HENRY PURCELL

Works for Harpsichord and Organ

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A CHOICE COLLECTION OF LESSONS FOR THE HARPSICHORD OR SPINET.

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NOTES

HENRY PURCELL (1658?-1695) had his *Twelve Lessons* for harpsichord published in 1689 as Part II of *Musick's Hand-Maid,* a series printed by Henry Playford in London and "containing the newest *Lessons, Grounds, Sarabands, Minuets,* and *Jiggs,* set for the Virginals, Harpsichord, and Spinet." This was the only keyboard music he published during his lifetime.

Purcell's widow Frances had his *Choice Collection of Lessons for the Harpsichord or Spinnet* published in 1696, also by Henry Playford. The dedication and instructions from an edition of 1696 or 1699 are reproduced on the following pages, including an explanation of the signs of embellishment ("Rules of Graces") as used also in the present edition. The bulk of the *Choice Collection* consists of eight *Suites,* the rest of five separate short pieces.

The editor of the harpsichord music, W. B. Squire, makes the following comments, among others, on some of the remaining twenty-two harpsichord pieces, which he collated from various sources:

p. 35 [*Voluntary*], p. 36 [*A Verse*]: Probably organ pieces.

p. 38 [*Rondo*]: Occurs in the music to Purcell's *Abdelazor.*

p. 42 [*Toccata*]: Possibly intended for organ.

p. 47 [*Almand*]: Another version of the *Almand* in Suite I of the 1696 *Choice Collection* . . . (see p. 1).

p. 53 [*Prelude*]: Probably an organ piece.

p. 56 [*Overture, Air & Jig*]: The *Overture* is an arrangement of that to Purcell's opera *The Virtuous Wife.* The *Air* is from the music to *Abdelazor.*

The present study score edition is based on Vol. VI of the Purcell Society edition of Purcell's works, published by Novello, Ewer & Co. in 1895. The editor for the harpsichord music was William Barclay Squire and for the organ music, Edward John Hopkins. The latter's Preface is reproduced following the "Rules of Graces" (Table of Embellishments).

TO HER ROYAL HIGHNESS THE PRINCESS OF DENMARK.

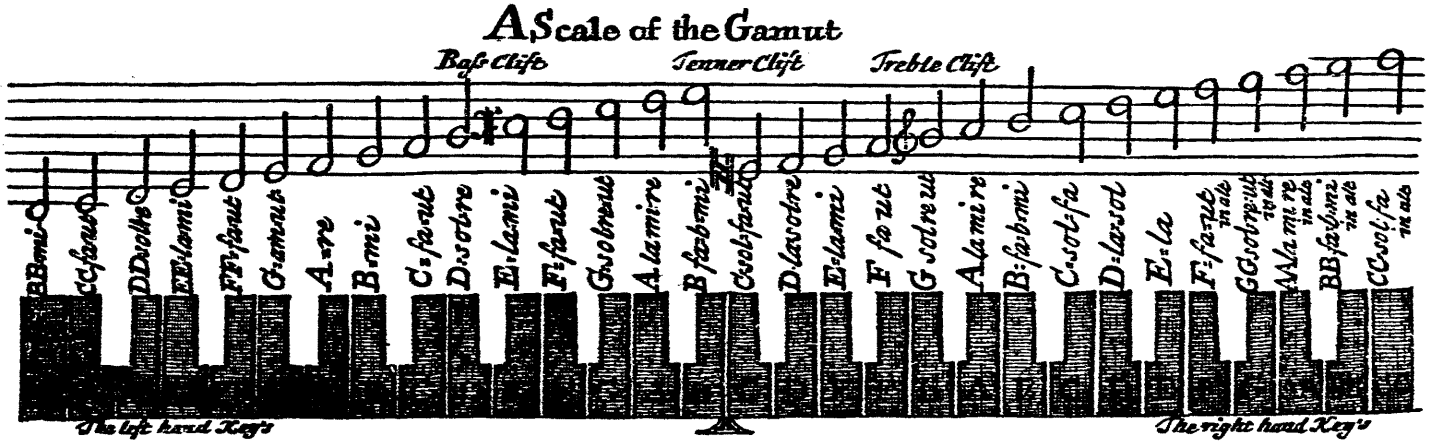
Your HIGHNESS's Generous Encouragem^t of my deceasd Husband's Performances in MUSICK, together with the great Honour your HIGHNESS has don that Science, in your Choice of that Instrument, for which the following Compositions were made; will I hope Justifie to the World, or at least excuse to your Goodness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

YOUR HIGHNESS's most Obedient

Humble Servant

FRANCES PURCELL.

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

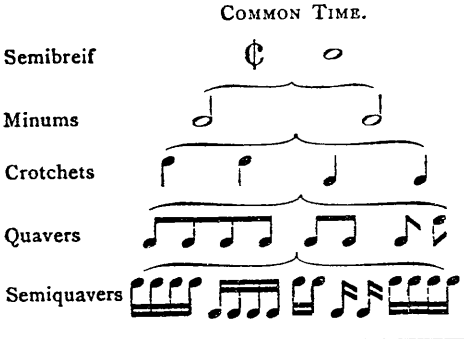


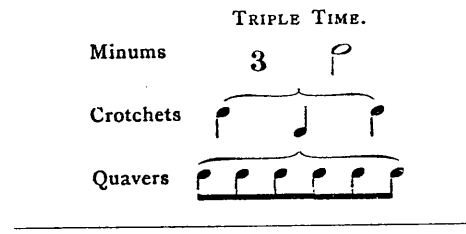
All lessons on y^e Harpsicord or Spinnet, are prickt on six lines & two staves, in score (or struck through both staves with strokes or bars Joyning them togather) y^e first stave contains y^e treble part, & is perform'd with y^e right hand. the second stave is y^e bass and consequently play'd with y^e left hand. in the foregoing example of y^e Gamut there are thirty black Keyes, which is y^e number containd on y^e Spinnet or Harpsicord, but to some Harpsicords they add to that number both above & below notes standing below y^e six lines, which have leger lines added to them are called double, as double CC-fa-ut, or double DD-sol-re, soe they are above on y^e treble hand, but then thev are call'd in alt as being y^e highest, there are likewise in y^e

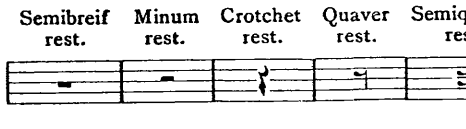
example twenty inward keyes, which are white they are y^e^ half notes or flats and Sharps to y^e^ other keyes, A sharp is mark'd thus (♯) and where it is placed before any note in a Lesson it must be play'd on the inner key or half note above, which will make it sound half a note higher, a flat is marked thus (♭) and where it is placed to any note it must be play'd on y^e^ inner key or half note below y^e^ proper note, and makes it sound half a note lower, as for example the same inner key that makes A-re sharp does also make B-mi flat, soe that y^e^ half notes through-out y^e^ Scale are sharps to y^e^ plain keyes below them and flats to y^e^ plain keyes above them.

EXAMPLE OF TIME OR LENGTH OF NOTES.

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

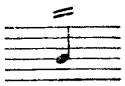
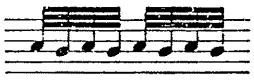
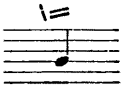
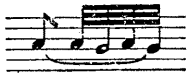
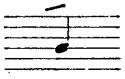
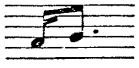
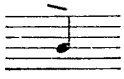
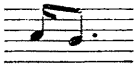
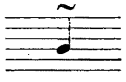
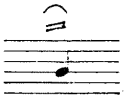


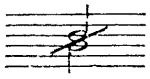
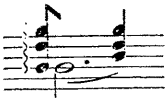
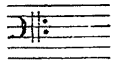
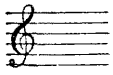
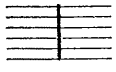
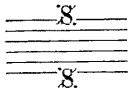


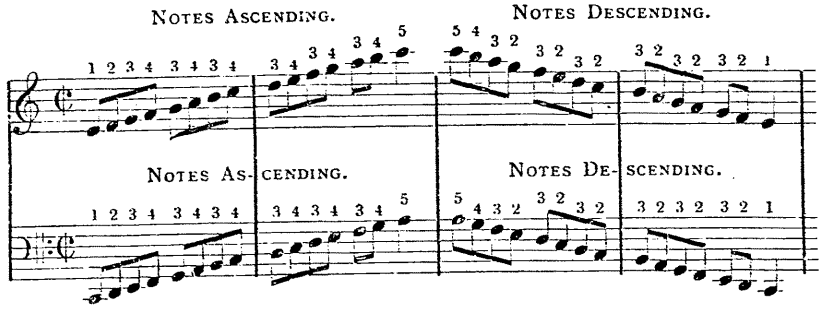


Triple time consists of either three or six Crotchets in a barr, and is to bē known by this $\frac{3}{2}$ this 3 or this $\frac{6}{4}$ marke, to the first there is three Minums in a barr, and is commonly play'd very slow, the second has three Crotchets in a barr, and they are to be play'd slow, the third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

RULES FOR GRACES.

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

obserue that you allway's shake from the note above and beat from y^e^ note or half note below, according to the key you play in, and for y^e^ plain note and shake if it be a note without a point you are to hold half the quantity of it plain, and that upon y^e^ above that which is mark'd and shake the other half, but if it be a note with a point to it you are to hold all the note plain and shake only the point, a Slur is mark'd thus  explain'd thus the mark for y^e^ battery thus explaind thus  the bass Clift mark'd thus  the Tenner Clift thus the Treble Clift thus  a barr is mark'd thus  at y^e^ end of every time that it may be the more easy to keep time, a Double bar is mark'd thus and set down at y^e^ end of every Strain, which imports you must play y^e^ strain twice, a repeat is mark'd thus  and signifies you must repeat from y^e^ note to y^e^ end of the Strain or lesson, to know what key a tune is in observe y^e^ last note or Close of y^e^ tune, for by that note y^e^ key is nam'd, all Round O end with y^e^ first strain.



Right hand the Fingers to ascend are the 3rd and 4th to descend y^e^ 3rd and 2nd.

Left hand the Fingers to ascend are y^e^ 3rd and 4th to decend y^e^ 3rd and 2nd.

Obserue in y^e^ fingering of your right hand your Thumb is y^e^ first so on to y^e^ fifth.

In y^e^ fingering of your left hand your little finger is y^e^ first soe on to the fifth.

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.

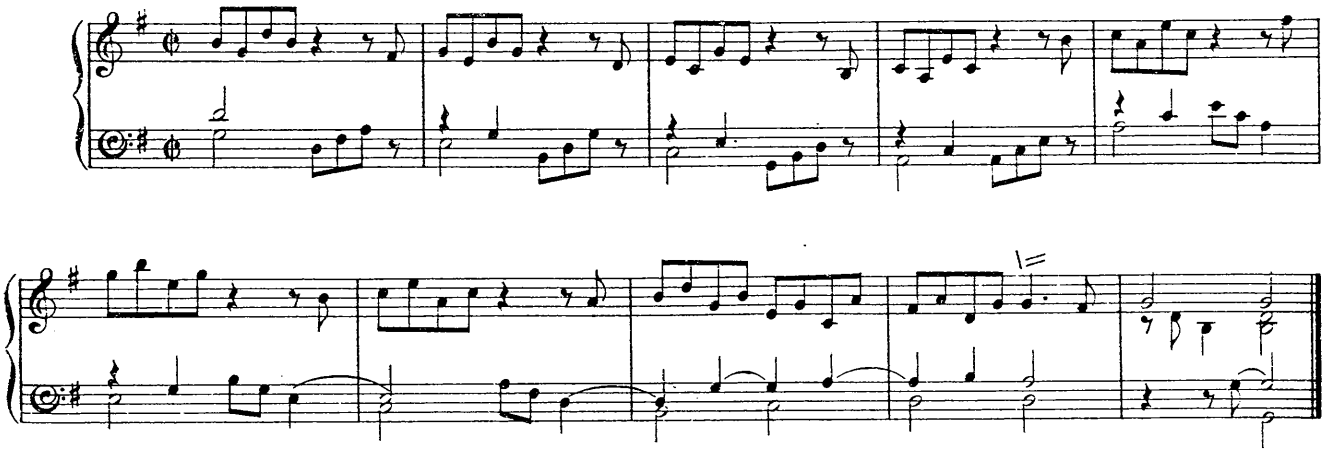
EDWARD J. HOPKINS.

A choice Collection of Lessons for the HARPSICHORD OR SPINNET.

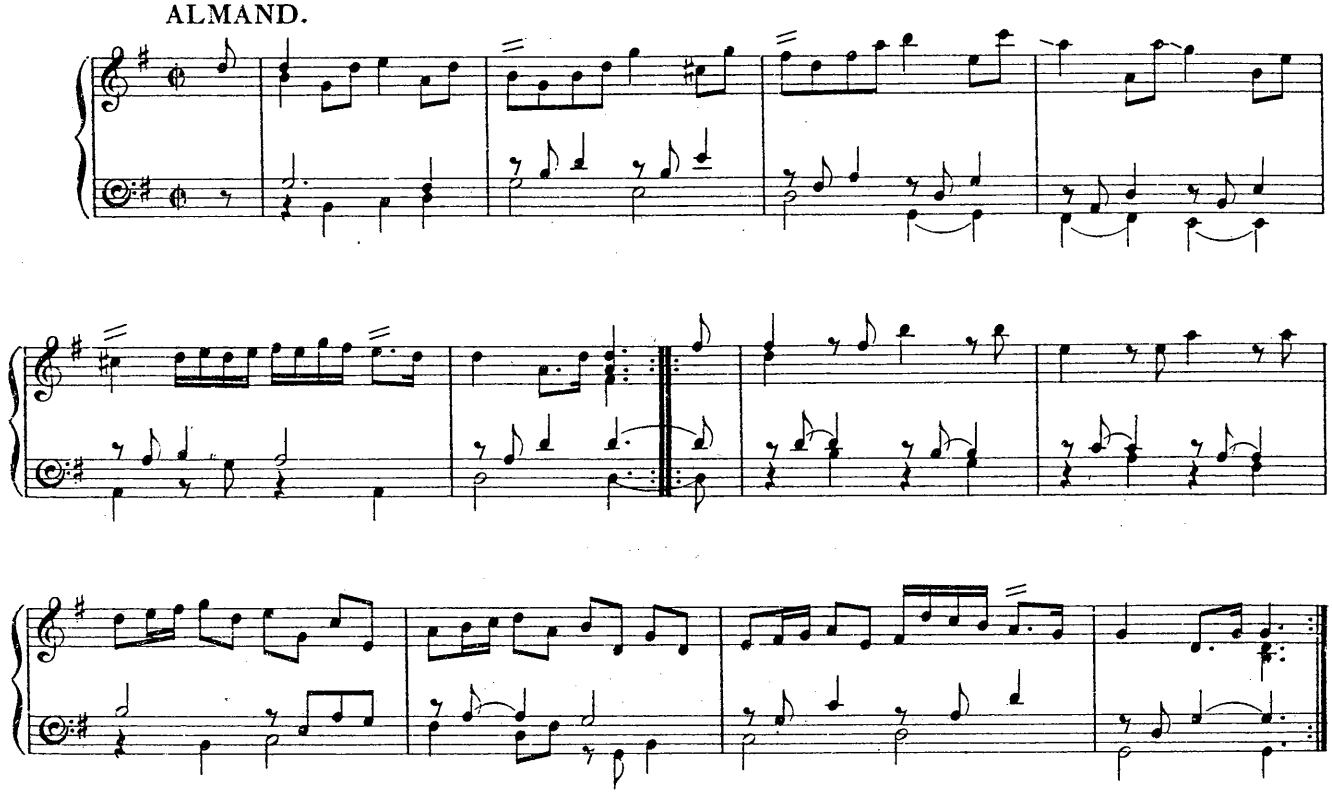
SUITE I.

HENRY PURCELL.

PRELUDE.



ALMAND.



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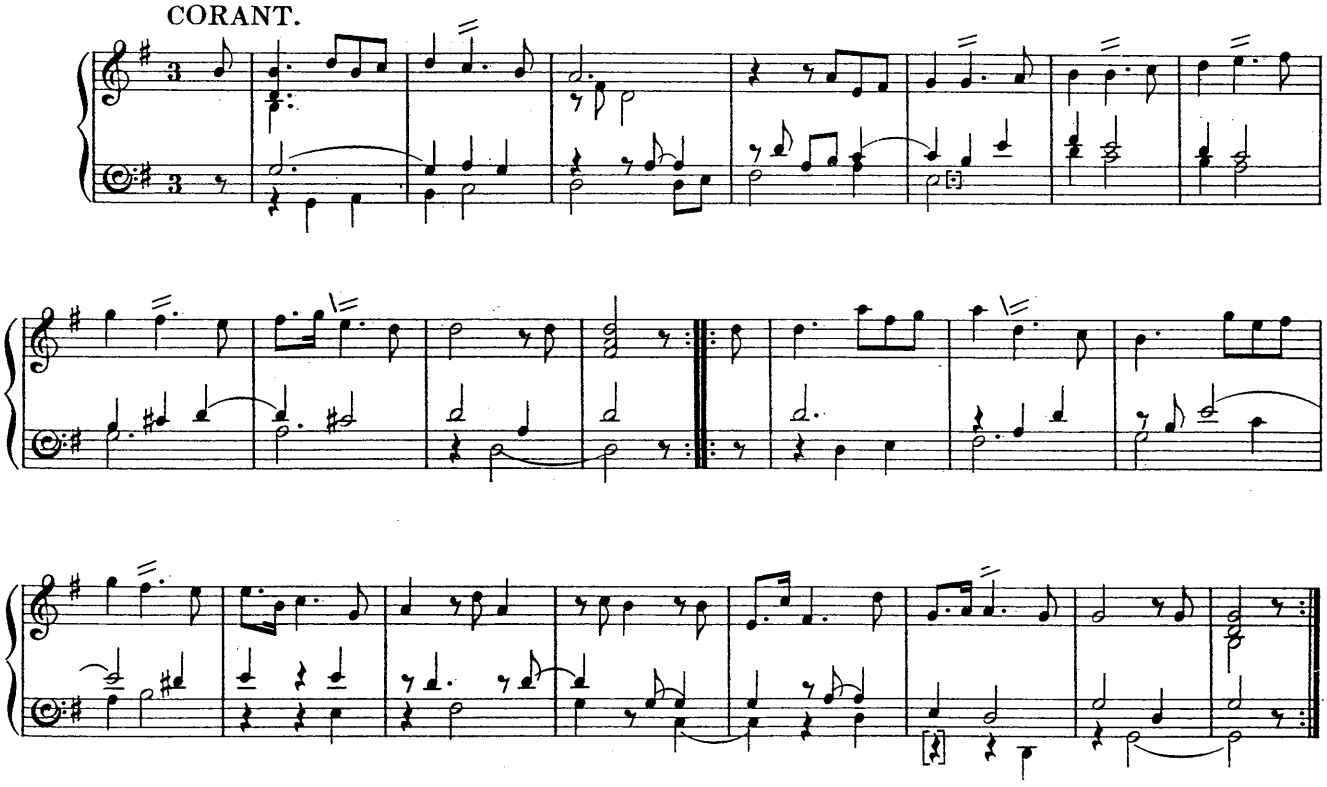
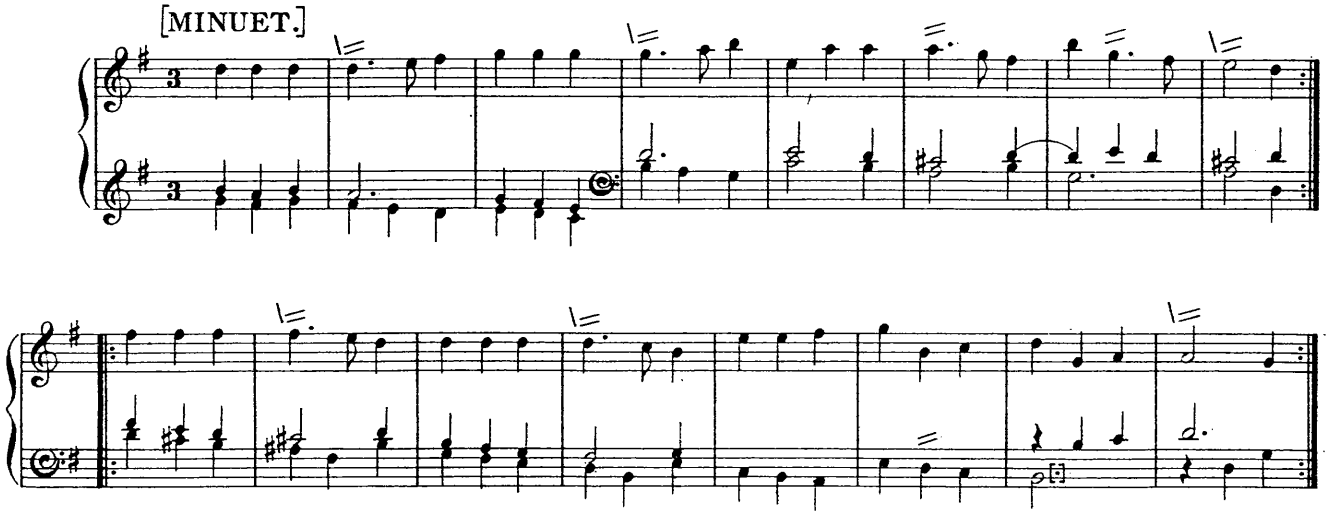
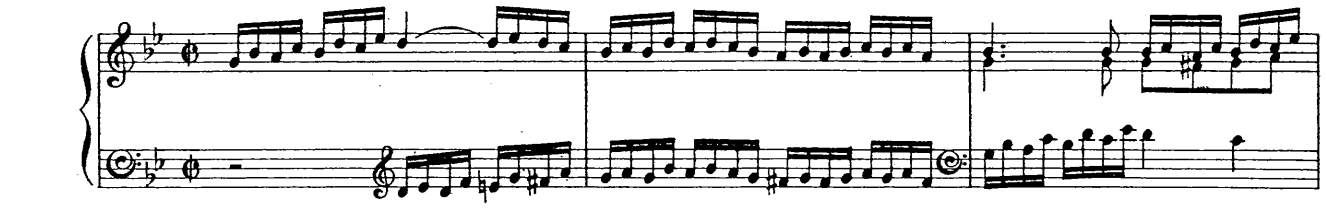


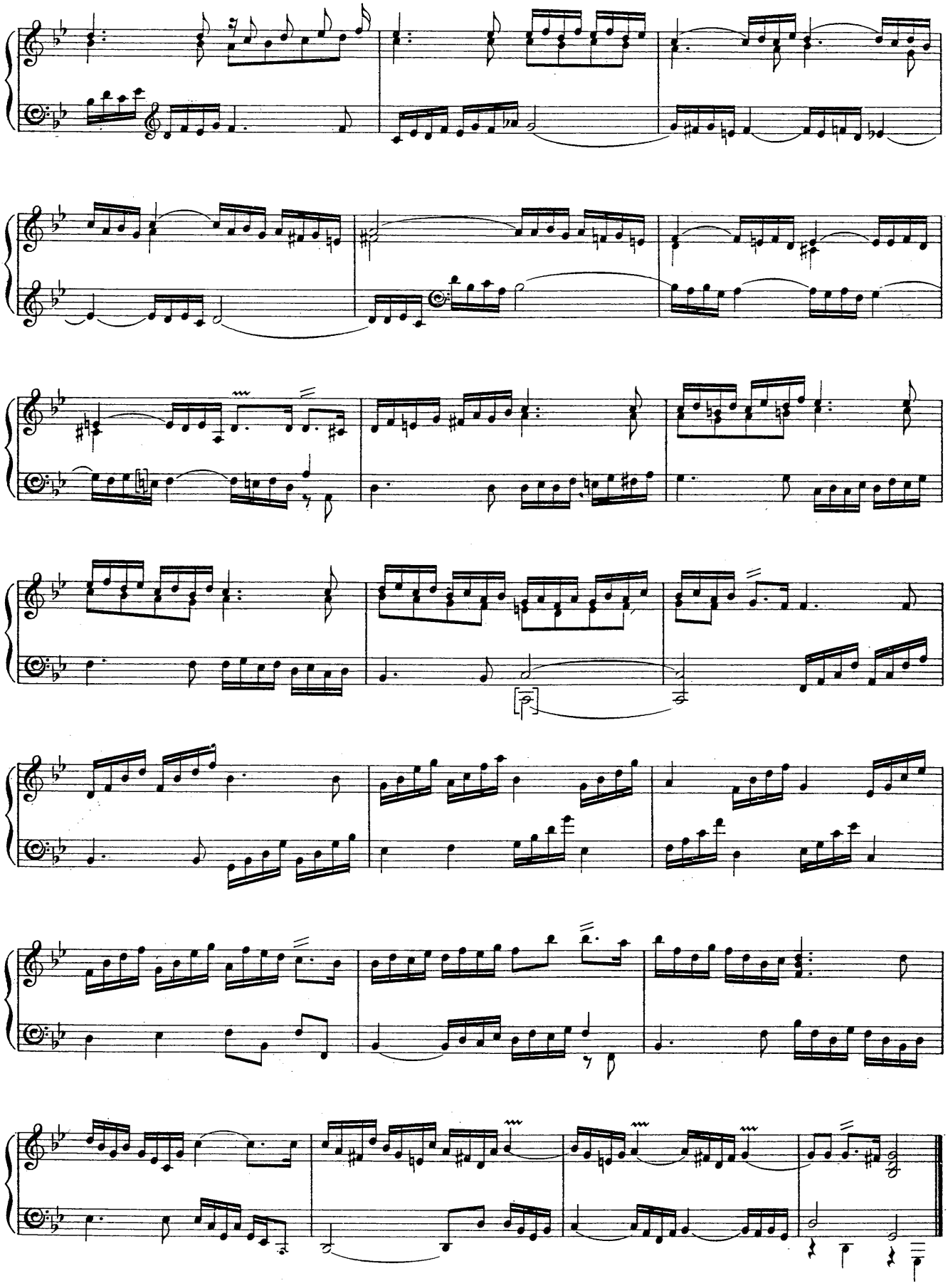
[MINUET.]



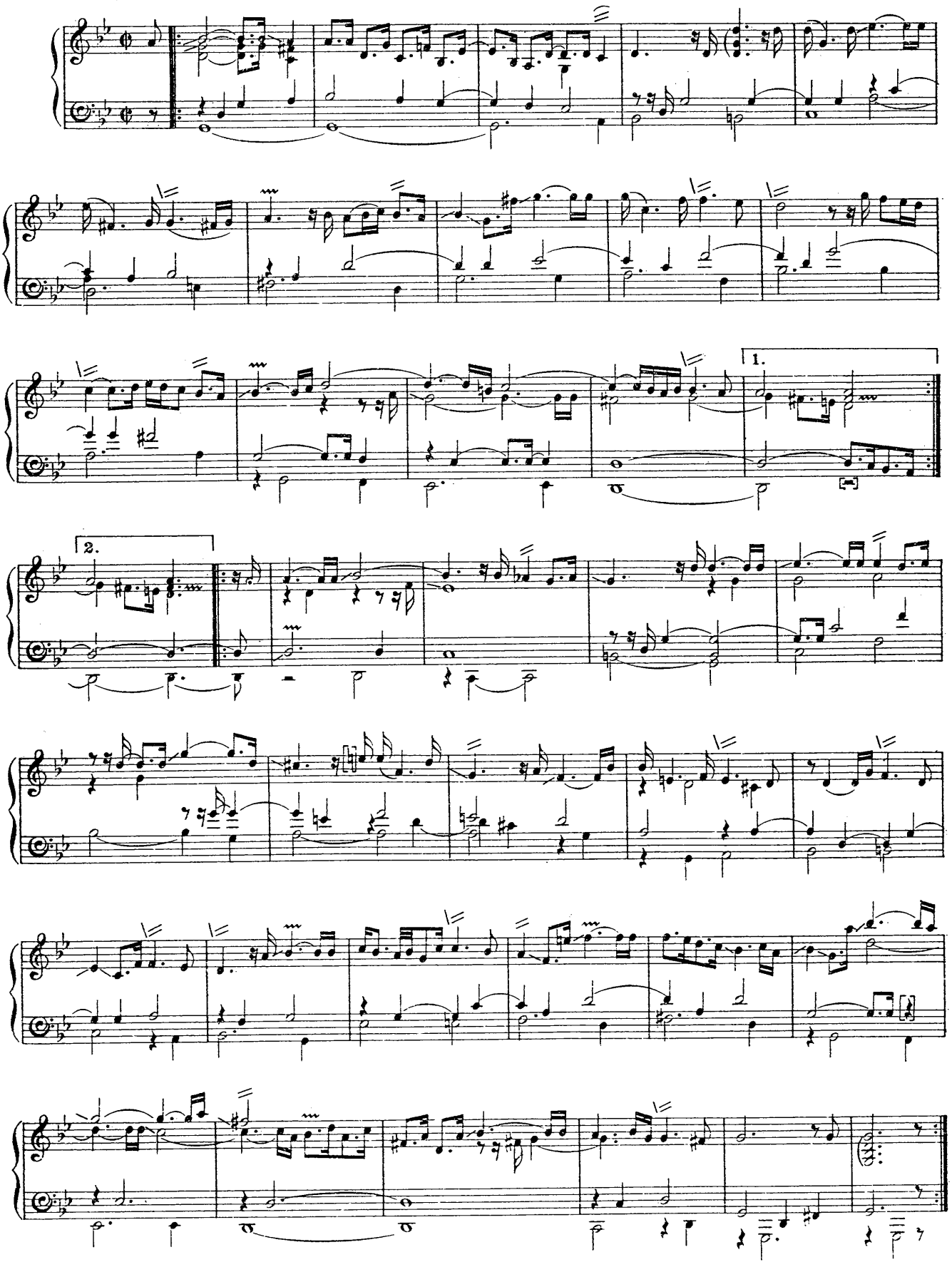
SUITE II.

PRELUDE.

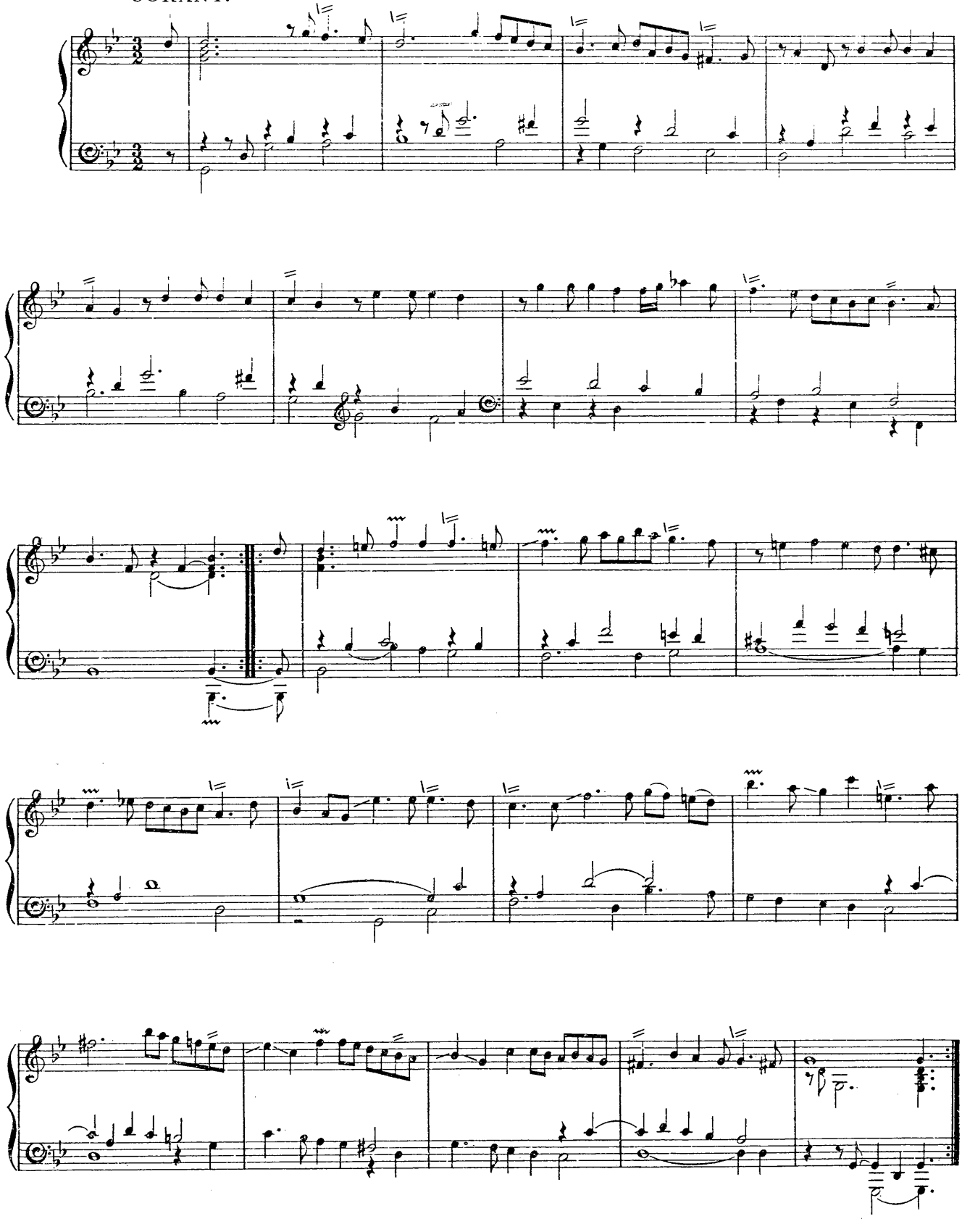




[ALMAND.]



CORANT.



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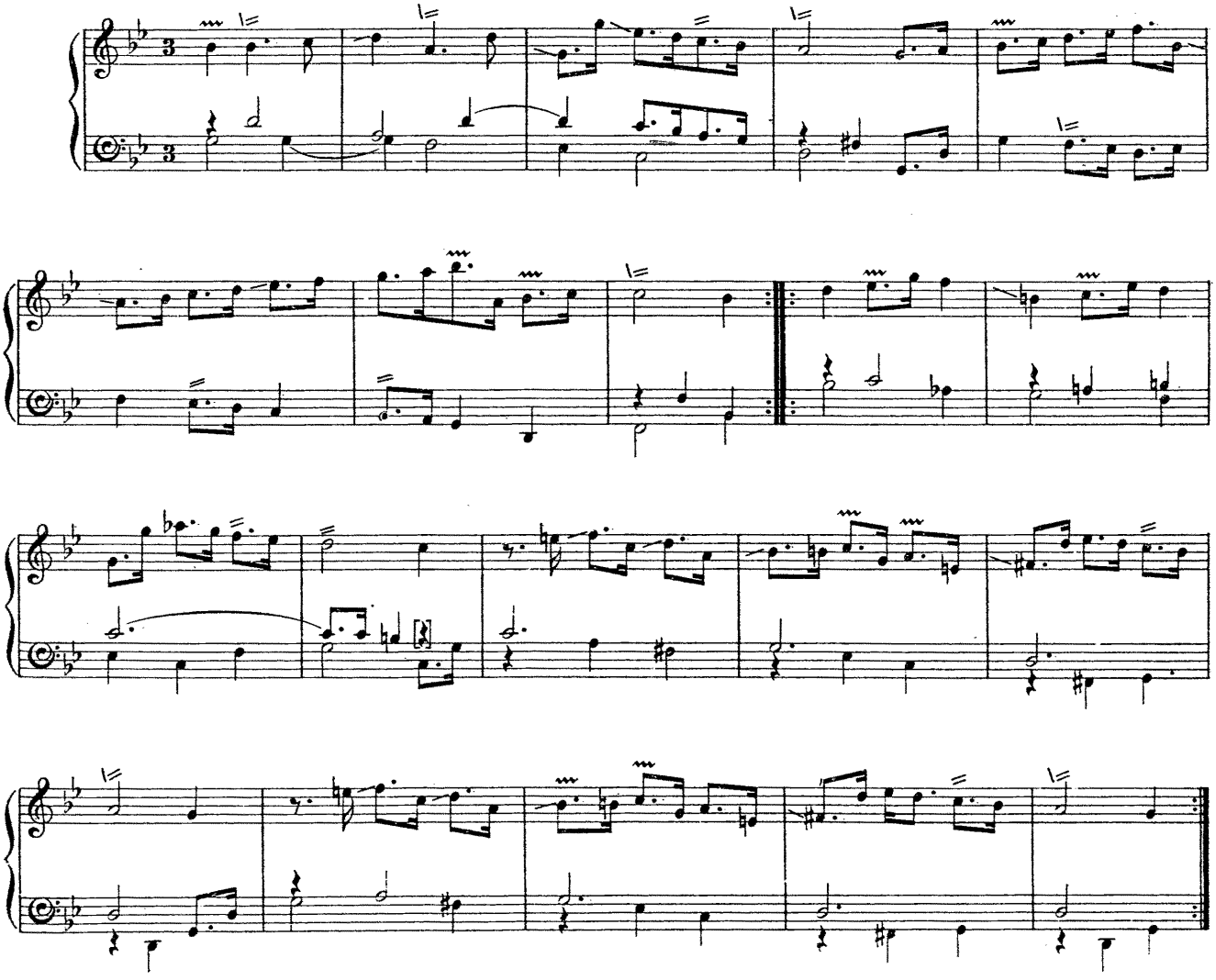

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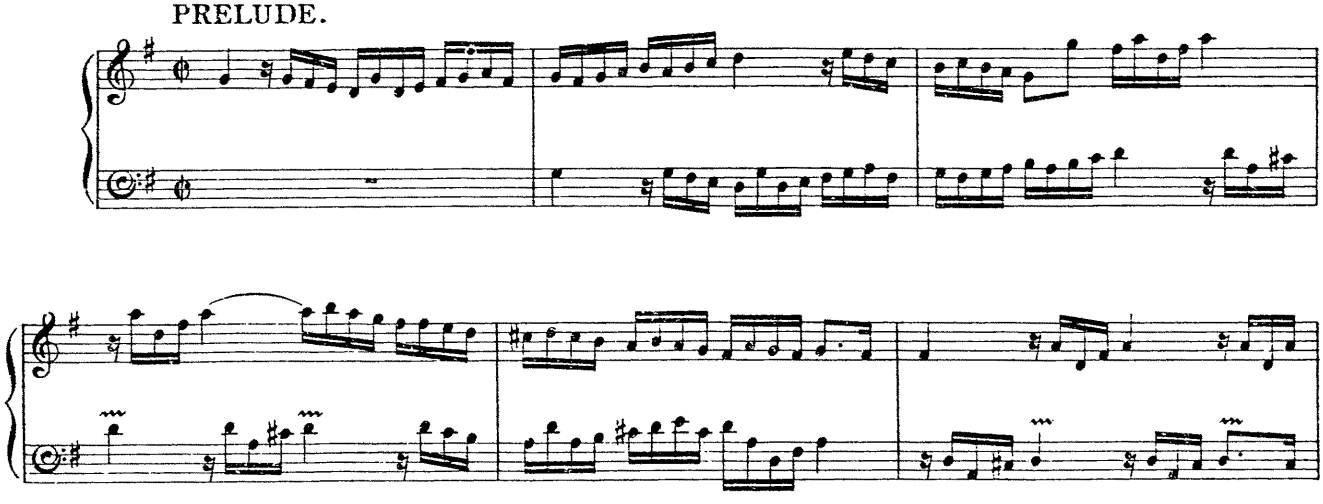

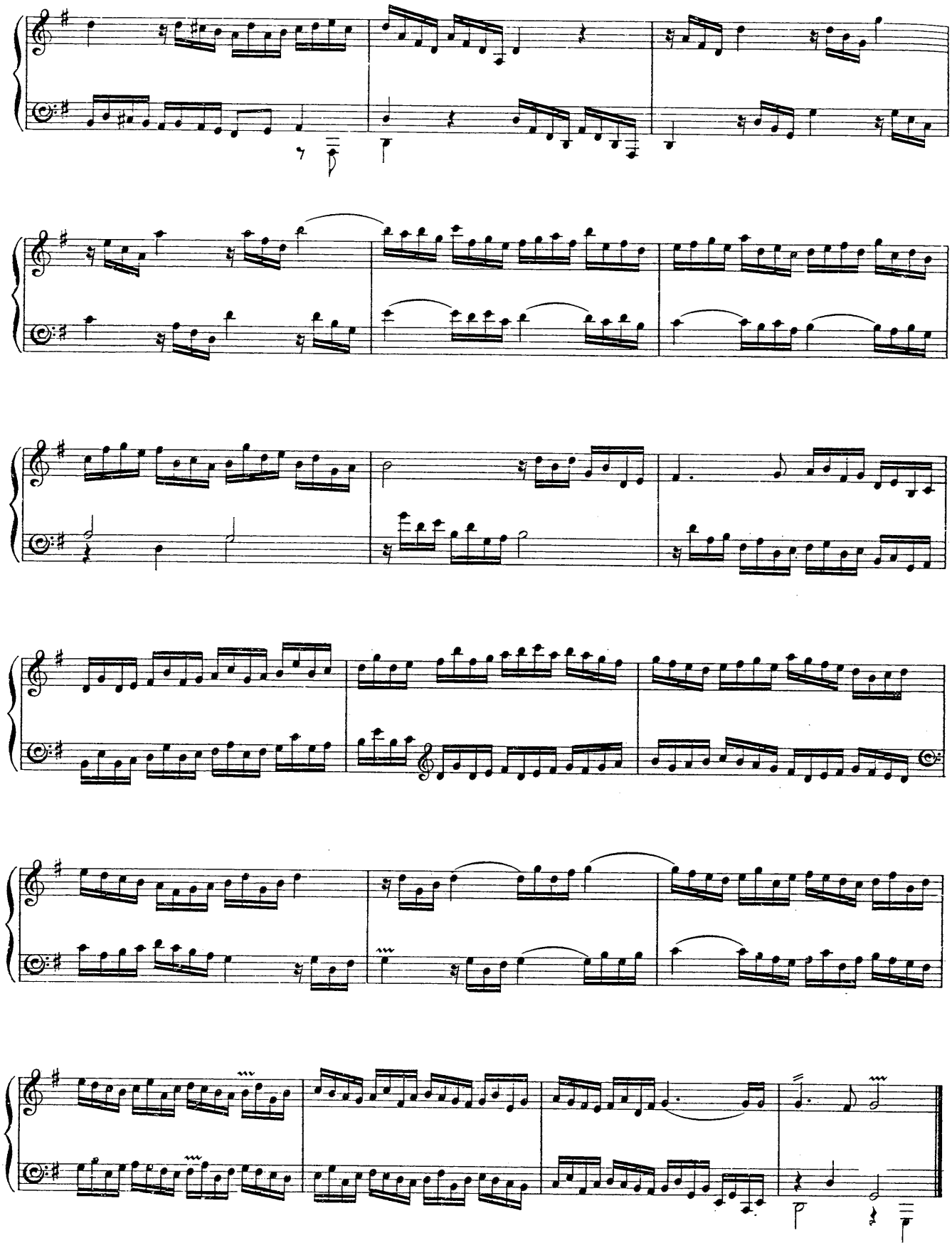

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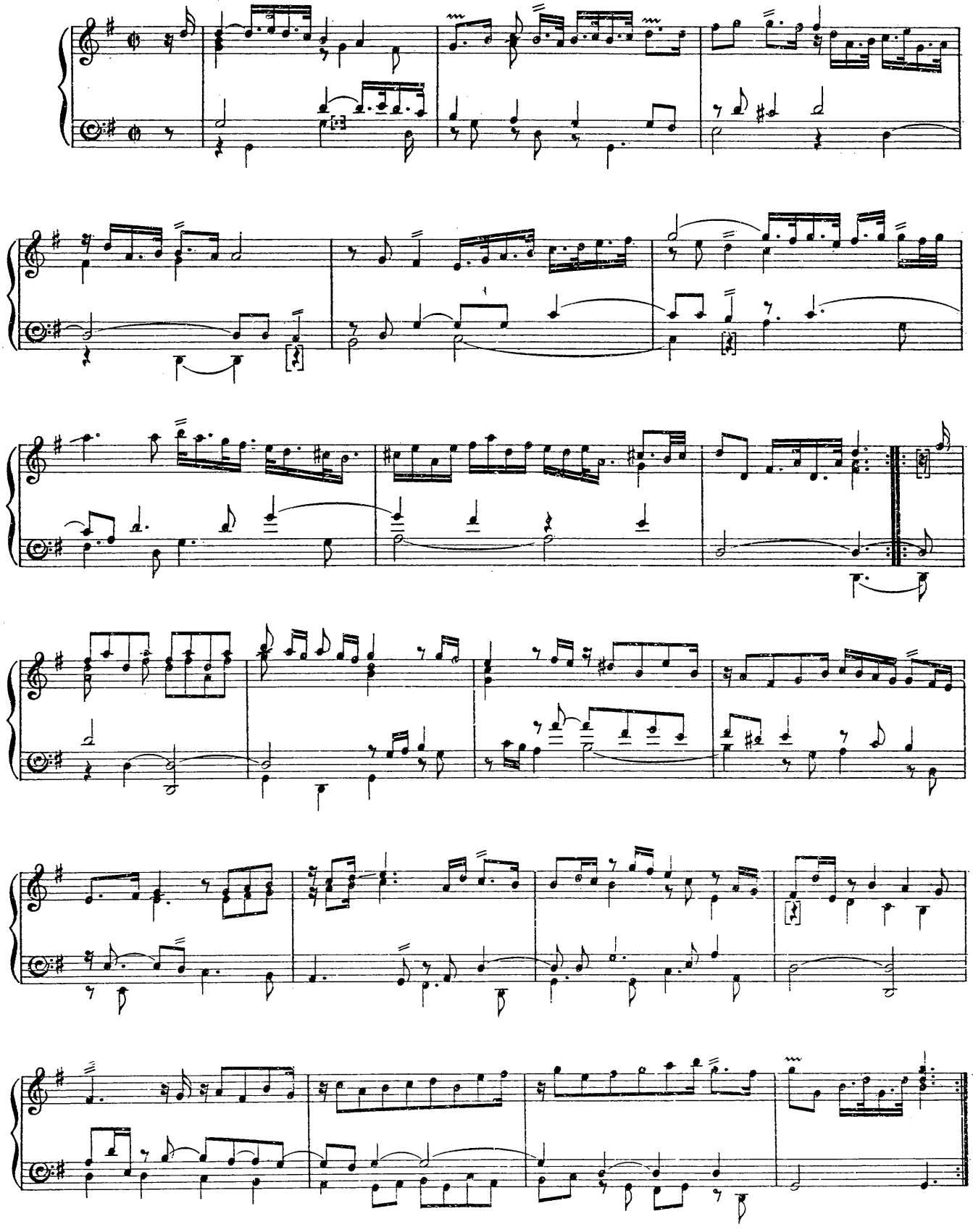

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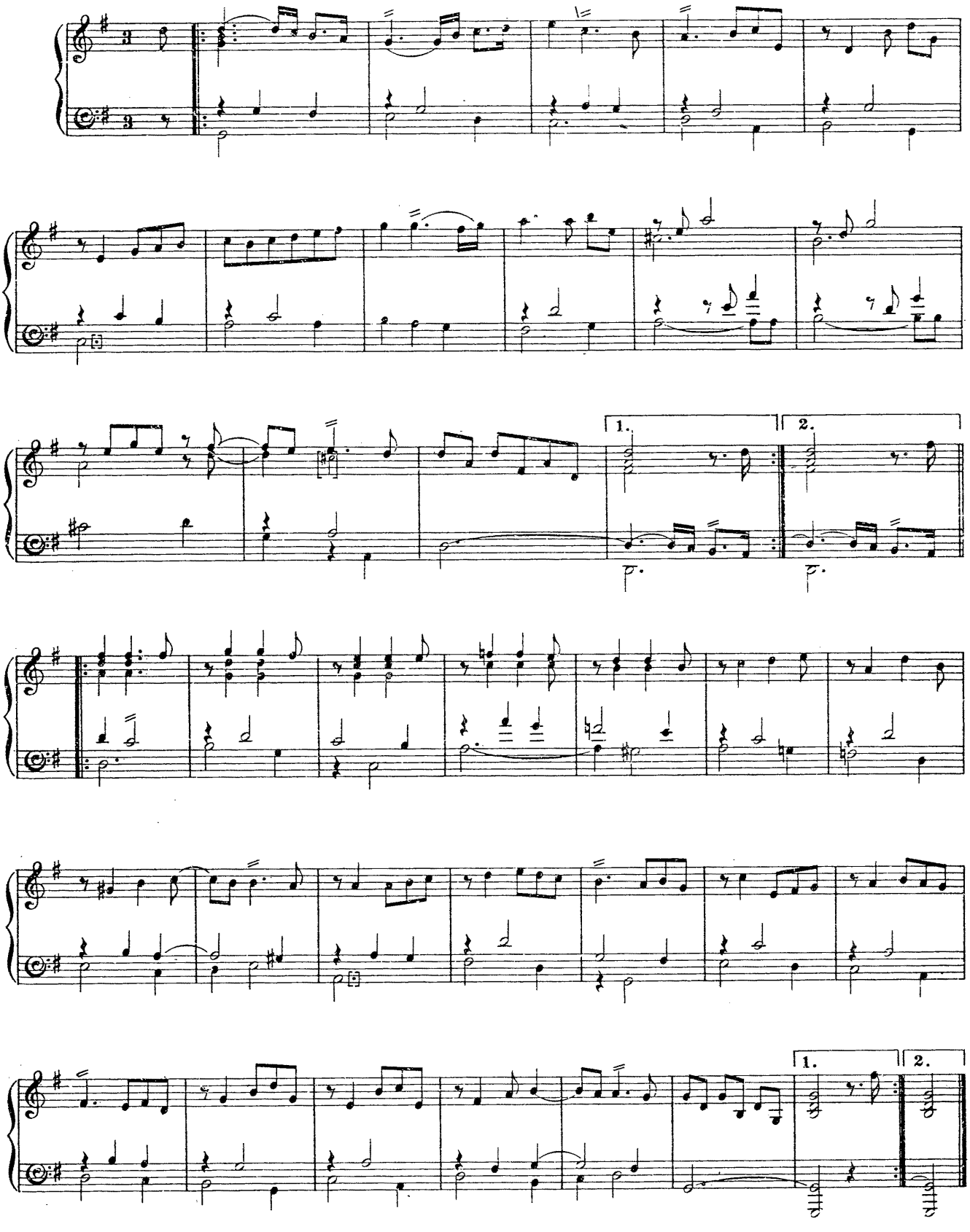

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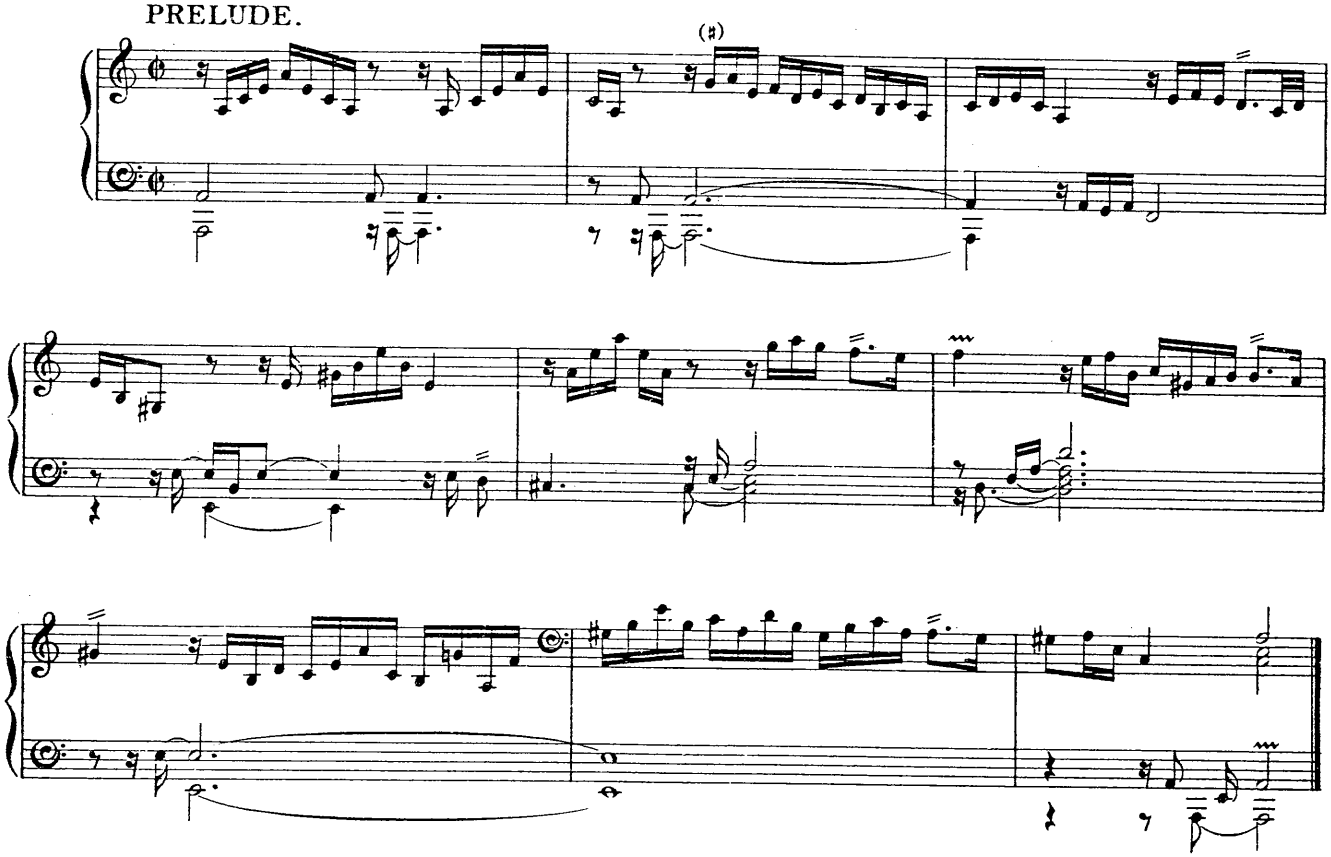

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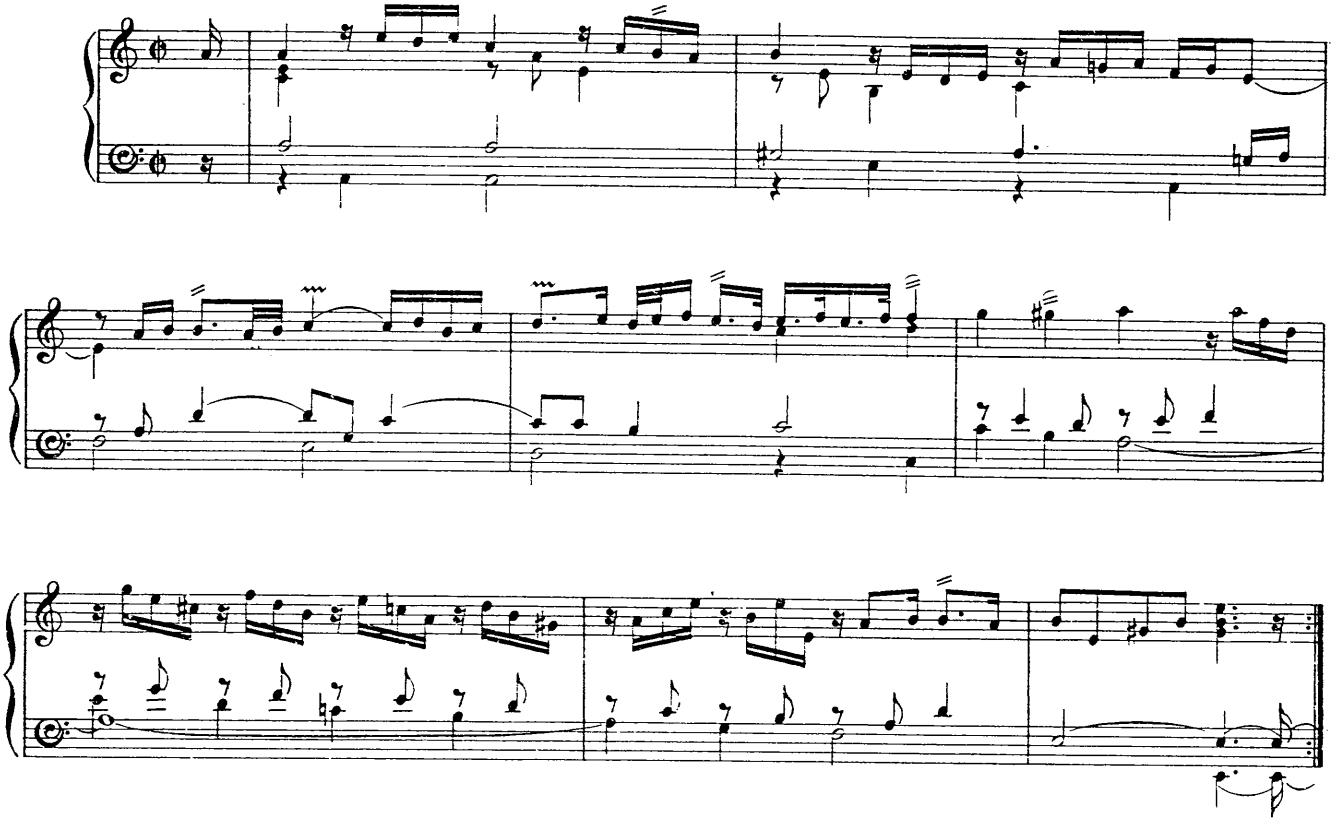

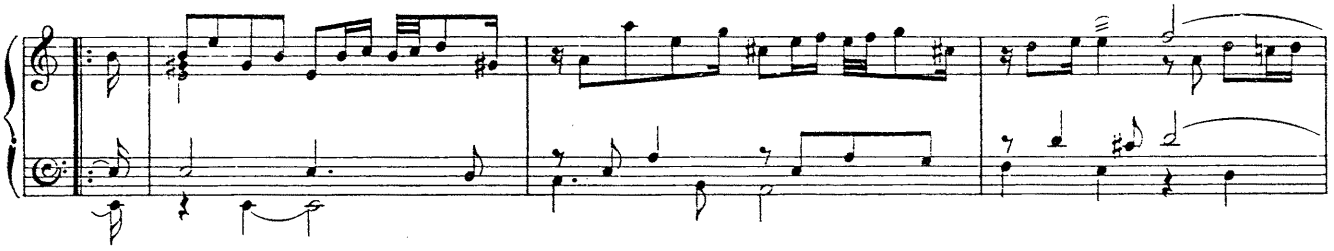

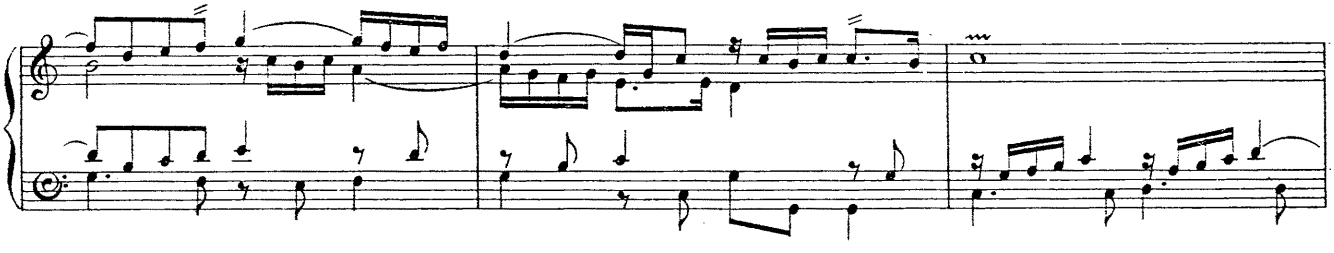

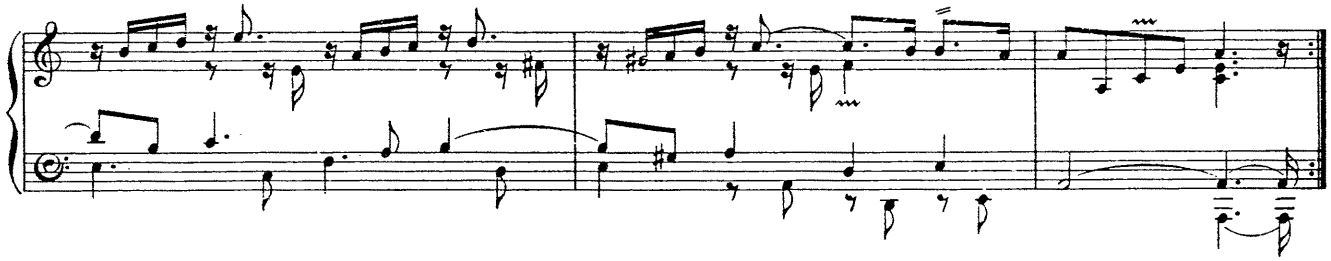

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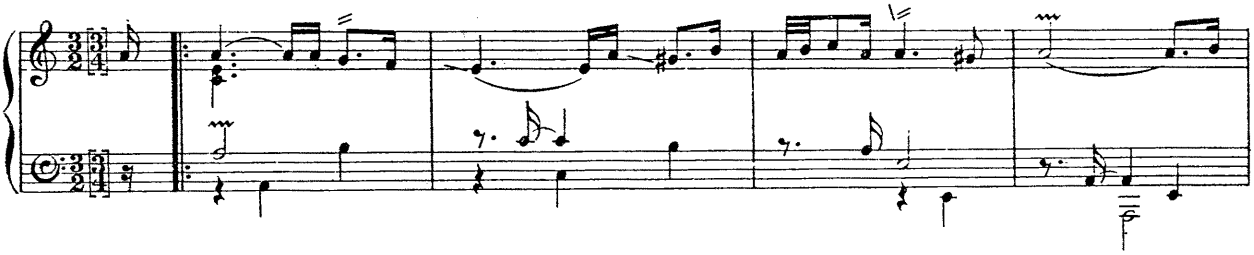

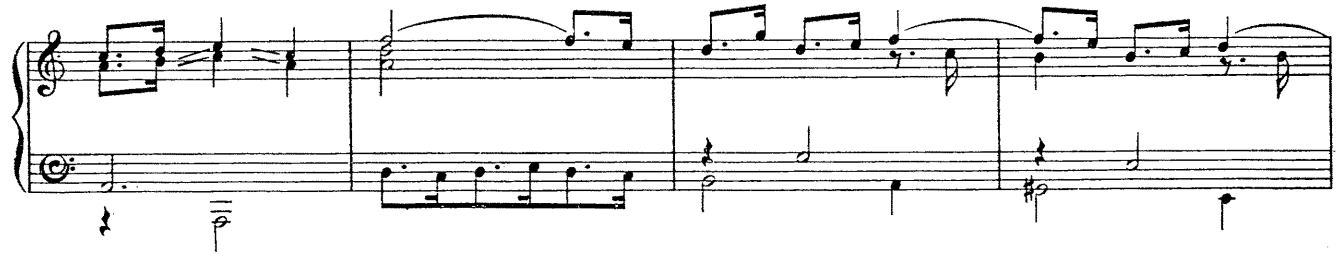

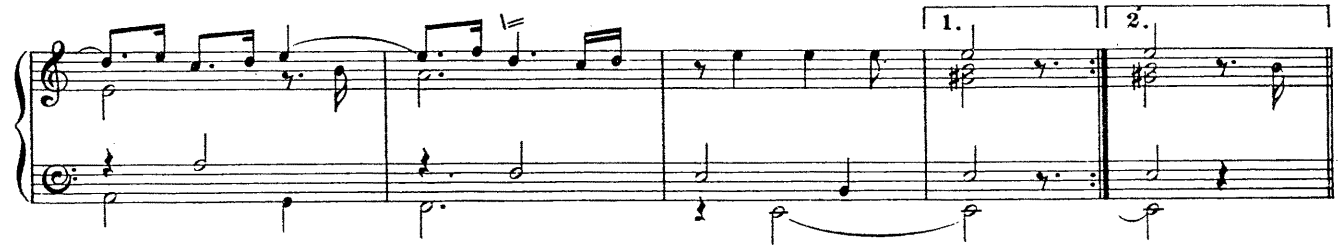

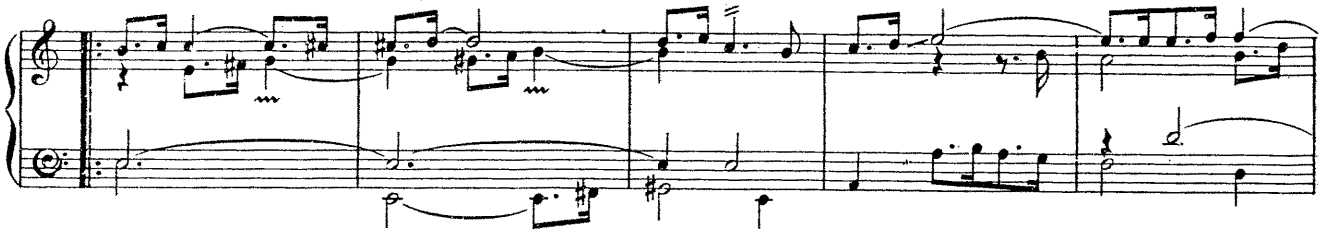

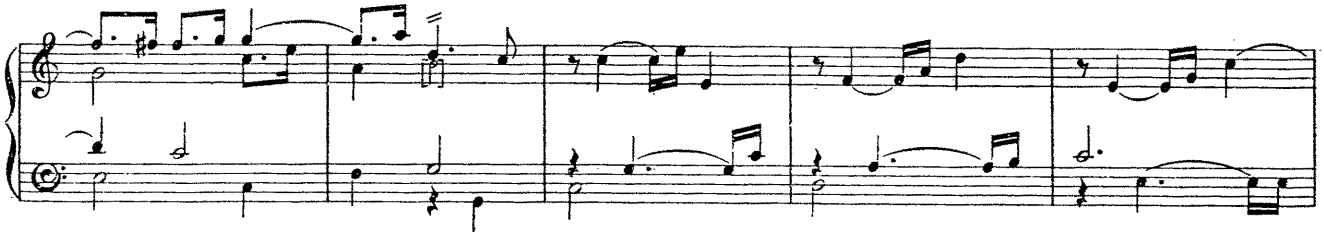

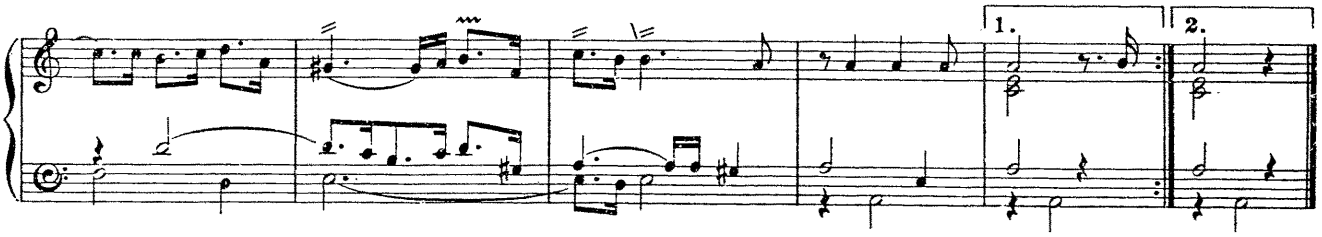

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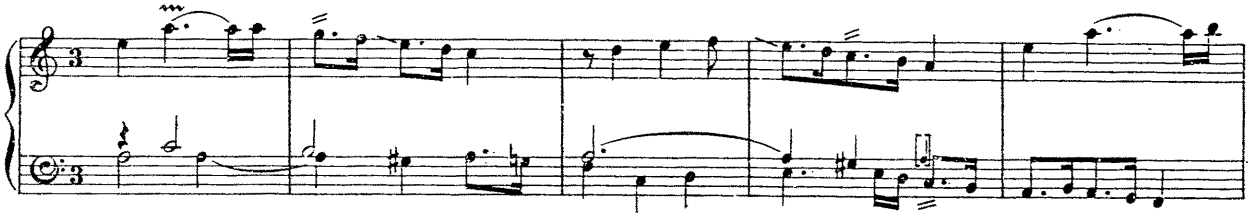

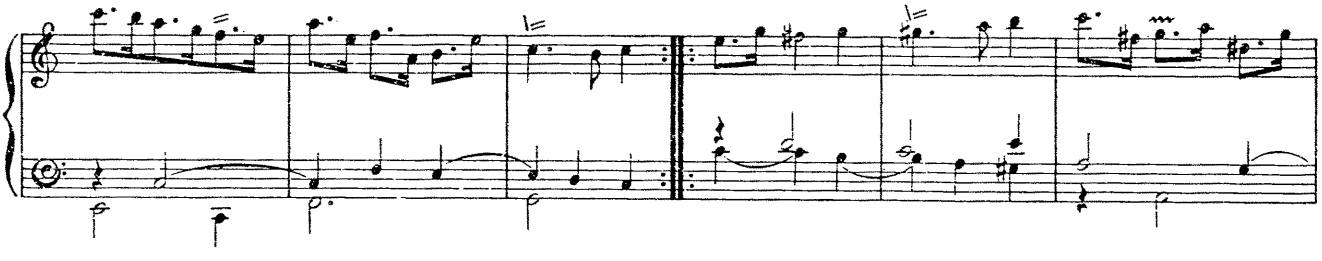

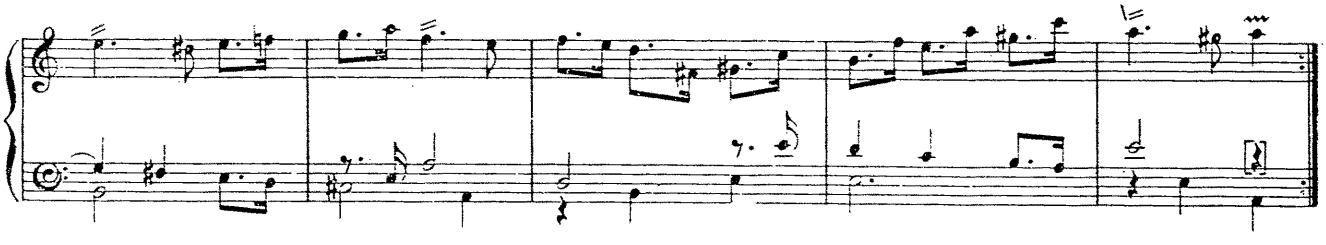

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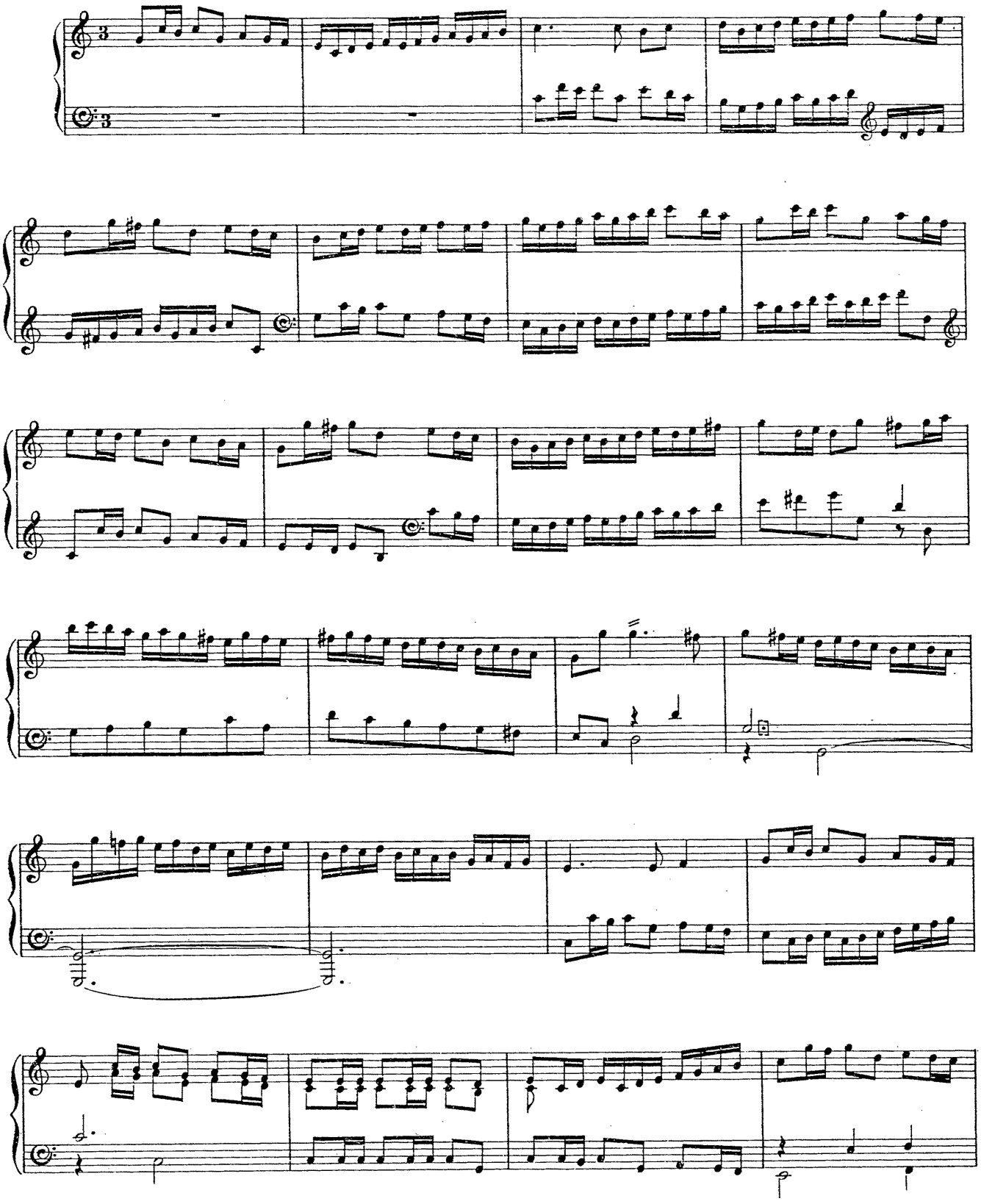

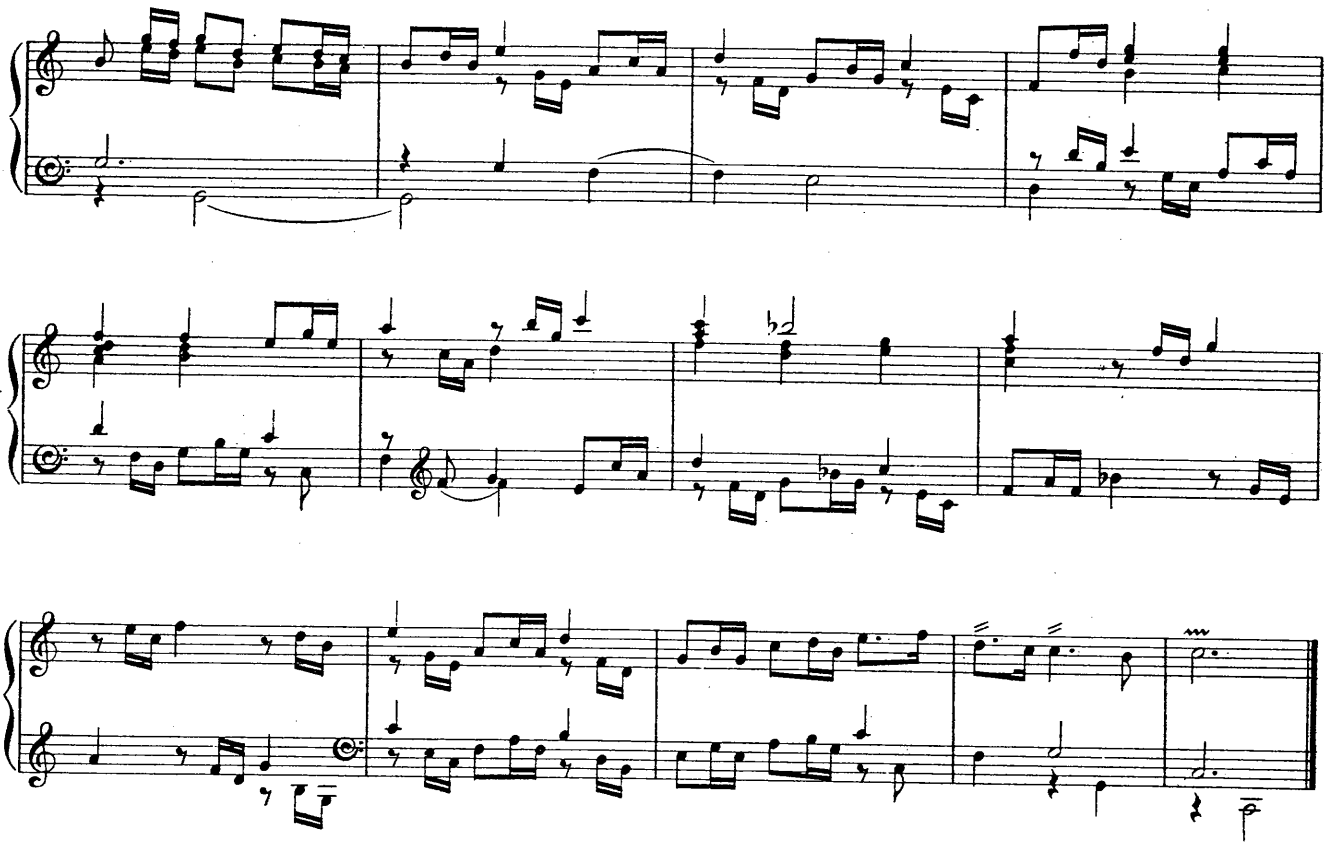

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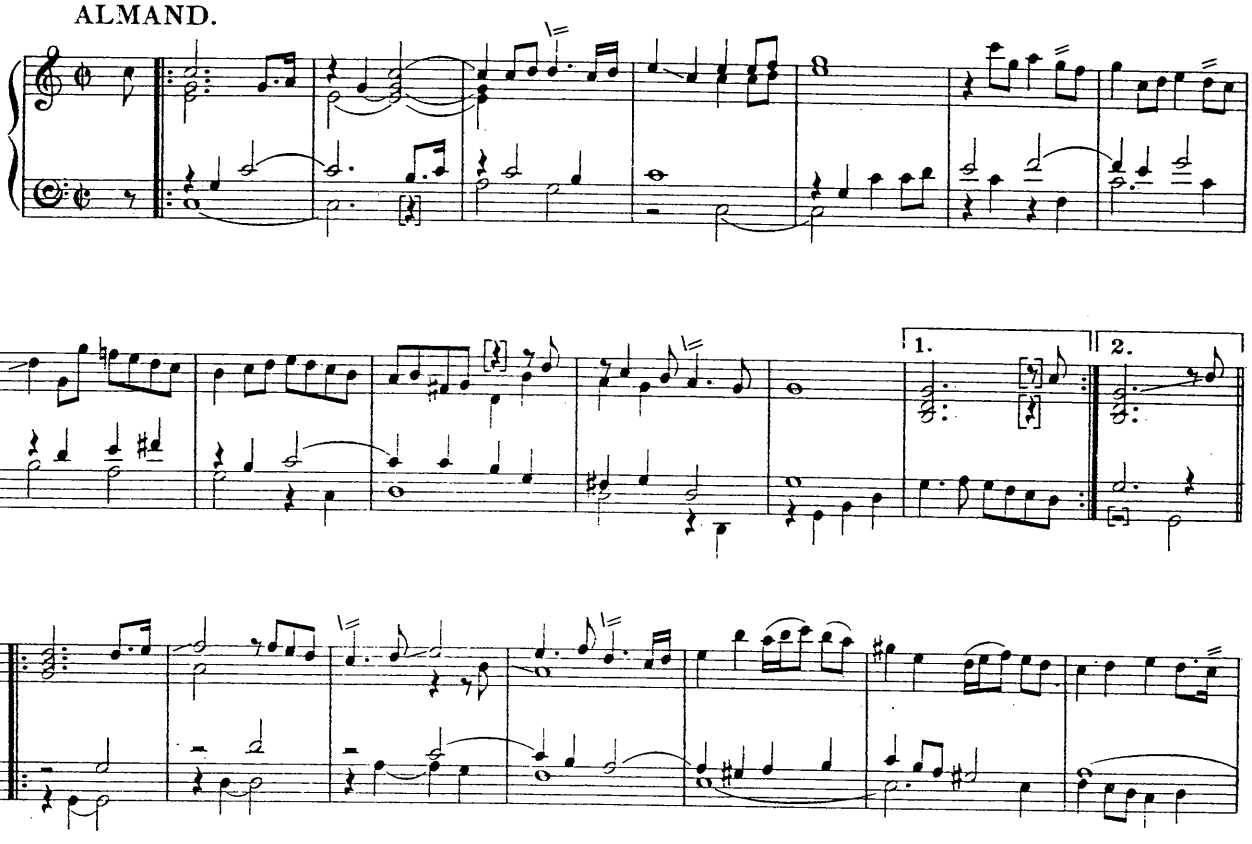

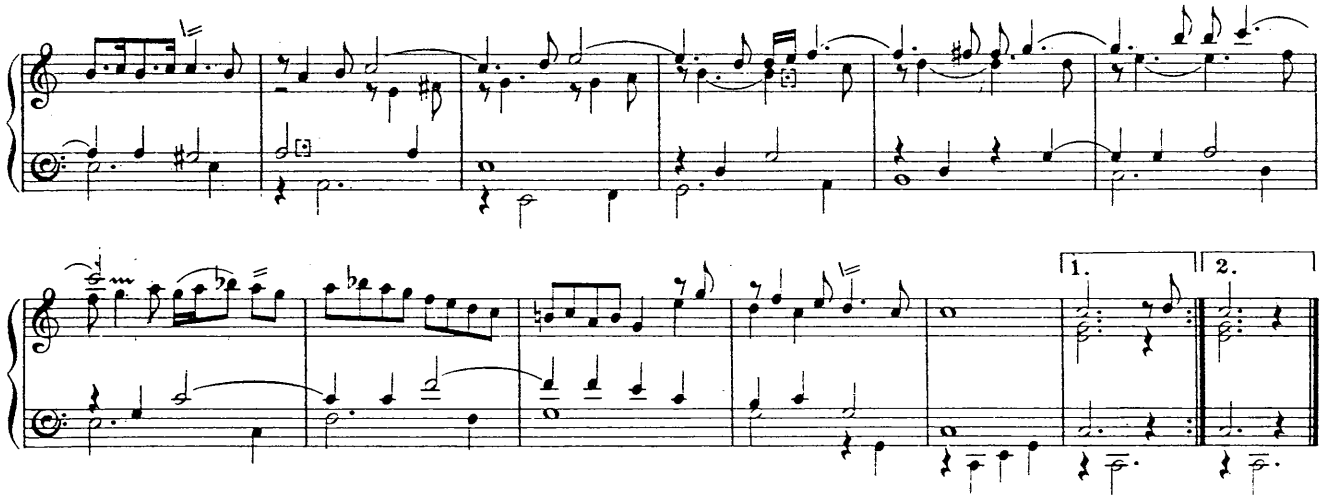

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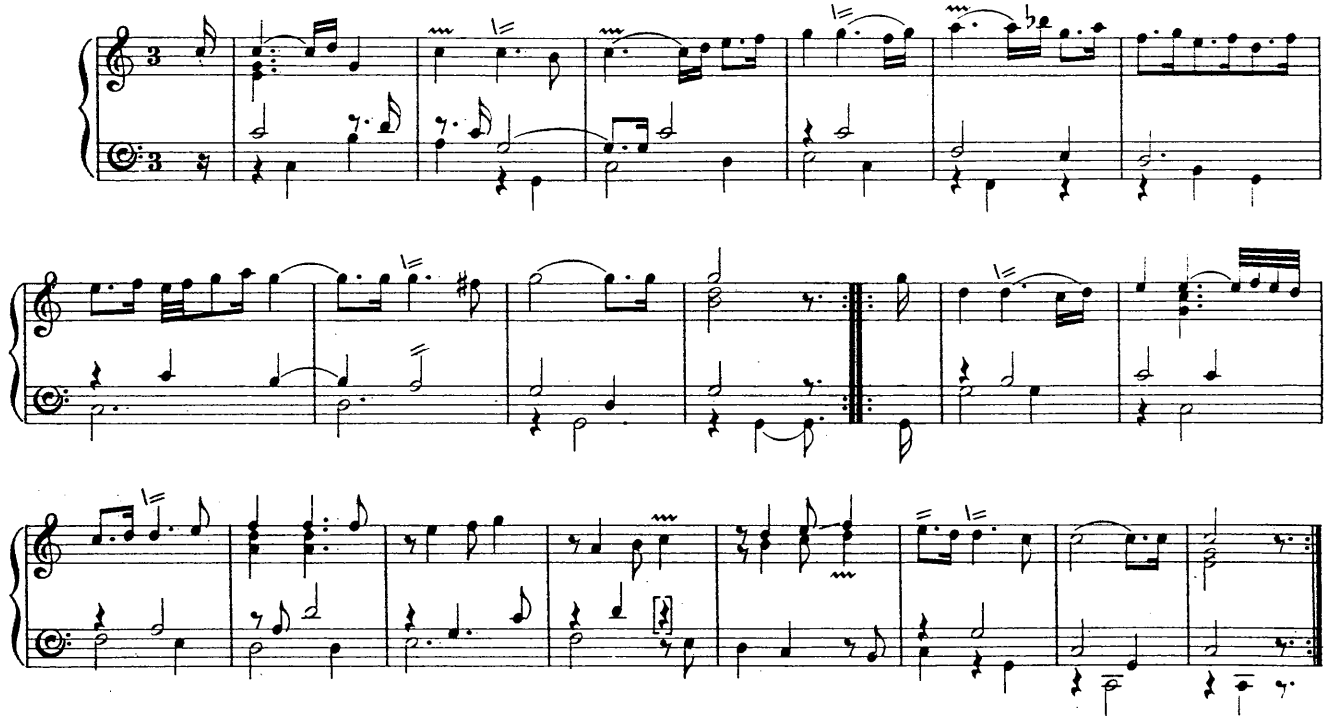

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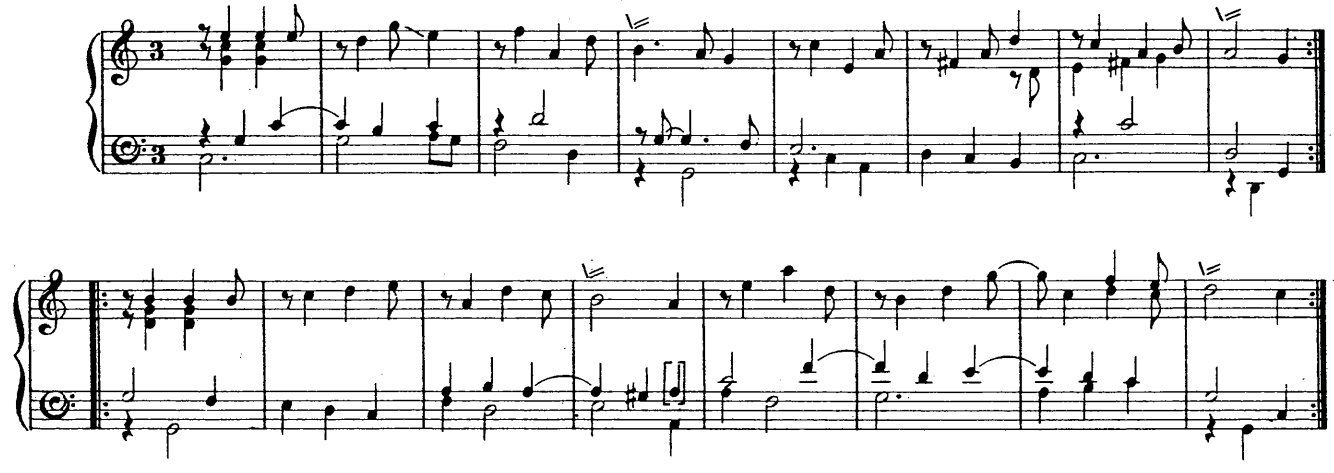
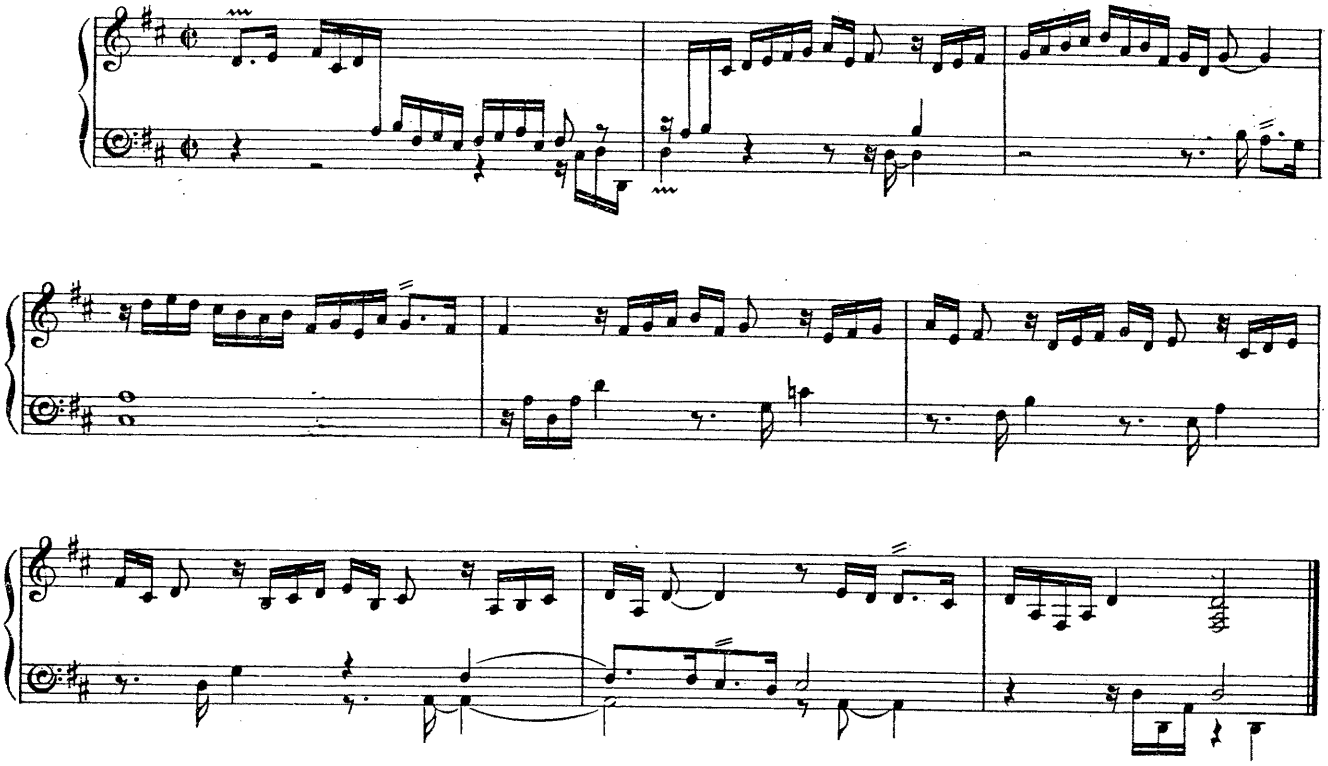


SUITE VI.

PRELUDE.



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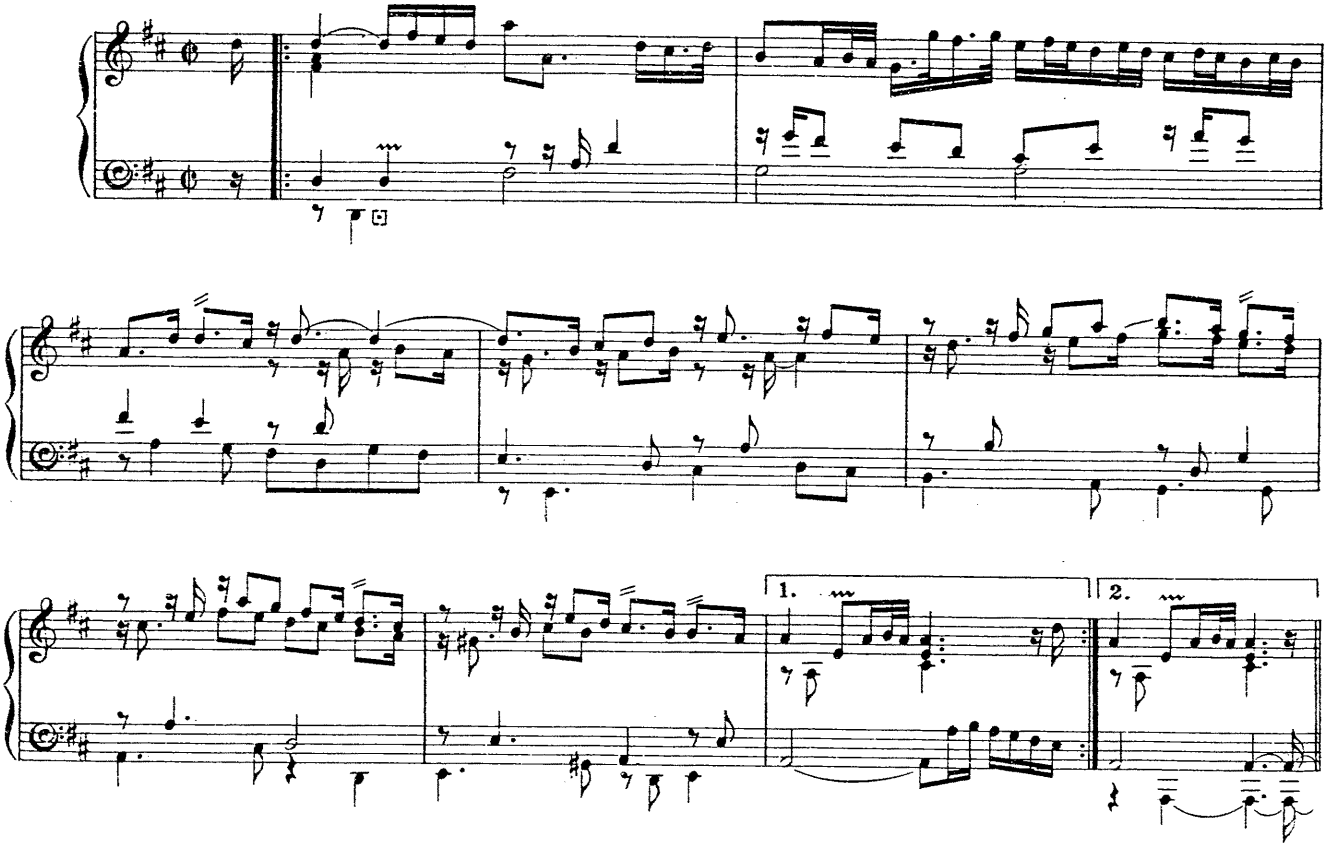

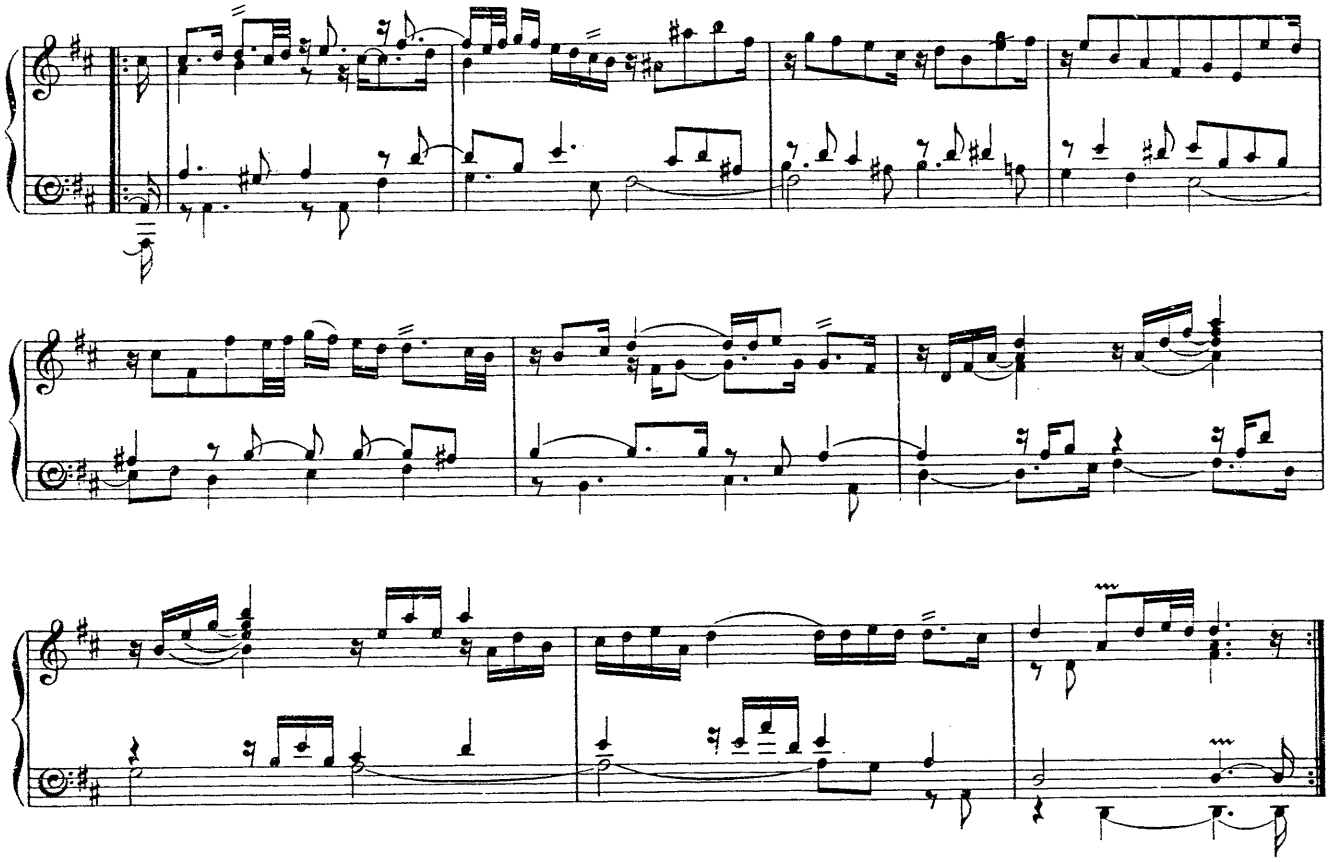

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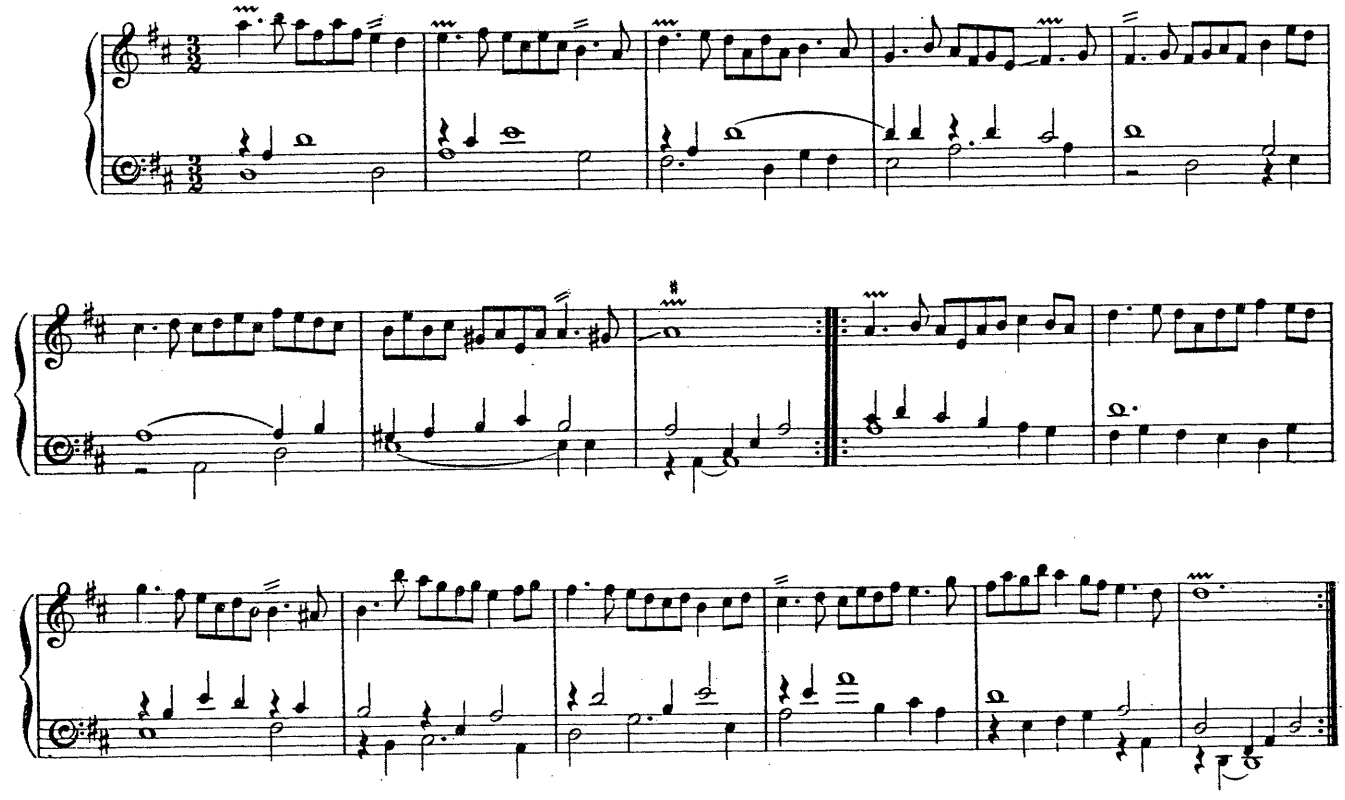
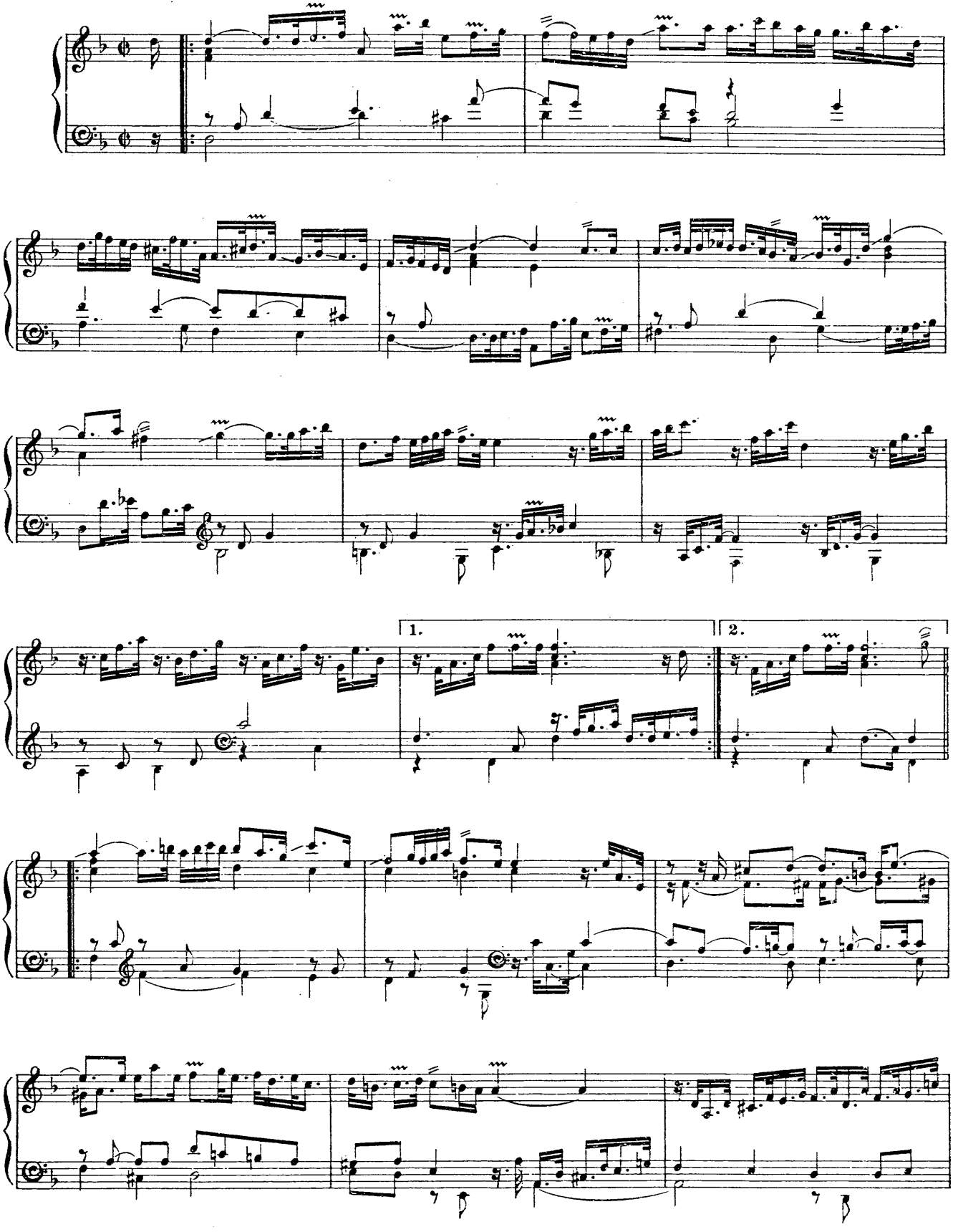
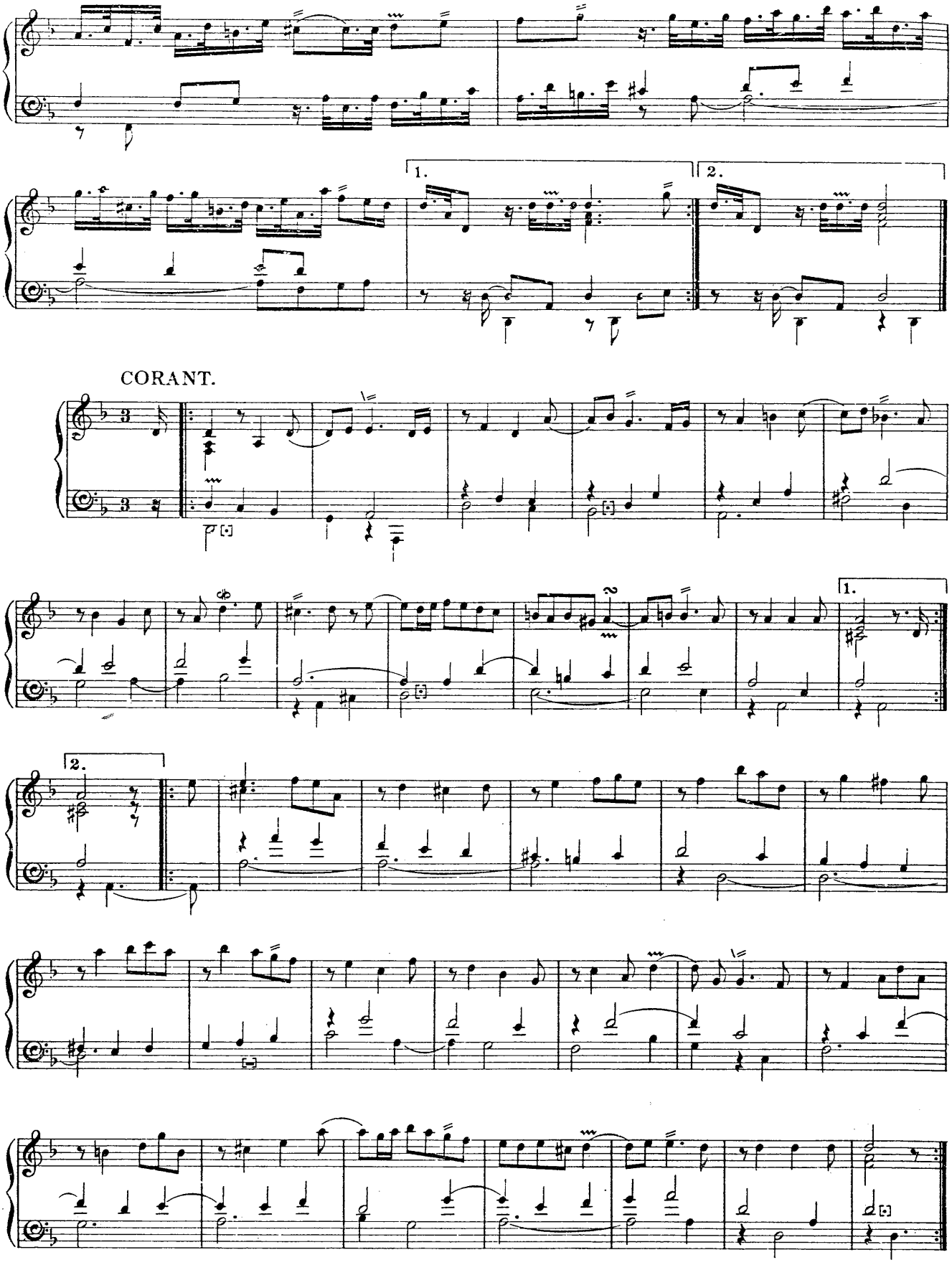


SUITE VII.

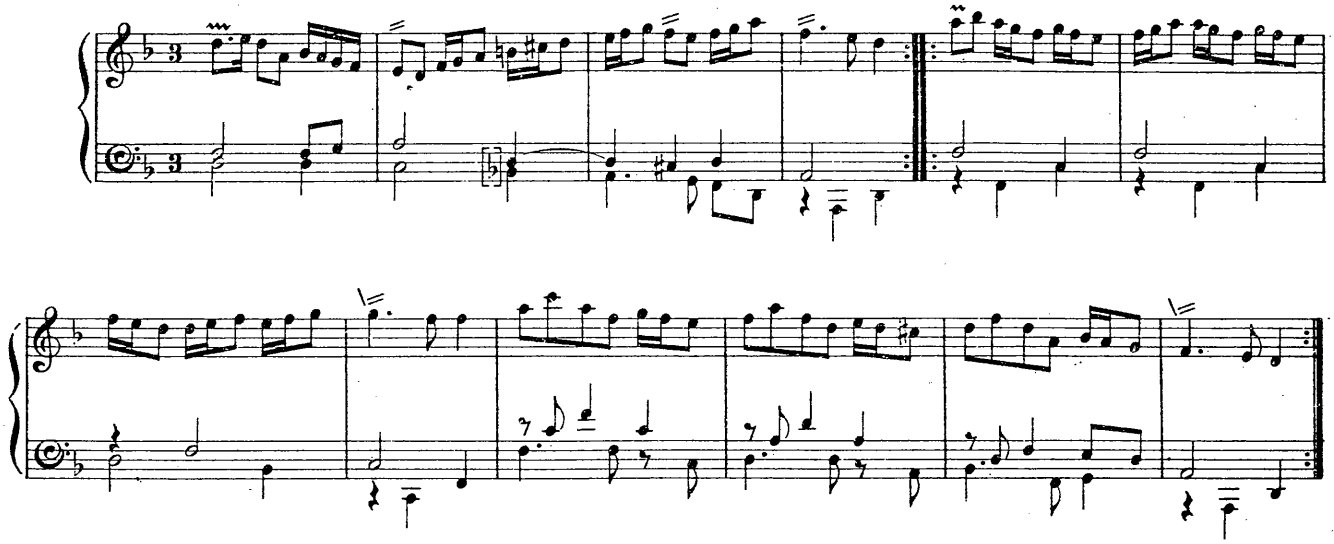
ALMAND.

Very slow. Bell-barr.



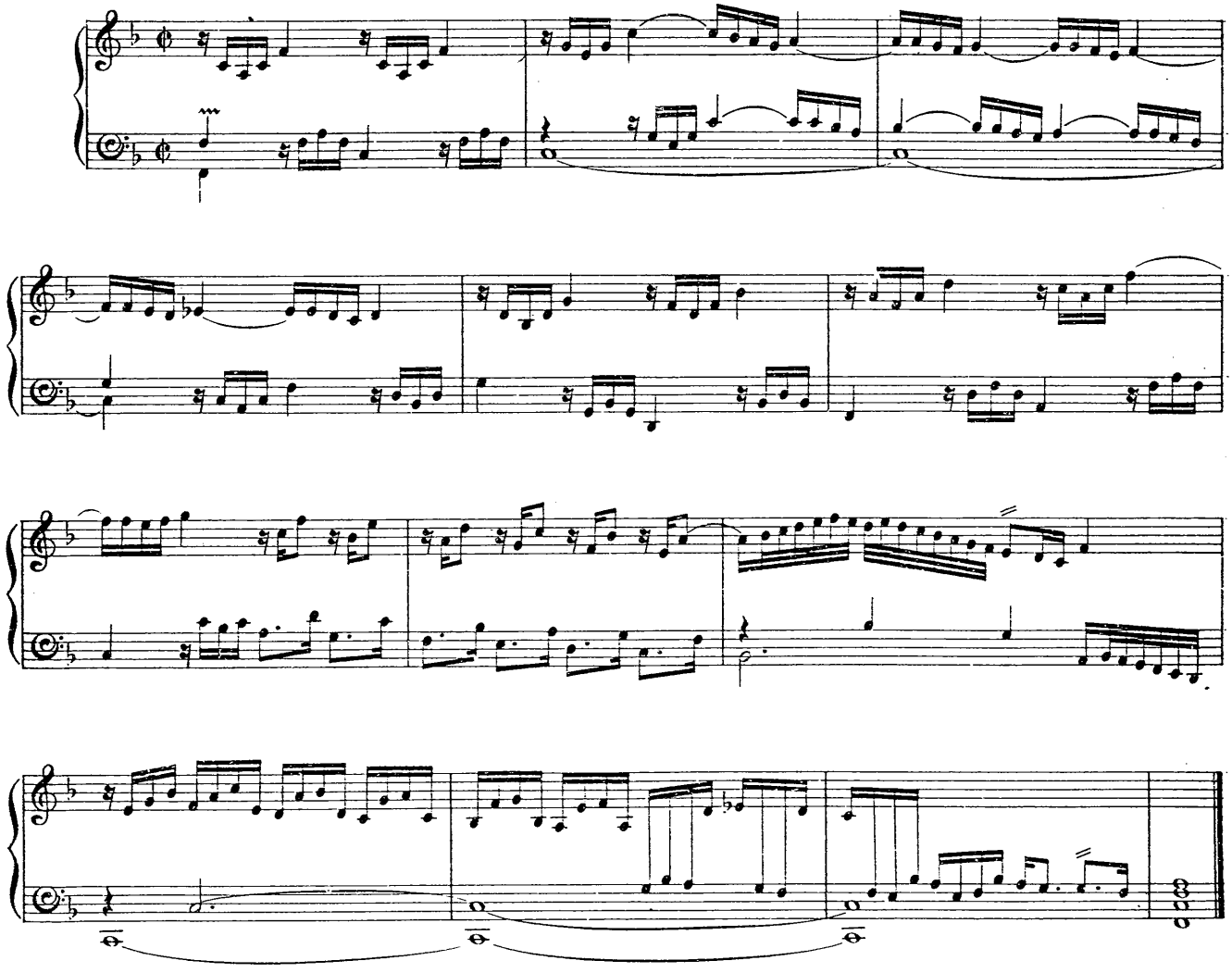

1.
2.
CORANT.
1.
2.

HORNPIPE.



SUITE VIII.

PRELUDE.



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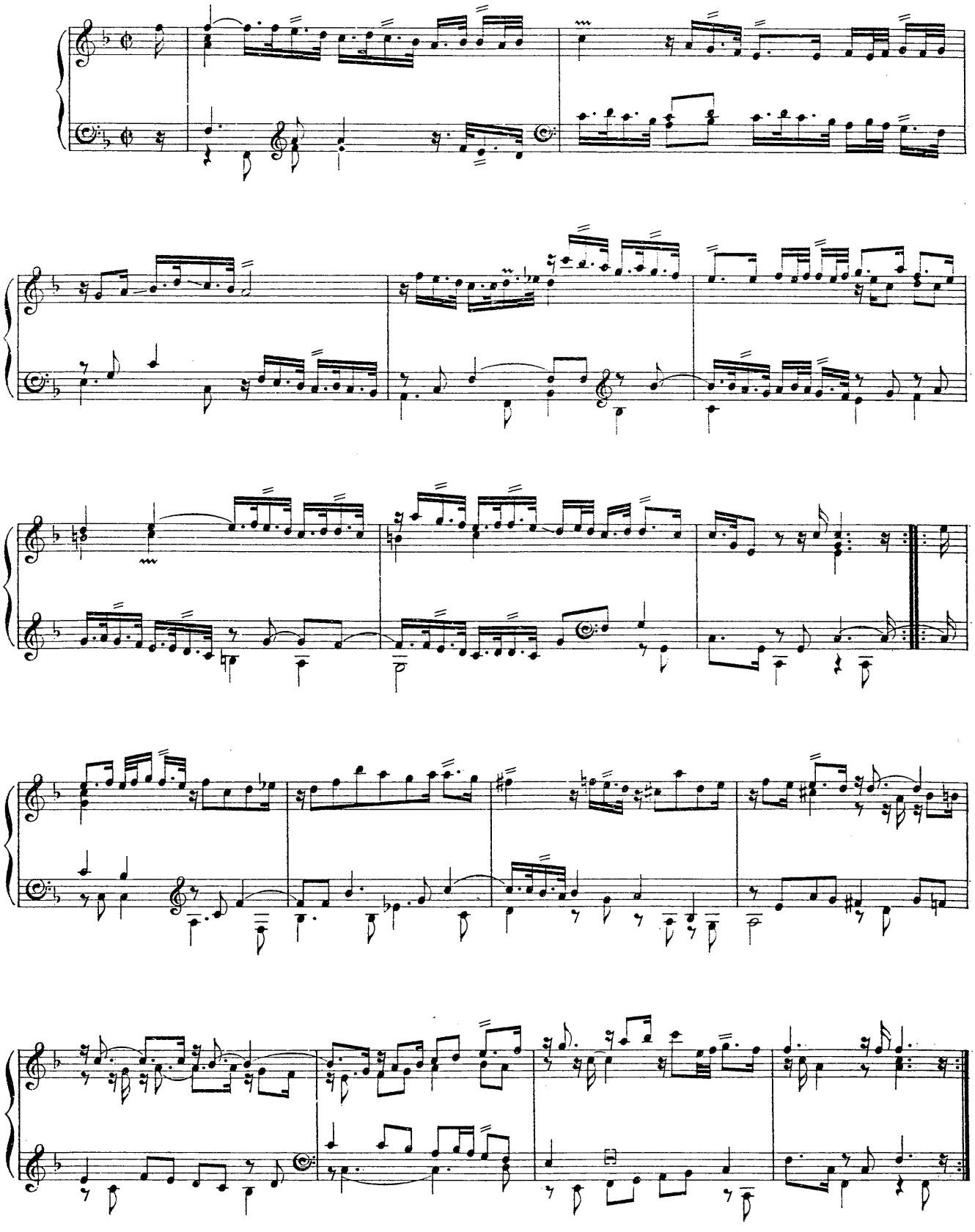

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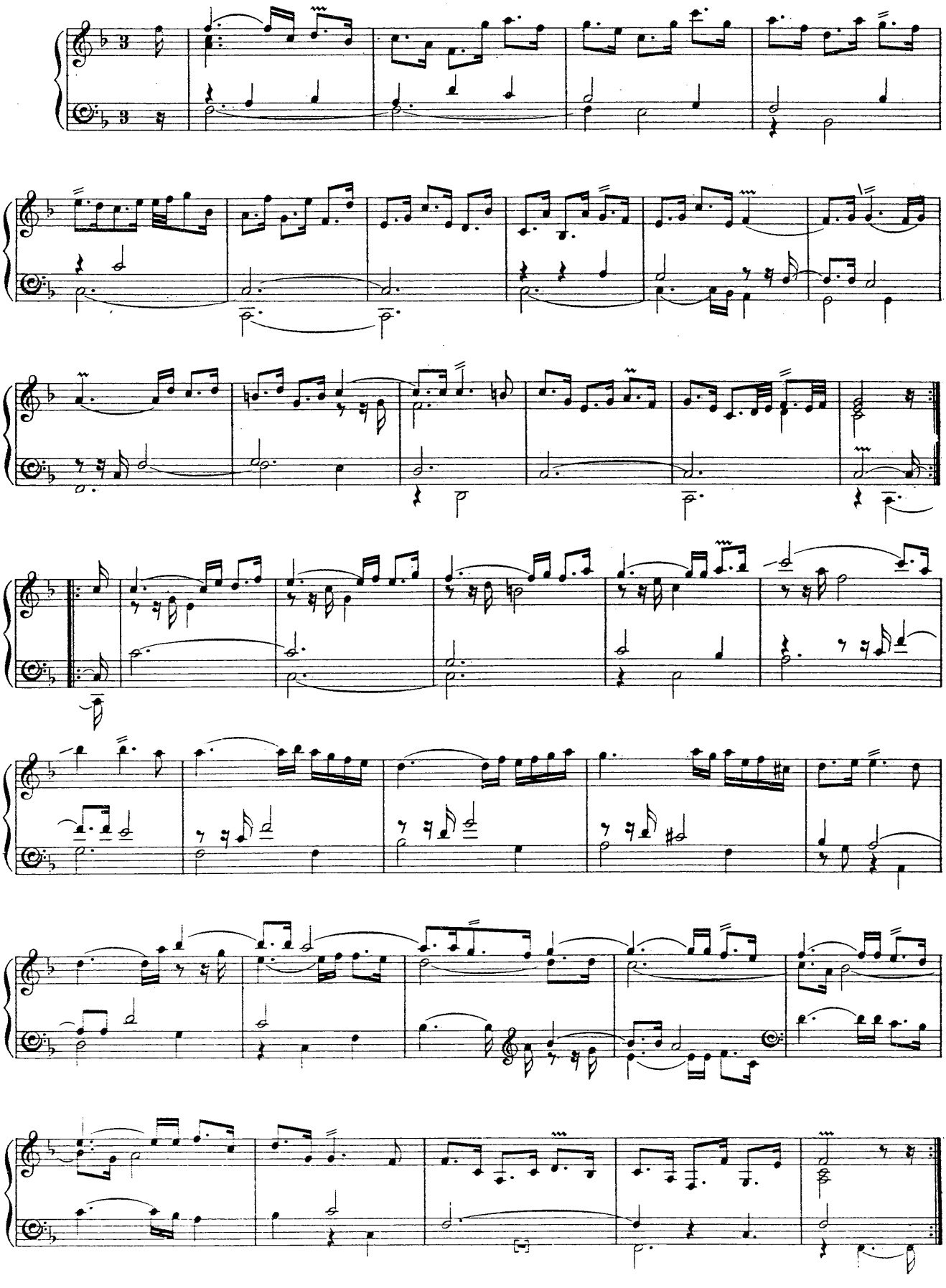
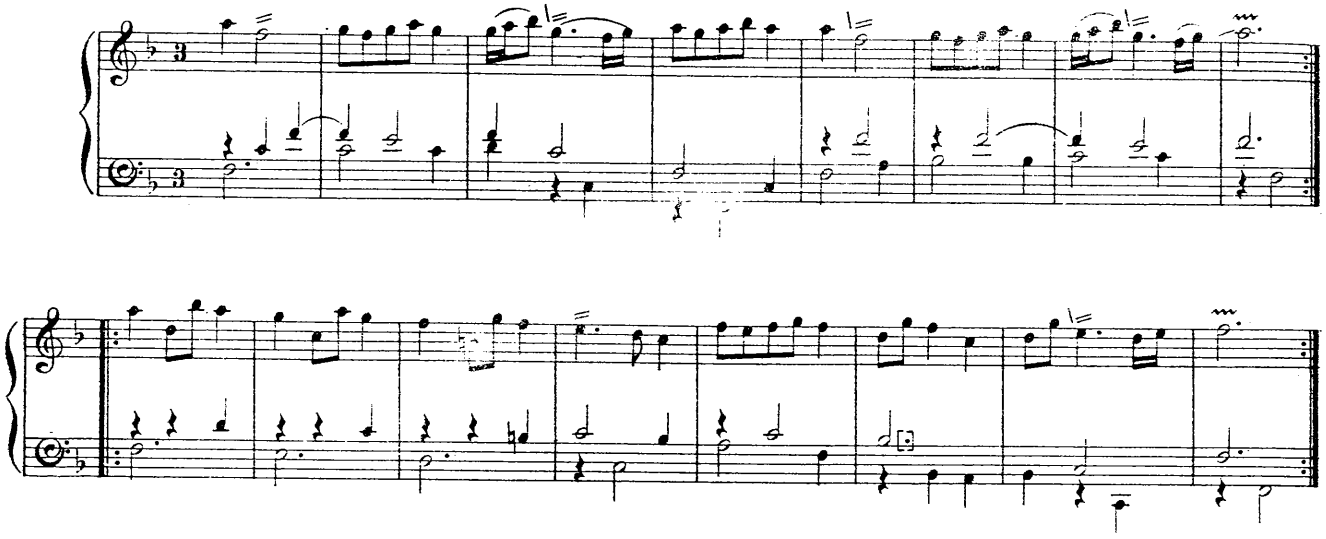


MINUET.



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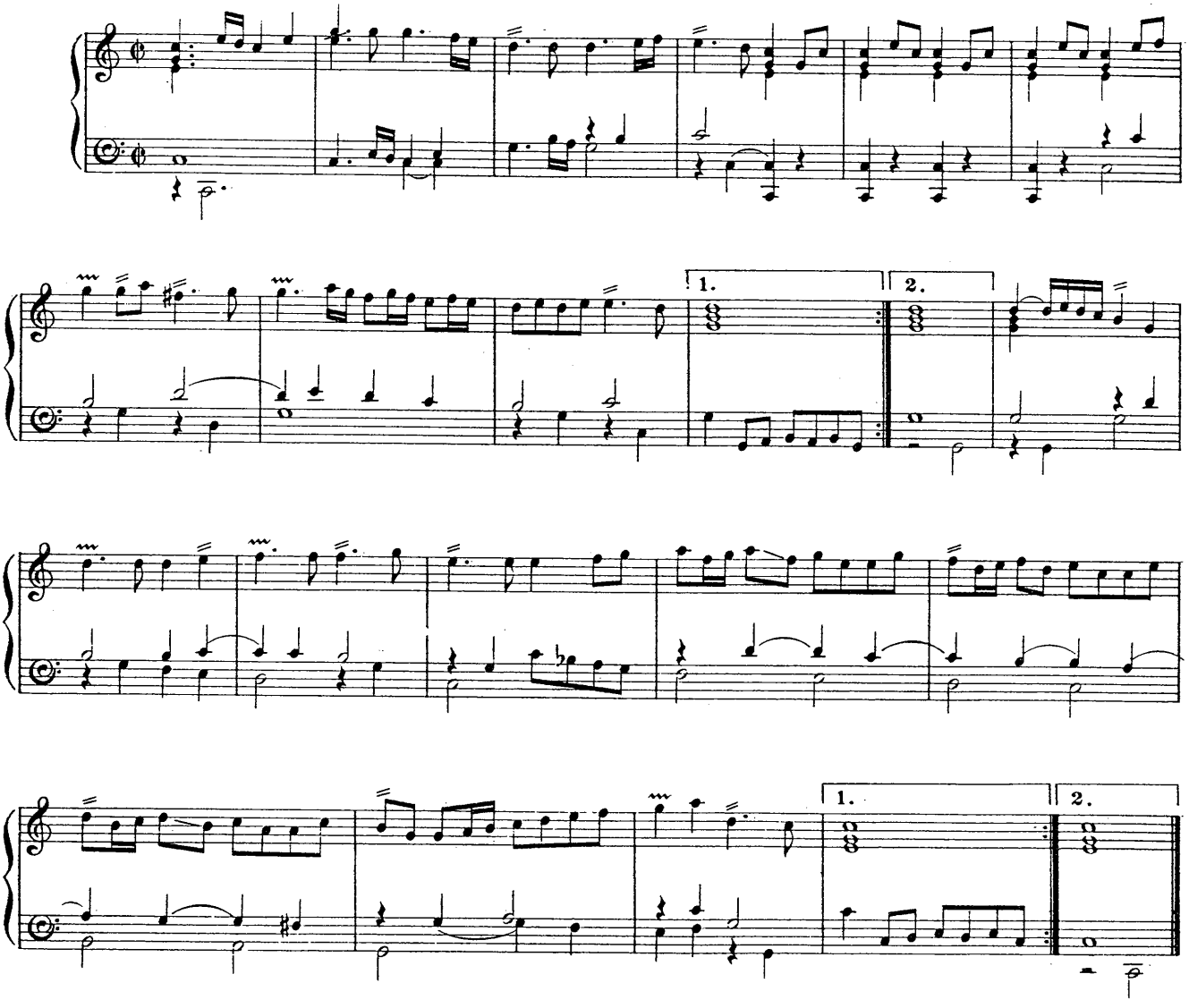
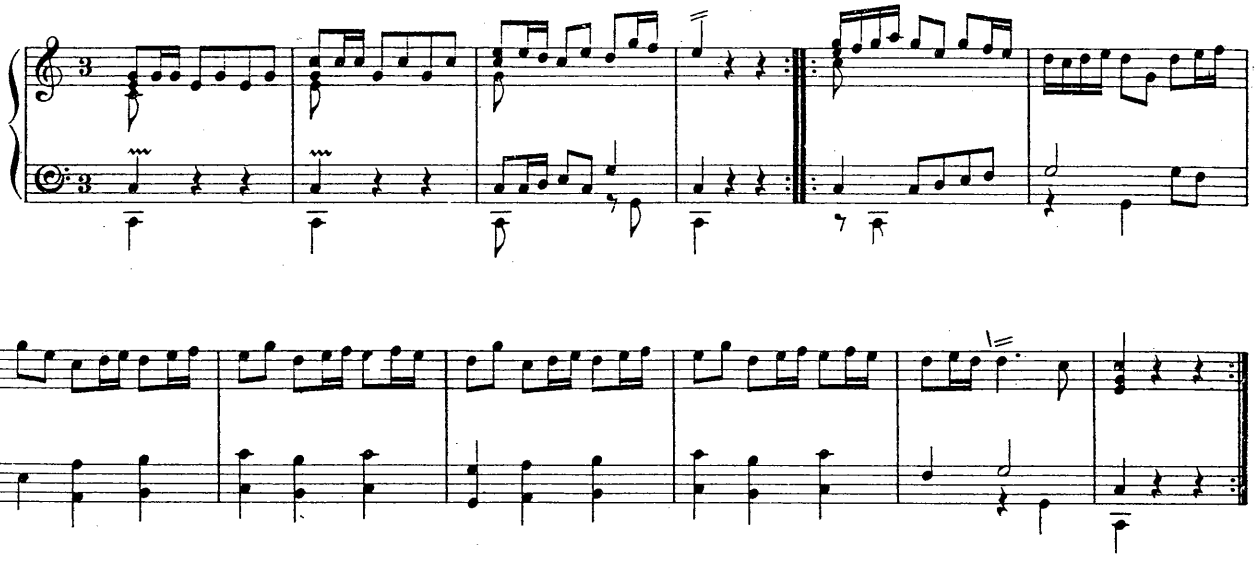
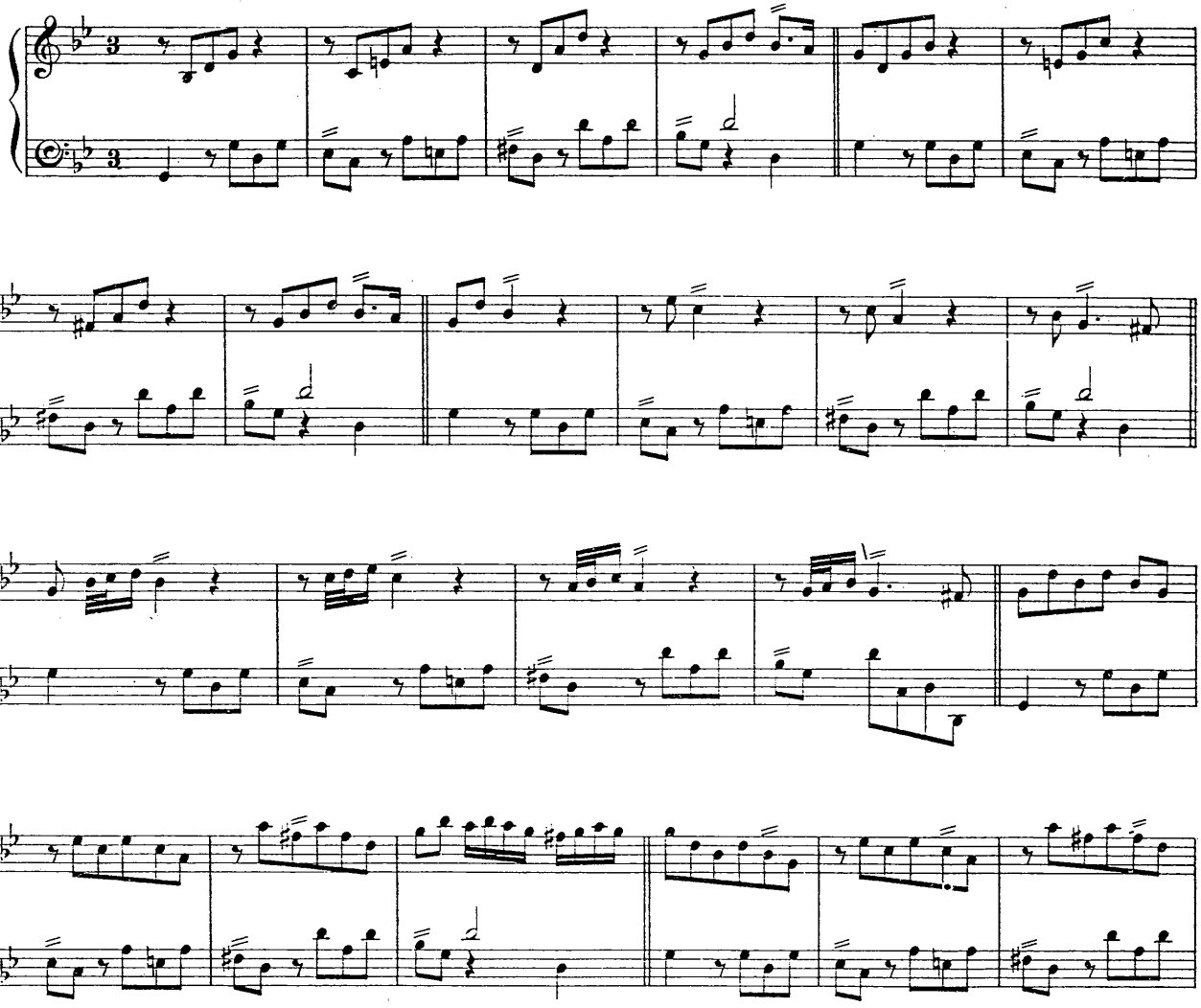
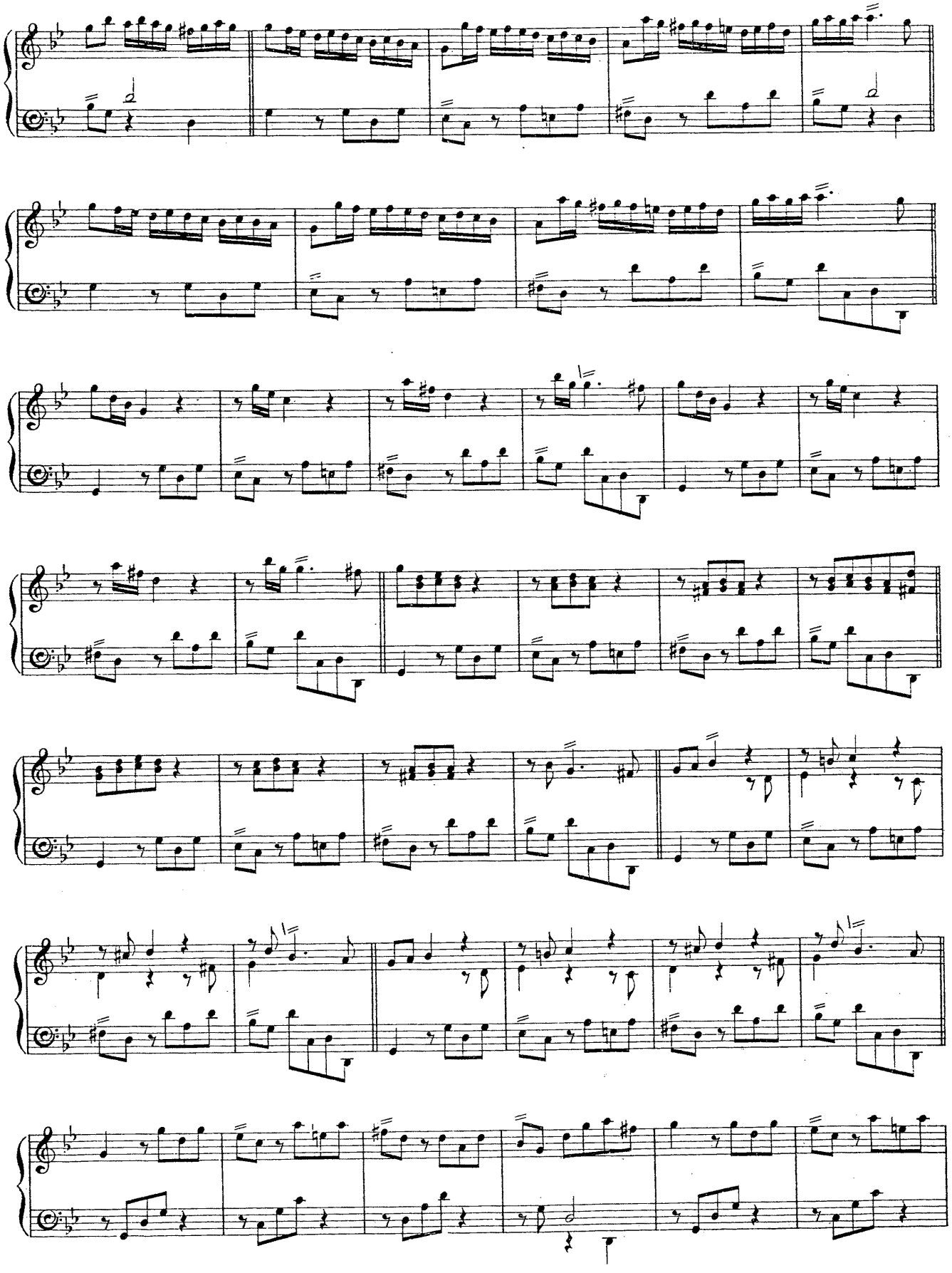


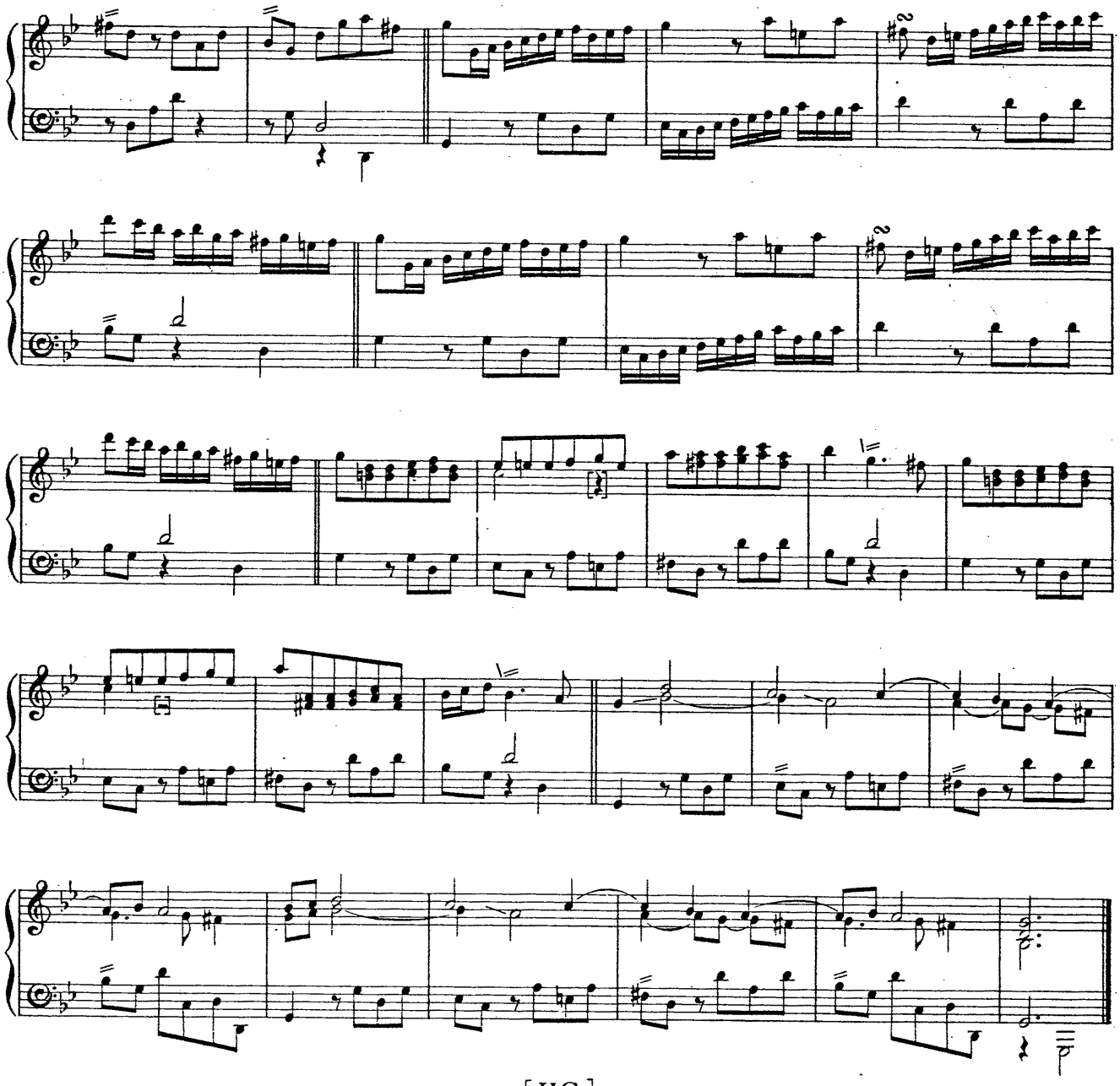
TRUMPET TUNE.



CHACONE.







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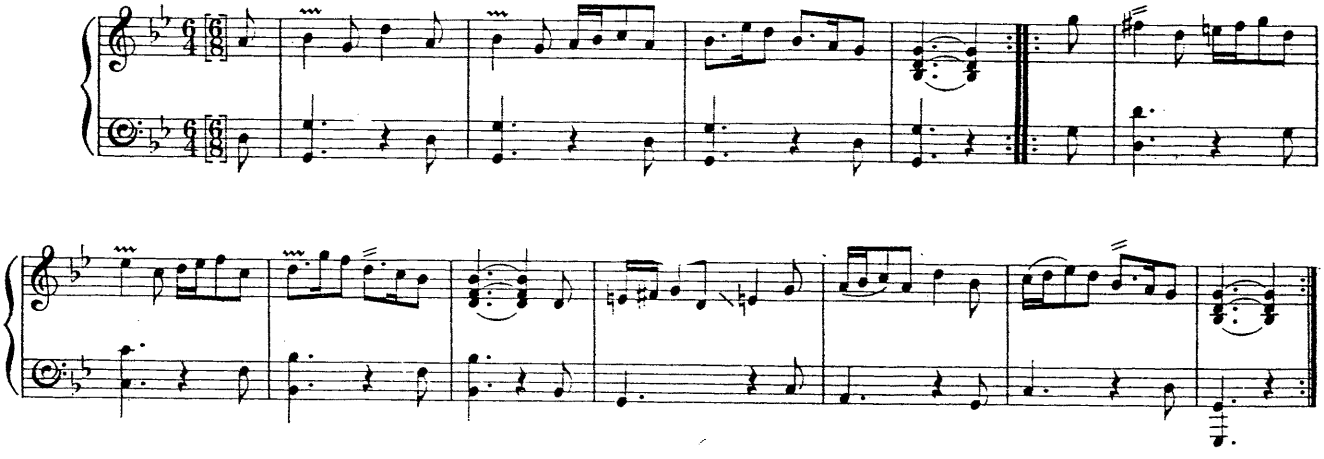
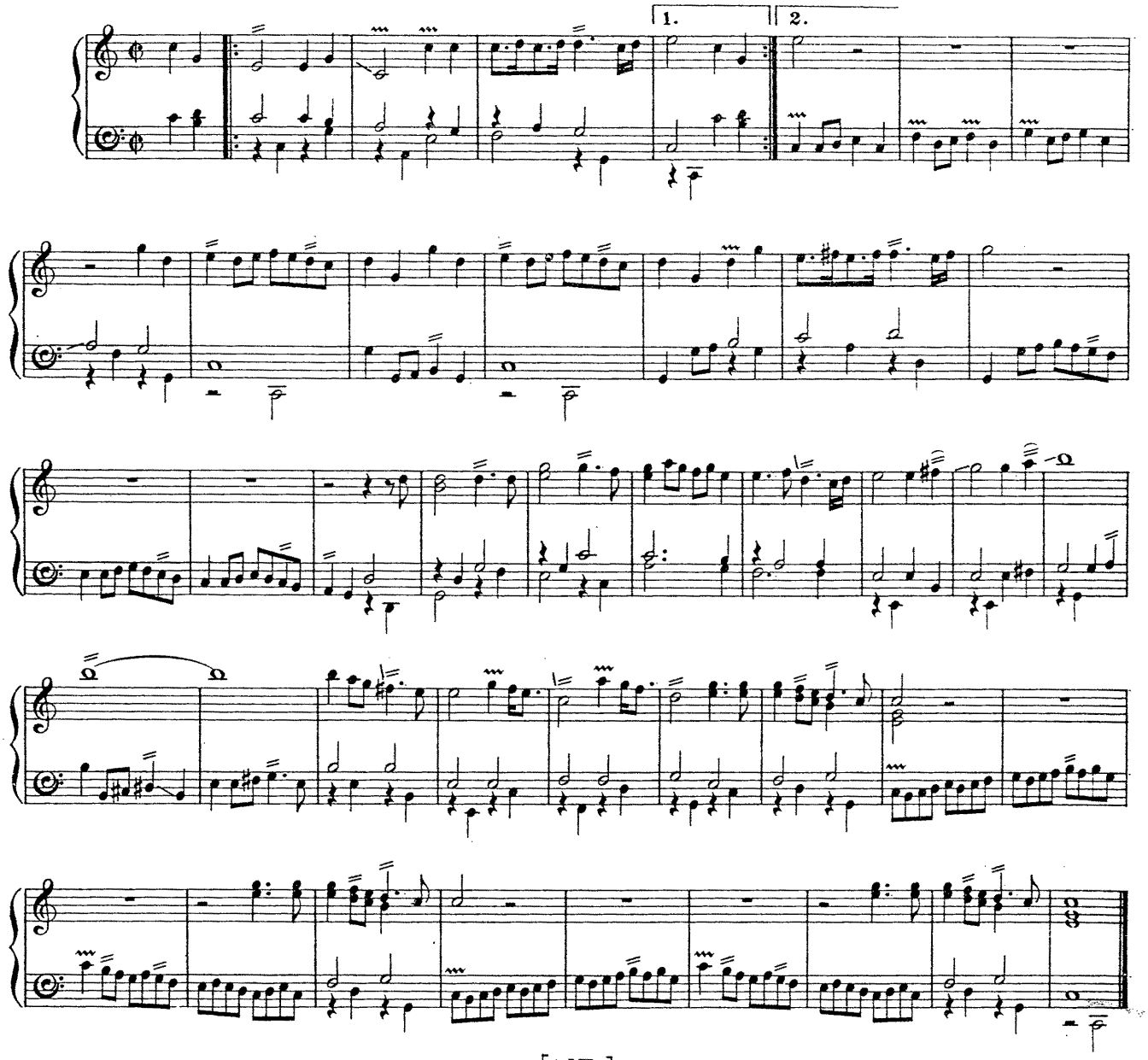
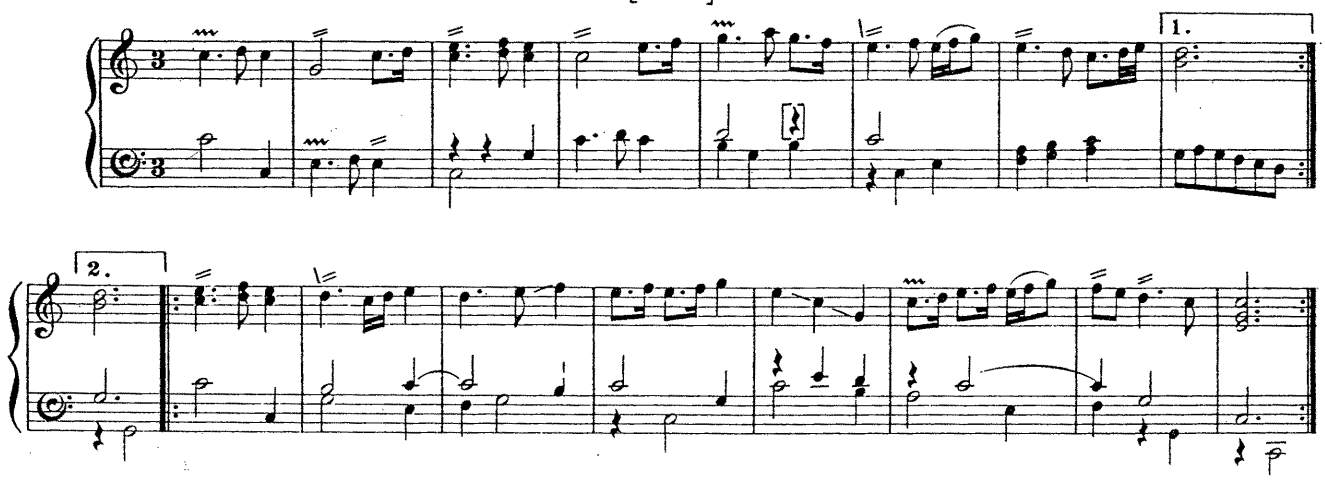


[TRUMPET TUNE, called the CEBELL.]

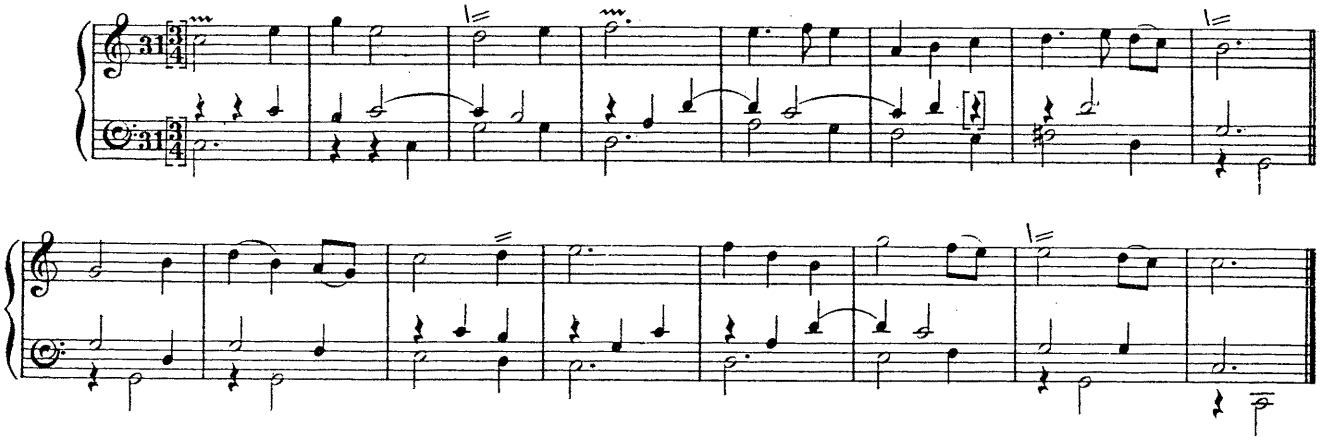


[AIR.]

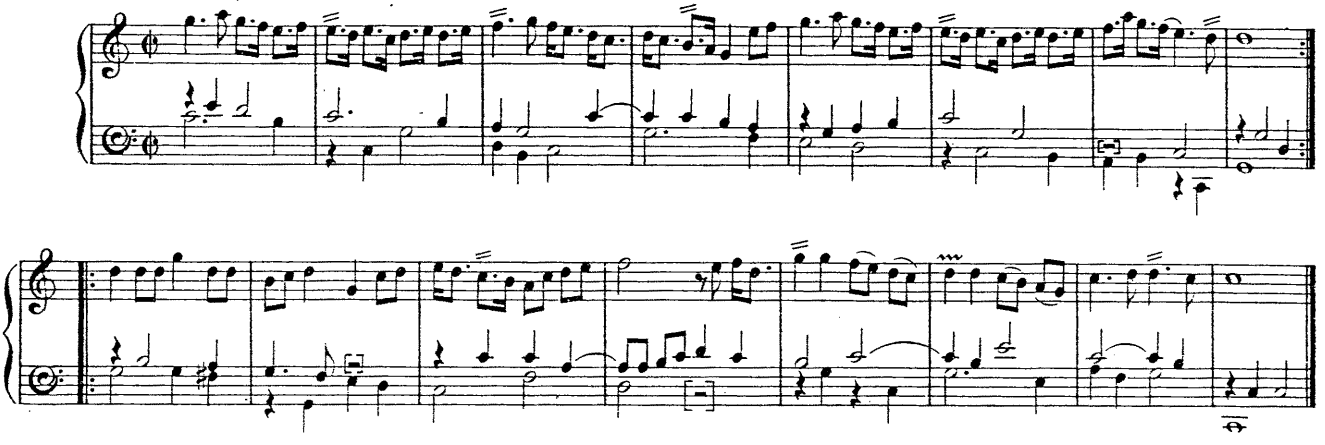


Twelve Lessons from 'Musick's Handmaid' Part II.

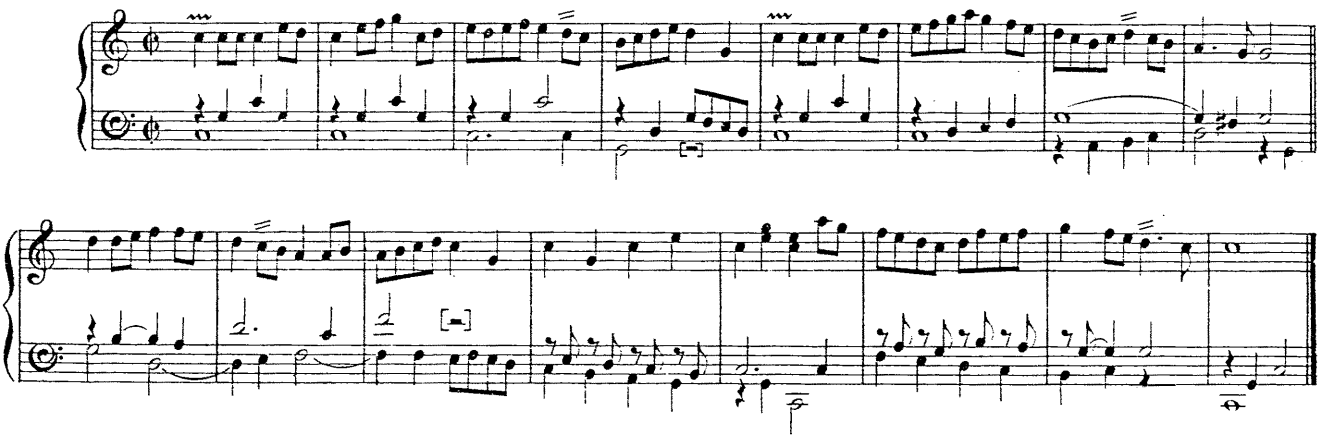
1. SONG TUNE.



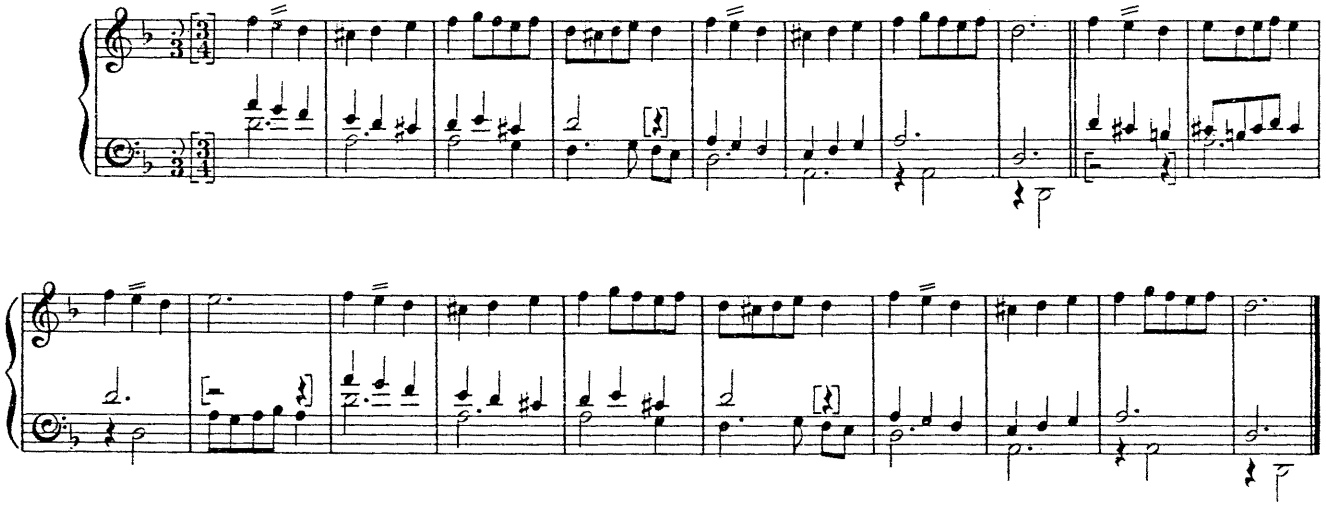
2. [LESSON.]



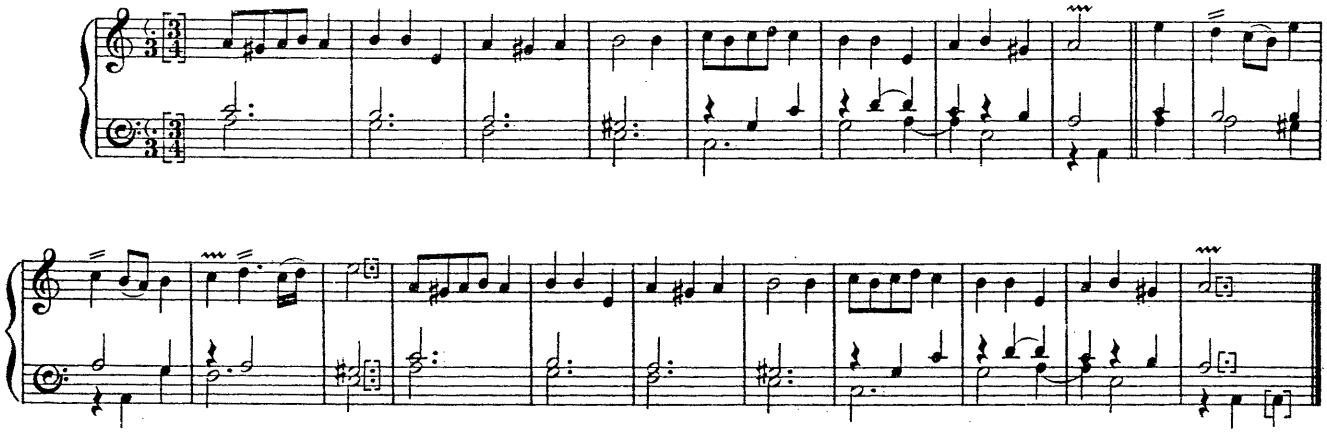
3. MARCH.



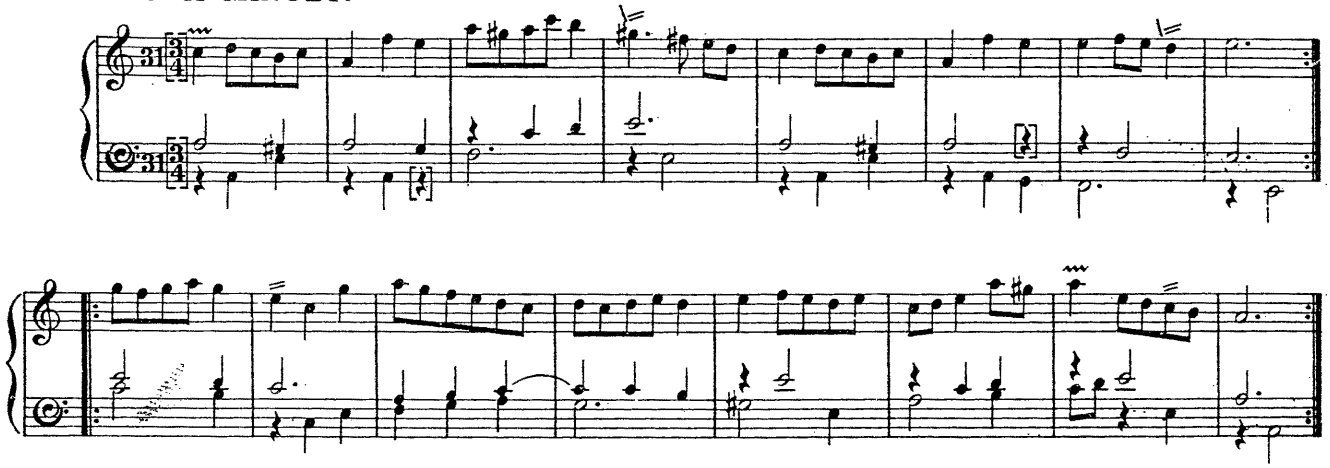
4. NEW MINUET.



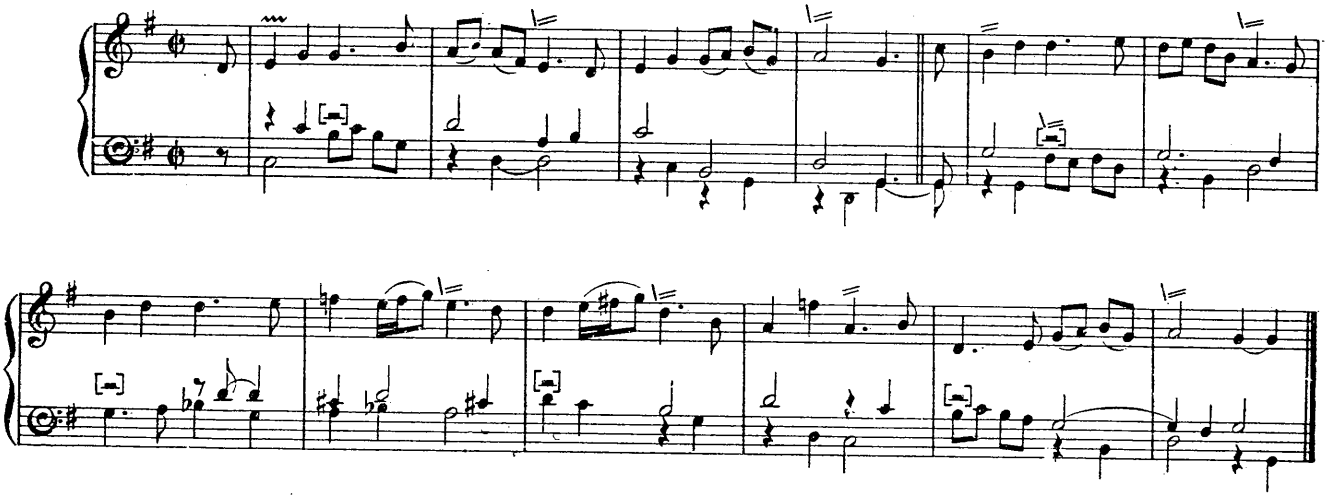
5. [MINUET.]



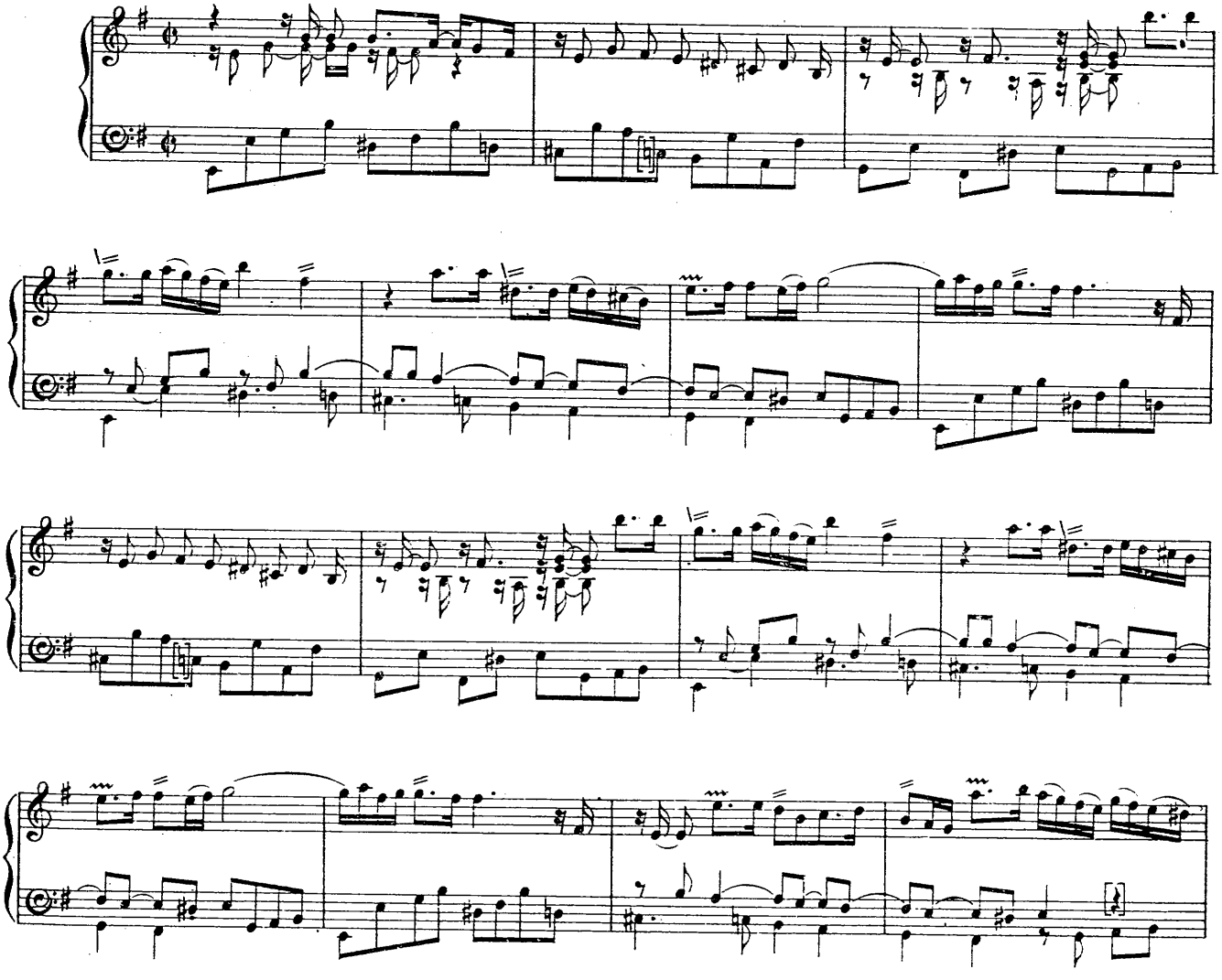
6. A MINUET.

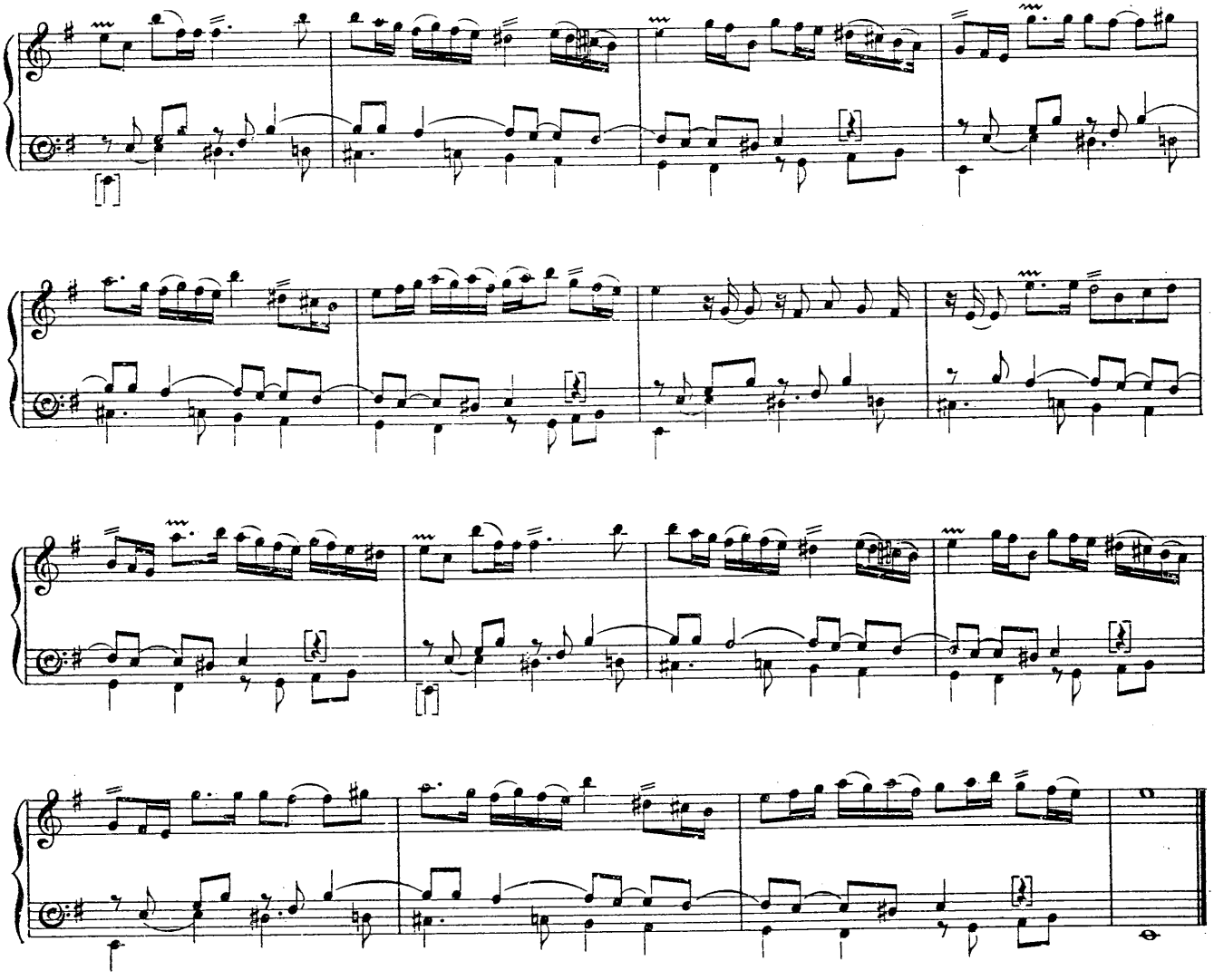


7. A NEW SCOTCH TUNE.

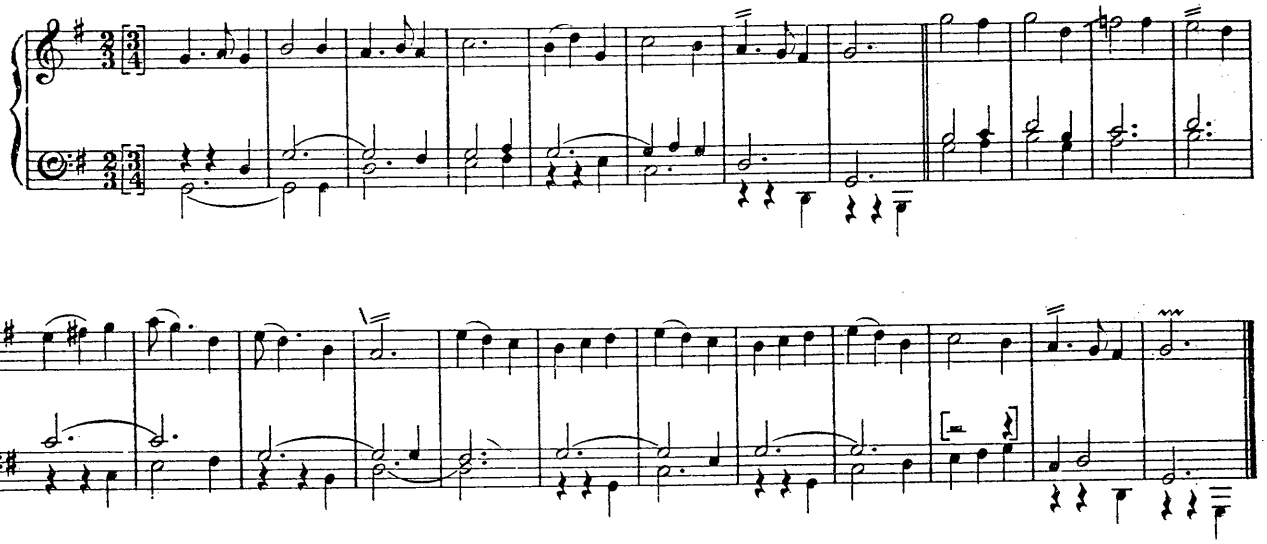


8. A NEW GROUND.

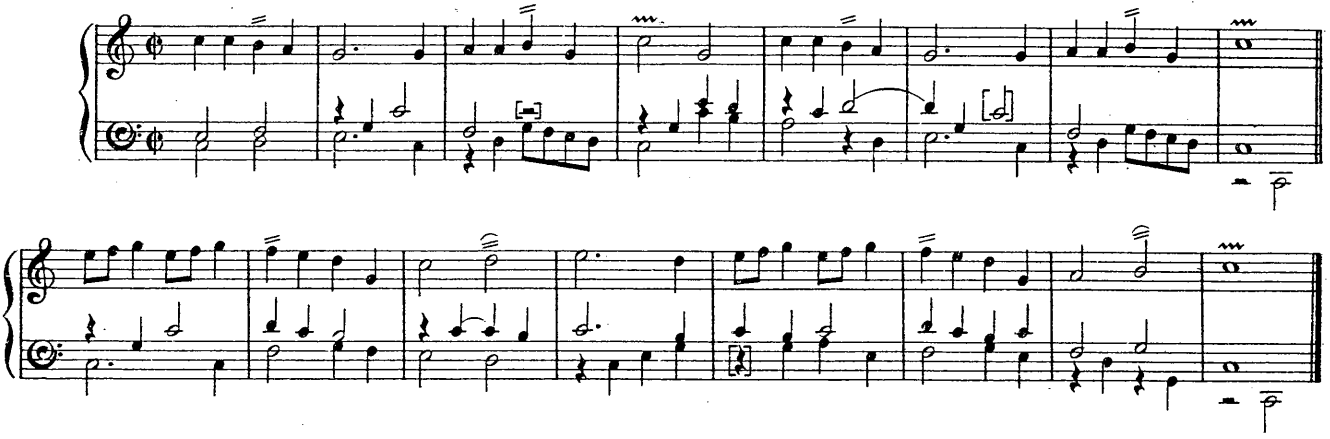




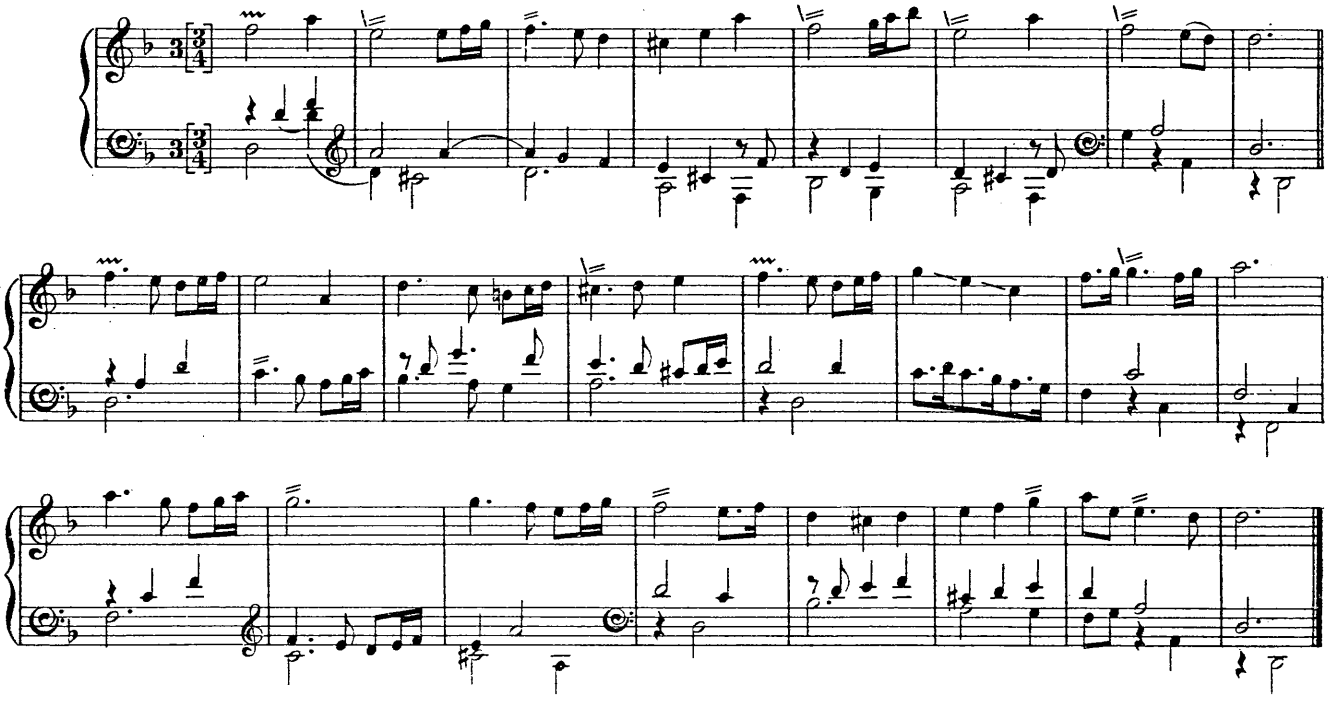
. 9. A NEW IRISH TUNE.



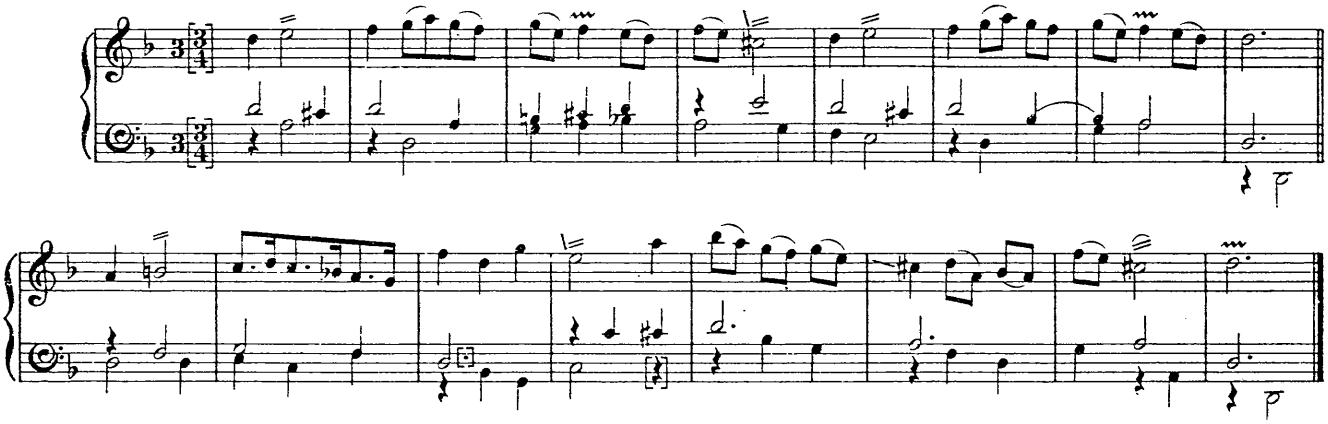
10. RIGADOON.



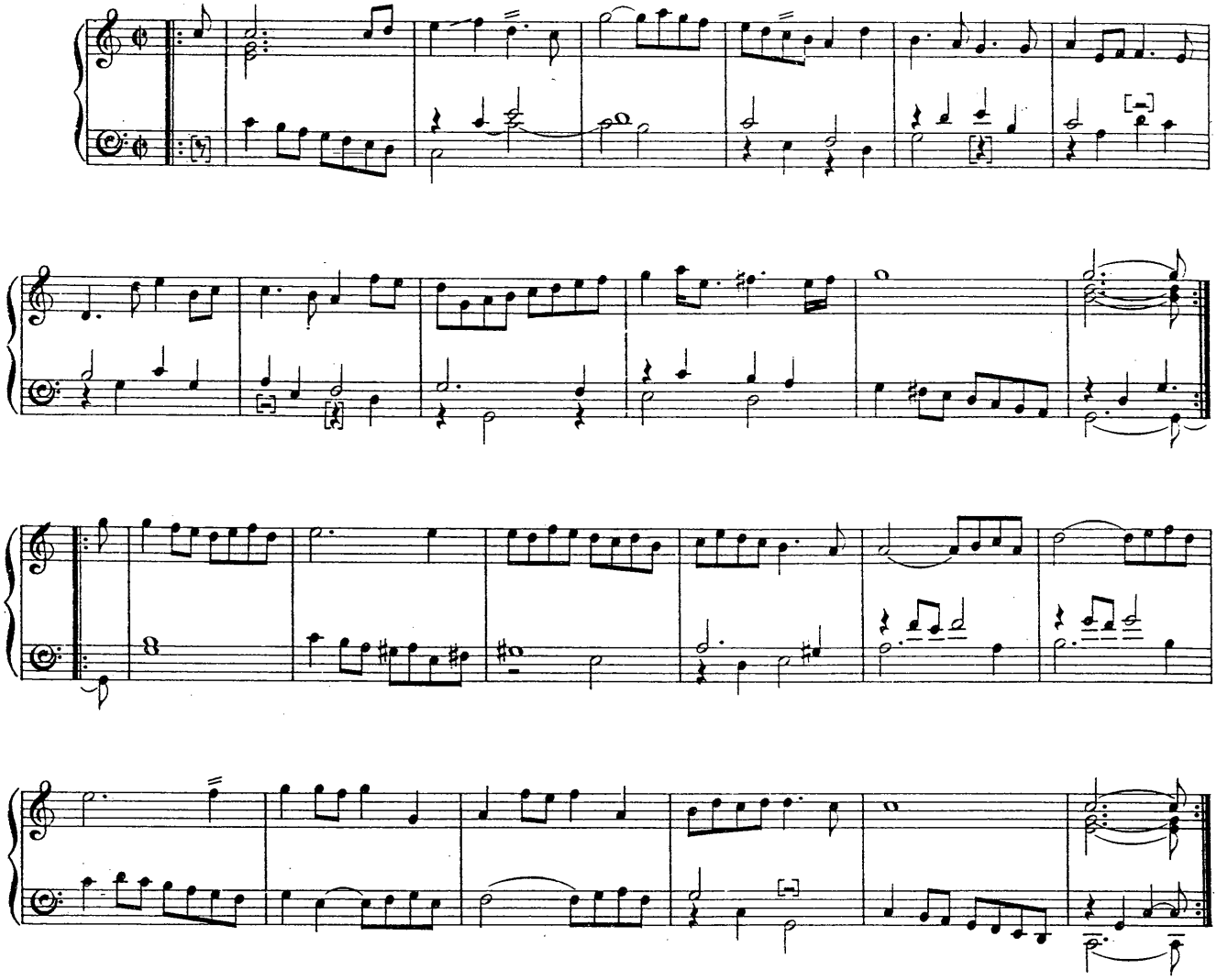
11. SEFAUCHI'S FAREWELL.



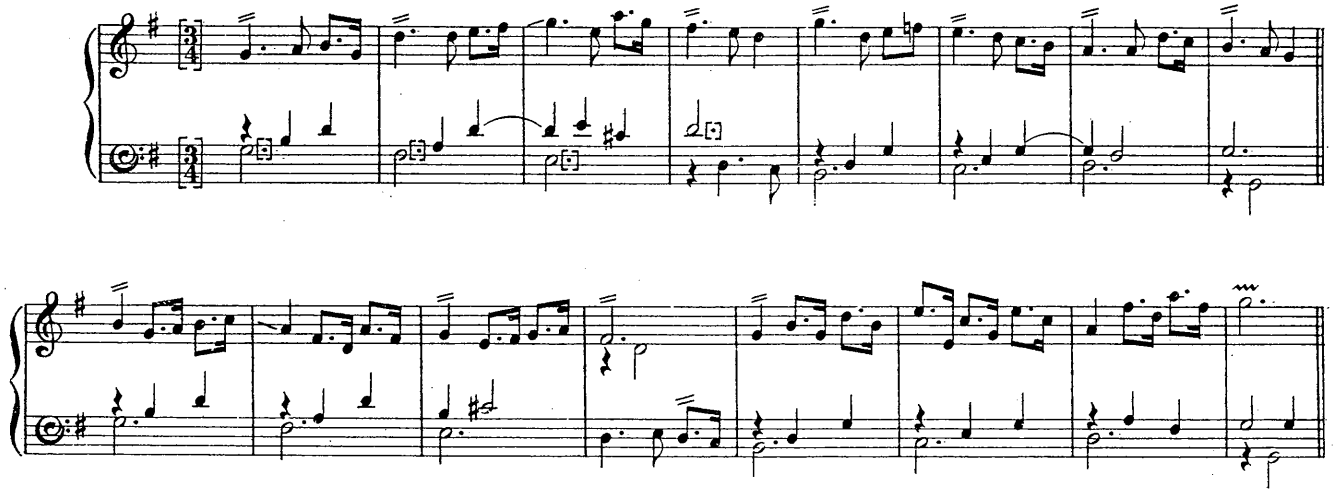
12. MINUET.

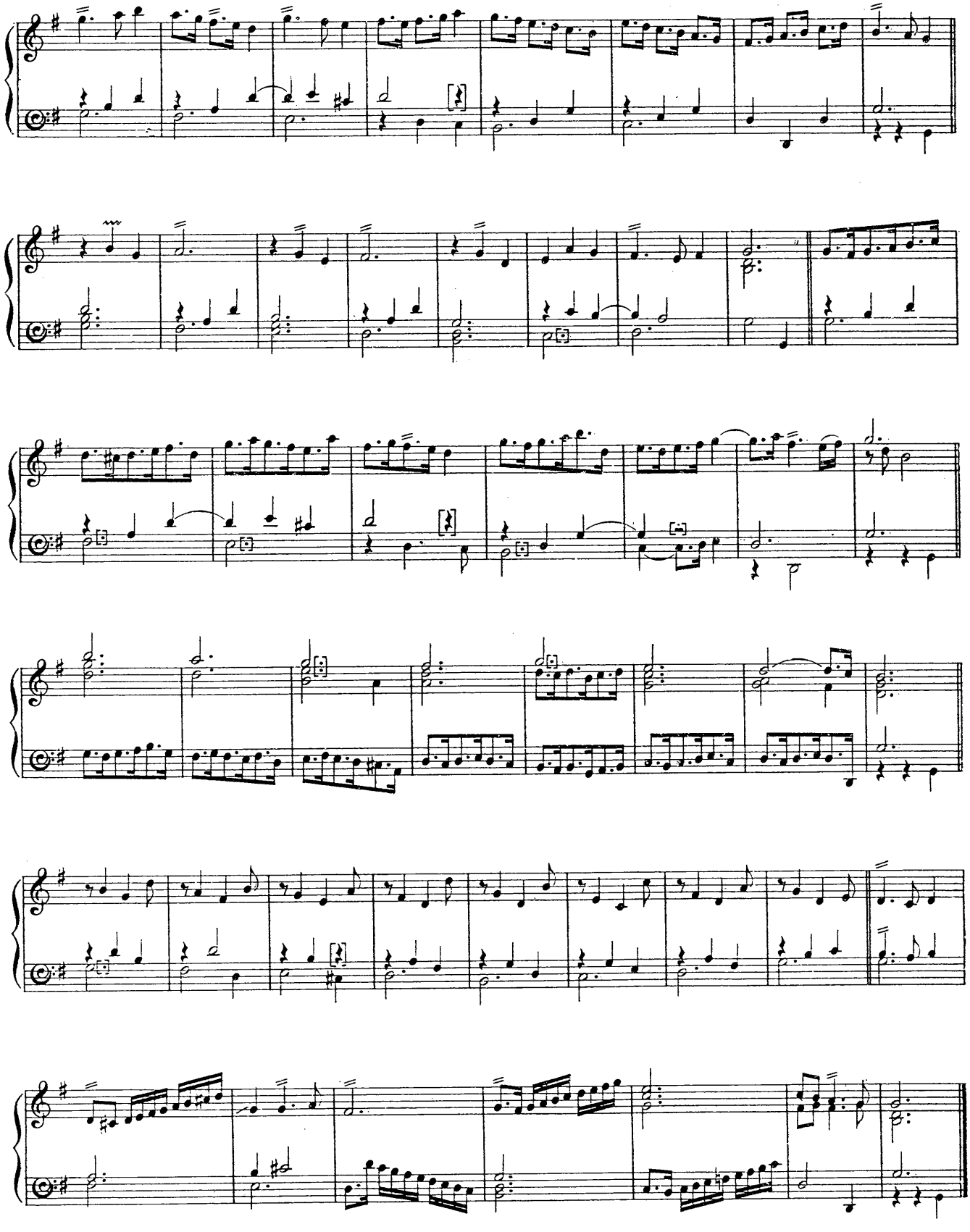


[AIR.]

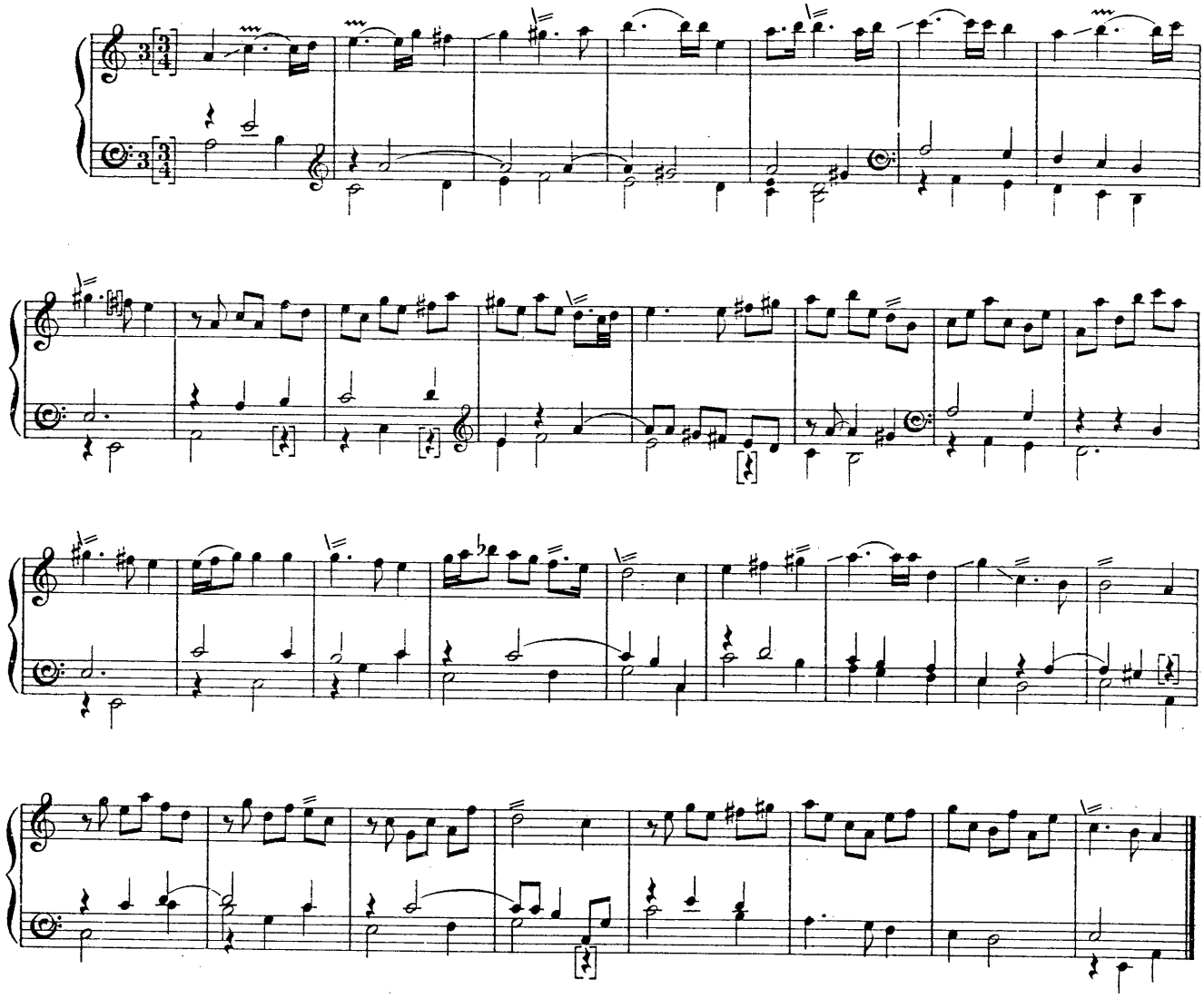


A GROUND IN GAMUT.

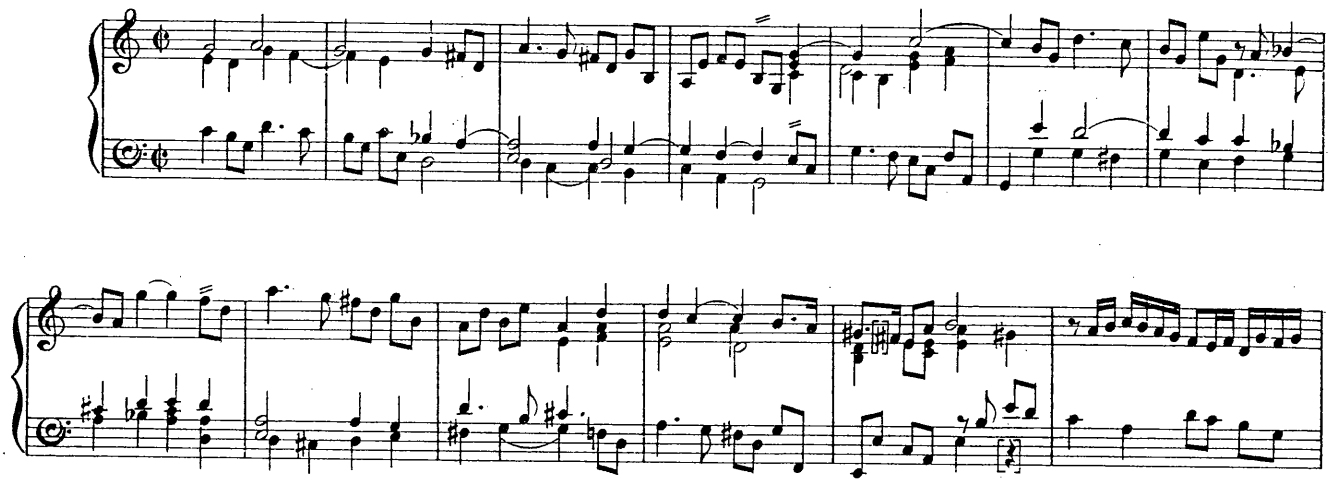


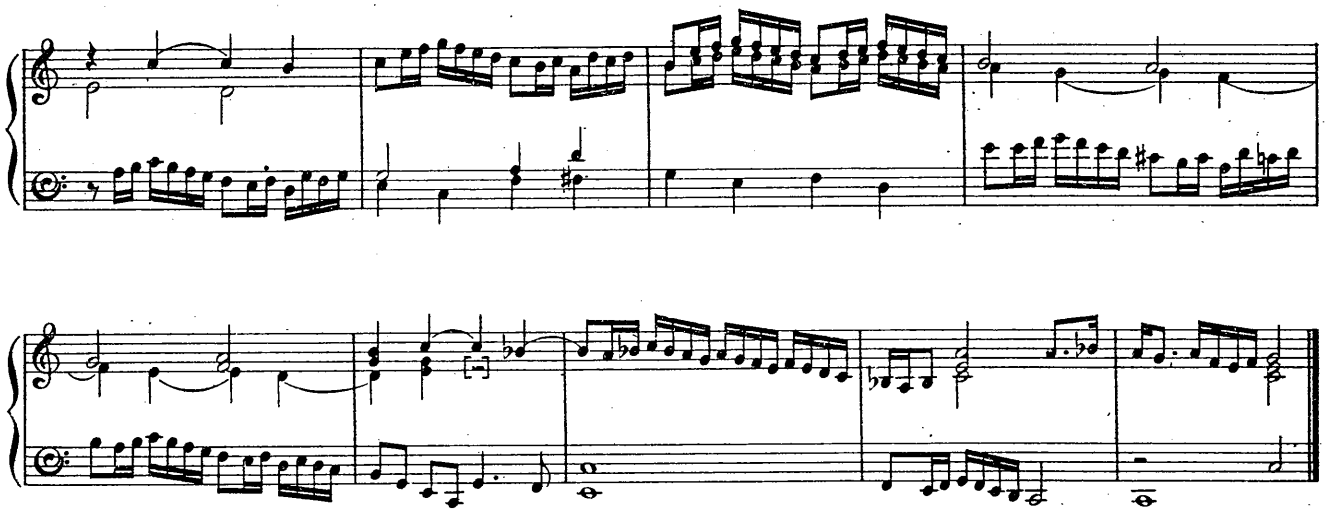


[LESSON.]

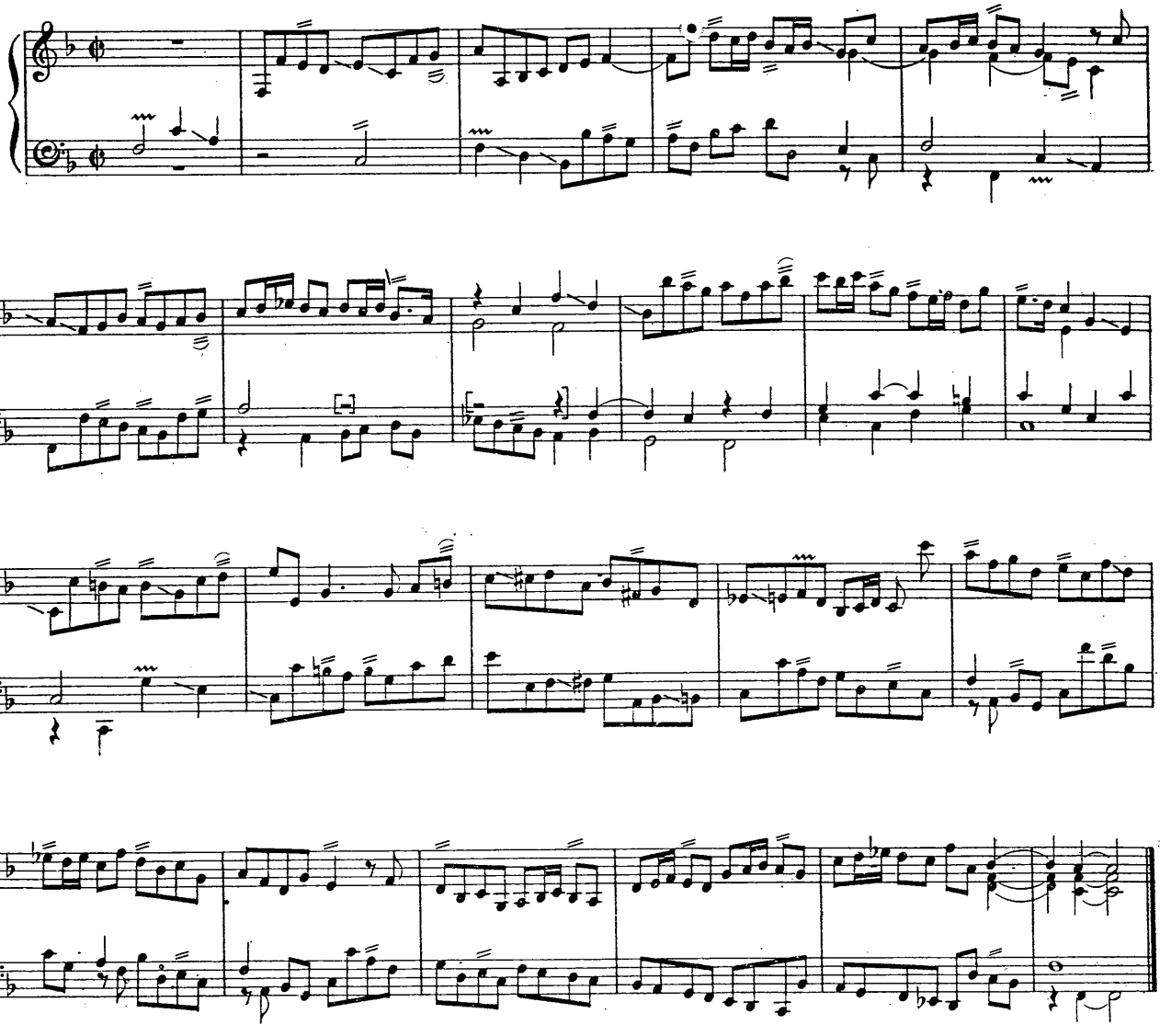


[VOLUNTARY.]

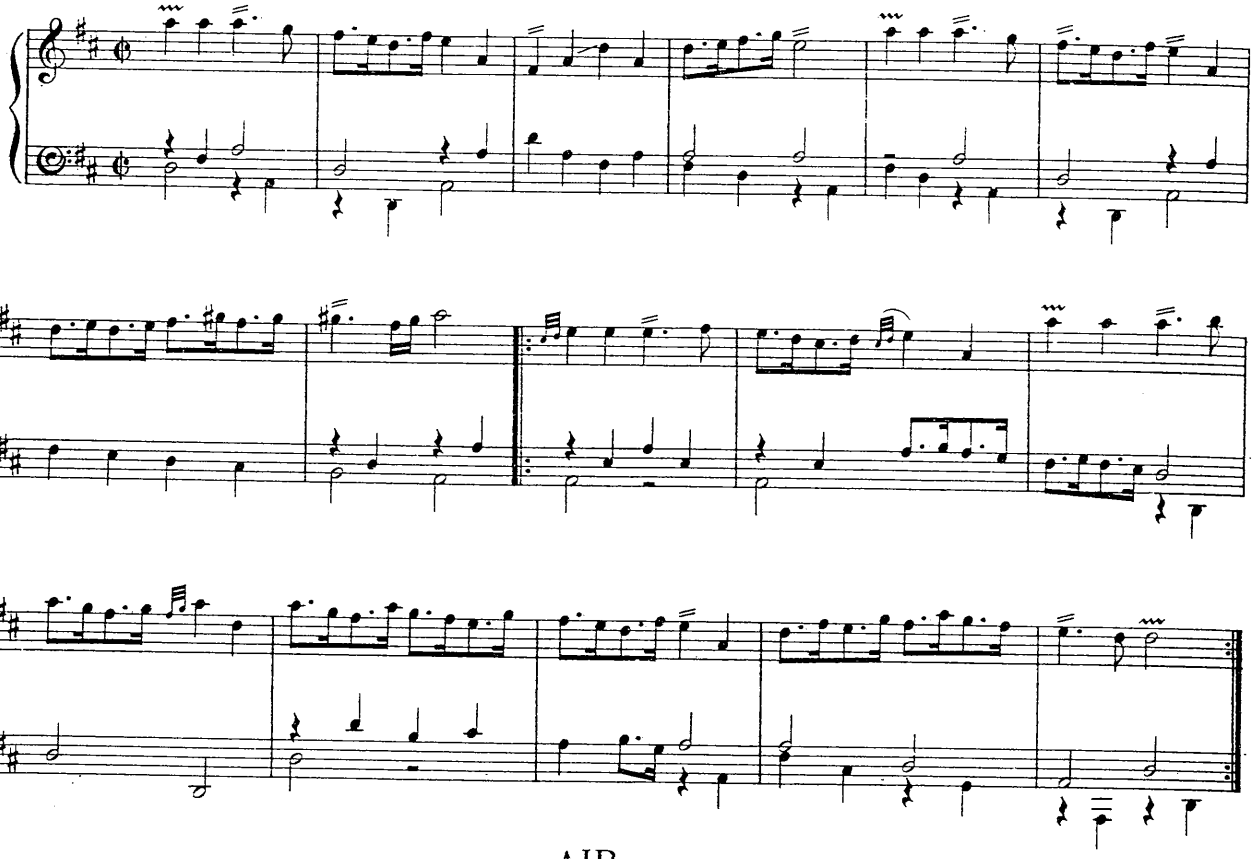




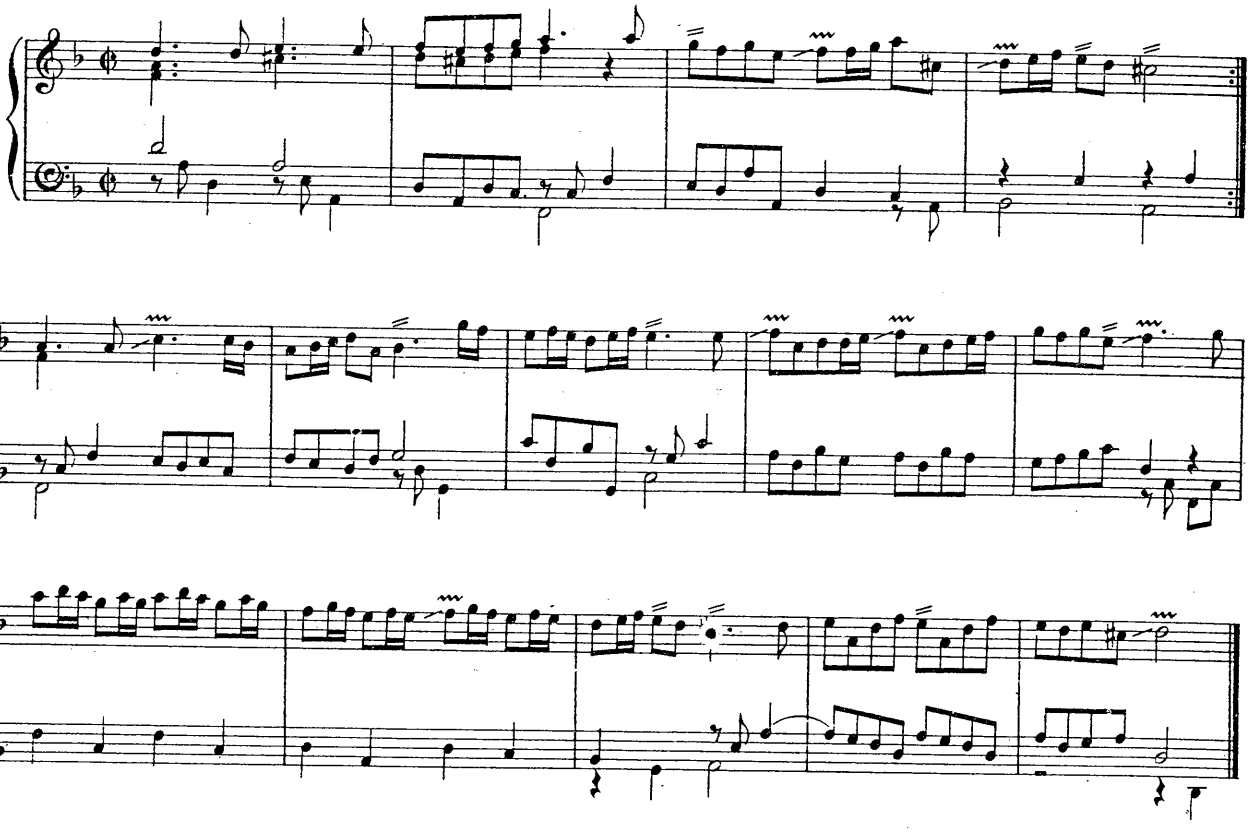
A VERSE.



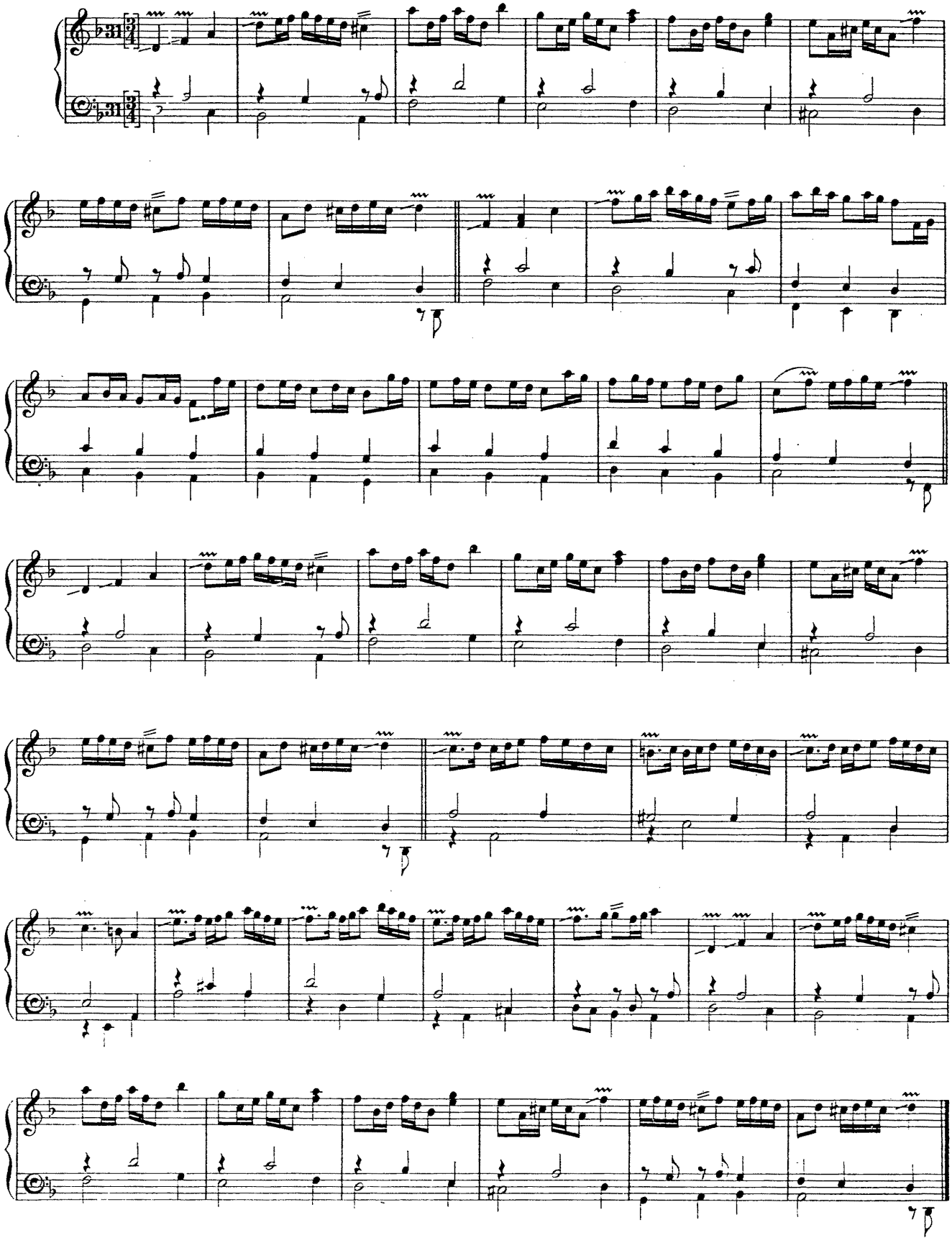
TRUMPET TUNE.



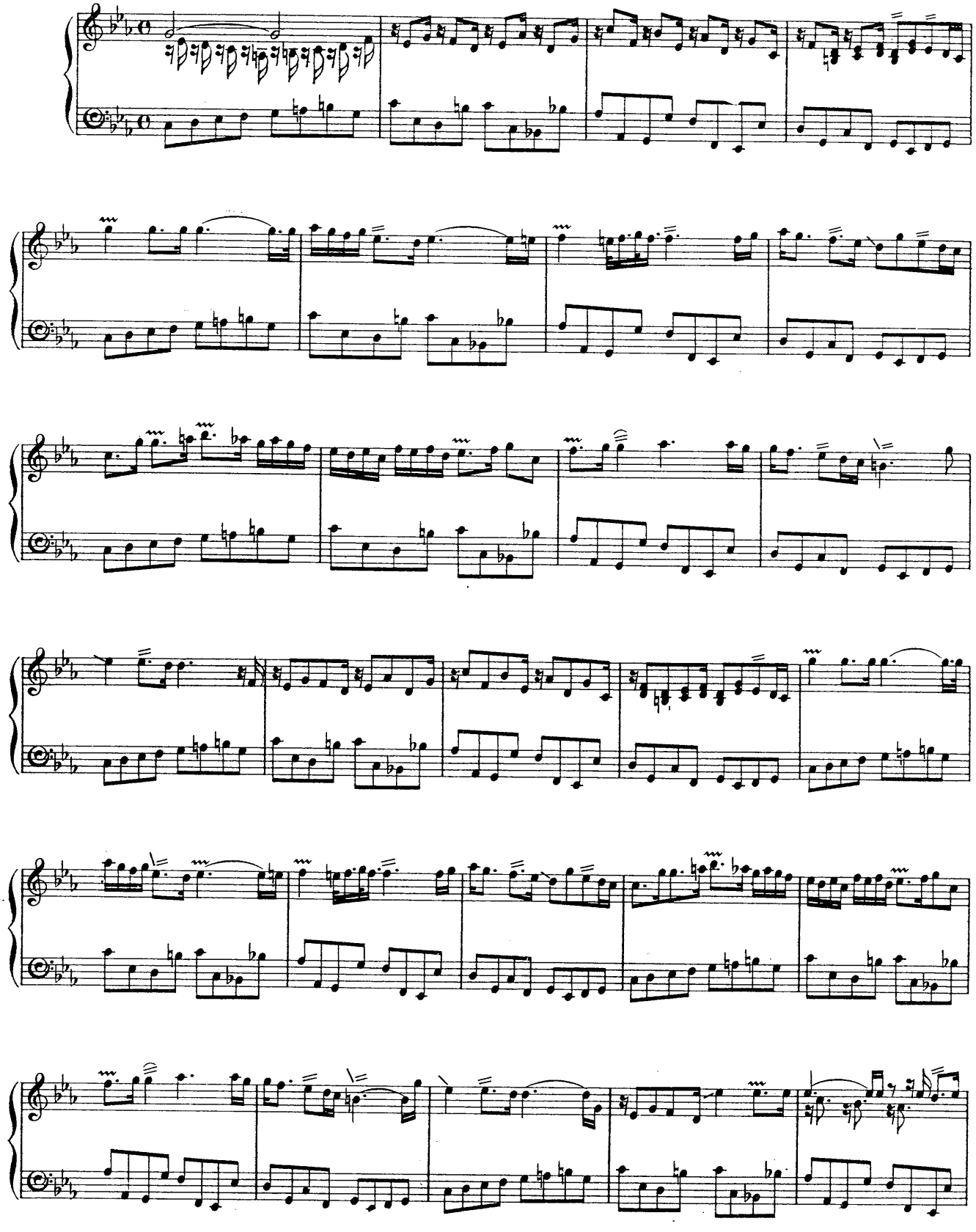
AIR.

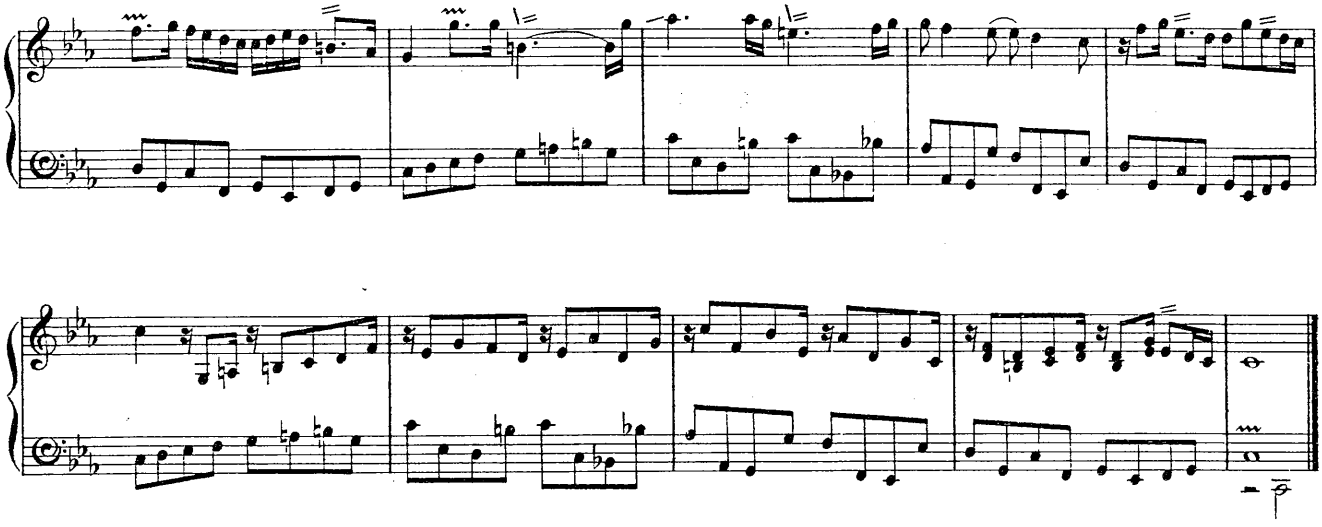


RONDO.

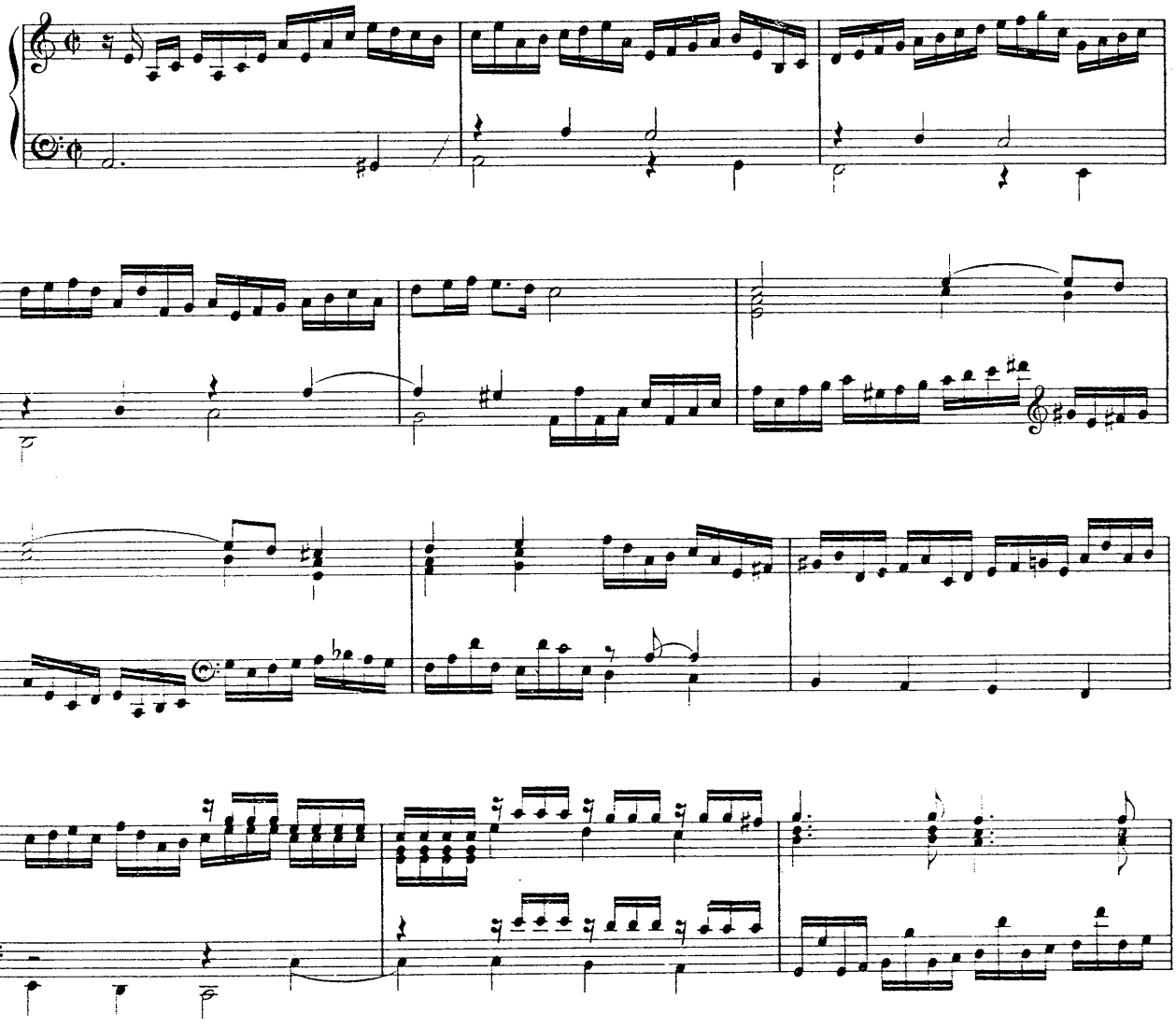


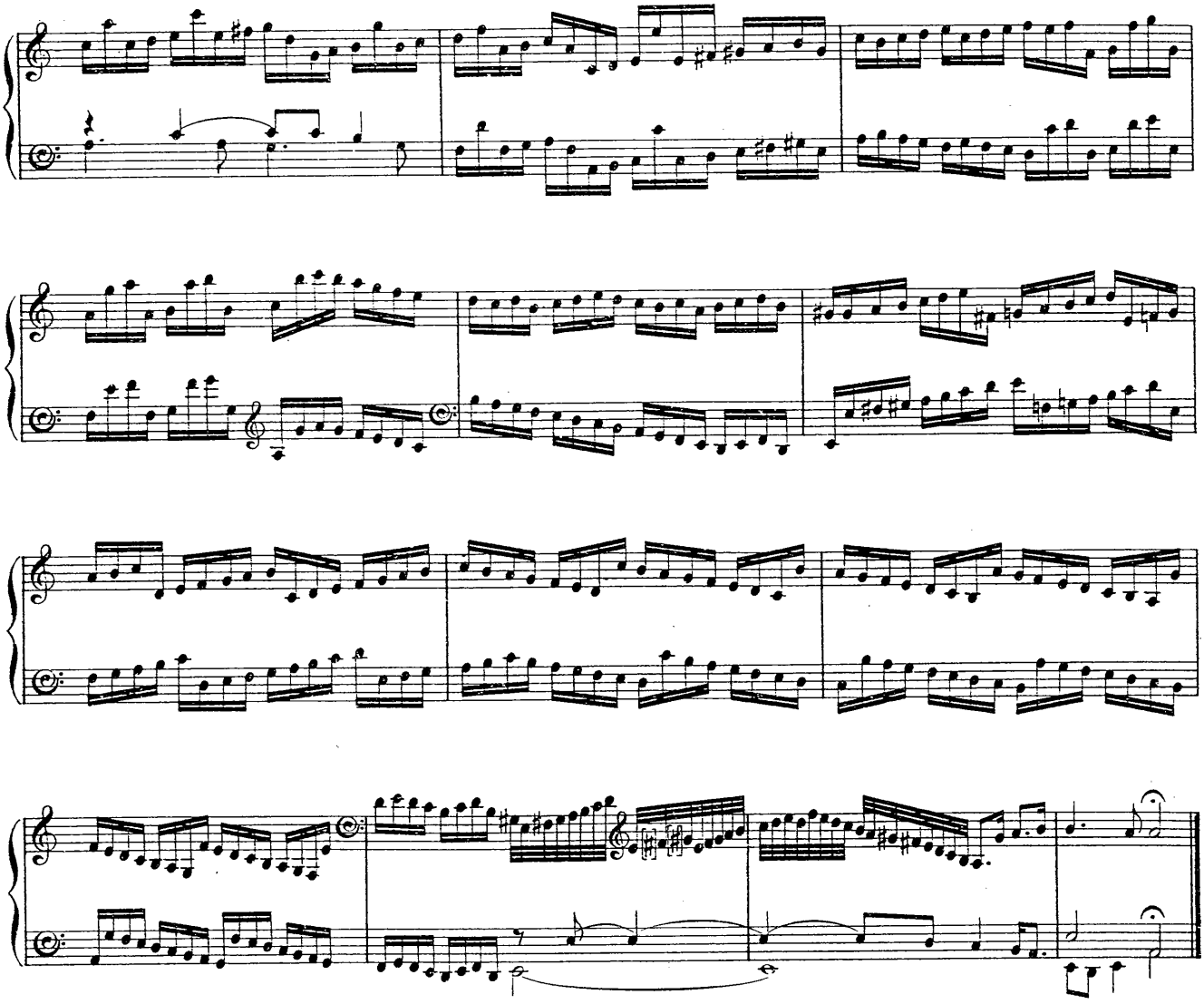
GROUND.





PRELUDE.





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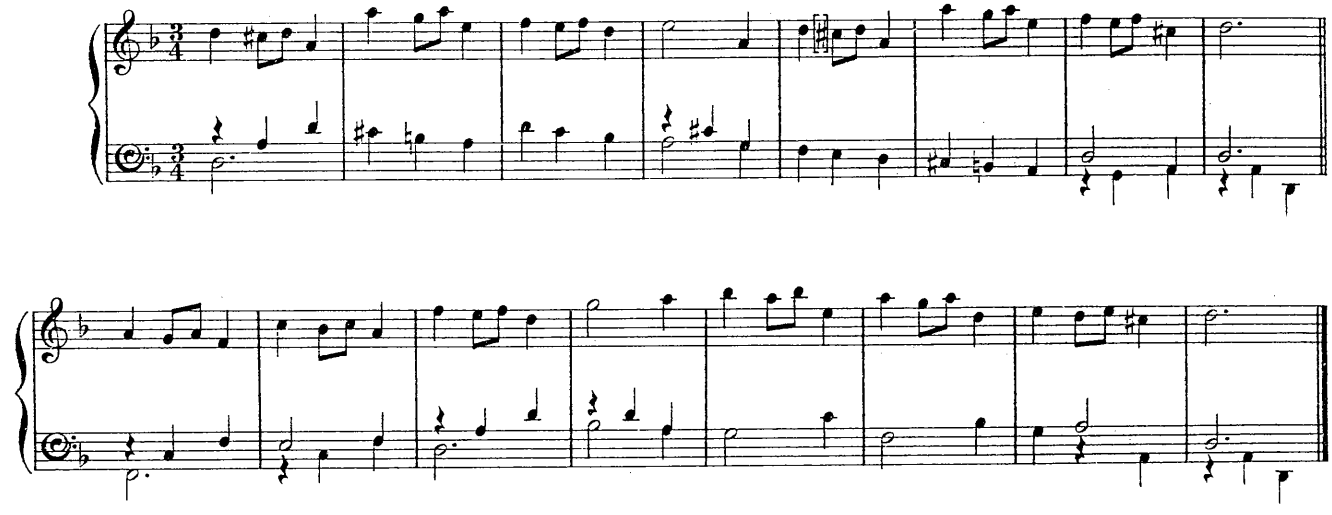

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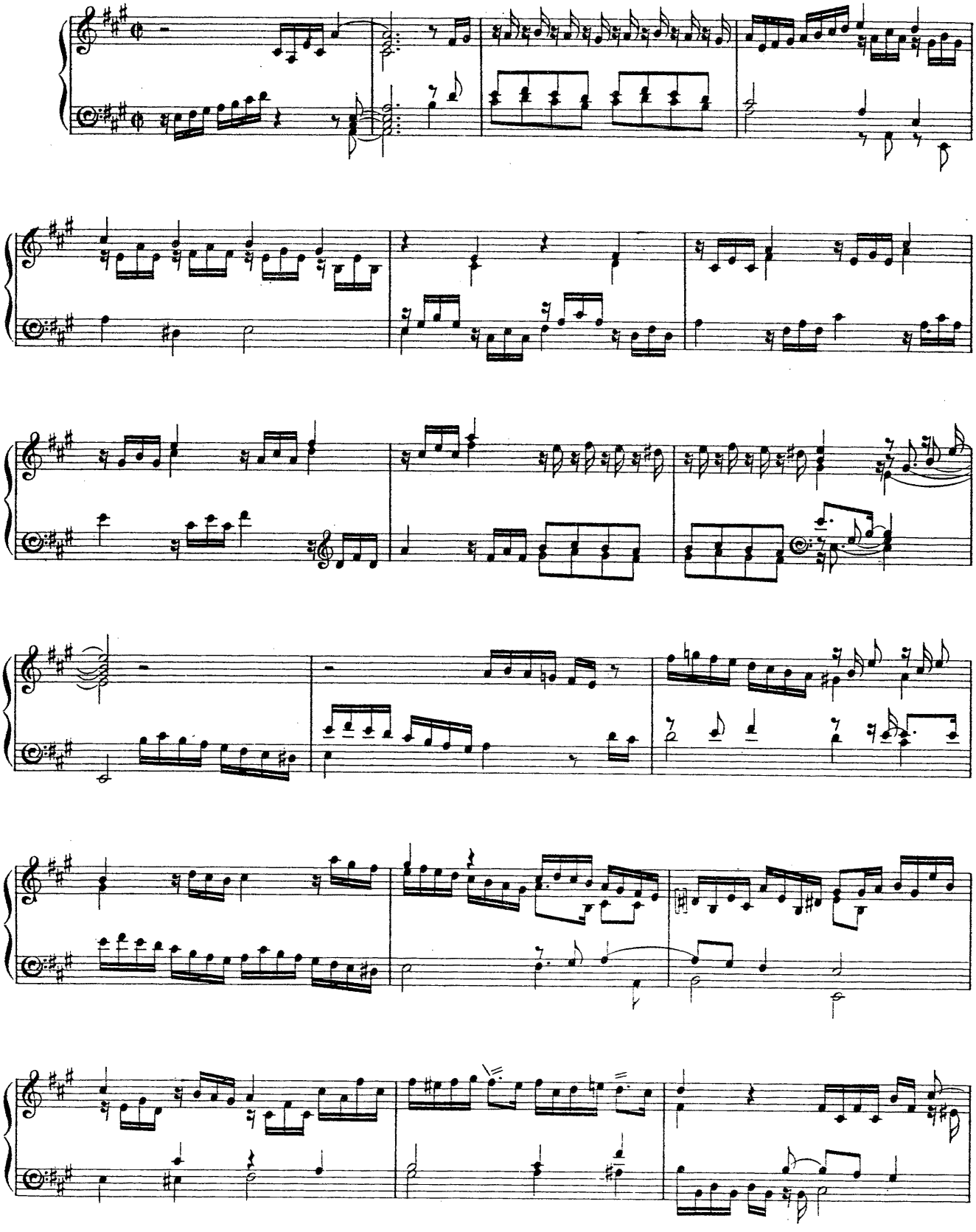
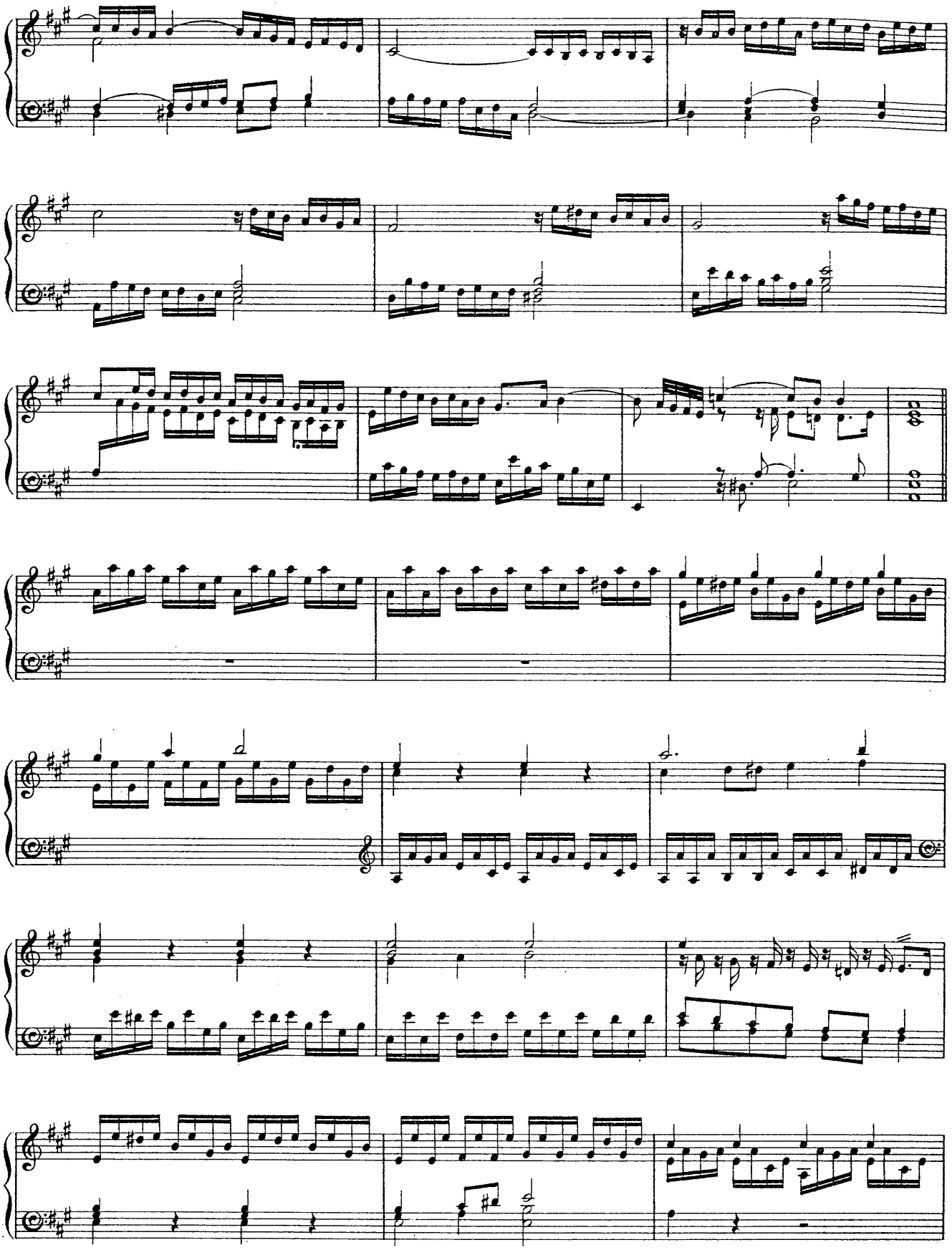
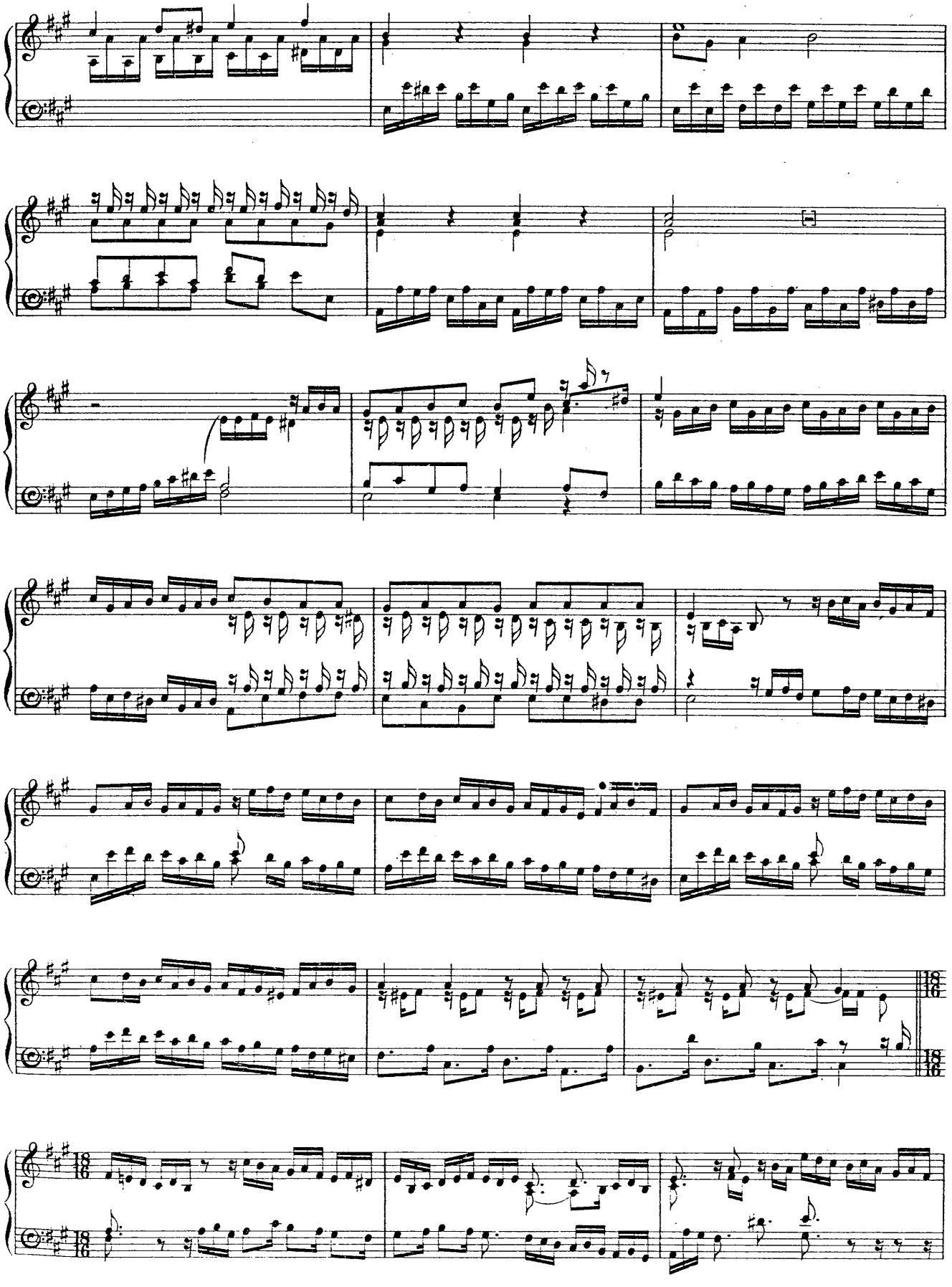
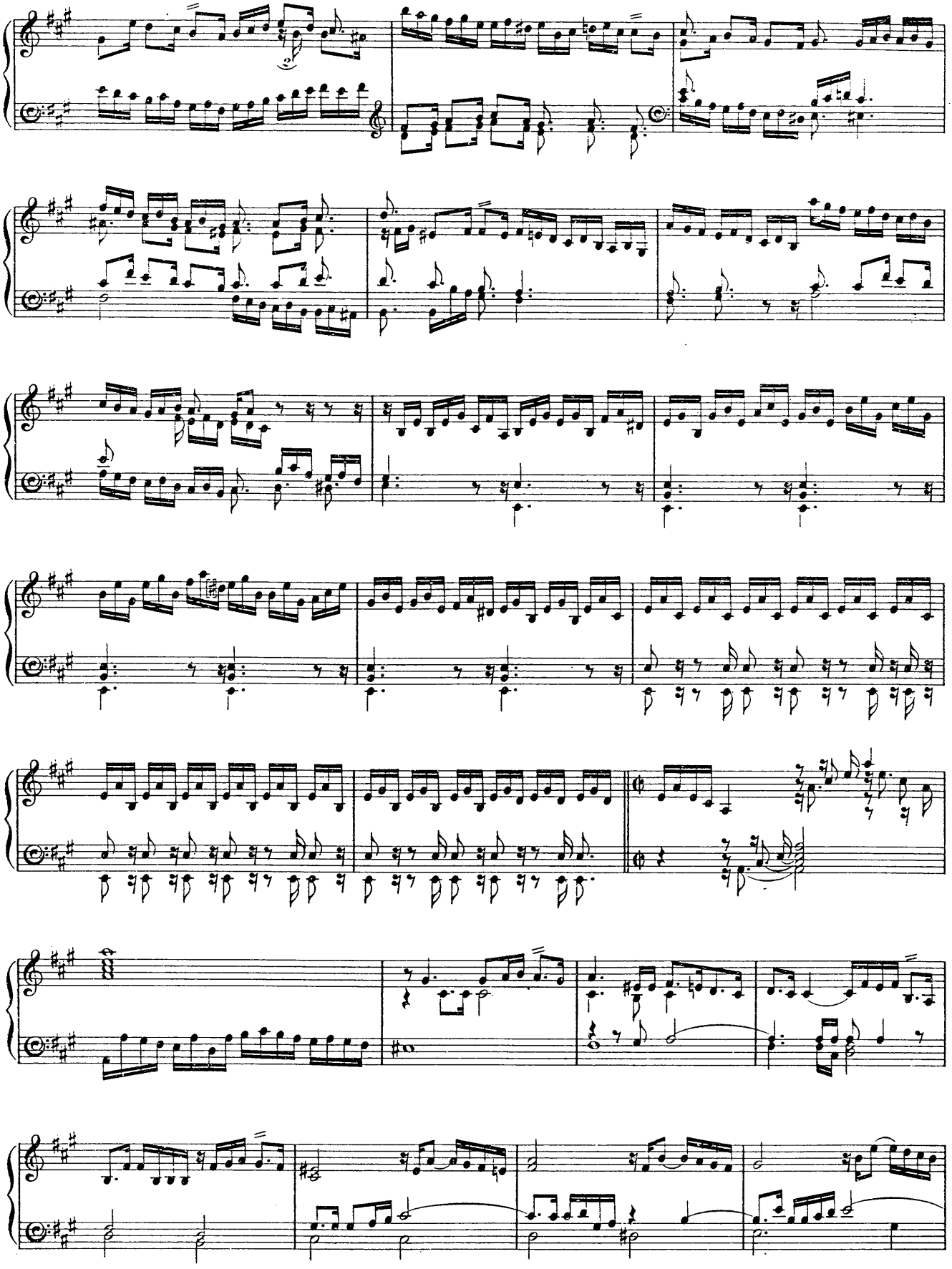
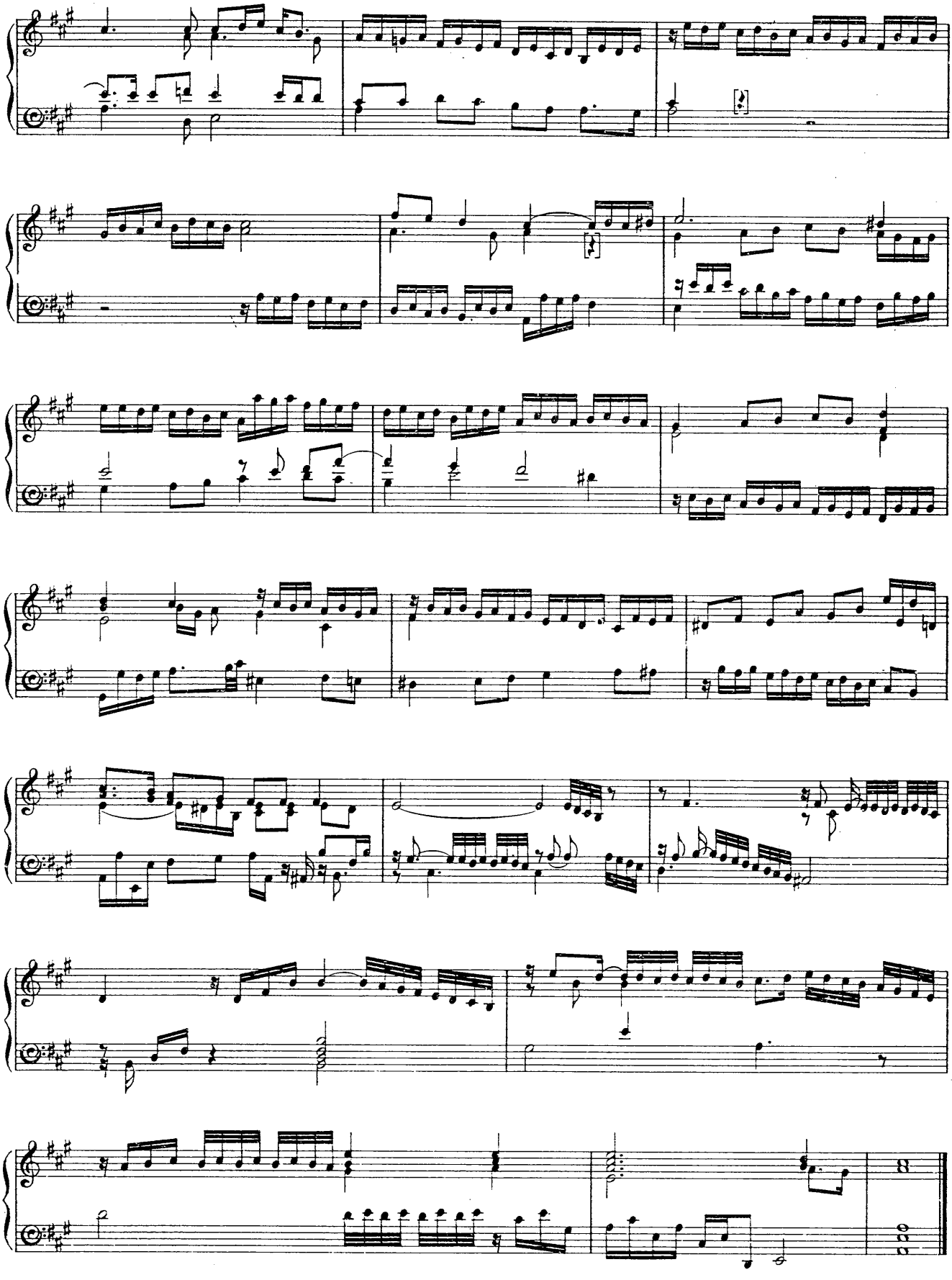


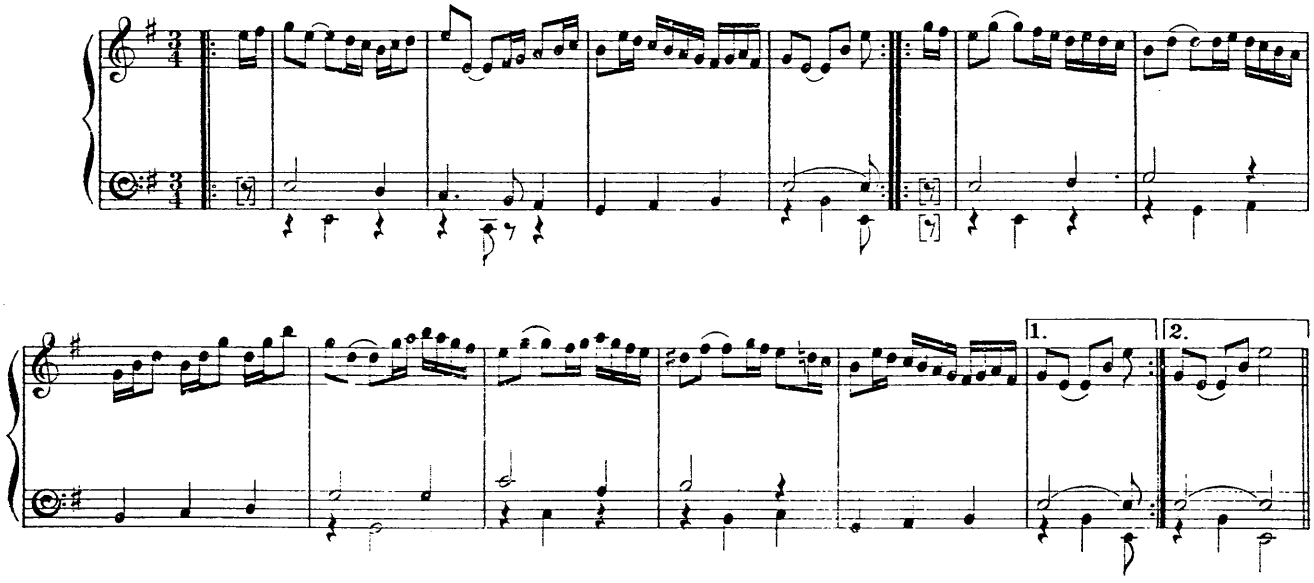




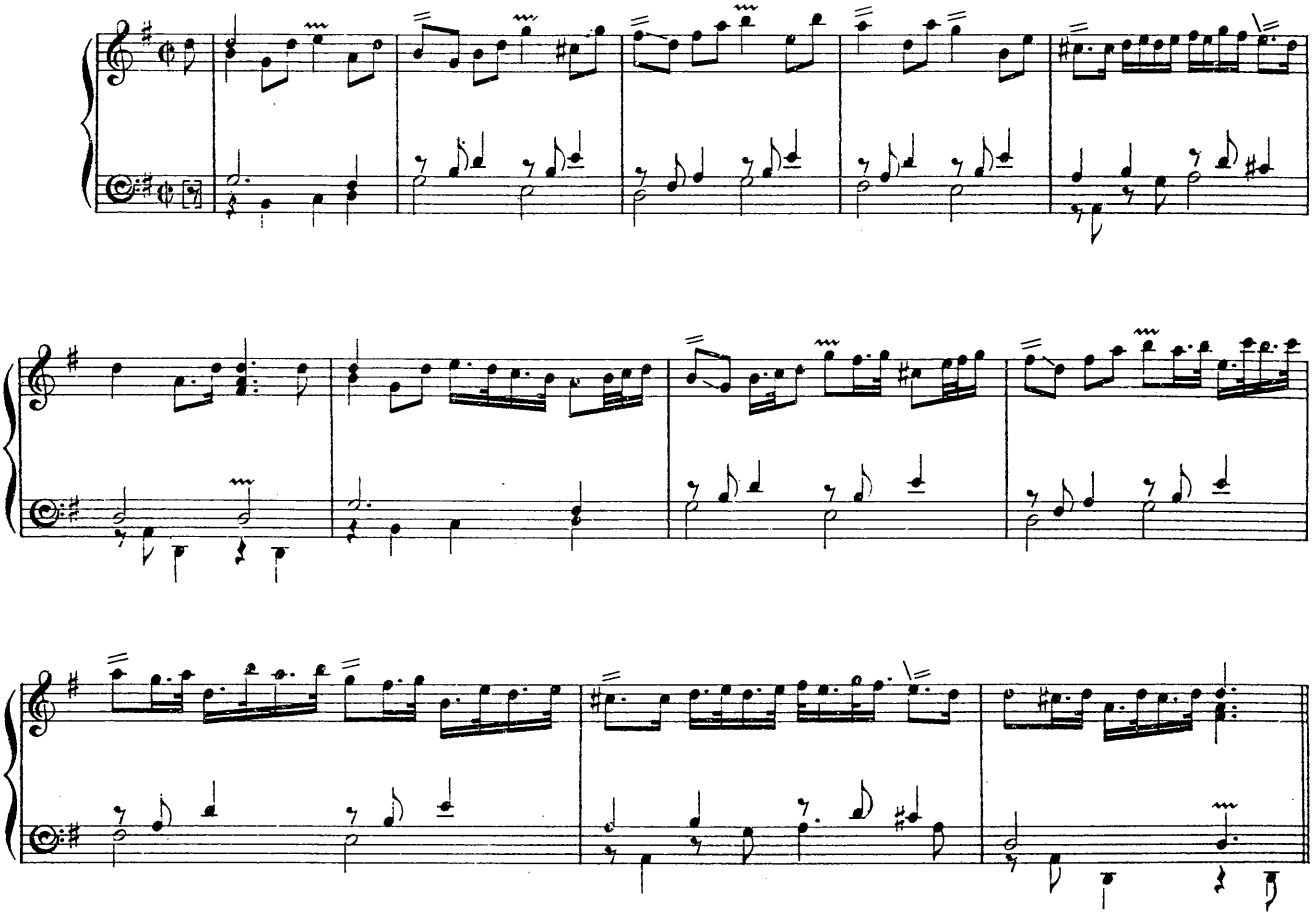


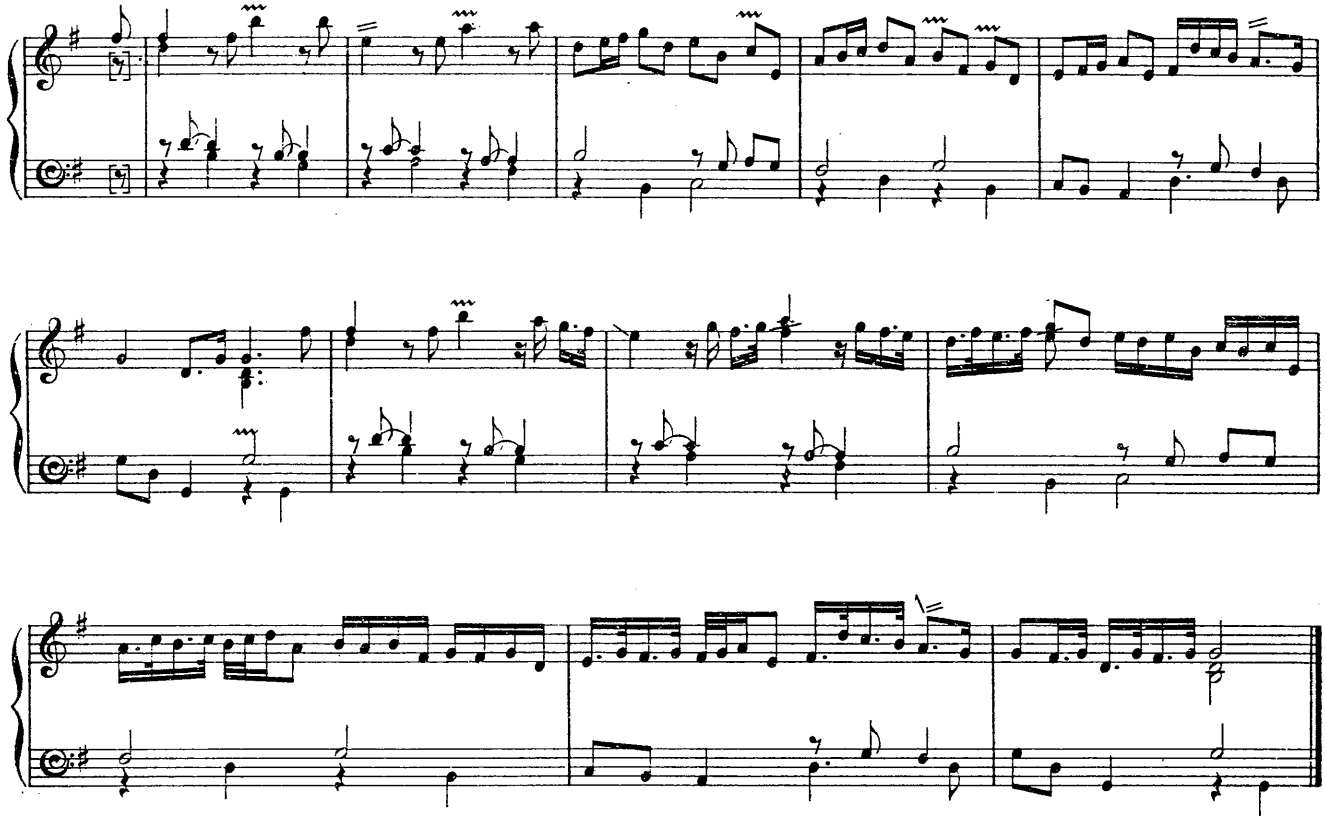


HORNPIPE.

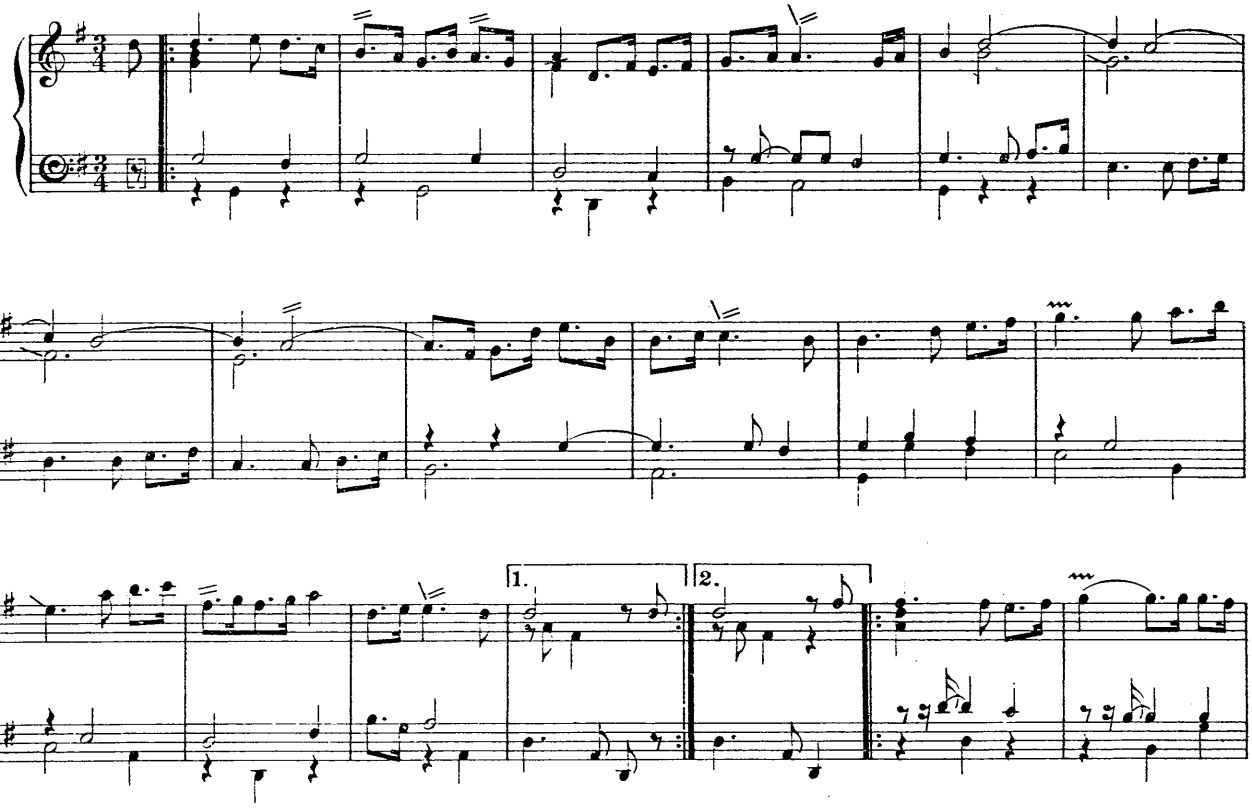


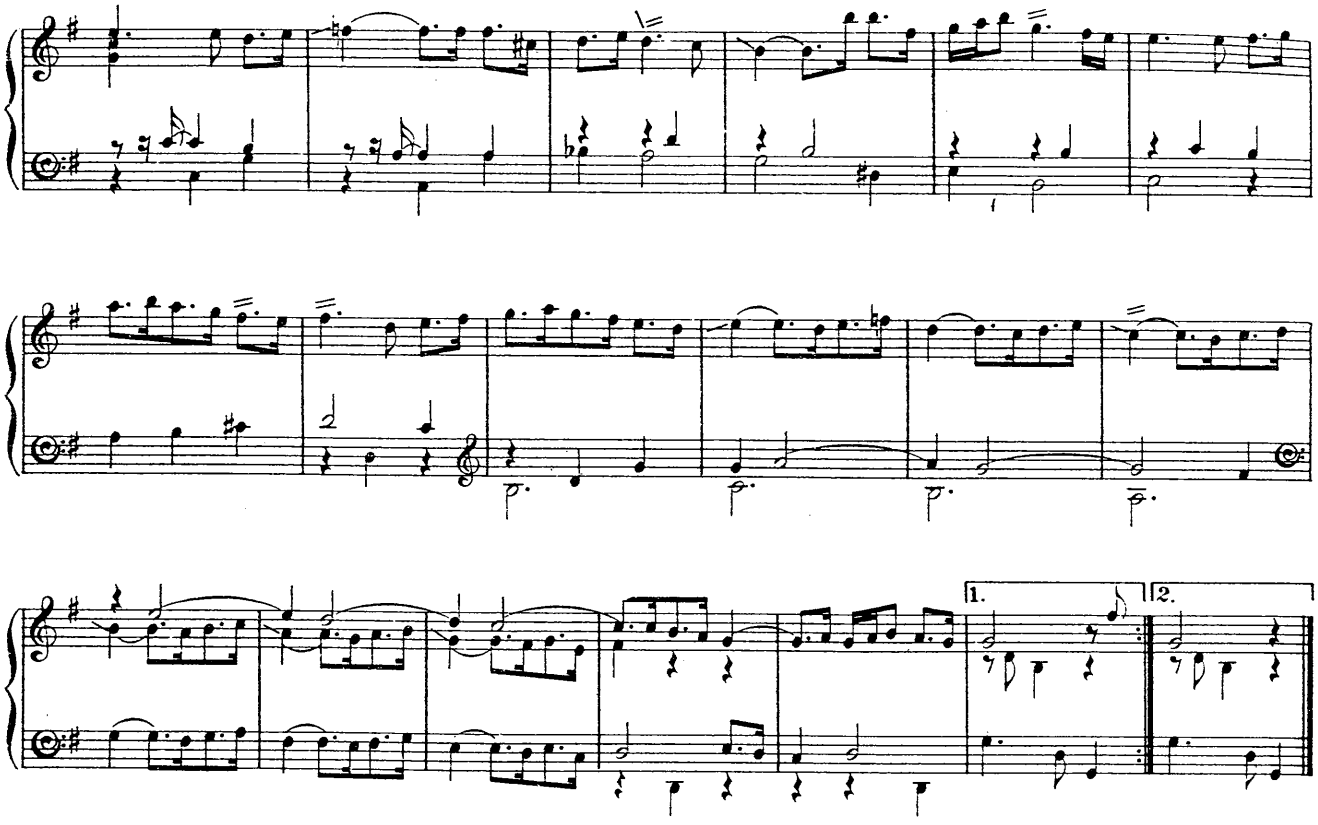
ALMAND.



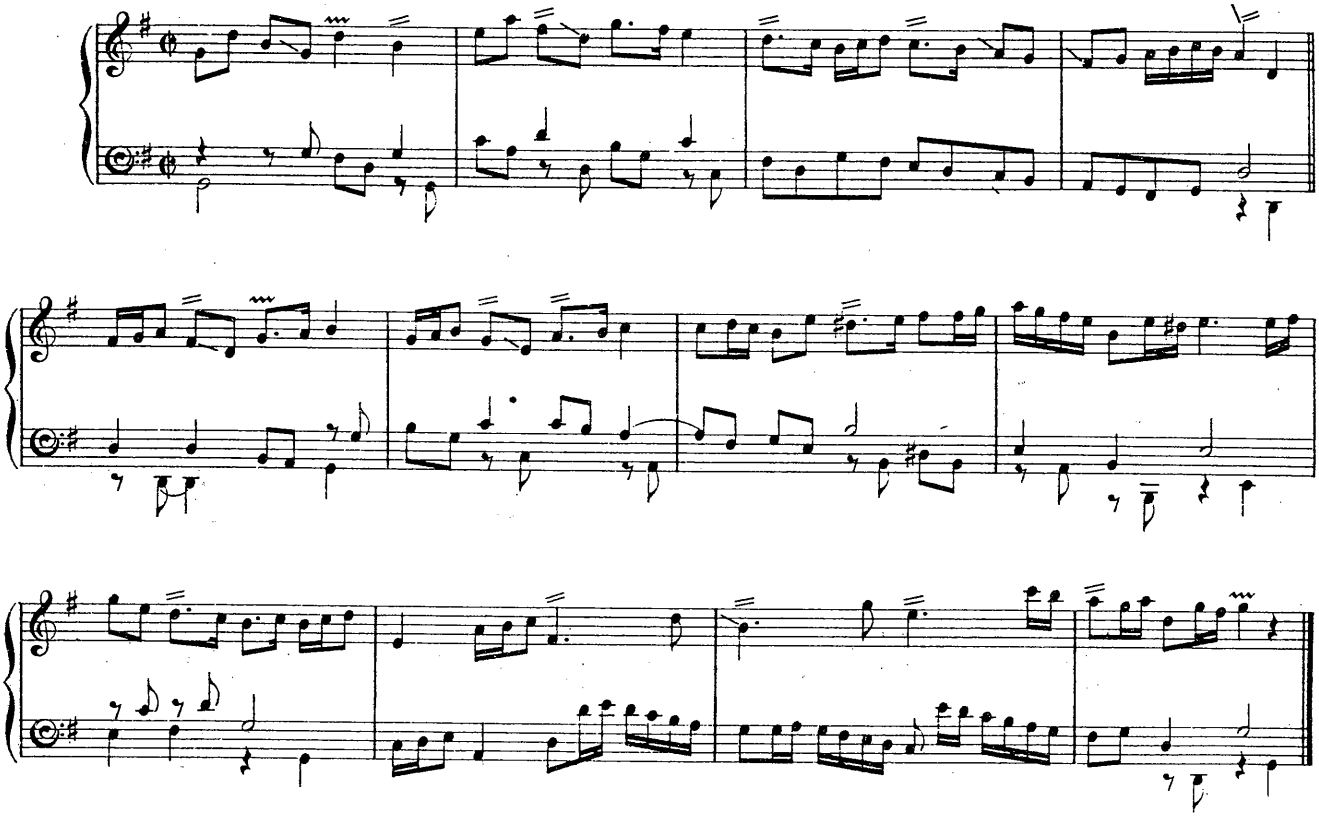


CORANT.





AIR.



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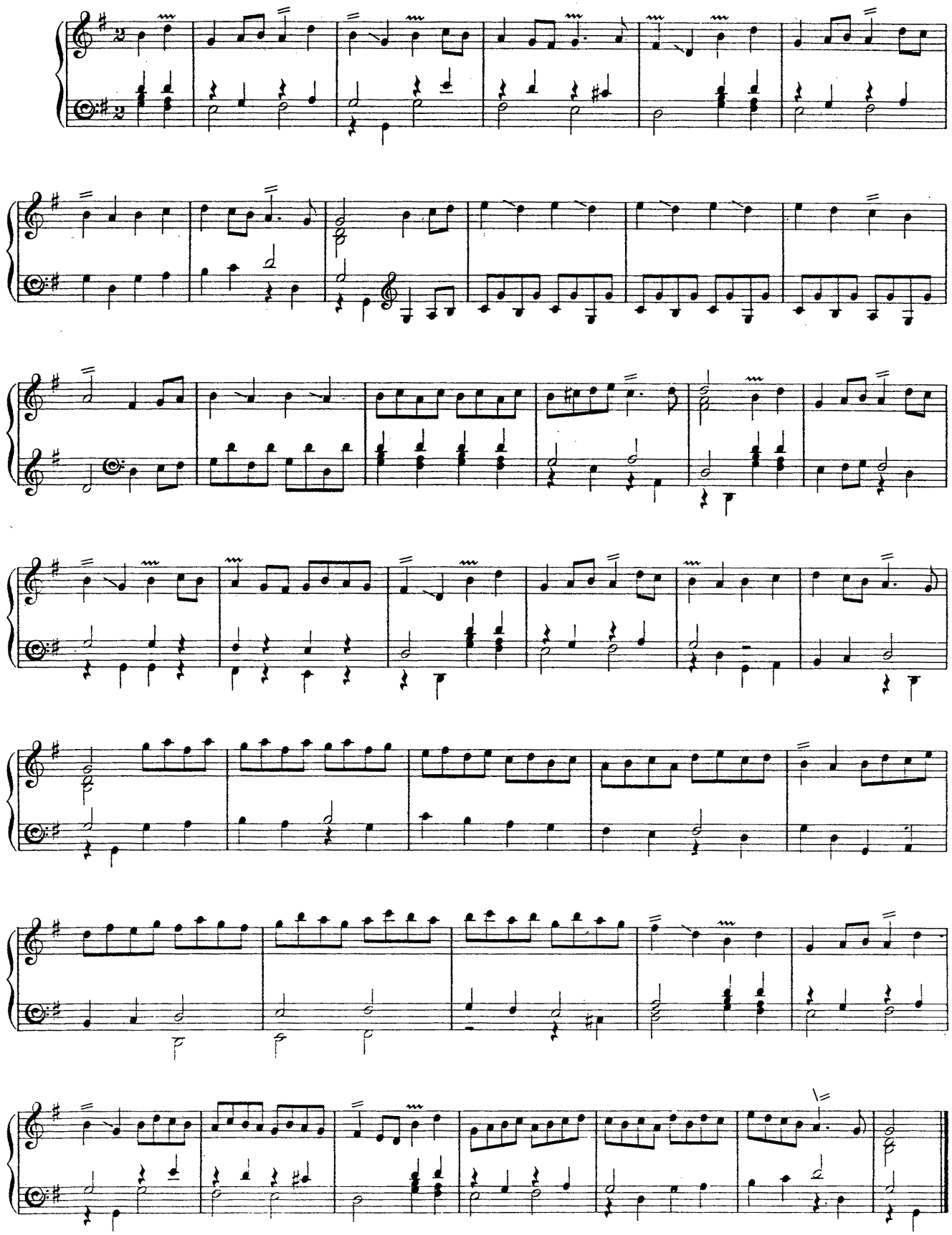
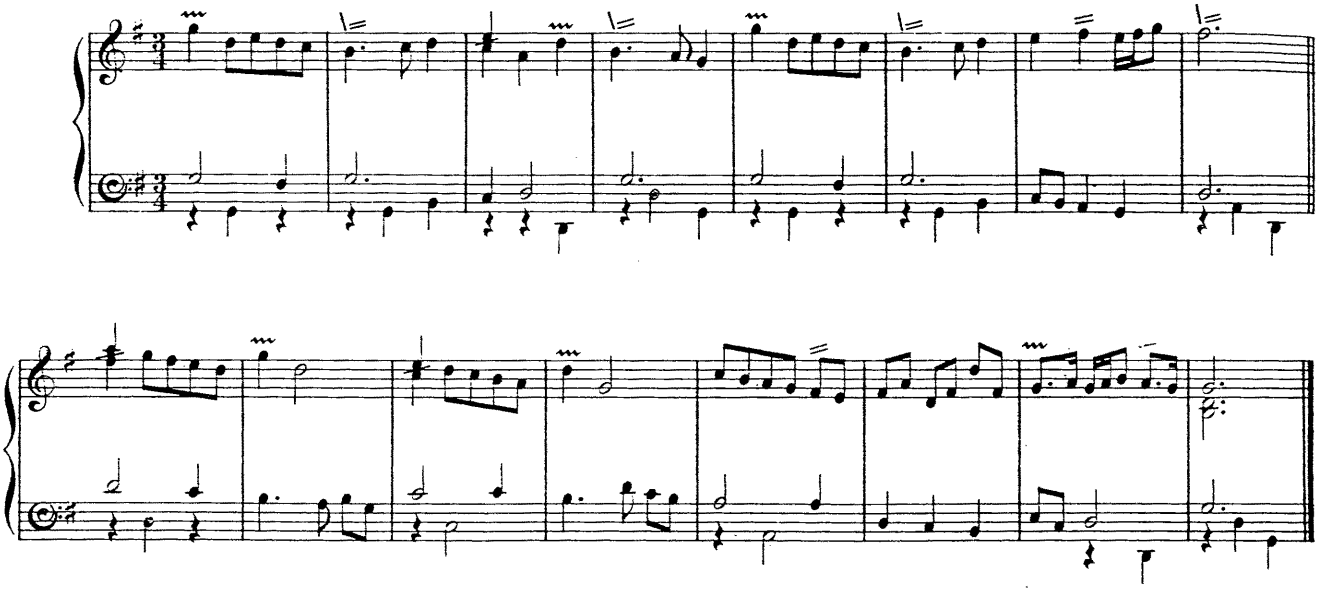
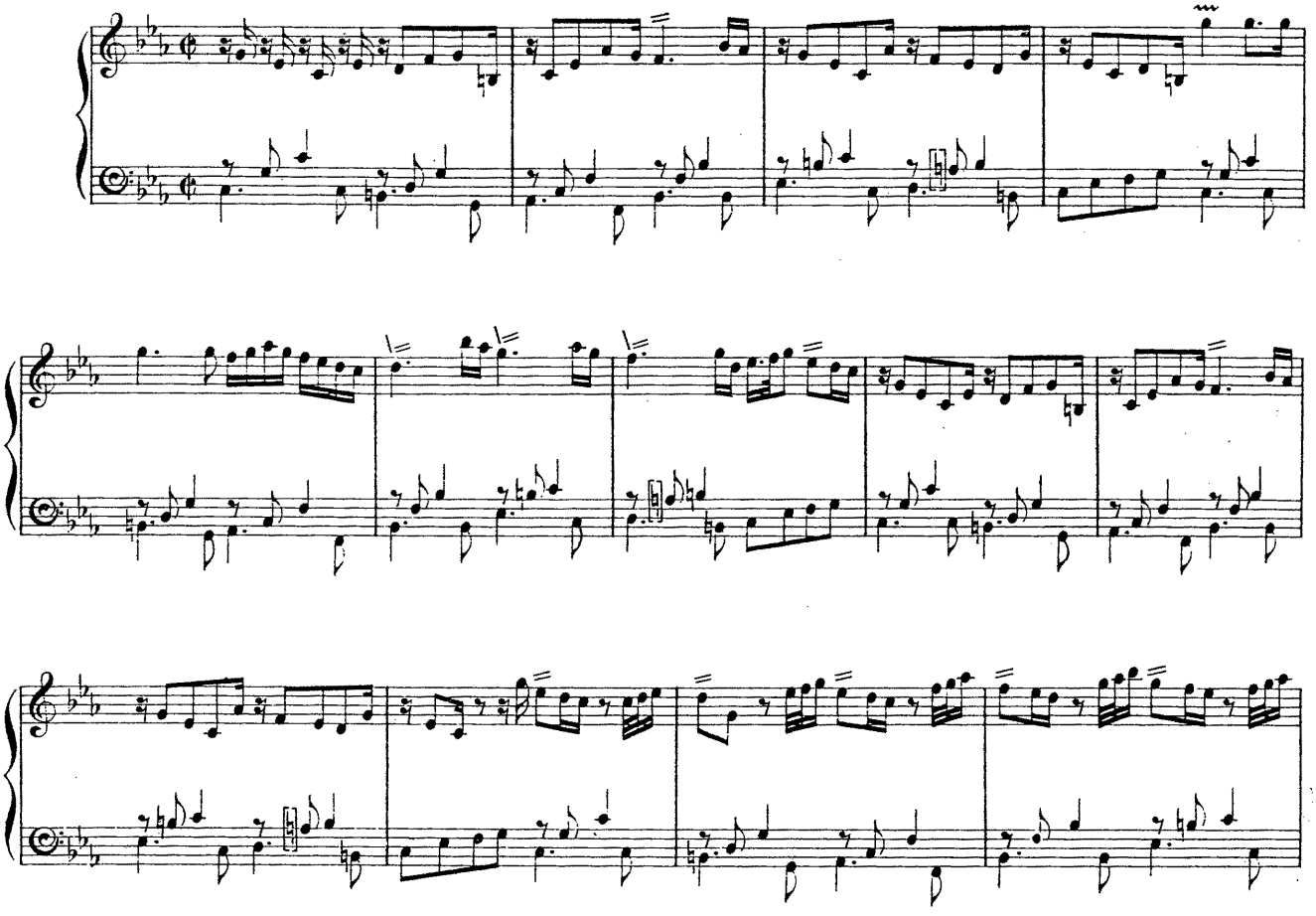
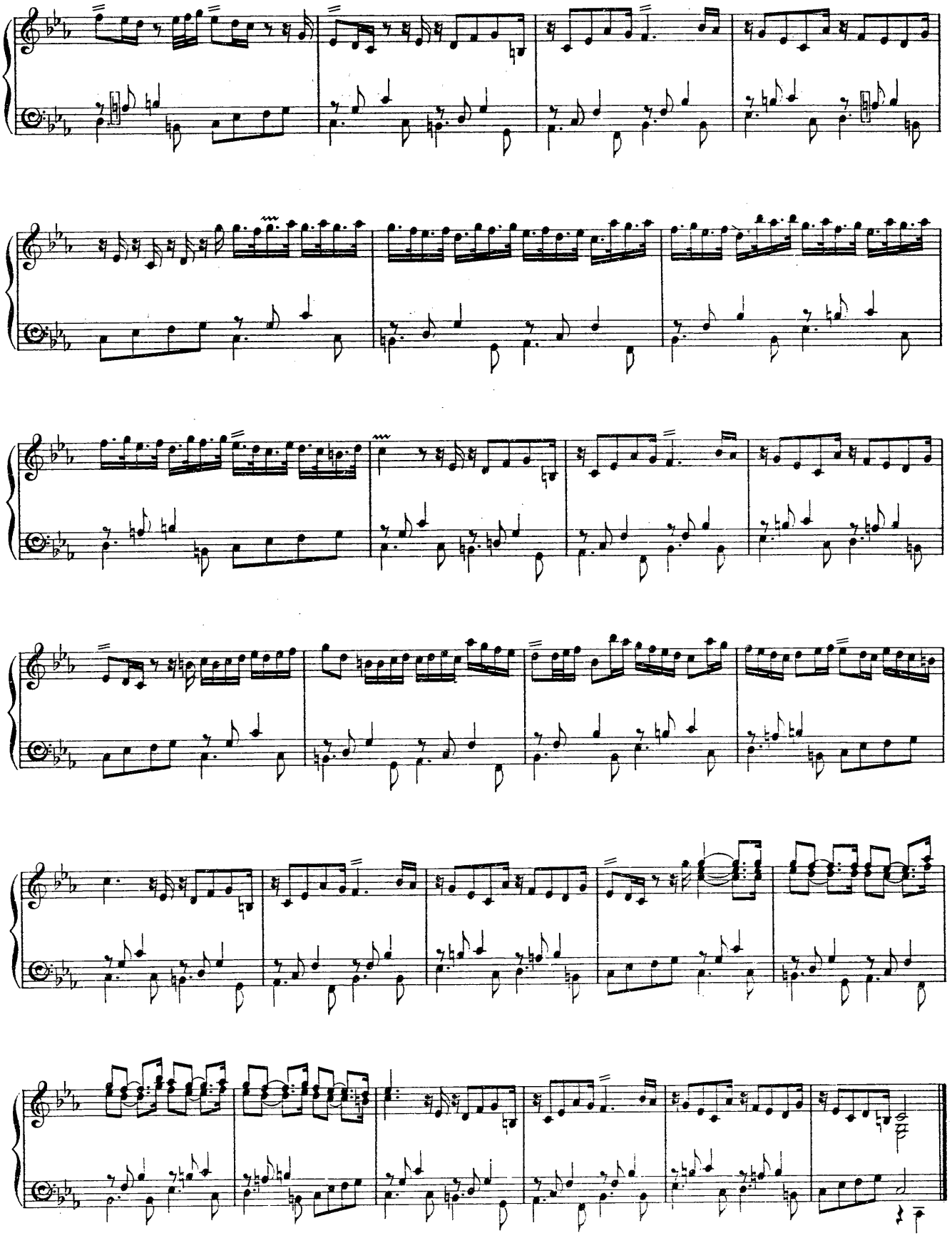


MINUET.

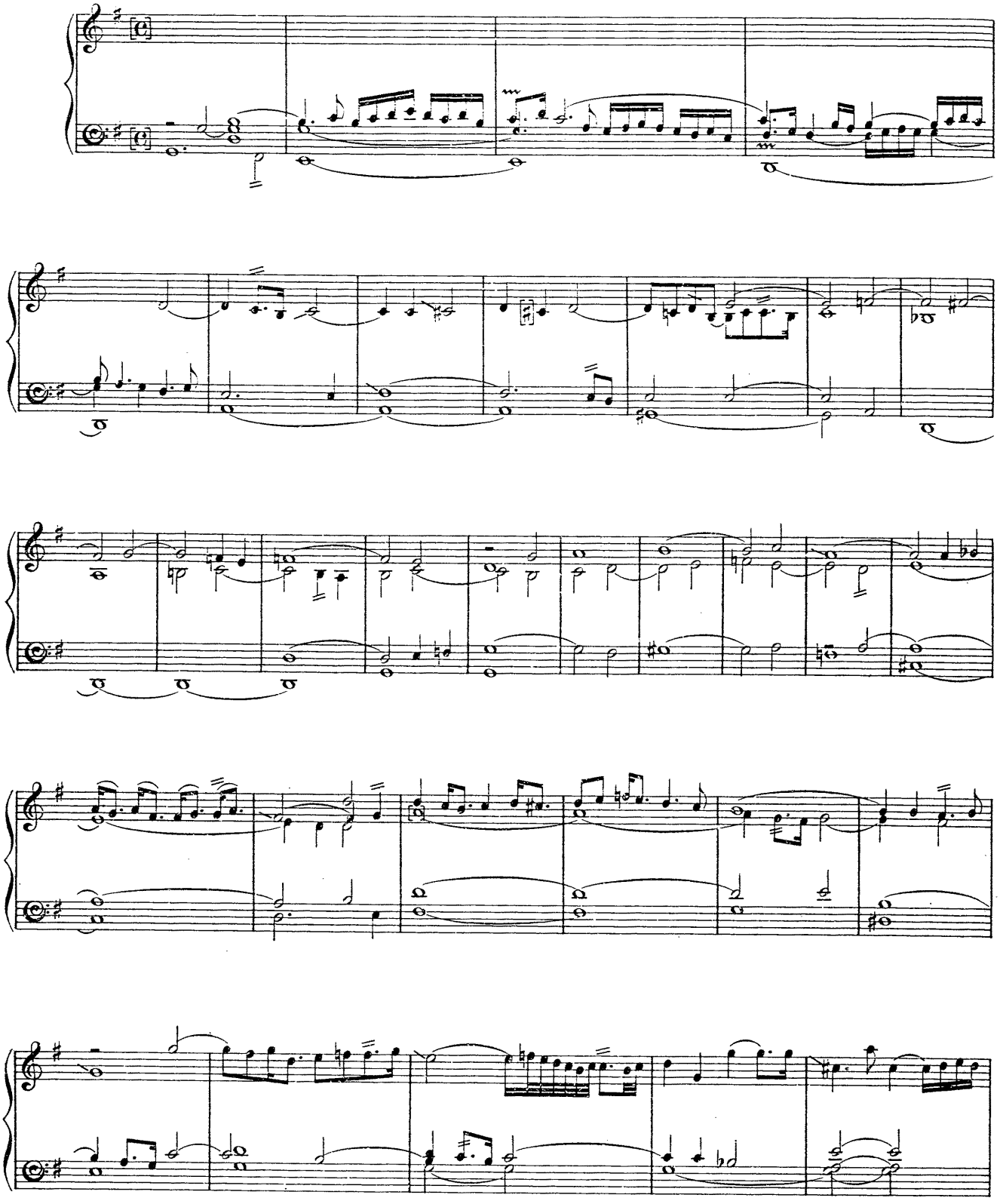


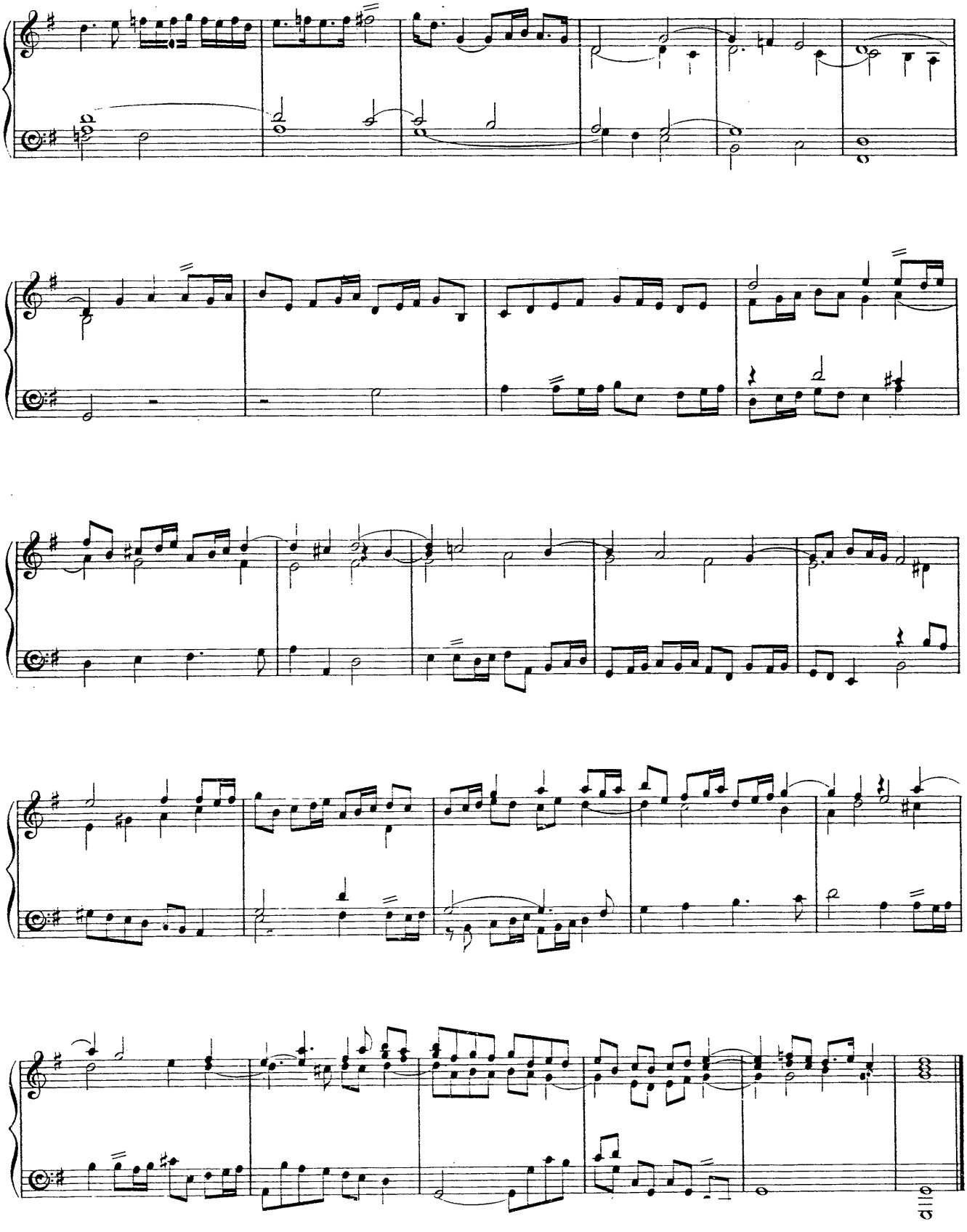
GROUND.





[PRELUDE.]

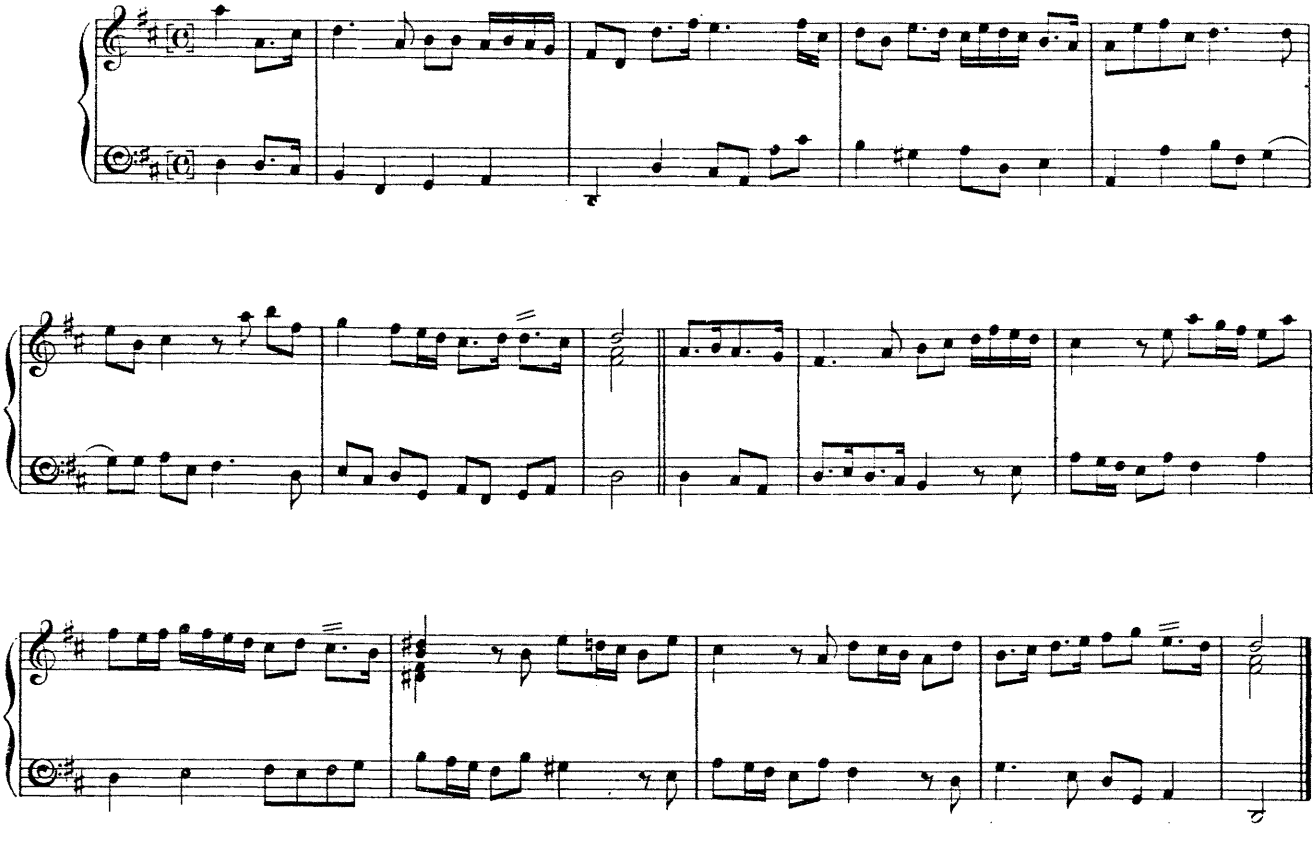




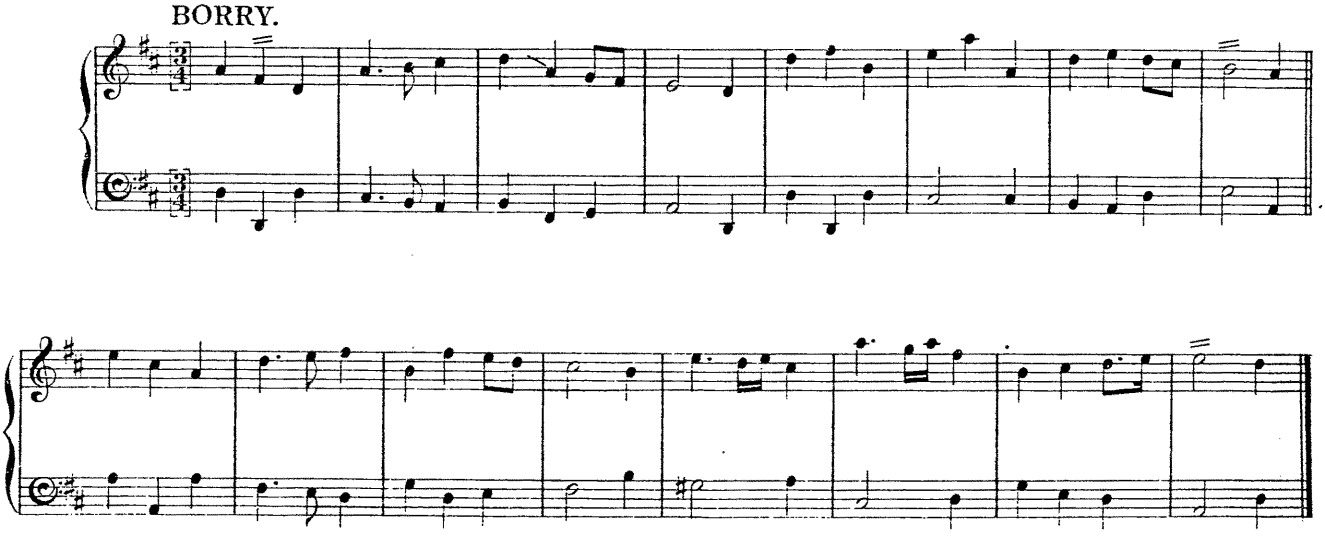
ALMAIN AND BORRY

in D-sol-Re♯.

ALMAIN.



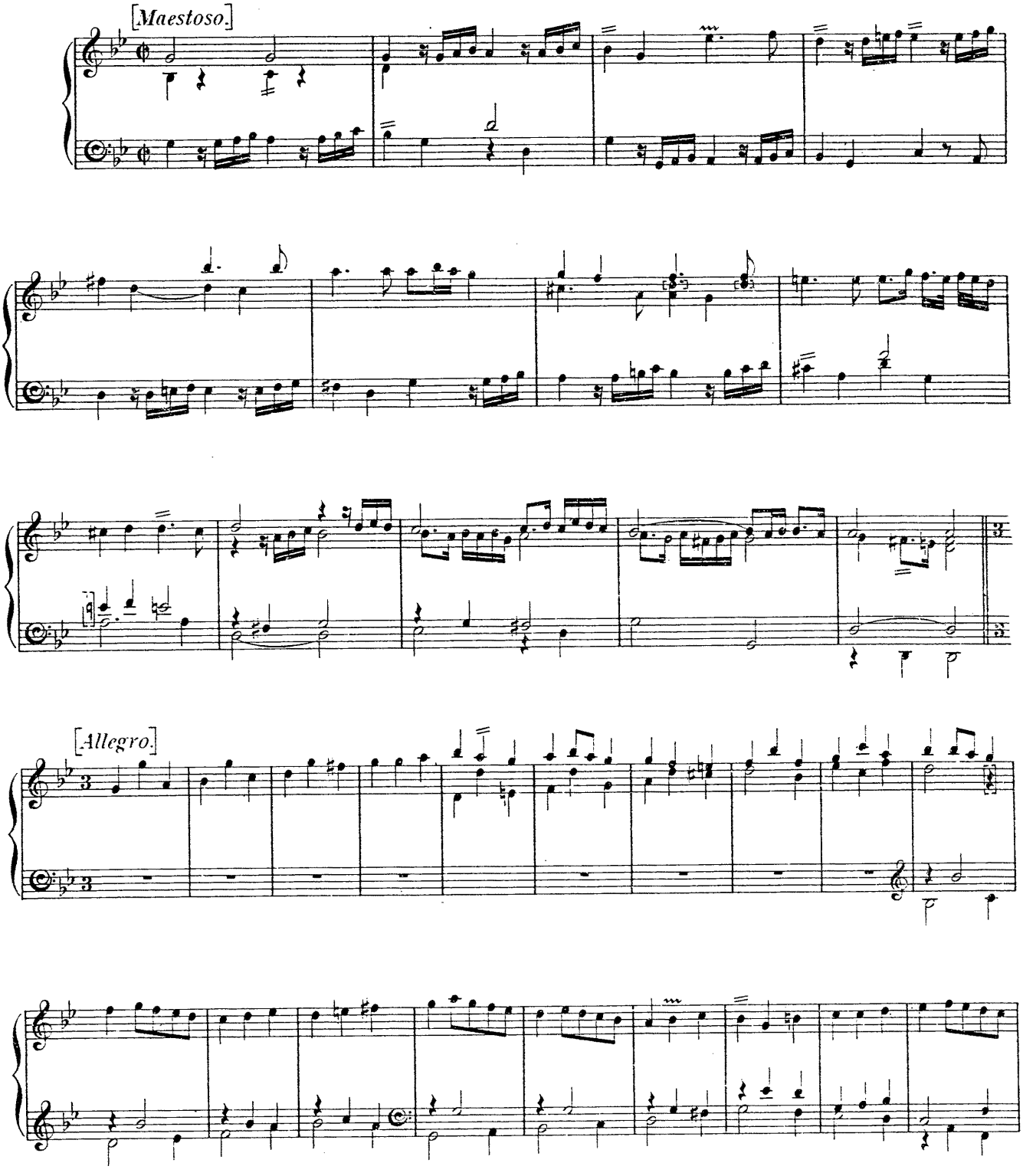
BORRY.

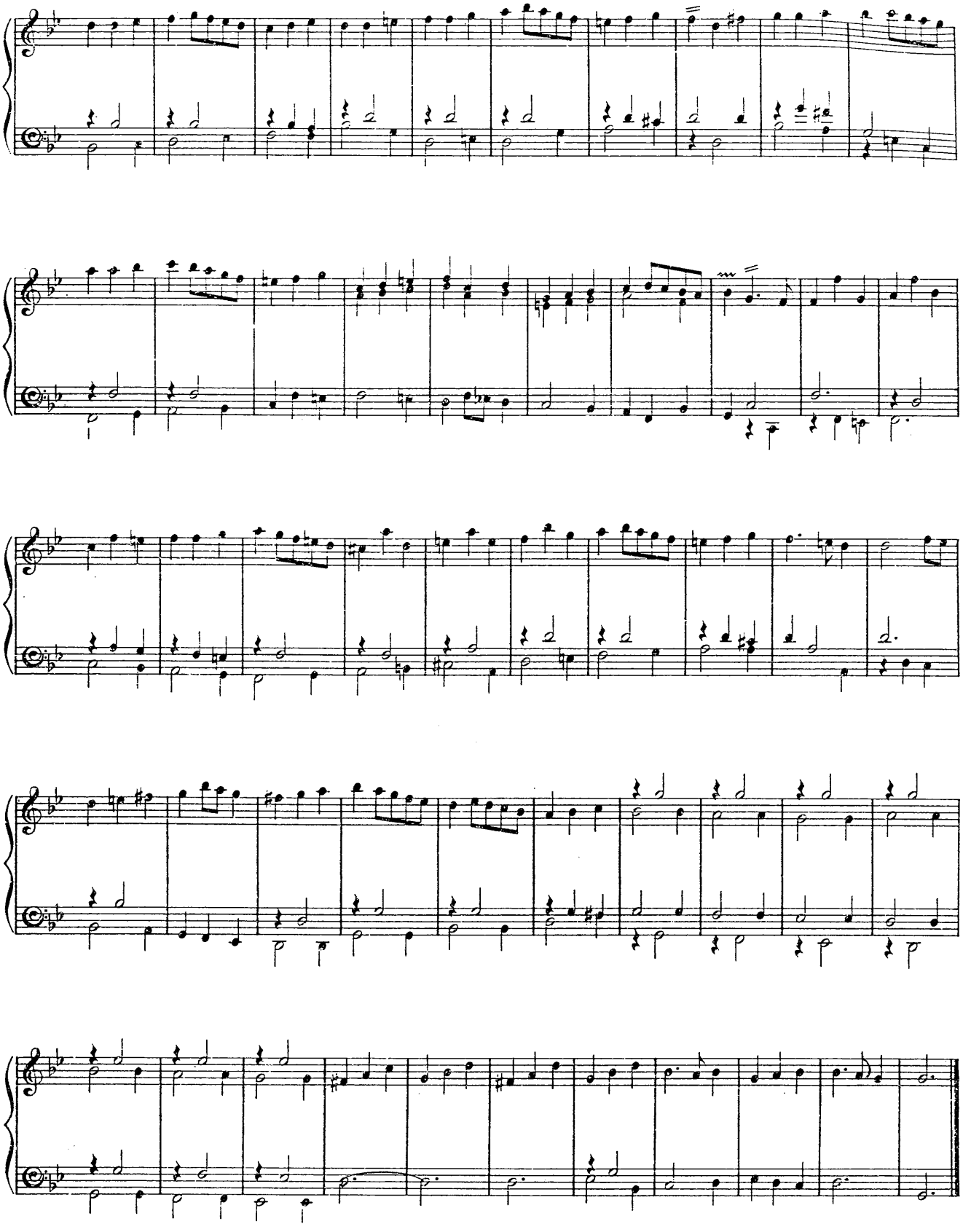


OVERTURE, AIR AND JIG

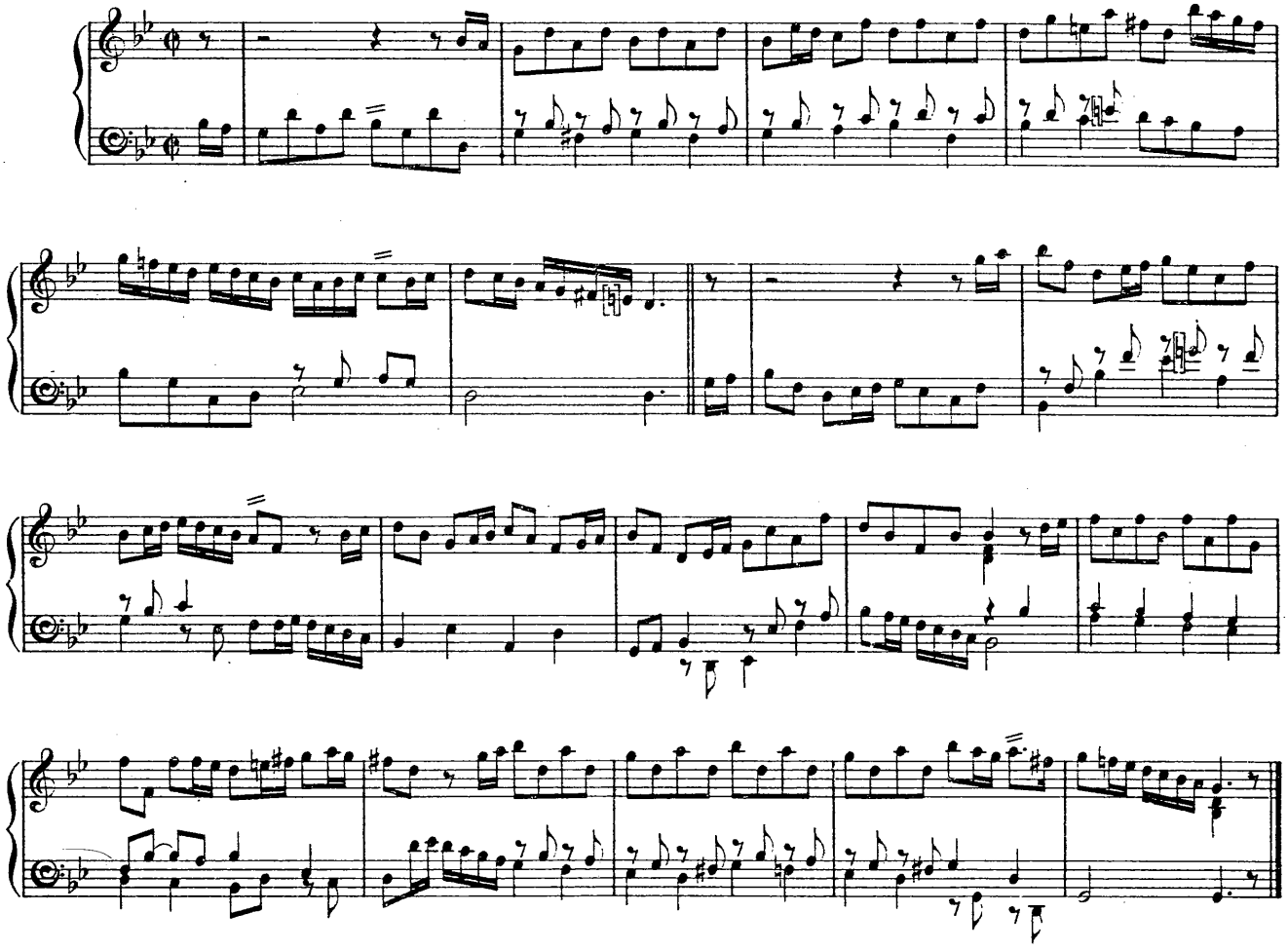
in Gamut ♭

OVERTURE.

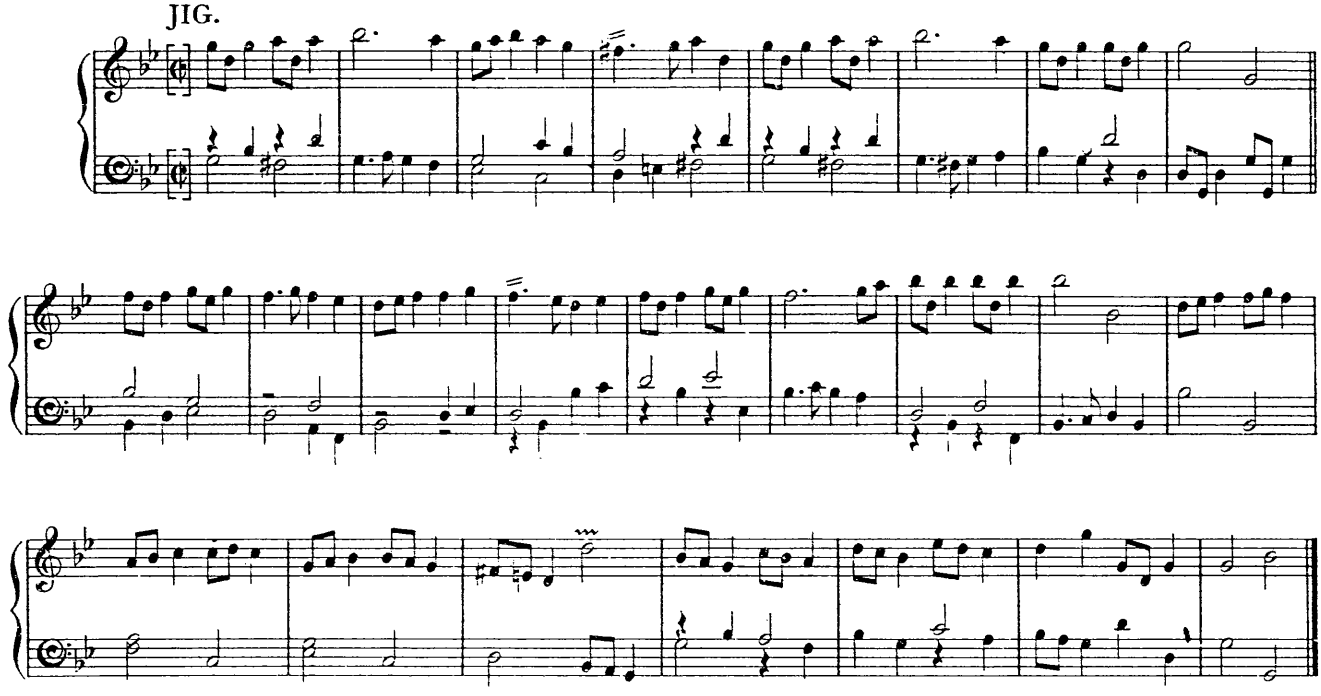




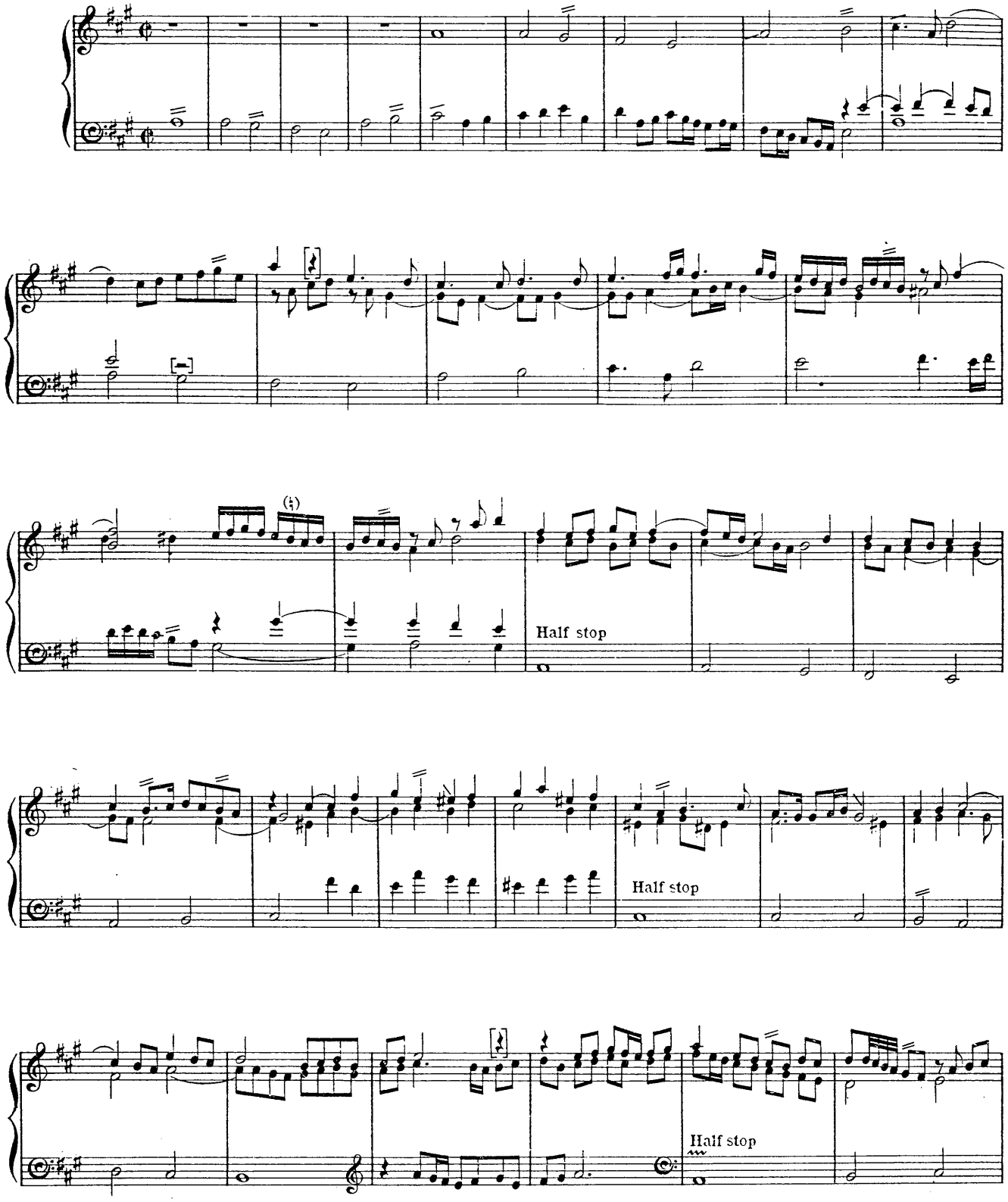
AIR.

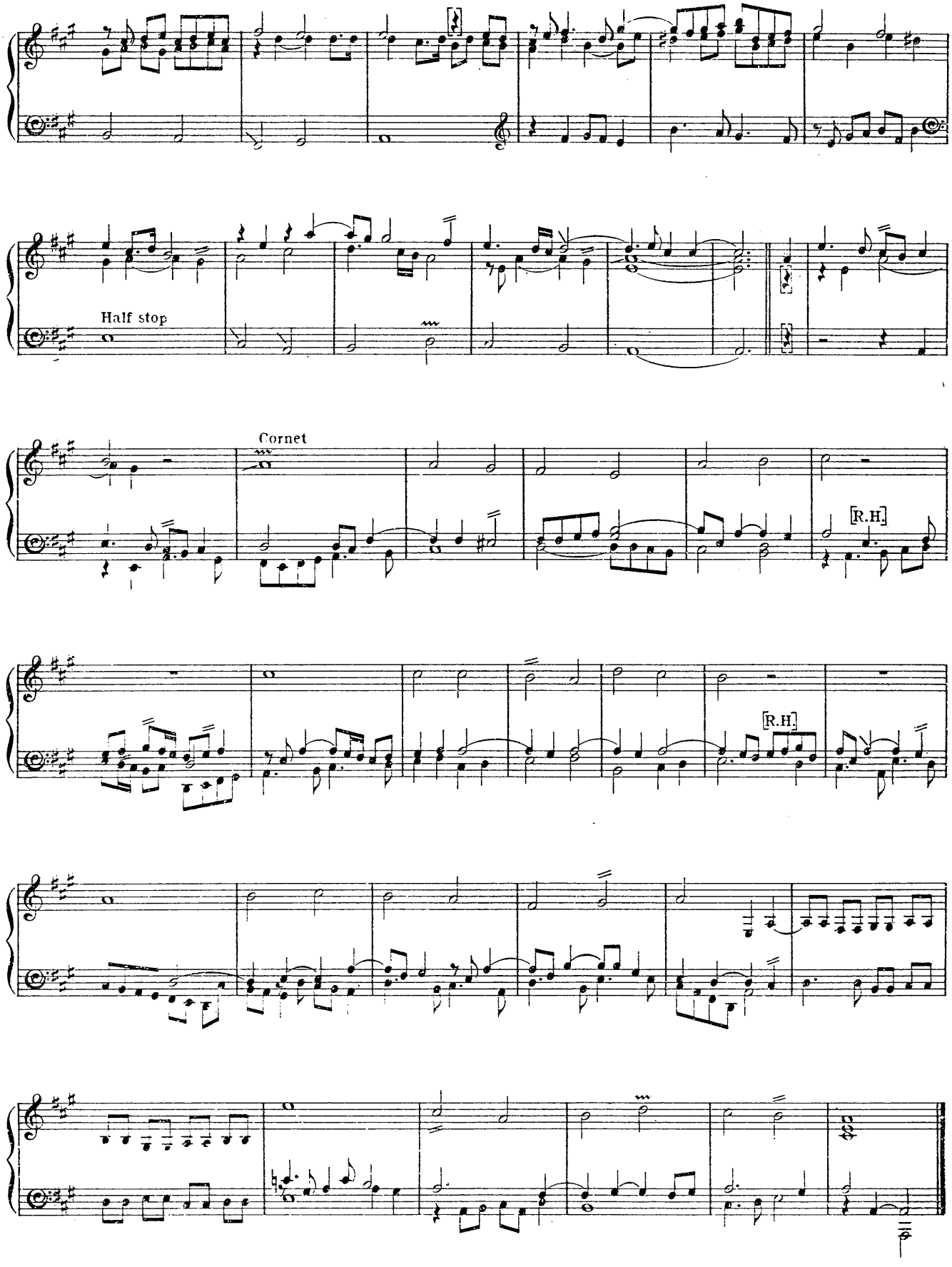


JIG.

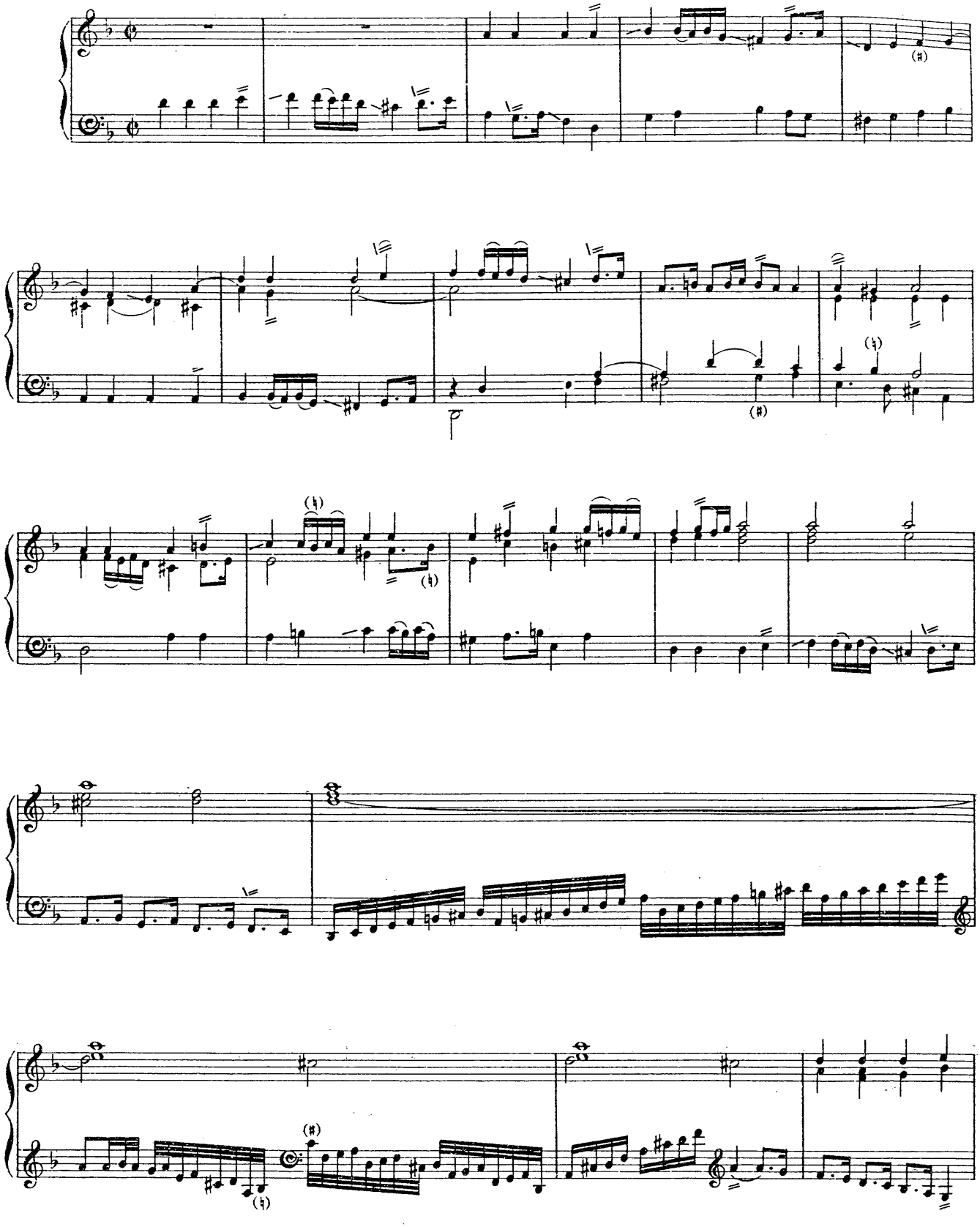


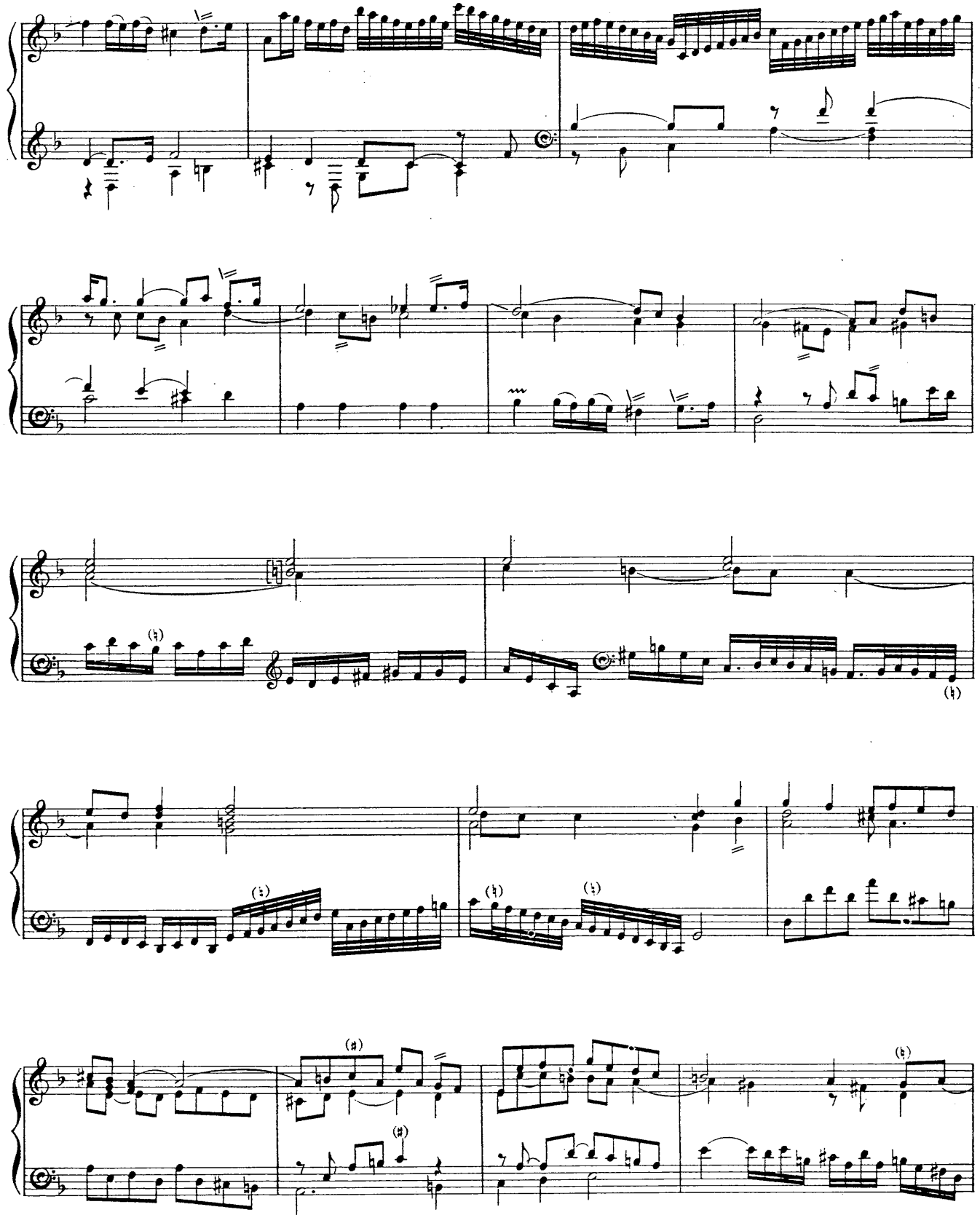
VOLUNTARY ON THE 100th PSALM TUNE.

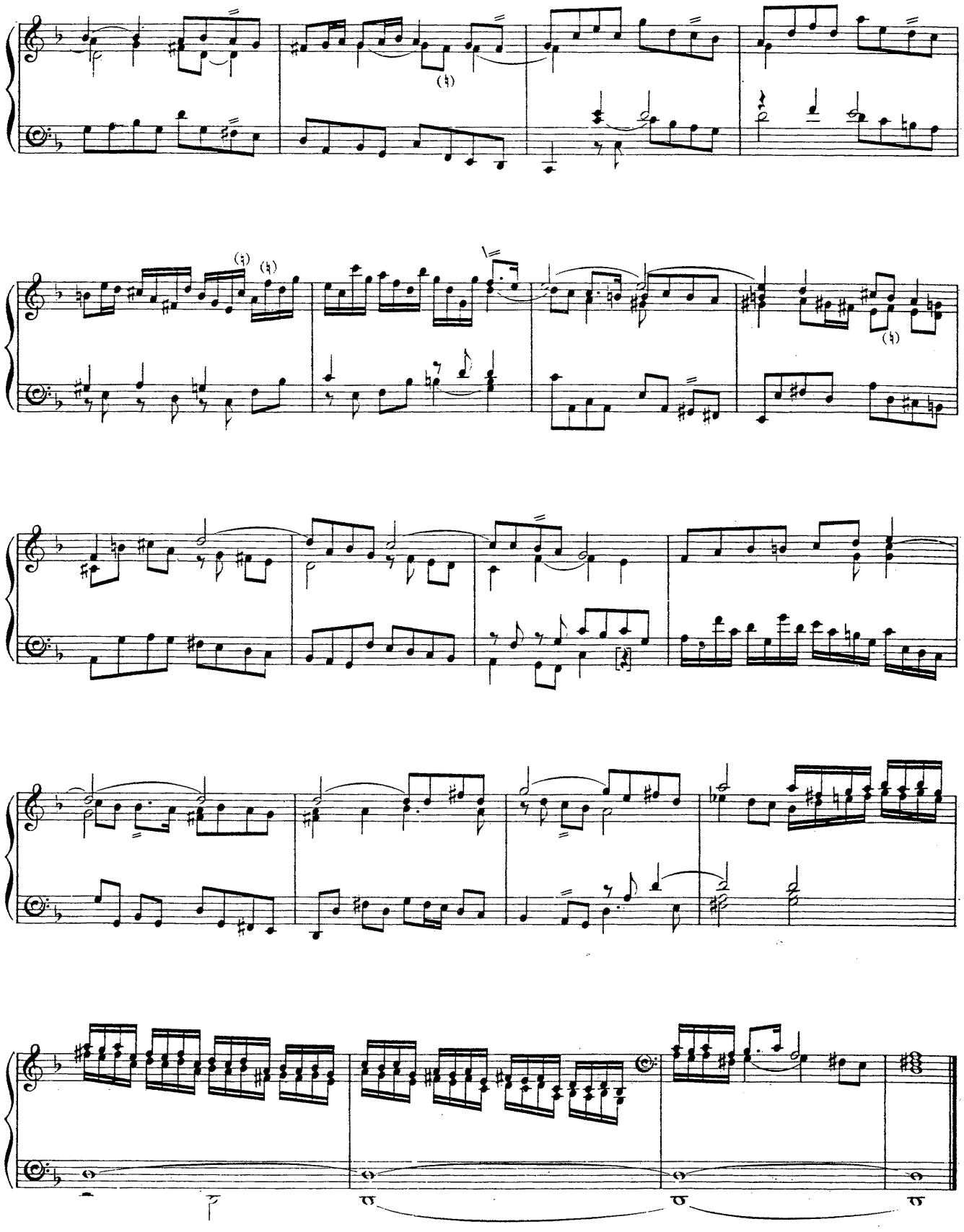



Half stop
Cornet
[R.H.]
[R.H.]

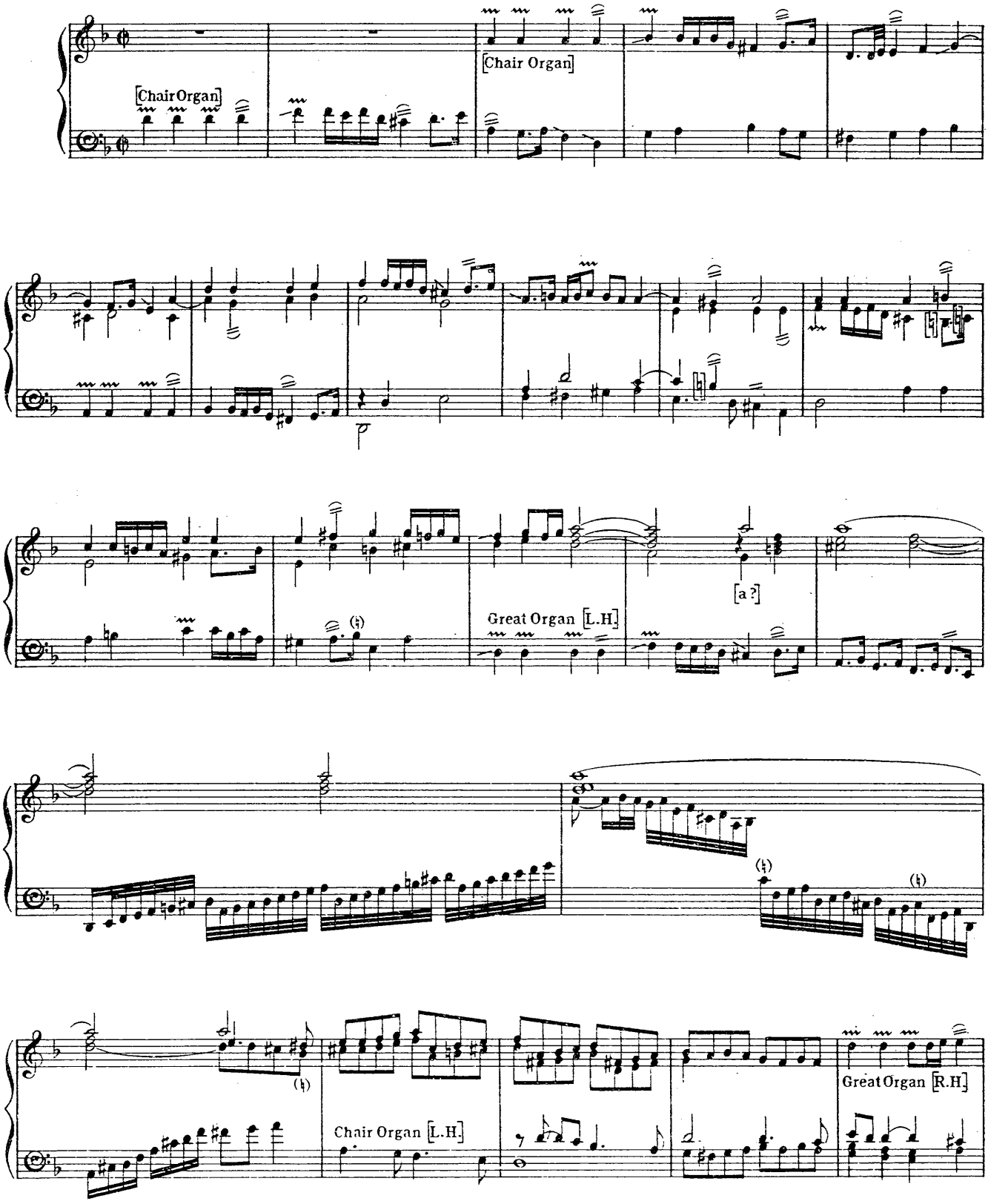
[VOLUNTARY FOR THE ORGAN.]

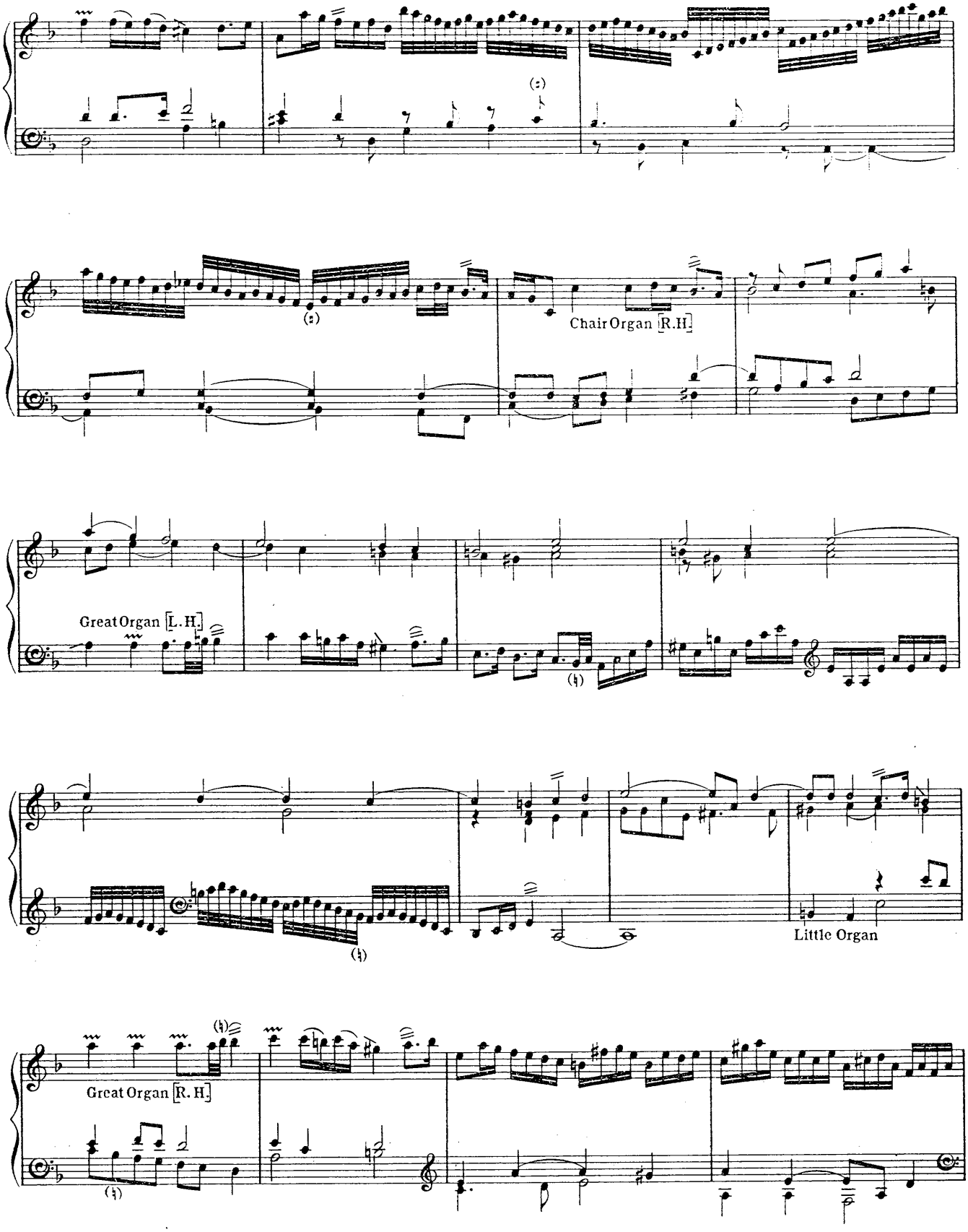


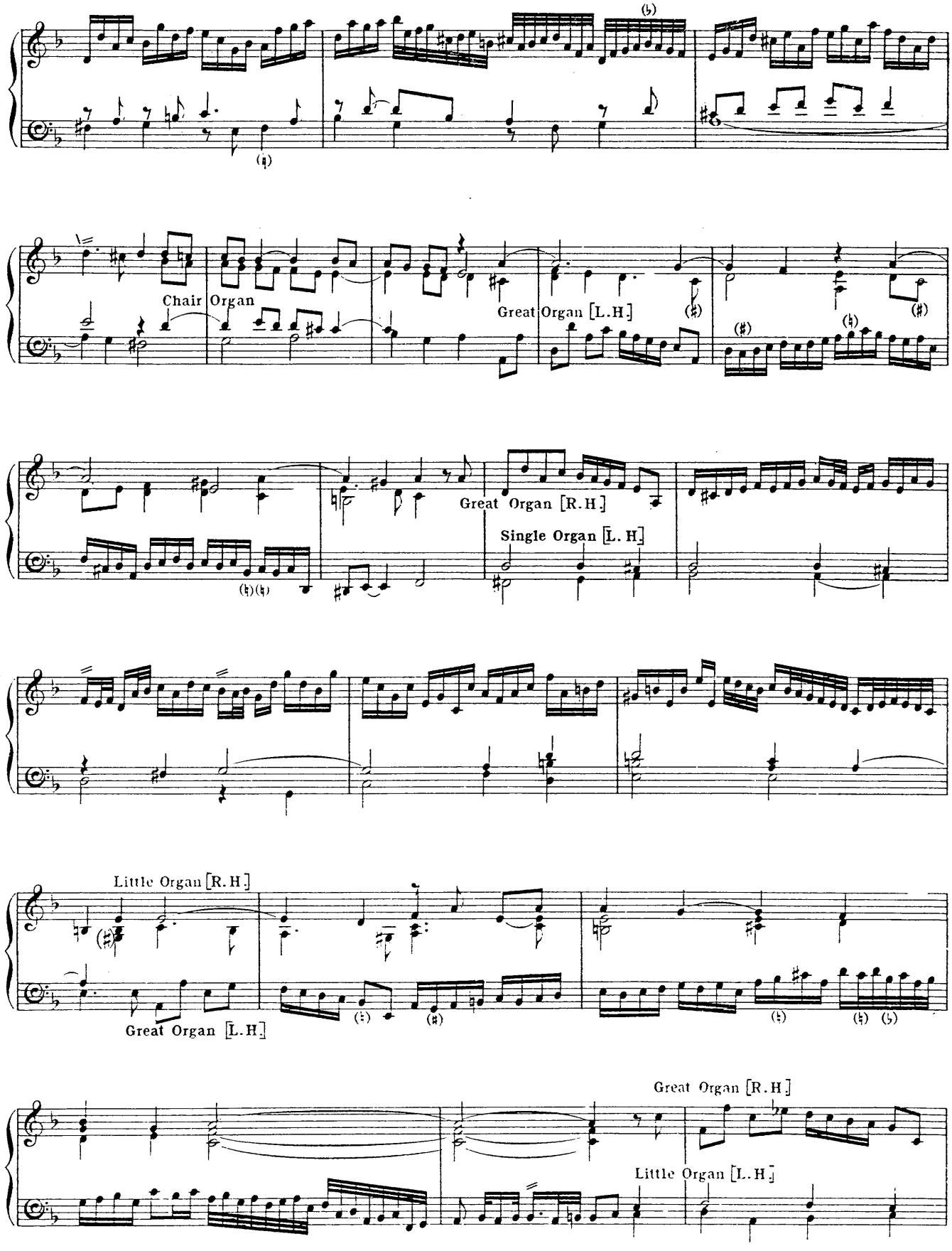


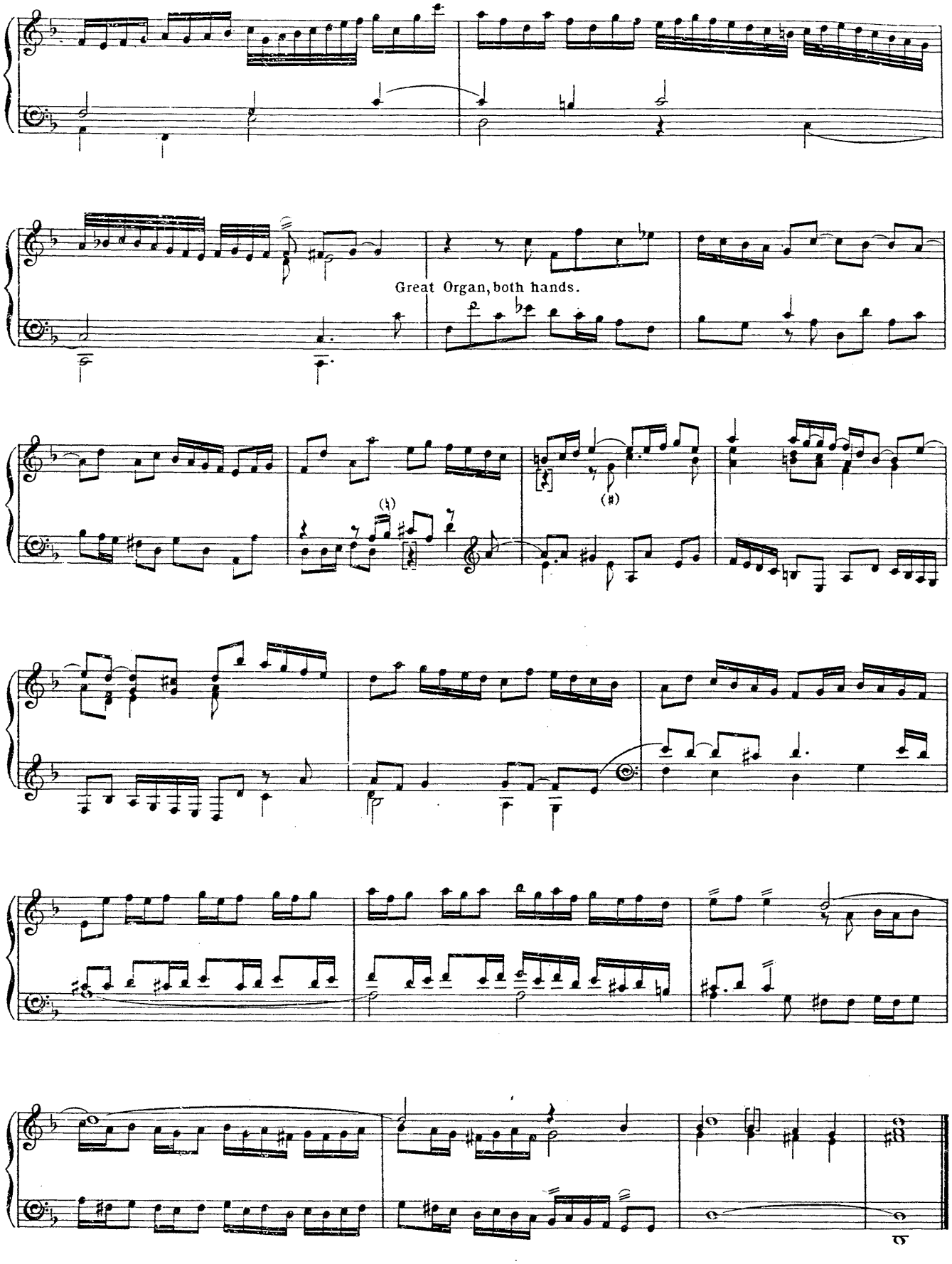


A VOLUNTARY FOR THE DOUBLE ORGAN.



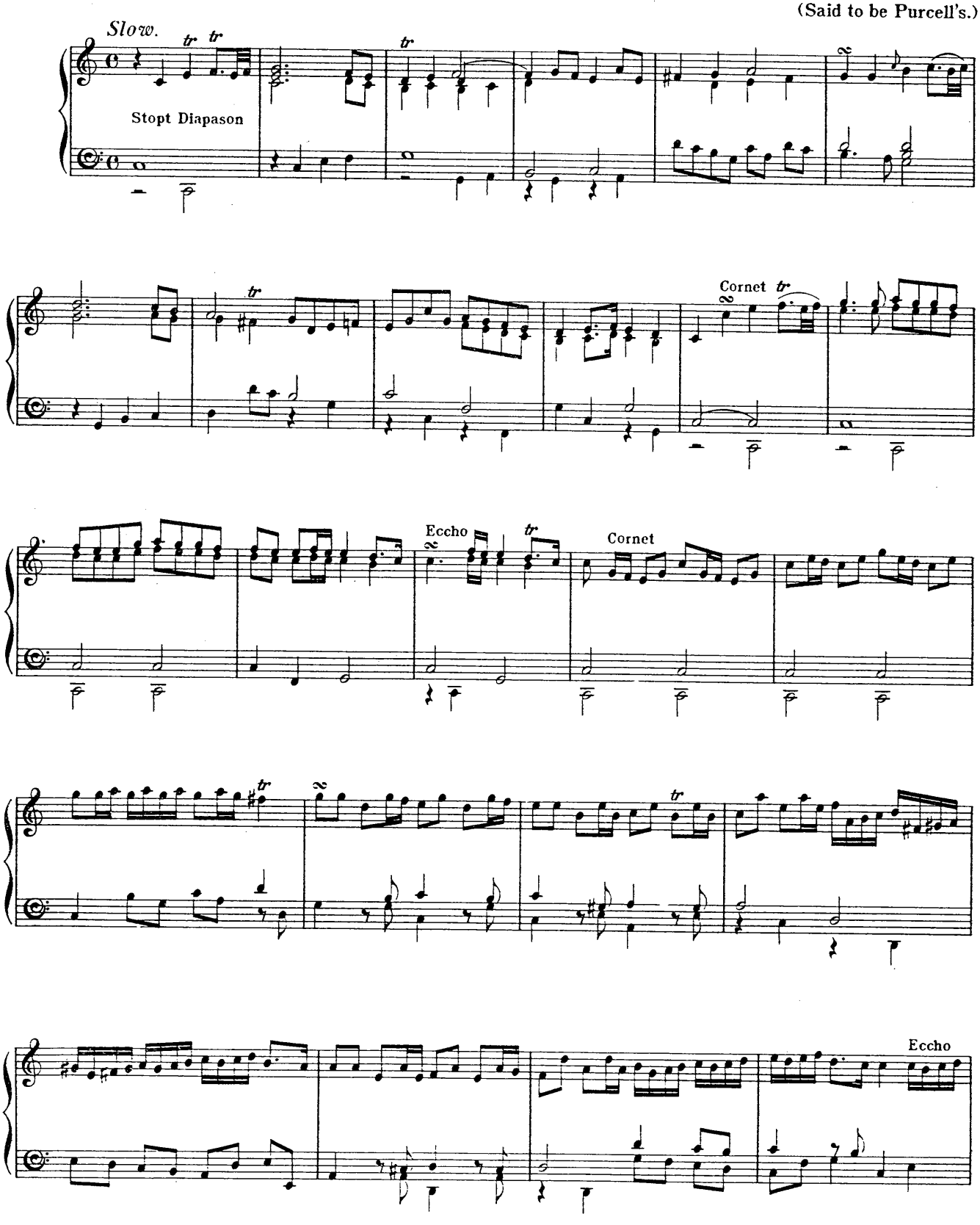

Chair Organ [R.H.]
Great Organ [L.H.]
Little Organ
Great Organ [R.H.]

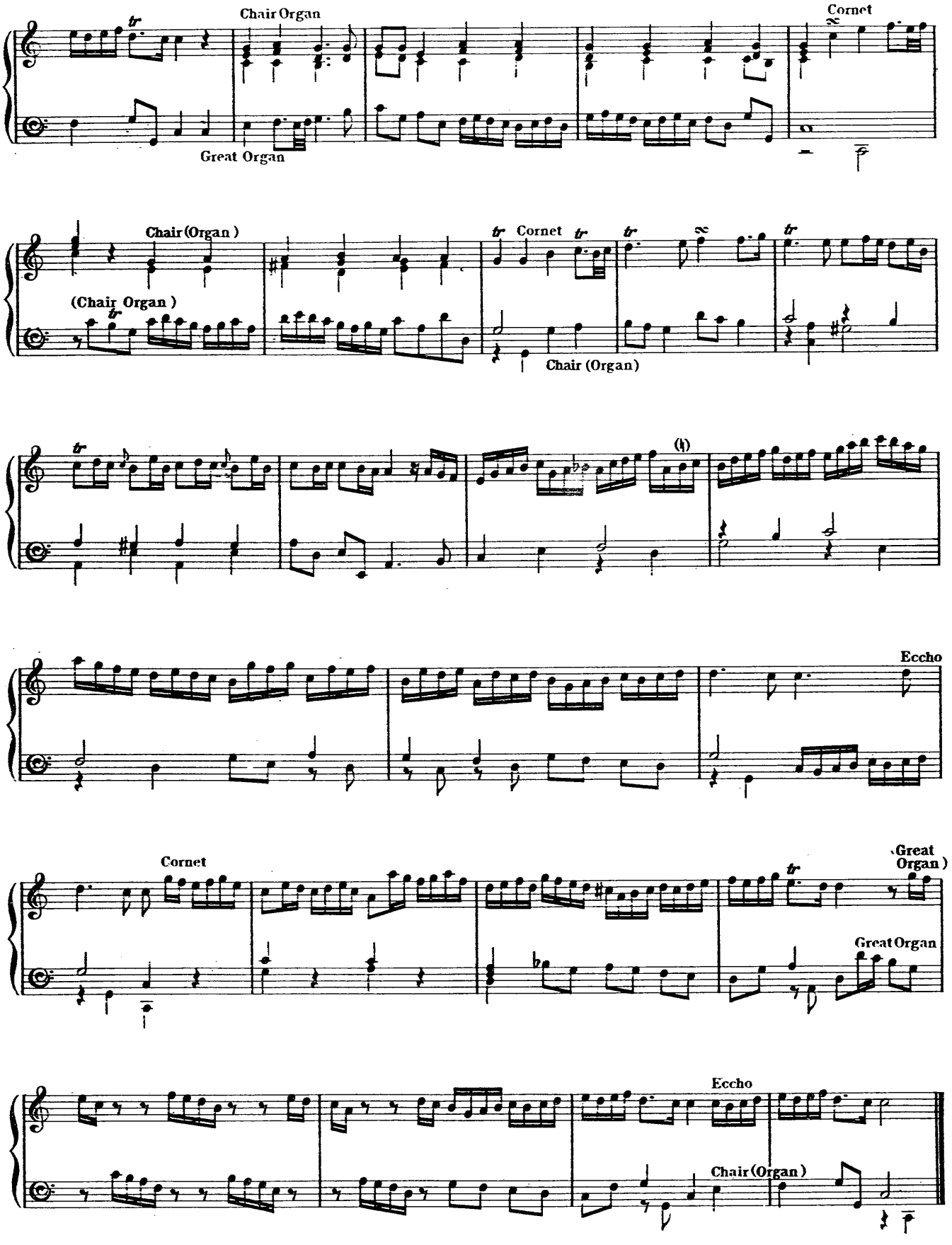

Chair Organ
Great Organ [L.H.]
Great Organ [R.H.]
Single Organ [L.H.]
Little Organ [R.H.]
Great Organ [L.H.]
Great Organ [R.H.]
Little Organ [L.H.]

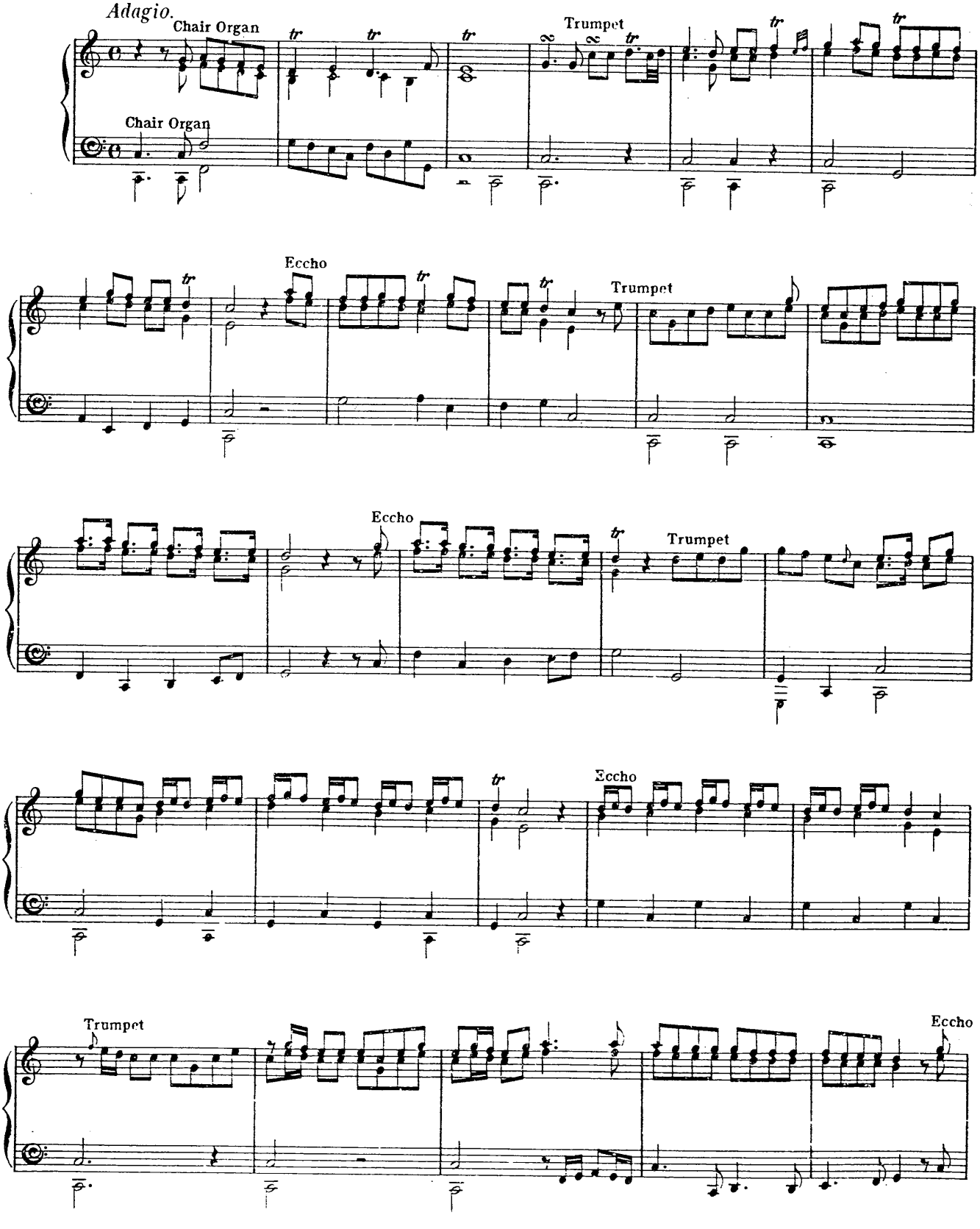

Great Organ, both hands.

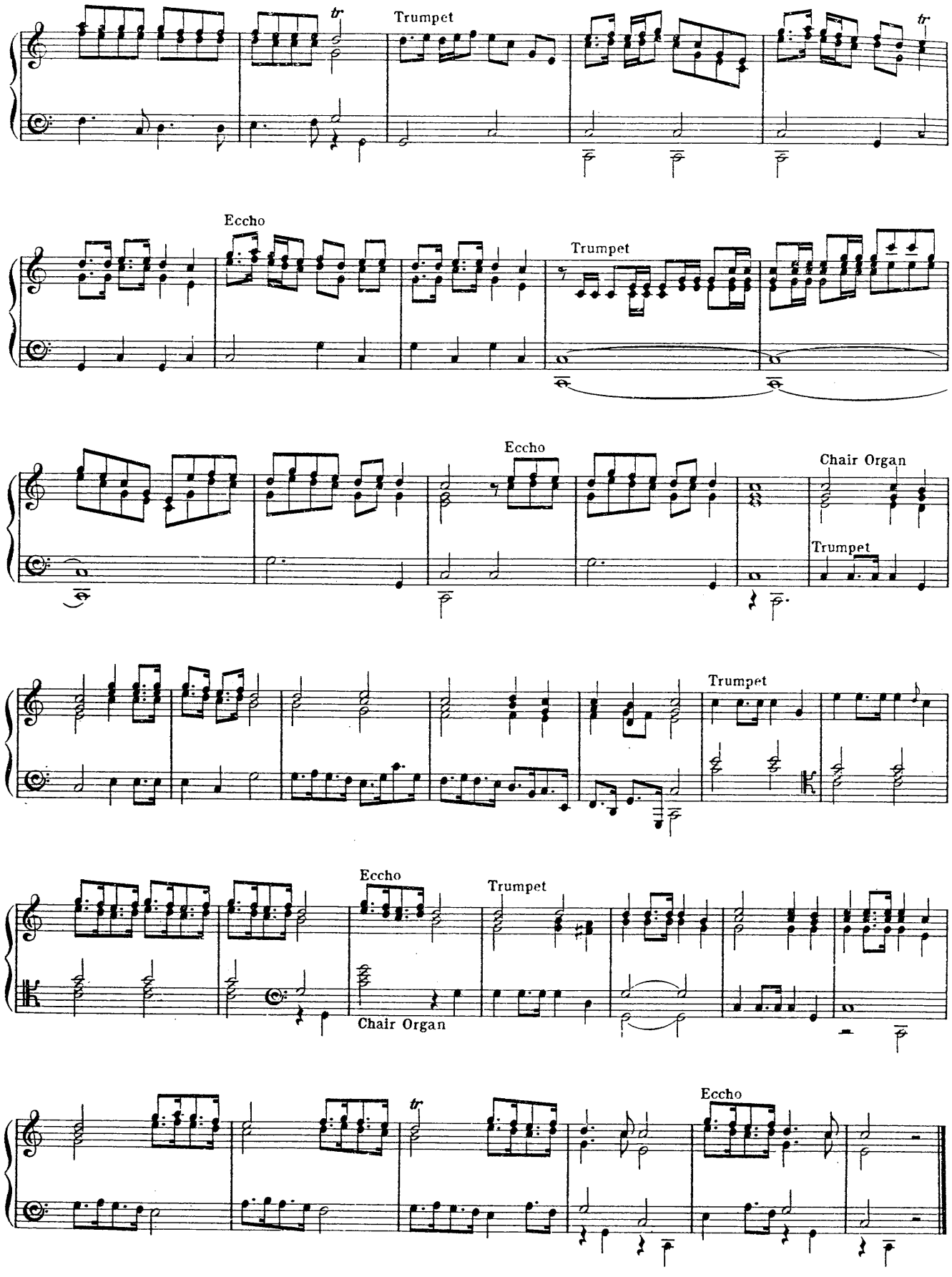
VOLUNTARY.

(Said to be Purcell's.)




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


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


Trumpet
Eccho
Trumpet
Eccho
Chair Organ
Trumpet
Trumpet
Eccho
Trumpet
Chair Organ
Eccho

Based on Vol. VI of the Purcell Society edition of Purcell's works,
published by Novello, Ewer & Co., in 1895.