

Clarinet 3

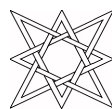
*Suite of Music by William Byrd*

*for Three B-flat Clarinets  
and Bass Clarinet*

by

Sean Osborn

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**Suite of Music by William Byrd, for Clarinet Quartet by Sean Osborn - 22 minutes**

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Program Notes:

All of these pieces, except the second, are from The Fitzwilliam Virginal Book, a collection of 297 pieces written between 1562 and 1612 by such composers as John Bull, Orlando Gibbons, Giles Farnaby, Peter Philips and William Byrd. It is unlikely that the collection was put together during the composers' lives, and many of the same works appear in other folio collections of the day.

The virginal is a keyboard instrument similar to the harpsichord, and is named after England's Elizabeth I, the virgin queen. The pieces in the FVB were never meant to be exclusively performed on the virginal, and sound wonderful on any keyboard instrument.

The FVB compositions all employ an early variation technique known as a chaconne: variations are written over a recurring chord progression that starts with the theme. *Pavana* is in binary form (AB).

I. *O Mistriss Myne* (FVB LXVI)- Lyrics by William Shakespeare, written for Feste in *Twelfth Night*. A young lover entreats his lady to stay and give him kisses "good and twenty." The tune is by Thomas Morley, a student of William Byrd's, who died shortly after the play premiered in 1602.

II. *Pavana. The Earle of Salisbury* - The pavane is a 16<sup>th</sup>-century Italian dance for procession. It was composed in memory of Robert Cecil, 1st Earl of Salisbury (sixth creation), a close advisor to both Elizabeth I and James I, who had died on 24 May 1612, with two accompanying galliards.

III. *Galiarda* (FVB XCIV)- A popular dance all over Europe in the Renaissance, the galliard was one of Elizabeth I's favorite dances. It is a dance in 3 (or 6), usually involving five steps (short, short, short, long, short). Though it is a fast dance, the two galliards in this suite are instrumental works with many ornaments, so the tempo is slower. In this galliard, Byrd uses a lot of close canons and imitative counterpoint, obscuring the 3-beat. In fact, the opening sounds like it's in 5!

IV. *Galiardas Passamezzo* (FVB LVII)- A galliard with the popular passamezzo-antico chord progression. This piece uses the rhythmic device of a hemiola (augmentation of 3) that occurs in the third pair of bars every 8 bars. This piece is also in the Byrd-collected *My Ladye Nevelles Booke* from 1591, as *The Galliarde to the Nynthe Pavian*. Instrumental galliards were often written as "after dances" to instrumental pavaues.

V. *The Carmans Whistle* (FVB LVIII) - Also collected in MLNB, the title refers to a "carman" or what we would know as a carter or delivery person today, and their habit of whistling, which they say helped them control their horses. The song dates from the Tudor era, and risqué lyrics have survived, including a version entitled *The Courteous Carman and the Amorous Maid*.

VI. *Tregian's Ground* (FVB LX) - This ground has an unusual chord progression, involving F, C, and G major chords, all in the key of A minor. The title likely refers to Francis Tregian, Jr., amateur musician, copyist, and fellow Catholic to Byrd. Many people feel that it was he who copied the entire FVB while in Fleet Prison for debt and recusancy (refusing to attend Anglican services).

Performance suggestions:

Modern notation has been used for Ornaments. Mordents should begin on the main note (not above or below). Feel free to add additional ornaments, take some away, or change the ones marked. Commas have been marked at sections that should be separated. Ritardandos preceding the commas are customary. Dynamics are not original, and should be supplemented by bringing out the important line.

Clarinet 3

# Suite of music by William Byrd

for three B-flat clarinets and bass clarinet

Moderate

## I. O Mistris Myne

arr. Sean Osborn

1 *p* *mp* *p*

8 *p*

13 2

17

24 *mp* *p* 3

31 *mp* *mf*

35 *mp*

39 4 *mf*

44 *f*

50 *mf*

54 *p* *p* **5**

58 *mp* *mf*

64 *mp*

69 *cresc.* *mf* **6**

76

81 *f* *piu f* *rit.*

# II. Pavana. The Earle of Salisbury

Slowly

This musical score is for a piece titled "II. Pavana. The Earle of Salisbury". It is marked "Slowly" and consists of four staves of music. The score is divided into three systems, each containing four staves. The first system (measures 1-6) begins with a first ending bracket. Dynamics include *mf*, *p*, and *poco cresc.*. The second system (measures 7-13) includes dynamics such as *mp*, *mf*, and *pp*. The third system (measures 14-19) also features *poco cresc.*, *p*, and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 21-26, featuring four staves. The first three staves are marked *poco cresc.* at the beginning. Dynamic markings include *mf*, *f*, and *p*. The fourth staff has *mf* and *f* markings. The score concludes with a *>* hairpin.

Musical score for measures 28-33, featuring four staves. The first staff is marked *poco rit.* at the end. The second staff begins with a *p* marking. The score concludes with a *>* hairpin.

# III. Galiarda

Moderate and bouncy

2

1 *f*

*poco rit.* a tempo

3

13 *p*

4

*poco rit.*

22 *mp* *mf* *f*

5

a tempo

33 *p* *pp* *p*

6

41 *mp* *mf* *cresc.* *f*

# IV. Galiardas Passamezzo

Andante

(3/2)

*mf* *sempre simile*

11 *p*

20

29 *cresc.*

37 *mf*

43 *f* *mf* *mf* *mp* *pp*

50 *mf* *dim.* *mp* *mf*

2

3

4



5

*poco rit a tempo*

62 *dim.* *p* *f* *p*

6

*(sempre simile)*

75 *f* *mp* *f* *p* *tr*

87 *rf* *mf*

7

95 *mp* *piu f* *mf*

8

103 *f* *f*

114 *mp*

122 *cresc.* *f* *rit.*

# V. The Carman's Whistle

## Jaunty

1 *mf*

2

12 *mp* *f* *mf*

17

23

26 *mf* *p* *mf*

31 *p* *mp* *mp*

Detailed description: The score is written for Clarinet 3 in 12/8 time. It consists of six numbered sections. Section 1 (measures 1-11) starts with a dynamic of *mf*. Section 2 (measures 12-22) begins with *mp*, reaches a peak of *f*, and ends with *mf*. Section 3 (measures 23-30) continues the melodic line. Section 4 (measures 31-40) features a dynamic of *mf* with accents. Section 5 (measures 41-50) starts with *mf*, includes a dynamic shift to *p*, and returns to *mf*. Section 6 (measures 51-60) begins with a piano (*p*) dynamic, moves to *mp*, and ends with a decrescendo. The piece concludes with a double bar line.

7

37 *p* *pp* *mp*

8

42 *f* *f*

9

50 *mf* *f*

54 *rit.*

# VI. Tregian's Ground

Andante moderato

1 *mf* >

2 *sempre simile*

8 *mp* >

13 *dim.* *p* *mp* *esp.*

18 *cresc.*

4 *mf*

5

30 *p* *mp*

36 *cresc.* *sempre cresc.*

6

*poco piu mosso*

Musical staff 40-46. Treble clef, 2/4 time signature. Measure 40 starts with a forte (*f*) dynamic. The music features a series of eighth notes with a crescendo leading to a *mf* dynamic. The instruction *sempre simile* is written below the staff. The staff ends with a *cresc.* marking.

7

*a tempo*

Musical staff 47-51. Treble clef, 2/4 time signature. Measure 47 starts with a forte (*f*) dynamic. The music features a series of eighth notes with a *mf* dynamic. The instruction *a tempo* is written above the staff. The staff ends with a *mf* dynamic.

Musical staff 52-59. Treble clef, 2/4 time signature. Measure 52 starts with a forte (*f*) dynamic. The music features a series of eighth notes with a *f* dynamic. The staff ends with a *f* dynamic.

8

Musical staff 60-68. Treble clef, 2/4 time signature. Measure 60 starts with a *mf* dynamic. The music features a series of eighth notes with a *mf* dynamic. The staff ends with a *mf* dynamic.

9

Musical staff 69-76. Treble clef, 2/4 time signature. Measure 69 starts with a *mf* dynamic. The music features a series of eighth notes with a *mf* dynamic. The staff ends with a *mf* dynamic.

Musical staff 77-79. Treble clef, 2/4 time signature. Measure 77 starts with a *mf* dynamic. The music features a series of eighth notes with a *mf* dynamic. The staff ends with a *mf* dynamic.

Musical staff 80-86. Treble clef, 2/4 time signature. Measure 80 starts with a *rf* dynamic. The music features a series of eighth notes with a *rf* dynamic. The staff ends with a *dim.* marking.

10

84 *pp*

86 *cresc.*

88 *mp* *sempre simile*

92 *cresc.* *mf* *poco piu mosso*

96 *poco marc.* I

100 *cresc.* *f* *piu maestoso*

106 *rit.*