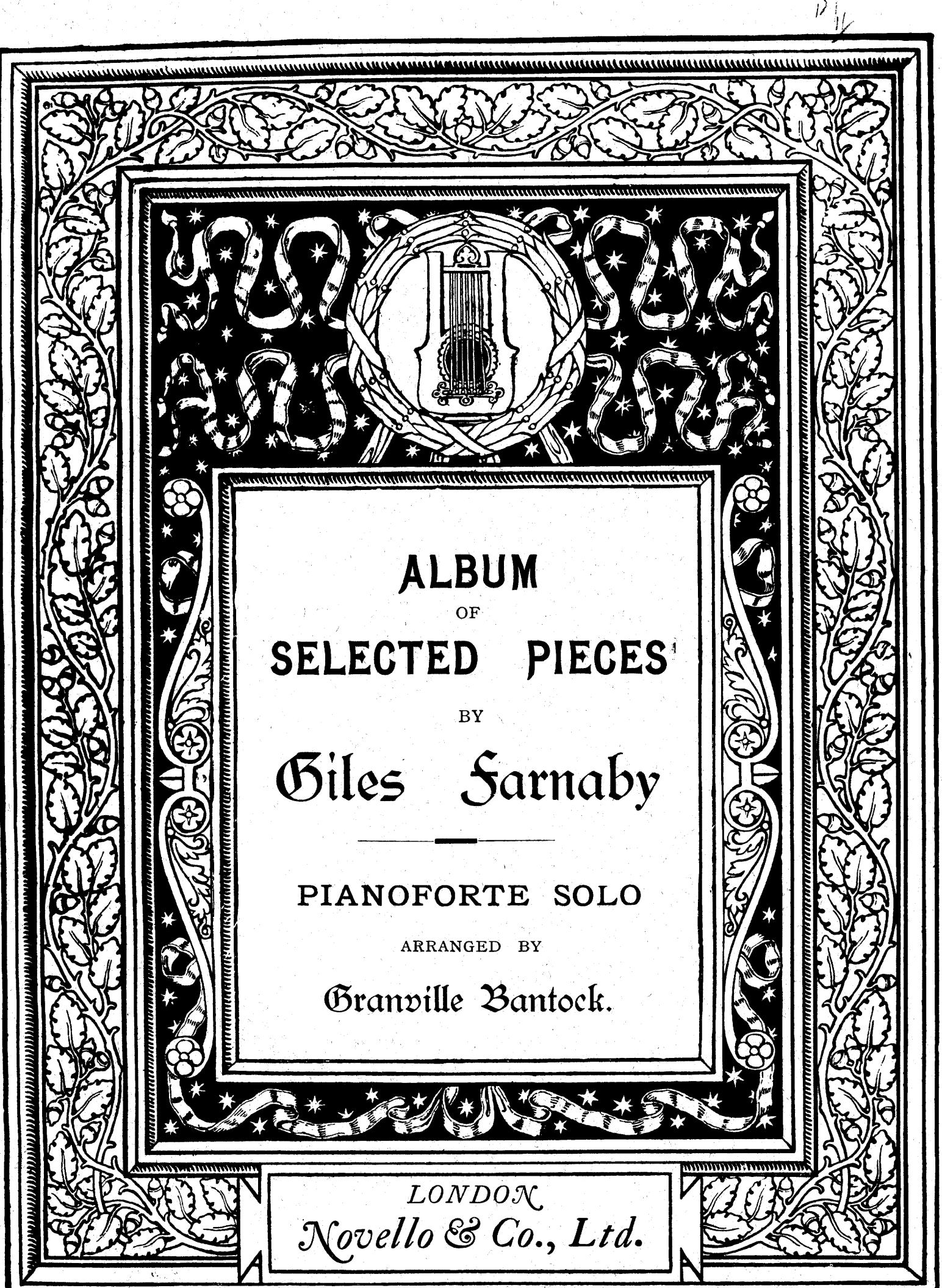


ALBUM

OF

SELECTED PIECES

BY

Giles Farnaby

PIANOFORTE SOLO

ARRANGED BY

Granville Bantock.

LONDON

Novello & Co., Ltd.

Price 2/- net.

NOVELLO'S
PIANOFORTE ALBUMS.

EDITED BY BERTHOLD TOURS.

In Numbers, each One Shilling; or, Cloth Volumes, each Four Shillings.

No. 1.—Bach. Twenty Pieces from Petits Preludes, Suites Anglaises. Partita Nos. 1 to 3, &c.
No. 2.—Bach. Twenty Pieces from Suites Anglaises, Suites Françaises. Partita Nos. 4 and 5, &c.
No. 3.—Bach. Twenty Pieces from Petits Preludes, Concertos, Suites Anglaises, &c.
Nos. 1, 2, and **3,** in One Vol., cloth, 4s.

No. 4.—Handel. Twenty-four Pieces from Suites 1 to 7, Sonatas, "Harmonious Blacksmith," &c.
No. 5.—Handel. Twenty-four Pieces from Suites 8 to 12, Gavottes, &c.
No. 6.—Handel. Twenty-four Pieces from Suites 13 to 16, Water Music, &c.
Nos. 4, 5, and **6,** in One Vol., cloth, 4s.

No. 7.—Marches. Fifteen Pieces, including Mendelssohn's "Hero's March," Rakoczy March, Bridal March "Lohengrin," &c.
No. 8.—Marches. Fifteen Pieces, including Meyerbeer's Coronation March, Cornelius March, Pilgrim's March, &c.
No. 9.—Marches. Fifteen Pieces, including Mendelssohn's Wedding March, March "Tannhäuser," &c.
Nos. 7, 8, and **9,** in One Vol., cloth, 4s.

No. 10.—Gavottes, Minuets, &c. Sixteen Pieces, including Rameau's Gavotte, Zimmermann's Gavotte, Calkin's Minuet, Silas's Bourrée, &c.
No. 11.—Gavottes, Minuets, &c. Sixteen Pieces, including Gluck's Gavotte, W. Macfarren's Bourrée, Bach's Bourrée, &c.
No. 12.—Gavottes, Minuets, &c. Sixteen Pieces, including W. Macfarren's 2nd Gavotte, Sir J. Benedict's Gavotte, Mozart's Minuet, &c.
Nos. 10, 11, and **12,** in One Vol., cloth, 4s.

No. 13.—Wollenhaupt, J. Ten Pieces, including Marche Hongroise, Scherzo Brillant, &c.
No. 14.—Wollenhaupt, J. Ten Pieces, including "La Gazelle," "Mazeppa Galop," &c.
No. 15.—Wollenhaupt, J. Ten Pieces, including "Les Clochettes," "Feu Follet," &c.
Nos. 13, 14, and **15,** in One Vol., cloth, 4s.

No. 16.—Schweizer, Otto. Eight Scottish Airs (arranged for four hands).

No. 17.—Spindler, Fritz. Nine Pieces, including "Murmuring Rivulet," The Pilgrims' Chorus ("Tannhäuser"), &c.
No. 18.—Spindler, Fritz. Nine Pieces, including "L'Oisillon," "Le Carillon," "The Evening Star" ("Tannhäuser"), &c.
No. 19.—Spindler, Fritz. Ten Pieces, including "Jeu des Ondes," Valse Mélodieuse, Spinning Song ("Flying Dutchman"), &c.
Nos. 17, 18, and **19,** in One Vol., cloth, 4s.

No. 20.—Goetz Hermann. Five Compositions.
No. 21.—Goetz, Hermann. Four Compositions.
No. 22.—Goetz, Hermann. Six Compositions.
Nos. 20, 21, and **22,** in One Vol., cloth, 4s.

No. 23.—Rheinberger, Josef. Seven Compositions.
No. 24.—Rheinberger, Josef. Eleven Compositions.
No. 25.—Rheinberger, Josef. Seven Compositions.
Nos. 23, 24, and **25,** in One Vol., cloth, 4s.

No. 26.—Tours, Berthold. Juvenile Album. Eight Characteristic Pieces (Duets), 2s.

Nos. 27 and **28.—Moscheles, J.** "Domestic Life." Twelve Characteristic Duets, Two Books, each 2s.
The Two Books, in One Vol., cloth, 4s.

No. 29.—Kjerulf, Halfdan. Nine Pieces. Op. 4, Nos. 1 to 3; Op. 12, Nos. 1 to 6.
No. 30.—Kjerulf, Halfdan. Ten Pieces. Op. 24, Nos. 1 to 4; Op. 27, Nos. 1 and 2; Op. 28, Nos. 1 to 4.
No. 31.—Kjerulf, Halfdan. Op. 28, Nos. 5 and 6; Op. 29; and Twenty Songs arranged for the Pianoforte by the Composer.
Nos. 29, 30, and **31,** in One Vol., cloth, 4s.

Nos. 32, 33, and **34.** The National Dance Music of Scotland. Arranged for the Pianoforte by Alexander Mackenzie: with additions by his son, Dr. A. C Mackenzie.
Nos. 32, 33, and **34,** in One Vol., cloth, 4s.

No. 35.—Mackenzie, Dr. A. C. Eight Pieces. Op. 13 Nos. 1 to 5; Op. 15, Nos. 1 to 3.
No. 36.—Mackenzie, Dr. A. C. Nine Pieces. Op. 20, Nos. 1 to 6; Op. 23, Nos. 1 to 3.
No. 37.—Mackenzie, Dr. A. C. Six Songs. Transcribed for the Pianoforte by Giuseppe Buonamici.
Nos. 35, 36, and **37,** in One Vol., cloth, 4s.

No. 38.—Altschul, Rudolf. Fifty Hungarian National Songs.

No. 41.—Liadoff, Anatole. Twenty-one Pieces. Op. 2, Nos. 1 to 14; Op. 3, Nos. 1, 3, 4, and 6; Op. 6; Op. 15, Nos. 1 and 2.
No. 42.—Liadoff, Anatole. Seven Pieces. Op. 4, Nos 1 to 4; Op. 7, Nos. 1 and 2; Op. 11.
No. 43.—Liadoff, Anatole. Ten Pieces. Op. 8; Op. 9, Nos. 1 and 2; Op. 10, Nos. 1, 2, and 3; Op. 13. Nos. 1 to 4.
Nos. 41, 42, and **43,** in One Vol., cloth, 4s.

No. 44.—Cui, César. Thirteen Pieces. Op. 20, Nos. 1 to 12; Op. 21, No. 3.
No. 45.—Cui, César. Eleven Pieces. Op. 21, No. 4; Op. 22, Nos. 1, 2, and 3; Op. 31, No. 2; Op. 39, Nos. 1 to 6.
No. 46.—Cui, César. Seven Pieces. Op. 22, No. 4; Op. 29, No. 1; Op. 30, No. 1; Op. 35, Nos. 1 and 2, Op. 40, Nos. 2 and 4.
Nos. 44, 45, and **46,** in One Vol., cloth, 4s.

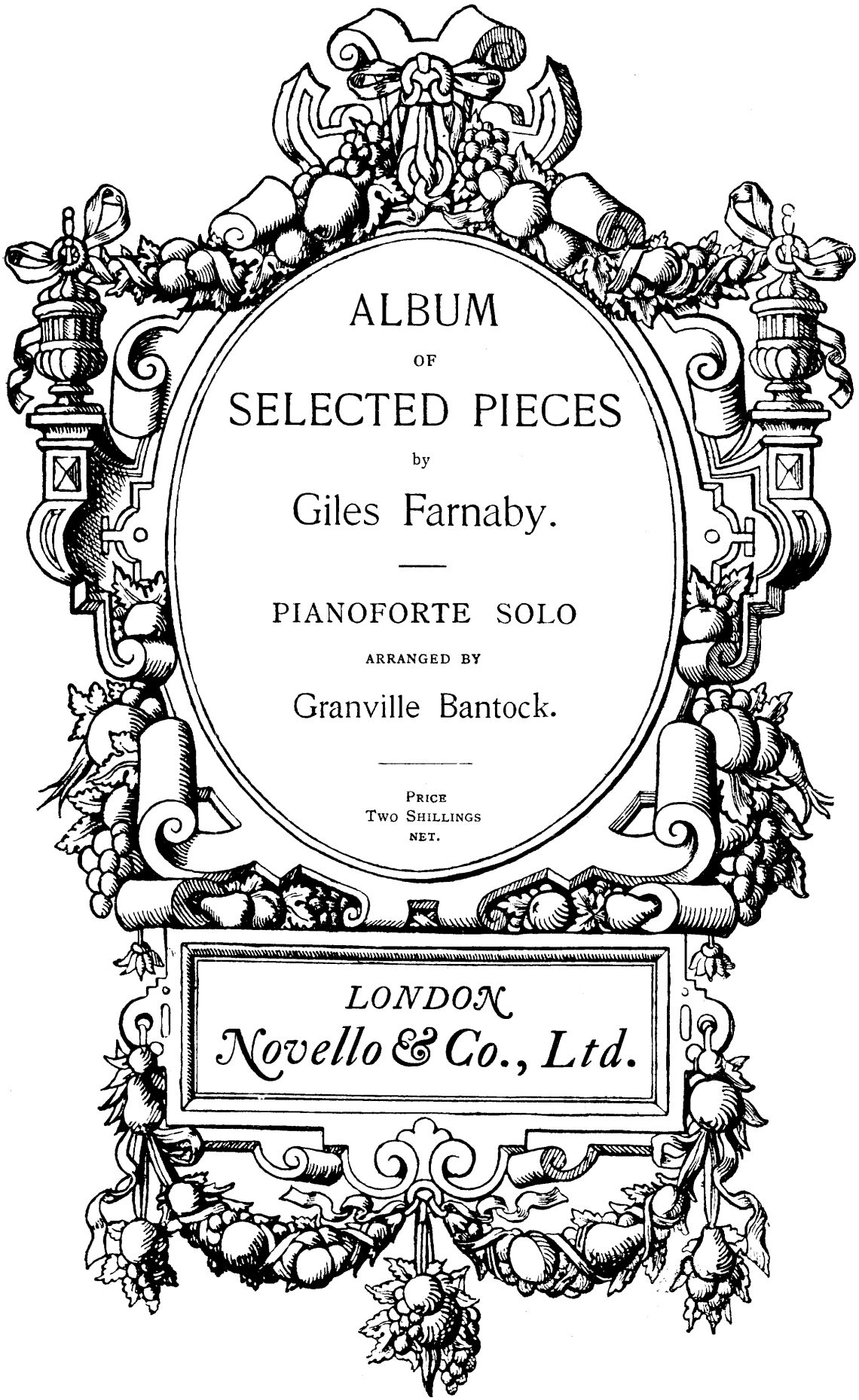
No. 47.—Schubert, Franz. Four Impromptus. Op. 90.
No. 48.—Schubert, Franz. Four Impromptus. Op. 142.
No. 49.—Schubert, Franz. Moments Musicals (Op. 94), and Adagio and Rondo (Op. 145).
Nos. 47, 48, and **49,** in One Vol., cloth, 4s.

No. 50.—Schubert, Franz. Three Sets of Variations. Andante, and Klavierstück.
No. 51.—Schubert, Franz. Adagio, Allegretto, and March in E major, &c.
No. 52.—Schubert, Franz. Five Klavierstücke and Two Scherzi.
Nos. 50, 51, and **52,** in One Vol., cloth, 4s.

No. 53.—Hofmann, H. "The Trumpeter of Säkkingen" (Op. 52) and Two Valses Caprices (Op. 2).
No. 54.—Hofmann, H. "Italian Love Tale" (Op. 19) and Five other Pieces.
No. 55.—Hofmann, H. Fourteen Pieces.
Nos. 53, 54, and **55,** in One Vol., cloth, 4s.

LONDON: NOVELLO AND COMPANY, LIMITED

85833



ALBUM

OF

SELECTED PIECES

by

Giles Farnaby.

PIANOFORTE SOLO

ARRANGED BY

Granville Bantock.

PRICE
TWO SHILLINGS
NET.

LONDON
Novello & Co., Ltd.

PREFACE.

ALTHOUGH Giles Farnaby is one of the most interesting of the composers in the FitzWilliam Virginal Book, which contains some fifty pieces from his pen, little is known about him personally beyond the fact that he took his Bachelor of Music Degree at Christ Church, Oxford, in 1592, and that he contributed some harmonized tunes to Ravenscroft's Psalter in 1621. His son Richard was also a composer, though only four pieces are credited to him in the Elizabethan collection. In 1598, Giles Farnaby published a volume of "Canzonets to foure voyces, with a song of eight parts," and in 1592, his name appears again as one of the ten composers selected by Thomas Este to harmonize the tunes for his "Whole Booke of Psalmes." No mention is made of Farnaby in either "Parthenia," or the Virginal Books of Benjamin Cosyn and Will Forster (1624).

I.—PRÆLUDIUM. (FITZWILLIAM VIRGINAL BOOK, No. CCXLVI.)

The Preludes in the FitzWilliam Virginal Book seem intended mainly as an exercise for the player's fingers, and usually contain little more than runs, shakes and florid passages to tempt the virtuoso. The present example, in the Ionian Mode, is an exception to the general rule, and is not without interest from the imitative entries both at the beginning and the close.

II.—GALIARDA. (FITZWILLIAM VIRGINAL BOOK, No. CCLXIX.)

The beautiful and expressive melody of this Galliard distinguishes the piece from many of the same type in this collection. Even the semiquavers do not rob the music of its quiet serenity; indeed, if anything, they seem to add a quaintly humorous touch to the movement. The antiphonal ascending scale-passages in the final section seem to fit into their places without effort or injury to the structure. The piece appears to be in the Æolian Mode.

III.—A TOYE. (FITZWILLIAM VIRGINAL BOOK, No. CCLXX.)

Also in the Æolian Mode. The "Toye," belonged to a small class of dance pieces, and has been confused with the "Coranto," a dance of a similar character. The present version closely resembles "The Duchesse of Brunswick's Toye" set by John Bull (*vide* John Bull Album No. 8), where it appears in 6-8 time as against a 2-2 time in this case. Farnaby's treatment of the time is simpler than that of Bull, and may possibly be regarded as the more effective of the two. The music is quaint and catching.

IV.—GILES FARNABY'S DREAME. (FITZWILLIAM VIRGINAL BOOK, No. CXCIV.)

In the Dorian Mode. This poetical and expressive little miniature belongs to a small but interesting class of "Fancy Pieces" which are to be found in this collection. Among them may be mentioned, "The Bells," by William Byrd, John Munday's Fantasia on "The Weather," and other pieces by Giles Farnaby. The music can be left to speak for itself, with its quiet and peaceful flow.

V.—HIS REST. (FITZWILLIAM VIRGINAL BOOK, No. CXCV.)

Another piece of the same character as the former, but in the form of a Galliard, and evidently with a feeling for our modern key of G major, including a modulation to the dominant at the close of the second section.

VI.—GILES FARNABY'S CONCEIT. (FITZWILLIAM VIRGINAL BOOK, No. CCLXXIII.)

A quaintly humorous little trifle, that also seems to lie in the key of G major. The construction is of the simplest form, yet it has an attractiveness of its own.

VII.—HIS HUMOUR. (FITZWILLIAM VIRGINAL BOOK, No. CXCVI.)

Here the humour is evidently to be sought in the contrast between the gaiety of the crotchets in the opening bars, the tranquil, almost sluggish, movement of the minims of the immediately following section, and the jumping figures which animate the subsequent treble and bass. An air of seriousness again seems to intervene with the solemn ascending and descending procession of semibreves, which is finally dispelled by a reiterated figure that, *stretto*-like, leads to the close.

VIII.—Rosasolis. (FitzWilliam Virginal Book, No. CXLIII.)

The air of this piece appears to be that of a popular old English song, which probably contained a refrain for chorus, and this is humorously interpolated at the end of each of the Variations to which the initial theme is subjected. Each of the Variations is contrasted, both in rhythm and movement, with the others, and the refrain becomes involved in a similar treatment, without however losing any of its individuality. The music, though it appears to be in the key of C, ends on the dominant, and it is therefore to be regarded as belonging to the Mixolydian Mode.

IX.—Pawles Wharfe. (FitzWilliam Virginal Book, No, CXIII.)

Obviously in the key of D major, since it plainly shows the chords of the tonic, dominant, and sub-dominant, which are the essential harmonies of the key. The tune is to be found in *The Dancing Master* from 1650 to 1665. Pawles (Paul's) Wharfe was, and still is, one of the public landing-places on the Thames near the Cathedral, and it appears to have formed the subject for a popular ditty, which is quoted in Chappell's *Popular Music of the Olden Time*. Farnaby has re-clothed the old tune with some characteristic Variations, and invested them with equal and sustained interest.

X.—Tower Hill. (FitzWilliam Virginal Book, No. CCXLV.)

In the Mixolydian Mode. This appears again to be a version of a popular old English song, the words of which have been lost. The initial phrase is curiously modified later by a transposition of the order of the notes, and the upper part finds a new way of expressing the idea in a slightly varied form.

XI.—A Maske. (FitzWilliam Virginal Book, No. CXCIX.)

This piece was probably part of the music of a Masque, which usually took the form of a collection or series of dances for the Theatre. It may or it may not belong to the "Maske of Flowers," which was produced in 1623, from which another of the pieces of the same title in the FitzWilliam Virginal Book seems to have been taken. The present example might well have been written as one of the three stately dances which preceded the so-called "character" dances in an entertainment of this kind.

XII.—Fantasia. (FitzWilliam Virginal Book, No. CCXXXI.)

There are no fewer than ten Fantasias by Farnaby in the FitzWilliam Virginal Book, most of which show a fugato tendency, especially at the beginning. The original subject however disappears, and new subjects arise, leading to a varied and more animated treatment. This is the method adopted by Orlando Gibbons in his celebrated Fantasia in four parts, and it would not be without interest to compare these two examples, which possess in common a similar method of development.

Appended is a complete list of the pieces by Giles Farnaby in the FitzWilliam Virginal Book:—

Alman (Robert Johnson, set by Farnaby).
Meridian Alman.
Ay me, poore Heart (transcribed from a Madrigal).
Bony sweet Robin.
Corranto.
Daphne.
Duet for two Virginals.
15 Fantasias.
Farmer's Paven.
Farnabye's Conceit.
Giles Farnaby's Dream.
Flatt Paven, The
Galiarda.
Rosseter's Galliard (set by Farnaby).
Gigge, A.
Grounde.
His Humour.
His Rest.
King's Hunt, The
Loth to depart.
Mal Sims.
Maske, Lady Zouches.
Three Maskes.
Muscadin.
New Sa-Hoo, The
Old Spagnoletta, The
Pavan, Walter Erle's
Pavan, Lachrymæ (Dowland, set by Farnaby).
Pavana.
Pawles Wharfe.
Præludium.
Put up thy dagger, Jemy.
Quodling's Delight (*Vide* Old English Suite, No. 4. Novello & Co.).
Rosasolis.
Spagnioletta.
Tell mee, Daphne.
Tower Hill.
Toye, A.
Up T(ails) All.
Why aske you.
Wooddy-Cock.

CONTENTS.

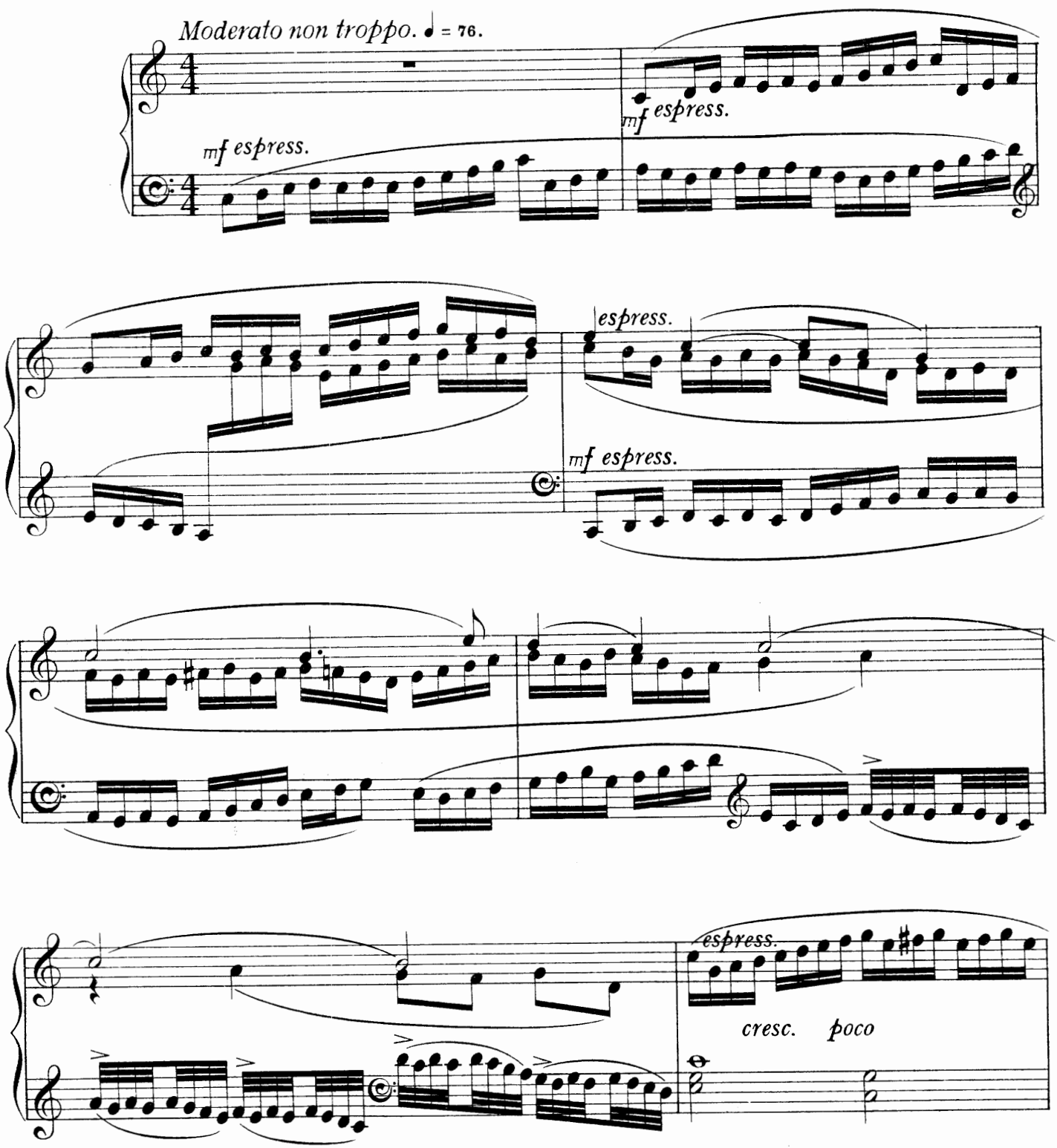
NO.		PAGE.
I.	PRÆLUDIUM	1
II.	GALIARDA	3
III.	A TOYE	6
IV.	GILES FARNABY'S DREAME	8
V.	HIS REST	9
VI.	GILES FARNABY'S CONCEIT	10
VII.	HIS HUMOUR	11
VIII.	ROSASOLIS	13
IX.	PAWLES WHARFE	17
X.	TOWER HILL	20
XI.	A MASKE	21
XII.	FANTASIA	23

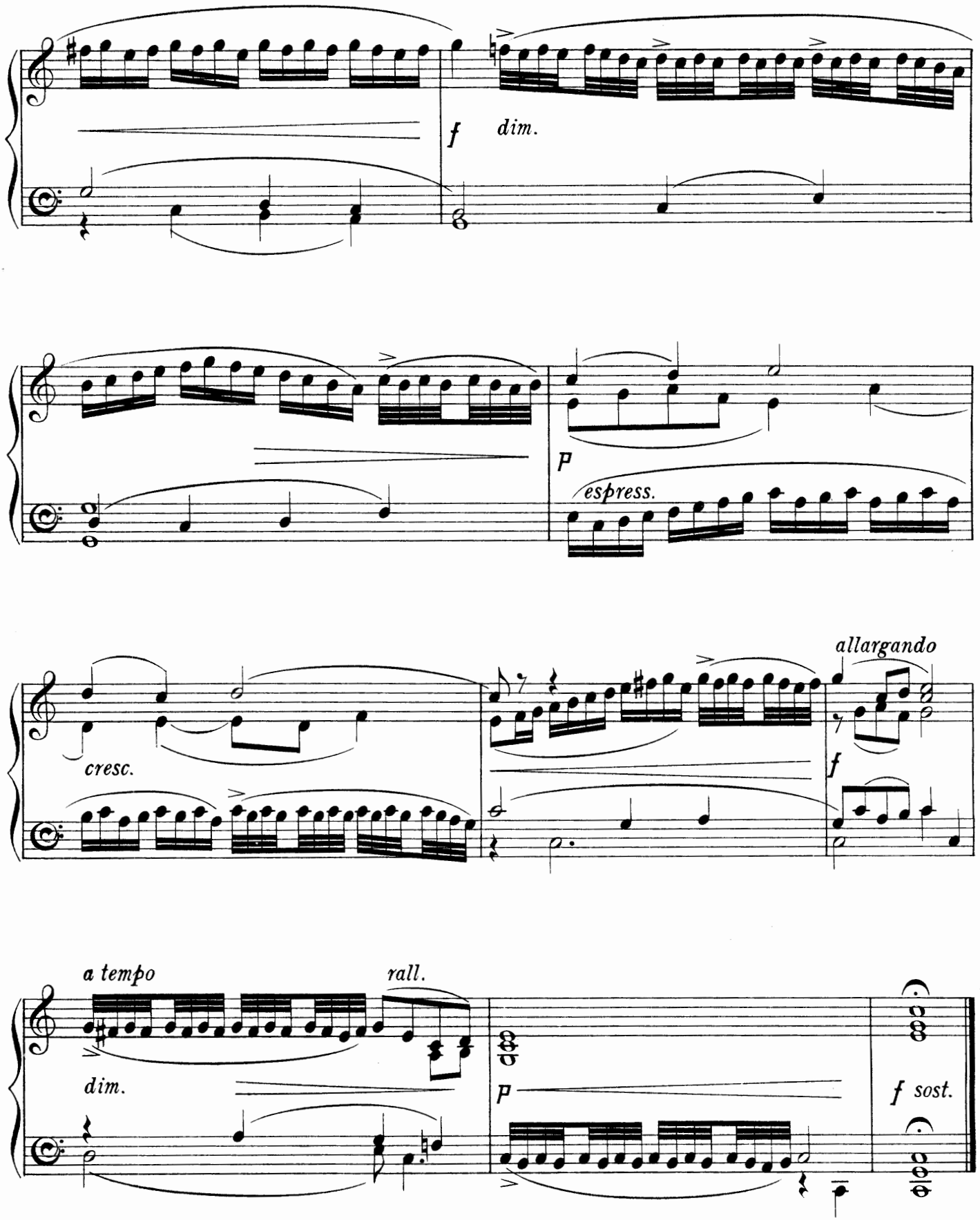
I.

PRÆLUDIUM.

(from the Fitzwilliam Virginal Book Nº CCXLVI.)

Giles Farnaby.



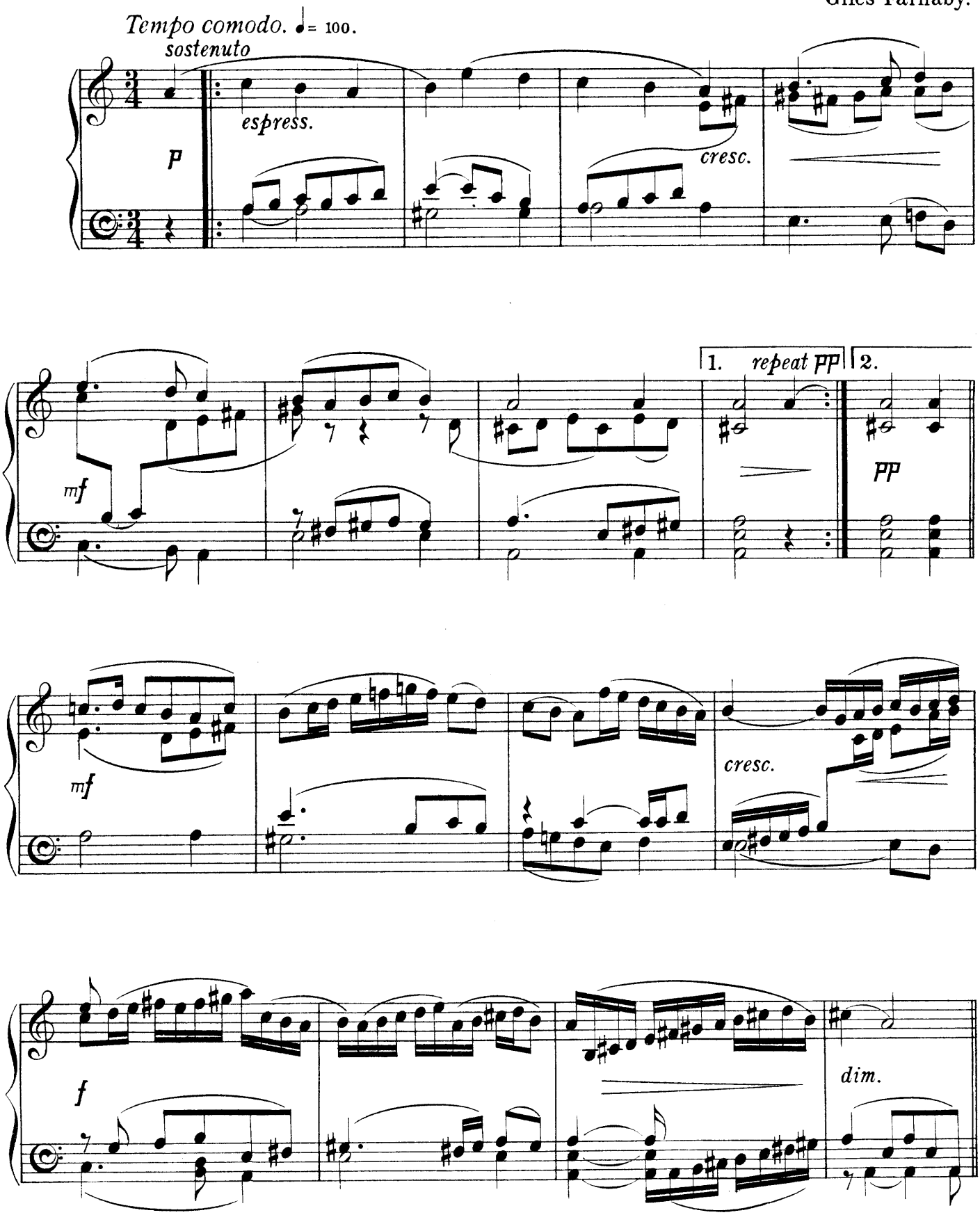

f
dim.
p
espress.
cresc.
allargando
f
a tempo
rall.
dim.
p
f sost.

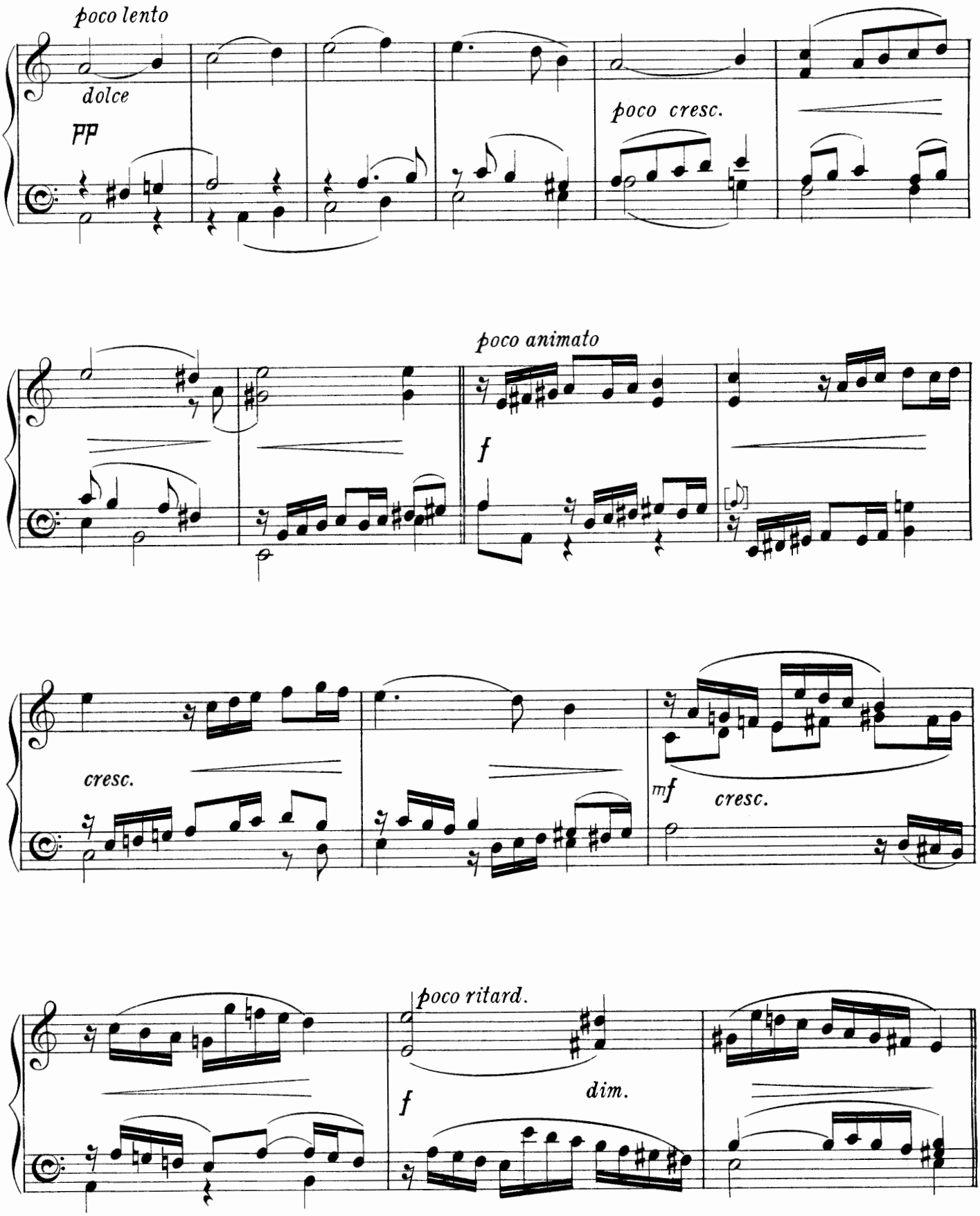
II.

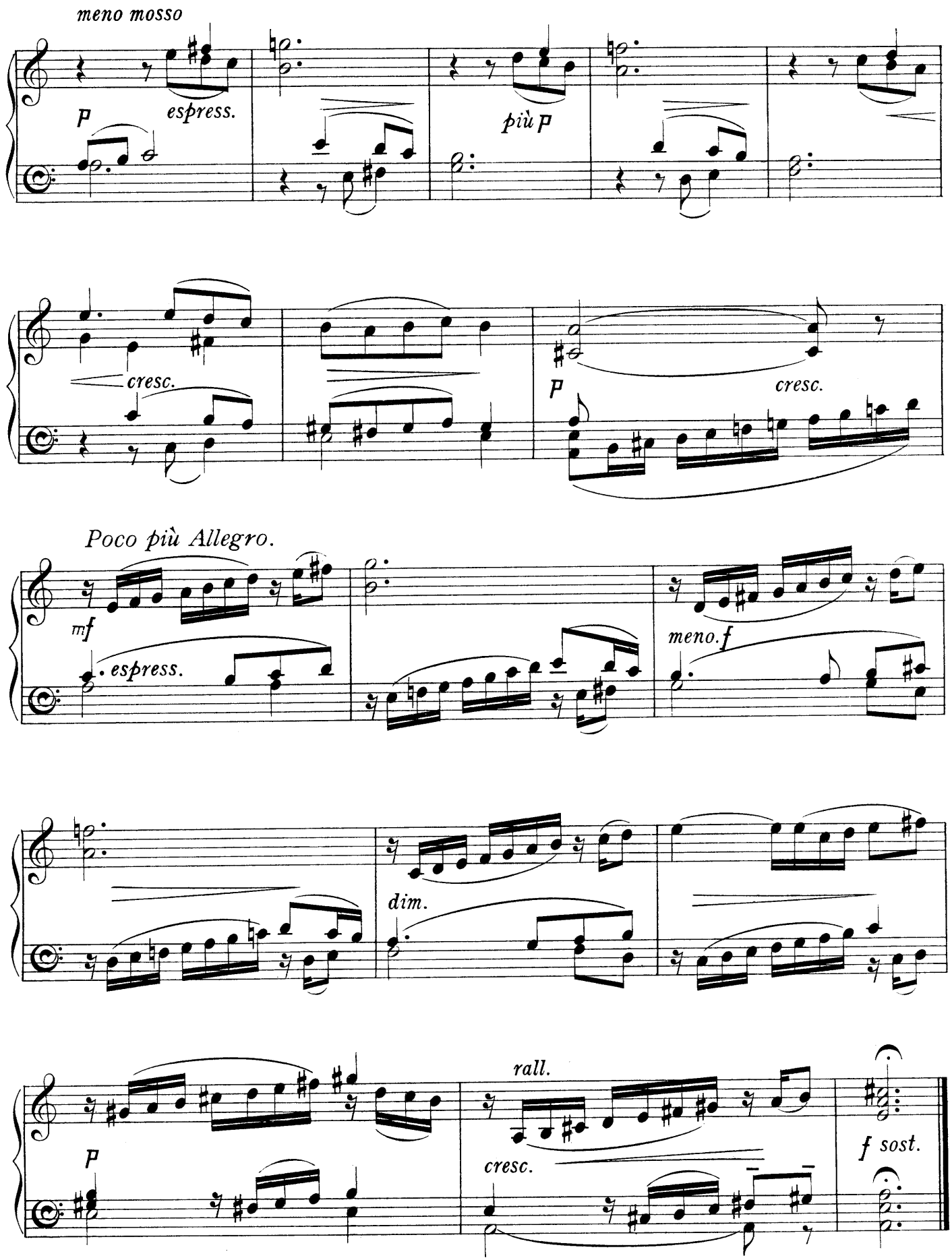
GALIARDA.

(from the Fitzwilliam Virginal Book Nº CCLXIX.)

Giles Farnaby.




poco lento
dolce
pp
poco cresc.
poco animato
f
cresc.
mf
cresc.
poco ritard.
f
dim.

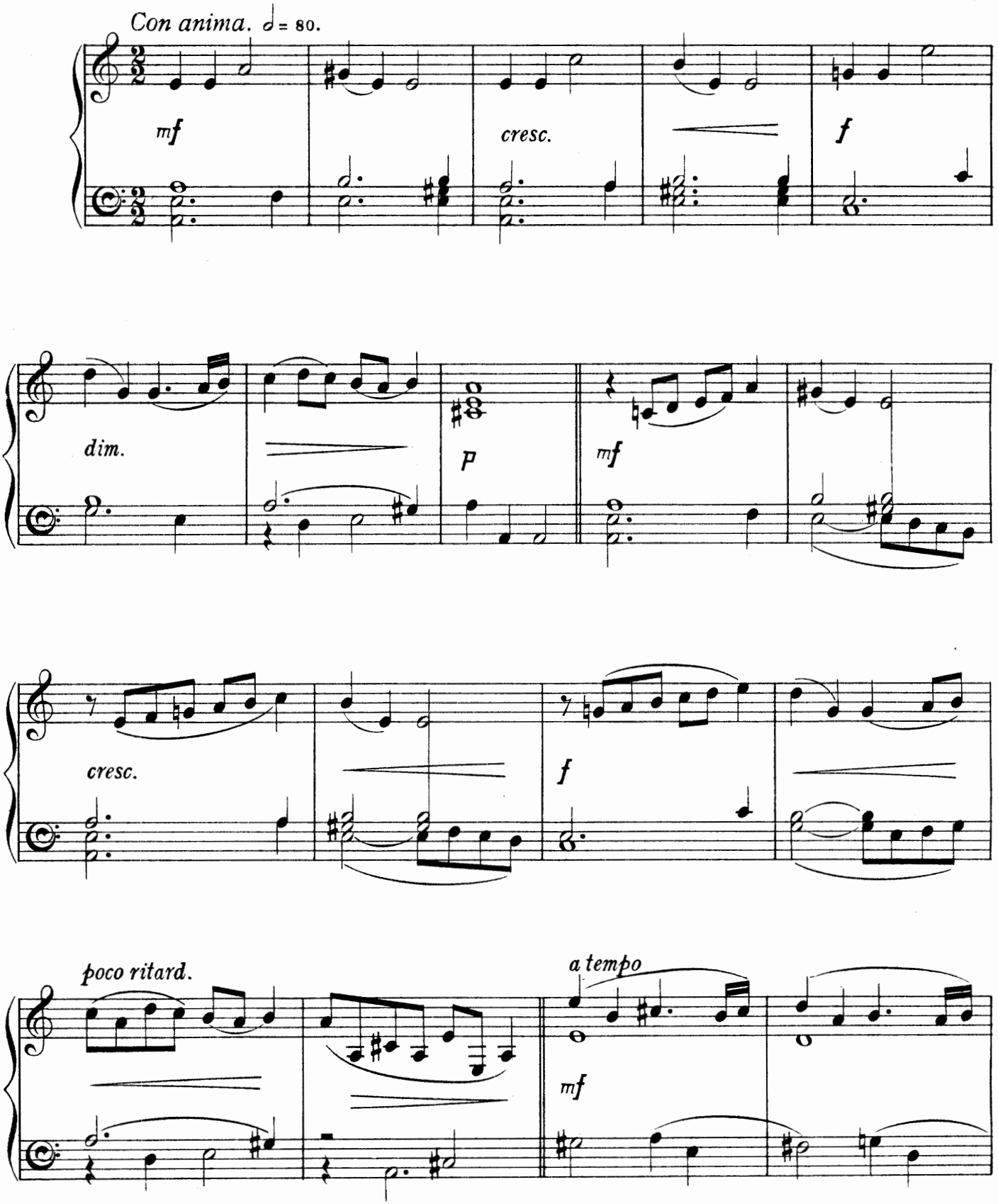

meno mosso
p
espress.
più p
cresc.
p
cresc.
Poco più Allegro.
mf
espress.
meno. f
dim.
p
rall.
cresc.
f sost.

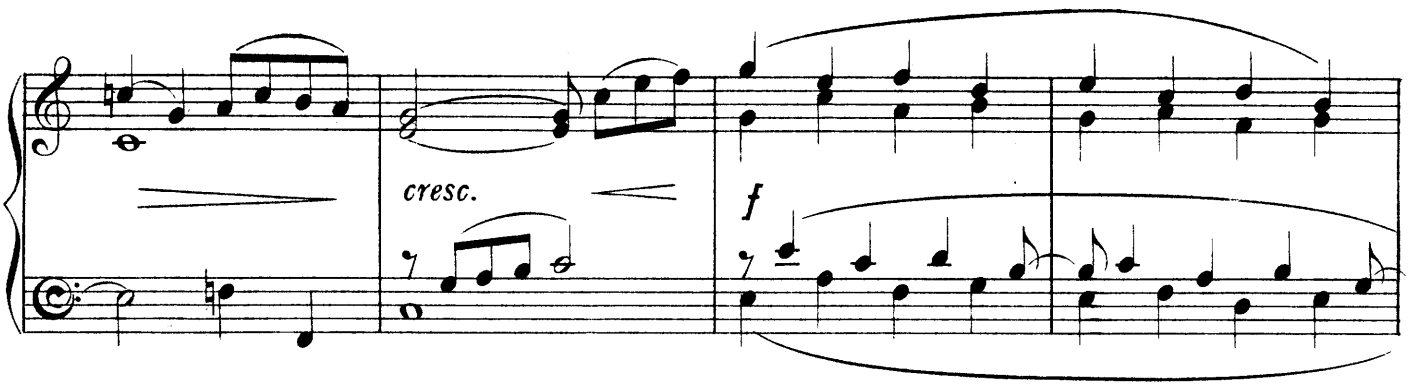
III.

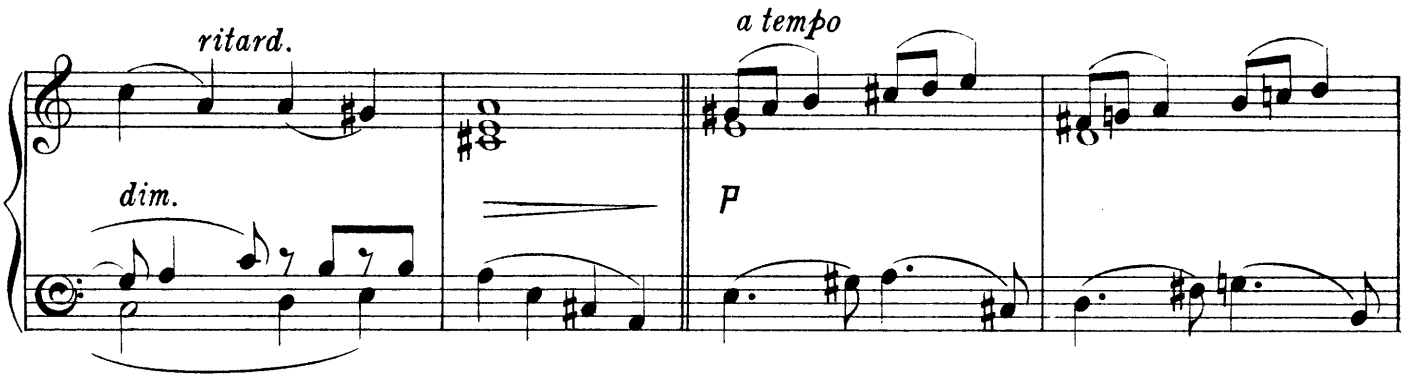
A TOYE.

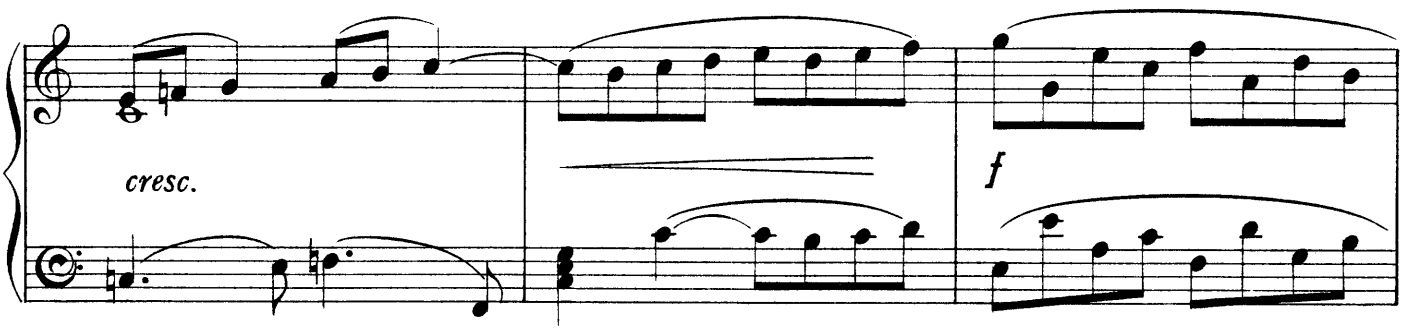
(from the Fitzwilliam Virginal Book Nº CCLXX.)

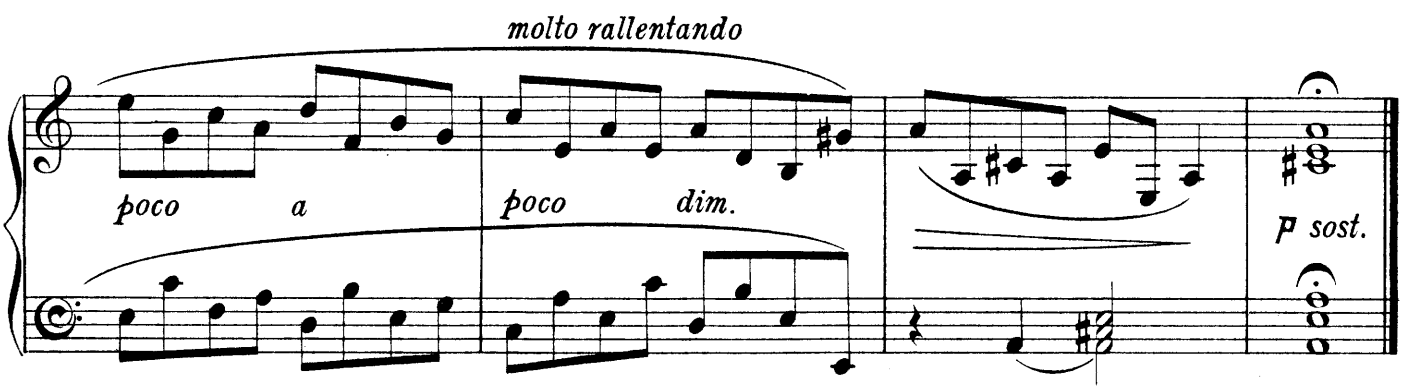
Giles Farnaby.




cresc.
f


ritard.
a tempo
dim.
p


cresc.
f

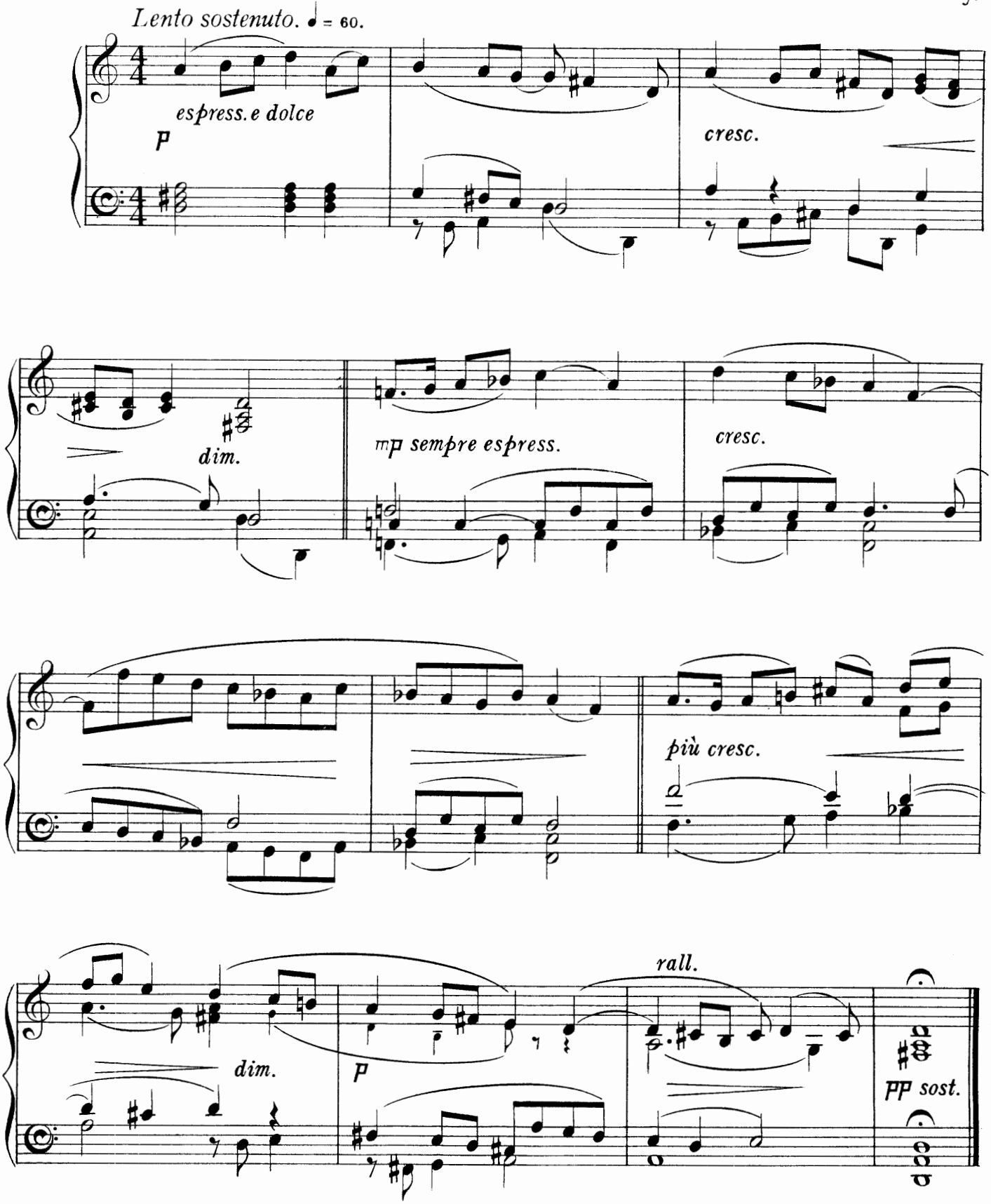

molto rallentando
poco a
poco dim.
p sost.

IV.

GILES FARNABY'S DREAME.

(from the Fitzwilliam Virginal Book Nº CXCIV.)

Giles Farnaby.



V.

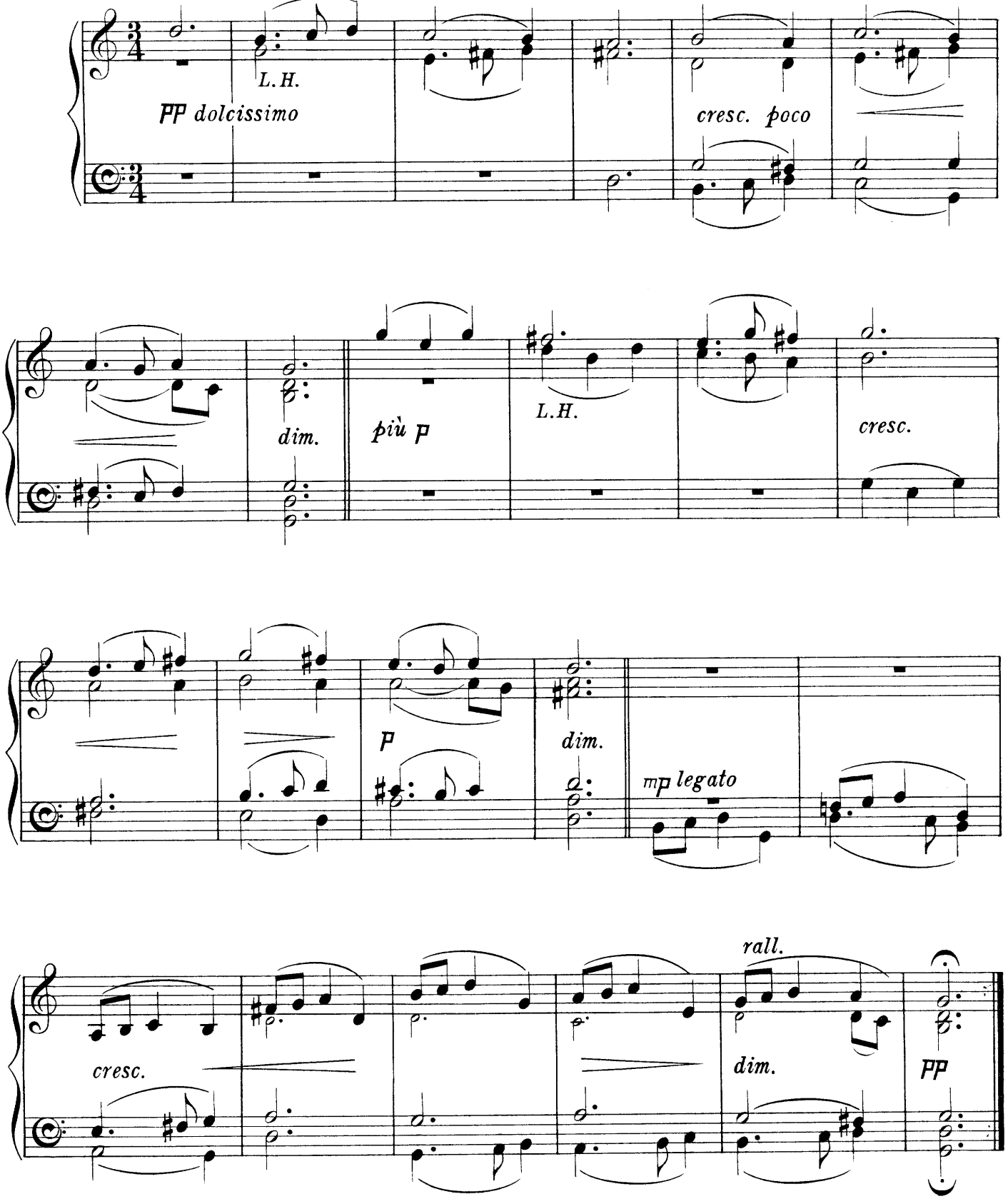
HIS REST.

GALIARD.

(from the Fitzwilliam Virginal Book Nº CXCV.)

Giles Farnaby.

Tranquillo molto. ♩ = 88.

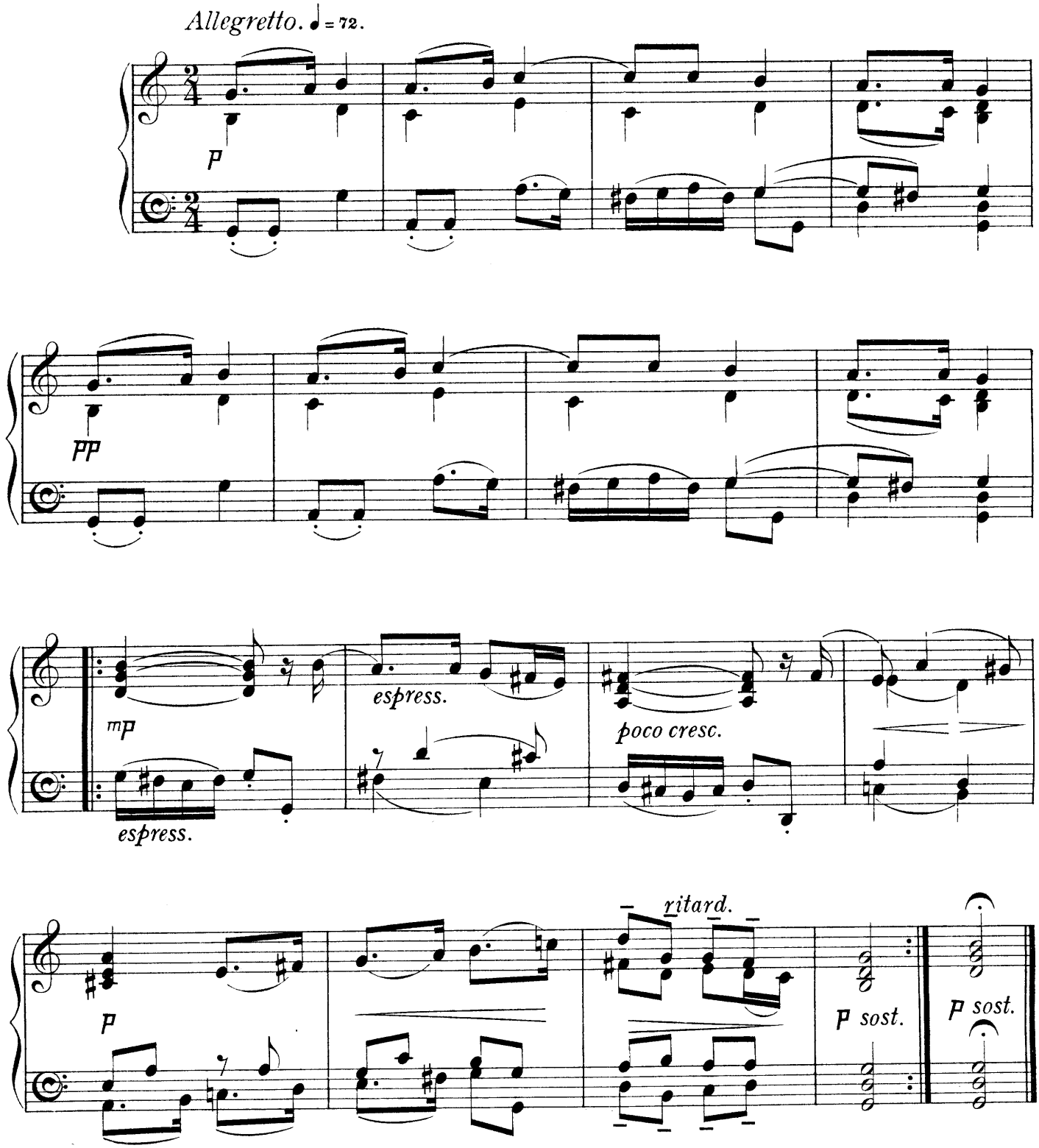


VI.

GILES FARNABY'S CONCEIT.

(from the Fitzwilliam Virginal Book Nº CCLXXIII.)

Giles Farnaby.

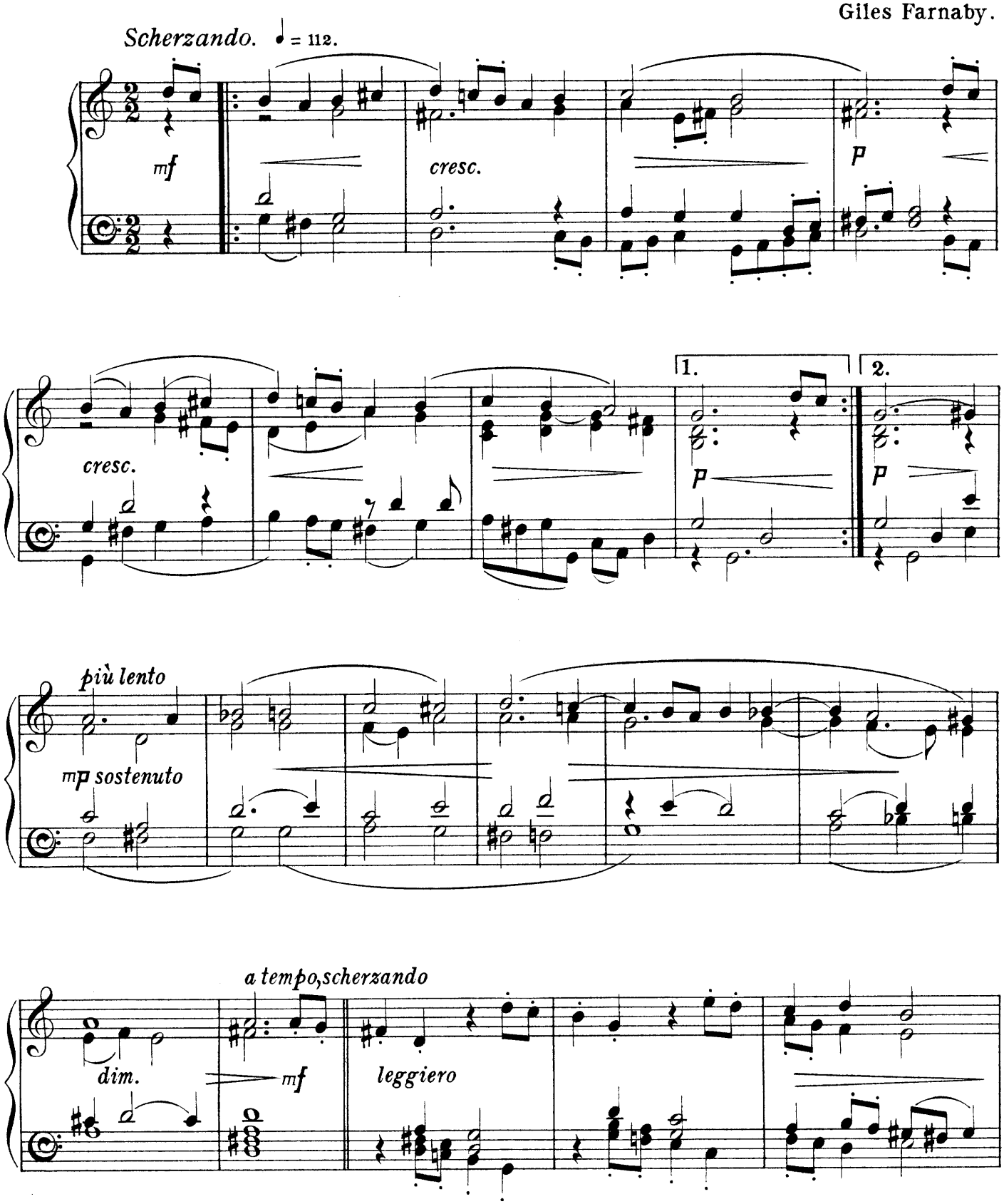


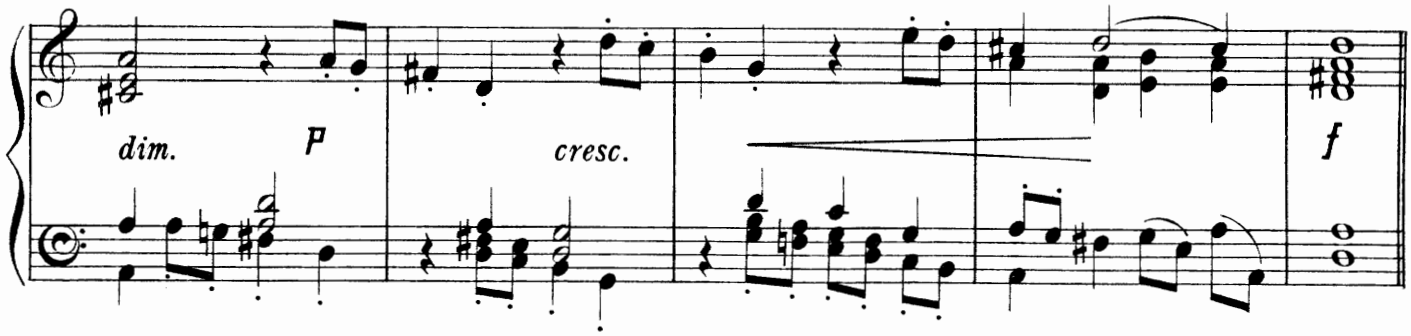
VII.

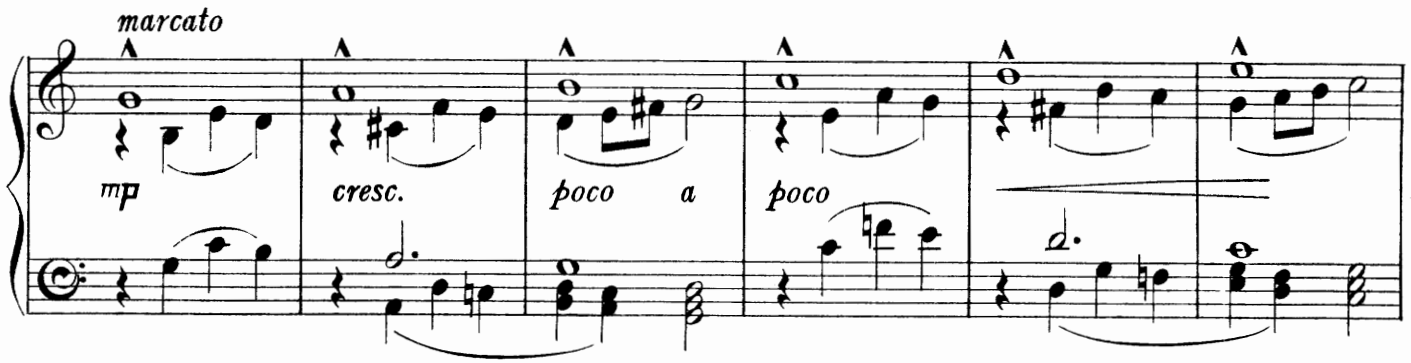
HIS HUMOUR.

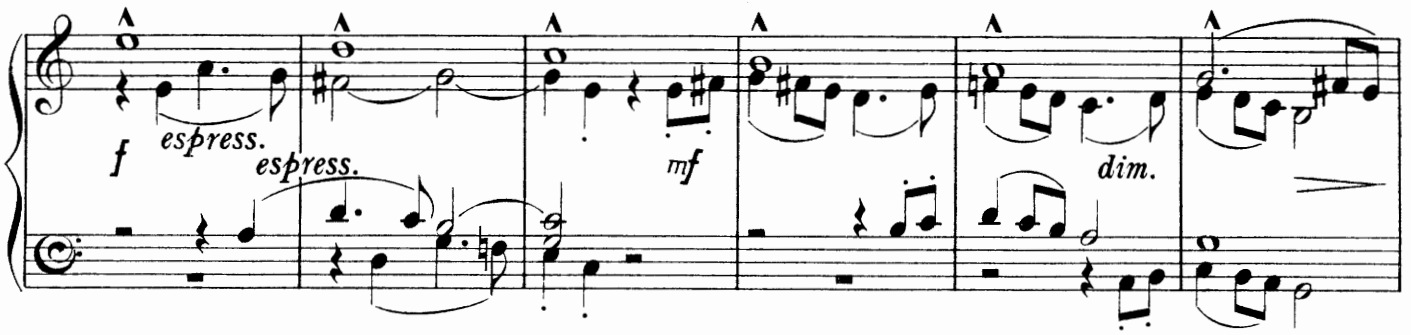
(from the Fitzwilliam Virginal Book Nº CXCVI.)

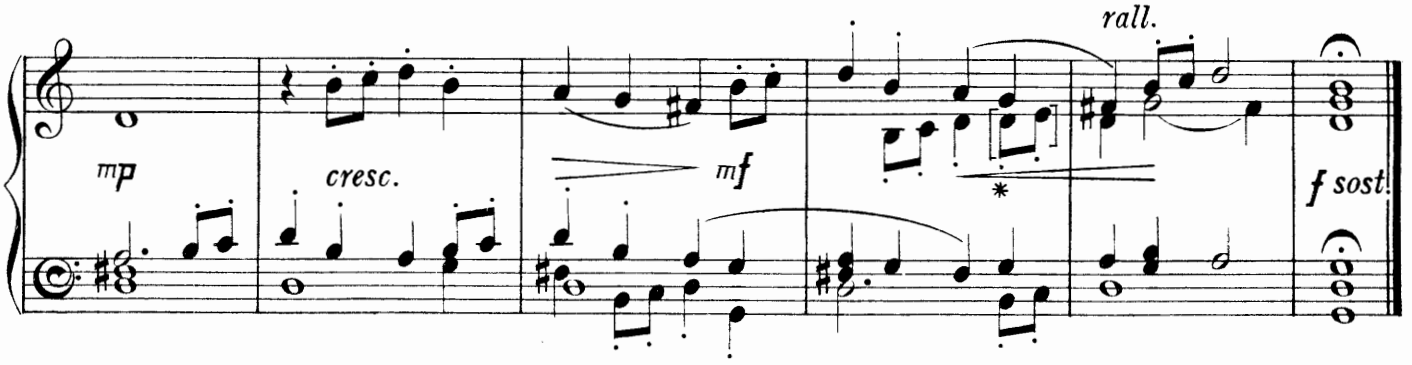
Giles Farnaby.

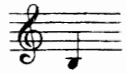










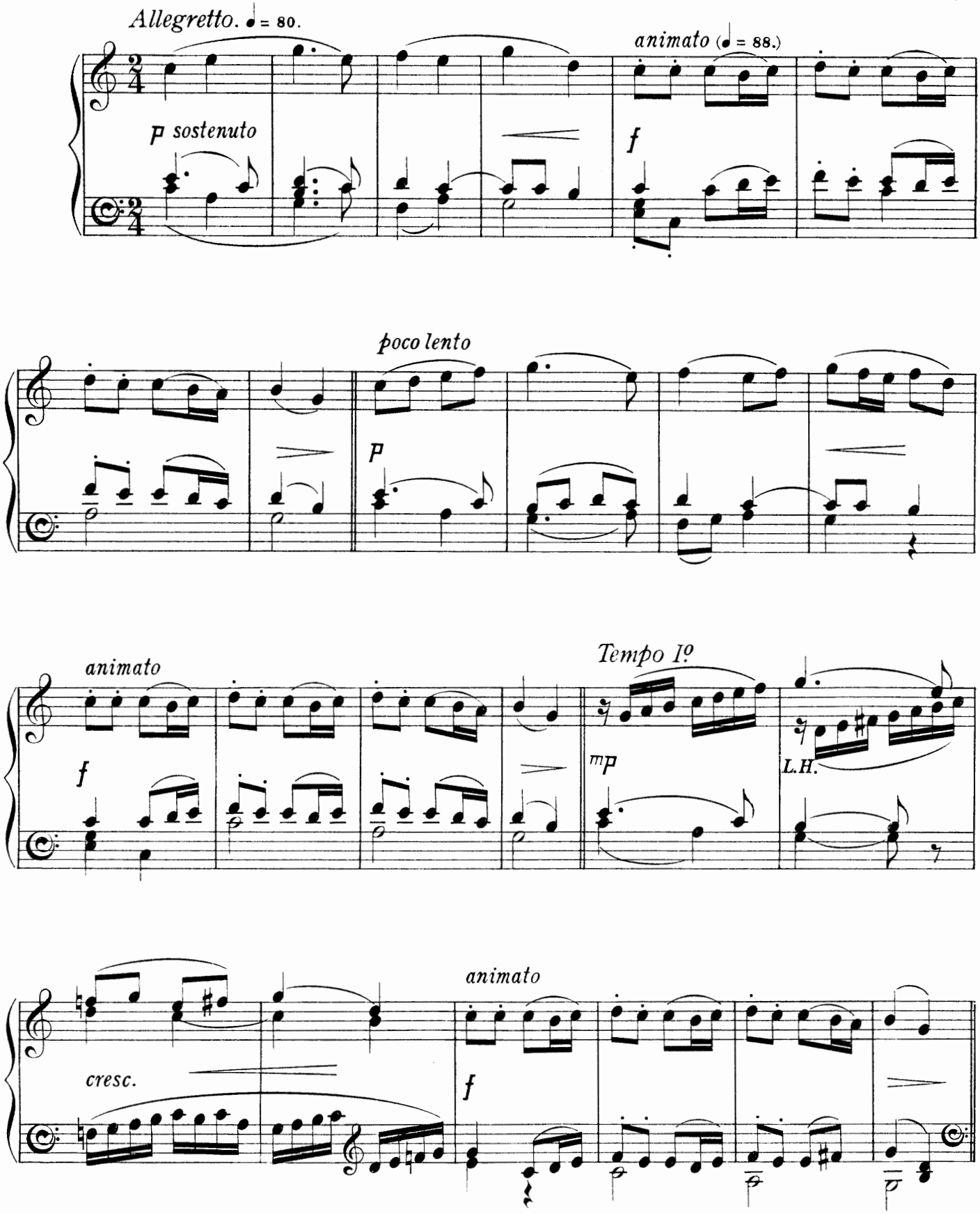
* These notes are substituted for  in the original.

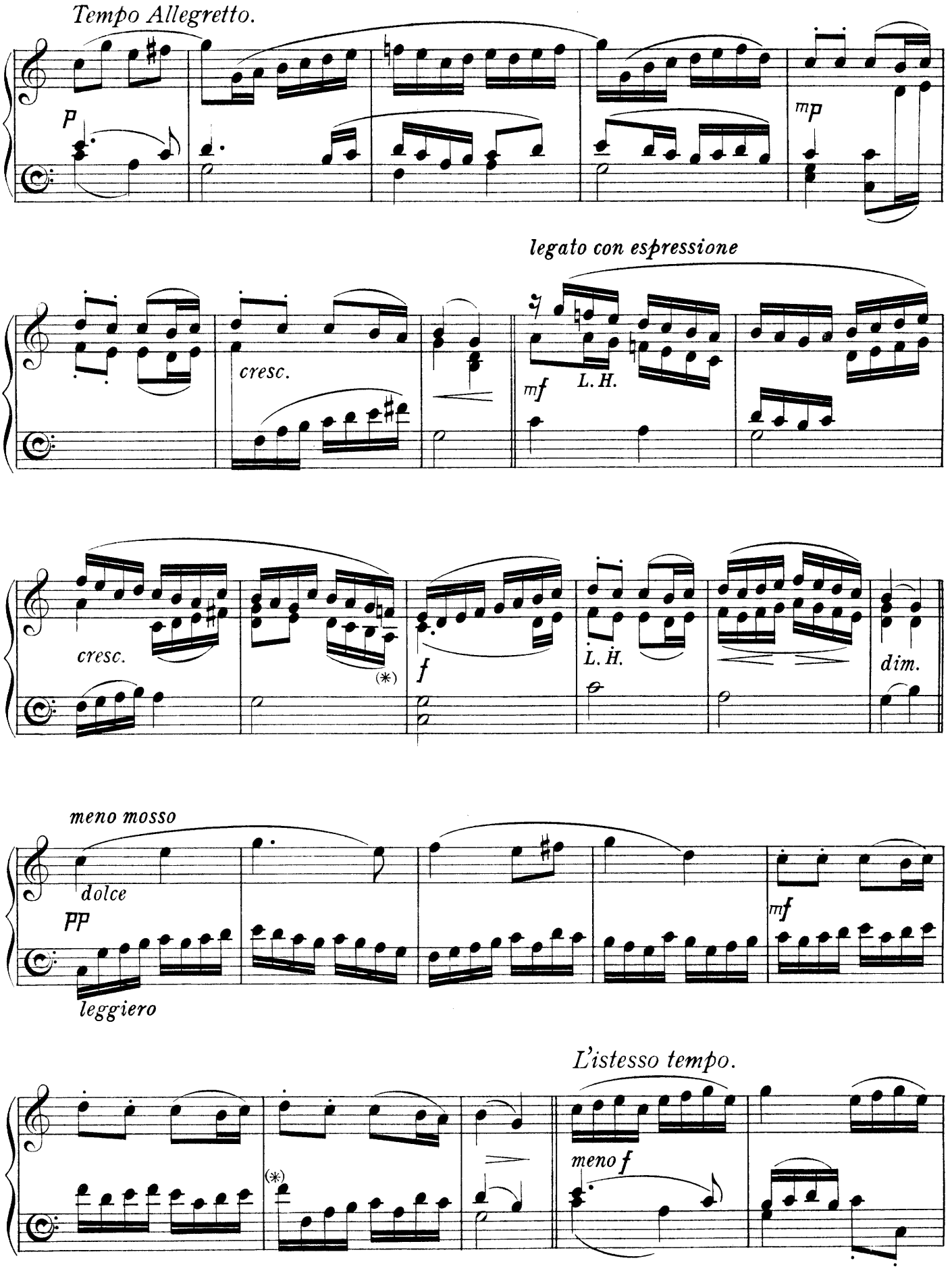
VIII.

ROSASOLIS.

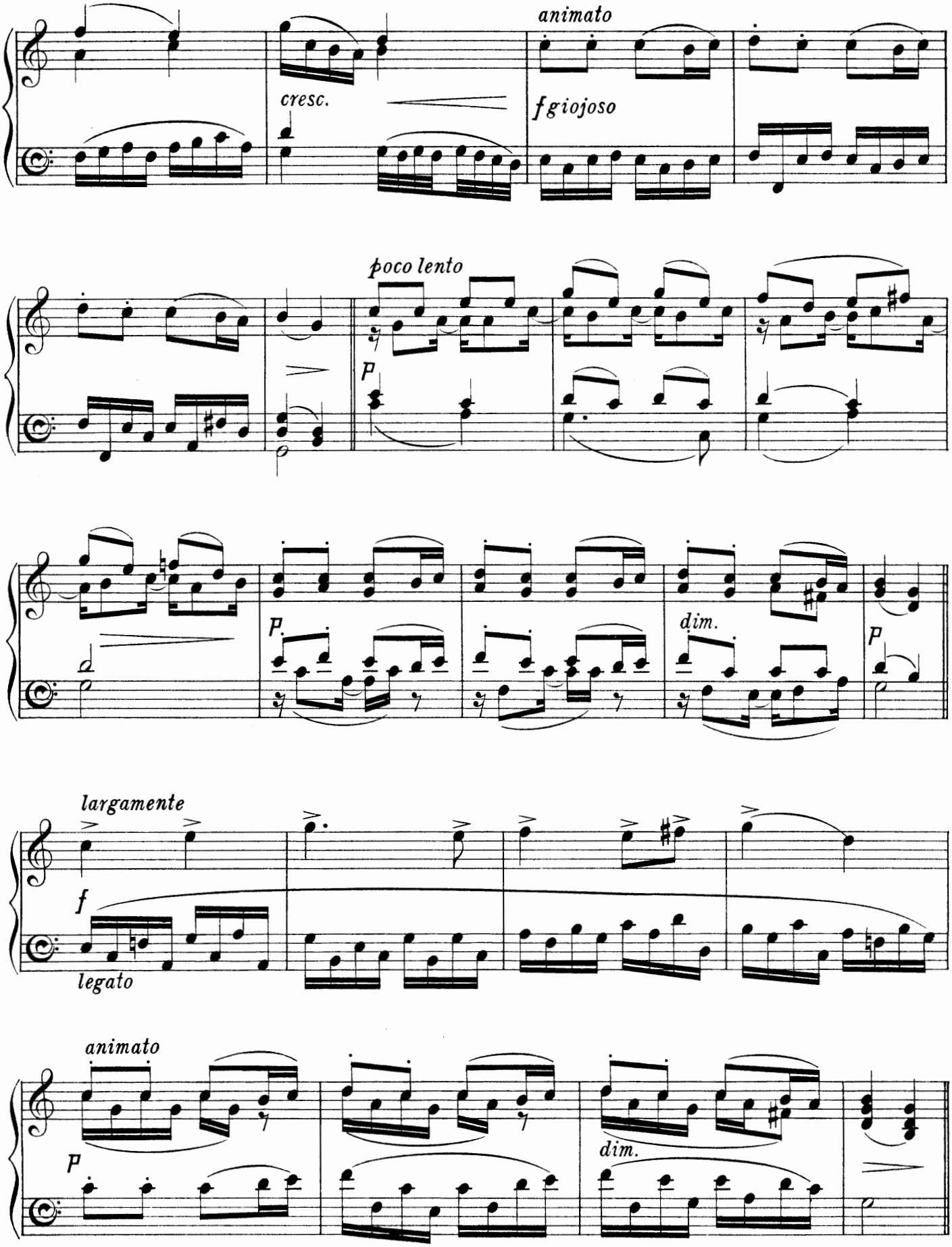
(from the Fitzwilliam Virginal Book Nº CXLIII.)

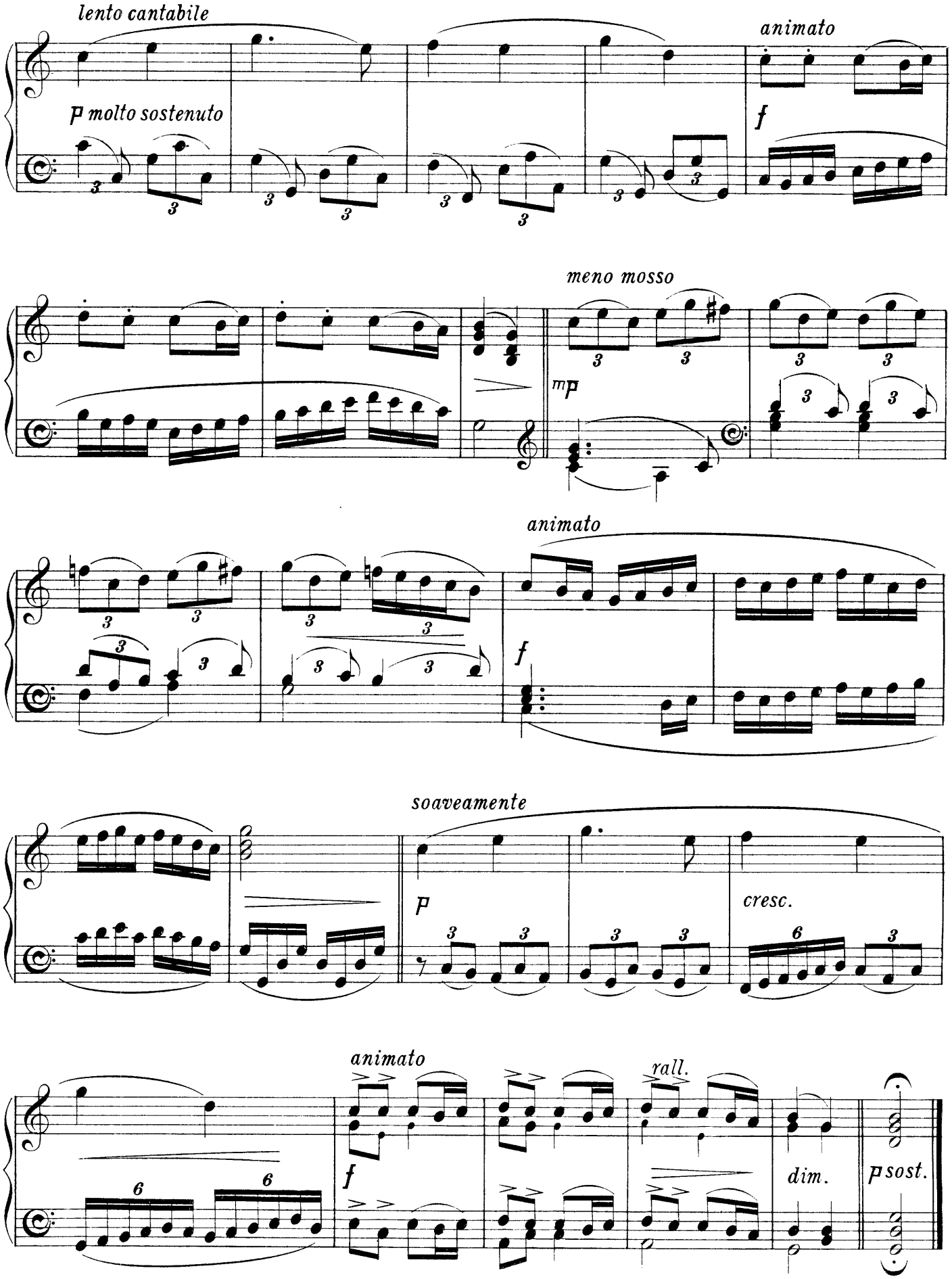
Giles Farnaby.





(*) This note is C in the original.


animato
cresc.
f giojoso
poco lento
p
p
dim.
p
largamente
f
legato
animato
p
dim.

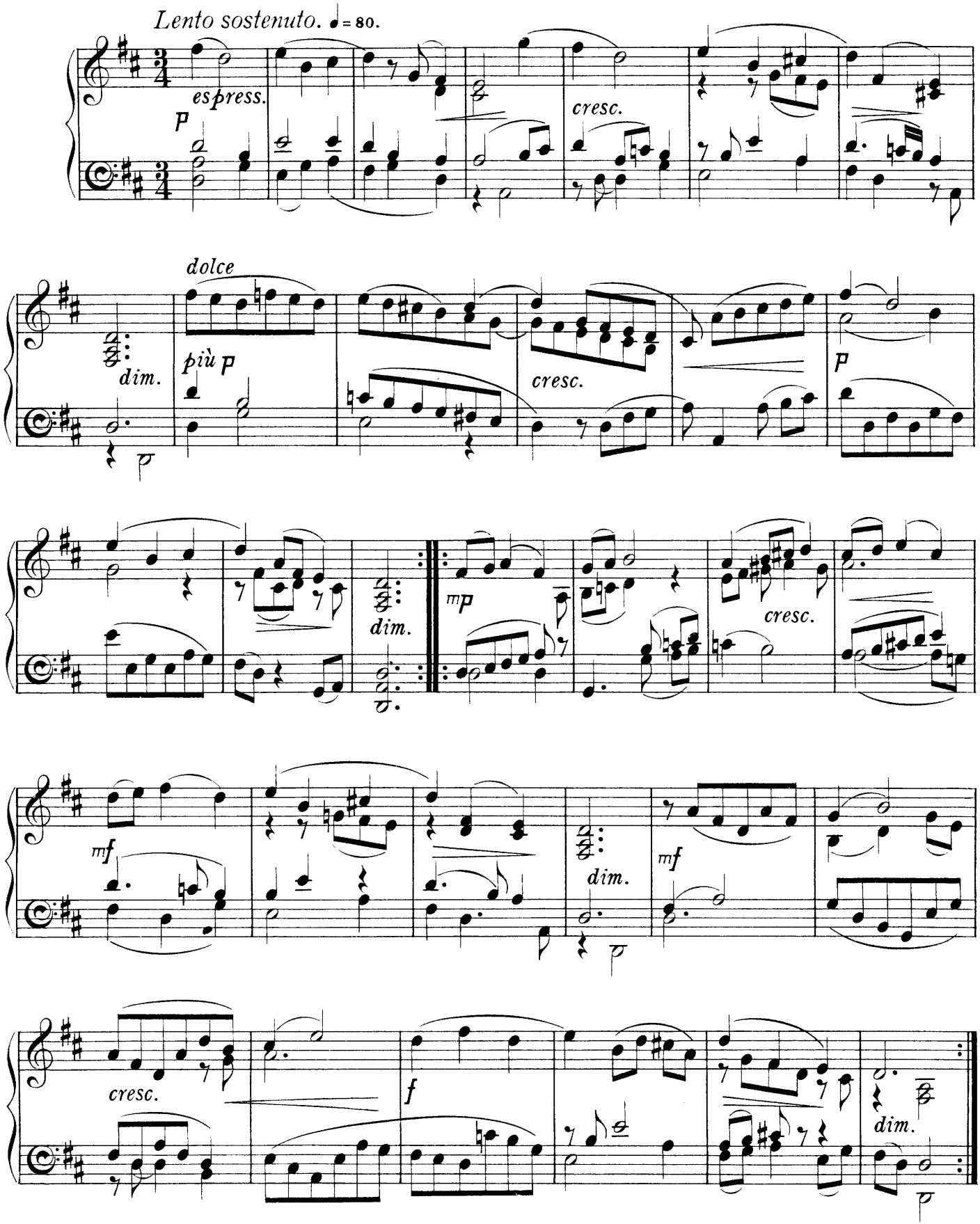

lento cantabile
p molto sostenuto
animato
f
meno mosso
mp
animato
f
soaveamente
p
cresc.
animato
f
rall.
dim.
p sost.

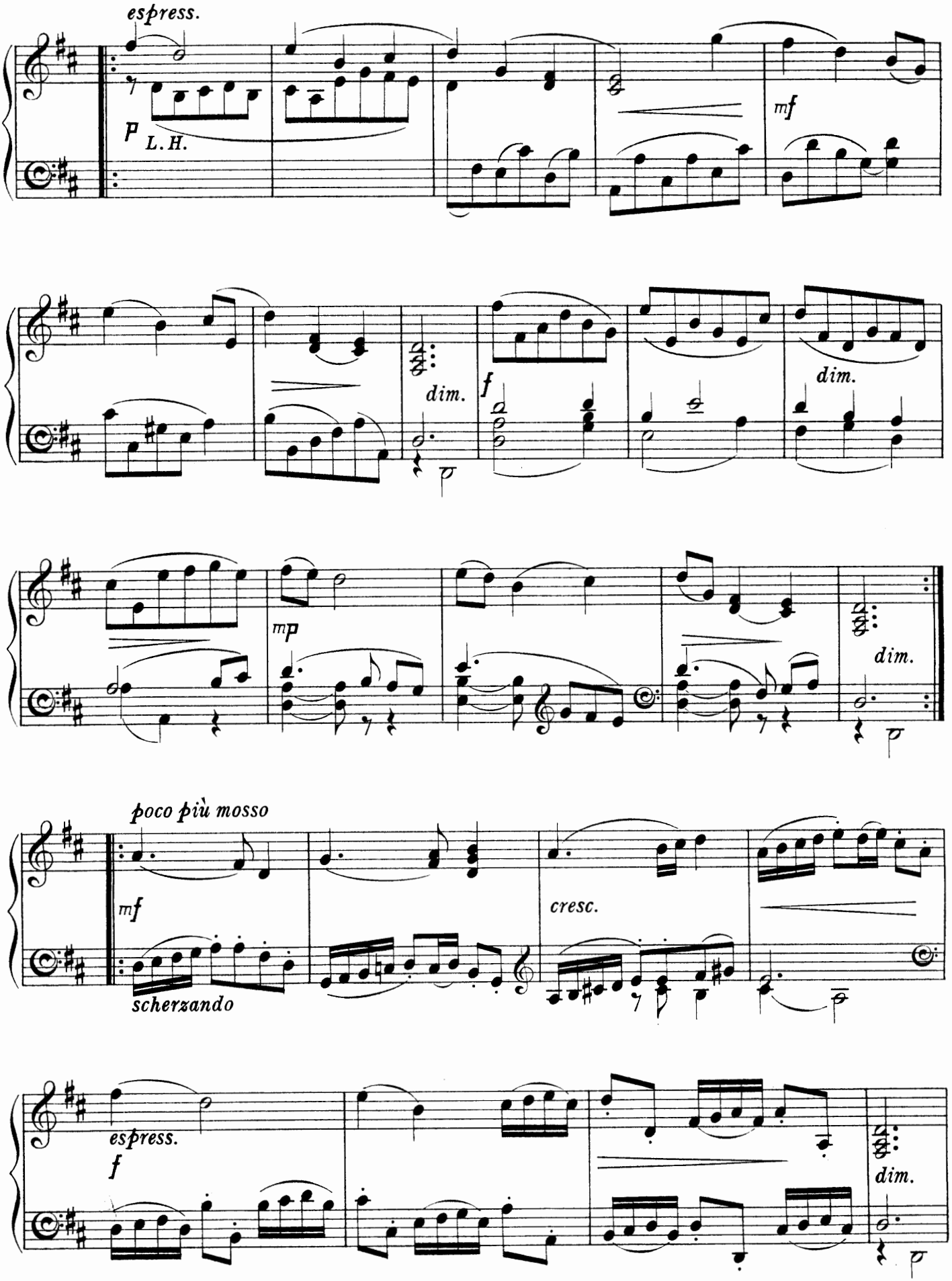
IX.

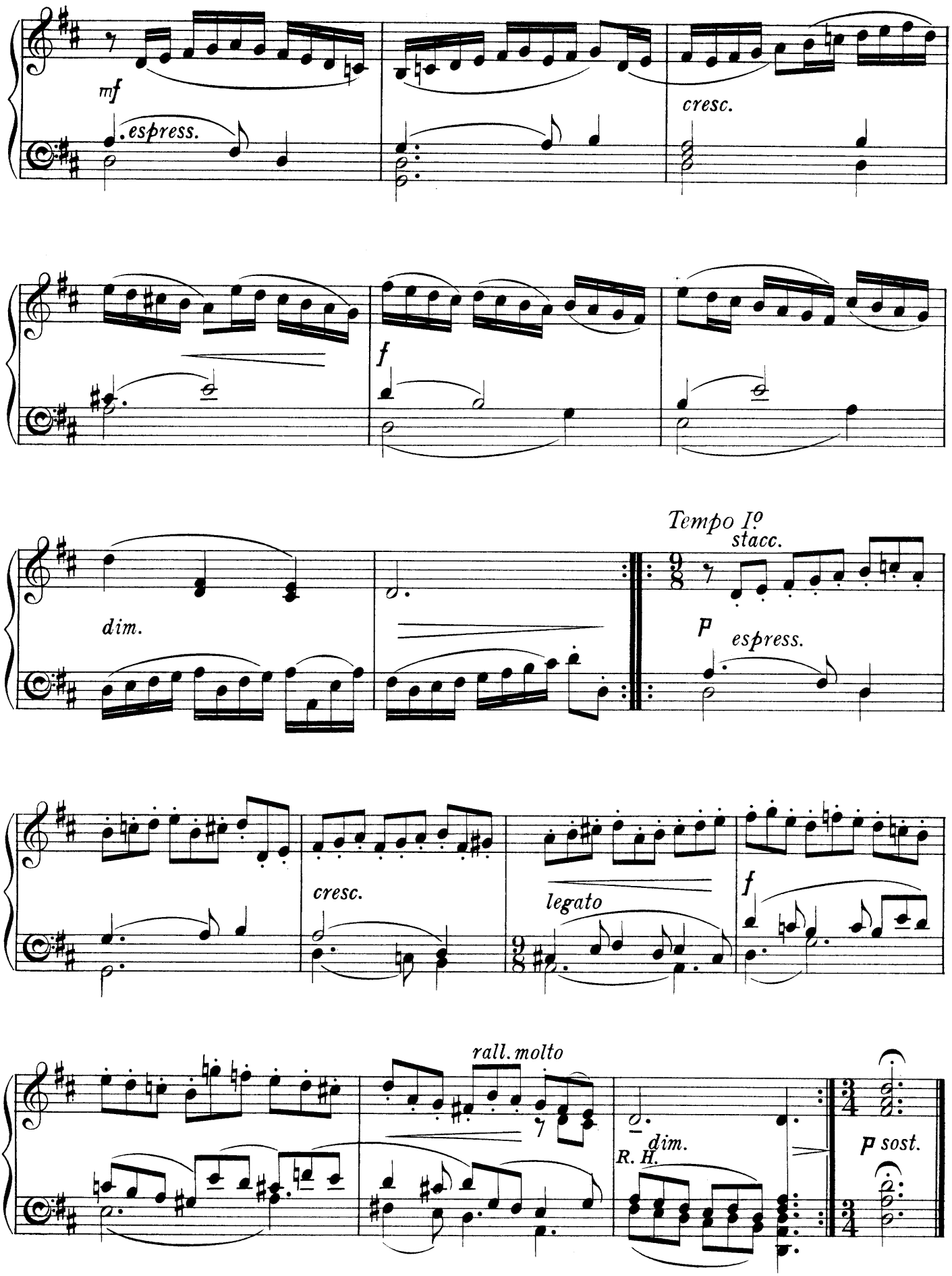
PAWLES WHARFE.

(from the Fitzwilliam Virginal Book Nº CXIII.)

Giles Farnaby.




espress.
p
L. H.
mf
dim.
f
dim.
mp
dim.
poco più mosso
mf
cresc.
scherzando
espress.
f
dim.

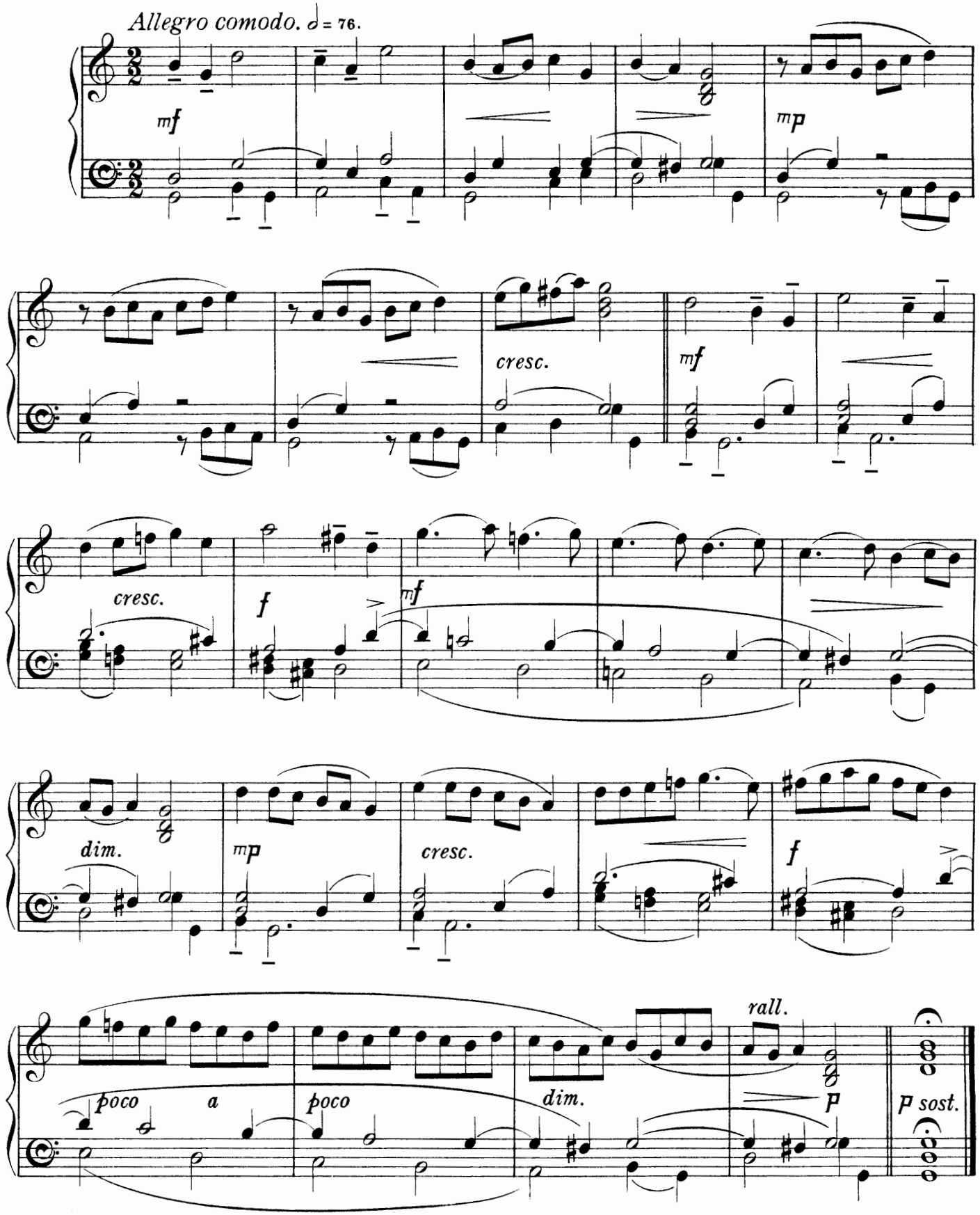

mf
espress.
cresc.
f
dim.
Tempo Io
stacc.
p
espress.
cresc.
legato
f
rall. molto
dim.
R. H.
p sost.

X.

TOWER HILL.

(from the Fitzwilliam Virginal Book Nº CCXLV.)

Giles Farnaby.

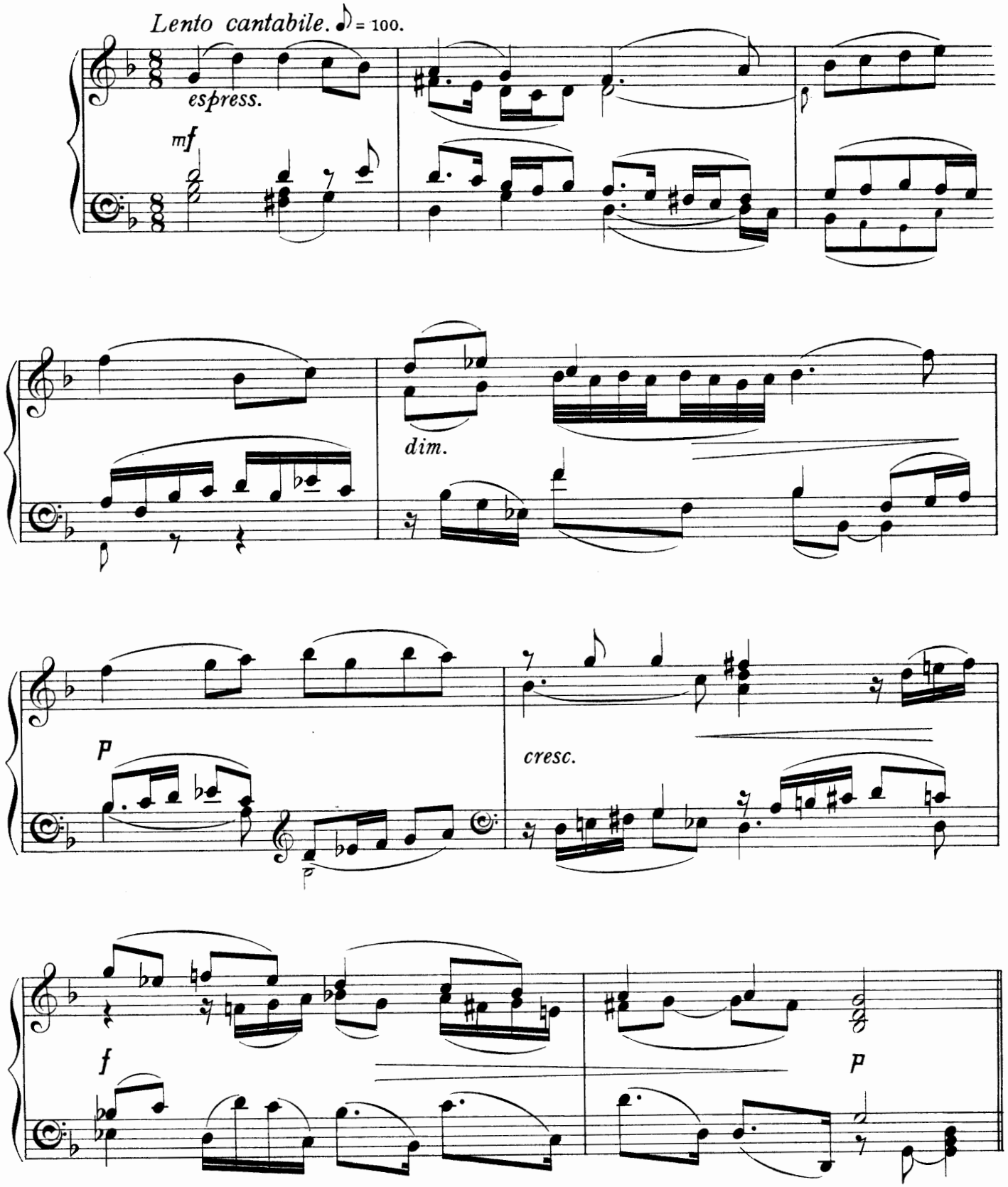


XI.

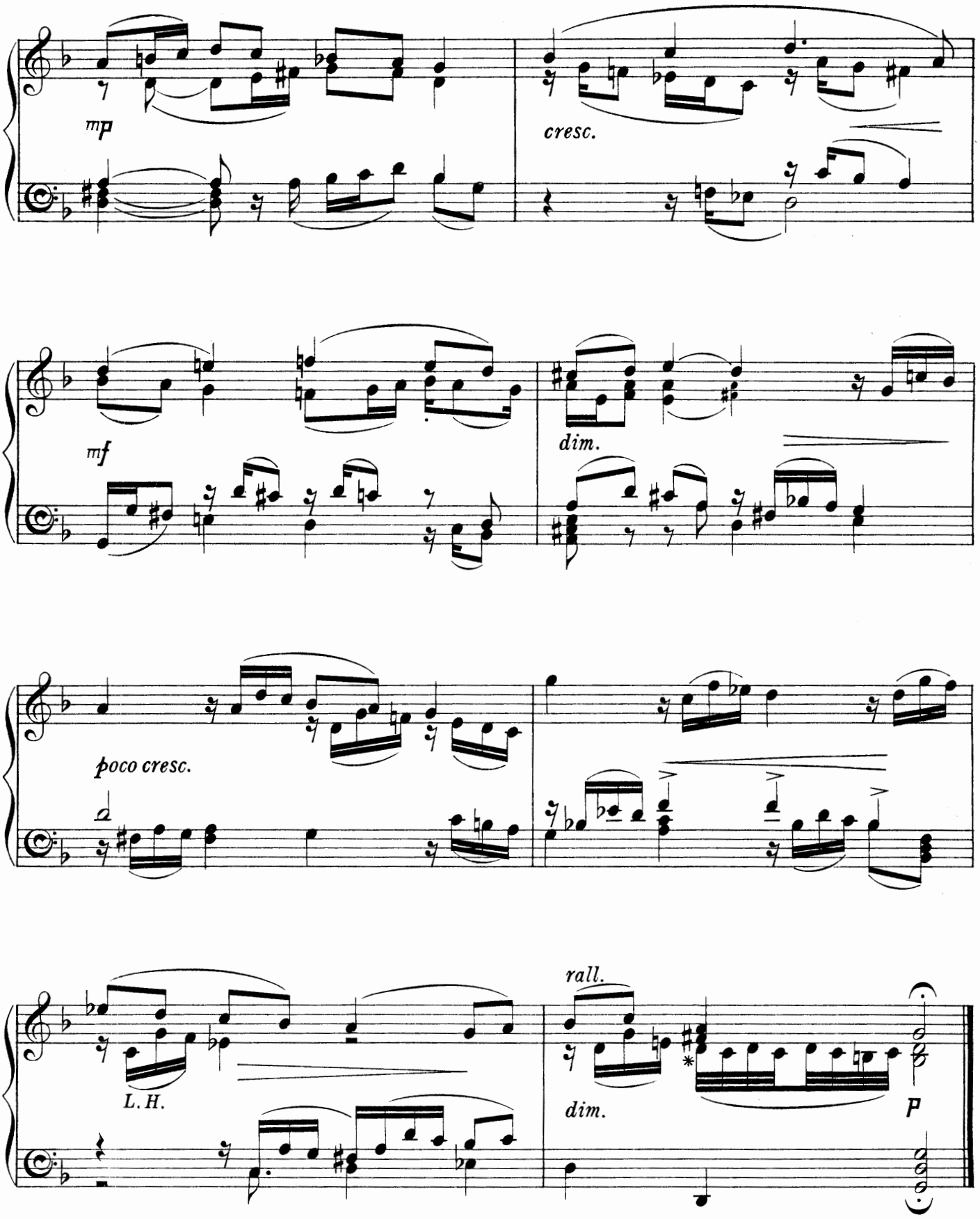
A MASKE.

(from the Fitzwilliam Virginal Book Nº CXCIX.)

Giles Farnaby.



85833



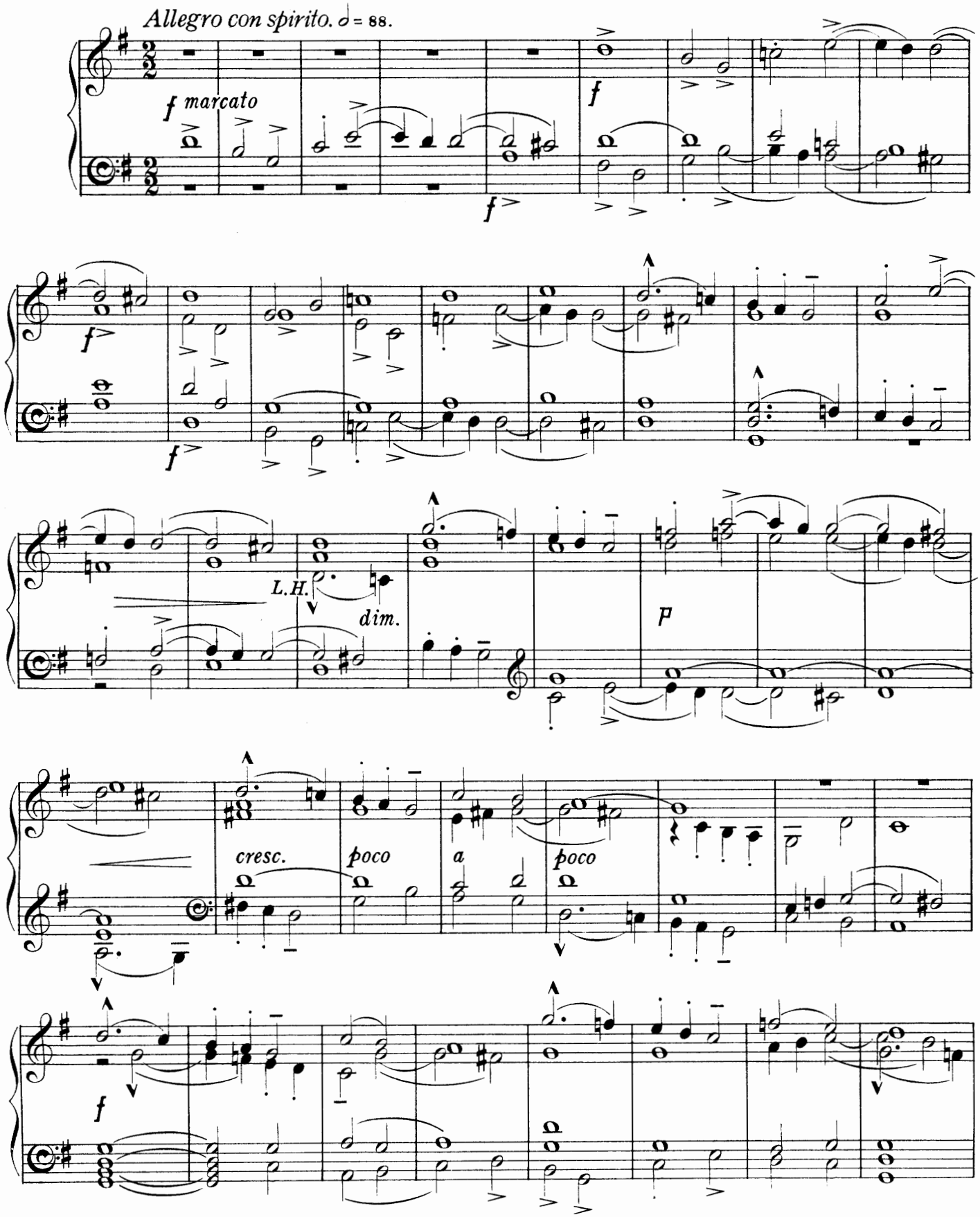
*N.B. These demi-semiquavers are written a 3rd lower in the original.

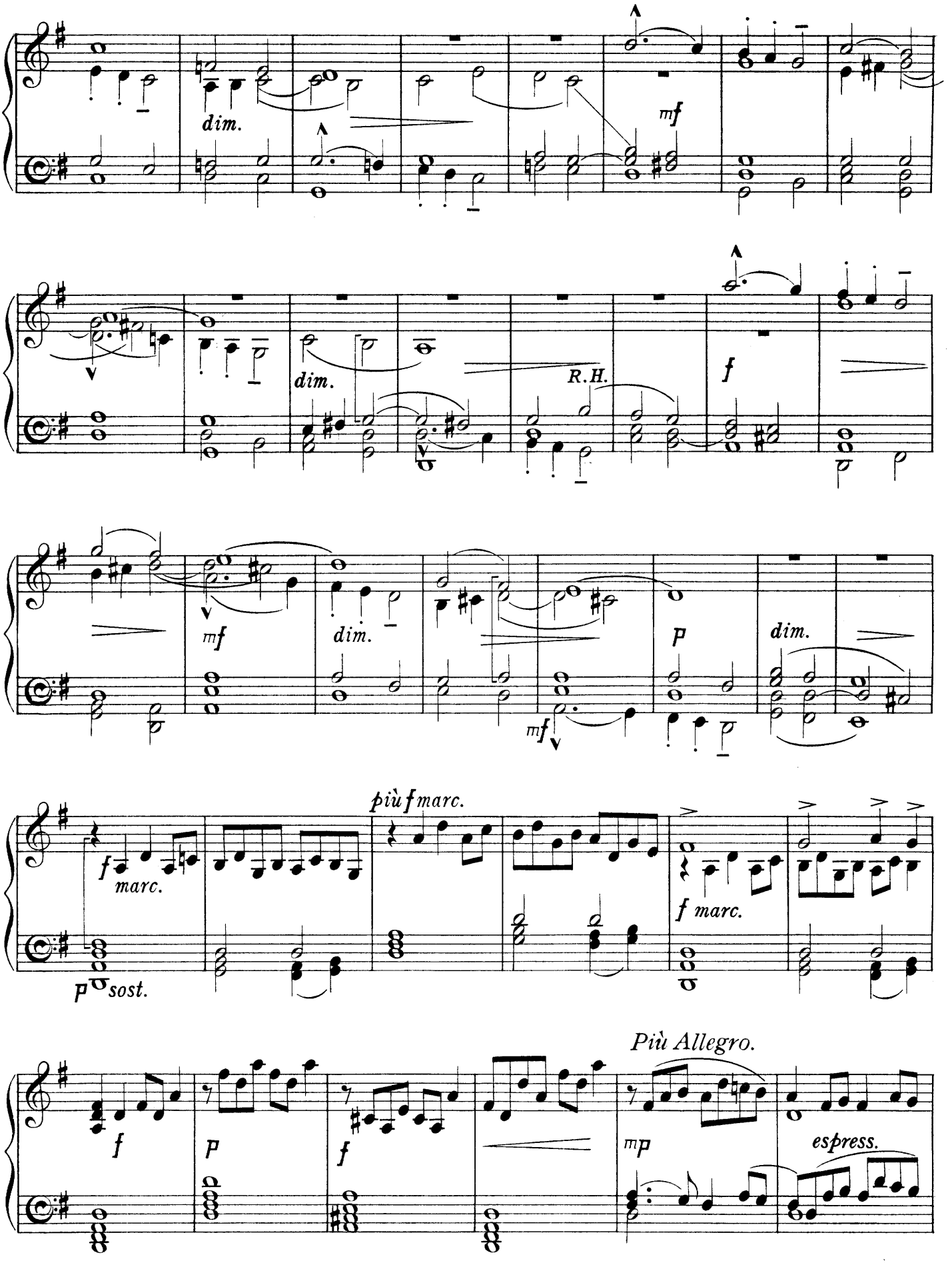
XII.

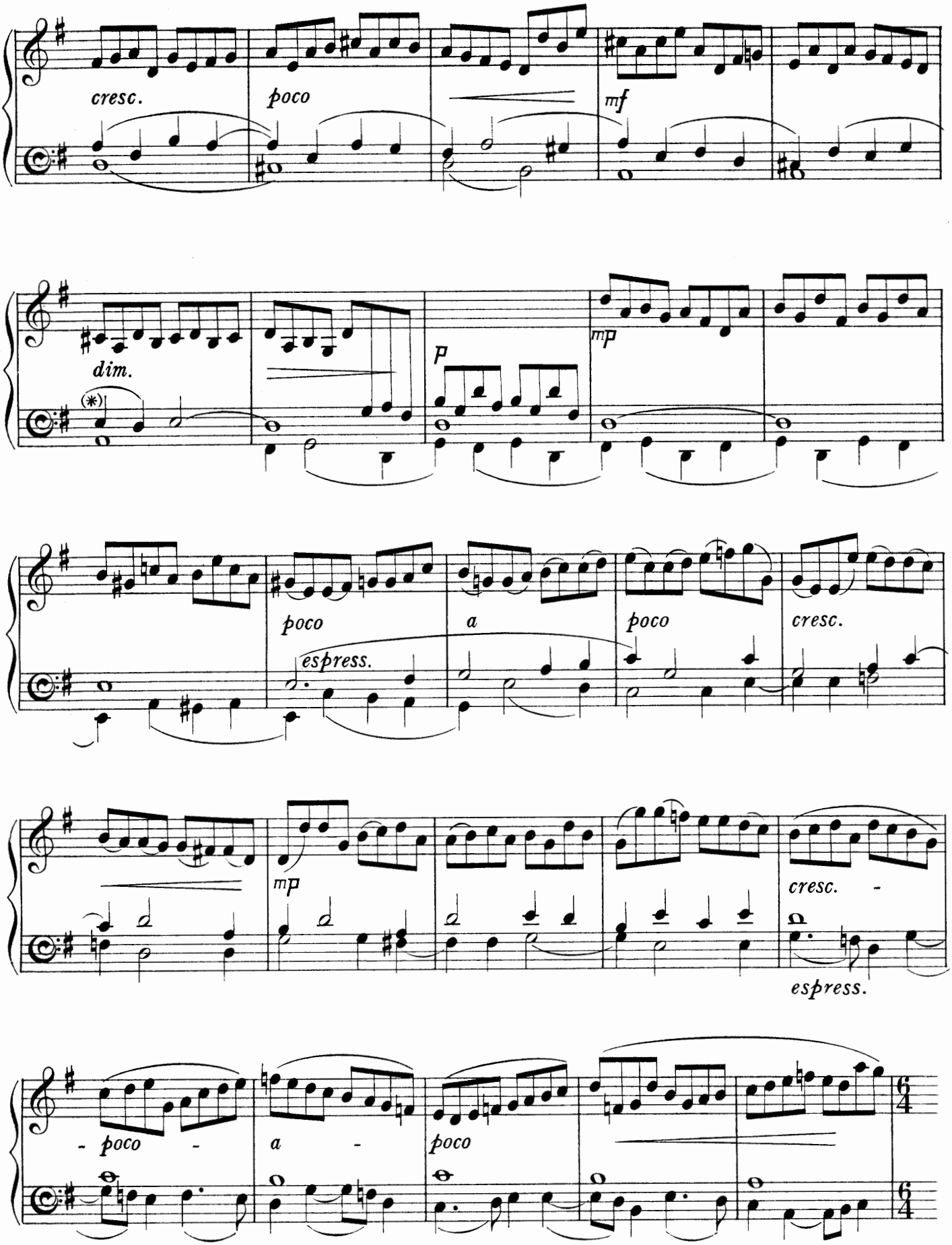
FANTASIA.

(from the Fitzwilliam Virginal Book Nº CCXXXI.)

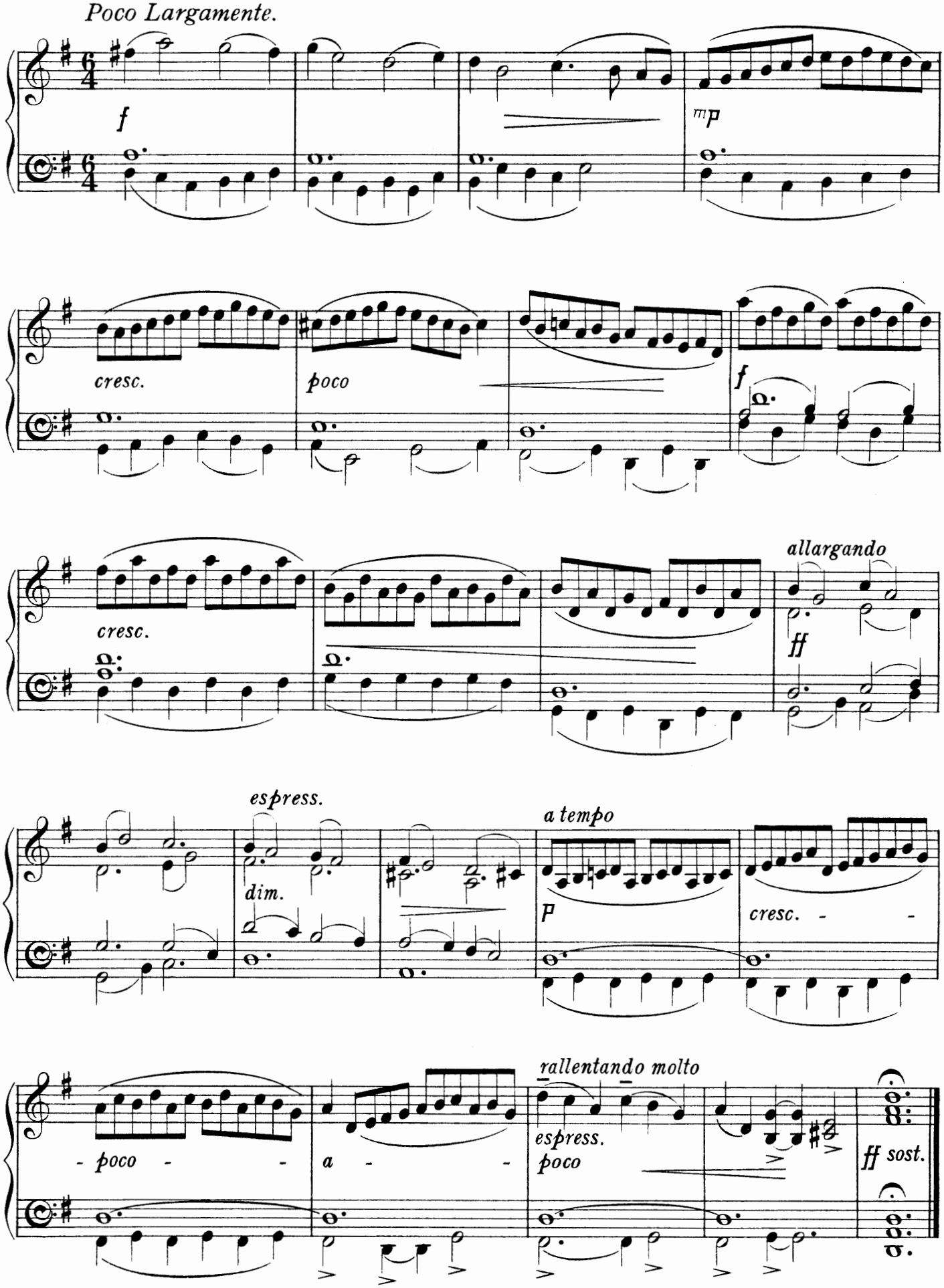
Giles Farnaby.




dim.
mf
dim.
R.H.
f
mf
dim.
mf
dim.
più f marc.
f
marc.
p sost.
f marc.
Più Allegro.
f
p
f
mp
espress.



(*) This note is F in the original.



Novello & Company, Ltd. Engravers & Printers.

NOVELLO'S
SCHOOL OF PIANOFORTE MUSIC

EDITED BY

KARL KLINDWORTH.

PREFACE.

THE characteristic features of Novello's School of Pianoforte Music are accuracy of text, minuteness of phrasing indications, and careful fingering. With these fundamental principles of good editing has been combined the important, though often neglected essential of the artistic presentment of the music to the eye. Special attention has accordingly been paid to clearness, especially in the direction of ample spacing of the notes, legibility, and, as far as possible, in providing convenient turning-over places—important matters which will materially assist the player in the study of the pieces contained in this series. The annotations of the Editor, the use of which will greatly aid the students in a proper interpretation of these works, speak for themselves.

			S	D
No. 1.	RONDO IN C	L. VAN BEETHOVEN	1	6
„ 2.	RONDO IN G	L. VAN BEETHOVEN	2	0
„ 3.	ANDANTE IN F	L. VAN BEETHOVEN	2	0
„ 4.	THE ITALIAN CONCERTO	J. S. BACH	3	0
„ 5.	ARIA CON VARIAZIONI (THE HARMONIOUS BLACKSMITH)	G. F. HANDEL	1	6
„ 6.	FUGUE IN E MINOR	G. F. HANDEL	1	6
„ 7.	ANDANTE CON VARIAZIONI IN F MINOR	JOSEPH HAYDN	2	0
„ 8.	RONDO IN E FLAT	J. N. HUMMEL	2	0
„ 9.	RONDO IN B MINOR	J. N. HUMMEL	2	0
„ 10.	PRELUDE AND FUGUE IN E MINOR	F. MENDELSSOHN-BARTHOLDY	2	0
„ 11.	FANTASIA IN C MINOR	W. A. MOZART	2	0
„ 12.	RONDO IN A MINOR	W. A. MOZART	2	0
„ 13.	IMPROMPTU IN B FLAT	F. SCHUBERT	2	0
„ 14	RONDO BRILLANT	C. M. VON WEBER	2	0

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

COMPOSITIONS

BY

GRANVILLE BANTOCK.

CANTATA.

	s.	d.
The Fire-Worshippers. For Soprano, Tenor, and Bass Soli, Chorus and Orchestra. In 6 Scenes	2	6

PART-SONGS.

MIXED VOICES.

Awake, awake (*Hayes*), 4-part (Sol-fa, 1½d.)	0	3
Emer's lament for Cuchulain (*Helen F. Bantock*), 4-part (Sol-fa, 1½d.)	0	3
Evening has lost her throne (*Hayes*), 4-part (Sol-fa, 1d.)	0	2
In the silent West (*Hayes*), 8-part (Sol-fa, 1½d.)	0	6
O what a lovely magic (*Hayes*), 4-part ...	0	3
On Himalay (*Shelley*), 4-part (Sol-fa, 1d.) ...	0	3
Ditto (German words)	0	3
One with eyes the fairest (*Shelley*), 4-part, (Sol-fa, 1d.)	0	1½
Out of the Darkness (*Hayes*), 8-part	0	6
Song of Fionnuala (*Moore*), 4-part (Sol-fa, 1½d.)	0	1½
Spirit of Night (*Shelley*), 8-part	0	6
Spring-enchantment (*Helen F. Bantock*), 4-part	0	3
The Cruiskeen Lawn (*Helen F. Bantock*), 4-part (Sol-fa, 1½d.)	0	3
The Leprehaun (*Joyce*), 4-part (Sol-fa, 2d.)	0	4
Wake the serpent not (*Shelley*), 4-part ...	0	1½

MALE VOICES.

Cavalier Songs (*Browning*), for T.T.B.B.:—		
1. Marching along (Sol-fa, 1½d.) ...	0	3
2. Give a rouse (Sol-fa, 1d.)	0	3
3. Boot and Saddle (Sol-fa, 1d.) ...	0	3
Festival Song (*H. O. Anderton*), T.T.B.B. ...	0	4
Lucifer in Starlight (*George Meredith*), 6-part (Sol-fa, 3d.)	0	6
Pibroch of Donuil Dhu, T.T.B.B. (Sol-fa, 2d.)	0	4
The Glories of our blood and state (*Shirley*), T.T.B.B. (Sol-fa, 1½d.)	0	3
The Laird o' Cockpen, T.T.B.B. (Sol-fa, 2d.)	0	4
The Piper o' Dundee, T.T.B.B. (Sol-fa, 1½d.)	0	4

FEMALE VOICES.

A Love Song. For Soprano, Mezzo-Soprano, and Contralto, with accompaniment for Harp (or Pianoforte), Violin, and Violoncello	0	4

Parts for Violin, Violoncello and Harp (separately), each 3d.

FEMALE VOICES—*continued.*

	s.	d.
Child Voices (*Helen F. Bantock*), 2-part (Staff Notation and Tonic Sol-fa together) ...	0	2
Elfintown (*Helen F. Bantock*), 2-part (Staff Notation and Tonic Sol-fa together) ...	1	0
Riding to Fairyland and Robin, Sweet Robin (*Helen F. Bantock*), 2-part (Staff Notation and Tonic Sol-fa together	0	1½
The Birds (*Blake*), 2-part (Staff Notation and Tonic Sol-fa together)	0	2
The Fly (*Blake*), 2-part (Staff Notation and Tonic Sol-fa together)	0	1½
Young Love (*Blake*), S.S.A	0	2

SONGS.

In a myrtle shade (*Blake*)	1	6
Love's Secret (*Blake*)	2	0
The Wild Flower's Song (*Blake*)	2	0

ORCHESTRA.

Sapphic Poem. For Violoncello and Orchestra:—		
Full Score	7	6
String Parts	2	6
Wind Parts	4	0
The Witch of Atlas. Tone-Picture:—		
Full Score	7	6
String Parts	4	6
Wind Parts	13	0
Old English Suite: 1. Fantasia (*Orlando Gibbons*); 2. Lachrymæ Pavan (*John Dowland*); 3. The King's Hunt (*John Bull*); 4. Quodling's Delight (*Giles Farnaby*); 5. Sellenger's Round (*William Byrd*):—		
Full Score	10	6
String Parts	4	6
Wind Parts	7	6

PIANOFORTE, &c.

Sapphic Poem. For Violoncello and Pianoforte	2	6
The Witch of Atlas. For Pianoforte ...	2	6
Old English Suite. For Pianoforte	3	0

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.