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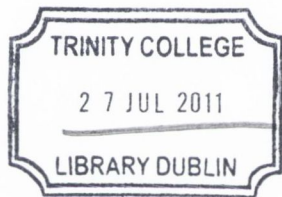
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# COMPOSITIONAL TECHNIQUE IN HENRY PURCELL'S CONSORT MUSIC

*Volume 2 (Illustrations and Bibliography)*

*A THESIS SUBMITTED FOR THE PH.D. DEGREE, 2011,*

*ALON SCHAB*



THESIS  
9277.2

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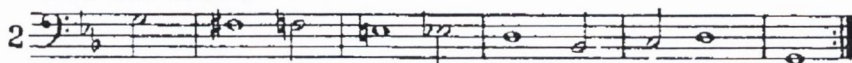
# ILLUSTRATIONS

Ex. 65. Purcell: Ground basses.

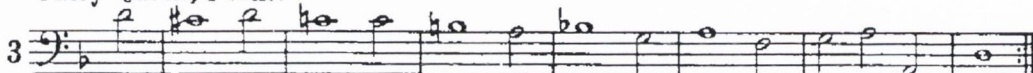
Welcome Song 1687



Dido and Aeneas



Fairy Queen, Plaint



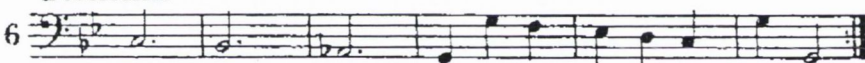
King Arthur, Chaconne



Dioclesian



Dioclesian



Ode 1689



Fairy Queen



Ode 1692

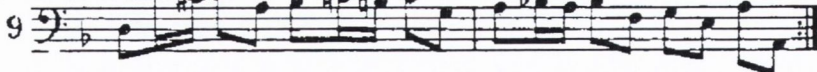


Illustration 1.1 - Example, showing nine of Purcell's ground basses. Reproduced from Manfred F. Bukofzer, *Music in the Baroque Era from Monteverdi to Bach* (London: J.M. Dent, 1947), 217.

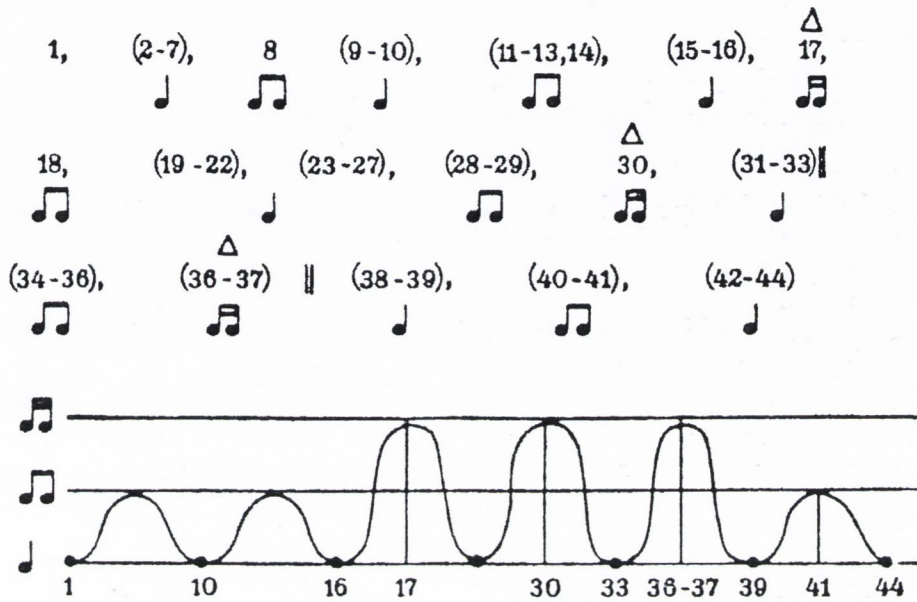


Illustration 1.2 - A graph illustrating the predominant rhythmic values in the texture of Purcell's Chaconne Z.807. Reproduced from Helene Wessely-Kropik, 'Henry Purcell als Instrumentalkomponist', in *Studien zur Musikwissenschaft* 22 (1955): 85-141.



30-3 Purcell, *Dido and Aeneas*, Chorus

to the rocks and the moun-tains, To the mu - si - cal -

The first system of the musical score is in G minor, 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff contains a vocal line with a triplet of eighth notes in the first measure. The bass staff provides a harmonic accompaniment. The lyrics are: "to the rocks and the moun-tains, To the mu - si - cal -".

groves, and the cool sha - dy foun-tains,

v<sup>b</sup> v<sup>†</sup>

The second system of the musical score continues the vocal line and accompaniment. The lyrics are: "groves, and the cool sha - dy foun-tains,". The bass staff includes two figured bass notations: "v<sup>b</sup>" and "v<sup>†</sup>".

**Illustration 1.3** – An excerpt from *Dido and Aeneas* illustrating the use of the minor dominant. Reproduced from Edward Aldwell and Carl Schachter, *Harmony and Voice Leading*, 3<sup>rd</sup> edn (Belmont: Thomson Learning—Schirmer, 2003), 543.

The image displays a musical score for the first movement of Purcell's Sonata Z.796. It consists of four staves: Violin I, Violin II, Basso, and Basso Continuo. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into four systems, with measure numbers 8, 14, and 21 indicated at the beginning of their respective systems. The Basso Continuo part includes figured bass notation, such as 5 6 6 5 9 8 7 6, 9, 8, 4 3, #5, 4 3, #5 in the first system, and 7 6 #3 4 5 #4 6, 4 3 6 5 9 8, 2 4 3 in the second system. Other systems also contain figured bass notation, including 6 5 9 8, 9, 4 3, 6 7 6, 6 4 #3 5 in the third system, and 9 8 4 3 7 6, 5 7 6, 6 5 9 8, #6 #6 5 4 4[#]3 in the fourth system.

Illustration 1.4 - Purcell, Sonata Z.796, first movement, reproduced from Roger Fiske (ed.), *Purcell: Sonatas of Three Parts Nos. 7-12* (London: Eulenburg, 1975), 1-2.

The image displays a musical score for three instruments: Violin I, Violin II, and Bass. The score is organized into three systems, each containing two measures for each instrument. The key signature is one sharp (F#) and the time signature is common time (C). The entrances are labeled A through F:

- System 1:** Contains entrances A and B. Violin I starts with a whole note, followed by a quarter note and an eighth note. Violin II and Bass enter in the second measure.
- System 2:** Contains entrances C and D. Violin I starts with a quarter note, followed by an eighth note and a quarter note. Violin II and Bass enter in the second measure.
- System 3:** Contains entrances E and F. Violin I starts with a quarter note, followed by an eighth note and a quarter note. Violin II and Bass enter in the second measure.

**Illustration 1.5 – Purcell, Sonata Z.796, first movement, skeleton of all the entrances of the imitative point, modified to the basic variant of the point and grouped according to sets of interlocking entrances, divided by double barlines.**

*Slow*

Illustration 2.1a – Purcell, Fantazia 4 (bar 23), Viol III plays the leading tone of the F#-minor cadence (e#) but the note is enharmonically misspelled as an f flat.

*(Slow)*

Illustration 2.1b – Purcell, Fantazia 10 (bars 31–2), Viol II plays the leading tone of the F#-minor cadence (e#) but the note is enharmonically misspelled as an f flat.

**Illustration 2.1 – Cadences on F# minor in Lbl MS Add. 30930. Transcribed from the manuscript.**

Illustration 2.1c – Purcell, Fantazia 12 (bars 60–65). Viol II plays the leading tone of the F#-minor cadence (e#). No enharmonic misspelling.

Illustration 2.1d – Sonata in B minor Z.802 (bars 1–6). Viol II plays the leading tone of the F#-minor cadence (e#). No enharmonic misspelling. Figuring is editorial (original figuring omitted).

**Illustration 2.1 – Cadences on F# minor in Lbl MS Add. 30930 (contd.).**



Illustration 2.2a, Cima, *Essampio* 5



Illustration 2.2b, Cima, *Essampio* 10

**Illustration 2.2, Cima, *Partito de Ricercari & Canzoni Alla Francese, Essampi* 5 and 10. Cadences in F# minor are highlighted. Based on Clare G Rayner (ed.), *Giovanni Paolo Cima: Partito de Ricercari & Canzoni Alla Francese (1606)*, Corpus of Early Keyboard Music, Vol. 20, (Neuhausen-Stuttgart: Hänssler, American Institute of Musicology, 1966), 66, 69-70.**



**Illustration 2.3 - a seventeenth-century stock motif, taken from the overture of *Distress'd Innocence* (bars 1-2), transposed to A minor, dotted rhythm regularised.**

Illustration 2.4 – Lawes, Five-Part Consort Suite in A minor, excerpt (bars 97–125 scratched-out in the autograph Ob Mus Sch. MS B. 2). Reproduced (omitting the organ part) from Murray Lefkowitz (ed.), *William Lawes: Select Consort Music*, MB21 (London: Stainer and Bell, 1971), 15–6.

The image shows a musical score for 'Almain in A minor' by John Jenkins. It consists of four systems of staves. The first system has a Violin I staff, a Violin II staff, a Bass staff, and an Organ staff. The second system has a Violin I staff, a Violin II staff, a Bass staff, and an Organ staff. The third system has a Violin I staff, a Violin II staff, a Bass staff, and an Organ staff. The fourth system has a Violin I staff, a Violin II staff, a Bass staff, and an Organ staff. The music is in 3/4 time and A minor.

Illustration 2.5a – Jenkins, Almain in A minor. Reproduced from Andrew Ashbee (ed.), *John Jenkins: Fantasia-Suites : I*, MB78 (London: Stainer and Bell, 2001), 22.

The image shows a musical score for 'Almain in A minor' by John Jenkins, focusing on the first three bars. It consists of four systems of staves. The first system has a Violin I staff, a Violin II staff, a Bass staff, and an Organ staff. The second system has a Violin I staff, a Violin II staff, a Bass staff, and an Organ staff. The third system has a Violin I staff, a Violin II staff, a Bass staff, and an Organ staff. The fourth system has a Violin I staff, a Violin II staff, a Bass staff, and an Organ staff. The music is in 3/4 time and A minor.

Illustration 2.5b – Jenkins, Almain in A minor. The first three bars with modified Violin II, Bass and Organ parts (bars 2-3).

**Illustration 2.5 – Jenkins, Almain in A minor.**



The image displays a musical score for John Dowland's piece 'Fancy in G minor' (P.6), specifically bars 1 through 10. The score is written for piano in 4/4 time and G minor. It is organized into three systems, each with a treble and bass staff. The first system (bars 1-4) features a melodic line in the right hand with several notes enclosed in boxes, and a bass line in the left hand. The second system (bars 5-7) begins with a measure number '5' in a box above the staff, showing a more active melodic line. The third system (bars 8-10) starts with a measure number '10' in a box above the staff, continuing the melodic and bass lines.

Illustration 2.6. Dowland, Fancy in G minor (P.6), bars 1–10. Reproduced from Diana Poulton and Basil Lam (eds.), *The collected Lute Music of John Dowland*, (London: Faber Music, 1974), 27. (Present author's marking of the imitative point).



Illustration 2.7a – Purcell, In Nomine à 7. Reproduced from Thurston Dart (ed.) and Michael Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31 (London and Sevenoaks: Novello, 1990), 39–41.



Illustration 2.7b – Purcell, 'Fuge or Pointing in four parts', example from Playford's *An Introduction to the skill of music* (12<sup>th</sup> edn). Reproduced from Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 114.



Illustration 2.7c – Purcell, *Distress'd Innocence*, Overture (bars 1–4). Reproduced (omitting continuo) from Margaret Laurie (ed.), *Dramatic Music: Vocal and Instrumental Music for the Stage Part I*, NPS16 (London: Novello, 2007), 148–53 (148).

**Illustration 2.7 – Different occurrences of a stock motif in Purcell.**



Illustration 2.7d – Purcell, Overture to *Ye Tuneful Muses*, bars 1–3. Reproduced (omitting continuo) from Bruce Wood (ed.) *Royal Welcome Songs: Part II*, NPS18 (London: Novello, 2005), 92.



Illustration 2.7e – an imitational complex common to Purcell’s *Ye Tuneful Muses* (right) and to Jenkins’s *Almain* (left, see Illustration 2.5a, transposed here to G minor). Based on Wood (ed.) *Royal Welcome Songs: Part II*, NPS18, 92; Ashbee (ed.), *John Jenkins: Fantasia-Suites : I*, MB78 (London: Stainer and Bell, 2001), 22.

**Illustration 2.7 – Different occurrences of a stock motif in Purcell. (contd.)**

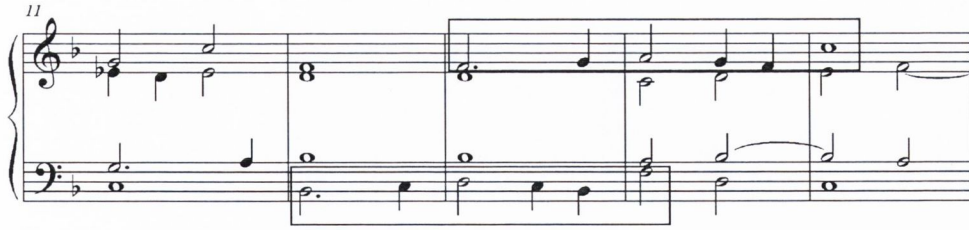


Illustration 2.8a Sweelinck - Toccata 21 (bars 11–15). Based on Gustav Leonhardt (ed.), *Jan Pieterszoon Sweelinck: Opera Omnia: Volume I, Keyboard Works: Fantasias and Toccatas*, 2<sup>nd</sup> edn (Amsterdam: VNM, 1974), 122–4.



Illustration 2.8b – Purcell In Nomine à 7 – bars 1–2 (reduced to two staves). Based on Thurston Dart (ed.) and Michael Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31 (London and Sevenoaks: Novello, 1990), 39–41 (39).

**Illustration 2.8 – A *stretto* interlock of a stock motif common to Sweelinck and Purcell.**



Illustration 2.9a, Sweelinck, Fantasia 4 (A-Phrygian), imitative point (top voice only, bars 1-6). Based on Gustav Leonhardt (ed.), *Jan Pieterszoon Sweelinck: Opera Omnia: Volume I, Keyboard Works: Fantasias and Toccatas*, 2<sup>nd</sup> edn (Amsterdam: VNM, 1974), 26–34.



Illustration 2.9b, Gregorius Huwet, Fantasia (Robinson #1), bars 1-3. Based on Robert Dowland, *Verietie of Lute Lessons* (London: Thomas Adams, 1610), 27.

**Illustration 2.9 – Points of Imitation common to instrumental works by Sweelinck and Huwet.**

Illustration 2.10a – Sweelinck, Echo Fantasia (12). Reproduced from Gustav Leonhardt (ed.), *Jan Pieterszoon Sweelinck: Opera Omnia: Volume I, Keyboard Works: Fantasias and Toccatas*, 2<sup>nd</sup> edn (Amsterdam: VNM, 1974), 76–78 (77).

Illustration 2.10 – Sweelinck’s use of a common *stretto* complex of a stock motif.

Illustration 2.10b – Sweelinck, Fantasia no. 10. Use of a common complex in bars 1–8 and 26–30. Reproduced from Gustav Leonhardt (ed.), *Jan Pieterszoon Sweelinck: Opera Omnia: Volume I, Keyboard Works: Fantasias and Toccatas*, 2<sup>nd</sup> edn (Amsterdam: VNM, 1974), 68.

**Illustration 2.10 – Sweelinck’s use of a common *stretto* complex of a stock motif. (contd.)**

Des boos-doen-ders wil - le seer quaet, Ghe - tuycht se - ker - lick met der daet,  
 Want hy hem in't boo - se be - haecht, 'tWelc hy noch ha - tet noch be - claecht,

Dat hy niet vrees den Hee - re,  
 Maer spot die vro - me see - re. Seer schaed-lick is de Lee - re zijn,

Vol van leu - ghen en - de fe - nijn, End' hy laet hem niet lee - ren.

Des nachts denct hi niet dan schalcheyt, Hi wil blijven in der boosheyd, End' van gheen quaet hem kee - ren.

Illustration 2.10c – Melody of Psalm 36. Reproduced from Alfons Annegarn (ed.), (ed.), *Jan Pieterszoon Sweelinck: Opera Omnia: Volume II, Keyboard Works: Settings of Sacred Melodies*, 2<sup>nd</sup> edn (Amsterdam: VNM, 1974), 51.

Illustration 2.10d – Sweelinck, Setting of Psalm 36, Variation 1. Reproduced from Alfons Annegarn (ed.), (ed.), *Jan Pieterszoon Sweelinck: Opera Omnia: Volume II, Keyboard Works: Settings of Sacred Melodies*, 2<sup>nd</sup> edn (Amsterdam: VNM, 1974), 51–7 (51).

Illustration 2.10e – Sweelinck, Setting of Psalm 36, Variation 3. Reproduced from Alfons Annegarn (ed.), (ed.), *Jan Pieterszoon Sweelinck: Opera Omnia: Volume II, Keyboard Works: Settings of Sacred Melodies*, 2<sup>nd</sup> edn (Amsterdam: VNM, 1974), 51–7 (55).

**Illustration 2.10 – Sweelinck's use of a common *stretto* complex of a stock motif. (contd.)**



**Illustration 2.11 – Alon Schab, Hypothetical three-part complex with augmentation on the imitative point of Purcell’s Fantazia 2.**



Illustration 2.12a shows a musical score with four staves labeled I, II, III, and IV, and a Rhythm staff below. The music is in a key with one flat (B-flat) and a common time signature. The Rhythm staff consists of a series of vertical stems with flags, representing a quaver (eighth note) movement. A circled section in the Rhythm staff highlights a specific rhythmic pattern.

Illustration 2.12a – Arrested the crotchet movement in Fantazia 8 (bars 12–5). Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 19–21.

Illustration 2.12b shows a musical score with four staves labeled I, II, III, and IV, and a Rhythm staff below. The music is in a key with one flat (B-flat) and a common time signature. The Rhythm staff consists of a series of vertical stems with flags, representing a quaver (eighth note) movement. A circled section in the Rhythm staff highlights a specific rhythmic pattern.

Illustration 2.12b – Arrested quaver movement in Fantazia 4 (bars 8–11). Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 7–9.

**Illustration 2.12 – Arrested quaver movement highlighted augmented entrances in Purcell’s Fantazias.**

Grave

Violino Primo

Violino Secundo

Bassus + B.C.

**Illustration 2.13 – Purcell, Sonata Z.804 (bars 1-4). Imitative point appears simultaneously in prime and augmented forms. Tilmouth (ed.), *Ten Sonatas of Four Parts*, NPS7, 26.**

Violino Primo

Violino Secundo

Bassus + B.C.

**Illustration 2.14 – Purcell, Sonata Z.795 (bars 1-7). Imitative point appears simultaneously in prime, augmented and double-augmented forms. Based on Roger Fiske (ed.), *Purcell: Sonatas of Three Parts Nos. 1-6* (London: Eulenburg, 1974), 1-2.**

Sonata prima (1613)

Sonata seconda (1622)

**Illustration 2.15 – Salomone di Rossi, Opening bars of Sonata Prima (1613) and Sonata Seconda (1622), demonstrating the use of the same imitative point as in Purcell's Z.804. Based on Don Harrán (ed.), *Sonatas, Sinfonie, Gagliarde, etc., for 3 voices, Book 3 (1613)*, Salamone Rossi: Complete Works. Corpus Mensurabilis Musicae 100. Vol. 11 (Neuhausen-Stuttgart: Hänssler, American Institute of Musicology, 1995); Don Harrán (ed.), *Sonatas, Sinfonie, Gagliarde, etc., for 3 voices, Book 4 (1622)*, Salamone Rossi: Complete Works. Corpus Mensurabilis Musicae 100. Vol. 12 (Neuhausen-Stuttgart: Hänssler, American Institute of Musicology, 1995).**

The image displays a musical score for Purcell's Voluntary Z.719, specifically bars 1 through 13. The score is written in G minor and 3/4 time. It features a vocal line and a 'Chair Organ' accompaniment. The organ part includes various ornaments and a 'Chair Organ' label. The score is divided into five systems of staves. The first system shows the vocal line and the organ accompaniment. The second system starts at bar 4. The third system starts at bar 7. The fourth system starts at bar 10. The fifth system starts at bar 13. The organ part includes various ornaments and a 'Chair Organ' label.

Illustration 2.16 – Purcell, Voluntary Z.719 (bars 1–13, similar to Z.718, bars 1–13). Reproduced from Geoffrey Cox (ed.), *England 1660–1710, European Organ Music of the Sixteenth & Seventeenth Centuries, Vol. 3* (London: Faber Music, 1986), 19–23 (19).

The image shows a musical score for four staves, labeled I, II, III, and IV. Staves I, II, and III are in treble clef with a key signature of one flat (B-flat). Staff IV is in bass clef with the same key signature. A double bar line with a repeat sign (II) is placed above staff IV. A rectangular box encloses the notes in staff IV from the second measure to the end of the staff. The notes in the box are: G2 (half note), A2 (quarter note), B2 (quarter note), C3 (quarter note), D3 (quarter note), E3 (quarter note), F3 (quarter note), G3 (quarter note), and A3 (half note).

Illustration 2.17a – subject of Fantazia 4, prime version, inversion and augmented merge in bar 11. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 7–9.

The image shows a single musical staff in bass clef with a key signature of one flat (B-flat). The notes are: G2 (half note), A2 (quarter note), B2 (quarter note), C3 (quarter note), D3 (quarter note), E3 (quarter note), F3 (quarter note), and G3 (half note).

2.17b – Purcell, In Nomine à 7, imitative point. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 7–9.

**Illustration 2.17 – Cross-Fantazia connection between Fantazia 4 and the In Nomine à 7.**

Purcell -  
Voluntary Z.718/9  
(bars 1-3;  
transposed to A  
minor)

Purcell -  
Sonata Z.804  
(bars 1-4)

Blow -  
Cornet Voluntary  
(bars 1-4)

C. Gibbons -  
Voluntary  
(bars 1-3)

Locke -  
Voluntary  
(bars 1-4)

Purcell -  
Sonata Z.804  
(bars 68-9)

The image displays five staves of musical notation, each representing a different piece. The staves are arranged vertically. The top staff is Purcell's Voluntary Z.718/9 (bars 1-3, transposed to A minor), written in treble clef. The second staff is Purcell's Sonata Z.804 (bars 1-4), also in treble clef. The third staff is Blow's Cornet Voluntary (bars 1-4), in treble clef. The fourth staff is C. Gibbons' Voluntary (bars 1-3), in bass clef. The fifth staff is Locke's Voluntary (bars 1-4), in bass clef. The bottom staff is Purcell's Sonata Z.804 (bars 68-9), in treble clef. Dashed lines connect specific notes across the staves, illustrating family resemblances among opening imitative points. The connections are as follows: from the first staff to the second, third, fourth, and fifth; from the second staff to the third, fourth, and fifth; from the third staff to the fourth and fifth; from the fourth staff to the fifth; and from the fifth staff to the bottom staff.

**Illustration 2.18 – Family resemblances among opening imitative points in Purcell’s Sonata Z.804, and organ voluntaries by Christopher Gibbons, John Blow, Matthew Locke and Henry Purcell. Based on Geoffrey Cox (ed.), *England 1660–1710, European Organ Music of the Sixteenth & Seventeenth Centuries*, Vol. 3 (London: Faber Music, 1986), 2–3 (Gibbons), 4–5 (Locke), 12–5 (Blow); Christopher Hogwood (ed.), *Purcell: Ten Sonatas in Four parts, Nos. 1–6* (London: Eulenburg, 1978), 18–21; William Barclay Squire and Edward John Hopkins (eds.), *Harpsichord Music, Organ Music*, PS6 (London and New York: Novello, Ewer and co., 1895), 61–7.**

35

The image shows a musical score for 'Blow, Cornet Voluntary'. The top part consists of two staves (treble and bass clefs) containing five measures of music. The bottom part is a single staff in treble clef, also containing five measures. Dashed lines connect specific notes in the upper staves to the notes in the lower staff, demonstrating how the lower staff is a transposed and augmented version of the upper staff's imitative point.

**Illustration 2.19 – Blow, Cornet Voluntary, bars 35–39 explained as free augmentation and transposition of the imitative point of bars 1–4 (below). Based on Geoffrey Cox (ed.), *England 1660–1710, European Organ Music of the Sixteenth & Seventeenth Centuries*, Vol. 3 (London: Faber Music, 1986), 12–5 (Blow).**

Adagio

162

Violino Primo

Violino Secundo

Bassus

Illustration 2.20a – Close from Sonata Z.806 (bars 162–8). Based on Michael Tilmouth (ed.), *Ten Sonatas of Four Parts*, NPS7 (Sevenoaks: Novello, 1981), 64.

83 3 [♩=♩]

89 ♩ [♩=♩]

Illustration 2.20b – John Jenkins, *Fantasia-Suite*, Close (bars 83–95). Based on Andrew Ashbee (ed.), *John Jenkins: Consort Music of Three Parts*, MB70 (London: Stainer and Bell, 1997), 123.

**Illustration 2.20 – Similarity of two Close sections from Purcell’s Sonata Z.805 and from Jenkin’s Fantasia-Suite.**

38 *Brisk*

I

II

III

Illustration 2.21 – Purcell, *Fantazia 3*, second section (bars 38–41) – two points which may be interpreted as a point and its inversion. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 5–6.

I

II

III

Illustration 2.22 – Pavan in A minor (bars 1–4), demonstrating inversion in three-part scoring. Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 44–5.



37

I

II

III

IV

V

Reduction

Alternative version

Reduction

**Illustration 2.23 – *Fantazia upon one note*, bars 37–40, as written and with an alternative version for bar 39 containing the countersubject re-inverted into the prime form. Both give reduction of that bar.**

Violin I

Violin II

Basso

Basso Continuo

Illustration 2.24 – Sonata Z.791. First movement. Reproduced from Roger Fiske (ed.), *Purcell: Sonatas of Three Parts Nos. 1–6* (London: Eulenburg, 1974), 7–8.

15

[3] 6 6 5 6 4 3 6 6 5

20

6 5 6 6 5 4 3 9 3

25

6 6 6 7 6 7 6 7 6 5 6 3 4 [5] [3] 5 6

2.24 - Sonata Z.791. First movement (contd.)



Illustration 2.25a – Purcell, Overture in G minor (bars 20–34). Reproduced (omitting the Basso continuo) from Edward J. Dent (ed.), *The Indian Queen and The Tempest*, PS19 (London: Novello, 1912), 112.



Illustration 2.25b – Purcell, Overture in G minor (bars 1–4). Imitative point highlighted. Based on Edward J. Dent (ed.), *The Indian Queen and The Tempest*, PS19 (London: Novello, 1912), 111.

**Illustration 2.25 – Purcell. Excerpts from Overture Z.630/1.**

Musical score for Illustration 2.26a, showing three staves (I, II, III) in G minor, 3/4 time, bars 1-5. Staff I (treble clef) begins with a whole rest, followed by a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Staff II (alto clef) begins with a whole note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3. Staff III (bass clef) begins with a whole note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2.

Illustration 2.26a – Locke, *The Flat Consort 1a*. (bars 1–5). Based on Michael Tilmouth (ed.), *Matthew Locke: Chamber Music : I*, MB31 (London: Stainer and Bell, 1971), 98.

Musical score for Illustration 2.26b, showing three staves (I, II, III) in G minor, 3/4 time, bars 1-11. Staff I (treble clef) begins with a whole note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Staff II (alto clef) begins with a whole note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3. Staff III (bass clef) begins with a whole note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2.

Illustration 2.26b – Locke, *The Flat Consort 2c*, (bars 1–11). Based on Michael Tilmouth (ed.), *Matthew Locke: Chamber Music : I*, MB31 (London: Stainer and Bell, 1971), 109.

**Illustration 2.26 – Inversions in Matthew Locke’s consort music (contd.).**

The image displays two systems of musical notation for Matthew Locke's 'The Oxford Suite'. The first system covers measures 47-61, and the second system covers measures 54-61. The score is written for four parts: I (Violin I), II (Violin II), III (Viola), and IV (Cello/Double Bass). In the first system, measures 48-51 are boxed in parts I and IV. In the second system, measures 54-57 are boxed in part IV. The notation includes various note values, rests, and accidentals, with some notes beamed together.

Illustration 2.26c, Locke, *The Oxford Suite*, 47–61. Based on Michael Tilmouth (ed.), *Matthew Locke: Chamber Music : II*, MB32 (London: Stainer and Bell, 1972), 102.

**Illustration 2.26 – Inversions in Matthew Locke’s consort music (contd.).**

The image shows a musical score for six parts, labeled I through VI. The key signature is one flat (B-flat) and the time signature is common time (C).  
 - Part I: Treble clef, starts with a dotted quarter note, followed by quarter notes, and ends with a half note.  
 - Part II: Treble clef, starts with a whole rest, then follows the melody of Part I.  
 - Part III: Treble clef, starts with a whole rest, then follows the melody of Part I.  
 - Part IV: Treble clef, starts with a whole rest, then has a melodic line with a slur over the first two notes. A dynamic marking "Ad placitum" is placed above the staff.  
 - Part V: Treble clef, starts with a whole rest, then has a melodic line.  
 - Part VI: Bass clef, starts with a whole rest, then has a melodic line.

Illustration 2.26d, Locke, Canon 4 in 2, bars 1–6. Based on Michael Tilmouth (ed.), *Matthew Locke: Chamber Music : II*, MB32 (London: Stainer and Bell, 1972), 98.

**Illustration 2.26 – Inversions in Matthew Locke’s consort music (contd.).**

I  
 II  
 III  
 IV  
 V

I  
 II  
 III  
 IV  
 V

Illustration 2.27a, Mico – Fantasia 4 in four parts, (bars 1-10). Imitative subject and its inversion are highlighted. Based on Andrew Hanley (ed.), *Richard Mico: Consort Music*, MB65 (London: Stainer and Bell, 1994), 83.

**Illustration 2.27- Inversions in consort music of Richard Mico.**



The image displays two systems of musical notation for five parts, labeled I through V. The first system begins at measure 23. Part I (treble clef) starts with a melodic subject: a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter rest, a quarter note B4, a quarter note A4, and a half note G4. This subject is imitated in Part II (treble clef) starting at measure 24, in Part III (bass clef) starting at measure 25, in Part IV (bass clef) starting at measure 26, and in Part V (bass clef) starting at measure 27. The second system begins at measure 30. Part I (treble clef) starts with an inverted subject: a half note G4, a quarter note F4, a quarter note E4, a half note D4, a quarter rest, a quarter note E4, a quarter note F4, and a half note G4. This inverted subject is imitated in Part II (treble clef) starting at measure 31, in Part III (bass clef) starting at measure 32, in Part IV (bass clef) starting at measure 33, and in Part V (bass clef) starting at measure 34. Rectangles are drawn around the subject and its imitations in each part to highlight the imitative structure.

Illustration 2.27b, Mico – Fantasia 4 in four parts, (bars 23-37). Imitative subject and its inversion are highlighted. Based on Andrew Hanley (ed.), *Richard Mico: Consort Music*, MB65 (London: Stainer and Bell, 1994), 83-4.

**Illustration 2.27- Inversions in consort music of Richard Mico (contd.).**

Illustration 2.28a shows a six-part musical score in 3/2 time. The staves are labeled I through VI. The key signature has one flat. The first staff (I) contains a melodic phrase that is boxed. The fifth staff (V) contains the inverted version of this phrase, also boxed. The other staves (II, III, IV, VI) provide harmonic support and counterpoint.

Illustration 2.28a – Thomas Tomkins, *Fantasia XVI* in six parts, bars 1–7. Inverted imitative point highlighted. Based on John Irving (ed.), *Thomas Tomkins: Consort Music*, MB59, (London: Stainer and Bell, 1991), 74.

Illustration 2.28b shows a six-part musical score in 4/4 time. The staves are labeled I through VI. The key signature has one flat. The fourth staff (IV) contains a melodic phrase that is boxed. The fifth staff (V) contains the inverted version of this phrase, also boxed. The other staves (I, II, III, VI) provide harmonic support and counterpoint.

Illustration 2.28b – Thomas Lupo, *Fantasia* in six parts. Inverted imitative point highlighted. Based on Thurston Dart and William Coats (ed.), *Jacobean Consort Music*, MB9, (London: Stainer and Bell, 1966), 127.

**Illustration 2.28 – Fantazias which open with a point and its inversion in the early seventeenth century.**

Illustration 2.28c – Ferrabosco II, Hexachord Fantasia in four parts (bars 1–4). Inverted imitative point highlighted. Based on Thurston Dart and William Coats (ed.), *Jacobean Consort Music*, MB9, (London: Stainer and Bell, 1966), 32.

**Illustration 2.28 – Fantazias which open with a point and its inversion in the early seventeenth century (Contd.).**

Illustration 2.28d – John Wilbye, *Fantazia in six parts* (bars 1–20). Inverted imitative point highlighted. Based on Thurston Dart and William Coats (ed.), *Jacobean Consort Music*, MB9, (London: Stainer and Bell, 1966), 141.

**Illustration 2.28 – Fantazias which open with a point and its inversion in the early seventeenth century (Contd.).**

I  
What, shall I part thus un-re-gard -

II  
What, shall I part thus un-re-gard - ed? What, shall I

III  
What, shall I part thus un-re-gard -

IV  
What, shall I part thus un-re-gard - ed? What, shall I

V

I  
ed, thus un-re-gard - - - ed? from you,

II  
part thus un-re-gard - - - ed? from you,

III  
ed, thus un-re-gard - - - ed from you,

IV  
shall I part thus un-re-gard - - - ed? from you,

V  
from you,

Illustration 2.29a – George Kirbye - *What Shall I Part Thus?* Based on Edmond H. Fellowes (ed.), Thurston Dart (rev.), *George Kirbye, First Set of Madrigals (1597)*, Emad24 (London: Stainer and Bell, 1961), 64.

**Illustration 2.29 – Madrigals which open with a point and its inversion in the early seventeenth century.**

I Must I part, O my Jew - el hap - - - less,  
 II Must I part, O my Jew - el,  
 III Must I part, O my Jew - el,  
 IV Must I part, O my Jew - el, hap - less,  
 V  
 VI

Illustration 2.29b – George Kyrbe - *Must I Part, O my Jewel?* Based on Edmond H. Fellowes (ed.), Thurston Dart (rev.), *George Kirbye, First Set of Madrigals (1597)*, Emad24 (London: Stainer and Bell, 1961), 126.

I Let ev - ery sharp, ev - ery sharp, in sharp tune  
 II Let ev - ery sharp,  
 III Let ev - ery sharp, let ev - ery sharp, let ev - ery  
 IV Let ev - ery sharp, let ev - ery  
 V Let ev - ery sharp,

Illustration 2.29c - In the second part of Richard Carlton's *Sound Saddest Notes*. Based on Edmond H. Fellowes (ed.), Thurston Dart (rev.), *Richard Carlton: Madrigals to Five Voices (1601)*, Emad27 (London: Stainer and Bell, 1960) 85.

**Illustration 2.29 – Madrigals which open with a point and its inversion in the early seventeenth century (Contd.).**

Soprano

Alto

Tenor

Bass

S

A

T

B

Illustration 2.30 - Purcell, *Gloria Patri*, Canon 4 in 2 Arsin per Thesin. Transcribed (untexted) from Lbl R.M. 20.h.9 (1r-1v).

Soprano

Alto

Tenor

Bass

10

S

A

T

B

Illustration 2.31 - Reading, Canon 4 in 2 [sic.] Arsinoe per Thesin. Transcribed from Lbl R.M. 20.h.9 (6v-7r).



*3 parts upon a Ground played a note higher for 8*

The image shows a handwritten musical score for a piece titled "Three Upon a Ground". The score is written in ink on aged paper and consists of three systems of three staves each. The first system has a red box around the first three notes of the bottom staff: a quarter note G, a quarter note A, and a quarter note B. The rest of the score is handwritten in ink. The title at the top reads "3 parts upon a Ground played a note higher for 8".

Illustration 2.32 - *Three Upon a Ground*, bars 1-15. Reproduced from Lbl R.M. 20.h.9 f. 121r INV.

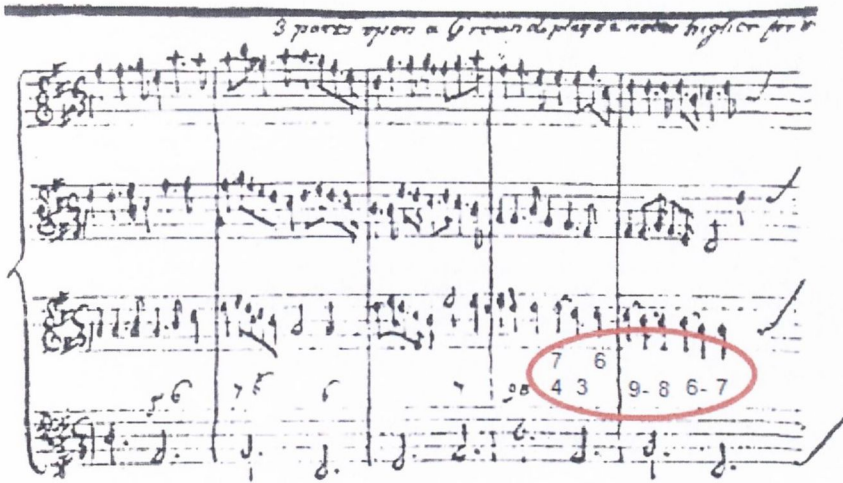


Illustration 2.33a -Lbl R.M. 20.h.9 f. 121r INV (detail) with hypothetical fingering for bars 4-5.

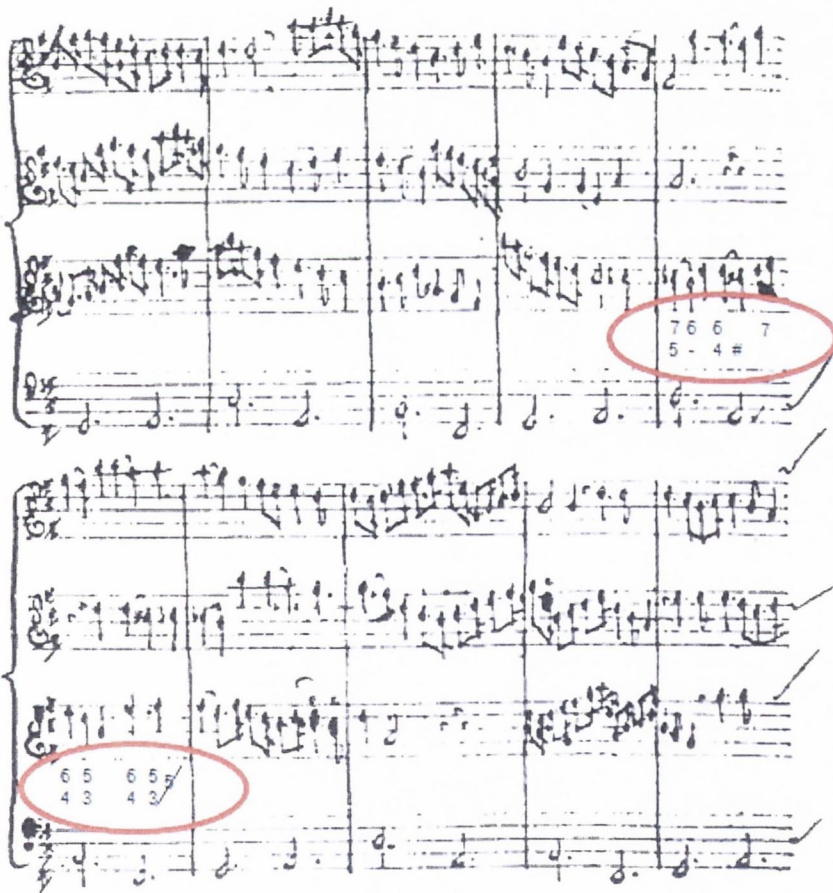


Illustration 2.33b -Lbl R.M. 20.h.9 f. 121r INV (detail) with hypothetical fingering for bars 10-11.

Illustration 2.33 - *Three Upon a Ground*, hypothetical fingering.

Largo      Sentence 1

Sentence 2

Sentence 3

Sentence 4

Sentence 5

**Illustration 3.1 – Sonata Z.802, third movement. Laid out according to musical sentences. Based on Michael Tilmouth (ed.), *Ten Sonatas of Four Parts*, NPS7 (Sevenoaks: Novello, 1981), 5-8.**

Sentence 6

Violino Primo

Violino Secondo

Bassus

Detailed description: This block contains the musical notation for Sentence 6. It consists of three staves: Violino Primo (top), Violino Secondo (middle), and Bassus (bottom). The key signature is two sharps (F# and C#). The Violino Primo staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a whole note G5. The Violino Secondo staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a whole note G5. The Bassus staff begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F#3, G3, and a whole note G3.

Sentence 7

Violino Primo

Violino Secondo

Bassus

Detailed description: This block contains the musical notation for Sentence 7. It consists of three staves: Violino Primo (top), Violino Secondo (middle), and Bassus (bottom). The key signature is two sharps (F# and C#). The Violino Primo staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a whole note G5. The Violino Secondo staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a whole note G5. The Bassus staff begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F#3, G3, and a whole note G3.

Sentence 8

Violino Primo

Violino Secondo

Bassus

Detailed description: This block contains the musical notation for Sentence 8. It consists of three staves: Violino Primo (top), Violino Secondo (middle), and Bassus (bottom). The key signature is two sharps (F# and C#). The Violino Primo staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a whole note G5. The Violino Secondo staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a whole note G5. The Bassus staff begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F#3, G3, and a whole note G3.

Sentence 9

Violino Primo

Violino Secondo

Bassus

Detailed description: This block contains the musical notation for Sentence 9. It consists of three staves: Violino Primo (top), Violino Secondo (middle), and Bassus (bottom). The key signature is two sharps (F# and C#). The Violino Primo staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a whole note G5. The Violino Secondo staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a whole note G5. The Bassus staff begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F#3, G3, and a whole note G3.

**Illustration 3.1 – Sonata Z.802, third movement. Laid out according to musical sentences. (contd.)**

Largo

Violino Primo

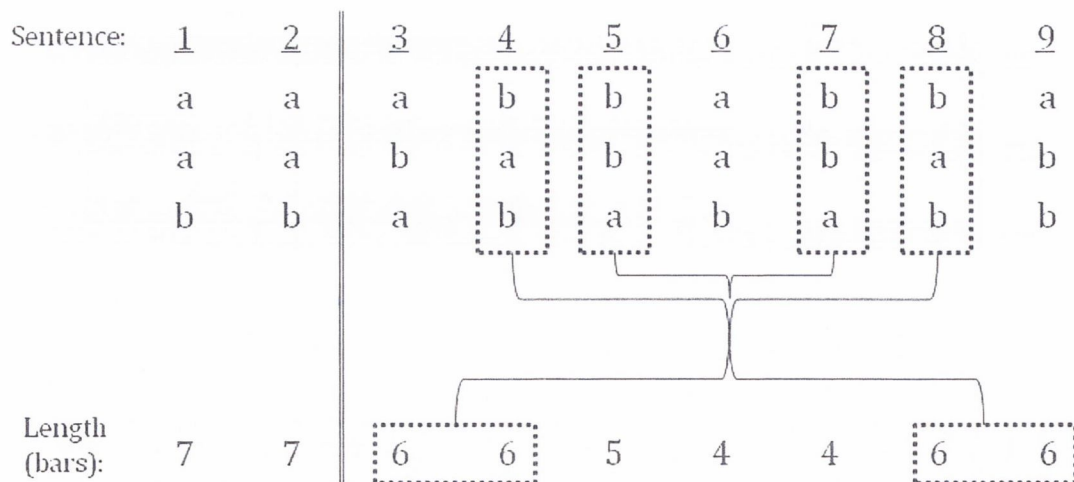
Violino Secundo

Bassus + B.C.

*a*

*b*

**Illustration 3.2 – Sonata Z.802, third movement, motifs a and b as in Adams’ analysis. Based on Martin Adams, *Henry Purcell: The Origins and development of his musical style* (Cambridge: Cambridge University Press, 1995), 111.**



**Illustration 3.3 – Purcell, Z.802, third movement, combinatorial variations of motifs a + b.**

Illustration 3.4a, Purcell, Sonata Z.803, 197–205. Reproduced from Christopher Hogwood (ed.), *Purcell: Ten Sonatas in Four Parts: Nos. 1–6* (London: Eulenburg, 1978), 17.

Illustration 3.4b, Purcell, Sonata Z.810 bars 46–58. Reproduced from Christopher Hogwood (ed.), *Purcell: Ten Sonatas in Four parts: Nos. 7–10 with Appendices* (London: Eulenburg, 1978), 22.

**Illustration 3.4 – Purcell, Sonata Z.803 and Z.810. Echo effects (or *petite reprise*).**

Illustration 3.5 John Lloyd, *Tris*. Based on John Stevens (ed.), *Music at the Court of Henry VIII*, MB18, 2<sup>nd</sup> edn (London: Stainer and Bell, 1969), 20-1.

System 1: Four staves (I-IV) in G major. Staff I: Treble clef, melody starting on G4. Staff II: Treble clef, accompaniment. Staff III: Treble clef, accompaniment. Staff IV: Bass clef, accompaniment.

System 2: Four staves (I-IV) in G major. Staff I: Treble clef, melody. Staff II: Treble clef, accompaniment. Staff III: Treble clef, accompaniment. Staff IV: Bass clef, accompaniment.

System 3: Four staves (I-IV) in G major. Staff I: Treble clef, melody. Staff II: Treble clef, accompaniment. Staff III: Treble clef, accompaniment. Staff IV: Bass clef, accompaniment.

System 4: Four staves (I-IV) in G major. Staff I: Treble clef, melody. Staff II: Treble clef, accompaniment. Staff III: Treble clef, accompaniment. Staff IV: Bass clef, accompaniment.

Illustration 3.5 John Lloyd, *Tris* (contd.)



Illustration 3.6a shows five staves of music in 4/4 time. The top staff (I) is in treble clef, and the others (II-V) are in bass clef. The music features a quintuple-metre passage, with the fifth staff (V) showing a complex rhythmic pattern of eighth and sixteenth notes.

Illustration 3.6a – Osbert Parsley – *Spes Nostra* (bars 1–10). Based on Paul Doe (ed.), *Elizabethan Consort Music : I*, MB44, 79–81.

Illustration 3.6b shows five staves of music in 4/4 time. The top staff (I) is in treble clef, and the others (II-V) are in bass clef. The music features a quintuple-metre passage, with the fifth staff (V) showing a complex rhythmic pattern of eighth and sixteenth notes.

Illustration 3.6b – Nicholas Strogers – *In Nomine II* (bars 1–10). Based on Paul Doe (ed.), *Elizabethan Consort Music : I*, MB44, 115–7.

Illustration 3.6c shows five staves of music in 5/4 time. The top staff (I) is in treble clef, and the others (II-V) are in bass clef. The music features a quintuple-metre passage, with the fifth staff (V) showing a complex rhythmic pattern of eighth and sixteenth notes.

Illustration 3.6c – Christopher Tye – *In Nomine XIII 'Trust'*, bars 7–15. Based on Paul Doe (ed.), *Elizabethan Consort Music : II*, MB45, 105–7.

**Illustration 3.6 Excerpts of quintuple-metre passages from Parsley, Strogers and Tye.**

The image displays a musical score for five voices, labeled I through V, arranged in three systems. The music is written in G minor (one flat) and common time. Each system consists of five staves. The first system shows the beginning of the piece, with some initial rests. The second and third systems show the continuation of the music. The notation includes various note values, rests, and phrasing slurs.

Illustration 3.7 – Picforth, In Nomine. Based on Paul Doe (ed.), *Elizabethan Consort Music : I*, MB44, 108-9.

The image displays a musical score for five voices, labeled I through V, arranged in three systems. Each system contains five staves. The top four staves (I-IV) are vocal parts, and the bottom staff (V) is a basso continuo line. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. The score is presented in a clean, black-and-white format with standard musical notation.

Illustration 3.7 - Picforth, In Nomine. Based on Paul Doe (ed.), *Elizabethan Consort Music: I*, MB44, 108-9. (contd.)

**Illustration 3.8 – Robert White, an excerpt from a hexachord fantasia (reconstructed: Paul Doe), bars 26–32.**

**Illustration 3.9 – Illustration of Richard Clarke’s theory as to ‘God Save the King’ being found in the Largo of Z.793: the 1<sup>st</sup> bar of the Hymn is based on first violin bar 5, 2<sup>nd</sup> bar is the retrograde of first violin bar 4, 3<sup>rd</sup> and 4<sup>th</sup> bars on second violin bars 1–2, 5<sup>th</sup> and 6<sup>th</sup> bars on second violin bars 15–16. Based on J. A. Fuller Maitland (ed.), *Twelve Sonatas of Three Parts*, PS5, (London & New York: Novello, Ewer and co., 1893), iii; Roger Fiske (ed.), *Purcell: Sonatas of Three Parts Nos. 1–6* (London: Eulenburg, 1974), 37.**

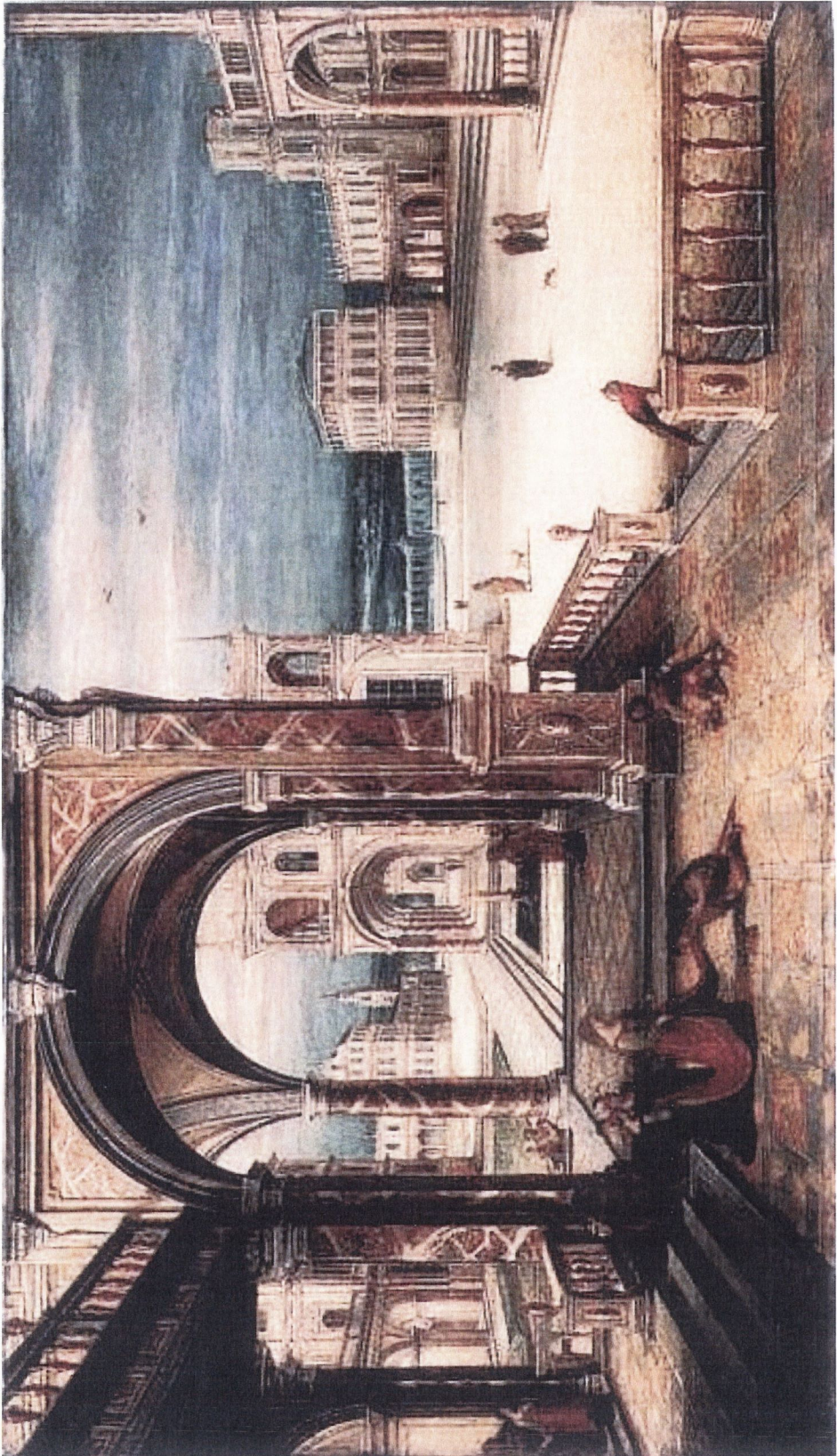


Illustration 3.10a – Hendrick van Steenwyck, *The Courtyard of a Renaissance Palace* (1610) (National Gallery London, Cat. NG141).

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



Illustration 3.10b – Houckgeest, 'Interior of the Oude Kerk in Delft', (Rijksmuseum, Cat. SK-A-1584).

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



Illustration 3.11a – Staff notation of a change. Based on Wilfrid G. Wilson, *Change Ringing: The Art and Science of Change Ringing on Church and Hand Bells* (London: Faber and Faber, 1965), 14.

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 let down, in *hunting* the *Third* up, and making the *Extream Changes* between the two farthest *Bells* from it. ————

|  |         |
|--|---------|
| <i>First</i> , I <i>hunt</i> up the <i>third</i> over  | 1 2 3 4 |
| the <i>fourth</i> ; the <i>Hunt</i> being up,          | 1 2 4 3 |
| I make an <i>extream</i> between the                   | 2 1 4 3 |
| <i>treble</i> and <i>second</i> , and then <i>hunt</i> | 2 1 3 4 |
| down the <i>third</i> again, as in these               | 2 3 1 4 |
| <i>changes</i> , which course is to be                 | 3 2 1 4 |
| observed to the end of the <i>Peal</i> .               |         |

Illustration 3.11b – John White, *Tintinnalogia or the Art of Ringing*, 12 (detail), showing the notation of a change using a table with numbers.

Illustration 3.11 – Connections between musical applications of *ars combinatoria* and Change Ringing.

The image displays a musical score for two pieces: Byrd's Mass for four voices and Purcell's Sonata Z.790. The score is presented in two systems, one for Byrd and one for Purcell. The Byrd system features two staves: the upper staff is labeled 'Cantus' and the lower staff is labeled 'Tenor'. The Purcell system features two staves: the upper staff is labeled 'Vi.I' and the lower staff is labeled 'Vi.II'. The music is in a common time signature (C) and a key signature of one flat (B-flat). The Byrd system includes a sequence of notes with fingerings indicated above them: 8, 7, 6, 8. Vertical lines connect the notes in the Byrd system to the corresponding notes in the Purcell system, highlighting the resemblance in the beginnings of the two pieces.

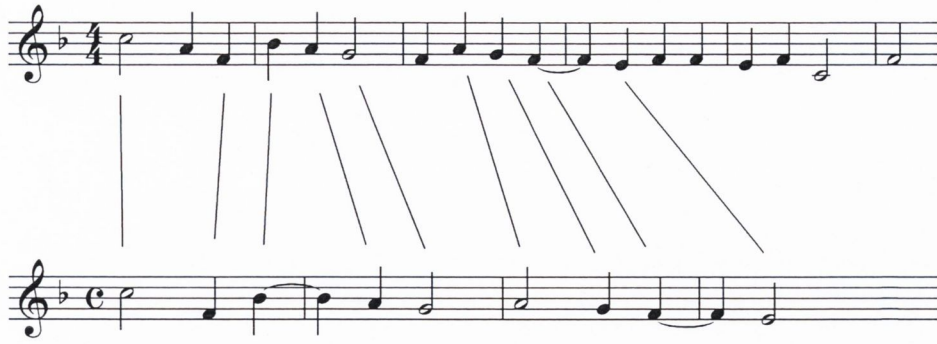
**Illustration 3.12 – Resemblance in the beginnings of Byrd, Mass for four voices, Kyrie II and Purcell, Sonata Z.790, bars 1-3. Based on Philip Brett (ed.), *The Collected Works of William Byrd, Volume 17, Consort Music* (London: Stainer & Bell, 1981), 24-6; Roger Fiske (ed.), *Purcell: Sonatas of Three Parts Nos. 1-6* (London: Eulenburg, 1974), 1-2.**



Byrd:

Purcell:

**Illustration 3.13 - Resemblance in the complexes of Byrd, Mass for four voices, Kyrie II (bars 27-9) and Purcell, Sonata Z.790, bars 10-2. Reduction of both excerpts: notes which do not appear in the work but are significant for understanding the shared complex are added with brackets. Based on Philip Brett (ed.), *The Collected Works of William Byrd, Volume 17, Consort Music* (London: Stainer & Bell, 1981), 24-6; Roger Fiske (ed.), *Purcell: Sonatas of Three Parts Nos. 1-6* (London: Eulenburg, 1974), 1-2.**



**Illustration 3.14 – Similarities between imitative points in Baldwin (*Coochow as I me walked*) and Purcell (*Fantazia 2*). Based on Paul Doe (ed.), *Elizabethan Consort Music : II*, MB45, 12-14; Thurston Dart (ed.) and Michael Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31 (London and Sevenoaks: Novello, 1990), 3-4.**

1  
II  
III

Slow  
60

**Illustration 3.15 – Further Similarities between imitative points in Baldwin (*Cockow as I me walked*) and Purcell (*Fantazia 2*). Paul Doe (ed.), *Elizabethan Consort Music : II*, MB45, 12–14; Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 3–4.**

**Illustration 3.16** – Ward, Paris Fantazia no. 12. Entrances on D marked with a circle, entrances on A marked with a rectangle. Based on Ian Payne (ed.), *John Ward: Consort Music of Four Parts*, MB83 (London: Stainer and Bell, 2005), 44–45.

Violin I

Violin II

Cello

This illustration shows the first four measures of a ritornello in 3/4 time. The Violin I part begins with a whole rest in the first measure, followed by a series of eighth and quarter notes. The Violin II part starts with a quarter note in the first measure and continues with a melodic line. The Cello part provides a bass line with quarter and eighth notes.

**Illustration 3.17** – Purcell, *Amphytrion*, ‘For Iris I Sigh’, Ritornello. Based on Henry Purcell, *The Songs in Amphytrion with the Musick* (London: Jacob Tonson, 1690), 3–4 (3).

Violin I

Violin II

Cello

This illustration shows a simplified version of the first four measures of the ritornello. The notation is simplified, focusing on the basic rhythmic and melodic contours of the original score.

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

Violin I

Violin II

Cello

This illustration shows the skeleton of the first four measures of the ritornello. Rectangles are drawn around the first notes of each instrument's part to indicate their entrances. Circles are drawn around the notes on the E string (the second line of the staff) to highlight specific entrances.

**Illustration 3.19** – *Amphytrion*, ‘For Iris I Sigh’, Ritornello, Skeleton. Entrances on A marked with a rectangle. Entrances on E marked with a circle.

1. [Ritornello]

Musical score for the first section, labeled "1. [Ritornello]". It features four staves: Violins (top), Viola (second), Vlns. (third), and Vla. (bottom). The music is in a key with two flats and a 3/4 time signature. The Violins and Vlns. parts consist of chords and moving lines. The Viola and Vla. parts have some notes boxed in, indicating specific features of interest.

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

Musical score for the second section, labeled "2. See, even Night herself is here, To favour your Design;". It features five staves: Vlns. (top), S. (second), Vla. (third), Vlns. (fourth), and S. (fifth). The music is in the same key and time signature as the first section. The vocal parts (S.) and the Vla. part have some notes boxed in, indicating specific features of interest.

**Illustration 3.20 – Purcell, *The Fairy Queen*, ‘See, See Even Night’. Based on J.S. Sheldock (ed.) and Anthony Lewis (rev.), *The Fairy Queen*, NPS12, (London: Novello, 1968), 53–6.**

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

The first system of the musical score consists of six staves. From top to bottom, they are: Violins (Vlns.), Soprano (S), Viola (Vla.), Violins (Vlns.), Soprano (S), and Viola (Vla.). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The Soprano part begins with a long note on G4, followed by a melodic line. The Viola parts have a prominent melodic line in the second system, with a box highlighting a specific phrase. The Violin parts provide harmonic support with chords and moving lines.

4. Let Noise and Care, Doubt and Despair, Envy and Spite (The Fiend's delight), Be ever Banish'd hence,

The second system of the musical score consists of six staves, identical in layout to the first system: Violins (Vlns.), Soprano (S), Viola (Vla.), Violins (Vlns.), Soprano (S), and Viola (Vla.). The key signature and time signature remain the same. The Soprano part continues with a melodic line. The Viola parts have a prominent melodic line in the second system, with a box highlighting a specific phrase. The Violin parts provide harmonic support with chords and moving lines.

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;

Musical score for system 5, featuring Vlns., S., and Vla. parts. The score is in G minor (three flats) and 3/4 time. The Vlns. part consists of two staves with a treble clef, playing a rhythmic accompaniment of eighth and sixteenth notes. The S. part is a single staff with a treble clef, featuring a vocal line with a long note on 'close' and a melodic phrase on 'Bring pleasing Dreams'. The Vla. part is a single staff with a bass clef, playing a melodic line with a long note on 'close' and a phrase on 'Bring pleasing Dreams'. There are two rectangular boxes highlighting specific passages in the Vla. part.

6. Let nothing stay to give offence.

Musical score for system 6, featuring Vlns., S., and Vla. parts. The score is in G minor (three flats) and 3/4 time. The Vlns. part consists of two staves with a treble clef, playing a rhythmic accompaniment of eighth and sixteenth notes. The S. part is a single staff with a treble clef, featuring a vocal line with a long note on 'offence'. The Vla. part is a single staff with a bass clef, playing a melodic line with a long note on 'offence'. There are two rectangular boxes highlighting specific passages in the Vla. part.

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



7. [Ritornello]

The image shows two systems of musical notation for a Ritornello. Each system consists of a Violin (Vlns.) part on a treble clef staff and a Viola (Vla.) part on a bass clef staff. The key signature has two flats (B-flat and E-flat). The first system shows the Vlns. part with a treble clef and the Vla. part with a bass clef. The second system continues the same parts. Both systems have a rectangular box highlighting a specific section of the Vla. part.

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

The image shows a musical score for a triple fuge. The title is "g) Another sort of Fugeing". The score is written for three staves. The top staff is labeled 'A', the middle staff is labeled 'B', and the bottom staff is labeled 'C'. The music is in a common time signature and features a complex, interlocking melodic pattern characteristic of a fuge.

Illustration 3.21 – Purcell, Example of triple fugeing from Playford's *Introduction*.  
Reproduced from Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous  
Instrumental Music*, NPS31, 113.

Illustration 3.22a – Eglestone, In Nomine II. Broken plainsong in Viol I. Paul Doe (ed.), *Elizabethan Consort Music : II*, MB45, 69–70.

Illustration 3.22b – Tye, In Nomine XI ‘Farewell my good 1. For ever’. Bars 1–5. Broken plainsong in Viol II. Paul Doe (ed.), *Elizabethan Consort Music : II*, MB45, 102–3.

**Illustration 3.22 – Examples from Eglestone, Tye and Purcell of ‘breaking a fugue’.**



Illustration 3.22c – Purcell, In Nomine à 6 (bars 1–11). Reproduced from Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 37–8.

**Illustration 3.22 – Examples from Egglestone, Tye and Purcell of ‘breaking a fugue’ (contd.)**

I  
O help, O help, a-las, O help, Ay me,

II  
help O help a - las O help, Ay me,

III  
O help, O help a - las, O help, Ay me,

IV  
O help, O help a - las, O help, Ay me,

V  
Ay me,

I  
Ay me, I sit and cry me,

II  
Ay me, I sit and cry me,

III  
Ay me, I sit and cry me,

IV  
Ay me, I sit and cry me,

V  
Ay me, I sit and cry me,

**Illustration 3.23 – Example from Thomas Morley, *Fire, Fire*. Based on Edmund H. Fellowes (ed.) and Thurston Dart (rev.), *Thomas Morley: First Book of Balletts* (London: Stainer and Bell, 1965), 53-9 (56).**

I  
no hope is left, no hope is left,

II  
no hope is left, no hope is left,

III  
no hope is left, no hope is left,

**Illustration 3.24** Example from Weelkes, *Cease Sorrows Now*. Based on Edmund H. Fellowes (ed.) and Thurston Dart (rev.), *Thomas Weelkes: Madrigals to 3.4.5. & 6. Voices* (1597), Emad9 (London: Stainer and Bell, 1967), 29–34 (31).

I Change there is of joy, of joy, and sad -  
 II Change there is of joy, of joy, joy, and sad -  
 III Change there is of joy, of joy, joy, and sad -  
 V Change there is of joy, joy, and sad -

I - - ness, and sad - - - ness,  
 II - - ness, and sad - - - ness,  
 III - - ness, and sad - - - ness,  
 V - - ness, and sad - - - ness,

**Illustration 3.25** Example from Thomas Tomkins, *Yet Again*. Based on Edmund H. Fellowes (ed.) and Thurston Dart (rev.), *Thomas Tomkins: Songs of 3.4.5. and 6. Parts (1622)*, Emad18 (London: Stainer and Bell, 1960), 53–61 (56).

I  
Ay me, a - las.

II  
Ay me, a - las.

III  
8  
Ay me, a - las

**Illustration 3.26** Example from Weelkes, *Ay Me, Alas, Hey Ho*. Based on Edmund H. Fellowes (ed.) and Thurston Dart (rev.), *Thomas Weelkes: Ayres or Fantastic spirits (1608)*, Emad 13 (London: Stainer and Bell, 1965) 29–31 (29).

I  
Ay — me, Ay — me, a - las, a - las, a - las,

II  
Ay — me, Ay — me, a - las a - las

III  
8  
Ay me, Ay me, a - las a - las a - las

**Illustration 3.27** Example from Ward, *Fly not so fast*. Based on Edmund H. Fellowes (ed.) and Thurston Dart (rev.), *John Ward: First set of Madrigals (1613)*, Emad 19 (London: Stainer and Bell, 1968), 26–28 (27).

I

II

III

IV

**Illustration 3.28** –Byrd, *Fantasia à 4 (I)*, bars 44–50. Based on Kenneth Elliott (ed.), *The Collected Works of William Byrd, Volume 17, Consort Music* (London: Stainer & Bell, 1971), 7–10.



Illustration 3.29 - Purcell, Fantazia 6 (bars 23-30), a characteristic madrigal-like gesture. Reproduced from Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 13-5 (14).



Illustration 3.30 - Purcell, Fantazia 7 (bars 38-41), a characteristic madrigal-like gesture. Reproduced from Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 16-8 (18).



Illustration 3.31 - Purcell, Fantazia 9 (27-31), a characteristic madrigal-like gesture. Reproduced from Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 22-4 (23).



The image displays a musical score for Purcell's Fantazia 10, consisting of four staves labeled I, II, III, and IV. The score is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by its intricate texture, with each staff playing a distinct role. Dashed boxes are drawn around specific measures in each staff to highlight textural repetitions. These repetitions occur in measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, 29-32, 33-36, 37-40, 41-44, 45-48, 49-52, 53-56, 57-60, 61-64, 65-68, 69-72, 73-76, 77-80, 81-84, 85-88, 89-92, 93-96, 97-100, 101-104, 105-108, 109-112, 113-116, 117-120, 121-124, 125-128, 129-132, 133-136, 137-140, 141-144, 145-148, 149-152, 153-156, 157-160, 161-164, 165-168, 169-172, 173-176, 177-180, 181-184, 185-188, 189-192, 193-196, 197-200, 201-204, 205-208, 209-212, 213-216, 217-220, 221-224, 225-228, 229-232, 233-236, 237-240, 241-244, 245-248, 249-252, 253-256, 257-260, 261-264, 265-268, 269-272, 273-276, 277-280, 281-284, 285-288, 289-292, 293-296, 297-300, 301-304, 305-308, 309-312, 313-316, 317-320, 321-324, 325-328, 329-332, 333-336, 337-340, 341-344, 345-348, 349-352, 353-356, 357-360, 361-364, 365-368, 369-372, 373-376, 377-380, 381-384, 385-388, 389-392, 393-396, 397-400, 401-404, 405-408, 409-412, 413-416, 417-420, 421-424, 425-428, 429-432, 433-436, 437-440, 441-444, 445-448, 449-452, 453-456, 457-460, 461-464, 465-468, 469-472, 473-476, 477-480, 481-484, 485-488, 489-492, 493-496, 497-500, 501-504, 505-508, 509-512, 513-516, 517-520, 521-524, 525-528, 529-532, 533-536, 537-540, 541-544, 545-548, 549-552, 553-556, 557-560, 561-564, 565-568, 569-572, 573-576, 577-580, 581-584, 585-588, 589-592, 593-596, 597-600, 601-604, 605-608, 609-612, 613-616, 617-620, 621-624, 625-628, 629-632, 633-636, 637-640, 641-644, 645-648, 649-652, 653-656, 657-660, 661-664, 665-668, 669-672, 673-676, 677-680, 681-684, 685-688, 689-692, 693-696, 697-700, 701-704, 705-708, 709-712, 713-716, 717-720, 721-724, 725-728, 729-732, 733-736, 737-740, 741-744, 745-748, 749-752, 753-756, 757-760, 761-764, 765-768, 769-772, 773-776, 777-780, 781-784, 785-788, 789-792, 793-796, 797-800, 801-804, 805-808, 809-812, 813-816, 817-820, 821-824, 825-828, 829-832, 833-836, 837-840, 841-844, 845-848, 849-852, 853-856, 857-860, 861-864, 865-868, 869-872, 873-876, 877-880, 881-884, 885-888, 889-892, 893-896, 897-900, 901-904, 905-908, 909-912, 913-916, 917-920, 921-924, 925-928, 929-932, 933-936, 937-940, 941-944, 945-948, 949-952, 953-956, 957-960, 961-964, 965-968, 969-972, 973-976, 977-980, 981-984, 985-988, 989-992, 993-996, 997-1000.

**Illustration 3.32 - Purcell, Fantazia 10, layout highlighting textural repetitions. Based from Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 25-7 (26).**

The image displays three systems of musical notation for Purcell's Fantazia 10. Each system consists of four staves, labeled I, II, III, and IV. The first two systems have dashed boxes highlighting specific textural repetitions. The first system's box covers the first two measures of all staves. The second system's box covers the last two measures of all staves. The third system's box covers the last two measures of all staves, with a long horizontal line under the bass line (IV) indicating a continuation or a specific texture.

**Illustration 3.32 - Purcell, Fantazia 10, layout highlighting textural repetitions. (contd.).**

The image displays two systems of musical notation for a piece by Henry Purcell. The first system, at the top, consists of six staves. The top two staves are in treble clef, the middle two are in bass clef, and the bottom two are in a C-clef (alto clef). The key signature has one flat, and the time signature is 7/8. The notation includes various note values, rests, and phrasing slurs. A vertical black line is drawn at the end of the first system. The second system, below the first, also consists of six staves with the same clef arrangement. It begins with a measure number '30' above the first staff. This system features more intricate rhythmic patterns, particularly in the treble and bass staves, with many sixteenth notes. A vertical black line is drawn at the beginning of the second system.

**Illustration 3.33 - Purcell, In Nomine à 7, a characteristic madrigal-like gesture. Reproduced from Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 39–41 (40).**

The image displays two systems of musical notation for a piece titled "Fantazia upon one note" by Henry Purcell. Each system consists of five staves: two treble clefs (top two), two bass clefs (bottom two), and a central staff with a C-clef (alto clef). The first system is marked "Slow" and features a prominent, rapid sixteenth-note melodic line in the upper staves. The second system is marked "Allegro" and "[Quick]" and continues the piece with a more rhythmic and varied melodic texture. The notation includes various note values, rests, and articulation marks.

**Illustration 3.34 - Purcell, *Fantazia upon one note*, a characteristic madrigal-like gesture. Reproduced from Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 34-6 (35).**

Violin 1

Violin 2

Viola

Bass

In G minor: i

VI i III

Illustration 3.35a oscillation i-III-i in the *prima volta*

Vi. 1

Vi. 2

Vla.

B.

In G Minor: i

V (in D minor:) i

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 3.35 Purcell, *Love's Goddess sure was blind*, 'May her blest example chase', harmonic irregularities. Based on Bruce Wood (ed.), *Birthday Odes for Queen Mary Part II*, NPS24, (London: Novello, 1998), 33-4.**



Lilli Burlero



Illustration 3.36 Purcell, from the *Ayres for the Theatre* (1697). Ian Spink (ed.), *Dramatic Music Part II: Vocal and Instrumental Music for the Stage*, NPS20 (London: Novello, 1998), 38.



Illustration 3.37 - Purcell, *A New Tune*. Reproduced from *Apollo's Banquet*, Vol. 2 (London: Henry Playford, 1691), [21].

The image displays a musical score for four violins, labeled Viol I, Viol II, Viol III, and Viol IV. The score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The first system (measures 1-6) shows Viol I and Viol II with notes, while Viol III and Viol IV are silent. The second system (measures 7-12) shows all four violins with active parts. The third system (measures 13-18) continues the four-part texture. The fourth system (measures 19-25) concludes the segment with sustained notes and rests for all four violins.

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

**Illustration 3.38 – Richard Mico, Segmentation in Fantazia 3. Based on Hanley (ed.), *Richard Mico: Consort Music*, MB65, 38.**

Viol III

Viol II

Viol I

Viol IV

Illustration 3.38b – Mico – Fantazia 3 (bars 1–25), laid out according to entrances.

**Illustration 3.38 – Richard Mico, Segmentation in Fantazia 3. Based on Hanley (ed.), *Richard Mico: Consort Music, MB65, 38.* (contd.)**



The image displays five systems of musical notation for Jenkins' Fantazia 11. Each system consists of five staves: Trumpet (Tr.), Bass I (B. I.), Bass II (B. II.), Organ, and Piano. The notation is in 4/4 time and features various rhythmic patterns and melodic lines across the instruments. The first system shows the initial measures, while the subsequent systems show more complex rhythmic and melodic developments. The Organ part is written in a grand staff (treble and bass clefs), and the Piano part is also in a grand staff.

Illustration 3.39 –Jenkins, Fantazia 11 Segment lengths are 2 semibreves, 3 semibreves, 4 semibreves and 5 semibreves. Based on Andrew Ashbee (ed.), *John Jenkins: Consort Music of Three Parts*, MB70, (London: Stainer and Bell, 1997), 34–6.

The image displays a musical score for three parts, labeled I, II, and III, across four systems. Part I is written in treble clef, Part II in alto clef, and Part III in bass clef. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The key signature is one sharp (F#), and the time signature is common time (C). The score shows intricate melodic lines and harmonic support across the four systems.

**Illustration 3.40 – Coprario, Fantazia (C7). Based on Richard Charteris (ed.), John Coprario: The Two-, Three- and Four-Part Consort Music, 2<sup>nd</sup> edn (London: Fretwork Editions, 1993).**

Illustration 3.40 – Coprario, Fantazia (C7) (contd.).

|               |       |           |     |    |   |          |           |   |
|---------------|-------|-----------|-----|----|---|----------|-----------|---|
| Bar<br>no.: 1 |       | 12        |     | 29 |   | 42       | 45        |   |
|               |       |           |     |    |   |          |           |   |
|               | i → V | III → VII | → v | V  | → | III → VI | → VII → i | I |
|               | a     | a         | b   |    |   | a        | b b       |   |

Illustration 3.41 – Purcell, *Remember not, Lord, our offences*, palindromic design described by Van Tassel. Additional harmonic palindrome marked with blue arrows.

52

Vln. I

Vln. II

Vc.

58

Vln. I

Vln. II

Vc.

64

Vln. I

Vln. II

Vc.

**Illustration 3.42 – Purcell, Sonata Z.803, third movement. Subjects marked. Based on Christopher Hogwood (ed.), *Purcell: Ten Sonatas in Four Parts: Nos. 1–6* (London: Eulenburg, 1978), 20.**

The image displays a musical score for Purcell's Fantazia 3, bars 1-37. The score is arranged in three parts (I, II, III) and features two melodic lines: 'Dux' and 'Comes'. The 'Dux' line is the upper melodic line, and the 'Comes' line is the lower melodic line. The score is divided into seven systems, each with a measure number (3, 4, 5, 6, 5, 4) indicating the end of a palindromic segment. The key signature is one flat (B-flat) and the time signature is common time (C).

**Illustration 3.43 – Purcell, Fantazia 3 (bars 1–37), layout highlighting palindromic segmentation. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 5–6.**

The image shows a musical score for three staves (treble, alto, and bass clefs) over 14 measures. The score is annotated with brackets and numbers (2, 3, 4) to highlight a palindromic design. The first section (measures 1-4) is mirrored in the second section (measures 11-14). The notation includes various rhythmic values, accidentals, and dynamic markings.

**Illustration 3.44 – Palindromic design in Fantazia 1 (bars 1-14). Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 1-2.**

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.

Illustration 3.45b – Purcell, Sonata Z.808, Transition from second to third movement (*Sonatas in Four Parts*, 1697). Based on Christopher Hogwood (ed.), *Purcell: Ten Sonatas in Four Parts: Nos. 7–10 with Appendices* (London: Eulenburg, 1978), 3–40–41.

**Illustration 3.45 – Purcell, Sonata Z.808, transition from second to third movement in the autograph version compared to the printed version.**

Violin I

Violin II

Viola

Violoncello  
Basso continuo

This block contains the first system of a musical score for the Overture of *Dido and Aeneas*, bars 1-12. It features four staves: Violin I, Violin II, Viola, and Violoncello/Basso continuo. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The Violoncello/Basso continuo part consists of a single long note with a fermata across all 12 bars.

This block contains the second system of the musical score, covering bars 13-24. It continues the four-part texture from the first system. The Violoncello/Basso continuo part now has a more active line with several notes and rests.

**Illustration 4.1 – *Dido and Aeneas* Z.626 – Overture bars 1–12. Reproduced (omitting continuo) from Margaret Laurie (ed.), *Dido and Aeneas*, NPS3 (Sevenoakes: Novello, 1979), 1.**



The image displays two systems of musical notation for the piece 'Hush, no more' from Purcell's *The Fairy Queen*. The top system is labeled 'Solo Version' and the bottom system is labeled 'Choral Version'. Both systems are arranged in a grand staff format with multiple staves for different instruments and voices.

**Solo Version:** This system includes staves for Violins, Sleep (Bass), and Basso Continuo. The lyrics for the solo version are: "Hush, no more. Hush, no more. Be si - lent, Be si - lent, Be si - lent all."

**Choral Version:** This system includes staves for Violins, Viola, Soprano, Alto, Tenor Bass, and Basso Continuo. The lyrics for the choral version are: "Hush, no more. Hush, no more. Be si - lent, Be si - lent, Be si - lent all."

The musical notation includes various notes, rests, and dynamic markings such as *no more.* and *Be si - lent,*. The tempo/mood is indicated as *Be si - lent all.* at the end of both systems.

**Illustration 4.2 - Purcell, *The Fairy Queen*, 'Hush, no more', Solo version against choral version (bars 1-7). Based on Bruce Wood and Andrew Pinnock (eds.), *The Fairy Queen*, NPS12 (London: Stainer and Bell, 2009), 56-9.**

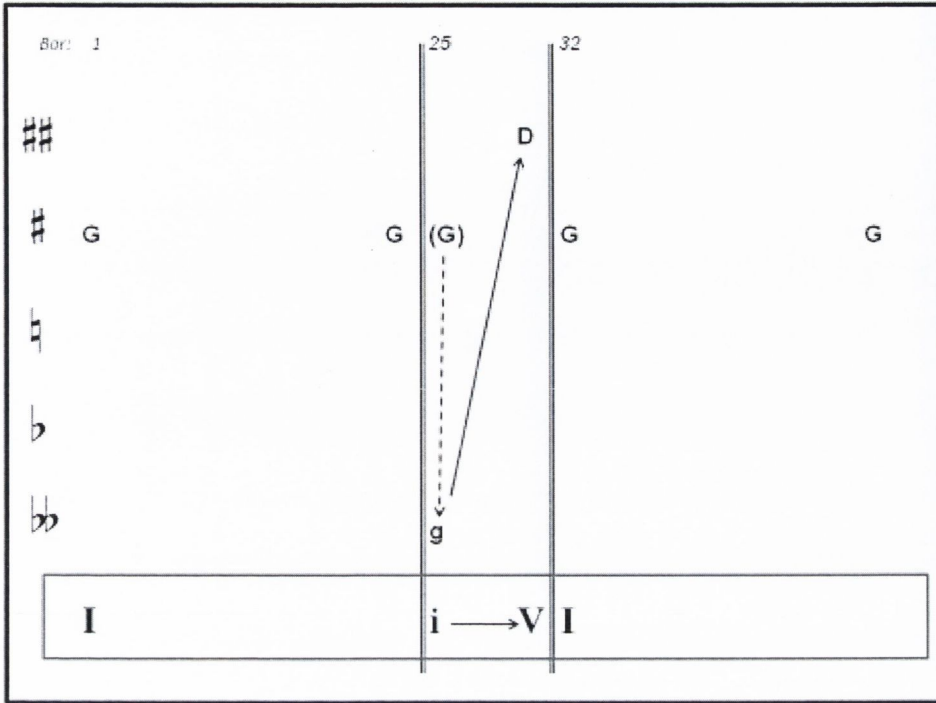


Illustration 4.3a - Purcell - Fantazia 11, Reduction of tonal scheme.

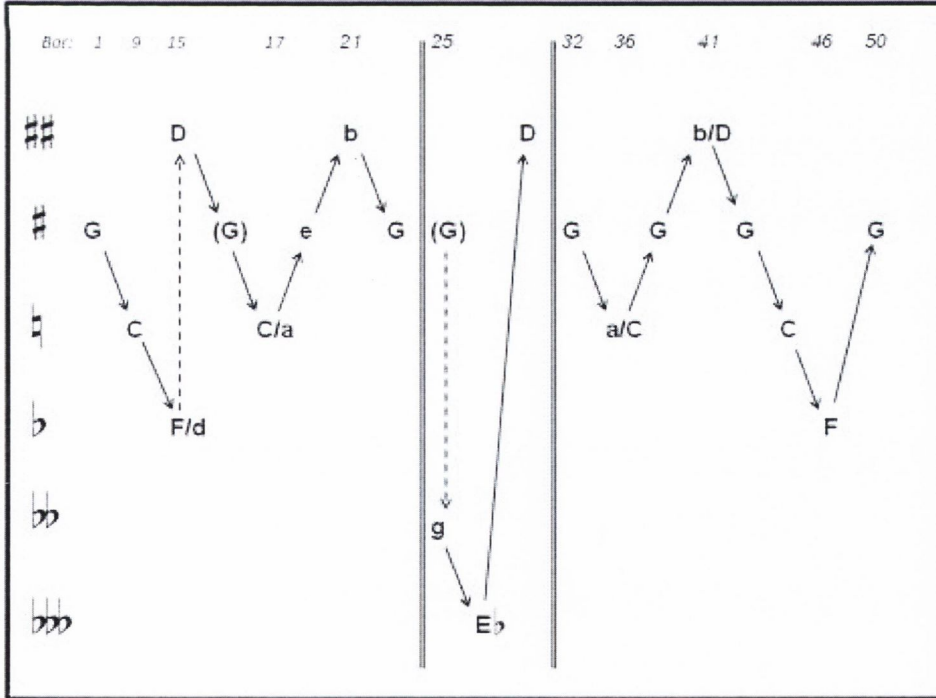


Illustration 4.3b - Purcell - Fantazia 11, Detailed tonal scheme.

**Illustration 4.3 - Purcell - Fantazia 11, Descriptions of the tonal scheme.**



Illustration 4.4a - bars 150-1.



Illustration 4.4b - bars 6-9 (cadence in bars 8-9).



Illustration 4.4c - bars 108-111 (cadence in bars 109-110).

**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.**



Illustration 4.4d - bars 64-7 (cadence in bars 66-7).



Illustration 4.4e - bars 64-7 (use of IV<sub>7</sub> in bars 125, 127 and 130).

**Illustration 4.4 - Purcell, Sonata Z.804, characteristic cadences (contd.)**

Illustration 4.5a Sonata Z.805, bars 72–80 (cadences: A minor in 73–74; D minor in 79–80). Reproduced from Hogwood (ed.), *Purcell: Ten Sonatas in Four parts: Nos. 1–6* (London: Eulenburg, 1978), 26–34.

Illustration 4.5b Sonata Z.794 (bars 98–100). Based on Roger Fiske (ed.), *Purcell: Sonatas of Three Parts: Nos. 1–6* (London: Eulenburg, 1974), 30.

Illustration 4.5c Sonata Z.799 (bars 99–100). Based on Roger Fiske (ed.), *Purcell: Sonatas of Three Parts Nos: 7–12* (London: Eulenburg, 1975), 28.

**Illustration 4.5 – Characteristic A minor cadences in Sonatas Z.805, Z.794 and Z.799.**



Illustration 4.6a – Fantazia 9, bars 9–10 (cadence in bar 10). Reproduced from Thurston Dart (ed.) and Michael Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31 (London and Sevenoaks: Novello, 1990), 22.



Illustration 4.6b – *Fly Bold Rebellion*, ‘But kings, like the sun’, Ritornello, bars 256–60. Based on Bruce Wood (ed.), *Royal Welcome Songs Part I*, NPS15, (London: Novello, 2000), 169–70.



Illustration 4.6c – *Sound the Trumpet* bars 32–3. Reproduced from Bruce Wood (ed.) *Royal Welcome Songs: Part II*, NPS18 (London: Novello, 2005), 143–7.

**Illustration 4.6 – Another type of a characteristic A minor Cadence**



Illustration 4.7- An interlock from Fantazia 11 (which is modified by false relations). Reproduced from Alan Howard, 'Purcell and the Poetics of Artifice: Compositional Strategies in the Fantasias and Sonatas', (Ph.D. diss., King's College, London, 2006), 136.

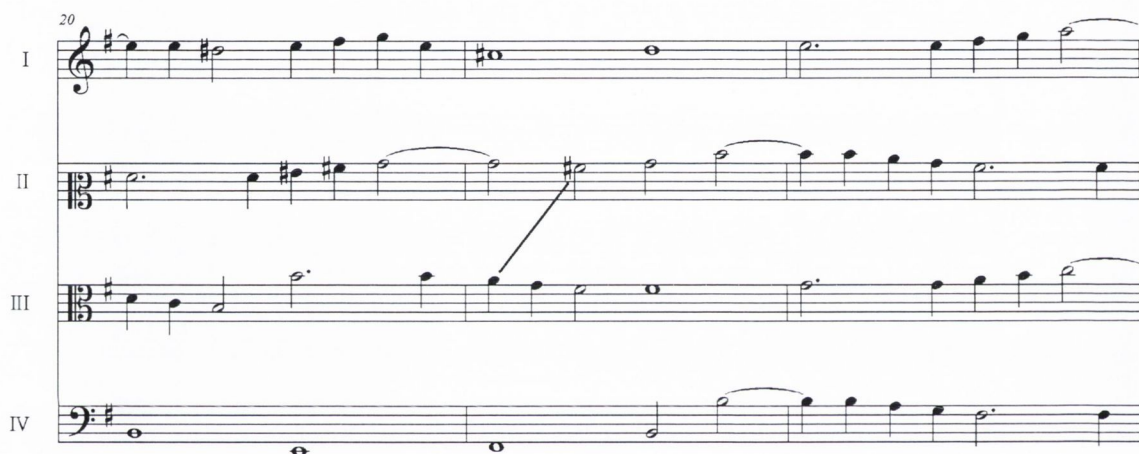


Illustration 4.8a -Fantazia 11, bars 20-22 (false relations in bar 21).



Illustration 4.8b - Fantazia 11, bars 1-4 (false relations in bar 3).

Illustration 4.8 - Purcell, Fantazia 11, false relations. Based on Dart (ed.) and Tilmouth (rev.), *Fantasias and Miscellaneous Instrumental Music*, NPS31, 28-30.

Illustration 4.8c – Fantazia 11, bars 1–4 – a hypothesised earlier version of bars 1–3 (Viol III gives a *Per Thesin* on the second half of bar 2).

Illustration 4.8d – Fantazia 11, bars 23–24.

Illustration 4.8e – Fantazia 11, bars 38–40.

**Illustration 4.8 - Purcell, Fantazia 11, false relations (contd.).**



45

I

II

III

IV

Illustration 4.8f – Fantazia 11, bars 45-7.

49

I

II

III

IV

Illustration 4.8g – Fantazia 11, bars 49-50.

**Illustration 4.8 - Purcell, Fantazia 11, false relations (contd.).**

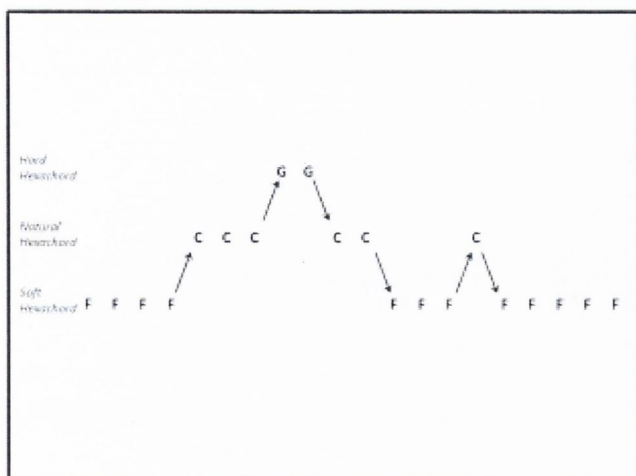


Illustration 4.9a – Byrd, *Browning* hexachordal structure.

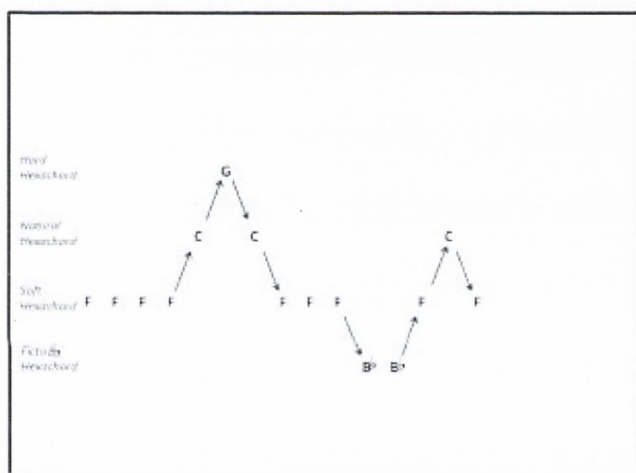


Illustration 4.9b – Bevin, *Browning* hexachordal structure.

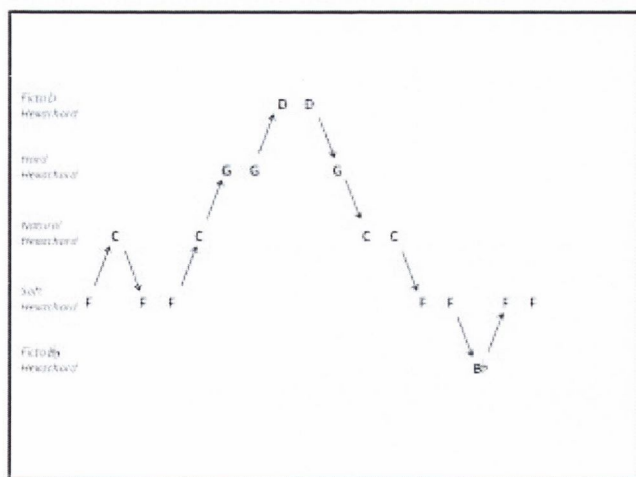


Illustration 4.9c – Baldwin, *Browning* hexachordal structure.

Illustration 4.9 – Hexachordal structure of the ground in *Browning* settings.

47

Viol II

on D: ut re mi fa ut

on C: re re mi mi re mi fa mi re ut fa

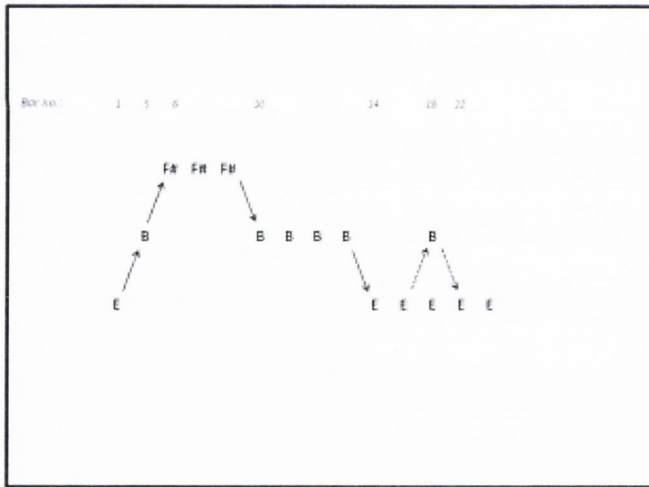
51

Viol II

mi mi mi re mi ut re mi

on D: re mi fa sol mi re mi fa

**Illustration 4.10 – Baldwin: *Browning* (Viol II, bars 47–55), mutation between non-adjacent hexacords. Based on Paul Doe (ed.), *Elizabethan Consort Music : II*, MB45 (London: Stainer and Bell, 1988), 9–12.**



**Illustration 4.11 - Purcell, Sonata Z.796, Tonal plan.**

15

22

28

32

37

41

**Illustration 4.12** –Sweelinck, Fantasia 9 (bars 15–44). Based on Gustav Leonhardt (ed.), *Jan Pieterszoon Sweelinck: Opera Omnia, Vol 1: Keyboard Works, 2<sup>nd</sup> edn* (Amsterdam: VNM, 1974), 61–67.

I  
 II  
 III  
 IV  
 V

I  
 II  
 III  
 IV  
 V

**Illustration 4.13 – Michael East, *Peccavi* (bars 1–21). Based on Michael East, *Third Set of Bookes* (London, 1610); Edmund H. Fellowes (ed.) and Thurston Dart (Rev.), *Michael East: Third Set of Books (1610)*, Emad31a (London: Stainer and Bell, 1962), 104–8.**

11

I

II

III

IV

V

16

I

II

III

IV

V

Illustration 4.13 - Michael East, *Peccavi* (bars 1-21) (contd.).

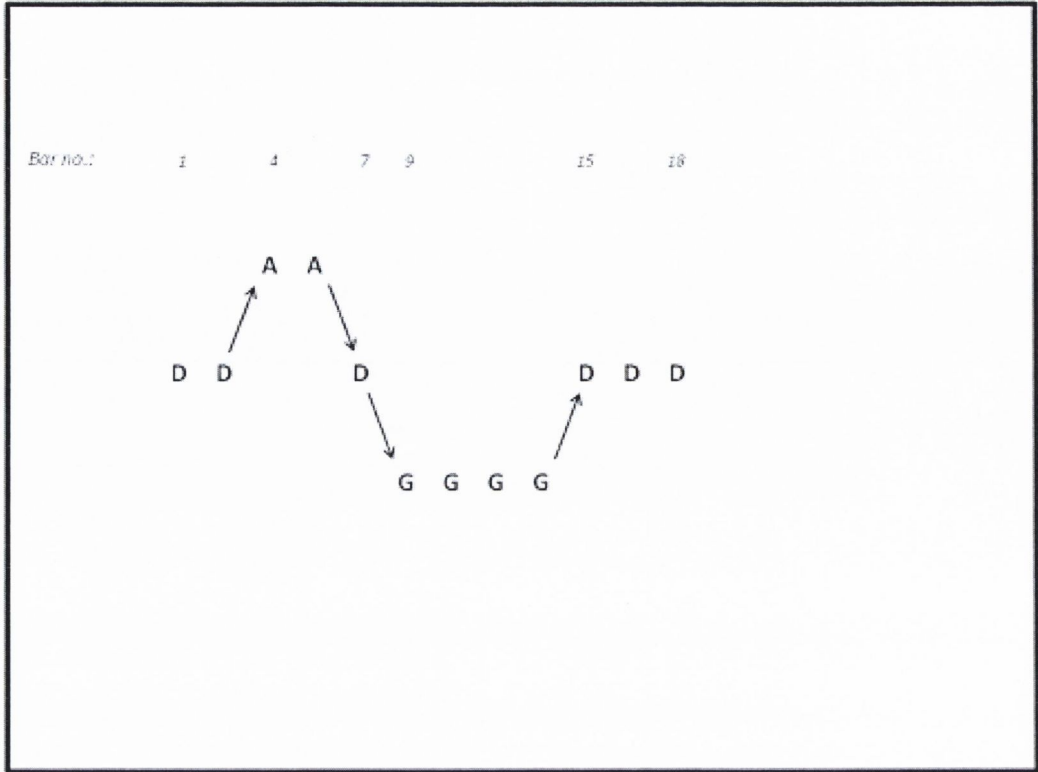


Illustration 4.14 - Michael East, *Peccavi*, Tonal plan.

Violino Primo

Violino Secondo

Bassus + B.C.

α β α β

Illustration 4.15 - Purcell, Sonata Z.790 (bars 7-13) Based on Roger Fiske (ed.), *Purcell: Sonatas of Three Parts Nos. 1-6* (London: Eulenburg, 1974), 1-2.

The image displays three systems of musical notation for Purcell's Sonata Z.790, measures 7-13. Each system includes staves for Violin I, Violin II, and Bass (B.C.). The notation is in treble and bass clefs with a common time signature. Blue boxes are drawn across the staves to highlight specific intervals and patterns, particularly in the bass line, which illustrates a modulating complex based on the circle of fifths. The bass line starts on E, moves to A, D, G, and C, and continues with further modulation. The other staves provide harmonic support and counterpoint.

**Illustration 4.16** – Purcell, Sonata Z.790, the modulating complex of bars 7–10 overlapping with 10–13, applied on the circle of fifths (bass starts on E, A, D, G, C, potentially *ad infinitum*).



11

I

II

III

IV

E $\flat$

B $\flat$

F

15

I

II

III

IV

C

D

**Illustration 4.17** – Purcell, *Fantasia 5*, second section (bars 11–26), first occurrence of the subject on each note highlighted. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 10–11.

19

I

II

III

IV

A

21

I

II

III

IV

G

A<sub>1</sub>

Illustration 4.17 - Purcell, Fantasia 5, second section (bars 11-26) (contd.)

in C minor:  $i$   $iv_4^6$   $iii^{\#5}$  ?  $V$   $i_4^6$   $VII_6$   $i_6$   $VII$   $i$   $II$   $i_6$   
 (leading to  $ii_7$ ) (unidentified chord) (or  $III_6$ ) (dim. root position) (dim. root position)  
 (empty sonority)

Illustration 4.18a – Purcell, *The Fairy Queen*, ‘Dance for the Followers of Night’ (bars 16–21). Based on Wood and Pinnock (eds.), *The Fairy Queen*, NPS12, 60–1.

in A minor:  
 $i$   $IV^{\#6}_5$   $V^{(6)}_5$   $V^{6-5}$   $IV^{\#6}_5$   $V^6_5$   $V_6$   $iv^{9-8}$   $i^{+3}$   $VI^6_5$   $II^6_{\#3}$   $v_7$   $III_6$   $VI_7$   
 $iv$

Illustration 4.18b – Purcell – Miserere (bars 1–10), untexted. Based on Anthony Lewis and Nigel Fortune (eds.), *Sacred Music Part VII: Anthems and Miscellaneous Church Music*, PS32 (London: Novello, 1962), 171.

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

23

Violino Primo

Violino Secundo

Bassus + B.C.

Illustration 4.19a – Sonata Z.809, first movement (bars 23-25). Based on Michael Tilmouth (ed.), *Ten Sonatas of Four Parts*, NPS7 (Sevenoaks: Novello, 1981), 93.

Violin 1

Violin 2

Viola

Bass

Vi. 1

Vi. 2

Vla.

B.

Illustration 4.19b – The Rival Sisters, overture, Close (bars 82 –90). Based on Alan Gray (ed.), *Dramatic Music Part III*, PS21 (London: Novello, 1917), 63-70 (70).

**Illustration 4.19 –Purcell’s use of #III<sub>6</sub>**

Violin 1

Violin 2

Viola

Bass

Vi. 1

Vi. 2

Vla.

B.

Illustration 4.19c -Dido and Aeneas, Dido's Lament (bars 38-48). Based on Laurie (ed.), *Dido and Aeneas*, NPS3.

**Illustration 4.19 -Purcell's use of #III<sub>6</sub> (contd.)**

To yon-der cool shade, my Do-rin-da, to yon-der cool  
 To yon-der cool shade, my Do-rin-da, we'll fly, to yon-der cool  
 To yon-der cool shade, my Do-rin-da, we'll fly, to yon-der cool

shade we will fly; Whilst there in each oth-er's em-bra-ces we lie,  
 shade, we will fly; Whilst there in each oth-er's em-bra-ces we lie,  
 shade we will fly; Whilst there in each oth-er's em-bra-ces we lie,

Illustration 4.19d – *Hark how the wild musicians sing* Z.542 (Bars 204–215). Based on Wood (ed.), *Symphony Songs*, NPS27 (London: Stainer and Bell, 2007), 24–5.

Illustration 4.19e – *Pavan in Bb* (bars 20–25). Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 48.

**Illustration 4.19 – Purcell's use of #III<sub>6</sub> (contd.)**

97

105

113

Illustration 4.20a –Lawes, Fantasia for 3 lyre-viols (bars 97-120). Based on Murray Lefkowitz (ed.), *William Lawes: Select Consort Music*, MB21, 2<sup>nd</sup> edn (London: Stainer and Bell, 1971), 61-3 (62-3)

Illustration 4.20 –Use of #III<sub>6</sub> in Lawes and Sweelinck.

D minor: i v IV iv ii<sub>6</sub> #iii<sub>6</sub> I<sub>6</sub> #VII<sub>6</sub>

G minor: III<sub>6</sub> VII IV<sub>6</sub> iv<sub>6</sub> #iii<sub>6</sub> I<sub>6</sub> V<sup>4</sup> - 3

C minor: VII<sub>6</sub> ii #iii<sub>6</sub> I<sub>6</sub> V<sup>4</sup> - 3

Illustration 4.20b –Sweelinck, Fantasia 4 (bars 78–107). Reproduced (with additional markings) on Gustav Leonhardt (ed.), *Jan Pieterzoon Sweelinck: Opera Omnia: Volume I, Keyboard Works: Fantasias and Toccatas*, 2<sup>nd</sup> edn (Amsterdam: VNM, 1974), 26–34.

Illustration 4.20 –Use of #III<sub>6</sub> in Lawes and Sweelinck. (contd.)



53

Violin I

Violin II

Bass

z y

58

Vi I

Vi II

B

X

z X z

63

Vi I

Vi II

B

z X y z

X X

Illustration 4.21 – Purcell, Sonata Z.800, Adagio. Based on Roger Fiske (ed.), *Purcell: Sonatas of Three Parts Nos: 7–12* (London: Eulenburg, 1975), 34.

53

Violin I

Violin II

Bass

58

Vi. I

Vi. II

B.

63

Vi. I

Vi. II

B.

**Illustration 4.22 - Purcell, Sonata Z.800, Adagio, melodic reduction. Based on Roger Fiske (ed.), *Purcell: Sonatas of Three Parts Nos: 7-12* (London: Eulenburg, 1975), 34.**

**Illustration 4.23** – Purcell, Sonata Z.800, second movement (bars 23–7). Based on Roger Fiske (ed.), *Purcell: Sonatas of Three Parts Nos: 7–12* (London: Eulenburg, 1975), 32.

**Illustration 4.24** – Purcell, Sonata Z.800, fourth movement (bars 75–88). Based on Roger Fiske (ed.), *Purcell: Sonatas of Three Parts Nos: 7–12* (London: Eulenburg, 1975), 35.

The illustration displays four systems of musical notation, each representing a different instrument part (I, II, III, IV) in a 4-part setting. The key signature is one sharp (F#) and the time signature is common time (C). The subject is first introduced on various notes across the staves:

- System 1:**
  - Staff I: Subject begins on note **A**.
  - Staff II: Subject begins on note **D**.
  - Staff III: Subject begins on note **G**.
- System 2:**
  - Staff I: Subject begins on note **C**.
  - Staff II: Subject begins on note **E**.
  - Staff II: Subject begins on note **B<sub>b</sub>**.
  - Staff III: Subject begins on note **F#**.
  - Staff IV: Subject begins on note **F**.
- System 3:**
  - Staff I: Subject begins on note **B**.

Each occurrence of the subject is highlighted with a blue rectangular box. The subject itself is a melodic line consisting of a series of eighth and sixteenth notes.

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.

The image displays a musical score for Fantazia 11, first section, in G major and 3/4 time. It is divided into four systems of staves (I-IV). The score illustrates the first entrances of the point per arsin (blue boxes) and point per thesin (red boxes) on each note. Chord labels are placed above the notes to indicate the harmonic context.

- System 1:**
  - Staff I: Note A (blue box)
  - Staff II: Notes G (blue box) and A (red box)
  - Staff III: Note D (blue box)
  - Staff IV: Notes G (red box) and D (red box)
- System 2:**
  - Staff I: Note C (blue box)
  - Staff II: Notes E (red box), B $\flat$  (red box), and F (blue box)
  - Staff III: Note F# (blue box)
  - Staff IV: Notes F (red box) and F# (red box)
- System 3:**
  - Staff I: Note B (blue box)
  - Staff II: Note E (blue box)
  - Staff III: No boxes
  - Staff IV: Notes C (red box) and B (red box)

Illustration 4.26 - Fantazia 11, first section. First entrances of the point per arsin and per thesin, on each note. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 28-29.

| Natural    | Flat       | Hard       | Hexachordal Intersection |
|------------|------------|------------|--------------------------|
|            |            | <i>mi</i>  | → B                      |
|            | <i>fa</i>  |            | → B $\flat$              |
| <i>la</i>  | <i>mi</i>  | <i>re</i>  | → A                      |
| <i>sol</i> | <i>re</i>  | <i>ut</i>  | → G                      |
| <i>fa</i>  | <i>ut</i>  |            | → F                      |
| <i>mi</i>  |            | <i>la</i>  | → E                      |
| <i>re</i>  | <i>la</i>  | <i>sol</i> | → D                      |
| <i>ut</i>  | <i>sol</i> | <i>fa</i>  | → C                      |

Illustration 4.27 - The Hexachordal Intersection

The illustration shows a musical score with three staves labeled I, II, and III. The music is in a key with one flat (B-flat major or D minor). The score is divided into two systems. The first system starts at measure 17. In the first system, three hexachordal intersections are marked with blue boxes and labeled with letters: B (top staff, measures 17-18), F (middle staff, measures 17-18), and B $\flat$  (bottom staff, measures 17-18). In the second system, starting at measure 24, three more intersections are marked: E (top staff, measures 24-25), D (middle staff, measures 24-25), and G (bottom staff, measures 24-25). A final intersection labeled C is marked in the bottom staff at measure 26. The music consists of eighth and sixteenth notes, with some rests.

Illustration 4.28 - The middle section of Fantazia 1 [with entrances marked]

The illustration shows three staves of music for Viol III, Viol II, and Viol III. The music is in a key with one flat. The first staff is labeled 'Viol III, bars 26-7' and shows a melodic line starting with a quarter rest followed by eighth notes. The second staff is labeled 'Viol II, bars 32-3' and shows a melodic line starting with a quarter rest followed by eighth notes. The third staff is labeled 'Viol III, bars 34-5' and shows a melodic line starting with a quarter rest followed by eighth notes. Double bar lines indicate the entrances for each part.

Illustration 4.29 Purcell - Fantazia 1, section 3, different variants of the subject.

The musical score consists of four staves, labeled I, II, III, and IV. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The score is divided into three systems. The first system (bars 1-12) contains the following labeled phrases: Staff I, bar 10 (D, red box); Staff II, bar 7 (G, red box); Staff III, bar 3 (Eb, blue box) and bar 12 (Ab, blue box); Staff IV, bar 3 (C, red box) and bar 7 (Bb, blue box). The second system (bars 13-20) contains: Staff I, bar 13 (Db, blue box). The third system (bars 21-26) contains: Staff III, bar 21 (F, blue box).

Illustration 4.30 - Purcell, Fantazia 7, first section (bars 1 - 26). First entrance of any of the subject marked (different colours designate different subjects).

| Natural    | Flat       | Hard       | Hexachordal Intersection |
|------------|------------|------------|--------------------------|
|            |            | <i>mi</i>  | → <b>A</b>               |
|            | <i>fa</i>  |            | → <b>A<sub>b</sub></b>   |
| <i>la</i>  | <i>mi</i>  | <i>re</i>  | → <b>G</b>               |
| <i>sol</i> | <i>re</i>  | <i>ut</i>  | → <b>F</b>               |
| <i>fa</i>  | <i>ut</i>  |            | → <b>E<sub>b</sub></b>   |
| <i>mi</i>  |            | <i>la</i>  | → <b>D</b>               |
| <i>re</i>  | <i>la</i>  | <i>sol</i> | → <b>C</b>               |
| <i>ut</i>  | <i>sol</i> | <i>fa</i>  | → <b>B<sub>b</sub></b>   |

Illustration 4.31 – Purcell, Fantazia 5, table description of the hexachordal intersection.

| Natural    | Flat       | Hard       | Hexachordal Intersection |
|------------|------------|------------|--------------------------|
|            |            | <i>mi</i>  | → <b>D</b>               |
|            | <i>fa</i>  |            | → <b>D<sub>b</sub></b>   |
| <i>la</i>  | <i>mi</i>  | <i>re</i>  | → <b>C</b>               |
| <i>sol</i> | <i>re</i>  | <i>ut</i>  | → <b>B<sub>b</sub></b>   |
| <i>fa</i>  | <i>ut</i>  |            | → <b>A<sub>b</sub></b>   |
| <i>mi</i>  |            | <i>la</i>  | → <b>G</b>               |
| <i>re</i>  | <i>la</i>  | <i>sol</i> | → <b>F</b>               |
| <i>ut</i>  | <i>sol</i> | <i>fa</i>  | → <b>E<sub>b</sub></b>   |

Illustration 4.32 – Purcell, Fantazia 7, table description of the hexachordal intersection.



The image displays a musical score for Purcell's Fantazia 12, first section (bars 1-58). The score is written in 4/4 time and consists of four staves, labeled I, II, III, and IV. The key signature has one flat (B-flat). Three specific hexachordal intersections are highlighted with blue boxes and labeled with letters: A (in the first staff), D (in the second staff), and G (in the fourth staff). A fourth box labeled E is located at the end of the first system in the second staff. The score shows various rhythmic patterns and melodic lines across the staves.

**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.

25

I

II

III

IV

C

35

I

II

III

IV

F

B $\flat$

45

I

II

III

IV

E $\flat$

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 (contd.)

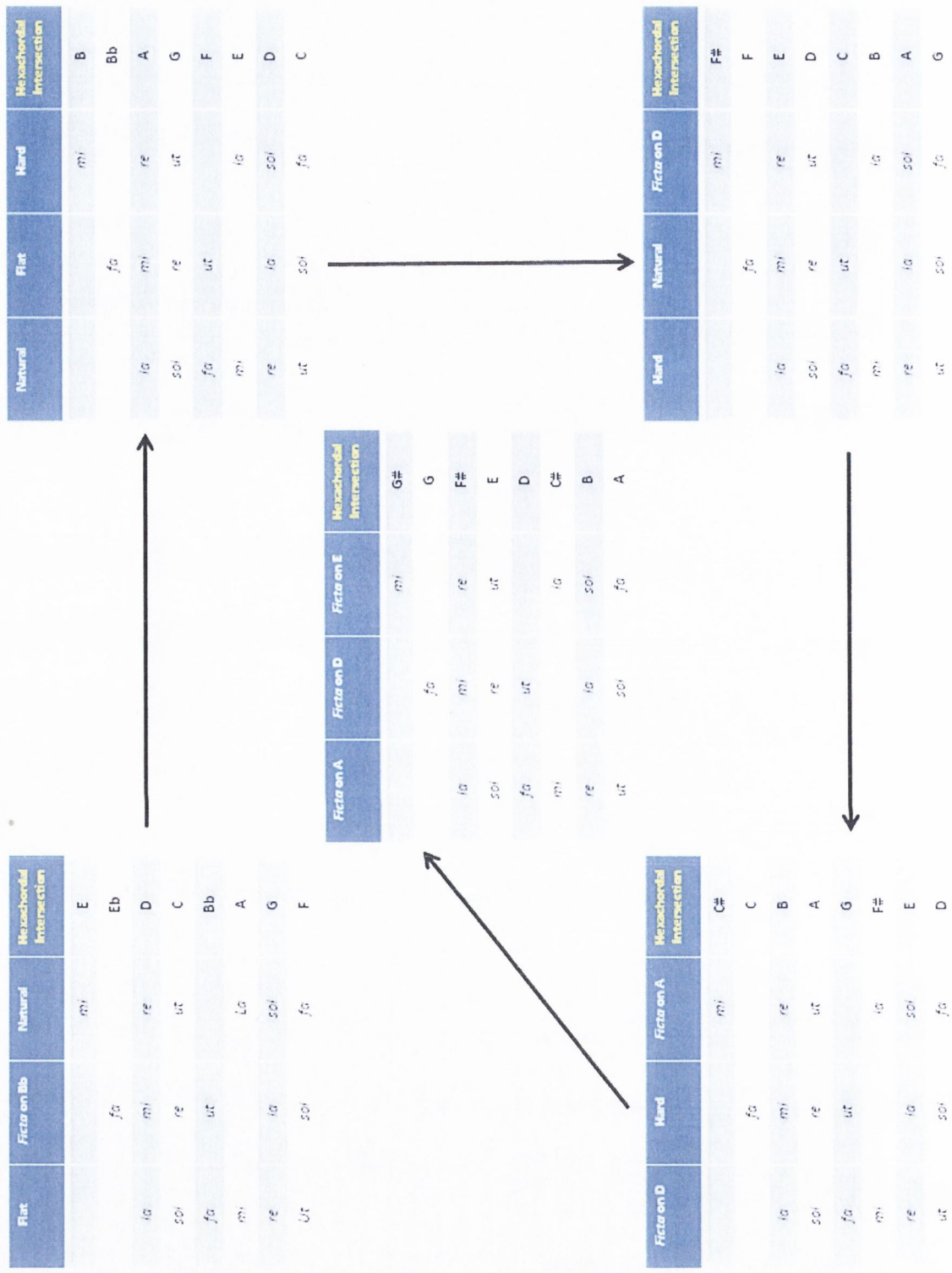


Illustration 4.34 – Diagram of the possible hexachordal intersections that Purcell could have introduced after four notes have been introduced in Fantazia 12.

Section 1

The image displays a musical score for Section 1 of Tomkins' Fantasia VII, consisting of three staves labeled I, II, and III. The music is written in a 3/4 time signature with a key signature of one flat (B-flat). The score is divided into five systems, each containing three staves. Measure numbers 5, 10, 15, 20, and 25 are indicated at the beginning of their respective systems. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and ties. The piece begins with a common time signature (C) in the first measure of each staff, which then changes to 3/4 time in the second measure.

Illustration 4.35 - Tomkins, Fantasia VII. Reproduced (with additional markings of section) from John Irving (ed.), *Thomas Tomkins: Consort Music*, MB59 (London: Stainer and Bell, 1991), 18-20.

This musical score is for Tomkins' Fantasia VII (continued). It is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into five systems, each containing three staves. Measure numbers 10, 35, 40, 45, 50, and 55 are indicated at the beginning of their respective systems. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The final system, starting at measure 55, is labeled "Section 2" and features a change in time signature to 3/8.

Illustration 4.35 – Tomkins, Fantasia VII (contd.)

This musical score is for Tomkins' Fantasia VII (continued). It consists of six systems of three staves each (treble, alto, and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes measure numbers 60, 65, 70, 75, 80, 85, and 90. A section titled "Section 3" begins at measure 75, marked with a tempo instruction  $d. = d$ . The notation includes various rhythmic values, accidentals, and phrasing slurs.

Illustration 4.35 - Tomkins, Fantasia VII (contd.)

The image displays a musical score for three voices, labeled I, II, and III. The music is written in a 3/4 time signature and a key signature of one flat (B-flat major or D minor). The score is divided into five systems, each containing three staves. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated at the beginning of their respective systems. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The overall structure is a single melodic line for each voice, with some overlapping notes and rests.

Illustration 4.36 – Tomkins, *Fanatsia X*. Reproduced from John Irving (ed.), *Thomas Tomkins: Consort Music*, MB59 (London: Stainer and Bell, 1991), 27–9.

35

System 1: Measures 35-39. Treble clef, key signature of one sharp (F#). The melody in the treble clef features a sequence of eighth and sixteenth notes, with a slur over measures 36-37. The bass clef provides a steady accompaniment of eighth notes.

40

System 2: Measures 40-44. The treble clef melody continues with eighth and sixteenth notes, including a triplet of eighth notes in measure 41. The bass clef accompaniment consists of eighth notes.

45

System 3: Measures 45-49. The treble clef melody features a triplet of eighth notes in measure 45. The bass clef accompaniment includes a triplet of eighth notes in measure 45. Measure 49 is marked with a 50.

50

System 4: Measures 50-54. The treble clef melody continues with eighth and sixteenth notes. The bass clef accompaniment features a triplet of eighth notes in measure 53. Measure 54 is marked with a 55.

55

System 5: Measures 55-59. The treble clef melody features a triplet of eighth notes in measure 55. The bass clef accompaniment includes a triplet of eighth notes in measure 55. Measure 59 is marked with a 60.

Illustration 4.36 - Tomkins, Fantasia X (contd.)



This musical score is presented in five systems, each containing three staves (treble, alto, and bass clefs). The notation includes various rhythmic values, accidentals, and phrasing slurs. Measure numbers 65, 70, 75, 80, 85, and 90 are placed above the first staff of each system. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

Illustration 4.36 – Tomkins, Fanatsia X (contd.)

Violino Primo

Violino Secundo

Bassus + B.C.

Violino Primo

Violino Secundo

Bassus

**Illustration 4.37 – Purcell, Sonata Z.797. First movement – entrances are marked according to first notes.**

**Illustration 4.37 – Purcell, Sonata Z.797. First movement (contd.)**

**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.**

Violino Primo

Violino Secundo

Bassus

Illustration 4.39a – First violin’s compromised entrance reconstructed and collided with Bassus’ entrance on D.

Violino Primo

Violino Secundo

Bassus

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

**Illustration 4.39 – Purcell, Sonata Z.797. First movement – two optional aborted entrances on bars 24-30.**

Subject 'a'

Subject 'b'

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 4.40 – Purcell, Fantazia 9, second and fourth sections. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 22–4.

The image displays a musical score for Purcell's Fantazia 9, second section (bars 11-28). The score is written for a keyboard instrument, featuring four staves: a Treble Clef staff at the top, two Keyboard staves (labeled 'K'), and a Bass Clef staff at the bottom. The key signature is G major (one sharp) and the time signature is 3/4. The score is annotated with several blue boxes highlighting specific melodic and harmonic passages across all staves. The letters 'G', 'C', and 'A' are placed above the keyboard staves to indicate chord changes or specific notes. The first measure of the Treble Clef staff is highlighted with a red box.

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

Illustration 4.40 – Purcell, Fantazia 9, second and fourth sections (contd.)

Subject 'c'

Subject 'd'

The image displays a musical score for Purcell's Fantazia 9, focusing on the second and fourth sections. The score is presented in four systems, each with four staves (treble, two keyboards, and basso continuo). The first system is marked 'E' and 'Quick'. The second system is marked 'A'. The third system is marked 'D' and 'G'. The fourth system is marked 'C'. The fifth system is marked 'B'. The sixth system is unlabeled. Red boxes highlight subject 'd' and blue boxes highlight subject 'c'. The first occurrence of new pitches for subject 'c' is indicated by a blue box in the first system.

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.)**

The image displays a musical score for three staves, labeled I, II, and III. The music is in a common time signature (C) and a key signature of one sharp (F#). The first staff (I) begins at measure 53 and features a melodic line with a prominent descending fourth interval. The second staff (II) provides a harmonic accompaniment, mirroring the descending fourth motif. The third staff (III) contains a bass line with a similar descending fourth motif. The score includes various musical notations such as notes, rests, and slurs, with measure numbers 53 and 60 clearly marked.

**Illustration 4.41** – Purcell, *Fantazia 2*, Third section, structural motif of a descending fourth. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 3-4.



The image displays a musical score for Fantazia 11, section 1 (bars 1-24), illustrating palindromic design. The score is written on six staves, labeled I through VI. The notation includes various rhythmic values and melodic lines. Key annotations include:

- per arsin**: Labels indicating the ascending (arsis) part of the palindromic structure, with arrows pointing to mirrored phrases.
- per thesin**: Labels indicating the descending (thesis) part of the palindromic structure, with arrows pointing to mirrored phrases.
- Tetrachord g'-d''**: A label pointing to a specific four-note interval in the middle of the score.
- Blue ovals**: Highlight specific melodic lines or intervals.
- Black boxes**: Enclose mirrored phrases to show the palindromic structure.
- Dotted box**: Encloses a phrase at the end of the section.

Illustration 5.1 - Palindromic design in Fantazia 11, section 1 (bars 1-24). Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 28-30.

Illustration 5.2a – Fantazia 11 bars 25–7. (Viol II should be C2 or G2).

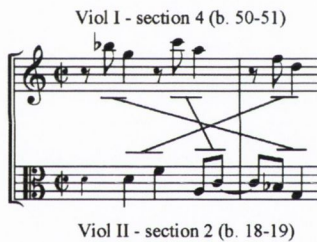
Illustration 5.2b – Fantazia 11 bars 33–5 (Viol II should be C2 or G2).

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.**



**Illustration 5.3 – Purcell, Fantazia 11 (bars 1–11), autograph (Lbl Add. MS 30930) showing deletion and revision in Viol III and Viol IV (bars 7–10).**



**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.**



**Illustration 5.5 – Purcell, Fantazia 1, Imitative subject in bar 39. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 1–2.**

The image displays four staves of musical notation for the first section of Fantazia 7. Each staff contains several measures of music, with specific phrases highlighted in colored boxes (red, blue, or brown) to indicate the entrances of the subject. Above each highlighted phrase is a chord label. The labels are as follows:

- Staff 1: B D (red), A D♭ (blue), B D (red), B G (red)
- Staff 2: B G (red), A E (blue), B D (red), A B♭ (blue)
- Staff 3: A E (blue), A A♭ (blue), A F (blue)
- Staff 4: B C (red), A B♭ (blue), A A♭ (blue), A E♭ (blue), A F (blue), B C (red)

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.

The illustration shows a four-staff musical score in G minor, 4/4 time. The staves are labeled I, II, III, and IV from top to bottom. Staff I is a treble clef, while staves II, III, and IV are bass clefs. A dashed green arrow starts at the beginning of the melody in staff II and points diagonally upwards to the beginning of the melody in staff I, illustrating the 'ascending imitation' described in the caption.

**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.**

This illustration shows the same four-staff musical score as in 5.7, but with the parts rearranged. The melody originally in staff II is now in staff I, and the melody originally in staff I is now in staff II. Staves III and IV remain the same as in the previous illustration.

**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.**

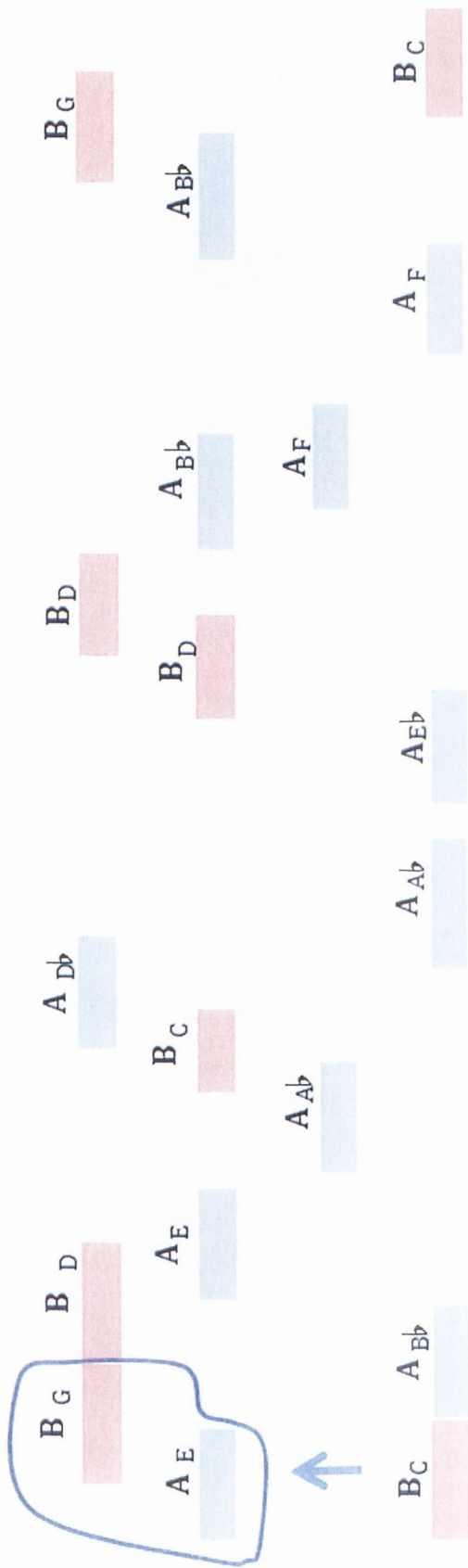


Illustration 5.9 - Fantazia 7, first section, modified palindrome. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 16-18.

8 bars:

8 bars:

8 bars:

8 bars:

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.



64 Grave

4 2 #3 4 4 #3 7 6 7 6 4 #3 4 2 #3 4 4 3 4 3 9 8 7 6 5 #6  
8 7 7 6 5 6 7 6 7 6 4 3 8 7 7 6 5 6 5 4

3 2 #3 4 3 7 6 7 6 4 3 2 #3 4 4 3 6 #5 9 8 7 6 5 #6  
7 6 5 6 7 6 7 6 4 3 7 6 6 5 4 3

71

#5 6 7 7 6 6 5 9 6 4 3 6 #5 5 6 5 4 4 #3 3 9 9 8 6  
4 5 6 9 8 6 6 6 6 6 3 4

6 7 5 7 6 6 #5 9 6 4 3 6 #5 5 8 5 4 #3 3 4 8 4 4 3  
6 5 6 5 6 5 4 3 4 2

Illustration 5.12 – Purcell, Sonata Z.811, Grave (bars 64–77). Reproduced from Christopher Hogwood (ed.), *Purcell: Ten Sonatas in Four parts: Nos. 7–10 with Appendices* (London: Eulenburg, 1978), 30–37 (34).

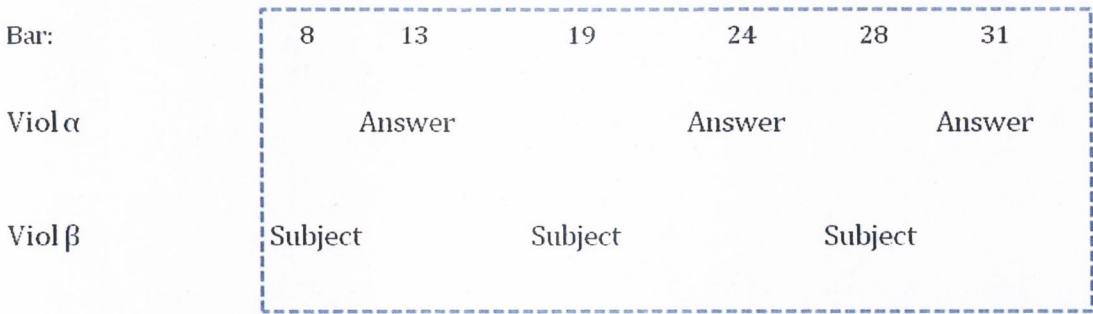


Illustration 5.13a

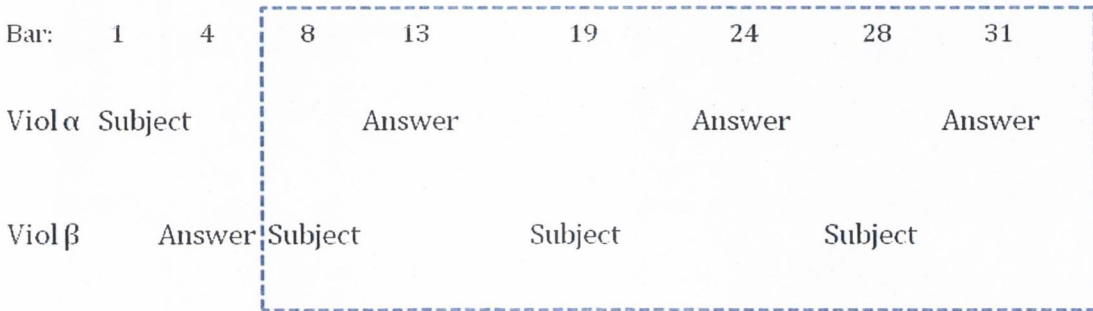
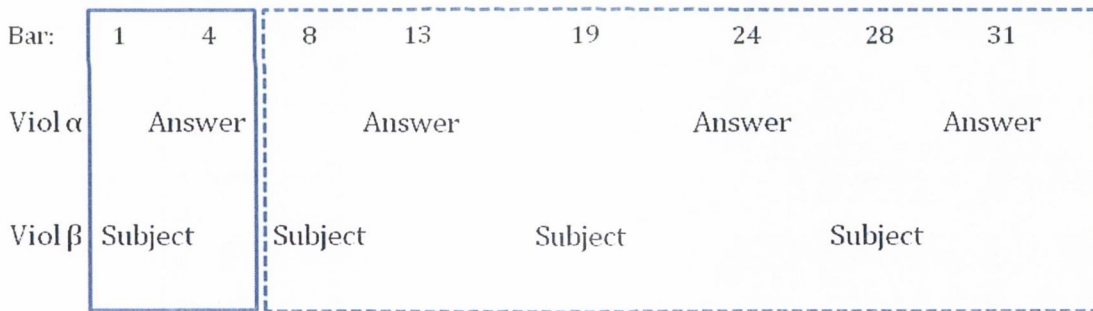


Illustration 5.13b



[as in the three-part texture:  
Viol  $\alpha$  allocated to Viol I; Viol  $\beta$  Allocated to Viol III]



Illustration 5.13c

**Illustration 5.13 - Purcell, Fantazia 3. Reconstructions of a two-part plan**

The illustration shows a musical score for Purcell's Fantazia 2, second section, Palindrome. The score is organized into three systems, labeled I, II, and III. Each system contains musical notation with highlighted sections labeled A and B. Arrows indicate the direction of the palindrome structure.

- System I:** Part I (Treble clef) shows section A (red highlight) followed by section B (blue highlight). Part II (Bass clef) shows section B (blue highlight) followed by section A (red highlight). Part III (Bass clef) shows section A (red highlight) followed by section B (blue highlight).
- System II:** Part I (Treble clef) shows section A (red highlight) followed by section B (blue highlight). Part II (Bass clef) shows section B (blue highlight) followed by section A (red highlight). Part III (Bass clef) shows section A (red highlight) followed by section B (blue highlight).
- System III:** Part I (Treble clef) shows section A (red highlight) followed by section B (blue highlight). Part II (Bass clef) shows section B (blue highlight) followed by section A (red highlight). Part III (Bass clef) shows section A (red highlight) followed by section B (blue highlight).

Arrows above and below the staves indicate the direction of the palindrome structure, showing that the second system is a mirror image of the first, and the third system is a mirror image of the second.

Illustration 5.14 - Purcell, Fantazia 2, second section, Palindrome. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 3-4.

The image displays two systems of musical notation for Purcell's Fantazia 5, fourth section, illustrating a palindrome. Each system consists of four staves (I, II, III, IV) and four measures (I, II, III, IV). The first system (measures 1-4) and the second system (measures 1-4) are mirror images of each other. Measures 1 and 3 are highlighted with red boxes and labeled 'B', while measures 2 and 4 are highlighted with blue boxes and labeled 'A'. In the second system, the first two measures (1 and 2) are enclosed in a larger blue box, and the last two measures (3 and 4) are enclosed in a larger red box, further emphasizing the symmetrical structure.

Illustration 5.15 – Purcell, Fantazia 5, fourth section, palindrome. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 10–12.

The image displays a musical score for 'Fantazia 6, first section, palindrome'. It is organized into two systems, each containing four staves labeled I, II, III, and IV. The notation includes treble and bass clefs, a common time signature, and various rhythmic values. Red shaded regions highlight specific musical phrases, while blue shaded regions highlight others. These phrases are labeled with the letters 'A' and 'B'. The first system shows a sequence of A and B phrases across the staves. The second system continues this sequence, demonstrating the palindromic structure of the piece.

Illustration 5.16 – Fantazia 6, first section, palindrome. Based on Dart (ed.) and Tilmouth (rev.), *Fantazias and Miscellaneous Instrumental Music*, NPS31, 13–15.

The image displays a musical score for the first movement of Sonata Z.798, which is a palindrome. The score is arranged in three systems, each with six staves. The parts are: Cello Primo, Cello Secondo, Basses (Basses + BC), Violins Primo, Violino Secondo, and Basses + BC. The score is divided into sections labeled 'A' and 'B'. Section A is highlighted in blue, and Section B is highlighted in red. The first system shows the beginning of the piece, with Section A starting on the first staff and Section B starting on the second staff. The second system continues the development, with Section A and B alternating. The third system shows the final part of the movement, with Section A and B alternating. The score is a palindrome, meaning the second half is a mirror image of the first half. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as notes, rests, and dynamics.

Illustration 5.17 – Sonata Z.798, first movement, palindrome. Based on Roger Fiske (ed.), *Purcell: Sonatas of Three Parts Nos. 7-12* (London: Eulenburg, 1975), 17-18.

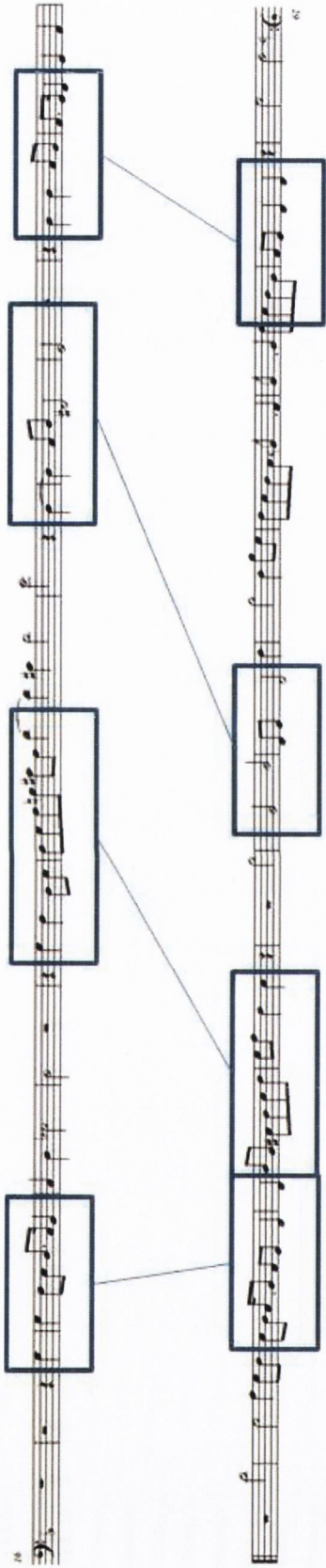
The image displays a musical score for the bass part of Sonata Z.806, canzone. The score is presented in two staves. The left staff begins at measure 8 and ends at measure 27. The right staff begins at measure 28 and ends at measure 38. The music is characterized by a palindromic structure, where the second half of the piece is a mirror image of the first half. This is visually represented by red and blue shaded boxes highlighting specific musical phrases. Lines connect these boxes between the two staves, showing that the phrases in the second staff are the reverse of those in the first staff. For example, the first phrase in the first staff (measures 8-10) is mirrored in the second staff (measures 38-36). The score is written in a single system with a common time signature and a key signature of one flat.

**Illustration 5.18 – Sonata Z.806, canzone, bass part, palindrome. Based on Christopher Hogwood (ed.), *Purcell: Ten Sonatas in Four parts: Nos. 1–6* (London: Eulenburg, 1978), 36–38.**

The illustration shows a musical score for the first movement of Sonata Z.805, highlighting its palindromic structure. The score is divided into three systems. The first system contains the Violin Part and Violin Solo. The second system contains the Bass. The third system contains the Violin Part, Violin Solo, and Bass. The score is annotated with letters A and B and arrows indicating the palindromic structure. The first system has a sequence of A and B sections. The second system has a sequence of A and B sections. The third system has a sequence of B and A sections. The sections are highlighted in blue and red boxes. A large blue bracket groups the first two systems, and a large red bracket groups the last two systems. Arrows indicate the direction of the palindromic sequence.

**Illustration 5.19 – Sonata Z.805, first movement, Palindrome. Based on Christopher Hogwood (ed.), *Purcell: Ten Sonatas in Four parts, Nos. 1–6* (London: Eulenburg, 1978), 36–8.**

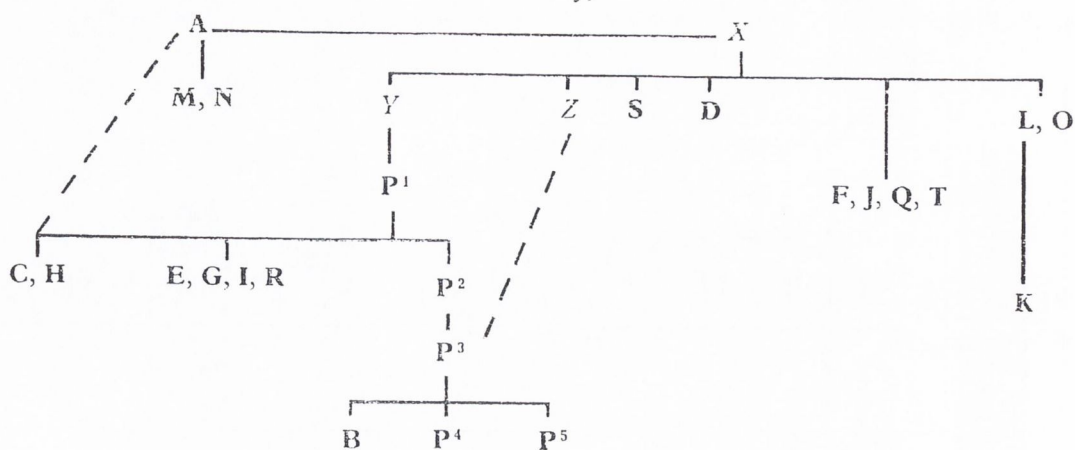




**Illustration 5.20 – Locke, *Consort of Four Parts*, Suite no. 5, Fantazia, Palindrome. Palindrome. Based on Michael Tilmouth (ed.), *Matthew Locke: Chamber Music : II*, MB32 (London: Stainer and Bell, 1972), 84 -7.**

The image displays a musical score for a four-part consort, labeled as a palindrome. It is divided into two systems, each with four parts (I, II, III, IV). The first system begins at measure 58, and the second system begins at measure 69. Each part contains two distinct musical phrases, A and B. In the first system, phrase A is highlighted in red boxes and phrase B in blue boxes. In the second system, phrase B is highlighted in blue boxes and phrase A in red boxes. This arrangement demonstrates the palindromic nature of the music, where the second system is a mirror image of the first. Arrows above and below the staves indicate the direction of the mirrored sections. The notation includes treble and bass clefs, a common time signature, and various rhythmic values such as eighth and sixteenth notes.

Illustration 5.21 – Locke, *Consort of Four Parts, Suite no. 2, Fantazia, Palindrome*. Based on Tilmouth (ed.), *Matthew Locke: Chamber Music : II*, 64–7.



**Illustration 5.22 – Michael Tilmouth, Editorial Stemma for the 1697 Sonatas.**  
 Reproduced from Michael Tilmouth (ed.), *Ten Sonatas of Four Parts, NPS7*  
 (Sevenoaks: Novello, 1981), xii.

Gathering K

|      |          |                                  |
|------|----------|----------------------------------|
|      | 43v      | Discoloured; heading 'Sonnata's' |
| 43   | 43v–42r  | Z.802 (Sonata I)                 |
| 42   |          |                                  |
| 41/i |          | Stub visible                     |
| 41   | 41v–40r  | Z.803 (Sonata II)                |
| 40   |          |                                  |
| 39   | 39v–37*v | Z.804 (Sonata III)               |
| 38   |          |                                  |
| 37*  | 37*r     | Z.805 (Part of Sonata IV)        |

Gathering J

|        |         |  |
|--------|---------|--|
| [37/i] |         |  |
| 37     | 37v–36r | Z.810 (Sonata IX)                        |
| 36     |         |  |
| 35     | 35v–34r | Z.808 (Sonata VII)                       |
| -----  |         |  |
| 34     | 34r–32v | Z.809 (Sonata VIII)                      |
| 33     |         |  |
| 32     | 32r     | Z.805 (Sonata IV, fragment: second copy) |
| 31     | 31r–30r | Z.811 (Sonata X)                         |

**Illustration 5.23 – description of Add. MS 30930 (gatherings G–K), based on Shay and Thompson; original order of gatherings reconstructed and pages presented in reverse order. Based on Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Musical Sources*, (Cambridge: Cambridge University Press, 2000), 84–100.**

Gathering G

30 (30v–30r) Z.811 (end of Sonata X)

29/vi

-----

29/v

29/iv

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.).**

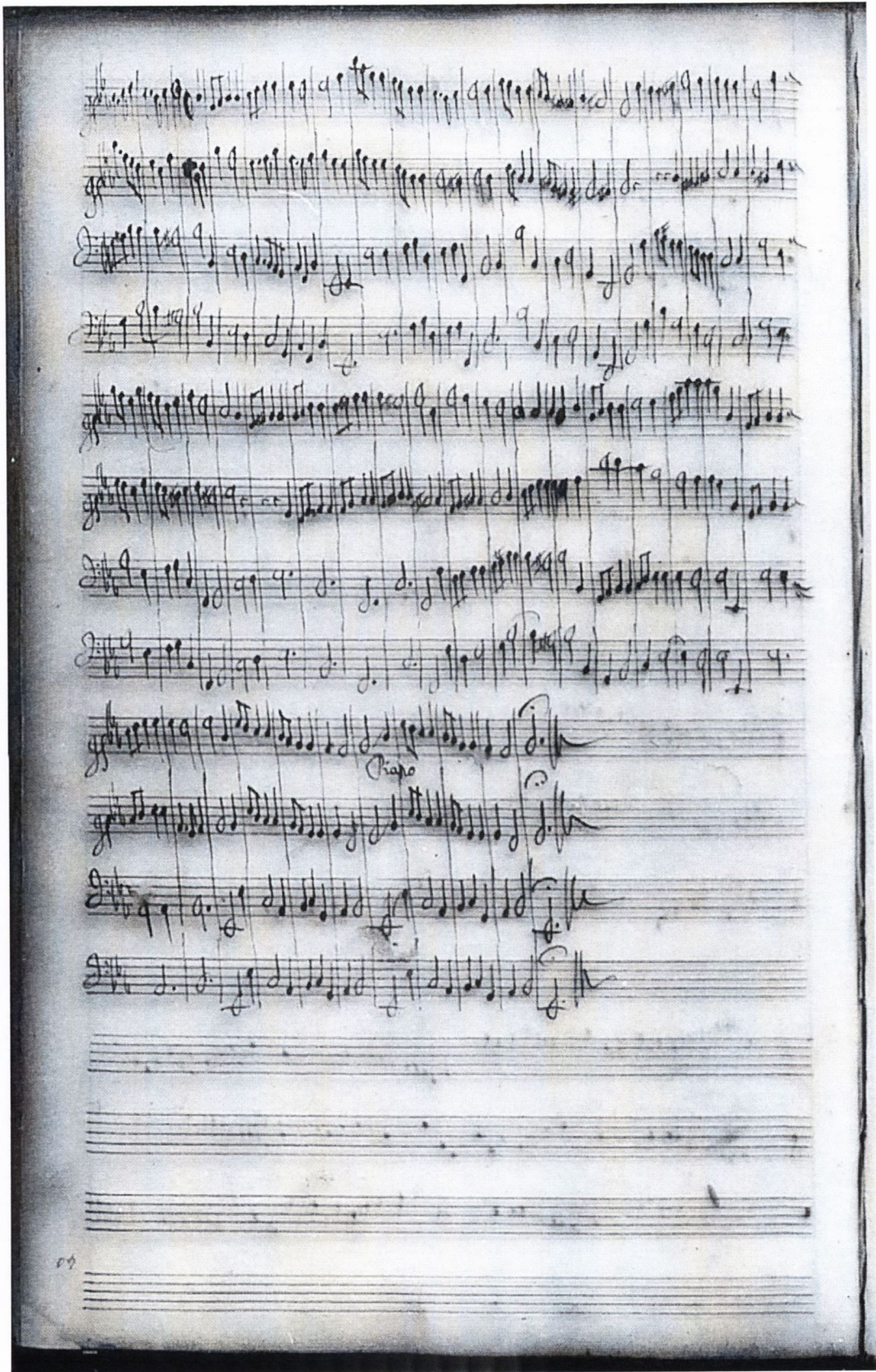


Illustration 5.24 - Lbl Add. MS 30930, page 40r.

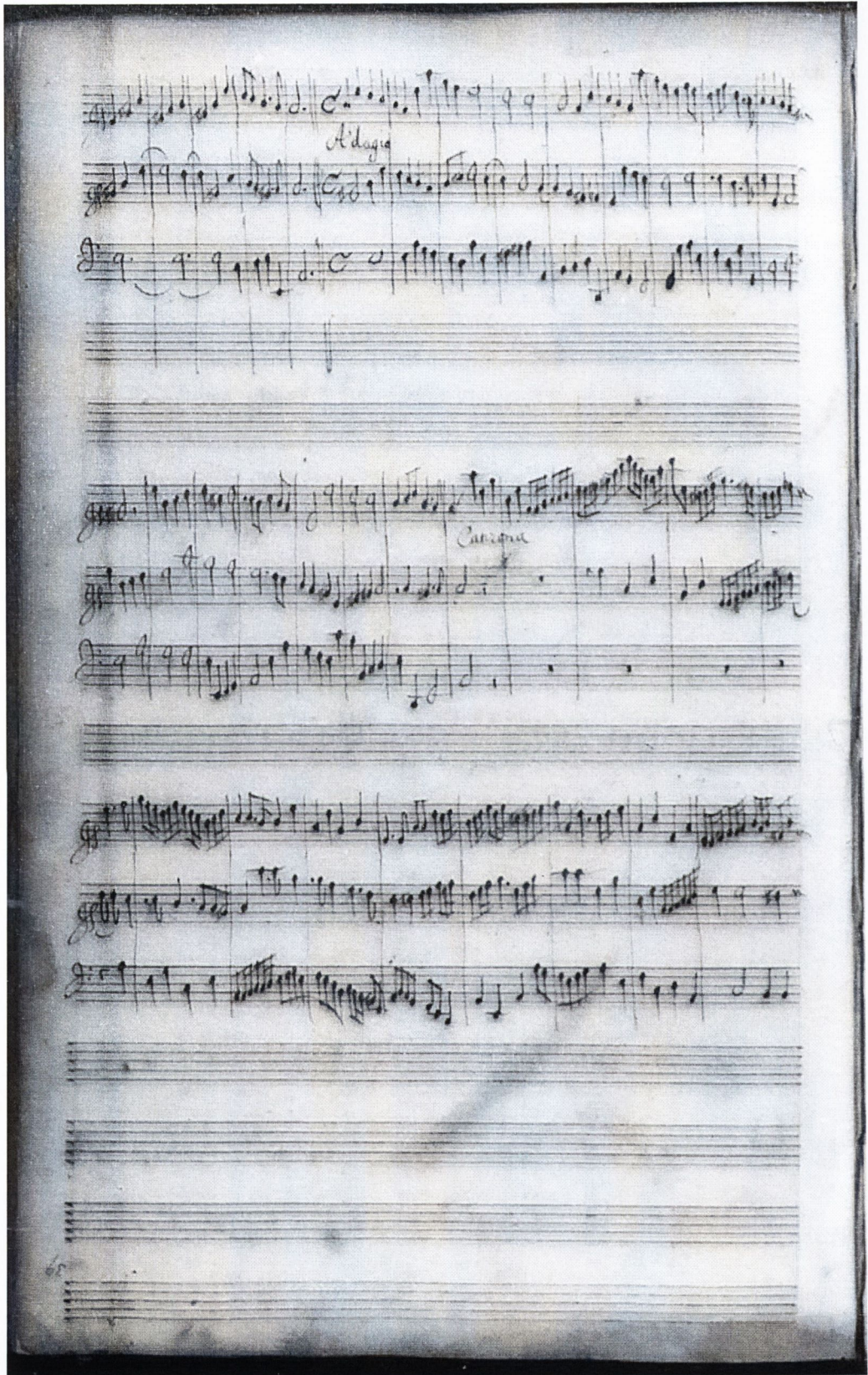


Illustration 5.25 - Lbl Add. MS 30930, Page 39r.

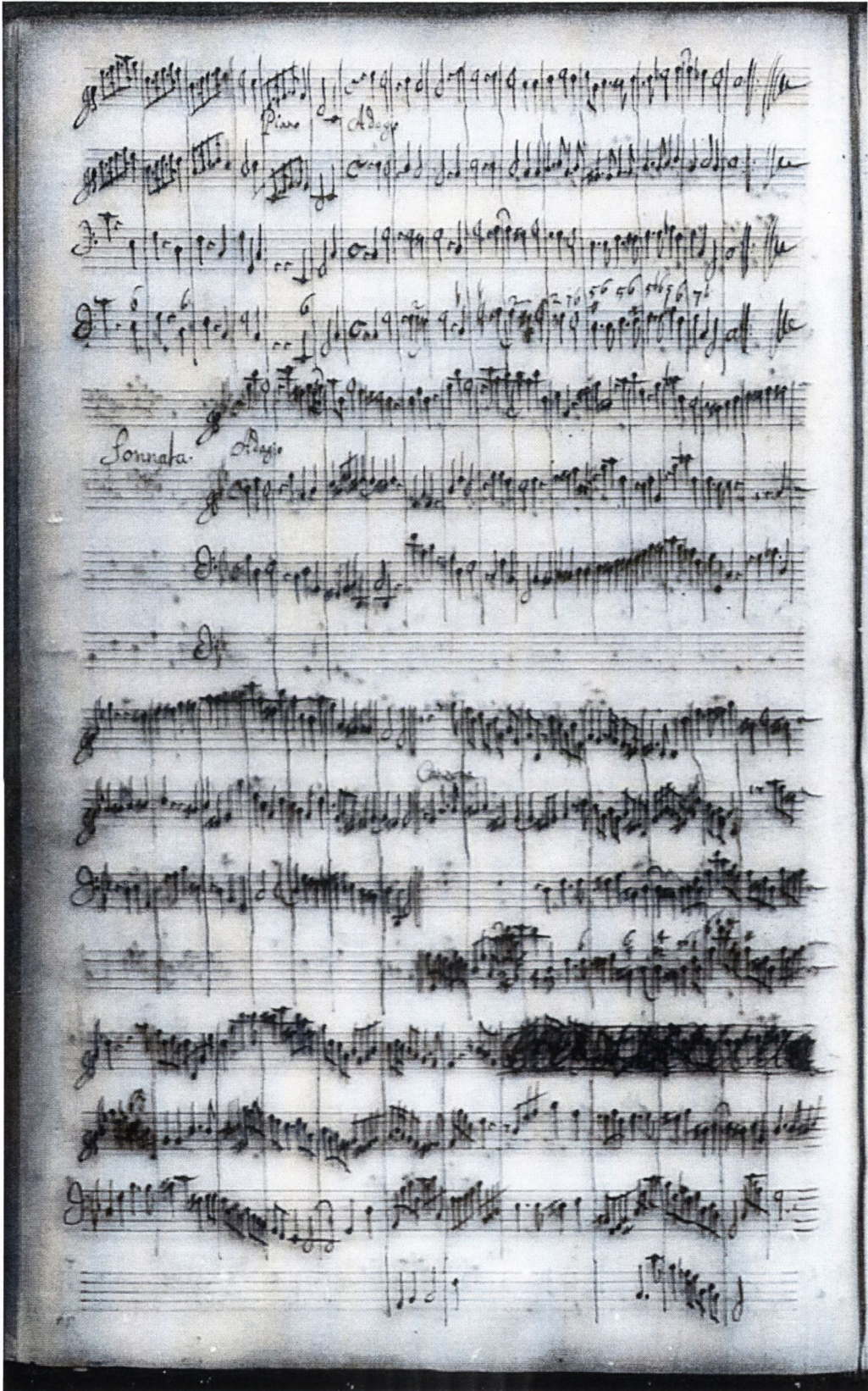


Illustration 5.26 - Lbl Add. MS 30930, Page 34r.



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