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OF
SELECTED PIECES

BY
Giles Farnaby

PIANOFORTE SOLO

ARRANGED BY

Granville Bantock.

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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 Psalms." 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. CCLXXXIII.)

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).	Maske, Lady Zouches.
Meridian Alman.	Three Maskes.
Ay me, poore Heart (transcribed from a Madrigal).	Muscadin.
Bony sweet Robin.	New Sa-Hoo, The
Corranto.	Old Spagnoletta, The
Daphne.	Pavan, Walter Erle's
Duet for two Virginals.	Pavan, Lachrymæ (Dowland, set by Farnaby).
15 Fantasias.	Pavana.
Farmer's Paven.	Pawles Wharfe.
Farnabye's Conceit.	Præludium.
Giles Farnaby's Dream.	Put up thy dagger, Jemy.
Flatt Paven, The	Quodling's Delight (<i>Vide</i> Old English Suite, No. 4. Novello & Co.).
Galiarda.	Rosasolis.
Rosseter's Galliard (set by Farnaby).	Spagnioletta.
Gigge, A.	Tell mee, Daphne.
Grounde.	Tower Hill.
His Humour.	Toye, A.
His Rest.	Up Tails All.
King's Hunt, The	Why aske you.
Loth to depart.	Woody-Cock.
Mal Sims.	

CONTENTS.

I.

PRÆLUDIUM.

(from the Fitzwilliam Virginal Book N° CCXLVI.)

Giles Farnaby.

Moderato non troppo. ♩ = 76.

Musical score page 2, measures 1-2. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a forte dynamic (f) followed by a dynamic marking "dim.". Measure 2 begins with a piano dynamic (p) and a performance instruction "espress.".

Musical score page 2, measures 3-4. The score continues with two staves. Measure 3 shows a continuation of the melodic line. Measure 4 begins with a piano dynamic (p) and a performance instruction "espress.".

Musical score page 2, measures 5-6. The score shows a crescendo (cresc.) in measure 5, followed by a dynamic marking "f" and a performance instruction "allargando" in measure 6.

Musical score page 2, measures 7-8. The score shows a dynamic marking "dim." in measure 7, followed by a dynamic marking "p" and a performance instruction "rall." in measure 8. Measure 8 concludes with a dynamic marking "f sost."

II.

GALIARDA.

(from the Fitzwilliam Virginal Book N° CCLXIX.)

Giles Farnaby.

Tempo comodo. ♩ = 100.
sostenuto1. repeat *pp* | 2.

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 N^o CCLXX.)

Giles Farnaby.

Con anima. d = 80.

Musical score page 7, measures 1-4. Treble and bass staves. Measure 1: Dynamics: piano, crescendo. Measure 2: Crescendo. Measure 3: Forte (f). Measure 4: Forte (f).

Musical score page 7, measures 5-8. Treble and bass staves. Measure 5: ritardando (ritard.). Measure 6: diminuendo (dim.). Measure 7: dynamic: piano (p). Measure 8: dynamic: piano (p).

Musical score page 7, measures 9-12. Treble and bass staves. Measure 9: Crescendo (cresc.). Measure 10: Forte (f). Measure 11: Forte (f). Measure 12: Forte (f).

Musical score page 7, measures 13-16. Treble and bass staves. Measure 13: poco a poco (poco a). Measure 14: poco a poco (poco a dim.). Measure 15: dynamic: piano (p) sustained (sost.). Measure 16: dynamic: piano (p) sustained (sost.).

IV.

GILES FARNABY'S DREAME.

(from the Fitzwilliam Virginal Book N° CXCIV.)

Giles Farnaby.

Lento sostenuto. ♩ = 60.

V.

HIS REST.

GALIARD.

(from the Fitzwilliam Virginal Book N° CXCV.)

Tranquillo molto. ♩ = 88.

Giles Farnaby.

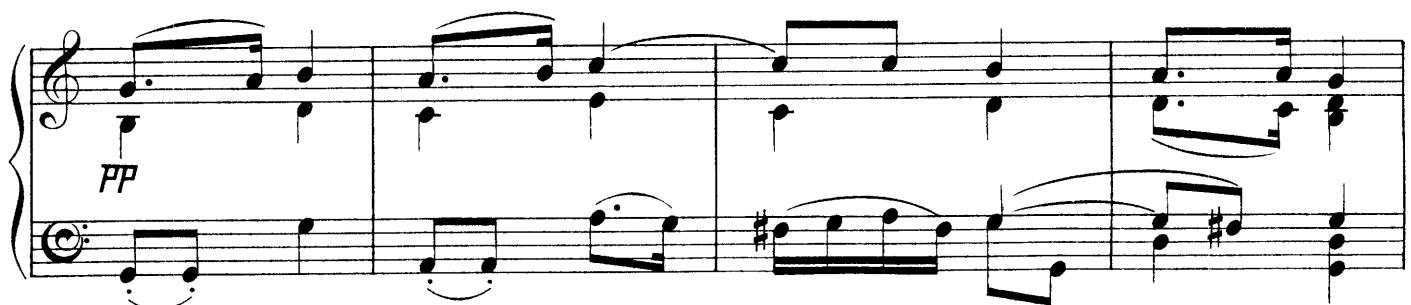
The musical score consists of four systems of music for a virginal, arranged in two staves per system. The top staff uses a treble clef and a common time signature (indicated by a 'C'). The bottom staff uses a bass clef and a common time signature. The music is divided into measures by vertical bar lines. Various note heads (solid, hollow, etc.) and stems (upward or downward) are used. Performance instructions include:
 - Measure 1: 'L.H.' (Left Hand), 'PP dolcissimo'
 - Measure 2: 'cresc. poco'
 - Measure 3: 'dim.'
 - Measure 4: 'più p', 'L.H.'
 - Measure 5: 'cresc.'
 - Measure 6: 'P'
 - Measure 7: 'dim.'
 - Measure 8: 'mp legato'
 - Measure 9: 'rall.'
 - Measure 10: 'cresc.'
 - Measure 11: 'dim.'
 - Measure 12: 'pp'

VI.

GILES FARNABY'S CONCEIT.

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

Giles Farnaby.

Allegretto. ♩ = 72.

VII.

HIS HUMOUR.

(from the Fitzwilliam Virginal Book N° CXCVI.)

Giles Farnaby.

Scherzando.

$\text{♩} = 112.$

più lento

mp sostenuto

a tempo, scherzando

dim.

mf

leggiero

Musical score page 12, measures 1-4. Treble clef, key signature of two sharps. Measure 1: Dynamics *dim.*, *p*. Measure 2: Dynamics *cresc.* Measure 3: Dynamics *f*. Measure 4: Measures 1-4 end with a repeat sign.

Musical score page 12, measures 5-8. Treble clef, key signature of two sharps. Measure 5: Dynamics *mp*, *marcato*. Measure 6: Dynamics *cresc.* Measure 7: Dynamics *poco a poco*. Measure 8: Measures 5-8 end with a repeat sign.

Musical score page 12, measures 9-12. Treble clef, key signature of two sharps. Measure 9: Dynamics *f*, *espress.* Measure 10: Dynamics *espress.* Measure 11: Dynamics *mf*. Measure 12: Dynamics *dim.*

Musical score page 12, measures 13-16. Treble clef, key signature of two sharps. Measure 13: Dynamics *mp*. Measure 14: Dynamics *cresc.* Measure 15: Dynamics *mf*. Measure 16: Dynamics *rall.*, *f sost.*

* These notes are substituted for in the original.

VIII.

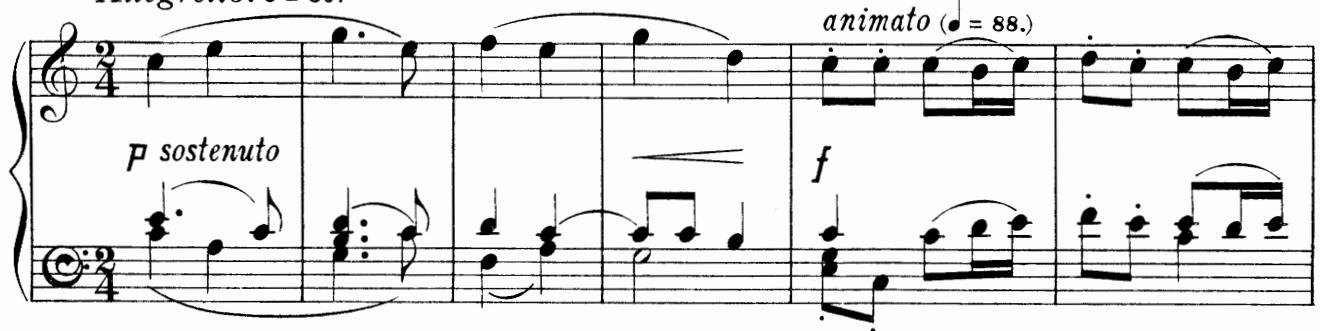
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ROSASOLIS.

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

Giles Farnaby.

Allegretto. ♩ = 80.



poco lento



Tempo I^o



animato



Tempo Allegretto.*legato con espressione**meno mosso**L'istesso tempo.*

(*) This note is C in the original.

Musical score page 15, measures 1-4. The score consists of two staves. The top staff is in G major (treble clef) and the bottom staff is in C major (bass clef). Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

cresc.

animato

fgiojoso

Musical score page 15, measures 5-8. The score consists of two staves. The top staff is in G major (treble clef) and the bottom staff is in C major (bass clef). Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

poco lento

p

Musical score page 15, measures 9-12. The score consists of two staves. The top staff is in G major (treble clef) and the bottom staff is in C major (bass clef). Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

dim.

p

Musical score page 15, measures 13-16. The score consists of two staves. The top staff is in G major (treble clef) and the bottom staff is in C major (bass clef). Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

largamente

f

legato

Musical score page 15, measures 17-20. The score consists of two staves. The top staff is in G major (treble clef) and the bottom staff is in C major (bass clef). Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

animato

p

dim.

lento cantabile

p molto sostenuto

animato

f

meno mosso

mp

animato

f

soaveamente

p

cresc.

animato

f

rall.

dim. p sost.

PAWLES WHARFE.

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

Giles Farnaby.

Lento sostenuto. ♩ = 80.

Lento sostenuto. ♩ = 80.

espress. P cresc.

dolce dim. più p cresc. P

dim. mp cresc.

mf dim. mf

cresc. f dim.

espress.

p L. H.

mf

dim.

f

dim.

mp

dim.

poco più mosso

mf

cresc.

scherzando

espress.

f

dim.

Musical score page 19, measures 1-3. Treble clef, key signature of two sharps. Measure 1: Dynamics *mf* and *espress.*. Measure 2: Dynamics *cresc.*. Measure 3: Dynamics *f*.

Musical score page 19, measures 4-6. Treble clef, key signature of two sharps. Measure 4: Dynamics *f*. Measures 5-6: Dynamics *p*.

Musical score page 19, measures 7-9. Treble clef, key signature of two sharps. Measure 7: Dynamics *dim.*. Measure 8: Dynamics *cresc.*. Measure 9: Dynamics *f*, tempo *I^o*, *stacc.*, dynamics *p* and *espress.*

Musical score page 19, measures 10-12. Treble clef, key signature of two sharps. Measure 10: Dynamics *cresc.*. Measure 11: Dynamics *legato*. Measure 12: Dynamics *f*.

Musical score page 19, measures 13-15. Treble clef, key signature of two sharps. Measure 13: Dynamics *rall. molto*. Measure 14: Dynamics *R. H. dim.*. Measure 15: Dynamics *p* and *sost.*

X.

TOWER HILL.

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

Giles Farnaby.

Allegro comodo. $\text{d} = 76$.

A MASKE.

(from the Fitzwilliam Virginal Book N° CXCIX.)

Giles Farnaby.

Lento cantabile. ♩ = 100.*dim.**cresc.*

Musical score for piano, two staves. Measure 1: Treble staff has eighth-note pairs followed by eighth-note pairs with a sharp. Bass staff has eighth-note pairs. Dynamics: *mp*. Measure 2: Treble staff has eighth-note pairs with a sharp. Bass staff has eighth-note pairs. Dynamics: *cresc.*

Musical score for piano, two staves. Measure 3: Treble staff has eighth-note pairs with a sharp. Bass staff has eighth-note pairs. Dynamics: *mf*. Measure 4: Treble staff has eighth-note pairs with a sharp. Bass staff has eighth-note pairs. Dynamics: *dim.*

Musical score for piano, two staves. Measure 5: Treble staff has eighth-note pairs with a sharp. Bass staff has eighth-note pairs. Dynamics: *poco cresc.* Measure 6: Treble staff has eighth-note pairs with a sharp. Bass staff has eighth-note pairs. Dynamics: *rall.*

Musical score for piano, two staves. Measure 7: Treble staff has eighth-note pairs with a sharp. Bass staff has eighth-note pairs. Dynamics: *L.H.* Measure 8: Treble staff has eighth-note pairs with a sharp. Bass staff has eighth-note pairs. Dynamics: *dim.*, *rall.*, *p*.

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

XII.

FANTASIA.

(from the Fitzwilliam Virginal Book N° CCXXXI.)

Giles Farnaby.

Allegro con spirito. d = 88.

The musical score consists of six staves of music for two hands. The top two staves are in common time (indicated by a '2') and the bottom four staves are in common time (indicated by a 'C'). The music is written in a treble and bass clef staff system. The first staff (treble) starts with a dynamic 'f marcato'. The second staff (treble) starts with a dynamic 'f >'. The third staff (bass) starts with a dynamic 'f >'. The fourth staff (bass) starts with a dynamic 'f >'. The fifth staff (treble) starts with a dynamic 'L.H. dim.'. The sixth staff (bass) starts with a dynamic 'p'. The music includes various note heads, stems, and beams, with some notes having arrows above them. The score is divided into measures by vertical bar lines.

dim. *mf*

R.H. *f*

mf *dim.* *p* *dim.*

marc. *più f marc.* *f marc.*

p *sost.* *Più Allegro.*
f *p* *f* *mp* *espress.*

The sheet music consists of five staves of piano music in G major (two sharps) and 4/4 time. The dynamics and performance instructions include:

- Staff 1:** Crescendo (cresc.), poco, mf.
- Staff 2:** dim. (diminuendo), p (pianissimo), mp (mezzo-pianissimo).
- Staff 3:** poco, a (ritenue), espress., poco, cresc.
- Staff 4:** mp, cresc. - (crescendo), espress.
- Staff 5:** - poco, a, - poco, 6/8 time, 6/8 time.

(*) This note is F in the original.

Poco Largamente.

Musical score for piano, page 26, featuring five systems of music:

- System 1:** Treble and bass staves. Dynamics: *f*, *mp*. Measure 1: Treble *f*, Bass *f*. Measure 2: Treble *mp*, Bass *mp*.
- System 2:** Treble and bass staves. Dynamics: *cresc.*, *poco*, *f*. Measure 1: Treble *cresc.*, Bass *poco*. Measure 2: Treble *f*, Bass *f*.
- System 3:** Treble and bass staves. Dynamics: *cresc.*, *ff*. Measure 1: Treble *cresc.*, Bass *ff*. Measure 2: Treble *ff*, Bass *ff*.
- System 4:** Treble and bass staves. Dynamics: *espress.*, *a tempo*, *P*, *cresc.*. Measure 1: Treble *espress.*, Bass *dim.*. Measure 2: Treble *a tempo*, Bass *P*. Measure 3: Treble *cresc.*, Bass *cresc.*.
- System 5:** Treble and bass staves. Dynamics: *rallentando molto*, *espress.*, *poco*, *ff sost.*. Measure 1: Treble *rallentando molto*, Bass *- poco -*. Measure 2: Treble *espress.*, Bass *a -*. Measure 3: Treble *poco*, Bass *v v*. Measure 4: Treble *ff sost.*, Bass *v v*.

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.

No.	PIECE	COMPOSER	S	D
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

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