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ORLANDO GIBBONS

1583-1625

COMPLETE KEYBOARD WORKS

IN FIVE VOLUMES

TRANSCRIBED AND EDITED FROM THE MSS.

BY

MARGARET H. GLYN

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London:
STAINER & BELL LTD, 58, Berners Street, W.1.

PREFACE

Musicians have hitherto had little opportunity of estimating the true value of the keyboard works of Orlando Gibbons. Overshadowed in his life-time by his greater contemporary, John Bull, his compositions were practically excluded from several important virginal books, whether through jealousy or religious prejudice, or both, cannot now be definately ascertained. Thus the Fitzwilliam M.S. contains only the *Parthenia Pavan* under his name, which must have been already published, although two fragments of other pieces are included anonymously (Nos 40, 203). About ten pieces are also found anonymously elsewhere, and several MSS. have one or perhaps two pieces of his under another composer's name, including the published *Prelude* and *Queenes Command*. No other Tudor composer has suffered in this way in a like degree.

During my years of virginal research, nothing has been of greater interest than the gradual discovery and bringing together of the works contained in the present edition. The pieces, 52 in number, are arranged in five books; I Masks and Dances, II Variations, III Pavans and Galliards, IV, V Fancies.

I have the honour to say that H. M. The King has graciously granted me permission for the publication of eight pieces, (I, 3, III, 5, 7, 9, IV, 4, V, 17, 18, 19), from the famous autograph manuscript of Benjamin Cosyn.

The Governing Body of Christ Church have allowed the publication of four pieces from MSS. in their possession, (II, 2, IV, 8, 13, 14), of which they reserve the rights including all rights of reproduction by any other person than the present publishers.

The Director of the New York Public Library has given permission for publication of fourteen pieces from MSS. Drexel 5612 and 5611, (I, 1, 2, 6-12, II, 3, 4, 6, III, 1, V, 15), and of these similarly reserves the rights. From this source two beautiful pieces, the Ground in A minor, and the Pavan in G minor, have been recovered.

The Director of the Library of the Paris Conservatoire has given leave for publication of three pieces, (I, 4, IV, 1, 2,) and also reserves the rights.

Messrs. Novello & Co have courteously allowed me the use of one fantasy published by them, the MS. of which, formerly in Dr. Cummings' possession, has passed to Japan and cannot now be traced by the Imperial Library at Tokyo. The remainder of the works are in the British Museum.

All the great works of Gibbons excepting the *Parthenia Fantazia in foure parts* are here published for the first time; the *Hunts-up*, the *Pavans* in G minor and D minor, the two *Galliards* in A minor, and the *Fancy* in G minor. Other first publications are *Lincolnes Inne Maske*, *Almain* in G, *French Ayre*, *The Italian Ground*, *The Fairest Nimphs*, *Kings Juell*, *Whoope doe me no harme*, *Sarabrand*, *Ground*, *Galliard* in D minor, and *Fancies*, 1, 2, 3, 8, 11, 13, 15, making a total of twenty-three new pieces.

Woods soe wilde is published for the first time in its complete form as in Brit. Mus. Add. MS. 36661, and in the *Fantazia of foure parts* the original text is restored, freed from the alterations made by Rimbault, whose edition has hitherto been the only one available for reproduction.

There are two other *Fancies*, the authorship of which lies between Gibbons and Bull, but as the evidence is mainly in favour of the latter, these two pieces are excluded. There exists a virginal book at the Paris Conservatoire stated officially to be written by Cosyn. A small part of it is by Cosyn, but the remainder is in a different and earlier hand, and *may* be a Bull autograph. This part contains the two fantasies in question amongst a collection of Bull's known works. The *Fancies* appear also in MS. 1113, Christ Church, Oxford; one is the first of the "Doricks" (Nos 90, 91) by Bull, the other is one of a set of six anonymous plain-song fantasies, all exactly similar in style, three of which are proved to be Bull's. It is most unlikely that one is by Gibbons, since the style is not his. The only contrary evidence is supplied by Cosyn himself. In what we may term provisionally the Bull part of the Paris MS. no composers' names appear; it is without beginning or ending, but Cosyn has supplied an Index to the whole book. In this index, the plain-song *Fancy* in question is set down to Gibbons. But a known *Coranto* of Gibbons is set down to Crofurd, therefore we may take it that Cosyn in his old age was becoming a little forgetful. In any case virginal indexes are never wholly reliable. In the folio Cosyn MS. a shorter version of the "Dorick" is given without its title as by Gibbons. This I regard also as an error, there being the evidence of the Christ Church MS. against it, and the fact that the two "Doricks" obviously belong to each other and are found together also in the Paris MS.

Two very small voluntaries are found in another Paris MS., mid-seventeenth century, as by "Mr Gibbons" and are here included. A piece called *Duretto* is not by Gibbons, though it has been published as his.

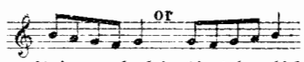
In considering the work of this composer, we must not overlook the defects of our text. Not a single virginal piece exists in the handwriting of Gibbons, unless the transcriptions of eight of the *Nine Fantasies for Viols* in the New York Drexel MS. 5612 are his, but as these are originally string trios, they do not fall within the scope of a keyboard edition. We have therefore no authoritative text. The editing of a single manuscript is a simple matter compared with the problem of a text based upon several versions, all probably differing in detail more or less. Out of the twenty-two MSS. in which Gibbons pieces are contained, the best versions are generally those of Cosyn, Christ Church 1113 (Oxford), Drexel 5612 (New York), and Paris Conservatoire MS. 18548, all of the early seventeenth century.

Late MSS. occasionally contain a piece not found elsewhere, but for purposes of collation they may be generally disregarded. It might be expected that *Parthenia* would give a reliable text for its six pieces, but unfortunately this is not the case, for composers did not in those days correct their own proofs. We shall never know what happened to the autographs from which, presumably, *Parthenia* was set up, but the fact remains that the Gibbons versions in the above-mentioned MSS. are its superior.

The first consideration in the choice of a text is the style of the piece. During the first three decades of the seventeenth century a gradual but considerable change passed over virginal music. By degrees the leading note replaced the the minor seventh, and the whole style began to approximate towards the Continental standpoint. It is difficult to say how far Gibbons himself was affected by this change; his *Kings Juell* is an example of one of his most modern sounding pieces; Cosyn, who recorded him, was in his day of a thoroughly advanced and up-to-date habit. On the other hand, Gibbons is revealed, especially in his *Fancies*, as belonging more to the regime represented mainly by Byrd, where the inflectional usage was paramount, a distinct difference being observed between the seventh used harmonically and the seventh of the scale. The leading note was practically confined to cadences and harmonic effects, and each part fulfilled its normal function mostly irrespective of harmonic considerations as understood now-a-days. The difference between these two styles will be appreciated by comparing the manuscript version of the Prelude (IV, 14) with the Parthenia version which is also indicated here. We may trace in the latter the "modernising" process. The complete recovery of the manuscript version is due to Christ Church 89 a vocal MS. containing but this one piece of virginal music with what was doubtless its original slow ending. On certain points in the Prelude all the MSS. are in agreement, and none of them reproduce *Parthenia,* as a whole.

The Fitzwilliam version of the *Lord of Salisbury's Pavan* (IV, 2) is here taken, since it has the pure minor form of the theme, which Gibbons must have used. From the New York MS. 5612 the correct reading of bar one of the following Galliard is recovered, showing the theme in imitation (altered in *Parthenia*) but the sharps are still there at the opening. It is clear, however, that these sharps in the descending scale are an addition, firstly, because the theme of the Galliard must be identical with that of the Pavan, and secondly, it would naturally agree with its own imitation; therefore the sharps are removed.

It is necessary to judge each piece on its own merits, and obviously the unity of the piece is the essential thing. A reading that will be right in one place may be wrong in another. With two versions only, the choice is often difficult enough; with three it may be found that two of the MSS. coincide, by no means always the same two, but this adds weight to the reading if it agree with the remainder of the text; with more than three versions mature experience only can decide which Gibbons is most likely to have written. I have revised many of my earlier readings as my ear for the details of the style has developed, and what is left to stand here is the result of much study. In any case beyond the single note or accidental, the original is also given in the text. The correction of accidentals is made upon the principles given above, and the augmented sixth, characteristic of Gibbons, is restored; in doubtful cases the MS. is given the benefit of the doubt.

In the following examples, 

there is not sufficient manuscript evidence to say that Gibbons always wrote them as above; it is probable that he did, but such turns are inserted as they are found in the MSS., preference being given to the natural seventh. It is clear that Tudor composers did not object to the tritone if they wished to use it, and the sharp may be a later addition. This is however, a very small detail, and it may at least be claimed that there is nothing in this edition that is out of harmony with the general characteristics of Gibbons' style. No further restoration has been attempted beyond the alternative version of the Italian Ground, and four bars added, mainly from Gibbons material, to complete two variations, the originals being obviously lost.

It is to be observed that a modern reading does not detract from the scholarly value of a correct text. A much larger experience is required to discover the notation exactly fitted to express this music to the eyes and ears of a present-day musician than if the original is merely reproduced with the mechanical substitution of the modern stave and clefs. Barring is a vague and uncertain factor in virginal books; it has no accentual significance, and where it differs from modern usage is here disregarded. Time signatures in our sense do not exist. The crotchet beat is here used throughout, sometimes involving a diminution of time-values from 𝅗𝅥 to ♩, the object being to put the piece into that modern time-signature which the composer would naturally have chosen. A bar of six crotchets is translated either into six quavers or into two bars of three-four time, according to the character of the piece. Three-two is replaced by three-four. Practically all pieces found here in three-time or dotted two (six-eight) have been translated or re-barred. Diminution in time value is always noted in the text. Key-signatures of one and two sharps are used to avoid reiteration of accidentals. In certain cases transposition has been made where the piece is written too low for the pianoforte. The English virginal compass lay very low, A above the treble stave being the top note till about 1620, when the keyboard was extended to C. The Italian compass was a fifth higher with a proportionately shorter bass, four octaves being the compass in both cases, unless a short octave may have given a note or two more in the bass. Gibbons had undoubtedly a tendency to write low, probably in order to use all the compass available. Evidently he wanted treble and put his work low in order to get more space upwards. It is wonderful that his music conveys no hint of the cramped conditions under which he wrote. When he reaches the top, invariably the impression is conveyed that he descends by his own desire.

The only directions in which the Elizabethan virginal composers were entirely unhampered were those of pace and phrasing, and it is evident that they availed themselves of both to the uttermost. In Gibbons' advanced *Galliards*, as given here in three-four time, it is not possible to take the runs too fast as accompaniment of the melody. With a slower reading the brilliancy is lost, and these pieces assume a more or less contrapuntal character with dislocation of the melody.

We are beginning to realise that phrasing is to music what punctuation is to language. Imagine a new book pub-

lished solid without stops or paragraphs, and you have the conditions under which Gibbons' work has hitherto been produced, and under which it was written. To unravel this phrasing, especially in the *Fancies*, is no light task. The object of phrasing is to bring out the meaning of melody as an individual expression. It might seem a question how far melody which appears almost continuous can be rightly phrased. A new phrase starts upon the heels of the former one, and to separate is to shorten one or the other. It is probable that in Tudor church music the contrapuntal flow is intended to prevail, which produces an impersonal effect. But with an individual player on a single instrument phrasing is the life, and no individual expression can be made in music without it. A new and original style, especially, such as this of Gibbons, is incomprehensible if presented all in a block. For this sole reason, to render Gibbons intelligible as I understand him, I have undertaken a complete phrasing. Neither example nor tradition exists; the work is of a pioneer nature, and is offered as such. It is scarcely possible to conceive of melody more free than his or more open to misreading according to later ideas, and when it comes to three or perhaps four individually melodic parts not merely proceeding together but blending one into another (an art since completely lost), to leave such work unphrased is to shirk responsibility. As a matter of fact our present method of phrase-indication, none too clear, almost breaks down under the strain imposed upon it.

It has not seemed advisable to cumber the text of this edition with obsolete signs of ornaments which have now but a doubtful rendering and no authority, and the use of which differs greatly between one MS. and another. It is very generally agreed that these ornaments in whatever way performed, are unsuited to modern keyboard instruments, and should be sparingly used, if at all, on the virginal and harpsichord. The earliest 16th century MSS. contain none; the later ones have a few, but it was not until the 17th century that ornaments began to flourish and abound. And even in that period the New York Drexel MS. 5612 is practically without them. The matter seems then to have been a question of taste, left largely to the performer. A convention of ornament doubtless did exist, but was not considered an integral part of the music, or it could not have been omitted from certain virginal books. And an examination of the music from this point of view shows that ornaments can add nothing to the beauty of Tudor melody and may easily detract from it.

Another undesirable convention of the period is the practice of continual repetitions. In most virginal books the strains are divided off by double bars and generally numbered, the theme counting as the first variation. All through the Fitzwilliam MS., and to a lesser degree in others, repeat marks are placed at the double bars. The tedium of perpetual repetition of variations may be imagined. Seeing that, apart from fugal writing, the development of virginal music is solely of the variation type, the modern player may be pardoned if he prefers to have the matter through once only. It is by no means certain that these repeats were always or even often played; it was probably, like the ornament question, left to the player or the copyist (who was always a musician) to decide, each according to his own taste.

Turning to the instruments themselves, it may be observed that there is a great difference in character between the virginal and the harpsichord, and music written for the one loses most of its effect when played on the other. Virginal music requires the Tudor virginal for Tudor effect; if a modern reading is desired, it can be very suitably played on the pianoforte. In either the contemporary or the modern rendering there is virtue, but not in the hybrid mixture of the harpsichord which has nothing to recommend it for the purpose. In his greater keyboard works Gibbons seems to require far more than the little virginal could give him for his due expression. The virginal is the most fascinating rhythmic instrument of the keyboard in existence. But necessarily it is limited, and best suited to little pieces. Greater works require light and shade, sonority, climax; these Gibbons knew only in his imagination, but his works testify to the fact that he could so hear them, some being almost unintelligible if played "in the flat". The distance between the little *Almains* and *Corantos*, and, for example, the *Hunts up*, a masterpiece of exquisite contrapuntal expression, is sufficient to suggest a development in which Gibbons left the capacities of the virginal far behind. His greater *Pavans* and *Galliards* equally demand an expressive instrument. If the pianoforte can make these works live, its use is justified, apart from any other issue.

The question of the organ *Fancies* is on a somewhat different footing. Many of them are delightful on the piano, but there is no doubt that they are as a whole intended for the organ. Here again there may be room for an antiquarian as well as a modern reading, but the main difficulty is the complete disappearance of the Tudor organ. So far, no specifications of the 16th century have been found, and it is only just recently that an early 17th century one has been published (The Organ, N° 15, p. 159). This, the organ of Eton College, consisted of five stops; one 8ft., two 4ft., and two 2ft. This seemingly top-heavy combination was doubtless characteristic of the period. Even the Bach organs of a century later contained what is to us an overwhelming amount of mixture and mutation in proportion to foundation tone. This organ quality may account partly for the unusually low pitch of some of the *Fancies*, but we have no clue at all to the manner of registering. Gibbons as a player was described as "the best Finger of the Age", and doubtless the organ of Westminster Abbey afforded far greater scope than the Eton one.

Turning to the modern instrument, we are confronted with the vexed question of the pedal-board, so indispensable to the organist. The future will doubtless solve this problem for itself, but in the meantime it may be suggested that the basses of Gibbons' organ music are for the most part essentially manual basses, unsuited to pedals, that it is an anachronism to play Tudor music in the style of Bach who was born a hundred years later than Gibbons, and that if the superfluous pedal organ be left out, and the feet used continuously for registering and expression instead of the hands, the legato required by Gibbons can be attained, and at the same time something also of the subtlety of reading, elasticity, variety and climax, which, beyond any other organ music, these works demand. After all, the instrument is for the music, and not the music for the instrument.

The resurrection of Gibbons as an instrumental composer will be, to posterity, the great event of his Tercentenary. His *Fancies*, in reality free fugues, are the greatest of their kind that have ever been written, and they open a new door in the fugal line. After three hundred years he is still in the van of development. It has been said that "one of the finest things in education is the close and loving study of one or two great books." Such study of Gibbons' masterpieces will prove in itself an education in music.

March 1925 *Margaret H. Glyn*

The MS. Reading of Corrections made in the Text

Page	*Line*	*Stave*	*Bar*	*Beat*	*MS.*
3	5	1	1	2,4	F♮
4	2	2	3	4	Tenor F
7	6	2	2	2	G ♪
8	5	1	1	3,4	Treble ♩♩
8	5	1	4	2	F♯
8	6	1	2	4	C♮
8	6	1	4	2	C♮
9	1	2	4	4	Tenor D
13	1	2	1	2	A above F twice
13	2	2	3	2	A above F
13	5	2	2	2	A above F
14	1	2	3	4	G♯
14	4	1	3	2	G♯
15	3	1	1	2	G♯,
15	3	1	2	4	F♯
15	4	2	2	1	Bass G ♩
19	4	1	3	3	A♯ omitted
20	4	2	1	1	C♮
21	4	2	4	2	F♮
23	2	2	3	1,2	Tie omitted
24	1	1	3	1,2	Alto D omitted

Index of Gibbons' Works from "Elizabethan Virginal Music"

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Alman in C, N. Y. Drex. 5612, 83, Cosyn 63.
The French Almaine, Cosyn 64, Add. 10337, 2.* N.Y. Drex. 5612, 121.*
Alman, or Italian Ground, Ch. Ch. 1113, 97, Add. 36661, Add. 10337,** Paris 18548, 8, N.Y. Drex. 5612, 88.
Ayre or Toy in A minor, Ch.Ch. 1113, 89, Ch.Ch. 1003, N.Y. Drex. 5612, 84, Paris 18570, II.*
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Coranto in D minor, N. Y. Drex. 5611.
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(Repeats omitted) Add. 23623,** (Adieu Coranto).
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Prelude in A minor, Cosyn 74, Ch.Ch. 47 (Running Fantasia), N.Y. Drex. 5611,** Paris 18570 II.*
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Sarabrand (folk-song), Ch.Ch. 1175, N.Y. Drex. 5611.
Whoope do me no harm, Ch.Ch. 47, Ch.Ch. 431, Paris 18570 II.*
The Woode so Wilde, Add. 36661, Add. 31403, Fitz. 40* (incomplete).
Pescod Time (Hunts up), Cosyn 56, N.Y. Drex. 5612, 18.
Ground, N.Y. Drex. 5612, 93.

Anonymous pieces are starred. Those under another composer's name are double starred.

S & B. 3026.

Sources of the Text

Parthenia 1611.

British Museum. Add. MSS. 36661, 23623, 31403, 29996, 10337, 22099.

Christ Church, Oxford. MSS. 1113, 1003, 431, 47, 89, 1175, 1142A1, 2, 1176.

Fitzwilliam MS.

Cosyn MS.

Paris Conservatoire MSS. 18546, 18548, 18570 I. II.

New York Drexel MSS. 5612, 5611.

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.

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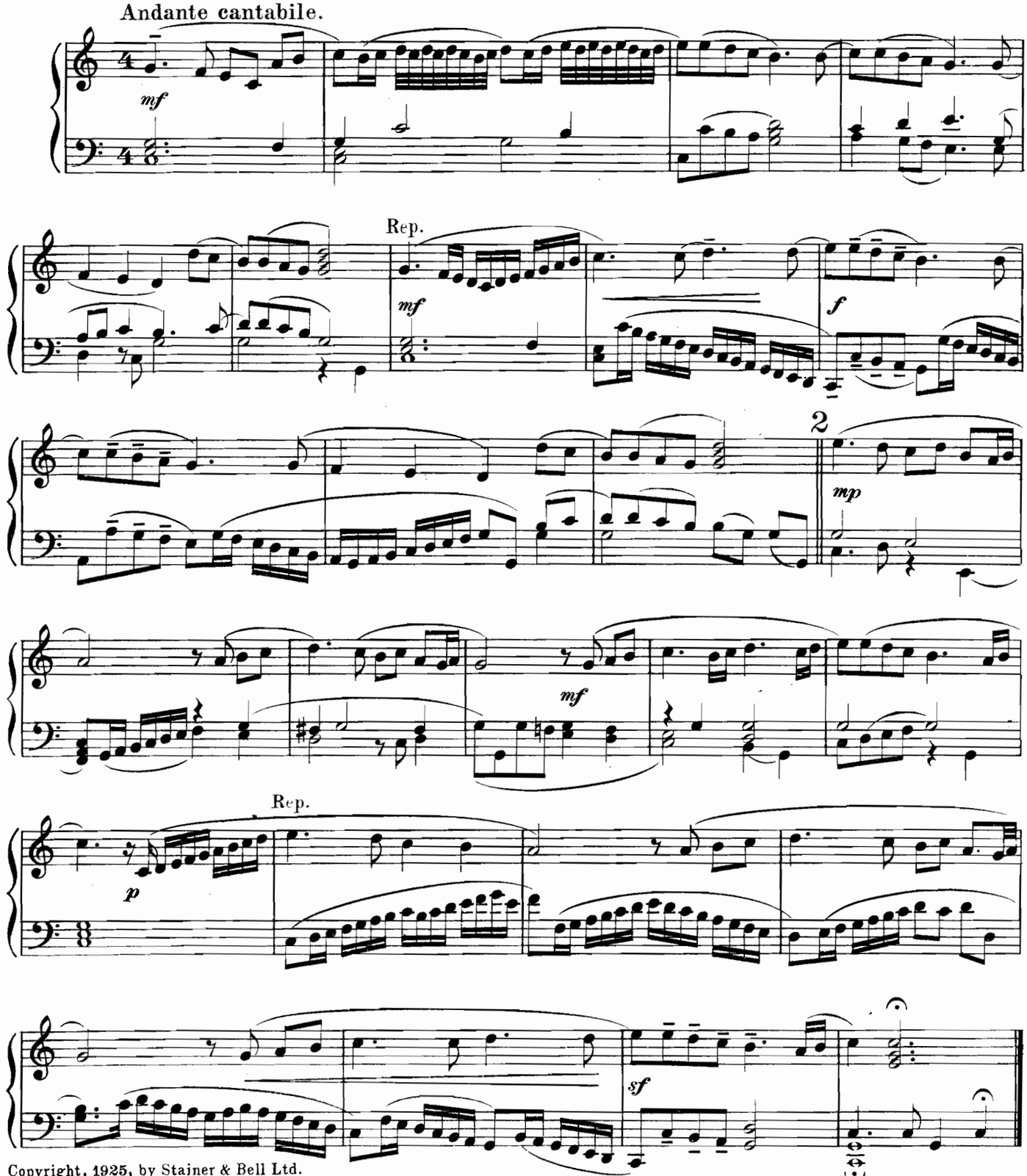
S. & B. 3026

ORLANDO GIBBONS.

VOLUME I.

The Temple Maske.



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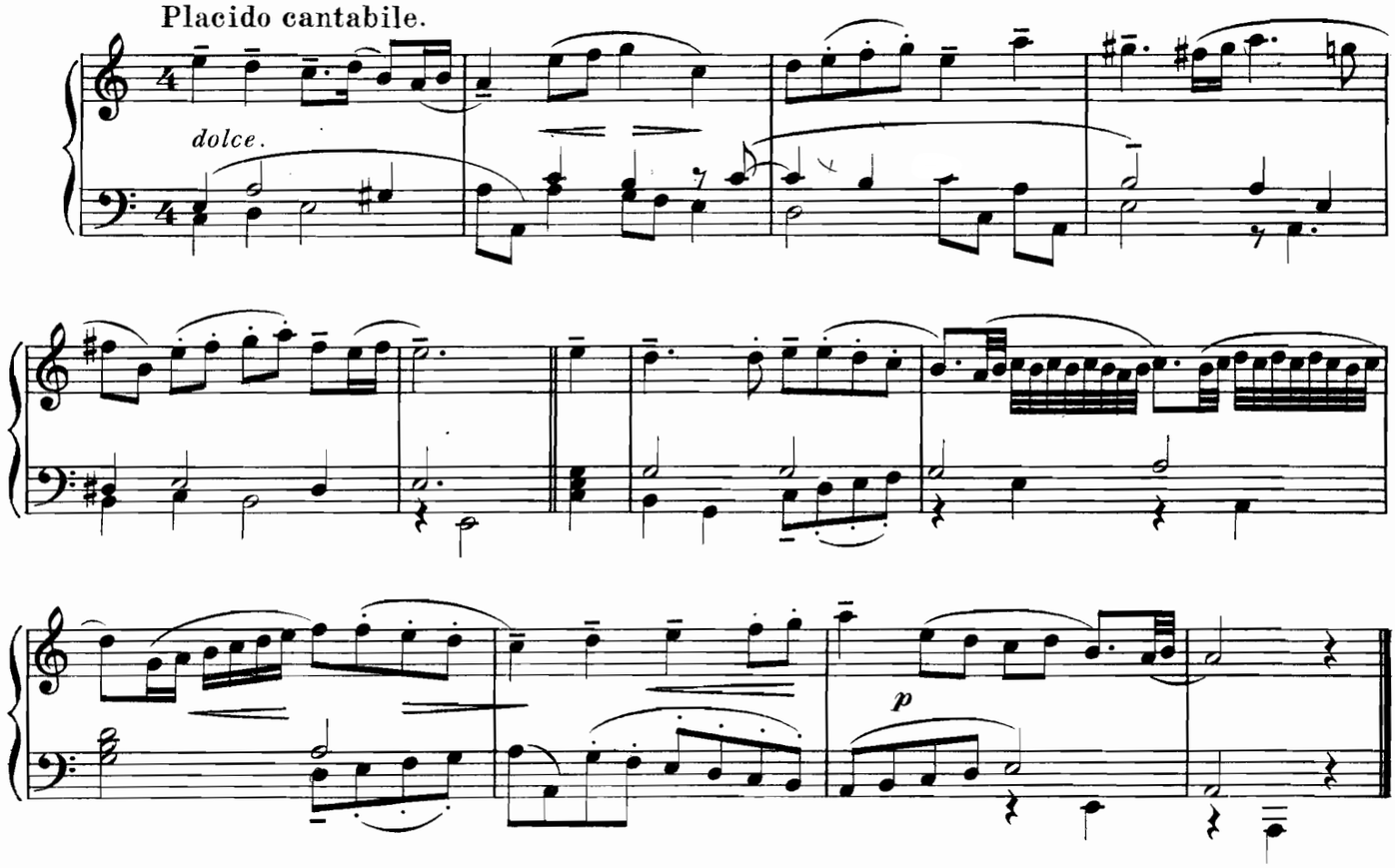
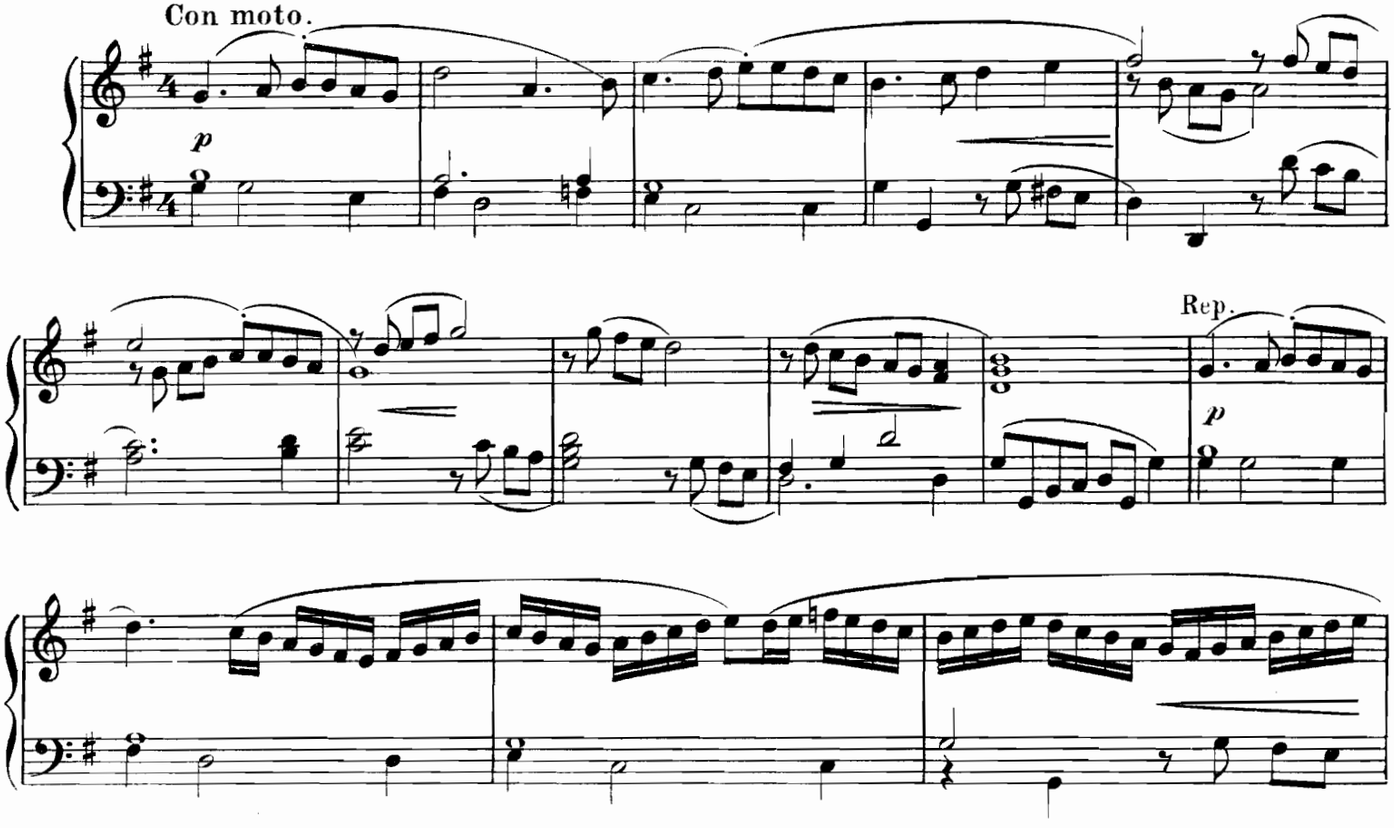
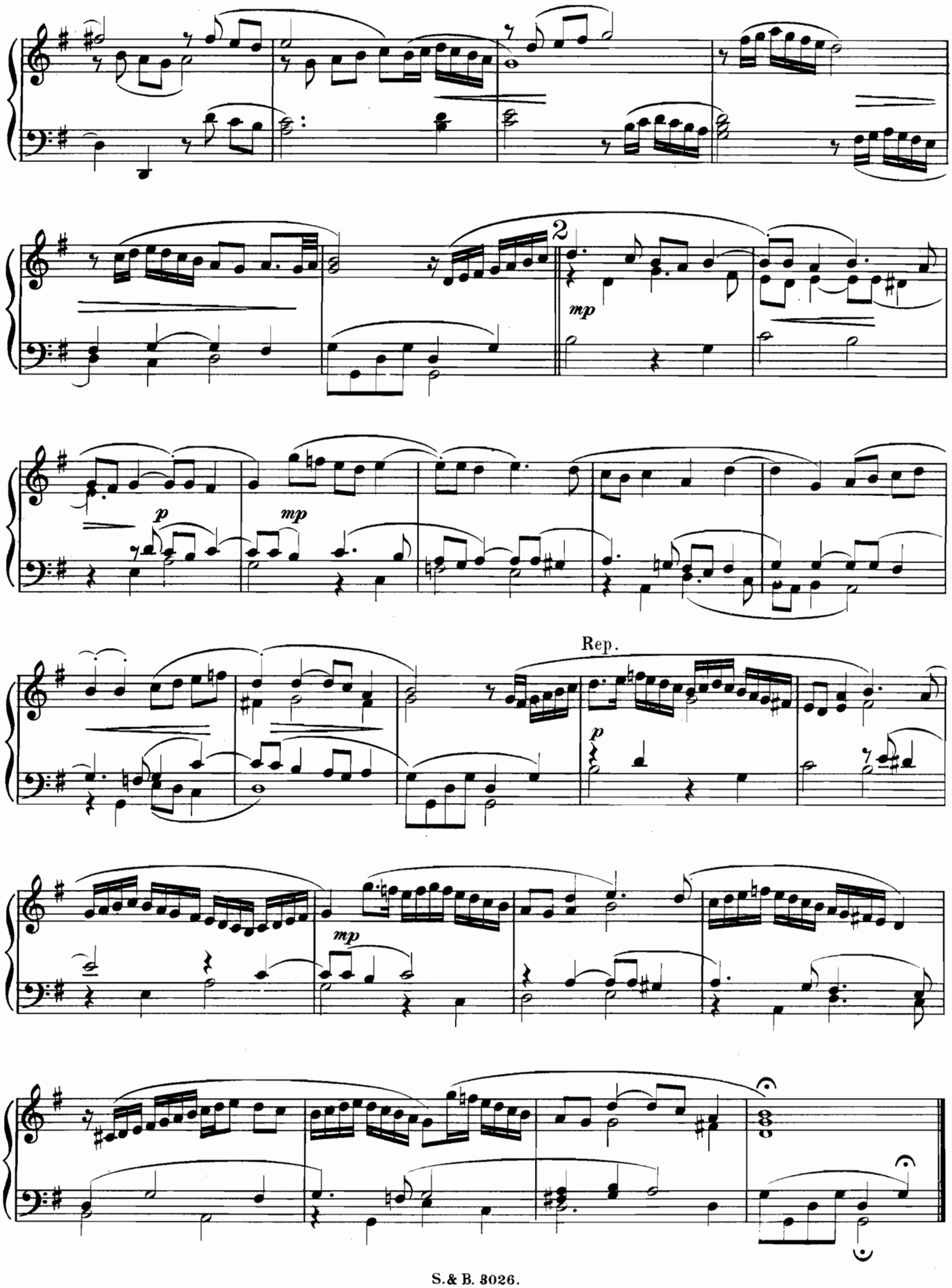
The first four pieces can be played as a Suite if desired. They occur separately in the MSS.

Ayre.



Almaine.

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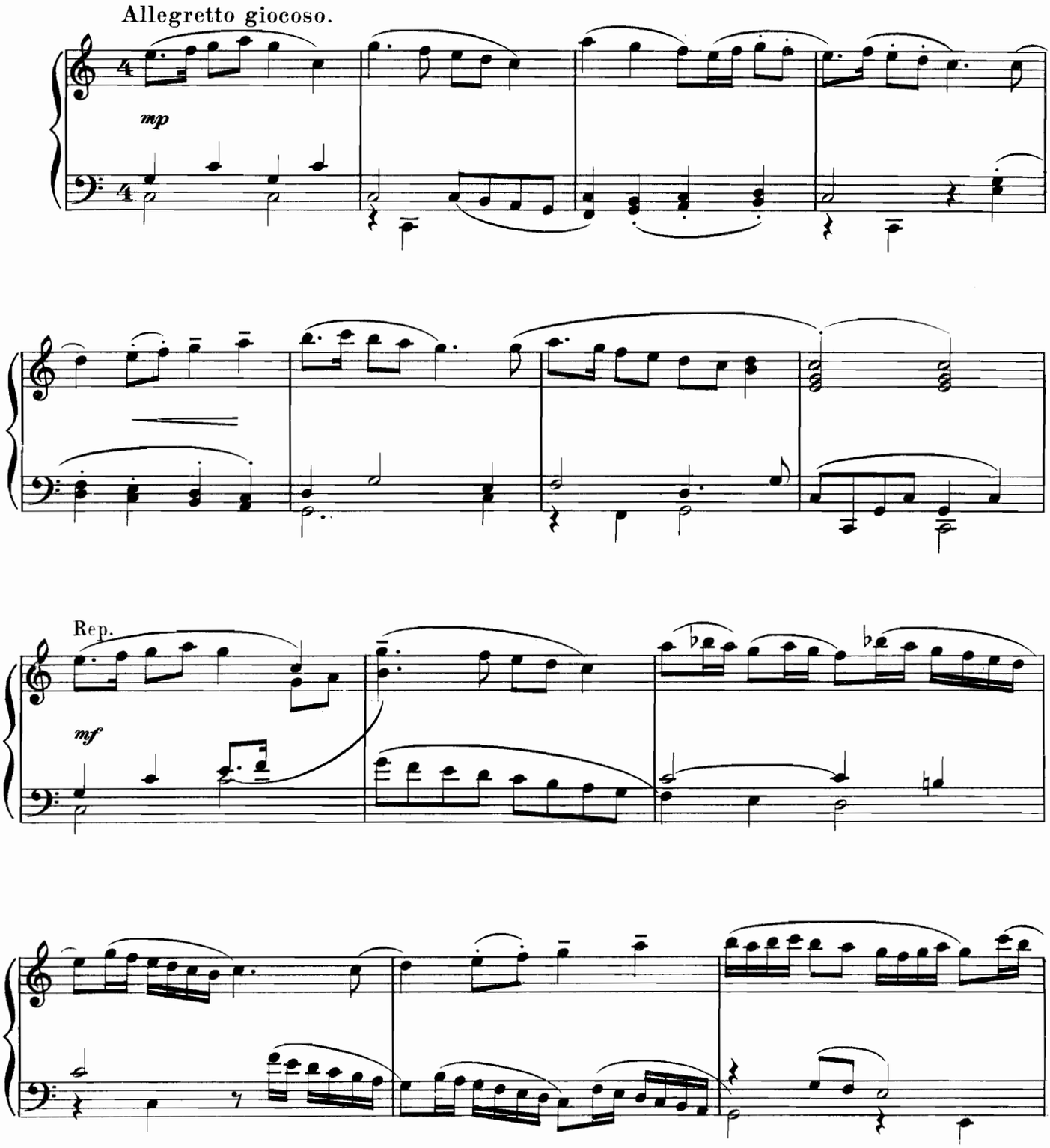
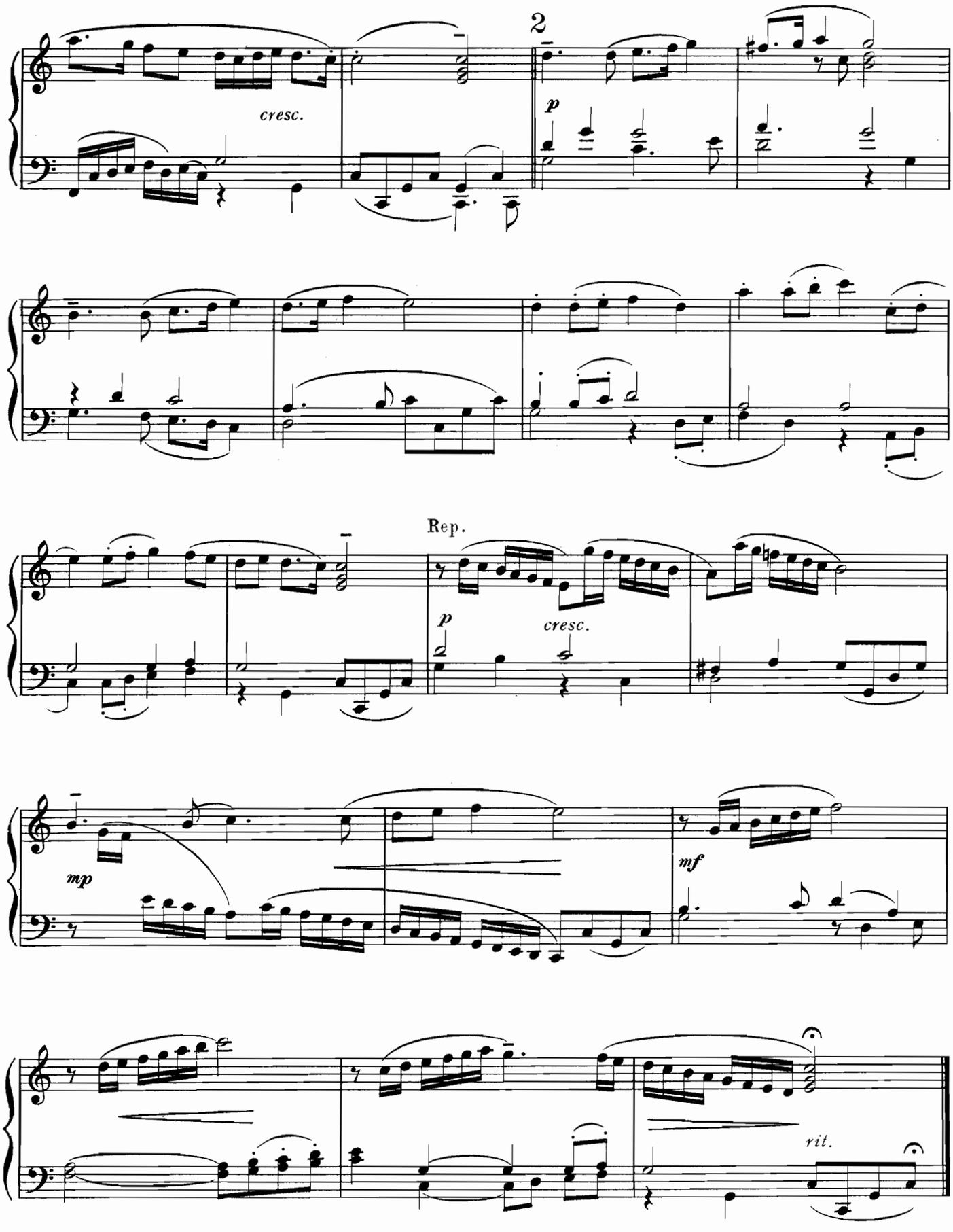
Lincolnes Inne Maske.

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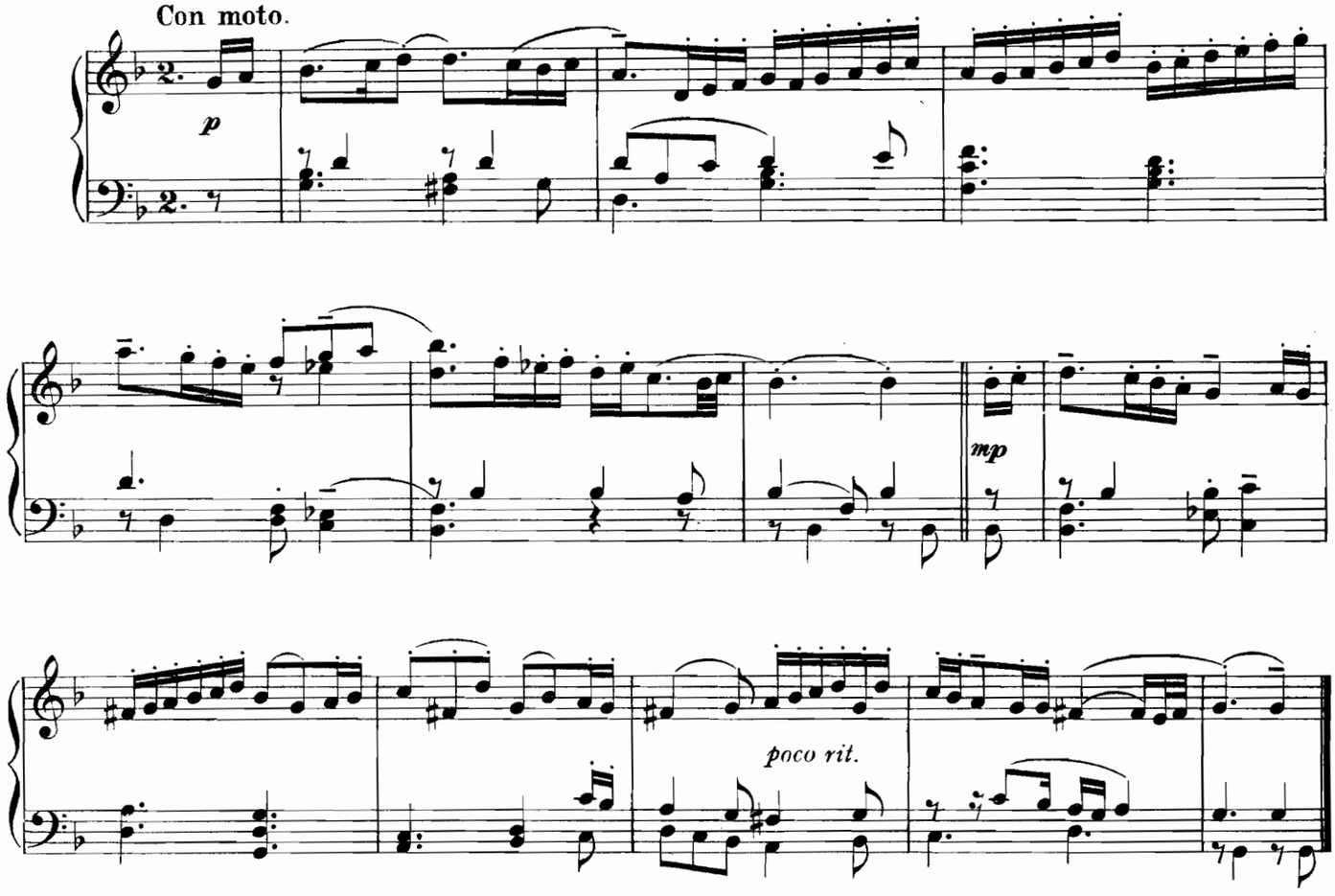
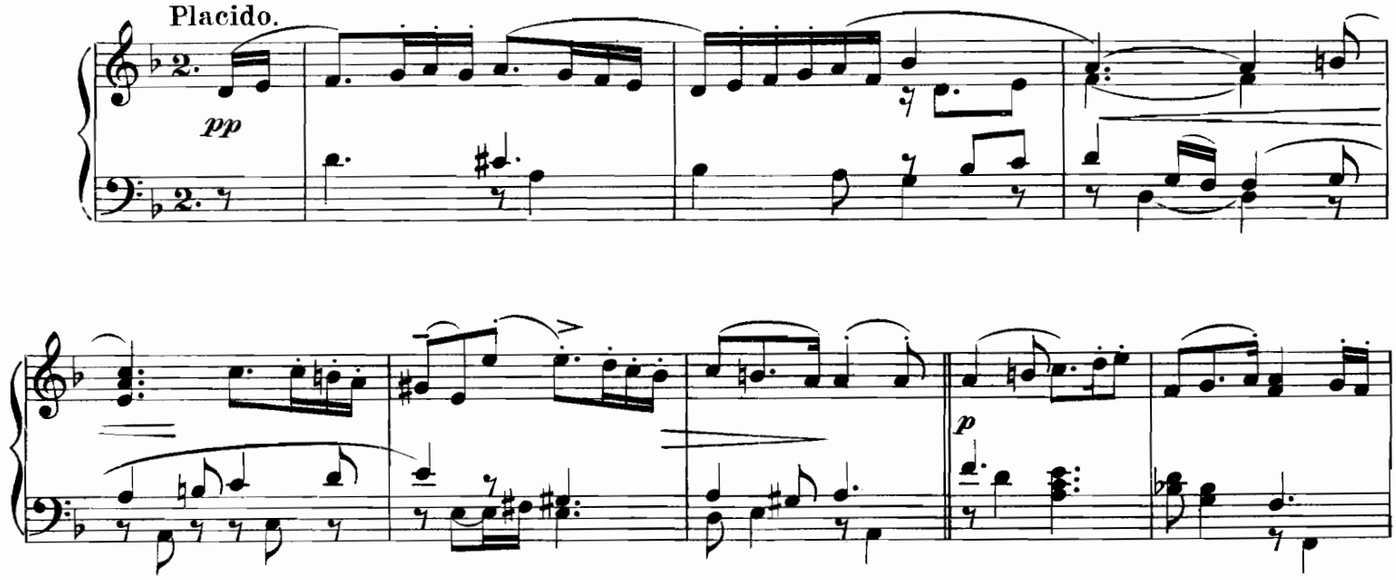
p
Rep.
p
cresc.
mp
mf
rit.

French Coranto.

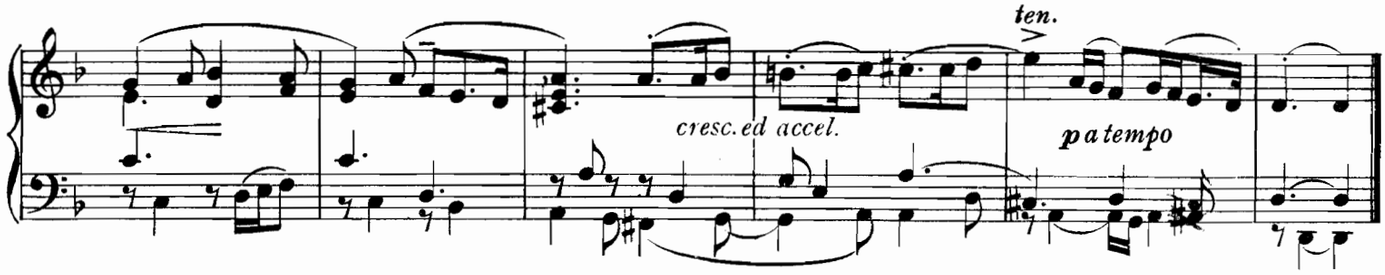


Transposed up from D.

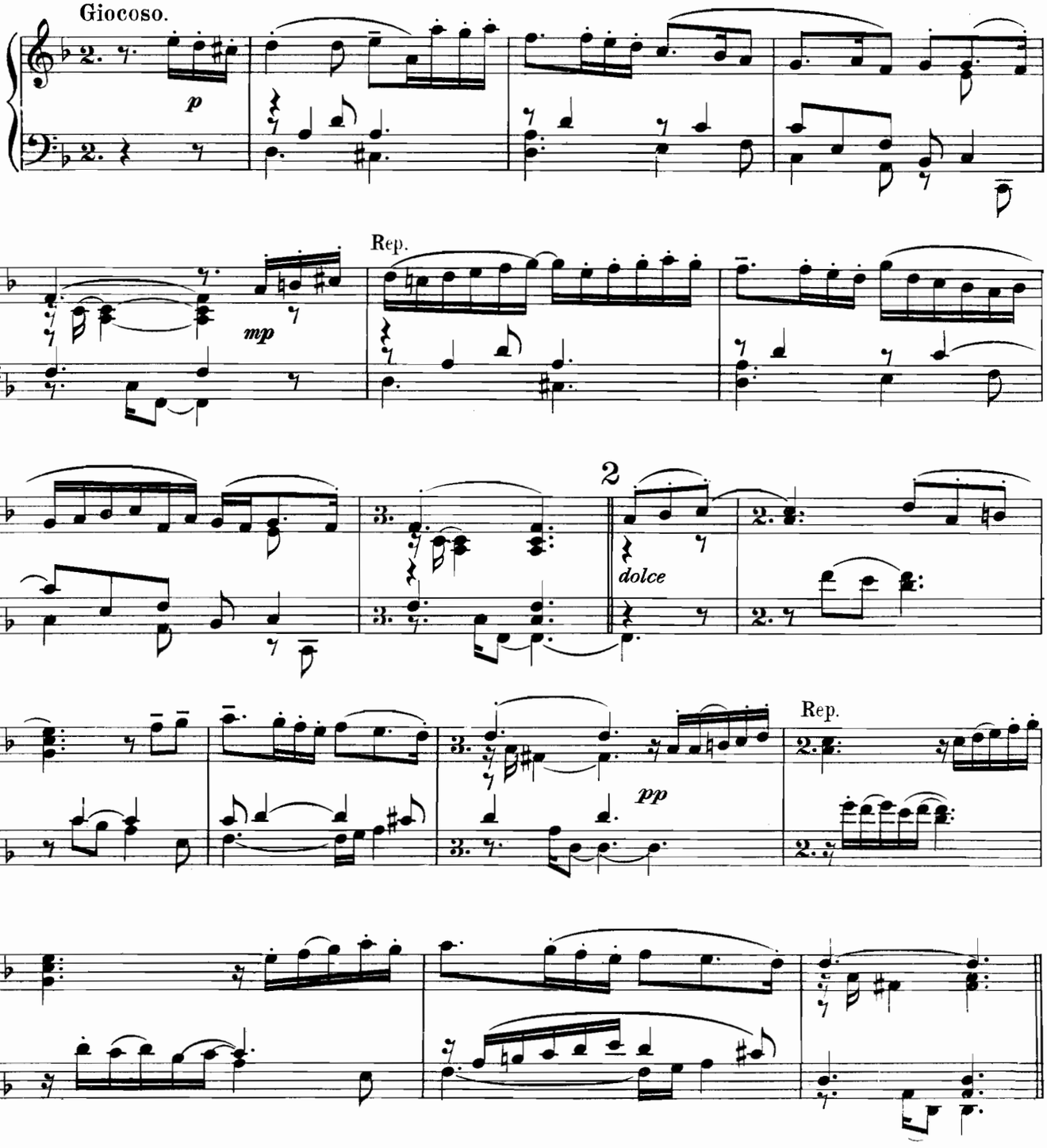
Coranto.



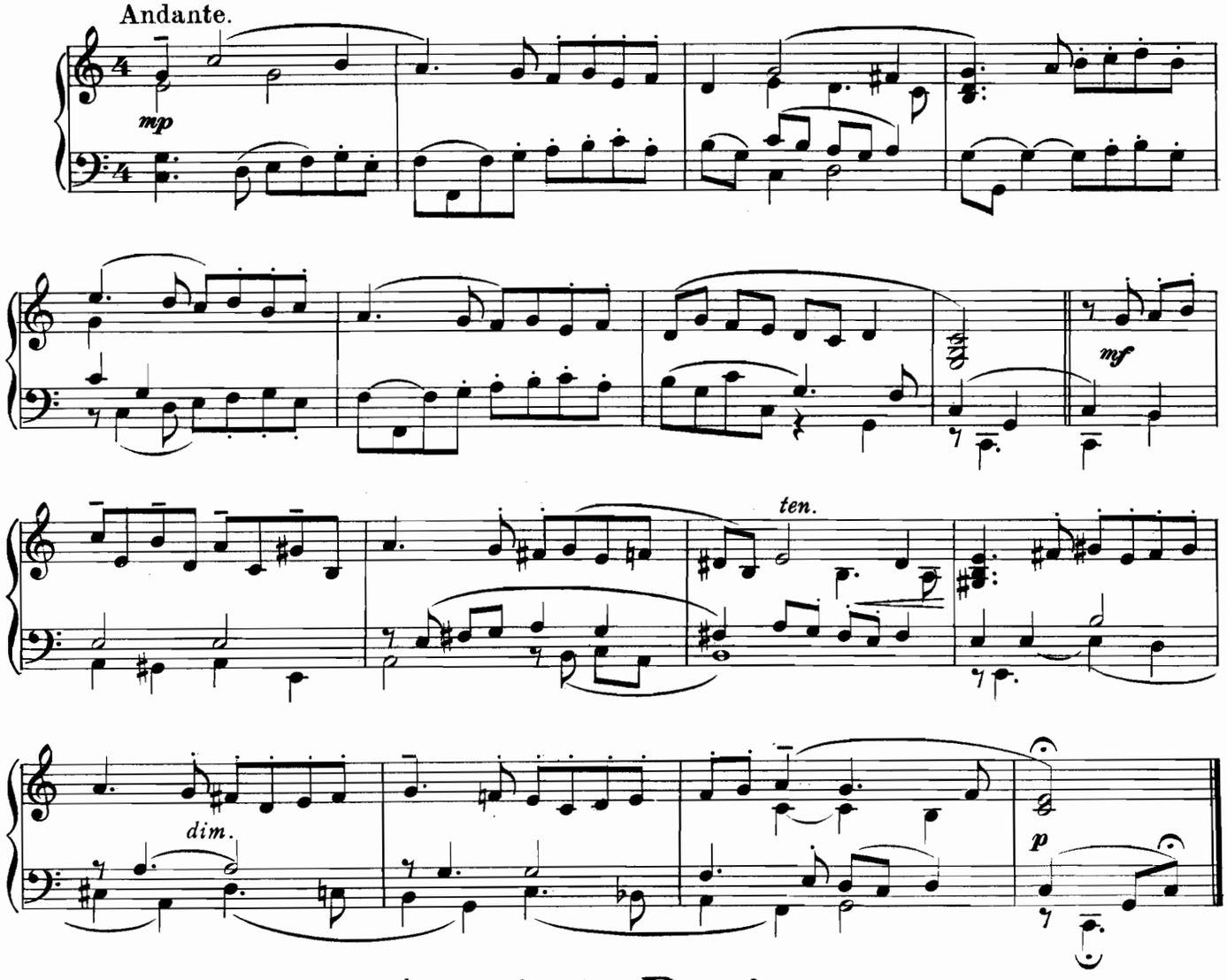
This piece, and the next, are without title in the M.S. Time-values diminished from 𝅗𝅥. to 𝅘𝅥. in all three Corantos.



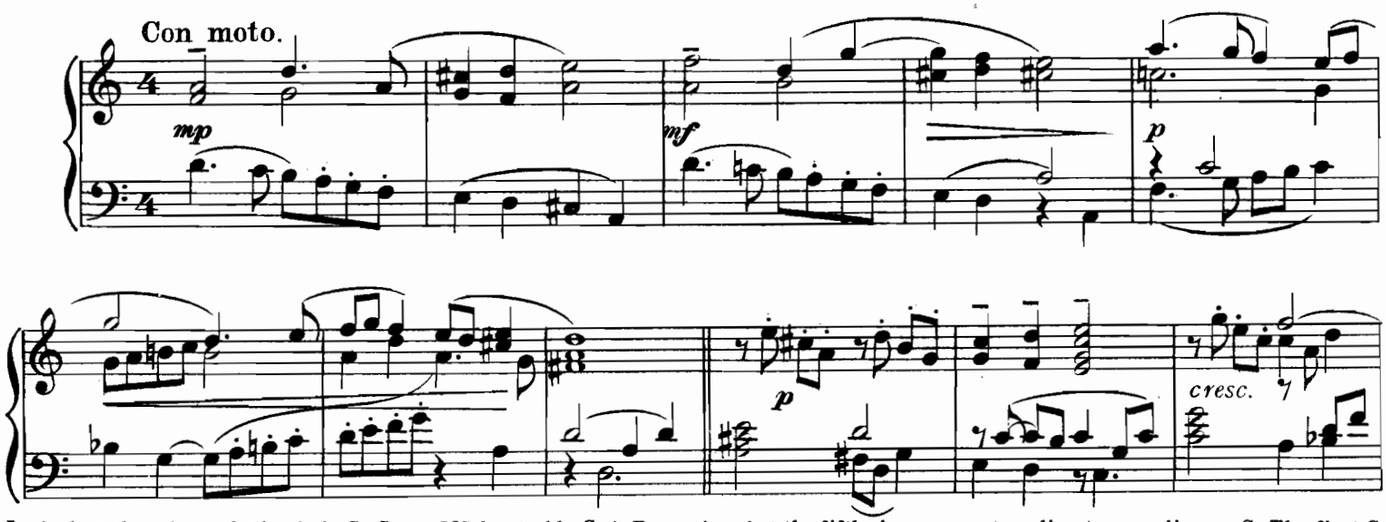
Coranto.



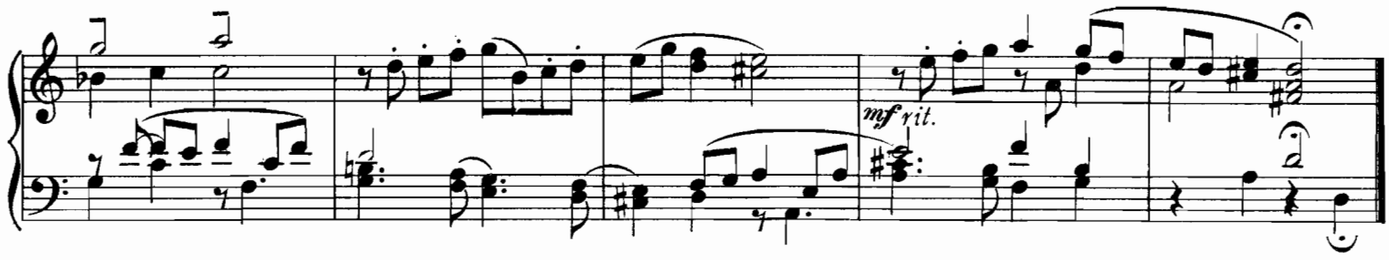
Almain in C.



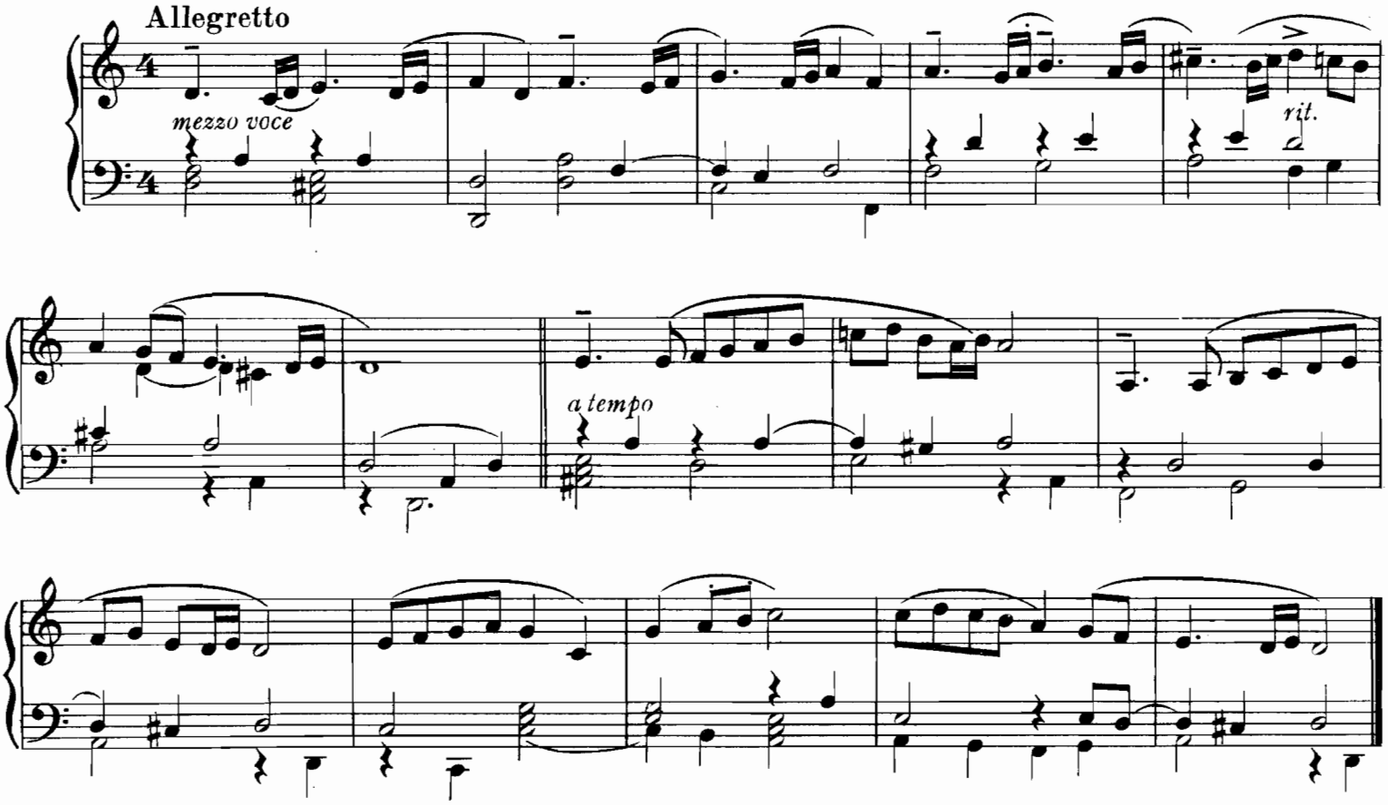
Almain in D minor.



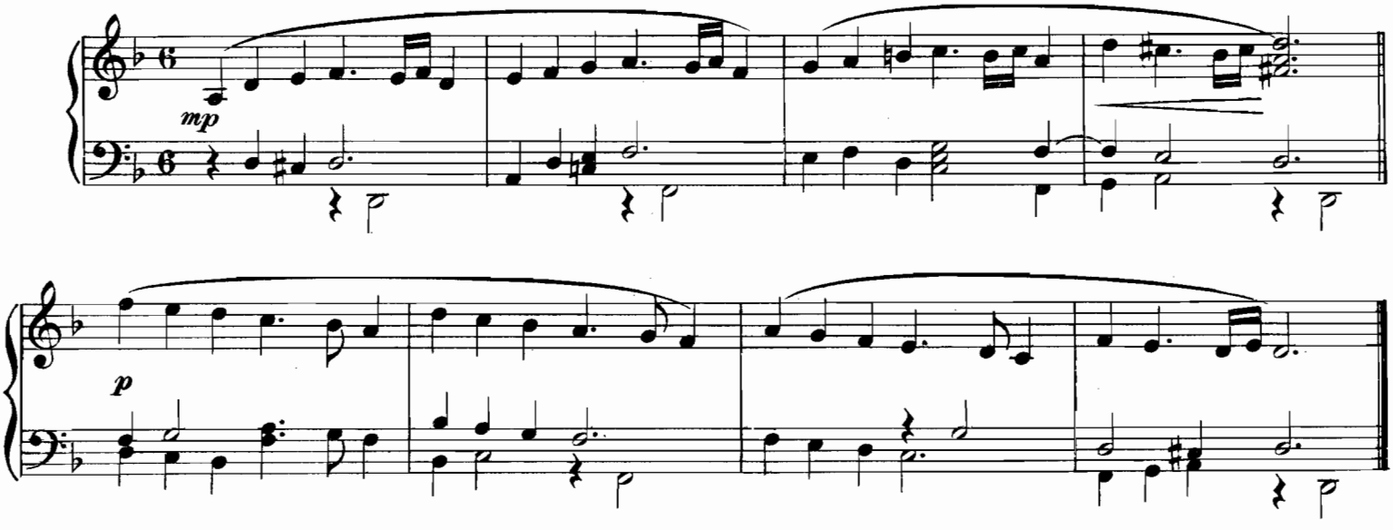
In the last three bars of Almain in C, Cosyn MS has treble G, A, B, continued at the fifth above present reading to an ending on C. The first C major chord and F major following are both transposed up a fifth also.



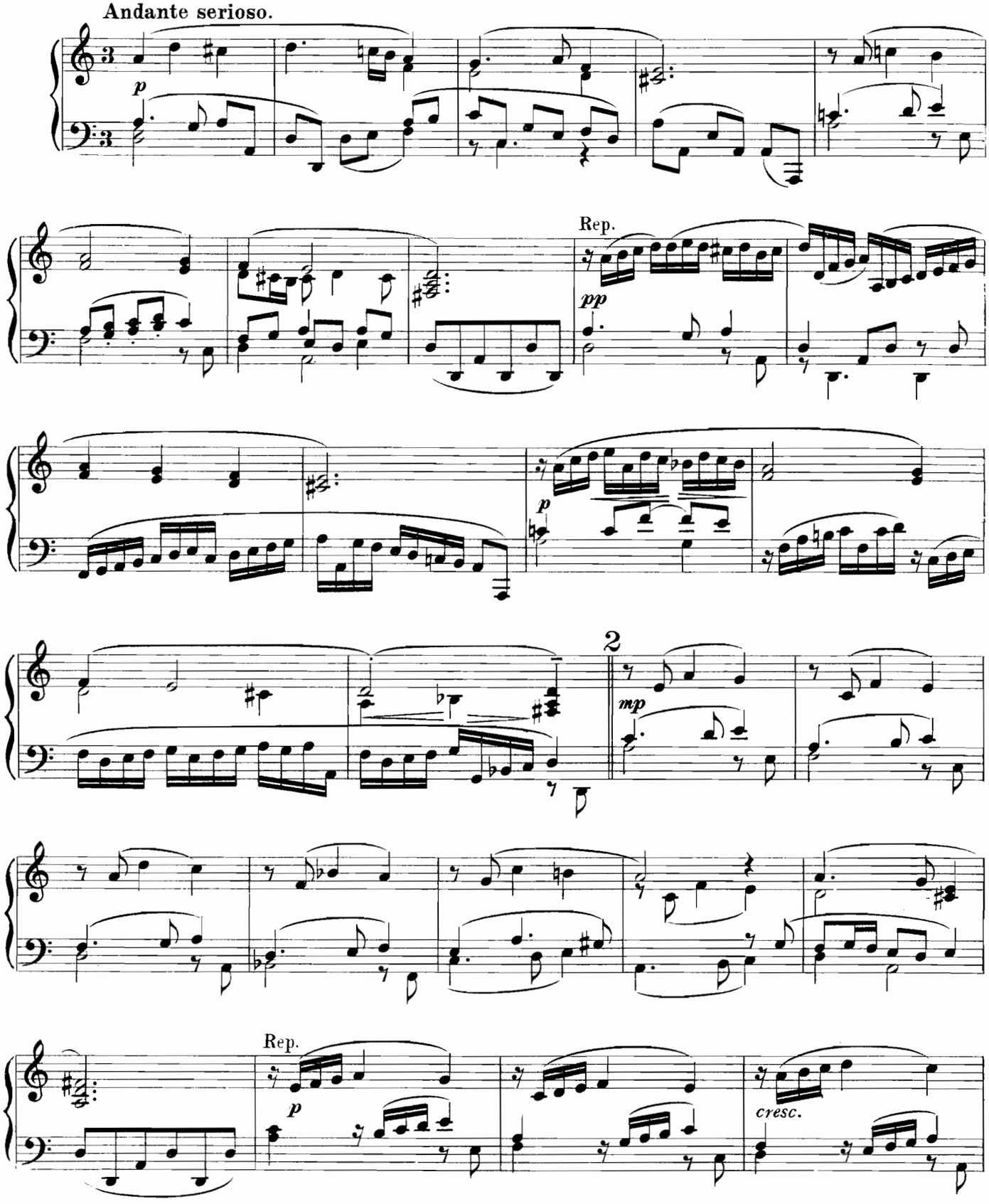
French Almain or Nanns Maske.



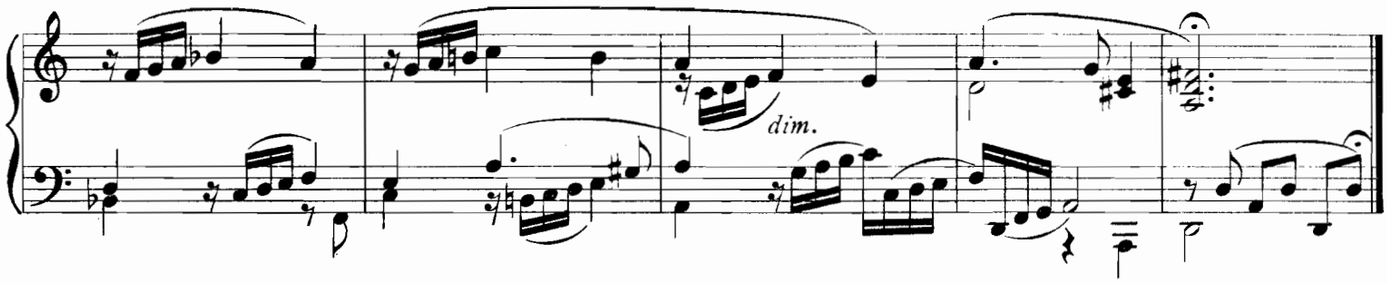
Maske. Welcom Home.



The Lady Hattons Galliard.

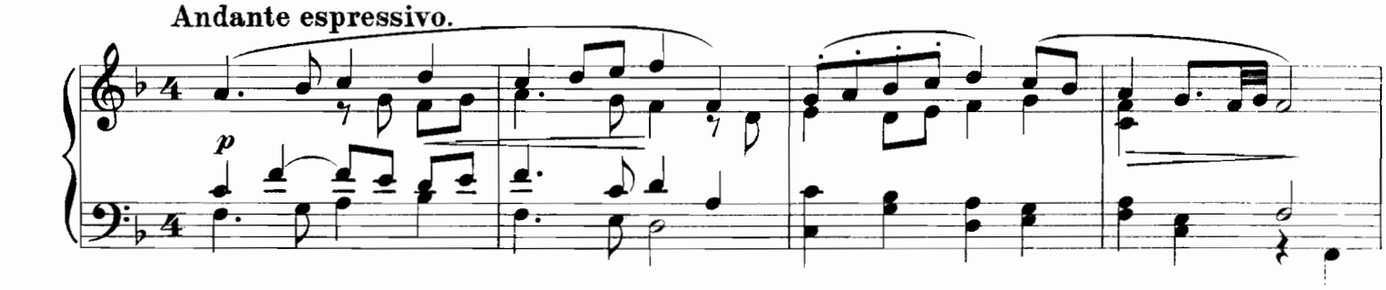


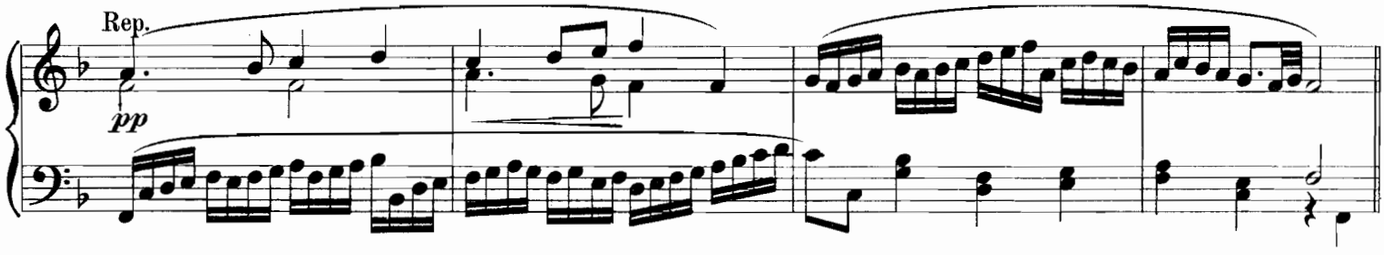
Time-values diminished from 𝅗𝅥 to ♩

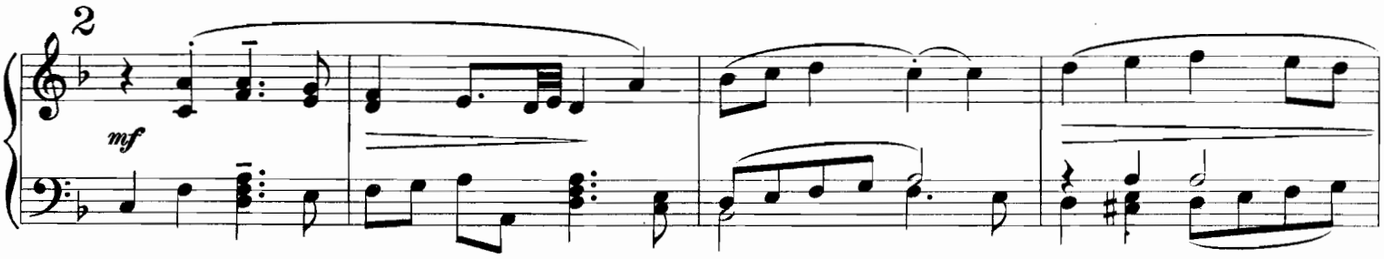


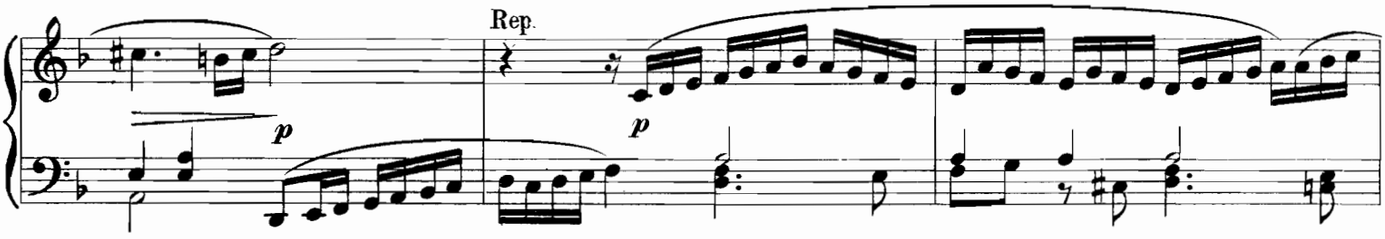
A French Ayre.

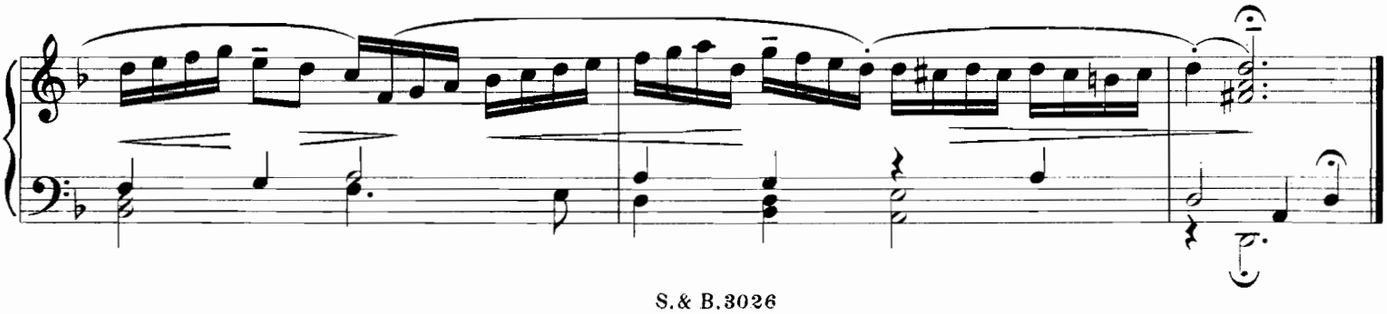
Andante espressivo.



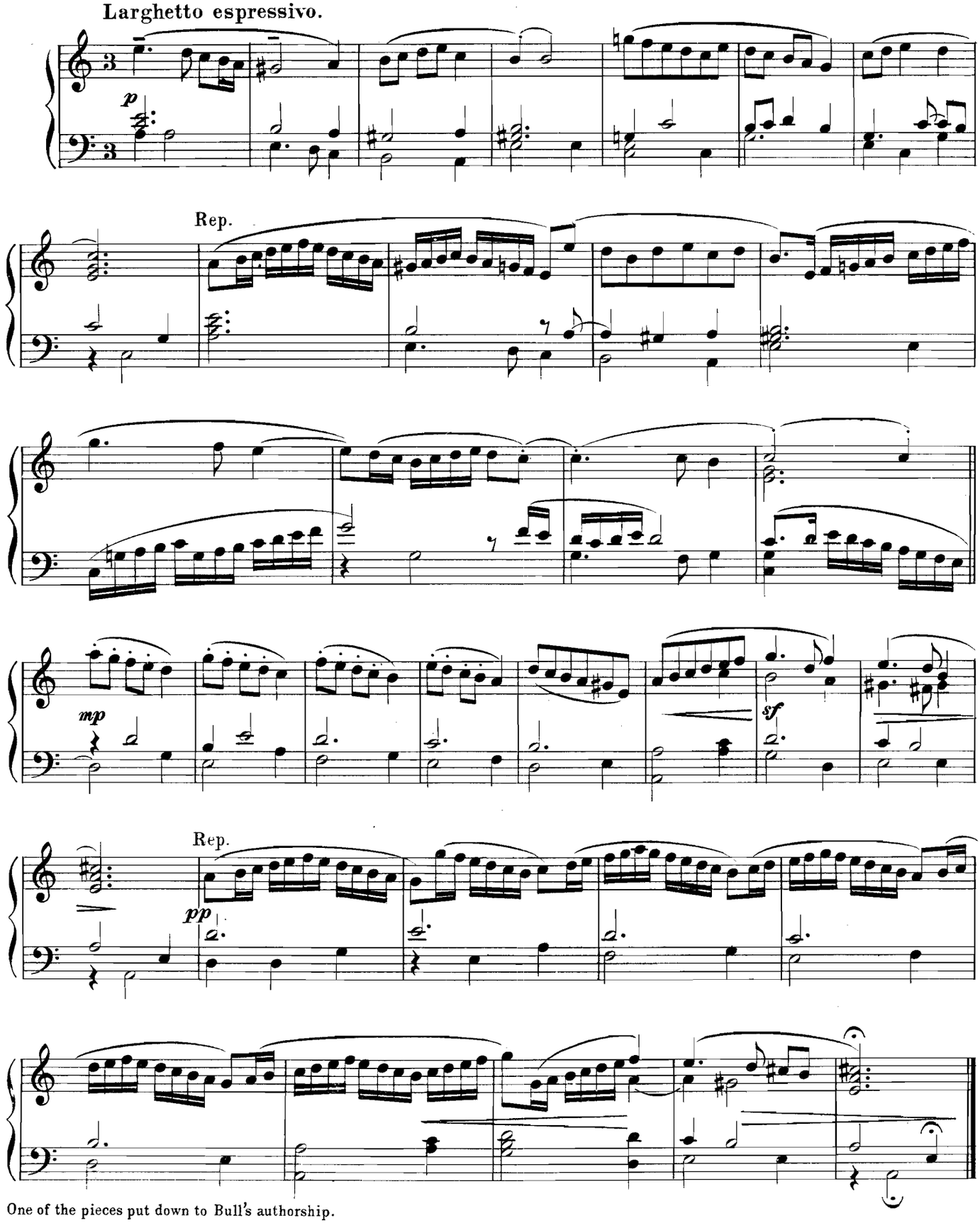






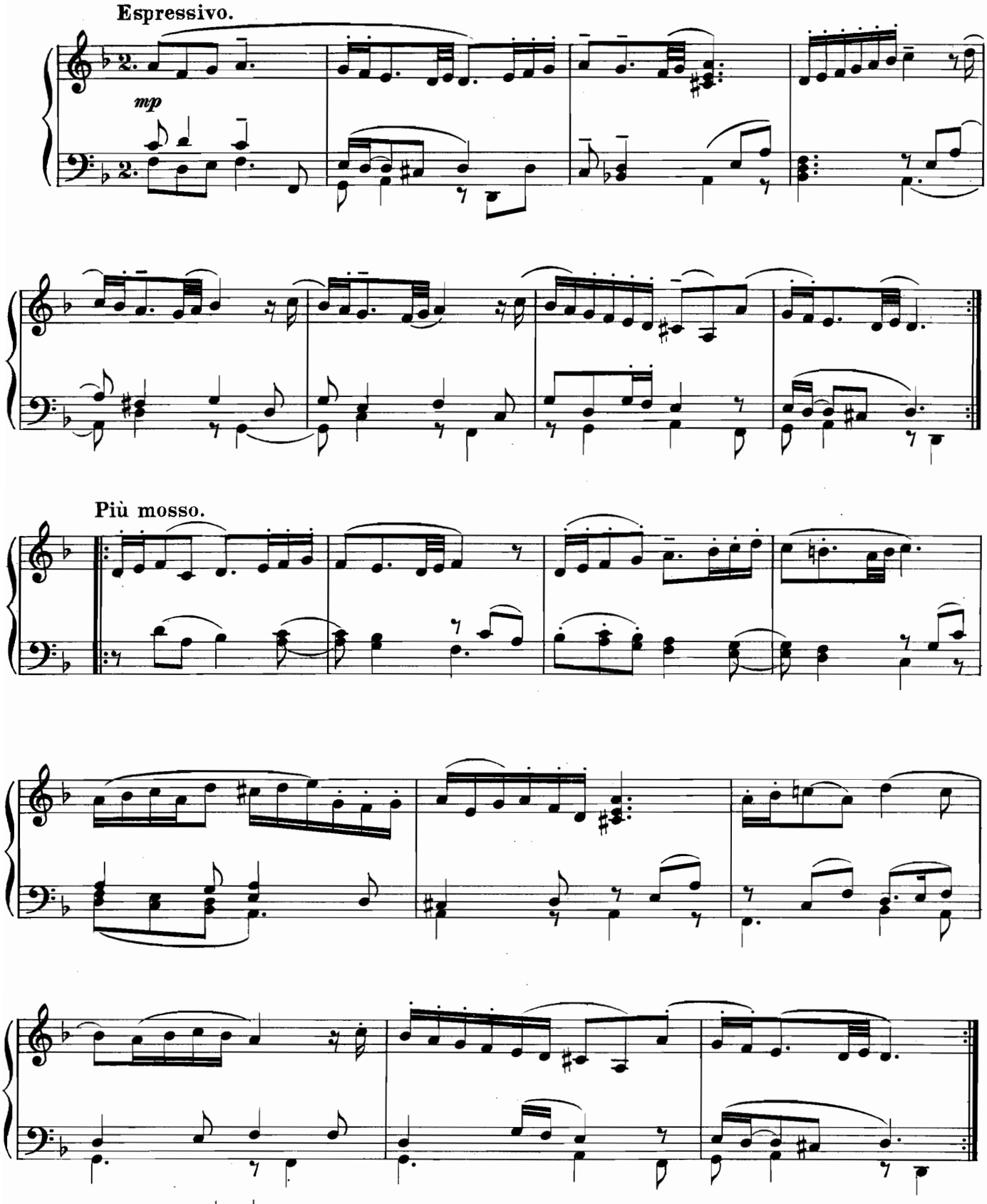


Toye, or Courante Adieu.



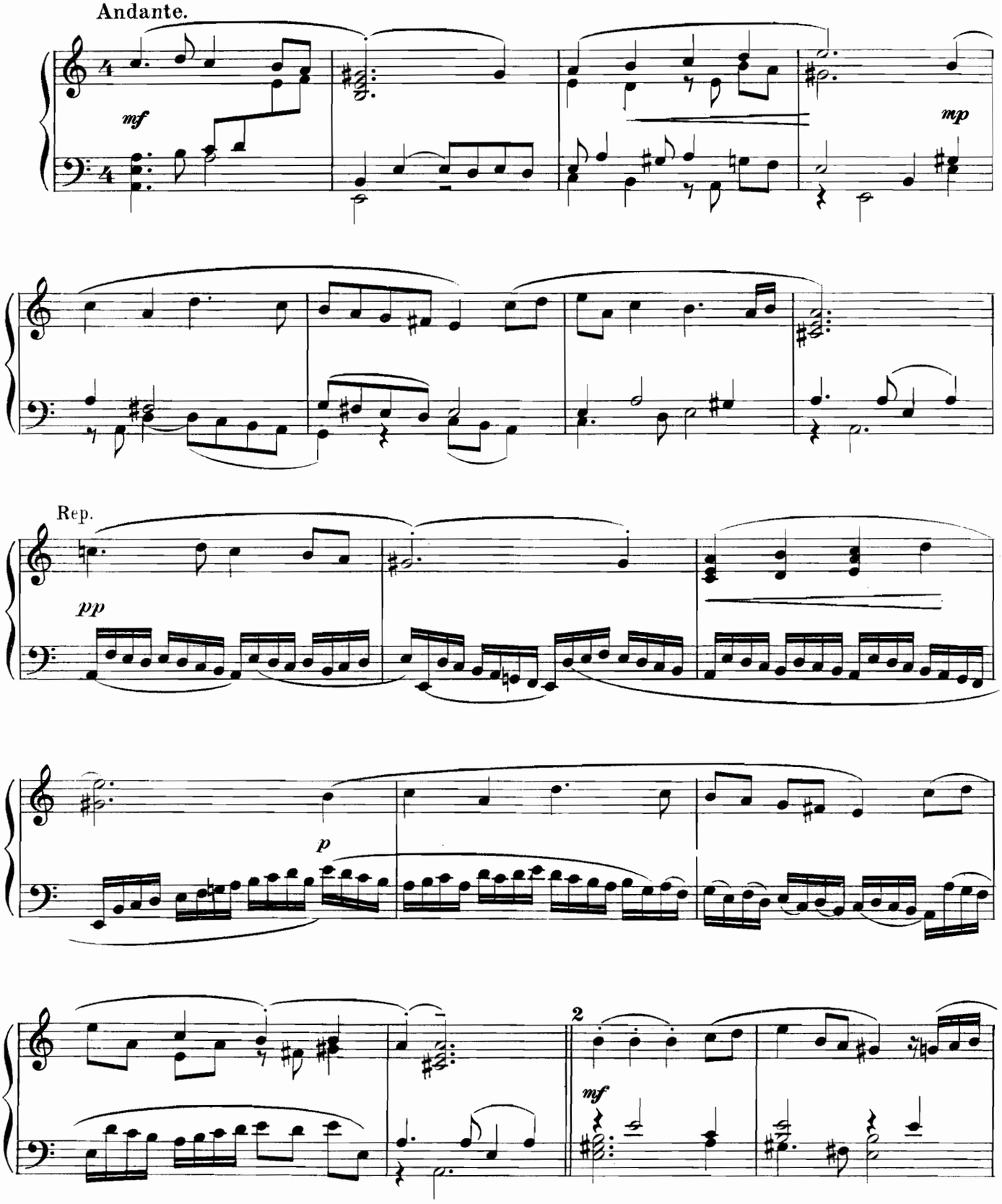
One of the pieces put down to Bull's authorship.

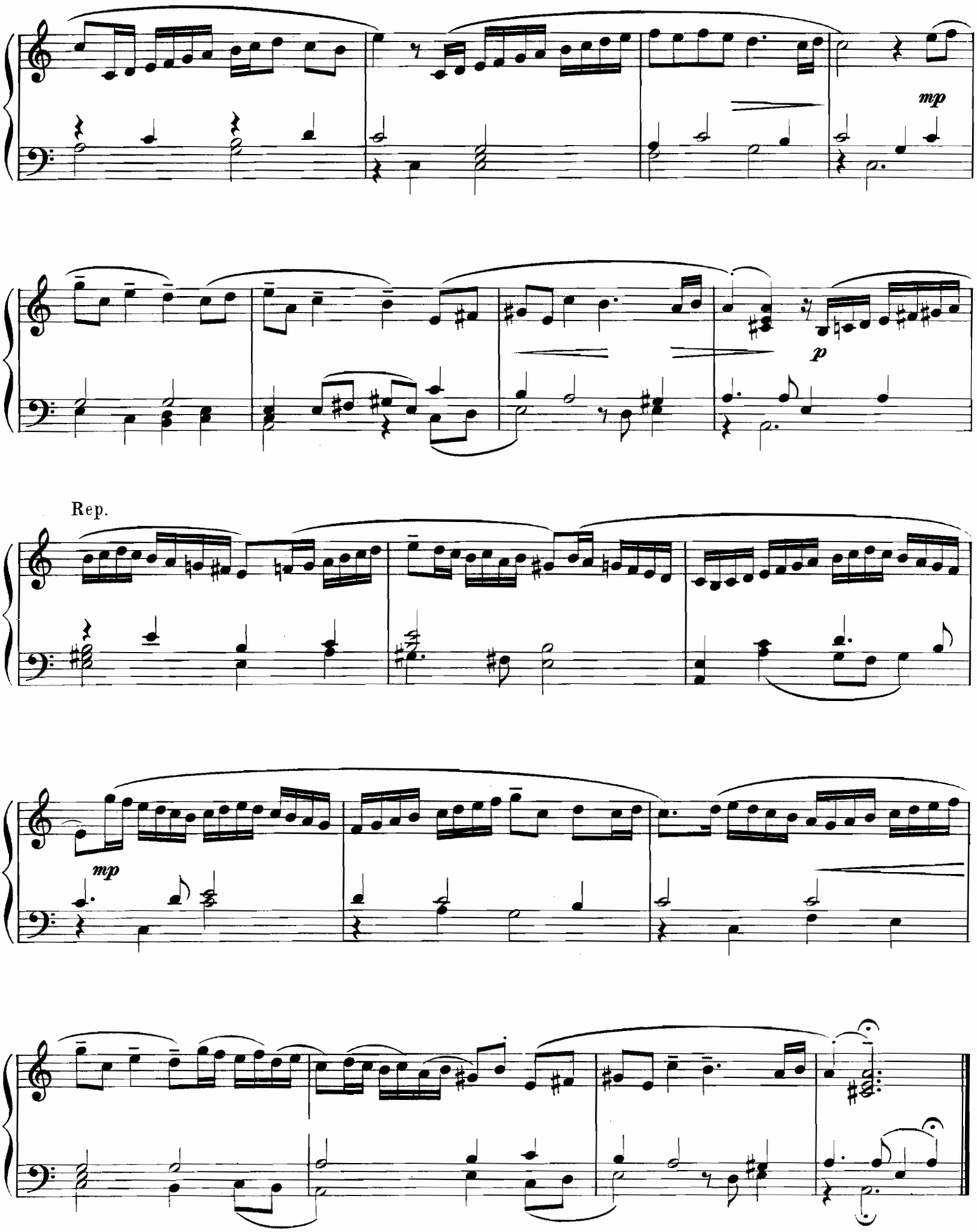
Coranto.



Time-values diminished from 𝅗𝅥. to 𝅗𝅥.

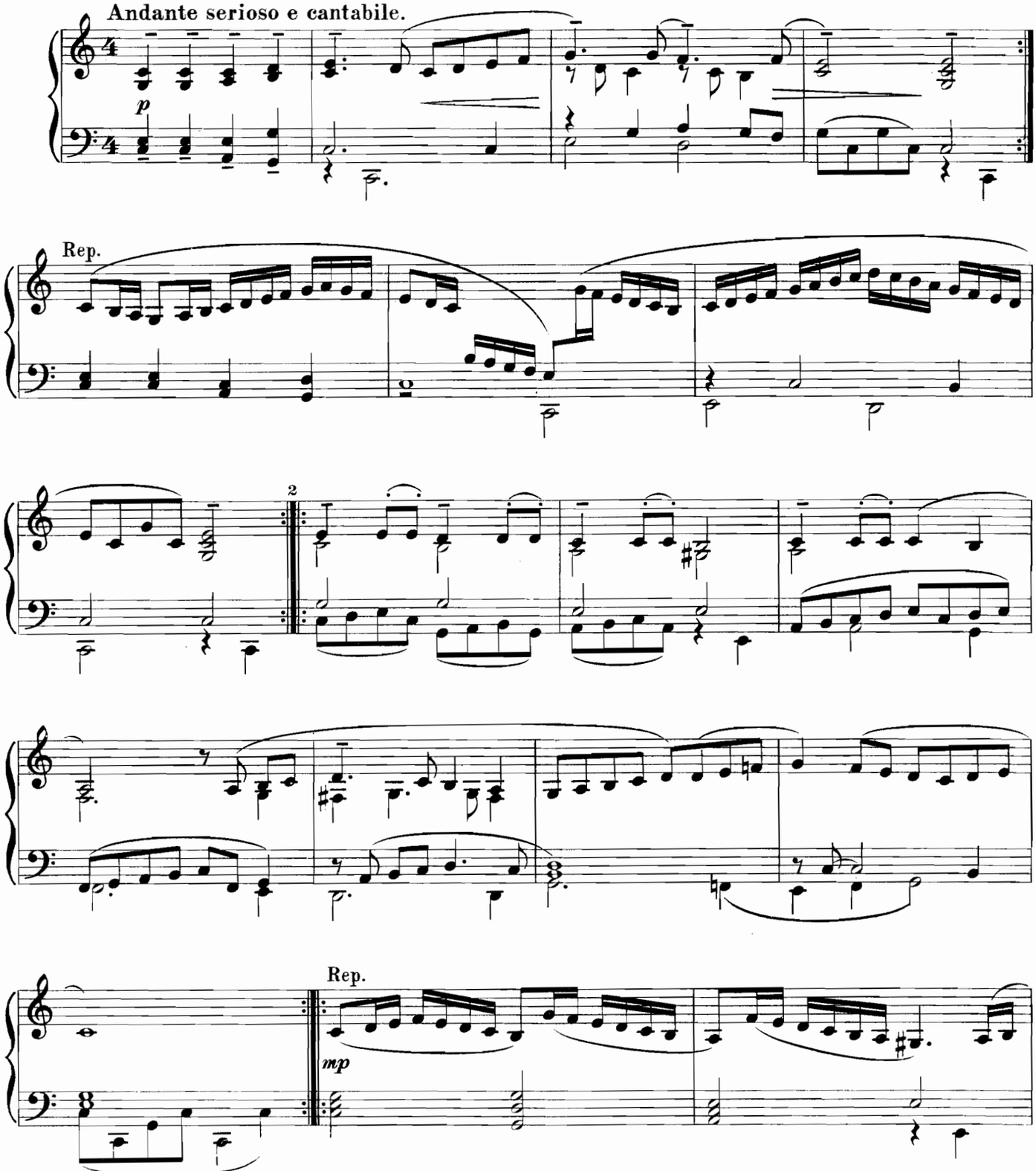
Maske. The Fairest Nimphs.



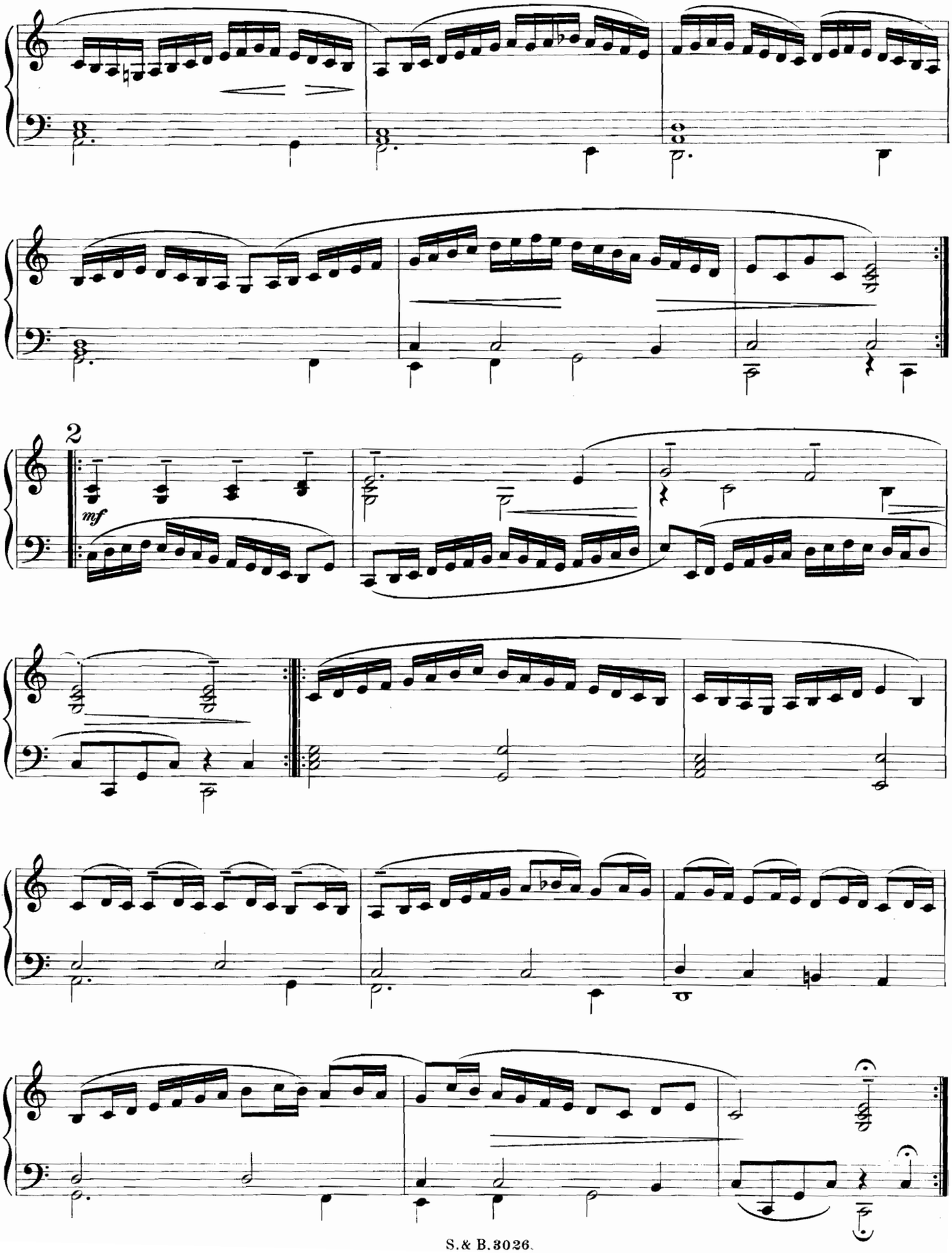

mp
p
Rep.
mp

Italian Ground.

(as in M.S.S.)



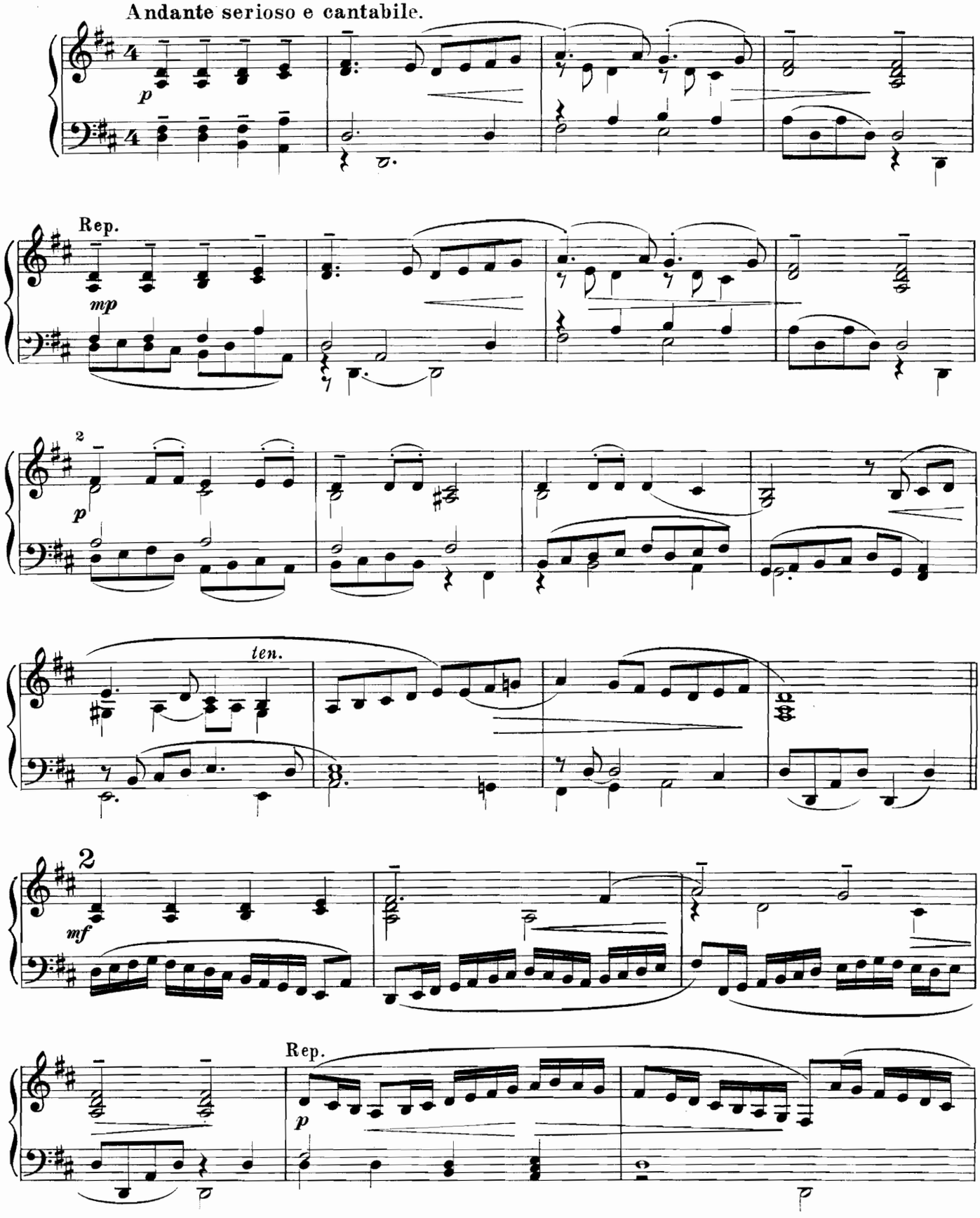
This piece occurs in five MSS., once as by R. Johnson, and seems incomplete, having 24 bars in the first part, and only 12 to follow.


2
mf

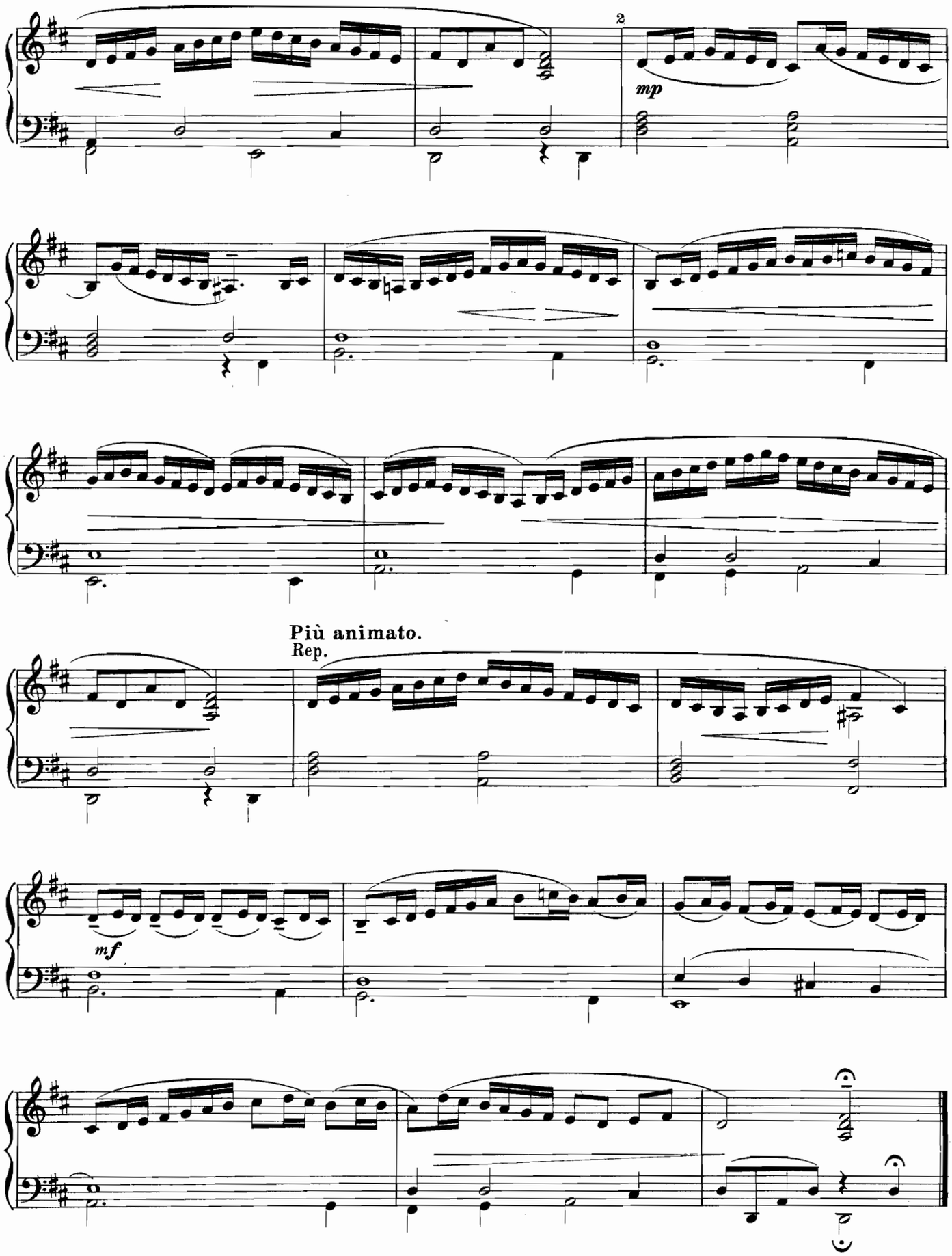
Italian Ground.

(Re-arranged and Transposed).

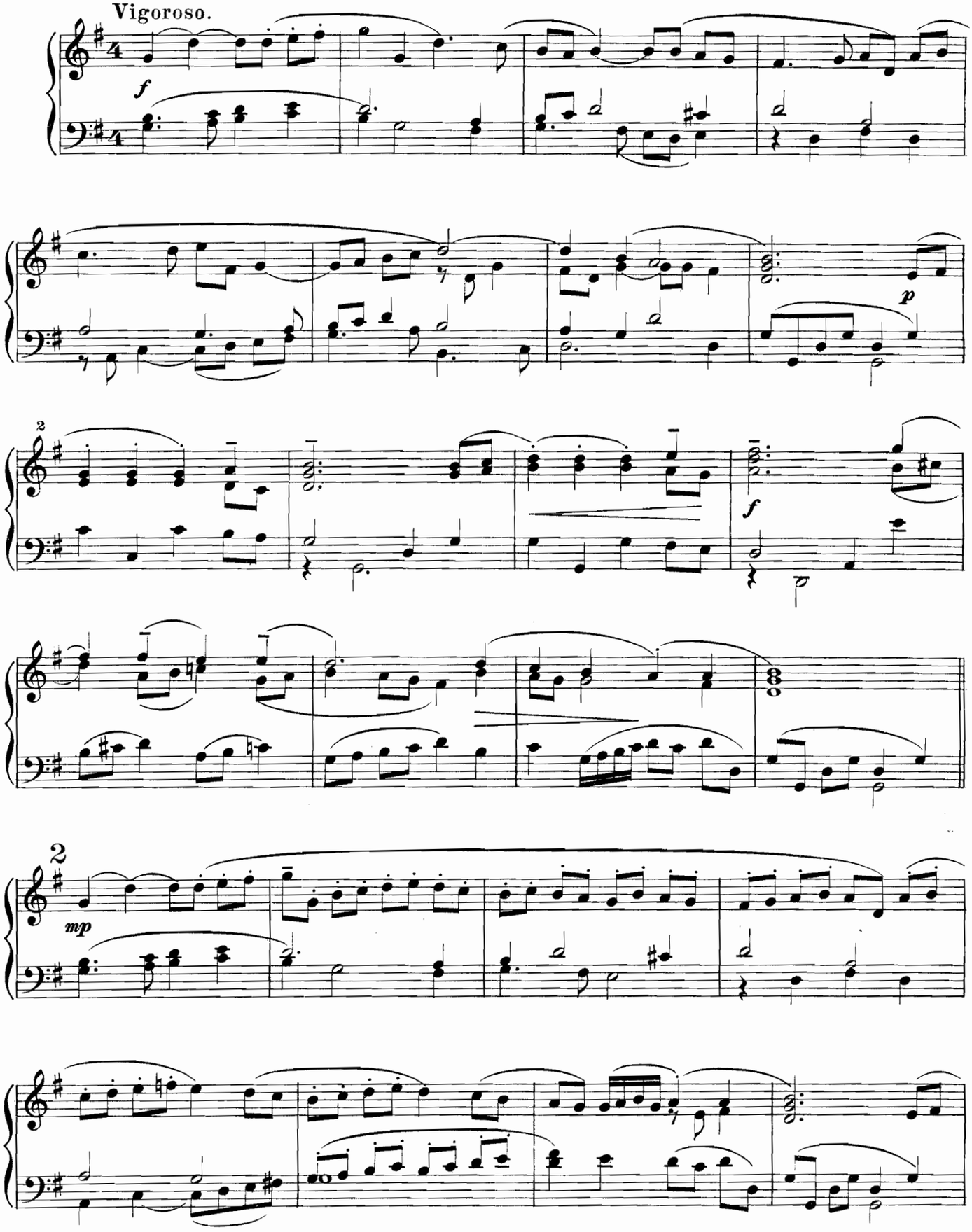
Andante serioso e cantabile.

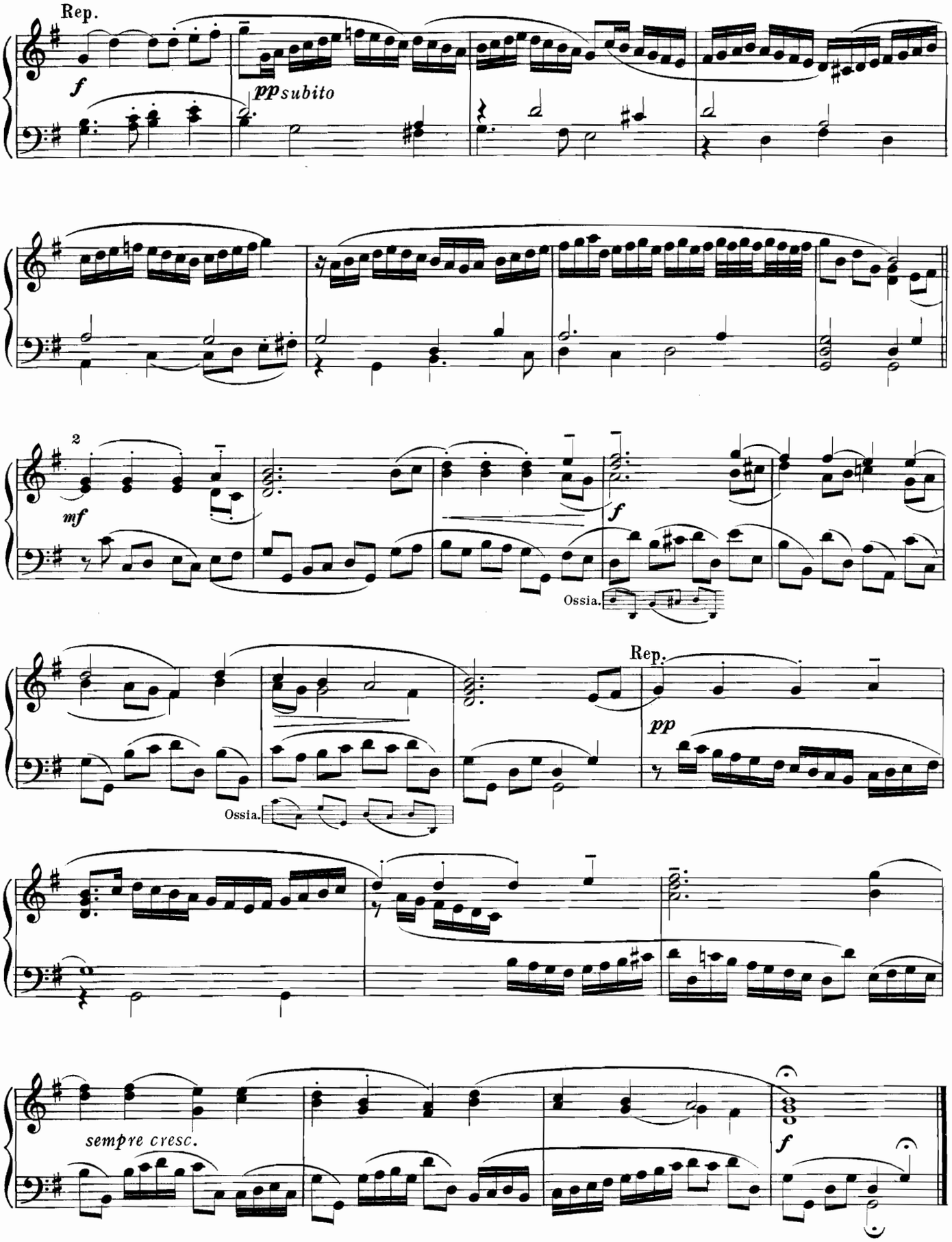


The second, fourth, sixth and eighth quavers in bar five are added.


2
mp
Più animato.
Rep.
mf

The Kings Juell.




Rep.
f
pp subito
2
mf
f
Ossia.
Rep.
pp
Ossia.
sempre cresc.
f