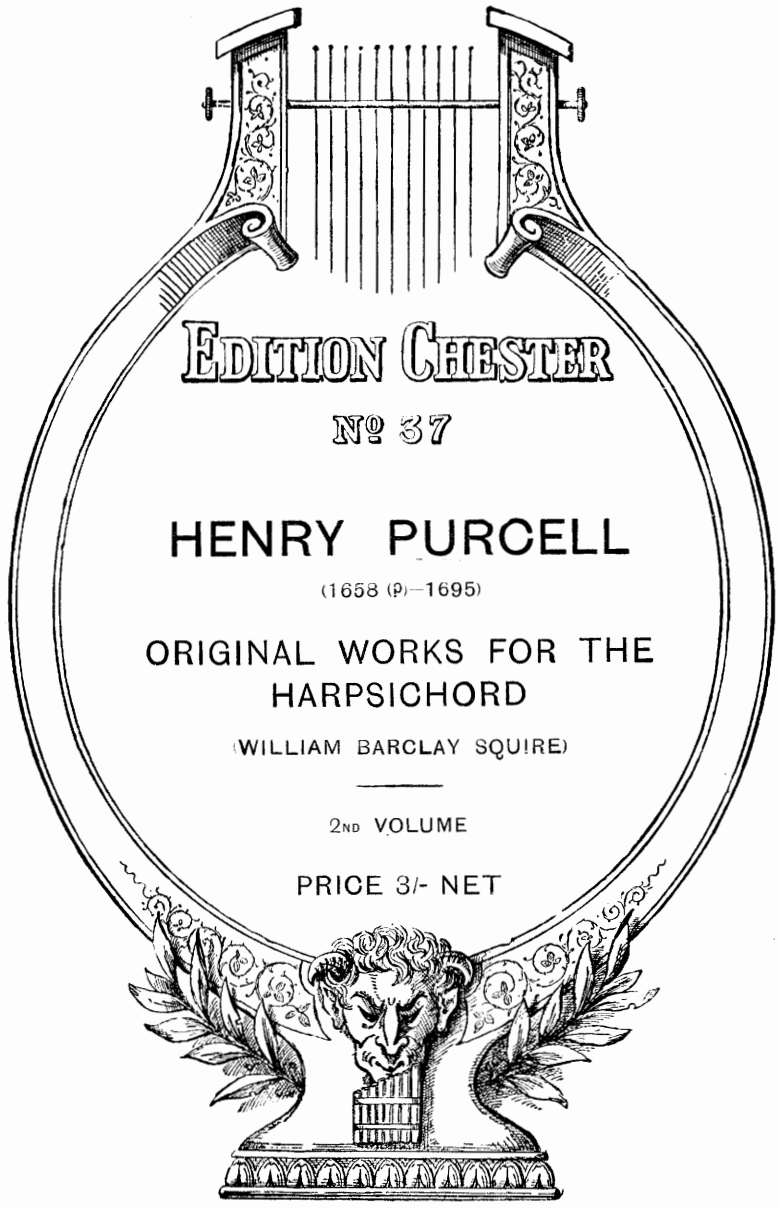

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Nº 37

HENRY PURCELL

(1658 (?)—1695)

ORIGINAL WORKS FOR THE HARPSICHORD

(WILLIAM BARCLAY SQUIRE)

2ND VOLUME

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Lessons and Pieces for the Harpsichord

BY

HENRY PURCELL

(1658 (?)—1695)

Edited by

WILLIAM BARCLAY SQUIRE

In 4 Volumes.

Suites
Etudes et Pieces pour le Clavecin

PAR

HENRY PURCELL

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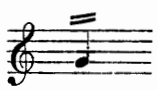
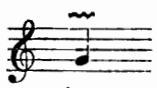
PREFACE.

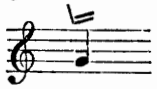
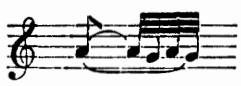
DURING the last fifty years several collections of Purcell's Harpsichord Music have appeared. Some of these contain compositions which are now known to have been ascribed to him wrongly, while from time to time various new pieces have come to light. It is believed that the following pages contain all the original compositions that at present can be attributed to him with any degree of certainty. Arrangements (though many are probably from his pen) have been excluded, with the exception of the "New Ground," from "Musick's Handmaid"—a transcription of the air, "Here the Deities approve," from the 1683 St. Cecilia Ode. This has been retained, as the harpsichord version appeared during Purcell's lifetime, though without the name of the composer.

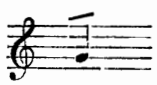
Tempi and marks of expression have been added; but as they are not to be found in the originals, they may be varied according to the taste of the performer. It should be noted that in Purcell's time the *tempo* was supposed to be regulated by the time-signature. But, possibly owing to careless editing, the earliest editions (such as that of the "Choice Collection of Lessons," in which Purcell's Suites appeared in 1699) do not with any consistency carry out the rules laid down. It appears, however, certain that the *tempi* of the various dance-movements of the Suites (*e.g.*, the Corants) differed considerably in England from those in use in France. With regard to the Graces, so important a feature in Harpsichord Music, the original signs have been retained. Their meaning will be easily understood by studying the following rules, which were prefixed to the "Choice Collection of Lessons" (1699) and other similar collections:—

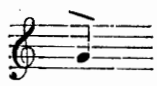
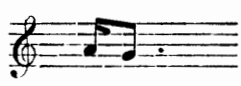
RULES FOR GRACES.

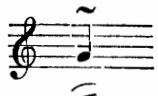
"A *shake* is marked thus:  explained thus:

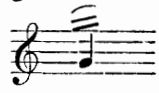
A *beat* is marked thus:  explained thus:

A *plain note and shake* thus:  explained thus: 

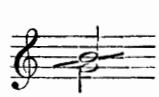
A *fore fall* marked thus:  explained thus:

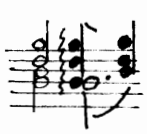
A *back fall* marked thus:  explained thus: 

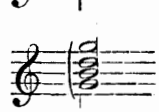
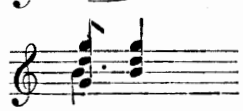
A mark for the *turn* thus:  explained thus:

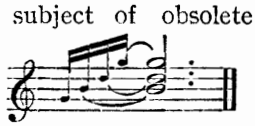
The mark for the *shake turned* thus:  explained thus:

Observe that you always *shake* from the note above, and *beat* from the note or half-note below, according to the key you play in" [*i.e.*, graces are diatonic and shakes generally begin with the upper accessory]; "and for the *plain note and shake*" [*i.e.*, appoggiatura and shake], "if it be a note without a point" [*i.e.*, undotted], "you are to hold half the quantity of it plain, and that upon the note above that which is marked and shake the other half, but if it be a note with a point to it" [*i.e.*, a dotted note], "you are to hold all the note plain and shake only the point" [*i.e.*, the appoggiatura takes about half the value of the main note; if the main note is dotted, two-thirds].

"A *slur* is marked thus:  explained thus:



The mark for the *battery* thus:  explained thus:  "

In Dannreuther's "Musical Ornamentation" (to which the student may be referred who wishes to pursue further the interesting subject of obsolete graces) it is shown that the *battery* in modern notation, would be written thus: 

PREFACE.

Au cours de ces cinquante dernières années, on a vu paraître plusieurs recueils de pièces pour clavecin d'Henry Purcell. Certains d'entre eux contiennent des compositions que l'on a su, depuis lors, avoir été attribuées par erreur, à cet auteur ; cependant que d'autres œuvres authentiques se trouvaient remises au jour, de temps à autre.

Tout porte à croire que les pages suivantes contiennent toutes les compositions originales qui peuvent être aujourd'hui attribuées à Purcell, avec quelque assurance.

On a cru devoir en exclure les arrangements, bien que certains d'entre eux soient très vraisemblablement de sa plume. Toutefois l'on a conservé le " New Ground," tiré du recueil " Musick's Handmaid," transcription de l'air " Here the deities approve," extrait de l'Ode à Sainte Cecile (1683), parce que la version pour clavecin en fut publiée durant la vie même de Purcell, bien qu'elle ne portat point son nom.

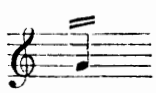
Les indications de " tempo " et de nuances ont été ajoutées, mais comme on n'en peut point trouver dans les originaux, on ne verra pas d'inconvénient à ce qu'elles soient modifiées selon le goût propre des exécutants.

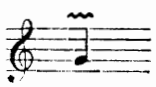
On croit devoir faire remarquer qu'à l'époque de Purcell le " tempo " était supposé réglé par le " temps " mais, probablement, par suite du manque de soin, les éditions anciennes, telles que la " Choice Collection of Lessons " dans laquelle parurent les " Suites " de Purcell en 1699, ne tiennent pas très régulièrement compte des règles énoncées.

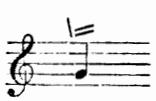
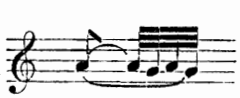
Il semble toutefois certain que le " tempo " des divers mouvements de danses des " suites " (des " Courantes " par exemple) différait considérablement en Angleterre de ce qu'il était en France.

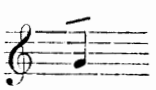
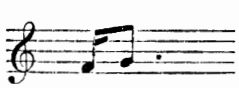
En ce qui touche les ornements, élément si important de la musique de clavecin, on en a conservé les signes originaux. Il est facile d'en saisir le sens pour peu qu'on examine les règles ci-dessous dont on a fait l'emprunt à la " Choice Collection of Lessons " (1699) et aux autres recueils semblables.

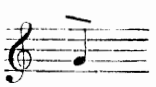
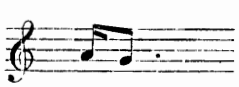
RÈGLES POUR LES ORNEMENTS.

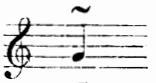
Un " *tremblement* ou *trille* " est indiqué ainsi :  et s'exécute ainsi:

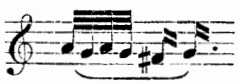
Le " *beat* " (ornement composé de l'appogiature et du pincé, et que l'on peut appeler le " *pincé appuyé* " est indiqué ainsi :  et s'exécute ainsi:

Le *trille appuyé* ou, comme disaient les clavecinistes, (d'Anglebert) le " *tremblement appuyé* " est un ornement composé de l'appogiature et du trille, et qui, exprimé ainsi :  s'exécute ainsi: 

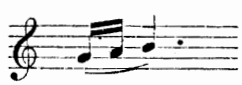
L'appogiature inférieure indiquée ainsi :  s'exécute ainsi: 

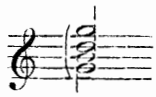
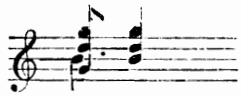
L'appogiature supérieure s'indique ainsi :  et s'exécute ainsi: 

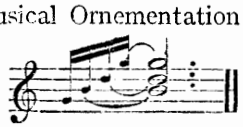
Le *doublé* (qu'on nomme encore *grupetto* ou *cadence*) est indiqué ainsi :  et s'exécute ainsi:

Le " *tremblement avec cadence* " est indiqué ainsi : et s'exécute ainsi: 

Qu'on veuille bien toutefois remarquer qu'il faut toujours commencer le " *tremblement* " (ou *trille*) par la *note supérieure* et le " *beat* " par la *note inférieure*, un ton ou un demi-ton au-dessous, selon la tonalité dans laquelle on joue. Pour ce qui regarde le " *tremblement appuyé* " s'il ne s'agit pas d'une note pointée, on doit la tenir la moitié du temps qui lui est attribué, en commençant par la note *au-dessus* de celle qui est marquée, et exécuter le tremblement ou trille pendant *l'autre moitié* du temps ; mais s'il s'agit d'une note pointée, il faut donner à cette note sa valeur réelle et accorder au " tremblement " *la durée du point.*

Le " *coulé* " ou " *port de voix* " est indiqué ainsi : et s'exécute ainsi: 

Le signe de *l'arpègement* est le suivant:  et s'exécute ainsi: 

Dans le " Musical Ornementation " de Dannreuther, on peut voir que *l'arpègement*, en notation moderne, serait écrit ainsi : 

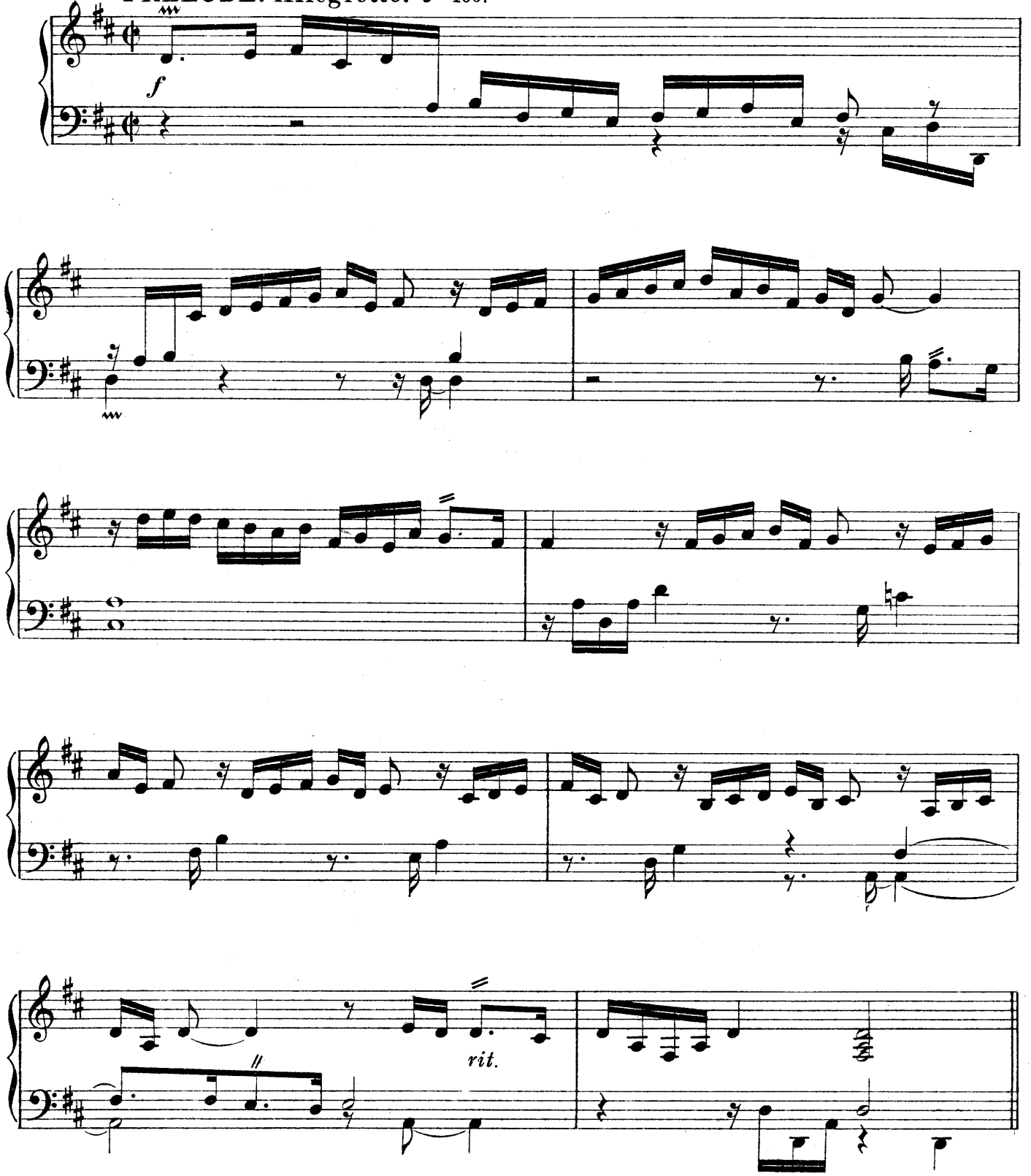
HENRY PURCELL.

ORIGINAL WORKS FOR HARPSICHORD.

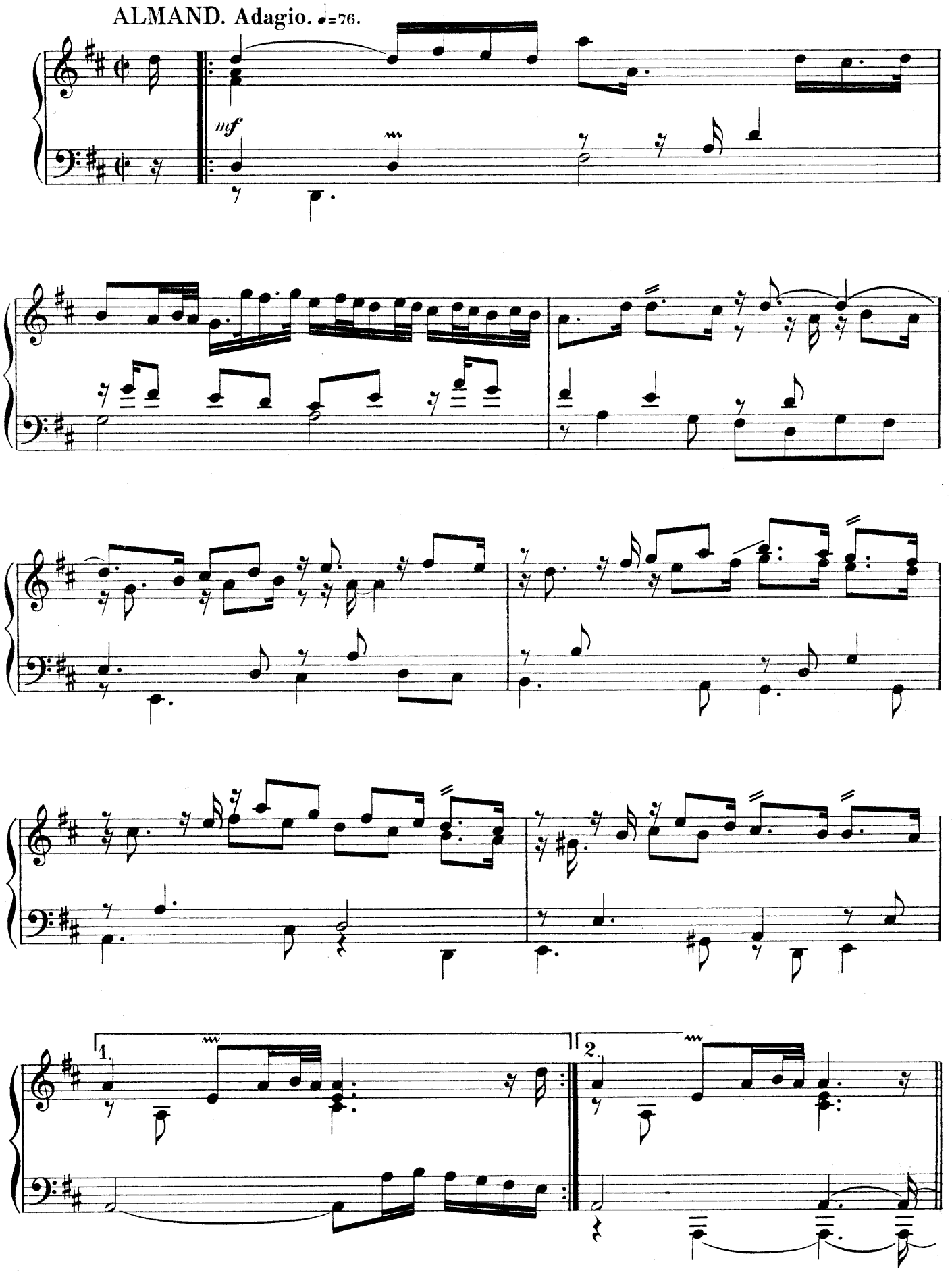
Vol. II.

SUITE VI.

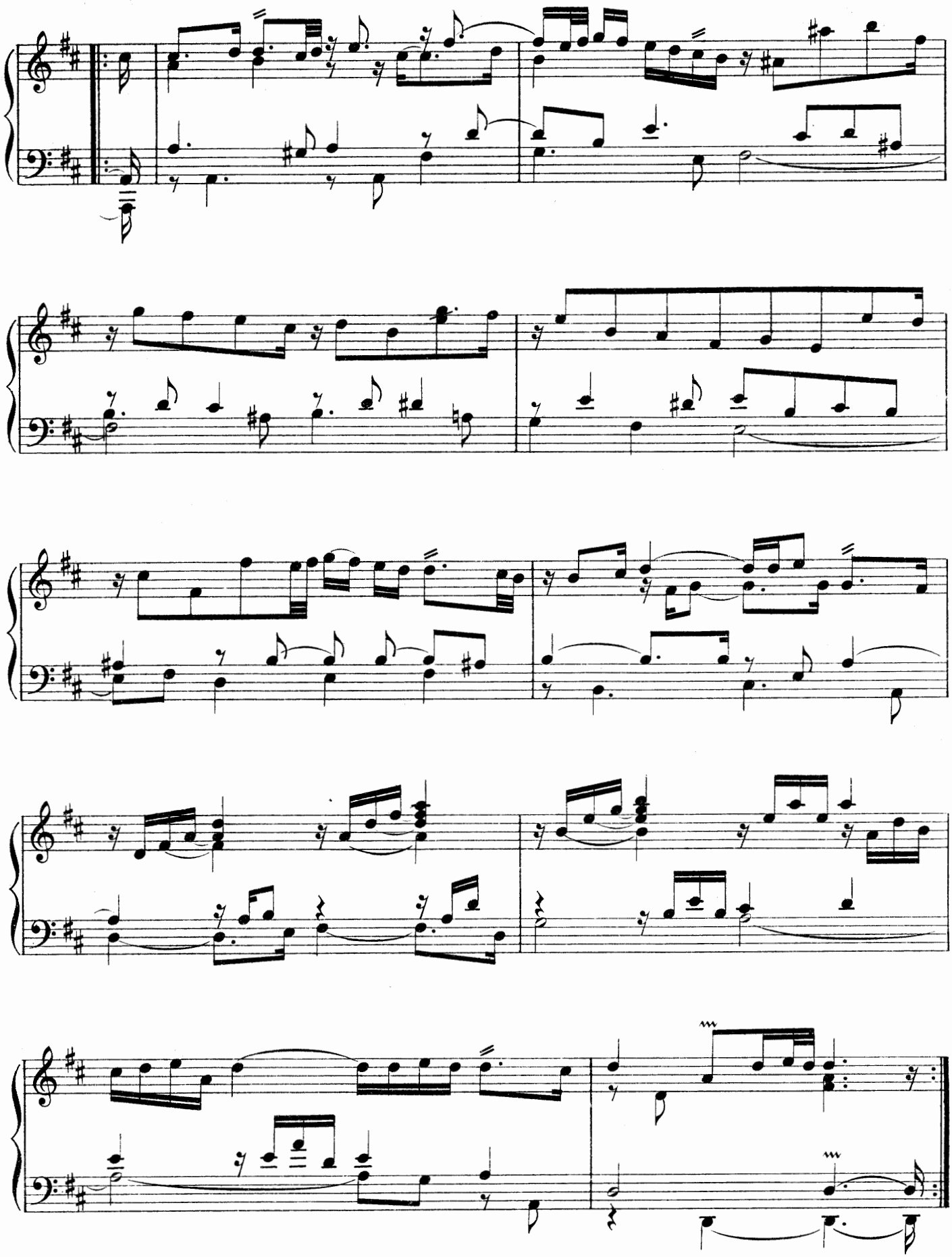
PRELUDE. Allegretto. ♩ = 100.



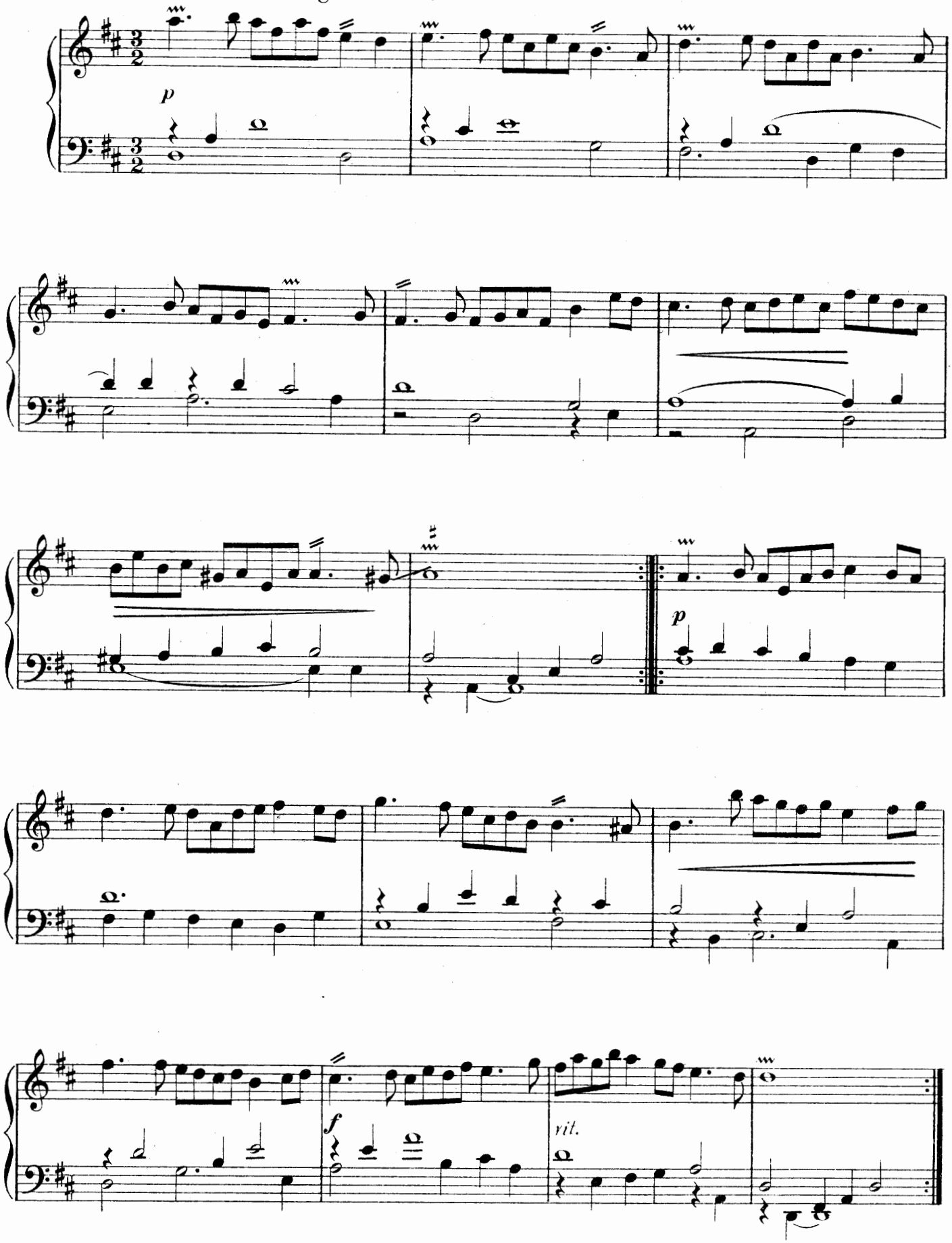
ALMAND. Adagio. ♩=76.



J.W.C. 2018.

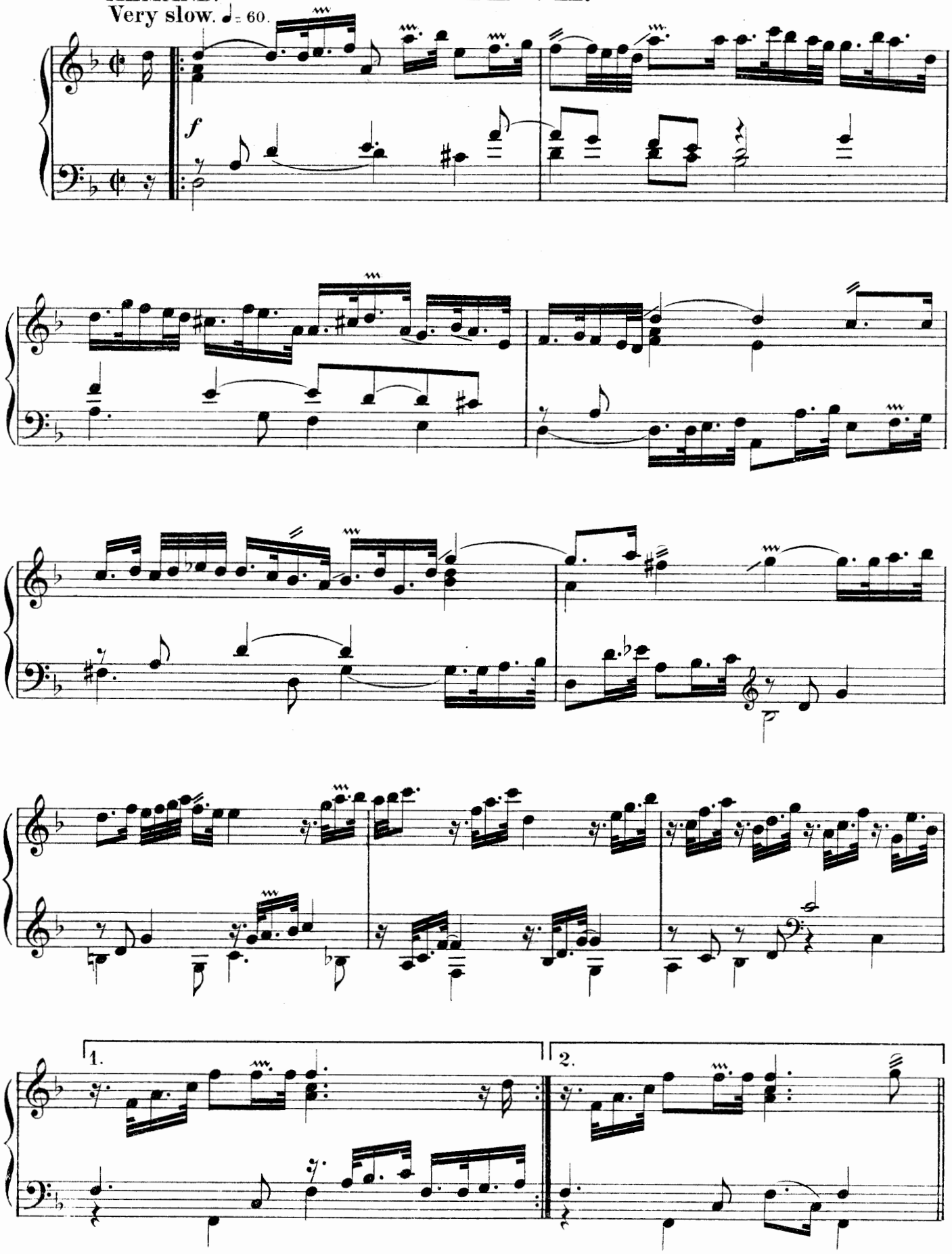


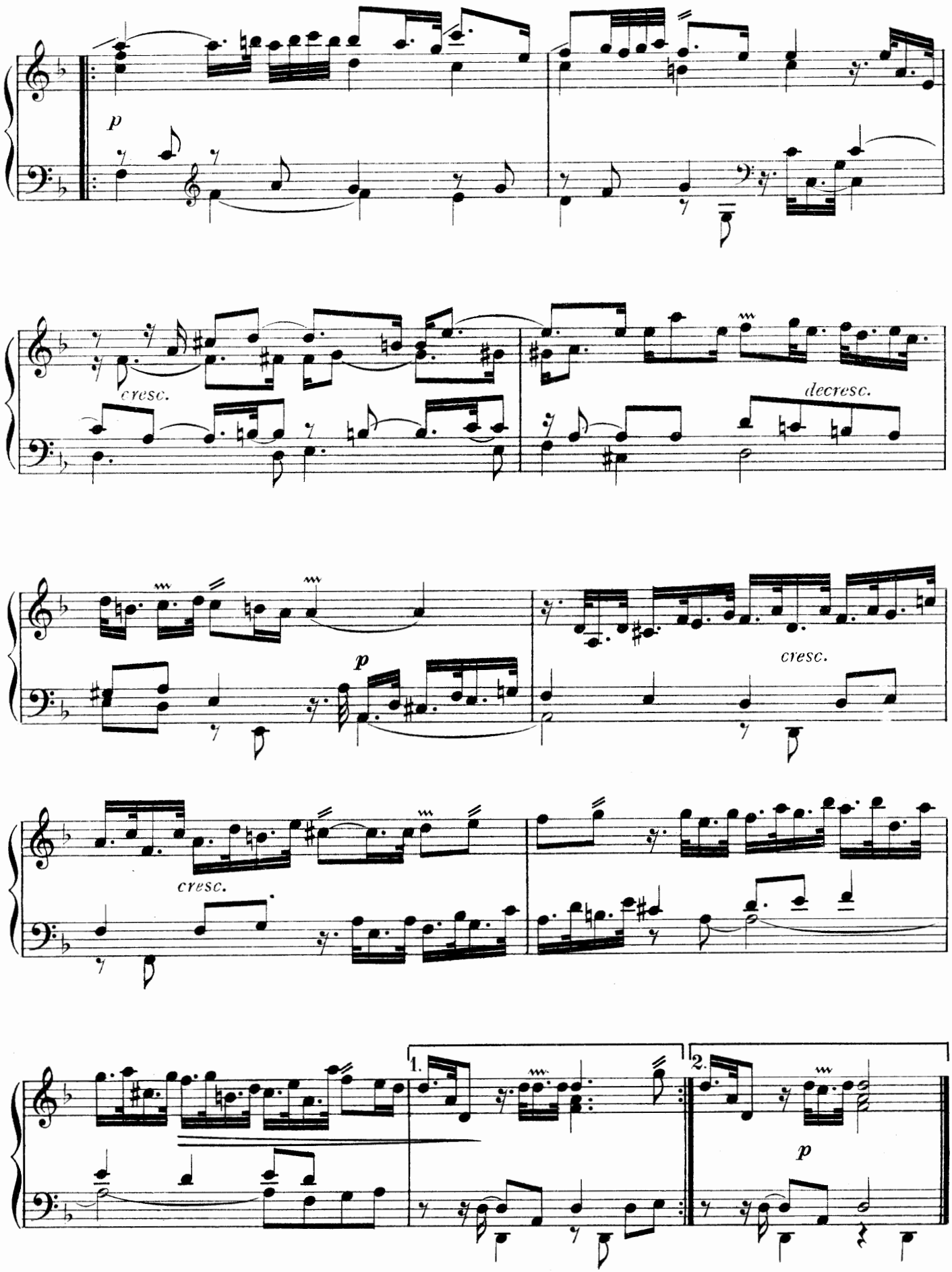
HORNPIPE. Allegretto. 𝅗𝅥=76.

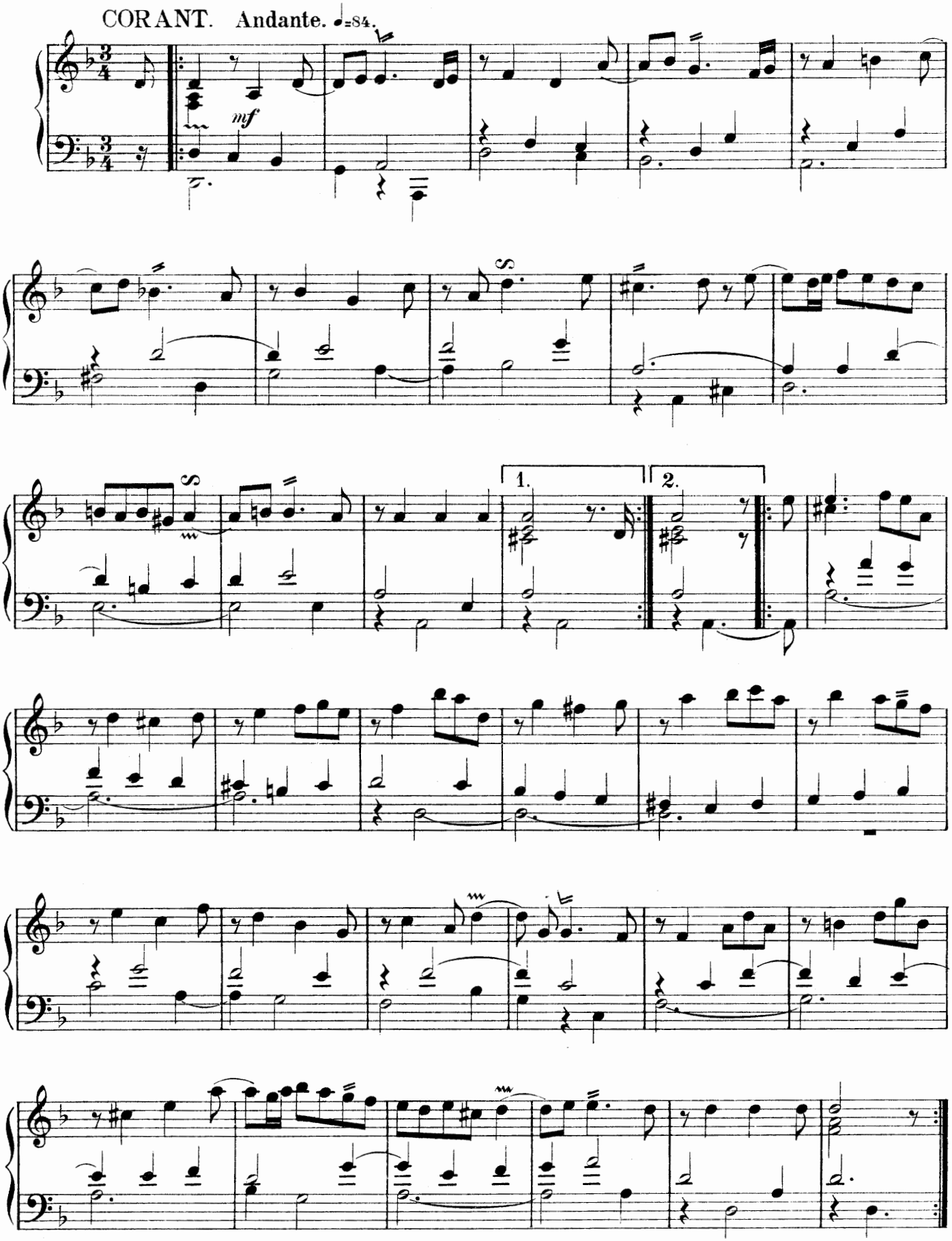


SUITE VII.

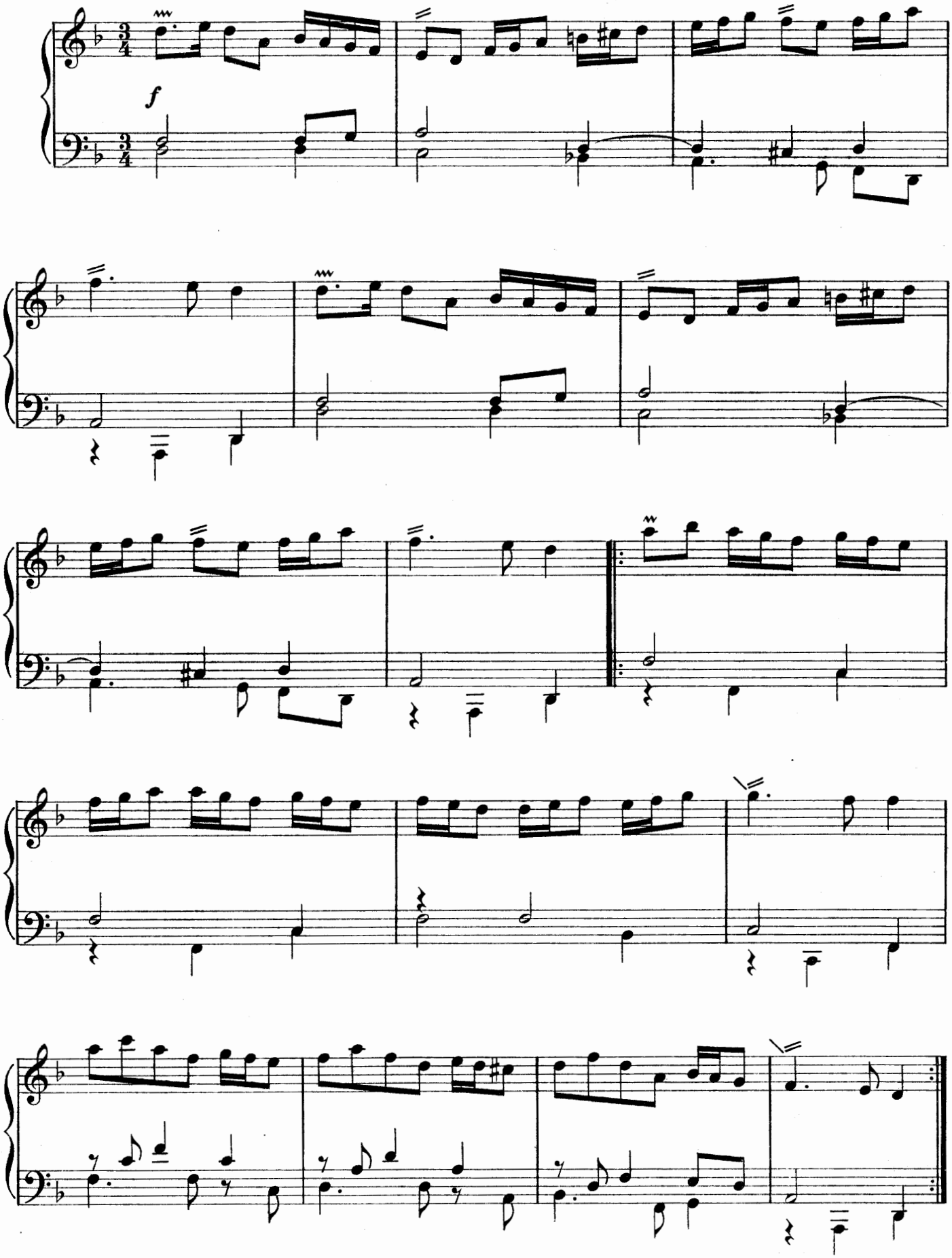
ALMAND.
Very slow. ♩ = 60.




p
cresc.
decresc.
p
cresc.
cresc.
1.
2.
p

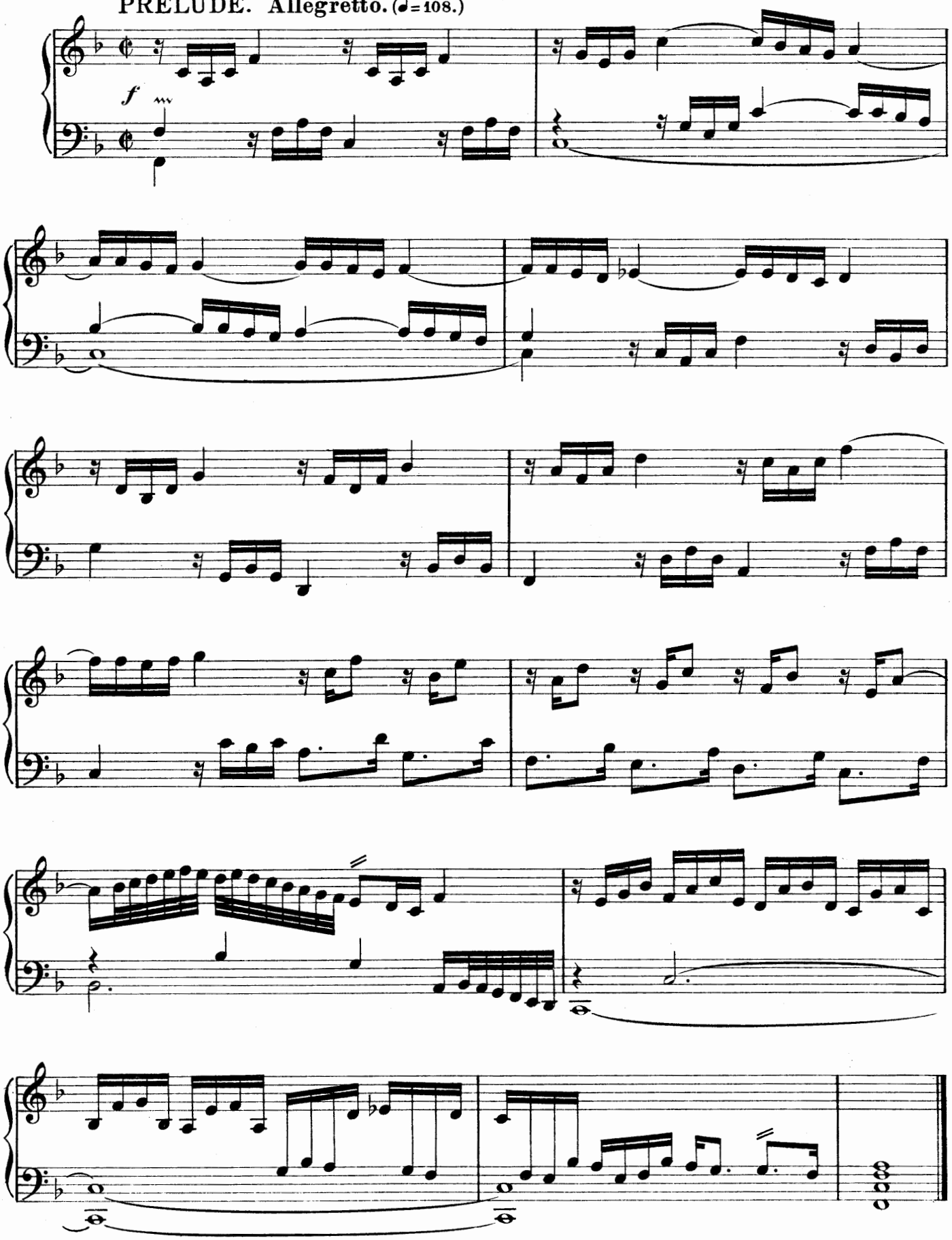

CORANT. Andante. ♩=84.
mf
1.
2.

HORNPIPE. Allegretto. (♩=108.)

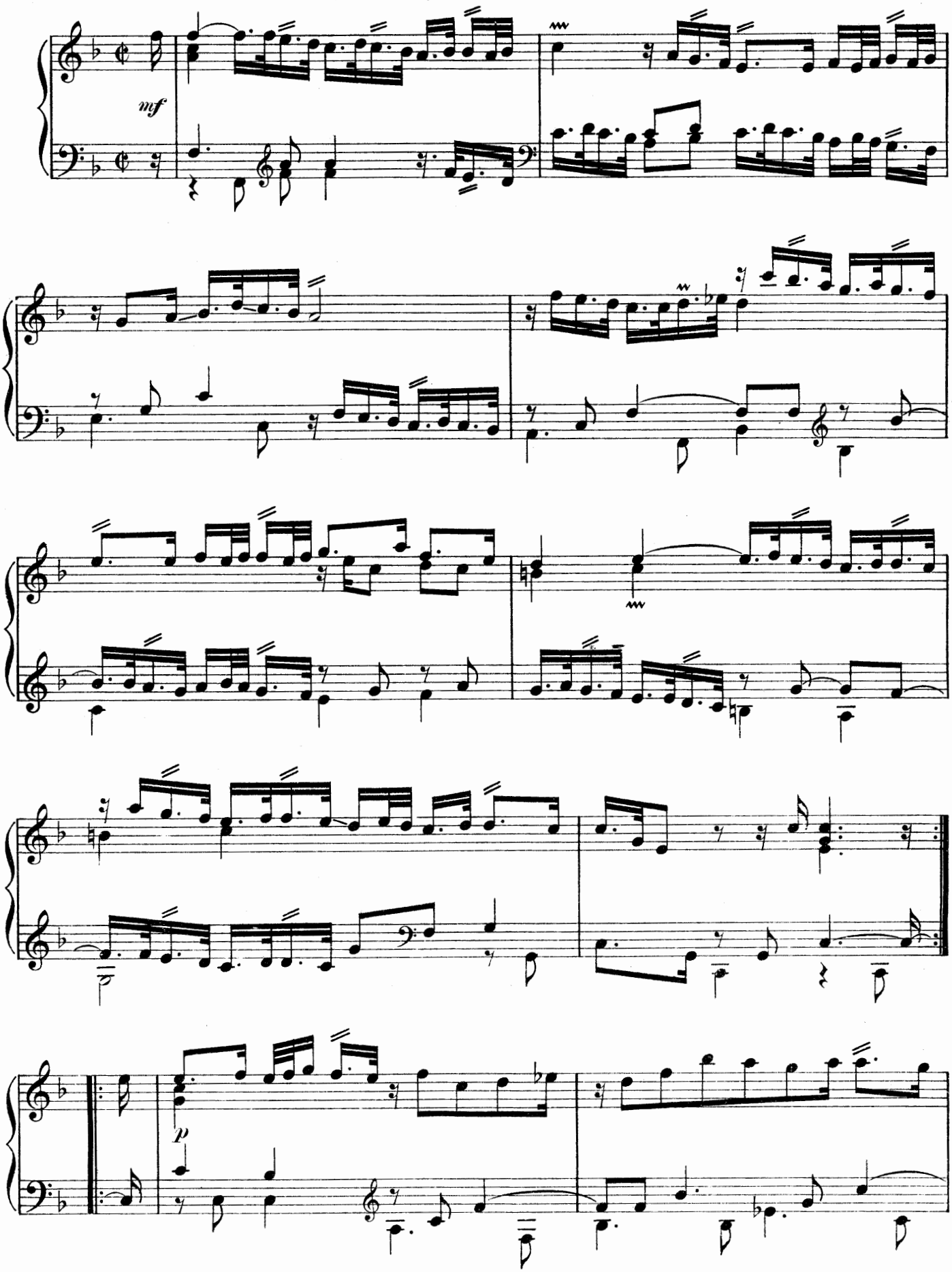


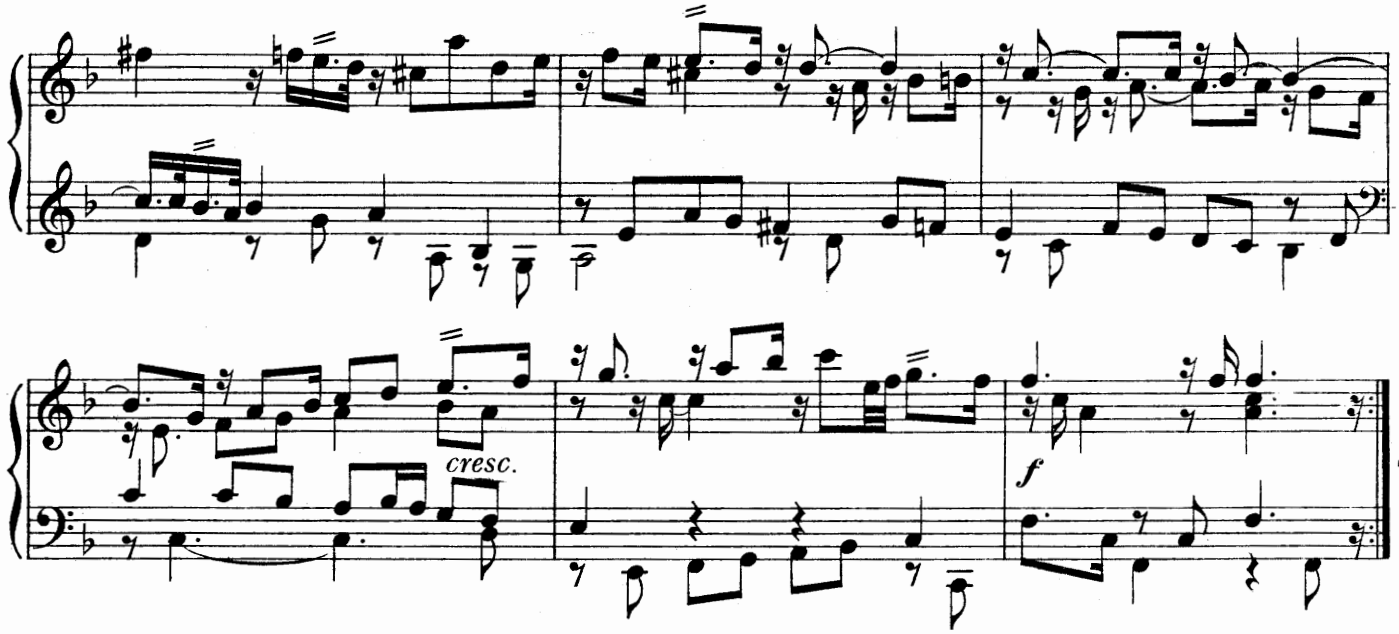
SUITE VIII.

PRELUDE. Allegretto. (♩= 108.)

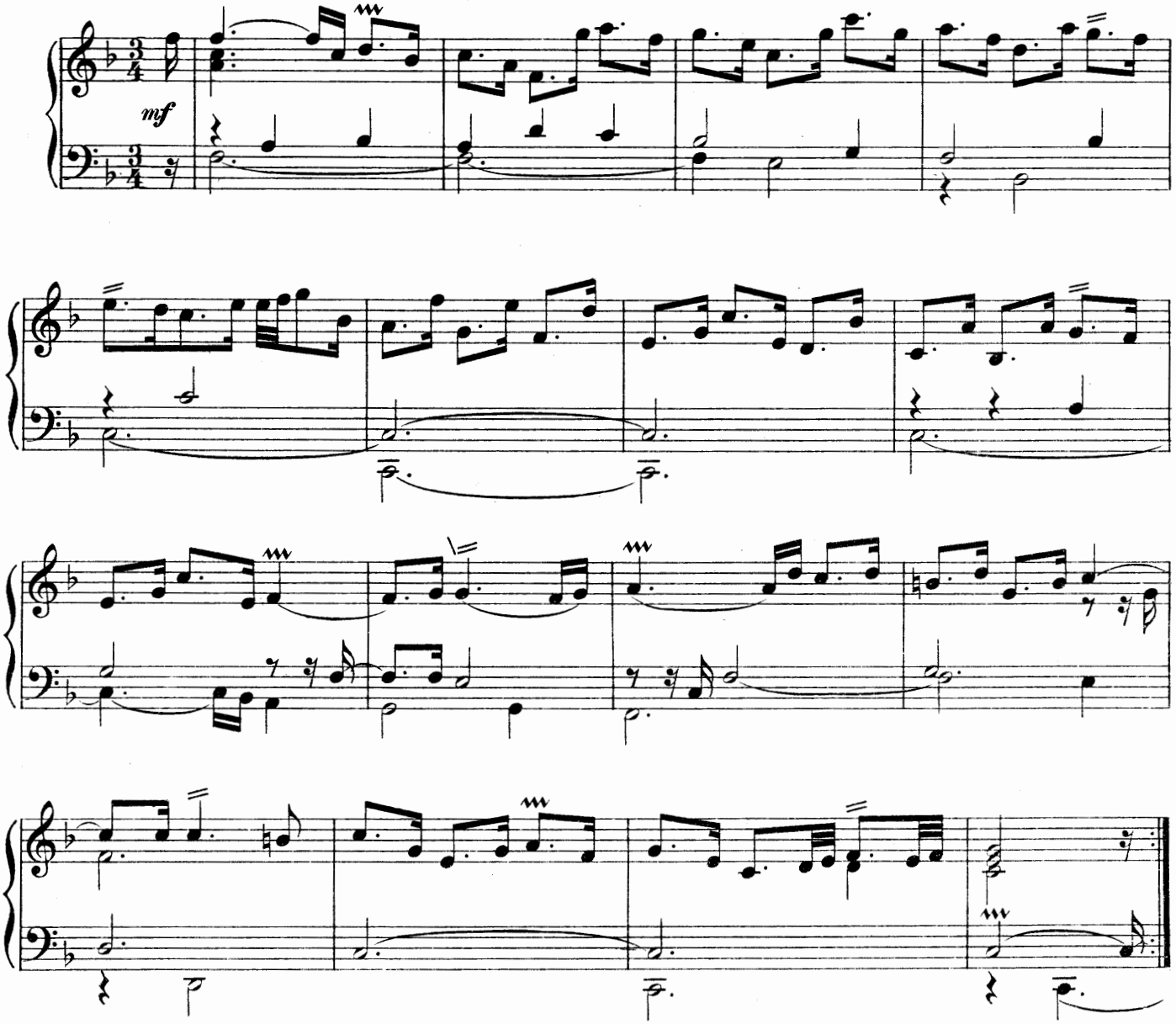


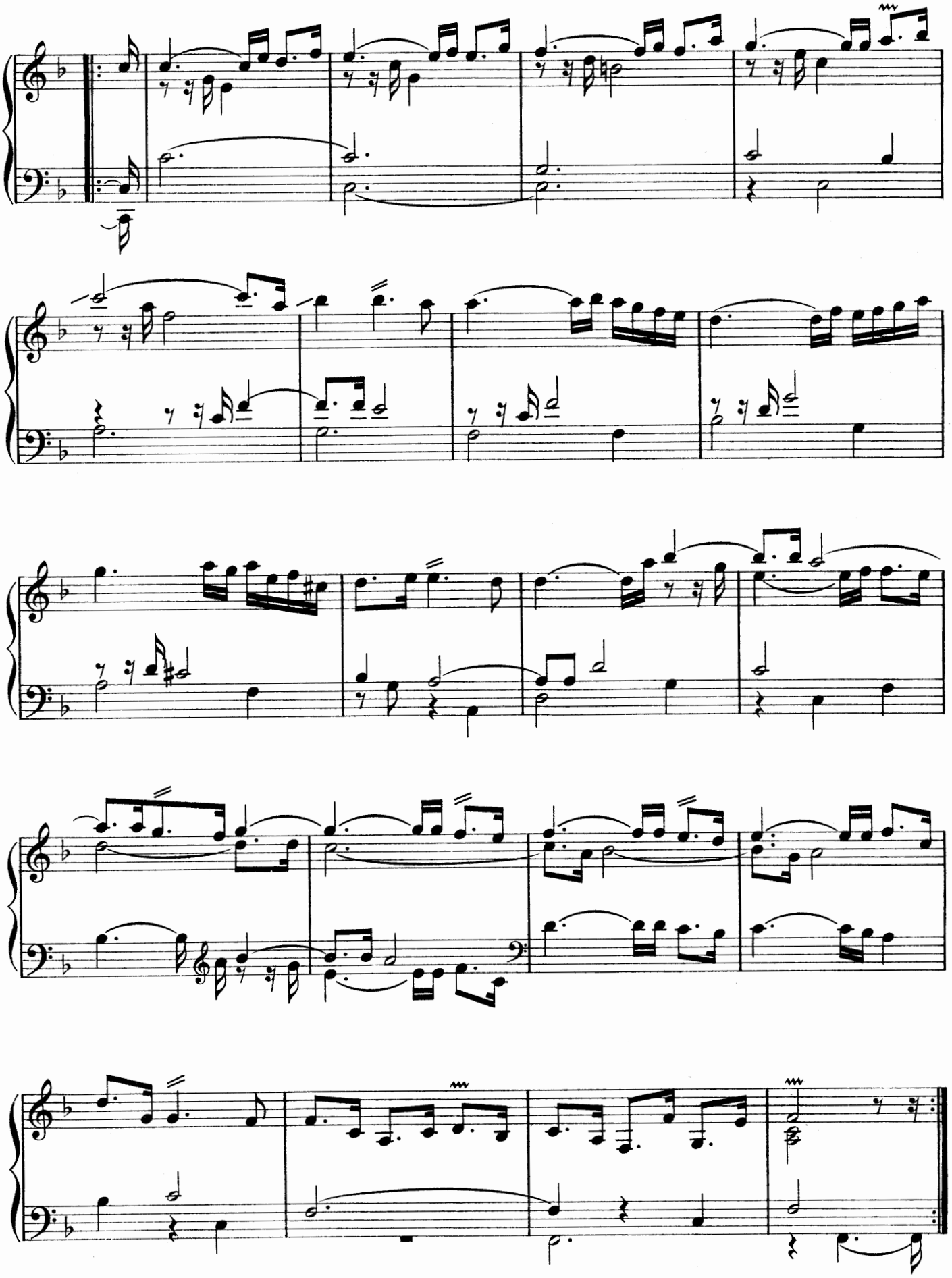
ALMAND. Maestoso. (♩=76.)



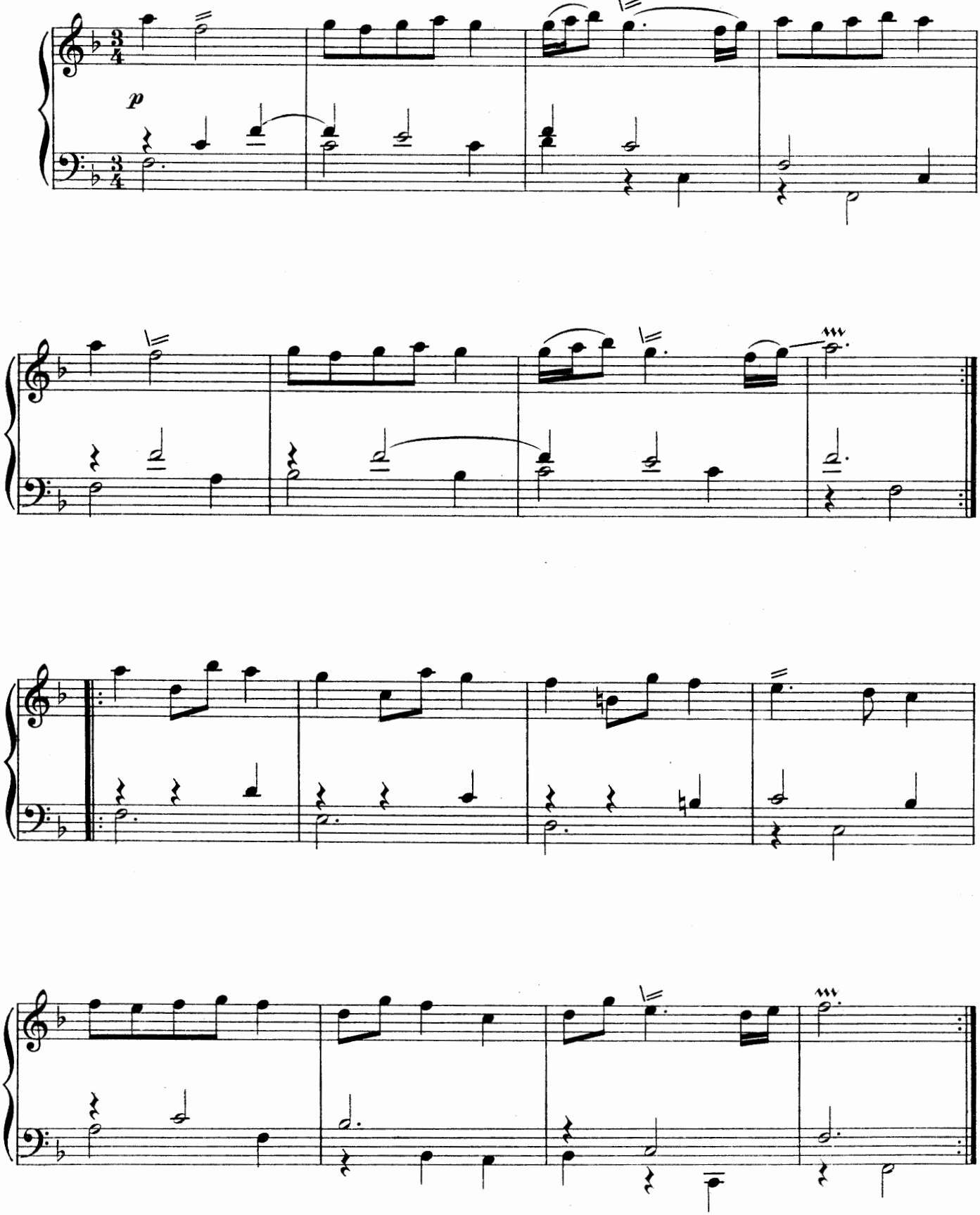


CORANT. **Andante.** (♩= 76)

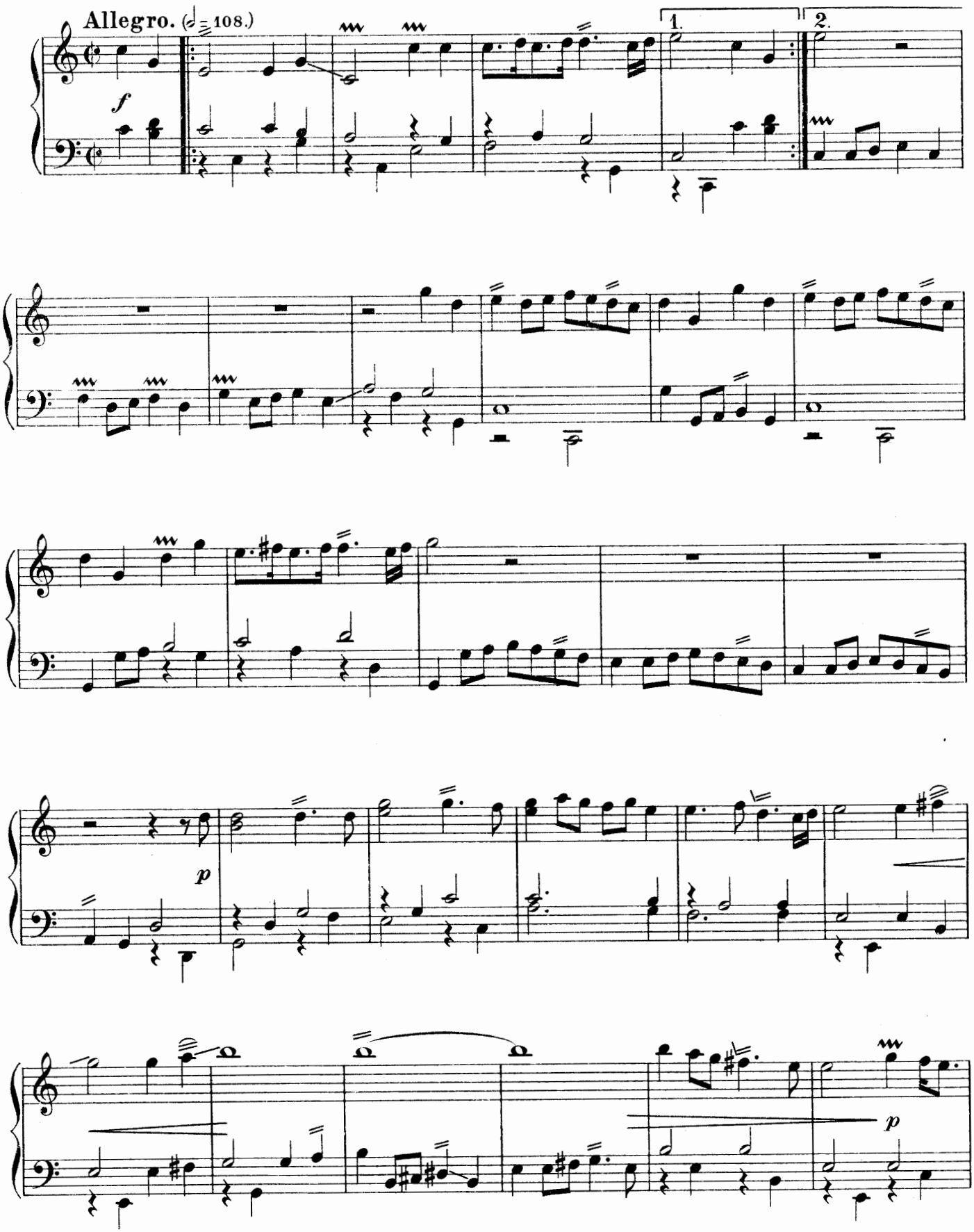


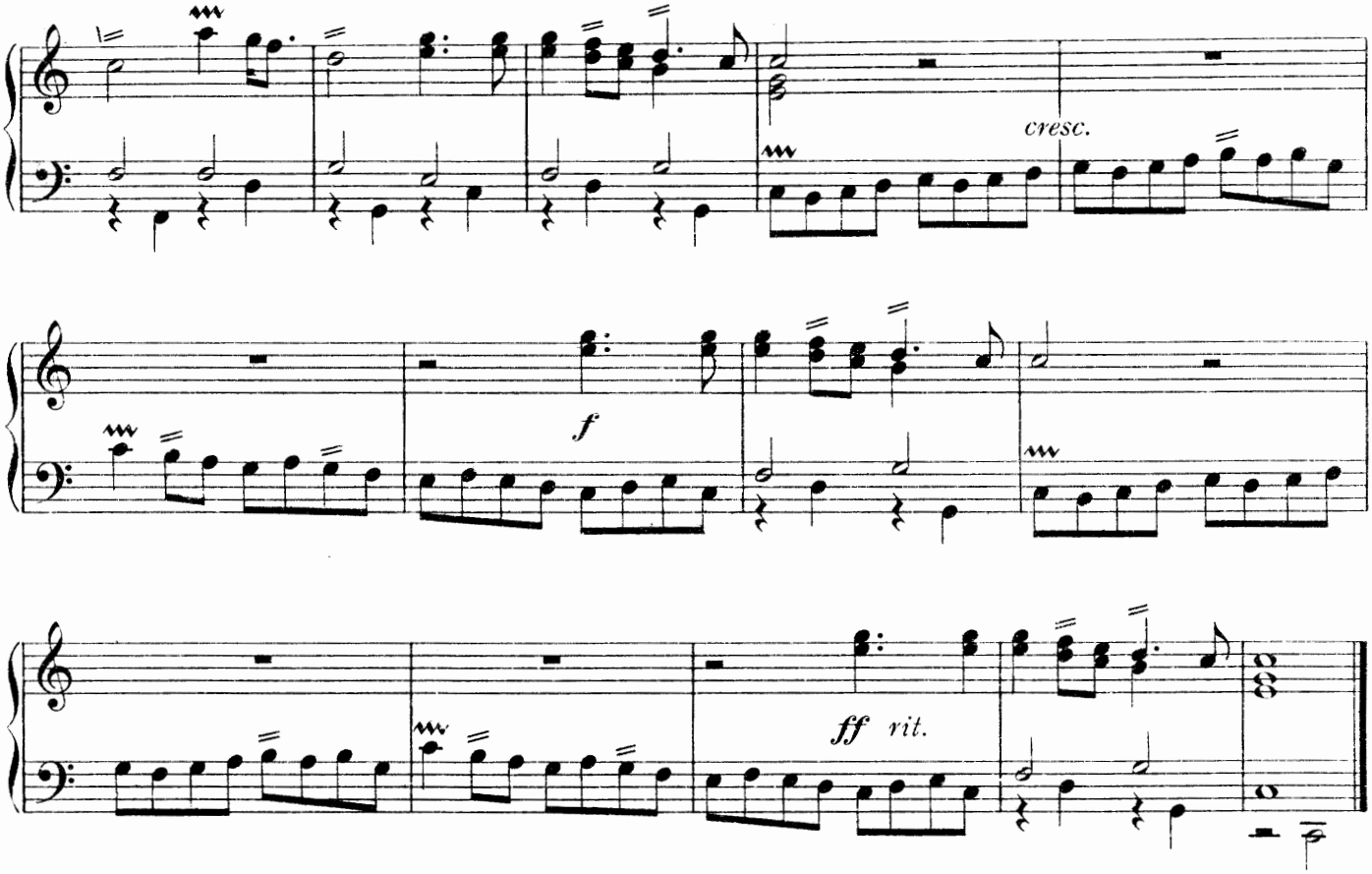


MINUET. **Allegretto.** (♩ = 112)

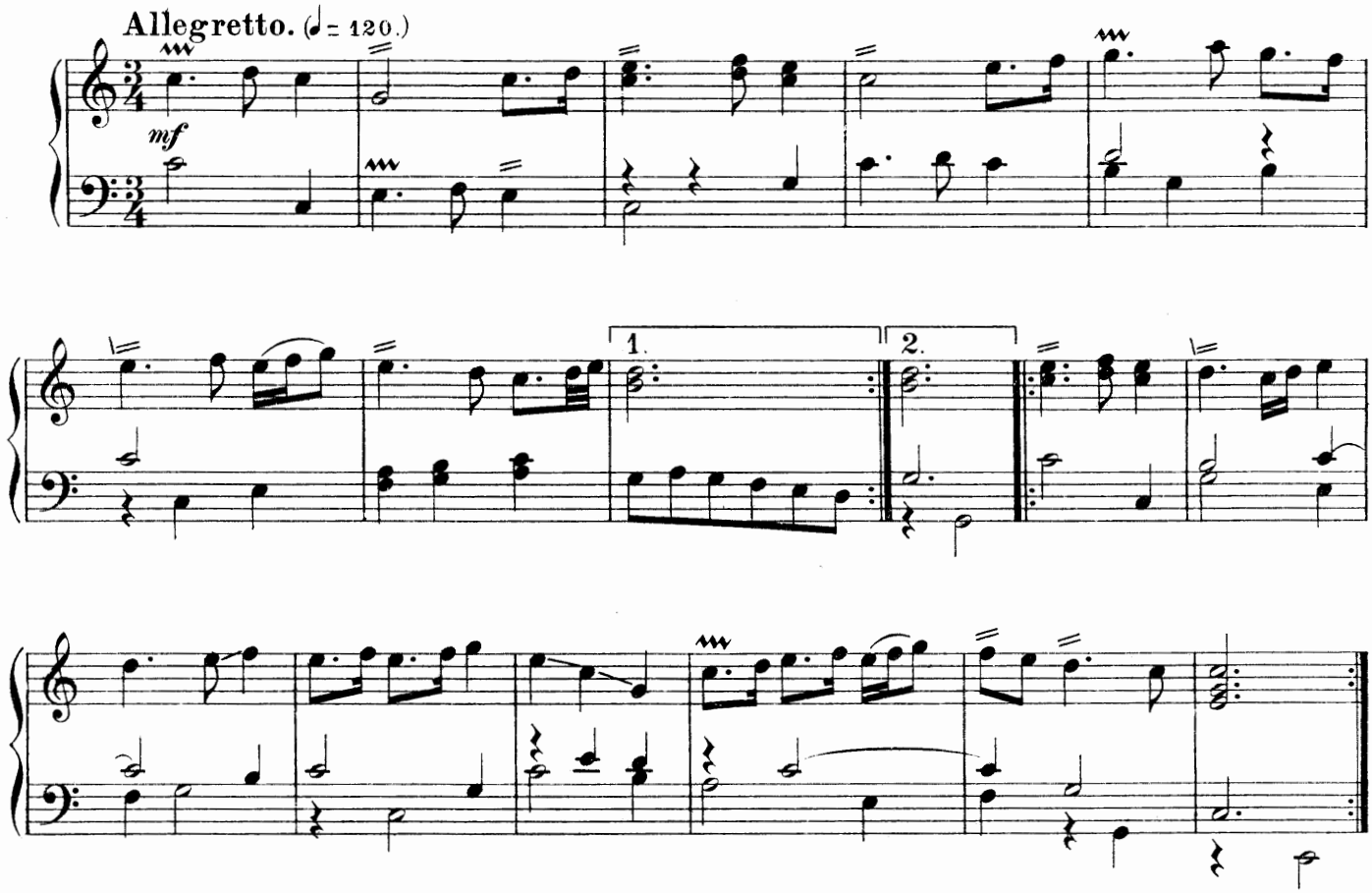


TRUMPET TUNE, called the CEBELL.

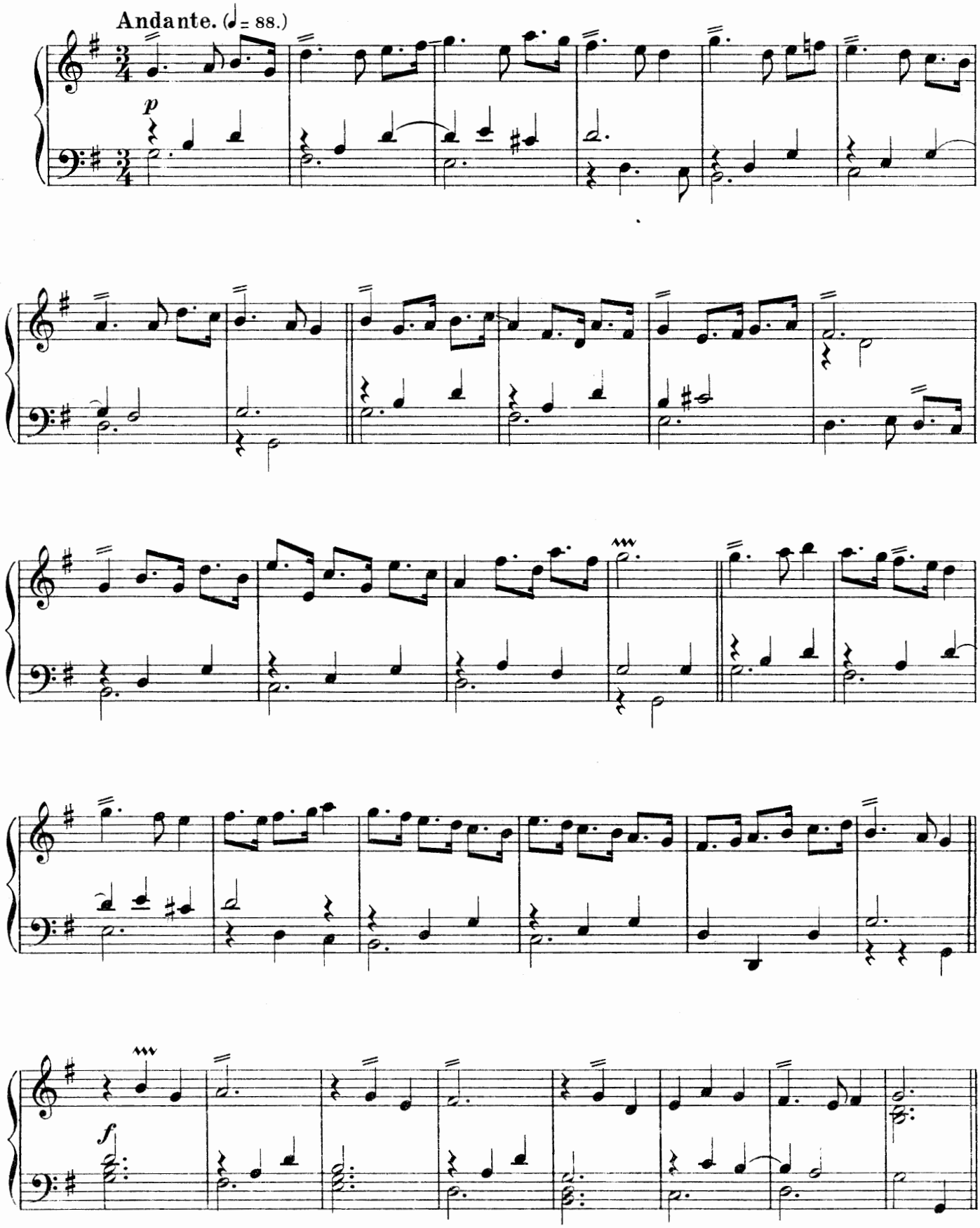


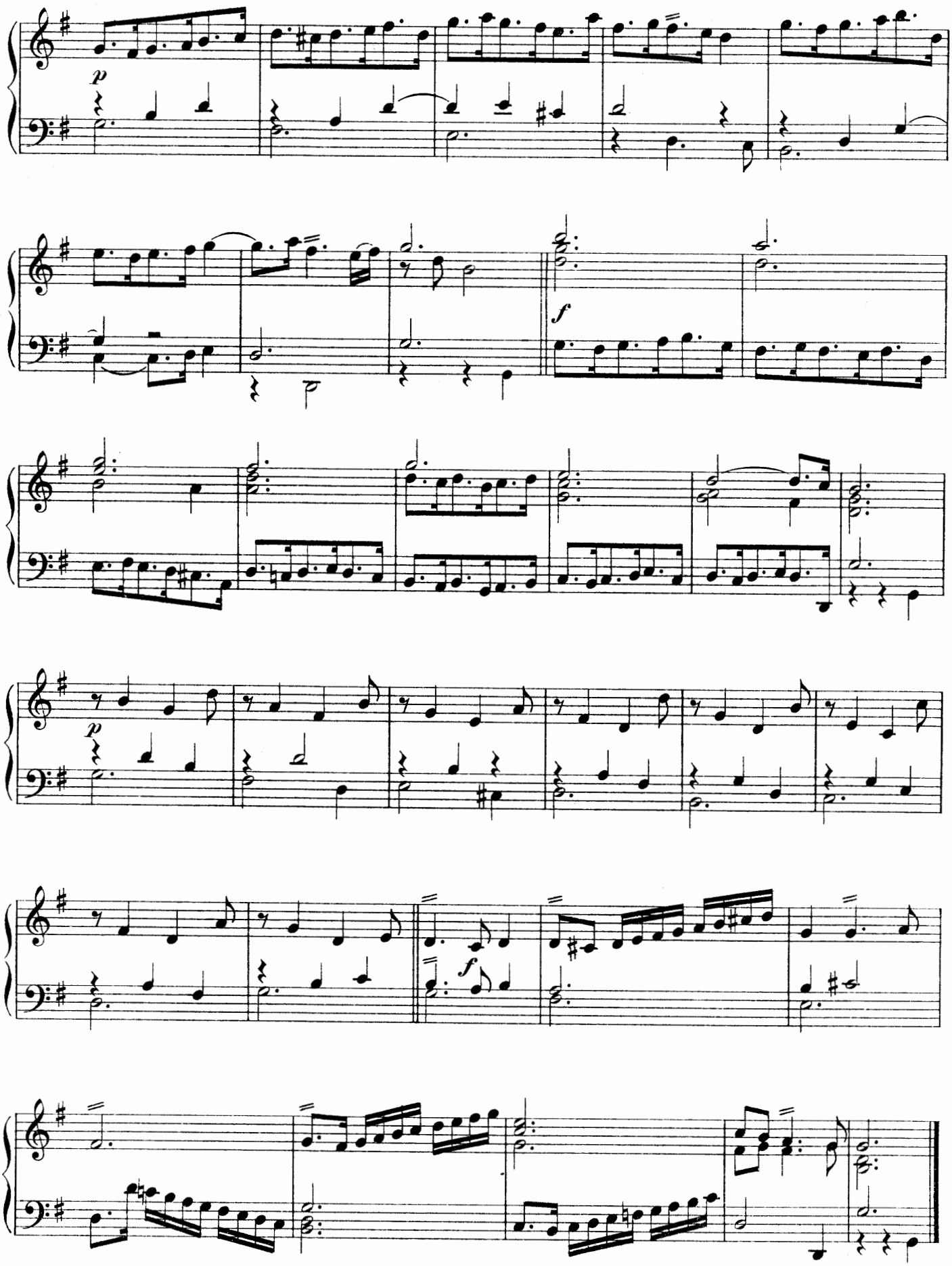


AIR.



A GROUND IN GAMUT.

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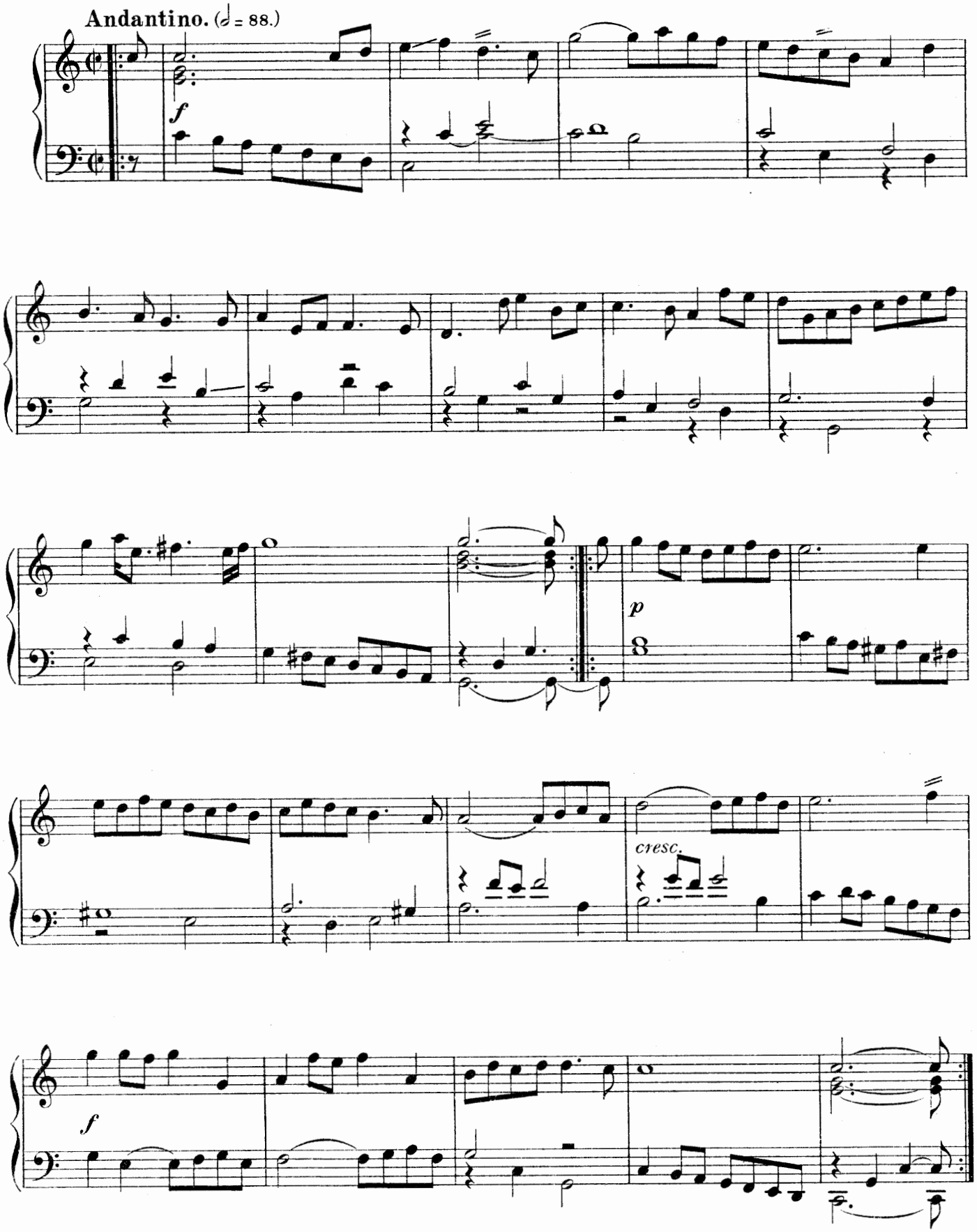
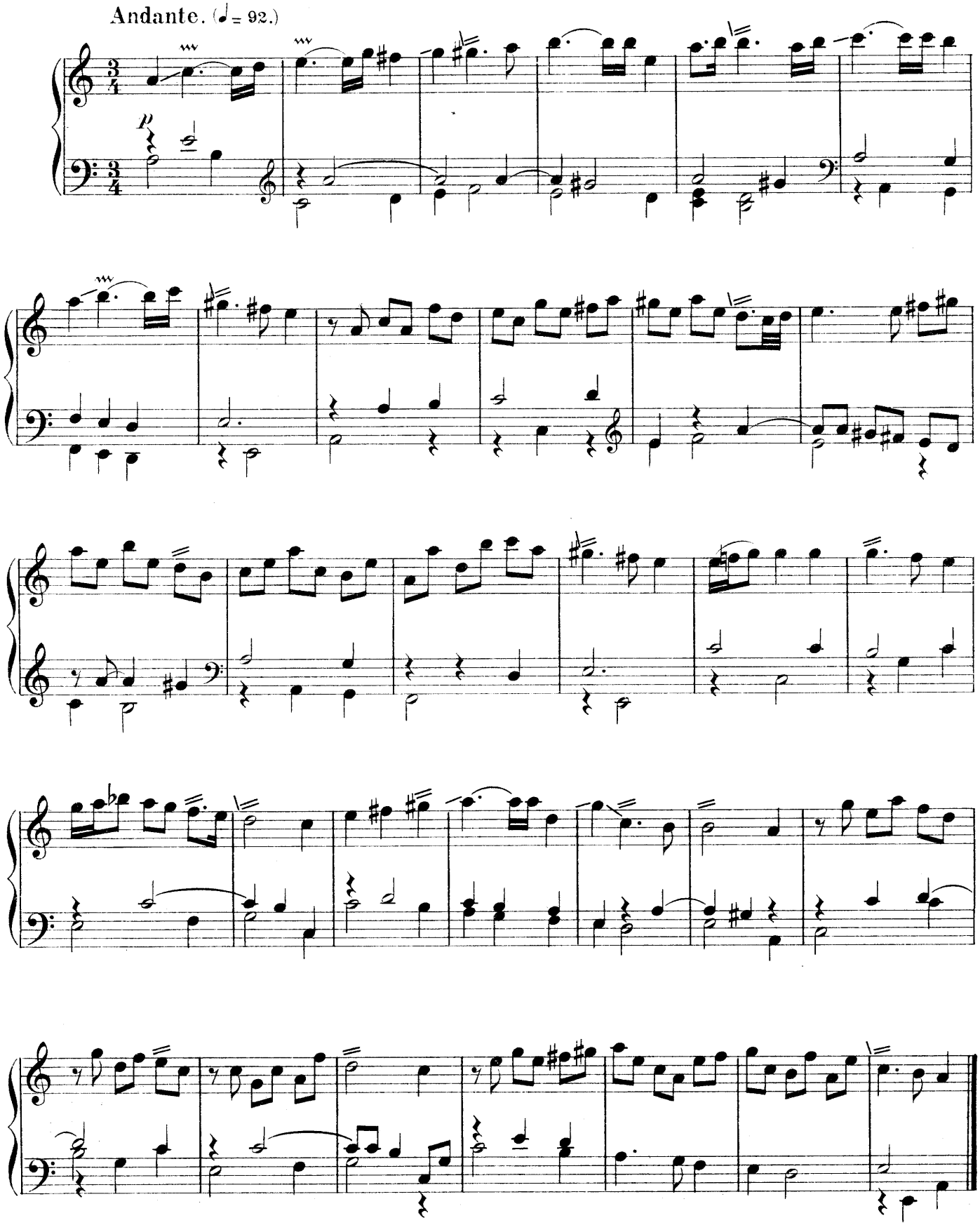
AIR.

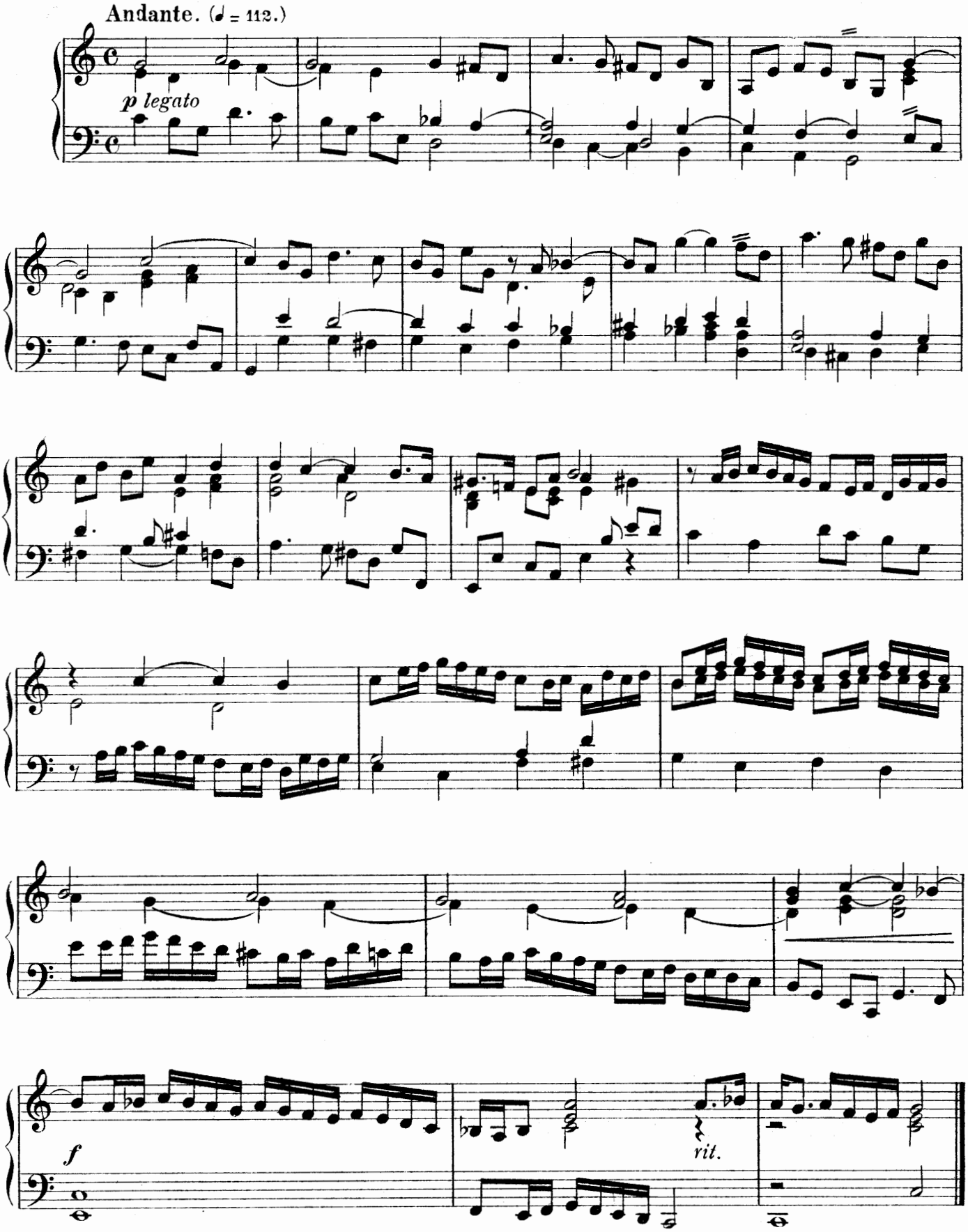


LESSON.

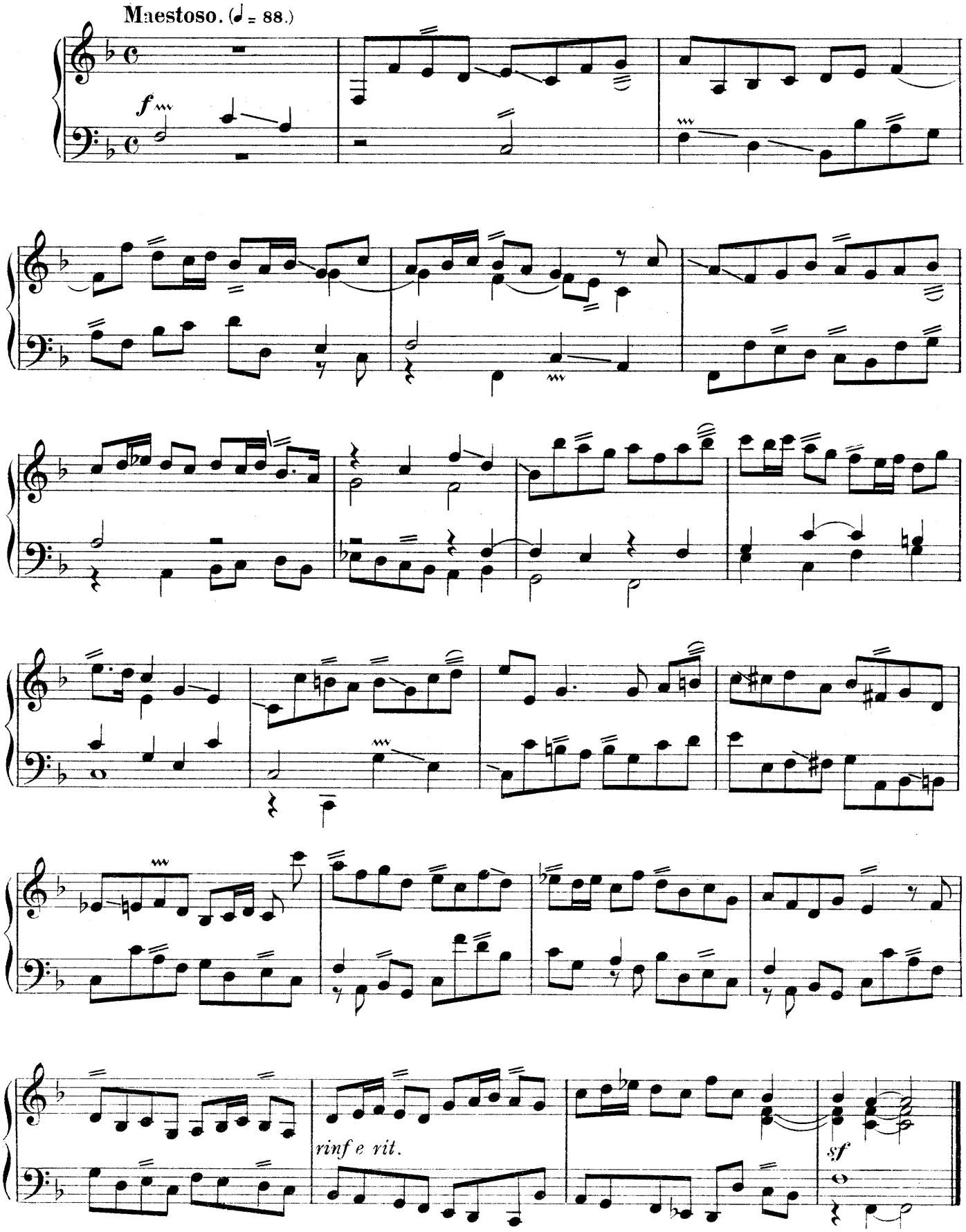
Andante. (♩= 92.)



VOLUNTARY.

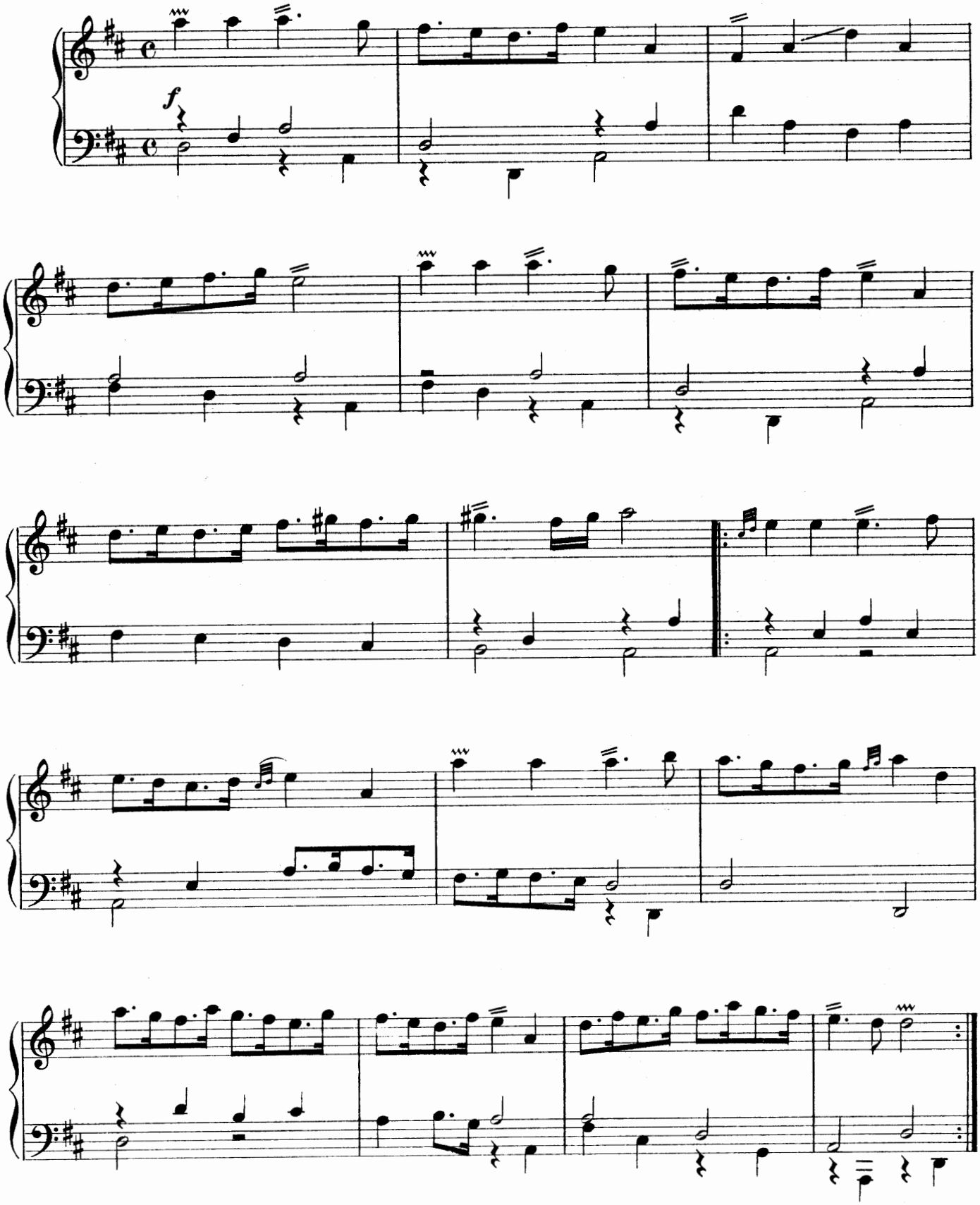
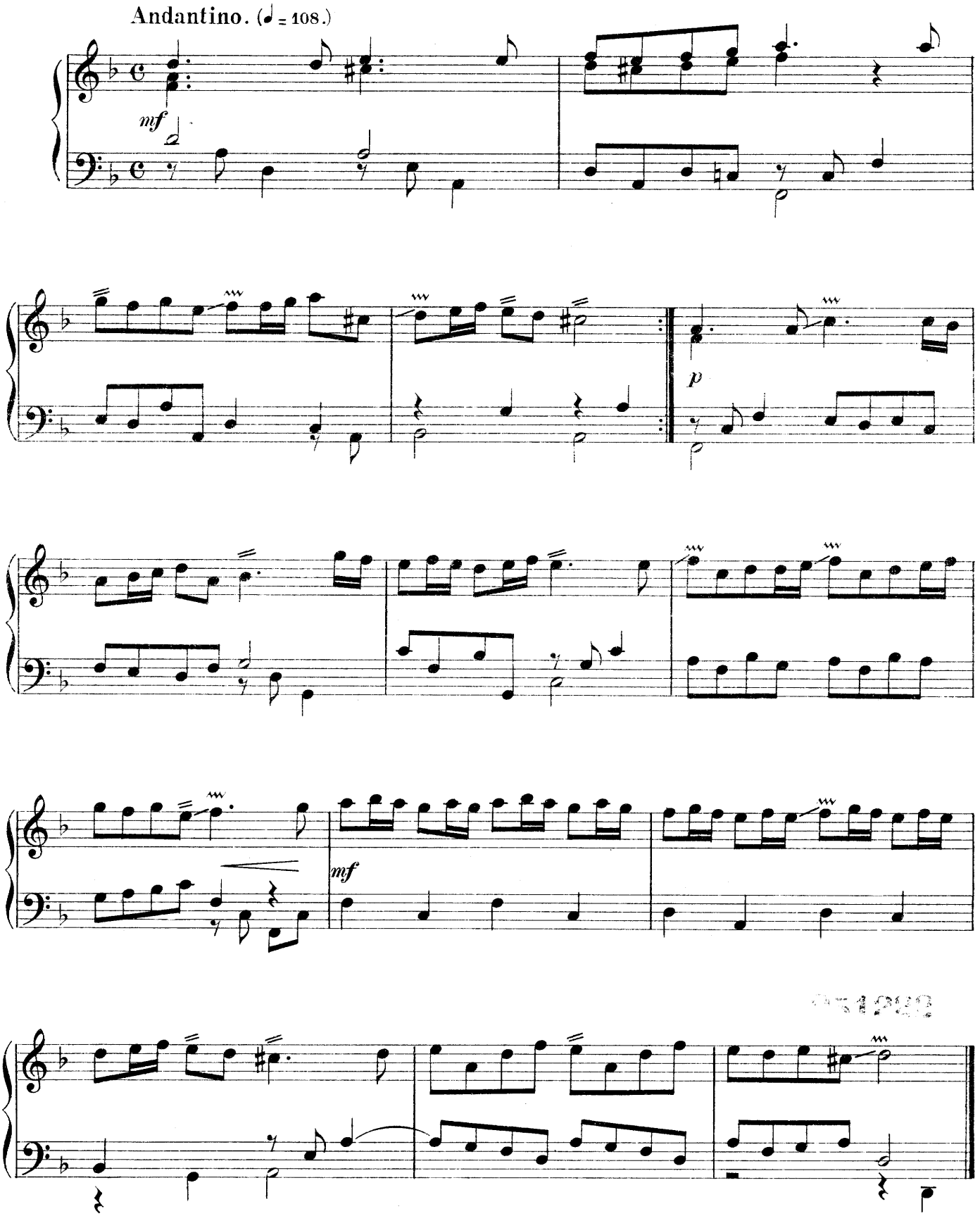


VERSE.



TRUMPET TUNE.

Con spirito. (♩ = 84.)



AIR.