

CONTINUITY AND CONTRAST:
A Study of English and Italian Influences
in the Trio Sonatas of Henry Purcell

by

Wendy Lyn Grant
B. Mus., University of Lethbridge, 1982

A Thesis Submitted in Partial Fulfillment of the
Requirements for the Degree of

MASTER OF ARTS

in the School of Music

We accept this thesis as conforming
to the required standard

Dr. Bryan N. S. Gooch, Supervisor (Department of English)

Dr. Erich Schwandt, Supervisor (School of Music)

Dr. Harald Krebs, Departmental Member (School of Music)

Dr. Peter L. Smith, Outside Member (Department of Classics)

Dr. Alan Hughes, External Examiner (Department of Theatre)

© WENDY LYN GRANT, 1989

University of Victoria

All rights reserved. Thesis may not be reproduced in whole or in part, by
mimeograph or other means, without the permission of the author.

Supervisors: Dr. Bryan N.S. Gooch
Dr. Erich Schwandt

ABSTRACT

The Sonatas of Three Parts (1683) and the Sonatas of Four Parts (1697) of Henry Purcell are works illustrative of the cosmopolitan atmosphere of late seventeenth-century England. Acknowledged to be Italianate in design and character by the composer himself, the sonatas nonetheless show an interweaving of Italian features with Purcell's heritage of English instrumental writing.

Purcell's fantasias reveal the work of a contrapuntist of the highest rank, and the inventive genius of those works shows him to be a composer of enormous capabilities. In the sonatas, the application of the same kind of contrapuntal technique is greatly in evidence. These works illustrate the degree to which Purcell actually assimilated the grammar and syntax of the Italian trio sonata and reconciled it with the texture and imitative structure of the English fantasia. It may be stated that this in itself is paramount to a critical appreciation of his style, as the outcome of this reconciliation became the very foundation of his musical vocabulary. The degree to which Purcell actually embraced the Italian style -- whether it became a truly integrated part of his vocabulary, or whether he adopted its language merely as a superficial feature to be applied to his art of fantasia -- is approached through a stylistic analysis of

the sonatas and an examination of the way each respective manner is manifest in them.


In order to determine the strongest influence on Purcell's trio sonatas, the English heritage of fantasia composition is examined in terms of those stylistic features of which he was the inheritor, which he adopted in his own fantasias and In Nomines, and which he carried into the formation of the trio sonatas. The stylistic features of selected fantasias and In Nomines by Christopher Tye, William Byrd, John Jenkins and Matthew Locke, among others, are discussed. An examination of Purcell's contributions to this genre reveals the foundation of his instrumental style.

Although Purcell did not specify which of the "most fam'd Italian masters" he was emulating in his own sonatas, documentary evidence of the presence of Italian composers and Italian music in England from diaries and manuscripts point to possible influences. An examination of selected trio sonatas of middle and late seventeenth-century Italian composers reveals common techniques of organization and structure in the sonata da chiesa. These devices are examined, and those traits which are relevant to Purcell's trio sonatas are discussed.


An analysis of the techniques and forms of Purcell's trio sonatas shows an interweaving of the stylistic traits of both traditions. The Italianate devices of construction and organization are employed in the context of highly contrapuntal movements which are closely allied to the fantasia style. The concern for the overall organization of each work is particularly shown in Purcell's use of thematic interrelationships between movements in both collections.

Evidence of the fantasia style is most apparent in the Sonatas of Three Parts (1683). Many of the Sonatas of Four Parts (1697), however, show a true assimilation of the Italian style and a conscious moving away from the dense contrapuntal constructions of the fantasia. The employment of looser episodic textures is more frequently found, as is the sense of a more secure employment of Italianate devices. Stylistic examination provides evidence of a difference in focus in the Sonatas of Four Parts (1697), and permits speculation on their chronology.

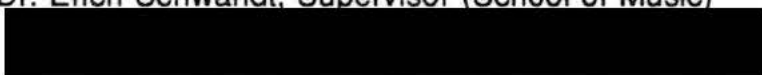
Examiners:



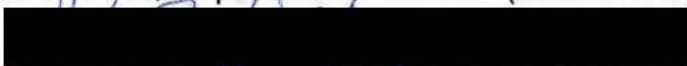
Dr. B.N.S. Gooch, Supervisor (Department of English)




Dr. Erich Schwandt, Supervisor (School of Music)



Dr. Harald Krebs, Departmental Member (School of Music)



Dr. Peter L. Smith, Outside Member (Department of Classics)



Dr. Alan Hughes, External Examiner (Department of Theatre)

TABLE OF CONTENTS

Abstract	ii
Table of Contents	v
List of Tables	vii
List of Musical Examples	viii
Acknowledgements	xiv
Dedication	xv
Introduction	1
 Chapter I: The Fantasia Style in England from the Late 16th Century to Purcell	
a) An historical perspective of music written for consorts of viols in England and its place in society	4
b) The Viol Fantasias of Henry Purcell	39
 Chapter II: The Italian Contribution to the Musical Culture of Restoration England	
a) An historical survey of the presence of Italian musicians in England during the sixteenth and seventeenth centuries, and their contribution to the musical environment of Purcell's day	66
b) The Availability of Italian Music Manuscripts in Seventeenth-Century England	87
 Chapter III: Stylistic Features of the Italian Trio Sonata prior to 1683	
a) A discussion of the stylistic features of those Italian composers of Trio Sonatas who may have had an impact on the adoption of the Italian style in Purcell's works	98
 Chapter IV: The Trio Sonatas of Henry Purcell	
a) Introduction	134
b) The Sonatas of Three Parts, 1683	138

c)	Interrelationships in the Sonatas of Three Parts, 1683	179
d)	The Sonatas of Four Parts, 1697	193
e)	Interrelationships in the Sonatas of Four Parts, 1697	217
f)	Speculative Chronology of the Sonatas of Four Parts, 1697	221
Chapter V: Conclusions		229
Bibliography		232

LIST OF TABLES

1.	The Dating of the Fantasias of Henry Purcell	40
2.	Massimiliano Neri, <u>Sonata in g minor</u> , formal outline	104
3.	Mauritio Cazatti, <u>Trio Sonata in d minor</u> , op. 18 No. 9, cadential structure	112
4.	Giovanni Battista Vitali, <u>La Guidoni</u> , formal outline	114
5.	Lelio Colista, <u>Trio Sonata in A Major</u> , formal outline	124
6.	Henry Purcell - <u>Sonatas of Three Parts</u> , 1683, and <u>Sonatas of Four Parts</u> , 1697 - Key Scheme	136
7.	Speculative ordering of the Purcell Sonatas	137
8.	Purcell's <u>Sonatas of Three Parts</u> , 1683 - formal outline	138
9.	Purcell's <u>Sonatas of Four Parts</u> , 1697 - formal outline	193
10.	Speculative Chronology of the <u>Sonatas of Four Parts</u> , 1697.....	226

LIST OF MUSICAL EXAMPLES

1.	<u>In Nomine</u> , cantus firmus	13
2.	Nicholas Strogers, <u>In Nomine I</u> - cantus firmus	14
3.	Giovanni Coprario, <u>Fantasia</u> - basic motives	23
4.	a) Orlando Gibbons, motive of <u>Fantasia I (Fantasies of Three Parts)</u>	25
	b) Orlando Gibbons, motive of <u>Fantasia III (Fantasies of Three Parts)</u>	25
	c) Orlando Gibbons, motive of <u>Fantasia VI (Fantasies of Three Parts)</u>	26
5.	William Lawes, <u>Fantasia</u> from <u>Suite No. 3 in c minor</u> , primary thematic material	30
6.	William Lawes, <u>Fantasia</u> from <u>Suite No. 3 in c minor</u> , mm. 21-24	31
7.	William Lawes, <u>Fantasia</u> from <u>Suite No. 3 in c minor</u> , second section.....	31
8.	William Lawes, <u>Fantasia</u> from <u>Suite No. 2 in a minor</u> , mm. 127-134	33
9.	Matthew Locke, <u>Fantasia</u> from <u>Suite No. 1 in d minor</u> , mm. 80-83	36
10.	a) Matthew Locke, <u>Fantasia</u> from <u>Suite No. 5 in d minor</u> , mm. 26-27, soprano.....	37
	b) William Lawes, <u>Fantasia</u> from <u>Suite No. 3 in c minor</u> , mm. 84-88, soprano	37
11.	Henry Purcell, <u>Fantasia V</u> , Introduction	44
12.	Henry Purcell, <u>Fantasia V</u> , Third Section, mm. 26-32	45
13.	Henry Purcell, <u>Fantasia XI</u> , Opening section	48
14.	a) Henry Purcell, <u>Fantasia I</u> , section 4, mm. 39-40, soprano	51
	b) Henry Purcell, <u>Fantasia IV</u> , section 4, mm. 35-36, alto	51

	c) Henry Purcell, <u>Fantasia VII</u> , section 2, mm. 26-28, soprano	52
	d) Henry Purcell, <u>Fantasia III</u> , section 3, mm. 31-34, soprano	52
15.	Henry Purcell, <u>Fantasia II</u> , Canzona	53
16.	Henry Purcell, <u>Fantasia IV</u> , mm. 21 ff - homophonic section	57
17.	Henry Purcell, <u>Fantasia VI</u> , mm. 62-82	59
18.	Henry Purcell, <u>Fantasia I</u>	63
19.	Massimiliano Neri, <u>Sonata in g minor</u> - exposition	106
20.	a) Massimiliano Neri, <u>Sonata in g minor</u> - First <u>Allegro</u> , incipit	109
	b) Massimiliano Neri, <u>Sonata in g minor</u> - Final <u>Allegro</u> , incipit	109
	c) Massimiliano Neri, <u>Sonata in g minor</u> - Second <u>Allegro</u> , incipit	110
	d) Massimiliano Neri, <u>Sonata in g minor</u> - Final <u>Adagio</u> , incipit	110
	e) Massimiliano Neri, <u>Sonata in g minor</u> - Second subject of <u>Canzona</u> , incipit	110
21.	Mauritio Cazatti, <u>Trio Sonata in d minor</u> , op. 18. No. 9, <u>Vivace</u> final measures	113
22.	Giovanni Battista Vitali, " <u>La Guidoni</u> ," in F Major - opening <u>Allegro</u> , subject	114
23.	Giovanni Battista Vitali, " <u>La Graziani</u> ," in A minor, op. 5, subject	116
24.	Giovanni Battista Vitali, " <u>La Graziani</u> ," in A minor, op. 5, incipits	117
25.	Giovanni Legrenzi, " <u>La Cornara</u> ," Second movement, subjects	119
26.	Biagio Marini, <u>Sonata in C Major</u> op. 22, excerpt from the first movement, <u>Dolcemente</u>	121
27.	Lelio Colista, <u>Trio Sonata in A Major</u> - Largo, excerpt	125
28.	Lelio Colista, <u>Sonata in C Major</u> - Second movement, first two measures	127

29.	Lelio Colista, <u>Sonata in C Major</u> - Second movement, excerpt	128
30.	Lelio Colista, <u>Sonata in C Major</u> - Second movement, mm. 39-40	129
31.	Lelio Colista, <u>Sonata in C Major</u> - incipits	130
32.	Henry Purcell, <u>Sonata I</u> , 1683 - <u>Vivace</u> , mm. 4-5	145
33.	Henry Purcell, <u>Sonata I</u> , 1683 - <u>Adagio</u>	146
34.	Henry Purcell, <u>Sonata III</u> , 1683 - <u>Adagio</u>	148
35.	a) Henry Purcell, <u>Sonata VI</u> , 1683 - "Canon by twofold augmentation in the fifth and octave above"	150
	b) Henry Purcell, <u>Sonata VII</u> , 1683 - opening movement	151
36.	Henry Purcell, <u>Sonata IX</u> , 1683 - opening subject	152
37.	Henry Purcell, <u>Sonata I</u> , 1683 - opening movement (complete)	154
38.	Henry Purcell, <u>Sonata IX</u> , 1683 - opening <u>Adagio</u>	157
39.	Henry Purcell, <u>Sonata XII</u> , 1683 - <u>Presto</u> , mm. 15-27	159
41.	Henry Purcell, <u>Sonata IX</u> , 1683 - <u>Canzona</u> , mm. 1-14	161
42.	Henry Purcell, <u>Sonata II</u> , 1683 - <u>Allegro</u> , exposition	165
43.	Henry Purcell, <u>Sonata XII</u> , 1683 - <u>Canzona</u> , subject	167
44.	Henry Purcell, <u>Sonata III</u> , 1683 - <u>Canzona</u> , subject	167
45.	Henry Purcell, <u>Sonata II</u> , 1683 - <u>Finale</u> , subject	168
46.	Henry Purcell, <u>Sonata I</u> , 1683 - (<u>Sarabande</u>)	170
47.	a) Henry Purcell, <u>Sonata IV</u> , 1683 - <u>Largo</u> , mm. 10-19	172
	b) Henry Purcell, <u>Sonata IV</u> , 1683 - <u>Largo</u> , mm. 25-32	173
48.	Henry Purcell, <u>Sonata X</u> , 1683 - <u>Grave</u>	175
49.	Henry Purcell, <u>Sonata VII</u> , 1683 - <u>Largo</u> , mm. 1-14	177
50.	Henry Purcell, <u>Sonata I</u> , 1683 - opening subject	181

51.	Henry Purcell, <u>Sonata I</u> , 1683 - <u>Presto</u> , subject	181
52.	Henry Purcell, <u>Sonata I</u> , 1683 - <u>Largo</u> , subject	181
53.	Henry Purcell, <u>Sonata II</u> , 1683 - Opening Movement, <u>Adagio</u> , <u>Largo</u> - incipits	182
54.	Henry Purcell, <u>Sonata II</u> , 1683 - <u>Largo</u> , <u>Vivace</u> , incipits	183
55.	Henry Purcell, <u>Sonata III</u> , 1683 - Opening Movement, <u>Adagio</u> , <u>Canzona</u> , incipits	184
56.	Henry Purcell, <u>Sonata III</u> , 1683 - Final <u>Allegro</u> , first countersubject	184
57.	a) Henry Purcell, <u>Sonata V</u> , 1683 - opening <u>Moderato</u> , subject	185
	b) Henry Purcell, <u>Sonata V</u> , 1683 - <u>Canzona</u> , m. 10 to the conclusion of the Adagio	186
58.	a) Henry Purcell, <u>Sonata VII</u> , 1683 - opening subject	188
	b) Henry Purcell, <u>Sonata VII</u> , 1683 - <u>Vivace</u> , first counter- subject	189
59.	a) Henry Purcell, <u>Sonata VIII</u> , 1683 - <u>Allegro</u> , subject	189
	b) Henry Purcell, <u>Sonata VIII</u> , 1683 - <u>Vivace</u> , subject	189
60.	a) Henry Purcell, <u>Sonata IX</u> , 1683 - Adagio, melodic figure	190
	b) Henry Purcell, <u>Sonata IX</u> , 1683 - Adagio, descending figure	190
	c) Henry Purcell, <u>Sonata IX</u> , 1683 - Largo	190
	d) Henry Purcell, <u>Sonata IX</u> , 1683 - Canzona, Second Counter-subject	190
	e) Henry Purcell, <u>Sonata IX</u> , 1683 - Adagio	190
61.	a) Henry Purcell, <u>Sonata X</u> , 1683 - Opening figure	191
	b) Henry Purcell, <u>Sonata X</u> , 1683 - Largo	191
62.	a) Henry Purcell, <u>Sonata X</u> , 1683 - Grave, First statement	192

	b) Henry Purcell, <u>Sonata X</u> , 1683 - Grave, Second statement	192
63.	a) Henry Purcell, <u>Sonata XII</u> , 1683 - Opening movement	192
	b) Henry Purcell, <u>Sonata XII</u> , 1683 - <u>Poco Largo</u>	193
64.	Henry Purcell, <u>Sonata III</u> , 1697 - <u>Adagio</u>	198
65.	Henry Purcell, <u>Sonata VII</u> , 1697 - <u>Grave</u>	200
66.	Henry Purcell, <u>Sonata II</u> , 1697 - <u>Canzona</u> , m. 40 to conclusion	202
67.	Henry Purcell, <u>Sonata VII</u> , 1697 - <u>Allegro</u> , subject	205
68.	Henry Purcell, <u>Sonata VII</u> , 1697 - <u>Vivace</u> , opening	207
69.	Henry Purcell, <u>Sonata X</u> , 1697 - <u>Grave</u>	209
70.	Henry Purcell, <u>Sonata IX</u> , 1697 - <u>Largo</u> , mm. 11-19	210
71.	a) Henry Purcell, <u>Sonata II</u> , 1697 - Largo, mm. 18-24	212
	b) Henry Purcell, <u>Sonata II</u> , 1697 - <u>Largo</u> , mm. 38-47	212
72.	Henry Purcell, <u>Sonata IV</u> , 1697 - Opening measures	214
73.	Henry Purcell, <u>Sonata VIII</u> , 1697 - <u>Vivace</u> , subject	215
74.	a) Henry Purcell, <u>Sonata I</u> , 1697 - Opening <u>Adagio</u> , subject	217
	b) Henry Purcell, <u>Sonata I</u> , 1697 - <u>Canzona</u> , incipit	217
	c) Henry Purcell, <u>Sonata I</u> , 1697 - <u>Largo</u> , incipit	217
	d) Henry Purcell, <u>Sonata I</u> , 1697 - <u>Vivace</u> , incipit	217
75.	a) Henry Purcell, <u>Sonata II</u> , 1697 - Opening Adagio, incipit	218
	b) Henry Purcell, <u>Sonata II</u> , 1697 - Canzona, counter-subject	218
	c) Henry Purcell, <u>Sonata II</u> , 1697 - Grave, incipit	218
	d) Henry Purcell, <u>Sonata II</u> , 1697 - Largo, incipit	218
76.	a) Henry Purcell, <u>Sonata IV</u> , 1697 - Opening Adagio	219
	b) Henry Purcell, <u>Sonata IV</u> , 1697 - Second Adagio, bass	219

77. a) Henry Purcell, Sonata VIII, 1697 - Opening Adagio220
b) Henry Purcell, Sonata VIII, 1697 - Canzona, incipit220
c) Henry Purcell, Sonata VIII, 1697 - Grave, bass220

ACKNOWLEDGEMENTS

It is with pleasure that I offer my gratitude and sincere appreciation to the many people who have assisted me throughout the course of this study.

To Dr. Bryan N.S. Gooch for the academic support that he has so freely given to me, but especially for his moral support and unfailing confidence in this endeavour. I am particularly grateful to Dr. Gooch for initiating my interest in the music of Henry Purcell. His keen interest in the progress of my work has been invaluable; to Dr. Erich Schwandt, for his encouragement, his sense of humour, and for allowing this project to take its present form. To Dr. Harald Krebs, for his careful scrutiny and much appreciated comments in regard to the analysis of the music presented; and to Dr. Peter Smith, for his stylistic advice, kind comments, and encouragement. To Sandra Acker, Music Librarian at the University of Victoria, for her willing assistance.

I particularly take this opportunity to extend my deepest gratitude to my parents, Marshall Nelson and Margaret Josephine Grant, without whose faith and unfailing support this thesis would not have been possible.

To my parents

INTRODUCTION

The musical life of late seventeenth century England saw a blossoming of interest in music of the Italian style, witnessed by the presence of foreign composers and musicians and the currency of Continental pieces. Collections of works containing Italian as well as English compositions were in circulation. This interest, however, did not negate the long-standing tradition of amateur music-making in the home, or the heritage of music written for consorts of viols.

Purcell's interest in both the English fantasia for viols and the Italian trio sonata was made apparent by his composition of works in both genres. His fantasias and In Nomines, written in the summer of 1680, were patterned after the English models of Byrd, Coprario, Jenkins, Locke, and others, and are considered to be the masterworks of the style. The sonatas, published in two sets as the Sonatas of Three Parts in 1683 and the Sonatas of Four Parts in 1697 (posthumous), were acknowledged to be Italianate in design and character by Purcell himself.

Purcell's trio sonatas present an interesting opportunity to study the influences of English consort writing and of the Italian trio sonata on his instrumental style. Although Italianate, his sonatas do not show a clear break in continuity from the techniques found in his fantasias, nor do they illustrate a conscious foresaking of the traditional English approach in favour of the new vogue. Rather, the sonatas represent a musical hybrid in which the integration of Italian elements with the traditional English instrumental style may be seen. Through analysis, this thesis seeks to trace the Italian and English

compositional influences present in the Sonatas of Three Parts and Sonatas of Four Parts, and to demonstrate the interweaving of stylistic traits in these works.

The purpose of this study is to gain a deeper insight into whether Purcell's use of the Italian musical language was a superficial consideration applied to his art of fantasia, or whether that language was truly assimilated. For this reason, both lines of parentage will be examined. The background of English musical life will be discussed briefly, and a stylistic discussion of selected consort music of seventeenth century English composers will create a context for an analysis of Purcell's own exercises in fantasia composition.

Because Purcell did not specify the Italian antecedents to his writing in the Italian manner, documentary evidence of the Italian presence in England, and of Italian compositions in English manuscript collections will be presented. The techniques and forms of selected sonate da chiesa by contemporary Italian composers prior to 1683, and with whose works Purcell may have been familiar will be examined.

This survey, however, does not intend to yield a history of the English fantasia or a history of the Italian trio sonata. Rather, it will be an examination of those stylistic features which were in common use in either country during the seventeenth century, and which may have had an influence on Purcell's composition of the Sonatas of Three Parts and the Sonatas of Four Parts.

An analysis of Purcell's two sets of trio sonatas will identify English and Italian devices and techniques of construction with an aim to establishing the degree to which assimilation of the Italian manner, as opposed to application, is to be found. The degree of actual assimilation noted, particularly in the Sonatas

of Four Parts (1697), will lead to speculation on the chronology of this latter set, an issue which has not adequately been dealt with to date.

CHAPTER ONE

THE FANTASIA STYLE IN ENGLAND FROM THE LATE 16TH CENTURY TO PURCELL

- a) An historical perspective of music written for consorts of viols in England and its place in society.

The musical arts in England and the culture which flowered under the nurturing patronage of the late Tudors gave rise to a rich heritage of music: the age was looked upon by posterity as England's "golden age". The vitality of the musical culture is confirmed through the contemporary manuscripts and collections of works by hundreds of composers working in a multitude of genres. Partial responsibility for this outpouring of not exclusively secular activity may be assigned to the crisis in church music caused by the Reformation, but it was the music of the court - both secular and sacred - and emulation of it, which provided the impetus for the patronage of the arts. The nobility and the moneyed middle and upper classes cultivated and particularly supported the composing and performing of both vocal and instrumental chamber music. Works written for instrumental ensembles, played professionally but also accessible to the cultured musical amateur for private music-making, enjoyed a particular popularity. The status of social refinement stemming from musical literacy in the Elizabethan era which supported the writing of these works formed the basis for a native tradition of composition reaching into the Baroque and culminating in the works of Henry Purcell.

The fostering of a notably artistic climate at the English court goes at least as far back as the time of Henry VIII, himself a composer and performer of music,¹ and patron to a fairly large retinue of performers and composers. The musical activity of Henry's court is confirmed through a manuscript known to us as "Henry VIII's Manuscript"² which contains works by Fayrfax, Cornyshe, and Henry VIII himself, and which also preserves several compositions, mostly courtly chansons, by French and Netherlands composers.³ As a reflection of its time, the collection shows musical activity in the early days of Henry's court⁴ and is in itself indicative of the wide interest shown in the art. Although it contains mostly vocal works and canonic "puzzles," several textless pieces, particularly by Henry VIII himself, are also included. These pieces may have been intended for instrumental performance;⁵ if so, the manuscript may be the earliest source of instrumental part-music in England. As private music making, however, was generally not recorded to the same extent as were the pagaentry, ceremonies and theatrical entertainments, the level of activity in this area is a

¹E.D. Mackerness, A Social History of English Music (London: Routledge and Kegan Paul, Toronto: University of Toronto Press, 1964), p. 51.

² John Stevens, ed. Music at the Court of Henry VIII, second, revised edition, in Musica Britannica (London: Stainer and Bell Ltd., 1969), vol. XVIII. Subsequent references to volumes of Musica Britannica will be indicated by the designation MB.

³Henry VIII, Cornish, and Fayrfax are the most heavily represented of the English composers. The chansons, which Stevens states were really part of contemporary international collections and not specific to this manuscript, are by Isaac, van Ghizeghem, Barbireau, Compere, Fevin, and Agricola.

⁴See Stevens, pp. xvii-xxiii for speculation as to the dating of this manuscript.

⁵*Ibid.*, p. xix. Stevens notes that at this time the lack of a text does not necessarily denote a composition intended for instrumental performance, but argues that because these pieces have not been indexed alongside the songs in the original manuscript, it is possible that they do represent the earliest examples of part-music in England for instruments alone.

matter of speculation.⁶ Musical literacy among the courtiers was not yet an established or sought-after talent. As Price states, the household accounts of the early Henrician period do not show evidence of any significant degree of private music making, or of a high standard of musical literacy among the courtiers.⁷ With the exception of the King himself and, in the early days of his reign, a small number of professional musicians, long-standing practices of improvisation and of simple familiarity with popular chansons most likely held sway over the desire of courtiers to compose and perform.⁸ Accounts of the King's musicians and records of foreigners engaged by the royal establishment for musical services⁹ illustrate that the institution was not musically static. By the end of Henry VIII's reign, the increase in numbers of resident musicians, and particularly of those from the continent, not only indicates a rise in the amount of general music-making at the court, but the number and variety of instrumentalists employed points to a greater cultivation of instrumental music.¹⁰ Families of Italian musicians, such as the Bassanos who arrived at Henry's court in 1538,¹¹ established dynasties which served the court in subsequent generations. Even in the time of Elizabeth I, the court records

⁶John Stevens, Music and Poetry in the Early Tudor Court (London: Methuen and Co. Ltd., 1961), p. 270.

⁷David C. Price, Patrons and Musicians of the English Renaissance (Cambridge: Cambridge University Press, 1981), p. II.

⁸See also John Stevens, Music and Poetry, p. 278.

⁹See John Izon, "Italian Musicians at the Tudor Court," Musical Quarterly, Vol. 144 (July, 1958), 329-337.

¹⁰Price, Patrons, pp. II-12.

¹¹Izon, "Italian Musicians," p. 332.

show six Bassano brothers in her musical service.¹² The continuity of composers in the musical establishment from the days of Henry VIII to those of Elizabeth I illustrates an art that was very much alive and prospering under royal patronage.

The accession of Elizabeth I was no less than a miracle for the history of music in England. Although the substantive establishments of court music and musicians begun by Henry VIII had been maintained at least to some degree through the reigns of Edward VI and Mary Tudor, Elizabeth's special interest in the arts and the vitality of life under her rule laid the foundation for musical appreciation among the nobility and the gentry. The musical life supported by the court was no longer inaccessible to any but those residing there. During her reign, the value of music as a social accomplishment was enhanced through her own example as an amateur performer on the virginals, and her patronage of music for the church, chamber, and theatre stimulated an impressive wave of musical composition.¹³

This remarkable increase in musical activity was also in part the result of the presence of foreign musicians employed by the court which had begun in Henry's reign. Elizabeth's inheritance included a significant number of Italian musicians like the afore-mentioned Bassano family, and the wide range of instruments and instrumentalists did much to contribute to the development of chamber music.¹⁴

¹²Ibid., p. 333.

¹³Morrison Comegys Boyd, Elizabethan Music and Musical Criticism, Second Edition (Philadelphia: University of Pennsylvania Press, 1962), p. 12.

¹⁴Price, Patrons, p. 11.

That Elizabeth was loved and admired by her subjects, and that they sought to imitate the graces of her court was perhaps the most important factor in producing this musically oriented society. The rise of music making in the homes of the upper and middle classes which supported the composition of instrumental chamber music (as well as other genres) for private entertainment was patterned on her example. The new, monied middle classes, in emulation of the activities of the court, sought to acquire the social graces appropriate to people of wealth, of which graces musical literacy, as distinct from the time of Henry VIII, was considered important. In his autobiography, the Elizabethan composer and teacher Thomas Whythorne stated:

"Those that do learn it...for the love they have to the science and not to live by ... are to be accounted among the number of those who the book named the 'Institution of a Gentleman' doth allow to learn music; and also which the book named 'The Courtier' doth ... for they would have the great gentleman and the courtiers to learn music in that sort ... Which counsel ... the nobility and the worshipful do much follow in these days, For many of those estates have schoolmasters in their houses to teach their children both to sing pricksong and also to play on musical instruments."¹⁵

The presence in England of books on courtly behaviour¹⁶ such as Il Cortegiano by Castiglioni, with its idealized picture of the civilized world, gave momentum to the idea that there were particular "ideals and codes of social behaviour necessary to all who aspired to cultivation and good government."¹⁷ The popularity of books such as this, which suggested that ability to read and

¹⁵Quoted in Price, Patrons, p. 15.

¹⁶Price states that this book, by Thomas Hoby and more or less a practical guide to courtly manners, was translated into English and published in 1561. See Price, Patrons, p. 4.

¹⁷*Ibid.*, p. 5.

play music was a necessary study, and served as a model to English society, is indicative of the Elizabethan desire to achieve social status and refinement continental-style.¹⁸

The admiration of the English for the European courts - and particularly those of Italy, whose culture was held to be the "fount of refinement and political wisdom"¹⁹ and to whose music the English had been firmly indoctrinated since the days of Henry VIII - was also manifested in the "Grand Tour" to Italy, a vogue of the latter part of the sixteenth century, and which helped the cause of the incredible popularity of Italian music confirmed by the publishing of Nicholas Yonge's Musica Transalpina in 1588.

Morley's A Plaine and Easie Introduction to Practicall Musick (1597) also bears out the importance of music to the true gentleman. The following famous quotation illustrates the importance of the art:

...But supper being ended and music books (according to the custom) being brought to the table, the mistress of the house presented me with a part earnestly requesting me to sing; but when, after many excuses, I protested unfeignedly that I could not, every one began to wonder; yea, some whispered to others demanding how I was brought up, so that upon shame of mine ignorance I go now to seek out mine old friend Master Gnorimus, to make myself his scholar.²⁰

The fact that "how to" books such as Morley's, which deals with singing, discanting, and composing, achieved a wide popularity toward the close of the

¹⁸Ibid., p. 9.

¹⁹Ibid., p. 5.

²⁰Thomas Morely, A Plaine and Easy Introduction to Practical Music edited by R. Alec Harman. (London: J.M. Dent & Sons Ltd. 1952), p. 9. It has been suggested that this statement may have been more of a selling point for Morley's book than an actual reflection of social norms; however, it is close enough to the mark.

sixteenth century is indicative of the market. The availability of music written at home and abroad, and instruments and accessories as well as music teachers even furnished certain people of the provinces with ample opportunity to acquire at least some sort of a musical education.²¹ Music also had a place at Oxford and Cambridge, though as a part of the quadrivium, its study was more closely allied to speculative mathematics than to practical performance and had less of an impact on composition and applied music making.²²

David C. Price, in Patrons and Musicians of the English Renaissance, also discusses the impact of the Reformation on Elizabethan music. In his opinion, the shortage of secure positions for musicians in a church establishment forced them to compose and work for privately-owned chapels and households, where "private" music and "devotional" music were no longer separate in place nor in function. The combination of both secular and devotional music in Elizabethan and early Jacobean manuscripts bears out the fact that private devotional music functioned in much the same way as the secular.²³ The development of instrumental music may also owe much to this phenomenon in that the lack of opportunity for Catholic composers²⁴ to write for the liturgy of the Church of England led them to turn to the development of

²¹Price, Patrons, p. 18.

²²*ibid.*, pp. 20-21. Although musical studies were oriented towards mathematics, Price states that there is evidence that practical music was encouraged particularly at Cambridge. See also David G.T. Harris, "Musical Education in Tudor Times (1485-1603)," Proceedings of the Royal Musical Association, Vol. 65(April, 1939), 109-139.

²³*ibid.*, p. xiv.

²⁴Of course William Byrd wrote three masses for the Catholic liturgy, but his reasons for doing so would not have been for functional performance at the Chapel Royal. It is possible that they could have been performed at the private celebrations of the mass held by other Catholic recusants, but in view of the skill required for their execution, even this seems unlikely.

instrumental music.²⁵ The development of textless polyphony dates from these early years of Elizabeth's reign, when the suppression of highly ornate and decorative vocal music in the church was most acute.²⁶ Thus, the combination of all of these factors set the stage for the development of the instrumental art which has provided England with such a rich heritage.

The viol had appeared in the accounts of the royal household in 1520, and it was perhaps with the arrival in 1540 of six viol players from Italy that the English tradition of music written for the instrument began. At first the viol was used as a member of a broken consort.²⁷ It appears that music for the pure consort of viols did not gain real popularity until after the turn of the century.²⁸ During the reign of Elizabeth I, a special repertoire emerged which catered to the desires of the courtly gentleman to participate in the music making of his home.²⁹ Many of these pieces were transcriptions of vocal pieces such as the Miserere, which used the plainchant of the same name as a cantus firmus. Another such type of piece was the In Nomine, a form of composition which

²⁵Price, Patrons, p. 15.

²⁶Paul Doe, ed. Elizabethan Consort Music I, MB Vol. XLIV p. xviii. It must be noted that there were a good many English composers writing functional music for the Anglican services. The suppression was against the style of continuous polyphony used in continental Catholic services, where the words could not be heard clearly.

²⁷Price, Patrons, p. 2.

²⁸Ernst H. Meyer, Early English Chamber Music From the Middle Ages to Purcell second, revised, edition edited by the author and Diana Poulton (London: Lawrence and Wishart, 1982), p. 152. Meyer notes (p. 154) that, although extremely popular, the number of works specifically printed for a consort of viols was limited to three collections between 1597 and 1638: Gibbons' three-part fantasias of 1620, East's *Third Set of Books* of 1610, and East's *Seventh Set of Books* of 1638. He also notes that two viol fantasias are included in Byrd's *Psalms, Songs and Sonnets* of 1611.

²⁹Price, Patrons, p. 42. See also Doe, Paul, ed. MB Vol. XLIV p. xxiii.

could be performed either vocally,³⁰ or on various instruments, including the keyboard and lute³¹, but which was cultivated, particularly after the turn of the seventeenth century, for performance by a consort of viols.³²

The first In Nomine, composed by John Taverner, was an instrumental transcription of the Benedictus of his own six-part Missa Gloria Tibi Trinitas,³³ using the Sarum antiphon of the same name as a cantus firmus. Although of course vocal in origin, the composition of these pieces became a fashion specific to instrumental music writing, and it was here that the instrumental style was first developed, eventually becoming one of the most important instrumental forms in the history of English music.³⁴ The existence of over 150 surviving examples by just about every active composer dating to the end of the seventeenth century attests to the popularity of the genre.³⁵

The most basic stylistic feature of the early In Nomine, seen in the early works of Taverner and Tallis, is the abstract, melismatic elaboration of lines around the cantus, which is usually presented in one of the middle parts in long

³⁰Warwick A. Edwards, "The Performance of Ensemble Music in Elizabethan England," Proceedings of the Royal Musical Association, Vol. 97 (1970-71), 113-23. Cf. also p. 6., n. p and p. 13, n. 32.

³¹Doe, ed. Elizabethan Consort Music: I p. xx. The intended forces are unknown. It is possible that early In Nomines could even have been played by instruments in ceremonial music.

³²Gustave Reese, "The Origin of the English In Nomine," Journal of the American Musicological Society, Volume II (Spring, 1949), 7. Reese notes that those composed for instrumental ensemble greatly outnumber those for other instruments.

³³Ibid., p. 9.

³⁴Meyer, Early English Chamber Music, p. 91.

³⁵Sadie, Stanley, ed., The New Grove Dictionary of Music and Musicians, 6th edition, Vol. 9. (London: Macmillan & Co. Ltd., 1980), 230-231.

notes of equal duration. A fairly sectionalized character with overlapping cadences is illustrative of the motet style, and prevails in the earlier examples.

The early Elizabethan composers - Robert Parsons, Robert White, Osbert Parsley, Nicholas Stogers, Alfonso Ferrabosco I, Christopher Tye, and the young William Byrd all contributed In Nomines, and their innovations show a move to a less vocal and more instrumental conception;³⁶ it must be remembered, however, that a universal concept of style for the writing of In Nomines did not exist at this time. The formation of the idiom owed much to the emulation of the individual traits between composers, and certain tendencies may be noticed. As Meyer states, melodic lines are shortened and not as indefinite, and cadences are more defined with less overlapping.³⁷

Many interesting features are of note in the works of these composers. Among them is a flexible treatment of the cantus firmus which is altered to set up or elaborate a cadence, to provide rhythmic interest, or in some cases, to draw the cantus firmus into the contrapuntal texture of the other voices.³⁸ For purposes of clarity, the cantus firmus of the In Nomine is set out in Example I in its pure form, and the notes are numbered.

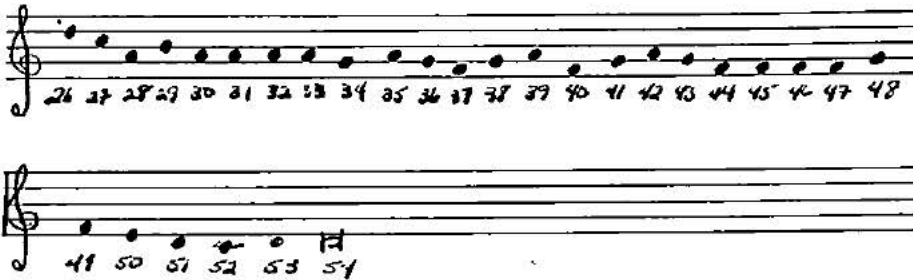
Example I



³⁶Meyer, Early English Chamber Music, p. 92.

³⁷*Ibid.*, pp. 95-96.

³⁸In light of these points, Meyer's statement that "the cantus firmus never altered" cannot be sustained. See Meyer, Early English Chamber Music, p. 95.



The treatment of the cantus of In Nomine I by Nicholas Strogers³⁹ shows all of the above-mentioned traits. These are highlighted in Example 2.

Example 2.

Three staves of musical notation for Example 2. The first staff shows measures 1-20, the second staff shows measures 21-42, and the third staff shows measures 43-54. Various notes and measures are highlighted with brackets and arrows.

In this example, the ornamentation of the cantus at CF 5 is cadential, at CF 26 harmonic, and at CF 39-43, where the cantus is drawn into the counterpoint, it is motivic/rhythmic. In the two latter instances, the texture is

³⁹MB vol. XLV, No. 60, pp. 113-114.

thinned in the aftermath of a cadence and the cantus provides added activity. An equally interesting example may be seen in In Nomine II ("Rachells Weeping") by Christopher Tye. The first alteration takes place at exactly the same place as it does in the work by Strogers - at CF 6, where it is identically altered (though not ornamented) from a C to a C sharp. In this work and its counterpart, In Nomine III ("Weepe no more Rachell"), where departures are more elaborate, the intent of the alteration appears to be one of exclusively cadential function. The significant percentage of works of other composers⁴⁰ which display similar treatments illustrates a view towards freedom in the treatment of the fixed voice.

The tendency toward short motivic units developed in sections is seen to greater and lesser degrees in the works of these early masters. The typical procedure of voicing is one of a "fugal" type of exposition of the first melodic segment which is developed in short units and which often only uses the "head" of the motive, treating its cadential segment with a great deal of flexibility. This is particularly true in the works of Tye, where the points of imitation are very brief and often involve only a few beats.⁴¹ Consequently, the feeling is one of free interplay which moves blithely from one idea to another. Tye's "Rachell's Weeping" uses one melodic motive, in this case a descending triad, as the basic material throughout, supplementing it with short, recurring rhythmic

⁴⁰Of the works looked at in this genre - the In nomine II by Henry Stornings, (MB XLV No. 59), the In Nomine a 4 (I) of Byrd (Byrd Edition No. 16) and In Nomine I by Alfonso Ferrabosco I (MB XLIV No. 48) leave the cantus voice untouched. In Nomine III by Robert White (MB XLIV 29), In Nomine I by Nicholas Strogers (MB XLIV 60), and In Nomine II by Osbert Parsley (MB XLIV 17) ornament the cantus voice.

⁴¹For a discussion of Tye's In Nomines see Oliver Neighbour, The Consort and Keyboard Music of William Byrd (London & Boston: Faber and Faber, 1978), p. 30.

figures. Only at the end (mm. 41 ff.) in a coda-like section does Tye break with this basic material and develop a scale figure between the voices.

The tendency toward sectionalization in Tye's works is not manifested in a well-defined periodic structure, although cadential points are fairly clear. Rather, the cadences are breathing spaces in which most, but frequently not all, of the voices cadence after which one or two immediately resume. It is typical that at least one voice overlaps melodically and rhythmically with the next phrase to provide a feeling of momentum. Frequently the sections are demarcated by rests in at least one voice, which provides the opportunity to resume imitative entrances.

In Nomine I by Alfonso Ferrabosco⁴² shows some similar tendencies, though the breadth of the motives shows a more definable melodic contour which is carried out in imitation to a greater degree. Here, a variety of thematic material is used, and the structure is better defined through the changing of material after cadential points. This particular work is noteworthy for its quickening of pace toward the end in a flourish of sequential repetitions, staggered between all four active voices.

In Nomine III by Robert White⁴³ shows the same tendencies as those seen in pieces by Ferrabosco - structural delineation through clear cadences and a longer breadth of imitation between parts. This remarkable work is monothematic. Structural cadences are clearly drawn and are, in most cases, followed by rests in the soprano voice. The imitative sequence at the beginning

⁴²MB XLIV, No. 48.

⁴³MB XLIV, no. 29.

of each section is varied, the last two sections being quite original in that at m. 44 the bass and tenor enter together in parallel thirds, and engage in a kind of antiphonal dialogue with the soprano voice. The final section, commencing at m. 50, draws the cantus voice into the texture, having a presentation of tenor, bass, alto (cantus), and soprano for the penultimate statement.

The *In Nomines* of William Byrd are among his earliest compositions, all dated before 1570.⁴⁴ His works in the genre show a particular concern for structure and periodicity in clearly defined, often symmetrical phrases. In these works the imitation never seems to be an end in itself, but is organic to the structure.

The *In Nomine* ¹⁴⁵ for four voices is one of a large body of those pieces which begin with a paraphrase of Taverner's original work.⁴⁶ In Byrd's *In Nomine*, it is the second phrase which is a direct paraphrase, but the first, on which the piece opens, is clearly drawn from it. Another conspicuous feature of this piece is that the bass rarely enters into the texture of the motivic work, which is much more melodically conceived in terms of actual phrase than are works by any of the other composers of the time writing in this genre. Although bass entries do exist, they are not as frequent as those in the soprano and tenor, which really form a duet of counterpoint in the texture. The bass functions in a much more harmonic way than is usual in this kind of motivic construction.

⁴⁴Neighbour, *Consort and Keyboard*. Neighbour asserts that the two four-part *In Nomines* to be discussed antedate his appointment to Lincoln Cathedral in 1563, and the fifth five-part *In Nomine* before 1570.

⁴⁵The Collected Works of William Byrd, Volume 17, Consort Music, No. 16.

⁴⁶See Reese, "The Origin of the English *In Nomine*," p. II. This was apparently quite a common practice. Reese illustrates works by Tye, Poynt, and Bevin which pay homage to the original.

A comparison of the first four-part In Nomine with the second⁴⁷ shows some similarities as well as some differences. It is Byrd's tendency in these two works, as well as in the fifth In Nomine for five parts, to allow different motives to define the periods of structure, each section dealing with a different melodic entity. A common device is the fragmentation of the subject, which tends to be fairly long, into motivic play between parts. This fragmentation is not so extreme as to clutter the texture, and sometimes provides thematic allusion to a former section.

One of the finest examples of the genre may be seen in Byrd's In Nomine V for five voices.⁴⁸ Using a full four voice texture weaving around the cantus, Byrd's work is a forward-looking and stylistically complex achievement. The work is divided into five equal sections. The first, with the exception of simultaneous second tenor and soprano entries, acts as an exposition of equally spaced entrances of the theme in the first period, answered by a second of equal length in which the overlapping of material is closer and the bass entrance is omitted.⁴⁹ Fragmentation using only the "head" of the motive weaves from voice to voice during direct statements of the theme. The second section is marked, as is typical of Byrd,⁵⁰ by shorter points of imitation with more closely spaced cadences. At CF 14 the cantus voice itself is drawn into the

⁴⁷The Collected Works of William Byrd, Volume 17, Consort Music, No. 17.

⁴⁸Neighbour considers this piece to be the finest of the entire genre. For a complete discussion of this work, see Neighbour, Consort and Keyboard, pp. 47-50.

⁴⁹Neighbour, Consort and Keyboard, p. 47. One feature which Neighbour notes as peculiar is the doubling of the soprano and second tenor voices in thirds here and at other points in the work. This technique was noted previously in the work by Ferrabosco.

⁵⁰Neighbour, Consort and Keyboard, p. 47.

texture, a lower neighbour and passing tones stating the motive and at the same time ornamenting the gap between A and C. This section is followed by a fragmented development among the lower three voices taking place under a single thematic statement in the soprano. Perhaps the most interesting feature of this work is found in the final, fifth section, where the lower three parts form a chordal foundation to the interplay of very brief, fragmented triadic statements. Allusions to the chordal and rhythmic elements of the motives of the third and fourth sections integrate the structural pinnacle of this work.

One forward-looking feature seen in this work is a balanced structural delineation seen in the interchanging of textures and the treatment of motives. Byrd generally (but not always), uses one motive per section, and this procedure was to become a standard feature of instrumental consort writing in the seventeenth century.

The fantasia, probably the most popular form of instrumental composition in the later Elizabethan and early Jacobean periods, was subject to a development strikingly similar to that of the In Nomine. The application of contrapuntal points of imitation to instrumental keyboard music and ensemble pieces had been well cultivated on the continent in various forms -- the *ricercare* and *preamble* seeming to share the same characteristics and interchangeability of name. These pieces were concerned with the unification of a series of fugal sections by means of a single subject or series of subjects, and with contrapuntal manipulation as the foremost means of construction.⁵¹ Undoubtedly the form was introduced into England by the many continental

⁵¹Christopher D.S.Field, "Fantasia," in Grove, Vol. 6, p. 38f.

composers in residence at the court. As distinct from the continental conception of the style, however, here it grew along the lines of diversity and variety in theme and texture,⁵² exhibiting the same sectional nature as the In Nomine, though not tied to a fixed voice or structure and so eventually superseding it in popularity.

Thomas Morley's famous definition of the fantasia or "fancy", appearing in his A Plaine and Easie Introduction to Practicall Musicke of 1597, illustrates the attitude of the English to the form:

The most principal and chiefest kind of music which is made without a ditty is the Fantasy, that is when a musician taketh a point at his pleasure and wresteth and turneth it as he list, making either much or little of it according as shall seem best in his own conceit. In this may more art be shown than in any other music because the composer is tied to nothing, but that he may add, diminish, and alter at his pleasure. And this kind will bear any allowances whatsoever tolerable in other music except changing the air and leaving the key,⁵³ which in Fantasie may never be suffered. Other things you may use at your pleasure, as bindings with discords, quick motions, slow motions, Proportions, and what you list. Likewise this kind of music is, with them who practise instruments of parts, in greatest use, but for voices it is but seldom used.⁵⁴

⁵²Neighbour, Consort and Keyboard, p. 63. Neighbour notes that this diversity was completely different from the Italian *ricercare* of the period, where continuous melodic lines were the norm, and new subjects were "often introduced almost surreptitiously".

⁵³Morley's use of the word "key" in this context does not necessarily refer to the modern-day understanding of the term. Christopher Lewis, in "Incipient Tonal Thought in Seventeenth-Century English Theory," Studies in Music from the University of Western Ontario, Vol. 6 (1981) pp. 24-47, examines Morley's discussion of modal theory, leading to the conclusion that Morley's definition of "key" is one based on the recognition of a modal final and the resultant character of the use of a particular modal melodic formulation. Further, Morley's discussion shows, particularly in his lack of regard for beginning and ending on the same tonal center, a melodic conception of key, borne out by his statement: "every key hath a peculiar ayre proper unto itself so thast if you go into another than that wherein you began, you change the aire of the song, which is as much as to wrest a thing out of his nature..." (Quoted in Lewis).

⁵⁴Thomas Morley, A Plain and Easy Introduction to Practical Music, p.296.

The popularity of this type of composition is evident in the incredible volume of works in the genre by a multitude of composers. The demand for consort music, which was particularly suited to private music making, was undoubtedly the cause of such abundance. However, the point of this study is not to give a tabulation of how many works there were, but to examine briefly the genesis of fantasia composition as seen in the techniques of a few composers whose works best exemplify the stylistic characteristics taken up the next generation of pre-Commonwealth composers. These features are seen in the works of William Byrd, Giovanni Coprario (John Cooper), Alfonso Ferrabosco II, and Orlando Gibbons.

The consort music of William Byrd shows a diversity of style marked by the incorporation of popular tunes and dance rhythms,⁵⁵ contrapuntal continuity and flexibility of form. As in his *In Nomines*, Byrd's primary consideration is the articulation of structure in which each point of imitation is developed in support of a dynamic curve of alternative sections, each of which contributes to the balance and symmetry of the whole.⁵⁶

The composition of consort fantasias seems to have been the main preoccupation of Coprario, as his output numbers seventy-four for three, four, five, and six voices, of which some are purely instrumental in conception, and others bear resemblances to Italian madrigals.⁵⁷ Meyer's observation that

⁵⁵Neighbour, *Consort and Keyboard*, p. 91. Byrd's use of sections which introduced these elements are confined to his larger works in five and six parts.

⁵⁶Byrd's sense of balance is achieved through textural variety applied to balanced phrases in a highly sectional conception of the form. This textural variety is often seen in alternating sections of strict and more relaxed contrapuntal formations.

⁵⁷Christopher D.S. Field, "Fantasia," in *Grove*, Vol. 6, p. 387.

"Coprario's fantasias are full of variety; of changing musical pictures which pass by in constant succession"⁵⁸ may be confirmed through the examination of one of his three-part fantasias.⁵⁹

Coprario's Fantasia is marked by a very dense contrapuntal texture in which no less than nineteen different points of imitation are taken up in a series of brief sections punctuated by fairly clear cadences. This particular work is fairly unrelenting in its use of imitative counterpoint, and the typical kinds of adjustments in intervallic content seen frequently, for example, in corresponding works by Tye, are not as prevalent. Instead, Coprario proceeds in a fairly systematic, verbatim presentation of motives in all three voices. Meyer's term "musical kaleidoscope"⁶⁰ is most appropriate here, as the motives, in many of which the instrumental character featuring repeated notes may be seen, are seldom developed for more than two measures. However, a general shape is evident in the giving way of the opening sections to a much more fragmented treatment in the middle, and to a much broader ending at m. 38, which involves the use of longer melodic units reminiscent of fugal style.

Coprario's Fantasia for four parts⁶¹ shows a more spacious treatment. In this work, the opening melodic subject is not a motive but a phrase which extends over four measures and is systematically presented in a fugal exposition. The second section, commencing in m. 11, is more flexible, using

⁵⁸Meyer, Early English Chamber Music, p. 162.

⁵⁹Jacobean Consort Music, MB, Vol. IX, No. 9.

⁶⁰Meyer, Early English Chamber Music, p. 162.

⁶¹Jacobean Consort Music, MB, Vol. IX, No. 19.

"head motive" points of imitation in repeated notes to set up a lively discourse between voices. At m. 34, the motion slows dramatically, the grave character interceding in the texture before the last section, a fugal finale of ten measures.⁶²

The instrumental character of the themes is most conspicuous in this work, with fairly angular, triadic lines and wide jumps in the fugally constructed sections giving way to motivic points on repeated note patterns. Clearly this music was instrumentally conceived and instrumentally performed. Example 3 shows the basic motives of this work.

Example 3

Example 3 consists of four staves of musical notation. The first staff is labeled 'm. 1' and shows a melodic line starting with a quarter note, followed by eighth notes, and ending with a half note. The second staff is labeled 'm. 11' and shows a more rhythmic line with eighth notes and a sharp sign. The third staff is labeled 'm. 22' and shows a line with eighth notes and a sharp sign. The fourth staff is labeled 'm. 34' and shows a line with quarter notes and sharp signs, indicating a change in tempo and character.

⁶²The structural features of this work conform to those offered by Grove of Coprario's four-part fantasia MB IX No. 20, held to be typical of the fantasia style at this time. See Christopher D.S. Field, "Fantasia," in Grove Vol. 6, p. 387.

The structural delineation of sections through contrasting tempi and textures which is evident in this work came to be a standard feature of the style. Very similar treatments are seen in the works of Thomas Lupo and Alfonso Ferrabosco II.

The nine consort fantasies of Orlando Gibbons for three parts represent one of the only collections of such music actually printed -- not from moveable type, but from engraved copper plates.⁶³ Although there is no specification that the works were intended to be performed on viols, it has been generally assumed that, at least in the first four, this was the composer's intention.⁶⁴

Gibbons' writing for the medium shows a dichotomy of styles -- one (Fantasies I-IV) involves the traditional overlapping of parts in points of imitation, the other (Fantasies V-IX) those works written for a consort including a double bass, illustrating a more sectional conception of structure. In the latter group, the separation between sections gives the impression of a work made up of several small but well-developed and balanced movements. Although the methods of construction are similar in the two styles, in Fantasies V-IX the more marked separation seen in the use of full stops, often repeated and sometimes with metre changes, is reminiscent of the Italian canzona of the period.⁶⁵

⁶³Thurston Dart, "The Printed Fantasies of Orlando Gibbons," Music and Letters, Vol. 37 (October, 1956), 342. This is particularly significant, for, as Dart points out, those works published from engravings generally had several reprints. The Gibbons fantasies were advertised as late as 1653 and so it is quite likely that Purcell was familiar with them.

⁶⁴Ibid., p. 344.

⁶⁵John Harper, ed. Orlando Gibbons Consort Music, MB, Vol. XLVIII. p. xv.

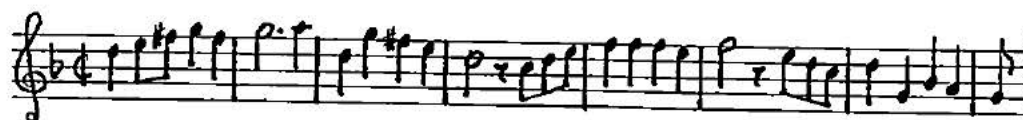
Generally, the most densely contrapuntal sections are the first and last,⁶⁶ where the subject is presented, usually along with a clearly defined counter-subject. The nature of Gibbons' chosen melodic material varies widely from the relatively brief, instrumentally conceived motive with repeated notes, to thematic material reminiscent of folk-song or dance.⁶⁷ Example 4 illustrates these different tendencies.

Example 4

a) Fantasia I (Fantasies of Three Parts)⁶⁸ - instrumental



b) Fantasia III (Fantasies of Three Parts)⁶⁹ - similar to folk-song



⁶⁶Meyer, *Early English Chamber Music*, p. 169. Meyer notes that often the last section is thematically related to the first. In many of these pieces, the processes of thematic transformation caused by the intervallic and rhythmic manipulation of motives leads to a much higher level of unity. In some, almost all of the material may be heard in the context of the opening exposition.

⁶⁷Harper, ed., *Orlando Gibbons Consort Music*, MB XLVIII p. xvi. Gibbons commonly used well-known popular tunes and sections in dance metre, particularly in the fantasias with double bass.

⁶⁸MB, XLVIII No. 7.

⁶⁹MB, XLVIII No. 9.

c) Fantasia VI (Fantasies of Three Parts)⁷⁰ - dance-like



The last two of the preceding examples show a similarity in the regularity of phrase structure and melodic curve. The difference between them lies in the more syllabic character of Example 4b as opposed to the quicker melodic movement and slightly less step-wise motion of Example 4c.

Those works which show the overlapping of cadences are similar in style to that seen in the works of earlier composers-like Tye or Ferrabosco, where usually one voice continues, forming a "deceptive" cadence which propels the movement into the following section. At this time, a new point of imitation is exposed, sometimes using sequences of scale passages and pairings of voices to achieve contrast. In Gibbons' works in three parts, the counterpoint is not usually taken to an extreme, except for the first section where strict imitation sets the tone of the piece. At other places, often only the "head" of the motive is used and is tossed from voice to voice in a fairly free manner. Those works which carry allusions to dance and popular song have a more harmonic, less abstract sense, but the procedure of imitation remains the same.⁷¹

The consort music of these composers formed the basis of the style, which had a far-reaching popularity throughout the reign of James I. With the

⁷⁰MB, XLVIII No. 12

⁷¹Dart, "Printed Fantasies," p. 344-345. Dart notes that these approximate the style of Coprario's fantasies from his suites for violins, bass viol and organ. These works are similar in style and texture to the Italian trio sonata.

accession of Charles I, the native music of England met with increasing challenges from foreign styles, made particularly popular by the frivolous tastes of the monarch himself whose desire to rival the European courts, and particularly that of the French, caused him to support the musical culture reminiscent of those establishments.⁷² For the duration of his reign and throughout the time of the Interregnum, however, the traditional idiom of music making at home flourished. As Roger North reported:

...in the first ten years, that is till ye Divell Incarnate confounded ye publik with his civill warrs, wealth, reputation, and arts, flourished more than ever was knowne before ... And amongst other Arts, musick flourished and exceedingly improved, for the King loved an enterainment so commendable as that was, and the fantazia manner held thro his reign during ye troubles; when most other good arts languished, musick held up her head, not at Court, nor (in the cant of those times) profane theaters, but in private society, for many chose rather to fiddle at home, than to goe out & be knockt on ye head abroad; and the enterainment was very much courted & made use of not only in country but in citty familys, in which many of the ladys were good consortiers; and in this state was musick daily improving more or less till the time of (in all other respects but musick) the happy restauration.⁷³

Among the developments which, although beginning earlier, particularly flourished from the time of Charles I through the period of the Commonwealth⁷⁴ was the consort "suite" -- a form which incorporated dance movements, particularly the alman, courante, and galliard, into a group beginning with a

⁷²Meyer, *Early English Chamber Music*, p. 190. See also J.A. Westrup, "Domestic Music under the Stuarts," Proceedings of the Royal Musical Association, Vol. 68 (March, 1942), pp. 19-54.

⁷³Roger North, The Musical Grammarian ed. Hilda Andrews, pp. 18-19. Also quoted in Arnold, Cecily and Marshall Johnson, "The English Fantasy Suite," Proceedings of the Royal Musical Association, Vol. 82 (November, 1955), 4.

⁷⁴That musical life of the kind that was cultivated in the home did not decline, but indeed thrived throughout this period is well documented in Percy A. Scholes, The Puritans and Music in England and New England (New York: Russell & Russell Inc. 1962).

fantasia, sometimes ending with a duple coda to balance it, and unified by key relationship.⁷⁵ Many suites, particularly those written by Coprario, John Jenkins, and William Lawes, may have been intended for performance on violins in the upper parts instead of viols, and many contain organ parts that sometimes function independently of the strings rather than in a continuo fashion.⁷⁶ Despite the addition of "airy" music, however, the fantasia itself retained very distinct ties with its past. The manner of contrapuntal imitation and sectional divisions, always fluid in the individual styles of every composer throughout history, took some new directions, but the direct lineage of the form was not at all lost. Of the composers most involved with chamber music, John Jenkins, William Lawes, and particularly Matthew Locke were important to the art of fantasia taken up by Henry Purcell.

The voluminous chamber music output of John Jenkins spans the entire period from the early seventeenth century to the Restoration, and thus his works show features of many different styles. Although he was attached to the court he spent little time there and was a private composer and teacher in various private households.⁷⁷ His incredible output was copied in a large number of manuscripts, which attained a wide circulation.⁷⁸ Perhaps because he was somewhat isolated from the court and from music making in London, he may not

⁷⁵Cecily Arnold and Marshall Johnson, "The English Fantasy Suite," p. I.

⁷⁶Ibid., pp. 6-7. The authors note that sixty-seven of these sets were composed by these three composers.

⁷⁷See Andrew Ashbee, "John Jenkins", in Grove, Vol.9, p. 596-597. Among Jenkins' positions in the homes of well-to-do musical families was that of music teacher to Roger North from 1660 to 1666.

⁷⁸See Donald Peart, ed., John Jenkins, Consort Music of Six Parts, MB, Vol. XXXIX, p. xiv.

have been as attracted to the "romantic" features found in the works of Lawes and Locke. Although almost every style is represented in his works,⁷⁹ his music reveals him to be essentially a conservative composer, at home in the older style of continuous, overlapping polyphony.

Many of Jenkins' works show a true reluctance to cadence. His fantasies are therefore less sectional in their internal structure than those of his contemporaries. Instead, a theme is presented and is developed in continuous imitation between all parts, episodic material being clearly derived from the subject. But in spite of this continuous, conservative style, Jenkins does not appear to have courted pedantry. His works show, rather, a fairly whimsical approach to the form where points are taken up and left, but still bear allusions to the original ideas. The emotionalism and expressive idiom of the Italian manner is not frequently seen in his works,⁸⁰ prompting Roger North, who knew him well, to comment:

But to doe right in shewing what was most amiss in the manner of Mr. Jenkins, it was wholly devoid of fire and fury, such as the Itallian musick affects, in their stabbs and *stoccatas*, which defect is onely excusable upon the humour of the times. Those were pleased with the sedate, which these will not bear, and for that matter, as to reall vertue or goodness of the musick, I referre to what hath bin sayd. Another more considerable failing is the manner of movement, which he and his cotemporarys used and other since. It was cheifly (as it were) going up and down staires, and had less of the *sault* or itterations than the Itallians have; in which respect it must be allowed the latter style is better, as more conforme to men's behaviour. And it may be alledged also as a defect, that Jenkens did not dash upon harsh notes, as the Itallians doe, which makes their consorts more saporite than the musick was when the parts did but hunt one and other, from concord to concord. As to that, it's allow'd the English rules of composition did not permitt such freedoms,

⁷⁹Meyer, Early English Chamber Music, p. 248.

⁸⁰See Peart, ed., John Jenkins. Consort Music of Six Parts, p. xiv.

but Jenkins used his discords always properly and with sincopation, according to law; yet in that he dared more and rather outwent than came short of his cotemporarys.⁸¹

William Lawes was trained under Coprario, and his music thus shows a link between the style of that composer, representative of the older generation, and the newer romantic tendencies resulting from the popularity of continental styles. He is particularly noted for his consort suites with organ comprised of a fantasia and several dance movements. Lawes' works feature a rich harmonic detail which includes a wide use of harmonic dissonance. Because of these experimental and expressive features, his works are considered by some to be mannered.⁸²

Particularly conspicuous in Lawes' works is the angularity of line used in his thematic material -- that which North referred to as "*sault*" in identifying Italianate characteristics -- and the use of wide leaps which are the natural result of that angularity. Example 5 illustrates this tendency; in the fantasia from Suite No. 3 in C minor,⁸³ the primary thematic material is as follows:

Example 5



⁸¹Roger North, The Musical Grammarian edited by Hilda Andrews (Oxford University Press, London: Humphrey Milford), 1967. p. 24

⁸²See Murray Lefkowitz, ed., William Lawes Select Consort Music, MB, Vol. XXI, p. xv.

⁸³*ibid.*, No. 3.

thinner-textured exposition at measure 46. In Lawes' works a great unity is derived from structural relationships to the opening "exposition" and the material, thematic or seemingly incidental, presented in it.

Clear cadences are often presented in this work, resulting in a sense of tonality. On the other hand, closed cadences, even in secondary "keys," are often avoided and chromatic side-stepping and deceptive resolutions occur, particularly in passages of chromatic movement. Although a truly tonal feeling exists, it is of note that in the fantasies of both the a minor and c minor suites, the final cadences are left open. The subdominant, which in both cases is tonicized in a secondary relationship in the pre-cadential passage, leads to the final cadence, which is not approached via the dominant, and a tierce de picardie sounds more like a leading tone to that subdominant than a final cadence.

Another interesting feature of Lawes' style may be seen in the Fantasia from Suite No. 2 in A minor.⁸⁴ A distinct pairing of instruments in concertante responses in parallel thirds takes place at mm. 127-134, where the Treble Viol I and Tenor Viol I are pitted against the Treble Viol II and Tenor Viol II.

⁸⁴Ibid., No. 2.

Example 8

The image displays a handwritten musical score for Example 8, consisting of two systems of staves. The first system contains five staves: the top staff is a treble clef with a 4/4 time signature and a dynamic marking of *pp*; the second staff is a treble clef with a melodic line; the third staff is an alto clef; the fourth staff is an alto clef with a melodic line; and the fifth staff is a bass clef. The second system contains two staves: the top staff is a treble clef and the bottom staff is a bass clef. The notation includes various note values, rests, and dynamic markings such as *pp* and *to*.

Laves has been grouped with the old school, as the representative of its termination, and also as the "representative of the romanticism of the second

generation of seventeenth-century English viol composers (c. 1625-50).⁸⁵ The sense of termination is difficult to justify. The composition of works for viol consort did not, after his death, take a completely different course, but grew, just as all music does, building on the past and breaking new ground. There was no break in the continuity of the composers who cultivated chamber music as there may have been in sacred composition during Puritan rule, and so the works of Lawes are best viewed not in terms of termination or initiation, but as a further building blocks in what continued to be a viable art form.

It was perhaps the consort music of Matthew Locke which exerted the most profound impact on Henry Purcell and, possibly because of friendship or emulation,⁸⁶ prompted him to write his own contributions to the genre, which by this time was no longer a fashionable mode of composition.

Locke's use of introductions and closes for structural purposes was one of his greatest contributions to the genre.⁸⁷ These introductions, as well as the use of tempo terms like "Slow," "Brisk," and "Drag," and his marking of an oblique slash (/) to ensure an articulation between sections were all techniques taken up by Purcell in many of his own works.

Although Locke was primarily interested in the consort suite, Tilmouth notes that in many manuscript sources the fantasias, which are prevalent in his works, were extracted from the suites and played independently.⁸⁸

⁸⁵See Meyer, Early English Chamber Music, p. 199, and Murray Lefkowitz in Grove, Vol. 10, p. 560, respectively.

⁸⁶Lefkowitz in Grove, Vol. 11, p. 108, p. 110. Locke was a friend of Purcell's father and uncle, and although it has not been proven that Purcell studied composition with him, Purcell copied much of his music.

⁸⁷Michael Tilmouth, ed., Matthew Locke Chamber Music II, MB, Vol. XXXII, p. xv.

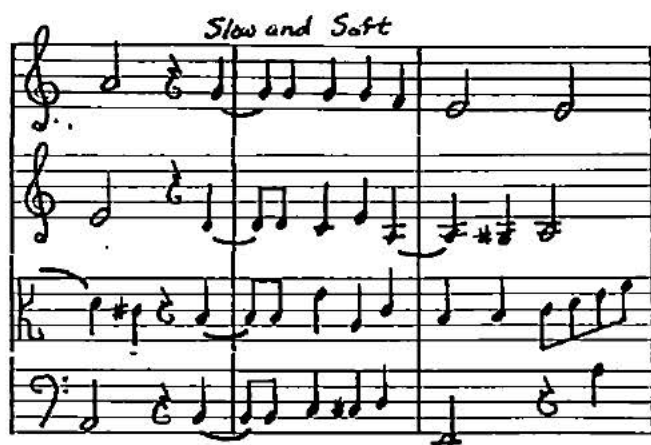
The slow introductions for which Locke is noted are conspicuous in that they put the focus on sonority and tend toward the use of expressive chromaticism. Motivic work is present but primarily step-wise intervallic makeup lacks a sense of drama, and the imitative texture is not dense. These sections tend toward dissonance, and a fair amount of tonal ambiguity is present in the chromatic movement, though the final cadences are generally dominant to tonic and closed. The motives presented here are sometimes used later in the work.⁸⁹

The sections of Locke's works are very well defined, either separated by clear, simultaneous cadences (many marked with fermatas), or by tempo markings. These sections alternate in tempo and texture, with slow, sonorous, sometimes homophonic sections inserted between faster imitative or canzona-like sections. In some cases, as in the Fantasia of the Suite No. I in d minor, there are harmonic interludes of as little as two measures, breaking up and contrasting the texture. Example 9 shows the interlude drawn from mm. 80-83 of this work. Inset in a canzona-like highly contrapuntal section and marked "slow and soft", the focus is completely homophonic. After two measures, the interplay resumes, picking up the motive of the earlier contrapuntal section.

Example 9

⁸⁸*Ibid.*, p. xviii.

⁸⁹It may be noted that the neutral character of these may render them inconsequential as meaningful, recognizable entities at later points. Nonetheless, relationships are not difficult to find and may have been conscious on the part of the composer.



Even though the formal sections are clearly defined, sub-sections often exist as well, which show examples of old-style overlapping cadences and add interest to the texture. The dramatic balance achieved through the alternation of sections is quite effective, and the fantasias in themselves resemble microcosms of larger multi-movement works.

There are some features which are standard. Although the slow introduction is common, it is not necessarily a rule.⁹⁰ When it is lacking, the usual abstract, contrapuntal movement opens the work. If a slow introduction is present, this abstract movement follows, but it often has a stronger rhythmic impetus and more instances of fragmentation and contrapuntal interplay.

Melodically, Locke injects a great deal of variety into his motives; they range from the abstract, slow-moving stepwise movement of older forms to the already-mentioned canzona types with unending rhythmic dynamism. Locke also shows a good deal of angular writing, with wide jumps and movements reminiscent of Lawes. Example 10, which offers a passage drawn from Locke's

⁹⁰As in the Flat Consort no. 4, MB, Vol. XXXII p. 139, for example.

fantasia from the Suite No. 5 in d minor (mm. 26-27, soprano) and a passage from Lawes, very clearly illustrates the comparison.

Example 10

Locke, fantasia from Suite No. 5 in d minor, mm. 26-27, soprano



Lawes, fantasia from Suite No. 3 in c minor (mm. 84-88, soprano)



Much of Locke's melodic chromaticism arises from the manipulation of the raised and lowered seventh degrees of the scale; these scale degrees are sometimes used simultaneously, forming that most famous "Englishry," known as the false relation. This feature arises particularly from the fact that tonality was not a clearly established concept in the seventeenth century, and in particular from the mixture of the modal and the tonal (for example, Dorian and harmonic minor). Music that is written in a consciously linear sense as opposed to music written with a harmonic viewpoint in mind often has these clashes as a matter of course. However, in Locke, as well as in Purcell, whose fantasies will be discussed presently, the false relation seems to have been "courted" for its quality of dramatic tension, or, simply, "spice".

The mixture of the modal and tonal is particularly evident in the use of key signatures throughout the periods discussed. In the music of all composers, the key signature is usually expressed as one sharp or flat too few for what we would consider the tonal center of the piece, a carry-over from practices of modal transposition. Thus, a composition with a clear center of d minor may not have a key signature, or one in c minor may have only two flats, with the third freely added as needed.⁹¹ Although throughout the period there are strong feelings of tonality, especially seen in dominant-oriented cadence structures, it must be remembered that tonality as a concrete entity had not yet been established. It remained, at this time, an organizational "feeling".

One general comment about rhythmic organization must be made about the consort writing of the period as well. In music of this kind, although a process of metrical "clarification" did take place, it is found mostly in works of the canzona type, where arsis/thesis relationships formed a part of the drive of the melodic unit, and also in works patterned after dance or folk song. However, the works of these composers show not so much a disregard for "downbeat", but a pleasure in manipulating the rhythmic makeup of a given theme so that any melodic unit may occur at any metrical position, the whole forming a web of counterpoint, whether or not delineated by simultaneous cadences.

In general, this rhythmic feature, tonal/modal ambiguity, the technique of overlapping counterpoint, and the conspicuous use of dissonance for dramatic tension were the major features which acted as models for Purcell, who used them in a highly individual manner in his own set of Fantasias.

⁹¹Delbert Meacham Beswick, "The Problem of Tonality in Seventeenth-Century Music," Unpublished Ph.D. dissertation, The University of North Carolina Chapel Hill, 1950. See also Lefkowitz, ed., MB, Vol. XXI p. xvi specifically in connection with Lawes.

b) The Viol Fantasies of Henry Purcell

Purcell's fantasies for viols are among his earliest compositions, and his first exercises in the genre of instrumental music. While he was the inheritor of a long and artistically vibrant musical tradition, and his contributions demonstrate links with the heritage of consort writing, he infused the standard techniques of contrapuntal composition for instruments with an incredibly imaginative and highly personal style. The wealth of ideas and scope of dramatic expression shown in these pieces attests to the genius of a young composer who produced masterpieces of the genre at the age of twenty-one.

The primary source for Purcell's fantasias is a manuscript contained in the British Library, Add. Ms. 30390, considered to be Purcell's own "fair-copy" music book.⁹² This manuscript contains some revisions in the composer's own hand, and he has conscientiously dated many of the works contained in it. Other sources are part books and miscellaneous scores, both containing works by other composers. Add. Ms. 31435 contains only Fantasia II in an earlier form than that of Add. Ms. 30390, alongside fantasias by Locke and Gibbons. British Museum Add. Ms. 33236, a collection of miscellaneous scores, contains Fantasias I, II, and III as well as compositions by Locke, Colista, Corelli, Ruggiero, Blow, and Baptist as well as anonymous works.⁹³

⁹²See Denis Stevens, "Purcell's Art of Fantasia," Music and Letters, Vol. 33 (October, 1952), 341-356 for a further description of the book. Stevens is confident that works of Matthew Locke were at one time contained in it, then removed and blank pages substituted.

⁹³Thurston Dart, ed., The Works of Henry Purcell Volume XXXI, Fantazias and other Instrumental Music (London: Novello and Company Limited, 1959), p.xiii.

In total, there are three fantasias for three parts, nine in four parts, and one in five parts.⁹⁴ Also included are two In Nomines in six and seven parts respectively, and the Fantasia Upon One Note which Denis Stevens aptly terms the "*reductio ad absurdum* of cantus firmus technique,"⁹⁵ - having only middle C as a cantus firmus repeated and sustained throughout the duration of the work. As was mentioned previously, the majority of fantasias were dated by Purcell, those of numbers IV to XII.⁹⁶ An examination of the dates reveals that Purcell's writing of these pieces was not a leisurely pastime, but rather a concentrated study of the fantasia form as it existed in 1680. The numbering is as follows:

Table I: The Dating of the Fantasias of Henry Purcell

	<u>Z.No.</u>	<u>Date</u>	<u>Purcell's Subheadings</u>
No. I	Z732	Undated	"Here begineth the 3 part Fantasia's"
No. II	Z733	Undated ⁹⁷	
No. III	Z734	Undated	

⁹⁴Franklin B. Zimmerman, Henry Purcell 1659-1695: An Analytical Catalogue of his Music (London: Macmillan & Co. Ltd., 1963), p.p. 378-379. A 13th fantasia (Z 744) is present in the score book, but without double bar-lines. Zimmerman feels it may not have been intended as a fantasia at all, but a trio sonata. The dating of February 24 1682/83 supports this hypothesis.

⁹⁵Stevens, "Purcell's Art of Fantasia," p. 343.

⁹⁶This discussion will use the numbering of the Purcell Society Edition, which is editorial but follows their appearance in the fair-copy book.

⁹⁷Dart, ed., The Works of Henry Purcell, Volume XXXI, Fantazias and other Instrumental Music, p. 108. Dart believes that because of the elaborate series of emendations made to this work, it must have been written earlier than 1680, and perhaps even before Locke's death in 1677.

	<u>Z No.</u>	<u>Date</u>	<u>Purcell's Subheadings</u>
No: IV	Z735	June 10, 1680	"Here begineth the 4 part Fantazia's"
No. V	Z736	June 11, 1680	
No. VI	Z737	June 14, 1680	
No. VII	Z738	June 19, 1680	
No. VIII	Z739	June 19, 1680	[later amended to June 22, 1680]
No. IX	Z740	June 23, 1680	
No. X	Z741	June 30, 1680	
No. XI	Z742	August 16, 1680	[later amended to August 18, then August 19.]
No. XII	Z743	August 31, 1680	

This dating shows that Purcell was working in a concentrated manner. Even considering the uncertain dates of the first three works and the break for the month of July in 1680, it is important (as well as incredible) to realize that Purcell wrote the middle seven fantasias in only twenty days.

The July break may possibly have been necessitated by Purcell's duties to the court. In 1680 he held positions of composer-in-ordinary for the violins (taking over from Matthew Locke in 1677), keeper of the King's instruments, and organist of Westminster Abbey.⁹⁸ Zimmerman speculates, however, that the King's troubles with Parliament in the summer of that year may have kept him away from the court a good deal, allowing his staff a fair amount of free time for

⁹⁸Sir Jack Westrup, "Henry Purcell," in Grove, Vol. 15, p. 458.

personal endeavours.⁹⁹ The fantasias would likely not have been composed for any function at the court, as it is known from contemporary documentation that Charles II could not tolerate music which was not "readily intelligible with straight-forward rhythm to which he could beat time" and that he professed to hate "fancy music".¹⁰⁰ For whatever purpose they were written - to study an older style, or to regenerate interest in it - the twelve fantasias which form the basis of this study are the culmination of over a hundred years of development.

The overall formal structure of these works by Purcell bears a close relationship to those of Matthew Locke. Ranging from two to six sections, most are clearly divided either by cadential structure or by the use of tempo markings similar to Locke's - Brisk, Slow, and Drag. Again, some sub-divisions are present within the context of broader sections, and these are defined by a change in note value, or by the systematic application of different motivic formations.

As with Locke, there is a marked distinction of tempo and of texture between movements -- a conscious alternation of slow and fast, contrapuntal and homophonic, or a change that may have nothing to do with speed, but with character. The sense of dramatic tension is maintained in the dynamic between propulsion (both rhythmic and harmonic) and relaxation throughout the course of each work. Although this generalization may apply in terms of a broad overview of these works, it must be stressed that the treatment of contrasting

⁹⁹Franklin B. Zimmerman, Henry Purcell, 1659-1695 His Life and Times second, revised edition (Philadelphia: University of Pennsylvania Press), 1983. p. 71.

¹⁰⁰John Wilson, ed., Roger North on Music (London: Novello and Company Ltd., 1959), 308.

material is quite individual. Although Purcell re-uses certain basic types of themes and styles, just as do Bach and Mozart, he never at any time seems to be repeating himself or writing the same piece twice.

The identifiable stylistic "types" that Purcell uses fairly consistently are as follows:

1. The slow introduction;
2. The abstract, slightly objective and systematically contrapuntal opening section;
3. The canzona;
4. Homophonic sections;
5. Sections of free imitation; and
6. The slow or "Drag" coda.

Other sections draw on the characters of these types, and are used freely.

Purcell uses slow introductions in only three of his fantasias. In all three, the duration is approximately the same - ten measures in Nos. V and IX, and fourteen bars in No. X.¹⁰¹ In the case of Fantasia V, this introduction is sonorous and chromatic. Although it is tonally in B flat major, confirmed by the use of an elongated pedal point at the beginning and a V-I cadence at the end, a certain amount of tonal ambiguity exists both in the opening melodic motive and in the harmonic movement which shifts chromatically according to the dictates of the imitation between parts. Example 11 illustrates how these motives function to create an air of ambiguity. The first melodic motive immediately moves to A flat and descends by chromatic steps. This is followed

¹⁰¹It may be pointed out that Locke's introductions are approximately the same length.

by the tenor in slightly altered form, and then by the bass. The series of rising chromatic steps that follow, imitated very subtly in that the overlapping causes parallel thirds between the soprano and bass at mm. 6-7, creates a sonorous web of harmony which refuses resolution until the final moment.

Example 11.

Handwritten musical score for Example 11, consisting of two systems of four staves each. The key signature is B-flat major (two flats) and the time signature is common time (C). The notation includes various note values, rests, and phrasing slurs. The first system shows a melodic line in the soprano and tenor parts, with the bass part providing a harmonic foundation. The second system continues the melodic development, featuring overlapping lines that create parallel thirds between the soprano and bass parts in measures 6 and 7.

In Fantasia V, the third section (mm. 26-32) contains a motive which is similar to that used in the introduction. Its strikingly angular contour, answered by a rising chromatic scale, draws a conspicuous analogy to the introduction.

Example 12

The introduction to Fantasia IX (a minor) uses a very similar motive in the tenor voice, and contains much the same kind of movement, albeit not as intensely chromatic. In both cases, to state the harmony in tonal terms, the opening chord -- V7 of IV over a tonic pedal -- does not resolve to IV but sets an ambiguous tone. It is interesting to note, as well, that this motive in slightly altered form is present in the following, fast imitative section (see bass, mm. II ff. in imitation).

Sections which have been labelled the "abstract, slightly objective and systematically contrapuntal opening section"¹⁰² are those which are traditional to the genre. This manner of beginning a fantasia is perhaps the most typical

¹⁰²See p. 45.

feature of fantasia writing throughout the duration of the sixteenth and seventeenth centuries. It is this kind of "movement" which sets the contrapuntal tone of the piece. Purcell follows suit in almost every one of his works, the exceptions being those with slow introductions, and Fantasia VI which commences with a canzona.

The most basic features of the contrapuntal movement type are monothematicism, and stepwise and rather slow melodic motion. If counter-subject figurations are present, they are inversions of the primary motive, or are drawn from it in some manner, and contrapuntal devices such as inversion, augmentation, and diminution are frequent methods of construction. In its pure form, Fantasia I perhaps serves as the best example, but Fantasia XI illustrates Purcell's contrapuntal ingenuity in an expository section.

The primary motive of Fantasia XI is a rising step-wise figure ascending a perfect fourth, and descending a third (labelled "1" in Example 13). One beat after its commencement, it is followed by a descending figure which could justly be called its inversion (labelled "2" in Example 13). Throughout the section's twenty-four measures, these two figures are continually overlapped and juxtaposed, forming an up-and-down melodic curve that works beautifully in contrary motion, as well as in sequence. The process of continual contrapuntal overlapping which incorporates multiple statements in augmentation continues to the end of the section. As an illustration of Purcell's contrapuntal technique, the entire section is presented here in Example 13.

Example 13

Handwritten musical score for Example 13, consisting of two systems of four staves each. The music is in G major and common time. The first system shows a melodic line in the first staff, a bass line in the second, and two more staves with rhythmic accompaniment. The second system continues the piece with similar instrumentation. The word "augmentation" is written in the third staff of the second system.

Handwritten musical score for the first system, consisting of four staves. The key signature is one sharp (F#). The first staff is in treble clef and contains a melodic line with first, second, and third endings. The second and third staves are also in treble clef and provide harmonic accompaniment. The fourth staff is in bass clef and contains a bass line. The music is written in a style typical of a student exercise or a simple composition.

Handwritten musical score for the second system, continuing the piece with four staves. The key signature remains one sharp (F#). The first staff is in treble clef and contains a melodic line with first, second, and third endings. The second and third staves are also in treble clef and provide harmonic accompaniment. The fourth staff is in bass clef and contains a bass line. The music is written in a style typical of a student exercise or a simple composition.

Handwritten musical score for the first section of Fantasia X, measures 1-4. The score is written on four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music features a slow, melodic introduction with various note values and rests. Circled numbers 1 and 2 are placed above the notes in measures 1, 2, 3, and 4, indicating specific fingering or articulation points. The notation includes slurs, ties, and dynamic markings.

Handwritten musical score for the first section of Fantasia X, measures 5-8. The score is written on four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music continues the melodic introduction with various note values and rests. Circled numbers 1 and 2 are placed above the notes in measures 5, 6, 7, and 8, indicating specific fingering or articulation points. The notation includes slurs, ties, and dynamic markings.

The first section of Fantasia X at first glance has the appearance of a slow introduction. Though the section seems to emphasize vertical sonority, the

systematic application of overlapping polyphony in a continuous stream from beginning to end, including instances of augmentation in the bass in its last two entrances, belies its functioning in the manner of the introductions to Nos. V and IX. It is, instead, a "traditional" contrapuntal type of opening.

Purcell's "canzona" sections are identifiable in their faster-moving note values and instrumentally conceived thematic structure. These themes may include repeated notes, scalar, or triadic figurations, or they may be a combination of all three in subject/counter-subject relationship. These subjects are usually in quick notes. The use of two counter-subjects, of which one may be an inversion or a derivative of the other, is not uncommon. Examples are shown in Example 14.

Example 14

a) - Fantasia I, section 4, (mm. 39-40), soprano



b) - Fantasia IV, section 4 (mm. 35-36), alto



c) Fantasia VII, section 2 (mm. 26-28), soprano



d) Fantasia 11, section 3, (mm. 31-34), soprano



In Example 15, a typical feature of Purcell's style may be noted. The second part of the theme is used throughout as a second counter-subject (m. 2, soprano). The first counter-subject draws on the character of the primary theme. The three units are imitated and juxtaposed, creating a texture which need not include any extraneous material. Fragmentation, inversion, augmentation, diminution, and sequence are used to furnish episodic sections. The canzona sections also tend to be quite clearly tonic-dominant oriented. Example 15 presents the canzona from Fantasia XI.

Example 15

① overlap

②

① extended by sequence

Detailed description: This system contains four staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a circled '1' and contains a sequence of eighth notes. A bracket labeled 'overlap' spans the end of this staff and the beginning of the second staff. The second staff is also in treble clef with a 6/8 time signature and contains a sequence of eighth notes. The third staff is in alto clef with a 6/8 time signature and contains a sequence of eighth notes. The bottom staff is in bass clef with a 6/8 time signature and contains a sequence of eighth notes. A bracket labeled 'extended by sequence' spans the end of the third and fourth staves.

② extended by sequence

① extended by sequence

overlap

③ overlap

③ overlap

Detailed description: This system continues the piece with four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a sequence of eighth notes. A bracket labeled 'extended by sequence' spans the end of this staff and the beginning of the second staff. The second staff is also in treble clef with a 6/8 time signature and contains a sequence of eighth notes. A bracket labeled 'overlap' spans the end of the second and third staves. The third staff is in alto clef with a 6/8 time signature and contains a sequence of eighth notes. A bracket labeled 'overlap' spans the end of the third and fourth staves. The bottom staff is in bass clef with a 6/8 time signature and contains a sequence of eighth notes. A bracket labeled 'overlap' spans the end of the fourth and fifth staves.

Handwritten musical score for the first system, consisting of four staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The score is annotated with circled numbers and descriptive text:

- Staff 1: Circled 2 above the first measure, circled 3 overlap above the second measure.
- Staff 2: Circled 3 above the second measure.
- Staff 3: Circled 3 overlap above the first measure, circled 2 above the second measure, and circled 3 diminution above the third measure.
- Staff 4: Circled 2 above the second measure, circled 2 above the third measure.

Handwritten musical score for the second system, consisting of four staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The score is annotated with circled numbers and descriptive text:

- Staff 1: Circled 1 above the first measure, circled 3 overlap above the second measure, and circled 1 fragment above the third measure.
- Staff 2: Circled 2 above the first measure, circled 2 above the second measure, and circled 1 allusion above the third measure.
- Staff 3: Circled 2 above the first measure, circled 3 overlap above the second measure, and circled 1 fragment circled 3 above the third measure.
- Staff 4: Circled 3 above the first measure, circled 1 fragment circled 2 overlap inverted and augmented above the second measure.

② inversion

③ inverted

③ inverted

② inversion diminution

② inversion

③ inverted, diminution

② inverted

③ inverted

① fragment

① fragment

① allusion

② overlap

③ inverted

allusion

③ diminution

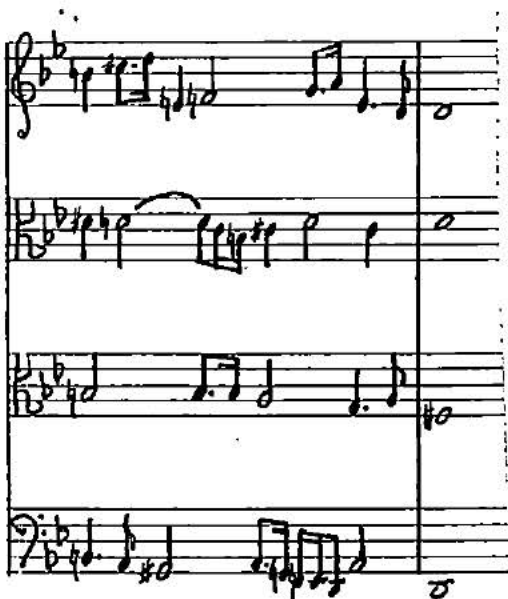
① fragment

Homophonic sections occur in Fantasias IV, VI, VIII, IX, X, and XI. These are not long, sometimes consisting of only a few measures. The purposes are to offer contrast in texture, and to provide a vehicle for very fast-moving and sometimes incredibly far-reaching harmonic explorations. A good example is found in Fantasia IV (Example 16). The homophonic section occurs at m. 21, where it is designated "Slow" by Purcell. Preceded by a half cadence in g minor (the tonal centre of this work), it immediately jumps to the mediant, Bb major chord, and in the following three measures, undertakes a series of harmonies which side-step resolution, fluctuating between B major and b minor, finally cadencing in f# minor (with a tierce de picardie). The ensuing imitative fragmentation of this section explores the "sharp" side of the key circle in a chain of mostly but not exclusively dominant-related keys, finally coming to rest with an authentic cadence on D major, leading to an imitative section in g minor. This arrival back to the dominant of g minor parenthesizes the tonal excursion, the cadential resting points forming a movement of D-F#-E and returning to D once again. It must be emphasized in the context of this tonal excursion that the cadential relationships are well organized, the parenthesis serving to outline the structure. The way in which Purcell flavours his harmony with cadential elisions and ambiguity is an entirely romantic trait. Example 16 illustrates this section.

Example 16

Handwritten musical score for Example 16, consisting of two systems of four staves each. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings.

The first system consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The second system also consists of four staves with the same clef arrangement. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several accidentals, including naturals, flats, and sharps, scattered throughout the score. The overall style is that of a handwritten manuscript.



In this example, the continual overlapping of the short motive presented at the beginning leads to a series of cadential elisions in which seeming leading-tones are continually lowered, belying the expectation of resolution and propelling the movement forward, until it establishes its final resolution to d minor.

Another instance of continual overlapping is that of the third section of Fantasia VI (mm. 62-82). The theme here is really too short to belong to the canzona type, consisting of a four-note ascending and descending motive. The section is monothematic, with entrances in quick succession one beat apart in dominant-tonic alternation. In the fourth measure, the motive is inverted and restated, the curve of up-and-down motion providing both the venue for contrary

motion and for consonant parallel intervals. At m. 71 soprano is paired with alto and tenor with bass in a concertante interchange involving both the original motive and its inversion simultaneously.

Example 17

The image displays a musical score for Example 17, consisting of two systems of four staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- System 1:**
 - Staff 1: A circled '1' above the staff with a bracket labeled "inverted" spanning the first two measures.
 - Staff 2: A circled '1' above the staff with a bracket spanning the first two measures.
 - Staff 3: A circled '1' above the staff with a bracket labeled "allusion" spanning the first two measures.
 - Staff 4: A circled '1' above the staff with a bracket labeled "inverted" spanning the first two measures.
- System 2:**
 - Staff 1: The word "Quick" is written above the staff. A circled '1' above the staff with a bracket spans the first two measures. A circled '1' above the staff with a bracket labeled "overlapped, inverted" spans the last two measures.
 - Staff 2: A circled '1' above the staff with a bracket spanning the first two measures.
 - Staff 3: A circled '1' above the staff with a bracket spanning the first two measures. A circled '1' above the staff with a bracket spanning the last two measures.
 - Staff 4: A circled '1' above the staff with a bracket spanning the first two measures.

A handwritten musical score consisting of four staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. Above the staff, a circled 'D' with the word 'inverted' is written, with a bracket indicating its application to a specific group of notes. The second staff is also in treble clef with a key signature of one flat, containing a more rhythmic accompaniment. The third staff is in alto clef with a key signature of one flat, and the fourth staff is in bass clef with a key signature of one flat. Both the third and fourth staves have circled 'D' with 'inverted' written above them, with brackets indicating their application to the respective parts.

A handwritten musical score consisting of four staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. Above the staff, a circled 'D' with the word 'inverted' is written, with a bracket indicating its application to a specific group of notes. The second staff is also in treble clef with a key signature of one flat, containing a more rhythmic accompaniment. The third staff is in alto clef with a key signature of one flat, and the fourth staff is in bass clef with a key signature of one flat. Both the third and fourth staves have circled 'D' with 'inverted' written above them, with brackets indicating their application to the respective parts.

Homophonic sections (as is true, as well, with the preceding example), frequently begin in a mediant relationship with respect to the preceding section.

In Fantasia VII, the homophonic section, demarcated by rests, and preceded by a cadence to A major, commences in C major. That of Fantasia IX, markedly similar in structure, commences in C major, preceded by e minor. Other examples, seen in Fantasias VI, VIII, and X, involve a change of mode from major to minor.

Purcell's tendency to use mediant-related keys is particularly manifest in sections of tonal exploration such as those discussed above. Although even in these sections most tonal relationships are dominant-oriented, Purcell often uses a mediant to step outside of the immediate vicinity of the key relationships of surrounding sections. Thus a jump from a C major section to e minor, or one from F major to A major is not uncommon. However far Purcell tends to go from his original key in these sections, he invariably sets up the transition to the next section by logical key relationships.

There is only one instance in which Purcell uses a dance-like theme, namely in the second section of Fantasia III. There is no change to triple metre, rather this section, which begins homophonically and is then subject to contrapuntal fragmentation, is reminiscent of something that could have been drawn from a masque or processional. It resembles the 16th century English "Alman".

Sections of free imitation abound in the fantasias. These may tend toward canzona types of thematic makeup, but are generally shorter and less formal in approach. They may be monothematic, or may present a variety of motives used in a free interplay. The hallmark is a contrapuntal density which rarely uses episodic material and which has a very fast harmonic rhythm.

Sections of free imitation may be either fast or slow. The following example from Fantasia I illustrates Purcell's remarkable facility in this area.

Example 18

The image displays two systems of musical notation for Example 18. Each system consists of three staves: a treble clef staff at the top, an alto clef staff in the middle, and a bass clef staff at the bottom. The music is written in a single system with various rhythmic values, including eighth and sixteenth notes, and rests. The first system has two measures. Above the treble staff, there are markings 'C. el.' and 'Bb el.' with brackets indicating specific melodic lines. The second system also has two measures. Above the treble staff, there are markings 'F', 'Bb', and 'E el.' with brackets. The notation is dense and characteristic of Baroque keyboard or lute music.

Here, the continual overlapping of the short motive presented at the beginning leads to a series of cadential elisions in which seeming leading-tones are continually lowered, belying the expectation of resolution and propelling the movement forward, until it establishes its final resolution to d minor.

The slow coda is used in five of the fantasias -- Nos. I, II, VI, VII, and VIII. It furnishes a sense of "rounding-off" or completion. As is typical of Purcell's slow movements, the slow coda is sonorous and often highly chromatic. In Fantasias II, VI and VIII the codas lead to tonally ambiguous final cadences, in which the sub-dominant is tonicized preceding the final cadence, and an added tierce de picardie leaves the impression of the raised third functioning as a leading tone. In Fantasia VI, the approach to the tonic in the bass by a lowered seventh degree adds even more ambiguity. This final cadence, although tonally oriented, nevertheless contains archaic features, one of which is a Dorian inflection.

As can be seen in all of the examples given, Purcell's use of rhythm is highly flexible. Motivic statements may be initiated and concluded on virtually any beat, those sections based on pulse-oriented themes, such as canzonas, generally receiving more consideration with regard to the metrical qualities of their makeup. Rhythms are also freely altered to accommodate contrapuntal interplay and to add interest to the texture.

The techniques of composition seen in these fantasias furnished Purcell with a contrapuntal vocabulary that infused all of his music with qualities of freshness and vigour. Whether written as exercises in a style that was no longer in vogue, or simply as the result of an attraction to a form within which he

could give his imagination a free rein, these contributions illustrate great skill and show the English fantasia style at the pinnacle of its achievement.

CHAPTER TWO

THE ITALIAN CONTRIBUTION TO THE MUSICAL CULTURE OF RESTORATION ENGLAND

- a) An historical survey of the presence of Italian musicians in England during the sixteenth and seventeenth centuries, and their contribution to the musical environment of Purcell's day.

The promotion and support of music in the Italian style in England began during the reign of Henry VIII. This monarch's personal interest in music, coupled with the desire for a court of high culture led to the first wave of Italian musicians employed and esteemed by his musical establishment. As was noted in the contents of "Henry VIII's Manuscript"¹, court entertainments in the early days of Henry's reign were primarily French and Flemish, the courtly chanson and French court dance comprising the main corpus of cultivated musical activity. In the latter days of Henry's reign, the foreign musicians employed by the court are illustrative of an even greater breadth of international focus. The presence of such people as Philip van Wilder (lutenist, composer and keeper of the instruments), Ambrose Lupo ("viall" player), Domynek and Andryan (trumpeters), Guillam Troche and Piero Guye (flutists), Hans Aseneste (violinist), Marc Antony, Gasper, Baptist ("musicians"), and Dionisio Memo (organist),² shows that it was not just the occasional continental who found a place at the court, but almost displays a favouring of foreigners.

¹See p. 5.

²Gustave Reese, Music in the Renaissance, Revised edition (New York: W.W. Norton & Company Inc. 1959), p. 771. See also John Izon, "Italian Musicians at the Tudor Court," Musical Quarterly, Vol. 44 (July, 1958), 330. Memo was the first of the Italians to gain employment at Henry's court at the early date of 1516, and enjoyed great favour.

Indeed, Mackerness remarks that at this time the decline of English minstrelsy begins, those who had been brought up under the English traditions not commanding the same respect in the eyes of the court as did the foreigners.³

The group of Italian viol players -- Alberto da Venitia, Vincenzo da Venezia, Alexander, Ambrosio and Romano di Milano, and Joan Maria da Cremona -- whom Price terms the "Brethren Venetian" hired by the court in 1540,⁴ acted as a catalyst to the growth of instrumental chamber music. Although the viol had appeared in household accounts since the 1520's, the development of a repertoire of consort music and the appearance of chests of viols dates from this time.

The Bassano dynasty was established at approximately the same time, when Henry VIII was urgently seeking the best continental musicians for the entertainments of his marriage to Anne of Cleves.⁵ His desire to have musicians schooled in the modern style of Italy, whom he must have regarded as superior in ability, is revealed in the fact that these musicians were enticed to England against the wishes of the Venetian Doge, and were given preferential treatment, particularly in the matter of payment, over the rest of the musical establishment.⁶ The following letter, from Henry's agent in Venice, illustrates their status:

³Mackerness, Social History, p. 52.

⁴ Lady Mary Trefusis, Songs, Ballads and Instrumental Pieces composed by Henry VIII... Cited in Mackerness, Social History, p. 52.

⁵John Izon, "Italian Musicians at the Tudor Court," pp. 331, 332

⁶Ibid., p. 333.

The minstrells of ther owne prope motion and for that ardent desire they have to visite the Kings Majestie, although they have been denied of licence wich they have privately required of the duke, and putting also any displeasure or damage might ensue unto them aside, are departed towards Englund the first of th' instant month with all ther instruments. They are four brethren al excellent and esteemed above al other in this cittie in ther virte, whereby I hope they shalbe very grateful to the King's hignes, and to your Lordship also deliting in good musicke, not vulgarly as I understand. Besides it shalbe no smal honour to his Majestie to have musike comparable as any other prince or perchance better and more variable... .⁷

The Italians employed by the King were not restricted to viol players. Records for the burial of Henry VIII reveal that a considerable number of Italians had been received into the musical life of the court. The list of Italian musicians at his funeral is as follows:⁸

<u>Musytyans</u>	<u>Shackebutttes</u>	<u>Vyolls</u>
Alinso Bassani	Marck Anthonio Petala	Albertt de Venyce
Zuani " "	Anthony Syma	Marcke Anthonye
Anthony " "	Anthony Maria	Zorzi de Cremona
Gespero		Ambrose de Myllan
Baptista " "		Frauncis de Vyzenza
		Vizenzo de Venetia
<u>Flutes</u>	<u>Harper</u>	
Pietro Guy	Bernardo	

⁷State Papers Foreign & Domestic: Henry VIII. P.R.O. Quoted in Izon, "Italian Musicians," p. 332.

⁸Henry Cart de Lafontaine The King's Musick, A Transcript of Records Relating to Music and Musicians (1460-1700) (London: Novello, 1909), p. 8.

The names of these musicians as well as those of Innocent de Comas ("viall"), and Anthonie de Countie ("lewter"), also appear in the court records of musicians during the reigns of Edward VI and Mary Tudor.⁹

In 1558, with the accession of Elizabeth, the Lupo and Ferrabosco families found employment which was to be passed down through many generations, continuing even into the reign of Charles II. Joseph Lupo, "one of the vialls," is first mentioned in the court records 26 November, 1563.¹⁰ It is conspicuous that at Elizabeth's funeral in 1603, no less than four members of this family are listed.¹¹ The progeny of these musicians formed a significant part of the royal music throughout the reigns of James I and Charles I. However, these generations could no longer be considered foreign, and would have become quite thoroughly "Englished". Even so, it is likely that they may have retained contacts with their homeland, and could possibly have been a valuable channel for receiving new Italian music.

The records of coronations and funerals perhaps shed the most light on the musical establishment, as the show of grandeur and pageantry generally involved the entire establishment. The list for Elizabeth's funeral shows a very extensive musical household, populated by a significant number of Italian names:

<u>Violins</u>	<u>Recorders</u>	<u>Flutes</u>	<u>Others</u>
Joseph Luppo	Augustine Bassano	Piero Guy	Alphonso
Peter Luppo	Arthur Bassano	Anthony Bassano	Ferrabosco
Thomas Lupo, sr.	Andrea Bassano	Petro Guy jr.	

⁹Ibid., pp. 9, ll.

¹⁰Ibid., p. 18.

¹¹Ibid., p. 44.

household of a Lady Herbert. He regained his position at court after the Restoration.¹⁶

The Italian musicians, even when holding positions at the court, would as a matter of course have had considerable contact with the well-to-do families of England, whose members were frequent guests, and who also entertained the nobility in their homes. The traffic in the buying and selling of musical instruments and in music teaching often involved the musicians of the royal establishment, both native and foreign. References are made also to the acquisition of manuscripts acquired for musically inclined families.¹⁷ Price notes that the accounts of Lord William Petre show William Byrd and Giovanni Coperario "happily searching for music books" for the household between 1601 and 1608.¹⁸

Music from Italy is mentioned in diaries and private papers long before the age of Pepys and Evelyn, for the most part being a favourite among singers of the intensely popular Italian madrigals. Nicholas Yonge's Musical Transalpina, published in 1588, did much to further the fashion. The continuing novelty of things Italian is shown in a manuscript from the collection of the Marquis of Bath from 1612 advertising a raffle, for which one of the prizes was:

An entertainment for Noblemen, Knights, and Gentlemen of worth.
Prepared of an Italian consort of strange musique, consisting of nine

¹⁵Lafontaine, King's Musick, p. 59.

¹⁶Pamela J. Willetts, "Autographs of Angelo Notari", Music and Letters, Vol. 50 (1969), p. 124-5. An autograph letter of Notari's which is the focus of this article reveals that Notari was in the service of Henry, Prince of Wales, who died in 1612. In 1642, the date of this letter, he was in the service of a Lady Herbert.

¹⁷Lafontaine, King's Musick, p.122.

¹⁸Price, Patrons, p. 18.

instruments with other severall instruments, musically concorded with Italian voyces, very delectable for all such persons of honor, worship, and worth, as will vouchsafe their presence to heare the same.¹⁹

Records of gifts bestowed on Italians suggest that they were favoured by their patrons. Thus on January 2, 1629 a warrant was sent by Charles I to the jewel house and treasury chamber for a New Year's gift for Theophilus Lupo,²⁰ the only such gift given to a member of the royal household mentioned in the records to this date. Charles I's list of royal musicians included a cornucopia of Ferraboscos, Lupos, and Bassanos, as well as the above-named Angelo Notarie, in addition to several French and a multitude of English composers.

The dissolution of the Court, with the beheading of Charles I in 1649, and the regime of Cromwell with its Puritan enforcement led to a scattering of musical talent, including the Italians. Some, like the above-mentioned Angelo Notari, found employment in the homes of musically inclined families. Although the composition of highly ceremonial sacred music may have suffered under the new regime, private music making in the home appears to have flourished, as was observed by Roger North.²¹ Percy Scholes, in The Puritans and Music in England and New England, presents a convincing argument for the continuity of music, not just in private devotional functions, but also as home entertainment. It is likely that those foreign musicians who chose to stay in England at this time fostered the growth of such music making. Moreover, the interregnum could not have destroyed the English taste for high culture, ingrained in the upper

¹⁹Calendar of the Manuscripts of the Marquis of Bath ... Dublin: Historical Manuscripts Commission, 1970, quoted in Steven E. "An English Miscellany: Musical Notes in Seventeenth-Century Diaries and Letters," Consort, Vol. 41 (1985), p. 71.

²⁰Ibid., p. 68.

²¹See above p. 29.

classes for more than a century. The willingness of the public at the Restoration, to embrace the culture of the court, albeit in Evelyn's case with a bit of disapproval, illustrates a society that had not been starved of musical activity. Anti-catholic and political paranoia had not suppressed the desires of young men to undertake the grand tour, and many who travelled to the continent brought back with them a love for the sounds of Italy.

With the reestablishment of the monarchy in 1660, the vogue of Italian music only increased. Charles II wasted no time in restoring the musical establishment, and those musicians of his father's court who remained alive and available were reinstated. The great majority of these were English, still including many of the previous dynasties. Henry and Anthony Bassano, Thomas Lupo, and Alphonso and Henry Ferrabosco were among those to regain positions.²² However, Charles' continental tastes, particularly fostered by his French mother and his many years in France, had little sympathy for indigenous genres of composition, such as the fancy, and he strove to import musicians from France and from Italy to satisfy his desire for culture. This turning away from the traditional fancy and toward continental chamber music is seen in the following statement of Pepys:

After dinner (Mr. [Orlando] Gibbons being come in also before dinner done) to musique, they played a good Fancy, to which my Lord is fallen again, and says he cannot endure a merry tune, which is a strange turn of his humour, after he has for two or three years flung off the practice of Fancies and played only fiders' tunes.²³

²²Lafonatine, King's Musick, pp. 114, 119, 123, 125.

²³Henry B. Wheatley, ed., The Diary of Samuel Pepys, M.A. F.R.S. 9 vols. (London: G. Bell and Sons, Ltd. Cambridge, Deighton Bell and Co., 1928), Vol. 3, pp. 145-6. Subsequent references to the diary will be cited as Pepys.

Roger North, in his Memoirs of Musick, confirms the lack of royal support for the native form:

King Charles the Second was a professed lover of musick, but of this kind onely [light French style], and had an utter detestation of Fancys, and the less for a successless entertainment of that kind given him by Secretary Williamson, after which the Secretary had no peace, for the King (as his way was) could not forbear whetting his wits upon the subject of the fancy musick, and its patron the Secretary.²⁴

As is well known, Charles II had a certain amount of jealousy toward the musical activities at the court of Louis XIV, leading to the immediate formation of the band of twenty-four violins and, subsequently, "His Majesty's French Musicians in Ordinary" in 1663.²⁵ He sent native musicians, among them Pelham Humphrey, to France to study under Lully, and favoured those like Captain Henry Cooke, who had leanings toward continental styles.²⁶

One of the important manifestations of continental influence, though in no way attributable to the presence of Italians, was the introduction of instrumental ritornelli in the traditional anthem by Captain Cooke, using the full band of twenty-four violins, the first instance taking place September 14, 1662.²⁷ It was

²⁴Roger North, Memoirs of Musick, ed. Rimbault 1846 p. 103; quoted in Pepys Vol. 3 pp. 145-6 n.

²⁵References to this group set them apart from the ordinary musical establishment. Those listed are Ferdinand de Florence, Claude de Grange, Elenor Guigant, Nicholas Fleuri, Guillaume Santre, and Jean de la Vollee. See Lafontaine, p. 162.

²⁶Cooke is generally discussed by Pepys as being a singer of the Italian style. Scholes notes that in his capacity as Master of the Children of the Chapel Royal, he required his choristers to sing in Italian as well as in English. See p. 416.

²⁷There is a discrepancy in the description of this event between Pepys and Evelyn, who records this performance December 21, 1662, and not September 21, as is noted by Wheatly. See Pepys, Vol. 2, p. 336, n.

received with more enthusiasm by Pepys than by Evelyn, whose thoughts are recorded thus:

[One] of his Majesties Chaplains preachd: after which, instead of the antient grave and solemn wind musique accompanying the *Organ* was introduced a Consort of 24 Violins betweene every pause, after the *French* fantastical light way, better suiting a Tavern or Play-house than a Church: This was the first time of change, & now we no more heard the *Cornet*, which gave life to the organ, that instrument quite left off in which the English were so skilfull.²⁸

Throughout the duration of Charles II's rein, continental styles continued to be in favour.

One of the first "new" Italians to be employed by the court was Francesco Corbetta, a virtuoso guitarist, employed in various private capacities, kept more or less removed from the ordinary musical establishment and later listed as guitar master to Princess Anne in 1677.²⁹ The guitar was rapidly gaining in importance as an instrument suitable for home performance, as mastery on it was much easier to attain than proficiency on the lute.³⁰ It is not unreasonable that Corbetta may have hired out his ability as a teacher to the public at large. There are several citations of both Pepys and Evelyn hearing an Italian play the guitar, and it is not unlikely that this may be the person discussed.³¹

²⁸ E.S.de Beer, ed., The Diary of John Evelyn, 6 vols. (Oxford: Clarendon Press, 1955), Vol. 3, p. 347.

²⁹Margaret Mabbett, "Italian Musicians in Restoration England (1660-90)," Music and Letters Vol. 67 (1986), 239. Corbetta held positions as 'Groom of the privy chamber to the Queen' and 'Page of the backstairs to the King'. In Lafontaine, op. cit.: a reference for a Segnior Francisco for the service of the Queen. See. p. 220.

³⁰Plank, "An English Miscellany," p. 67. Plank notes that Charles II was also an avid player, as was James II.

³¹See, for example, Evelyn, Vol. 3, p. 307 - I heard an Italian play & sing to the Gitarr, with extraordinary skill before the Duke." and the correspondence of the Verney family in Plank, op. cit.

Many of the Italian musicians who had previously served at the court of Queen Christina in Sweden found positions at the English court. Among these were Vincenzo and Bartolomeo Albrici, Hilario Suarez, Pietro Reggio, Girolamo Zenti, and Andrea Testa,³² some of whom were involved in a plan fostered by Thomas Killigrew, an ardent supporter of Italian music, to establish an Italian opera company in London. This company also included Leonora Albrici, Pietro Cefalo, Matteo Battaglia, Giovanni Sebenico, and Giovanni Battista Draghi.³³

Although the plans to stage an Italian opera did not come to fruition, these musicians were employed by the royal household, particularly in the chamber music, and were known in the music circles of London.³⁴ Pepys met up with Killigrew at Lord Bruckner's in 1667, and there heard Draghi sing an act from an opera he had written. Although expressing pleasure at the music, he admitted to a lack of understanding of the Italian language and of its proper declamation. Killigrew's conversation with Pepys is quite revealing of his attitude toward foreign and domestic music:

He tells me that he hath gone several times, eight or ten times, he tells me, hence to Rome to hear good musique; so much he loves it, though he never did sing or play a note. That he hath ever endeavoured in the late King's time, and in this, to introduce good musique, but he never could do it, there never having been any musique here better than ballads. Nay, say "Hermitt poore" and "Chevy Chese" was all the musique we had; and yet no ordinary fiddlers get so much money as ours do here, which speaks our rudeness still. That he hath gathered our Italians from several Courts in Christendome, to come to make a concert for the King, which he do give 200 pounds a-year a-piece to: but badly paid, and do come in the

³²Margaret Mabbett, "Italian Musicians," p. 237.

³³*Ibid.*, pp. 237-238.

³⁴*Ibid.*, p. 237. References by Pepys to these people attest to their circulation in the musical establishments.

room of keeping four ridiculous gundilows, [gondolas] he having got the King to put them away, and lay out money this way; and indeed I do commend him for it, for I think it is a very noble undertaking. He do intend to have some times of the year these operas to be performed at Moorefields on purpose for it; and he tells me plainly that the City audience was as good as the Court, but now they are most gone.³⁵

The diaries of Pepys and of John Evelyn are particularly valuable as barometers of taste in restoration England and provide some useful information about day-to-day musical activities. Pepys, being an avid amateur musician and composer, was not sparing in his descriptions of Italian musicians and music and in his opinions of their worth. His observations are particularly interesting for their evidence of the interaction between royally-supported musicians and the musically-inclined public. There is evidence to suggest that musicians such as Captain Cooke even supplied boys to families as musical servants. The following citation is illustrative of this point:

Thence to my Lord Sandwich's and while he was dressing I below discoursed with Capt. Cooke, and I think if I do find it fit to keep a boy at all I had as good be supplied from him with one as anybody.³⁶

However amenable Pepys may have been to the new Italian musicians, even employing one Cesare Morelli³⁷ as a household musician, the following statement of 22 July, 1664, is particularly enlightening, in that it shows a definite frustration with the invasion of musical professionals into music making for pleasure in the home:

³⁵Pepys, Vol. 6, pp. 171-172. Feb. 12, 1667.

³⁶Pepys, Vol. 4, p. 145.

³⁷Ibid., p. 241.

... straight home by water, and there find, as I expected, Mr. Hill, and Andrews, and one slovenly and ugly fellow, Seignor Pedro, who sings Italian songs to the theorbo most neatly, and they spent the whole evening in singing the best piece of musique counted of all hands in the world, made by Seignor Charissimi, the famous master in Rome. Fine it was, indeed, and too fine for me to judge of. They have spoke to Pedro to meet us every weeke, and I fear it will grow a trouble to me if we once come to bid judges to meet us, especially idle Masters, which do a little displease me to consider.³⁸

Subsequent entries bear out even more of this frustration:

...and there came Mr. Hill, Andrews and Seignor Pedro, and great store of musique we had, but I begin to be weary of having a master with us, for it spoils, methinks, the ingenuity of our practice.³⁹

.....Pedro being there [home] he sang a song and parted. I did give him 5s., but find it burdensome and so will break up the meeting. At night is brought home our poor Fancy, which to my great grief continues lame still, so that I wish she had not been brought home ever again, for it troubles me to see her.⁴⁰

It is interesting to note that in the multitude of citations from 'Pepys' diary in which he relates music-making activities with English composers from the court - William Childe and Christopher Gibbons, for example -- he demonstrates none of the insecurity revealed in the above passages. Although he generally professes a liking for Italian music, Pepys often seems a little overwhelmed by it, and slightly resentful of its rapidly dominant position. The following entry from 1667 illustrates this feeling quite clearly:

...[to Lord Bruckners] ... and by and by the musique, that is to say, Signor Vincentio, who is the master composer, and six more, whereof

³⁸Pepys, Vol. 4, p. 195.

³⁹Ibid., p. 203.

⁴⁰Ibid., p. 215. Although Pepys does not clarify exactly what he means by "our poor Fancy" in this context, he is probably referring to the much-loved amateur activity of playing fantasias for viols in the home.

two eunuches, so tall, ... and one woman very well dressed and handsome enough, but would not be kissed... . They sent two harpsicons before, and by and by, after tuning them, they begun; and, I confess, very good musique they made; that is, the composition exceeding good, but yet not at all more pleasing to me than what I have heard in English by Mrs. Knipp, Captain Cooke, and others. Nor do I dote on the eunuchs; they sing, indeed, pretty high, and have a mellow kind of sound, but yet I have been as well satisfied with several women's voices and men also, as Crispe of the Wardrobe. This woman sung well, but that which distinguishes all is this, that in singing, the words are to be considered, and how they are fitted with notes, and then the common accent of the country is to be known and understood by the hearer, or he will never be a good judge of the vocal musique of another country. So that I was not taken with this at all, neither understanding the first, nor by practice reconciled to the latter, so that their motions, and risings and fallings, though it may be pleasing to an Italian, or one that understands the tongue, yet to me it did not, but do from my heart believe that I could set words in English, and make musique of them more agreeable to any Englishman's eare (the most judicious) than any Italian musique set for the voice, and performed before the same man, unless he be acquainted with the Italian accent of speech. The composition as to the musique part was exceeding good, and their justness in keeping time by practice much before any that we have, unless it be a good band of practised fiddlers.⁴¹

However opinionated Pepys may be, his diary paints a picture of London which includes perpetual performances at the theatre, music-making at several of the popular taverns, frequent musical activity at his own home and those of his acquaintances, ample opportunity for procuring music teachers and services, the availability of music books, and colourful musical activities at the court, both sacred and secular. A rare account is given by Roger North, in his biography of Sir Francis North, of a particular incident of household music making which involved the presence of Henry Purcell. This citation, in discussing the manner of the Lord Keeper, says, "[much as he enjoyed the relaxation of music in private,] he cared not for a set of masters to consort it with

⁴¹Ibid., Vol. 6, pp. 179-180.

him. And unless it were once, under Purcell's conduct I never knew him use such; for there was somewhat stiff in that way, that was not easy."⁴² North goes on to describe the particular occasion:

But yet, even when he had the Great Seal, he caused the devine Purcell to bring his Itallian manner'd compositions; and with him on his harpsicord, my self and another violin, wee performed them more than once, of which Mr. Purcell was not a litle proud, nor was it a common thing for one of his dignity to be so entertained.⁴³

This last statement, in light of the foregoing descriptions and constant accounts of highly esteemed musicians perpetually involved in the private music making of London, seems out of place and gives rise to the question whether Purcell, at the tender age of twenty-four was so highly regarded as to be virtually excluded from the usual round of musical activity.⁴⁴

Evidence of an active musical community is borne out by advertisements placed in London newspapers for books, teachers, and concerts. Purcell himself advertised the subscription of his Sonatas of three Parts in the London Gazette.⁴⁵ Some of these advertisements reflect a desire on the part of the public to learn the art of music as quickly as possible, something which was also seen in the rise of the guitar in place of the lute. The following, placed in

⁴²Roger North on Music, ed. John Wilson (London: Novello and Company Ltd. 1959), pp. 46-47.

⁴³*Ibid.*, p. 47.

⁴⁴It seems certain through the description that Purcell's Sonatas of Three Parts was the music played. Wilson notes that Francis North received the Great Seal at the end of 1682 and had recently acquired a harpsichord, so it is likely that this meeting was around that time. He also speculates that the other violinist may have been Nicola Matteis. See pp. 47-48.

⁴⁵See Michael Tilmouth, "A Calendar of References to Music in Newspapers Published in London and the Provinces (1660-1719)," B.M.A. Research Chronicle, Vol. I (1961), 5.

The King's Intelligence 30 December, 1661 although seemingly a trifle bizarre, is only one of several such advertisements.⁴⁶

Advertisement concerning a new Method for teaching the knowledge of Musick to persons of age in 6. or 7. hours (so as they shall be able, by a little practise, to sing any aire or song, and keep their part in a Consort; and the skill of singing the most curious songs) by the help of one word, which the Author calls the MUSICAL WORD, which comprehends the whole grounds of the Science. The Author is to be spoken with (for satisfaction or instruction) upon Tuesdayes and Thursdayes, betwixt 10 a clock and 12 in the forenoon, at Joseph Cranford's house a Stationer, at he Signe of the Sun near the West end of St. Pauls Church.⁴⁷

The concert series sponsored by John Banister was also widely publicized, advertisements often hinting at the presence of "eminent masters".⁴⁸ The concerts first took place at the Music School, Whitefriars, and then moved to various other locations as room permitted. Other concerts, as well, were advertised, some featuring music of the Italian style, such as the following:

Several Sonata's, composed after the Italian way, for one and two Bass Viols, with a Thorough-Basse, being upon the Request of several Lovers of Musick ... are to be perform'd on Thursday next ...⁴⁹

The picture of an active concert life is extremely vivid, and shows a society independent of the court in the perpetuation of its activities, yet very dependent on the court for leadership in artistic matters. North's account of concert activity

⁴⁶For example, John Birchinchaw [variable spelling] devised a method of composition which was formulated on mathematic properties. Pepys and Evelyn both comment on it, Pepys actually engaging in private tuition with him. His advertisement appeared in The Loyal Protestant and True Domestick Intelligence May 28, 1683. See Pepys Vol. 2 p. 9. 169-70, ff.

⁴⁷Michael Tilmouth, "A Calendar of References to Music in Newspapers," p. 1.

⁴⁸Ibid., p. 3 Dec. 11, 1667, The London Gazette.

⁴⁹Ibid., p. 7. Nov. 23, 1685, The London Gazette.

agrees with the tone set by the diarists and is borne out through advertisements.

North states:

There was a set of gentlemen at that time in towne who frequently mett for pure private diversion. And their musick was, of ye Babtist way, very Good. They were most violinists, and often hired base-violinns (which Instrument as then used was a very hard & harsh sounded Base, and nothing so soft & sweet as now) to attend them. At length they were spoke of about towne, & made famous for their musick. They came at length to use a large room In the Castle taverne for their meeting, and whither thro favour the taverners or other folks i mpertinence, divers gentlemen & ladys desired to be admitted to hear their musick, this grew to be so fastidious a confinement to them, that they deserted that post.

And ye masters observing such a penchant after musick, agreed with ye taverner & held on ye meeting till ye crowds were too great for ye place, and In ye meantime the good half crownes came in fairely which was not cottiva musica. And upon this occasion and further encouragement, a place in york buildings was built express & equipt for musick, to which was made a great resort & profit to ye masters, & so might have continued but for ye unfortunate Interfering with ye plays. I observed well ye musick here, & altho ye best masters in their turnes as well solo, as concerted, shewed their gifts yet I cannot say whatever ye musick was, that the enterteinment was good, becaus It consisted of broken I ncoherent parts; now a consort, then a lutinist, then a violino solo, then flutes, then a song, and so peice after peice, ye time sliding away, while ye masters blundered & swore in shifting places, and one might perceiv that they performed ill out of spight to one and other ... ⁵⁰

Again, the status accorded to these Italians and others is shown, not only in the references to them as "masters" in the diaries, but also in the registry of the King's music. Gifts bestowed on Italians include the following:

"Warrant to prepare and deliver two meddals, of the value of 36 [pounds] unto the two Italian musitians as a gift from his Majesty"
(June 7, 1668)⁵¹

⁵⁰Roger North, The Musicall Gramarian ed. Hilda Andrews (London: Oxford University Press, Humphrey Milford 1925), pp. 31,32.

⁵¹Lafontaine, King's Musick, p. 204.

"Warrant to prepare and deliver unto Matteo Bataglio, Italian musician to the King, a chayne and medall of gold valued 40 [pounds] as a gift (July 8, 1670)⁵²

"a chayne and medall of gold, 70 [pounds] value to Johanni Le Benico, master of the Italian musick as a gift from the King (July 1, 1673)⁵³

The partiality shown these Italians was sometimes the cause for bitter feelings among established English composers, many of whom were ousted from prominent positions, or who were deprived of opportunities for advancement through favoritism. One such composer was Matthew Locke, who, after being appointed organist to Queen Catherine of Braganza in 1662, was then made to stand aside in favour of her foreign musicians.⁵⁴ North's account of the matter illustrates the situation:

Mr. Matthew Lock was the most considerable master of musick after Jenkins fell off. He was organist at Somerset House chappell, as long as he lived; but the Italian masters, that served there, did not approve of his manner of play, but must be attended by more polite hands; while one Sabinico [Sebenico], and afterwards Sigr Babtista Draghe, used the great organ, and Lock (who must not be turned out of his place, nor the execution) had a small chamber organ by, on which he performed with them the same services.⁵⁵

Locke's bitterness in regard to the "foreign invasion" is reflected in the preface to his Little Consort of Three Parts, 1651, in which he stated:

But for such as either fear or scorn to see or hear with content any but their owne Thick-scul'd or Fantastical conceits, they are desired to forbear Censuring, or dar'd (observing the designe) to mend

⁵²ibid., p. 224.

⁵³ibid., p. 256.

⁵⁴Murray Lefkowitz, "Matthew Locke" in Grove, Vol. II, p.109.

⁵⁵Quoted in Murray Lefkowitz, "Matthew Locke" in Grove, Vol. II, p.109.

them. And for those Mountebanks of wit, who think it necessary to disparage all they meet with of their owne Countrey- mens, because there have been and are some excellent things done by Strangers, I shall make bold to tell them (and I hope my known experience in this Science will inforce them to confess me a competent judge) that I never yet saw any Forain I[n]strumental Composition (a few French Corants excepted) worthy an English mans Transcribing.⁵⁶

The Queen's chapel was made up of such people as Gally, Ronchi, Mansuet, Lacrig, Naish, Ruga and Sacheller. Others newly engaged by the court include Innocenzo Fede, Francisco Lodi, Signor Grandi, Bernardo Bernardo, and Seignor Sansoni.⁵⁷

Of those Italians who were also involved with composition, certainly Draghi, Reggio, and particularly Nichola Matteis had the most far-reaching impact. Draghi and Reggio both remained for the rest of their lives in London, high in the royal favour, promoting the performance of Italian music. Matteis, primarily a performer, was gracefully coaxed into the musical activities of the London public in lieu of starvation. Arriving in London in the early 1670s, he "polished and refined [English] ears, and made them fit and eager for the sonatas".⁵⁸ It is to him that North particularly attributes the rise of favour of Italian music. Although lengthy, North's account is worth quoting here:

There was 2. circumstances which concurred to convert the English musick Intirely over from the french to the Italian tast, one was the coming over of old Nicholai Mateis; he was a sort of precursor who made way for what was to follow. he had bin in England divers years before these enterteinements came forwards, & lived in ye city where he found some patroni that Incouraged him, and with his noveltyes & high flights he got great recruits out of some of them. he was very poor, but Inexpugnably

⁵⁶Ibid., p. 109.

⁵⁷Mabbett, "Italian Musicians in Restoration England," p. 241.

⁵⁸Burney, quoted in Michael Tilmouth, "Nicola Matteis", in *Grove*, Vol. 11, p. 828.

proud, & hardly prevailed with to play to anybody; At length Great persons & hopes of present, had some influence upon him. Sr Wm Waldegrave and Sr Roger Lestrangea pair of vertuosos and our cheif conoiseurs at that time found him out and perceiving his value courted him very much and by discoursing how much it would be fore his Interest to comply with ye genius of the English nation, who declined those that stood upon high termes, and were most obliging to such as were complaisant and familiar. This good counsell & starving brought the man over, & he became the most debonaire & easy person living; He came to litle meetings & did just what they would have him. he soon found his acct by scollars of wch sort he had plenty and began to feel himself Grow rich, and then of course luxurious. he took a great hous & lived as one t hat was marryed, had a child whom he forewarded in his owne way and is now an excellent artist, ... His profession was ye violin and Guittar but withall an accomplitht musitian. And I know no master fitt to be named with Corelli but him; all his compositions are full of the most artfull harmony, & his fire exquisite. His manner of using his violin was much out of ye comon road of handling, but out of it he made ye utmost of sound double, single, swift, & all manners of touch wch made such Impressions that his Audience was not onely pleased but full of wonder at him and his way of performing. He was a very tall & large bodyed man, used a very long bow, rested his Instrument against his short ribbs, and with that (having onely a full Accompanemt) could hold an audience by ye ears longer then ordinary, & a whisper not be heard amongst them. In short the caracter of that man to those who never saw to heard him is Incredible; But out of that Awkwardness he taught ye English to hold ye bow by ye wood onely & not to touch ye hair wch was no small reformation; but published some books of lessons for his scollars that shew much of his air, & skill, but nothing of his manner of playing, wch made them much richer then ye prints shew and now it is Impossible either to find out or describe the musick he made of them; He left divers solos and some full consorts, wch tended most to aggrandise the harmony, but what is become of ye latter I know not; so eulogys apart. It rests onely to Intimate that this forreiners teaching and promiscuous joyning with the English in consort musick & conversation, Bredd such a favour for ye Itallian manner that most musicall gentlemen openly professed to owne that & no other manner.

The other circumstance I hinted was the humerous traine of yong travellers of the best quality & estates, that about this time went over into Itally & resided at Rome & venice, where they heard ye best musick and I learnt of the best masters and as they went out with a favour derived from old Nichola, they came home confirmed in the love of the Itallian manner, & some contracted no litle skill & proved exqui(s)i)te performers; then came over Corellys first consort that cleared ye ground of all other sorts

of musick whatsoever; by degreesthe rest of his consorts & at last ye conciertos came, all wch are to ye musitiens like ye bread of life.⁵⁹

Although never a member of the royal establishment, Matteis was extremely active as a performer in the concert life of London, and is credited with supplanting the French instrumental style with that of the Italian.⁶⁰ His compositions, primarily ayres and dances for his instrument, the violin, were popular and were frequently published.⁶¹ Surely North's laying the sole responsibility for the popularity of Italian music on him is exaggerated. However, Matteis did succeed in winning the hearts of the London public and this may have had more direct impact on the receptivity of the musical community.

Although the Italian presence in music decreased with the accession of William and Mary in 1688, it is clearly seen that the musical life of restoration London was virtually teeming with Italians. It would, however, be a mistake to surmise that these were the only musicians functioning at the time, or that they were even in the majority. The French influence was, especially during the reign of Charles II, particularly strong. Nonetheless, it is quite certain, even though documentation is very sparse, that Purcell was acquainted with many of these Italian musicians, and heard their music in the formative years previous to 1683 when his first set of trio sonatas was published.

⁵⁹Roger North on Music, ed. John Wilson, pp. 307-310.

⁶⁰*Ibid.*, p. 838.

⁶¹*Ibid.*, p. 838. Tilmouth notes that his earliest teaching pieces were advertised in the London Gazette December 11, 1676, and that publications followed rapidly thereafter.

b) The Availability of Italian Music Manuscripts in Seventeenth-Century England.

Any speculation regarding the actual music performed in mid- to latter seventeenth century London must begin with a discussion of what was available. Certainly the works of those musicians employed by the court would have been heard by all within its sphere of contact. However, many of the Italian composers were long-term residents in England, and their music may not reflect a purely "Italian" style of instrumental writing. Perhaps the strongest and most direct influence would have come from Italy itself. Since the mid sixteenth century, the "grand tour" had been a necessity to the display of cultural refinement, and in the seventeenth, the custom continued, with young men bringing back not only new Italian music, but also a great taste for it. Such a person, for example, was the diarist John Evelyn, who learned to play the lute in Italy.

Music publishing in Italy was well developed by the seventeenth century, not suffering the somewhat retarded growth of the same industry in England, where music copied in manuscript form sometimes had a wider circulation than that which was actually printed. Published chamber music, which certainly would have been available to those visiting Italy or sending for new music, was plentiful. The following instrumental works, for example, significant particularly in terms of influence on the development of chamber music, were published in Italy between 1600 and 1683,⁶² and are also contained in the British Library.⁶³

⁶²This list is drawn from Claudio Sartori, Bibliografia della Musica Strumentale Italiana, Stampata in Italia final al 1700 (Firenze: Leo S. Olschki, 1952). For purposes of scope, I have

Basso Continuo, Per L'organi, Nelli Concerti Ecclesiastici, a una, due, tre, quattro & otto voce. Di Giacomo Moro da Viadana.

Partito de Ricercari, & Canzoni alla Francese, di Givoan Paolo Cima.

1607 Canto, Cento Concerti Ecclesiastici, a Una, a due, a Tre, & a Quattro voci. Con il Basso continuo per sonar nell'Organo ... di Lodovico Viadana.

1609 Cantus Centum Concertum Ecclesiasticorum 1,2,3,4 vocum.
Locovico Viadana

1626 Sudori Musicali de Gio. Cavaccio - toccatas, ricercares, canzonas.

1628 Soprano, Prima Parti, Sonate per ogni sorte di Stromenti a 1,2,3,4, & 6, con il Basso per l'Organo del P.F. Ottaviomaria Grandi.

1628 Canto, Libro Secondo De concerti Spirituali con alcune sonate, a 2,3,4,5 del cavalier, Tarquinio Merula.

1641 Salmi Concertati, a cinque et sei voci con Doi Violini, con Motteti, a Doi e Tre voci, et alcune Canzoni per Sonar a Tre e quattro Voci con Basso Continuo di Gio. Rovetta. op. I.

1643 Canto Primo Canzoni da Sonare a 1,2,3,4 voci con Basso Continuo di G. Frescobaldi.

1644 Regola, Facile, e breve, per sonare sopra il basso continuo, nell'organo, ... Galleazzo Sabbatini.

1667 Violino Primo, Sonata a Due Violini col suo Basso continuo per l'Organo. Di Gio. Battista Vitali.

1669 Violino Primo, Varii Fiori de Giardino Musicali. Ouero Sonata da Camera a 2,3, e 4 col sue Basso Continuo e aggiunta d'alcuni Canoni studiosi et osseruati. op. 3. Gio. Maria Bononcini Modonese.

excluded citations of madrigals and madrigal arrangements for instruments, restricting the material solely to instrumental chamber music.

⁶³The fact that they are available in the British Library is no guarantee of late seventeenth century circulation in England, of course, but does increase the likelihood.

- 1671 Violino Arie, Correnti, Sarabande, Gighe, e Allemande a Violino e Violone ouer Spinetta, con alcune intavolate, per diverse accordature di G.M. Bononcini, op. 4., op. 5.
- 1673 Violino Primo Balletti, Correnti, Gighe, Allemande, e Sarabande a Violino, e Violone, o Spinetta con il Secondo Violino a beneplacito. G.B. Vitali, op. 3.
- 1677 Violino Primo, Sinfonie, Boscarecie, a violino solo, e basso ... a due, 3, 4, conforme piacera. Marco Uccellini.
- 1677 Violino Primo, Sonate a 2, 3, 4, & 5 Stomenti. B.G. Vitali.
- 1678 Violino Primo, Sonate a 3, 4, 5, & 6 stromenti de D. Pietro Andrea Ziani, opera settima.
- Violino Primo, Sonate a Due Violini, con un Bassetto di Viola se piace. G. Battista Mazzaferata. op. 5.
- 1681 Violino Primo, Sonate a tre, doi violini, e violone, o Arcileuto col Basso per l'Organo. Consecrati ... Da Archangelo Corelli da Fusignano op. I. Rome, Nella Stamperia di Gio. Angelo Mutij.

The existence of these works in published form does not guarantee the knowledge of them in Britain at the time; with the traffic of music, musical instruments and travellers between the two countries, however, it may be assumed with some assurance that at least some of the listed works would have found their way into the music making of court and home.⁶⁴ Roger North makes reference to published materials by Cazzati, Vitali, "and other lesser scrapps which were made use of in corners."⁶⁵

⁶⁴The existence of all of the above-cited in the British museum points to a greater likelihood that they were available in England. However, because dates of acquisition are not printed in CPM, this is difficult to prove.

⁶⁵Roger North on Music, ed. John Wilson, p. 30.

Further convincing evidence of the knowledge of Italian music lies in the existence of many hand-copied manuscripts, which contain Italian works alongside those of contemporary English composers. In such private collections, madrigals and madrigal transcriptions were particularly plentiful.⁶⁶ Those collections containing specifically instrumental music, conceived for instrumental playing, are significant in that they give a picture of what the people and musicians of London enjoyed enough to copy, either for study, or for playing. The following is a sample of such manuscripts:⁶⁷

Add 31424 II initials LV - (L. Viadana?) added at the end of various pieces.

Add 31431 - belonged in 1680 to Sir Gabriel Roberts. Four pieces - Allegro in C, Grave ending Vivace in C, Largo in d minor, a piece in 3 short movements (Grave con tremolo, Vivace, Allegro) in d minor, the four movements forming together, ...a Sonata.

- Also 22 "Italian sonatas", No. 5 by Maurizio Cazzati and presumably also the others; among them is inserted a 23rd by Blackwell. They contain for the most part four movements, but occasionally three only, and once, as many as five movements, consisting chiefly of Adagio, Grave, Largo, Allegro, Vivace, Presto and (once) Larghissimo.

- others in this collection include the "Royall Consort" of William Lawes, and pieces by Matthew Locke, John Jenkins, and (Christopher?) Gibbons.

Add 33236 Paper, late 17th century. Compositions in three ff 13-67 passim parts, in score.

1-10 - Ten "symphonie", consisting of from four to seven short movements, names not generally given. Most common are Allegro and Adagio,

⁶⁶Because the scope of this work is instrumental, these will be excluded from the discussion.

⁶⁷List extracted from Augustus Hughes-Hughes, ed., Catalogue of Manuscript Music in the British Museum, Vol. III, Instrumental Music, Treatises, etc. (London: Published by the Trustees of the British Museum, 1965).

besides which there are two Canzoni and two Largos. "Lelio Colista" ff. 13-30.

11-22 - Twelve Sonatas for two violins and cell with figured bass for organ, "Archangelo Corelli", op. 1. ff. 30b-50.

23 - Sonata in d minor. This and nos. 24-46, also Sonatas, have a figured bass (for organ or harpsichord), "Carolo Ruggiero". f. 50b.

24 - In G - "Lelicolista" f. 52.

25 - In A by Dr. Blow f. 53b.

26 - In G, Anon f. 55.

27, 28 - Two sonatas in four movements (allegro only named), "Archangelo Corelli", ff. 56b, 58.

29-32 - Four short Fantasias, in g minor minor, A Major, B flat Major, Henry Purcell, ff. 60, 61.

33 - Sonata in g minor "Mons. Baptist [Lully?] f. 61.

34 - Locke

35 - Blow

36, 37 - Beginning and end of the first, and whole of the second, 3-part Fantasia composed by Henry Purcell in 1680. Evidently copied from the original manuscript (30930, ff. 71, 70b). ff. 65b-67.

Add 30491 Paper after 1607, Folio

Compositions apparently for four strings in score. "Libro di conzone francese del Signor Giovanni De Macque, but containing also pieces differently named and by other composers as well. They are mostly in the hand of Luigi Rossi.

Add 31423 88-90 - Courante and two airs in d minor - second could be by M. Cazzati. Paper, mid 17th century.

Add 31435 Paper before 1678 (date of Jenkins' death)

Transcripts by John Jenkins of the following Sonatas:

1-4 - Four for violin and viola or Lute. "Lelio Colista". Lute part only, with figured basso continuo. Movements are all short and consist chiefly of adagios and allegros besides which there are a Sinfonie (beginning of No. 1), Grave, Canzona, Prestissimo, and Presto.

5-7 - Three Sonatas - probably a continuation of the above, but possibly those alluded to on f. 69 as by Cazzati.

A particularly rich source for seventeenth-century Italian manuscripts in England is the collection held at the Bodleian Library. The collection dates from 1626 and contains the manuscript and printed music library of its founder,

William Heather.⁶⁸ These manuscripts were apparently used in weekly music meetings at Oxford. In assessing the collections, Stevens states that "without doubt the newest part-books from the continent were looked upon with considerable relish by all who were privileged to take part in consort-playing."⁶⁹ The following, written and in most cases published prior to 1683, are included in the collection:⁷⁰

- 1683 Conte Pirro Albergati
Suonato a due violini op. 2
- 1676 Pietro De Gli Antoni
Sonata A Violono Solo op. 4
- 1665 Guilio Cesare Arresti
Sonate a 2, & a Tre. Con la parte del Violoncello a beneplacido. op. 4
- 1683 Giovanni Battista Bassani
Sinfonie a due, e tre Istromenti op. 5
- 1678 Giovanni Maria Bononcini
Arie, e Correnti, a tre op. 12
- 1636 Giovanni Battista Buonamente
Sonate, et Canzoni a due, tre, quattro, cinque, et a sei voci
- 1644 Dario Castello
Sonate Concertate in stil Moderno Libro Secondo
- 1629 Dario Castello
Sonate Concertate in stil Moderno Libro Primo
- 1648 Mauritio Cazzati

⁶⁸Denis Stevens, "Seventeenth-Century Italian Instrumental Music in the Bodleian Library," *Acta Musicologica*, Vol. XXV (1954), p. 67.

⁶⁹*Ibid.*, p. 67.

⁷⁰List drawn from Stevens, "Seventeenth-Century Italian Instrumental Music," pp. 69-74. Only those works dated prior to 1683 are included.

Il Secondo Libro delle Sonate a una, doi, tre, e quattro op. 8

- I663 **Mauritio Cazzati**
Canzoni da Sonare a tre op. 2
- I667 **Mauritio Cazzati**
Correnti e Balletti a cinque all Francese, et all'Italiana
- I676 **Gioseppe Colombi**
Sonate a due Violini op. 4
- I641 **G.B. Fontana**
Sonate a I, 2, 3
- I665 **Salvador Gandini**
Corenti et Balletti Alla Francese, & all'Italiana
- I683 **Gasparo Gaspardini**
Sonate a tre, due Violini e Violincino op. I
- I679 **Andrea Grossi**
Balletti, Correnti, Sarabande e Gighe a tre op. I
- I673 **Agostino Guerrieri**
Sonate de Violina a I, 2, 3, 4. Per Chiesa, & anco Aggionata per Camera op. I
- I608 **Cesario Gussago**
Sonate a quattro, sei, et otto
- I682 **Giovanni Legrenzi**
Suonate da Chiesa, e da Camera op. 4
- I655 **Biagio Marini**
Per ogni sorte d'stromenti musicale Diversi generi di Sonate, da Chiesa, e da Camera, a due, a tre, & a quattro op. 22
- I635 **Tarquinio Merula**
Musiche Concertate op. 10
- I679 **Stefano Pasino**
Sonate a 2, 3, 4 Instrumenti op. 8
- I673 **Lorenzo Penna**
Correnti francesi a quattro op. 7
- I681 **Carlo Piazzi**

- Balletti, Correnti, Gighe, e Sarabande a tre op. 2
- : I677 Gioseffo Maria Placuzzi
Suonate a duoi, a tre, a quattro, a cinque, & otto Instromenti
op. I
- I682 Gioseffo Maria Placuzzi
Il numero sonoro, modolato in modi armonici & aritmetici op. 2
- I673 Orazio Polaroli
Corenti Balletti, Gighe, Allemande, Arie, etc. op. I
- I623 Salomone Rossi
Il Terzo Libro de Varie Sonate, Sinfonie, Gagliarde, Brandi, e
Corrente op. I2
- I64I Horatio Tarditi
Concerto il decimo ottavo musiche da chiesa
- I650 Francesco Tedeschini
Correnti, Gagliarde, Balletti, et Arie op. I
- I649 Marco Uccellini
Sonate over Canzoni da farsi a Violino Solo op. 5
- I6I0 Lodovico Viadana
Sinfonie musicali a otto voci op. I8
- I666 Giovanni Battista Vitali
Correnti, e Balletti da Camera, A due Violini op. I7¹
- I667 Giovanni Battista Vitali
Sonate a due Violini op. 2⁷²
- I677 Giovanni Battista Vitali
Sonate a due, tre, quattro, e cinque stromenti op. 5
- I678 Giovanni Viviani
Sonate a violino solo ... Capricci Armonici, da Chiesa, e da
Camera op. 4
- I673 Giovanni Viviani

⁷¹This copy is a n I686 reprint.

⁷²Gardano edition of I685.

- 1673 Giovanni Viviani
Suonate a 3. Due Violini, e Viola op. 1
- 1678 Pietro Andrea Ziani
Sonate a tre quattro cinque, e sei stromenti op. 7

These listings do not pretend to be a comprehensive survey of the instrumental music holdings in the many university, museum and cathedral libraries scattered through England. In looking just at these three collections, however, the quantity speaks for itself. Particularly interesting is Brit Mus. Add 33236, containing works by Colista, Corelli and Purcell in the same manuscript. There is no proof that this manuscript antedates 1683 when Purcell published his sonatas, but the three-part fantasia and four Four-part fantasias, all dating from 1680 copied from the original manuscript, may render possible an approximate date. At least, the presence of these works does not rule out the possibility of the manuscript being copied at a date contemporary with Purcell's writing of the sonatas.

It must be taken for granted, to a certain degree, then, that Purcell would have been at least reasonably familiar with the works of Italian composers living in London - Draghi, Reggio, and Matteis, for example. The existence of these additional manuscripts, owned probably for the most part by private patrons of music, at least gives some evidence other than anecdote as to the nature of part of Purcell's musical environment.

CHAPTER THREE

STYLISTIC FEATURES OF THE ITALIAN TRIO SONATA PRIOR TO 1683

Discussion of the stylistic features of those Italian composers of Trio Sonatas who may have had an impact on the adoption of the Italian style in Purcell's works.

The acknowledgement of Italian antecedents made by Purcell in his preface to the first set of twelve trio sonatas (published by Playford in 1683) has always presented somewhat of an enigma. In the preface, Purcell states:

...for its Author, he has faithfully endeavour'd a just imitation of the most fam'd Italian Masters; principally, to bring the Seriousness and gravity of that Sort of Musick into vogue, and reputation among our Country-men, whose humor, 'tis time now, should begin to loath the levity, and balladry of our neighbours: The attempt he confesses to be bold, and daring, there being Pens and Artists of more eminent abilities, much better qualify'd for the employment than his, or himself, which he well hopes these his weak endeavours, will in due time provoke, and enflame to a more accurate undertaking. He is not ashamed to own his unskillfulness in the Italian Language; but that's the unhappiness of his Education, which cannot justly be accounted his fault, however he thinks he may warrantably affirm, that he is not mistaken in the power of the Italian Notes, or elegancy of their Compositions, which he would recommend to the English Artists....

The evidence presented in the previous chapter, the availability of Italian music manuscripts, and the documentation of frequent performances of Italian music suggest that Purcell may have been influenced by any number of famous Italian composers whose music was widely disseminated both in manuscript and published form. It is interesting to note that Purcell expresses a desire to promote the cause of Italian music, when London was quite obviously already

familiar with and appreciative of the style.¹ The question, however, of "whom", exactly, Purcell was imitating, has always been more or less an open question, made even more confusing by the fact that so little is known about his life, and that even the vaguest comments on his activities are conspicuously sparse in contemporary writings. The possible models for Purcell's works, as stated above, may be any or even all of those composers whose sonatas were published prior to 1683, or whose works were simply available to cultured amateurs and composers.

The spread of the sonata to England occurred particularly after 1660,² aided by the popularity of the violin and by the influx of Italian musicians. Older sonatas published prior to this time would no doubt have still had a fairly steady circulation in England. It is likely, however, that those works composed and published during Purcell's lifetime would have had the most immediate influence on the formation of his style. As evidenced in Sartori's list of publications, the years between 1660 and 1683 show a significant amount of publication in the trio sonata genre. Works by Lelio Colista, Maurizio Cazzati, and G.B. Vitali in English manuscript copies (including one owned by Francis North),³ which also contain works by Purcell provide possible models. In light of the lack of a proven direct link between Purcell and any of these composers, educated guesses on the identity of his models for the trio sonatas must necessarily come from a stylistic analysis.

¹Hence, the passage, with its derisory comment about French music, may be seen to have political overtones.

²William S. Newman, The Sonata in the Baroque Era, 4th edition (New York: W.W. Norton & Company, 1983), p. 40.

³Peter Holman, "Suites by Jenkins rediscovered," Early Music, Vol. 6 (1978), 26. Holman identifies British Library Add. 31435 and Add. 31436 as having belonged to the North library.

The works of Italian composers in the late seventeenth century show a move toward standardization of procedure in sonata writing. This standardization involved considerations for the unity of the overall form as well as the use of melodic and harmonic devices. The common techniques of sonata construction are easily recognizable and may be summarized through looking at the sonatas themselves.

Two types of "sonata" became standardized in Italy during the seventeenth century. The *sonata da camera* was the forerunner of the baroque dance suite, being made up primarily of dance movements. The *sonata da chiesa* was more serious in style, featuring a slow introductory section followed by a contrapuntal canzona or by other imitative movements. This focus on polyphony conformed to its more serious association with the church. These two types and the differences between them were first made manifest by Neri in his Op. 1 sonatas of 1644⁴ and were further clarified in the 1660s by the composers active in Modena, Venice, Rome, and particularly Bologna, famed for its use of instrumental music in church services.⁵ This process of differentiation was to a great degree the result of the patronage of the upper classes and aristocracy and of the demand for diversional music.⁶

⁴Eleanor Selfridge-Field, Venetian Instrumental Music from Gabrieli to Vivaldi (Oxford: Basil Blackwell, 1975), p. 143.

⁵Manfred F. Bukofzer, Music in the Baroque Era From Monteverdi to Bach (New York: W.W. Norton & Company, 1947), pp. 136, 139.

⁶Peter Allsop, "Secular Influences in the Bolognese Sonata da Chiesa," Proceedings of the Royal Musical Association, Vol. 104 (January, 1976), 93. Allsop notes that the rise of instrumental music in Bologna was particularly significant, the publishers Pisari, Dozza, Silvani, and Monti actually eclipsing the output of Venetian publishers in instrumental chamber music. The majority of this music was diversional and not sacred in function.

A retrospective definition by Brossard in 1701 gives some insight into the individual characteristics of each type:

Sonatas are ordinarily extended pieces, *Fantasias*, or *Preludes*, etc., varied by all sorts of emotions and styles, by rare or unusual chords, by simple or double Fugues, etc., etc., all purely according to the fantasy of the Composer, who, being restricted by none but the general rules of Counterpoint, nor by any fixed metre or particular rhythmic pattern, devotes his efforts to the inspiration of his talent, changes the rhythm and the scale as he sees fit, etc. One finds [sonatas] in 1,2,3,4,5,6,7 and 8 parts, but ordinarily they are for *Violin alone* or for *two different Violins* with a *Basso continuo* for the Clavecin, and often a more *figured bass* for the *Viola da gamba*, the *Bassoon*, etc. Thus there is an infinity of styles, but the Italians reduce them ordinarily to two types.⁷

The first comprises the *Sonatas da chiesa* - that is, proper for the church - , which begin usually with a *grave* and *majestic* movement, suited to the dignity and sanctity of the place; after which comes some sort of gay and animated fugue, etc. Those are what are rightly known as *Sonatas*.

The second type comprises the *Sonatas* called *da Camera* - that is, proper at Court [Chambre]. These are actually suites of several little pieces suitable for dancing and composed in the same Scale or Key. Such *Sonatas* begin ordinarily with a *Prelude*, or little *Sonata*, which serves as a preparation for all the other [pieces]. Next come the *Allemande*, the *Pavane*, the *Courante*, and other dances or serious *Airs*; then come the *Gigues*, the *Passacailles*, the *Gavottes*, the *Menuets*, the *Chaconnes*, and other gay *Airs*; and all that composed in the same Key or Scale and played consecutively comprises a *Sonata da camera*.⁸

This definition shows foremost the difference in conception between the two types, but as in all forms of art, the interchange of ideas led to a certain amount of merging between the two. Thus many "church" sonatas, with a more

⁷It is interesting to note that, with exception of key changes, there is a remarkable similarity between this statement and that made by Morley in his discussion of the *Fantasia*. See chapter one, pp. 21-22.

⁸Quoted in Christopher Hogwood, *The Trio Sonata* BBC Music Guides (London: British Broadcasting Corporation, 1979), p. 16.

generally serious character and predominantly polyphonic texture incorporated movements based on dance rhythms, and not every movement in the "court" sonata was a dance type.⁹ One of the strongest influences on the *sonata da chiesa* was the infusion of secular elements, leading to melodic and rhythmic structures different from the repeated note pattern and step-wise melodic contour of the traditional *canzona francese*.¹⁰ One of the ramifications, particularly seen in the use of the *balletto*, was the clarification of tonality, the goal-oriented cadential formula of the dance being related to the melodic style of writing.¹¹

The form of the *sonata da chiesa*, which came to be standardized in the works of Corelli,¹² and which was for the most part taken up by Purcell, was that of four movements arranged in two contrasted pairs, shaping a formal outline of slow-fast-slow-fast. The instrumentation historically tended to vary from solo to multi-voiced textures. Particularly popular, however, was the combination of two violins and a bass instrument, doubled by continuo, works that employed it being known as trio sonatas.¹³ It was this form of the sonata that was adopted by Purcell in his own set of 1683.

⁹Newman, *Sonata*, p. 34. Newman notes that the trio sonata only rarely conforms completely to Brossard's definition.

¹⁰Peter Allsop, "Secular Influences," p. 96.

¹¹*Ibid.* p. 96. Integral to the balletto style was a limited tonal design based for the most part on the tonic, dominant and relative minor. This lack of tonal exploration and focus on metrically, goal-oriented tonal structures came to be associated with the Bolognese school and accounts for the difference in tonal formulation between Vitali and composers such as Legrenzi, whose tonal relationships were far more exploratory.

¹²Newman, *Sonata*, p. 69.

¹³For a discussion of instrumentation and the various settings used in sonata da chiesa and da camera types, see Newman, *Sonata* pp. 51-52. It must be remarked also that the

The essence of the trio combination was the polarity between the two equal treble instruments and a harmonically conceived, supportive bass. As Bukofzer states, this polarity between harmony and melody was in essence the basis of the monodic style.¹⁴ The function of the bass, whether bass viol, 'cello, or bassoon, was not always exclusively accompanimental, the line frequently participating in the contrapuntal texture of the work, in which case it had the capability of functioning both harmonically and melodically. As such, it furnished an integrated foundation for melodic interplay between the violins - an interplay which was devised with this kind of support in mind. The function of the continuo instrument was then to reinforce this harmonic conception, and to furnish the completion of the harmonic foundation.¹⁵ Consequently, the essence of the Italian trio sonata was the relationship between the bass and the upper parts, the latter featuring a unity of melodic interplay that was juxtaposed with the bass.¹⁶ Newman notes that although many different textures and combinations of voicing were popular in Italian sonata writing of the seventeenth century, this trio setting was the most widely used and came to be the most characteristic combination of the baroque, reaching a "classic peak" in the works of Corelli.¹⁷

designation of "trio" sonata comes from the number of part-books required for performance, and not necessarily the number of instruments. Thus, three part-books would be required if the stringed bass player was reading from the same part as the continuo player.

¹⁴Bukofzer, Baroque, p. II.

¹⁵Newman, Sonata, p. 51. Newman notes that this polarization was not necessarily manifested solely in the relationship between bass and soprano, but rather a harmonic foundation versus any melodizing or ornamenting instruments in whatever range.

¹⁶ Hogwood, Trio Sonata, p. 14.

¹⁷ Newman, Sonata, p. 51-52.

Many variations of this stylistic framework were used. Among them were differences in the number and order of movements. As noted by Newman, the early sonatas were single-movement, multi-sectional works stemming from the canzona or from sets of variations,¹⁸ the sections eventually attaining independence and forming the foundation for contrast. The contrast was based either on the alternation of slow and fast tempi, or on the difference between contrasting styles and ideas.¹⁹ In the *sonata da chiesa*, contrast was often achieved by the alternation of more weighty polyphonic or imitative sections²⁰ with those of a slower tempo and of a more homophonically conceived texture. It is particularly in movements of the latter class that the elements of the sarabande and minuet may be heard,²¹ and the influence of the *bel canto* style is in evidence.²²

Unification of the composition as a whole was often achieved through the practice of relating separate movements by the use of the same incipit.²³ This was done either through verbatim restatement, or more subtly through the application of contrapuntal devices such as augmentation, diminution, or

¹⁸ Ibid., p. 69.

¹⁹ Ibid., p. 72. Newman also notes that this contrast came to be recognized as necessary and was discussed in this context by contemporary theorists.

²⁰ The second movement, in particular, was usually a fugal form, of the older polyphonic canzona type, the name still surviving in the works of Purcell and Young. See Newman, *Sonata*, p. 74.

²¹ Dance rhythms were also to be found in fast movements. For example, the 6/8 gigue rhythm was popular in final movements.

²² Bukofzer, *Baroque*, p. 138. Bukofzer particularly cites the slow movements of Legrenzi. Allsop quotes an example from Arresti's *Sonate*, op. IV (1665) featuring a soloistic, vocally conceived melodic style drawn from the Venetian area.

²³ Ibid., p. 77.

inversion, the whole having a strong resemblance to the variation canzona.²⁴ Unity could also be achieved through the repetition of sections or even the recapitulation of an entire movement at the end of a sonata.

As was noted at the outset of this chapter, any determination of the antecedent of Purcell's Italianate sonatas must be based on a stylistic analysis. At the time of his composition of the Sonatas of Three Parts, the trio sonata had become quite standardized, and Corelli's op. 1 had been published in 1681. Thus, influence is difficult to determine by such superficial means as number and order of movements and the use of dance rhythms.

The works of Neri, Cazzati, Legrenzi, Vitali, Corelli, and Colista as well as other Italian composers who had an influence on their respective styles are representative of mid-seventeenth century Italian trio sonata composition. The availability of their works in England, as has been previously pointed out, suggests the clear possibility of their influence on Purcell. Of course, each composer contributed his individual traits to the broad outlines of the trio sonata genre, and it is knowledge of these traits as well as of the norms of the style that leads to an insight into Purcell's models.

The sonatas of Massimiliano Neri's op. 2 collection illustrate a remarkable variety of features which came to be used by other composers. Among these features, specific to Neri's Sonata in g minor of op. 2 (1651)²⁵ is the use of slow or triple-time sections interspersed between fugal or imitative

²⁴ Bukofzer, Baroque, p. 138.

²⁵ Joseph Wilhelm von Wasielewski, ed., Anthology of Instrumental Music from the end of the Sixteenth to the End of the Seventeenth Century, New Introduction and Notes by John G. Suess (New York: Da Capo Press, 1974), No. 19. Further citations pertaining to this collection will be noted as Wasielewski.

movements. These slow sections delineate thematic material, tonal function, and add textural contrasts.²⁶ Sometimes these sections are of sufficient length to be justly called "movements" in their own right; others may be considered cadential in function.²⁷ In form, Neri's Sonata in g minor consists of eight separate sections in the following arrangement:

Table Two - Massimiliano Neri, Sonata in g minor

<u>Tempo</u>	<u>Metre</u>	<u>Length</u>	<u>Tonality</u>
[Canzona]	C	46 measures	gm-gm
1) Adagio	3/2	20 measures	gmV/dm
1) Allegro/piu Presto	C	26 measures	BbV/gm
2) Adagio	C	8 measures	gm-V/dm
2) Allegro	6/4	22 measures	dm-V/gm
3) Adagio	C	6 measures	gm-gm
3) Allegro/Adagio	3	56 measures	gm-V/gm
4) Allegro/Presto	C	14 measures	gm-gm

As stated, not all of these sections are entire movements, the respective lengths of the second and third adagios, for example, clearly suggest mere cadential function. The presence of eight definable sections, some of which contain more than one tempo designation,²⁸ results in the appearance of a "patch-work"

²⁶ This work is actually scored for two violins, viola and bass with a continuo which functions only as a basso seguente. As such it is not of the "trio" texture, but nonetheless is representative of the style and organization of the church sonata in the early 1650's.

²⁷ John G. Suess, in Wasielewski, p. xviii.

²⁸ The sections marked Allegro/piu Presto and Allegro/Adagio are continuous movements. The combination of tempo indications is the result of a lack of separation between the designations and also lack of contrasting thematic material.

rather than a sonata. The structure, however, actually reduces to four definable sections. The opening canzona introduces the work and establishes the g minor tonality. Each subsequent *Allegro* is introduced by an *Adagio* which sets up a tonal expectation to be resolved in the following section,²⁹ and which also provides a metrical contrast.

The first *Adagio* is one which has sufficient length to carry an independent musical function and acts as a movement in its own right. Although the section is outwardly homophonic in texture, the presentation of the material is actually more contrapuntal in conception. With the exception of the final eight bars, the texture is of three voices and not four. The melody of the initial, homophonic four-bar phrase is dropped at m. 5, but that of the second violin and viola is retained, the second violin being in parallel thirds with the bass. At mm. 8-12 the viola imitates the second violin in a two-voice texture. The melody of the first phrase returns at m. 13, but with four voices, the lower parts not preserving their original harmonies. The final two bars are a transposed reiteration of the cadential portion of this melody. Thus this small movement is a kind of miniature ternary form complete with coda.

The subsequent two short *Adagios*, of eight and six measures respectively, furnish a tonal and a textural contrast. Unlike the other *adagios*, that which is paired with the third (named) *allegro* continues the material of the *allegro* rather than providing contrast.

²⁹ It may be noted here that the *Adagio* which precedes the final *Allegro/Presto* does not have an introductory function, and is a part of the *Allegro* to which it itself is attached. However, the tonal scheme of this *Adagio* sets up the expectation of the return to the tonic g minor in the final movement.

A good variety of styles may be seen in the Allegro sections of this composition. The opening canzona features the contrapuntal exposition of a clearly defined and tonal fugal subject answered on the dominant, tonic, and dominant, respectively, from the highest voice to the lowest. This subject breaks down into two component parts, each of which is used episodically in the course of the work in fragmented form. A short contrasting figure is introduced in measure 6, which functions sometimes as counter-subject, and sometimes as the basis of its own motivic development.³⁰ The texture is one of free contrapuntal interplay which, after the initial exposition of the primary subject, breaks down into a denser polyphonic texture based on motivic exchange. At m. 18, a statement of the subject is initiated by the first violin, and completed by the second while the first violin resumes with the counter-subject figure. Example 19 shows the two subjects at the beginning of the exposition, and then their interchange at m. 18.

The musical score for Example 19 is presented in a system of four staves. The top staff is labeled 'Violini' and contains two parts: Violin I and Violin II. The second staff is labeled 'Viola', the third 'Basso', and the fourth is unlabeled but contains a bass line. The music is in C major and 3/4 time. The first subject is introduced in measure 1 by the first violin. The second subject is introduced in measure 6 by the second violin. The two subjects interchange in measure 18, with the first violin playing the counter-subject and the second violin completing the primary subject. The score includes various musical notations such as notes, rests, and dynamic markings.

³⁰ It must be noted that John G. Suess, in *Wasielowski*, suggests that the fugal structures in this work are "totally monothematic in conception". The illustration of first and second subjects and the juxtaposition between them belies his statement's application to this particular movement.



Handwritten musical score for four staves, starting at measure 18. The top staff is in treble clef with a key signature of one flat. It contains measures 18 through 22. Measure 18 has a quarter note G4. Measure 19 has a quarter note A4. Measure 20 has a quarter note B4. Measure 21 has a quarter note C5. Measure 22 has a quarter note B4. The second staff is in treble clef with a key signature of one flat. It contains measures 18 through 22. Measure 18 is a whole rest. Measure 19 is a whole rest. Measure 20 has a quarter note G4. Measure 21 has a quarter note A4. Measure 22 has a quarter note B4. The third staff is in alto clef with a key signature of one flat. It contains measures 18 through 22. Measure 18 has a quarter note G4. Measure 19 has a quarter note A4. Measure 20 has a quarter note B4. Measure 21 has a quarter note C5. Measure 22 has a quarter note B4. The bottom staff is in bass clef with a key signature of one flat. It contains measures 18 through 22. Measure 18 has a quarter note G4. Measure 19 has a quarter note A4. Measure 20 has a quarter note B4. Measure 21 has a quarter note C5. Measure 22 has a quarter note B4. There are several annotations: 'm. 18' above the first measure of the top staff, '(4)' above the first measure of the bottom staff, and '(4)' above the first measure of the second staff. There are also some handwritten markings in the second measure of the top staff.

The free interchange of these two subjects forms the basis for the structure of the movement. At mm. 35 ff., the interplay involves imitation between the first violin and bass, and between the second violin and viola, employing the alternation of both subjects in fragmented form.

The second Allegro is much less densely contrapuntal. The exposition of the metrically governed and tonally oriented subject in the second violin is accompanied by the lower strings with harmonically supportive material. The following entrances of the voices then occur in the first violin on V, the bass on V, and finally in the violin back on the tonic. A brief antiphonal interchange pairing violin I with the viola and violin 2 with the bass leads into the *piu presto* section, where new material is encountered in the form of rapid ascending repeated notes in close imitation. At m. 15, the original material in fragmented form resumes, juxtaposed with fragments of the repeated note passage. These two motives are paired (V1 and Viola vs. V2 and Bass) between the instruments antiphonally in an episodic expansion. The original statements do not reappear in full, but this episode cadences on the g minor dominant and leads into the following Adagio.

The third Allegro in 6/4 metre shows yet another handling of the imitative texture. Again, although the texture is four voices, four voices are used infrequently. Instead, in this truly monothematic movement, the two violins state the subject unaccompanied in close imitation, and these statements are followed by an answer in the viola and bass. This arrangement is then repeated in transposed form, leading into a full statement closely overlapped in all four voices. The final four bars pair the outer voices against the middle two at the approach to the cadence.



d) Final Adagio (paired with Allegro)



e) Second subject of Canzona



Neri's sonata uses a variety of techniques that illustrate the direction of the mid-17th century sonata. It is tonally lucid and features concertato pairings of instruments, fugal subjects, episodic treatment, and contrasts between movements.³¹

³¹ John G. Suess, in *Wastielewski*, p. xviii No. 18. Suess notes that although most features of Neri's works are progressive, he still has a tendency to cling to the old repeated-note canzona subject

The appointment of Maurizio Cazzati to the directorship of the San Petronio Chapel at Bologna in 1657 shows an intent on the part of the Bolognese church to foster the development of instrumental music, and it was this appointment that gave impetus to the development of the Bolognese School. Cazzati's Trio Sonata in d minor of 1656 (op. 18 No.9) shows quite a contrast of treatment with respect to that of Neri. The order of movements does not alternate in a slow - fast arrangement, but proceeds from a clear-cut Largo to a Grave con Tremolo, a Vivace, and a contrapuntal Allegro.³² This work is not long, reaching a total of sixty-one measures.

The opening Largo alternates homophonic with imitative sections. After an initial homophonic statement of five measures, the first violin initiates a sequential figure supported only by the bass. This figure is then repeated, in transposition, by Violin II at m. 8, again, the texture thinning to solo instrument and accompaniment. The repeat of this figure, coming after another statement of the opening phrase, is accompanied with a sequential figure which inverts to the other voice at its imitation in the second violin. In the final four measures, the two voices are paired in thirds instead of juxtaposed, presenting some sense of resolution to the tension between the two voices.

The Vivace which follows the wholly homophonic Grave con Tremolo is much more episodic than it is contrapuntal. After exposing the subject in the first and then second violin, the movement deals almost exclusively with the relationship between the two upper strings. These voices engage in antiphonal dialogue on fragments of the theme, and more particularly in pairing them in

³² Newman, Sonata, p.135. Newman notes that the lack of a standard order of tempos is a trait typical of Cazzati.

thirds, with frequent crossing of parts. The theme proper is not stated again in full after its first two statements. The final Allegro is much more interesting from a contrapuntal point of view, presenting the subject in strict canon between the two violins to the cadence at m. 5. This device is repeated with minor embellishments in the next phrase to the cadence.

An interesting feature of Cazzati's style as seen in this work is the complete lack of participation of the bass in the texture of the work. In every movement, the bass is relegated to a wholly supportive role, and complete emphasis is placed on the interplay between the upper parts. This supportive function is also made manifest in a clear and functional goal-oriented tonality. The basic cadential plan of each movement is as follows:

Table Three - Maurizio Cazzati, Trio Sonata in d minor op. 18 No. 9
cadential plan

Largo	dm	FM	dm	DM	gm	BbM	FM	dm	
Grave con Tremolo	BbM	FM	dm						
Vivace	dm	gm	FM	cm	BbM	FM	gm	dm	FM
Allegro	dm	FM	CM	dm	dmTierce				

Also conspicuous in Cazzati's work is the use of sequential passages in parallel thirds between strings. It is particularly seen in the final bars of the Vivace.

Example 21

Although Cazzati achieved a great deal of success in publication,³³ Newman observes that he was more important as a precursor than a composer, his students, of whom Giovanni Battista Vitali was one, making more significant contributions to the field of chamber music than he did himself.³⁴

Vitali occupied himself almost exclusively with the trio sonata, publishing several sets which enjoyed multiple editions.³⁵ Two sonatas from the Op. 5 set of 1669 lend some insight into his style.³⁶

³³ Newman, *Sonata*, p. 135. In addition, Peter Holman, in "Suites by Jenkins Rediscovered," *Early Music*, Vol. 6 (January, 1978) 26, notes that the North family library contained works by Cazzati, now British Museum Add. 31435.

³⁴ Newman, *Sonata*, pp. 133, 135. Cazzati seems to have "rocked the boat" of composition in Bologna and was not at all popular with his peers. He seems to have had a very relaxed attitude toward the rules of composition, which caused a great deal of antagonism. See Allsop, pp.90-91.

³⁵ *Ibid.*, p. 136.

³⁶ Michael Tilmouth, "The Technique and Forms of Purcell's Sonatas," *Music and Letters*, Vol. 40 (April, 1959), 113. Tilmouth notes that B.M. Add 31431 contains works from Vitali's op. 5.

Vitali's sonata "La Guidoni" in F Major³⁷ has five indicated movements with an arrangement alternating between fast and slow tempi and using only the indications "Grave" and "Allegro." The following chart illustrates this arrangement as well as metres, lengths, and tonalities.

Table Four- Giovanni Battista Vitali, La Guidoni arrangement of movements

<u>Tempo</u>	<u>Metre</u>	<u>Length</u>	<u>Tonality</u>
Allegro	C	23 bars	FM - FM
Grave	C	10 bars	V/FM - FM
Allegro	6/4	23 bars	FM - FM
Grave	C	10 bars	FM - FM
Allegro	[C] ³⁸	18 bars	FM - FM

The opening Allegro is particularly noteworthy. Both this movement and the final Allegro are based on very long subjects which can be broken down into three component parts. The subject of the first movement is illustrated in Example 22.

Example22



³⁷ Ibid., p. 113. This sonata is contained in British Library R.M. 20.h.9 alongside Purcell's ground for three flutes and bass, and several overtures for strings.

³⁸ This movement is not separated from the preceding Grave and so has no independent time signature.

The nature and length of this theme render its treatment in a fugal form very flexible, as the fragmentation into motivic units allows for much expansion through episodic development. Thus the exposition represents a fairly true overlaying of parts with only minor tonal alterations. After the completion of this exposition, it is a surprising to note another exposition with the same order of entrances of the subject, though in transposed form. This second exposition is complete, except for the cadential figure at the conclusion of the bass entry. The episode that follows shows the two violins in sequential pairing in thirds on the aggregate parts of the subject over false entries of the subject in the bass. It is striking that the subject proper returns on its original pitches at the approach to the final cadence at m. 19, though the ending is altered. One of the most conspicuous elements of this sonata is its extremely conservative use of harmony, with very little tonal exploration.

Vitali's Sonata La Graziani, in A minor, also from the op. 5 set, is a four movement work with the arrangement Vivace, Vivace, Largo, Vivace. In contrast to the previous sonata, the first movement of this work is notable for the very different treatment of its once again lengthy subject. The rhythmic drive and the antecedent/consequent symmetry creates a strong resemblance to the dance.³⁹

³⁹ Peter Allsop, "Secular Influences," p. 95. The balletto was of crucial importance to the formation of Vitali's style.

Example 23

The musical score for Example 23 is written for four staves: Violin 1 (V.1), Violin 2 (V.2), Piano (P), and Bass (B). The time signature is common time (C). The key signature has one sharp (F#). The score consists of five measures. V.1 plays a melodic line with eighth and sixteenth notes. V.2 has rests in the first four measures and enters in the fifth. The piano part has rests in the first four measures and enters in the fifth. The bass part plays a rhythmic accompaniment of eighth notes. The key signature has one sharp (F#).

The statement and its answer in the tonic occur in full only once during the course of the movement, but are subjected to a fairly consistent process of fragmentation and false entries, involving the pairing of upper voices and concertato interplay.

The second *Vivace* is related to the first through its rhythmic structure. Very close parallel writing here leads to frequent crossing of parts between the violins, with a wholly supportive bass which, nonetheless, takes part in the rhythmic structure of the primary motive.

The following Largo features soloistic writing, the first violin presenting the first six-bar phrase alone with the bass, followed by its transposed repetition in Violin II. The following homophonic focus features the two upper strings paired in thirds and sixths. One of the striking features of this movement is the use of the sarabande rhythm.⁴⁰

The final vivace is related to the first movement not only in rhythm, but also through the use of similar motives. The interrelationships in this work may be seen in the incipits of the four movements, presented in Example 24.

Example 24- incipits of La Graziani

The image displays four musical staves, each representing the beginning of a different movement. The first staff is marked 'Vivace' and shows a melodic line in C major. The second staff is also marked 'Vivace' and shows a homophonic texture with two voices in thirds and sixths. The third staff is marked 'Largo' and shows a melodic line in 3/4 time. The fourth staff is marked 'Vivace' and shows a melodic line in C major.

Giovanni Legrenzi composed a total of sixty-three sonatas, most leaning toward the trio arrangement of the sonata da chiesa type.⁴¹ Noted for the

⁴⁰ John G. Suess, in Wasielowski, p. xx. No. 27. Suess notes that this movement reflects the rhythm of the *corrente*. The 3/2 rhythmic structure is equally characteristic of the Sarabande.

combination of tonal surety and contrapuntal dexterity,⁴² his works may be viewed as drawing together many of the different threads of previous composers.

Legrenzi's Sonata La Cornara, written in 1654 at Bergamo,⁴³ combines these elements in a clear and concise four-movement structure. The opening Allegro features a lengthy subject made up of contrasting elements -- repeated notes, a chromatic descent, and running notes. As noted in the works of previous composers, these elements are used in combination with each other to form an integrated texture based on a monothematic structure. The only complete thematic statements take place at the outset of the movement, with the ensuing development being based on the pairing, juxtaposition, and antiphonal interchange of motivic fragments. The bass in this work is totally harmonic and supportive in function.

The structure of the following movement in 3/2 time is most interesting. Here, there is the almost predictable presentation of subject and answer on the dominant in the first and second violins, respectively. However, at m.6, Legrenzi introduces a second subject which is then imitated in like fashion. The two subjects are presented in Example 25.

41 Newman, Sonata, pp. 129, 130. Newman notes that with the exception of op. 4 of 1656, all of Legrenzi's sonatas are church types.

42 *Ibid.*, p. 130.

43 Wasielewski, No. 23.

Example 25

At m. II Legrenzi begins a process of integrating these two elements, forming concise statements in the manner of a question/answer interchange, over statements in reverse order in the other part. The structure resulting from this interchange is as follows:

VI:	1	2	{1 2}	{1 2}	2	cadence
V2:	1	2	{2 1}	{2 1}	2	cadence

The following Adagio features a technique which came to be typical, particularly in the later works of Corelli -- that of sequentially pairing the upper strings in thirds in opposition to the movement of the bass. The final movement

of this work is, interestingly, a recapitulation in greatly abbreviated form of the first movement, leading back to the tonic.

Newman states that Legrenzi may be noted for a certain amount of daring in his key relationships, often using the dominant of a relative major instead of the relative major itself, or similar tonal relationships.⁴⁴ This feature may be seen in La Cornara, firmly in the key of d minor and undisputably tonal. The first movement begins and ends in d minor; the second moves from d minor to the dominant, a minor. The third movement jumps to F Major and closes in that key, while the fourth immediately reestablishes a minor and moves back to the tonic of the piece.

A much later work of Legrenzi's, the sonata La Rosetta⁴⁵ of 1671, blends several progressive and conservative features. Conspicuous in this work are the use of the 6/8 meter of the gigue in an opening movement, the use of a repeated note pattern as thematic material, and the use of the bass in the contrapuntal texture of imitative movements.⁴⁶

Biagio Marini's Sonata in C Major from the op. 22 set⁴⁷ illustrates some interesting features. It contains five movements, the third of which is in triple metre. The first movement, marked *Dolcemente*, is interesting from the standpoint of texture. Although written in the standard arrangement of three parts, the full ensemble is used only in three separate bars, which all feature the

⁴⁴ Newman, Sonata, p. 130. See also Bukofzer, Baroque, p. 137. In Legrenzi's works, movements are often contrasted by mediant relationships.

⁴⁵ Wasielewski, No. 30.

⁴⁶ These features are noted by Suess, in Wasielewski, p. xxi.

⁴⁷ Wasielewski, No. 21.

overlapping of voices. The instrumentation is Violin I with Bass, Violin II with Bass, and a transposed repetition.⁴⁸ The bass here carries a harmonic function, but its initial motivic statement loosely resembles an inversion of the melodic line. Example 26 illustrates this passage.

Example 26

The image displays two systems of musical notation, each consisting of three staves. The top system features a treble clef staff with a melodic line, a middle treble clef staff with rests, and a bass clef staff with a complex rhythmic pattern. The bottom system features a treble clef staff with rests, a middle treble clef staff with a melodic line, and a bass clef staff with a complex rhythmic pattern. The bass clef staff in both systems has a '3' under the first two measures and a '6' under the next two measures, indicating a 3/6 time signature.

⁴⁸ The similarity of this movement to that of Arresi's sonata op. IV (1665) in which the duet arrangement is foremost to the design.

The second movement of this work, marked *Allegro*, has an interesting formal structure. The initial subject of four measures (commencing as an anacrusis in the previous movement) is imitated on the subdominant by Violin II, after which the interplay of motivic fragments drawn from the subject enters into a series of sequentially moving interchanges which continually invert the voicing. The structure actually has a very logical balance and may be represented as follows:⁴⁹

V I	ep1	ep2	ep1	ep2	V I	ep2	ep1
	V 2	ep2	ep1	ep1	V 2	ep1	ep2

The combinations of these episodic fragments lead to the impression of an antiphonal interchange between the parts, "ep1" actually being drawn from the subject, "ep2" being more of an accompanimental, sequentially stepping motive. The formal entrances of the subject frame this interchange, making it the focal point of the movement. The bass here is wholly harmonic.

Very little is known about the life of Lelio Colista, and his works for the most part, have been overlooked.⁵⁰ Although none of his compositions were published during his lifetime,⁵¹ he obtained sufficient esteem to be named the "Orpheus of the City of Rome" by Kircher in the Musurgia Universalis.⁵²

⁴⁹ The use of "ep" here designates episodic material.

⁵⁰ The most complete information on Colista may be found in Helene Wessely-Kropik, Lelio Colista Ein Römischer Meister vor Corelli. Leben und Umwelt (Graz-Wien-Köln: Hermann Böhlaus Nachf.), 1961.

⁵¹ Michael Tilmouth, "Lelio Colista" in Grove, Vol. V, p. 532.

Purcell's mention of him in his contribution to Playford's twelfth edition of the Introduction to the Skill of Music (1694) and the presence of his music in English collections illustrates that his music was neither unknown nor unappreciated by his contemporaries. Among other works,⁵³ Colista contributed twenty-nine *sonatas da chiesa*, mostly written in the 1660s,⁵⁴ for the typical trio voicing. Colista used the relatively archaic term "canzona,"⁵⁵ adopted later by Purcell to designate many of his fugal sections.

In general, Colista's sonatas average four to five movements, with typical alternations of textural and metrical formulations. Those which have been available for analysis exhibit a certain caution in the treatment of tonality, but it must be remembered that this caution is indicative of the process of tonal clarification taking place in the mid-17th century. Tonal clarity was at that time considered a progressive feature.

52 Ibid., p. 532. See also Helene Wessely-Kropik, "Henry Purcell als Instrumentalkomponist," Studien zur Musikwissenschaft, Vol. 22 (1955), 92.

53 Tilmouth, "Lelio Colista" in Grove, Vol. V, p. 532.

54 Helene Wessely-Kropik, ed., Lelio Colista Trio Sonata in A Major, Hortus Musicus 172 (Kassel: Bärenreiter, 1960), Preface.

55 Helene Wessely-Kropik, "Henry Purcell als Instrumentalkomponist," 89. Wessely-Kropik notes that the term *canzona* is also found in the works of Stefano Landis and Alessandro Stradella as well as the church sonatas of G.B. Ferini.

Table Five - Leïo Colista, Trio Sonata in A Major, Formal Outline

The Trio Sonata in A Major is made up of the following arrangement:

<u>Tempo</u>	<u>Metre</u>	<u>Length</u>	<u>Tonality</u>
Largo	C	11 bars	AM - AM
Allegro	3/4	36 bars	AM - AM
Largo	3/2	34 bars	AM - AM
Canzona - Allegro	C	28 bars	AM - AM
Largo	3/4	30 bars	AM - AM

The opening Largo is quite homophonically conceived, with considerable use of suspensions. Even though the texture is not highly imitative, the second violin maintains a good deal of independent movement. The focus is on the interweaving of the two violins over a moving but harmonically functioning bass. The use of repeat signs is indicative of binary form, but surprisingly the form is weighted toward the first half, which achieves the extra length through the sequential development of suspensions.

The Allegro, also a binary movement demarcated by repeat signs, is monothematic and imitative, with fairly exact contrapuntal imitation, allowing for minor tonal and rhythmic adjustments. The sequence of entrances allows for the inclusion of the bass in the texture. The binary arrangement of this movement separates the exposition of statements from an inverted sequence of descending (as opposed to originally ascending) statements, which are more closely imitated.

The Largo is a sonorous, homophonic movement in sarabande rhythm with a very minor focus on imitation. Balanced phrases here have a strong

antecedent-consequent character achieved through sequential reiterations. of two-bar units. The phrase structure itself is as follows:

$$4 + 4 + 6 (4+2) + 4 + 4 + 4 + 4 + 4$$

Additional contrasts are achieved through the use of dynamic markings using echo effects of *forte* and *piano*. At mm. 14 ff. the four-bar phrase is repeated at pitch *piano*. At m. 26 a short section of counterpoint occurs, whereupon Violin I is imitated not only by Violin II, but also by the bass in augmentation, *forte*. This phrase is then repeated once again at pitch, *piano*. Example 27 presents this passage.

Example 27

The musical score for Example 27 consists of four staves. The top three staves are for Violin I, Violin II, and Bass, and the bottom staff is for Piano. The score is divided into two systems. The first system contains measures 1 through 13, and the second system contains measures 14 through 25. The key signature is one sharp (F#). The score features dynamic markings of *forte* and *piano* in various parts. Fingerings are indicated by numbers 1-5 below the notes. The piano part includes complex chordal textures and arpeggiated figures.

The Canzona of this movement shows Colista's skill as a contrapuntist. It is movements such as this that show his direction to be different from that of his contemporaries: he does not focus solely on the relationship between the two upper strings.⁵⁶ The Canzona in this sonata is monothematic, and does not employ the use of countersubjects. However, its fabric is densely woven from the material of the subject, without episodes. In fact, there is little free material at all in this movement. After the exposition proper, the subject is affixed with contrasting cadential material and is contracted rhythmically. Sequential expansion of the subject is present in some statements, but not to the degree of forming episodic material or antiphonal play between instruments. The bass is an integrated component of the texture, carrying a full seven entrances of subject material, equal in contrapuntal weight to Violin I and Violin II. Despite the focus on counterpoint, devices such as augmentation and diminution are not used in this movement, and there is only one instance, in m. 24, of a momentary inversion.

The final Largo is similar in structure to the first, with symmetrical phrases and transposed repetitions in sarabande rhythm furnishing the basis of construction. Again, contrasts between *forte* and *piano* in a verbatim repetition at the end furnish a coda.

Colista's Sonata in C Major⁵⁷ illustrates quite a contrast in treatment to that of the previous sonata. In this five-movement work, with no tempo

⁵⁶ Tilmouth, "Lelio Colista," in Grove, Vol. V, p. 532. Tilmouth notes that the canzonas show a "rationalization of texture", moving away from the focus on the relationship of the upper strings and toward a more sophisticated use of counterpoint, sometimes employing double and triple invertible counterpoint.

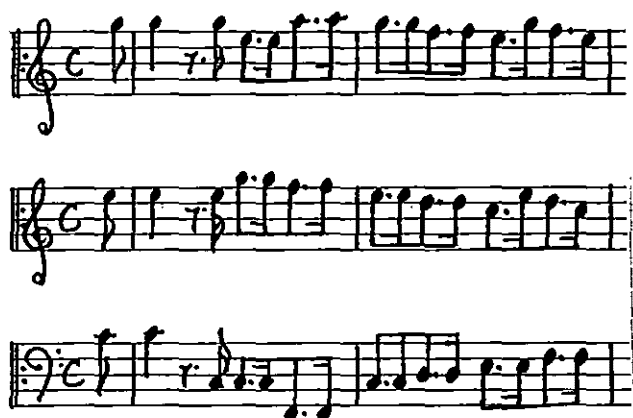
⁵⁷ W-K 13.

designations whatsoever, the relationship between the upper parts versus the bass' is much more apparent, though the Canzona does not make use of the technique.

In the opening movement of 16 measures, there are two symmetrical 6-bar phrases, the second being a direct transposition of the first. There follows an instance of minor contrapuntal play, the bass and first violin being paired in thirds. Particularly interesting is the setting off of each phrase by tonic and dominant chords demarcated by a full measure's rest.

The second movement is very interesting from a structural point of view. Divided into three equal sections of eight measures, each bearing a repeat sign, this movement is more similar to variations than to the canzona or dance. Each section begins with a two-bar homophonic section in the dotted French overture style:

Example 28



In the first section, this figure is followed by a passage pairing Violin I with the bass, in opposition to Violin II, in short, sequential running patterns. The second section is an exact repetition of the first, with the exception of the bass, which, in

a continuous, sequential obbligato, pairs first with Violin I, and then with Violin II, the upper strings in opposition to each other:

Example 29

The image displays two systems of musical notation, each consisting of three staves. The first system features a sequential obbligato in the upper strings, with Violin I, Violin II, and Bass parts. The notation includes various rhythmic values, accidentals, and dynamic markings. The second system continues the piece with similar rhythmic and melodic structures, showing the continuation of the sequential obbligato.

The third statement is a verbatim repetition of the first, except that it is transposed to the dominant, G Major, where it remains to the close of the movement.

The third movement, in Canzona style, features two well-defined subjects stated at the outset in Violin II and Bass. The treatment of the two subjects in invertible counterpoint leads to a two-bar sequential episode at m. 17. At m. 19 a

triple statement of the first subject in different rhythmic placements leads to a counter-exposition of the subjects in inversion. After another brief episode in which the two upper strings are pitted against the bass, inversions are blended with direct statements in a continuous web of counterpoint engaging in only one instance of free material before the end. The ingenuity of this arrangement may be seen in mm. 39 and 40, in which the first and second subjects are presented simultaneously.

Example 30



The fourth movement is much more episodic than contrapuntal in character, though imitation furnishes the basis for the structure. Here, the subject is presented by each voice, but separately and without accompaniment of any kind. The closer imitation then leads to a pairing of instruments and sequential motivic play which consistently presents material from the highest to the lowest voice.

Interrelationships between movements in this work may be seen in the following incipits. The opening movement furnishes the intervallic content for the third and final movements, while the second subject of the third movement is clearly related to the subject of the fourth:

Example 31

The image displays four musical staves, each representing a different subject from a work. The first staff is labeled 'I. Subject I' and is written in treble clef with a common time signature (C). It begins with a whole rest followed by a series of eighth and sixteenth notes. The second staff is labeled 'III. Subject I' and is also in treble clef with a common time signature. It starts with a quarter note followed by eighth notes. The third staff is labeled 'III. Subject II' and is written in bass clef with a common time signature. It begins with a quarter rest followed by a series of eighth notes. The fourth staff is labeled 'IV.' and is in treble clef with a common time signature. It starts with a quarter rest followed by a series of eighth notes.

The opening movement of Colista's Sonata in F⁵⁸ exhibits many of the traits later taken up by Corelli, particularly chains of suspensions and a walking bass in the second section. The focus here is on the upper strings and the relationship between them. In this binary movement, the greater extent of the second section in an arrangement of 9 + 14 bars is achieved through sequential interplay in which each unit is introduced by a suspension.

Colista's sonatas show a variety of styles from the highly contrapuntal canzonas to the more sensuous type of writing that involves the upper strings in opposition to the bass in the monodic principal. It is particularly in the slow movements that a foreshadowing of Corelli may be seen, in the use of suspension and sequences, and the pairing of instruments. The fusion of these elements, however, with a style of writing that seems to arise from counterpoint is quite an individual trait for this time period. It is widely thought that Colista provides the most direct link with the sonatas of Henry Purcell. Again, the fact that Purcell mentioned him lends credence to this hypothesis. It is more the recognition of the highly contrapuntal style of Colista that gives the argument more weight, and a comparison may be drawn from similar treatments of motivic material.

The works of Archangelo Corelli represent, as previously mentioned, the "classic peak" of the Italian trio sonata. It is not unlikely that Corelli's op. 1 collection of *sonatas da chiesa*, published in 1681, would have been available to Purcell. This set of twelve works exhibits a recognizable and fairly uniform approach to the genre. Aside from superficial considerations such as the number and order of movements, these works must be noted above all for the high level of refinement, consistent to such a degree that Pincherle has stated that his "...writing was an act of complete submission to prevailing fashions,"⁵⁹ and his "merit lies in the discrimination with which he employs the resources which are put at his disposal by the technique of this time..."⁶⁰ Indeed the

⁵⁹ Marc Pincherle, Corelli. His Life, His Work, Translated from the French by Hubert E.M. Russell (New York: W.W. Norton & Company Inc., 1956), p. 55.

⁶⁰ *Ibid.*, p. 71.

works of Corelli reveal very little that may be considered innovative, or that lacked precedent in the works of his predecessors or contemporaries. As such, the features which came to be standardized by Corelli may also be seen to provide a summation of the developments in the genre of the second half of the seventeenth century. These features, tabulated, are:

- 1) focus on the relationship between the two upper string parts in relation to a harmonic, supportive bass;⁶¹
- 2) use of sequence, particularly around the circle of fifths and step-wise consecutive first inversions;⁶²
- 3) fully realized use of goal-oriented tonality;⁶³
- 4) use of contrapuntal textures which tend more toward episodic constructions based on fragmentation than toward the more learned styles evidenced in the canzona;
- 5) use of suspensions between the upper string parts, usually in sequence, these often filling out the structure of movements;
- 6) use of dance rhythms in the sonata da chiesa context;
- 7) use of antiphonal interplay between the upper strings; and
- 8) standardization in the number of movements (three to five).

⁶¹ Ibid. p. 60. Pincherle notes that the bass takes a more active part in the texture in the church sonatas. However, in the case of op. I, this participation seems rather more incidental than integral to the texture.

⁶² Delbert Meacham Beswick, The Problem of Tonality in Seventeenth-Century Music, unpublished Ph.D. Dissertation, University of North Carolina, Chapel Hill, 1950, p. 301. Beswick notes that these traits are particularly characteristic of Corelli's style.

⁶³ Ibid., p. 301. Amusingly, Beswick notes that graphs of the music of Corelli alongside of those of Scarlatti, Bach, and Mozart show that Corelli's music bears a closer resemblance to Mozart's in the clarity of its tonal functions. He hypothesizes that perhaps Mozart's tonal practice represents a turning back to a classicism already achieved in the art of Corelli rather than a further clarification of the tonal practices of Bach and Scarlatti.

The phenomenal popularity of Corelli's trio sonatas must have been the result, at least in part, of the ease with which they could be perceived. The sensuous writing of his style does not require the most intense sort of listening, and these works must have been very appealing to seventeenth-century ears.

Purcell's use of the Italian style may have come from the influence of any or all of these composers, particularly if the influence of one Italian upon another is taken into account. The degree to which he actually adopted these traits will be discussed in Chapters Four and Five.

CHAPTER FOUR

THE TRIO SONATAS OF HENRY PURCELL

a) Introduction

The trio sonatas of Henry Purcell are the representatives of his self avowed adoption of the Italian musical language so popular in his day, and are works demonstrating the integration of his English musical heritage with the demands of the market for which he was writing.¹ Purcell's fantasias reveal the work of a contrapuntist of the highest rank, and the inventive genius in those works shows him to be a composer of enormous capabilities. In the sonatas, the application of the same kind of contrapuntal technique is greatly in evidence, showing the degree to which Purcell actually assimilated the grammar and syntax of the Italian trio sonata and reconciled it with the texture and imitative structure of the English fantasia. It may be stated that this in itself is paramount to a critical appreciation of his style, as the outcome of this reconciliation became the very foundation of his musical vocabulary. The question remains, however, of the degree to which Purcell actually embraced the Italian style -- whether it became a truly integrated part of his vocabulary, or whether he adopted its language merely as a superficial consideration to be applied to his art of fantasia. This question may be answered only through an examination of the sonatas and the way each respective style is manifest in them.

¹Hogwood goes so far as to say that the sonatas had no other selling points but that they were Italianate. See Christopher Hogwood, The Trio Sonata, BBC Music Guides (London: British Broadcasting Corporation, 1979), 85.

The sources for Purcell's twenty-two sonatas leave many questions unanswered, particularly with regard to chronology. The first set of twelve were selected and published as the Sonnata's of III Parts by Purcell himself in 1683. No autographs are extant for any of these works, but their publication, of course, proves their composition to be prior to that year.² The Sonatas of Four Parts published posthumously in 1697 by his widow were assembled from his manuscripts two years after his death. The autographs of Nos. I, II, III, VII, VIII, and IX of this collection are contained in British Museum Add. MS 30930, which was Purcell's own fair-copy book and which also contains the autographs of his fantasias.³ The presence of these sonatas in this manuscript increases the probability that they were written contemporaneously with the first collection.⁴ However, the primary source for the remainder of the collection, Nos. IV, V, VI, and X, is the first edition published for Frances Purcell by Heptinstall in 1697.⁵

The key scheme of the first set of sonatas raises further questions as to chronology. The set is comprised of a series of major and relative minor pairs.

²Modern editions have been compiled from Playford's first edition of 1683 and copies derived from it. See Dart, "Purcell's Chamber Music" p. 84. See also Michael Tilmouth, ed., The Works of Henry Purcell Volume 5, "Twelve Sonatas of Three Parts" (Sevenoaks, Kent: Novello & Company Limited, 1976), ix.

³Franklin B. Zimmerman, Henry Purcell 1659-1695: An Analytical Catalogue of his Music, (London: Macmillan & Co. Ltd., 1963), p. 393. Zimmerman states that although these sonatas are not dated in the manuscript, the similarity of hand, paper and ink makes provides a likelihood that they were copied contemporarily with the fantasias.

⁴Thurston Dart, "Purcell's Chamber Music," Proceedings of the Royal Musical Association, Vol. 98 (1971-72), 83. Dart proposes that all of the sonatas were composed prior to 1685, indeed even before those published in 1683. Westrup, on the other hand, believes that those of the latter set were composed at different times and reassembled for publication. See J.A. Westrup, Purcell, The Master Musicians Series, ed. Stanley Sadie (London: J.M. Dent & Sons Ltd., 1965), p. 235

⁵A description of this source is given in Tilmouth, ed., "Sonatas of Four Parts," xvii.

The second set of 1697 carries with it no such form of organization. The keys of the two sets are as follows:

Table Six - Purcell's Sonatas of Three Parts and Sonatas of Four Parts
Key Scheme

<u>Sonatas of Three Parts, 1683</u>		<u>Sonatas of Four Parts, 1697</u>	
No. 1	g minor	No. 1	b minor
No. 2	Bb Major	No. 2	Eb Major
No. 3	d minor	No. 3	a minor
No. 4	F Major	No. 4	d minor
No. 5	a minor	No. 5	g minor
No. 6	C Major	No. 6	g minor
No. 7	e minor	No. 7	C Major
No. 8	G Major	No. 8	g minor
No. 9	c minor	No. 9	F Major
No. 10	A Major	No. 10	D Major
No. 11	f minor		
No. 12	D Major		

Because of the breaking of the key pattern in the 1683 set, Michael Tilmouth speculates⁶ that the Eb Major and b minor sonatas later published as Sonata I and Sonata II in the 1697 set were originally intended to have been included in the sonatas of 1683. Tilmouth's ordering of the sonatas does not, however, consistently preserve the presentation of the pairs in ascending thirds.

⁶Christopher Hogwood concurs with this theory, especially noting that sonatas No. 1 and 2 of 1697 do not conform stylistically to the rest of the 1697 set. See Christopher Hogwood, The Trio Sonata, 85-86

Tilmouth's ordering is presented here, alongside another speculative ordering which does preserve the key arrangement.

Table Seven - Speculative orderings of the Purcell Sonatas

<u>Tilmouth:</u>		<u>Alternate Ordering</u>	
No. I	g minor		
No. II	Bb Major		
No. III	d minor		
No. IV	F Major		
No. V	a minor		
No. VI	C Major		
No. VII	e minor		
No. VIII	G Major		
[II, Eb M from I697]		[I, bm, I697 set]	
No. IX	c minor	No. XII,	D Major
No. X	A Major	No. XI	f minor
No. XI	f minor	No. X	A Major
No. XII	D Major	No. IX	c minor
[I, bm, I697 set]		[II, EbM, I697]	

The I697 sonatas remaining after this arrangement are:

<u>Remaining Sonatas</u>		<u>Possible key relationships</u>			
No. III	a minor	No. III	a minor	No. VII	C Major
No. IV	d minor	No. IV	d minor	No. IX	F Major
No. V	g minor	No. V	g minor		[Bb Major]
No. VI	g minor	No. X	D Major		[b minor]
No. VII	C Major				
No. VIII	g minor	No. VI	"Great Chaconne"		
No. IX	F Major	No. VIII	g minor]Bb Major]

This hypothetical ordering is, of course, purely a matter of speculation. The remainder of the second set does have an unusual focus on the key of g minor,

but it must be taken into account that Sonata 6 is a chaconne and may be considered a sonata unto itself. Possibly written to conclude a set (after a common practice of the time), it requires no pair. There remain, then, only two g minor sonatas. Had Purcell written three more to complete the second collection, he might have written them in the keys of Bb major and b minor to complete a repetition of the key scheme of the first group. In any case, even though the idiosyncracies of Purcell's style (particularly his use of unexpected harmonic twists⁷) present difficulties for identification of his early and late works, even a speculative dating must come from stylistic grounds. For this reason, each collection will be examined separately in terms of stylistic elements in order to demonstrate that the assimilation of the Italian style may be seen more thoroughly in the later than in the early sonatas.

b) The Sonatas of Three Parts, 1683

In order to see the overall design of the sonatas, the formal outline of each is presented here:

Table Eight - Purcell's Trio Sonatas - Formal Outline

	<u>Tempo Designation</u>	<u>Metre</u>	<u>Tonality⁸</u>	<u>Length</u>
No. 1	Unspecified	4/4	gm-gm	24 bars

⁷Tilmouth, ed., "Sonatas of Four Parts," x. Tilmouth notes that because Purcell's harmonic style is so unpredictable a chronology as the result of stylistic analysis is very difficult.

⁸References here are made to tonalities established at the beginning and end of each movement. In some cases, as will be seen, this is ambiguous. In cases such as this, the possible or momentary tonal centre will be placed in square brackets.

	<u>Tempo Designation</u>	<u>Metre</u>	<u>Tonality</u> ⁹	<u>Length</u>
	Vivace	3/2	[BbM]-gm	42 bars
	Adagio	2/2	cm-gm	12 bars
	Presto	[2/2]	gm-gm	41 bars
	Largo	3/2	gmgm	28 bars
No. II	[Unspecified]	♩	BbM- BbM	29 bars
	Largo	3/2	[EbM]-BbM	26 bars
	Presto	C	BbM-BbM	22 bars
	Adagio	♩	[EbM]-BbM	12 bars
	Vivace	[♩]	[FM]-BbM	29 bars
	Allegro	6/8	BbM-BbM	51 bars
No. III	[Unspecified]/Adagio	♩	dm-dm	24 bars
	Canzona/Adagio	[♩]	dm-dm	38 bars
	Poco Largo	3/2	dm-dm	35 bars
	Allegro [attaca]	[3/2]	dm-dm	72 bars
No. IV	[Unspecified]	♩	FM-FM	24 bars
	Canzona	[♩]	FM-FM	36 bars
	Largo	3/2	FM-FM	36 bars
	Allegro	3/2 / C	FM-FM	72 bars
No. V	[Unspecified]	♩	am-am	23 bars
	Adagio	♩	am-am	21 bars
	Largo	3/4	[CM]-am	56 bars
	Grave	♩	[dm]-am	12 bars
	Canzona/Adagio	[♩]	[GM]-am	27 bars
No. VI	[Unspecified] ¹⁰	♩	CM-CM	47 bars
	Canzona	[♩]	CM-CM	46 bars
	Largo	3/4	CM-CM	42 bars
	Allegro	3/8	CM-CM	42 bars
No. VII	[Unspecified]	♩	em-em	26 bars
	Canzona	[♩]	[GM]-em	45 bars
	Largo	3/4	dm-em	29 bars
	Grave	♩	em-em	14 bars
	Vivace	3/4	em-em	68 bars

⁹References here are made to tonalities established at the beginning and end of each movement. In some cases, as will be seen, this is ambiguous. In cases such as this, the possible or momentary tonal centre will be placed in square brackets.

¹⁰Specification is "Canon by twofold augmentation in the 5th and 8ve above."

	<u>Tempo Designation</u>	<u>Metre</u>	<u>em-em Tonality</u> ¹¹	<u>Length</u>
	Adagio	♢	em-em	11 bars
No. VIII	[Unspecified]	♢	GM-GM	30 bars
	Poco Largo	3/2	GM-GM	31 bars
	Allegro	[3/2]	GM-GM	63 bars
	Grave	♢	[em]-GM	10 bars
	Vivace	♢	DM-GM	34 bars
No. IX	Adagio	♢	cm-cm	26 bars
	Largo	3/2	[cm]-cm	53 bars
	Canzona/Adagio	♢	[cm]-cm	50 bars
	[Unspecified]	6/4	[CM]-cm	22 bars
No. X	[Unspecified]	♢	AM-AM	33 bars
	Largo	3/2	AM-AM	54 bars
	Grave	♢	[bm]-AM	14 bars
	Presto	[♢]	AM-AM	36 bars
No. XI	[Unspecified]	♢	fm-fm	22 bars
	Canzona	[♢]	fm-fm	30 bars
	Adagio	C	[bbm]-fm	16 bars
	Largo	3/4	FM-fm	66 bars
No. XII	[Unspecified]	♢	DM-DM	14 bars
	Canzona	♢	DM-DM	29 bars
	Poco Largo	3/2	DM-DM	40 bars
	Grave/Presto	♢	[DM]-DM	35 bars
	Allegro/Adagio	3/8 /	DM-DM	64 bars
		♢		

Purcell's sonatas were written for the standard trio combination of two violins, bass viol, and continuo. The use of bass viol is not in question, as it was specifically named by Playford in an advertisement of the sonatas.¹² Questions have been raised about the appropriate continuo instrument - the choice being between chamber organ or harpsichord. Thurston Dart, in his article "Purcell's Chamber Music," has argued convincingly in favour of the chamber organ,

¹¹References here are made to tonalities established at the beginning and end of each movement. In some cases, as will be seen, this is ambiguous. In cases such as this, the possible or momentary tonal centre will be placed in square brackets.

¹²Tilmouth, ed., *Sonatas of Three Parts*, xi. See also Dart, "Purcell's Chamber Music," p. 82.

particularly citing as evidence the sparse figuration of the continuo part.¹³ The figuring of the continuo generally outlines the activity of the bass viol line, which is more appropriate on an instrument capable of sustaining harmonies.¹⁴ Even if not intended as the instrument of choice, the harpsichord was of course a viable alternative, and was named as such. Roger North's tale of Purcell's visit and the subsequent playing of the sonatas with himself on the harpsichord is evidence of the composer's flexibility in this matter.¹⁵

One of the puzzling questions regarding the thorough-bass part is Purcell's statement that he had not intended to have the entire part engraved.¹⁶ In the Preface, he states:

There has been neither care, nor industry wanting, as well in contriving, as revising the whole Work; which had been abroad in the world much sooner, but that he has not thought fit to cause the whole Thorough Bass to be Engraven, which was a thing quite besides his first Resolutions.¹⁷

There are varying explanations for this: one, perhaps the easiest, is the desire for economy in the cost of printing. However, as Tilmouth points out, a continuo rendition of the texture of the upper parts is in bad taste in these works, particularly as the keyboard part often provides points of dissonant harmony against the bass.¹⁸ It is most likely that Purcell's decision to have the thorough

¹³Dart, "Purcell's Chamber Music," pp. 82-83.

¹⁴*Ibid.*, pp. 82-83.

¹⁵See above, Chapter 2, p. 85.

¹⁶Particularly, as Westrup points out, in light of the fact that the Largo of Sonata V, (1683) has completely different viol and continuo parts forming a four-part and not a three-part texture. See Purcell, p. 230.

¹⁷Reproduced in Westrup, Purcell, pp. 47-48.

bass published was through a conscientious desire to have the works played as they were intended and not, as may be seen in some modern editions,¹⁹ to have the continuo part competing with the ensemble.

This consideration is very much in accord with the texture of Purcell's sonatas. Though adopting the formal design of the Italians, the relationship between the voices is quite different; these sonatas are first and foremost contrapuntal entities. It is the norm that the bass acts as an integrated part of a full and continuous three-voice texture based on contrapuntal design and supported by continuo. The viol part, far from doubling the keyboard, is an active and equal partner in most movements of the sonatas.²⁰ The sensuous writing seen in the works of Corelli, for example, which feature the interplay of the upper strings in opposition to the bass and in which the contrapuntal texture often seems a bit incidental, is quite different. It is apparent in Purcell's sonatas that the conception of contrapuntal construction was formed in terms of a three-voice and not a two-voice vs. bass texture.

The Italian indications used by Purcell in his sonatas to designate individual movements were briefly explained by him in his 1683 Preface. This explanation shows his use of these words to be primarily tempo-oriented. He states:

¹⁸Tilmouth, ed., *Sonatas of Three Parts*, xi. Tilmouth cites Sonata 3, bars 134-138, Sonata 7, bars 31-32, and Sonata 12, bars 15-17 as examples where the thorough bass is different from the upper three parts.

¹⁹Augener, for example. The continuo part is also quite overdone in the Fuller-Maitland edition of 1893.

²⁰There are many examples, particularly in the *Sonatas of Four Parts* and individual slow movements, where the function of the bass is primarily harmonic.

... It remains only that the English Practitioner be enform'd, that he will find a few terms of Art perhaps unusual to him, the chief of which are the following: Adagio and Grave, which import nothing but a very slow movement: Presto Largo, Poco Largo, or Largo by itself, a middle movement: Allegro and Vivace, a very brisk, swift, or fast movement: Piano, soft...²¹

Even though Purcell offers no further explanation, these indications are allied with movements of particular metre and character. Those marked "Adagio" and "Grave" tend to be opening movements, or middle movements which function to introduce canzona types, or those which act as codas to them. They are without exception in slow duple time and in many instances, particularly when functioning as substantive opening movements, are conspicuously constructed in the tight contrapuntal weave associated with the fantasia style. When functioning as brief interior contrasting sections, they tend to be tonally explorational and may be noted for a very fast harmonic rhythm. Movements marked "Presto Largo," "Poco Largo," and "Largo" are without exception written in triple time, usually 3/2, though 3/4 is used as well. These movements are typically associated with the character and rhythmic structure of the sarabande or minuet and are the most likely to have a homophonic (or apparently homophonic) texture. Those marked "Allegro" and "Vivace" are fugal, canzona types, the designation "canzona" in many otherwise unnamed movements carrying the implication of the quick tempo. These movements may also be associated with the dance, particularly the gigue, and as such are also allied to the Italian manner of achieving contrast through the inclusion of dance rhythms. The formal outlines of Purcell's sonatas carry the same kind of alternation of quick and slow tempi that may be seen in the works of his Italian

²¹Reproduced in Westrup, *Purcell*, pp. 47-48.

contemporaries, and he seldom used two movements of like character together, alternating either tempo, metre, or constructional make-up.

In trying to trace comparisons with the Italian models, one of the first considerations is the tonal organization of the work as a whole, and the degree to which goal-oriented harmonic movement governs the structure of each work. Within the confines of this consideration, Purcell's individuality must, of course, be taken into account as he was in command of a rich harmonic vocabulary which was an integral part of his innate expressiveness. However, whether he uses this vocabulary as an internal factor (ie. to achieve contrast within movements) or an external factor (ie. to govern the overall structure of the work) is traceable to English and Italian styles. In some works, the same kind of tonal ambiguities and continuous cadential elisions that are found in the fantasias are present,²² and in others, the facility with which Purcell handles the goal-oriented relationship between tonic and dominant entrances of diatonic fugal subjects leaves no question of his understanding of tonal function.

In the Sonatas of Three Parts, instances are few where all movements commence and conclude in the same key. As a means of achieving tonal contrast, Purcell, rather than including a movement entirely in a contrasting key, often builds some form of tonal ambiguity into the opening subject of a movement, or delays the establishment of the tonic several measures by introducing it with prolonged dominant or other related harmony. A common technique of achieving ambiguity in the melodic line is the use of the

²²See Chapter I, pp. 61-63.

The image displays a handwritten musical score for a piece in D minor, organized into four systems. Each system consists of three staves: two treble clefs and one bass clef. The music is written in a style characteristic of the Baroque period, featuring complex rhythmic patterns and melodic lines. The key signature is D minor, indicated by two flats (Bb and Eb). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The first system shows a melodic line in the upper treble staff and a bass line in the lower bass staff. The second system continues the melodic development in the upper treble staff and provides a more active bass line. The third system features a melodic line in the upper treble staff and a bass line that is more rhythmic and active. The fourth system concludes the piece with a melodic line in the upper treble staff and a bass line that provides a strong harmonic foundation.

Another particularly good example of Purcell's method of tonal contrast occurs in Sonata III. The tonal outline of this d minor sonata is quite far-

reaching with only the first movement beginning and ending in d minor. The second movement (Adagio) begins without a break from the previous movement, and acts as a coda to it, drawing on its rhythm in what constitutes an imitative tonal exploration of the material. The section immediately tonicizes G minor, and in its imitative repetitions involving all parts, passes through an elided cadence to A minor, D minor, G minor, elided cadences on a minor and C minor, and resolves finally to D minor in the space of only nine measures. These tonal shifts may not be considered actual modulations, but areas of temporary tonicization.

Example 34

The image shows two systems of musical notation, each consisting of four staves. The first system includes figured bass notation below the bottom staff, and the second system includes figured bass notation below the bottom staff.

System 1 Figured Bass:
 7b7 65 6 6 6 4 5 7

System 2 Figured Bass:
 6 6 65 # # 3 6 6 65 43 4 7 0

The following Canzona actually establishes Bb major in the opening contour of its subject, before moving at m. 3 to once again establish the tonic. This movement does not cadence on its tonic, however, but resolves to the dominant harmony, eliding with the final adagio, another "tonal" coda which takes the

movement back to its final tonic. Similarly pervasive tonal contrasts also exist in Sonata V.

An unusual and interesting instance where tonal ambiguity is present in the opening bars of a work may be seen in Sonata VII. The ambiguity is drawn from the nature of the line itself. This work of course follows the "Canon by twofold augmentation in the 5th and 8ve above" (Sonata VI). It appears to have been overlooked²⁴ that this work, as well, begins with statements of an augmentation canon with exactly the same arrangement of rhythmic reduction between voices as in the work preceding it.²⁵ In the C Major work, however (Sonata VI), the subject includes no tonal ambiguity. In Sonata VII, the tonic e minor is sidestepped by the very nature of the line itself, specifically by the use of G#. A temporary A minor tonic is provided at m. 2 and the true tonality is not established until m. 4. Example 35 compares the two openings.

²⁴Michael Tilmouth, "The Technique and Forms of Purcell's Sonatas," Music and Letters, Vol. 40 (1959), 118. Tilmouth notes other augmentation canons, specifically Sonata II(1683) first movement and Sonata X(1683), last movement. These examples are misleading. In both movements one singular instance of simultaneous presentation and augmentation of the motive is used (Sonata II, first movement, mm. 17-20; Sonata X, last movement, mm. 24-25), but the employment of augmentation in either example is by no means special or unique. The use of augmentation, as well as other contrapuntal devices (ie. diminution, inversion) in Purcell's sonatas is common. It is odd that in this excellent article, he cites the example of Sonata VII as one which is constructed entirely from one motive and indeed draws attention to its construction of augmentation, (cf. p. 19) but does not note its canonic properties.

²⁵It must be noted that in this work the canon is not treated in as strict a fashion as in Sonata VI. In this case, the three rhythmic statements presented are used in the manner of three different motives, contrapuntally combined in the manner of fantasia construction.

Example 35

"Cation by twofold augmentation in the 5th and 8th above"

The image displays two systems of musical notation, each consisting of four staves. The notation is in a single system with a common time signature (C) and a key signature of one flat (B-flat). The first system includes figured bass notation below the bottom staff, consisting of the following figures: 3, 4, 75, 6 6, 6 6, 5. The second system also includes figured bass notation below the bottom staff, consisting of the following figures: 4 3 2, b5, 9 6, 7. The music features various rhythmic values, including eighth and sixteenth notes, and rests, with some notes beamed together. The first system shows a melodic line in the top staff and a more active bass line in the bottom two staves. The second system continues the piece with similar melodic and bass line development.

Example 36



Tonal and modal²⁶ fluctuations used for internal contrast may be considered a part of Purcell's vocabulary.

Within the context of these fluctuations, Purcell's choice of key relationship is also important for the recognition of his tonal style. Generally speaking, between movements he chooses the dominant, subdominant, or relative minor or major to provide the contrast, making the re-establishment of the tonic key a logical and tonally proven accomplishment.²⁷

As with the fantasias, there are certain "types" of constructions that Purcell favours, and all movements of the sonatas may be identified under the following categories:

1. Imitative types
2. Fugal types. These typically use first and second countersubjects, and derive their structure from the interplay of these elements. These movements also frequently include episodes.
3. Homophonic types

²⁶In this context, the use of the word "modal" refers only to major and minor, and not to the traditional church modes.

²⁷There are instances, however, of this tonal contrasting through keys a diatonic step apart. This whole tone relationship results from using the relative major of the dominant, as is the case with Sonata V.

4. Homophonic structures which contain strong contrapuntal designs, or are a mixture of the two textures.

It is the imitative type that most resembles the fantasia style. The imitation may be entirely monothematic, or it may include more than one motive, but, in contrast to those movements where first and even second countersubjects are systematically used in a decidedly fugal texture, movements of the imitative type are oriented to the imitation of short motives, and not to the dominant-tonic tonal alternation of fugal subjects. The application of this texture is not restricted to one particular kind of movement; it may be found in opening movements, dances, short, interior adagios and graves, and imitative canzona types. Indeed, it may also be noted as a component of a mixed movement type, particularly in predominantly homophonic movements which, after the opening statements, give way to a continuous, contrapuntal weaving of melodic elements.

Sonata I contains a brilliant and rather astounding example of the type used in an opening movement. This unassuming twenty-four bar introduction consists of a single short motive which enters alternately on the second and fourth beats of each measure. The motive is repeated no less than twenty-two times and is divided equally between the three strings, so that Violins I and II have four entrances each on the second and fourth beats. The bass, while having four entrances on the second beat, has only two on the fourth, after which the movement terminates.

Example 37

The image displays two systems of handwritten musical notation, each consisting of five staves. The notation is written in black ink on a white background. The first system (top) begins with a treble clef on the first staff and a bass clef on the second staff. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The second system (bottom) also begins with a treble clef on the first staff and a bass clef on the second staff, continuing the musical piece with similar notation and dynamics. The handwriting is clear and legible, typical of a composer's manuscript.

This movement has a very logical tonal structure with all of the major cadence points occurring either on tonic, subdominant, or dominant. Imitative types of constructions, however, usually exhibit the greatest degree of tonal fluctuation, even to the point of being labelled "archaic." The reason for this label, and

indeed for the degree of tonal fluctuation, comes from the fact that the bass, which itself is an equal textural partner, has as much to do with the primary motive as do the other voices. In consequence, the harmony itself takes on the contour of the motivic line, which, often in combination with overlapping statements in other voices, provides a rapid succession of cadential elisions and gives the listener virtually no sense of rest or completion. An example is the opening Adagio of Sonata IX in c minor. The primary motive itself is ambiguous in establishing a sense of the tonic, and overlapping statements of it which point to tonic and dominant often present conflicting and continuously shifting cadential points.

Example 38

Adagio

8 7 7 6 4 3 7 2 2 7 7

Purcell also applies the imitative construction to canzona movements. The Presto of Sonata II in Bb Major is one of many examples. Here, two motives are used, the second being a short, descending figure which, though not used systematically in opposition to the first in a countersubject role, is continually active in the texture and eventually becomes the sole focus, in augmentation, of the final bars of the following Adagio. It is the first motive, rather Italianate in its formula of wide skips, which is subjected to a continuous contrapuntal overlaying. It is conspicuous that, contrary to the Italian manner of providing a series of false entries using the head of a motive and only conveying the impression of contrapuntal activity, Purcell typically presents the subject in its entirety. It is also conspicuous that in these movements, the counterpoint becomes more dense rather than more relaxed after the exposition of the subject, and the imitative texture is maintained throughout the course of the movement.

The introductory movements, Canzona, Grave, and Presto of Sonata 12 in D Major are all based on the imitative structure. The Presto, in particular, is interesting in that at m. 15 Purcell employs the inversion of the subject in direct juxtaposition to the subject itself, and the interplay between the two carries the movement to its conclusion. Example 39 presents mm. 15-27 of this movement.

Example 39

Handwritten musical score system 1, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The first staff has a 'p' dynamic marking. Above the first staff, there are handwritten numbers: '2 4 7' above the first measure, '2 4 7' above the second measure, and '7' above the third measure. The music features a mix of quarter and eighth notes.

Handwritten musical score system 2, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). Above the first staff, there are handwritten numbers: '5 6' above the first measure, '5 6' above the second measure, and '7 7' above the third measure. The music features a mix of quarter and eighth notes.

Handwritten musical score system 3, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). Above the first staff, there are handwritten numbers: '2 7 5 3' above the first measure, '5 6' above the second measure, '2 6' above the third measure, and '7 5 7' above the fourth measure. The music features a mix of quarter and eighth notes.

Sonata VI, the "Canon by twofold augmentation in the 5th and 8ve above," is a further example of the application of the imitative style, achieving both extent and formal unity through the use of only one melodic entity. It may be argued that this work does indeed use first and second countersubjects, for the different rhythmic expressions of the motive are used systematically and pervasively. The fact remains, however, that there is but one melodic entity involved.

The same may be said of the first movement of Sonata VII.²⁸ In this work, the manifestations of the primary motive in another augmentation canon illustrates just as much, if not more contrapuntal dexterity than does its counterpart, Sonata VI. In this work, however, the statements of the motive are quite flexible, the inversions of each rhythmic entity being used in simultaneity with the original melodic formula. Thus at the outset, Violin I presents the primary motive in augmentation while the Bass states the second diminution. Violin II has the first diminution, but in inverted form. Purcell's fugal textures invariably employ at least one formal countersubject; however, the use of only one countersubject is an exception, the norm being the use of two which are systematically applied in continuously invertible counterpoint. The constructional make-up here is very similar to that of the imitative movements, but is less flexible in that there are regularly three different strands of melodic material whose presentation takes on a readily defined pattern. This pattern may be seen as formulaic in many of Purcell's canzonas, whose excessive squareness has been criticized for this reason.²⁹ The similarity of these

²⁸See above, p. 158.

movements to the imitative type exists in that the unrelenting presentation of voices yields just as tight a contrapuntal weave, although in many cases, episodes may be included.

The Allegro movement of Sonata IX may be regarded as a typical example of a canzona exposition.³⁰ The opening, to measure 14, presents the following formula:³¹

Violin I:	1	2	3	1	2	3	1
Violin II:		1	2	3	1	2	3
Bass:			1	2	3	1	2

This exposition is presented in Example 41.

Example 41

Canzona

²⁹Tilmouth, "Purcell's Sonatas," p. 118.

³⁰Part of the excessive squareness of this particular example results from the fact that the three voices always cadence simultaneously and then invert. This is not always the case, and those movements that follow the pattern and do not cadence simultaneously tend to be more interesting rhythmically.

³¹This exposition may be seen as typical. However, the inversions of voices may be continued, or the pattern may be broken sooner.

The image displays two systems of handwritten musical notation, each consisting of four staves. The notation is complex, featuring a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are numerous accidentals (sharps, flats, naturals) and dynamic markings (such as mf , ff , pp) scattered throughout the score. The first system begins with a treble clef and a key signature of one sharp (F#). The second system continues the piece, maintaining the same key signature and time signature. The handwriting is clear and legible, typical of a composer's manuscript.

6 6 9 9 6 6 2 6 6 7 7 7 6 2

From this point, as is typical with many of the other movements employing this formula, the pattern is broken and the three melodic units are subjected either to a closer overlay of parts, or are fragmented episodically. The canzona of

Sonata III is one in which this pattern is presented as the exposition and which includes full-fledged episodic material. The episode commences at m. 19 and is based on the "head" rhythm of the second counter-subject, initially introduced through the pairing of the violins in opposition to the bass. One feature must be noted here: the episodic material itself is treated in close imitative style with staggered rhythmic overlapping to m. 24, at which time the subject, combined now with the inversion of the second counter-subject, resumes the formal texture.

There are several canzona movements which use first and second counter-subjects but which do not follow the exposition pattern outlined above. The canzonas of Sonata XI, and Sonata IV, to cite just two examples, use three melodic motives, but they are not presented systematically. Purcell employs them here in an extremely flexible manner in free combinations rigorously excluding episodic material.

In the canzona movements of most of the sonatas, Purcell's use of episodes is brief, serving for the most part to break up the texture of continuous, overlapping imitation. It is the episodes that furnish the vehicle for such devices as the pairing of violins in opposition to the bass, and for sequential development.³² Such a technique may be seen in the canzona of Sonata IX. The episode, drawn from the material of the subject, occurs at measure 23 and commences with the pairing of the violins in an antiphonal interchange with the bass. The voicing is arranged so that fragmented points of the head motive are paired alternately in parallel thirds. Example 42 illustrates this passage:

³²Providing, of course, that the subject itself is not sequential in nature, in which case the entire fabric will take on this characteristic.

Example 42

Example 42 is a musical score consisting of two systems of four staves each. The first system includes a bass line with figured bass notation. The second system continues the musical notation.

The first system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The bass line includes figured bass notation: 5b 7 6 3b 7 6 and 6b 7 6 7 6 7 6.

The second system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic complexity and melodic lines.

The most substantial example of episodic treatment occurs in the canzona of Sonata VI. This movement is most unusual in that the exposition form of invertible counterpoint is used, but the cadences do not occur simultaneously. Instead, the texture is one in which the fabric is a continuous web of overlapping parts. The episode proper, which begins at m. 21, carries the movement to its conclusion instead of furnishing textural relief between formal statements of the subject and counter-subjects. This episode presents different thematic elements in succession, showing a variety of treatments. At the beginning of the episode (m. 21), Violin II and the Bass are paired, with the first violin entering in sequential imitation of the triadic element of the subject. At m. 23 this imitative section gives way to a pairing of the upper strings with a motive drawn from the first counter-subject. At m.25 these elements are combined in free imitation reminiscent of the continuous overlap of the fantasia style. The sequential pattern established at measure 31 is not drawn from previous material, but is a series of descending repeated notes presented in "weeping" slurs. This new subject is imitated between parts, presenting ample opportunity for consonant parallel thirds, and takes the movement to its conclusion. It must be noted that in the 1683 collection, the disintegration of the primary contrapuntal material is specific only to this work.

In connection with the canzonas, it is necessary to mention the nature of the themes used. The subject of the canzona of Sonata XII is one which approximates the rhythmic qualities common to the Italian style with the cadences occurring over the bar line. The Vivace of Sonata I, previously cited in Example 33, shares these qualities. The subject of the Canzona of Sonata XII is presented in Example 43.

Example 43



Purcell's canzona subjects are occasionally more asymmetrical than the above examples, lacking the even flow of those of the Italians.. This asymmetry may result from the fact that Purcell tends to favour melodic constructions three bars in duration, and not symmetrical phrases of two or four bars. Example 46 presents the subject of the canzona from Sonata III. Its contour presents the descending melodic minor scale of the tonic in its entirety and may be aptly termed "bumpy" in comparison with those of the preceding example.

Example 44



Fast movements which are associated with the dance have subjects with the clearest rhythmic properties. These movements, although not designated as canzonas, exhibit exactly the same highly contrapuntal constructions. There is, in fact, virtually no difference between them except, perhaps, in terms of a generally lighter character in the dance-like movements. None of these movements is named as a dance per se, but the use of 6/8 metre implies the association with the "gigue." The final Allegro of Sonata II is one such

movement. Written in 6/8 time, the construction uses the inverting exposition format with two countersubjects that Purcell applies to so many of his canzona movements. The subject is presented in Example 45.

Example 45



The final Allegro of Sonata IX is written in 6/4 time and has a similar "gigue" character. The structure is less rigid than the inverting formula, using only one countersubject in the first section. In this instance, the structure is demarcated by repeat signs at the end of the tenth measure, after which time a new subject is introduced and is combined freely with the countersubject of the opening section.

A particularly beautiful example of Purcell's application of the fugal texture to a slow movement occurs in the Largo movement of Sonata V. The theme of this sarabande is seven bars long, with a graceful beauty and depth of internal motivic contrast that gives its development as a fugal subject a harmonic focus as well as a linear one. The entries take place here at the fifth and the octave, but the length of the theme is such that when the voices are presented in counterpoint, they blend at intervals of a third. As the movement progresses, Purcell extends the theme either in the elongation of the "weeping" downward slur seen in measure 5 (mm. 31-40) or in the extension of the cadential turn of measure 6 (mm. 20-27).

The movements in which Purcell uses an exclusively homophonic texture are very few, numbering only four in the entire 1683 collection. Of these four, two are of the sarabande type, and the remaining two are brief interior Grave movements, the harmonic focus providing textural relief between imitative structures. The sarabandes are contained in Sonata I and Sonata IV.

In Sonata I the phrase structure is a completely symmetrical structure made up of four-bar antecedent/consequent phrases, organized in an asymmetrical binary form with each section repeated. The "A" section consists of eight measures and the "B" section of sixteen, with a reiteration of the final phrase. The cadence points illustrate a rational, goal-oriented tonal structure which cadences in the relative major at the end of the first section, and then moves to re-establish the tonic g minor in the second, with further tonal exploration. The cadential scheme is as follows:

4+	4	//	4+	4+	4+	4+	repetition
gm	[cm,FM]	BbM	//	gm, dm	[CM]	gm	gm repetition

The melodic material clearly shows the rhythmic structure of the sarabande. Example 46 illustrates this rhythmic structure, as well as the harmonic foundation of the bass in a wholly homophonic texture. It may be noted that even in the context of homophony, the lower parts, particularly that of Violin II, are very pleasing.

Example 46

The musical score for Example 46 consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/2. The key signature has one flat (B-flat). The score is divided into four measures. The first measure contains a melodic phrase in the upper staves and a whole note chord in the lower staves. The second measure contains a similar melodic phrase and a whole note chord. The third measure contains a melodic phrase and a whole note chord. The fourth measure contains a melodic phrase and a whole note chord. The lower staves are labeled with numbers 2, 5, 6, 4, 3, 6, 7, 6, 4, 8, indicating fingerings or positions.

The Largo of Sonata IV in d minor is also constructed symmetrically in two sections of four-bar phrases, in this instance of sixteen and twenty bars,³³ respectively. The second section is a slightly varied transposed repetition of the first, but with a different harmonic structure which, instead of providing a tonally closed structure, moves to the relative F Major and concludes there. In this

³³The additional four bars is an echo repetition of the fourth phrase of the second section.

movement, each pair of four-bar phrases uses the same melodic material with cadential variations. The structure may thus be represented as follows:

	A	A(I)	B	B(I)	//	a	a(I)	b	b(I)	repetition
dm:	III	i	i	iv		v	VII	VII	III	III
			(V)	(V)						

As may be seen from the cadential outline, each pair executes a tonal relationship, moving through an organized progression of relative majors and dominants that is both logical and goal-oriented. The tonic key of d minor is re-established at the outset of the following Allegro. One feature of note here is Purcell's tendency to use chromaticism to ornament a melodic line, in this case creating a false relation between the bass and first violin in measure 26, which is then repeated in measure 30. A precedent for the chromatic movement may be found in the semitone approach of the melody stemming from mm. 10-11 and mm. 14-15. The chromatic steps (E natural in m. 26 and A natural in m. 30) may be seen as ornamental passing tones. Purcell's secure handling of the cadential structure and the antecedent/consequent properties of the melody itself proves that the false relations are not the result of an unsure feeling for tonality. It must be stated that this example as well as many others show a certain enjoyment on the part of the composer for chromatic twists and dissonant harmonies.

Example 47 - mm. 10-19

Musical score for Example 47, measures 10-19. The score is in 3/2 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. There are fermatas over the first and last notes of the first two staves. Below the staves, there are some markings: a '7' under the first measure, '15' and '7' under the fifth and sixth measures, and '# 16' under the last measure.

Musical score for Example 47, measures 20-23. The score is in 3/2 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. Below the staves, there are some markings: '# # 16 #' under the first measure.

mm. 25-28, mm. 29-32

The image shows a musical score for two systems of music, measures 25-28 and 29-32. The score is written for two staves in each system, with a 3/2 time signature. The first system (measures 25-28) shows a melodic line in the upper staff and a bass line in the lower staff. The second system (measures 29-32) continues the melodic line and bass line. The bass line in the second system includes figured bass notation: 7, 7, 5, b, 5.

The two interior Grave movements in which Purcell employs the homophonic texture belong to Sonata VII and Sonata X. In both of these instances the same format is employed: there is an initial move to a strong cadence point which is sustained, after which a transposed repetition follows. In both works as well, there is a certain degree of tonal exploration. Sonata VII is the more conservative of the two in this regard. The movement proper begins and ends in the tonic of e minor. The first cadence moves to the relative, G Major, and a transposed repetition in its dominant, D Major. At m. 8, a quick series of modulations around the key circle takes the harmony from the D Major centre, through A, and E, and rests on a long B pedal point in the approach to the final cadence. It is interesting to note that Purcell approaches each secondary tonic from a first inversion, with the leading note in the bass

presenting a series of tritone jumps. The slithering chromatic motion of the melody line in parallel thirds with the second violin which descends the scale provides an apt contrast to the following diatonic Vivace.

The beginning of the Grave of Sonata X (Example 48) follows the same pattern as that of Sonata VII. The harmonic detail of the opening three bars is highly unusual. After the close of the previous movement, an authentic cadence on the tonic of A Major, this Grave commences on V of b minor, and moves to the latter tonic. The same figure is then repeated for an authentic cadence on G Major, after which an immediate jump is made to V of e minor. There is nothing unusual about establishing b minor and moving to e minor, but to do it via G Major in the space of three measures is a fairly startling twist. This move is made even more unusual because the tonic of e minor which is the expected continuation of the opening sequence, is never established. Its dominant moves chromatically to A Major, the establishment of which is itself delayed through the approach by a chord of IV, and is not established fully as a tonal center until m.6. The following measures, even to the final bars of the movement are equally restless, featuring the same type of descending chromatic figure as that seen in Sonata VII.

It is perhaps these homophonic movements that best illustrate Purcell's harmonic language. The cadential structure is not governed by an overlapping series of imitations and must be considered totally intentional.³⁴

The most common texture in Purcell's slow introductory and interior movements occurs in those which may appear to be homophonic but are actually contrapuntally designed, and those which begin with homophonic statements and which break down into imitative textures. Perhaps the best example of the former category is the Poco Largo of Sonata VIII. This movement has, both aurally and visually, the appearance of being purely homophonic in contrast to the two canzona-like structures which surround it. A closer inspection reveals that each part actually contains its own melodic line which continually inverts throughout the course of the movement in the following manner:³⁵

VI:	1	2	3	3	3	2	
VII:	2	3	1	2	2	1	
Bass:	3	1	2	1	1	3	cadential
	GM			CM	em	DM	GM

³⁴It is interesting to note that the two Sarabandes cited have remarkably clear tonal structures in contrast to the two Grave movements that are so exploratory. This may perhaps be explained in terms of Purcell's conception of movement "types." It is generally those movements associated with the dance, even fast movement gigue and vivaces which tend toward the clearest use of goal-oriented tonality. Even though homophonic, these grave movements may be considered closer to the fantasia style.

³⁵Michael Tilmouth, in "The Technique and Forms of Purcell's Sonatas," has drawn attention to the inverting structure of this movement. His representation of it, however, is incorrect. See p. 119.

A clear example of a movement which begins with homophonic statements which then revert to imitative treatment may be seen in the Largo of Sonata VII. The first two measures of four bars each are entirely homophonic with the bass providing harmonic support. At m. 9 there begins a section in imitative style, the motive drawing on the dotted rhythm of the opening phrase in a descending scale pattern which is initially passed from the highest to the lowest voice. This motive is then closely overlapped to the cadence at m. 15. The following measures begin with a transposed repetition of the preceding section, but break the pattern, the motive being freely imitated to the conclusion. Example 49 presents mm. 1-14 of this movement.

Example 49

The musical score for Example 49 is presented in four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music begins with a homophonic texture in measures 1-2, followed by an imitative section starting at measure 9. The score includes various musical notations such as notes, rests, and slurs.

The format seen in this example is more typical in the sonatas than is the purely homophonic type. One further example is found in the opening movement of Sonata XII. At the beginning of the movement, the first and second violins are paired in parallel thirds, with the bass providing harmonic support in a descending scale pattern. At the opening of the following phrase, the pattern is reversed: now the melody of the first phrase is in the bass, and the two violins are paired in a statement of what was formerly the bass line. The third phrase carries through another inversion, with the melody in the middle, and the outer parts in thirds on the descending pattern of the bass.

It is in the homophonic and quasi-homophonic movements that Purcell generally uses dynamic markings, often providing echo effects and interior contrasts between transposed or sequential statements.

The techniques seen in the aforementioned examples show the primary constructional considerations of each work to be contrapuntal in nature, unlike those of the Italian sonatas. Although Italianate devices such as sequence,

suspension, and writing in parallel thirds are found, their use never appears to be an end in itself, or a means of achieving length.

c) Interrelationships in the Sonatas of Three Parts (1683)

In The Sonata in the Baroque Era, William S. Newman states, "Purcell was apparently little interested in relating the incipits of the separate movements of a sonata."³⁶ This statement corresponds to that of Bukofzer, who, in distinguishing the works of Purcell from those of his Italian contemporaries, cites the absence of thematic relations between movements.³⁷ As has been noted by Michael Tilmouth, this is not borne out in fact.³⁸ However, even Tilmouth's observation of only two examples, one of which is a clear example of recapitulation, falls far short of the mark. The thematic interrelationships to be found in these sonatas are substantial in number and must be recognized as a further link to the Italian style.

Interrelationships are used by Purcell in a number of ways. Their employment in his sonatas is often quite subtly managed. Generally, they are achieved in one of the following manners:

1. through direct restatement in a following movement of an incipit, or a manifestation of it, such as inversion;

³⁶Newman, Sonata, p. 307.

³⁷Bukofzer, Music in the Baroque Era, p. 214.

³⁸Tilmouth, "The Technique and Forms of Purcell's Sonatas," p. 115. Tilmouth draws attention to the most obvious example in Sonata V of 1683, and also to one other, that of Sonata VIII, of 1683.

2. through allusion to the melodic contour of a previous movement, the subject not being used in a verbatim sense; and
3. through the recapitulation of the material from previous movements in either dominant or subordinate roles.

Instances of direct restatement are found in many of the sonatas. The first example occurs in Sonata I of 1683. The subject of the opening movement is the following:

Example 50



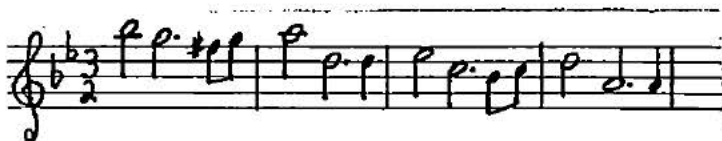
An examination of the Presto movement reveals that its subject is taken from the melodic contour of the opening movement; see the notes marked with asterisks in the following example.

Example 51



The incipit of the Largo of the same sonata also reveals a relationship: the melody of this sarabande is the direct mirror inversion of the opening movement.

Example 52



In *Sonata II* (1683) another instance of direct restatement may be found. In this case, it is the second motive of the opening movement which forms the basis for the Adagio, with a rhythmic transformation. In the opening notes of the

Presto, there is another, more tentative allusion to the melodic contour of this motive.

Example 53

a) Opening Movement



b) Adagio



c) Presto



It is sometimes difficult to label melodic allusions without falling into the trap of wishful thinking. Is it just coincidence, for example, that the contour of the Largo movement of Sonata II (1683) finds a counterpart, particularly in light of the altered accidental, in the Vivace?

Example 55

a) Opening Movement



b) Adagio



c) Canzona



The A-G-F melodic descent of the first movement is also the basis for the subject and both countersubjects of the final Allegro. The relationship may perhaps best be seen in the first countersubject.

Example 56



Sonata V (1683) contains a clear example of recapitulation. However, this is not a straight repetition of the first movement at the conclusion of the work. Purcell brings back the theme of the opening Moderato in m. 12, not as an incidental colour, but as thematic material, which gains in importance as the development progresses, invading the texture and finally dominating the material of the Canzona. In the Adagio five bar "Coda" which ends the piece, this opening material stands by itself and is developed further in the manner of the first movement, providing thematic unity and reflection on the entire sonata as an organic body of texture and process.

Example 57

- a) Opening Moderato, subject



b) Canzona, m.10 to the conclusion of the Adagio

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music is written in a 3/4 time signature. The first staff contains a complex melodic line with many sixteenth and thirty-second notes. The second staff provides a counterpoint with similar rhythmic complexity. The third staff features a more rhythmic accompaniment with eighth and sixteenth notes. The fourth staff is a simple bass line with quarter and eighth notes. Measure numbers 5, 6, 6, and 6 are written below the bottom staff.

The second system of the musical score also consists of four staves in the same clefs and key signature as the first system. The musical notation continues with similar complexity in the upper staves and a steady accompaniment in the lower staves. Measure numbers 6, 6, 15, and 5 16 are written below the bottom staff.

The first system of music consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a series of eighth and sixteenth notes with various accidentals. The second staff is in treble clef with a key signature of one flat, featuring a dense texture of sixteenth notes. The third staff is in bass clef with a key signature of one flat, also containing sixteenth notes. The bottom staff is in bass clef with a key signature of one flat, showing a simpler melodic line. Below the staves, there are some markings: '6 5' under the first measure, and '5 b b 6' under the second measure.

Adagio

The second system of music consists of four staves. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature, marked 'Adagio'. It features a series of eighth and sixteenth notes with various accidentals. The second staff is in treble clef with a key signature of one flat, containing sixteenth notes. The third staff is in bass clef with a key signature of one flat, also containing sixteenth notes. The bottom staff is in bass clef with a key signature of one flat, showing a simpler melodic line. Below the staves, there are some markings: 'b 6' under the first measure, '3' under the second measure, '4' under the third measure, '5' under the fourth measure, '6' under the fifth measure, 'b' under the sixth measure, and 'b 4 6 5 6' under the seventh measure.

The example of thematic interrelationship cited by Michael Tilmouth occurs in Sonata VIII; Tilmouth point out that the theme of the opening movement becomes the first countersubject of the closing Vivace.³⁹

Example 58

a) Opening theme

³⁹See Tilmouth, "The Techniques and Forms of Purcell's Sonatas," p. 115.

b) Vivace, First Countersubject



This is not, however, the only unifying element between movements in Sonata VIII; in addition, the subject of the Vivace contains essentially the same melodic contour as the third movement (Allegro).

Example 59

a) Allegro, subject



b) Vivace, subject



The Adagio of Sonata IX (1683) opens with a repeated-note figure followed by a drop of a tritone and a chromatic ascent. The second motive used in the movement is a descending scale figure. This first motive is also conspicuously present in the contour of the following Largo. The Canzona is one which uses three motivic units. The third of these illustrates the combination of the two figures of the Adagio. The second Adagio (the fourth movement) also contains allusions to these melodic units.

Example 60

a) Adagio- melodic figure



b) Adagio - descending figure



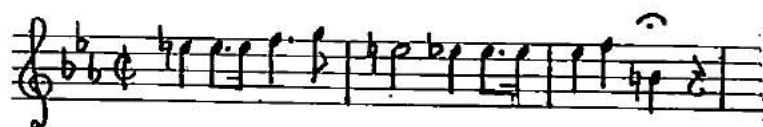
c) Largo



d) Canzona, Second Counter-subject



e) Adagio



The opening movement of Sonata X (1683) begins with a melodic figure reminiscent of the French overture. Its contour is rather remotely referred to in the Largo that follows.

Example 61

a) Opening figure



b) Largo



The third movement, marked Grave, shows a close association with the pattern of the Largo (particularly from the C#). The second statement, a transposed reiteration, illustrates the transformation of the figure. It must be noted that this figure is the direct inversion of the Largo (from the second measure "D").

Example 62

a) Grave - first statement



b) Grave - second statement



The interrelationships in the final sonata of the 1683 collection, Sonata XII in D Major, are quite obvious. Once again, it is the melodic figuration of the opening movement that forms the basis for subsequent movements. The melodic statement of the Poco Largo is nothing more than a simplification of this melody, presenting an ascending, diatonic scale.

Example 63

a) Opening movement



b) Poco Largo



	<u>Tempo Designation</u>	<u>Metre</u>	<u>Tonality</u>	<u>Length</u>
No. II	Adagio/Adagio	C	EbM-EbM	18 bars
	Canzona/Allegro	♠	EbM-EbM	52 bars
	Grave	C	cm-EbM	19 bars
	Largo	3/4	EbM-EbM	47 bars
	Allegro	[3/4]	EbM-EbM	69 bars
No. III	Grave	C	am-am	18 bars
	Largo	3/4	am-am	33 bars
	Adagio	C	am-am	16 bars
	Canzona	[C]	am-am	38 bars
	Unspecified	9/8	am-am	42 bars
	Grave	C	am-am	4 bars
No. IV	Adagio	C	dm-dm	31 bars
	Allegro	[C]	[dm]-dm	30 bars
	Adagio	C	[FM]-dm	19 bars
	Vivace	3/2	dm-dm	62 bars
	Largo	3/2	dm-dm	40 bars
No. V	Adagio	C	gm-gm	22 bars
	Canzona	[C]	gm-gm	29 bars
	Largo	3/4	[BbM]-gm	31 bars
	Unspecified	C	gm-gm	9 bars
	Presto	3/2	gm-gm	17 bars
	Allegro	[3/2]	gm-gm	54 bars
	Adagio	♠	gm-gm	7 bars
No. VI	Adagio	3/4 ⁴¹	gm-gm	121 bars
No. VII	Vivace	♠	CM-CM	27 bars
	Largo	3/4	am-CM	41 bars
	Grave	♠	[am]-cm	8 bars
	Canzona	[♠]	CM-CM	38 bars
	Allegro	3/4	CM-CM	74 bars
	Adagio	C	CM-CM	10 bars
No. VIII	Adagio	C	gm-gm	25 bars
	Canzona	♠	gm-gm	37 bars
	Grave	C	gm-gm	7 bars

⁴¹This work is that which is known as the "Great Chaconne." In this work, there is an internal, contrasting change in tempo from 3/4 to 9/8 occurring from m. 166 to m. 185.

	<u>Tempo Designation</u>	<u>Metre</u>	<u>Tonality</u>	<u>Length</u>
	Largo	3/2	gm-gm	121 bars
	Vivace	3/2	gm-gm	36 bars
No. IX	Unspecified	C	FM-FM	26 bars
	Largo	3/2	fm-fm	32 bars
	Canzona	♢	FM-FM	50 bars
	Grave	C	dm-dm	15 bars
	Allegro	3/8	FM-FM	98 bars
No. X	Adagio	♢	DM-DM	20 bars
	Canzona/Allegro	C	DM-DM	43 bars
	Grave	C	[bm]-DM	14 bars
	Largo	3/4	DM-DM	34 bars
	Allegro	[3/4]	DM-DM	39 bars

In external form and extent, these sonatas show little difference from their 1683 counterparts. The 1697 collection does contain the larger works of the entire opus; the sonatas average 185 measures over four movements as compared to 161 measures over four movements in the first group.⁴² The important issue, however, is not that the Sonatas of Four Parts are bigger, but the reason for the length. Most of the sonatas of this collection show a marked stylistic difference from the Sonatas of Three Parts. This difference stems not so much from detail, but from procedure. It is in many of these works that the assimilation and not just the application of the Italian style may be seen.

All of the "types" of constructions seen in the 1683 collection are present in that of 1697, and, with the exception of the chaconne (Sonata VI), no different kinds of structure are in evidence. Purcell's harmonic vocabulary remains

⁴²The statistics of the 1697 collection do not include Sonata VI in g minor, the "great chaconne." Although achieving 221 measures, the second largest of all of the sonatas (tied with Sonata IX in F Major), the reason for its exclusion is, of course, that this is a single movement work constructed on different principles. It will also be excluded from the discussion of the other sonatas because of this.

colourful and adventurous, exhibiting many instances of the unpredictability for which he is particularly recognized. As well, the latter set shows a pervasive use of counterpoint. The difference lies in the very weave of the contrapuntal fabric, the warp and weft of which is more allied to the texture and colour of the Italian trio sonata than it is to that of the English fantasia for viol consort.

The Sonatas of Four Parts show a greater concern for logical tonal relationships between movements. Contrast is achieved through the use of the relative major or minor, or the tonic minor mode.⁴³ Sonata IX is quite exceptional in that it actually contains two movements in different keys -- one in the tonic minor, and one in the relative minor. There are fewer instances of tonal ambiguity in the thematic material, and Purcell's technique of contrasting by means of an uncertain harmonic centre at the outset of a movement is less frequent. Even these ambiguities concern the relative major or minor key, or the tonic itself. The opening uncertainty of the Vivace of Sonata I, the Canzona of Sonata IV, and the Largo of Sonata V are caused, once again, by the use of the descending melodic minor scale, which gives the opening measures the temporary colour of the relative major. The three remaining instances of initial ambiguity are found in slow, linking interior movements which feature a wide field of tonal exploration and very rapid harmonic rhythm.⁴⁴

Purcell's use of the imitative texture is much less frequent in the Sonatas of Four Parts, occurring only in Sonata I, Sonata IV,⁴⁵ and Sonata VII. The

⁴³It may be pointed out that in the Sonatas of 1683 many of the contrasting tonal relationships used between movements involve the use of the subdominant, or even diatonic step.

⁴⁴See Sonata IV, Adagio; Sonata VII, Grave; and Sonata X, Grave.

⁴⁵Because of the many archaic features present in this work, it will be discussed separately as an entire entity.

opening Adagio of Sonata I is based primarily on the semitone figure of the opening measure, its simultaneous inversion in the bass, and a variant which moves up a minor third instead of a semitone. Although the customary integration between all three string parts is evident in the treatment of the first motive, the two violins do not concern themselves with the chromatic scale figure of the bass which forms the second motive. The chromatic figure is itself derived from the primary motive and is an extension of it, providing a harmonic foundation that is the backbone of the continuously imitative texture. In the second phrase, however, this figure is used in opposition to the material of the violins.

The Adagio of Sonata III is particularly illustrative of Purcell's continuing ingenuity in constructing monothematic movements. Here, the single motive is subjected to a series of augmentations and inversions that provide another continuously overlapping texture involving all voices. It is interesting to note, however, that in this instance the imitation is quitted at the approach to a simultaneous, structural cadence at mm. 59-60, the bass breaking off sooner to establish a clear harmonic foundation for the cadence in the relative major. This must be noted as quite distinct from the typical treatment seen in the Sonatas of Three Parts, where the imitative texture governs the cadential points as well as the harmonic function.

Example 64

A musical score consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time (C). The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a similar melodic line with some grace notes. The third and fourth staves contain a bass line with eighth and sixteenth notes. Below the staves is a line of figured bass notation: ♯ 7 6 5 4 ♯ 6 5 5 2 7 7 ♯ 6 6 6.

A musical score consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time (C). The first staff contains a melodic line with eighth notes and a trill (tr). The second staff contains a similar melodic line with a trill. The third and fourth staves contain a bass line with eighth notes. Below the staves is a line of figured bass notation: 6 4 3.

A completely different type of treatment is seen in the Grave movement of Sonata VII. This movement achieves its brief eight measures not through overlapping counterpoint, but through a counterpoint which is propelled through antiphonal, sequential dialogue between the three instruments. The motive which is exposed at the outset in a close overlapping gives way immediately to a second, sequential motive, which forms the basis of the rest of the movement. The final four measures involve only the two violins in contrapuntal interplay, the bass string part being wholly concerned with harmonic function.

Example 65

Grave

7 6 4 7 7 7 24 7 6

7 9 2 9 9 9 9 13 1/2 4 5 6

The fugal forms of the Sonatas of Four Parts exhibit a tendency toward longer episodes, and feature the frequent use of antiphonal dialogue and sequences. Purcell uses the inverting exposition formula to greater and lesser degrees no less than fourteen times in this collection, some sonatas containing more than one movement displaying this construction. Sonata IX is the only sonata that does not use it at all.

The Canzona of Sonata II is one which illustrates many of the features of the movements of its type. The inverting exposition of the three motives covers seventeen measures, the soprano not completing the third statement of the third motive. At m.17 the two violins are paired in an incomplete statement of the first motive, followed by further fragmented and altered statements. At m. 22 a brief antiphonal interchange occurs, pairing the bass and second violin against the first violin, moving sequentially down to the tonic, Eb Major. At mm. 25-26 the direct inversion of the first motive is presented and closely imitated in the bass. The third entrance is not inverted. At m. 29 the bass takes on a wholly new function and assumes the form of a harmonic "walking bass". under the statement of motive one and its inversion.⁴⁶ New material in the form of a sequential, running 16th-note figure is introduced at m. 34 and is combined in free interplay with the first motive and its inversion. At m. 60 there begins another episode using this new material. The second violin lies higher than the first in parallel thirds, while the bass is silent.⁴⁷ The original material never comes back. From this point, suspensions between the violins over a statement

⁴⁶It must be noted, however, that the pattern of this walking bass is drawn from motive three.

⁴⁷From the standpoint of the 1683 collection, it must be pointed out that a thinning of the texture is atypical.

of the fourth motive, pairings, and antiphonal interplay involving a series of false entries take the movement to its conclusion. It is noteworthy that this construction, with its focus on episodic sequential development and Italianate techniques, is quite different from that of the works seen in the 1683 collection. This movement, from m. 40 to the end, is presented in Example 66.

Example 66

The musical score for Example 66 consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features complex rhythmic patterns and melodic lines. Below the bottom staff, there are numerical figures: 5, 4, 6, 4, 4, 6, 5, 4, 6, 7, 6, 4.

Handwritten musical score consisting of two systems, each with four staves. The notation includes various note values, rests, and dynamic markings.

System 1:

- Staff 1: Time signature changes from 4/4 to 3/4, then to 2/4.
- Staff 2: Contains rests in the first two measures, followed by a series of eighth notes in the third measure.
- Staff 3: Contains a series of eighth notes.
- Staff 4: Contains a series of eighth notes.

System 2:

- Staff 1: Time signature is 3/4.
- Staff 2: Contains a series of eighth notes.
- Staff 3: Contains a series of eighth notes.
- Staff 4: Contains a series of eighth notes.

The image displays two systems of musical notation. The first system is a four-staff score. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The first system contains several measures of music, including a complex passage with many sixteenth notes in the upper staves. The second system continues the piece with similar notation, ending with a double bar line. There are some small markings below the bottom two staves of the second system, possibly indicating fingerings or breath marks.

The episodic orientation of this work is by no means exceptional in the 1697 collection. Other movements which follow the pattern of the inverting exposition and also have a particular focus on episodic development are included in every sonata except, of course, Sonata VI.⁴⁸ Another particularly

⁴⁸The Canzona of Sonata IX does not use the inverting formula, but does have a considerable focus on episodic development.

fascinating example from the point of view of episodic treatment is the Allegro of Sonata VII. The movement, in 3/4 time, is perhaps related to the galliard. Its lighthearted theme is as follows:

Example 67



Despite the use of first and second counter-subjects, it is the first theme itself that furnishes the material for the extensive episodic development used in the movement. Episodes are built on the first element (1a) from mm. 1-2, and also from the second element (1b) of mm. 3-4. As is frequently the case in episodic development, there is considerable use of material of purely harmonic function, which may be used in any line as accompanying harmony when the voices trade off material. The imitative structure after the opening exposition is so loose that were it not for the inverting exposition, the movement would more closely resemble the homophonic/contrapuntal type. The first and second counter-subjects are completely abandoned after the exposition, and it is the repeated and imitated statements of the subject and episodic play on its elements that form the basis of this work. Its structure is as follows:⁴⁹

Violin I:	1	2	3	{1}	3	{ep1a}	{ep1b}	{h}	1	{h}
Violin II:		1	2	{1}	2	{ep1a}	{ep1b}	{h}	{h}	{h}

⁴⁹In this analysis, brackets around symbols mean that they are paired together. The notation "ep" refers to an episode, and "h" to harmonic material.

Bass:	1	h	1	h	h	ep1b	{h}	1		
..	C	G	C	G	G	am	FM	dm	FM	dm
Violin I:	{ep1a}	{ep1b}	{h}	h	{ep1b}	{h}	1 ⁵⁰	{ep1a}	{ep1b}	
Violin II:	{ep1a}	{ep1b}	{h}	1	{ep1b}	{h}	1	{ep1a}	{ep1b}	Codetta
Bass:	h	h	{ep1b}	h	h	{ep1b}	1	h	h	
	GM	GM	CM	am	em	bm	GM	CM	CM	CM

It may be seen from this diagram that the movement divides into sections, each of which is demarcated by intact statements of the subject. The relationship between the tonic and dominant, as well, demarcates and parenthesizes areas of tonal excursion and keeps the movement tonally "grounded." This movement is exceptional in that every phrase is four bars in length and possesses strong antecedent/consequent properties.

In contrast to the works with inverting expositions in the Sonatas of Three Parts, the inclusion of episodic focus in the 1697 canzonas represents a definite change of direction in Purcell's writing.

Despite the obvious concern with episodes in this collection, there still remain movements which are fugally formed, but which contain no episodes and rely entirely on the use of contrapuntal devices to achieve length. A particularly striking example is found in Sonata IX, known as the "Golden Sonata."⁵¹ The opening movement is deceptively free in appearance. A closer

⁵⁰This sequence of statements of the subject is not imitative, but forms one melodic line which is passed through the sequence of instruments.

examination reveals that free material is confined to cadential approaches, the entire 26 measures otherwise being taken up with tightly woven contrapuntal material. The Vivace of Sonata VII, though entirely imitative and devoid of what would formally be called episodes, seldom uses the entirety of either its subject or counter-subject. Instead, false entries and fragmented statements appear to be sum and substance after the opening statement of the subject, which is accompanied from the outset by its counter-subject. The opening measures of this delightful movement are presented in Example 68.

Example 68

The musical score for Example 68 is presented in four staves. The top staff is in treble clef and begins with a treble clef and a common time signature (C). The tempo marking 'Vivace' is written above the first staff. The second staff is also in treble clef. The third and fourth staves are in bass clef. The music is highly contrapuntal, with multiple voices entering and overlapping. The first staff contains a series of eighth and sixteenth notes, while the other staves provide harmonic support and counter-melodies. The piece is in 3/4 time.

⁵¹The reasons for the naming of Sonata IX as "Golden" are unknown. See Tilmouth, ed., Sonatas of Four Parts, p. xv.

Movements which are wholly homophonic in texture without reverting to counterpoint are much more frequently found in the 1697 collection. In several instances, and more frequently than in the 1683 sonatas, Purcell uses homophonic Grave linking movements, or codas with a harmonic, rather than a contrapuntal focus. One such instance is the Grave of Sonata VIII. In its seven measures, the violins are continually paired in thirds and 6ths which move in unbroken quarter-notes over a harmonically supportive bass. The chromatic figures of the bass, which cause, as is typical in these linking movements, a rapid harmonic rhythm and cadential elisions, are drawn from the canzona. The same is true of the Grave of Sonata X, the chromaticism of which, sandwiched between bright, diatonic movements in D Major, sounds positively tortured. Conspicuous in this movement is the use of suspensions between the two violins. These suspensions, however, would have made Corelli shudder. They are used not diatonically in a goal-oriented framework, but as a means for rapid tonal changes and cadential elisions, taking the harmony from b minor to f# minor, then touching on A Major, Bb Major, G Major, e minor, and G Major. A long dominant pedal point then sets up the return to the D Major tonic. Example 69 presents this movement.

Example 69

The image displays two systems of musical notation for the Largo of Sonata IX. Each system consists of four staves. The top two staves of each system are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat major or F minor). The first system includes a detailed fingering sequence below the bass staff: 3 2 7 4 3 4 4 3 7 6 7 6 4 4 3 2 1 2 3 4 3 2 1 2 3 4 5 6 7 5. The second system includes a detailed fingering sequence below its bass staff: 7 6 6 5 4 6 7 3 6 6 4 5 4 5 5 4 3 2 1 2 3 4 5 4 3 2 1 3 2 1.

The Largo of Sonata IX is a movement unto itself rather than a transitional passage.⁵² The homophonic texture is again used for a far-reaching tonal

⁵²It is to be noted that although this movement is tonally explorational it is a closed structure beginning and ending in f minor. The key of the sonata is F Major.

exploration which unceasingly presents the violins in parallel thirds in opposition to a harmonically functioning bass. A series of sequential, weeping slurs is treated in echo fashion with alternate *f* and *p* dynamic markings. The extreme chromaticism of the sequence from mm. 11-19, containing several instances of Neapolitan movement, deserves to be shown.

Example 70

The musical score for Example 70 consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one flat (B-flat major or D minor). The first staff features a series of parallel thirds in the violin part, with dynamic markings of *f* and *p* alternating. The second staff continues this texture. The third and fourth staves show the bass line, which is more harmonically functional. Below the staves, there is a line of figured bass notation: $\flat 7$ $\flat 5$ $\flat 5$ $\frac{4}{3}$ $\frac{5}{3}$ $\frac{7}{4}$ $\frac{3}{3}$ $\frac{7}{4}$ \flat $\frac{6}{4}$ $\frac{\flat 5}{3}$ $\frac{4}{3}$ $\frac{3}{3}$ \flat .

The essentially homophonic construction with emphasis on counterpoint is found in every multi-movement sonata. The Grave of Sonata III, the Adagio of Sonata VIII, and the Grave of Sonata IX conform to the typical procedure seen

in the sonatas of 1683 – that of a homophonically stated first phrase which then gives way to a contrapuntal treatment of the melody. The Largo of Sonata I is one which follows the inverting formula seen in Sonata VIII of 1683, albeit with only two strands of melody, one of which is consistently presented in parallel thirds. This unrelenting pairing, presented also in consistent eight-bar phrases, is uncharacteristically consistent for Purcell, and Michael Tilmouth has rather unkindly likened this movement to "an unwilling teddy girl's first waltzing lesson."⁵³

The Largo of Sonata II, more homophonic than it is contrapuntal, does contain a brief section of imitative treatment. It is actually quite remarkable that Purcell achieves its forty-six bar length with so little imitative work. This movement represents quite a different style from contrapuntal constructions, using antiphonal interplay between parts, parallel motion in thirds, and suspensions. Here, the melodic movement which sets up the suspensions is passed between the parts antiphonally. The suspensions are used for both chromatic and diatonic movement. Example 71 compares the sequence from mm. 17 to 24 over a chromatic bass line to that of mm. 41-47 with a diatonic framework.

⁵³Tilmouth, "The Technique and Forms of Purcell's Sonatas," p. 116.

Example 71

a) mm. 17-24

6 6 5 4 3 2 1 2 3 4 5 6 7 6 5 4

b) mm. 41-47

2 3 6 6 5 2 3 5 6 6 5 3 6 6 5 5

A distinct feature of this movement, as well as others, is the focus on the two violins in opposition to the bass which, with only momentary exceptions, offers only a supportive line.

Many of the techniques of Purcell's Italian contemporaries have been mentioned, among them some examples of the use of the "walking" bass. As has been shown, Purcell employs this device in isolated sections to provide a contrasting texture. In one instance, however, he uses it as the object of an entire movement, namely the Vivace finale of Sonata VIII. The walking movement of the bass is continuous from the beginning to the end. The upper string parts are paired, the interrupted melodic contour functioning also as harmonic punctuation.

The sonatas of 1697, although using all of the forms and techniques of the Sonatas of Three Parts, show a definite withdrawing from the orientation of the fantasia. There are, of course, exceptions, and in some works particular movements appear to be out of place in the context of the obvious assimilation of the Italian style. Such is the case with Sonata IV. The extreme angularity and tightly woven contrapuntal web of the opening adagio bears a closer relationship to the fantasia than to any other movement of the 1697 collection. The tonic of d minor is established only in the opening notes of the primary motive, and the first true cadence (mm. 4-5) in that key is not harmonically supported in the other voices. Cadences throughout this movement are generally difficult to determine, and the frequent elisions and overlapping of lines are not aided by the chromatic figuration of the subject. The very angularity of the motive, used as frequently in the bass line as in the other parts, defies any sense of harmonic rest. Also, despite its length of thirty-one

measures, there are no instances of textural relief, even in the form of episodic passages. The opening measures of this movement are given in Example 72.

Example 72

The image displays two systems of musical notation, each consisting of four staves. The first system shows measures 43, 44, and 45. The top staff (treble clef) begins with a complex rhythmic pattern of eighth and sixteenth notes. The second staff (treble clef) has a more melodic line with some rests. The third staff (bass clef) has a similar melodic line. The bottom staff (bass clef) features a rhythmic accompaniment. Measure numbers 43, 44, and 45 are indicated below the staves. The second system shows measures 76, 77, and 78. The notation continues with similar rhythmic and melodic patterns. Measure numbers 76, 77, and 78 are indicated below the staves.

The canzona of Sonata IV is monothematic, using only the inversion of the subject as contrasting material in a texture which contains no episodic development. Some fragmentation of the subject does occur, but its treatment is tied into the contrapuntal web.

The Adagio commences with the inverting structure, as does that of Sonata VIII (1683), but with a less regular phrase structure of 4 + 4 + 6 + 5 measures. The asymmetry of the last two phrases (the second of which is a transposed repetition of the first) is caused by a one bar extension at m. 74.

The Vivace does display some progressive tendencies, among them the pairing of the upper strings in sequences and the use of substantial episodes. The exposition is of the inverting type. This movement does not have the light-hearted character of many that use episodic development, and this may arise out of the nature of its very odd and definitely non-Italianate subject:

Example 73



The final movement is the most Italianate movement of the entire sonata. In this 'Largo, the bass functions almost entirely in a supportive manner under the two violins which, with few exceptions, are unceasingly paired in parallel intervals. Dynamic markings from m. 29 to the end in alternating echo contrasts *off* and *p* markings show an affinity to the same technique used in the Largo of Sonata IX.

e) Interrelationships in the Sonatas of Four Parts, 1697

The Sonatas of Four Parts also contain interrelationships between movements. In the Adagio opening movement of Sonata I, the melodic contour ornamentally descends from the dominant, down to the tonic. The subject of every subsequent movement is based on a similar outline.

Example 74

a) Opening Adagio



b) Canzona



c) Largo



d) Vivace



..

Sonata II, also exhibits a variation of the contour of the initial line. The opening Adagio features a figure which simply rises and falls a minor third. This same outline is used as the first countersubject of the Canzona, and as the subject of the Grave and of the Largo movements.

Example 75

a) Opening Adagio



b) Canzona - Countersubject



c) Grave



d) Largo



Further examples may be found in Sonata VIII. Once again it is the opening Adagio which furnishes the foundation. Compare the opening with the subject of the canzona (particularly mm. 2-3) and with the harmonic bass of the Grave.

Example 77

a) Opening Adagio



b) Canzona



c) Grave, bass



Six out of the ten sonatas of 1697 do not show overt motivic relationships between movements, while almost every sonata of the 1683 collection does contain such relationships. This circumstance leads, once again, to questions of stylistic differences and of the chronology of the Sonatas of Four Parts. As previously mentioned, the autographs for all of the 1697 collection with the

exception of Nos. IV, V, VI, and X⁵⁵ are contained in Purcell's "fair copy" book. It must be remembered that even though they do contain some revisions these are fair copies and not true working autographs.⁵⁶ The insertion of the sonatas into the manuscript actually means very little when considering the stylistic differences to be found between individual sonatas.

f) Speculative Chronology of the Sonatas of Four Parts, 1697

As has been shown, the sonatas of the 1697 collection differ widely not so much in terms of detail, but procedure. The shift of focus from continuous webs of contrapuntal texture to the extensive use of episodes almost as ends in themselves is one very important difference. Perhaps the most telling point to be made concerns the shift in the conception of how a sonata is to be constructed. Purcell was primarily a contrapuntist, but the assimilation of Italianate techniques pointed out in many of the sonatas of 1697 shows a different means of integration of his counterpoint with melodic and harmonic material. In the 1683 collection, counterpoint is in most cases the sole means of achieving length and unity within each movement, and the presence of thematic interrelationships shows a concern for the unity of the sonata as a whole. The tendency seen in the Sonatas of Four Parts is toward a much looser contrapuntal texture, with a much more frequent use of Italianate features (sequence, suspension, etc.). These features, granted, were used in the 1683

⁵⁵Refer to p. 144.

⁵⁶See particularly, the discussion of these revisions in regard to Christopher Hogwood's new edition (Eulenburg/Schott) discussed in the review by Watkins Shaw, in "Purcell Trio Sonatas," The Musical Times, Vol. 120 (1979), 495-406.

collection, but only incidentally. In the 1697 collection, they are much more important structurally, and it is the counterpoint that disintegrates much more readily than does the episodic treatment. On this basis, speculation may be made as to which of the Sonatas of Four Parts are early, and which are later works.

Attention is drawn to the chart (p. 126) of Michael Tilmouth's speculative ordering of the sonatas based on key relationship, particularly with regard to the inclusion of Sonata II, (1697) with the 1683 collection based on key. Sonata II (1697) simply cannot have been written to form a part of the earlier collection as it displays far too many progressive tendencies.⁵⁷ The conspicuous focus on episodes, antiphonal pairings, homophonic focus of the slow movements, and general dissolution of contrapuntal texture found in this sonata is quite in opposition to the procedure of the Sonatas of Three Parts.

Similarly, it is most unlikely that Sonata IV (1697) is a later work. There are far too many features which ally themselves with the earlier, more fantasia-oriented type of construction. The direct focus on the imitative style, the lack of goal-oriented tonal direction, and a certain feeling of discomfort in the use of Italianate constructional devices point to a much earlier position in the canon.

Further, the Largo movement of this sonata is conspicuously out of place in the context of the rest of the sonata. The triadic formations of its subject are not at all in keeping with the chromaticism of the other movements, and its construction, too, is different. In contrast to this, Sonata X (1697) in D Major contains a Grave movement beginning in b minor and ending in the key of D

⁵⁷The use of the word "progressive" here does not imply a view that the Italianate features were more artful or better than the traditional English style, but that the tonal clarity and compositional devices of the Italian style were looked upon as desirable features at the time.

major which appears to be every bit as uncomfortable in the context of a sonata whose other movements are based on triadic and very Italianate melodic formulations. A relationship may be drawn between the Largo of Sonata IV and the opening Adagio of Sonata X in D Major.⁵⁸ The triadic formulation of the opening statement of this Adagio, and a deceptive resolution in the opening measures bear a marked resemblance to a similar techniques used in the Largo of Sonata IV. The high chromaticism of the Grave of Sonata X, as well, would be more in keeping with similar treatments in Sonata IV. Is it not possible, then, to suggest that the Largo of Sonata IV was originally written to go with Sonata X, and the Grave of Sonata X to go with Sonata IV?

There exist many instances of thematic relationships, or uses of similar lines in different sonatas, suggesting the possibility that some movements could have been interchanged, or, these similarities may at the least suggest a proximity in composition. An instance of similarity of treatments and design has been noted between Sonata VI and Sonata VII of the 1683 set, which are not related by key association but contain canons in augmentation. The opening thematic material of Sonata VII may even be viewed as having consequent properties to the beginning of Sonata VI. Another marked instance is the series of melodic tritone jumps and the ascending chromatic line of the Adagio coda of Sonata V (1697). Both of these elements are found in a similar relationship in the Adagio of Sonata VIII (1697). Further studies on the chronology of the Sonatas of Four Parts should come from a study of the internal relationships present in the sonatas and the overall constructional differences present in them, and not from

⁵⁸The use of a movement in the tonic minor is not a problem here. Sonata IX in which there are two movements in different keys establishes a precedent.

superficial considerations of harmonic detail or how completely a continuo part may have been sketched. Based on an overview of stylistic considerations, Sonata I, Sonata II, Sonata III, and Sonata IV show a less comfortable use of Italianate devices and a stronger sense of the fantasia style. Sonata I and Sonata IV could very well be the earliest of the 1697 collection, and could indeed have been written prior to the publication of the Sonatas of Three Parts in 1683. The monothematic opening Adagio of Sonata I would as easily be found in the 1683 collection, and the Canzona, even with considerable scope given to episodic material, still ties that material to the contrapuntal structure of the movement. The Largo, with parallel thirds from beginning to end, and the firmly contrapuntal focus of the final Vivace, points to a certain reticence on the part of the composer to explore free material outside of the patterns of his counterpoint. Sonata IV, as previously discussed, shows a marked angularity of line and focus on dense imitative as opposed to episodic textures.

Also previously mentioned, Sonata II displays treatments that make its composition along with the 1683 virtually impossible. Here, an almost totally homophonic opening Adagio featuring suspensions would be out of place. The Canzona of this sonata has a considerable focus on episodic development with antiphonal interchanges and other Italianate devices. However, the handling of these techniques does not appear to be as certain in this earlier work as it does in the later sonatas. The episodes of Sonata II still tend toward brevity, and free textures readily revert to contrapuntal treatments. Sonata III is a mixture. The opening Grave and Largo movements show slightly looser contrapuntal treatments than would opening movements of the 1683 collection. The Adagio, however, is formed entirely of contrapuntal manifestations of one motive and is

kindred to the fantasia style. The Canzona of this sonata, however, is atypically loose in its contrapuntal formulations, and the texture distintegrates to suspensions and sequences quickly after the opening statement of subject and counter-subject. The strong sense of tonal direction along with extensive episodes and false entries is quite in opposition to the 1683 sonatas and shows a greater degree of dexterity in the use of free material.

This dexterity is not only apparent in Sonatas V, VII, VIII, IX and X, but it is in these works that the Italian style is used with the freshness and vitality that comes from Purcell's understanding of a different textural process. The question remains of when these works were written.

Michael Tilmouth has drawn attention to the similarity between the last movement of Sonata V and the second section of the overture to How pleasant is this flowery plain, published in 1688.⁵⁹ Indeed, there are many similarities to be found between the Sonatas and dramatic music written as late as 1690. In this regard, the Sonatas could be regarded as earlier prototypes of Purcell's use of the Italian style. It is also possible, however, that these were composed, as Westrup suggests,⁶⁰ at different times on an on-going basis as opposed to the concentrated effort of the earlier fantasias and sonatas. This latter suggestion seems to carry more credibility in the stylistic sense, as it is difficult to justify the confident tone of the later sonatas in the context of the earlier, more contrapuntal works. If these sonatas were written earlier, around the date of the 1683 set, they would illustrate an incredible ability on the part of the composer

⁵⁹Tilmouth, "The Technique and Forms of Purcell's Sonatas," p. 110.

⁶⁰Westrup, Purcell, p. 235.

to assimilate new material. This hypothesis, however, cannot stand in light of many of the sonatas which show a more hesitating employment of Italianate features. These works, particularly Sonata II and Sonata III, have a rather transitional feeling to them, and it seems most plausible that they indeed formed a bridge between Purcell's use of a predominantly fantasia-oriented style and his true integration of the techniques of the Italian trio sonata. It is, of course, a matter of speculation that Sonata V through Sonata X could have been written in the years between 1683 and 1690 when Purcell began to concentrate his efforts in theatre music. This hypothesis, however, allows the time necessary for the confidence of the writing seen in the later Sonatas of Four Parts. Based on this assumption, a speculative chronology is as follows:

Table 10 - Speculative Chronology of the Sonatas of Four Parts, 1697

Sonata IV	1683 or perhaps previous to this year
Sonata I	1683 or perhaps previous to this year
Sonata III	perhaps 1683 or 1684
Sonata II	perhaps 1684 or 1685

Sonata IX perhaps 1686. On first appearance, the opening movement of Sonata IX is quite free, but this is deceptive. This movement is actually very tight contrapuntally, and false entries are used in imitation. The Canzona, however, is quite long and draws almost all of its length from false entries and episodic treatment. Very little emphasis is given to the exposition here. The final Allegro is also extremely Italianate. Despite these features, other movements of this work shows a less sure treatment of material. The pairing of the violins in the Largo from beginning to end perhaps illustrate a lack of security. The Grave is closely associated in structure to the close overlapping of the fantasia style in its second section.

Sonata VII perhaps 1686 or 1687. The tonal clarity of the opening Vivace, Canzona, and Allegro appear to go hand-in-hand with a relaxation

of contrapuntal texture. The balanced structure of the Allegro, resembling a classical minuet, is particularly progressive.

Sonata V, perhaps 1688. Sonata V displays many features which are extremely progressive and because of these, this later dating (suggested by Tilmouth) is not at all implausible. All three of the slow movements of this sonata - the opening movement, Largo and Adagio -- are homophonic structures with exceptionally clear cadential formulas. As is a common feature in Purcell's writing, the tonal structure of the canzona is governed by its primary motive, but in this case it is a broken four-note chord, which often functions as a harmonic bass. The final Allegro may be noted for a multitude of false entries after the opening exposition. The use of the walking bass in the opening movement perhaps indicates a proximity to Sonata VIII which also employs this device and features similar constructions. The extreme chromaticism of the Adagio coda of Sonata V is a feature used, now in descending form as opposed to ascending, in Sonata VIII.

Sonata VIII perhaps 1688 or even later. Sonata VIII is one of the most progressive of the entire collection and shows almost no relationship at all to the fantasia style. With the exception of the use of the inverting exposition structure, imitative movements are episodic and extremely free in nature.

Sonata X perhaps 1688 or later. The archaic features of the Grave (which has been previously mentioned), are quite out of place in this work. There are elements, however, which show a mixture of progressive tendencies with fantasia constructions. The final Allegro is, oddly, completely devoid of episodes, and although using two countersubjects, does not follow the inverting formula. The use of a harmonic bass within the texture of the counterpoint (a feature which is also present in the Canzona) which is not motivically related, however, is very progressive in an imitative structure.

This speculation of the chronology of the Sonatas of Four Parts is formed exclusively from stylistic evidence. If the hypothesis that Purcell became more and more Italianate in style as his career progressed is valid, this chronology may prove to be correct. Elements of similarity between sonatas and the use of common techniques between them must be examined more fully, as should interrelationships that may exist between movements of different sonatas. The

establishment of a true chronology of these works must take all of these issues into account.

CHAPTER FIVE

Conclusions

The trio sonatas of Henry Purcell illustrate many different facets of a musical personality. They contain a variety of stylistic characteristics which have their roots in different sources. On the one hand, the influence of the English heritage of the fantasia for viol consort is keenly felt, particularly in the dense contrapuntal constructions that may be likened to a tapestry constructed of different shades of the same colour. The sense of the English style is seen, however, not only in the procedure of construction, but also in a certain sense of abstract character and design that has roots as far back as the time of the English virginalists. For Purcell, who was an inheritor of this legacy, the transference of this style to the genre of the Italian trio sonata was a logical step, for the fantasia style appears to be deeply ingrained in his works. While he tended to move farther away from it in matters of procedure and while the construction of the Sonatas of Four Parts become less dense in texture and less abstract in character, the contrapuntal foundation still remains intact. These works give the impression of a composer who could do virtually anything with counterpoint, and his incorporation of the contrapuntal foundation with the metric and melodic qualities of the Italian style led to a body of works that are highly individual in approach and execution.

The foundations of the fantasia style are most clearly felt in the Sonatas of Three Parts, particularly in the constructions that favour the imitative style. It has been seen, however, that particularly in the works of this collection, even

when using less rigid types of constructions, Purcell seems to rely on the dense contrapuntal weaving of melodic strands as the means of achieving unity and length. Canzonas, sarabandes and short linking movements alike all provide evidence to this effect.

Purcell's adoption of the Italian manner is evident in the context of his counterpoint. In many of the works of the 1683 collection, the devices used by his Italian contemporaries -- suspension, sequence, and the antiphonal interplay of lines (to name a few) -- have the appearance of incidental features, and are secondary to the contrapuntal considerations of the musical material. Purcell's harmony, as well, tends to be less tonally goal-oriented in the 1683 collection. Even though the tonal relationships are for the most part quite logical, the material often leaves the impression not of having been formed with a tonal framework in mind, but of arising from the marriage of consideration for line and an innate feeling for tonal progression.

The actual assimilation of Italian techniques is generally more strongly felt in the Sonatas of Four Parts of 1697. If, as Thurston Dart suggests, these sonatas were written earlier than their 1683 counterparts, the assumption must be made that Purcell had very early on acquired a good deal of facility in the use of Italian mannerisms, and then negated it in favour of the shorter, more imitative movements of the fantasia. This simply cannot be the case. In these sonatas (exceptions have been noted), a true sense of reconciliation takes place, and there is an actual difference in approach. This difference is most keenly felt in the much looser structures and highly goal-oriented tonalities of Sonata III, Sonata V, Sonata VII, Sonata VIII, Sonata IX, and Sonata X. Although the contrapuntal backbone of Purcell's work never really breaks down,

there is a significant amount of actual integration of Italian mannerism and contrapuntal design that becomes noticeably more relaxed.

In The Trio Sonata, Christopher Hogwood states:

... the sonatas are a product of a felicitous synthesis, consolidating what still remained viable of the older consort idiom with the best features of the rival French and Italian manners ... the difference in style between them has been overstated.¹

This statement is quite true. This synthesis, however, is not seen just in the increased employment of Italian techniques. Rather, it is seen in the degree of facility with which the application in fact becomes assimilation. In Purcell's twenty-two trio sonatas, the style of the Italian trio sonata is reconciled with Purcell's contrapuntal heritage. The result is a vigorous and exciting body of works in which the outcome is clearly greater than the sum of the parts.

¹ Hogwood, Trio Sonata, p. 83.

BIBLIOGRAPHY

- Abraham, Gerald, ed. The New Oxford History of Music. Volume VI. Concert Music (1630-1750). New York: Oxford University Press, 1986.
- Allsop, Peter. "Secular Influences in the Bolognese Sonata da Chiesa," Proceedings of the Royal Musical Association, Vol. 104 (1977-78). pp. 89-100.
- Alpin, J. "Sir Henry Fanshawe and Two Sets of Early Seventeenth Century Part-books at Christ Church Oxford," Music and Letters, Vol. 52 (1976). pp. 11-24.
- Andrews, H.K. "Printed Sources of William Byrd's "Psalmes, Sonets and Songs," Music and Letters, Vol. 44 (1963).
- Apel, Willi and Archibald T. Davison, eds. Historical Anthology of Music. Cambridge, Massachusetts: Harvard University Press. London: Oxford University Press, 1950.
- Apel, Willi, ed. Harvard Dictionary of Music. Cambridge, Mass.: Harvard University Press, 1944.
- _____. The History of Keyboard Music to 1700. Translated and revised by Hans Tischler. Bloomington: Indiana University Press, 1972.
- Arkwright, G.E.P. "Notes on the Ferrabosco Family," Musical Antiquary, Volume III (1911-12). pp. 220-228.
- Arnold, Cecily and Marshall Johnson, "The English Fantasy Suite," Proceedings of the Royal Musical Association, Vol. 82 (1955-1956), 1-4.
- Arundell, Dennis. Purcell. London: Oxford University Press, 1928.
- Barclay Squire, W. "Purcell as Theorist", Sammelbände der Internationalen Musikgesellschaft, 1904-1905, 521-567.
- Beswick, Delbert Meacham, "The Problem of Tonality in Seventeenth-Century Music," Unpublished Ph.D. dissertation, The University of North Carolina Chapel Hill, 1950.
- Blezzard, Judith. "The Lumley Books," The Musical Times, Vol. 112 (1971). pp. 128-130.

- Boyd, Morrison Comegys. Elizabethan Music and Musical Criticism. Second Edition. Philadelphia: University of Pennsylvania Press, 1962.
- Brett, P. "The English Consort Song 1570-1625," Proceedings of the Royal Musical Association, Vol. 88 (1961-2).
- Brett, P. "The Two Musical Personalities of Thomas Weelkes," Music and Letters, Vol 53 (1972). pp. 73-88.
- Bridge, J. Frederick, "Purcell and Nicola Matteis," Sammelbände der I Internationalen Musikgesellschaft (1899-1900) 623-627.
- Bridge, J.C., "A Great English Choir-Trainer: Captain Cooke", Musical Antiquary, Volume II, (1910-11). pp. 61-79.
- Bridge, Sir J. Frederick, C.V.O. "Purcell's Fantazias and Sonatas," Proceedings of the Royal Musical Association, Vol. 42 (1915-1916), 1-14.
- Bukhofzer, Manfred F. Music in the Baroque Era. From Monteverdi to Bach. New York: W.W. Norton & Co., 1947.
- Burney, C., A General History of Music, Vol. III. London: 1789, new edition, 1935.
- Cazzati, Maurizio. Trisonate D-Moll für zwei violinen und basso continuo. Herausgegeben von Werner Danckert. Kassel und Basel: Bärenreiter-Verlag.
- Chappell, William. Old English Popular Music. Revised by H. Ellis Wooldridge. New York: Jack Brussel, 1961.
- Charteris, Richard. "Autographs of John Coprario," Music and Letters, Vol. 56 (1975). pp. 41-46.
- Cobbet, Walter Willson, Cobbett's Cyclopedic Survey of Chamber Music, 2 volumes. London: Oxford University Press, 1929 and 1930.
- Colista, Lelio. Sonata a 3 a in B flat (W-K28). Ars Antiqua. Edited by R.P. Block. London: Nova Music, 1983.
- Colista, Lelio. Sonata a 3 in C (W-K13). Ars Antiqua. Edited by R.P. Block. London: Nova Music, 1983.
- Colista, Lelio. Sonata a Tre in F per due Violini, Violoncello e Basso continuo. Edited by Helene u. Othmar Wessely. Diletto Musicale Nr. 677. Wien, München: Verlag Doblinger, 1979.

- Colista, Lelio. Sonata a Tre in G per due Violini, Violoncello e Basso continuo. Edited by Helene u. Othmar Wessely. Diletto Musicale Nr. 678. Wien, München: Verlag Doblinger, 1979.
- Colista, Lelio. Triosonata in A Major. Edited by Helene Wessely-Kropik. Hortus Musicus 172. Kassel: Bärenreiter, 1960.
- Crum, M.C. "Early Lists of the Oxford Music School Collection," Music and Letters, Vol. 46 (1967). pp. 23-34.
- Cudworth, Charles L., "Baptist's Vein" - French Orchestral Music and Its Influence, from 1650 to 1750," Proceedings of the Royal Musical Association, Vol. 83 (1956-1957), 29-47.
- Cummings, W.H. Purcell. London: 1881.
- Dart, Thurston and William Coates, eds. "Jacobean Consort Music," Musica Britannica IX. London: Stainer and Bell Ltd., 1962.
- Dart, Thurston, "Jacobean Consort Music", Proceedings of the Royal Musical Association, Vol. 83 (1954-1955), 63-76.
- Dart, Thurston, "Purcell's Chamber Music," Proceedings of the Royal Musical Association, Vol. 85 (1958-1959), 81-93.
- Dart, Thurston. "John Bull's Chapel," Music and Letters Vol. 40 (1959). pp. 279-306.
- Dart, Thurston. "Morley's Consort Lessons of 1599," Proceedings of the Royal Musical Association, Vol. 74 (1947-48). pp. 1-10.
- Dart, Thurston. "The Printed Fantasies of Orlando Gibbons," Music and Letters, Vol. 37 (October, 1956), 342-9.
- Davey, Henry. History of English Music. London: J. Curwen & Sons Ltd., 1921.
- Deas, Stewart, "Archangelo Corelli", Music and Letters. Vol. 34 (1953), 1-10.
- Doe, Paul, ed. "Elizabethan Consort Music I," Musica Britannica XLIV. London: Stainer and Bell, 1979.
- Dolmetsch, Arnold. The Interpretation of the Music of the VXIIth and XVIIIth Centuries. London: Novello and Co., 1915.
- Donington, Robert and Thurston Dart. "The Origin of the In Nomine," Music and Letters Vol. 40 (1949), 101-106.

- Edwards, W. "The Sources of Elizabethan Consort Music," unpublished Ph.D. dissertation, Cambridge, 1974.
- Edwards, W. "The Walsingham Consort Books," Music and Letters Vol. 55 (1974). pp. 209-260.
- Edwards, Warwick A. "The Performance of Ensemble Music in Elizabethan England," Proceedings of the Royal Musical Association Vol. 97 (1970-71), 113-23.
- Einstein, A. "The Elizabethan Madrigal and Musica Transalpina," Music and Letters, Vol. 25 (1944). pp. 66-76.
- Evans, Peter. "Seventeenth-Century Chamber Music Manuscripts at Durham," Music and Letters, Vol. 36 (1955), 205-223.
- Evelyn, John. Diary. Edited by E.S. de Beer. 6 vols. London: Oxford University Press, 1955.
- Fellowes, Edmund H. Orlando Gibbons. 2nd edition. London: Oxford University Press, 1951.
- Fenlon, Ian, Chairman "Round Table IV: Production and Distribution of Music in 16th- and 17th-Century European Society" Acta Musicologica, Vol. 59 (1987), 14-17.
- Field, Christopher D.S. "Fantasia," in The New Grove Dictionary of Music and Musicians. 6th edition. London: Macmillan & Co. Ltd., 1980, pp. 230-231.
- Gladding, B.A., "Music as a social force during the English Commonwealth and Restoration," Musical Quarterly Vol. 15 (October, 1929). pp. 506-521.
- Gooch, Bryan N.S., "Henry Cart de Lafontaine's The King's Musick," Notes and Queries, Vol. 13 No. 7 New Series (July, 1966) p. 260.
- Grout, Donald Jay. A History of Western Music. Revised edition. New York: W. W. Norton & Company, Inc. 1960.
- Harley, John. Music in Purcell's London: The Social Background. London: Oxford University Press, 1969.
- Harper, John, ed. "Orlando Gibbons Consort Music," Musica Britannica XLVIII. London: Stainer and Bell, 1982

- Harris, David G.T. "Musical Education in Tudor Times (1485-1603)," Proceedings of the Royal Musical Association, Vol. 65 (April, 1939), 109-139.
- Hawkins, John. A General History of the Science and Practice of Music. 5 vols. London: T. Payne, 1776.
- Hogwood, Christopher. The Trio Sonata. BBC Music Guides. London: British Broadcasting Corporation, 1979.
- Holland, A.K. Henry Purcell: The English Musical Tradition. Freeport, New York: Books for Libraries Press, 1970.
- Holman, Peter, "Suites by Jenkins rediscovered," Early Music, Vol. 6 No. 1 (January, 1978), 25-35.
- Holst, Imogen, ed. Henry Purcell 1659-1695: Essays on his Music. London: Oxford University Press, 1969.
- Izon, John. "Italian Musicians at the Tudor Court," Musical Quarterly Vol. 44, (July, 1958), 329-337.
- Jeanes, Susie. "Seventeenth Century Musicians in the Sackville Papers," Monthly Musical Record, Vol. 88 (1958).
- Lafontaine, Henry Cart de, The King's Musick. A Transcript of Records Relating to Music and Musicians (1460-1700). London: Novello and Company, Limited, 1909.
- Lang, Paul Henry. Music in Western Civilization. London: J.M. Dent & Sons Ltd., 1942.
- Lawrence, W. J. "Foreign Singers and Musicians at the Court of Charles II," The Musical Quarterly, Vol. 9 (1923). pp. 217-225.
- Lewis, Christopher. "Incipient Tonal Thought in Seventeenth-Century English Theory," Studies in Music from the University of Western Ontario Vol. 6 (1981), 14-48.
- Libby, Dennis. "Interrelationships in Corelli," Journal of the American Musicological Society, Vol. 26 (1973), 263-287.
- Lowinsky, E. "English Organ Music of the Renaissance" Musical Quarterly Vol. 39 (1953). pp. 373-395; pp. 328-553.
- Mace, Dean Tolle. English Musical Thought in the Seventeenth Century: A Study of an Art in Decline. Unpublished Ph.D. Dissertation, New York: Columbia University, 1952.

- Mackerness, E.D. A Social History of English Music. London: Routledge and Kegan Paul, Toronto: University of Toronto Press, 1964.
- Maitland, J.A. Fuller. "Foreign Influences on Henry Purcell," The Musical Times, Vol. 37 (January I, 1896), pp. 10-11.
- Mangeot, Andre. "The Purcell Fantasies and their Influence in Modern Music," Music and Letters, Vol. 7, No. 2 (April, 1926), 143-149.
- Meyer, Ernest H. English Chamber Music: The History of a Great Art. From the Middle Ages to Purcell. Second, revised, edition edited by the author and Diana Poulton. London: Lawrence & Wishart, 1982.
- Meyer, Ernst Hermann, "Form in the Instrumental Music of the Seventeenth Century", Proceedings of the Royal Musical Association, Vol. 65 (1938-1943), pp. 45-62.
- Millar, Hugh. "Henry Purcell and the Ground Bass." Music and Letters, Vol. 33 (1948), 430-447.
- Miller, H.M. "John Bull's Organ Works," Music and Letters Vol. 28 (1947). pp. 25-35.
- Morley, Thomas. A Plain and Easys Introduction to Practical Music. ed. A.R. Harman. London: J.M. Dent & Sons Ltd., 1952.
- Morley, Thomas. The First Book of Consort Lessons. Ed. S. Beck. New York, 1959.
- Neighbour, Oliver Wray. "New Consort Music by Byrd," The Musical Times, Vol. 108 (June, 1967), pp. 506-8.
- Neighbour, Oliver. The Consort and Keyboard Music of William Byrd. London & Boston: Faber & Faber, 1978.
- Newman, William S. The Sonata in the Baroque Era. Fourth Edition. New York: W. W. Norton & Company, 1983.
- North, Roger. Roger North on Music. Edited by John Wilson. London: Novello and Compay Ltd., 1959.
- North, Roger. The Musically Gramarian (ca. 1728) edited by Hilda Andrews. London: Oxford University Press, 1925.
- Pepys, Samuel. Diary. Edited by Henry B. Wheatley F.S.A. 9 volumes. London: G. Bell and Sons, Ltd., 1928.

- Philipps, G.A. "Patronage in the Career of Thomas Weelkes," The Musical Quarterly, Vol. 62 (1976).
- Pincherle, Marc. Corelli. His Life, His Work. Translated from the French by Hubert E.M. Russell. New York: W. W. Norton & Company Inc. 1956.
- Plank, Steven E. "An English Miscellany: Musical Notes in Seventeenth-Century Diaries and Letters," Consort No. 41 (1985), 66-73.
- Platt, P. "Richard Dering's Life and Training," Music and Letters, Vol. 33 (1952).
- Playford, John. An Introduction to the Skill of Musick, 16th edition. London: William Pearson, 1713.
- Playford, John. An Introduction to the Skill of Musick. 12th Edition. Corrected and Amended by Henry Purcell. With Selected Chapters from the Thirteenth and Fourteenth Editions. New Introduction, Glossary, and Index by Franklin B. Zimmerman. New York: Da Capo Press, 1972.
- Price, David C. Patrons and Musicians of the English Renaissance. Cambridge: Cambridge University Press, 1981.
- Purcell, Henry. Sonnata's of Ill Parts. London: Paradine, in association with the Master and Fellows of Magdalene College, Cambridge. Reprint from the Pepys Library. 1975.
- Purcell, Henry. The Works of Henry Purcell. Volume XXXI Fantazias and other Instrumental Music. Edited by Thurston Dart. London: Novello and Company Limited, 1959.
- Reese, Gustave. Music in the Renaissance. Revised edition. New York: W.W. Norton & Company, Inc., 1959.
- Reese, Gustave. "The Origin of the English In Nomine," Journal of the American Musicological Society, Volume II (Spring, 1949), 7-22.
- Reimann, Hugo, Old Chamber Music, a selection of canzonas, sonatas, etc., 4 vols. London: Augener, 1898.
- Rimbault, Edward F. The Old Cheque-book, or Book of Remembrance, of the Chapel Royal, from 1561 to 1744. Printed for the Camden Society. London: Johnson Reprint Company Limited, 1965.
- Rose, Bernard. "Thomas Tomkins 1575?-1656," Proceedings of the Royal Musical Association, Volume 82 (1955), 89-106.

- Rowen, Ruth Halle. Early Chamber Music. New York: King's Crown Press, 1949.
- Sadie, Stanley, ed. The New Grove Dictionary of Music and Musicians. Sixth edition. London: Macmillan and Co. Ltd., 1980.
- Sartori, Claudio. Bibliografia della musica strumentale italiana stampata in Italia fino al 1700: Volume secondo di aggiunte e correzioni con nuovi indici. Florence: Leo S. Olschki, 1952; 1968.
- Scholes, Percy. The Puritans and Music in England and New England. New York: Russell & Russell Inc. 1962.
- Selfridge-Field, Eleanor. Venetian Instrumental Music from Gabrieli to Vivaldi. Oxford: Basil Blackwell, 1975.
- Shaw, Watkins. "Purcell Trio Sonatas," review of Purcell Sonatas in Four Parts, ed. Christopher Hogwood, Eulenburg/Schott, in Musical Times, Vol. 120 (1979), pp. 495-496.
- Squire, William Barclay, "Purcell as Theorist," Sammelbande Internationale Musikgesellschaft Vol. 6 (1904-1905), 521-567.
- Squire, William Barclay. "Purcell and Italian Music," Musical Times, Vol. 58(1917), 157.
- Steele, R., The Earliest English Music Printing. London: Chiswick Press, 1903.
- Stevens, D. Thomas Tomkins. London: 1957.
- Stevens, Denis, "Purcell's Art of Fantasia," Music and Letters, Vol. 33 (1952), 341-345.
- Stevens, Denis, "Seventeenth-Century Italian Instrumental Music in the Bodleian Library," Acta Musicologica, Vol. 36 (1954), 67-74.
- Stevens, Denis, "Unique Italian Instrumental Music in the Bodleian Library," in Collectanea historiae musicae II. Florence: Leo S. Olschki, 1956), 40-412.
- Stevens, John, ed. "Music at the Court of Henry VIII" Musica Britannica, XVIII. Second, revised edition. London: Stainer and Bell Ltd., 1962.
- Stevens, John. Music and Poetry in the Early Tudor Court. London: Methuen and Co. Ltd., 1961.

- Stokes, E. "List of the King's Musicians from the Audit Office Declared Accounts," Musical Antiquary, Volume II (1910-II). pp. 51-60; pp. 114-118; pp. 174-178; pp. 235-240.
- Tilmouth, Michael, "The Techniques and Forms of Purcell's Sonatas", Music and Letters, Vol. 40 (1959), pp. 109-121.
- Torchi, Luigi, ed. L'Arte Musicale in Italia. Volume Settimo, Musica instrumentale Secolo XVII. Milan: Ricordi, 1968.
- Van den Borren, Charles. The Sources of Keyboard Music in England. Translated from the french by James E. Matthew. London: n.p., 1913.
- Vitali, Giovanni Battista. Sonata La Guidoni (1699). Herausgegeben von Lajos Rovatkay. Musica Italiana. Italienische Musik des 17. und 18. Jahrhunderts. Wolfenbüttel und Zürich: Mösele Verlag, 1976.
- Walker, Ernest. A History of Music in England. Third edition. Revised and enlarged by J.A. Westrup. Oxford: Clarendon Press, 1970.
- Wasielowski, Joseph Wilhelm von. Anthology of Instrumental Music from the end of the Sixteenth to the end of the Seventeenth Century. New Introduction and Notes by John G. Suess. New York: Da Capo Press, 1974.
- Wessely-Kropik, H. "Henry Purcell als Instrumentalkompist," Studien zur Musikwissenschaft, Vol. 22 (1955), 85-141.
- Wessely-Kropik, H. Lelio Colista. Ein Römischer Meister vor Corelli. Leben und Umwelt. Graz-Wien-Köln: Hermann Böhlaus Nachf., 1961.
- Westrup, J.A. Purcell. The Master Musicians Series, ed. Stanley Sadie. London: J.M. Dent & Sons Ltd., 1980.
- Westrup, Jack. "Domestic Music under the Stuarts," Proceedings of the Musical Association, Vol. 68 (March, 1942), 19-54.
- Westrup, Jack. "Foreign Musicians in Stuart England," The Musical Quarterly. Vol. 27 (1941). pp. 70-89.
- Westrup, Sir Jack. "Amateurs in Seventeenth-Century England," Monthly Musical Record, Vol. 69 (1939) 257-263.
- Whittaker, W. Giles. "Some Observations on Purcell's Harmony," The Musical Times, (October, 1934), pp. 887-894.

Woodfill, W. Musicians in English Society from Elizabeth I to Charles I. New York: Da Capo Press, 1969.

Wulstan, David. Tudor Music. London: J.M. Dent & Sons Ltd., 1985.

Young, Percy M. A History of British Music. London: Ernest Benn Limited, 1967.

Zimmerman, Franklin B. "Purcell and Monteverdi", The Musical Times, July, 1958. pp. 368-369.

Zimmerman, Franklin B. Henry Purcell 1659-1695: An Analytical Catalogue of his Music. London: Macmillan & Co. Ltd., 1963.

Zimmerman, Franklin B. Henry Purcell 1659-1695: His Life and Times. Philadelphia: University of Pennsylvania Press, 1983.

Zimmerman, Franklin B. Purcell's Musical Heritage: A Study of Musical Styles in Seventeenth Century England. Doctoral Dissertation, University of Southern California, 1958.

VITA

Surname: Grant
Given Names: Wendy Lyn
Place of Birth: Lethbridge, Alberta

Educational Institutions Attended:

University of Victoria	1985 to 1989
University of Lethbridge	1977 to 1982

Degrees Awarded

B. Mus.	University of Lethbridge	1982
---------	--------------------------	------

Honours and Awards:

University of Victoria Fellowship	1989
Bailey's Keyboard Award in Music	1981
Government of Alberta Academic Proficiency Award	1981
Kiwanis Music Festival Scholarship	1981
A.K. Putland Award in Music	1981
Bailey's Keyboard Award in Music	1980
Government of Alberta Academic Proficiency Award	1980
Government of Alberta Cultural Assistance Award	1980
University of Lethbridge Scholarship	1980
Bailey's Keyboard Award in Music	1979
Government of Alberta Academic Proficiency Award	1979
Government of Alberta Cultural Assistance Award	1979
Bailey's Keyboard Award in Music	1978
Government of Alberta Academic Proficiency Award	1978
Kiwanis Music Festival, Smith Scholarship	1978

PARTIAL COPYRIGHT LICENSE

I hereby grant the right to lend my thesis to users of the University of Victoria Library, and to make single copies only for such users or in response to a request from the Library of any other university, or similar institution, on its behalf or for one of its users. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by me or a member of the University designated by me. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of Thesis: CONTINUITY AND CONTRAST: A Study of English and Italian Influences in the Trio Sonatas of Henry Purcell.

Author



WENDY LYN GRANT

Date

September 21, 1989



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-53706-X