THE WORKS

OF

HENRY PURCELL

VOLUME VI.

Harpsichord Music

EDITED BY WILLIAM BARCLAY SQUIRE, B.A., F.S.A., F.R.G.S.

Organ Music

EDITED BY EDWARD JOHN HOPKINS, MUS. DOC.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

1895

THE PURCELL SOCIETY,

FOUNDED ON MONDAY, FEBRUARY 21, 1876, *for the purpose of doing justice to the memory of HENRY PURCELL; firstly, by the publication of his works, most of which exist only in manuscript; and secondly, by meeting for the study and performance of his various compositions.*

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IN his remarks upon HENRY PURCELL, Dr. Burney said:—

"While the Frenchman is loud in the praises of a Lulli and a Rameau; the German in that of a Handel and a Bach; and the Italian, of a Palestrina and a Pergolesi; not less is the pride of an Englishman in pointing to a name equally dear to his country; for PURCELL is as much the boast of England in music as Shakespeare in the drama, Milton in epic poetry, Locke in metaphysics, or Sir Isaac Newton in mathematics and philosophy. As a musician he shone not more by the greatness than the diversity, by the diversity than the originality of his genius; nor did the powers of his fancy prove detrimental to the solidity of his judgment. It is true that some musicians of eminence had appeared in this country previously to him, but the superior splendour of his genius eclipsed their fame. We hear with pleasure of Tallis, Gibbons, and Blow; but upon the name of PURCELL we dwell with delight, and are content to identify with his the musical pretensions of our country."

These weighty utterances may be taken as still representing in substance the opinion of English musicians with regard to HENRY PURCELL. But while the advance of time abates nothing of that reverence for his genius and pride in his achievements which are the inheritance of the master's countrymen, it unquestionably increases the obligation under which we all lie to do justice to his memory in a more practical way. The fame of PURCELL is no longer confined to England. It has spread to every country where the art is cherished, and pages might be filled with eloquent tributes to his genius written by foreign pens. One only will suffice as an example, and it shall be that of a Frenchman. In his *Les Clavecinistes de* 1637 *à* 1790, M. Amédée Méreaux says:—

"We have here a name which is not anything like as well known as it deserves to be; it is that of a great musician whose career in the musical world left traces of remarkable progress. Nevertheless the musical world, if it has not wholly forgotten him,

has not paid the tribute justly due to his celebrity. HENRY PURCELL is one of the artistic glories of England. He is, without doubt, the most able and most fertile of all the English composers."

When the genius of our countryman is thus asserted in other lands; when his music, as in the case of M. Méreaux's volumes, is printed for the use of foreign connoisseurs, and especially when foreign writers point significantly to the neglect which PURCELL suffers, it is time for us to consider what practical measures of appreciation and homage can be taken. The thought, however, is no new one. While the national tongue has for more than a century and a half lavished praises upon PURCELL, the national conscience has been uneasy at the bestowal of a barren honour and nothing more. Hence the attempts made from time to time to bring his works within reach. In 1788 Goodison made a gallant effort to print such of the master's MS. compositions as were then available, and actually succeeded in publishing, in a more or less complete form, *The Tempest*, *Indian Queen*, *Ode for Queen Mary*, *Christ Church Ode*, an Organ Voluntary, several Anthems, and *The Yorkshire Feast*, together with portions of *Œdipus* and *King Arthur*. But the time was not ripe for such an enterprise. Only about 100 subscribers supported Goodison, and he had to retire from the field. Forty years passed before PURCELL found another champion of this practical order. In 1828 Vincent Novello began the publication of the master's sacred music, and carried it on with such energy that in 1832 he had given to the world what was then thought to be a complete collection. It is impossible to look back upon Novello's achievement without admiration for the research which made it possible, and without gratitude for the service rendered to English music. But justice was done only to one phase of PURCELL's genius. Great though the master was as a composer for the Church, he was, perhaps, greater as a writer for the stage and of secular music generally. To prove this—to reveal the treasures which ever since his death have been lying hidden, to the detriment alike of his own fame and the repute of his country—is a manifest obligation, the time for the discharge of which has fully come. But to this end there must be a widely extended co-operation, for the work to be done is great. Of the amazing number of secular compositions bearing PURCELL's name very few have been published. He himself printed but four—the "Sonnatas of three Parts" (1683); the "Ode for St. Cecilia's Day" (1684); *Dioclesian* (1691), and *The Fairy Queen* (1692). Under the auspices of his widow there were given to the world—"Lessons for the Harpsichord" (1696); "Ayres for Theatre" (1697); a second set of "Sonnatas," in four parts (1697); and the collection entitled "Orpheus Britannicus" (1698). Add to these portions of the music to *Don Quixote*, the works published by Goodison, and the three—*King Arthur*, *Bonduca*, *Dido and Æneas*—issued by the Musical Antiquarian Society, and the tale of printed secular works is complete. But how much remains? PURCELL is known to have written music for nearly fifty Dramas, while his Odes and Choral Songs still in MS. number twenty-four. Moreover, since the completion of Novello's edition of the master's sacred music, discoveries of high importance have been made. A folio volume known to be in the Royal Library, but sought in vain by Vincent Novello, has come to light. It is described by Burney as "*PURCELL'S COMPOSITIONS: A COLLECTION OF ORIGINAL MANUSCRIPTS IN HIS OWN HANDWRITING*"; and contains Anthems with Symphonies and instrumental parts, and also Odes and miscellaneous Songs. At York Minster several other volumes of Sacred Music have been happily discovered. The task of completing the noblest possible monument to our English master—viz., the publication of his Complete Works—is thus shown to be a heavy one. But the PURCELL SOCIETY enters upon it with a well founded trust in the sympathy and support of the musical public. For that the Committee now appeal, desiring to enrich the available treasures of English art, and to wipe away a national reproach by doing justice to one of whom the nation has abundant reason to be proud.

ODES AND WELCOME SONGS BY PURCELL.

CHIEFLY IN MS.

1.—"A Song to Welcome Home His Majesty from Windsor, 1680."
2.—"A Welcome Song for His Royal Highness on his return from Scotland, 1680."
3.—"A Welcome Song for the King, 1681."
4.—"A Welcome Song for the King on his return from Newmarket, October 21, 1682."
5.—"A Welcome Song for the King, 1683."
6.—"Ode on the Marriage of Prince George with Lady Anne, 1683."
7.—"Ode for St. Cecilia's Day, November 22, 1683." (Printed by Playford in the following year.)
8.—"A Welcome Song on the King's return to Whitehall, after his Summer Progress, 1684."
9.—"A Welcome Song for the King, 1685."
10.—"A Welcome Song for the King, 1687."
11.—"A Welcome Song for the King, 1688."
12.—"The Yorkshire Feast Song, 1690." (Printed by the Purcell Society.)
13.—"A Song that was performed at Mr. Maidwell's (a Schoolmaster), on the 5th of August, 1689. The Words by one of his Scholars."
14.—"A Welcome Song at the Prince of Denmark's Coming Home."
15.—"Ode to King William, 1690."
16.—"Ode on King William's Birthday."
17.—"A Queen's Birthday Song, 1690."
18.—"Ode on Queen Mary's Birthday, April 29, 1691."
19.—"Ode on Queen Mary's Birthday, 1692."
20.—"Ode for St. Cecilia's Day, Nov. 22, 1692. (Printed by the Musical Antiquarian Society.)
21.—"Ode for Queen Mary's Birthday, 1693."
22.—"Ode for the New Year, 1694."
23.—"Ode for Queen Mary's Birthday, 1694."
24.—"Commemoration Ode, performed at Christ Church, Dublin, January 9, 1694." (Printed by Goodison.)
25.—"Ode for the Birthday of the Duke of Gloucester, July 24, 1695." (Printed by the Purcell Society.)
26.—"An Ode," no date. Beginning, "Hark how the wild musicians sing."
27.—"Ode for St. Cecilia's Day," no date. Beginning, "Raise the voice, all instruments obey."
28.—"Ode by Mr. Cowley," no date. Beginning, "If ever I mere riches did desire."

OPERAS AND DRAMAS.

1. Epsom Wells.
2. Aurenge Zebe.
3. The Libertine.
4. Circe.
5. Abdelazar.
6. Timon of Athens. (Printed by the Purcell Society.)
7. Theodosius; or, the Force of Love.
8. Dido and Æneas. (Printed by the Purcell Society.)
9. The Virtuous Wife.
10. Tyrannick Love.
11. A Fool's Preferment.
12. The Tempest.
13. Dioclesian; or, the Prophetess.
14. The Massacre of Paris.
15. Amphitryon.
16. King Arthur.
17. The Gordian Knot Untied.
18. Sir Anthony Love.
19. Distressed Innocence.
20. The Indian Queen.
21. The Indian Emperor.
22. Œdipus.
23. The Fairy Queen.
24. The Wife's Excuse.
25. The Old Bachelor.
26. The Richmond Heiress.
27. The Maid's Last Prayer.
28. Henry the Second.
29. The first part of Don Quixote.
30. The second part of Don Quixote.
31. The Married Beau.
32. The Double Dealer.
33. The Fatal Marriage.
34. The Canterbury Guests.
35. The Mock Marriage.
36. The Rival Sisters.
37. Oroonoko.
38. The Knight of Malta.
39. Bonduca.
40. The third part of Don Quixote.
41. The Spanish Fryer.
42. The Marriage Hater.
43. The Campaigners.
44. The Conquest of Grenada.
45. The Old Mode and the New

HYMNS, ANTHEMS, AND OTHER SACRED MUSIC.

INSTRUMENTAL PIECES:—FANTASIAS IN 3, 4, 5, 6, 7, & 8 PARTS; OVERTURES, DANCES, CURTAIN-TUNES, &c.

Persons desirous of becoming Members of the Society are requested to forward their names to the Hon. Sec.,

W. Barclay Squire, Esq.,
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The Society's publications will be printed in full score, as left by the composer, with the addition of a pianoforte accompaniment.

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HARPSICHORD MUSIC

AND

ORGAN MUSIC

COMPOSED BY

HENRY PURCELL.

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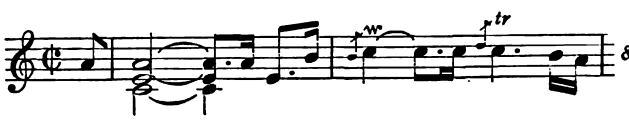
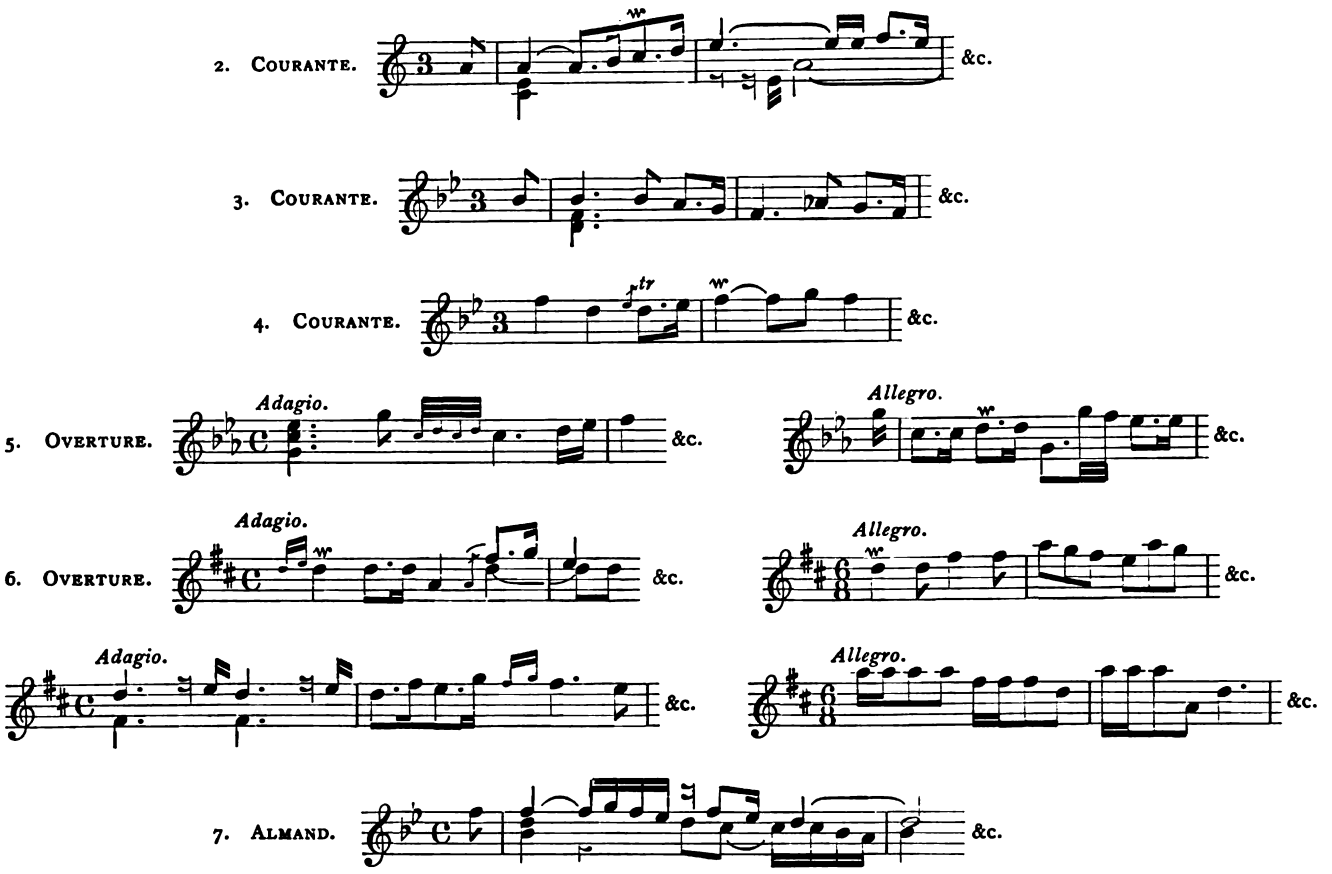
HARPSICHORD MUSIC.

PREFACE.

THE only compositions for the Harpsichord or Spinnet published by Purcell in his lifetime were the little lessons which he contributed to the Second Part of Playford's "Musick's Hand-Maid," and which were reprinted by Stafford Smith in the second volume of his "Musica Antiqua." These, with the "Choice Collection of Lessons for the Harpsichord," published by his widow after his death, form the principal part of the present volume. The latter, though not so entitled in the early editions, form a regular series of Suites, and as such have been several times reprinted. The latest edition was one edited by Mr. Ernst Pauer for Messrs. Augener's volume of Harpsichord Music by English Composers (1879), in which there also appeared other harpsichord pieces by Purcell which are included in the present volume, besides some which, for reasons presently to be stated, are not here reprinted. Editors of early Harpsichord Music intended for popular music have, unfortunately, too often considered it allowable to publish their own extensive alterations and embellishments with but little regard to the original text, and though Mr. Pauer's edition of the "Lessons for the Harpsichord" is laudably free from this reproach, he has rather unaccountably incorporated the short pieces at the end of the book in the Suites themselves, besides writing out in full the various graces which form so important and characteristic a feature in the instrumental music of the seventeenth century. This course I have not thought it advisable to follow in the present volume, chiefly because the result would be so to obscure the main lines of the pieces that a performer would have difficulty in "seeing the wood because of the trees." A brief study of the preface to Purcell's "Lessons," which is here reprinted, combined with reference, in cases of difficulty, to Mr. Dannreuther's excellent treatise on "Ornamentation" (Novello and Co.), will make the proper performance of Purcell's Harpsichord Music both easier and simpler than if the signs used were represented by their modern equivalents. My aim in preparing the present edition has been to diverge as little as possible from the original text, and with this end in view the time-signatures, graces, &c., used by the composer have been preserved throughout. The speed at which the movements are to be played is regulated by the various time-signatures, but marks of repetition have been inserted in accordance with the directions prefixed to the "Choice Collection of Lessons," while any additions or alterations of my own have been either clearly shown by means of brackets or else mentioned in the notes. Mr. Pauer's volume, besides the "Choice Collection," a version of the "New Ground" (p. 30), the "Toccata" (p. 42), and the "Prelude" (p. 53), contains seven pieces beginning as follows:

1. ALMAND.  &c.



Of these, the last two movements of the Overture (No. 6) are identical with the Overture to "Timon of Athens" and "The Ode on the Duke of Gloucester's Birthday," which have already appeared in the Purcell Society's editions. Of the other two movements of this Overture, and all the other six pieces, I have been unable to find any MS. authorities. In the Preface to his volume, Mr. Pauer quotes as the source from which he obtained his hitherto unpublished pieces certain MSS. in the possession of the late Dr. Westbrook and the late Mr. W. A. Barrett. On applying to the widow of the former gentleman, the volume used by Mr. Pauer was with the greatest courtesy placed at my disposal. This volume has since been acquired by the British Museum, and has been of great use in preparing the present edition. Mr. W. A. Barrett's library was left to his son, but that gentleman, with a lack of courtesy as unaccountable as it is exceptional, absolutely refuses to allow access to it, so that I have been forced, with much regret, to omit these pieces from the present volume, all efforts to trace other MS. versions of them being unsuccessful. Possibly at some future date copies of them may be found, in which case I shall hope to include them in a later volume of the Purcell Society's publications. The only other harpsichord pieces not here printed are (1) a poor MS. transcription of a Canon in two parts (Chaconne) in Act III. of "Dioclesian," which is bound up with a copy of the "Choice Collection" belonging to Mr. Taphouse, of Oxford, and is without interest or claim to be considered an original arrangement; and (2) an equally feeble "Air by Mr. Purcell in the Gindia (*sic*) Queen," contained in the Music School Collection (E. 397, p. 62), which is a bad transcription of No. 4 of the "Ayres for the Theatre." Though it is possible that some of the transcriptions from the dramatic music included in this volume are not by Purcell's own hand, in every instance they contain interesting alterations and readings; that they were considered independent harpsichord compositions at the time is shown by the inclusion of the March from the "Married Beau," the Chaconne from "Timon of Athens," and the Jig from "Abdelazor," in the "Choice Collection"; and the song "Here the Deities approve" as "A New Ground" in "Musick's Hand-Maid"—if, indeed, the latter is not the original form of the composition. The once favourite exercise known as "Purcell's Ground"

will also not be found here reprinted, as it has no claim to authenticity and cannot be traced farther back than the end of last century. I may mention that the Christ Church MSS. contain a considerable amount of anonymous harpsichord music which may very probably be by Purcell, though all that bears his name is here printed.

It remains to express my sincere thanks for the help I have received in preparing this volume, and especially to the Governing Body of Christ Church, by whose permission the Air (p. 33), Ground (p. 33), Lesson (p. 35), and Voluntary (p. 35) are printed;* to the Rev. T. Vere Bayne, Mr. G. E. P. Arkwright, Mr. W. H. Cummings, Mr. T. W. Taphouse, Mr. Pauer, Mr. Dolmetsch, Dr. Armes, Miss Armitt, Mr. Dannreuther, and, above all, to Mr. J. A. Fuller Maitland, whose advice on various points has been invaluable.

NOTES.

Page. 1.—The "Choice Collection of Lessons" appeared first in 1696, the title-page running as follows:—

A Choice Collection | of | Lessons for the Harpsichord or Spinnet | Composed by y^e^ late M^R.^ Henry Purcell Organist of his | Majesties Chappel Royal, & of S^T.^ Peters Westminster. | London. | Printed on Copper Plates for M^RS.^ Frances Purcell, Executrix of the | Author, and are to be sold by Henry Playford at his Shop in the | Temple Change Fleet-street. 1696. |

Subsequently another edition appeared, the title-page of which shows the following change:—

A Choice Collection | . . . . S^T.^ Peters Westminster | The third Edition with Additions & Instructions for beginners | Printed on Copper Plates for M^RS.^ Frances Purcell Executrix | of the Author, and are to be sold at her house in Great | Deans Yard Westminster. |

A copy of this edition, preserved in Durham Cathedral Library, bears the date 1699.

It is difficult exactly to decide what are the differences between the two editions, and whether any second edition—no copy of which is known to exist—was ever issued. My own impression is that the book originally consisted of 60 pp., ending with the piece on p. 26 of the present volume I have called "Jig," but without the instructions. Many copies of the first edition, however, contain these instructions, and it seems likely that they, and possibly the three leaves at the end engraved on one side only, were issued in a second edition without altering the title-page, while the only change in the third edition would be the altered title-page and possibly the additional three leaves. If this theory—which is necessarily conjectural—is correct, the characteristics of the three editions would be as follows:—

1. Title-page, dated 1696. No instructions.
2. Title-page, dated 1696. Instructions.
3. Undated title-page. Instructions and three additional leaves.

Copies are found possessing all these characteristics, but of course it is possible, especially when the book has been re-bound, that the additions were inserted later, so as to form what is known as "made-up" copies.

As far as regards the music, the text of all the copies I have examined is precisely alike. The Dedication and Instructions run as follows:—

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* These pieces must not be reprinted without the permission of the Christ Church authorities.

TO HER ROYAL HIGHNESS THE PRINCESS OF DENMARK.

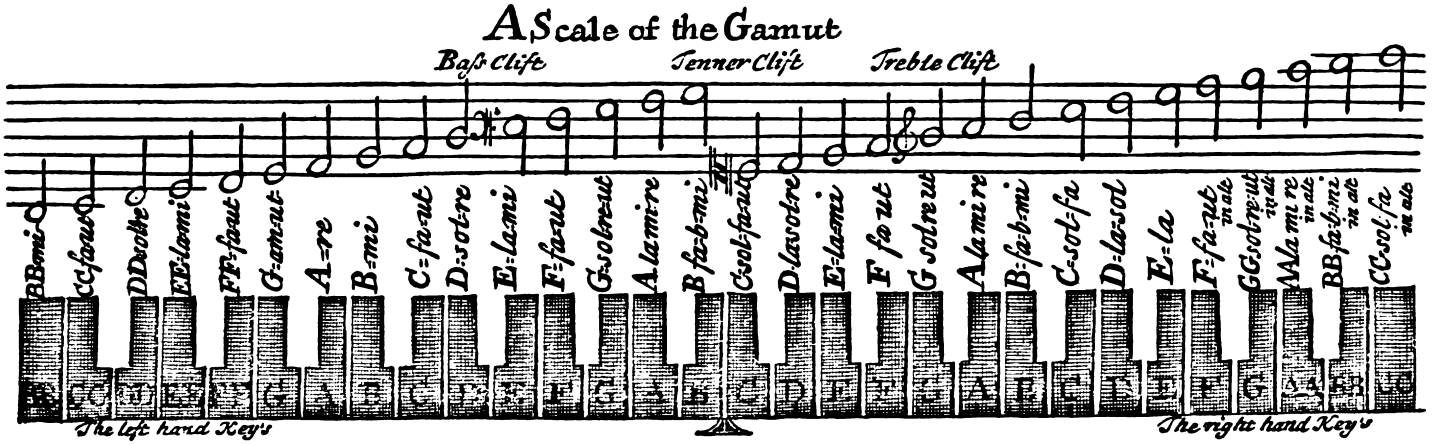
Your HIGHNESS's Generous Encouragem^{t} of my deceasd Husband's Performances in MUSICK, together with the great Honour your HIGHNESS has don that Science, in your Choice of that Instrument, for which the following Compositions were made; will I hope Justifie to the World, or at least excuse to your Goodness this Presumption of Laying both them and my Self at your HIGHNESS's Feet. This MADAM is the highest Honour I can pay to his Memory; for Certainly, it cannot be more advantageously recommended either to the Present, or Future Age, than by your HIGHNESS's Patronage which as it was the Greatest Ambition of his Life, so it will be the only comfort of his Death to,

YOUR HIGHNESS's most Obedient

Humble Servant

FRANCES PURCELL.

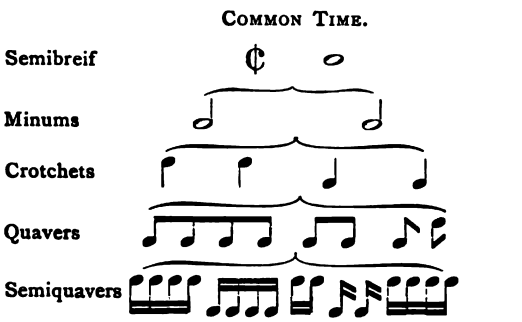
There will nothing Conduce more to y^{e} perfect ataining to play on y^{e} Harpsicord or Spinnet, then a serious application to y^{e} following rules, in order to which you must first learn y^{e} Gamut or Scale of Musick, getting y^{e} names of y^{e} notes by hearts, & obseruing at y^{e} same time what line & space every note stands on, that you may know & distingush them at first Sight, in any of y^{e} following Lessons, to which purpose I have placed a Scheme of key's exactly as they are in y^{e} Spinnet or Harpsicord, and on every key y^{e} first letter of y^{e} note directing to y^{e} names lines & Spaces where y^{e} proper note stands.

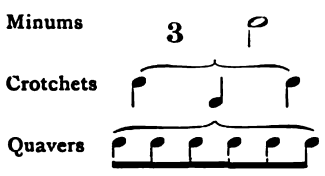


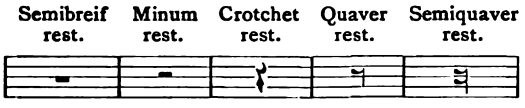
All lessons on y^{e} Harpsicord or Spinnet, are prickt on six lines & two staves, in score (or struck through both staves with strokes or bars Joyning them togather) y^{e} first stave contains y^{e} treble part, & is perform'd with y^{e} right hand. the second stave is y^{e} bass and consequently play'd with y^{e} left hand. in the foregoing example of y^{e} Gamut there are thirty black Keyes, which is y^{e} number containd on y^{e} Spinnet or Harpsicord, but to some Harpsicords they add to that number both above & below notes standing below y^{e} six lines, which have leger lines added to them are called double, as double CC-fa-ut, or double DD-sol-re, soe they are above on y^{e} treble hand, but then they are call'd in alt as being y^{e} highest, there are likewise in y^{e} example twenty inward keyes, which are white they are y^{e} half notes or flats and Sharps to y^{e} other keyes, A sharp is mark'd thus (♯) and where it is placed before any note in a Lesson it must be play'd on the inner key or half note above, which will make it sound half a note higher, a flat is marked thus (♭) and where it is placed to any note it must be play'd on y^{e} inner key or half note below y^{e} proper note, and makes it sound half a note lower, as for example the same inner key that makes A-re sharp does also make B-mi flat, soe that y^{e} half notes through-out y^{e} Scale are sharps to y^{e} plain keyes below them and flats to y^{e} plain keyes above them.

EXAMPLE OF TIME OR LENGTH OF NOTES.

There being nothing more difficult in Musick then playing of true time, tis therefore nessesary to be observ'd by all practitioners, of which there are two sorts, Common time, & Triple time, & is distingush'd by this C this ¢ or this Φ mark, y^e^ first is a very slow movement, y^e^ next a little faster, and y^e^ last a brisk & airry time, & each of them has allways to y^e^ length of one Semibreif in a barr, which is to be held in playing as long as you can moderately tell four, by saying one, two, three, four, two Minums as long as one Semibreif, four Crotchets as long as two Minums, eight Quavers as long as four Crotchets, sixteen Semiquavers as long [as] eight Quavers.

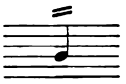
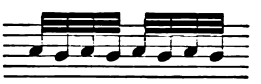
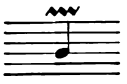
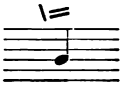
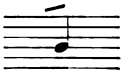
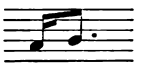
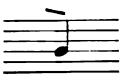
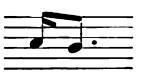
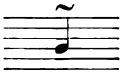
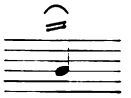




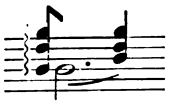
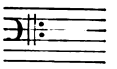


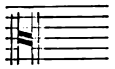
Triple time consists of either three or six Crotchets in a barr, and is to be known by this $\frac{3}{2}$ this 31 this 3 or this $\frac{6}{4}$ marke, to the first there is three Minums in a barr, and is commonly play'd very slow, the second has three Crotchets in a barr, and they are to be play'd slow, the third has y^e^ same as y^e^ former but is play'd faster, y^e^ last has six Crotchets in a barr & is Commonly to brisk tunes as Iiggs and Paspys, when there is a prick or dott following any Note it is to be held half as long again as y^e^ Note itself is, lett it be Sembreif, Minum, Crotchet or Quaver, when you see a Semibreif rest you are to leave of playing so long as you can be in counting four, a Minum rest so long as you tell two, and a Crotchet one, and so in proportion a Quaver and Semiquaver you may know how these rests are marked in y^e^ five lines under the example of time.

RULES FOR GRACES.

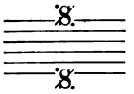
A Shake is mark'd thus  explain'd thus  a beat mark'd thus  explain'd thus a plain note and shake thus  explain'd thus a fore fall mark'd thus  explain'd thus  a back fall mark'd thus  explain'd thus  a mark for the turn thus  explain'd thus the mark for y^e^ shake turn'd thus  explain'd thus

obserue that you allway's shake from the note above and beat from y^e^ note or half note below, according to the key you play in, and for y^e^ plain note and shake if it be a note without a point you are to hold half the quantity of it plain, and that upon y^e^ above that which is mark'd and shake the other half, but if it be a note with a point to it you are to hold all the note plain and shake only the point, a Slur is mark'd thus explain'd thus the mark

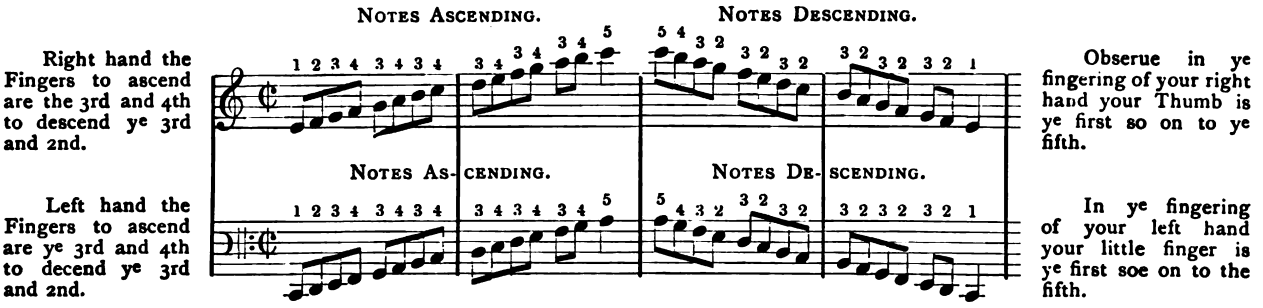
for y^e^ battery thus explaind thus  the bass Clift mark'd thus 

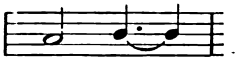
the Tenner Clift thus  the Treble Clift thus a barr is mark'd thus

at y^e^ end of every time that it may be the more easy to keep time, a Double bar is mark'd thus and set down at y^e^ end of every Strain, which imports you must play y^e^

strain twice, a repeat is mark'd thus  and signifies you must repeat from y^e^ note to

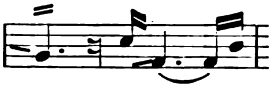
y^e^ end of the Strain or lesson, to know what key a tune is in observe y^e^ last note or Close of y^e^ tune, for by that note y^e^ key is nam'd, all Round O end with y^e^ first strain.



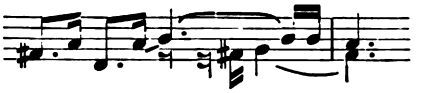
Page 1. Bass. Last bar but one. The original reads: 

Page 3. Line 4. Bass. Bar 3. The lower C minim is omitted in the original, though the tie is printed.

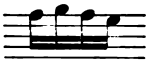
Page 3. Line 5. Treble. Bar 2. The text is as in the original, though the last group of semiquavers would be better thus:

Page 4. Line 5. Treble. Bar 3. The original reads: 

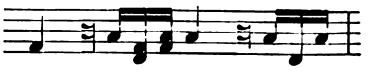
Page 4. Line 7. Treble. Bars 3 and 4. The original reads:

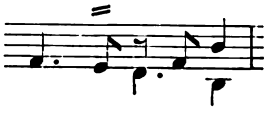


Page 6. Line 6. Treble. Bar 1. In the original the last four semiquavers are:

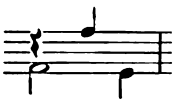


Page 6. Line 6. Treble. Bar 2. The text is as in the original, though the last group of notes would be better thus:

Page 6. Line 6. Treble. Bar 3. The original reads: 

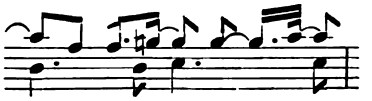
Page 8. Line 5. Bass. Bar 2. The original reads: 

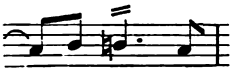
Page 11. Line 5. Bass. Bar 3. The original reads:

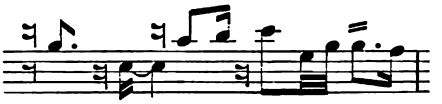
Page 11. Line 6. Bass. Bar 1. The original reads: 

Page 11. *Hornpipe.* Mr. Pauer calls this movement a Courante, but it has none of the characteristics of the form as found in Purcell and other early composers. I have preferred the name " Hornpipe," as it more nearly resembles the movement thus entitled in Suite VII.

Page 18. *Almand. Bell-barr.* I am unable to suggest any meaning of this curious name.

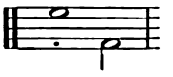
Page 18. Line 5. Bass. Bar 3. The original reads: 

Page 19. Line 4. Treble. Bar 6. The original reads: 

Page 21. Line 5. Treble. Bar 3. The original reads: 

Page 23. Line 1. Bass. Bars 1 and 2. The tie to the F's is omitted in the original.

Page 23. *March.* From the Music to " The Married Beau."

Page 23. Line 4. Bass. Bar 5. The original reads: 

Page 24. *Trumpet Tune.* From the Music to " The Indian Queen."

Page 24. *Chacone.* From the Masque in " Timon of Athens." The original contains no double bars.

Page 25. Line 3. Bass. Bar 2. In the original the quaver rest is omitted.

Page 25. Line 3. Bass. Bar 3. The Grace on the F♯ is omitted in the original.

Page 26. Line 5. Bass. Bar 6. In the original the last note is misprinted A.

Page 26. *Jig.* From the Music to " Abdelazor."

Page 27. *Trumpet Tune, called ye Sybell.* Thus called in an arrangement for stringed instruments in a MS. in the Library of the Royal College of Music. There is also a vocal arrangement in Vol. II. of D'Urfey's " Pills to Purge Melancholy," entitled " An Ode on the King's happy Return from abroad: to a Sebell of Mr. Henry Purcell's."

Page 21. *Twelve Lessons from " Musick's Hand-Maid," Part II.* This work appeared in 1689, with the following title:

" The Second Part of | Musick's Hand-Maid: | containing | The Newest *Lessons, Grounds, Sarabands, Minuets,* and *Jiggs,* | Set for the Virginals, Harpsichord, and Spinet. | Illustration | *London,* Printed on Copper-Plates, for *Henry Playford,* at his Shop near the *Temple* Church, 1689. | "

In the preface " To the Reader," signed " H. P." (*i.e.*, Henry Playford), the publisher says: " I have . . . with much care compleated this *Second Part,* consisting of the Newest Tunes and Grounds, Composed by our ablest Masters, Dr. *John Blow,* Mr. *Henry Purcell,* &c., the Impression being carefully Revised and Corrected by the said Mr. *Henry Purcell.*"

In 1705 this Collection re-appeared with a new title-page: "A | Choice COLLECTION of LESSONS, | Being | Excellently Sett to the HARPSICHORD, | By the two Great Masters | Dr. JOHN BLOW, | And the late | Mr. HENRY PURCELL, |

(Viz.) { *Old Simon the King.*
Moteley's Maggot.
Mortlack's Ground, and several others.

LONDON. | Printed for HENRY PLAYFORD, and are to be sold at his Shop in the *Temple-Change*, | *Fleet Street*, and at all Musick Shops in Town. 1705." | The two editions are practically the same, though there is a slight alteration of the order in which the plates are engraved, and the pages in the 1705 edition are numbered throughout. Besides the pieces by Purcell and Blow, the Collection contains named compositions by William Turner and Mr. Snow, and many without names. It is very possible that some of these are by Purcell, but only one has been identified and included in the present edition. This is the Ground on p. 30, of which MS. copies bearing Purcell's name as composer exist in Mr. Taphouse's and other collections.

Page 28. [*Lesson.*] Line 4. Bass. Bar 4. The original has E instead of D.

Page 28. *March.* Line 6. Bass. Last bar. The original has G A instead of G C.

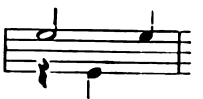
Page 30. *A New Ground.* Purcell's name is not given to this piece in "Musick's Hand-Maid," but it occurs as "Here the deities approve. A Single Song," in "Orpheus Britannicus."

Page 31. *A New Irish Tune.* This is the famous air, known as "Lilliburlero." See Chappell's "Popular Music" (Ed. 1893), Vol. II., p. 58.

Page 32. *Sefauchi's Farewell.* "Sefauchi" was Giovanni Francesco Grossi (known as "Siface"), a celebrated soprano, who for a time sang in the Chapel of James II. See Grove's Dictionary, III., p. 492.

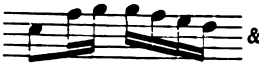
Page 33. *Air.* Two copies of this piece, neither bearing any title, are in the Library of Christ Church, Oxford. The differences between the two are very slight, but the version printed here is from the MS. numbered K. 1, 17; the other is in I. 7, 78.

Page 33. *A Ground in Gamut.* From Christ Church MS., I. 1, 10.

Page 33. Line 6. Bass. Last bar. The MS reads: 

Page 35. [*Lesson.*] From Christ Church MS., K. 1, 18. No name. Line 1. Bass. Bars 3 and 4. The A's are not tied in the MS.

Page 35. [*Voluntary.*] From Christ Church MS., I. 7, 78, a volume bearing the name "George Lwellyn. Anno Dom. 1690." This is probably an organ piece.

Page 36. Line 1. Treble. Bar 2. The MS. reads:  &c.

Page 36. *A Verse.* From the British Museum. Add. MS. 31,465. Probably an organ piece.

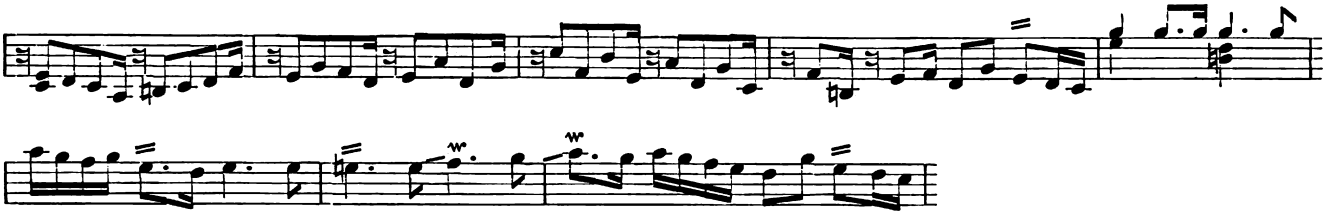
Page 37. *Trumpet Tune.* From MS. E. 397, p. 32, in the Music School Collection (Bodleian Library, Oxford).

Page 37. *Air.* From the same MS., p. 56.

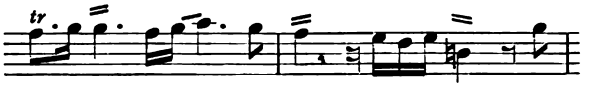
Page 38. *Rondo.* From the same MS., p. 58, where it is entitled "Round O." This piece occurs in the music to "Abdelazor." The accidentals are very carelessly written in the MS. from which this and the two preceding pieces have been taken.

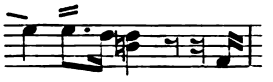
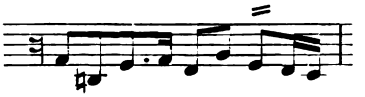
Page 39. *Ground.* There are two MS. versions of this piece. One is in the Bodleian Library, Oxford (Music School Collection, E. 397, p. 70), and the other in a fine volume in the Library of W. H. Cummings, Esq. The version printed is from the latter, but the following are the different readings of the former.

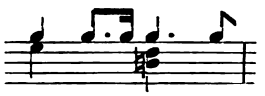
Lines 1 and 2. Bars 1-9. Treble :



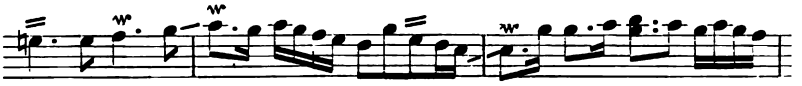
Line 3. Bar 1. Treble. The first A is flat.

Line 3. Bars 4 and 5. Treble : 

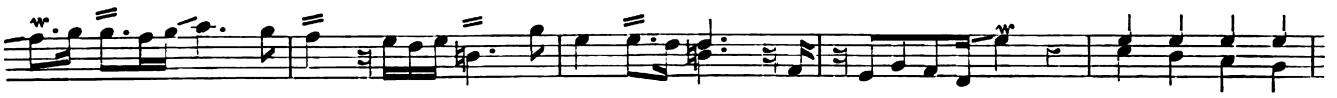
Line 4. Bar 1. Treble :  Bar 5. Treble : 

Line 4. Bar 5. Treble : 

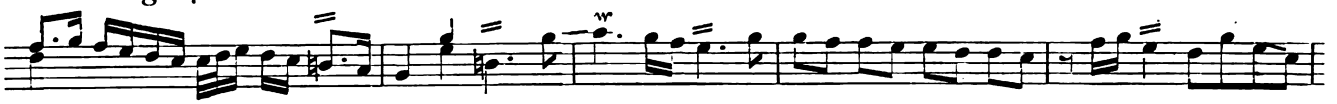
Line 5. Bar 1. Treble. The last E is flat. Bars 2-5 Treble :



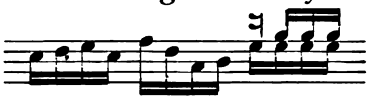
Line 6. Treble :



Page 40. Line 1. Treble :



Page 40. *Prelude.* From the same MS. in Mr. Cummings's library as the last piece.

Bottom line. First bar. Treble. The MS. reads : 

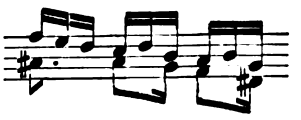
Page 41. *Air.* From a MS. belonging to Mr. Cummings.

Page 42. *Toccata.* Two MS. copies of this piece exist, both in the British Museum. One is in Add. MS. 34,695, a volume formerly belonging to the late Dr. Westbrook, and the other in Add. MS. 31,446. The latter has generally been followed in the present edition, but some of the readings of the former have been adopted. In both the piece is styled a "Toccato." It may possibly have been intended for the organ.

Page 42. Bars 1 and 2. There are no ties to the chord of A in either MS.

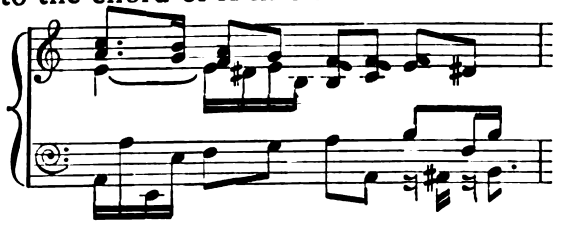
Page 44. Line 2. Last bar. Treble. MS. A has no rest; MS. B gives $\frac{B}{G\sharp}$ on the fourth beat of the bar. Possibly it should read $\frac{A}{F\sharp}$ and the chord of E should be dotted.

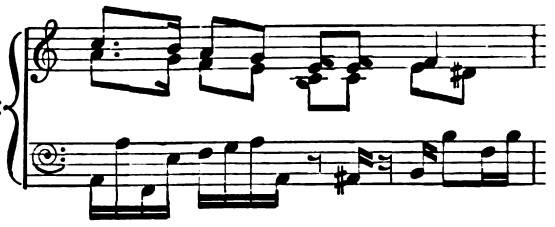
Line 6. Bar 1. Bass. In MS. B the reading of the last note is a little doubtful. The E♯ seems to have been altered in a modern hand to D♯.

Page 45. Line 2. Bar 1. Treble. Both MSS. read: 

Line 3. Bar 2. Treble. Both MSS. read:

Line 5. Bar 3. Bass. There are no ties to the chord of A in either MS.

Page 46. Line 5. Bar 1. MS. A reads: 

MS. B reads: 

Both seem wrong, but the text printed is a conjectural emendation.

Pages 47-51. *Hornpipe, Almand, Corant, Air, Gavotte, Minuet.* From a MS. belonging to Mr. Cummings. The Almand is another version of the Almand in Suite I. of the Harpsichord Lessons printed in 1696. The Gavotte has no composer's name, but as it occurs in the midst of a set of pieces by Purcell, there can be but little doubt that it is also by him.

Page 51. *Ground.* From the same MS. as the last pieces. No composer's name is given, but in another MS. belonging to Mr. Cummings it is entitled "A Ground by Mr. Crofts." A stroke has, however, been carefully drawn through the name of Crofts, and Purcell's name inserted instead. From internal evidence it would seem to be Purcell's composition.

Page 53. *Prelude.* From British Museum, Add. MS., 34,695. It bears no name, and may probably be an organ piece.

Line 1. The G's are not tied in the MS.
Lines 2, 3. Bass. The D's are not tied in the MS.
Line 3. Bass. Bars 9, 10. The A's are not tied in the MS.
Line 4. Treble. Bar 3. The A in the Alto part is omitted in the MS.
,, ,, Bars 6, 7. The G's are not tied in the MS.
Line 5. Bass. Bars 2, 3. The B's are not tied in the MS.

Page 54.

Line 1. Treble. Bars 5, 6. The C's and D's are not tied in the MS.
Line 5. ,, Bar 2. The E's are not tied in the MS.
,, ,, Bars 2, 3. The D's are not tied in the MS.

Page 55. *Almain and Borry* [*i.e.*, Bourrée]. These little pieces are from a MS. bound up at the end of a copy of the first edition of the Harpsichord Lessons in the British Museum.

Page 56. *Overture, Air and Jig.* This little Suite is from the same source as the last pieces. The Overture is an arrangement of that to the "Virtuous Wife," and the Air is from the music to "Abdelazor." Both are printed in their original form in the "Ayres for the Theater," and the frequent errors of the MS. version have been corrected from this source. The Jig has not been identified, but it is probably also an arrangement from some of the operas or plays.

WILLIAM BARCLAY SQUIRE.

July, 1895.

ORGAN MUSIC.

THE four following "Voluntaries" indicate very fairly the various types of Church Organ that were in use in the days of Henry Purcell.

The most simple kind had a single manual only, with a "shifting movement" to take off or let on such of the Chorus stops—those smaller than the Principal, and the Reed stop also, where there was one—as might previously have been drawn out. The second Voluntary, page 61, appears to have been written for an instrument of this kind, as it has no indications for either change of Manual or alteration of Stops. And as it neither has any *Piano* nor *Forte* directions, even the shifting movement would seem not to have been called into requisition.

The second type of Organ still had but one Manual, but several of the Stops being made to draw *in halves*—Treble and Bass, the division being always made either at middle *C* or *C sharp*—a number of agreeable contrasts as to strength of tone were obtainable, which from the before-mentioned instrument were impossible. The Voluntary, No. 1, page 59, illustrates this fact to a valuable extent. The opening was most likely played on the "Diapasons and Principal," the "Half-Stop" (Fifteenth Bass) being already drawn out. The various clauses of the Chorale, placed in the Bass, as they entered from time to time, would then be sounded out in brighter and more distinct tones than the right hand part, and thus enable the listener to follow the ingenious construction of the piece so far without any difficulty. After this treatment the melody of the Chorale was transferred to the right hand, the Treble of the Organ being in its turn reinforced beyond the strength of the Bass, by the drawing out of the Cornet, which never consisted of *less* than III. ranks, 12, 15, and 17, the right hand being ingeniously allowed half-a-bar's time from the Interlude wherein to perform the operation. It is worth noting how neatly Purcell has avoided touching the lowest Cornet note—*C natural*—in the several Interludes.

The third type was the *Double* Organ—that is, one consisting of Great Organ with *Chair* (Choir) Organ in front. The third Voluntary is written for an instrument of this kind. It appears to be an elaborated reading of the second Voluntary, the first subject in both being nearly identical; the third Voluntary consisting of eighty-one bars, while the second has only fifty-six. One of the fresh powers which the Double Organ placed within the reach of the organist for the purpose of solo playing is shown by this Voluntary to have been that of rapidly changing either hand from loud to soft, or the reverse, so that the subjects might be made to stand out prominently; and it is easy to conceive how interesting it must have been to an auditor, when sitting in the Choir of some great building, to hear the two organs thus engaged in a sort of musical dialogue. We can therefore quite estimate the pleasure Evelyn experienced on the occasion of a visit he paid while at Oxford in July, 1654, and to which he thus referred in his Diary:—

" Next we walked to Magdalen College, where we saw the library and chapel; and there was still the *Double Organ;* Mr. Gibbon (Christopher Gibbons), that famous musician, giving us a taste of his skill and talents on that instrument."

On page 66 the parts for the hands will be seen to overlap one another on the two manuals in a very free and interesting manner.

The fourth type of Organ was similar to the foregoing, with the addition of an "Eccho," a replicate of the Treble portion of some of the leading Stops from middle *C* upwards, voiced softly, enclosed in a wooden box, placed in some remote part of the Organ, usually behind the music desk, under the Great Organ Sound-board, and played upon by a separate half-row of keys. The "Eccho" was introduced by Smith and Harris after the Restoration, and became exceedingly popular, retaining its hold in public favour until the invention of the Swell in the year 1712. Its purpose was to repeat the closing bars of passages that had just been played on a louder Stop of like character; hence it usually contained a Stopped Diapason, Principal, Cornet, and Trumpet, and occasionally other Stops. The "Echo Voluntaries" of the seventeenth century, being mainly designed for this responsive object, did not generally rank very high as music, and this specimen, said to be from Purcell's pen, offers no exception to the rule, nor does it present any musical feature of sufficient excellence to call for special mention.

The Editorial work connected with the publication of the following thirteen pages has been somewhat heavy. None of the autograph MSS. are known to exist, but the Voluntaries have been printed from the following sources. That on page 59 is from the British Museum, Add. MS. 34,695, a collection of music written probably in the early eighteenth century. The piece bears no heading, but is ascribed to Purcell, though Stafford Smith (Musica Antiqua, II., page 188) printed it as "The 100th Psalm Tune. Set as a Lesson, from a MS.," with Dr. John Blow's name attached. The Voluntary on page 61 is from Add. MS. 31,446, a volume which seems to have belonged to George Holmes, a pupil of Blow's, and Organist of Lincoln Cathedral from 1704 to 1720. The Voluntary on page 64 is from Add. MS. 31,468, a collection of organ music, made by one William Davis, apparently about the end of the seventeenth century. The last Voluntary was printed by Goodison, whose version has been here reproduced, no MS. copy of it having come to light. In all the MSS. used there seem to be lacking numerous accidentals, &c., which have generally been suggested in brackets either above or below the text, and can therefore be accepted or not at the discretion of the reader. The chief object here has been to reproduce these interesting and valuable works as nearly as possible as they are found in existing and accessible copies.

EDWARD J. HOPKINS.

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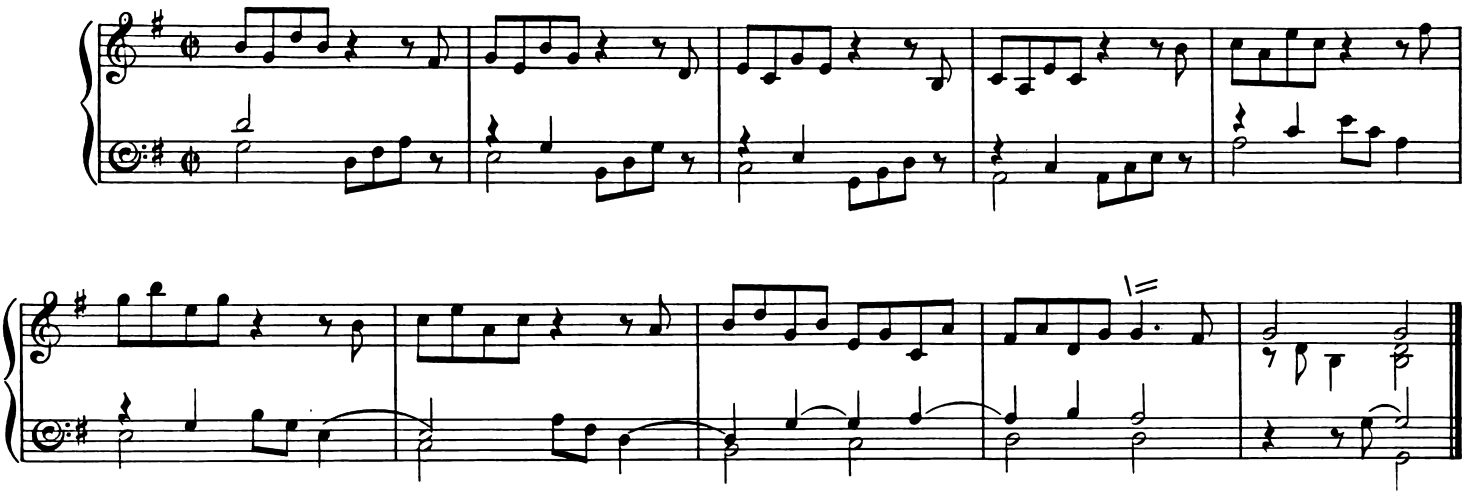
HARPSICHORD MUSIC.

A choice Collection of Lessons for the HARPSICHORD OR SPINNET.

SUITE I.

HENRY PURCELL.

PRELUDE.



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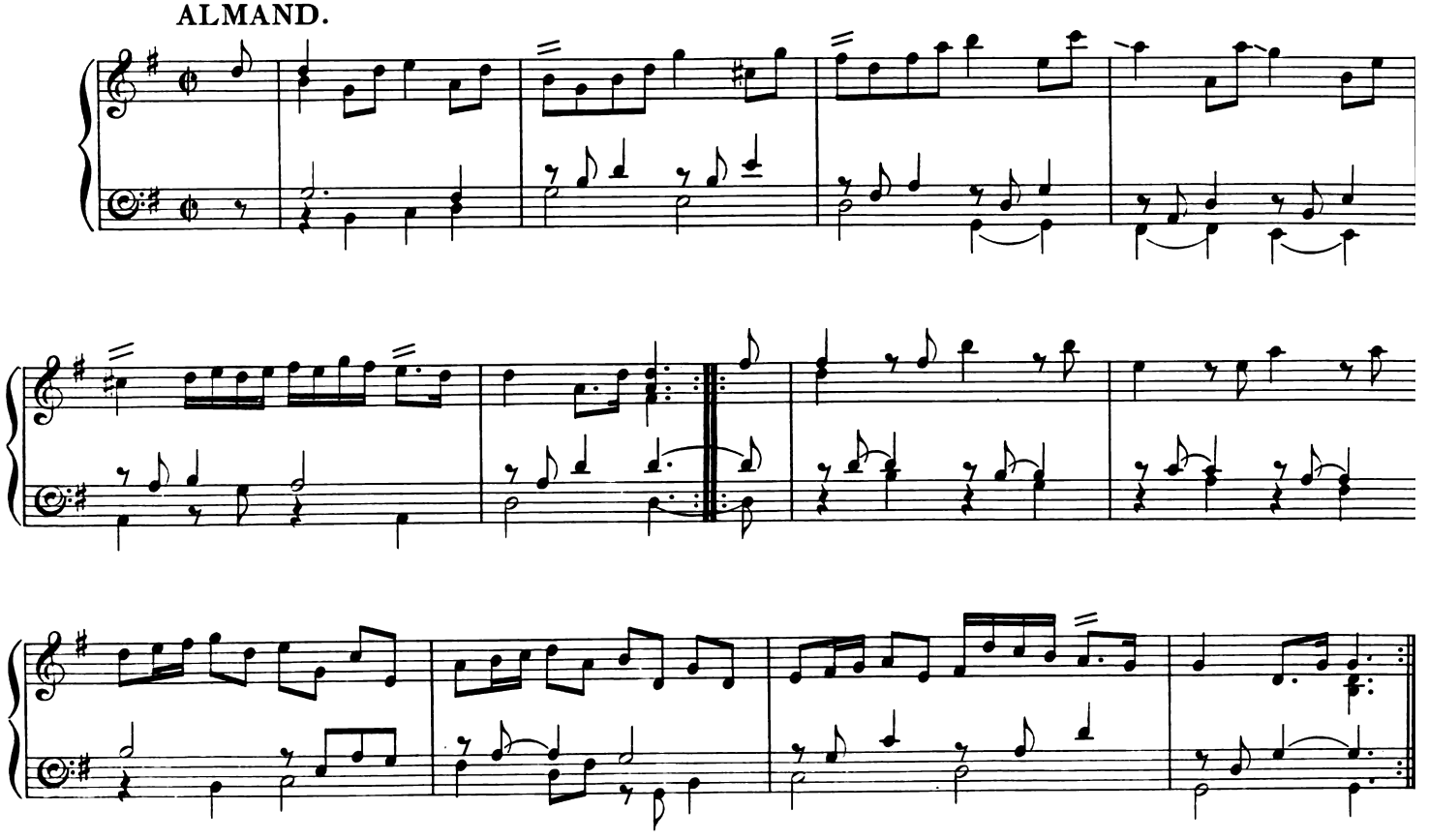

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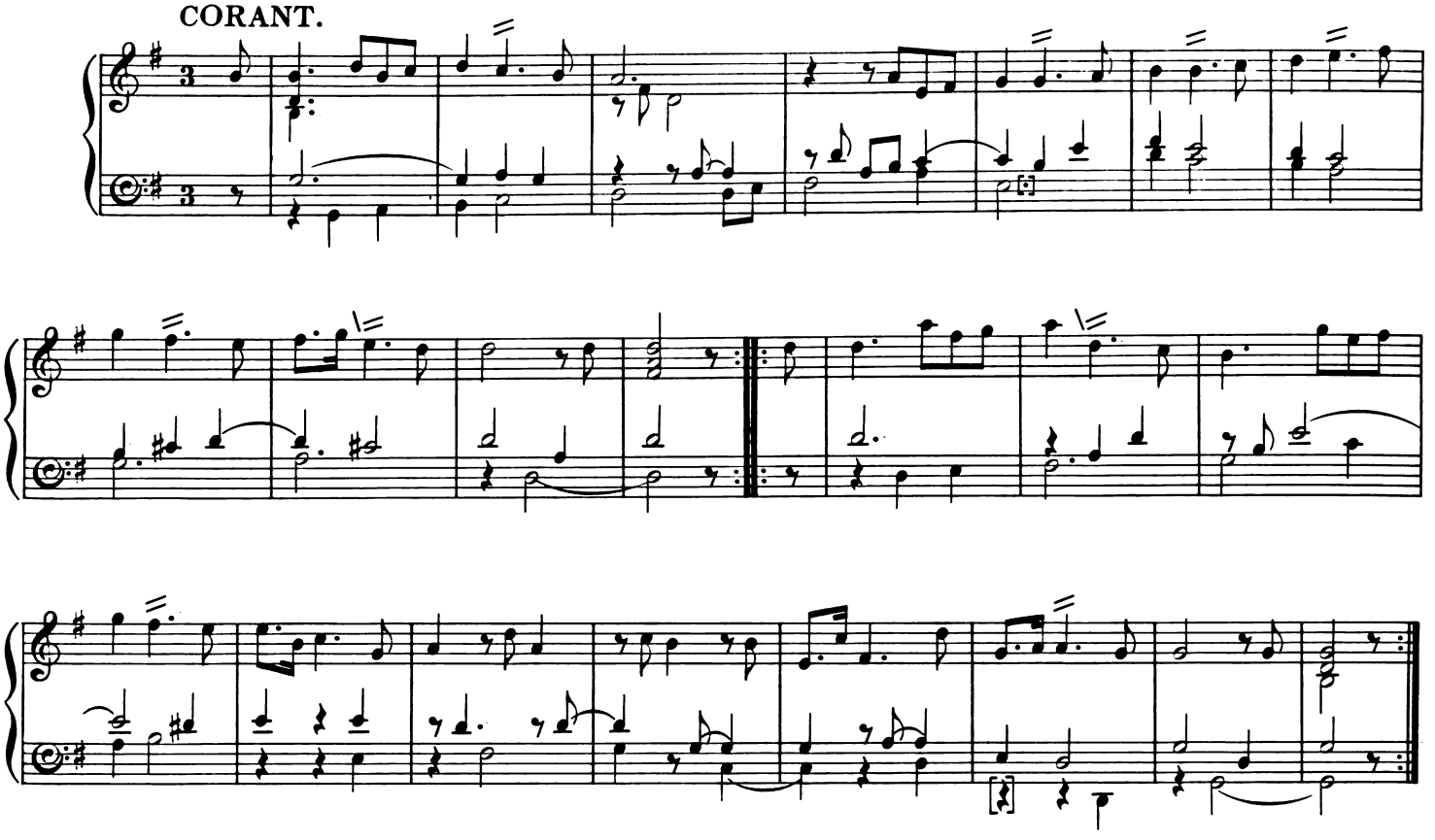

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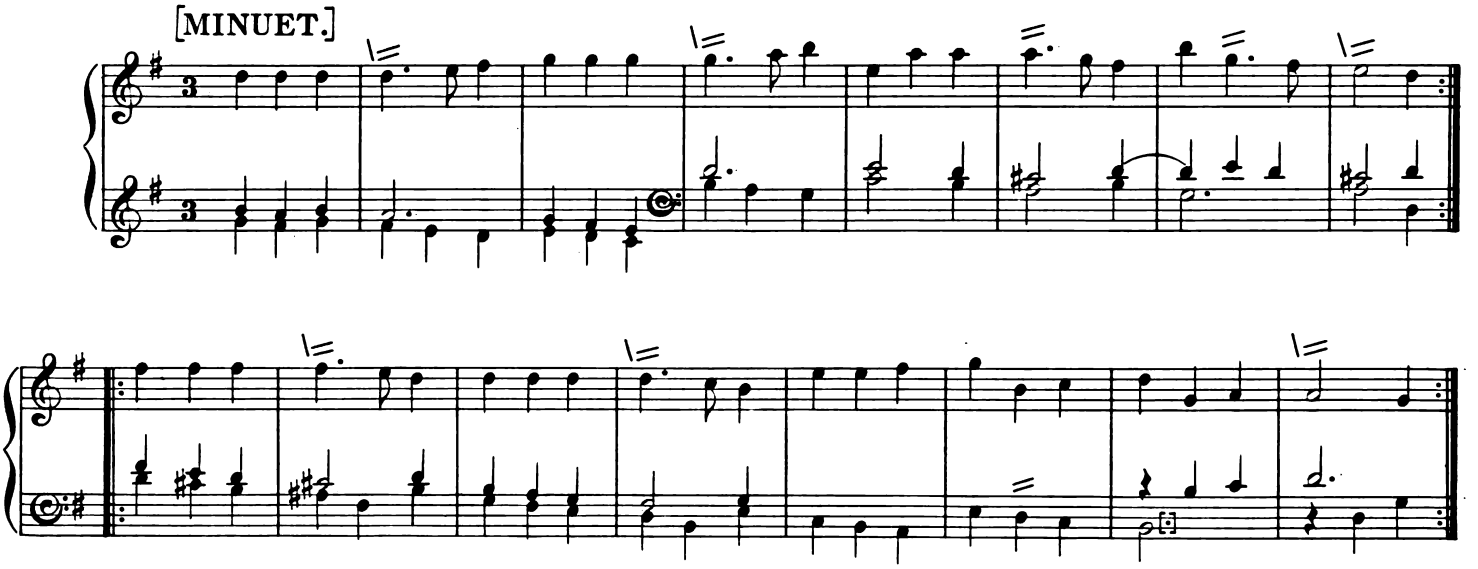
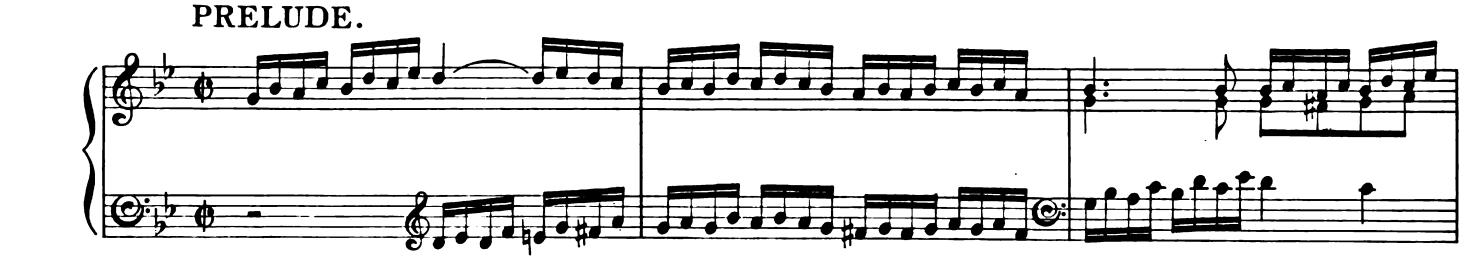
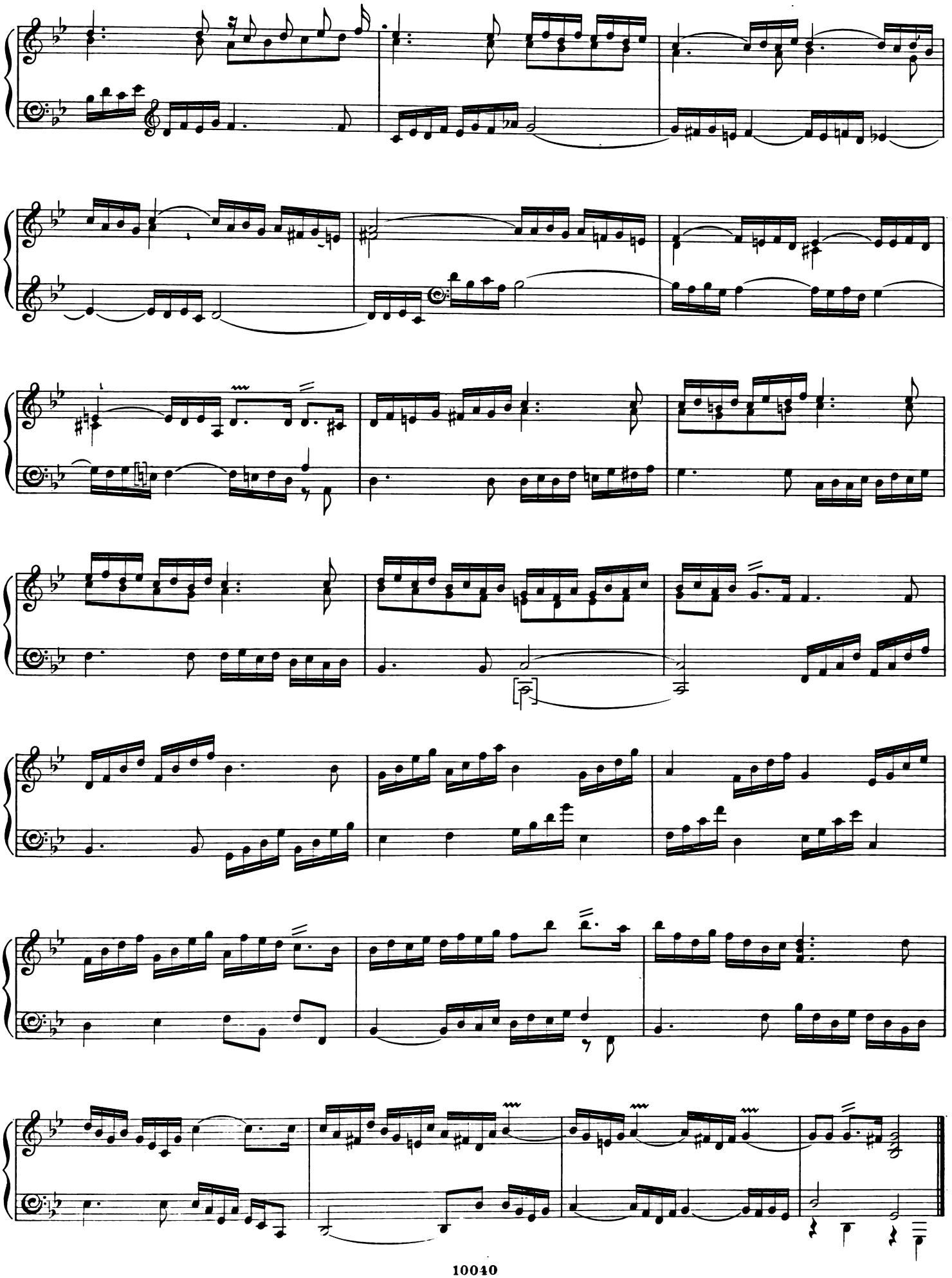


SUITE II.

PRELUDE.





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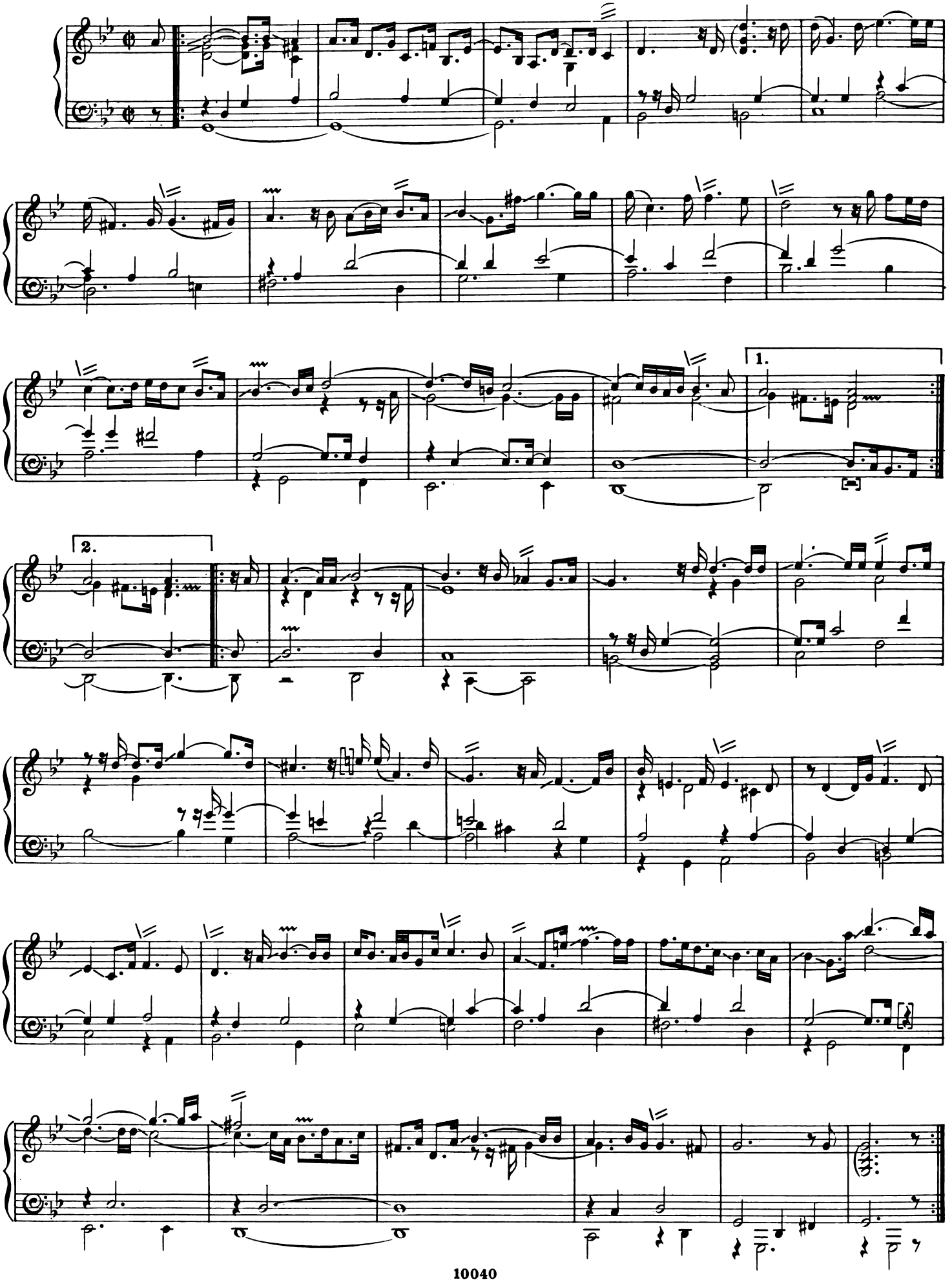

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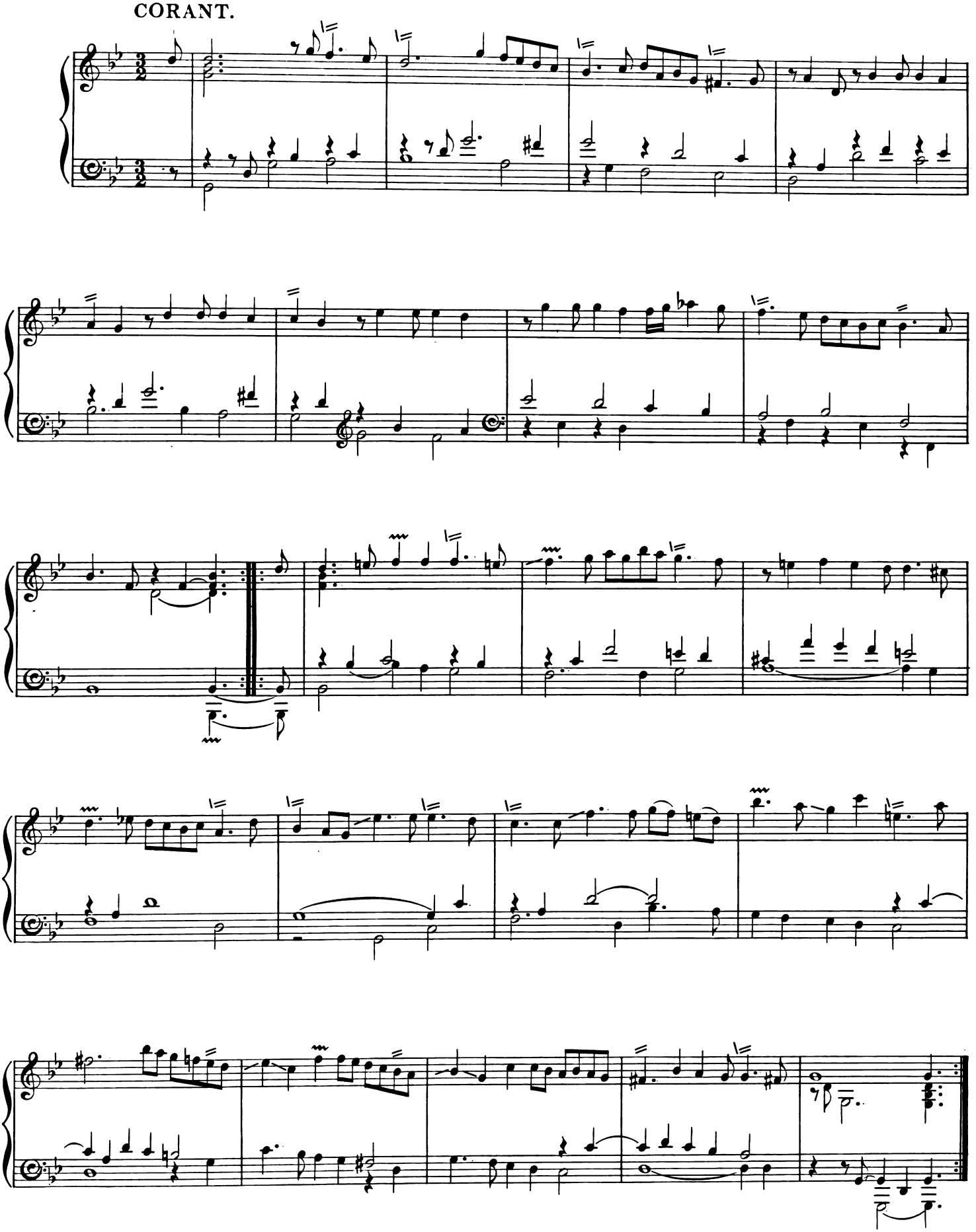

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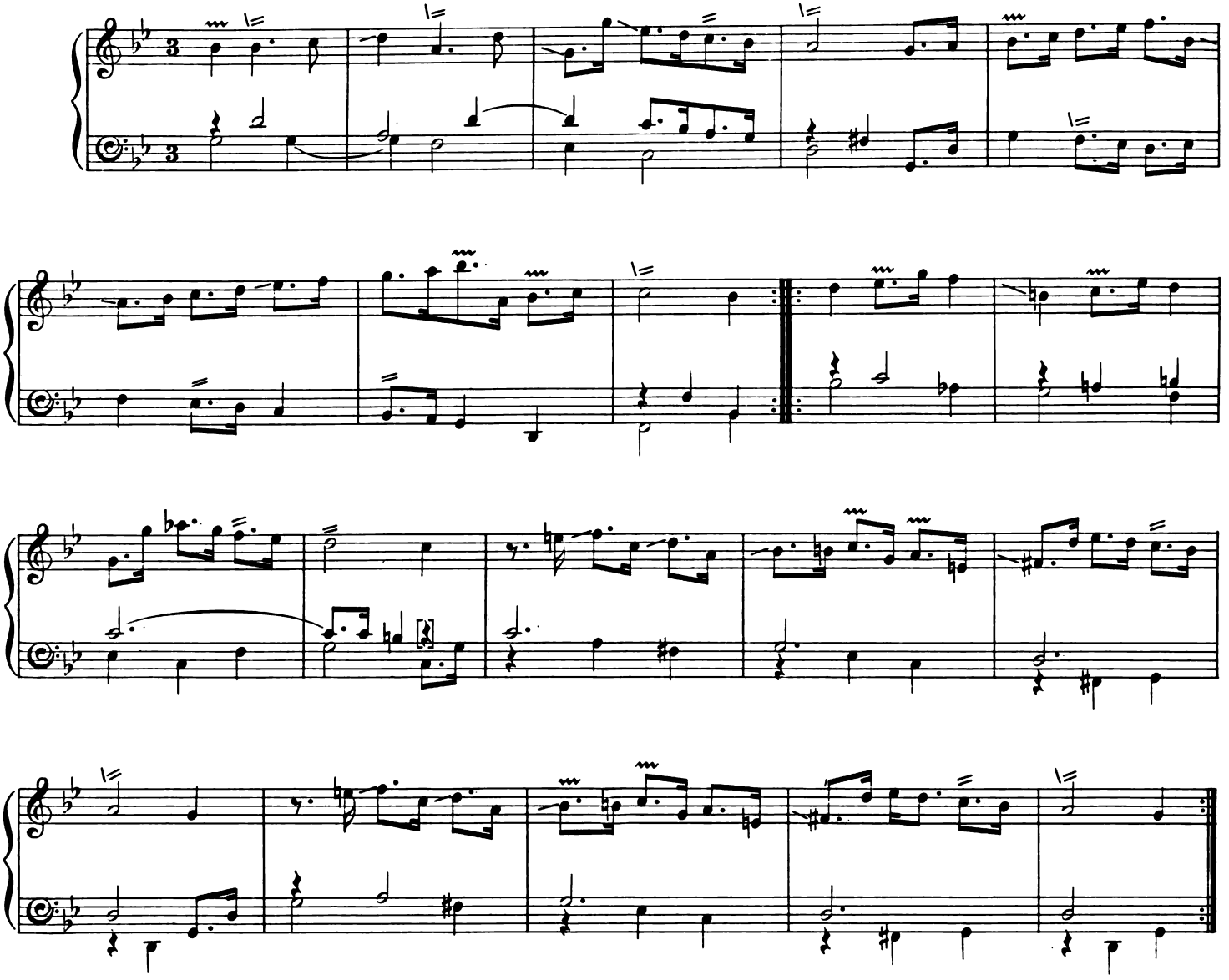

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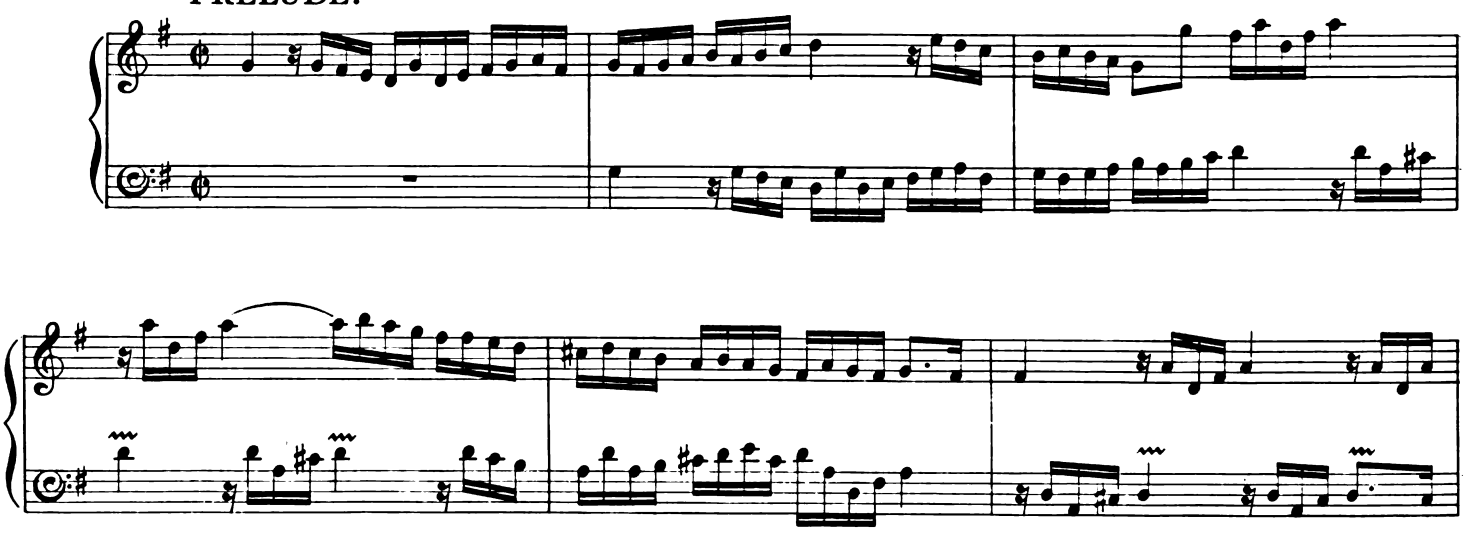
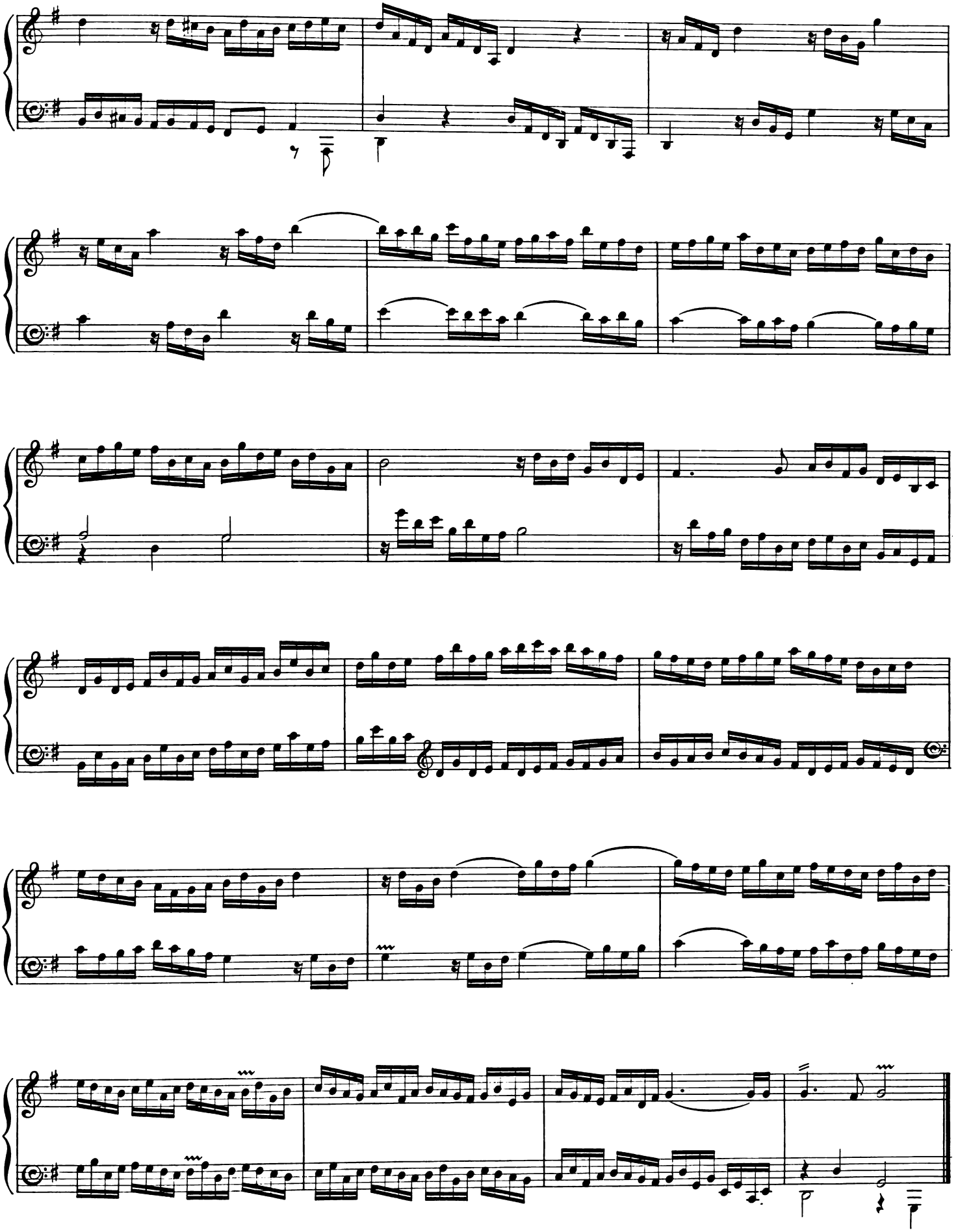
PRELUDE.





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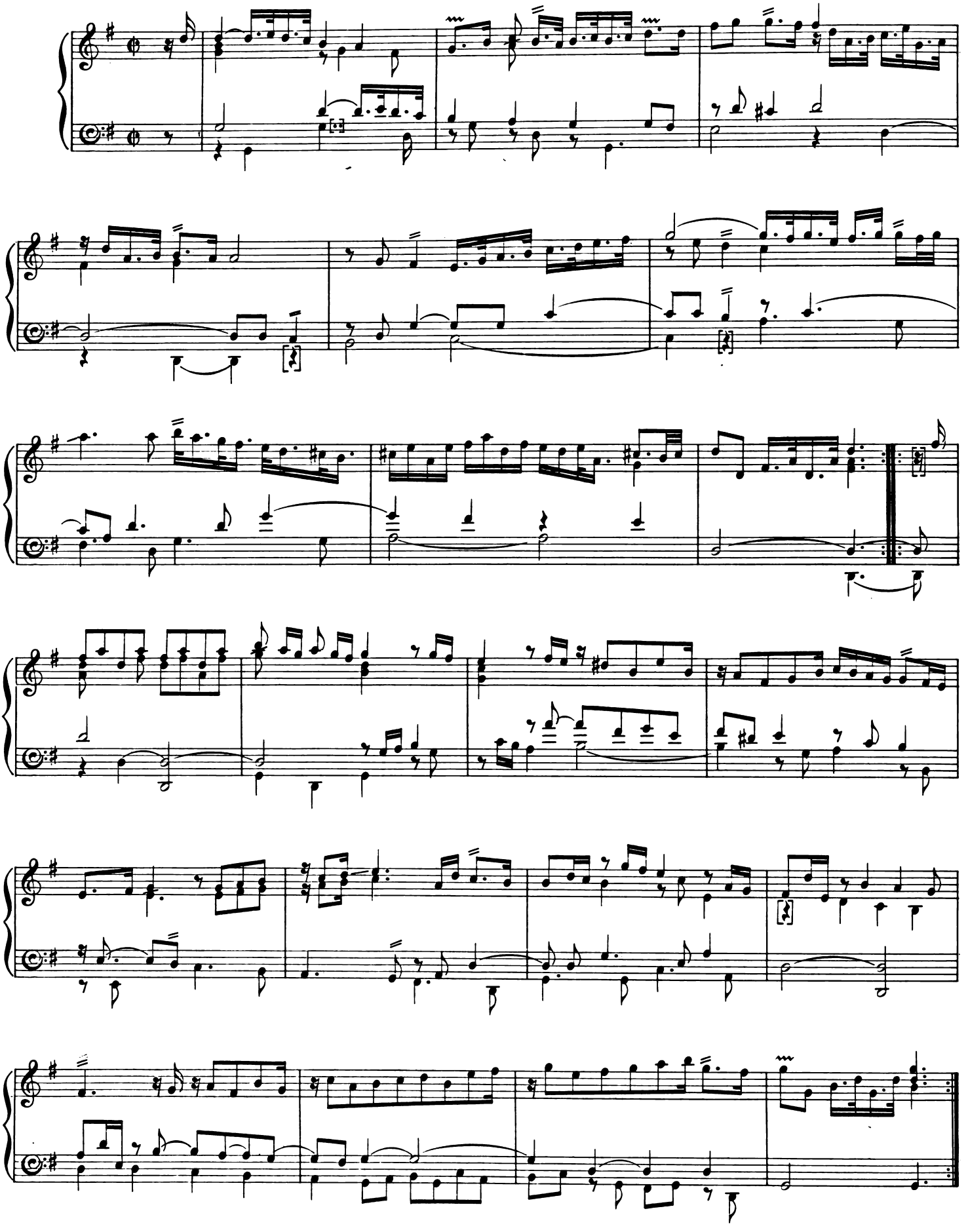

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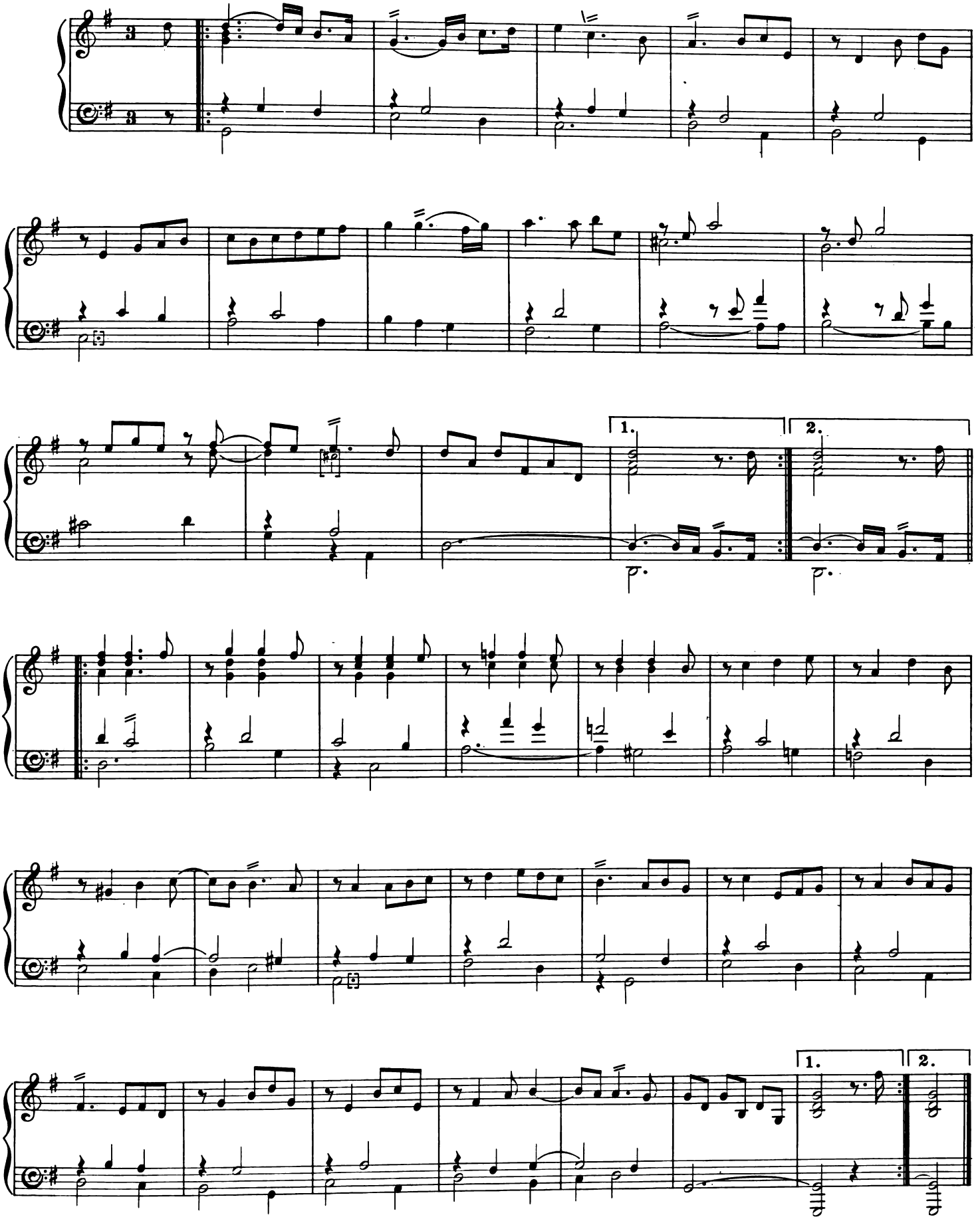

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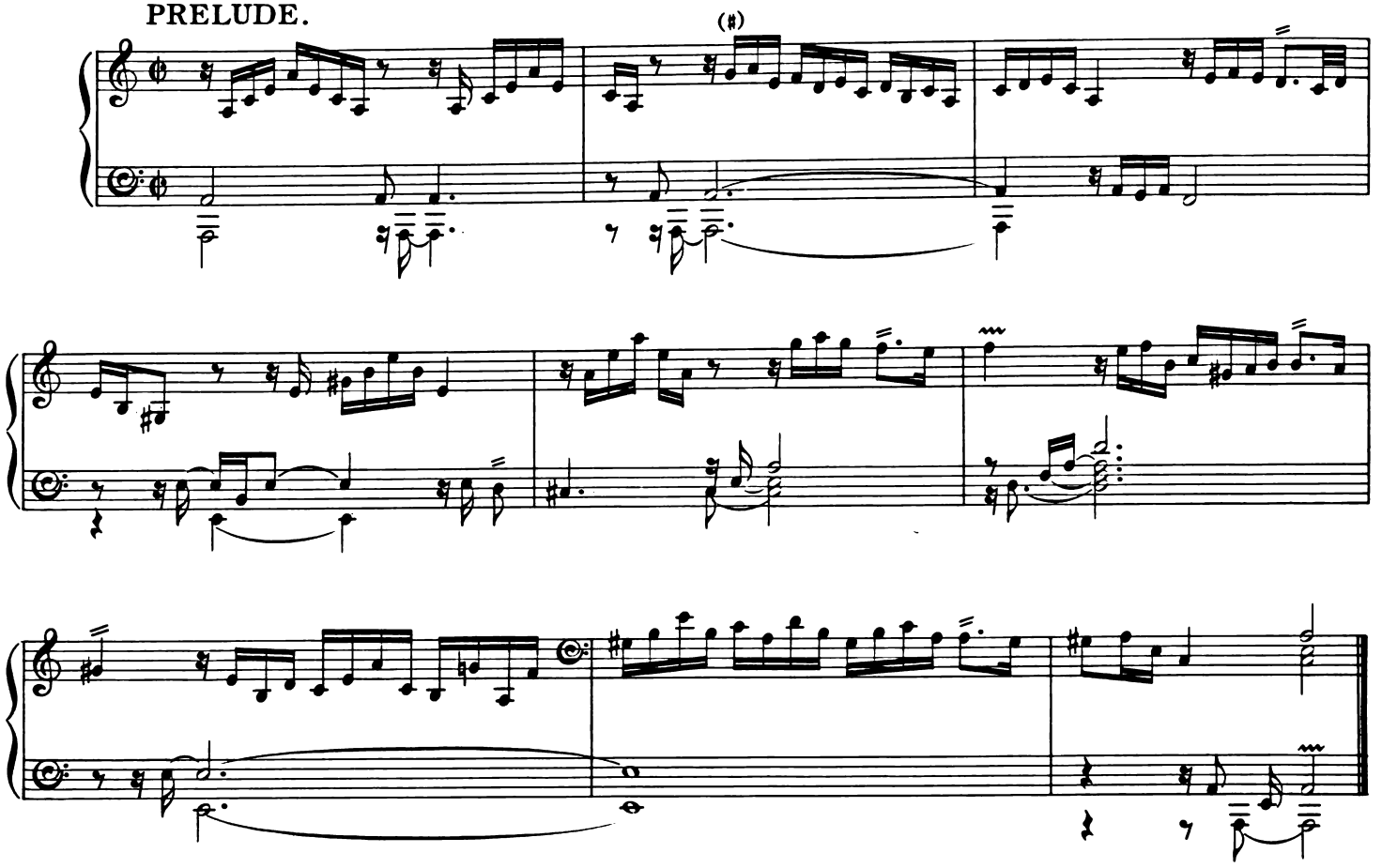
PRELUDE.



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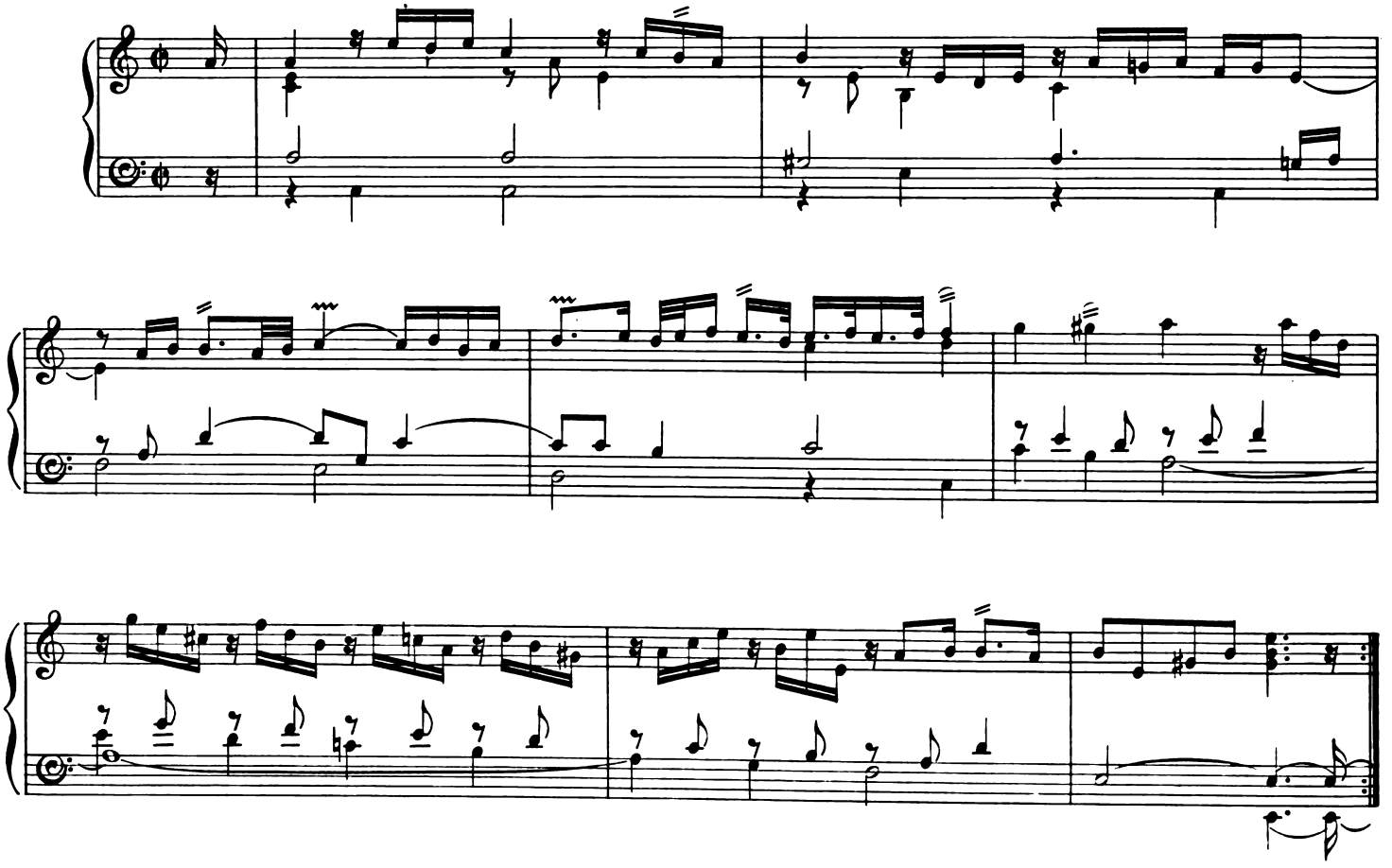

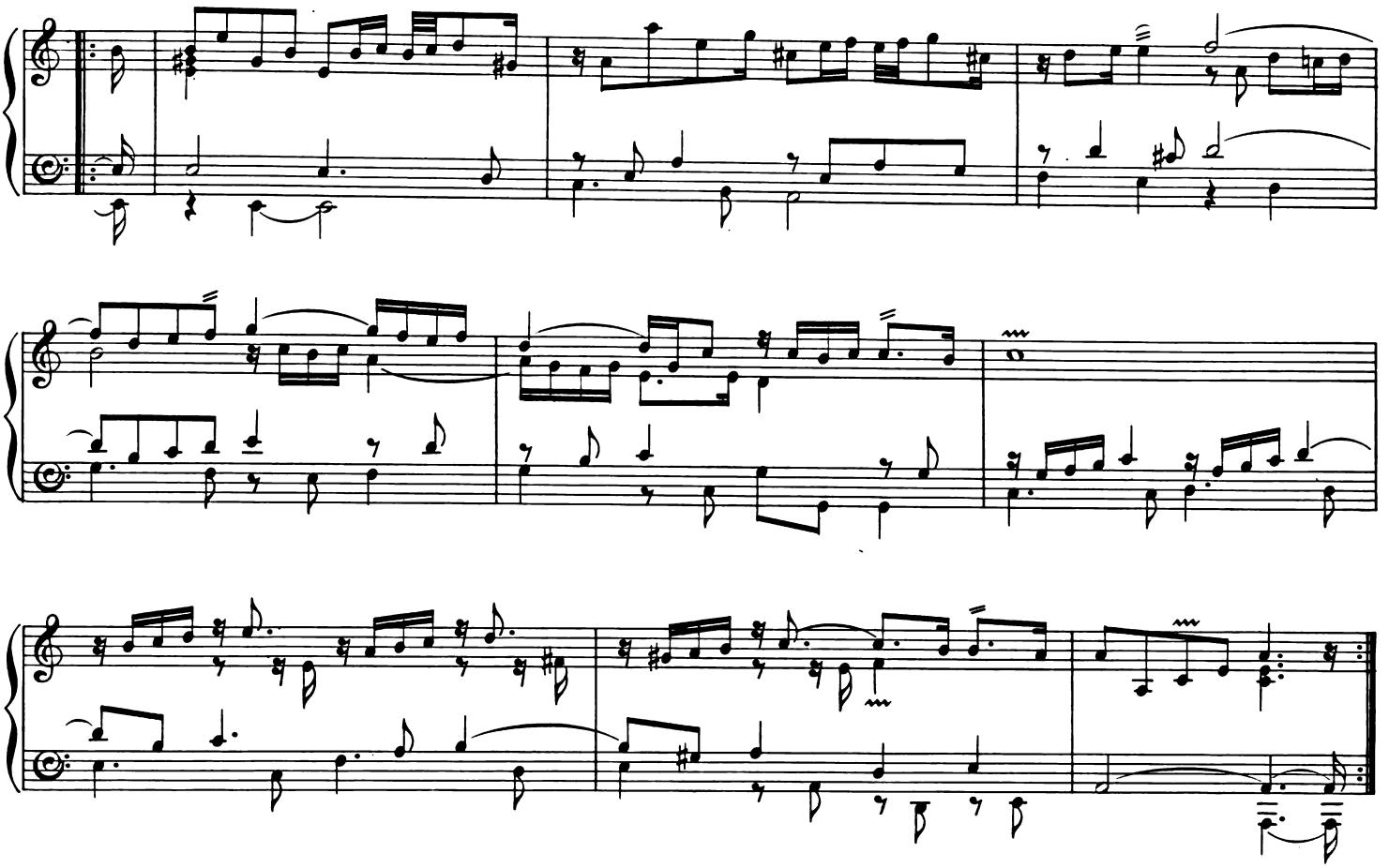

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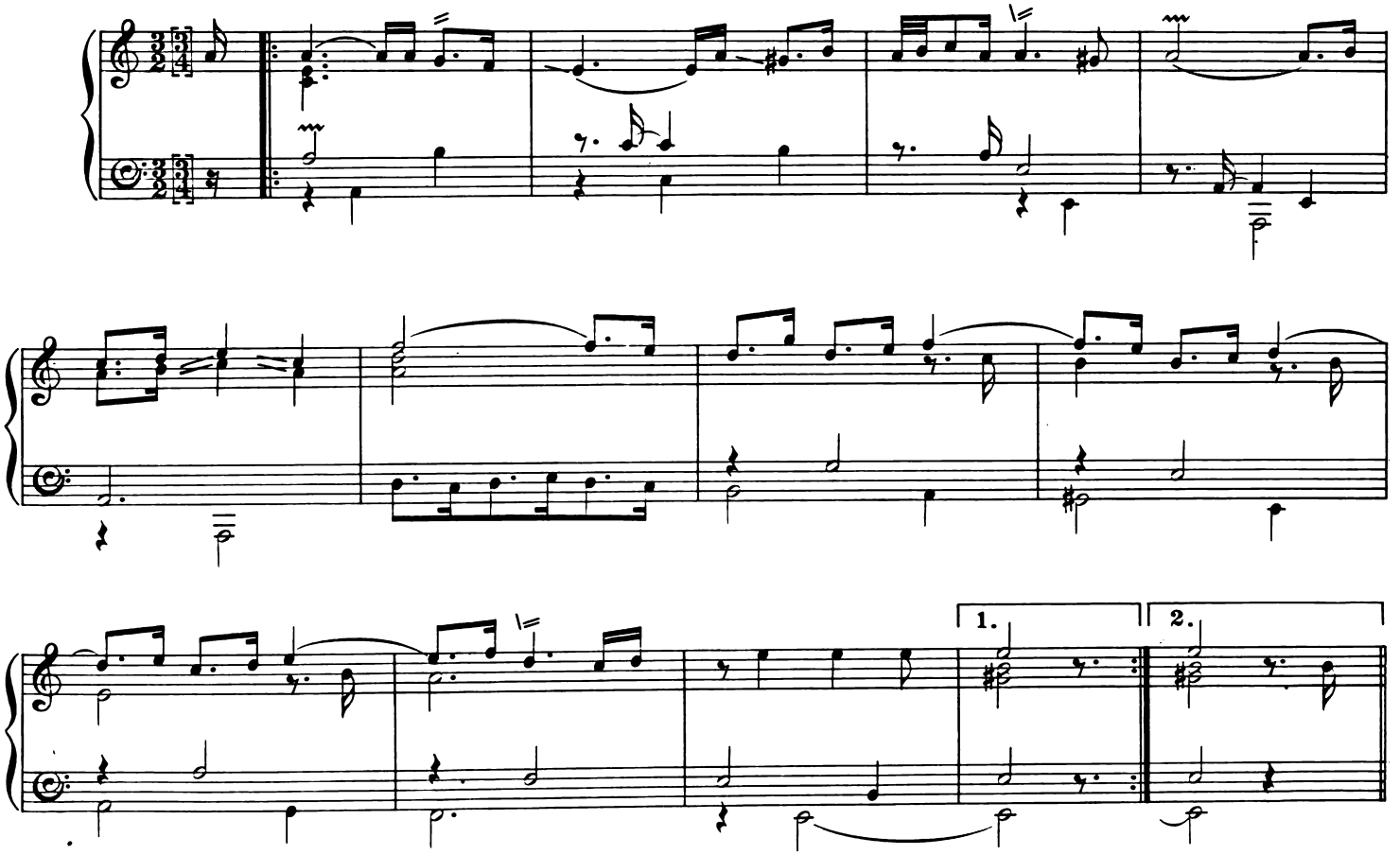

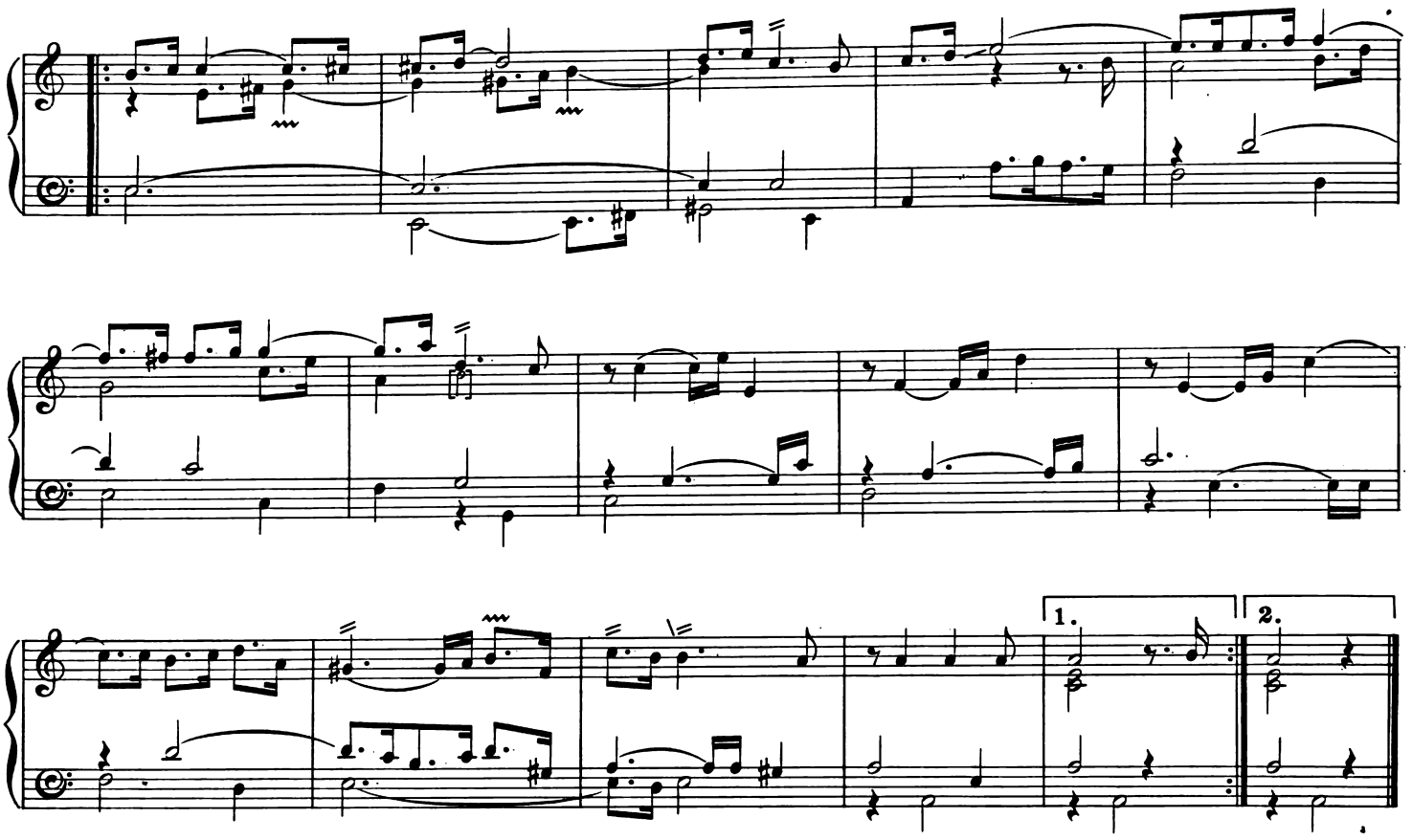

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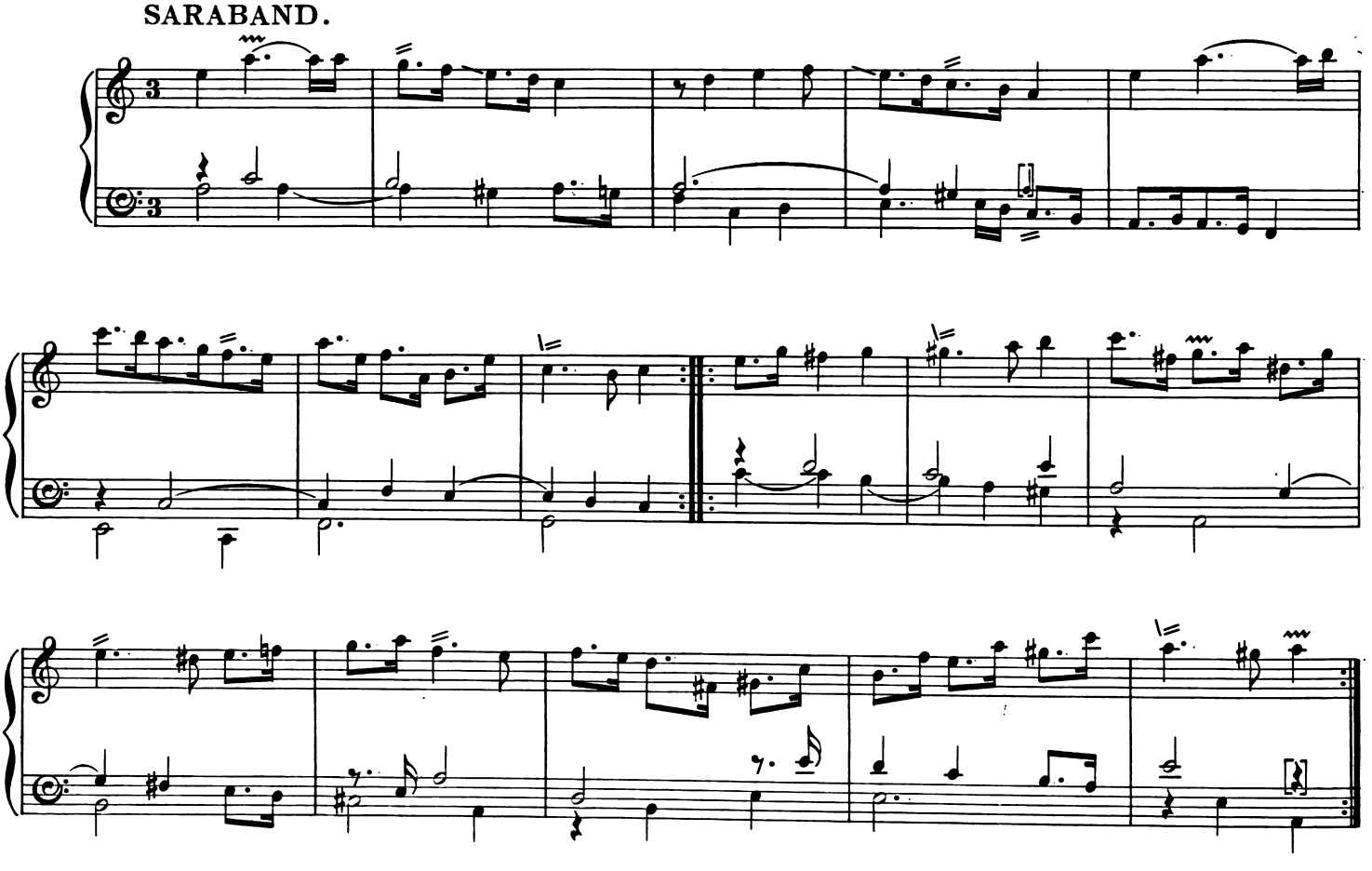
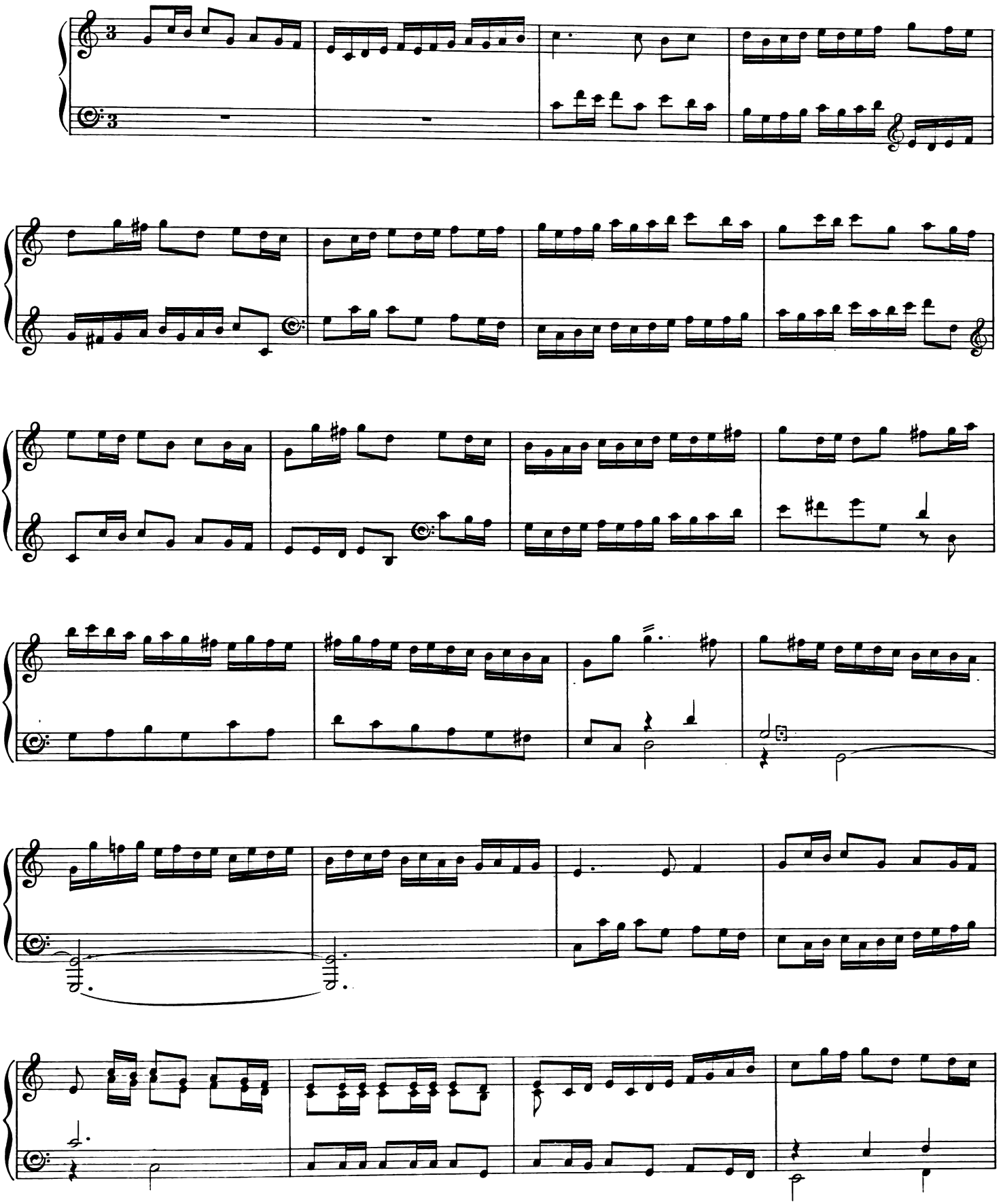
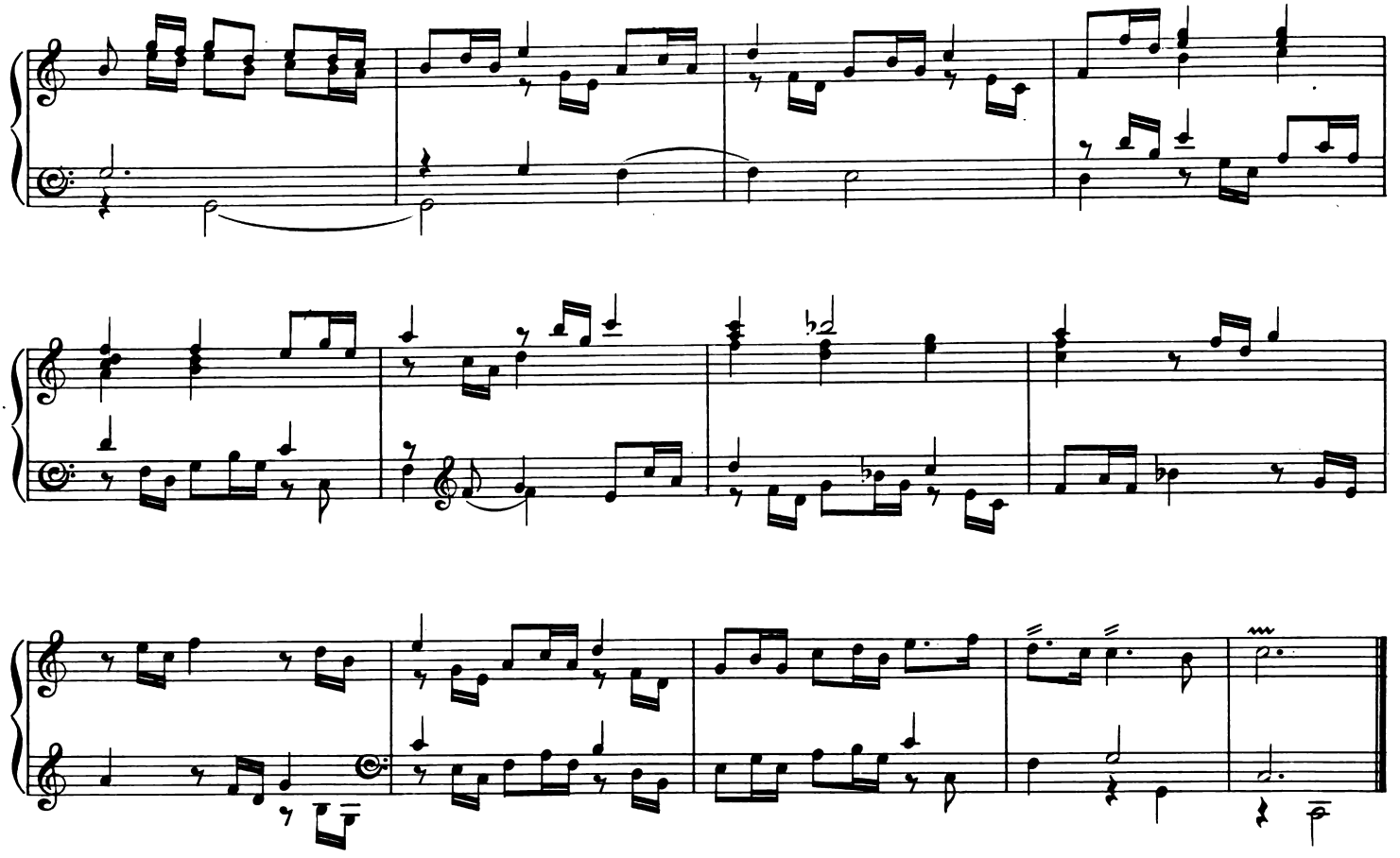


SUITE V.

PRELUDE.





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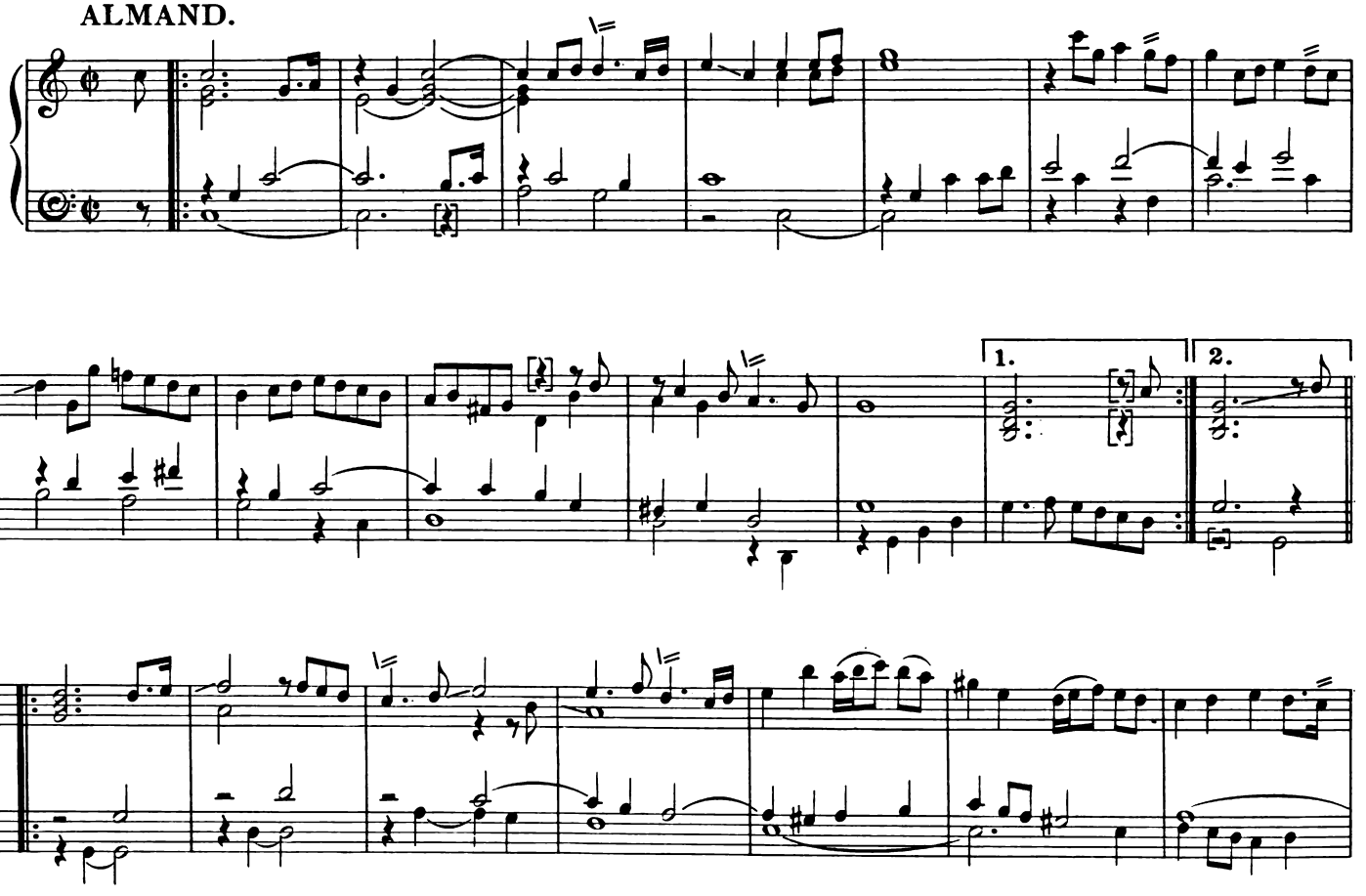

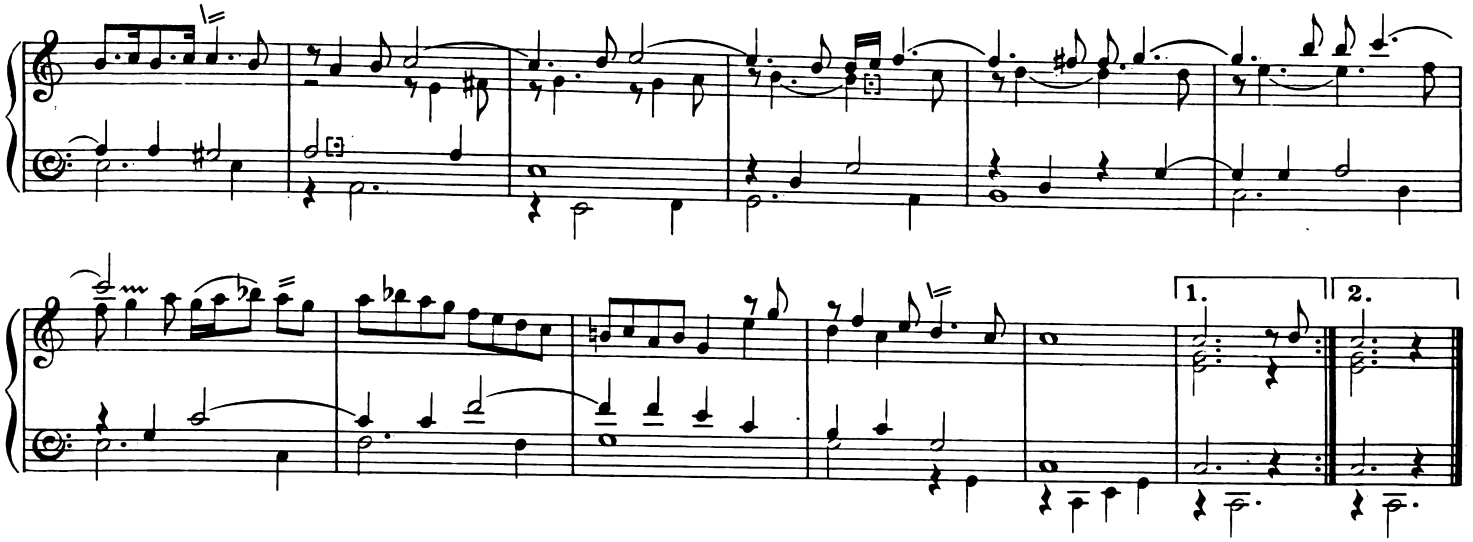

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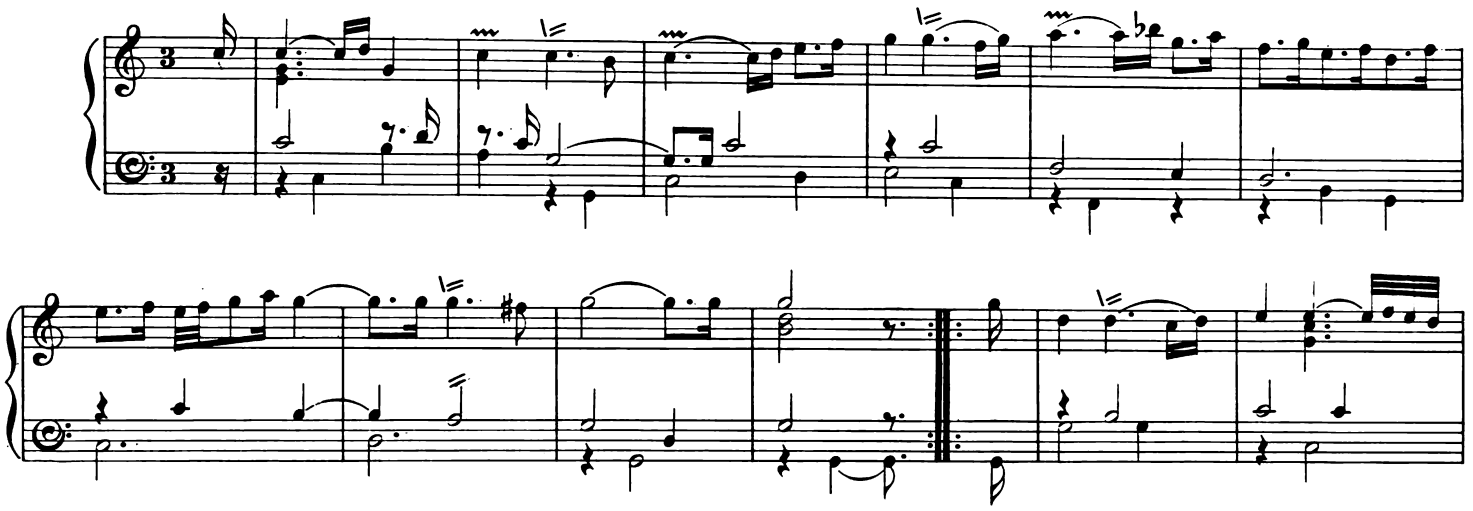
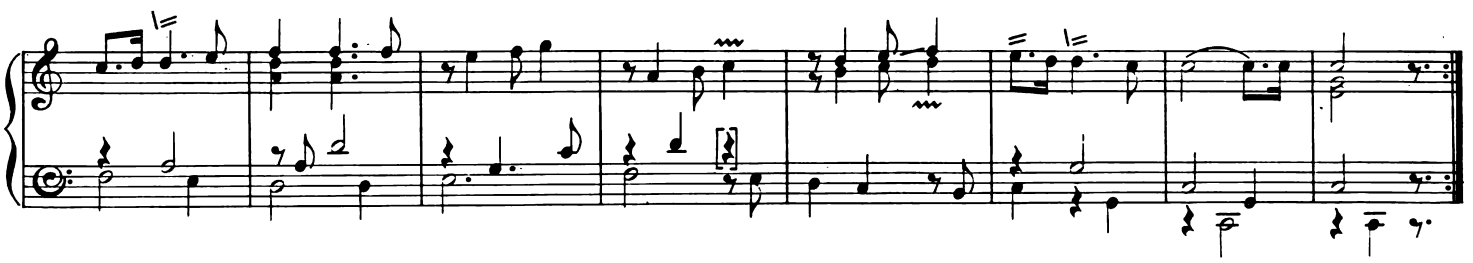
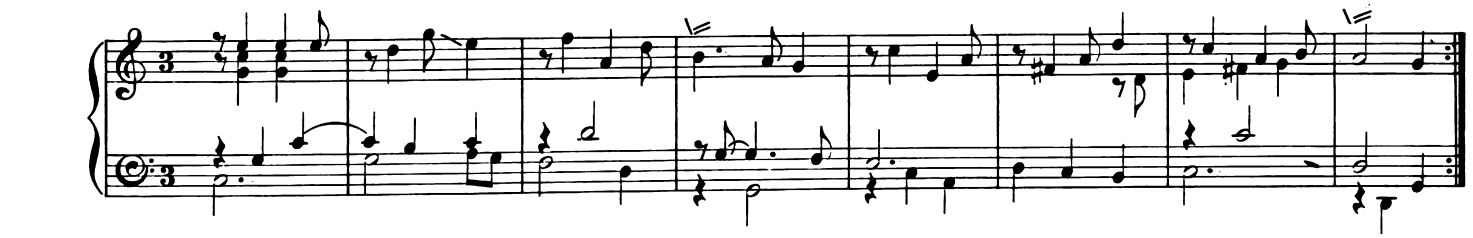
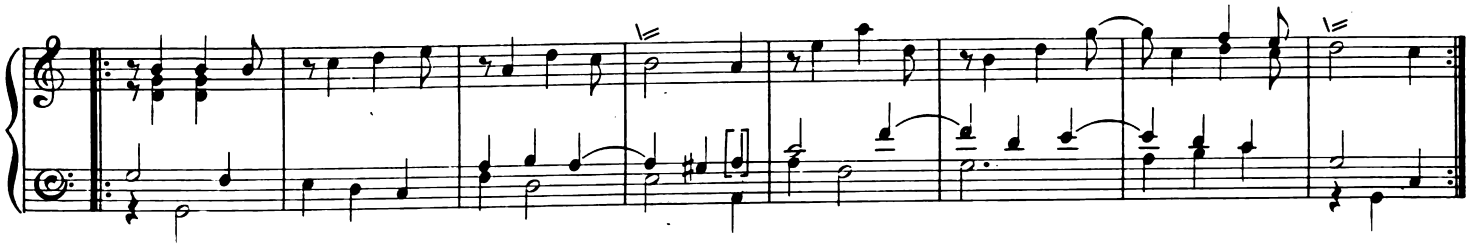




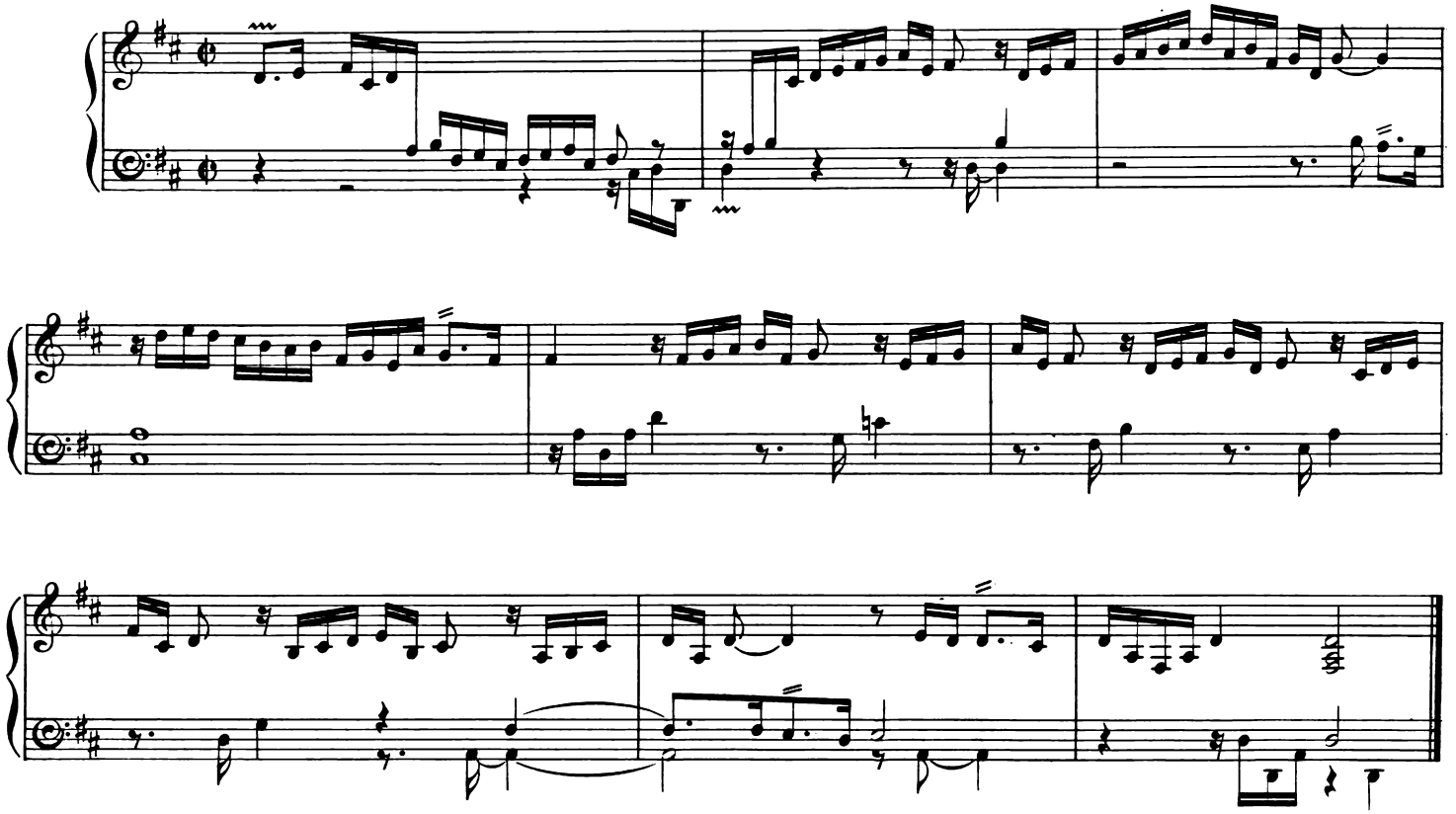
SARABAND.



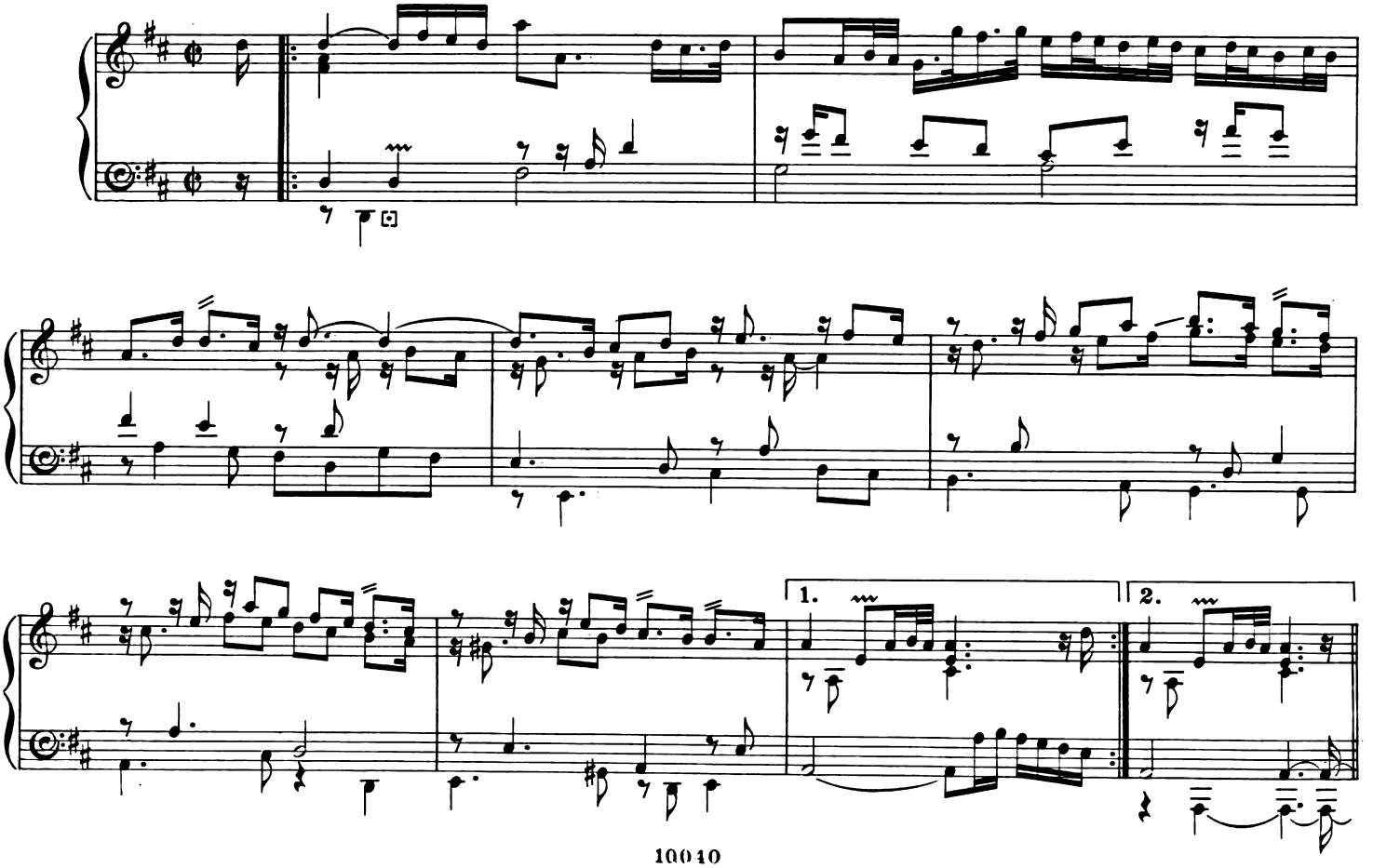


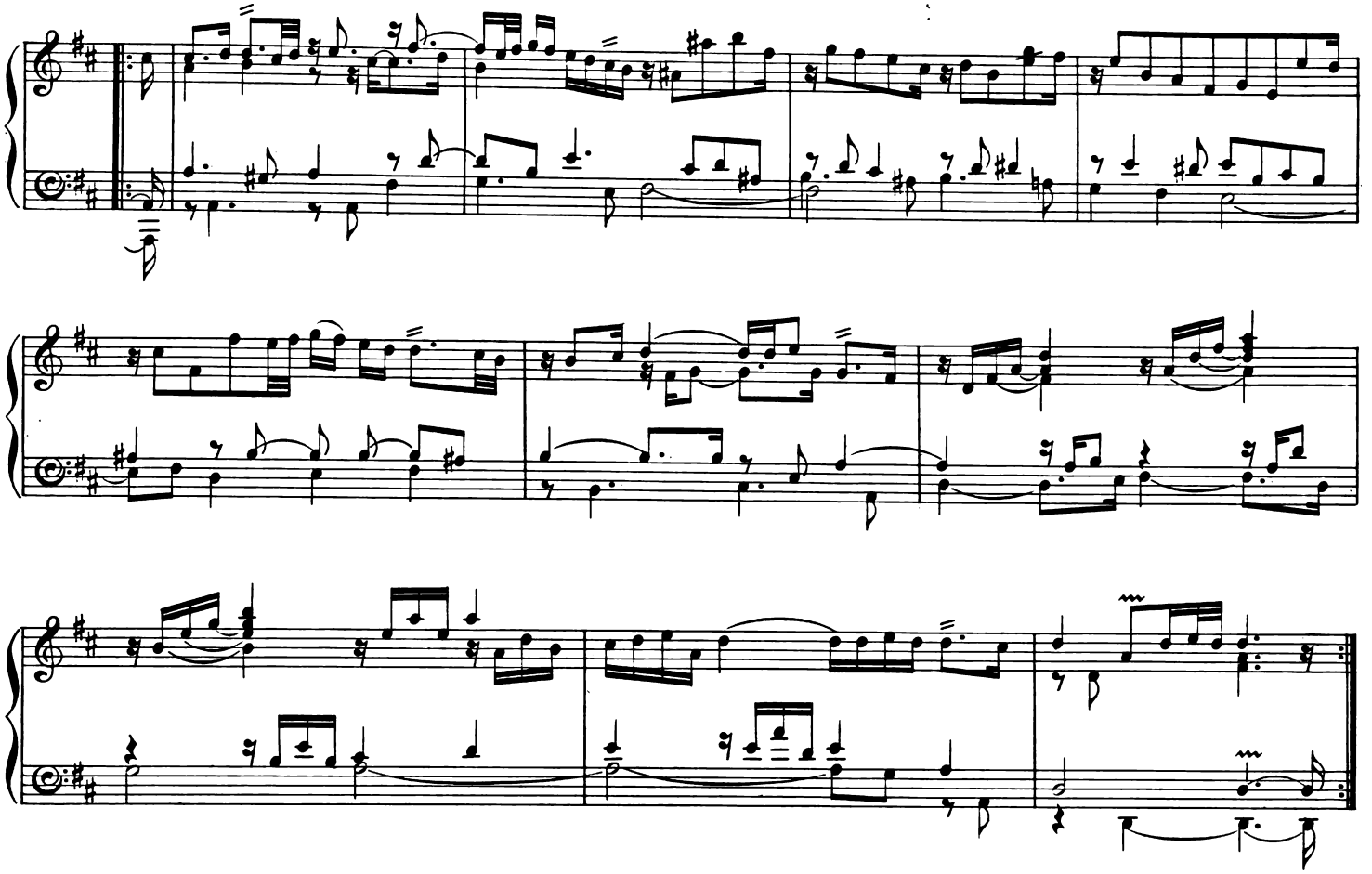
SUITE VI.

PRELUDE.

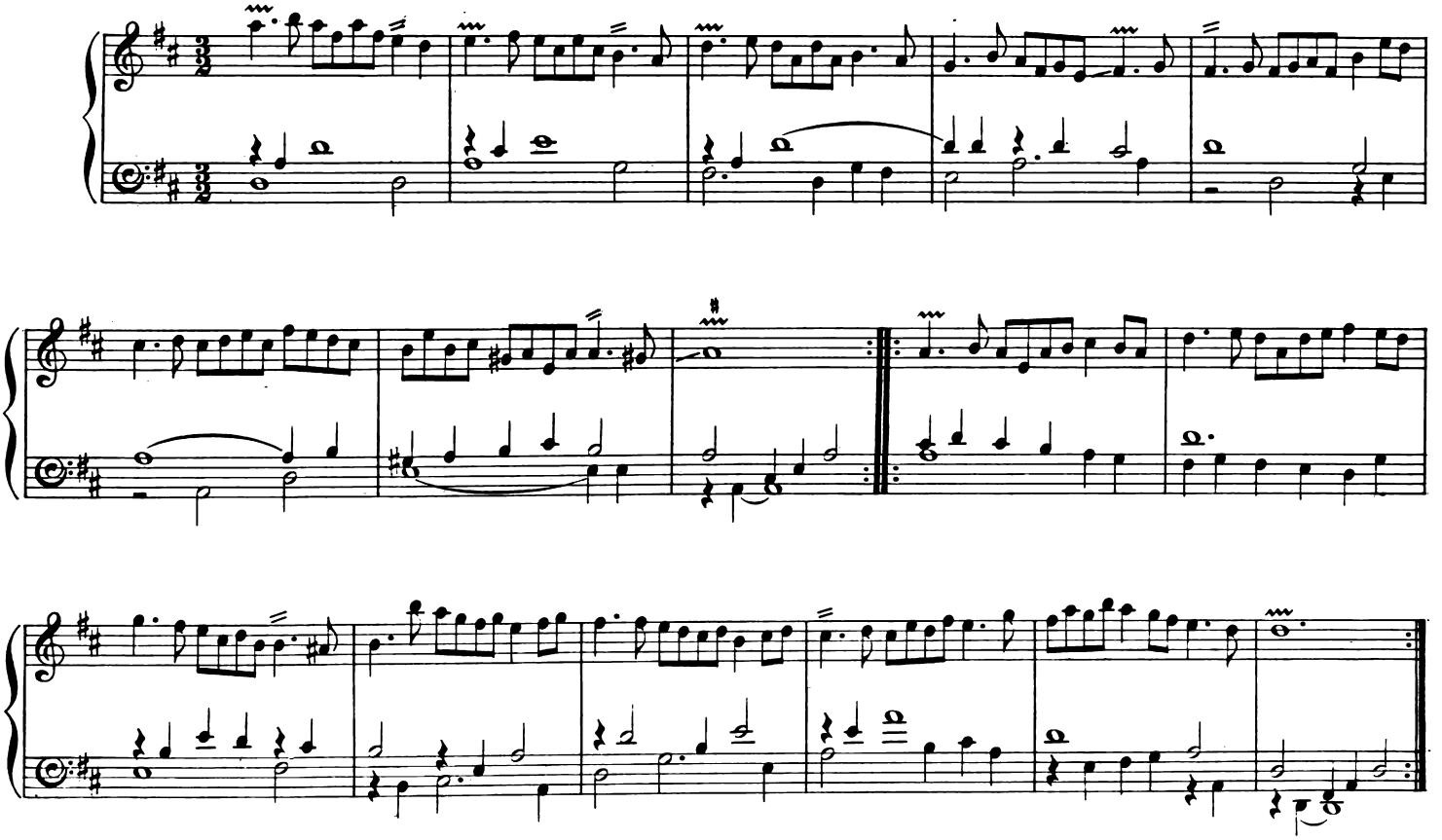


ALMAND.





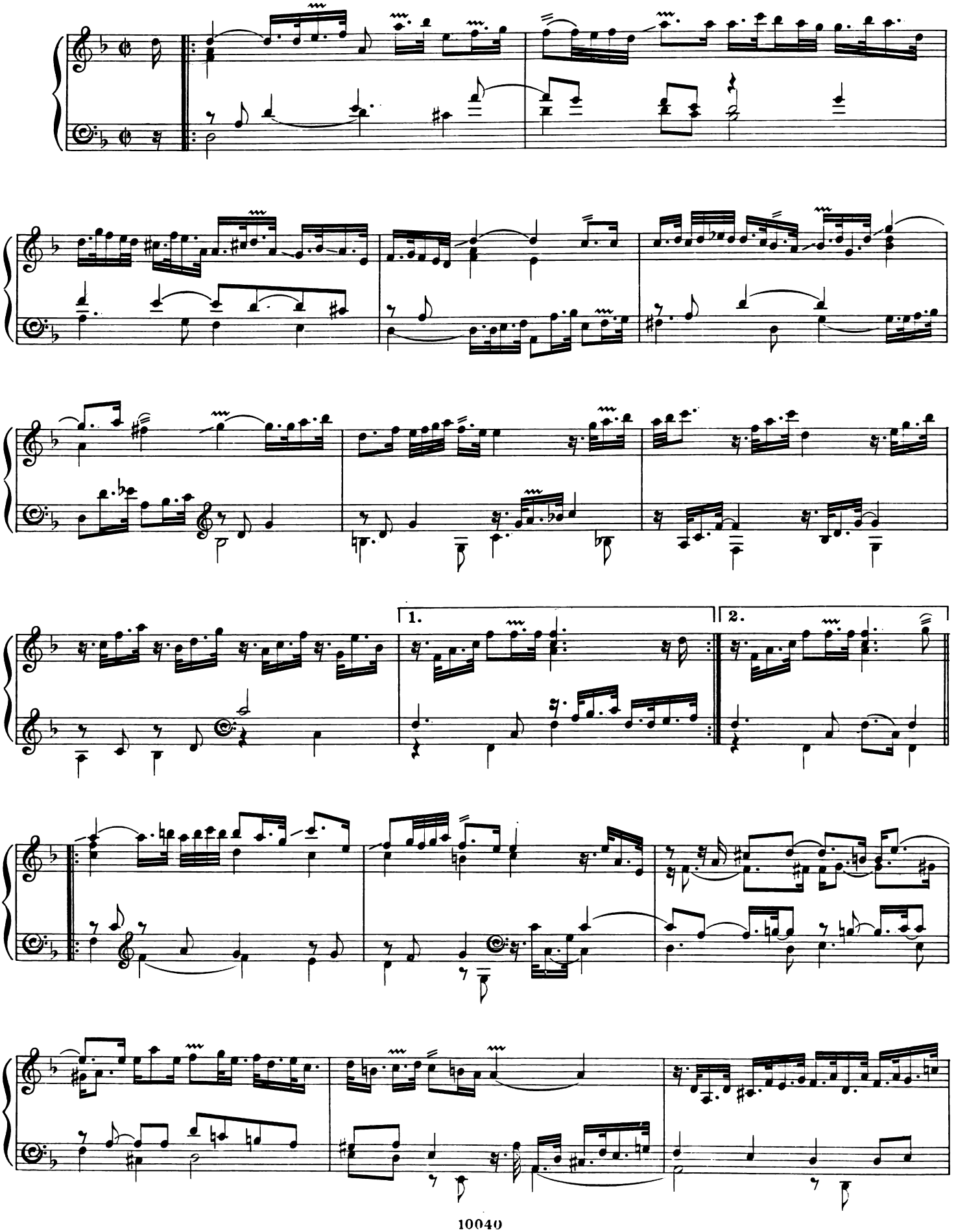
[HORNPIPE.]

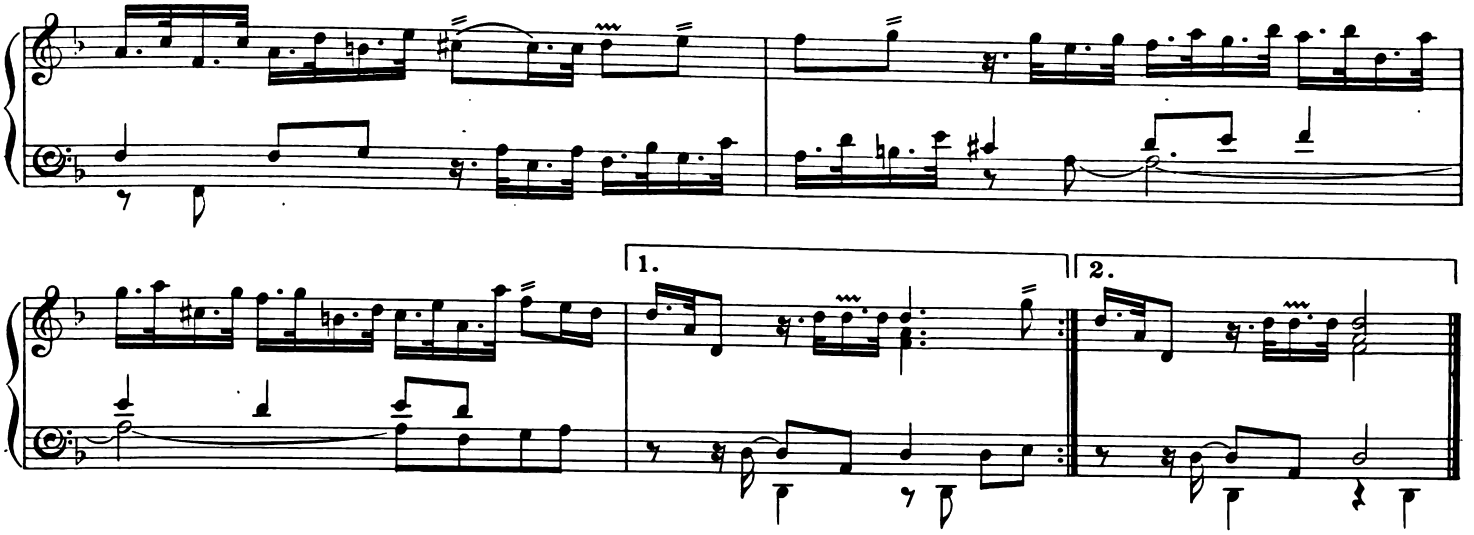


SUITE VII.

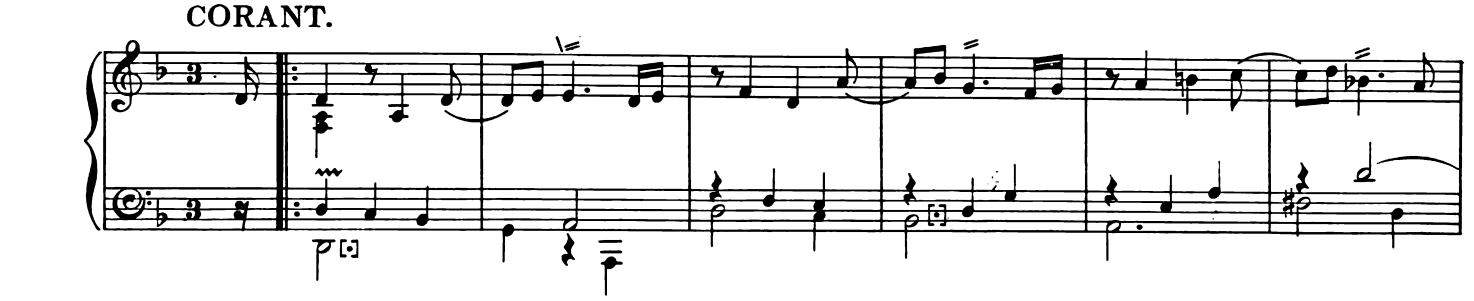
ALMAND.

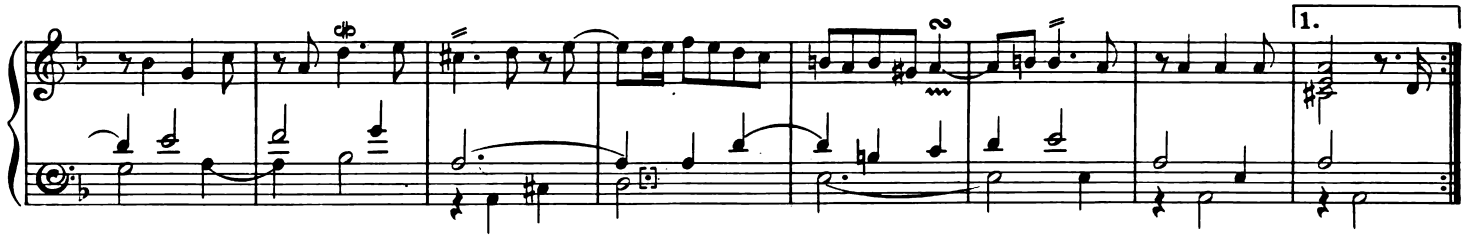
Very slow. Bell-barr.

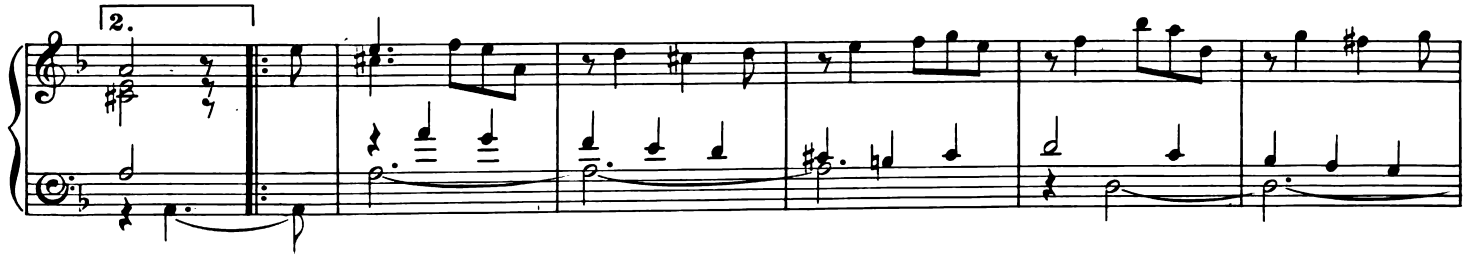


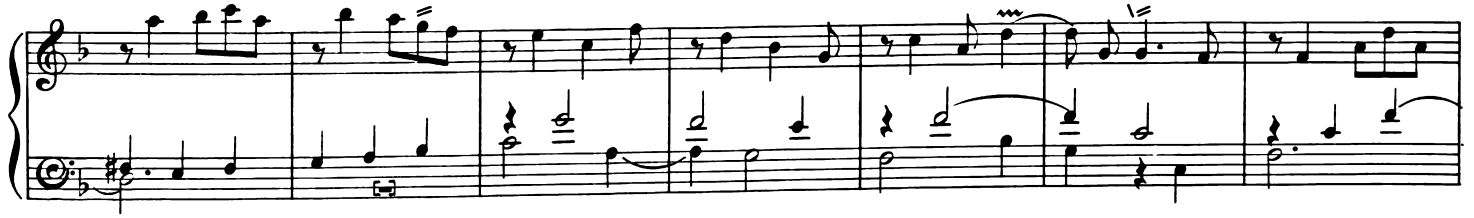


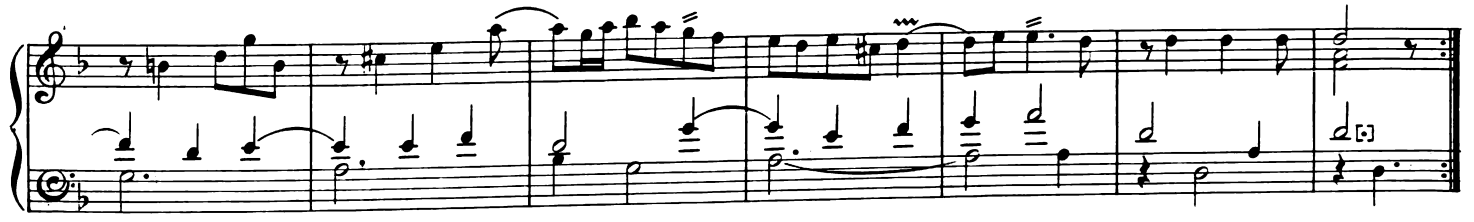
CORANT.











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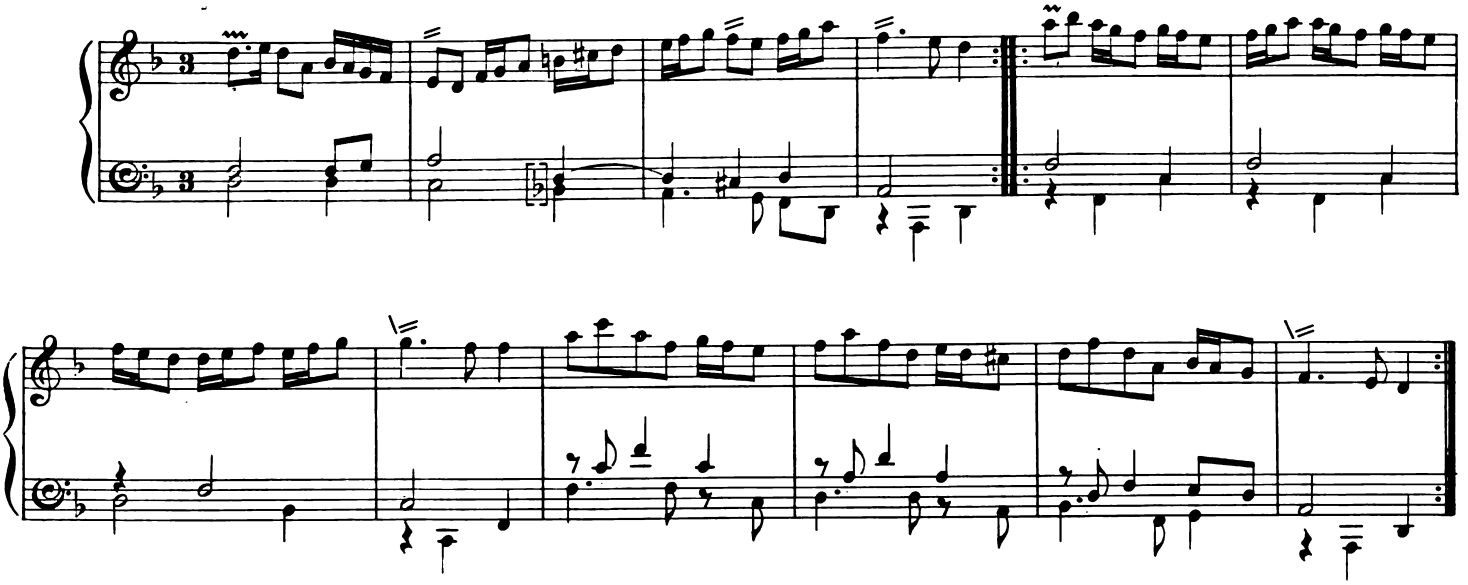
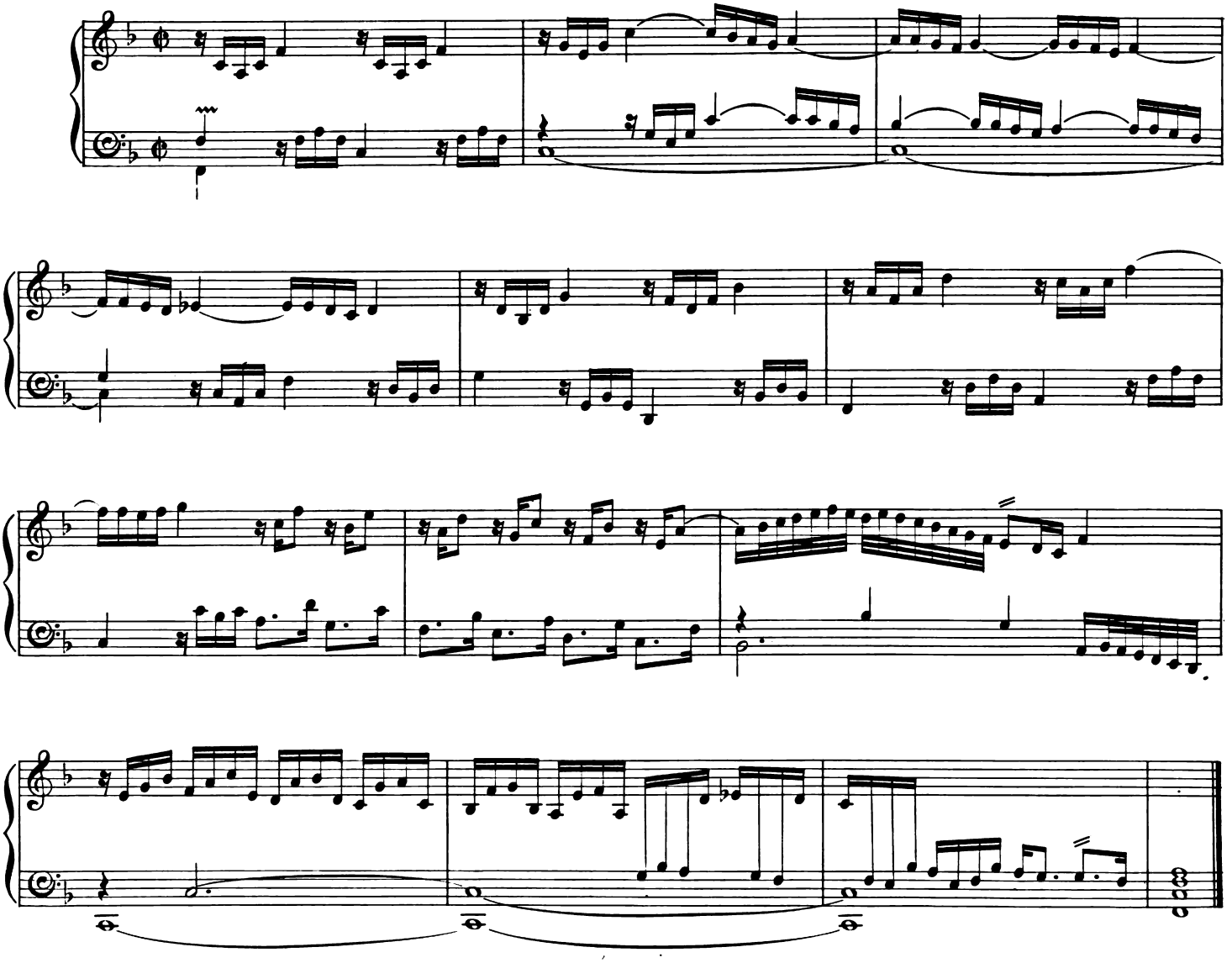
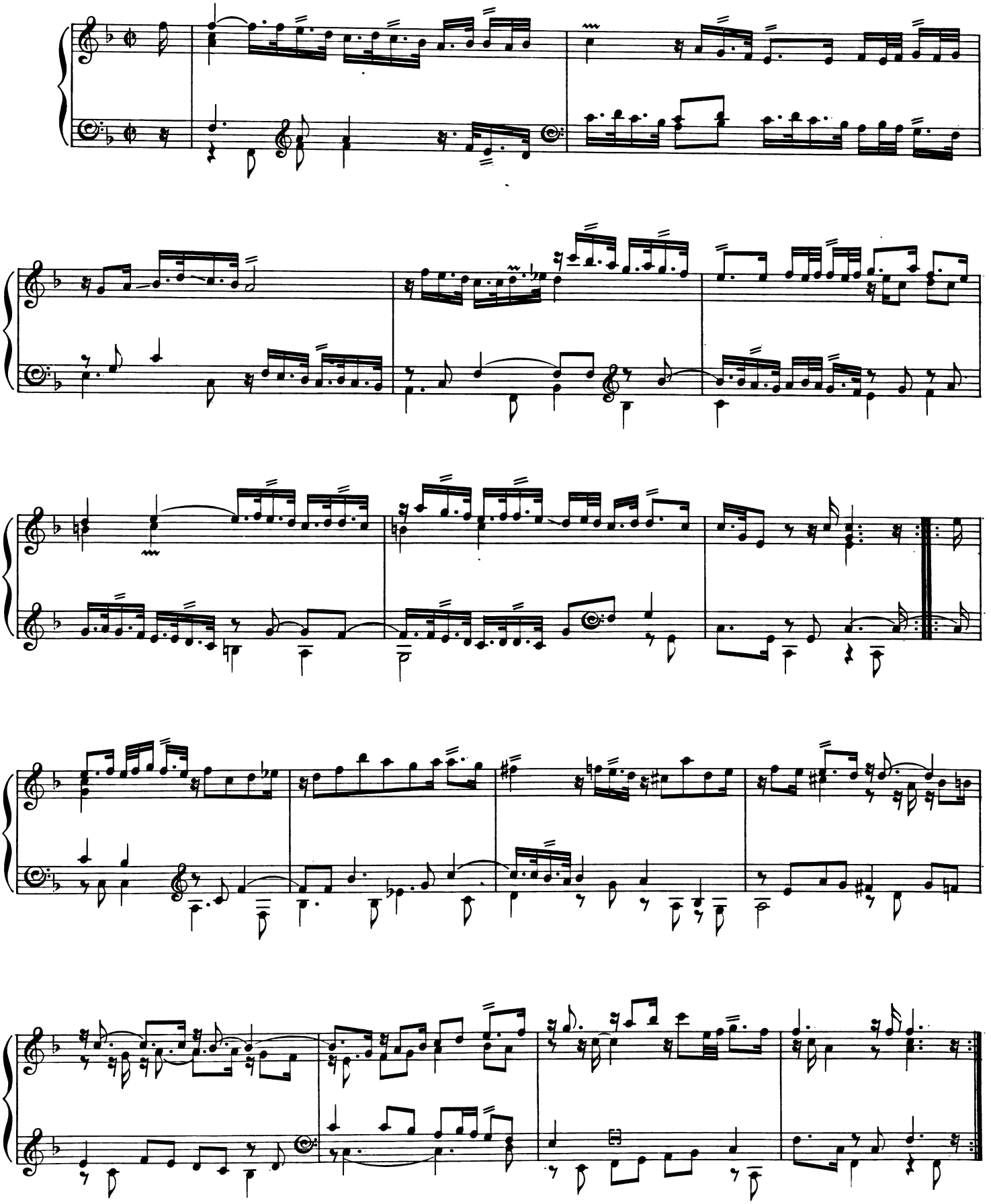


SUITE VIII.

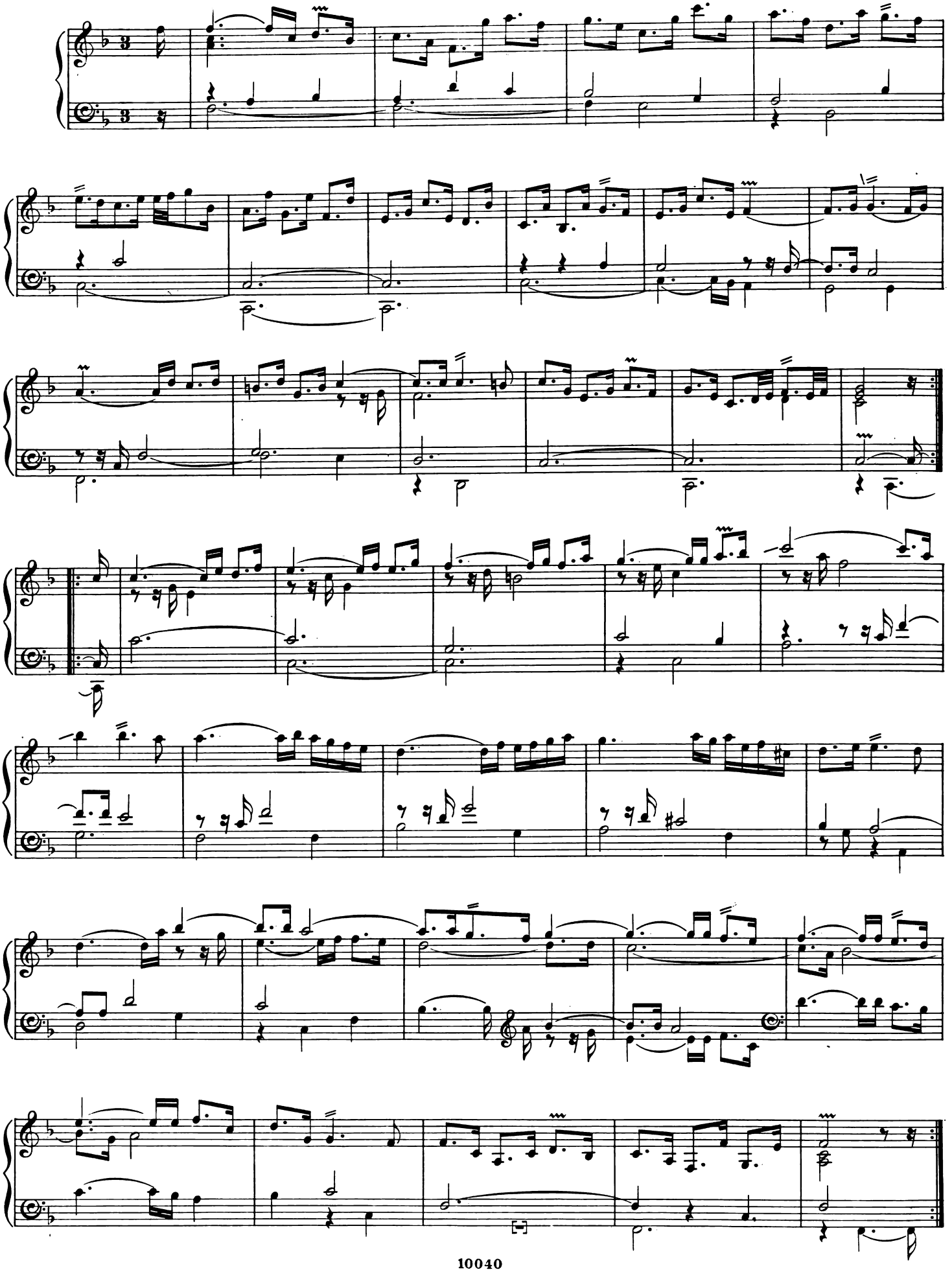
PRELUDE.



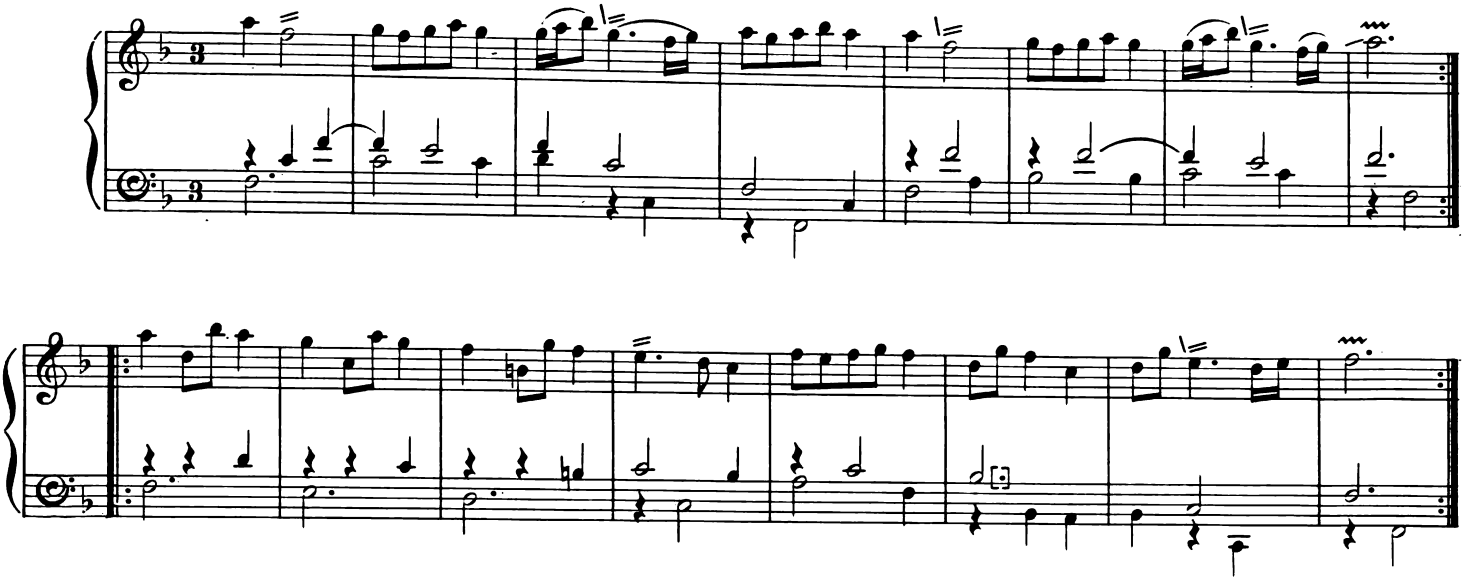
ALMAND.



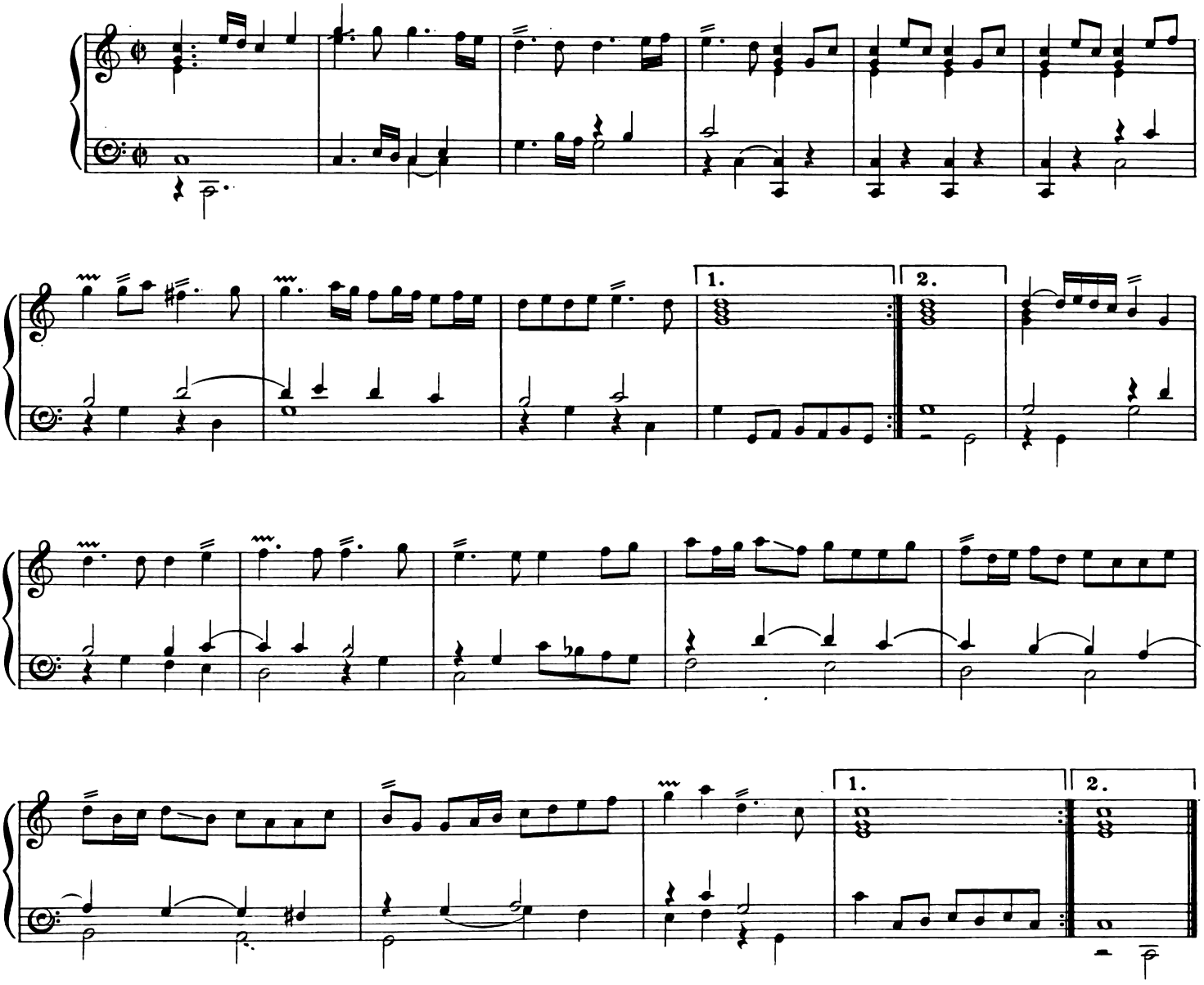
COURANTE.



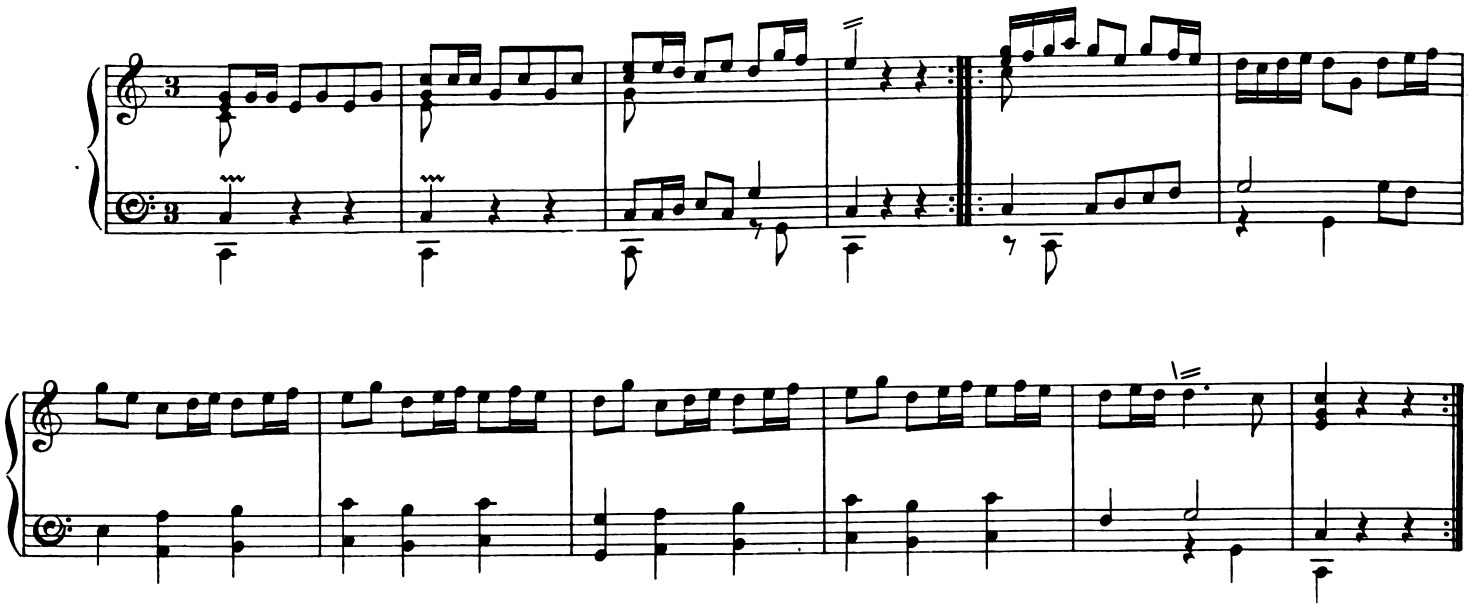
MINUET.



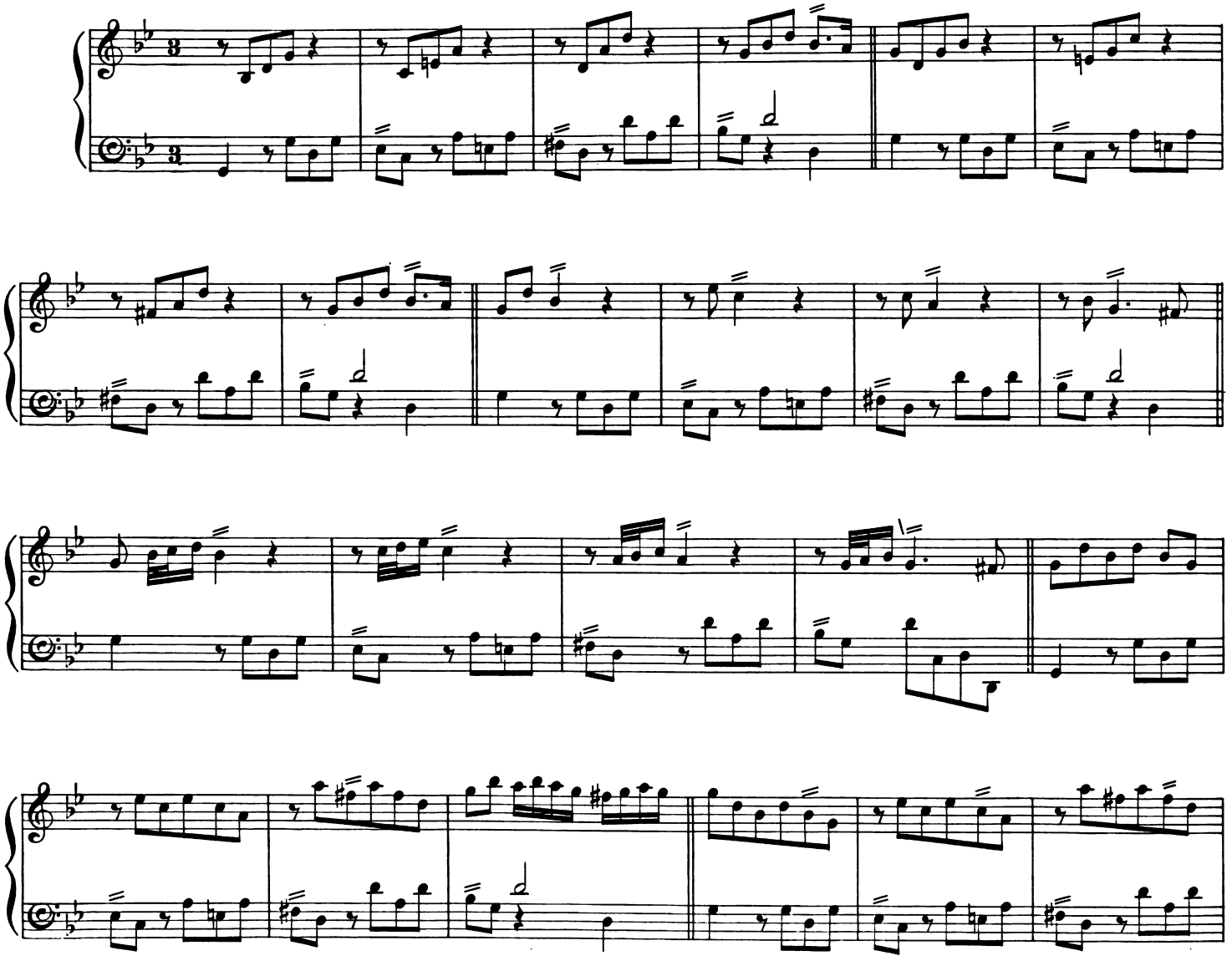
MARCH.

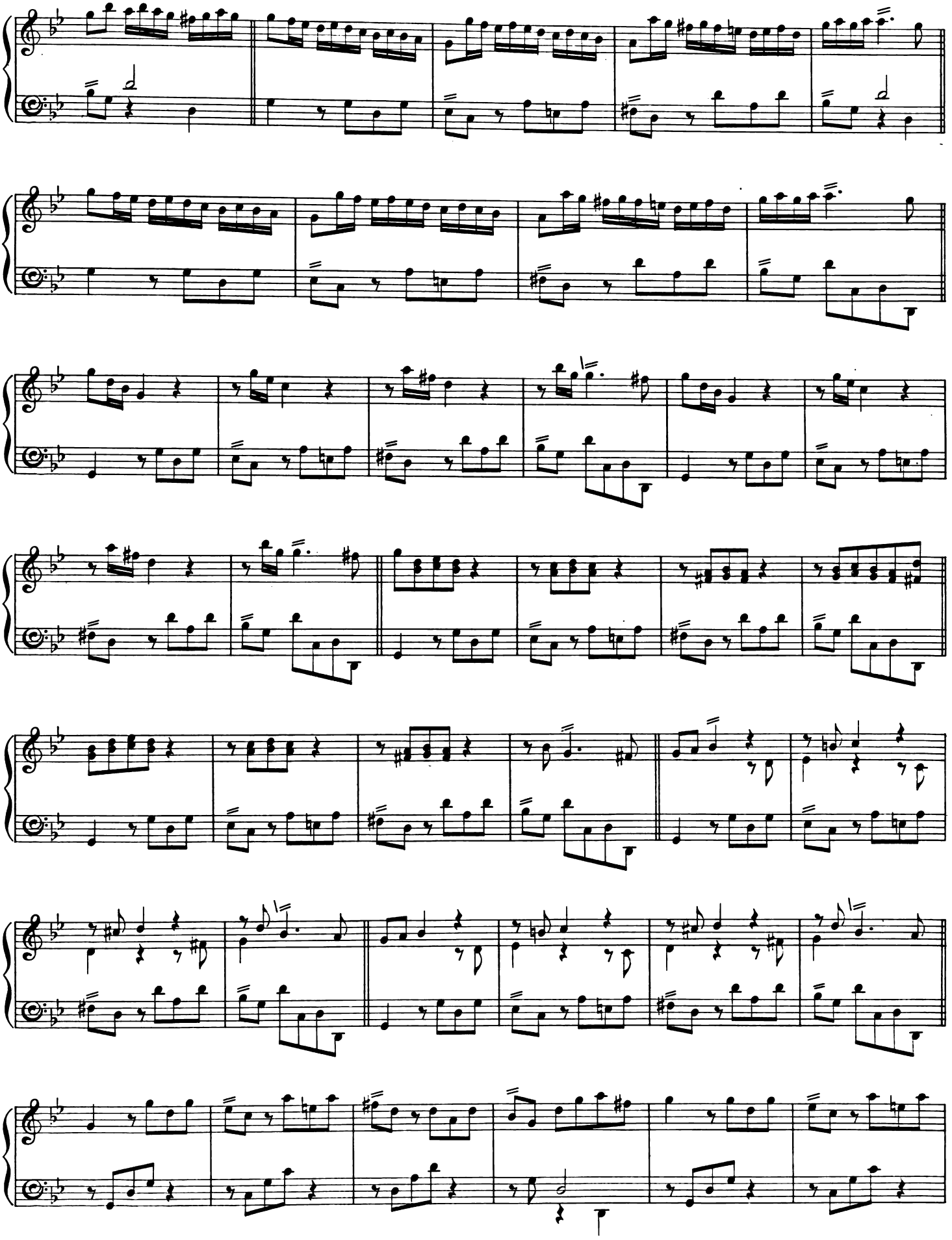


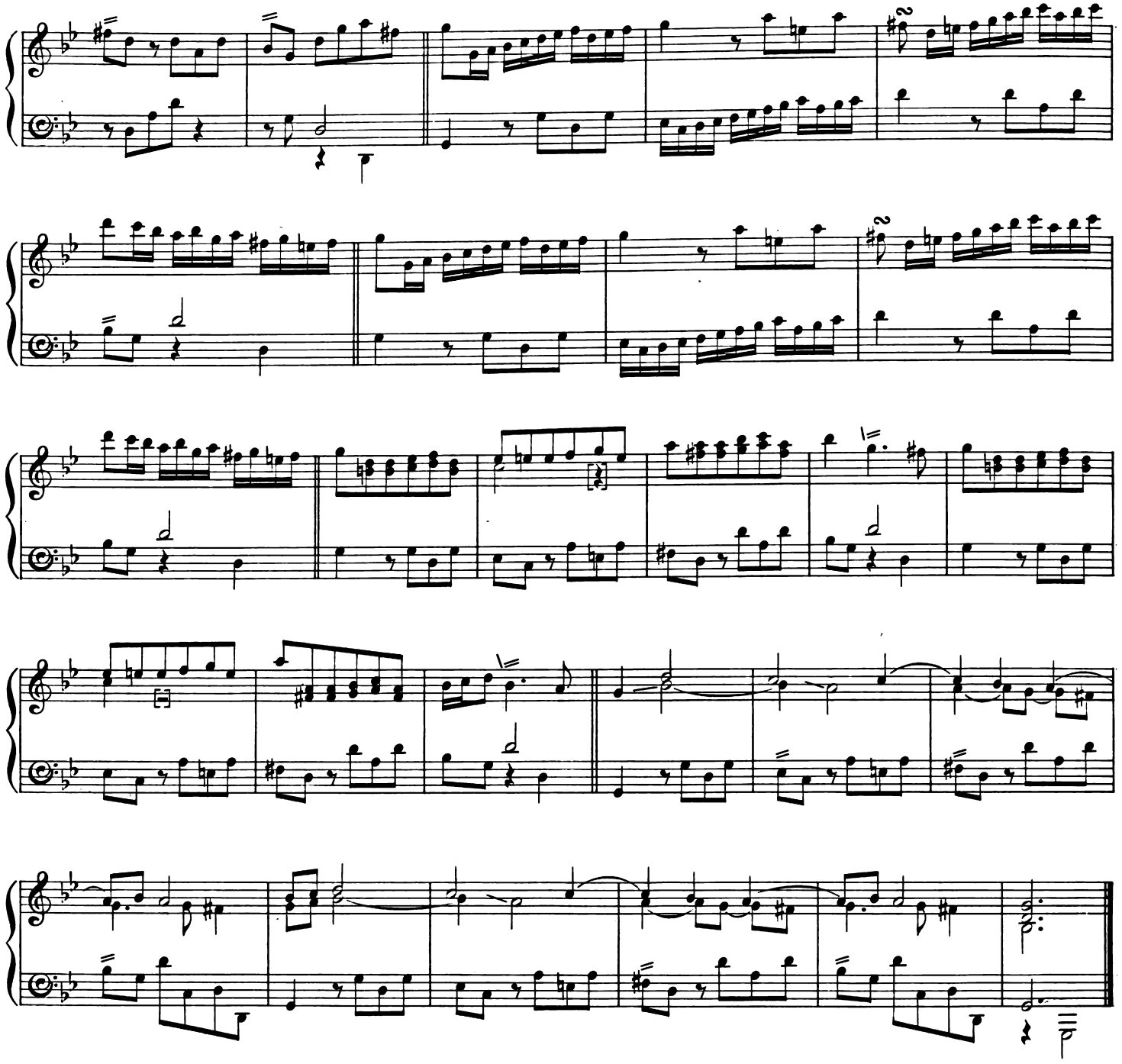
TRUMPET TUNE.



CHACONE.







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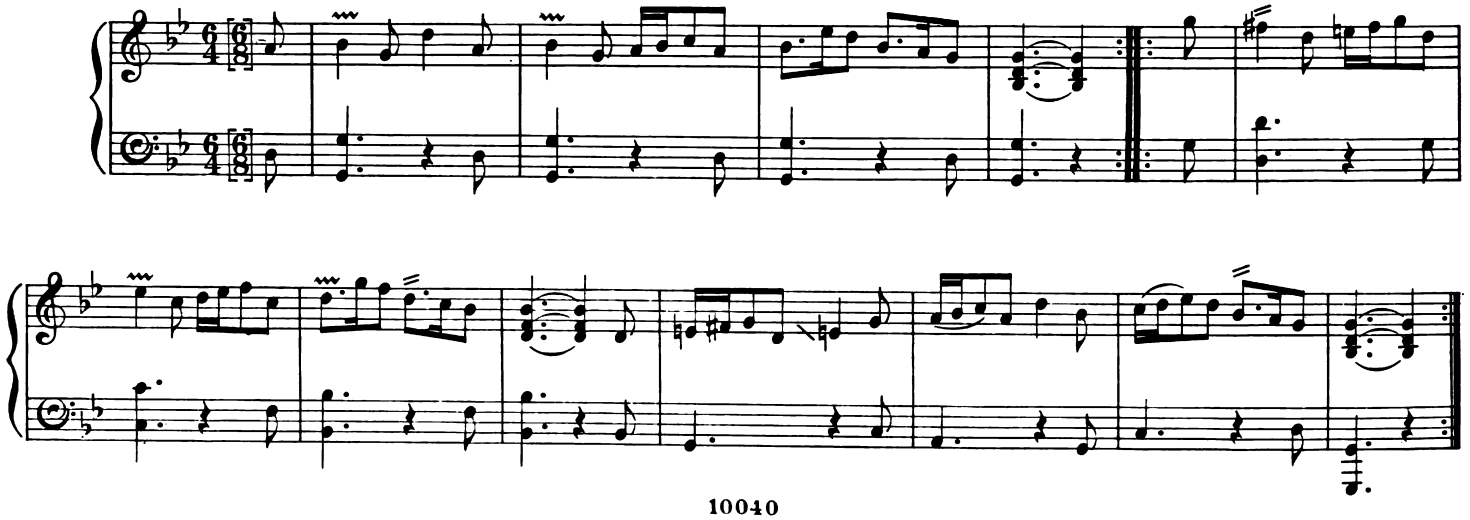
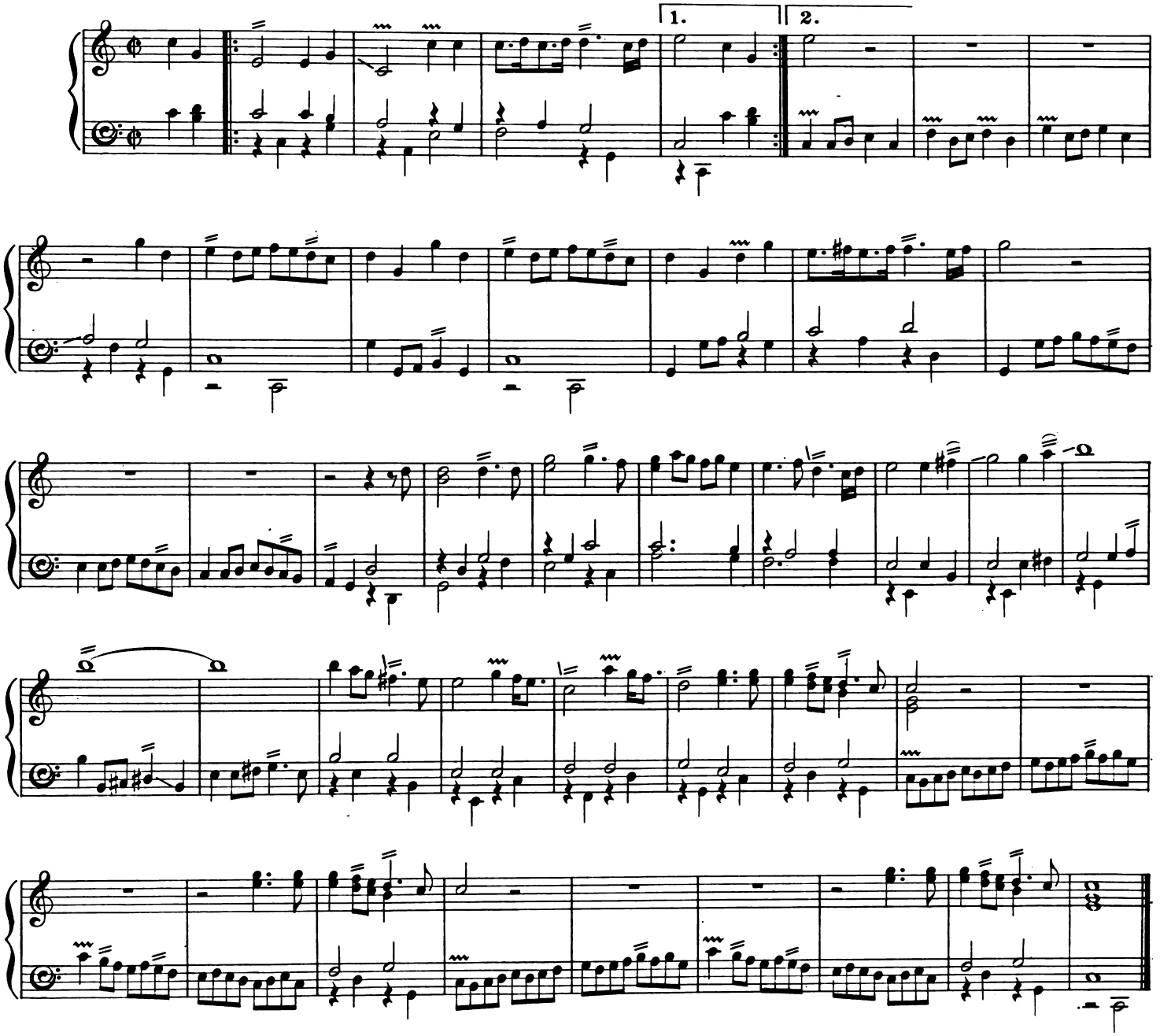
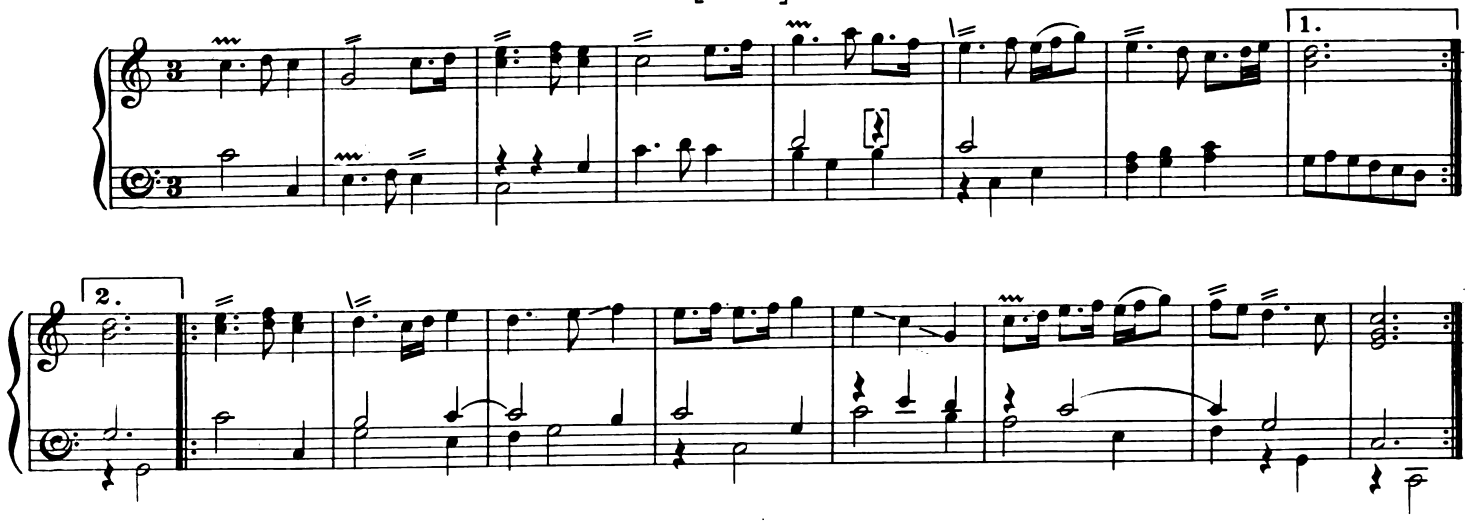


[TRUMPET TUNE, called the CEBELL.]

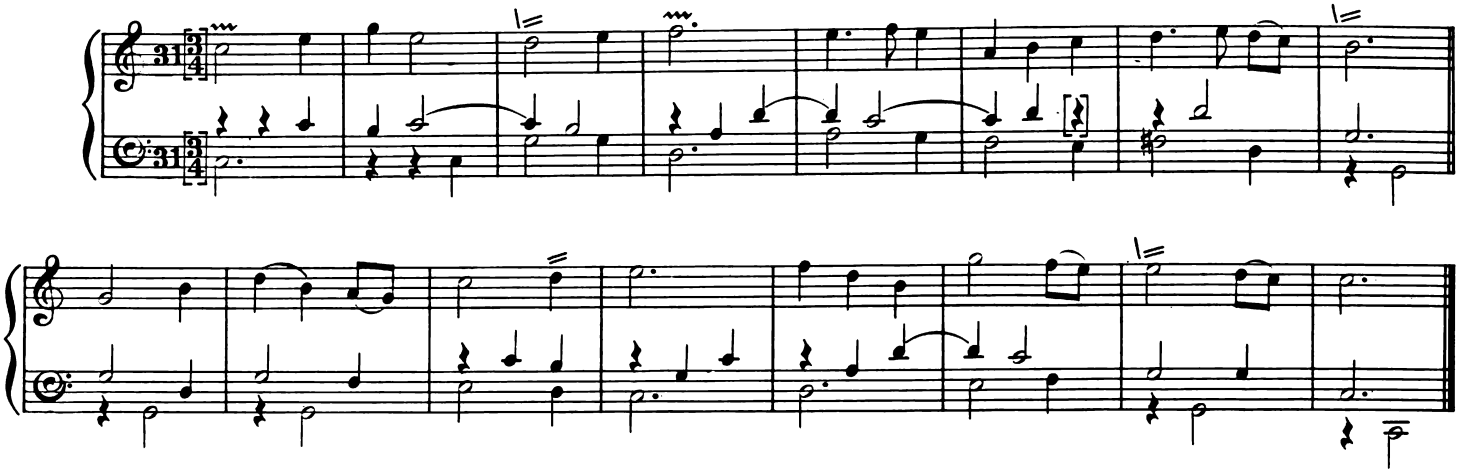


[AIR.]

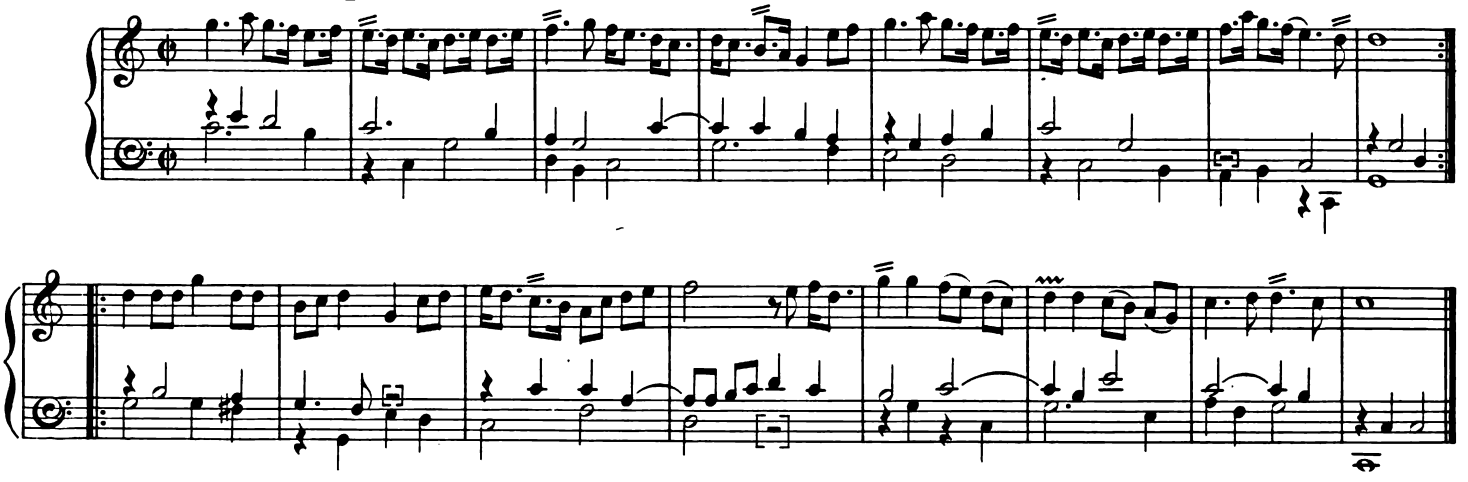


Twelve Lessons from 'Musick's Handmaid' Part II.

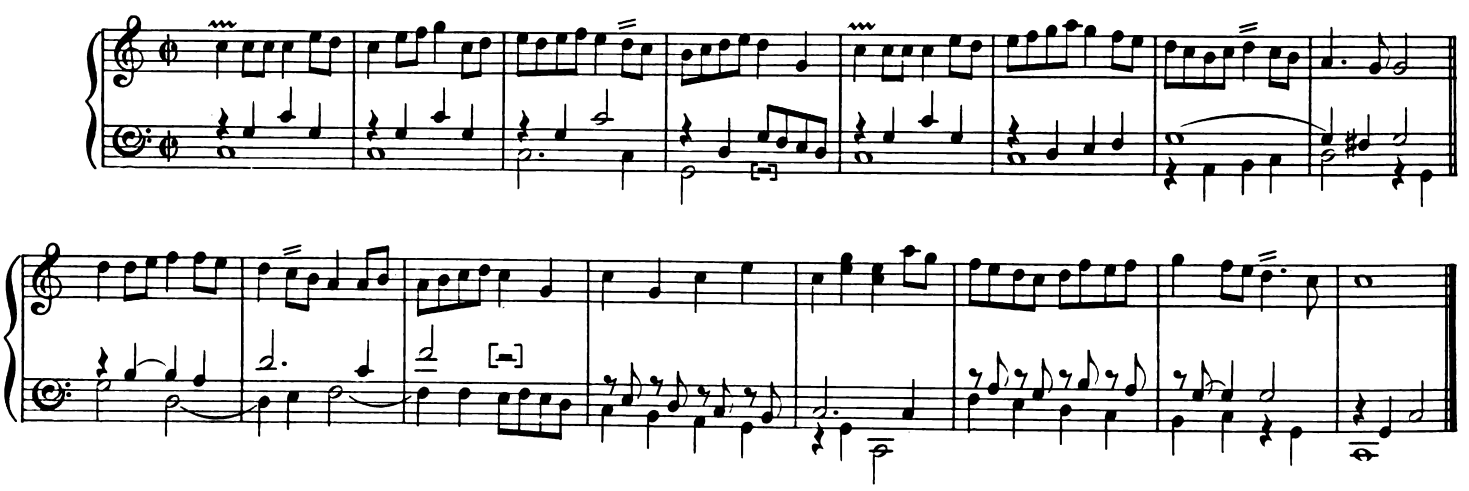
1. SONG TUNE.



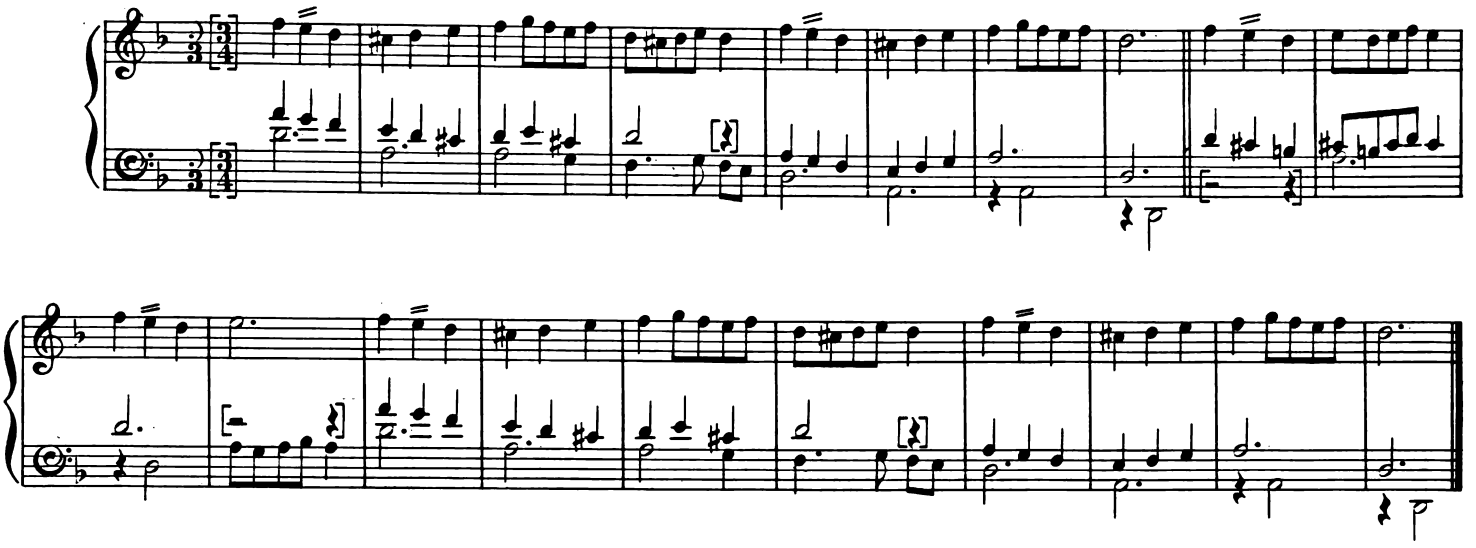
2. [LESSON.]



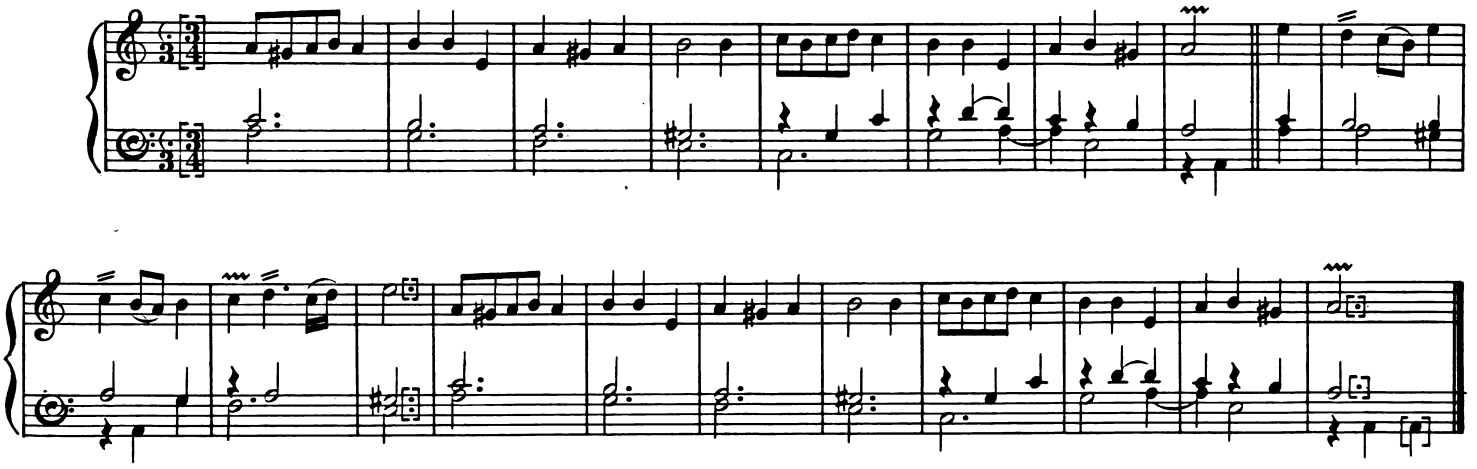
3. MARCH.



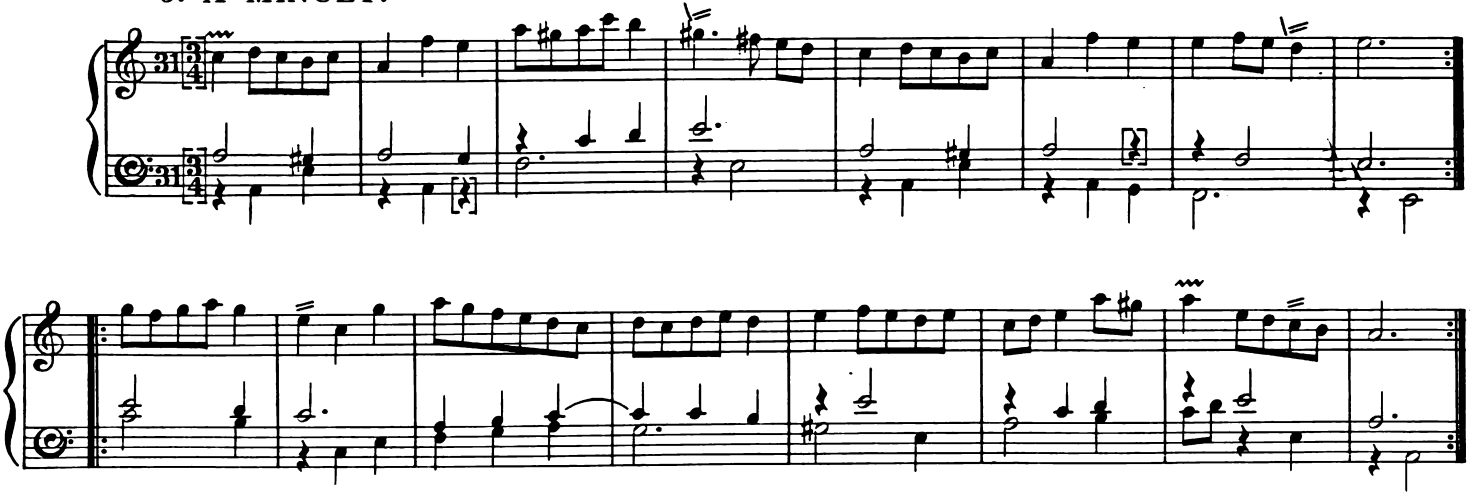
4. NEW MINUET.



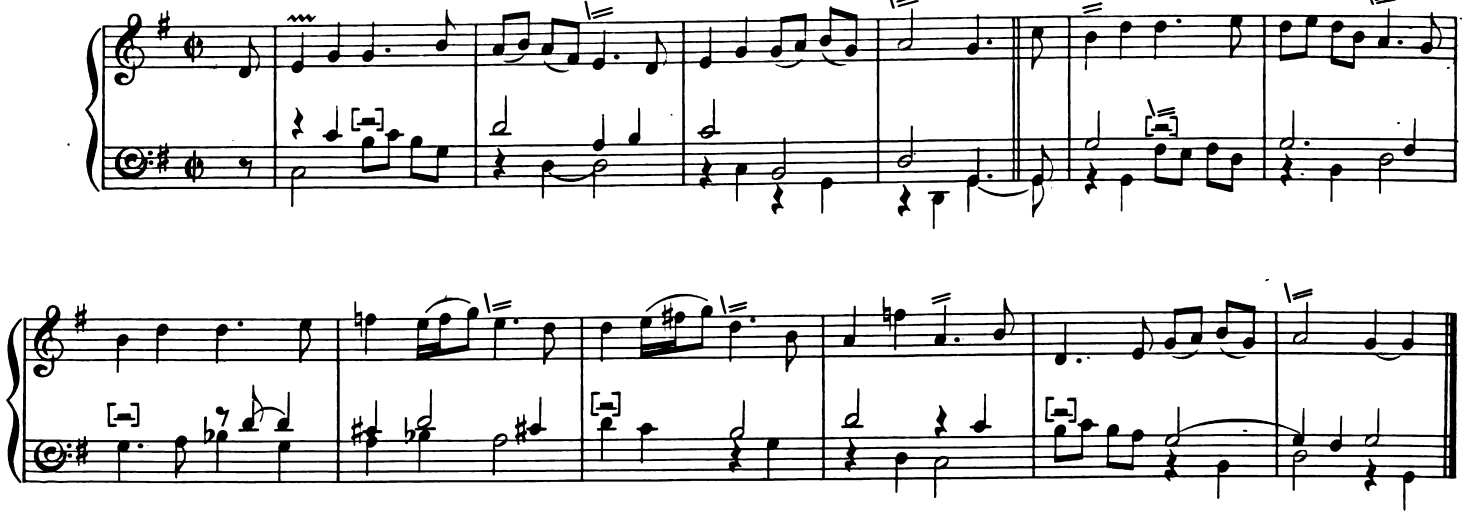
5. [MINUET.]



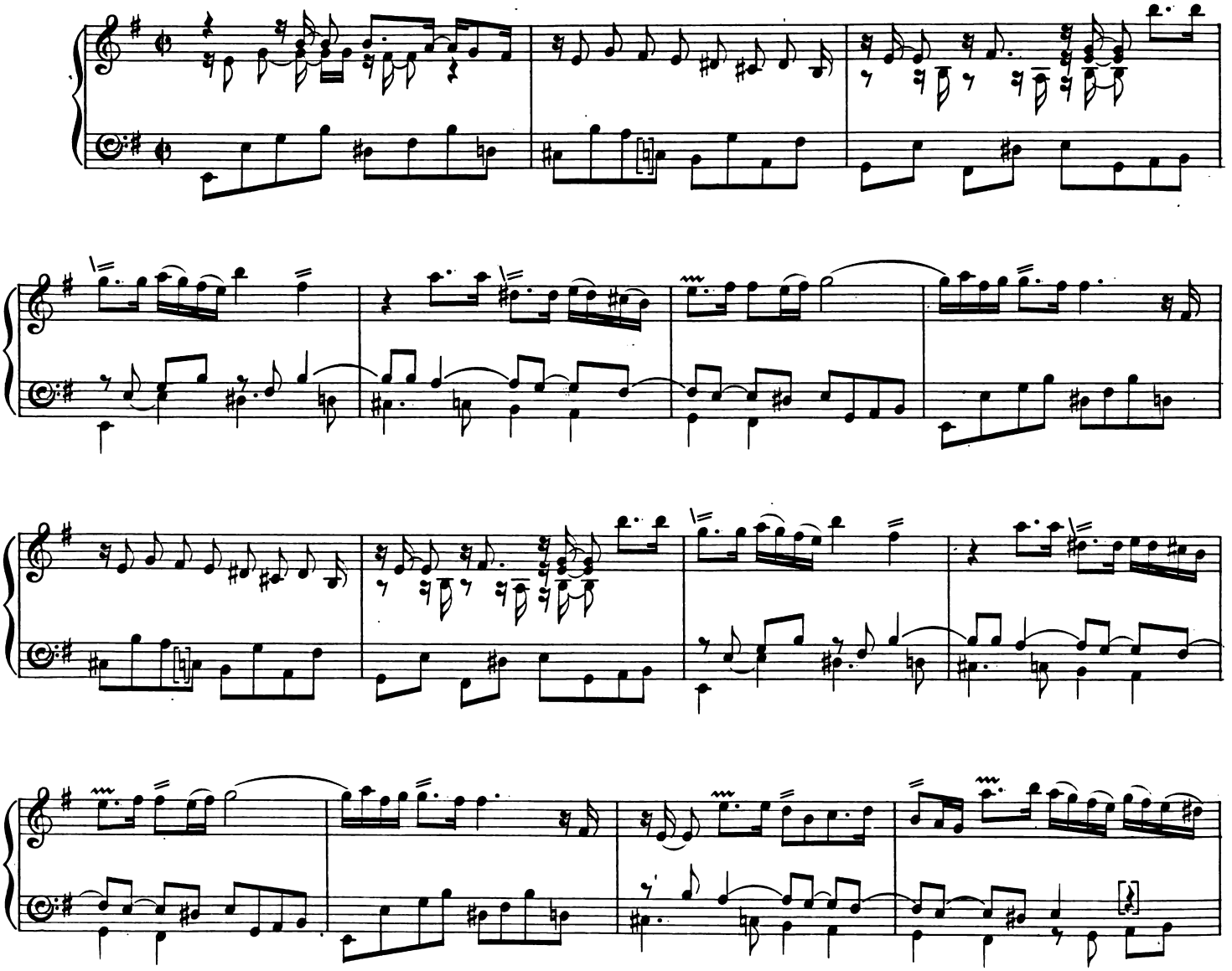
6. A MINUET.

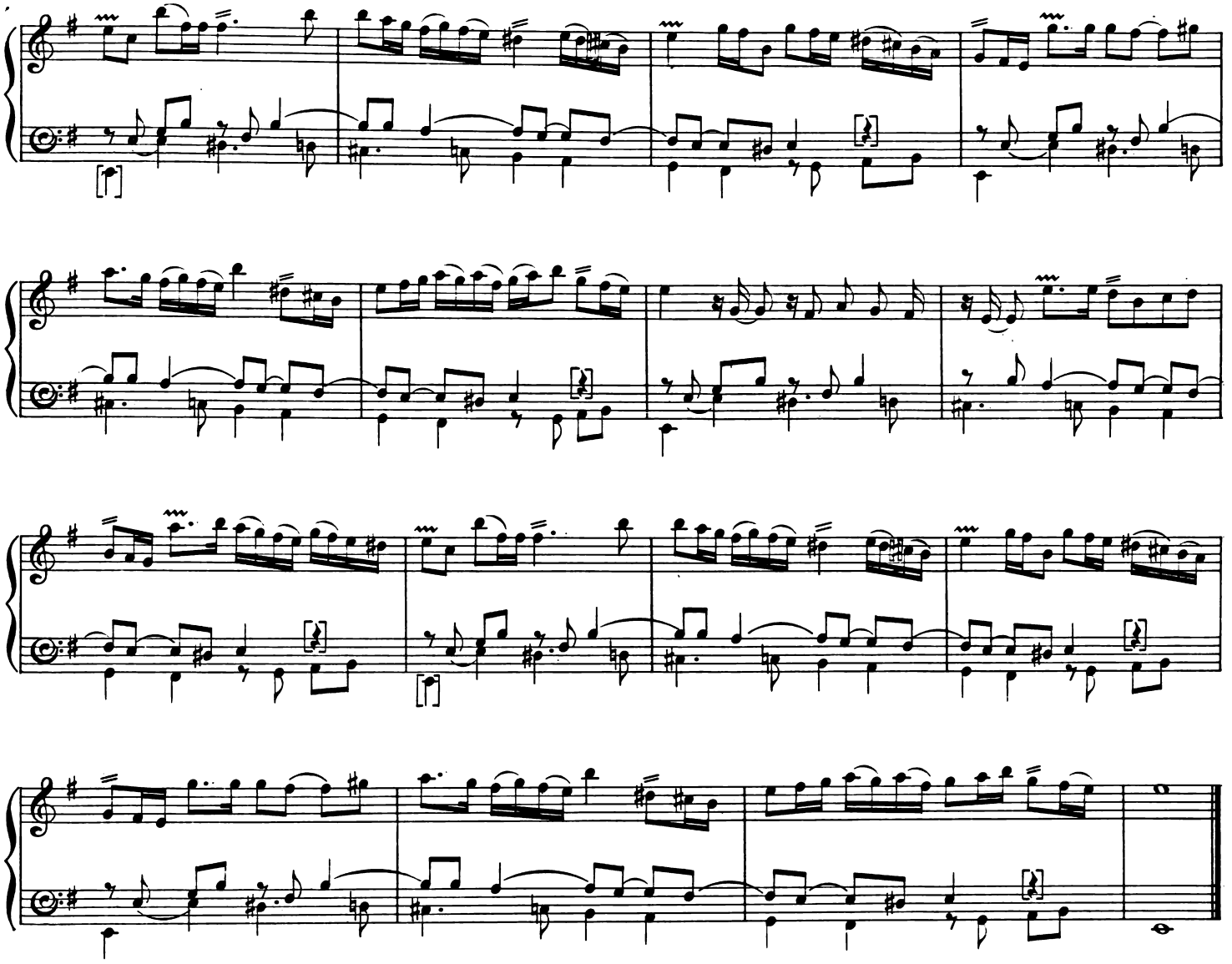


7. A NEW SCOTCH TUNE.

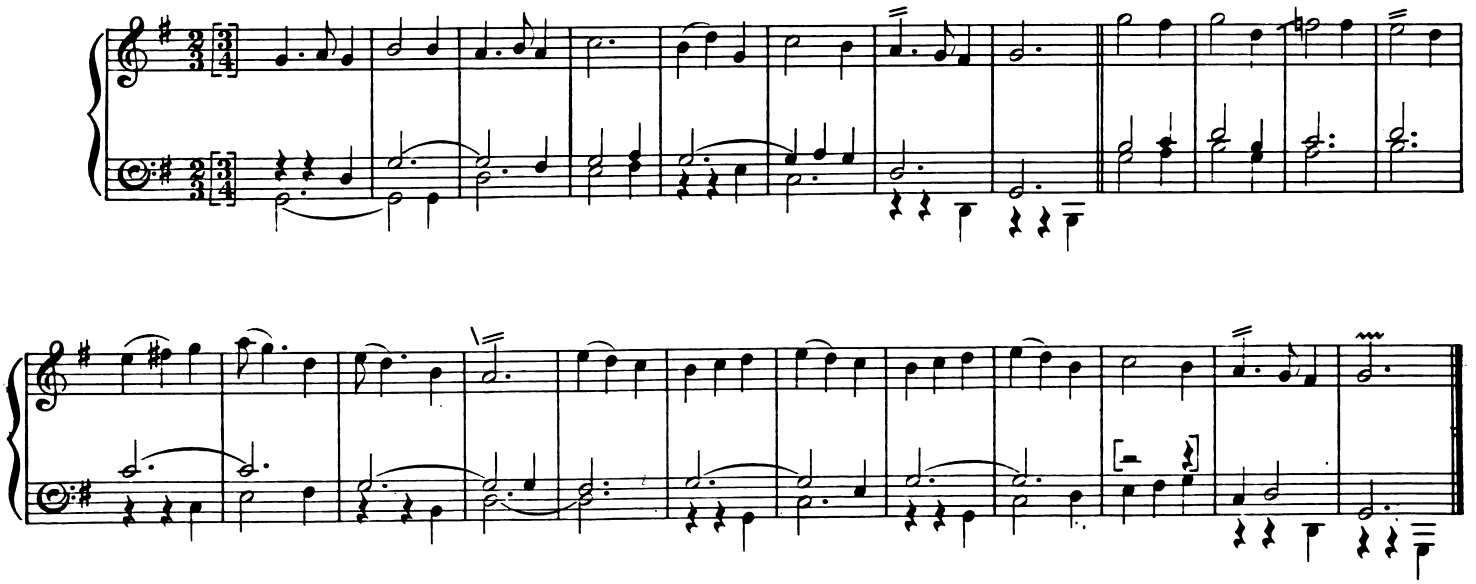


8. A NEW GROUND.

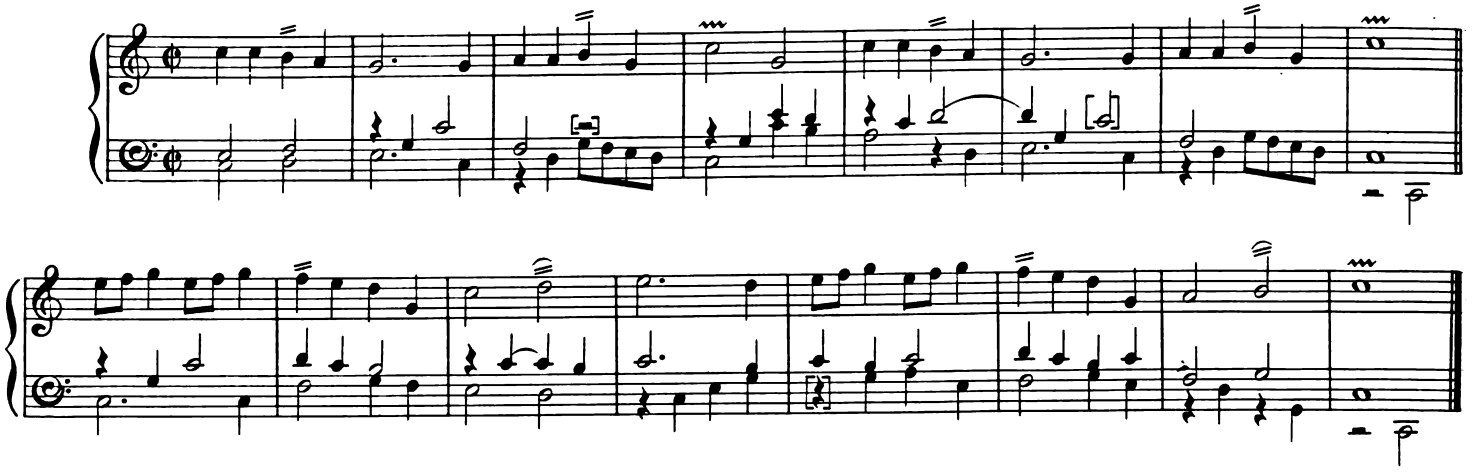




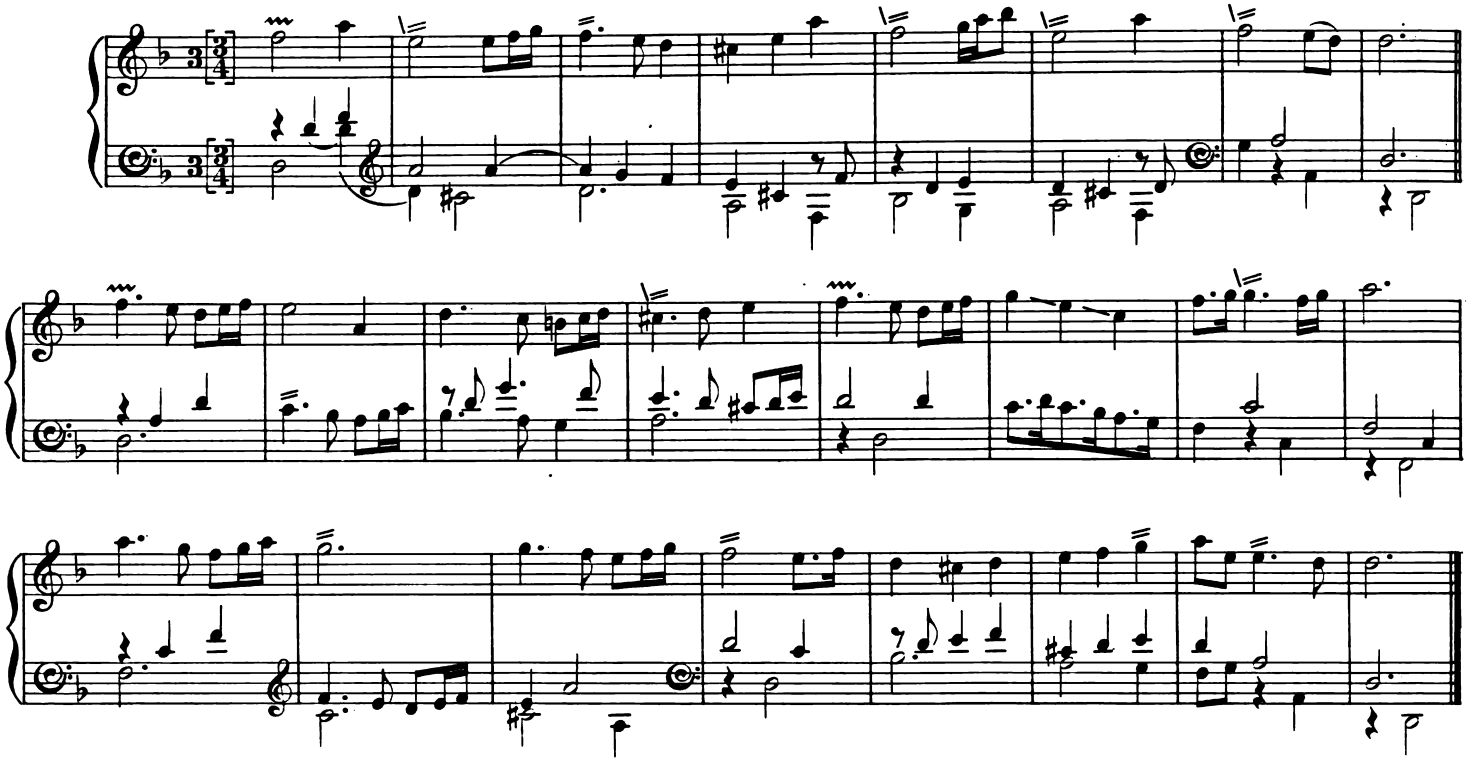
9. A NEW IRISH TUNE.



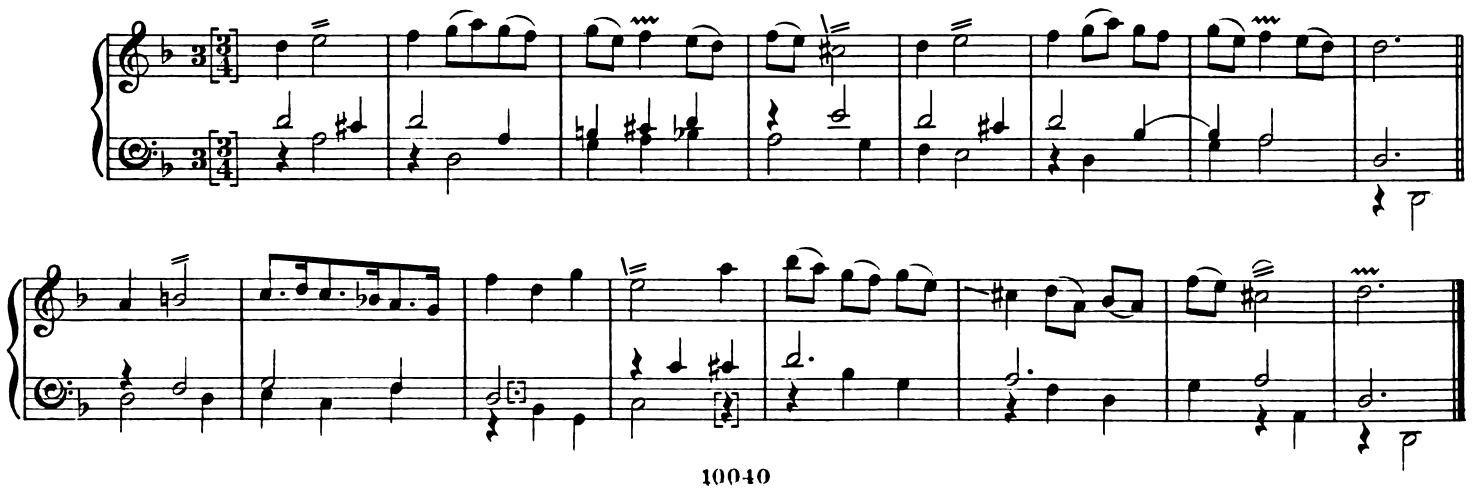
10. RIGADOON.



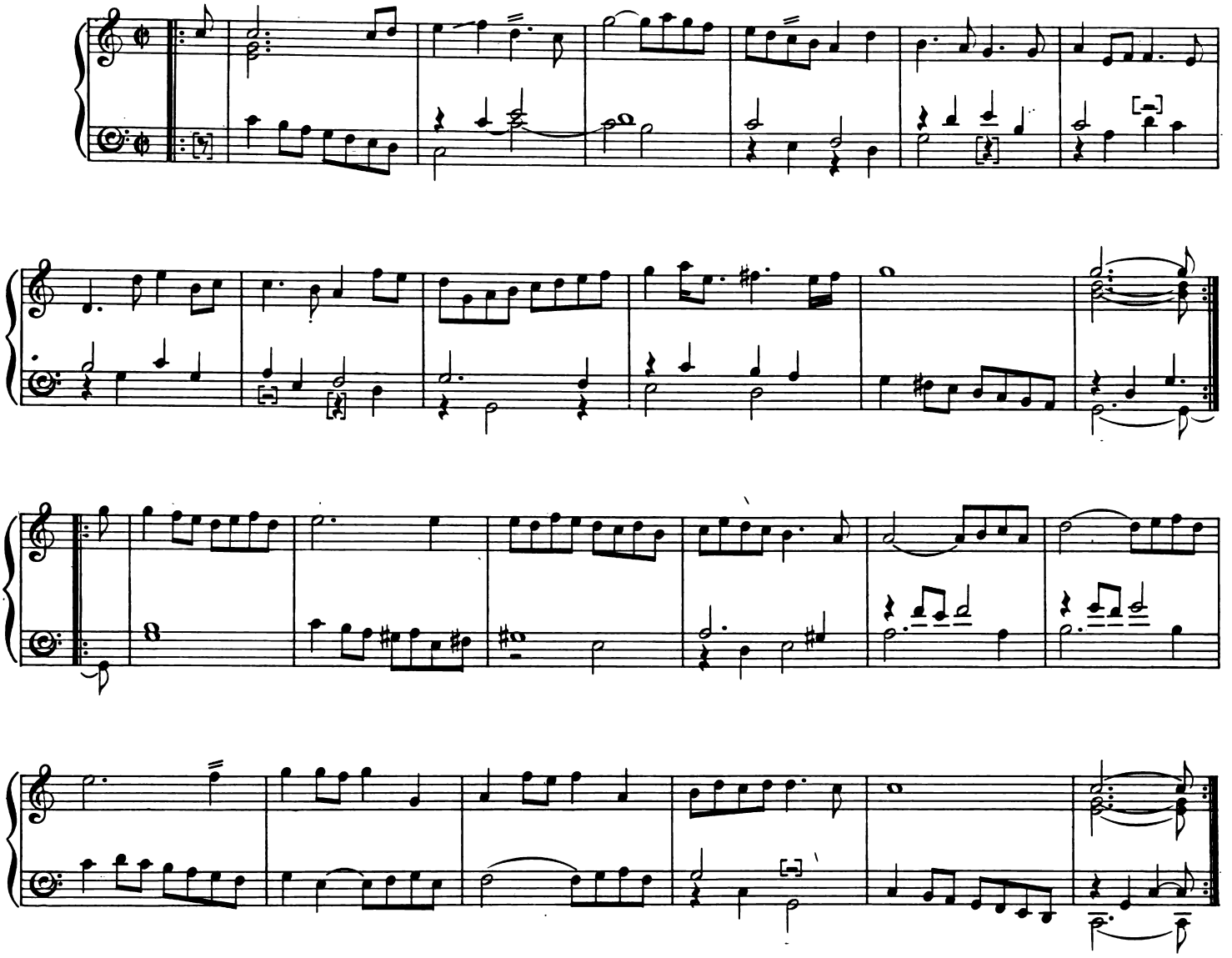
11. SEFAUCHI'S FAREWELL.



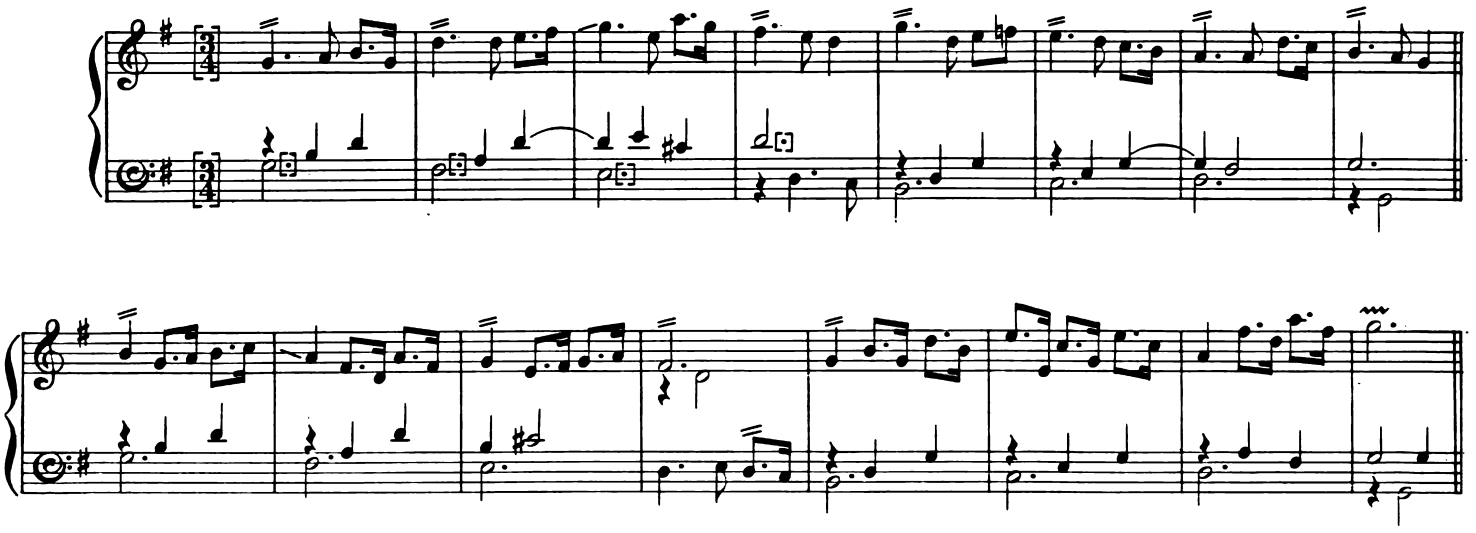
12. MINUET.

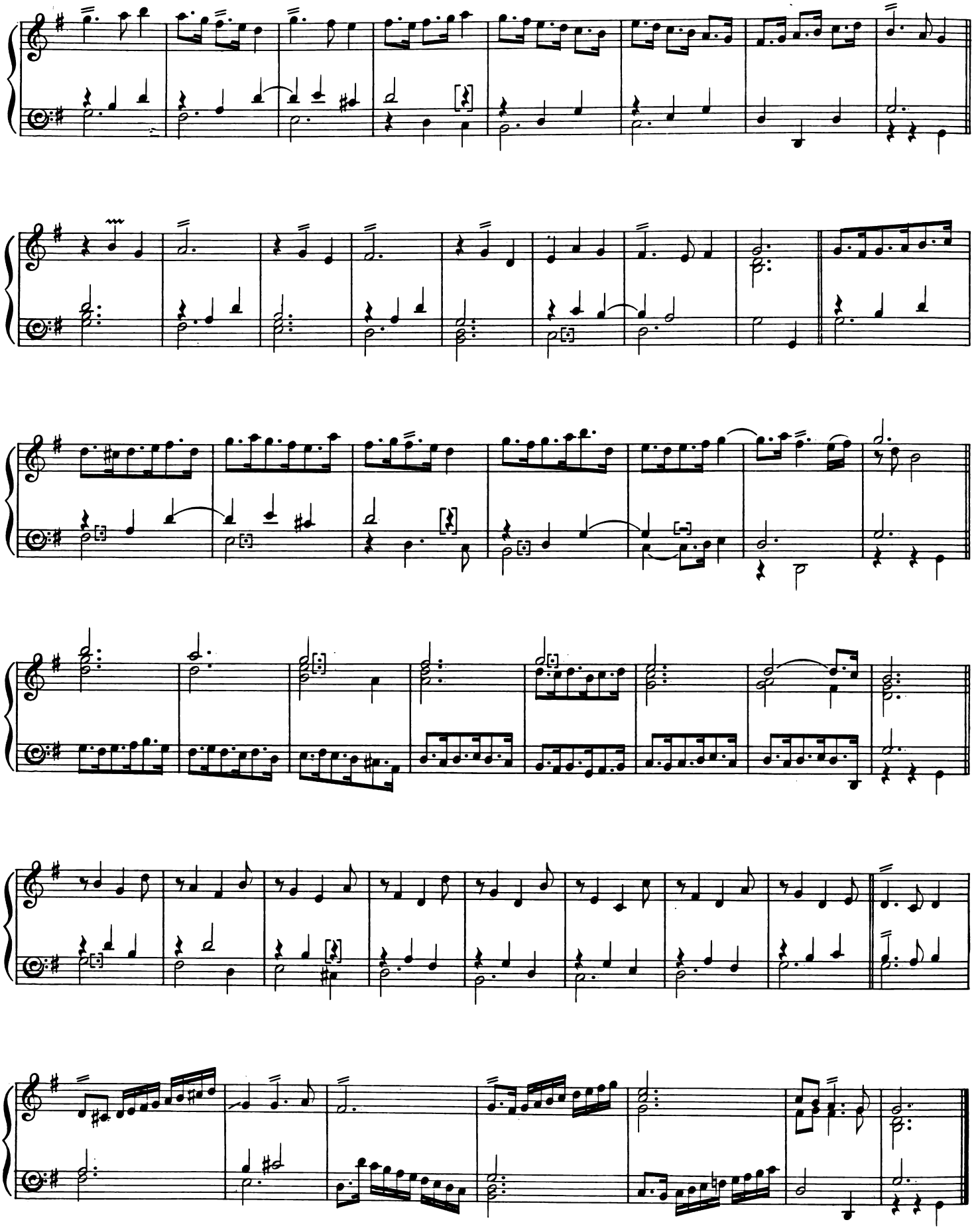


[AIR.]

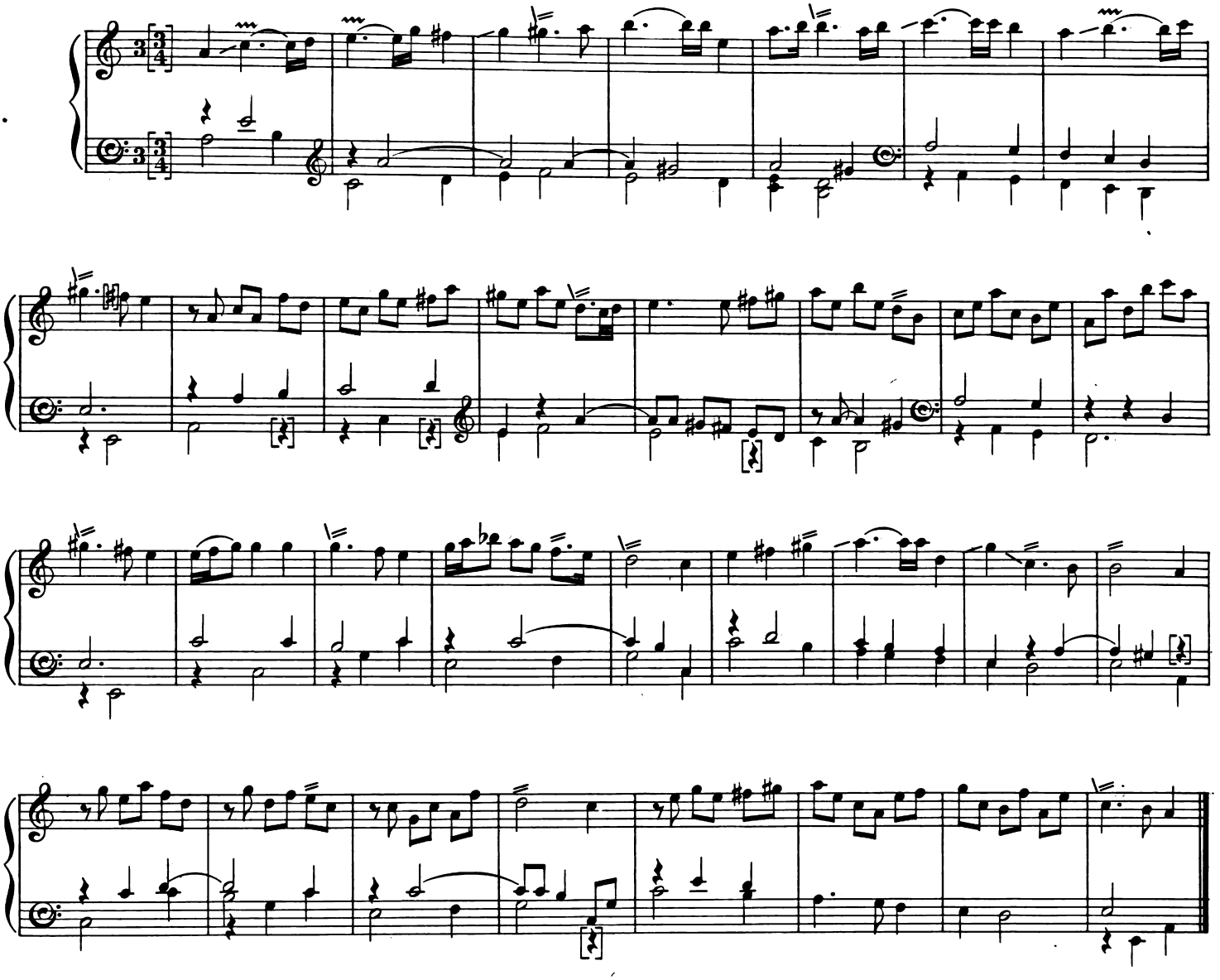


A GROUND IN GAMUT.





[LESSON.]



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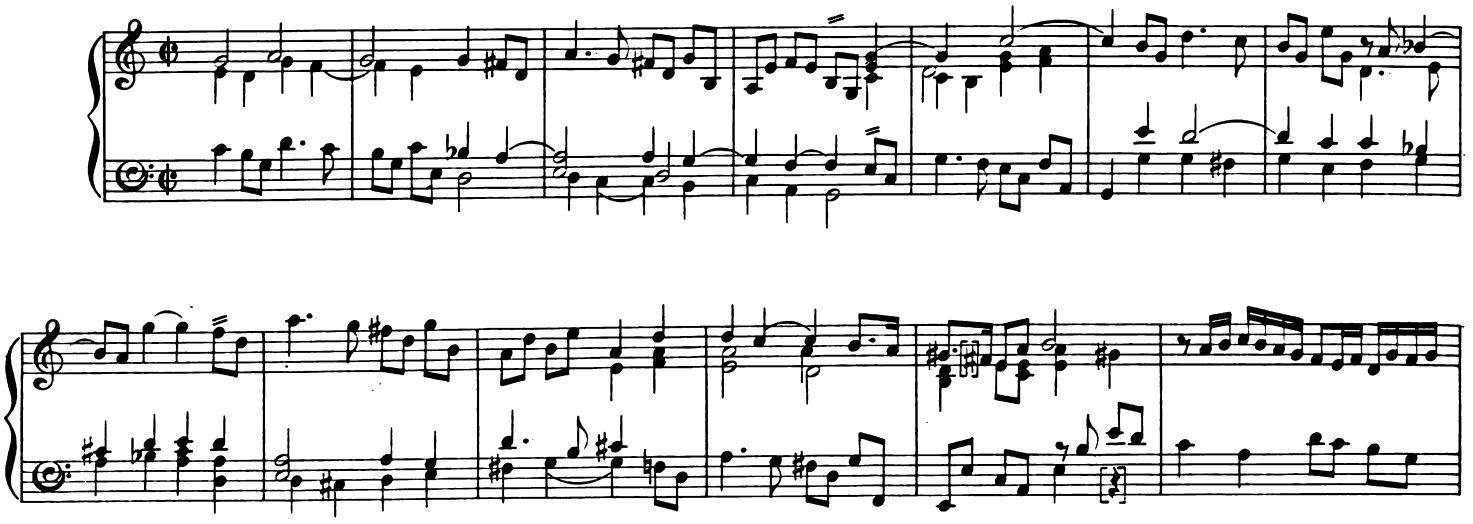
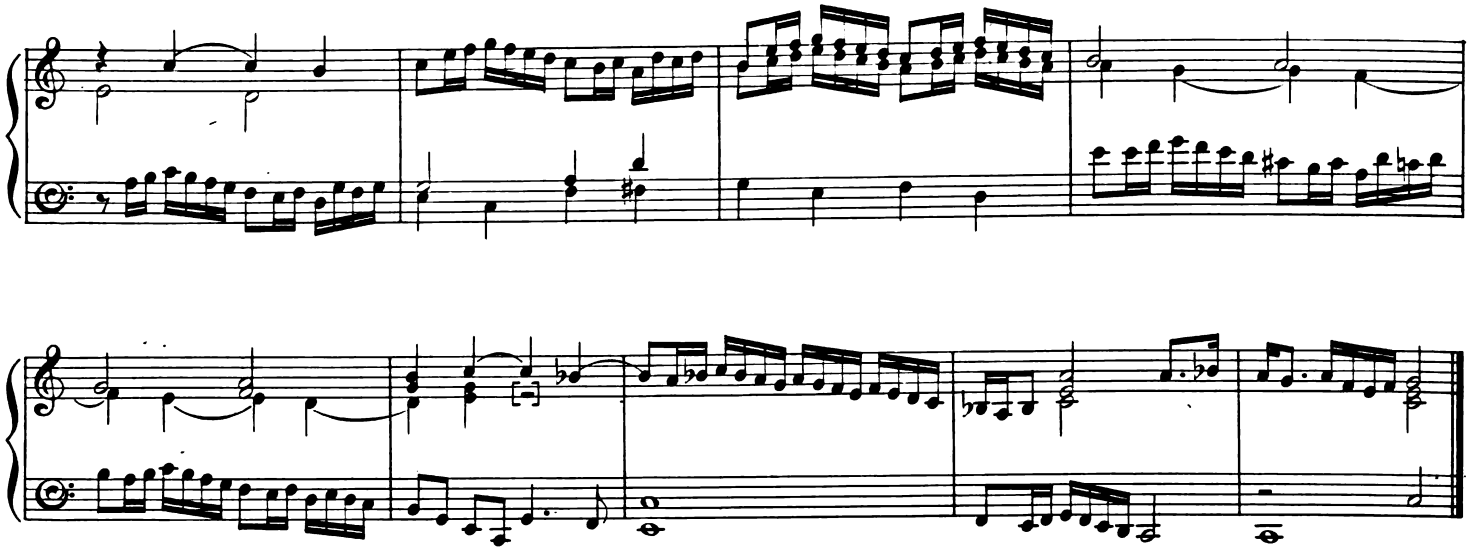
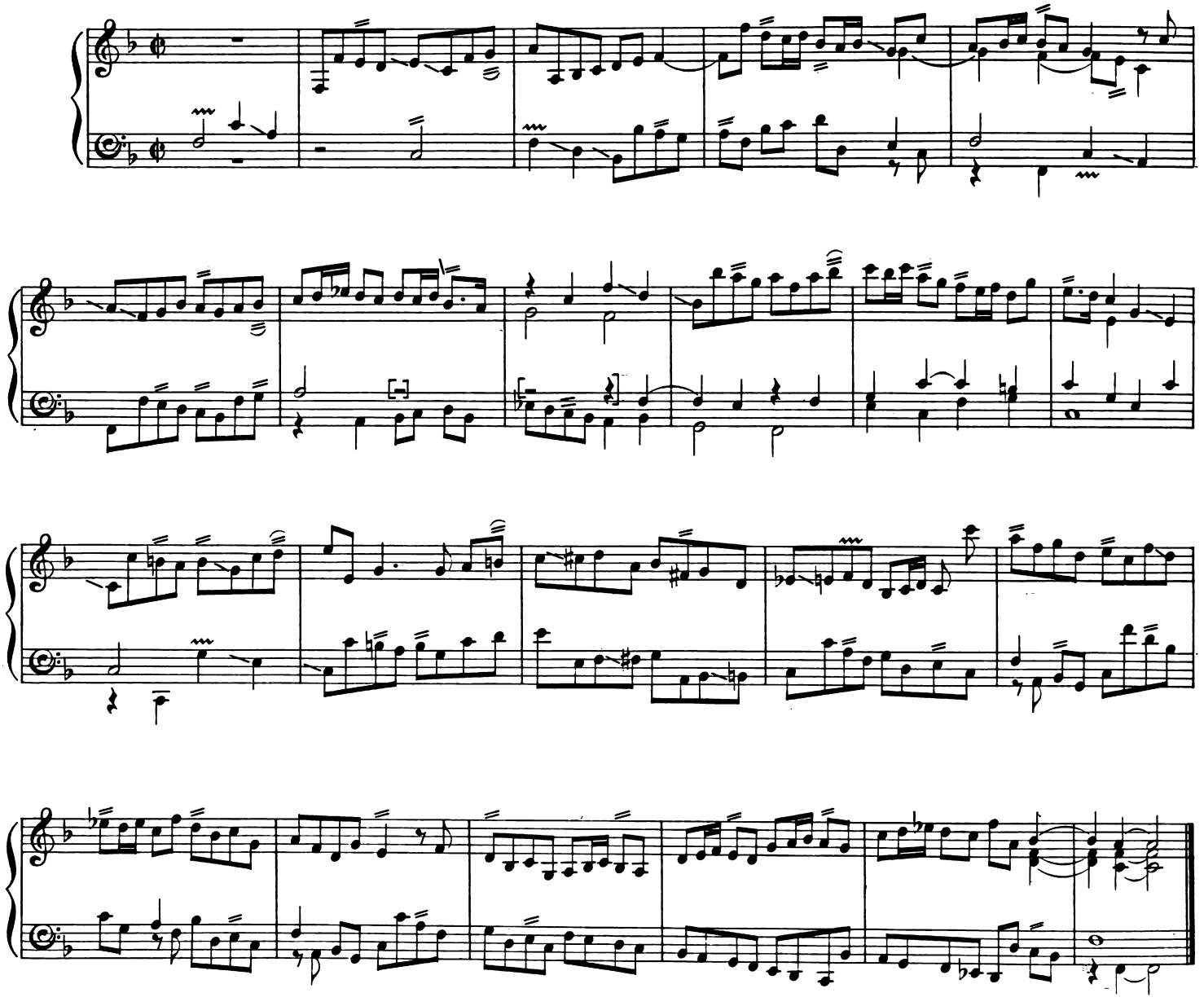
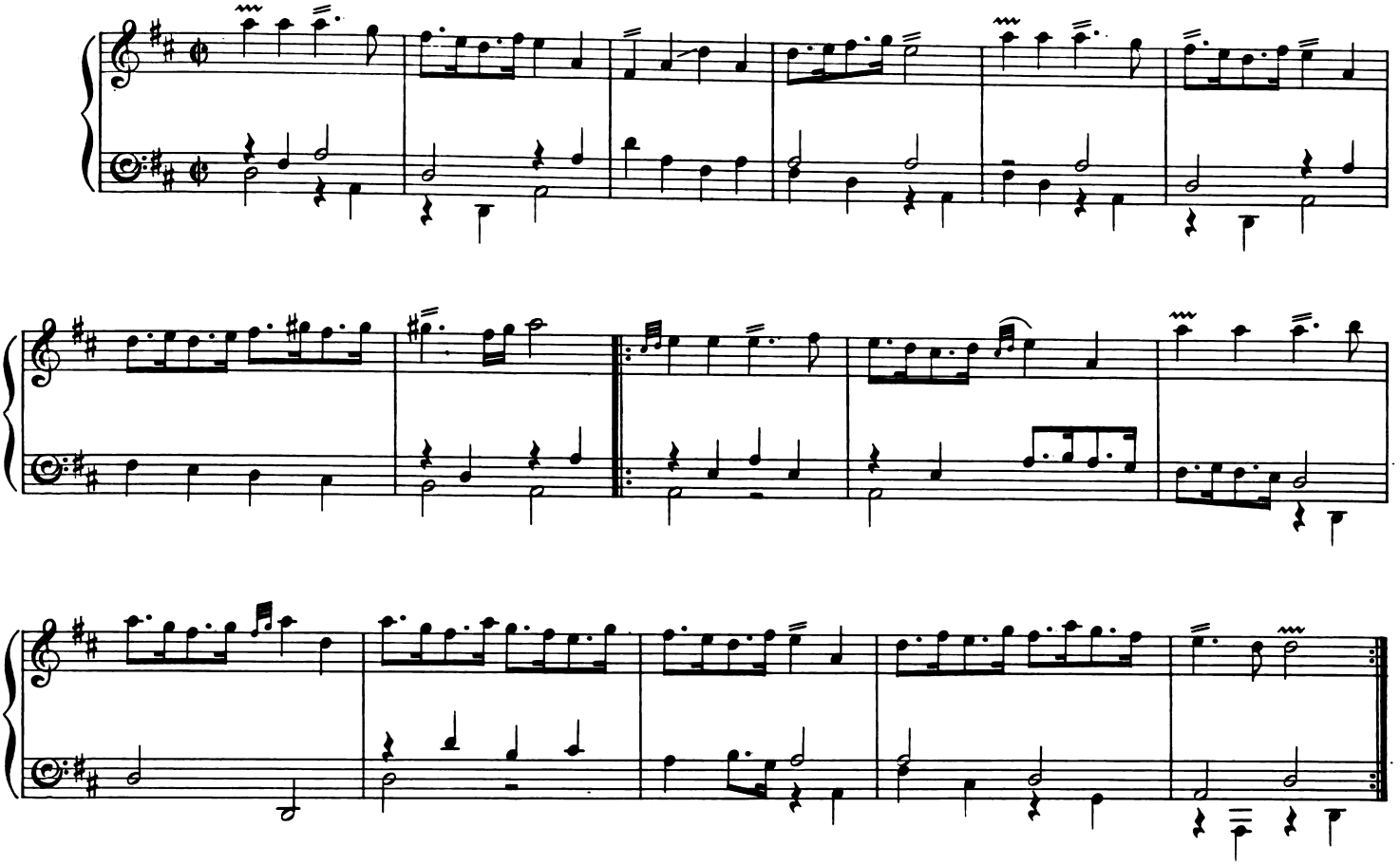




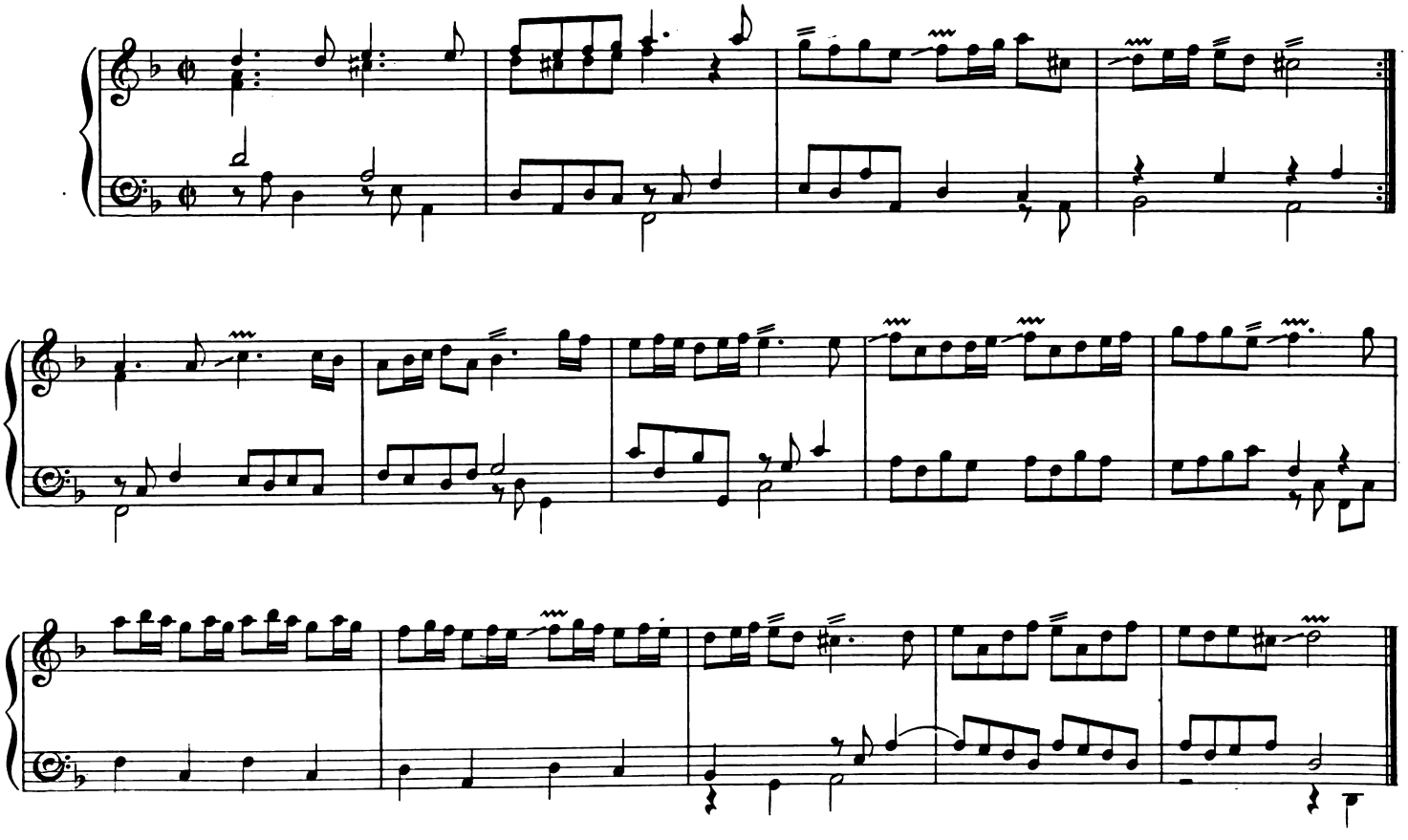
A VERSE.



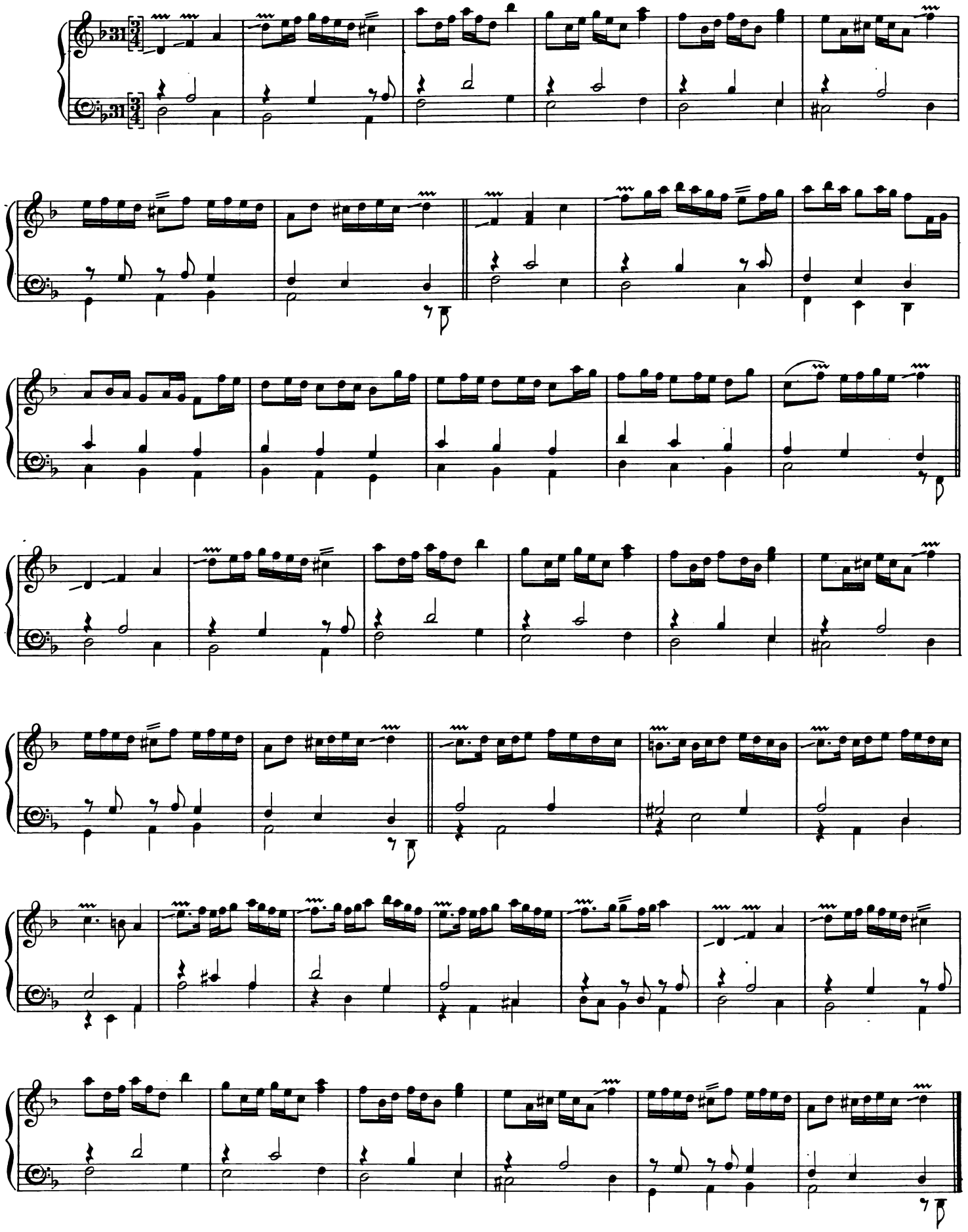
TRUMPET TUNE.



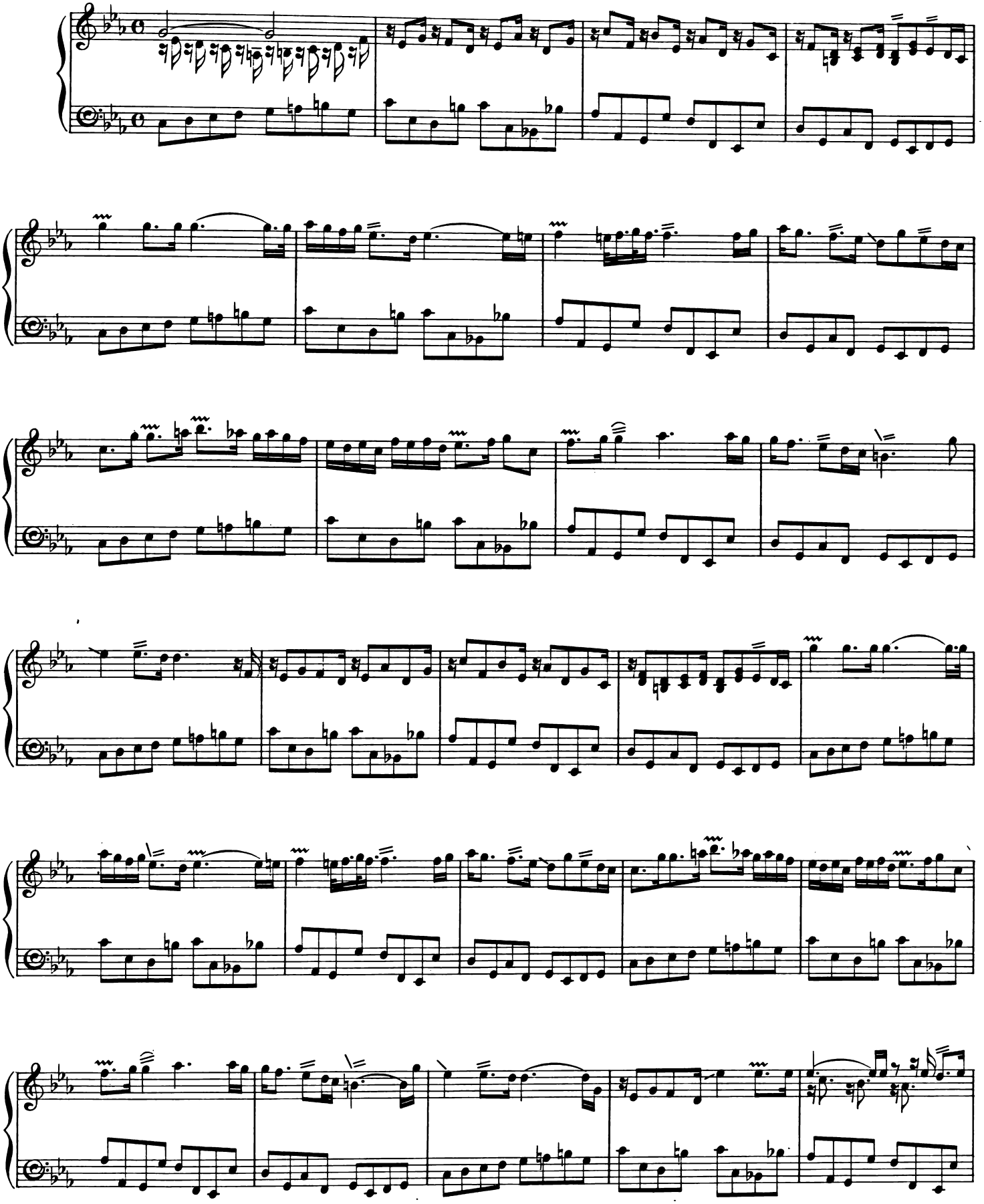
AIR.

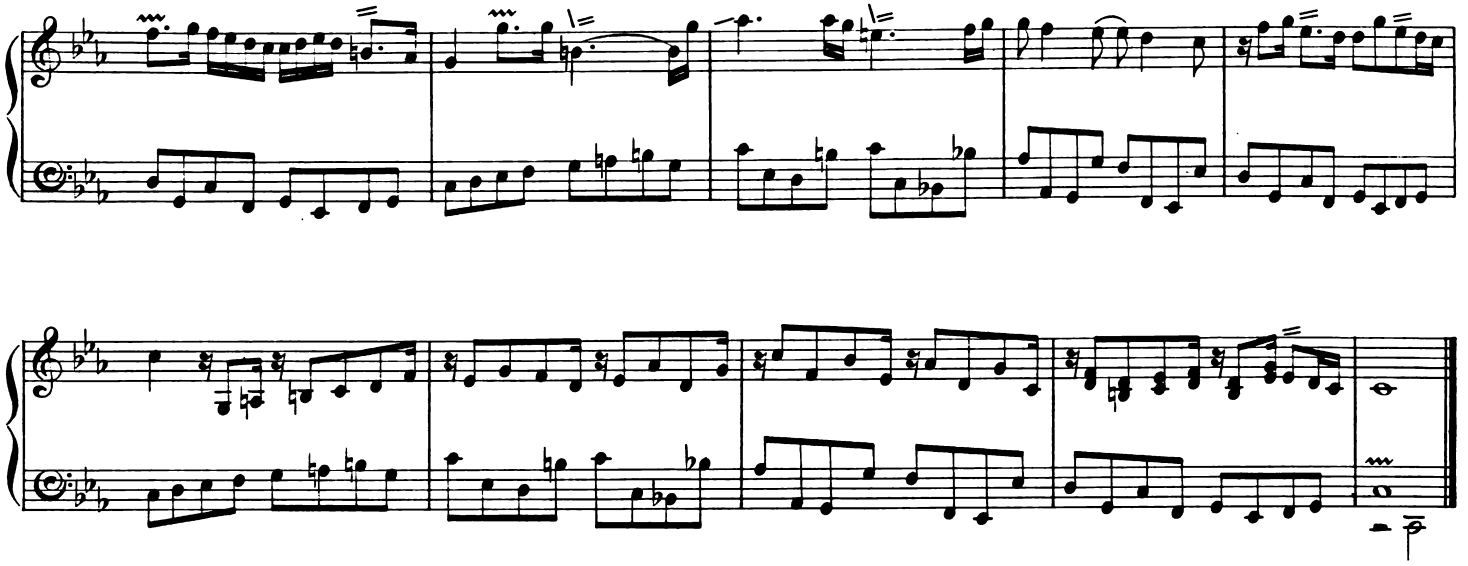


RONDO.

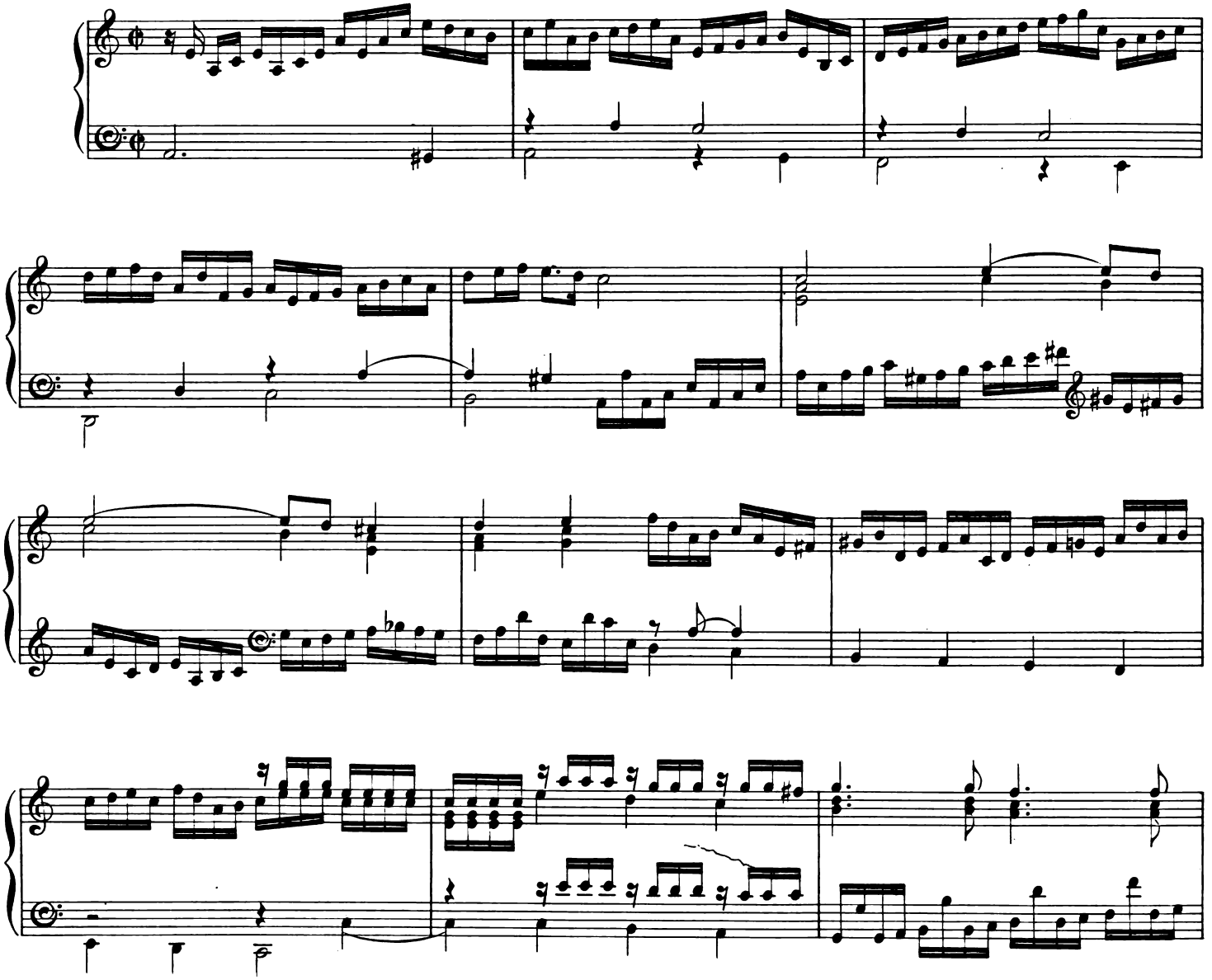


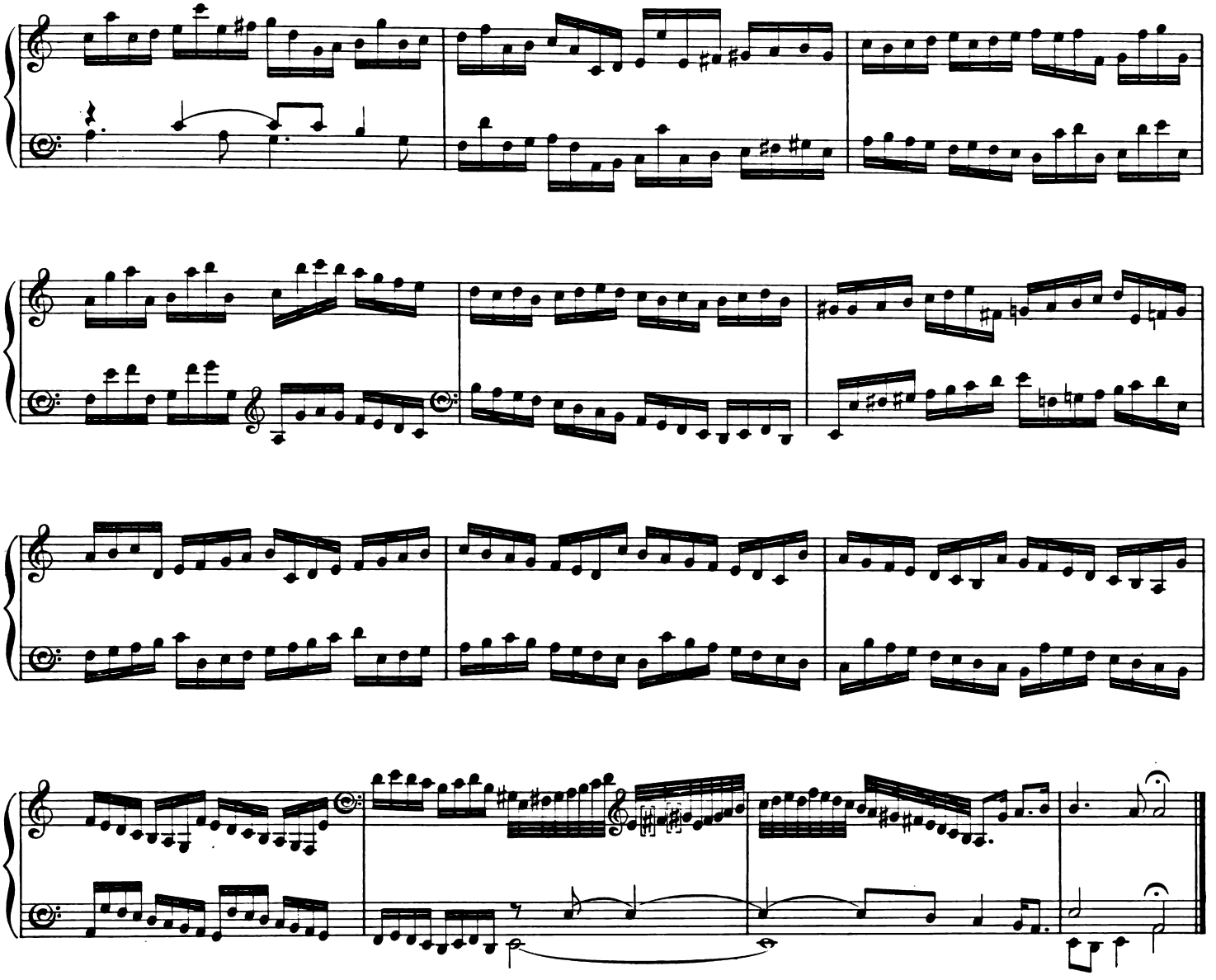
GROUND.



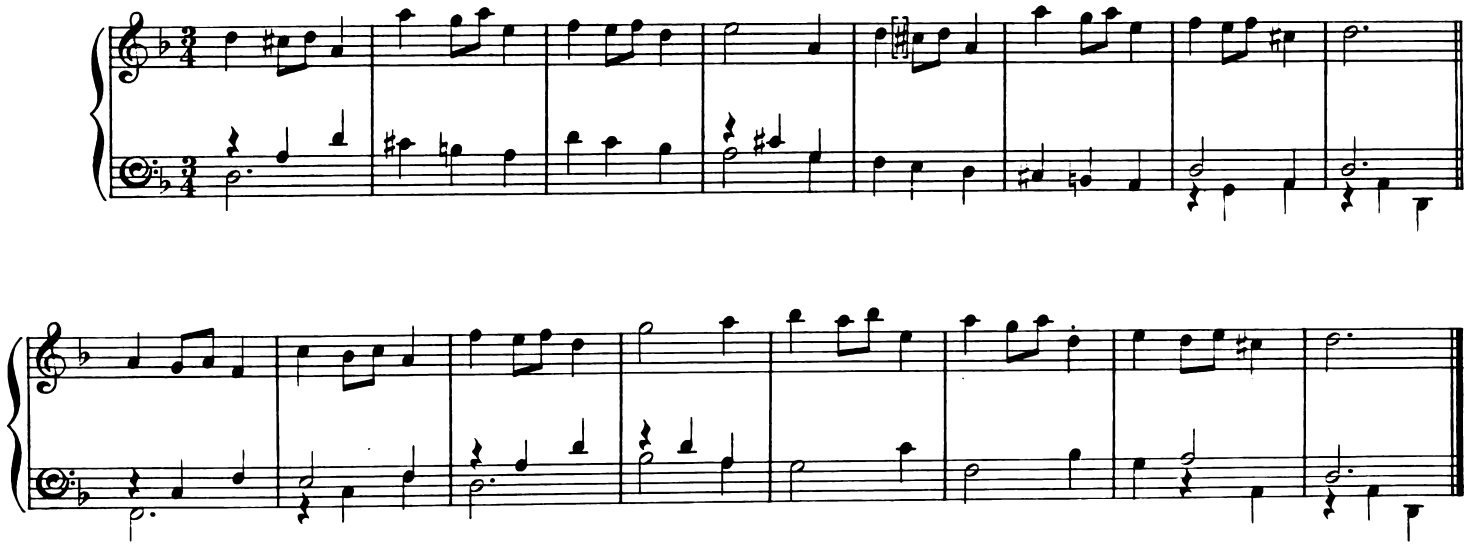


PRELUDE.

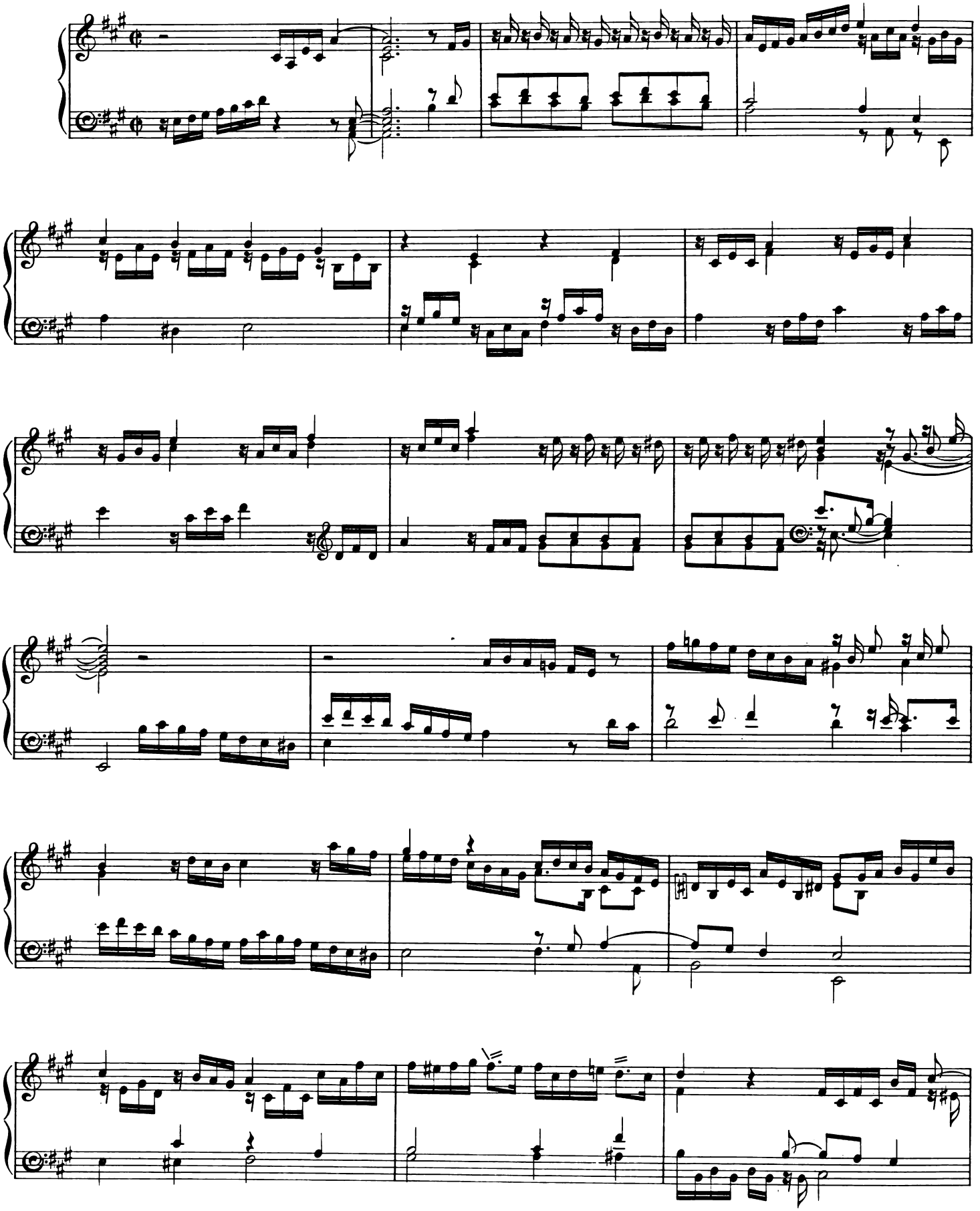


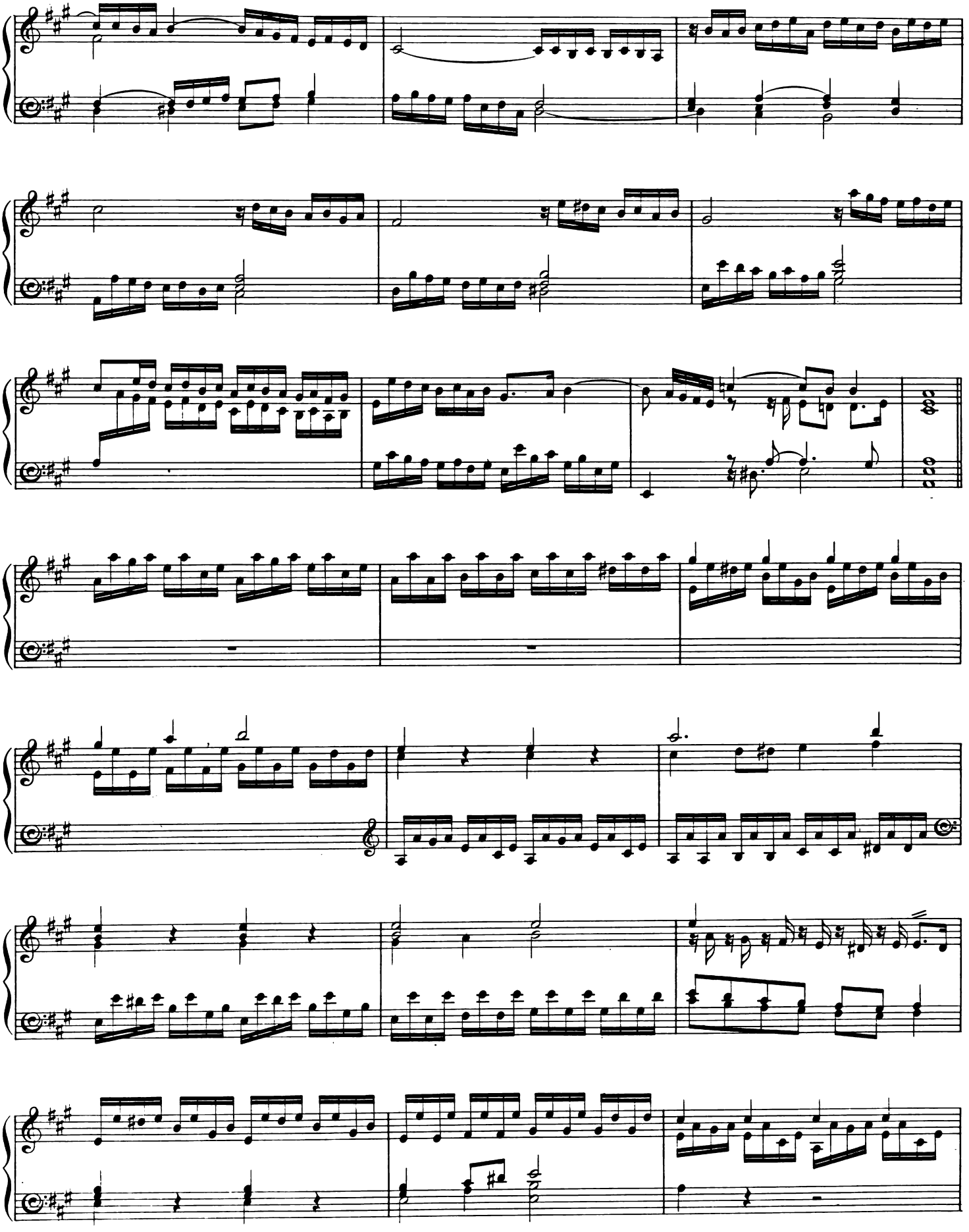


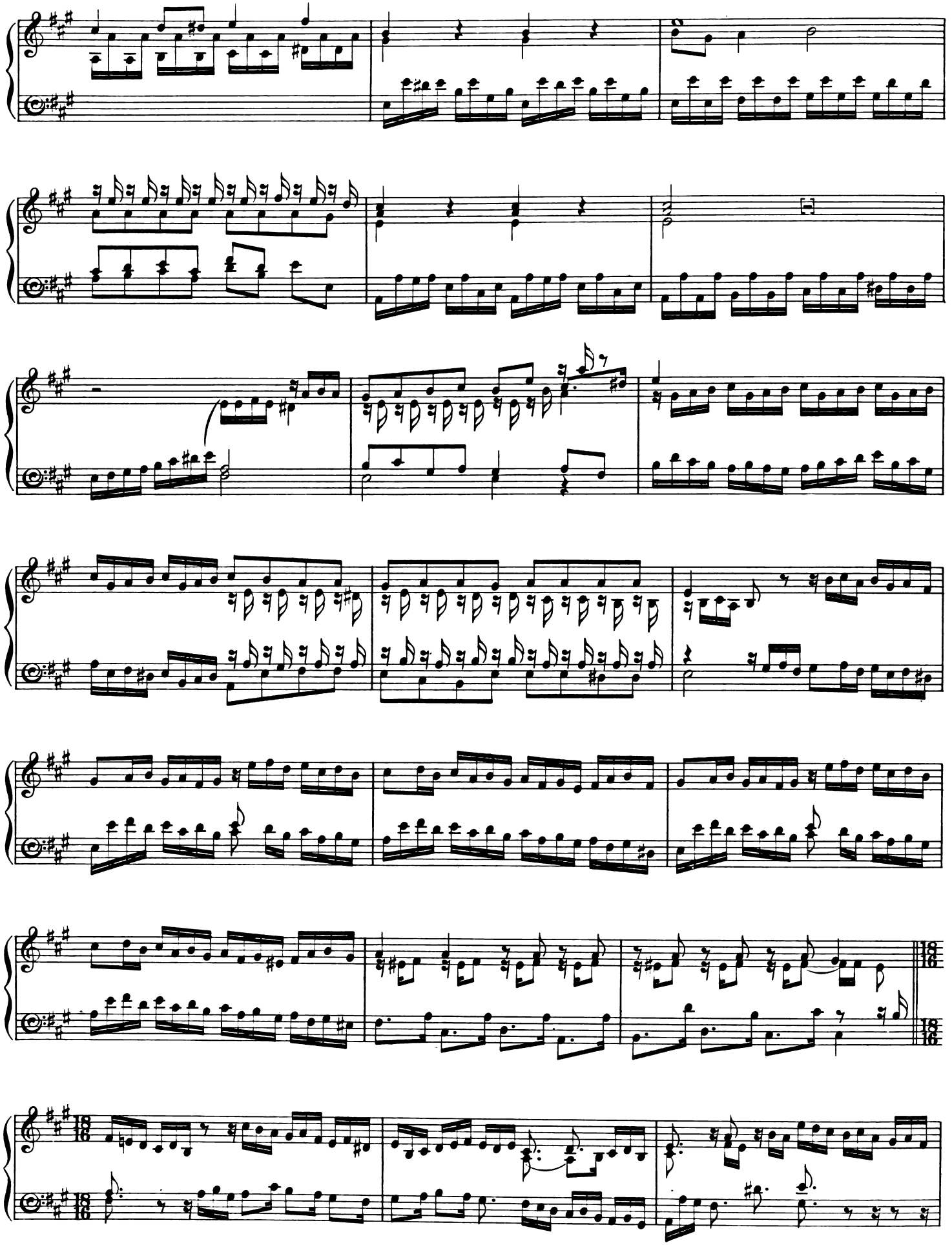
AIR.

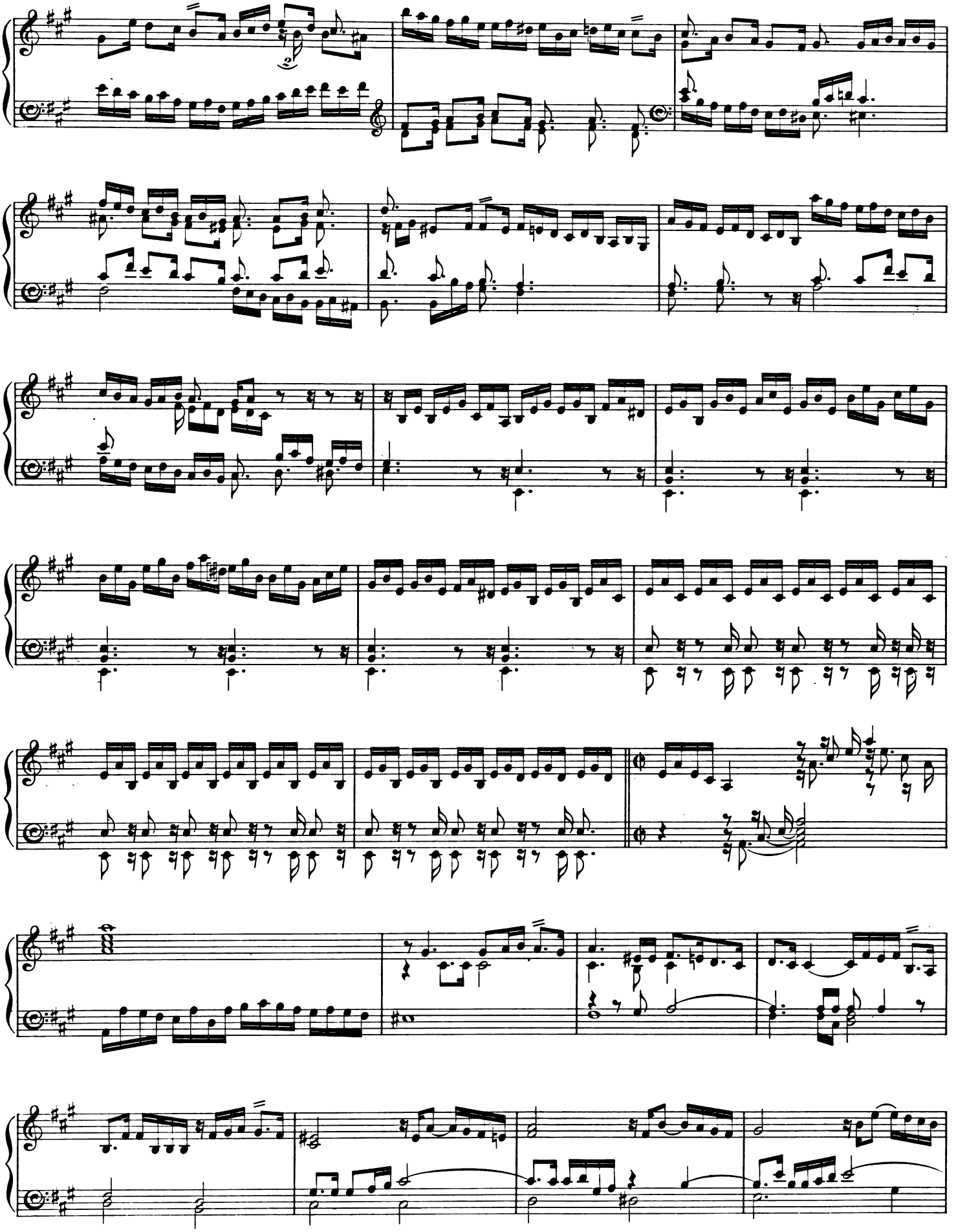


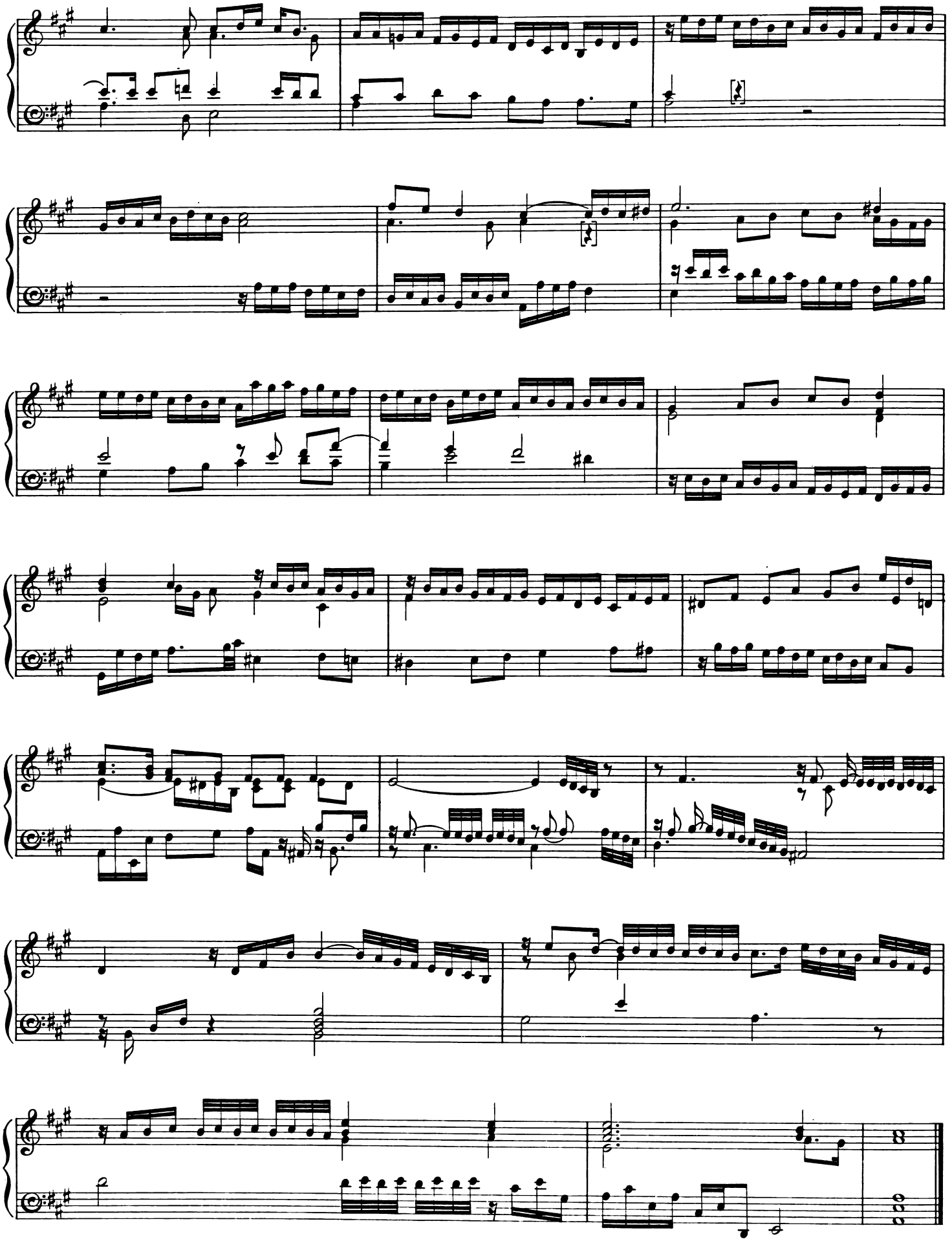
TOCCATA.











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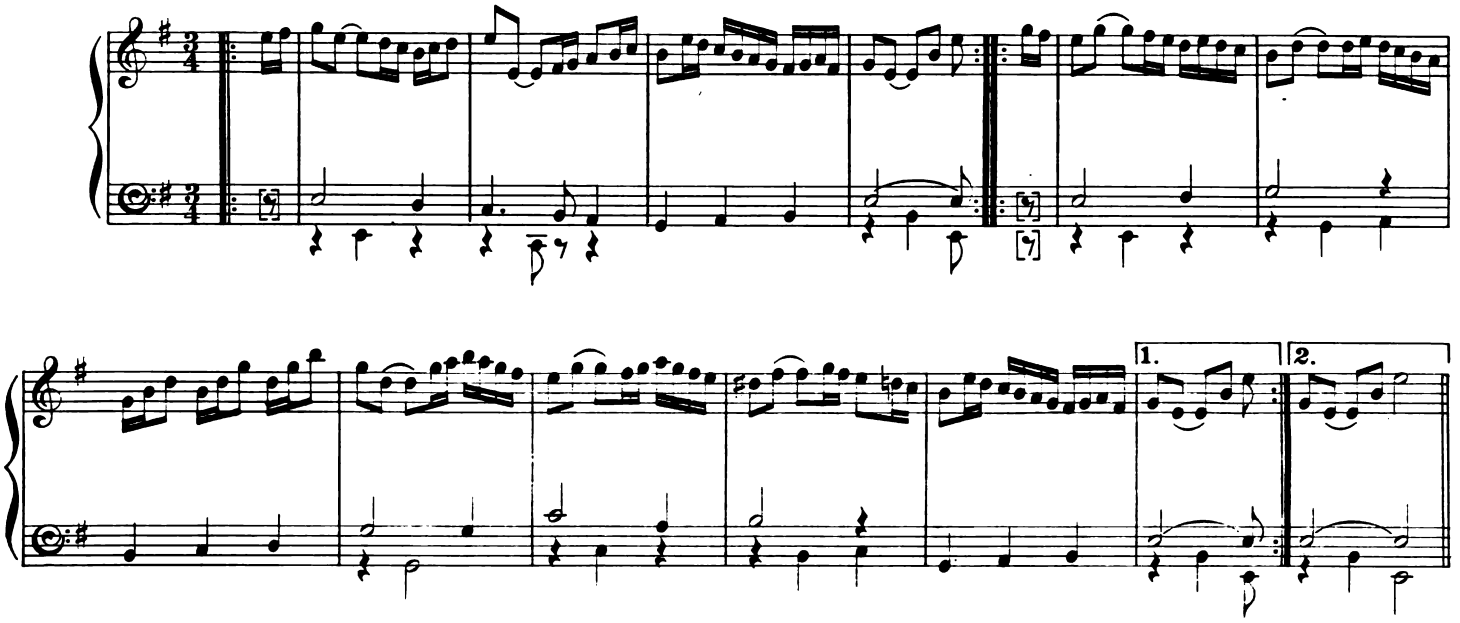
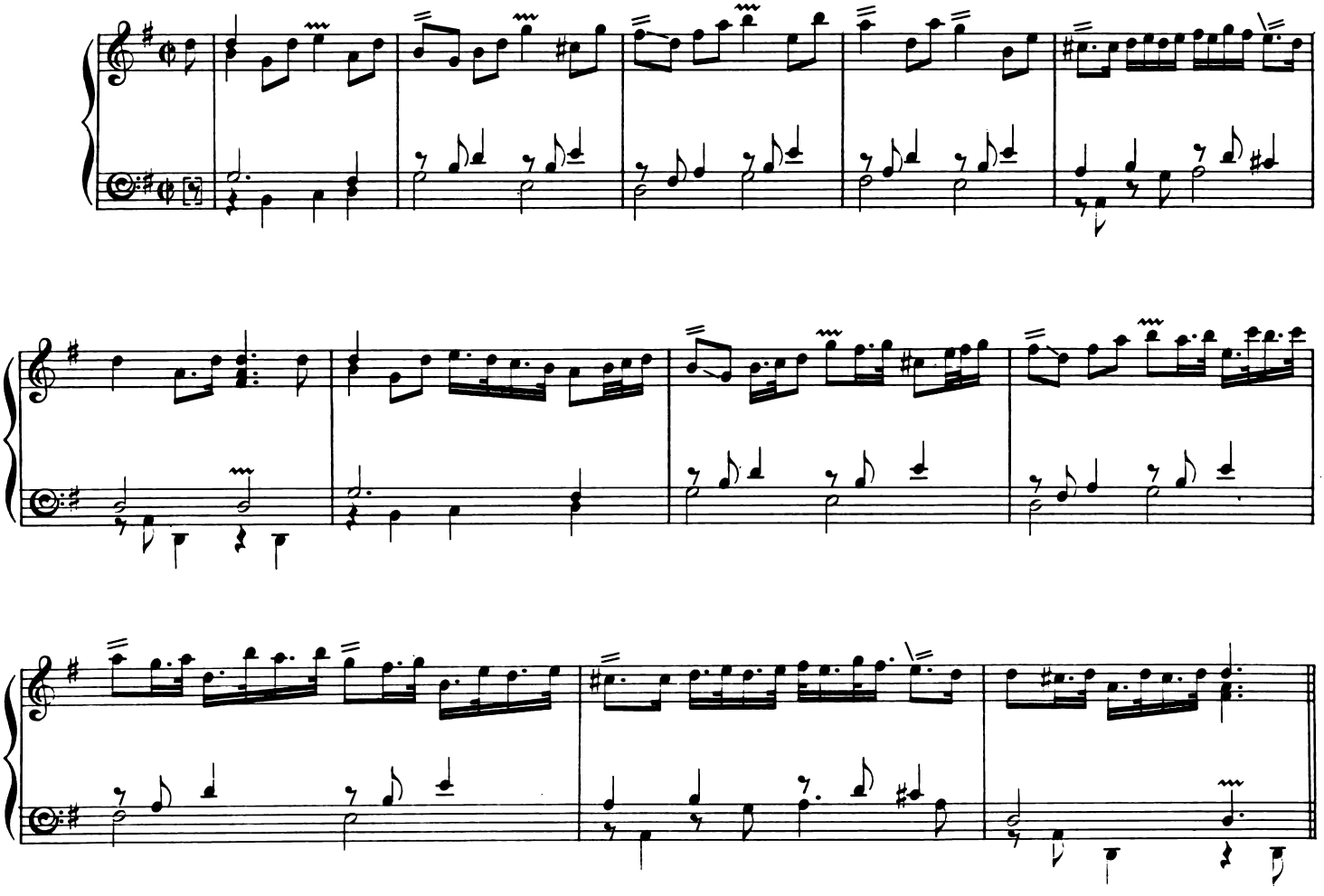
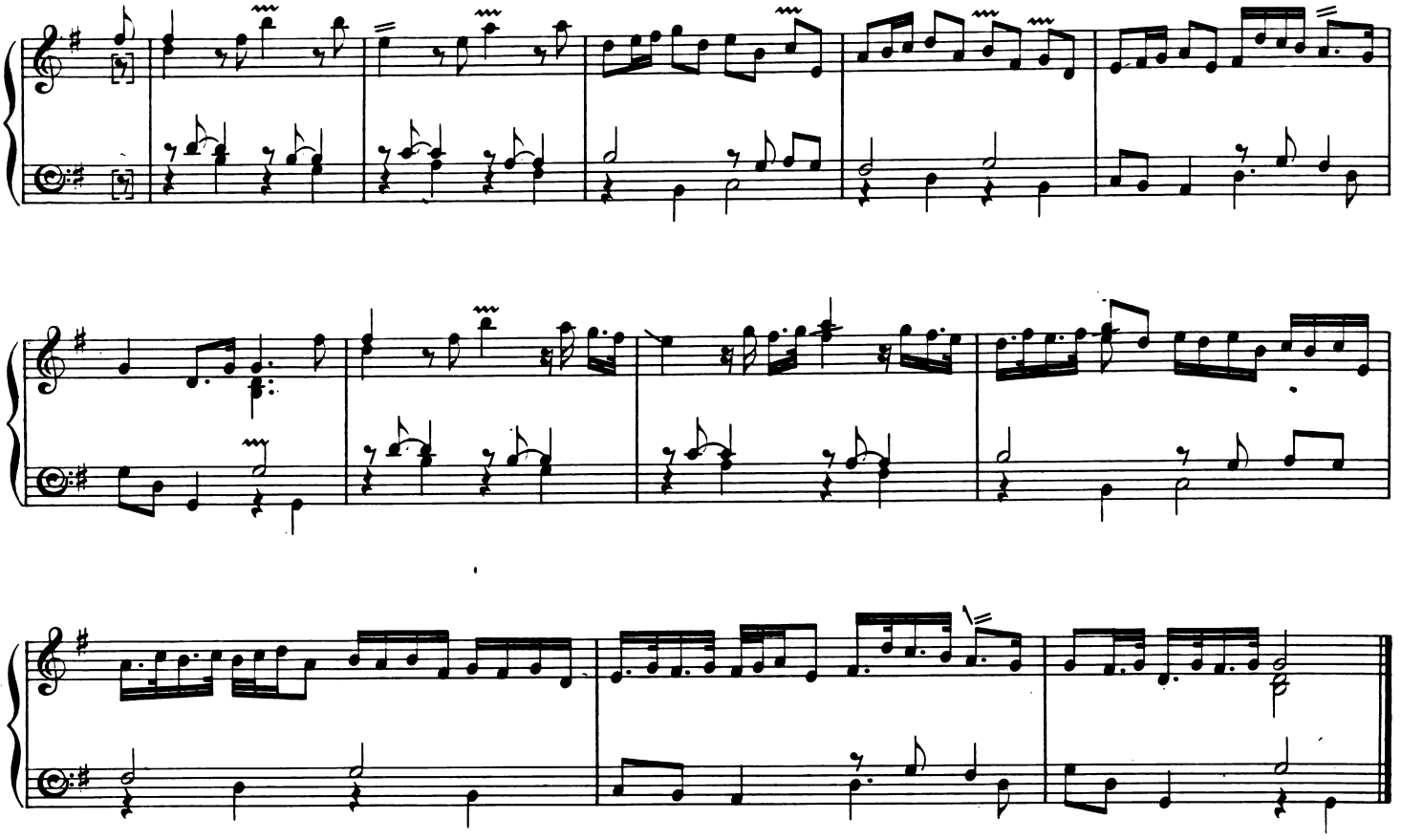
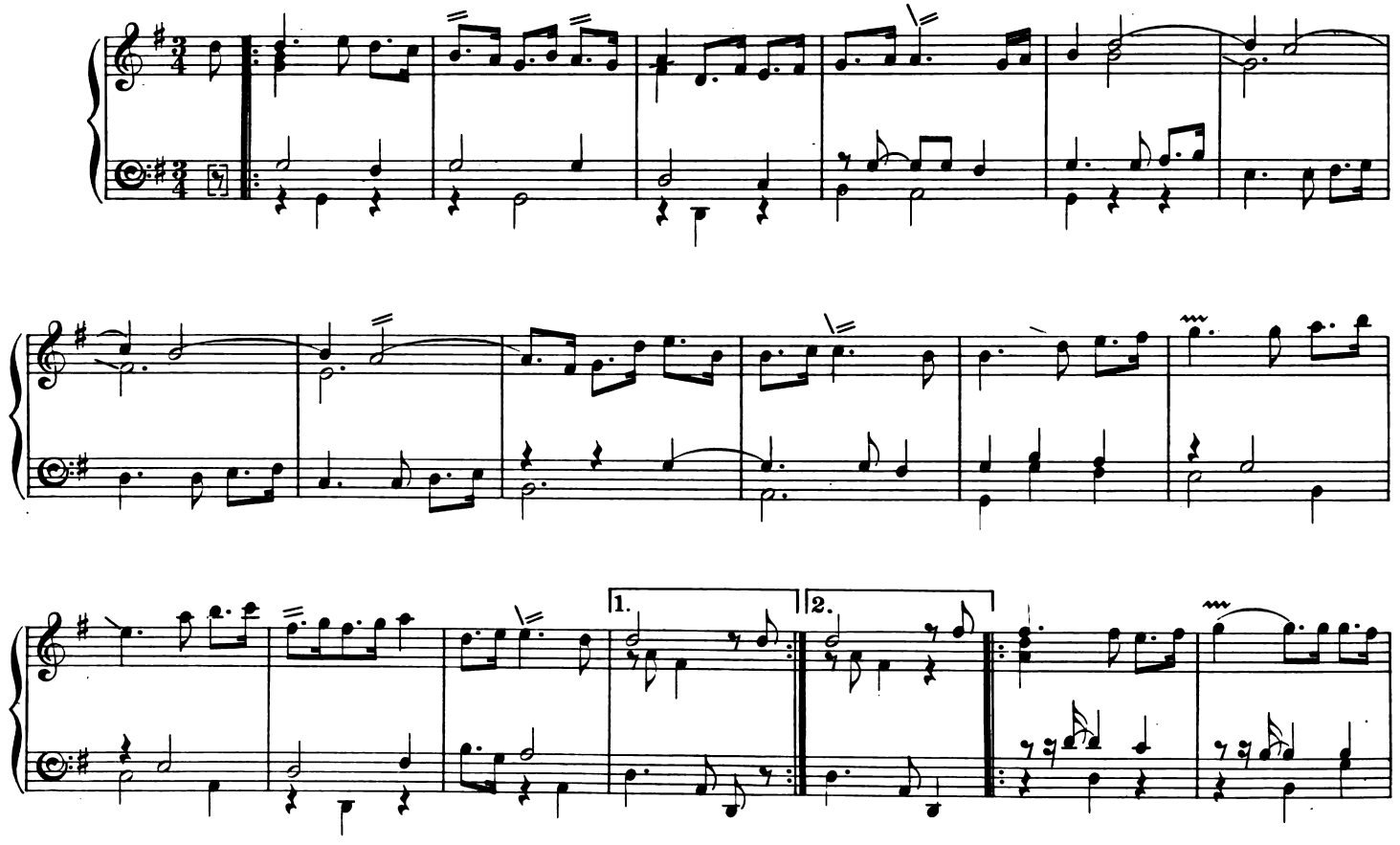


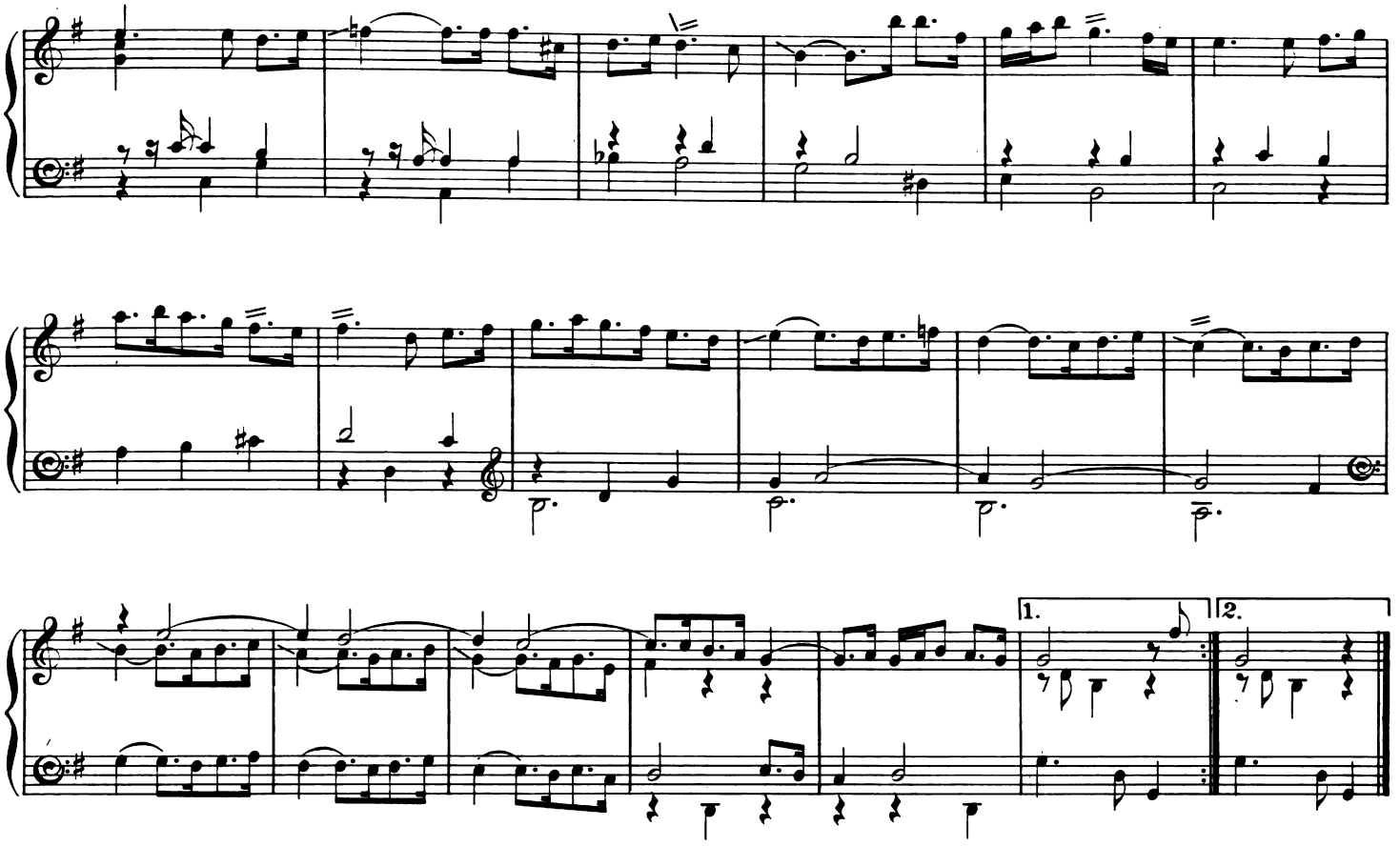
ALMAND.





CORANT.





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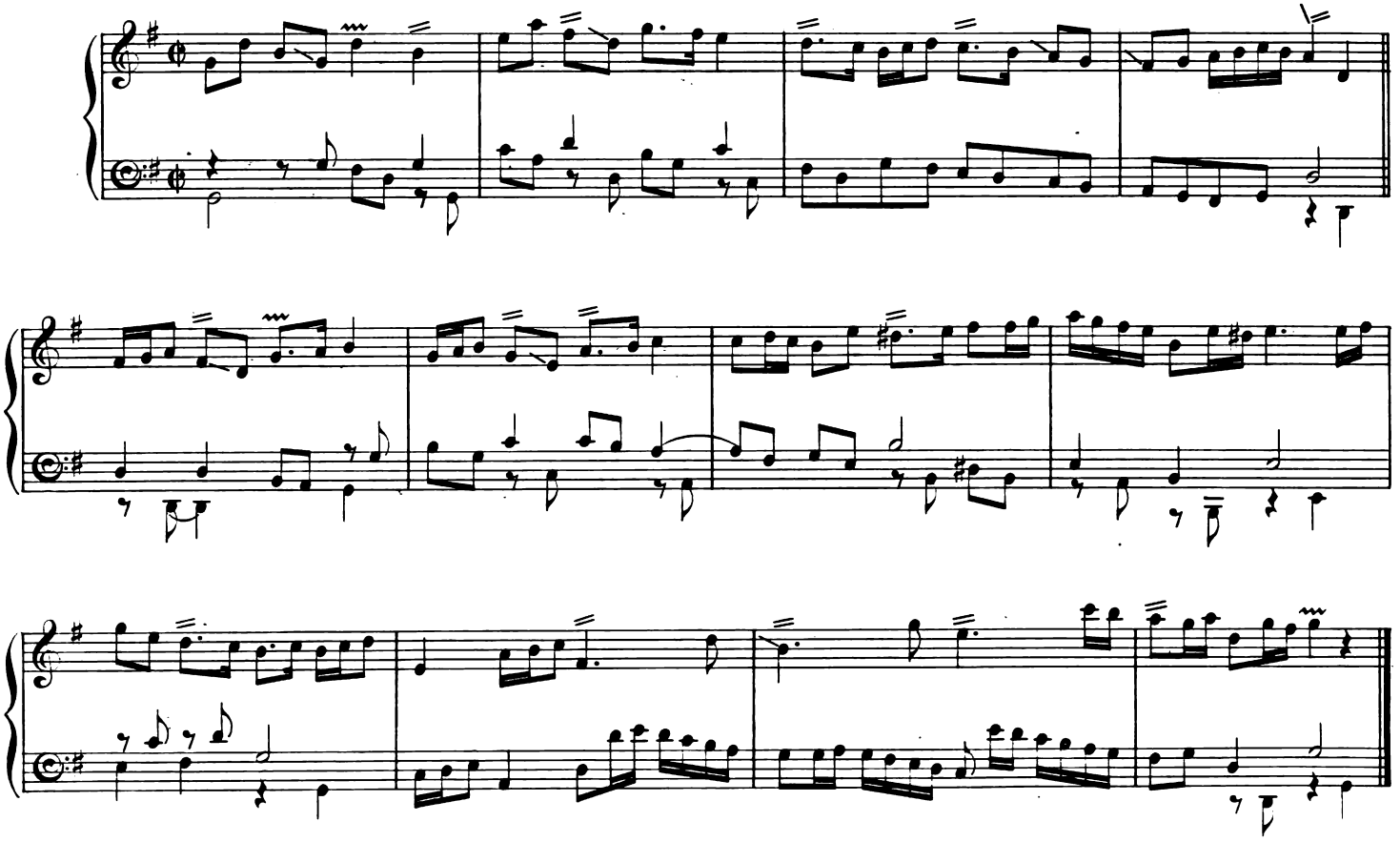

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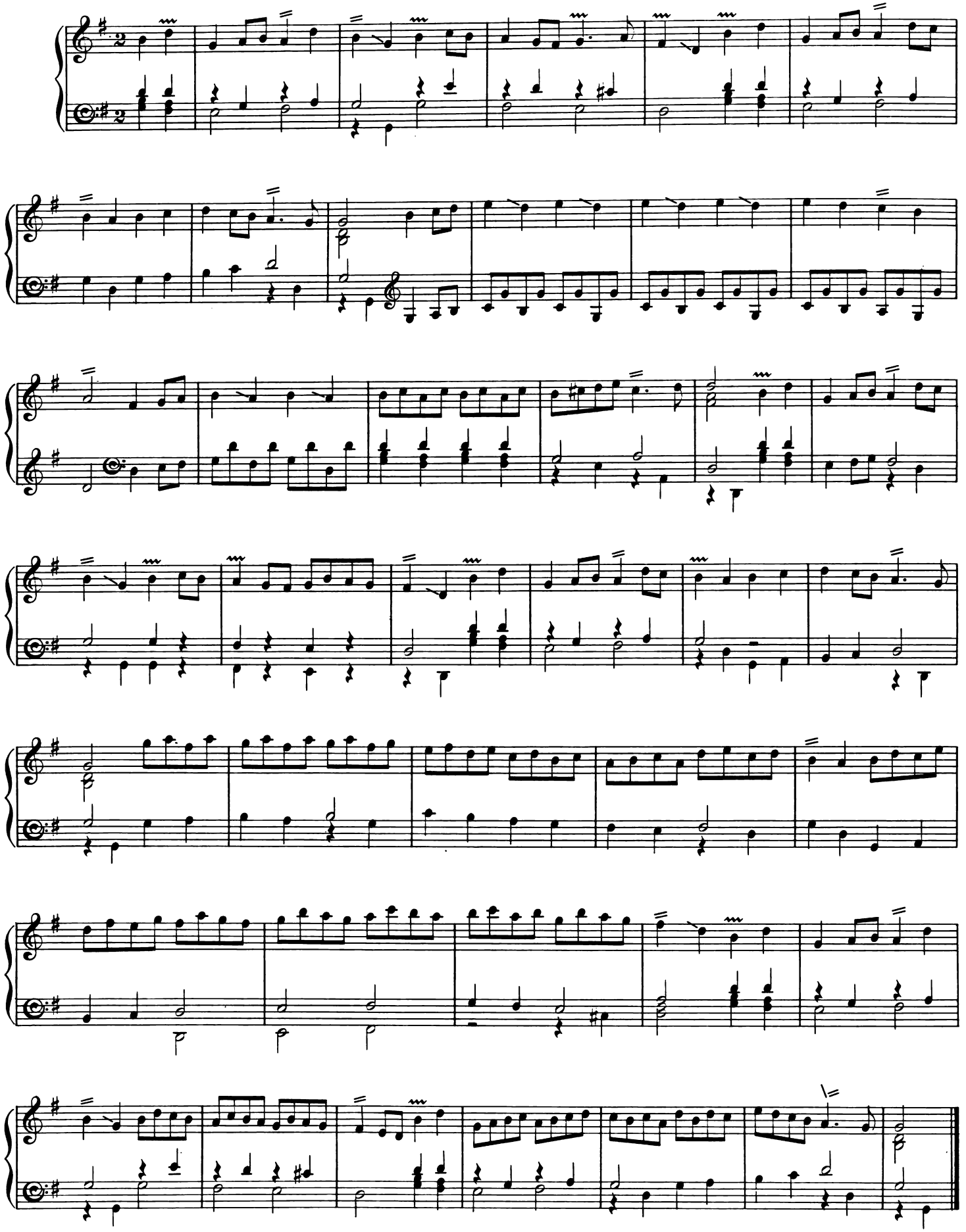

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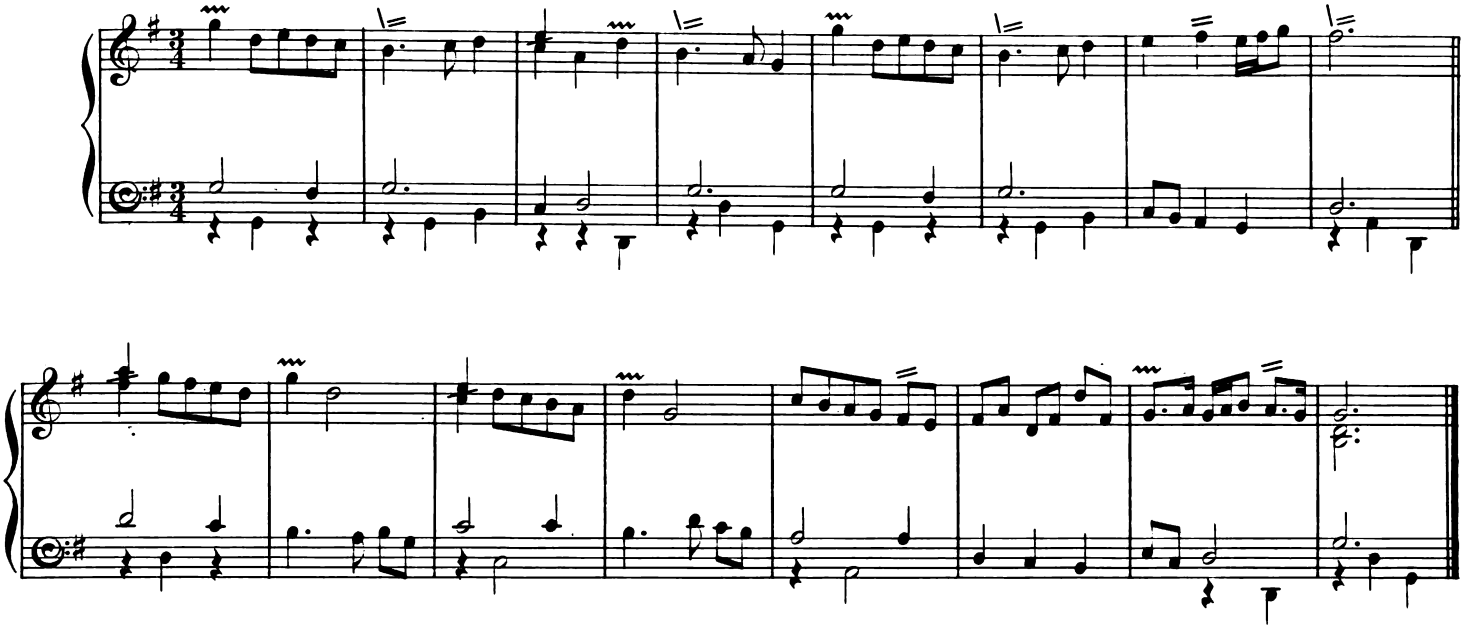

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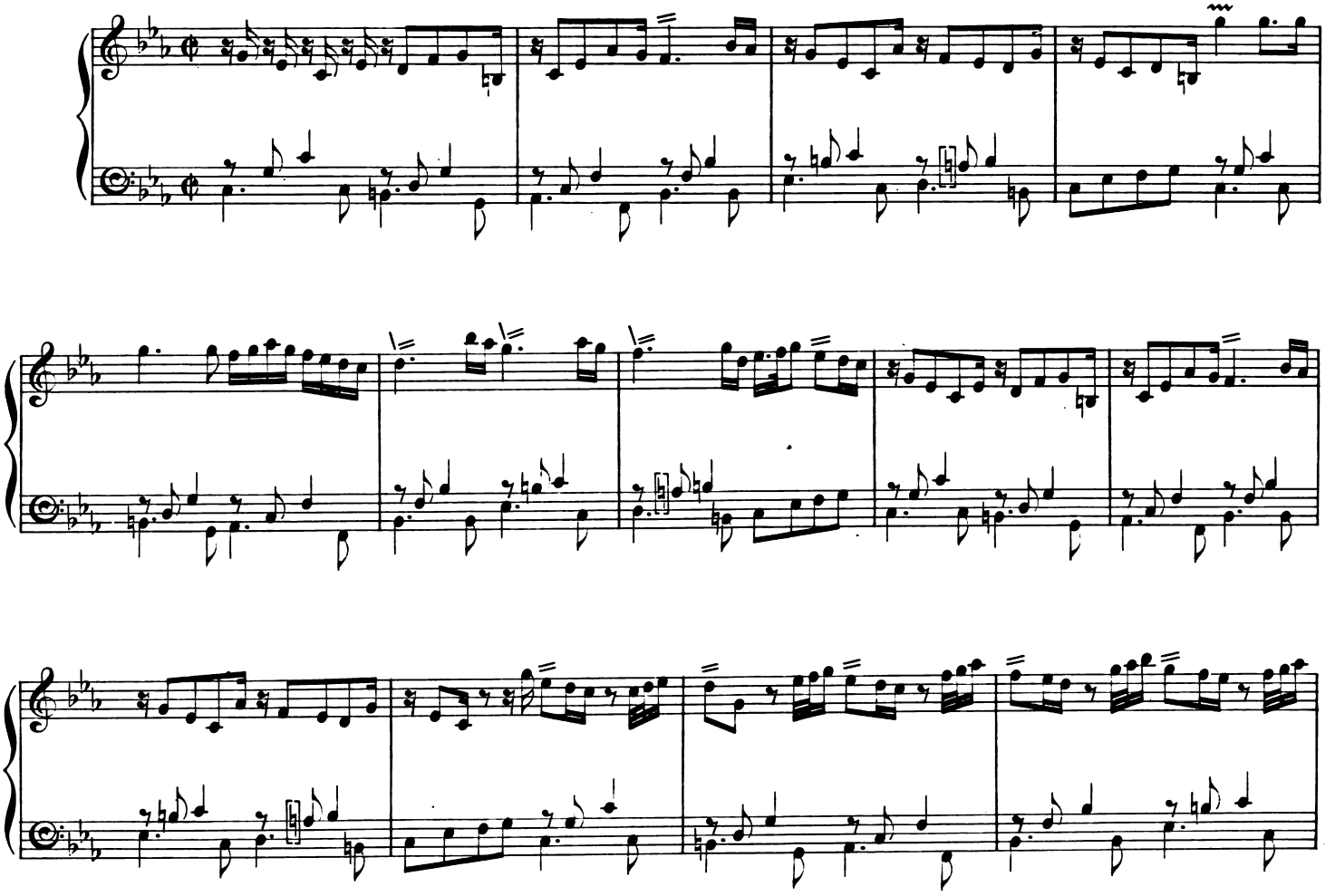

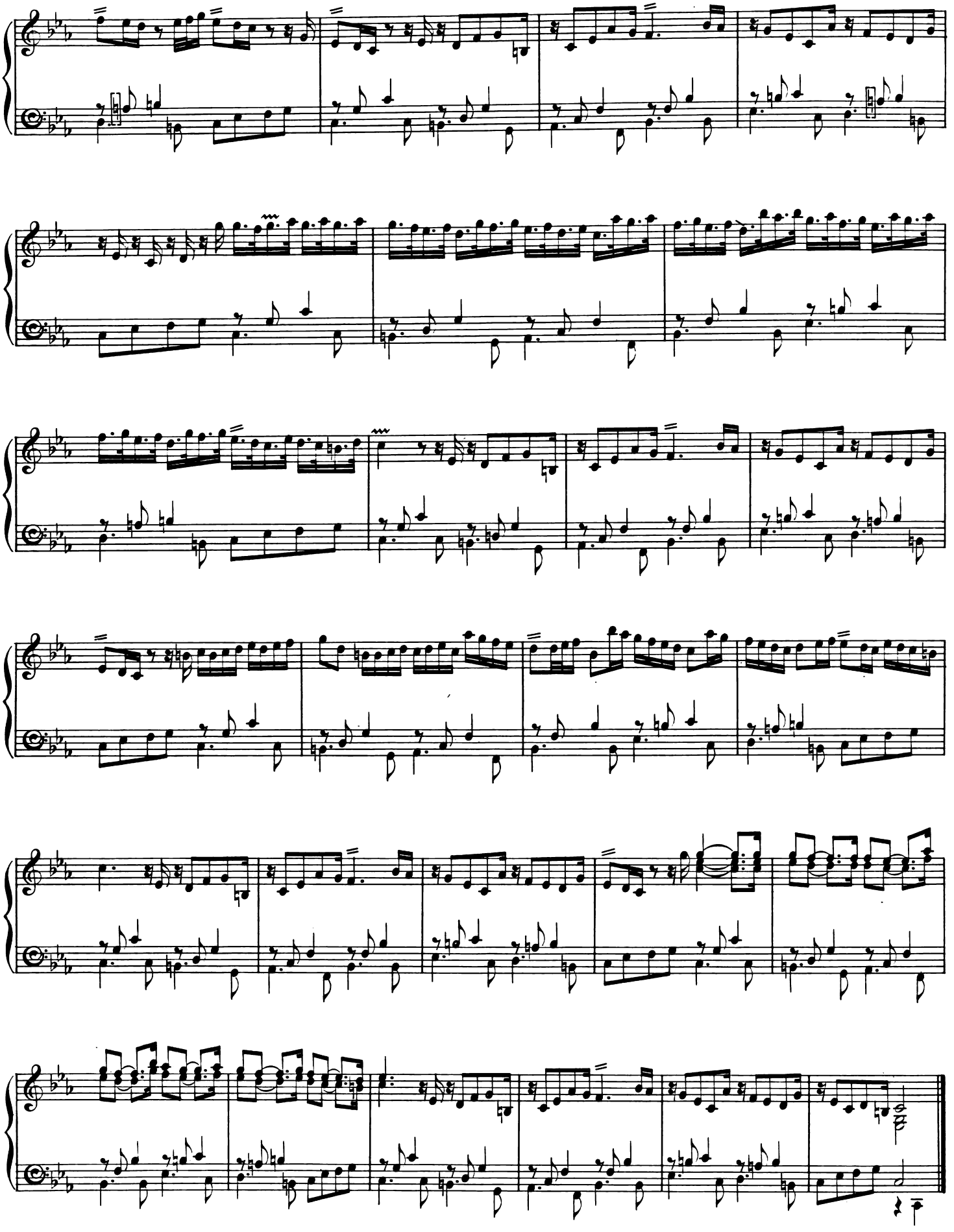

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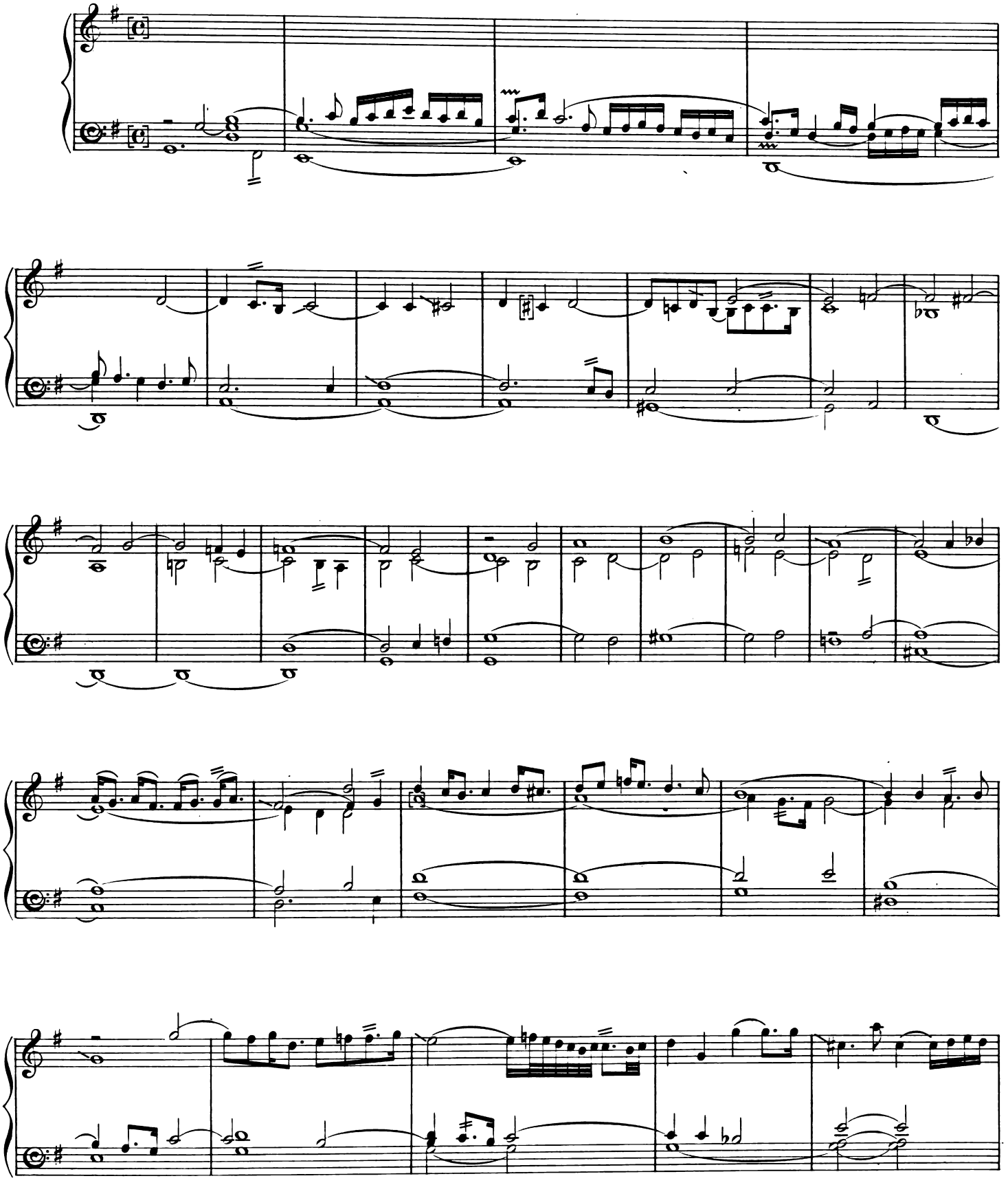
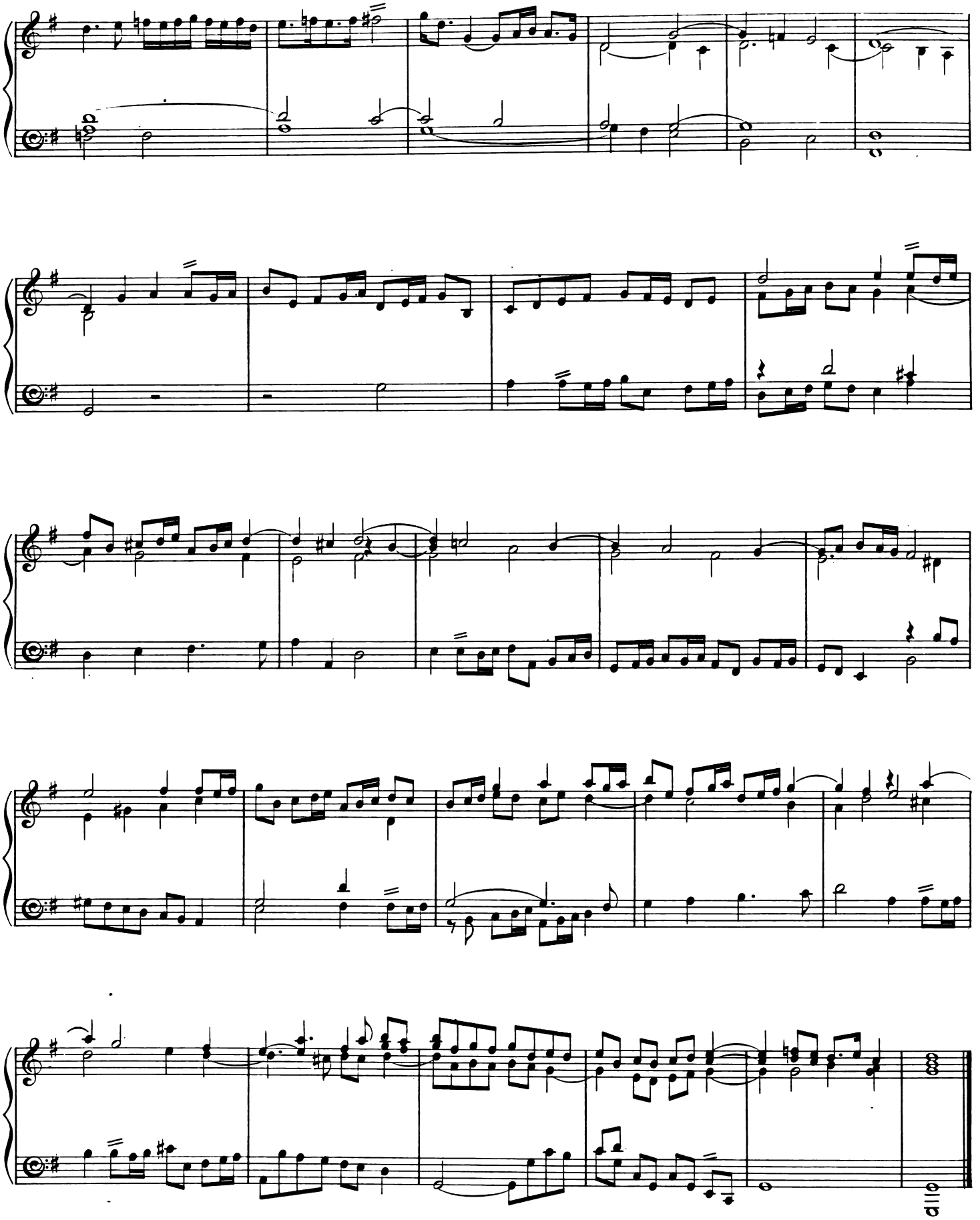
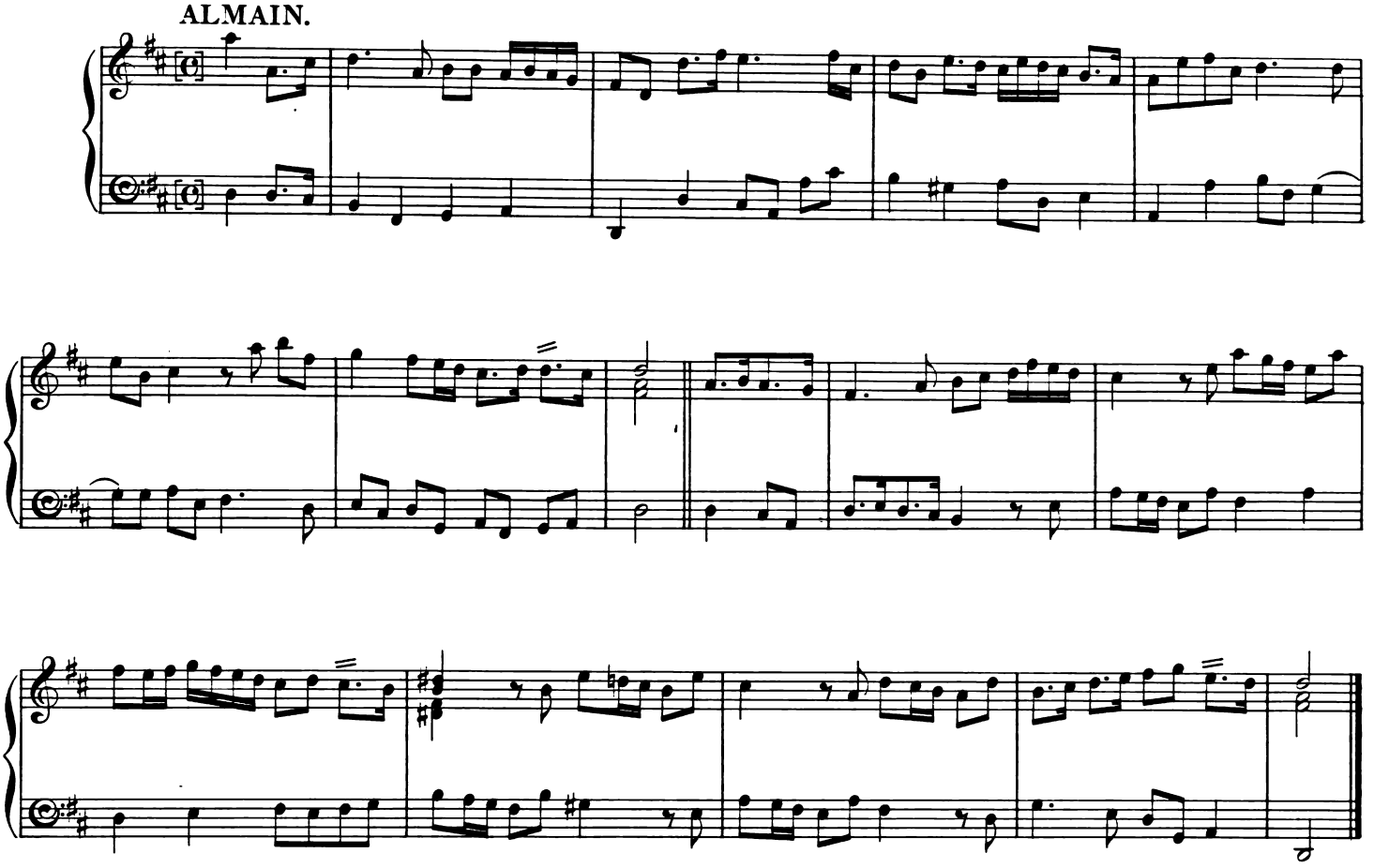




ALMAIN AND BORRY

in D-sol-Re♯.

ALMAIN.



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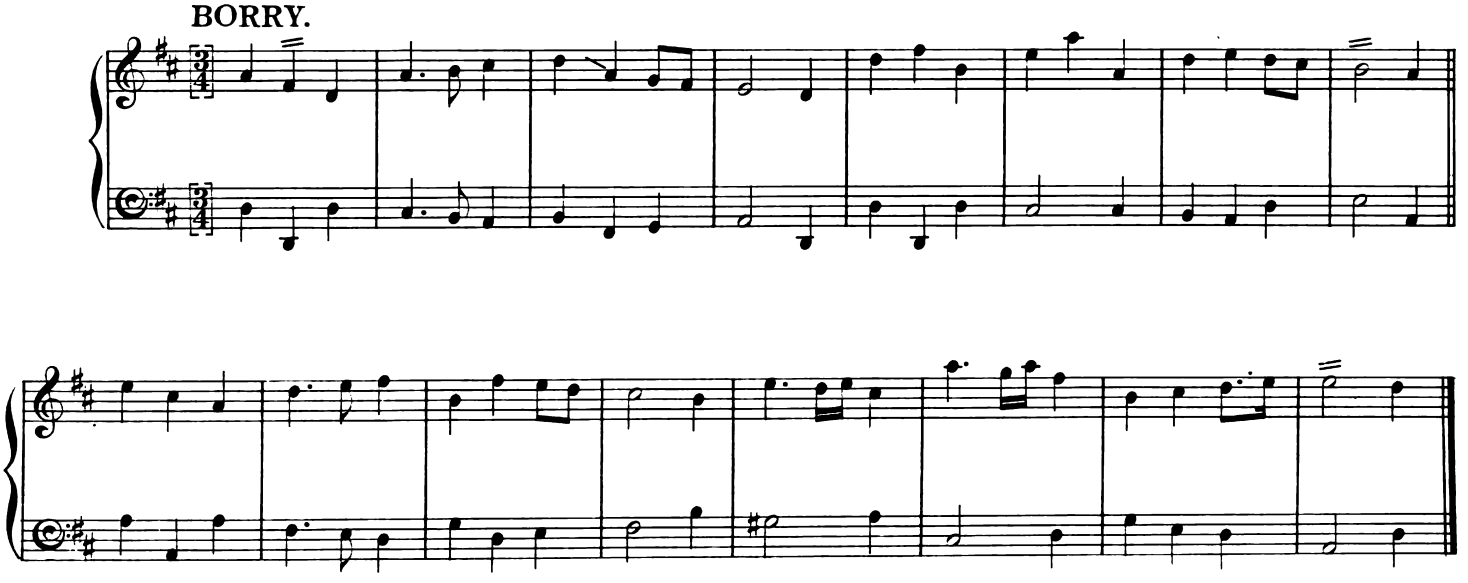
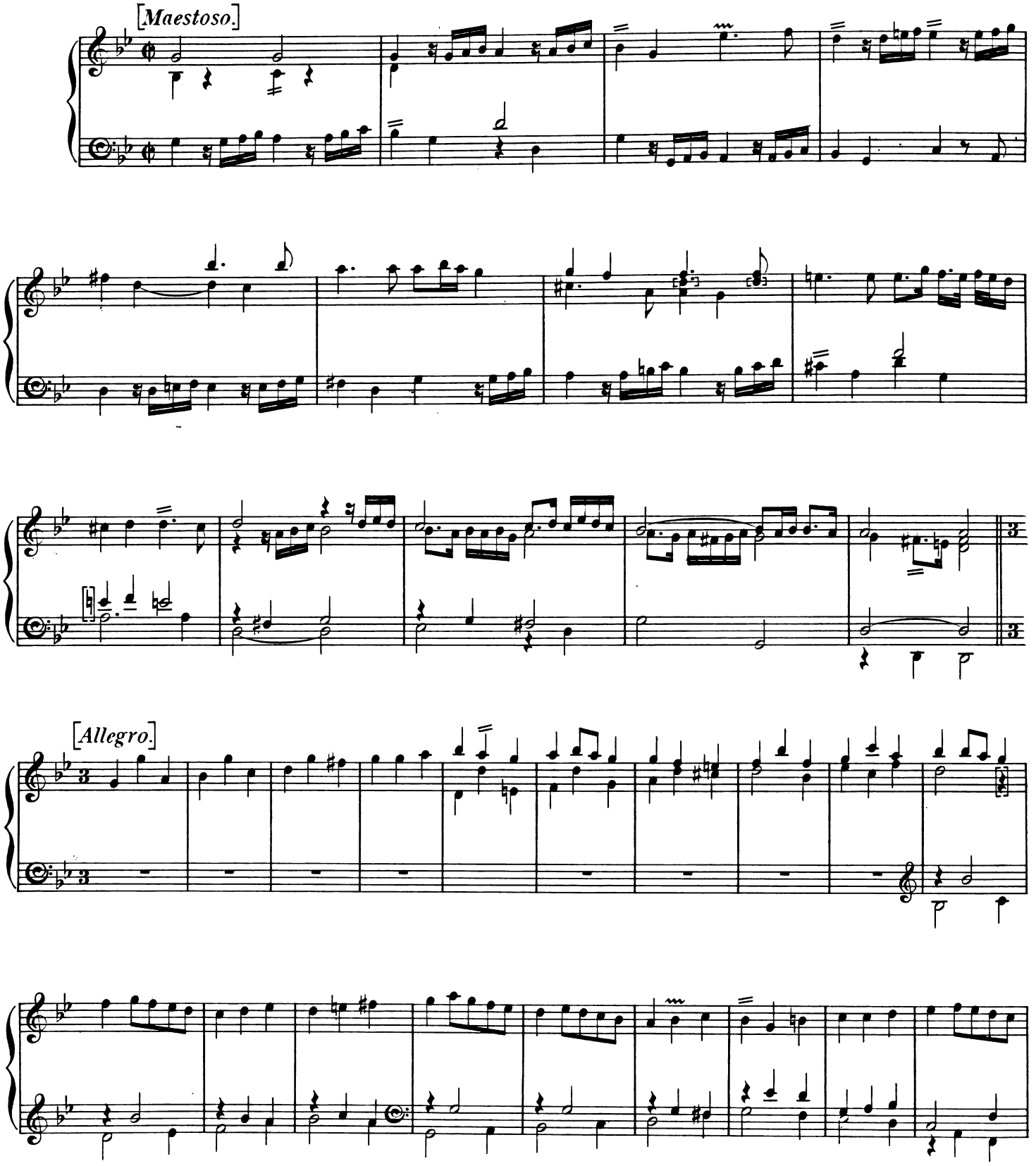
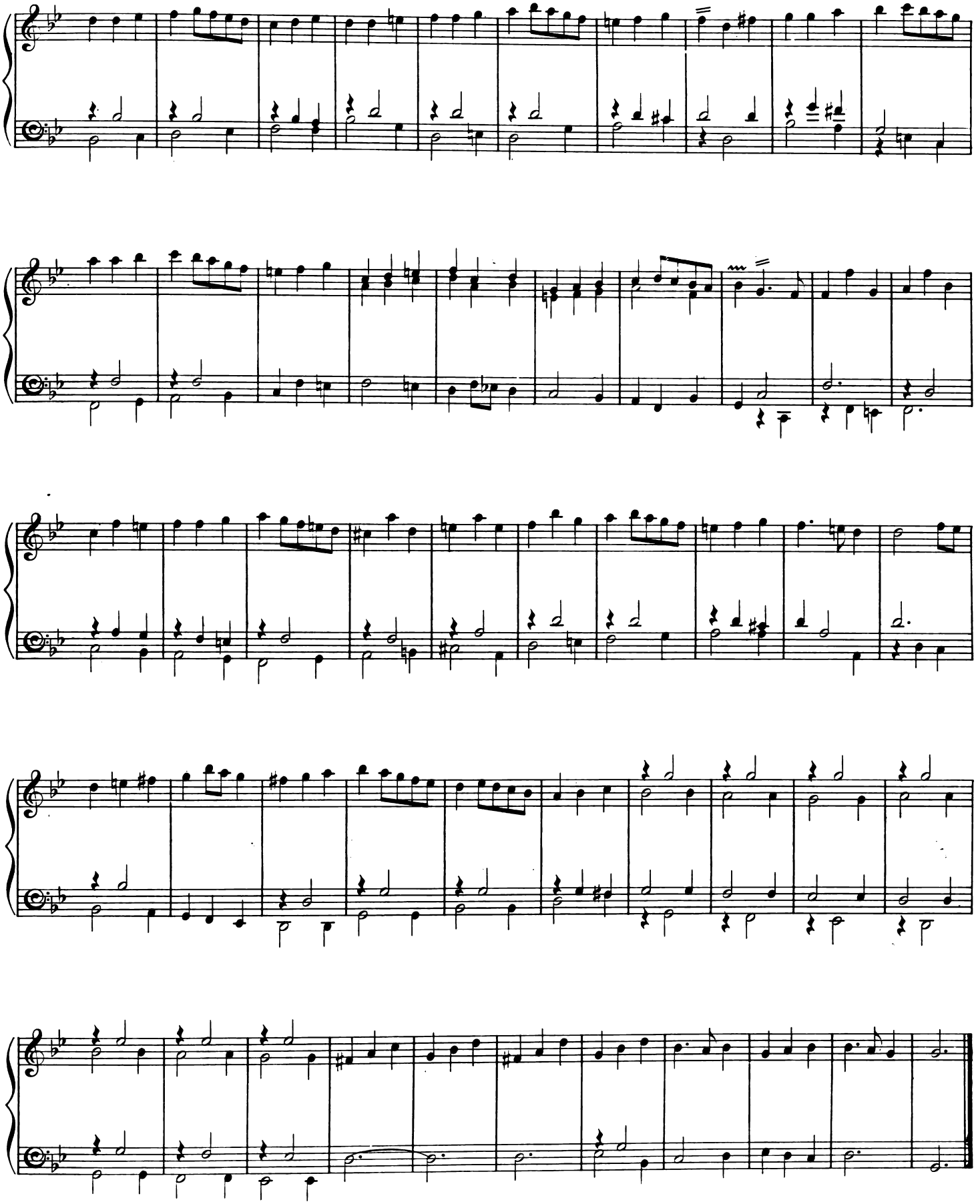


OVERTURE, AIR AND JIG

in Gamut ♭

OVERTURE.





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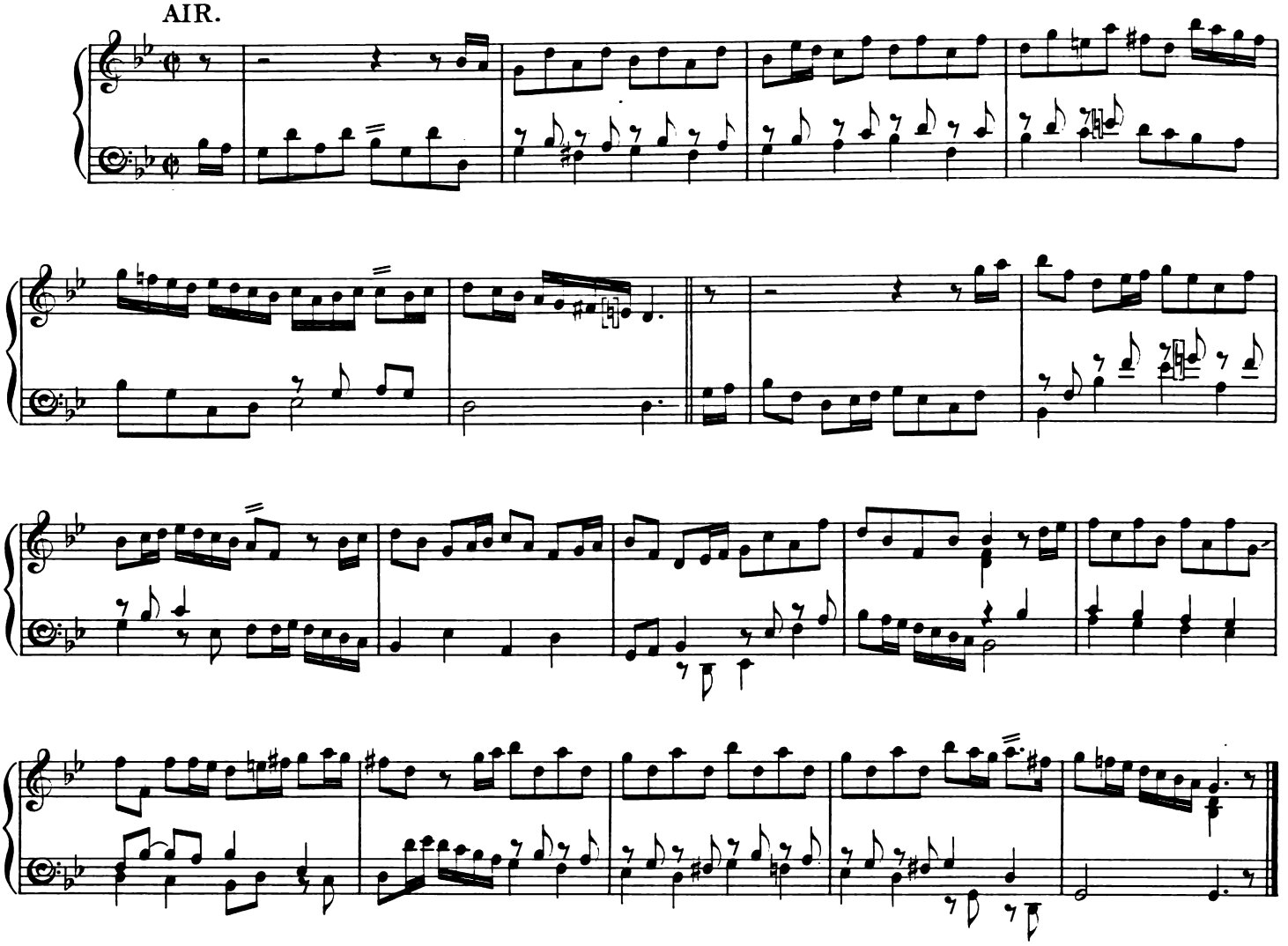
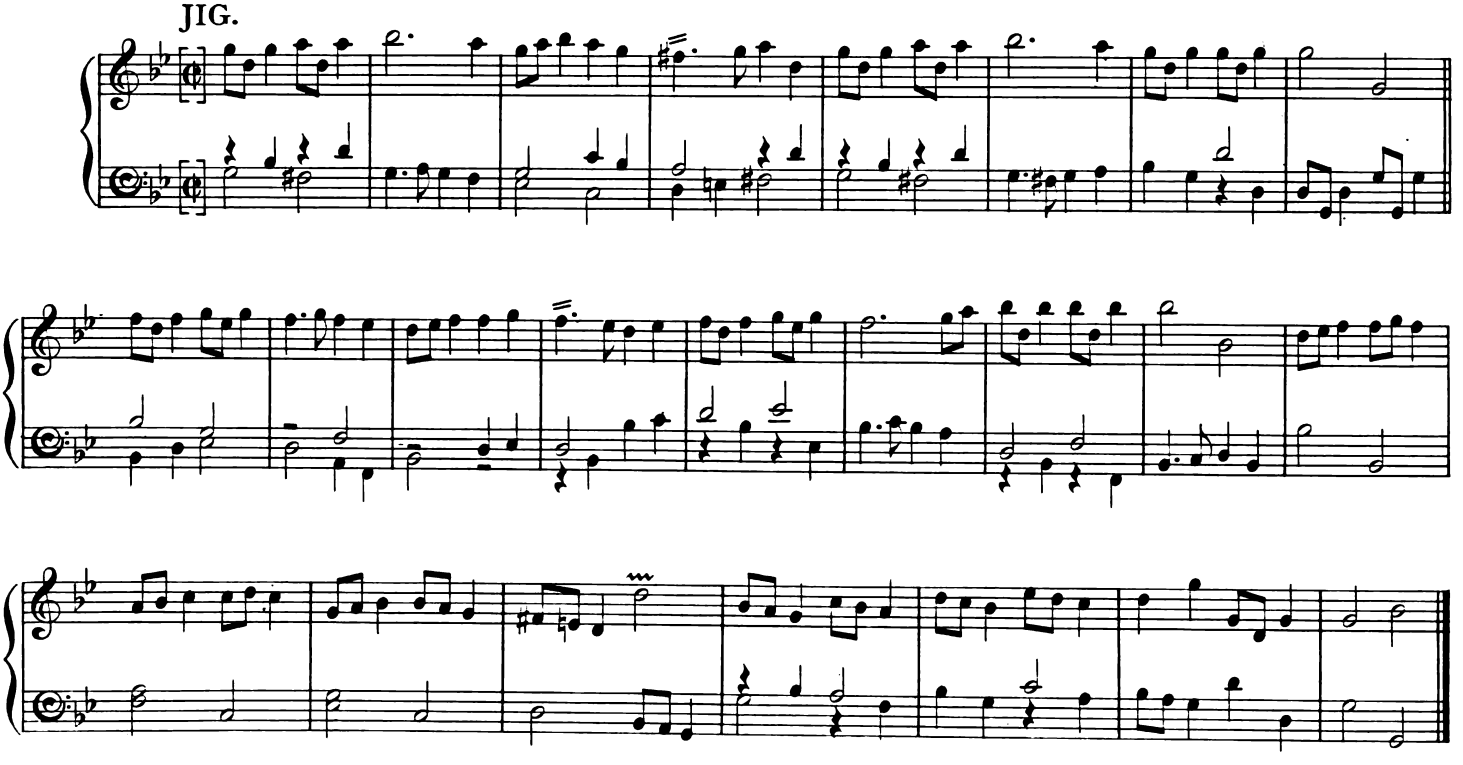
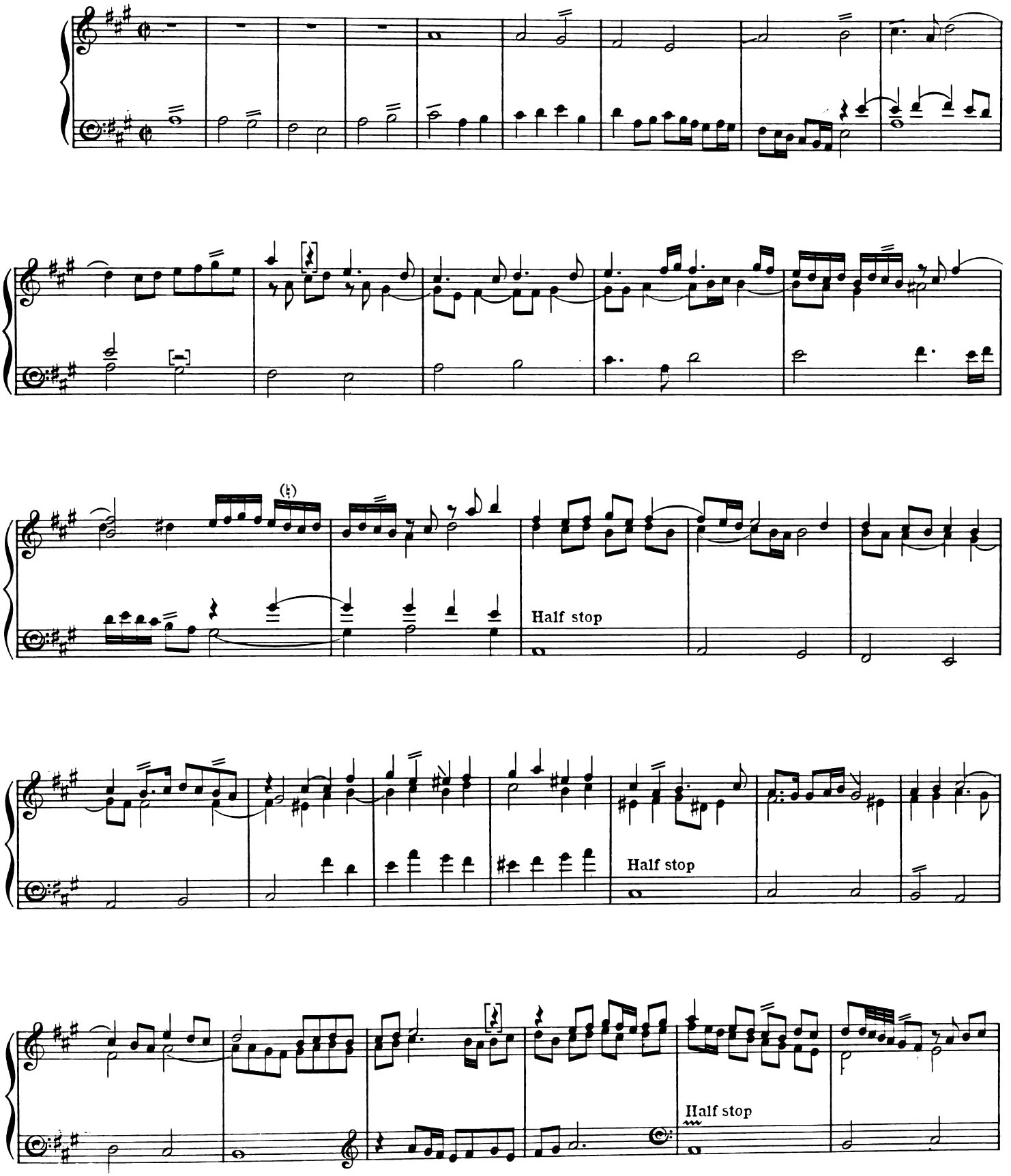


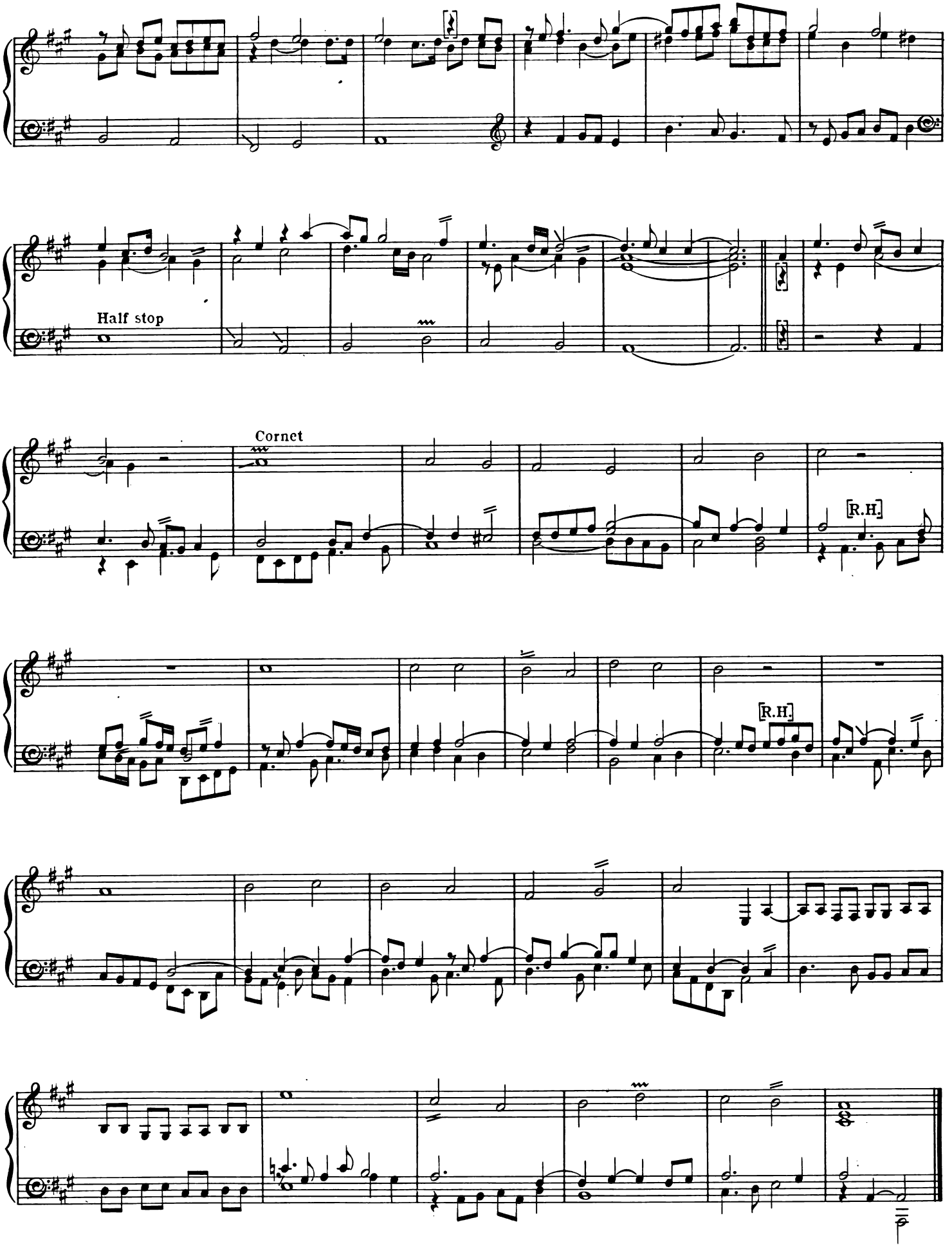
JIG.



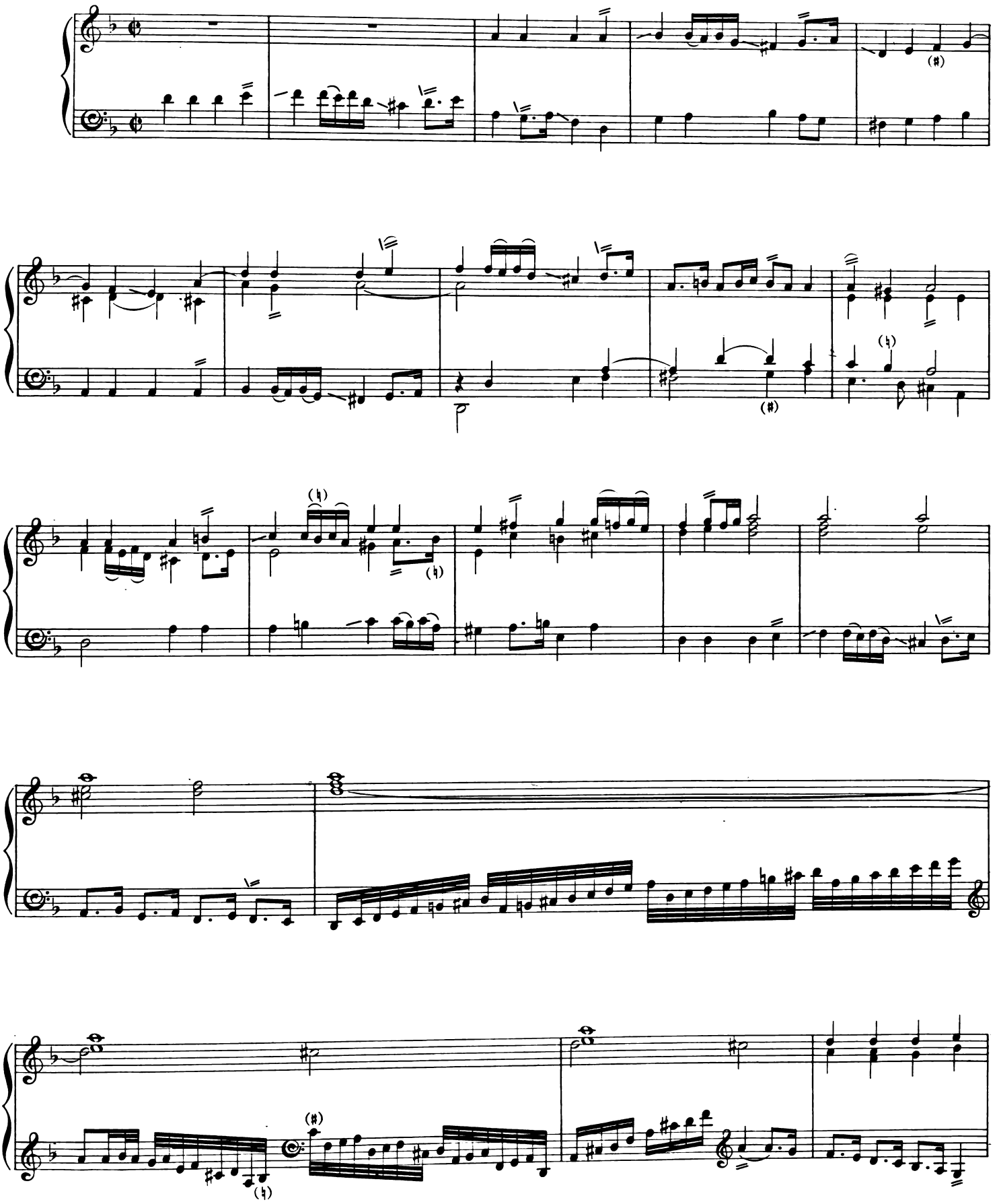
ORGAN MUSIC.

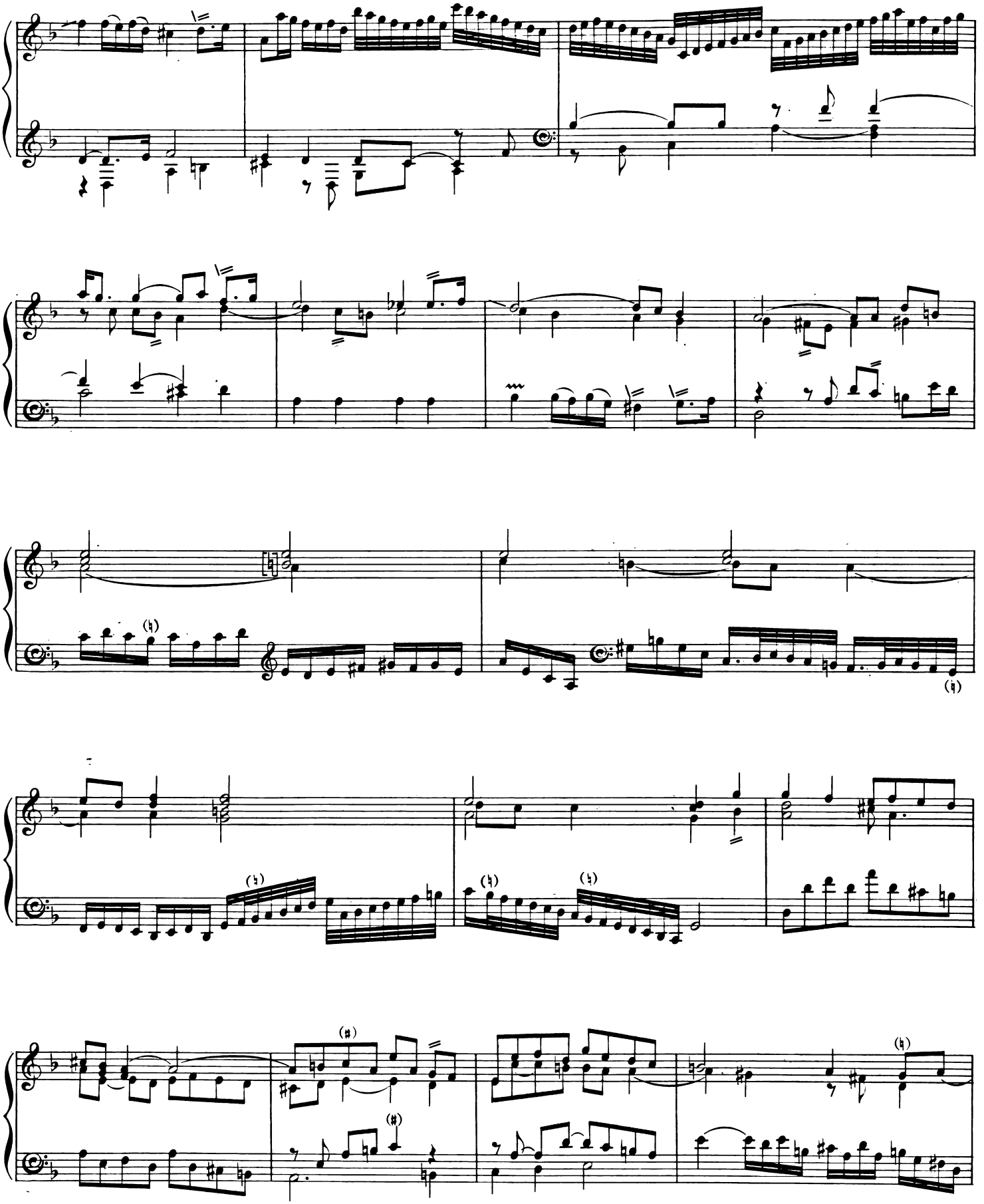
VOLUNTARY ON THE 100th PSALM TUNE.

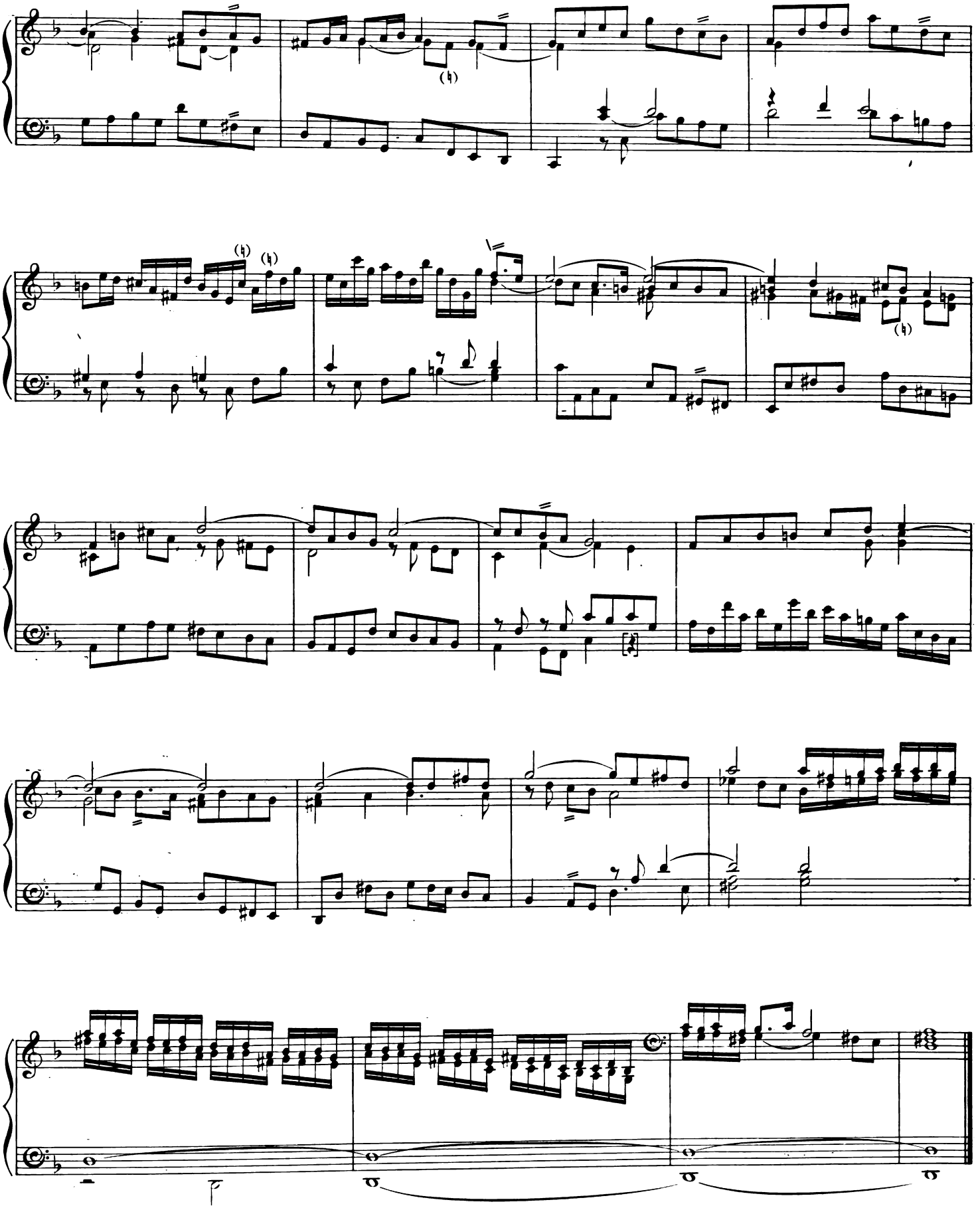



Half stop
Cornet
[R.H.]
[R.H.]

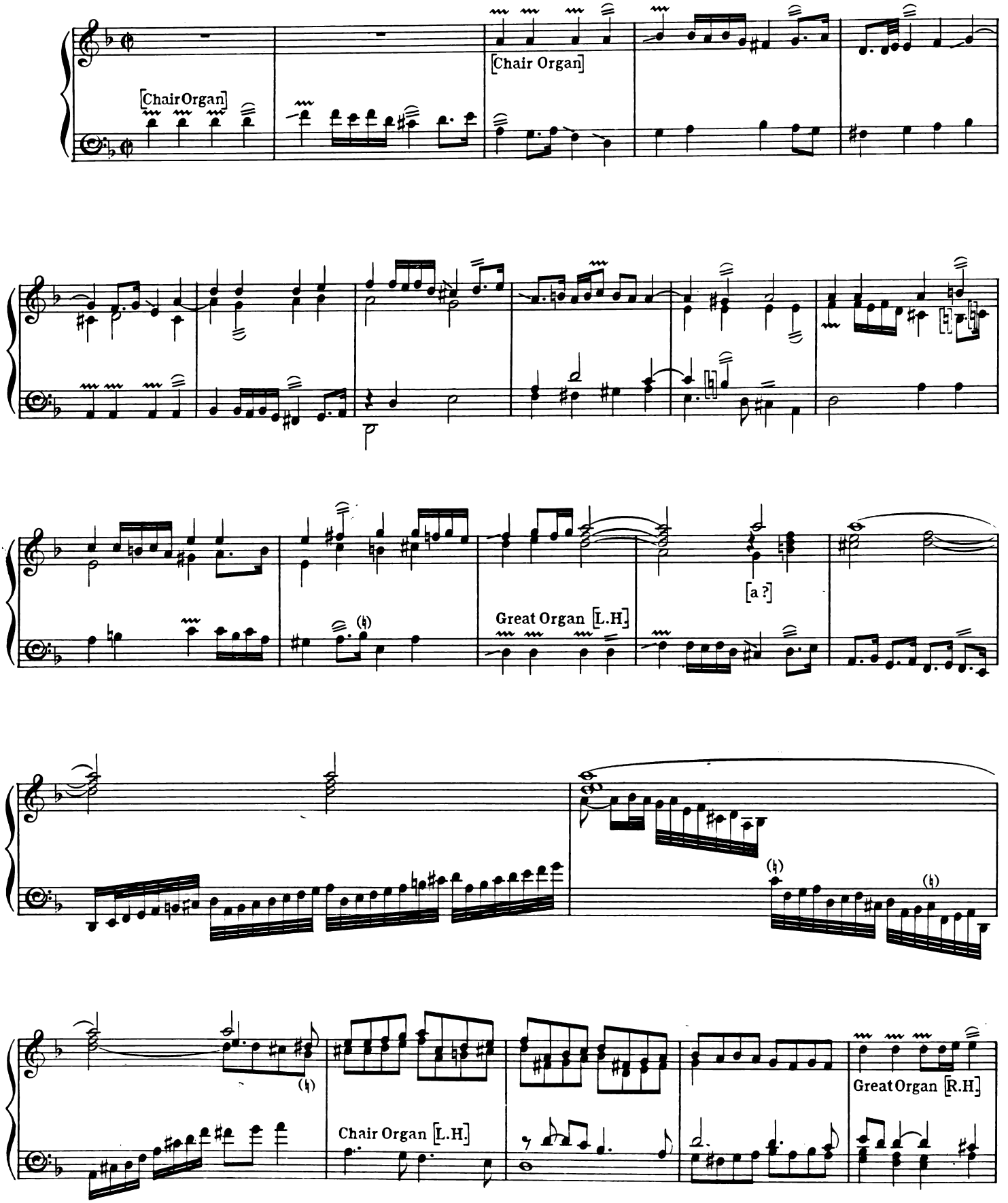
[VOLUNTARY FOR THE ORGAN.]

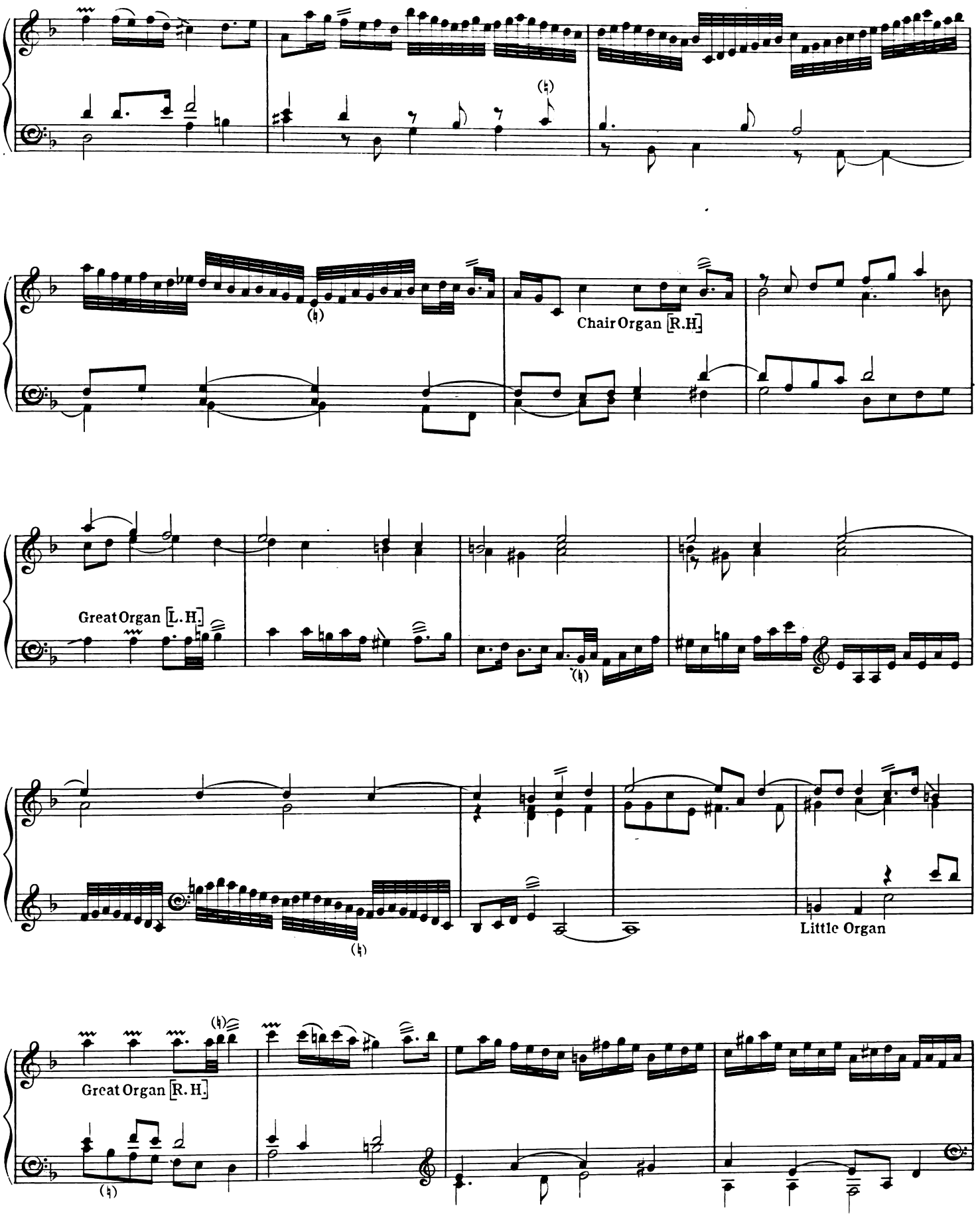


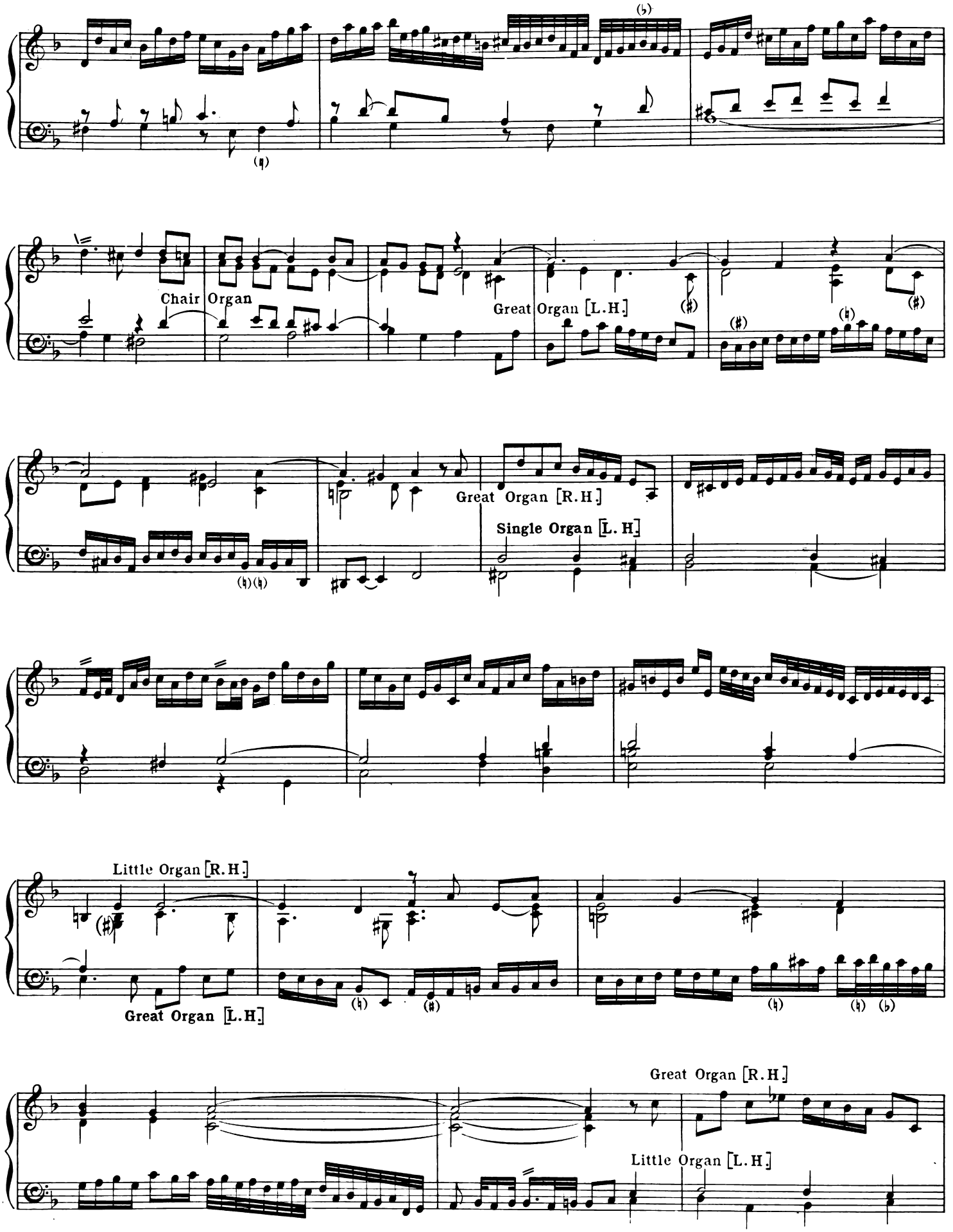


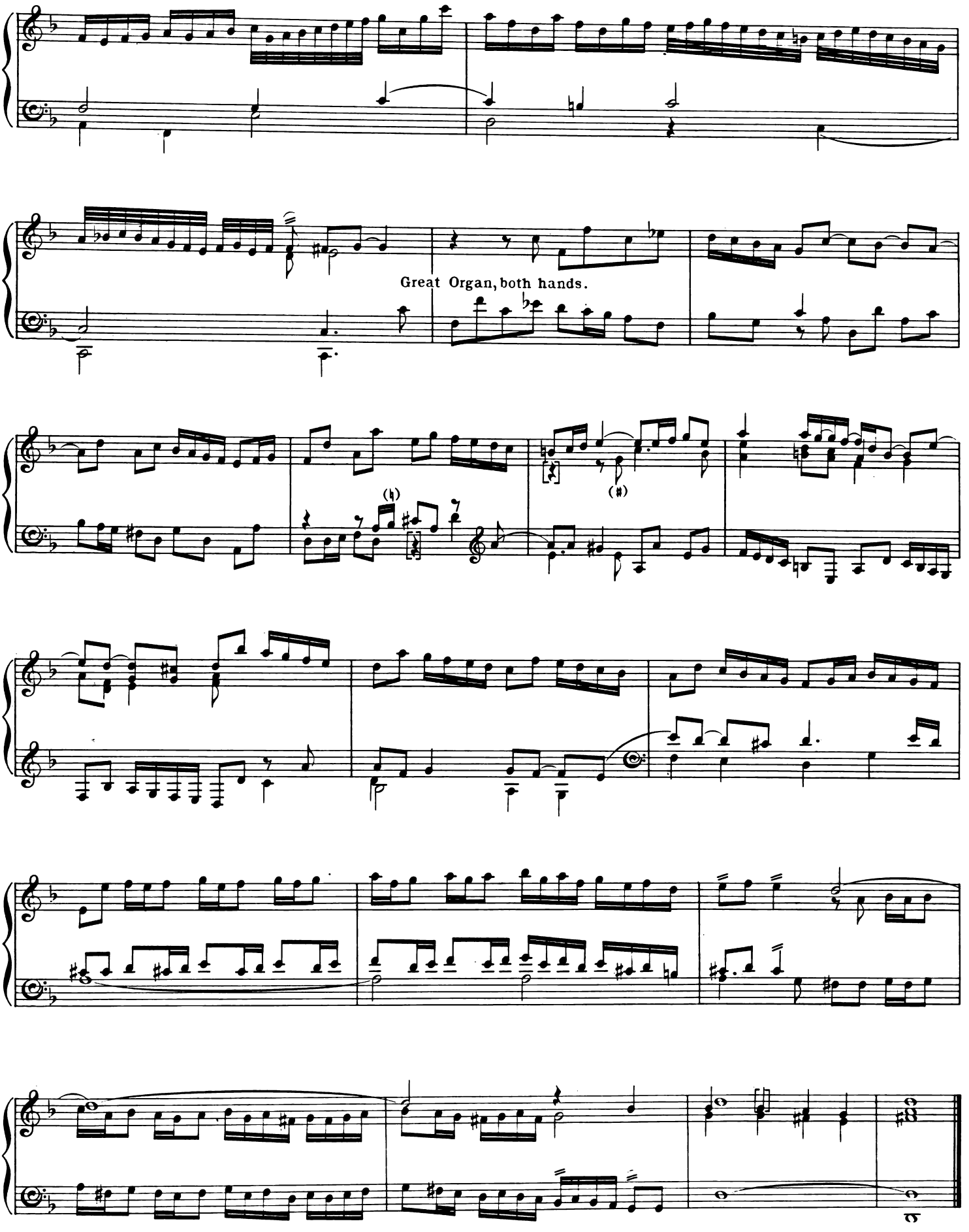


A VOLUNTARY FOR THE DOUBLE ORGAN.



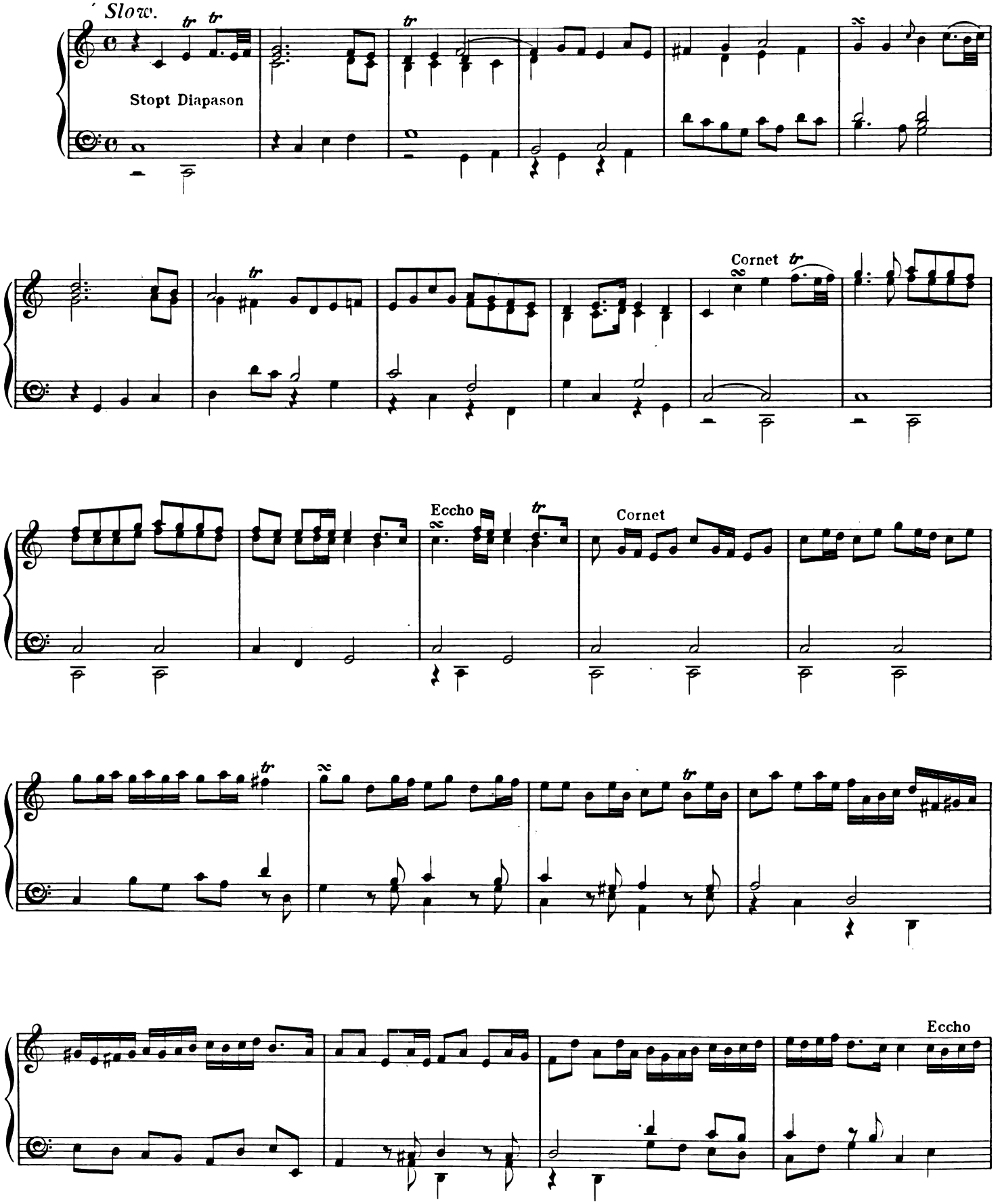

Chair Organ [R.H.]
Great Organ [L.H.]
Little Organ
Great Organ [R.H.]

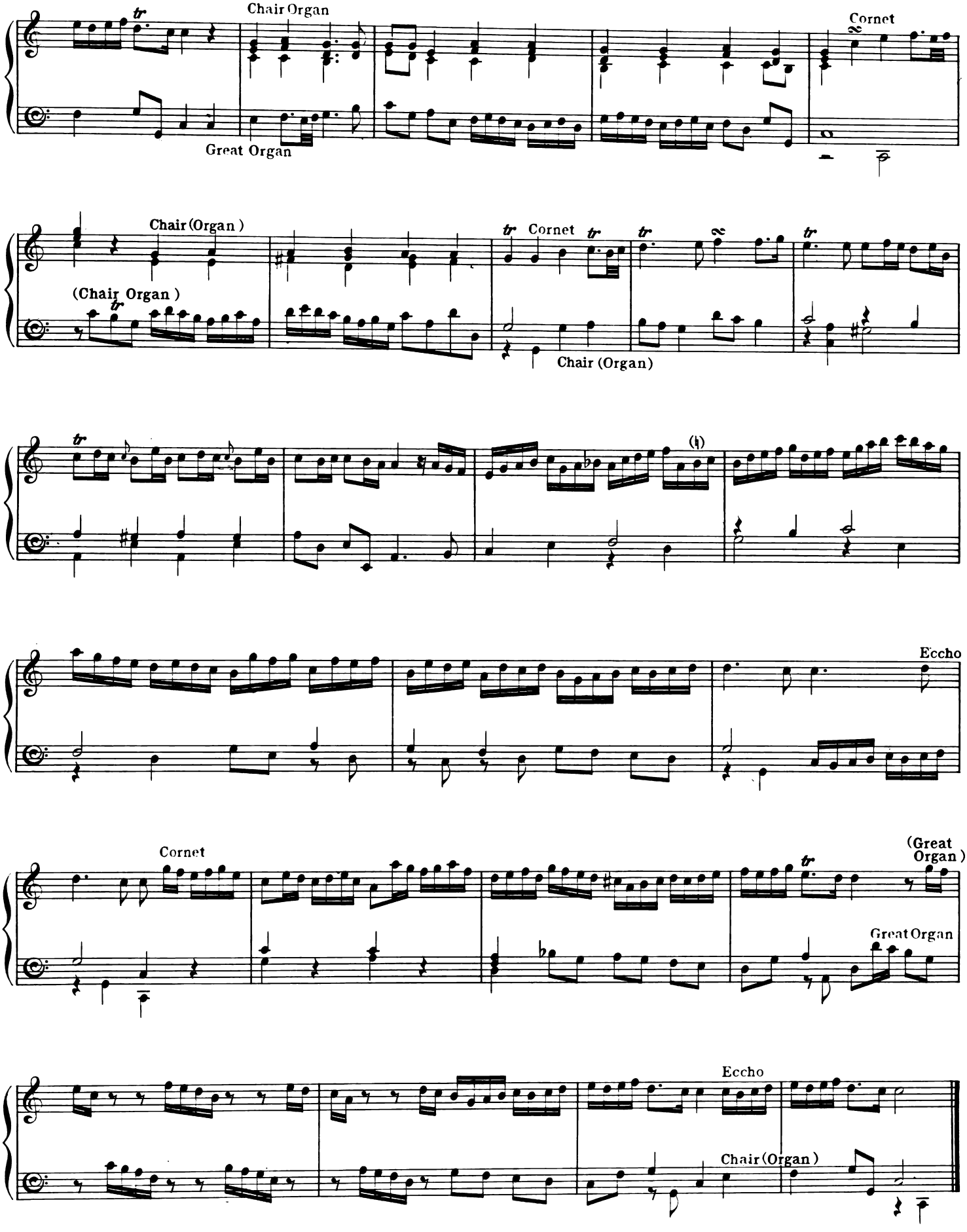

Chair Organ
Great Organ [L.H.]
Great Organ [R.H.]
Single Organ [L.H.]
Little Organ [R.H.]
Great Organ [L.H.]
Great Organ [R.H.]
Little Organ [L.H.]

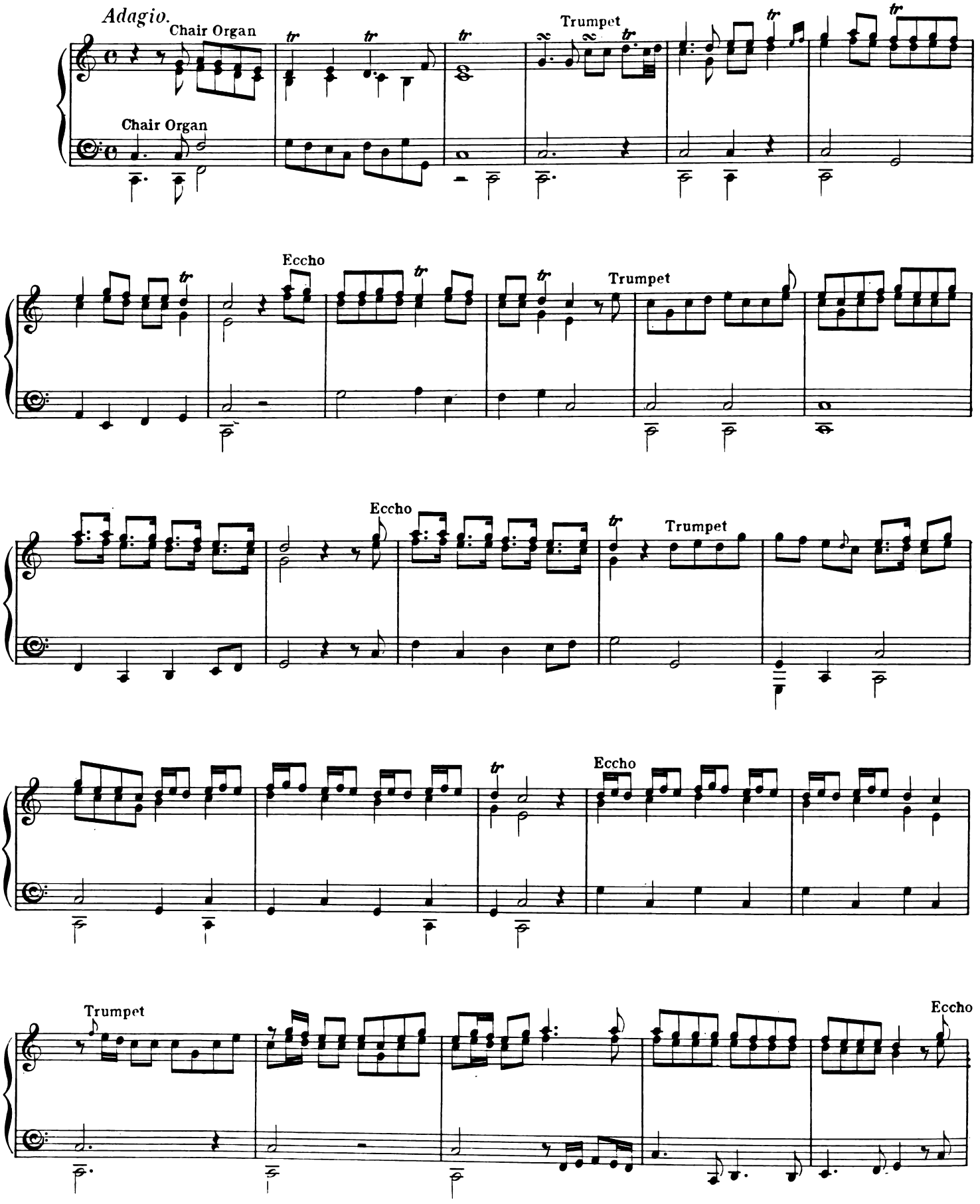

Great Organ, both hands.

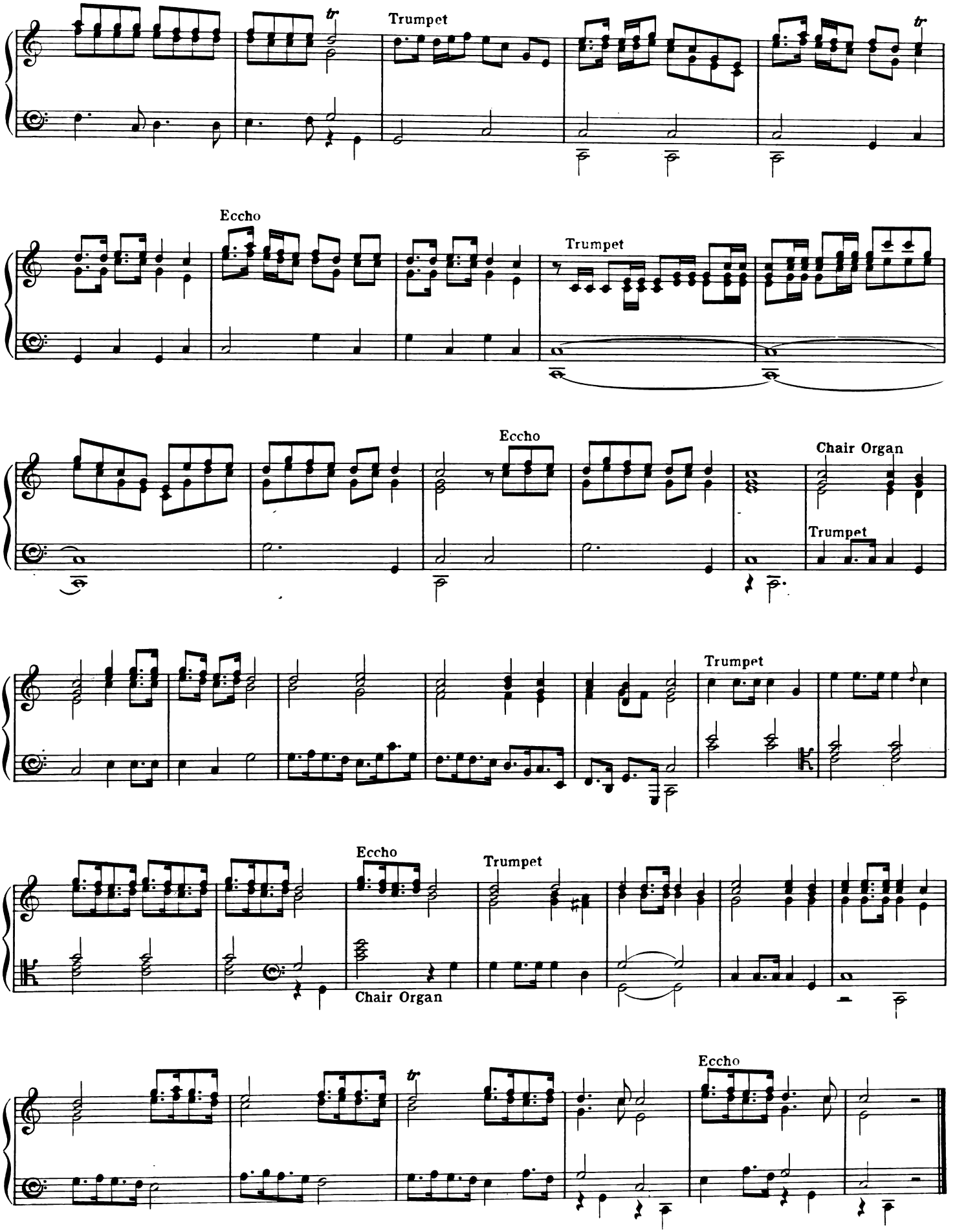
VOLUNTARY.

(Said to be Purcell's.)




Chair Organ
Great Organ
Cornet
Chair (Organ)
(Chair Organ)
Cornet
Chair (Organ)
Eccho
Cornet
(Great Organ)
Great Organ
Eccho
Chair (Organ)


Adagio.
Chair Organ
Chair Organ
Trumpet
Eccho
Trumpet
Eccho
Trumpet
Eccho
Trumpet
Eccho



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