

pdf-Noten Wilk



Henry Purcell  
(1659 - 1695)

Klavierwerke

I & II

Sämtliche Werke für  
Pianoforte / Cembalo

Originalfassungen



## Introduction

The present edition contains the complete, finished, authentic works by Henry Purcell written for solo keyboard instrument, not including the organ. They are arranged in two parts: Individual Pieces and Suites. These chief criteria of Urtext editions - "complete, finished, authentic, for harpsichord" - must in this case however be treated with some reservations.

These stem partly from the state of the sources, partly from ideas surrounding a work of this period and its performance. For this reason by way of introduction these questions must be dealt with.

1. To declare that all Purcell's harpsichord works have been here collected can only be done if the borderline between authentic and unauthentic works can be drawn beyond any doubt. On this question we can responsibly state only that on the basis of available information concerning the present state of research this volume contains every original work by Purcell, as well as those that can probably be attributed to him.

2. The authenticity of the sources varies considerably. Only twelve individual pieces and two suites survive in autograph (AU), and Purcell assisted in the single publication to appear during his lifetime, "The Second Part of Musick's Hand-maid" (1689), which contains 18 pieces by him (**P2**). An important source for eight suites is "A Choice Collection of Lessons, 1696/99" (source **P1**) which Purcell's widow issued through the publisher Henry Playford. The remaining pieces by Purcell survive in various manuscript collections, most of which originate from the 18th century, many from the second half. Hence this source layer represents in all certainty a musical text that is second or third hand.

In theory there can be no doubts concerning the authorship of works surviving in autograph. However, given that Purcell wrote down a work by Orlando Gibbons in an autograph book without mentioning the composer's name, this may throw into question the authorship of those works which cannot be identified from other sources. We have no reason to doubt the authenticity of the pieces in the above mentioned publications, **P1** and **P2**.

Manuscript copies, however, often dispense with the names of composers, though it is true Purcell is mentioned relatively often as a mark of the respect in which he was held, on occasion works by other composers being also attributed to him.

3. The reliability of copiests is also variable. Only rarely is the owner and/or copiest of a score known, and a knowledge of his identity does not always mean he is to be relied on. On the other hand the musical text reveals on occasion fundamental changes requiring practically a composer's competence, and the structure of a work may prove radically different in particular copies. We are in possession of no reliable data regarding whose hand is involved in these variations.

Between the published **P1**, which counts as authentic, and the autograph there are important differences.

These are clearly traceable in e.g. the *Suite in A minor*. A possible explanation for this phenomenon is that there existed another autograph which is faithfully reproduced by the printed version, in which case we would be dealing with two completely authentic sources. If we postulate that the changes are the invention of the publisher or the engraver, then we would have to question the authenticity of the printed version. Unfortunately there is not the tiniest scrap of evidence to support either of these suppositions.

4. Regarding the finished nature of the works the following should be noted: 1. the movements of a suite may be selected and exchanged fairly freely, while 2. particular movements can stand alone, and 3. the formal structure of a movement may vary in different sources.

5. Details concerning to what extent transcriptions may represent original harpsichord works is discussed in the foreword to the volume *Individual Pieces*. In the case of the suites the sources indicate the instrument fairly unambiguously: harpsichord or spinnet (**P1**), virginals, harpsichord and spinner (**P2**), spinner or harpsichord (**P4**, "The Harpsichord Master").

In Purcell's case the differentiation between organ and harpsichord among the keyboard works causes no difficulties. The small number of surviving organ works - a doubtful *Toccata* and a few *Voluntaries* - represent typical organ genres. Although the sources do not mention the clavichord as possible for their performance, there can hardly be any doubt that they are suitable for this instrument too.

It has to be admitted that the authorship of the works in this edition is not certain in all cases, that the finished nature of the piece may be in question and that the form of a piece may be unsettled. Such pieces, notwithstanding, have been included in the volumes.

In fact the preparation of these volumes has only served to confirm the former opinion of the editors that the definitive version of a work cannot be entertained at this period of music history. Musicians of the period did not identify the written form with the work itself, seeing it as only one of a number of possible versions. Composers too did not put on paper a sacred inviolable form, but a sketch worked out to a greater or lesser extent, the essential

material of the composition. This, by means of fixing some of its parameters, established what might be called the "guidelines" for the music's temporal performance, leaving meanwhile undefined a number of other parameters. These were defined by the performer at each performance, according to his abilities, as a consequence of which he inevitably became a creative partner. What is often performance freedom was in the baroque period simply an obligation. The improvisation re-creation of works, whether worked out beforehand or spontaneously conceived, was given wide scope, especially in solo keyboard works, since the invention of the player was not limited by the need to accommodate to other musicians. All of which points to the conclusion that a work was not regarded as the property of the composer in the same way it was in later centuries.

This edition, therefore, cannot aim at issuing definitive versions and "completely authentic" works. On the contrary, an attempt has been made to give all those variants we have to which no basic objections can be raised musically. In this way the editors think they can present Purcell's works to the Reader in the most faithful manner; that this will evoke most accurately the spirit of the age; and that as such the greatest assistance is given to the performer in becoming co-author of the music.

Questions concerning the authenticity and finished nature of particular works are discussed in the detailed Notes.

## *The sources*

The following list of sources used to prepare this edition is divided into three groups, namely:

1. autograph, indicated by **AU**;
2. contemporary printed versions, indicated by P (= print) and an additional number;
3. contemporary manuscript copies, abbreviated as C (= copy) and an additional number.

**AU:** The British Library, Music Library, 95/2, Purcell F 109. The only Purcell autograph containing keyboard works so far known. Discovered in 1993. Contains Purcell's manuscript writing on 22 pages from fol. 1v to fol. 12r, the end of the volume containing notations by Giovanni Battista Draghi (c. 1640-1708) of works by himself. In all likelihood the notebook was used for teaching, being started by the first teacher, Purcell, and then continued by Draghi when taking over from him. Concerning who the pupil(s) might have been we have no data.

**P1:** "A Choice Collection of Lessons for the Harpsichord or Spinnet - Composed by ye late Mr. Henry Purcell (...) The third Edition with Additions & Instructions for beginners - Printed (...) for Mrs. Frances Purcell (...) (1699)". Bibliothèque Nationale, Paris, Rès. 992. This copy, when compared with the first edition published in London in 1696 by Henry Playford (no copies survive of the second edition), revealed that both were printed from the same plates without any corrections or changes being made.

**P2:** "A Choice Collection of Lessons, being Excellently Sett to the Harpsichord, By the two Great Masters Dr. John Blow And the late Mr. Henry Purcell (...) London (...) Henry Playford (...) 1705". A copy in the Royal College of Music, London. This volume is an unaltered reprint of the first edition, which bore another title: "The Second Part of Musick's Hand-maid (...)" and also appeared in London, published by Henry Playford in 1689. This means not only that the volume appeared in Purcell's lifetime, but that the composer took an active part in its publication, as we know from the publisher's foreword: "(...) the Impression being carefully Revised and Corrected by the said Mr. Henry Purcell. The reason the 1705 reprint has been used for this edition is that of the two surviving copies of the 1689 edition one, formerly in the Newberry Library in Chicago USA, is lost, and the other, which is in the British Library, seems to have been damaged perhaps when it was originally bound: sheet B is missing, and at the end some pages are bound in the wrong order. A comparison on the other hand of the source used and this copy in the British Library showed beyond doubt that in 1705 an unchanged reprint took place.

**P3:** "The Second Book of the Ladys Banquet being A Choice Collection of (...) Lessons for the Harpsichord or Spinnett (...) 1706 (...) London (...) Walsh (...) and I. Hare". A copy in the British Library shelfmark C 60 a.

**P4:** "The Harpsicord Master. Containing plain & easy Instructions for Learners on ye Spinnet or Harpsicord written by ye late famous Mr. Henry Purcell (...) taken from his owne Manuscript never before publish't (...) together with a Choice Collection of ye newest Aires & Song Tunes Compos'd by ye best Masters, & fitted for ye Harpsicord Spinnet or Harp by those that Compos'd them (...) 1697 London (...) I. Walsh (...) and I. Hare (...)". The only surviving copy, in the Auckland Public Library, New Zealand.

**C1:** Cambridge, Fitzwilliam Museum, MU MS 653 (formerly MS 52. B. 7). A collection from the beginning of the 18th century containing keyboard works.

**C2:** Oxford, Bodleian Library, MS Tenbury 1508, formerly kept in St Michael's College, Tenbury. A collection of keyboard works bearing an inscription by the owner who copied it: "Ce livre apartment a Gm Babel 1701

London". William Babel (1680?-1723) was a bassoonist, organist and composer. It was characteristic of him when making copies and collections to group pieces, often more than ten at a time, into suites on the basis of a common tonality, though without regard to the composer; a single suite contains a great variety of composers, some named and some not.

**C3:** The British Library, London, MS ADD 39569. On the title page: Recueil / De Pieces Choies / pour le Clauessin / 1702 / William Babel. May be regarded as a continuation of C2, the above information being applicable also.

**C4:** Oxford, Christ Church, Music MS 11 77. Collection of keyboard works from the end of the 17th century. Belonged to "R Goodson, Sr.", i.e. Richard Goodson Senior (c. 1655-1718), Professor of Music at Oxford from 1682 to 1718.

**C5:** Bibliothèque Nationale, Paris, Ms Rès. 1186 bis. Collection from the second half of the 17th century containing virginal and harpsichord works. Names of composers are given very infrequently.

**C6:** New York Public Library, MS Drexel 5609. A miscellaneous collection dating from the second half of the 18th century.

**C7:** Oxford, Christ Church, Music MS 46. A miscellaneous collection containing both harpsichord and vocal works. End of 17th century.

**C8:** Oxford, Bodleian Library, Mus. Sch. E. 397. Contains a mixture of harpsichord works and songs. According to the original inscription, the owner and copiest was: "Miss Millane begune August ye 10th 1747".

**C9:** Oxford, Christ Church, Music MS 1176. A collection from the turn of the 17th and 18th centuries.

**C10:** Oxford, Christ Church, Music MS 1179. Collection originally owned by George Lluellyn. End of 17th century.

**C11:** The British Library, London, MS ADD 31403. Miscellaneous collection of sacred and secular vocal and instrumental pieces in several hands. Very end of 17th century, beginning of 18th century.

**C12:** The British Library, London, MS ADD 22099. Miscellaneous collection of vocal and instrumental works in several hands. Early 18th century.

**C13:** The British Library, London, MS ADD 41205. Collection of Dance Tunes etc. Middle of 18th century.

**C14:** The British Library, London, MS Eg. 2959. "Liber Jo: Gostling Ecclesiae St. Pauli . . .". The Reverend John Gostling (c. 1650-1733) was a well-known bass singer of the period. He was close to the Purcell family (Henry wrote a number of solos for him in his anthems).

**C15:** The British Library, London, Hirsch 111 472. Manuscript pages, bound with a copy of "A Choice Collection of Lessons...1696" (P1).

**C16:** The British Library, London K 1 c 5. Manuscript pages bound with a copy of "A Choice Collection ... 1696" (P1), a different copy from C15.

**C17:** The British Library, London, MS ADD 47846. A newly begun manuscript collection with very many empty pages, dating from the turn of the 17th and 18th centuries.

**C18:** The British Library, London, MS ADD 31465. A collection of keyboard works from the beginning of the 18th century. Copied by Nicholas Harrison.

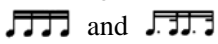
In addition a number of printed and manuscript copies were examined which, though not eventually used as a source, served nevertheless to assist in identifying a melody with a title or to confirm data in subsidiary sources. The most important of these were the first two volumes of *Orpheus Britannicus*, the editions of "Apollo's Banquet" published between 1690 and 1702, and last but not least the vocal and orchestral versions of particular works. The main sources in this edition are the autograph and the two authentic printed editions (**P1** and **P2**). In the case of works which have only survived in several manuscript copies, the editors had to choose the one which seemed to be the most reliable as the main source. Exceptions in this matter of choice are explained in the Notes at the relevant work. Subjective considerations, however, could not be disregarded when making decisions, for example in preferring copies made by the composer William Babel (**C2**, **C3**), or when judging a particular variant as "better".

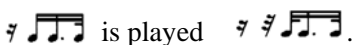

The number after the letter C expresses roughly the order of importance among the MS sources. Acknowledgements are due to all the above mentioned Libraries and their Trustees and Librarians for their kind and constant help in source investigation.

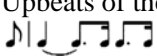
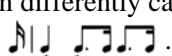
## Interpreting the notation of the period

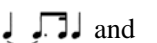









### Rhythm

In the light of the French conventions regarding rhythm, together with an analysis of the notation of the sources, the following observations can be made with reasonable certainty:

 can both signify dotted rhythm, especially in *Almand*-style music, but also for example in variation movements.

 is played .

Upbeats of the *Almand* and *Courant* written differently can, depending on context, be shortened, e. g. instead of  the performer should play .


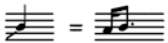
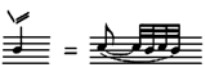
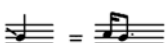
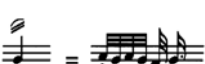
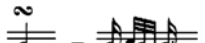
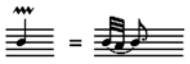
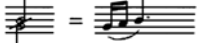
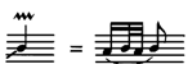

The context may justify further double-dotting, e.g. when  and  are found together with  and , then these later may be played  and ,  and , are played  and  (Scotch Snap).

The extent to which both types of dotting are carried out is variable, ranging from the gentle triplets of notes *inégales* to extremely pointed rhythm.

In all cases the original notation is reproduced in this edition, and apart from the above recommendations no attempt is made to present these rhythms visually.

### Ornamentation

The "plain & easy Instructions" of "The Harpsicord Master" published in 1697 (P4) include a table of ornaments and their execution with the title "Rules for Graces". Even if not stemming directly from Purcell, these instructions, according to the title page, are given with the knowledge and consent of the composer (for details see the description of the source). A number of inaccuracies in the table have been tacitly corrected.

<b>Rules for Graces</b>			
	explain'd		explain'd
<i>shake</i>		<i>forefall</i>	
<i>plain note &amp; shake</i>		<i>backfall</i>	
<i>shake turn'd</i>		<i>turn</i>	
<i>beat</i>		<i>slur</i>	
<i>forefall + beat</i>		<i>battery</i>	

The table also provides further written instructions: "observe that you allways shake from the note above and beat from the note or half note below, according to the key you play in, and for the plain note & shake, if it be a note without a point you are to hold half the quantity of it plain, & that upon the note 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....".

## *Tempo*

On the page before the above quoted table of ornaments in "The Harpsicord Master" (P4) the relation between metre and tempo is discussed.

This does not apply to the sources of Purcell's works in this volume, none of which keep to the rules found in P4.

## *General editorial principles of transcribing and editing*

A conscious attempt has been made in this edition to preserve all those characteristics of 17th century English musical script that can be reproduced in today's notation. Despite this intention, numerous changes were unavoidable, especially of formation. Notation on six lines (used in the majority of sources of the period - the third, middle line being g1 in the treble clef and f in the bass clef) had to be modified to five lines. From this it followed that the direction of the stems had to be altered in compliance with today's rules. Exceptions were made, however, when the "wrong" direction of stems in the sources is used to outline part-writing; in cases where the note of a chord has an upward stem which continues as a part, the upward stem has been preserved following the style of the source; this has also been done in those cases where below the melody another part, or chords, occasionally appear (usually without rests). In the sources the two parts are always given stems in different directions, and this has been consistently followed, only a few long passages of consecutive octaves being given shared stems.

The top notes of chords have been given upward stems, the other notes sharing a downward stem, except where 3 or more stems to a chord can clearly be read in the source. The C clefs in the sources have in all cases been transcribed as treble or bass clefs. Because of the six-line stave no respect has been paid to where clef changes take place, preference being given instead to the production of a clearly legible score.

Rows of separate quavers and semiquavers in the sources have been given beams that match the beats. Dotted notes across barlines have been replaced by suitable tied notes.

Natural signs have been used, even though these do not appear in the sources, which indicate a naturalized flat with a sharp, and a naturalized sharp with a flat. Accidentals today considered superfluous have been omitted (in the case of a note repeated in the same bar), and others added where necessary (when their absence means a natural within the bar). On rare occasions accidentals have been added as reminders where they were felt to be indispensable.

When adding the correct note-values at prima volta-seconda volta, efforts have been made to minimize alterations to the original notation. The characteristic "carelessness" of the sources has been generally retained where it causes no confusion e.g. at the seconda volta at the end of movements. Markings in the sources indicating repetitions and repeats ("as before", "1st part again", "repeat 1st strain", etc.) are not given, since all such abbreviated repeated sections have been written out.

Left hand fingerings have been transcribed into modern numbering. In the sources both thumbs are numbered 5 and both little fingers 1.

None of these editorial changes have been distinguished either in the score or the Notes, and are only mentioned where they affect in some way the musical interpretation (e.g. where the correction of a rhythmic value may equally well be the prolongation of a note or the insertion of a suitable rest).

The editors have striven to reproduce in as faithful and unaltered a manner as possible the musical legacy of the sources, restricting their intervention to the minimum possible. At the same time they have tried to produce a score which is clear and in accordance with the conventions of modern musical script. As a result only a few editorial additions are given in square brackets in the score; information on most of them is provided in the Notes.

Rests required for upbeat that begin movements and follow repeat marks are missing from the lower stave in nearly all cases (it is to be noted that these are occasionally to be found in Purcell's autograph!). These rests have been generally supplied. Missing rests and dots have not been supplied in cases where their absence does not hinder musical legibility. To compensate for this deficiency efforts have been made to create a score where the vertical positioning of the notes secures a rapid interpretation of the rhythm and harmony.

In the sources the absent rest is often compensated for by the appropriate direction of a stem, and this has been done here.

The sources present - as do almost all baroque period source groups - a most varied picture of the ornaments regarding both their quantity and precision. Generally speaking this edition makes no changes to the ornament signs in the main source, even in cases where a *shake* should be preceded by a *forefall* from the note above, or where the continuation requires a *termination*. An exception has only been made where a given sign can be understood in more than one way (e.g. *forefall* as a slur - the more logical interpretation being then chosen), or where there is clearly a misprint or slip of the pen. No suggestions have been given for the execution of ornaments. The only changes to ornaments are where the signs used in Purcell's notation have been restored to later copies where more "modern" forms are used.

Time signatures are given as in the sources. The forms "3" and "31" are given here uniformly as 3/4.

It should be noted that duple time is indicated almost always as  $\text{C}$  in the sources.

Missing ties have only been supplied where their absence is illogical musically. Existing ties have only been removed where they sound clumsy in performance e.g. where all parts are tied over to the beat.

All the above editorial intervention is described in the detailed Notes. Tacit corrections have only been made to misprints and slips of the pen where there could be no doubt about the faulty nature of the source and the correction required.

The musical text and notation of the printed or manuscript copy taken as the main source have been reproduced following the principles outlined. All additions and changes stemming from secondary source's together with musical alternatives found in them - and not given in the musical text - are described in detail in the Notes. The orchestral or vocal versions of pieces have not been taken as sources - the keyboard version is an independent work - but they have been consulted and with their aid wrong notes or rhythm and disputed accidentals have been corrected or substituted.

### ***Titles and identity numbers***

Titles of individual sets (suites), movements and independent works are given based upon the main source used. If the main source has no title, it is given based upon a secondary source, or where that has none, upon another version (orchestral, vocal). Where this was not possible a musical term has been employed in square brackets describing the genre indicated by the character of the music.

The spelling of titles has not been standardized, preference being given to preserving the old-fashioned forms (*Ayre*, *Almond*) and alternating forms (*Jig*, *Jigg*, *Gigue*, *Iigg*). Modern spelling has only been resorted to where the reader might think the old one was a misprint (*Farewell*).







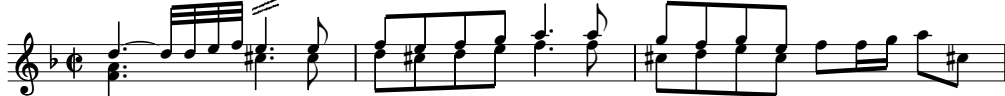










The numbers and letters identifying the works stem from two sources. Of these the more important is the only modern thematic catalogue of Purcell's works to appear so far: Franklin B. Zimmermann: *Henry Purcell. An Analytical Catalogue of his Music*, London, 1963 - referred to here as the Zimmermann catalogue. In the present edition each work is indicated by Z. and a number in accordance with the above catalogue. Another number follows, separated by a stroke, indicating the particular movement in a set. The letter T immediately before the first number signifies a transcription, while the letter D marks works of doubtful authenticity. When the catalogue was written Zimmermann did not know the single surviving copy of *The Harpsichord Master* in the Auckland library, or the autograph discovered in 1993 (see description of sources for further details). The present editors have given the works from the autograph the source indicator (AU) plus a serial number from 1 to 12. These works as well as *Aire ill C (P4/2)*, *Ayre in C (P2/1)* and *Prelude for the fingering (P4/1)* do not figure in Zimmermann.

Variants of movements not in the Zimmermann catalogue are distinguished by the addition of variant to the relevant number. Keys are an editorial addition, intended merely to assist in identification.

# Inhalt Band 1 ?

## Airs & Tunes

Seite

Air in C AU 7		7
Aire in C Z.No.deest (P4/2)		8
Ayre in C Z.No.deest (P2/1)		8
[Air] in C AU 3		9
[Air] in C AU 5		9
Air in d Z.T675		10
Aire in d Z.T696/1		10
Aire in d Z.T696/2		12
Air in d Z.T676		13
Air in F Z.T630/1		14
Air in F Z.T630/1 variant		15
Air en Bourrée AU 11		16
Air en Bourrée AU 11 variant		17
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Sefauchi's  
Farewell  
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Song Tune  
Z.T694 24

A Song Tune  
Z.T695 25

The Queen's  
Dolour  
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Trumpet Tune  
Z.T697 26

Trumpet Tune  
Z.T698 26

*Dance movements & Marches*

Almond in D  
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Canary in B  
Z.T677 29

Canary in A  
Z.T677 variant 30

Hornpipe in e  
Z.T685 31

Hornpipe in e  
Z.T685 autograph 32

Hornpipe in g  
AU 8 33

Hornpipe in B  
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Hornpipe in A  
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Hornpipe in A  
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*Preludes & Grounds*

Prelude in C  
AU 1 54



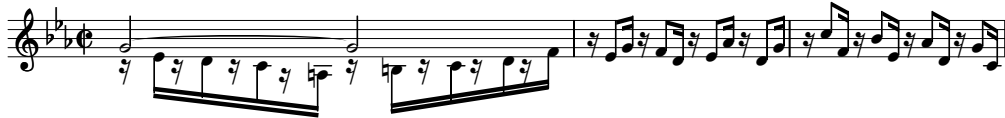
Prelude for  
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Allemande		8
Corant		9

**Suite in G - Z.660 variant**

Prelude		10
Almand		10
Corant		12 <span style="float: right;">Z.644</span>
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**Suite in g - Z.661**

Prelude		14
Almaine		16
Corant		18
Saraband		19

**Suite in g - Z.661 / I variant**

Prelude		20
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Prelude  21

Almand  23

Courante  24

Suite in G - Z.662 / II & III variant

Allmand  25

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Prelude  32

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Prelude  37

Almand  38

Corant  39

Saraband  40

# Suite in a - Z.663 / II & III variant 3

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Henry Purcell (1659 – 1697)

## Biographie von Henry Purcell

Englischer Komponist; der "Orpheus britannicus" war der Sohn von Thomas Purcell, einem Hofmusiker König Charles II., der starb, als Purcell erst sechs Jahre alt war.

Henry Purcell wurde 1659 geboren; er starb am 21. November 1695 in Westminster.

Bereits als Kind wurde er Singknabe an der Chapel Royal, die damals von dem jugendlichen Pelham Humfrey geleitet wurde.

Möglicherweise datieren einige seiner Kompositionen bereits aus dem Jahre 1670, und möglicherweise hat Purcell zu dieser Zeit Kompositionsunterricht bei dem Gelehrten John Blow erhalten.

Seine erste gedruckte Komposition stammt aus dem Jahre 1676; es ist ein Lied aus Choice Ayres.

1677 erhielt Purcell bei Hof eine Stelle als Composer for the Violins; zwei Jahre später wurde er Nachfolger Blows als Organist an der Westminster Abbey.

Schon seit vier Jahren war er der offizielle Orgelstimmer an dieser Kirche gewesen.

Zu dieser Zeit (1680) schrieb er die großen, drei- und vierstimmigen Phantasien für Violinensemble.

Auch seine erste Bühnenmusik entstand, und zwar zu dem Stück Theodosius.

Nicht selten wird behauptet, daß Purcell seine beste Musik, schrieb, bevor er 21 Jahre alt war.

1681 heiratete er, im Jahr darauf wurde er zum Organisten der Chapel Royal bestellt.

1683 erschien die erste von mehreren berühmten Oden zum Cäcilientag.

1683 wurde Purcell zum Hofkomponisten und zum königlichen Instrumentenverwalter ernannt.

1680 erschien seine einzige Oper und zugleich sein Meisterwerk, Dido und Aeneas.

Es entstand nach einem Text von Nahum Tate für ein Mädchenpensionat in Chelsea.

Seine Musik zu dem Bühnenstück Dioclesian von 1690 scheint ihm die Anerkennung John Drydens, eingetragen zu haben, denn er komponierte im Jahr darauf die herrliche Musik zu dessen König Arthur.


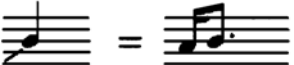
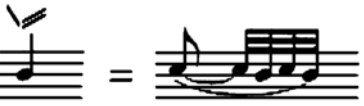
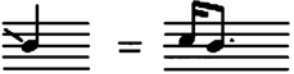
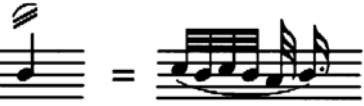
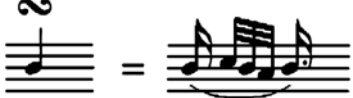
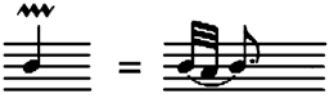
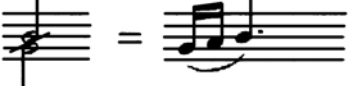


Weitere Anthems folgten und außer dem Schauspielmusiken zu Shakespeares Der Sturm (um 1695) und zu The Fairy-Queen.

Purcell starb im Alter von 36 Jahren und hinterließ eine Frau und drei Kinder; er wurde in der Westminster Abbey begraben.

## *Henry Purcells Verzierungen*

Die Instruktionen ("plain & easy Instructions") des Werkes "The Harpsicord Master" (veröffentlicht 1697 (P4)) enthält unter dem Titel "Rules for Graces" eine Tabelle der Verzierungen mit ihren Ausführungen. Auch wenn diese Anweisungen nicht direkt von Purcell stammen, so enthalten sie nach der Kenntnisnahme des Titels die Zustimmung des Komponisten (s.Details der Quellenangaben). Einige Unkorrektheiten wurden stillschweigend als Korrekt angenommen.

### *Rules for Graces*

	<b>Ausführung</b>		<b>Ausführung</b>
<i>shake</i>		<i>forefall</i>	
<i>plain note &amp; shake</i>		<i>backfall</i>	
<i>shake turn'd</i>		<i>turn</i>	
<i>beat</i>		<i>slur</i>	
<i>forefall + beat</i>		<i>battery</i>	

# Kommentare



The pieces can be divided into two categories, namely original keyboard works and transcriptions. The latter have not been separated out. Even if we know another version of them - most often for string orchestra - we cannot resolve the question of which came first, or who composed the keyboard version. Since most of the works in question are keyboard versions of movements from Purcell's incidental music for the stage, then it may be assumed that the earlier composition was the one performed in the theatre. The role of the keyboard version was to make more widely available compositions already popular among the audiences who heard them. However, the possibility cannot be excluded that Purcell used one or more of his keyboard works for the theatre, scoring them for orchestra. Many examples of both practices can be found in the music of all periods.

Similarly undecided in the majority of cases is whether the keyboard version stems from Purcell or was written with his knowledge and approval, and whether the composer considered the transcriptions of his contemporaries acceptable or not. Lacking reliable data, a selection can only be made on a qualitative basis, inevitably subjectively. A small number of the transcriptions included here reliably stem from Purcell, a good number probably so, and some probably not. Even so, they represent versions of authentic works that enjoyed a wide popularity. Two of them, the **Air in F**, Z. T630/1 variant and the *Air en Bourrée*, AU 11 variant, have been included here just for the sake of comparison.

Variants have been considered complete whose formal structures differ (*Ground in C minor*, Z. T681, *Ground in E minor*, Z. T682), as well as those transcriptions which are abbreviated (*Ground in D minor*, Z. D222) or extended (*Chacone in G minor*, Z. T680) compared to the other version. In the experience of the editors none of these works feel incomplete in any of their forms.

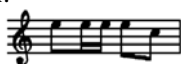
Following the principles outlined in the Introduction efforts have been made to track down all the justifiable variants of a work and publish them in this volume. Variants have not been consigned to an Appendix but positioned next to each other - where possible opposite or underneath - in order to facilitate comparison. Pieces have been arranged according to genre, and within that according to key. This includes both transcriptions and doubtful pieces. Problems concerning the transcription and authenticity are disclosed in the detailed Notes to each piece.

### **Air in C**, AU 7

*Source*: AU fol. 3<sup>v</sup>

Another version: Air for strings in *The Double Dealer*, Z. 592/9, where it is in *B<sup>b</sup>*. Title taken from here.

Differences in the orchestral version:

Bar 5, upper voice 1st half of bar: 

Bar 10, upper voice last note *g<sup>1</sup>*.

### **Aire in C**, Z. No. deest

*Source*: P4 (2nd piece in volume, which has no page numbers)

Another version: Fame's song in *The Indian Queen*, Z. 630/6.

The poor harmonization of this piece makes it unlikely to be by Purcell, even if in the source it is expressly attributed to him. Lacking another source for comparison the piece given here is a faithful reproduction of the source, except for bars 2 and 3, where the original lower stave probably contains several misprints:



The revisions reflect the opinion of the editors.

### **Ayre in C**, Z. No. deest

*Source*: P2 page 1.

No composer for this piece is named in the source. Purcell's authorship is supported by the fact that 1) it is the first piece in a collection hallmarked with his name, 2) the first two bars and the harmony of bars 9-10 bear a direct resemblance to an orchestral ritornello in the welcome song *The summer's absence* (Z. 337, No. 5c) and 3) none of its melodic, rhythmic and harmonic features contradict the style of Purcell's similar short pieces. In spite of this the authenticity of the piece cannot be verified.

**[Air] in C, AU 3**

Source: AU fol. 2<sup>r</sup>

The third piece in the autograph, without title. So far no other version or source has been discovered.

**[Air] in C, AU 5**

Source: AU fol. 2<sup>v</sup>

Another version: Symphony for strings, Solo of the Chinese Woman & Chorus "Thus happy and free", *The Fairy Queen*, Act V.

**Air in D minor, Z. T675, Aire in D minor, Z. T696/1**

Sources: C8 page 56 (Z. T675), P3 page 15 (Z. T696/1)

Another version: Air for strings in *The Indian Queen*, Z. 630/22.

The significantly differing versions in the two sources are given here in conjunction. The rhythmic figure in bars 10-11 upper voice in the version in P3 is the reverse of that in the orchestral version, which is the same as in C8.

**Aire in D minor, Z. T696/2**

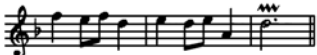
Source: P3 page 15

In the source, above the present piece on page 15 is the preceding *Aire in D minor* (Z. 696/1). At the top of the page above both pieces is the following inscription: "This following Set by Mr H. Purcell". Whether "following" applies to the first piece, the whole page, or even perhaps the next page can only be guessed. Zimmermann and modern editors regard the piece as authentic, while the piece on the next page (*Jigg in G minor*, Z. D223) they consider doubtful (see the Note to the *Jigg*).

**Air in D minor, Z. T676**

Sources: AU fol. 2<sup>v</sup>, C1 page 77

Another version: Minuet for strings in *The Double Dealer* (Z. 597/7). Edited based on AU. Title taken from C1. No ornaments in C1 and LH part differs slightly in bars 8 and 11-16; upper voice bars 14-16

given here based on C1 and the orchestral version; AU has: 

**Air in F, Z. T630/1; Air in F, Z. T630/1 variant**

Sources: C8 page 62 (Z. T630/1), C2 fol. 50<sup>v</sup> - 51<sup>r</sup> (Z. T630/1 variant)

Another version: The 1st Music Air for strings in *The Indian Queen*, Z. 630/1. The two differing versions are given as in the sources; the only omission is the tie joining the 3rd and 4th crotchets in the upper voice of bar 3 in Z. T630/1 variant. The variant version is probably by Babel.

**Air en Bourrée, AU 11; Air en Bourrée, AU 11 variant**

Sources: AU fol. 7<sup>r</sup> (AU 11), C2 fol. 42<sup>v</sup> and C3 page 61 (AU 11 variant) Another version: Air for strings in *The Virtuous Wife*, Z. 611/9.

AU version given here as in the source, only the title stemming from the variant.

Variant in C2 and C3

The two sources are very similar. C3 does not name the composer, C2 has H. Purcell. The transcription is most probably by Babel, a circumstance responsible for the fact that it has been catalogued as an "unauthentic transcription". Now, in possession of Purcell's authentic transcription, it deserves an opportunity for comparison.

### Ayre in G minor, Z. T693/2

Sources: **C16** page 70, **C13** fol. 37

Another version: Air for strings in *Abdelazer* (Z. 570/6).

This edition based on **C16**.

No time signature in the sources.

**Bar 6**, upper stave: both accidentals from **C13**.

Lower notes of the bass taken from **C13**, where they are notated:



**Bar 8**, tie in bass from **C13**.

**Bar 17**, upper stave, last beat in **C16** and in the orchestral version:



In the source the  $g^2$  is placed higher up, but with no leger-line; the shake and the dotted rhythm together make it almost impossible that it can be  $a^2$ .

### A new Irish Tune, Z. 646

Sources: **P2** pages 38-39, **C12** fol. 10, **C6** page 196 This edition based on **P2**.

The time signature in **P2** is  $2/3$ , which suggests a duple time; the melody is found in the 1690 edition of *Apollo's Banquet* where it is indeed written in  $6/4$ , and has the title *Lilli Burlero*, a satirical political song still known today. The title in **C6** is also *Lilli Burlero*; the time signature is  $3/4$  while the music is written in  $6/4$ .

**Bar 15**, last note in bass *sic*; may be a mistake for *G*.

### A New Scotch Tune, Z. 655

Source: **P2** page 17

### Mr. H. Purcells new Sibell, Z. T678 ; Sebell, Z. T678 variant


Sources: **P1** pages 61-62, **P4** the 3rd piece (no page numbers), **C2** fol. 18<sup>v</sup>, **C3** fol.77, **C12** page 6, **C15** pages 75-77.

Two significantly differing variants are given here, based on **P1** and **C15**. **P1** has no title, which has been borrowed from **P4**; the title in **C12** is *Sebell*, which we have used for the version in **C15**, also without title. In **C2** and **C3** the title is *Imitation de la descente de Cybele*. The title refers to the invocation of Cybele - in G. B. Lully's opera *Atys* (1676). This seems to have been one of Purcell's most well-known pieces - considering the large numbers of copies made. Pieces with a similar title and content were written by others contemporary with and later than Purcell.

#### Variant of **P1**

**Bar 10**, ornaments from **C2** and **C3**.

**Bar 16**, upper stave last beat in **P4** and **C2**:  the notes  $f\#^1 - a^1$  also written small in **C3** (added later?).

**Bars 23-25**, upper stave, **P4**, **C2** and **C3** have chords here: 

These are also in **C12**, written in custom form below the  $b^2$  notes.

#### Variant of **C15**

**Bar 21**, lower stave, last beat: the source has a smudged blot, under which was probably the note *d* which the copiest wished to alter probably to *B*. The latter chosen here.

**Sefauchi's Farewell**, Z. 656

Source: **P2**, page 40

The name that figures in the title (better known in the form Siface) refers to the well-known Italian castrato singer G. F. Grossi (1653-1697).

**Song Tune**, Z. T694

Source: **P2** page 3

Another version: the song *Ah how pleasant 'tis to love*, Z. 353.

**A Song Tune**, Z. T695

Source: **P2** page 5

Another version: the song *Sylvia now your scorn give over*, Z. 420.

**The Queen's Dolour**, Z. 670

Source: **C12** page 8

This short piece given here based on the only source.

*Bar 6*, upper voice 3rd quaver  $f^2$  in the source.

*Bar 10*, bass, 2nd quaver should perhaps be *B* or two semiquavers *B-A*.

**Trumpet Tune**, Z.T697

Sources: **P1** page 63, **C15** page 78, **C6** page 201

Another version: Trumpet Tune for 2 Trumpets and Bc. in *Dioclesian*, Z. 627/21

**P1** followed but title taken from **Dioclesian** and **C6**.

*Bar 5*, lower stave, dot from **C15**.

**Trumpet Tune**, Z. T698

Sources: **P1** page 54, **C1** page 20, **C2** fol. 18, **C12** fol. 41

Another version: Trumpet Tune for strings in *The Indian Queen*, Z. 630/4a. The sources do not differ significantly; **P1** has been followed.

*Bar 6*, upper stave, the third on the 1st beat ( $b^1$ ) taken from **C2**.

**Almond in D**, Z. D219/1

Source: **C16** pages 74-75

Zimmermann casts doubt on the authenticity of this piece even though - quite unusually - in the source Purcell's name figures both at the beginning and at the end of it. The title Almond does not really

correspond to the music's character. The source has no time signature ( $\text{C}$  is an editorial addition), so there

is no basis upon which to change the title to another genre.

*Bar 11*, upper stave, 1st beat, there is an extra upper  $d\#^2$  in the chord in the source, omitted here.

**Canary in B<sup>b</sup>**, Z. T677; **Canary in A**, Z. T677 variant

Source: **C6** page 168 (*B<sup>b</sup>*) and pages 208-209 (*A*)

Another version: 3rd Act Tune for strings in *The Indian Queen* (Z. 630/18)

Both versions given here as in the source. Only in the *A* major version, bar 17 bass has the octave leap been reversed on the model of bar 33 (bars 17-24 are not written out in the source). Title from the *B<sup>b</sup>* version.

**Hornpipe in E minor**, Z.T685 (2 versions)

Sources: **AU** fol 3r, **C1** page 57

Another version: Hornpipe for strings in *The Old Batchelor* (Z. 607/4)

Both versions given here as in the sources.

**Hornpipe in G minor**, AU 8

Source: **AU** fol. 5<sup>v</sup>

Other versions: 1. Hornpipe for strings from the First Music in *The Fairy Queen*, Z. 629/1b.

2. Song for soprano "There's not a Swain" in *Rule a Wife and Have a wife*, Z. 587, where the piece is in *E* minor. Title taken here from version 1).

**Hornpipe in B<sup>b</sup>**, Z.T683

Sources: **C1** page 19 (in *C* major), **C6** page 169, **C12** fol. 9<sup>v</sup>

Another version: Hornpipe for strings in *Abdelazer*, Z. 570/8.

This edition based on **C12**. Time signature and ornament in bar 8 taken from **C1**.

**Hornpipe in A**, AU 9; **Hornpipe in A** (Eccles?)

Sources: **AU** fol. 6<sup>r</sup>, **C2** fol. 68<sup>v</sup>

The autograph has no title. **C2** has: "Hornpipe Mr. Jo<sup>n</sup> Eccles" from where the dance name has been taken here. The two sources display fundamental differences, hence both have been reproduced as they appear.

The only two sources at present known do not provide a basis for deciding whether the piece was originally by John Eccles (c. 1668-1735), which Purcell transcribed into a simpler (but much more ingenious) texture, or by Purcell, and re-harmonized by Eccles.

**Jig in G minor**, Z. T686; **Gigue in G minor**, Z. T686 variant

Sources: **P1** page 60, **C12** fol. 6<sup>v</sup> and **C1** page 103 (Z. T686); **C2** fol. 42<sup>v</sup> and **C3** fol. 31 (Z. T686 variant)

Another version: Jig for strings in *Abdelazer*, Z. 570/7

The first piece is given based on **P1**, the title supplied from the orchestral version. The 6/4 time signature in the source is a mistake, the piece being in regular 6/8 time.

**C2** and **C3**, the two Babel manuscripts, agree. They are rich in ornaments and harmonically diverge slightly from the text in **P1** (in bars 4 and 10), hence this version is also given in its entirety.

**Jigg in G minor**, Z. D223

Source: **P3** page 16 At the top of page 15 in **P3** there is the following inscription: "This following Set by Mr. H. Purcell. On the same page are the two versions of the *Aire in D minor* (Z. T696/1 & 2), after which follows the present Jigg on page 16, with no composer's name. According to the original printed Index of the volume, the work is "Iigg by Mr. Purcell"; lacking any initial, this could mean either Henry or Daniel Purcell (c.1660-1717). See above Notes to *Aire in D minor*.

**[Minuet] in C, AU 2**

Source: AU fol. 2<sup>f</sup>

**Minuet in D, AU 10**

Source: AU fol. 6<sup>v</sup>

Another version: Minuet for strings in *The Virtuous Wife*, Z.611/8 Title taken from orchestral version.

**Minuet in D minor, AU 12**

Source: AU fol. 7<sup>v</sup>

Another version: Minuet for strings in *The Virtuous Wife*, Z.611/7. Title taken from orchestral version.

**Minuet in D minor, Z. T688**

Source: P2 page 49

Another version: Ritornello for strings in *Raise the Voice*, Z. 334/6.

Bar 6, upper stave, 2nd slur from orchestral version.

Bar 12, lower stave, 2nd rest is editorial.

**New Minuet in D minor, Z. T689**

Source: P2 page 13

In the Zimmermann catalogue wrongly listed as a transcription of "Who can resist" from *Timon of Athens*. No orchestral version known.

**Minuet in G, Z. 651**

Source: C1 page 95


**[Minuet] in A minor, Z. 649**

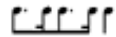
Source: P2 page 15

**A Minuet in A minor, Z. 650**

Sources: P2 page 16 , C1 page 88

Edited based on P2; differences for consideration in C1 are:

Bar 1, upper stave, rhythm: 

Bar 3, upper stave, rhythm: 

Bar 8, upper stave has a chord and upbeat for the continuation:

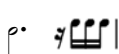


**Riggadoon in C, Z. 653**

Source: P2 page 39

**Rigadoon in D minor, Z. D227**

Source: C6 page 168 Title in source: *Rogandon*. No composer indicated; the piece follows immediately Purcell's *Canary in B<sup>b</sup>*, Z. T677 where Purcell's name also appears.

Bar 6, upper stave, the rhythm in source: 

Bar 8 in the source:



**Round 0, Z. T684**

Source: **C8** page 58

Another version: Rondeau for strings in *Abdelazer* (Z. 570/2)

The title is an amusing distortion, common at the time, of the French "rondeau". This piece is the theme of Benjamin Britten's famous orchestral variations *The Young Person 's Guide to the Orchestra*, op. 34.

**[Saraband with Divisions] in A minor, Z. 654**

Source: **C4** fol. 27 Title missing in the source; the genre that most fits the music's character has been chosen for the title.

**[Saraband] in D, Z. D219/2**

Source: **C16** page 76

The piece has no title in the source, but the composer's name may be found, in the form "H. Purs".

**March in C, Z. 648**

Source: **P2** page 9

**March in C, Z. T687**

Sources: **P1** pages 53-54, **C12** fol. 9<sup>v</sup>

Another version: March for strings in *The Married Beau*, Z. 603/8 Edited based on **P1**.

Bar 8, bass, **P1** has e, here **C12** followed.

**[March] in C, Z. 647**

Source: **P2** pages 4-5

Bars 2 and 4, lower stave, dots editorial.

Bar 11, tie in lower stave editorial.

Bar 12, bass has minim e in the source, without dot or rest.

**Prelude in C, AU 1**

Source: **AU** fol. 1<sup>v</sup>

**Prelude for the fingering, Z. No. deest**

Source: **P4** 1st piece in a volume without page numbers.

The LH fingering numbers have been reversed, see section headed *General editorial principles in the Introduction*.

**Prelude en Maniere de Chacone, Z. T681 variant; Ground in C minor, Z. T681**

Sources: **C3** fol. 24<sup>v</sup> for Z. T681 variant; **C1** page 30, **C4** fol. 32 and **C8** page 70 for Z. T681; **C17** pages 9-1 1 for both versions.

Another version: "With him he brings the partner" for alto solo & strings in *Ye tuneful Muses*, Z. 344/1 1.

**Prelude en Maniere de Chacone, Z. T681 variant**

Edited based on **C3**.

In the source this piece represents the opening movement of the "8.<sup>me</sup> Suite en Cb<sup>b</sup>". Since this version is fuller in form and texture and has richer ornamentation, it has been placed first.

In bar 4 the copiest mistook both rhythm and pitch, in the middle voice writing only the note for the 7th quaver and mistakenly as *d*<sup>1</sup> instead of *c*<sup>1</sup>. These circumstances encouraged the editors to supply the middle voice, together with the tie joining bars 3 and 4, from **C17**.

Bars 5 and 13, lower stave upper voice found in **C17** - with slightly different beaming - in this form:




On this basis bar 13 2nd beat has been complemented.

### Ground in C minor, Z. T681

This version has the same form as in the other sources (C4, C8, C17), and as the original song. Their repeat of bars 26-33 is not indicated in C1, C8 and C17, but is found in C4 and also the original song. Edited based on C1.

Bar 25, upper stave, last note is  $g^1$  in C1, here corrected to  $f^1$  based on the rest of the sources.

Bar 28, upper stave, last note in C1 ( $ab^1$ ) not naturalized; in C17, notated in 2 flats, there is clearly an

augmented 2nd on the last beat:  C4 and C8 followed, where the last note is  $a^1$ .

### Ground in C minor, Z. D221

Sources: C5 fol. 41, C14 fol. 1, C1 pages 70-71

The authenticity of the piece cannot be proved. In C14 it is attributed to Mr. Wil. Croft. The composer is not named in C1. The end of the piece is missing in C5 (where the composer's name is usually found if given at all). It is published as a work by Purcell in the earlier Purcell Society Edition; on stylistic grounds it is attributed to Purcell by several scholars.


Here the musical text of C5 is given, with additions from the other two sources.


The signature of 3 flats chosen based on C1.

Bars 15 and 21, the shake originates from C1.

Bars 37-39, which are not in C5, are given here based on C1.

The more important variants in C14 are:

Bar 2, upper stave, 2nd half of bar and all analogous cases: 

Bars 3 and 10, lower stave, 1st half of bar: 

The musical text of bars 36-39 is richer:



### Ground in D minor, Z. D222

Source: C14 fol. 16 Another version: the air "Crown the altar" in *Celebrate this festival (Ode for Queen Mary's Birthday 1693)*, Z.321/7.

Bars 11 and 49: rhythm of last 2 notes upper stave is 2 quavers in the source. Revised based on the air and analogous bars 14-15.

Bar 37, position of shake unclear, can also be taken as on the  $b^1$ . The original air repeats bars 17-39 with a varied ending, while the beginning has a 4-bar introduction not found in the keyboard version. In this respect the transcription is a condensation done by an accomplished hand; the transcriber - as in so many other cases - may have been Purcell. Although Zimmermann assigns it to the doubtful category, its publication is considered justified by the present editors.

### Ground in E minor, Z. T682 variant; A new Ground in E minor, Z. T682

Sources: C3 fol. 18 for Z. T682 variant; P2 pages 18-19 for Z. T682; C13 fol. 25 and C15 page 66 for both variants as a comparison.

Another version: "Here the deities approve" in *Welcome to all the pleasures (Ode for St. Cecilia's Day 1683)*, Z. 339/3

Two independent versions are given here from two sources, beginning with the musical text of C3. This source contains several ornaments (often written out in rhythm) and its form is more widely arched; it is also more accurately copied.

### Ground in E minor, Z. T682 variant

The ornaments from the source have been transliterated in Purcell's forms


(using ♯ instead of ♯ and ≍ instead of ♯). Notes in small type have been left unchanged.

Bar 11, lower stave, upper voice, 2nd and 3rd beats, tie supplied based on P2.

### A new Ground in E minor, Z. T682

Bar 3, upper stave, 2nd beat, dot after upper note and quaver rest in lower voice supplied from C3.

Bars 4-5, lower stave, tie supplied from C3.

Bar 5, upper stave, 2nd beat, no dot after 1st note in P2, which is not impossible: ♯ 

Bar 7, lower stave, 4th beat, tie given in the source, upper stem supplied by editors.

Bar 9, upper stave, last 2 semiquavers, slur taken from C3.

Bar 10, upper stave, 2nd quaver  $c^2$  in the source, changed to  $b^1$

### A Ground in Gamut, Z. 645


Sources: C7 fols. 63-64, C12 fol. 3

Editing done based on C7, some obvious mistakes being corrected using C12. The title in C12 does not mention the key, saying simply *A Ground*.

No time signature in the sources.

The numbering of the variations taken from C12.

Bar 5, rhythm of upper stave and beat and of bar 58, upper stave, 1st beat 2 quavers in C7, changed to dotted rhythm based on C12.

Bar 40, lower stave in C7:  C12 followed.

### Chacone in G minor, Z. T680

Sources: P1 pages 55-59, C1 pages 101-103, C14 fol. 17

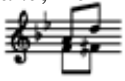

Another version: "Curtain Tune on a Ground" for strings in *Timon of Athens*, Z. 632/20.


Edited based on P1.

From C14 the following are taken:

Bars: 28, *forefall*; 31, natural sign before 7th note upper stave; 47, sharp before 1st note in alto voice; 53, crotchet rest in upper stave; 72, 86, *shake*.

Bar 12, upper stave, *forefall* to the *shake*, from C1.

Bar 44, upper stave, 3rd beat in P1: , in C14:  C1 followed, confirmed by the orchestral version.

Bars 72, 76 and 80: C1 has this bass part in these bars: 

This pattern appears in the other sources only from bar 84. Worthy of note is that C1 concurs with the other two sources in almost everything, except for the final section (bars 65-89), where a considerable number of differences appear (not detailed here).

At the beginning of the orchestral version there are 8 bars not found in the keyboard version, while two repeated variations (bars 57-72) figure only in the keyboard version.

Included are all those works which in the source have the title "suite", as well as their variants that survive without title and those movements which are variants of movements in 5 a suite plus those works which have no title, but are traditionally regarded as suites (this is the case in **P1**, the main source). In the sources the title occurs in various forms: *Suit*, *Suite*, *Suïtte*, *Suit of Lessons*, *Suïtte en X* (here the key being indicated). Sometimes the title is omitted - as it is in Purcell's autograph. On the evidence of the sources, in the last third of the 17th century, and for a while into the following century, the suite, especially in England, did not mean a clearly defined genre with an established structure. Only two principles seem to have crystallized at the time: one the unity of key, the other the frequent appearance of *Almand-Corant* movements, and their fixed arrangement in this sequence. It would appear that in England the word *suite* conveyed its French meaning of a sequence or a series; or perhaps a subsidiary English meaning - a set. The number of movements varies from three to approaching twenty. The movements of a suite are mostly made up of various dances, though frequently included are variations on a bass (*Ground*, *Chachonne*) or song-like movements (*Air*, *Tune*, or a melody with its actual title). Not very frequent is the addition of an introductory movement - *Prelude*, or rarely *Ouverture*; an individual feature, however, is that some suites begin with a *Ground*.

Movements can be quite interchangeable, striking examples being found in both suites in Purcell's autograph; a comparison with the remaining sources confirms the practice. At the same time the loose grouping based on key was still regarded as a coherent unity. "Saraband to the lessons before, in A" wrote the copiest on page 23<sup>r</sup> of **C4**, when he was forced to make room for it separately from the suite (to save space).

Notators of suites often drew from several composers to make a set. The only consideration in compiling a suite, it would seem, was that suitable movements be placed in an appropriate order (which is supported by the fact that in several collections empty spaces with the title written at the top are found between movements, showing that the copiest had no suitable piece to hand). There are suites that contain music by 5 or 6 composers, their names, however, being often omitted. These features are characteristic of nearly all the sources, in particular **C1**, **C2**, **C3** and **C11**.

Fortunately many doubts concerning the identity of the composer are removed by the main printed source of the suites, **P1**, which appeared after Purcell's death. We can say, therefore, that the works it includes are authentic versions. What cannot be determined is the relationship between the manuscript versions and **P1**, i.e. whether the differences in the manuscripts (differing movements and variations of structure) stem from Purcell or not. Some manuscripts, it may be suspected, are a *Frühfassung*, but in the majority of cases they represent equally valid variants.

On the basis of the sources and the principles outlined in the *Introduction*, the editors decided to include in this volume all the valid variants. To aid comparison and freedom of choice variants have not been consigned to an Appendix, instead the various forms of a suite are placed one after the other, including alternative movements or variants of movements.

This organization would have no sense if the sequence found in the main source of the suites (**P1**) were adhered to; in this edition it has been replaced by tonal sequence.

The origins of variants and their authenticity are discussed in the detailed Notes.

## Suite in G, Z. 660

Sources: **P1**, **C1**, **C2**, **C3**

**P1**, **C2** and **C3** concur in the sequence of movements and their basic musical material, though the two Babel MSS (**C2** and **C3**) contain numerous ornament signs - as customary with this copiest - not found in **P1**. For this reason the ornamented versions of the *Almand* and *Corant* are given immediately after the suite, based on **C2** and **C3** (the differences in the opening and closing movements are insignificant).

The **C1** version differs significantly from the other three. In the *Prelude* this takes the form only of small details like the fuller opening LH chord and some ornament signs. The differences in the *Almand* lie in the repetitions of the two sections being written out as divisions, in the custom of the time (i.e. with much written out ornamentation). The music of the *Corant* is completely different, and only known from this source; the same is true of the fourth movement, the *Air*. These last two are listed in the Zimmermann catalogue as independent pieces (*Corant*, Z. 644; *Air*, Z. 641), and are published separately in modern editions.

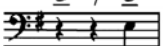
The present edition regards these four movements as a connected suite which is given here, after the "original" suite Z. 660 and the ornamented movements, as an independent variant suite. The editors, it is true, are quite aware that the grouping of the movements in the variant suite is not Purcell's, but are of the opinion that the existence of such an arrangement corresponds entirely to the spirit and practice of the period in which the composer lived and worked (on this subject see the description of the sources and the general introduction to the suites). They are similarly aware that the divisions of the *Almand* are not variations by the composer, but reflect the taste and customs of the performers of the time; this itself provided the editors with a motive for deciding in favour of their publication.

### P1 version, Z. 660

#### *Almand*


Bar 10, lower stave, middle voice, tie from **C2** and **C3**.

#### *Corant*

Bar 16, lower stave, source has: , revised based on **C2** and **C3**.

The title of the last movement (*Sarabande*) is taken from **C2** and **C3**. In modern editions it is called Minuet.

#### *Sarabande*

Bar 8, lower stave, **C2** has: 

### C2 and C3 ornamented version

#### *Allemande*

Bar 7, **C3** has no beat on upper voice 1st note.

#### *Corant*

Bar 9, beat missing in **C3** on upper voice 1st note.


Bar 13, in both sources lower stave 3rd note clearly *c*<sup>1</sup> (**P1** has *d*<sup>1</sup>).

Bar 14, bass, 1st note in **C2** *g*<sup>#</sup>.

### C1 version

#### *Corant*, Z. 644

Bar 9, bass, dot editorial.

Bar 30, lower stave, rhythm of middle voice so in source, but possibly wrong, the right one being: 

#### *Air*, Z. 641

Bar 7, in source lower stave lower voice missing in 1st half of bar, or the necessary rest. The tie ignored here between the a notes in bars 6-7 (in the source a dotted note across the barline).

## Suite in G minor, Z. 661

Sources: **P1**, **C11**

The whole suite is given based on **P1**, followed by another *Prelude* from **C11**, where the whole suite is found, but in a different arrangement. The *Prelude* on fol. 38 of **C11** has clearly been copied from **P1**, while on fol. 35 figures the *Prelude* not found elsewhere, followed on fols. 35 and 36 by versions of the *Almaine*, *Corant* and *Saraband* which are simpler and less developed than those in **P1**, being clearly earlier. It should be noted that fol. 38 is in a different hand from fols. 35-36. For this reason it was decided to publish the *Prelude* from the early version, reserving the other movements in **C11** as a source only for comparison.

### P1 version

#### *Prelude*

*Bar 16*, lower stave, penultimate note in source *f* - probably wrong. Altered here to *g*.

*Bar 17*, upper stave, penultimate note in both sources *d*<sup>2</sup>, here altered to *eb*<sup>2</sup>. The controversial notes in bar 18 have been left as in the source i.e. upper stave 3rd note is not changed to *a*, nor lower stave 8th note to *bb* (hence instead of triads there are first inversions).

#### *Almaine*

**P1** has no title, supplied from **C11**.

*Bars 2-3*, tie in bass omitted.

*Bar 17*, upper stave, *b* sign in both sources only before 3rd note, transferred here to 2nd note.

#### *Corant*





*Bar 9*, bass, position of beat imprecise, and may be intended for the 1st note.

*Bar 17*, shake above upper voice 1st note from **C11**.

*Bar 21<sup>a</sup>/21<sup>b</sup>*, upper stave 3rd note (*bb* in middle voice) *g* in sources.

#### *Saraband*

*Bar 4*, lower stave, middle voice 1st note (*g*) taken from **C11**, where it is a quaver; **P1** has here a quaver and semiquaver rest, the *g* being left out. *Shake* on 2nd note also from **C11**.

*Bars 11, 15, 19*, rhythm of upper stave 2nd beat in bar 11 :  in bar 15:  , this being changed by the engraver in **P1**, though illegibly- perhaps to:  in bar 19 again:  . Standardized here to follow the last example.

*Bar 18*, upper stave, ornaments in **P1** have shifted one crotchet to the right; revised here to follow bar 14.

### Prelude, C11 version

The first 3 bars figure twice in the source as the copiest made many mistakes in bar 3, and hence started again. Despite this, the upper stave 3rd crotchet bar 3 is given here as it appears the first time, the second time the 3rd note of the group being *a*<sup>1</sup>.

*Bars 3-4*, upper voice, tie editorial.

*Bar 5*, upper stave, chord in source: 

*Bar 10*, upper stave 1st note *e*<sup>1</sup> in source.

*Bar 12*, upper stave, source has only a *forefall* on last crotchet (the *shake* was forgotten).

## Suite in G, Z. 662

Sources: **P1**, **C4**

In both sources the *Prelude* is almost the same, while the *Almand* and *Corant* contain significant differences. For this reason, after the **P1** version, the *Almand* and *Corant* are given based on **C4**.

### P1 version

#### *Prelude*

Bars 5-6, a muddle in **P1**, while **C4** seems to have a subsequent alteration, both possibly due to unclear notation in a common original source. Corrected here based on the clear revision in **C4**.

#### *Almand*

Bar 4, upper stave, middle voice 2nd - 4th beats, tie and  $g^1$ ,  $f^{\#1}$  notes supplied from **C4**.

Bar 15, upper stave, 2nd beat, source has *forefall* before  $e^2$  note, probably mistakenly for a slur. Here a slur.

#### *Courante*

Bar 13, upper stave, the disappearance of the middle voice after the 2nd crotchet happens fairly often, hence not added here, though in **C4** version it continues.

### C4 version

Time signature in *Allmand* supplied from **P1**.

## Suite in A minor, Z. 663

Sources: **AU**, **P1**, **C1**, **C2**, **C4**, **C5**, **C18**

There are significant differences in the sources regarding both the layout of the movements, and their musical material.

A comparison follows:

**AU**: *Prelude 1 - Almand - Corant - Jigg*

**P1**: *Prelude 1 - Almand- Corant - Saraband*

**C4**: *Prelude 2 - Almand- Corant - Saraband*

**C5**: *Almand - Corant* } these followed in both sources by an anonymous *Sarabande*,  
**C1**: *Almand- Corant* } not however the one in the other sources:



**C2**: *Prelude 1*

Only **C5** and **C1** show a close relationship, perhaps reaching back to a common original source. It was decided therefore, as a demonstration, to give all four versions of the suite, in the following order: **AU - P1 - C4 - C5**. It was felt that aligning in this way the four versions would provide an opportunity to savour in an immediate manner the improvisation spirit of the period, the freedom considered natural by performers and Rotators, and the variety in the notation.

## AU version, Z. 663 variant 1

The titles "Suite" and "Almand" not in the source; both supplied from the remaining sources.

### *Prelude*

Bar 1, lower stave, 3rd and 4th beats, tie joining lower notes from **P1** and **C2**; dot after tied note only in **P1**.

Bar 4, upper stave, 3rd and 4th beats not clear in source because of a blot, resolved on basis of **P1** and **C2**.

Bar 9, lower stave, 1st low note and tie not visible in source due to damaged paper, given here based on **P1** and **C2**.

### *Corant*


Bar 4, lower stave, last note one leger-line lower in source (C) but cf. remaining sources.

Bar 20, bass, dot editorial.

### *Jigg*



This movement figures on page 88 in **C1** without the name of the composer, and with the title "(Jigg)". Its context is completely different (the *Almand* and *Corant* are on pages 16-17), which is why it was not considered to be by Purcell until the discovery of the autograph.

Title taken - minus brackets - from **C1**, which differs significantly from **AU** as follows:

Bar 6, upper stave, 2nd half of bar: 

Bars 7<sup>b</sup> - 9, rhythm at end of bars instead of (twice exactly, the third time as in bar 6).

Bar 13, upper stave 1st note b1 .

In addition there are small  differences  regarding rhythm and ornamentation.

## P1 version, Z. 663

### *Almond*

Bars 6-7, bass, source has tie, but cf. remaining sources.

Bar 13, bass, 4th note G in source, but cf. remaining sources.

Bar 17<sup>a</sup> and 17<sup>b</sup> upper stave, 2nd beat, place of beat not clear, perhaps meant for 4th quaver.

### *Corante*

Bar 20, bass, dot editorial.

Bar 24, upper stave, last note; *f*<sup>1</sup> source, but cf. remaining sources.


### *Saraband*

Bar 4, bass voice, tie supplied from **C4**.

## C4 version, Z. 663 variant 2

The *Prelude* and *Corante* have no time signature in source, supplied from the others.

### *Almand*

Bar 15, lower stave, 3rd and 4th beats, bass voice in source:  (a revision), the bottom notes retained here, providing better harmony.

### *Saraband*

Bar 10, bass, last note g# in rest of sources.

## C5 version, Z. 663/II & III variant 3

### *Almand*

*Bar 5*, lower stave, last note ( $a^1$ ) supplied down to  $g^1$  in the source.

*Bar 6*, upper stave, last note  $g\#$  in all other sources.

*Bar 15*, middle voice completely missing in this source.

### *Corant*

*Bar 7*, lower stave, upper voice (2nd beat)  $g$  in remaining sources.

*Bars 13-14*, upper voice ( $c\#^2$ - $c\#^2$ ) wrongly tied in source.

## Suite in C, Z. 665 & 666

*Sources*: AU, P1, P2, C1, C9, C10, C11, C3. The copies made from P1 (in all probability C6 and C7 and, as emerged in the course of comparing them, the part of C11 which contains *Prelude 2*) proved to have no source value.

As the three versions of the suite differ significantly, they have been given in their entirety, based on AU, P1 and P2. First a comparison of the movements:

AU: *Prelude 1 - Almand 1 - Corant - Saraband*

P1: *Prelude 2 - Almand 1 - Corant - Saraband*

P2: *Prelude 3 - Almond 2 - Corant - Saraband - Jigg*

The version in P2 which did not appear in P1, the main source for the suites, and whose title is different "Suit of Lessons"), is given here, in a departure from previous editions, as a suite variant.

## P2 version, Suit of Lessons Z. 665

### *Prelude*

*Bar 4*, middle voice, 1st tie editorial.

*Bar 5*, upper voice, the  $b$  before 3rd note in sources.

*Bars 9-10*, lower stave, lower voice, tie editorial.

*Bar 11*, upper voice, no flat before the  $b1$  notes the source, even though this would be justified at the first appearance.

*Bars 17-18*, upper voice, tie editorial.


*Bar 18*, lower bass note a minim in the Source, perhaps the intention being 


### *Almond 2*

This movement also found in sources C9 and C10. Both sources differ similarly from P2 in the following three places: J

*Bar 2*, lower stave:



*Bar 7*, upper stave, the rhythm of 1st half of bar: f bar: 

*Bar 10*, upper stave, the rhythm of 1st half of bar: 

## Corant

Some obvious misprints corrected based on **C1**.


## Saraband

Some obvious misprints corrected based on **C1**. The forefall before the shake in bars 8 and 12 also from **C1**.

## Jigg

This movement found only in **P2**.

Time signatures in the source: upper stave 6/8, lower stave 8/6 (!). The barlines, however, indicate 3/8 time, as here. The misprint is perhaps traceable to an unusual 9/8 time signature which may have been in the publisher's source. The music fits well the 9/8 time (tre ballute, 3x3/8) as far as bar 21.

Bar 21, lower stave, the rhythm in the source: 

Bar 23, lower stave, both notes in bass (*e-d*) are crotchets in the source.

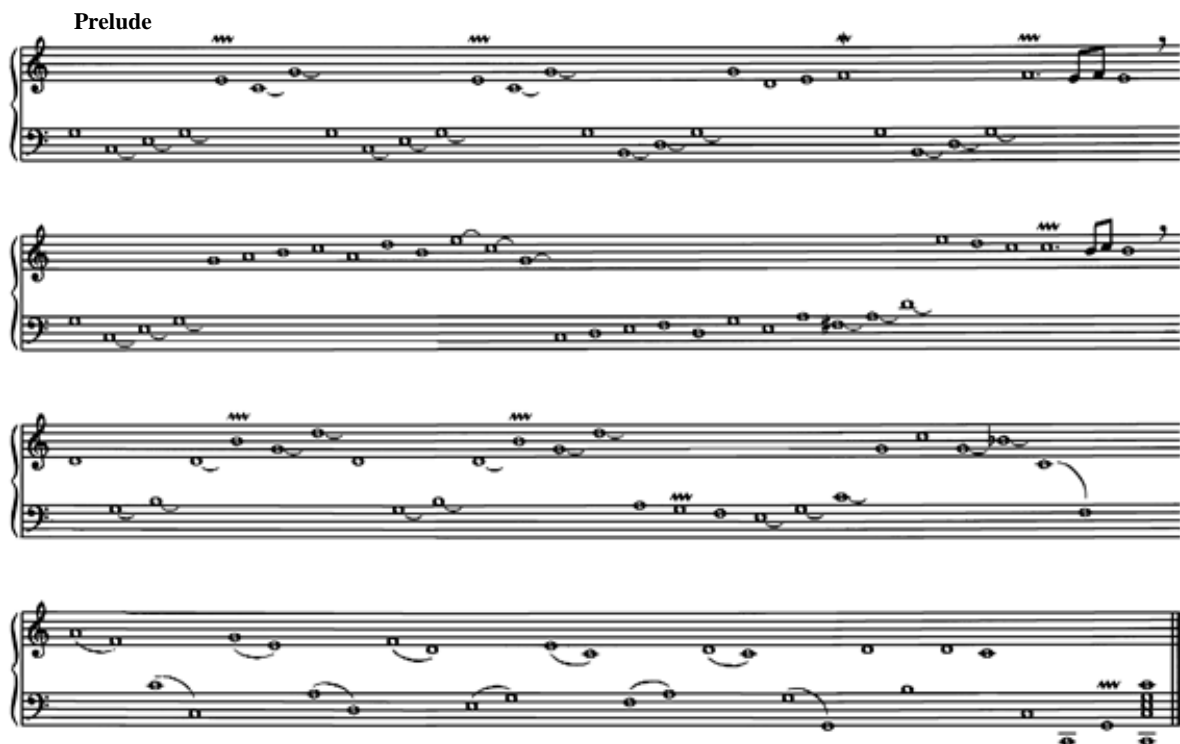
## AU version, Z. 666 variant

The title "Suite" does not figure in the source, and neither the *Almand* nor the *Corant* bear an inscription. Supplied based on the other sources.

## Prelude

LH fingering given in accordance with modern practice, see section *General editorial principles* in the *Introduction*. This *Prelude* is found in **C3** on page 38 with the licence characteristic of French baroque notation, in the hand of William Babel, where it forms the opening movement of the anonymous "7.me Suite en C". Since before the discovery of the **AU** it was not considered to be by Purcell, the movement appears here in this form and in its entirety for the first time:

Prelude



*Almand*

*Bar 11*, lower stave, minim rest editorial.

*Corant*

*Bar 7*, lower stave, crotchet rest on 3rd beat editorial.

*Sarraband*

The lower bass note in bar 7 is clearly A in the sources.

**P1 version**, Z. 666

**C1** is the only source which basically concurs with the **P1** version. For this reason a few minor revisions have been tacitly made based on **C1**.

*Prelude 2*

*Bars 26-27*, in all sources lower stave voice written a third higher from 2nd note bar 26, most likely a failure to observe a change of clef when copying from the original source.

*Almand I*

*Bar 24*, dots in middle voice editorial after 1st note and bar 25, 2nd note.

*Saraband*

*Bar 12*, lower stave upper voice last note supplied from **C1**.

**Suite in D**, Z. 667

Only source: **P1**

*Almand*

*Bar 5*, upper stave, upper voice, 3rd beat, the source has a *forefall* before the  $b^2$  note. This is probably a misprint for a slur, and is given as such here.

*Bar 16*, upper voice last note in the source  $a^2$  instead of  $f\#^2$ .

[*Hornpipe*]

*Bar 2*, upper stave 7th and 8th notes originally dotted crotchet and quaver; the flag on the 8th note may have been scratched out on the plate, the dot remaining. Here given as 2 crotchets.

## Suite in D minor, Z. 668


Only source: **P1**


Another version of the *Hornpipe*: orchestral movement in the incidental music to *The Married Beau* (Z. 603/3).

### *Almand*

Meaning of inscription "Bell-barr" not known; in Hertfordshire there is a small village called Bell Bar.

Bars 11-12, upper stave, lower voice: tie editorial.


Bar 16, upper stave last beat in source:  Here first 2 notes appear to have been changed from  $g^1 - bb^1$  to  $f^1 - a^1$  while the obviously wrong 3rd note ( $f^1$ ) remained unaltered.

Another possible solution: 

Bar 21<sup>a</sup> /21<sup>b</sup>, upper stave, 3rd note  $d^1$  in source

### *Corant*

Bars 4 and 10, bass, dots editorial.

Bar 8, upper stave, the ornament in the source: . As there appear to be several corrections on the plate of the

source, it is conceivable that the engraver at this point wanted to alter a shake to a turn, or the other way round.

In this edition it is: .

Bar 12, upper stave, natural sign only on 2nd beat in source.

### *Hornpipe*

Bar 5, upper voice, first 2 notes quavers in source. Altered to dotted rhythm based on the orchestral version.

## Suite in F, Z. 669


Sources: **P1, C2, C3**, **C2** has only the *Almand* and *Courante*, **C3** has the *Almand*, *Courante* and *Minuet*.

Another version of the *Minuet*: for string orchestra, in incidental music for *The Double Dealer*, Z. 592/3.

In **C2** and **C3** the movements appear in various suites whose other movements differ, and none of which are by Purcell.

The ornaments in **C2** and **C3**, which differ from each other, and from those in **P1**, have been ignored.


### *Almand*

In **C2** the groups of dotted rhythm  are written for the most part as equal semiquavers, while groups with the rhythm  $\text{♩} \text{♩}$  are written as such consistently.

Bar 2, upper stave, last 3 notes in **P1** written a second higher, altered based on **C2** and **C3**.

Bar 12, lower stave, middle voice, 1st note  $f^1$  in **C2** and **C3**.

### *Courante*

Bar 8, lower stave **C2** and **C3**: 

Bar 27, lower stave, middle voice, 1st beat: dotted rhythm taken from **C2** and **C3** (**P1** has 2 quavers).

Bar 27, upper stave, 1st tie taken from **C2**.

Bar 28, upper stave, lower voice, 3rd note; note  $f^2$  in **P1**, corrected based on the two Babel MSS (**C2** and **C3**).

### *Minuet*

Bars 1-2, lower stave tie editorial.

Bar 13, bass, last note  $a$  instead of  $f$  in **C3**, and also in orchestral version.

Bar 15, upper stave, slur from **C3**.

Herausgegeben von  
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