

**SIX SONGS SELECTED
FROM THE ORPHEUS
BRITANNICUS**

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Six Songs Selected from the Orpheus Britannicus by G. E. P. Arkwright

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G. E. P. ARKWRIGHT

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The Old English Edition. No. xxiv.

SIX SONGS

BY

HENRY PURCELL,

SELECTED FROM THE

ORPHEUS BRITANNICUS.

EDITED BY

G. E. P. ARKWRIGHT.

JOSEPH WILLIAMS, | JAMES PARKER & CO.
32 GREAT PORTLAND STREET, | 27 BROAD STREET,
London. | Oxford.

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Preface.

THE object of this Edition is to present in an accessible form various works by English composers of the sixteenth, seventeenth, and eighteenth centuries, which would otherwise be difficult to obtain.

It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books.

Each volume will be accompanied by Introductions, Biographical Notices, and references to the authorities whence information is obtained.

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Introduction

To No. xxix. Old English Edition.

THE Orpheus Britannicus (from which these Songs are selected) was a volume of Purcell's Songs collected by his widow two years after his death and published by Playford. The first collection appeared in 1698, and has the following title-page:—"Orpheus Britannicus. | A | Collection | of all | The Choicest Songs | for | One, Two, and Three Voices, | compos'd | By Mr. Henry Purcell. | Together, | With such Symphonies for *Violins* or *Flutes*, | As were by Him design'd for any of them: | and | A Through-Bass to each Song; | Figur'd for the *Organ*, *Harpfichord*, or *Theorbo-Lute*. | All which are placed in their several Keys according to the | Order of the *Gamut*. | London, | Printed by *J. Heptinstall*, for *Henry Playford*, in the *Temple-Change*, | in *Fleet-street*, MDCXCVIII."

The volume contains, besides an engraving by White of Closterman's portrait of the composer at the age of 37, a dedication "To the Honourable, The Lady Howard" signed "Fr. Purcell" (the composer's widow,) and an address from "the Bookseller to the Reader" signed "Hen. Playford" apologising for delay in publication, and stating that the subscribers "will here find an Addition of above Thirty Songs more than were at first propos'd." Seven Odes on Purcell's Death by different writers follow, and a Table of the Songs in which twenty of the songs are marked as never having been printed before. There is also a page of advertisements of "Books Printed for and Sold by Henry Playford at the Temple-Change in Fleet-street," among which is this Orpheus Britannicus "price bound 18s." Eighty-one songs are entered in the Table.

The Second Book of the Orpheus Britannicus appeared in 1702. The Title-page is as follows:—

"Orpheus Britannicus. | A | Collection | of | The Choicest Songs, | for | One, Two, and Three Voices. | Compos'd | By Mr. Henry Purcell. | Together, | With such Symphonies for *Violins* or *Flutes*, | As were by Him

design'd for any of them: | And | A Through-Bass to each Song. | Figur'd for the *Organ, Harpsichord, or Theorbo-Lute.* | The Second Book, which renders the First Compleat. | —Primo Avulso non deficit Alter | Aureus, et simili frondefcit Virga Metallo. | Virg. Lib. Æn. 6. | London: Printed by *William Pearson*, for *Henry Playford*, at His Shop in the | *Temple-Change, Fleet-street*, 1702." | It contains a Dedication "To the Right Honourable Charles, Lord Halifax, Auditor of His Majesties Exchequer, &c.," signed by Henry Playford, and an Address "The Bookfeller to the Reader" with the initials H. P. This is followed by two pages of Odes (on the Death of Purcell & on the Orpheus Britannicus), a page of advertisements & "A Table of the Songs Contain'd in this Book." It contains 72 Songs. Among the advertisements of "Books lately Printed, and Re-printed, for Henry Playford, at his Shop in the Temple-Change, Fleet-street," is found "Orpheus Britannicus. A Collection of the late Mr. Henry Purcell's Songs for One, Two, and Three Voices, most of them Printed from his own Copies, in Two Books; which makes the Collection Compleat. The 1st. Vol. Price 1*l.* The 2d. Vol. 12*s.* Or Bound both together, 1*l.* 10*s.*" The Two Volumes together contain 154 songs.

The Second Edition of the First Book of the Orpheus is dated 1706. The Title-page is identical with that of the First Edition excepting that after the word "Theorbo-Lute" it reads "The Second Edition with Large Additions; and placed in their several *Keys* according to the Order of the *Gamut.* | London: | Printed by *William Pearson*, and Sold by *John Young*, at the Dolphin | and Crown in *St. Paul's Church-Yard.* MDCCLVI." It contains Frances Purcell's Dedication, but it has a new unsigned address "The Publisher to the Reader" adapted from Playford's address in the First Edition. "In this Edition," says the Publisher, "you will find added, many Compositions, never before Published, which are oweing to several Gentlemen who had Original Copies by them, that freely Communicated the same for the Good of the Publick; but I am Oblig'd, in particular, to the Author's Widow, who has supplied me with several Single Songs, and other excellent Pieces that were made for Birth-Days, Feasts, and other Occasions, with the Instrumental Parts to each as were Originally design'd for them, which were never yet Known to the World. There is also an Addition of some Instrumental Parts that were left out of the First Edition," etc. The Odes are the same as in the First Edition, but the page of advertisements is different. The new Table of the Songs marks the new additions to the collection.

There are 11 omitted from the First Edition*, and 34 added. It contains 104 Songs.

The Second Edition of the Second Book is dated 1711. The Title-page is identical with that of the First Edition, excepting that it is printed in black ink, instead of red and black; the spelling Harpsicord is substituted for Harpsichord; the words "The Second Edition with Additions" are inserted before the quotation from Virgil; and instead of the last two lines we have "Printed by *William Pearfon*, for *S.H.* Sold by *J. Young*, at the Dolphin and Crown in | *St. Paul's Church-Yard*, *J. Cullen*, at the Buck juft thro' *Temple Bar*. 1711." | Playford's Dedication to Lord Halifax is retained, but not "The Bookfeller to the Reader." The Odes are the same as in the First Edition, but the advertisements are omitted.

A second impression of this Second Edition of Book II., with a new Title-page, is dated 1712. This Title-page differs from that of the 1711 impression in being printed in red and black ink; and in having a misprint Lig. for Lib. in the quotation from Virgil. Also the book is "Printed by *William Pearfon*, for *S.H.* and Sold by *John Young*, at the | Dolphin and Crown, in *St. Paul's Church-Yard*. MDCCLII^b." It is described as "The Second Edition with large Additions."

The Second Edition of Book II. contains 81 songs, nine of them being new additions. There are no omissions.

A Third Edition of both books (said to be very rare) was issued in 1721. In this the Title-page of Book I. is identical with that of the Second Edition, excepting that it reads "The Third Edition with Large Additions," and that the book was "Printed by *William Pearfon*, for *S.H.* and Sold by

* It may be convenient to give here a list of the songs which were omitted from the Second Edition of the *Orpheus Britannicus*, Book I.

Cease anxious world.
Gentle Shepherds you that know.
How pleasant is this flow'ry plain.
Here's to thee Dick.
I came and saw.
If prayers and tears.

O Solitude.
Soft notes and gently rais'd.
She loves and she confesses too.
Strip'd of their green.
They say you're angry.

^b In Grove's Dictionary, under the heading "*Orpheus Britannicus*," 1713 is given as the date of the Second Edition of Book II. This may be a misprint: or possibly there may have been another impression in that year. If so, I have not seen it.

J. Young Musical | Instrument-Maker, at the *Dolphin* and *Crown* in *St. Paul's* Church- | Yard. MDCCLXI. | It contains Fr. Purcell's dedication, Publisher to Reader, Odes, Catalogue and Table exactly as in the Second Edition, even the Advertisement Catalogue being identical. The British Museum copy contains no portrait. It should be noted that in spite of the statement of the Title-page, there are no new Additions to this Edition.

The Title-page of the 1721 Edition of the Second Book is identical with that of the Second Edition of 1711, except that it is printed in red and black ink, and that it is described as "The Third Edition with Additions." It is "Printed by William Pearson for S.H. and Sold by J. Young Musical-Instrument-Maker, | at the Dolphin and Crown in *St. Paul's* Church-Yard. MDCCLXI." In other respects it is exactly similar to the 1711 Edition. It contains no Additions.

The Publisher of the *Orpheus Britannicus* (as we have seen) claimed to have printed the songs for the most part from the Composer's own copies, supplied by his widow and others "who had Original copies by them." This circumstance would seem to give the highest authority to the versions printed in the *Orpheus Britannicus*, and where the Composer's own copies or good contemporary MSS. are not obtainable the text provided by it must be regarded as final, when the many obvious misprints have been corrected. When however we have an opportunity of comparing the text of the *Orpheus* with the composer's own autograph copy, we find that there are more differences than might have been expected. Not only is the figuring of the bass for the most part added, but there are other signs of editing: also misprints are revealed which would have passed uncorrected if we had only the "*Orpheus*" text. With regard to the first point, the figuring, those who have studied Purcell's own autograph copies know that in them he rarely took the trouble to figure his basses at all: never, I believe, with any completeness: but of course figured copies must have been supplied by him to the Theatres and elsewhere, so that we may suppose that the figures introduced by the Editor of the *Orpheus* represent the composer's intention. The fullness of figuring of the different songs in the *Orpheus*, it may be remarked, varies very much; some (as for example "*Celia* has a thousand charms") are very minutely figured, while others (such as "*I loved fair Celia*") are not figured at all.

The whole book teems with misprints. Some few were corrected in