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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.

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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 humane 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 the musical score 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 piano introduction marked *f marcato*. The first few measures show a steady eighth-note accompaniment in the bass and a melodic line in the treble. The system ends with a fermata over the final notes.

The second system continues the piece. It features a melodic line in the treble staff with a first ending bracket over the final two measures. The bass staff provides a consistent accompaniment. The system concludes with a fermata.

The third system shows a change in dynamics to *ppiu f*. The melodic line in the treble staff becomes more active with sixteenth-note passages. The bass staff continues with a steady accompaniment. The system ends with a fermata.

The fourth system begins with a *cresc.* marking. The melodic line in the treble staff rises in intensity. The system concludes with a *f marc.* marking and a fermata over the final notes.

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

This system contains the first two staves of music. The upper staff features a melodic line with slurs and a dynamic marking of *mf* with an accent. The lower staff provides harmonic support with chords and moving lines. A *dim.* marking is placed above the lower staff, and a *marc.* marking with an accent is placed above the upper staff, with a *f* dynamic marking below it.

f marc. 3

This system contains the third and fourth staves. The upper staff has a triplet of eighth notes marked with a '3' above it. The lower staff has a *f marc.* marking with a downward-pointing arrow. Vertical downward-pointing arrows are also present below the lower staff.

dim. *mp* *espress.* *poco cresc.*

This system contains the fifth and sixth staves. The upper staff has a *dim.* marking above the first measure and an *espress.* marking above the second measure. The lower staff has an *mp* marking above the first measure and a *poco cresc.* marking above the second measure.

dim. *mp* *cresc.* 4

This system contains the seventh and eighth staves. The upper staff has a '4' above the first measure. The lower staff has a *dim.* marking above the first measure, an *mp* marking above the second measure, and a *cresc.* marking above the third measure.

espress. *mf*

This system contains the ninth and tenth staves. The upper staff has an *espress.* marking above the first measure. The lower staff has an *espress.* marking below the first measure and an *mf* marking below the second measure.

5

cresc.

mf

Detailed description: This system contains measures 5 and 6. The right hand plays a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. A dynamic marking of *mf* is present at the start of measure 6, and a *cresc.* marking is placed above the staff in measure 6.

f

p dim.

Detailed description: This system contains measures 7 and 8. The right hand continues the melodic line with slurs and accents. The left hand has a more active role with eighth-note patterns. A dynamic marking of *f* is at the start of measure 7, and *p dim.* is at the end of measure 8.

6

mf espress.

mf espress.

Detailed description: This system contains measures 9 and 10. The right hand features a melodic line with slurs and accents. The left hand has a steady accompaniment. A dynamic marking of *mf espress.* is at the start of measure 9, and another *mf espress.* is placed above the staff in measure 10.

espress.

mp

7

Detailed description: This system contains measures 11 and 12. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. A dynamic marking of *espress.* is at the start of measure 11, and *mp* is at the end of measure 12. The number 7 is written above the staff at the end of measure 12.

Detailed description: This system contains measures 13 and 14. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment.

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 melodic and harmonic development. A *cresc.* marking is placed over the first measure of this system, and a *mf* marking is at the end.

Musical score system 3, measures 10-11. The system begins with a *dim.* marking and a *mf* marking in the middle. The melodic line shows some chromatic movement.

Musical score system 4, measures 12-13. The system starts with a *dim.* marking and ends with a *f marc. 10* marking. A *cresc.* marking is also present in the second measure.

Musical score system 5, measures 14-15. The system begins with the tempo instruction *poco allargando* and ends with *a tempo*. It includes *dim.* and *p* dynamic markings.

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) indicated.

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), 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), indicating a strong or 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), 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), indicating a moderate volume with a strong, accented character.

Musical score system 1, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The first system contains measures 1 through 4. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *p* (piano) and *mf marc.* (mezzo-forte marcato).

Musical score system 2, measures 5-8. The right hand continues the melodic development with slurs and accents. The left hand has a more active role with eighth-note patterns. Dynamics include *cresc.* (crescendo), *più f* (più forte), and *f* (forte). Measure 14 is indicated above the staff.

Musical score system 3, measures 9-12. The right hand features a series of slurred eighth-note figures. The left hand continues with a steady accompaniment. Dynamics include *f* (forte) and *cresc.* (crescendo).

Musical score system 4, measures 13-16. The right hand has a melodic line with slurs. The left hand accompaniment is consistent. Dynamics include *sempre f* (sempre forte). Measure 15 is indicated above the staff.

Musical score system 5, measures 17-20. The right hand has a melodic line with slurs. The left hand accompaniment is consistent. Dynamics include *cresc. molto* (crescendo molto) and *ff sost.* (fortissimo sostenuto). The piece concludes with a double bar line and repeat sign.

II. LACHRYMÆ PAVAN.

Thomas Morley's Version.
(from the Fitzwilliam Virginal Book, N^o 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 (treble clef) features a melodic line with a *cresc.* marking. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The right hand continues with a melodic line, marked *dim.* and *p*. The left hand is marked *L.H. espress.* and features a sustained bass line.

3 *Poco largamente.*

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

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

Fifth system of musical notation. The right hand features a melodic line with a *dim.* marking and includes a sextuplet (marked '6'). The left hand provides a harmonic accompaniment.

mf *espress.*

First system of a piano score. The right hand features a melodic line with slurs and a fermata over the final note. The left hand provides harmonic support with chords and single notes.

f *P* *mf espress.*

Second system of the piano score. It includes dynamic markings for *f*, *P*, and *mf espress.* The right hand continues with a melodic line, and the left hand has a more active accompaniment.

cresc. *f*

Third system of the piano score. It features a *cresc.* marking and a *f* dynamic. The right hand has a melodic line with a fermata, and the left hand has a rhythmic accompaniment.

Fourth system of the piano score. The right hand has a melodic line with a fermata, and the left hand has a rhythmic accompaniment.

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

Fifth system of the piano score. It includes dynamic markings for *sempre f*, *ritard.*, *dim.*, *ten*, and *P*. The right hand has a melodic line with a fermata, and the left hand has a rhythmic accompaniment.

III. THE KING'S HUNT.

(from the Fitzwilliam Virginal Book, N^o CXXXV.)

John Bull.
(1563-1628)

Vivo. $\text{♩} = 96.$

The first system of music is in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a forte (**f**) dynamic and a tempo marking of *Vivo.* with a quarter note equal to 96 beats per minute. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The system concludes with a tenuto (*ten.*) marking and dynamic markings of *f* and *p*.

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

The second system is marked *Doppio più lento.* with a tempo change where the quarter note equals the half note ($\text{♩} = \text{♩}$). It starts with an *espress.* (expressive) marking and a *cresc.* (crescendo) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The system ends with a *mf* (mezzo-forte) dynamic.

The third system continues the piece with a *cresc.* marking. The right hand features a melodic line with a slur, and the left hand has a rhythmic accompaniment. The system concludes with a *cresc.* marking.

The fourth system features dynamic markings of *f* and *p* in the right hand, and *mf* in the left hand. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

The fifth system begins with a *cresc.* marking. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The system concludes with a *f* dynamic.

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 a series of accented chords in the right hand and a rhythmic 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 rhythmic accompaniment with a *p* dynamic marking and another *cresc.* 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 with a *p cresc.* marking. The system is divided into two parts by a double bar line, with first and second endings indicated by circled numbers 1 and 2.

Fifth system of musical notation. The right hand has a melodic line with a *f* dynamic marking. The left hand has a rhythmic accompaniment with a *f* dynamic marking. The system is divided into two parts by a double bar line, with first and second endings indicated by circled numbers 1 and 2.

Animato.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment of chords with accents. A dynamic marking *f* is present in the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a long horizontal line above the staff, possibly indicating a sustained chord or a specific performance instruction.

Third system of musical notation. The right hand features a series of chords. A dynamic marking *p* is in the left hand. The system concludes with a *ten.* (tension) marking above the right hand.

Fourth system of musical notation. The right hand has a melodic line with a slur and a sixteenth-note triplet marked with a '6'. A *rall. molto* marking is above the staff. The left hand has a *cresc.* marking. The system ends with a *f* dynamic marking and a *sost.* (sostenuto) marking above the right hand.

IV. QUODLING'S DELIGHT.

(from the Fitzwilliam Virginal Book N^o 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 its melodic line, and the lower staff maintains its accompaniment. A *cresc.* (crescendo) marking is placed over the final measures of this system.

The third system features a dynamic marking of *f* (forte) at the beginning. The upper staff has a more active melodic line with some slurs. 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*. It includes a *cresc.* marking in the middle and a *ritard.* (ritardando) marking towards the end. The upper staff concludes with a final melodic phrase, and the lower staff provides a concluding accompaniment.

1 *a tempo*
mf espress. *dim.*

p

cresc. *f*

poco ritard. - - - *a tempo*
dim. *p*

cresc.

ritard. **2** *a tempo*

p *mf marcato*

This system contains the first two measures of the piece. The first measure is marked *ritard.* and features a piano introduction with a 7-measure rest in the right hand. The second measure begins the main theme, marked **2** *a tempo*. The right hand plays a melodic line with a *p* dynamic, while the left hand provides a rhythmic accompaniment with a *mf marcato* dynamic.

This system contains the third and fourth measures. The right hand continues its melodic line, and the left hand maintains its accompaniment. The dynamics remain consistent with the previous system.

dim. *p espress.*

This system contains the fifth and sixth measures. The right hand begins a decrescendo marked *dim.* The sixth measure starts a new section marked *p espress.* in 7/8 time, with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

cresc.

This system contains the seventh and eighth measures. The right hand continues its melodic line, and the left hand provides accompaniment. A *cresc.* dynamic marking is present in the right hand.

cresc. *f*

This system contains the ninth and tenth measures. The right hand continues its melodic line, and the left hand provides accompaniment. A *cresc.* dynamic marking is present in the right hand, and a *f* dynamic marking is present in the left hand.

dim.

poco ritard.
a tempo
p

cresc.

ritard.
f
3 a tempo
p

cresc.
mf
marc.

musical notation system 1, featuring piano and right-hand staves with dynamic markings *marc.* and *marc.*

musical notation system 2, featuring piano and right-hand staves with dynamic marking *mf*

musical notation system 3, featuring piano and right-hand staves with dynamic markings *mp* and *dim.*

musical notation system 4, featuring piano and right-hand staves with dynamic markings *p* and *cresc.*

musical notation system 5, featuring piano and right-hand staves with dynamic markings *cresc.*, *f*, *rall.*, and *ff sost.*

V.
SELLENGER'S ROUND.

(from the Fitzwilliam Virginal Book N^o LXIV.)

William Byrd.
(1542—1623)

Allegretto giocoso. ♩ = 88.

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

cresc. *più f*

dim. *p* *tr*

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

13114

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1

p *cresc.* *mf*

cresc. *f* *marc.*

dim. *p*

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

2

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

musical score system 1, featuring piano and treble clefs. The piece begins with a *marc.* (marcato) dynamic. The first measure has an accent (>) over the first note. The second measure has a trill (*tr*) over the second note. The third measure has a fermata over the first two notes. The fourth measure has a forte (*f*) dynamic. The system concludes with a slur over the final two notes.

musical score system 2, continuing the piano and treble clef. The first measure has a slur over the first two notes. The second measure has a slur over the first two notes. The third measure has a piano (*p*) dynamic. The system concludes with a slur over the final two notes.

musical score system 3, continuing the piano and treble clef. The first measure has a *cresc.* (crescendo) dynamic. The second measure has a forte (*f*) dynamic. The system concludes with a slur over the final two notes.

musical score system 4, continuing the piano and treble clef. The first measure has a slur over the first two notes. The second measure has a forte (*f*) dynamic. The third measure has a slur over the first two notes. The system concludes with a triplet (*3*) of notes in the treble clef, with a dynamic of *L.H. mp* (Left Hand mezzo-piano).

First system of musical notation. The right hand (treble clef) features a melodic line with eighth notes and slurs. The left hand (bass clef) plays chords and moving lines. A dynamic marking of *sf* (sforzando) is present in the right hand.

Second system of musical notation. The right hand (treble clef) has a melodic line with slurs. The left hand (bass clef) has a moving line. Dynamic markings include *mf* (mezzo-forte) for the right hand and *f* (forte) for the left hand. Labels "R.H." and "L.H." are placed near the respective staves.

Third system of musical notation. The right hand (treble clef) plays chords. The left hand (bass clef) has a moving line. A dynamic marking of *più f* (più forte) is present in the right hand.

Fourth system of musical notation. The right hand (treble clef) has a melodic line with slurs. The left hand (bass clef) has a moving line. Dynamic markings include *mf* (mezzo-forte) for the right hand and *f* (forte) for the left hand.

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 provides harmonic support with chords and moving lines. A forte (*f*) dynamic marking is placed above the right-hand staff.

The second system continues the piece with two staves. The upper staff features a melodic line with slurs and ties. The lower staff has a more rhythmic accompaniment. A *dim.* (diminuendo) marking is present in the middle of the system.

The third system begins with a measure number '4' above the first measure. It consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment with slurs. Dynamic markings include *p* (piano) at the start, *marc.* (marcato) in the middle, and *f* (forte) towards the end.

The fourth system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment with slurs. Dynamic markings include *marc.* (marcato) at the beginning and *più f* (più forte) in the middle.

mf

cresc. f

tr dim. p *espress.*

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

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