THE

CONTEMPORARIES OF PURCELL

HARPSICHORD PIECES

SELECTED AND EDITED BY

J. A. FULLER-MAITLAND.

VOLS. I. & II. - - - - - JOHN BLOW.
VOLS. III. & IV. - - - WILLIAM CROFT.
VOL. V. - - - - - JEREMIAH CLARK.
VOLS. VI. & VII. - - VARIOUS COMPOSERS.

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JEREMIAH CLARKE.

"MR. JERRY CLARKE" as he was often called, is said to have been born in 1669, but nothing is known of him before his name occurs in the Chapel Royal lists as a pupil of Dr. Blow, who in 1693 resigned in his favour the post of master of the choristers at St. Paul's, just as he had resigned that of organist of Westminster Abbey in favour of his other and greater pupil, Henry Purcell. The double resignation seems to argue a very different ideal of professional conduct from that which is common in the present day.

Clarke wrote music for many plays, and anticipated Handel by setting Dryden's "Alexander's Feast" in 1697. Three years after this, a collection appeared which is of some importance in the history of keyboard music, "A Choice Collection of Ayres for the Harpsichord or Spinett," in which the composers represented are Blow, Piggott, Barrett, Croft, and Clarke. The last-named is represented by a few pieces of slight calibre, one of which, an "Ayre," appears on p. 24. The little marches, such as "The Prince of Denmark's" and "The Emperor of Germany's" indicate that by this time Clarke had some connection with the Court, and suggest confirmation of the statement that he was music-master to Queen Anne. The circumstances of Clarke's death have never been made quite clear. That he shot himself "with a Screw Pistol" is established; but whether it was for love or not, is more doubtful than the exact date which, it now seems certain, was December 1st, 1707. Four years after his death, in 1711, there appeared his "Choice Lessons for Harpsichord or Spinett," from which the five suites in the present volume are taken, as worthy specimens of his work. Although not labelled "Suites," the order in which the pieces stand, and the regular series of keys employed (G, A, B minor, C minor [C major], and D), show that the title is justified. The set of pieces in C major is omitted here.

All the ornaments are written out in full, and the appoggiatura-sign of a small note preceding a large one is used to represent the old sign of a diagonal line before the main note. It is doubtful whether this should be interpreted according to the strict rule of the appoggiatura, but in nearly all cases the application of that rule is to be recommended. If, for instance, the large note be a minim, the small auxiliary note takes up the value of a crotchet, *i.e.*, half the length of the main note; but if the main note be dotted, the auxiliary usurps two-thirds of its length.

The Editor is responsible for all marks of expression and indications of speed, excepting the directions for returning to "the first strain," on pp. 8, 10.

JEREMIAH CLARKE.

"MR. JERRY CLARKE" ainsi qu'on avait généralement coutume de l'appeler, passe pour être né en 1669 mais l'on ne sait rien de lui avant le moment où 'on voit apparaître son nom dans la liste de la Chapelle Royale comme élève de John Blow, qui, en 1693, résigna en sa faveur ses fonctions de chef du chœur de l'église Saint-Paul, de même qu'il avait résigné ses fonctions d'organiste de l'abbaye de Westminster en faveur de son autre et plus grand élève, Henry Purcell.

Cette double résignation parait indiquer une ligne de conduite professionnelle d'un idéal assez différent de celui qui est de mise de nos jours.

Clarke a écrit de la musique pour un grand nombre de pièces, et devança même Haendel dans la mise en musique des "Festes d'Alexandre" de Dryden, en 1697. Trois années plus tard parut une collection qui est de quelque importance dans l'histoire de la musique de clavier, "A Choice Collection of Ayres for the Harpsichord or Spinett" (Collection choisie d'airs pour le clavecin ou l'épinette), dans laquelle les compositeurs représentés sont Blow, Piggott, Barrett, Croft, et Clarke. Ce dernier y figure avec quelques pièces légères, dont un "Air" que l'on trouvera ici p. 24. Des petites marches telles que "la Marche du Prince de Danemark" et la "Marche de l'Empereur d'Allemagne" indiquent qu'à cette époque Clarke avait des relations avec la cour, et semble confirmer l'idée d'après laquelle il aurait été le maître de musique de la Reine Anne. Les circonstances de la mort de Clarke n'ont jamais pu être éclaircies. On dit qu'il se suicida avec un pistolet d'arçon, mais si ce fut pour une raison d'amour ou non, cela reste aussi douteux que la date exacte de sa mort. Il semble pourtant à peu près certain qu'elle dut avoir lieu le 1er décembre 1707.

Quatre ans après sa mort, en 1711, parurent ses "Leçons choisies pour le clavecin ou l'épinette" d'où sont extraites les cinq Suites que l'on trouvera dans le présent volume et qui sont des exemples caractéristiques de sa manière. Quoi qu'elles ne portent pas le nom de "suites," l'ordre dans lequel ces pièces sont placées et la série régulière des tonalités employées : *sol*, *la*, *si mineur*, *do mineur* (*do majeur*), et *ré*, montrent que ce titre est amplement justifié. On n'a point fait paraître dans le présent recueil la suite en *do majeur*.

On a réalisé ici tous les ornements : et l'indication de l'appogiature par une petite note précédant une note a été employé pour remplacer l'ancien signe de la ligne diagonale placée devant la note principale.

On peut discuter la question d'interpréter ce signe selon la règle stricte de l'appogiature, mais dans presque tous les cas l'application de cette règle est recommandable. Si la note principale est une blanche, par exemple, la petite note doit prendre la valeur d'une noire, c'est à dire, la moitié de la valeur de la note principale : mais si la note principale est une note pointée, la note auxiliaire prend les deux tiers de la valeur de celle-ci.

Toutes les indications de nuances et de mouvements sont du fait de l'Éditeur, hormis toutefois l'indication "au premier mouvement" pp. 8 et 10.

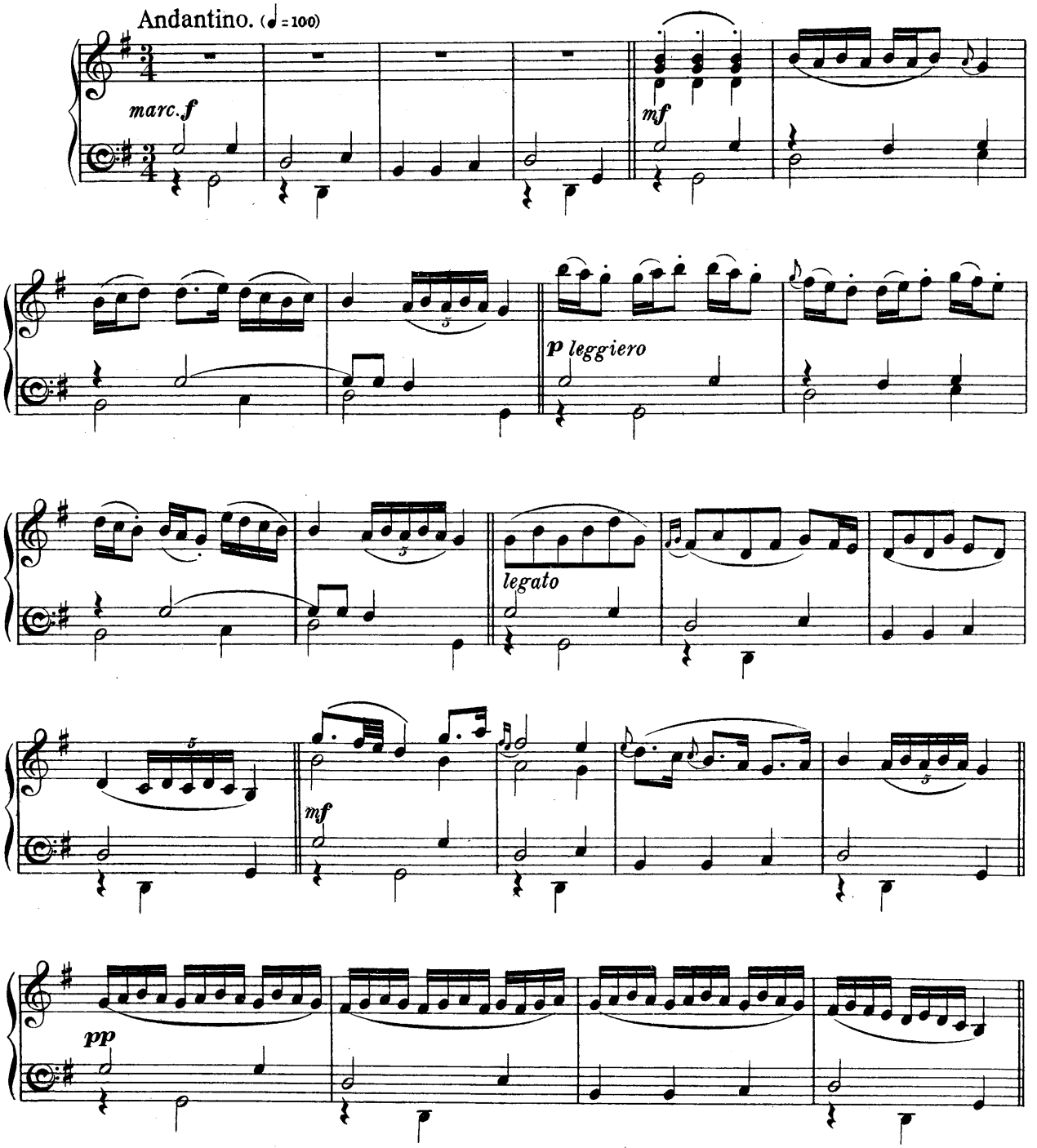
JEREMIAH CLARKE.

"Choice Lessons for the Harpsichord or Spinett

Mr Jeremiah Clarke, Composer and Organist to Her Majtie and ye Cathell Church of St Paul," 1711.

SUITE I.

A GROUND.*



A Copy of this piece (Brit. Mus. Add. MS. 17,853) differs from the printed versions in some details and contains a profusion of ornaments in the opening bars, which seem better without them.

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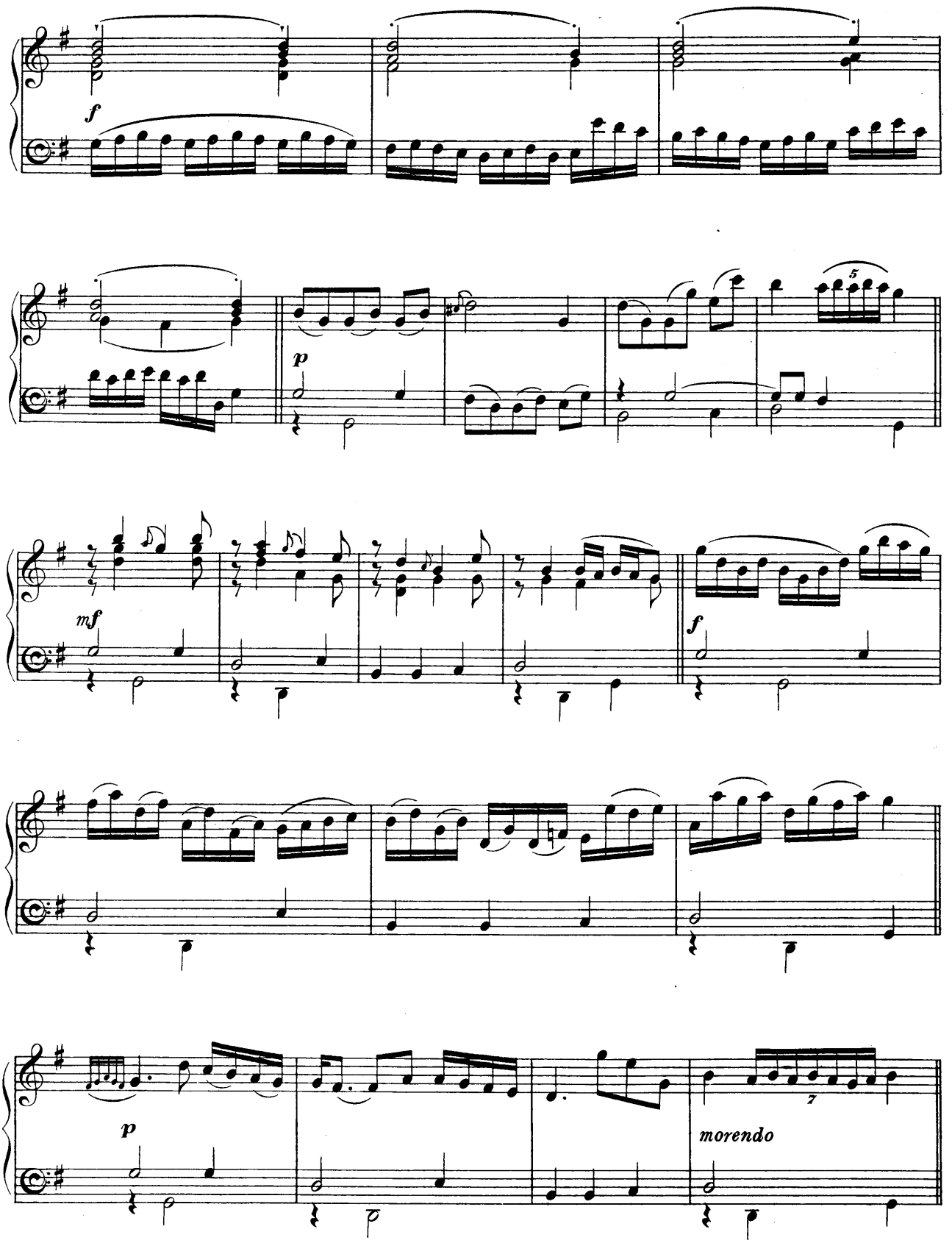
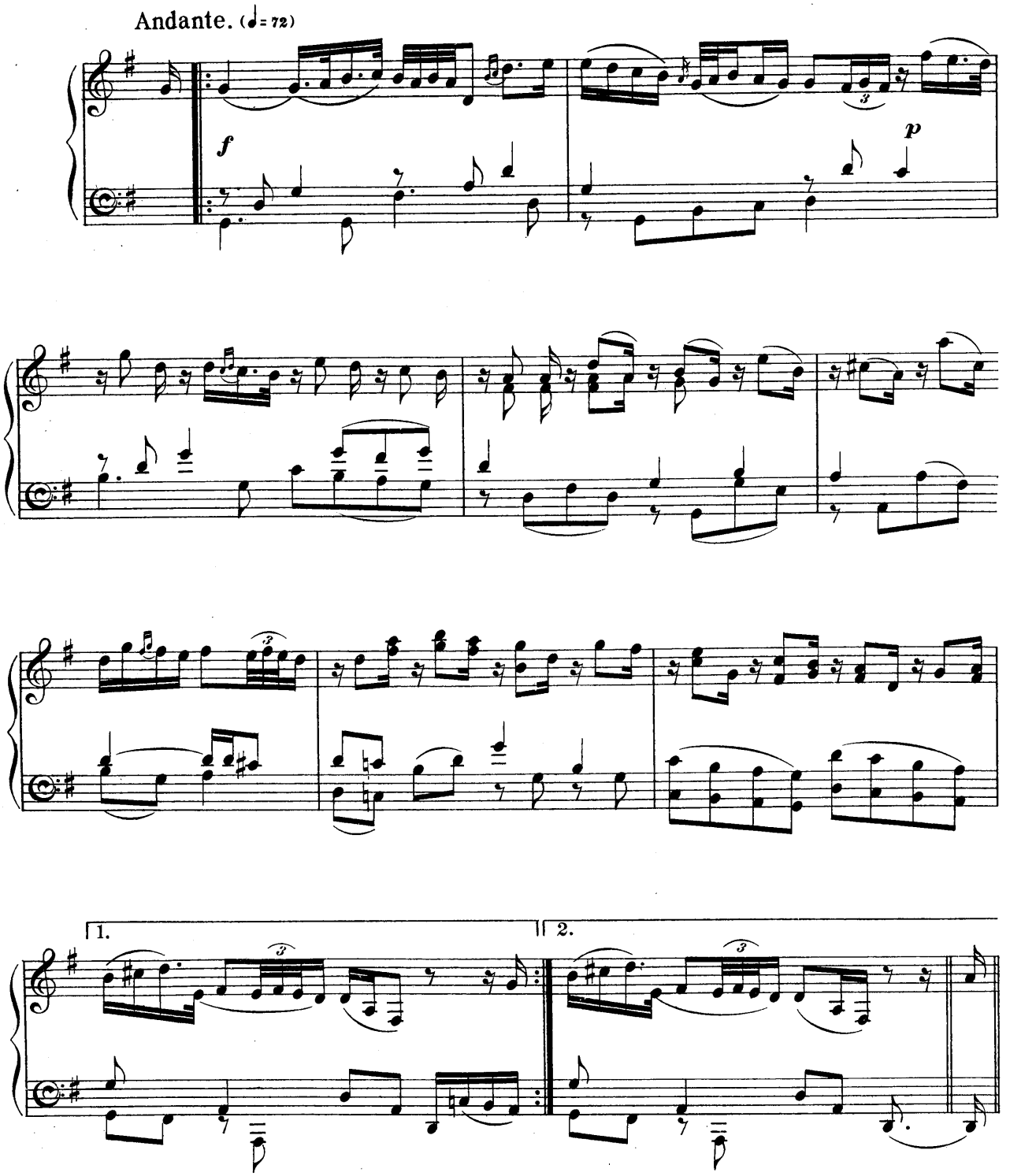
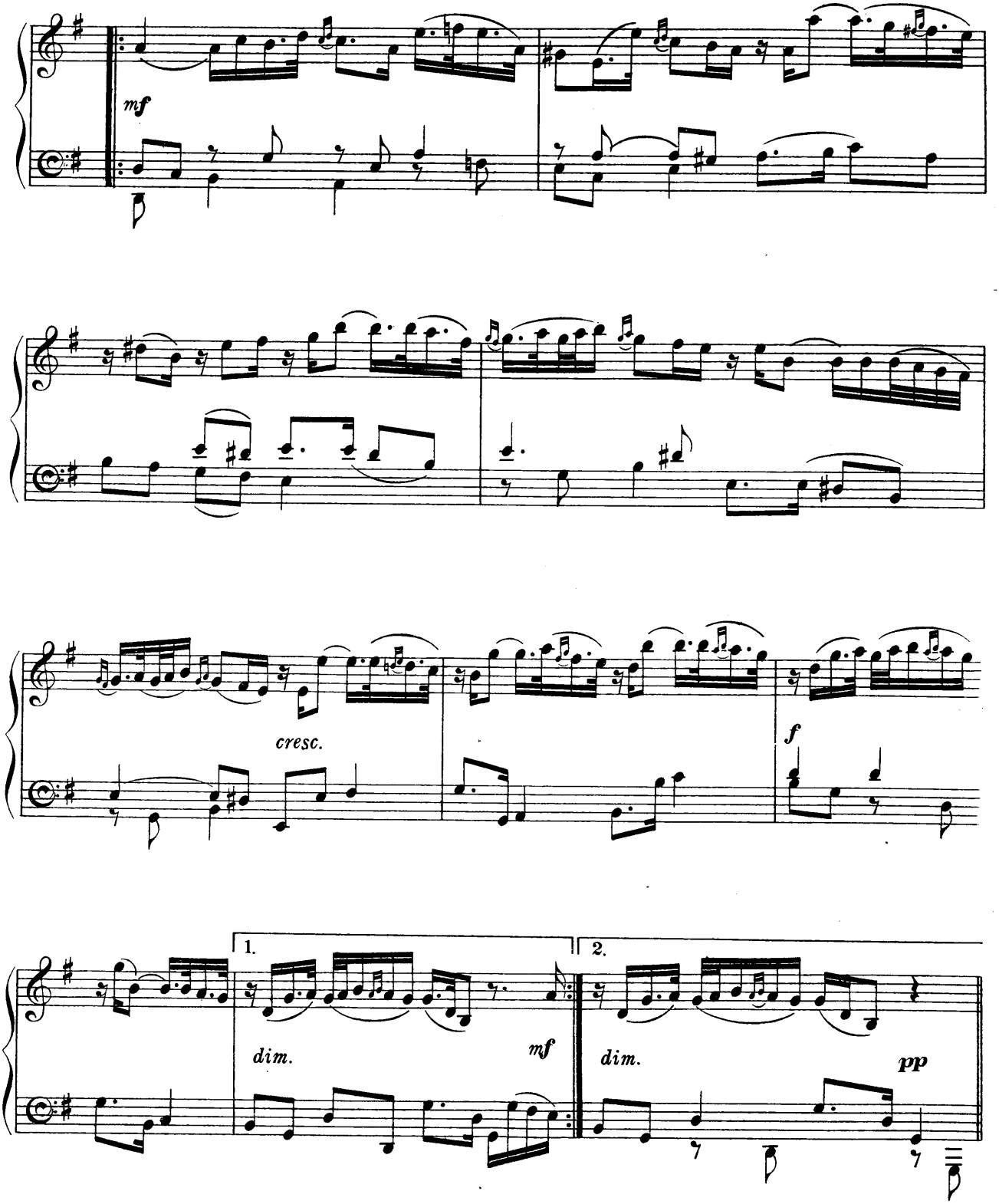
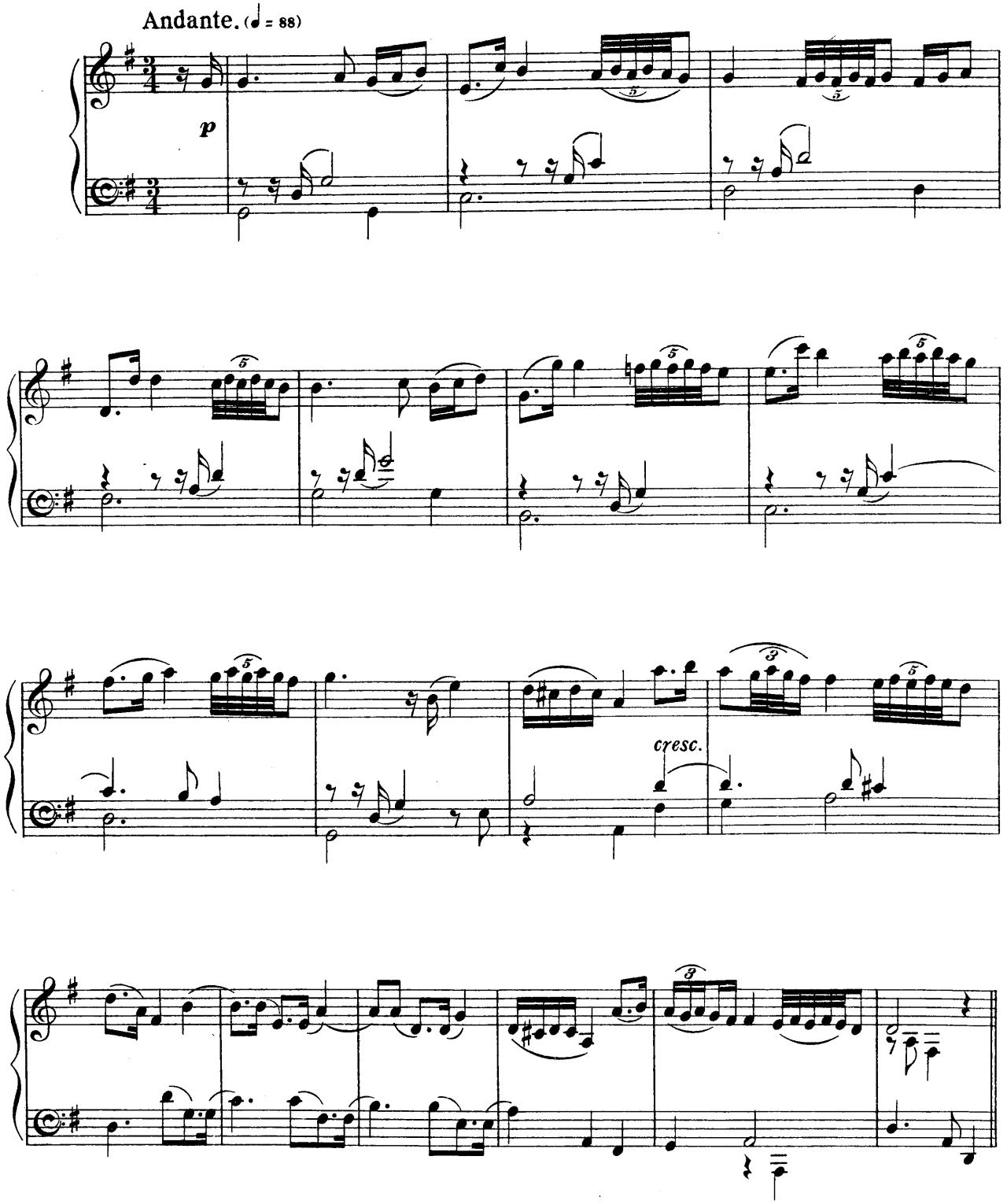

f
p
mf
f
p
morendo

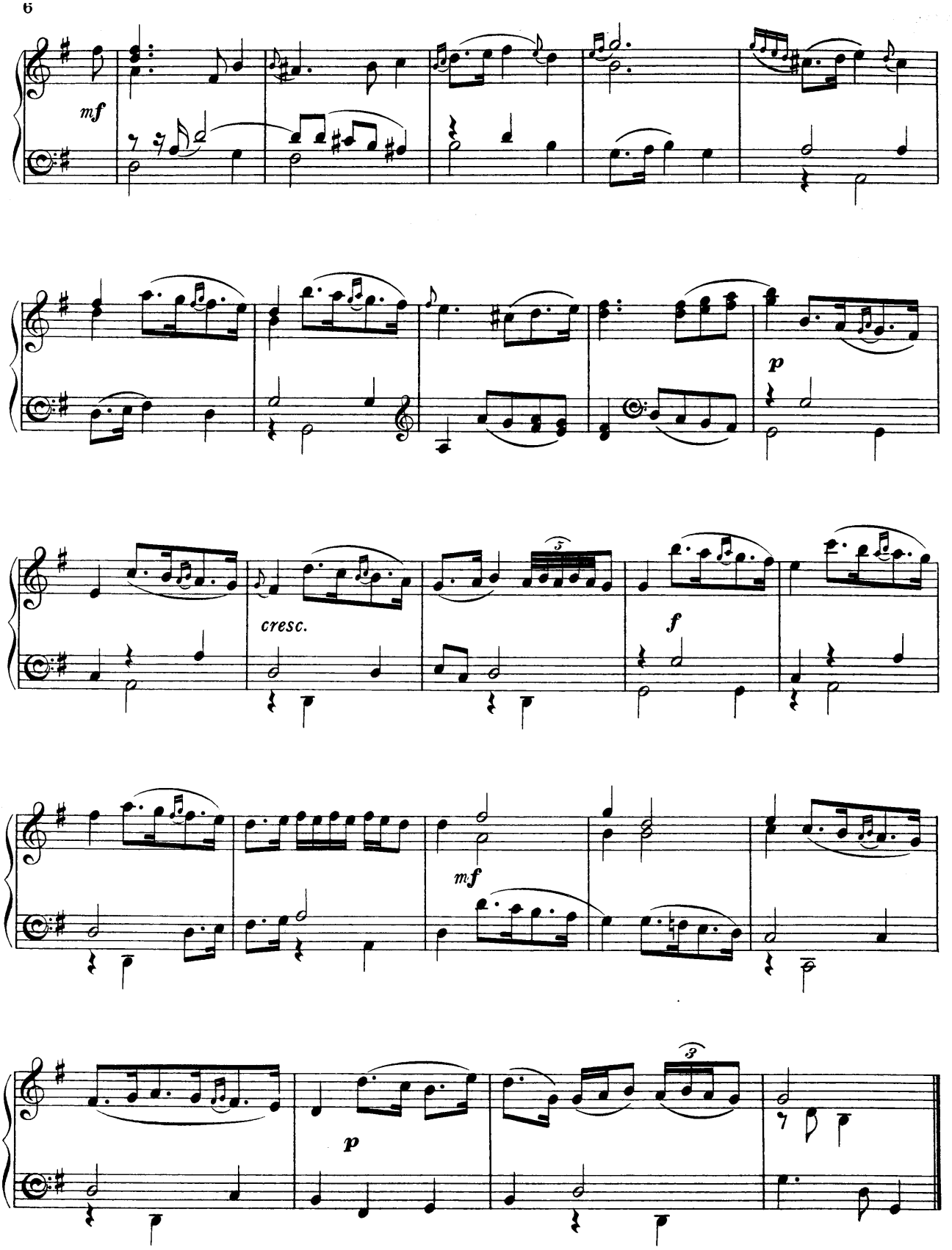
ALMAND.



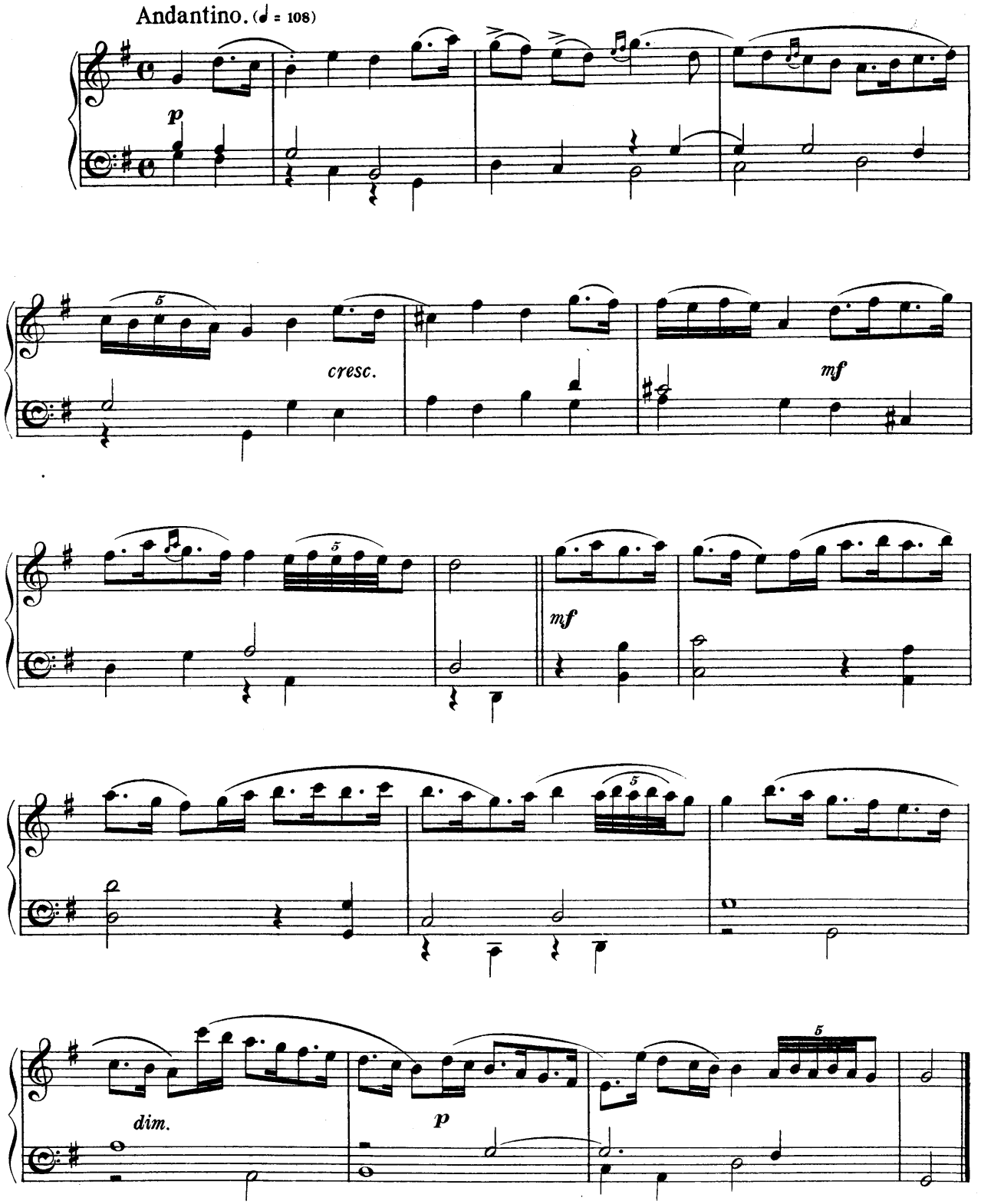

mf
cresc.
f
1.
2.
dim.
mf
dim.
pp

CORANT.



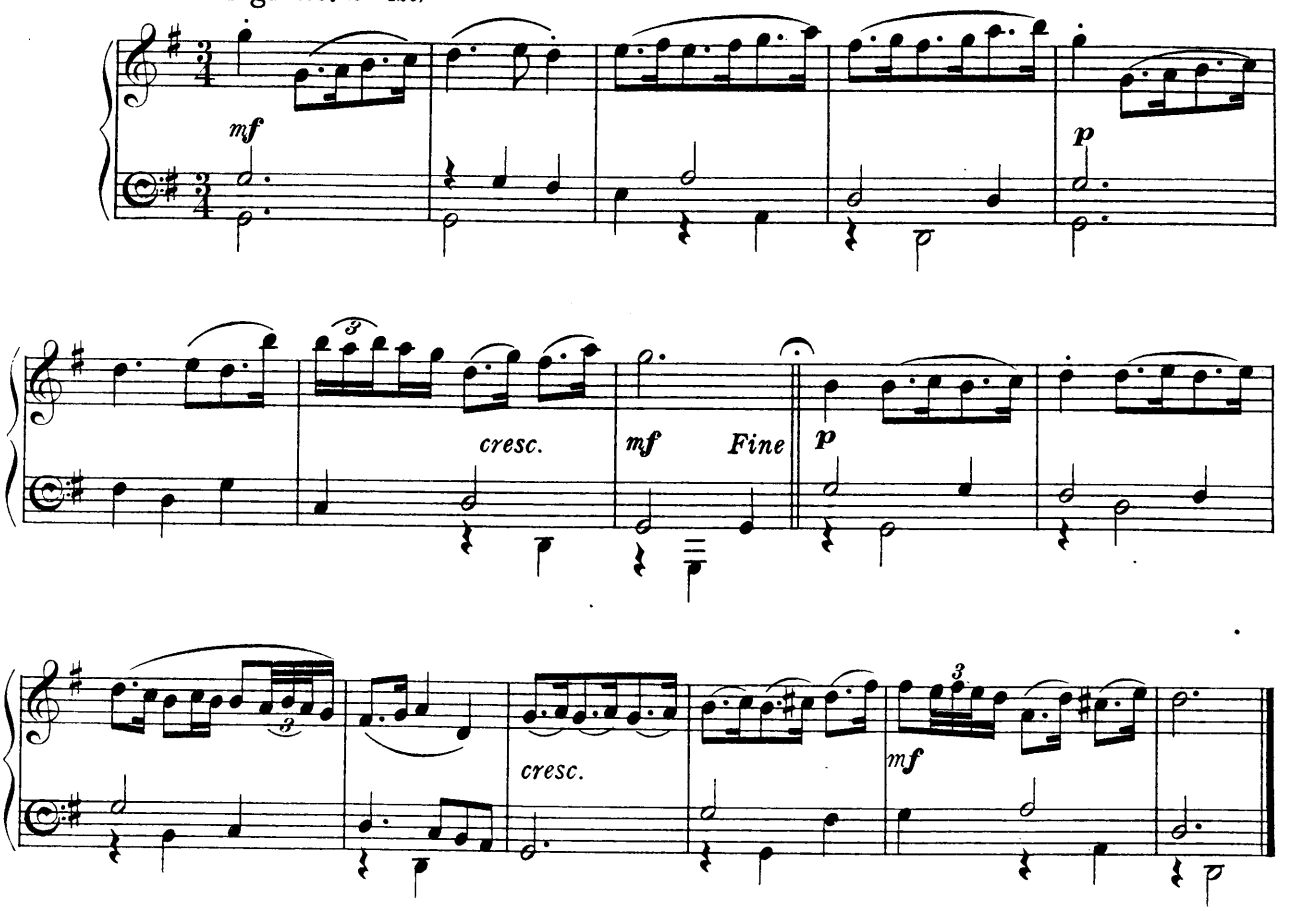

mf
p
cresc.
f
mf
p

AN AIRE. Slow.



MINUET.

Allegretto. (♩ = 126)



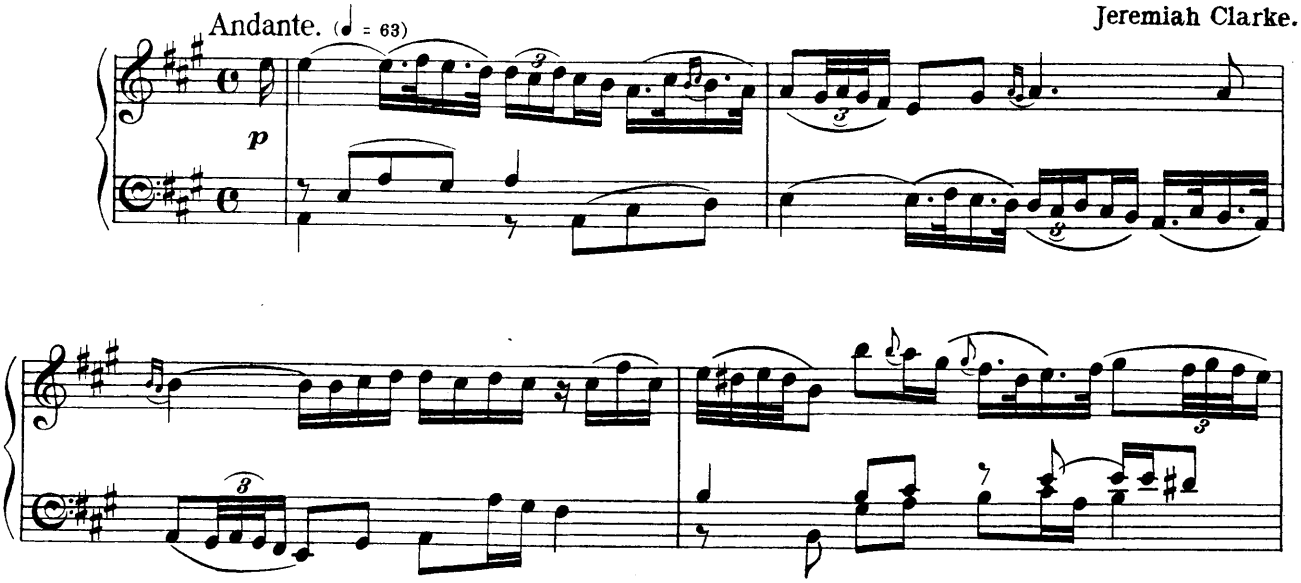
End with ye first strain.

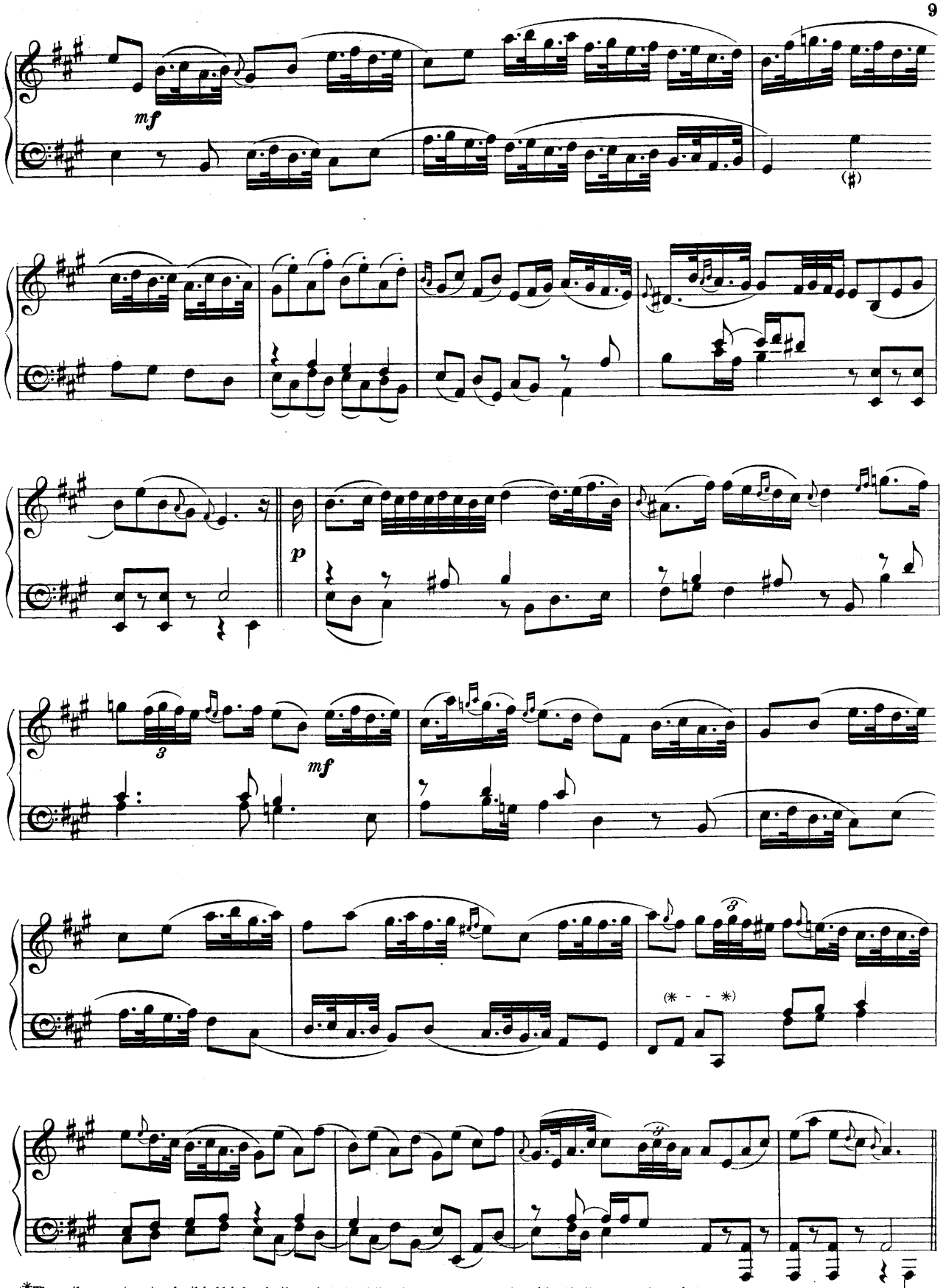
SUITE II.

ALMAND.

Andante. (♩ = 63)

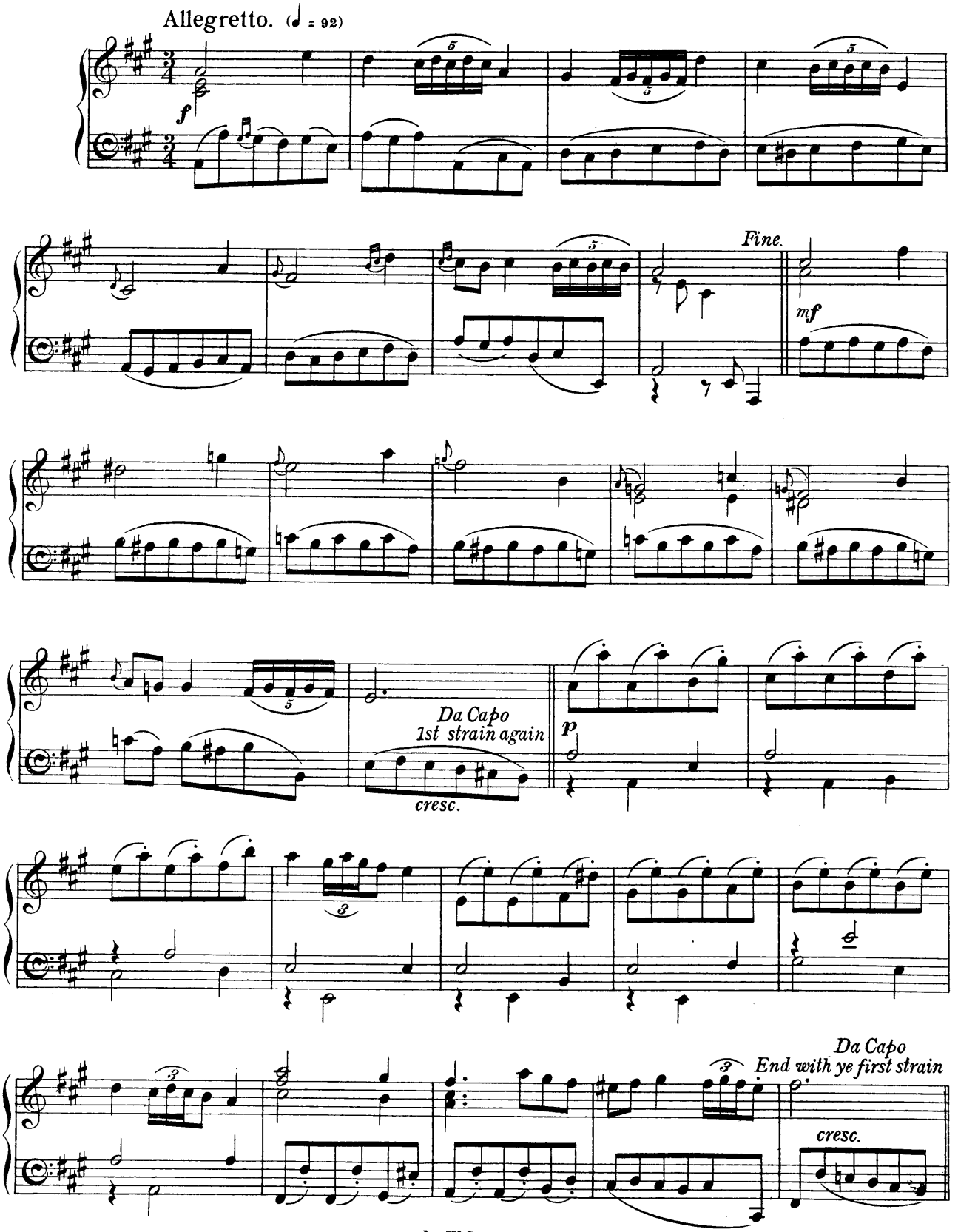
Jeremiah Clarke.



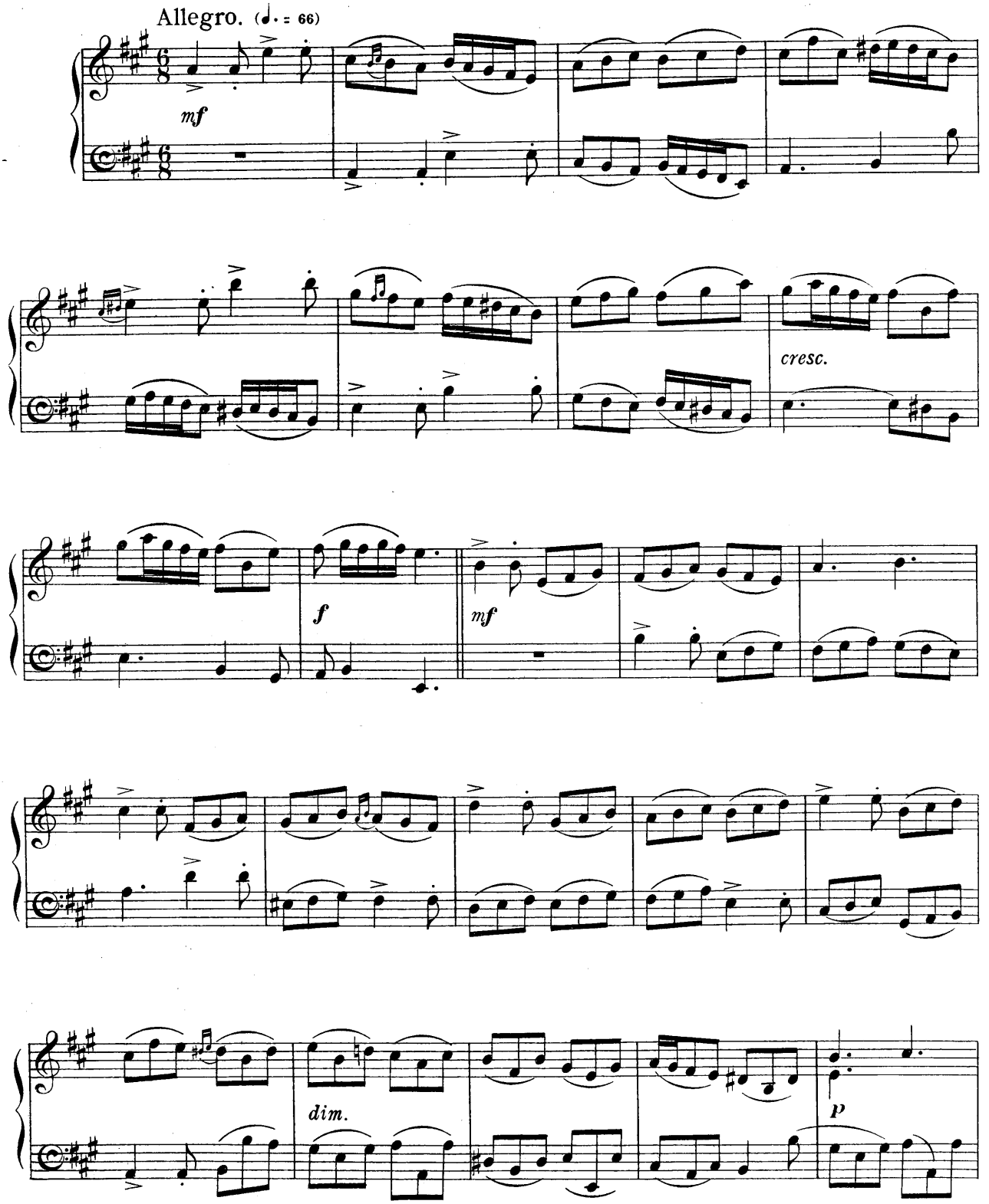


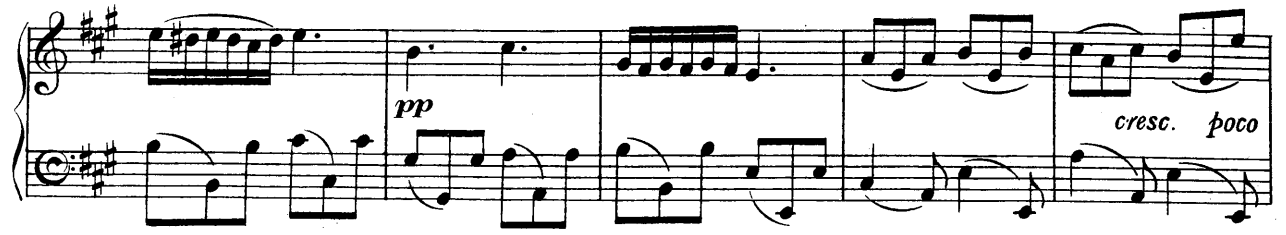
*These three notes stand a third higher in the printed publication, but the above is evidently the correct version.

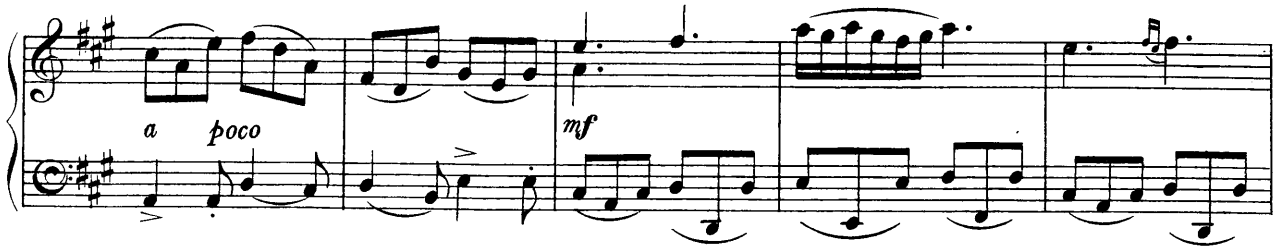
"ROUND O."

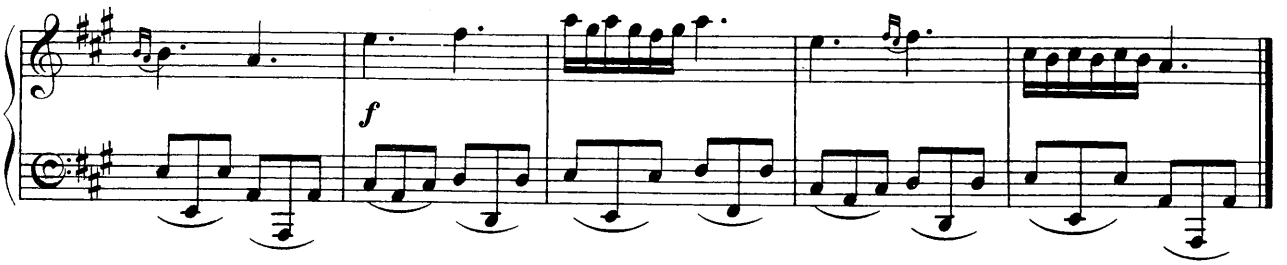

Allegretto. (♩ = 92)
f
Fine.
mf
Da Capo
1st strain again
cresc.
p
Da Capo
End with ye first strain
cresc.

JIGG.







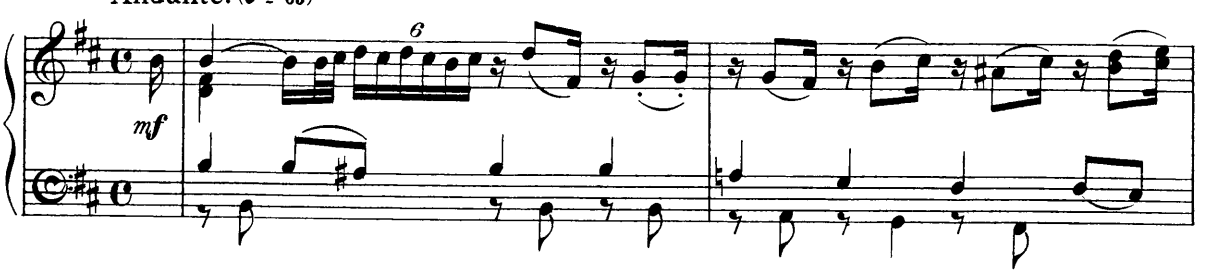


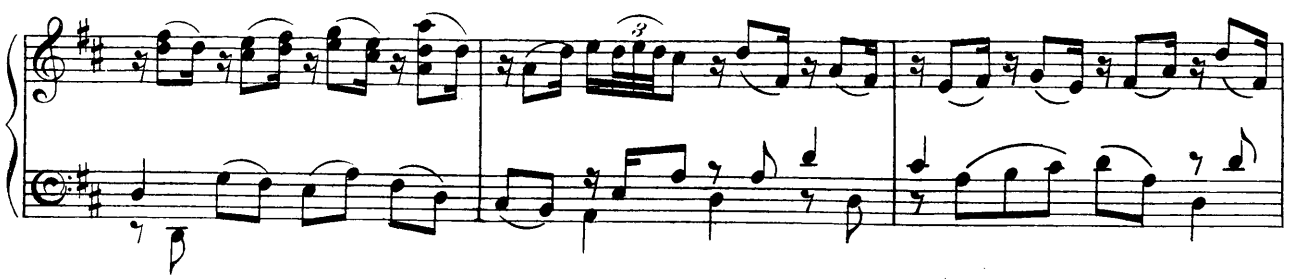
SUITE III.

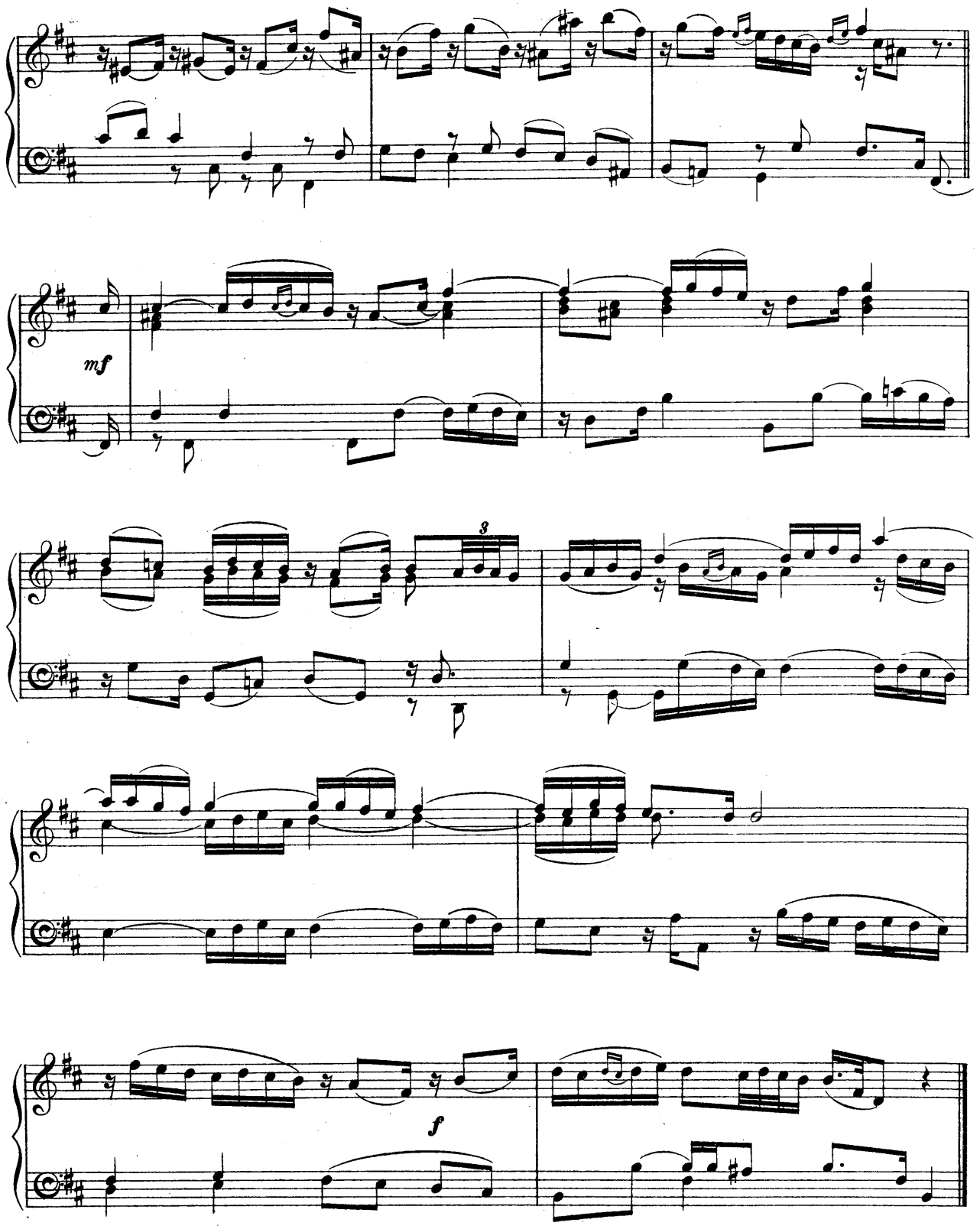
ALMAND.

Andante. (♩ = 63)

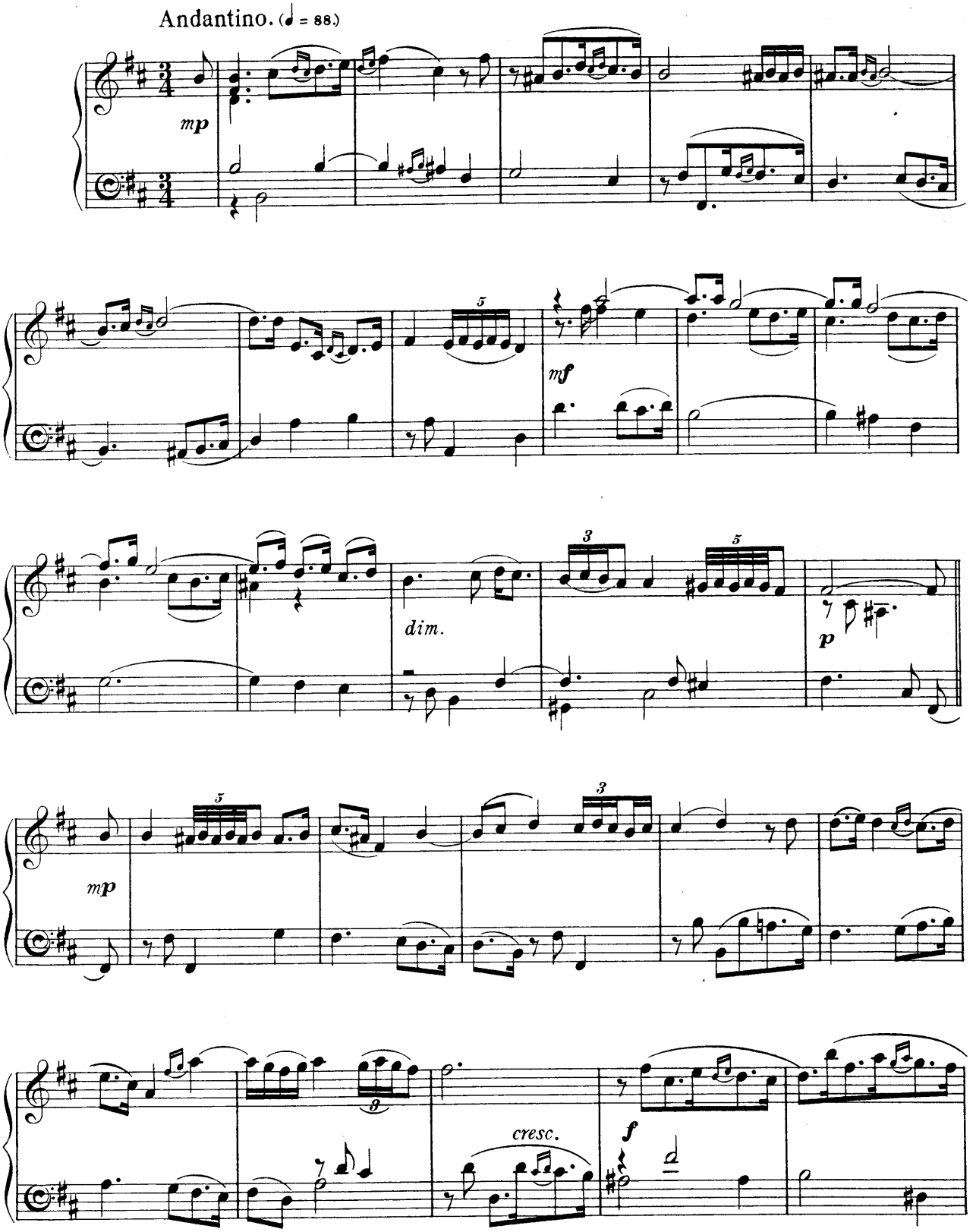
Jeremiah Clarke.

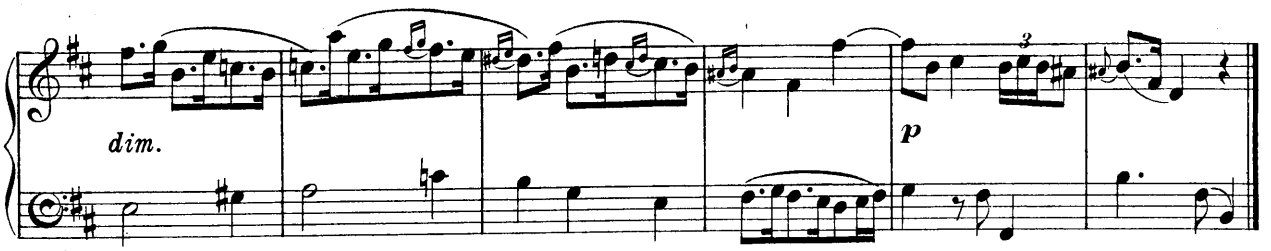





mf
3
f

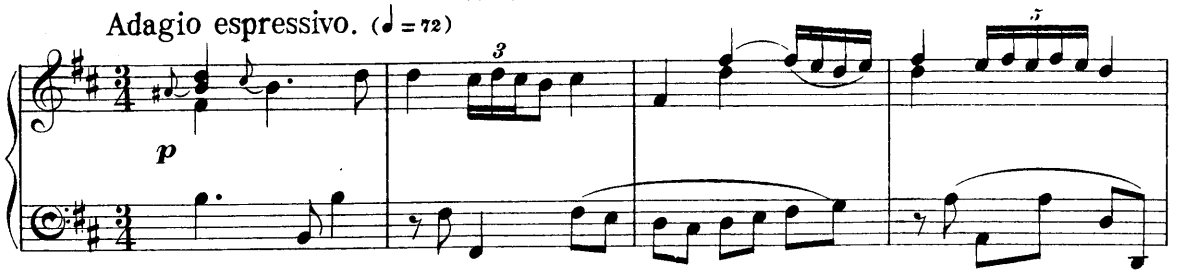
CORANT.

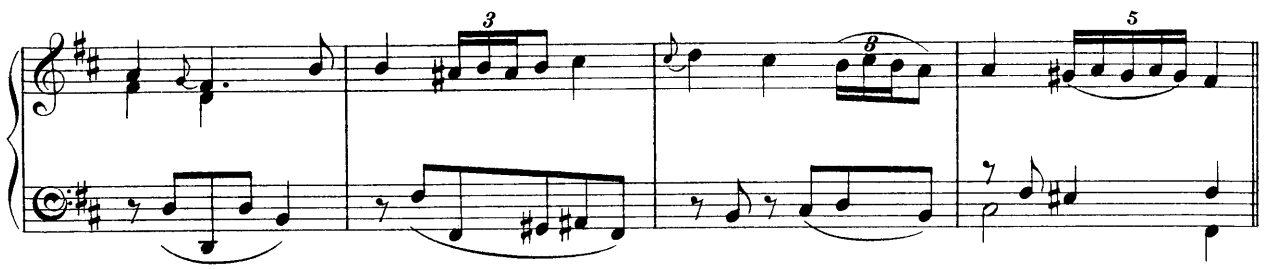


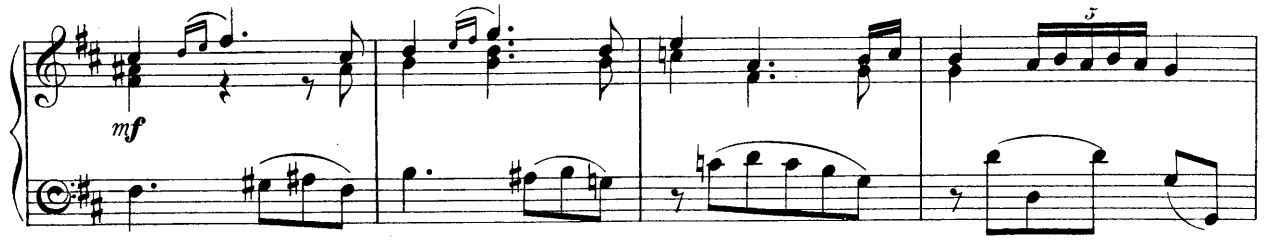


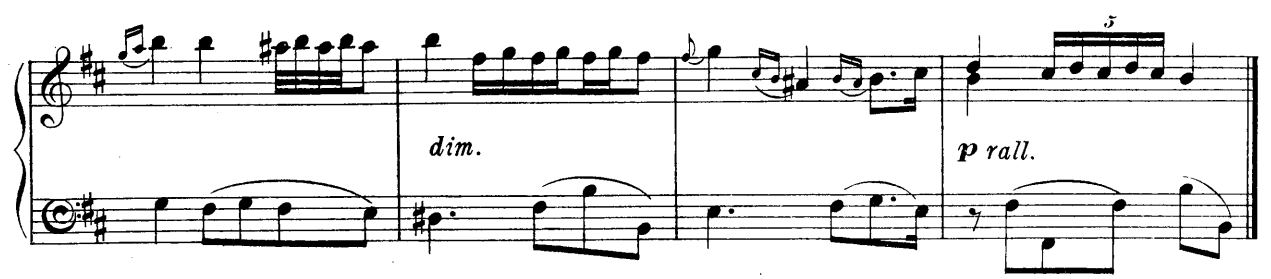
SARABAND.

Adagio espressivo. (♩ = 72)







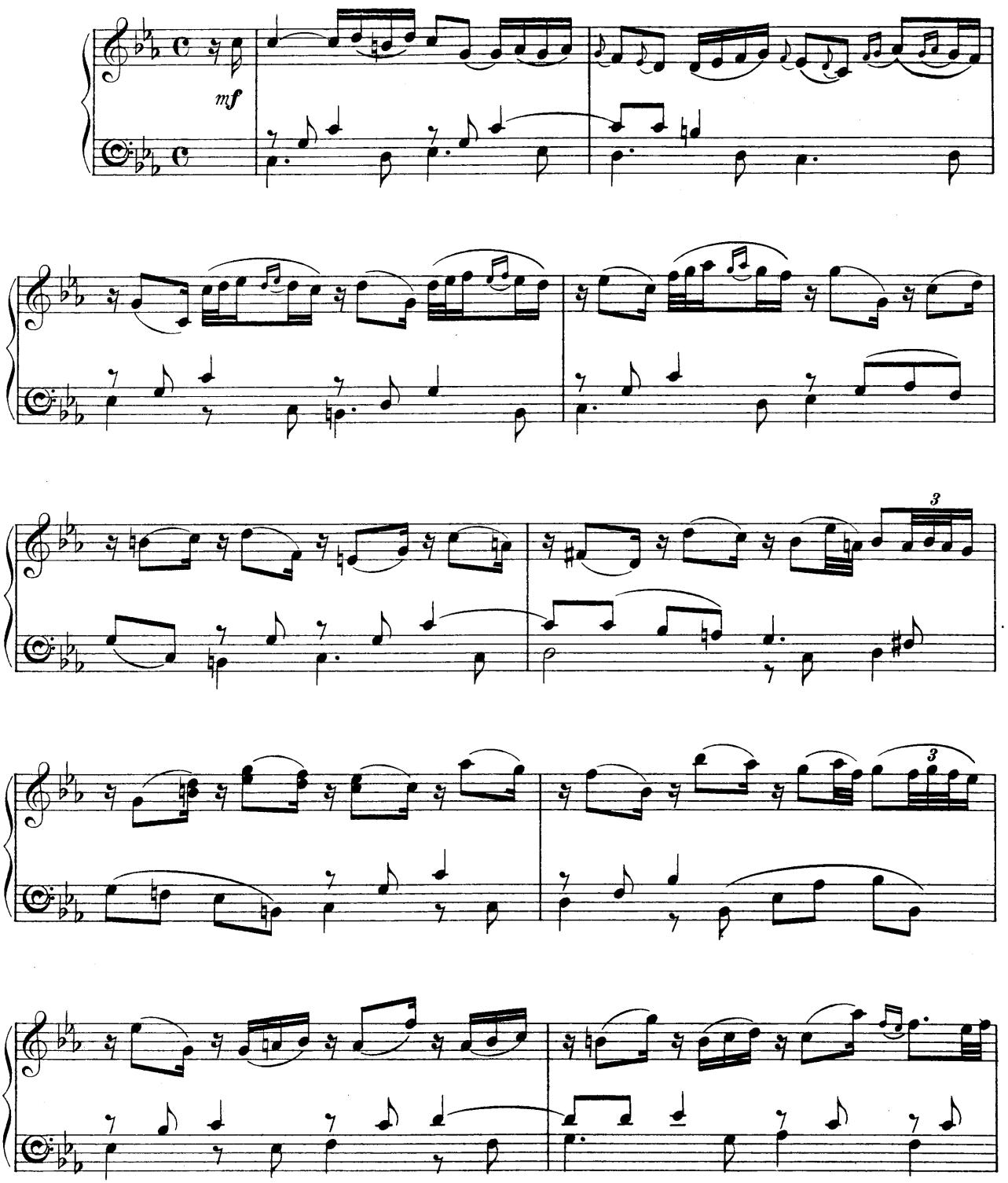


SUITE IV.*

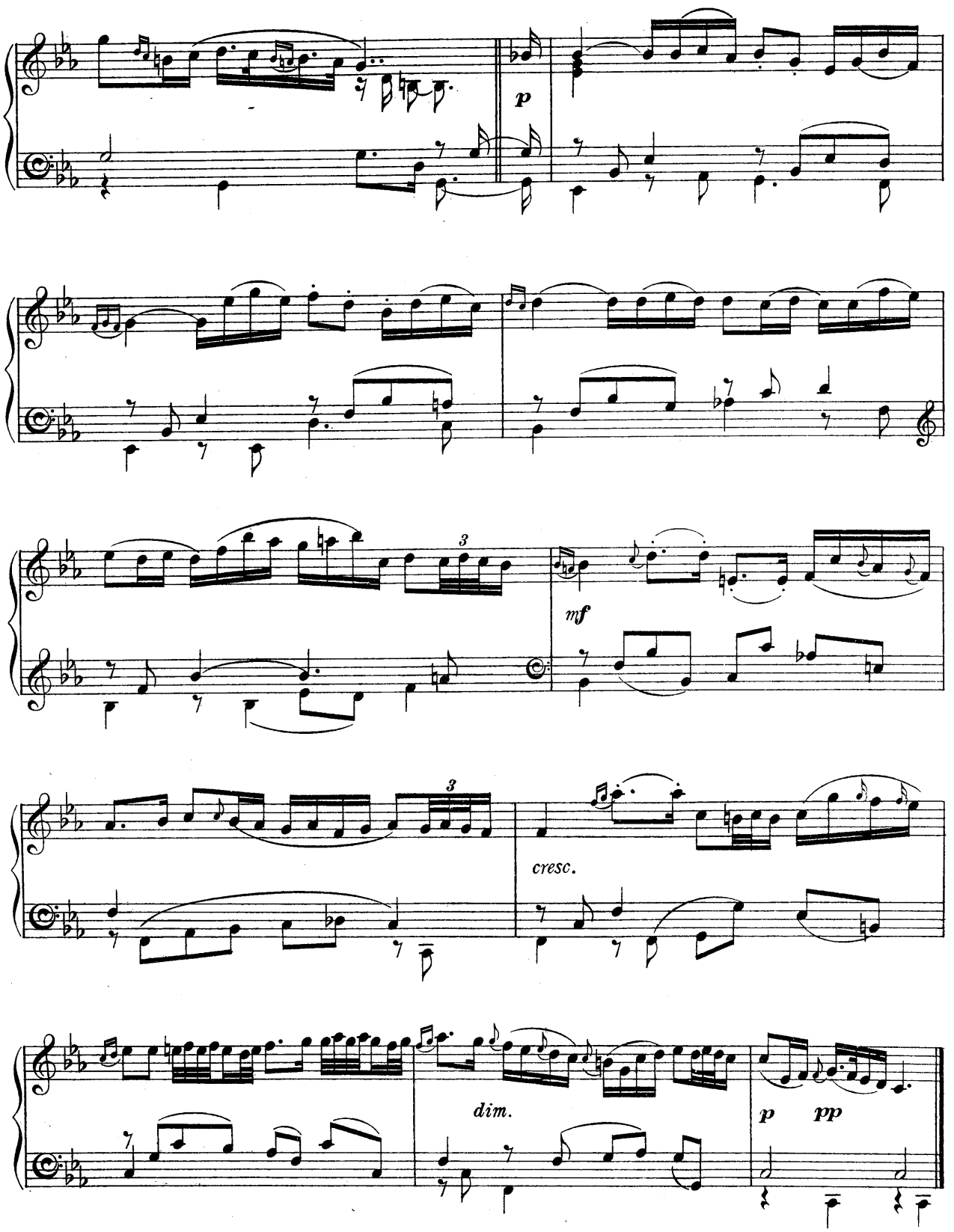
ALMAND.

Andante. (♩ = 66.)

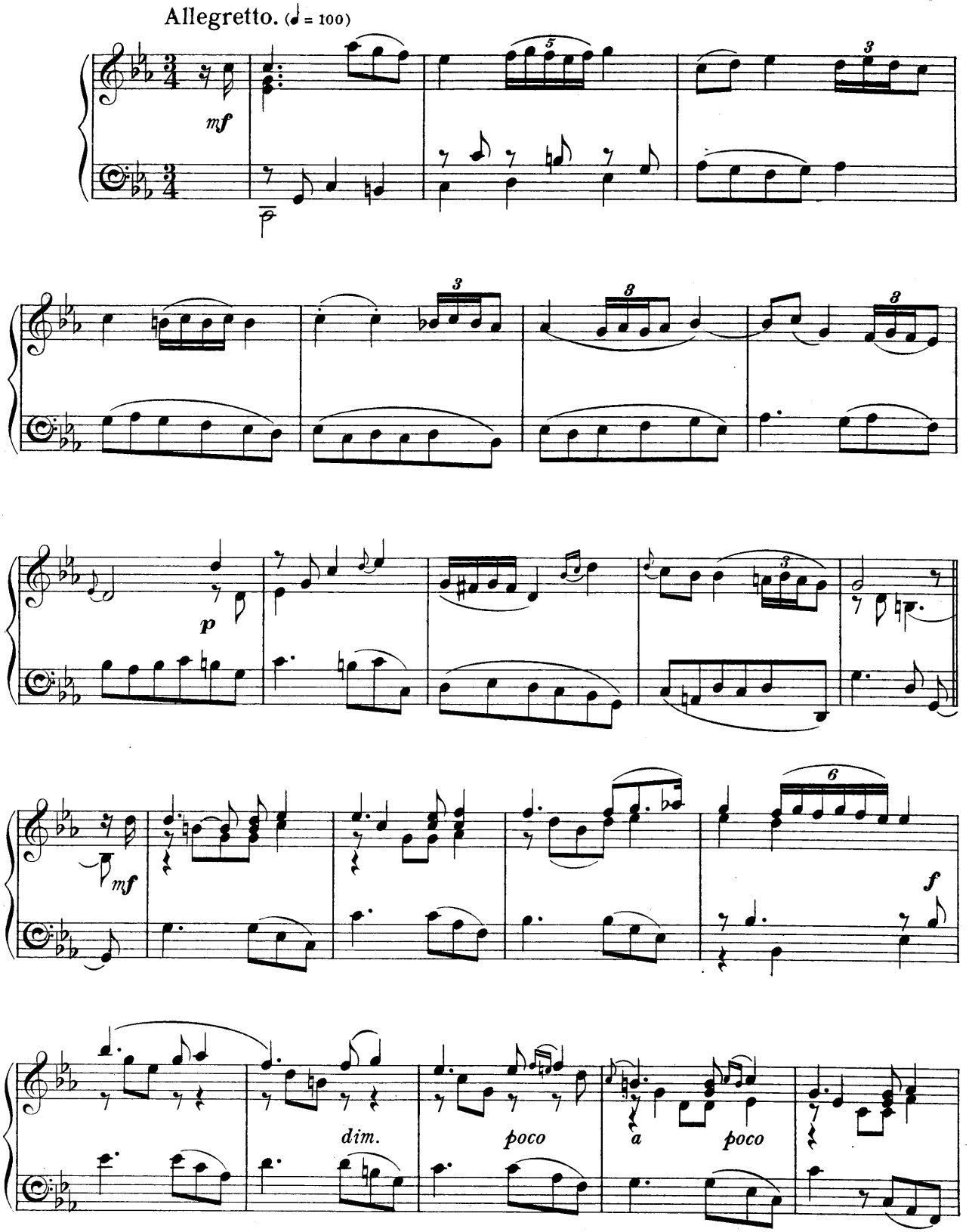
Jeremiah Clarke.

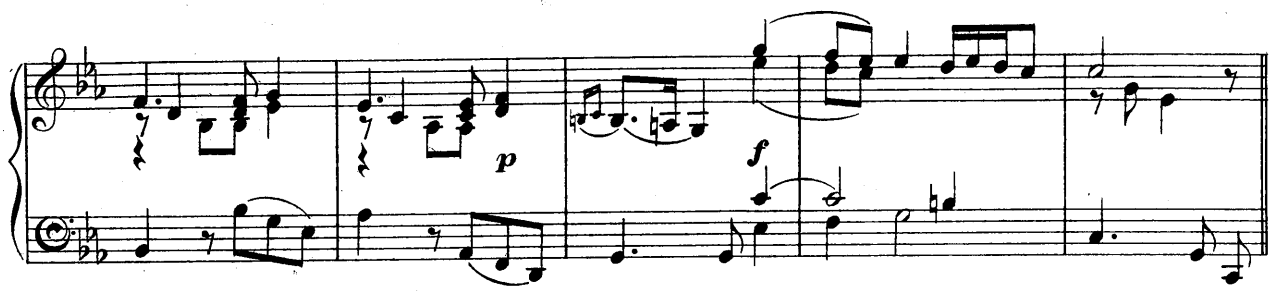


* A Copy of this Suite is also in Brit. Mus. Add. MS. 31,467, from which some alterations in the text have been taken.


p
3
mf
3
cresc.
dim.
p
pp

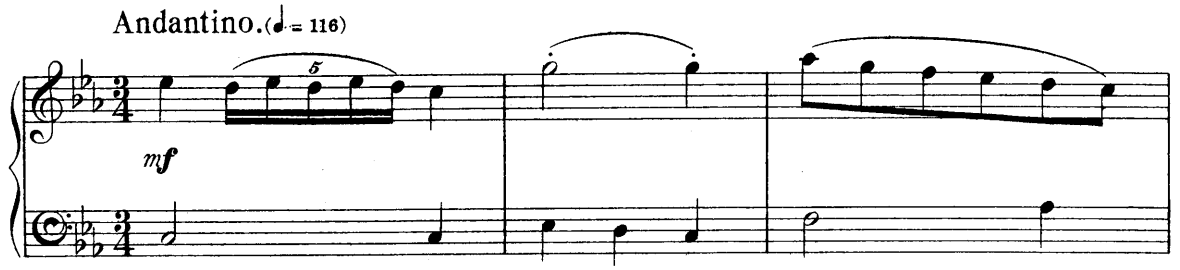
CORANT.

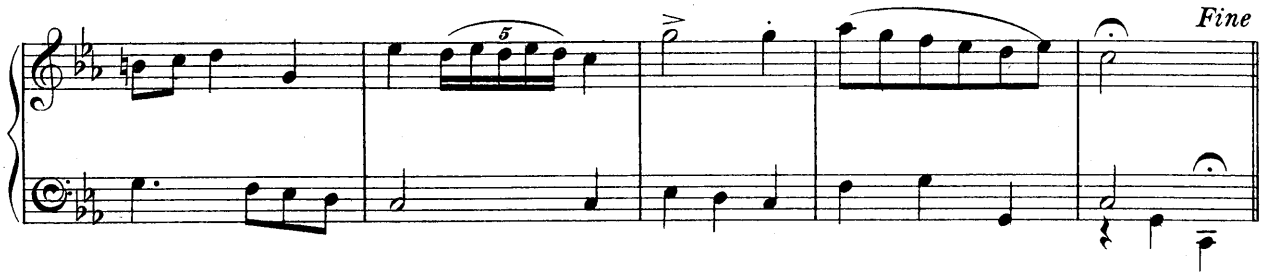


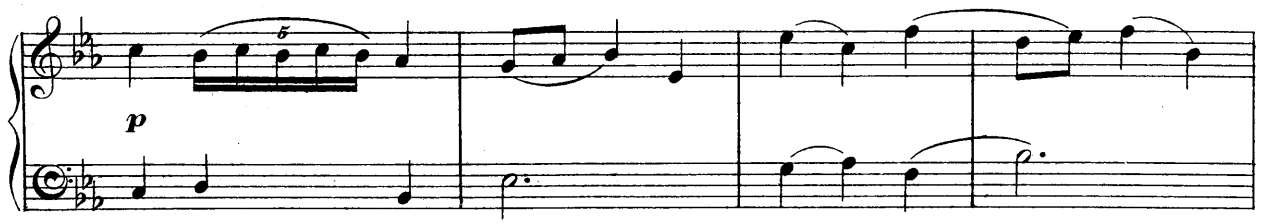


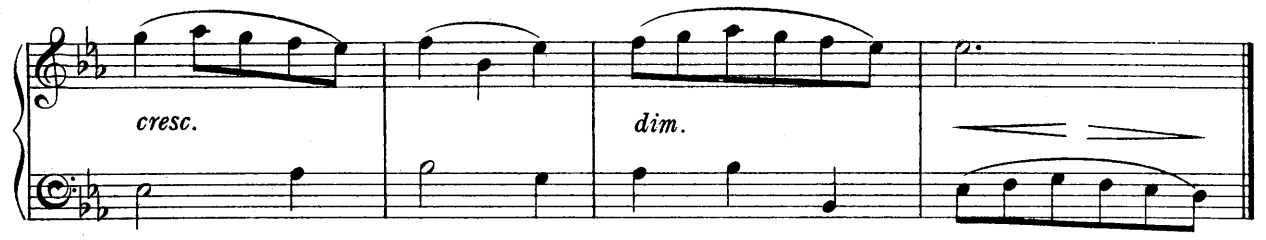
MINUET.

Andantino. (♩ = 116)









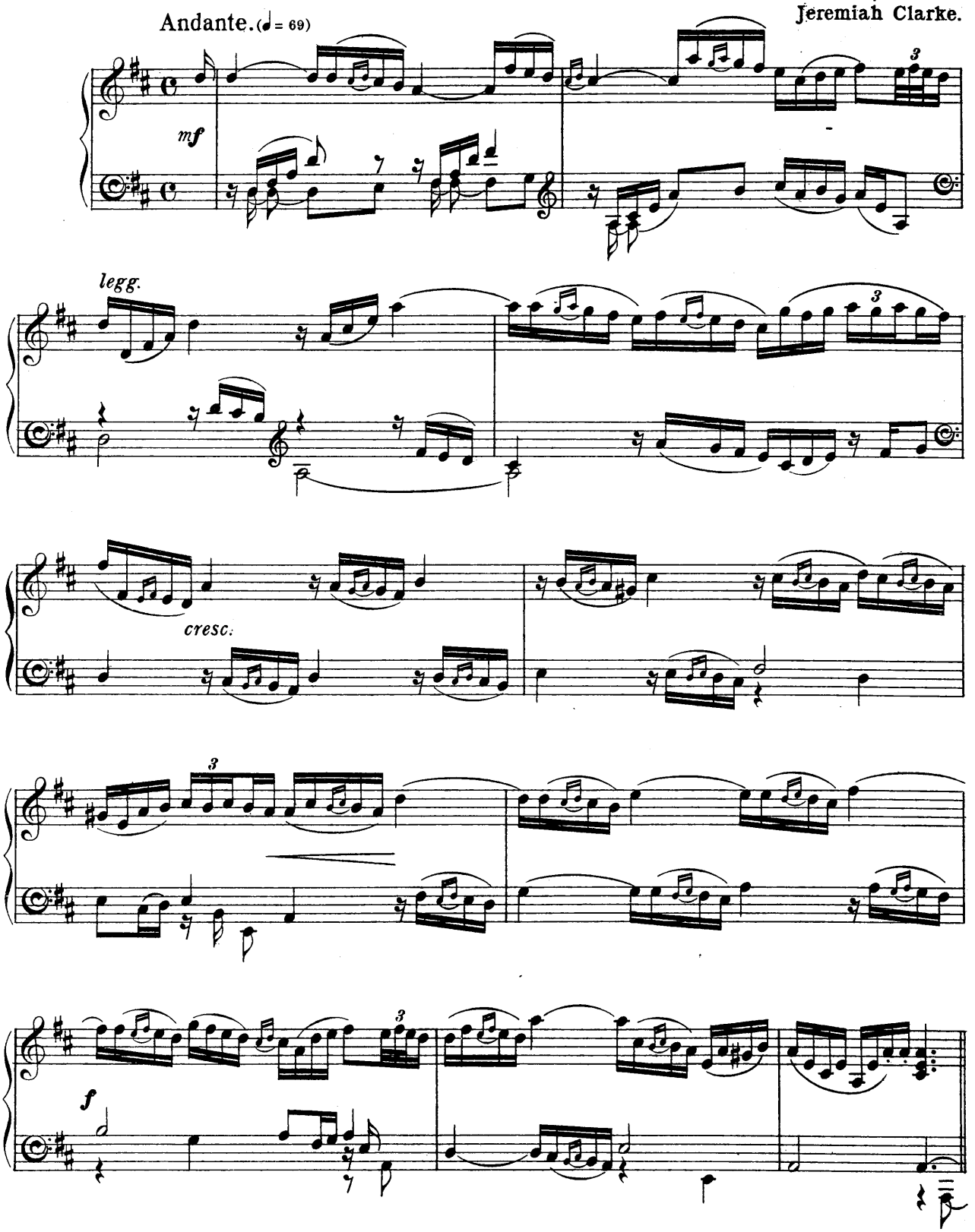
Da Capo

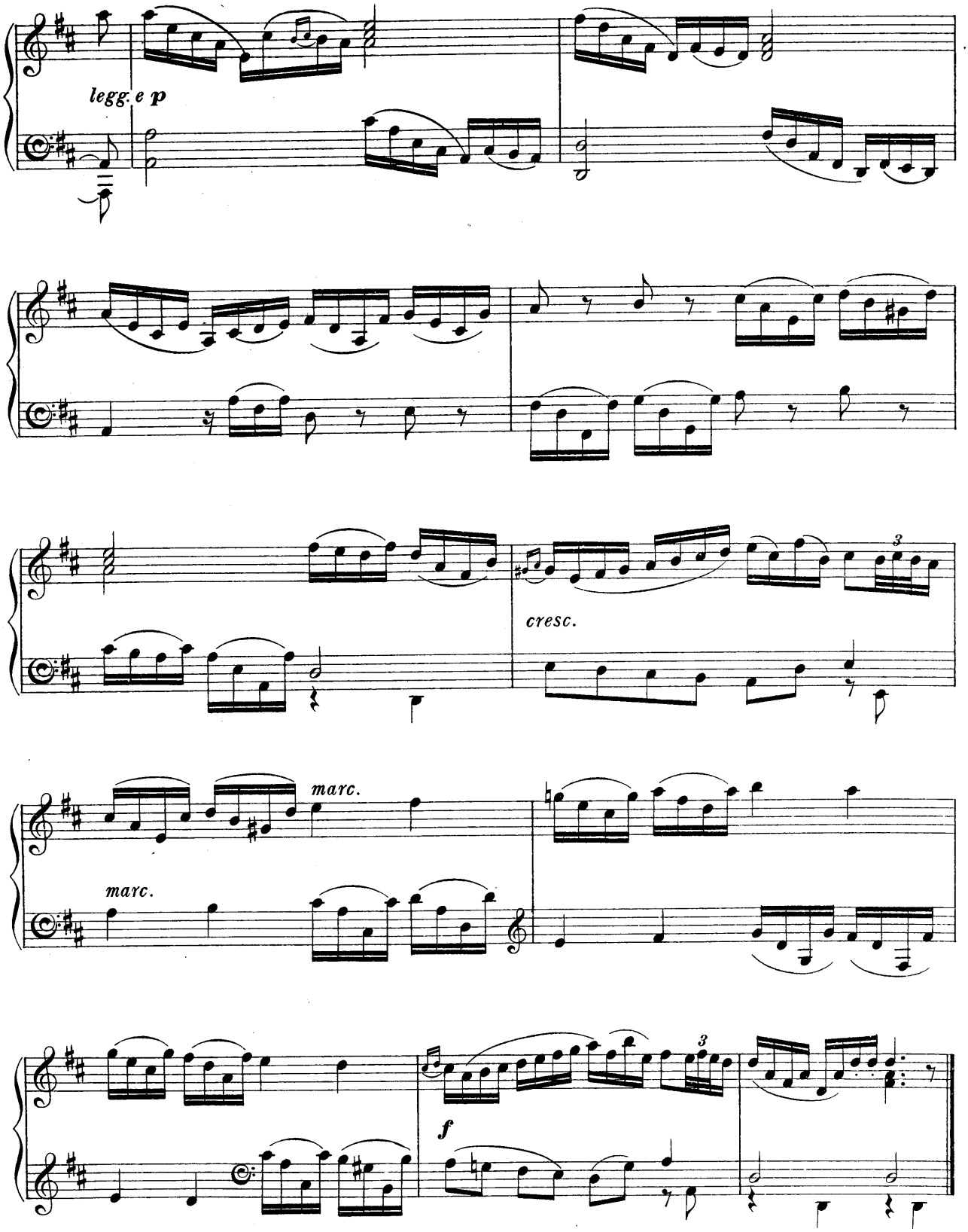
SUITE V.

ALMAND.

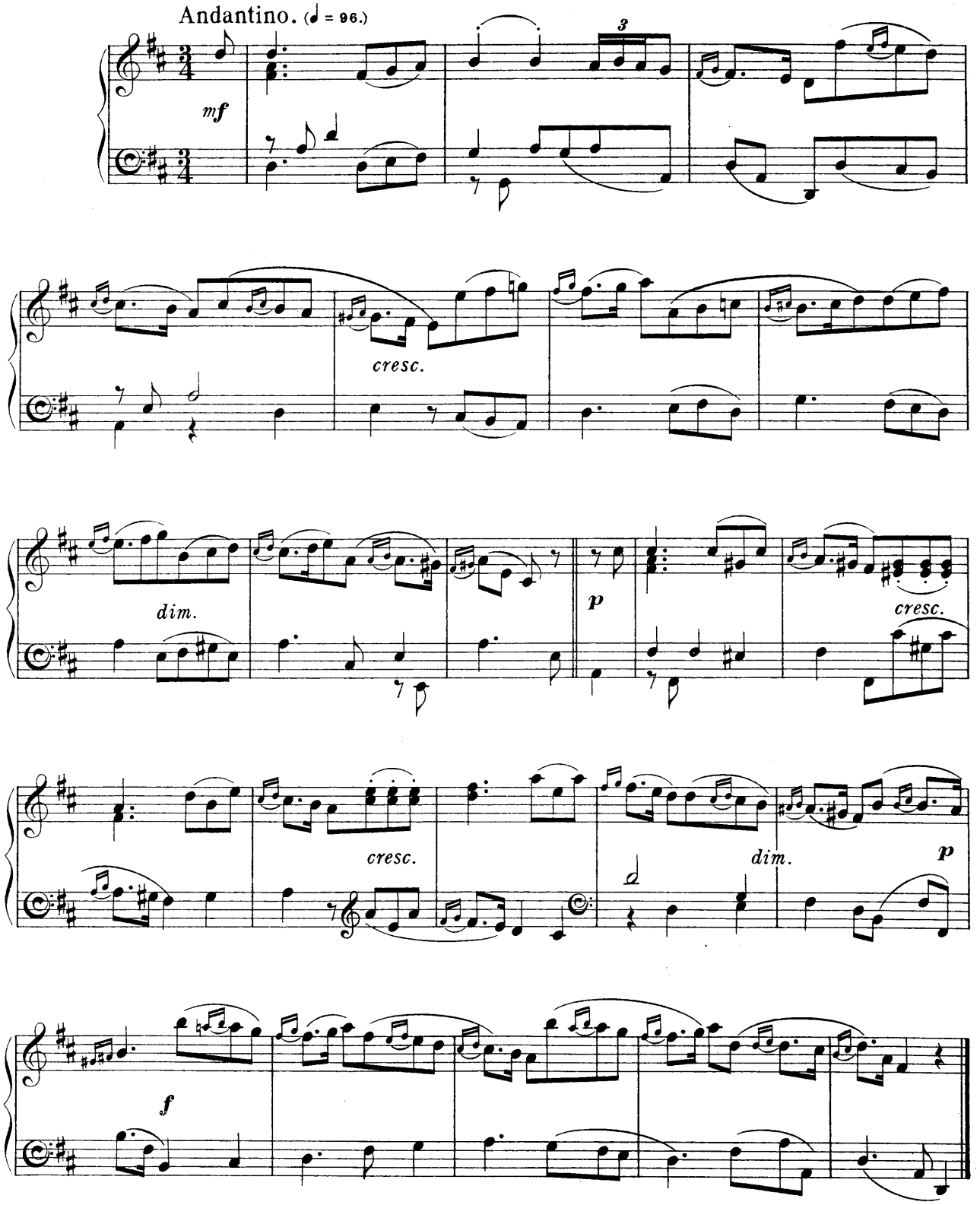
Andante. (♩ = 69)

Jeremiah Clarke.

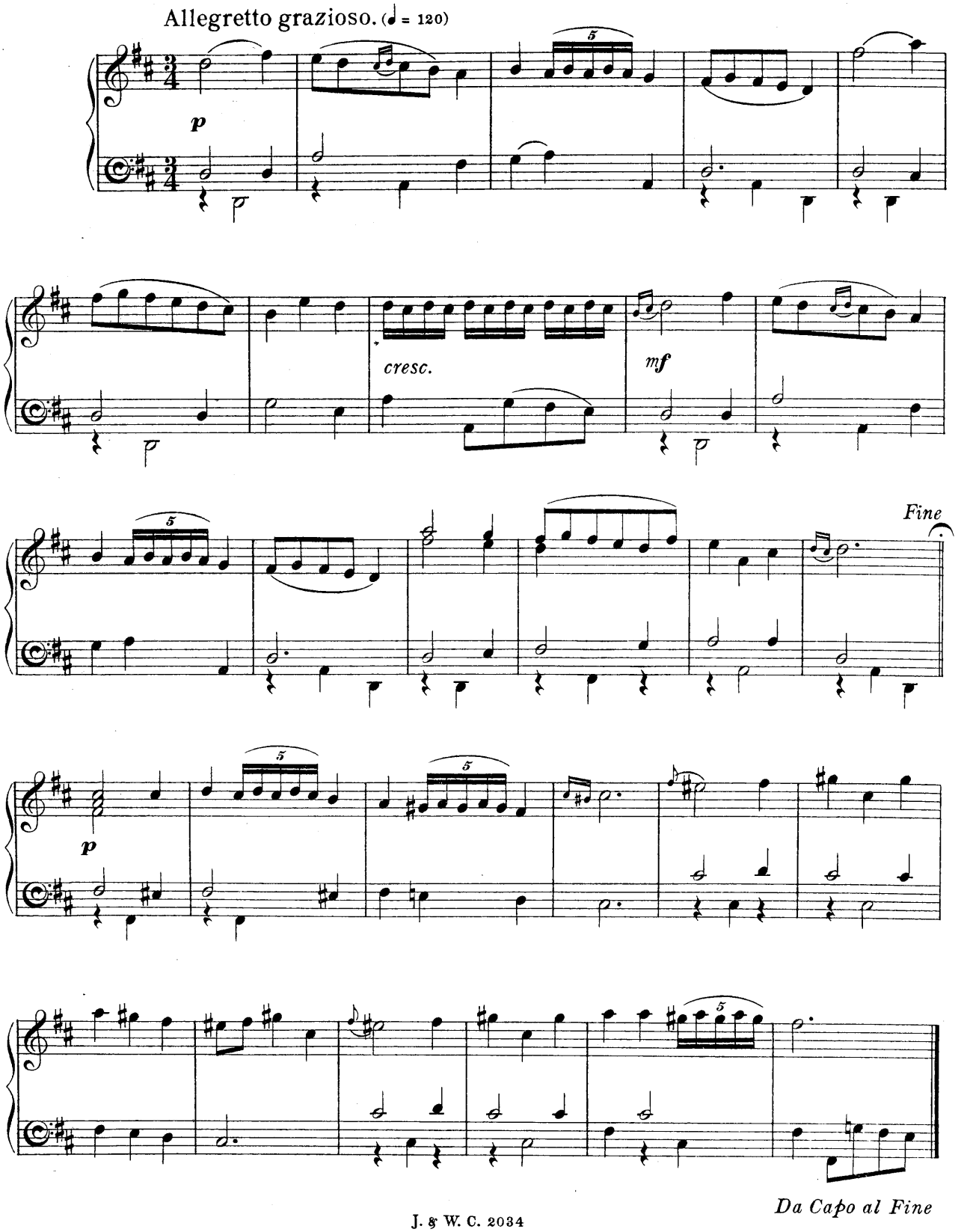



legg. e p
cresc.
marc.
marc.
f

CORANT.

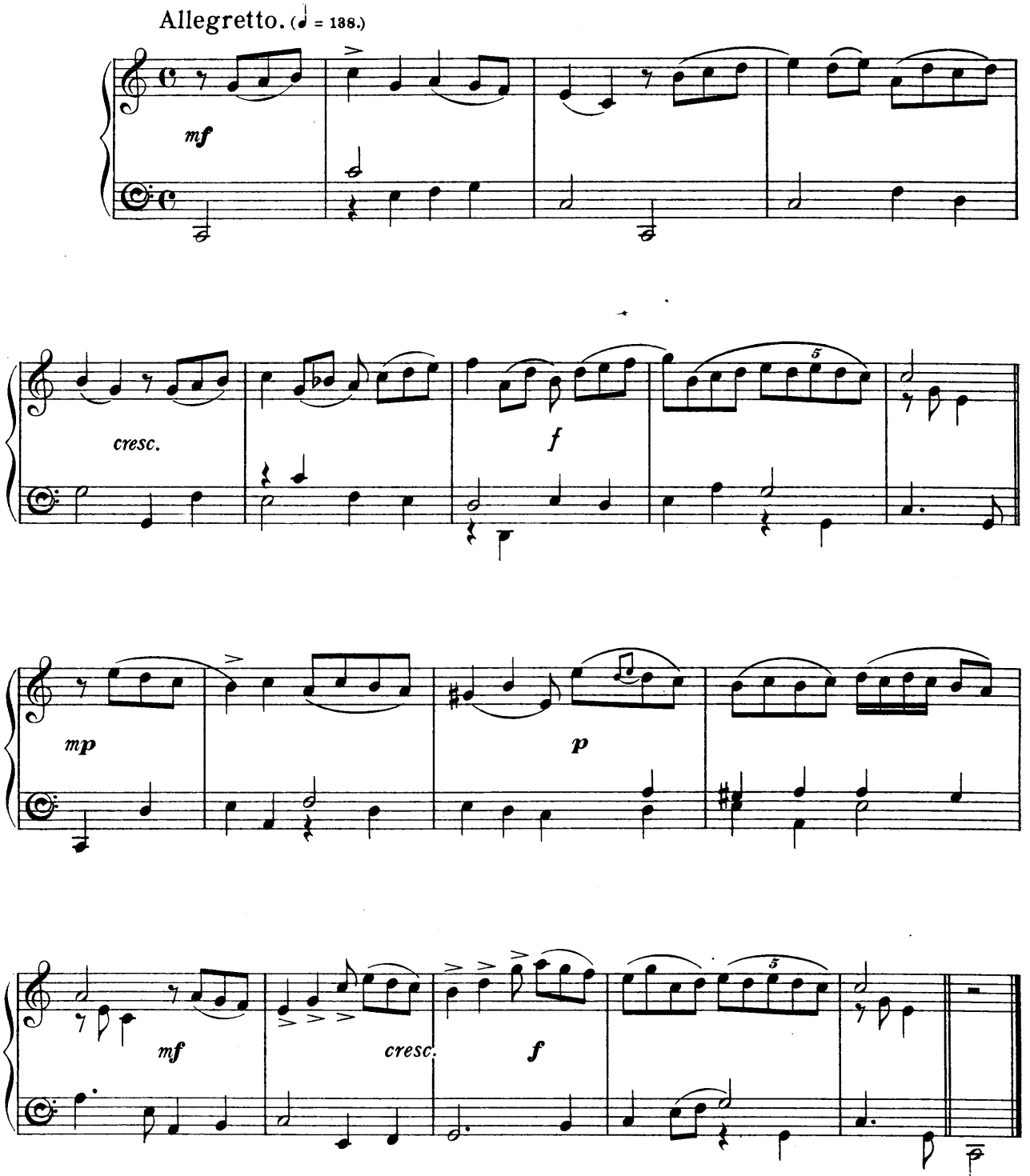


MINUET.



AN AYRE.*

(from 'A Choice Collection of Ayres' 1700.)



*A Copy of this, with a profusion of ornaments, is in Christ Church Oxford MS 46.