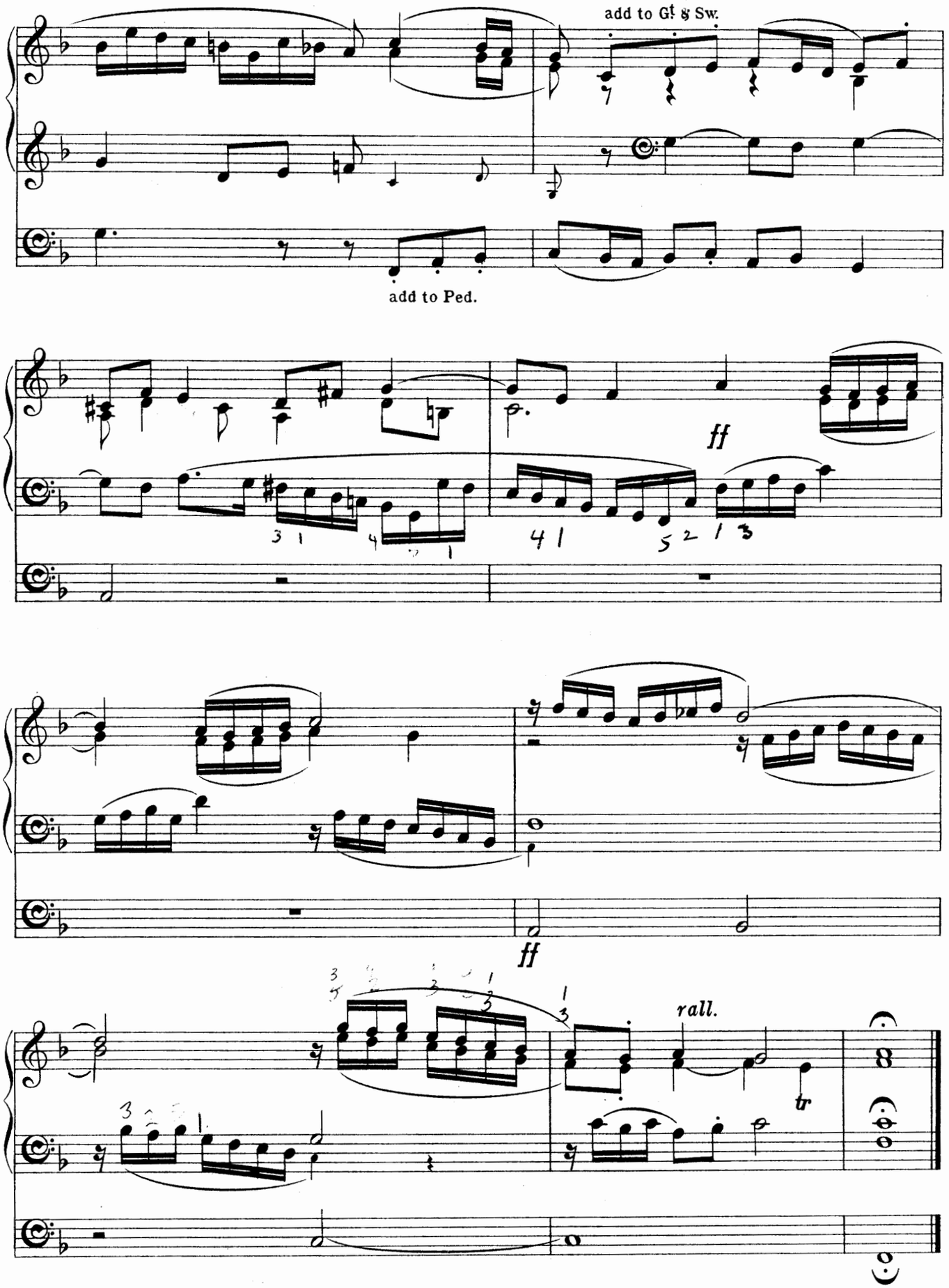

?
?
f

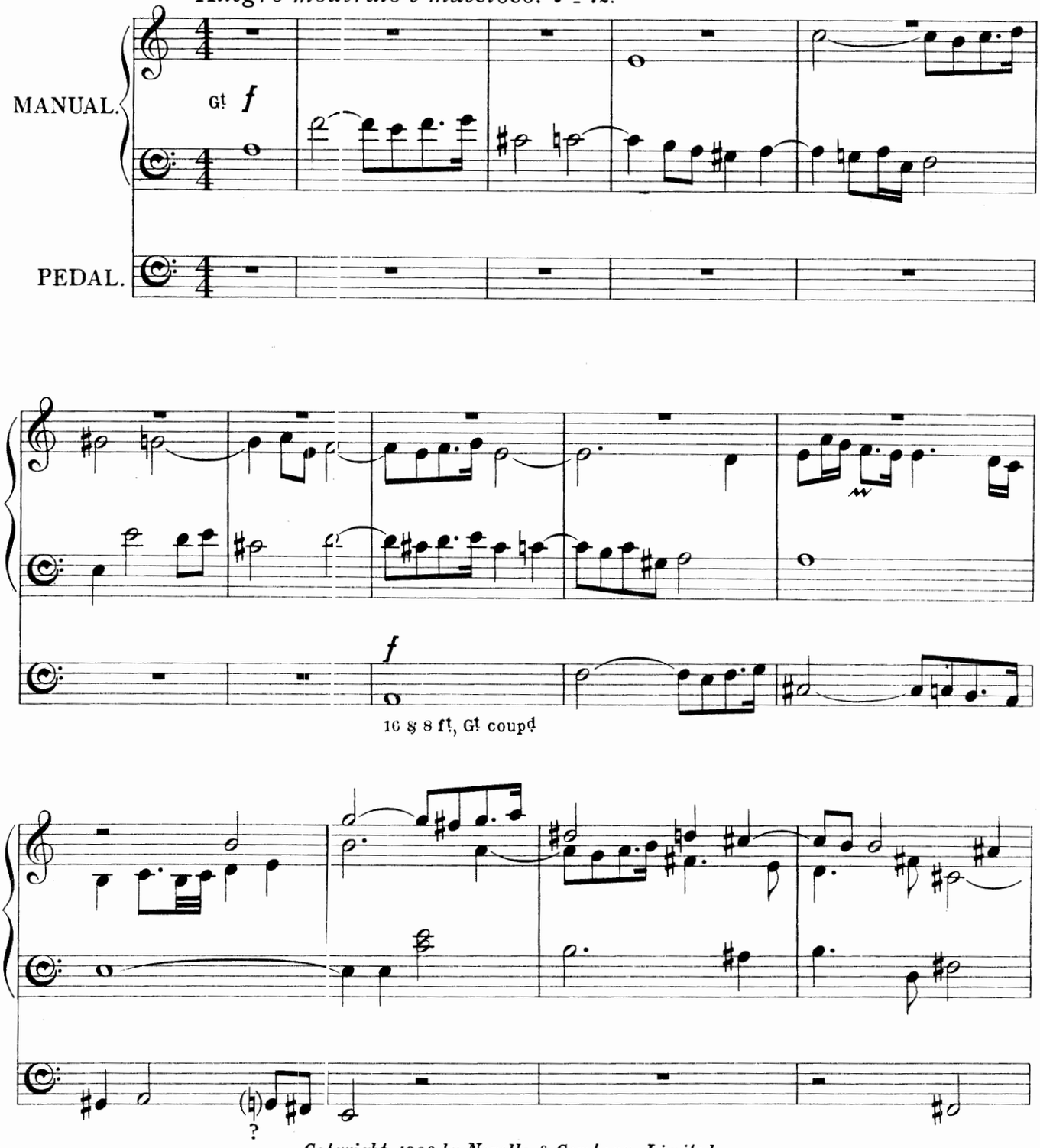

add to Gt & Sw.
add to Ped.
ff
ff
rall.
tr

(III.) TOCCATA
in A minor.

From "*Melothesia,* or Certain General Rules for playing upon a Continued Bass, with a choice Collection of Lessons for the Harp-sichord or Organ of all sorts."

Matthew Lock.

Allegro moderato e maestoso. ♩ = 72.



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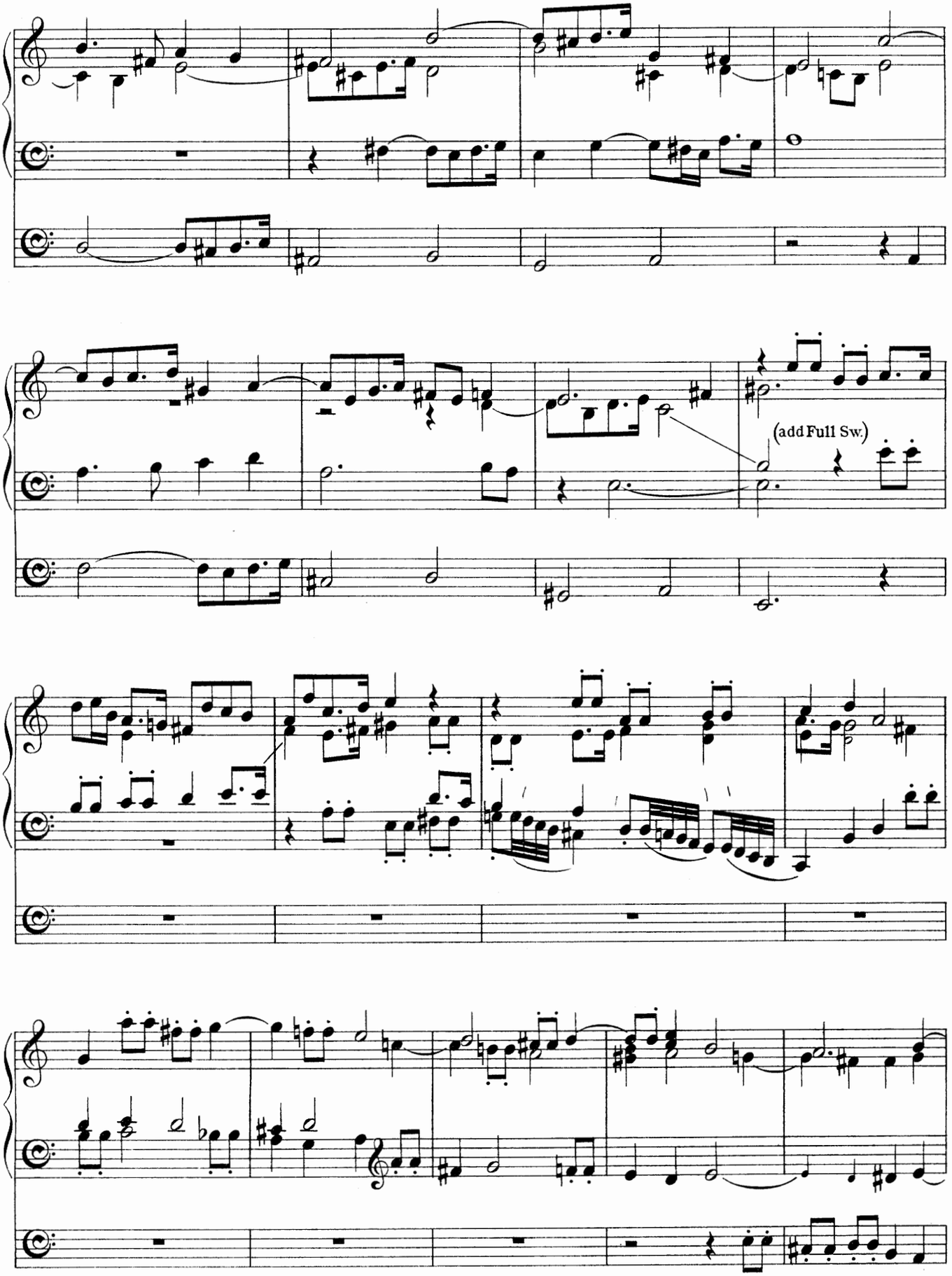
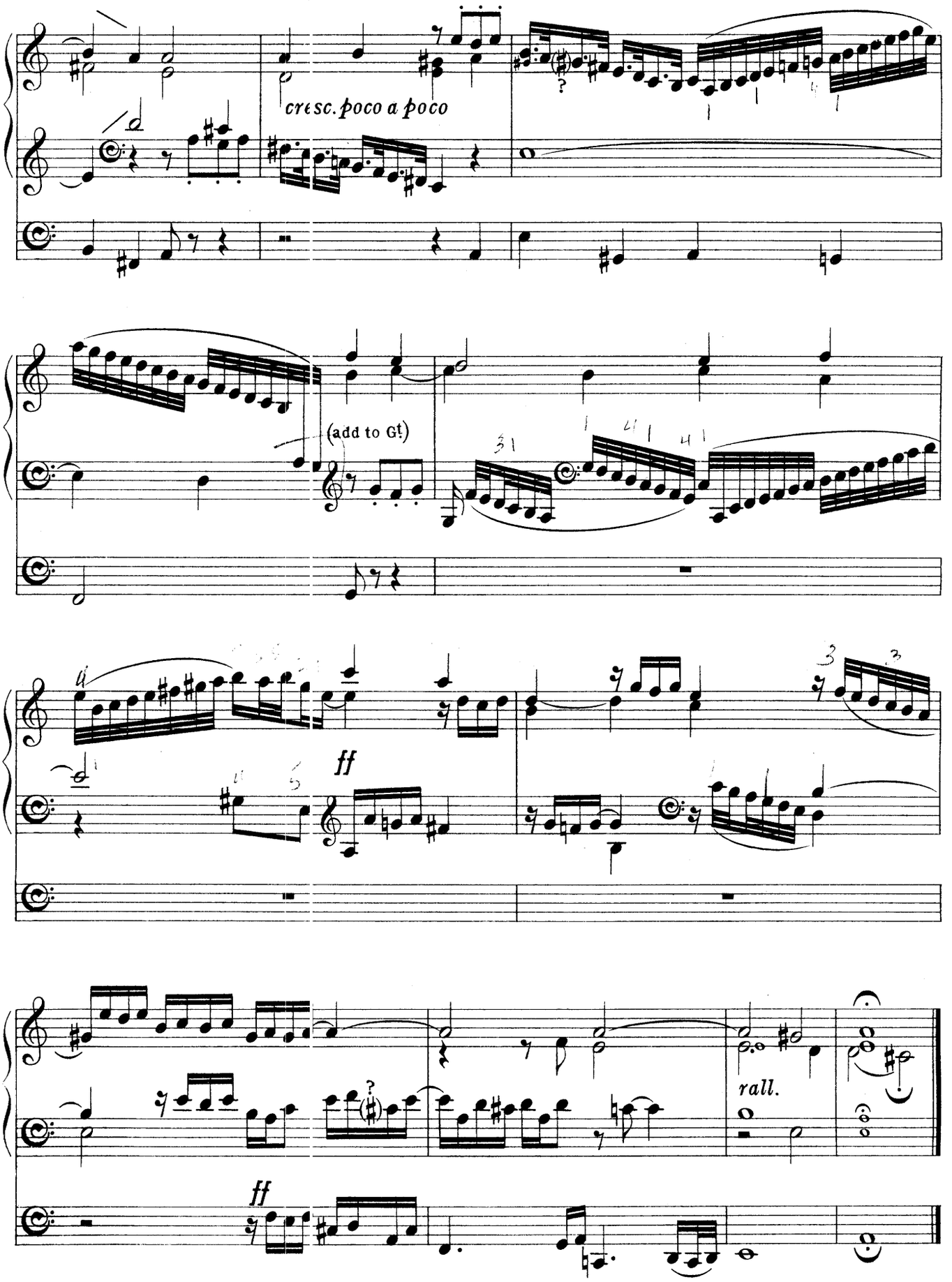

(add Full Sw.)


cresc. poco a poco
(add to Gt)
ff
rall.
ff