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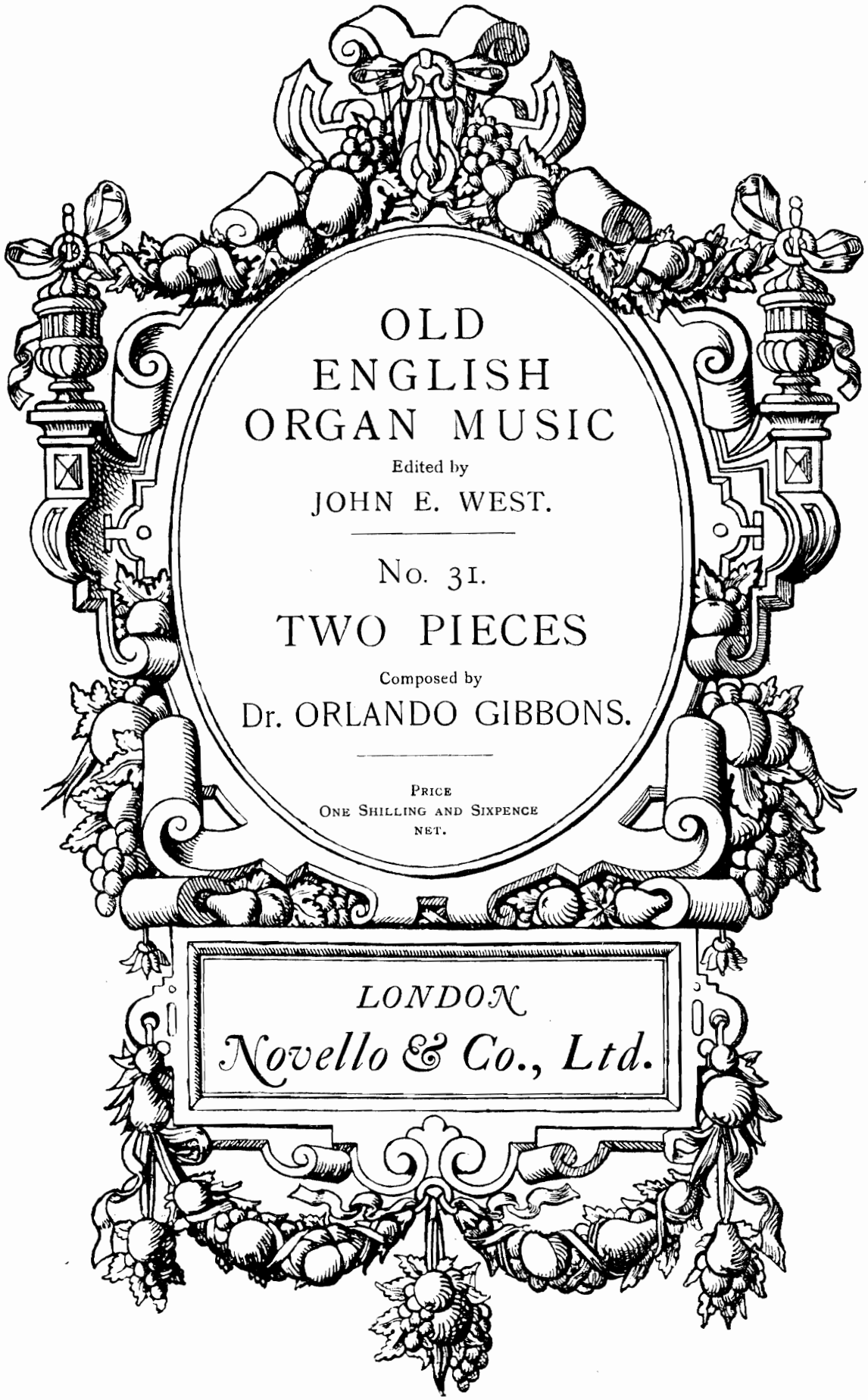

# OLD ENGLISH ORGAN MUSIC

Edited by

JOHN E. WEST.

No. 31.

## TWO PIECES

Composed by

Dr. ORLANDO GIBBONS.

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.

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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."

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The following is a short description by DR. W. H. CUMMINGS of the MS. from which these pieces are taken :—

The volume of 200 pages from which these Voluntaries are taken contains organ music by Tresure, Wm. Lawes (killed at Chester, 1645), R. Aylward (died 1669), Morley, Gibbes, Byrd, Lock, Cobb (organist to Charles the First), Christopher Gibbons, Orlando Gibbons and others. It was written probably about 1660-70. The music is in a bold hand on six-line staves; the clefs used are the G, C and F. An interesting feature is the fingering of some of the pieces, showing the old English system of 1, 2, 3, 4, 5, the thumb being represented by 1.

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The editor is responsible for all the time indications, marks of expression and registering here given, which are added merely by way of suggestion.

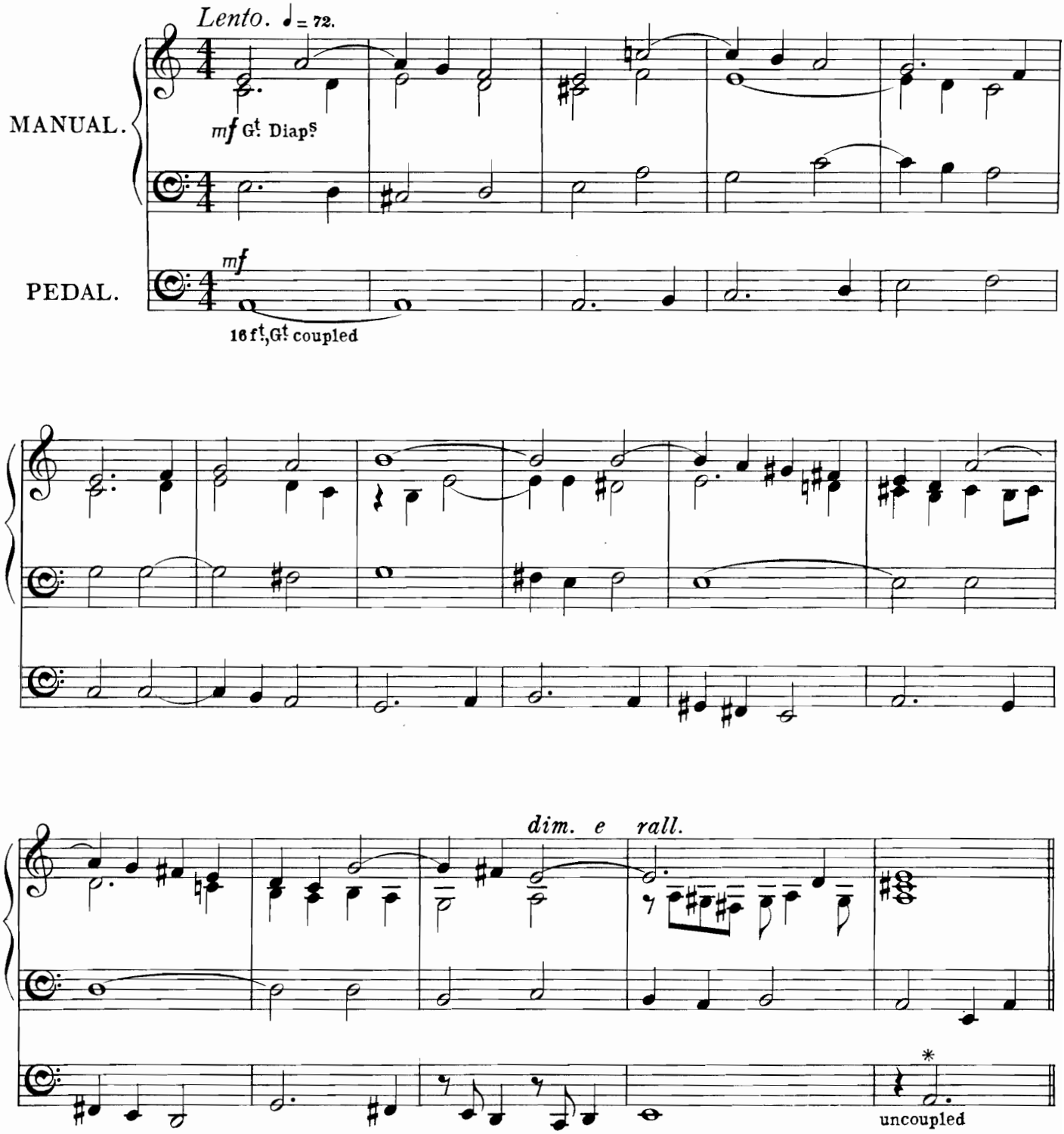
The Swell Manual should only be played upon in the absence of a Choir Organ; but in the second piece, a proportionate number of suitable stops of the Swell may, with advantage, be coupled to those of the Great.

I.

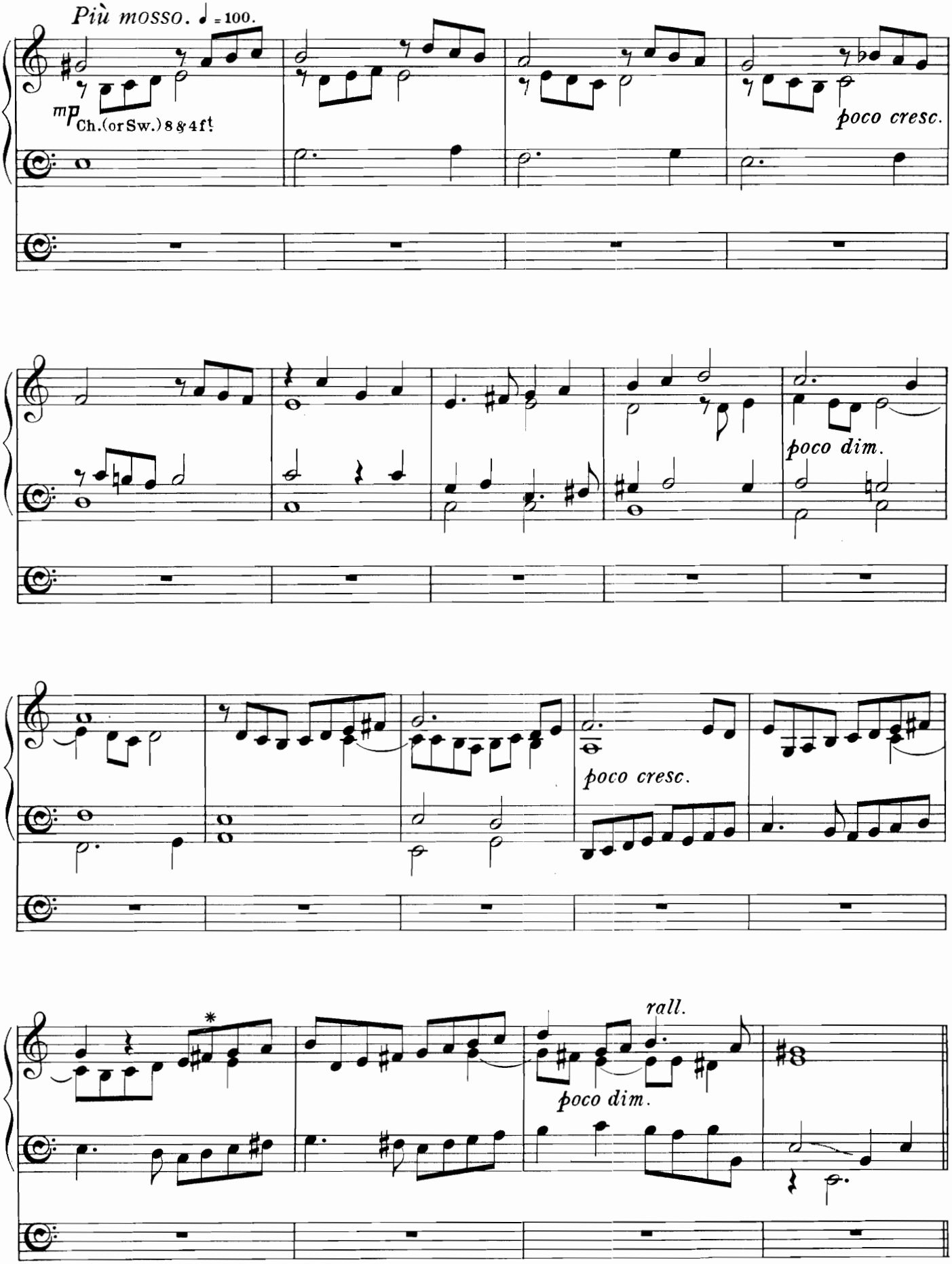
# VOLUNTARY in A minor.

From a 17th Century MS.
in the possession of
Dr W. H. Cummings.

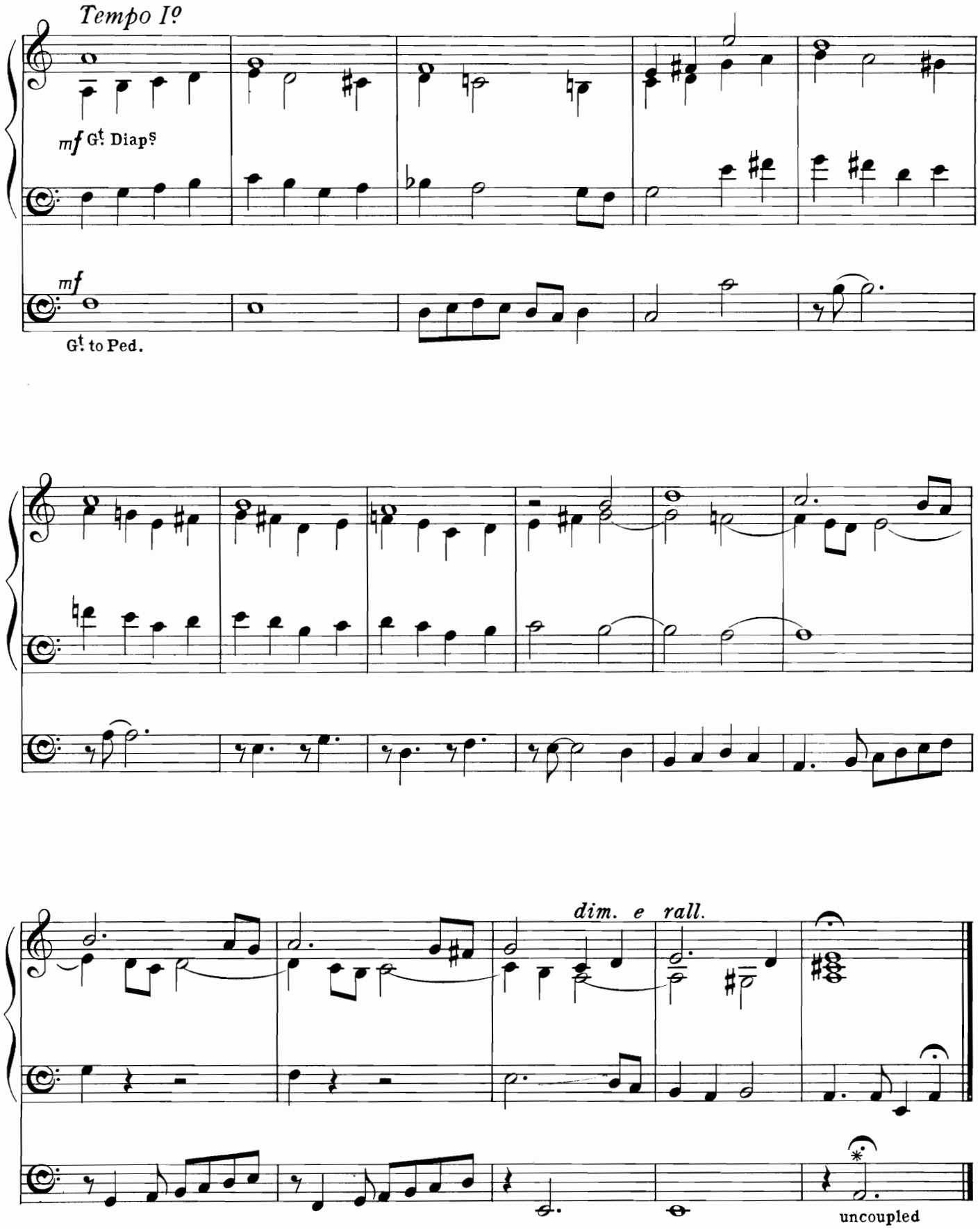
Dr Orlando Gibbons.




* This note is written an 8ve lower in the MS.




* There is no ♯ to this F in the MS.



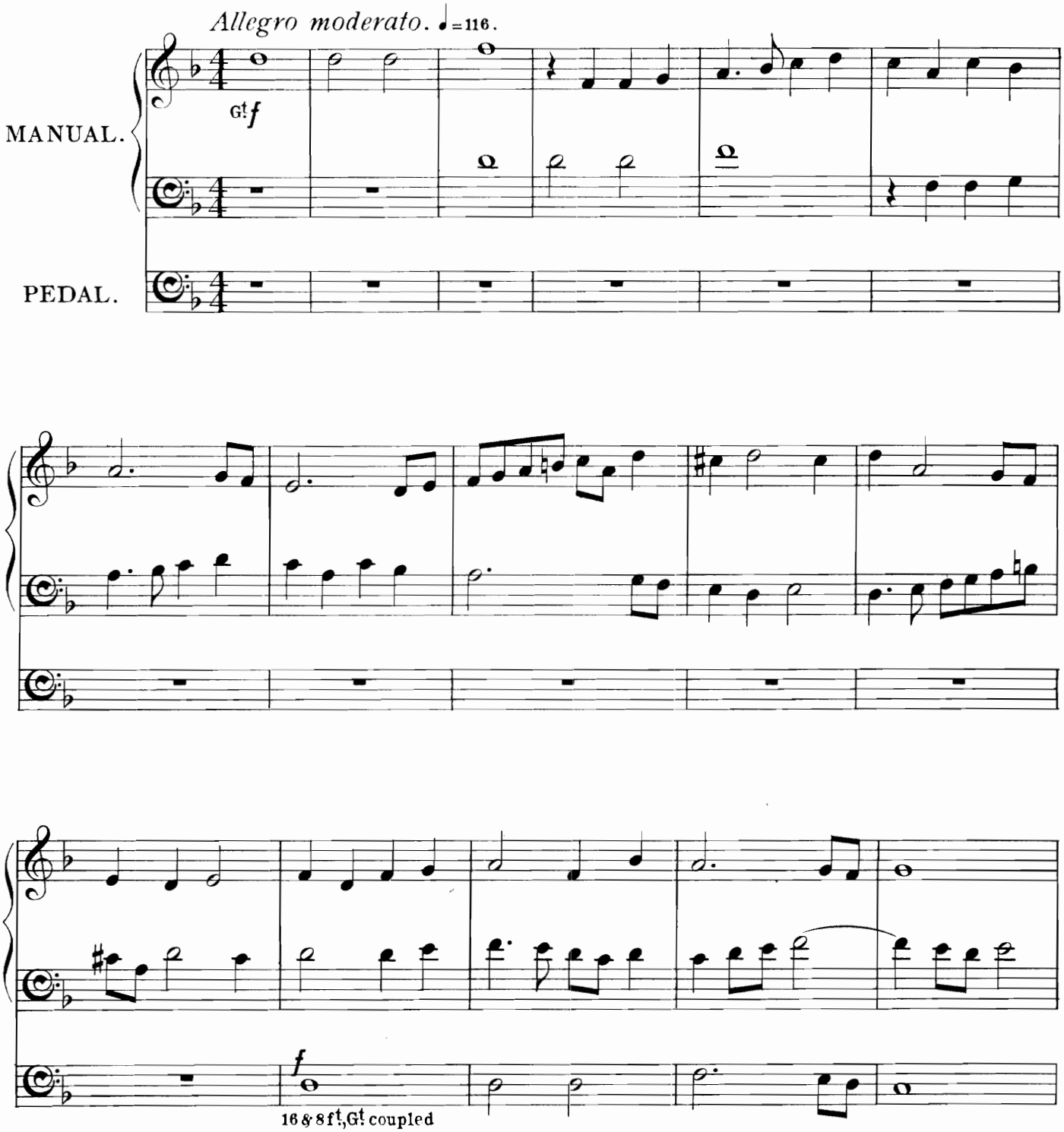

* This note is written an 8ve lower in the MS.

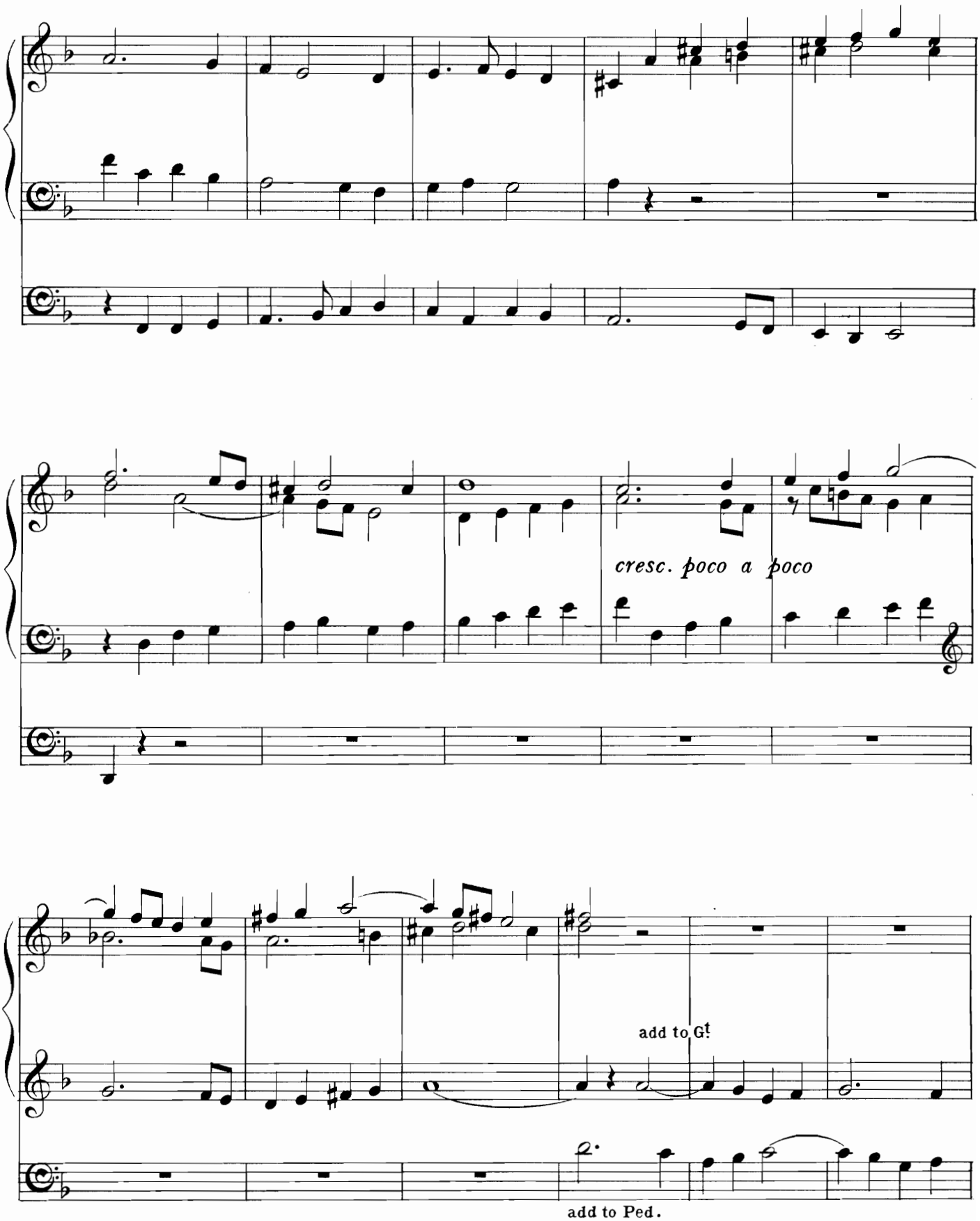
# II.

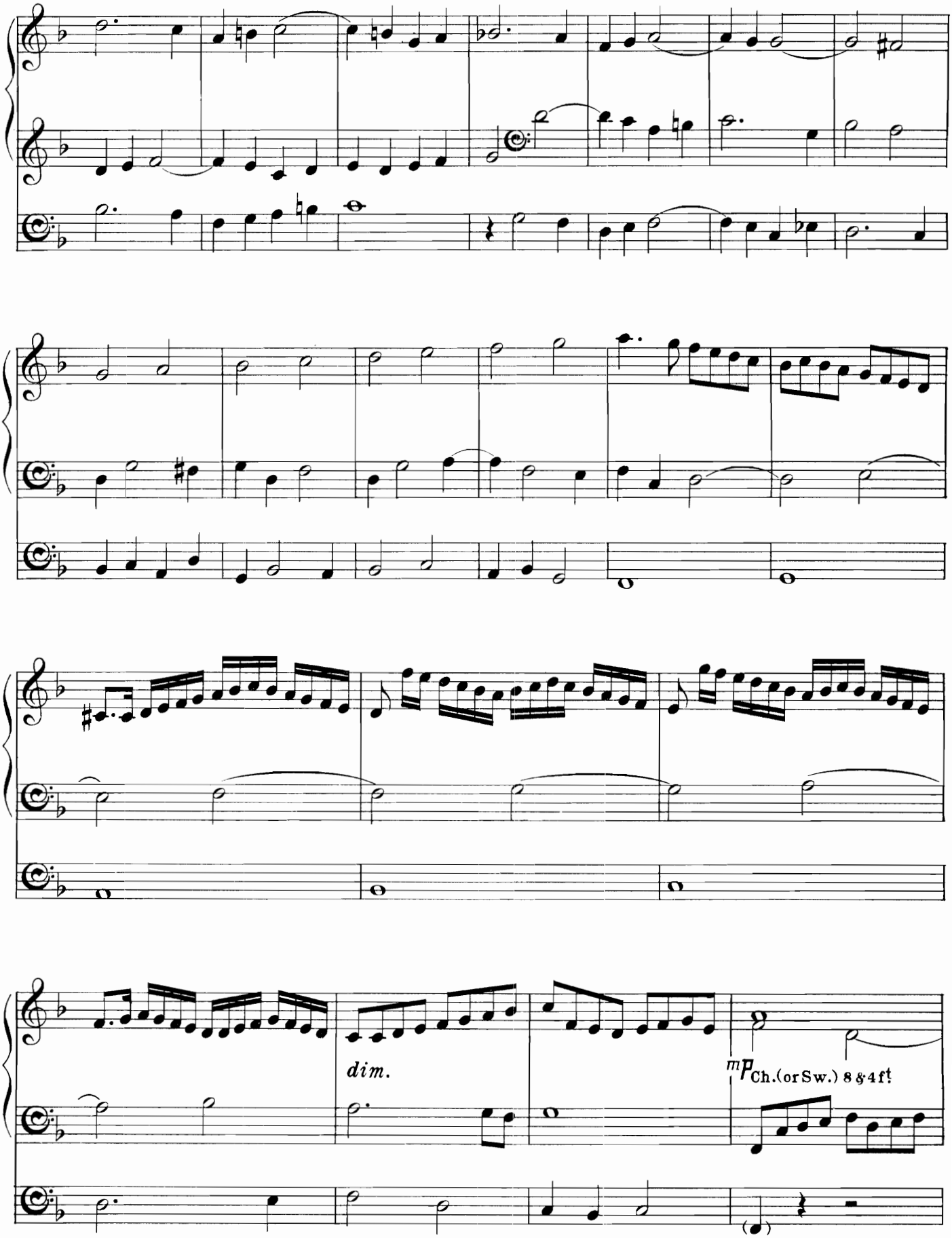
# VOLUNTARY in D minor.

From a 17th Century MS.
in the possession of
Dr W. H. Cummings.

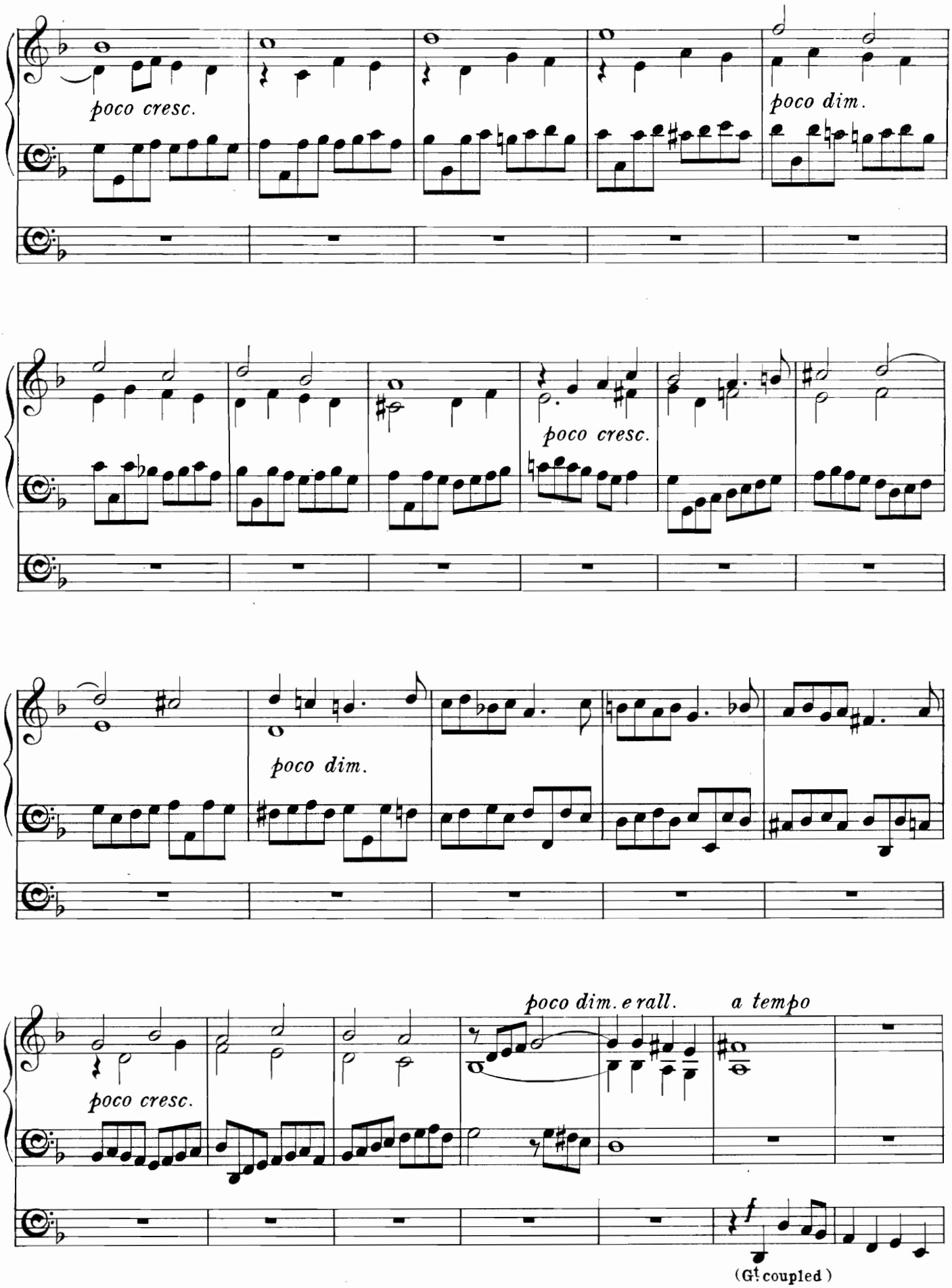
Dr Orlando Gibbons.

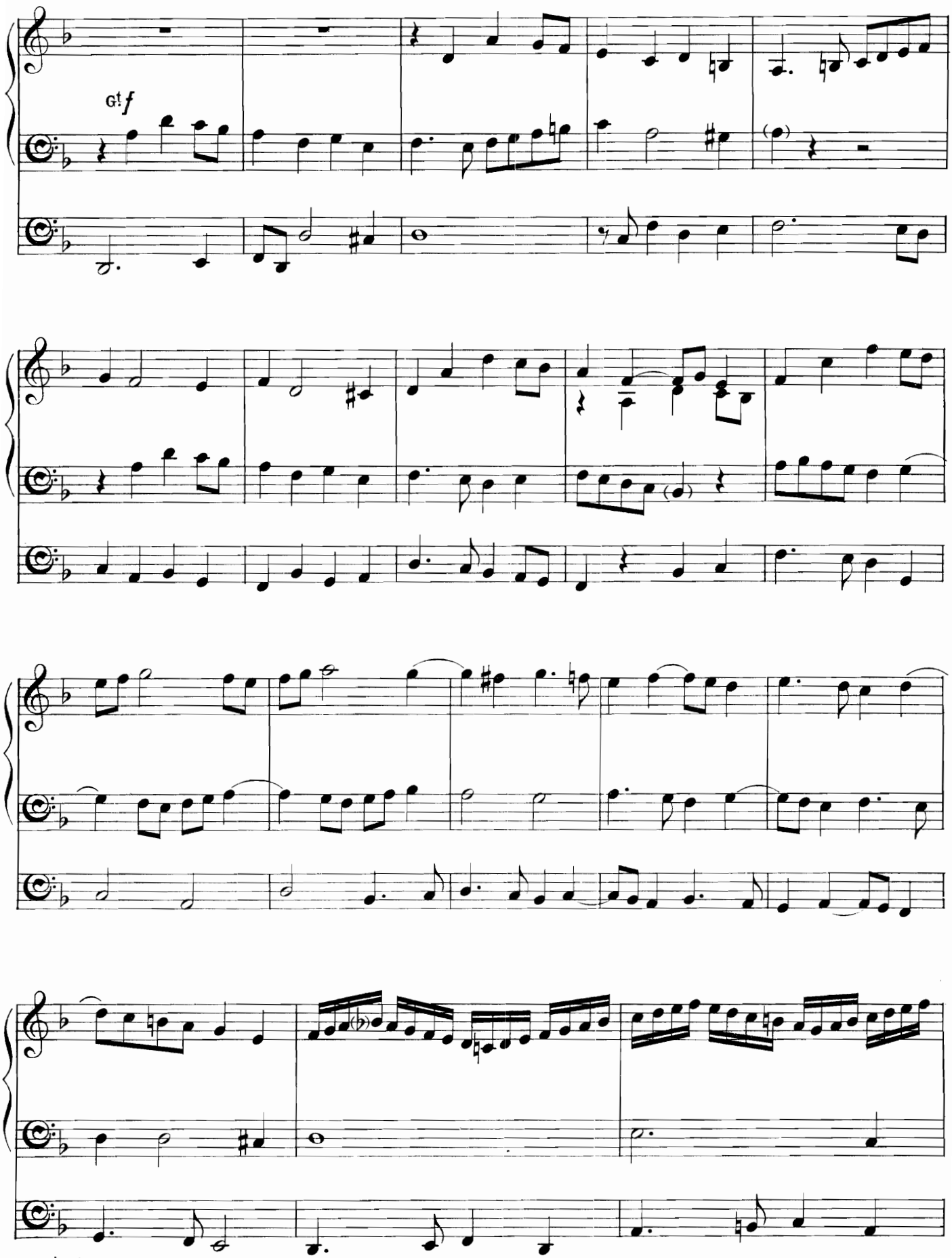


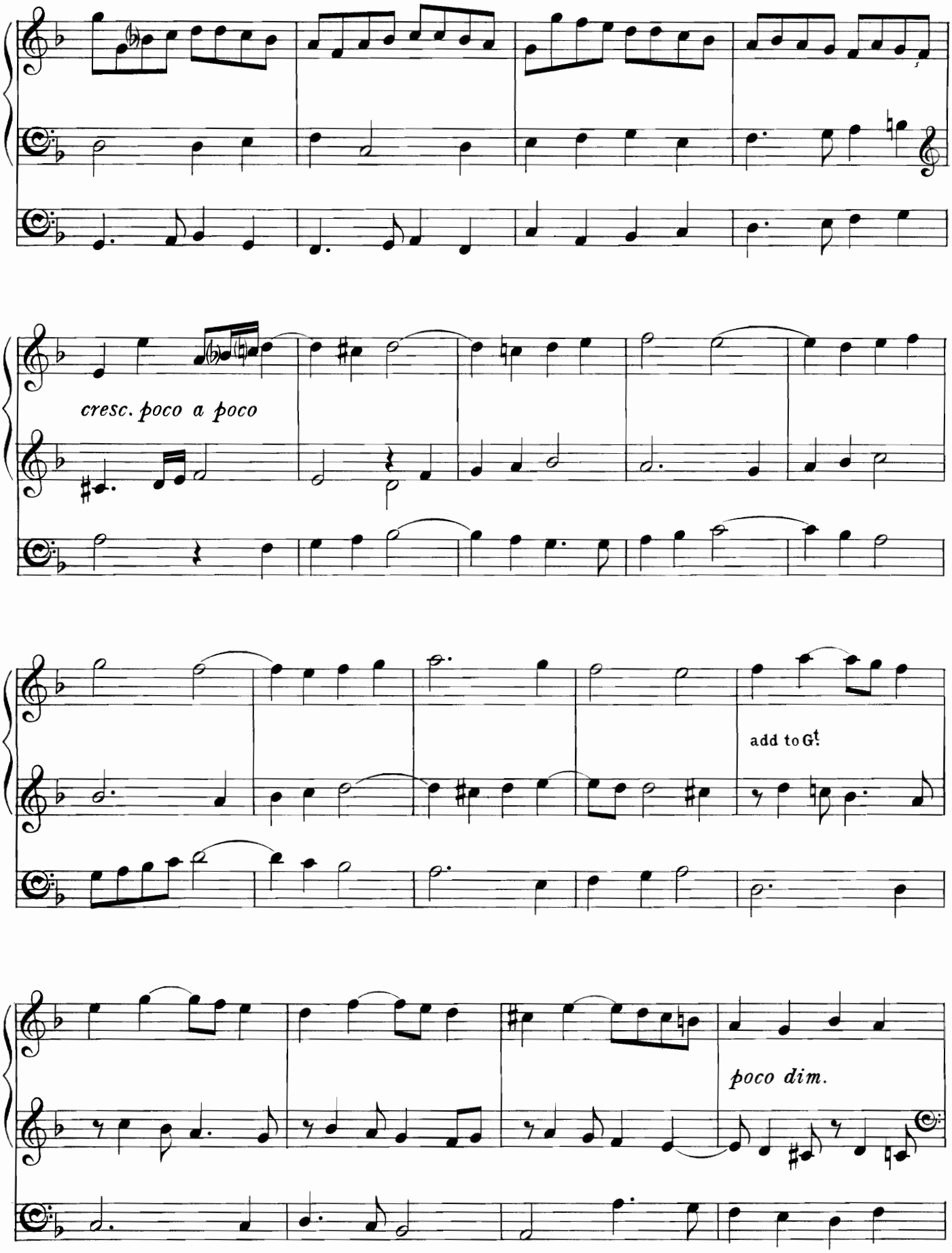

cresc. poco a poco
add to G!
add to Ped.




* The notes enclosed in brackets are not given in the MS., and their performance is optional.


poco cresc.
poco dim.
poco cresc.
poco dim.
poco cresc.
poco dim. e rall.
a tempo
f
(G♯ coupled)


G! f



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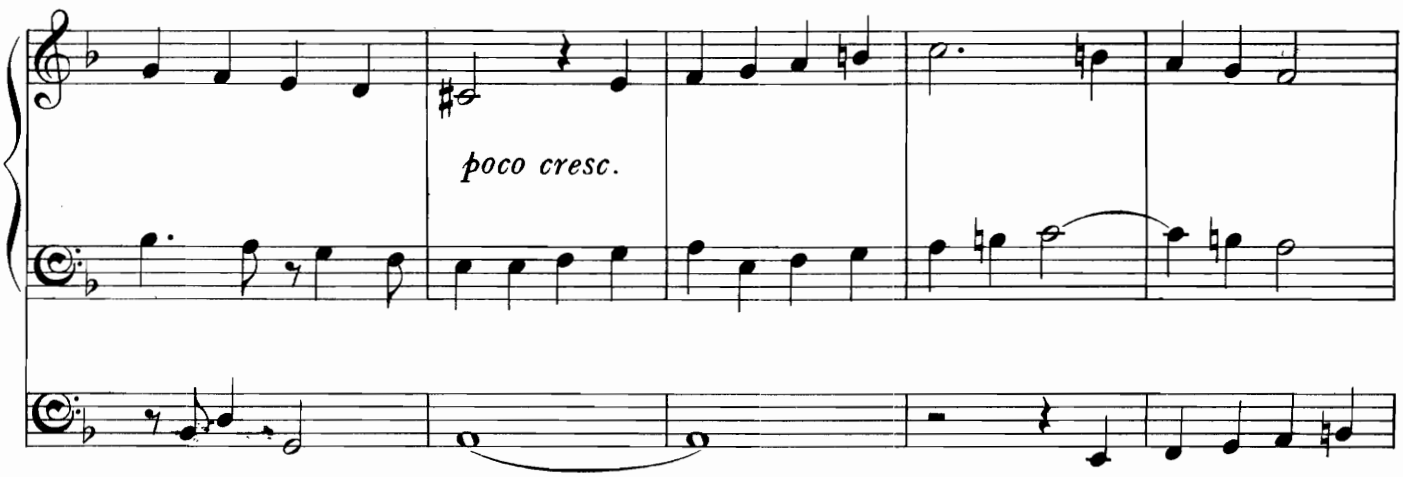


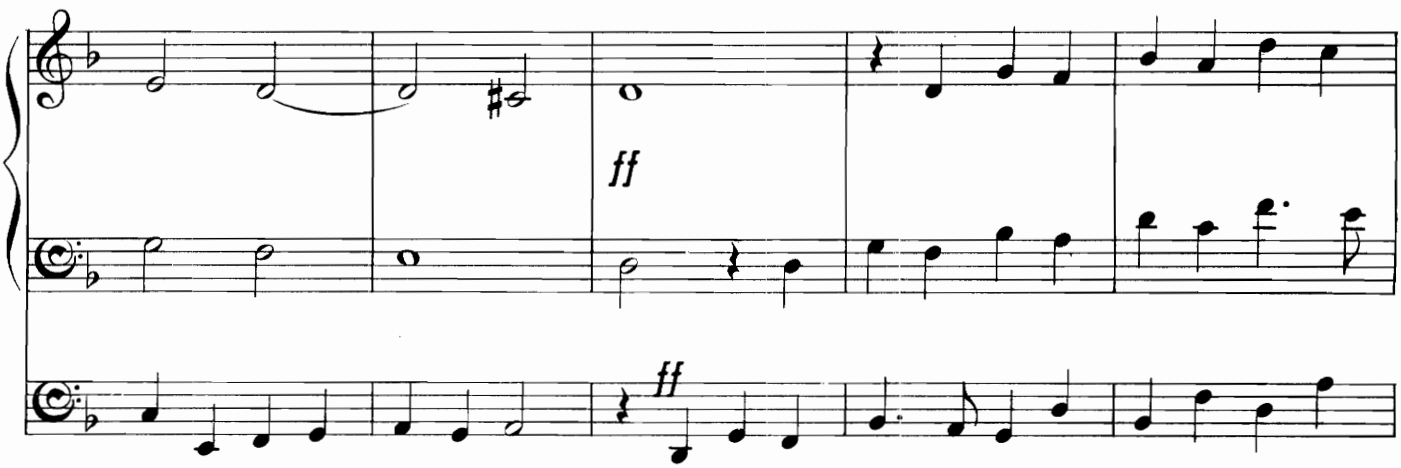


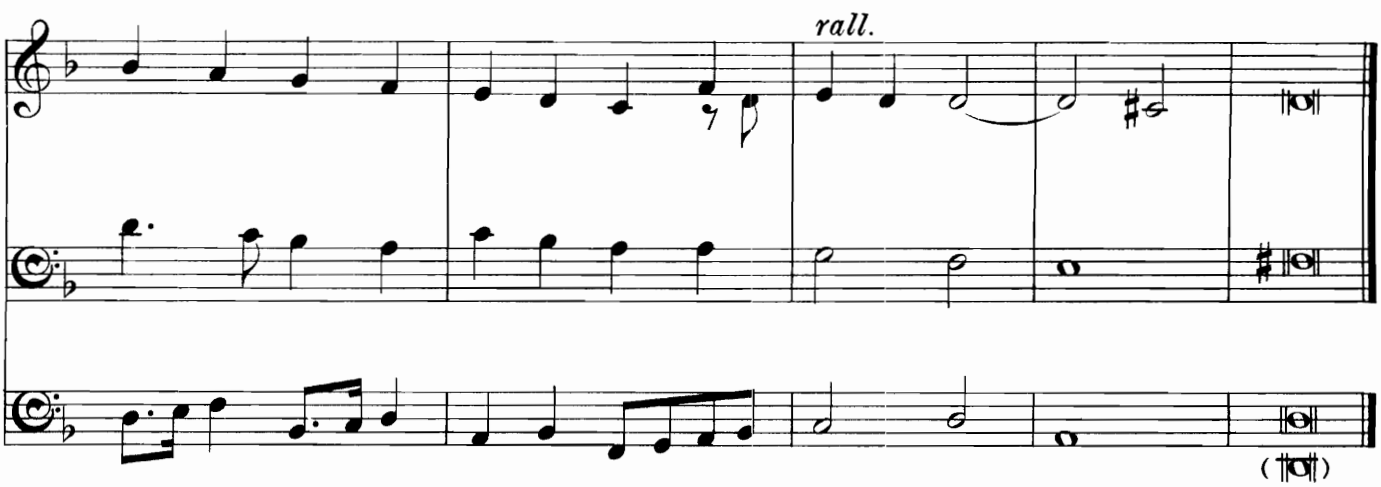


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