


THE WORKS

OF

ENRY URCELL

VOLUME VI.

arpsichord usic

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

rgan usic

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.

COMMITTEE.

Sir JOHN STAINER, M.A., Mus. Doc., Mus. Prof., Oxon.
C. VILLIERS STANFORD, Esq., M.A., Mus. Doc., Mus. Prof., Cantab.
J. F. BRIDGE, Esq., Mus. Doc., Gresham Professor of Music.

G. E. P. ARKWRIGHT, Esq.
JOSEPH BENNETT, Esq.
ROBERT BRIDGES, Esq., M.A., M.B.
W. H. CUMMINGS, Esq., F.S.A.
J. A. FULLER MAITLAND, Esq., M.A.
E. J. HOPKINS, Esq., Mus. Doc.
A. H. LITTLETON, Esq.
C. H. LLOYD, Esq., M.A., Mus. Doc.
WALTER MACFARREN, Esq.

JULIAN MARSHALL, Esq.
Sir HERBERT S. OAKELEY, M.A., Mus. Doc.
C. HUBERT H. PARRY, Esq., M.A., Mus. Doc.
W. BARCLAY SQUIRE, Esq., B.A., F.S.A., F.R.G.S.,
Hon. Sec.
Rev. J. TROUTBECK, D.D.
H. E. WOOLDRIDGE, Esq., Slade Professor of Fine
Art, Oxford.

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 *Ædipus* 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 "Sonatas 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 "Sonatas," 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.

- | | |
|---|---|
| <p>1.—“A SONG TO WELCOME HOME HIS MAJESTY FROM WINDSOR, 1680.”</p> <p>2.—“A WELCOME SONG FOR HIS ROYAL HIGHNESS ON HIS RETURN FROM SCOTLAND, 1680.”</p> <p>3.—“A WELCOME SONG FOR THE KING, 1681.”</p> <p>4.—“A WELCOME SONG FOR THE KING ON HIS RETURN FROM NEWMARKET, October 21, 1682.”</p> <p>5.—“A WELCOME SONG FOR THE KING, 1683.”</p> <p>6.—“ODE ON THE MARRIAGE OF PRINCE GEORGE WITH LADY ANNE, 1683.”</p> <p>7.—“ODE FOR ST. CECILIA'S DAY, November 22, 1683.” (Printed by Playford in the following year.)</p> <p>8.—“A WELCOME SONG ON THE KING'S RETURN TO WHITEHALL, AFTER HIS SUMMER PROGRESS, 1684.”</p> <p>9.—“A WELCOME SONG FOR THE KING, 1685.”</p> <p>10.—“A WELCOME SONG FOR THE KING, 1687.”</p> <p>11.—“A WELCOME SONG FOR THE KING, 1688.”</p> <p>12.—“THE YORKSHIRE FEAST SONG, 1690.” (Printed by the Purcell Society.)</p> <p>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.”</p> | <p>14.—“A WELCOME SONG AT THE PRINCE OF DENMARK'S COMING HOME.”</p> <p>15.—“ODE TO KING WILLIAM, 1690.”</p> <p>16.—“ODE ON KING WILLIAM'S BIRTHDAY.”</p> <p>17.—“A QUEEN'S BIRTHDAY SONG, 1690.”</p> <p>18.—“ODE ON QUEEN MARY'S BIRTHDAY, April 29, 1691.”</p> <p>19.—“ODE ON QUEEN MARY'S BIRTHDAY, 1692.”</p> <p>20.—“ODE FOR ST. CECILIA'S DAY, Nov. 22, 1692. (Printed by the Musical Antiquarian Society.)</p> <p>21.—“ODE FOR QUEEN MARY'S BIRTHDAY, 1693.”</p> <p>22.—“ODE FOR THE NEW YEAR, 1694.”</p> <p>23.—“ODE FOR QUEEN MARY'S BIRTHDAY, 1694.”</p> <p>24.—“COMMEMORATION ODE, performed at Christ Church, Dublin, January 9, 1694.” (Printed by Goodison.)</p> <p>25.—“ODE FOR THE BIRTHDAY OF THE DUKE OF GLOUCESTER, July 24, 1695.” (Printed by the Purcell Society.)</p> <p>26.—“AN ODE,” no date. Beginning, “Hark how the wild musicians sing.”</p> <p>27.—“ODE FOR ST. CECILIA'S DAY,” no date. Beginning, “Raise the voice, all instruments obey.”</p> <p>28.—“ODE BY MR. COWLEY,” no date. Beginning, “If ever I mere riches did desire.”</p> |
|---|---|

OPERAS AND DRAMAS.

- | | |
|---|---|
| <p>1. EPSOM WELLS.</p> <p>2. AURENGE ZEBE.</p> <p>3. THE LIBERTINE.</p> <p>4. CIRCE.</p> <p>5. ABDELAZAR.</p> <p>6. TIMON OF ATHENS. (Printed by the Purcell Society.)</p> <p>7. THEODOSIUS; OR, THE FORCE OF LOVE.</p> <p>8. DIDO AND ÆNEAS. (Printed by the Purcell Society.)</p> <p>9. THE VIRTUOUS WIFE.</p> <p>10. TYRANNICK LOVE.</p> <p>11. A FOOL'S PREFERMENT.</p> <p>12. THE TEMPEST.</p> <p>13. DIOCLESIAN; OR, THE PROPHETESS.</p> <p>14. THE MASSACRE OF PARIS.</p> <p>15. AMPHITRYON.</p> <p>16. KING ARTHUR.</p> <p>17. THE GORDIAN KNOT UNTIED.</p> <p>18. SIR ANTHONY LOVE.</p> <p>19. DISTRESSED INNOCENCE.</p> <p>20. THE INDIAN QUEEN.</p> <p>21. THE INDIAN EMPEROR.</p> | <p>22. CÆDIPUS.</p> <p>23. THE FAIRY QUEEN.</p> <p>24. THE WIFE'S EXCUSE.</p> <p>25. THE OLD BACHELOR.</p> <p>26. THE RICHMOND HEIRESS.</p> <p>27. THE MAID'S LAST PRAYER.</p> <p>28. HENRY THE SECOND.</p> <p>29. THE FIRST PART OF DON QUIXOTE.</p> <p>30. THE SECOND PART OF DON QUIXOTE.</p> <p>31. THE MARRIED BEAU.</p> <p>32. THE DOUBLE DEALER.</p> <p>33. THE FATAL MARRIAGE.</p> <p>34. THE CANTERBURY GUESTS.</p> <p>35. THE MOCK MARRIAGE.</p> <p>36. THE RIVAL SISTERS.</p> <p>37. OROONOKO.</p> <p>38. THE KNIGHT OF MALTA.</p> <p>39. BONDUCA.</p> <p>40. THE THIRD PART OF DON QUIXOTE.</p> <p>41. THE SPANISH FRYER.</p> <p>42. THE MARRIAGE HATER.</p> <p>43. THE CAMPAIGNERS.</p> <p>44. THE CONQUEST OF GRENADA.</p> <p>45. THE OLD MODE AND THE NEW.</p> |
|---|---|

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.,
British Museum.

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

SUBSCRIBERS.

HER MAJESTY THE QUEEN.

THE BODLEIAN LIBRARY, OXFORD.

THE UNIVERSITY LIBRARY, CAMBRIDGE.

THE BRITISH MUSEUM.

THE ROYAL COLLEGE OF MUSIC, LONDON.

THE ROYAL LIBRARY, BERLIN.

THE ROYAL LIBRARY, MUNICH.

THE ROYAL HOCHSCHULE FÜR MUSIK, BERLIN.

THE UNIVERSITY LIBRARY, GÖTTINGEN.

Appleyard, J. W., 41, Canning Street, Liverpool.
 Armitt, Miss, Gilbert Scar Foot, Ambleside.
 Arkwright, Godfrey E. P., Adbury House, Newbury.
 Balfour, The Right Hon. A. J., 4, Carlton Gardens, S.W.
 Banister, H. C., 9, Sternhold Avenue, Streatham Hill, S.W.
 Barnes, H. A., Summerfield, Great Lever, near Bolton.
 Bellamy, Rev. J., D.D., St. John's College, Oxford.
 Bendall, C., British Museum.
 Bennett, Joseph, 109, Finchley Road, N.
 Benson, Lionel S., 14, Cottesmore Gardens, Kensington.
 Bourne, T. W., 112, Fellows Road, N.W.
 Bowles, Rev. F. S., Hope House, Harrow-on-the-Hill.
 Brammall, J. H., Sale Hill House, Sheffield.
 Breitkopf and Härtel, Leipzig.
 Bridge, J. C., Mus. D., The North Gate, Chester.
 Bridge, J. F., Mus. D., The Cloisters, Westminster Abbey.
 Bridges, Robert, Yattendon, Newbury, Berks.
 Browning, Oscar, King's College, Cambridge.
 Bunnett, E., Mus. D., The Close, Norwich.
 Charrington, J., 3, Hendon Lane, Finchley.
 Clive, Hon. H. Windsor, Oakley Park, Bromfield, Shropshire.
 Cooper, Rev. V. K., The Bailey, Durham.
 Cox, F. R., 28, Hillmarton Road, N.
 Cummings, W. H., Sydcote, Thurloe Park, Dulwich.
 Cust, Lionel, National Portrait Gallery, W.
 Dulau and Co., 37, Soho Square, W.
 Dykes, E. O., Hessle, East Yorkshire.
 Dysart, Earl of, Ham House, Petersham.
 Foster, M. B., 6, Dean Road, Willesden Green, N.W.
 Fox-Strangways, A. H., Wellington College, Berkshire.
 Goldschmidt, Otto, 1, Moreton Gardens, S.W.
 Gray, Alan, Mus. D., Trinity College, Cambridge.
 Grosvenor, Hon. Victoria, 35, Park Street, W.
 Grove, Sir George, D.C.L., Lower Sydenham, S.E.
 Harrassowitz, Otto, Leipzig.
 Hauser, J. P., No. 7, Friedrichs Platz, Carlsruhe, Baden.
 Hobrough, G., 8, Gainsborough Terrace, Felixstowe, Suffolk.
 Hoggett, T. J., 7, Victoria Square, Whitby.
 Hopkins, E. J., Mus. D., 23, St. Augustine's Road, Camden Town, N.W.
 Horner, B., 34, Sheen Park, Richmond, Surrey.
 Hughes-Hughes, A., British Museum.
 Jackson, Rev. A. A., Horspath Vicarage, Oxford.
 Keeton, H., Thorpe Road, Peterborough.
 Latham, M., 23, Norfolk Street, Park Lane, W.
 Leigh, W. Austen, 2, Norfolk Crescent, Hyde Park, W.

Littleton, Alfred H., 1, Berners Street, W.
 Lloyd, C. H., Mus. D., Eton College, Bucks.
 Löhr, G. S. N., Albany House, Hereford Road, Southsea.
 Longhurst, W. H., Mus. D., The Precincts, Canterbury.
 Lyttelton, Hon. S. G., Brooks' Club, S.W.
 Macfarren, W., 3, Osnaburgh Terrace, N.W.
 Macrory, E., Q.C., 19, Pembroke Square, W.
 Maitland, J. A. Fuller, 39, Phillimore Gardens, W.
 Malherbe, C., 34, Rue Pigalle, Paris.
 Mann, W., 51, Cambridge Road, Chiswick.
 Marshall, Julian, 13, Belsize Avenue, N.W.
 Matthew, J. W., 47, Fellows Road, Hampstead.
 Meen, Fountain, 18, Compton Terrace, Islington, N.
 Milman, Rev. W. H., Sion College, Victoria Embankment.
 Murray, G. S. D., 6, Campden Hill Road, Kensington.
 Parker, L. N., 7, Beaumont Crescent, West Kensington, W.
 Parry, C. H. H., Mus. Doc., 17, Kensington Square, W.
 Pendlebury, E., St. John's College, Cambridge.
 Platt, William, Rookwood, Hampstead, N.W.
 Poole, R. L., 5, Beaumont Street, Oxford.
 Powlett, Hon. A. L. Orde, Bolton Hall, Wensley, Yorks.
 Prendergast, A. H. D., 57, Cromwell Road, S.W.
 Prieger, Dr. E., 123, Coblenzer Strasse, Bonn.
 Read, J. F. H., 52, Bedford Square, W.C.
 Reynardson, H. F. Birch, Garden Chambers, Great Ormond Street, W.C.
 Rogers, L. J., Mus. D., 13, Beech Grove Terrace, Leeds.
 Rushton, W. L., 183, Lodge Lane, Liverpool.
 Shedlock, J. S., 107, Gray's Inn Road, W.C.
 Spring-Rice, S. E., C.B., The Treasury, Whitehall.
 Squire, W. Barclay, 14, Albert Place, Kensington, W.
 Stainer, Sir John, Mus. D., South Parks Road, Oxford.
 Stanford, C. V., Mus. D., 50, Holland Street, W.
 Stevens, B. F., 4, Trafalgar Square, W.C.
 Stevens, G. N., 421, Strand, W.C.
 Threlfall, T., 19, Hyde Park Terrace, W.
 Tours, B., 26, Rivercourt Road, Hammersmith.
 Troutbeck, Rev. J., D.D., 4, Dean's Yard, Westminster.
 Ward, Rev. C. R., The Vicarage, Falfield, R.S.O., Glos.
 Waterlow, H. J., 24, Birchin Lane, E.C.
 Westlake, F., 65, Upper Gloucester Place, Dorset Square, W.
 Williams, C. F. A., Savile Club, Piccadilly, W.
 Wilson, Arthur, 30, Ashbourne Road, Derby.
 Wooldridge, H. E., 32, Great Ormond Street, W.C.

THE WORKS

OF

ENRY URCELL



VOLUME VI.

arpsichord usic

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

rgan usic

EDITED BY EDWARD JOHN HOPKINS, MUS. DOC.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

1895.

EDITED BY WILLIAM BARCLAY SQUIRE, B.A., F.S.A., F.R.G.S., AND
EDWARD JOHN HOPKINS, Mus. Doc.

HARPSICHORD MUSIC
AND
ORGAN MUSIC

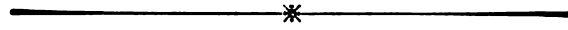
COMPOSED BY

ENRY URCELL.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

—
1895.

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:



2. COURANTE.  &c.

3. COURANTE.  &c.

4. COURANTE.  &c.

5. OVERTURE. *Adagio.*  &c. *Allegro.*  &c.

6. OVERTURE. *Adagio.*  &c. *Allegro.*  &c.

 &c. *Allegro.*  &c.

7. 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. I.—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 :—

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

TO HER ROYAL HIGHNESS THE PRINCESS OF DENMARK.

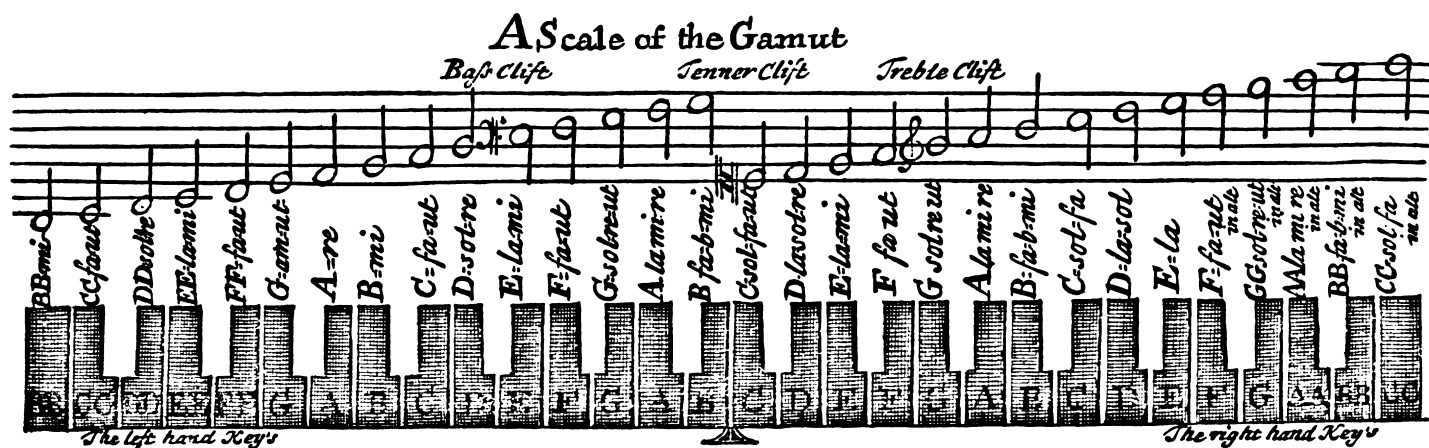
Your HIGHNESS's Generous Encouragem^t. of my deceasd Husband's Performances in MUSICK, together with the great Honour your HIGHNESS has don that Science, in your Choice of that Instrument, for which the following Compositions were made ; will I hope Justifie to the World, or at least excuse to your Goodness 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 attaining 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, & observing at y^e same time what line & space every note stands on, that you may know & distinguish 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 together) 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 (b) 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 C or this C mark, y^e first is a very slow movement,


COMMON TIME.

Semibreif 


Minums 


Crotchets 


Quavers 

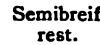
Semiquavers 


TRIPLE TIME.


Minums 


Crotchets 


Quavers 

Semibreif rest. 

Minum rest. 

Crotchet rest. 

Quaver rest. 







Semiquaver rest. 








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 $\frac{3}{4}$ this $\frac{3}{8}$ or this $\frac{3}{16}$ 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 Semibreif, 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.

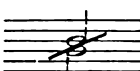

RULES FOR GRACES.




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 




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 



thus  the mark for y^e shake turn'd thus  explain'd thus 





observe 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.

	NOTES ASCENDING.	NOTES DESCENDING.	
<p>Right hand the Fingers to ascend are the 3rd and 4th to descend y^e 3rd and 2nd.</p>			<p>Observe in ye fingering of your right hand your Thumb is ye first so on to ye fifth.</p>
	NOTES ASCENDING.	NOTES DESCENDING.	
<p>Left hand the Fingers to ascend are ye 3rd and 4th to descend ye 3rd and 2nd.</p>			<p>In ye fingering of your left hand your little finger is ye first so on to the fifth.</p>

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: 

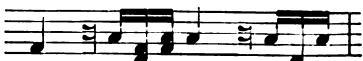
Page 4. Line 7. Treble. Bars 3 and 4. The original reads:





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.

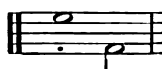
Page 18. Line 5. Bass. Bar 3. The original reads: 

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. *Chacon*. 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, HARPSICORD, 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 HARPSICORD, | 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 $\text{B}_{\text{G}\sharp}$ on the fourth beat of the bar. Possibly it should read $\text{A}_{\text{F}\sharp}$ 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 $\text{E}\sharp$ seems to have been altered in a modern hand to $\text{D}\sharp$.

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.

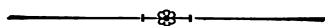
Line 5. „ Bar 2. The E's are not tied in the MS.

„ „ 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.

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.

CONTENTS.

A CHOICE COLLECTION OF LESSONS FOR THE HARPSICHORD OR SPINET.

	PAGE		PAGE
Suite I.	I	Suite VIII.	20
„ II.	2	March	23
„ III.	6	Trumpet Tune	24
„ IV.	10	Chacone	24
„ V.	13	Jig	26
„ VI. ...	16	Trumpet Tune, called the Cebell	27
„ VII.	18		

TWELVE LESSONS FROM “MUSICK’S HANDMAID.”—PART II.

	PAGE		PAGE
Song Tune	28	A new Scotch Tune	30
Lesson	28	A new Ground	30
March	28	A new Irish Tune	31
New Minuet	29	Rigadoon	32
Minuet	29	Sefauchy’s Farewell	32
A Minuet	29	Minuet	32

	PAGE		PAGE
Air	33	Toccata	42
A Ground in Gamut	33	Hornpipe	47
Lesson	35	Almand	47
Voluntary	35	Corant	48
A Verse	36	Air	49
Trumpet Tune	37	Gavott	50
Air	37	Minuet	51
Rondo	38	Ground	51
Ground	39	Prelude	53
Prelude	40	Almain and Borry in D-Sol- Re^{\sharp}	55
Air	41	Overture, Air and Jig in Gamut \flat	56

ORGAN MUSIC.

	PAGE		PAGE
Voluntary on the 100th Psalm Tune	59	A Voluntary for the Double Organ	64
Voluntary for the Single Organ	61	Voluntary (said to be Purcell’s)	68

HARPSICHORD MUSIC.

A choice Collection of Lessons for the
HARPSICHORD OR SPINET.

SUITE I.

PRELUDE.

HENRY PURCELL.

The musical score for the Prelude is written for harpsichord or spinet. It consists of two systems of five measures each. The key signature is one sharp (F#), and the time signature is common time (C). The notation is in treble and bass staves. The first system shows a melodic line in the treble staff and a supporting bass line in the bass staff. The second system continues the piece, ending with a double bar line.

ALMAND.

The musical score for the Almand is written for harpsichord or spinet. It consists of two systems of four measures each. The key signature is one sharp (F#), and the time signature is common time (C). The notation is in treble and bass staves. The first system shows a melodic line in the treble staff and a supporting bass line in the bass staff. The second system continues the piece, ending with a double bar line.

CORANT.

Handwritten musical score for a piece titled "CORANT." in 3/4 time, key of D major. The score consists of three systems of two staves each (treble and bass clef). The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The music features a variety of note values including eighth, sixteenth, and dotted notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of measure 12.

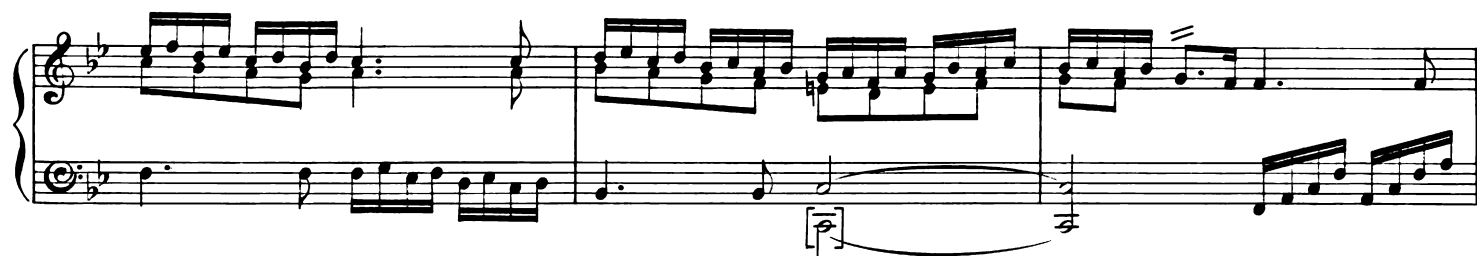
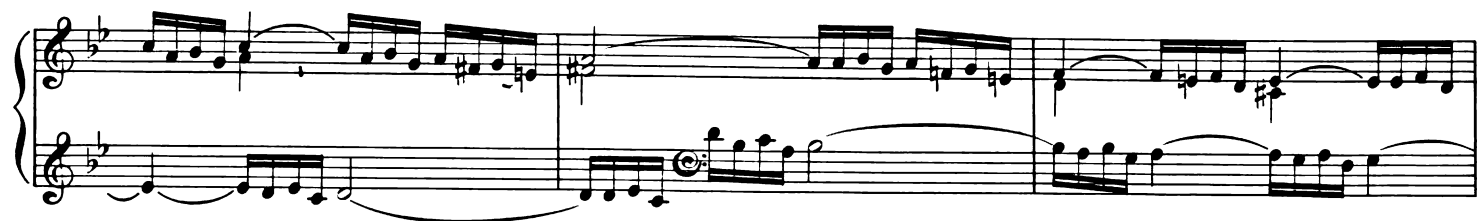
[MINUET.]

Handwritten musical score for a piece titled "[MINUET.]" in 3/4 time, key of D major. The score consists of two systems of two staves each (treble and bass clef). The first system contains measures 1-4, and the second system contains measures 5-8. The music is characterized by a steady eighth-note accompaniment in the bass and a melody in the treble. The piece ends with a double bar line at the end of measure 8.

SUITE II.

PRELUDE.

Handwritten musical score for a piece titled "SUITE II. PRELUDE." in 3/4 time, key of B-flat major. The score consists of two systems of two staves each (treble and bass clef). The first system contains measures 1-2, and the second system contains measures 3-4. The music features a continuous eighth-note pattern in both hands, with some melodic variation in the treble. The piece concludes with a double bar line at the end of measure 4.



[ALMAND.]

This musical score is for a piece titled "[ALMAND.]" in G minor, 3/4 time. It consists of a piano accompaniment and a vocal line. The piano part features a prominent bass line with sustained notes and moving eighth-note patterns. The vocal line is characterized by melodic leaps, grace notes, and various ornaments such as mordents and trills. The score includes two first endings (marked "1.") and a second ending (marked "2."). The piece concludes with a final cadence in the piano part.

CORANT.

The musical score for 'CORANT.' is written in 3/4 time and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also ornaments (trills) indicated by a 'w' symbol above certain notes. The piece concludes with a double bar line and a final chord in the bass staff.

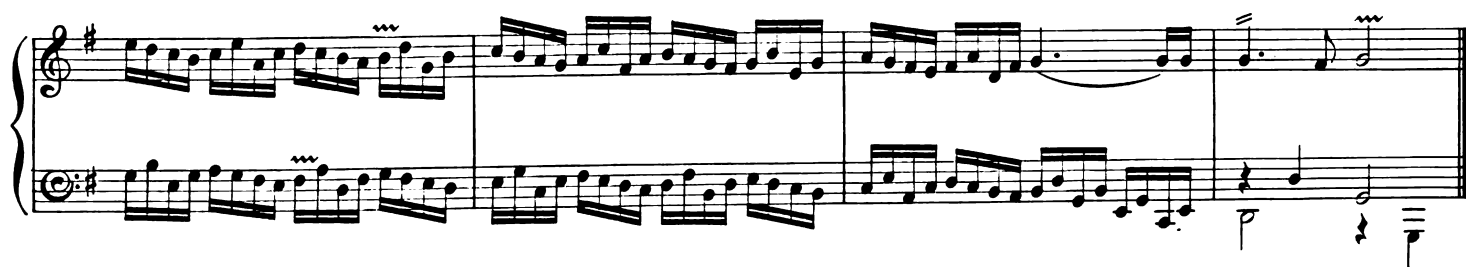
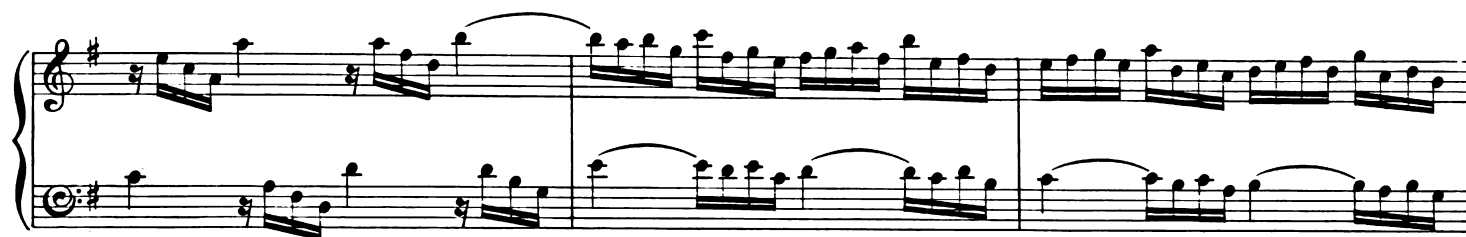
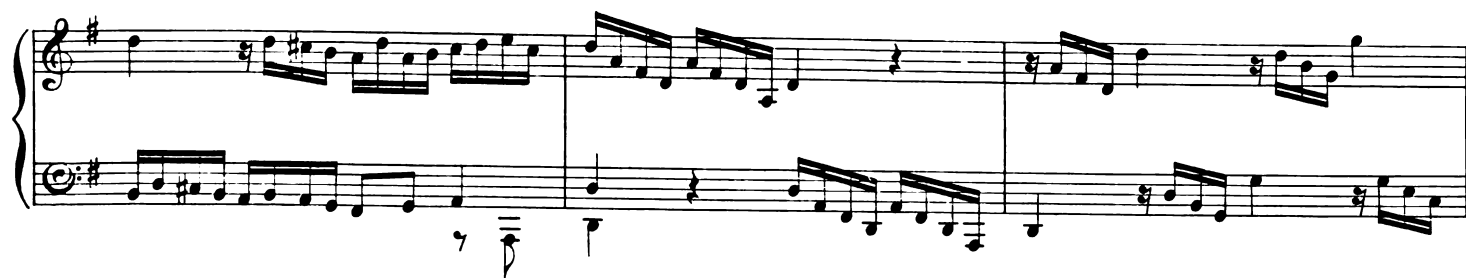
SARABAND.

Musical score for Saraband, Suite III, in B-flat major, 3/4 time. The score consists of four systems of piano accompaniment. The first system has five measures. The second system has five measures, with a repeat sign after the third measure. The third system has five measures. The fourth system has five measures, ending with a double bar line. The music features a mix of eighth and sixteenth notes, with some measures containing triplets and slurs.

SUITE III.

PRELUDE.

Musical score for Prelude, Suite III, in D major, 2/4 time. The score consists of two systems of piano accompaniment. The first system has four measures. The second system has four measures. The music features a mix of eighth and sixteenth notes, with some measures containing triplets and slurs.



ALMAND.

This musical score is for a piece titled "ALMAND." in G major (one sharp) and 3/4 time. It is a piano accompaniment, consisting of a treble staff and a bass staff. The piece is divided into six systems of four measures each. The first system begins with a treble staff melodic line and a bass staff accompaniment. The second system continues the melodic development in the treble. The third system features a more active bass line. The fourth system shows a continuation of the melodic and harmonic themes. The fifth system includes a repeat sign in the final measure. The sixth system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

COURANTE.

This musical score is for a Courante in G major, Op. 100, No. 40 by J.S. Bach. It is written for piano in 3/4 time. The score consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The piece begins with a repeat sign and a first ending. The first system features a melodic line in the treble and a supporting bass line. The second system continues the melody with some grace notes. The third system includes a first ending marked '1.' and a second ending marked '2.', both leading to a repeat. The fourth system features a more complex melodic line with many beamed sixteenth notes. The fifth system continues this intricate melody. The sixth system concludes the piece with a final cadence, also featuring first and second endings. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano).

SUITE IV.

PRELUDE.

The musical score for the Prelude of Suite IV consists of three systems of two staves each. The first system (measures 1-4) features a treble staff with eighth-note patterns and a bass staff with a sustained chord and moving bass notes. A fermata is placed over the final measure of the first system. The second system (measures 5-8) continues the melodic development in the treble staff, with the bass staff providing harmonic support. The third system (measures 9-12) concludes the prelude with a final cadence in the treble staff and a sustained bass line.

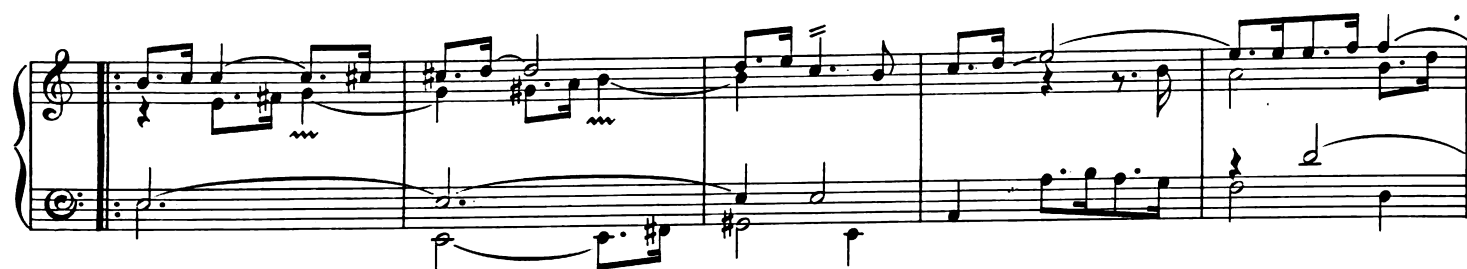
ALMAND.

The musical score for the Almand of Suite IV consists of three systems of two staves each. The first system (measures 1-4) shows a treble staff with a melodic line and a bass staff with a simple harmonic accompaniment. The second system (measures 5-8) features more complex rhythmic patterns in the treble staff, including sixteenth-note runs. The third system (measures 9-12) concludes the piece with a final melodic phrase in the treble staff and a sustained bass line.

Three systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The first system has a key signature of one sharp (F#) and a 3/4 time signature. The second system has a key signature of one sharp (F#) and a 3/4 time signature. The third system has a key signature of one sharp (F#) and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

CORANTE.

Three systems of musical notation for Corante. The first system is in 3/4 time and features a key signature of one sharp (F#). The second system is in 3/4 time and features a key signature of one sharp (F#). The third system is in 3/4 time and features a key signature of one sharp (F#). The music includes first and second endings, indicated by '1.' and '2.' above the staff. The first ending leads back to the beginning of the section, and the second ending leads to the end of the section.



SARABAND.



SUITE V.

PRELUDE.

The musical score for the Prelude of Suite V is presented in six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system shows the initial entry of the melody in the treble clef and a supporting bass line. The second system continues the melodic development with more complex rhythmic patterns. The third system features a change in the bass line's texture. The fourth system includes a prominent trill in the treble clef. The fifth system shows a sustained chord in the bass clef. The sixth system concludes the prelude with a final melodic phrase and a sustained bass line.

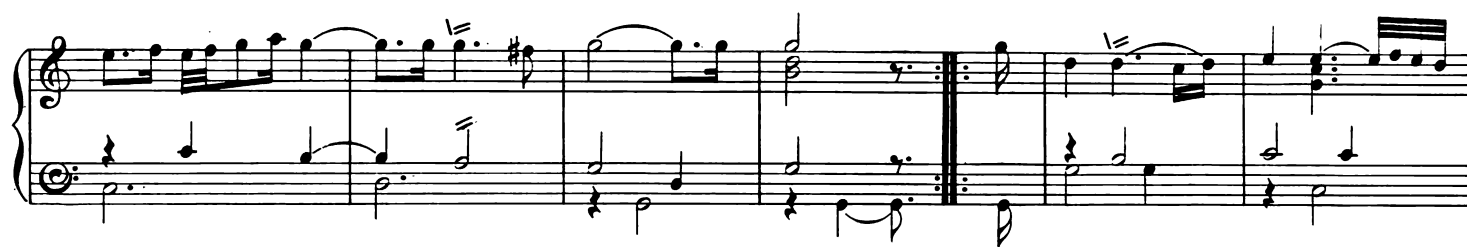
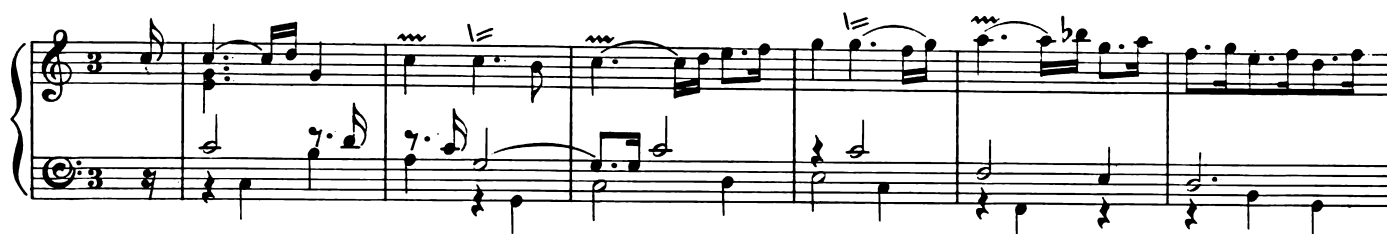
Three systems of piano music notation. Each system consists of a grand staff with a treble and bass clef. The first system shows a complex melodic line in the treble with many beamed sixteenth and thirty-second notes, and a bass line with longer notes and some rests. The second system continues this style with similar rhythmic complexity. The third system concludes with a final cadence, featuring a whole note in the treble and a half note in the bass, both with fermatas.

ALMAND.

Three systems of piano music notation for the piece 'ALMAND.'. The first system begins with a repeat sign and a first ending bracket. The second system includes a first ending bracket and a second ending bracket. The third system continues the piece with various musical notations including slurs, ties, and dynamic markings. The piece concludes with a final cadence.



CORANT.



SARABAND.



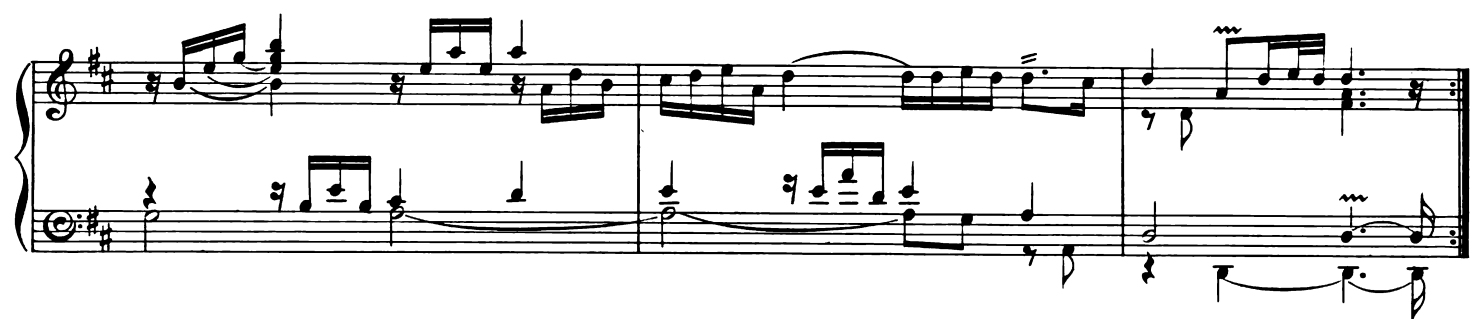
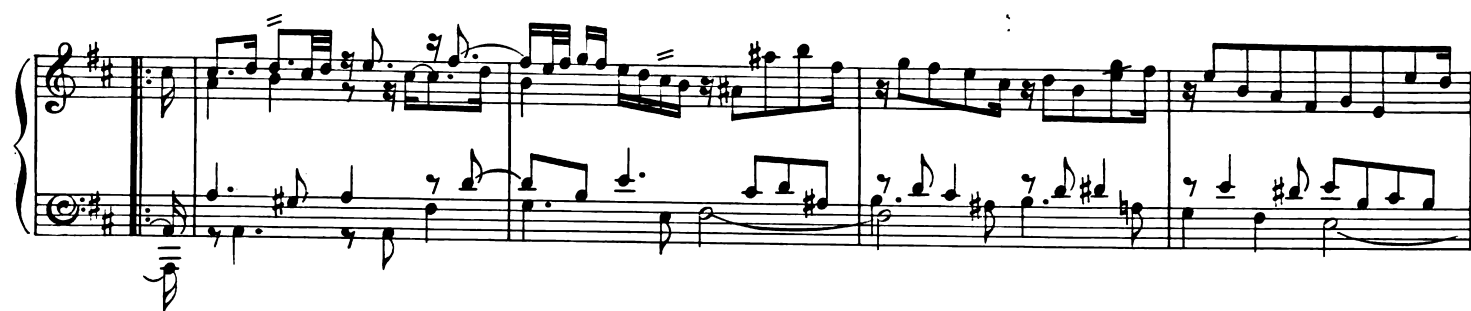
SUITE VI.

PRELUDE.

The Prelude is written for piano in D major (two sharps) and 3/4 time. It consists of two systems of music. The first system has three measures, with the right hand playing a melodic line and the left hand providing harmonic support. The second system also has three measures, continuing the melodic and harmonic development. The piece concludes with a final chord in the right hand.

ALMAND.

The Almand is written for piano in D major (two sharps) and 3/4 time. It consists of two systems of music. The first system has three measures, featuring a prominent melodic line in the right hand. The second system has four measures, including a first ending (marked '1.') and a second ending (marked '2.'). The piece concludes with a final chord in the right hand.



[HORNPIPE.]



SUITE VII.

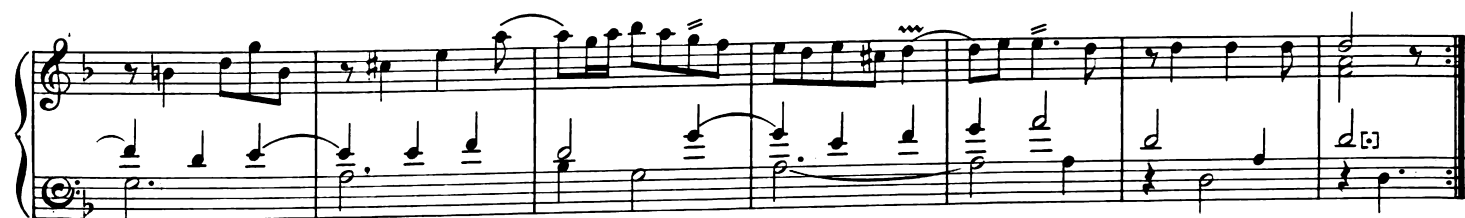
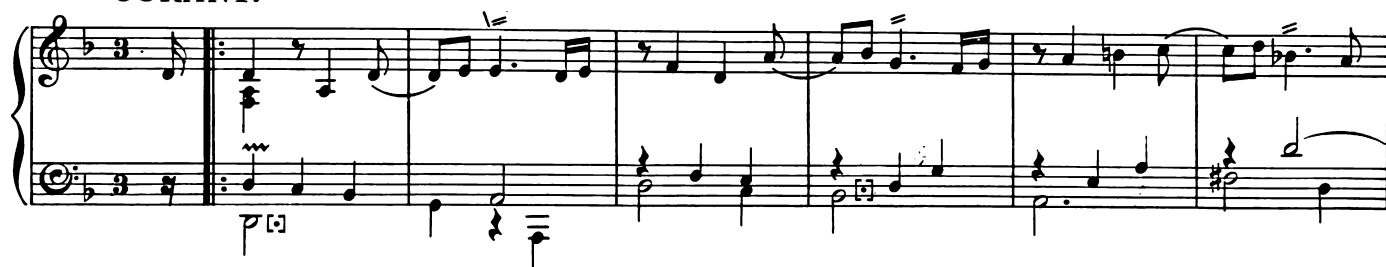
ALMAND.

Very slow. Bell-barr.

The musical score for 'Almand' from Suite VII is written for piano. It consists of six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The tempo and style are indicated as 'Very slow. Bell-barr.' The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The first system begins with a repeat sign and a first ending. The second system includes a second ending. The third system includes a first ending. The fourth system includes a second ending. The fifth system includes a first ending. The sixth system includes a second ending.



CORANT.



HORNPIPE.

Two systems of musical notation for a Hornpipe. The first system consists of two staves (treble and bass clef) with a key signature of one flat and a 3/4 time signature. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The second system continues the piece, ending with a double bar line and repeat dots.

SUITE VIII.

PRELUDE.

Four systems of musical notation for a Prelude. The first system shows the beginning of the piece with a treble and bass staff. The subsequent systems continue the melodic and harmonic development, featuring various rhythmic patterns and articulations. The piece concludes with a final system that includes a double bar line and repeat dots.

ALMAND.

This musical score is for a piece titled "ALMAND." in G major (one sharp) and 2/4 time. It consists of five systems of piano accompaniment, each with a treble and bass staff. The first system begins with a treble staff containing a half note G4 and a bass staff with a half note G2. The melody in the treble staff features a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment. The second system continues the melodic development with more complex rhythmic patterns. The third system shows a change in the bass line, with the treble staff maintaining a similar melodic flow. The fourth system introduces a key signature change to A major (two sharps) in the final measure. The fifth system concludes the piece with a final cadence in A major, marked by a double bar line and repeat dots.

COURANTE.

This musical score is for a Courante in G minor, BWV 1004, from the Notebook for Anna Bach. It is a 3/4 time piece. The score is written for piano and consists of seven systems of music. Each system has a treble and bass staff joined by a brace. The key signature has two flats (Bb and Eb). The melody in the treble staff is characterized by frequent sixteenth-note runs and trills. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a final cadence in the last system.

MINUET.

Two systems of musical notation for a Minuet. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written in 3/4 time with a key signature of one flat (B-flat). The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

MARCH.

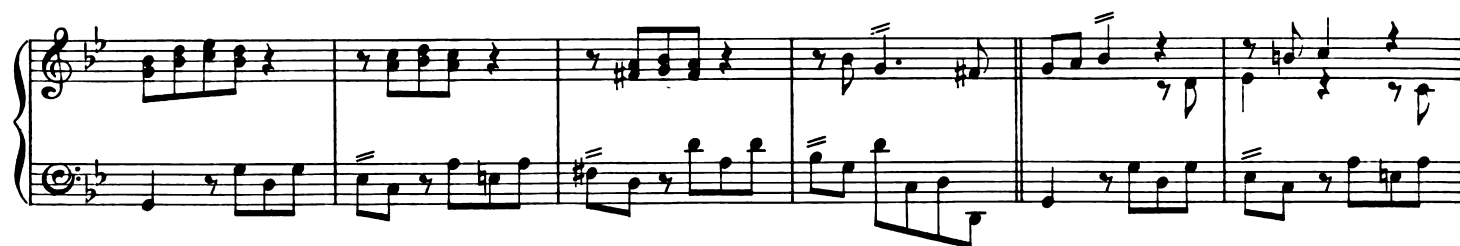
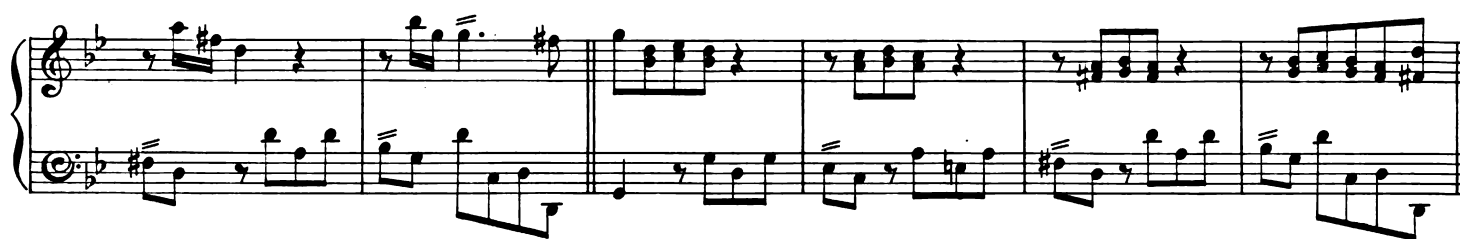
Four systems of musical notation for a March. The first system contains measures 1 through 4, the second system contains measures 5 through 8, the third system contains measures 9 through 12, and the fourth system contains measures 13 through 16. The music is written in 2/4 time with a key signature of one flat (B-flat). The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and repeat signs, with first and second endings indicated by '1.' and '2.' above the staff.

TRUMPET TUNE.

Two systems of musical notation for a piece titled "TRUMPET TUNE." The first system consists of two staves: a treble staff with a key signature of one flat (B-flat) and a 3/4 time signature, and a bass staff. The melody in the treble staff features eighth and sixteenth notes, with a repeat sign after the fourth measure. The bass staff provides a simple harmonic accompaniment with whole and half notes. The second system continues the melody and accompaniment for five measures, ending with a double bar line.

CHACONE.

Five systems of musical notation for a piece titled "CHACONE." The key signature is one flat (B-flat) and the time signature is 3/4. The first system shows the beginning of the piece with a treble staff and a bass staff. The melody in the treble staff is characterized by eighth and sixteenth notes, with a repeat sign after the fourth measure. The bass staff provides a harmonic accompaniment with whole and half notes. The subsequent systems continue the melody and accompaniment for five measures each, ending with a double bar line.



[JIG]

[TRUMPET TUNE, called the CEBELL.]

This musical score is for a trumpet tune titled "TRUMPET TUNE, called the CEBELL." It is written in 2/4 time and consists of five systems of music. The first system includes a first ending (1.) and a second ending (2.). The melody is primarily in the right hand, with accompaniment in the left hand. The key signature has one sharp (F#), and the piece concludes with a double bar line.

[AIR.]

This musical score is for an air, consisting of two systems of music. It is written in 3/4 time. The first system includes a first ending (1.) and the second system includes a second ending (2.). The melody is primarily in the right hand, with accompaniment in the left hand. The key signature has one sharp (F#), and the piece concludes with a double bar line.

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

1. SONG TUNE.

First system of the Song Tune, measures 1-8. The music is in 3/4 time, with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The melody features a series of eighth and sixteenth notes, with some rests and a final half note. The bass line consists of a steady eighth-note accompaniment.

2. [LESSON.]

Second system of the Lesson, measures 1-8. The music is in 3/4 time, with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The melody is more complex, featuring many sixteenth and thirty-second notes, with some rests and a final half note. The bass line consists of a steady eighth-note accompaniment.

3. MARCH.

Third system of the March, measures 1-8. The music is in 3/4 time, with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The melody is a lively march, featuring many eighth and sixteenth notes, with some rests and a final half note. The bass line consists of a steady eighth-note accompaniment.

4. NEW MINUET.

Two systems of musical notation for '4. NEW MINUET.' The first system consists of two staves (treble and bass clef) with a key signature of one flat and a 3/4 time signature. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the piece, ending with a double bar line.

5. [MINUET.]

Two systems of musical notation for '5. [MINUET.]'. The first system shows the beginning of the piece in treble and bass clefs, with a key signature of one flat and a 3/4 time signature. The melody is characterized by eighth notes and rests. The second system continues the piece, featuring a trill in the final measure of the treble staff.

6. A MINUET.

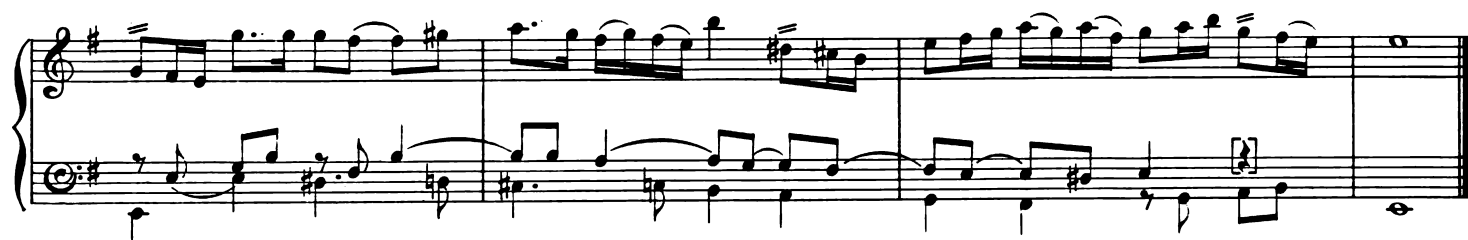
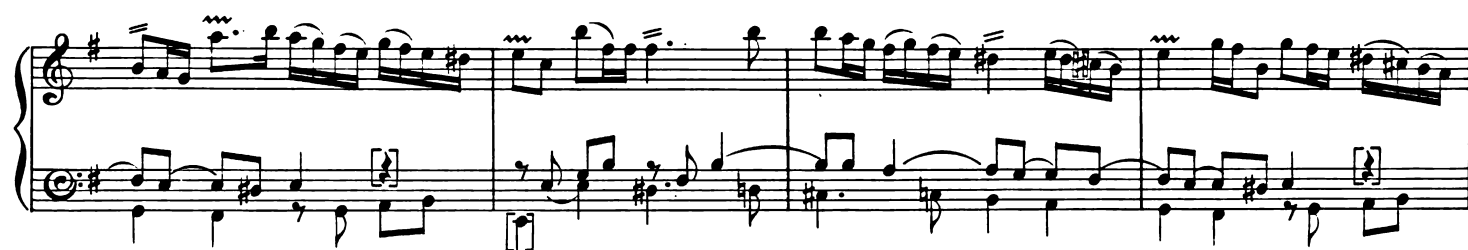
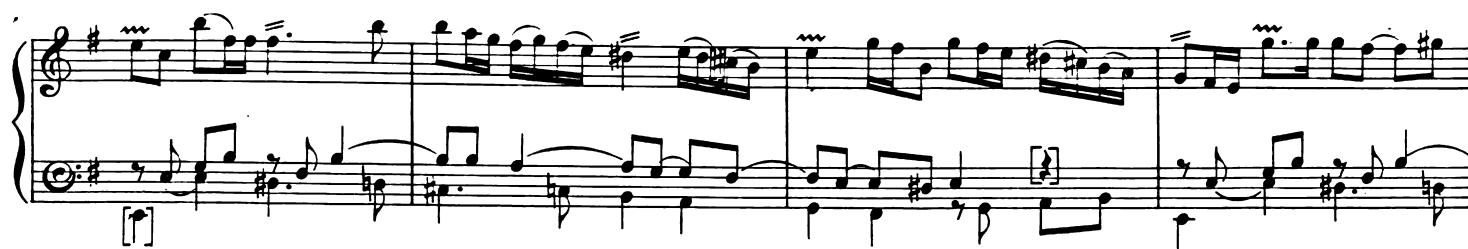
Two systems of musical notation for '6. A MINUET.' The first system begins with a treble clef and a key signature of one flat, 3/4 time signature. It includes a repeat sign at the start of the melody. The second system continues the piece, ending with a double bar line.

7. A NEW SCOTCH TUNE.

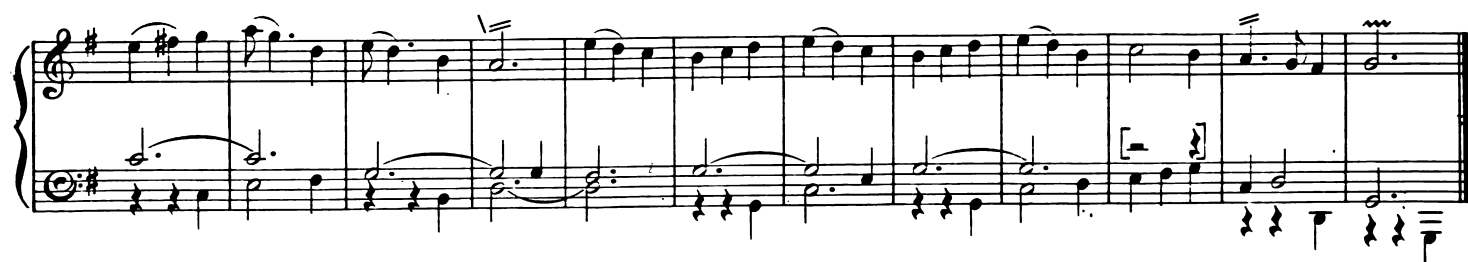


8. A NEW GROUND.





9. A NEW IRISH TUNE.



10. RIGADOON.



11. SEFAUCHI'S FAREWELL.



12. MINUET.

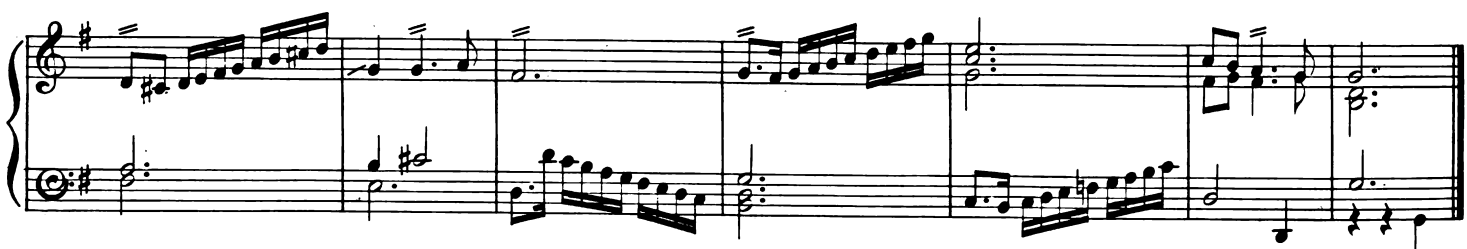
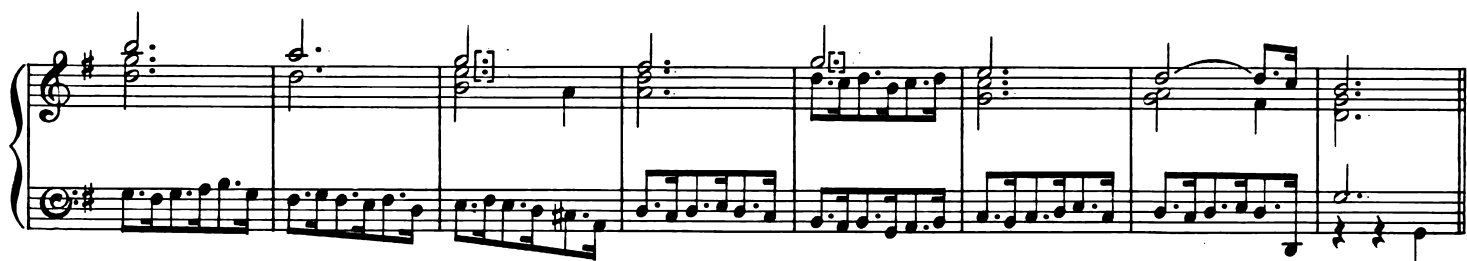
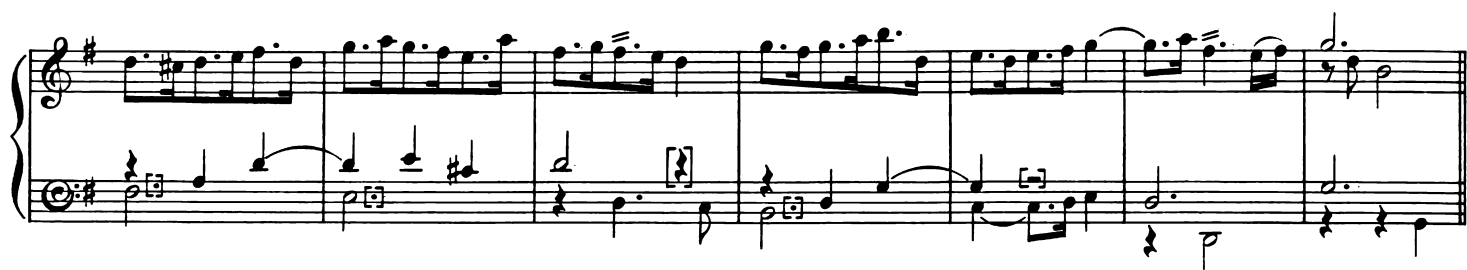


[AIR.]

Musical score for "AIR." in G major, 3/4 time. The piece consists of four systems of piano accompaniment. The first system begins with a repeat sign. The second system concludes with a repeat sign. The third and fourth systems continue the melodic and harmonic development. The right hand features intricate patterns of sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes.

A GROUND IN GAMUT.

Musical score for "A GROUND IN GAMUT." in G major, 3/4 time. The piece consists of two systems of piano accompaniment. The first system begins with a repeat sign. The second system continues the piece. The right hand maintains a constant sixteenth-note pattern, while the left hand provides a simple accompaniment of eighth notes.

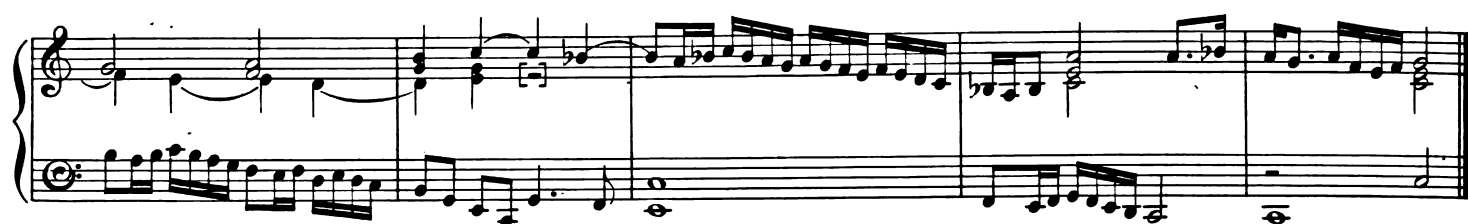
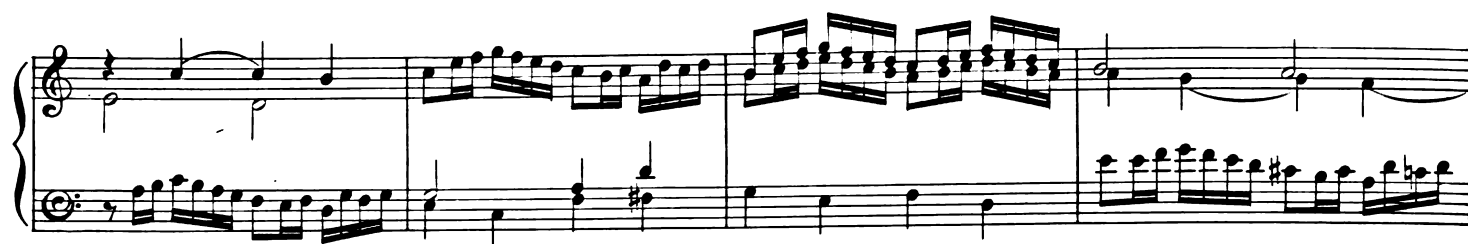


[LESSON.]

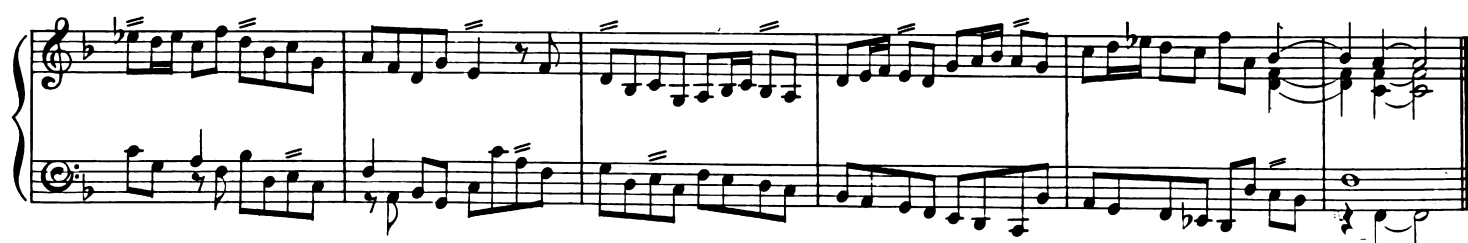
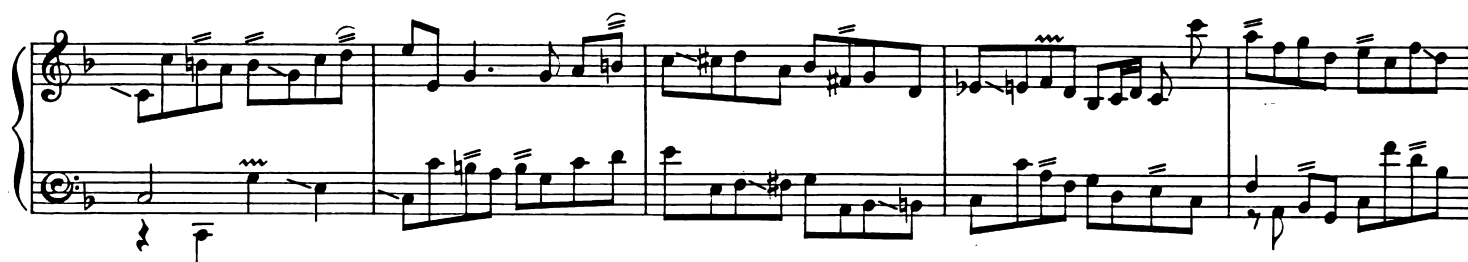
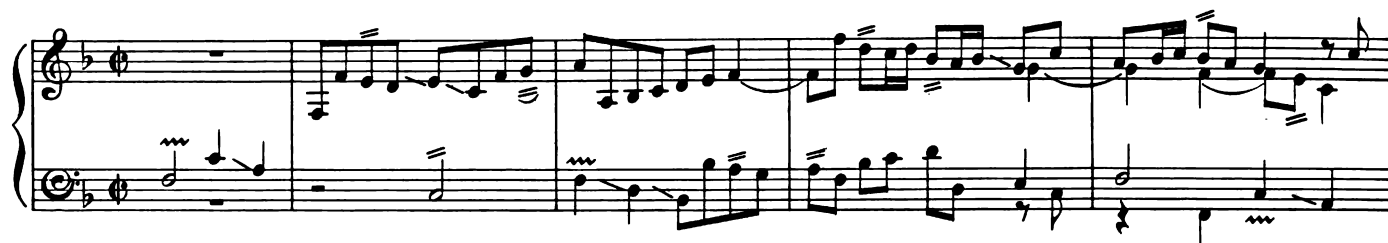
Musical score for Lesson, measures 1-16. The score is written for piano in 3/4 time, with a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The piece features various musical notations including eighth notes, quarter notes, and half notes, with some measures containing triplets and slurs. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, and the fourth system contains measures 13-16.

[VOLUNTARY.]

Musical score for Voluntary, measures 1-8. The score is written for piano in 3/4 time, with a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The piece features various musical notations including eighth notes, quarter notes, and half notes, with some measures containing triplets and slurs. The first system contains measures 1-4, and the second system contains measures 5-8.



A VERSE.



TRUMPET TUNE.

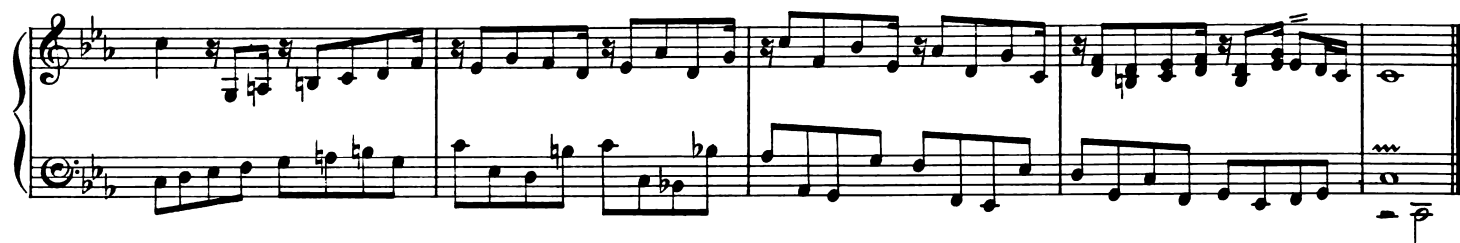
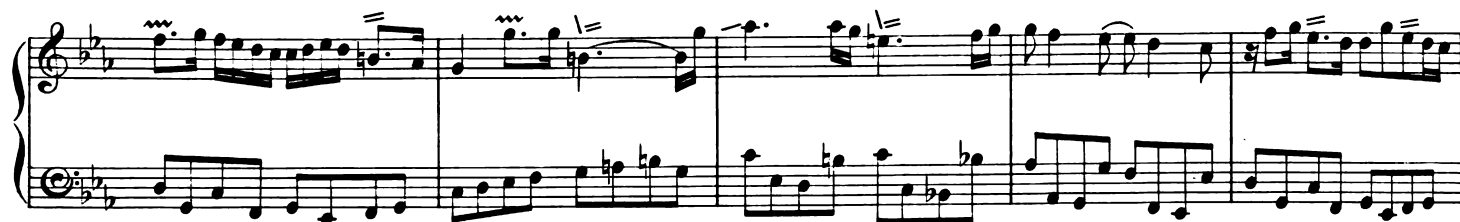
AIR.

RONDO.

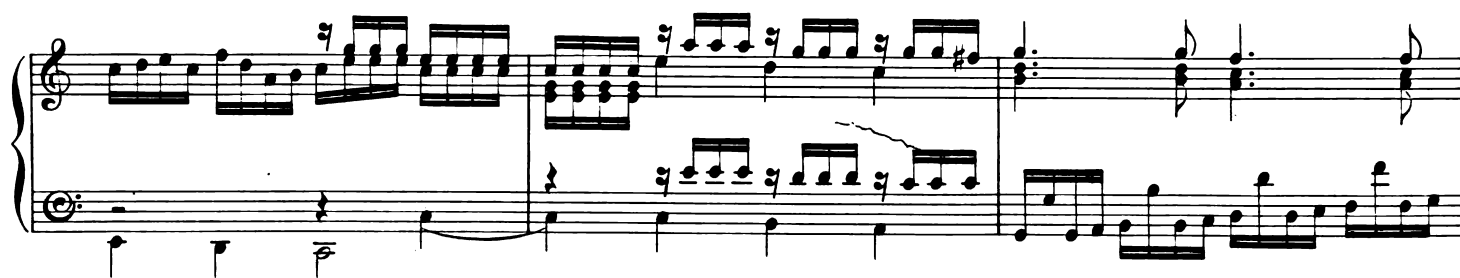
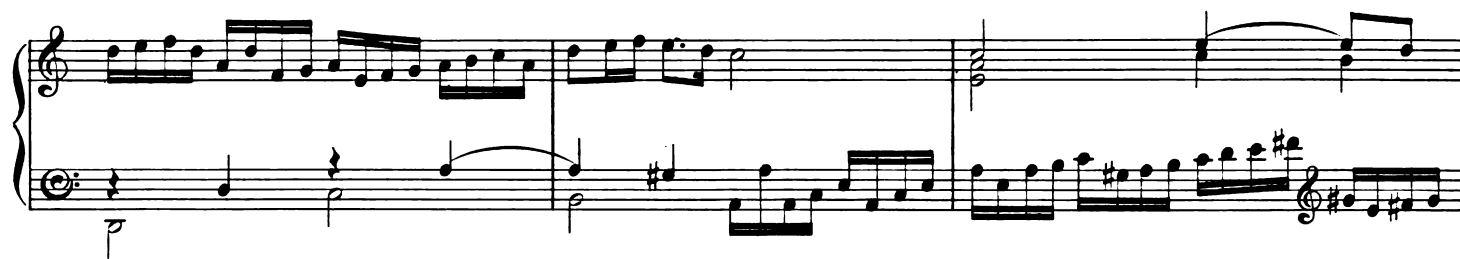
The musical score is written for a piano accompaniment and a vocal line. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of seven systems of music, each with a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The piano accompaniment features a repeating melody in the right hand and a supporting bass line in the left hand. The vocal line consists of a single melodic line with various ornaments and trills. The score is marked with a '31' in a box at the beginning of the first system, indicating a first ending or a specific measure count. The piece concludes with a final cadence in the piano accompaniment.

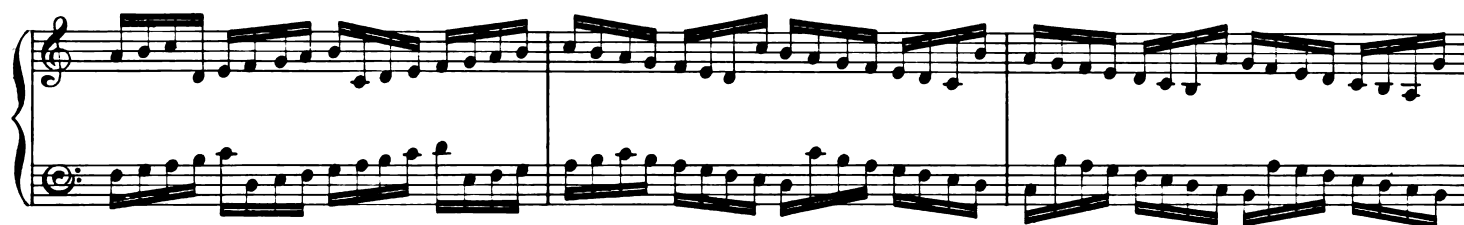
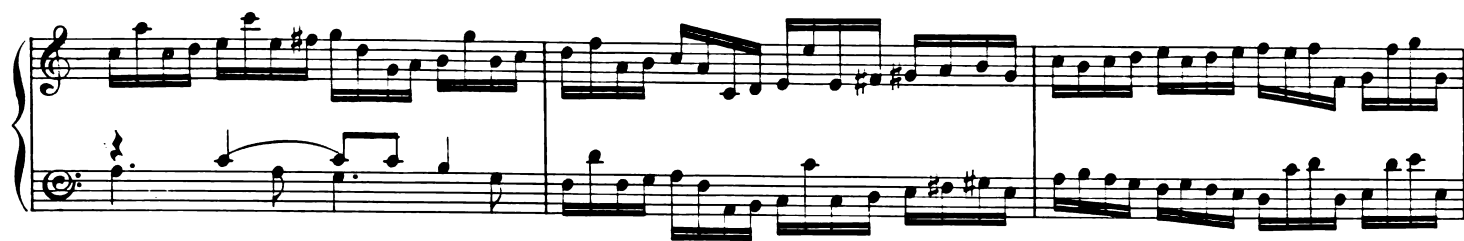
GROUND.

The musical score for 'GROUND.' is written for piano in G minor (three flats) and 3/4 time. It consists of six systems of music, each with a treble and bass staff. The piece begins with a series of chords in the right hand and a steady eighth-note bass line in the left hand. The melody in the right hand is characterized by grace notes and trills. The bass line remains consistent throughout, providing a rhythmic foundation. The score concludes with a final cadence in the right hand and a sustained bass note in the left hand.

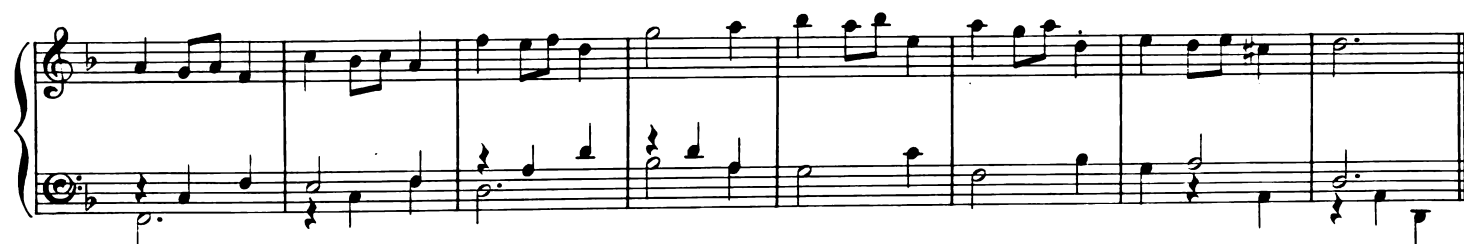


PRELUDE.





AIR.

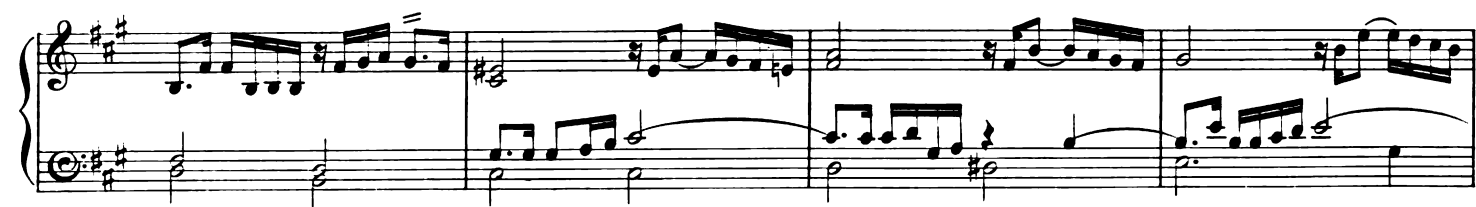
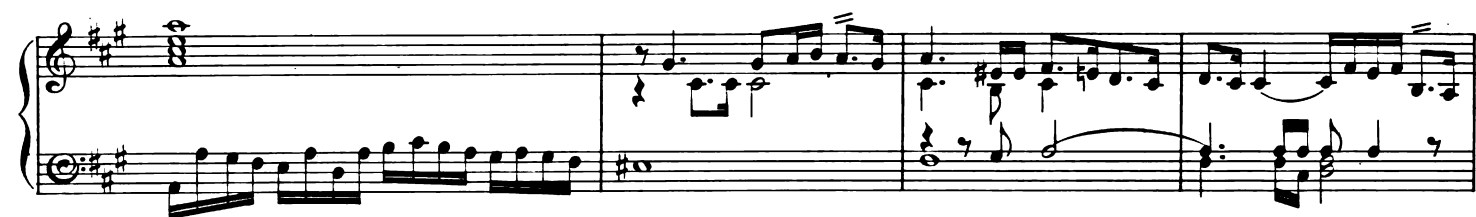


TOCCATA.

TOCCATA.

This page contains seven systems of musical notation for piano. Each system consists of a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system features a more active bass line with many sixteenth notes. The third system has a dense, fast-moving treble line. The fourth system shows a more melodic treble line with some rests. The fifth system features a more active bass line with many sixteenth notes. The sixth system has a more melodic treble line with some rests. The seventh system shows a more active bass line with many sixteenth notes. The page is numbered 43 in the top right corner.

This page contains seven systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, including eighth notes, sixteenth notes, and quarter notes, often beamed together. The piece concludes with a double bar line and a repeat sign at the end of the seventh system.



This page contains seven systems of musical notation for piano. Each system consists of a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system features a treble staff with a melodic line and a bass staff with a supporting line. The third system shows a treble staff with a melodic line and a bass staff with a supporting line. The fourth system features a treble staff with a melodic line and a bass staff with a supporting line. The fifth system shows a treble staff with a melodic line and a bass staff with a supporting line. The sixth system features a treble staff with a melodic line and a bass staff with a supporting line. The seventh system shows a treble staff with a melodic line and a bass staff with a supporting line.

HORNPIPE.

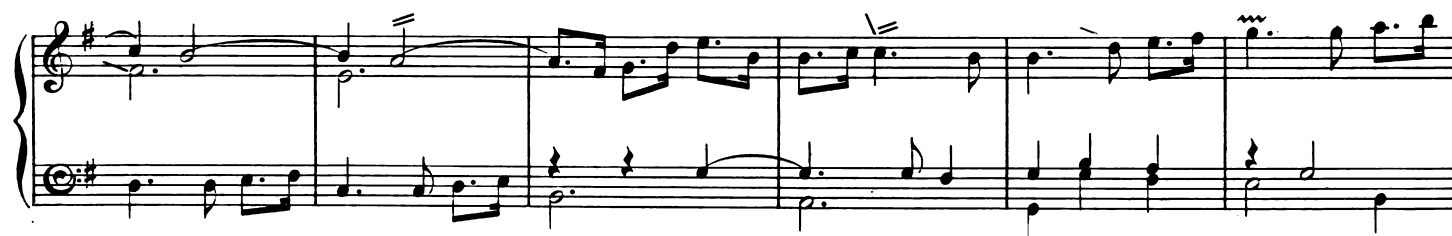
First system of the Hornpipe piece, measures 1-10. The music is in 2/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The piece features a repeating eighth-note pattern in the right hand and a simple bass line in the left hand. The first system ends with a double bar line and repeat signs.

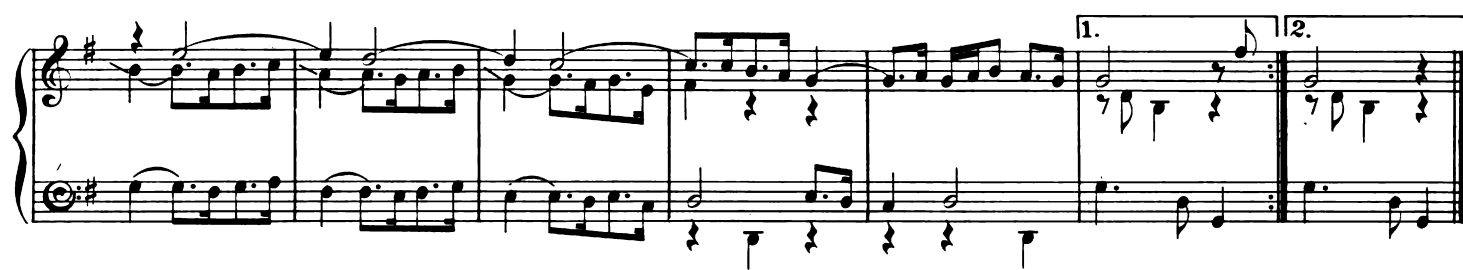
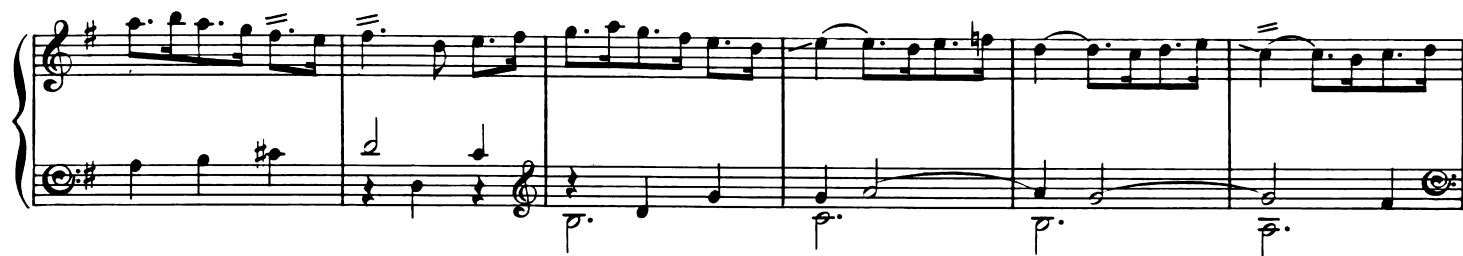
ALMAND.

Second system of the Almand piece, measures 1-12. The music is in 3/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The piece features a repeating eighth-note pattern in the right hand and a simple bass line in the left hand. The second system ends with a double bar line and repeat signs.

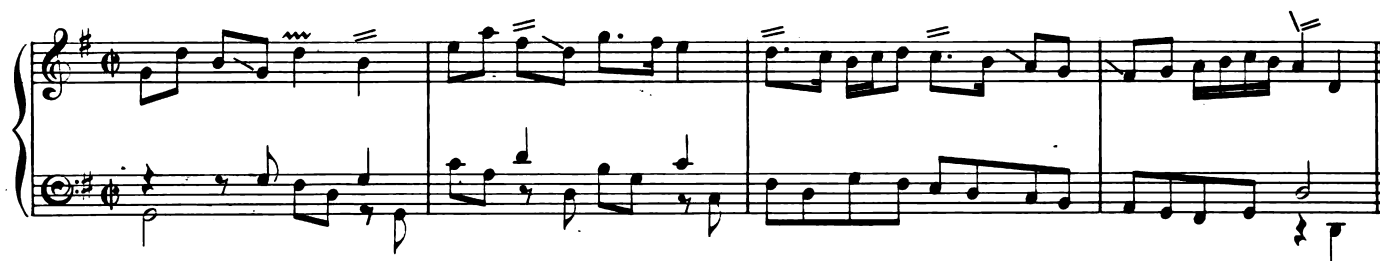


CORANT.





AIR.



GAVOTT.

This musical score is for a piece titled "GAVOTT." in G major (one sharp) and 2/4 time. It consists of seven systems of music, each with a treble and bass staff joined by a brace. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often with grace notes. The bass staff provides harmonic support with chords and single notes. The piece concludes with a double bar line and repeat dots.

MINUET.

First system of the Minuet, measures 1-8. The music is in 3/4 time with a key signature of one sharp (F#). The right hand features a melody with eighth and sixteenth notes, including trills and slurs. The left hand provides a bass line with eighth and sixteenth notes, often starting with rests.

GROUND.

First system of the Ground, measures 1-8. The music is in 3/4 time with a key signature of three flats (Bb, Eb, Ab). The right hand has a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The left hand has a steady bass line with eighth and sixteenth notes, including some triplets.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat). The notation includes various musical elements such as eighth notes, sixteenth notes, and rests. Some measures feature ornaments (trills) indicated by a 'w' symbol. The piece concludes with a final chord in the bass staff.

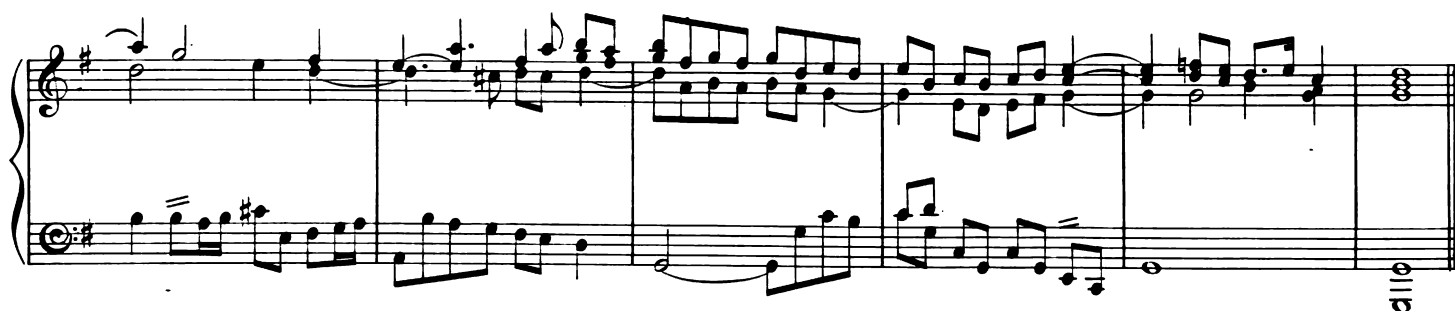
[PRELUDE.]

53

[PRELUDE.]

53

10040



ALMAIN AND BORRY

in D-sol-Re#.

ALMAIN.

The musical score for 'ALMAIN' is written for piano in D major (two sharps) and 6/8 time. It consists of three systems of music. The first system begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The melody in the right hand features a mix of eighth and sixteenth notes, while the left hand provides a steady accompaniment. The second system continues the melody with some rests and a repeat sign. The third system concludes the piece with a final cadence.

BORRY.

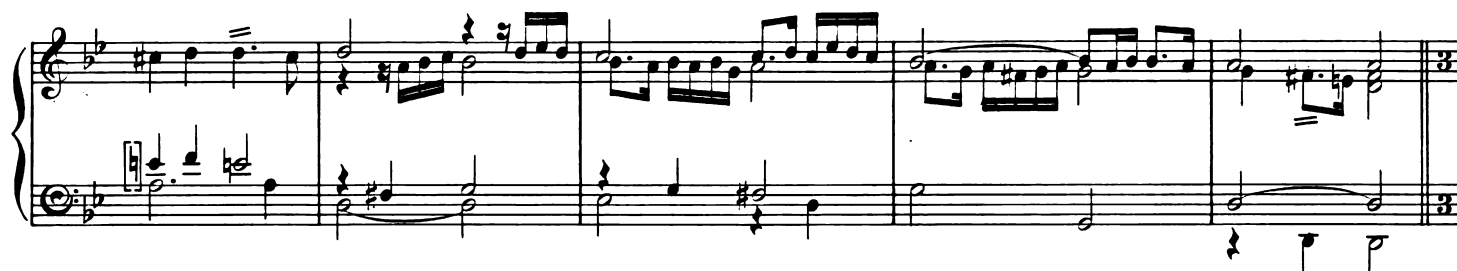
The musical score for 'BORRY' is written for piano in D major (two sharps) and 3/4 time. It consists of two systems of music. The first system begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody in the right hand is composed of quarter and eighth notes, with a repeat sign at the end of the first phrase. The second system continues the melody and concludes with a final cadence.

OVERTURE, AIR AND JIG

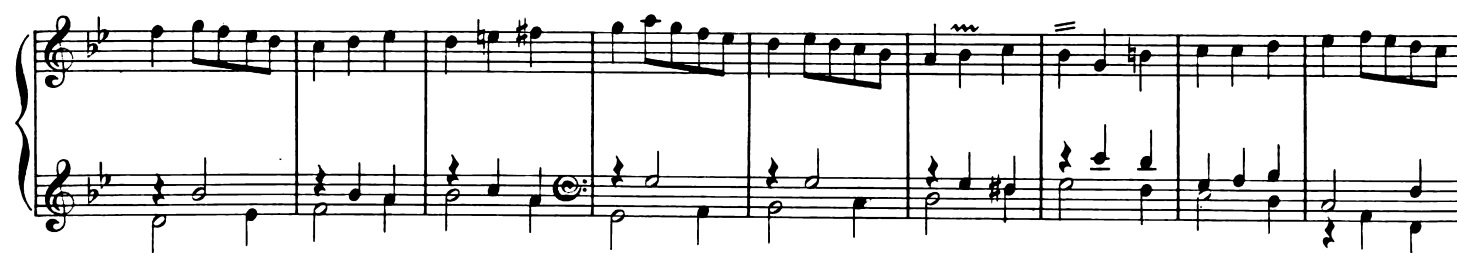
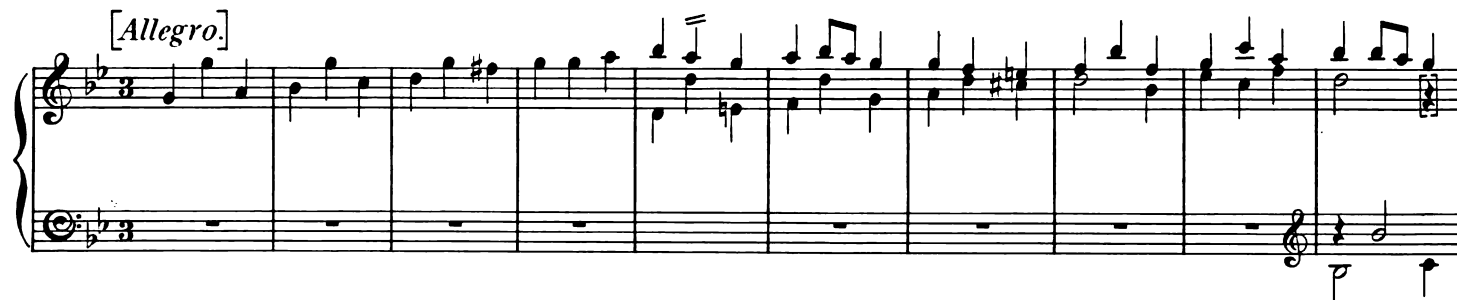
in Gamut ♭

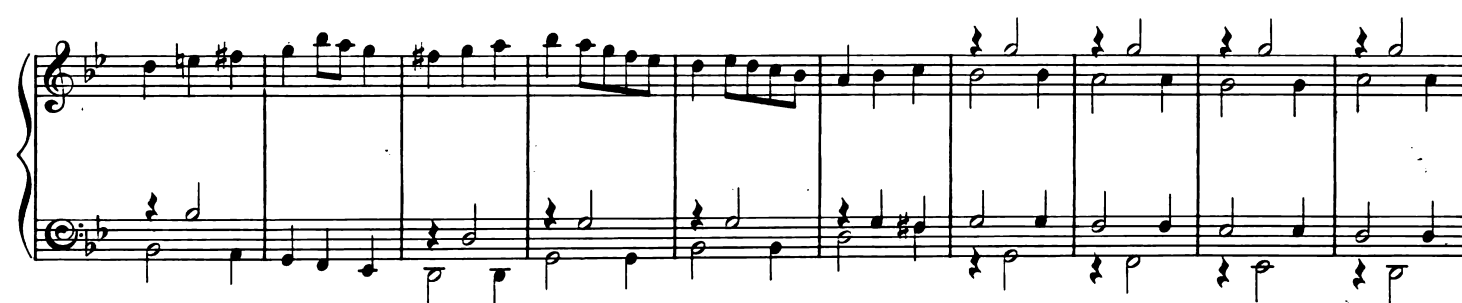
OVERTURE.

[Maestoso.]



[Allegro.]





AIR.

The 'AIR' section is a piano piece in G minor, 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a flowing, lyrical quality. The bass line provides a steady accompaniment with a mix of eighth and sixteenth notes. The piece concludes with a final cadence in the right hand.

JIG.

The 'JIG' section is a piano piece in G minor, 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a flowing, lyrical quality. The bass line provides a steady accompaniment with a mix of eighth and sixteenth notes. The piece concludes with a final cadence in the right hand.

ORGAN MUSIC.

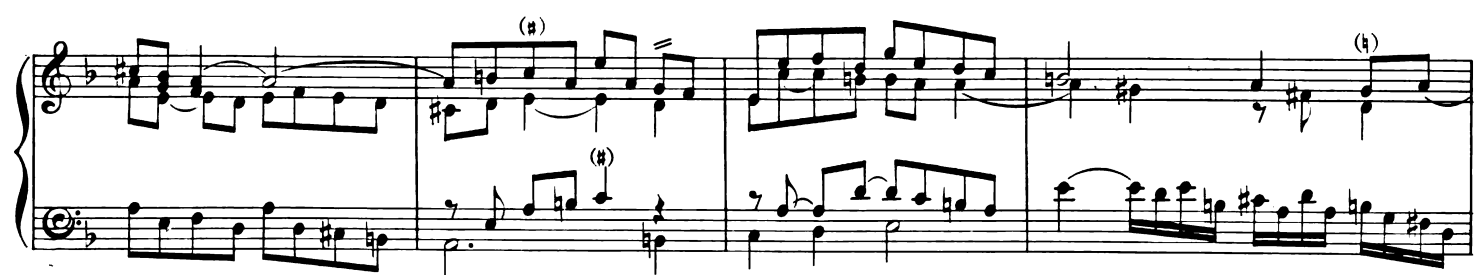
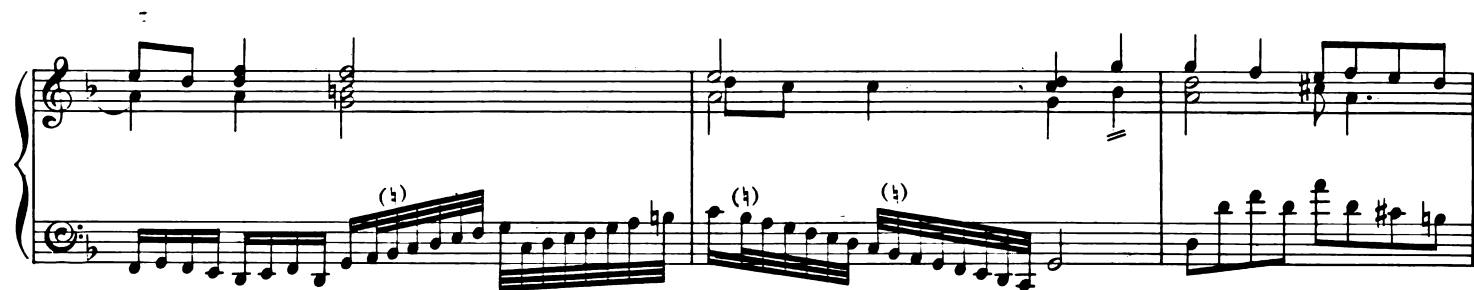
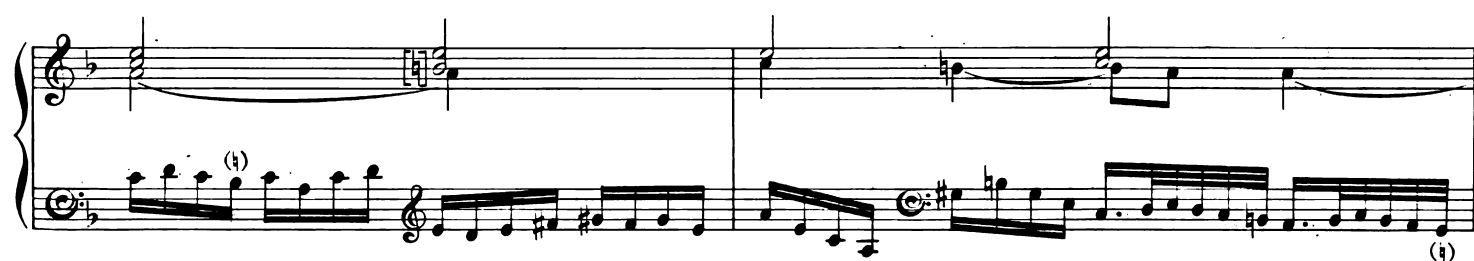
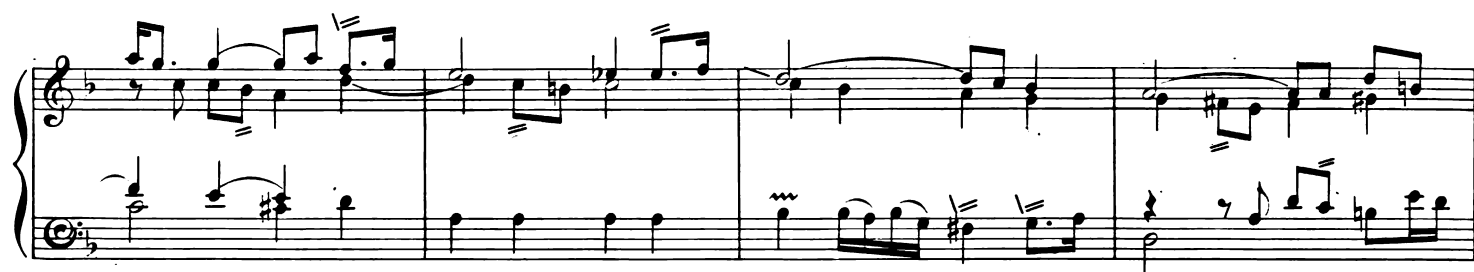
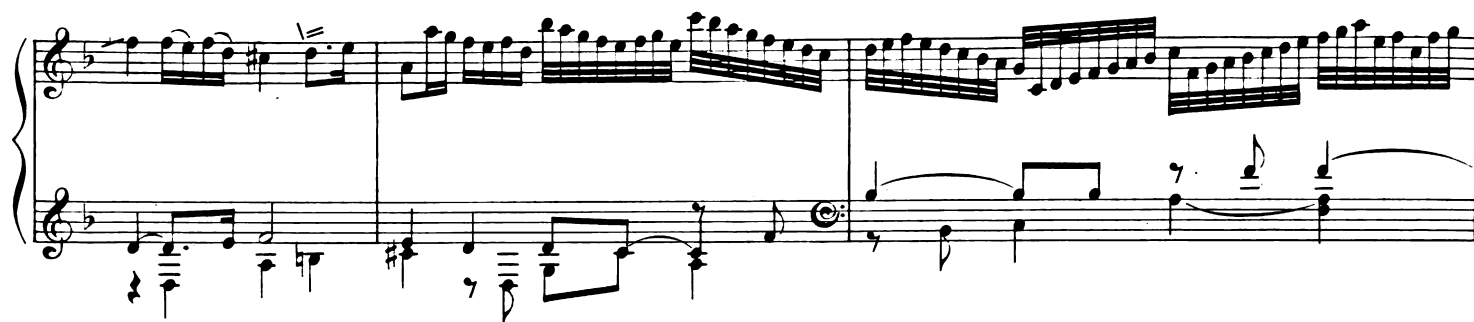
VOLUNTARY ON THE 100th PSALM TUNE.

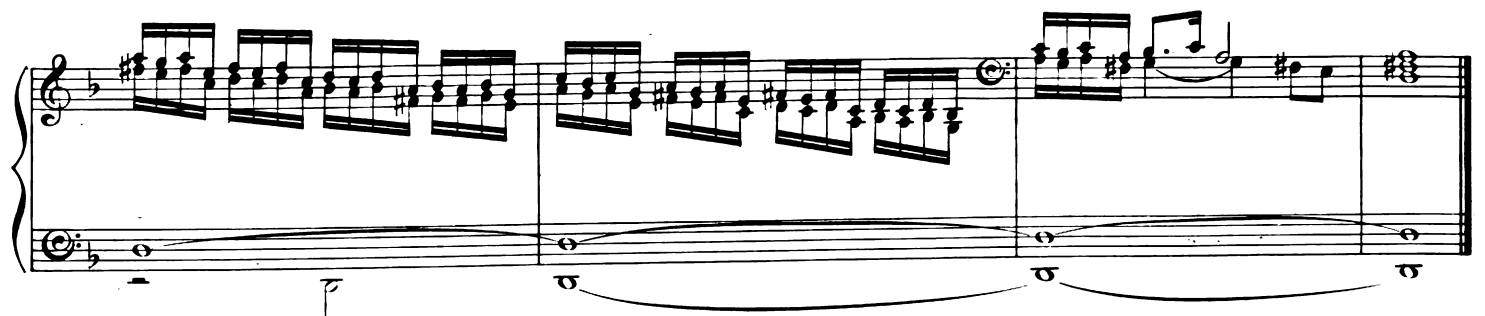
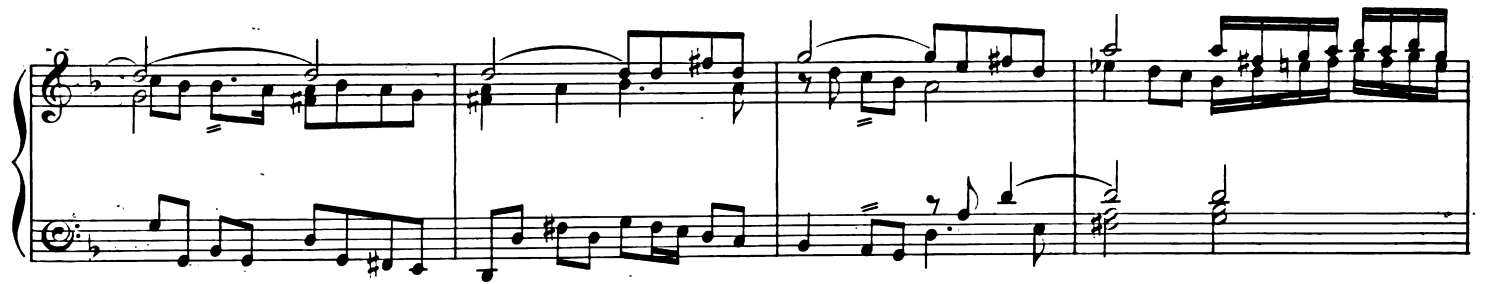
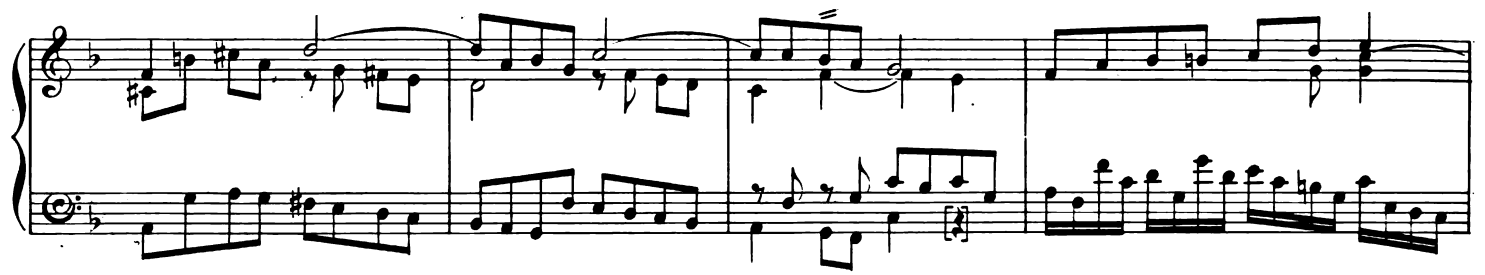
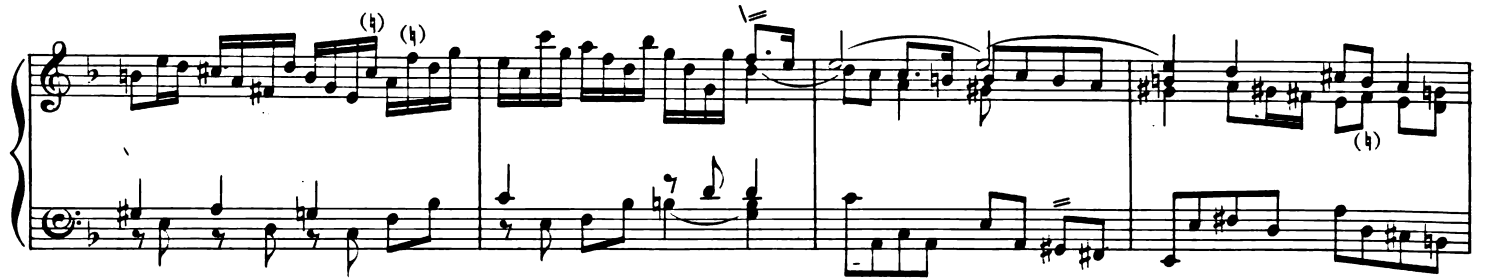
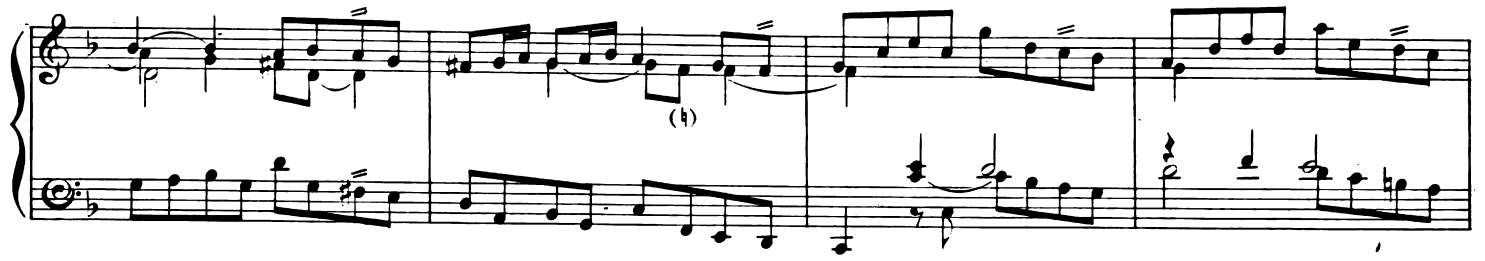
This musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The notation includes various note values, rests, and dynamic markings. The first system (measures 1-8) features a steady eighth-note accompaniment in the bass and a melody in the treble. The second system (measures 9-14) continues the accompaniment with some melodic variation. The third system (measures 15-20) includes a melodic flourish in the treble marked with a (4) and a 'Half stop' instruction in the bass. The fourth system (measures 21-26) features a more complex, rapid accompaniment in the bass, also marked with a 'Half stop'. The fifth system (measures 27-32) concludes the piece with a final melodic phrase in the treble and a 'Half stop' in the bass.



[VOLUNTARY FOR THE ORGAN.]

This musical score is for a voluntary for the organ, page 61. It consists of five systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The music features various organ techniques, including sustained chords, flowing sixteenth-note passages, and trills. The first system has a trill in the right hand and a sixteenth-note pattern in the left. The second system continues with similar textures. The third system features a trill in the right hand and a sixteenth-note pattern in the left. The fourth system has a trill in the right hand and a sixteenth-note pattern in the left. The fifth system features a trill in the right hand and a sixteenth-note pattern in the left. The score is written in a clear, legible style with standard musical notation.



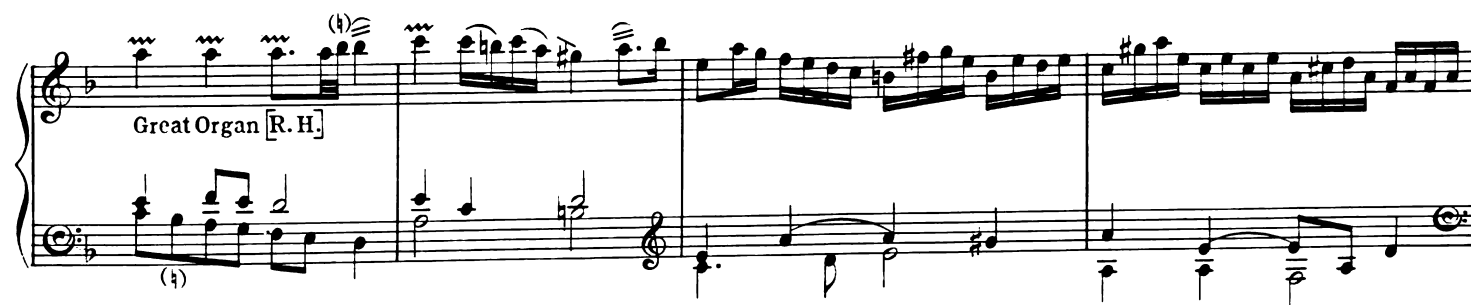
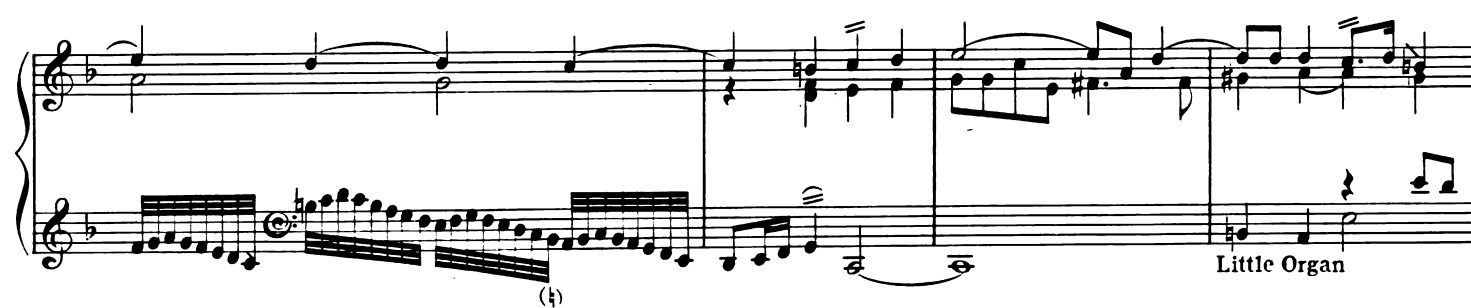
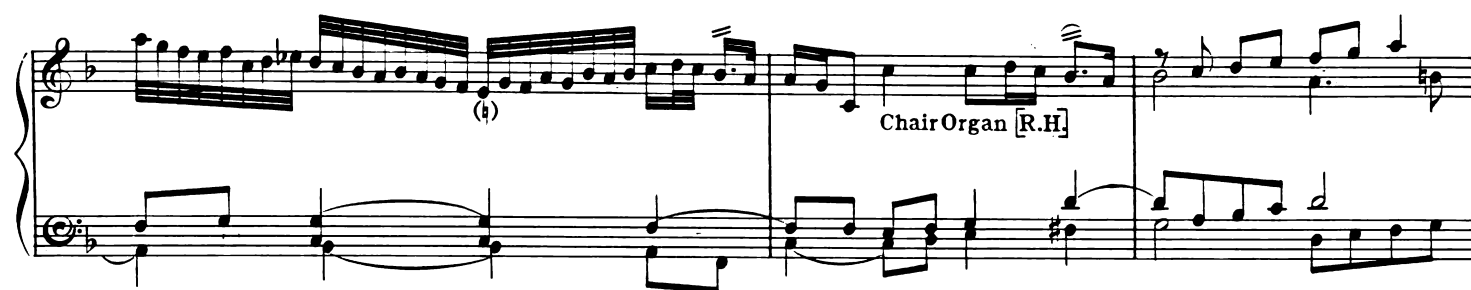
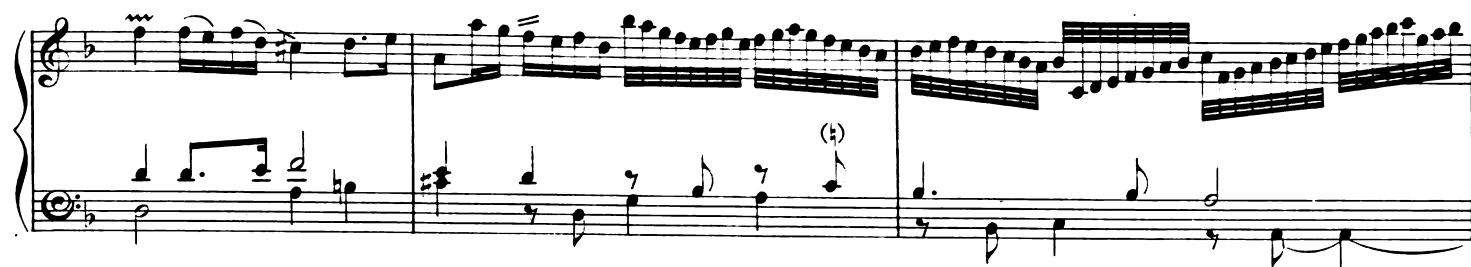


A VOLUNTARY FOR THE DOUBLE ORGAN.

This musical score is for a voluntary for the double organ, written in G major (one sharp) and 4/4 time. It consists of five systems of staves, each with a treble and bass clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Key features include:

- System 1:** Features a [Chair Organ] label in the bass staff, indicating the start of the organ part.
- System 2:** Continues the organ part with a 'p' (piano) dynamic marking in the bass staff.
- System 3:** Includes a [a?] marking in the treble staff and a Great Organ [L.H.] label in the bass staff, indicating the left hand of the Great Organ.
- System 4:** Features a (4) marking in the bass staff, indicating a four-measure rest or a specific rhythmic pattern.
- System 5:** Includes a Chair Organ [L.H.] label in the bass staff and a Great Organ [R.H.] label in the treble staff, indicating the right hand of the Great Organ.

The score is written in a standard musical notation style, with notes, rests, and accidentals clearly visible. The overall structure is a single melodic line for the organ, with various textures and dynamics throughout.



System 1: Treble and Bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. A measure rest is marked with a circled 'b' above the staff.

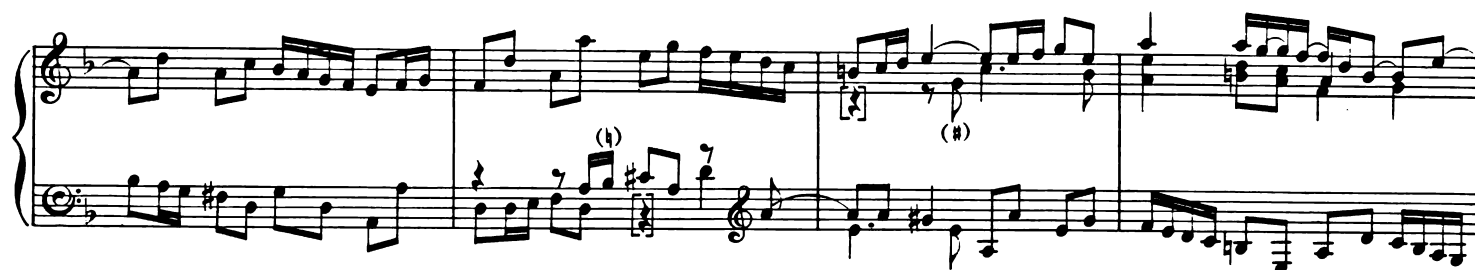
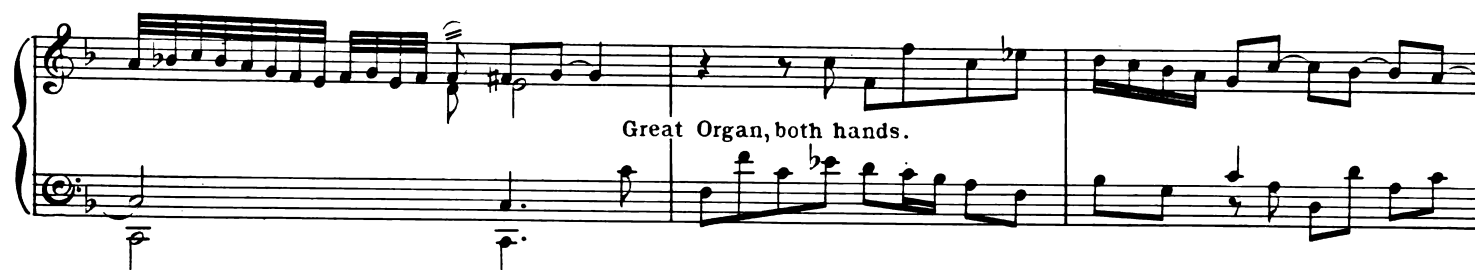
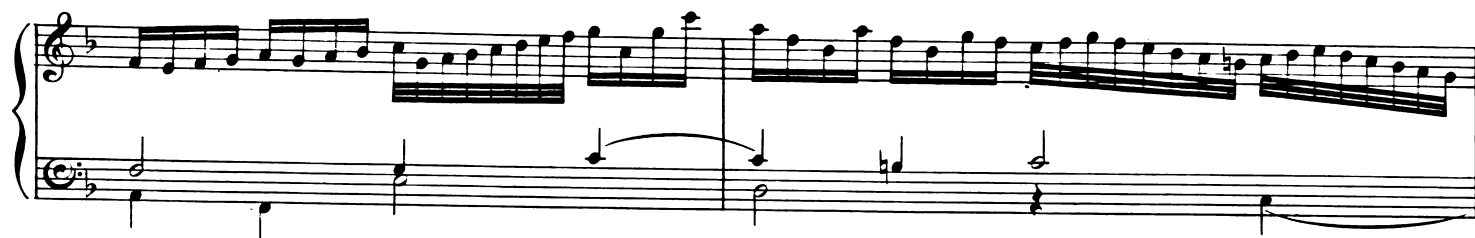
System 2: Treble and Bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Labels: "Chair Organ" and "Great Organ [L.H.]". Measure rests are marked with circled 'b' and circled 'h'.

System 3: Treble and Bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Labels: "Great Organ [R.H.]" and "Single Organ [L.H.]". Measure rests are marked with circled 'h' and circled 'b'.

System 4: Treble and Bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment.

System 5: Treble and Bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Labels: "Little Organ [R.H.]" and "Great Organ [L.H.]". Measure rests are marked with circled 'h' and circled 'b'.

System 6: Treble and Bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Labels: "Great Organ [R.H.]" and "Little Organ [L.H.]".



VOLUNTARY.

(Said to be Purcell's.)

Slow. *tr tr* *tr*

Stopt Diapason

Cornet *tr*

Eccho *tr* Cornet

Eccho

10040

Chair Organ

Great Organ

Cornet

This system contains three staves. The top staff is for the Chair Organ, featuring a melodic line with a trill (tr) and a fermata. The bottom staff is for the Great Organ, providing a harmonic accompaniment. The third staff is for the Cornet, which has a melodic line with a trill and a fermata.

Chair (Organ)

(Chair Organ)

Cornet

Chair (Organ)

This system contains four staves. The top staff is for the Chair (Organ), with a melodic line. The second staff is for the (Chair Organ), featuring a trill. The third staff is for the Cornet, with a melodic line and trills. The bottom staff is for the Chair (Organ), providing a harmonic accompaniment.

Chair (Organ)

(Chair Organ)

Cornet

Chair (Organ)

This system contains four staves. The top staff is for the Chair (Organ), with a melodic line. The second staff is for the (Chair Organ), featuring a trill. The third staff is for the Cornet, with a melodic line and trills. The bottom staff is for the Chair (Organ), providing a harmonic accompaniment.

Chair (Organ)

(Chair Organ)

Cornet

Chair (Organ)

This system contains four staves. The top staff is for the Chair (Organ), with a melodic line. The second staff is for the (Chair Organ), featuring a trill. The third staff is for the Cornet, with a melodic line and trills. The bottom staff is for the Chair (Organ), providing a harmonic accompaniment.

Cornet

(Great Organ)

Great Organ

This system contains three staves. The top staff is for the Cornet, with a melodic line and trills. The middle staff is for the (Great Organ), featuring a trill. The bottom staff is for the Great Organ, providing a harmonic accompaniment.

Chair (Organ)

(Chair Organ)

Cornet

Chair (Organ)

This system contains four staves. The top staff is for the Chair (Organ), with a melodic line. The second staff is for the (Chair Organ), featuring a trill. The third staff is for the Cornet, with a melodic line and trills. The bottom staff is for the Chair (Organ), providing a harmonic accompaniment.

Adagio.

Chair Organ

Trumpet

Chair Organ

Eccho

Trumpet

Eccho

Trumpet

Eccho

Trumpet

Eccho

The musical score is written for a piano accompaniment and three solo instruments: Chair Organ, Trumpet, and Echo. The tempo is marked 'Adagio'. The score is divided into five systems, each with a grand staff (treble and bass clef). The Chair Organ part is the primary melodic line, featuring various trills and slurs. The Trumpet part provides harmonic support with sustained notes and occasional trills. The Echo part consists of short, repeated rhythmic figures. The overall mood is slow and contemplative.

First system of music. The upper staff features a trumpet part with a trill (tr) and a melodic line. The lower staff provides a piano accompaniment with a steady eighth-note pattern.

Second system of music. The upper staff includes an 'Eccho' section followed by a 'Trumpet' entry. The lower staff continues the piano accompaniment, featuring a long, sustained note in the final measure.

Third system of music. The upper staff has an 'Eccho' section and a 'Chair Organ' entry. The lower staff includes a 'Trumpet' entry in the final measure. The piano accompaniment continues with a steady eighth-note pattern.

Fourth system of music. The upper staff features a 'Trumpet' entry. The lower staff continues the piano accompaniment with a steady eighth-note pattern.

Fifth system of music. The upper staff includes an 'Eccho' section and a 'Trumpet' entry. The lower staff features a 'Chair Organ' entry. The piano accompaniment continues with a steady eighth-note pattern.

Sixth system of music. The upper staff includes an 'Eccho' section and a trill (tr). The lower staff continues the piano accompaniment with a steady eighth-note pattern.