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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VARIOUS COMPOSERS.

(Vol. II.)

FRANCIS PIGGOTT.

FRANCIS PIGGOTT (Piggett or Pigott), Mus. B., was successively organist of Magdalen College, Oxford, the Temple Church, and the Chapel Royal. He died in 1704, and is chiefly known by the "Suite" here given in full, contributed to the "Choice Collection of Ayres for the Harpsichord or Spinett" (1700), in which his fellow-contributors were Blow, Barrett, Croft, and Clarke. The "Jigg" and the concluding "March" show considerable originality, and the "Jigg," preserved in a MS. at Christ Church, Oxford, has a pleasant liveliness.

WILLIAM TURNER.

WILLIAM TURNER was the colleague of Blow and Pelham Humfrey in the joint composition known as the "Club Anthem." Like them he was one of the Chapel Royal choristers under Captain Henry Cooke. He was born 1651 and died 1740. The "Ayre" here included (p. 9) is from "Musick's Handmaid," Part II.

JOHN BARRETT.

JOHN BARRETT was born about 1674, and died about 1735, so that he must have been the youngest of the composers who contributed to the "Choice Collection" (1700) from which the "Suite" on pp. 20-23 is taken. The supplementary "Minuet" in the same key, taken from a MS. in the British Museum, may very possibly have been intended to form part of the same "Suite." Barrett wrote music for many plays, and some songs of his are in D'Urfey's "Pills."

The Editor's thanks are due to the authorities of Christ Church, Oxford, for permission to publish pieces preserved there in MS.; without their sanction these may not be reprinted.

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COMPOSITEURS DIVERS.

(Vol. II.)

FRANCIS PIGGOTT.

FRANCIS PIGGOTT (Piggett ou Pigott), Bachelier ès musique, fut successivement l'organiste du Magdalen College, d'Oxford, de l'Église du Temple, et de la Chapelle Royale. Il est mort en 1704, et est surtout connu par la "Suite" que nous donnons ici en son entier; il collabora au "Choice Collection of Ayres for the Harpsichord or Spinett" (1700) dont les autres collaborateurs furent Blow, Barrett, Croft, et Clarke. La "Gigue" et la "Marche" qui complètent ces exemples montrent une remarquable originalité: pour ce qui est de la "Gigue" dont le manuscrit est conservé au Christ Church College, d'Oxford, elle est tout empreinte d'une vie et d'un charme singuliers.

WILLIAM TURNER.

WILLIAM TURNER est connu pour avoir été le collègue de Blow et de Pelham Humfrey dans cette œuvre faite en collaboration qui porte le titre de "Club Anthem"; il était, comme eux, l'un des chanteurs de la Chapelle Royale que dirigeait le capitaine Henry Cooke. Il était né en 1651 et mourut en 1740. L'Air que l'on trouvera ici, page 9, est extrait de "Musick's Handmaid," deuxième partie.

JOHN BARRETT.

JOHN BARRETT est né vers 1674, il doit donc avoir été le plus jeune d'entre les compositeurs qui collaborèrent au "Choice Collection" (1700) dont la "Suite," pp. 20 à 23, est extraite. Le "Menuet" supplémentaire écrit dans le même ton et que nous avons édité d'après le manuscrit qui se trouve au British Museum a dû, selon toute vraisemblance, être écrit pour faire partie de cette même "Suite."

L'Éditeur du présent recueil adresse ses remerciements aux directeurs du Christ Church College, d'Oxford, pour l'autorisation qui lui a été donnée de reproduire les œuvres conservées en manuscrit: elles ne sauraient être réimprimées sans leur autorisation.

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CONTEMPORARIES OF PURCELL

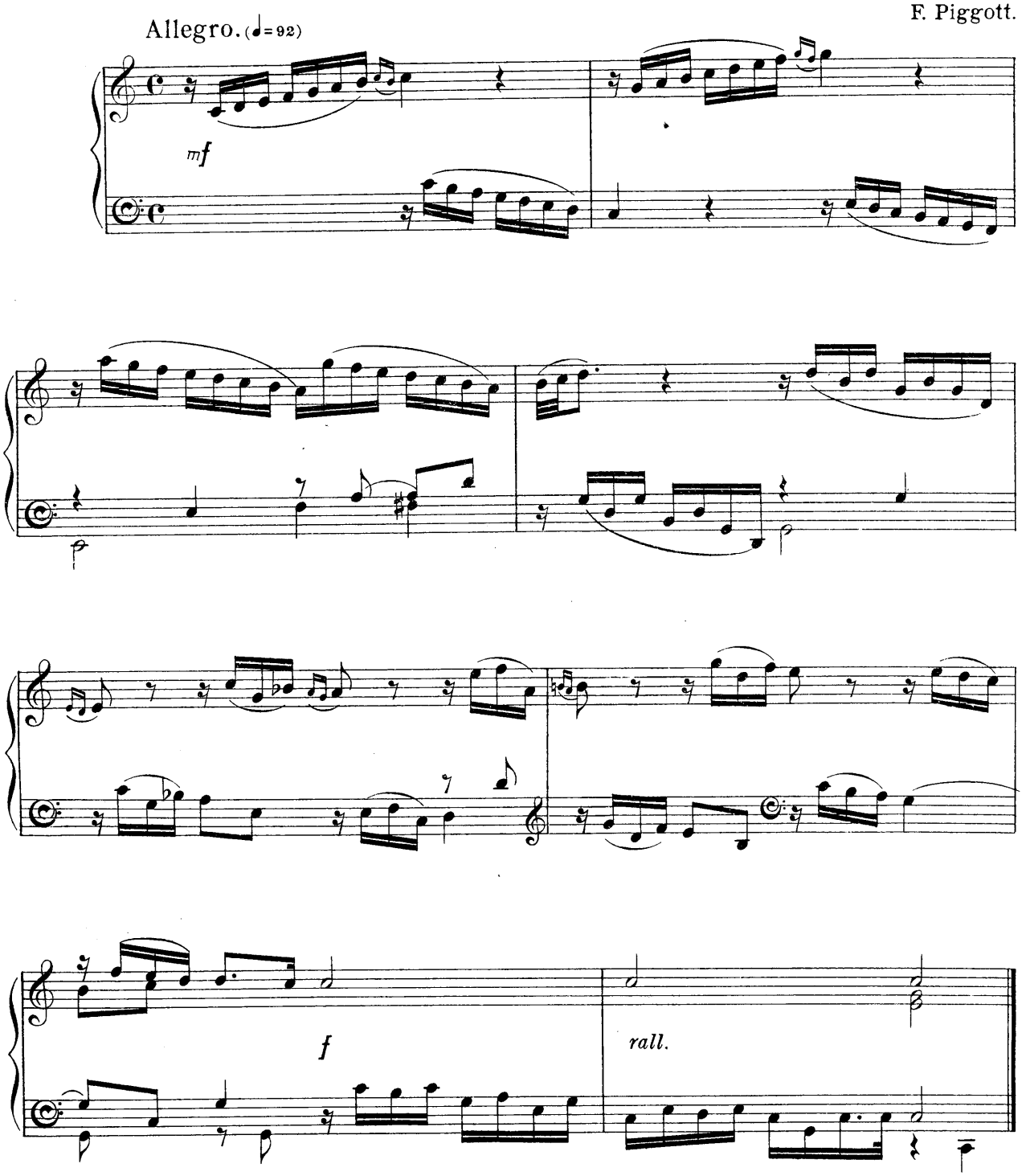
(Book II.)

SUITE.

PRELUDE.

F. Piggott.

Allegro. (♩= 92)



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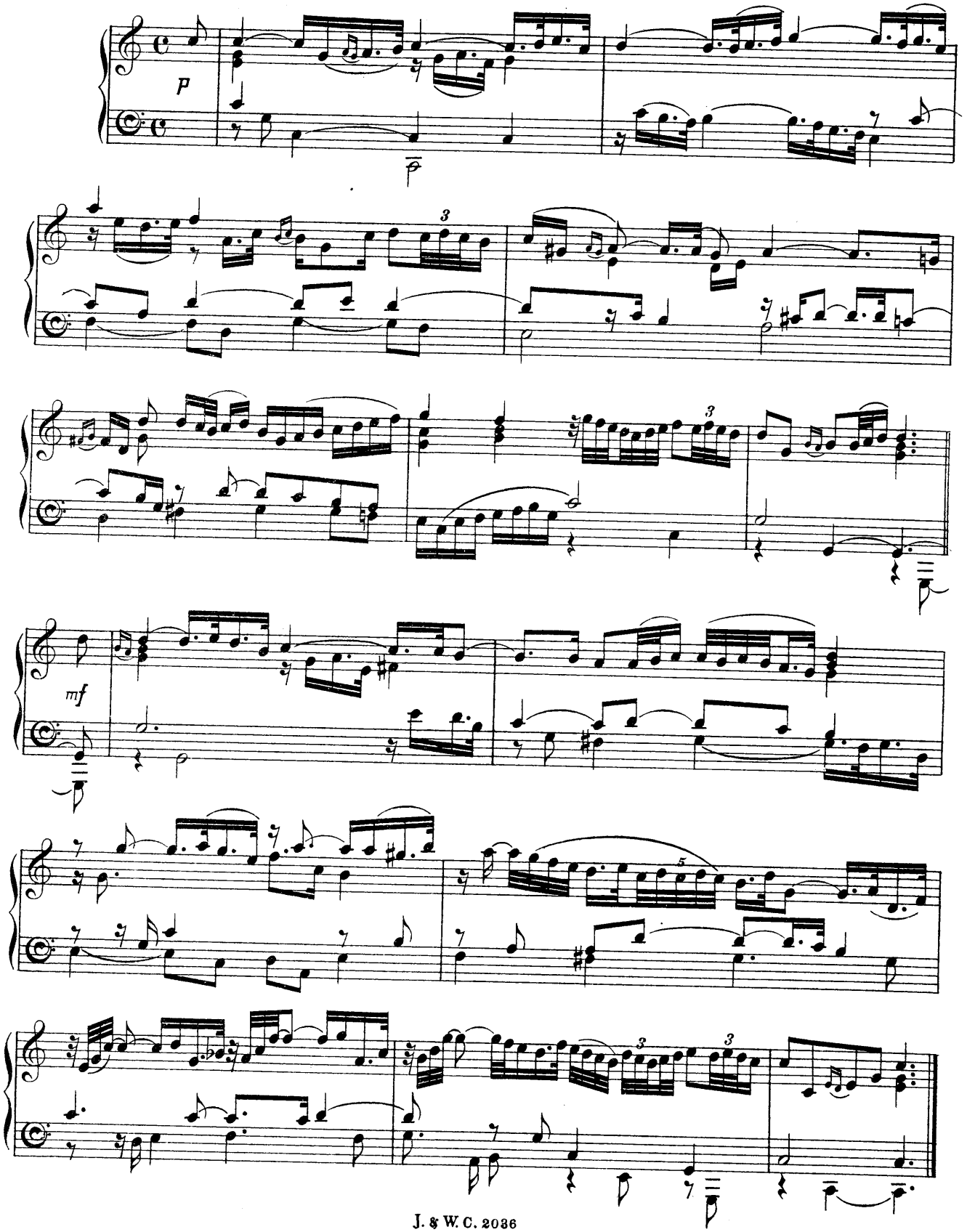
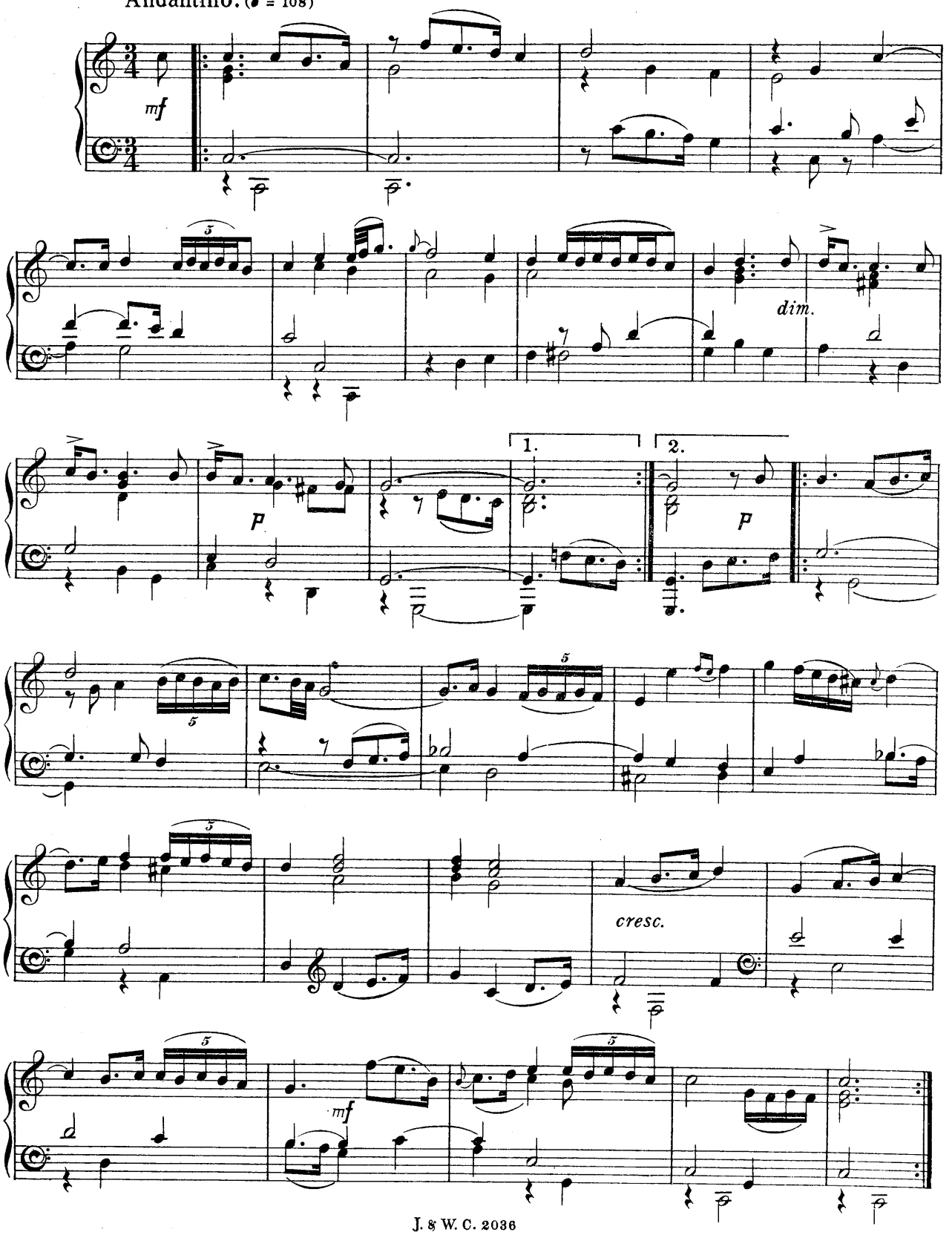
ALMAND.

Andante. (♩ = 66)

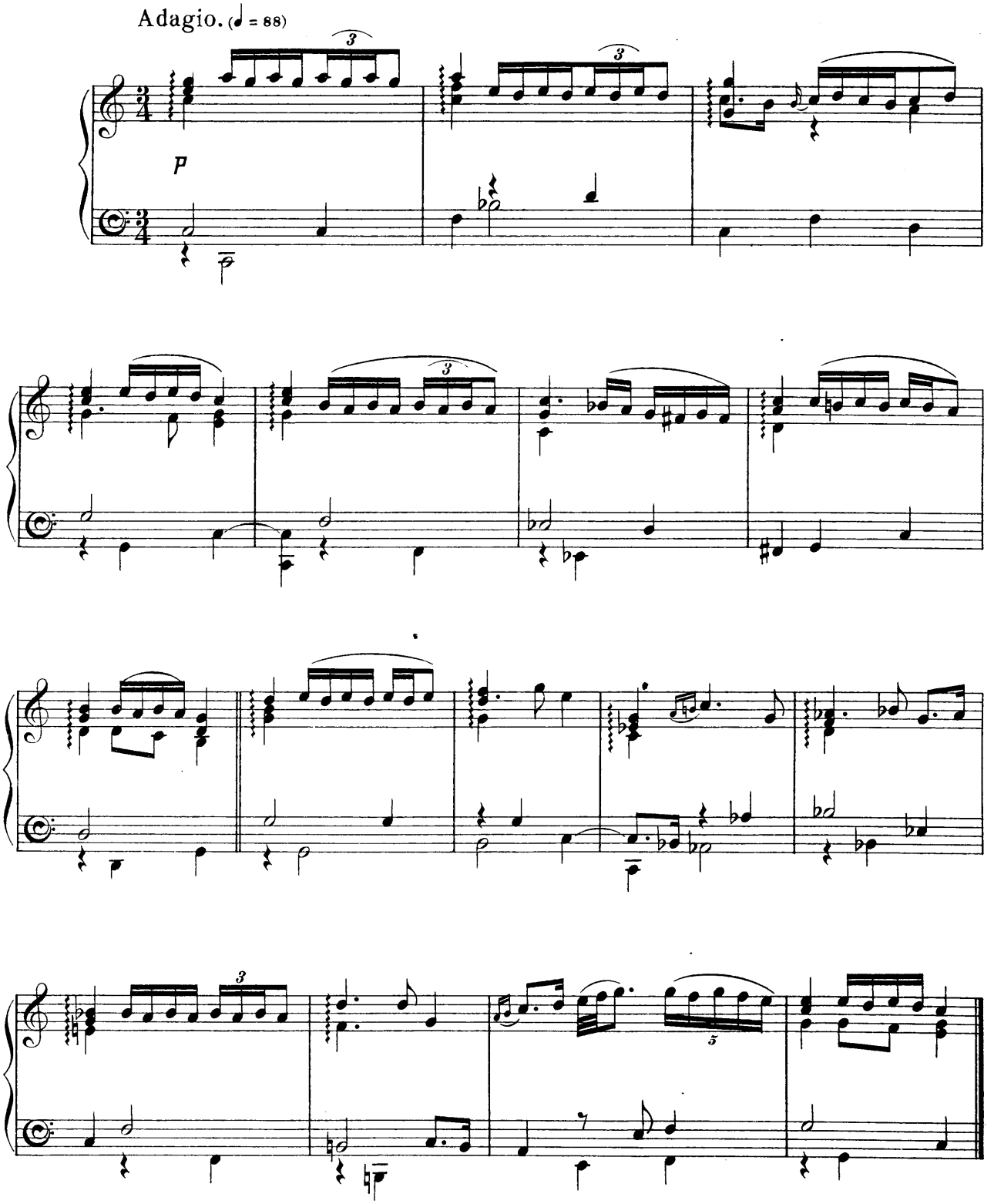


CORANT.

Andantino. (♩ = 108)

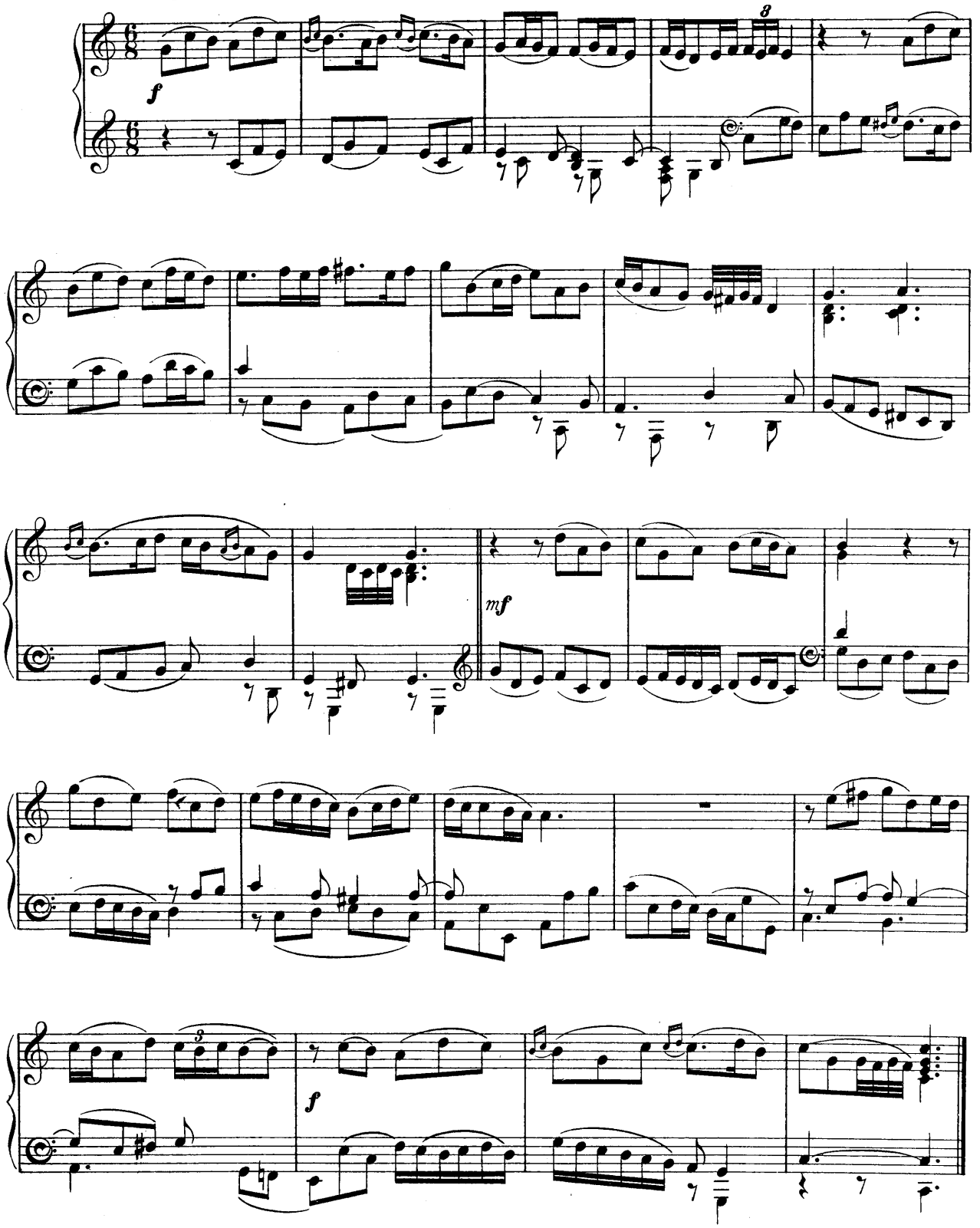


SARABRAND

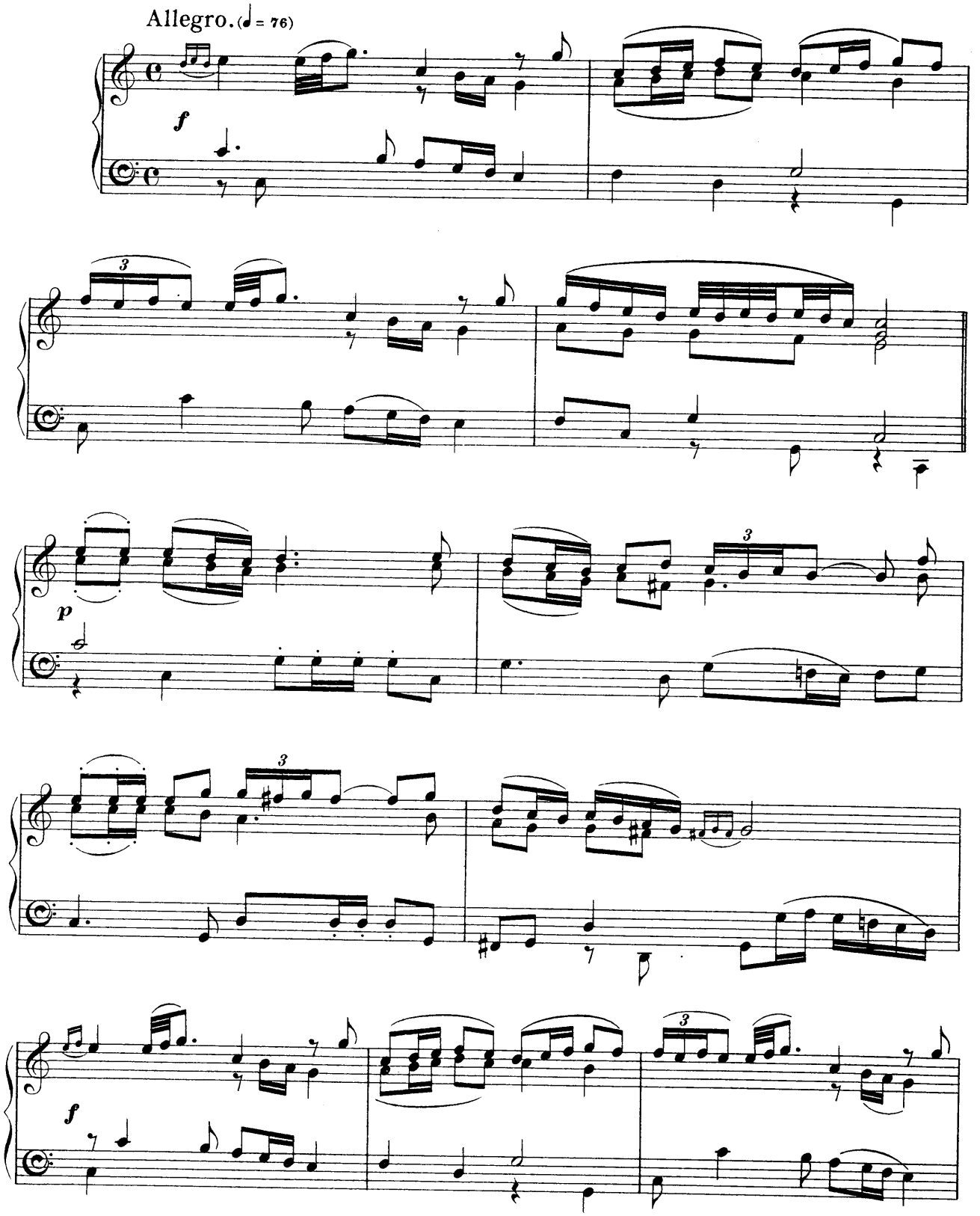


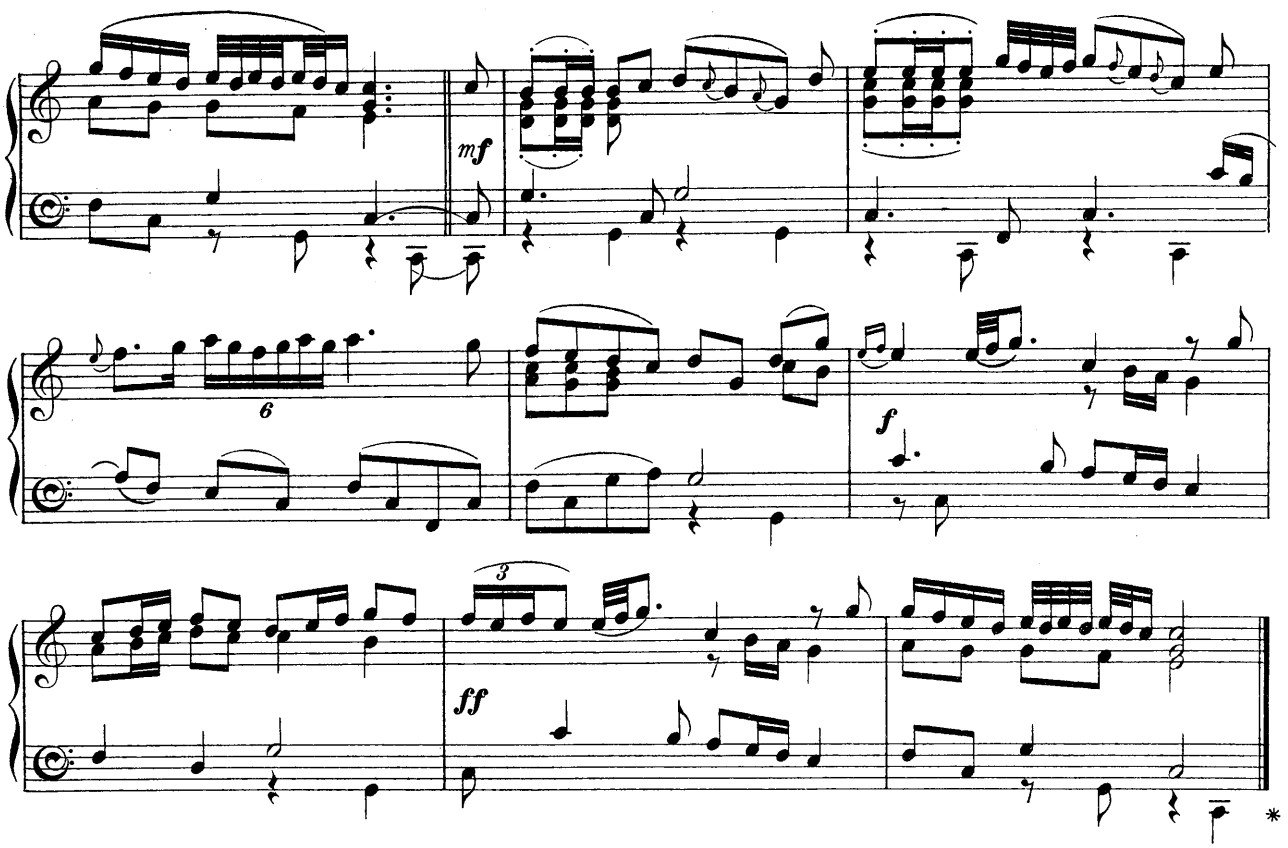
JIGG.

Allegretto. (♩. = 76)



A MARCH.

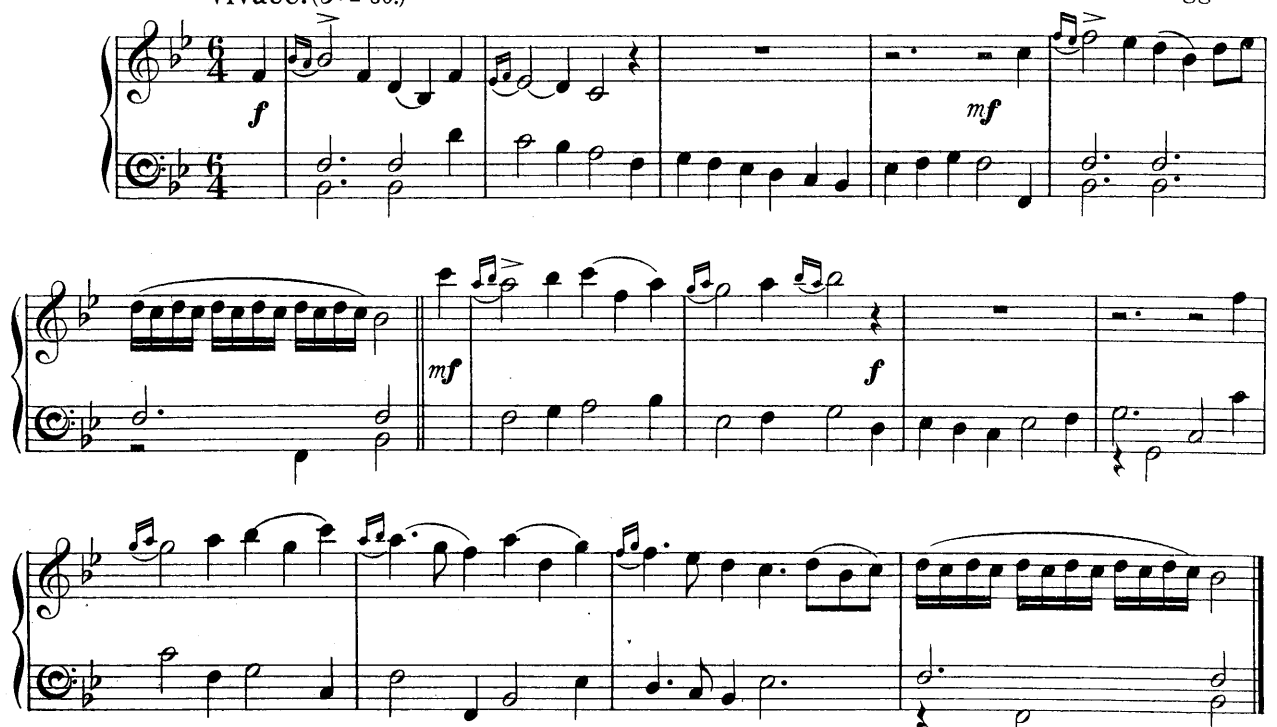




JIGG.

Vivace. (♩. = 80.)

F. Piggott.

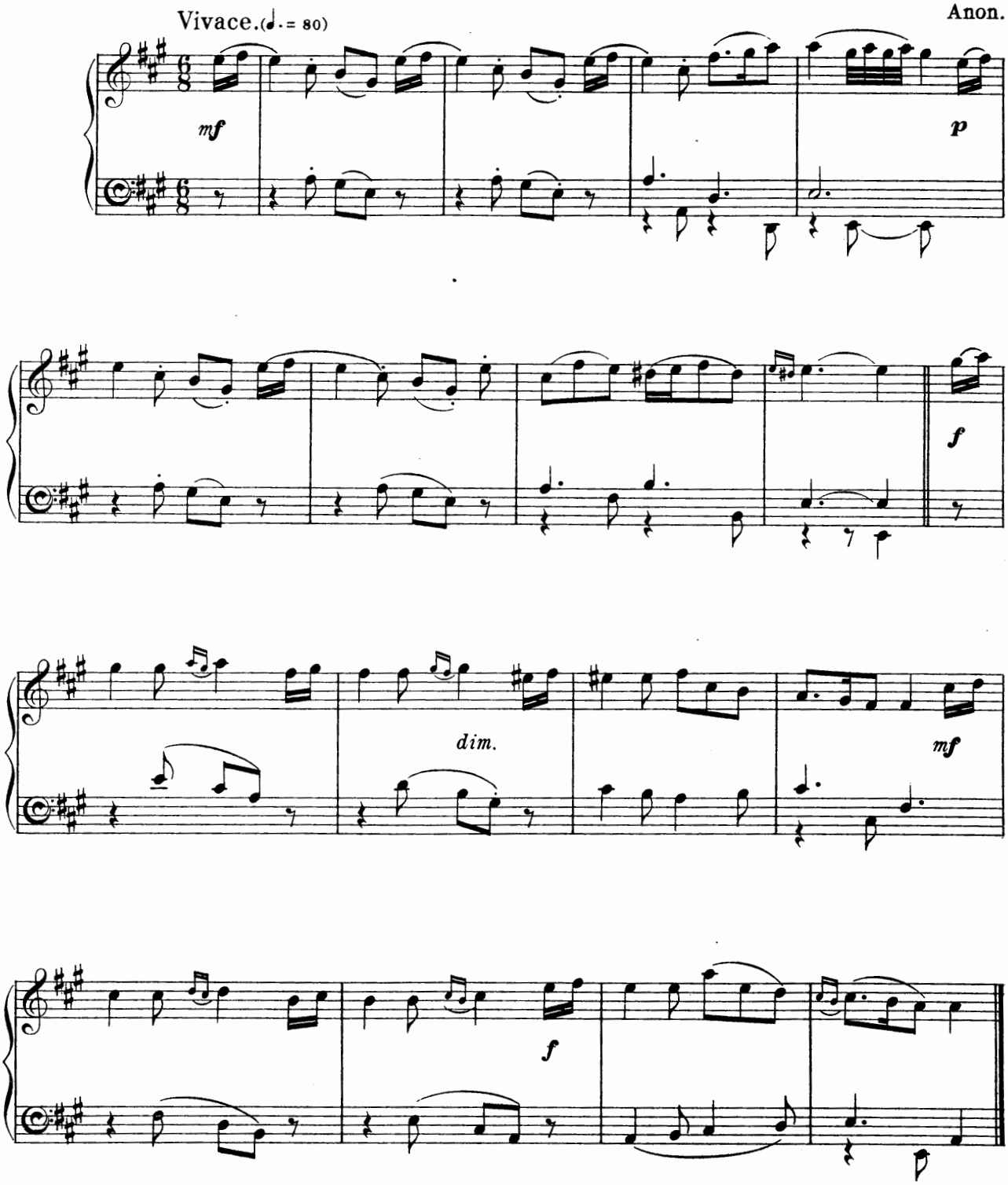


* The foregoing Suite is in 'A Choice Collection of Ayres'; the March is also in Christ Church Library. MS. 46.

JIGG.

Vivace. (♩. = 80)

Anon.

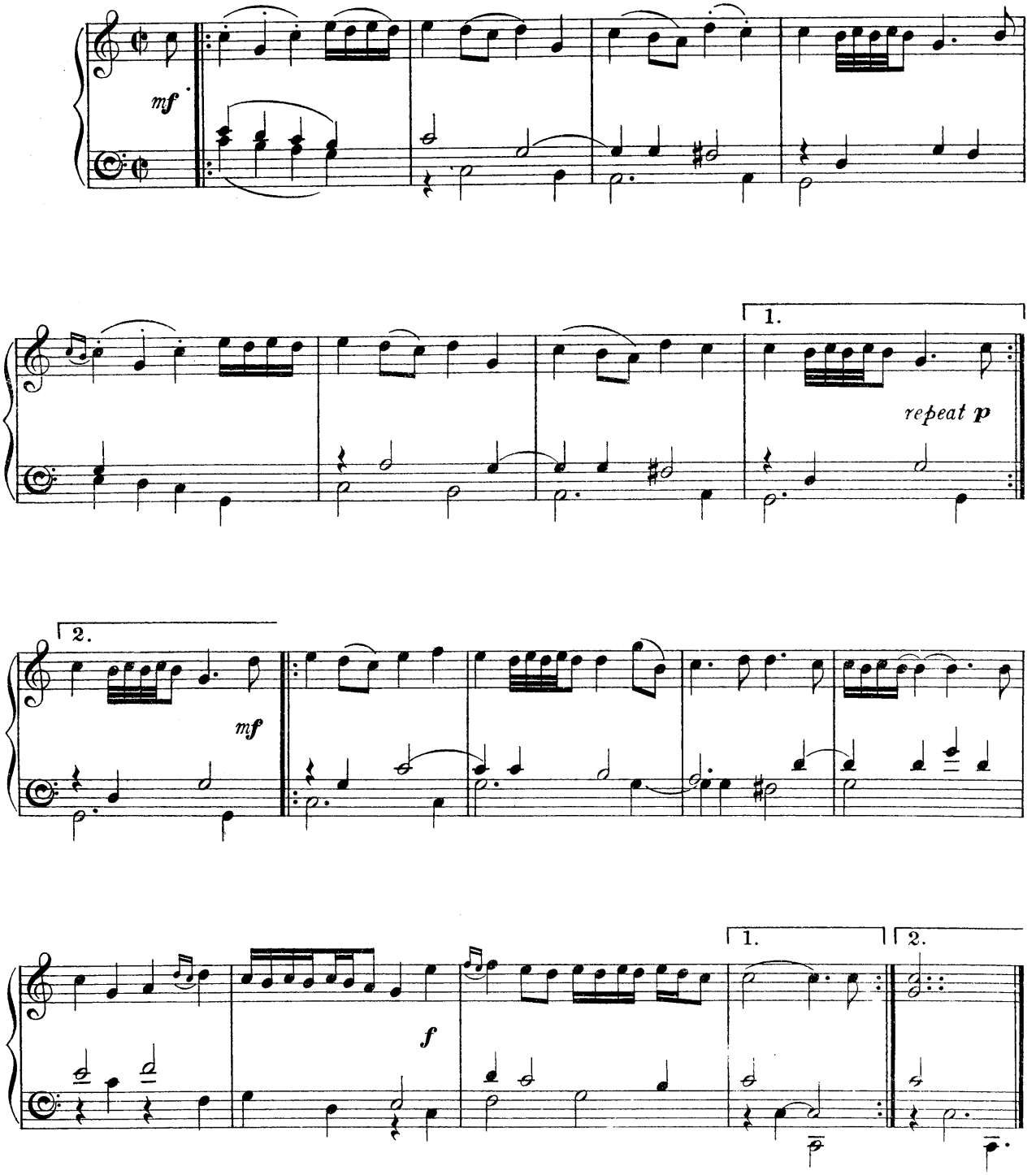


from 'A Choice Collection of Ayres'.

AYRE.

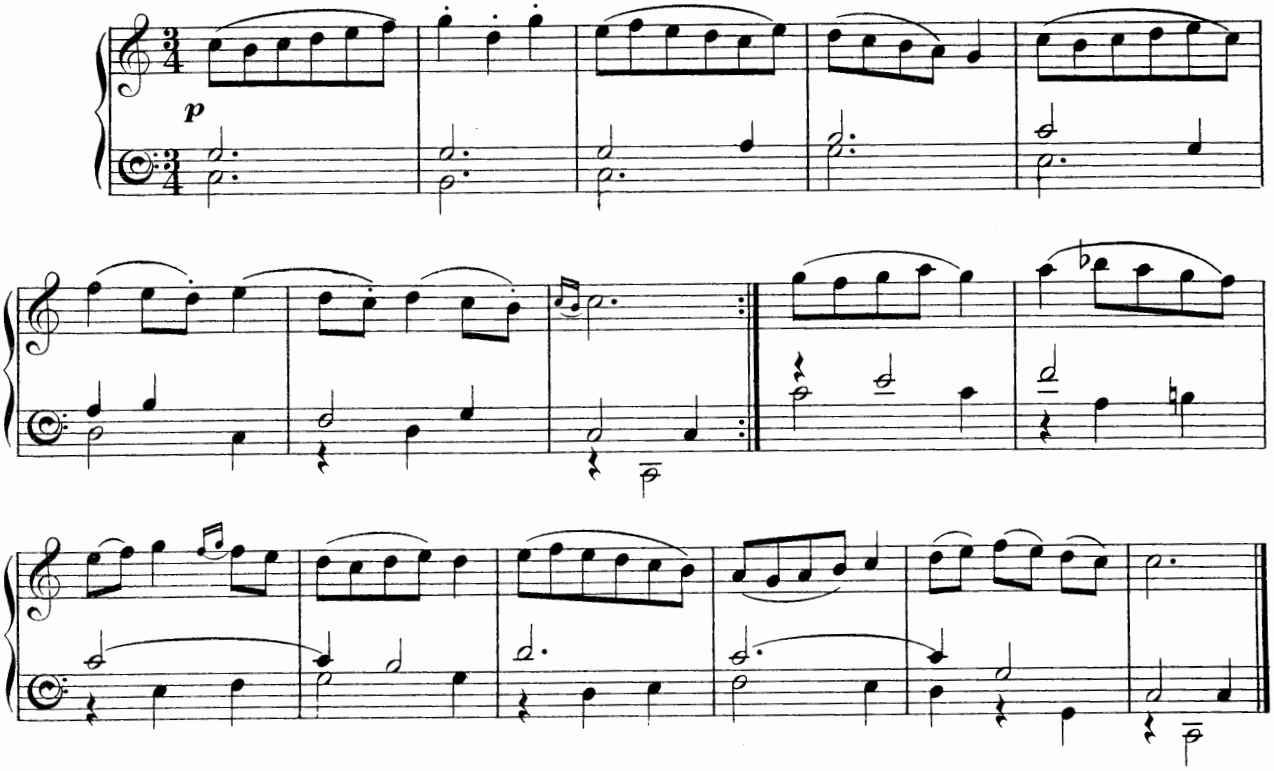
Allegretto. (♩= 126)

William Turner.



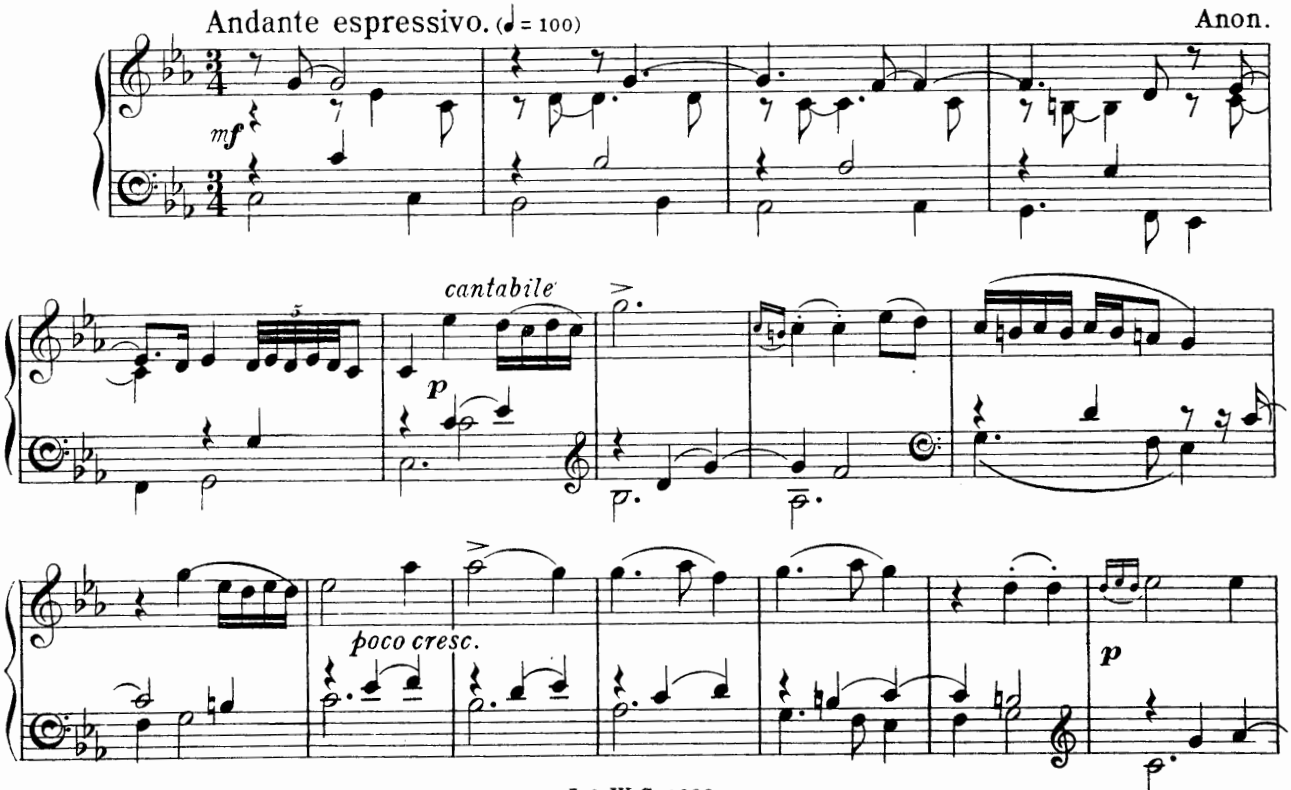
AYRE.

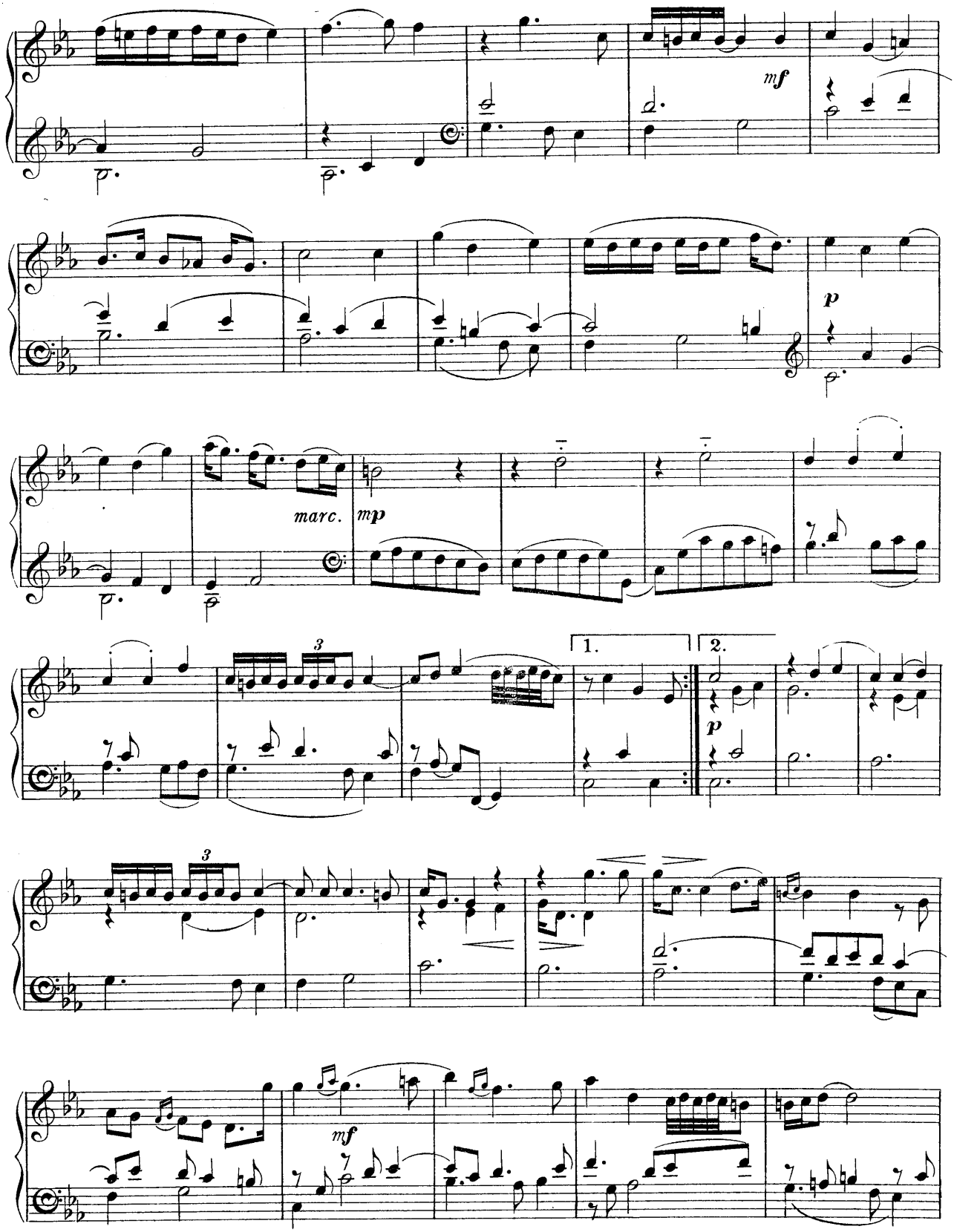
Andantino. (♩ = 138) Anon.

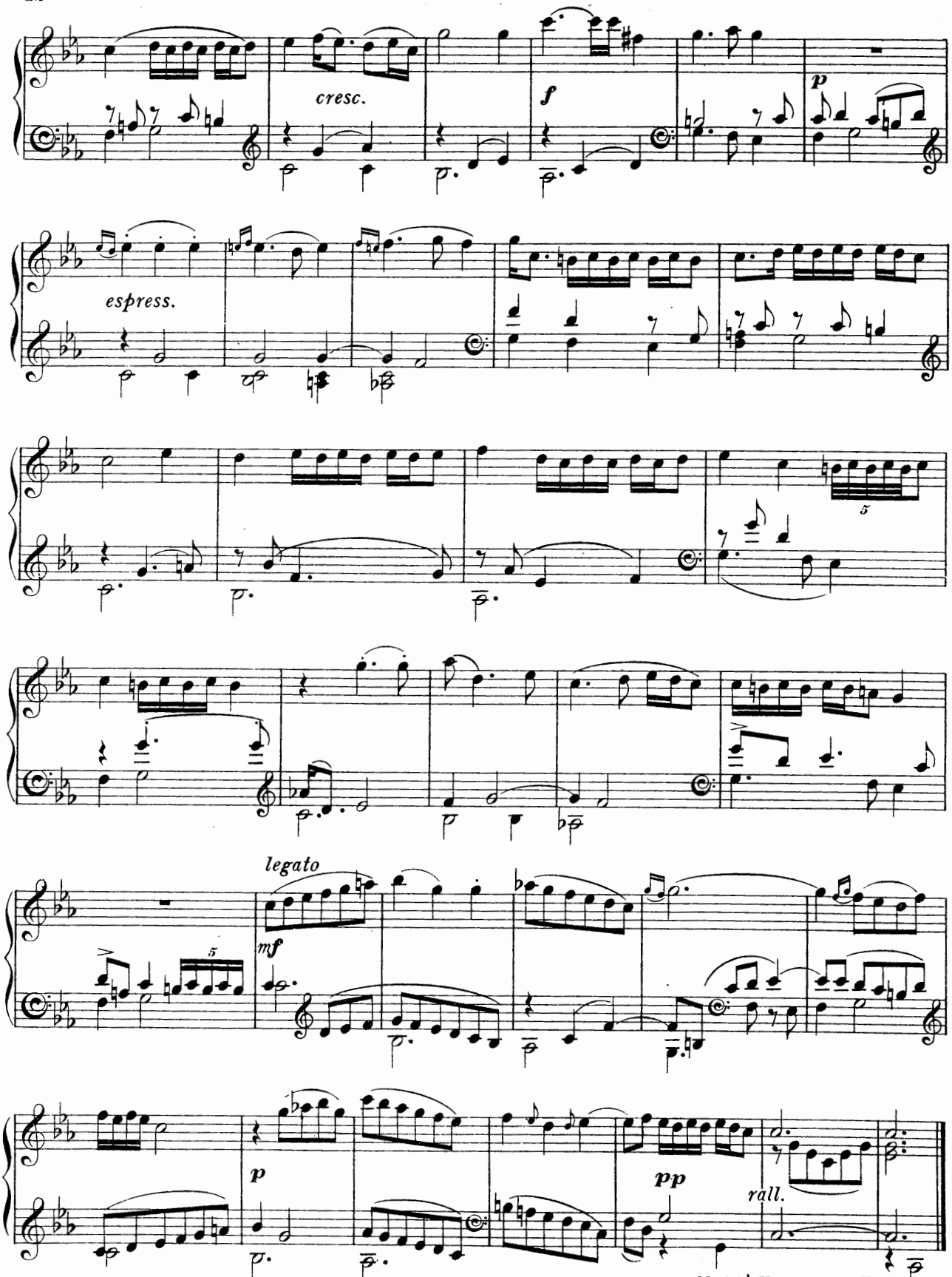


GROUND.

Andante espressivo. (♩ = 100) Anon.



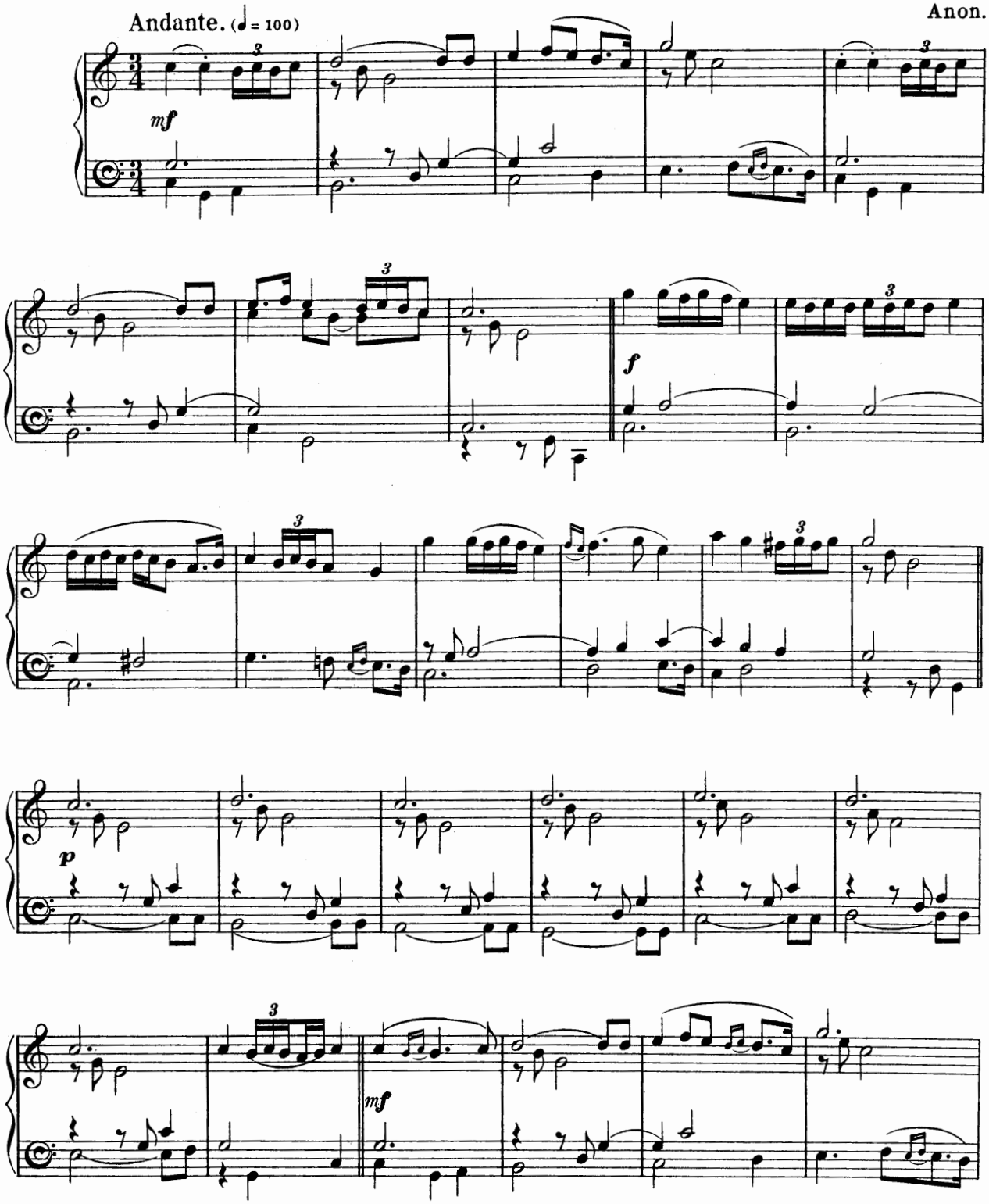

mf
p
marc.
mp
1.
2.
p
mf


cresc.
f
p
espress.
5
legato
mf
5
p
pp
rall.

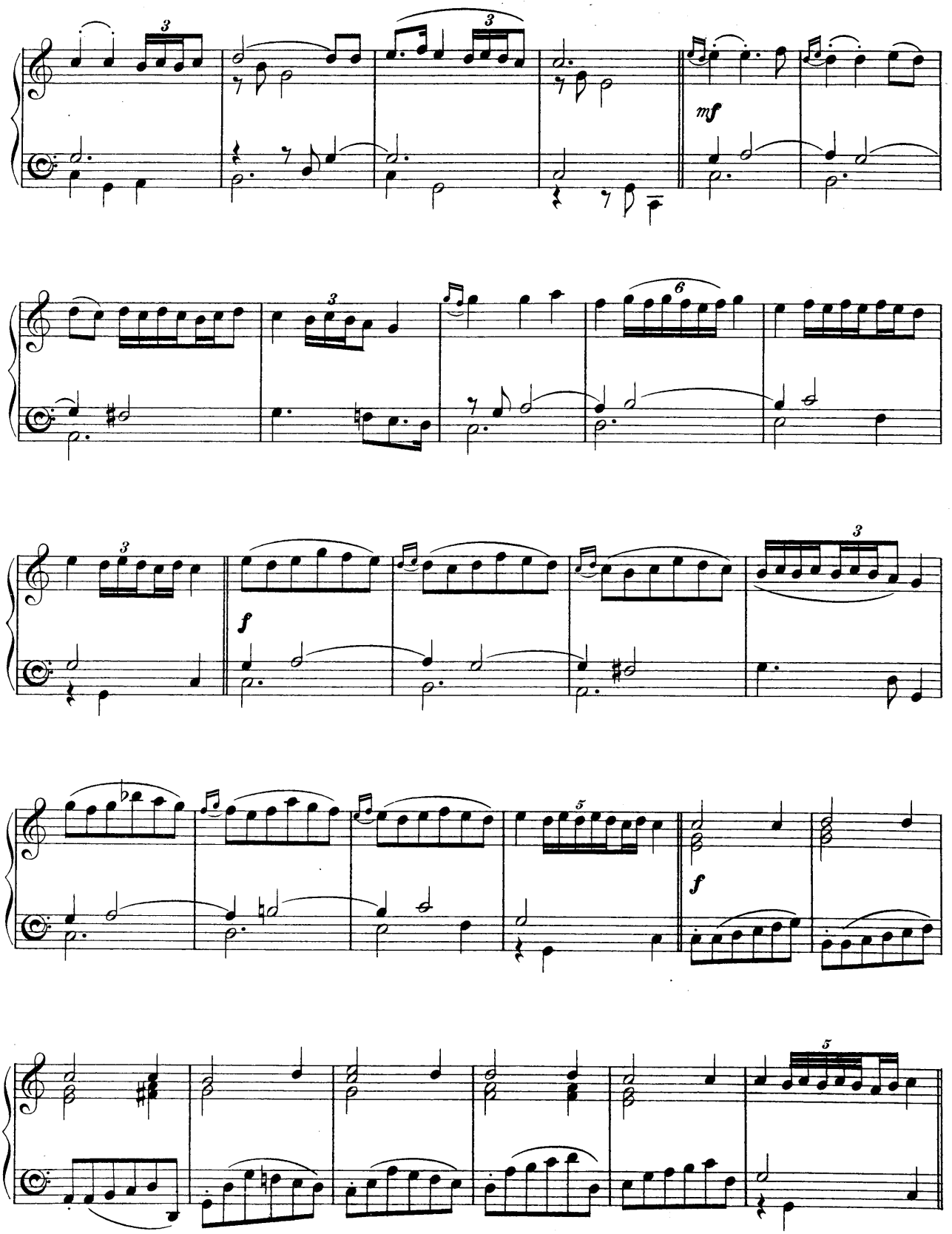
CHACONE.*

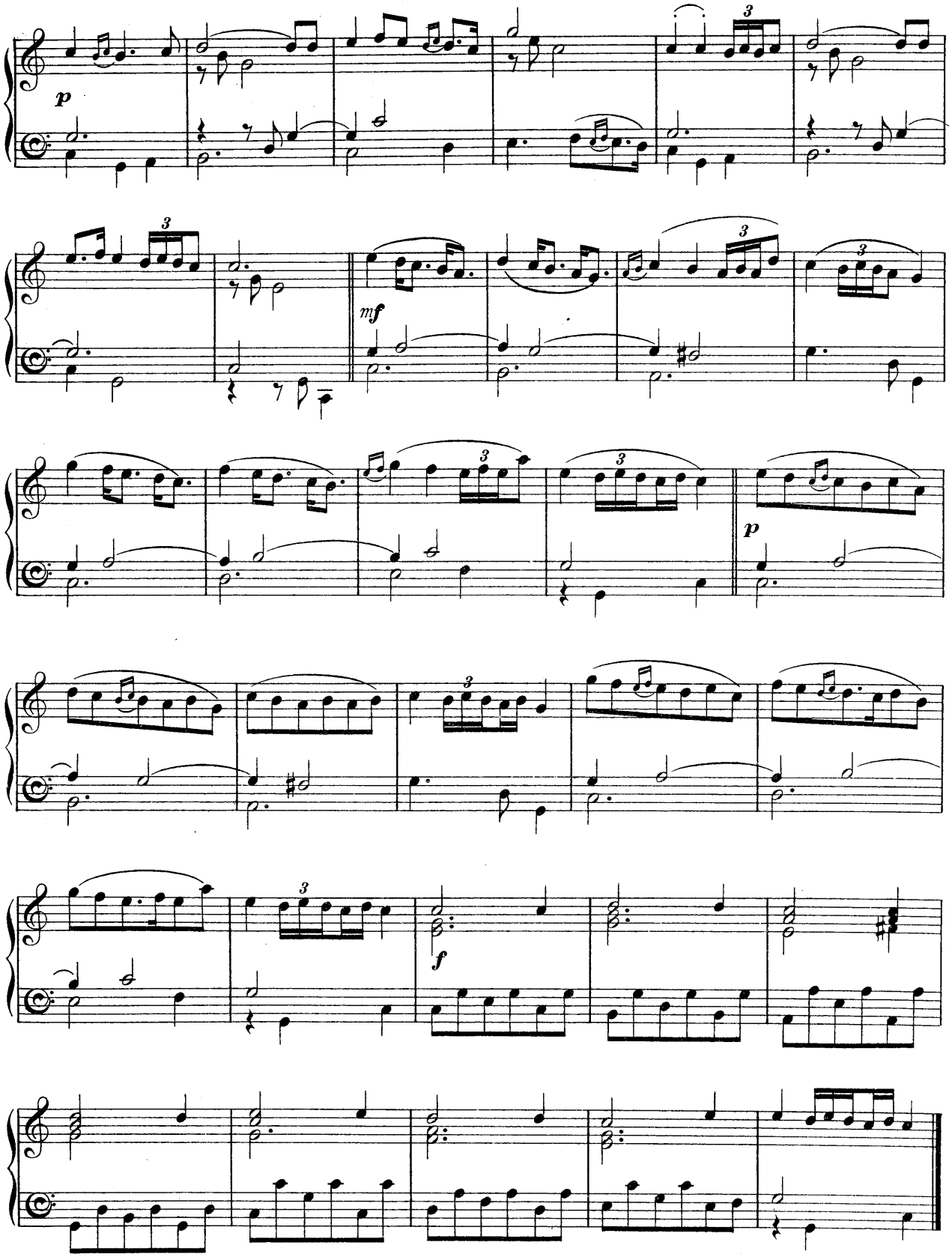
Andante. (♩ = 100)

Anon.

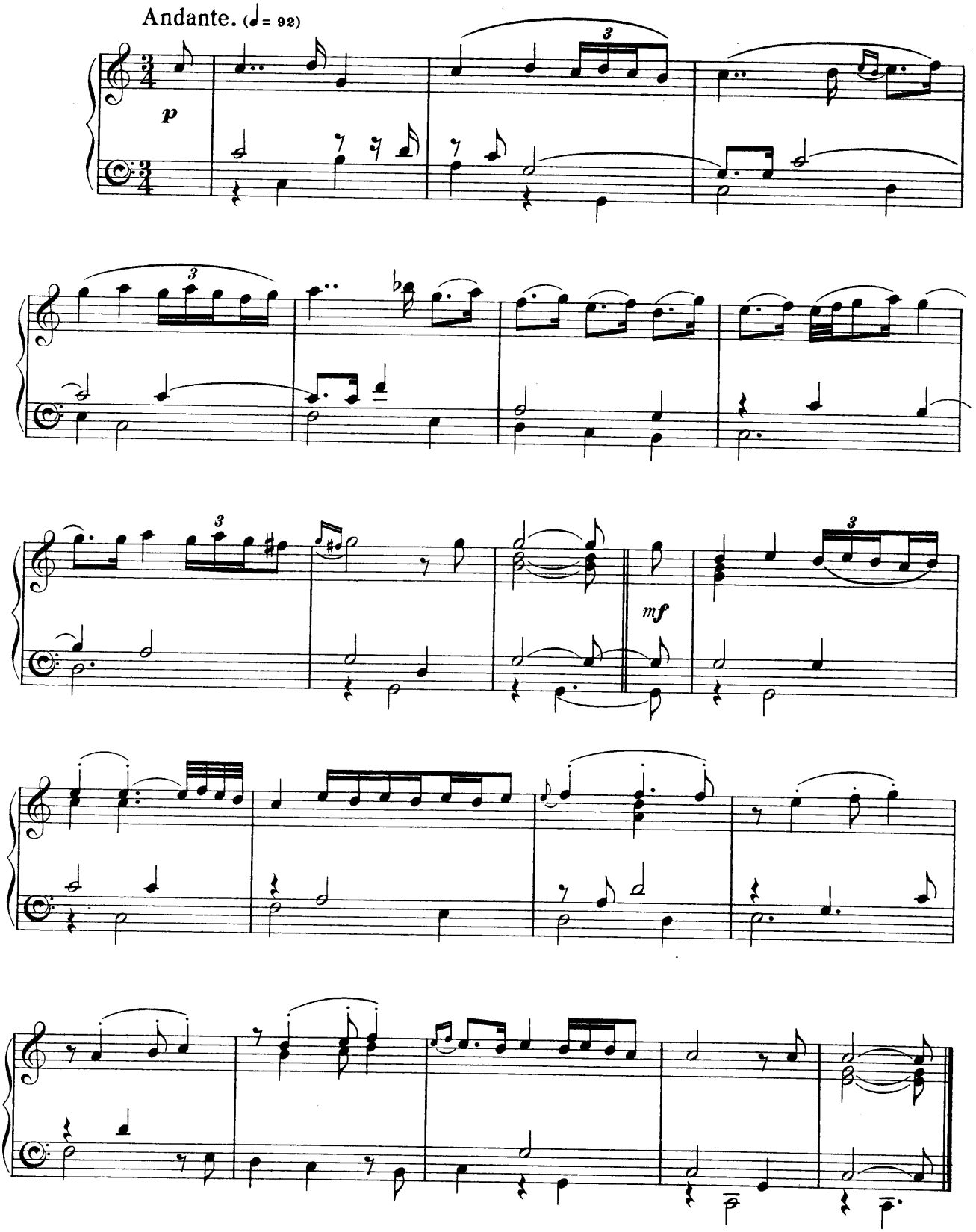


*This and the four pieces next following, which stand in the same order in Musicks Handmaid, may be regarded as a Suite, although the more usual order would be Prelude, Almand, Corant, Saraband & Chacone. It is suggested that they should be played in the latter order.

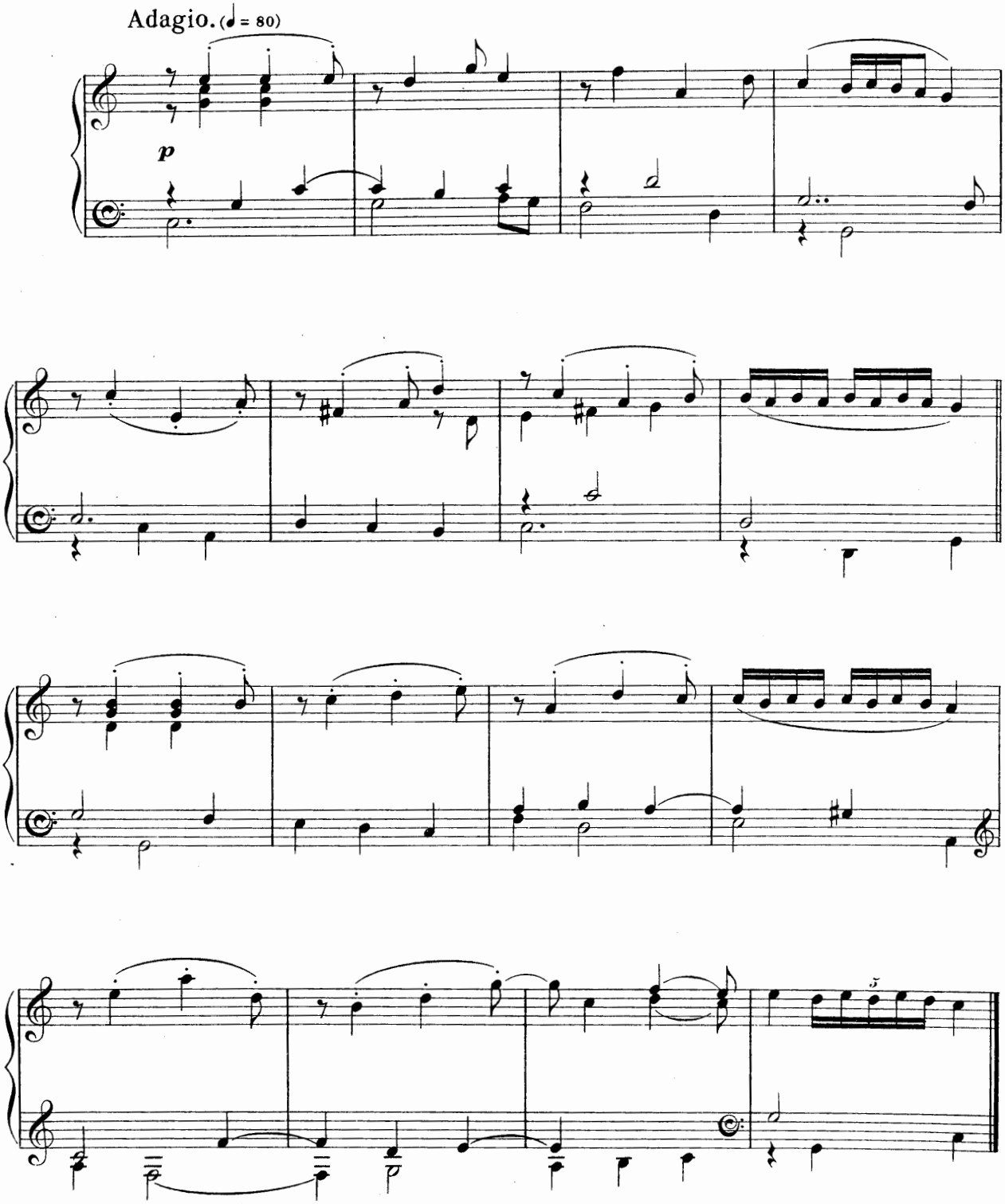

mf
f
f


p
mf
p
f

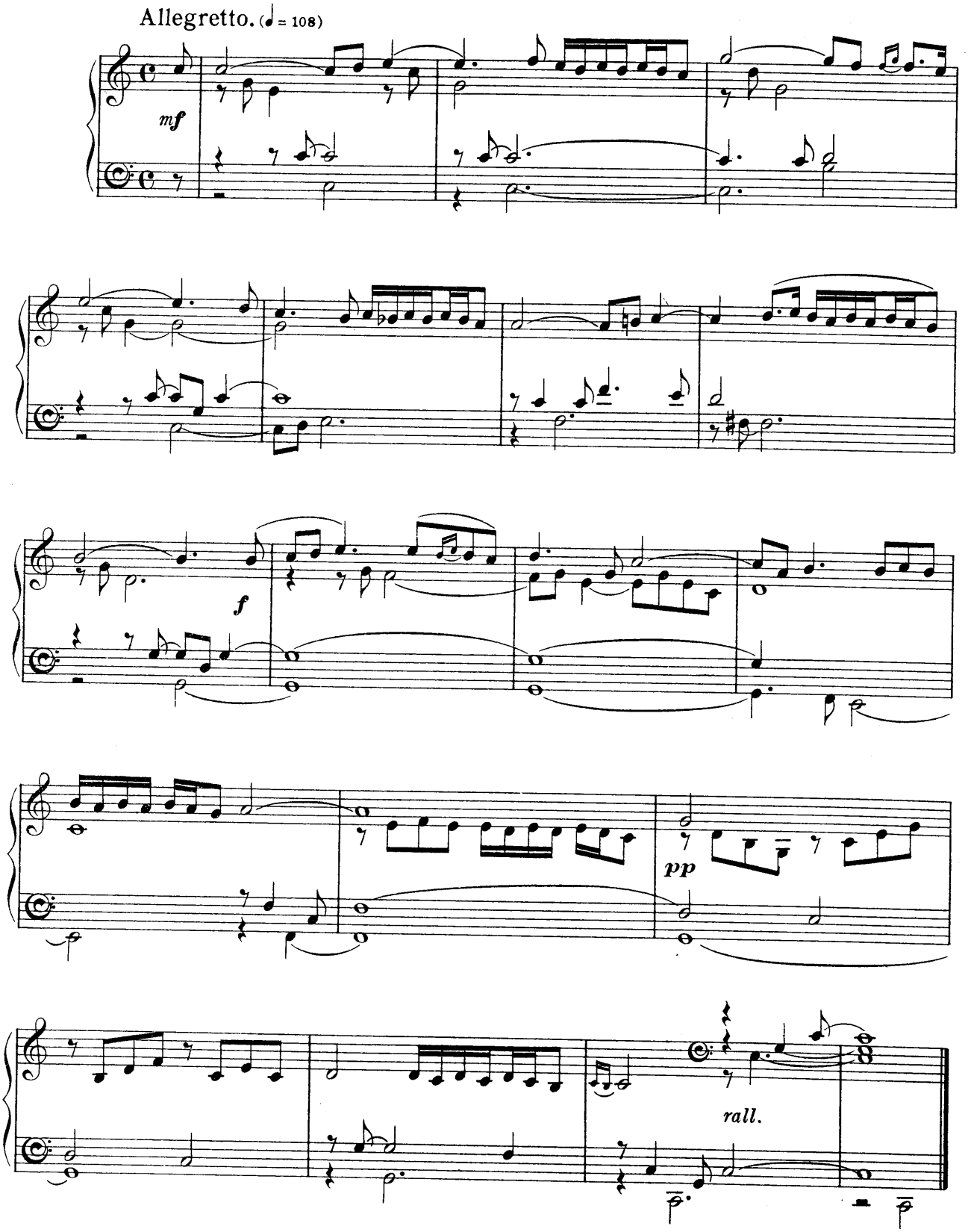
CORANT.



SARABAND.



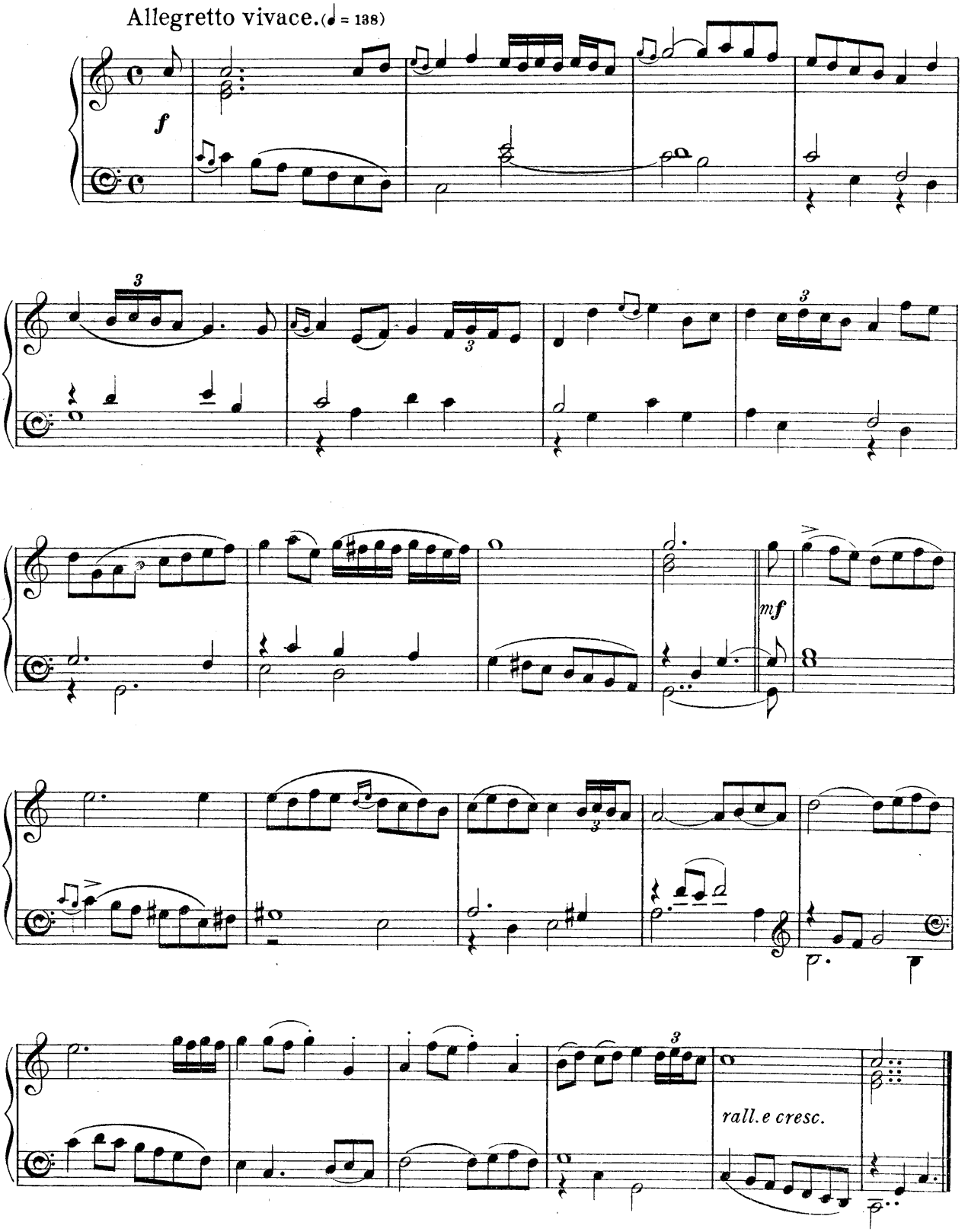
PRELUDE.



reprinted in Smith's Musica Antiqua.

ALMAND.

Allegretto vivace. (♩ = 138)



reprinted in Smith's Musica Antiqua.

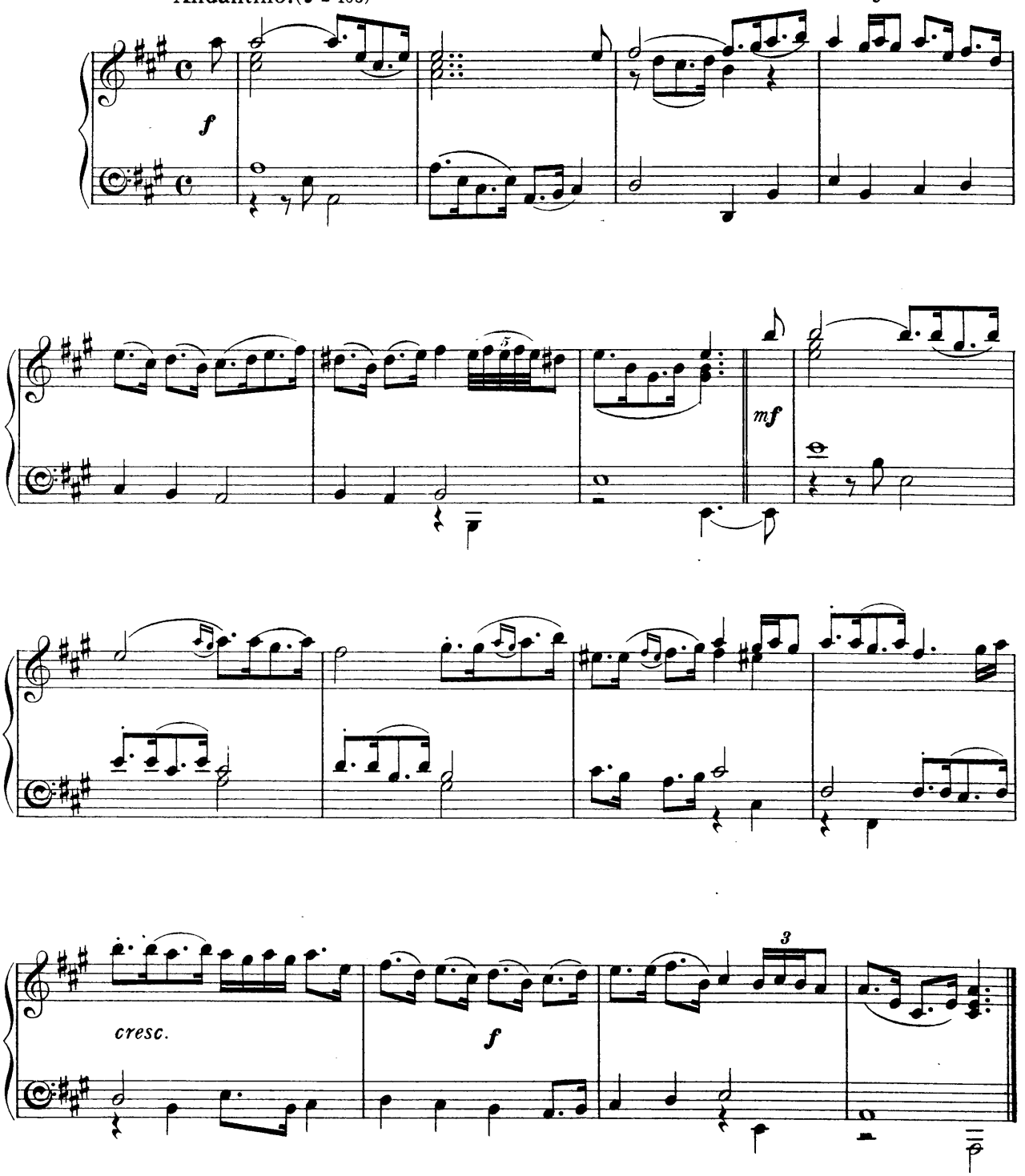
SUITE

"A Set of Ayers" from "A Choice Collection."

ALMAND.

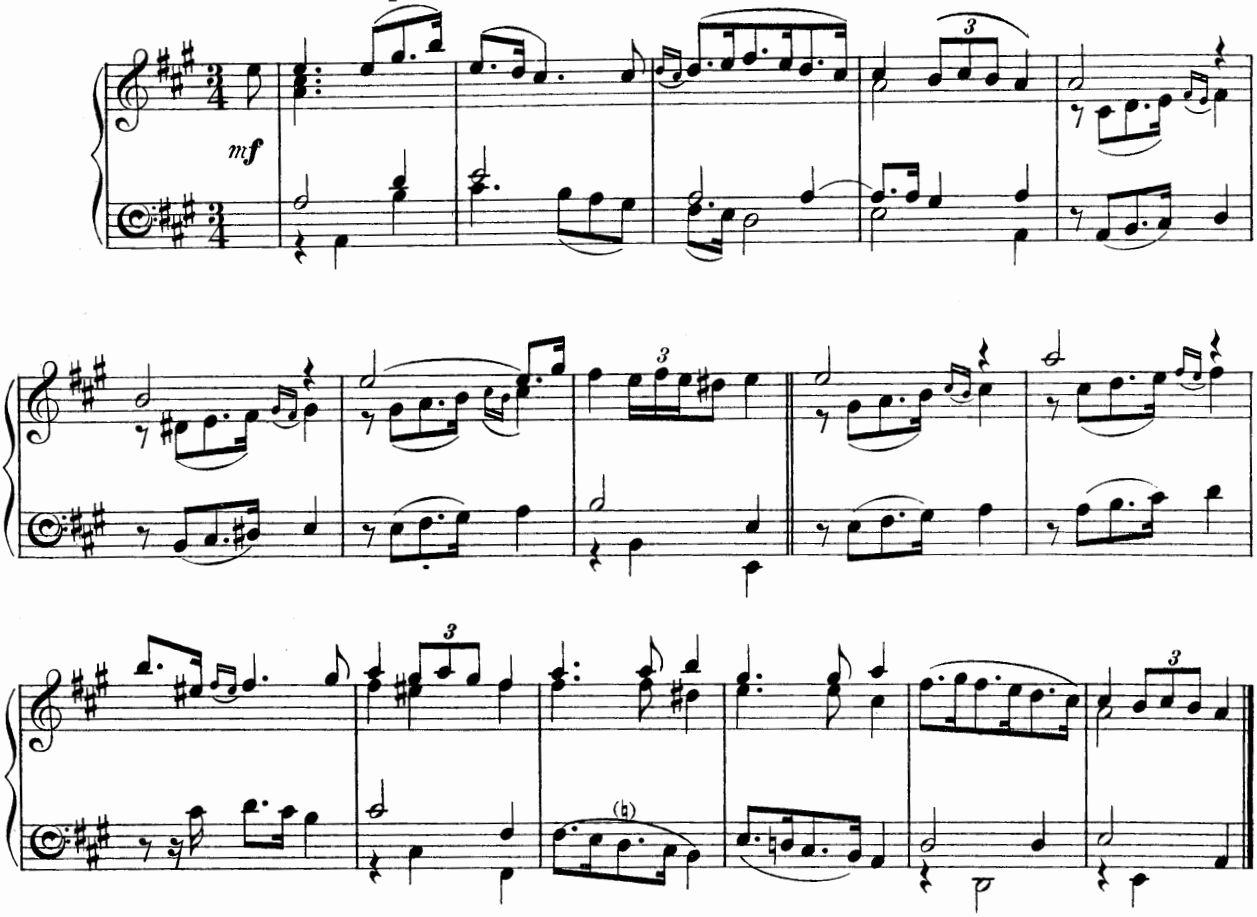
Andantino. (♩ = 108)

John Barrett.



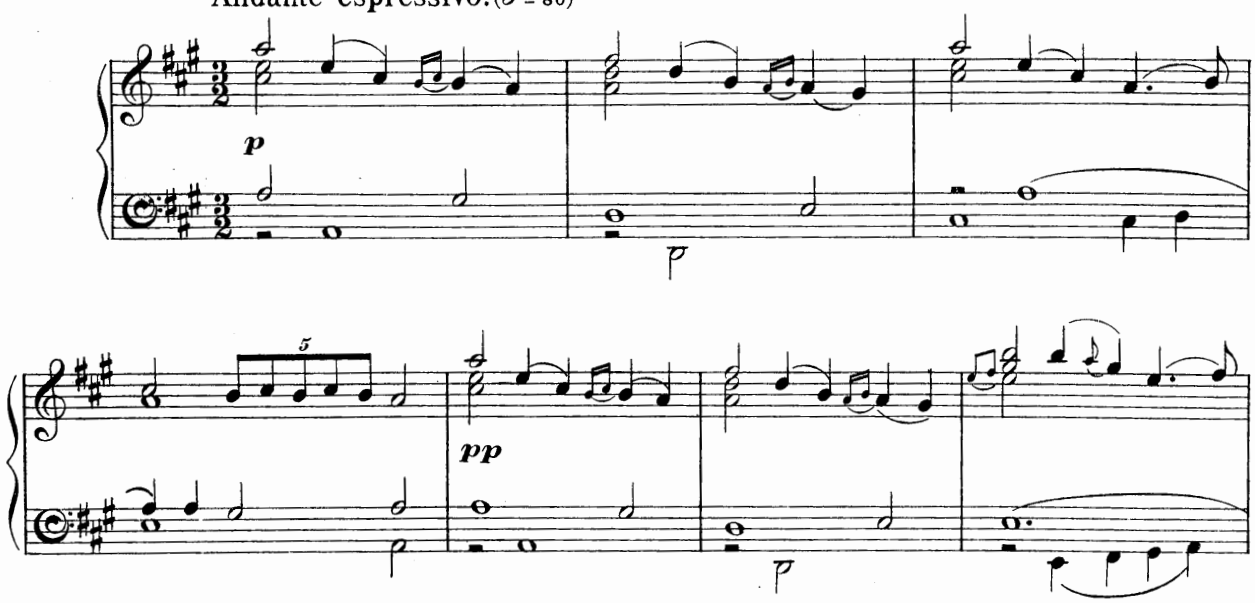
CORANT.

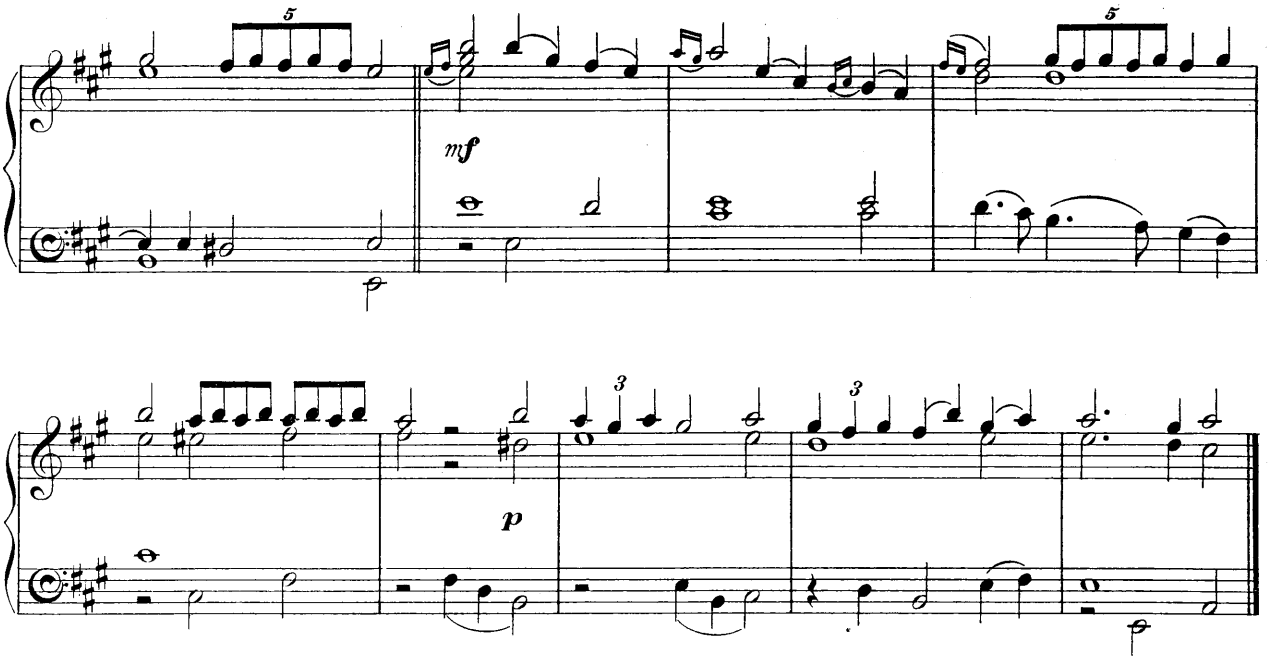
Andantino espressivo. (♩ = 96)



SARABRAND.

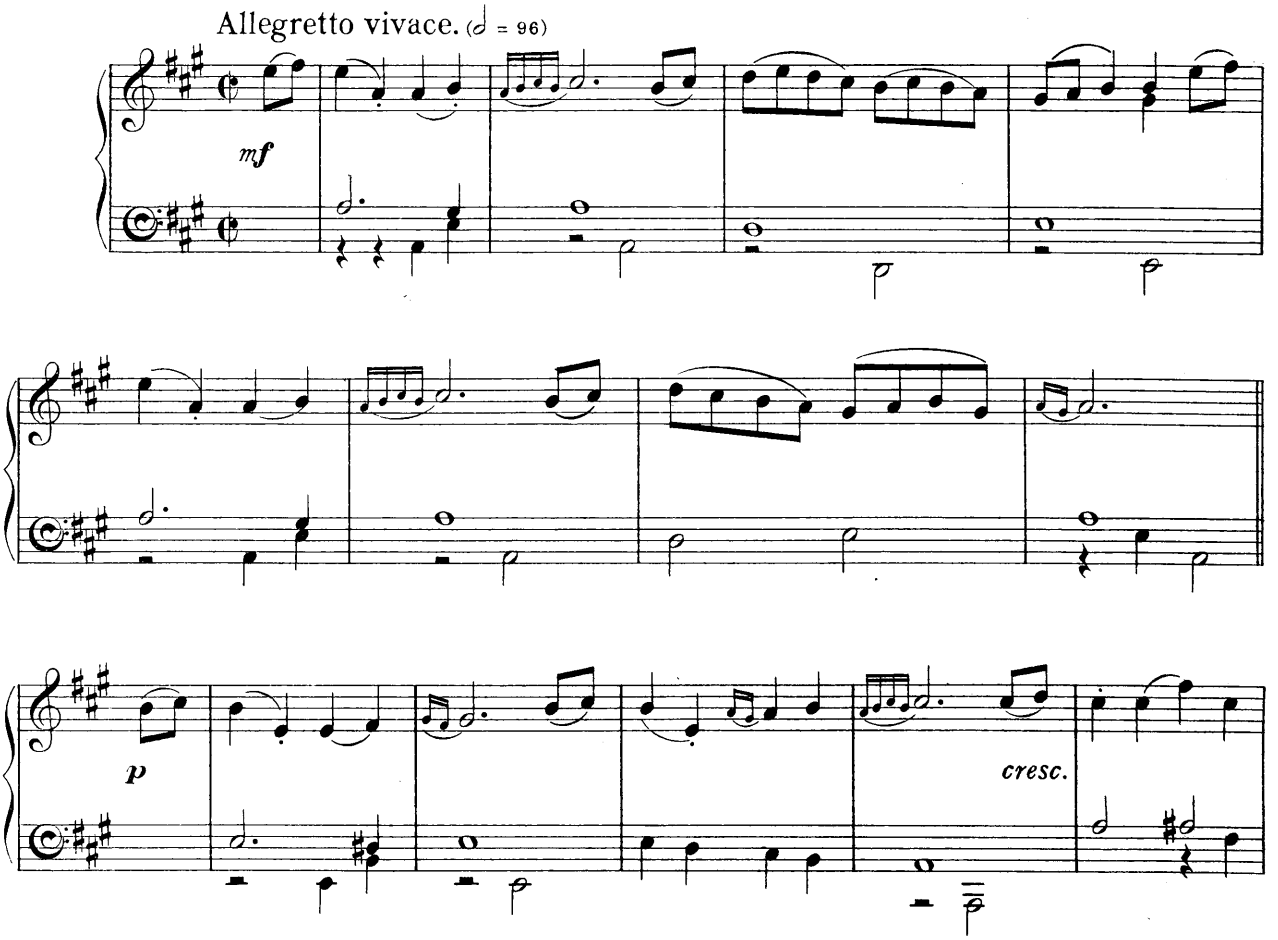
Andante espressivo. (𝅗𝅥 = 80)



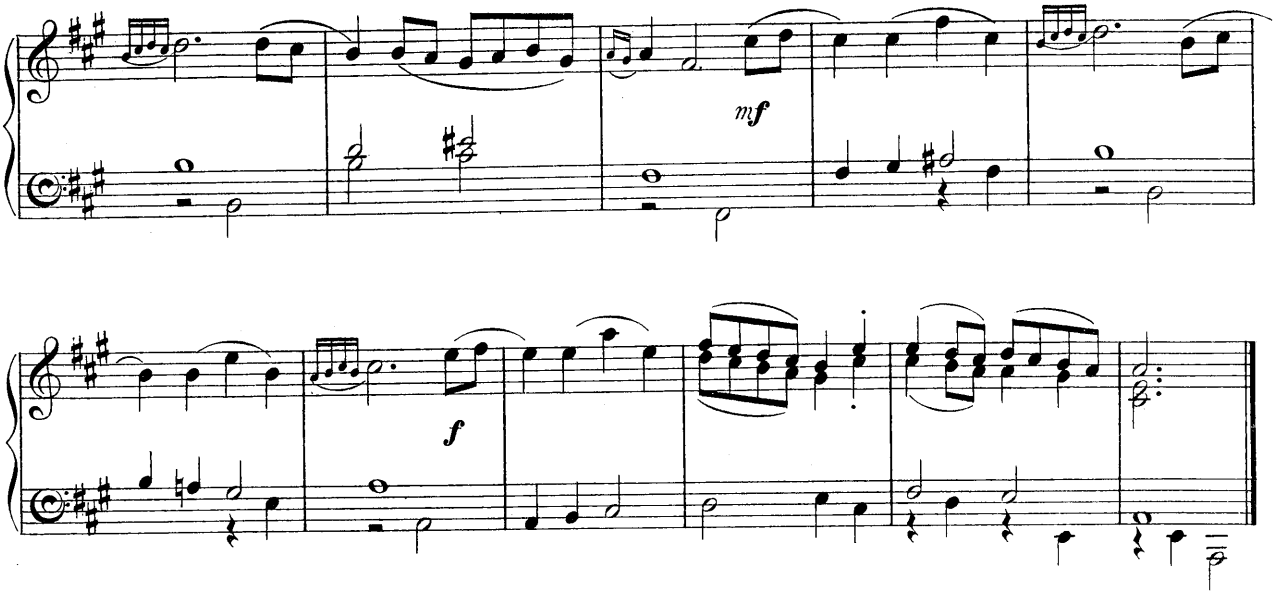


THE ST CATHERINE.*

Allegretto vivace. (♩ = 96)

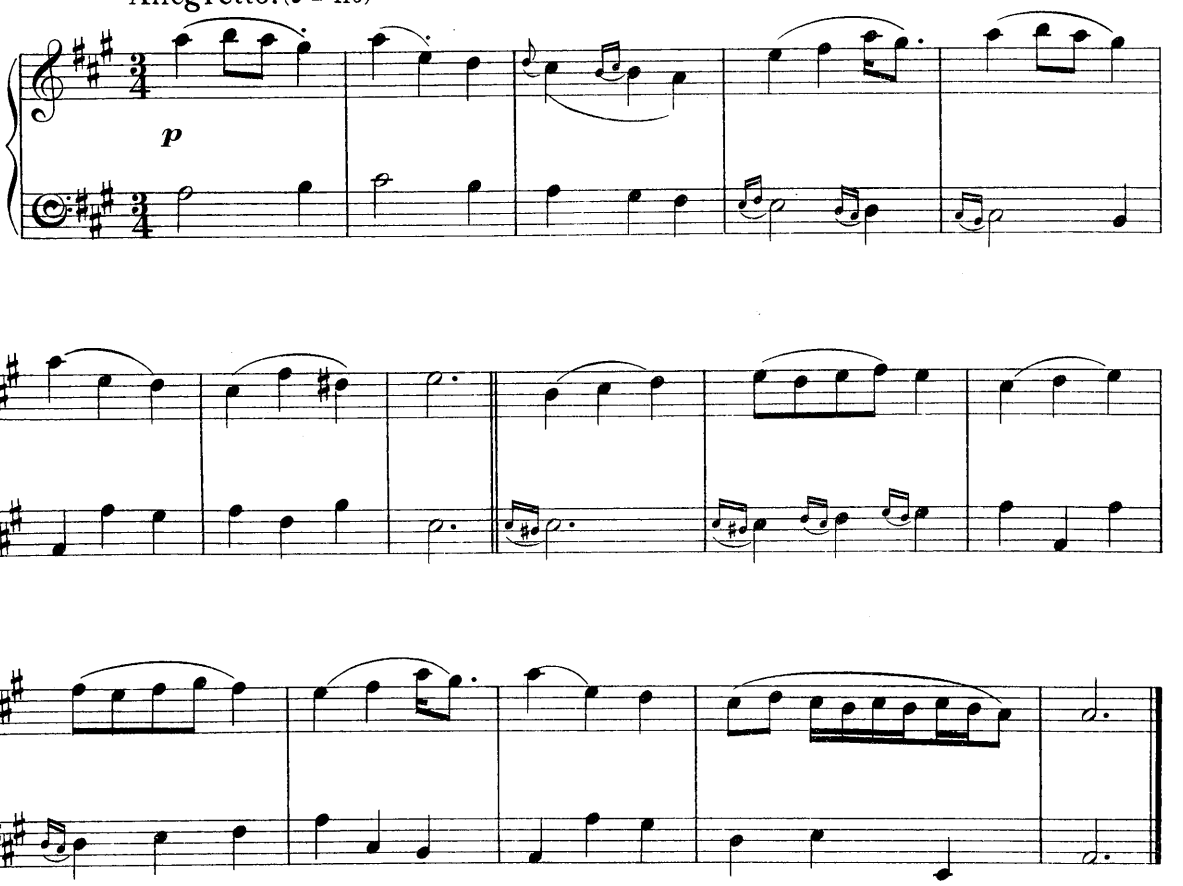


* See Durfey's 'Wit and Mirth', v. 100.



MINUET.*

Allegretto. (♩ = 116)



*This little piece may very possibly have been intended to close the foregoing Suite, though it does not appear in 'A Choice Collection.' It is in Brit. Mus. Add. M.S. 22,099.