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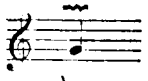
PREFACE

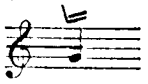
DURING the last fifty years several collections of Purcell's Harpsichord Music have appeared. Some of these contain compositions which are now known to have been ascribed to him wrongly, while from time to time various new pieces have come to light. It is believed that the following pages contain all 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.

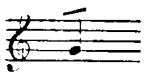
Tempo and marks of expression have been added; but as they are not to be found in the originals, they may be varied according to the taste of the performer. It should be noted that in Purcell's time the *tempo* was supposed to be regulated by the time-signature. But, possibly owing to careless editing, the earliest editions (such as that of the "Choice Collection of Lessons," in which Purcell's Suites appeared in 1696) do not with any consistency carry out the rules laid down. It appears, however, certain that the *tempo* 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:—

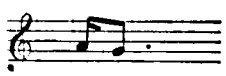
RULES FOR GRACES.

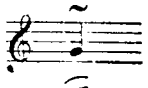
"A *shake* is marked thus: explained thus:

A *beat* is marked thus:  explained thus:

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

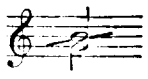
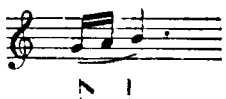
A *fore fall* marked thus:  explained thus:

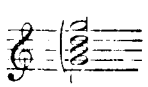
A *back fall* marked thus: explained thus: 

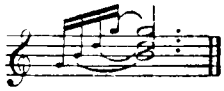
A mark for the *turn* thus:  explained thus:

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: 

PUBLISHER'S NOTE

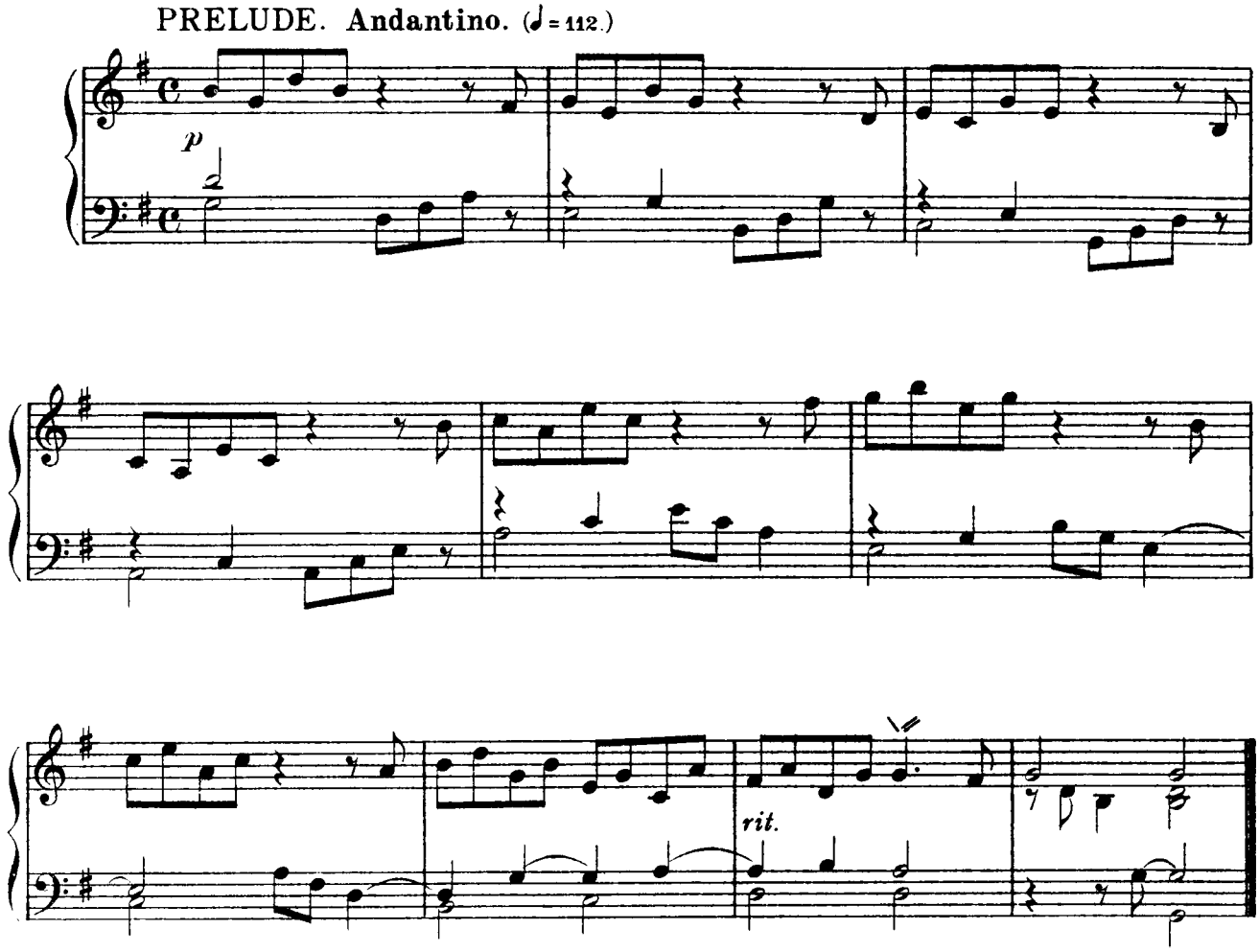
This volume reproduces all the music, in its original order, from the four-volume set *Suites, Lessons and Pieces for the Harpsichord* published by J. & W. Chester. However, the names of many of the pieces have been changed to those given in Franklin B. Zimmerman's *Henry Purcell, 1659-1695: An Analytical Catalogue of His Music*, and Zimmerman's catalogue numbers have been supplied. The equivalents are as follows:

Chester ed.	*Dover ed.*
Suite I	Suite in G Major, Z. 660
Suite II	Suite in G Minor, Z. 661
Suite III	Suite in G Major, Z. 662
Suite IV	Suite in A Minor, Z. 663
Suite V	Suite in C Major, Z. 666
Suite VI	Suite in D Major, Z. 667
Suite VII	Suite in D Minor, Z. 668
Suite VIII	Suite in F Major, Z. 669
Trumpet Tune, called the Cebell	Trumpet Tune, called the Cibell, Z. T678
Air	Trumpet Tune in C Major, Z. T697
A Ground in Gamut	A Ground in Gamut, Z. 645
Air	Almand in C Major, from Suite, Z. 665
Lesson	Saraband with Division, Z. 654
Voluntary	Voluntary in C Major, Z. 717
Verse	A Verse in F Major, Z. 716
Trumpet Tune	Trumpet Tune in D Major
Air	Air in D Minor, Z. T675
Air	Air in D Minor, Z. T676
Ground	Ground in C Minor, Z. T681
Prelude	Prelude in A Minor, Z. 652
Toccata	Toccata in A Major, Z. D229
Hornpipe	Hornpipe in E Minor, Z. T685
Air	Air in G Major, Z. 641
Corant	Corant in G Major, Z. 644
Minuet	Minuet in G Major, Z. 651
Prelude	Voluntary in G Major, Z. 720
Twelve Lessons from 'Musick's Handmaid', Part II:	
I. Song Tune	Song Tune, Z. T694
II.	March in C Major, Z. 647
III. March	March in C Major, Z. 648
IV. New Minuet	New Minuet in D Minor, Z. T689
V. Minuet	Minuet in A Minor, Z. 649
VI. Minuet	Minuet in A Minor, Z. 650
VII. A New Scotch Tune	A New Scotch Tune, Z. 655
VIII. A New Ground	A New Ground, Z. T682
IX. A New Irish Tune. Lilliburlero	Lilliburlero. A New Irish Tune, Z. 646
X. Rigadoon	Rigadoon, Z. 653
XI. Sefauchi's Farewell	Sefauchi's Farewell, Z. 656
XII. Minuet	Minuet in D Minor, Z. T688
Almand	Almand [Gavotte] in D Major, Z. D219/1
Borry	Borry [Saraband] in D Major, Z. D219/2
Prelude	Verse in the Phrygian Mode
The Queen's Dolour. A Farewell	The Queen's Dolour. A Farewell, Z. 670
Minuet	Minuet in E Minor, Z. D225
A Ground	A Ground in D Minor, Z. D222

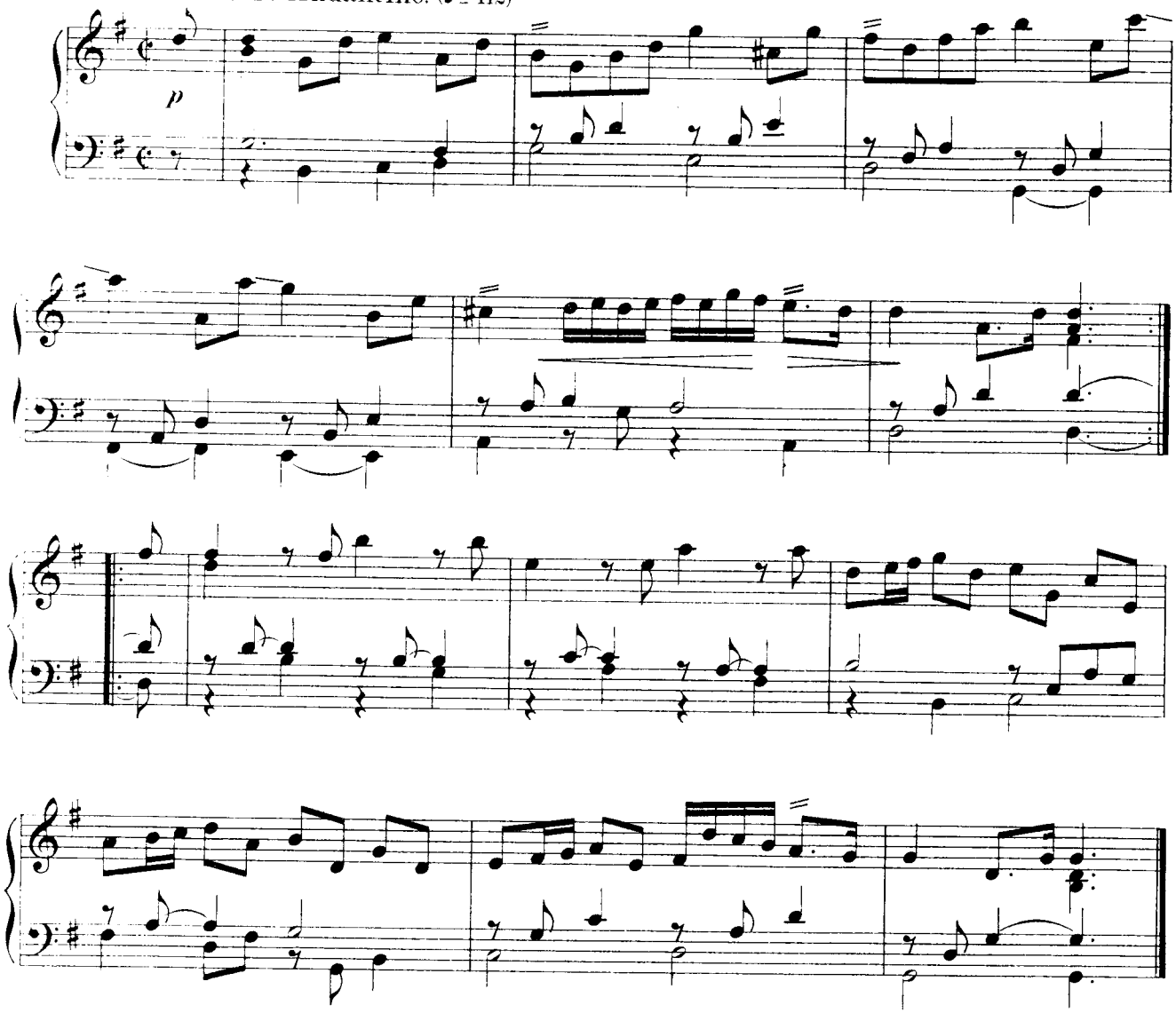
Suite in G Major

Z. 660

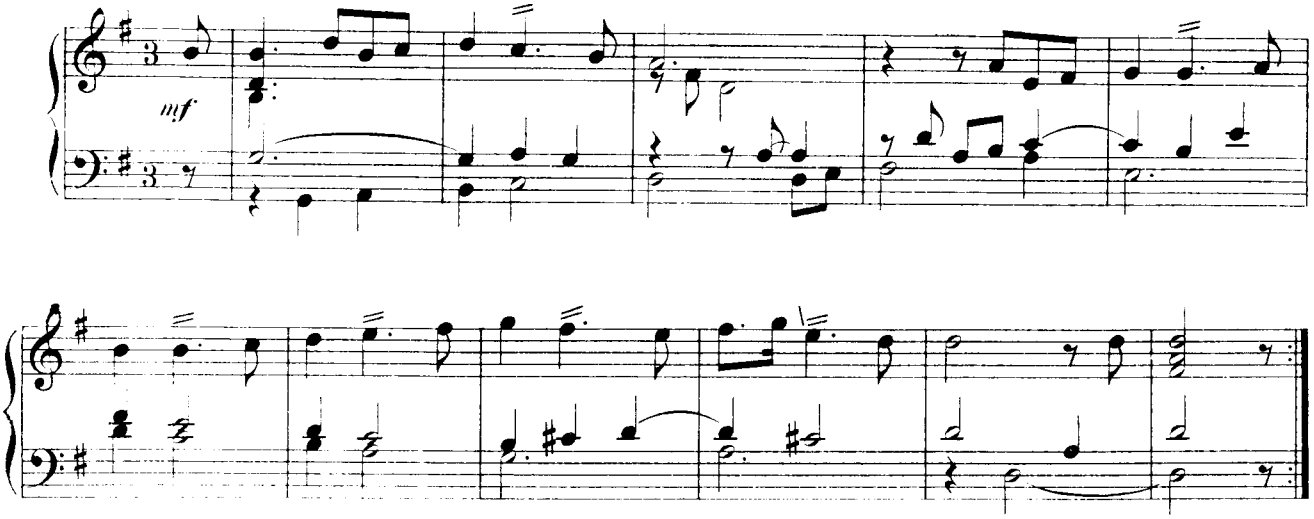
PRELUDE. **Andantino.** (♩ = 112.)

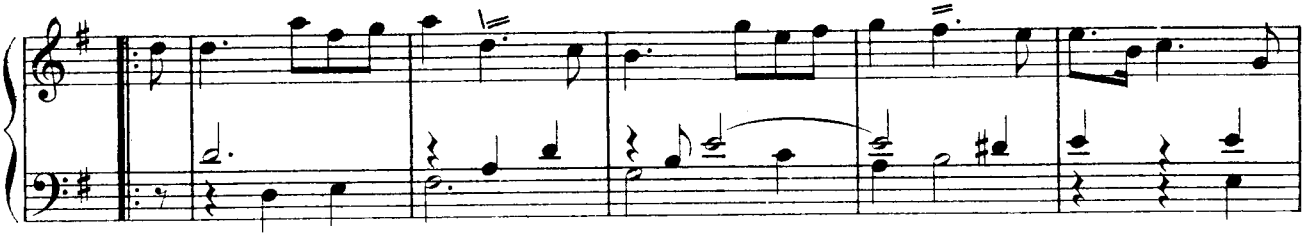


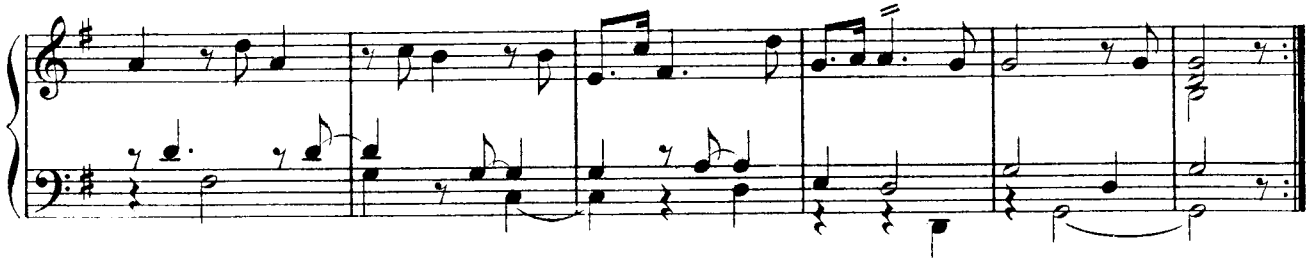
ALMAND. **Andantino.** (♩= 112)



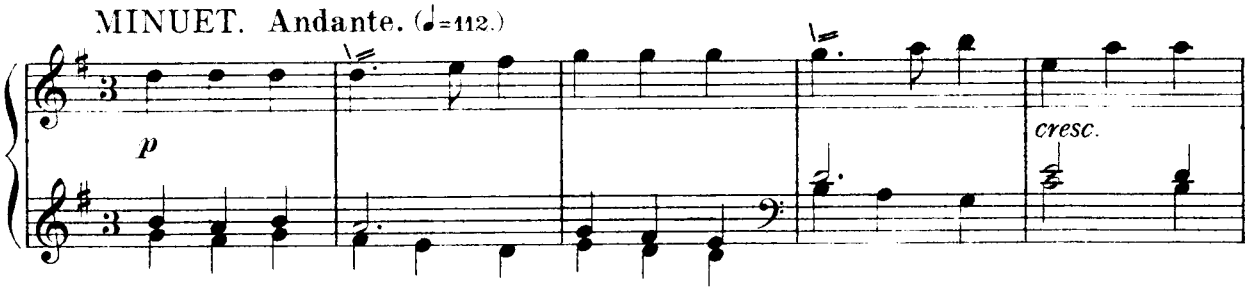
CORANT. **Andante.** (♩= 112)

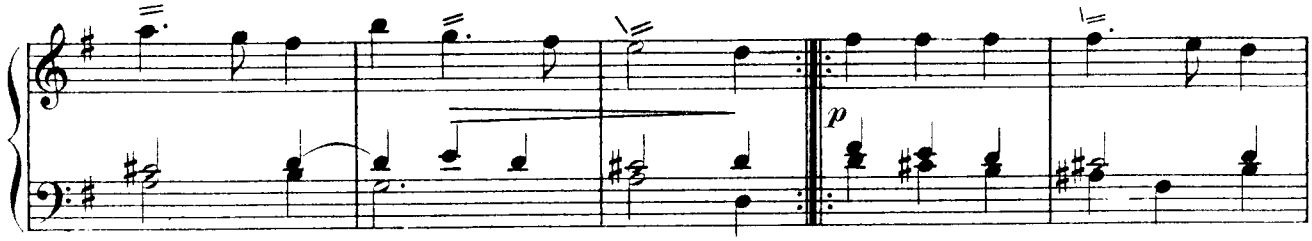


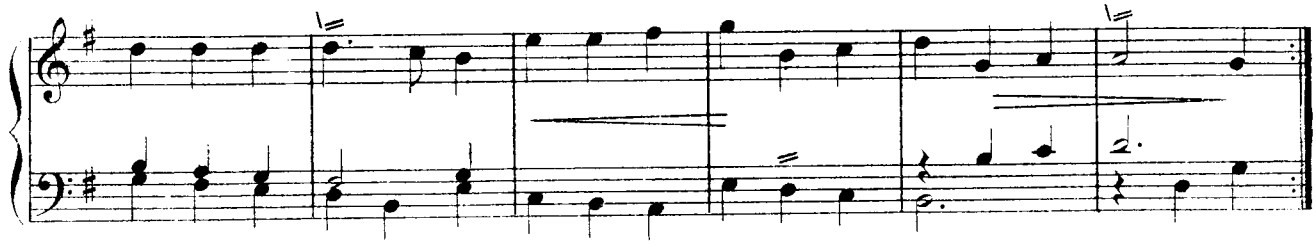




MINUET. Andante. (♩=112.)



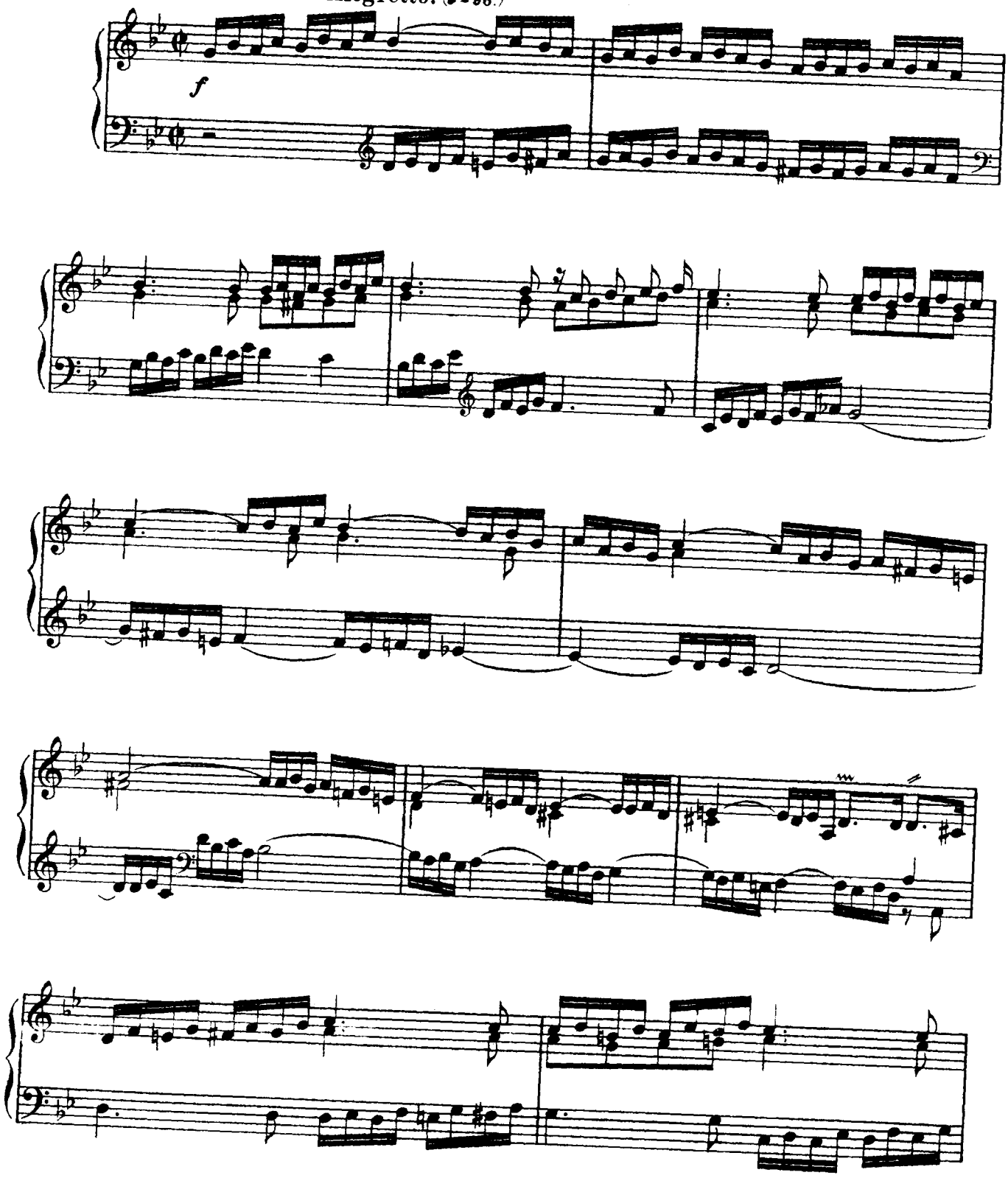


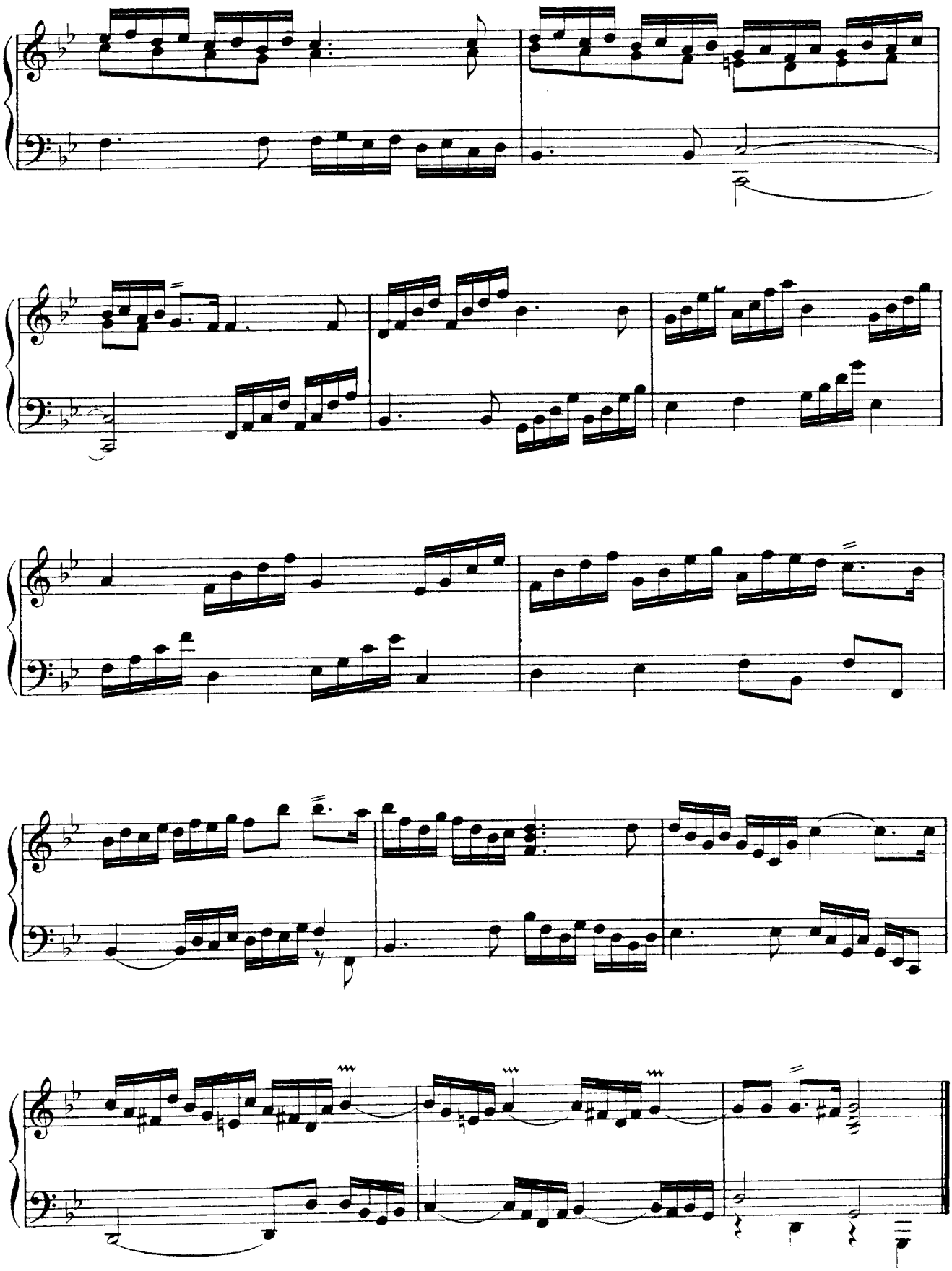


Suite in G Minor

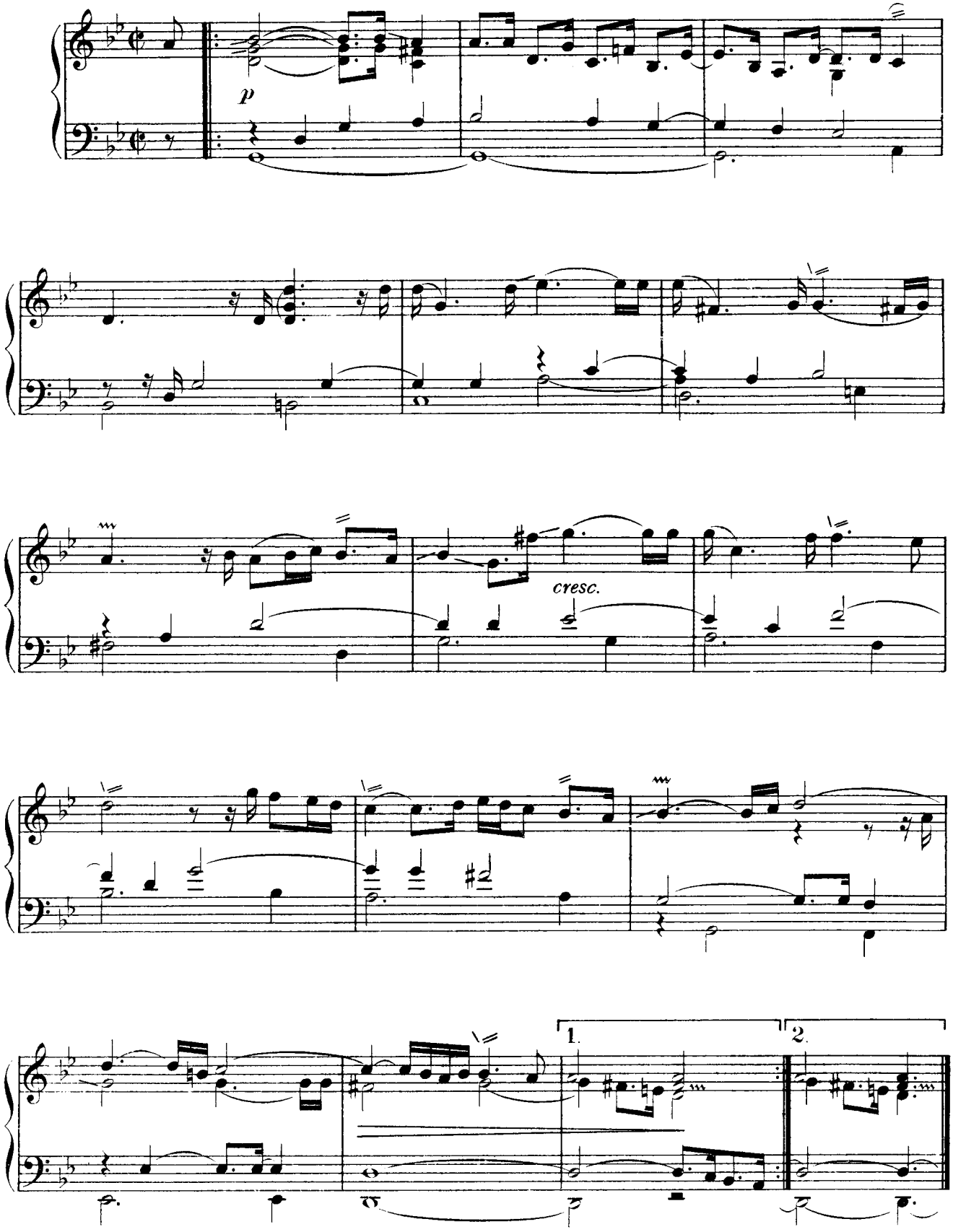
Z. 661

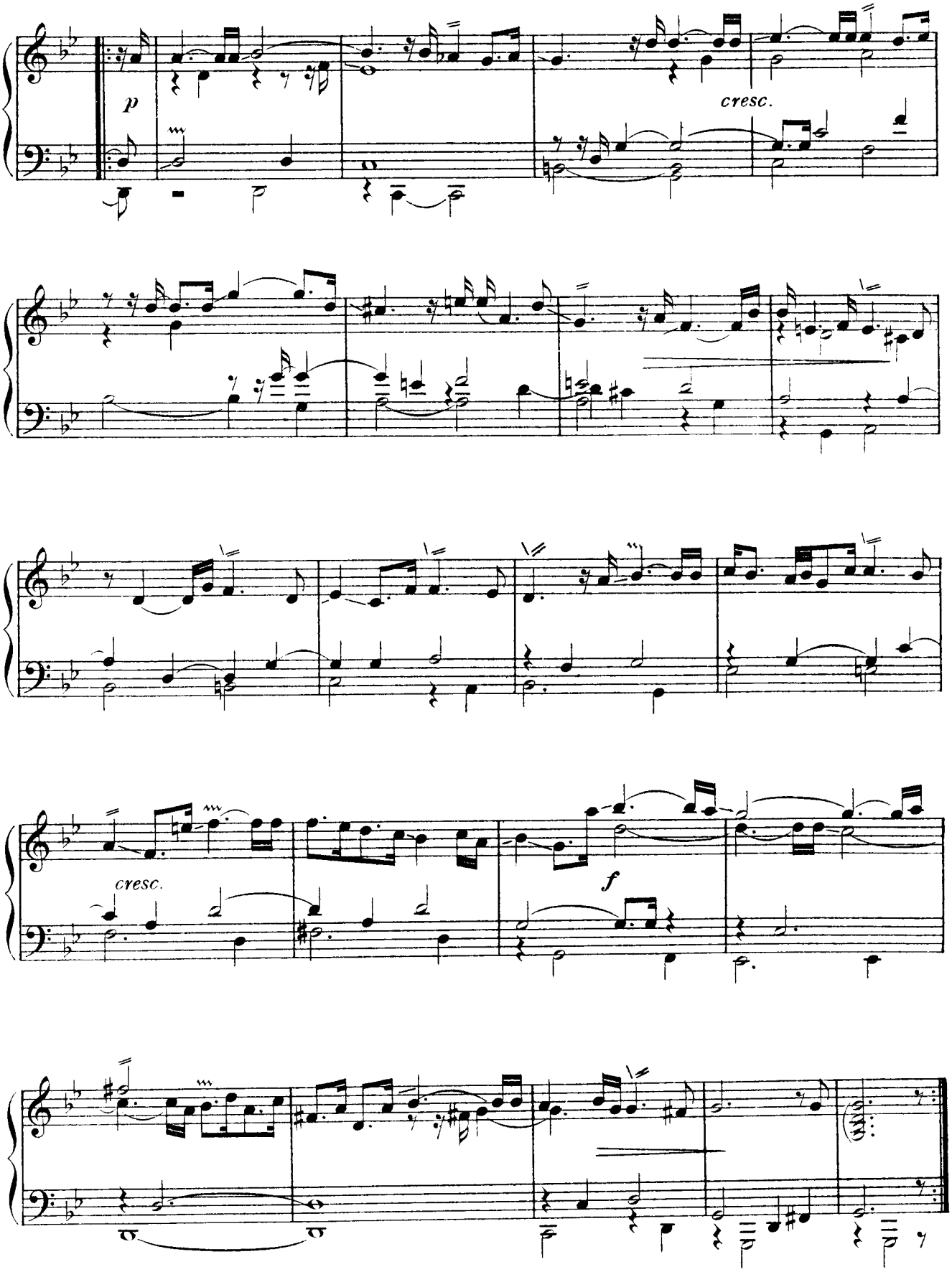
PRELUDE. **Allegretto.** (♩= 96.)



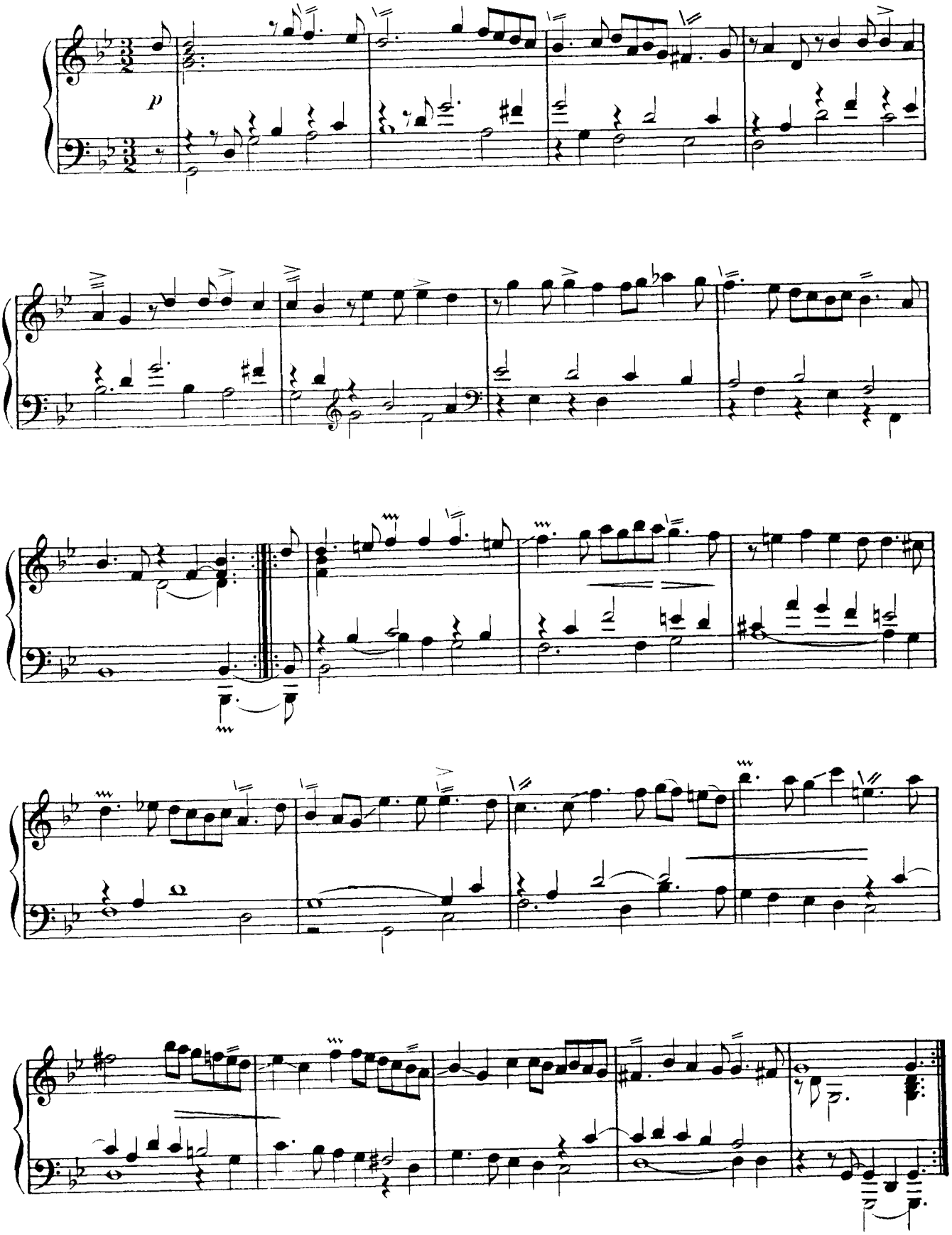


ALMAND. **Andante.** (♩ = 108.)

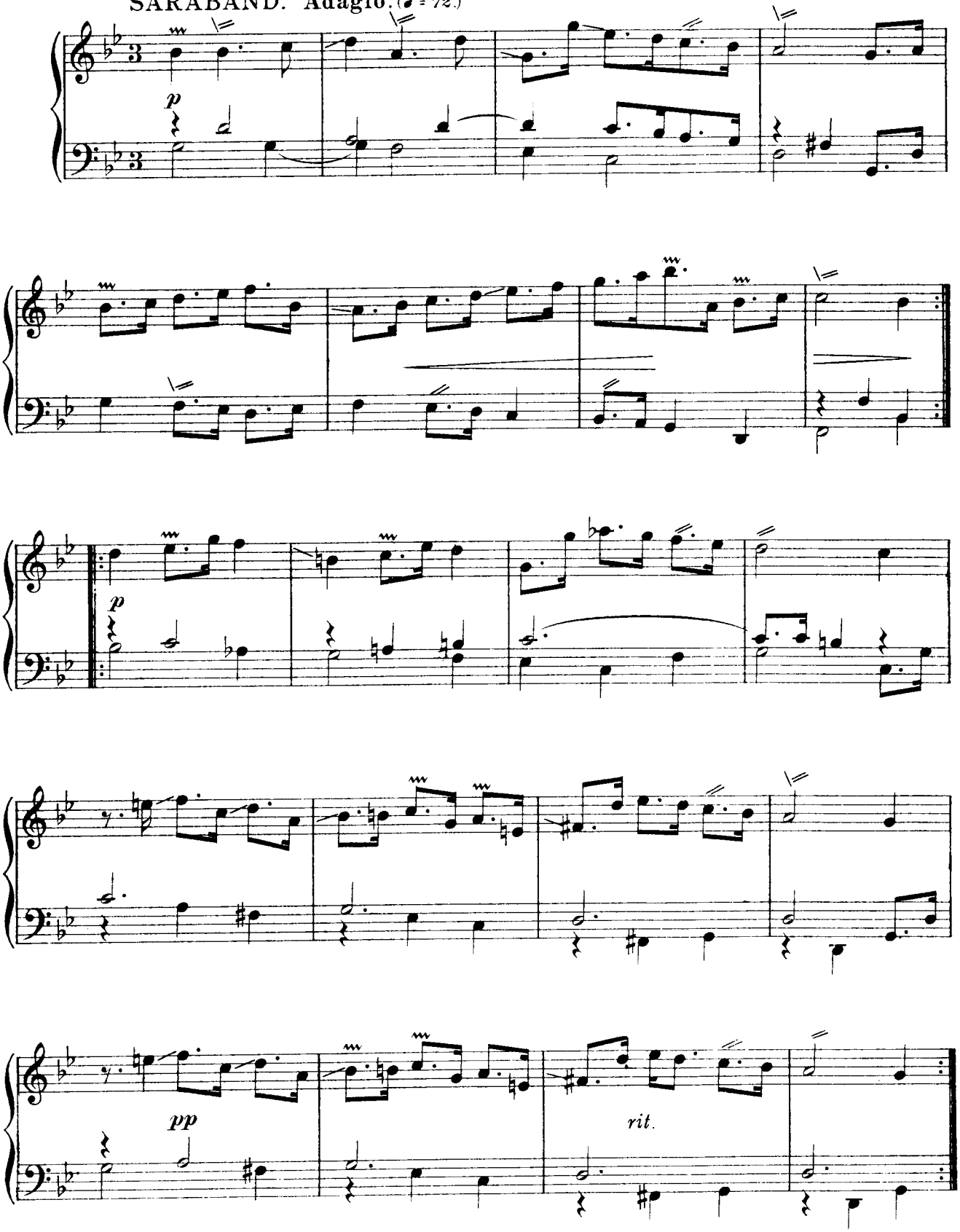



p
cresc.
cresc.
f

CORANT. Maestoso. (♩=88.)



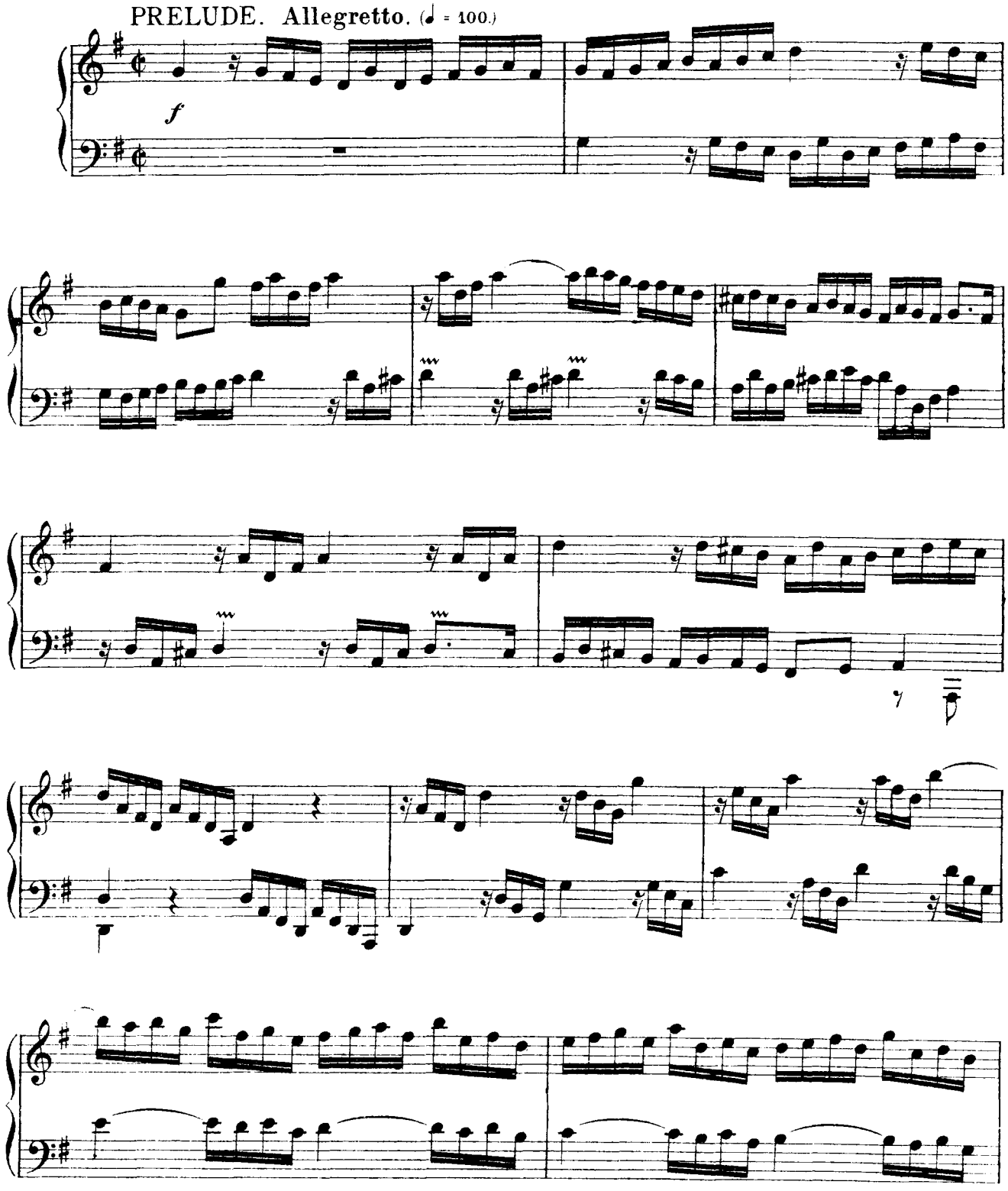
SARABAND. Adagio. (♩ = 72.)

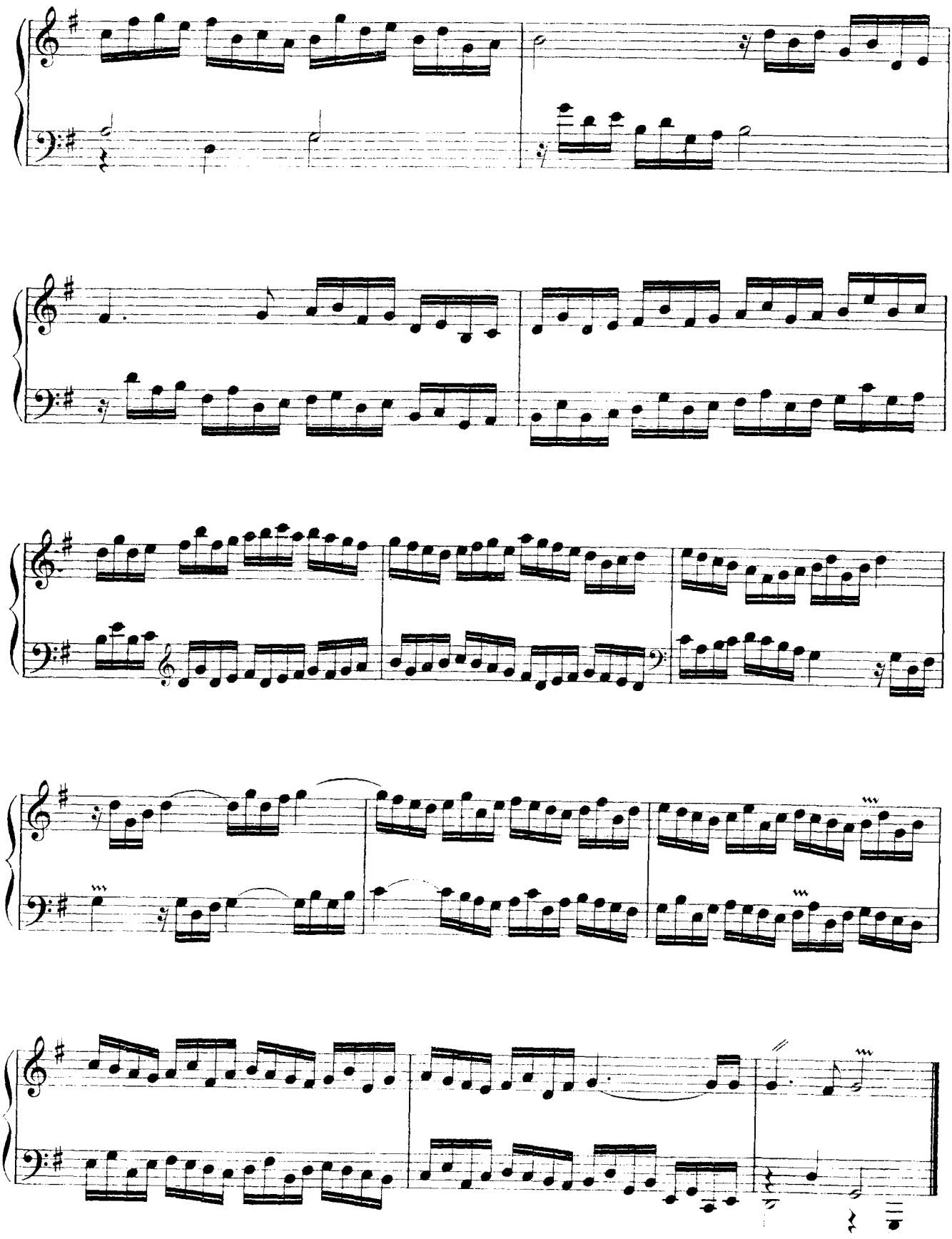


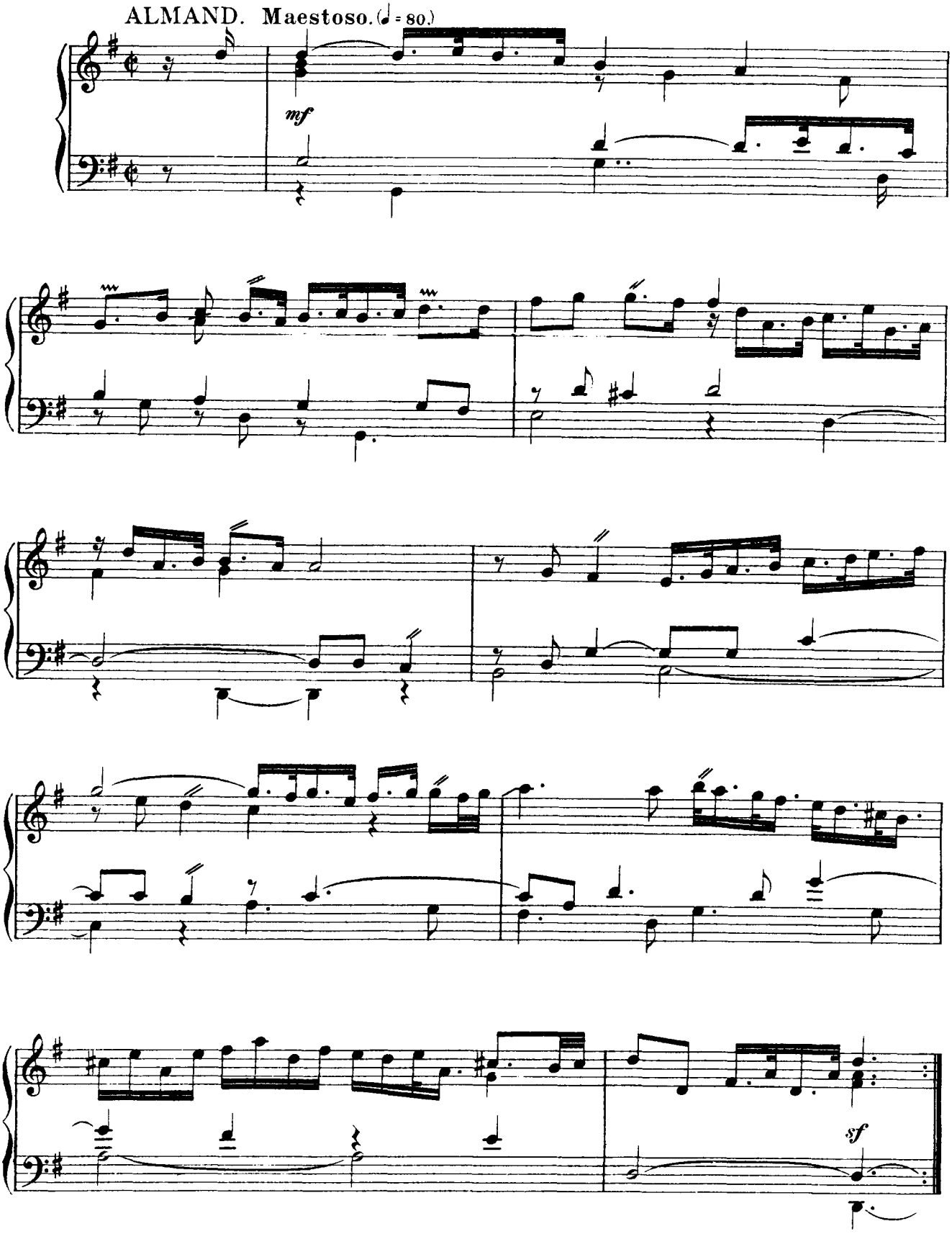
Suite in G Major

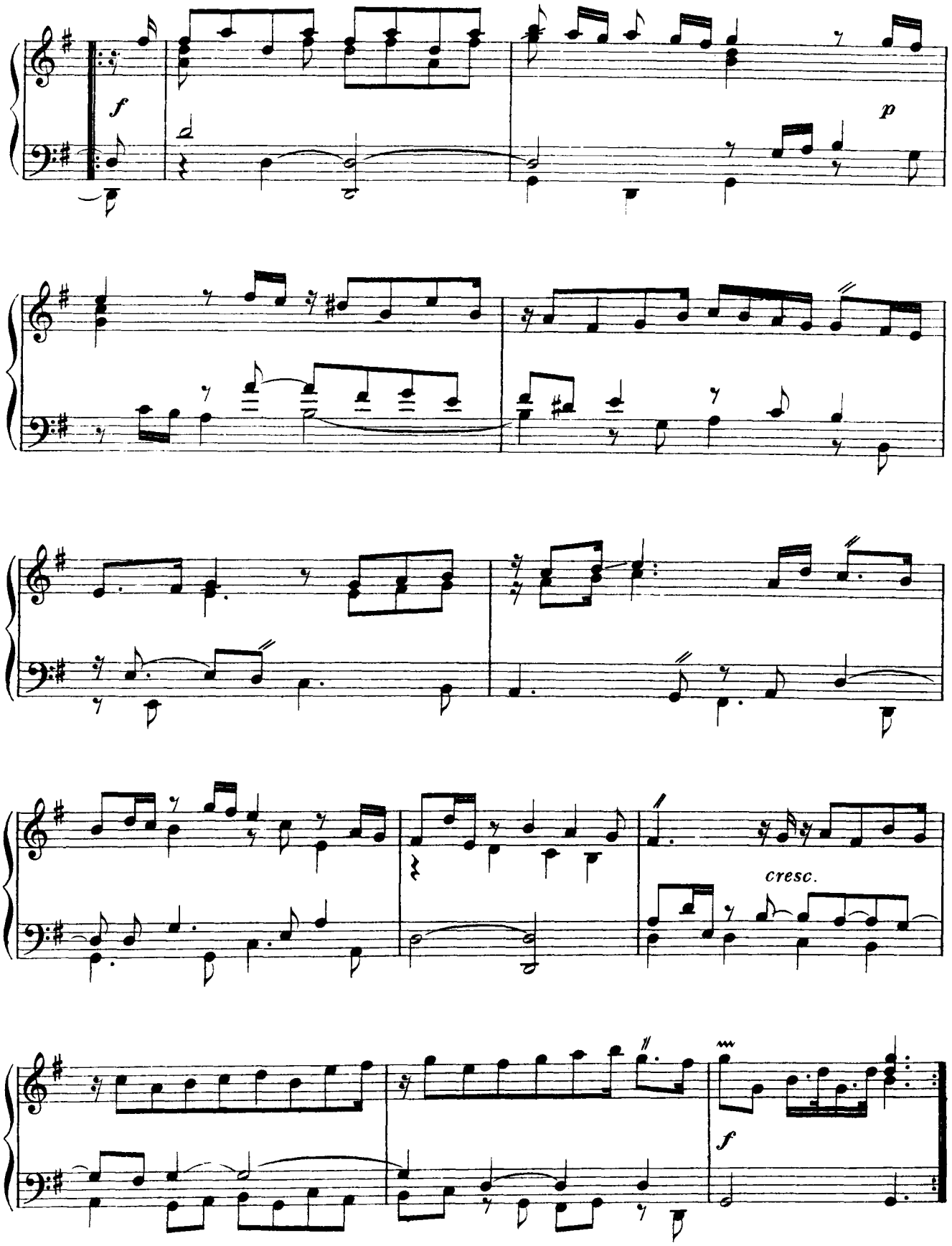
Z. 662

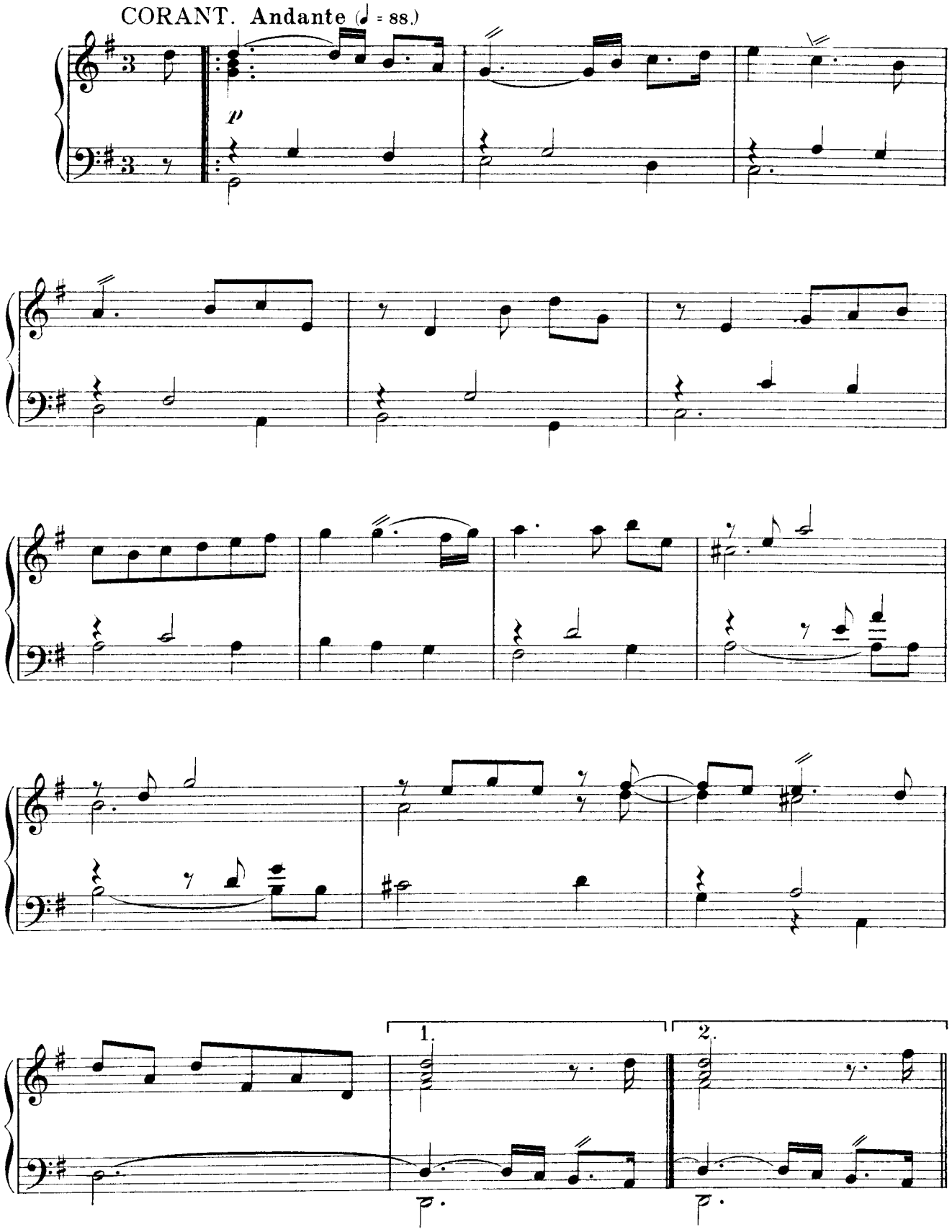
PRELUDE. **Allegretto.** (♩ = 100.)

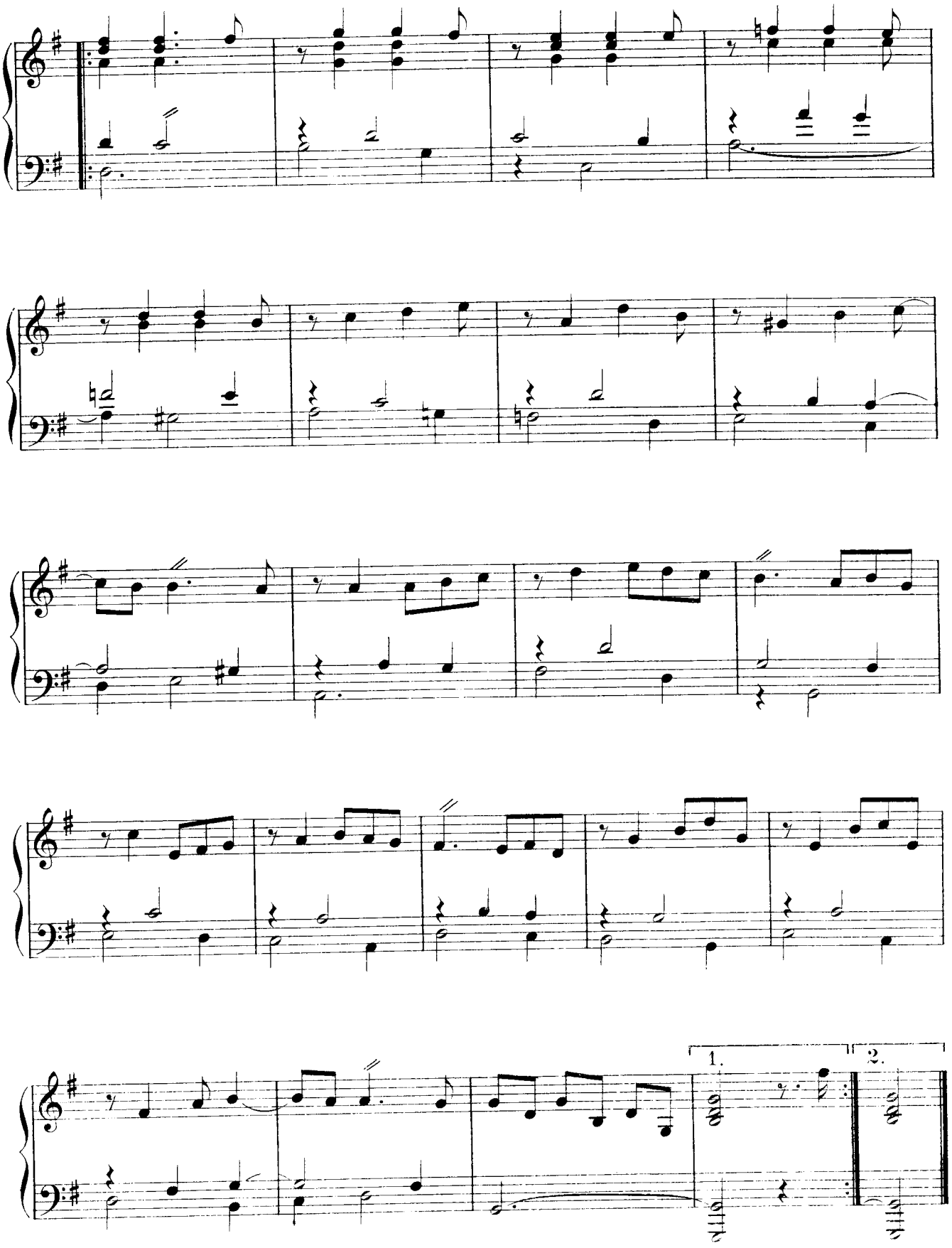





ALMAND. Maestoso. (♩ = 80.)
mf
sf


f
p
cresc.
f

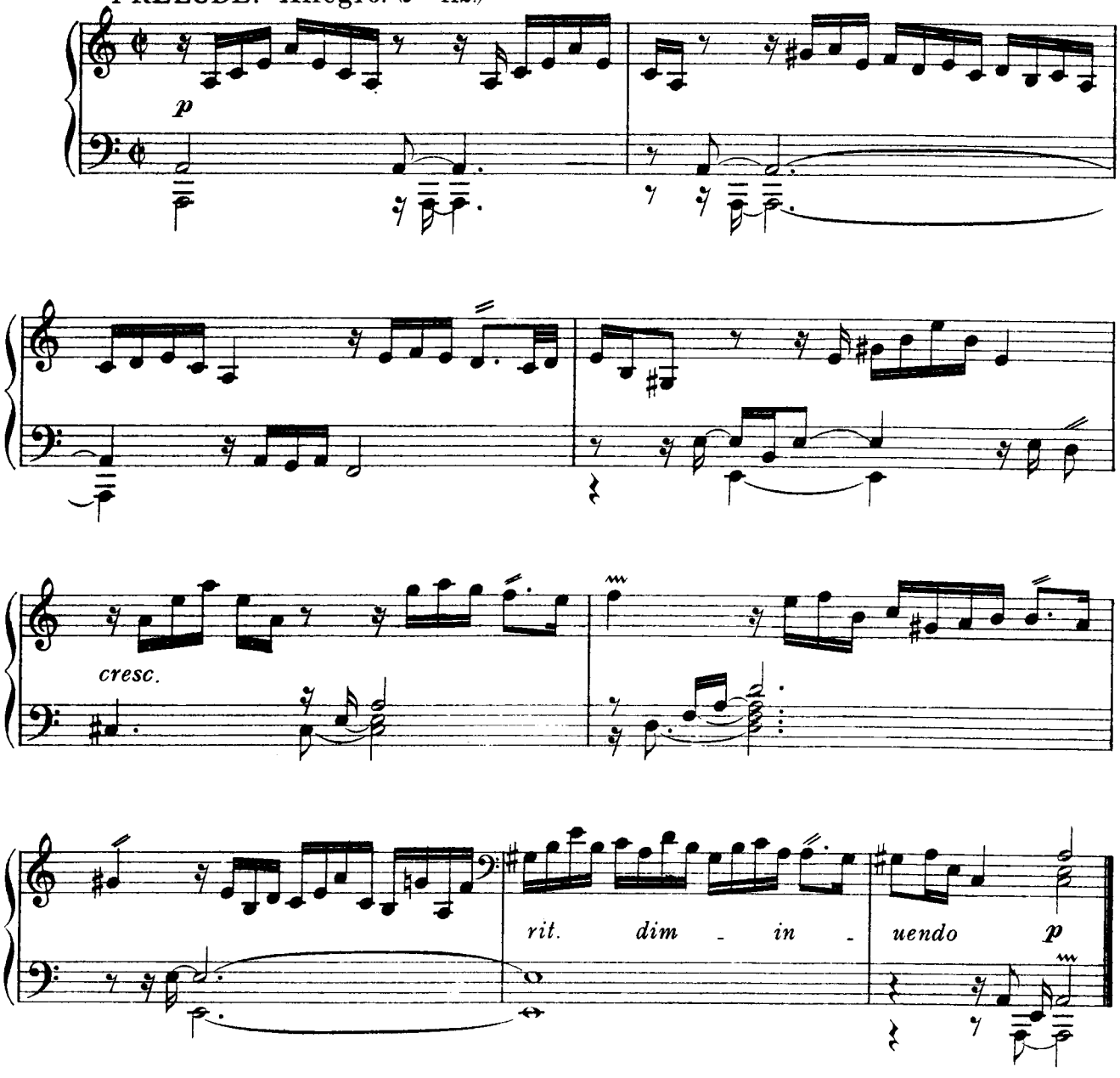

CORANT. Andante (♩ = 88.)
p
1.
2.


1.
2.

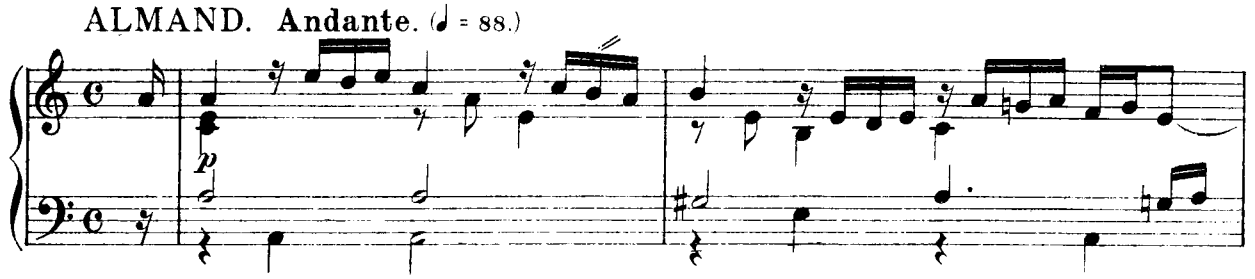
Suite in A Minor

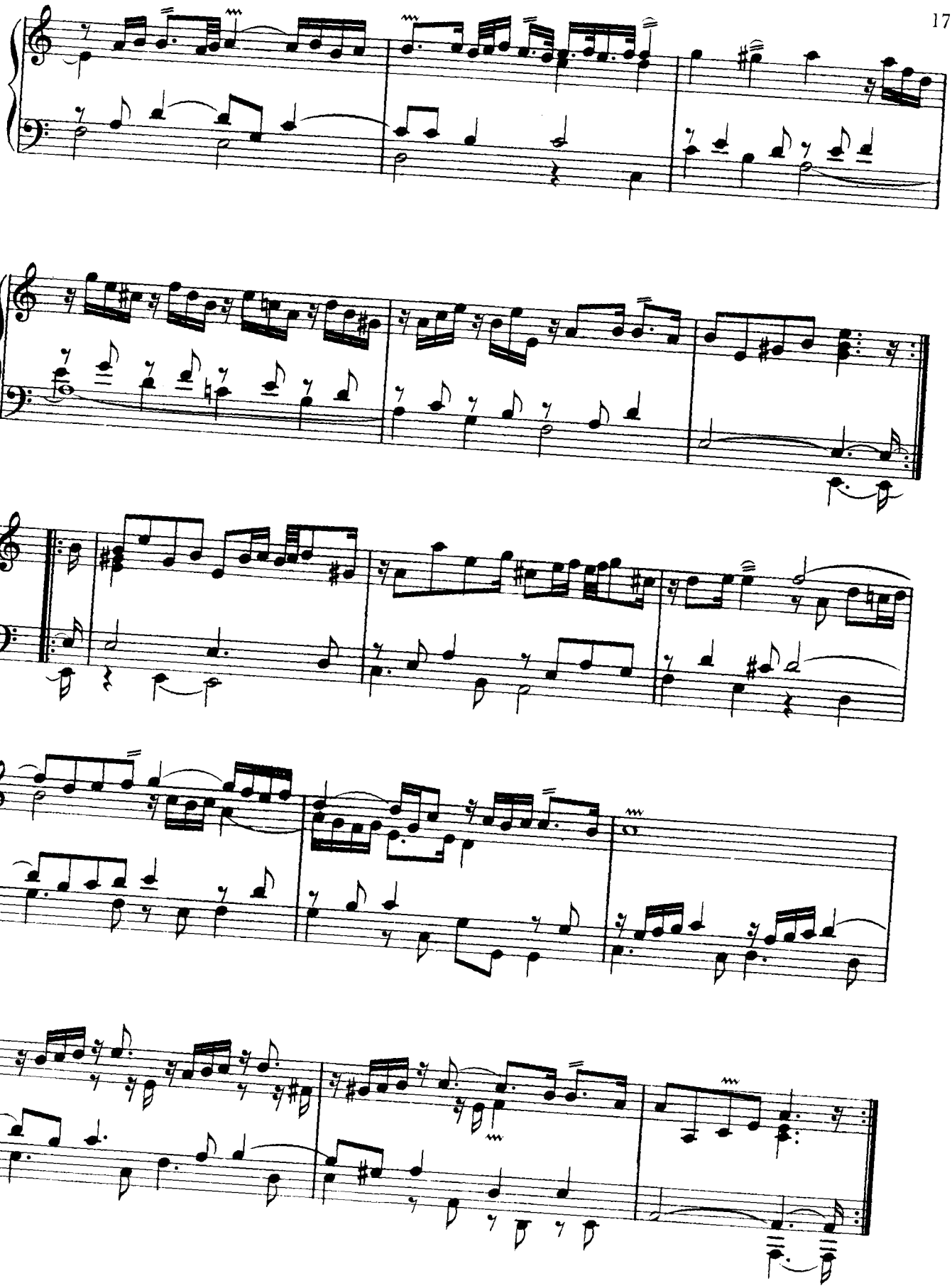
Z. 663

PRELUDE. **Allegro.** (♩ = 112.)

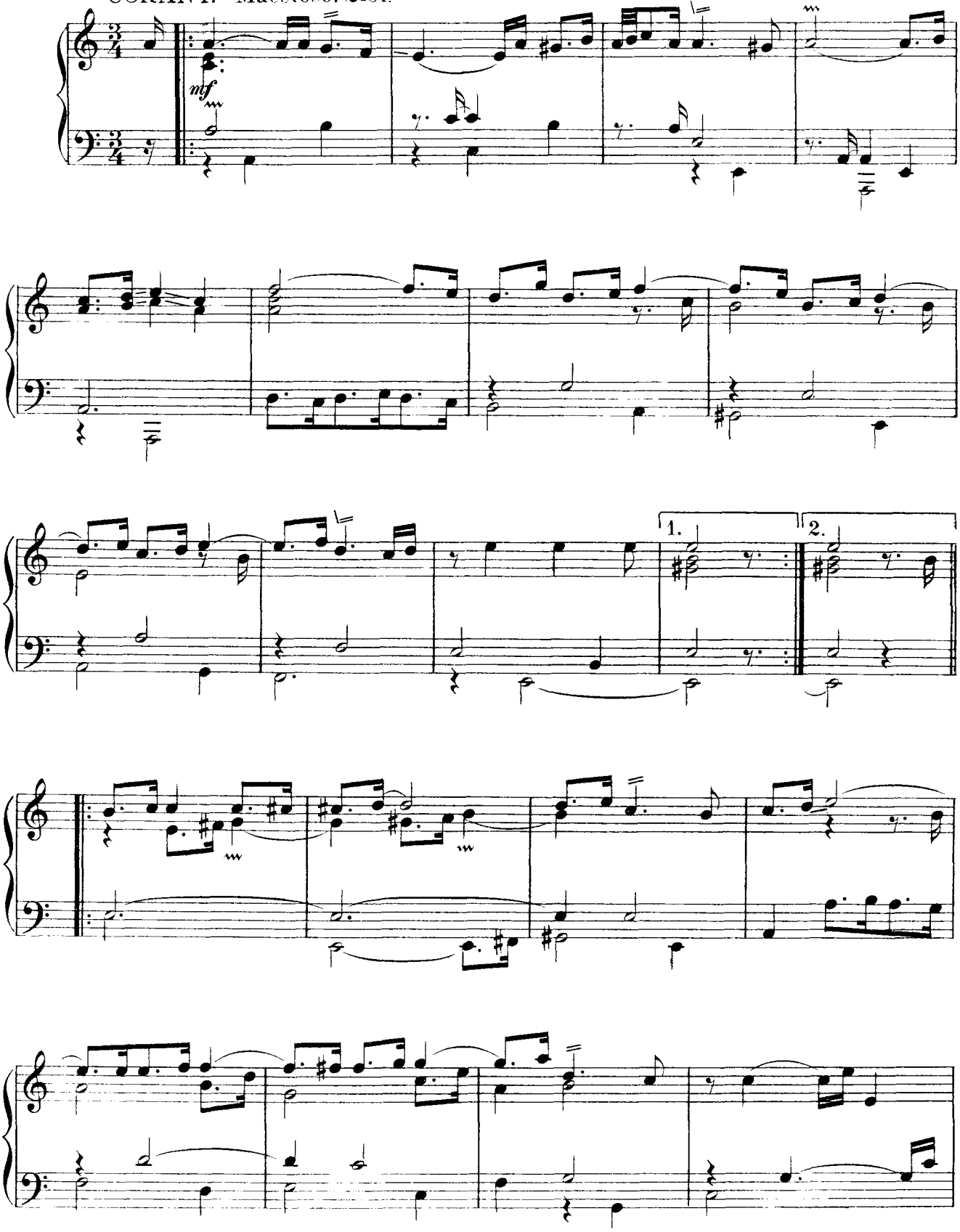


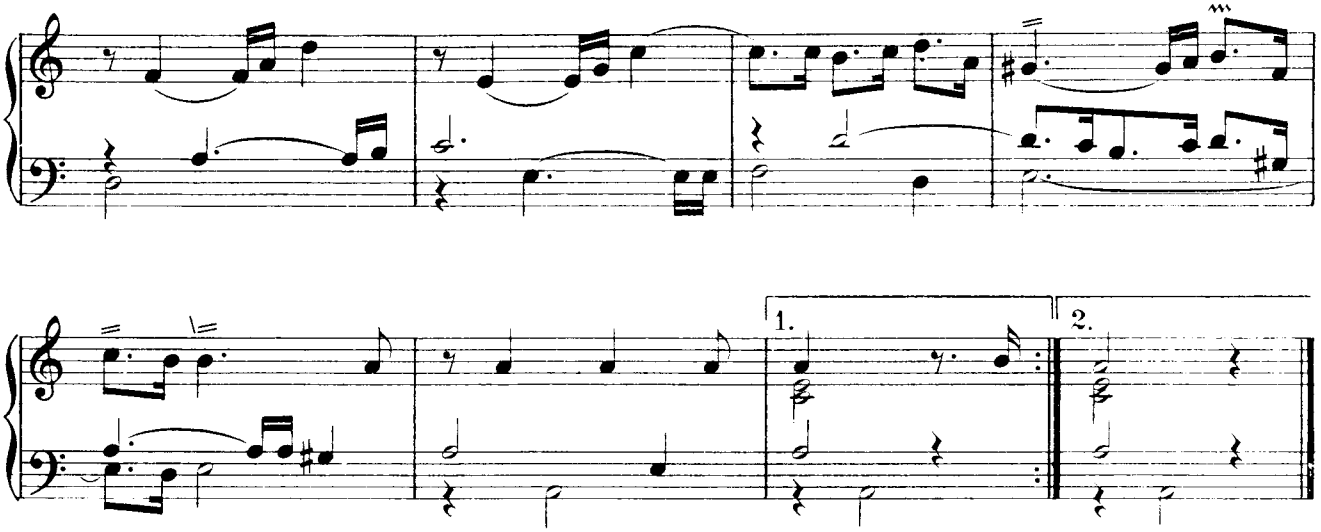
ALMAND. **Andante.** (♩ = 88.)



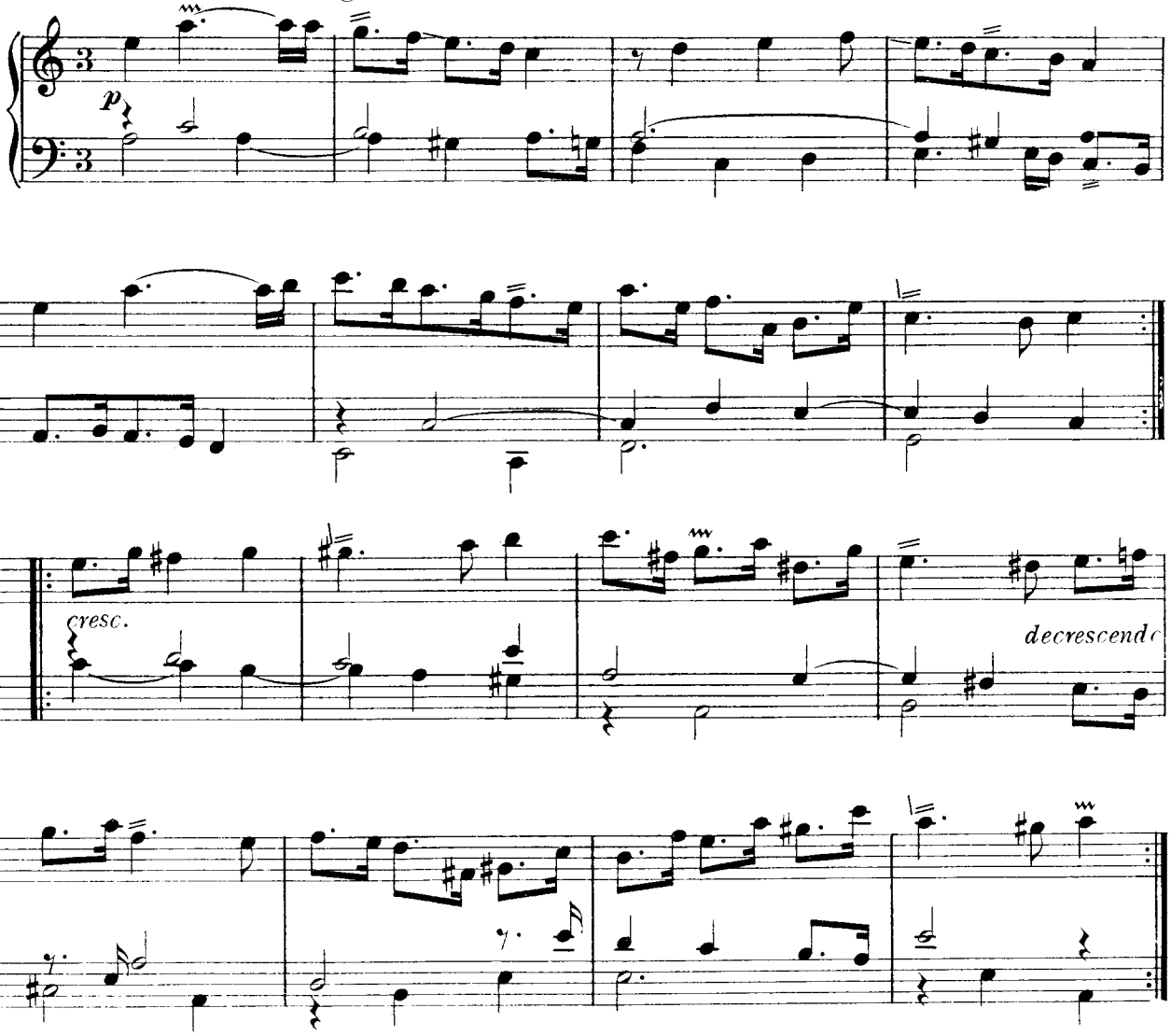


CORANT. Maestoso. (♩=84.)





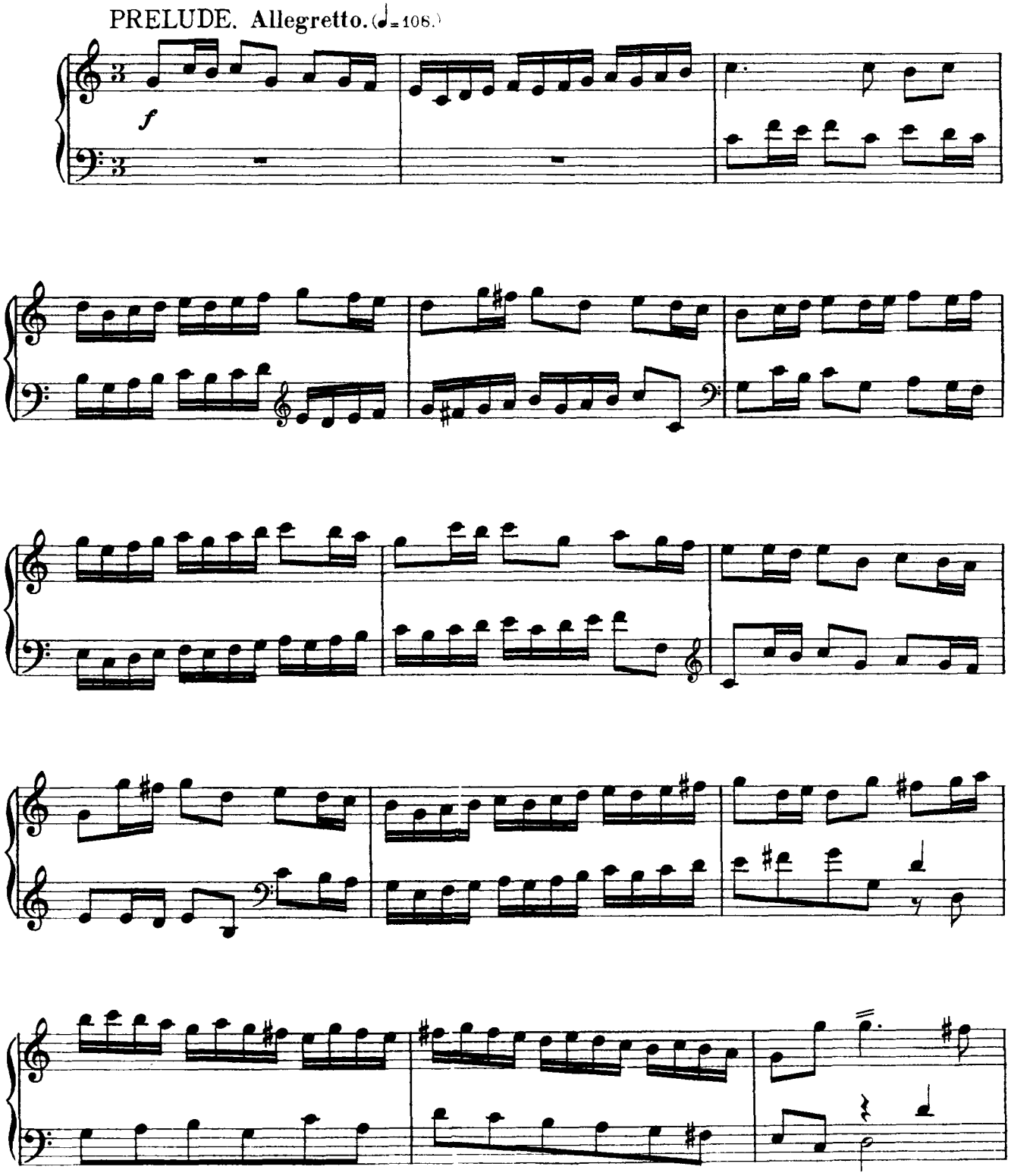
SARABAND. Adagio. (♩= 84.)

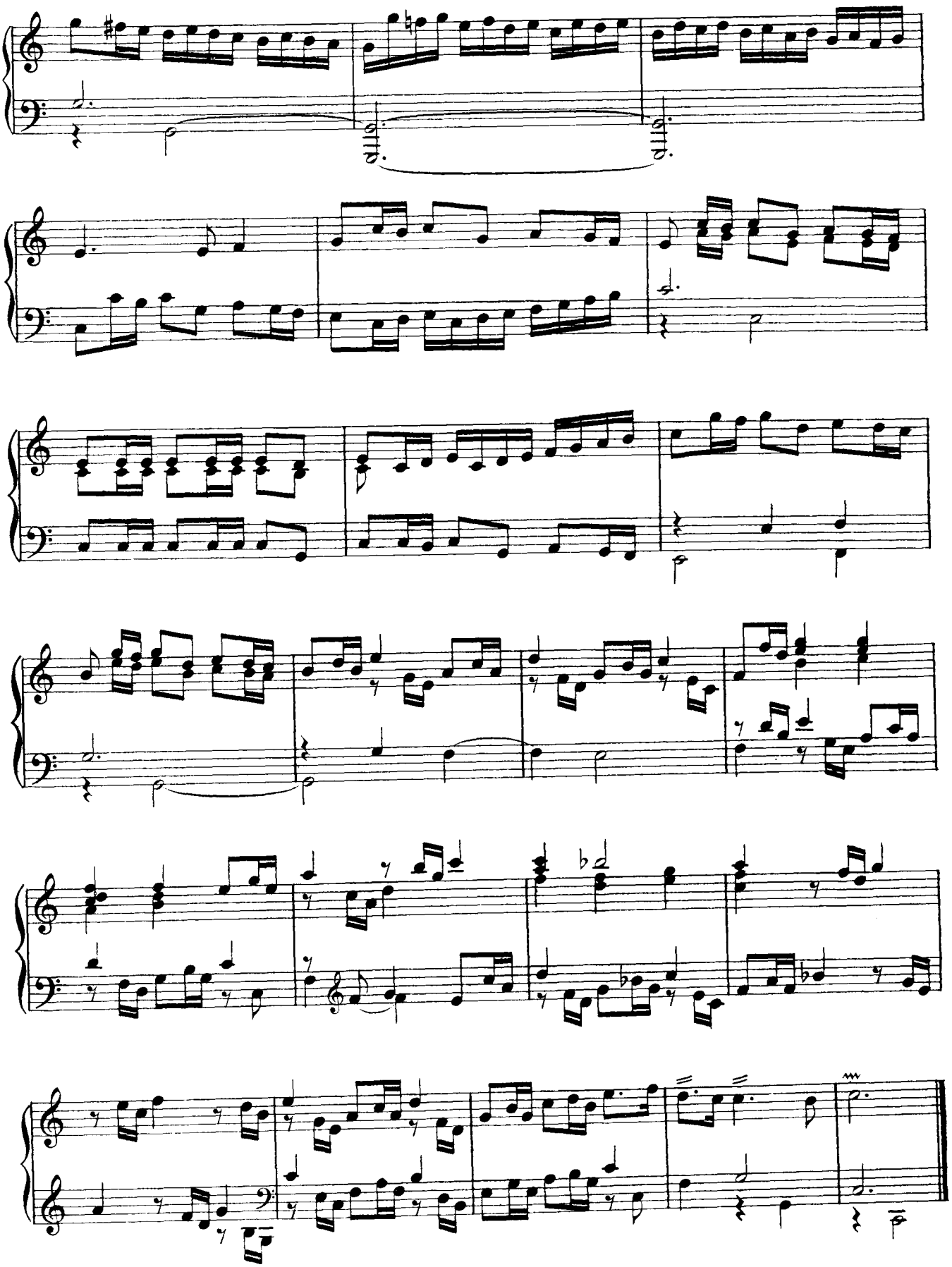


Suite in C Major

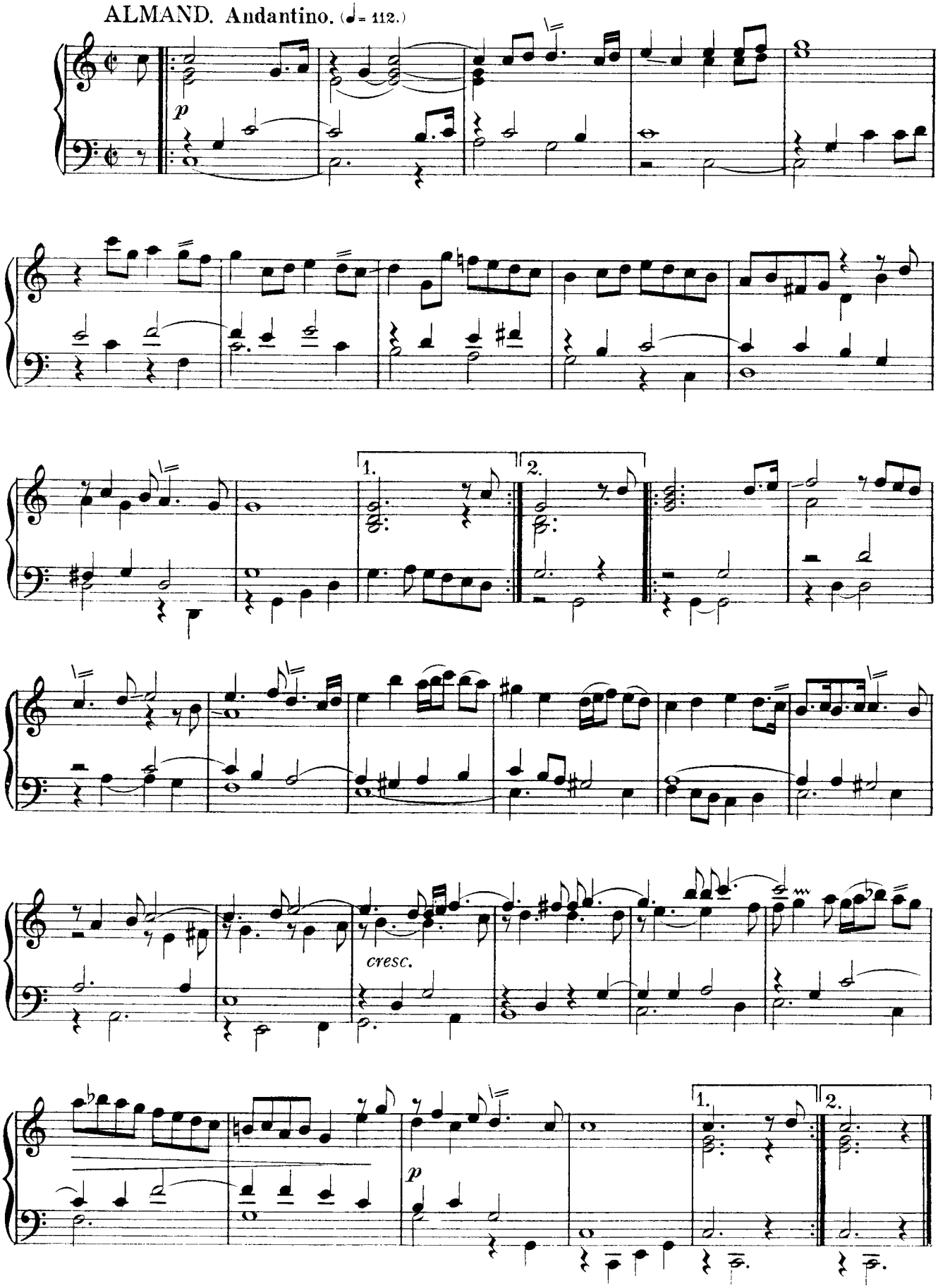
Z. 666

PRELUDE. Allegretto. (♩= 108.)

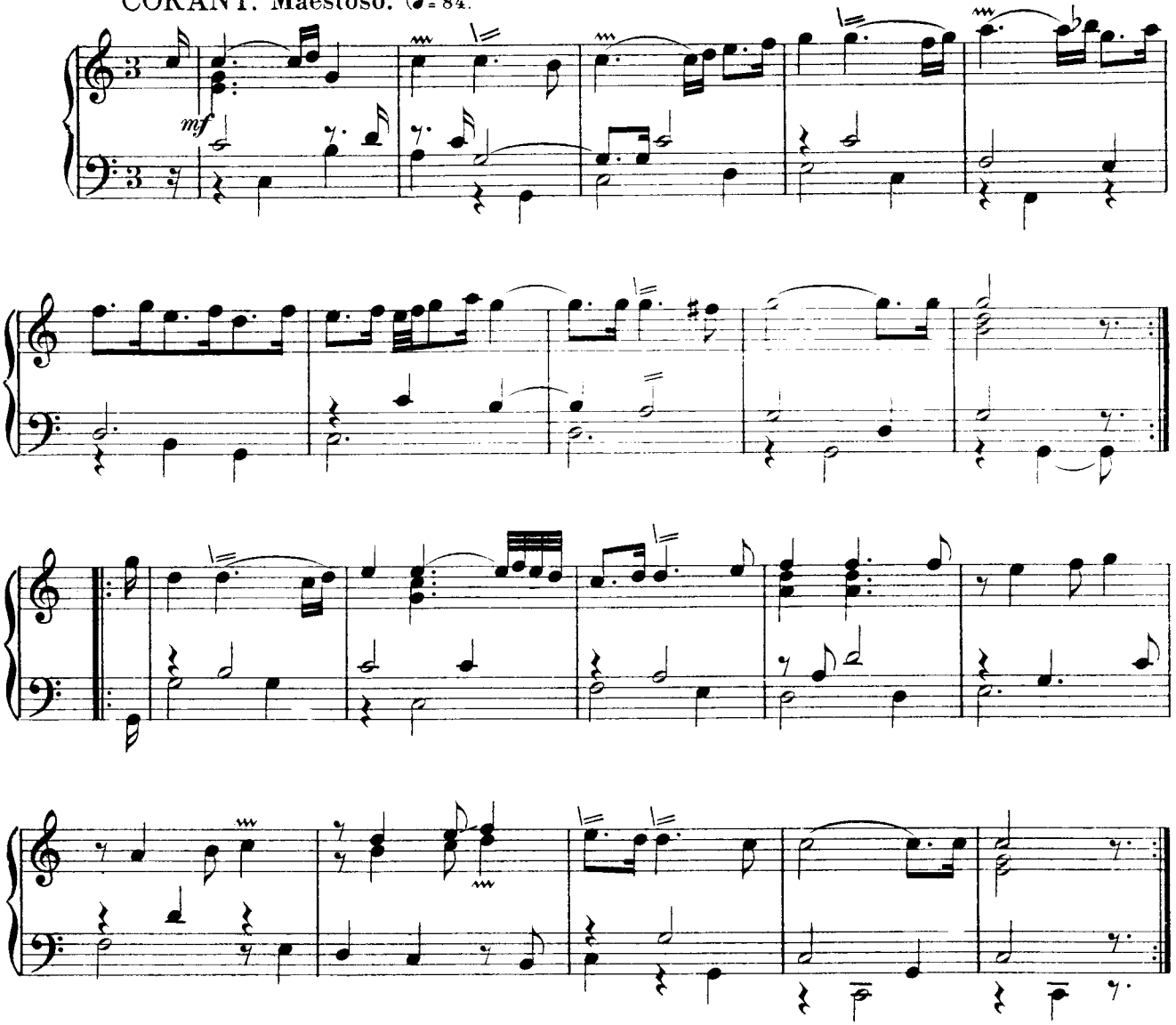




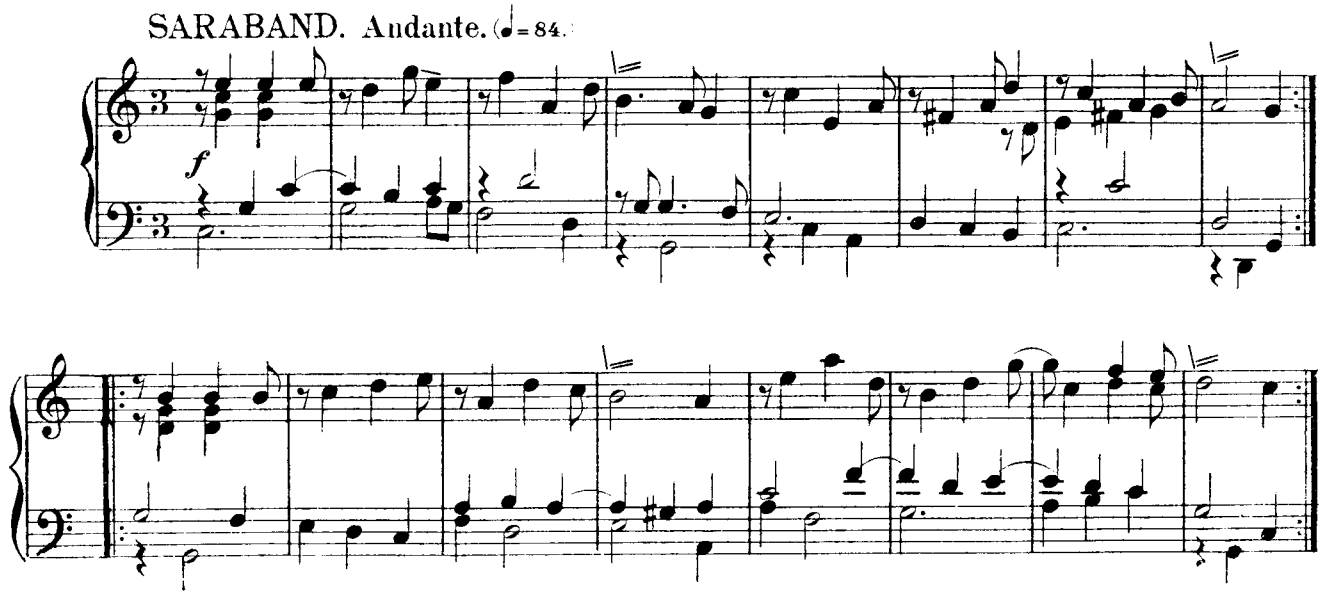
ALMAND. Andantino. (♩= 112.)



CORANT. Maestoso. (♩= 84.

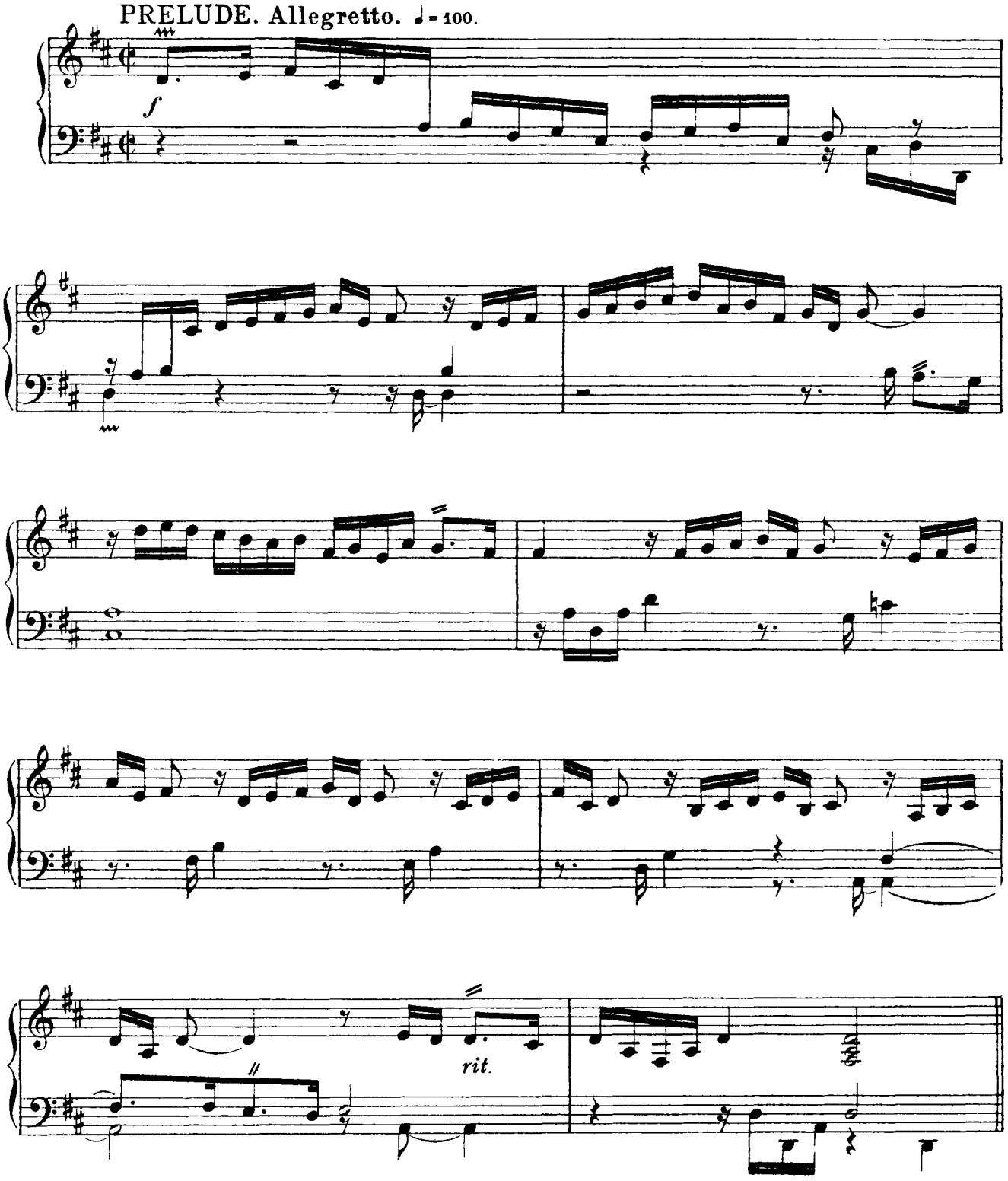


SARABAND. Andante. (♩= 84.

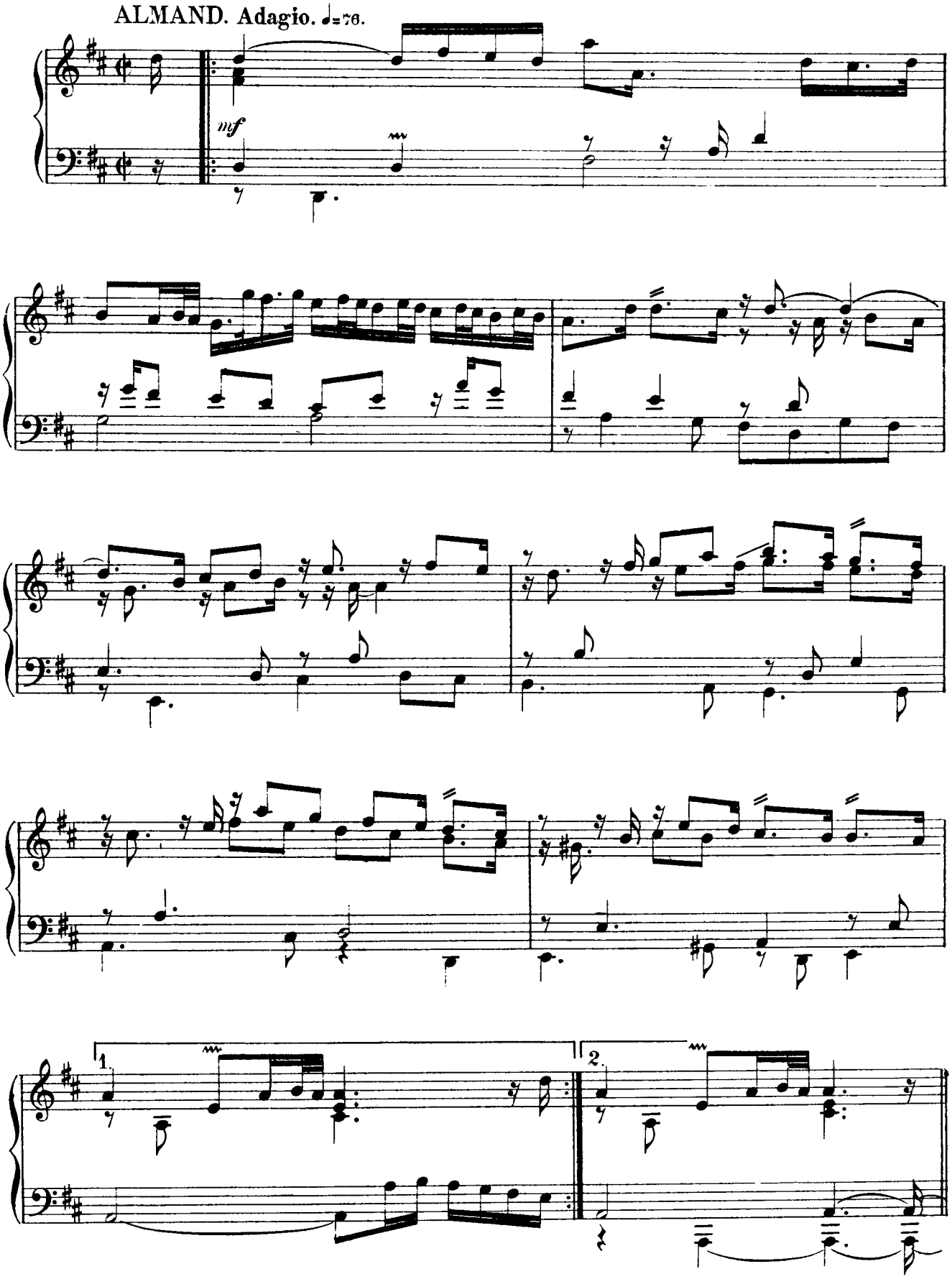


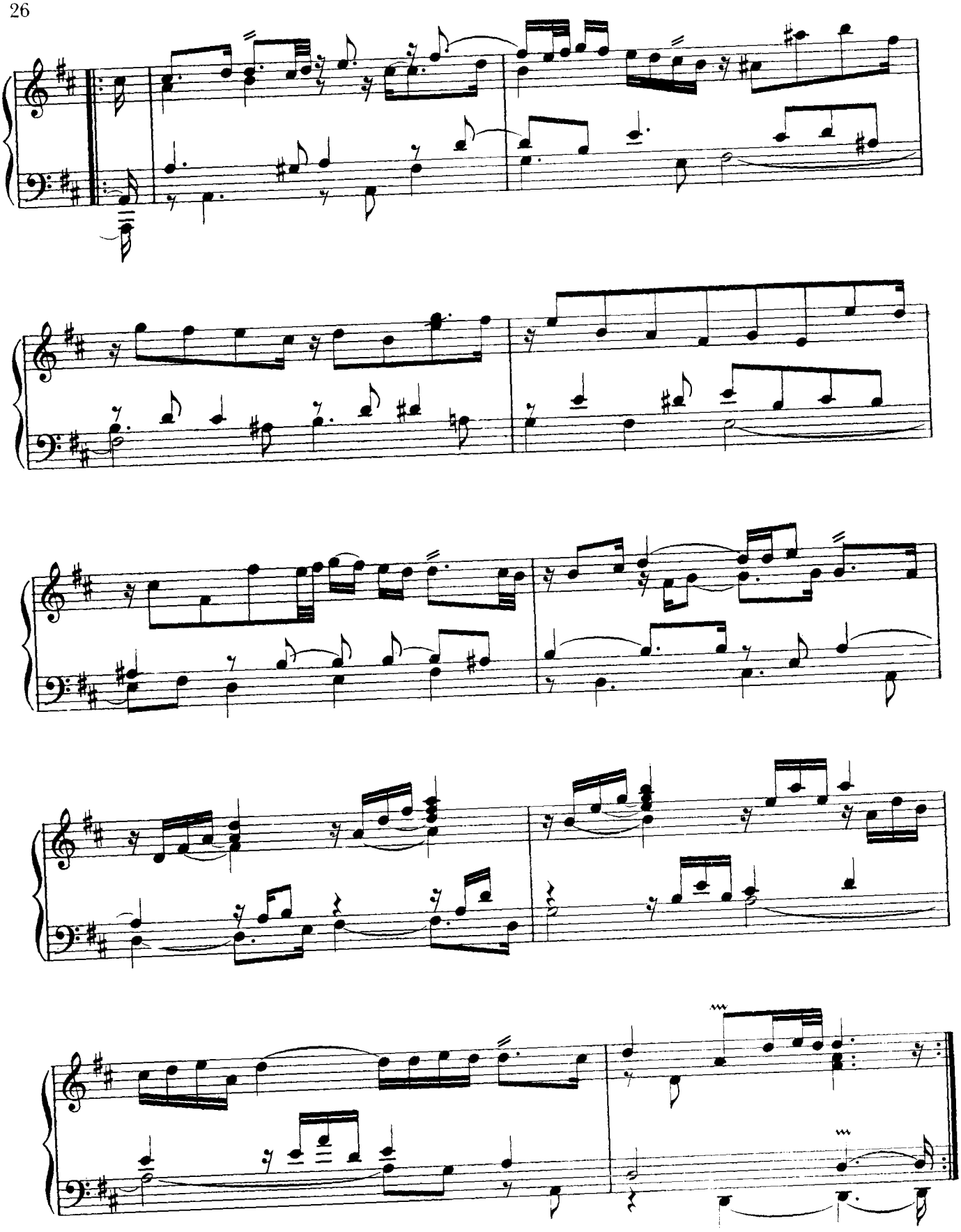
Suite in D Major

Z. 667

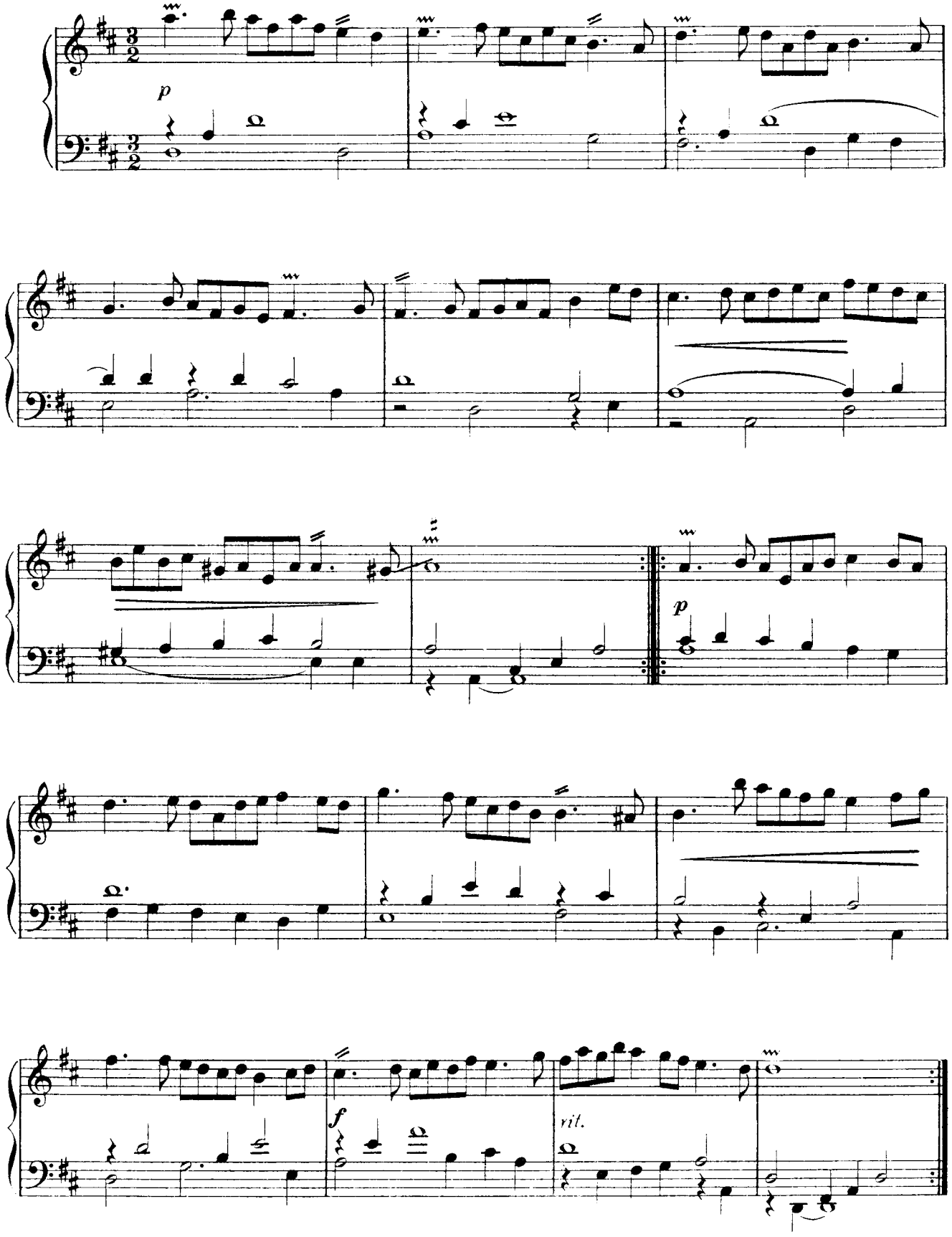


ALMAND. Adagio. ♩=76.





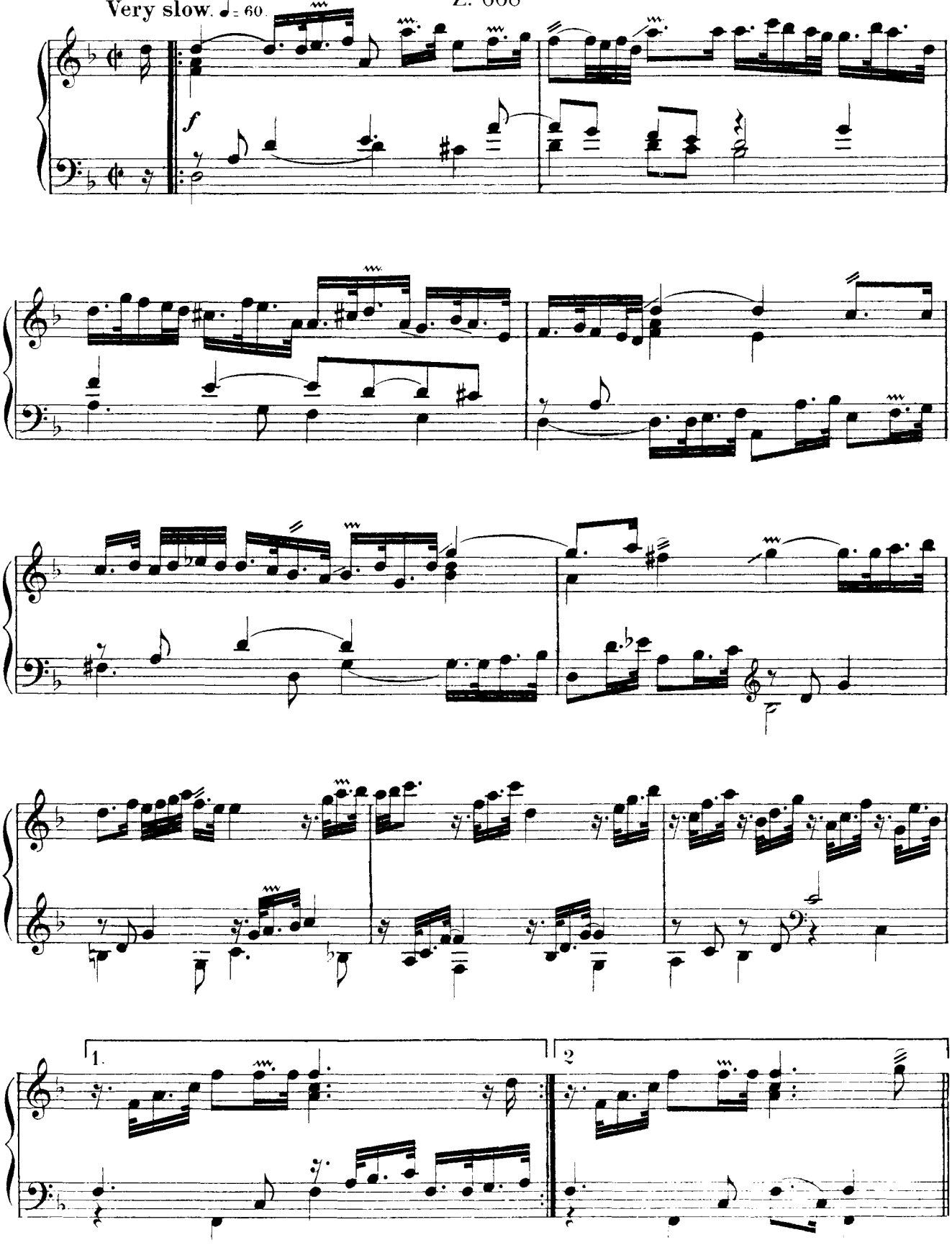
HORNPIPE. Allegretto. ♩=76.

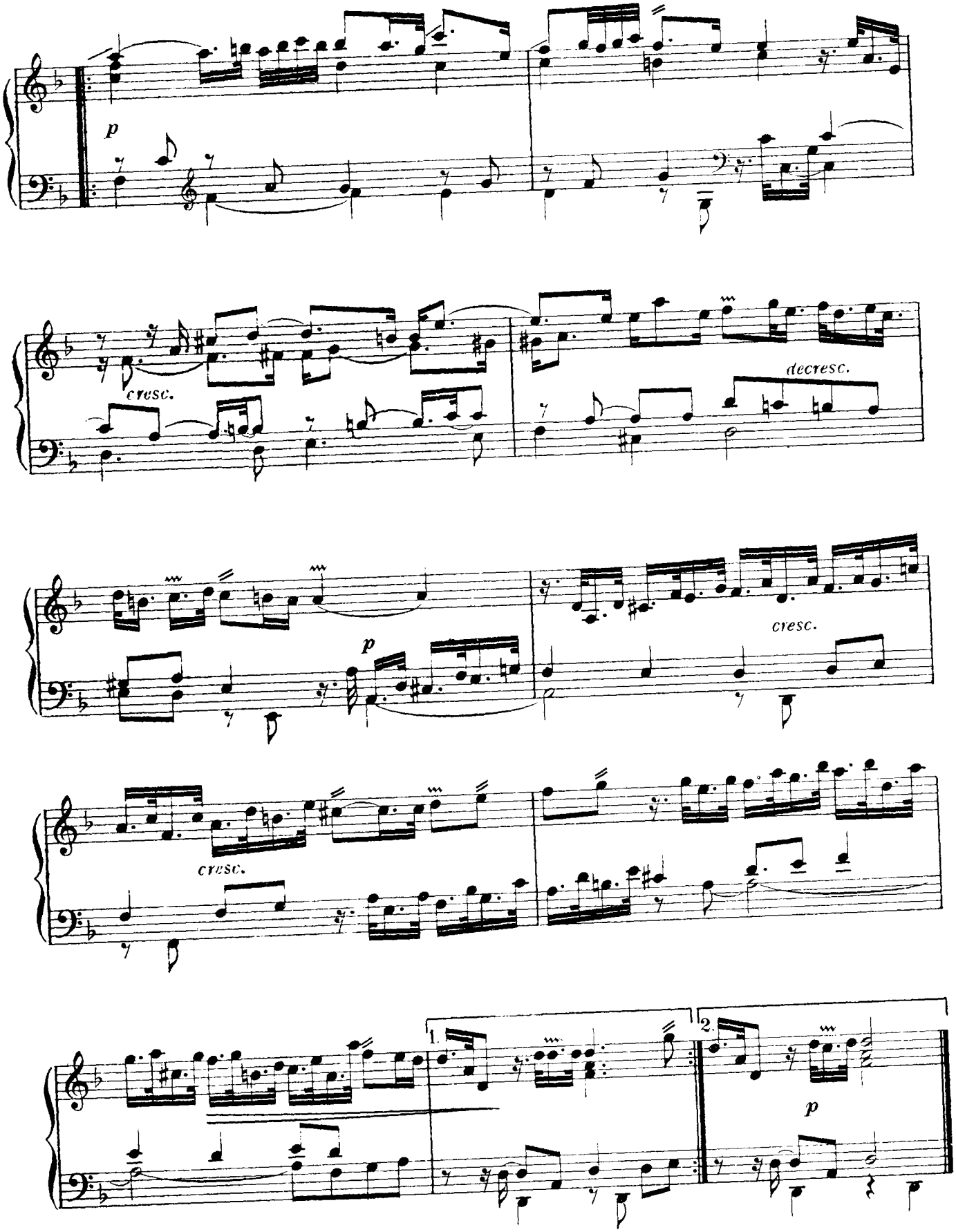


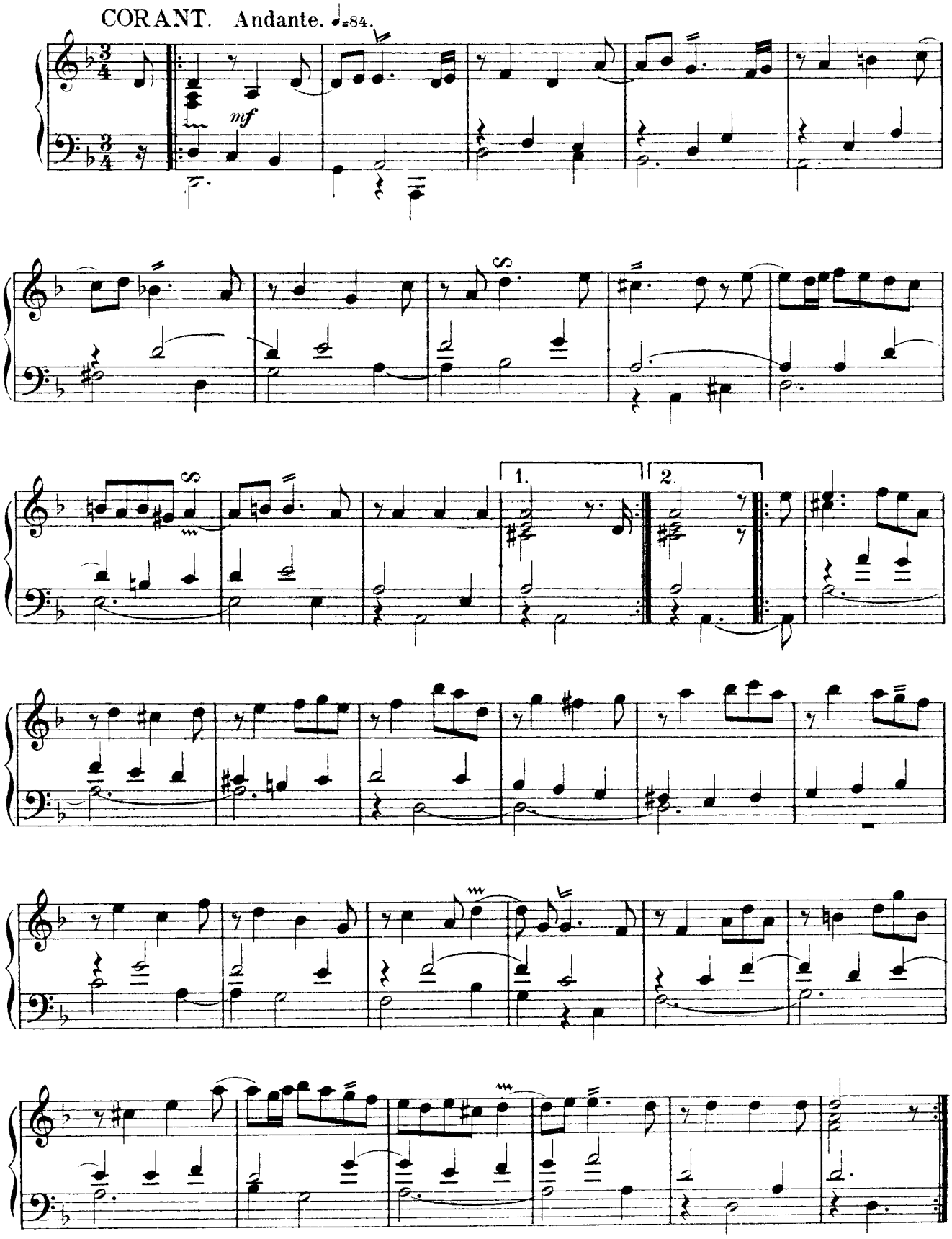
Suite in D Minor

Z. 668

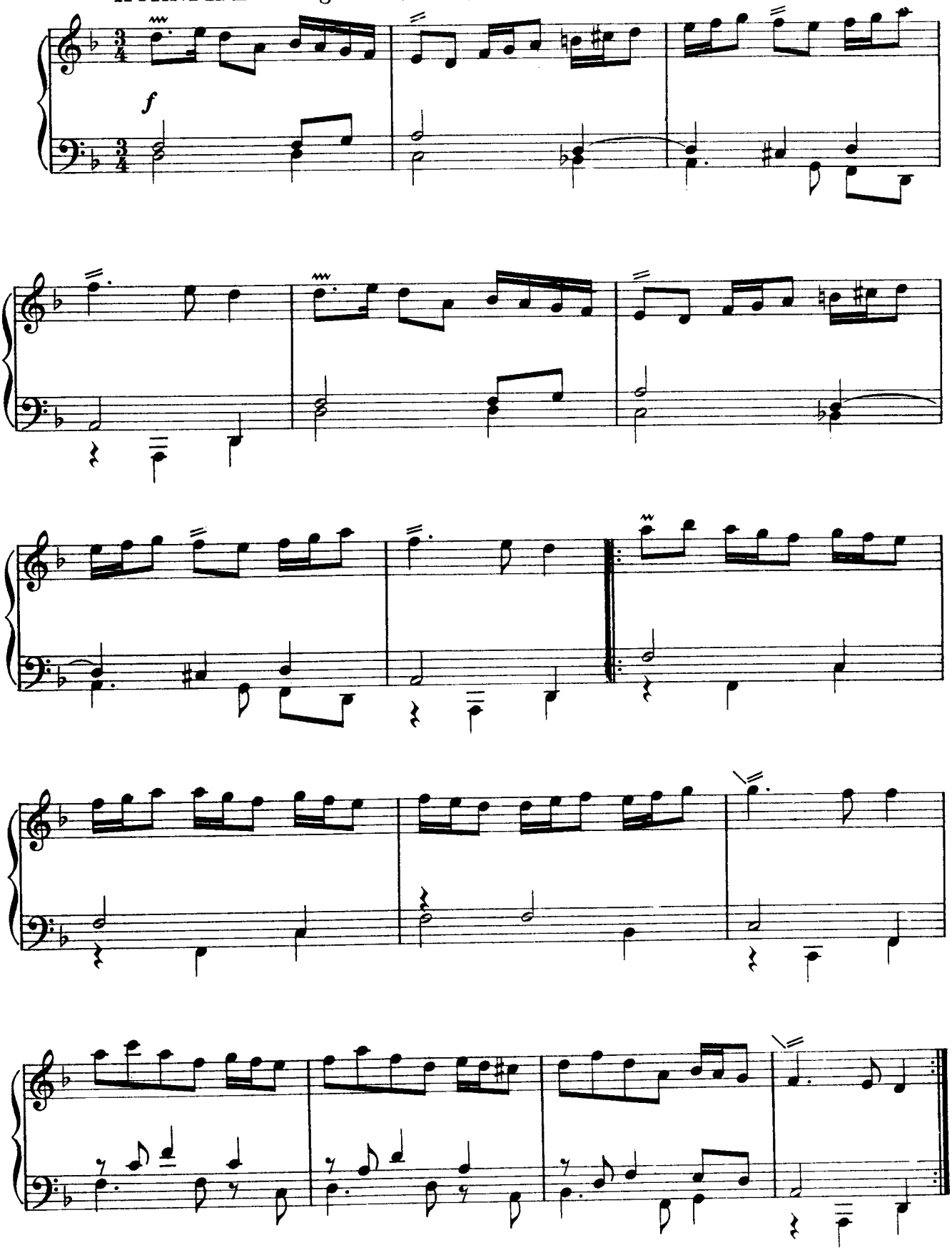
ALMAND.
Very slow. ♩ = 60.




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


CORANT. Andante. ♩=84.
mf
1.
2.

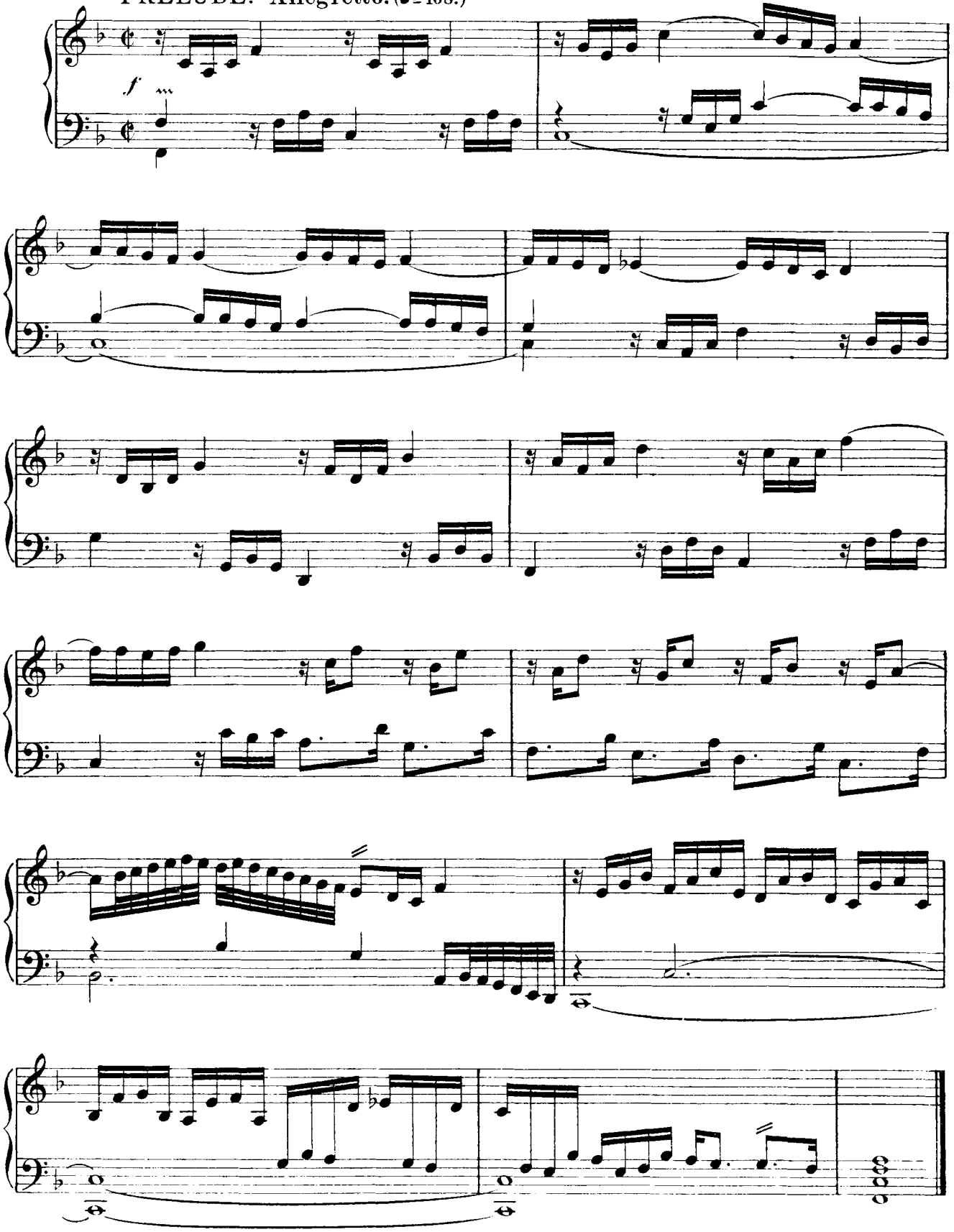
HORNPIPE. Allegretto. (♩=108.)



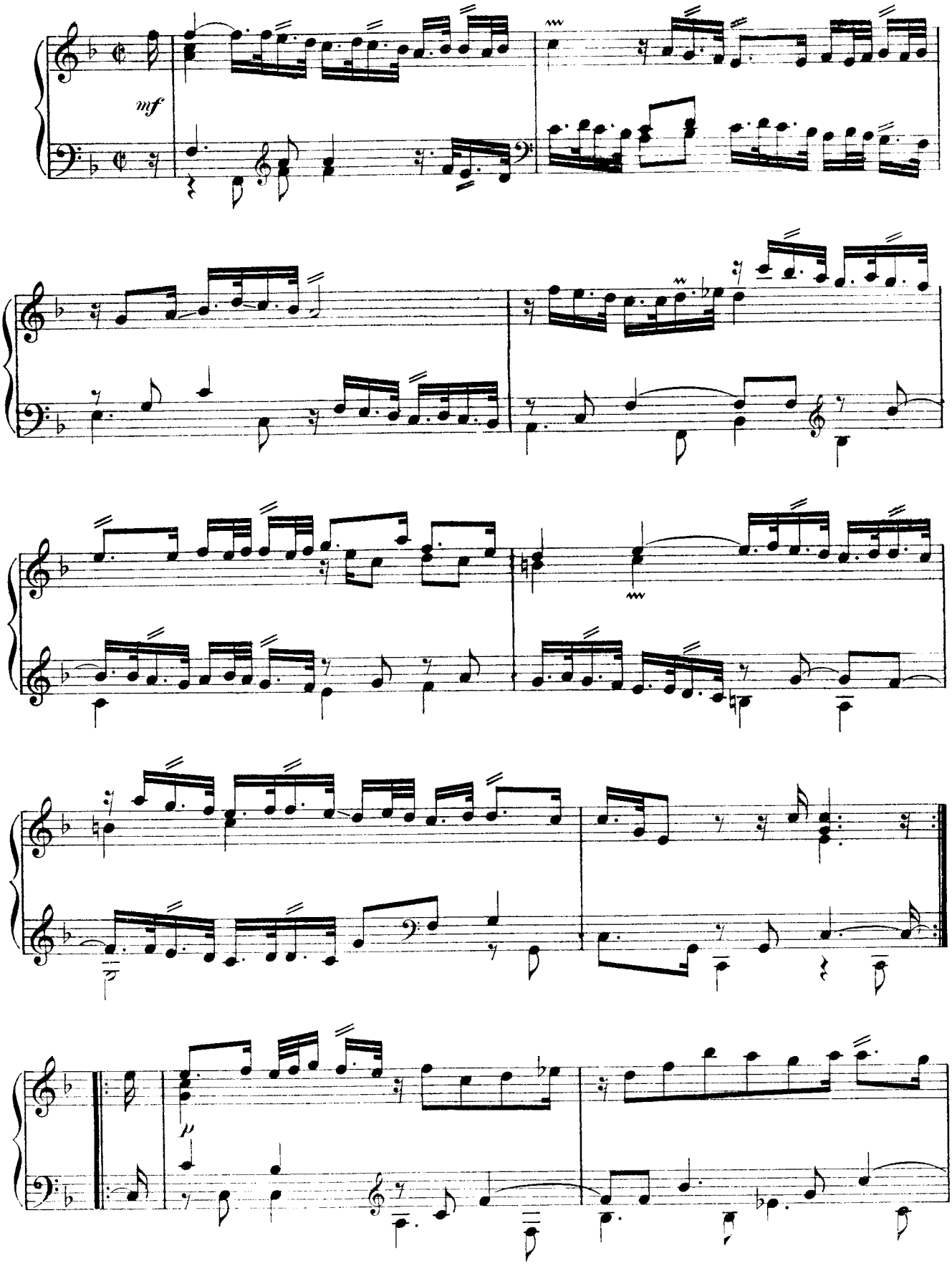
Suite in F Major

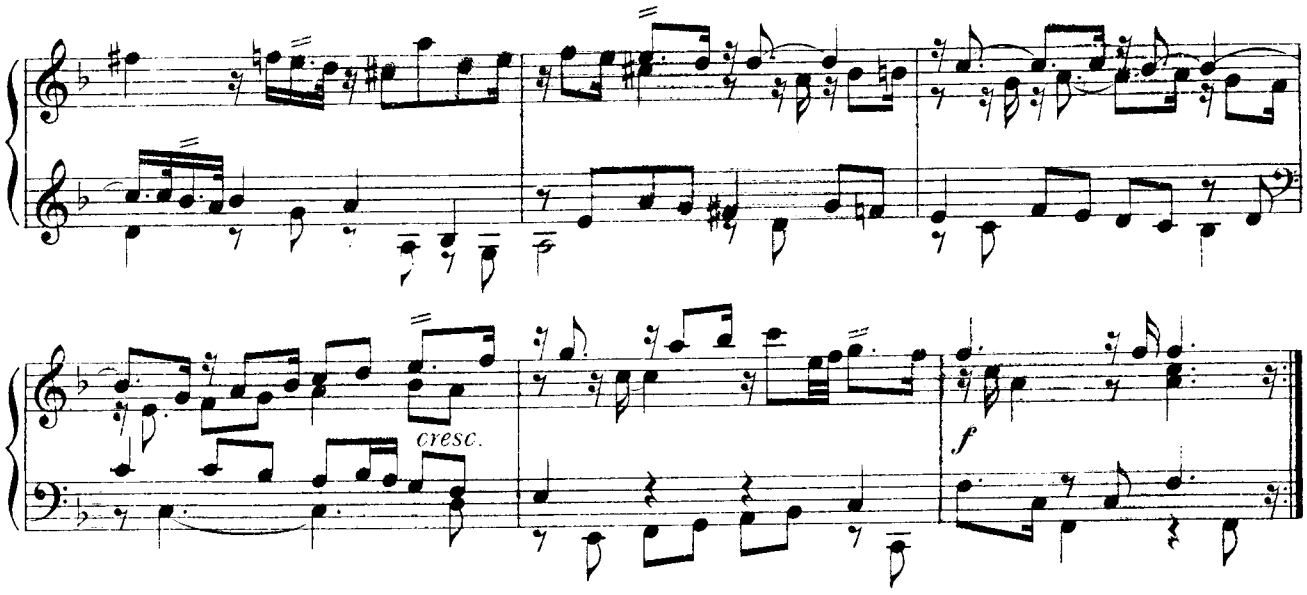
Z. 669

PRELUDE. **Allegretto.** (♩=108.)

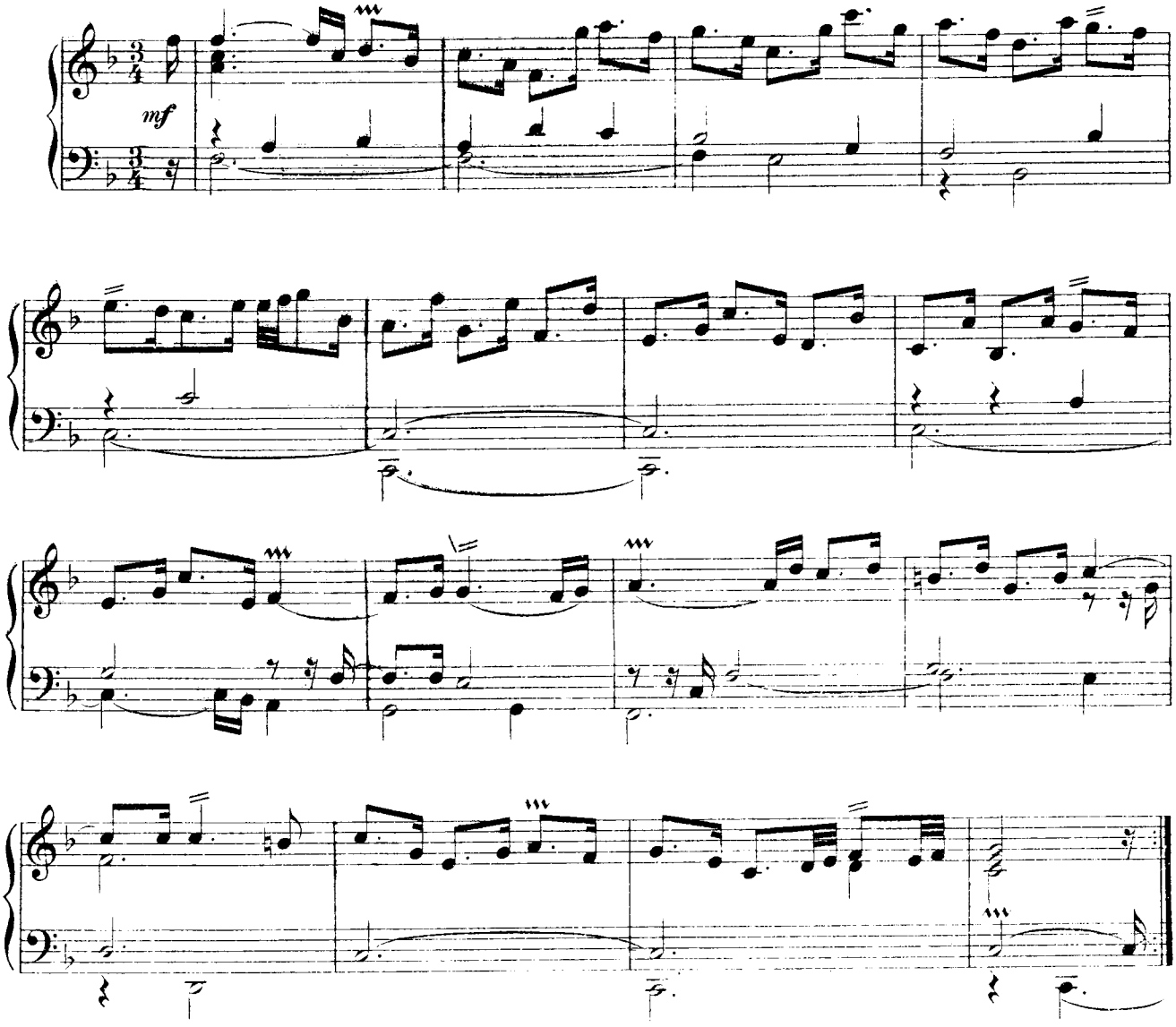


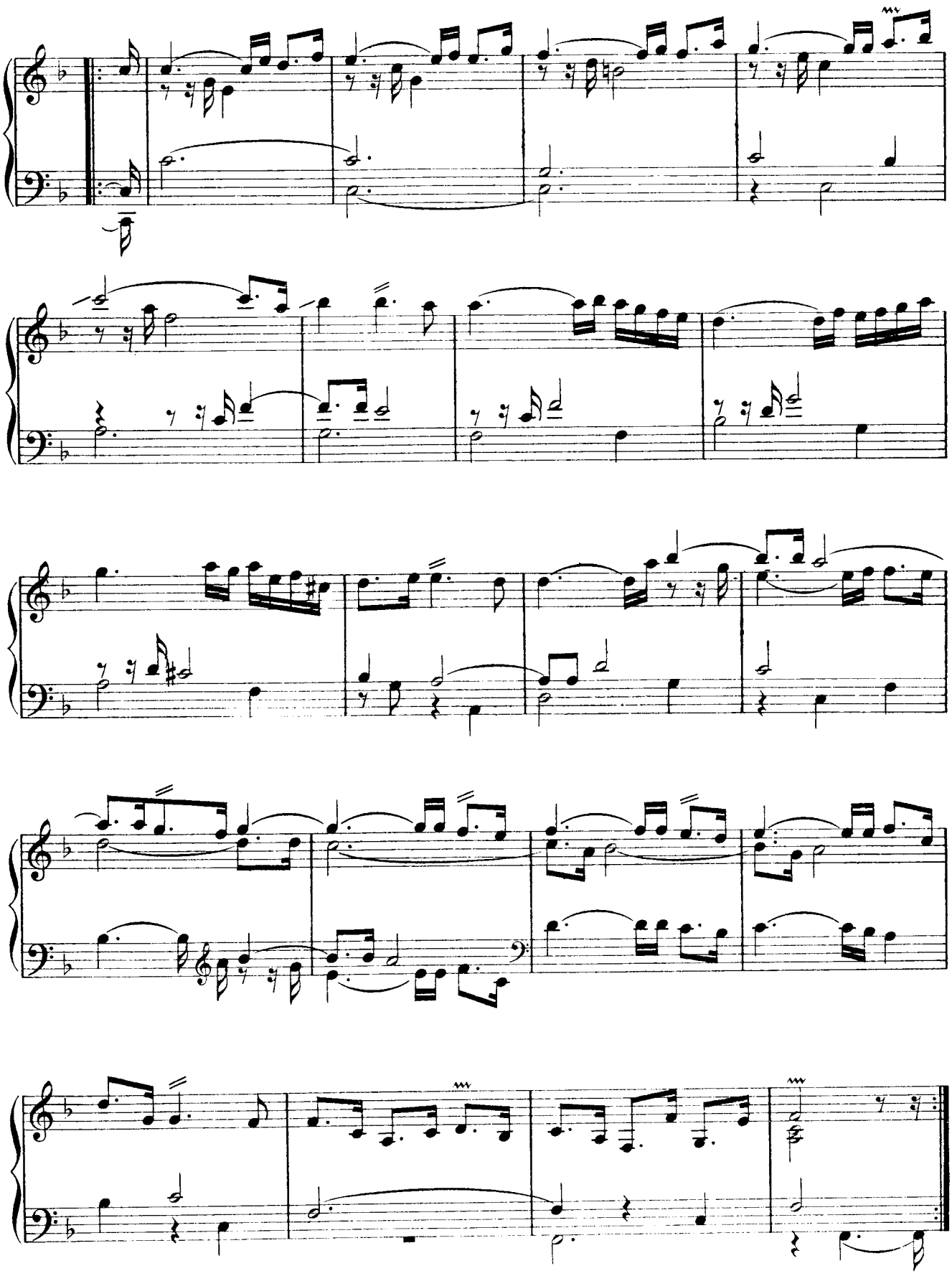
ALMAND. Maestoso. (♩=76.)



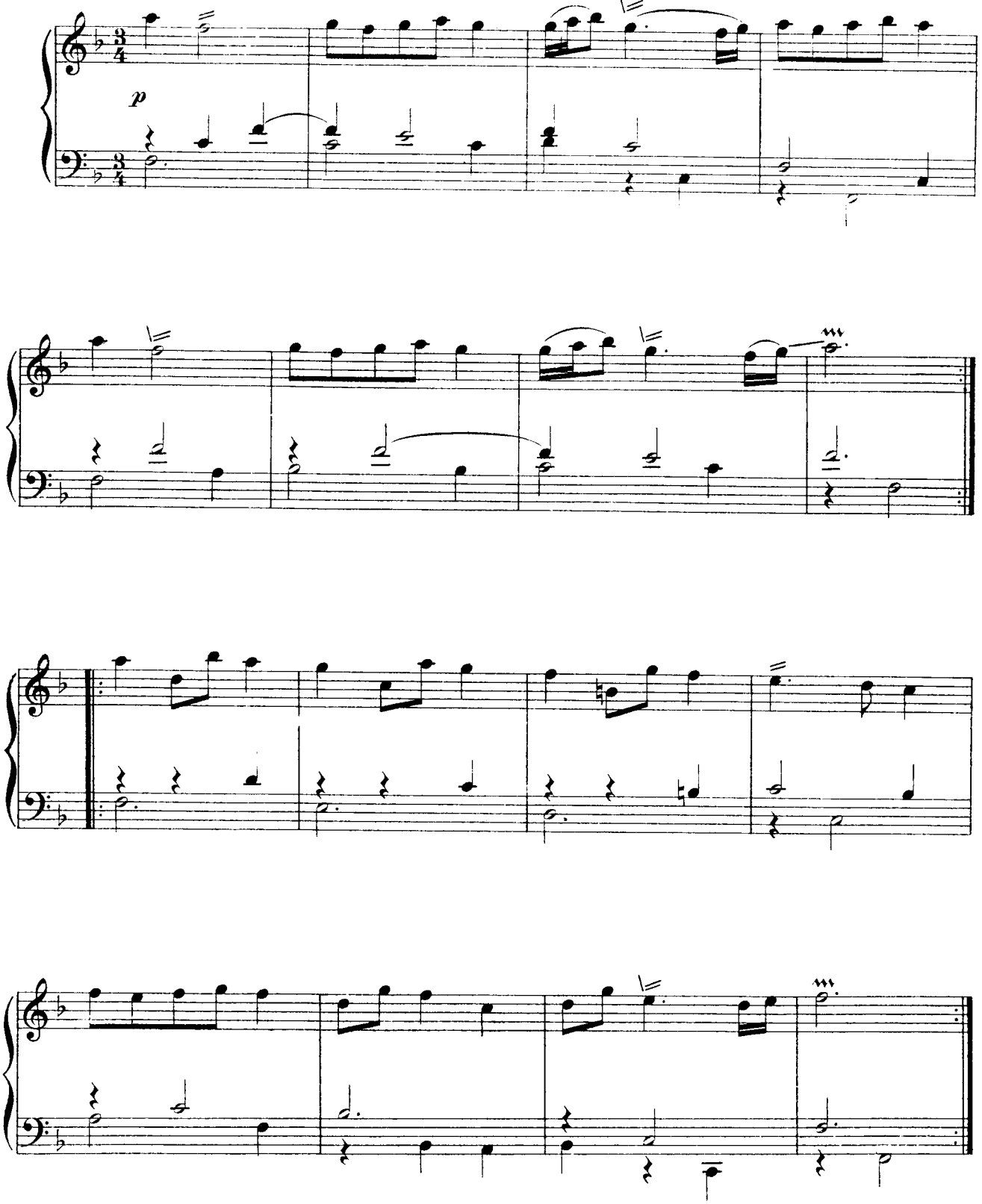


CORANT. Andante. (♩= 76)



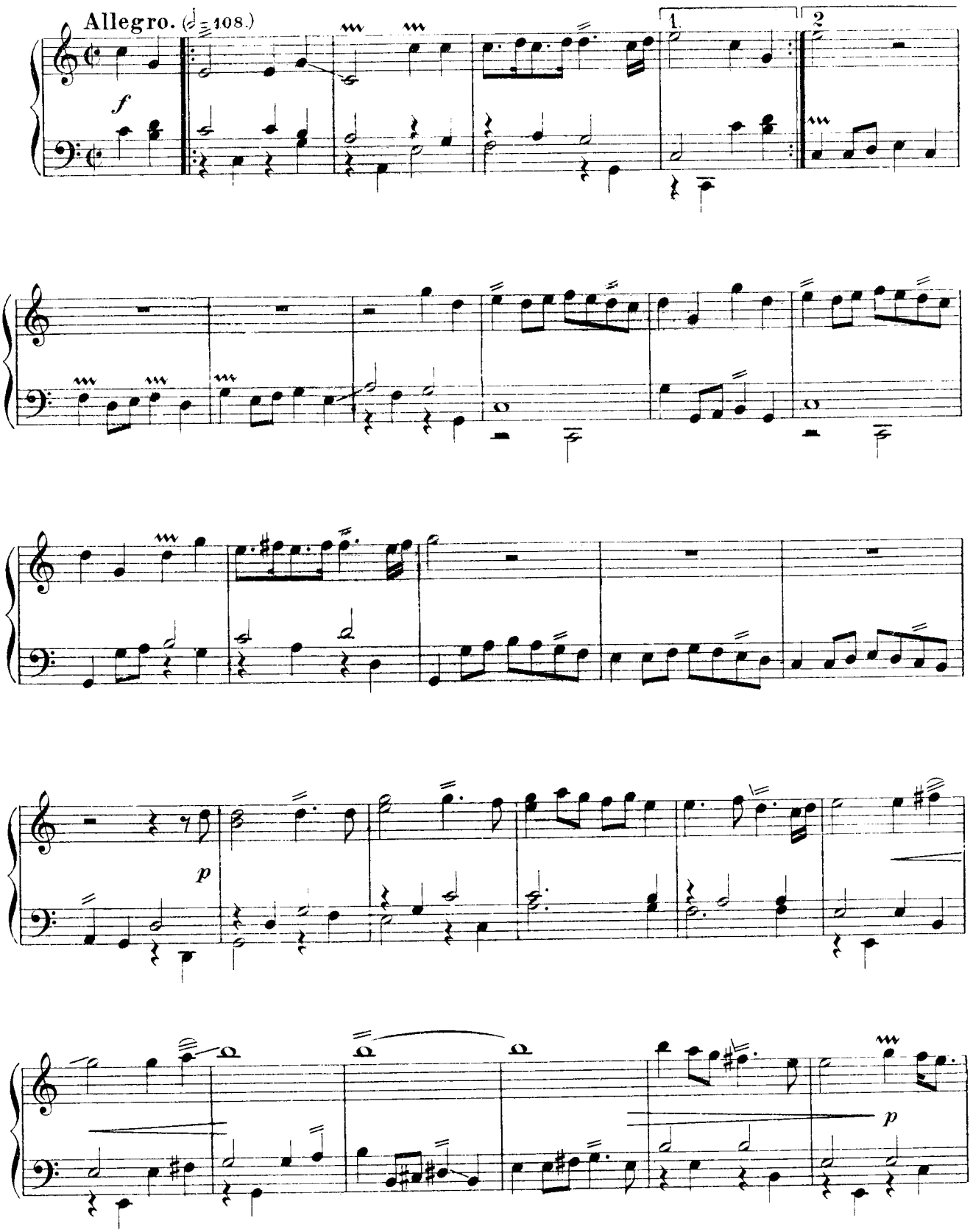


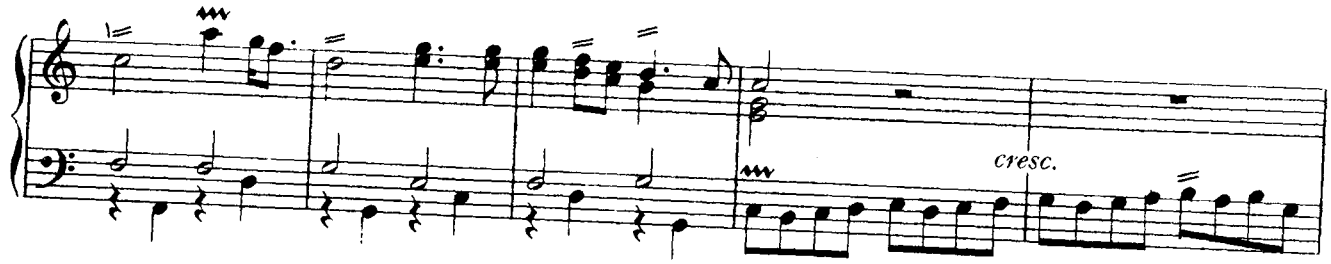
MINUET. Allegretto. (♩ = 112)

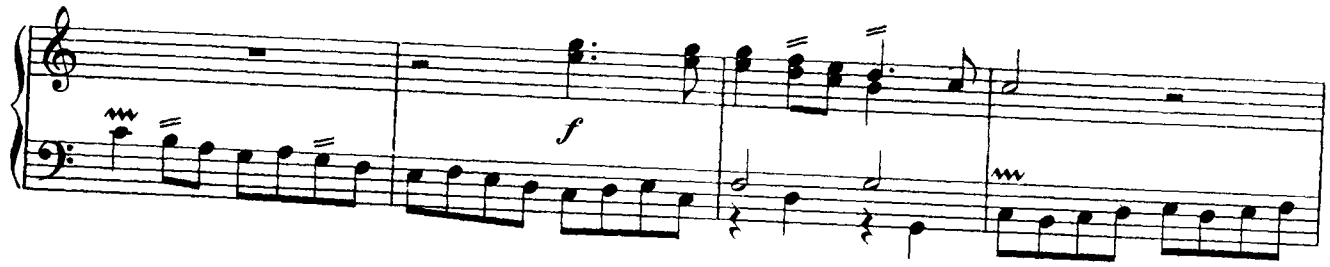


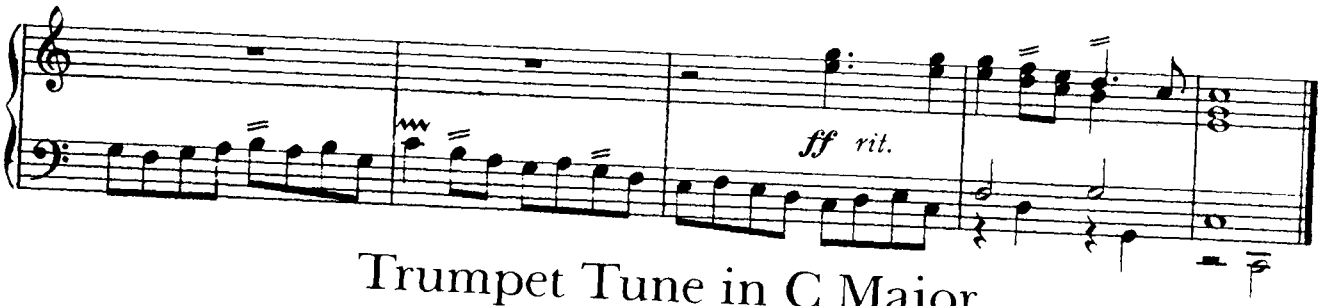
Trumpet Tune, called the Cibell

Z. T678





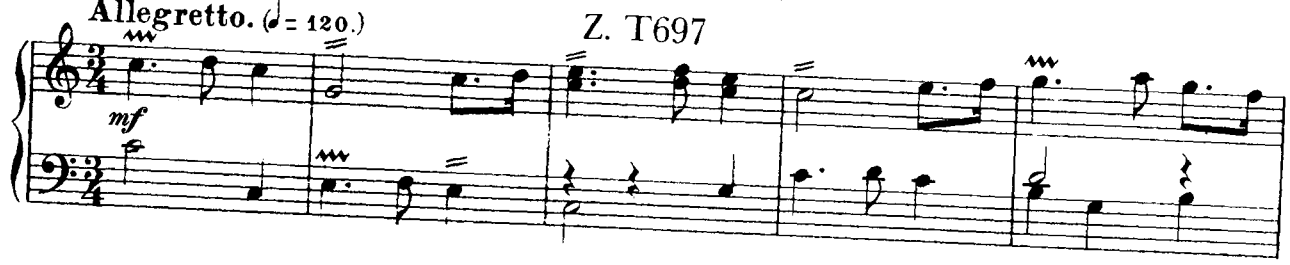


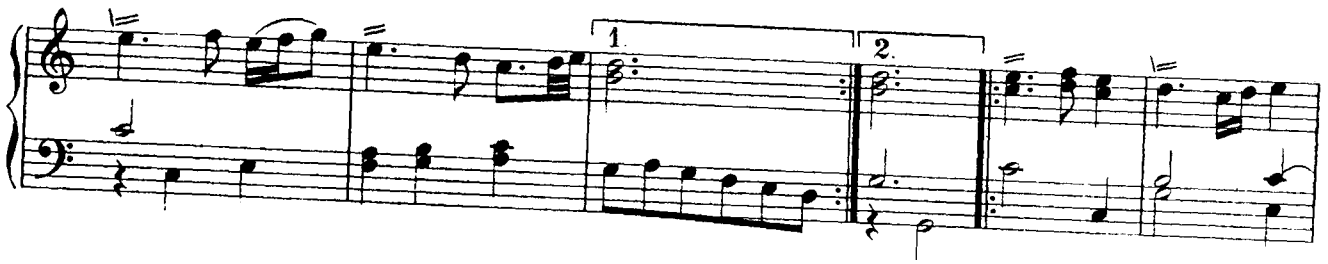


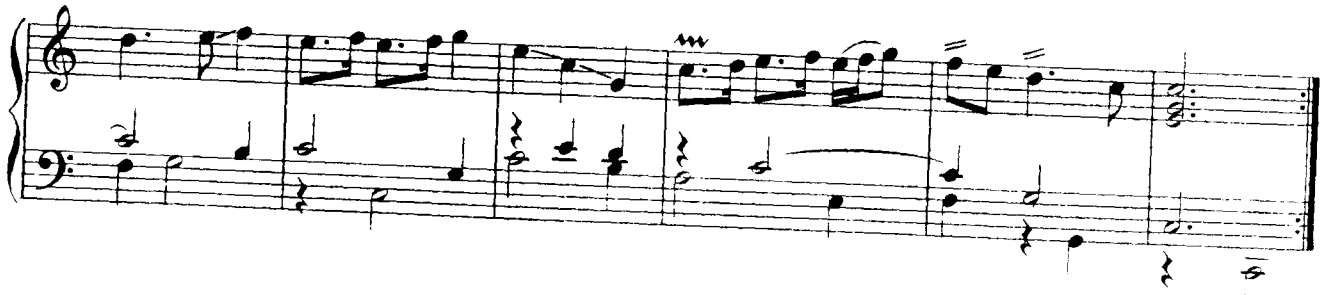
Trumpet Tune in C Major

(from *Dioclesian*)

Z. T697

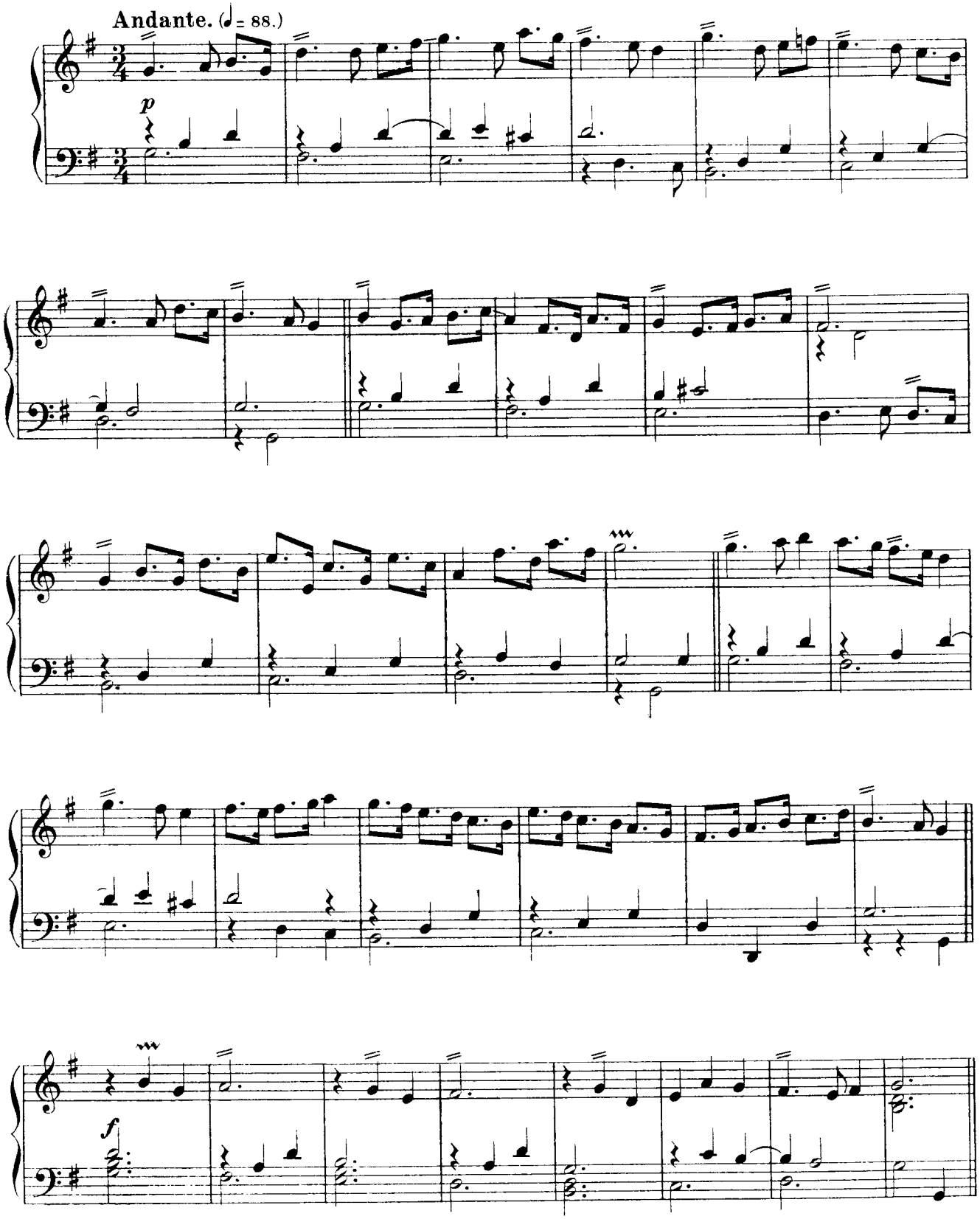


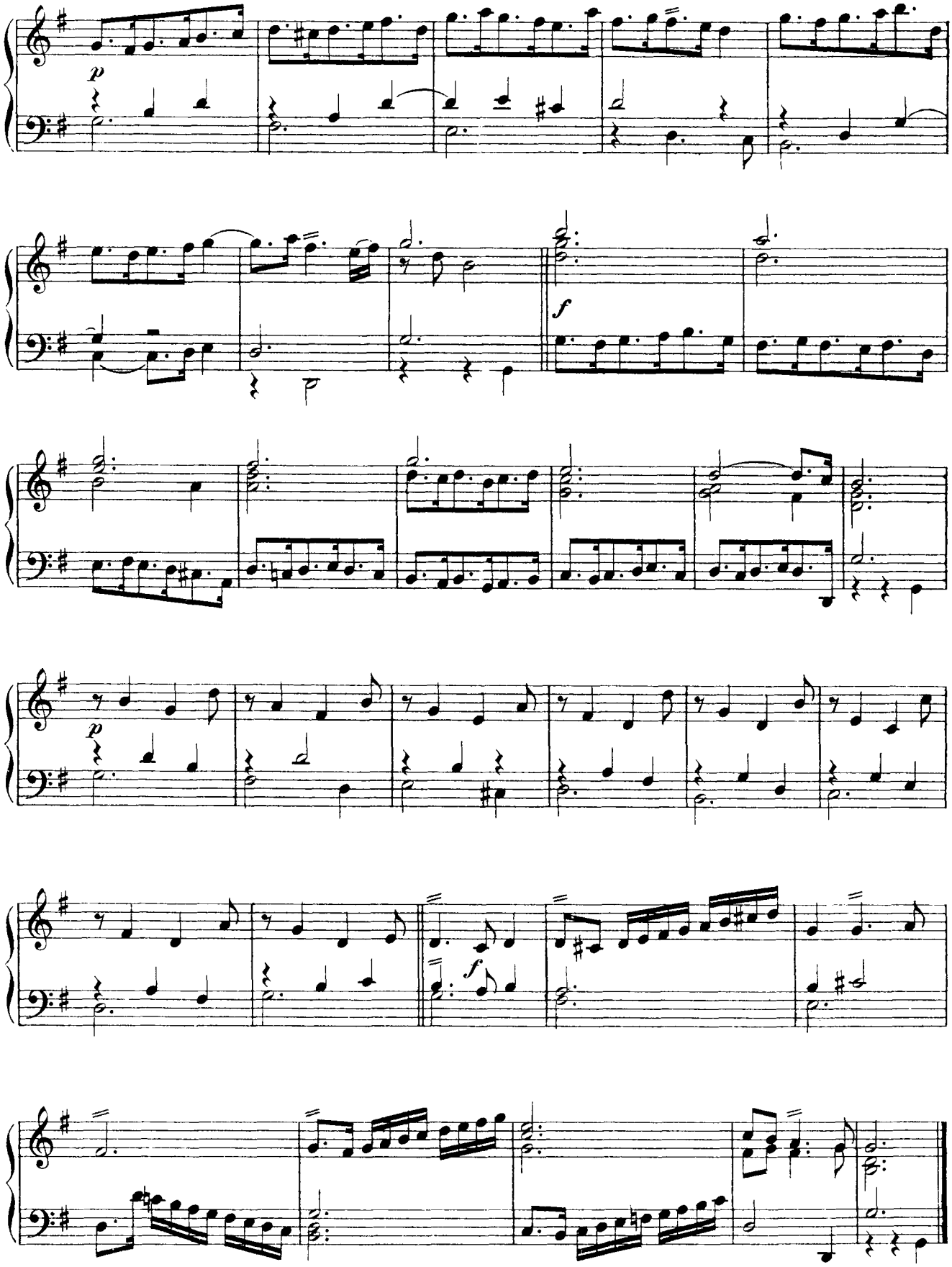




A Ground in Gamut

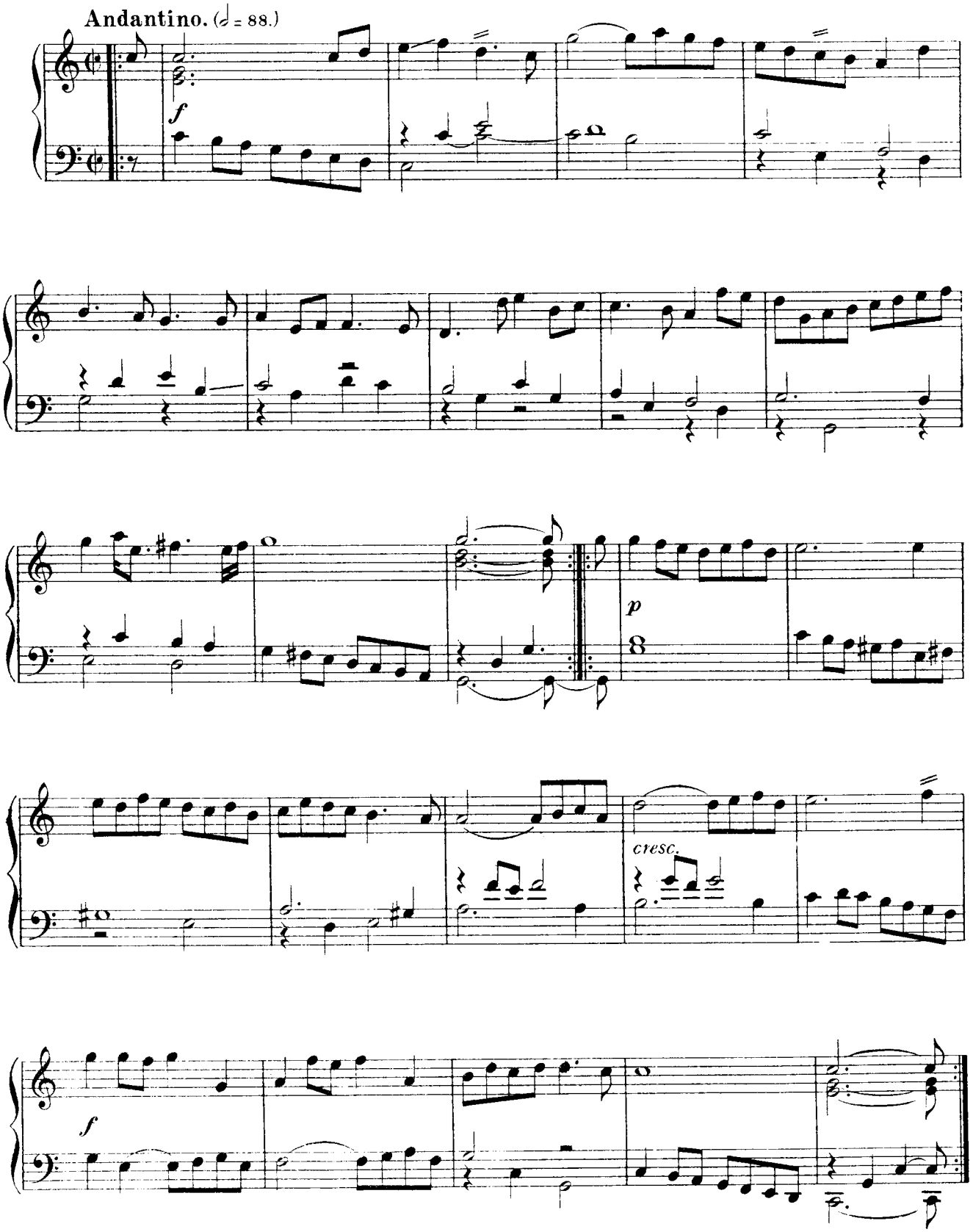
Z. 645




p
f
p
f

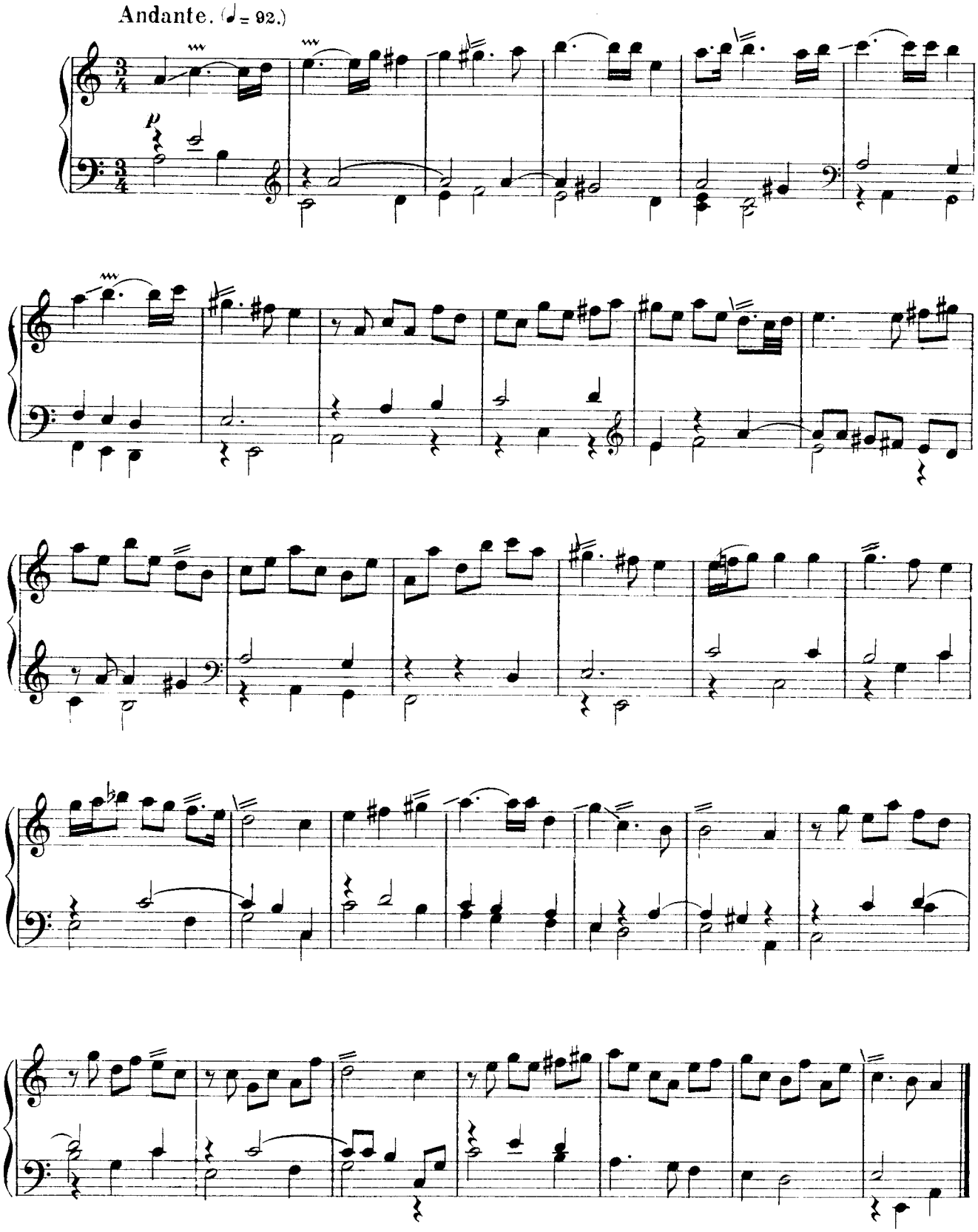
Almand in C Major

from Suite, Z. 665



Saraband with Division

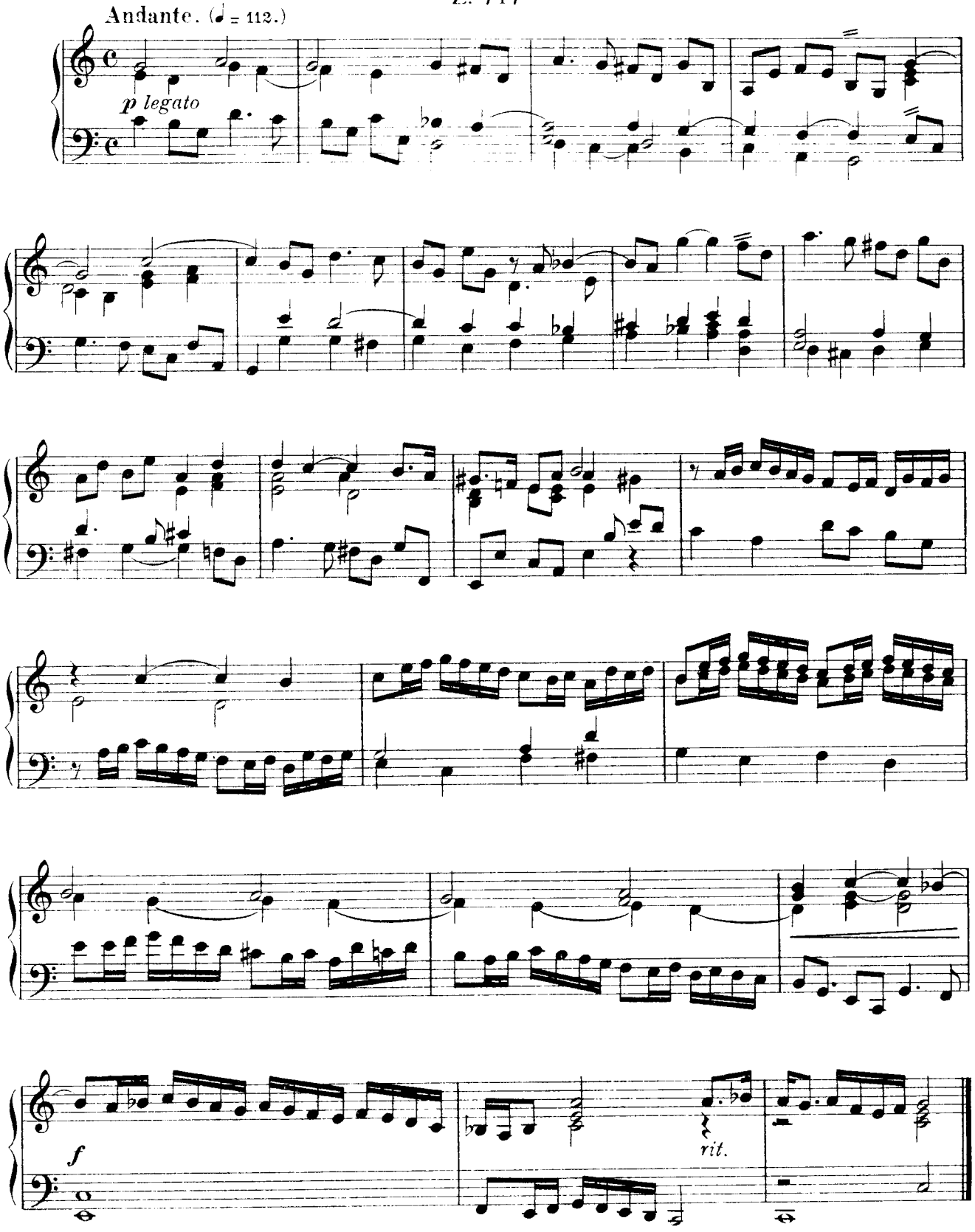
Z. 654



Voluntary in C Major

(for organ)

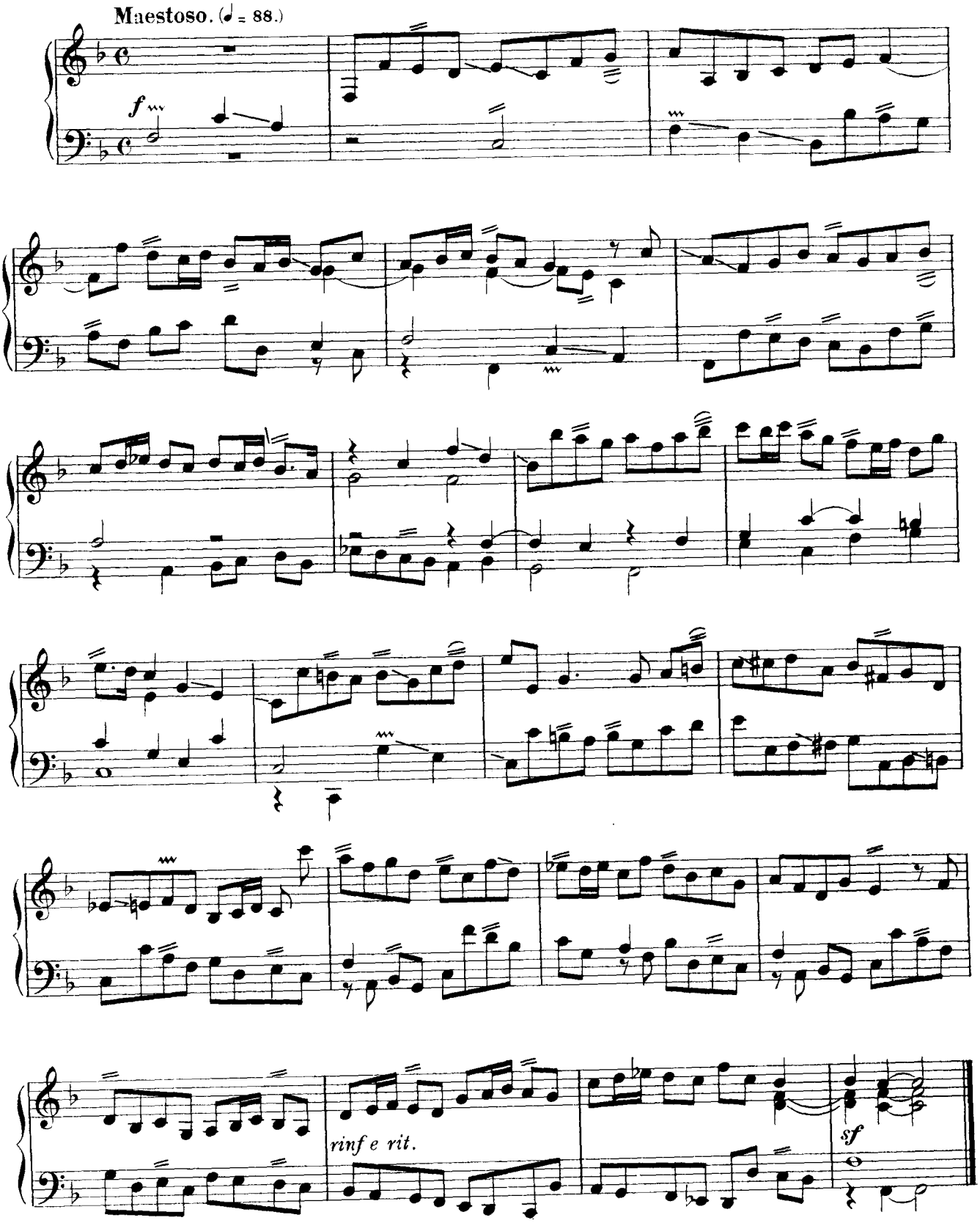
Z. 717



A Verse in F Major

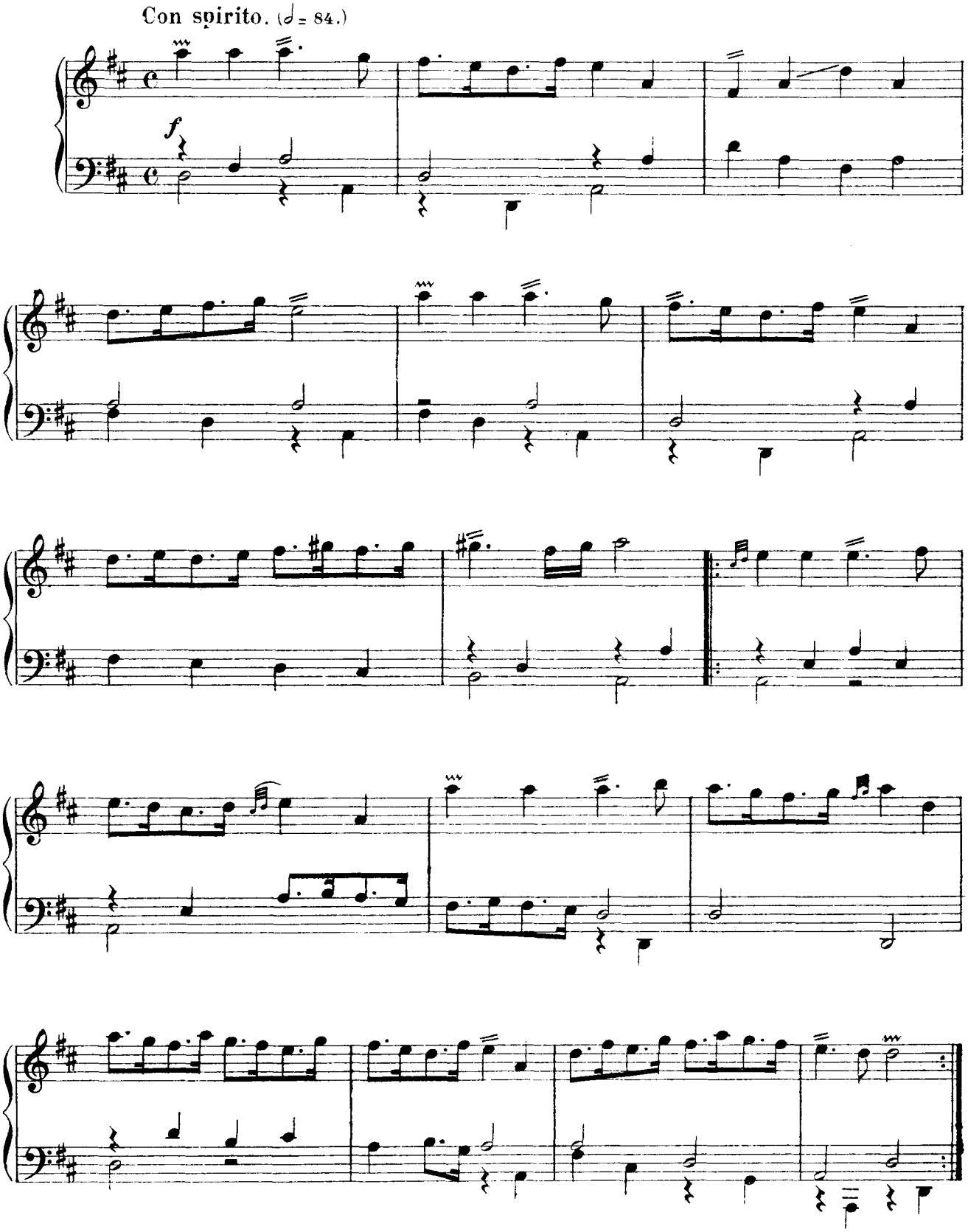
(for organ)

Z. 716



Trumpet Tune in D Major

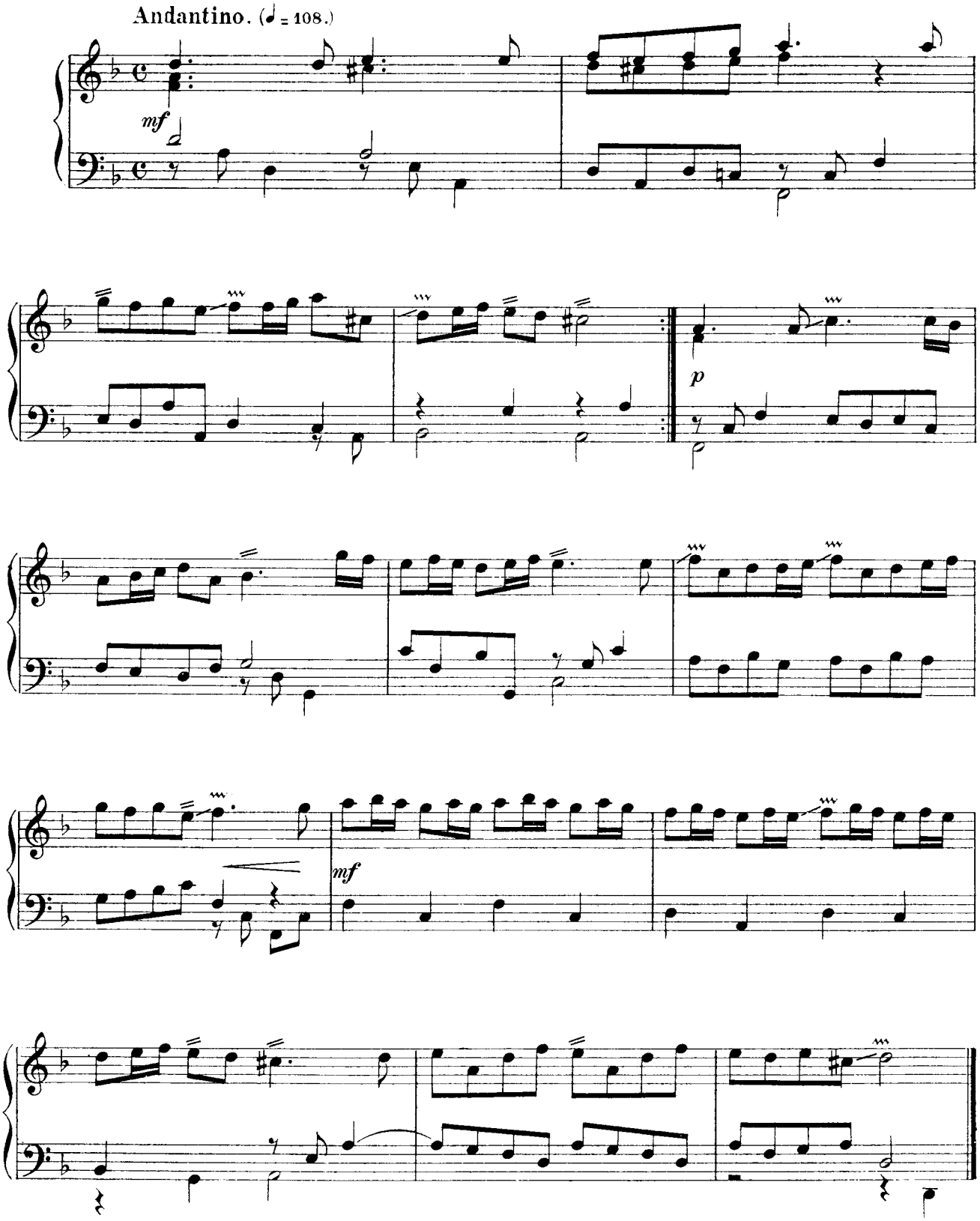
(actually by Jeremiah Clarke)



Air in D Minor

(originally intended for *The Indian Queen*)

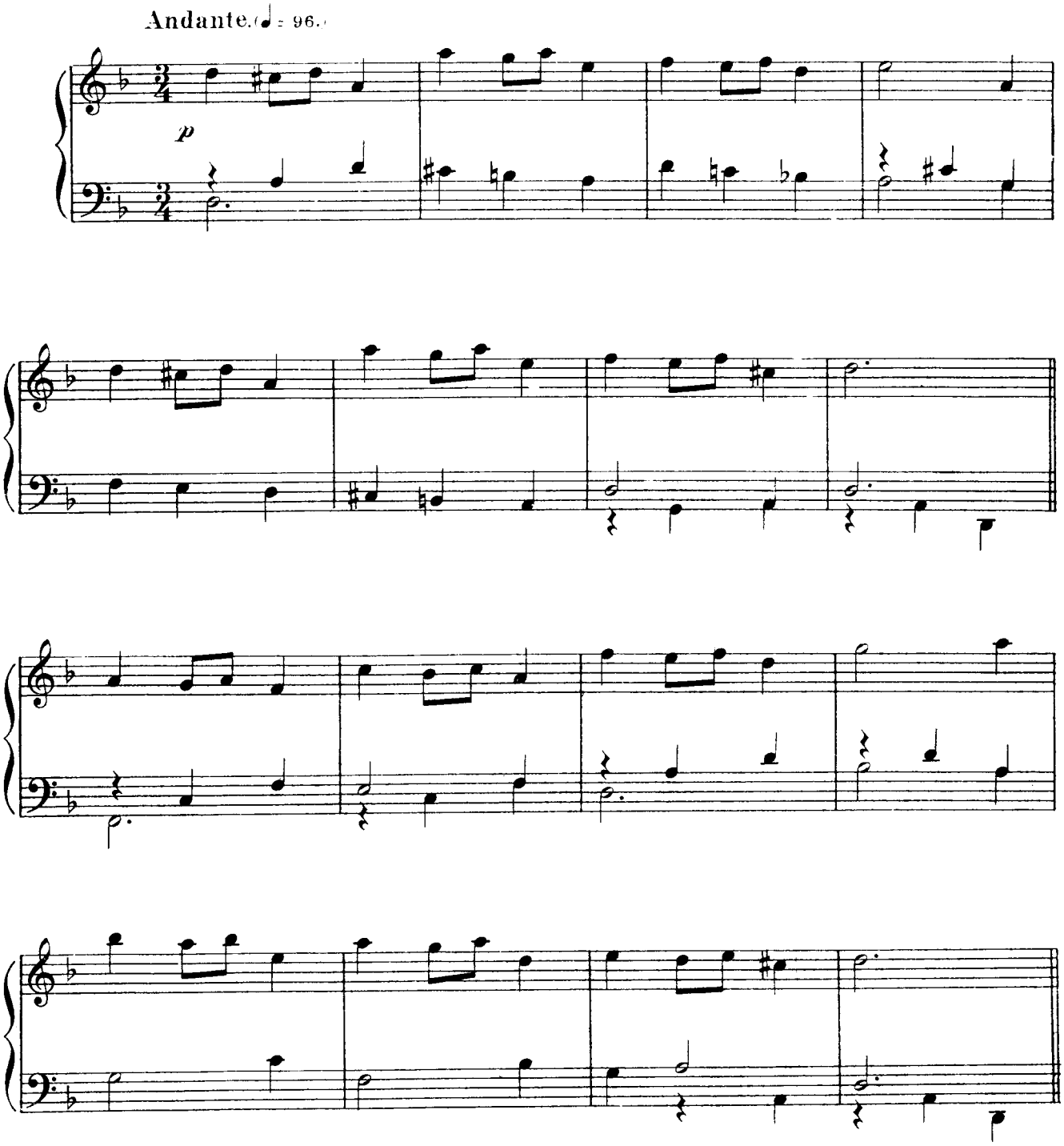
Z. T675



Air in D Minor

(from *The Double Dealer*)

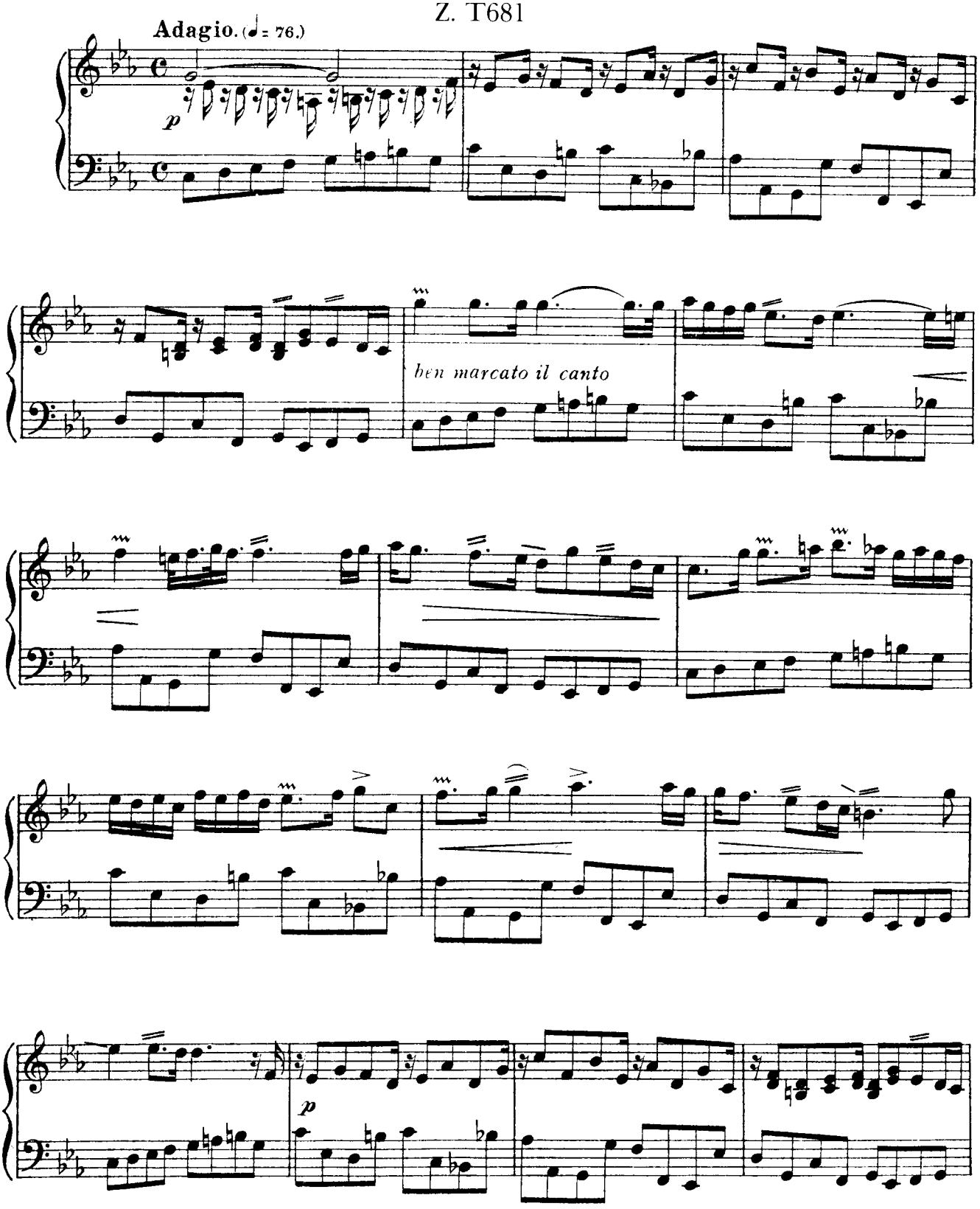
Z. T676

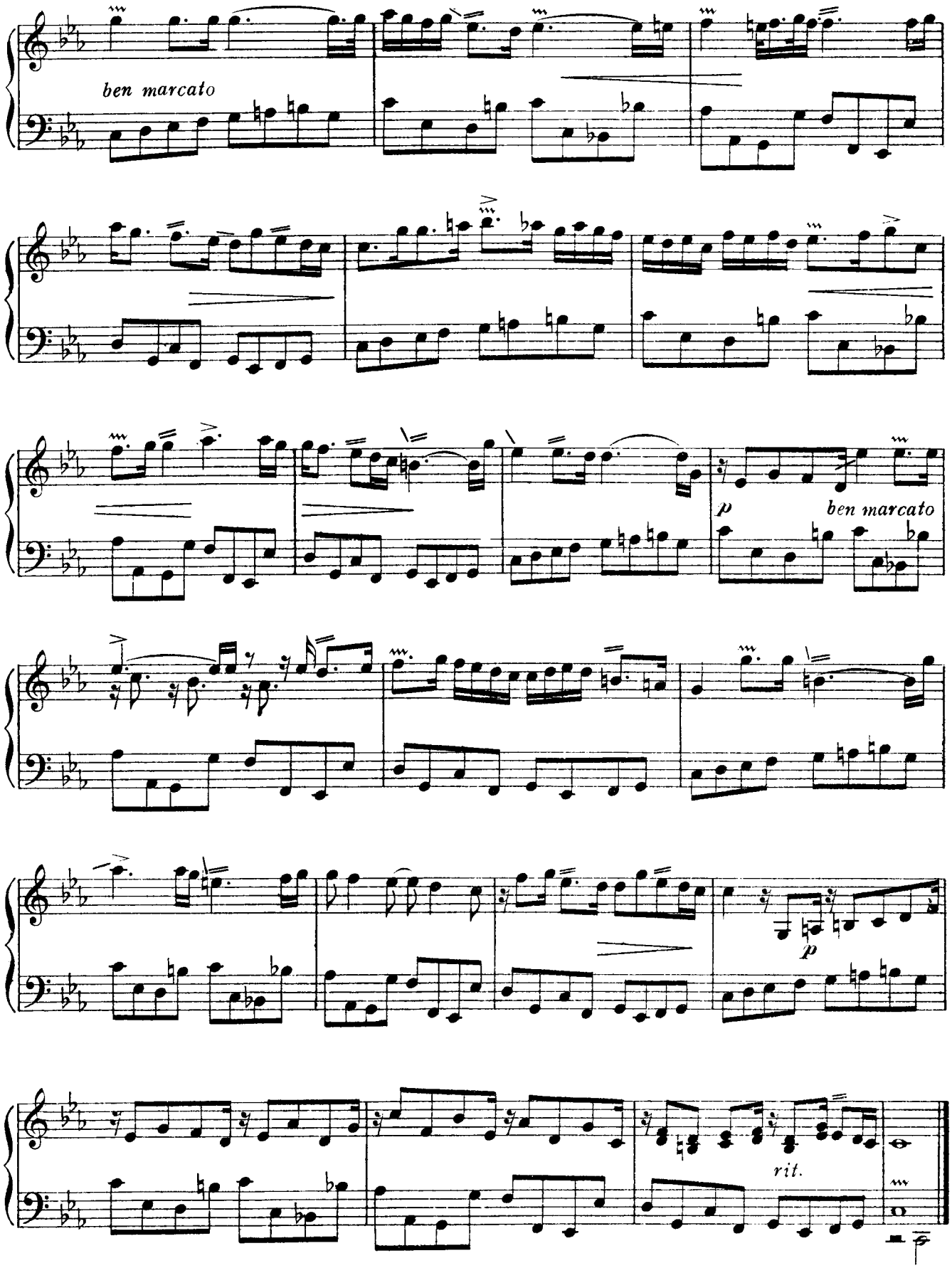


Ground in C Minor

("With Him He Brings the Partner," from
Ye Tuneful Muses)

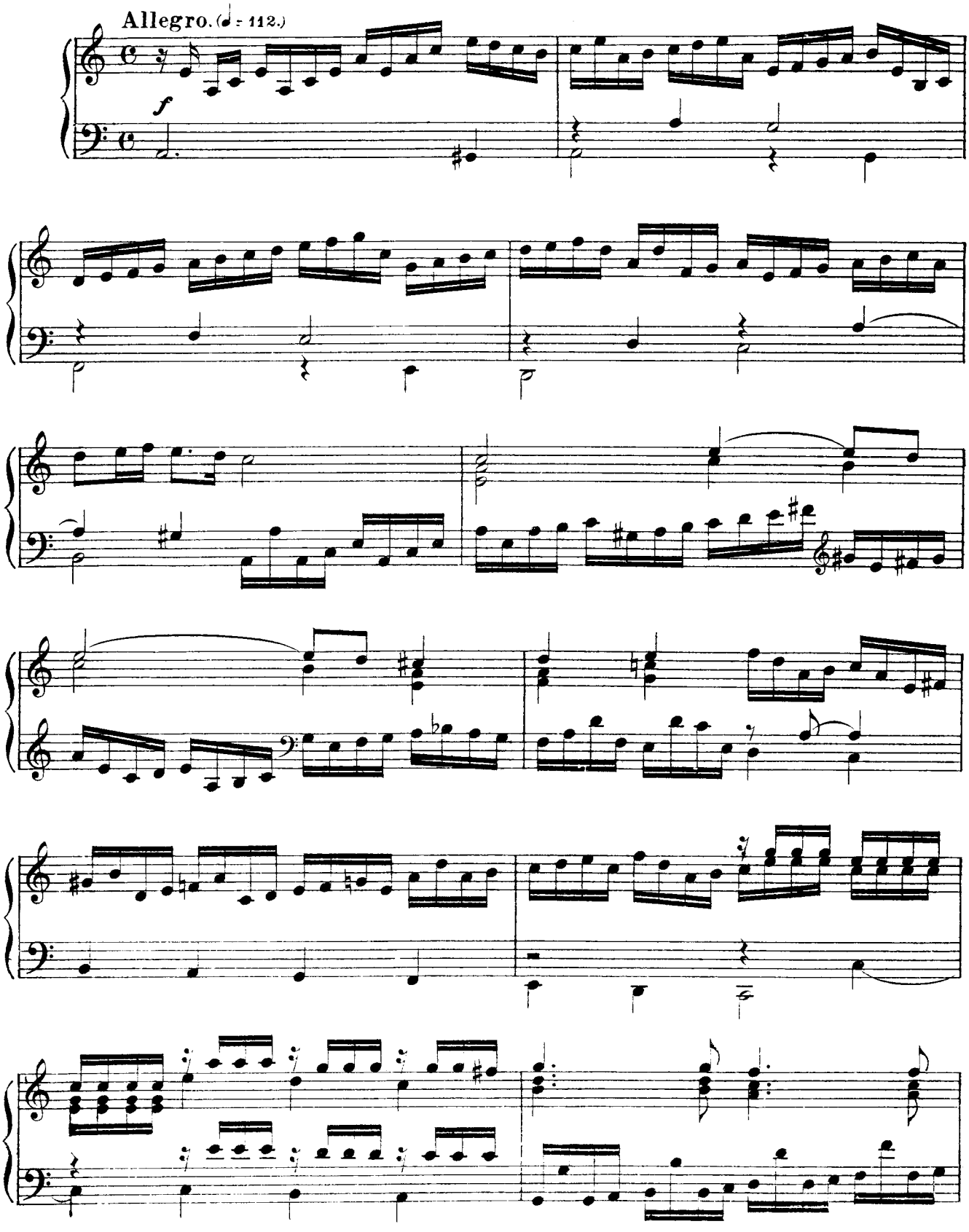
Z. T681

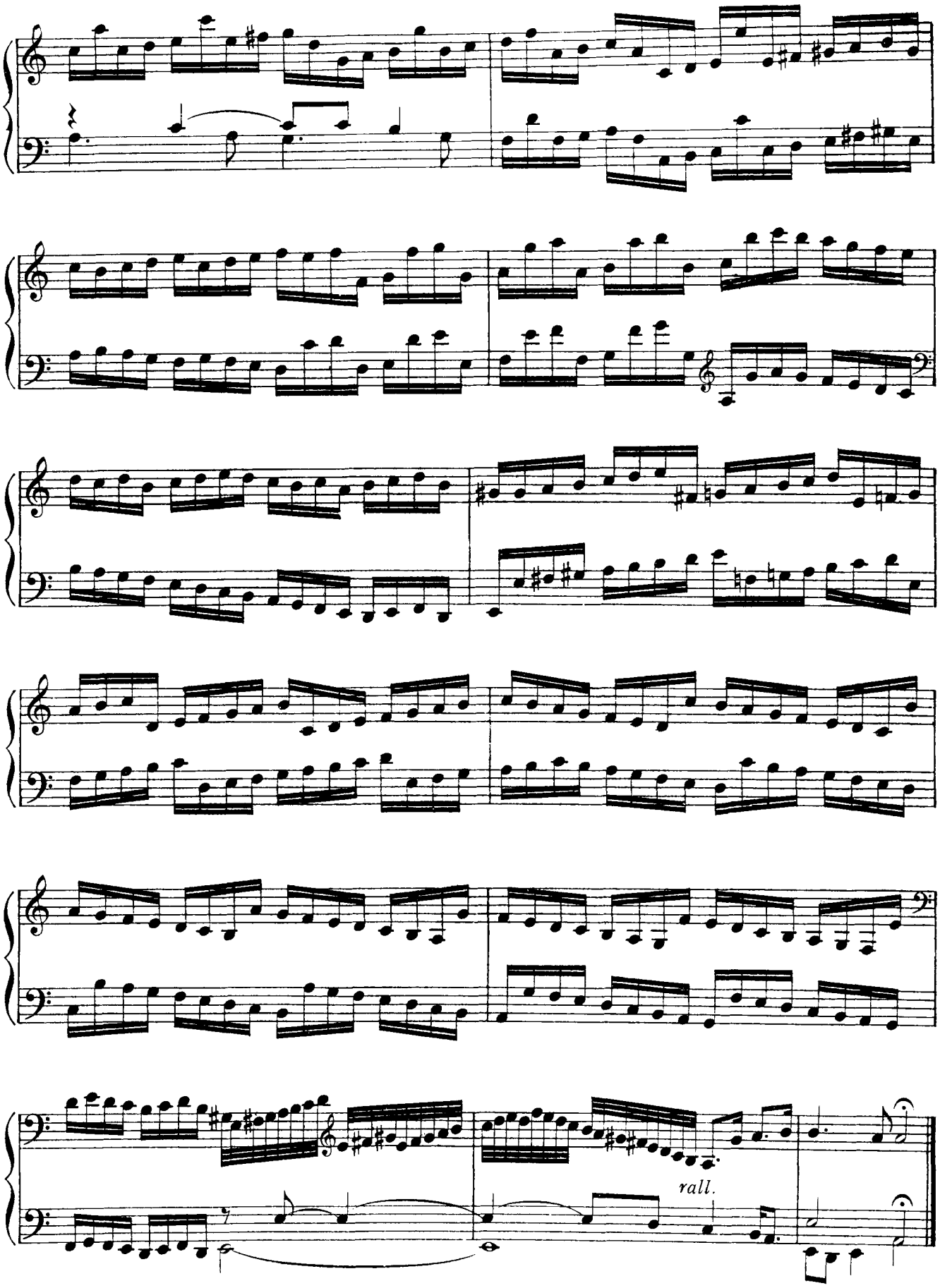



ben marcato
p
ben marcato
p
rit.

Prelude in A Minor

Z. 652

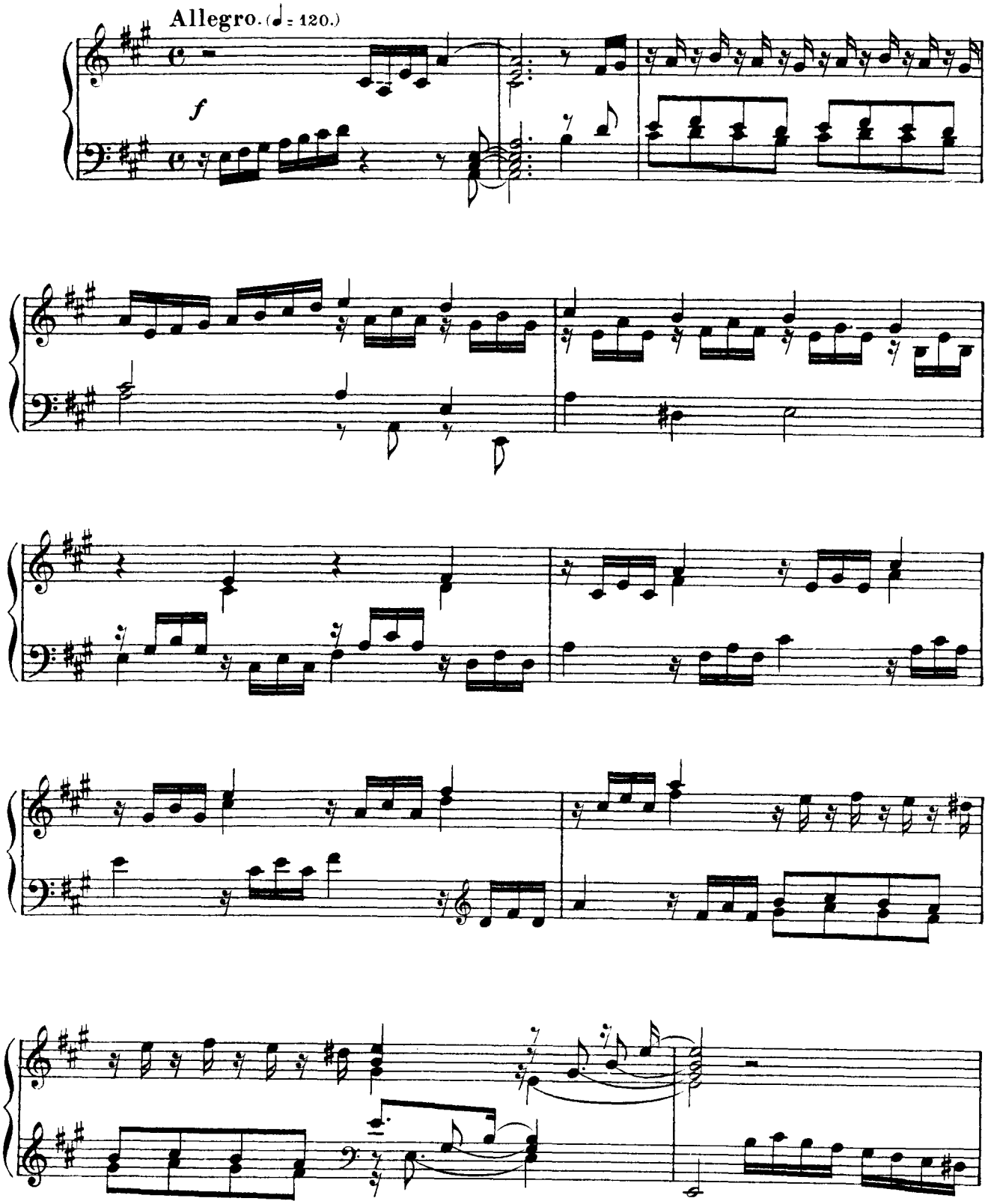


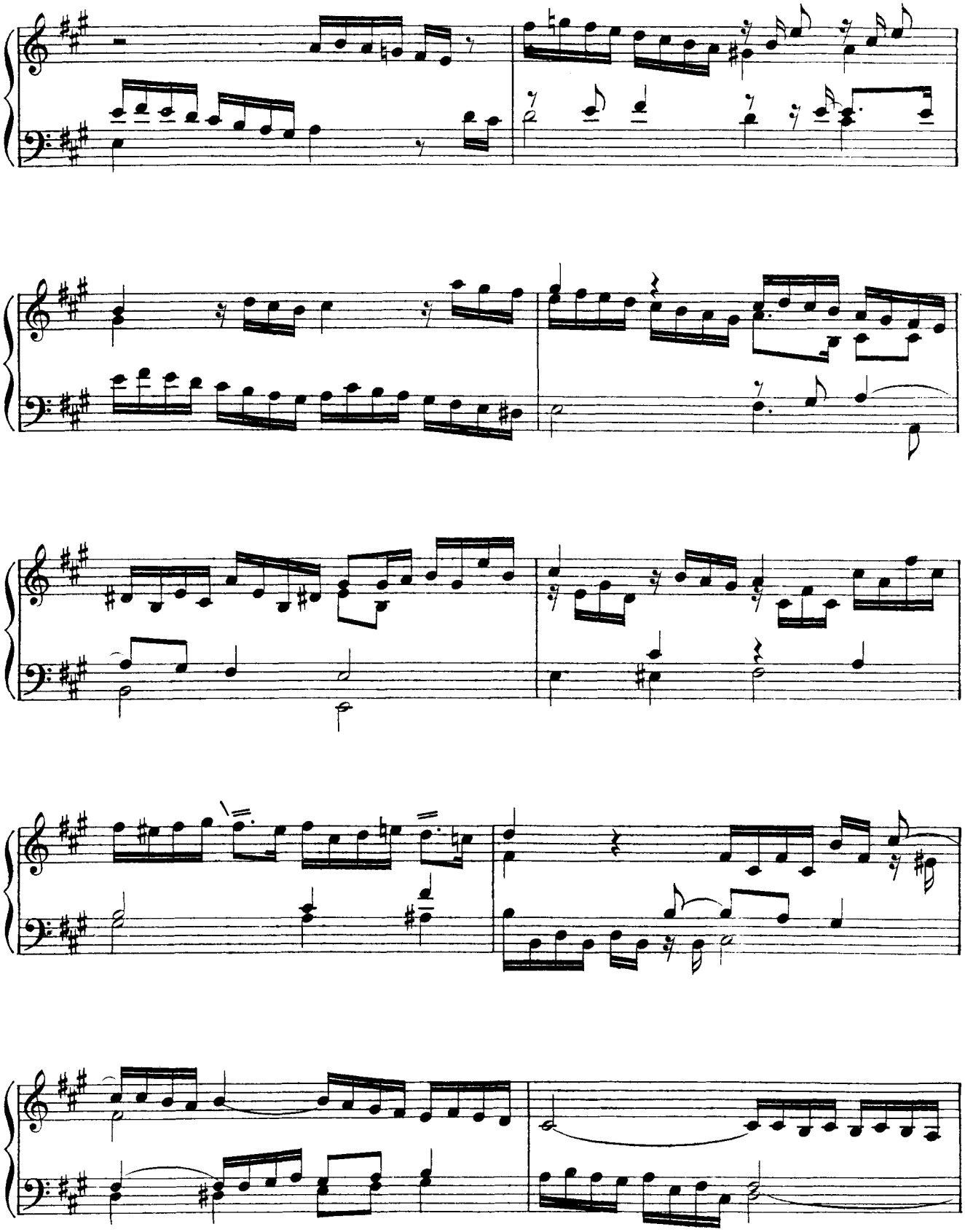

rall.

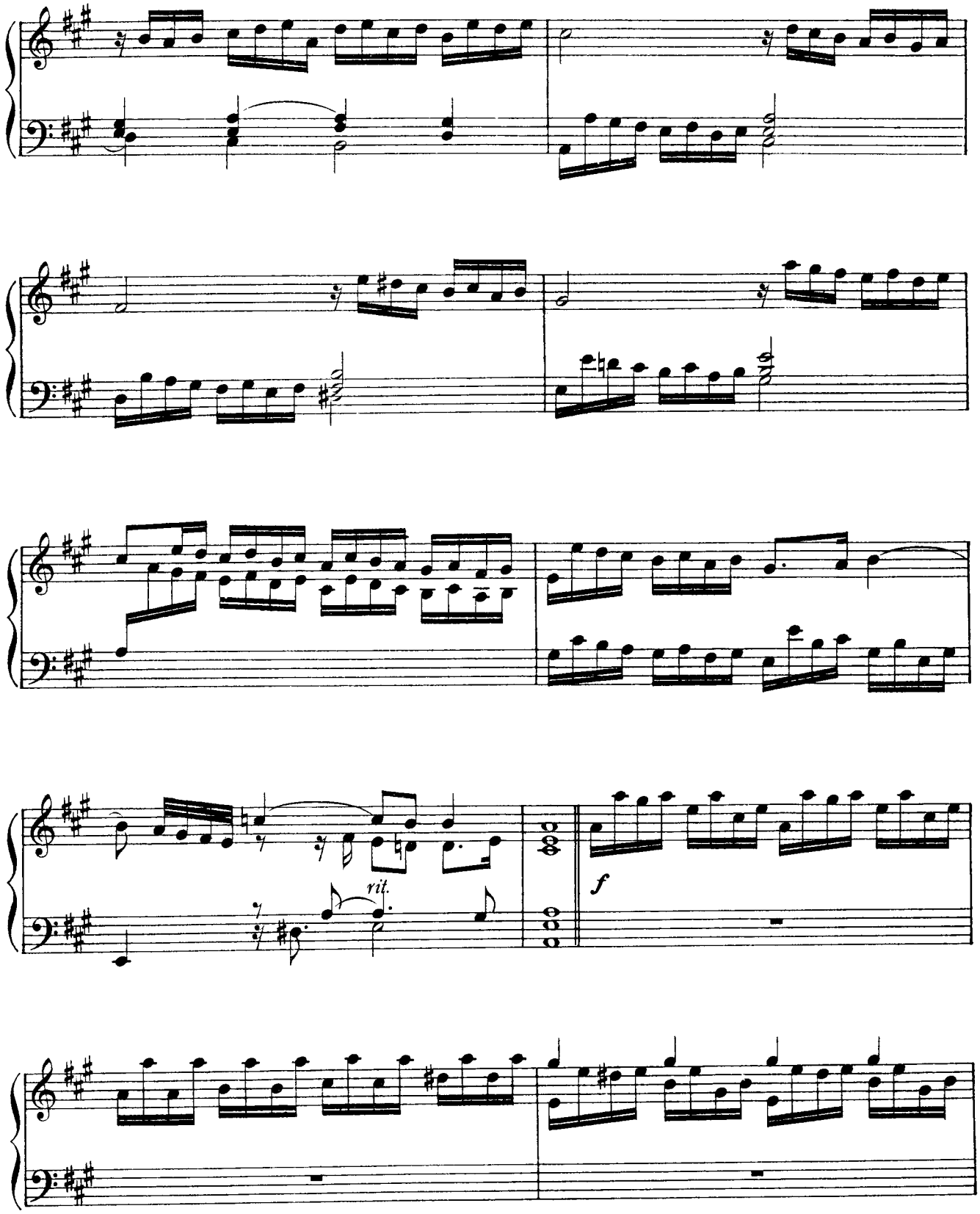
Toccata in A Major

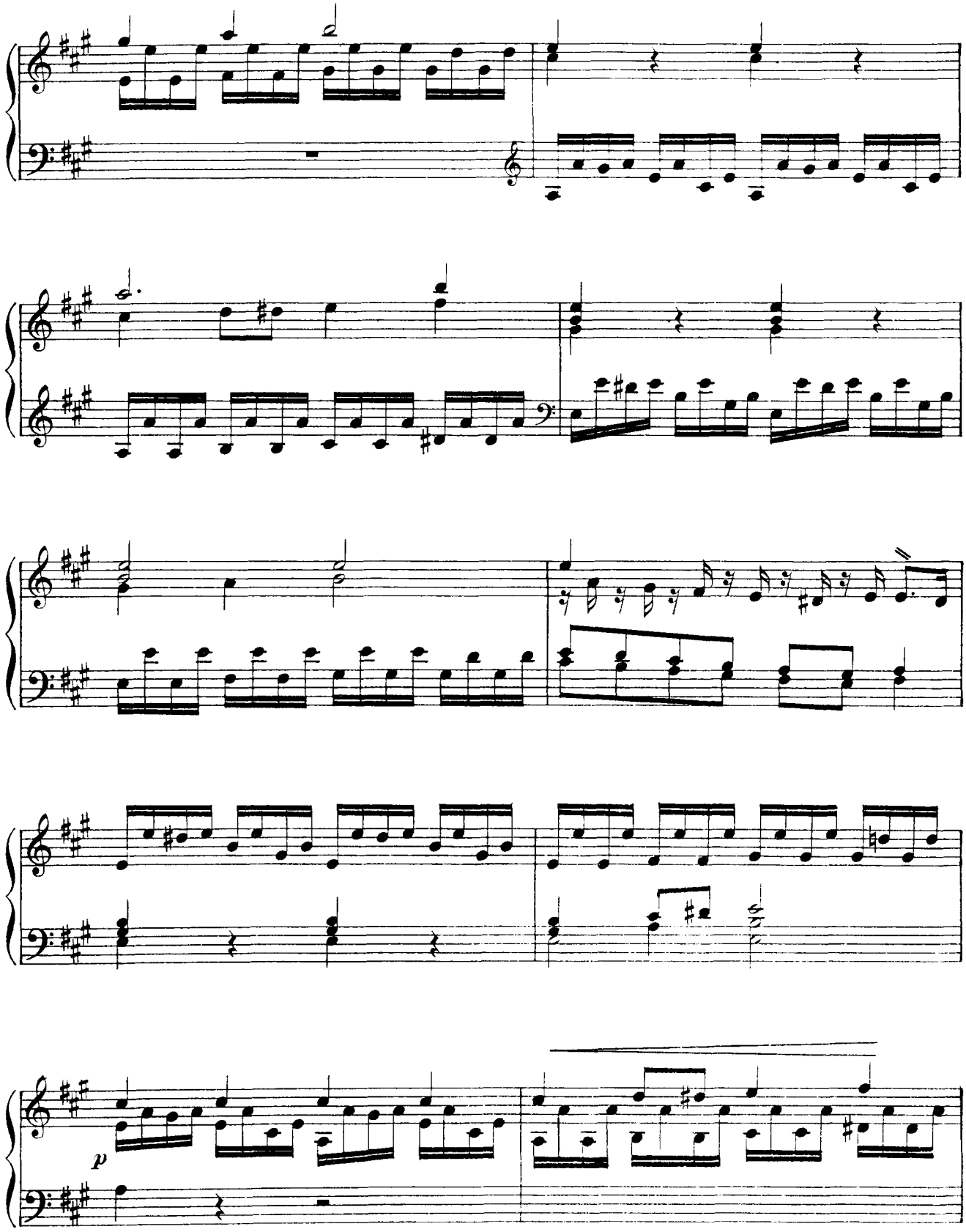
(probably not by Purcell)

Z. D229






rit.
f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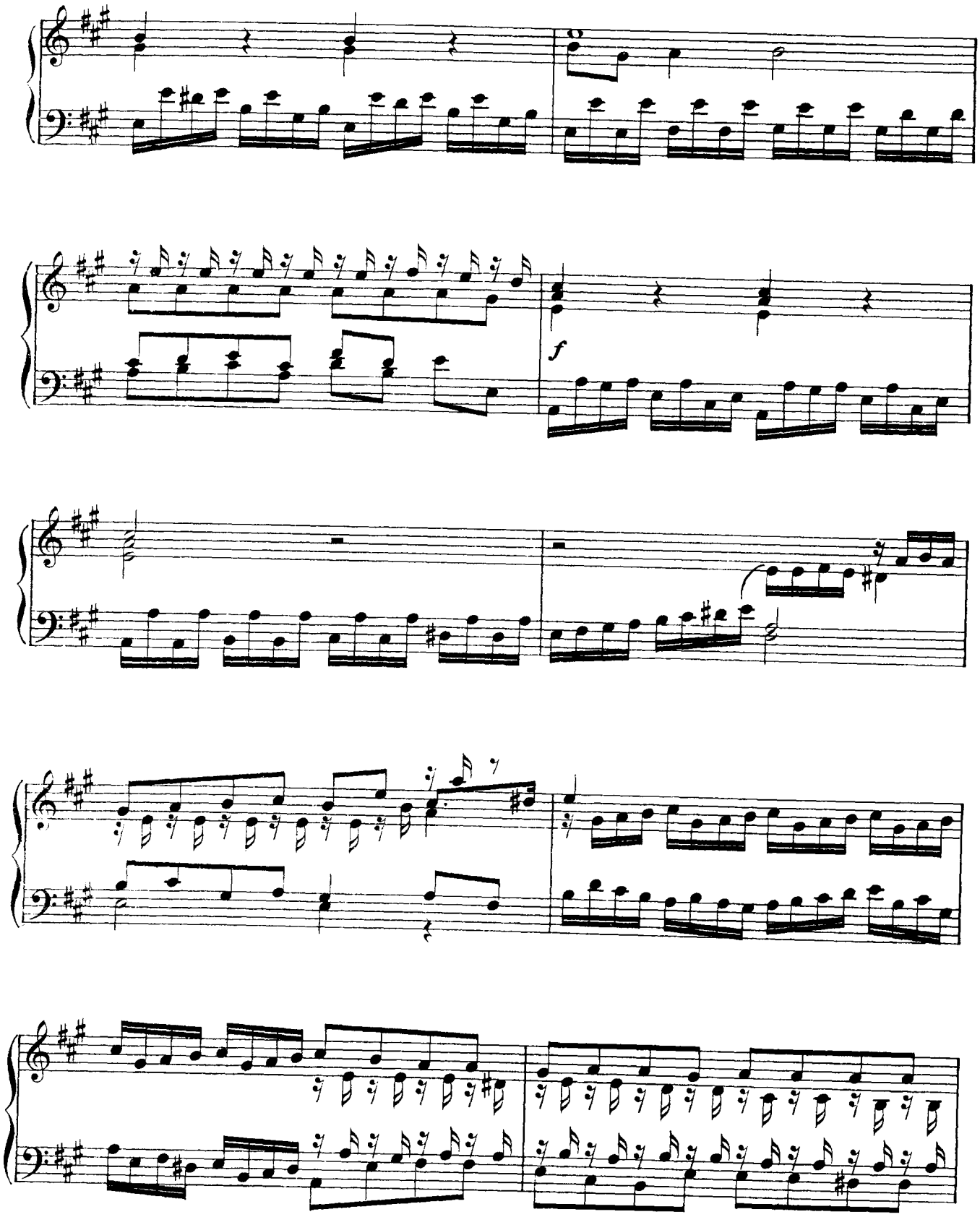
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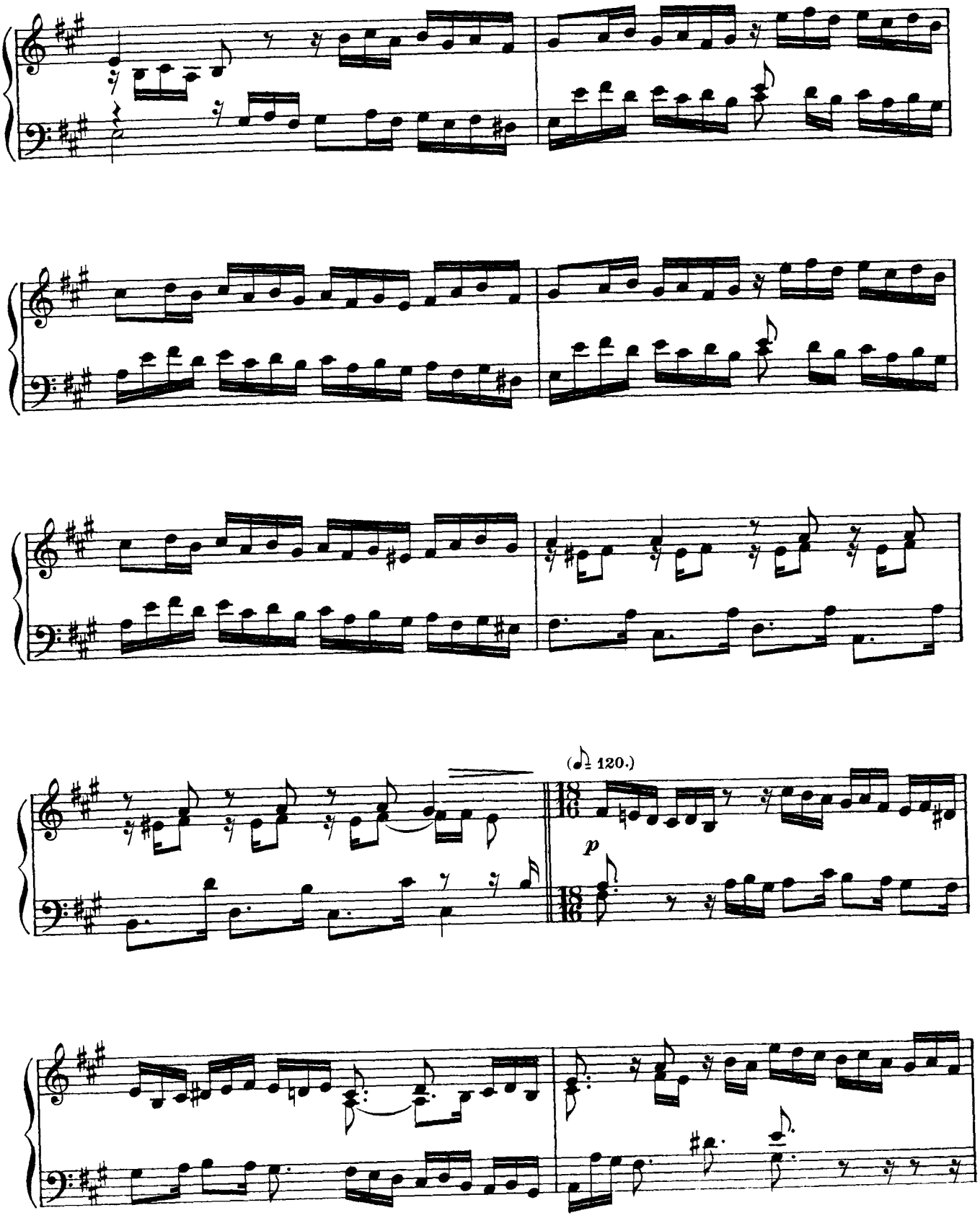
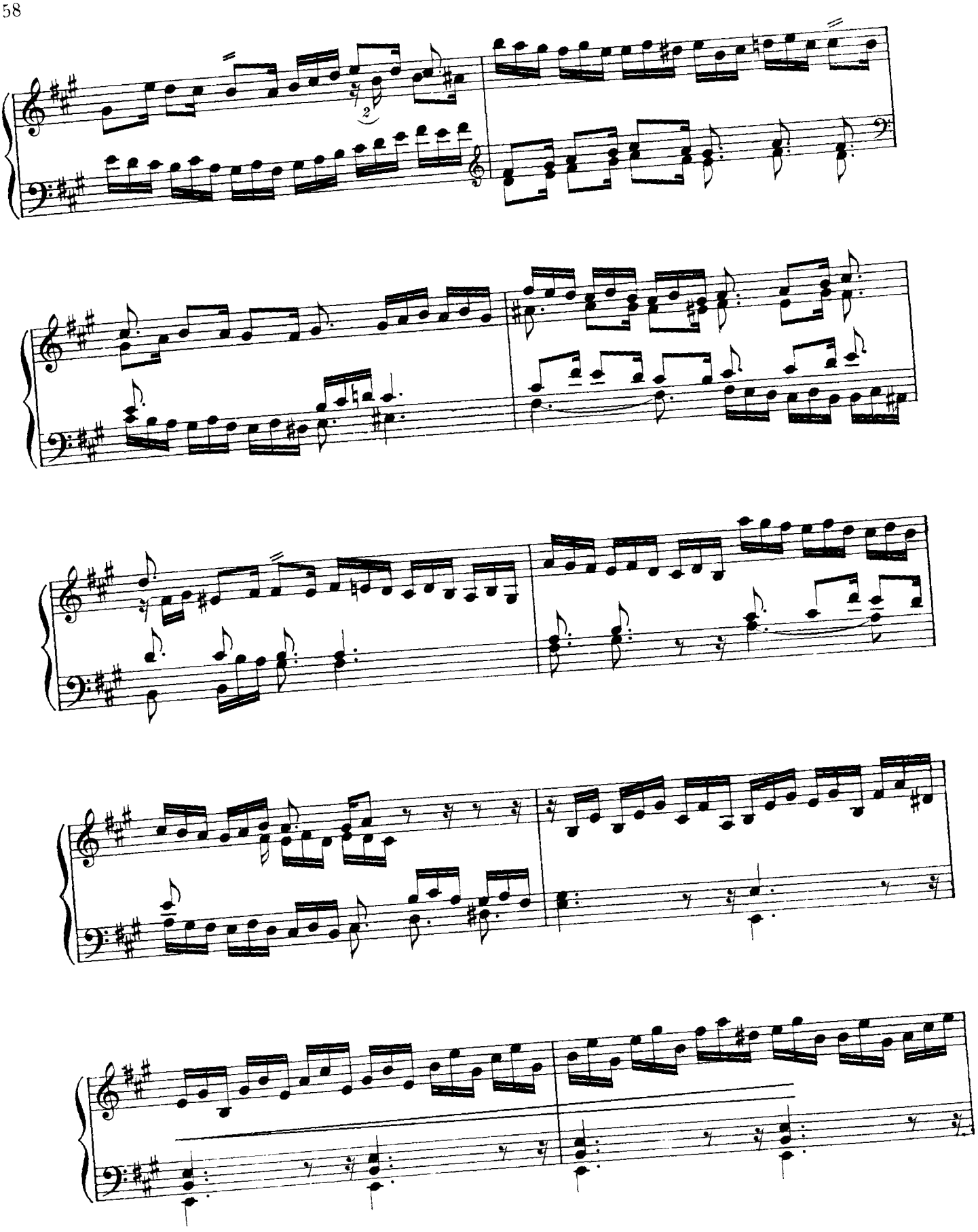
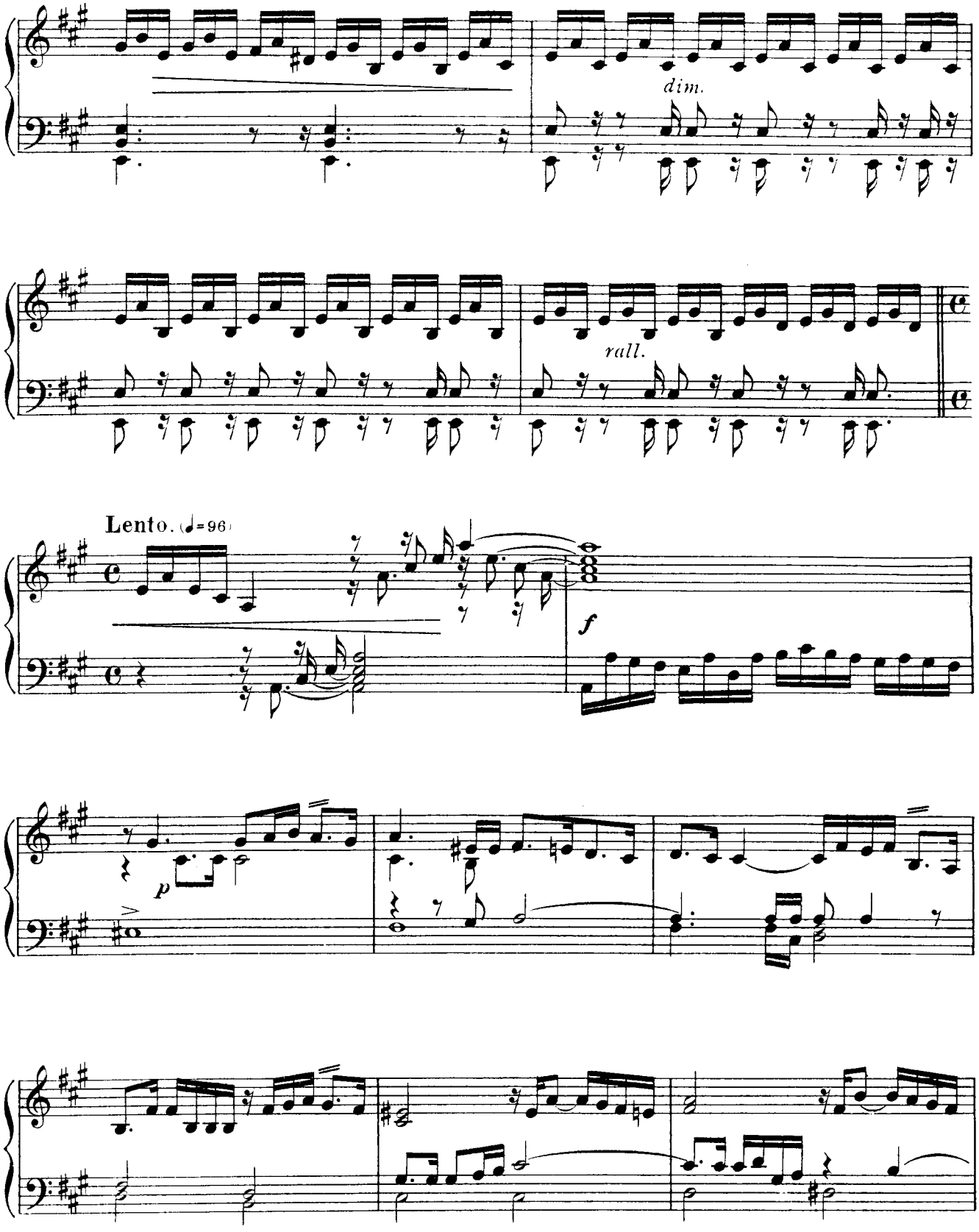
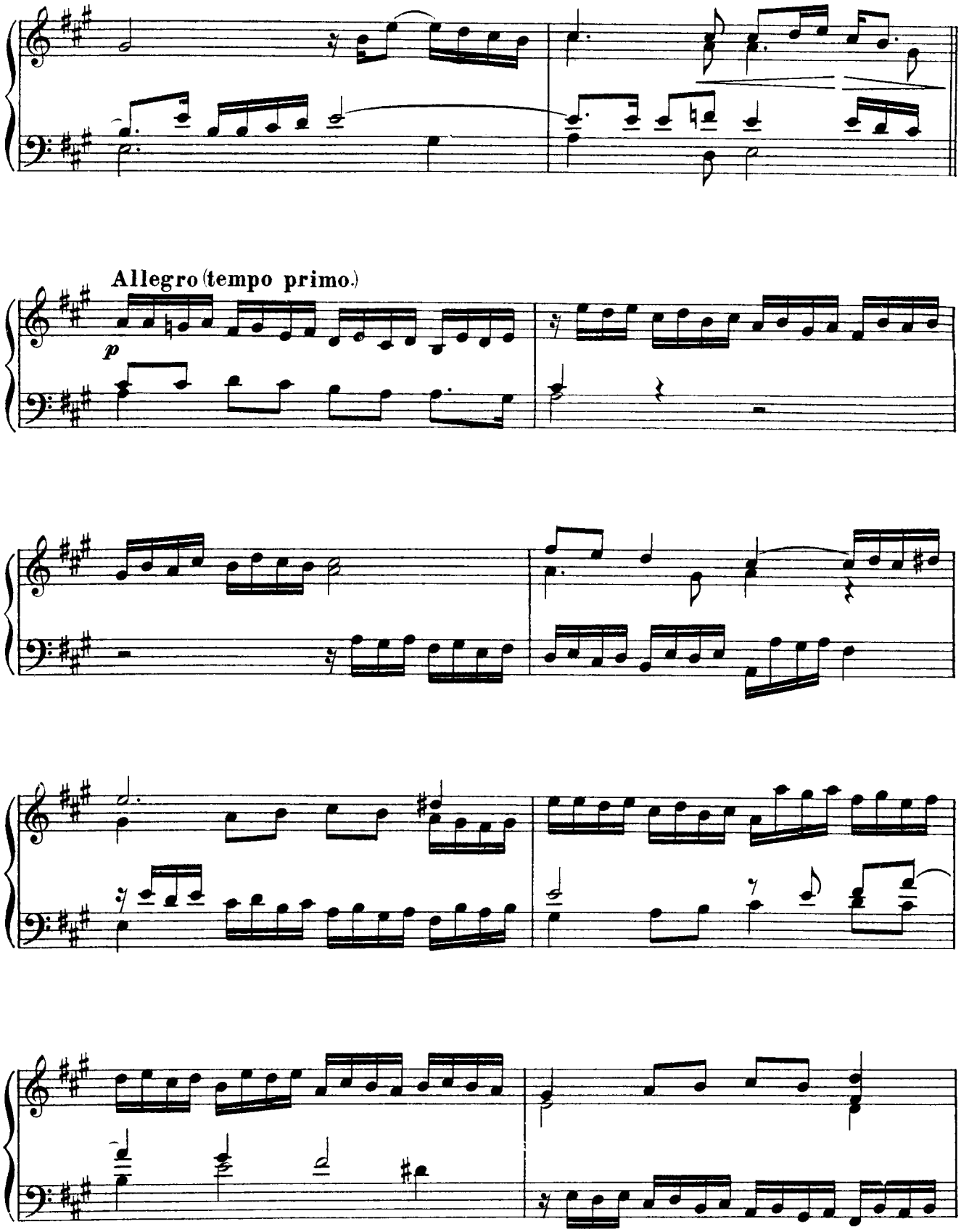
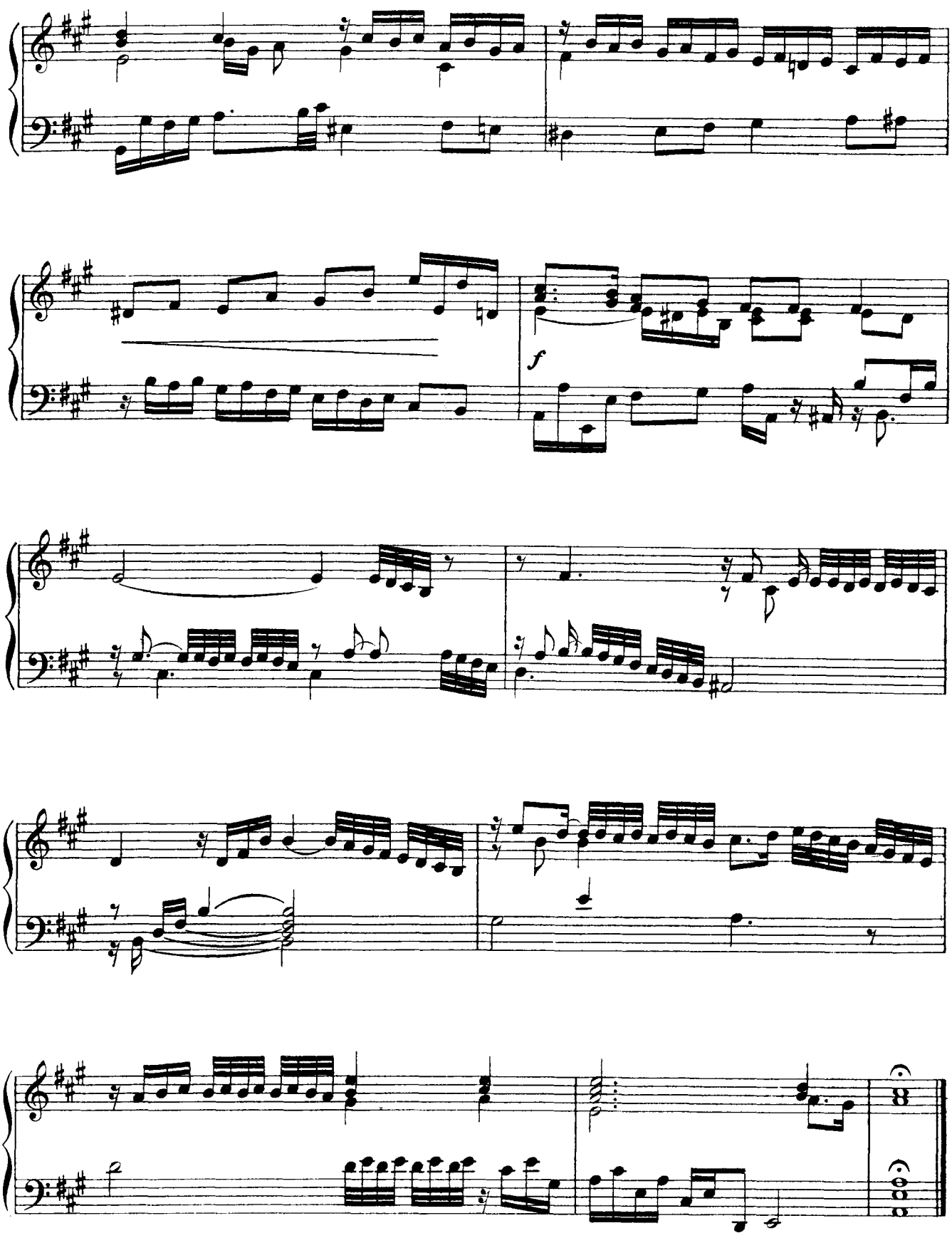

(♪= 120.)
p




dim.
rall.
Lento. (♩=96)
f
p

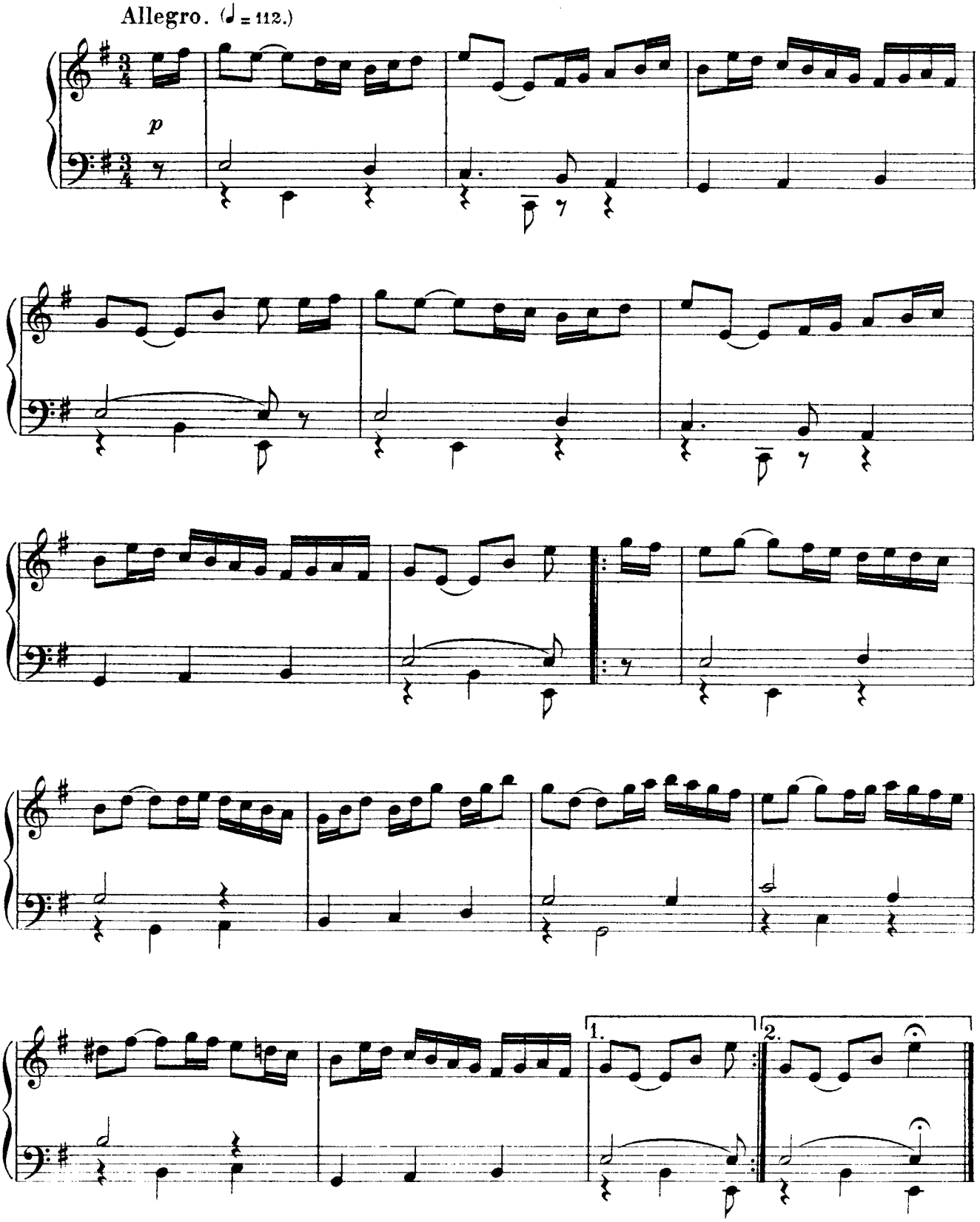

Allegro (tempo primo.)
p


f

Hornpipe in E Minor

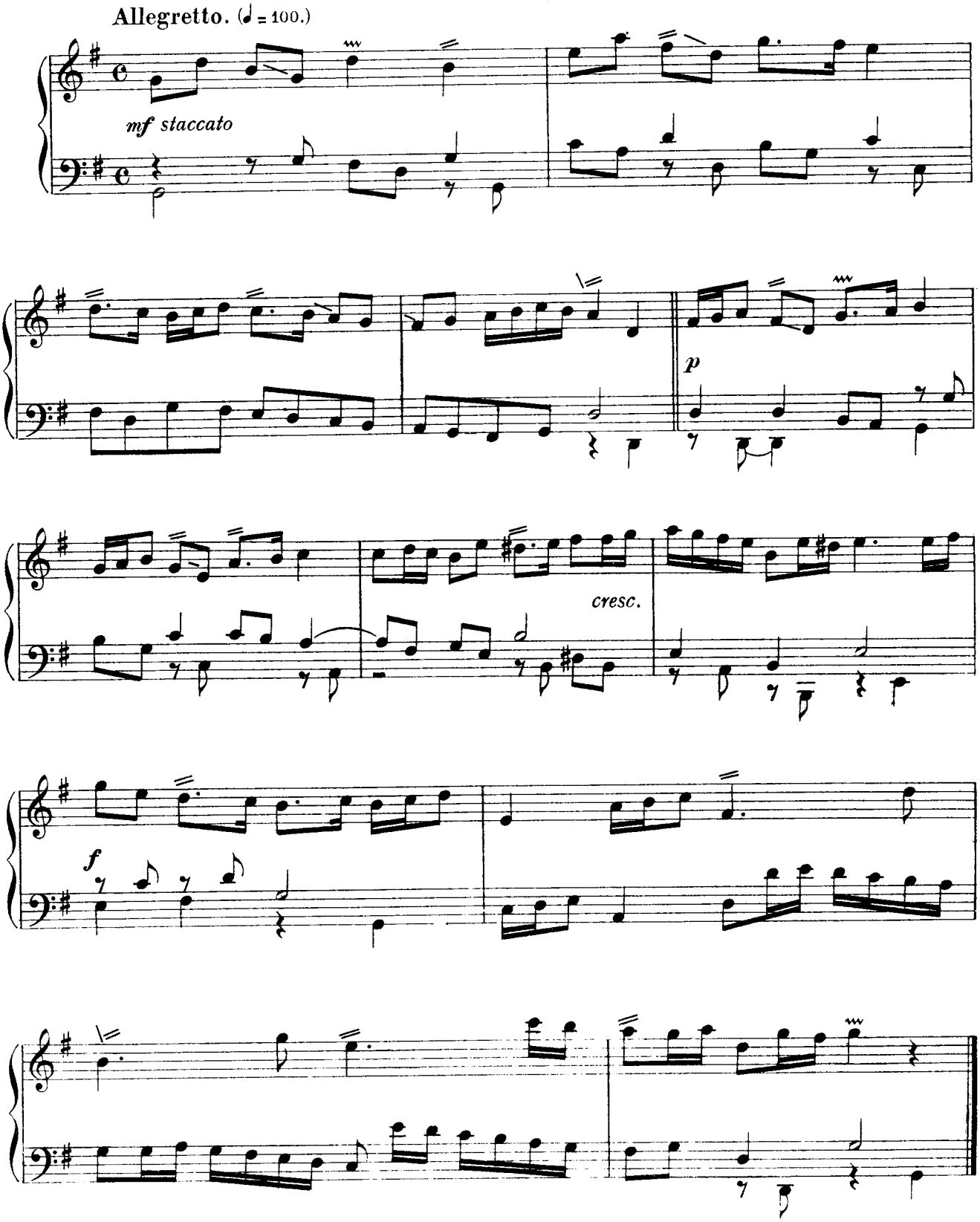
(from *The Old Bachelor*)

Z. T685



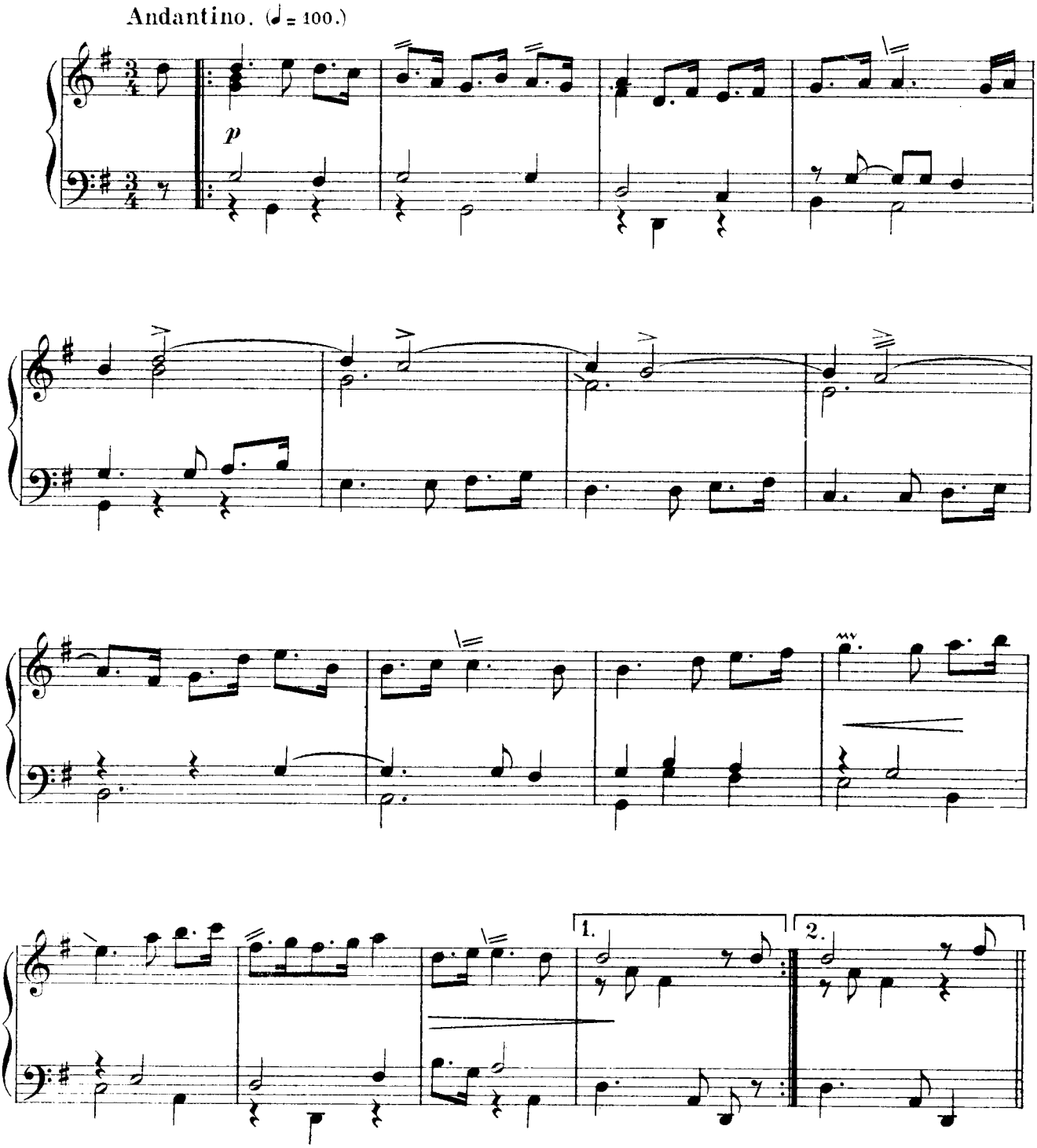
Air in G Major

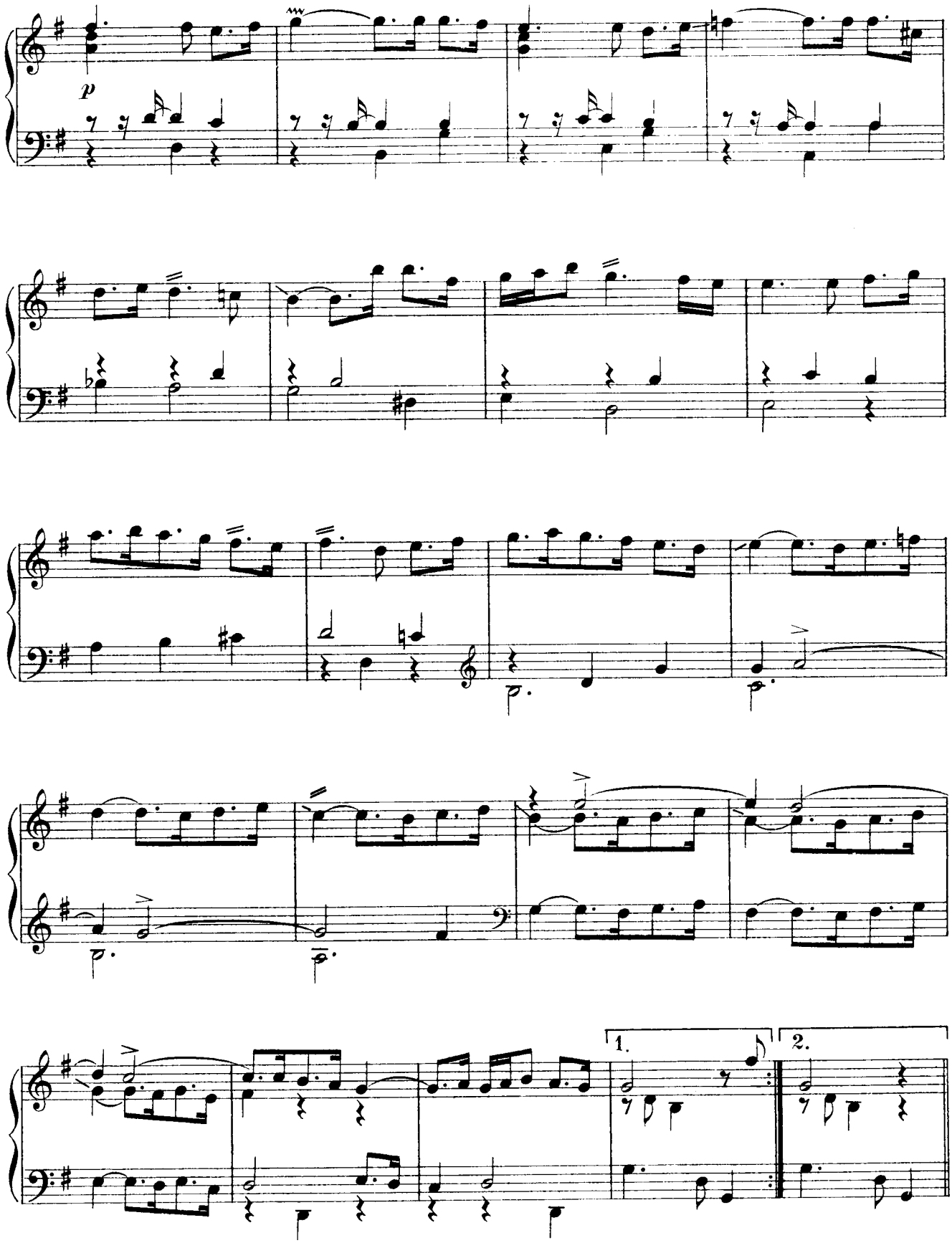
Z. 641



Corant in G Major

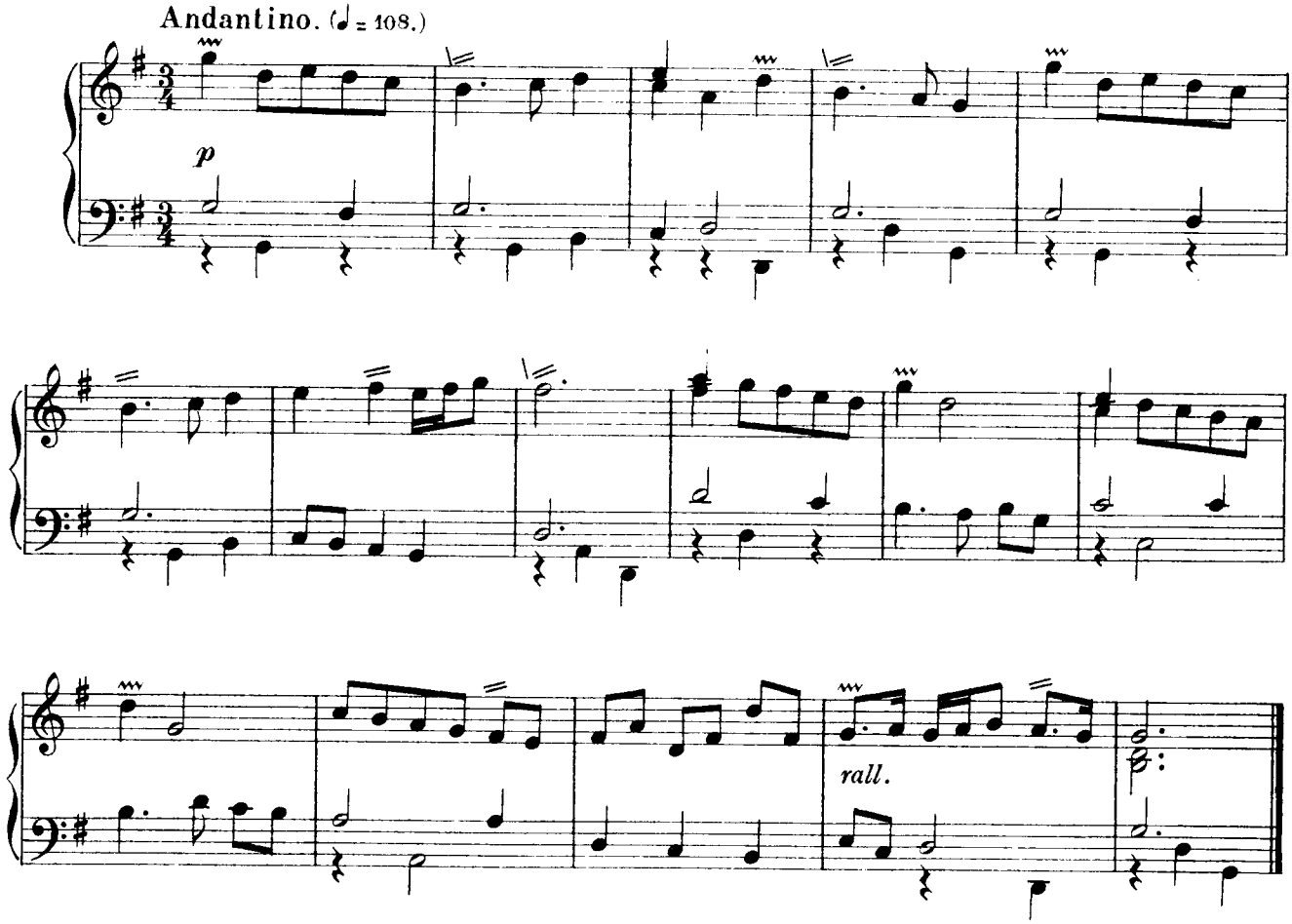
Z. 644




p
1.
2.

Minuet in G Major

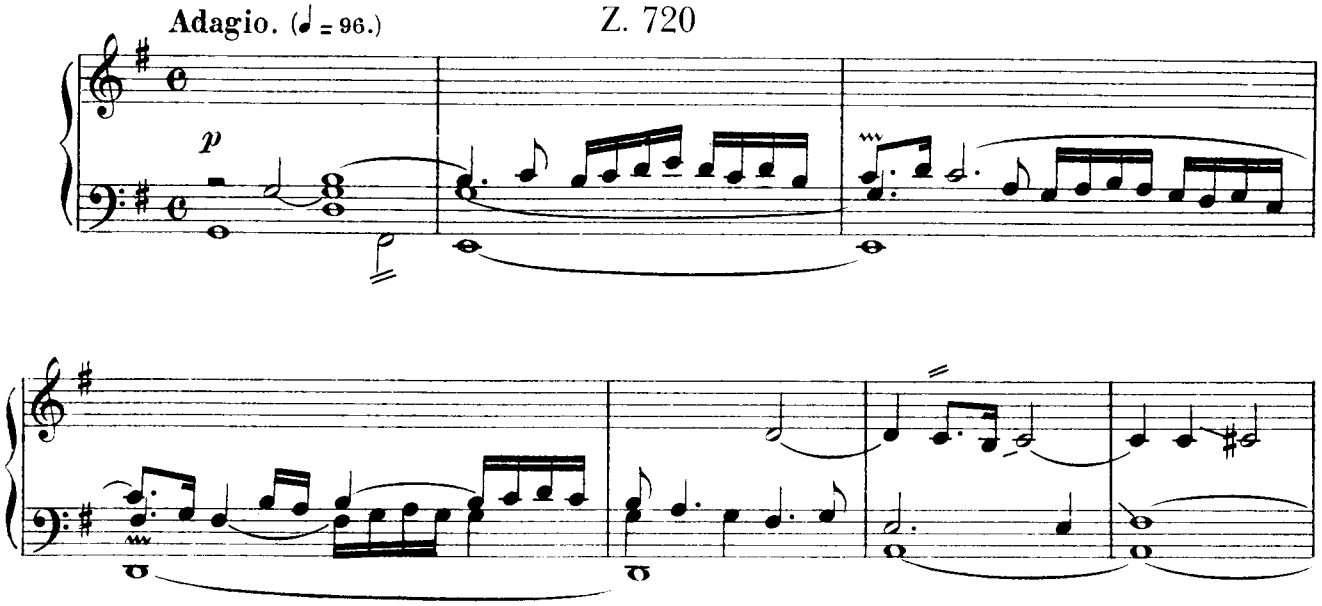
Z. 651

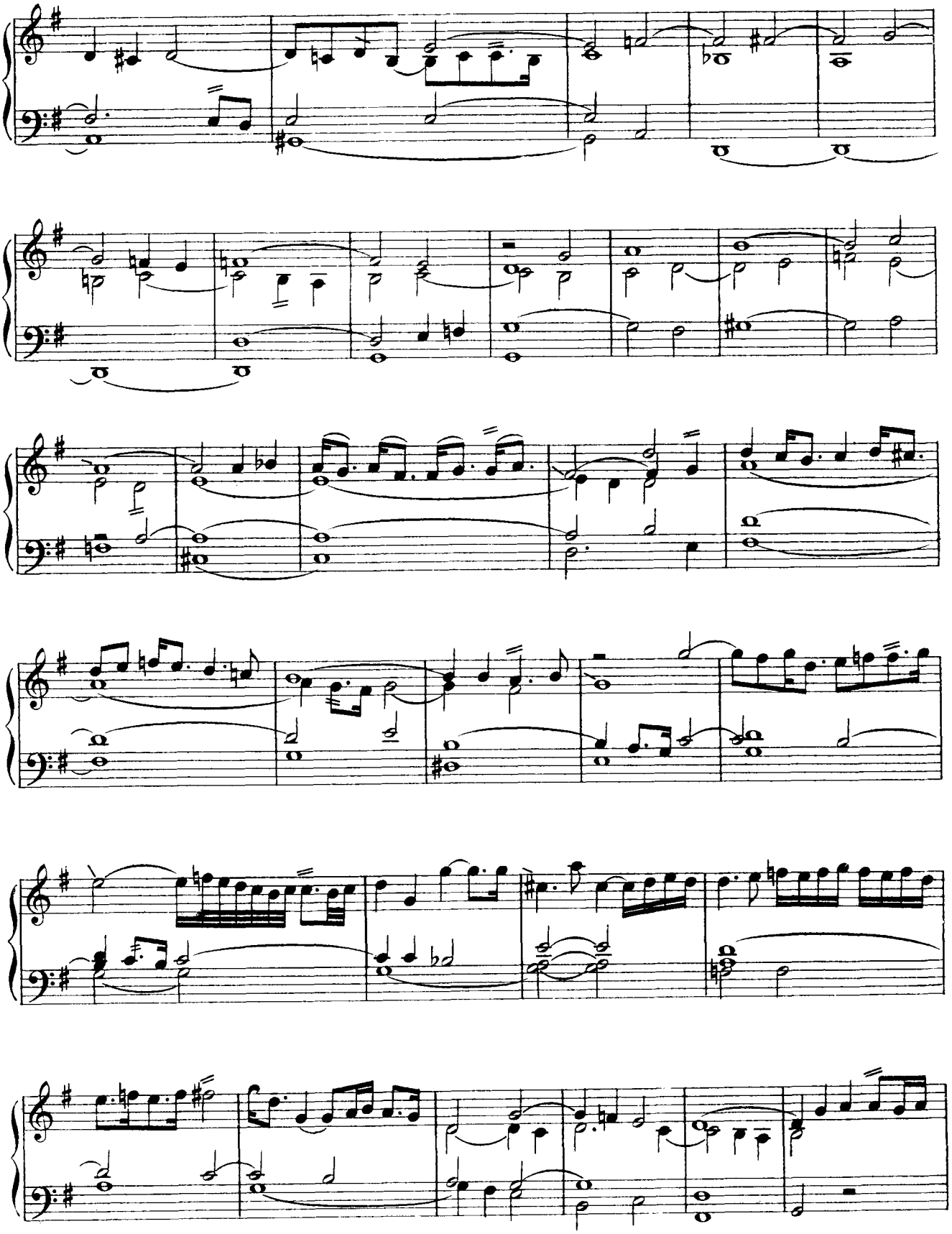


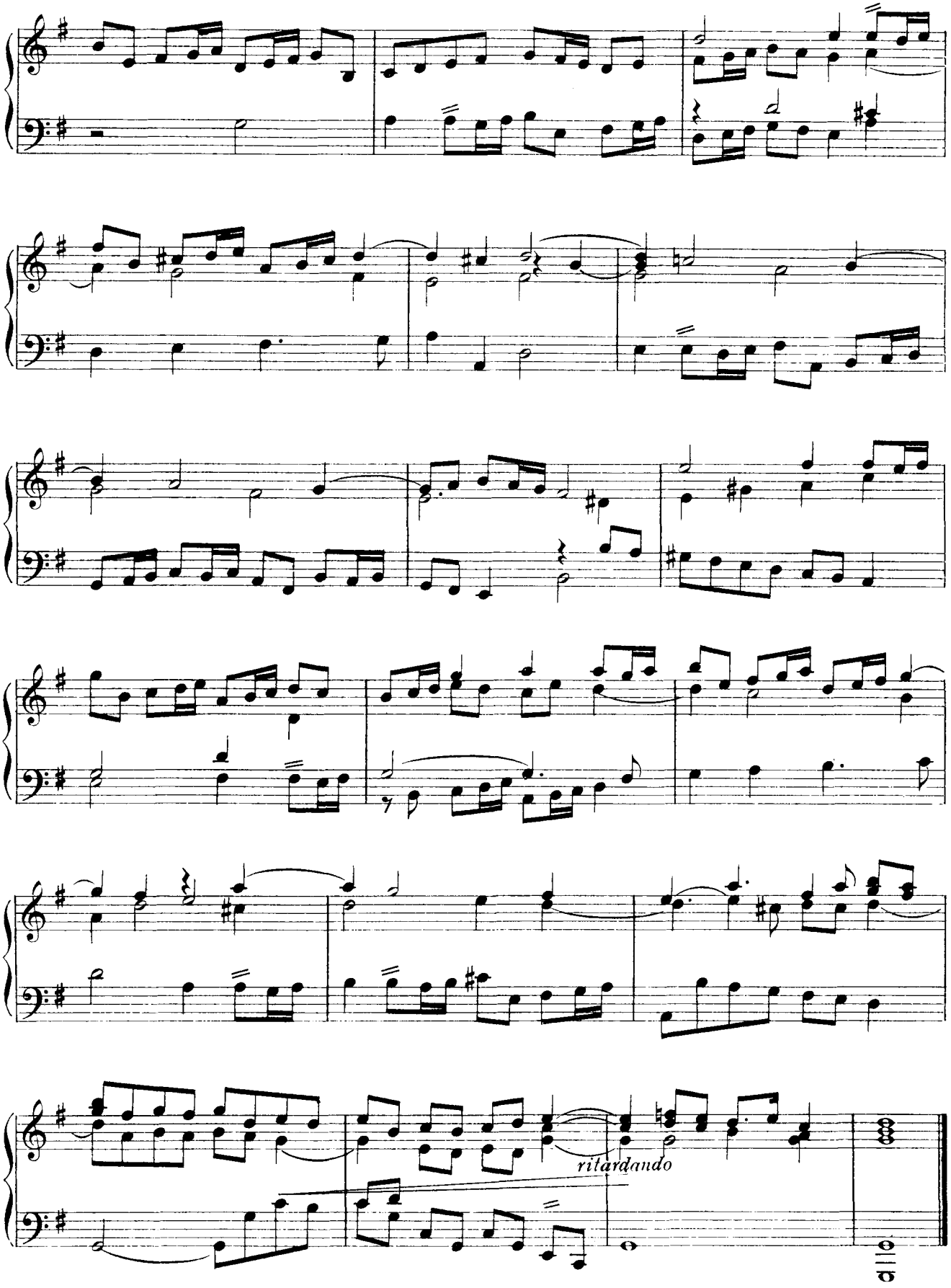
Voluntary in G Major

(for organ)

Z. 720



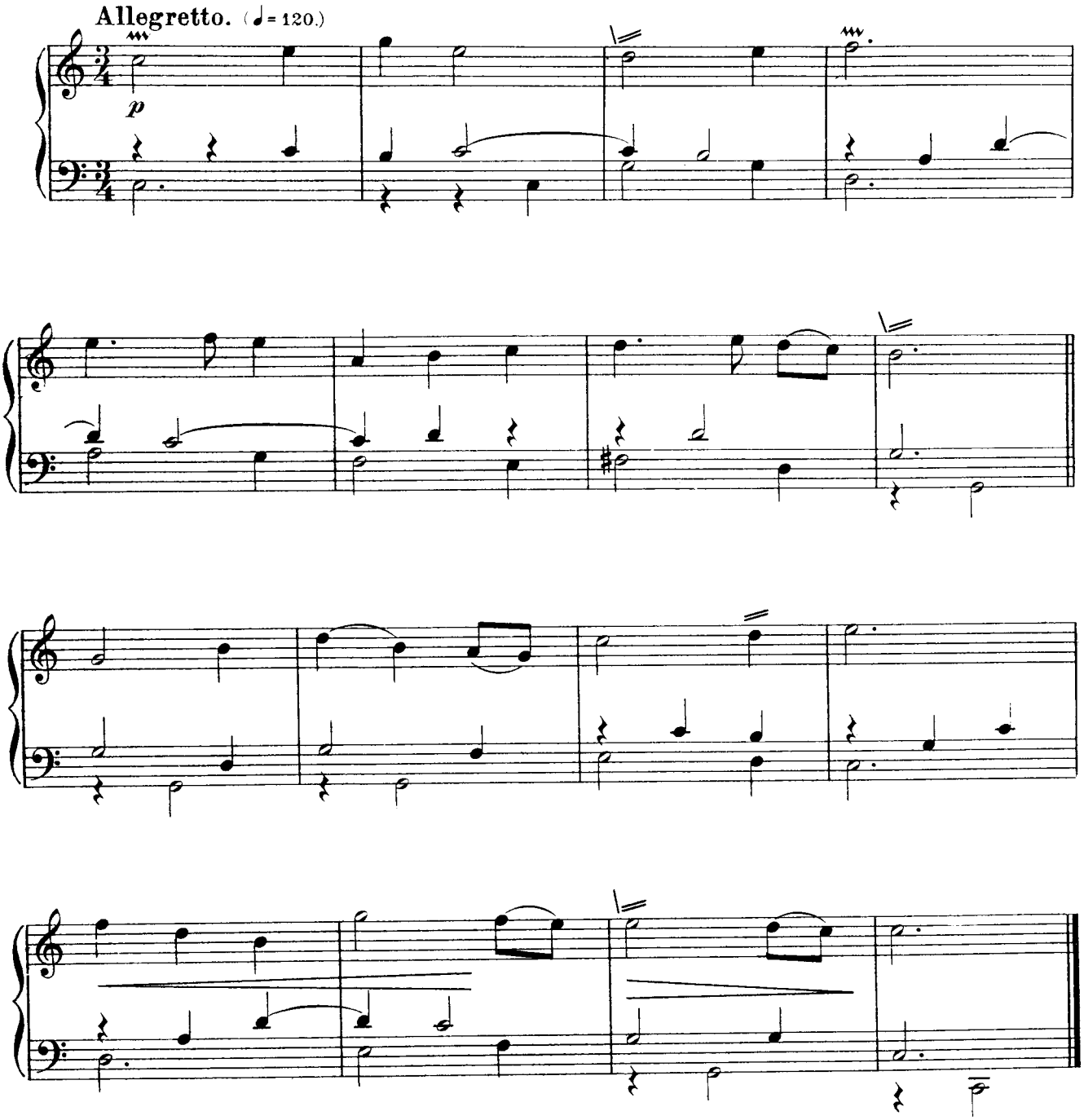



ritardando

Song Tune

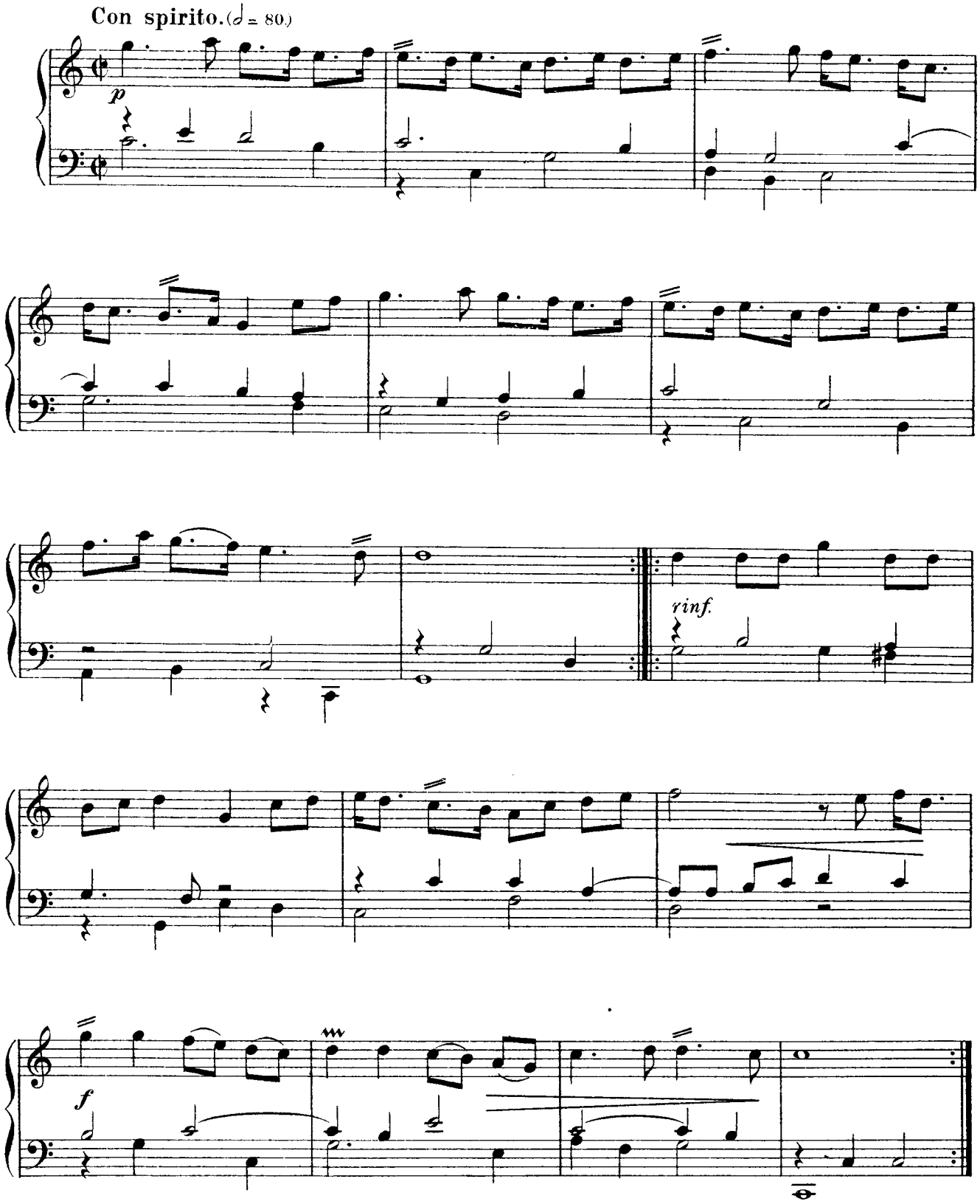
("Ah! How Pleasant 'tis to Love")

Z. T694



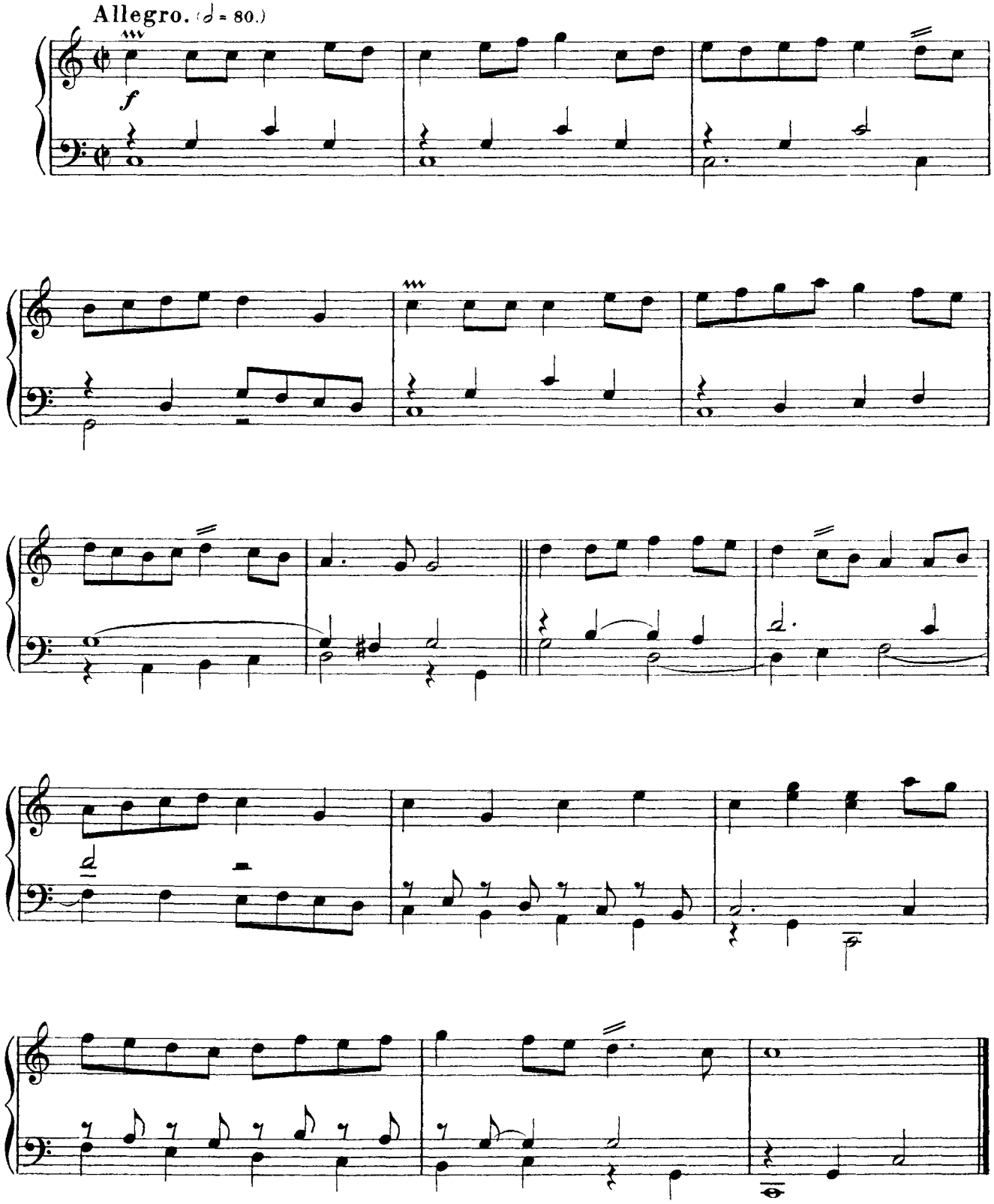
March in C Major

Z. 647



March in C Major

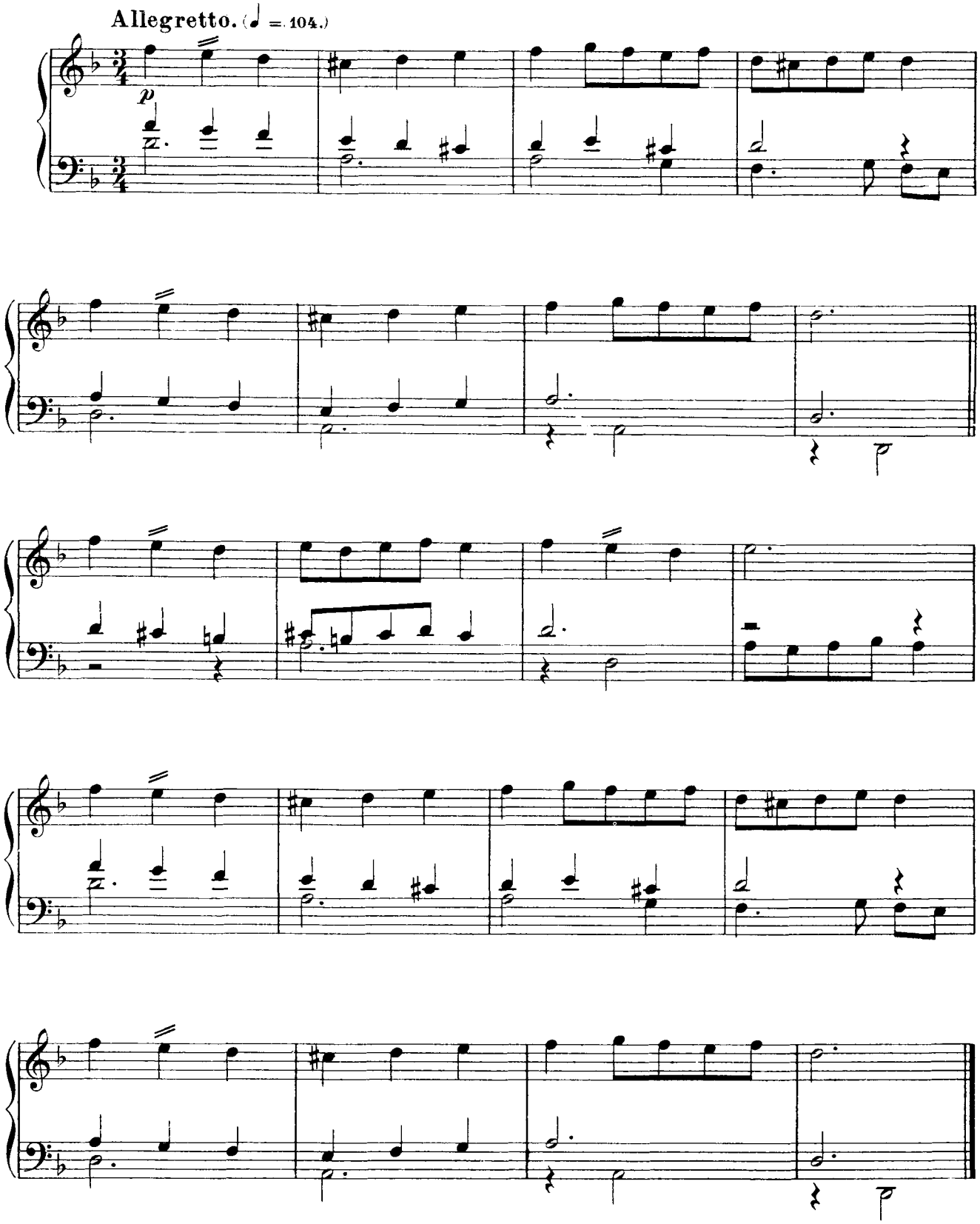
Z. 648



New Minuet in D Minor

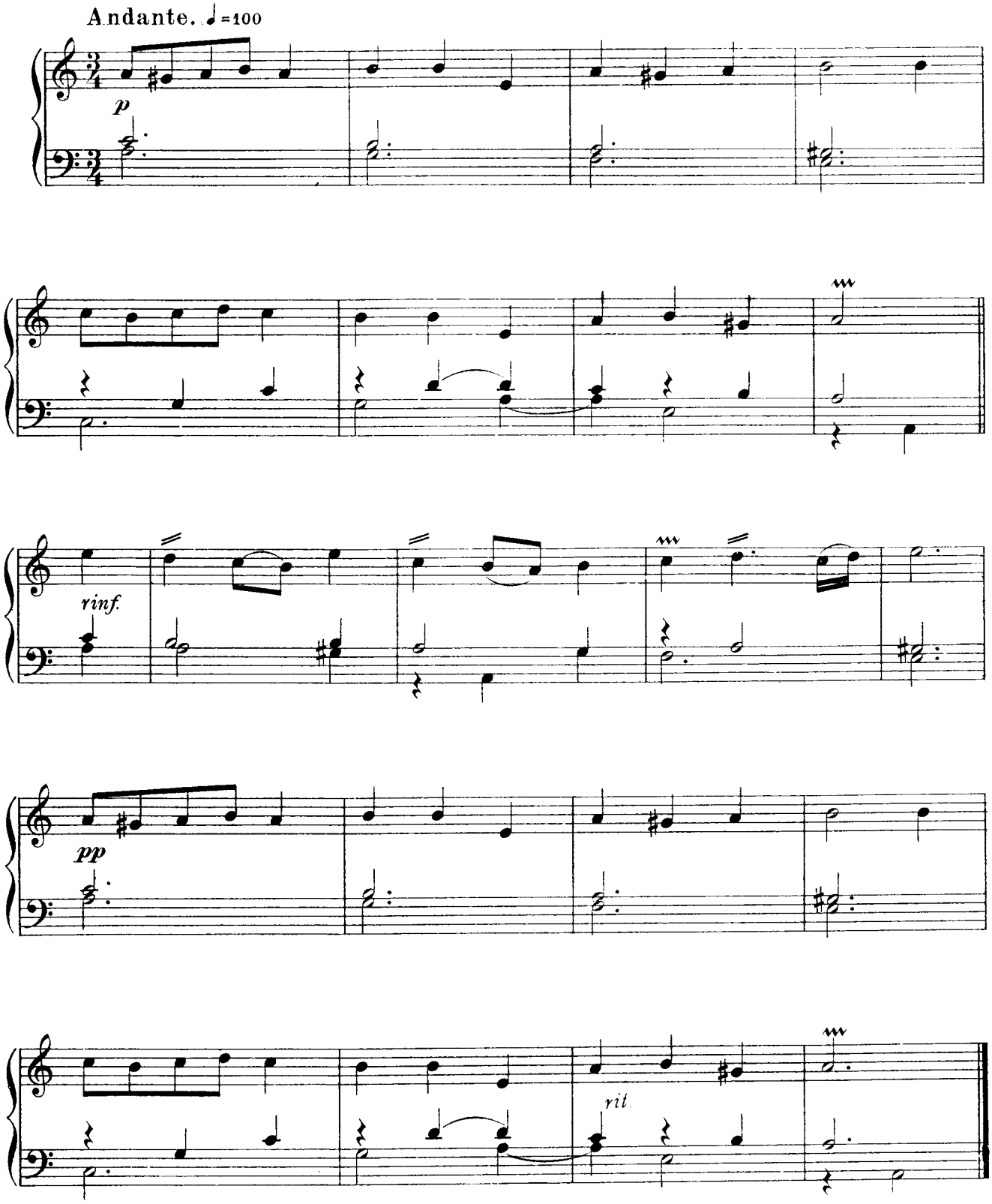
("Who Can Resist Such Mighty Charms,"
from *Timon of Athens*)

Z. T689



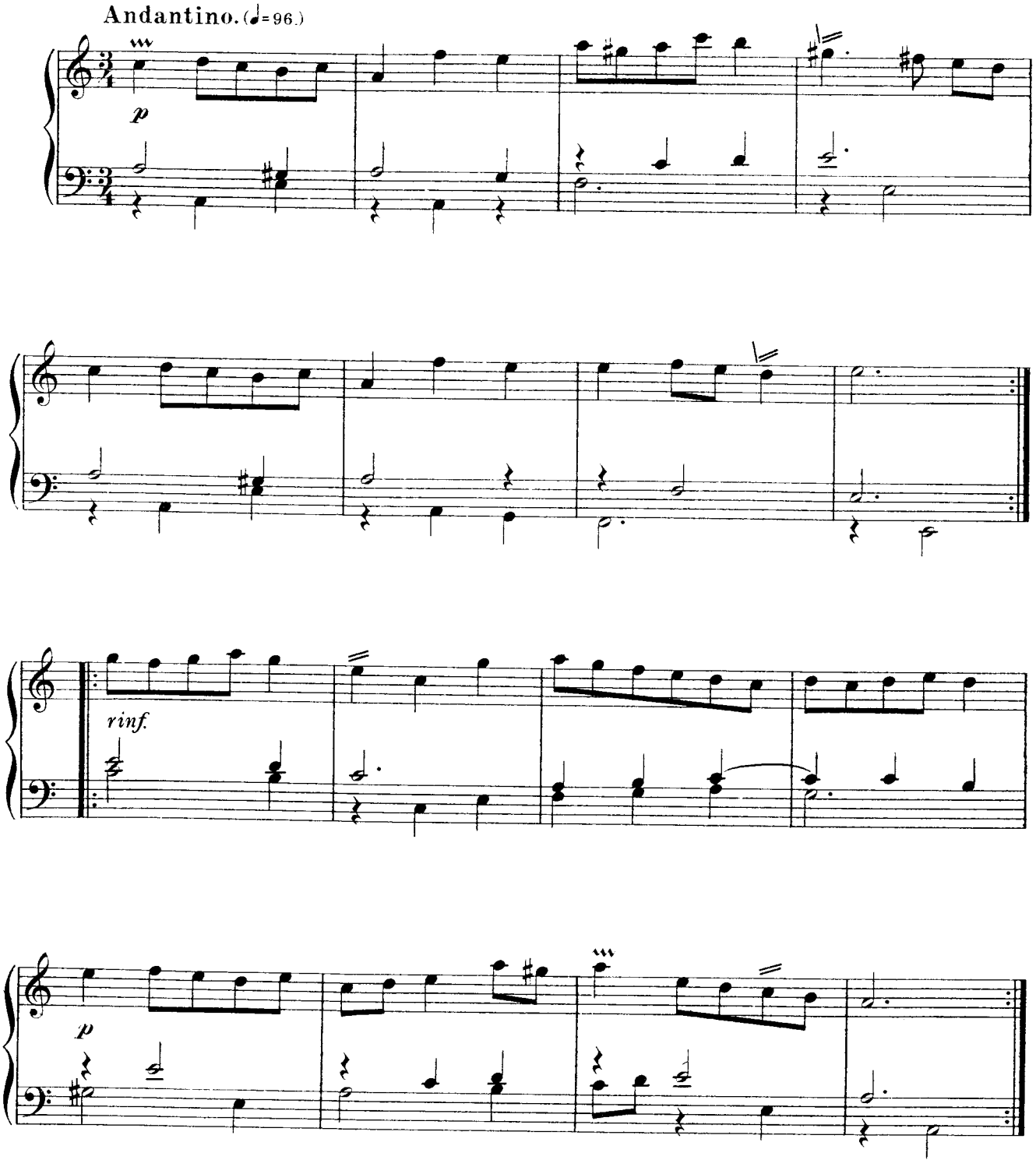
Minuet in A Minor

Z. 649



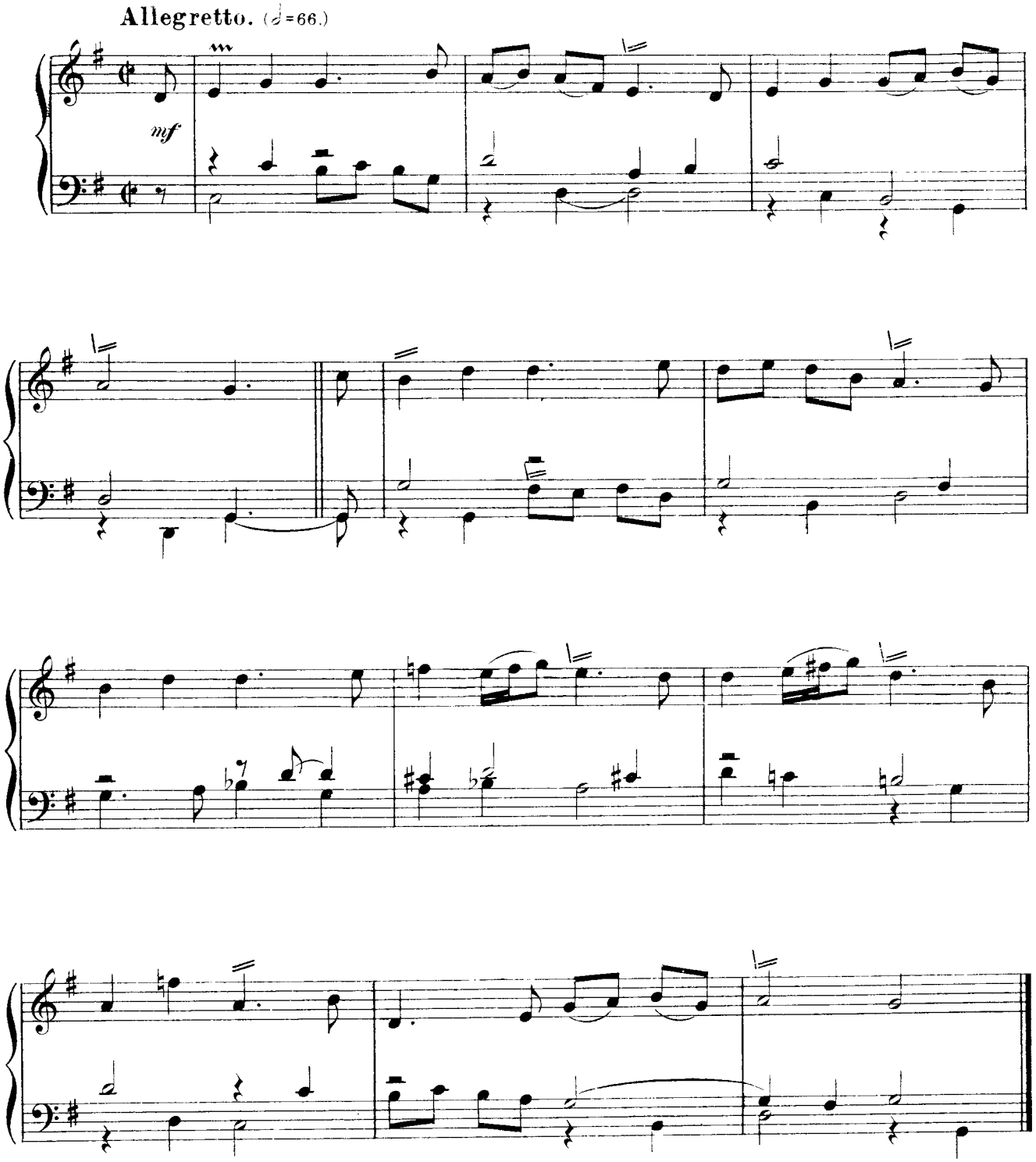
Minuet in A Minor

Z. 650



A New Scotch Tune

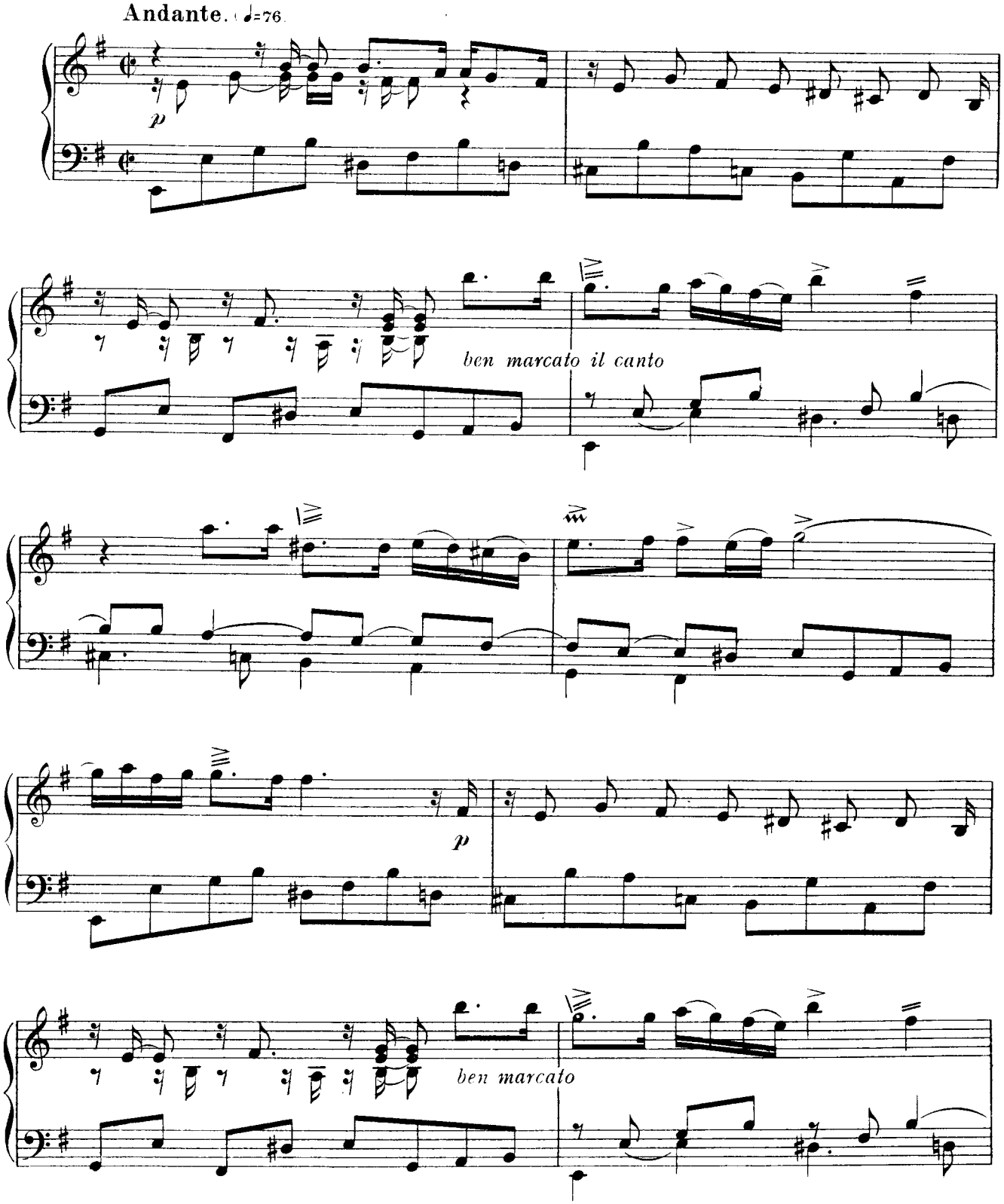
Z. 655

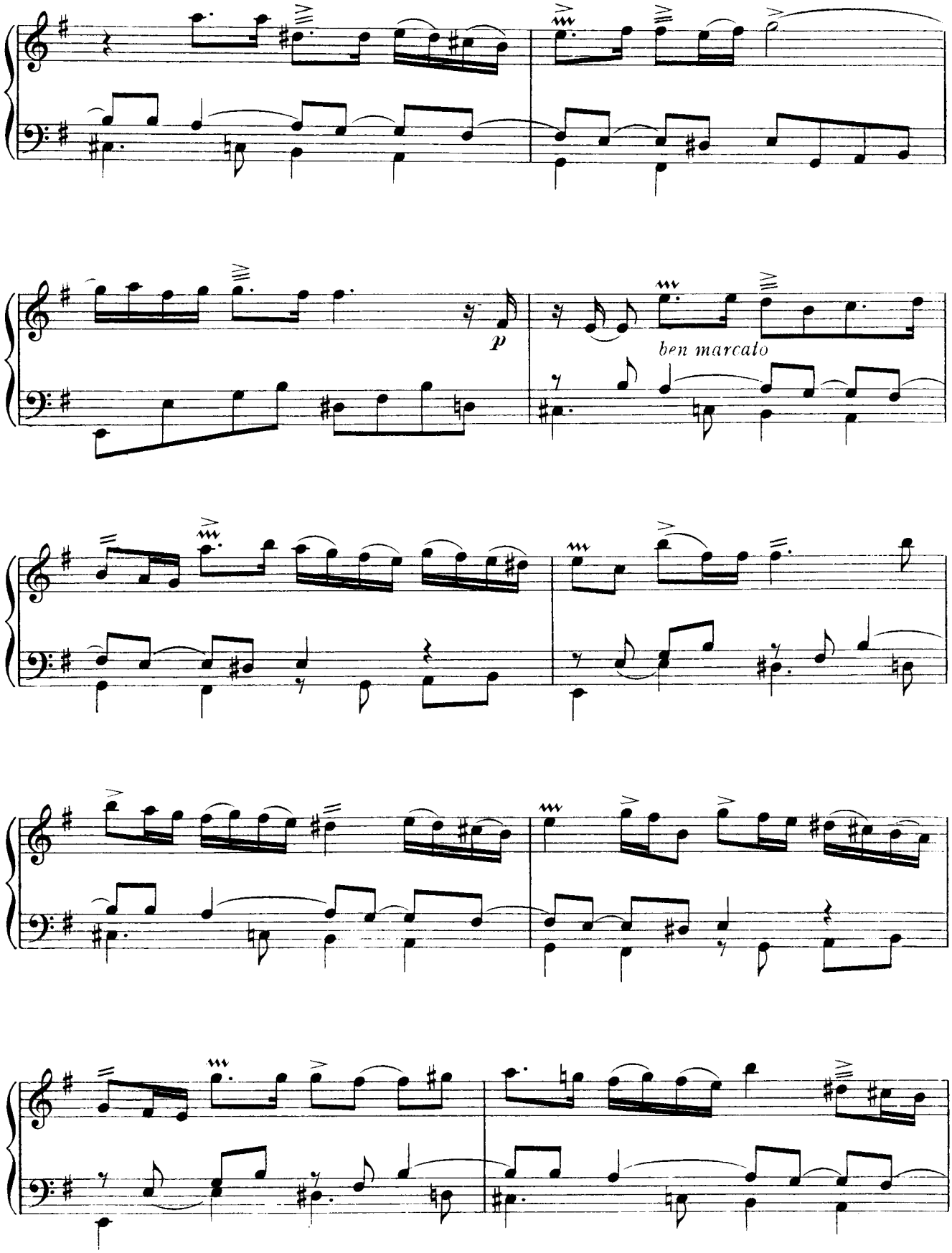


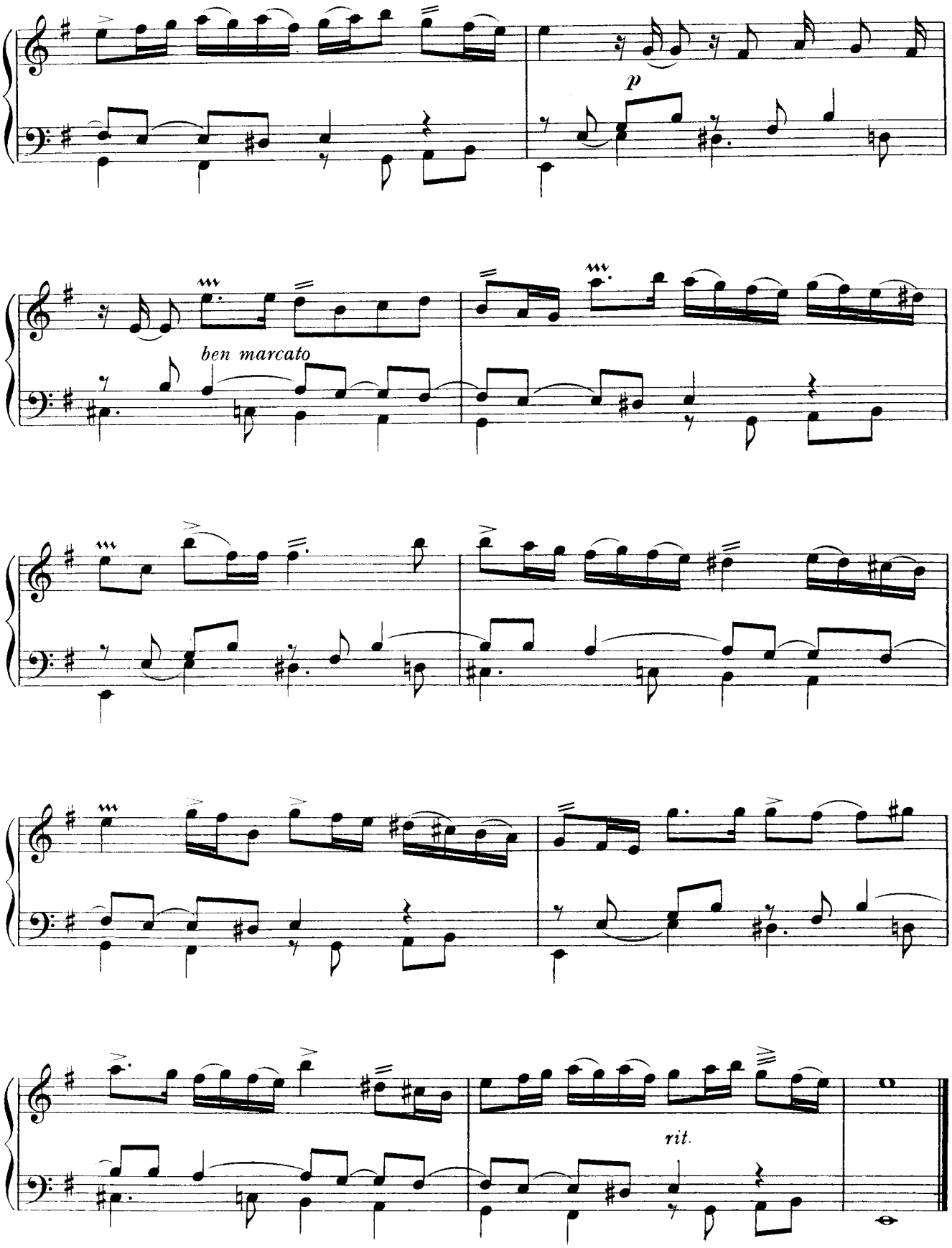
A New Ground in E Minor

("Here the Deities Approve," from
Welcome to All the Pleasures)

Z. T682

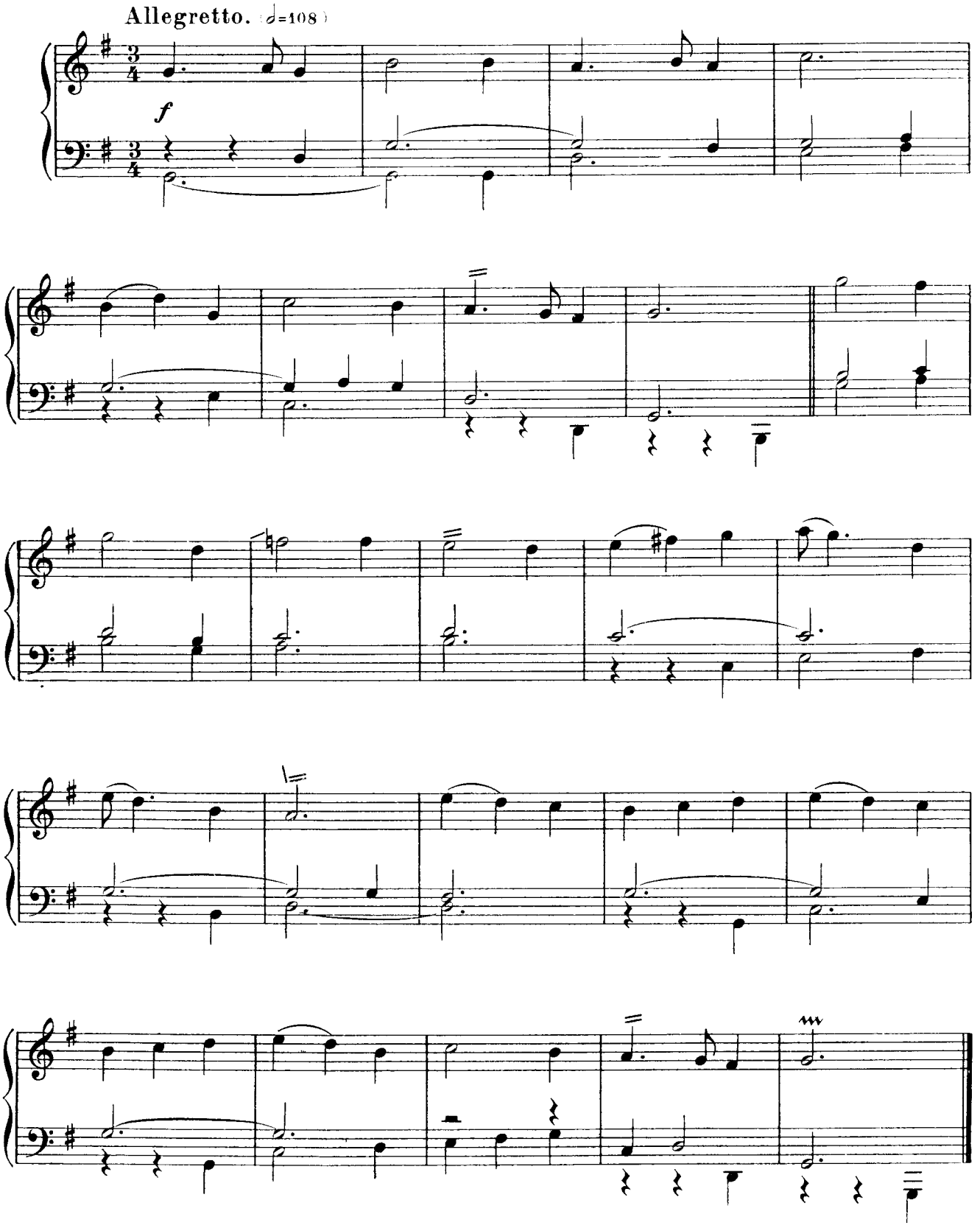



p
ben marcato


p
ben marcato
rit.

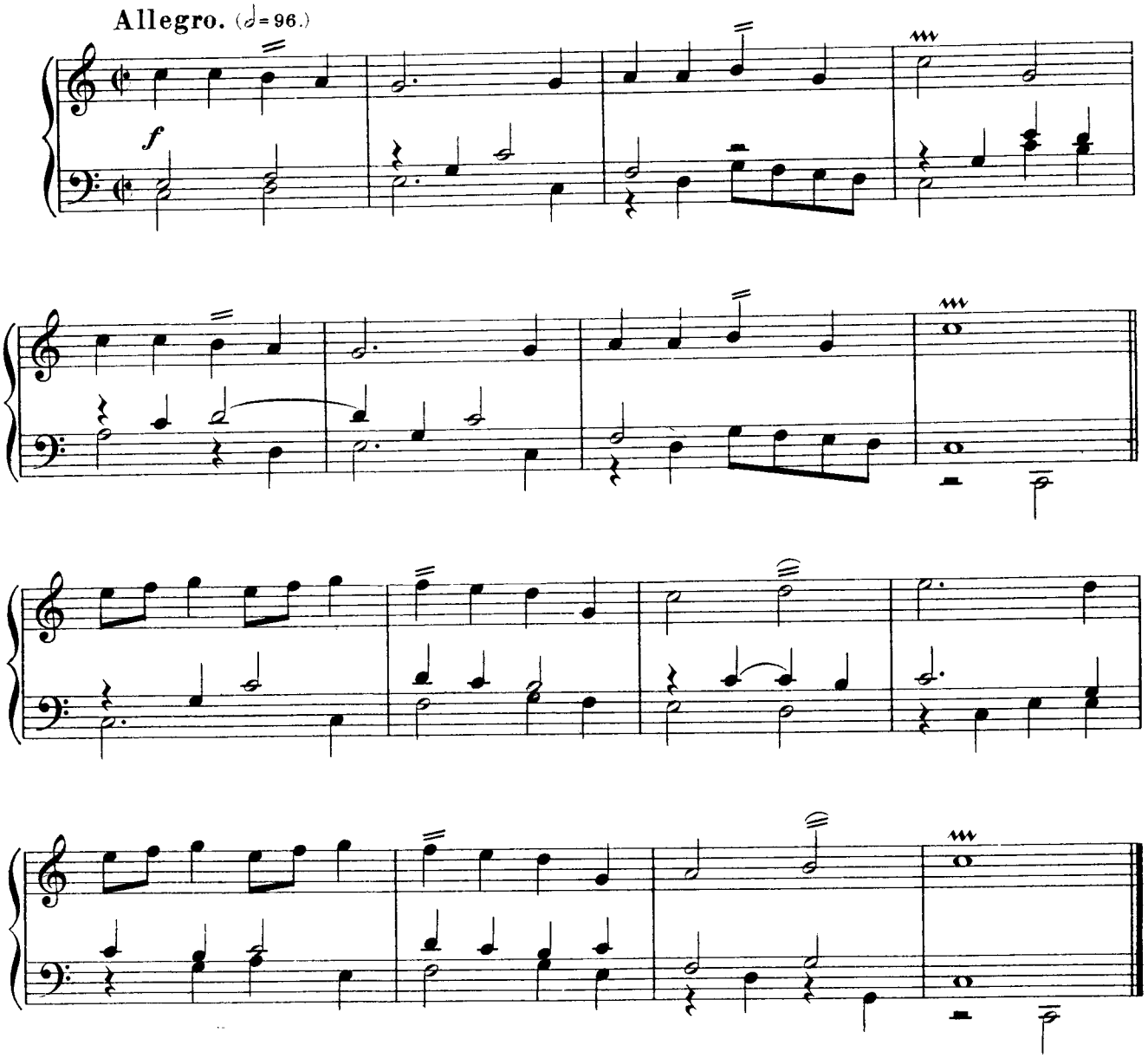
Lilliburlero. A New Irish Tune

Z. 646



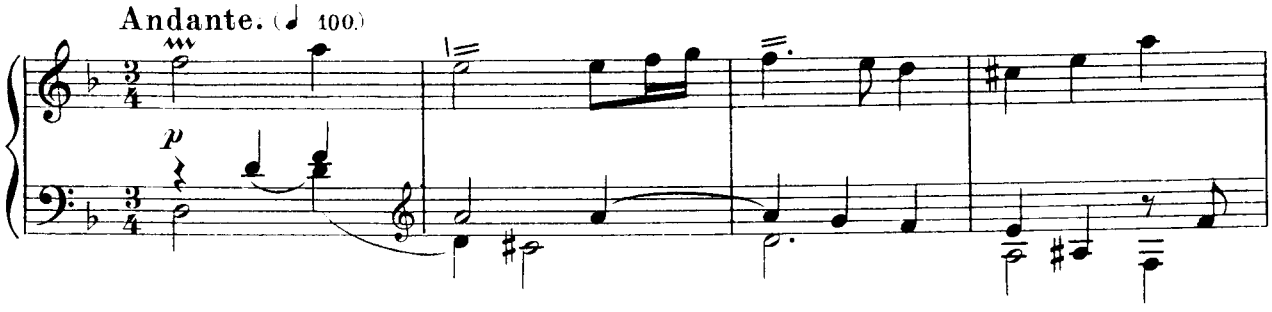
Rigadoon

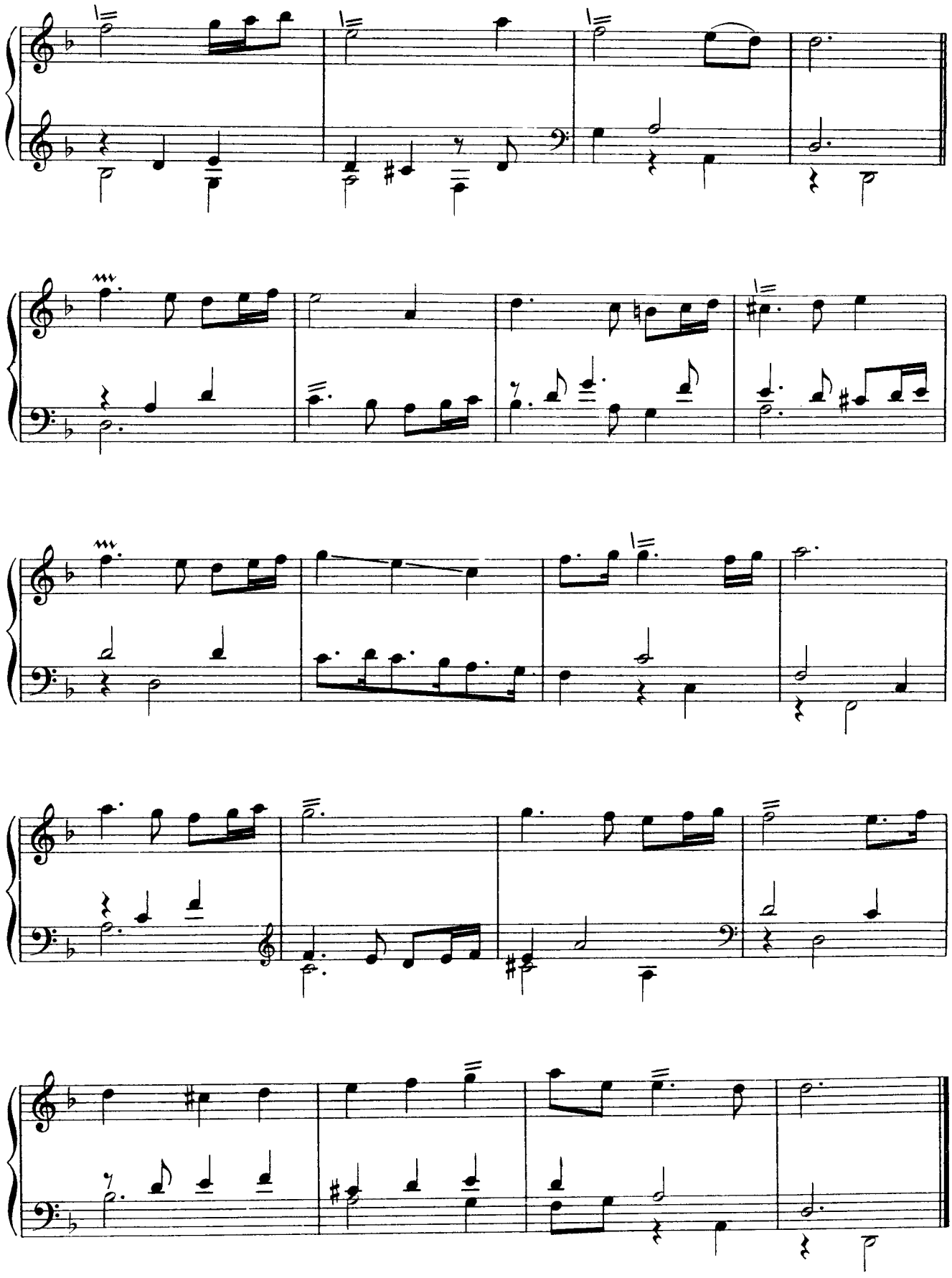
Z. 653



Sefauchi's Farewell

Z. 656

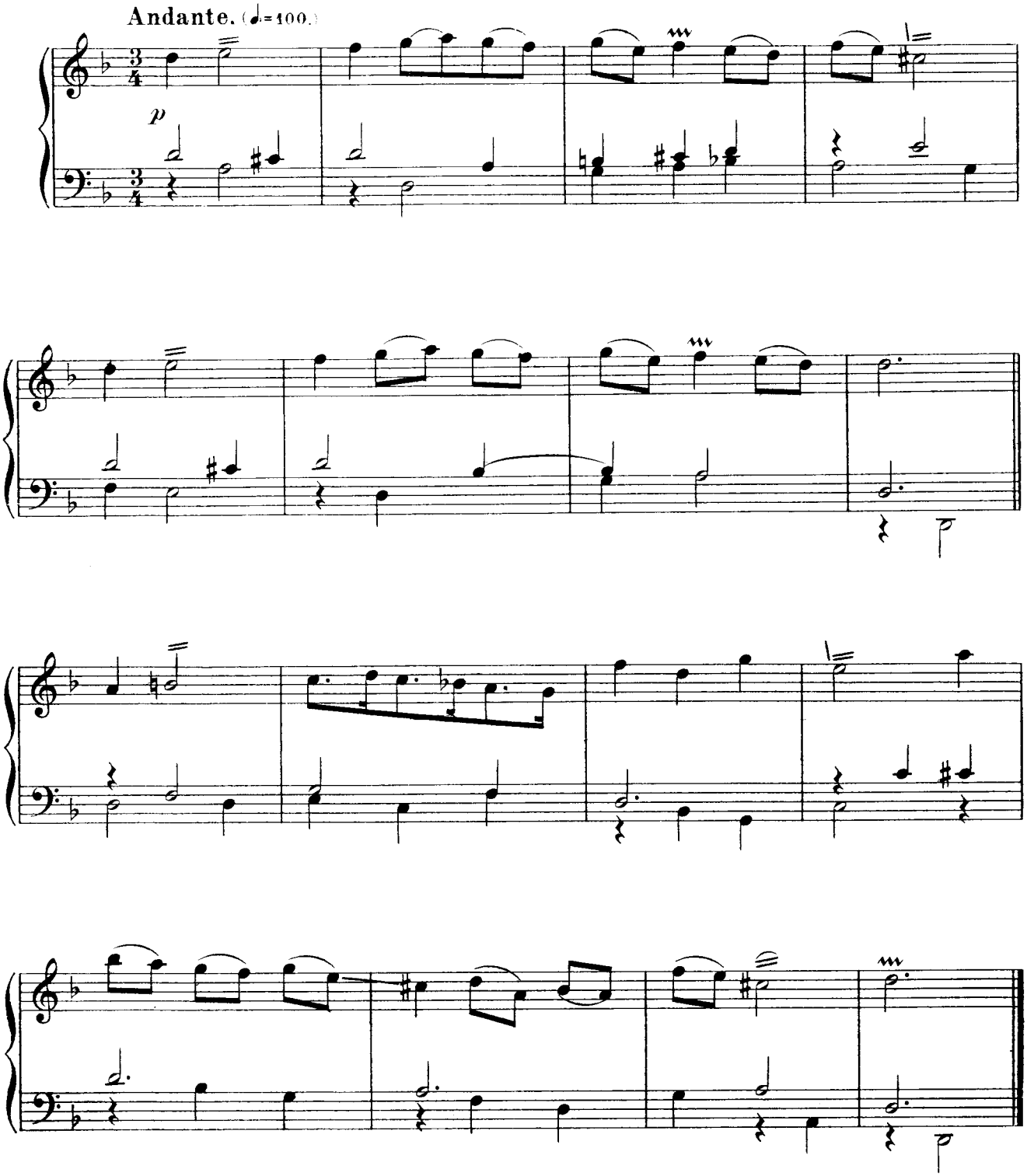




Minuet in D Minor

(from *Raise, Raise the Voice*)

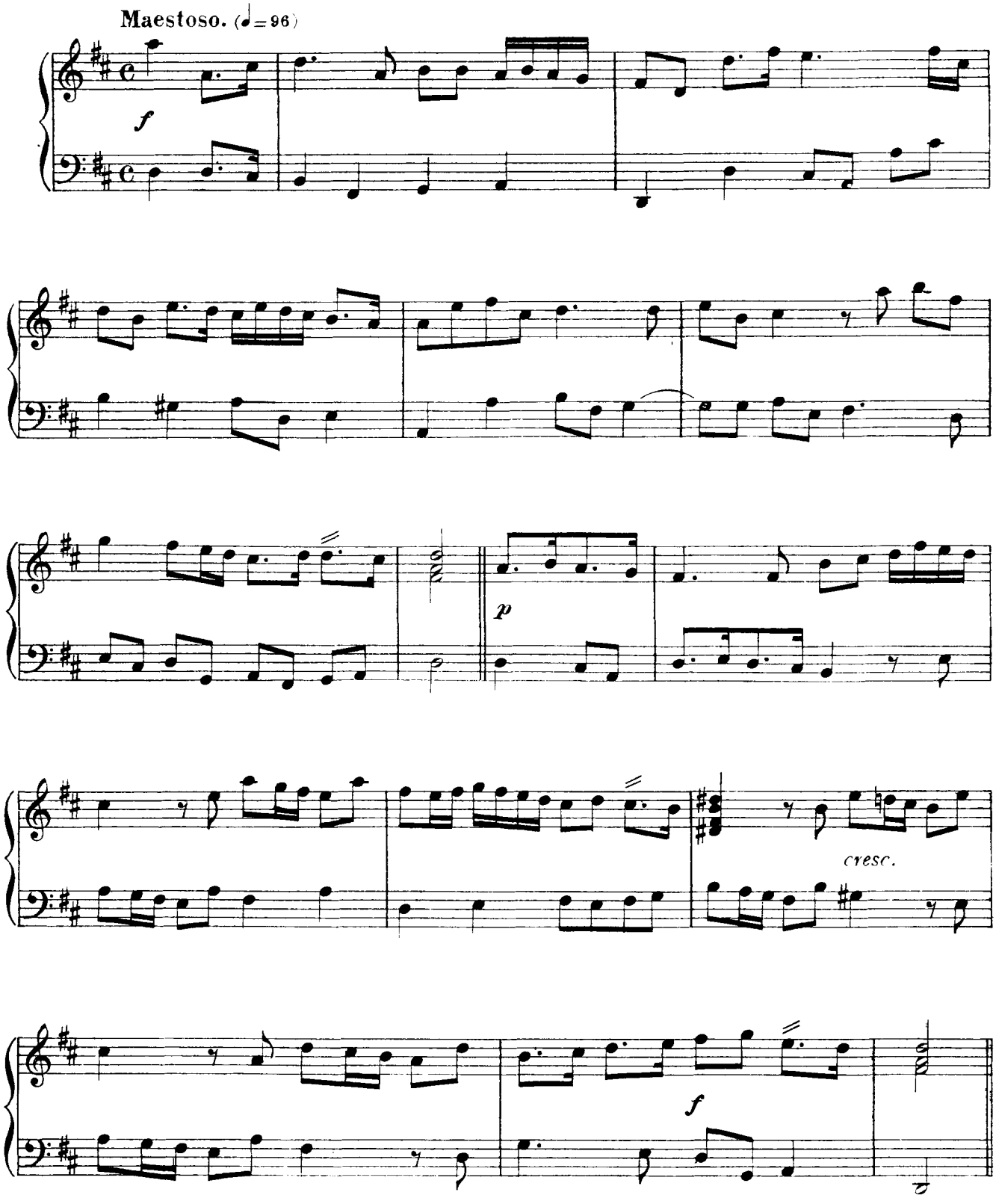
Z. T688



Almand [Gavotte] in D Major

(probably not by Purcell)

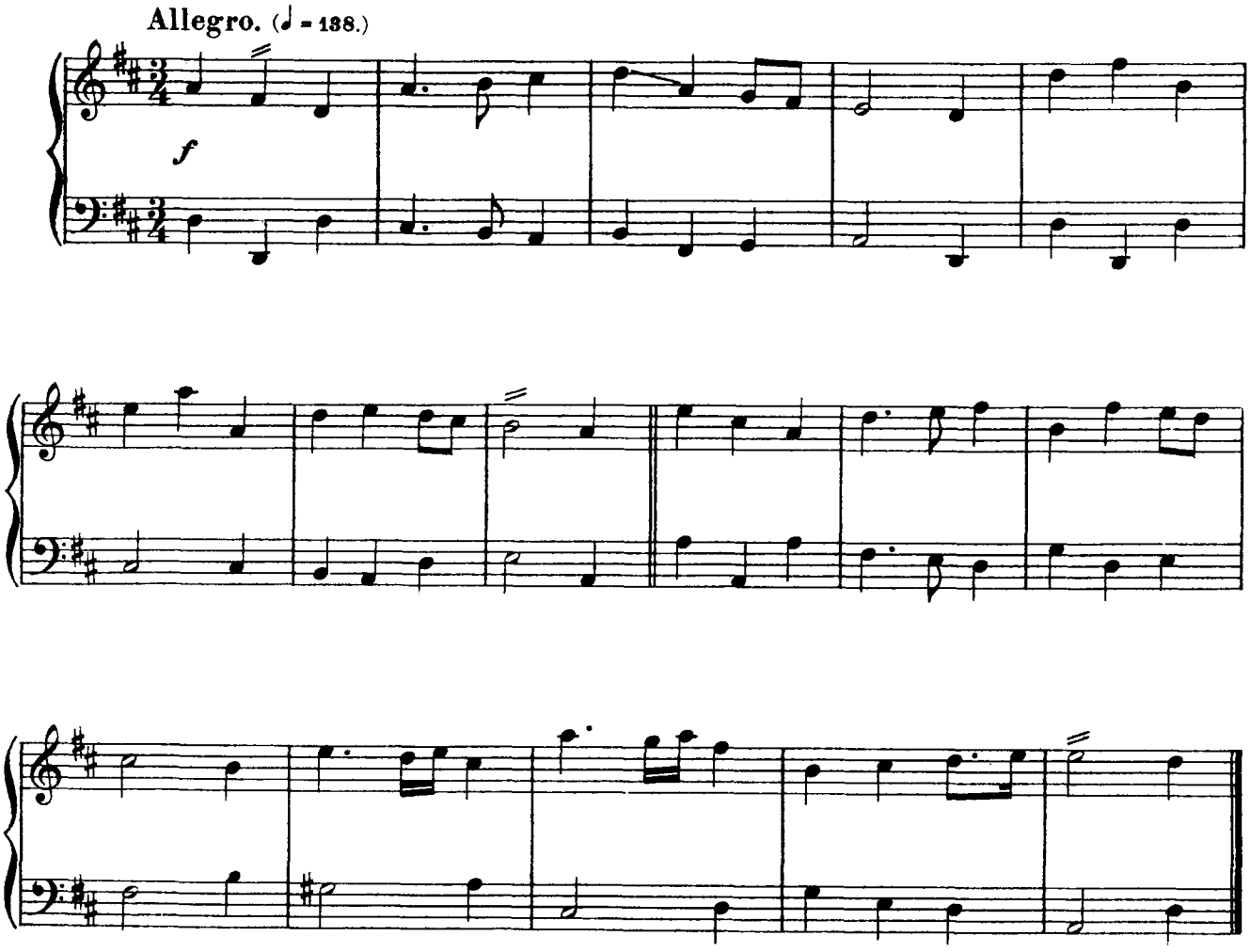
Z. D219/1



Borry [Saraband] in D Major

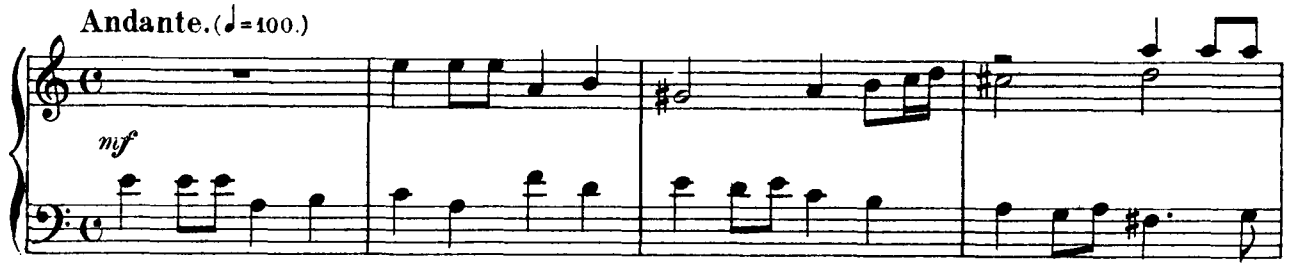
(probably not by Purcell)

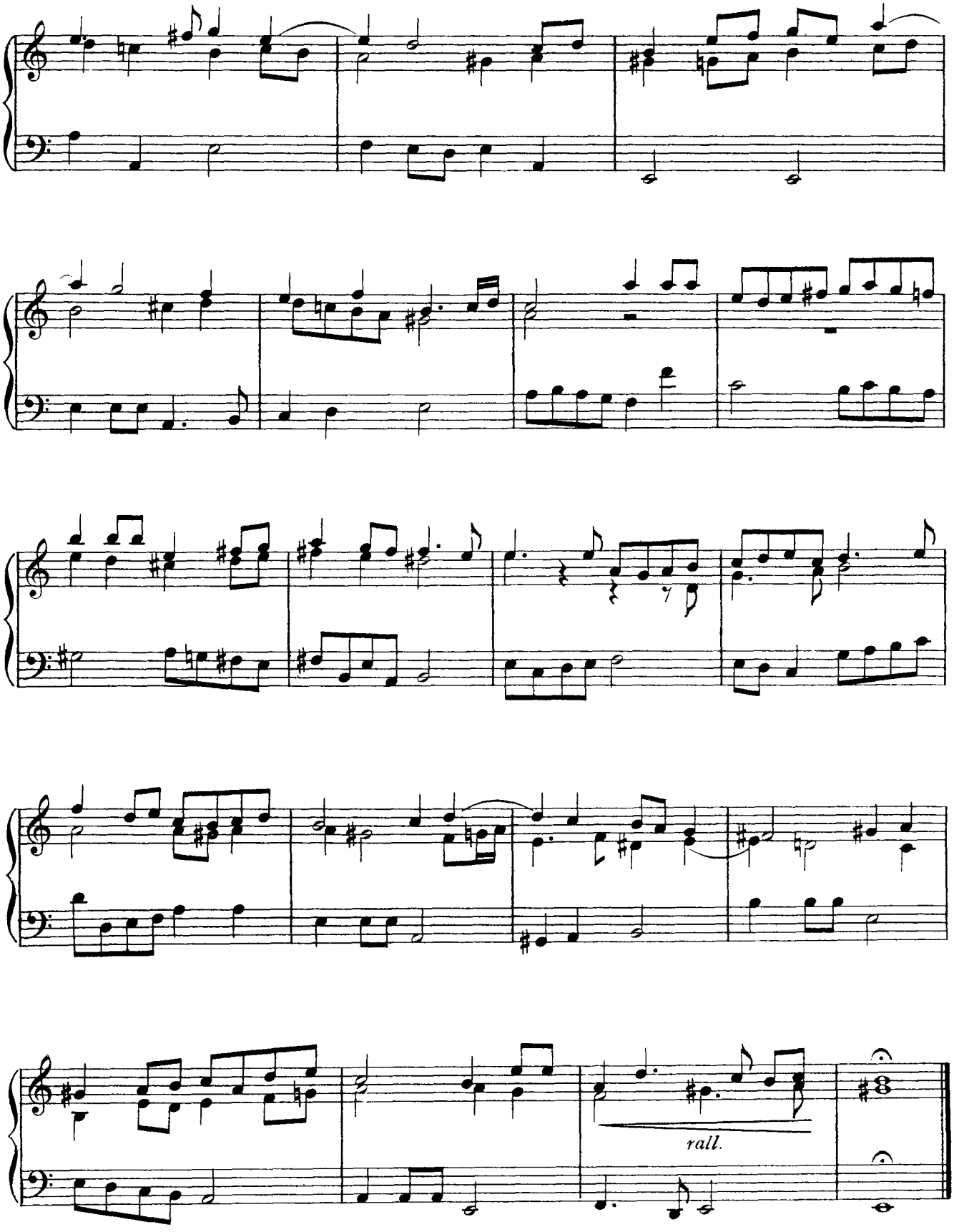
Z. D219/2



Verse in the Phrygian Mode

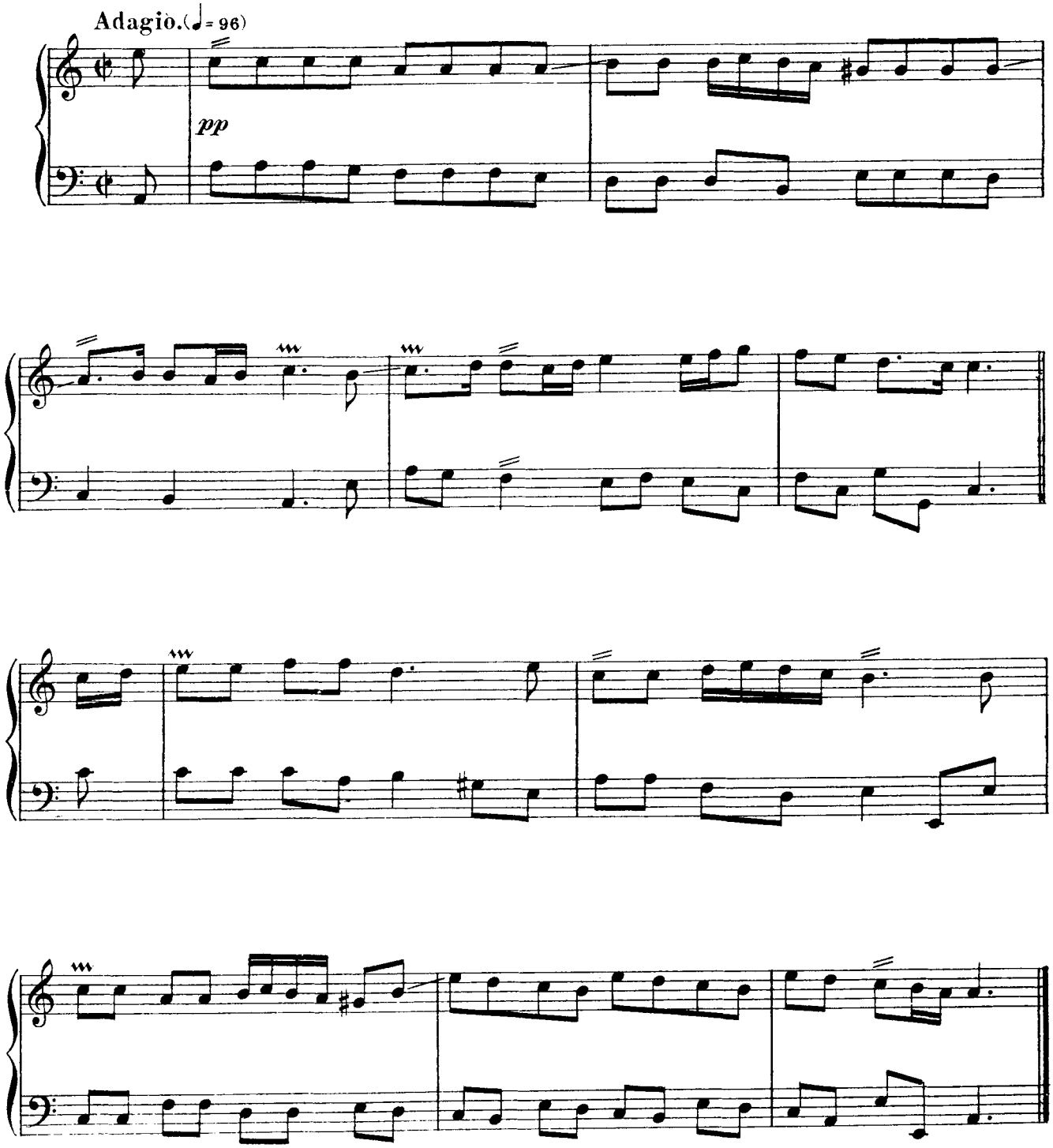
(for organ; actually by Nicolas-Antoine Lebègue)




rall.

The Queen's Dolour. A Farewell

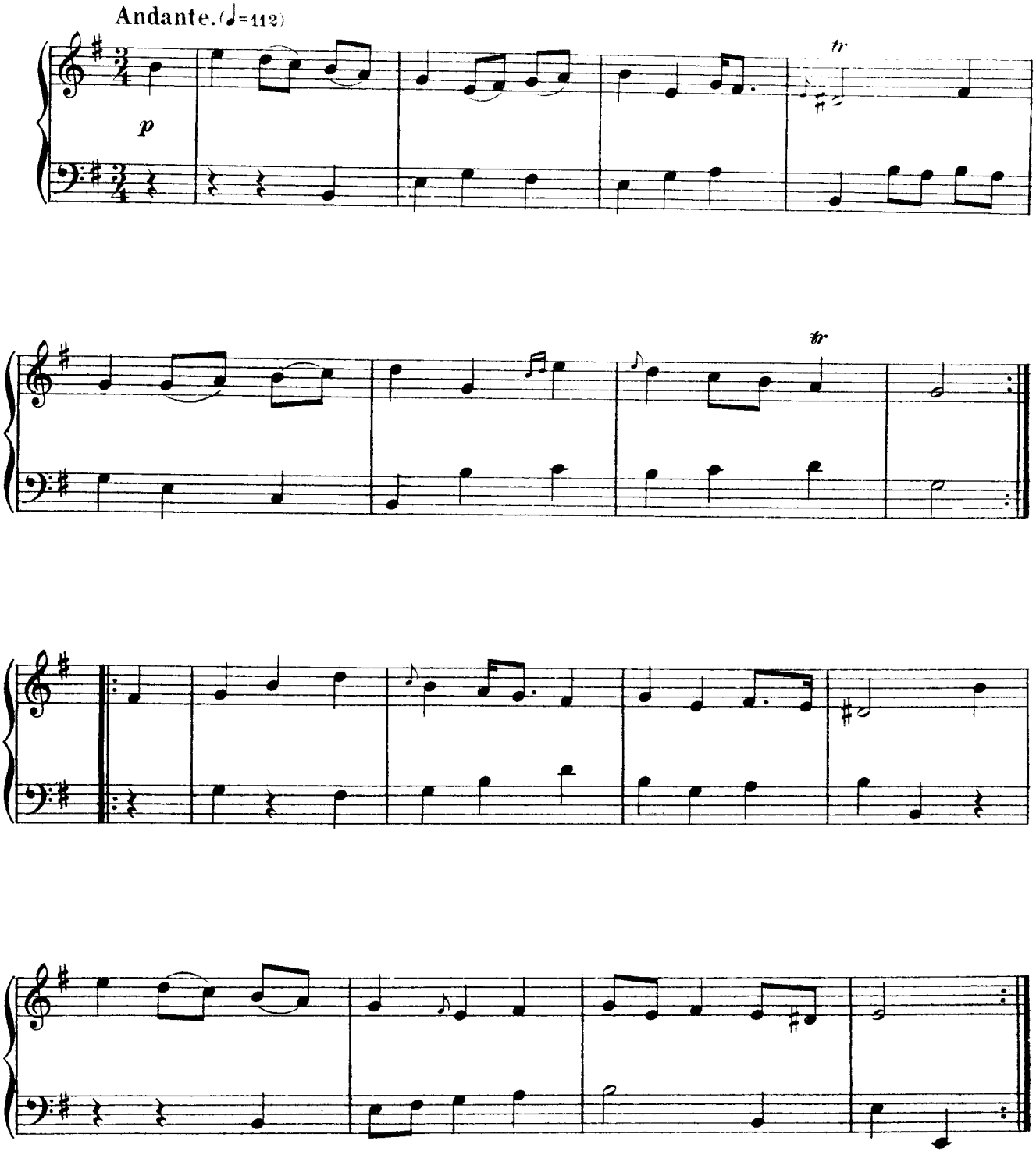
Z. 670



Minuet in E Minor

(probably not by Purcell)

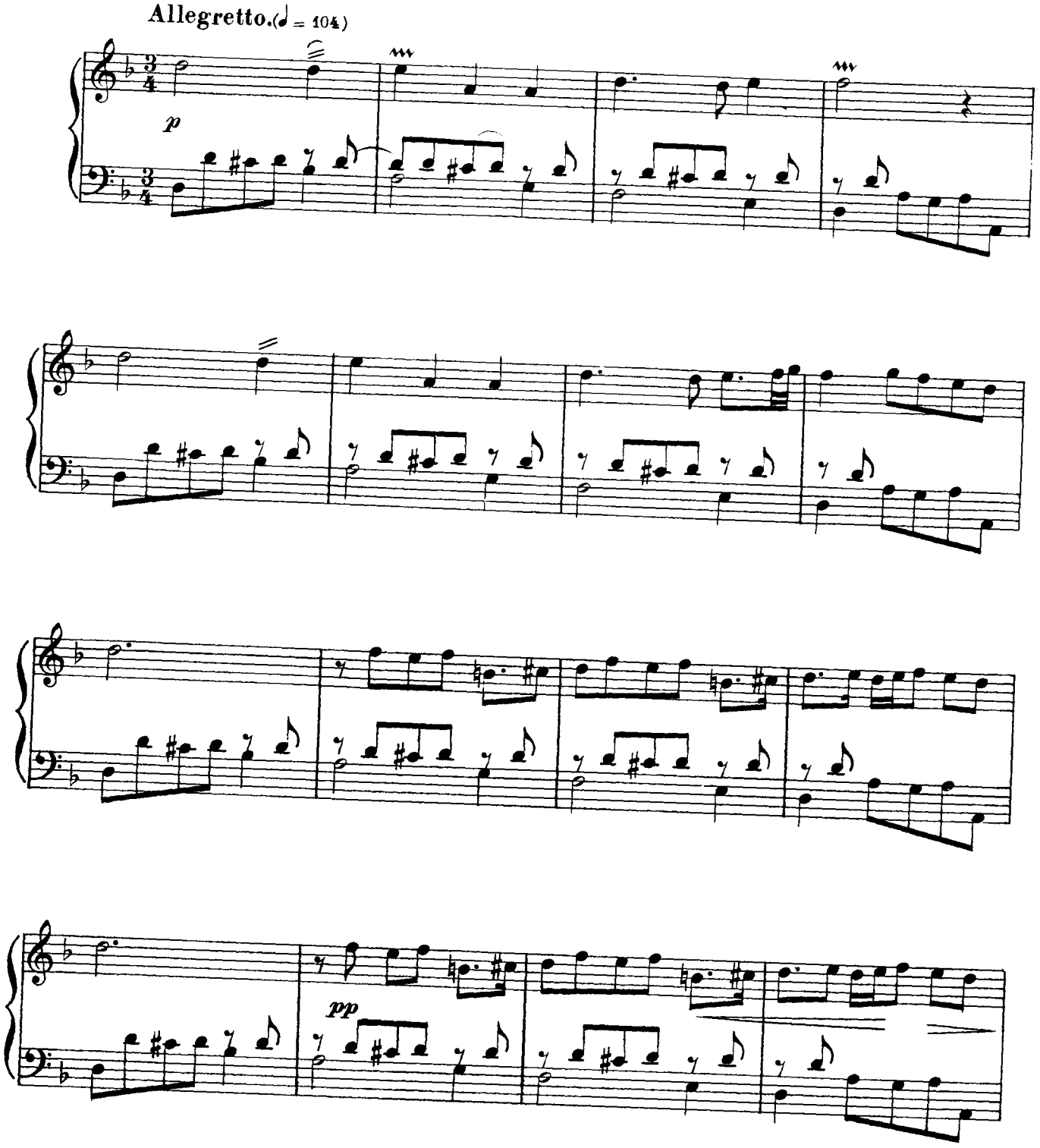
Z. D225

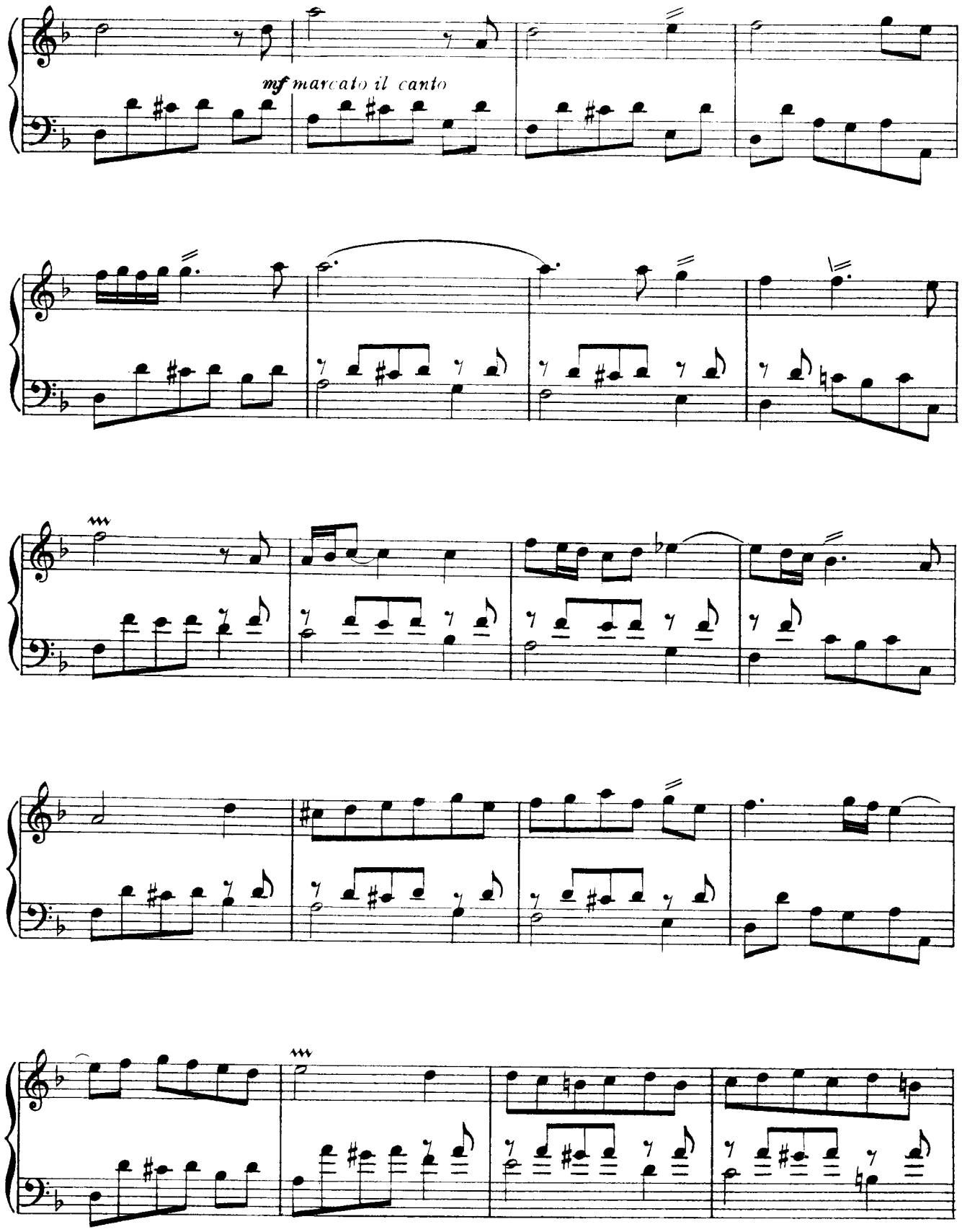


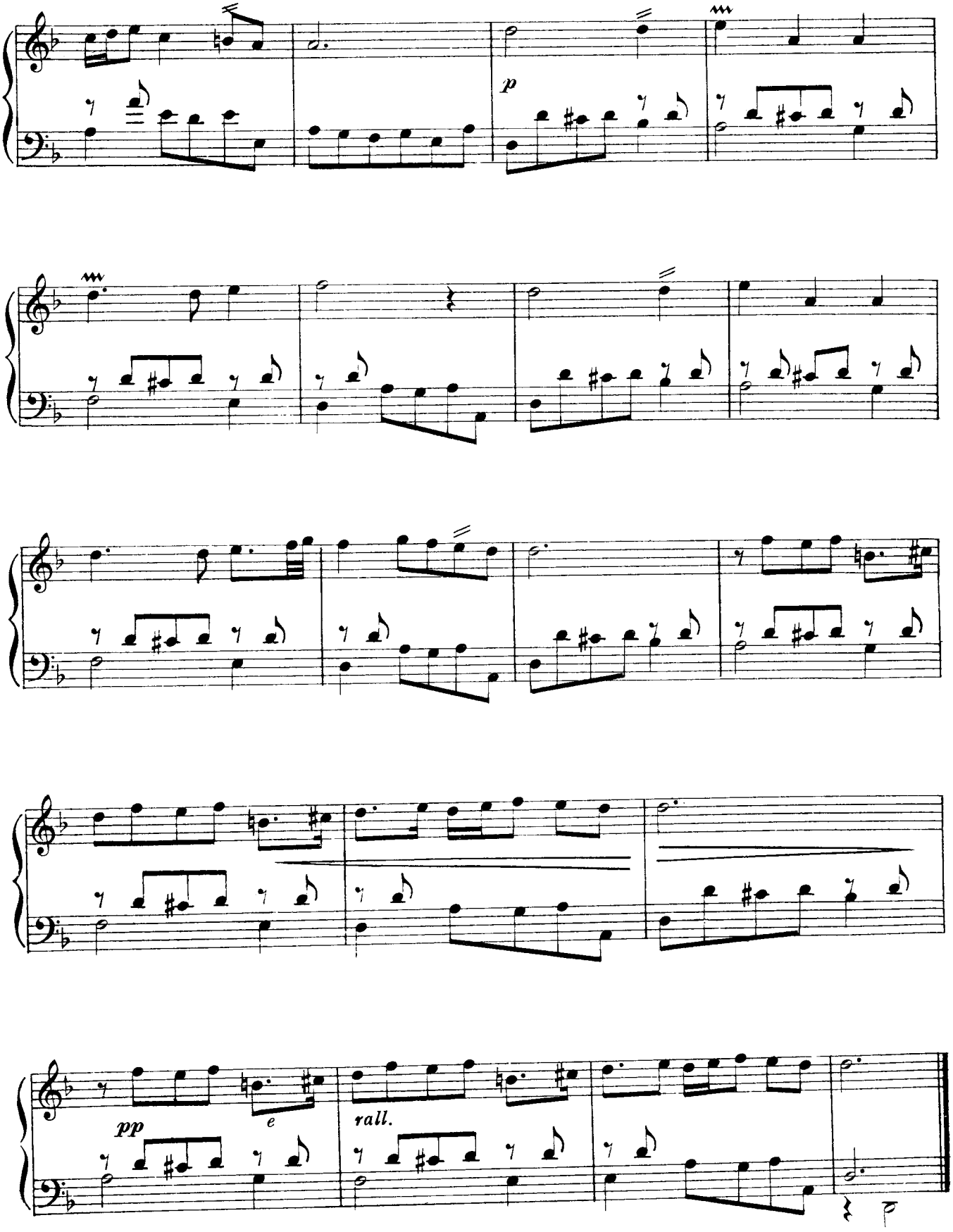
A Ground in D Minor

(probably not by Purcell)

Z. D222




mf marcato il canto


p
pp
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rall.