1985

Phrasing and Articulation in Henry Purcell's Harpsichord Suites

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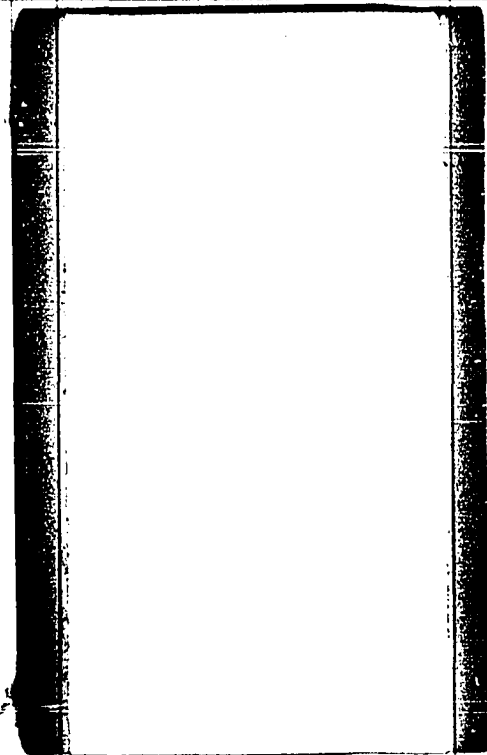
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PHRASING AND ARTICULATION IN HENRY PURCELL'S

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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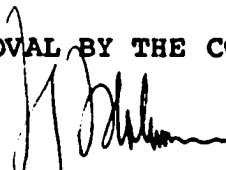
Master of Arts

by

Carey Diane Bozovich

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_____   ___July 11, 1985_____
Charles J. Hall, Ph. D.   Date approved

ABSTRACT

PHRASING AND ARTICULATION IN HENRY PURCELL'S
HARPSICHORD SUITES

by

Carey Diane Bozovich

Chairman: Hans-Jorgen Holman

ABSTRACT OF GRADUATE STUDENT RESEARCH

Thesis

Andrews University

Department of Music

Title: PHRASING AND ARTICULATION IN HENRY PURCELL'S HARPSICHORD SUITES

Name of researcher: Carey Diane Bozovich

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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

2

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 ornamention 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.

TABLE OF CONTENTS

iii

LIST OF ILLUSTRATIONS

vii

LIST OF TABLES

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There are numerous individuals who have been
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x

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 distinquished 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

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[1]Percy Scholes, "Purcell, Henry," _The Concise
Oxford Dictionary of Music_, 2nd ed., ed. John Owen Ward
(London: Oxford University Press, 1964), pp. 464-65.

[2]Manfred F. Bukofzer, _Music in the Baroque Era_
(New York: W. W. Norton & Company, 1947), p. 213.

1

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
Spinnet.[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 Spinnet. The Second Part of

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[1]Jack A. Westrup, "Purcell, Henry," The New Grove
Dictionary of Music and Musicians, 20 vols., ed. Stanley
Sadie (London: Macmillan Publishers, 1980), 15:474.

[2]Henry Purcell, A Choice Collection of Lessons
for the Harpsichord or Spinnet, 1st ed. (London: Henry
Playford, 1696).

Musick's Handmaid (1689),[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).[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.[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,[4] A Choice Collection contains the eight suites for harpsichord by Purcell with a few

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[1]Henry Purcell, rev. and corr., The Second Part of Musick's Handmaid 1689 (London: Henry Playford, 1689; transcr. and ed. Thurston Dart, London: Stainer & Bell, 1958; rev. ed., 1968, 1969).

[2]I. [John] Walsh, comp., The Harpsichord Master (London: I. Walsh, 1697; facs. ed., Wellington, England: Price Milburn Music, 1980, and London: Faber Music, 1980).

[3]Henry Purcell, Eight Suites, 2nd ed., transcr. and ed. Howard Ferguson (London: Stainer & Bell, 1963), p. 25.

[4]John Caldwell, English Keyboard Music before the Nineteenth Century, Blackwell's Music Series, gen. ed. F. W. Sternfeld (Oxford: Basil Blackwell & Mott, 1973), p. 188.

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 beginers
[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

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[1]Henry Purcell, A Choice Collection of Lessons
for the Harpsichord or Spinnet, 3rd ed. with Additions &
Instructions for beginers [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 fingering.

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

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

[2]Howard Ferguson, Keyboard Interpretation from
the 14th to the 19th Century: An Introduction (London:
Oxford University Press, 1975), p. 77.

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.

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[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

(3) **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.[1] 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

Neumann, "Inégales," Harvard Dictionary of Music, 2nd ed., rev. and enl., ed. Willi Apel (Cambridge, MA: Belknap Press of Harvard University Press, 1972), p. 411.

[1]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.[1] However, it contains
remarkably little material concerning the specific

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[1]Hermann Keller, Phrasing and Articulation, trans.
Leigh Gerdine (New York: W. W. Norton & Co., 1965).

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,

15

embellishment, and rhythmic inequality.[1] 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.[1] 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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[1]"The princes Jegg," _English Pastime Music, 1630–1660: An Anthology of Keyboard Pieces_, Collegium Musicum: Yale University, ser. 2, vol. 4, ed. Martha Maas (Madison, WI: A-R Editions, 1974), pp. 79-80; Julane Rodgers, "Early Keyboard Fingering, Ca. 1520-1620" (Ph.D. dissertation, University of Oregon, 1971), pp. 317-22; Janet A. Wright, "Problems of Articulation in the Keyboard Music of the English Virginalists," _Musical Opinion_ 104 (October 1980):14-15.

North's writings in England,[1] and in a scattering of sources from Germany, France, and Italy.[2]

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,

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[1]John 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).

[2]See the Theoretical Sources dating from 1650-1709 in the Bibliography of Geoffrey Chew, "Notation," _The New Grove_, 13:417-18.

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

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[1]Girolamo Frescobaldi, Preface to Fiori musicali
1635, vol. 5 of Organ and Keyboard Works, ed. and trans.
Pierre Pidoux (Kassel: Bärenreiter, [1949-54]), p. iii;
idem, Preface to Fiori musicali 1635, in Composers on
Music: An Anthology of Composers' Writings from
Palestrina to Copland, ed. and trans. Sam Morgenstern
(New York: Pantheon Books, 1956), p. 26.

[2]Wright, p. 15.

[3]John Playford, An Introduction to the Skill of
Musick, 7th ed. (London: John Playford, 1674), pp. 63,
65-67, 70; Christopher Simpson, A Compendium of Practical
Musick, 3rd ed. (London: Henry Brome, 1678), pp. 184,
186, 190.

[4]Wilson, 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 fingering 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. Prencourt.
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-fingering in both hands was extensively
used.[1]

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.[2]

Roger North also suggests breaking with
ornamentation, but again, not to the point of disrupting
the basic pulse.[3]

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[1]Ibid., p. 57.

[2]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.

[3]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 Clavecin (1702) that one should play legato on the organ, but that on the harpsichord, one must compensate for the dryness of the instrument by

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[1] Ibid., p. 223.

various other techniques.[1] 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.[2] Nevertheless,
he states that a break either before or after a note
should be used for expressive purposes.[3] 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.[4] 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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[1]Michelle de Saint-Lambert, Les Principes du
Clavecin (Paris, 1702), 2:63, cited by Isolde Ahlgrimm,
"Current Trends in Performance of Baroque Music," trans.
Howard Schott, The Diapason 73 (April 1982):1.

[2]Francois Couperin, L'Art de toucher le Clavecin
(Paris, 1717; reprint ed., trans. Anna Linde and Mevanwy
Roberts, Leipzig: Breitkopf & Härtel, 1933), p. 33.

[3]Ibid., p. 14.

[4]Francesco Geminiani, A Treatise of Good Taste in
the Art of Musick (London, ca. 1749; reprint ed., with
New Introduction by Robert Donington, New York: Da Capo
Press, 1969), p. 3.

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.[1]

The ordinary "movement" should be between legato
and staccato, according to Friedrich Wilhelm Marpurg
(1755);[2] Marie Dominique Joseph Engramelle (1775)
specifically identifies the silence at the end of a note
as articulation.[3] John Casper Heck (c. 1770) likens
articulation to the expression of speech.[4]

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]

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[1]Carl Phillip Emanuel Bach, Essay on the True Art
of Playing Keyboard Instruments, trans. and ed. William
J. Mitchell (New York: W. W. Norton & Company, 1949),
p. 154.

[2]Friedrich Wilhelm Marpurg, Anleitung zum
Clavierspielen, (Berlin, 1755; 2nd ed., 1756), I, vii, p.
29, cited by Robert Donington, The Interpretation of
Early Music, new vers. (New York: St. Martin's Press,
1974), p. 479.

[3]Marie Dominique Joseph Engramelle, La
Tonotechnie, ou l'art de noter les cylindres (Paris,
1755), p. 18, cited by Donington, p. 479.

[4]J. Alfred Johnstone, Modern Tendencies and Old
Standards (London: W. Reeves, 1911), p. 162.

[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.[1] Rameau, instead of
having "good" and "bad" fingers, wants to depart even
further from tradition by fully developing all five
fingers.[2]

Peter Prelleur (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.[3] C. P. E. Bach also wrote out
fingered scales using the thumb more frequently than in
the past.[4]

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.[5]

Sources, 2nd ed. (Kassel: Bärenreiter, 1973), p. 21.

[1]Couperin, 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.

[3]Peter Prelleur, "VI. The Harpsichord Illustrated
and Improv'd," _The Modern Musick-Master or, The Universal
Musician_ (London, 1731; reprint ed., Documenta
Musicologica, ser. 1, no. 27, ed. Alexander Hyatt King,
Kassel: Bärenreiter, 1965), pp. 5-6. [Note: paging begins
anew with each section.]

[4]Bach, p. 43.

[5]Nicolo Pasquali, _The Art of Fingering the
Harpsichord_ (Edinburgh, 1760), p. 19, cited in Ahlgrimm,
p. 1.

Embellishment

Several of the authors previously discussed (such as Couperin, Prelleur, 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--tenués, 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-

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[1]For example, see Couperin, p. 16.

[2]Frederick Neumann, "Facts and Fiction about Overdotting," Musical Quarterly 63 (April 1977):158.

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 fingering were "indissolubly connected," and
that it is almost impossible to phrase badly with correct
fingering.[1]

Fingering

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

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[1]Arnold Dolmetsch, The Interpretation of the Music
of the XVII and XVIII Centuries Revealed by Contemporary
Evidence, 2nd ed. (London: Novello and Co. 1946), p. 364.

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]

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[1]Ibid., p. 365.

[2]Ibid., p. 380.

[3]Gerald Stares Bedbrook, Keyboard Music from the Middle Ages to the Beginnings of the Baroque (London: Macmillan and Co., 1949), p. 139.

[4]Ibid., 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]

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[1]See p. 23, n. 5.

[2]Newman Wilson Powell, "Early Keyboard Fingering and Its Effect on Articulation" (M.A. thesis, Stanford University, 1954).

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.

[3]R. Beer, "Ornaments in Old Keyboard Music," _Music Review_ 13 (February 1952):6-7, 10.

[4]Fritz Rothschild, _The Lost Tradition in Music: Rhythm and Tempo in J. S. Bach's Time_ (New York: Oxford University Press, 1953), p. 180.

Eta Harich-Schneider (1954) gathered an extensive number of historical sources which support her contention that legato is the "normal harpsichord touch."[1] 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.[2] 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.[3]

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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[1]Harich-Schneider, p. 16-17.

[2]Powell, p. 121.   [3]Ibid., 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

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[1] Arthur C. Edwards, The Art of Melody (New York: Philosophical Library, Inc., 1956), p. 86.

[2] Klaus Speer, "Articulation--The Role it Plays in Organ Performance," The Diapason 50 (October 1959):9.

[3] George 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.[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.[2]

Frederick Neumann's article, "The French
Inégales, Quantz, and Bach," also supports the concept of
accent through duration or agogic articulation. To
Neumann, articulation is extremely important to a
flexible performance.[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.[4]

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[1]Keller, p. 4.   [2]Ibid., pp. 19, 21.

[3]Neumann, "The French Inégales, Quantz, and
Bach," Journal of the American Musicological Society 18
(Fall 1965):343.

[4]Sol Babitz, "Concerning the Length of Time that
Every Note Must be Held," Music Review 28 (February
1967):35.

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

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[1]See p. 28, n. 2.   [2]Powell, pp. 57-58.

[3]Neumann, "The French Inégales," p. 345.

[4]Ibid., p. 347.

"entirely a matter of personal taste or on the lowest level, sheer technical necessity."[1] He also observes that it is difficult to assume that fingering patterns were standardized enough to allow development of a pattern.[2]

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.[3]

Neumann has written numerous articles on the subject of uneven notes. His primary thesis is that French notes inegales 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.[4]

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[1]Peter Le Huray, "On Using Early Keyboard Fingerings: A Sequel--Part II: Germany," The Diapason 60 (July 1969):11.

[2]Idem, "On Using Early Keyboard Fingerings: A Sequel--Part III: Conclusion," The Diapason 60 (August 1969):10.

[3]Houle, p. 220.

[4]Frederick Neumann, "External Evidence and Uneven Notes," Musical Quarterly 52 (October 1966):462.

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.[1] 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.[2] In addition, Babitz also comments that with slow, careful, hands-separate practice, this effect would be entirely possible to achieve.[3]

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.[4] Fingering alone cannot prove unevenness but must be incorporated with long-short

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[1]Babitz, "On Using Early Keyboard Fingering--[Part I]," The Diapason 60 (February 1969):16.

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

[3]Idem, "On Using Early Keyboard Fingering--Part III," The Diapason 60 (April 1969):28.

[4]Idem, "On Using Early Keyboard Fingering--[Part I]," p. 18.

expressive rhythm as well.[1] 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.[2]

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

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[1]Idem, "A Problem of Rhythm in Baroque Music," The Musical Quarterly 38 (January 1952):542.

[2]Idem, "On the Need for Restoring Baroque Inequality," The American Recorder 9 (Winter 1968):7.

practice.[1] An English journal begun in the 1970s
entitled English Harpsichord Magazine has also been a
source of much practical and helpful material.[2]

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.[3]

Articulation

In 1970 John Harley wrote specifically about
"Ornaments in English Keyboard Music of the Seventeenth
and Early Eighteenth Centuries."[4] 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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[1]Robert Donington, A Performer's Guide to Baroque
Music (New York: Charles Scribner's Sons, 1973).

[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.

[3]John Harley, "Ornaments in English Keyboard
Music of the Seventeenth and Early Eighteenth Centuries,"
Music Review 31 (August 1970):198.

<u>Harpsichord</u>, 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 <u>never</u> 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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[1]Howard Schott, <u>Playing the Harpsichord</u> (London:
Faber and Faber Ltd., 1971).

[2]Ibid., p. 97.

[3]Beatrice Ganz, "Problems of Articulation in
Eighteenth Century Keyboard Music," <u>Clavier</u> 11 (December
1972):15.

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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[1]Donington, A Performer's Guide, pp. 283-84.

[2]Ferguson, Keyboard Interpretation, p. 6.

[3]Ibid., pp. 55, 59.

[4]Maria Boxall, "The 'Incy Wincy Spider'," English Harpsichord Magazine 1 (April 1975):107.

[5]Idem, Harpsichord Method Based on Sixteenth- to Eighteenth-Century Sources, (London: Schott & Co., 1977), pp. 10, 12.

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

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[1]Idem, "Girolamo Diruta's 'Il Transilvano' and
the Early Italian Keyboard Tradition," English
Harpsichord Magazine 2 (April 1976):168.

[2]David Lasocki, "Maria Boxall Interviewed by David
Lasocki," English Harpsichord Magazine 2 (October 1977):3.

[3]Sol Babitz, "Note-Separation in Musical
Performance and Other Matters," Early Music Laboratory 13
(1976):8.

writing, and identification of motives should also be taken into account.[1]

Danny J. Uhl has developed "A Rationale for Determining Articulation" (1980) which involves determining harmonic and non-harmonic tones in a melody.[2] 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;

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[1]Harold Gleason, Method of Organ Playing, 6th ed. (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1979), pp. 53-54.

[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' dissertation[3] 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

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[1]Ibid., p. 18.

[2]Frederick Neumann, "The Overdotting Syndrome: Anatomy of a Delusion," _Musical Quarterly_ 67 (July 1981):317.

[3]See. 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]

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[1]Rodgers, pp. 133, 135-37, 153.

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

[3]Ibid., pp. 142, 159.

[4]Santiago Kastner, "Parallels and Discrepancies
Between English and Spanish Keyboard Music of the
Sixteenth and Seventeenth Century," Anuario Musical 7
(1952):77-115, cited by Rodgers, p. 168.

[5]Schott, pp. 94-95.

Another among those who feel that fingerings create silences of articulation is Robert Donington. He also believes that early fingering systems 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 fingering 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

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[1]Donington, _The Interpretation of Early Music_, pp. 580-81.

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

[3]Soehnlein, 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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[1]Ton Koopman, "'My Ladye Nevell's Book' and Old Fingering," English Harpsichord Magazine 2 (October 1977):5.

[2]Peter Le Huray, "Fingering," The New Grove, 6:569.

[3]William J. Gatens, "Articulation in Bach: Interpreting Historical Evidence with Common Sense and Good Taste," The American Organist 15 (July 1981):31.

[4]Robert Rayfield, "Fingering the Organ Works of Bach--Is Fingering a Guide to Articulation?" The American Organist 15 (May 1981):40.

equal notes, carefully articulated in short groups are what is really called for by this music."[1]

Neumann, in the Harvard Dictionary of Music, 2nd ed., clarifies the issue of 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."[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.[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.[4]

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[1]Schott, p. 168.

[2]Neumann, "Inégales," Harvard Dictionary of Music, p. 411.

[3]Donington, A Performer's Guide to Baroque Music, p. 259.

[4]Ferguson, 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.[1] Therefore, an overview of the performances practices in both the field of wind playing and string playing is undertaken.

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[1]Sol Babitz, "On Using J. S. Bach's Keyboard Fingerings," *Music and Letters* 43 (April 1962):124; Boxall, *Harpsichord Method*, p. 10; Betty Bang Mather, *Interpretation of French Music from 1675 to 1775 for Woodwind and Other Performers* (New York: McGinnis & Marx, 1973), p. 7; Mary Milligan, "Articulation in the Music of Bach," *The American Organist* 14 (May 1980):40.

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

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[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

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[1]George Houle, "Tongueing and Rhythmic Patterns in Early Music," The American Recorder 6 (Spring 1965):4.

[2]David D. Boyden, "The Violin and Its Technique in the 18th Century," Musical Quarterly 36 (January 1950):29.

[3]Idem, History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music (London: Oxford University Press, 1965), p. 405, cited by Gatens, p. 30.

[4]Ibid.

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

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[1]Jaap Schröder and Christopher Hogwood, "The Developing Violin--Jaap Schröder in Conversation with Christopher Hogwood," ed. Clare Almond, _Early Music_ 7 (April 1979): 163.

[2]Barbara Ann Garvey Seagrave, "The French Style of Violin Bowing & Phrasing from Lully to Jacques Aubert (1650-1730): As Illustrated in Dances from Ballets and Dance Movements from Violin Sonatas of Representative Composers" (Ph.D. dissertation, Stanford University, 1958), p. v.

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
fingering 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 fingering patterns, is also used for
aesthetic reasons.

CHAPTER III

HENRY PURCELL'S EIGHT HARPSICHORD 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]

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[1] The 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 Westminster / 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.

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

A _Choice Collection_ appeared in three successive editions--the first published in 1696, the second in 1697, and the third in 1699.[1] 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."[2]

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.[3]

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

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[1] In 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 beginers [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.

[2] Ferguson, Editorial Notes to _Eight Suites_, p. 25.

[3] Ferguson 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.[1] 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

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[1]These two pieces are identified by Ferguson as a "Trumpet tune, called the Cibell, in C," and an "Air in C, from _Dioclesian_." Ibid.

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[1] 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]

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[1]Robert Petre, "A New Piece by Henry Purcell," Early Music 6 (July 1978):374.

[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

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[1]Max Kenyon, Harpsichord Music (London: Cassell & Co., 1949), p. 224.

[2]Caldwell, p. 188.

contained the works of several composers.[1] The
Harpsicord 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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[1]Locke's Melothesia includes works by such
composers as Christian Preston, John Banister, and John
Roberts, noted by Harold Gleason and Warren Becker, Music
in the Baroque, Music Literature Outlines Series II, 3rd
ed. (Bloomington, IN: Frangipani Press, 1980),
p. 67.

[2]Locke's Melothesia includes definitions of
ornaments, noted by Ibid.

Flanders and Northern Italy.[1] Most commonly, the harpsichord had a range of from GG to d'''.[2] According to Playford, the harpsichord usually had two or more sets of strings, as opposed to the virginal which had only one.[3] 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.[4] 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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[1]Frank Hubbard, Three Centuries of Harpsichord Making (Cambridge, MA: Harvard University Press, 1967), p. 133.

[2]Schott, p. 26.

[3]John Playford, The Second Part of Musick's Hand-maid, cited by Kenyon, p. 223.

[4]Thomas Mace, Musick's Monument: or, a Remembrancer [sic] of the Best Practical Musick, Both Divine, and Civil, that has ever been known, to have been in the World (London: T. Ratcliffe and N. Thompson, 1676; facsimile ed., 2nd ed., Paris: Editions du Centre National de la Recherche Scientifique, 1966), p. 235, as referred to in Canon Francis W. Galpin, Old English Instruments of Music--Their History and Character, (London: Methuen & Co. Ltd., 1910; 4th ed. rev. and reset with supplementary notes by Thurston Dart, New York: Barnes & Noble Inc., 1965), p. 97.

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, repayrer 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.'[1]

John Hingston died ten years later, and in 1684 Purcell
succeeded him as "'keeper and repayrer of his majesty's
organs, pedalls, harpsichords and other instruments'."[2]

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

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[1] Donald H. Boalch, Makers of the Harpsichord and
Clavichord 1440-1840, 2nd ed. (London: Oxford University
Press, 1974), p. 70.

[2] Ibid.

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

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[1]Willi Apel, The History of Keyboard Music to
1700, trans. and rev. Hans Tischler (Bloomington, IN:
Indiana University Press, 1972), pp. 748, 753.

TABLE 1

ORDER OF MOVEMENTS IN HENRY PURCELL'S
EIGHT HARPSICHORD SUITES

Suite No.	Order of Movements
No. 1 in G	Prelude − Almand − Corant − [Minuet]
No. 2 in g	Prelude − [Almand] − Corant − Saraband
No. 3 in G	Prelude − Almand − Courante −−
No. 4 in a	Prelude − Almand − Corante − Saraband
No. 5 in C	Prelude − Almand − Corant − Saraband
No. 6 in D	Prelude − Almand − −− − [Hornpipe]
No. 7 in d	−− Almand − Corant − Hornpipe
No. 8 in F	Prelude − Almand − Courante − Minuet

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

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[1]Ferguson, Editorial markings to Eight Suites,
p. 19.

[2]Willi Apel, "Courante," Harvard Dictionary of
Music, p. 212.

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.

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[1]Ferguson, 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

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[1] Willi Apel, "Hornpipe," Harvard Dictionary of
Music, p. 393.

[2] Idem, History of Keyboard Music, pp. 752-53.
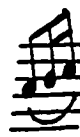
marking of _very_ _slow_ on the Almand of "Suite No. 7." On
third page of instructions, Purcell gives some idea of
the tempos he recommends by his description of the
mensuration signs as mentioned above. While helpful,
these instructions cannot always be accurately applied to
the suites.

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.

ALMAND SUITE NO. 2

1. m. 5   2. m. 6   3. m. 6   4. m. 7

ALMAND SUITE NO. 2 (cont.)

5. m. 9

6. m. 22

CORANT SUITE NO. 2

7. m. 15

8. m. 15
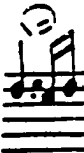
CORANT SUITE NO. 3

9. m. 8

PRELUDE SUITE NO. 4
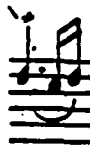
10. m. 3

ALMAND SUITE NO. 5

11. m. 3

12. m. 19

13. m. 19

14. m. 20

15. m. 28

CORANT SUITE NO. 5

16. m. 4

17. m. 11
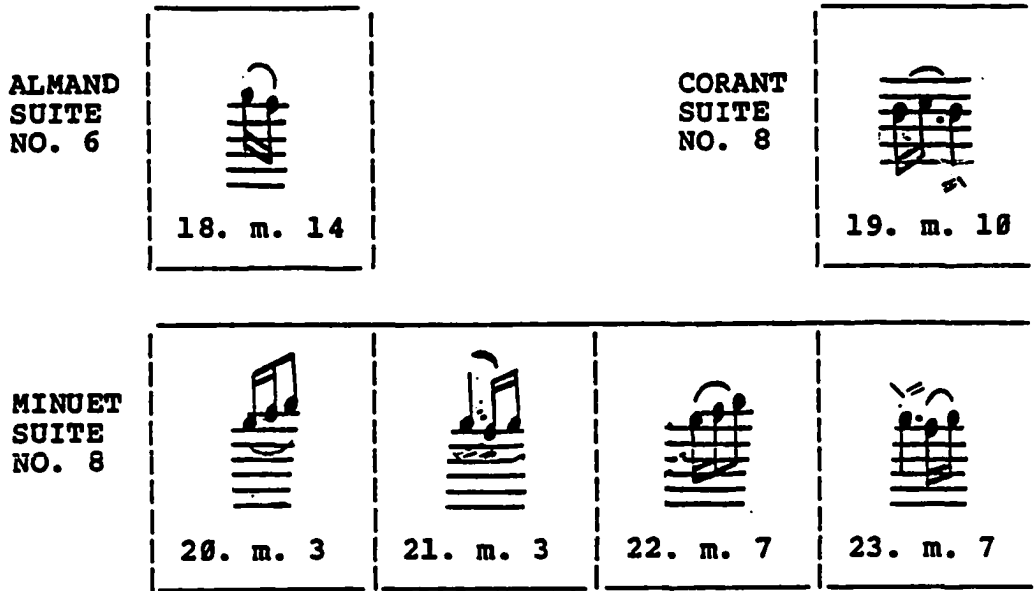
Fig. 1. Facsimiles of the twenty-three slurs found in Henry Purcell's eight harpsichord suites.

SOURCE: Purcell, A Choice Collection, pp. 8-9, 11, 19, 21, 30-32, 36, 50, 52.

TABLE 2

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

SUITE MVMTS. IN WHICH SLURS OCCUR	SLUR TYPE 1	SLUR TYPE 2	SLUR TYPE 3	SLUR TYPE 4	SLUR TYPE 5
ALMAND SUITE NO. 2	#1 #2 #5 #6	#4		#3	

TABLE 2--Continued

SUITE MVMTS.	SLUR TYPE 1	SLUR TYPE 2	SLUR TYPE 3	SLUR TYPE 4	SLUR TYPE 5
CORANT SUITE NO. 2					#7 #8
CORANT SUITE NO. 3				#9	
PRELUDE SUITE NO. 4				#10	
ALMAND SUITE NO. 5			#12 #14 #15	#11	#13
CORANT SUITE NO. 5				#16 #17	
ALMAND SUITE NO. 6					#18
CORANT SUITE NO. 8				#19	
MINUET SUITE NO. 8			#20 #22	#21 #23	

What can be learned from these examples is fairly limited. The examples of Type 1 (𝅗𝅥), 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).

Fig. 2. Almand, "Suite No. 2," mm. 5-6, Exx. 1-2. Square Brackets with numbers [T1] indicate the type of slur.

SOURCE: Henry Purcell, Complete Harpsichord Music, Bk. I, ed. Christopher Kite (London: Chester Music, 1983), p. 6.[1]

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

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[1]Figures 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 (𝄽), 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.

EX. 4 [T2]   [T2]
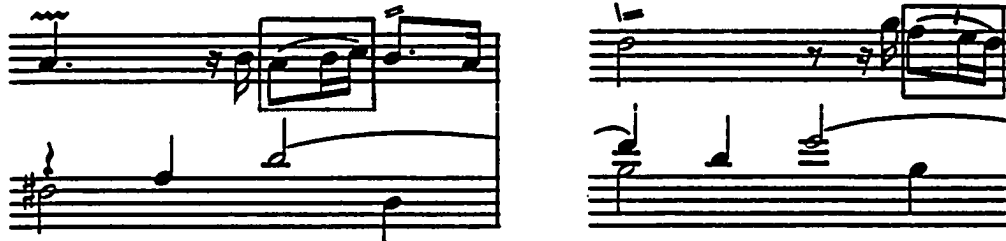
Fig. 4. Almand, "Suite No. 2," mm. 7 and 10,
Ex. 4.

SOURCE: P. 6.

In m. 11 the reverse rhythmic figure, Type 3 (𝄽) occurs without a slur (figure 5).

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

[T3]
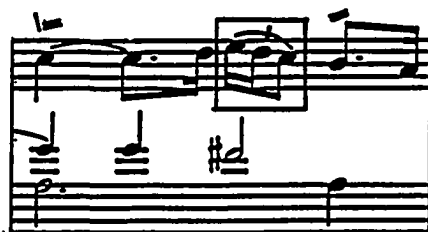
Fig. 5. Almand, "Suite No. 2," m. 11.

SOURCE: P. 6.

EX. 12 [T3]   EX. 14 [T3]   EX. 15 [T3]
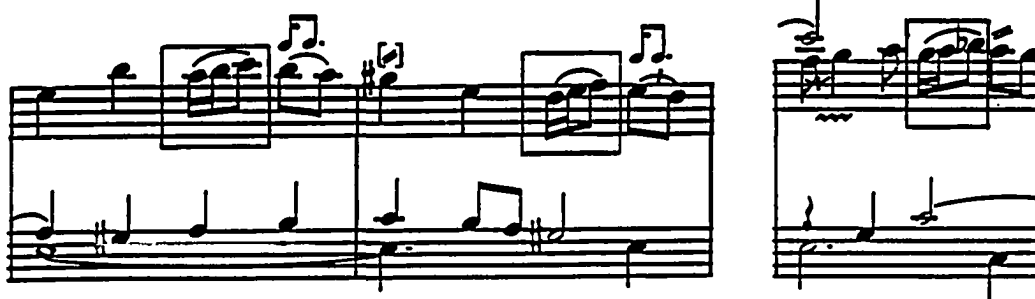
Fig. 6. Almand, "Suite No. 5," mm. 19-20, and
28, Exx. 12, 14, and 15.

SOURCE: Pp. 22-23.

EX. 20 [T3]   EX. 22 [T3]
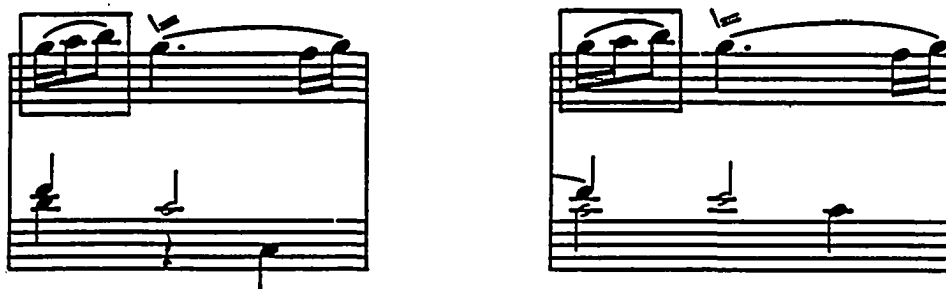
Fig. 7. Minuet, "Suite No. 8," mm. 3 and 7,
Exx. 20 and 22.

SOURCE: P. 37.

Quite obviously an ornament, Type 4 (♩. ♫), 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.

EX. 3 [T4]
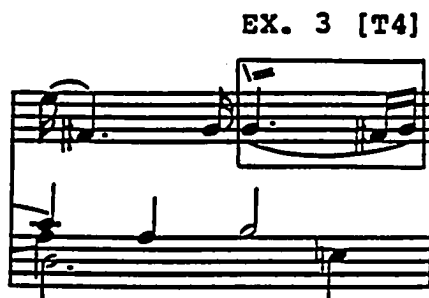
Fig. 8.   Almand, "Suite No. 2," m. 6, Ex. 3.

SOURCE: P. 6.

EX. 9 [T4]

Fig. 9. Courante, "Suite No. 3," m. 8, Ex. 9.

SOURCE: P. 14.

EX. 10 [T4]

Fig. 10. Prelude, "Suite No. 4," m. 3, Ex. 10.

SOURCE: P. 16.

EX. 11 [T4]

Fig. 11. Almand, "Suite No. 5," m. 3, Ex. 11.

SOURCE: P. 22.

74
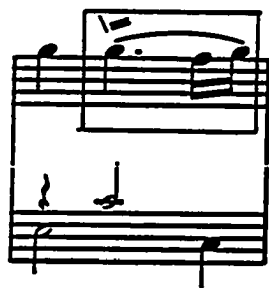
EX. 16 [T4]   EX. 17 [T4]

Fig. 12.   Corant, "Suite No. 5," mm. 4 and 11,
Ex. 16-17.

SOURCE: Pp. 23-24.

EX. 19 [T4]

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

SOURCE: P. 35.

EX. 21 [T4]   EX. 23 [T4]

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]

[T4]
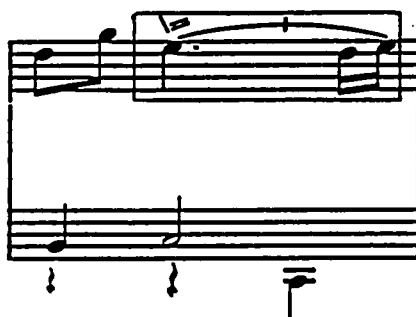
Fig. 15.   Minuet, "Suite No. 8," m. 15.

SOURCE: P. 37.

Type 5 (♫ / ♫) 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).

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[1]Ibid., p. 37; Ferguson, Editorial markings in Eight Suites, p. 23.

EXX. 7 AND 8 [T5]
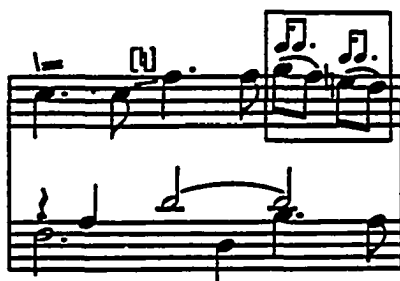
Fig. 16. Corant, "Suite No. 2," m. 15, Exx. 7-8.

SOURCE: P. 8.

EX. 13 [T5]
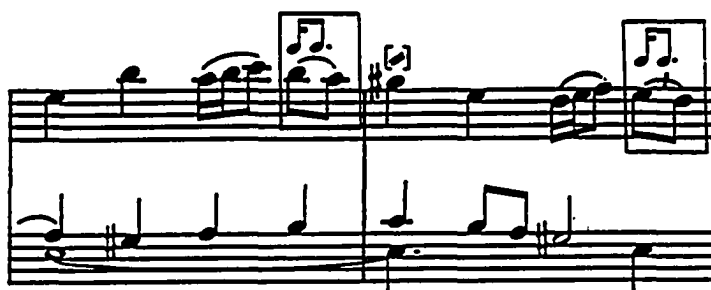
Fig. 17. Almand, "Suite No. 5," mm. 19-20,
Ex. 13.

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]
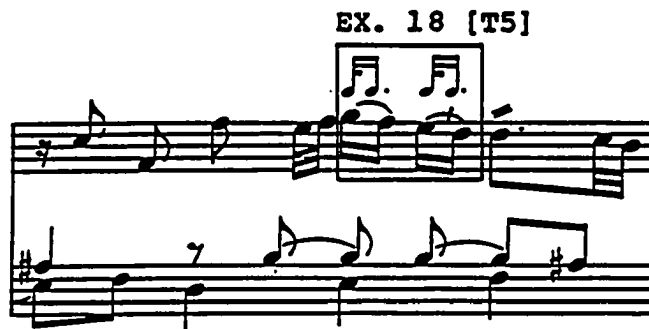
Fig. 18. Almand, "Suite No. 6," m. 14, Ex. 18. SOURCE: P. 27.

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,

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[1] Ibid., p. vi; Ferguson, Editorial Notes to Eight Suites, p. 27.

[2] Beer, p. 5.

[T5]
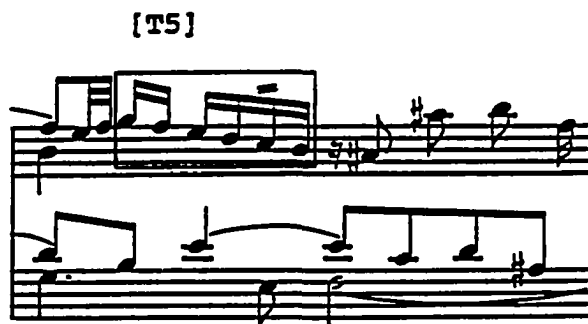
Fig. 19.   Almand, "Suite No. 6," m. 11.

SOURCE: P. 27.

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

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[1]Ferguson, Editorial Notes to Eight Suites,
p. 26.

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

ORNAMENT	MARKED	EXPLAINED
SHAKE		
BEAT		
BACKFALL AND SHAKE		
FOREFALL		

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[1]Jeffrey Pulver, A Biographical Dictionary of Old English Music, with a New Introduction and Bibliography of the writings of Pulver by Gilbert Blount (London: Routledge & Kegan Paul, 1927; reprint ed., New York: Da Capo Press, 1973), p. 387.

[2]Jack Westrup, Purcell (New York: Collier Books, 1962), p. 262.

TABLE 3--Continued

ORNAMENT	MARKED	EXPLAINED
BACKFALL		
TURN		
SHAKE TURNED		
SLUR		
BATTERY		

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 (♪♪) 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 (♪♪♪) and Type 3 (♪♪♪) 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

82

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

Slur Type 4 (♩. ♫) 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 (♩. ♪). Slur Type 5 (♫ / ♫) 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 decend [sic] ye 3rd & 2nd"; "Left hand

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[1]Beer, p. 5.   [2]Ibid., pp. 6-9.

TABLE 4

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

Name of Ornament and How It Appears in the Music		% Used in Suites
Shake	♩	39.8%
Beat	♩	21.3%
Backfall and Shake	♩	15.7%
Forefall	♩	11.0%
Backfall	♩	7.5%
Other Misc. Ornaments	--	5.0%

TABLE 5

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

Approach	No. of Times Used	% of Use
Descending	201	43.2%
Ascending	155	33.3%
Same Note	100	21.5%
Beginning	9	1.9%

SOURCE: Beer, p. 5.

[sic] the fingers to ascend are ye 3rd & 4th to decend [sic] 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

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[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

_____

[1]Ibid., 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.

*The repeats are editorial.
t-m: 3((3)

Fig. 22. Orlando Gibbons, "Mask: Welcome Home".

SOURCE: Orlando Gibbons, "Mask: Welcome Home," Orlando Gibbons Keyboard Music, transcr. and ed. Gerald Hendrie, Musica Britannica: A National Collection of Music, vol. 20, published for the Royal Musical Association, (London: Stainer and Bell, 1962), p. 79.

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.

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[1]See 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."

SOURCE: "The princes Jegg," English Pastime
Music, pp. 79-80.

Slurs suggested by fingering 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. Prencourt'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. Prencourt's fingered scale and chords is shown in figure 24.

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[1]Wilson, 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. Prencourt's fingered scale and chords.

SOURCE: Wilson, p. 57.

Capt. Prencourt'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, Prencourt 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

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[1]Thurston Dart, "Miss Mary Burwell's Instruction Book for the Lute," The Galpin Society Journal 9 (May 1958):46.

[2]Ibid., 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]

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[1]Ibid., p. 46.

[2]Babitz, "Early Keyboard Fingering--Part I," p. 18.

[3]Idem, "A Problem of Rhythm," p. 556.

[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-longs, obviously
because they were already being played without being
written."[2] 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.[3]

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.[4]

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.

[2]Neumann, "The French Inégales," p. 327.

[3]Babitz, "Early Keyboard Fingering—Part II," The
Diapason 60 (March 1969):23.

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

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[1]Thurston Dart, The Interpretation of Music (London: Hutchinson & Co., 1962), p. 126.

[2]Robert Donington, "Performing Purcell's Music Today," in Henry Purcell 1659-1695: Essays on his Music, ed. Imogen Holst (London: Oxford University Press, 1959), p. 91.

[3]Idem, "What Is Rhythmic Alteration?" Early Music 5 (October 1977):543.

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.

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[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,

[1] Ferguson has supplied alternate sources in his edition of the suites.

[2] Donington, _Performer's Guide_, p. 270.

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

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[1] Howard Ferguson, "Two Purcell Discoveries," Piano Quarterly 17 (Winter 1968-69):18.

[2] Donington, "Performing Purcell," pp. 88-89.

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 conventions[2] 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

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[1]Pulver, p. 387.

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

[3]Donington, "A Problem of Inequality," Musical Quarterly 53 (October 1968):516.

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. Hephingstall, 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,

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[1]Robert Donington, "Inégales," *Grove's Dictionary of Music and Musicians*, 5th ed., 9 vols., ed. Eric Blom (New York: St. Martin's Press, 1968), 4:481-82.

[2]Dennis Arundell, *Henry Purcell* (London: Oxford University Press, 1927; reprint ed., Westport, CT: Greenwood Press, 1971), p. 242.

[3]Maria Boxall, "New Light on the Early Italian Keyboard Tradition," *English Harpsichord Magazine* 2 (October 1978):72.

and must be content to shake off our Barbarity in degrees. . . .[1]

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."[2]

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

> . . .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.[3]

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*,

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[1]Rothschild, pp. 118-19.

[2]H. C. Colles, "Some Musical Instruction Books of the Seventeenth Century," *Proceedings of the Royal Musical Association Fifty-Fifth Session, 1928-1929* (Leeds, England: Whitehead & Miller, 1929), p. 39.

[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

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[1]Colles 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

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[1]Imogen Holst, "Purcell's Dances," in _Henry Purcell 1659-1695: Essays on his Music_, ed. Imogen Holst (London: Oxford University Press, 1959), p. 99.

[2]Ibid.

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 therefor nessasary to be observ'd by all practitioners, of which there are two sorts, Common time & Triple time, . . .[1]

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. . .[2]

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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[1] Purcell, A Choice Collection [1699], p. v.

[2] Mace, p. 81, cited by Donington, "Performing Purcell," p. 87.

the suite, the almand for instance, had slowed down so
that eighth-notes were the beats.[1] 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.[2] 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.[3]

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.[4]

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[1]Caldwell, pp. 176-77.

[2]Ferguson, Keyboard Interpretation, p. 44.

[3]Ibid., p. 59.

[4]Harich-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

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[1]Ferguson, Editorial Notes to Eight Suites, p. 26; Kite, iv.

[2]Ferguson, Editorial Notes to Eight Suites, p. 26.

[3]Kenyon, 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:

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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.

Fingering a Given Passage
of Purcell's Music

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,)[1] 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

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[1]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

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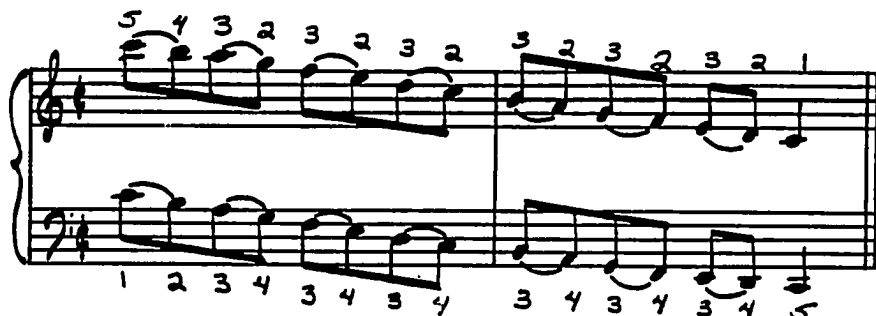
Fig. 25. Transcription of Purcell's
fingered scale.

SOURCE: Purcell, A Choice Collection (1699),
p. vi.

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

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[1]Franklin B. Zimmerman, Henry Purcell 1659-1695: An Analytical Catalogue of His Music, (London: Macmillan and Co Ltd, 1963; New York: St. Martin's Press, 1963), pp. 355-57.

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"

Ornament	Measure Used
Shake	15, 36 x 2
Beat	37

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."
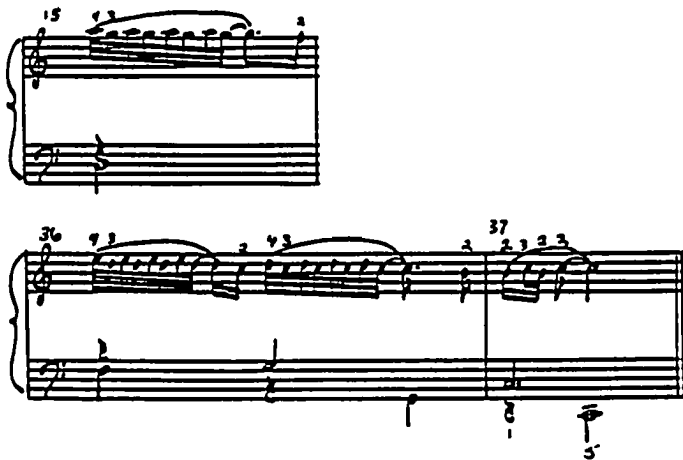
Fig. 26. Written-out ornaments for the Prelude.

Fig. 27. Performance edition of Prelude, "Suite No. 5" edited by Carey D. Bozovich.

PRELUDE

Discussion of the Almand from Purcell's "Harpsichord 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"

Ornament	Measure Used
Backfall and Shake	3, 11, 17, 18, 22, 31
Shake	6, 7, 21, 28
Forefall	8, 16, 17
Backfall	4, 18
Beat	28

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.

ALMAND

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"

Ornament	Measure Used
Backfall and Shake	2, 4, 8, 11, 13, 18
Beat	2, 3, 5, 9, 16, 17
Shake	8, 18
Forefall	17

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-note 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 9

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

Ornament	Measure Used
Backfall and Shake	4, 8, 12, 16
Backfall	2

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.

CORANT

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.

SARABAND

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

138

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 fingering 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 fingering 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 Prelleur, _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

147

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

R. Beer, "Ornaments in Old Keyboard Music," Music Review
    (1952)--articulation, ornamentation

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

Newman Wilson Powell, "Early Keyboard Fingering and Its
    Effect on Articulation," M.A. thesis, Stanford
    University (1954)--fingering, articulation

Arthur C. Edwards, The Art of Melody (1956)--phrasing

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

Frederick Neumann, "The French Inégales, Quantz, and
Bach," Journal of the American Musicological
Society (1965); "External Evidence and Uneven
Notes," Musical Quarterly (1966)--articulation,
inequality

Michael Collins, "The Performance of Triplets in the
17th and 18th Centuries," Journal of the American
Musicological Society (1966)--inequality

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

Sol Babitz, John Byrt, and Michael Collins, "Three
Further Views on Notes Inégales," Journal of the
American Musicological Society (1967)--inequality

Robert Donington, "A Problem of Inequality," Musical
Quarterly (1967)--inequality

Peter Le Huray, "On Using Early Keyboard Fingerings: A
Sequel," The Diapason (1969)--fingering

1970s

John Harley, "Ornaments in English Keyboard Music of the
Seventeenth and Early Eighteenth Centuries," Music
Review (1970)--articulation, ornamentation

Julane Rodgers, "Early Keyboard Fingering, Ca. 1520-
1620," Ph.D. dissertation, University of Oregon
(1971)--fingering

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

Beatrice Ganz, "Problems of Articulation in Eighteenth
Century Keyboard Music," Clavier (1972)--
articulation

Robert Donington, A _Performer's Guide to Baroque Music_
(1973); _The Interpretation of Early Music_ (1974)--
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

Peter Le Huray, "Fingering", _The New Grove Dictionary of
Music and Musicians_ (1980)--fingering

Danny J. Uhl, "A Rationale for Determining Articulation,"
The Diapason (1980)--articulation

Janet A. Wright, "Problems of Articulation in the
Keyboard Music of the English Virginalists," _Musical
Opinion_ (1980)--articulation

William J. Gatens, "Articulation in Bach: Interpreting
Historical Evidence with Common Sense and Good
Taste," _The American Organist_ (1981)--
articulation, fingering

Frederick Neumann, "The Overdotting Syndrome: Anatomy of
a Delusion," _Musical Quarterly_ (1981)--articulation

Robert Rayfield, "Fingering the Organ Works of Bach - Is
Fingering a Guide to Articulation?" _The American
Organist_ (1981)

Isolde Ahlgrimm, "Current Trends in Performance of
Baroque Music", trans. Howard Schott, _The
Diapason_ (1982)

APPENDIX B

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

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152

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

SOURCE: Purcell, A Choice Collection 1696, pp.
i-ii. Found in the Library of Congress.

A CHOICE COLLECTION
of
Leſsons for the Harpſichord or Spinnet

Compoſed by ȳ late M.ᵣ Henry Purcell Organiſt of his
Majesties Chappel Royal, & of S.ᵗ Peters Weſtminster

LONDON

Printed on Copper Plates for M.ʳˢ Frances Purcell, Executrix of the
Author, and are to be Sold by Henry Playford at his Shop in the
Temple Change Fleetſtreet 1696.

To
Her Royal Highneſs the Princeſs of Denmark.

Your Highneſs's Generous Encouragem.ᵗ of my deceaſd Huſbands
Performances in Muſick, together with the great Honour your Highneſs
has don, that Science, in your Choice of that Inſtrument, for which the
following Compoſitions were made: will I hope Juſtifie 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 Madam 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 Greateſt Ambition of his Life, ſo it will
be the only comfort of his Death to.

Your Highneſs's most Obedient
Humble Servant.

Frances Purcell

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

SOURCE: Ibid., [1699], pp. 1-ii. Found in the Library of Congress.

A CHOICE COLLECTION

of

Lessons for the Harpsichord or Spinnet

Composed by $\check{y}$ late M.ͬ Henry Purcell Organist of his
Maiesties Chappel Royal, & of S.ͭ Peters Westminster

The third Edition with Additions & Instructions for beginers

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

To ͬ Royal Highness the Princess of Denmark.

Your Highness's Generous Encouragem.ͭ of my deceased Husbands
Performances in Musick, together with the great Honour your Highness
has don that Science, in your Choice of that Instrument, for which the
following Compositions were made: will I hope Justifie 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 I am 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 Greatest Ambition of his Life, so it will
be the only comfort of his Death to.

Your Highness's most Obedient
Humble Servant

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.

SOURCE: Ibid., pp. iii-vi. The Library of Congress, Washington, D.C. and the Newberry Library, Chicago.

There will nothing conduce more to y[e] perfect attaining to play on y[e] Harpsicord or Spinnet, then a serious application to y[e] following rules. In order to which you must first learn y[e] Gamut or Scale of Musick, getting y[e] names of y[e] notes by heart & observing at y[e] same time what line & space every note stands on, that you may know & distinguish them at first sight, in any of y[e] following ... to which purpose I have placed a Scheme of keys exactly as they are in y[e] Spinnet or Harpsicord, ... every key y[e] first letter of y[e] note directing to y[e] names lines & Spaces where y[e] proper note stands

A Scale of the Gamut

All lessons on y[e] Harpsicord or Spinnet are prickt on six lines & two staves in score (or struck through both staves with strokes or bars joyning them togather) y[e] first stave contains y[e] treble part, & is perform'd with y[e] right hand, the second stave is y[e] bass and consequently play'd with y[e] left hand. In the foregoing example of y[e] Gamut there are thirty black keys, which is y[e] number contain'd on y[e] Spinnet or Harpsicord, but to some Harpsicords they add to that number both above & below, notes standing below y[e] six lines which have leger lines added to them are call'd double, as double CCfaut, or double DDsolre & see they are above on y[e] treble hand, but then they are call'd in alt as being y[e] highest & there are likewise in y[e] example twenty inward keys, which are white, they are y[e] half notes or flats and Sharps to y[e] other keys. A Sharp is mark'd thus (#) and where it is placed before any note in a lesson it must be play'd 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 play'd on y[e] inner key or half note below y[e] proper note, and makes it sound half a note lower, as for example, the same inner key that makes Are sharp does also make B mi flat, soe that y[e] half notes throughout y[e] Scale are sharps to y[e] plain keys below them and flats to y[e] plain keys above them.

Example of time or length of Notes

There being nothing more difficult in Musick then playing of true time, it is therefore necessary to be observed by all practitioners, of which there are two sorts, Common time, & Triple time. It is distinguished by this C this ₵ or this ⊘ mark. the first is a very slow movement the next a little faster, and ye last to brisk & airy time. & each of them has always to ye length of one Semibrief in a barr, which is to be held in playing as long as you can moderately till you saving one, two, three, four, two Minums as long as one Semibrief, four Crotchets as long as two Minums, eight Quavers as long as four Crotchets, sixteen Semiquavers as long as eight Quavers.

Triple time consists of either three or six Crotchets in a barr, and is to be known by this 3/2 this 3/1 this 3/4 or this 6/4 marks. to the first there is three Minums in a barr, and is commonly play'd very slow. the second has three Crotchets in a barr, and they are to be play'd slow. the third has ye same as ye former but is play'd faster, ye last has six Crotchets in a barr & is Commonly to brisk tunes as Jiggs and Paspys: when there is a prick or dot following any Note it is to be held half as long again as ye Note itself is, let it be Semibrief, Minum, Crotchet or Quaver. when you see a Semibrief rest you are to leave of playing so long as you can be in counting four: a Minum rest so long as you tell two, and a Crotchet one, and so in proportion a Quaver and Semiquaver you may know how those rests are marked in ye five lines under the example of time.

Common time

Semibrief	
Minums	
Crotchets	
Quavers	
Semiquavers	

Triple time

Minums	
Crotchets	
Quavers	

Rules for Graces

A Shake is mark'd thus ⸙ explain'd thus ⸙ a beat mark'd thus ⸙ explain'd this a plain note of Shake thus ⸙ explain'd thus ⸙ a fore fall mark'd thus ⸙ explain'd thus ⸙ a back fall mark'd thus ⸙ explain'd thus ⸙ a mark for the turn thus ⸙ explain'd thus ⸙ the mark for ye Shake turn'd thus ⸙ explain'd thus ⸙ observe that you allways Shake from the note above and beat from ye note or half note below, according to the key you play in, and for ye plain note and Shake if it be a note without a point you are to hold half the quantity of it plain, and that upon ye note above that which is mark'd and Shake the other half, but if it be a note with a point to it you are to hold all the note plain and Shake only the point, a slur is mark'd thus ⸙ explain'd thus ⸙ the mark for ye battery thus ⸙ explain'd thus ⸙ the bass Clift mark'd thus ⸙ the Tenner Clift thus ⸙ the Treble Clift thus ⸙ a bare is mark'd thus ⸙ at ye end of every time that it may be the more easy to keep time, a Double bar is mark'd thus ⸙ and set down at ye end of every Strain, which imports you must play ye Strain twice, a repeat is mark'd thus ⸙ and signifies you must repeat from ye note to ye end of the Strain or lesson, to know what key a tune is in, observe ye last note or Close of ye tune for by that note ye key is nam'd, all Round O' end with ye first strain.

Notes Ascending   Notes Descending

Right hand the fingers to ascend are the 3 & 4 to descend ys 3 & 2.

Left hand the fingers to ascend are ys 3 & 4 to ascend ys 3 & 2.

Notes Ascending   Notes Descending

Observe in fingering of your right hand your Thumb is ye first as on to ye 5th.

In fingering of your left hand your little finger is ye first as on to the 5th.

APPENDIX C

THE COMPLETE SUITE MOVEMENTS IN WHICH THE
TWENTY-THREE SLUR EXAMPLES OCCUR

158

Fig. 34. Almand, "Suite No. 2," Exx. 1-6.

SOURCE: Kite, pp. 6-7.

(1) tied from previous bar in the original.   J. W. C. 55559

(1) A in the original.

J. W. C. 55559

Fig. 35. Corant, "Suite No. 2," Exx. 7-8.

SOURCE: Ibid., p. 8.

EX. 7 & 8 [T5]

(1) minim in the original.   J. W. C. 55559

Fig. 36.   Courante, "Suite No. 3," Ex. 9.

SOURCE: Ibid., p. 14-15.

EX. 9 [T2]

J. W. C. 55559

(1) ⁊♩ ♪♩ in the original.

J. W. C. 55559

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

SOURCE: Ibid. p. 16.

EX. 16 [T2]

Fig. 38. Almand, "Suite No. 5," Exx. 11-15.

SOURCE: Ibid., pp. 22-23.

EX. 11 [T2]

EX. 12 [T3] EX. 13 [T5] EX. 14 [T3]

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

EX. 15 [T3]

Fig. 39. Corant, "Suite No. 5," Exx. 16-17.

SOURCE: Ibid., pp. 23-24.

EX. 16 [T4]

EX. 17 [T4]

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

SOURCE: Ibid., pp. 26-27.

J. W. C. 55559

EX. 18 [TS]

(1) B. (2) A. (3) E in the original.

J. W. C. 55559

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

SOURCE: Ibid., pp. 35-36.

EX. 19 [T4]

(1) E in the original.   J. W. C. 55559

(1) F in the original.

Fig. 42.   Minuet, "Suite No. 8," Exx. 2A-23.

SOURCE: Ibid., p. 37.

APPENDIX D

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

173

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

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

27

Prelude.

28

Corant

Saraband

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).

SOURCE: Kite, pp. 20-24.

[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

CORANT

J. W. C. 55559

SARABAND

(1) ∿ misplaced below D in the original.   J. W. C. 55559

APPENDIX F

PERFORMANCE EDITION OF HENRY PURCELL'S
"HARPSICHORD SUITE NO. 5"

184

Fig. 45. Performance edition of Henry Purcell's
"Harpsichord Suite No. 5," (Prelude, Almand, Corant,
Saraband) edited by Carey D. Bozovich.

PRELUDE

Written-out Ornaments for the Prelude

ALMAND

CORANT

SARABAND

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192

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