

A Celebration of Orlando Gibbons at assumed original pitch

Time on recording			M.B. ¹	here transposed to	Stops used	= Father Smith 1708 ²
0.45	1	Fantasia - in d	6	a	GREAT Principal 16'	<i>Open Diapason (from GG)</i>
2.28	2	A Voluntary of 2 parts upon a playnsonge - in a	48	d	GREAT Octave 8'	<i>Open Diapason (2)</i>
6.00	3	Voluntarie of foure parts - in C short version, Oxford source	13	F	CHAIRE Gedackt 8'	-
8.20	4	Fantazie (in a) Elway Bevin's slightly shortened version	10	d	CHAIRE Principal 8', Rohrflöte 4'	<i>Principal</i> -
11.00	5	A Fancy in Gamut flatt - in g	9	d	GREAT Principal 16', Octave 8'	<i>Open Diapason (1)</i> <i>Open diapason (2)</i>
18.10	6	Fantasia - in d	8	a	CHAIRE Principal 8'	<i>Principal</i>
23.15	7	A Fancy for a double Orgaine ³ - in d/D	7	a/A	GREAT Principal 16', Octave 8' Octave 4', Quinte 2 ² ₃ ' Superoctave 2	<i>Open Diapason, Open Diapason (2), Principal, Nason, Fifteenth?</i>

Numbers 2, 3, 4 and 6 are played as if on a 5' organ.

Numbers 1, 5 and 7, which seem to have been written with a 10' organ in mind (1, 5 and 7) are played thus.

Father Smith's organ of 1708 had a range from GG-d''', it's lowest note being at the same basic pitch as the 10' C of the large organs that Gibbons' would have played.

All the music heard here falls exactly within the range of the compass of Father Smith's organ of 1708.

¹ MB numbers refer to *Musica Britannica XX* which contains full source references (but which as an edition, on account of its halved note-values, cannot be recommended).

² See <https://trinitycollegechoir.com/wp-content/uploads/2024/05/The-Organ-of-Trinity-College-Cambridge.pdf>

³ It seems likely that the 'double Orgaine' in the title referred to a 10' instrument rather than one of 5'; this piece does not appear to have been written for a two-manual instrument which is what the term 'double organ' came to mean later in the 17th century.