

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.

BEIJAMIN 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 Muscall 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.

PREFACE.

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.

EJOHN 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.

BEIJAMIN 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 paraît 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 "Kitharapaidaïa 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 connaît actuellement aucun exemplaire de cet ouvrage.

PREFACE.

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.

CONTEMPORARIES OF PURCELL
(Book I.)

SARABRAND.

M^r Ben. Rogers. London.

Andante espressivo. $\text{d} = 108$

Christ Church Library, MS. 1236.

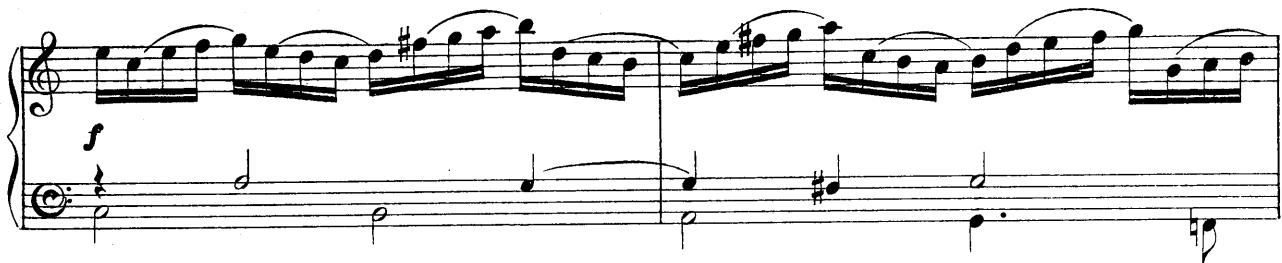
CORANT.

Mark Coleman.

Andantino. $\text{d} = 56$

GROUND.

Moderato. $\text{J} = 96$ M^r Disiner.



Christ Church Library, MS. 1177.

AYRE.

Andante. $J = 104$

Anon.



ALMAND.

R. King.

5

9

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

In the former it is assigned to R.K. and the latter to "M^r 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.

Vivace.

Anon.

Musical score for 'AYRE. Vivace.' by Anon. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one flat. It features eighth-note patterns and dynamic markings 'mf' and 'p'. The bottom staff is also in common time, bass clef, and has a key signature of one flat. It includes eighth-note patterns and dynamic markings 'f' and 'p'.

Christ Church Library MS. 1179.

GROUND.

Andante. $\text{J} = 88$

Anon.

Musical score for 'GROUND. Andante.' by Anon. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one sharp. It features sixteenth-note patterns and dynamic markings 'mp' and 'p'. The bottom staff is also in common time, bass clef, and has a key signature of one sharp. It includes eighth-note patterns and dynamic markings 'f' and 'p'.

Continuation of the 'GROUND. Andante.' score by Anon. The score consists of two staves. The top staff continues the sixteenth-note patterns, with a dynamic marking 'dim.'. The bottom staff continues the eighth-note patterns, with endings labeled '1.' and '2.' and a final dynamic marking 'p'.

mf

f

repeat **p**

Christ Church Library, MS.1177.

THE NIGHTINGALE.*

Moderato. $\text{J} = 112$

Anon.

The music is divided into five systems. System 1 starts with a piano dynamic (p) and includes a key change from common time to 6/8. System 2 begins with a forte dynamic (f). System 3 starts with a piano dynamic (p). System 4 begins with a mezzo-forte dynamic (mf). The final system ends with a piano dynamic (p).

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



Musical score page 2. The top staff begins with eighth-note pairs. Measures 1-2 are labeled 1. and 2. with a repeat sign. Measure 3 starts with a dynamic *p*. Measure 4 ends with a dynamic *marcato*.

Musical score page 3. The top staff shows eighth-note pairs. Measures 1-2 are followed by a section starting with a dynamic *mf*, leading to a dynamic *cresc.* Measures 4-5 end with a dynamic *rall.*

Musical score page 4. The top staff starts with eighth-note pairs. Measures 1-2 are followed by a section starting with a dynamic *f*, leading to a dynamic *rall.* Measures 4-5 end with a dynamic *p*.

ALLEMAND.

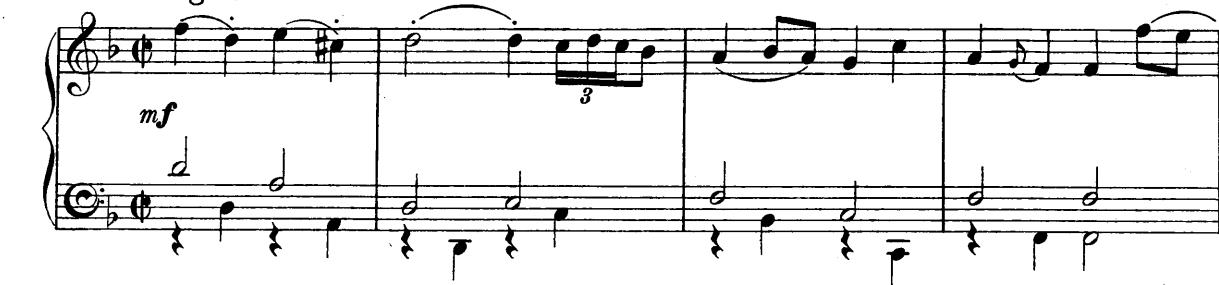
Daniel Purcell.

Lento. $\text{♩} = 92$

1 2 3 4 5 6 7 8 9 10

GAVOTT.

Daniel Purcell.

Allegro. $d=76$ 

HORNPIPE.

Daniel Purcell.

Allegro. $\text{d} = 96$

f

p

mf

cresc.

f

MARCH.

Vivace. $\text{J} = 100$

Daniel Purcell.

The sheet music consists of four staves of musical notation for two voices. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2/4'). The key signature is one sharp (F#). The vocal parts are written in soprano and alto clefs. The first staff begins with a forte dynamic (f). The second staff begins with a piano dynamic (p). The third staff begins with a piano dynamic (p) and includes a measure of rests. The fourth staff begins with a piano dynamic (p) and includes a measure of rests. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic markings such as *mf* and *f*.

AIRE.

Daniel Purcell.

Allegretto. ($\text{d} = 108.$)

The musical score for "AIRE." by Daniel Purcell, Allegretto, consists of four staves of music for two voices (Soprano and Alto) and piano. The Soprano and Alto parts are in common time, while the Piano part is in 6/8 time. The key signature changes between G major and C major throughout the piece. The vocal parts feature melodic lines with various dynamics and articulations. The piano part provides harmonic support and includes bass notes and chords. The score is divided into four systems, each starting with a dynamic instruction (e.g., **p**, **mf**, **p**) and a tempo marking ($\text{d} = 108.$). The vocal parts are written in soprano and alto clefs, and the piano part is in common time.

cresc.

f

p

MINUETT.

Andantino. ($\text{♩} = 126$)

Daniel Purcell.

p

p

AIRE.

Allegretto. ($\text{d}=188$)

Anon.

The sheet music consists of five staves of musical notation for piano, arranged in two systems. The first system starts with a treble clef, a key signature of one flat, and a common time signature. The tempo is Allegretto, indicated by $\text{d}=188$. The dynamics include *mf* (mezzo-forte) and *p* (piano). Measure 1 shows eighth-note patterns in the treble and bass staves. Measures 2-3 show sixteenth-note patterns. Measures 4-5 show eighth-note patterns again. The second system begins with a treble clef, a key signature of one sharp, and a common time signature. The dynamics include *mf* and *f* (forte). Measures 6-7 show eighth-note patterns. Measures 8-9 show sixteenth-note patterns. Measures 10-11 show eighth-note patterns.

SLOW AIRE.

Andante. ($\text{d}=116$)

Anon.

The sheet music consists of five staves of musical notation for piano. The top staff shows a treble clef, a key signature of one flat, and common time. The tempo is Andante, indicated by a $\text{d}=116$. The right hand part is labeled "Anon.". The subsequent staves show bass and treble clefs, various key signatures (one flat, one sharp, and common time), and dynamic markings such as *p*, *f*, and *mf*.

CIBELL.

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Allegretto. $\text{d} = 84$

A musical score for piano, featuring six staves of music. The score is in common time, key signature is one flat, and the tempo is Allegretto ($d = 84$). The music consists of two voices: treble and bass. The first page begins with a forte dynamic. The second page features a piano dynamic and a marcato instruction. The third page includes a dynamic marking of mf . The fourth page concludes with a piano dynamic. The fifth and sixth pages provide continuations of the musical phrase.

TRUMPET AIRE.

Andante. $\text{J} = 108$

J. Eccles.



1



p



f



MINUET.

Andantino. $\text{d} = 132$

J. Eccles.

Sheet music for the Minuet section, Andantino tempo, 3/4 time, key of A major (two sharps). The music consists of two staves. The top staff has a dynamic 'f' and the bottom staff has a dynamic 'p'. The melody is primarily in the treble clef staff.

Sheet music for the Minuet section, continuing from the previous page. It shows measures 1 and 2 of the melody. Measure 1 starts with a forte dynamic 'f'. Measure 2 starts with a piano dynamic 'p'. The melody continues with eighth-note patterns and grace notes.

JIGG.

Moderato. $\text{d} = 54$ "Not too fast"

J. Eccles.

Sheet music for the Jigg section, Moderato tempo, 6/4 time, key of G major (one sharp). The music consists of two staves. The top staff has a dynamic 'mf' and the bottom staff has a dynamic 'p'. The melody is primarily in the treble clef staff.

Sheet music for the Jigg section, continuing from the previous page. It shows the continuation of the melody in 6/4 time, key of G major (one sharp). The dynamics 'mf' and 'p' are indicated at the beginning of the measure.

20

AIRE. ROUND O.

J. Eccles.

Andante. $\text{J} = 80$

Musical score for piano, page 21, featuring five staves of music:

- Staff 1 (Treble Clef):** Contains six measures. Measure 1: eighth-note pairs followed by eighth-note pairs. Measure 2: eighth-note pairs followed by eighth-note pairs. Measure 3: eighth-note pairs followed by eighth-note pairs. Measure 4: eighth-note pairs followed by eighth-note pairs. Measure 5: eighth-note pairs followed by eighth-note pairs. Measure 6: eighth-note pairs followed by eighth-note pairs. **p**
- Staff 2 (Bass Clef):** Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 3 (Treble Clef):** Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. **Fine.**
- Staff 4 (Bass Clef):** Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. **mf**
- Staff 5 (Treble Clef):** Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. **p**
- Staff 6 (Bass Clef):** Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 7 (Treble Clef):** Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. **dim.**
- Staff 8 (Bass Clef):** Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. **p**
- Staff 9 (Treble Clef):** Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 10 (Bass Clef):** Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.

D.C. al Fine.

AIRE.

Andantino. ♩ = 84

J. Eccles.

Musical score for piano, page 11, measures 11-12. The score consists of two staves. The top staff is in common time (C) and has a key signature of one flat. It features a treble clef and includes dynamic markings *p* and *mf*. The bottom staff is also in common time (C) and has a key signature of one flat, indicated by a bass clef and a C with a flat symbol. Measure 11 begins with a forte dynamic, followed by eighth-note pairs. Measure 12 starts with a half note, followed by a sixteenth-note pattern, and concludes with a forte dynamic.

A musical score for piano, showing four measures. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 5: Treble staff has eighth-note pairs followed by a half note. Bass staff has a half note. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, page 10, measures 5-8. The score consists of two staves. The top staff is in treble clef and has a dynamic marking of *mf*. The bottom staff is in bass clef. Measure 5 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 6 begins with a dotted half note. Measure 7 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair. Measure 8 begins with a dotted half note. Measure 9 starts with a eighth-note followed by a sixteenth-note pair, then a eighth-note followed by a sixteenth-note pair.

JIGG.

Vivace. $\text{d} = 84$

J. Eccles.

Vivace. $\beta=84$

Musical Score: The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Measure 11 starts with a forte dynamic (**f**) in 4/4 time. The right hand plays eighth-note pairs, while the left hand provides harmonic support. Measure 12 begins with a piano dynamic (**mf**) and continues the rhythmic pattern established in measure 11.

The music consists of four staves of musical notation. The top two staves are for the Soprano (G clef) and Alto (C clef) voices. The bottom two staves are for the basso continuo, indicated by a bass clef and a bass drum symbol. The music is in common time. Measure 1 starts with eighth-note pairs in the soprano and alto. Measure 2 continues with eighth-note pairs. Measure 3 begins with a dynamic **p**. Measure 4 follows. Measure 5 begins with a dynamic **mf**. Measure 6 follows. Measure 7 begins with a dynamic **f**. Measure 8 follows. Measure 9 begins with a dynamic **f**. Measure 10 follows.

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.

Andantino. $\text{d} = 69$

The musical score consists of six staves of music for piano. The top staff shows a melodic line with eighth and sixteenth notes, starting with a forte dynamic (mf). The second staff provides harmonic support with sustained notes and eighth-note chords. The third staff continues the melodic line with eighth and sixteenth notes. The fourth staff features a rhythmic pattern of eighth and sixteenth notes. The fifth staff shows a melodic line with eighth and sixteenth notes, including a dynamic instruction 'mf'. The sixth staff concludes the piece with a melodic line and a dynamic instruction 'f'.

See Durfey's 'Wit and Mirth', iii. 220. Brit. Mus. Add. MS. 22,099
J.S. W.C. 2035