1985

Phrasing and Articulation in Henry Purcell's Harpsichord Suites

Carey Diane Bozovich

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PHRASING AND ARTICULATION IN HENRY PURCELL'S  
HARPSICHORD SUITES  

A Thesis  
Presented in Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts  

by  
Carey Diane Bozovich  
July 1985
PHRASING AND ARTICULATION IN HENRY PURCELL'S
HARPSICHORD SUITES

A thesis
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Carey Diane Bozovich

APPROVAL BY THE COMMITTEE:

Hans-Jorgen Holman, Ph. D., Chairman
C. Warren Becker, A. Mus. D.
Charles J. Hall, Ph. D.

July 11, 1985
ABSTRACT

PHRASING AND ARTICULATION IN HENRY PURCELL'S HARPSICHORD SUITES

by

Carey Diane Bozovich

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Name and degree of faculty adviser: Hans-Jorgen Holman, Ph.D.

Date completed: July 1985

Problem

Little is known about Henry Purcell's application of phrasing and articulation in his harpsichord works, therefore an investigation of the original performance practices of his harpsichord suites is needed. This study purposed to establish how best to phrase and articulate the harpsichord music of Henry Purcell, especially his eight harpsichord suites.

Method

Detailed study of Purcell's harpsichord suites and a review of the literature directly related to them and the matter of fingering, articulation, and phrasing in
Baroque performance provided the basis for conclusions on how to phrase and articulate Purcell's harpsichord suites. Application of Purcell's fingering practices, as well as of rhythmic inequality and authentic ornamentation at the keyboard was also made.

Results

Purcell's fingering practices, evidenced by his fingered prelude and scale, yielded frequent paired articulation and rhythmic inequality. Analysis of articulation patterns of Purcell's time also indicate articulation of ornaments and articulation over the barline and at midbar.

Conclusions

English Baroque performance can be best understood and is attainable through articulation and certain rules of fingering, the apparent key to the use of rhythmic inequality and proper articulation.
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ACKNOWLEDGEMENTS

There are numerous individuals who have been extremely helpful to me as I worked on this thesis. My original exposure to the topic of phrasing and articulation came from my harpsichord teacher at Pacific Union College in Angwin, California, Mrs. Lois Case. Also from Pacific Union College, Dr. W. James McGee has been of enormous help and encouragement in polishing this document. Dr. Arthur O. Coetzee, Graduate Dean of Andrews University has also given assistance far beyond that required of him to help bring this project to completion. Members of my committee, Dr. Hans-Jorgen Holman and Dr. C. Warren Becker have both provided generous time and insight into this project. I would also like to mention the librarians of the Music Division at the Library of Congress, Washington, D.C. for their help and The Stonehouse Group, Inc. for the use of their equipment. Lastly, I could not have completed this project without the generous support of my friends and family.
CHAPTER I

INTRODUCTION

It is possible that the historical significance of Henry Purcell (1659-1695), "reckoned to be Britain's 'greatest composer',"¹ extends beyond the large amount of music he had written before his untimely death in 1695 at the age of thirty-six. At the time he was organist of both Westminster Abbey and the Chapel Royal and had composed a large amount of church music, stage music, keyboard music, chamber music, and one opera. Among his considerable output, the harpsichord suites are thought to be his more distinguished works for keyboard.² Along with the posthumously published "instructions for the beginning harpsichordist" and certain other of his harpsichord works (used as the focus of this study), these suites have proved an important source of clues for recent research on the interpretation of seventeenth-century English keyboard music.

In an age of increased awareness of performance


practice and conscious effort to produce historically accurate performances, a study of these suites and "instructions" is timely. The study should give insight into the English harpsichord repertory, phrasing and articulation of the time in general, and that of Purcell in particular. Such a study might supply answers to questions on (a) methods of enhancing musical interest, (b) determining the relationship between meter and phrase structure, (c) the use of rhythmic alteration in Baroque music, and (d) the use of authentic fingerings in performance of Baroque and their implications. This paper presents the results of such a study.

**Background to the Problem**

Purcell's compositions for the harpsichord consist of several individual pieces found in a number of different publications,¹ and eight suites found in *A Choice Collection of Lessons for the Harpsichord or Spinet.*² The single works include incidental pieces from some of his larger stage works, such as *The Indian Queen, Timon of Athens,* and *The Married Beau,* found separately as additions to *A Choice Collection of Lessons for the Harpsichord or Spinet.* The Second Part of


Musick's Handmaid (1689),\textsuperscript{1} edited and corrected by Purcell, also includes works by Purcell as well as various other composers. Additional miscellaneous pieces are located in other collections such as a prelude found in I. (John) Walsh's The Harpsichord Master (1697).\textsuperscript{2}

The eight harpsichord suites are found in three editions of A Choice Collection printed posthumously by Henry Playford for Purcell's widow, Frances. The first edition appeared in 1696, one year after Purcell's death, the second in 1697, and the third in 1699.\textsuperscript{3} A few copies of both the first and third editions are available in the Library of Congress, Washington, D.C.; the Newberry Library, Chicago; and the British Museum, London. Copies of the second edition (1697), however, have not been found. One of the first musical publications to present the work of one composer,\textsuperscript{4} A Choice Collection contains the eight suites for harpsichord by Purcell with a few


incidental pieces at the end of the volume. A significant added value of the third edition are the four leaves of "Additions and Instructions for beginners [sic]."¹ The four leaves contain a "gamut," a description of how to read music, including the use of accidentals, an "Example of time or length of Notes," and "Rules for Graces," followed by a fingered ascending and descending scale in C major for both hands. For the purposes of this study, the most important of these leaves is the one containing "Rules for Graces" and the fingered scale. This material is important because of its close connection with performance and the possible influence on phrasing and articulation. Although none of the pieces in A Choice Collection contains fingerings, a few include written indications of articulation.

The other source referred to for these leaves of "Instructions" is the first volume of The Harpsicord Master (1697), published by I. Walsh and printed in facsimile edition by Price Milburn Music & Faber Music (1980). Walsh volume claims his volume to be the first printing of the "Instructions for Learners" and also claims that the "instructions" were actually written by Mr. Purcell, a claim not specifically made in A Choice Collection. Another unique feature of this publication

¹Henry Purcell, A Choice Collection of Lessons for the Harpsichord or Spinnet, 3rd ed. with Additions & Instructions for beginners [sic], (n.p., [1699]), pp. iii-vi.
is that it contains a prelude, completely fingered, and attributed to Purcell (without verification). This is especially notable because there is no indication of fingerings in any of the Purcell harpsichord suites found in *A Choice Collection* or in any other Purcell keyboard work. Walsh's volume, along with the instructions, presumably gives a significant clue to Purcell's intentions concerning performance. Even if he did not write the instructions himself, *The Harpsichord Master* provides at the very least an indication of contemporary conventions about phrasing and articulation through fingerings.

What is not clear, however—if Purcell did indeed write the instructions—is whether his point of view was representative of purely conventional keyboard fingering, phrasing, and articulation as practiced in seventeenth-century England, or whether he reflected the influence of continental performance practice or a carry-over from woodwind and string articulation patterns both in England and on the continent. Answers to these questions would aid considerably in the performance of Purcell's harpsichord music as well as other music of the period.

A closer look at these above possibilities can be useful.

(1) *Early keyboard fingering.* There are opposing schools of thought concerning the influence of early keyboard fingering on phrasing and articulation. Some
speculate that fingering obviously influenced articulation through silences created by the fingerings, others disagree.¹ Did early English keyboard fingering actually create clearly articulated groups of notes, or was the fingering technique of the harpsichordists in Purcell's time so smooth that no articulation occurred as a function of the fingering itself? Or could it be that articulation emerged for aesthetic reasons rather than physical necessity (e.g., over the barline or separating groups of notes)? Could both aesthetic and physical reasons provide validity for articulation? The fingered C-major scale found in the "Instruction" section of A Choice Collection certainly does not answer all questions about fingering practices. English Baroque keyboardists worked on a principle of "good" and "bad" fingers to be used in corresponding metric locations much as the down-bow principle works for the string player.² But the problem lies in determining how consistent the musicians of Purcell's time were in these practices and whether there were other factors that could alter the outcome of the fingering patterns in a given piece.

(2) Continental performance practice. The study of continental influence on Henry Purcell is important

¹Further discussion is found in chapter 2 under the several sections entitled "Fingering."

because of the negligible written evidence regarding English performance practice, especially during his lifetime. A certain amount is known, however, about the Virginalist School preceding Purcell. This information is examined below to determine the extent of its influence on Purcell.

On the other hand, the debate continues as to how much Purcell may have been influenced by the Italians (e.g., Girolamo Diruta's treatise *Il Transilvano*),\(^1\) by the Spanish, and by the French clavecinists and most specifically the French principle of *notes inégales*.\(^2\) Examination of continental influences is important to this study because of the difference between each country's performance practices in music for keyboard and other instruments. It is also important to determine how such performance practices might have been absorbed into the late seventeenth-century English style. There is the possibility that influences might have come from more than one country, in which case their relative influence should be weighed. To determine the effect of such influences upon Purcell's music is the ultimate goal in this study of continental influence.

\(^1\)Edward John Soehnlein, "Diruta on the Art of Keyboard-Playing: An Annotated Translation and Transcription of *Il Transilvano*, Parts I (1593) and II (1609)" (Ph.D. dissertation, University of Michigan, 1975).

\(^2\) *Notes inégales* is defined as "The practice of performing certain evenly written notes 'unequally,' with alternation of longer and shorter values," in Frederick
Woodwind and string articulation. Another source of influence which is explored concerns the articulation indications in woodwind music. The very nature of the medium suggests that more detailed articulations would be provided for the woodwind performer, thus supplying a general idea of what performance practices may have been for the period. Woodwind tutors were in general quite explicit about articulation; perhaps it can be assumed that similar patterns were followed by keyboard performers. The woodwind tutors may merely have been documenting an existing performance practice for the period.

String articulation may not be as closely connected with Purcell's keyboard performance practices as woodwind articulation, because Purcell's relative expertise in the field is debatable. However, the concept of consecutive down-bows in seventeenth-century string playing in general would seem to have just as valid an application in the discussion of articulation as woodwind articulation syllables do. Unfortunately, there do not exist as many specific indications of articulation associated with string playing as with woodwind playing.

The nature of the harpsichord itself presents


Further discussion is found in chapter 4 under Areas of Influence on the Phrasing and Articulation of Purcell's Harpsichord Suites—Wind and String Influence.
another problem to keyboard performers. Because modern keyboard performers, particularly pianists, are accustomed to a variety of techniques and expressive capabilities characteristic of the piano, it is natural for them to attempt to transfer these techniques and concepts to the harpsichord. For example, the harpsichord has no capacity for dynamic change other than coupling, nor is there any way to sustain a sonority as can be done on the piano through the use of a damper pedal. Conversely, the harpsichord has unique capabilities of nuance which cannot be fully duplicated on the piano: a crisp non-legato; a contrasting legato, sonorous chordal style; and unique changes in timbre. Other effective techniques for creating musical interest on the harpsichord involve phrasing and articulation, as well as changes in tempo.

In spite of the importance of phrasing and articulation to the performance of the harpsichord music of Purcell and his contemporaries, twentieth-century research has not stressed this area of late seventeenth-century performance practice. One of the works which relates generally to these problems is Hermann Keller's *Phrasing and Articulation*. However, it contains remarkably little material concerning the specific

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elements of interpretation in Purcell's harpsichord compositions.

Statement of the Problem

There are opposing schools of thought regarding the nature of phrasing and articulation—including keyboard fingering—in the keyboard music of late seventeenth-century England. Aesthetic ideals held by performers concerning the impact of these elements on performance technique is likewise of considerable debate. Actually little is known about phrasing and articulation in Purcell's harpsichord works. Nor is it known whether phrasing and articulation on keyboard instruments and woodwind or string instruments was the same. Furthermore, it is not at all certain whether the articulation patterns used in England were similar to those used in Continental Europe.

There is a need to investigate the original performance practices for Purcell's harpsichord suites in order to arrive at clearer concepts of interpretation. This knowledge is essential to provide authentic performances when these pieces are played on period instruments, such as the harpsichord. Also necessary is a better understanding of the base from which performance practice decisions may be made when the pieces are performed on the modern piano.

Purpose of the Study

The purpose of this study is to establish how
best to phrase and articulate the harpsichord music of Purcell, especially the eight harpsichord suites.

Specific questions to be addressed include the following:

1. Was "non-legato" the basis for Purcell's articulation? If so, (a) how obvious was the "silence" within the articulation, and (b) what degree of subtlety was there to be found in the performance?

2. What effect did the silence in the articulation have on the rhythmic flow of the music; i.e., was the silence borrowed from the beginning of the beat or from the previous beat?

3. Was deliberate phrasing and articulation done consistently (a) only over the barline; or (b) was it also done between the beats?

4. To what extent did articulation patterns include varying ratios of inequality, including "dotting" and "double-dotting," and to what extent were such performance practices standardized?

5. How did ornamentation (embellishment) influence standard articulation patterns?

6. How did variation in the natural flow of the melody, i.e., irregularities in phrase structure, affect standard articulation patterns?

In addition to these specific questions, it is desirable:

1. To develop principles on how to interpret Purcell's harpsichord music with regard to phrasing and
articulation. The practices of rhythmic alteration, fingering and ornamentation are part of the development of these principles. In the application of those principles, this study looks forward to producing editorial suggestions that will have practical use at the keyboard.

2. To produce an annotated compilation of the individual works on the subject of phrasing and articulation which has previously been unavailable and from which common determinants can be isolated and applied to Purcell's suites as intended for "1" above.

**Significance of the Study**

The subject of phrasing and articulation is important to the understanding of Baroque music performance and forms a basis for the interpretation of Purcell's harpsichord suites. The impact that study into this topic could have on the performer of Baroque harpsichord music should not be underestimated. To both the performer and the teacher, an investigation of the performance practices appropriate to these works would be very informative, and the general knowledge gained about the nature of Purcell's phrasing and articulation would be helpful in the interpretation of the music of other seventeenth-century composers as well.

There are a variety of approaches regarding how precisely a modern-day performer should duplicate an original performance. However, most performers would
agree that some knowledge of the keyboard capabilities Purcell had at his disposal as well as an awareness of the performance practices of the time would be most useful in understanding the music, even if the exact original fingerings were not to be used. This study makes a definite contribution to the knowledge of Purcell's musical style and that of England during his time, and hence a better understanding of Baroque music of the latter seventeenth century.

Methodology

The methodology for this study consists of a detailed study of performance practices in Purcell's harpsichord suites, and a review of the published literature directly related to them, as well as to the matter of keyboard fingering and articulation and phrasing in Baroque performance generally.

Information on Baroque fingerings is applied at the keyboard in order to determine, where possible, any articulation resulting from fingering due to established patterns. The musical content of the pieces themselves is then be examined for possible aesthetic considerations, e.g., melodic contour. One of the harpsichord suites is edited with a proposed notation assumed to be as near as possible to the original intent of Purcell.
Organization

The first chapter presents the background to the study and the problems to be solved, outlining the procedures to be used in solving the problem. In the second chapter, the available literature related to phrasing and articulation is reviewed and discussed. The third chapter consists of a description of the eight suites—the early editions, the intended use for the suites, a description of the typical instrument upon which the suites were performed, and information about the form and content of the suites. In the fourth chapter, some of the same sources used in chapter 2 are inspected for data concerning Purcell's harpsichord music. This material is examined for methods of analysis used in the study of other Baroque works, and for information useful in formulating a system of performance practices for phrasing and articulation of Purcell's harpsichord suites.

Using the information gathered from the previous chapters, the fifth chapter deals with establishing concepts for the interpretation of Purcell's harpsichord suites. This chapter culminates by drawing conclusions on notation for one of the harpsichord suites. The sixth chapter presents a summary of the findings from the study, as well as conclusions and recommendations for future study.
CHAPTER II

A REVIEW OF THE PUBLISHED LITERATURE ON
PHRASING AND ARTICULATION

Introduction

A considerable amount of extant literature concerning late Baroque harpsichord performance and interpretation has been published from the time of Purcell to the present. Virtually nothing, however, was written by the contemporaries of Purcell about his own phrasing and articulation, and little was published in the half-century following his death. Renewed interest in this subject emerged in the first half of the twentieth century; and in the 1960s and 1970s a considerable amount of attention was given to the subject of harpsichord performance, some of which related to the interpretation of works by Purcell.

Since a review of the literature relating to Purcell's harpsichord suites span the years 1600 to the present, this chapter is divided into seven major sections, each reviewing the related literature within a specific period of time and under specific subheadings such as phrasing and articulation, fingering,
embellishment, and rhythmic inequality. The first consideration is a review of the literature of the seventeenth century followed by a review of that of the eighteenth century. A review of the literature of the twentieth century ensues, arranged in the three periods of 1915-1949, 1950-1969, and 1970-present. Before the final summary, the literature that speaks to the influence of wind and string playing on keyboard articulation is reviewed.

**Literature from the Seventeenth Century**

**Introduction**

During the early part of the seventeenth century in England there was a great deal of development in the area of keyboard music. Virginals were very popular with the English court during and after the reign of Queen Elizabeth. Popular composers were William Byrd, John Bull, Orlando Gibbons, and Thomas Tomkins, to name a few. Printed collections of virginal music began to appear at that time, but not a great deal was written about virginal performance practices. By the middle of the

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1 In order to grasp more easily the progression of ideas concerning the topic of phrasing and articulation, appendix A consists of a chronological outline of the sources available including notation as to the contribution content of each source. As can be seen, the literature basically focuses on Purcell's time in the seventeenth century, as well as the first half of the eighteenth century. Next follows literature reflecting the research done on the topic since that time, and therefore focuses mostly on the twentieth-century literature.
seventeenth century, virginal music was most commonly published in the form of suites of dances. In the latter part of the century several composers such as Matthew Locke, Jeremiah Clarke, William Croft, and John Blow (Purcell's teacher) wrote collections of harpsichord music which also included suites.

Some of the virginalist manuscripts currently available include fingerings which give clues as to phrasing and articulation. It is possible that Purcell received a great deal of influence in this respect from the rich keyboard tradition of the virginalist school through his teacher John Blow and others. Some of this influence may be reflected in part in his use of the suite form, and in his use of some virginalist fingerings.

As was the situation earlier, apparently very little material about performance practices was produced during Purcell's lifetime. Nevertheless, some information does exist concerning the details of reading music, such as the specifics of time signatures, rhythm, note reading, etc. Some comments can be found in Roger

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North's writings in England, and in a scattering of sources from Germany, France, and Italy.

In reviewing the literature related to late seventeenth-century harpsichord performance, it may be observed that a considerable variety exists in the musical illustrations provided and the ideas expressed by the composers and musicians of the time. Some of the material is general, while other materials treat in greater detail the problems and customs related to the performance of this music.

Concepts as to how the music was performed "then" and how it should be performed "now" have changed from time to time. The following presents most of the principal contributions in the literature of the times indicated to the understanding of the performance of Purcell's music and of late Baroque harpsichord music in general.

Phrasing and Articulation

Statements about phrasing and articulation in seventeenth-century sources were primarily limited to a discussion of detached versus legato playing. For example, in the Preface to his treatise on organ playing,

1John Wilson, ed. and transcr., Roger North on Music: Being a Selection from his Essays Written During the Years c. 1695-1728 (London: Novello and Co., 1959).

Fiori musicali (1635), Girolamo Frescobaldi recommends that cantus firmi be played legato, but that if it proves too difficult, one may employ some license and detach or break the line.¹

No articulation markings in English virginal music have been found which are earlier than those in Matthew Locke's Melothesia (1673).² However, slurs in music for other instruments and voice appear in treatises by Playford (1674) and Simpson (1678).³

Roger North advocates that articulation be done in a way which does not interfere with the basic pulse of the piece. He also desires performers to use every capability of the instrument for creating expressive colors.⁴

Fingering

Manuscripts with fingering appeared in England as early as 1625; but there are no English treatises


²Wright, p. 15.


⁴Wilson, p. 151.
explaining the fingerings, as had been written on the continent by Elias Ammerbach (1571) and Girolamo Diruta (1597). Among the earliest examples of fingerings are those that appear as a scale, intervals, and chords, as copied by Roger North in 1710 from a tract on the rudiments of music previously written by Capt. Pencourt. Indications show that the left thumb is more freely used than the right, that the use of the fifth finger is primarily limited to right hand intervals and chords, and that crossover-fingerings in both hands was extensively used.\footnote{Ibid., p. 57.}

**Embellishment**

Frescobaldi, in his first book of Toccatas and Partitas (1637), recommends that performers break after ornaments in order to prevent confusion between phrases as well as before sixteenth-note passages where both hands are employed.\footnote{Frescobaldi, Preface to *Das erste Buch der Toccaten, Partiten usw. 1637*, vol. 3 of *Organ and Keyboard Works*, p. iii; idem, Preface to *Toccatas and Partitas, Book I* (1615), in *Composers on Music*, p. 25.}

Roger North also suggests breaking with ornamentation, but again, not to the point of disrupting the basic pulse.\footnote{Wilson, p. 157.}
Rhythmic Inequality

North says that the practice of adding dots in performance adds real spirit to faster passages, even though the music does not indicate any dotted rhythms.¹

Summary

Articulation marks were first used in England in 1673 by Locke. Articulation was used to separate ornamentation or fast passages from the rest of the melody, but was not to interfere with the beat. Fingering consisted primarily of cross-fingering and the limited use of the thumb and fifth finger. Legato was the goal of performance.

Literature from the Eighteenth Century

Introduction

In the first half of the eighteenth century the amount of harpsichord literature expanded considerably, primarily in France, Italy, and Germany. No doubt many of the late seventeenth-century performance practices continued into eighteenth-century Baroque music.

Articulation

Michelle de Saint-Lambert in France writes in his *Les Principes du Clavcin* (1702) that one should play legato on the organ, but that on the harpsichord, one must compensate for the dryness of the instrument by

¹Ibid., p. 223.
various other techniques. Nearly twenty years after Purcell's death (1695), Francois Couperin, however, writes in *L'Art de toucher le Clavecin* that a perfect legato should be used on the harpsichord. Nevertheless, he states that a break either before or after a note should be used for expressive purposes. Including many references to performance practice, fingering, and ornamentation, Couperin gives a very interesting account of French performance ideals at that time. Although Purcell's suites are generally in a French style, it is not clear whether his performance practices were the same as those of Couperin's in Paris.

Francesco Geminiani, in *A Treatise of Good Taste in the Art of Musick*, London (1749), instructs performers to break between the notes of intervals of a second or a third without disturbing the beat. The first edition of Carl Phillip Emanuel Bach's *Versuch über die wahre Art, das Clavier zu spielen* (1753) was published in Germany nearly sixty years after Purcell's death and therefore

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3 Ibid., p. 14.

may not bear a great deal of resemblance to Purcell's ideas on performance practice. C. P. E. Bach does not discuss articulation between intervals, but he says that faster tempos are well suited to detached playing. The proportion of sound to silence depends on the length of the note, tempo, dynamics, etc.

The ordinary "movement" should be between legato and staccato, according to Friedrich Wilhelm Marpurg (1755); Marie Dominique Joseph Engramelle (1775) specifically identifies the silence at the end of a note as articulation. John Casper Heck (c. 1770) likens articulation to the expression of speech.

Fingering

As early as 1702, Saint-Lambert suggests that fingering is a free art, but that it is to the performer's advantage to use certain fingering rules.


\[^5\] Eta Harich-Schneider, *The Harpsichord: An Introduction to Technique, Style, and the Historical"
Couperin suggests that he is using a new system of fingering to ensure legato playing. Rameau, instead of having "good" and "bad" fingers, wants to depart even further from tradition by fully developing all five fingers.

Peter Pelleur (1731) uses an Italian system of fingering in his *The Modern Musick-Master*. Illustrated by a fingered scale and two preludes, he uses the thumb equally in both hands. C. P. E. Bach also wrote out fingered scales using the thumb more frequently than in the past.

Finally, Nicolo Pasquali, writing from Edinburgh in 1758, emphasizes the importance of fingering rules that facilitate the holding down of notes for the proper length of time.


1Couperin, p. 17.

2"Good" fingers are naturally strong and are used only on strong beats; "bad" fingers are naturally weak and are used only on weak beats, as described in Harich-Schneider, p. 22.


4Bach, p. 43.

Embellishment

Several of the authors previously discussed (such as Couperin, Pelleur, and Bach) have written out descriptions of their ornamentation. Couperin and Bach occasionally include fingering as well. One can observe, especially in Couperin's instructions, the predominant use of the third finger as a starting finger, and (at times) the presence of articulation between the ornament and its preceding note in order to use the third finger.¹

Rhythmic Inequality

Engramelle only mentions notes inégales in reference to articulation. There are two types of silences d'articulation—tenus, notes followed by a short rest, and tactées, short notes followed by a long rest.²

Summary

Legato playing seems to have been the general practice in the eighteenth century, although there are indications to the contrary by some authors. Articulation was, however, a concern to the performers of that century, and is not ruled out as an expressive device. Fingering reflects a more free use of the thumb and a gradual departure from the extensive use of cross-

¹For example, see Couperin, p. 16.

fingering so prevalent in the seventeenth century. Ornamentation, particularly in France, was becoming more complex; and in order to execute them more easily, greater attention was paid to their fingerings.

**Literature from 1915 to 1949**

**Introduction**

Upon examination of available literature in the twentieth century, one sees that most of the activity in this field occurred after 1950. In the first half of the twentieth century, Arnold Dolmetsch was a pioneer among scholars to give systematic attention to the field of performance practice.

**Phrasing and Articulation**

Arnold Dolmetsch was one of the first to write about the performance of Baroque music. He believed that phrasing and fingerings were "indissolubly connected," and that it is almost impossible to phrase badly with correct fingerings.¹

**Fingering**

In his book, *The Interpretation of the Music of the XVII and XVIII Centuries*, Dolmetsch dedicated a chapter to fingerings, in which he makes an extensive survey into English, French, Italian, and German

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fingerings. He finds that the English were more advanced in their fingering than the Italians, and that they had opposite preferences for "good" and "bad" fingers.¹ Using the indicated fingerings effects the phrasing, even though (in theory) it is still possible to play smoothly and evenly.²

Gerald S. Bedbrook (1949), on the other hand, maintains that smooth results are possible, despite the fingerings, but at a much slower tempo than one is used to in the twentieth century. He also feels that learning old fingerings is of great value and not impossible, given slow, careful practice.³

Rhythmic Inequality

Bedbrook wrote about an unidentified eighteenth-century author who suggested that the first note of a group of two should be varied in ratios of 1 to 2, 2 to 3, 3 to 5, or 5 to 7 of the value of the next note, with the choice being left up to the musician. Ratios came about as a product of the fingering patterns, but were consistent with a general practice in inequality.⁴

¹Ibid., p. 365.
²Ibid., p. 380.
⁴Ibid., p. 140.
Summary

Dolmetsch found that English fingering, besides being more complex than continental fingering, also has an effect on phrasing. Bedbrook found evidence for rhythmic inequality in the writings of an eighteenth-century author.

Literature from 1950 to 1969

Introduction

Since the middle of the twentieth century a slow but steady increase in the amount of research has been done in the area of performance practice. Among the authors writing on Baroque harpsichord performance practices was Eta Harich-Schneider. Her work began in 1937 with a work on Tomas de Sancta Maria and culminated in 1954 with her standard reference work for the harpsichordist, The Harpsichord: An Introduction to Technique, Style, and the Historical Sources.\(^1\) Harich-Schneider, among others, put more emphasis on the performance of Baroque music on the harpsichord. Also worthy of special note is Newman Powell's thesis on fingering and its effect on articulation. It is a work which is especially useful to this study in establishing some principles of early fingering.\(^2\)

\(^1\)See p. 23, n. 5.

In 1965, Hermann Keller published his standard work, *Phrasing and Articulation*, a major contribution to performance practice.\(^1\) About the same time controversy arose regarding Frederick Neumann's ideas concerning rhythmic inequality. His premise was that the *inégales* concept is primarily a French tradition and does not extend to other countries.\(^2\) He has been countered by Sol Babitz and others in this continuing debate.

**Articulation**

In 1952 R. Beer wrote an article entitled "Ornaments in Old Keyboard Music" in *Music Review*. He holds that ornaments provide indications of articulation and phrasing, observing that ornaments are frequently used on a note which is not tied to the following one. He also suggests that the barline had no important impact on articulation.\(^3\)

Fritz Rothschild suggests in his book *The Lost Tradition in Music: Rhythm and Tempo in J. S. Bach's Time* (1953) that composers indicate a pattern of articulation in the first bar which then applies to subsequent analogous phrases, whatever their placement is within a bar.\(^4\)

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\(^1\)See p. 9, n. 1. \(^2\)See p. 34, n. 4. 
Eta Harich-Schneider (1954) gathered an extensive number of historical sources which support her contention that legato is the "normal harpsichord touch." Newman Wilson Powell does not quite come to the same conclusion in his study of sources before 1650, however. He finds that according to these early definitions and descriptions, legato was the normative style of playing. It was recognized, however, that it was extremely difficult to maintain a strict legato with the given fingerings. Powell also finds that treatises constantly encourage performers to play with comfortable fingerings, hence assuming that there was an interplay between legato and staccato with slurred groups of notes. Long note values were almost exclusively played non-legato. Articulation is also found between groups of short notes, and after a long note, whether or not they form a single motive. It also occurred between sequential patterns. In sources dated from 1650 to 1735 Powell finds slightly longer groups of slurs implied by the fingerings in English sources, as well as a more legato style in general.

In his book, *The Art of Melody* (1956), Arthur C. Edwards observes that interval direction is more essential to defining cadences than is rhythmic articulation. He also states that there are two levels

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1Harich-Schneider, p. 16-17.  
2Powell, p. 121.  
3Ibid., p. 125.
of rhythmic stress: one level is basic, regular
pulsation; the other is a less regular rhythm of thought
or idea. He finds that while these two levels are
applicable both to poetry and music, one could easily
apply the same principle to the phrasing of dance
rhythms, for instance.¹

In 1959, Klaus Speer wrote an article on
articulation in organ performance in which he says that
slurring the upbeats destroys the rhythmic contour of a
the piece. Accents on the organ, and presumably on the
harpsichord, are created by duration through rests or
note duration—a practice which can be associated with
slurs.²

George Houle also stresses the importance of
articulating the measure and suggests that articulation
was dependent on metric organization, and that a varied
set of articulations accurately portrayed the measure.
Especially in English sources, "accent" was one of the
many ways of articulating a measure.³

In addition to providing simple definitions of
phrasing and articulation Hermann Keller also discussed

¹Arthur C. Edwards, The Art of Melody (New York:

²Klaus Speer, "Articulation--The Role it Plays in

³George Louis Houle, "The Musical Measure as
Discussed by Theorists from 1650 to 1800" (Ph.D.
dissertation, Stanford University, 1960), pp. 200-201,
248, 250.
specific aspects of interpretation.\textsuperscript{1} According to Keller, a common mistake is made in interpreting phrases which begin other than at the beginning of a measure. He identifies four types of irregular phrases: 1. phrase-end concealment; 2. phrase linkage; 3. phrase elision; and 4. phrase overlapping. The most natural articulation slurs seconds, slightly separates small intervals, and distinctly separates wide leaps. He also supports separating an anacrusis from the following measure. Pitch also has an effect on articulation in that middle ranges are more suited to legato than are outer ranges.\textsuperscript{2}

Frederick Neumann's article, "The French Inégalets, Quantz, and Bach," also supports the concept of accent through duration or agogic articulation. To Neumann, articulation is extremely important to a flexible performance.\textsuperscript{3}

Sol Babitz (1967) advocates developing a new, more delicate technique in order to play Baroque music on the harpsichord, leading with the wrist instead of using the shoulder and elbow as in Romantic playing. By using finger control for delicate articulation, one plays with a broken, "speaking" line as opposed to a smooth legato.\textsuperscript{4}

\textsuperscript{1}Keller, p. 4.  
\textsuperscript{2}Ibid., pp. 19, 21.  
\textsuperscript{3}Neumann, "The French Inégalets, Quantz, and Bach," \textit{Journal of the American Musicological Society} 18 (Fall 1965):343.  
\textsuperscript{4}Sol Babitz, "Concerning the Length of Time that Every Note Must be Held," \textit{Music Review} 28 (February 1967):35.
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Fingering

Of particular value to this study is the work done by Newman Wilson Powell.¹ Powell finds a definite similarity between Spanish treatises and English fingering with a definite preference for "time-groups" suggested by fingerings. ("Time-groups" are slurs contained within a beat vs. "rhythm groups" which are slurs from one beat to the next.) If, in English fingerings, one identifies the thumb of the left hand as being a "good" finger, (used on a strong beat), then the "time-groups" turn out evenly in both hands.²

Frederick Neumann strongly disagrees with the principle of inequality being derived from fingerings because there is no mention of it by Quantz or any other eighteenth-century writer.³ He also discounts Babitz's theories of fingering based on the premise that alternation of the third and fourth fingers has a tendency to lengthen the note played by the fourth finger. Based on experimentation, Neumann finds that there is actually a natural tendency in the opposite direction.⁴

Peter Le Huray (1969) declares that fingerings actually do produce articulations under certain circumstances, but that for the Baroque performer it was

"entirely a matter of personal taste or on the lowest level, sheer technical necessity." He also observes that it is difficult to assume that fingering patterns were standardized enough to allow development of a pattern.

**Rhythmic Inequality**

Houle suggests that the sense of grouping achieved through fingerings and their relative articulations implies a type of inequality similar to the French lourer. The fingerings do not actually produce the inequality, but this illusion is created by the importance of some notes over others.

Neumann has written numerous articles on the subject of uneven notes. His primary thesis is that French notes inégales should not be confused with inequality as it is found in other countries. He does not deny that performers frequently played unequal rhythms rather arbitrarily; but he also says that in France, inequality was very much a part of the music and not at all arbitrary.


3 Houle, p. 220.

In 1969 Babitz wrote a series of articles on the use of early keyboard fingering. In these he describes the fingering of scales with the two middle fingers as creating the "pleasing" effect of swinging. It is his opinion that the early performer did not use the finger-over-finger scale for lack of a better alternative, but rather because he liked the effect it created. Babitz also approves of the concept of ratios mentioned by Bedbrook, carrying the principle of inequality and ratios to the point of doing different things in each hand, depending on their relative fingerings. In addition, Babitz also comments that with slow, careful, hands-separate practice, this effect would be entirely possible to achieve.

Babitz also promotes the concept of long-short and short-long inequality, citing Roger North's reference to 'Iambick' performance as the basis for his theory. Examples of both LS and SL are to be found in music of Purcell's time, although during the virginalist period only SL was being used. Fingering alone cannot prove unevenness but must be incorporated with long-short

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2 Idem, "Concerning the Length of Time that Every Note Must be Held," p. 30-31.


expressive rhythm as well. Babitz also says that in order to articulate music as in the past, one must also phrase properly—a procedure which includes the principle of rhythmic inequality in performance.

Summary

Articulation is indicated through the use of ornaments and analysis of patterns. Legato is found to be the proper harpsichord touch, although it was recognized to be difficult to achieve. Long notes are played non-legato. Articulation is found between a group of short notes and the following long note. Articulation should emphasize the meter, not interfere with it. Fingering has a definite influence on articulation and exerts some influence upon the use of rhythmic inequality.

Literature from 1970 to the Present

Introduction

From the beginning of the 1970s, Robert Donington and Howard Ferguson have contributed a great deal through their writings and editions. Donington's select bibliography in the field of baroque performance is especially helpful to the student of performance.


practice. An English journal begun in the 1970s entitled *English Harpsichord Magazine* has also been a source of much practical and helpful material.

During the early 1980s several valuable articles on the subject of articulation were published in various journals by a wide range of authors. They are generally a product of several decades of increased awareness about the topic of phrasing and articulation.

**Articulation**

In 1970 John Harley wrote specifically about "Ornaments in English Keyboard Music of the Seventeenth and Early Eighteenth Centuries." He maintains that slurs do not always indicate a "snap" or a short-long rhythm. In fact, he claims that slurs were so carelessly used that they do not consistently show a particular type of phrasing and often have little real meaning.

Howard Schott, in his book *Playing the* 

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2 *The English Harpsichord Magazine and Early Keyboard Instrument Review* is edited and published by Edgar Hunt and can be obtained in the U.S.A. through Magnamusic Distributors Inc., Sharon, CT 06069.

3 A few examples of such articles are the following, with a more complete listing in appendix A; Ahlgrimm, see p. 22, n. 1.; Danny J. Uhl, "A Rationale for Determining Articulation," *The Diapason* 71 (April 1980); Wright, see p. 17, n. 1.

Harpsichord, speaks about articulation only in terms of "how to."¹ For example, he points out that one should be very careful when moving the hand or arm for articulation so that an awkward "bump" is not created. Such an action would disturb the rhythmic continuity which should be carefully maintained, especially since there is no damper pedal to cover up any exposed technical problems on a harpsichord.²

Beatrice Ganz (1972) feels that with very few exceptions, one should never slur across a bar line and very rarely even across a beat within a measure, because it blurs the line's clarity.³ Donington thinks there are two ways of making such articulations: by taking silence out of the note before, or by a conspicuous silence inserted as "stolen" time. These articulation silences should be made abundantly clear in order to make them convincing to the listener.

An additional technique which Donington recommends includes stretching the tempo, not as extremely as for a ritardando but enough to delineate the phrase structure. He also suggests slightly delaying the tempo of the next phrase, possibly through a silence of

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² Ibid., p. 97.

articulation. It is his opinion that the varying degrees of articulation were a creative, artistic outlet for the Baroque musician.¹

Howard Ferguson (1975) suggests that the harpsichord relies on the "expression potential of notes minutely displaced in the metrical scheme, and the masking of attack on a note by slightly holding over a previous one."² Phrase analysis should be based on natural breathing points found most easily by singing the melody, with harmonic progressions taken into account.³

Maria Boxall (1975-1977) says that the chief rule for playing clearly is that one should always lift before playing the next note, although the finger should not be lifted completely off the key.⁴ The expression capability given the harpsichordist consists of the creation of infinite variations in the proportions of sound to silence. The average proportion should be half silence/half sound. Metrically more important notes should be held longer in order to clarify the meter of the piece.⁵ Her interpretation of the works of Diruta

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²Ferguson, Keyboard Interpretation, p. 6.
³Ibid., pp. 55, 59.
and the Italians is that, apart from technical habits brought about by the earlier keyboard instruments, a detached tradition of articulation was no longer functionally necessary, but was considered to be artistically viable.\(^1\) She also believes that the rich resonance in old instruments made it possible to play in a much drier manner without actually sounding dry.\(^2\)

In 1976 Babitz wrote in the publication of the Early Music Laboratory about how early writers warned only against excessive separation. Metric emphasis was important for connecting the melodic line which was made up of small units. Babitz also mentions the concept of alternating strong and weak measures beyond strong and weak beats.\(^3\)

Harold Gleason, in the sixth edition of his Method of Organ Playing, offers some suggestions for articulating phrases. A short rest should be taken from the end of the phrase without delay to the following phrase, and a harmonic approach including the identification of types of cadences should be taken to determine phrase structure. General character, style of


writing, and identification of motives should also be taken into account.\(^1\)

Danny J. Uhl has developed "A Rationale for Determining Articulation\(^2\)" (1980) which involves determining harmonic and non-harmonic tones in a melody. In addition to the "Gedalge-based\(^3\)" approach toward melody and harmony, he deals with rhythmic patterns, strong and weak beats, meter signatures, etc. He also believes that correct articulation should accurately reflect the metric pattern of the piece.\(^4\)

In another article written in 1980, "Problems of Articulation in the Keyboard Music of the English Virginalists," Janet A. Wright discusses articulation as being used to "heighten the effect" in certain rapid passages following ornaments. She also recommends a highly detached manner in the left hand for clarity.\(^5\) She disagrees with the principle of articulating over the barline but finds that no general practice applies to that situation. She does make a few generalizations however: 1. articulation silences were frequent;


\(^2\)Uhl, p. 8.

\(^3\)Ibid. This approach is based on Andre Gedalge's *Treatise on the Fugue*, in which he implies a "technique in which this determination could be made by ascertaining which notes required harmonization and which could be treated as nonharmonic tones."

\(^4\)Ibid.  

\(^5\)Wright, p. 16.
2. silences between phrases were usually short; 3. a highly articulated style was common, sometimes involving every note; 4. consistent articulation of repeated figures may have been common. She also observes that if performers had not wanted a highly detached sound, they would have chosen different fingerings.¹

In 1981, Neumann wrote about overdotting and articulation. He suggests that a clean articulation can clarify the rhythm while basically leaving it unchanged.²

Fingering

Julane Rodgers' dissertation³ deals with early keyboard fingering from ca. 1520-1620, but not including Purcell or his contemporaries. Since Rodgers has found no English treatises or instructions on fingering dating from this period, her study is limited to fingerings written in the music itself. The basic fingerings, she concludes, remained in use into the eighteenth century, through Purcell's lifetime. Thumb crossing in the right hand was not found, while in the left hand the second finger was found to cross in ascending scales. Consecutive notes use consecutive fingers, and notes which skip usually require skipping fingers. Sequential

¹Ibid., p. 18.


³See. p. 17, n. 1.
figures usually repeat finger patterns and thus articulation patterns. Playing consecutive notes with the same finger is primarily avoided.¹

Disagreeing with Powell,² Rodgers states that the English system of fingering has the third finger as the strong finger and uses it as one of the primary trill fingers (3 and 4) in the right hand; in the left hand the thumb and the third finger are strong fingers.³

Rodgers also observes that the reason for the similarities between Spanish and English fingerings is that Antonio de Cabezon may have introduced Spanish fingerings to the English court during the visit of Philip II from 1554-1556.⁴

Howard Schott maintains that older fingerings produce a highly articulated line of many short groupings of various sizes. He also believes that harpsichordists used silent substitution along with finger crossing. He does not, however, believe that performers today should go to the inconvenience of using old fingerings.⁵

¹Rodgers, pp. 133, 135-37, 153.

²See sections entitled "Articulation" and "Fingering" under Literature from 1950 to 1969, pp. 29-34.

³Ibid., pp. 142, 159.


⁵Schott, pp. 94-95.
Another among those who feel that fingerings create silences of articulation is Robert Donington. He also believes that early fingerings utilize the natural differences of length and strength in each finger. By changing the placement of the fingers, one can influence articulation.¹

Maria Boxall has an entirely different approach from Dolmetsch concerning the idea that slurs should be made when consecutive fingers can be used. Agreeing with Powell's premise, she says that in that case, different articulations would result in each hand.²

In his dissertation on Diruta (1975), Soehnlein, states that all sixteenth-century keyboard fingerings can be reduced to two principles: the alternation of fingers or the consecutive use of fingers. Combined with the process of assigning "good" and "bad" fingers, it is his opinion that articulation is a natural result.³

Ton Koopman (1977), a harpsichordist from Amsterdam, also regards fingerings as a means to effect articulation and explains how to articulate at the keyboard by keeping the hand steady and level. The hand should be slightly curved toward the direction of movement and the arm should guide the hand. The


²Boxall, "Girolamo Diruta's 'Il Transilvano'," p. 168.

³Soehnlein, pp. 23, 31.
articulation should be made with "tiny gaps" as if one were playing a scale with one finger.¹

Peter Le Huray, in his article on fingering in *New Grove* (in contradiction to his previous articles on the subject), agrees that fingerings offer "hints" to articulation.²

William Gatens (1981) finds that learning all the old fingerings for the sake of authenticity is impractical, believing that performers should try to create the proper effect with modern fingerings.³

Robert Rayfield (1981) does not believe that fingerings imply articulation. His premise is that in the first part of every scale, where consecutive fingers would be used, there would be no articulation.⁴

Rhythmic Inequality

Howard Schott agrees with the premise that English virginalist fingerings make inequality almost unavoidable, but then says that "experience suggests that

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equal notes, carefully articulated in short groups are what is really called for by this music.\textsuperscript{1}

Neumann, in the \textit{Harvard Dictionary of Music}, 2nd ed., clarifies the issue of \textit{notes inégales} by stating that they are often confused with other types of inequality such as "agogic accents, the accentual pattern of the so-called "good" and "bad" notes, and the occasional assimilation of duple to triple meter."\textsuperscript{2}

Donington suggests that there are two types of inequality: lilting, which is like a triplet rhythm; and vigorous, which is sharper than lilting, more like a dotted rhythm. He also offers a more specific description of the two types of inequality.\textsuperscript{3}

Ferguson suggests that the rhythmic effect of different fingerings varied, depending on which finger was used as a pivoting finger and which was the "good" finger. He also supplies a table of fingering identifying the "good" notes. According to Ferguson, Diruta crossed "bad" fingers over "good" to produce articulation against the beat. The virginalists, on the other hand, did the exact opposite, producing articulation with the beat.\textsuperscript{4}

\textsuperscript{1}Schott, p. 168.
\textsuperscript{3}Donington, \textit{A Performer's Guide to Baroque Music}, p. 259.
\textsuperscript{4}Ferguson, \textit{Keyboard Interpretation}, p. 77.
Summary

Articulation is fairly consistently done over the barline and is generally quite frequent elsewhere. Articulation silences vary in length with the expressive creativity of the performer in emphasizing strong points of the phrases. Metric emphasis is created by variation in articulation, but excessive articulation silences should not interfere with the meter of the piece.

Fingering in England used the third finger as the strong finger for both hands and as one of the primary trill fingers. No thumb crossing was used. Fingering tended to create articulation groups and rhythmic inequality.

The Influence of Wind and String Playing on Keyboard Articulation

Introduction

It has been pointed out that there are possible parallels between keyboard articulation and woodwind and string articulation. Therefore, an overview of the performances practices in both the field of wind playing and string playing is undertaken.

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Wind Playing

Betty Bang Mather has written two books and a dissertation on the subject of woodwind playing with particular emphasis on French articulation. Her information was gathered primarily from French woodwind tutors written by various authors such as Hotteterre, Loeillet, Monteclair, etc. Evidently, sometime in the seventeenth century, French articulation departed from the practice of the Spanish and Italians. In France a relationship developed between small, quick note values and the alternation of articulation syllables to produce a definite sense of inequality. Thus, quarters, eighths, and sixteenths were all played with inequality. The syllables used for articulation in woodwind tongueing were primarily tu, which came on the short note, and ru, which came on the long note. The syllables tend to join together to form tu-ru, thus developing the basis for inequality.\(^1\) The use of such rhythmic inequality, along with the clear definition of meter, were very important tools to the Baroque performer of the eighteenth century.\(^2\) As the primary syllable for articulation, tu was also used to articulate trills and other ornaments as well as all longer note values and leaps.\(^3\)

Houle, in an article entitled "Tongueing and Rhythmic Patterns in Early Music" (1965), says that

\(^1\)Mather, pp. 32, 34.
\(^2\)Ibid., p. 3. \(^3\)Ibid., pp. 35, 38.
articulation of wind instruments in the Renaissance and Baroque periods had a great deal of variety and subtlety. The tongueing patterns enhanced metrical groups and "could make musical meter and dance patterns sensuously compelling elements in the performance."¹

String Playing

David Boyden, in his article "The Violin and Its Technique in the 18th Century," states that a basic principle of bowing in the seventeenth century was that every measure began with a down-bow unless it began with a rest. A natural consequence is that articulation results over every barline.² In his book, History of Violin Playing, Boyden further suggests that the normal bow stroke was non-legato.³ Gatens agrees with this concept and suggests that since it is much more possible to perform a legato on the violin, it must have been aesthetic consideration that encouraged non-legato playing.⁴

Jaap Schröder, in an interview about the

⁴Ibid.
developing violin in *Early Music*, claims that because the early instruments had no chin rest, the choices of fingerings were slightly different than they are today. Baroque string musicians developed a system of shifting by half-steps in order to avoid the interruption of a large shift in the middle of a long bow. If small groups of notes were to be articulated, a shift was always made between bow strokes.¹

Barbara Ann Garvey Seagrave has written about French bowing in her dissertation (1958), finding that violin bowings emphasize dance patterns, patterns that continued to be used in solo literature beyond the strict use for dance accompaniment.²

**Summary**

In Baroque woodwind and string music, quarters, eighths, and sixteenths are appropriately played with inequality. In woodwind articulation the strong syllable *tu* is used on trills, long notes, and leaps, corresponding to the use of a strong finger in such locations in keyboard music. There is evidence in both


woodwind and string music that articulation should enhance metrical groups and emphasize the barline.

**Summary Findings on Phrasing and Articulation**

Articulation is created in patterns through fingerling and occurs fairly frequently in spite of legato being the optimum style of performance. Melodic patterns should be fingered and articulated consistently. Articulation should not interfere with the meter but enhance it by occurring over the barline and in other metrically important locations.

The third finger is the strong finger in both hands; it is the primary trill finger as well as the finger used in leaps and in metrically important locations.

Rhythmic inequality, while the result of the influence of fingerling patterns, is also used for aesthetic reasons.
CHAPTER III

HENRY PURCELL'S EIGHT HARPSCORH SUITES

An Introduction to Henry Purcell's Eight Harpsichord Suites and Their Use in His Time

Early Editions of the Eight Harpsichord Suites

Henry Purcell's eight harpsichord suites were first published, posthumously, in 1696 in A Choice Collection of Lessons for the Harpsichord or Spinnet. The title page indicates that the volume was printed for Purcell's wife, Mrs. Frances Purcell, and was to be sold by Henry Playford.1 None of the eight suites has survived in autograph.2

1The first edition (1696) carries the following title: A Choice Collection / of / Lessons for the Harpsichord or Spinnet / Composed by ye late Mr. Henry Purcell Organist of his / Majesties Chappel Royal, & of St. Peters Westminister / London / Printed on Copper Plates for Mrs. Frances Purcell, Executrix of the / Author, and are to be Sold by Henry Playford at his Shop in the / Temple Change Fleetstreet 1696.

The copies of the first and third edition of A Choice Collection used for this study are found in the Library of Congress, Washington, D.C. The fifth page of the texted portion of the copy of the third edition has had the illustration of the fingered scale cut off, but a copy of that illustration has been obtained from the Newberry Library, Chicago. Facsimiles of the title page and the "Instructions" appear in appendix B.

2The earliest known sources have been listed by Howard Ferguson in his Editorial Notes to Eight Suites, by Henry Purcell, pp. 24-26.

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A Choice Collection appeared in three successive editions—the first published in 1696, the second in 1697, and the third in 1699. While there are a few extant copies of the first and third editions, the second edition has been lost. Reference was made to the second edition, however, in an advertisement in The London Gazette, 22 November 1697, which announced "the Second Edition of the Harpsichord Book, with Additions of Lessons, and Directions for Young Beginners."  

The first edition consists of the title page, a dedication page "To Her Royal Highness the Princess of Denmark," signed by Frances Purcell, and sixty pages of music. The music includes the eight suites complete, followed by a "March" in C major, a "Trumpet tune" in C major, a "Chacone" in G minor, and an untitled piece in G minor.  

It appears that the third edition (1699) was printed from the same plates as those used for the first edition.

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1In the third edition the top part of the title page is identical to that of the first edition, but it continues: The Third Edition with Additions & Instructions for beginners [sic]/ Printed on Copper Plates for Mrs. Frances Purcell Executrix / of the Author and are to be sold at her house in Great / Dean's Yard Westminster. There is no date given on the title page, but 1699 is the commonly accepted date of publication for the third edition.

2Ferguson, Editorial Notes to Eight Suites, p. 25.

3Ferguson has identified the origins of the four additional pieces as being from Purcell's theater works, The Married Beau, The Indian Queen, Timon of Athens, and Abdelazar. Ibid.
edition. Besides containing the identical printing of the eight suites and the four additional pieces of the first edition, the third edition also includes two more pieces without titles, both in C major.\footnote{These two pieces are identified by Ferguson as a "Trumpet tune, called the Cibell, in C," and an "Air in C, from Dioclesian." Ibid.} In addition, it has four pages of rudimentary "instructions" at the beginning.

The first page of instructions is "A Scale of the Gamut" with a printed keyboard below a six-line staff containing the corresponding notes. The keyboard has been pictured incorrectly with two keys between each flat or sharp key instead of the customary layout of the keyboard. The second page explains how to read notes, leger lines, flats and sharps, and indicates which hand is to be used on each staff. The third page is entitled "Example of time or length of Notes." It describes the relative value of each type of note and indicates how to read time signatures. Suggestions are also given as to what tempo is indicated by the individual signatures.

The last page of the instructions, entitled "Rules for Graces," gives a detailed description of how to perform the ornaments contained in the book. At the bottom of the page is an oversized, fold-down section illustrating "Notes Ascending" and "Notes Descending." A two-octave fingered ascending and descending C major scale for both hands is included, with instructions.
showing the numbering of the fingers and a description of which fingers are to be used by both hands going either direction.

The instructions found in the third edition of A Choice Collection are virtually identical to those found in a publication by I. [John] Walsh in 1697, The Harpsicord Master. The difference between them is minor, consisting of the general use of "ye" in the text of A Choice Collection and "the" in The Harpsicord Master. The Harpsicord Master, a collection of music by several composers, contains two pieces by Purcell—a "prelude" and an "aire." The prelude is of particular interest to this study because it includes a written-out fingering for both hands. According to the title, "Prelude for ye fingering by Mr. H. Purcell," this fingering was supplied by Henry Purcell himself.

The Harpsicord Master was advertised in The Post Boy, October 1697, with a transcription of the title page as follows:

Containing plain & easy Instructions for Learners on ye Spinnet / or Harpsicord, written by ye late famous Mr H Purcell at the request of a / particular friend, & taken from his owne Manuscript, never before / publish't, being ye best extant, together with a Choice Collection of ye newest / Aires & Song Tunes Compos'd by ye best Masters, & fitted for ye Harpsicord / Spinnet or Harp, by these that Compos'd them all graven on Copper Plates.

2 The Harpsicord Master, Title Page.
Through the evidence furnished by the advertisements in the London Gazette about the second edition of A Choice Collection, and in The Post Boy, it appears that The Harpsicord Master was the first publication to contain the instructions. There may be reason to question whether the attribution of the instructions to Purcell is correct, however. It has been suggested that it may have been part of an advertising ploy. Max Kenyon claims that Walsh had a "quite Levantine strain of rather nasty cunning" and was known for pirating words and not bothering to correct proofs until the composers had paid dearly for the removal of mistakes.\(^1\) The inclusion of the instructions in A Choice Collection as printed for Purcell's wife adds credence to the validity of Walsh's claim that Purcell had written the instructions, however, and that the prelude to follow was actually fingered by Purcell.

The Intended Use for the Harpsichord Suites and Instructions

A Choice Collection (1696) was the first volume in England to present the harpsichord works of a single composer.\(^2\) It had been a common practice in England prior to the publication of this volume to publish collections, (e.g., the Melothesia by Locke) which


\(^2\)Caldwell, p. 188.
contained the works of several composers.\(^1\) The Harpsichord Master is another example of this practice.

The title of the 1696 edition of A Choice Collection indicates that the pieces were intended to be instructional "lessons for the harpsichord or spinnet," and the third edition mentions on its title page that it also contained "Instructions for beginers [sic]." Thus, A Choice Collection was to serve as a manual of instruction with appropriate music for the beginning harpsichordist, and was to be of general, practical use, teaching the rudiments of music, such as rhythm and tempo. There had been other previously published manuals that taught the basics of music, including those by John Playford and Christopher Simpson; but they had not contained fingering.\(^2\)

Characteristics of the Harpsichords of Purcell’s Time

The harpsichord used in late seventeenth-century England had certain established characteristics which were presumably inherited from traditions in both

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\(^2\)Locke's Melothesia includes definitions of ornaments, noted by Ibid.
Flanders and Northern Italy. According to Playford, the harpsichord usually had two or more sets of strings, as opposed to the virginal which had only one. The harpsichords used in some homes likely to have a copy of *A Choice Collection of Lessons* may have had only one set of strings, even though it was more common to have two.

Thomas Mace, in his *Musick's Monument* (1676), ascribes to John Hayward, London harpsichord maker, the attachment of a pedal mechanism so that stops could be changed with the feet or knees during performance. These stops were used to produce loud and soft effects, as well as a variety of timbres, through the use of additional sets of strings.

Because of the basically changeable nature of

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wood, it is impossible to tell, even by exact reproduction, how the instruments sounded 300 years ago. Furthermore, the strings and quills, which had a significant impact on the timbre of an instrument, cannot now be reproduced exactly. In fact, there is evidence that in order to create enough sound for music during a dance, the harpsichords used for dance accompaniment had much stiffer quills than a typical harpsichord intended for use in a home, indicating the possibility for a variety of timbres on a single instrument.

Purcell had early and extensive experience with the harpsichord. It is known that in 1673, at the age of fourteen, he was appointed as

'keeper, maker, mender, repayerer and tuner of the regalls, organs, virginalls, flutes and recorders ... without fee ... and assistant to John Hingston, and upon the death or other avoydance of the latter, to come in ordinary with fee.'

John Hingston died ten years later, and in 1684 Purcell succeeded him as "keeper and repayerer of his majesty's organs, pedalls, harpsichords and other instruments'.

After spending a number of years in this capacity, one might assume that Purcell was well acquainted with the capabilities and limitations of the harpsichord. Furthermore, he no doubt had available to


2Ibid.
him the most advanced instruments of his time, employed as he was by the king.

**Characteristics of Henry Purcell's Harpsichord Suites**

**Form**

The principal musical form of harpsichord music composed in England in the second half of the seventeenth century was the suite, reflecting a presumably French influence.¹ The basic four movement pattern of Purcell's suites usually includes a Prelude, an Almand, a Corant, and a Saraband. This pattern, however, is varied at times by the substitution of a Hornpipe or Minuet for one of the dance movements, or by the exclusion of a Prelude. Purcell used a Prelude to begin every suite but the seventh. A complete listing of the movements of the eight suites is shown in table 1.

All of the Preludes are in duple meter except for the one found in "Suite No. 5," which is in triple meter; with regard to length and development they vary considerably. Preludes 1, 4, 6, and 8 are short—ten, nine, nine, and thirteen measures in length, respectively. Preludes 2 and 3 are twenty-five measures long, and Prelude 5 is thirty-seven measures long. Most of the Preludes are written in a free, flowing contrapuntal style, using only a very small amount of

### TABLE 1
ORDER OF MOVEMENTS IN HENRY PURCELL'S EIGHT HARPSICHORD SUITES

<table>
<thead>
<tr>
<th>Suite No.</th>
<th>Order of Movements</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1 in G</td>
<td>Prelude - Almand - Corant - [Minuet]</td>
</tr>
<tr>
<td>No. 2 in g</td>
<td>Prelude - [Almand] - Corant - Saraband</td>
</tr>
<tr>
<td>No. 3 in G</td>
<td>Prelude - Almand - Courante --</td>
</tr>
<tr>
<td>No. 4 in a</td>
<td>Prelude - Almand - Corante - Saraband</td>
</tr>
<tr>
<td>No. 5 in C</td>
<td>Prelude - Almand - Corant - Saraband</td>
</tr>
<tr>
<td>No. 6 in D</td>
<td>Prelude - Almand - -- - [Hornpipe]</td>
</tr>
<tr>
<td>No. 7 in d</td>
<td>-- Almand - Corant - Hornpipe</td>
</tr>
<tr>
<td>No. 8 in F</td>
<td>Prelude - Almand - Courante - Minuet</td>
</tr>
</tbody>
</table>

**NOTE:** The original spellings are retained from A Choice Collection. Blank spaces indicate that there was no fourth movement included in "Suite No. 3," no Corant in No. 6, and no Prelude in No. 7. Square brackets indicate supplied titles.

Ornamentation. A considerable use of dramatic arpeggiation is seen in Preludes 1, 2, 3, 4, and 8. There are no repeated sections in the Preludes.

The second movement of Purcell's suites is typically an Almand [Allemande] in duple meter. An exception to this occurs in the seventh suite, which has no Prelude, beginning instead with the Almand. All of the Almands have a repeat structure, with four suites—Nos. 2, 5, 6, and 7—using first and second endings for the first repeated section. In the original printing, the Almand of "Suite No. 7" has three repeated sections.
which Howard Ferguson, in his edition of the suites, has interpreted as two sections, each with first and second endings.\(^1\) A further characteristic of the Almands is their increasingly frequent use of dotted rhythms, including that of dotted sixteenth/thirty-second note figures, as well as considerable syncopation and ornamentation. Finally, three of the Almands in the eight suites, Nos. 2, 5, and 6 contain slurs.

Purcell used the Corant as the third movement in seven of the suites, No. 6 being the only exception. All seven Corants are in triple meter. The time signature of each is indicated as "3," which refers to "proportio tripla," and is transcribed as 3/4 time. The Corants in Suites No. 2 and 4 should be played at a slower tempo than the other five, according to the time signatures and the suggestions regarding tempo in the instructions. All seven Corants have two repeated sections. Typical of the Corant form is a shift from the feeling of one meter to another and a general instability of rhythm.\(^2\) Purcell's Corants are no exception in the frequent incidence of hemiola, syncopation, and generally obscure meter.

Purcell used the highly ornamented Sarabands as the last movement in three of the suites—Nos. 2, 4, and 5. All are in triple meter, without upbeats, and have an

\(^1\)Ferguson, Editorial markings to *Eight Suites*, p. 19.

abundance of dotted rhythms. Purcell's time signatures indicate that these movements are to be played relatively fast, but not as fast as a Jigg in 6/4 time would be played. The Sarabands also have two sections, with each part repeated. The Saraband in "Suite No. 2," however, has three sections. Ferguson has interpreted this aberration to mean that the first and second sections are each repeated, after which follows the third section as if it were a coda.¹

Two examples of a Minuet used as a final movement are seen in Suites 1 and 8, cast in a fairly simple triple meter. Each is in two sections, with each section repeated. Purcell's tempo indication, as found in the time signature explained in the instructions, indicates that they are to be played at a faster tempo than a piece in 3/2, but not as fast as a Jigg in 6/4. They are not highly ornamented pieces and have dotted rhythms only in conjunction with ornamentation, such as a backfall and shake.

The two examples of a Hornpipe, used as the final movement in Suites 6 and 7, are both in triple meter, but are shown in A Choice Collection to have different mensuration signs. These signs indicate that the Hornpipe in "Suite No. 6" is to be played quite slowly but the one in "Suite No. 7" at a somewhat faster tempo.

¹Ferguson, Editorial markings in Eight Suites, p. 5.
Although Willi Apel suggests that the Hornpipe typically incorporated a characteristic "Scotch-snap" rhythm, this is not the case in these two dances.¹

There is evidence that Purcell may have been influenced by the Italians as well as the French when writing in the suite form, although the style of movements is more typically French than Italian in character. According to Apel, Giovanni Battisti Draghi was in London from 1667 to 1706, and published *Six Select Suites of Lessons for the Harpsichord* in 1700. Like Purcell's suites, Draghi's contain Preludes and traditional dances as well as other pieces. In the Prelude of Draghi's first suite, there appears an arpeggiation figure which is quite similar to those Purcell uses in his suites.² Considering Purcell's love for Italian vocal music, and noting that his violin sonatas are patterned after the Italian style, it seems likely that Purcell and Draghi might have had some influence on each other through a possible association.

**Tempo and Dynamic Markings**

The suites themselves, in their original printed form (1696), were printed on six-line staves. None of the editions contains dynamic markings, ritardandos, accents, or staccatos. There is, however, one tempo

marking of very slow on the Almand of "Suite No. 7." On third page of instructions, Purcell gives some idea of the tempos he recommends by his description of the mensuration signs as mentioned above. While helpful, these instructions cannot always be accurately applied to the suites.

Indications of Phrasing and Articulation in the Suites Themselves

**Slurs**

There are twenty-three instances of written slurs in the eight harpsichord suites, some of them duplicates because of their being part of a pattern. Figure 1 is a reproduction of the slurs as they appear in the original editions of *A Choice Collection*. Actually there are only five different types of slurred patterns appearing in nine different suite movements as shown in table 2. See appendix B for a modern transcription of the entire movements in which the slurs appear.

<table>
<thead>
<tr>
<th>ALMANN SUITE NO. 2</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. m. 5</td>
</tr>
<tr>
<td>Score</td>
<td>Measure</td>
</tr>
<tr>
<td>-----------</td>
<td>---------</td>
</tr>
<tr>
<td>Almand Suite No. 2 (cont.)</td>
<td>5. m. 9</td>
</tr>
<tr>
<td>Corant Suite No. 2</td>
<td>7. m. 15</td>
</tr>
<tr>
<td>Prelude Suite No. 4</td>
<td>10. m. 3</td>
</tr>
<tr>
<td>Almand Suite No. 5</td>
<td>11. m. 3</td>
</tr>
<tr>
<td>Corant Suite No. 5</td>
<td>15. m. 28</td>
</tr>
</tbody>
</table>
Fig. 1. Facsimiles of the twenty-three slurs found in Henry Purcell's eight harpsichord suites.


TABLE 2
THE FIVE DIFFERENT TYPES OF SLURS AND THEIR DISTRIBUTION AMONG THE NINE SUITE MOVEMENTS

<table>
<thead>
<tr>
<th>SUITE MVMTS. IN WHICH SLURS OCCUR</th>
<th>SLUR TYPE 1</th>
<th>SLUR TYPE 2</th>
<th>SLUR TYPE 3</th>
<th>SLUR TYPE 4</th>
<th>SLUR TYPE 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALMAND SUITE NO. 6</td>
<td>#1 #2</td>
<td>#4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CORANT SUITE NO. 8</td>
<td></td>
<td></td>
<td></td>
<td>#3</td>
<td></td>
</tr>
<tr>
<td>MINUET SUITE NO. 8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>18. m. 14</td>
<td>19. m. 10</td>
<td>20. m. 3</td>
<td>21. m. 3</td>
<td>22. m. 7</td>
</tr>
<tr>
<td></td>
<td>23. m. 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
TABLE 2—Continued

<table>
<thead>
<tr>
<th>SUITE MVMTS.</th>
<th>SLUR TYPE 1</th>
<th>SLUR TYPE 2</th>
<th>SLUR TYPE 3</th>
<th>SLUR TYPE 4</th>
<th>SLUR TYPE 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>CORANT SUITE NO. 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$7 $8</td>
</tr>
<tr>
<td>CORANT SUITE NO. 3</td>
<td></td>
<td></td>
<td>$9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRELUDE SUITE NO. 4</td>
<td></td>
<td></td>
<td>$10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALMAND SUITE NO. 5</td>
<td></td>
<td>$12</td>
<td>$14</td>
<td>$11</td>
<td>$13</td>
</tr>
<tr>
<td>ALMAND SUITE NO. 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$18</td>
</tr>
<tr>
<td>CORANT SUITE NO. 8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$19</td>
</tr>
<tr>
<td>MINUET SUITE NO. 8</td>
<td></td>
<td></td>
<td>$20</td>
<td>$21</td>
<td>$22 $23</td>
</tr>
</tbody>
</table>

What can be learned from these examples is fairly limited. The examples of Type 1 (喱.), Slur Exx. 1, 2, 5, and 6 (figures 2 and 3), represent the only
instances in which a sixteenth note at the beginning of a measure or strong beat is followed by a longer note value, creating a Scotch snap (short-long, or SL).

EX. 1 [Tl]  EX. 2 [Tl]

![Ex. 1 and Ex. 2]

Fig. 2. Almand, "Suite No. 2," mm. 5-6, Exx. 1-2. Square Brackets with numbers [Tl] indicate the type of slur.


EX. 5 [Tl]  EX. 6 [Tl]

![Ex. 5 and Ex. 6]

Fig. 3. Almand, "Suite No. 2," mm. 9 and 22, Exx. 5-6.

SOURCE: Pp. 6-7.

The pieces are otherwise filled with long-short (LS) examples. Also, these sixteenth notes always repeat the last note from the previous measure, possibly indicating

---

1Figures 2-19 are all taken from the same source, therefore only the page from which they are taken will appear in the source notes.
a type of written-out ornament like the forefalls and backfalls used extensively in the movement. Therefore, the forefalls and backfalls should not be disconnected.

Slur Type 2 (\(\text{T2}\)), seen in Slur Ex. 4 from the Almand in "Suite No. 2," is a rhythmic pattern which is also seen in m. 10 of that movement, but without a slur (figure 4). In m. 7 the slur covers an ornamental figure containing an upper neighbor tone, while in m. 10 the figure is part of a series of five descending pitches, with the first and the fourth being harmonic.

\[\text{EX. 4 [T2]}\]

\[\text{T2}\]

Fig. 4. Almand, "Suite No. 2," mm. 7 and 10, Ex. 4.


In m. 11 the reverse rhythmic figure, Type 3 (\(\text{T3}\)) occurs without a slur (figure 5).

In Slur Exxs. 12, 14, and 15 from the Almand in "Suite No. 5" (figure 6), and in Exxs. 20 and 22 from the Minuet in "Suite No. 8" (figure 7), the Type 3 rhythmic figures are slurred.
Fig. 5. Almand, "Suite No. 2," m. 11.


Fig. 6. Almand, "Suite No. 5," mm. 19-20, and 28, Exx. 12, 14, and 15.

EX. 20 [T3]  EX. 22 [T3]

Fig. 7. Minuet, "Suite No. 8," mm. 3 and 7, Exx. 20 and 22.
SOURCE: P. 37.
Quite obviously an ornament, Type 4 (\(\text{\textcircled{\textbf{4}}\text{\textcircled{\textbf{4}}}}\)), is found in Slur Ex. 3 (figure 8), Ex. 9 (figure 9), Ex. 10 (figure 10), Ex. 11 (figure 11), Exx. 16 and 17 (figure 12), Ex. 19 (figure 13), Exx. 21 and 23 (figure 14) as shown in table 2. Slur Ex. 9 from the Courante in "Suite No. 3" is a variant because the ornament used is a shake instead of a backfall and shake. Slur Ex. 10 from the Prelude in "Suite No. 4" is a variant, not in form but in note values. By placing a slur in this situation where the backfall and shake is followed by two sixteenth notes, Purcell was possibly indicating one is not to connect a backfall and shake to an eighth note which follows—a common ornamental figure in these suites. Another possibility is that normally the two sixteenths would be slurred separately from the ornament, whether a shake or a backfall and shake.

Fig. 8. Almand, "Suite No. 2," m. 6, Ex. 3.

Fig. 9. Courante, "Suite No. 3," m. 8, Ex. 9.
SOURCE: P. 14.

Fig. 10. Prelude, "Suite No. 4," m. 3, Ex. 10.
SOURCE: P. 16.

Fig. 11. Almand, "Suite No. 5," m. 3, Ex. 11.
SOURCE: P. 22.
Fig. 12. Corant, "Suite No. 5," mm. 4 and 11, Ex. 16-17.


Fig. 13. Corant, "Suite No. 8," m. 10, Ex. 19.

SOURCE: P. 35.

Fig. 14. Minuet, "Suite No. 8," mm. 3 and 7, Exx. 21 and 23.

SOURCE: P. 37.
Slur Exx. 21 and 23 (as noted in figure 1) are unusual because in the 1696 printing the slur in Ex. 21 appears to reach only the first sixteenth note, while the slur in Ex. 23 covers only the two sixteenths and not the dotted eighth with the backfall and shake. The figure appears one more time in m. 15 of the Minuet in "Suite No. 8" unslurred (figure 15). All three instances have been interpreted by Ferguson and Kite as misprints; the figure should occur as a backfall and shake on a dotted eighth slurred to two sixteenths.¹

Fig. 15. Minuet, "Suite No. 8," m. 15.

SOURCE: P. 37.

Type 5 (\(\text{\texttt{T4}}\)) can be found in Slur Exx. 7 and 8 (figure 16), Ex. 13 (figure 17), Ex. 18 (figure 19), and Ex. 21 and 23 (figure 18).

¹Ibid., p. 37; Ferguson, Editorial markings in Eight Suites, p. 23.
Fig. 16. Corant, "Suite No. 2," m. 15, Exx. 7-8.
SOURCE: P. 8.

Fig. 17. Almand, "Suite No. 5," mm. 19-20.
SOURCE: P. 22.

These references do not constitute the only instances in the pieces where consecutive eighth notes can be found, so they appear to have particular significance in and of themselves and do not appear to be examples of how to perform consecutive eighth notes. One can, however, follow an established pattern of slurring in such cases as m. 20 of the Almand in "Suite No. 5"
(figure 17). Eighth notes slurred in pairs indicate a Scotch snap in performance.\(^1\)

Slur Ex. 18 differs from the other examples of Type 5 in its use of sixteenth notes. It appears in m. 14 of the Almand in "Suite No. 6" (figure 18) and is especially remarkable in that the slur appears over the first two sixteenth notes of the beat but not over the last two. The pattern also appears without a slur in m. 11, but in a different metric location (figure 19).

EX. 18 [T5]

![Musical notation](image)

Fig. 18. Almand, "Suite No. 6," m. 14, Ex. 18.

SOURCE: P. 27.

Ornaments

Ornamentation is characteristic of the eight harpsichord suites. Indeed, R. Beer counted the use of nine different ornaments that appeared a total of 465 times in the suites.\(^2\) A discussion of the frequency of each type of ornament, the approach used (above, below,

\(^1\)Ibid., p. vi; Ferguson, Editorial Notes to Eight Suites, p. 27.

\(^2\)Beer, p. 5.
or from the same note), and the implications for articulation are discussed in chapter 4.

On the fourth page of the instructions in *A Choice Collection* can be found "Rules for Graces," describing how the various ornaments of the time were to be performed. This is useful information, although reliability is somewhat in question.\(^1\) A facsimile of the "Rules for Graces" is shown in appendix B. A modern table of the ornaments and their explanation can be found in table 3.

In *A Choice Collection*, Purcell's music exhibits simplicity of style which lends itself well to ornamentation. Such a style does not, however, detract from musical quality; Purcell's creativity elevated these works beyond mere "pattern" music. Jeffrey Pulver states that Purcell's keyboard music is "clearly the expression of his own individual feelings," but "is not so typically

in his own style as is his work for the stage.¹ On the other hand, Pulver does not seem to agree with Westrup's suggestion that Purcell's suites "are slight and sometimes inconclusive, as though he had become uncertain of his direction."²

### TABLE 3
THE ORNAMENTS USED IN A CHOICE COLLECTION TRANSCRIBED AND EXPLAINED

<table>
<thead>
<tr>
<th>ORNAMENT</th>
<th>MARKED</th>
<th>EXPLAINED</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHAKE</td>
<td></td>
<td><img src="note1" alt="Note" /></td>
</tr>
<tr>
<td>BEAT</td>
<td></td>
<td><img src="note2" alt="Note" /></td>
</tr>
<tr>
<td>BACKFALL AND SHAKE</td>
<td></td>
<td><img src="note3" alt="Note" /></td>
</tr>
<tr>
<td>FOREFALL</td>
<td></td>
<td><img src="note4" alt="Note" /></td>
</tr>
</tbody>
</table>


### TABLE 3—Continued

<table>
<thead>
<tr>
<th>ORNAMENT</th>
<th>MARKED</th>
<th>EXPLAINED</th>
</tr>
</thead>
<tbody>
<tr>
<td>BACKFALL</td>
<td><img src="image" alt="Backfall" /></td>
<td><img src="image" alt="Explanation" /></td>
</tr>
<tr>
<td>TURN</td>
<td><img src="image" alt="Turn" /></td>
<td><img src="image" alt="Explanation" /></td>
</tr>
<tr>
<td>SHAKE TURNED</td>
<td><img src="image" alt="Shake Turned" /></td>
<td><img src="image" alt="Explanation" /></td>
</tr>
<tr>
<td>SLUR</td>
<td><img src="image" alt="Slur" /></td>
<td><img src="image" alt="Explanation" /></td>
</tr>
<tr>
<td>BATTERY</td>
<td><img src="image" alt="Battery" /></td>
<td><img src="image" alt="Explanation" /></td>
</tr>
</tbody>
</table>

SOURCE: Kite, p. iv.

**Summary**

Henry Purcell's eight suites for harpsichord first appeared posthumously in 1696. In 1699 another edition was published, along with a set of "Instructions" on the rudiments of music, in a volume entitled *A Choice Collection of Lessons for the Harpsichord or Spinnet*. Intended to be used in the home on a small harpsichord, each of the suites contain three or four movements.
following the basic pattern of Prelude, Almand, Corant, and Saraband. They contain twenty-three instances of written slurs consisting of five different varieties. Nine types of ornaments appear a total of 465 times in the eight suites.
CHAPTER IV

PERFORMANCE PRACTICE IN HENRY PURCELL'S
HARPSICHORD MUSIC

Implications of Articulation Found in
the Eight Harpsichord Suites

Implications from the Slurs

The clearest implication associated with the slurs in Purcell's suites is that there should be articulation before and after the slurs. Regarding the performance of each type of slur, different interpretations can be made and then applied to similar situations throughout the suites.

The fact that the rhythmic pattern in Slur Type 1 (\(\text{\textcopyright}\)) is slurred would seem to indicate that there is normally an articulation between an unslurred sixteenth note followed by a dotted eighth note, or--the reverse--between a dotted eighth note followed by a sixteenth note. The rhythmic patterns of Type 2 (\(\text{\textcopyright}\)) and Type 3 (\(\text{\textcopyright}\)) occur without slurs in numerous other locations in the suites, obliging one to determine how extensively to incorporate slurs where they are not indicated. The most reasonable application is to slur parallel passages in the movement where slurs occur as

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part of a pattern, but not to assume similar slurring in other movements.

Slur Type 4 (\[\text{\textbackslash[\textbackslash]}\]) patterns should be slurred in all pieces because it is found in a variety of different movements throughout the suites. However, one should probably not slur dotted quarter notes with a backfall and shake if it is followed by an eighth note instead of two sixteenth notes (\[\text{\textbackslash[\textbackslash]}\]). Slur Type 5 (\[\text{\textbackslash[\textbackslash]}\]) would require very careful application outside of instances of fairly clear parallel structure or pattern. Although slurred eighth notes do occur, they are unslurred too often to consider slurring all of them. Otherwise, there would have been no point in slurring the four instances in the suites where they do occur.

Ornaments as an Indication of Articulation

R. Beer's article in *Music Review*, February 1952, about the impact of ornamentation on the articulation of Baroque music provides a significant source of information for the study of articulation in Purcell's harpsichord music. Beer has compiled several tables showing how frequently each of the nine types of ornaments appear in the eight suites. These tables also depict the different approaches to the ornaments, whether from above, below, or the same note. For an explanation of the ornaments see table 3. Tables 4 and 5 list the
ornaments Purcell used and indicate their frequency and approach, respectively.

Beer has found that the shake is the main ornament used in a descending series, and the beat in an ascending series. The beat is the only ornament used at the beginning of a piece.¹

As noted in the last chapter, 93.5 percent of the ornaments are not tied to the next note. Purcell, then, would slightly detach the last note of a shake, beat, or plain note and shake from its following note. These ornaments are, therefore, an indication of articulation and phrasing. Furthermore, it is evident that they were not associated with barlines but were used as "thematic accents." Beer has also determined that Purcell also used a shake, beat, or plain note when he wished to create a feeling of suspense.²

**Purcell's Fingering and Its Interpretation**

**Purcell's Fingered Scale**

*A Choice Collection of Lessons for the Harpsichord or Spinnet, 3rd ed.,* and *The Harpsicord Master,* published by I. (John) Walsh, contain an example of a fingered C-major ascending and descending scale. The directions at the side of the written-out scale state: "Right hand [sic] the Fingers to ascend are the 3rd & 4th to descend [sic] ye 3rd & 2nd; "Left hand

¹Beer, p. 5. ²Ibid., pp. 6-9.
### TABLE 4

**FREQUENCY OF USE FOR 465 ORNAMENTS USED IN HENRY PURCELL’S EIGHT HARPSICHORD SUITES**

<table>
<thead>
<tr>
<th>Name of Ornament and How It Appears in the Music</th>
<th>% Used in Suites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shake</td>
<td>39.8%</td>
</tr>
<tr>
<td>Beat</td>
<td>21.3%</td>
</tr>
<tr>
<td>Backfall and Shake</td>
<td>15.7%</td>
</tr>
<tr>
<td>Forefall</td>
<td>11.0%</td>
</tr>
<tr>
<td>Backfall</td>
<td>7.5%</td>
</tr>
<tr>
<td>Other Misc. Ornaments</td>
<td>5.0%</td>
</tr>
</tbody>
</table>

### TABLE 5

**APPROACH USED FOR 465 ORNAMENTS USED IN HENRY PURCELL’S EIGHT HARPSICHORD SUITES**

<table>
<thead>
<tr>
<th>Approach</th>
<th>No. of Times Used</th>
<th>% of Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Descending</td>
<td>201</td>
<td>43.2%</td>
</tr>
<tr>
<td>Ascending</td>
<td>155</td>
<td>33.3%</td>
</tr>
<tr>
<td>Same Note</td>
<td>100</td>
<td>21.5%</td>
</tr>
<tr>
<td>Beginning</td>
<td>9</td>
<td>1.9%</td>
</tr>
</tbody>
</table>

**SOURCE:** Beer, p. 5.
the fingers to ascend are ye 3rd & 4th to descend ye 3rd & 2nd.' As further directions indicate, the left hand fingering assigns "1" to the little finger, "2" to the ring finger, and so on, while on the right hand, the thumb is "1" as is our present custom.\(^1\) A facsimile of Purcell's fingered scale can be found in appendix B.

"Prelude for Ye Fingering by Mr. H. Purcell"

The "Prelude for ye fingering by Mr. H. Purcell," which is found in the *The Harpsicord Master*, is fully fingered and is shown in facsimile in figure 20. For the transcription with editorial articulation marks (commas) by the author of this thesis, see figure 21.

Several observations can be made from the study of this prelude. The use of the thumb in both hands is fairly free. Also, articulation is indicated several times through the use of the same finger on consecutive notes, particularly in the left hand but occasionally in the right hand as well. Wright's study of articulation in virginal keyboard music points out that all patterns of fingering "create a silence of articulation between certain notes, caused by playing consecutive notes with the same finger."\(^2\) She finds a few consistent practices in her study as delineated above in chapter 2. She observes that in Purcell's fingered Prelude many of the

---

\(^1\)Purcell, *A Choice Collection*, p. vi.

\(^2\)Wright, p. 16.
notes were detached because of the use of consecutive fingers. Finally, she notes that there is consistency of fingering, creating consistency in articulation patterns.¹

Fig. 20. "Prelude for Ye Fingering by Mr. H. Purcell."

SOURCE: Walsh, p. vi.

In the music performed by the right hand (the melody), only one measure has a tie over the bar-line, and only two measures have no articulation specifically indicated by using the same finger on both sides of the barline. In both cases, the fingering implies at least a small articulation by virtue of the physical awkwardness of its execution. One such example, between the first

¹Ibid., p. 17.
Fig. 21. Transcription of Purcell's fingered Prelude with editorial articulation marks.

SOURCE: Kite, pp. vi-vii.

and second measures of Purcell's Prelude, shows a fingering of 4 to 3 for a melodic interval of a third, where it would have been more reasonable to use either 4 to 2 or 5 to 3. In the other instance (at m. 16), the fingering 2 to 5 is shown over the barline on consecutive notes. That articulation occurs in such cases is more understandable when one recalls that the practice was to
keep the hand in a cupped and fairly closed position. If the hand is in such a configuration, the delicate shift required to play a fingering such as 2 to 5 on consecutive notes makes a small articulation. The intention that articulation should occur here seems evident, particularly when another fingering would be easier. It may also be noted that in the left hand the situation is similar, though in at least two instances it would have been possible to slur over the barline.

Contemporary Sources of Fingerings

Some clues to proper fingering in Purcell's harpsichord music can be gained from the study of fingerings by other early English composers. A few such examples are: (1) a short piece by Orlando Gibbons; (2) another short piece by an anonymous composer; and (3) a set of fingerings for a scale and chords by a Capt. Prencourt, as quoted by Roger North, a contemporary of Purcell's.

"Mask: Welcome Home"

Orlando Gibbons wrote a piece entitled "Mask: Welcome Home," which not only is fully fingered in both hands but also contains indications for articulation. Only eight measures long, the work has been assigned the time signature of 6/4 by Gerald Hendrie, the editor of Gibbons' volume in Musica Britannica. The transcription of the piece (see figure 22) for this current study has some editorial articulation marks added by this author.
Fig. 22. Orlando Gibbons, "Mask: Welcome Home".


All thirteen ornaments in the piece invariably use the third finger. These ornaments always occur on beat two or four throughout the piece, creating displaced strong beats on beat two, four, and six (instead of beats one, three, and five), suggesting misplaced barlines throughout.

Articulation is indicated midbar in the right hand in every measure. No articulations are implied by fingering over the barlines, neither are any ornaments associated with barlines. Thirteen times, however, articulation is indicated in the right hand preceding ornamentation. One is inclined then to think that
articulation functions to locate the placement of strong beats throughout the piece. Where not specifically indicated by fingering, articulation may still occur to maintain a pattern.

Articulation in the left hand is primarily a result of melodic leaps or slurred, melodic patterns. Articulations are sometimes found in conjunction with the strong beats in the measure.

"The princes Jegg"

"The princes Jegg" was written in England some time before 1660. Although the composer is not indicated, it is included in Martha Maas' collection English Pastime Music, 1630-1660: An Anthology of Keyboard Pieces.¹ Fully fingered in the right hand, the piece is eighteen measures long and has a time signature of 3, which has been interpreted by the editor as 6/4 in a lively tempo. A transcription of the piece (figure 23) includes editorial articulation marks by the current author.

The thumb is used twice (mm. 8 and 10), and then only for octave jumps. Of the seventeen barlines, fingering indicates articulation over sixteen of them—the only exception being between mm. 4 and 5, where fingers 2 and 3 are used consecutively for a whole step.

¹See p. 17, n. 1.

Articulation due to fingering midbar occurs in fourteen
of the eighteen measures, with the exceptions being mm. 4, 6, 8, and 10. These four exceptions contain ornaments, three of which involve accidentals. If one considers ornaments to be indication of articulation, then it could be said that midbar articulation is indicated in each of the eighteen measures.

Fig. 23. Anon., "The princes Jegg."


Slurs suggested by fingerling in conjunction with an ornament occur seven times, one each in mm. 1, 2, 6, 9, 16, 17, and 18. Implied slurs not in conjunction with an ornament, but suggested by the fingerings, occur within eleven half-measures out of a possible thirty-four, two of which are by consecutive notes in mm. 6
and 9. Slurs suggested by the fingering of thirds can be found nine times: once in m. 3, twice in m. 5, once each in mm. 7, 11, and 12, twice in m. 13, and once in m. 15.

There are sixteen instances of ornamentation in the piece, with fingerings indicating primary use of the third finger; the second, fourth, and fifth finger are each called for once but the third finger thirteen times. Articulation before an ornament because of the choice of fingering occurs eleven of the sixteen times.

Articulation occurs between nearly every note in this piece, with great consistency over barlines and at midbar. The detached character matches well with the lively Jegg dance; furthermore, the evidence would suggest that for aesthetic reasons, a detached style was desired.

Capt. Pren court's Fingered Scale
and Chords

To give an instance or two of our author's advances, one is a compleat description of the simple and complex fingering upon the harpsichord, which I think is not to be met with in print, or at least not so perfect as wee [sic] find here.¹

A transcripton of Capt. Pren court's fingered scale and chords is shown in figure 24.

¹Wilson, p. 57.
For intervals and chords, as for scales, he uses the thumb more freely in the left hand than in the right:

**Fig. 24.** Transcription of Capt. Pencourt's fingered scale and chords.

*Source: Wilson, p. 57.*

Capt. Pencourt's fingered scale differs from Purcell's in that the thumb is never indicated in the right hand and the fifth finger is never indicated in the left hand. In addition to the fingered scale, Pencourt also gives fingerings for chords. As was mentioned in chapter 2, the left thumb is more freely used than the right, and the fifth finger is limited to right-hand chords.

**Implications from Sources Contemporary with Henry Purcell**

Contemporary evidence supports the primary use of the third finger for ornaments, which creates articulation for physical reasons. Fingering is also used to create articulation at important points in the
metric structure, such as at the barline and at midbar.

Articulation is also used for aesthetic reasons, for instance, to promote the bouncy and lighthearted character of a piece such as a Jegg.

**Rhythm in Purcell's Suites**

**Fingering and Inequality**

Besides this we have that which we call the 'soul' of the lute—the humour and fine air of a lesson—which cannot be taught but is stolen better by the ear in hearing those that play well. Yet we will give some rules for it, with a demonstration. You may get that art by breaking the strokes; that is, dividing of them by stealing half a note from one note and bestowing of it upon the next note. [This is evidently a reference to notes inégales.] That will make the playing of the lute more airy and skipping. The hearing of violins and singing is a great help to learn this liveliness and sweetness which we have termed the soul of the lute.¹

"Miss Mary Burwell's Instruction Book for the Lute," from which the above quote is taken, is printed on Dutch or French paper. However, one might assume it to be an English publication because there is no evidence that the title is a translation. Dart dates it sometime after 1650, due to the foolscap watermark dating from the mid-seventeenth century.² This instruction book provides particularly interesting evidence for the practice of inequality and articulation, as well as for primarily non-legato playing. One might also note the mention of


²Ibid., p. 43.
"the hearing of violins and singing as a great help to learn this liveliness and sweetness which we have termed the soul of the lute."\(^1\) While this evidence is not conclusive, it can give an insight into the musical atmosphere to which Purcell may have been accustomed. At least one might assume that since these principles were included in an "instruction book," they were probably known to some extent.

As discussed in chapter 2, fingering and articulation groups were often associated with LS and SL. Babitz has written much on this subject and has found that by the time of Purcell and North, both LS and SL were in common use.\(^2\) In fact, Babitz claims Purcell's scale fingering to be an indication of short-long both ascending and descending, which would suggest that SL was much more common for Purcell than was LS.\(^3\) Such a conclusion would indicate a break between the practices of the earlier virginalists and those of Purcell and his contemporaries. The findings of Rodgers and Wright, who believe that Purcell's fingerings closely correlate with those of the virginalists, advocate a different view.\(^4\)

\(^{1}\)Ibid., p. 46.
\(^{4}\)Rodgers claims that English fingering practices were retained into the eighteenth century and cites a number of virginalist fingering patterns which correlate with Purcell's fingered scale, Rodgers, pp. 124, 150,
One piece of evidence Babitz cites in support of his belief that English phrasing was short-long is that "while there are many written long-shorts to provide contrast, there are no written short-ongs, obviously because they were already being played without being written." Frederick Neumann disagrees very strongly with that opinion:

This is an argument in a circle, a petitio principii: what needed to be proven, the demonstrandum, that a short-long convention existed, is taken as a fact, as demonstratum: the convention existed, therefore the lack of short-long notation proves the short-long performance, which in turn is to furnish "evidence" for the existence of the convention.

When dealing with groups of four notes, Babitz interprets Roger North to indicate that the articulation of such groups should be along the lines of LSSL, with the first being held proportionately longer than the rest. His system of ratios is important to the interpretation of these larger groups as well.

It is Dart's suggestion that Purcell used Italian conventions of notating "trochaic rhythms"; thus, when his music is properly interpreted according to those

159; Wright includes Purcell throughout her discussion of virginalist articulation, see p. 17, n. 1.

1 Ibid., p. 555.


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rhythms, the effect in performance is vastly different from the notation.¹

Donington discusses 'inequality' in Purcell in these terms: inequality should be applied to notes which are of the shortest value but which occur frequently in a movement. He also says that "if these shortest notes are either faster or slower than a moderate speed, 'inequality' becomes ineffectual, and perhaps unpleasant." Pieces of certain character, such as a march-like piece, are not effective when played with inequality; neither are pieces containing many leaps.²

In his 1977 article on rhythmic alteration, Donington says that in fact there is plenty of evidence from sources of various countries (including England) that rhythmic alteration occurred outside of France.³

While Ferguson finds that "to attempt to codify the application of notes inégales to English music" would not be in order, he also expresses the opinion that there is little doubt about its use. In this regard he claims that the use of notes inégales in England stems from the influence of Pelham Humfrey. He further states that the

---


effect resembles a shift from duplet to triplet rhythms; in pieces with a more pronounced character, the shift even approaches double-dotting.\(^1\) Certainly the English did have certain rhythmic conventions (e.g., variable dotting) which the performer incorporated into his performance.\(^2\)

Ferguson suggests specifically that inequality that produces a lilting triplet rhythm would be appropriate in Corants and Almands; in Sarabands, a more crisp double-dotting would be effective.

With respect to SL vs. LS rhythms, Ferguson claims that when eighth notes are slurred in pairs, they should be interpreted as a Scotch Snap.\(^3\) The durational ratio of the two notes in each pair would be either 1 to 3 or 1 to 2, tending to make a SL triplet rhythm.\(^4\)

**Dotted Rhythms in Purcell's Suites**

English performance may have been affected by French conventions of inequality and double dotting.

\(^1\)Ferguson, *Keyboard Interpretation*, p. 103.
\(^2\)Ibid., Editorial Notes to *Eight Suites*, p. 27.
\(^3\)Schott agrees with Ferguson about unequal playing, as well as about the French influence (p. 168); Rosalie S. Liggett confirms the use of rhythmic alteration in England and also confirms the concept of a Scotch snap when slurs appear over eighth notes, in "Historic Baroque Performance Styles: England, France, Italy, Germany," *American Music Teacher* 27 (February/March 1978):18.
\(^4\)Ferguson, Editorial Notes to *Eight Suites*, p. 27.
Supporting evidence can be found by comparing the notation in differing copies and editions of the same pieces. There is a problem in determining whether the actual intentions of the various copies constitute a change of performance practice intended by the composer or even by performers of the time.¹

Donington has discussed the issue of alternate copies of certain movements of the suites found in Ferguson's edition of Purcell's suites. He suggests that the original edition shows a rhythm more closely representing the original performance than the rhythm in the other two copies.² Although the printed example shows fewer dotted rhythms than do the manuscripts, it is possible that a different performance was intended.

Ferguson himself discusses the variant manuscripts in an article published in *Piano Quarterly* concerning his discovery of two Purcell pieces. He states that the notated rhythmic variations indicate that English composers of the period imitated the contemporary French rhythmic conventions. Since this rhythmic practice may not have been well-understood by English amateurs; it would naturally seem reasonable for publishers to print the dotted rhythms to facilitate unequal playing. Actual performance, Ferguson suggests,
probably resulted in a pattern somewhere between the
extreme dotted rhythm and equal notes.¹

Donington proposes criteria for deciding how to
perform dotted rhythms in Baroque keyboard music, with
special attention to the music of Purcell:

... we may often enough meet with a melodic
line in which one or more dotted notes occur. If
these are an integral part of the melody, in no way
standing out from any other part of it, and in no way
dominating the rhythm of it, then their value will
probably be very much the same as the modern value:
i.e. as nearly exact as free expression (whether then
or now) permits. But if they stand out from the
melody, or dominate its rhythm, as independent
rhythmic figures in their own right, then a baroque
convention applies to them which is no longer
currently accepted, ... By this convention, the
dot is decidedly lengthened, the note after the dot
is correspondingly shortened, and the two are
separated by a silence of articulation taken out of
the time of this lengthened dot. We generally call
this 'double-dotting', though without meaning that
the lengthening has to be exactly that. In place of
the silence of articulation, the notes may
alternatively be slurred, with a more expressive but
less brilliant effect.²

Areas of Influence on the Phrasing and
Articulation of Purcell's
Harpsichord Suites

Various Continental influences can be seen in
Purcell's harpsichord suites. Among these are dance
forms, performance practices associated with music for
winds and strings, and other general performance
practices. What must be assessed is the relative
importance of these various factors and how their

¹Howard Ferguson, "Two Purcell Discoveries,"

influence may affect a modern performance of the suites.

**Continental Performance Practice**

It has already been suggested that the suite form used in England in the late seventeenth century was a manifestation of French influence. In general, Purcell's harpsichord music is recognized as "powerfully influenced by continental models," as Pulver put it,¹ and reflects acquaintance with both French and Italian styles.

Fascinated with "things French," Charles II decided to send one of his own musicians to learn from his French colleagues. Accordingly, the king dispatched Purcell's contemporary, Pelham Humfrey (1647-1674), to Versailles. Kenyon and Ferguson are among those writers who have made a point of the connection between Humfrey's bringing back French rhythmic conventions² and the resultant use of French rhythmic inequality in English music. Donington, however, theorizes that it was standard practice in Purcell's England to use inequality; Humfrey had relatively little to do with it. Donington believes that since certain musical contexts invite inequality, its use is therefore appropriate in Purcell's harpsichord suites.³ Donington asserts, however, that

¹Pulver, p. 387.

²Kenyon, p. 223; Ferguson, Editorial Notes to *Eight Suites*, p. 27.

while Purcell responded to French conventions of rhythm, he responded even more to Italian influence.\(^1\) Arundell agrees with Donington about the Italians being the dominant influence on Purcell's music in general, but does not specifically address his keyboard music.\(^2\)

Supporting this Italian influence, Boxall notes a particularly Italian fingering (3 2 left hand ascending) that is used consistently in only one other country besides Italy: England in the late seventeenth and early eighteenth centuries, thus showing potential influence on Purcell. Boxall also comments on Draghi's bringing Italian influences to England during that time.\(^3\)

Purcell himself wrote of continental influence in the Preface to *The Vocal and Instrumental Musick of the Prophetess or the History of Dioclesian*, composed by Purcell and printed by J. Hepingstall, London (1691):

> ...Poetry and Painting have arriv'd to their perfection in our own country: Music is yet but in its Nonage: A forward Child, which gives hope of what it may be hereafter in England, when the Masters of it shall find more Encouragement. 'Tis now learning Italian, which is its best Master, and studying a little of the French Air, to give it somewhat more of Gayity and Fashion. Thus being further from the Sun, we are of later Growth than our Neighbour Countries,


and must be content to shake off our Barbarity in degrees. . . .

This statement seems to indicate that Purcell felt more influence from the Italians than from the French. Colles apparently agrees, saying that "Everything about the Italian style was, in Purcell's judgment, worth having."

In his *Interpretation of Music*, Dart advocates a reasonable point of view regarding this discussion of Purcell's music:

\[ \ldots \text{his music is an extraordinary mixture of styles, many of them of foreign origin. It would be silly to insist on each of these styles being sharply differentiated from the others in performance; Purcell was after all an Englishman writing in England for an English audience. At the same time, his Italianate music must not be played in a Lullyesque manner and the editor and performer must know what they are about.} \]

Wind and String Influence

Colles has indicated that string influence may not be as evident as that of wind influence in Purcell's music. The job description of Purcell's employ with John Hingston (discussed in chapter 3) indicates no work with stringed instruments. Furthermore, when editing Playford's *An Introduction to the Skill of Musick*,

\[ \text{1} \] Rothscild, pp. 118-19.


\[ \text{3} \] Dart, *The Interpretation of Music*, p. 122.
Purcell left nearly untouched the section on instrumental playing dealing primarily with viols and violins. This treatment would hardly be expected of an expert in the area of string performance; indeed, one would anticipate a more refined approach since the previous edition. It is Colles' opinion that Purcell's "tentativeness" about strings in dealing with the passage would tend to confirm the suspicion that Purcell had little knowledge of strings.¹

Influence of Dance on Purcell's Suites

A particularly interesting approach to the phrasing of Purcell's Suites is provided by Imogen Holst. Writing specifically about "Purcell's Dances," she has taken her information primarily from Playford's English Dancing Master, or Plaine and easie Rules for the Dancing of Country Dances. This volume, one of the few sources of English dance notation in the late seventeenth century, provides some important information regarding how dances were performed toward the end of Purcell's life. Because instrumental performers supplied the

¹Colles quotes the following description of how to tune a bass-viol, which appears in Purcell's edition of An Introduction to the Skill of Musick, as an example of Purcell's lack of knowledge about strings: "When you begin to tune, raise your treble or smallest string as high as conveniently it will bear without breaking." Below is Colles' reaction to the quote:

"One can scarcely imagine the modern-minded Purcell passing such a direction for the press. One must suppose that he hardly read this section of the work, because he did not consider himself sufficient of a technician to grapple with it." (p. 40)
accompaniment for dancing, it follows that the study of these dance structures could be helpful in phrasing instrumental music.

According to Holst, all repeats are absolutely essential to the performance. Without them, the dance figuration would be incomplete, stranding the dancers "on the wrong side of the set, with no hope of getting back to their own partners."¹

Regarding the topic of tempo flexibility, Holst advises against making too severe a break at cadences:

At every double-bar, the dancers make a very slight obeisance to their partners or 'contrary' partners. This courtesy movement, which is scarcely more than a nod of recognition, needs no extra time to perform: it is only at the very end of the dance that partners 'honour' each other with a full-length bow and curtsy, to a rallentando in the music. The least hint of a calculated slowing down at any other cadence can have a disastrous effect, for the dancer uses the courtesy movement, with its slight give at the knees, as a kind of springboard for the lift that will carry him into the new phrase. If the player digs himself in at the cadence, the unfortunate dancer is unable to adjust his balance; he suffers a physical shock that is just as uncomfortable as the sensation, when going downstairs, of landing on a last step that isn't there.²

Thus, with all the dance movements in these suites, a performer must be diligent about making all repeats, noting the phrase structure of each repeated section. A very slight "give" at the end of each double bar should not interfere with the basic pulse of the


²Ibid.
piece. At the end of the piece, however, a definite ritardando should be made.

General Performance Instructions

Alongside the issue of phrasing and articulation in Purcell's harpsichord suites lies the problem of how to interpret the music with regard to tempo and ornaments.

Tempo

At first, tempo would seem not to be very closely related to the problems of phrasing and articulation; but in reality, the tempos at which Purcell's harpsichord works are taken will significantly affect their character, especially when coupled with articulation patterns. If a piece is played legato, certain tempos can seem unreasonably slow because of the lack of interest and variety. But if the same piece is played non-legato (and especially) with varied articulation, it can sound more lively and interesting, even at the same tempo. No doubt, twentieth-century performers perceive slow and fast tempos somewhat differently than did musicians of the late seventeenth-century. Experimentation, then, with various tempos and articulation is necessary.

Included in the set of Instructions found at the beginning of A Choice Collection (1699) is a page
entitled "Example of time or length of Notes." Here

Purcell states:

There is nothing more difficult in Musick then [sic] playing of true time, tis therefore necessary to be observ'd by all practitioners, of which, there are two sorts, Common time & Triple time, ...

However, not all of Purcell's pieces, even in A Choice Collection, agree with his directions for determining tempo. Unfortunately, then, these criteria are not very useful for determining tempos, beyond pointing out that all pieces with the same note values are not necessarily to be played in the same tempo.

Thomas Mace wrote during Purcell's lifetime that he wanted beginners to keep strict time at first, but:

When we come to be Masters, so that we can command all manner of Time at our own Pleasures; we then take Liberty, (and very often ...) to Break Time; sometimes Faster, and sometimes Slower, as we perceive the Nature of the Thing Requires...

This statement would lead us to believe that a "master" of the keyboard used a great deal of personal discretion and ingenuity in performances, thus avoiding an overly strict, dull, and lifeless reading. Freedom in performance should not, however, render the meter of the piece indistinguishable. Such personal discretion in performance would also be suitable in the use of baroque ornamentation.

Caldwell claims that by 1660 some movements of

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1Purcell, A Choice Collection [1699], p. v.
2Mace, p. 81, cited by Donington, "Performing Purcell," p. 87.

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the suite, the almand for instance, had slowed down so that eighth-notes were the beats. Ferguson confirms this opinion, noting that a sarabande for Purcell was lively enough to be placed at the end of a suite, while Bach, a relatively short number of years later, treated the sarabande as a slow movement. In order to articulate successfully in a sufficiently varied and subtle manner, it is necessary to play at a much slower tempo than seems appropriate for the legato music of the Romantic period, for instance.

Harich-Schneider, in her book *The Harpsichord: An Introduction to Technique, Style and the Historical Sources*, suggests that until it is proven that the pulse rate for the average person two centuries ago was significantly lower than ours, we should continue to find a comfortable and natural tempo to guide us in performance. In her view, playing too slowly (as is often done) is absurd. And since she views legato as being the "normal harpsichord touch," she does not recommend slow tempos to execute a sufficiently varied articulation.

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1Caldwell, pp. 176-77.
2Ferguson, *Keyboard Interpretation*, p. 44.
3Ibid., p. 59.
4Harich-Schneider, pp. 9, 17.
Ornaments

The most important source of information concerning the performance of ornaments in the late seventeenth-century is "Rules for Graces" found in the "Instructions" at the beginning of A Choice Collection (1699). Although these "Rules" contain some problematic misprints, they are corrected and clarified in editions of the suites by either Ferguson or Kite.¹

Not only do ornaments serve as an indication of possible articulation (as we have seen from Beer's article); they also constitute, for Purcell, an integral part of his music. And because of Purcell's association with vocal music, his suite movements often have a distinctive vocal quality, including the embellishments. According to Ferguson, all ornaments are to come on the beat.² Kenyon disagrees with that premise, stating that they should occur before the beat.³

Summary

Implications from the five different types of slurs used in A Choice Collection are that generally an articulation occurs between a sixteenth note and an eighth note; parallel passages should be slurred where

¹Ferguson, Editorial Notes to Eight Suites, p. 26; Kite, iv.
³Kenyon, p. 224.
they occur as part of a pattern; a backfall and shake on a dotted eighth note should be slurred together with the two sixteenths that usually follow. One should carefully consider applying slurs to two eighth notes outside of parallel structure because of the possible interpretation of a Scotch snap.

Ornaments are an indication of articulation in that they are to be slightly detached from the notes preceding and following.

Purcell's fingering patterns may be summarized in the following manner: the third finger in each hand is the "strong" finger, used in strong metric locations and for ornaments; the ascending pattern in the right hand consists of alternating fingers three and four, and the descending pattern is alternating three and two. Conversely, the left hand ascending fingering is alternating three and two, and the descending pattern is alternating three and four. Articulation and rhythmic inequality can be indicated by fingering patterns. For example, articulation is often indicated through the use of the same finger on consecutive notes, and is most frequently indicated by the choice of fingering used over the barline as well as at midbar.

Purcell's suites reflect French influence, not only in the form itself but also in the use of rhythmic inequality. Since the composer was more familiar with wind playing than with string playing, the comparison of
French woodwind articulation patterns with his keyboard articulation is valid.

Dance customs of Purcell's time indicate that the performance of all repeats is absolutely essential. A slight "give" at the end of each double bar and a ritardando at the end of the piece is also important.

Discretion should be exercised in the use of rhythmic inequality and the choice of tempo. Regarding the latter, it may be necessary to consider a relatively slow tempo to ensure the proper performance of baroque articulation.
CHAPTER V

GUIDELINES FOR THE PROPER PHRASING AND ARTICULATION
OF HENRY PURCELL'S HARPSICHORD SUITES

Introduction

In this chapter the discussion is limited to the problems in Purcell's Fifth Harpsichord Suite. Guidelines for articulation, fingering and rhythmic inequality formulated in chapters 2, 3, and 4 are considered, applied, and evaluated.

In addition to the question regarding proper phrasing and articulating, there remains yet another—the difficulties associated with the age of the suite. Written 290 years ago, the fifth suite incorporates performance techniques and practices of that time, many of which are different from those employed by present day keyboard performers. Therefore, this chapter attempts to examine and employ the performance practices of Purcell's day in the fifth suite.

Purcell's own fingered prelude provides the key to an effective method of articulation of this harpsichord suite. The application of this method is therefore presented here under separate headings dealing with four basic questions:
1. How is a given passage of music phrased and articulated?
2. How is it fingered?
3. Why and how is rhythmic inequality effected?
4. Specifically what is the proper phrasing and articulation in Henry Purcell's fifth harpsichord suite?

The guidelines identified earlier are now discussed and applied to Purcell's fifth harpsichord suite and the result is compared to the unaltered version. To facilitate an historical reading of the piece, it was necessary, for proper performance, to write out the fingering instructions in detail. Next, the instructions were practiced and then performed to evaluate the results.

**Phrasing and Articulating A Given Passage of Music**

Of foremost importance is deciding 'how much' and 'when' to articulate. To determine this, the performer should:

1. Analyze the basic, natural phrase structure of the piece to develop a comprehensive view of the high points and low points.
   Harmonic analysis is sometimes helpful in determining overall phrase structure, particularly with reference to cadential patterns.
2. Determine where some sort of break should be made to match the melodic line.

3. Determine if melodic patterns exist within the larger phrases.
   In general, the patterns should be articulated in the same manner each time they appear in a given movement.

4. Identify still smaller groups of notes within these patterns.

After the analysis is complete, rules of articulation can be applied.

Other instances in which articulation may also be appropriate are:
1. When there is a change of direction in the melodic line.
2. When leaps appear in the line.
3. When the pitches are located in the outer ranges.

In reference to these three instances, the following guidelines apply:
1. Overall, a great deal of variety should exist in the degree of articulation employed.
2. By keeping the hand cupped and in a fairly closed position, any kind of leap will result in a natural articulation.
3. Leaps larger than a third should be treated with a more distinct separation.
4. Smaller intervals such as the third should be more subtly articulated.

5. Outer ranges are in general more suited to more distinct articulation for the purposes of clarity.

An important result of proper articulation is the clarification of the metric organization of the piece. Therefore, the performer should be careful not to interfere with the basic pulse of the piece with inappropriate articulation. In a sense, the meter can be confused by inappropriate delay through lengthy articulation silences. Three ways to establish the metric organization are by articulating:

1. Anacruses

2. Over barlines and between beats. While likely to be appropriate in most instances, this method should be subject to analysis of patterns within the framework of the phrases.

3. Ornaments which normally fall on the beat.

Stylistic articulation from Purcell's era is difficult for the modern keyboard performer to achieve because the ear of today's performer is not trained to hear extreme subtleties of articulation. Probably the most effective method of naturally determining articulation is through fingering, as is shown in Purcell's fingered prelude.
Fingerings should:

1. Incorporate the primary use of the three middle fingers in each hand.

2. Involve limited use of the thumb, particularly in the right hand.

3. Incorporate the cross-fingerings in scale passages as shown in Purcell's fingered scale:
   a. 3 4 3 4 ascending, and 3 2 3 2 descending, in the right hand.
   b. 3 2 3 2 ascending, and 3 4 3 4 descending, in the left hand.

4. Move to a "good" finger for the strong beats. In Purcell's fingered scale, the third finger seems to be the "good" finger for both hands because of its frequent use in terms of metric placement in the fingerings. The thumb is also considered a good finger in the left hand.

Purcell's fingered scale, and most English fingerings (as opposed to Prencourt's fingered scale,)* encourages "time-groups" instead of "rhythm-groups" (see figure 25). In time-grouping, the fingering encourages articulation between groups of notes which are usually contained within a beat or time unit. Rhythm-grouping, on the other hand, incorporates fingering that arranges

*See p. 92.
into groups the notes from one rhythmic unit to the next. It is important to take this difference into consideration when choosing fingerings; the result can be much like choosing down bows at the beginning of a measure in string music.

ASCENDING

```
1 2 3 4 5 4 3 3 5 4 3 4 5
```

DESCENDING

```
5 4 3 2 3 2 3 2 3 2 3 2 3 2 1
```

Fig. 25. Transcription of Purcell's fingered scale.


When performing with original fingerings, one must bear in mind that the keys on a harpsichord of that time were shorter in length than on the modern piano, thus allowing for less room to swing one finger over another for a legato effect through cross-fingerings. A
certain amount of articulation in pairs of notes is created for that reason alone, as was a certain amount of inequality in rhythm.

Creating Rhythmic Inequality in Purcell's Music

For some performers, the use of cross fingerings naturally results in a lilting rhythm together with, at times, a slight articulation. The written, dotted rhythms used by Purcell tend, in performance, to be more lilting in slower tempos and crisper in nature in faster tempos. The performance of even eighth or sixteenth notes in a rhythmically uneven fashion is also legitimate, as evidenced by the appearance in various locations of the written, dotted rhythms in the music. The actual degree of "dotting" was left to the performer.

Phrasing and Articulation in Henry Purcell's "Harpsichord Suite No. 5"

"Suite No. 5" (Zimmerman 666)\(^1\) was chosen primarily for two reasons. The first is that its four movements—Prelude, Almand, Corant, and Saraband—comprise the most typical arrangement of suite movements in Purcell's harpsichord suites. The second reason concerns the incidence of slurs in the suite. All but the first of the five different types of slurs used in

the suites are to be found among the four movements of "Suite No. 5." This suite also contains the second highest number of slurs found in all the eight suites. Only the second suite contains more slurs (one more), some of which are of the first type, not included in the fifth suite.

The method followed in adding phrasing and articulation to Purcell's "Harpsichord Suite No. 5" is, first, to discuss the topic as it applies to each of the four movements. Then, each movement is edited by this author: all the fingerings, slurs, and notations for rhythmic inequality and ornaments are written out as they should be performed. The arpeggiated sign added by the author to the chords is in keeping with the performance practice of rolling all chords on the harpsichord. It may be helpful to consult further Purcell's fingered prelude (see figure 21) as well as table 3 explaining the "Rules for Graces."

Appendix C contains a facsimile of the original printed copy of the fifth harpsichord suite; a modern transcription of the suite appears in appendix D. In appendix E the author's edition of the suite appears in its entirety.

Discussion of the Prelude from Purcell's "Harpsichord Suite No. 5"

The Prelude is one of the more lengthy and complex found in Purcell's harpsichord suites. As
discussed in chapter 3, it is thirty-seven measures long, incorporates a certain amount of imitative compositional technique, and is in C major. Purcell's use of sixteenth notes in this movement is predominant, though not exclusive. The movement contains no examples of slurs, and only four ornaments. Table 6 shows the ornaments in order of frequency of use and the measures in which they appear.

**TABLE 6**

**ORNAMENTS USED IN PURCELL'S PRELUDE, "SUITE NO. 5"**

<table>
<thead>
<tr>
<th>Ornament</th>
<th>Measure Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shake</td>
<td>15, 36 x 2</td>
</tr>
<tr>
<td>Beat</td>
<td>37</td>
</tr>
</tbody>
</table>

In this Prelude, fingering and articulation are integrated—articulation patterns become quite apparent as certain principles of fingering are used. The overall phrase structure, however, is not clear, due to extensive use of phrase elision. Imitation involves the two primary motives and repeated patterns: the first motive is seen in the first measure, and the second in the second measure. From those two musical ideas, nearly all the music of the entire movement is derived. Similarly, the fingering and the articulation patterns developed in
the first two measures can be repeated throughout the movement.

In this particular movement, Purcell's fingered scale is more useful than in the other movements. The fingerings chosen were primarily a result of the established use of the third finger as a "good" finger in both hands, as well as the finger most commonly used for ornaments. Through the use of fingering, articulation was maintained over the barlines and between beats in most instances; but when an exception occurs, it was advisable to articulate according to the established pattern, even if the fingering does not indicate articulation.

In the first measure, the third finger was chosen to begin the first group of sixteenth notes because of its being a "good" finger. Since these three notes use adjacent fingers, they were slurred. This fingering—slurring pattern—was used consistently throughout the movement. Eighth notes were separated in a portato fashion—detached, but not staccato. For the penultimate sixteenth note of the measure, the third finger was again chosen because of its appearance in the fingered scale (descending) in strong positions of the beat.

In the second measure, articulation is created between beats by consecutive use of the fingering 4 to 3 in an ascending pattern. Within the groups of four sixteenth notes, the fingering 2 3 4 is used, creating a
slur over the last three sixteenth notes in each group. This fingering pattern is maintained wherever possible throughout the movement.

The articulation patterns in the right hand established in measures one and two are also adopted in the left hand. In measure three, fingers two and three begin the two sixteenth-note figures. The third finger also begins the four sixteenth-note groupings in the fourth and fifth measures, following as much as possible the fingering patterns established in the left hand ascending, fingered scale.

For the right hand, measures seventeen and eighteen, a case could be made for using the fingering 2 to 3 on the slurred notes because it seems closer in "feeling" to the Purcell's right-hand, descending, scale fingering. However, the "good" fingering 3 was chosen for the initial pitch of the slurred notes. In either case, slurring in groups of two is appropriate, with detached notes occurring at the change of direction and where the interval of a third interrupts the consecutive notes.

In measure twenty, the left hand could incorporate Purcell's left-hand, ascending, scale fingering, thus creating two-note slurs. However, the three-note slur pattern established in the second measure of the piece was maintained by using the fingering 3 4 3 2 instead.
Measures twenty-six to the end present a different problem. While it would seem most appropriate to choose one fingering for the pattern and continue it throughout; the result would be awkward to perform. The reason for this is that the performer must hold a quarter note while playing a group of sixteenth notes at the same time in the same hand—a situation occurring numerous times in both hands. Consequently, a variety of fingerings are used in each hand, but with an attempt to maintain consistency where appropriate.

The ornaments in mm. 15, 36, and 37 are shown (fig. 26) for the benefit of the performer. Figure 27 shows the performance edition of the Prelude, "Suite No. 5."

Fig. 26. Written-out ornaments for the Prelude.
Fig. 27. Performance edition of Prelude, "Suite No. 5" edited by Carey D. Bozovich.
Discussion of the Almand from Purcell's "Harpischord Suite No. 5"

The Almand, also in C major, is thirty-three measures in length and contains five slurs and sixteen ornaments. The slurs, previously discussed in chapter 3, appear in mm. 3, 19, 20, and 28. In table 7, the ornaments are listed in order of frequency:

**TABLE 7**

**ORNAMENTS USED IN PURCELL'S ALMAND, "SUITE NO. 5"**

<table>
<thead>
<tr>
<th>Ornament</th>
<th>Measure Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Backfall and Shake</td>
<td>3, 11, 17, 18, 22, 31</td>
</tr>
<tr>
<td>Shake</td>
<td>6, 7, 21, 28</td>
</tr>
<tr>
<td>Forefall</td>
<td>8, 16, 17</td>
</tr>
<tr>
<td>Backfall</td>
<td>4, 18</td>
</tr>
<tr>
<td>Beat</td>
<td>28</td>
</tr>
</tbody>
</table>

Dotted rhythms are written out (editorially) in mm. 1, 2, 21, and 22 as dotted eighth/sixteenth-note figures. Although this treatment is probably in accord with Purcell's intent that pairs of eighth notes should generally be performed in this manner, one cannot be absolutely certain. For instance, in the original printing from 1696 (see appendix C), dotted rhythm was indicated in mm. 1 and 2, but there was no dotted rhythm
indicated in the series of eighth notes in mm. 8 to 10. Then a dotted rhythm was indicated once again in m. 21. Perhaps it was an oversight, or mere whim, that prompted the copyist to put the dotted figures in certain measures and not others, but there is at least some indication that one should perform the equal eighth-notes in this movement with an uneven rhythm.

Fingering, in many cases, is chosen to facilitate reaching the notes. The left hand fingering patterns can be compared to those used in Purcell's fingered Prelude. Beyond that, the third finger is conveniently used for ornamentation, and an effort is made to incorporate fingerings implied by Purcell's fingered scale. These fingering choices are used particularly in mm. 8 to 10, and mm. 28 to 30.

Although articulation over the barline is not implied through fingering in every case, it does occur often enough to suggest a general pattern. There are instances, however, when it is inappropriate, such as in mm. 23 to 27 where notes are tied over the barline, thus obscuring the barline and creating a feeling of syncopation. Otherwise, articulation should be made between beats and the quarter notes should be slightly detached.

The performance edition of the Almand appears in figure 28.
Fig. 28. Performance edition of Almand, "Suite No. 5" edited by Carey D. Bozovich.
Discussion of the Corant from Purcell's
"Harpsichord Suite No. 5"

The Corant is in C major, is twenty measures in
length, is in triple meter, contains two slurs (mm. 4 and
10), and has fifteen ornaments as presented in table 8.

TABLE 8
ORNAMENTS USED IN PURCELL'S
CORANT, "SUITE NO. 5"

<table>
<thead>
<tr>
<th>Ornament</th>
<th>Measure Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Backfall and Shake</td>
<td>2, 4, 8, 11, 13, 18</td>
</tr>
<tr>
<td>Beat</td>
<td>2, 3, 5, 9, 16, 17</td>
</tr>
<tr>
<td>Shake</td>
<td>8, 18</td>
</tr>
<tr>
<td>Forefall</td>
<td>17</td>
</tr>
</tbody>
</table>

There are very few eighth notes in the right hand
and no consecutive eighth notes in either hand. In
contrast, there are numerous dotted eighth/sixteenth-
ote groups (see mm. 3, 5-9, 13, 18, and 19) as well as
some individual sixteenth notes (see mm. 1 and 2). It is
possible that Purcell intended to indicate dotted rhythms
throughout but decided that such notation was too time-
consuming.

Fingering in this movement is also influenced by
Purcell's fingered Prelude. In the right hand, much
ornamentation is done by employing the third finger,
while the rest of the fingering is primarily influenced by the fingered scale. Articulation is consistently indicated over the barline.

A performance edition of the Corant can be found in figure 29.

Discussion of the Saraband from Purcell's "Harpsichord Suite No. 5"

The Saraband, also in C major, is in triple meter and has sixteen measures. It contains no examples of slurring and includes five ornaments as presented in table 9.

<table>
<thead>
<tr>
<th>Ornament</th>
<th>Measure Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Backfall and Shake</td>
<td>4, 8, 12, 16</td>
</tr>
<tr>
<td>Backfall</td>
<td>2</td>
</tr>
</tbody>
</table>

The rhythm in this movement is consistent throughout, with the left hand playing on the beat and the right hand playing off the beat. Even though Purcell indicated no dotted rhythms in the movement, it does seem appropriate for the performer to use the dotted style of playing, as is indicated in the edition given here.

Fingering in both hands is often determined by
Fig. 29. Performance edition of Corant, "Suite No. 5" edited by Carey D. Bozovich.
the necessity of reaching from note to note, following the example of the fingered Prelude. In most other situations, fingerings are chosen purely for convenience, avoiding the thumb except when it is necessary in wide leaps and using the third finger for the ornaments in keeping with the "strong" finger tradition.

Articulation over the barline occurs because of the frequent use of rests in the right hand. Otherwise the backfall and shakes occur on the first beats of the measures and therefore cause articulations.

See figure 30 for a performance edition of the Saraband.

Summary

According to literature available at this time, Purcell's fifth harpsichord suite has never before been edited with notations for articulation, fingering, ornamentation, and rhythmic inequality. This new edition, as presented in chapter 5, is valuable to the performer of baroque music. It constitutes an opportunity to use baroque fingering and rhythmic inequality in performance with understanding and stylistic authenticity.

It was the experience of the present writer that through the study of and active experimentation with the fingering conventions of the period--appropriate use of the "strong" finger, never crossing the thumb and the hand, etc.--the whole concept of Purcell's fingering
Fig. 30. Performance edition of Saraband, "Suite No. 5" edited by Carey D. Bozovich.
patterns becomes both sensible and practical. In addition, developing an awareness for the opportunities that exist for incorporating rhythmic inequality was most exciting and beneficial. The resulting lilting rhythm significantly enhances the expression and musical interest in even the simplest dance. Interestingly enough, however, of all the various aspects of performance practice, it was this element of rhythm that required the most time and effort on the part of the writer to develop a comfortable and natural feel in performing.

For most musicians, it is difficult to know how to perform with baroque fingerings, rhythmic inequality, articulation and ornamentation without specific written instructions. A whole series of lifelong keyboard performance techniques and habits must be "unlearned" and a whole new system acquired before one can naturally utilize the baroque performance practices. To meet this problem, all these components of musical style were clearly written out and added to the unaltered version. The fingerings given, the rhythms indicated, and the written-out ornaments are not intended to be a strict guide in performance. They are theoretical guidelines for the performer to use at his own discretion and may or may not reflect a feasible result. This attempt to recreate Purcell's keyboard technique will, however, provide a greater understanding of the appropriate manner
in which to play this piece, and will furnish a basis upon which to modify similarly unedited music of comparable style.
CHAPTER VI

SUMMARY AND CONCLUSIONS

Summary, Objectives, and Procedures

The purpose of this study was to discover the authentic phrasing and articulation practices for performing the harpsichord music of Henry Purcell as intended by the composer. The primary focus was on the eight harpsichord suites of Henry Purcell. Specifically the study had the following aims:

1. To establish how best to phrase and articulate the harpsichord music of Purcell, especially the eight harpsichord suites.

2. To produce an annotated compilation of the individual works on the subject of phrasing and articulation.

3. To develop principles on how to interpret Purcell's harpsichord music with regard to phrasing and articulation and to produce editorial suggestions that will have practical use at the keyboard.

4. To answer specific questions about phrasing and articulation, namely:

   a. Was "non-legato" the basis for Purcell's articulation? If so, (1) how obvious was the "silence" within the articulation, and (2) what
degree of variation was there to be found in the performance?

b. What effect did the silence in the articulation have on the rhythmic flow of the music; i.e., was the silence borrowed from the beginning of the beat or from the previous beat?

c. Was deliberate phrasing and articulation done consistently (1) only over the barline, or (2) was it also done between the beats?

d. To what extent did articulation patterns include varying ratios of inequality, including "dotting" and "double-dotting;" and to what extent were such performance practices standardized?

e. How did ornamentation (embellishment) influence standard articulation patterns?

f. How did variation in the natural flow of the melody (i.e., irregularities in phrase structure) affect standard articulation patterns?

The basic procedure for the study was first to review the related literature for evidence about Baroque phrasing and articulation, generally. Second, specific information relating to Purcell's eight harpsichord suites was examined and applied to the music, resulting in a performance edition of the fifth harpsichord suite.
Summary Findings

A review of the general literature (chapter 2) from 1600 to the present disclosed a number of important practices:

Articulation is created in patterns through fingering and occurs fairly frequently despite the fact that legato is the optimum style of performance. Melodic patterns should be fingered and articulated consistently. Proper articulation does not interfere with the meter, but rather should enhance it by occurring over the barline and in metrically important locations.

The third finger is the "strong" finger in both hands. That is, the primary trill finger as well as the finger used in leaps and in metrically important locations.

Rhythmic inequality, while the result of the influence of fingering patterns, is also used for aesthetic reasons.

Bowing patterns in string playing and French wind articulation patterns suggest frequent articulation in performance, including establishment of the barline through articulation over the barline.

Characteristics of Purcell's Harpsichord Suites

Henry Purcell's eight suites for harpsichord first appeared posthumously in 1696. In 1699 another edition was published, along with a set of "Instructions"
on the rudiments of music, in a volume entitled *A Choice Collection of Lessons for the Harpsichord or Spinnet*. Intended to be used in the home on a small harpsichord, each of the suites contains three or four movements following the basic pattern of Prelude, Almand, Corant, and Saraband. They contain twenty-three instances of written slurs of five different varieties. Nine types of ornaments appear a total of 465 times in the eight suites.

**Implications Found in Purcell's Suites and in Contemporary Literature**

An analysis of the indications of articulation and fingering found in Purcell's harpsichord music, and the study of fingering and articulation practices contemporary with Purcell, results in following findings:

The five different types of slurs used in *A Choice Collection* indicate that generally an articulation occurs between a sixteenth note and an eighth note; that parallel passages should be slurred where they occur as part of a pattern; and that a backfall and shake on a dotted eighth note should be slurred together with the two sixteenths that usually follow. One should carefully consider whether to apply slurs to pairs of eighth notes outside of instances where parallel structure indicates their appropriateness. This is because slurred eighth notes can also have the interpretation of a Scotch snap which could be inappropriate.
Ornaments suggest articulation in that they are to be slightly detached from the preceding and following notes.

Purcell's fingering patterns may be summarized in the following manner: the third finger in each hand is the "strong" finger, used in strong metric locations and for ornaments; the ascending pattern in the right hand consists of alternating fingers three and four, and the descending pattern is alternating three and two. Conversely, the left hand ascending fingering is alternating three and two, and the descending pattern is alternating three and four.

Fingering patterns in themselves may actually indicate articulation and rhythmic inequality. For example, articulation results from using the same finger on consecutive notes, and is frequently indicated by the fingering used over the barline as well as at midbar.

Purcell's suites reflect French influence, not only in the form itself but also in the use of rhythmic inequality. Since the composer was more familiar with wind playing than with string playing, the comparison of French woodwind articulation patterns with his keyboard articulation is valid.

Dance customs of Purcell's time indicate that the performance of all repeats is absolutely essential. A slight "give" at the end of each double bar and a ritardando at the end of the piece is also important.
Discretion should be exercised in the use of rhythmic inequality and the choice of tempo. Regarding the latter, it may be necessary to consider a relatively slow tempo to ensure the proper performance of baroque articulation.

Application of Findings

On the basis of the findings a set of guidelines was developed for phrasing and articulation in Purcell's harpsichord suites in chapter 5. Then, in accordance with these guidelines, a specially edited version of the fifth harpsichord suite was prepared.

When "Suite No. 5" was performed as edited, certain results were noted: (1) Having the fingerings and the ornaments written out was a great help in performance, since the ornaments are somewhat unfamiliar to the keyboard musician of the twentieth century. (2) Using Purcell's fingerings was not difficult or uncomfortable once they were adequately practiced. (3) The same was true with rhythmic inequality. (4) Moreover, the use of stylistic fingerings and inequality was musically satisfying. (5) The chosen fingerings made it relatively easy to achieve articulation over the barline. Indeed, stylistic fingerling greatly facilitates sensitivity to appropriate articulation when compared to using more modern fingering patterns.
Research Results

The specific answers to the questions posed in chapter 1 are as follows:

Upon examining Purcell's fingered prelude, it was discovered that a non-legato style is predominate. The frequent use of ornamentation created additional articulation silences. The degree of articulation "silence" varies, depending on the circumstances and the performer's preferences. However, the use of Purcell's fingering principles promotes articulation that is stylistic and musically expressive.

Sources contemporary with Purcell make it clear that personal discretion in the use of articulation was important, however, in no case are excessive articulation and articulation "silences" to interfere with the rhythmic flow of the piece. Hence, one may assume the silence is "inserted" before the beat.

Since a primary purpose of articulation is to reinforce the metric structure of the piece, articulation at the barline is frequent as well as, perhaps less common, at midbar. When through duration or by other means, the metric organization emphasizes other locations, articulation should do likewise.

The standard practice of rhythmic inequality is somewhat difficult to determine, although it is clear that rhythmic inequality was certainly used. Its precise nature undoubtedly varied from performer to performer, as
well as and with the "vogue" of the times. However, ratios are mentioned in contemporary literature; and certain passages of Purcell's harpsichord music include a large number of written dotted rhythms, a style that is appropriate to the suites in general. Through this practice of rhythmic inequality in all its variety of degree, a great deal of music interest can be achieved. The extensive use of ornamentation by Purcell and his contemporaries creates additional musical interest, but in a decorative sense. Through the placement of the ornaments in metrically strong locations, they (along with fingering patterns and articulation) also reinforce the metric organization of a piece.

Articulation patterns matching melodic patterns appearing in consistent manner through each movement are standardized in each individual movement.

Implications of the Findings

The use of baroque fingerings, articulation, and rhythmic inequality is valuable in reaching a greater understanding of the performance practices of that era. It is also beneficial to apply these principles to create a performance edition of this music; the results are stylistically valid and aesthetically rewarding. The key to finding and using the appropriate baroque articulation lies in the use of baroque fingerings.
Recommendations for Further Study

Further work should be done in creating authoritative performance editions of baroque music. This would encourage the exploration of baroque fingerling and articulation practices, as well as others. The keyboard performer and the entire field of keyboard instruction could reap valuable and exciting benefits from such editions. If the information needed for proper interpretation is found only in a book, the exploration and realization of the rich stylistic variety possible in baroque music is not encouraged. In contrast, a fine performing edition with appropriate editorial markings can create an environment that will facilitate the involvement of a musician in the personal art of baroque performance.

Conclusions

The performance edition of Purcell's fifth harpsichord suite in C Major, found in chapter 5, is thought to be the only one of its kind. Endeavoring to come as close as possible to the real intent of the composer, it takes into account baroque musical thought and performance practice. While it is impossible to determine whether this edition is completely accurate, it does open doors for discovery into the possibilities for musical variety in Purcell's music as well as in baroque music, in general.
APPENDIX A

CHRONOLOGICAL LISTING OF SOURCES ON
PHRASING AND ARTICULATION

1600s

Girolamo Frescobaldi, Fiori musicali di diverse compositioni (1635)--articulation

John Playford, A Breefe Introduction to the Skill of Musick (thirteen editions appearing from 1654 to 1697)--general

Christopher Simpson, A Compendium or Introduction to Practical Musick (five editions appearing from 1667 to 1732)--general

Roger North, Roger North on Music: Being a Selection from his Essays Written during the Years c. 1695-1728--articulation

Georg Muffat, Florilegium primum (1695), Florilegium secundum (1698)--inequality, continental influence

1700s

Michelle de Saint-Lambert, Les Principes du clavecin (1702)--articulation

Francois Couperin, L'Art de toucher le clavecin (1717)--articulation

Peter Pelleur, The Modern Musick-Master or The Universal Musician (1731)--general, fingering

Francesco Geminiani, A Treatise of Good Taste in the Art of Musick (1749)--articulation

Carl Phillip Emanuel Bach, Versuch über die wahre Art, das Clavier zu spielen (1752)--articulation, fingering
Friedrich Wilhelm Marpurg, *Die Kunst das Clavier zu spielen* (1750); *Anleitung zum Clavierspielen* (1755)—articulation

Nicolo Pasquali, *The Art of Fingering the Harpsichord* (1758)—fingering

John Casper Heck, *The Art of Playing the Harpsichord* (c. 1770)—articulation, fingering

Marie Dominique Joseph Engramelle, *La tonotechnie* (1775)—articulation

**1915 to 1949**

Arnold Dolmetsch, *The Interpretation of the Music of the XVII and XVIII Centuries Revealed by Contemporary Evidence* (1916)—articulation

Gerald Stares Bedbrook, *Keyboard Music from the Middle Ages to the Beginnings of the Baroque* (1949)—fingering

**1950s**


Santiago Kastner, "Parallels and Discrepancies Between English and Spanish Keyboard Music of the Sixteenth and Seventeenth Century," *Anuario Musical* (1952)—fingering

Fritz Rothschild, *The Lost Tradition in Music: Rhythm and Tempo in J. S. Bach's Time* (1953)—articulation

Eta Harich-Schneider, *The Harpsichord: An Introduction to Technique, Style and the Historical Sources* (1954)—articulation


Klaus Speer, "Articulation--The Role It Plays in Organ Performance," *The Diapason* (1959)—articulation
1960s

George Louis Houle, "The Musical Measure as Discussed by Theorists from 1650 to 1800," Ph.D. dissertation, Stanford University (1960)—articulation, fingering

Hermann Keller, Phrasing and Articulation (1965)—phrasing, articulation


Sol Babitz, "Concerning the Length of Time That Every Note Must Be Held," Music Review (1967); "On the Need for Restoring Baroque Inequality," The American Recorder (1968); "On Using Early Keyboard Fingering," The Diapason (1969)—inequality


1970s


Howard Schott, Playing the Harpsichord (1971)—articulation, fingering


Howard Ferguson, *Keyboard Interpretation from the 14th to the 19th Century* (1975)—articulation, fingering

Edward John Soehnlein, "Diruta on the Art of Keyboard-Playing: An Annotated Translation and Transcription of *Il Transilvano*, Parts I (1593) and II (1609)," Ph.D. dissertation, University of Michigan (1975)—fingering

Maria Boxall, "The 'Incy Wincy Spider'," English Harpsichord Magazine (1975); "Girolamo Diruta's 'Il Transilvano' and the Early Italian Keyboard Tradition," English Harpsichord Magazine (1976); "Maria Boxall Interviewed by David Lasocki," English Harpsichord Magazine (1977); Harpsichord Method Based on Sixteenth- to Eighteenth-Century Sources (1977)—articulation, fingering

David Fuller, "Dotting, the 'French Style' and Frederick Neumann's Counter Reformation," *Early Music* (1977)—inequality

Ton Koopman, "'My Ladye Nevell's Booke' and Old Fingering," English Harpsichord Magazine (1977)—fingering

Harold Gleason, *Method of Organ Playing* (1979)—articulation

Jean-Claude Veilhan, *The Rules of Musical Interpretation in the Baroque Era (17th - 18th Centuries) Common to All Instruments* (1979)—articulation

**1980s**


APPENDIX B

FACSIMILE OF THE TITLE PAGE, DEDICATION AND
INSTRUCTIONS FROM A CHOICE COLLECTION

152
Fig. 31. Facsimile of title page and dedication page of *A Choice Collection* 1696.

A COMPLETE COLLECTION
of
Lessons for the Harpsichord or Spinnet

Composed by the late Mr. Henry Purcell Organist of his
Majesty's Chappel Royal, & of St. Peter's Westminster

LONDON

Printed on Copper Plates, for Mrs. Frances Purcell, Exeucrix of the
Author, and are to be sold by Henry Playford at his Shop in the
Temple Church, Fleet Street, 1696.

To

Her Royal Highness the Princess of Denmark.

Your Highness's Generous Encouragement of my deceased Husband's
Performances in Music, together with the great Honour your Highness
has done, that Science, in your Choice of that Instrument, for which the
following Compositions were made; will I hope justify to the World,
or at least excuse to your Goodness this Presumption of laying both them
and my Self at your Highness's Feet: This Edition is the highest Honour
I can pay to his Memory for, Certainly it cannot be more advantageously
recommended either to the Present, or Future Age, than by your Highness's
Patronage which as it was, the Greater Ambition of his Life, so it will
be the only comfort of his Death to,

Your Highness's most Obedient
Humble Servant.

[Signature]
Fig. 32. Facsimile of title page and dedication page of *A Choice Collection* [1699].

A VOICE COLLECT 

of Lessons for the Harpsichord or Spinnet

Composed by the late M. Henry Purcell, Organist of His Majesties Chappel Royal, & of S. Peters Westminster.

The third Edition with Additions & Instructions for Beginners.

Printed on Copper Plates for M. Frances Purcell Executrix of the Author, and are to be sold at her house in Great Dean St. 1723.

To Royal Highness, the Princess of Denmark.

Your Highness's Generous Encouragement of my deceased Father, and Performances in Music, together with the great Honour your Highness has done to this Science, in your Choice of that Instrument, for which the following Compositions were made; will I hope, justify to the World, or at least excuse to your Goodness, this Presumption of laying both these and my Self at your Highness's Foot. This Action is the highest Honour I can pay to his Memory; for certainly, it cannot be more advantageously recommended, either in the Present, or Future Age, than by your Highness's Patronage, which as it was the Greatest Ambition of his Life, so it will be the only comfort of his Death to.

Your Highness's most obedient Servant.

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Fig. 33. Facsimile of the four pages of "Instructions" from A Choice Collection [1699].

NOTE: The copy of the 3rd edition of A Choice Collection from the Library of Congress has no fold-down page below the Rules for Graces which contains the fingered scale. The fingered scale has been obtained from the copy of the 3rd edition from the Newberry Library.

There will nothing Conduce more to a perfect attain to play on of Harpsicord or Spinett, than a serious application of following rules: In order to which you must first learn of Gamut; Scale of Music, getting a name of every note to the left of serving at if same time what line or space every note stands in, that you may know distinguishing them at first sight in any of following lessons, to which purpose I have placed a Scheme of them exactly as they are in Spinett or Harpsicord. In every key first letter of note standing to be name lines & Spaces where if proper note stands.

All Notes on Harpsicord or Spinett, are placed on six lines of two staves, in such (or struck through both staves with stroke or bar seeming them together) if first stave contains treble part, it is performed with right hand, the second stave is of bass and consequently played with left hand. In the foregoing example of Gamut there are thirty black Keys, which is of number contains on a Spinett or Harpsicord, but to some Harpsicords. they add a that number both above & below; notes standing below if stave which have lager lines added to them are called double, as double C flat, or double D natural, see they are above any treble hand but then they are called in ale as being of higher pitch, are likewise in example twenty inwards Keys, which are white, they are half notes or flats and Shapts is other Keys, A Sharp is marked thus (#) and where it is placed before any note, it must be played on the inner key or half note above, which will make it sound half a note higher, a flat is marked thus (b) and where it is placed to any note it must be played on inner key or half note below of proper note and makes it sound half a note lower. As for example, the same inner key that makes A flat, does also make A major, see that if half notes throughout of scale are Shapts to of plain Keys below them and flat to of plain Keys above them.

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Example of time or length of note

Time being measured in minutes, seconds, and fractions of a second, a note is considered to be of a certain duration when it is played. The following table shows the duration of various notes in terms of time:

<table>
<thead>
<tr>
<th>Note</th>
<th>Time (Sec)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>1</td>
</tr>
<tr>
<td>D</td>
<td>2</td>
</tr>
<tr>
<td>E</td>
<td>3</td>
</tr>
<tr>
<td>F</td>
<td>4</td>
</tr>
<tr>
<td>G</td>
<td>5</td>
</tr>
<tr>
<td>A</td>
<td>6</td>
</tr>
<tr>
<td>B</td>
<td>7</td>
</tr>
</tbody>
</table>

There are also notes of longer duration, such as long notes and sustaining notes, which are used in music compositions.
APPENDIX C

THE COMPLETE SUITE MOVEMENTS IN WHICH THE TWENTY-THREE SLUR EXAMPLES OCCUR
Fig. 34. Almand, "Suite No. 2," Exx. 1-6.
SOURCE: Kite, pp. 6-7.
Fig. 35. Corant, "Suite No. 2," Exx. 7-8.

Ex. 7 & 8 [T5]

(1) minim in the original.

J. W. C. 55559
Fig. 36. Courante, "Suite No. 3," Ex. 9.

Fig. 37. Prelude, "Suite No. 4," Ex. 10.

SOURCE: Ibid. p. 16.
Fig. 38. Almand, "Suite No. 5," Exx. 11-15.

SOURCE: Ibid., pp. 22-23.
Fig. 39. Corant, "Suite No. 5," Exx. 16-17.

Fig. 40. Almand, "Suite No. 6," Ex. 18.

Fig. 41. Corant, "Suite No. 8," Ex. 19.

SOURCE: Ibid., pp. 35-36.
Fig. 42. Minuet, "Suite No. 8," Exx. 20-23.

APPENDIX D

FACSIMILE OF HENRY PURCELL'S "HARPSICHORD SUITE NO. 5" FROM A CHOICE COLLECTION

173
Fig. 43. Facsimile of Henry Purcell's
"Harpischord Suite No. 5," (Prelude, Almand, Corant and
Saraband) from *A Choice Collection* 1696.

SOURCE: Purcell, *A Choice Collection*, 1696,
pp. 27-33.
APPENDIX E

MODERN TRANSCRIPTION OF HENRY PURCELL'S
"HARPSICHORD SUITE NO. 5"
Fig. 44. Modern Transcription of Henry Purcell's "Harpsichord Suite No. 5," (Prelude, Almand, Corant, Saraband).

[SUITE NO. 5 in C major]

PRELUDE

J. W. C. 55559
ALMAND

(1) misplaced above the following C in the original J. W. C. 55559
APPENDIX F

PERFORMANCE EDITION OF HENRY PURCELL'S
"HARPSICHORD SUITE NO. 5"
Fig. 45. Performance edition of Henry Purcell's "Harpsichord Suite No. 5," (Prelude, Almand, Corant, Saraband) edited by Carey D. Bozovich.
Written-out Ornaments for the Prelude
ALMAND
SARABAND
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