THE

CONTEMPORARIES OF PURCELL

HARPSICHORD PIECES

SELECTED AND EDITED BY

J. A. FULLER-MAITLAND.

VOLS. I. & II.	JOHN BLOW.
VOLS. III. & IV.	WILLIAM CROFT.
VOL. V.	JEREMIAH CLARK.
VOLS. VI. & VII.	VARIOUS COMPOSERS.

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VARIOUS COMPOSERS.

(Vol. I.)

BENJAMIN ROGERS: MARK COLEMAN: GERHARD DIESNER.

BENJAMIN ROGERS, the oldest of the composers represented in this volume, was born in 1614; he was successively a lay-clerk at Windsor, organist of Christ Church, Dublin, and organist of Eton College. From 1654 to 1685 he was organist of Magdalen College, Oxford, being removed in the latter year on account of irregularities. As he lived till June, 1698, his life covers the whole term of Purcell's, and he is one of the few musical links between Orlando Gibbons and Sebastian Bach. The little "Saraband," p. 1, probably dates from before 1669, when he proceeded Mus. D. at Oxford. It is a graceful and fluent piece.

The name of MARK COLEMAN, who is represented by a short and tuneful "Courante," is unknown to the dictionary-makers. The date of the MS. at Christ Church, from which it is taken, makes it probable that he was a son of Charles Coleman (*ob.* 1664). One son of Charles Coleman, Edward, contributed songs to "Select Musicall Ayres and Dialogues" and to Playford's "Musical Companion," and died 1669.

The name "Mr. Disiner" no doubt indicates that of GERHARD DIESNER, or DIESINEER, who, according to Eitner's "Quellen-Lexikon," was an Englishman belonging to the Court band at Cassel, as there are in the library there several instrumental compositions by him, mostly headed "G. D." In Matthew Locke's "Melothesia," 1673, there are an Almain and a Jigg by him, and in 1684 he was living in London, as an advertisement appears in the *London Gazette* for 24-27 November of that year announcing the publication of "Kitharapaideia, or a Book of Lessons for the Harpsichords. Engraven on Copper-Plates; . . . . Composed by Gerhard Diesineer, and to be sold at his House . . . . in Russel Street, Bloomsbury." No copy of this book is known to exist.

ROBERT KING.

ROBERT KING, Mus. B., was a member of the royal band under William and Mary and Queen Anne. He contributed songs to various collections, and a book of twenty-four songs for one, two, and three voices by him was published by Walsh. He lived well into the 18th century, probably till about 1734.

The anonymous pieces which next follow are among the most effective compositions of the time, and "The Nightingale," with its pretty realistic touches, is one of the most successful examples of bird-music in existence. A song set to the air is in D'Urfey's "Pills," iv., 86.

All the above are from MSS. in the Library of Christ Church, Oxford, and are inserted by kind permission of the College authorities, without whose sanction they cannot be reprinted.

The latter part of this volume (pp. 9-23) contains the whole of the pieces issued as "A Collection of Lessons and Aires for the Harpsichord or Spinett Compos'd by Mr. J. Eccles, Mr. D. Purcell, and others." In this publication the pieces by Eccles begin and those by Daniel Purcell come at the end; this order has here been inverted so as to place the examples of Eccles next to one another. The contents of the volume are transcribed from a copy in the Fitzwilliam Museum, Cambridge, as the British Museum does not contain it.

DANIEL PURCELL.

DANIEL PURCELL was probably about two years younger than his more famous brother, during whose lifetime he was organist of Magdalen College, Oxford. He came to London about the time of Henry Purcell's death, and seems to have succeeded to his work as a purveyor of theatrical music. He died in 1717.

JOHN ECCLES.

JOHN ECCLES, the eldest son of Solomon Eccles, or Eagles, the fanatical Quaker whose eccentricities during the great Plague of London made no little stir, was a composer for the theatre from about 1681. He died in 1735 as master of the King's Band of Musick. The last piece included here, "A Souldier and a Sailor," is an arrangement of a song in "Love for Love" (*see* D'Urfey's "Pills," iii., 220).

On p. 19, the direction "Not too fast" is prefixed to the Jigg in the original publication; and on p. 22 occurs the word "soft"; for all other marks of expression and indications of speed, as well as for the interpretation of the ornaments, the Editor is responsible.

COMPOSITEURS DIVERS.

(Vol. I.)

BENJAMIN ROGERS MARK COLEMAN: GERHARD DIESNER.

BENJAMIN ROGERS, le plus ancien des compositeurs représentés dans ce recueil, est né en 1614; il fut successivement frère-lai à Windsor, organiste de Christ Church à Dublin, et organiste du collège d'Eton. De 1654 à 1685 il fut organiste au collège de la Madeleine à Oxford, dont il fut renvoyé cette dernière année à la suite d'irrégularités. Comme il a vécu jusqu'en juin 1698, sa vie couvre entièrement ce que l'on est convenu d'appeler l'époque de Purcell, et c'est un des rares liens que l'on puisse trouver entre Orlando Gibbons et Jean-Sébastien Bach. La petite "Sarabande," p 1, date probablement d'une époque antérieure à celle (1669) où il vint comme docteur ès musique à Oxford. C'est une pièce aimable et d'un tour aisé.

Le nom de MARK COLEMAN qui est représenté ici par une "Courante" brève et mélodieuse, ne parait dans aucun dictionnaire de musique. La date du manuscrit du Christ Church College, d'où cette pièce est extraite, donne à penser qu'il était le fils de Charles Coleman (mort en 1664). Un fils de Charles Coleman, Edward, a collaboré par des chansons aux "Select Musical Ayres and Dialogues" (Choix d'Airs et de dialogues musicaux) et au "Musical Companion" de Playford, et est mort en 1669.

Le nom de "Mr Disiner" indique sans aucun doute GERHARD DIESNER ou DIESINEER, qui, selon le "Quellen-Lexicon" d'Eitner, était un Anglais appartenant à l'orchestre de la cour de Cassel, car on trouve dans la bibliothèque de cette ville plusieurs compositions instrumentales de sa plume, la plupart portant l'indication "G. D." Dans la "Mélothesia" de Matthew Locke (1673) on trouve une "Almain" (allemande) et une "Jigg" (gigue) qui sont de lui: en 1684 il vivait de nouveau à Londres, puisque dans la *London Gazette* des 24-27 novembre de cette même année on peut lire une annonce de la publication de "*Kitharapaideia ou livre de lessons pour le clavecin, gravé sur cuivre . . . composé par Gerhard Diesineer, qui se vend à sa maison, dans Russel Street, Bloomsbury.*" On ne connait actuellement aucun exemplaire de cet ouvrage.

ROBERT KING.

ROBERT KING, bachelier ès musique, était membre de la bande du Roi du temps de Guillaume et Marie, et du temps de la Reine Anne ; il publia des chansons dans plusieurs Recueils : un Livre de 24 chansons pour une, deux, et trois voix écrites par lui a été publié par Walsh. Il vécut assez avant dans le dix-huitième siècle, vraisemblablement jusque vers 1734.

Les pièces anonymes qui suivent sont parmi les compositions du temps les plus "à effet" et "le Rossignol," avec ses charmantes touches de réalisme est un des plus heureux exemples de la "musique d'oiseau" que l'on connaisse.

Toutes les pièces ci-dessus sont extraites des manuscrits de Christ Church College d'Oxford, et sont publiées ici grâce à l'aimable permission de la direction du Collège, sans l'autorisation de laquelle aucune impression n'en peut être faite.

La dernière partie de ce recueil (pp. 9 à 23) contient la totalité des pièces publiées sous la forme de "Collection de Lessons et Airs pour le clavecin ou l'épinette composés par M. J. Eccles, M. D. Purcell et d'autres." Dans cette publication les pièces d'Eccles sont placées au début et celles de Daniel Purcell à la fin : cet ordre a été interverti ici de façon à placer les exemples de Eccles les uns à côté des autres. La contenu de ce volume a été transcrit d'après l'exemplaire que possède le musée Fitzwilliam de Cambridge, car on ne le trouve point au British Museum.

DANIEL PURCELL.

DANIEL PURCELL était probablement de deux années plus jeune que son célèbre frère, durant la vie duquel il fut organiste du Collège de la Madeleine à Oxford. Il vint à Londres vers le temps de la mort d'Henry Purcell et semble lui avoir succédé comme fournisseur de musique théâtrale. Il est mort en 1717.

JOHN ECCLES.

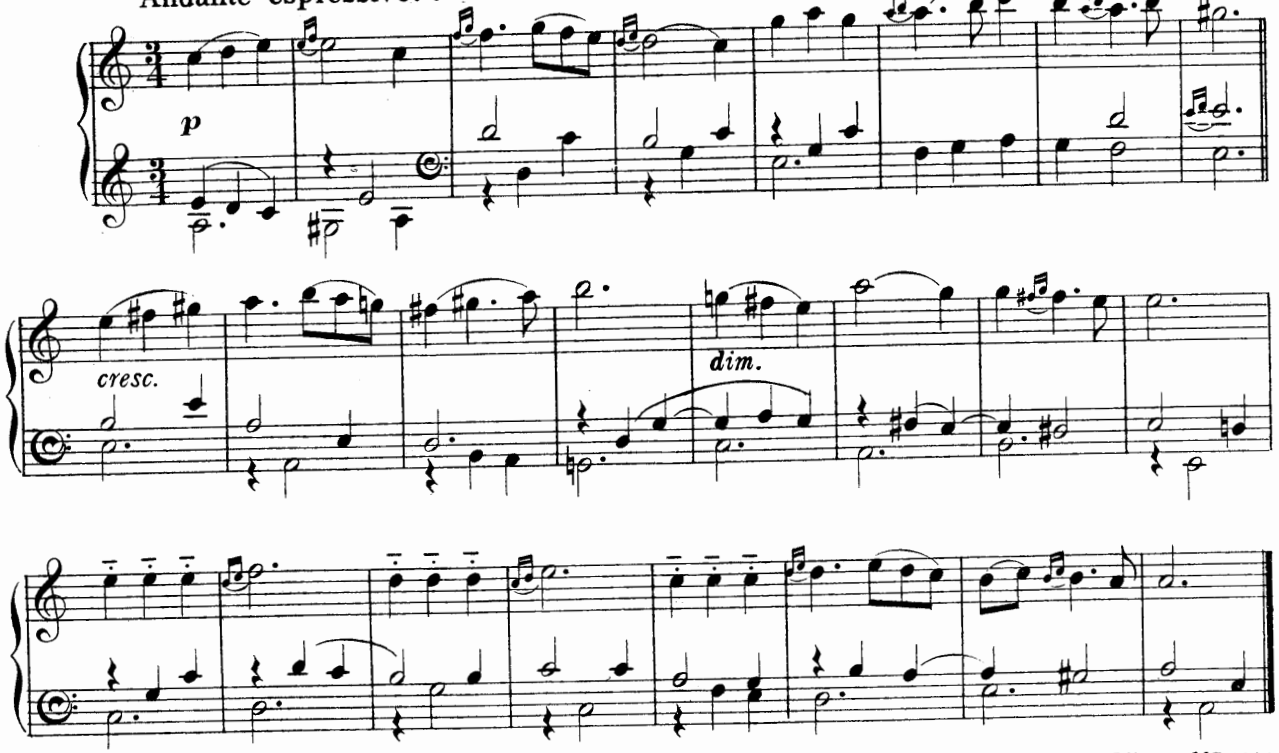
JOHN ECCLES, fils ainé de Solomon Eccles, ou Eagles, ce quaker fanatique dont les excentricités durant la grande Peste de Londres ne firent pas peu de bruit, fut un compositeur de musique pour le théâtre à partir d'environ 1681. Il mourut en 1735 comme maître de la bande du Roi. Il est possible que la dernière pièce que l'on trouvera ici "A Souldier and a Sailor" (Un soldat et un marin) soit un arrangement de quelque composition vocale.

Page 19, l'indication "Not too fast" (pas trop vite) précède la "Gigue" dans son édition originale de même que (page 22) le mot "soft" (doucement). Pour toutes les autres indications de nuances et de mouvements, de même que pour l'interprétation des ornements, elles sont dues à l'éditeur du présent recueil.

SARABRAND.

Mr Ben. Rogers. London.

Andante espressivo. ♩=108

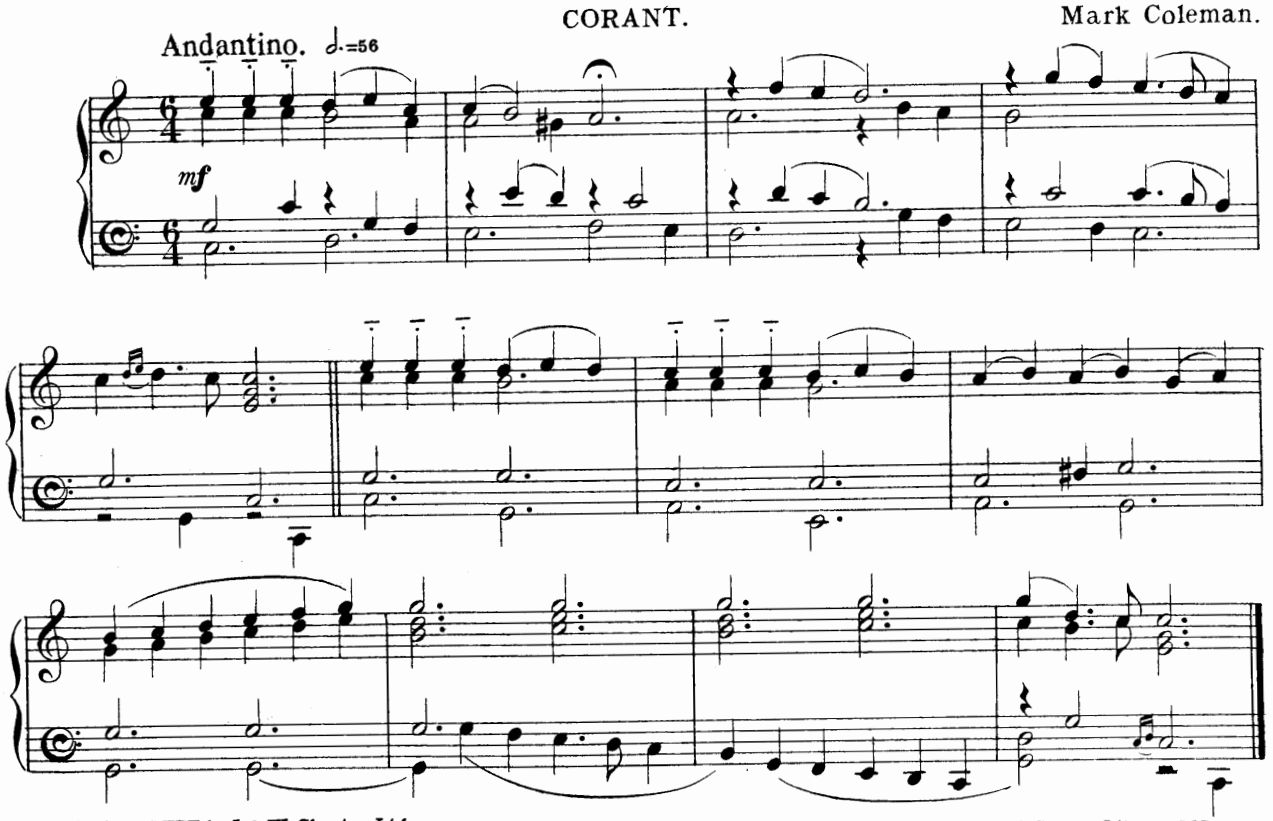


Christ Church Library, MS. 1236.

CORANT.

Mark Coleman.

Andantino. 𝅗𝅥.=56



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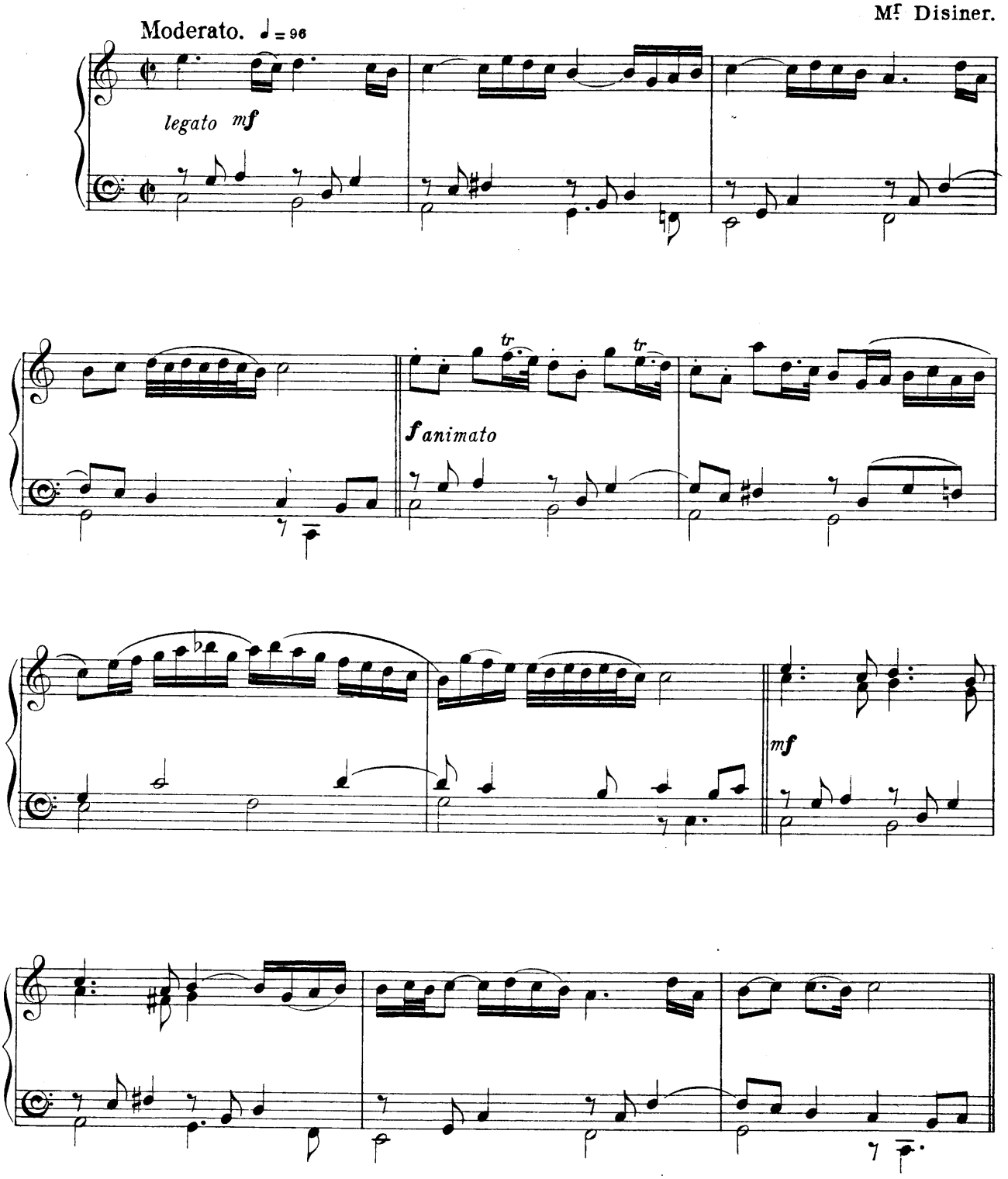
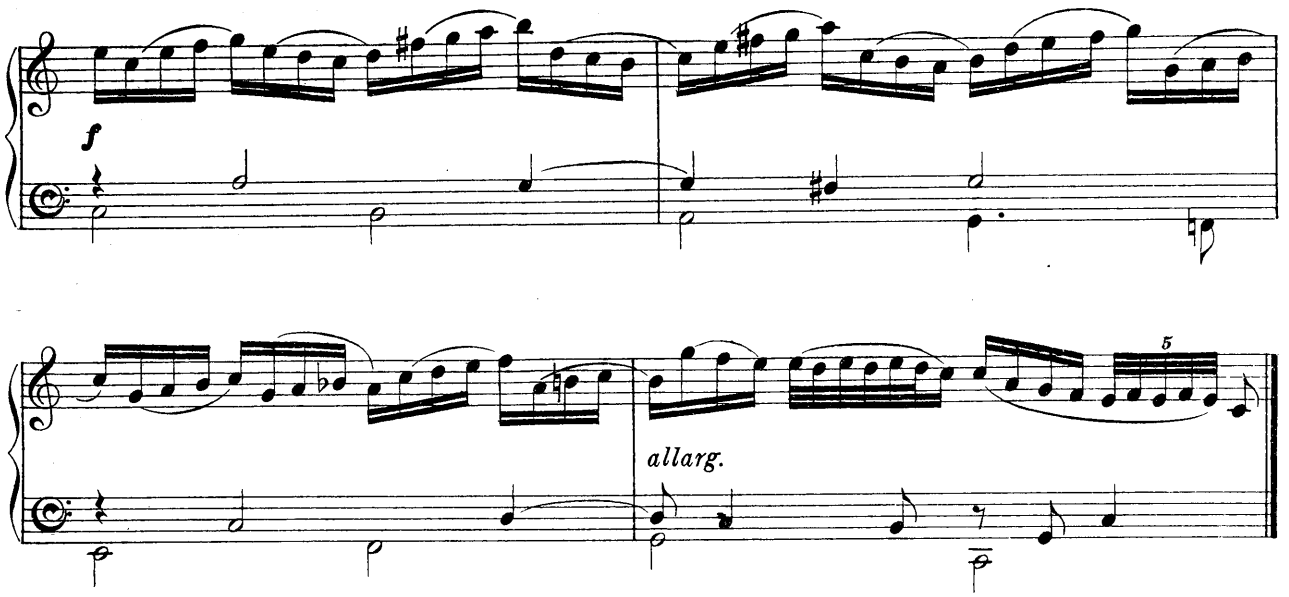
Christ Church Library, MS. 1236.

GROUND.

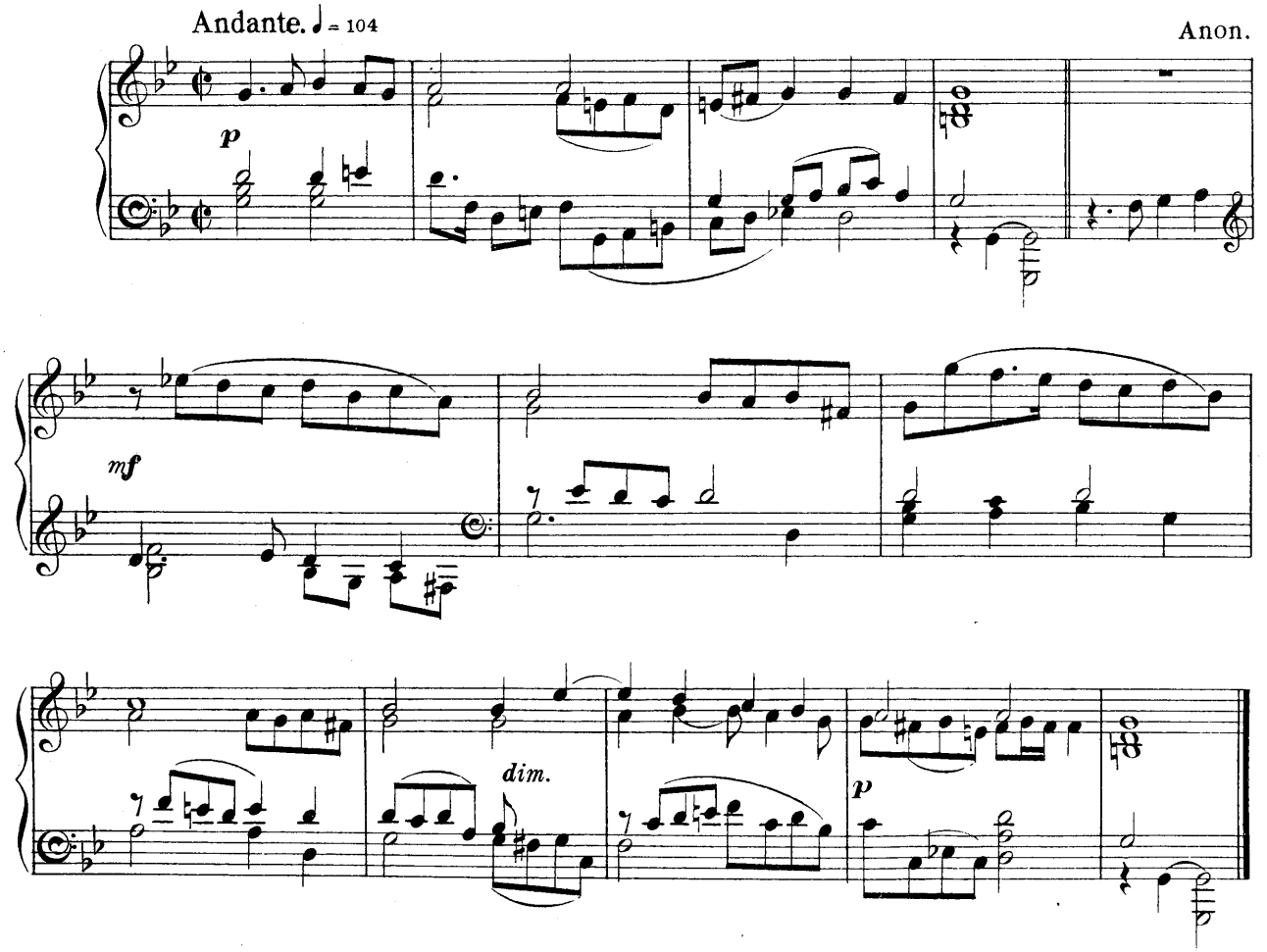
Mr Disiner.





Christ Church Library, MS. 1177.

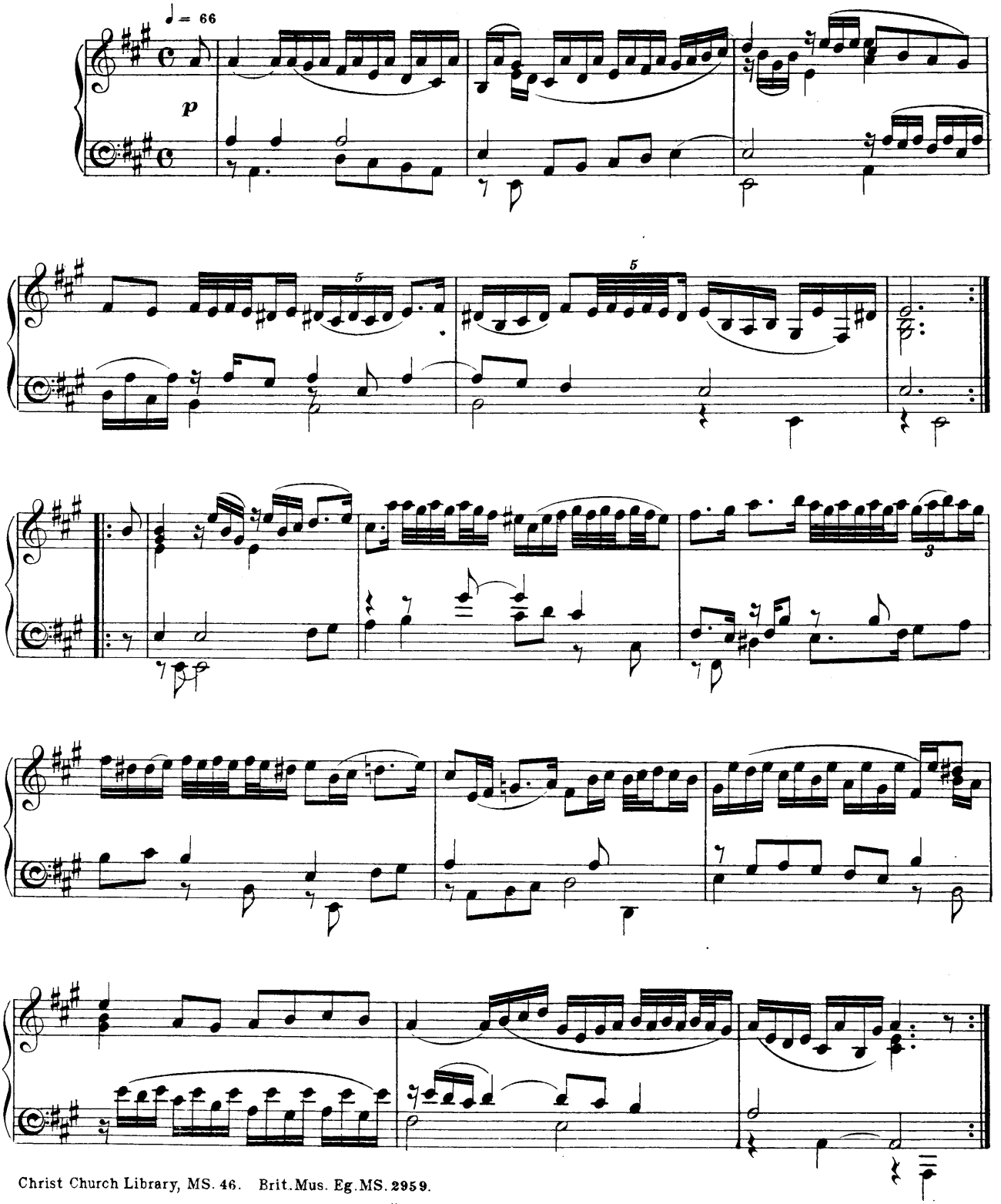
AYRE.



Christ Church Library, MS. 1179.

ALMAND.

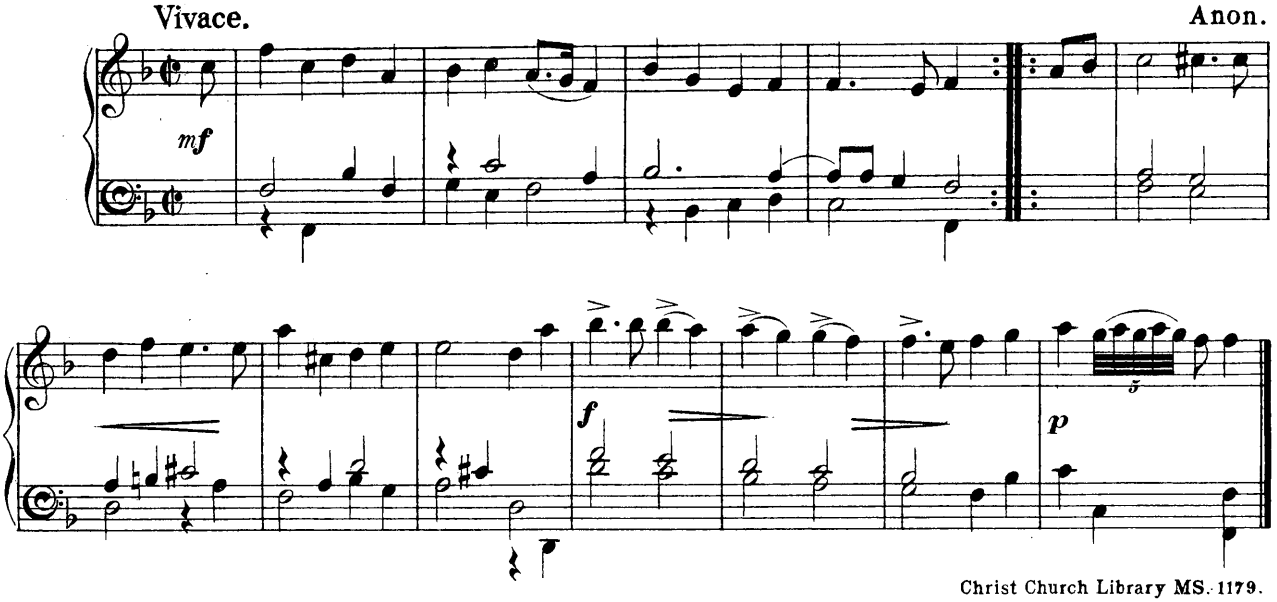
R. King.



Christ Church Library, MS. 46. Brit. Mus. Eg. MS. 2959.

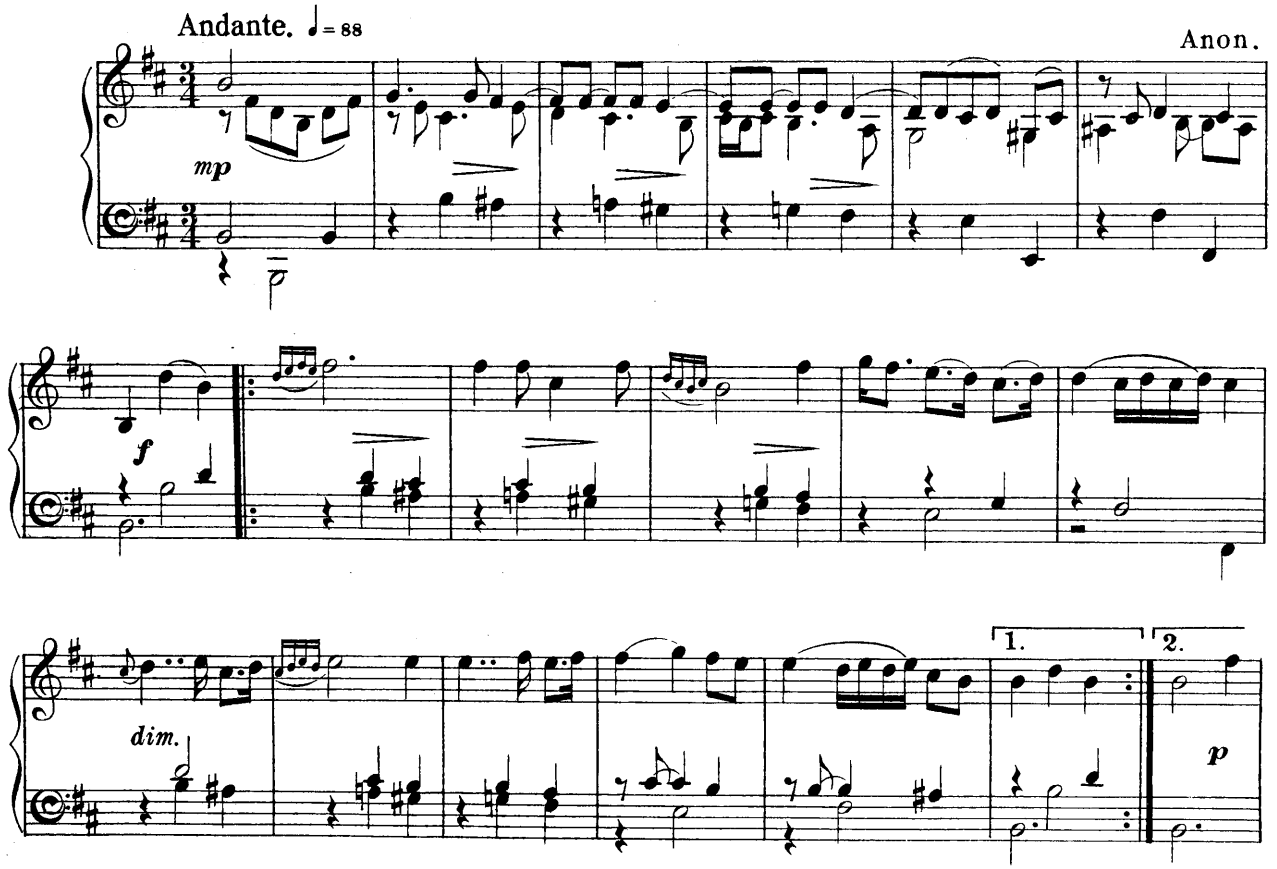
In the former it is assigned to R.K. and the latter to "Mr King". Pauer (Old English Composers) includes it among pieces by Blow, but as he gives no authority here or elsewhere, it is impossible to say whether another MS. exists in which it is ascribed to Blow.

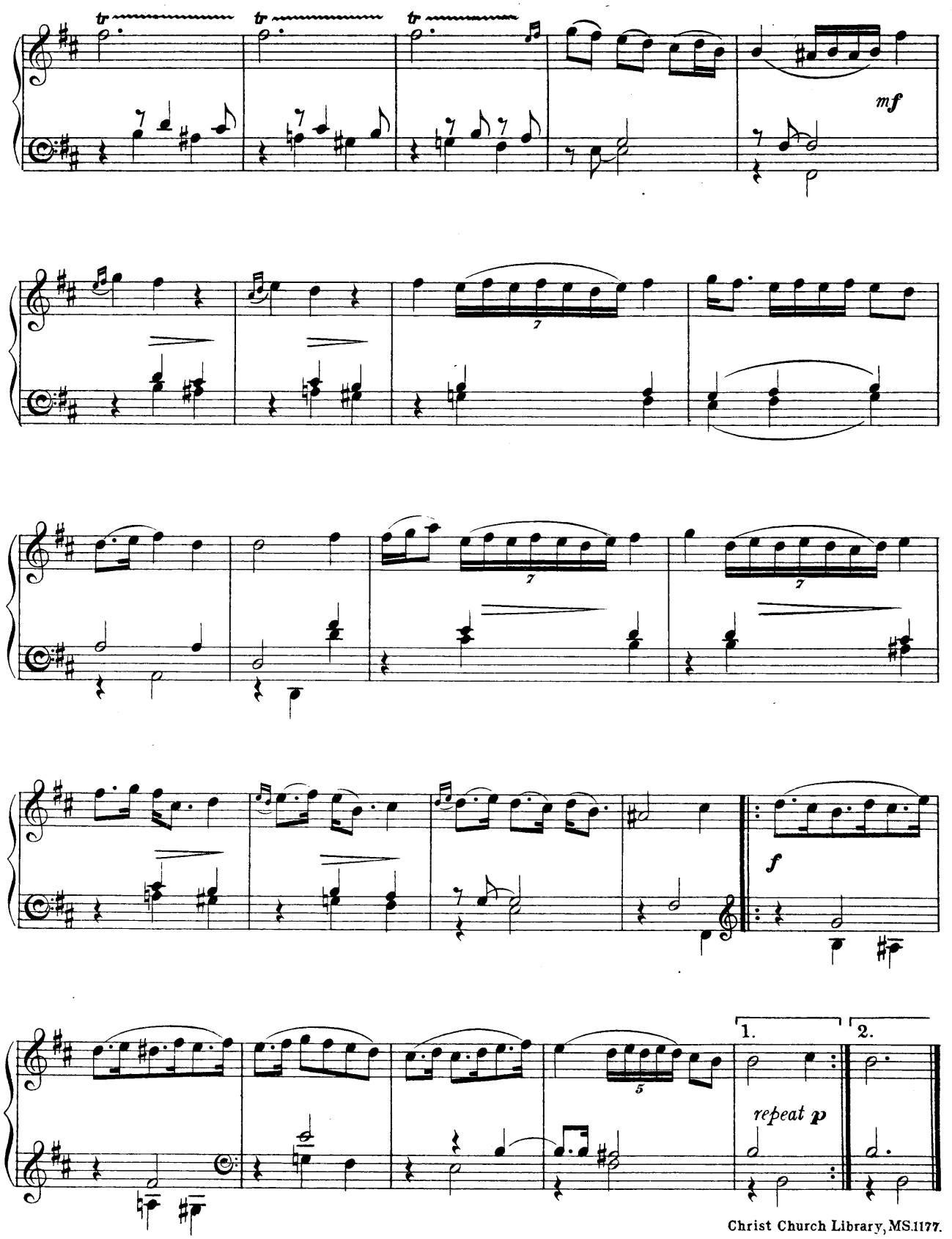
AYRE.



Christ Church Library MS. 1179.

GROUND.

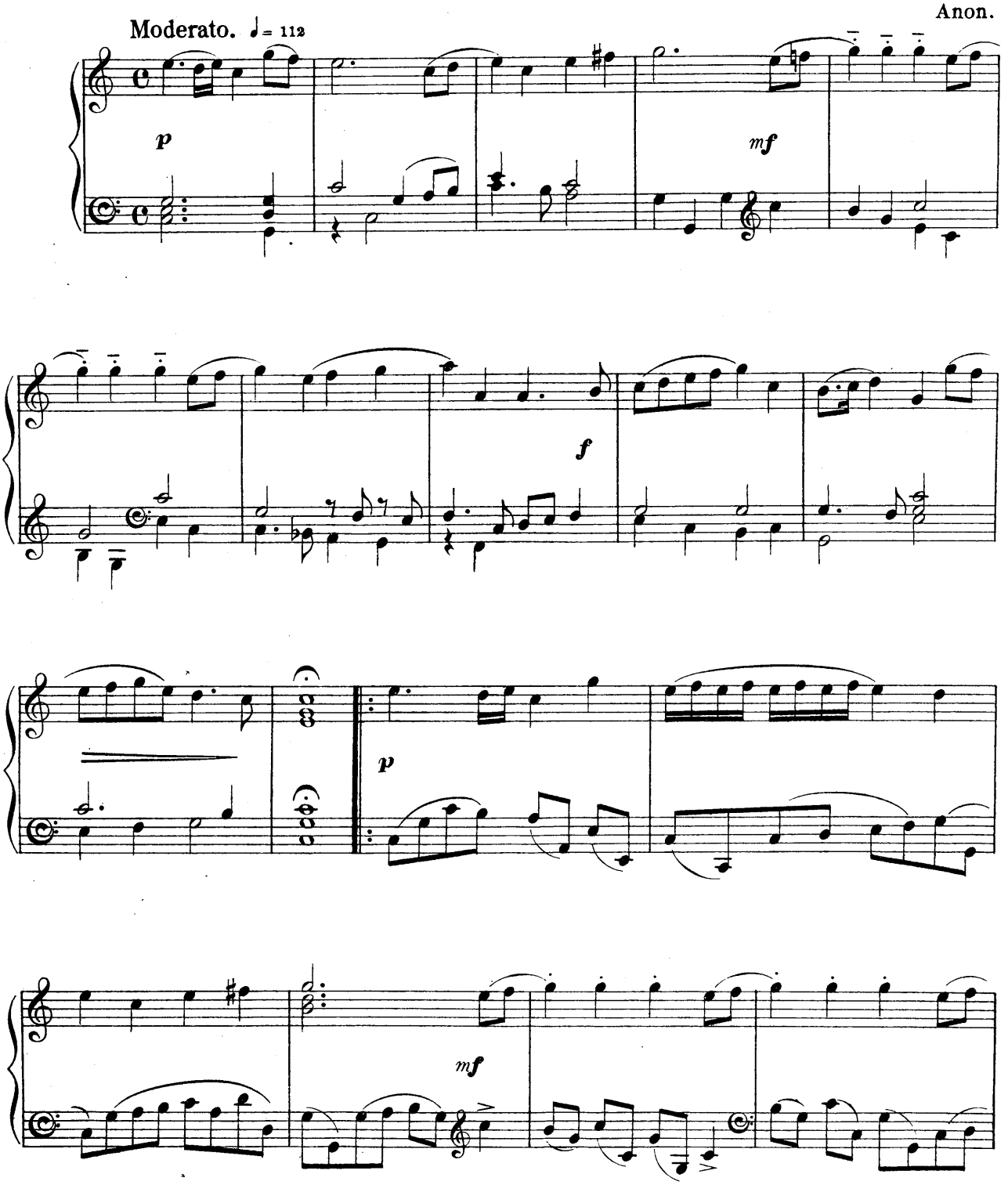




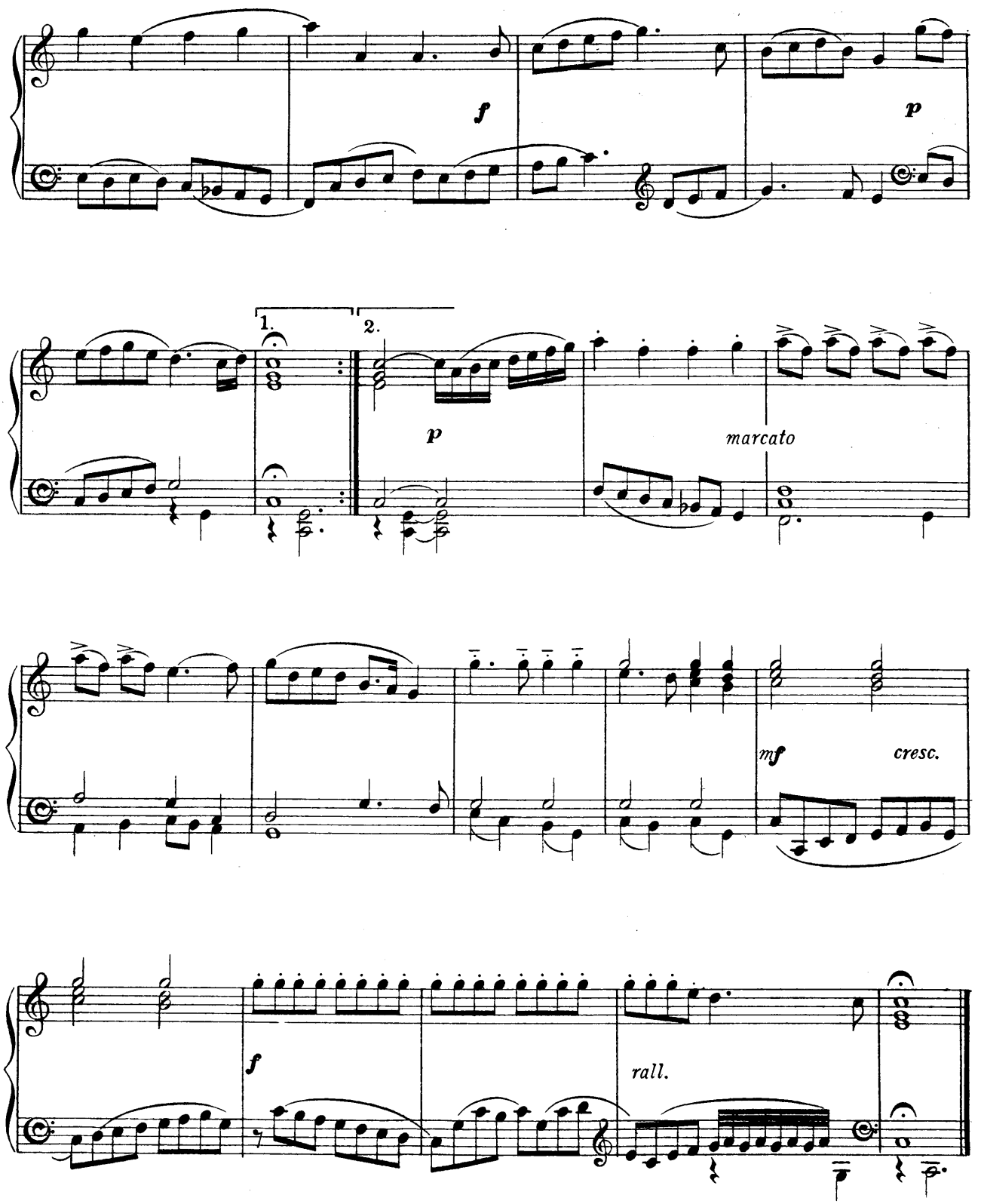
Christ Church Library, MS.1177.

THE NIGHTINGALE.*

Anon.



* See Durfey's 'Wit and Mirth,' v. 86.

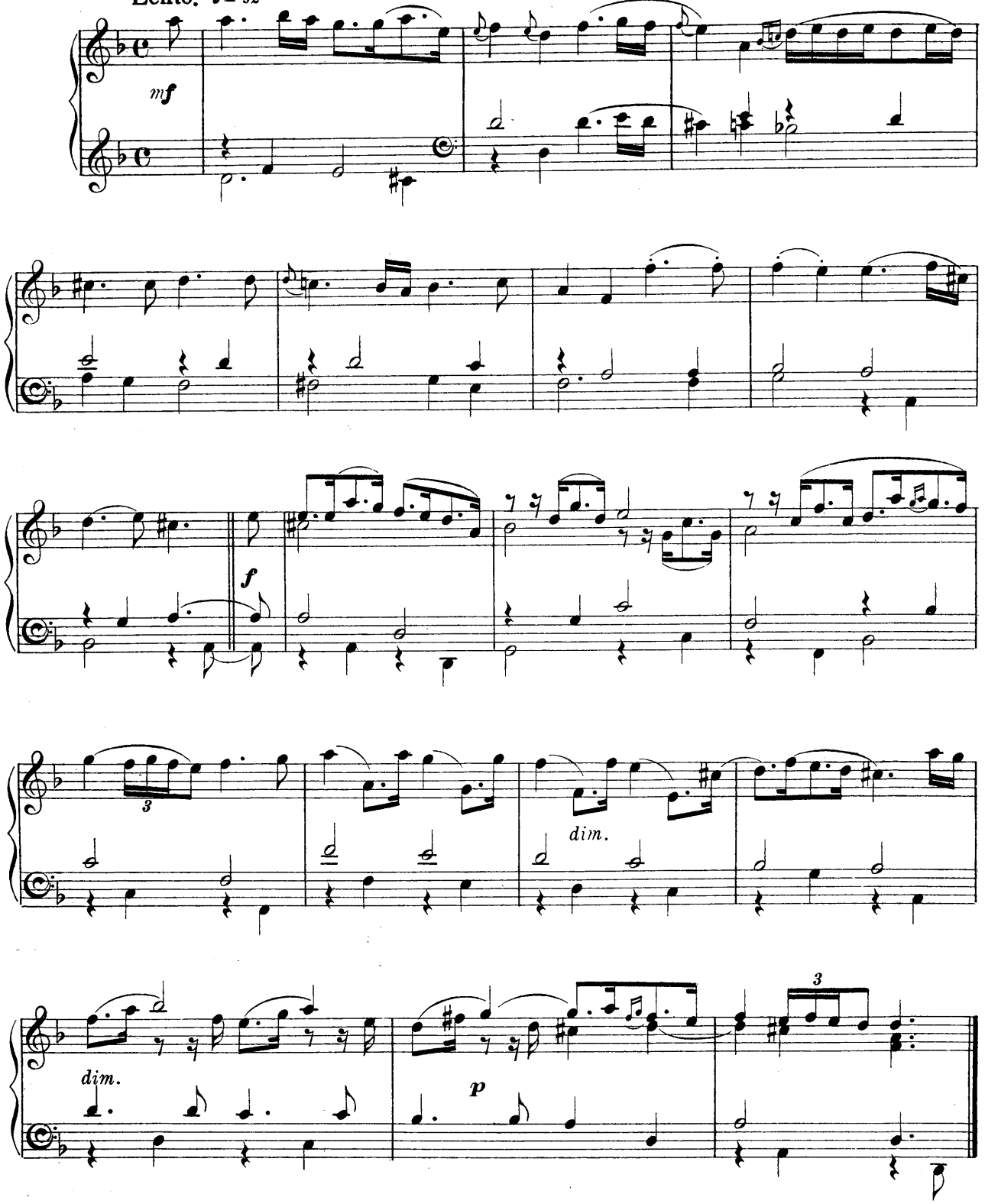


Christ Church Library. MS. 1236

ALLEMAND.

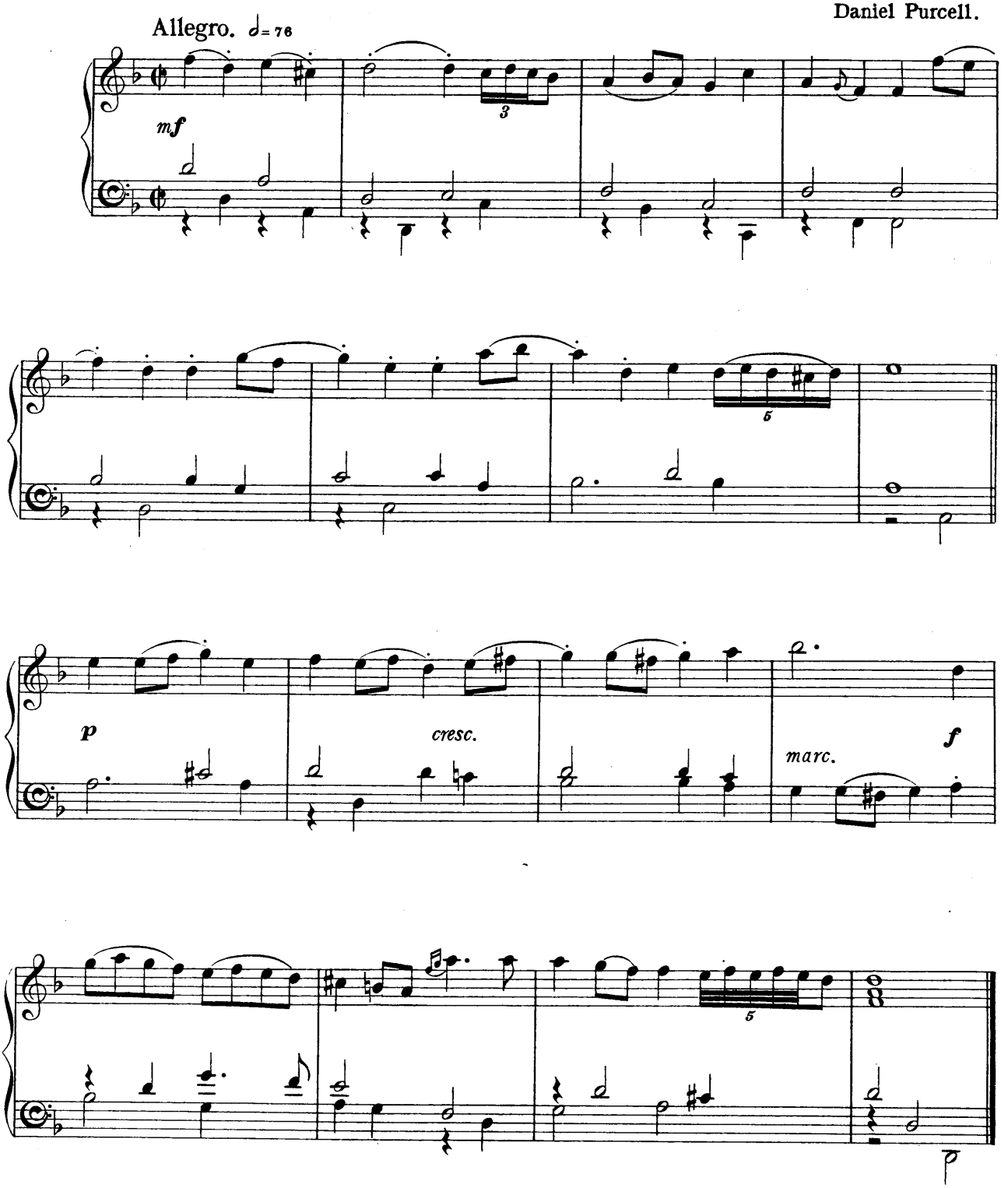
Lento. ♩= 92

Daniel Purcell.



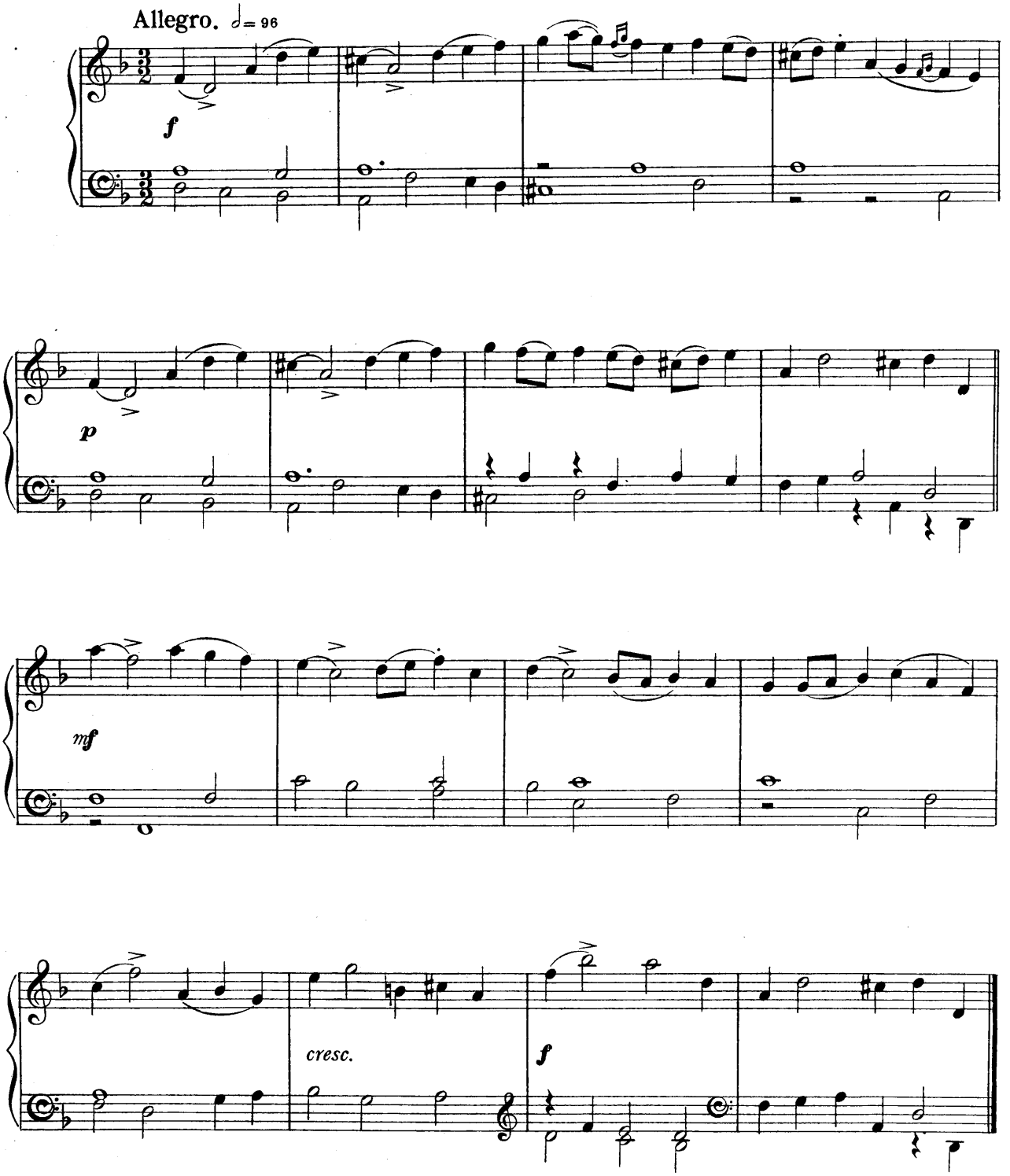
GAVOTT.

Daniel Purcell.



HORNPIPE.

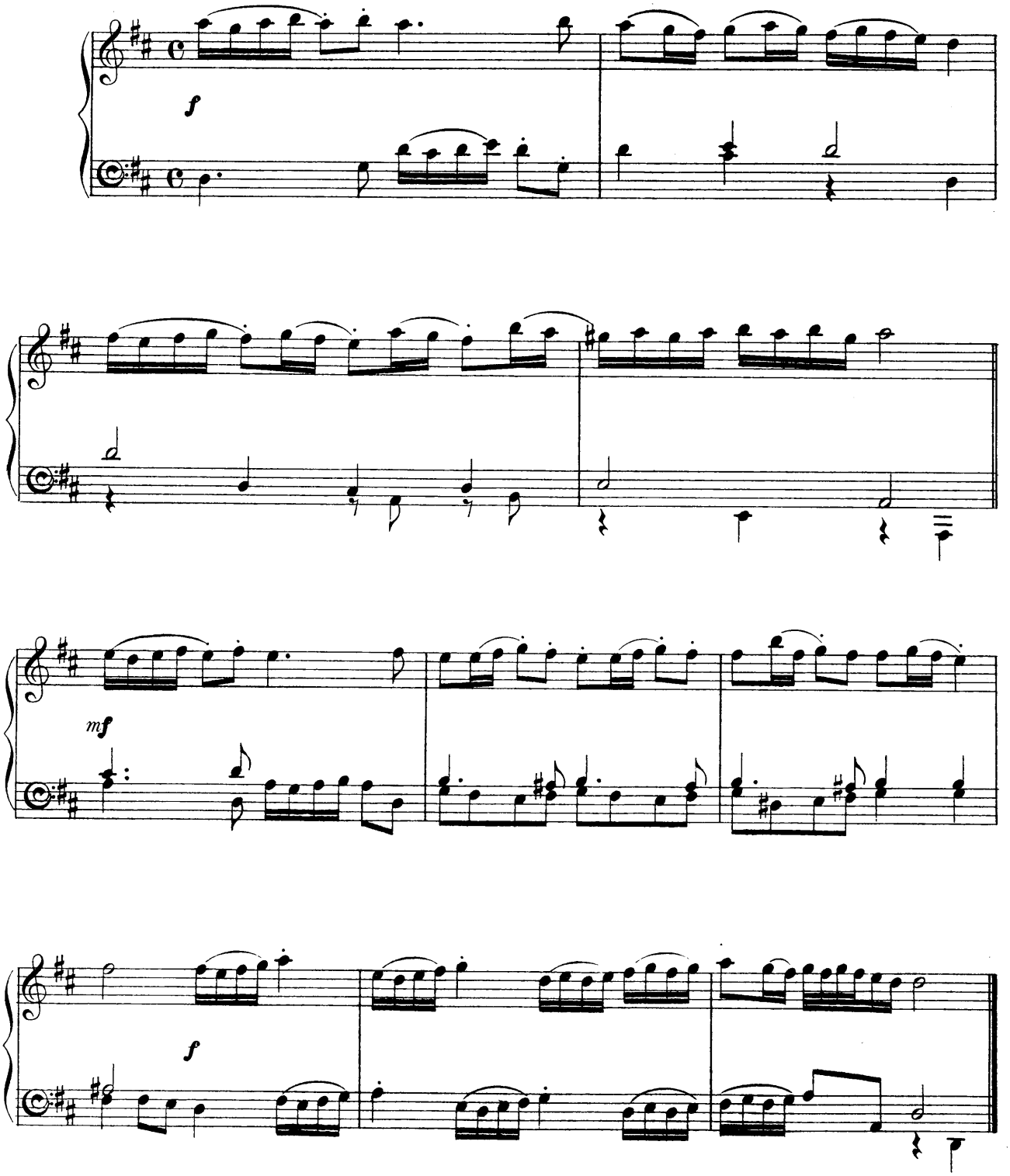
Daniel Purcell.



MARCH.

Vivace. ♩ = 100

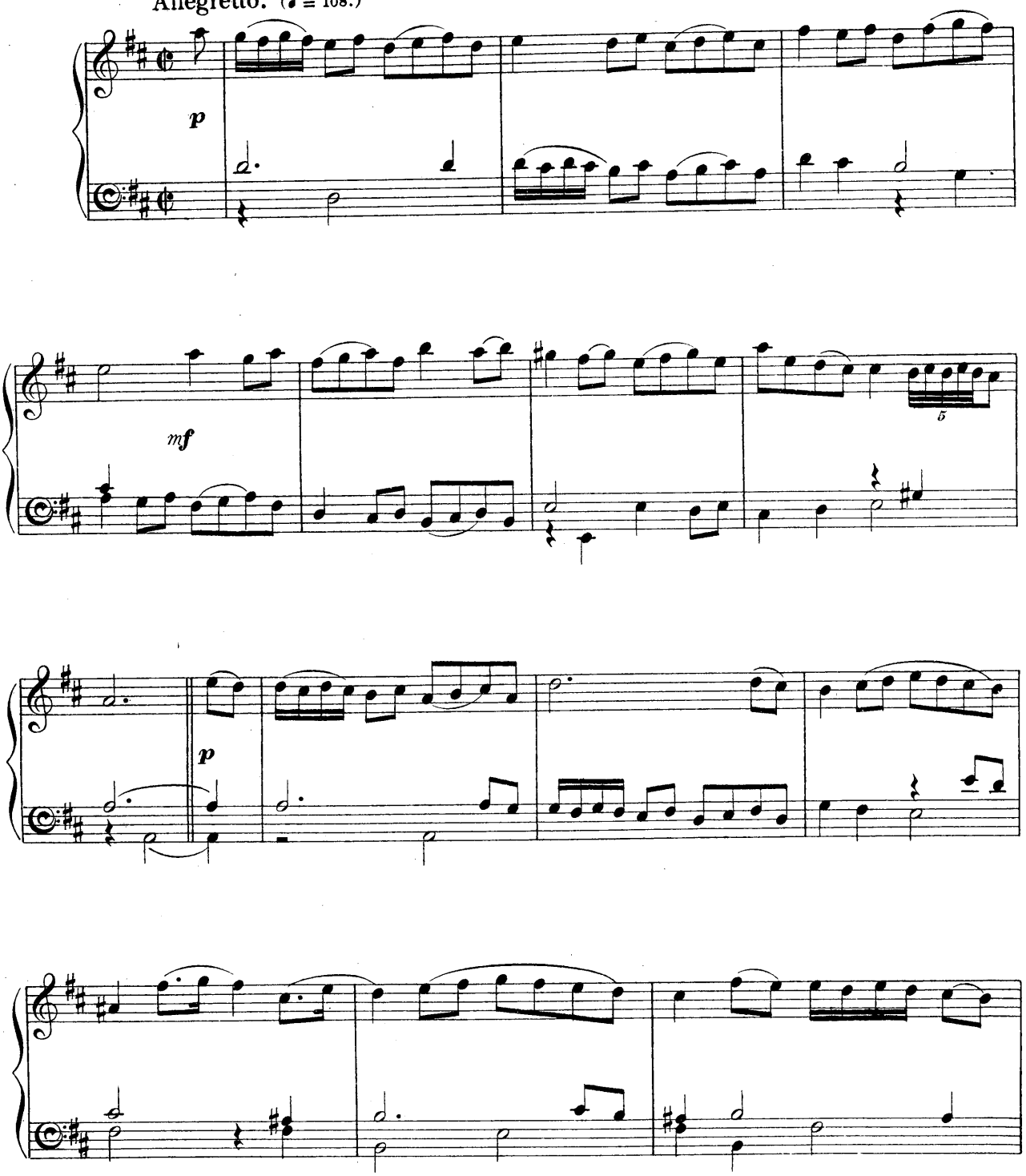
Daniel Purcell.

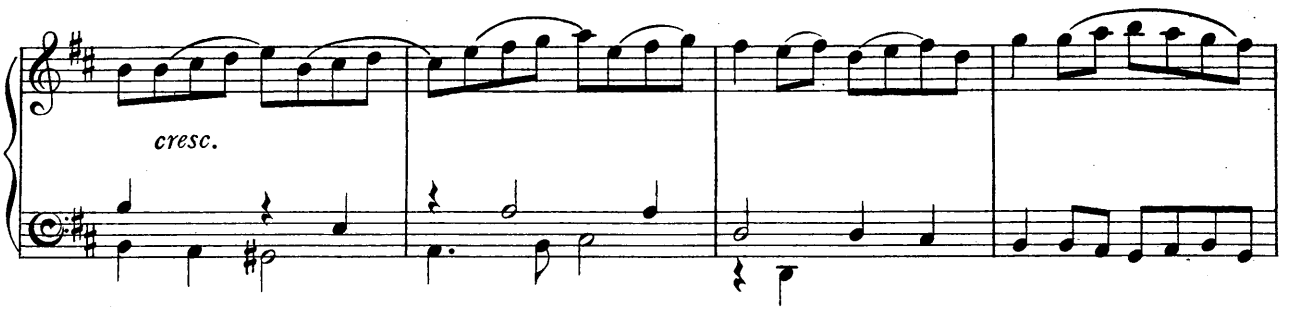


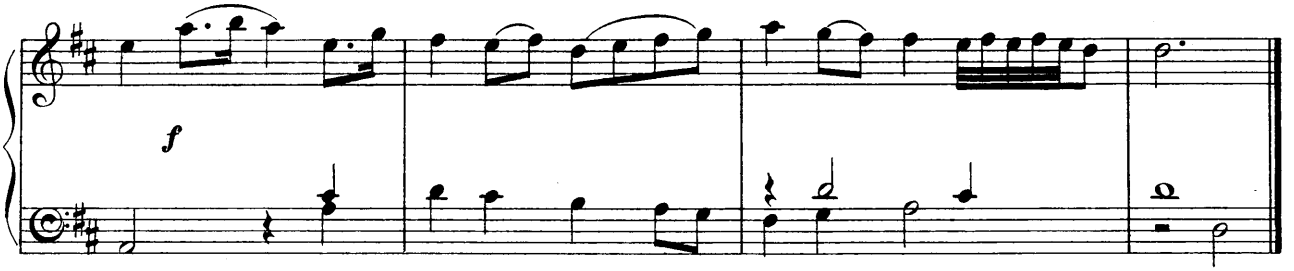
AIRE.

Daniel Purcell.

Allegretto. (♩ = 108.)



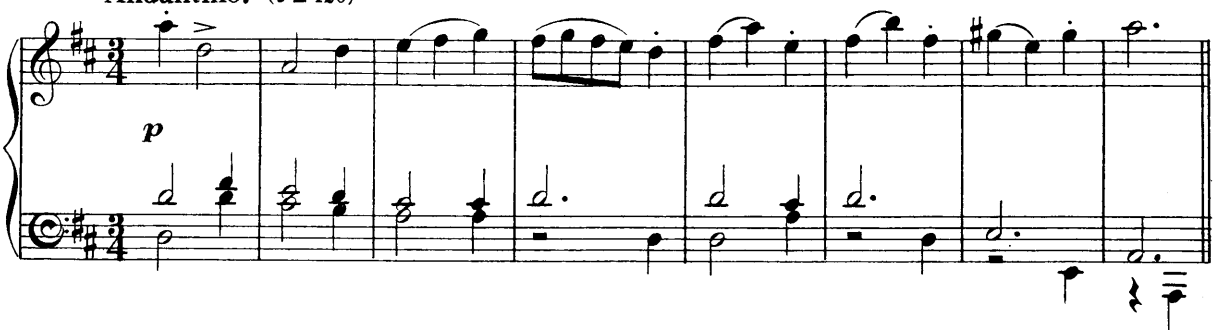


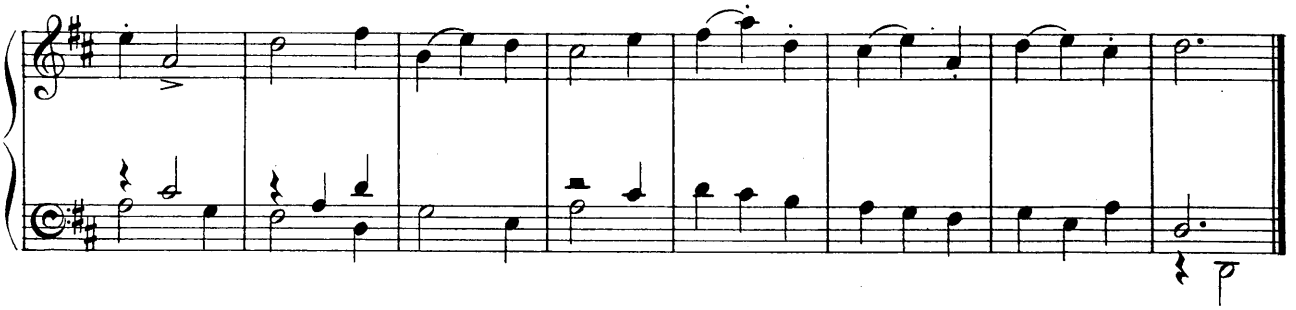


MINUETT.

Andantino. (♩ = 126)

Daniel Purcell.

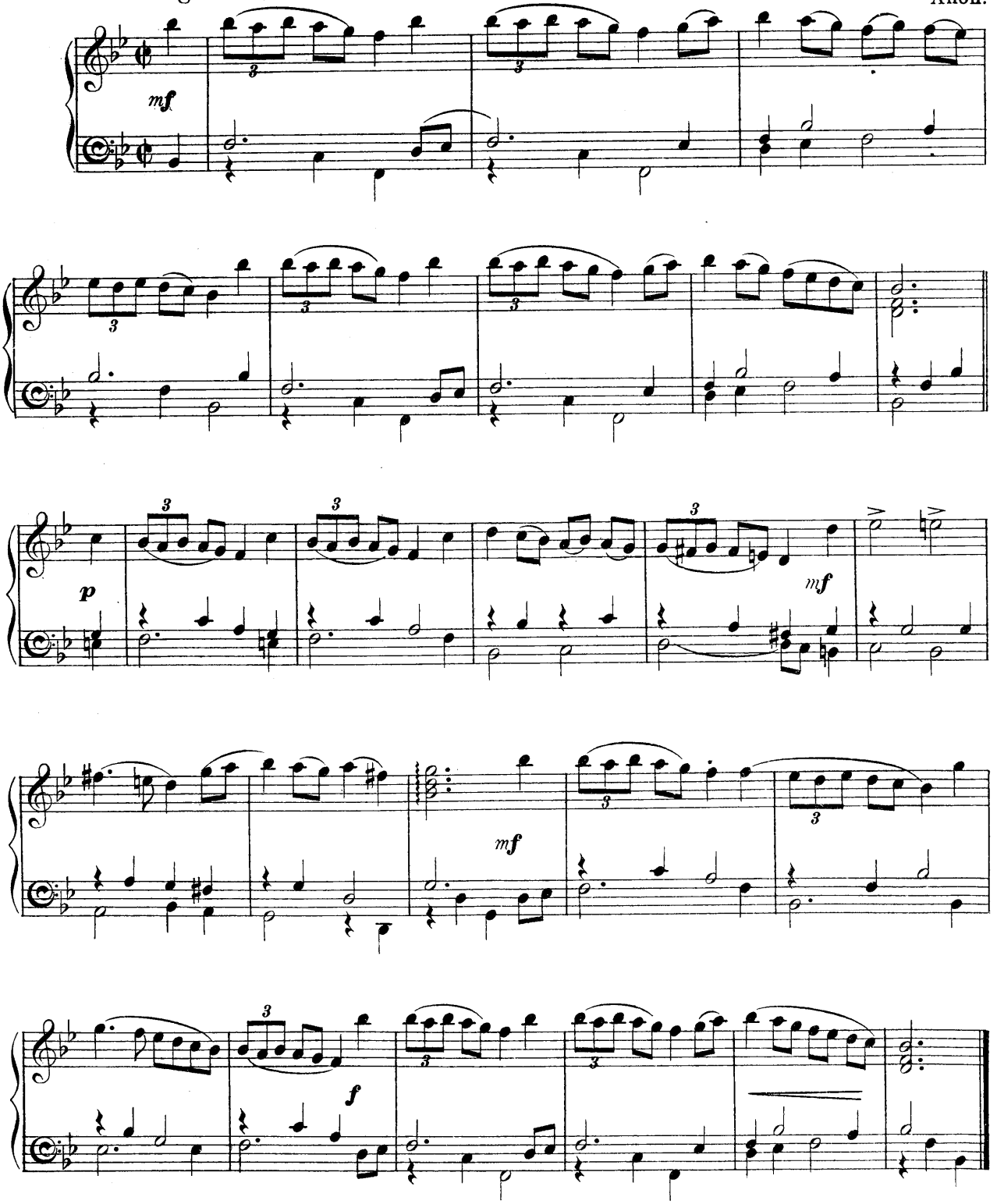




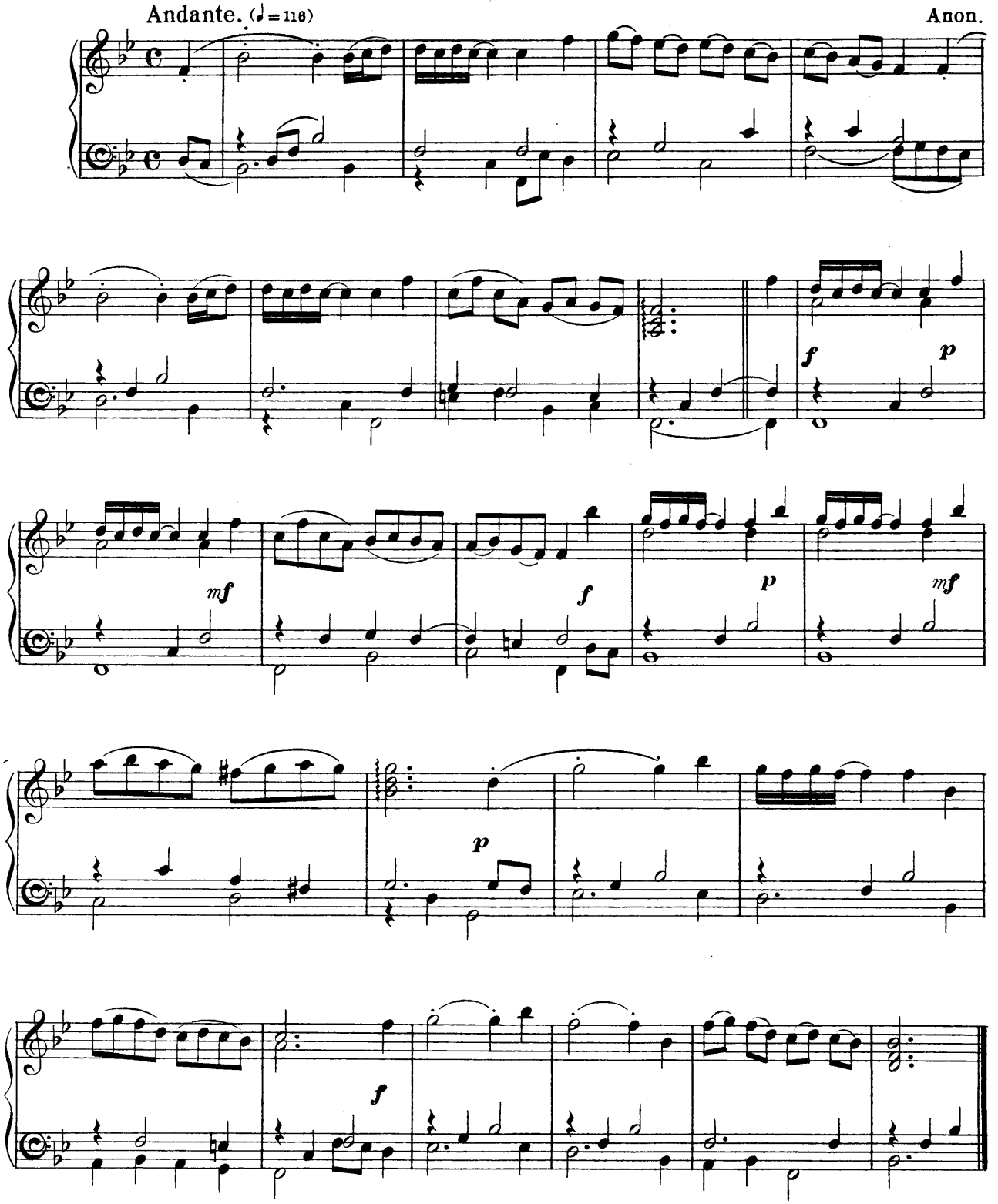
AIRE.

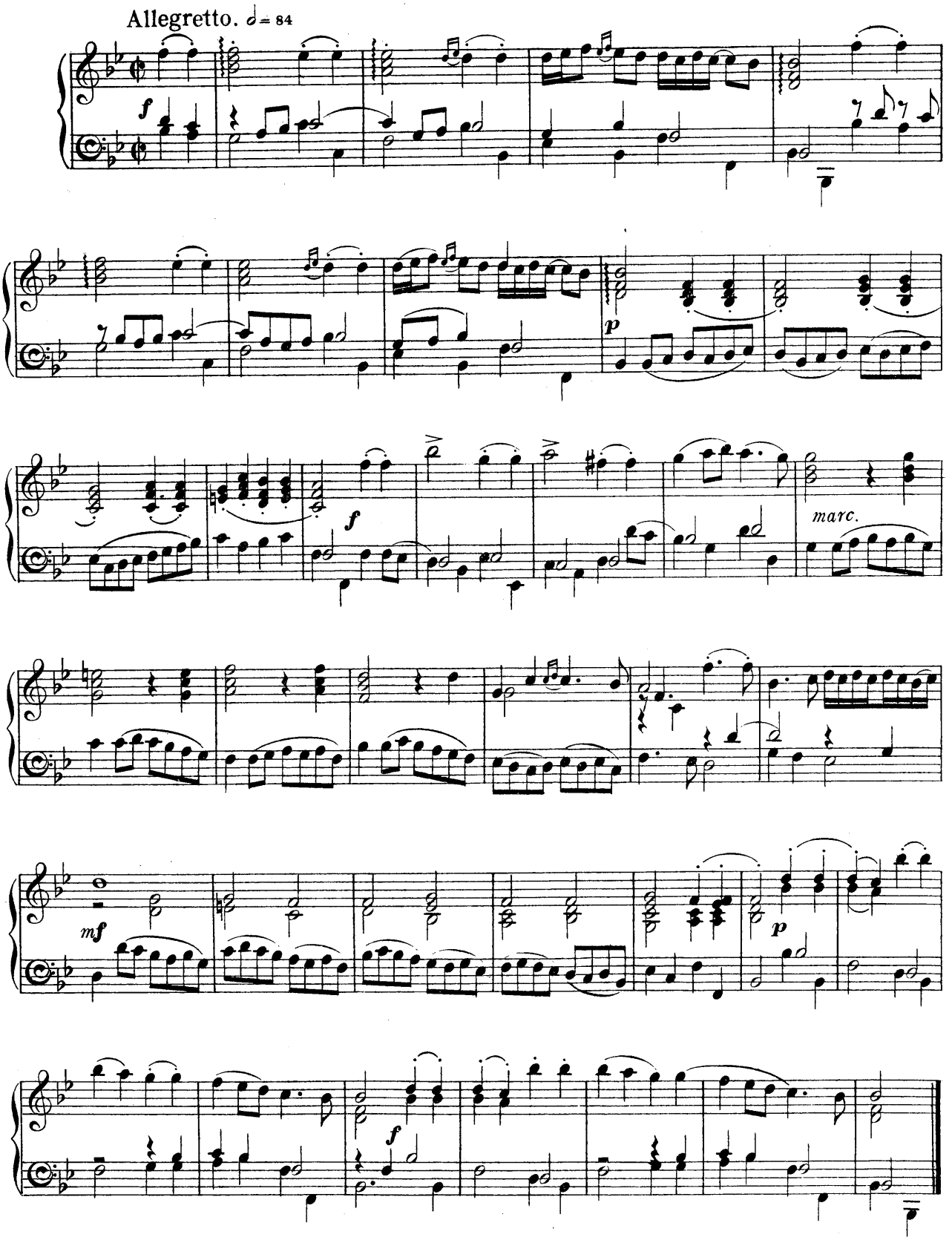
Allegretto. (♩ = 138)

Anon.



SLOW AIRE.

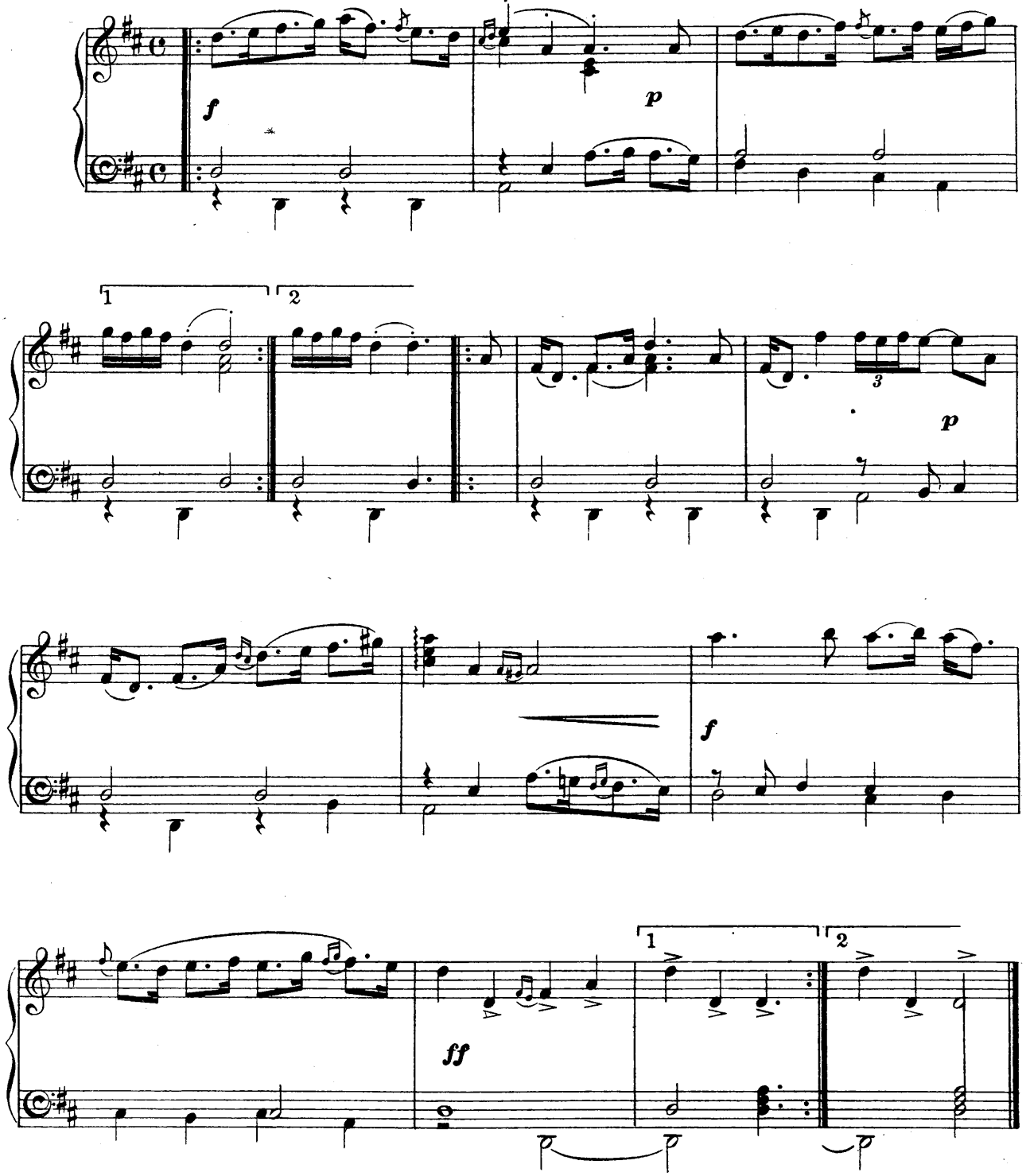



Allegretto. ♩= 84
f
p
f
marc.
mf
p
f

TRUMPET AIRE.

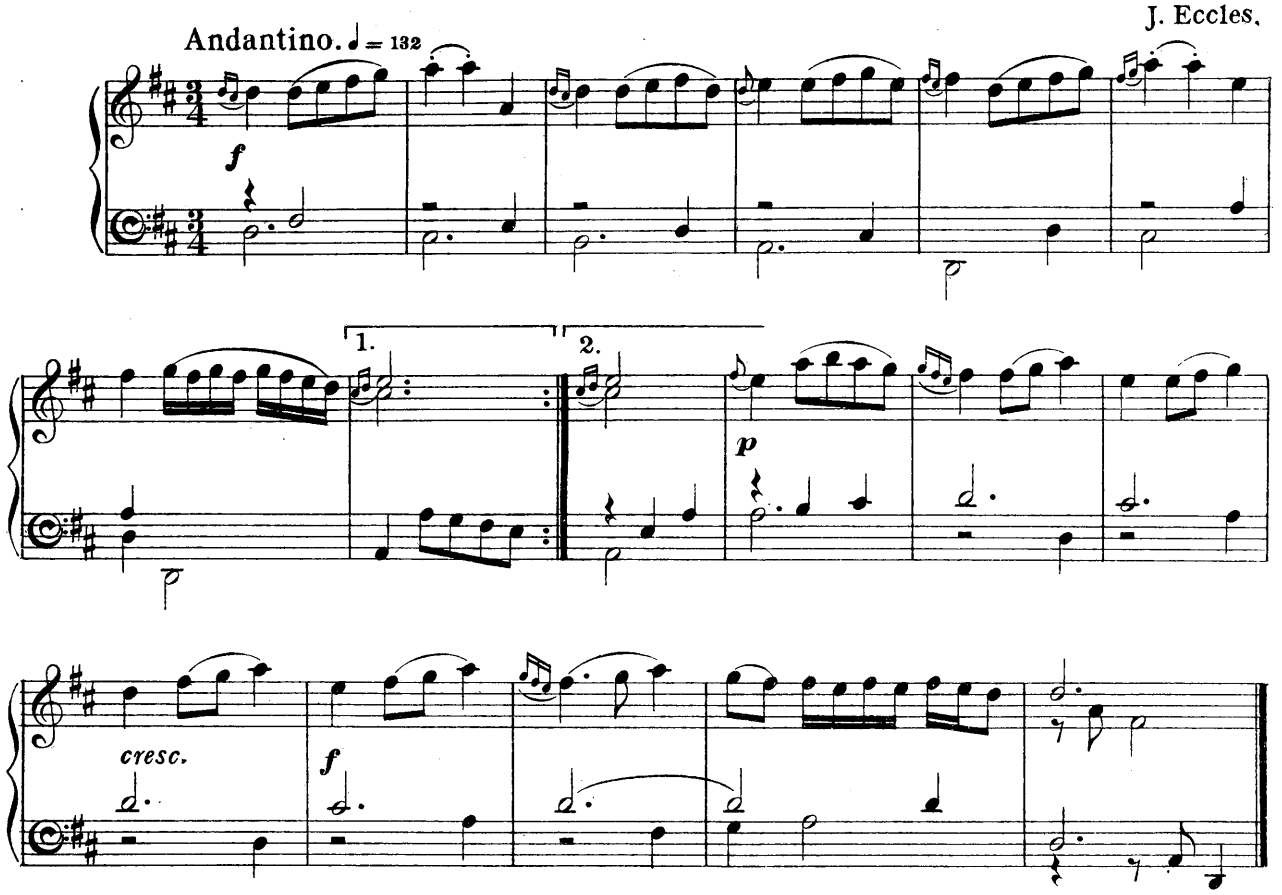
Andante. ♩ = 108

J. Eccles.



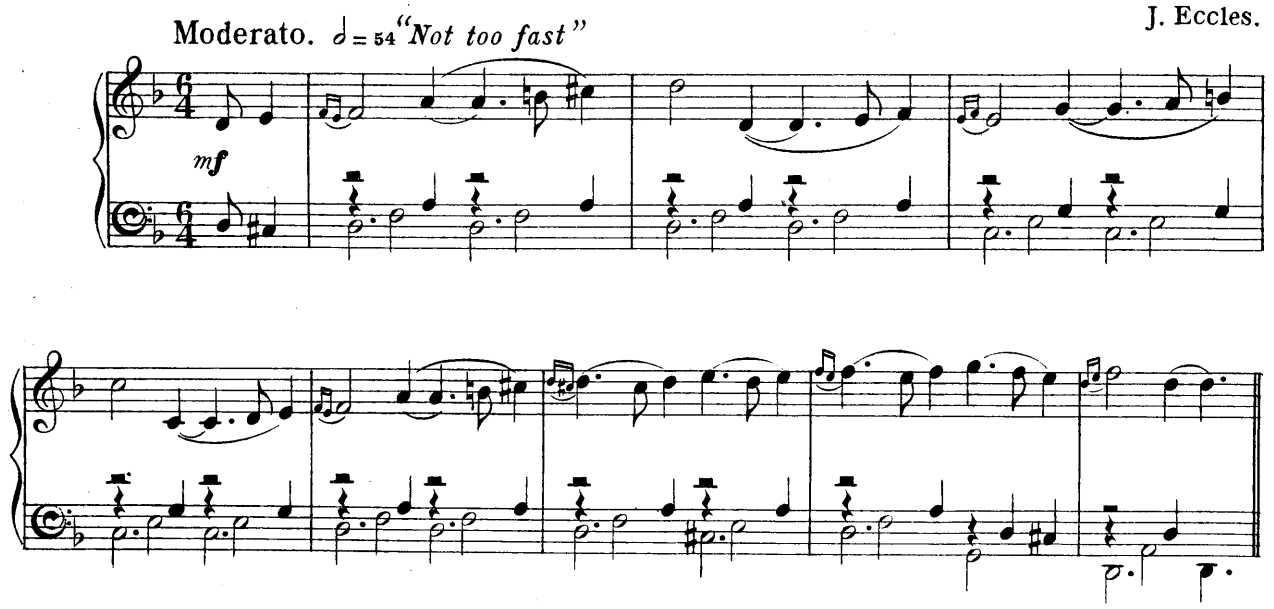
MINUET.

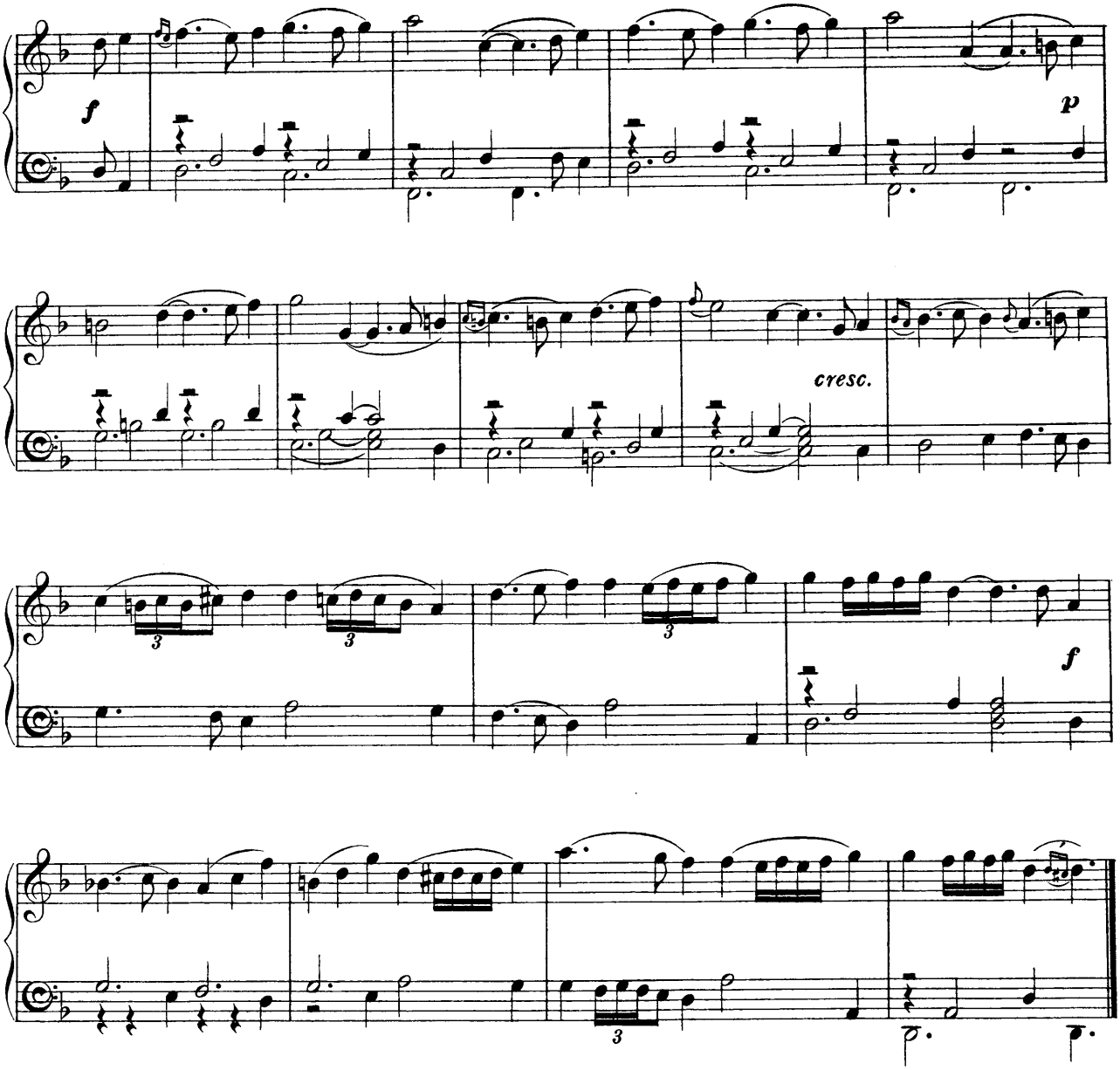
J. Eccles.



JIGG.

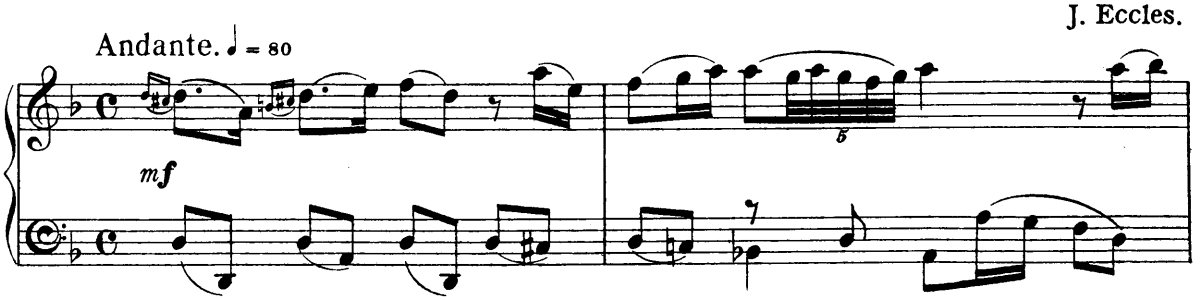
J. Eccles.

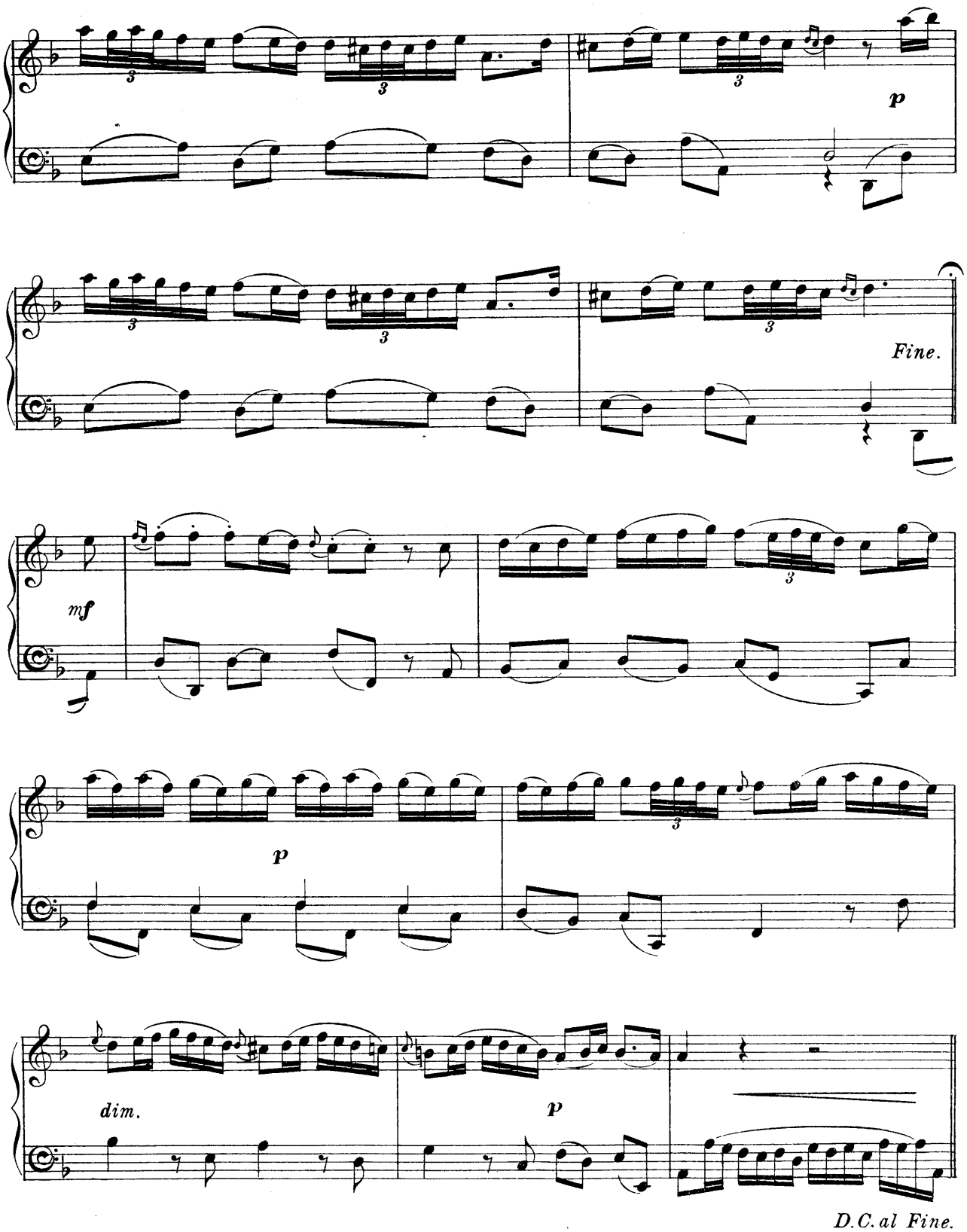




AIRE. ROUND O.

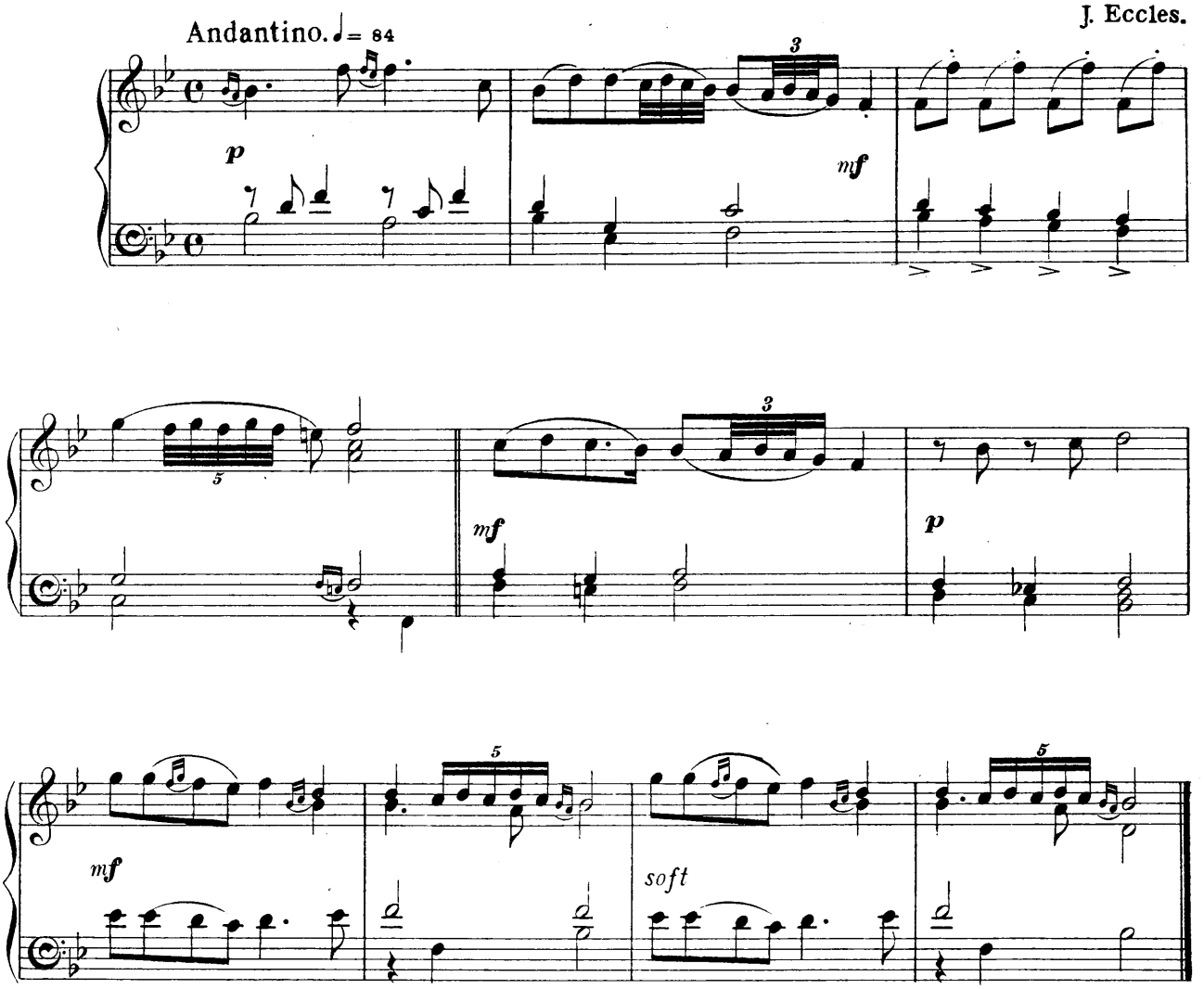
J. Eccles.




p
Fine.
mf
p
dim.
p
D.C. al Fine.

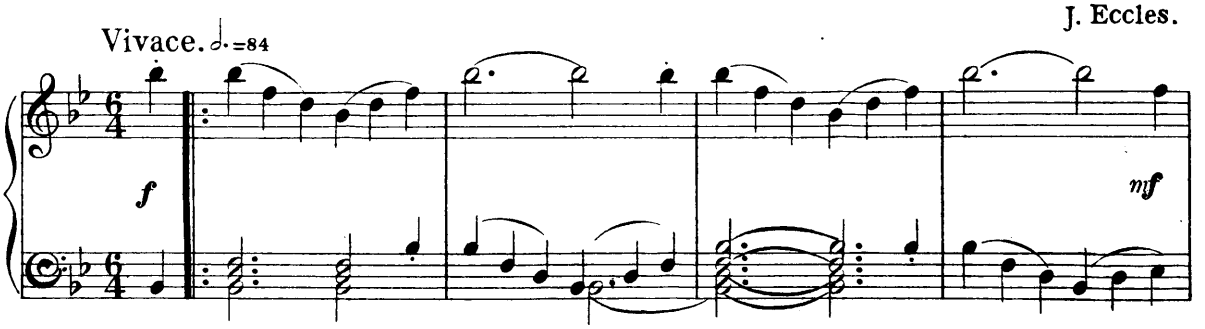
AIRE.

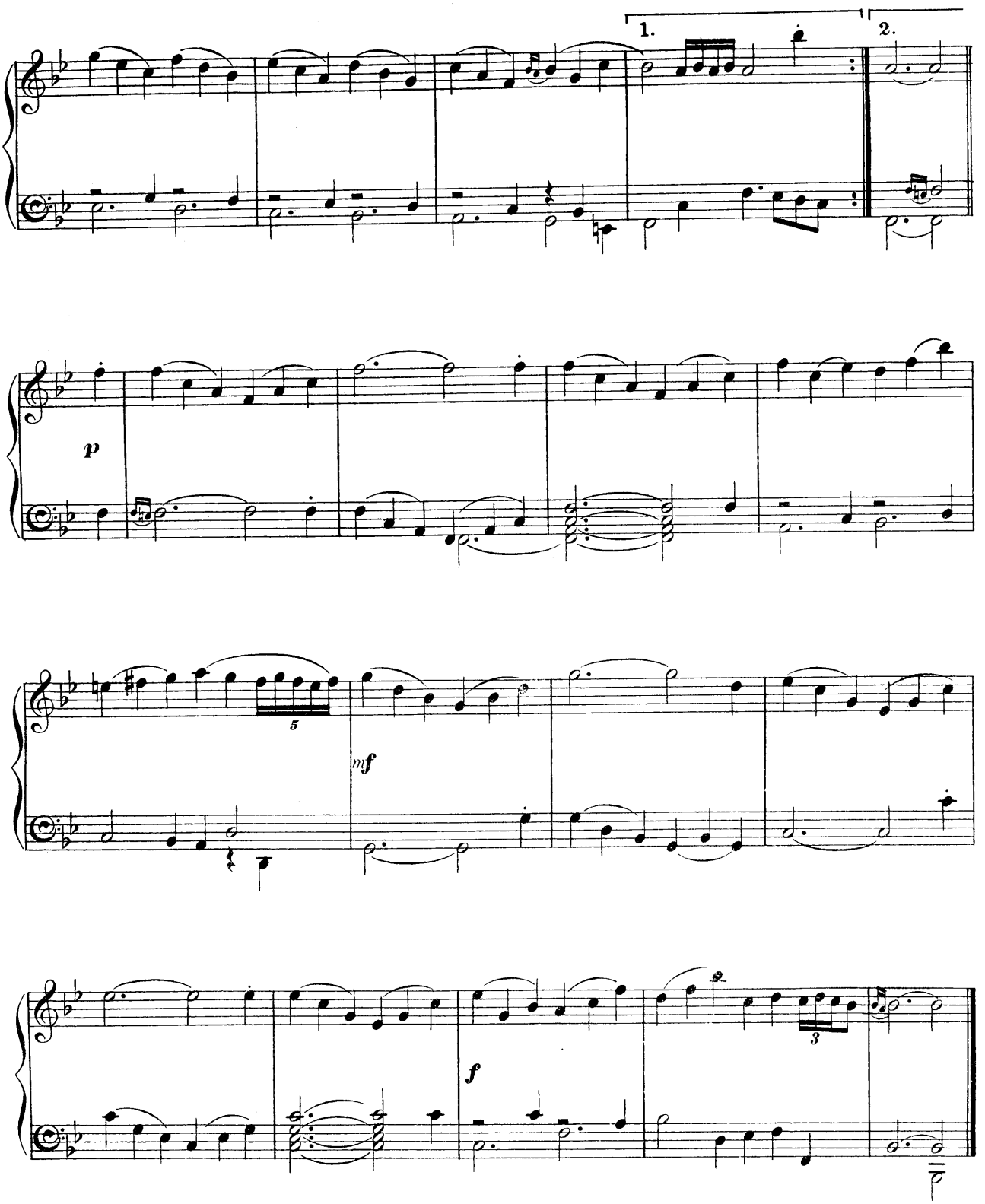
J. Eccles.



JIGG.

J. Eccles.

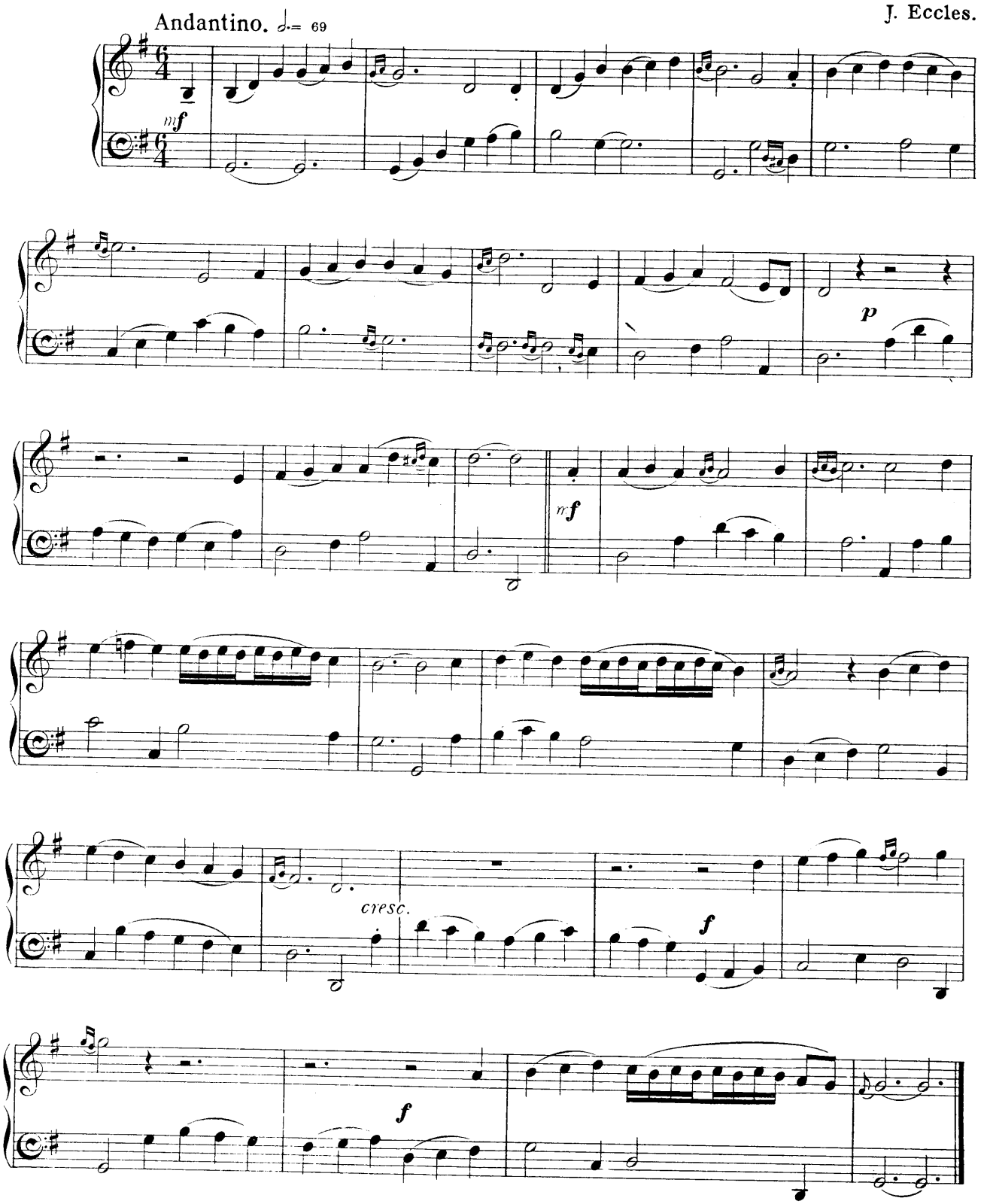




The foregoing pieces from p. 9. onwards are from "A Collection of Lessons and Aires," by Mr. J. Eccles, Mr. D. Purcell and others.

A SOULDIER AND A SAILOR.

J. Eccles.



See Durfey's 'Wit and Mirtn', iii. 220. Brit. Mus. Add. MS. 22,099