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COMPOSITIONAL TECHNIQUE IN HENRY PURCELL’S CONSORT MUSIC

Volume 2 (Illustrations and Bibliography)

A THESIS SUBMITTED FOR THE PH.D. DEGREE, 2011,
ALON SCHAB
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Illustration 3.3 – Purcell, Z.802, third movement, combinatorial variations of motifs a + b.


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Illustration 3.10 – Examples of Dutch architectural paintings (*perspectiven*).

Illustration 3.10 – Examples of Dutch architectural paintings (*perspectiven*). (contd.)

12 The Art of Ringing.
or Fourth, there is to be observed the same course, as in hunting the Treble:
A short Example I will set down, in hunting the Third up, and making the Extream Changes between the two far-
telt Bells from it. ———— 1234
First, I hunt up the third over the fourth; the Hunt being up,
I make an extream between the treble and second, and then hunt
down the third again, as in these changes, which course is to be observed to the end of the Peal.

1243
2143
314
3214

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Illustration 3.18 – Alon Schab, a simplified 8-bar ritornello for 'For Iris I sigh'.

1. *[Ritomello]*

2. See, even Night herself is here, To favour your Design;


75
3. And all her Peaceful Train is near, That Men to Sleep incline.

Illustration 3.20 – Purcell, *The Fairy Queen*, 'See, See Even Night'. (contd.)
5. Let soft Repose, Her Eye-lids close; And murmuring Streams, Bring pleasing Dreams;

Illustration 3.20 - Purcell, *The Fairy Queen*, 'See, See Even Night'. (Contd.)

6. Let nothing stay to give offence.
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Illustration 3.22 – Examples from Eglestone, Tye and Purcell of ‘breaking a fugue’. (contd.)


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Illustration 3.35b - Irregular half cadence which closes the second strain of the ritornello and the transition to 'Many such days may she behold'.


Illustration 3.38a – Mico – Fantazia 3 (bars 1–25).

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Illustration 3.45a – Purcell, Sonata Z.808, Transition from second to third movement (Lbl Add. MS 30930). Based on Christopher Hogwood (ed.), *Purcell: Ten Sonatas in Four parts: Nos. 7–10 with Appendices* (London: Eulenburg, 1978), 18–21.


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Illustration 4.3a - Purcell – Fantazia 11, Reduction of tonal scheme.

Illustration 4.3b - Purcell – Fantazia 11, Detailed tonal scheme.

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Illustration 4.4 - Purcell, Sonata Z.804, characteristic cadences. Reproduced from Christopher Hogwood (ed.), *Purcell: Ten Sonatas in Four parts, Nos. 1–6* (London: Eulenburg, 1978), 18–25.
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Illustration 4.6 – Another type of a characteristic A minor Cadence
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Illustration 4.8a—Fantazia 11, bars 20–22 (false relations in bar 21).

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Illustration 4.17 - Purcell, Fantazia 5, second section (bars 11-26) (contd.)
in C minor: $i\quad iv^6\quad iii^5\quad ?\quad V\quad i^6\quad VII^6\quad i_6\quad VII\quad i\quad II\quad i_6$


in A minor:


Illustration 4.18 – Purcell, two canons ‘4 in 2’ demonstrating the implications of strict imitation for harmony.


Illustration 4.19 – Purcell's use of $\#III_6$


Illustration 4.19 - Purcell's use of #III6 (contd.)

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Illustration 4.20 - Use of #III₆ in Lawes and Sweelinck. (contd.)

Illustration 4.25 - Fantazia 11, Section 1, first occurrences of the subject on each note, regardless of the arsin or thesin nature of the entrances. Reproduced from Dart (ed.) and Tilmouth (rev.), Fantazias and Miscellaneous Instrumental Music, NPS31, 28–29.
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### Illustration 4.32 - Purcell, Fantazia 7, table description of the hexachordal intersection.

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Illustration 4.33 – Purcell, Fantazia 12, first section (bars 1-58), first occurrence for either *per Arsin* or *per Thesin* on each note of the hexachordal intersection highlighted. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 31-2.
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Illustration 4.34 – Diagram of the possible hexachordal intersections that Purcell could have introduced after four notes have been introduced in Fantazia 12.

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Section 2

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Illustration 4.35 - Tomkins, Fantasia VII (contd.)

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Illustration 4.38 – Purcell, Sonata Z.797. First movement (15–19) with second violin’s compromised entrance on B reconstructed and collided with first violin’s entrance on E.
Illustration 4.39a - First violin's compromised entrance reconstructed and collided with Bassus' entrance on D.

Illustration 4.39b - Second violin's compromised entrance on F# reconstructed and collided with first violin's entrance on A.

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Illustration 4.40a – Purcell, Fantazia 9, second section (bars 11–28), *per thesin* entrances of subjects ‘a’ and ‘b’ highlighted (first occurrence of new pitches indicated for subject ‘a’).

Illustration 4.40a - Purcell, Fantazia 9, second section (bars 11–28) (contd.)

Illustration 4.40 - Purcell, Fantazia 9, second and fourth sections (contd.)
Illustration 4.40a – Purcell, Fantazia 9, fourth section (bars 34–44), entrances of subjects 'c' and 'd' highlighted (first occurrence of new pitches indicated for subject 'c').

Illustration 4.40 – Purcell, Fantazia 9, second and fourth sections (contd.)
Illustration 5.2a - Fantazia 11 bars 25–7. (Viol II should be C2 or G2).

Illustration 5.2b - Fantazia 11 bars 33–5 (Viol II should be C2 or G2).

Illustration 5.2c - Fantazia 11 bars 43–5.

Illustration 5.2 - Purcell, Fantazia 11, characteristic rhythmic pattern. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 28–30.
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Illustration 5.4 – Purcell, Fantazia 1, retrograde connections between motifs in Sections 2 and 4. Based on Dart (ed.) and Tilmouth (rev.), Fantazias and Miscellaneous Instrumental Music, NPS31, 1–2.

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Illustration 5.6 – Fantazia 7. first section, entrances of the subject. Based on Dart (ed.) and Tilmouth (rev.), Fantazias and Miscellaneous Instrumental Music, NPS31, 16–18.
Illustration 5.7 - Fantazia 7, bars 1–5, ascending imitation. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 16–18.

Illustration 5.8 - Fantazia 7, bars 1–5, the part of Viol III moved to Viol II, the part of Viol II moved to Viol I. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 16–18.
Illustration 5.9 - Fantazia 7, first section, modified palindrome. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 16-18.
Illustration 5.10 – Purcell, Fantazia 7, Symmetrical segmentation of Viol I and Viol IV. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 16–18.
Illustration 5.11, Purcell, Suite Z.770 (Gig Z.770/4), Autograph Lbl Add. MS 30930, page 52v (detail), showing Purcell’s working on outer voices as before completing Violin II and Viola parts.

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Illustration 5.13a

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Illustration 5.13c

[as in the three-part texture: Viol α allocated to Viol I; Viol β allocated to Viol III]

Illustration 5.13 - Purcell, Fantazia 3. Reconstructions of a two-part plan
Illustration 5.15 - Purcell, Fantazia 5, fourth section, palindrome. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 10–12.
Gathering K

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<td>Z.803 (Sonata II)</td>
</tr>
<tr>
<td>40</td>
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<td>39</td>
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<td>Z.804 (Sonata III)</td>
</tr>
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<td>38</td>
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<tr>
<td>37*</td>
<td></td>
<td>Z.805 (Part of Sonata IV)</td>
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Gathering J

<table>
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<th>Details</th>
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<tbody>
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<td>[37v]</td>
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<tr>
<td>37v–36r</td>
<td>Z.810 (Sonata IX)</td>
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<td>Z.808 (Sonata VII)</td>
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<td>Z.809 (Sonata VIII)</td>
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<td>32</td>
<td>Z.805 (Sonata IV, fragment: second copy)</td>
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<tr>
<td>31</td>
<td>Z.811 (Sonata X)</td>
</tr>
</tbody>
</table>

Gathering G

30 (30v–30r) Z.811 (end of Sonata X)

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29/v

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Gathering H

30/vi

30/v

30/iv

30/iii

30/ii

30/i

Illustration 5.23 – description of Add. MS 30930 (gatherings G–K), based on Shay and Thompson (contd.).
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