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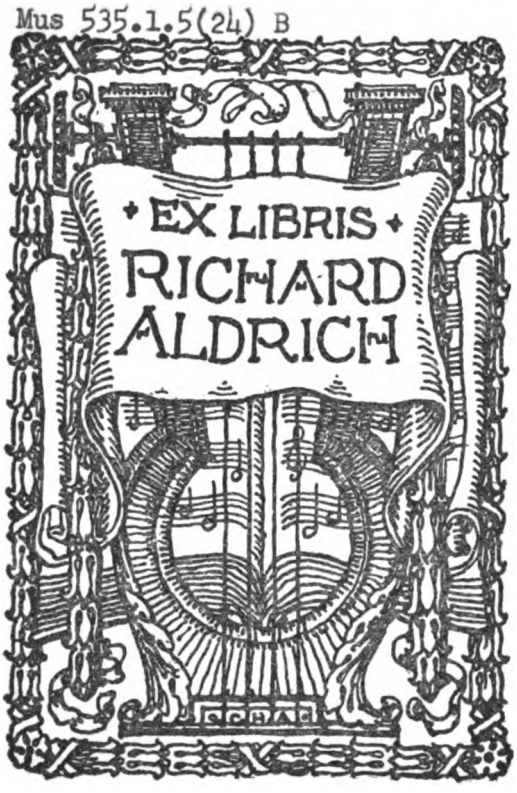

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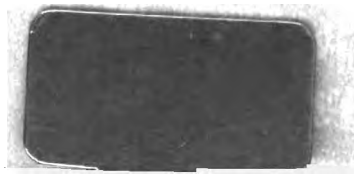

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The Old English Edition. No. xxiv.

SIX SONGS

BY

HENRY PURCELL,

SELECTED FROM THE

ORPHEUS BRITANNICUS.

EDITED BY

G. E. P. ARKWRIGHT.

JOSEPH WILLIAMS,
32 GREAT PORTLAND STREET,
London.

JAMES PARKER & CO.
27 BROAD STREET,
Oxford.

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Preface.

THE object of this Edition is to present in an accessible form various works by English composers of the sixteenth, seventeenth, and eighteenth centuries, which would otherwise be difficult to obtain.

It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books.

Each volume will be accompanied by Introductions, Biographical Notices, and references to the authorities whence information is obtained.

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Introduction

To No. xxiv. Old English Edition.

THE Orpheus Britannicus (from which these Songs are selected) was a volume of Purcell's Songs collected by his widow two years after his death and published by Playford. The first collection appeared in 1698, and has the following title-page :—"Orpheus Britannicus. | A | Collection | of all | The Choiceſt Songs | for | One, Two, and Three Voices, | compos'd | By Mr. Henry Purcell. | Together, | With ſuch Symphonies for *Violins* or *Flutes*, | As were by Him deſign'd for any of them : | and | A Through-Bass to each Song ; | Figur'd for the *Organ*, *Harpſichord*, or *Theorbo-Lute*. | All which are placed in their ſeveral Keys according to the | Order of the *Gamut*. | London, | Printed by *J. Heptinſtall*, for *Henry Playford*, in the *Temple-Change*, | in *Fleet-ſtreet*, MDCXCVIII." |

The volume contains, besides an engraving by White of Closterman's portrait of the composer at the age of 37, a dedication "To the Honourable, The Lady Howard" signed "Fr. Purcell" (the composer's widow,) and an address from "the Bookseller to the Reader" signed "Hen. Playford" apologising for delay in publication, and stating that the subscribers "will here find an Addition of above Thirty Songs more than were at first propos'd." Seven Odes on Purcell's Death by different writers follow, and a Table of the Songs in which twenty of the songs are marked as never having been printed before. There is also a page of advertisements of "Books Printed for and Sold by Henry Playford at the Temple-Change in Fleet-ſtreet," among which is this Orpheus Britannicus "price bound 18s." Eighty-one songs are entered in the Table.

The Second Book of the Orpheus Britannicus appeared in 1702. The Title-page is as follows :—

"Orpheus Britannicus. | A | Collection | of | The Choiceſt Songs, | for | One, Two, and Three Voices. | Compos'd | By Mr. Henry Purcell. | Together, | With ſuch Symphonies for *Violins* or *Flutes*, | As were by Him

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deſign'd for any of them: | And | A Through-Bass to each Song. | Figur'd for the *Organ*, *Harpſichord*, or *Theorbo-Lute*. | The Second Book, which renders the Firſt Compleat. | —Primo Avulſo non deficit Alter | Aureus, et ſimili frondeſcit Virga Metallo. | Virg. Lib. Æn. 6. | London: Printed by *William Pearſon*, for *Henry Playford*, at His Shop in the | *Temple-Change*, *Fleet-ſtreet*, 1702." | It contains a Dedication "To the Right Honourable Charles, Lord Hallifax, Auditor of His Majeſties Exchequer, &c.," signed by Henry Playford, and an Address "The Bookſeller to the Reader" with the initials H. P. This is followed by two pages of Odes (on the Death of Purcell & on the Orpheus Britannicus), a page of advertisements & "A Table of the Songs Contain'd in this Book." It contains 72 Songs. Among the advertisements of "Books lately Printed, and Re-printed, for Henry Playford, at his Shop in the Temple-Change, Fleet-ſtreet," is found "Orpheus Britannicus. A Collection of the late Mr. Henry Purcell's Songs for One, Two, and Three Voices, moſt of them Printed from his own Copies, in Two Books; which makes the Collection Compleat. The 1ſt. Vol. Price 1*l.* The 2d. Vol. 12*s.* Or Bound both together, 1*l.* 10*s.*" The Two Volumes together contain 154 songs.

The Second Edition of the First Book of the Orpheus is dated 1706. The Title-page is identical with that of the First Edition excepting that after the word "Theorbo-Lute" it reads "The Second Edition with Large Additions; and placed in their ſeve- | ral *Keys* according to the Order of the *Gamut*. | London: | Printed by *William Pearſon*, and Sold by *John Young*, at the Dolphin | and Crown in St. *Paul's* Church-Yard. MDCCVI." It contains Frances Purcell's Dedication, but it has a new unsigned address "The Publisher to the Reader" adapted from Playford's address in the First Edition. "In this Edition," says the Publisher, "you will find added, many Compoſitions, never before Publiſhed, which are oweing to ſeveral Gentlemen who had Original Copies by them, that freely Communicated the ſame for the Good of the Publick; but I am Oblig'd, in particular, to the Author's Widow, who has ſupplied me with ſeveral Single Songs, and other excellent Pieces that were made for Birth-Days, Feaſts, and other Occasions, with the Inſtrumental Parts to each as were Originally deſign'd for them, which were never yet Known to the World. There is alſo an Addition of ſome Inſtrumental Parts that were left out of the Firſt Edition," etc. The Odes are the same as in the First Edition, but the page of advertisements is different. The new Table of the Songs marks the new additions to the collection.

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There are 11 omitted from the First Edition[a], and 34 added. It contains 104 Songs.

The Second Edition of the Second Book is dated 1711. The Title-page is identical with that of the First Edition, excepting that it is printed in black ink, instead of red and black; the spelling Harpsicord is substituted for Harpsichord; the words "The Second Edition with Additions" are inserted before the quotation from Virgil; and instead of the last two lines we have "Printed by *William Pearſon*, for *S.H.* Sold by *J. Young*, at the Dolphin and Crown in | St. *Paul*'s Church-Yard, *J. Cullen*, at the Buck juſt thro' *Temple Bar*. 1711." | Playford's Dedication to Lord Halifax is retained, but not "The Bookſeller to the Reader." The Odes are the same as in the First Edition, but the advertisements are omitted.

A second impression of this Second Edition of Book II., with a new Title-page, is dated 1712. This Title-page differs from that of the 1711 impression in being printed in red and black ink; and in having a misprint Lig. for Lib. in the quotation from Virgil. Also the book is "Printed by *William Pearſon*, for *S.H.* and Sold by *John Young*, at the | Dolphin and Crown, in St. *Paul*'s Church-Yard. MDCCXII[b]." It is described as "The Second Edition with large Additions."

The Second Edition of Book II. contains 81 songs, nine of them being new additions. There are no omissions.

A Third Edition of both books (said to be very rare) was issued in 1721. In this the Title-page of Book I. is identical with that of the Second Edition, excepting that it reads "The Third Edition with Large Additions," and that the book was "Printed by *William Pearſon*, for *S.H.* and Sold by

[a] It may be convenient to give here a list of the songs which were omitted from the Second Edition of the Orpheus Britannicus, Book I.

Cease anxious world.
Gentle Shepherds you that know.
How pleasant is this flow'ry plain.
Here's to thee Dick.
I came and saw.
If prayers and tears.
O Solitude.
Soft notes and gently rais'd.
She loves and she confesses too.
Stript of their green.
They say you're angry.

[b] In Grove's Dictionary, under the heading "Orpheus Britannicus," 1713 is given as the date of the Second Edition of Book II. This may be a misprint: or possibly there may have been another impression in that year. If so, I have not seen it.

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J. Young Muſical | Inſtrument-Maker, at the *Dolphin* and *Crown* in St. *Paul*'s Church- | Yard. MDCCXXI. | It contains Fr. Purcell's dedication, Publisher to Reader, Odes, Catalogue and Table exactly as in the Second Edition, even the Advertisement Catalogue being identical. The British Museum copy contains no portrait. It should be noted that in spite of the statement of the Title-page, there are no new Additions to this Edition.

The Title-page of the 1721 Edition of the Second Book is identical with that of the Second Edition of 1711, except that it is printed in red and black ink, and that it is described as "The Third Edition with Additions." It is "Printed by William Pearſon for S.H. and Sold by J. Young Muſical-Inſtrument-Maker, | at the Dolphin and Crown in St. *Paul*'s Church-Yard. MDCCXXI." In other respects it is exactly similar to the 1711 Edition. It contains no Additions.

The Publisher of the Orpheus Britannicus (as we have seen) claimed to have printed the songs for the most part from the Composer's own copies, supplied by his widow and others "who had Original copies by them." This circumstance would seem to give the highest authority to the versions printed in the Orpheus Britannicus, and where the Composer's own copies or good contemporary MSS. are not obtainable the text provided by it must be regarded as final, when the many obvious misprints have been corrected. When however we have an opportunity of comparing the text of the Orpheus with the composer's own autograph copy, we find that there are more differences than might have been expected. Not only is the figuring of the bass for the most part added, but there are other signs of editing: also misprints are revealed which would have passed uncorrected if we had only the "Orpheus" text. With regard to the first point, the figuring, those who have studied Purcell's own autograph copies know that in them he rarely took the trouble to figure his basses at all: never, I believe, with any completeness: but of course figured copies must have been supplied by him to the Theatres and elsewhere, so that we may suppose that the figures introduced by the Editor of the Orpheus represent the composer's intention. The fullness of figuring of the different songs in the Orpheus, it may be remarked, varies very much; some (as for example "Celia has a thousand charms") are very minutely figured, while others (such as "I loved fair Celia") are not figured at all.

The whole book teems with misprints. Some few were corrected in

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the Second Edition, but the revision (if it can be called a revision) was evidently very superficial. For example, an air out of one of the Queen's Birthday Odes appears in the First Edition as "And to a sacred Fury sweel'd her breast," which is corrected in the Second Edition to "And low (i.e. lo!) a sacred Fury," but the obvious misprint at the end of the first line of the voice-part (where a superfluous ledger-line has crept in) still remains uncorrected (Orph. Brit., Book II., p. 135). But in spite of all these defects and in spite of the fragmentary nature of many of the songs in the volume (consisting as many of them do of excerpts from Odes, Operas, etc.), it still remains for English Musicians the most important collection of the kind ever published.

The Editor takes this opportunity of expressing his thanks to Mr. W. Barclay Squire, who has given him much valuable help.

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NOTES ON THE SONGS CONTAINED IN THIS VOLUME.

1. *Love arms himself in Celia's eyes.* There are only two flats marked in the signature in the "Orpheus Britannicus," in the second part of the song. I have made no alteration.

On p. 5 the d♮ in the bass against d♭ in the voice part will be noticed. I cannot feel certain whether Purcell meant the d♮ or not. The time signature of the second part of the song is 3i in the old Edition, by which Purcell means "rather slow." The sign ¢ in the first part means "not very slow." I give here for convenience the directions with regard to time prefixed to the "Choice Collection of Lessons for the Harpsichord," which are to be found in Mr. W. Barclay Squire's edition of Purcell's Harpsichord Music (Purcell Society, 1895). "There being nothing more difficult in Musick then playing of true time, tis therefore nessesary to be observ'd by all practitioners, of which there are two sorts, Common time, & Triple time, and is distinguish'd by this C this ¢ or this Ⓒ mark, y^e^ first is a very slow movement, y^e^ next a little faster, and y^e^ last a brisk & airry time, & each of them has allways to y^e^ length of one Semibreif in a barr, which is to be held in playing as long as you can moderately tell four," etc.

"Triple time consists of either three or six Crotchets in a barr, and is to be known by this $\frac{3}{2}$ this 3i this 3 or this $\frac{6}{4}$ mark, 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 y^e^ same as y^e^ former but is play'd faster, y^e^ last has six Crotchets in a barr & is Commonly to brisk tunes as Iiggs and Paspys." etc.

2. *Celia has a thousand charms.* This song was "sung by the Boy" in Robert Gould's Tragedy of "The Rival Sisters; or the Violence of Love." This play was acted at Drury Lane and printed in 1696. The song belongs therefore to the last year of Purcell's life, and was one of his last compositions for the Theatre. It seems to have been a favourite, as it was engraved as

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a sheet song by Thomas Cross, soon after its appearance. Burney in his History (III., p. 491) mentions the song as a favourite during his youth. "The first movement of this," he says, "like many of Purcell's songs, seems only *recitative* graced, or embellished with the fashionable *volate*, or *flourishes* of the times, which are now as antiquated as the curls of his own peruque, or the furbelows and flounces of Queen Elizabeth. The second movement, however, of this song is plaintive and graceful; and at 'I should my wretched, wretched, fate deplore,' is still new and pathetic." It was printed by Corfe in the second volume of his *Beauties of Purcell.*

The figuring of the Bass in this song is exceptionally full. Throughout this volume I have endeavoured to revise the figuring of the "Orpheus" as little as possible, (though its trustworthiness is not by any means always certain,) and any deviations from it are noted on the pages where they occur. The signature of the Triple-time movement is 3i in the original.

3. *I lov'd fair Celia.* This is taken from the Second Book of the "Orpheus Britannicus," all the other songs in this volume being from the First Book. The original time-signature is $\frac{3}{4}$.

4. *Anacreon's Defeat.* I have had an opportunity of inspecting a copy of this song in Purcell's autograph which is contained in the great MS. volume of Purcell's music in the Library of Buckingham Palace. This volume is a kind of album into which Purcell entered fair copies of his compositions for a certain number of years, (as I believe) in roughly chronological order. "Anacreon's Defeat" is entered just in front of the Welcome Song for 1687, "Sound the Trumpet," and after the Ode "If ever I more riches did desire," which follows the Welcome Song of 1686, "Ye tuneful Muses." Therefore I suppose it to have been composed in 1686 or 1687.

My text is based on that of the "Orpheus;" such deviations from it as I have made are authorised by the Autograph.

5. *I see she flies me.* This was also printed as a sheet song and is to be found in a volume of sheet songs in the British Museum, where it is headed "A Song in the Play call'd Oranzebe set to Musick by Mr. Henry Purcell and sung by Mrs. Alyff." Dryden's Tragedy "Aureng-zebe; or the Great Mogul" was first produced (according to the Dictionary of Nat. Biography,

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Dryden) in 1675: it was entered on the Stationers' Registers Nov. 29, 1675, and was first printed in 1676. If the music was written in 1675 it is among the earliest of Purcell's compositions for the stage, [see Halliwell's Dictionary of Old Plays, 1860,] but I cannot find the song in the first edition of the Tragedy (1676), and it is possible that it was added at a later date.

The time-signature of the Triple-time movement is **3i** in the original edition.

6. *Sweeter than Roses.* The ♭ to the *a* is not marked in the signature in the "Orpheus" but is inserted when wanted. I have made no alteration.

The time-signature of the Triple-time movement is **3i** in the old Edition.

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The Table.

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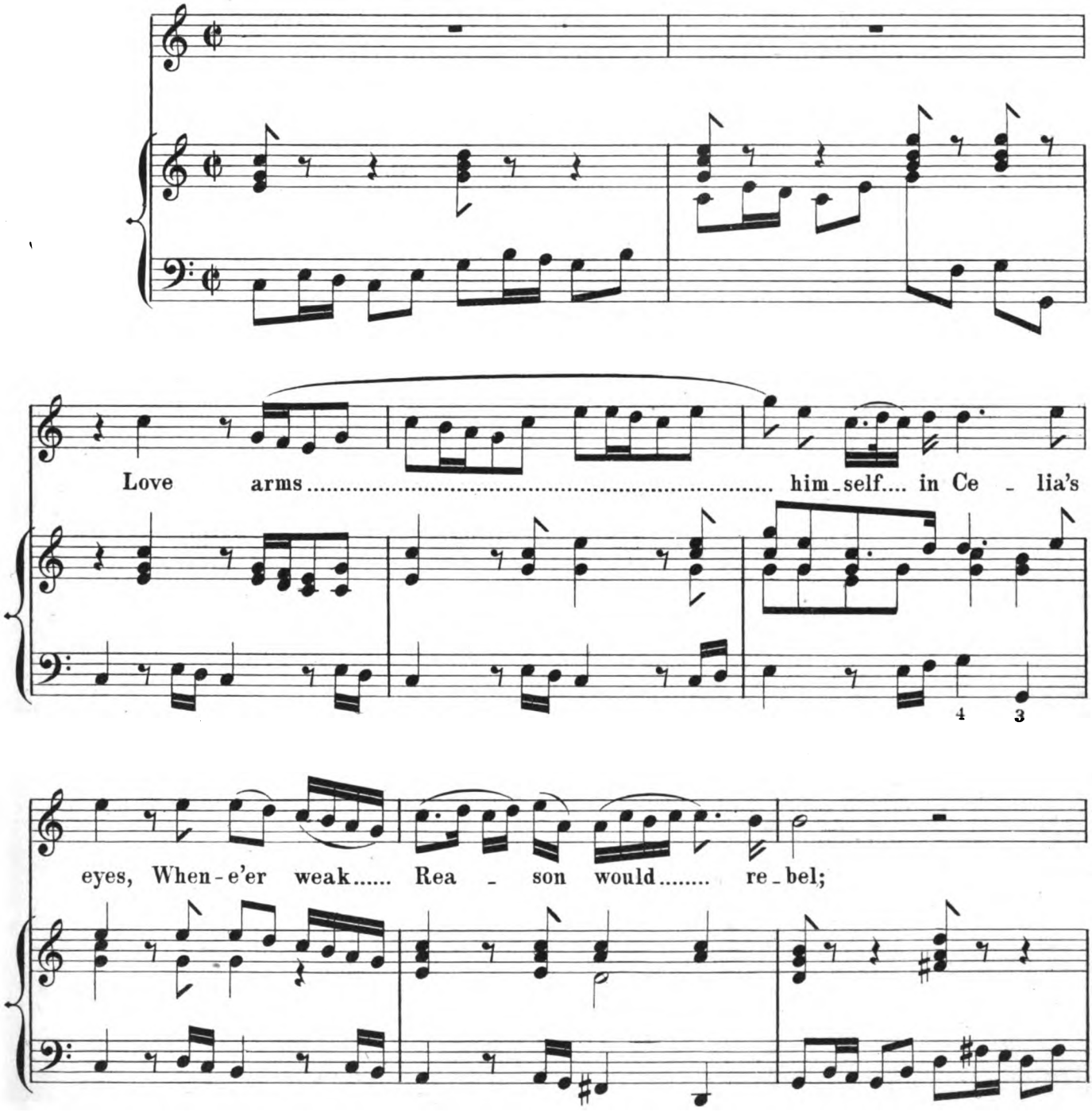
LOVE ARMS HIMSELF IN CELIA'S EYES.



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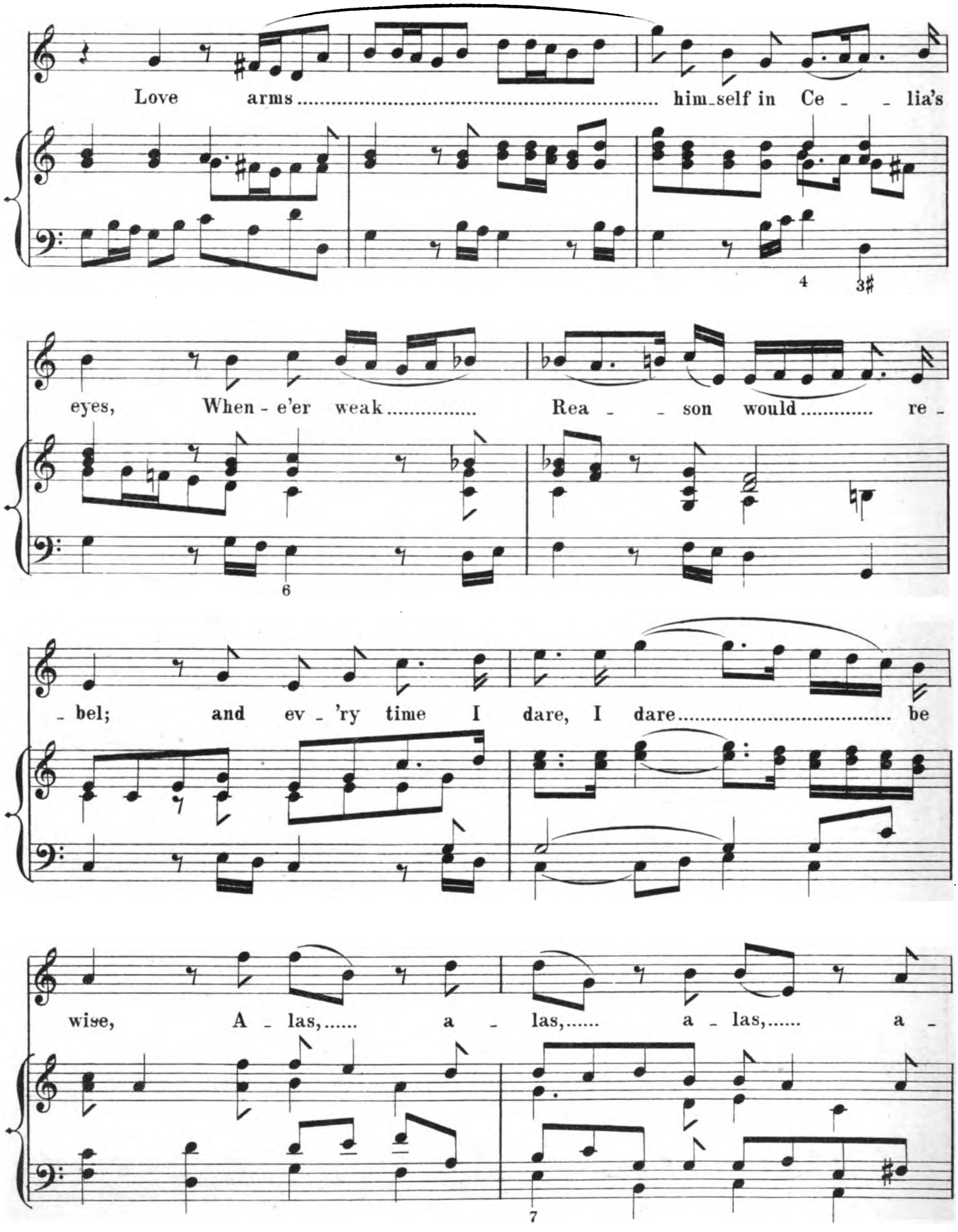

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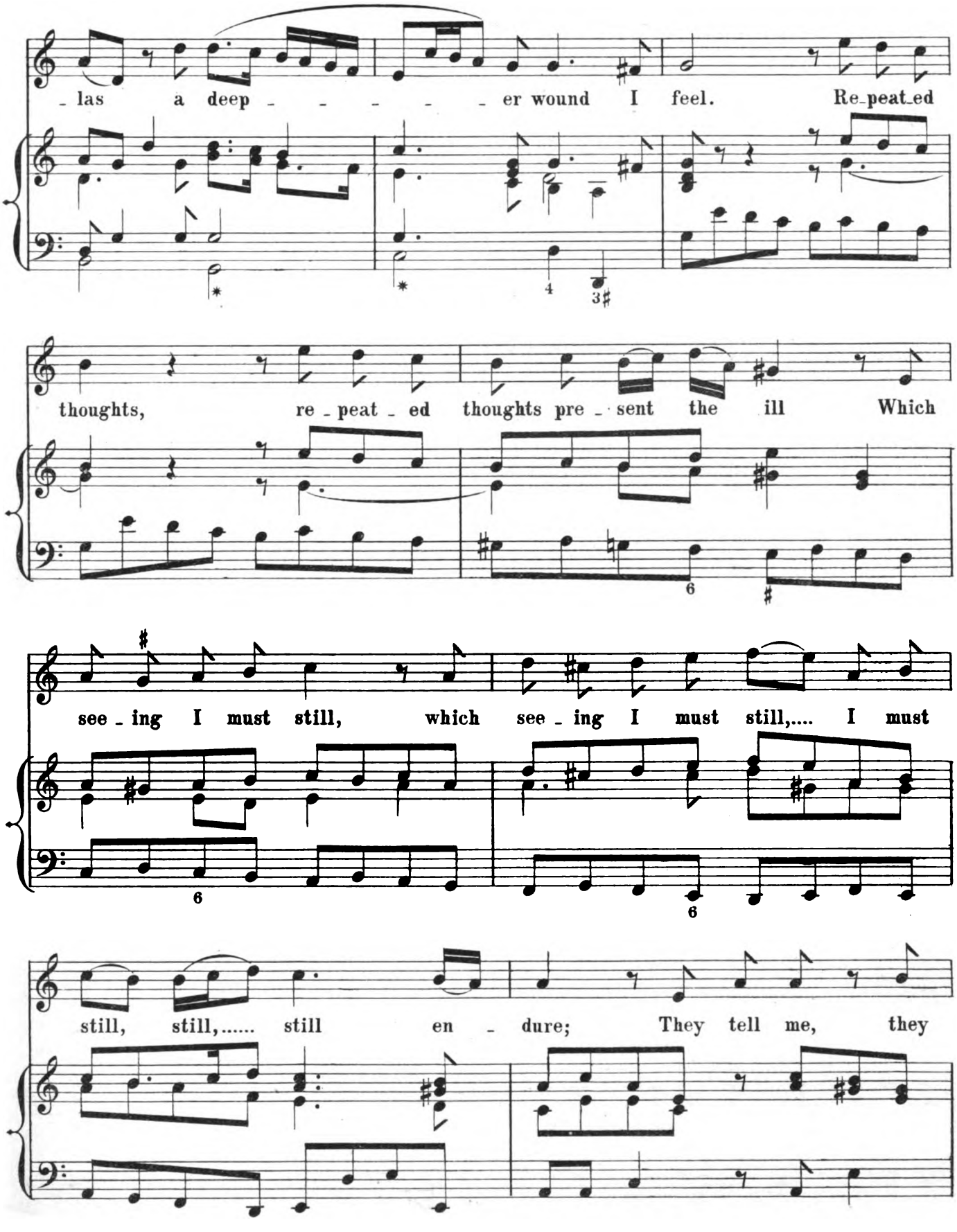

* The bass G and C are figured 9 and 8 in the original.

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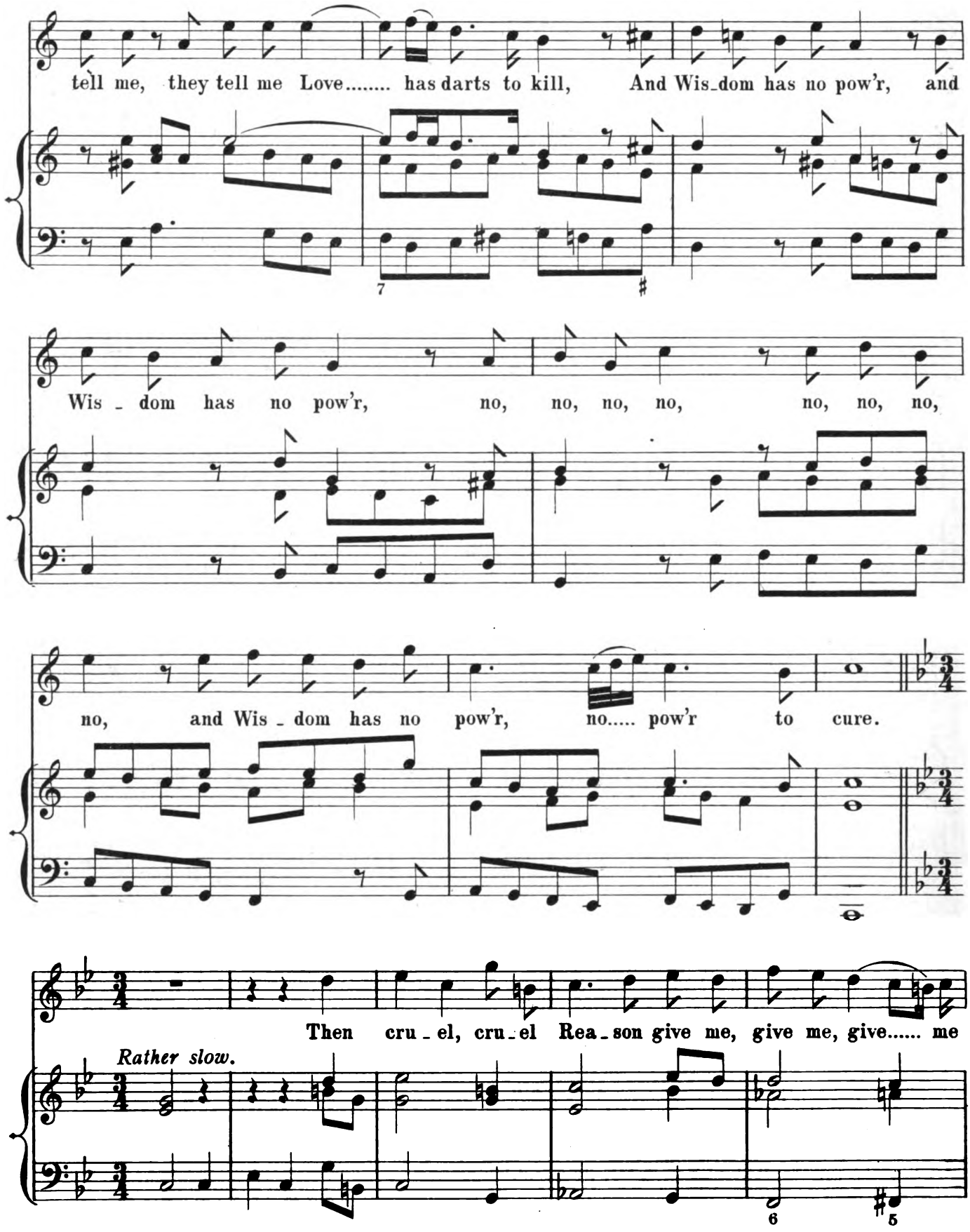

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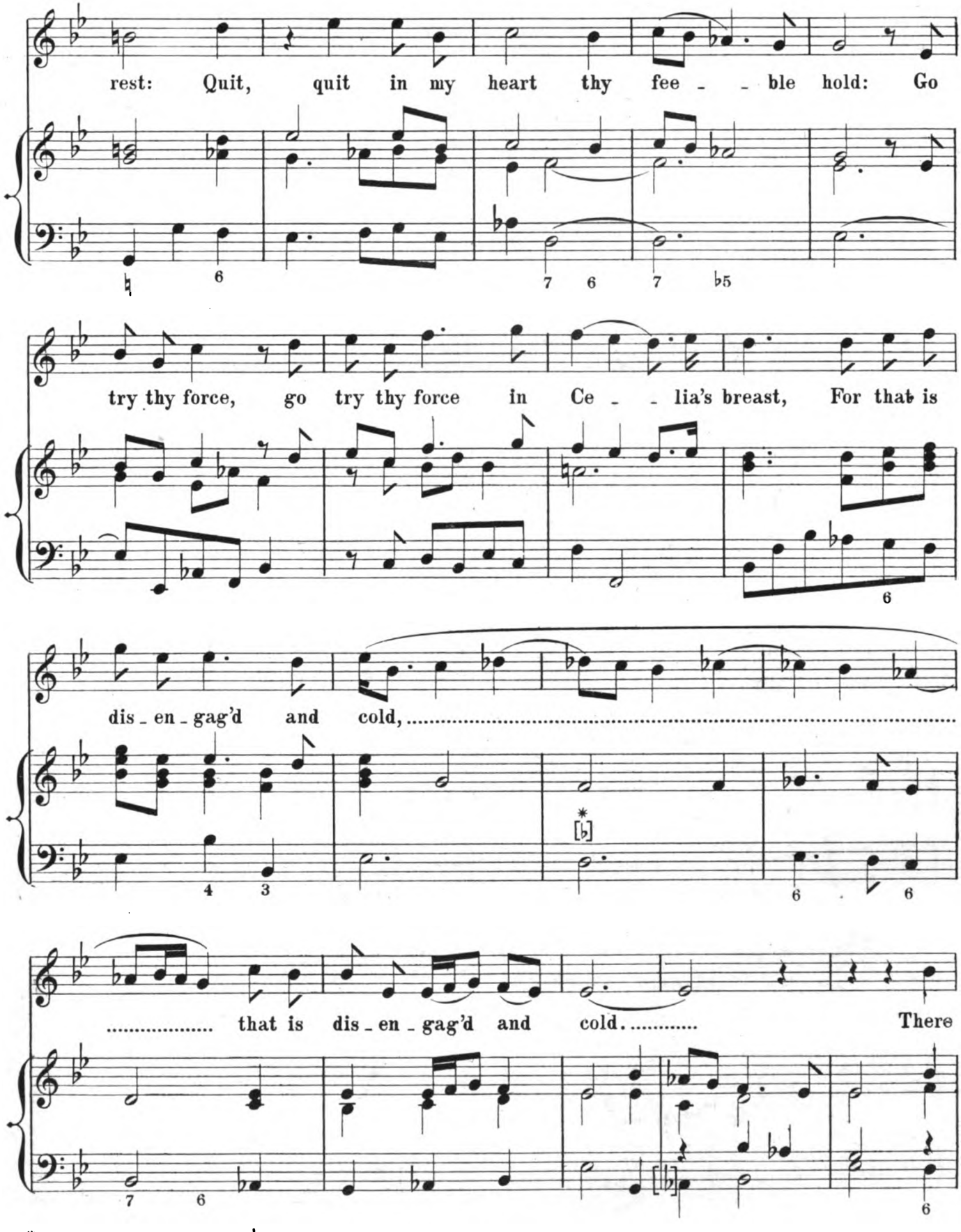

* This bass D is not marked ♭ in the original edition.

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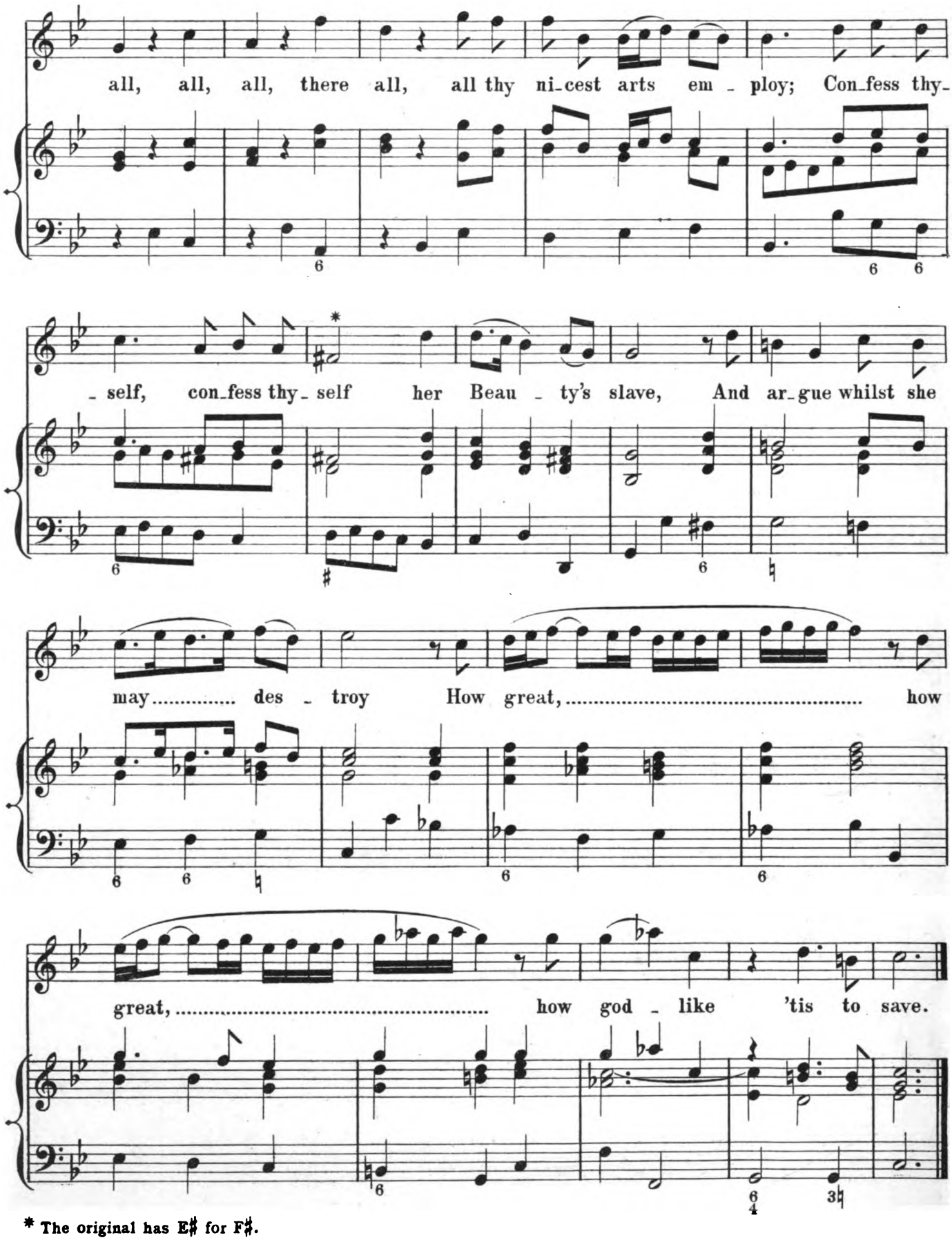

* The original has E♯ for F♯.

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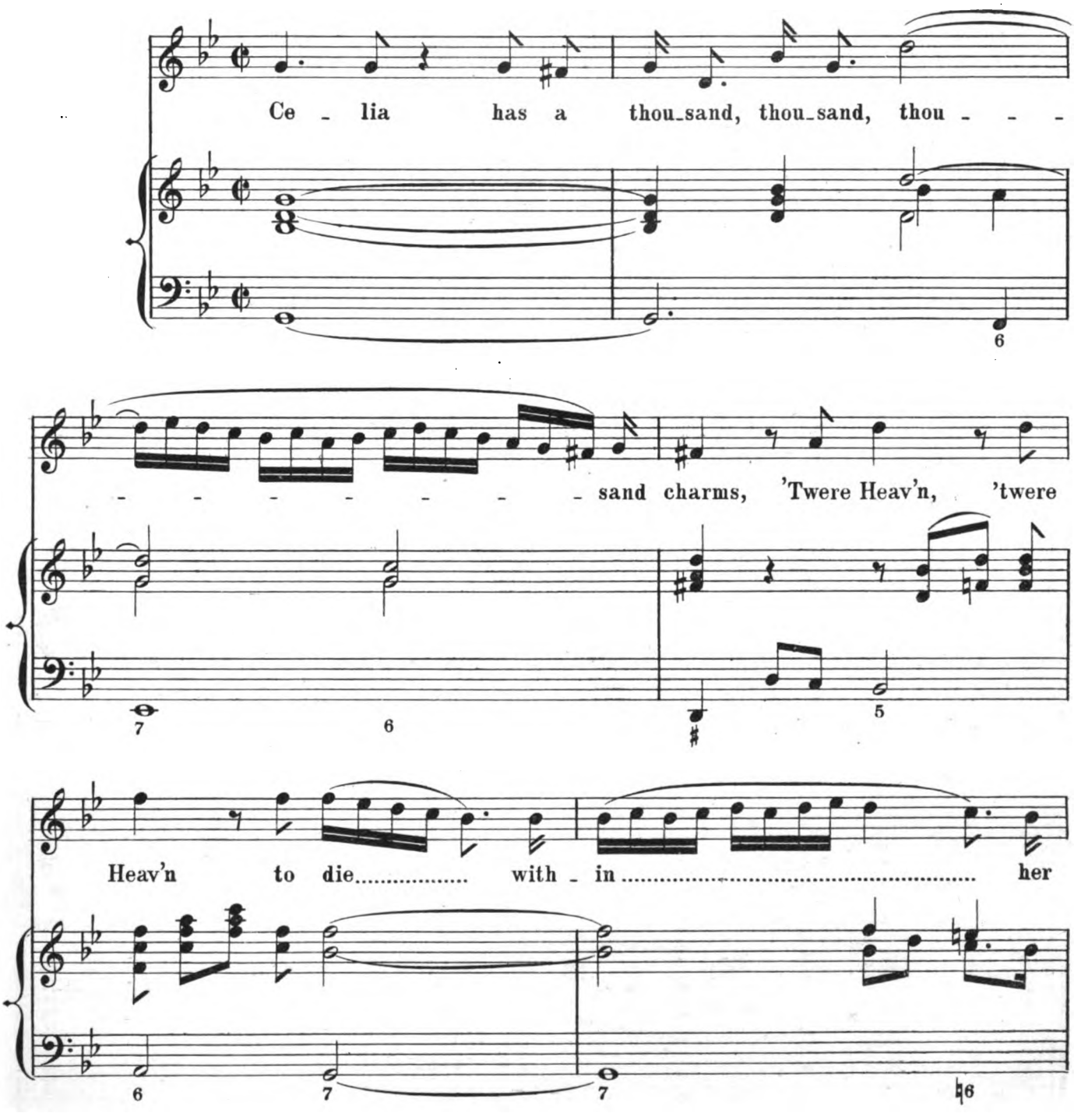
CELIA HAS A THOUSAND CHARMS.

(THE RIVAL SISTERS.)



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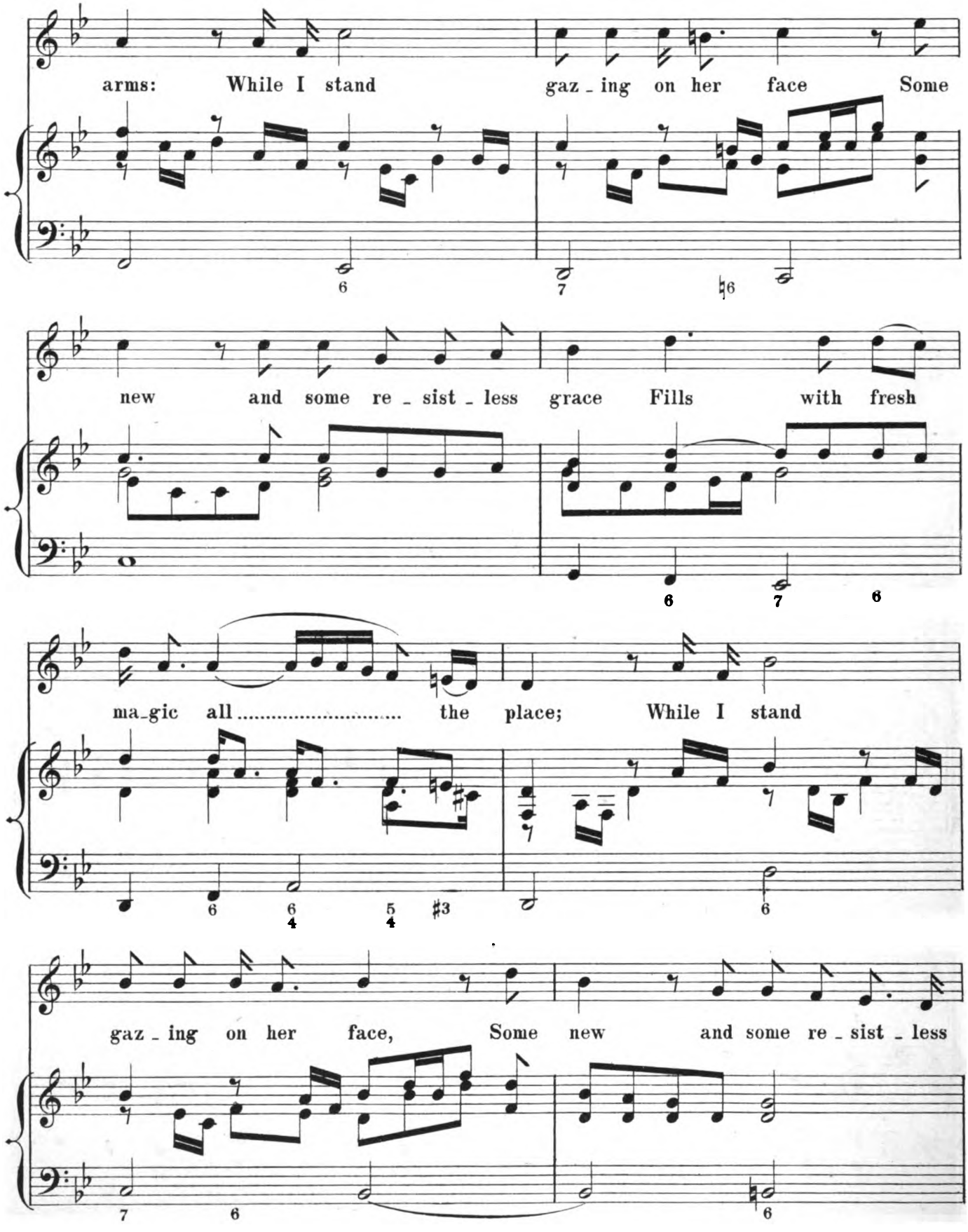

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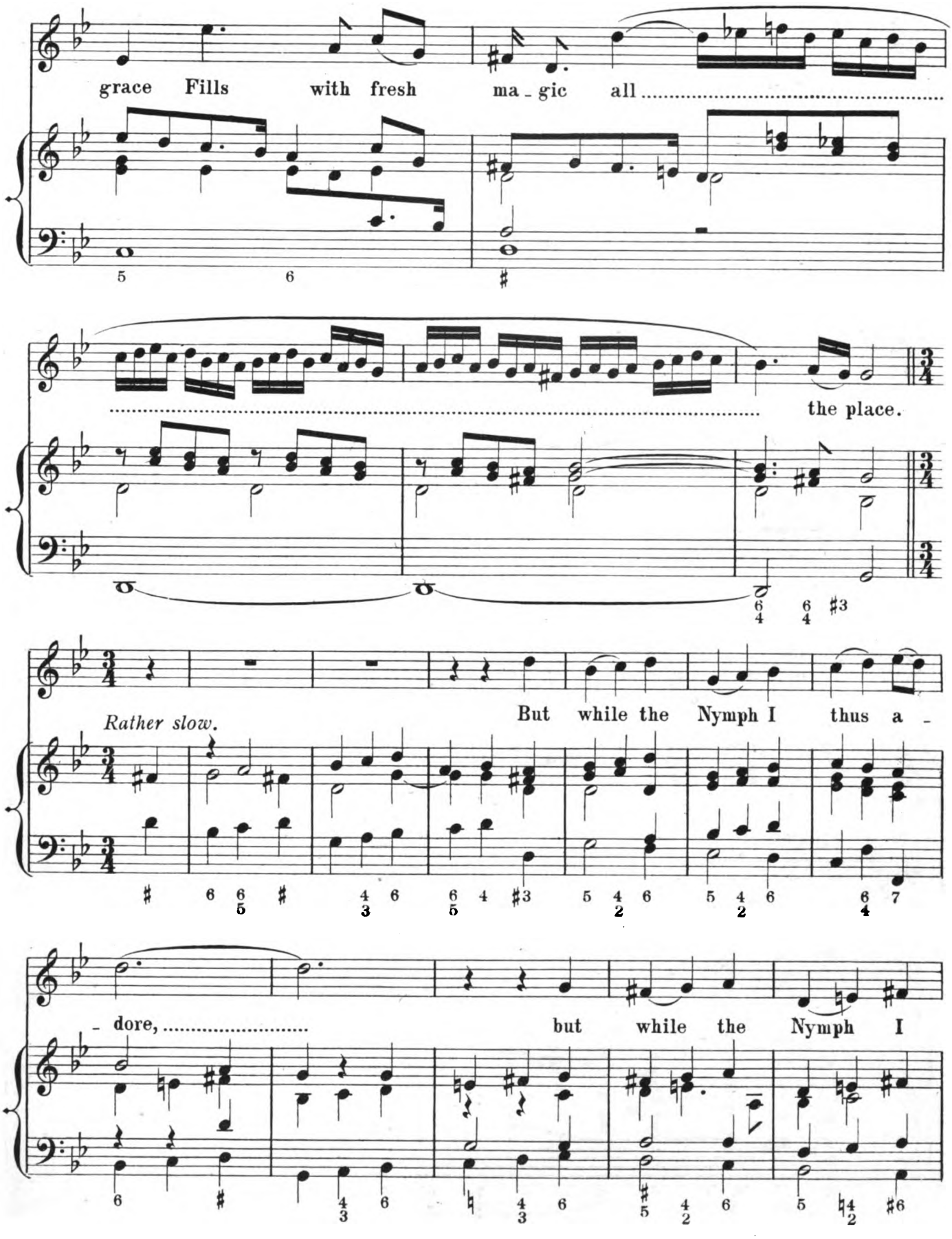

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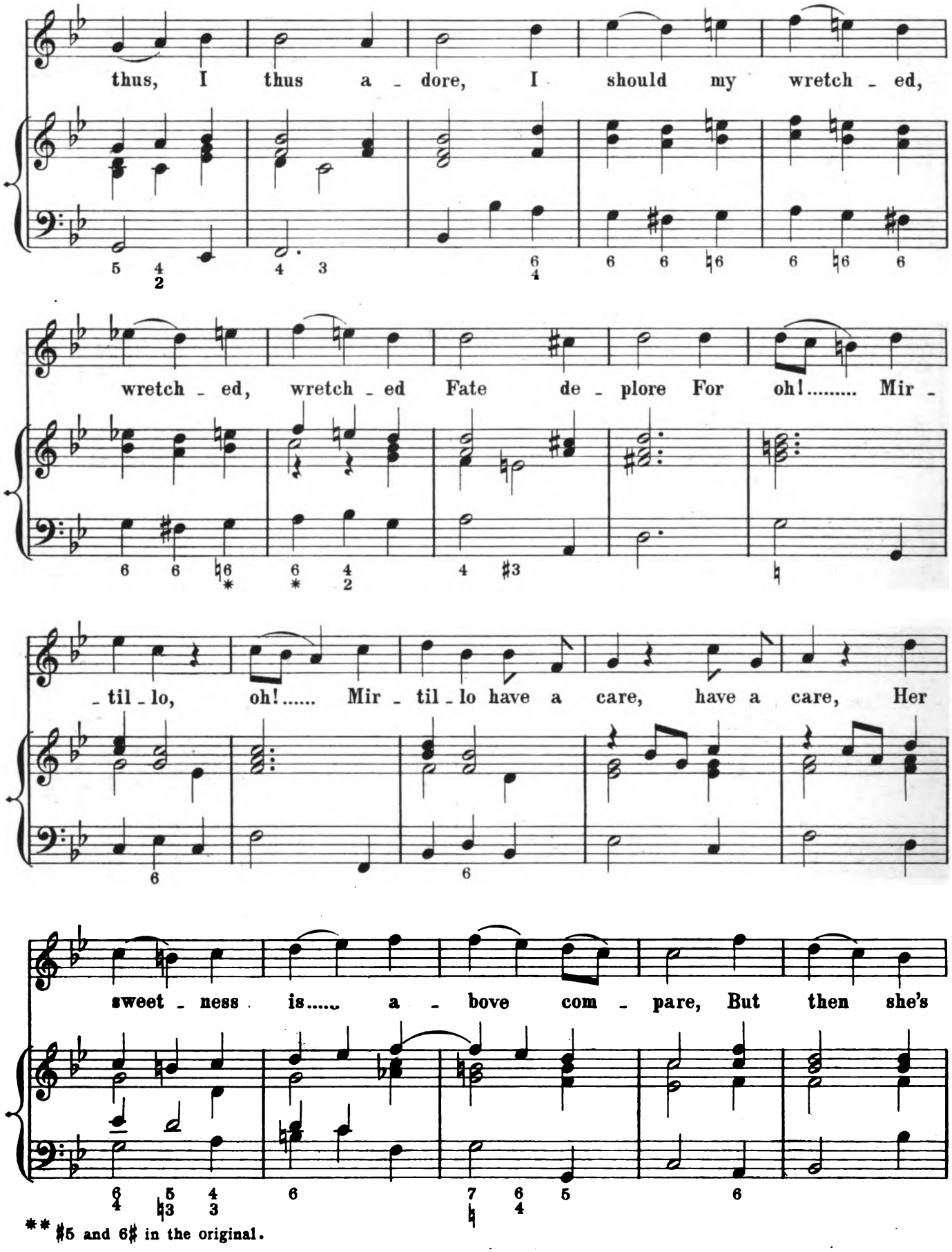

** ♯5 and 6♯ in the original.

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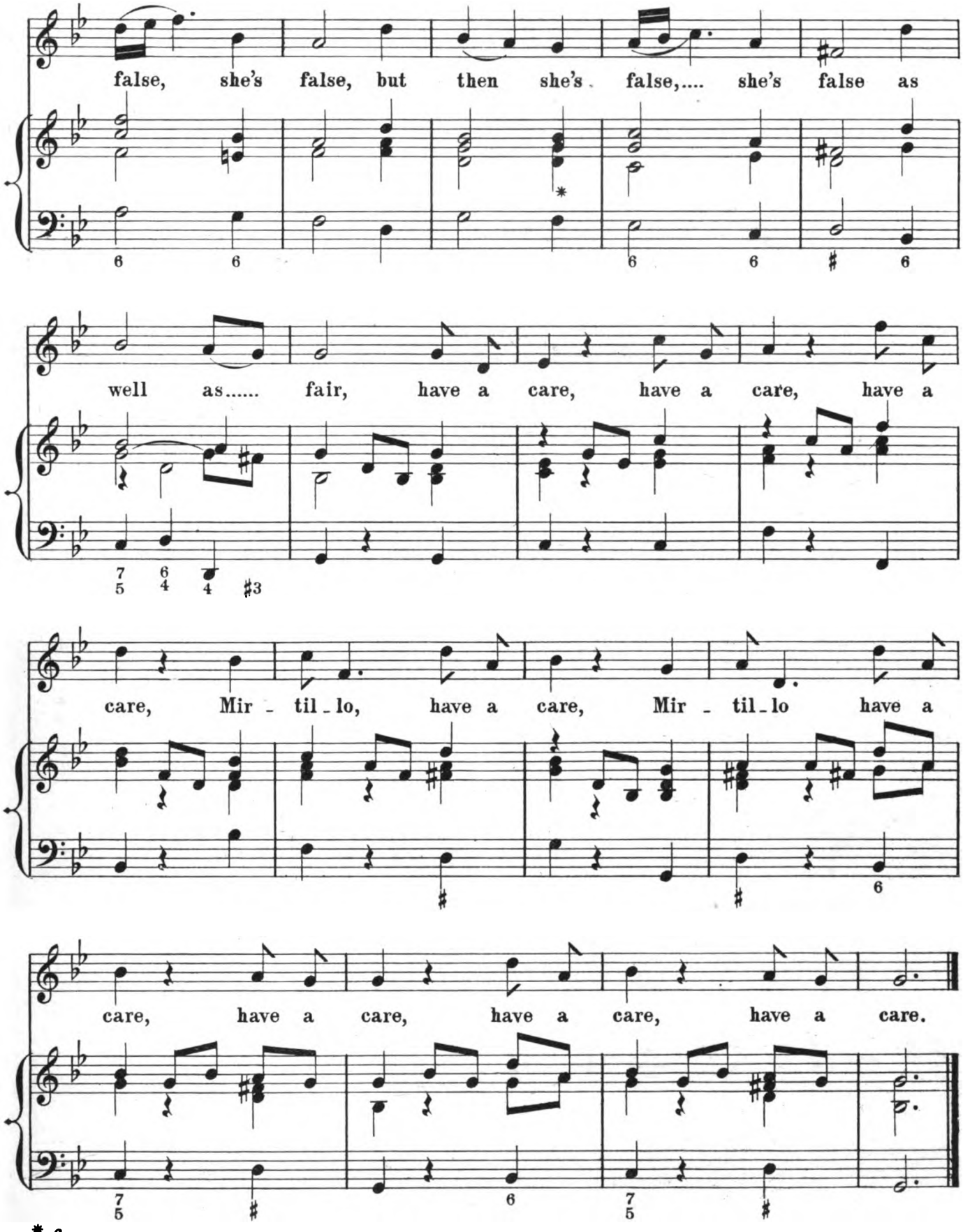

* $\frac{6}{4}$ in the original.

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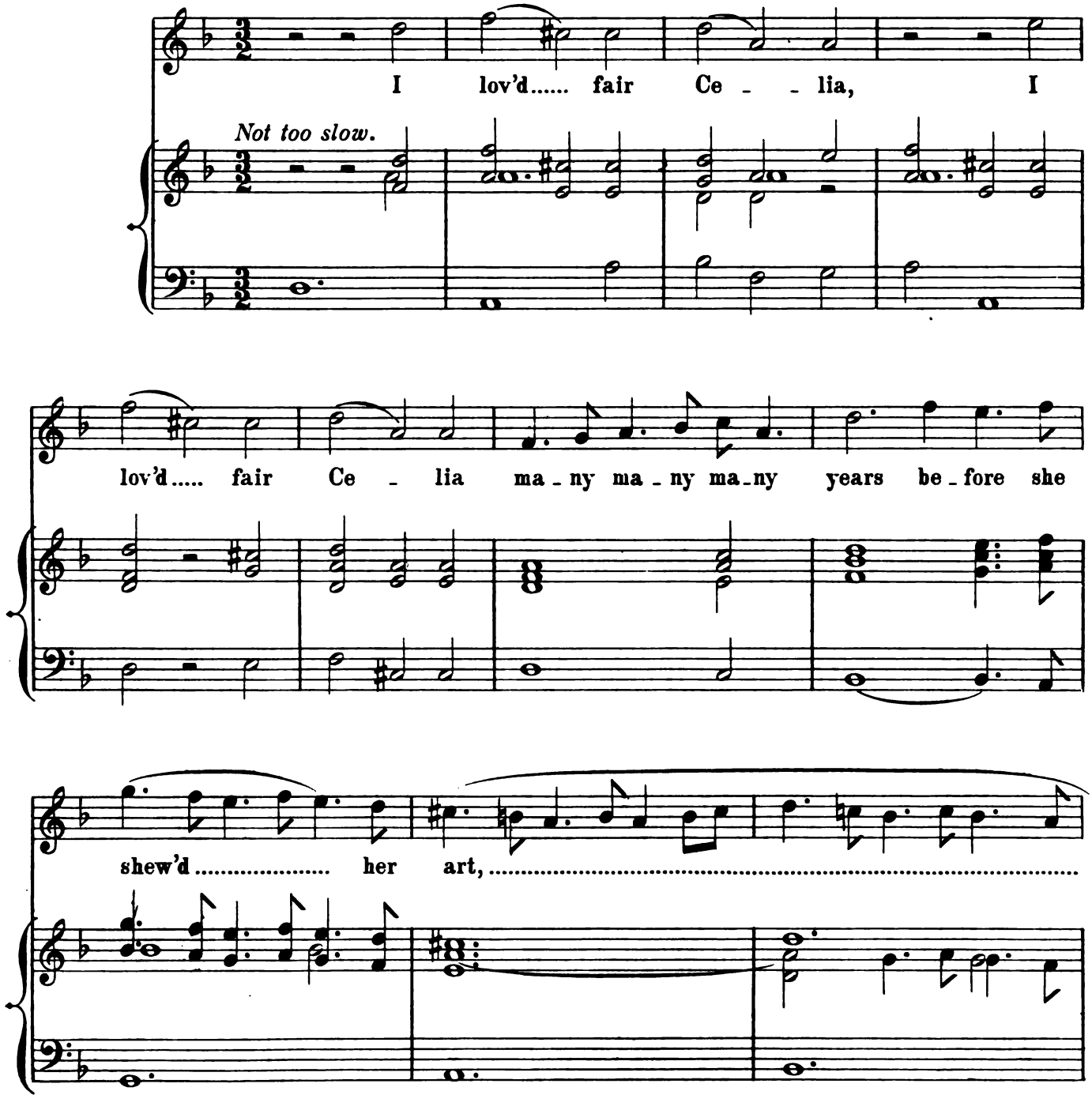
I LOV'D FAIR CELIA.



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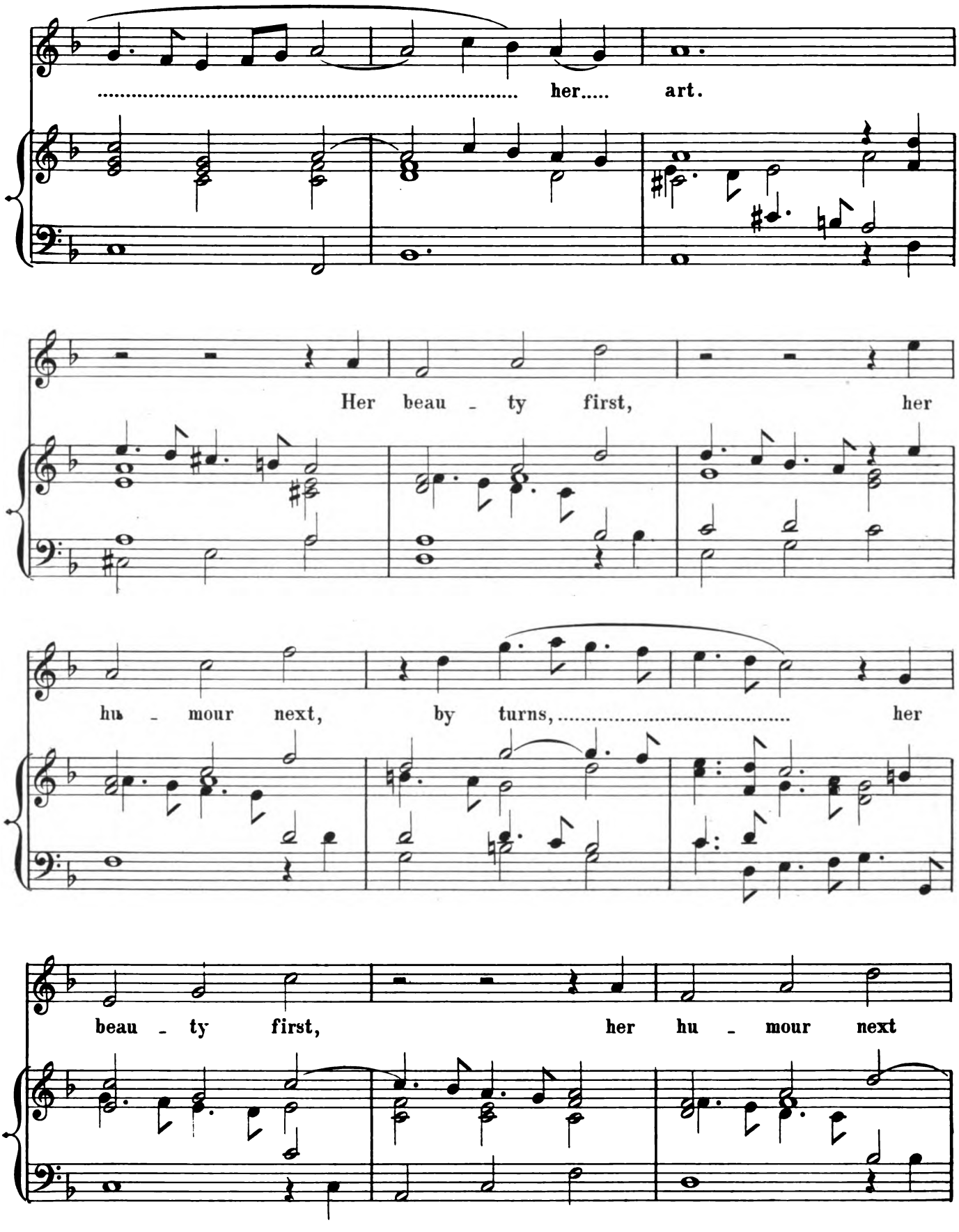

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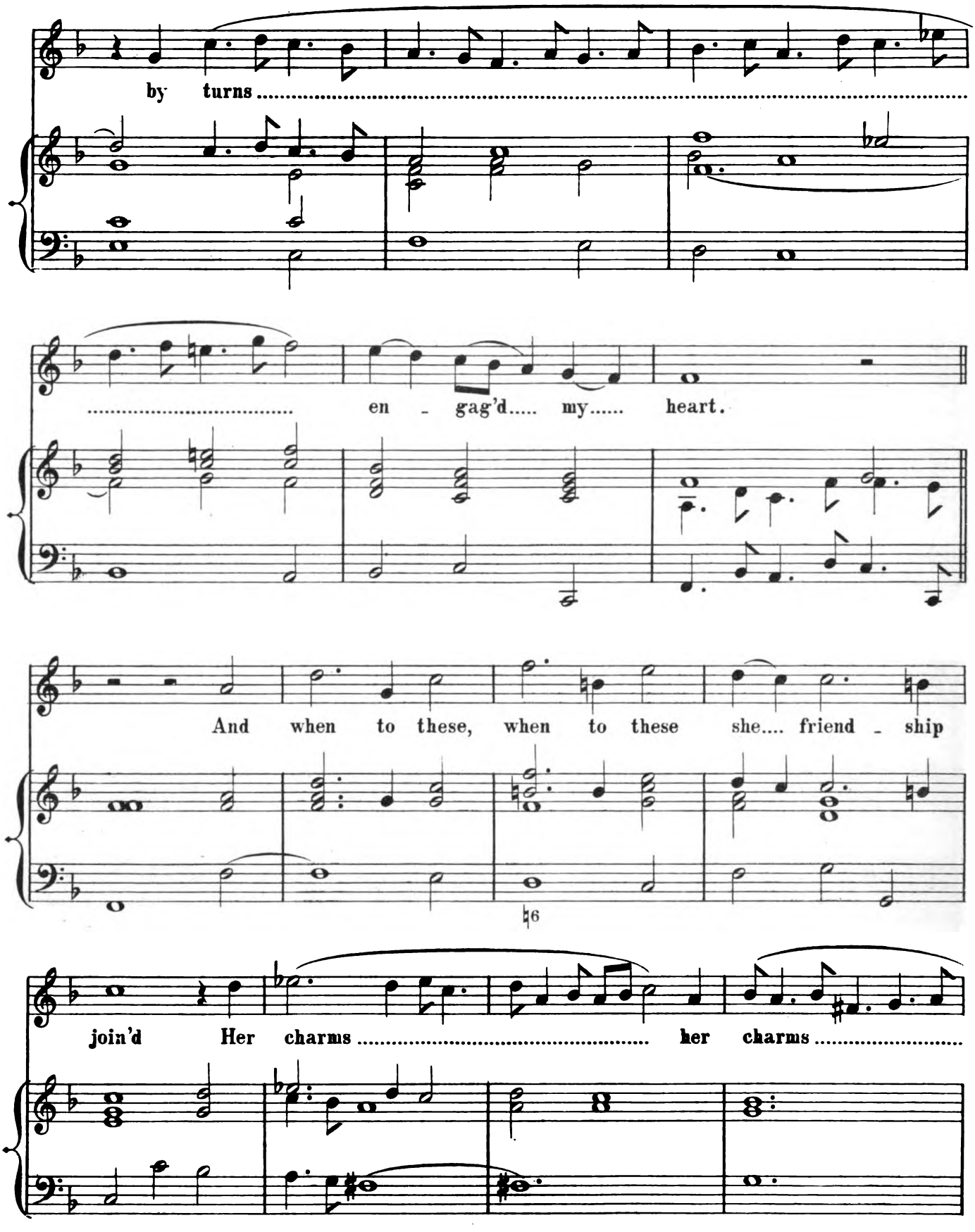

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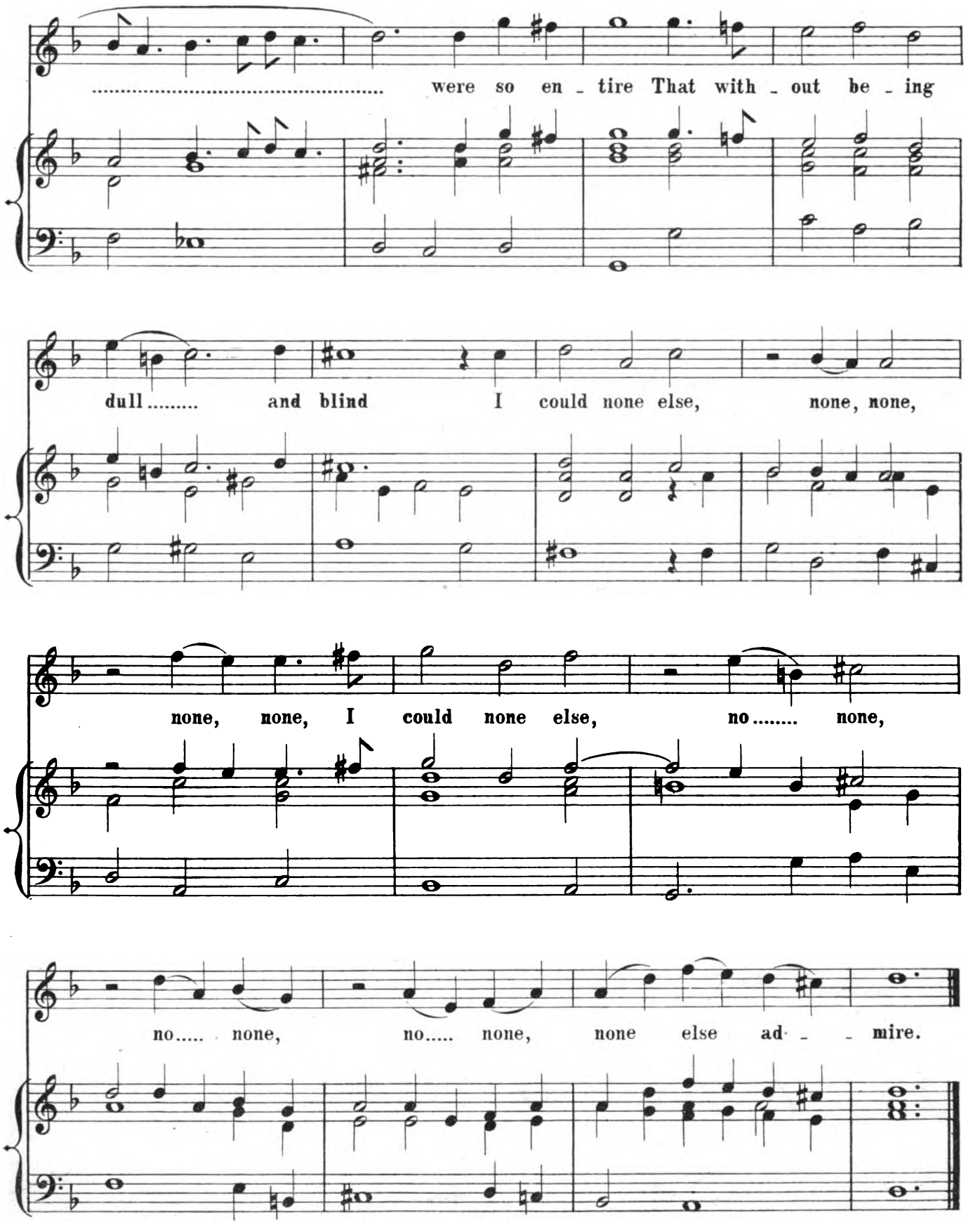

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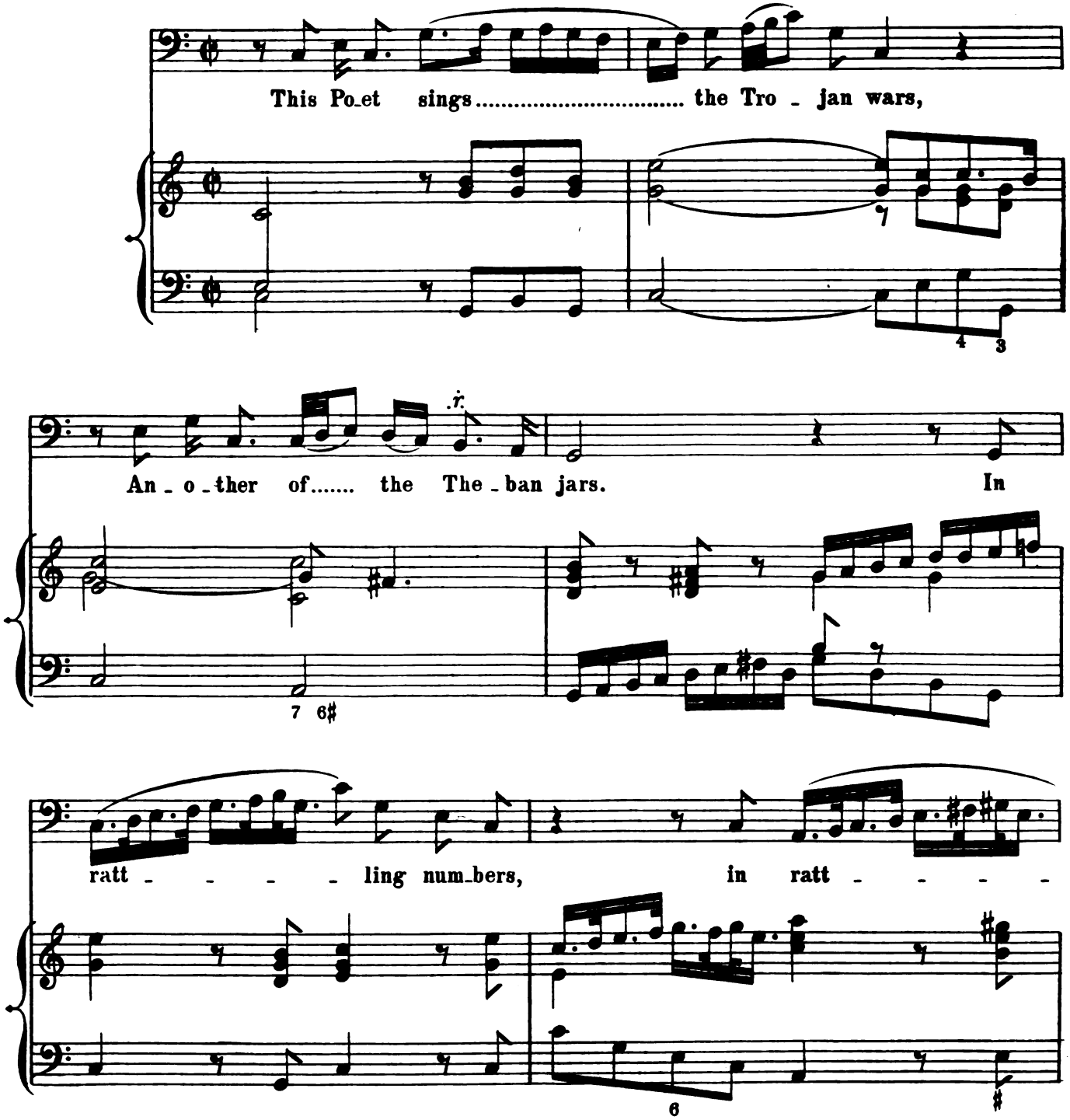
ANACREON'S DEFEAT.



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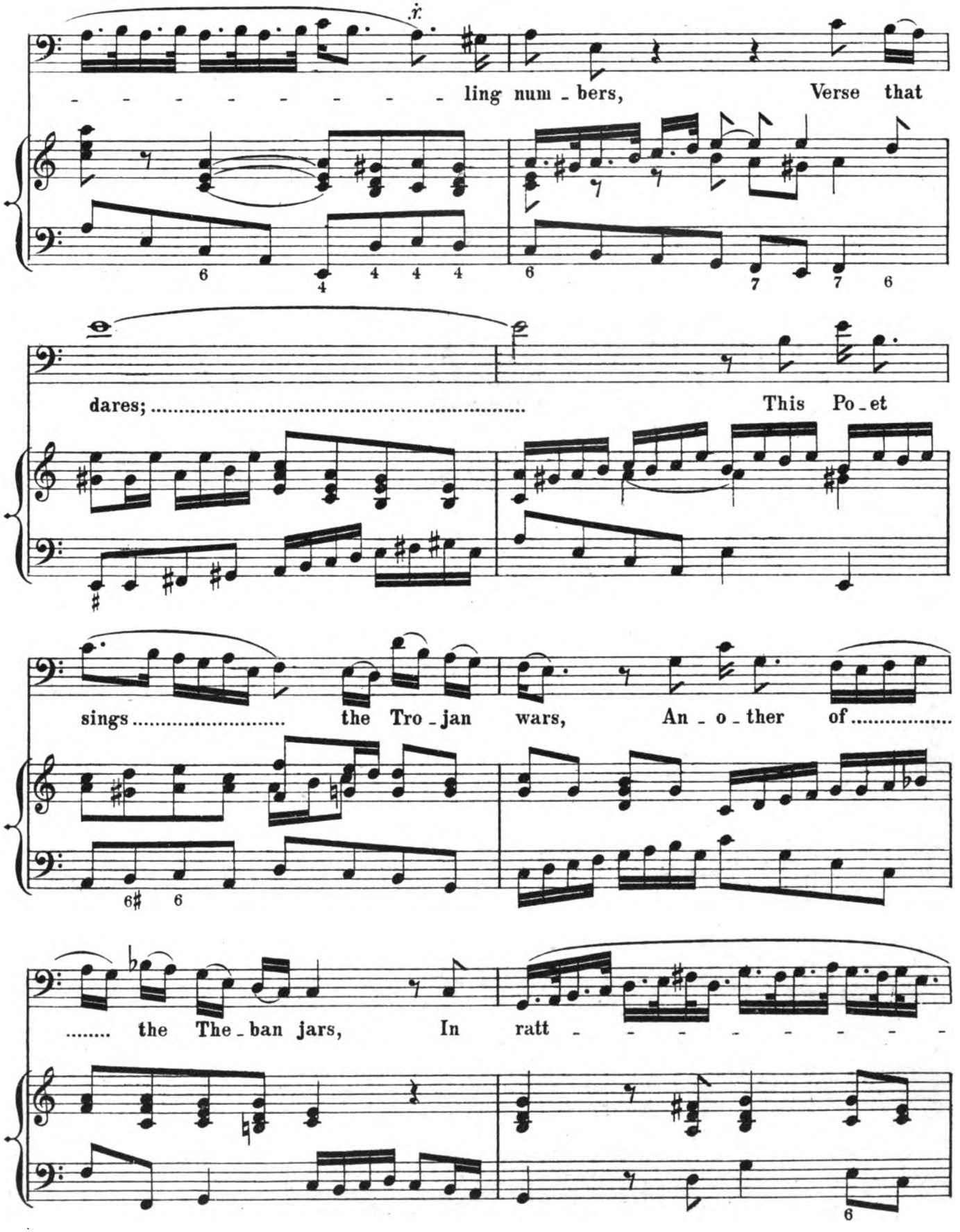

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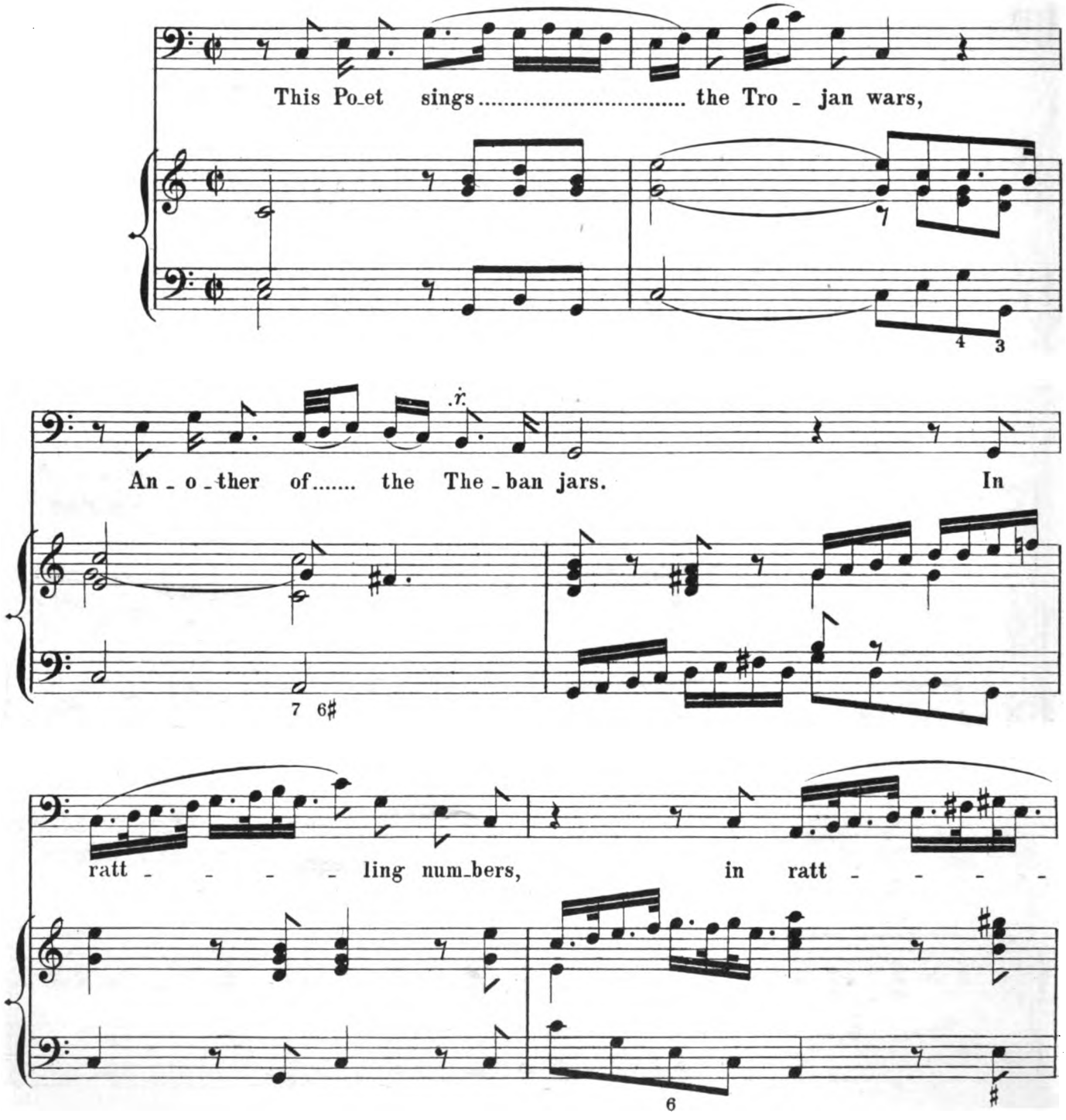

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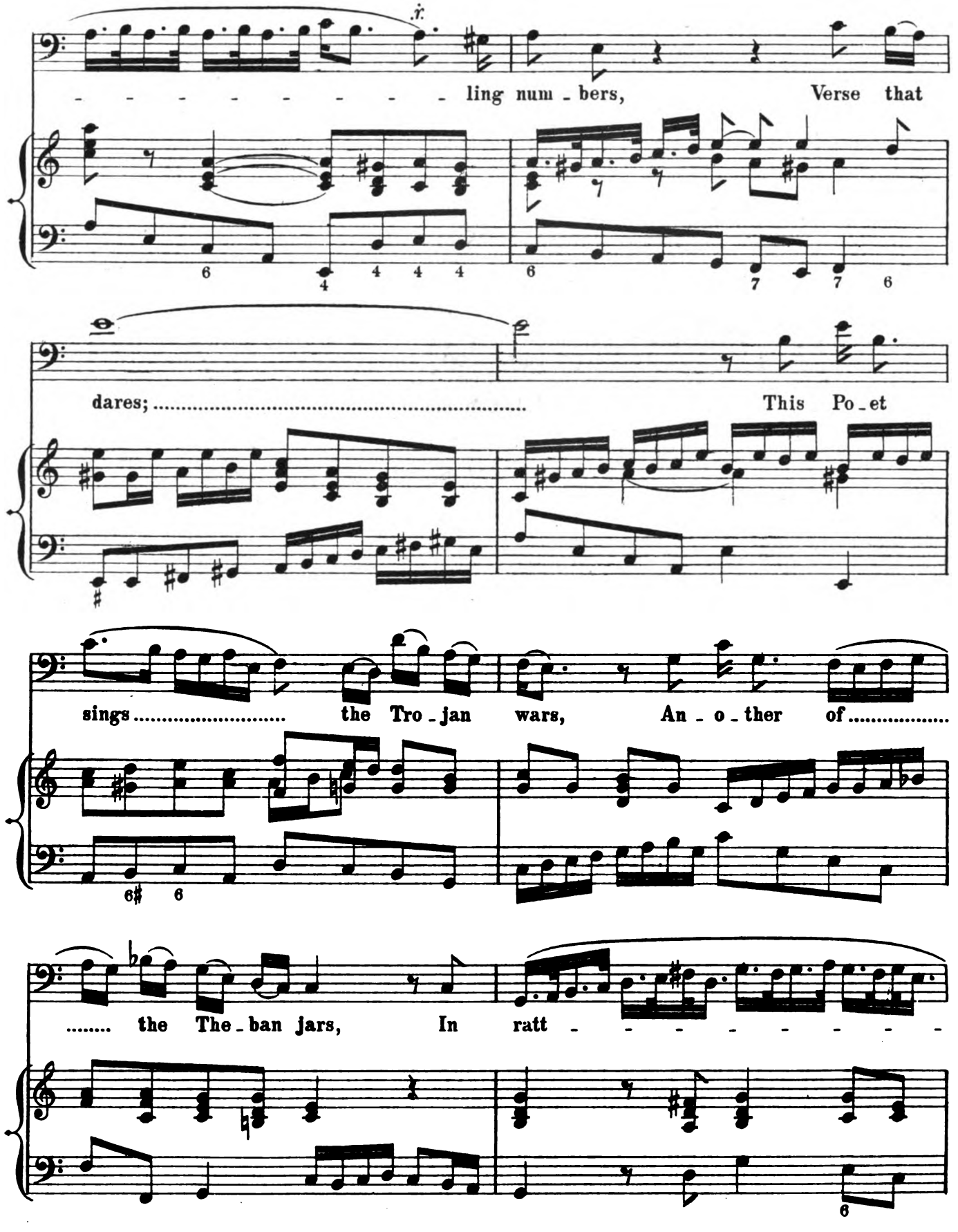

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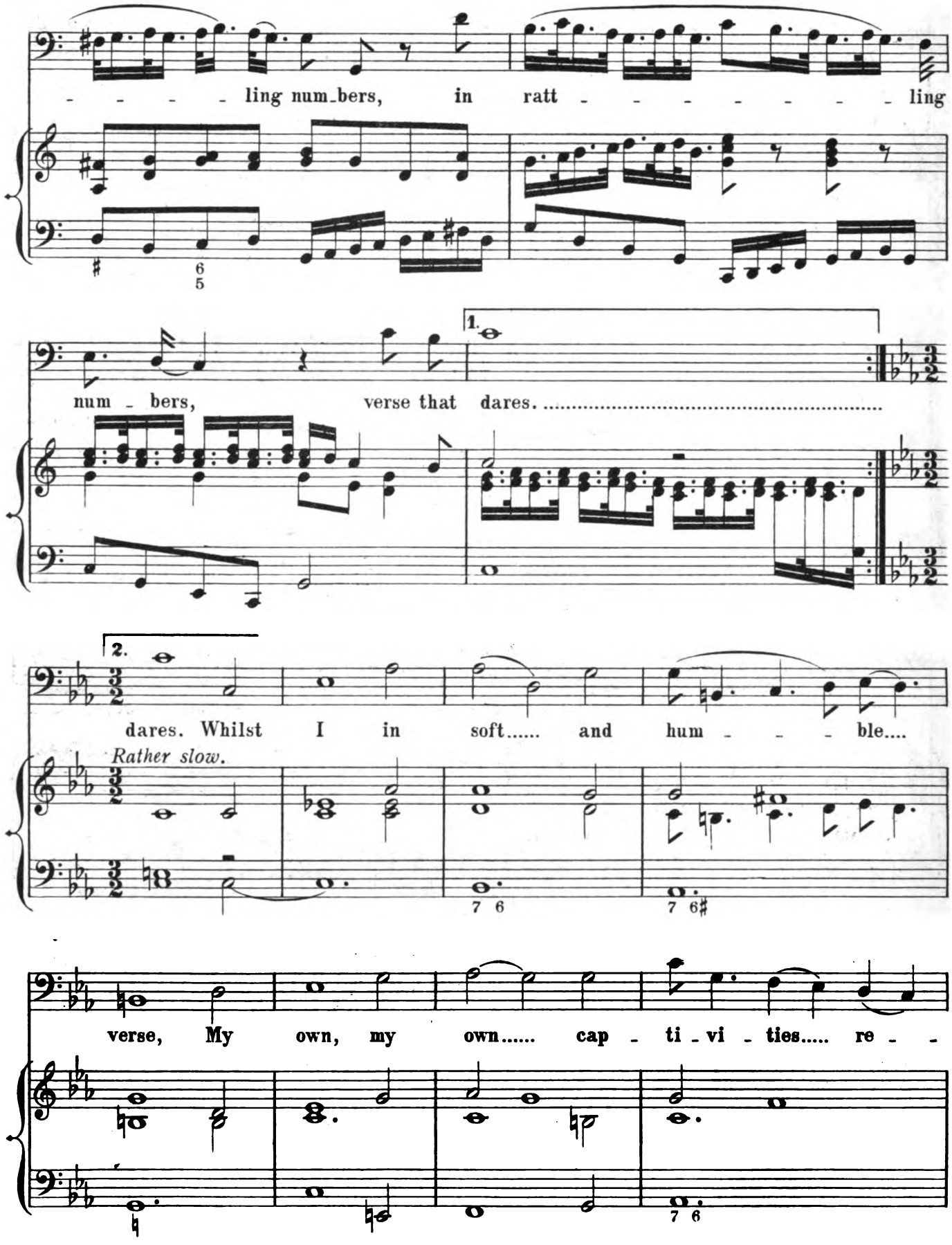

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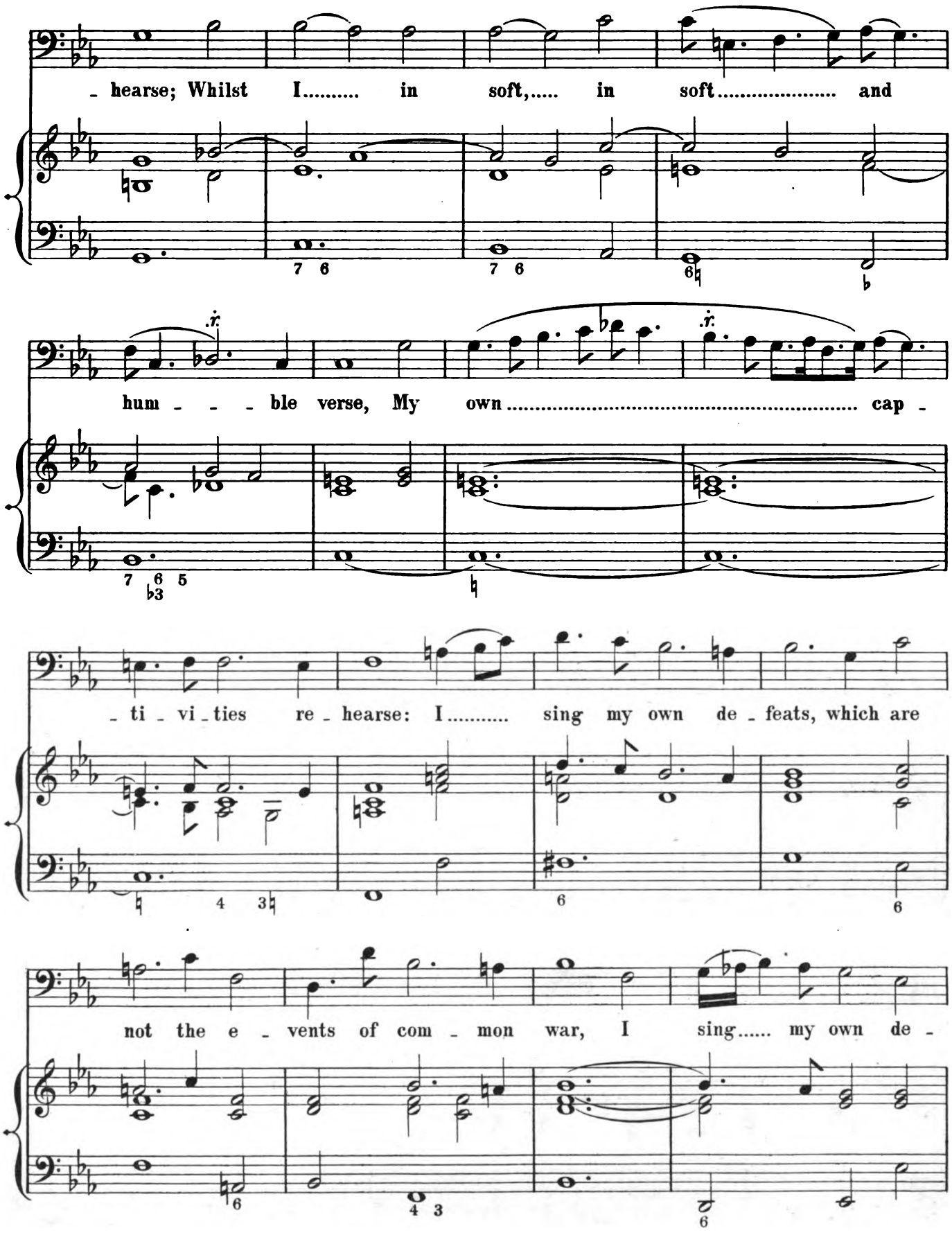

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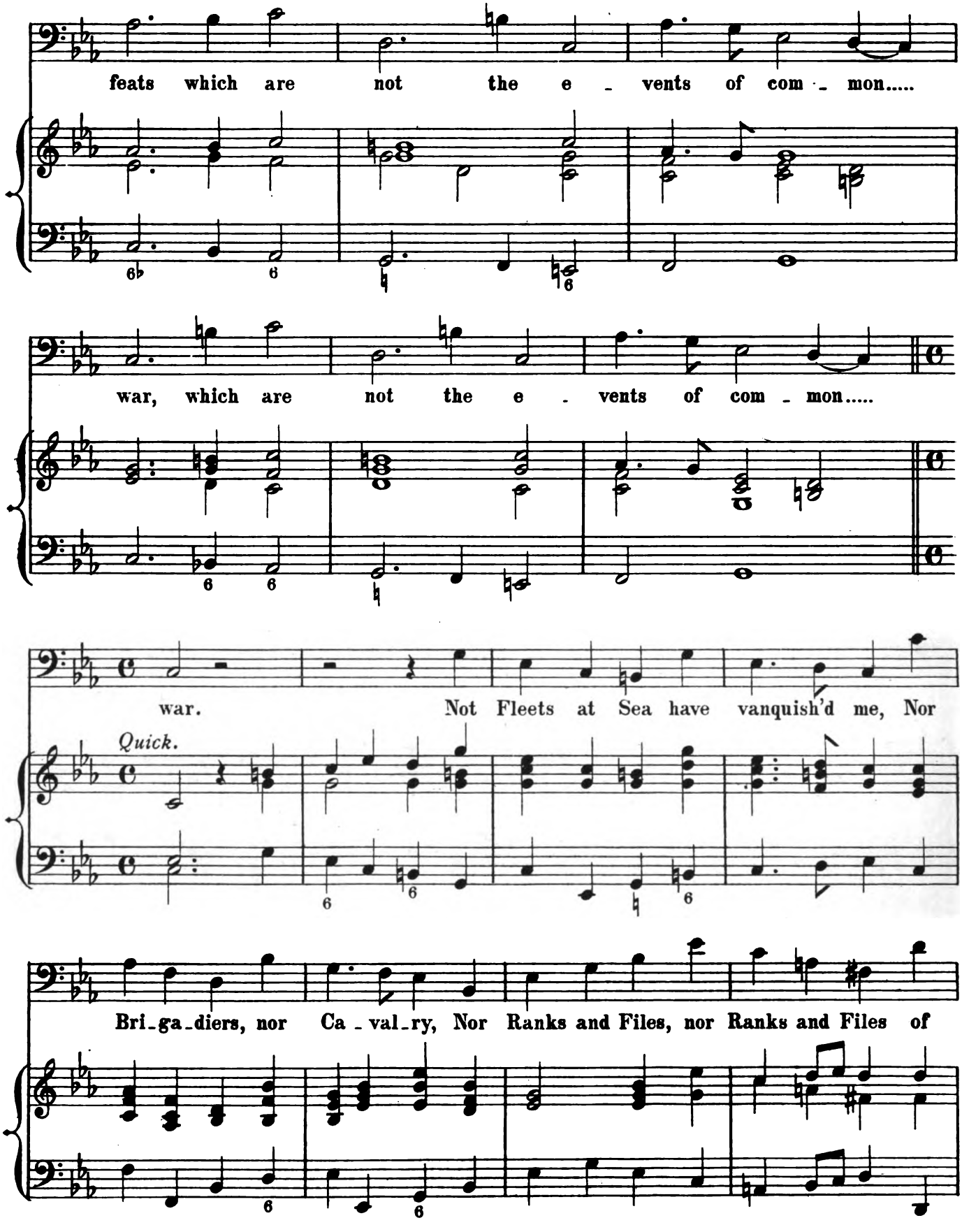

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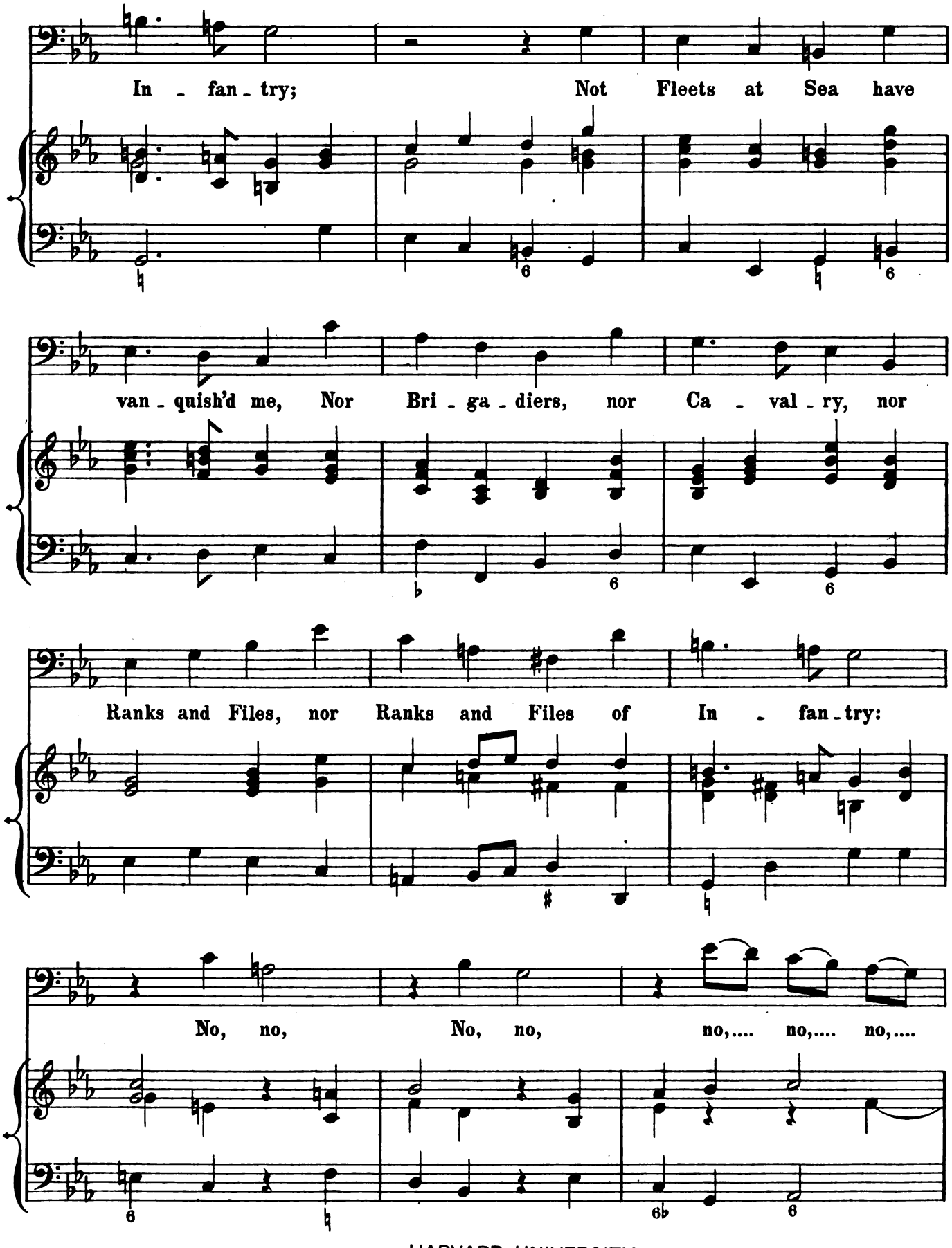

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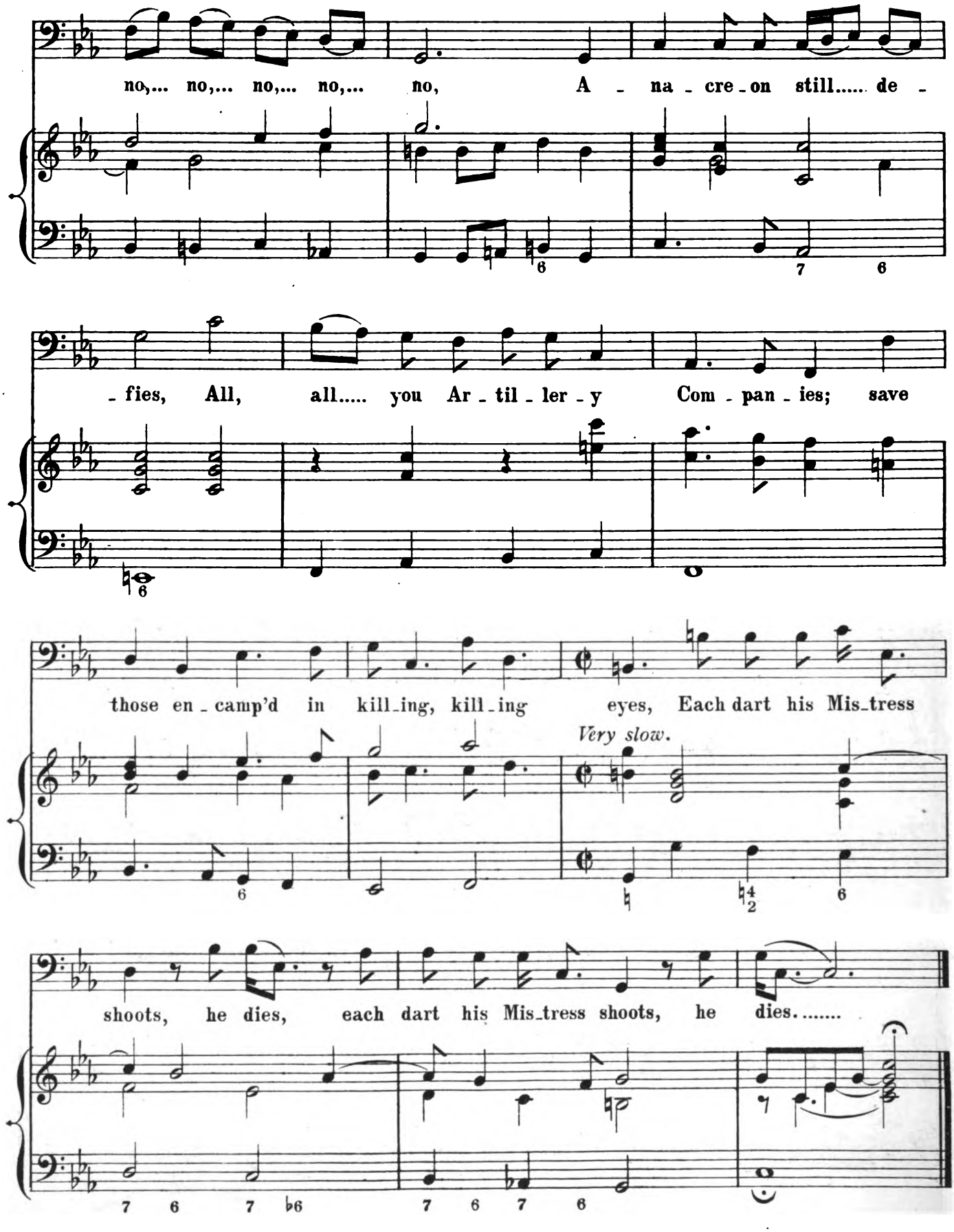

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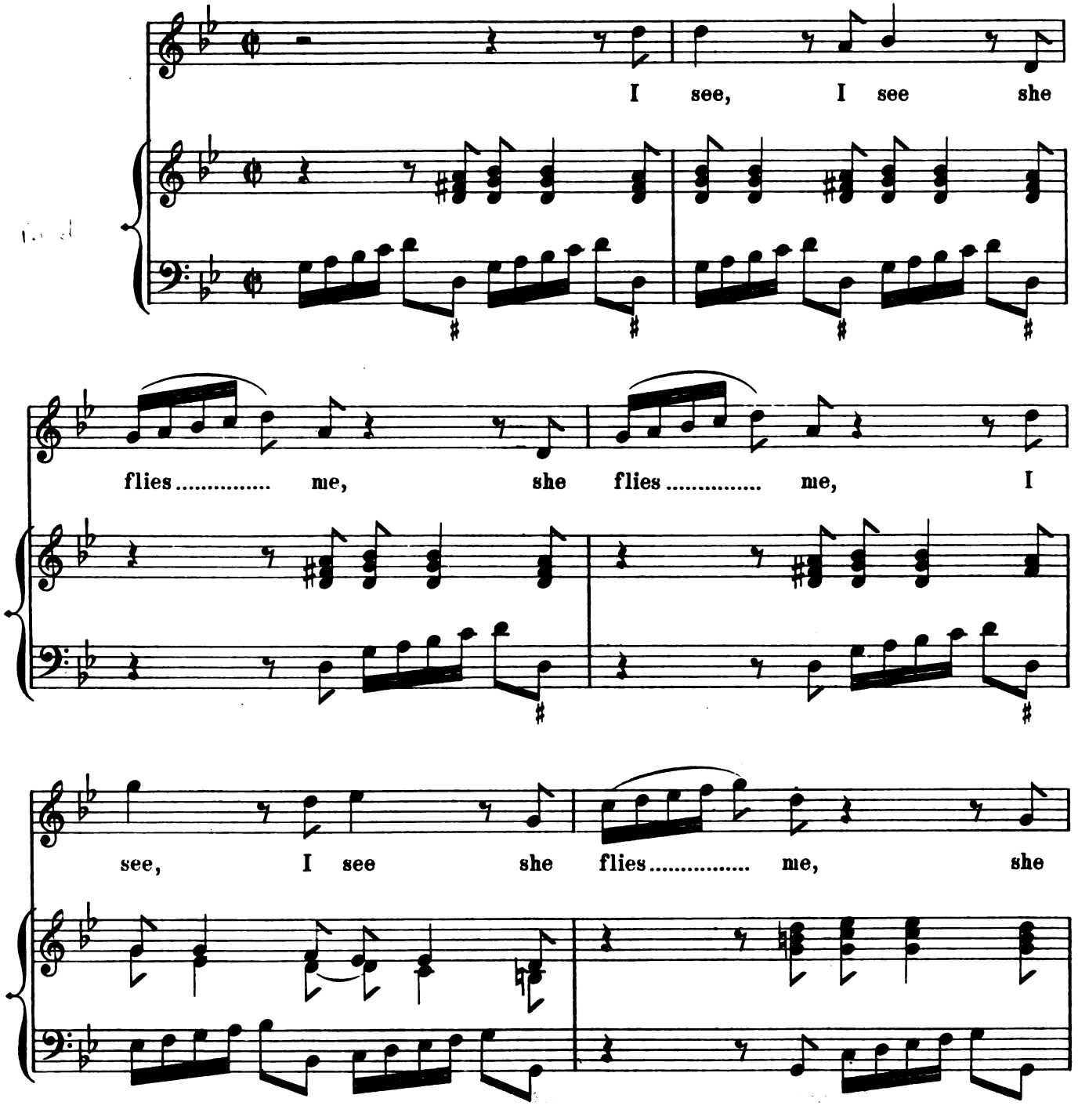
I SEE SHE FLIES ME.

(AURENG-ZEBE.)



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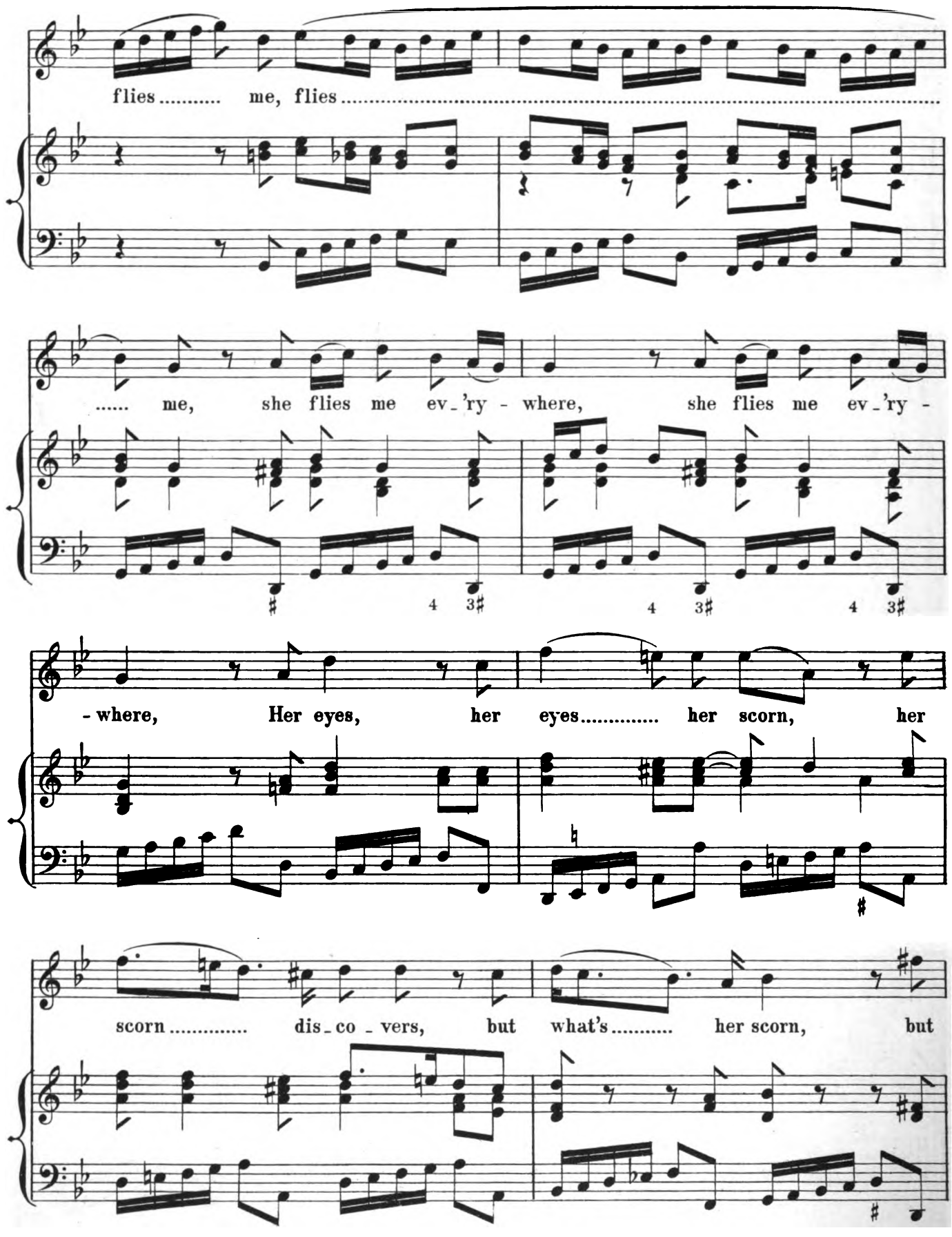

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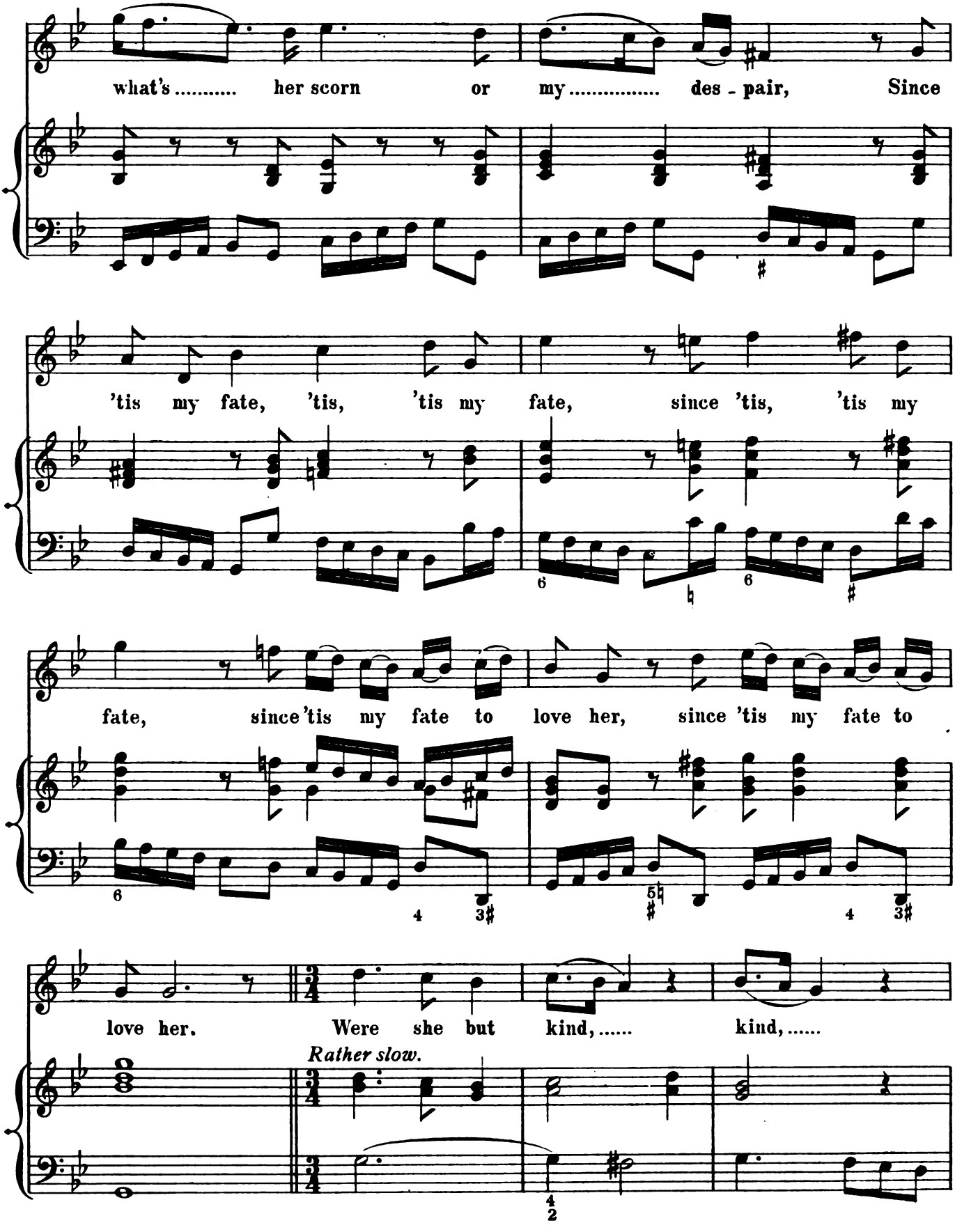

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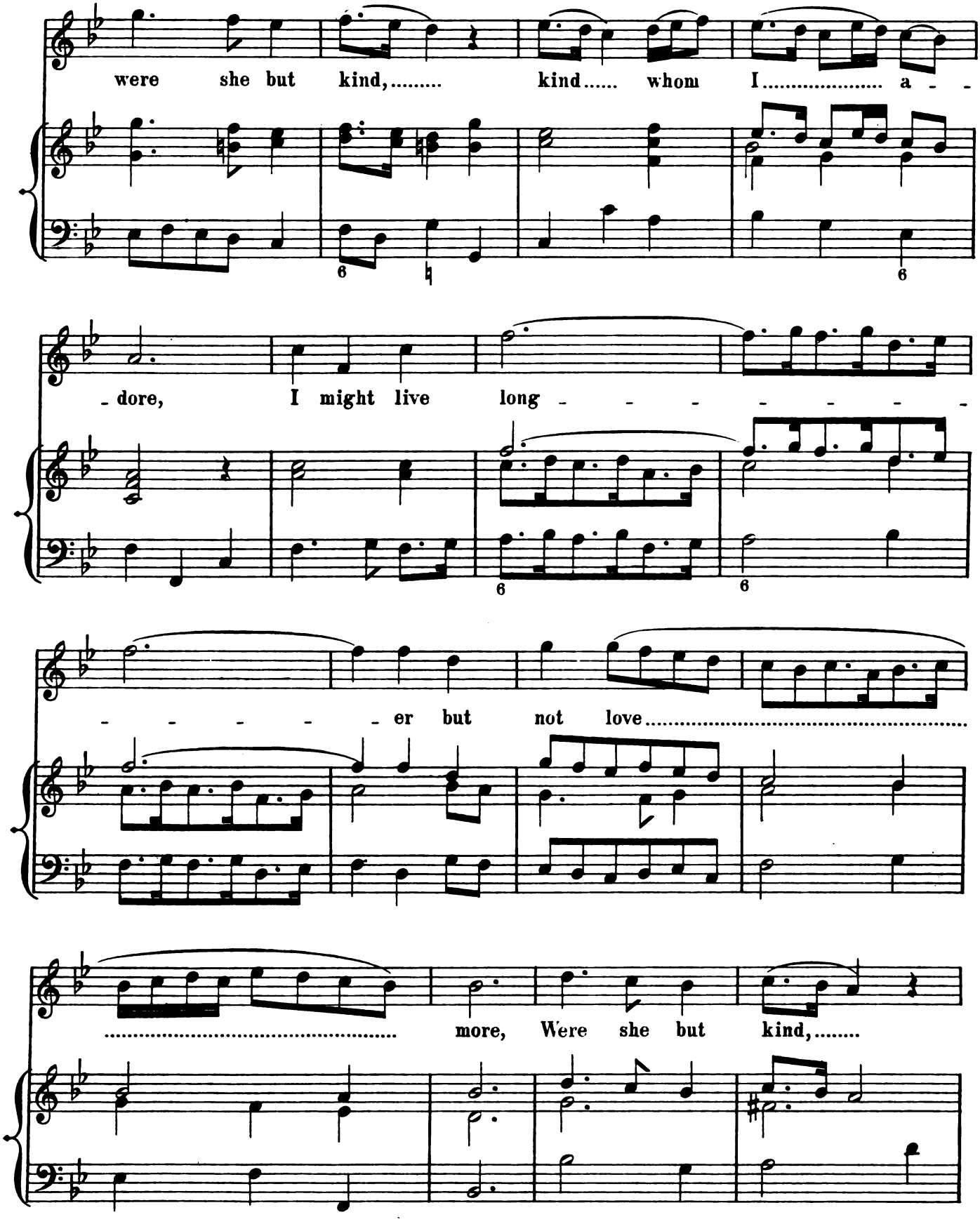

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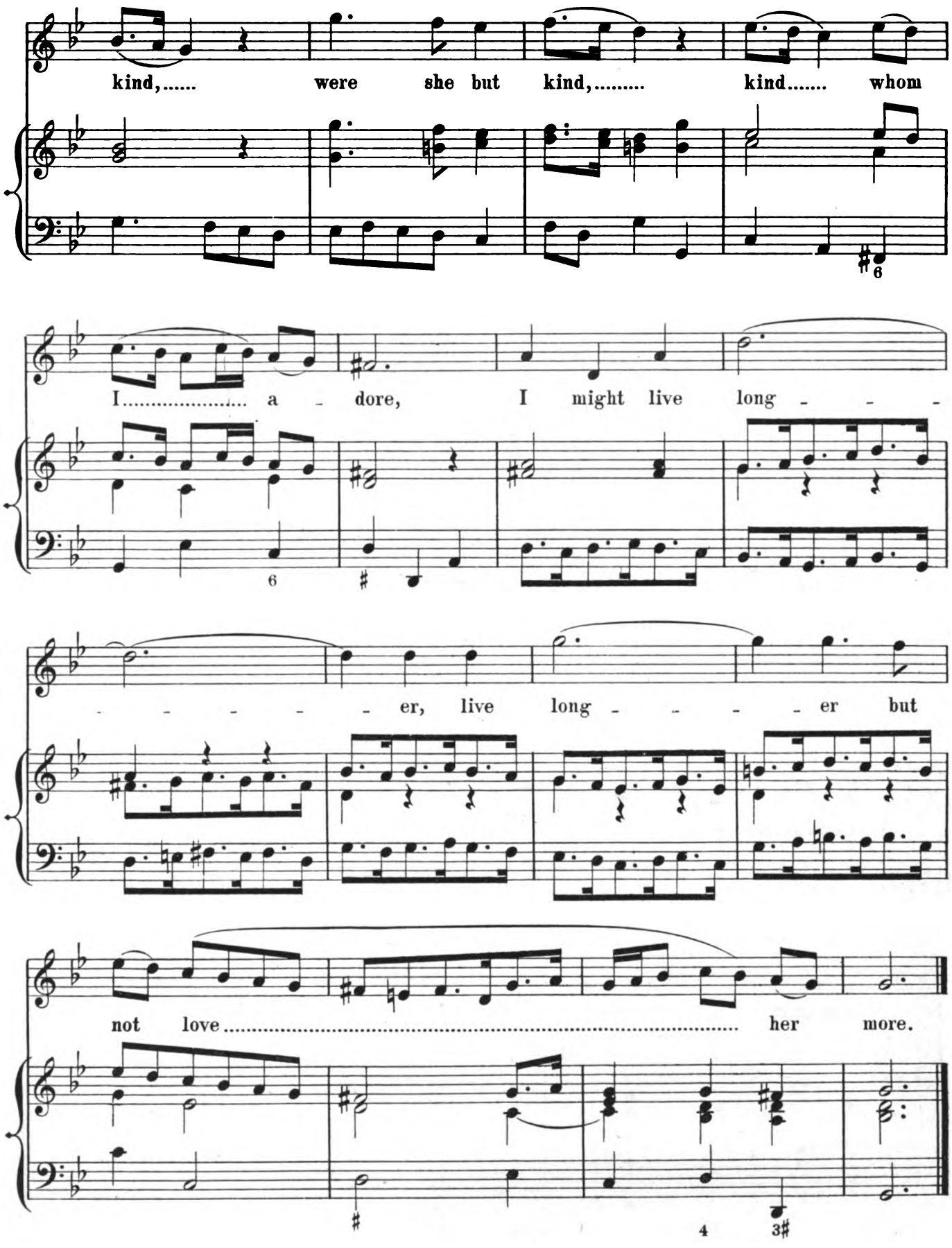

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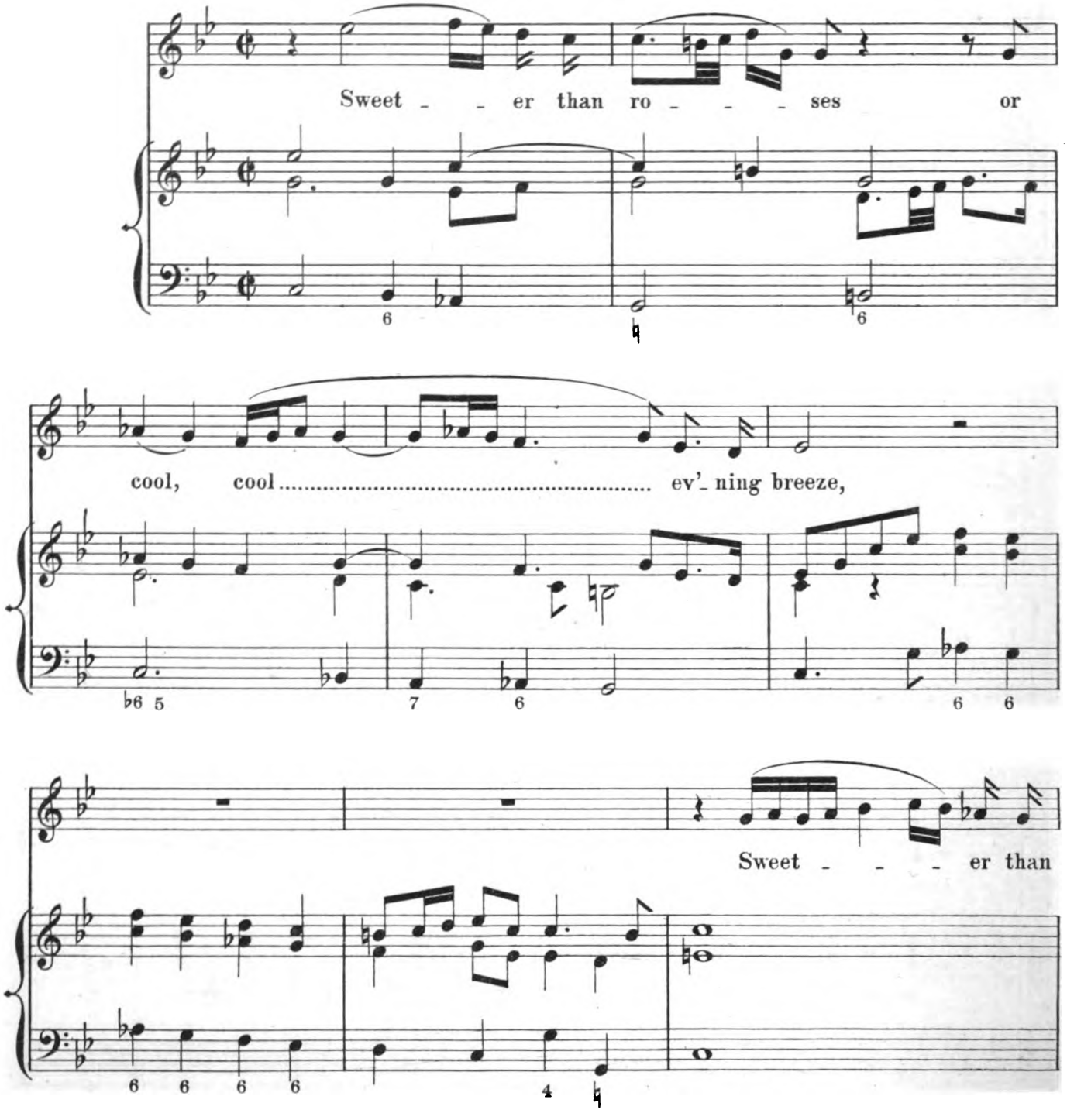
SWEETER THAN ROSES.



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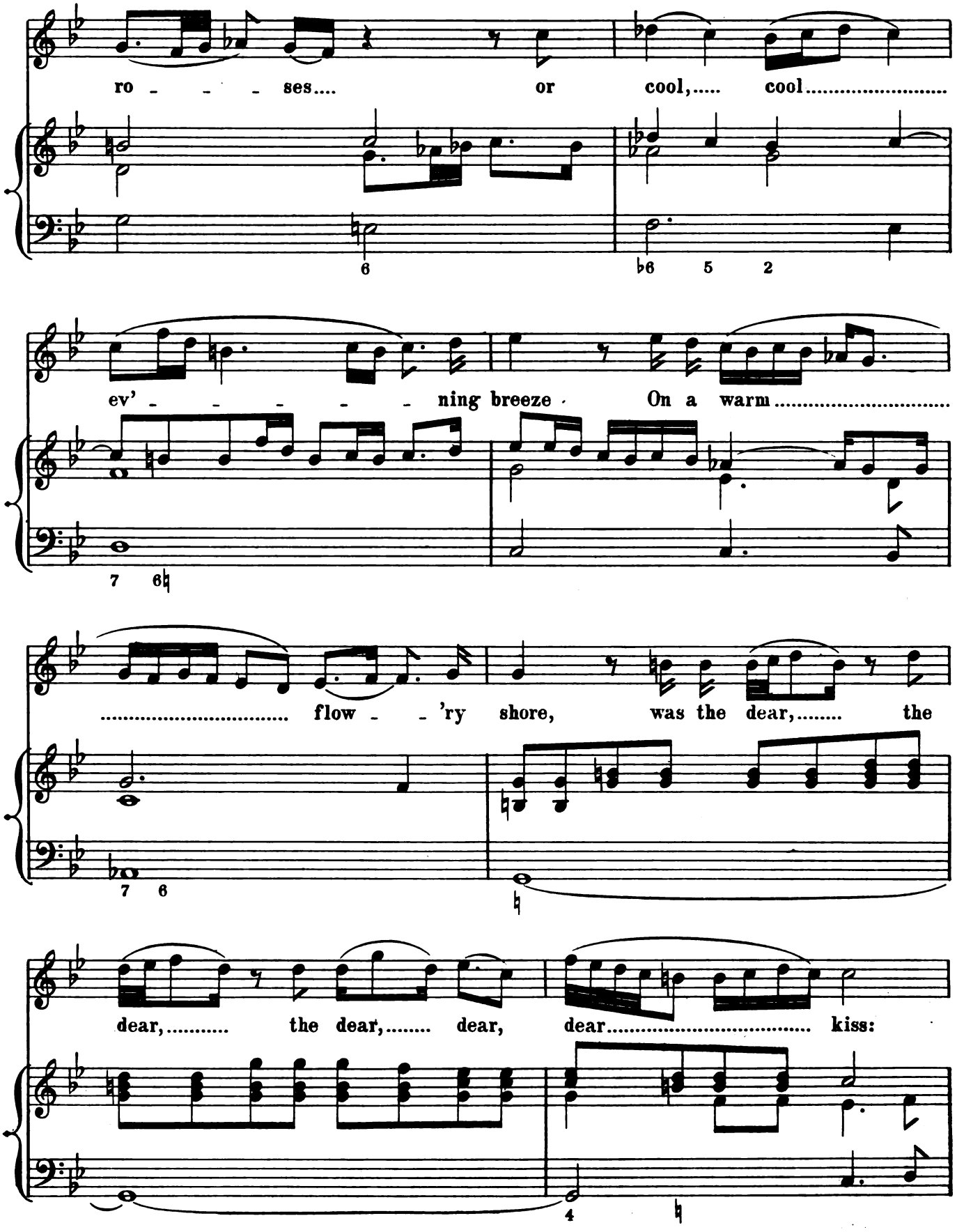

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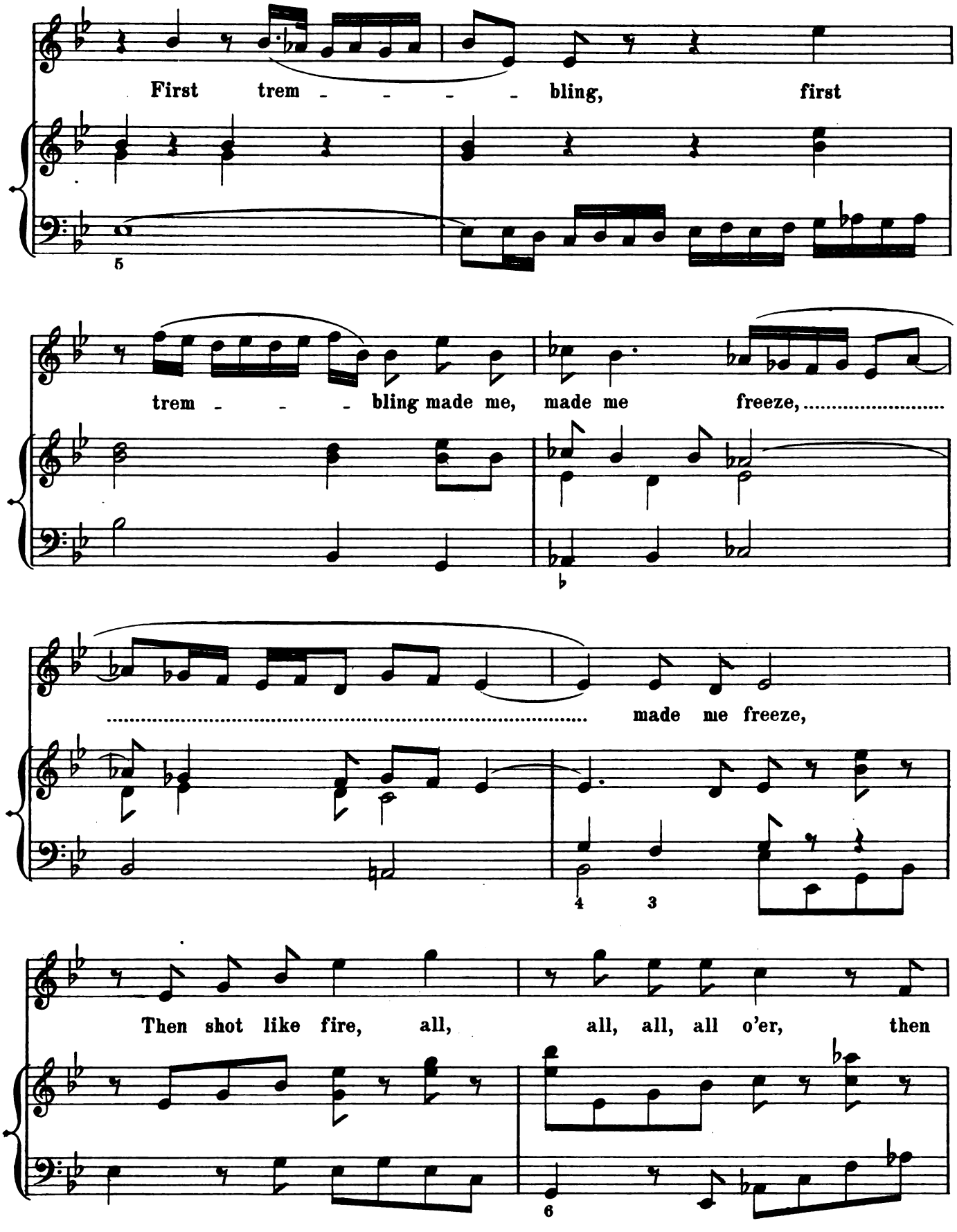

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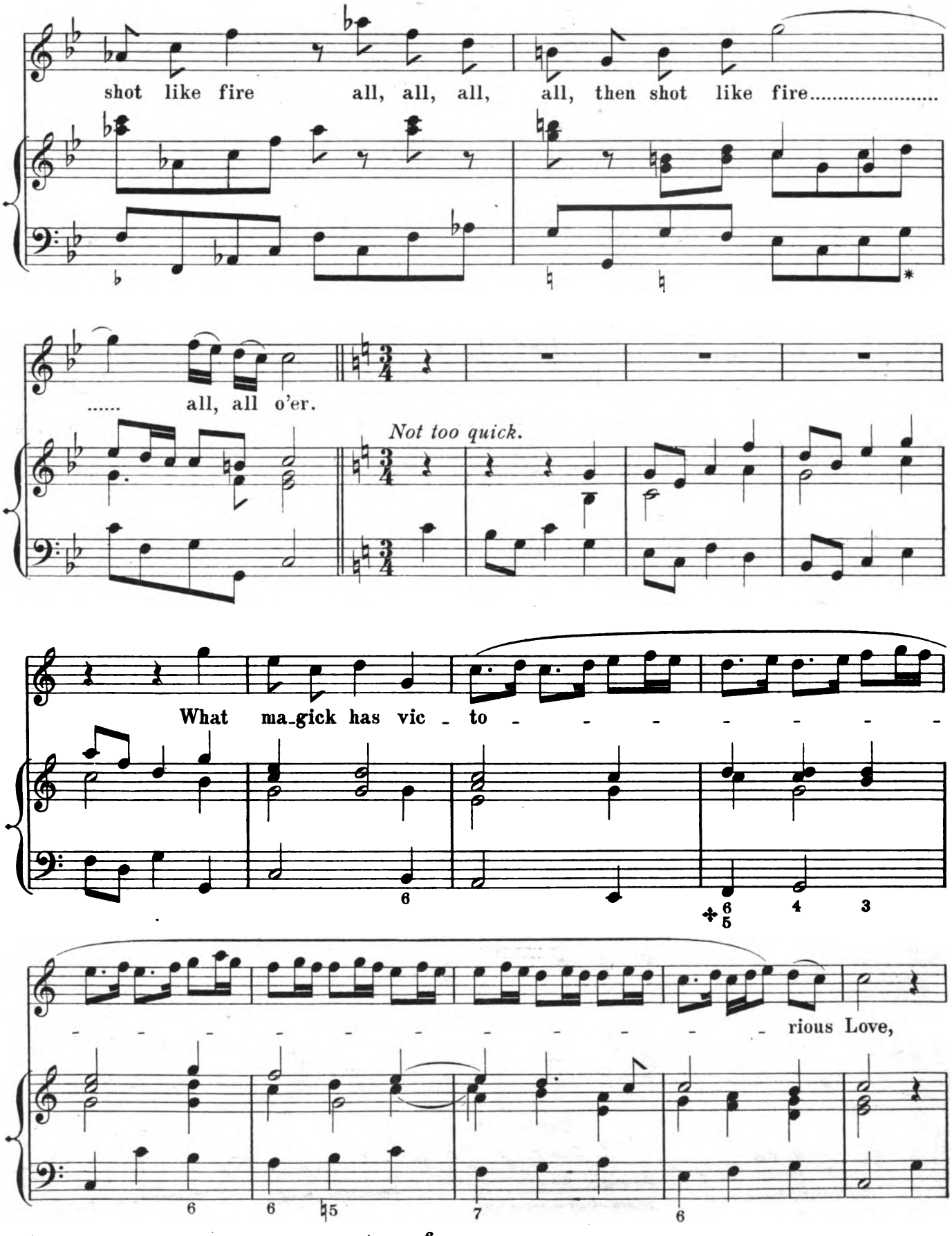

* F for G in original.

✣5 6 for $\frac{6}{5}$ in original.

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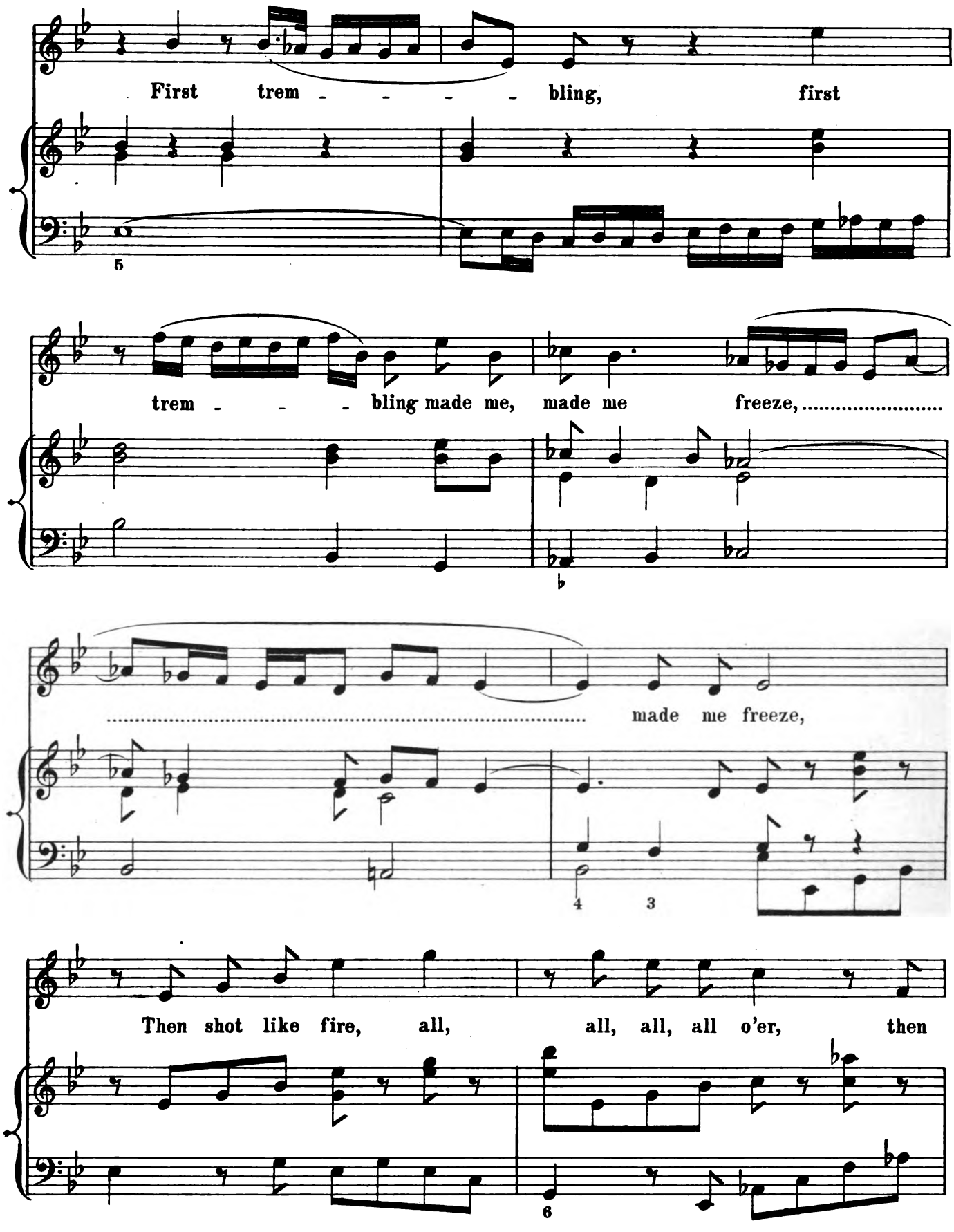

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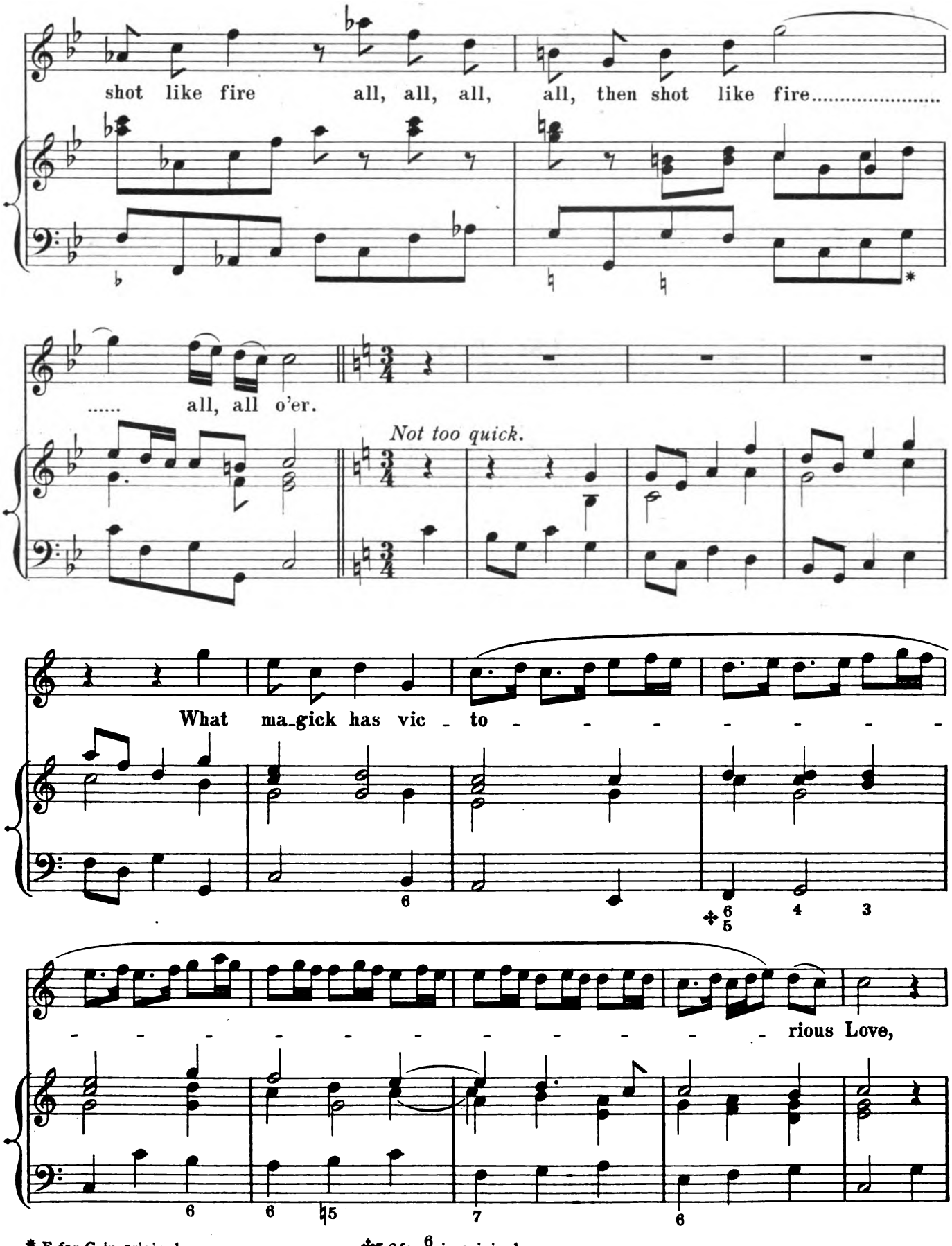

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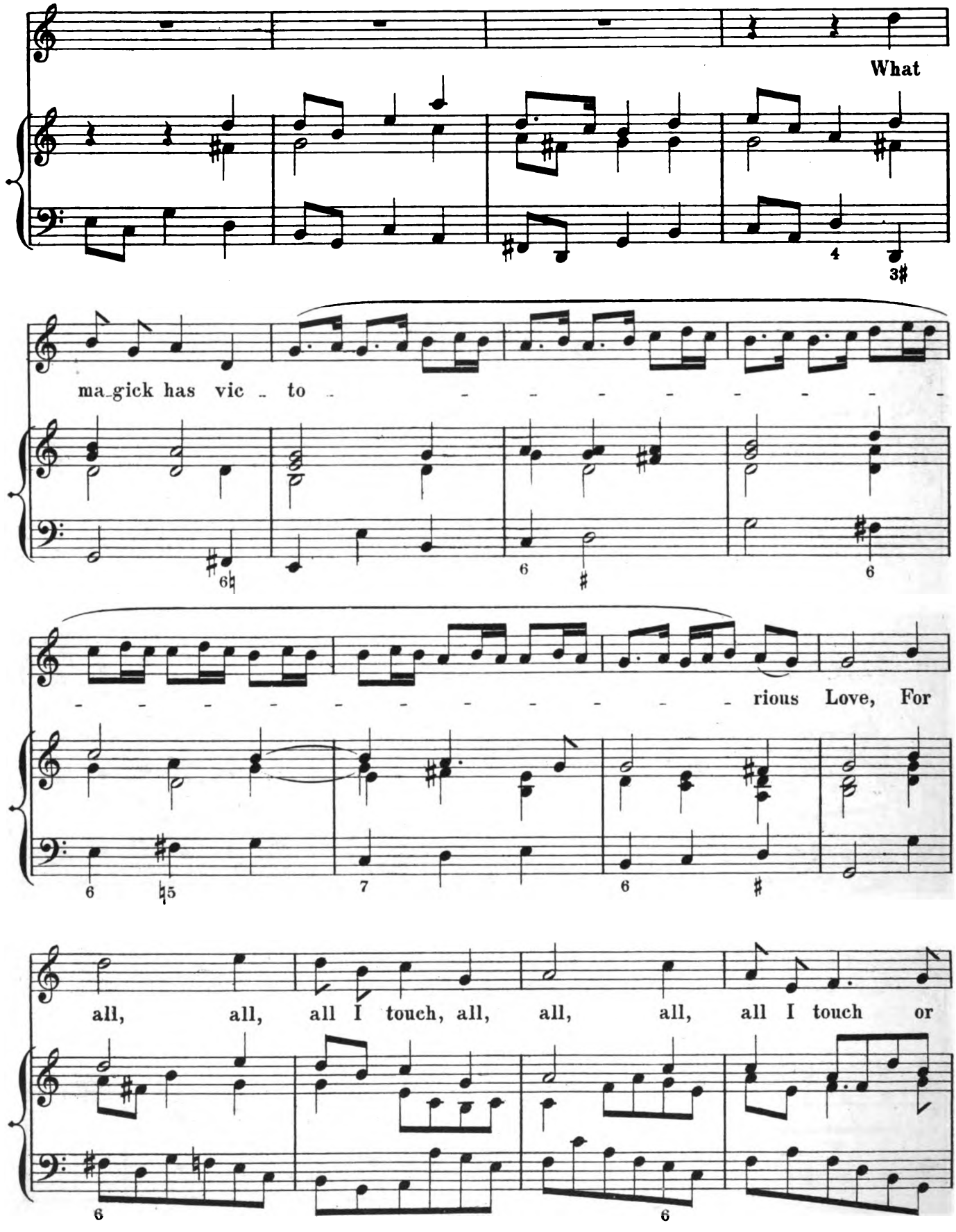

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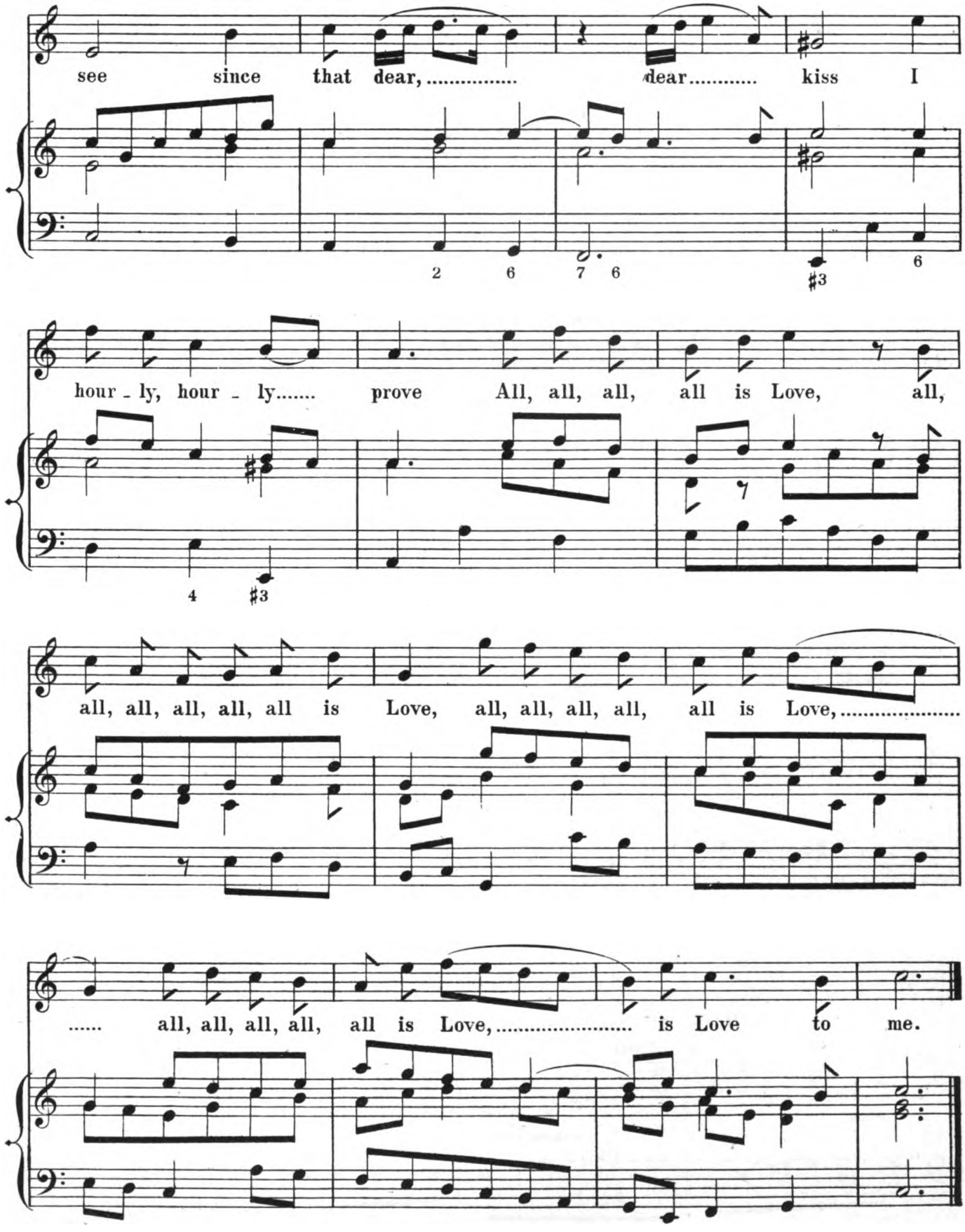

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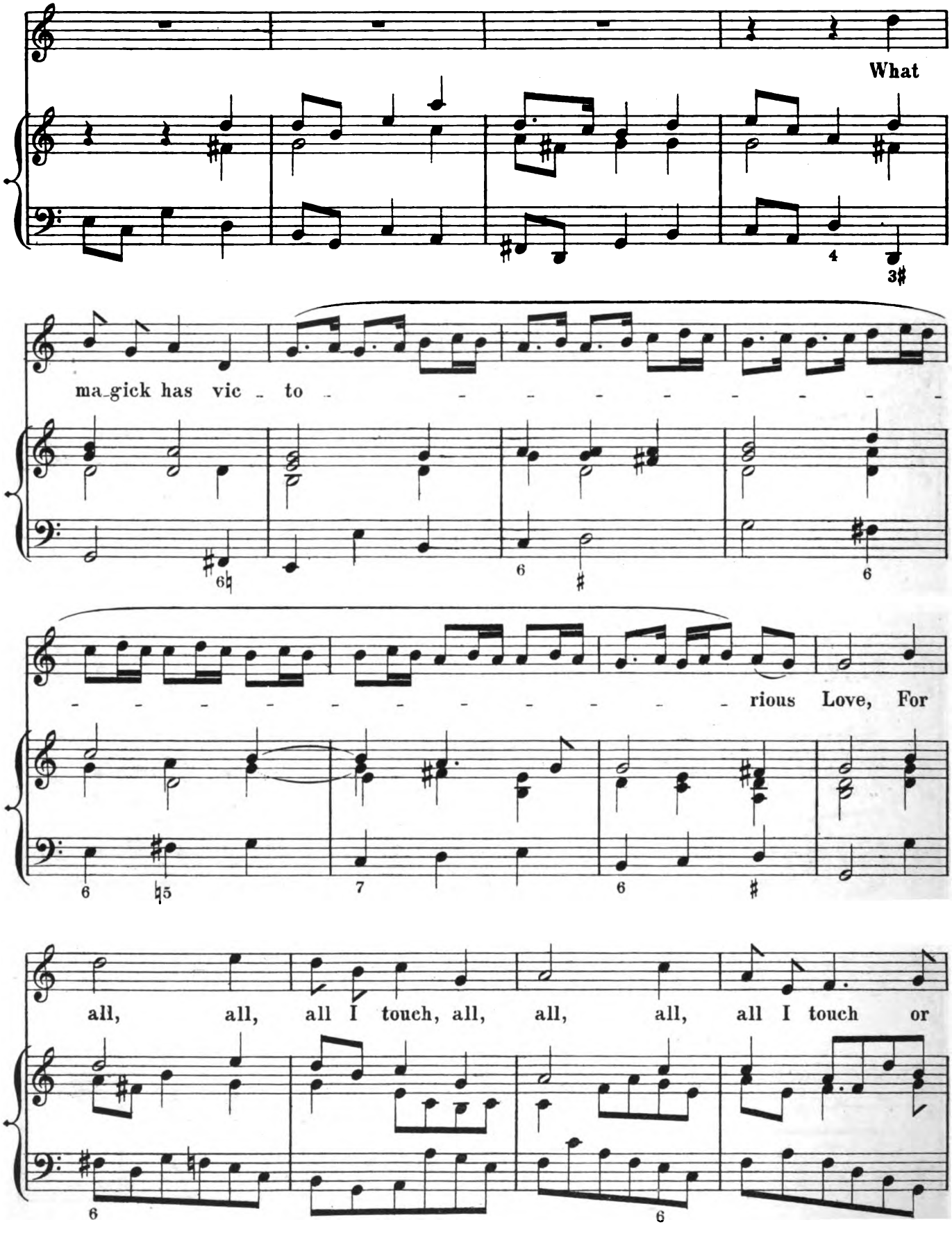

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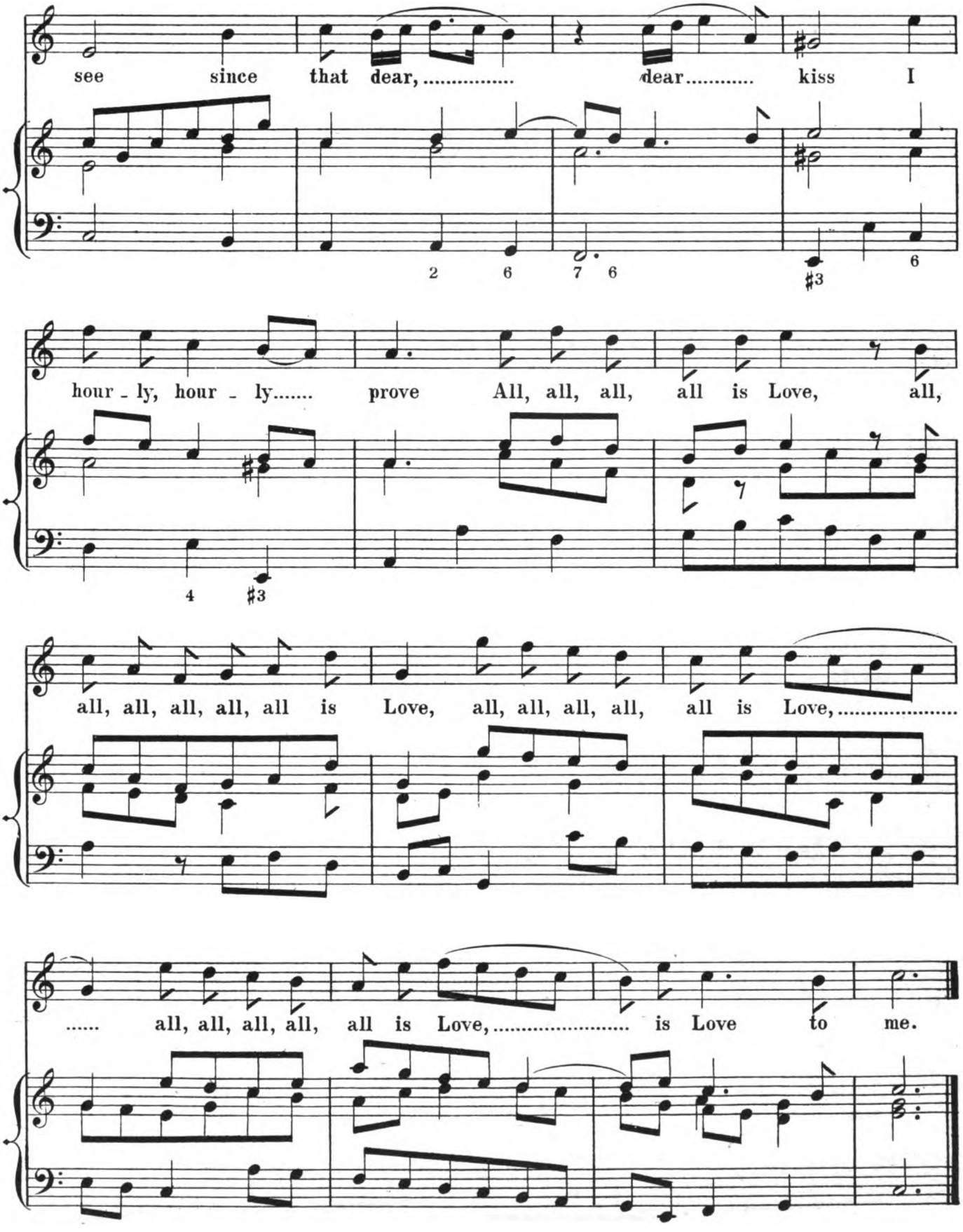

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