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Old English Composers

for the

Virginals & Harpsichord

A Collection of Preludes, Galliards, Pavanes, Grounds, Chaconnes, Suites, Overtures, Sonatas, etc. etc.

Selected from the Works

of

WILLIAM BYRDE, Dr. JOHN BULL, ORLANDO GIBBONS, Dr. JOHN BLOW, HENRY PURCELL and Dr. THOMAS AUGUSTINE ARNE

Revised & Edited

by

E. PAUER.

With Biographical Notices by W. A. Barrett Mus. B. Oxon F.R.S.L.

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Henry Purcell.

The narrow limits of the present page will scarcely suffice for more than the barest outline of a career which, if not eventful in itself, has nevertheless a great charm for all who take pleasure in the records of the life of a man of genius. Henry Purcell, named after his father, who was a member of the Chapel Royal, and Lay Vicar of Westminster Abbey, was born under the shadow, as it were, of the noble historical church where his father officiated daily, in the year 1658. He was admitted as a chorister in the Chapel Royal at the early age of six, soon after the death of his father; his uncle Thomas, also a musician of eminence, taking upon himself the care of the delicate child. The master of the boys at that time was Captain Cooke, who was equally expert as a soldier, as an actor, as a composer, and as a singer. When Cooke died, Pelham Humphries succeeded him as master of the children, and it is chiefly to his influence and care that the discovery of the genius of him whom Dr. Crotch afterwards described as "the greatest master this country ever produced, and the greatest composer of the latter part of the seventeenth century", is due. Humphries himself did not live to see the fruition of the bud he so carefully tended, dying as he did while yet young. To him succeeded Dr. Blow, who conscientiously continued the work already so well begun. Dr. Blow appears to have had a high opinion of his young pupil, for he resigned his post of Organist to Westminster Abbey in 1676 in favour of Purcell, at that time scarcely above twenty-two years of age, having previously exerted his influence to get him appointed copyist to the church, an office his father had held before him. As soon as he was fairly established as organist of Westminster, Purcell married and became the father of six children, two of the number only surviving him. His wife seems to have been an affectionate, careful, loving woman, so that the story told, or rather repeated by Sir John Hawkins in his "History of Music," of her having given orders to the servants not to admit him to the house if he came home after midnight, and upon one occasion, of his being kept on the step of his door all night where he caught a cold of which he died, is nothing but a pure fabrication, for the evidence adduced to support it cannot be maintained. Purcell seems to have regarded his partner with an implicit confidence, for he bequeathed "to his loving wife Frances all his estate, real and personal, for her sole use and benefit." He also named her his executrix.

That he was of delicate constitution may be inferred from the fact that he died in 1695, in his thirty-seventh year, his father having also died young. He had, however, done some work, having been organist of Westminster nineteen, and organist to the Chapel Royal thirteen years. The weakness of his bodily frame makes his mental activity and productiveness the more remarkable. As an inventor of harmonies he was far in advance of his time, and his melodies will find favour so long as men retain the sense of appreciating all that is beautiful and lovely in music. As a scientific musician, he was great even among a school of men who were nothing if not scientific. His earliest known composition —a simple little song, "Sweet Tyranness"—was published when he was only nine years old. His first opera, "Dido and Æneas," was written as soon as he attained his majority. The dramatic music in his other operas will stand favourable comparison with many a modern work. He wrote a number of Sonatas for instruments, some of which have been published, many more remaining in manuscript. The Purcell Society some thirty years ago published over 120 of his sacred compositions. He produced 47 dramatic works, 28 odes, and more than 200 smaller pieces both vocal and instrumental. He was also famous in his day as a singer as well as a performer. He founded a school of musical thought which is not even now antiquated or valueless, for his name is still held in honour; he made himself endeared to all who knew him by his gentle manners, so that his premature death was a source of genuine grief. Of him it may be said, as of Wilkie the painter, his life was "too short for friendship, not for fame."

Henry Purcell.

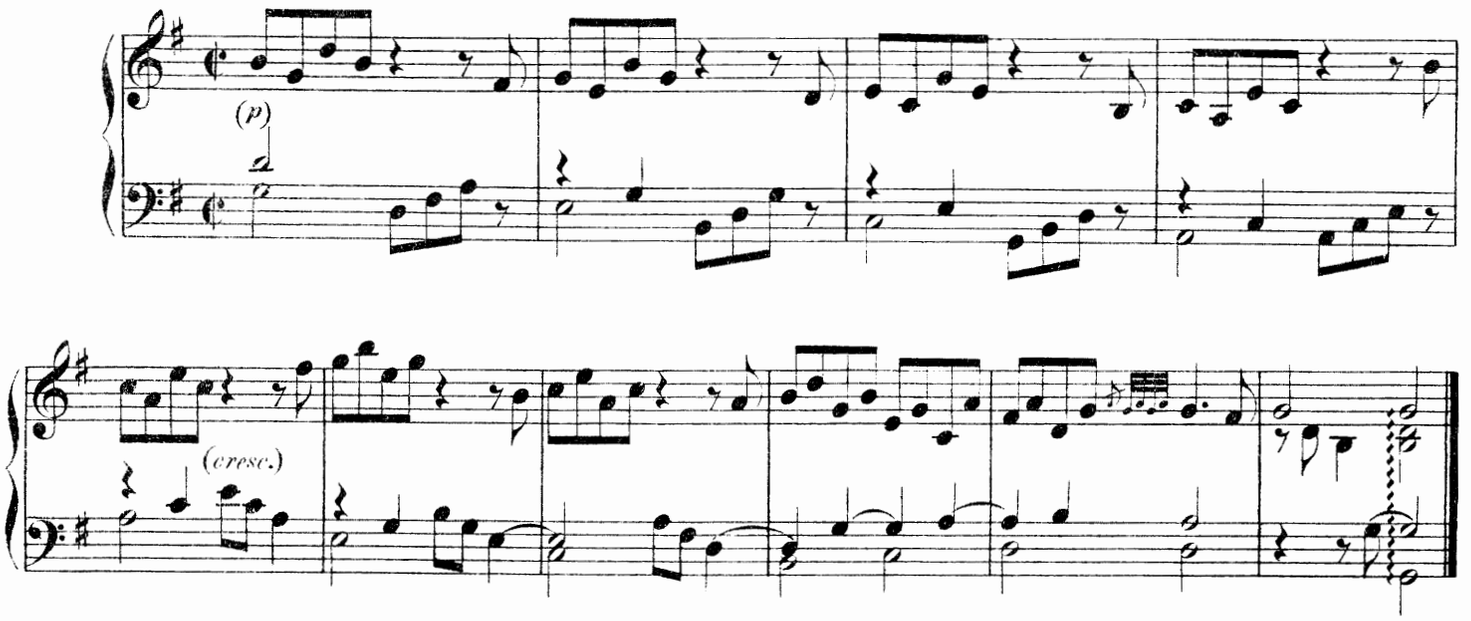
(1658–1695)

Suite.

I.

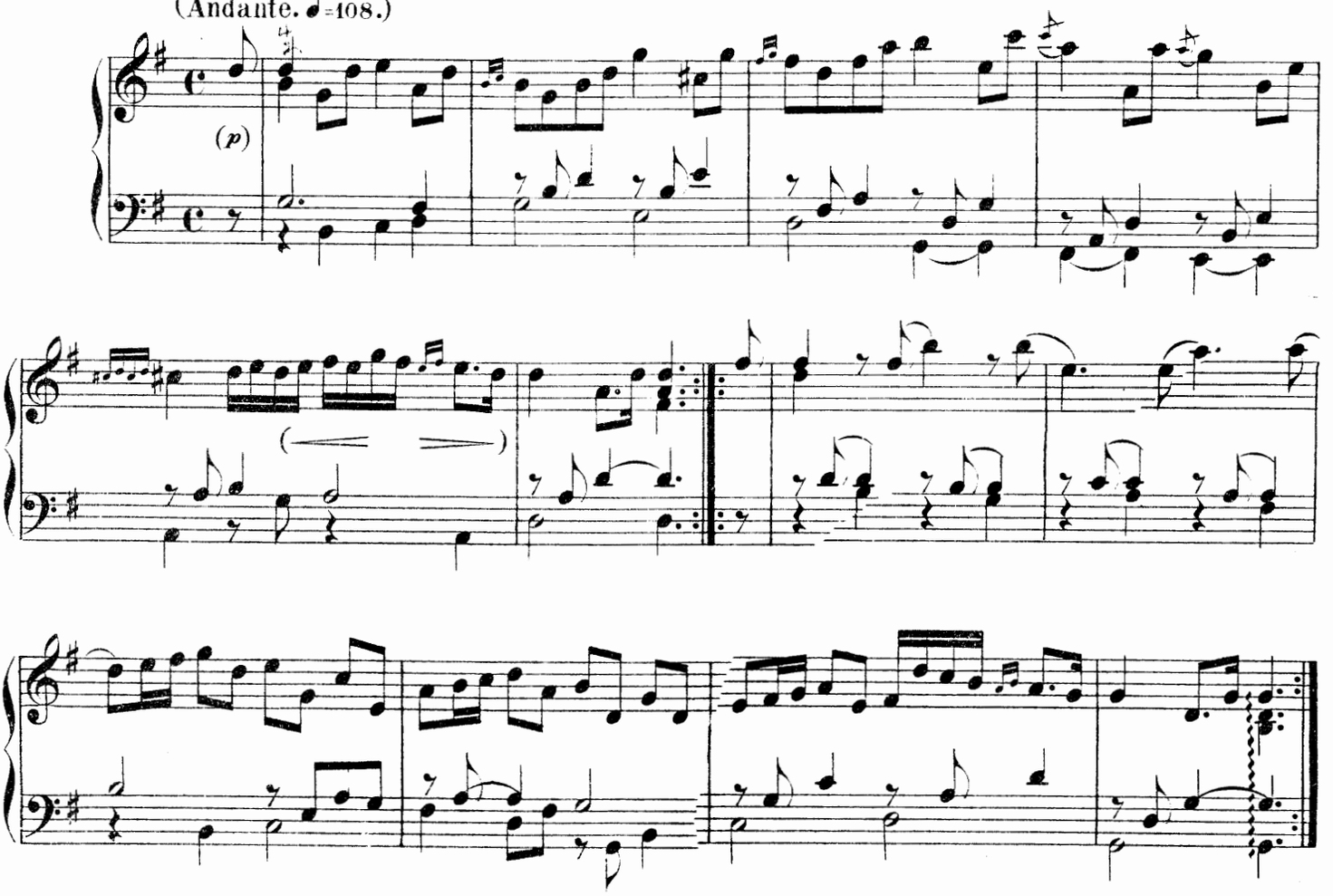
Prelude.

(Moderato ♩=120.)



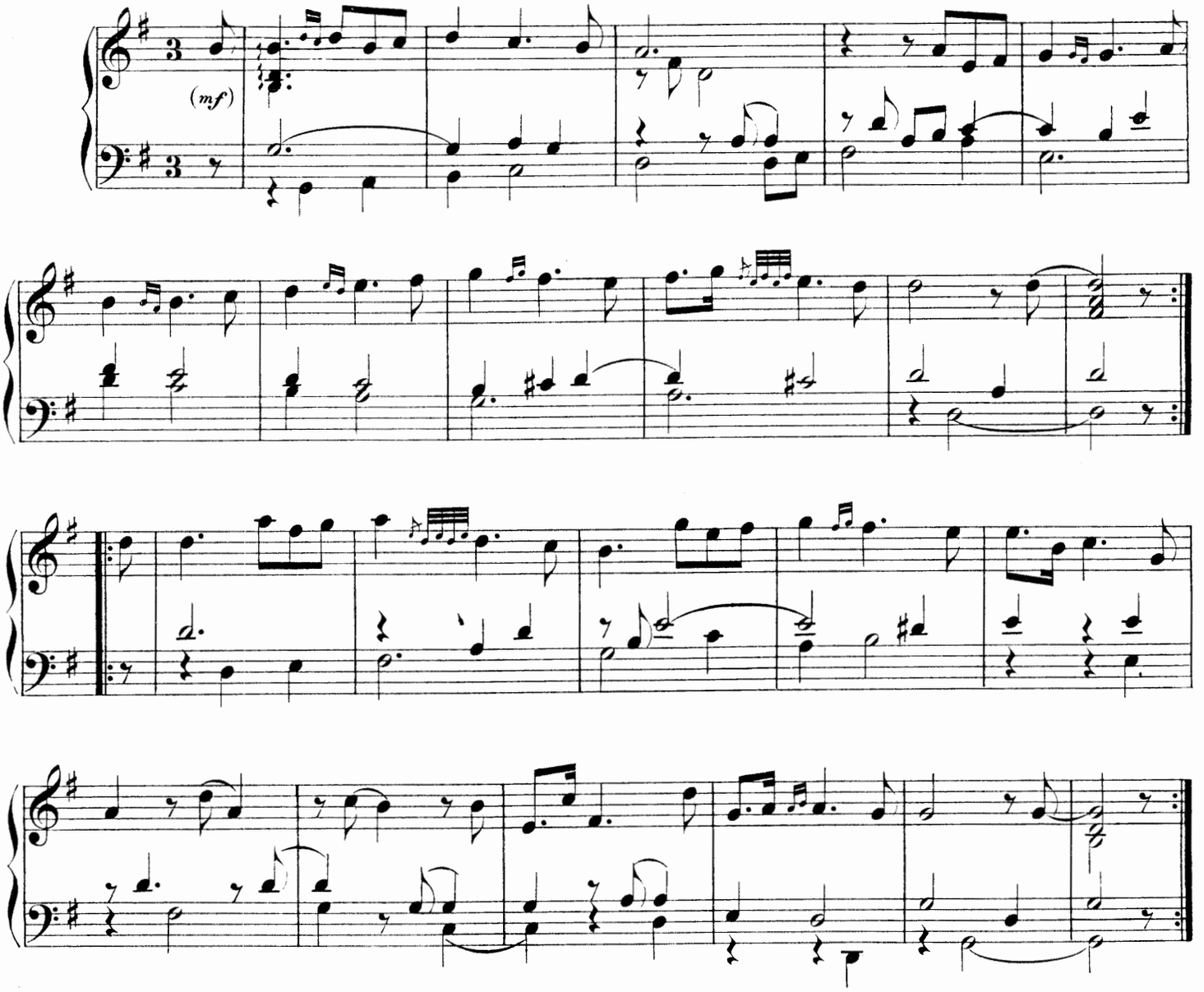
Almand.

(Andante. ♩=108.)



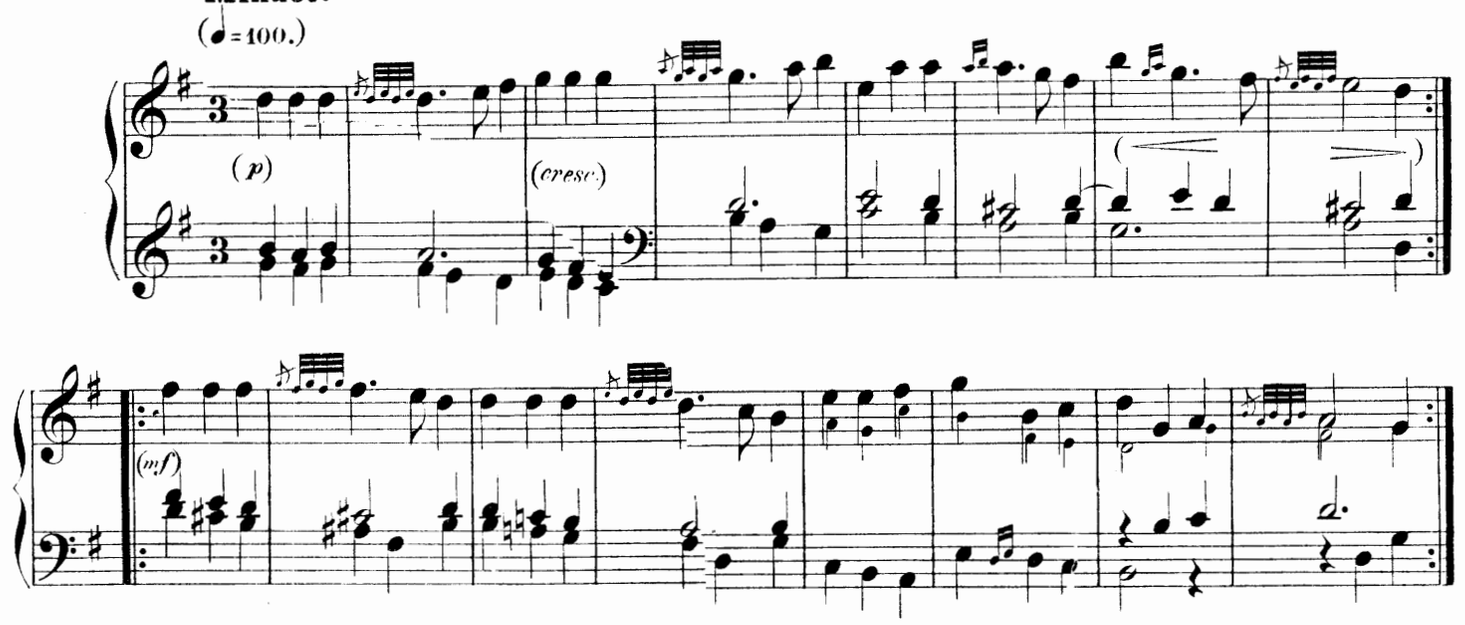
Courante.

(Moderato. ♩=120.)



Minuet.

(♩=100.)

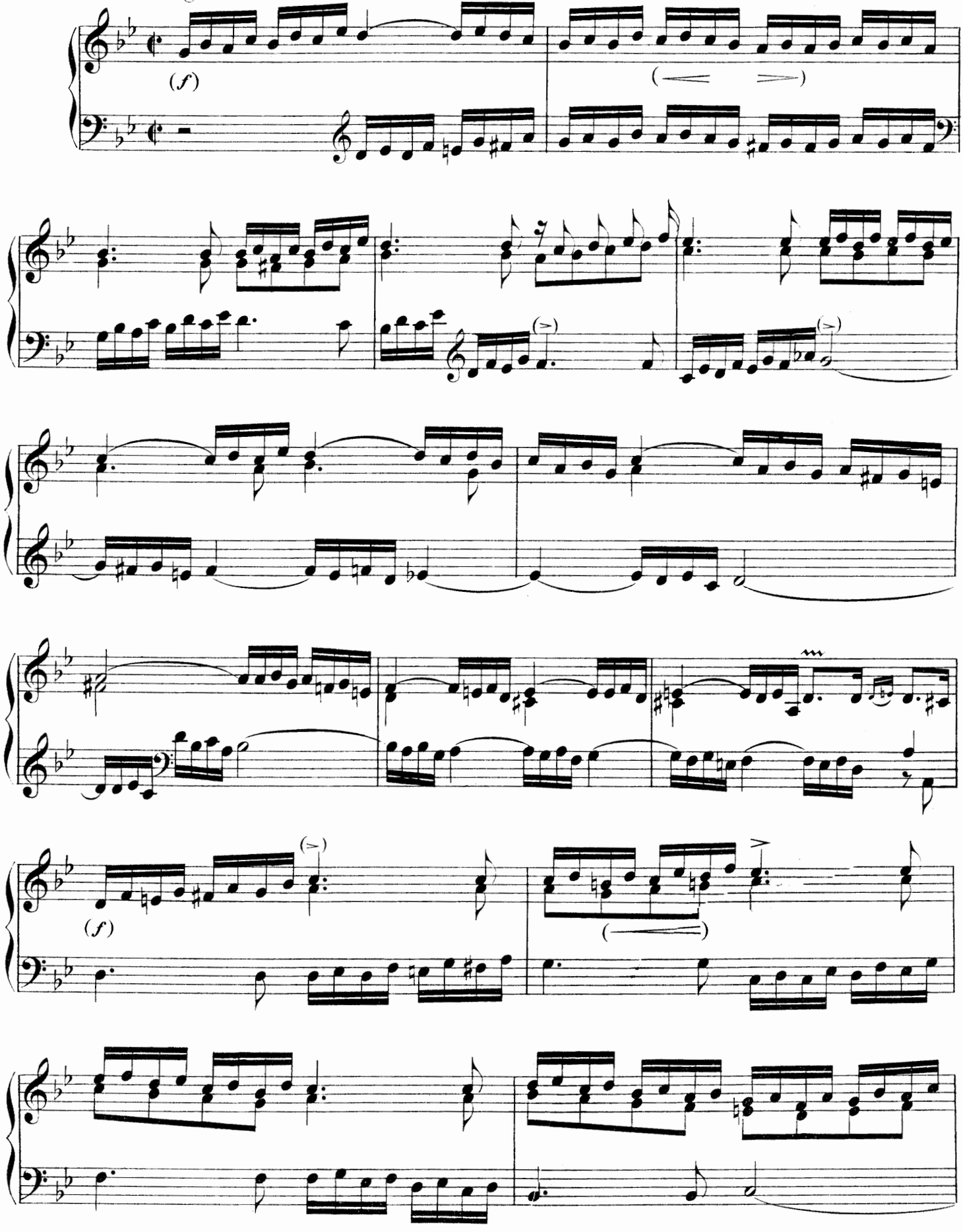


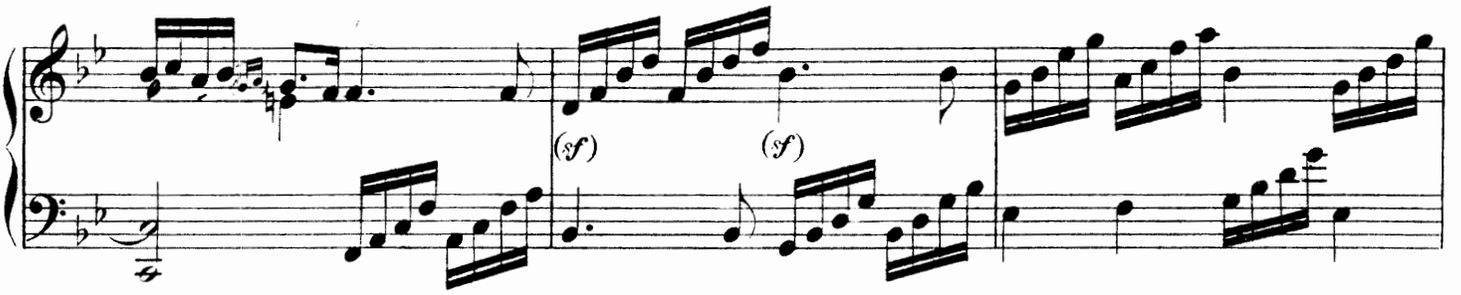
Suite.

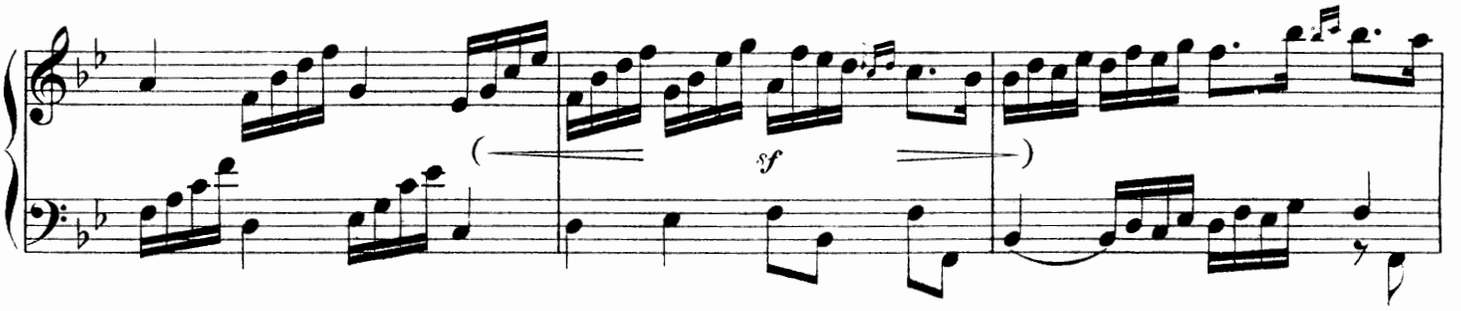
II.

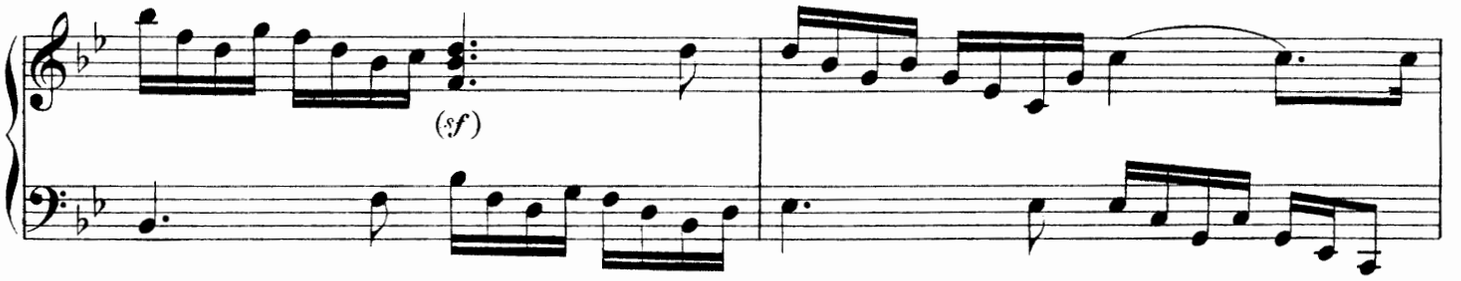
Prelude.

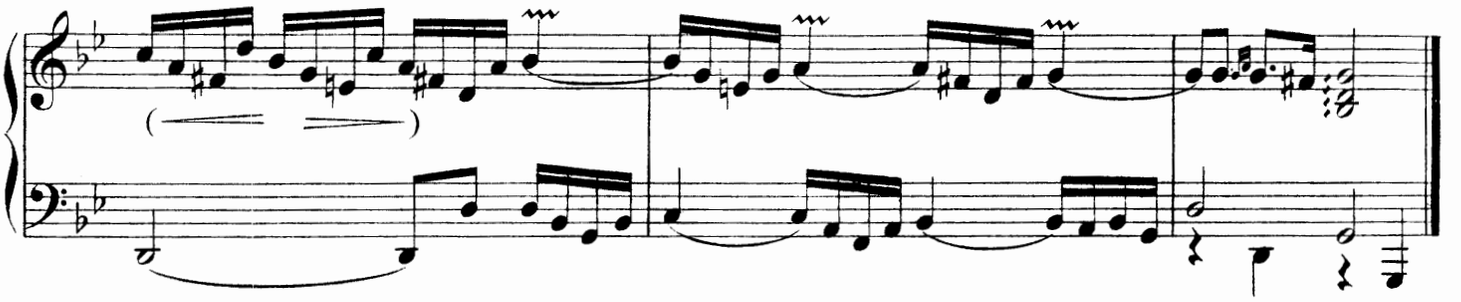
(Allegro. ♩=100.)



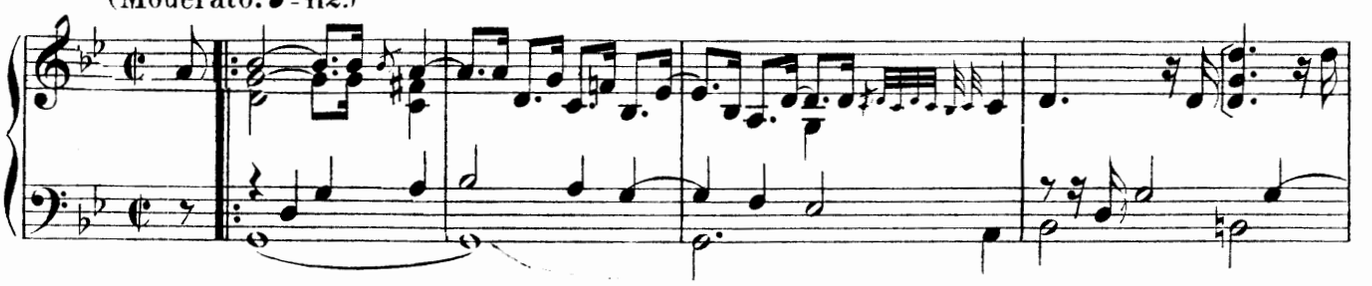


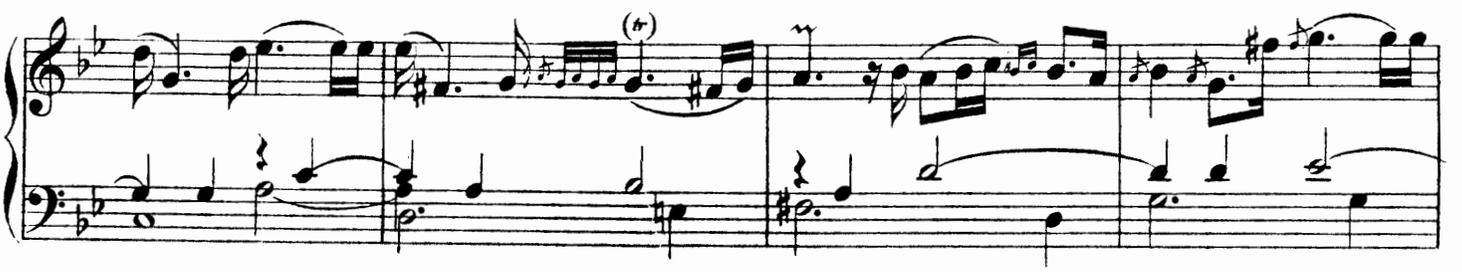


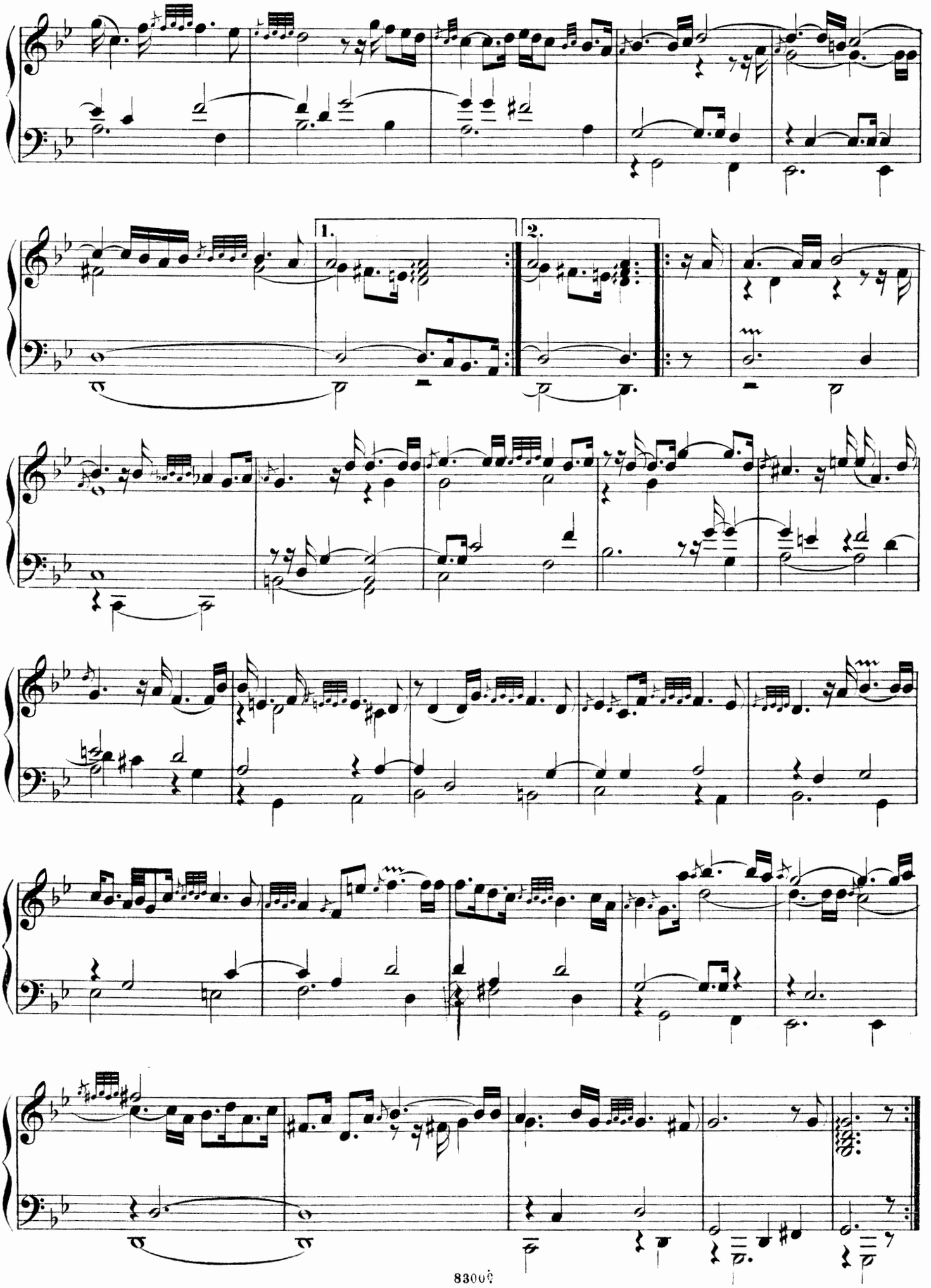




Almand.
(Moderato. ♩ = 112.)

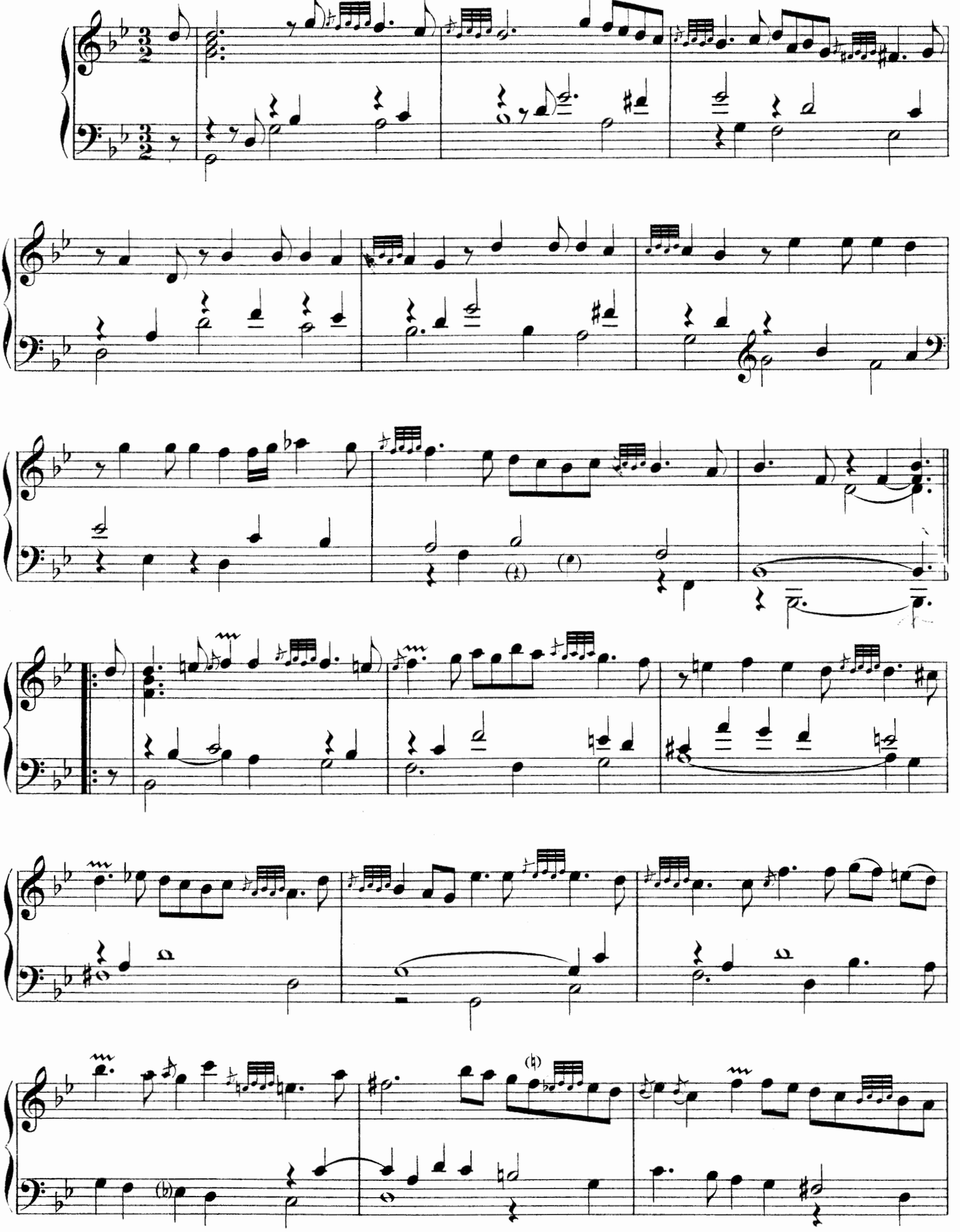


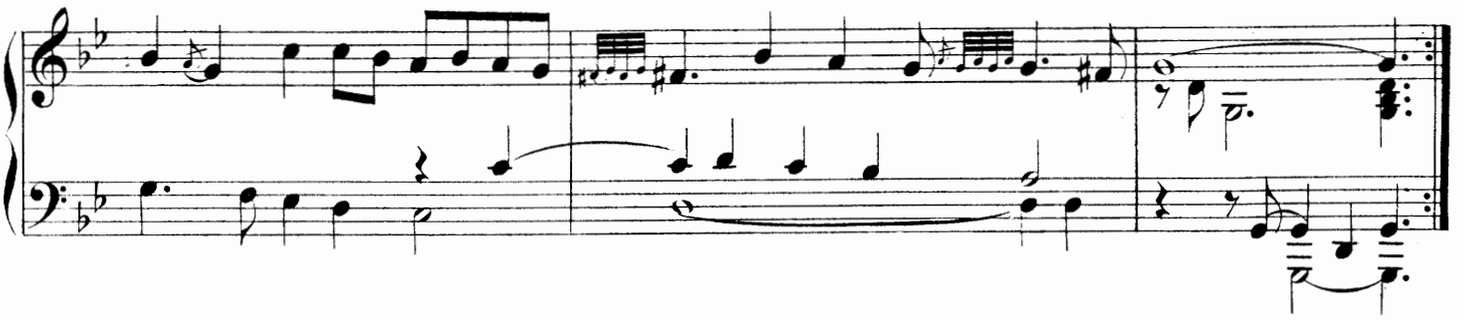



1.
2.

Courante.

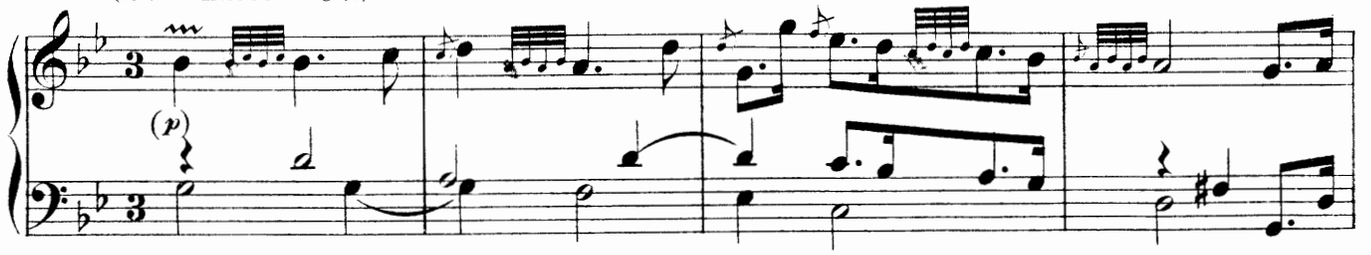
(Andante. ♩=92.)

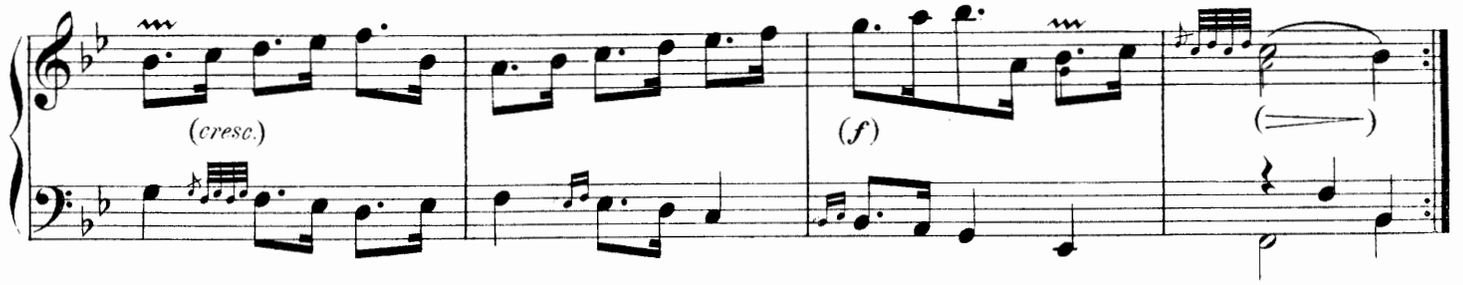


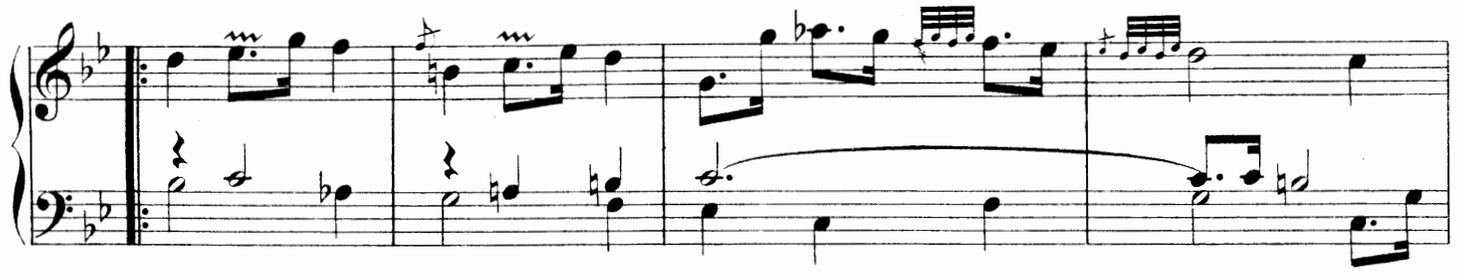


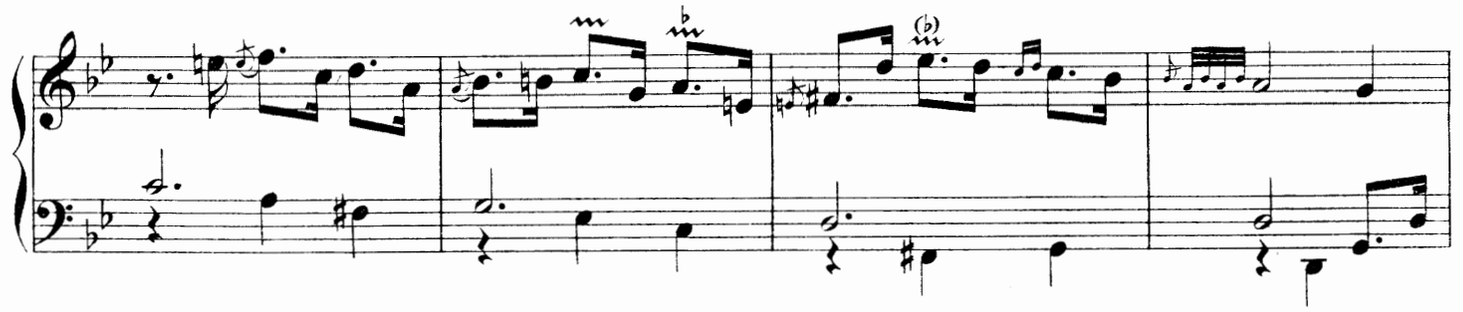
Saraband.

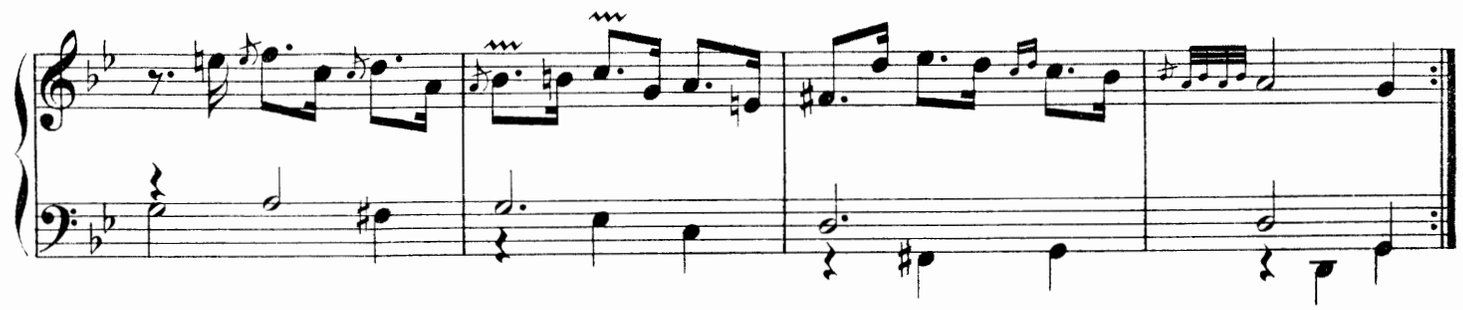
(Sostenuto. ♩ = 92.)





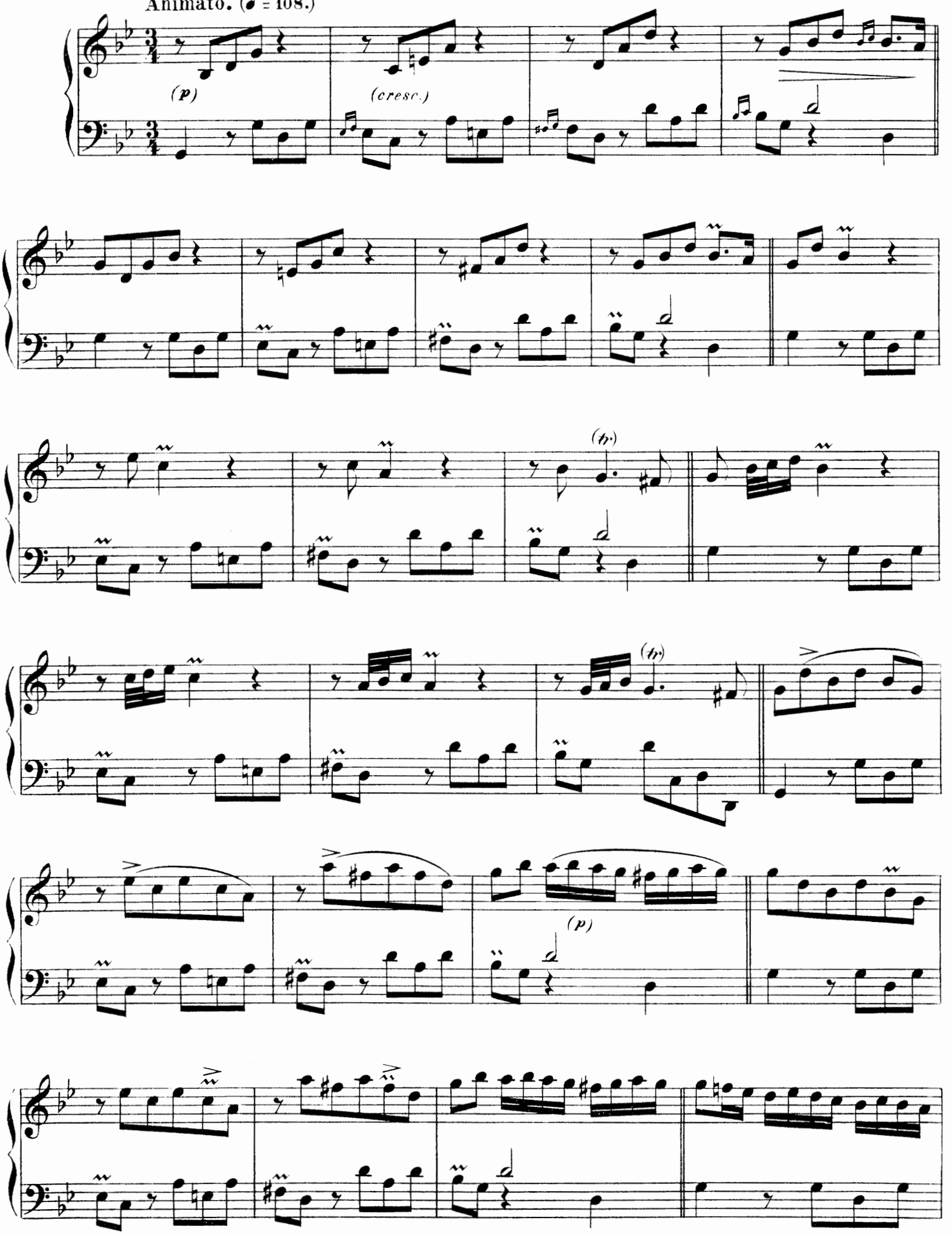


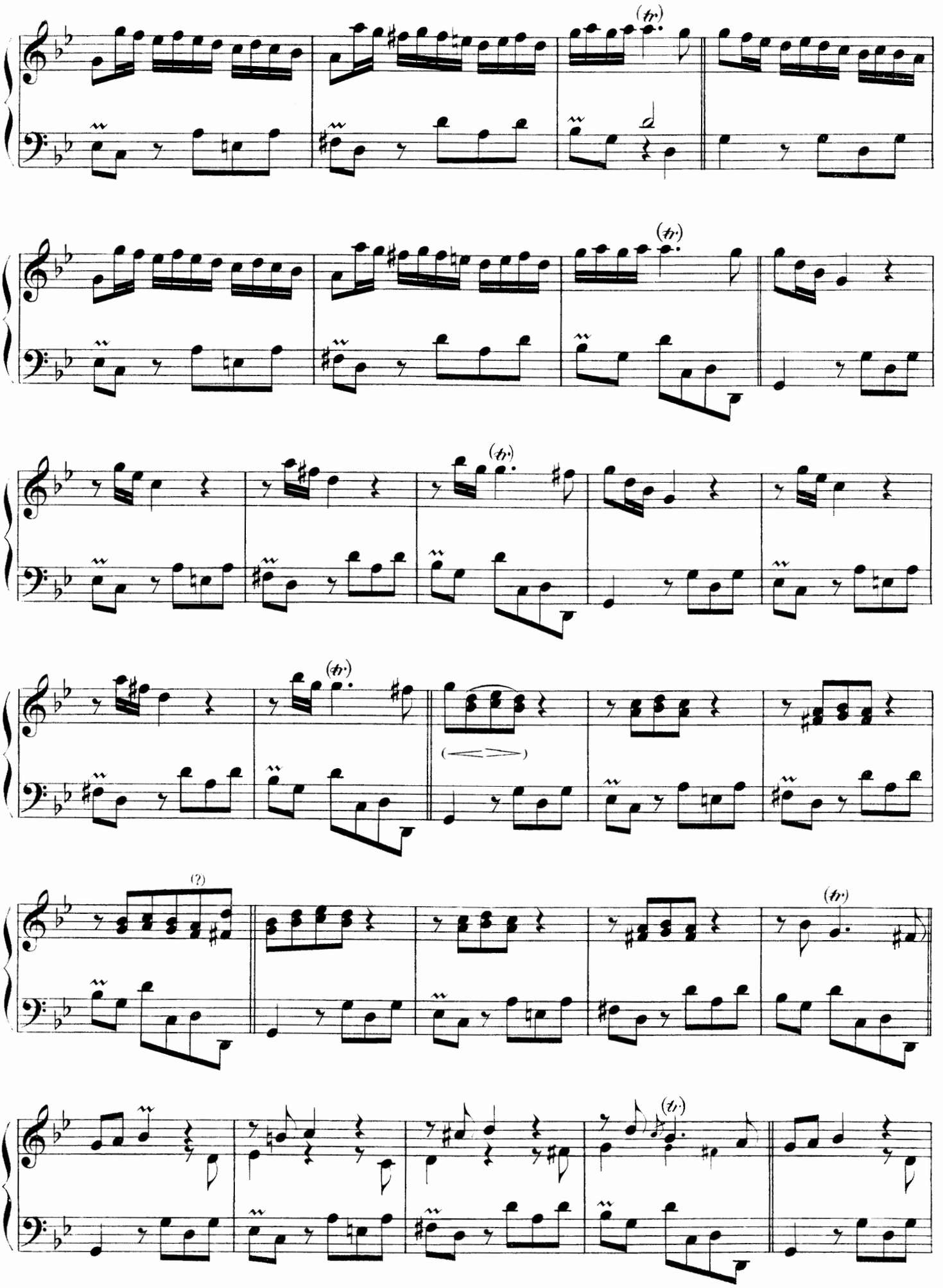


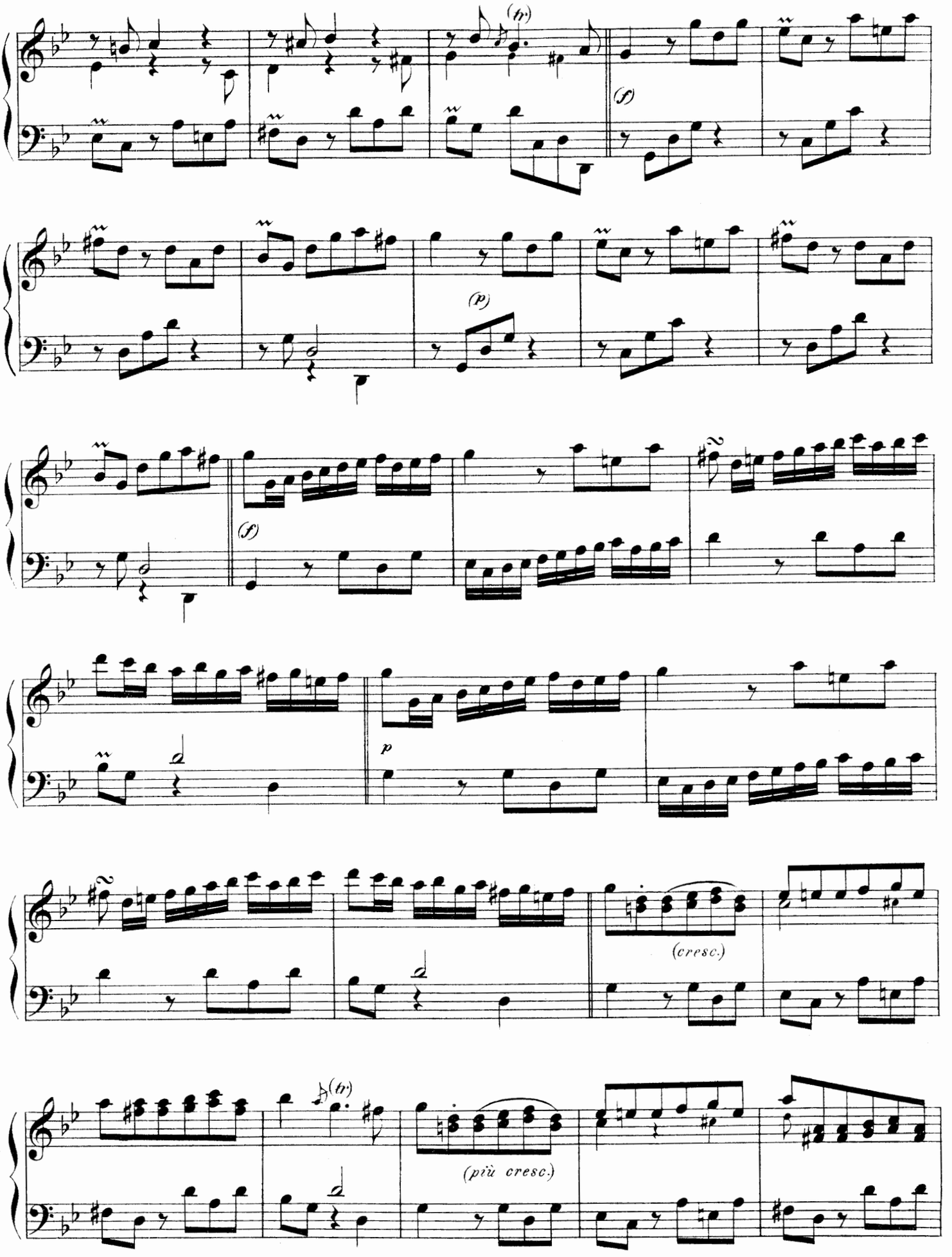


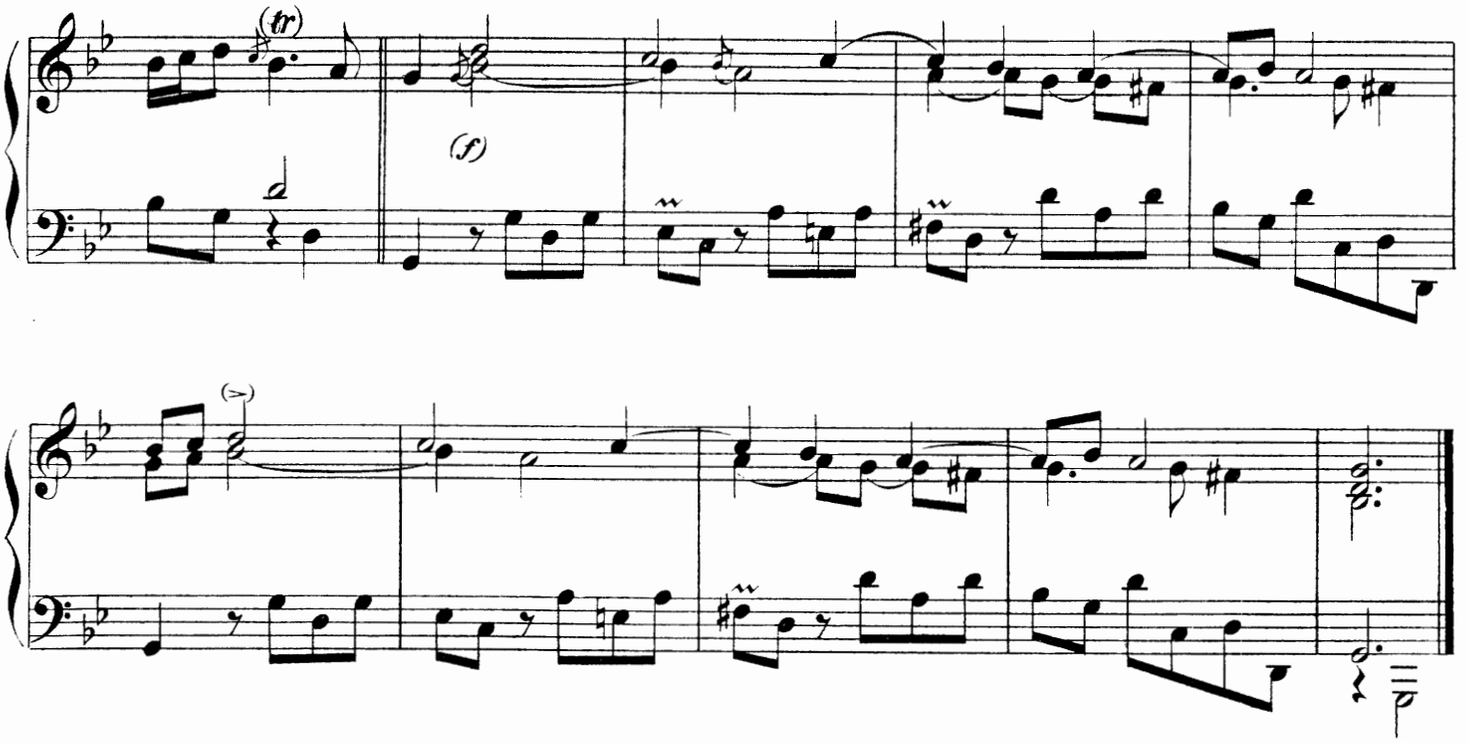
Chacone.

Animato. (♩ = 108.)



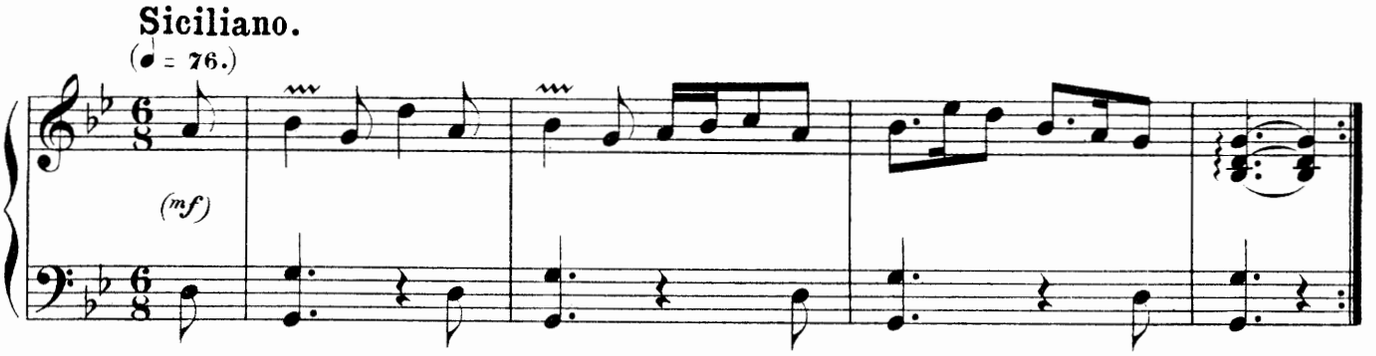


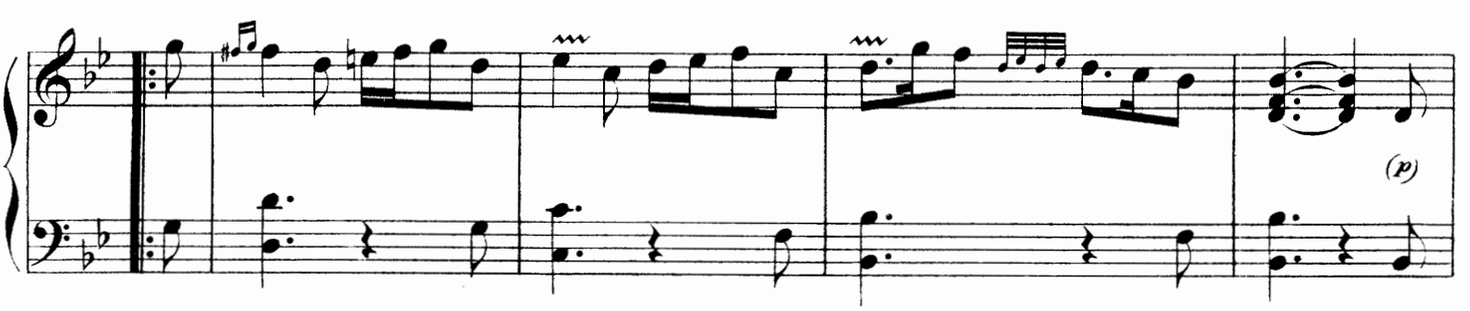

(tr.)
(f)
(p)
(f)
p
(cresc.)
(tr.)
(più cresc.)

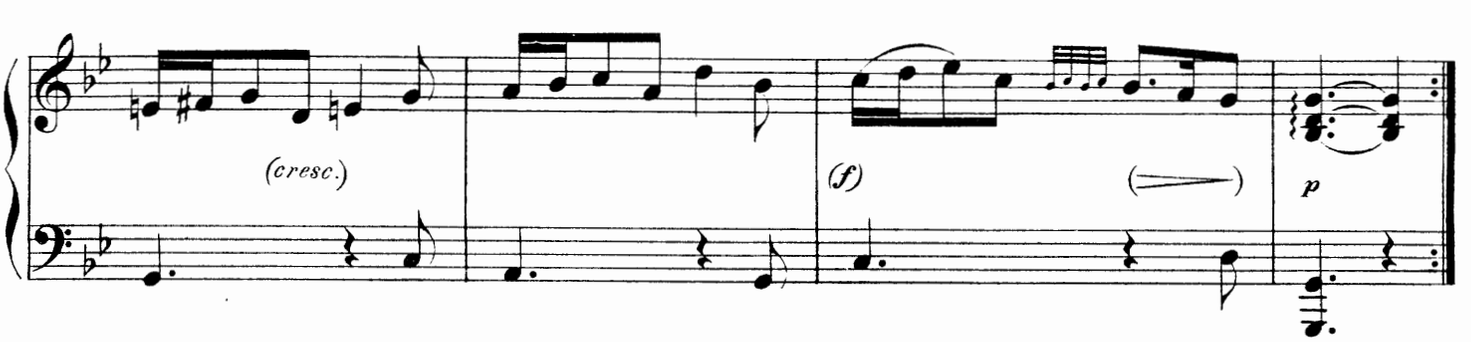


Siciliano.

(♩ = 76.)





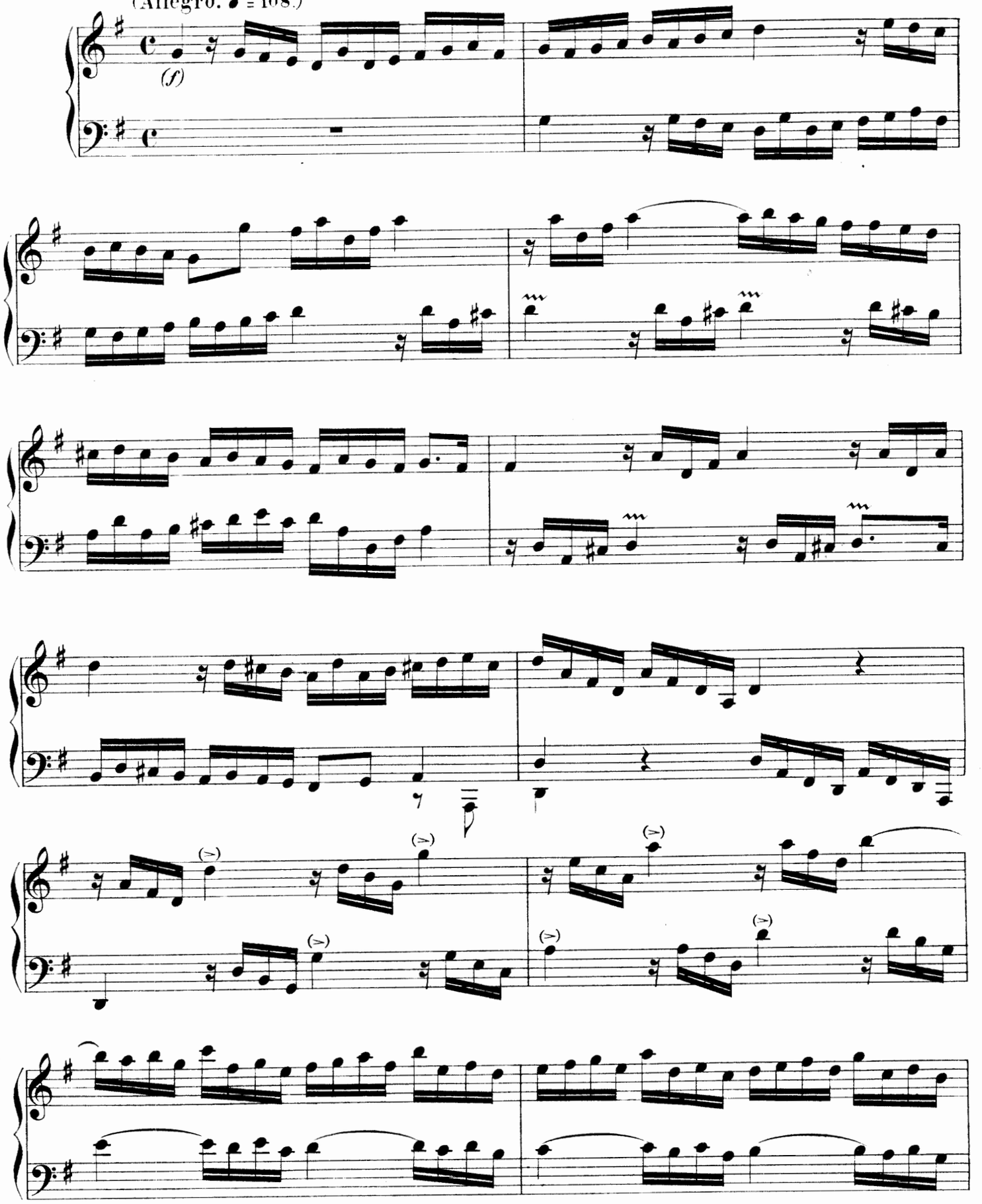


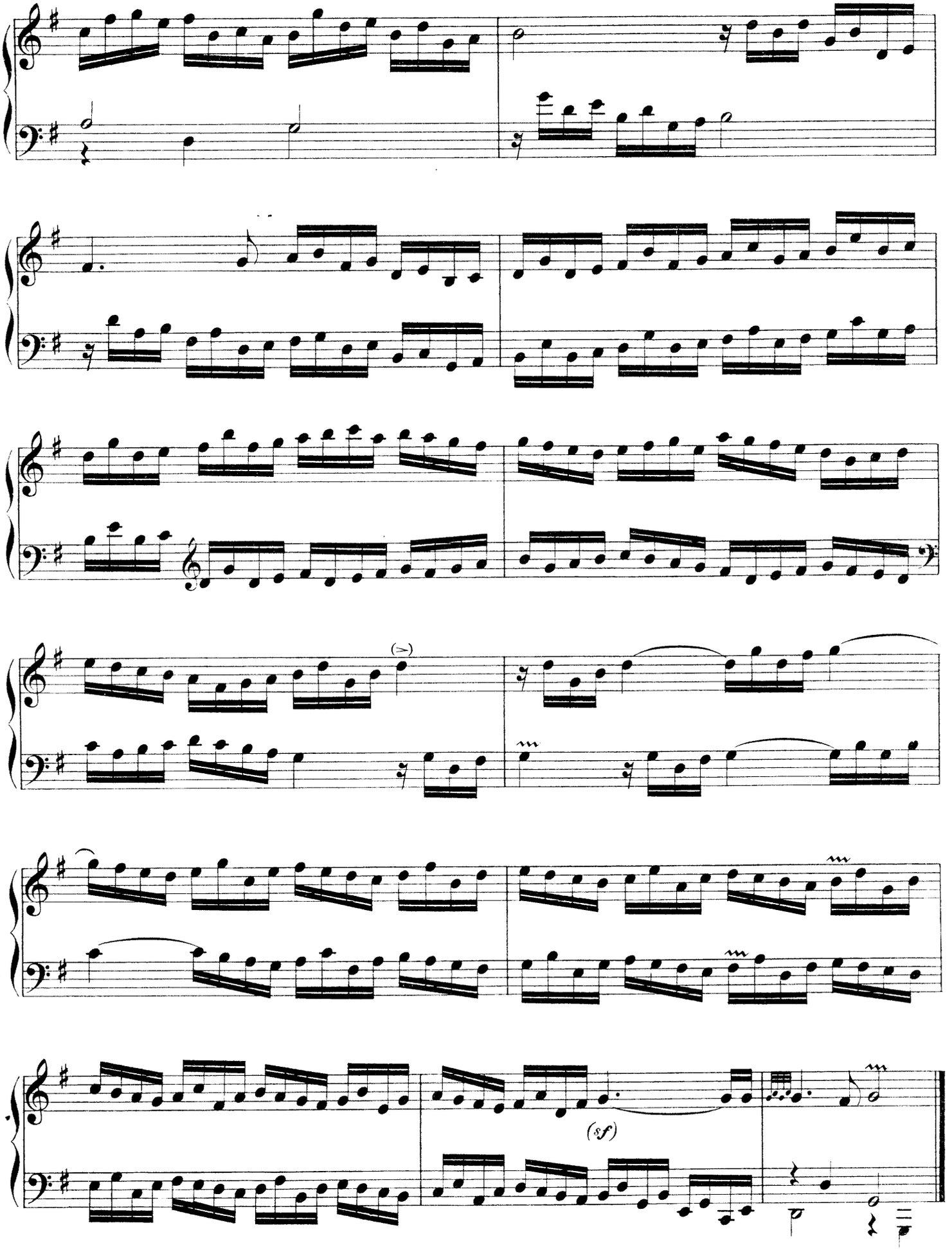
Suite.

III.

Prelude.

(Allegro. ♩ = 108.)

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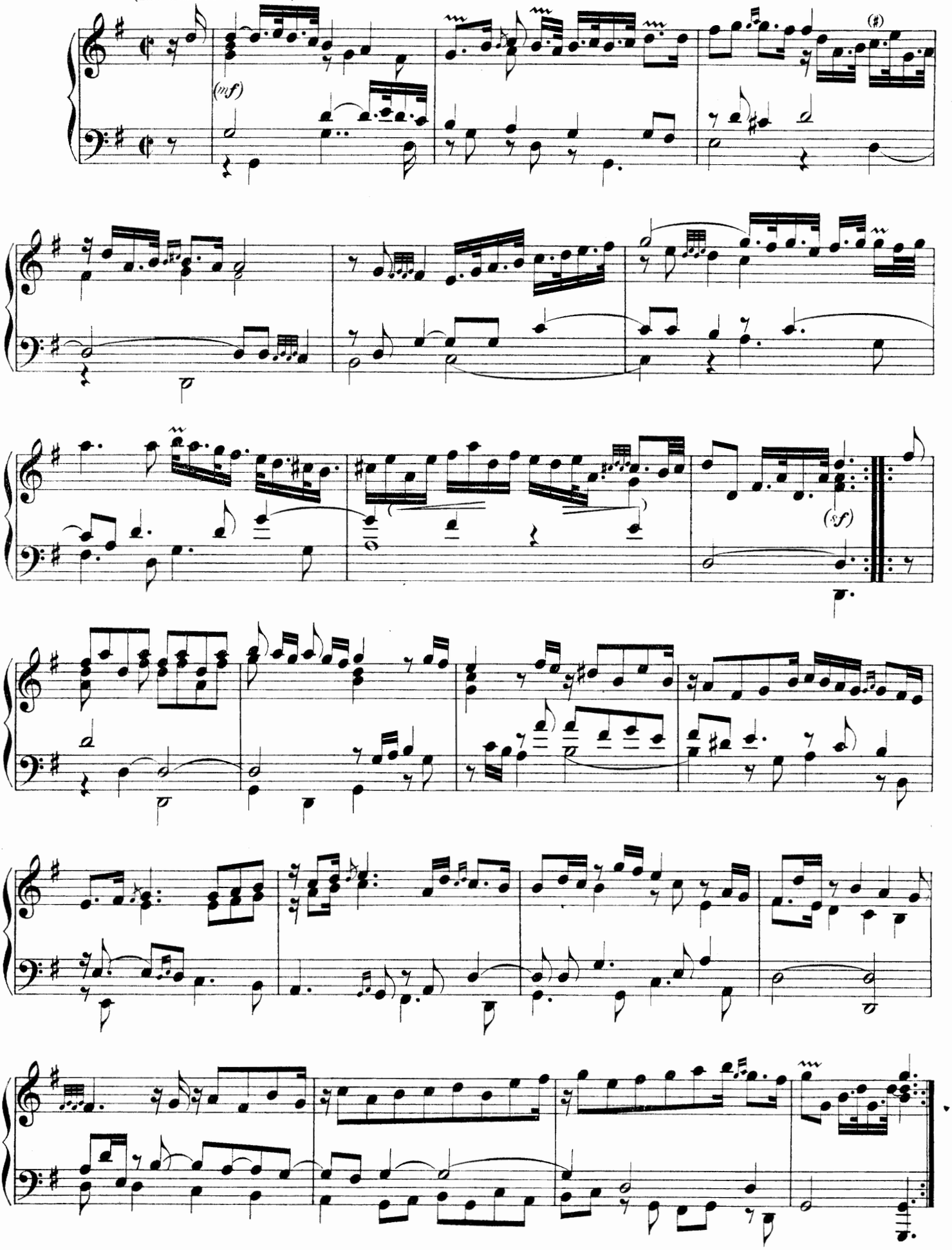
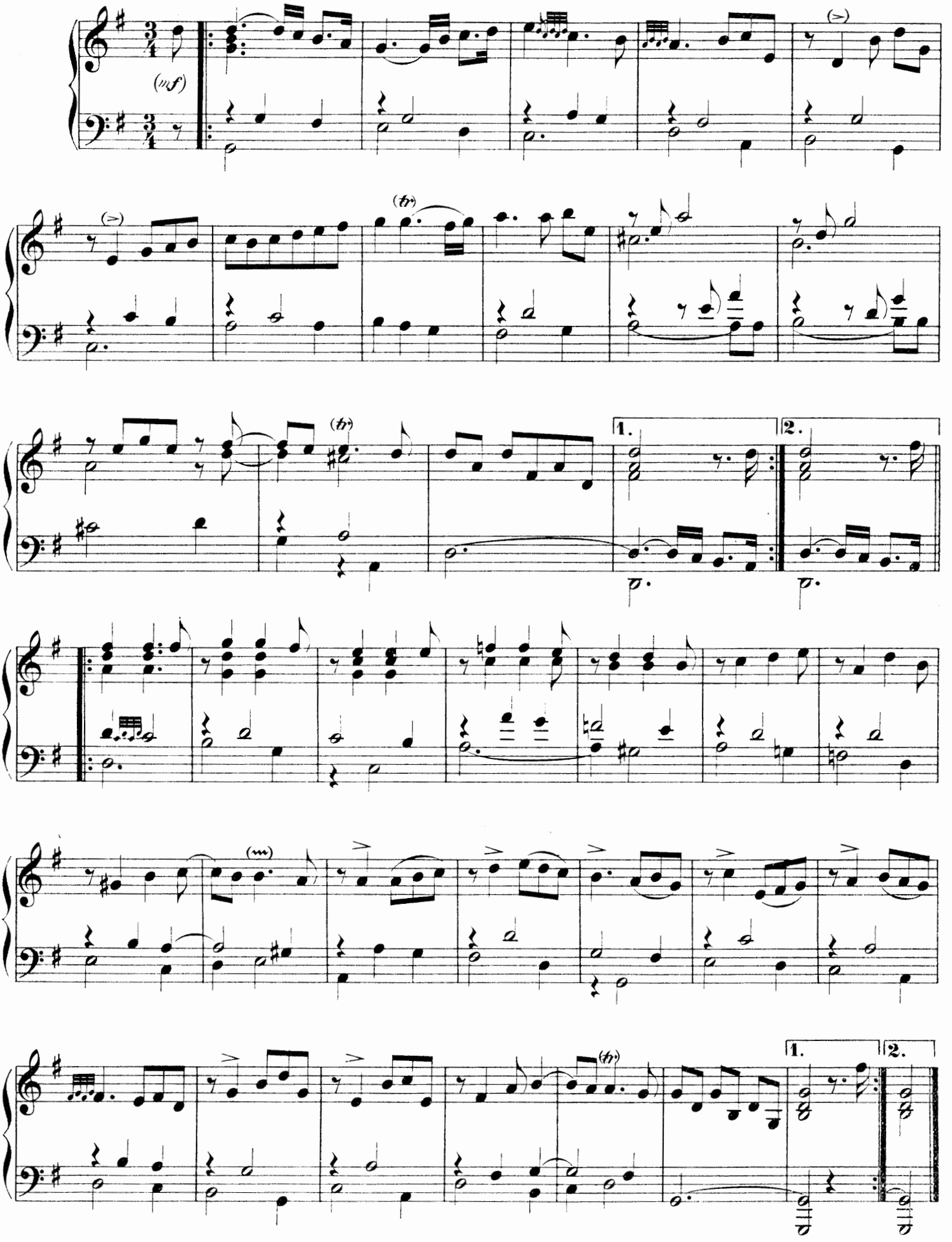
Almand.

(Andante. ♩ = 84.)



Courante.

(Moderato. ♩ = 108.)



Suite.
IV.

Prelude.

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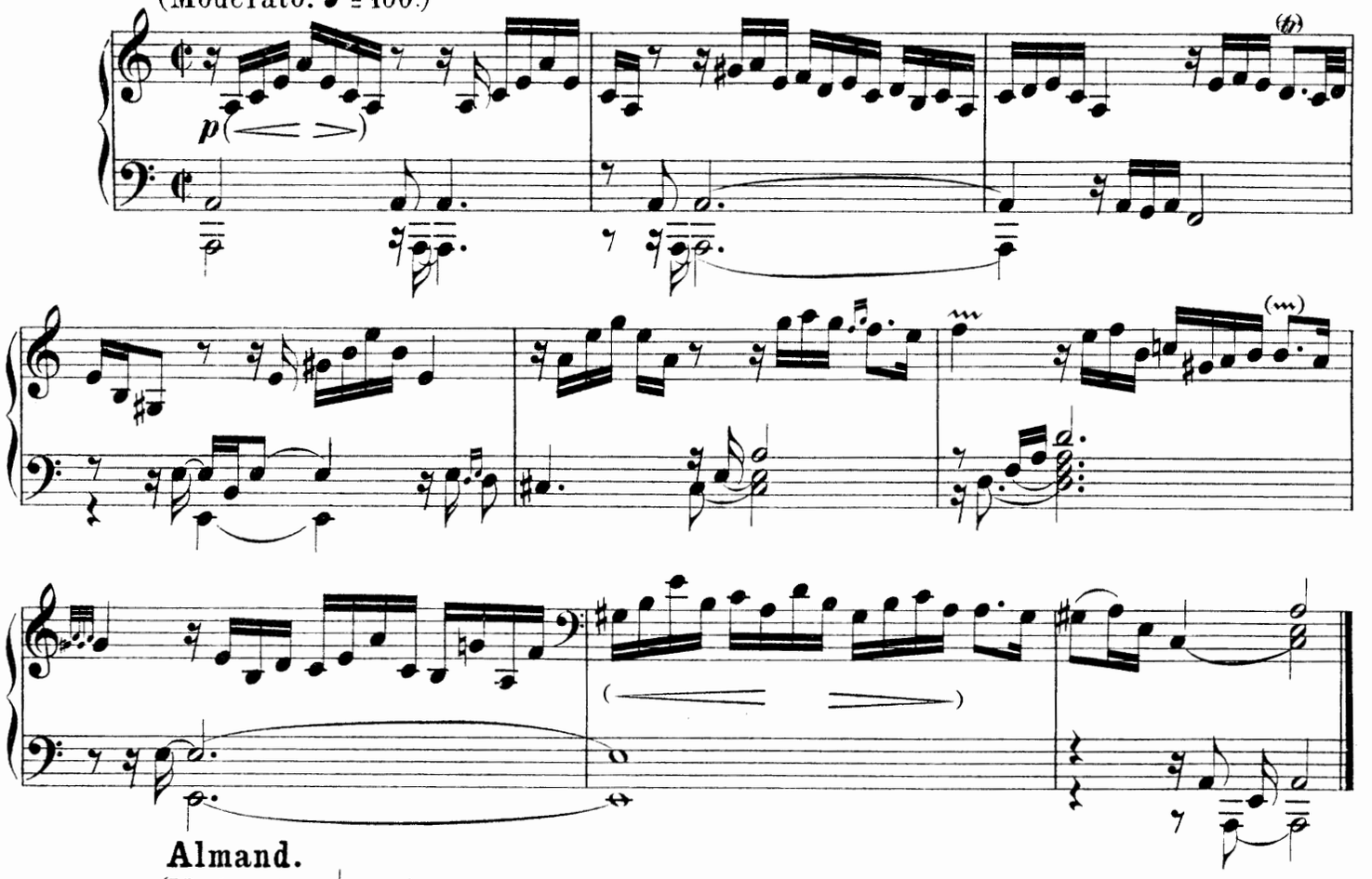
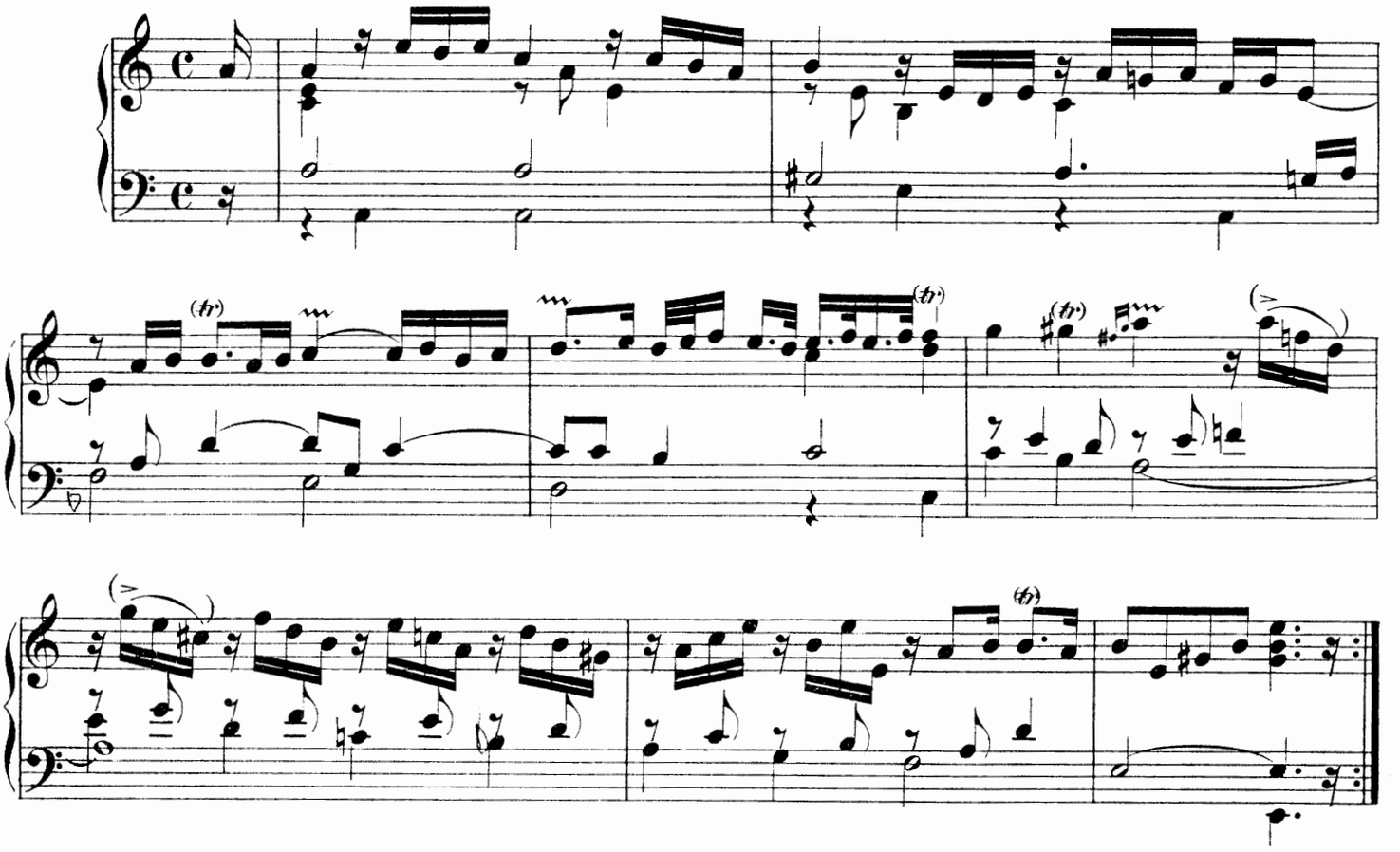
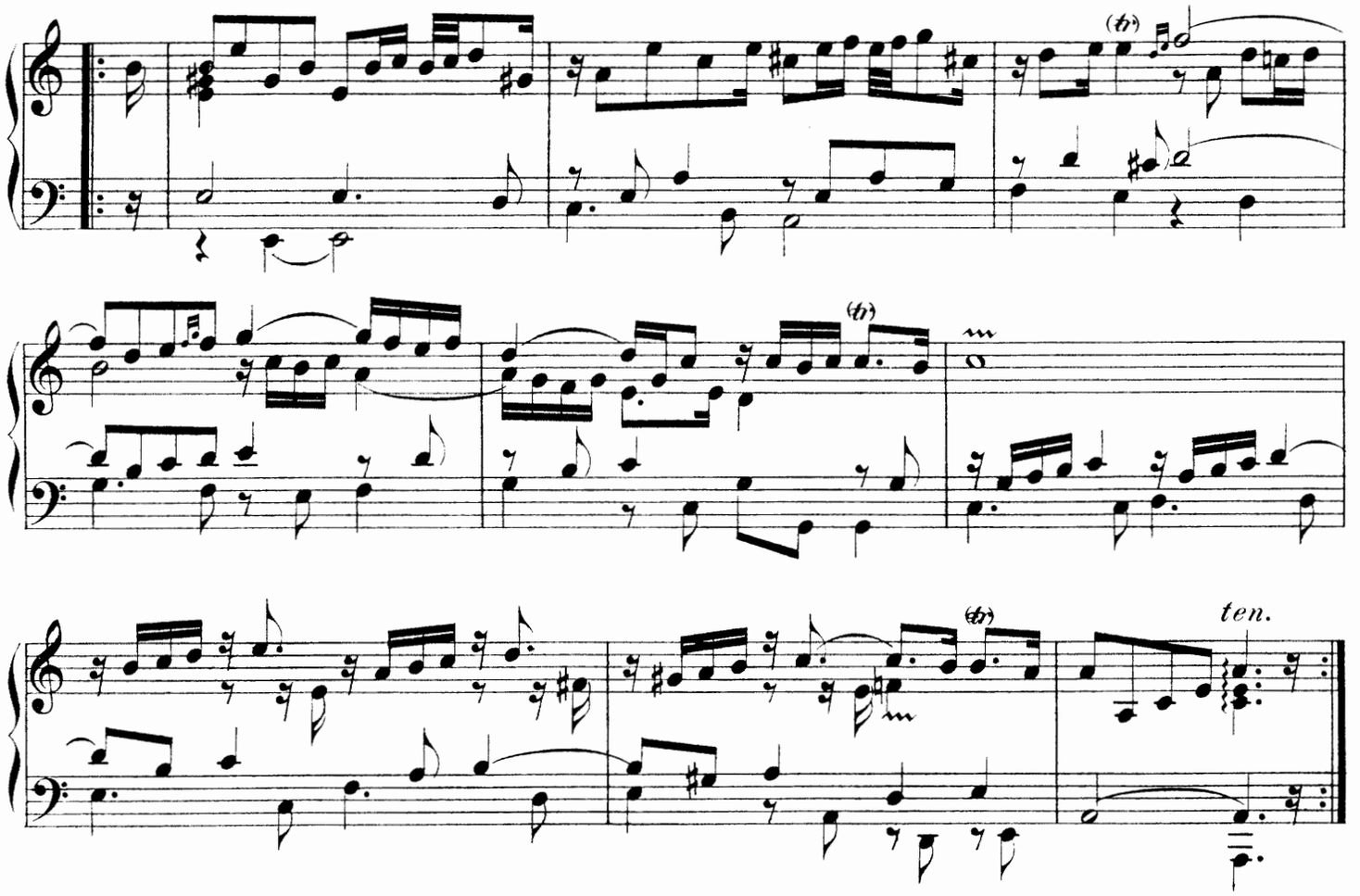


Almand.

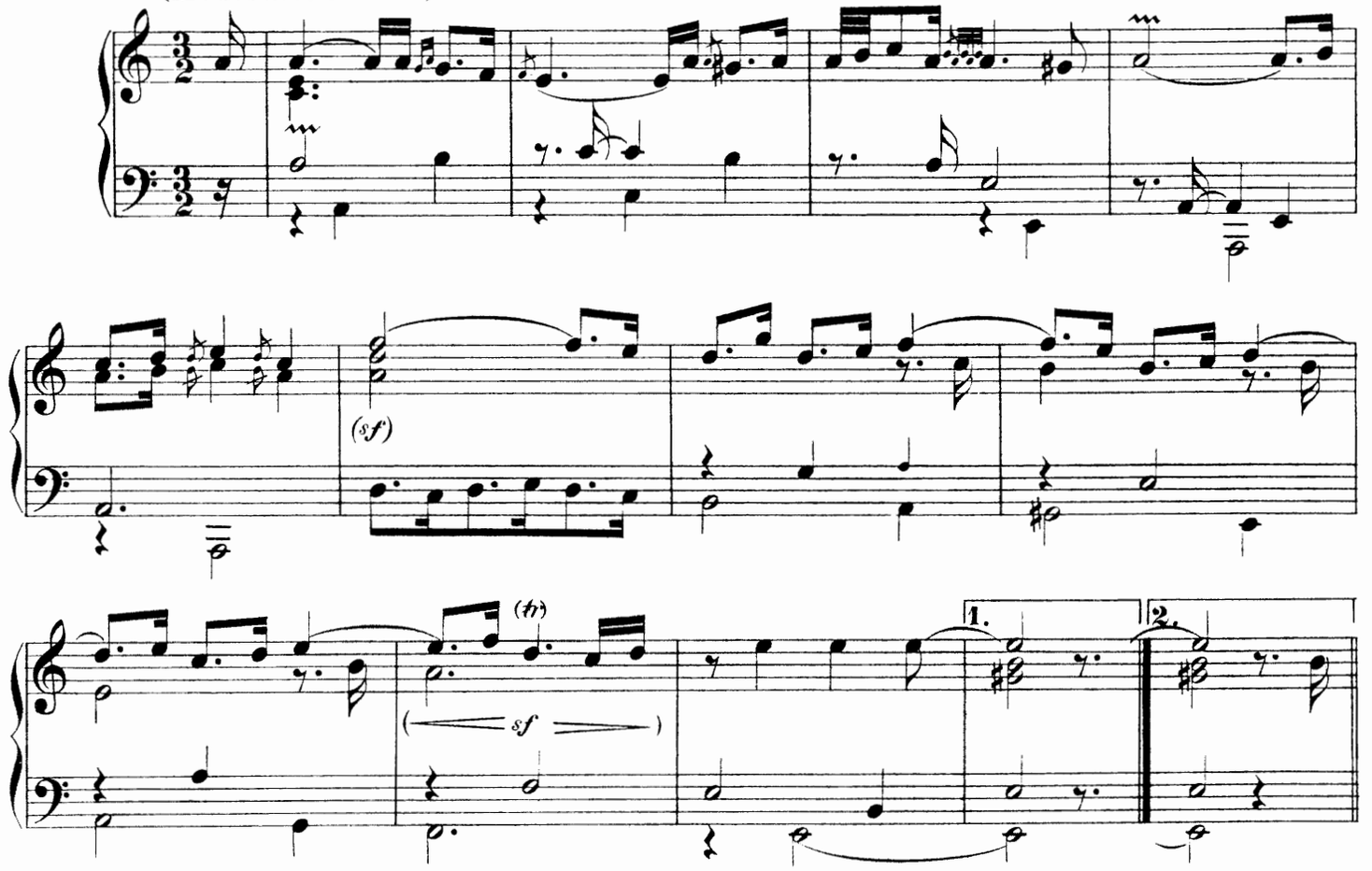
(Moderato. ♩ = 98.)

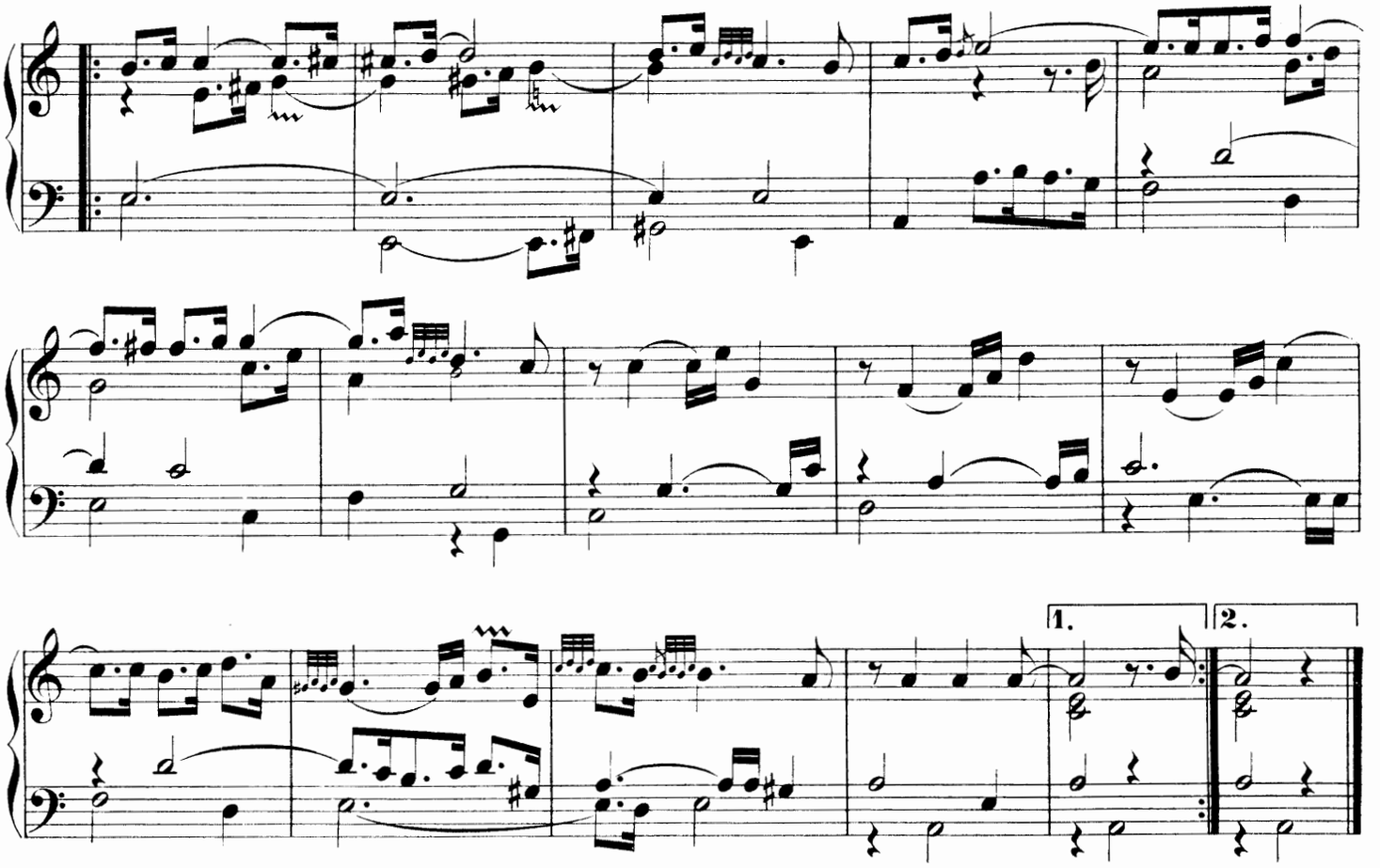




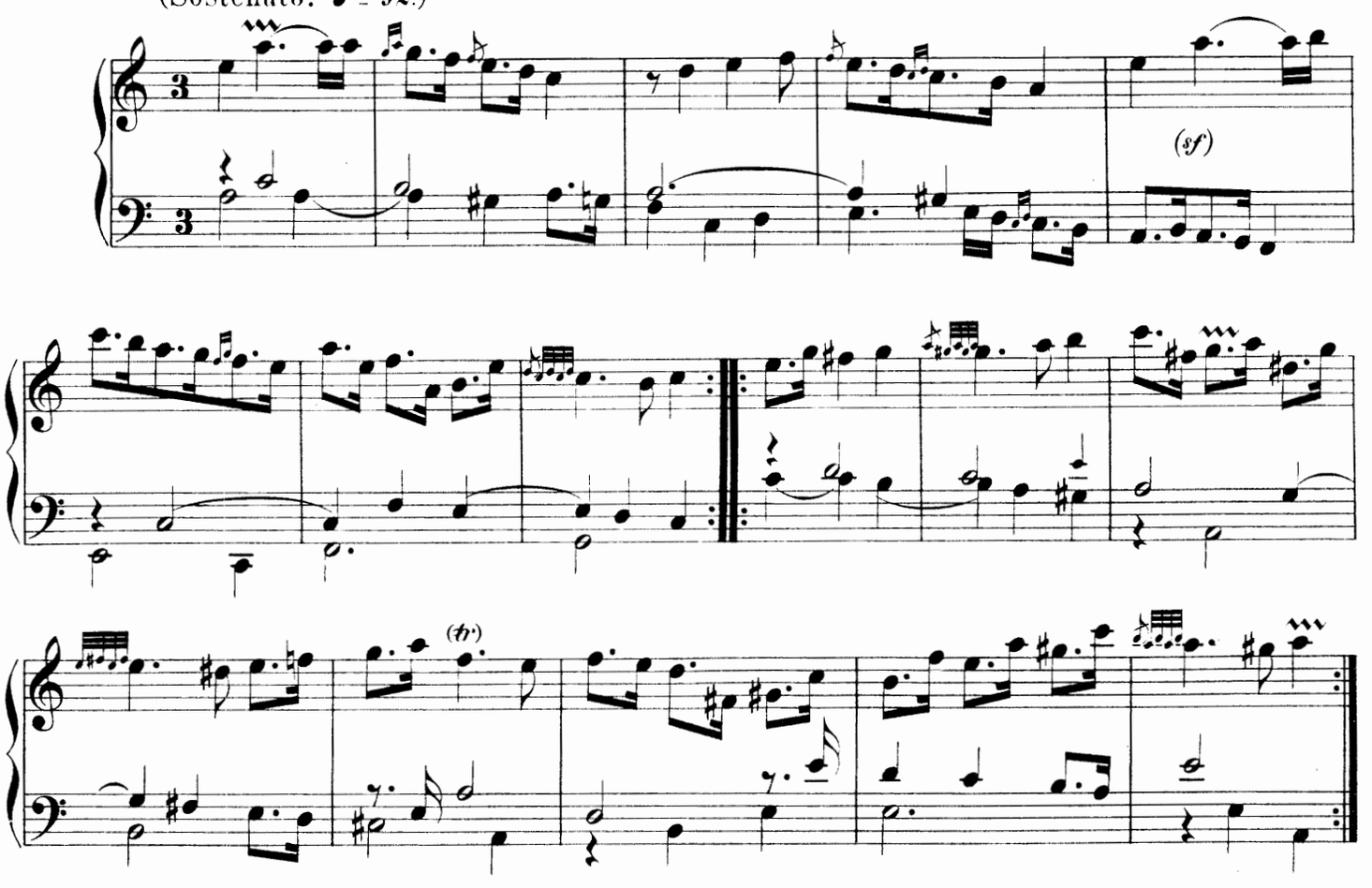
Courante.

(Moderato. ♩ = 108.)





Saraband.
(Sostenuto. ♩ = 92.)

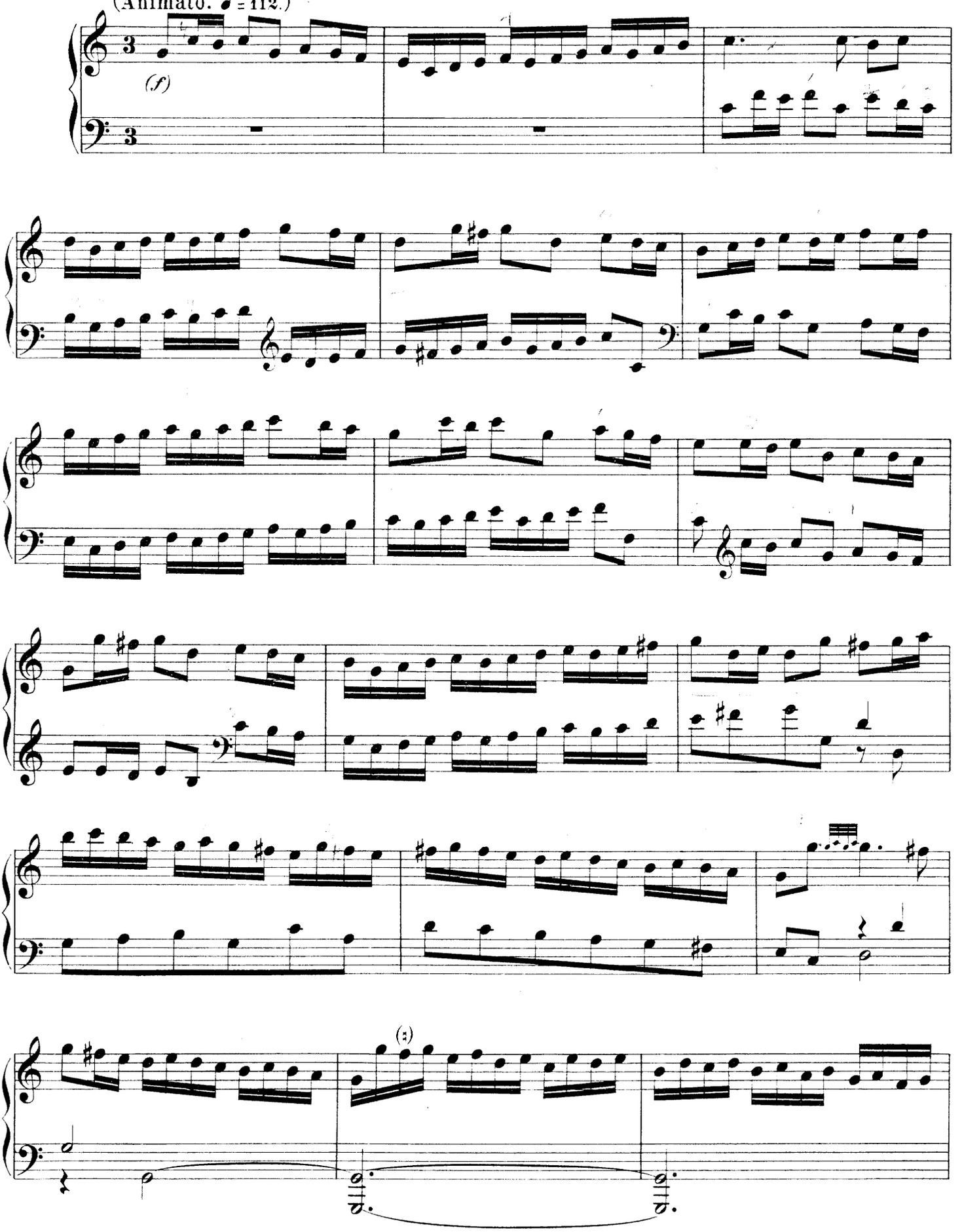


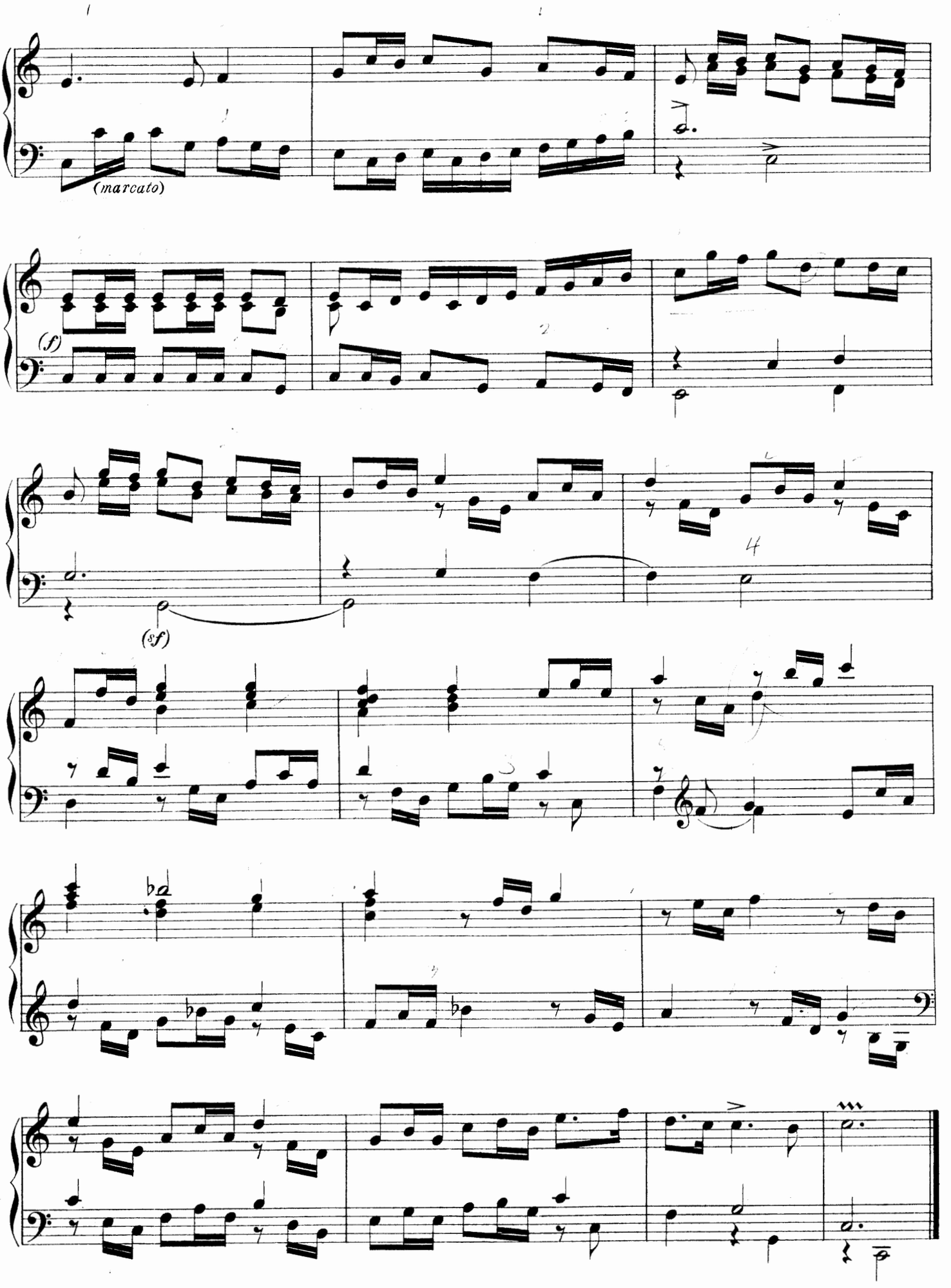
Suite.

V.

Prelude.

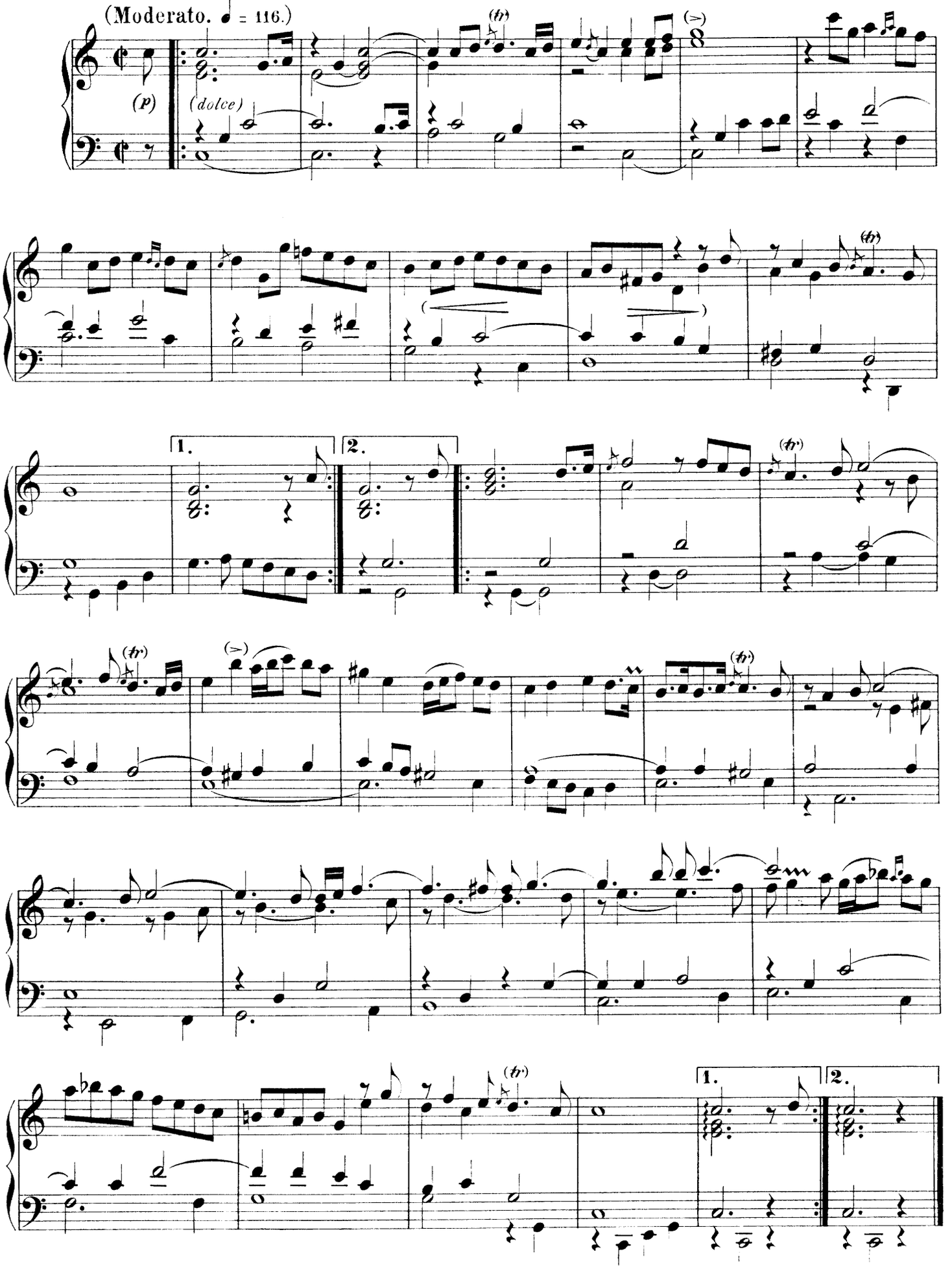
(Animato. ♩ = 112.)




(marcato)
(f)
(sf)

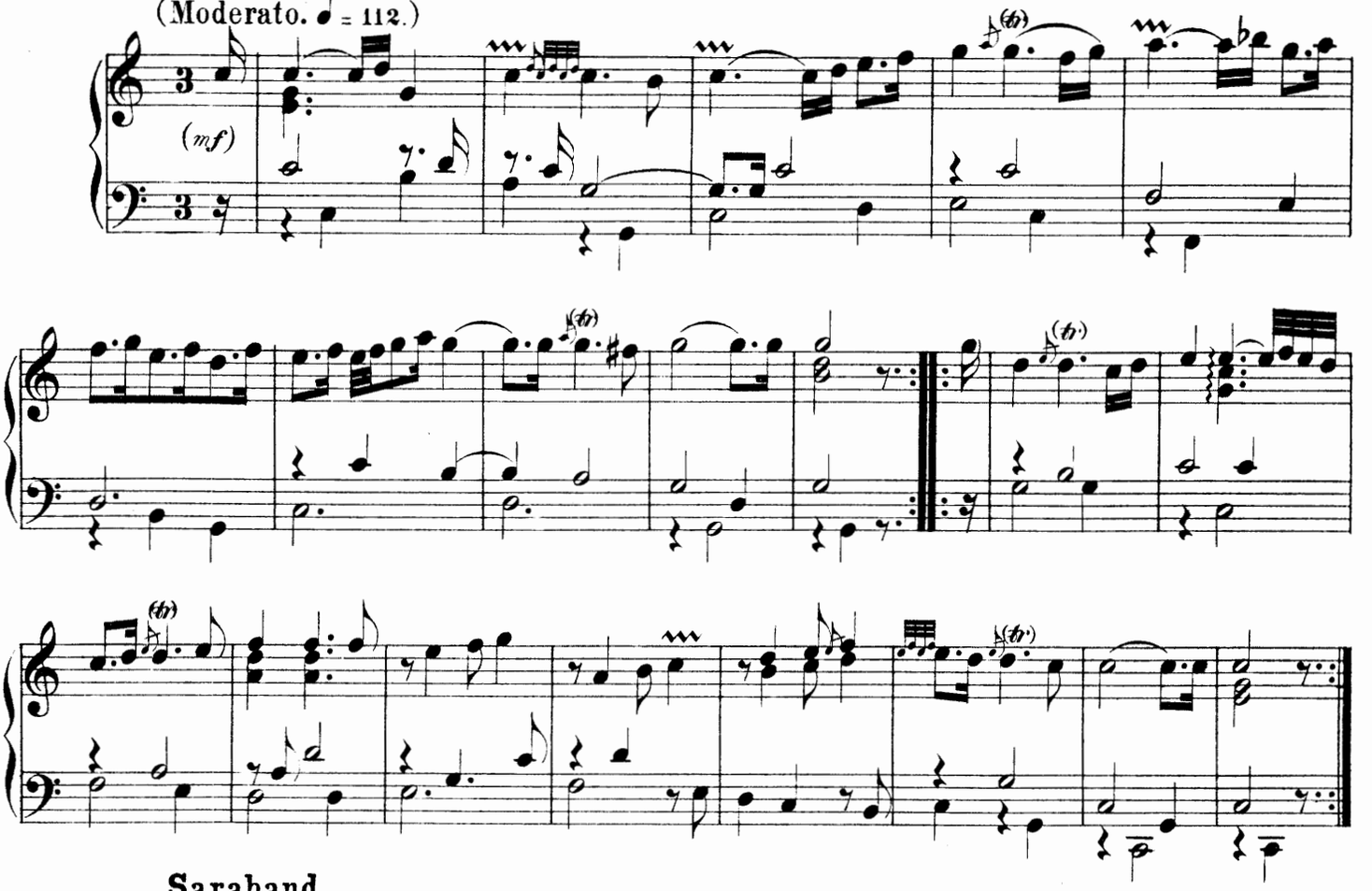
Almand.

(Moderato. ♩ = 116.)



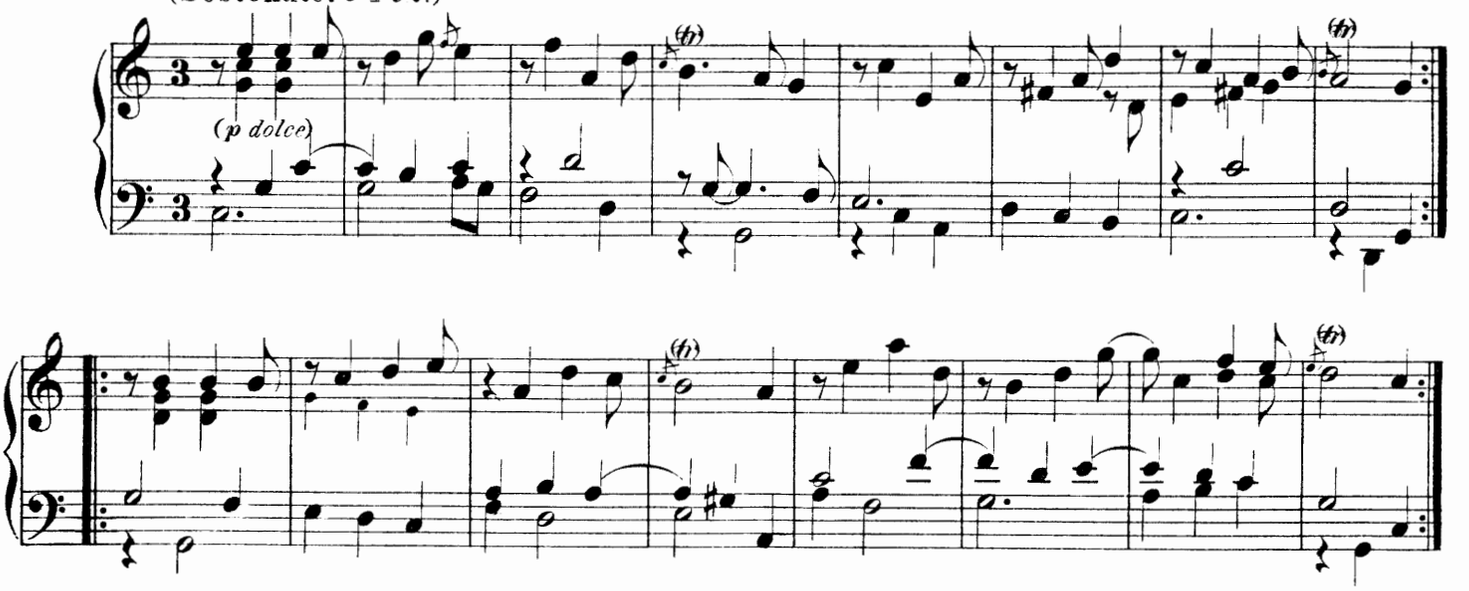
Courante.

(Moderato. ♩ = 112.)



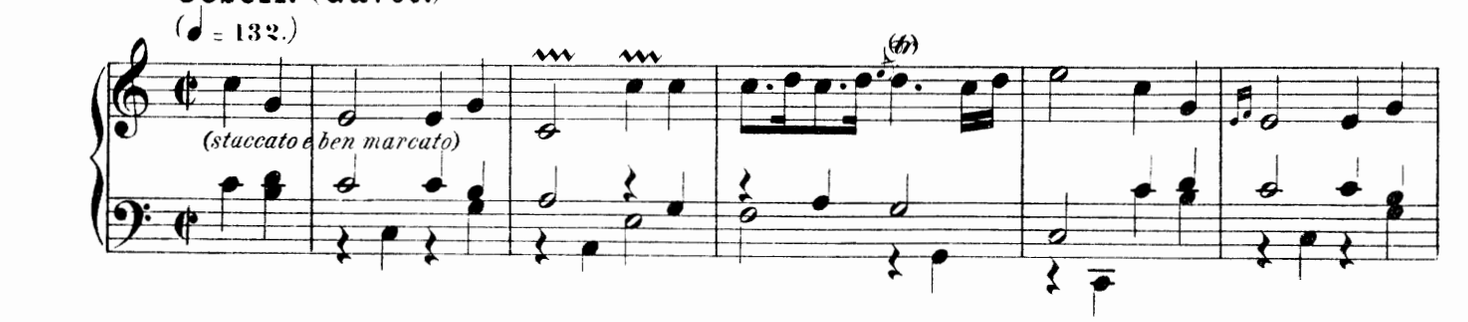
Saraband.

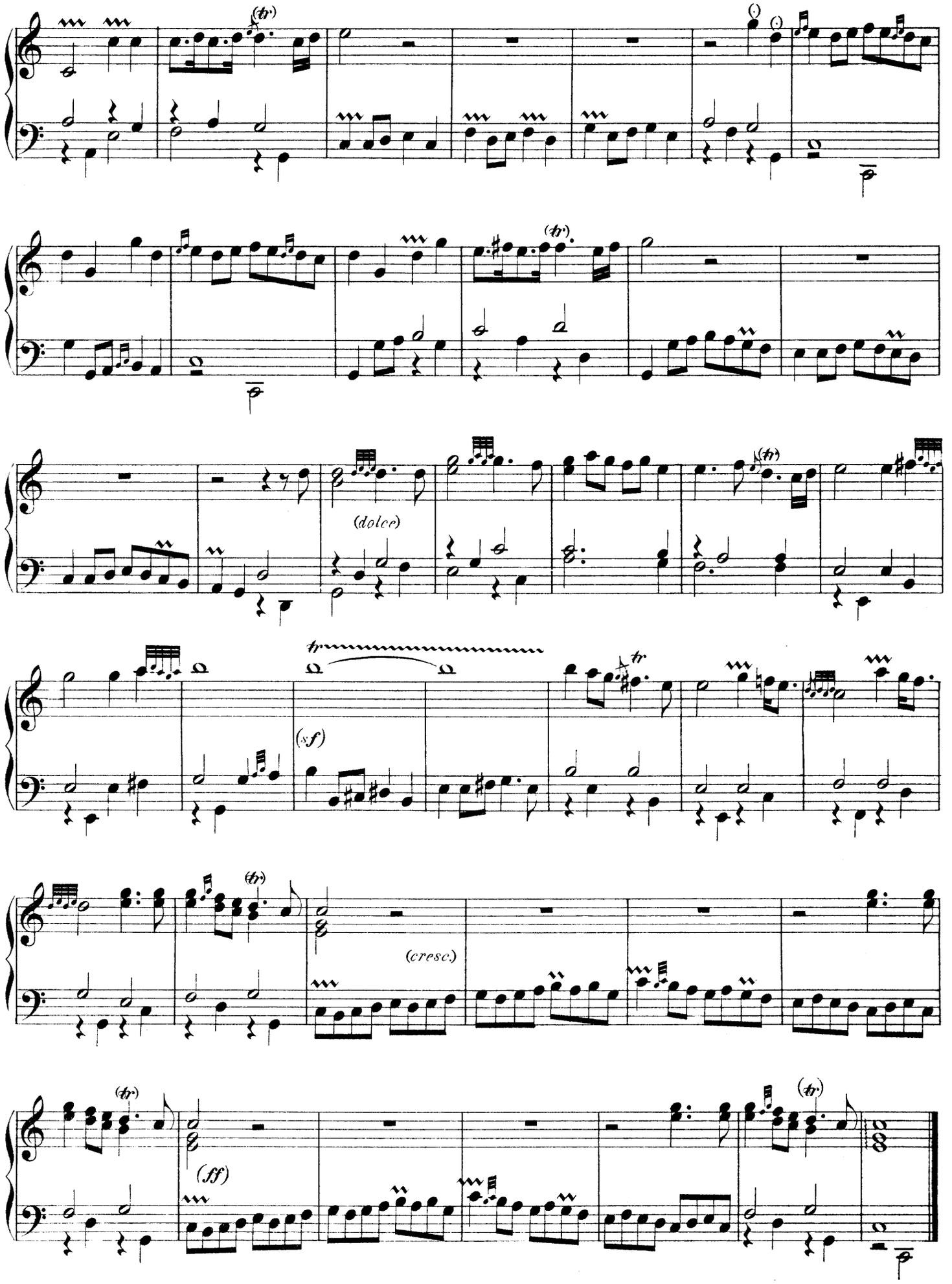
(Sostenuto. ♩ = 92.)



Cebell. (Gavot.)

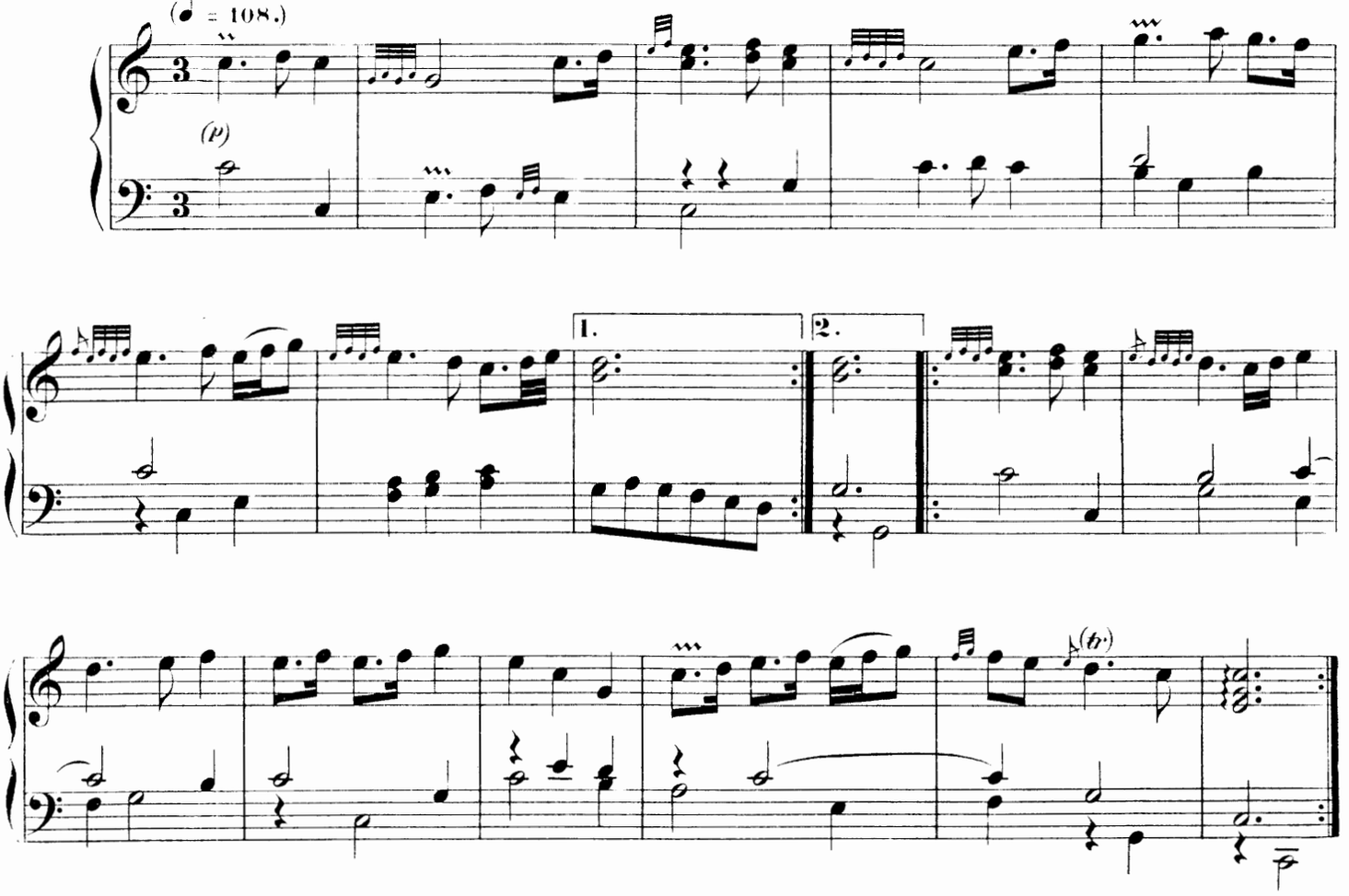
(♩ = 132.)




(tr)
(dolce)
(sf)
tr
(cresc.)
(ff)

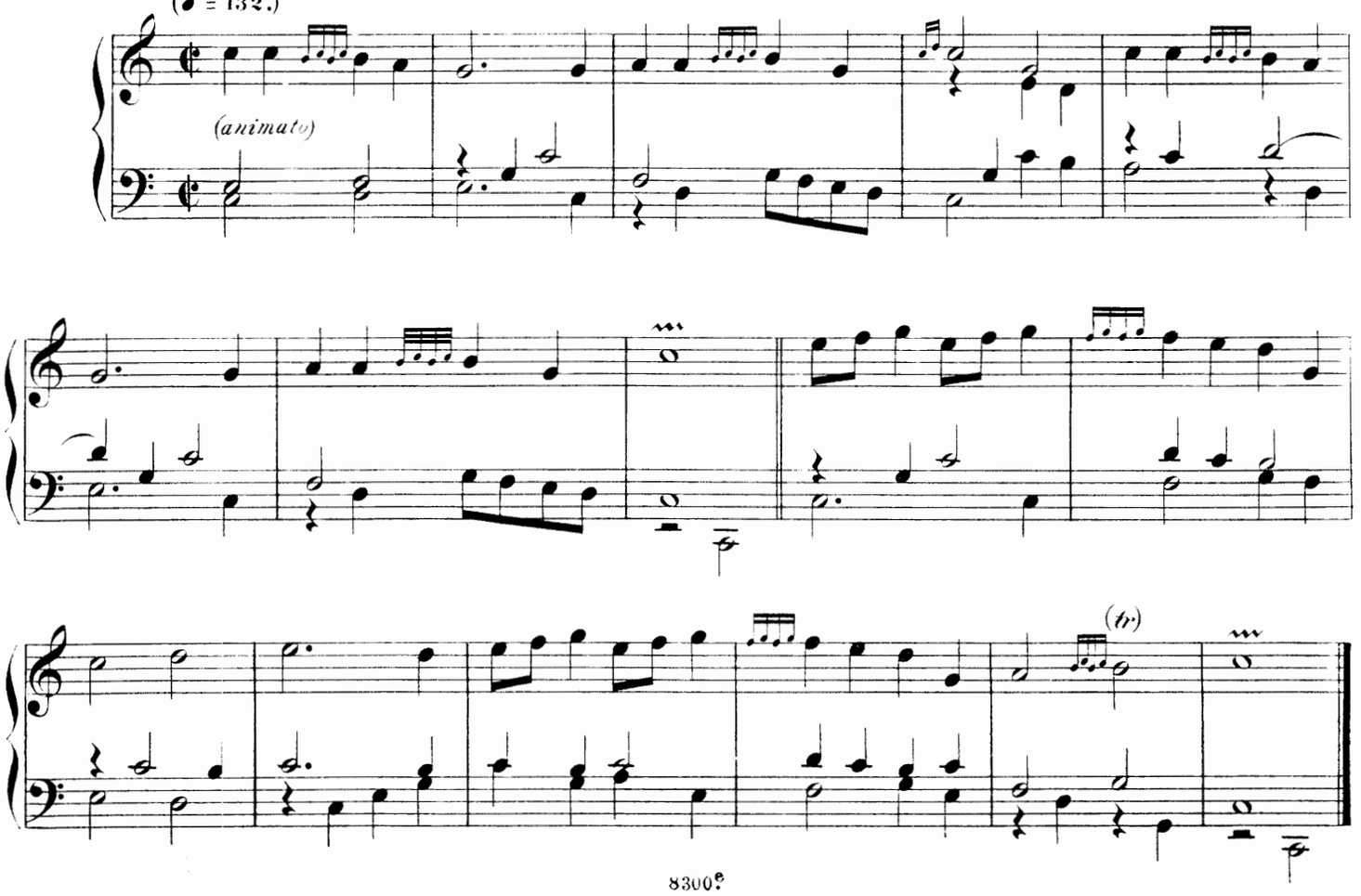
Minuet.

(♩ = 108.)



Riggadoon.

(♩ = 132.)



(Intrada.)

(♩ = 100.)

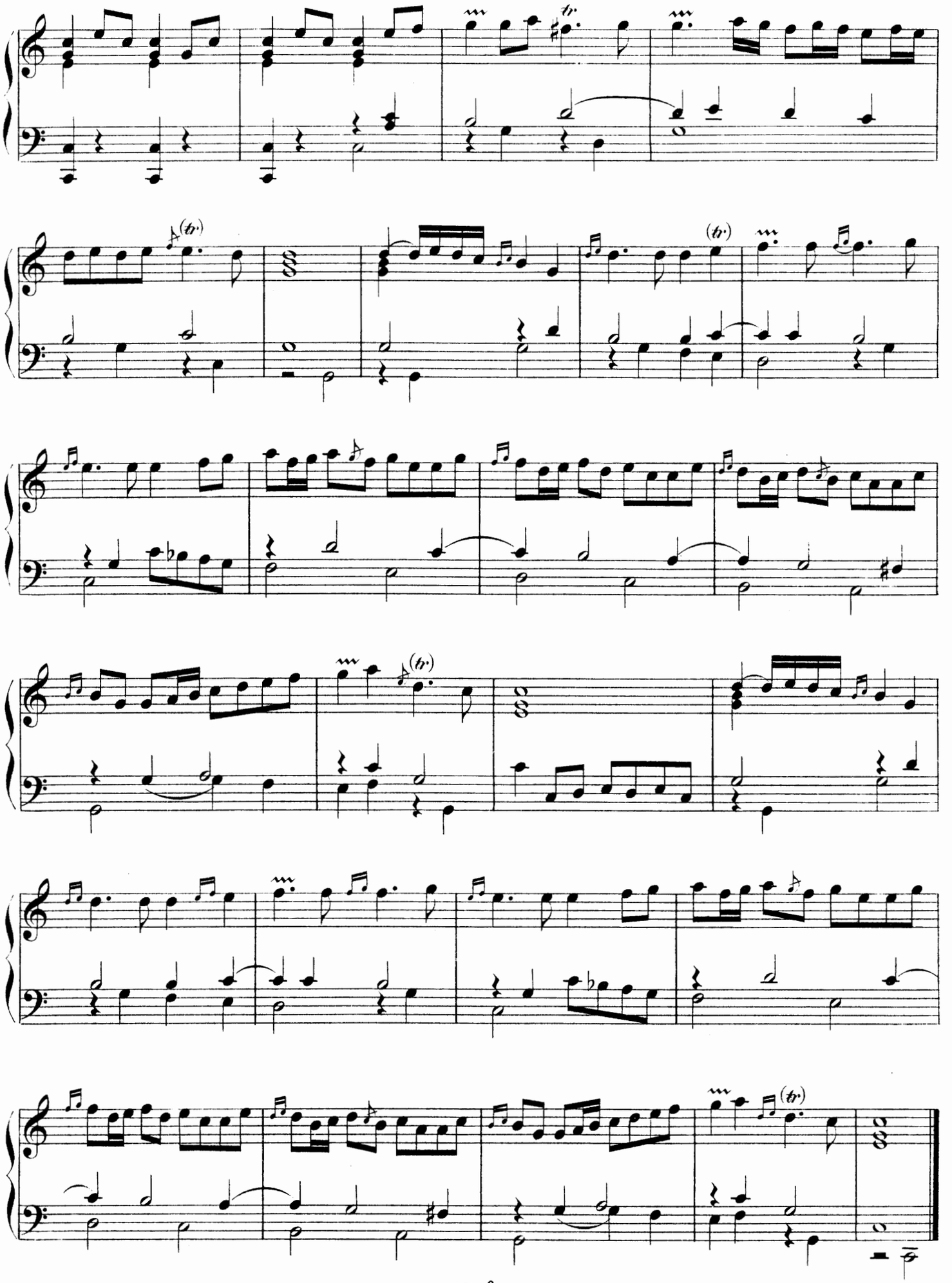
(sempre f)

March.

(Moderato. ♩ = 126.)

(f) (marcato)

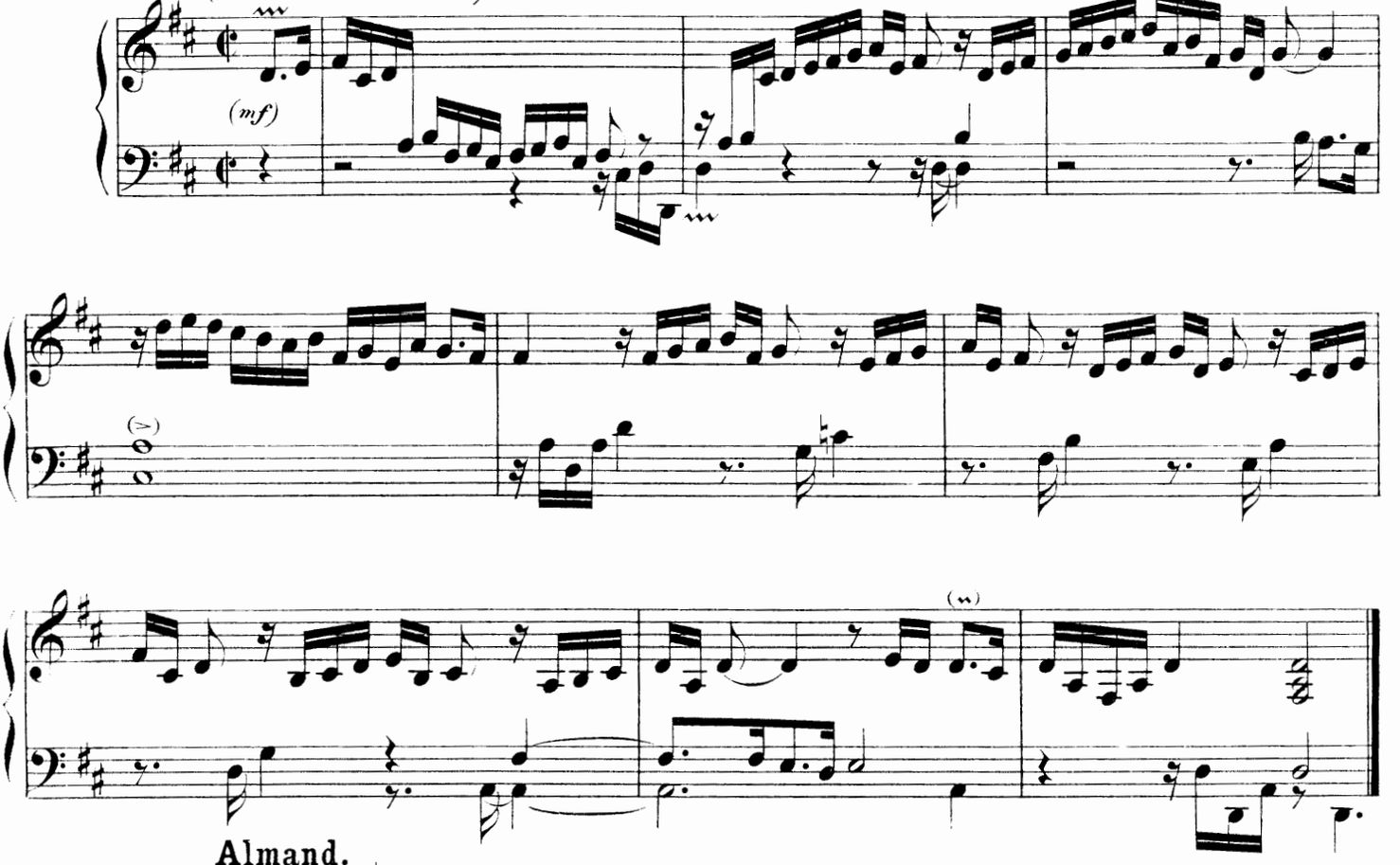
(sf)



Suite.
VI.

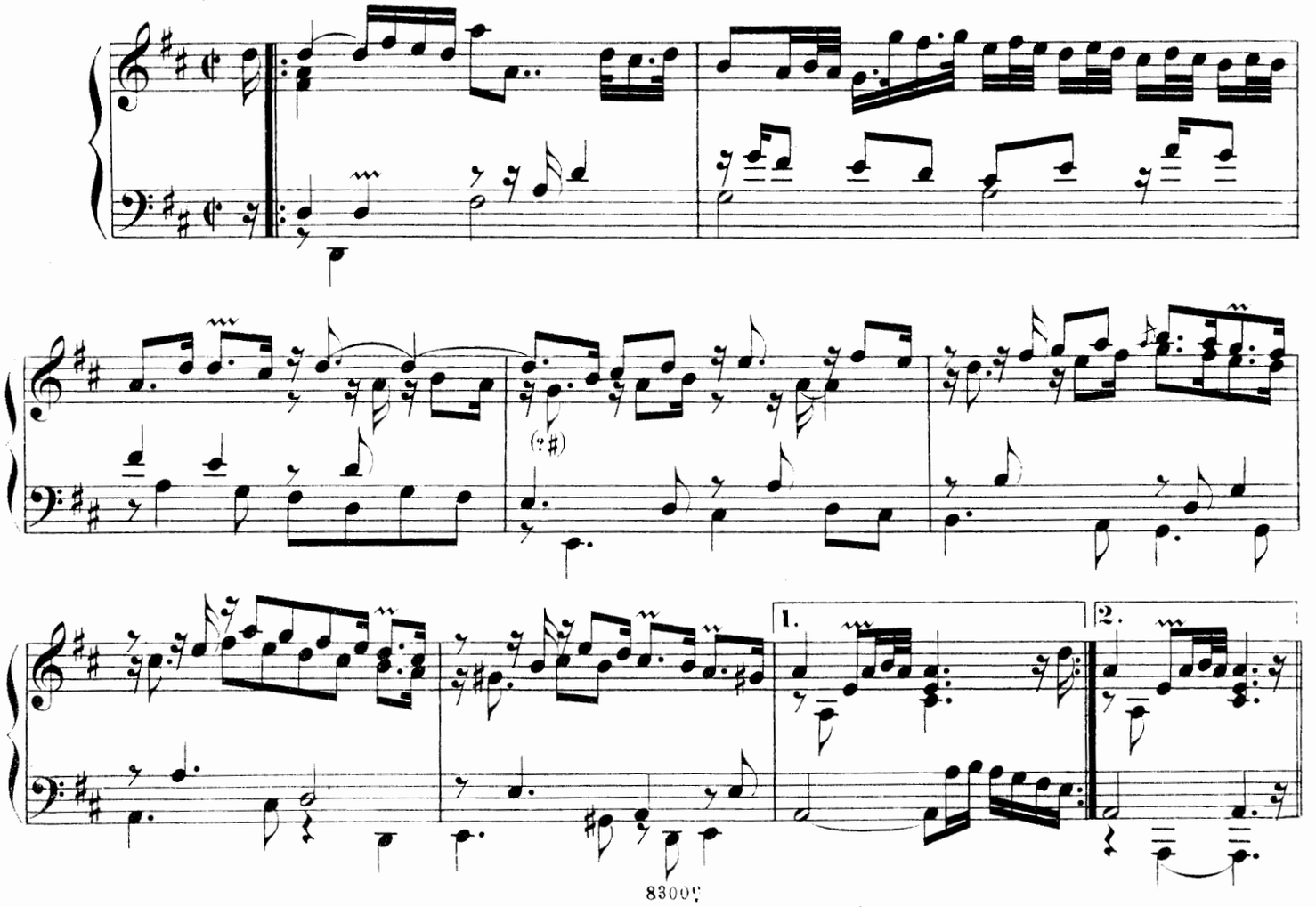
Prelude.

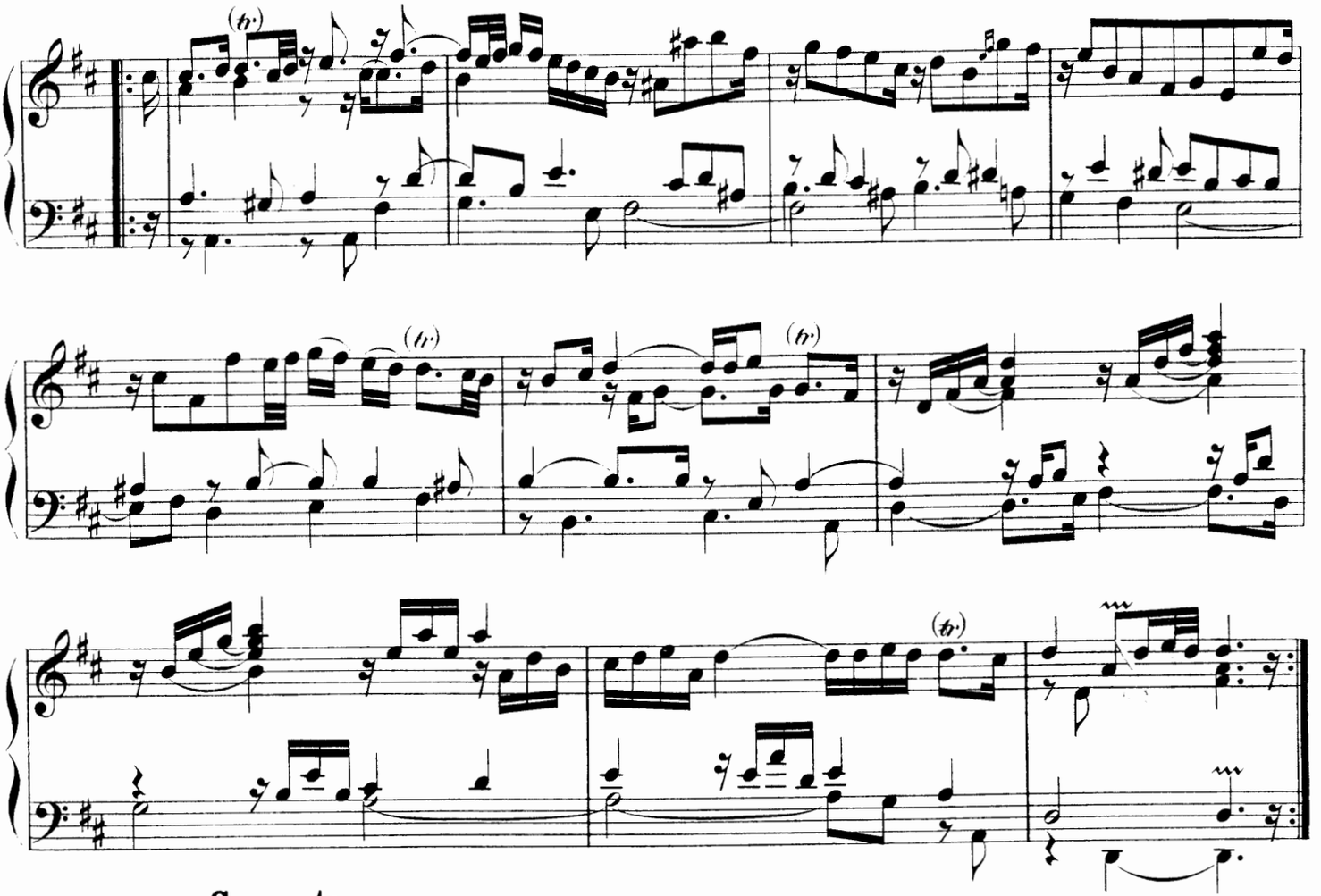
(Moderato. ♩ = 100.)



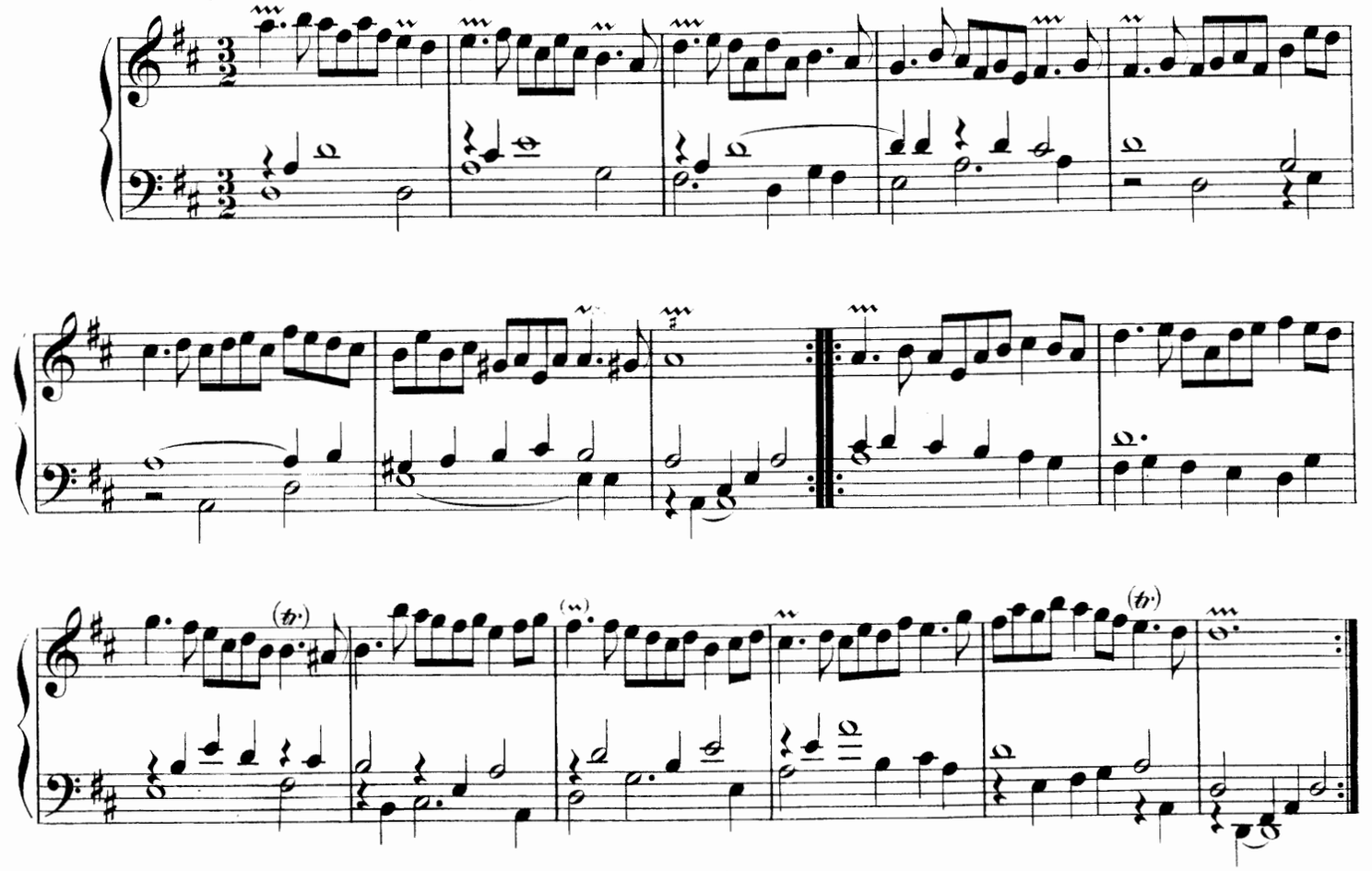
Almand.

(Andante. ♩ = 84.)





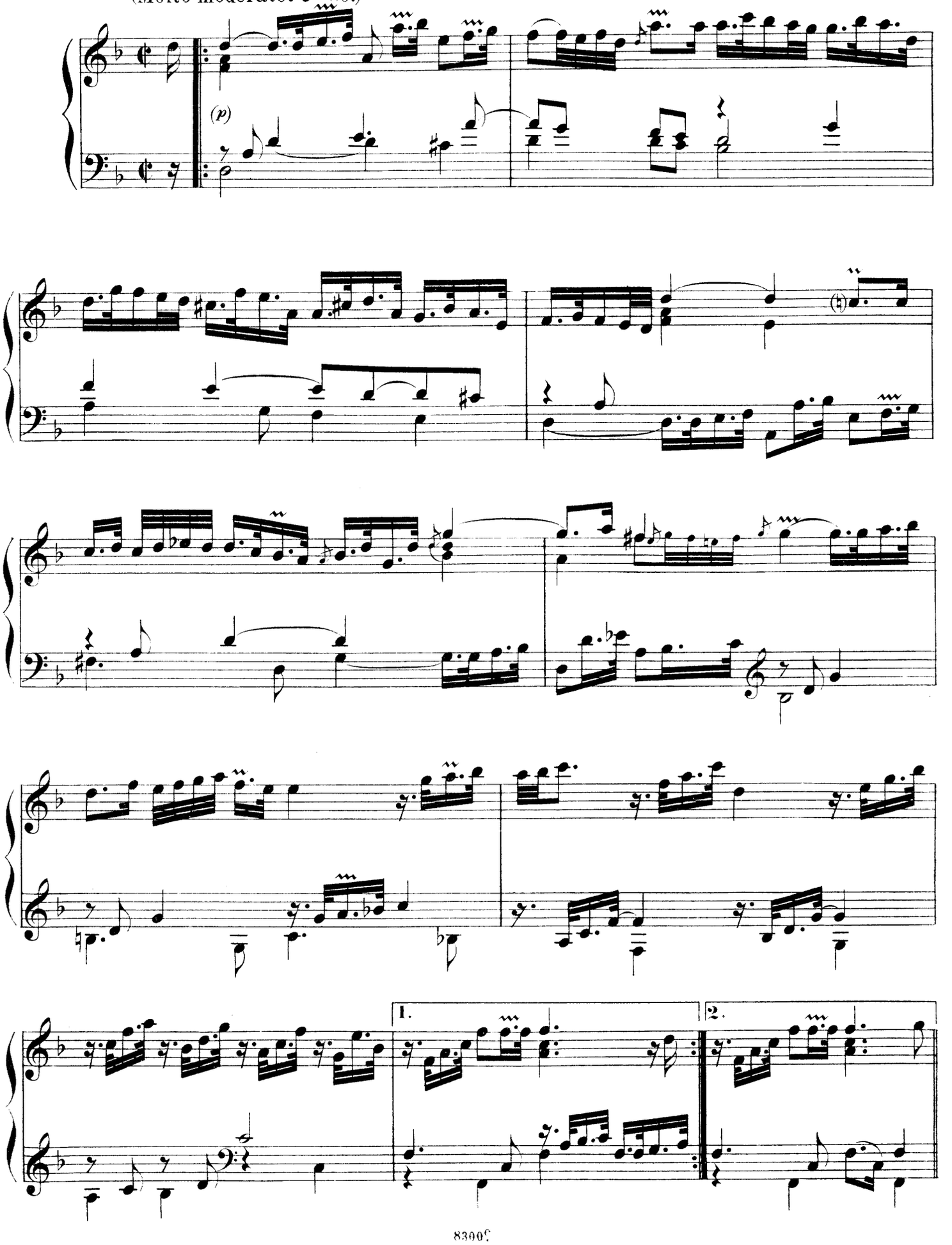
Courante.
(Moderato. 𝅗𝅥. = 100.)

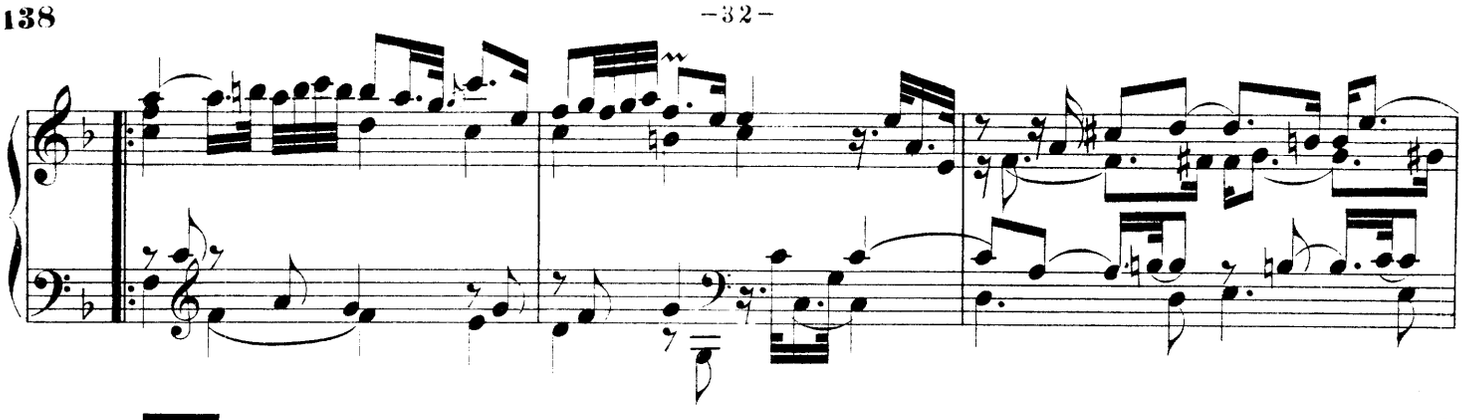


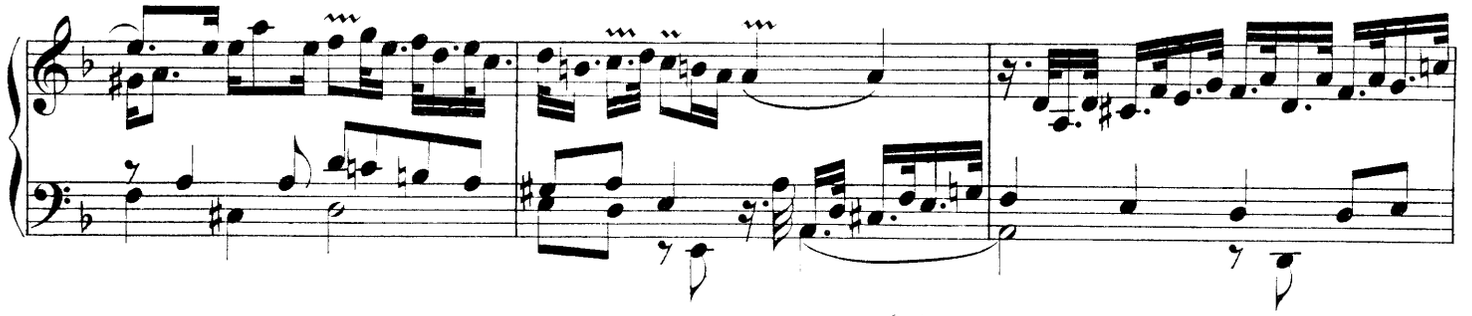
Suite.
VII.

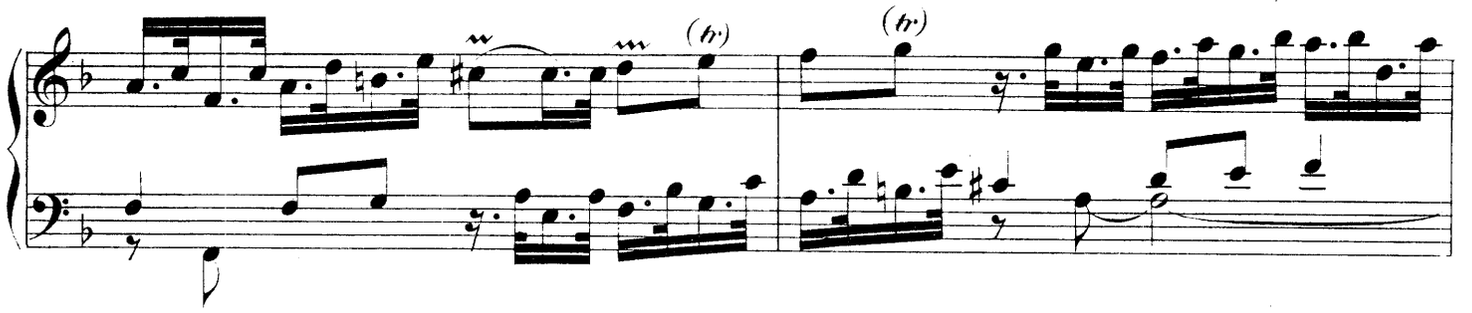
Almand.

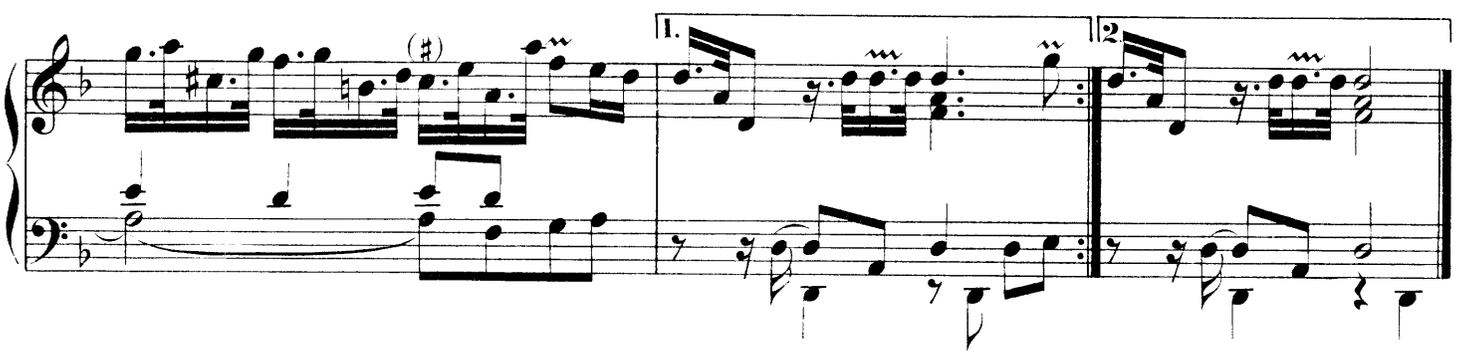
(Molto moderato. ♩ = 80.)





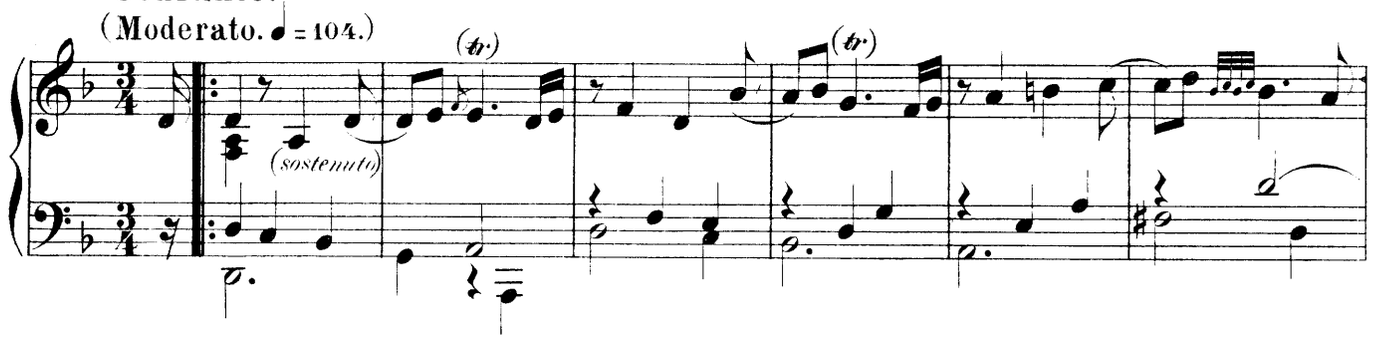


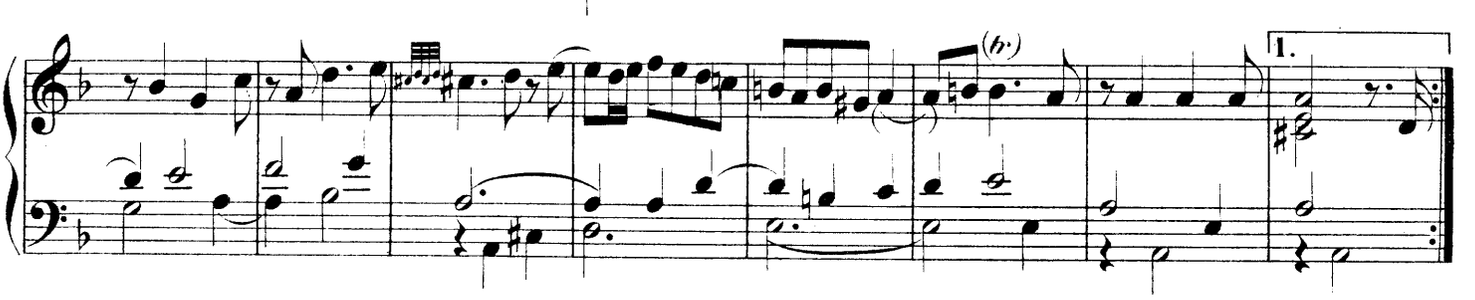


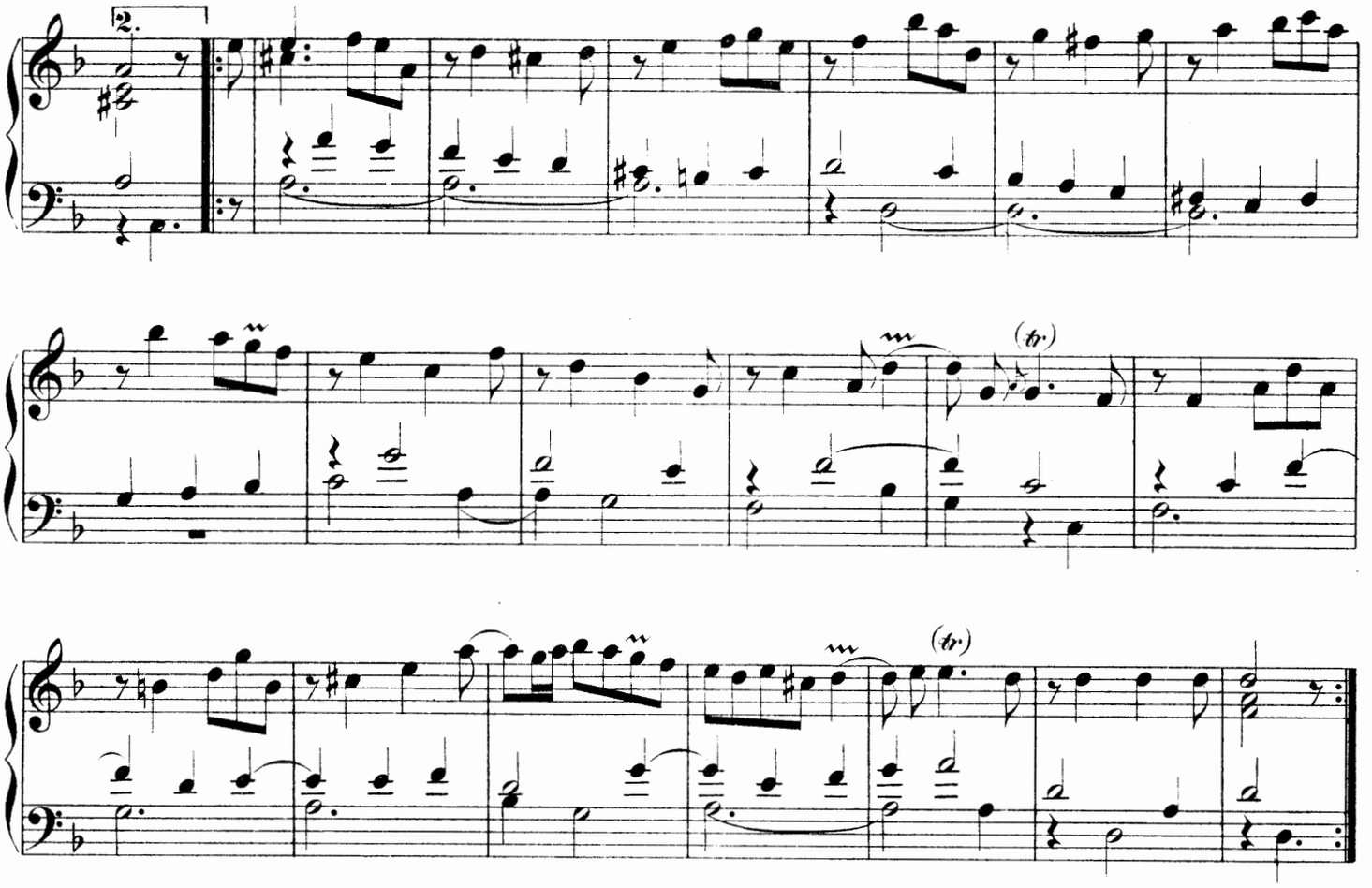


Courante.

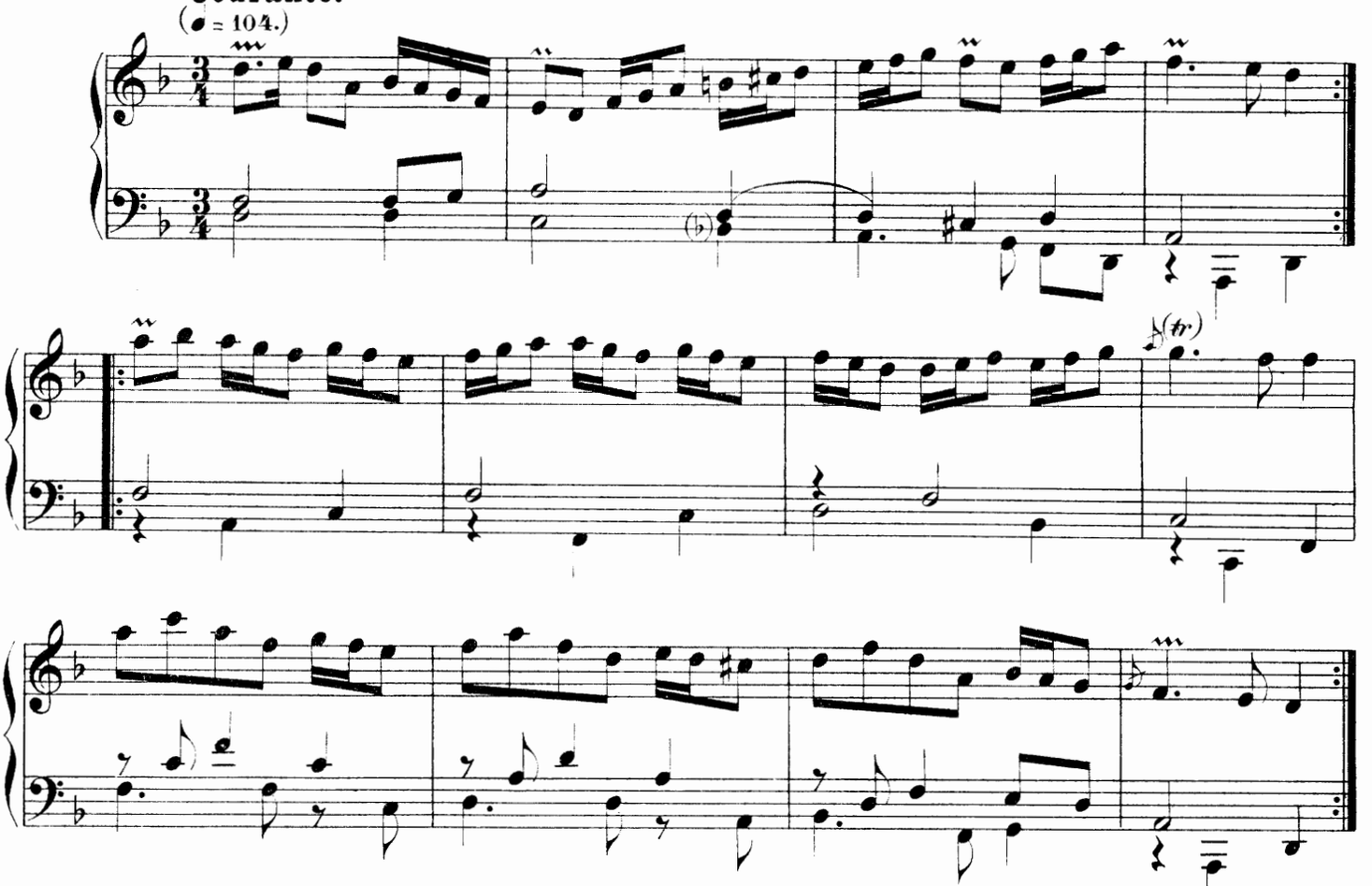
(Moderato. ♩ = 104.)







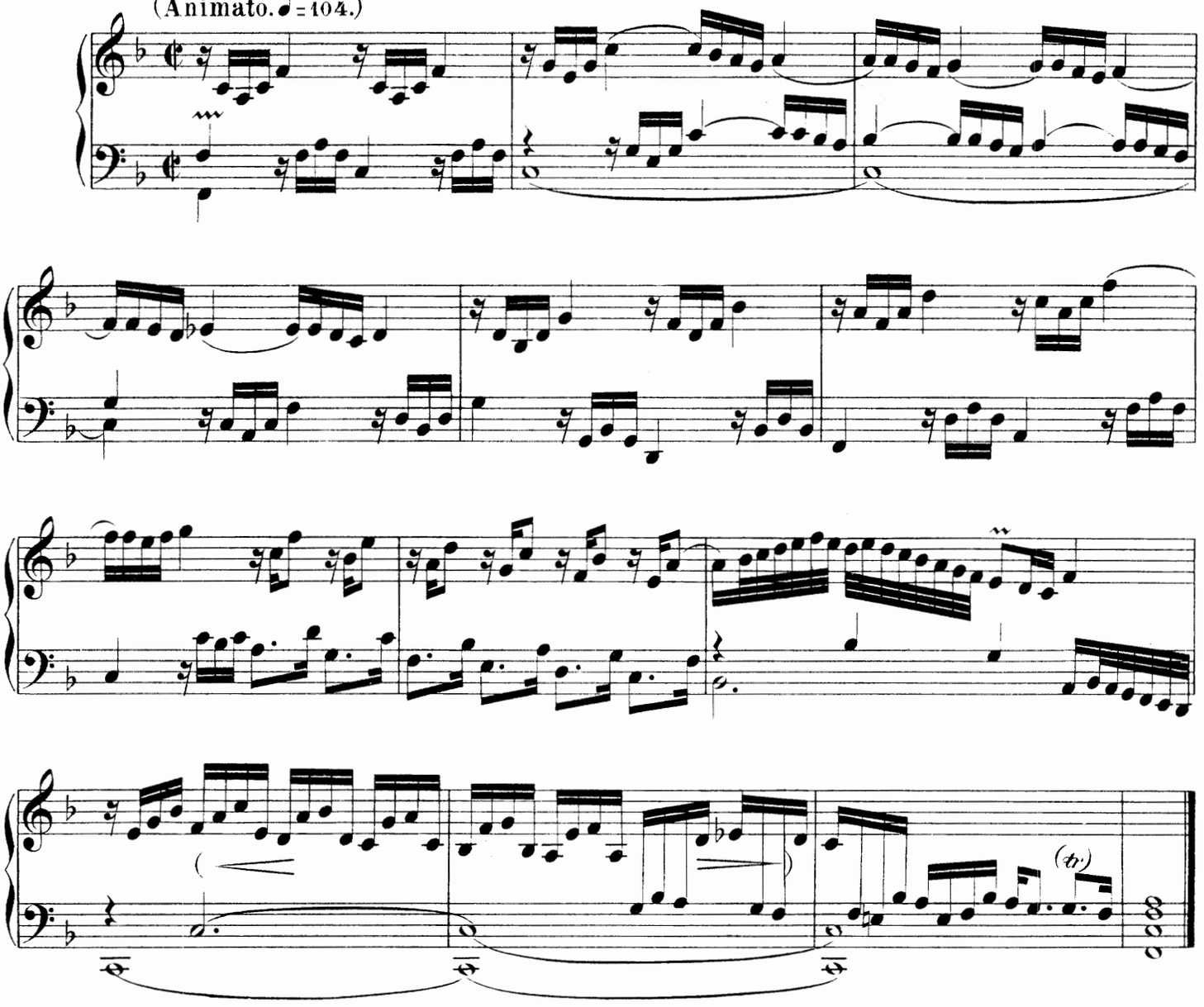
Courante.
(♩ = 104.)



Suite.
VIII.

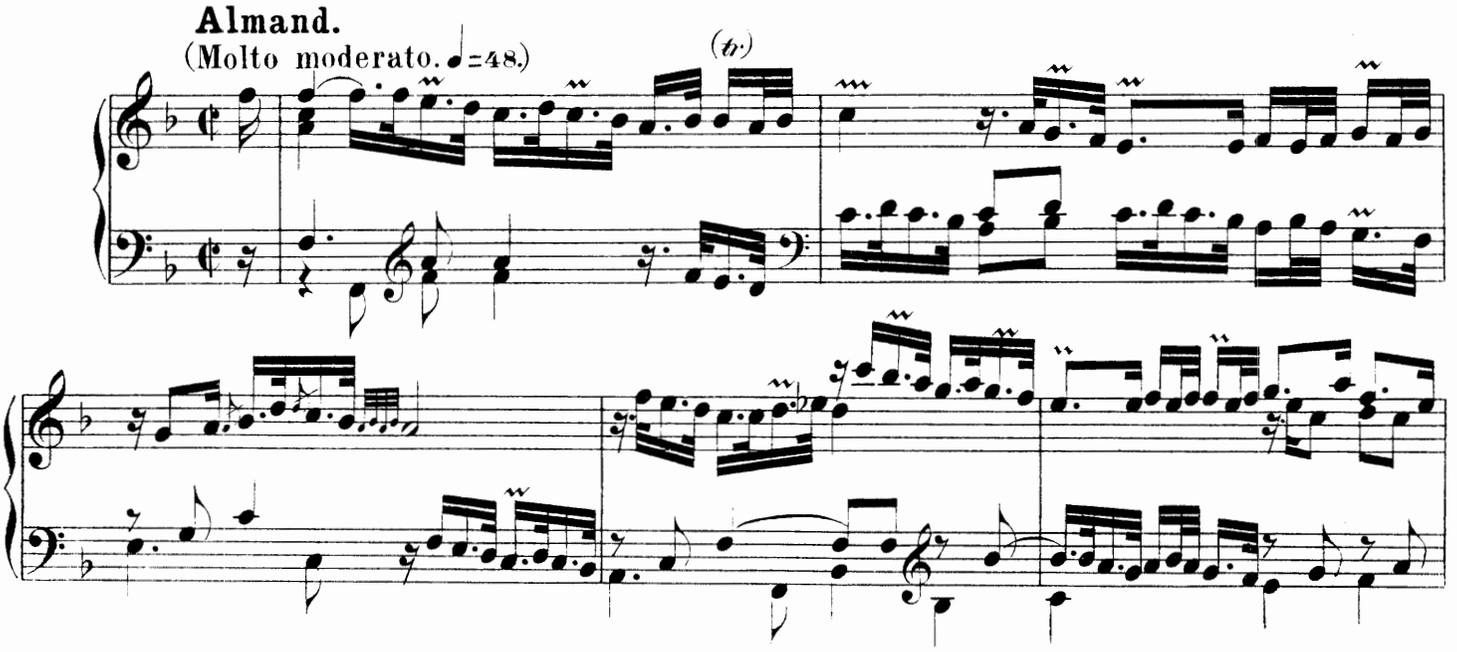
Prelude.

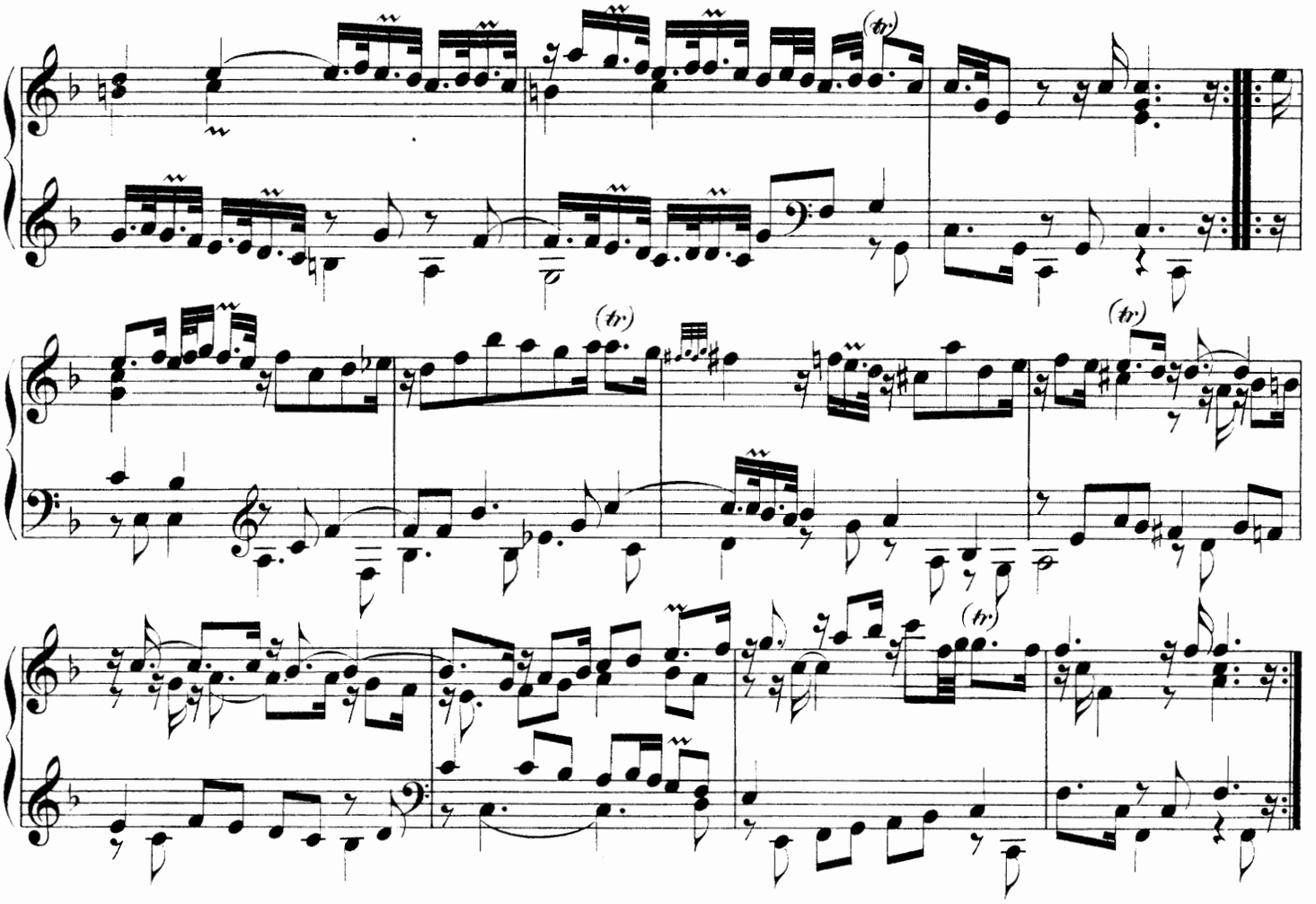
(Animato. ♩=104.)



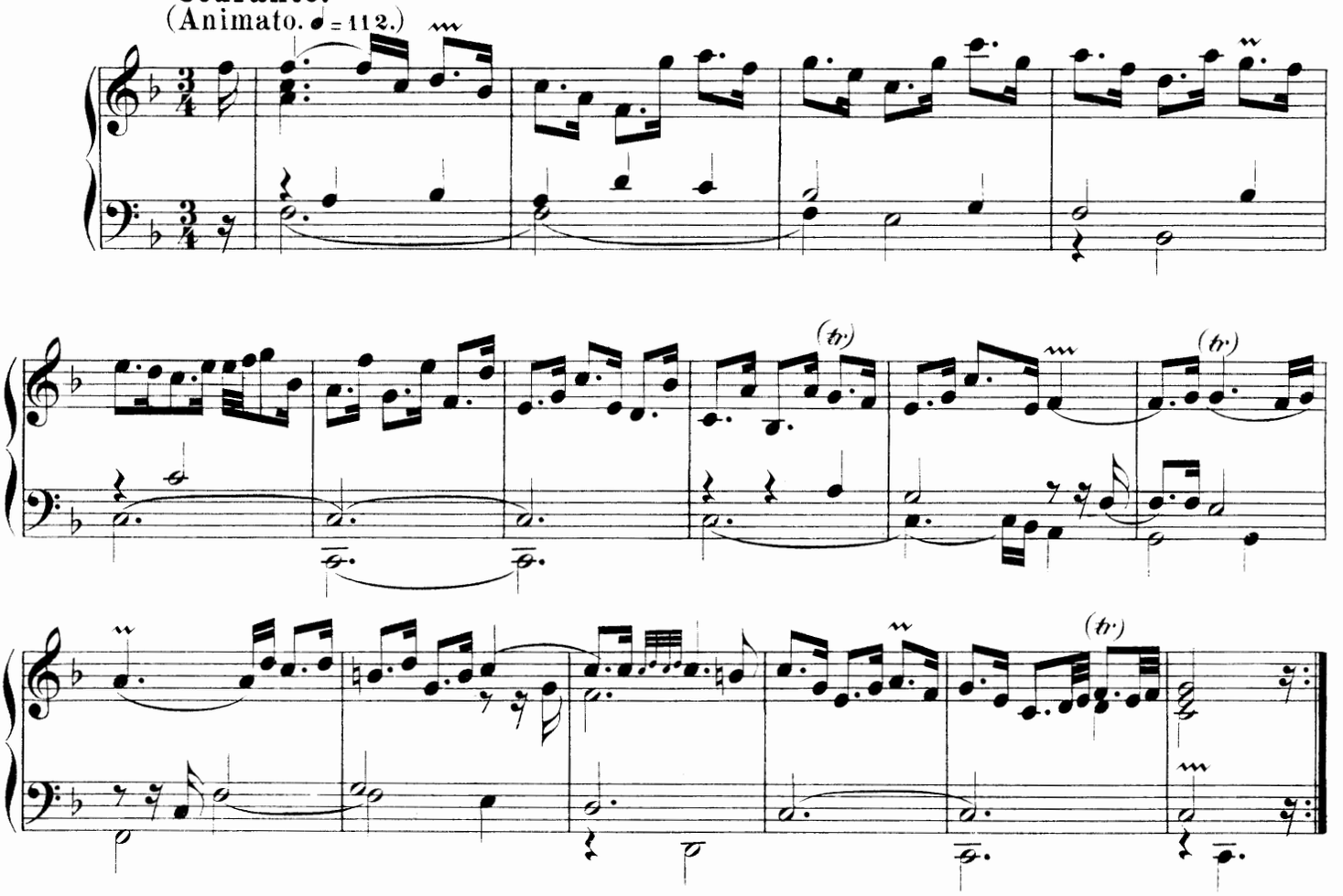
Almand.

(Molto moderato. ♩=48.)

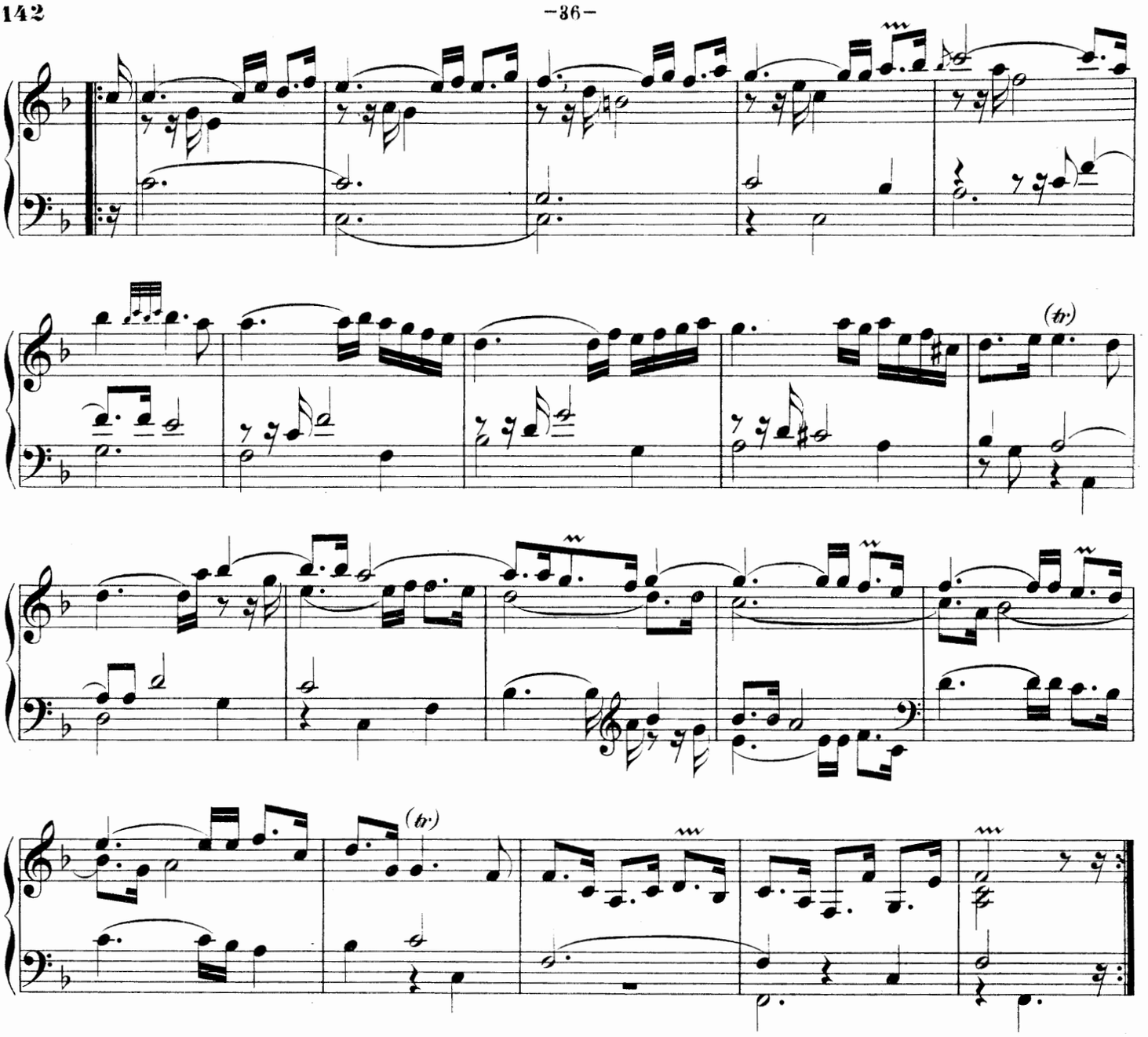




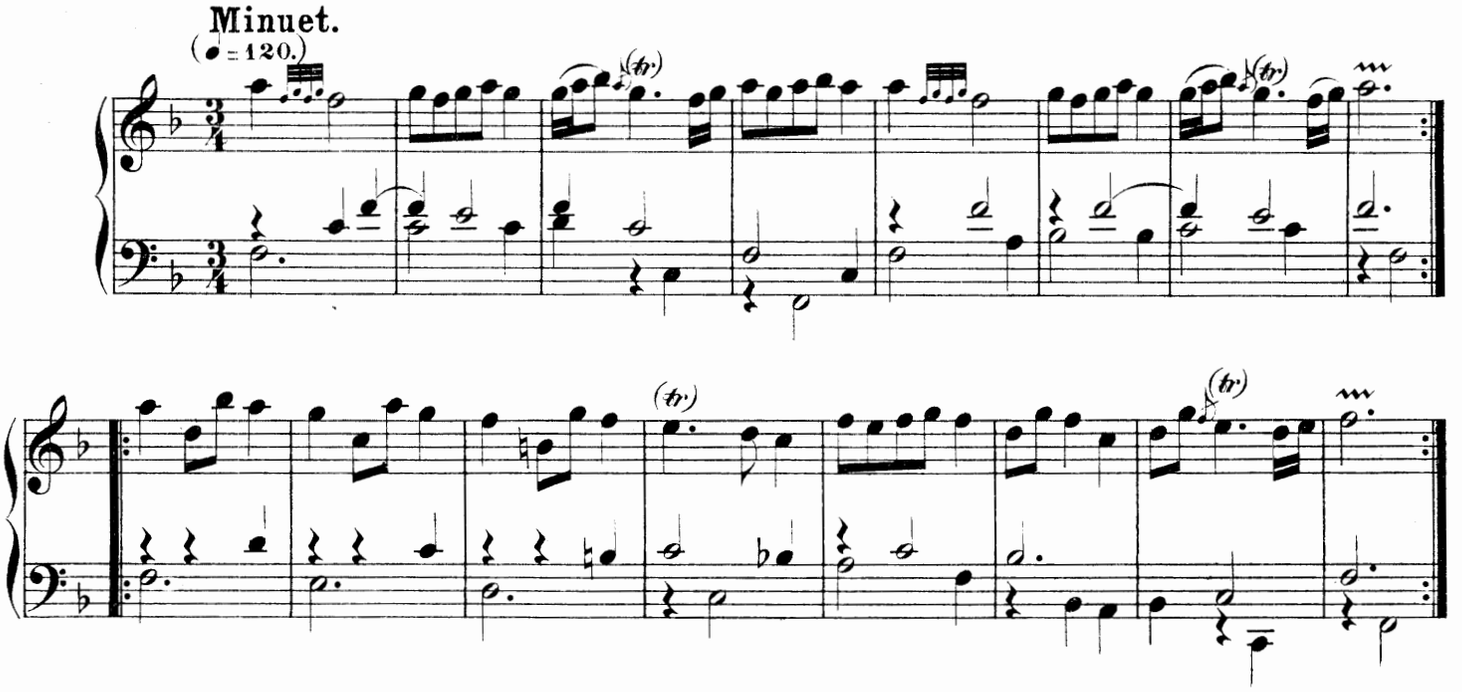
Courante.
(Animato. ♩ = 112.)



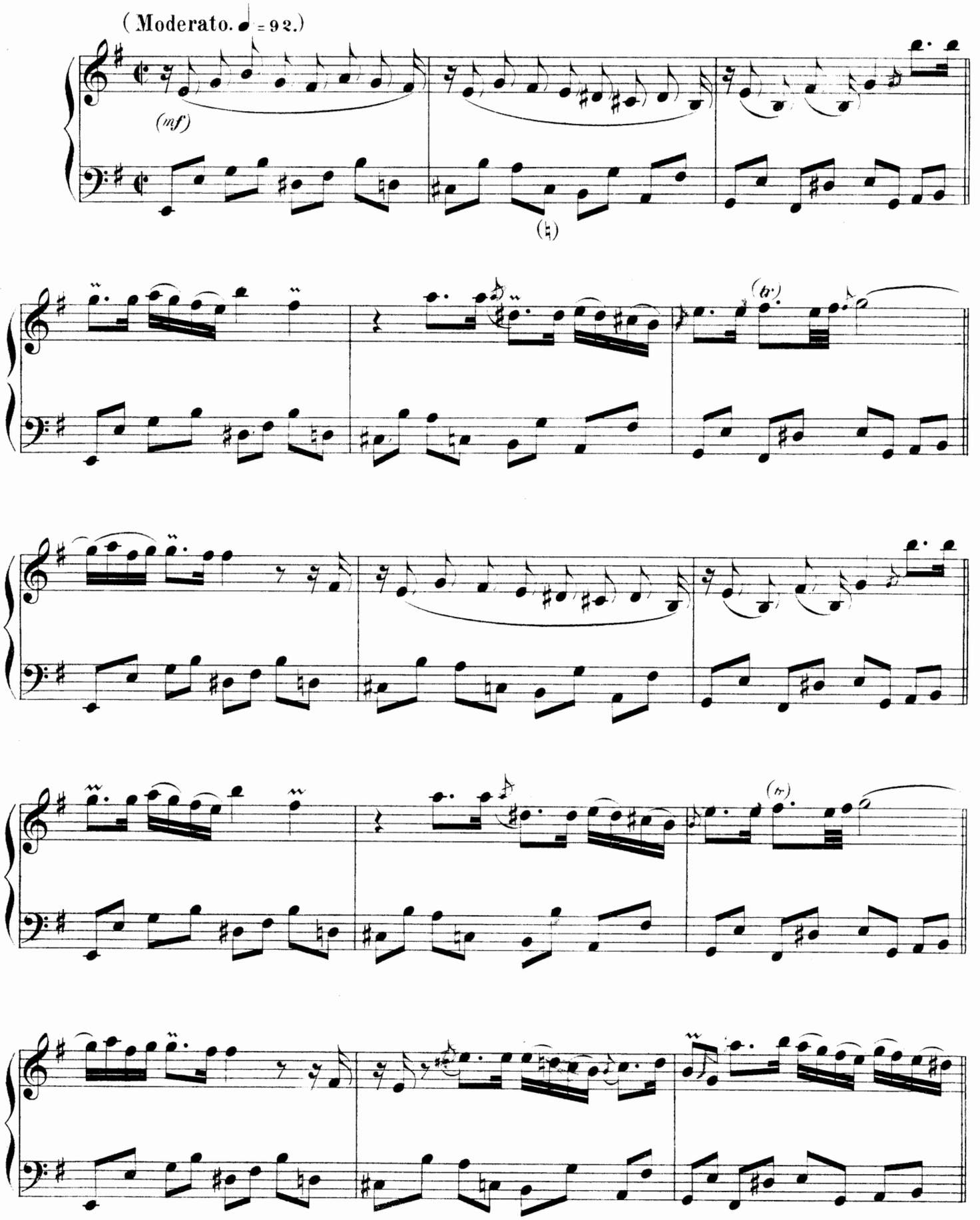
79699

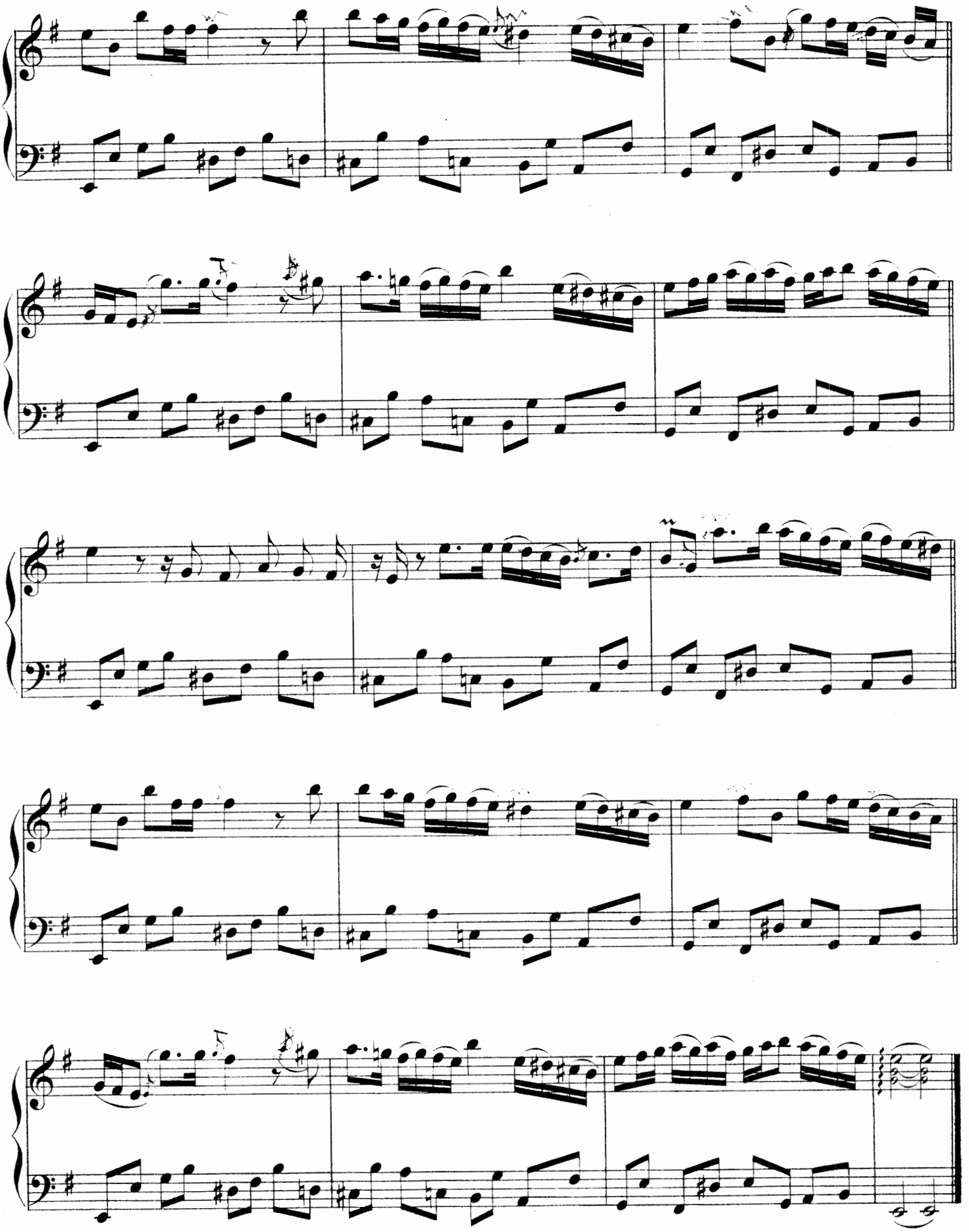


Minuet.
(♩ = 120.)

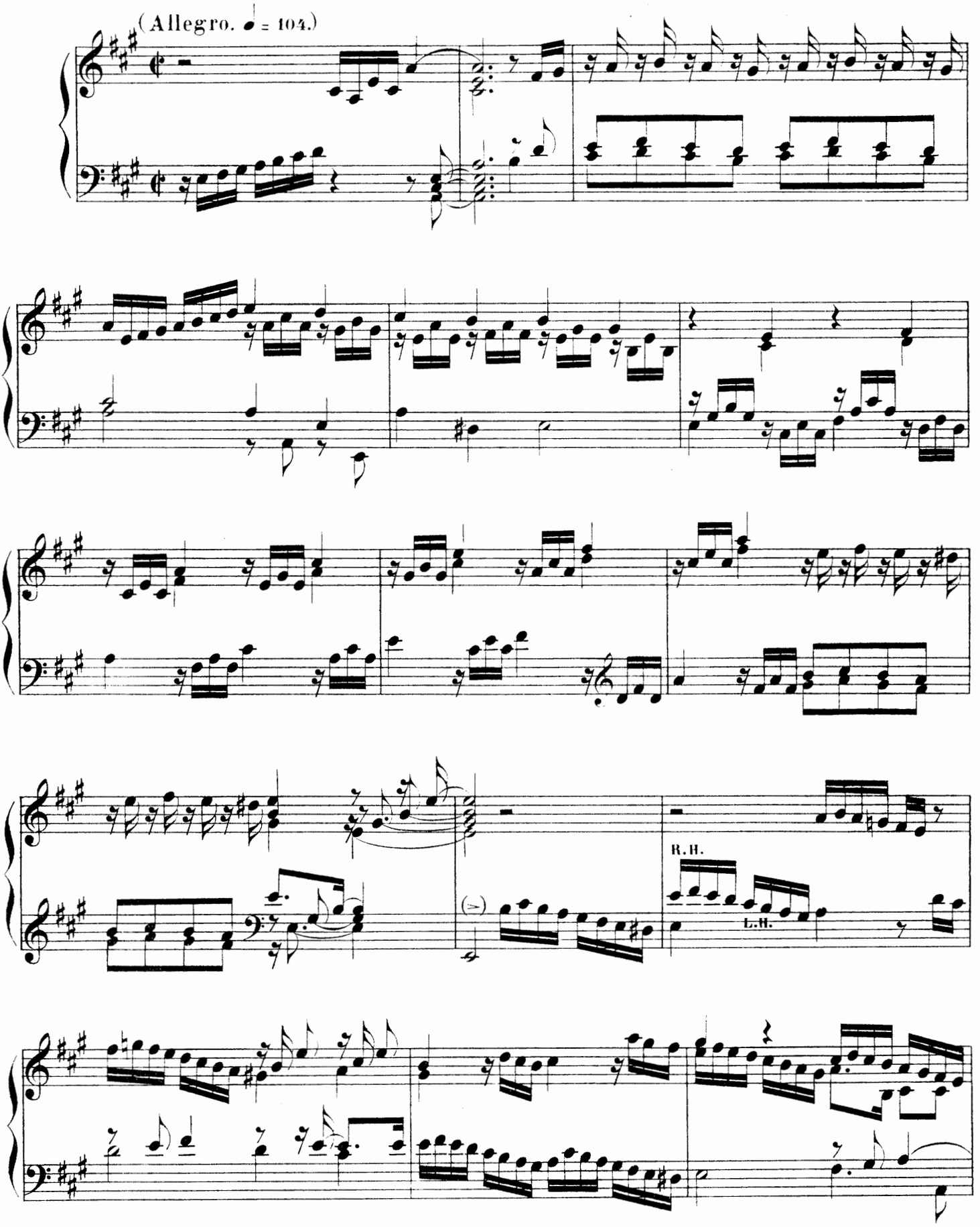


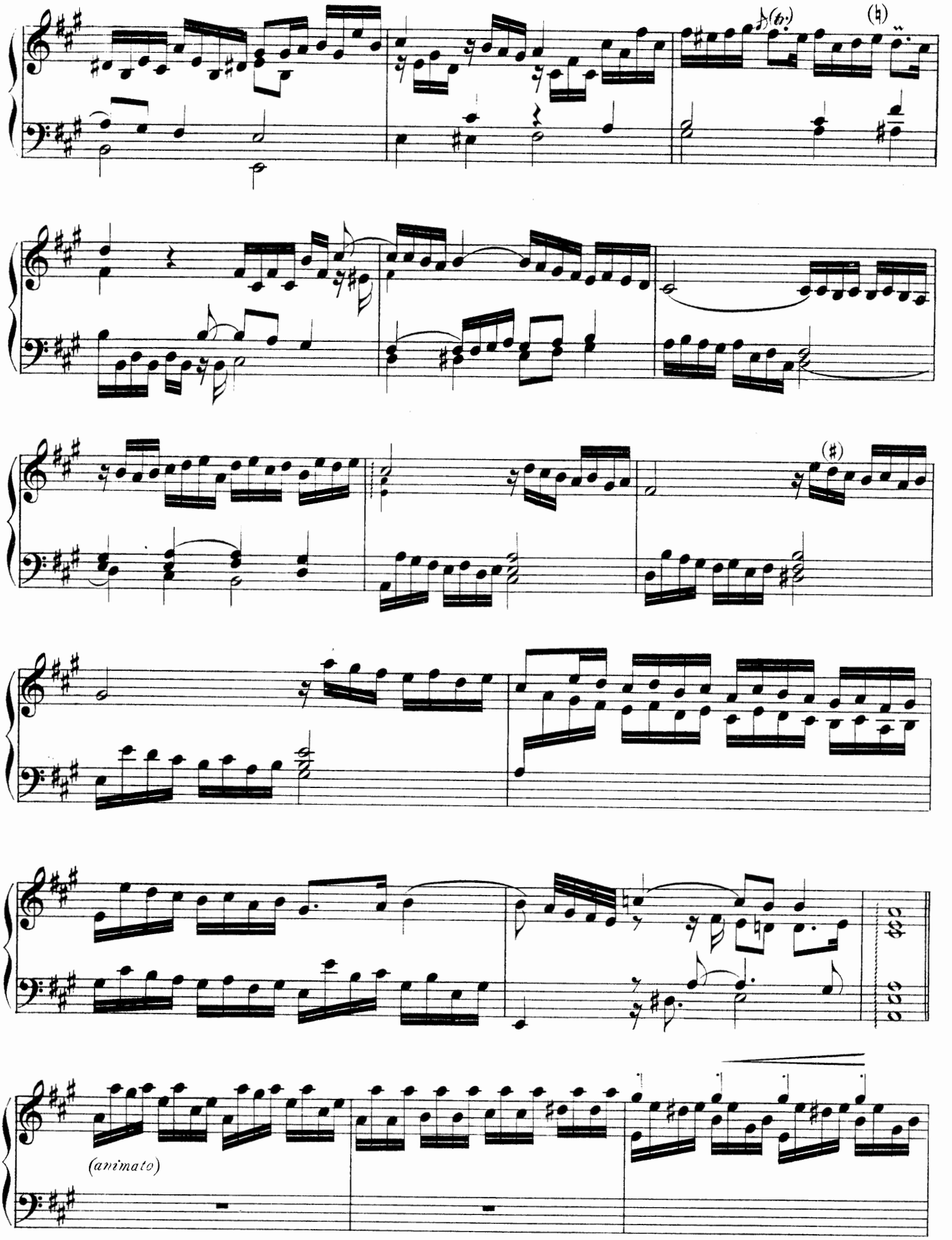
Ground.

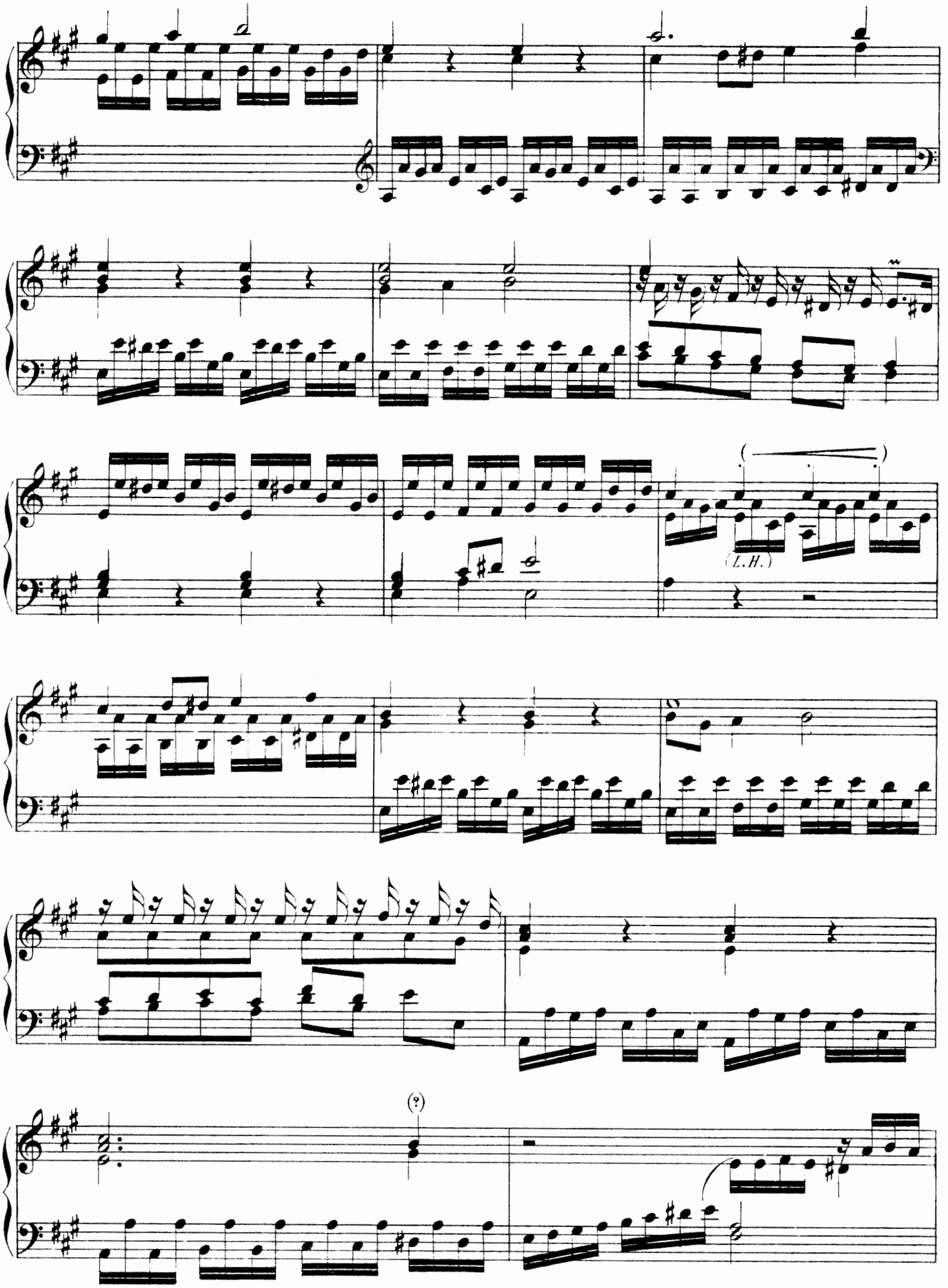


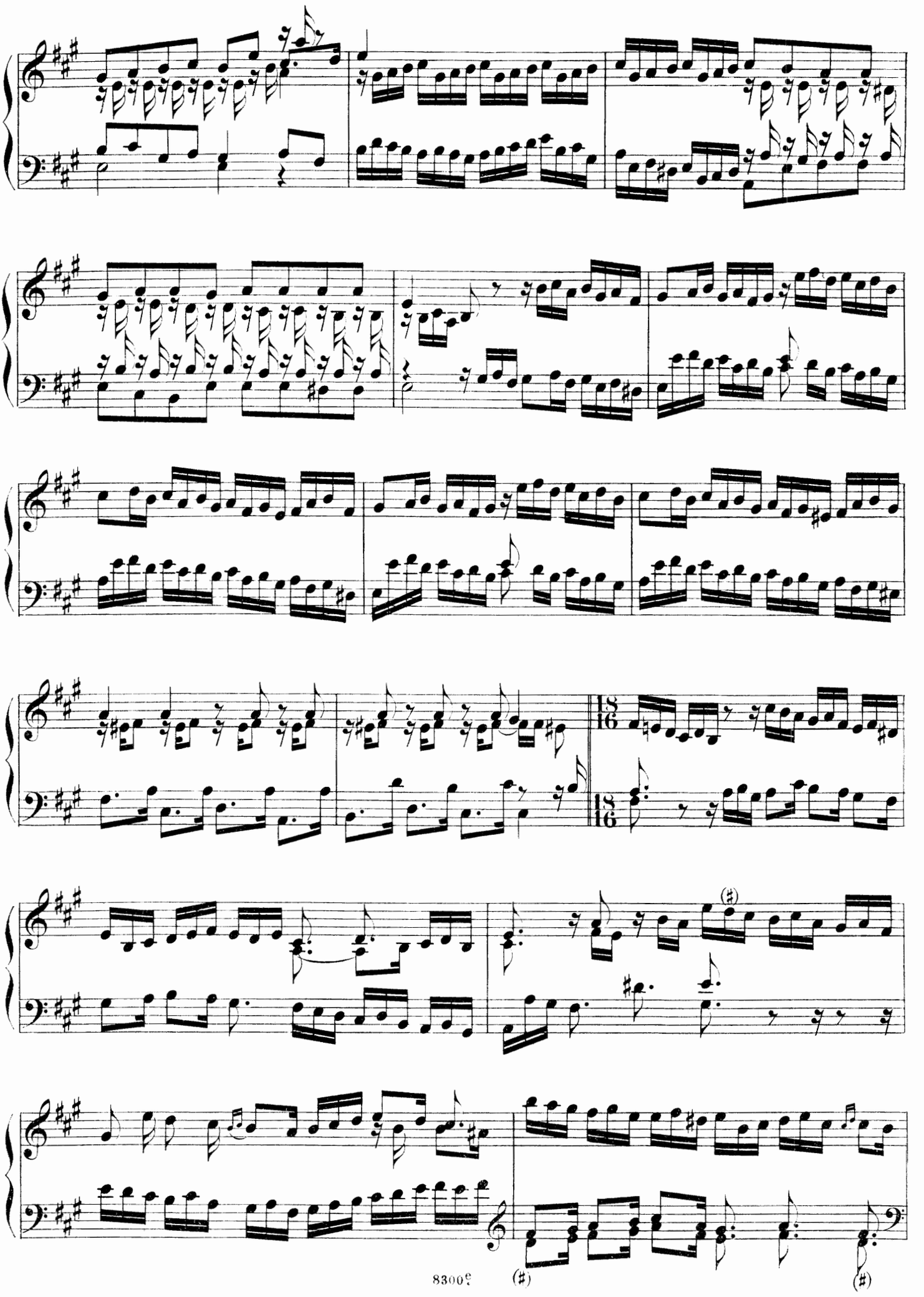


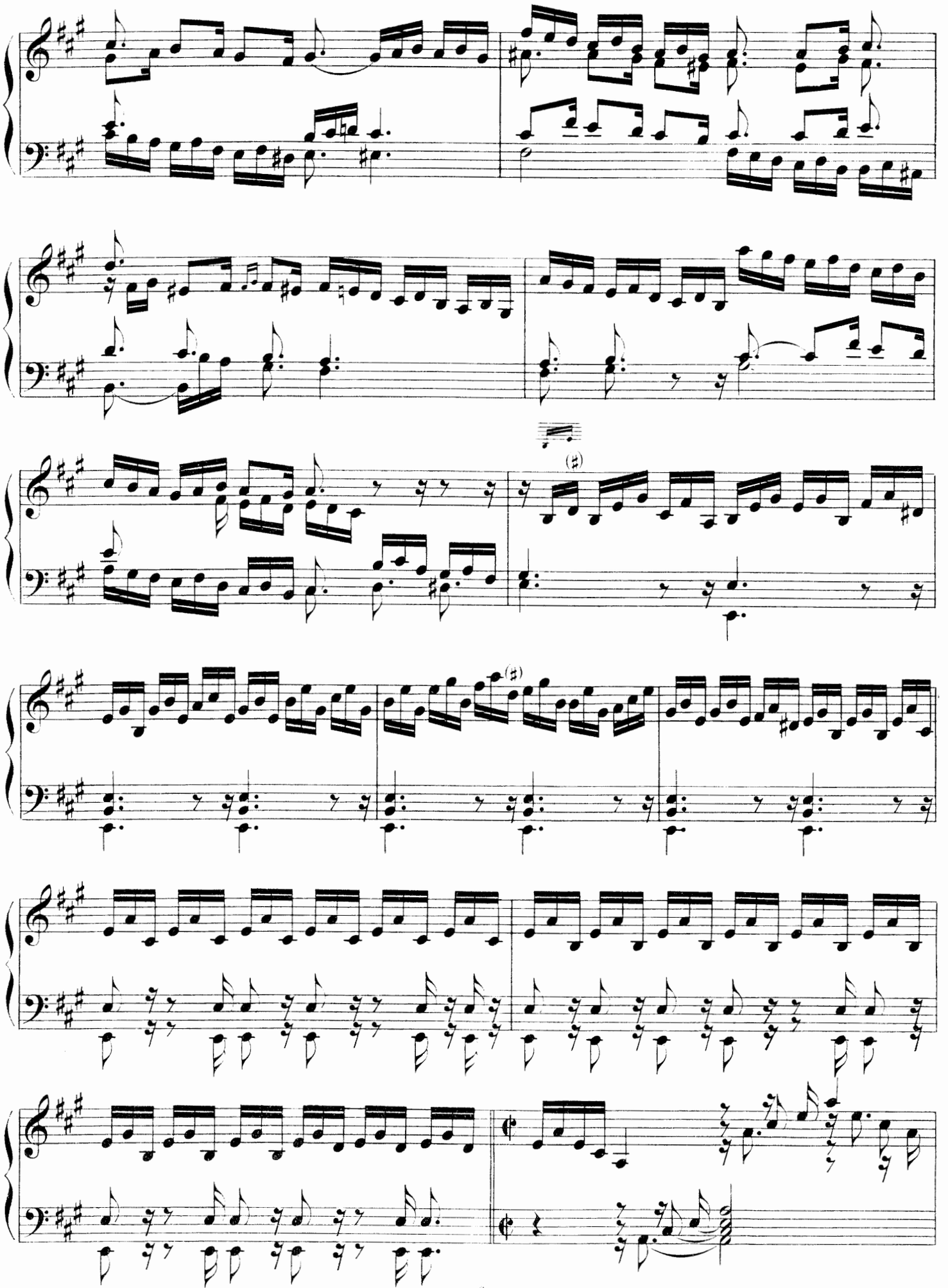
Toccata.

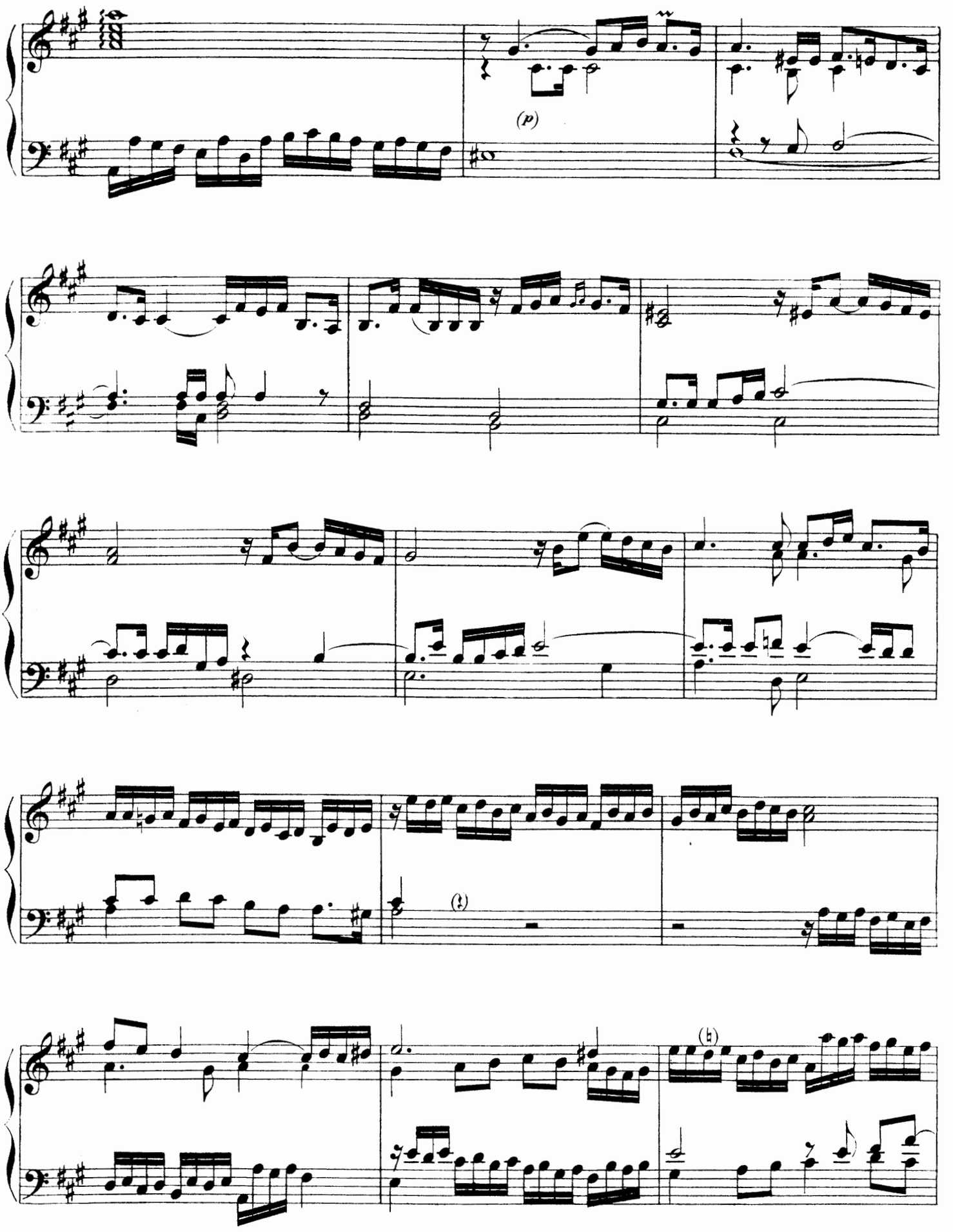


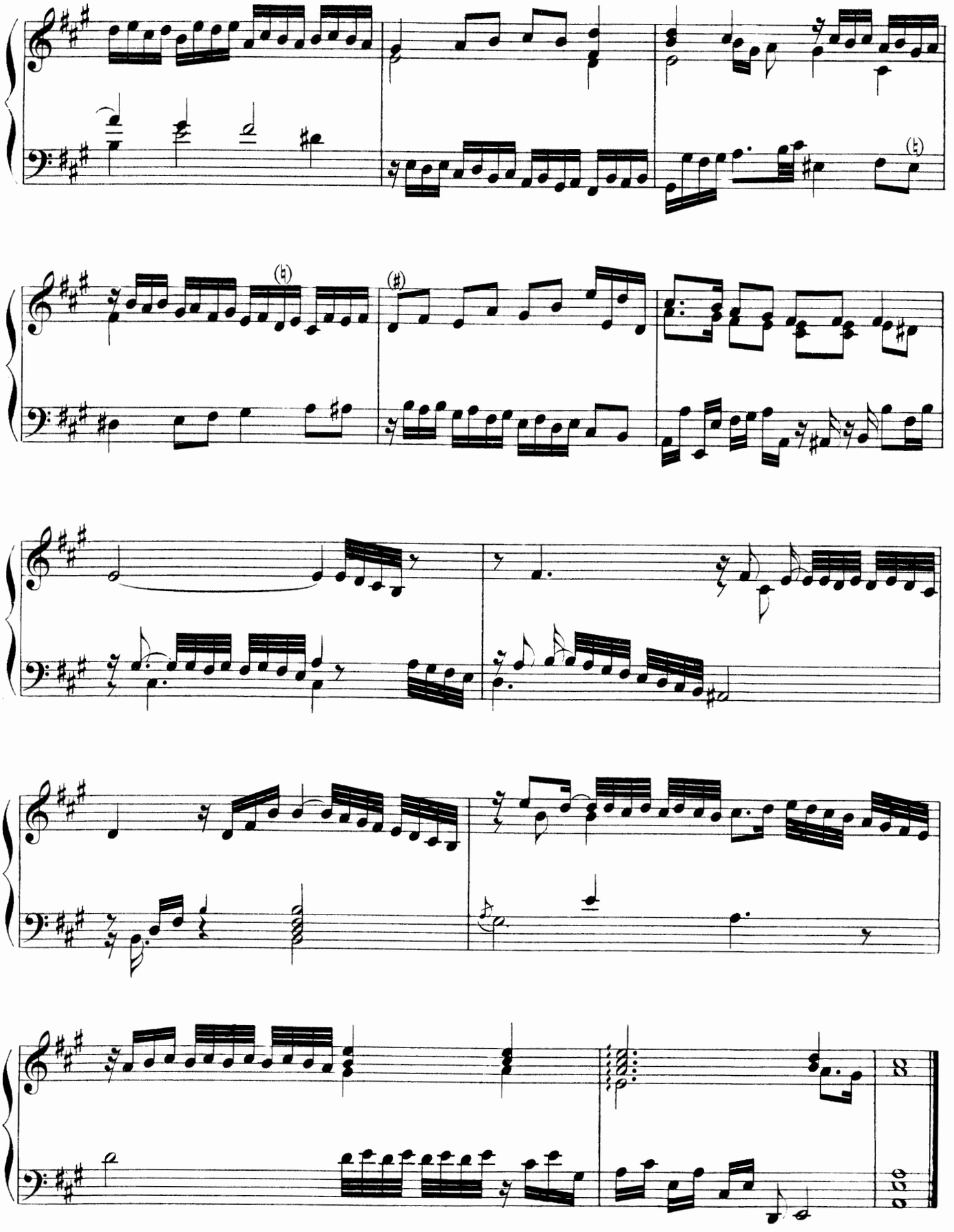

(animato)


(L.H.)
(?)





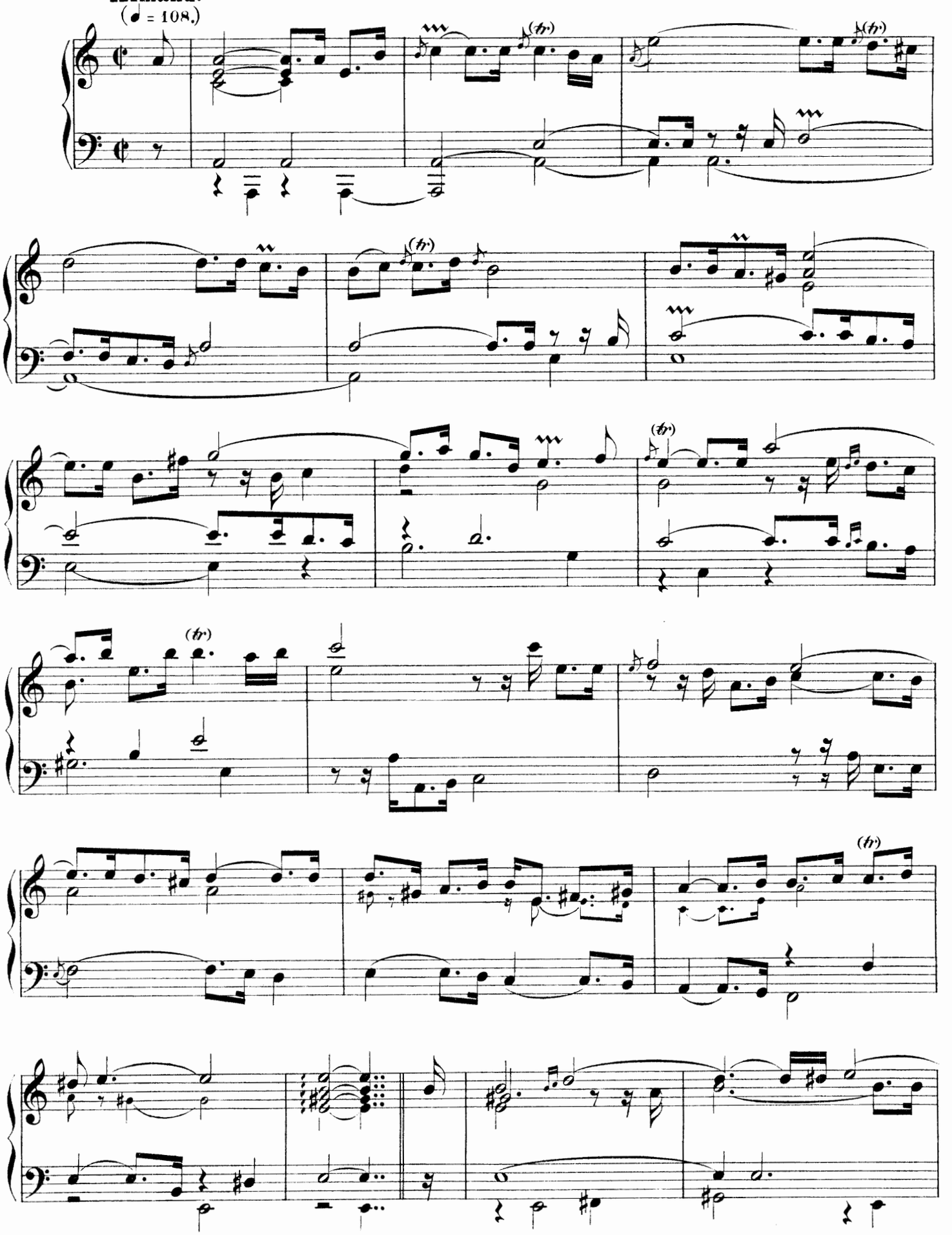

(p)
(!)
(b)

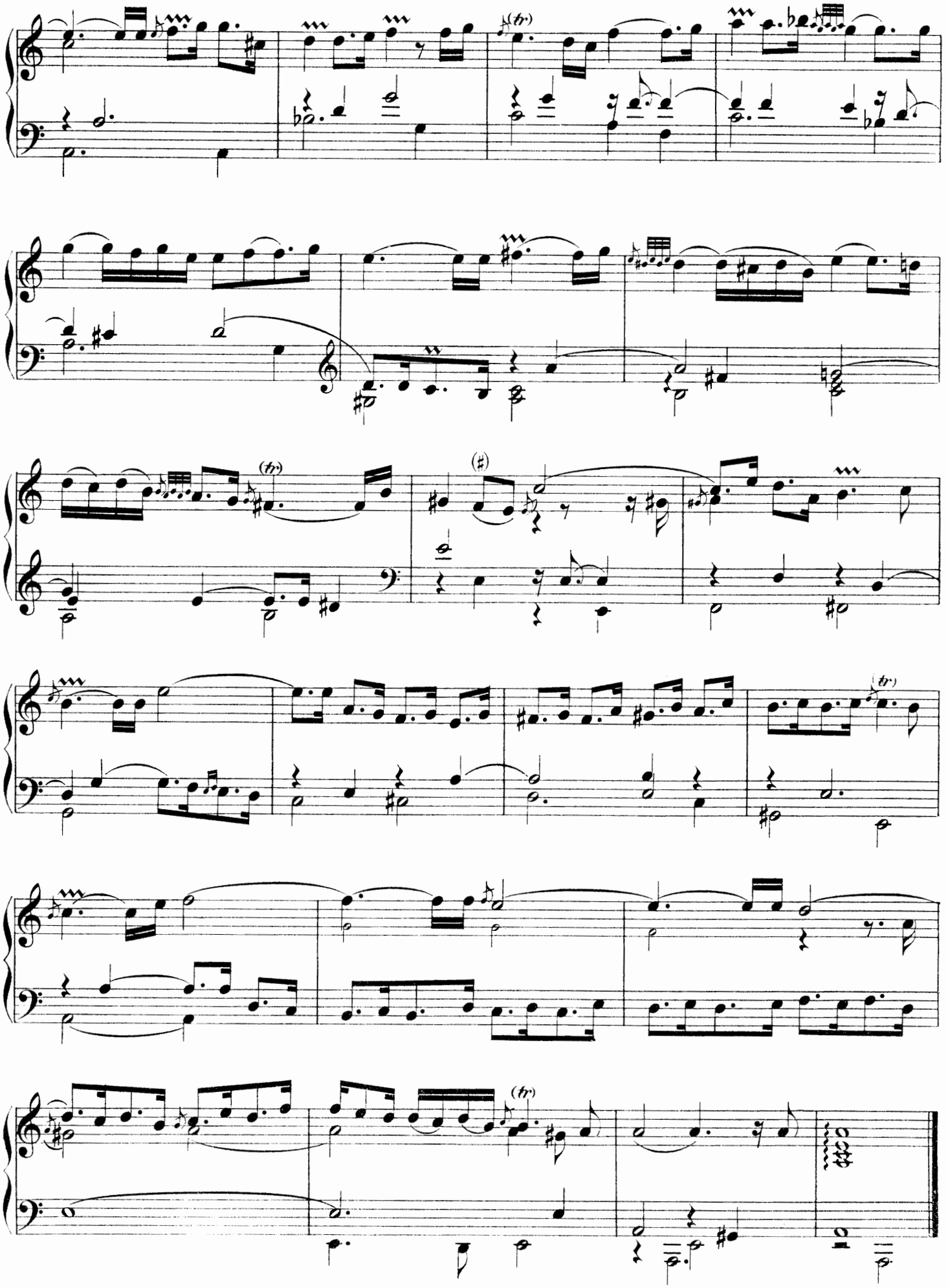


Almand and Courante.

Almand.

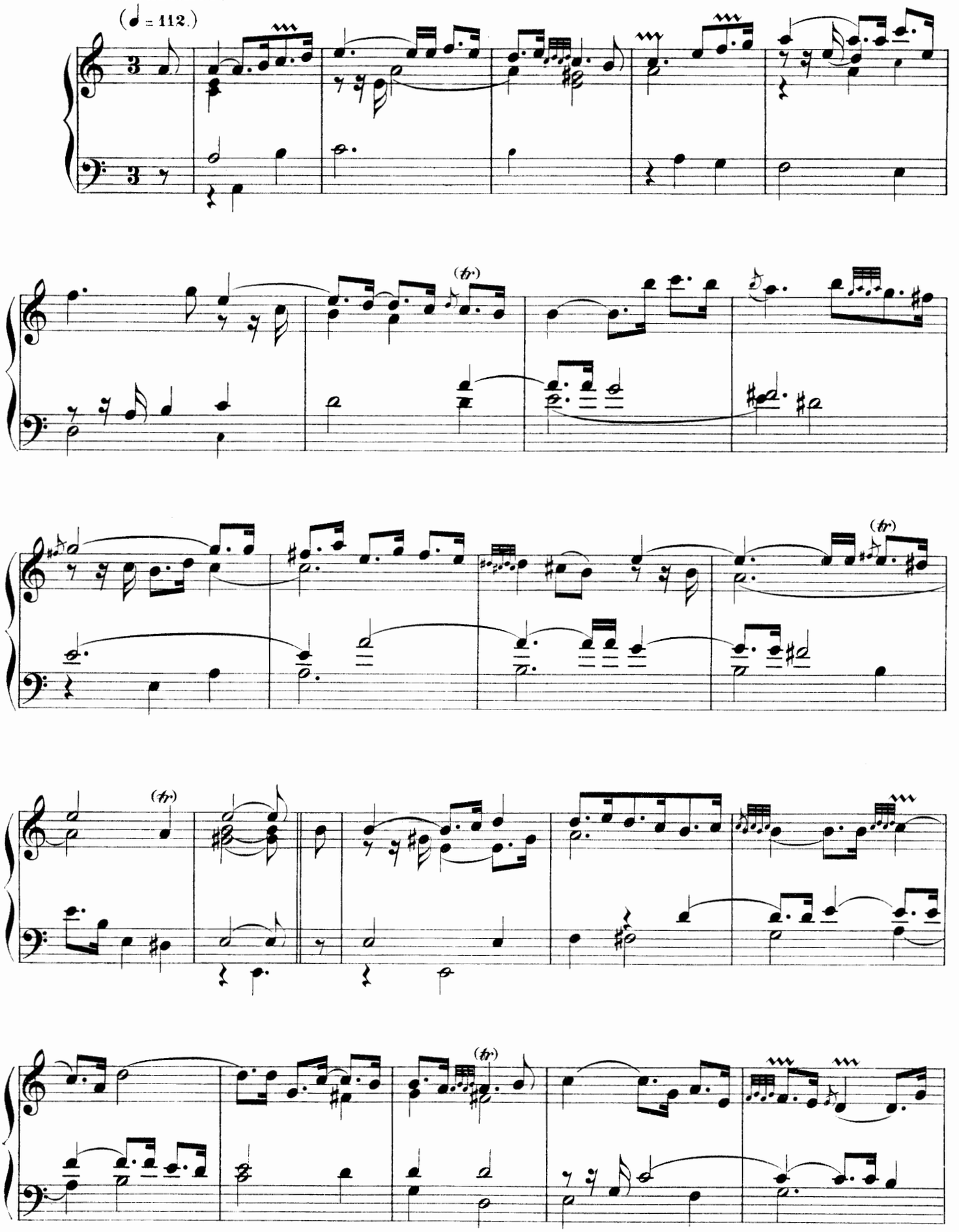
(♩ = 108.)

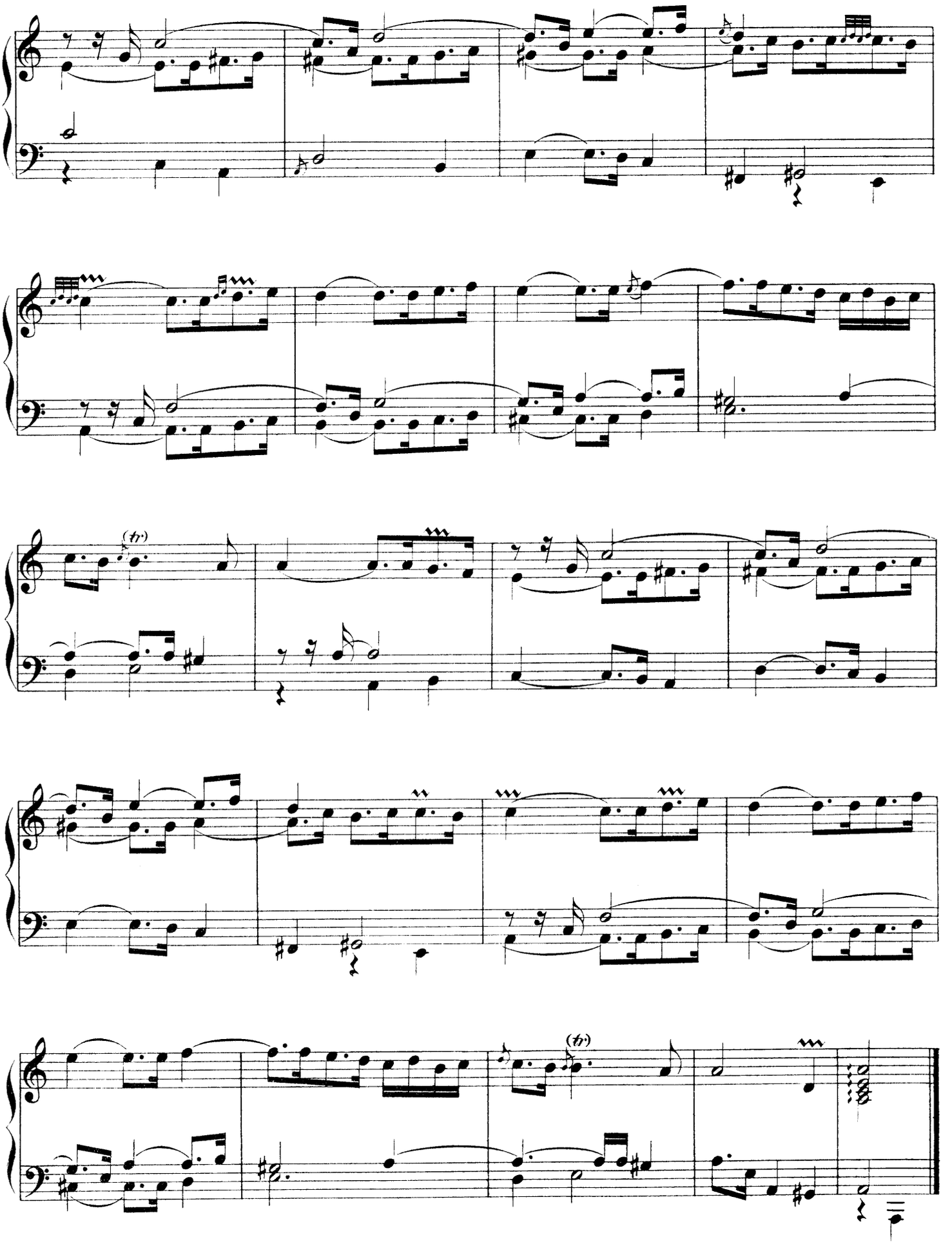




Courante.

(♩ = 112.)

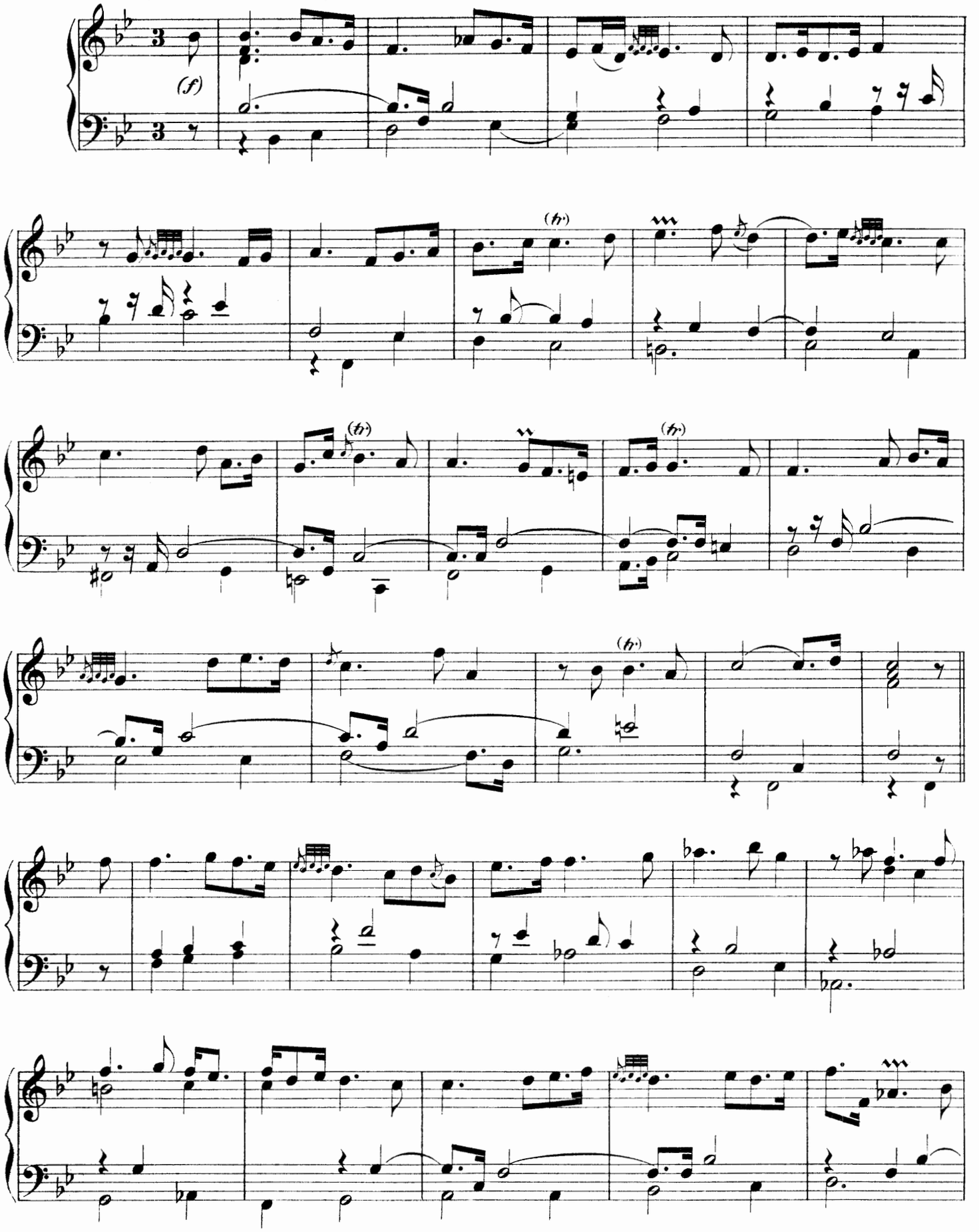


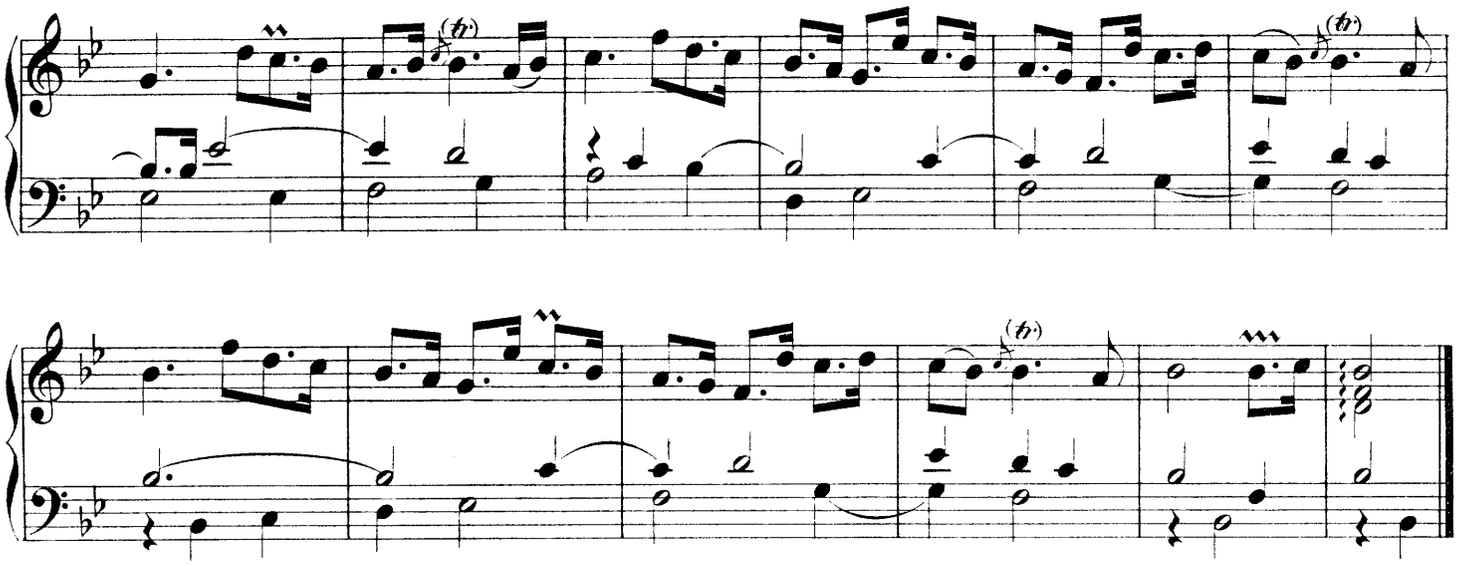


Courante.

I.

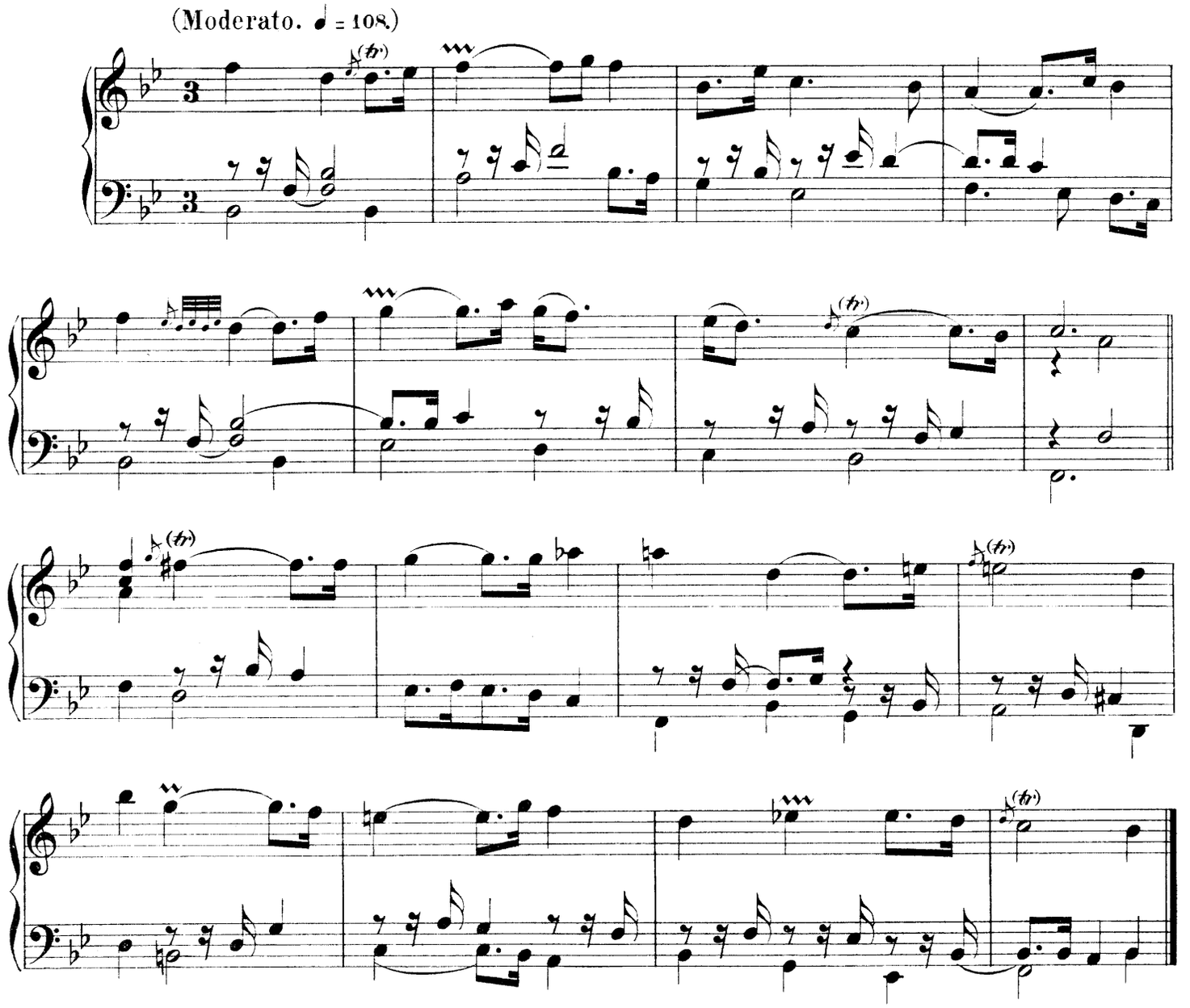
(Moderato. ♩ = 108.)



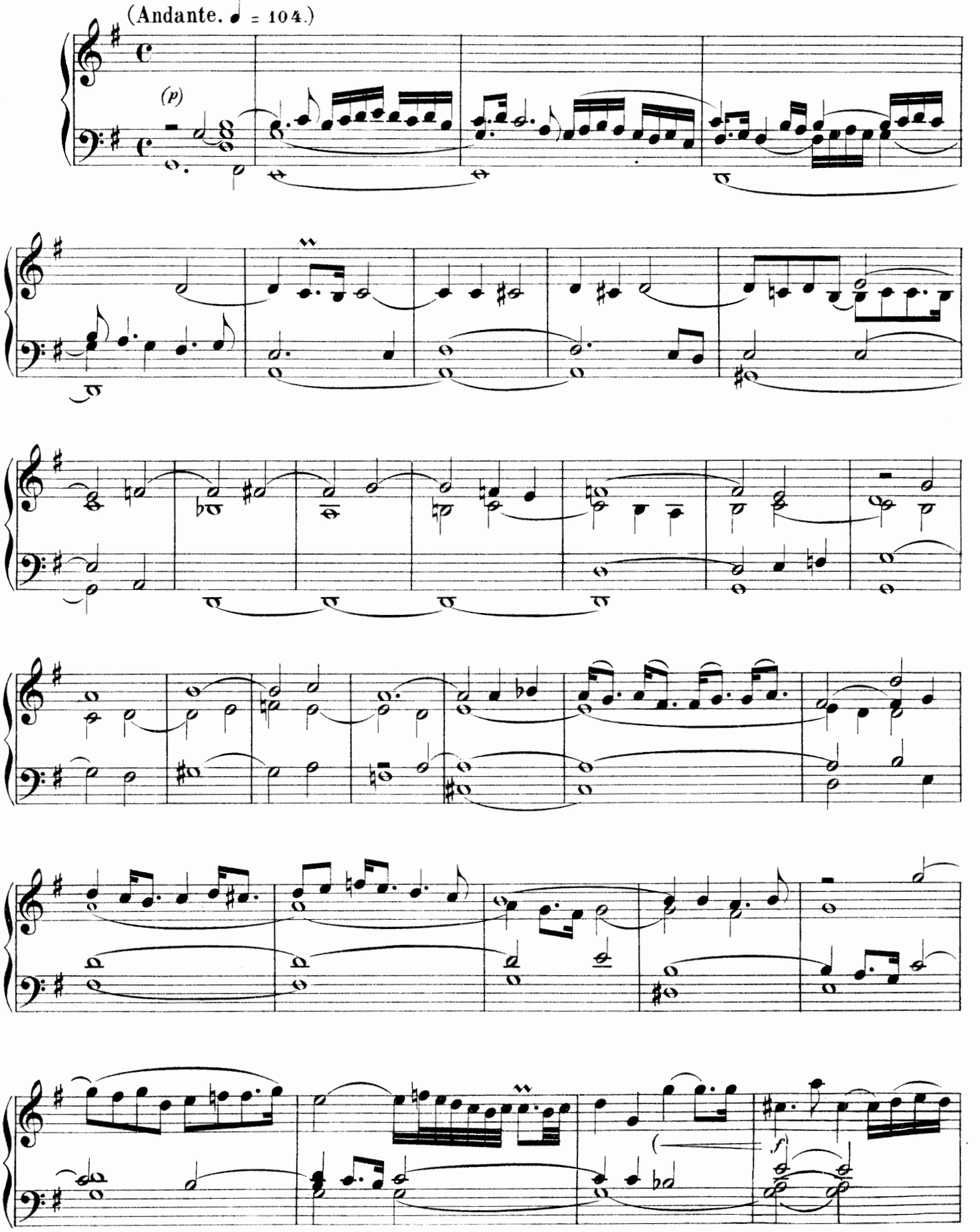


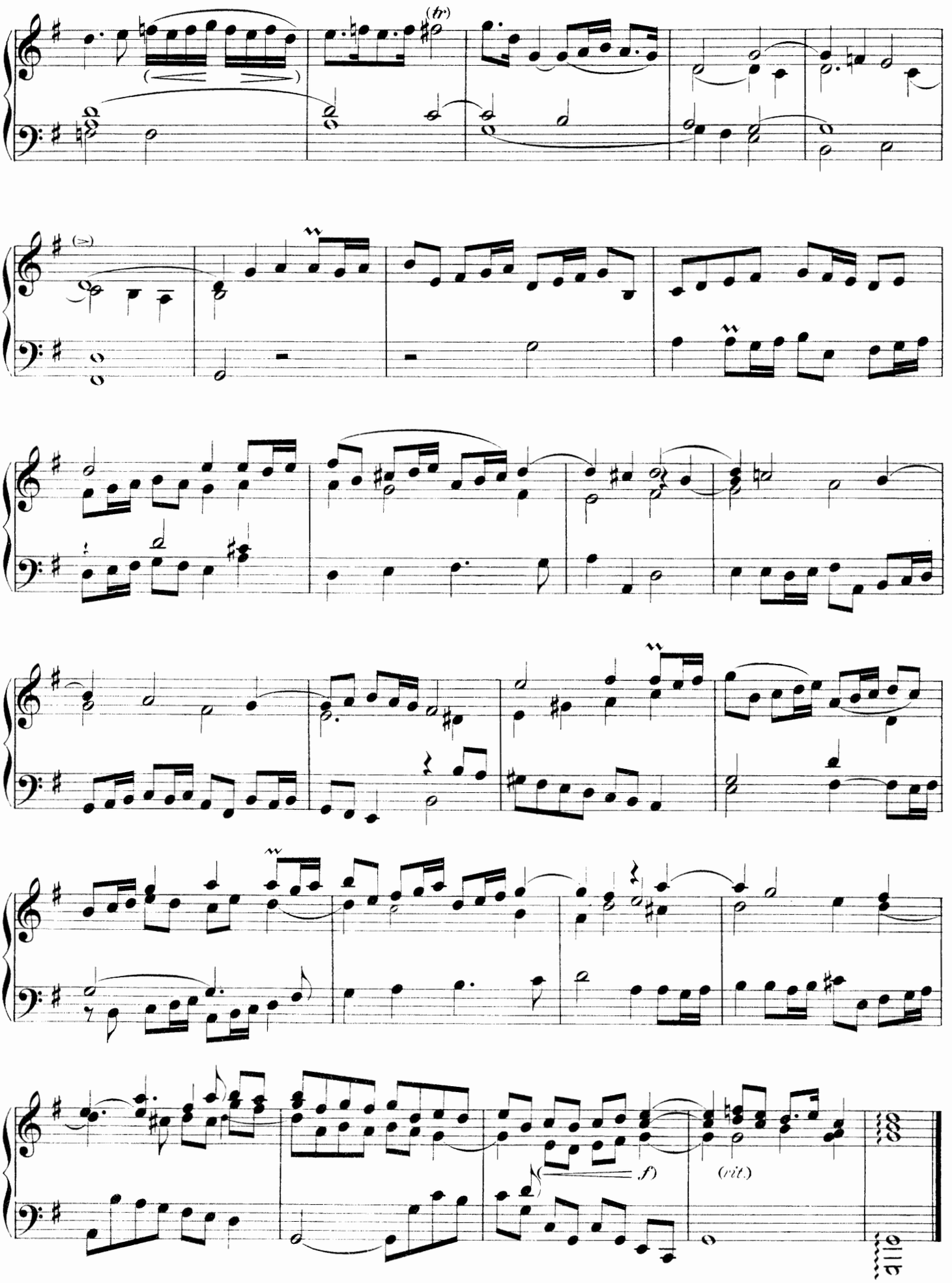
Courante.
II.

(Moderato. ♩ = 108.)



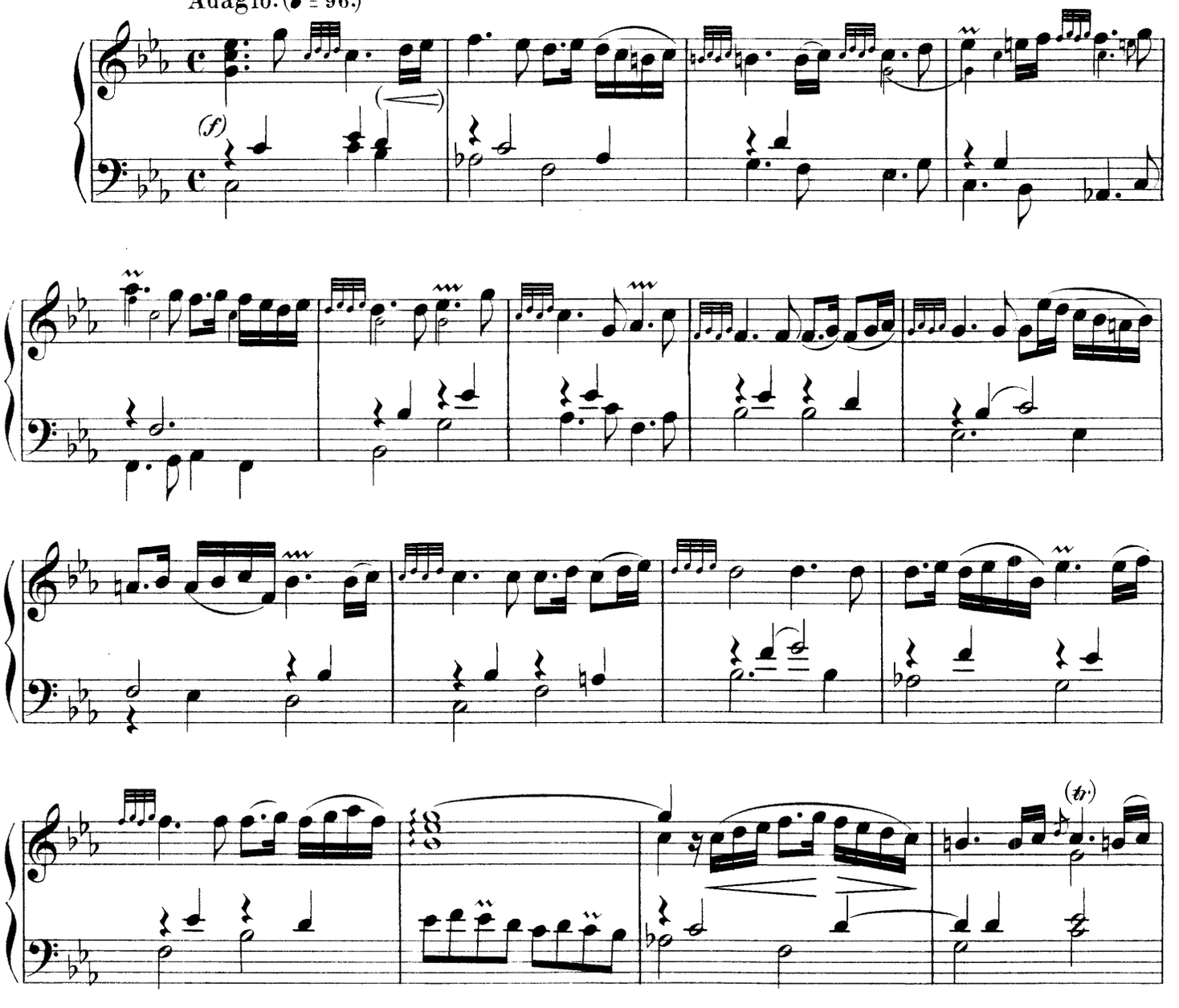
Prelude.



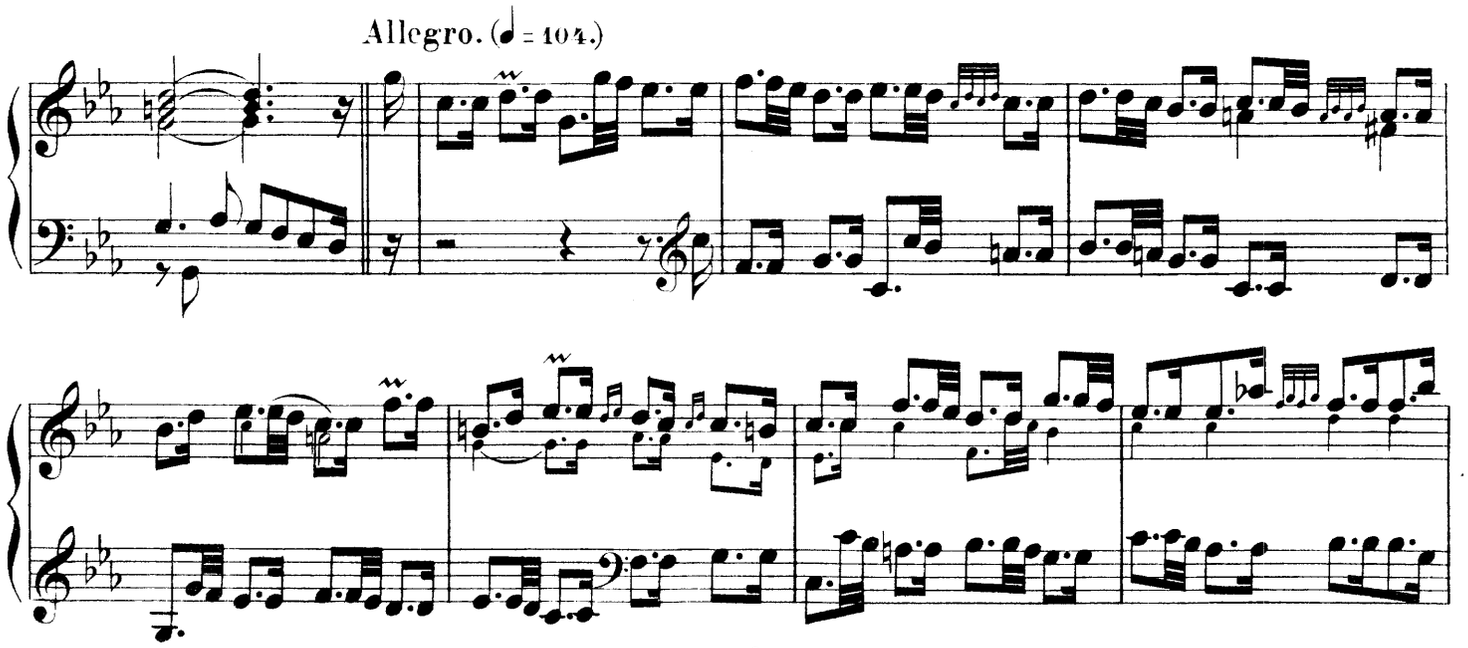

(tr)
(>)
f)
(rit.)

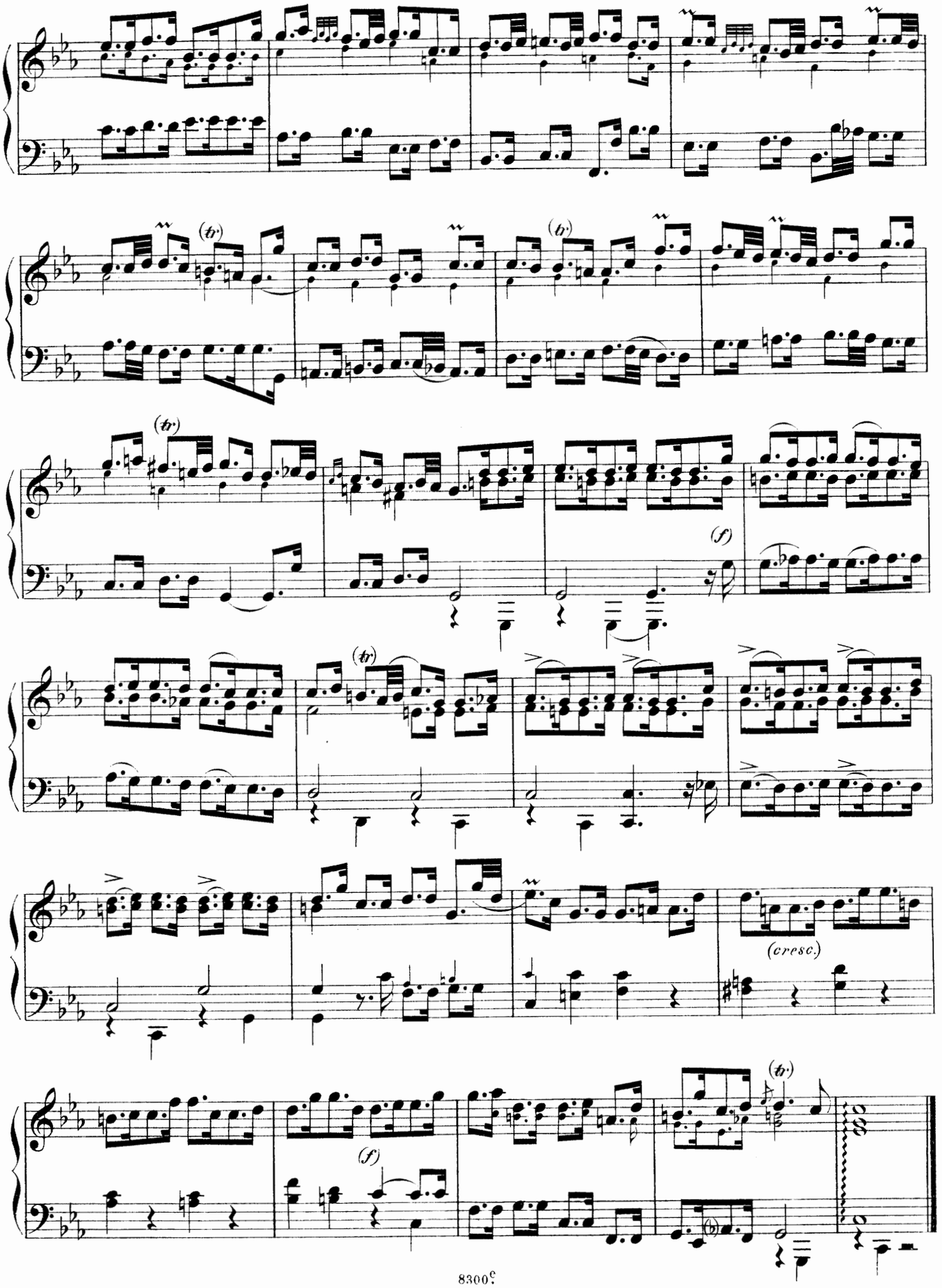
Overture.

Adagio. (♩ = 96.)

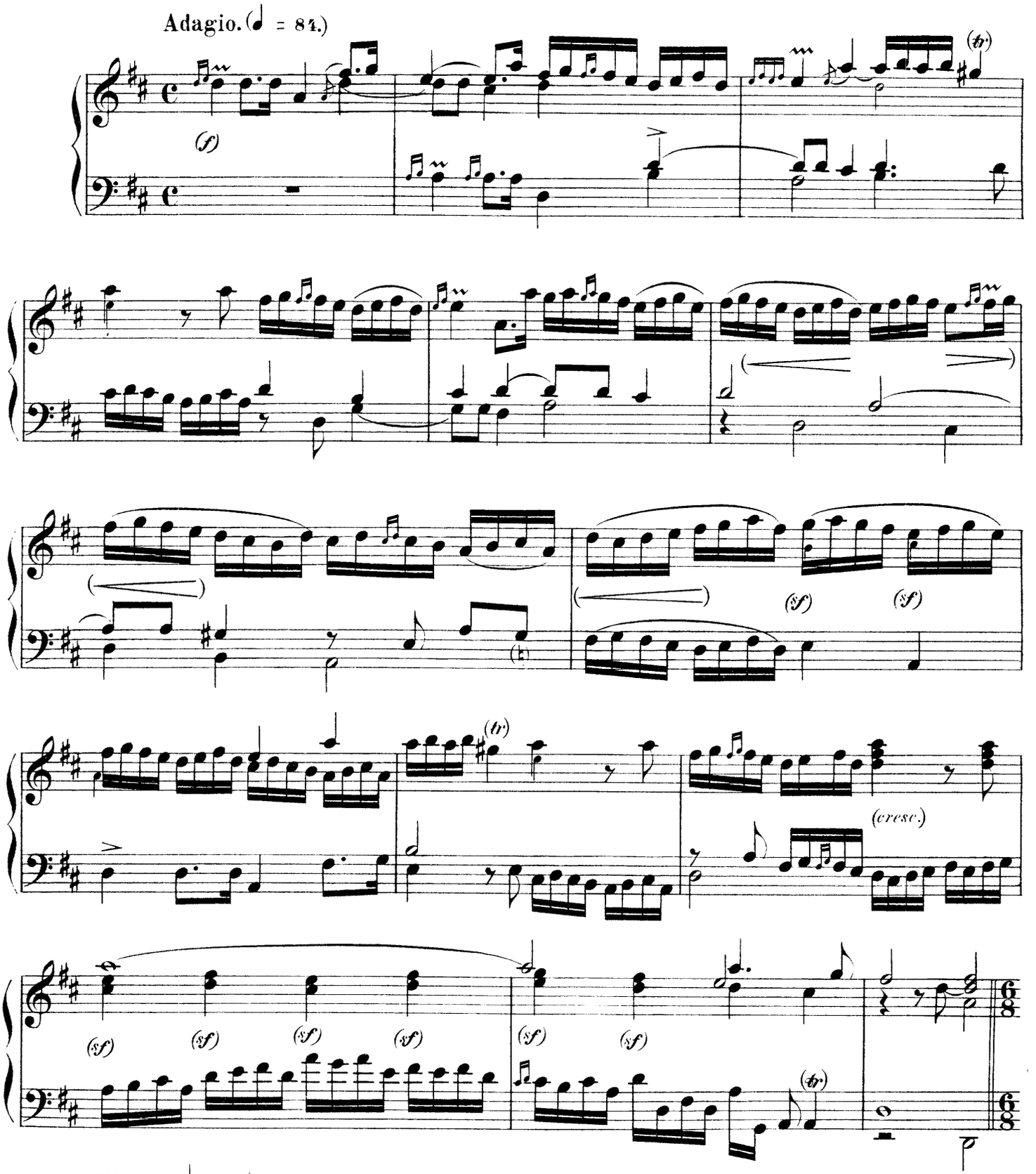


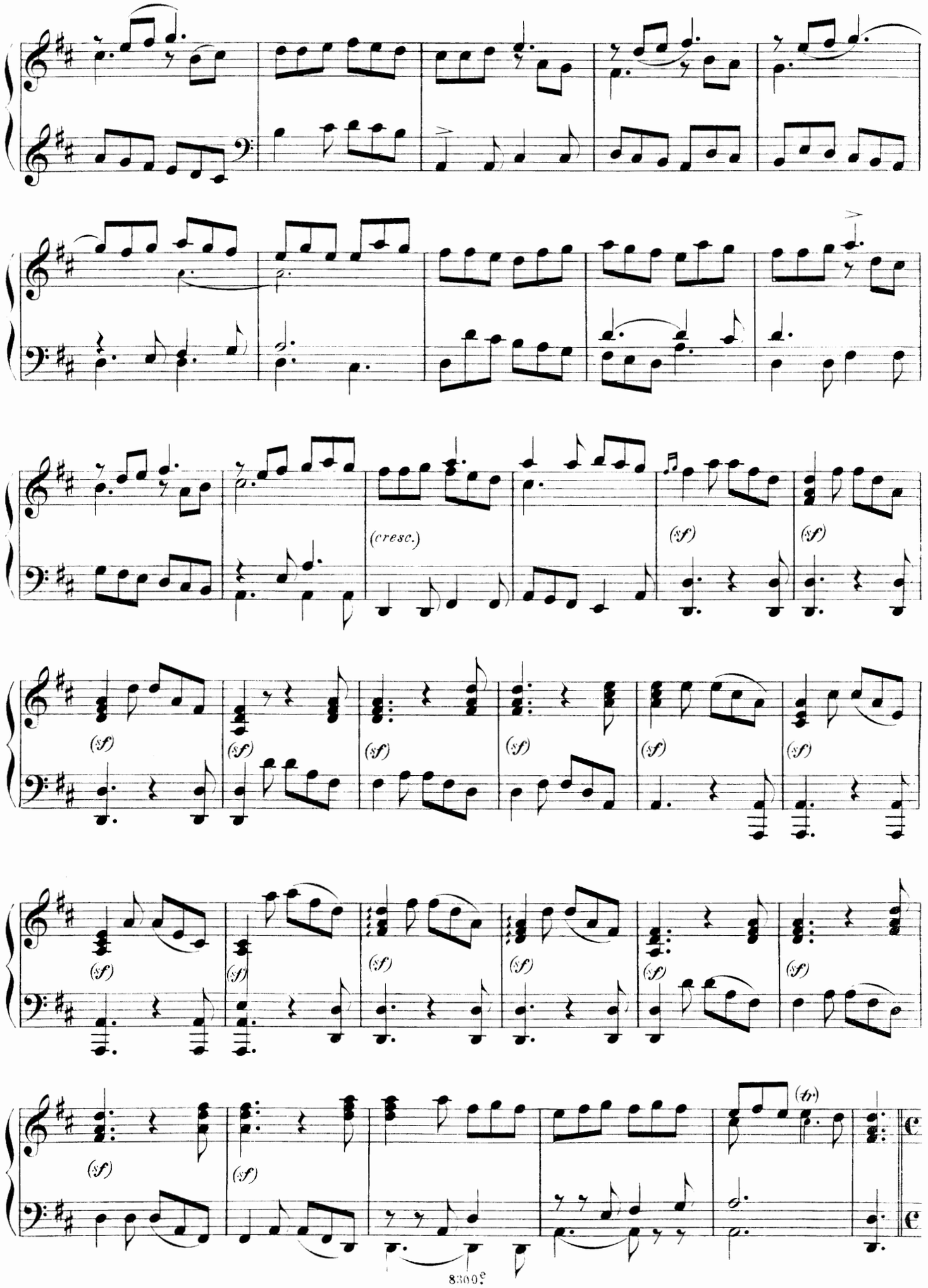
Allegro. (♩ = 104.)

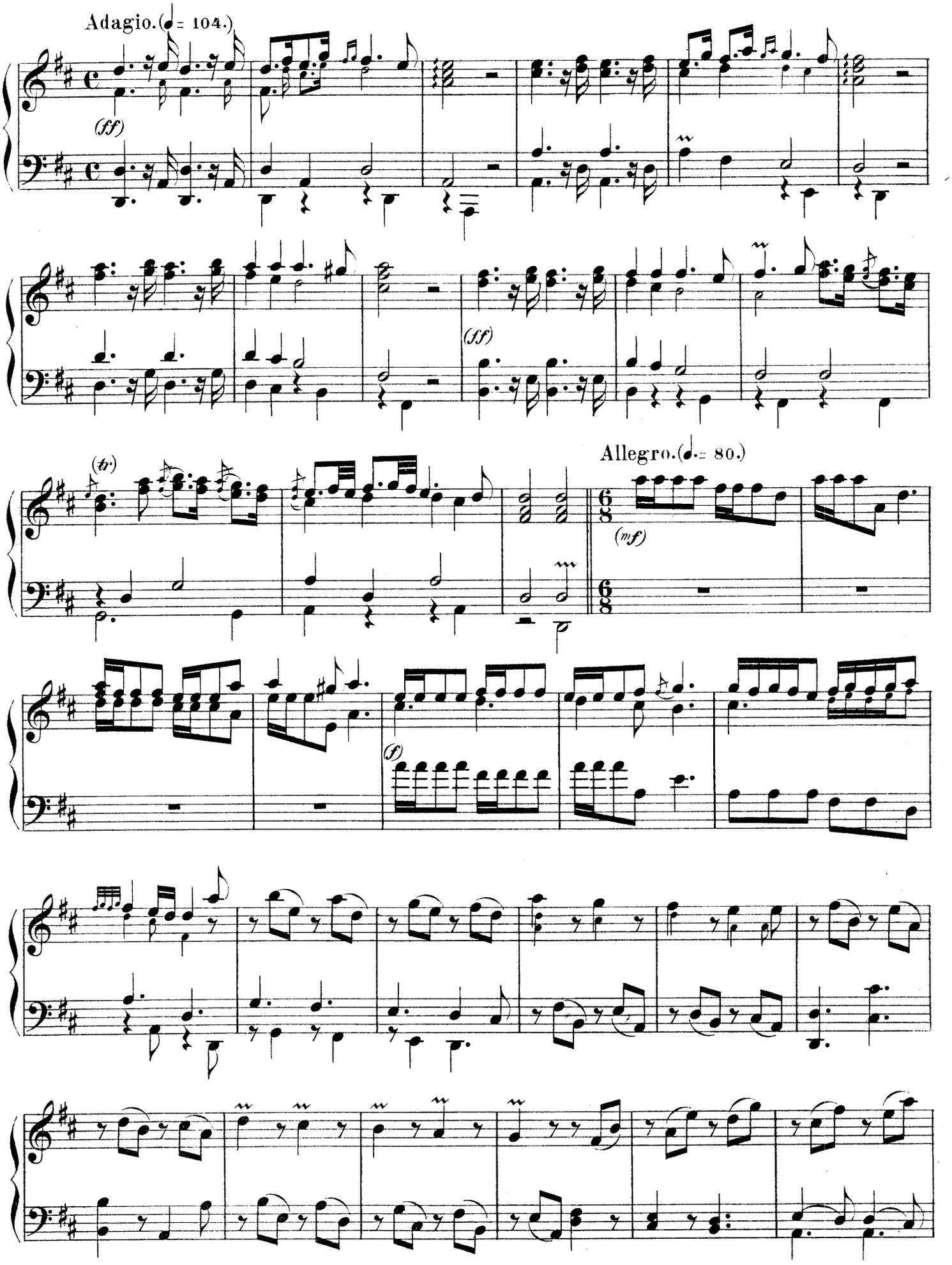


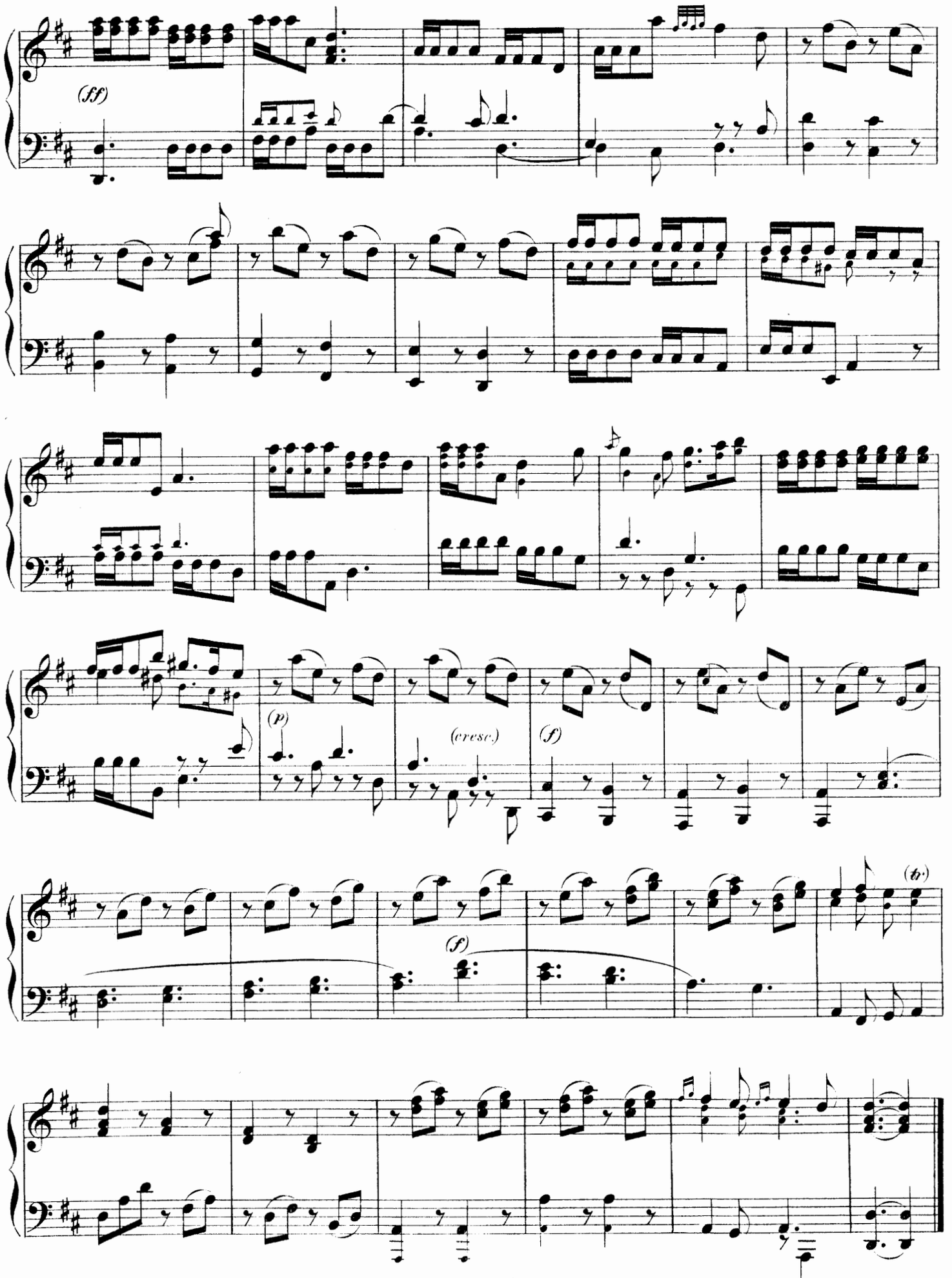

(tr)
(tr)
(tr)
(f)
(tr)
(cresc.)
(tr)
(f)

Overture.



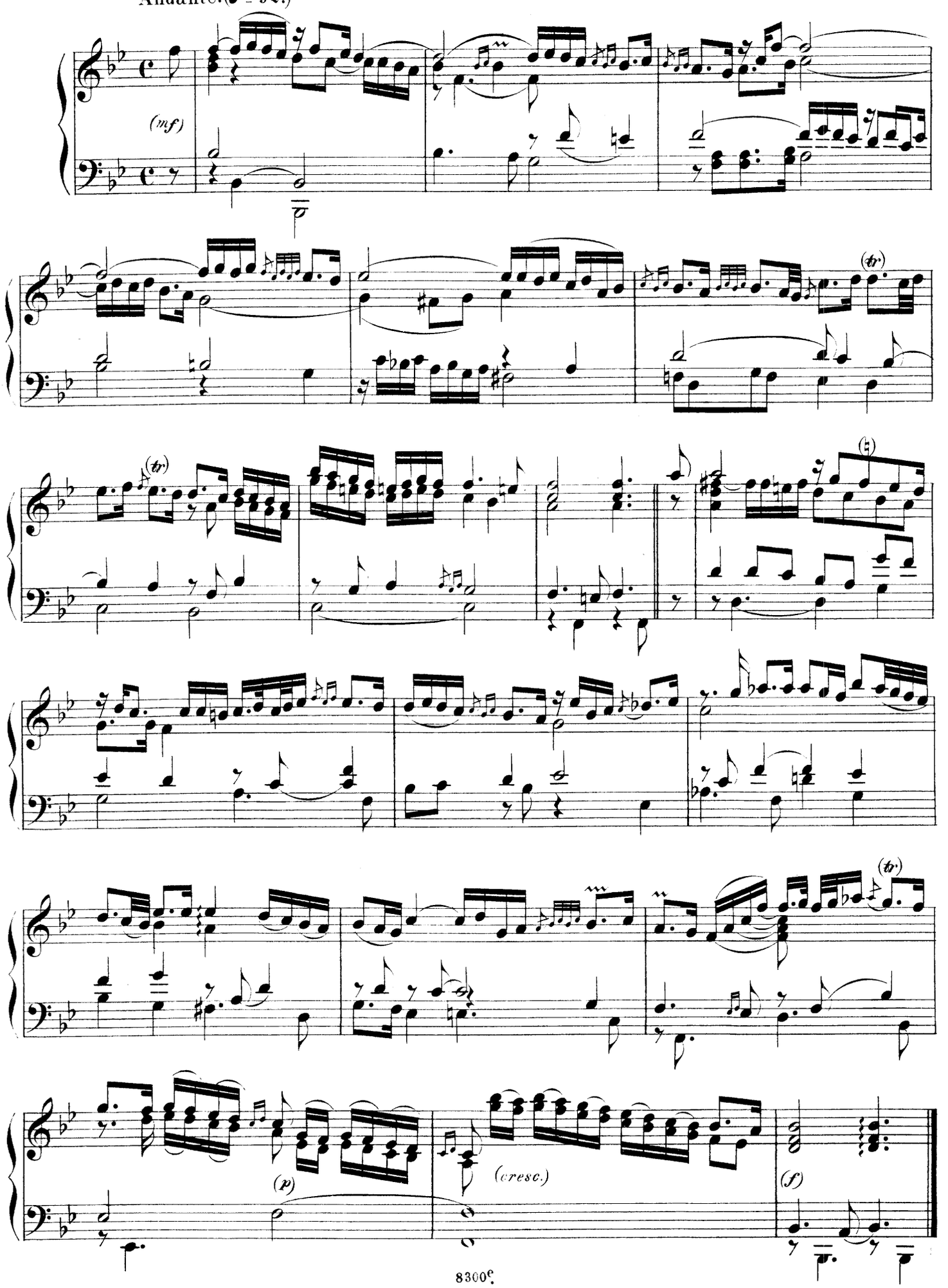

(cresc.)
(sf)
(tr)


Adagio. (♩= 104.)
(ff)
(ff)
(tr)
Allegro. (♩= 80.)
(mf)
(f)


(ff)
(p)
(cresc.)
(f)
(f)
(b.)

Almand.

Andante. (♩ = 92.)



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