

Creative Approaches to Ground-Bass Composition in England, c.1675–c.1705

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Word count: 75,473

List of abbreviations used

Note: RISM library sigla used are listed, along with the manuscripts consulted, in the bibliography.

- = changes to (from one time or stave signature to another)
- A = alto (vocal)
- Add. = Great Britain, London, British Library (GB-Lbl), Additional Manuscript (followed by number)
- AMW = Archiv für Musikwissenschaft
- B = bass (vocal)
- b.c. = basso continuo
- ct = countertenor
- CUP = Cambridge University Press
- EM = Early Music
- EMP = Early Music Performer
- f. = folio number
- GMO = Grove Music Online
- instr. = instruments
- IUP = Indiana University Press
- JAMS = Journal of the American Musicological Society
- JM = The Journal of Musicology
- JRMA = Journal of the Royal Musical Association
- JVdGSA = Journal of the Viola da Gamba Society of America
- LUP = Leuven University Press
- M&L = Music & Letters
- MB = Musica Britannica (followed by vol. no.)
- MQ = The Musical Quarterly
- MT = The Musical Times
- Orig. = original

OUP = Oxford University Press

PRMA = Proceedings of the Royal Musical Association

PS = The Works of Henry Purcell / Purcell Society edn. (followed by vol. no.)

rec. = recorder

RMARC = Royal Musical Association Research Chronicle

RRMBE = Recent Researches in the Music of the Baroque Era (followed by vol. no.)

S = soprano (including treble)

str. = strings

str. rit. = string ritornello

T = tenor

trpt. = trumpet

UMI = University Microfilms International

VdGSJ = The Viola da Gamba Society Journal

vla. = viola / tenor violin

vln. = (treble) violin

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Abstract

Composers working in England during the period c.1675–c.1705 showed an ongoing fascination with the technique of ground bass, that is, a repeating bass pattern forming the basis of relatively extended pieces of music. This dissertation is the first comprehensive study of such ground-bass movements from the period in question. A particular focus of this dissertation is the research into harmonic and contrapuntal implications and possibilities – some of which can be inferred from contemporary treatises – and their realisation in the actual music, thereby shining a light on the creative processes used by late seventeenth-century composers and on the importance of improvisational techniques during this period.

The total number of vocal grounds incorporated into the discussion is 166, of which eighty are by Henry Purcell, while six are by Continental composers with no connection to England other than that their music was copied here. A similar overview is much more difficult to give for instrumental grounds, for several reasons: first, different sources of the same ‘piece’ often give such different ‘versions’ that these can hardly be called concordances, though it is not always straightforward to draw the line; second, instrumental music from the Continent ‘travelled’ much more widely than vocal music, not least because of the absence of (non-English) words and associated functional contexts (for example, liturgical); consequently, a much greater number of instrumental grounds from the Continent was copied or published in England, and some of the many anonymous instrumental grounds may also not have been written in England. In other words, despite the geographical focus of the study on England (in reality mainly London and, to a lesser extent, Oxford), music produced here cannot sensibly be studied in isolation. The appendices contain 97 entries for keyboard, representing at least that number of keyboard grounds and chaconnes/passacaglias, as well as 250 for other instruments.

Differences of approach can be discerned not just between different composers, but also between vocal and instrumental styles of writing, as well as different genres and intended functions of music. Instrumental grounds belong to one of two traditions – division grounds or chaconnes – with some pieces relating to both. Vocal music generally makes more use of reharmonisation and interesting phrase structure, or transposes the ground. Particular bass patterns such as the descending tetrachord can sometimes be linked with the text used. A more wideranging discussion of links between music and rhetoric in seventeenth-century writings also reveals a fundamental kinship of these two disciplines in Humanist thinking. Lastly, gradual changes in composers’ approaches to the composition of grounds can be understood in light of an increasing understanding of tonality as an important tool with which more large-scale forms and tonal contrasts could be created.

Declaration

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Note to the reader

In this dissertation, specific pitches are given according to the system whereby c^1 = middle C, while c is placed an octave below that, and C two octaves below middle C. The context should make it sufficiently clear whether ‘ C ’ denotes a specific pitch or the pitch class ‘ C ’ in general.

Figures include musical examples (whether type-set or as a reproduction of a printed or manuscript source) and tables. Longer examples and tables are given in the appendices to aid readability.

Titles of musical works and textual incipits of songs have been modernised.

The author

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Dedication

To my late father who, I hope, would have been proud.

Introduction

During the late seventeenth century, writing entire pieces or movements on a ground bass was a popular compositional practice, especially in England.¹ Although some previous work has been done – in varying degrees of detail – on Henry Purcell’s ground-bass compositions, the present dissertation does not just reassess all of Purcell’s grounds, but also places him in the wider context of his contemporaries active in England. Despite an arguably inevitable focus on Purcell’s music, grounds by composers other than Purcell are considered equally worthy of attention. The aim is better to understand different approaches to and strategies in composing grounds during this period, and to avoid looking at these approaches solely through a Purcellian lens. Since grounds were such a central technique during this period, especially in England, understanding the composition of grounds substantially adds to our understanding of music of the period more generally. On another level, the incessant repetition of one musical factor is a technique that has been used throughout music history in different ways: understanding the various approaches to repetition goes to the very core of understanding much music.

This dissertation takes as its timeframe a period of about thirty years, namely c.1675–c.1705. There are two main reasons for this. First, almost all grounds written in England during the first fifteen years of the Restoration period are instrumental grounds in the tradition of ‘divisions on a ground’, which will be dealt with briefly in Chapter 2, and of which a large number of pieces and sources exist after 1675 anyway. Only in the last quarter of the century did vocal grounds and techniques associated with these become very popular, almost certainly because of English composers’ increasing awareness of recent Italian music. Including the significant number of ‘division grounds’ in sources from the early Restoration period would only have increased the already substantial number of grounds under consideration without offering much additional insight. Second, the period c.1675–c.1705 includes all of the music of Henry Purcell, without doubt the single most important and prolific composer of grounds in England – and perhaps anywhere. Also included are all grounds I have found of his approximate contemporaries John Blow (1649–1708) and Jeremiah Clarke (1674–1707), amongst others, as well as a substantial portion of the music of Giovanni Battista Draghi (c.1640–1708), Daniel Purcell (c.1664–1717) and John Eccles (c.1668–1735). Purely for practical reasons, a reference to ‘Purcell’ on its own will always refer

¹ This is true especially for vocal grounds, since instrumental ones were also very popular in central Europe (see Chapter 1.1).

to Henry, rather than to his brother (or cousin) Daniel,² just as ‘Eccles’ will generally refer to John, rather than to Solomon (1649–1710), possibly the former’s uncle.³

A ground bass is defined here as a bass melody that is repeated several times during the course of a composition, while the material in the upper part(s) changes. In other words, pieces using an ostinato rhythm only, or repeating the same material several times in all parts (in a kind of *rondeau*) are not considered grounds in this dissertation. Moreover, pieces with a kind of *cantus prius factus* in voices other than the bass (for example, plainsong settings or the ‘Fantazia upon one Note’) are excluded from this dissertation, as are the three pieces by Purcell using popular tunes in the bass (‘Be lively then, and gay’ from the Welcome Song *Ye Tuneful Muses*; ‘May her blest example chase’ from the Ode for Queen Mary *Love’s Goddess sure was Blind*;⁴ and the Fourth Act Tune from *The Gordian Knot Unty’d*, quoting ‘Lilliburlero’),⁵ the first two of which are cited as grounds by Wendy Grant.⁶

Three main types of repetition may be discerned:

- a) Strict or altered very slightly without disturbing the identity of the bass melody;
- b) Treated to divisions in such a way that the underlying pattern is still observable (almost exclusively in instrumental grounds);
- c) Transposed, inverted, shortened, or interspersed with other material (common in later vocal grounds); the options here are numerous and will be explored primarily in Chapter 5.

A number of further distinctions are made in this dissertation: first, between purely instrumental grounds and vocal ones; that is, grounds including at least one vocal part. Despite some notable exceptions, especially by Purcell, almost all instrumental grounds are rather simple in terms of harmonisation and phrase structure and do not transpose or invert the ground bass. Second, grounds – whether named as such or not – need to be distinguished from chaconnes; that is, pieces titled ‘chaconne’ or ‘passacaglia’ or a variant spelling thereof in

² While Daniel Purcell is generally seen as Henry’s brother, Michael Burden cites Mark Humphreys’s contention that Daniel seems to have been Henry’s cousin instead: Mark Humphreys, ‘Daniel Purcell: A Biography and Thematic Catalogue’, doctoral diss., University of Oxford, 2004, vol. 1, 1–25; cited in Michael Burden, ‘Opera in Eighteenth-Century England: English Opera, Masques, Ballad Operas’, in Anthony R. DelDonna and Pierpaolo Polzonetti (eds.), *The Cambridge Companion to Eighteenth-Century Opera* (Cambridge: CUP, 2009), 204 (endnote 12 on p. 285). In the following, however, the standard assumption that Daniel was Henry’s brother is retained, since the exact familial relationship is of little relevance to this dissertation.

³ Margaret Laurie and Stoddard Lincoln, ‘Eccles family’, *GMO*, accessed 30/12/2018.

⁴ Cf. Peter Holman, *Henry Purcell* (Oxford: OUP, 1994), 168.

⁵ Cf. Alon Schab, *The Sonatas of Henry Purcell: Rhetoric and Reversal* (Rochester, NY: University of Rochester Press, 2018), 92–3; also idem, ‘Compositional Technique in Henry Purcell’s Consort Music’, doctoral diss., Trinity College Dublin, 2011, 157–60.

⁶ Wendy Grant, ‘The Court Odes of Henry Purcell: An Evaluation of his Style from 1680–1695’, doctoral dissertation, University of Victoria, British Columbia, 1998, 122; 187. Later, Grant vaguely refers to the idea of considering these as *cantus firmus* pieces, but then she still considers this term synonymous with ‘ground’ (ibid., 354).

at least one contemporary source. Though the two are closely related genres, they should not not to be confused. The focus of much previous research on Purcell has arguably obscured this important distinction, mainly because most of Purcell's chaconnes are, in fact, also grounds. This is not the case, however, for most other chaconnes found in English sources of the period, which are heavily indebted to approaches widely used in French music at the time, such as a preference (in keyboard chaconnes) for rondeau structures or (in other chaconnes, both with voices and without) for what Richard Hudson has called a 'random or designed mixture of basses' rather than a repeated bass pattern.⁷ It needs to be stressed that instrumental grounds not clearly marked as chaconnes or passacaglias are, with few exceptions, either strongly influenced by division grounds – that is, with an elaborate first treble and much simpler lower parts – or chaconnes 'in disguise' – that is, strongly influenced by French dance rhythms and almost entirely homophonic – with only a small number of pieces making use of imitative textures.

The research undertaken during this project answers six main research questions:

- 1) How can the composition on a ground bass in Restoration England be described as a creative process? One of the first steps in the analytical process undoubtedly involves looking at the choice of ground-bass pattern and examining how this can be linked to text and long-standing topoi, at least for vocal music (explored in Chapter 3). Moreover, the bass pattern implies certain standard harmonisations (see Chapter 1), which can often be found at the outset of a composition, while, later on, more unusual harmonisations are used to maintain interest and variety. Lastly, the treatment of the bass – whether it is kept strictly throughout or transformed in one of many ways – strongly influences the harmonisation and phrase structure of upper parts (see Chapter 5)
- 2) How did composers utilise and play with the emblematic nature of certain ground-bass topoi such as the descending tetrachord in the context of other means of conveying meaning, such as choice of key or musical-rhetorical figures? This is dealt with in detail in Chapter 3, where the frequent association of the descending tetrachord with the topic of love is explored, though mode is seen as a distinguishing factor.
- 3) Considering that *imitatio* or *emulatio* was widespread during the seventeenth century, which influences can be traced between composers and their ground-bass compositions (English and foreign)? Some of these links have been discussed in existing scholarly literature, especially the reciprocal artistic relationship between Henry

⁷ Richard Hudson, 'The Chaconne', vol. 4 of *The Folia, the Saraband, the Passacaglia, the Chaconne: The Historical Evolution of Four Forms that Originated in Music for the Five-Course Spanish Guitar*, 4 vols. (Stuttgart: Hänssler, 1982), xxiv.

Purcell and John Blow (see especially Chapters 3 and 5), as well as the one-sided connection between Lully or, rather, his music, and English composers, especially of the 1680s onwards (see Chapters 2 and 4), with a new potential connection between English and Italian grounds explored in Chapter 6.

- 4) How do the ostinato movements of Purcell compare to those of his contemporaries in terms of the compositional strategies used? Although the suggestion that Henry Purcell is set apart clearly from other composers is not at all unreasonable, there are also some significant distinctions to be made between particular composers other than Purcell (see for example Chapter 3), though these distinctions often relate to particular genres (see Chapter 4) or aspects of composition, such as imitative textures (see Chapter 6).
- 5) How do genre, musical and/or dramatic context as well as, in the case of vocal compositions, lyrics influence compositional choices in ground-bass movements? In respect to lyrics, this question is clearly linked to Question 2, in that ground-bass songs on love-related themes often use a descending-tetrachord bass (see Chapter 3), while in terms of genre, there are clear differences between vocal and instrumental writing (explored at the end of Chapter 5), and between secular songs and sacred music, with the latter generally tending towards more complex textures.
- 6) What can ground-bass compositions of Restoration England tell us about the development of collective compositional trends as well as the individual composer's style and compositional techniques over time? The key issue here is a general move away from strict grounds, going hand-in-hand with a growing awareness of tonality to create more large-scale contrasts (Chapters 4 and 5).

The structure of this dissertation is as follows: Chapter 1 will consist of three main sections, respectively outlining the historical context, research context, and methodology. Since instrumental division grounds are in many respects of a rather simple nature, these will be dealt with only briefly in Chapter 2, the bulk of which will be dedicated to chaconnes and passacaglias, as well as sophisticated instrumental grounds referring to both traditions. Vocal grounds are discussed in considerably more detail across three chapters, not because there are more of them, but because of the wider range of techniques used in their composition. Chapter 3 outlines general features found in vocal grounds, such as the types of bass pattern used as well as the crucial distinction between grounds that repeat the bass strictly and those that do not. Because strategies for avoiding monotony in strict grounds necessarily pertain to the upper parts, chiefly in the way the harmonisation and phrase structure is varied, strict grounds are dealt with first, in Chapter 4. Following this, Chapter 5 discusses non-strict

grounds, with a focus on the way the bass is altered and/or transposed and what effect this has on the upper parts. Lastly, Chapter 6 investigates imitative writing in both vocal and instrumental grounds, since such techniques are not fundamentally different between the two. Appendices 1–4 list all grounds and chaconnes considered in this dissertation, separated into keyboard grounds (Appendix 1), grounds for other instruments (Appendix 2), vocal grounds (Appendix 3) and chaconnes (Appendix 4). Appendix 5 gives more detail on vocal grounds, complementing Chapter 3, while long musical examples are given in Appendix 6.

Chapter 1 Context and methodology

1.1 Historical context

The use of ostinato patterns in music is extremely widespread in oral and improvised traditions and can be traced back in written music to at least the thirteenth-century English canon or round ‘Sumer is icumen in’.⁸ Similarly, fourteenth-century isorhythmic motets repeat the pitch (*color*) and rhythmic patterns (*talea*) consistently in at least one voice, almost always the tenor.⁹ Pitch patterns and rhythm may be repeated either independently of each other (‘out of sync’), or in conjunction. The first documented instances of what must have been a widespread practice, improvising divisions or variations over an ostinato bass, date only from the late fifteenth century,¹⁰ and almost certainly relate to the increasing importance of the bass as the fundamental part of a musical composition. Tellingly, one of the earliest treatises describing this practice in detail, Diego Ortiz’s *Tratado de glosas* (Rome, 1553), still refers to these repeating bass lines as ‘Italian tenors’, even though they consist of repeating four-part harmonisations of chord sequences in which none of the (accompanying) parts has a primarily melodic function. Apfel goes so far as to argue that the origin of bass patterns such as the *romanesca* and *passamezzo* lies in a descant-tenor framework in parallel sixths or tenths, and that the two bass patterns merely represent two different ways to harmonise this upper-voice framework.¹¹

The term *ground*, incidentally, first occurs in the late sixteenth century,¹² predating the first mention of the Italian term *ostinato* by a century,¹³ but the former term was considerably more equivocal than in the later Restoration period, often denoting a relatively long *cantus firmus* in a middle voice that need not be repeated at all.¹⁴ At the same time, there were numerous grounds with short, repeating bass lines often derived from the same chord sequences popular in other parts of Europe. While *cantus firmus* pieces, common in virginalist music around 1600, all but disappear from English keyboard sources by the middle of the seventeenth century,¹⁵ grounds with repeating bass patterns remain common, at least in the tradition of improvising divisions on the bass viol, which can be traced back at least to Ortiz’s *Tratado*.

⁸ Laure Schnapper, ‘Ostinato’, *GMO*, accessed 12/08/2019. See also Hugo Riemann, ‘Der “Basso ostinato” und die Anfänge der Kantate’, *Sammelbände der Internationalen Musikgesellschaft*, 13 (1912), 532, as well as Stella Favre-Lingorow, *Der Instrumentalstil von Purcell* (=Berner Veröffentlichungen zur Musikforschung, vol. 16, Bern: Paul Haupt, 1950), 77.

⁹ See Margaret Bent, ‘Isorhythm’, *GMO*, accessed 12/08/2019.

¹⁰ Richard Hudson, ‘Ground’, *GMO*, accessed 12/08/2019.

¹¹ Ernst Apfel, ‘Ostinato und Kompositionstechnik bei den englischen Virginalisten der elisabethanischen Zeit’, *AMW*, 19/20 (1962/63), 29–39.

¹² *Ibid.*

¹³ Schnapper, ‘Ostinato’.

¹⁴ Hudson, ‘Ground’.

¹⁵ Candace Bailey, *Seventeenth-Century British Keyboard Sources* (Warren, Michigan: Harmonie Park Press, 2003), 32.

Early examples of the *ciaccona* and *passacaglio*, both of which developed in the sixteenth century but were notated first around 1600, are rarely grounds in the sense of a strictly repeating bass pattern, nor do they tend to repeat the exact same chord sequence.¹⁶ While the *rasgueado* or chord-strumming technique associated with these guitar pieces obscures any sense of a functional bass line, the chords themselves also often vary from phrase to phrase. Instead, the main ostinato element is the recurring four-bar phrasing, almost always starting with a chord on the first scale degree and ending with one on the fifth. In this, they differ fundamentally from the earlier ‘bass *arie*’ *passamezzo*, *romanesca*, *ruggiero* and *folia*, which consisted of long variations, each of which ended with a perfect cadence, separated from the variation that followed.¹⁷ With the transfer of the guitar *ciacconas* and *passacagli* to the keyboard idiom, the bass line received more prominence and, at the same time, chord sequences consisting almost entirely of leaping 5/3-chords, such as those given by Ortiz, start to make way for more conjunct bass lines using more 6/3-chords. As a result, the descending-tetrachord bass (8–7–6–5) may have evolved from both the earlier *ciaccona* pattern of 8–5–6–5 (usually in sharp mode) and the *passamezzo antico* (8–7–8–5, invariably in flat mode), despite the frequent association between the descending tetrachord and the later *passacaglia*.

According to Hudson, Bernardo Storace’s *Selva di varie compositioni d’intavolatura per cimbalo ed organo* (Venice, 1664) was the first publication to include a number of ground-bass *passacaglias*, making prominent use of the descending tetrachord.¹⁸ After this, Italian instrumental chaconnes and *passacaglias* more frequently used a repeating ground bass, as did chaconnes and *passacaglias* composed in the Holy Roman Empire, where the genre was cultivated only from the late 1660s onwards.¹⁹

This increase in popularity of ground-bass chaconnes and *passacaglias* has been attributed to the popularity of vocal pieces such as Monteverdi’s *Zefiro torna* (published in his 1632 *Scherzi musicali*),²⁰ which Hudson, in turn, shows occurred because the repeating bass does not distract attention from the vocal line delivering the text.²¹ This points to a crucial factor in the adoption of the basso ostinato technique for vocal music, namely the link to the *stile moderno* originating from the Florentine Camerata, particularly in terms of the emphasis on vocal declamation on the one hand, and the use of an instrumental basso continuo on the other.²²

¹⁶ Hudson, ‘The Chaconne’, xxiv.

¹⁷ Richard Hudson, *Passacaglia and Ciaccona: From Guitar Music to Italian Keyboard Variations in the 17th Century* (Ann Arbor, Michigan: UMI Research Press, 1981), 248.

¹⁸ *Ibid.*, 251.

¹⁹ William Henry Bates, ‘The Passacaglia and Ciaccona in German Keyboard Music of the Baroque Period’, DMA diss., Indiana University, 1977, 25.

²⁰ Hudson, *Passacaglia and Ciaccona*, 277–78.

²¹ *Ibid.*, 278.

²² See Hugo Riemann, ‘Der “Basso ostinato” und die Anfänge der Kantate’, *Sammelbände der Internationalen Musikgesellschaft*, 13 (1912), 532.

Unsurprisingly, a survey of the published books of madrigals by Claudio Monteverdi, doubtless one of the most important composers of his generation, reveals that the first ostinato pieces occur only in the seventh book of 1619, even though Monteverdi had first introduced a basso continuo in his fifth book of 1605. The introduction of an instrumental bass is crucial, however, as the repetitive nature of a basso ostinato would have contradicted its use in a vocal part that is supposed to follow the declamation of the text.

Another very influential vocal ground was without doubt Monteverdi's *Lamento della Ninfa*, published in his eighth madrigal book of 1638. The *lamento* genre formed part of the earliest operas in Florence,²³ and Monteverdi set an early paradigm with his *Lamento d'Arianna* in recitative style from the composer's otherwise lost 1608 Manutan opera *Arianna*. The same composer's *Lamento della Ninfa* set a precedent for the ground-bass *lamento*, which really came to its own in Venetian opera from the late 1630s until the end of the seventeenth century, particularly in operas by Francesco Cavalli.²⁴ As with Monteverdi's 1638 *Lamento*, most of these pieces use a descending-tetrachord ground, with Climene's *lamento* from Cavalli's *L'Egisto* (1643) using one of the first chromatically descending grounds.

While it is problematic to assume that composers working in England in the late-seventeenth century knew any of these particular Italian works,²⁵ the same cannot be said of many of Lully's compositions, which were highly influential in England from at least 1680 onwards. Although a comparatively small number of Lully's works use an actual strict ground, pieces such as Sangaride's lament 'Atys est trop hereux' from his 1676 tragédie en musique *Atys* – on a descending-tetrachord ground – demonstrate that the composer was well aware of the connotations of particular bass patterns, not least because of Lully's former collaboration with Cavalli in the staging of two of the latter's operas in Paris in 1660 and 1662.²⁶ One of the genres Lully cultivated in particular was, of course, the chaconne and passacaglia, in which he, following earlier practices, rarely used anything approaching a strictly repeating ground bass. Instead, Lully preferred the above-mentioned changing chord sequences and, occasionally, rondeau structures, though the latter were considerably more common in French keyboard music (see Chapter 2).

While vocal grounds by Italian composers almost certainly played a direct role in the popularisation of the genre in England in the 1680s – notwithstanding Nicholas Lanier's earlier Italianate vocal ground 'Love's Constancy' ('No more shall meads'), probably written

²³ Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley: University of California Press, 1991), 361.

²⁴ *Ibid.*, 369–70.

²⁵ Andrew Woolley has, however, cited a number of English sources from the 1660s onwards that contain music by Luigi Rossi, Francesco Cavalli and Giacomo Carissimi, amongst others. See Andrew Woolley, 'Purcell and the Reception of Lully's "Scoeca pur" (LWV 73/3) in England', *JRM4*, 138 (2013), 232–35.

²⁶ Jérôme de La Gorce, 'Lully, Jean-Baptiste [Lulli, Giovanni Battista] (i)', *GM0*, accessed 07/10/2019.

before the start of the Civil War²⁷ – it was another ground-bass song by Lully (himself Italian-born) that arguably would have the greatest effect on composers in England, spawning a number of compositions, in some cases using the exact same bass. In his article on ‘Scocca pur’, Woolley mentions such pieces as Purcell’s Sonata VI from his posthumous publication *Ten Sonatas in Four Parts* (1697) and the same composer’s ‘Crown the year’ from his 1687 Welcome Song *Sound the trumpet, beat the drum*.²⁸

By the 1680s, at the height of popularity of strict vocal grounds in England, Italian composers had already started moving away from strict repetition of the ground – this feature seems to have been most typical of Italian vocal music of the 1630s and 1640s – if not abandoning the technique entirely. As will be explored in more detail in Chapters 4 and 5, the waning of the ground-bass technique, which fully reached England with an increasing awareness of the latest Italian trends only around 1700, is intertwined with the growing popularity of larger-scale forms such as the da capo aria and the Corellian trio sonata and concerto grosso, which were better suited to achieving effective tonal contrasts.

1.2 Research context

One of the earliest contributions to the study of grounds from the period is an eight-page article by Hugh Miller dating from 1948,²⁹ which gives an extremely brief overview of the history and context of ground-bass composition in the seventeenth and early eighteenth centuries, and then presents a kind of inventory of ground-bass movements by Purcell, focussing almost exclusively on the bass pattern used. While this may be a useful starting point, it does not tell us much about the way Purcell composed such a movement. After all, the ‘invention’ of the bass pattern, while a prerequisite for composing a ground, carries certain implications with it, and it is only through analysis of these implications and of the way these were realised in the actual composition that it is possible to understand a composer’s working methods and compositional decisions. A much more recent contribution, which nevertheless shows similar problems, is Olga Bluteau’s article ‘Henry Purcell et l’ostinato’,³⁰ one of the numerous publications coinciding with the tercentenary of Purcell’s death in 1995. Analogous to Miller, only more systematic, Bluteau attempts to categorise different types of ground bass pattern without explaining how or perhaps why particular patterns were used.

²⁷ Personal communication with Peter Holman (03/05/2019). According to the same communication, Lanier’s song mostly ‘circulated in versions that obscured the ground bass’, suggesting that the presence of a ground in vocal music was so novel a feature that it was not generally understood by English copyists at the time.

²⁸ Woolley, ‘Reception “Scocca pur”’, 246.

²⁹ Hugh M. Miller, ‘Henry Purcell and the Ground Bass’, *Mc&L*, 29 (1948), 340–47.

³⁰ Olga Bluteau, ‘Henry Purcell et l’ostinato’, *Ostinato Rigore – Revue internationale d’études musicales*, 5 (1995), 139–55.

While Miller's and Bluteau's undertakings were necessarily limited to the length of an article, there also exists an unpublished doctoral thesis on Purcell's use of the ground-bass technique by Wolf-Diether Meinardus, dating from 1939.³¹ Meinardus argues that, for Purcell, the ostinato represented 'a pressing formal problem' ('ein höchst aktuelles Formproblem'),³² which arguably points in the direction of looking at compositional process, but unfortunately is not developed further. Like Bluteau's article, Meinardus's dissertation spends much time classifying all grounds by Purcell into categories. These encompass two distinct levels, the first of which is a classification according to how strictly the ground bass is used.³³ The categories here are: 1. Basso ostinato in the strict sense of literal repetition of a bass pattern throughout a composition; this includes grounds where the bass pattern is also transposed or inverted; 2. Ostinato rhythm, where only the rhythmic pattern is consistently repeated; 3. 'Basso quasi ostinato',³⁴ which stands between categories 1 and 2 in that the bass pattern is repeated but interspersed with related material; and 4. 'Ostinate Initium', where the bass is repeated several times, arousing the expectation of a ground that is consequently abandoned. Meinardus further differentiates these four categories into eight groups according to how the bass pattern is varied (or not) in the course of the movement.³⁵ The second level of categorisation (distinct from the four categories and eight groups mentioned above) is determined by the actual pattern used and will be discussed in more detail in Chapter 3.

An inherent problem with these – indeed with any – categorisations is that they never quite fit: no matter how many categories one identifies, there will always be exceptions. The main question is, of course, whether anything can be gained from producing a set of pigeonholes into which to fit all of the works under discussion. Alan Howard, for example, argues that 'the goal of analysis should not be the categorisation of the work but an understanding of how Purcell balanced the often conflicting demands of these conventions [concerning forms, techniques and styles], or indeed if he failed to do so, why.'³⁶ In spite of these reservations, some categorisation has had to be undertaken, especially concerning the distinction between grounds that include at least one vocal line and those that are purely instrumental.

None of the overviews mentioned thus far contextualises Purcell's use of ground bass by comparing it with other – contemporary – composers' approaches. That said, Bruce Wood has explored the competitive emulation between Purcell and Blow in their writing of ground-bass

³¹ Wolf-Diether Meinardus, 'Die Technik des Basso ostinato bei Henry Purcell', doctoral diss., University of Cologne, 1939.

³² *Ibid.*, 5.

³³ *Ibid.*, 9–10.

³⁴ Both categories 2 and 3 are also mentioned by Miller, 'Purcell and the Ground Bass', 344.

³⁵ Meinardus, 'Die Technik des Basso ostinato', 46.

³⁶ Alan Howard, 'Purcell and the Poetics of Artifice: Compositional Strategies in the Fantasias and Sonatas', doctoral diss., King's College, London, 2006, 78.

movements.³⁷ There is also one short article on Blow's grounds by Harold Watkins Shaw,³⁸ which predates the above-mentioned publications. Watkins Shaw discusses the reasons why composers turned to the specific challenge of the ground bass and also presents some analytical insight into specific techniques Blow used, notably that of having the vocal phrases overlap the repetitions of the ground (which is something Purcell does regularly, too),³⁹ and of transposing the ground during the course of a movement. However, the analysis is restricted to these relatively superficial findings and the techniques used by Blow are again not compared to those in other composers' music, not even Purcell's.

One of the problems with articles covering such a large number of compositions is that they have to restrict their scope drastically in some way or another. In her two articles on 'The Ground-Bass in the English Court Ode' from 1970,⁴⁰ Rosamond McGuinness opted for dealing with only one specific genre, but included all composers to have written ground-bass movements from the time of Blow and Purcell right up to Handel's 1713 ode for Queen Anne's birthday. An alternative method of restricting the scope of an article is dealing with only one or two pieces and using these as case studies. This approach was taken by Alon Schab and Peter Holman in articles respectively on two chaconnes by Purcell and on the same composer's *Three Parts upon a Ground*,⁴¹ though the latter article, apart from providing ample information on the context in which the piece was created as well as indicating possible models for this early Purcell composition, mostly describes large-scale decisions such as scoring, choice of genre, and use of different idioms within the same piece, professing that the reasons for Purcell's smaller-scale compositional decisions are much more difficult to discern.⁴² Howard points out that neither Holman's article nor Martin Adams's monograph⁴³ 'is primarily concerned with the detail of how Purcell actually composed his music'.⁴⁴ This is precisely the focus of Howard's own doctoral dissertation,⁴⁵ which will be referred to repeatedly owing to its lucid display of an analytical methodology that takes into account both recent research and theoretical writings of the period in question. Even more relevant is Howard's article on Purcell's *Since God so tender*, where he demonstrates the application of

³⁷ Bruce Wood, "Only Purcell e'er shall equal Blow", in Curtis Price (ed.), *Purcell Studies* (Cambridge: CUP, 1995), 106–44.

³⁸ Harold Watkins Shaw, 'Blow's Use of the Ground Bass', *MQ*, 24 (1938), 31–38.

³⁹ See Wood, "Only Purcell e'er shall equal Blow", 111.

⁴⁰ Rosamond McGuinness, 'The Ground-Bass in the English Court Ode', *Me&L* (1970), 118–40; 265–78.

⁴¹ Alon Schab, 'On the Ground and Off: A Comparative Study of Two Purcell Chaconnes', *MT* (2010), 47–57; Peter Holman, 'Compositional Choices in Henry Purcell's *Three Parts upon a Ground*', *EM* (2001), 251–61.

⁴² Holman, 'Compositional Choices', 258.

⁴³ Martin Adams, *Henry Purcell. The Origins and Development of His Musical Style* (Cambridge: CUP, 1995).

⁴⁴ Alan Howard, 'Understanding Creativity', in Rebecca Herissone (ed.), *The Ashgate Research Companion to Henry Purcell* (Surrey: Ashgate, 2012), 101.

⁴⁵ Howard, 'Poetics of Artifice'.

some of his analytical methodology to a ground-bass composition.⁴⁶ Schab's recent monograph includes a chapter on 'Ground bass', where he deals in particular with strict imitative writing in some of Purcell's instrumental grounds, while Ellen Harris's classic and recently updated book on *Dido and Aeneas* discusses the four grounds (three vocal, one instrumental) in Purcell's opera in some detail.⁴⁷

Andrew Woolley's article on the reception of 'Scocca pur' in England,⁴⁸ drawing on Robert Klakowich's previous work on Lully's song,⁴⁹ has highlighted the importance of models for composers,⁵⁰ in this particular case a ground-bass composition based on the descending tetrachord that achieved widespread dissemination in the 1680s and 1690s in England. This article more or less coincided with several publications by Rebecca Herissone, most importantly her edited collection, *The Ashgate Research Companion to Henry Purcell*, as well as her monograph *Musical Creativity in Restoration England*. In the latter book, Herissone stresses the ongoing importance of *imitatio* and related practices for composers learning their trade in seventeenth-century England.⁵¹ She also illustrates what practices relating to the process of composition, copying, recomposition and arranging can tell us about the way composers thought about their music.⁵² In *The Ashgate Research Companion*, Howard's chapter on 'Understanding Creativity' summarises much of the more recent approaches to Restoration music, underlining two 'principal methodologies', a 'palaeographic approach' involving the analysis of source material, including such aspects as paper-type and handwriting analysis, and a more text-based analysis of the composer's creative strategies and compositional decisions.⁵³ It is mainly this second approach that will be used in this dissertation, as many primary sources do not preserve anything but the final stages of the compositional process, thus

⁴⁶ Alan Howard, 'Composition as an Act of Performance: Artifice and Expression in Purcell's Sacred Partsong *Since God so Tender a Regard*', *JRMA*, 132 (2007), 32–59.

⁴⁷ Ellen T. Harris, *Henry Purcell's Dido and Aeneas*, 2nd edn. (New York: OUP, 2018), 123–39.

⁴⁸ Woolley, 'Reception of "Scocca pur"', 229–73.

⁴⁹ Robert Klakowich, "'Scocca pur': Genesis of an English Ground', *JRMA*, 116 (1991), 63–77.

⁵⁰ This is also emphasised repeatedly in Holman, 'Compositional Choices', e.g. on p. 252, as well as in Howard, 'Composition as an Act of Performance', 32–33.

⁵¹ Rebecca Herissone, *Musical Creativity in Restoration England* (Cambridge: CUP, 2013), 3–60. This has been a somewhat contentious issue and has been discussed mostly in scholarship on Renaissance music. Cf. Honey Meconi, 'Does *Imitatio* Exist?', *JM*, 12 (1994), 152–78, as well as John Milsom, "'Imitatio", "Intertextuality", and Early Music', in Suzannah Clark and Elizabeth Eva Leach (eds.), *Citation and Authority in Medieval and Renaissance Musical Culture. Learning from the Learned* (Woodbridge: The Boydell Press, 2005), 141–51. Milsom argues for an intertextuality spectrum that encompasses rather diverse attitudes and practices ranging from modeling one composition on another to 'coincidental' similarities arising 'as a natural and inevitable product of a shared background, and the existence of an underpinning "grammar"' (145).

⁵² Some of the ideas had previously been explored in Rebecca Herissone, "'Fowle Originals" and "Fayre Writing": Reconsidering Purcell's Compositional Process', *JM*, 23 (2006), 569–619. See also Robert Thompson, 'Sources and Transmission', in Rebecca Herissone (ed.), *The Ashgate Research Companion to Henry Purcell* (Surrey: Ashgate, 2012), 13–63.

⁵³ Howard, 'Understanding Creativity', 66.

rendering it difficult to say much about the composer's working methods by comparing the extant sources palaeographically.⁵⁴

Finally, a number of publications in Russian, all by Irina Vasil'evna Alekseeva, and all appearing to stem from her pre-doctoral and doctoral-level research. These consist primarily of a 2002 non-doctoral dissertation, published as a monograph in 2005, followed by a 2006 doctoral dissertation, which was published in 2013.⁵⁵ In addition, there are nine articles (mostly under ten pages long), all of which seem derived from the larger publications. Judging from the abstracts available on RILM, Alekseeva seems concerned primarily with categorisation according to bass patterns and with ornamental conventions, investigating what she calls the 'semantic organization' of ostinato compositions and the 'intonation lexicon of instrumental [...] Baroque music'.⁵⁶ Here, and in select portions of the said doctoral dissertation that were translated for me, there is no indication of engagement with theoretical writings contemporary to the music discussed and it appears that the methodology employed is entirely different to that of this dissertation, calling into question the necessity of a large-scale translation, which would otherwise have been required.

1.3 Methodology

1.3.1 Harmonisation in vocal and instrumental grounds

Howard has laid significant groundwork towards answering questions about the creative process and the strategies used by composers, especially concerning the analysis of contrapuntal possibilities, which may in turn be extended to the research of harmonic possibilities given by a specific ground-bass pattern. Indeed, the invention of a ground bass can be considered akin to the invention of a fugal point in contrapuntal music.⁵⁷ Moreover, there are instances where composers applied strict imitation above a ground bass, thereby combining contrapuntal artifice with the ground-bass technique.⁵⁸ In studying harmonic possibilities, the harmonic implications of the ground-bass pattern can be compared to actual harmonisations, revealing possible reasons why composers used particular harmonisations and why they discarded others, as well as comparing the extent to which different composers realised or used the harmonic potential of the ground.

The stronger focus on harmonic analysis inherent in the topic of this dissertation necessitates a serious questioning of traditional methodology such as Roman-numeral and

⁵⁴ See Howard, 'Poetics of Artifice', 81–86.

⁵⁵ Publication details can be found on RILM online.

⁵⁶ RILM abstract for the 2013 monograph Irina Vasil'evna Alekseeva, *Basso-ostinato i ego rol' v tekstovoj organizacii instrumental'noj muzyki Zapadnoevropejskogo barokko* (Ufa: Gilem, 2013).

⁵⁷ Cf. Holman, 'Compositional Choices', 256.

⁵⁸ See Howard, 'Composition as an Act of Performance'.

functional-harmonic analysis. While the former is widely used in Anglophone musicological literature,⁵⁹ both this and the system preferred in German-language publications are inherently problematic, and not just because of the obvious anachronism. This can be demonstrated by a series of suspensions over the descending-tetrachord ground bass of Lully’s ‘Scocca pur’, a sufficiently common and simple trope in seventeenth-century music and a popular ground during the period (Figure 1.1).⁶⁰

Figure 1.1: Descending tetrachord bass with suspensions; analysis using figured bass, Roman numerals, and fundamental bass after Rameau

Figured bass: 6 7 6 7 6 ♯ - 6 6 5 ♯

Roman-numeral analysis: i vi³₆ vii⁷ v³₆ vi⁷ iv³₆ V V⁴₂ i³₆ ii⁵₆ V

Fundamental bass (after Rameau)

Functional-harmonic analysis has been excluded here since it is insufficiently known in the Anglophone scholarly discourse and holds few significant advantages over Roman-numeral analysis, at least for this repertoire. Both modern systems of harmonic analysis fail to simplify the musical surface – apart from contributing nothing to the understanding of how the passage works. On the other hand, the two systems of analysis from the seventeenth and eighteenth centuries prove that such a simplifying analysis is possible without abstracting the actual music too much. Nonetheless, Rameau’s system, while sufficiently simple, is also anachronistic and problematic even in describing music from the middle of the eighteenth century. His analysis would reduce the falling tetrachord bass to a sequence of falling fifths, or *dominantes simples*, with every second bass note being a *supposition*, that is, it is a third under the lowest sounding note if the notes are arranged as a triad.⁶¹ The simplest and perhaps most appropriate analysis is provided by the thoroughbass figures, though of course these tell us

⁵⁹ See, for example, Harris’s analysis of harmonic implications of the ground from Purcell’s ‘Ah! Belinda’ in Harris, *Dido and Aeneas*, 2nd edn., 124. However, scholars have long recognised its limitations when applied to seventeenth-century music. Adams, for example, uses Roman numerals mostly to designate key areas and rarely presents complete analyses of passages according to Roman-numeral analysis (see Adams, *Purcell*, passim), an exception being in Martin Adams, ‘Purcell, Blow and the English Court Ode’, in Curtis Price (ed.), *Purcell Studies* (Cambridge: CUP, 1995), 187. The analysis here appears unproblematic, but it is easy to find passages that cannot be analysed reasonably with Roman numerals.

⁶⁰ Meinardus argues that all of Lully’s grounds are based on some form of the descending tetrachord (‘Die Technik des Basso ostinato’, 14).

⁶¹ See Thomas Christensen, ‘Rameau’s “L’Art de la Basse Fondamentale”’, *Music Theory Spectrum*, 9 (1987), 28–32.

little about which chord can follow which. To this end, it is necessary to consult contemporary treatises such as Matthew Locke's *Melothesia* (1673), Blow's unpublished 'Rules for playing of a Through Bass upon Organ & Harpsicon.' (late 1670s?) and Gottfried Keller's posthumous *Compleat Method For Attaining to Play a Thorough Bass* of 1707, all of which will be discussed in due course.⁶² Howard asserts that it is likely Purcell knew either Locke's or Blow's treatise, or both, but even if he did not, the teaching of thoroughbass contained in these would have been familiar to him.⁶³

Linked to the fact that both Roman-numeral and functional-harmonic analysis are inherently problematic, the use of tonal language has also been the issue of some discussion,⁶⁴ so, similar to Howard, terms such as 'tonic' and 'dominant' are generally avoided here as they suggest a hierarchy of chords and scale degrees that was not yet clearly conceived of in contemporary writings. Similarly, the terms 'major' and 'minor' are replaced with 'greater' and 'lesser' for intervals – for example, 'greater third' – and 'sharp' and 'flat' for keys depending solely on the quality of the third above the concluding bass note – for example, G (flat third),⁶⁵ whether the actual staff signature contains flats for two distinct pitch classes (B \flat and E \flat) or for just one – since these terms were actually widely used at the time.⁶⁶

Grounds that include voices typically differ from purely instrumental ones in the way the harmonisation of the ground bass is approached. While reharmonisation is one of the main strategies for avoiding monotony in vocal grounds, many instrumental grounds actually stick to the primary implied harmonisation most of the time, a practice that is clearly related to the tradition of improvising divisions on a ground and to earlier traditions of improvisations on chord sequences (see Chapter 1.1 above).⁶⁷ Christopher Simpson describes the practice of

⁶² The first two are printed in their entirety in F. T. Arnold, *The Art of Accompaniment from a Thorough-Bass as Practised in the XVIIth & XVIIIth Centuries* (London: The Holland Press, 1961, first published 1931 by OUP).

⁶³ Howard, 'Poetics of Artifice', 174. This provides a link to the *partimento* tradition as outlined in Giorgio Sanguinetti, *The Art of Partimento: History, Theory, and Practice* (New York: OUP, 2012). Apart from rules for progressions, many treatises of the *partimento* tradition include at least one form of the Rule of the Octave, though it must be noted that the more elaborate forms of this date from significantly later times.

⁶⁴ Howard, 'Poetics of Artifice', 101.

⁶⁵ At the time, this key would generally have been called 'Gammut flat', though to avoid potential confusion with cases where 'flat' actually refers to the flattened key note (such as 'B \flat flat'), this is consistently simplified to just the key note, followed by 'flat third' (or 'sharp third') in brackets. Cf. Gregory Barnett, 'Tonal Organization in Seventeenth-Century Music Theory', in Thomas Christensen (ed.), *The Cambridge History of Western Music Theory* (Cambridge: CUP, 2002), 439–41.

⁶⁶ See for example Henry Purcell, 'A Brief Introduction to the Art of Descant', in Henry Purcell (ed.), *An Introduction to the Skill of Musick*, 12th edition (London, 1694), 105. Note that, in addition to referring to the 'lesser' and the 'greater *Third*' here, Purcell also uses the terms 'minor' and 'major' in their modern sense to distinguish between the same two intervals, that is, between the '*Third Minor*' and the '*Third Major*'. Somewhat confusingly, and contrary to modern usage, he also calls the same intervals 'Imperfect 3d' and 'Perfect 3d' (ibid., 86). The number of modes or keys listed in English treatises was essentially reduced to just two – 'sharp' and 'flat' – by the mid-seventeenth century. See Barnett, 'Tonal Organization', 439–41.

⁶⁷ Gilles Bonneau finds that Christopher Simpson's own examples of divisions demonstrate that the composer usually kept the same harmonisation throughout a set of divisions, but that there are some exceptions where passing chords are inserted or whole chords substituted. See Gilles Bonneau, 'Playing upon a Ground: An Analysis of the Improvisation Technique of Christopher Simpson as Presented in *The Division-Viol* (1665), with

improvising such grounds as follows: one performer would consistently play the ground, ‘upon an *Organ, Harpsecord*, or what other *Instruments* may be apt for that purpose’, while the other, the violist, would play ‘such variety of *Descant*, and *Division*, thereupon; as his *Skill*, and *present Invention*, do then suggest to him’.⁶⁸ This may imply that the first player would play a chordal accompaniment, which would obviously need to fit with what the violist would be improvising, so any deviation from the implied harmonisation going beyond the addition of suspensions would most likely result in unacceptable clashes of harmony.⁶⁹ As in thoroughbass accompaniment, voice-leading principles were probably much more loosely applied between the soloist (or any notated upper parts) on the one hand, and the improvised accompaniment on the other – that is, consecutives that might occur between the two layers would have been largely irrelevant as long as they did not involve the bass – as would have been the case with clashes resulting from additional suspensions in either layer (so a suspension could occur simultaneously with its resolution).⁷⁰ The eighteenth-century theorist Johann David Heinichen describes in some detail the practice of playing suspensions simultaneously with their resolution.⁷¹ The resulting clashes are, according to Ludwig Holtmeier, a typical, ‘central’ feature of the ‘full-voiced’ accompaniment (‘ein zentrales Moment des sogenannten “vollstimmigen *accompagnement*”’),⁷² which is of course an eighteenth- rather than seventeenth-century phenomenon. Holtmeier’s claim that Georg

an Annotated Transcription of Simpson’s Musical Examples’, DMA diss., University of Texas, Austin (published Ann Arbor, Michigan: UMI, 2000), vi. Andrew Ashbee speaks of a ‘formulaic straight-jacket [imposing] limitations on harmony and phrasing’, thereby ‘smother[ing] composers’ individual characteristics’ (Andrew Ashbee, ‘Bodleian Library, Printed Book Mus. 184.c.8 Revisited’, *The Viol*, 2 (2006), 19).

⁶⁸ Christopher Simpson, *The Division-Violist or An Introduction to the Playing upon a Ground* (London, 1659), 21. The section headed ‘Of two Viols Playing together to a Ground’ clearly mentions three players for this specific scenario, one of whom ‘Plays on the *Organ* or *Harpsecord*, with the other two ‘on the *Viols*’ (ibid., 48). A facsimile reproduction of both the 1659 and 1667 editions of Simpson’s treatise has been published as Patrice Connelly, ed., *The Saraband Simpson: A Facsimile Edition of Christopher Simpson’s The Division Violist (1659) and The Division Viol (1665/7), with Twelve Sets of Divisions by Simpson and His Contemporaries* (Kilkoy, Queensland: Saraband Music, 2009).

⁶⁹ Bonneau is unsure whether the accompanist of the violist playing the divisions should play a chordal accompaniment. Simpson does not mention or even allude to whether or not the accompanist would have played chords, and he also does not give any bass figures, which is, however, not unusual in this period. Bonneau finds that the strongest argument against playing a chordal accompaniment throughout is that there are some cases where the harmonisation of the ground is not entirely consistent and where the accompaniment would clash with the harmonisation implied by the division violist. See Bonneau, ‘Playing Upon a Ground’, 36–38.

⁷⁰ Simpson notes that, in ‘*Dividing the Ground*’, consecutive unisons and octaves to the ground bass are allowed as the violist would ‘Play but the *Same Part*’ with the ground, though, by the same token, consecutive fifths would not be acceptable as they would fall under the category of *Descant*, where ‘there is no *Apologie* for them’ (Simpson, *Division-Violist*, 34). Clearly not everyone was as concerned about consecutives between the upper part and the bass, as the version of ‘Farinel’s Ground’ in *The Division Violin* (London, 1684), no. 5, has consecutive fifths at the chord changes from bar 62 to 63 (fourth strain, bar 14 to 15) and from bar 155 to 156 (tenth strain, bar 11 to 12), as well as consecutive octaves from bar 40 to 41 (third strain, bar 8 to 9). The notation as a single treble line and separate ground bass does, however, make it trickier to spot these ‘mistakes’. Julia Griffin notes that both Sylvestro Ganassi (*Opera intitulata fontegara*, Venice, 1535) and Diego Ortiz (*Trattado de glosas*, Rome, 1553) state that, improvising diminutions, the performer need not worry about contrapuntal errors as these pass very quickly (Griffin, ‘Ortiz’s Principles of Ornamentation’, 89–93). See also Peter Williams, *Figured Bass Accompaniment* (Edinburgh: Edinburgh University Press, 1970), vol. 1, pp. 69–70.

⁷¹ Johann David Heinichen, *Der General-Bass in der Composition* (Dresden, 1728), 206–12.

⁷² Ludwig Holtmeier, ‘Bassi’, in Holtmeier et al. (eds.), *Solfeggi, Bassi e Fughe: Georg Friedrich Händels Übungen zur Satzlehre* (Wilhelmshaven: Florian Noetzel Verlag, 2013), 55.

Andreas Sorge similarly argues that any piece of music, no matter how dissonant it is, can be accompanied at the harpsichord by consonant chords only (that is, with 5/3- and 6/3-chords) is a considerable oversimplification, as Sorge talks only about allowing beginners this manner of accompaniment, stressing that it is 'not absolutely necessary to play all notated dissonances' ('daß es nemlich eben nicht absolut nothwendig sey, all übergeschriebene Dissonanzen allemahl zu greiffen').⁷³ However, Thompson has pointed out that some of the continuo figuring in Purcell's 1683 Sonatas indicates that the continuo player would have played a simpler harmonisation than is suggested by the upper parts, which would play suspensions while the continuo player already played the note of resolution.⁷⁴

In his 'Essay of Musickall Ayre' (Add. 32536), dated by John Wilson c.1715–20, Roger North compares an organist improvising a voluntary to an orator improvising a speech, stressing the importance of studying models in each case.⁷⁵ This is followed by a passage with wide-ranging implications:

[A]s for Ayre of all sorts, he must be filled with it by a constant exercise, as well in the performing part, as in the imploy of perusing, wrighting, comparing, and transposing from key to key the best musick (of many parts in score and with as much variety as) he can procure [...]. By this he will know the fluency and emphases of musick, and **his memory will be filled with numberless passages of approved ayre** [...]. It is not to be expected that a master invents all he plays in that manner. No, he doth but play over those passages that are in his memory and habituall to him. But the choice, application, and connexion are his [...]. Then for connection, these passages which a voluntiere serves himself of are (by transitions of his owne) so interwoven as to make one style, and will appear as a new work of a good composer, of whom **the best** (as I will venture to say here) **useth the methods of a voluntiere, and more or less borrows ayre from those that went before him**, and such as he hath bin most conversant with [my emphases].⁷⁶

The two passages cited in bold show clearly that North considered both stock patterns and material by other composers to be essential for improvisation and, indeed, composition, and that the best composers borrow ideas from their predecessors and contemporaries to make their own composition.⁷⁷ This has implications for the improvisation of division grounds, which in turn may explain some of the extreme variation between the versions of division grounds transmitted in notated sources; it also explains the common practice of 'borrowing' strains from different sources to create a new, 'personal' version of a piece (see Chapter 2).

⁷³ Georg Andreas Sorge, *Compendium harmonicum* (Lobenstein, 1760), 118–19.

⁷⁴ Thompson, 'Sources and Transmission', 162. Bonneau claims that Simpson strictly follows the 'rule' that 'a suspension and its resolution should not be sounded at the same time' in his examples (Bonneau, 'Playing Upon a Ground', 31), but of course these tend to be in two parts only, where such cases would be practically impossible to find.

⁷⁵ John Wilson (ed.), *Roger North on Music: Being a Selection from his Essays Written During the Years c.1695–1728* (London: Novello, 1959), 141.

⁷⁶ Quoted *ibid.*

⁷⁷ See also the discussion of this passage in Herissonne, *Musical Creativity*, 369–70.

In his *Division-Violist*, Simpson does not state clearly the need to stick to one harmonisation, but he probably did not need to, as performers would have been familiar, or able to make themselves familiar by studying Simpson's examples, with the practice of division grounds as well as with implied harmonisations of stock patterns and other bass formulae. He does mention, however, that certain notes of the ground will 'require' a sixth in place of a fifth, although he remains rather vague as to which notes this would concern ('not only *sharp Notes* [...] but sometimes also *flatt Notes*, requiring the Greater 6th'), if the ground is not figured accordingly.⁷⁸ Simpson clearly refers to standard harmonisations of a falling or rising scale in the bass, most frequently known in later Continential sources as the 'rule of the octave' ('*règle de l'octave*' or '*regola dell'ottava*').⁷⁹ Descriptions given in English treatises of the period are comparatively few and vague, but give some indication of what harmonic implications composers and improvisers would have had in the back of their mind.

Figure 1.2: Demonstration of Locke's second rule in *Melothesia* (London, 1673), 6.



For a start, Locke's second rule in *Melothesia* (see Figure 1.2) applies only to what would now be referred to as the major scale: 'On the *half-Note* below the *Tone* you Play in, on the Third and Sixt *Major* above the *Tone*, on *B sharp* (when *E* is not the *Tone*) and on all *sharp Notes* out of the *Tone*, Play a *Sixth Minor* except the Rule of *Cadences* take place. For Example: If *G* be the *Tone*, *F sharp*, *B*, and *E*, are proper *Notes* to Play Sixes on.'⁸⁰ As F. T. Arnold has pointed out, the somewhat 'obscure' formulation 'on *B sharp* (when *E* is not the *Tone*)' suggests that, in *A* (sharp third) and, by inference, in any 'sharp' key, scale degree 2 can take a 6/3-chord, but with a lesser sixth, rather than a greater one.⁸¹ This is actually not as odd as it may seem, although the chord works only in a rising scale (1–2–3–4), not in a falling one (4–3–2–1), where it needs to be a *greater* sixth. Blow's manuscript treatise 'Rules for playing of a Through Bass upon Organ & Harpsicon.' states more generally that 'when 2 notes ascend or descend, on of y^m requires a 6th'.⁸² Both also give a range of other patterns of harmonisation, including

⁷⁸ Simpson, *Division-Violist*, 28. Simpson clarifies on p. 13 that, by '*sharp Notes*', he means what we would call the third, seventh, and occasionally the sixth degree of a major scale, but he does not mention the 'minor' scale here, which would explain his comment about some '*flatt Notes*' requiring 6/3-chords.

⁷⁹ Thomas Christensen, 'The "Règle de l'Octave" in Thorough-Bass Theory and Practice', *Acta Musicologica*, 64 (1992), 91.

⁸⁰ Matthew Locke, *Melothesia: Or, Certain General Rules for Playing upon a Continued-Bass. The First Part* (London, 1673), 6. For a modern edition of the Locke, with commentary, see Arnold, *Art of Accompaniment*, 155.

⁸¹ *Ibid.*, 155, note 3.

⁸² See *ibid.*, 168.

harmonising a rising scale with a 5–6 progression or a falling one with a 7–6 chain of suspensions, or either with a simple series of 6/3-chords.⁸³

These stock progressions are also discussed in Keller's *Compleat Method*, where the section 'Of Natural Sixes' explains that '[t]he natural sixes in a sharp key are on the half Note below the key, the third above the key, and on all extraordinary sharp Notes out of the key, if not to the contrary mark'd or prevented by Cadences. The natural sixes in a flat key are on the Note below the key, the Note above the key, and on all extraordinary sharp Notes out of ye key, if not to the contrary mark'd or prevented by Cadences'.⁸⁴ Keller limits the 'natural sixes' to two in a 'sharp' key (as opposed to Locke's three or four), but unlike Locke, he also gives rules for 'flat' keys, where, unlike in 'sharp' keys, scale degree 2 takes a 6/3-chord, while scale degree 3 does not. Keller also points out that, in case of a modulation, these rules need to be adapted to the key one is in at any given moment: 'all these sixes mention'd either in a flat or sharp key, are not only to be observ'd in the key you play in but likewise in all other Cadences you are going into. And for y^e time you keep in that Cadence, Observe y^e Rules for sixes as tho' you were in y^e key your lesson is Compos'd in'.⁸⁵

Keller's examples of a falling and rising scale (Figure 1.3) actually show far more detail than his verbal descriptions. Here he adds two further 6/3-chords to the two he described before, namely scale degrees 2 and 6 in 'sharp' keys, and 3 and 6 in 'flat' ones. The example also shows that, in 'sharp' keys, scale degree 6 commonly takes a raised sixth when descending (which can actually be understood as a kind of modulation to the key of the fifth scale degree), while it takes a natural sixth when ascending, often followed by a 6/5-chord on scale degree 7. Keller was seemingly reluctant to give an uninterrupted descending scale, as opposed to one that includes some steps in the opposite direction. This may be due to the 'problem' of having two 5/3- chords follow each other in a descending bass line (as can be seen from removing the bracketed bar in Figure 1.3, yielding Figure 1.4), a progression that was rarely used at the time. This 'problem' in a falling scale was generally solved by using a 6/4/2-chord on the descending scale degree 4 (see Figure 1.4), though Keller seems to have preferred to reserve this chord for sequential patterns as in his two long examples on page 6. Like Blow and Locke, Keller also describes some further harmonisation patterns such as rising or falling thirds, in which case the second bass note takes a 6/3-chord,⁸⁶ as well as stepwise movement,

⁸³ Ibid., 156, 158 for Locke's '6th Rule'; *ibid.*, 168 for Blow's thirteenth and fourteenth rules. See also Gottfried Keller, *A Compleat Method For Attaining to Play a Thorough Bass* (London, 1707), 6.

⁸⁴ Keller, *Compleat Method*, 4.

⁸⁵ Ibid., 5.

⁸⁶ Ibid., 4.

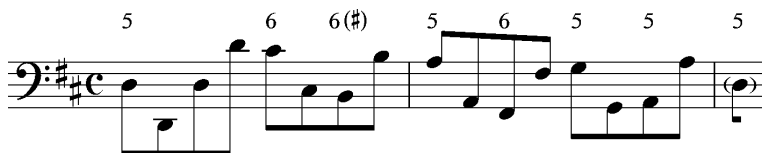
Figure 1.3: Keller's harmonisation of a falling and a rising scale in 'flat' and in 'sharp' keys as given in his *Compleat Method*, 5 (figured bass line only), brackets editorial



Figure 1.4: The 'problem' of harmonising scale degrees 5 and 4 in a descending bass line and a common solution



Figure 1.5: Ground bass of Purcell, 'Now the night', with analysis of primary implied harmonisation



where 'sixes may be played on Every other Note', though sometimes composers may require several 6/3-chords in a row, 'but then they ought to be mark'd'.⁸⁷

With this theoretical background, it is now relatively straightforward to define the primary implied harmonisation of, for example, the ground bass of 'Now the night' – also based on the descending tetrachord and shown in Figure 1.5.⁸⁸ Despite the ground consisting of quavers throughout, the harmonic rhythm clearly proceeds in crotchets, outlining a descending tetrachord (scale degrees 8–7–6–5), followed by a 3–4–5–1 cadence that can be considered stereotypical of music from this period.⁸⁹ Scale degrees 1, 4 and 5 take 5/3-chords, though the fourth scale degree can – and often does – include both fifth and sixth in the approach to a cadence (see also Figure 1.3). All other scale degrees (with the exception of 2, which is not used) take 6/3-chords, with possibility of scale degree 6 taking a raised sixth in descending. Actual harmonisations used by Purcell largely conform to this: scale degree 5 is

⁸⁷ Ibid., 5. A good overview of different theorists' opinions on harmonising scales is found in Rebecca Herissone, *Music Theory in Seventeenth-Century England* (Oxford: OUP, 2000), 128–30.

⁸⁸ In this dissertation, bass figures representing an analysis are consistently placed above the staff. While figures were not consistently placed above the bass staff during the period, this position appears more logical as the parts producing the harmonies (other than the bass) are virtually always higher in pitch than the bass, and generally placed above it in a score.

⁸⁹ Scale degrees are generally derived from the key of the music at that moment. Despite the implication that the scale used will conform largely to what we call major and minor, with, for example, a semitone between scale degrees 7 and 8 in the 'sharp mode', there is no automatic assumption that any given scale degree will suggest a particular harmonic function (such as '5' representing a 'dominant' function).

never harmonised with a 6/3-chord, while there is one such case on scale degree 1 (in bar 39) and, even then, it occurs on the second crotchet beat rather than the downbeat. While scale degrees 3, 6 and 7 almost always have a 6/3-chord, the fourth scale degree is considerably more versatile in that it is harmonised as 5/3 (though sometimes with an added seventh or a 9–8 suspension) at eight out of fifteen occurrences, with a 6/3-chord four times and a 6/5-chord three times.⁹⁰

Figure 1.6: Purcell, ‘Now the night’; bar 41 to the start of the next movement; rhythmically simplified⁹¹

Figure 1.7: Musical example given in Purcell, ‘Art of Descant’, 132 (bass figures original, tenor part originally in C3 clef).

One particular harmonisation, that occurring with the very last ground statement (shown in simplified form in Figure 1.6), is noteworthy as it bears some resemblance to a progression found in ‘A Brief Introduction to the Art of Descant’, the chapter written by Purcell for the 1694 edition of Playford’s *Introduction to the Skill of Musick*, which was also edited by Purcell. Here, the composer describes ‘another sort of *Discord* used by the *Italians*, not yet mentioned before neither, which is the *Third* and *Fourth* together, to introduce a *Close*’.⁹² The two uppermost parts ‘continue in the same place’,⁹³ repeating the clash between scale degrees 1 and 2, which ultimately forces the former to resolve to the leading note, scale degree 7 (Figure 1.7). The delay causes a strong tension which is (partially) resolved on the penultimate chord

⁹⁰ These statistics include transposed ground statements, but not unharmonised, inverted or fragmented ones.

⁹¹ The figured bass represents an analysis of the upper voices, with the figures initially in the order in which they appear in the chord, to demonstrate voice-leading.

⁹² Purcell, ‘Art of Descant’, 132.

⁹³ *Ibid.*, 133.

of the cadence, leading to a strong sense of finality for the final chord. In Figure 1.6, the same clash is held only for two chords, the second of which is precisely that (on scale degree 6 in the bass) with ‘the *Third* and *Fourth* together’. It is noteworthy that Purcell associated this particular progression, which goes against the principles as described by Locke, Blow and Keller, and also defies strict contrapuntal norms, with the Italian style. This connection will be explored further in conjunction with other descending-tetrachord grounds in Chapter 4, Purcell evidently responded to particular bass patterns by using formulaic harmonisations, much in the way an instrumentalist would improvise above a ground. Harmonisations that seem to go ‘against the grain’ of the bass pattern are, however, often related to other formulae, as in Figures 1.6 and 1.7, where the persistent dissonance between the two highest parts overrides any changes in the bass that would otherwise necessitate different chords.

1.3.2 Phrase structure and cadences

There are two further marked differences between most vocal grounds and instrumental ones: first, the latter hardly ever transpose (or invert) the ground bass, while in the former this is at least a possibility – and one increasingly used towards the latter half of the period in question (see Chapters 3 and 5); second, instrumental grounds rarely have the phrasing in the upper parts overlap that in the bass, instead preferring self-contained ‘variations’,⁹⁴ though there a number of notable exceptions, especially by Purcell. The ground bass in instrumental pieces, especially ones in the tradition of ‘divisions on a ground’, often reflects this tendency to self-contained ‘variations’ by starting and concluding on the first scale degree, unlike the more open-ended bass patterns favoured for vocal grounds, which conclude on the fifth scale degree or at least reduce the final first scale degree of the bass pattern to a crotchet or minim, rather than a whole bar. While Ronald Gauger distinguishes these two principles by the terms ‘separate variations’ and ‘continuous variations’, the former of which usually have a ‘tonic chord [...] at the conclusion of one variation [...] followed by another tonic chord to begin the next variation’,⁹⁵ in this dissertation the terms ‘closed’ and ‘open’ ground are used,⁹⁶ in order to avoid the potentially problematic and misleading notion of variation, especially in respect to vocal grounds.⁹⁷

⁹⁴ Cf. Meinardus, ‘Die Technik des Basso ostinato’, 62–63.

⁹⁵ Ronald Gauger, ‘Ostinato Techniques in Chaconnes and Passacaglias of Pachelbel, Buxtehude and J. S. Bach’, DMA diss., University of Wisconsin, 1974, 6. Bryan Stevens instead distinguishes between ambiguous grounds and unambiguous ones, the former of which can be understood to conclude on scale degree 5 or on scale degree 1, depending on the grouping of notes in the upper parts. See Bryan Stevens, ‘Formal Organization in Ground-Bass Compositions’, Master’s diss., University of North Texas, 2015, 10.

⁹⁶ Meinardus uses the somewhat similar terms ‘offene Figur’ (open figure) and ‘rundläufige Figur’ (rounded or circular figure) in ‘Die Technik des Basso ostinato’, 13.

⁹⁷ Stevens concurs in this point, adopting the distinction between ‘variation forms’ and (generally vocal) ‘non-variation forms’ from Miller. See Stevens, ‘Formal Organization’, 2; also Miller, ‘Henry Purcell and the Ground Bass’, 341.

The term ‘phrase structure’ presupposes a definition of what constitutes a phrase, especially in the upper parts, which sometimes lack a similarly definitive ‘marker’ such as the falling fifth from scale degree 5 to 1 that almost always marks the end of the ground-bass pattern. In instrumental music, a phrase can be defined solely by musical factors such as whether the musical entity seen as a phrase concludes with a cadence (for which the other parts and especially the bass need to be considered as well). Such a cadence may, however, seem insufficient to delineate a musical phrase if the respective upper part continues for a significant time after the cadence, for example, when the ground has already moved onto a different note implying a different harmony. By contrast, a phrase may end without a cadence simply by inserting rests of sufficient duration.

The main challenges in assessing composers’ use of cadences in Restoration music are terminological, because there is no consistent contemporary terminology for naming and describing cadences.⁹⁸ The question of what constitutes a cadence is more complex than one might think: most Restoration-era treatises only consider what we would call V–I cadences (whether in the home key or another, related key), but Blow, for example, gives several examples of a ‘half-cadence’, which, quite unlike what the term usually means today in American English, can denote a ‘plagal’ cadence (IV–I in Roman numerals) or a cadence where the bass descends from the second to the first scale degree (vii⁶ I).⁹⁹ It is also for these reasons that it is necessary to refer to modern British English terminology to distinguish between these and other types of cadences as the term is understood today. In addition, some perfect cadences will be differentiated according to their degree of finality,¹⁰⁰ with cadences concluding with an octave between the uppermost part and bass (PAC in American usage) generally stronger than cadences ending on the third or fifth of the chord (IAC).¹⁰¹ To this end, it is worth reminding oneself that it is often difficult or even impossible to ‘confine analytical tools to contemporaneous ones’. Instead, Margaret Bent suggests, a valid analysis should require ‘that analytical tools be harmonious with early techniques and vocabulary, to the extent that these can be recovered and extended’.¹⁰²

In vocal music, ambiguities as to what constitutes a musical phrase are often cleared up by including the text in the analysis; after all, a singer is much more likely to phrase off and breathe when a sentence or textual phrase is complete, thereby clearly marking vocal phrases textually as well as musically (if only through performance). Some examples are discussed in

⁹⁸ Herissonne, *Music Theory*, 168–73.

⁹⁹ Arnold, *Art of Accompaniment*, 170–71.

¹⁰⁰ See the discussion in Barnett, ‘Tonal Organization’, 447.

¹⁰¹ These terms familiar from much analytical writing especially by US American scholars are nevertheless avoided to prevent any confusion, most notably between the terms HC (‘half cadence’) and Blow’s term ‘half-cadence’, which do not necessarily mean the same thing.

¹⁰² Margaret Bent, ‘The Grammar of Early Music: Preconditions for Analysis’, in Cristle Collins Judd (ed.), *Tonal Structures in Early Music* (New York/London: Garland, 1998), 24.

Chapter 3, and at this point it suffices to say that attempts to explain the phrase structure in vocal grounds without considering the text are problematical, especially if highly anachronistic notions based on Schenkerian theory are evoked instead.¹⁰³ This is expressly the case in the Master's dissertation on 'Formal Organization in Ground-Bass Compositions' by Bryan Stevens,¹⁰⁴ who, whether intentional or not, assumes that the grounds he includes (by Purcell, de Lalande and J.S. Bach) can best be analysed using a methodology that was developed for a much later repertoire, fully grounded in common-practice tonality.

1.3.3 Rhetoric and/in music

A very popular type of ground-bass movement in seventeenth-century opera was the lament, to which Ellen Rosand devoted an entire chapter of her book-length study on seventeenth-century Venetian opera.¹⁰⁵ The use of a descending-tetrachord ground in Monteverdi's celebrated *Lamento della Ninfa* of 1638 was taken up by Francesco Cavalli in the 1640s and subsequently by numerous other composers, many of whom introduced variant forms including chromaticised versions similar to that later used by Purcell in Dido's lament.¹⁰⁶ Some of her findings were already introduced in her 1979 article on the descending tetrachord as an 'emblem of lament',¹⁰⁷ the title of which already points to an important association of 'that baldest of clichés',¹⁰⁸ the descending tetrachord *topos*, the effect of which is of course significantly heightened by its persistent use as a ground bass. Lois Rosow, however, who examines the role of the descending tetrachord in Lully and Charpentier, cautions against restricting its emblematic meaning to that of the lament, arguing that 'the tetrachord requires a poetic text to make its full meaning clear'.¹⁰⁹ Conversely, however, it could be argued that a range of purely musical factors, such as frequent reference to the descending tetrachord in combination with an unusually high density of suspensions and other grating dissonances, make it difficult not to associate a piece such as Biagio Marini's Passacaglio from his 1655 collection *Per ogni sorte di strumento musicale* with the lament.

¹⁰³ As Herissone has pointed out, some of the analytical methods and language used in Adams's Purcell monograph also reveal Schenkerian ideas of organicism, stated more-or-less more explicitly when Adams claims that '[i]n many respects Dido and Aeneas is the most complex yet most consistent manifestation of large-scale organicism in Purcell's output' (Adams, *Purcell*, 286). See also Rebecca Herissone, 'Henry Purcell: The Origins and Development of His Musical Style by Martin Adams' (Review), *Early Music History*, 15 (1996), 271.

¹⁰⁴ Stevens's phrase analysis of Purcell's 'When I am laid in earth' from *Dido and Aeneas* appears largely to ignore the text, as he defines the first phrase not as ending at the first comma ('When I am laid, am laid in earth,') but at the open-ended 'may my wrongs create' (Stevens, 'Formal Organization', 40–45).

¹⁰⁵ Rosand, *Opera in Seventeenth-Century Venice*.

¹⁰⁶ Note that Herissone cautions against the allegation that Purcell modelled this on any of Cavalli's laments (*Musical Creativity*, 34).

¹⁰⁷ Ellen Rosand, 'The Descending Tetrachord: An Emblem of Lament', *MQ* (1979), 346–59.

¹⁰⁸ Wood, "'Only Purcell e'er shall equal Blow'", 114.

¹⁰⁹ Lois Rosow, 'The Descending Minor Tetrachord in France: An Emblem Expanded', in Shirley Thompson (ed.), *New Perspectives on Marc-Antoine Charpentier* (Farnham: Ashgate, 2010), 64. See also Peter Williams, *The Chromatic Fourth During Four Centuries of Music* (Oxford: Clarendon Press, 1997), 25.

Even so, other factors have to be taken into account when discussing meaning generated or supported by purely musical features. Curtis Price, for example, argues that Purcell's theatre music uses certain keys fairly consistently to denote concepts such as eroticism or death.¹¹⁰ Price sees the latter associated with G (flat third),¹¹¹ but seems to rely on eighteenth-century German treatises as proof, some of which discuss this extensively, unlike seventeenth-century English writings. This is problematical, if the aim is to demonstrate that these associations were used consciously by Restoration composers. A similar problem can be seen in two studies on the Passacaille from Lully's *Armide*: while Judith Schwartz analyses two choreographies according to principals of rhetorical organisation, labelling sections of the music accordingly (that is, *Exordium*, *Narration*, *Confirmation*, *Confutation* and *Peroration*),¹¹² Kimiko Okamoto's more recent article extends this rhetorical analysis to include the music more explicitly, and also provides a similar analysis of the entire opera.¹¹³ While Schwartz does not mention contemporary writings on music and rhetoric, relying instead on her perception of correspondences, Okamoto discusses this topic at least generally, referring to several, mostly German treatises from the sixteenth to eighteenth centuries in a footnote, conceding that contemporary writings on dance and rhetoric are virtually non-existent.¹¹⁴

Ideas about links between music and rhetoric are relevant not just to opera, but also to instrumental music. Simpson's comments on improvising divisions on a ground, more specifically those 'Concerning the ordering, and disposing of Division', are especially poignant:

When you are to Play *Division* to a *Ground*, I would have you First Play over, the *Ground* it self [...]. The *Ground* Played over, you may *Break* it, into *Crotchets*, and *Quavers*, or Play *Slow Descant* to it, which you please. If your *Ground* be of Two or Three Strains, you may do by the Second, or Third, as by the First. This done, and your *Ground* beginning over again; you may then *Break* it into *Division* of a *Quicker Motion*; driving on some *Point*, or *Points*, as hath been shewed. When you have prosecuted that Manner of Play, so long as you please; and shewed some *Command of Hand*; you may fall off to *Slower Descant*, or *Binding Notes*, as you see cause; Playing also Sometimes Lowd, or Soft, to express Humour and draw on Attention. After this, you may begin to Play some *Skipping Division*, or *Points*, or *Tripla's*, or what your present *Fancy*, or *Invention* shall prompt you to; changing still from one Variety to another; for, Variety it is, which chiefly pleaseth. Without which the best *Division* in the World still continued would become Tedious to the *Hearer*; and therefore you must so place and dispose your *Division*, that the Change of it from One kind to Another, may still beget a new attention. And this is generally to be observed, whether your *Ground* consist of One, or more *Strains* [...]. [I]f you have anything more excellent then other, reserve it for the Conclusion.¹¹⁵

¹¹⁰ Curtis Price, *Henry Purcell and the London Stage* (Cambridge: CUP, 1984), 21–26.

¹¹¹ *Ibid.*, 308–12.

¹¹² Judith L. Schwartz, 'The Passacaille in Lully's *Armide*: Phrase Structure in the Choreography and the Music', *EM* (1998), 300–20. Schwartz Anglicizes the Latin terms slightly.

¹¹³ Kimiko Okamoto, 'The "Passacaille of Armide" Revisited: Rhetorical Aspects of Quinault's/Lully's *tragedie en musique*', *Historical Dance*, 4/2 (2012), 11–18.

¹¹⁴ Schwartz, 'The Passacaille in Lully's *Armide*', 307–8; Okamoto, 'The "Passacaille of Armide" Revisited', 11; 17 (footnote 4).

¹¹⁵ Simpson, *Division-Violist*, 47. Cf. Herissone, *Music Theory*, 220.

Simpson's comments are unusually specific for the time, so it is worth highlighting the following two points. First, he describes in detail a possible sequence of divisions, and, second, he stresses the importance of variety and surprise, 'that the Change [...] from One kind to Another, may still beget a new attention', which includes making use of dynamic contrasts. The latter point qualifies the former and demonstrates that improvising performers and, by inference, composers, would not have aimed for too much predictability in large-scale structure, apart from the general tendency to an increase in the use of smaller note values during the course of a piece.

This is echoed by Thomas Mace in his lute tutor *Musick's Monument* of 1676. As Rebecca Herissone and Barry Cooper have both pointed out, Mace considered 'humour' (that is, the character of the piece), 'fugue' (the imitative point) and 'form' to be essential to the structural makeup of a piece of music, warning against too much variety in any of the three aspects.¹¹⁶ It needs to be pointed out, however, that most of Mace's examples consist of short preludes and dance pieces in one, two or three strains,¹¹⁷ where variety is arguably less important than in long grounds of a dozen strains or more. Certainly the 'form' aspect, which Mace understands to be primarily defined by phrase lengths, is generally very consistent in grounds, but in light of the repetitiveness of the ground bass it would be '*Nautious*, and *Tiresome*' to have 'too much of the same *Humour*',¹¹⁸ or, indeed, to use the same imitative points in each and every strain.¹¹⁹ Rather, strains often explore one particular imitative point or rhythmic-melodic motif extensively before moving onto an entirely different one for the strain that follows, though occasionally, strains will form pairs that use a similar 'point' or melodic outline.¹²⁰ As Gregory Butler has argued, fugue and humour are inextricably linked as 'one of the functions of the fugue is to announce or present the principal affect of the piece, and thus it also makes an important contribution to the humour.'¹²¹ Furthermore, Mace's concept of 'humour' is not only grounded in the Ancient Greek idea of the four humours in the human body,¹²² but also

¹¹⁶ Herissone, *Music Theory*, 215–17; Barry Cooper, 'Englische Musiktheorie im 17. und 18. Jahrhundert', in Frieder Zaminer (ed.), *Geschichte der Musiktheorie Band 9. Entstehung nationaler Traditionen: Frankreich, England* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1986), 248–49.

¹¹⁷ Thomas Mace, *Musick's Monument* (London, 1676). The two exceptions are the 'Fancy-Prelude, or Voluntary for theorbo found on pp. 210–16, which has thirteen strains, and the untitled 'kind of *Prelude*, or *Fancy*' for viol on pp. 255–58, which has seven strains. The former piece is also discussed in Herissone, *Music Theory*, 218. A similarly long piece on pp. 259–64 is not structured in strains.

¹¹⁸ Mace, *Musick's Monument*, 117.

¹¹⁹ Some fifty years later, Roger North discusses the necessary balance between variety and repetition. See Mary Chan and Jamie C. Kassler (eds.), *Roger North's The Musickall Gramarian 1728* (Cambridge: CUP, 1990), 200 (f. 84v). See also Herissone, *Music Theory*, 218–19.

¹²⁰ Cf. Bonneau, 'Playing Upon a Ground', 31.

¹²¹ Gregory G. Butler, 'The Projection of Affect in Baroque Dance Music', *EM*, 12 (1984), 201. See also Wendy Hancock, 'Thomas Mace and a Sense of "Humour": The Case for Expression in 17th-Century English Instrumental Music', *VdG:JSJ*, 6 (2012), 5.

¹²² Hancock, 'Thomas Mace and a Sense of "Humour"', 5–6.

in the art of rhetoric.¹²³ Ideas about structuring music analogously to a speech or sermon were certainly prevalent in the seventeenth century,¹²⁴ as the passage quoted earlier from Roger North's writings indicates. This further suggests that a good improvisation may also have been thought of as guided by rhetorical principles such as repetition (to emphasise a certain point) and variety (to avoid the audience walking away out of boredom). As Hermann Danuser has pointed out, the communicative situation of 'one-person music', that is, a person performing his or her own music in front of an audience, is directly comparable to that of a speaker in front of an audience.¹²⁵ While being the exception rather than the norm in much music of this period and even more so today,¹²⁶ an improvising performer would surely be the archetypal example of such a musician-cum-orator.

While there seem to be hardly any references linking music to rhetoric in music treatises in sixteenth- and seventeenth-century England,¹²⁷ Butler has pointed out that there are numerous references in non-music sources, such as Henry Peacham the Elder's *Garden of Eloquence* of 1593.¹²⁸ According to Butler, this treatise links four rhetorical figures closely with music, three of which involve repetition, highlighting the importance of this concept in both rhetoric and music, something which is also confirmed by Roger North when he states that '[i]t is certain that the air of musick is improved by repetition, and is always better the second time than the first, and so on, till some novelty suppresseth it'.¹²⁹

In his article 'Composition as an Act of Performance', Howard analyses the sacred partsong *Since God so tender*, which is based entirely on an unchanging ground bass (apart from a switch from duple to triple time and back). He finds that the ground was designed by Purcell to facilitate 'fugeing',¹³⁰ that is to enable multiple interlocks of a fugal point above the unchanging bass pattern, demonstrating that the 'invention' of the ground bass and the resulting implications for harmonisation and fugal possibilities are of the utmost importance.¹³¹ Howard also reveals some remarkable links in the relationship between music and text, arguing that Purcell used the strict ground bass as a means to display the paradox in the text between 'freedom and obligation' suggested by the lines 'The very bonds which thou

¹²³ Ibid., 2–3.

¹²⁴ Herissone, *Music Theory*, 10–11. See also the discussion in Andreas Habert, 'Wege durch die „Division Flute“'. Zur Variationspraxis in der englischen Kunst- und Volksmusik des 17. Jahrhunderts', *Basler Jahrbuch für Historische Musikpraxis*, 11 (1987), 96.

¹²⁵ Hermann Danuser, 'Was bedeutet in der Musik rhetorische Form?', *AMW*, 69 (2012), 15.

¹²⁶ Ibid., 16.

¹²⁷ Patrick McCreless has described the discussion of rhetoric in music by seventeenth-century British, Italian and French music theorists as 'superficial at best', unlike German music theorists of the same time (Patrick McCreless, 'Music and Rhetoric', in Thomas Christensen (ed.), *The Cambridge History of Western Music Theory* (Cambridge: CUP, 2002), 852).

¹²⁸ Gregory Butler, 'Music and Rhetoric in Early Seventeenth-Century English Sources', *MQ*, 66 (1980), 53–54.

¹²⁹ Wilson (ed.), *Roger North on Music*, 69.

¹³⁰ Howard, 'Composition as an Act of Performance', 46–7.

¹³¹ Ibid., 49–51. Howard analyses the systematic and exhaustive use of contrapuntal interlocks in 'Poetics of Artifice', 132–48.

hast loosed / Shall tie me faster unto thee'.¹³² He accomplishes this by demonstrating the harmonic, contrapuntal and textural variety and 'freedom' that can be achieved despite the unchanging bass pattern, which necessarily poses restrictions on the composer and which could be interpreted as representing unchanging faith and morals. This has potentially wide-ranging implications for Purcell's later music, as Howard proposes that

Purcell's insight on reading the text was to recognize that this paradox could be effectively rendered in music in the form of a ground bass, and specifically in the relationship that seems to have so fascinated him throughout his career, between the constancy of the bass and the potential freedom of the music composed over it.¹³³

1.4 Summary

This chapter has discussed the history of ground-bass composition, as well as previous research pertinent to this dissertation, and the methodology used in chapters that follow. The practice of writing grounds in late-seventeenth-century England is clearly founded on three main pillars: a local predilection for the technique, going back to at least the late sixteenth century; several waves of recent Italian music inspiring musicians based in England to imitate or emulate the latest fashions in music from the Italian states; and lastly, music from the French court, most prominently by Jean-Baptiste Lully, primarily in the second half of the seventeenth century. All of these influences, local and international, will continue to form part of the discussion in the chapters that follow.

Of the three chief methodological aspects introduced in this chapter, the first two, harmonisation and phrase structure, especially pervade the dissertation, though they are almost inextricably linked with each other (see the discussion in Chapters 4 and 5). The third aspect, the connection between rhetoric and music, forms more of a background, though it is foregrounded in discussions of large-scale structure (Chapters 2 and 5) as well as of links between music and text, especially concerning meanings associated with certain ground-bass topoi (Chapter 3). Lastly, the topic of imitative counterpoint and methodological aspects particular to the concept will be dealt with separately in Chapter 6.

¹³² Howard, 'Composition as an Act of Performance', 53.

¹³³ *Ibid.*, 53–54. More generally, Helene Wessely-Kropik links Purcell's penchant for grounds and for canon and canon-like voice-leading as deriving from his interest in compositional artifice ('ratio des Handwerklichen'). Helene Wessely-Kropik, 'Henry Purcell als Instrumentalkomponist', *Studien zur Musikwissenschaft*, 22 (1955), 103.

Chapter 2 Instrumental grounds

This chapter introduces instrumental grounds through its two primary genres or traditions, namely composed or improvised divisions on a ground, and dance-influenced grounds, most prominently chaconnes and passacaglias. It can be argued that almost all instrumental grounds form part of one of these two traditions, though some of Purcell's and Blow's instrumental grounds refer to both at the same time, to varying degrees. The chapter will first outline issues particular to division grounds, before moving on to chaconnes and passacaglias. Finally, a number of pieces referring to both genres are discussed in some detail.

2.1 Division grounds

Division grounds are arguably among the simplest of genres of instrumental ground in terms of harmonisation and large-scale structure. For the purposes of this dissertation, I define 'division grounds' as instrumental grounds, for one (occasionally two) solo instruments with accompaniment – or, alternatively, for keyboard – clearly structured in strains / divisions / variations (these terms are taken to be largely synonymous), with a perfect cadence at the end that is virtually never evaded, as well as little reharmonisation apart from occasional changes between greater and lesser third as well as 5/3- and 6/3-chords.¹³⁴ Exceptions that are included are songs where the vocal version is clearly derived from one or several instrumental division grounds, and grounds that use a bass pattern in two (or, rarely, three)¹³⁵ sections, where each section is marked by a strong cadence, which, in some cases, may be an imperfect cadence instead of a perfect one for the first of two (or second of three) sections. As an example of the latter, the ground bass used in GB-Ob Mus. Sch. C.71, pp. 114–117, as well as numerous other sources,¹³⁶ consists of two sections, the first of which closes with a 'half-cadence' (Figure 2.1). The first section of the ground (which I shall label 'P') is often repeated or treated to divisions before moving on to the second section ('Q').¹³⁷ Strains are therefore based on either 'P' or 'Q', not both together, so a sequence of strains may read 'P1–P2–Q1–Q2'.

¹³⁴ For a summary of the division grounds repertory, see Christopher D.S. Field, 'Consort Music I: up to 1660', in Ian Spink (ed.), *The Seventeenth Century* (=The Blackwell History of Music in Britain, vol. 3; Oxford: Blackwell, 1992), 223–24.

¹³⁵ Veronika Gutmann mentions a single three-section ground that she found in the bass viol division repertoire (*Die Improvisation auf der Viola da Gamba in England im 17. Jahrhundert und ihre Wurzeln im 16. Jahrhundert* (Tutzing: Hans Schneider, 1979), 263). This is listed on p. 215 as US-NYp Drexel 3554, pp. 32–3, though that on pp. 1–6 of the same manuscript (given by Gutmann on p. 226) can arguably also be understood as consisting of a three-section ground, as there are three strong perfect cadences, in bars 8, 13 and 19 respectively.

¹³⁶ Simpson published his version in *The Division-Violist*, 60–61. There are also several keyboard versions, including one in GB-Ob Mus. Sch. D.219, ff. 15v–16r, attributed to Albertus Bryne.

¹³⁷ These labels were chosen instead of 'A' and 'B' to avoid confusion with note names.

Figure 2.1: GB-Ob Mus. Sch. C.71, p. 114 (beginning)

The structural similarity of such two-section grounds to dance movements in binary form clearly derives from the practice of improvising divisions on such pieces. In addition to structural characteristics similar to those found in suite movements with varied repeats, several of the common-time grounds also use rhythmic-melodic writing that is typical of almands from the period, for example the ground on pp. 124–126 of B-Bc 15139 (attributed to Blow), which, as Watkins Shaw has pointed out, also forms the first movement of a suite in the 1698 publication *A Choice Collection of Lessons* (pp. 6–8),¹³⁸ a position usually reserved for almands or ‘ayres’ (which were often of a similar character).

Furthermore, it is not just pieces in common time and with almand-like traits that are structurally similar to suite movements with varied repeats. GB-Och Mus. 1177 contains two pieces entitled ‘Sarabrand’ that have two and three written-out varied repeats respectively; the first of these actually uses two strains that are both varied twice, so it could be understood as a two-section ground (PQ PQ PQ). The same manuscript also contains three untitled corants and an untitled saraband attributed to Purcell (on f. 27r), all of which make use of varied repeats,¹³⁹ though none of these is entitled ‘Ground’.¹⁴⁰ Lastly, the popular keyboard piece entitled ‘French Lesson: Chacone’ on p. 27 of F-Pc Rés 1186bis (1), is called ‘Sarraband’ or ‘Sarrabande’ in at least two concordances (GB-Lbl Mus. 1625, f. 41v and GB-Ob Mus. Sch. E.426, ff. 1v–2r).

All of this suggests that there was some overlap between suite movements with written-out varied repeats, and grounds with a bass pattern in two sections. It also seems to indicate a widespread practice of improvising divisions when repeating strains of suite movements. Del Amo confirms this in his discussion of GB-Ob Mus. Sch. D.245–247, a set of partbooks copied by John Merro (died in 1636) that includes decorated parts for a treble string instrument to four pavan and galliard pairs and two single pavans, all of which except one ‘make reference to established Italian ground basses such as the *Passamezzo Antico* and *Passamezzo Moderno*’, suggesting that ‘[d]ivisions on double grounds could have their origin on

¹³⁸ Harold Watkins Shaw, ‘John Blow: An English Harpsichord Composer’, in Malcolm Brown and Roland Wiley (eds.), *Slavonic and Western Music: Essays for Gerald Abraham* (Oxford: OUP, 1985), 53. Watkins Shaw also suggests that it should be considered an ‘Almand (on a Ground)’ (ibid.). See also Barry Cooper, *English Solo Keyboard Music of the Middle and Late Baroque* (New York/London: Garland, 1989, reprint of a doctoral diss., University College, Oxford, 1974), 110; also Alan Brown, ‘England’, in Alexander Silbiger (ed.), *Keyboard Music Before 1700*, 2nd ed. (New York: Routledge, 2004), 78–79.

¹³⁹ The structure of two of the corants, as well as of the saraband, is PPQQ, while a third corant uses PQQQ.

¹⁴⁰ See also Candace Bailey, ‘English Keyboard Music, c1625–1680’, doctoral diss., Duke University, 1992 (published Ann Arbor, Michigan: UMI, 1993), 60, 66 and 203. Another example is the ‘Sarabrand’ on p. 17 of GB-Cfm MU Mus. 653 (untitled in F-Pc Rés 1186bis (1), ff. 44v–45v), which has also been attributed to Purcell.

[sic] a tradition of diminution on the basses of binary ensemble dances'.¹⁴¹ More significantly still, Simpson states that the basses of 'Aires [...] differ very little from the Nature of Grounds', adding that '[t]hese Aires, or Allmains, Begin like Other Consort-Aires; after which they Repeat the Strains, in divers Variations of Division'.¹⁴² This demonstrates that it was indeed common to improvise divisions on repeating the strains of a suite movement, and that Aires and Allmains were considered more or less identical by Simpson.

Two of the most popular ground basses of the Restoration period were those most commonly known in England as 'Polewheel's Ground' (Figure 2.2) and as 'Farinel's Ground' (Figure 2.3), the latter of which is more widely known today as the *folia*, which is what it was generally called on the continent. The following summary of findings is based on case studies of these two subgenres of division ground, which will be explored in more detail in two journal articles under preparation. These particular case studies were chosen primarily because of the large number of surviving sources and versions, which not only testifies to the popularity and importance of the grounds, but also allows us to compare a large number of different versions, many of which are vastly different to each other. This in turn enables a better understanding of division grounds in general, especially in terms of their structuring, but also of the transmission of different versions.

Figure 2.2: 'Polewheel's Ground' (here untitled and attributed to 'Peter Young'); top of pp. 6 (first section) and 7 (second section) in GB-Ob Mus. C.61 (labels 'P' and 'Q' are editorial)



Figure 2.3: 'The Bass of Faranel's Ground'; bottom of Add. 29283, f. 3r.



¹⁴¹ Patxi Xabier del Amo Iribarren, 'Anthony Poole (c.1629–1692), the Viol and Exiled English Catholics', doctoral diss., University of Leeds, 2011, 67. In English keyboard music before c.1670, Klakowich finds, divisions occur in almands, corants and sarabands, but more frequently early in the century, when divisions almost always follow each strain. This changes in the second half of the century in both French and English music: divisions and doubles almost always follow the entire piece, rather than each strain (Robert Klakowich, 'Keyboard Sources in Mid-17th-Century England and the French Aspect of English Keyboard Music', doctoral diss., State University of New York at Buffalo (published Ann Arbor, Michigan: UMI, 1985), 268; 275). Similarly, the almaines, corantos and sarabands in two suites for lra viol consort by John Jenkins include divisions, though it is not quite clear from the modern edition whether these follow each strain or are included at the end of each dance movement (John Jenkins, *The Lra Viol Consorts*, ed. Frank Traficante (=RRMBE 67–68; Madison, Wisconsin: A-R Editions, 1992), x; 90–103; 117–27).

¹⁴² Simpson, *Division-Violist*, 49.

Polewheel's Ground clearly belongs to an earlier tradition of division grounds than Farinel's Ground, not only by the date of some of the sources,¹⁴³ but also the fact that the former was closely associated with the bass viol and the latter with the treble violin, which gradually overtook the viol in popularity as a solo instrument in the Commonwealth and early Restoration periods.¹⁴⁴ While Farinel's Ground seems to have come to England originally as a set of divisions for the violin, which were then arranged and applied to other instruments, including bass viol and keyboard, Polewheel's Ground seems to have originated as bass viol divisions and have remained a close association with this instrument, notwithstanding the six keyboard versions which seem entirely independent of the bass viol ones.

Division grounds may have been well suited for transmission for several reasons: first, the repetitiveness of the ground bass allowed listeners of a (possibly improvised) performance to focus on the treble part, thereby facilitating aural transmission and memorisation;¹⁴⁵ second, the fact that strains are (at least tonally) self-contained allows them to be taken from different sources and reassembled into a new version without leading to problems that might arise were one to attempt similar practices with, say, a dance piece in two or three strains, each of which may modulate and end in a different key than it started.¹⁴⁶ Furthermore, as Woolley remarks, the contents of both the Selse and the Roper manuscripts (Cn Case VM 2.3 E58r) 'illustrates the circulation of music across a wide geographical area, but is also an interesting case of "mixed" Anglo-French musical style, which may have developed out of the circulation of English and French keyboard music among English Catholic musicians'.¹⁴⁷

The harmonisation of Farinel's Ground is much simpler than that of Polewheel, as the former almost always consists entirely of 5/3-chords, with only an occasional addition of a seventh or a 4–3 suspension, neither of which would cause a problematic clash with a simple chordal harmonisation that might be played by an accompanist. Polewheel's Ground, on the other hand, has more variance in harmonisation, which to some extent has to do with the

¹⁴³ Farinel's Ground falls more easily in the period in question than Polewheel's, as all but the earliest source of the former were copied after 1675 and even the earliest source, which gives only a single strain, may also date from after 1675.

¹⁴⁴ Cf. Peter Holman, *Life after Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge: The Boydell Press, 2010), 6; also Mary Monroe, 'From "English Vein" to "Italian Notes": The Stylistic Evolution of Purcell's Chamber Music for Strings', doctoral diss., Columbia University, 1994, 29–35.

¹⁴⁵ Cf. Rebecca Herissone, 'Daniel Henstridge and the Aural Transmission of Music in Restoration England', in Linda Phyllis Austern et al. (ed.), *Beyond Boundaries: Rethinking Music Circulation in Early Modern England* (Bloomington: IUP, 2017), 177. According to William MacPherson, the fact that the printed versions of grounds in *The Dancing Master* usually give the first two or three divisions of the same versions printed in *The Division-Violin* suggests that grounds were associated with certain tunes and divisions (William Alan MacPherson, 'The Music of the English Country Dance, 1651–1728: With Indexes of the Printed Sources', doctoral diss., Harvard University, 1984, 138).

¹⁴⁶ Herissone has shown, however, that some musicians were unconcerned with what Richard Taruskin describes as a lack of 'tonal unity' (in reference to Frescobaldi's *Cento partite* of 1637). See Herissone, *Music Theory*, 218; Richard Taruskin, *Music in the Seventeenth and Eighteenth Centuries* (=The Oxford History of Western Music, vol. 2, Oxford: OUP, 2010), 38.

¹⁴⁷ Andrew Woolley, 'The Mary and Elizabeth Roper Manuscript Revisited' (forthcoming article).

scalar passages using 6/3-chords in some places. The discrepancies between different harmonisations of the same ground also raise questions as to how performers, especially those improvising divisions, would have dealt with potential clashes between diverging harmonisations such as raised versus natural thirds, or 6/3- versus 5/3-chords.

Composers' treatment of the ground's repetition also demonstrates connections between musical practices and rhetoric as well as reflecting the strongly improvisatory basis of seventeenth-century instrumental training. Consequently, studying such grounds can give us an indication of how performers in Restoration England would have improvised entire pieces based on a more or less consistent harmonic framework. In turn, these improvisatory practices led to a flurry of new pieces, some of which were written down and subsequently transmitted in written form, ultimately giving rise to what can be understood as two whole subgenres of division grounds.

2.2 Chaconnes and passacaglias

Throughout the seventeenth century, the understanding of the terms 'chaconne' and 'passacaglia' (including variant spellings) seems to have been fluid and ever-changing. Pieces found in English sources from the last quarter of the seventeenth century demonstrate the breadth of meaning associated with these generic terms at the time. While some chaconnes and passacaglias use a relatively consistent ground bass, others lack a repeating bass formula but instead use rondeau structures typically associated with French music. The majority of pieces, however, use neither. In fact, some are so far removed from the regularity typically associated with the chaconne that they call into question our understanding of what stylistic and structural elements were necessary for this genre label. Despite attempts by some scholars to distinguish between the two terms in specific repertoires on the basis of key, implied tempo, bass patterns used, as well as a range of other factors,¹⁴⁸ a collective reference to 'chaconnes' in this dissertation will generally include both chaconnes and passacaglias, unless that distinction is clearly made.

The purpose of this section is three-fold: to establish the range of meanings understood by the terms at the time by analysing the music to which they were applied; to explain which factors unite all or most pieces entitled 'chaconne' or 'passacaglia'; and to investigate the relationship between such pieces and the technique(s) of ground bass. To this end, a strong definition is needed of what to include in such a study, so all pieces – and only those – entitled

¹⁴⁸ See for example Kurt von Fischer, 'Chaconne und Passacaglia: Ein Versuch', *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap*, 12 (1958), 19–34, who finds that French chaconnes use rondeau forms more often than do passacailles, which tend to be closer to grounds, while in Italy, chaconnes were more often combined with a basso ostinato (ibid., 33–34). See also Thomas Walker, 'Ciaccona and Passacaglia: Remarks on Their Origin and Early History', *JAMS*, 21 (1968), 320.

‘chaconne’ or ‘passacaglia’ or a variant thereof in one or more contemporary sources are included. Conclusions about the defining characteristics of the chaconne will be drawn from this particular set of pieces, not all of which will apply to all of the pieces to the same degree. It might even be necessary to consider a small number of pieces misnamed, if they share very few of the defining characteristics identified in the other pieces, though it is not always easy to know where to draw the line between such a piece and one that merely represents the understanding of the term at a particular time to a particular set of people. The conclusions will also allow for pieces that do not carry this designation but share a number of crucial features with most of the chaconnes to be deemed ‘chaconne-like’. The sufficient and only conditions for including a piece of music in the following discussion are: 1) that it exists in an English source from the period covered by this dissertation (whether in the form it was originally conceived or as an arrangement); 2) that it is entitled ‘chaconne’ or ‘passacaglia’ or a variant thereof in at least one of the sources.¹⁴⁹ This approach is arguably preferable to using a ‘working theory’ based on a preconception of necessary compositional features of a chaconne, such as triple metre, characteristic bass patterns like the descending tetrachord (8–7–6–5),¹⁵⁰ as well as rhythmic features such as the dotted rhythm ♩. ♩, with the accent falling on the second beat of the bar.¹⁵¹ This is because these preconceptions do not always match the understanding of the terms at every particular time, which can probably only be gauged through combining analysis of pieces carrying these titles with an investigation of contemporaneous references to the genre. As an example, the use of a ground bass – even one treated very freely – is by no means a necessary factor, as there are a number of chaconnes far removed from being grounds. These are nonetheless included in the discussion as they allow us to situate the contemporary understanding of chaconnes more clearly in respect to the technique(s) of ground bass and can also lead to a more differentiated use of the terms ‘chaconne’ and ‘passacaglia’.

The list given in Appendix 4 also contains a large number of pieces of French origin (mostly by Lully). These are included in the discussion because it is important to understand how these pieces impacted on the styles and techniques of composers living in England. Nevertheless, precedent is given to chaconnes that were probably composed in England.

¹⁴⁹ These two conditions do not, however, allow for the inclusion of Purcell’s common-time ground in C (flat third), an arrangement of ‘With him he brings his partner’, which, oddly enough, is entitled ‘Prelude en Maniere de Chaconne M^r. Purcel’ in one of the Babel manuscripts (Add. 39569, f. 24v / p. 48). The exclusion of this piece is not, however, because of its metre (which would have made it unusual for a chaconne, though certainly not entirely without precedent, as Keller’s chaconne (A20i) demonstrates, but rather for the fact that it seems to have been considered by Babel to be a prelude in the *manner* of a chaconne, rather than an *actual* chaconne.

¹⁵⁰ See Hudson, ‘The Chaconne’, xiv–xv.

¹⁵¹ *Ibid.*, xxii. The accenting of the second beat in triple time so characteristic of Lully’s chaconnes goes back to early guitar ciacconas, where chord changes often occur on the second beat, though the rhythm is not necessarily dotted; for a ciaccona by Foscari using dotted rhythms, see Hudson, *Passacaglia and Ciaccona*, 108–9.

Another definition is crucial for understanding some of the findings of this chapter: that of ‘phrase’. I use this term here to mean a melodic-harmonic entity that concludes with a (usually perfect) cadence. The phrase as a melodic-harmonic entity needs to be distinguished from purely melodic phrases, which in vocal grounds often overlap those of the bass. In chaconnes, the term is arguably preferable to that of ‘strain’, which is usually associated with melodic-harmonic entities longer than just four bars and which may include an internal cadence. This also avoids problems with having to discuss in every case where an individual phrase ends and where another one starts. For example, in Lully’s ‘Chaconne des maures’ (piece D10i) the first phrase ends in bar 5, even though there is a rest in bar 3 that splits the phrase into two halves (Figure 2.4). Despite the phrase starting on the first beat of bar 1 and ending on the first beat of bar 5, the phrase is deemed as being four bars long (i.e. from bar 1 to 4). This is to avoid the confusion that would inevitably arise if one were to distinguish between such four-bar phrases and phrases that genuinely end in the fourth bar, be it on beat 1 or beat 3 (Figure 2.5). Instead, these will be distinguished by the terms ‘open phrase’ (Figure 2.4), ‘closed’ (first phrase of Figure 2.5), and ‘closed (3rd beat)’ (second phrase of Figure 2.5). The term ‘bar’ will be used throughout as consisting of three crotchet beats (except in common-time pieces), whether or not this is identical with the barring in the source used (as in Figure 2.5).

Figure 2.4: Beginning of ‘Chaconne des maures’ from *Ballet Royal d’Alcidiane* (F-Pn Rés. F-509, p. 76) (piece D10i)

Figure 2.5: ‘Chiacone’ from Gerhard Diessener, *Instrumental Ayrs in Three, and four Parts* (London, [c.1680]), p. 48 (piece D9i)

The overlapping of melodic-harmonic phrases given by ‘open’ phrasing is a characteristic feature of chaconnes that are here labelled ‘Lullian’ (distinguished in Appendix 4 by ‘(L)’), along with frequent dotted crotchets on the second beat of the bar (♩. ♩). This designation has been chosen since all of Lully’s chaconnes fall into this category. Chaconnes that mostly cadence on the third beat of the bar are called ‘non-Lullian French’ (N), as three of the pieces exhibiting this trait are most likely of French origin, with one each by the immigrant composers James Paisible and Gerhard Diessener, another three pieces by English-born composers (Morgan, Clarke and Blow) and three anonymous ones. Lastly, those chaconnes that use mainly ‘closed’ phrases are termed ‘Purcellian’ (P), as the majority of Purcell’s chaconnes fall into this category and even those not by Purcell seem to be all of English origin.

This chapter first examines a number of examples of chaconnes divided into five categories (A to E) according to their structural characteristics – primarily the prevalence of ostinato features; this is followed by a discussion of the French influence on English chaconnes. Lastly, genre-specific issues are discussed, such as the importance of understanding some chaconnes as dances and others as purely instrumental music.

Categories A to E are defined as follows:

- A) Ground-bass chaconnes (23 pieces)
- B) Rondeau chaconnes (8 pieces)
- C) Chaconnes using neither a ground bass nor a rondeau structure, but with generally consistent phrase length (34 pieces)
- D) Chaconnes with very irregular phrase lengths (18 pieces)
- E) Binary chaconnes (3 pieces)

Appendix 4 lists all the chaconnes collected for this study divided into these five categories. Category A includes all chaconnes that use the same bass pattern throughout, even if this is subjected to division-style variation in the bass, or, in some cases, moves to one of the upper parts for some phrases. Category B contains all chaconnes that have a ‘refrain’ that is played at the beginning and at least twice more, whether this refrain is written out or indicated by other means. In other words, pieces that repeat the first strain or section only at the end (in a kind of *da capo*) are not included in this category, such as piece C24k.¹⁵²

The pieces in category C are the most numerous by far, which is not surprising as a large number of chaconnes from across Europe throughout the seventeenth century share the

¹⁵² B6i, the chaconne from Lully’s *Le triomphe de l’amour*, is included in this category as the refrain appears three times in total. All three English sources end with the second ‘couplet’, so the refrain is not written out at the end, nor is there a notice along the lines of ‘first strain again’, but a return of the refrain still seems to be implied, as the last bar includes the start of the refrain.

defining characteristics of this type: a consistent phrase length of usually four bars of three crotchet beats (occasionally two bars of six crotchet beats or, rarely, of six quaver beats),¹⁵³ with a ‘random or designed mixture of basses’, rather than a ‘true basso ostinato’.¹⁵⁴ Both features clearly have their origin in early seventeenth-century Italian ‘rasgueado’ guitar *ciaccone* and *passacagli*, which usually consisted of four triple-time bars of strummed chords forming a variety of different, but often related chord sequences. When these individual phrases were linked instead of just repeated, a longer piece consisting of the features described above was formed, and from this the variation chaconne evolved, with the first example (for chitarrone) dating from 1623 at the latest,¹⁵⁵ and the earliest known keyboard chaconne, Frescobaldi’s *Partite sopra ciaccona*, from 1627.¹⁵⁶

Category D contains eleven pieces that are more extreme, in that they use not only a variety of different bass patterns, but also very irregular phrase lengths, so that the overall result is far removed from the strict ground-bass chaconnes in category A. These pieces are particularly interesting in determining what constitutes a chaconne, as the frequent conflation of chaconnes with grounds, that is the use of the term ‘chaconne’ for grounds with particular bass patterns,¹⁵⁷ clearly does not hold here. The three pieces in category E are most unusual in that they are binary movements and so share little or no structural elements with the other four categories.

2.2.1 Ground-bass chaconnes (category A)

Chaconnes in this category are united by the presence of a ground bass, but display different approaches in other respects. This section will focus primarily on harmonisation of the ground, as well as the importance of the division tradition, including an exploration of possible Italian / German influences in pieces by Matteis and Keller.¹⁵⁸

With six pieces in this category, Purcell is by far the most represented composer, Keller and Finger being in joint second place with three pieces each. The number of Purcell pieces in this category is certainly no coincidence given the composer’s patent fascination with the ground-bass technique. Towards the end of his ‘Art of Descant’, Purcell included the following, rather off-hand comment: ‘One thing that was forgot to be spoken of in its proper place, I think necessary to say a little of now, which is Composing upon a *Ground*, a very easie thing to do, and requires but little Judgement: ’tis generally used in *Chacones*, where they regard

¹⁵³ Hudson, ‘The Chaconne’, xxii.

¹⁵⁴ *Ibid.*, xxiv.

¹⁵⁵ See Walker, ‘Ciaccona and Passacaglia’, 317.

¹⁵⁶ Alexander Silbiger, ‘Chaconne’, *GMO*, accessed 29/04/2016.

¹⁵⁷ See for example Adams, *Purcell*, 64; 117.

¹⁵⁸ See Chapter 6 for a discussion of the use of imitation and other ‘artificial’ techniques in some chaconnes.

only good Air in the *Treble*, and often the Ground is four Notes gradually descending, but to maintain Fuges upon it would be difficult, being confined like a Canon to a Plain Song'.¹⁵⁹ This is one of the very few comments in late seventeenth-century treatises that mention the chaconne. While its usefulness is certainly limited, three points can be made about Purcell's apparent understanding of the term: first, Purcell considers the chaconne to be closely linked with the ground-bass technique, in that he says 'Composing upon a Ground [...] is generally used in Chacones'. This is indeed true of most of Purcell's chaconnes, but much less of those by other English composers such as Blow. Second, chaconnes make little or no use of imitative counterpoint and its main concern is 'good Air' – that is, good melodic writing – in the top part.¹⁶⁰ Lastly, the ground used in chaconnes is often 'four Notes gradually descending'. This descending tetrachord pattern is now generally associated with the passacaglia, but this was evidently not so in England at Purcell's time, nor does it ever seem to have been the case exclusively.

The keyboard chaconne A5k is actually an arrangement of a four-part instrumental 'curtain tune' from Purcell's incidental music to *Timon of Athens*. Interestingly, the instrumental version is entitled 'Ground' in all three surviving sources from around 1700, but 'Chacone' in the three keyboard sources.¹⁶¹ To my knowledge, this is one of only two cases of a piece in this period carrying the title 'Ground' in some sources and 'Chacone' in others,¹⁶² though piece A9i by 'Mr Morgan' carries both designations on the same page in GB-Ob Mus. Sch. C.73, p. 61: 'A ground / Chaconey' and A15i, entitled 'Two in one upon a Ground. Chaconne for Flutes, in the Third Act' in Purcell's 1691 publication of *The Vocal and Instrumentall Musick of the Prophetess*, also carries both designations. The title 'Chacone' for the ground from Purcell's *Timon of Athens* may well be a mistake, as the piece shares very few characteristics with other chaconnes.

Leaving aside the last-mentioned piece, Purcell's five ground-bass chaconnes stand out through their use of imitative textures, with 'Two in one upon a Ground' being the most extreme example in a genre where imitative textures of any but the most rudimentary kind are

¹⁵⁹ Purcell, 'Art of Descant', 144.

¹⁶⁰ As Wilson has pointed out, the 'uses and meanings of the word "ayre" – however spelt – in musical authors of the 16th to 18th centuries are various' and not restricted to the 'weaker meaning of "melody" or "tune"' (Wilson (ed.), *Roger North on Music*, 67). Wilson later summarises North's understanding of 'ayre' as consisting of two main aspects, 'an idiom of melody-with-harmony, and an aesthetic quality that would entitle the music to be called "good"' (ibid., 69). Nevertheless, Purcell's phrase 'good Air in the *Treble*' suggests a narrower, primarily melodic understanding of the term in this context.

¹⁶¹ According to Woolley, the version in Egerton 2959 appears to have been copied from *A Choice Collection* (1696) (Andrew Woolley, 'English Keyboard Sources and their Contexts, c.1660–1720, doctoral diss., University of Leeds, 2008, 119), while Mus. 653 contains thirteen pieces also included in *A Choice Collection* (plus three from *Musick's Hand-maid* of 1689 or its reprint of 1705 as *A Choice Collection*, which is unrelated to the 1696 edition), so it, too, may have used the printed edition as its source.

¹⁶² The other is B3k, called 'French Lesson: Chacone' in F-Pc Rés 1186bis (1), p. 27, 'A Ground' in US-Cu (Joesph Regenstein Library Special Collections) MS 445, f.34r (according to RIMS A/II), 'Sarrabrande' or 'Sarrabrand' in two further sources, and untitled in two more.

otherwise a rare exception. Moreover, the other four ground-bass chaconnes by Purcell also use other ‘artificial’ techniques such as inversion of the ground, and transferring it to a middle or upper voice, as well as division-style variation in the bass, though with few exceptions the underlying ground can still be heard clearly in these strains. The grounds of all four are ‘closed’, but in the case of A13i and A14i, which use virtually the same ground but are otherwise different, it is useful to divide the ground (and thereby each strain) into two phrases, the first of which concludes in a ‘half-cadence’ (6–5 in the bass) and has therefore been counted as ‘open’ in Appendix 4, while the second ends in a perfect cadence. A23i – later re-used in *King Arthur* and quite possibly danced to in both the opera and the earlier court ode – also inverts the ground, which provides for some harmonic variety as the perfect cadence ending the ground is transformed into an imperfect one (5–1 becomes 1–5, see Figure 2.6). By contrast, A6i transposes the ground and combines this with using it in a middle or upper voice (the latter of which also occurs in A23i, though without transposition), discussed in more detail in Chapter 6.

Figure 2.6: Lower part only of the chaconne from Purcell’s *Sound the trumpet, beat the drum* (piece A23i), bars 389–404 (bass, then tenor violin transposed down an octave)



Figure 2.7: Purcell’s *Chacony* (piece A6i), bars 31–6, ground statements highlighted, figured bass added

The ground’s statements in the middle voices also allow for considerable reharmonisation and modulation (see Chapter 6), but this is not to say that Purcell does not reharmonise the ground when it appears in the bass. The most striking reharmonisation actually links two strains (Figure 2.7): here, Purcell uses a 6/4 \sharp /2-chord on the first note of the ground, which

Schab describes as ‘almost a *sine qua non* in Purcell’s essays in the genre’.¹⁶³ Indeed, the same chord occurs in piece A23i, at the start of the third strain. It should be noted that in both cases this chord is made possible by the repetition of the first scale degree that occurs because of the ‘closed’ ground. It is this repetition and the fact that the bass descends by step at the start of the following bar that allows him to treat the bass note as dissonant.¹⁶⁴ Another interesting harmonic feature that occurs in two strains of A23i is a ‘Discord used by the Italians [...] which is the Third and Fourth together, to introduce a Close’ (compare Figure 2.8 with Figure 1.7 in Chapter 1; the other passage occurs right at the end, in bars 465–8).¹⁶⁵

Figure 2.8: Chaconne from Purcell’s *Sound the trumpet, beat the drum* (piece A23i), bars 448–52, figured bass added

Figure 2.9: Harmonisation (top line: bars 341–48; bottom line: bars 413–20) in the chaconne from Purcell’s *Sound the trumpet, beat the drum* (piece A23i)¹⁶⁶

Elsewhere in A23i, Purcell uses the ground to hint at a number of keys in quick succession (a series of ‘secondary dominants’, to use a modern term). Although only two chords in this strain are substantially different from those in the harmonisation of the first ground statement (highlighted in Figure 2.9), they add two ‘secondary dominants’ (to D and G) to the one already present (to C), by raising the sixth in bars 2 and 5 of the ground. This in effect prepares the listener for the arguably more startling shift to the flat mode in the strain that immediately follows.

¹⁶³ Schab, ‘On the Ground and Off’, 51, note 15.

¹⁶⁴ Howard has similarly demonstrated this in his analysis of Purcell’s *Since God so tender* (‘Composition as an Act of Performance’, 50).

¹⁶⁵ Purcell, ‘Art of Descant’, 132. See also Schab, ‘On the Ground and Off’, 55–56.

¹⁶⁶ Bar numbers here refer to those used in Henry Purcell, *Royal Welcome Songs Part II*, ed. Bruce Wood (=PS 18; London: Novello, 2005).

Needless to say, the ground bass has to be adapted slightly for this by lowering the seventh and sixth scale degrees, but not the third, which remains natural. This is because the third scale degree is consistently harmonised as a ‘secondary dominant’ to the fourth scale degree B \flat . In the chaconne A13i from the *Fairy Queen*, by contrast, the ground remains essentially unchanged in the flat-mode section of bars 65–80 (it is merely divided between bass and tenor violin).¹⁶⁷ This leads to the slightly unusual rising-fifths sequence of the ground to become even more strange through the sequence of chords with a flat third (C, G, D, A, E), the last two of which are clearly foreign to the key of C (flat third), but of course perform the function of leading back to the sharp mode, which happens twice because of the binary structure of the ground bass.

The use of ‘artificial’ techniques in Purcell’s and two of Morgan’s chaconnes (described in more detail in Chapter 6) stands in stark contrast to two other English chaconnes from stage productions, A3i and A8i, by Eccles and Daniel Purcell, respectively,¹⁶⁸ both of which contain little imitation beyond the rather loose, unplanned kind described by Henry Purcell as a ‘diminutive sort of Fugeing called *Imitation* or *Reports*’ (see Chapter 6).¹⁶⁹ In fact, the alternative version of the chaconne from the *Fairy Queen* (A14i) also uses only such loose imitation and is generally much simpler than A13i. Daniel Purcell’s piece, from the Catherine Trotter play *The Unhappy Penitent* (1701),¹⁷⁰ also uses the Lullian practice of letting figuration such as semiquaver passages in the bass or the top part be followed by very similar (though usually not identical) figuration in the other part in the next phrase or strain.¹⁷¹ Unusually for a chaconne, the piece commences with a statement of the whole nine-bar ground in the bass alone and also includes a section in ‘9/6’ (meaning 9/8) in the outer parts, which seems derived largely from the division-ground tradition, confirmed by the extended semiquaver figuration in some strains.¹⁷²

A note should be added about A3i, Eccles’s chaconne from the dramattick opera *Rinaldo and Armida* (1698), two rather different versions of which are contained in one source each. While the version in Add. 29378, an early eighteenth-century manuscript,¹⁷³ includes trio sections for two ‘flutes’, these are simply cut out in the version in *Theatre Musick* (see Figure 2.10), a collection of tunes for violin with bass, but no other parts. However, since the phrases

¹⁶⁷ Bar numbers here and in the following refer to those used in Purcell, *The Fairy Queen*, ed. Burden, which start with bar 1 for the first bar of the chaconne.

¹⁶⁸ A23i was later reused by Purcell for *King Arthur*, so it could also be included in this category.

¹⁶⁹ Purcell, ‘Art of Descant’, 108.

¹⁷⁰ William C. Smith, *A Bibliography of the Musical Works Published by John Walsh During the Years 1694–1720* (London: Bibliographical Society, 1948), 18.

¹⁷¹ Also found in keyboard chaconnes and passacaglias by Pachelbel and Buxtehude (Gauger, ‘Ostinato Techniques’, 80).

¹⁷² But cf. the similar change to compound time in Blow’s chaconne D2i / D16k (which are essentially the same piece) and in some sources of D12k.

¹⁷³ See the entry of this manuscript in the online Catalogue of Music Manuscripts appended to Herissone, *Musical Creativity*.

for strings and those for flutes overlap slightly, a superfluous bar is added every time a trio section has been deleted. This leads mostly to nine-bar long strains consisting of a four-bar ‘open’ and a five-bar ‘closed’ phrase. In this respect, it is actually quite similar to Daniel Purcell’s chaconne A8i (Figure 2.11).

Figure 2.10: Structure of the chaconne from Eccles, *Rinaldo and Armida* (A3i), in two different sources (1: Add. 29378; 2: *Theatre Musicke*)

Phrase length in source 1	4+3 (all open)	4+4	4+4	4+4
Scoring in source 1	Full	Trio	Full	Trio
Phrase length in source 2	4+4 (open/closed)	[cut]	4+5 (open/closed)	[cut]

4+4	4+4	4+4	4+4	4+4+4+4 (last phrase closed)
Full	Trio	Full	Trio	Full
4+5 (open/closed)	[cut]	4+5 (open/closed)	[cut]	4+4+4+4 (last phrase closed)

Figure 2.11: Bass of chaconne from Eccles, *Rinaldo and Armida* (A3i), source 2, bars 9–17 and of chaconne from Daniel Purcell, *The Unhappy Penitent* (A8i), bars 1–9



Figure 2.12: Ground bass only of Matteis’s ‘Diuerse bizzarie Sopra la Vecchia Saraband ò pur Ciaccona’ (A11i, bass figures original), compared to the ‘standard Ciaccona pattern’ as given by Hudson¹⁷⁴



A piece of a very different kind and context is the ‘Diuerse bizzarie Sopra la Vecchia Saraband ò pur Ciaccona’ by Nicola Matteis (A11i), not least because, unlike most of the chaconnes discussed thus far, it is unlikely to have been danced to. Moreover, some caution is needed here in considering this a chaconne; after all, the title says that the piece is based on the ‘old saraband or chaconne’, so the two terms seem to refer to the ground bass used rather than to the actual piece (and ‘chaconne’ appears only as the second of two alternatives). The ground (Figure 2.12), which is written out only once every two pages, is indeed almost identical to the ‘standard Ciaccona pattern’ that is emphasized in almost all of the guitar books,¹⁷⁵ which Hudson gives as I–V–vi–IV–V (Matteis’s ground also contains the third scale degree and is hence identical in all but rhythm to that of Monteverdi’s famous *Zefiro torna* from

¹⁷⁴ Ibid., 64.

¹⁷⁵ Hudson, *Passacaglia and Ciaccona*, 64.

his 1632 *Scherzi musicali*).¹⁷⁶ Despite the ‘open’ ground (one criterion for a ‘Lullian’-type chaconne), there are relatively few occurrences of the rhythm ♩ ♩ ♩; however, this rhythm does occur prominently at the start and its absence later in the piece may have to do primarily with the increasingly virtuosic figuration, in which there are few notes longer than a quaver. It is difficult to say if this kind of writing derives more from the English tradition of improvising divisions (and of notating such divisions) or from Italian virtuoso practices, though the rather short ‘open’ ground bass (four bars) rather suggests the latter. Matteis’s piece may therefore be one of the few Italianate chaconnes in English sources during this period, which are otherwise dominated by grounds and chaconnes of French (and English) origin.

With its ‘closed’ eight-bar ground – in addition to the increase of smaller note values during the course of the piece – Gottfried Finger’s ‘Chacone’ from the 1705 edition of *The Division-Violin* (A17i) is more certainly related to the English division tradition than Matteis’s piece, a fact which is supported by the complete lack of any dotted crotchets on the second beat of the bar. This is also the case for Anthony Poole’s ‘Chicone’ (piece A12i), which bears some resemblance to Matteis’s piece with which it also shares an early date: according to del Amo, two of the three sources of Poole’s piece respectively date from the 1660s–1670s (F-Pn VM7 137323/137317) and from 1678 (GB-Ob Mus. Sch. C.71).¹⁷⁷

Two of the three Keller chaconnes also seem to relate to the division tradition, though all three actually have a ground bass that is notated only once in the continuo partbook. The instrumental bass part of A2i and A20i, however, treats the same ground bass to extensive divisions, including chordal writing, which strongly suggests the part was intended for bass viol. More remarkably, though, piece A20i and the first half of A2i are in common time, a rare occurrence in English chaconnes of this period. This may suggest German influence – there are some common-time chaconnes by German composers such as Pachelbel’s in C (sharp third),¹⁷⁸ which uses basically the same ground as A13i and A14i, as well as a melodic outline similar to the beginning of A13i – further suggesting that the term may have been understood as almost equivalent to the English term ‘ground’ and as such was not bound by conventions such as triple-time metre.

Croft’s keyboard chaconne A7k also uses extensive division-style variation, both in the top part and in the bass. In Figure 2.13, the boxed numerals show that the bass of all three strains uses the same scale degrees (essentially 8–7♯–5–6–4–5 / 3♯–4–5–1). Needless to say, the keyboard chaconnes in category A are, in their treatment of the bass, close to the general

¹⁷⁶ Cf. *ibid.*, 277–78.

¹⁷⁷ Del Amo, ‘Anthony Poole’, 181; 191.

¹⁷⁸ See also Gauger, ‘Ostinato Techniques’, 5. Hudson notes that there are also rare cases of French keyboard chaconnes in duple metre, which may be a remnant of Spanish duple *pasacalles* (Hudson, ‘The Chaconne’, xxiii).

tendency in keyboard pieces entitled ‘ground’ to have a clearly audible underlying melodic framework in the bass – usually accompanied by a more-or-less consistent harmonisation – which is ‘broken’ into divisions in several strains. In fact, there seems fairly little in Croft’s chaconne that is not like pieces generally entitled ‘ground’. Rhythmic features typically associated with the chaconne, such as the dotted crotchet on the second beat of bars 1 to 3, hardly dominate the rest of the piece; in fact, after the first strain, the opening rhythm returns only twice, in bars 34 and 51. As in the Matteis, however, this is partly due to shorter note values, and there are certainly some dotted rhythms underlying the quaver figuration, for example in bars 13 and 14, where the ‘implied polyphony’ in the upper part does suggest the rhythm ♩.♩.♩ (Figure 2.13).

Figure 2.13: Croft’s chaconne A7k, in F-Pc Rés. 1186bis (1), first three strains, with added scale degrees in the bass

The image shows a musical score for Croft's chaconne A7k, in F-Pc Rés. 1186bis (1), consisting of three strains. The score is written in 3/4 time and features a treble and bass clef. The bass line is annotated with scale degrees in boxes: 8, 7#, 5, 6, 4, 5, 3#, 1, 4, 5, 6, 4, 5, 8. The first strain (bars 1-8) includes a trill on the first note and a repeat sign. The second strain (bars 9-16) features a quaver figure in the upper part. The third strain (bars 17-24) includes a repeat sign and a quaver figure in the upper part. The bass line consists of a sequence of notes and rests, with the scale degrees indicating the underlying harmonic structure.

The bass pattern used does appear to be rather typical of chaconnes: the opening 8–7#–5–6–4–5 is essentially a variant of 8–5–6–5,¹⁷⁹ with two chords inserted.¹⁸⁰ The consistent use of closed eight-bar phrases further links this piece to the English tradition of grounds, rather than to Continental chaconnes, which tend to use four-bar phrases and open bass patterns that conclude at the start of the next phrase.

It is clear from this exploration of the Category A grounds that there are a multitude of approaches. Nevertheless, three primary subtypes can be discerned. First, there are chaconnes in this category that are not much different from the Lullian chaconnes in category C, except

¹⁷⁹ In its ‘pure’ form, this bass pattern (harmonised almost always by 5/3-chords) is typical of early seventeenth-century guitar ciaccone (see Hudson, ‘The Chaconne’, xiv).

¹⁸⁰ The anonymous chaconnes in G (A1) and in D (A16k) use the following patterns: 1–5–6–4–5–1 and 1–5–4–3–4–5–1, respectively.

that they use the same bass pattern throughout; second, there are pieces that have more in common with division grounds than with most other chaconnes; Purcell's chaconnes in this category (and, to a lesser extent, Morgan's) form a last group, one that stands out from the others by their use of 'artificial' techniques such as relatively strict imitation, transposition and strict inversion of the ground,¹⁸¹ as well as transferring the ground to other parts and thereby allowing for more extensive reharmonisation than would otherwise be possible.

2.2.2 Rondeau chaconnes (category B)

Unlike pieces in other categories, rondeau chaconnes found in English sources of this period are exclusively of Continental origin and, barring two exceptions, all written for keyboard.¹⁸² Even in the case of the two anonymous pieces B3k and B4k, it is more likely that they travelled to England from France rather than the other way around. The title of the former in F-Pc Rés 1186bis (1), 'French Lesson: Chacone', also supports this assumption. It is known that Georg Muffat, the composer of B1k, studied in Paris, probably with Lully, from 1663 to 1669,¹⁸³ and his music is at least informed by French styles. The only source of the two chaconnes by Nicolas Lebègue (B5k and B7k) that is connected to England is US-Cn Case VM 2.3 E58r (which incidentally also contains B3k). As indicated in Chapter 2, this manuscript seems to have been copied mostly in France by Elizabeth and Mary Roper, both exiled English Catholics.¹⁸⁴ In other words, it does not seem to have been a widespread practice in England to combine the chaconne with rondeau forms, even though two pieces of this type (B3k and B4k) were quite popular, judging from the number of roughly concordant sources. Even B8i, Finger's *Round O Chacone* from *The Rival Queens or The Death of Alexander the Great* (1701), is of Continental origin, as Finger lifted this movement from the fourth suite of Johann Caspar Ferdinand Fischer's *Le journal de printemps* (op. 1), published in Paris in 1695, where it was simply called 'Rondeau'.¹⁸⁵

All pieces in this category have in common some kind of rondeau structure, with the refrain always returning to the home key, while some of the couplets modulate. The strain length is usually very consistent, though the two Lebègue chaconnes B5k and B6k have

¹⁸¹ I use the term 'strict inversion' here to distinguish Purcell's use of the technique with the much looser 'inversion' of the descending tetrachord that occurs in many chaconnes in category C (where 8–7–6–5 is often used alongside 1–2–3–4–5).

¹⁸² Hudson has found that, from the time of Chambonnières, French keyboard composers favoured rondeau chaconnes. This may have originated in the original Spanish sung chaconne, which had a recurring refrain (Hudson, 'The Chaconne', xxxi). Elements of rondeau structure are also found in the keyboard chaconnes of Pachelbel (Gauger, 'Ostinato Techniques', 81).

¹⁸³ Susan Wollenberg, 'Muffat, Georg', *GMO*, accessed 02/05/2016.

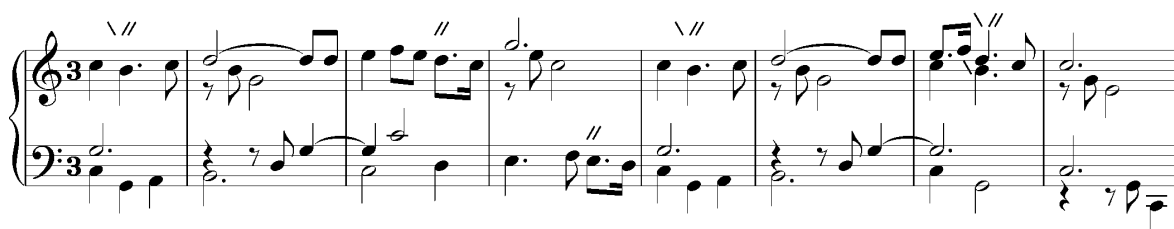
¹⁸⁴ Woolley, 'The Roper Manuscript Revisited'.

¹⁸⁵ See Robert Rawson, 'Harmonia Anglicana or Why Finger Failed in "The Prize Muisck"', in Kathryn Lowerre (ed.), *The Lively Arts of the London Stage, 1675–1725* (Farnham: Taylor & Francis, 2014, accessed as eBook (online) on 26/11/2017), 35, note 27, where the author attributes this discovery to Peter Holman, though Holman has pointed out that the discovery was made jointly with Graham O'Reilly (personal communication, 03/05/2019).

slightly more irregular strain lengths, mainly because of the refrain being longer than the couplets. The same is true of the instrumental section of Lully's chaconne from *Le triomphe de l'amour* (B6i), which has a 16-bar refrain (four times four bars), and modulating couplets made up of 12 (7+5) and 19 (9+4+6) bars respectively.¹⁸⁶ Fischer's chaconne (B8i), by contrast, is highly irregular, and thereby more similar to some of the 'irregular' chaconnes in category D, despite the presence of an overall rondeau structure, which can be considered an ostinato feature in its own right, though less strong than the presence of a ground.

B4k, a particularly popular chaconne in England judging from the number of contemporary sources and its inclusion in the influential keyboard publication *The Second Part of Musick's Hand-maid* (London, 1689), is attributed to 'Dr: John Blow' in B-Bc 15139, but to one 'Verdier' or 'Mr Verdre' in two Continental sources, F-T 2682 and M,¹⁸⁷ respectively, making it 'extremely unlikely' that Blow was the composer.¹⁸⁸ Unlike B3k, which exists in three very different versions, B4k is relatively consistent across the five English sources from the period in question, three manuscript sources and two print publications, one of which, Walsh's *Choice Collection of Lessons* of 1705, is a reprint of the 1689 *Second Part of Musick's Hand-maid*. The latter (along with Add. 31465) has the following structure, with R denoting the written-out refrain and numbers the various couplets: R-1-2-R-3-4-5-R-6-7-8. The version in B-Bc 15139 does not notate the repeat occurrences of the refrain, but instead indicates 'first part again' after couplets 2 and 5, while F-Pc Rés. 1186bis (1) leaves out the second occurrence of the refrain. Interestingly, none of the sources ask for the refrain to be repeated again at the end, which is unlike in other chaconnes of this category, except for B3k, which in US-Cn Case VM 2.3 E58r does not indicate any repeat of the refrain, while the Selosse manuscript version treats the refrain to extensive divisions on every repeat.¹⁸⁹

Figure 2.14: First bars (refrain) of B4k (*The Second Part of Musick's Hand-maid* (London, 1689), no. 27)



¹⁸⁶ Note that all three English sources give only the first instrumental section and also end with the second 'couplet', rather than a third statement of the refrain. However, a return of the refrain seems to be implied, as the last bar is actually the start of the refrain.

¹⁸⁷ The latter is not specified further in John Blow, *Complete Harpsichord Music*, ed. Robert Klakowich (=MB 73, London: Stainer & Bell, 1998), 136. Both Continental sources were not available to me.

¹⁸⁸ Ibid.

¹⁸⁹ The version in GB-Lbl Mus. 1625, entitled 'Sarraband', consist of only two strains (the 'refrain' and one 'couplet') and cannot therefore be considered a rondeau at all.

The eight-bar refrain of B4k itself consists of a four-bar phrase that is repeated in slightly altered form to provide for a perfect cadence at the end (Figure 2.14). This is again very typical of *rondeau chaconnes*. More unusually, though, the couplets all use the same bass line and only the first couplet modulates at all, and even then, only right at the end (to the fifth scale degree). By contrast, the first couplet of B8i – in D (flat third) – quickly moves to scale degree 3 (F), a move that is found similarly in the first couplet of B2k and in B1k, Muffat's *Passacaille* (strain 17).¹⁹⁰ The second couplet in Fischer's piece moves first to scale degree 7 (C), then touches on scale degree 4 (G), before concluding in an imperfect cadence on scale degree 5 (A). A somewhat similar progression occurs in B5k (Lebègue), where the second couplet moves from the home key C (sharp third) to scale degree 3 (A), before concluding on scale degree 5 (G), albeit in a perfect cadence.

2.2.3 Chaconnes using neither a ground bass nor a rondeau structure, but with generally consistent phrase length (category C)

The importance of Lully's music for English pieces in this particular category should not be underestimated. Nine of the twenty-five chaconnes in category C are by the Italian-born French composer, and some of the others draw heavily on Lully as a model, including the six pieces by the French-born Paisible (other composers are represented by only one piece each). However, a further three chaconnes by Lully belong to category D and it is probably no coincidence that two of the three are from early ballets (dating from 1658 and 1670 respectively), while all but one in category C are from his operas (the earliest having received its premiere in 1673).¹⁹¹ Indeed, there seems to be a clear distinction between early, instrumental chaconnes (1655–1670, up to *Le bourgeois gentilhomme*) and later ones, often with vocal sections (1683–1687, starting with *Phaëton*), with a transitional period of 1673–1682 (*Cadmus* to *Persée*). This is relevant also because some later Lully chaconnes may have been known in England through printed opera scores, not all of which would necessarily have been copied into manuscripts, although it is possible that the respective manuscripts have just not survived.

Early chaconnes (and similar pieces with different titles) by Lully often use rather irregular phrase lengths, though usually in modulatory passages,¹⁹² often in the second third of a piece.

¹⁹⁰ 'Strain' is used here to refer to each statement of the 8-bar refrain (which itself consists of a 4-bar phrase that is repeated), and to each couplet, especially as each repetition of the refrain is written out. The strains are conveniently numbered in both Add. 39569 and in Muffat's *Apparatus musico-organisticus*.

¹⁹¹ This finding is confirmed by Raphaëlle Legrand, 'Chaconnes et passacailles en France au XVIIe siècle', in Catherine Cessac (ed.), *Marc-Antoine Charpentier: Un musicien retrouvé* (Sprimont: Mardaga, 2005), 298.

¹⁹² Herbert Schneider has pointed out that, unlike Louis Couperin, Lully tends to use modulation in combination with a deviation from the four-bar norm, thereby highlighting the unusualness of both aspects (Herbert Schneider, 'Chaconne und Passacaille bei Lully', in Pierluigi Petrobelli and Gloria Staffieri (eds.), *Studi Corelliani*

Six of Lully's early pieces¹⁹³ fall in category D and two¹⁹⁴ in category C, though not all of these are found in English sources and hence are omitted here – with a further two pieces which I could not access. However, there is no clear trajectory towards more regular phrasing, as two of the very early chaconnes use almost only regular phrases, while the two last ones in this early period are very irregular, to the extent of being almost experimental.

In the transitional period, chaconnes with regular phrasing alternate with ones with irregular phrasing. It may be significant that those pieces with vocal sections are regular, while the purely instrumental ones use irregular phrasing. This distinction disappears in the later period, even in the (few) instrumental pieces. Later chaconnes and passacailles almost always use four-bar phrases throughout, with only a few pieces having some irregular phrases, almost always combined with modulation. There are also pieces resembling grounds, with only a single bass pattern used (practically always the descending tetrachord), something that does not occur in the early chaconnes. The slight exception is the very last piece, the passacaille from *Achille et Polyxène*, which uses irregular phrasing in parts of the middle section in flat mode, but is otherwise mostly very regular,¹⁹⁵ and hence classified as category C. As it occurs in a keyboard arrangement in Add. 39569, it is included in Appendix 4 as C11k.

Four English manuscript sources contain chaconnes by Lully (of the instrumental sections or keyboard arrangements of the same). Five instrumental chaconnes are found in GB-Ob Mus. Sch. E.443–446 / F.570, though only two do not include vocal sections in their original form (C3i, D10i). Three others (B6i, C22i, C27i) include vocal sections in the respective operas; in this set of partbooks, however, they stop short of the vocal sections, so, like the others, they can be considered as instrumental pieces. A note should be added about this manuscript: it originally consisted of four partbooks (two violins, bass, continuo; now E. 433–446) that were acquired by then-Heather Professor of Music at Oxford University, Edward Lowe, for the Oxford Music School in 1677; later, a tenor partbook (F.570) was added for pieces in four parts.¹⁹⁶ According to Peter Holman and John Cunningham, the layer copied by

IV, *Atti del quarto congresso internazionale sotto il patrocinio della Società Italiana di Musicologia, Fusignano, 04.–07.09.1986* (Florence: Olschki, 1990), 324).

¹⁹³ These are the 'Chaconne des maures' from the 1658 *Ballet d'Alcidiane*, 'La Louchie' from the 1659 *Ballet de la Raillerie*, 'Ouverture chaconne' from *L'Amour médecin* (1665), as well as the chaconnes from the 1665 *Trios pour le coucher du roy*, the 1667 *Pastorale comique* and from *Le Bourgeois Gentilhomme* (1670).

¹⁹⁴ These are the 'Petite chaconne' from the 1658 *Ballet d'Alcidiane* and the 'Ritournelle' from the 1661 *Ballet de l'Impatience*.

¹⁹⁵ One of the two undated *Trios pour le coucher du roy* (Schneider's no. 25) uses some irregular phrasing (two 8-bar phrases, one 12-bar phrase), while the other (no. 26) is very irregular, suggesting an early rather than a later date for these (another *trio*, no. 8, is dated 1665).

¹⁹⁶ Peter Holman and John Cunningham (eds.), *Restoration Trio Sonatas* (= Purcell Society Companion Series, vol. 4; London: Stainer & Bell, 2012), xxiv. Herissone mentions that it is included in the 1682 inventory of the Oxford Music School (see the entry of this set of partbooks in the online Catalogue of Music Manuscripts appended to Herissone, *Musical Creativity*).

Edward Lowe includes music by Lully, along with several English composers.¹⁹⁷ However, Lowe died in 1682, and some pieces were clearly copied much later. For example, the passacaille from Lully's *Acis et Galatée* was only premiered in 1687 and presumably not written much before then. In other words, some of the other music, including Hall's chaconne (C14i), may also have been copied towards the end of the 1680s, especially as it does not appear to be in Lowe's hand. Furthermore, the reach of these manuscripts beyond Oxford may have been limited, so it needs to be borne in mind that London-based composers may not necessarily have had access to the same music as that contained in this set of partbooks.

As they stand, there are five partbooks, but with one for the bass and one for thorough bass, only four real parts. There seems to be no indication, however, that a sixth part-book has gone missing, suggesting that only four parts were copied, thereby adapting the five-part French string texture to English standards, by consistently leaving out the 'quinte' part, but copying the top three parts and bass. In other words, the inner parts were not adapted in any way to make up for the missing fifth part. The part-book format, reduction of five to four parts and missing out of vocal sections all suggest that the manuscripts had a practical function in the music school, and that some of Lully's music was performed there. That said, the parts may simply have been copied from an edition of suites from Lully's operas in four-part arrangements, as published by a number of publishers in Amsterdam from the early 1680s onwards.¹⁹⁸

Another set of partbooks containing the chaconne from *Le triomphe de l'amour* (B6i), Add. 29283–29285, additionally leaves out the 'taille', leaving only the top two parts and bass. The copy of Lully's chaconne from *Amadis* (C21i) in GB-Och 1441a, one of the sources of Hall's chaconne, has only the outer parts, with the bass staves empty throughout, as is the case for the second half of Hall's chaconne in the same source. That said, the Oxford Music School source for Hall's chaconnes also gives only three parts, and the fact that thirds are missing from numerous chords suggests that there were, or should have been, at least one further inner part (see Appendix 6.1 for a complete transcription). Furthermore, the part-writing of the surviving inner part is at times rather dubious: aside from the arguably permissible consecutive fifths to the treble in bars 8 and 16 (and elsewhere), there are noticeable consecutive fifths to the bass in bars 12, 141–142 (repeated in 145–146) and consecutive octaves to the treble in bars 48 and 50, followed by consecutive fifths in bars 50–51 (repeated in bars 54–55).

¹⁹⁷ Holman and Cunningham (eds.), *Restoration Trio Sonatas*, xxiv.

¹⁹⁸ See Rudolf Rasch, 'La Barre–Lully', in Part Four of 'The Music Publishing House of Estienne Roger', <https://roger.sites.uu.nl/wp-content/uploads/sites/416/2018/07/La-Barre-Lully.pdf>, accessed 07/10/2019.

Errors of part-writing and an occasional ‘English touch’ aside,¹⁹⁹ Hall’s chaconne (C14i), is very Lullian in style and it is probably no coincidence that it is found in GB-Ob Mus. Sch. E.443–446 / F.570. Aside from the typical Lullian opening motif of a falling third and rising fifth,²⁰⁰ one of the features of Hall’s chaconne that derives from the Lullian model is the constant pairing of phrases, by an immediate repetition of each four-bar phrase, except for a single phrase that is not repeated (Figure 2.15). However, the cadence is usually altered to provide variety, either by turning a weaker cadence (one closing on the third or fifth scale degree in the top part) into a stronger one (closing on the first or third scale degree), or the other way around. At the end of two phrases, Hall evades the cadence in the top part by using the flat seventh scale degree (Figure 2.16), which breaks the monotony of the regular perfect cadence at the end of every phrase and also links the phrases even more strongly than the weak cadences on scale degrees 3 and 5.

Figure 2.15: Phrase pairing in Hall, ‘Chaconne’; GB-Ob Mus. Sch. E.443, pp. 160–1; E. 446, pp. 131–2; F.570, pp. 66–7 (piece C14i)

Phrase	Cadences in top part on scale degree	Phrase	Cadences in top part on scale degree
1–2	3 – 1	20–21	3 – 3 (identical)
3–4	5 (half) ²⁰¹ – 1	22–23	5 (half) ²⁰² – 1
5–6	3 – 5 (half) ²⁰³	24–25	8 – 1 (<i>not</i> identical)
7–8	3 – 1	26–27	1 – 1 (identical)
9–10	3 – 5	28–29	5 – 7 _b (evaded cadence)
11–12	3 – 1	30–31	7 _b (evaded cadence) – 1
13–14	1 – 1 (identical)	32–33	1 – 3
15–16	8 ²⁰⁴ – 3	34–35	3 – 1
17	3 (single phrase)	36–37	8 – 8 (identical)
18–19	3 – 1	38–39	1 – 1 (identical)

Figure 2.16: Evaded cadences in Hall, ‘Chaconne’; GB-Ob Mus. Sch. E.443, pp. 160–1; E. 446, pp. 131–2; F.570, pp. 66–7 (piece C14i), bars 113–21

¹⁹⁹ For example in the so-called ‘English cadences’ in bars 16, 52 and 56.

²⁰⁰ Cf. Klakowich, “‘Scocca pur’”, 68.

²⁰¹ ‘Half-cadence’ to fifth scale degree (F) on the fourth bar, instead of perfect cadence to B_b on the first bar of the following phrase.

²⁰² As above.

²⁰³ As above.

²⁰⁴ On b₂.

In its almost complete lack of modulation and consistent four-bar phrasing, Hall's chaconne also closely resembles Lully's chaconnes C2k / C3i (from *Phaëton*, 1683) and C21i (*Amadis*, 1684). C7k, the passacaille from *Armide* (1686) uses two modulatory phrases of irregular length (ten and six bars, see bars 101–116), though they still add up to a multiple of four. This is unlike in the passacaille from *Acis et Galatée* (C27i, 1687) in which a modulatory phrase of ten bars is followed by one of eleven, or in Purcell's Passacaglia from *King Arthur* (C10v, 1691), which uses a five-bar phrase in bars 155–159, also in combination with modulation.²⁰⁵ Both features occur together and only once in each piece (in one or two phrases), so although the combination of modulation with irregular phrase lengths is characteristic of Lully's chaconnes,²⁰⁶ they are still an unusual occurrence within the pieces. The fact that, in *Phaëton*, the combined number of bars of the two phrases add up to a multiple of four may suggest that the choreography had to be adapted to a lesser extent than in pieces like the passacaille from *Acis et Galatée* or Purcell's Passacaglia, if indeed the latter was danced to. The significance of dancing for chaconnes will also be discussed in section 2.9.

Only three chaconnes contain vocal sections (marked 'v') in their English sources, and all of them fall into category C: C19v (Grabu's Chacon from *Albion and Albanus*), C10v (Purcell's Passacaglia from *King Arthur*) and C23v (the chaconne from Purcell's ode on the Duke of Gloucester's birthday). They are mentioned here for the sake of completeness and because the compositional strategies used do not differ substantially from those in purely instrumental chaconnes. Several others by Lully (C7k, C11k, C20k / C21i, C22i, C27i, as well as B6i) *originally* include vocal sections, but these have consistently been removed in their English manuscript sources. However, some of these may have been familiar to English composers in their original scoring through the transmission of Lully's printed full opera scores.

The vocal chaconnes C10v, C19v and C23v are all of English origin (though Louis Grabu was probably born in Catalonia and educated in France) and make for an interesting comparison, especially if, as Bryan White has convincingly argued, Grabu's Chacon from his opera *Albion and Albanus* of 1685 had a profound effect on Purcell's later music and that of other composers.²⁰⁷ White identifies the first large-scale movement by Purcell that seems influenced by Grabu as 'Triumph, victorious Love' from *The Prophetess* (1690), but concedes that, aside from superficial similarities such as the presence of several vocal trio sections, 'the

²⁰⁵ Cf. Stephan Schönlaue, 'Emulating Lully? Generic Features and Personal Traits in the *Passacaglia* from Henry Purcell's *King Arthur* (1691)', *Rivista di Analisi e Teoria Musicale*, 10 (2014), 137–38.

²⁰⁶ Schneider, 'Chaconne und Passacaille bei Lully', 324. Hudson has identified similar linking of modulation with varying phrase lengths in early guitar *passacaglio* chains as well as in Foscarini's late passacaglias and chaconnes (Hudson, *Passacaglia and Ciaccona*, 78; 135).

²⁰⁷ Bryan White, 'Louis Grabu and his Opera *Albion and Albanus*', doctoral diss., University of Wales, Bangor, 1999, 222–47.

compositions could not be more different’, with Grabu’s being a ‘true chaconne’,²⁰⁸ while Purcell’s is ‘more or less a strict ground, altered only to allow a movement to the parallel minor’,²⁰⁹ though the last feature incidentally also occurs in the Grabu. Furthermore, Purcell’s ground features much Italianate writing that is in stark contrast to the Grabu. White, nevertheless, refers to ‘Triumph, victorious Love’ as the ‘closing chaconne’.²¹⁰ Considering that, to my knowledge, the piece is not named ‘chaconne’ in any of the contemporary sources, the use of this term could be considered too loose and does not help our understanding of what this term meant to composers at the time, notwithstanding the function of the piece being similar to that performed by chaconnes in Lully’s operas (and in *Albion and Albanus*). Despite this, the comparison of the two pieces is enlightening and demonstrates some typical Purcellian features that stand in contrast to Lullian practice as evinced by Grabu’s Chacon.

I have argued elsewhere that the Passacaglia from Purcell’s *King Arthur* is strongly influenced by Lullian chaconnes and passacailles, and bears considerable resemblance to the passacaille from Lully’s *Armide* (1686) in particular.²¹¹ The comparison between Grabu’s Chacon and Purcell’s Passacaglia is arguably even more apt, despite the singular use of the latter term in Purcell’s oeuvre and despite the different modes (sharp in the Grabu, flat in the Purcell). White mentions several similarities and suggests how Purcell improved on the model of Grabu’s chaconne.²¹² Both works are of significant length and do not use a strict ground,²¹³ though Purcell’s use of the initial bass pattern (outlining a descending tetrachord) is much more consistent than Grabu’s ever-changing bass line. Purcell uses the initial pattern 29 times, while the variants of this occur a total of 28 times.²¹⁴ By contrast, the bass pattern at the start of the Chacon occurs in only 16 of 90 phrases, with close variants occurring in another 16 phrases. However, every section of the piece (marked by a change in instrumentation) starts with this pattern or a variant thereof. The only exceptions occur in the flat-mode section, where the two string sections both start with the original passacaglia pattern found in guitar books of the early seventeenth century (1–1–4–5).²¹⁵ This may suggest that the flat-mode section was considered almost a ‘passacaglia’ section, since the passacaglia was generally associated with the flat mode on the continent throughout most of the seventeenth century. As I have argued elsewhere, the great variety of bass patterns in Lully’s chaconnes and passacailles, and, by extension, in Grabu’s Chacon, may be due to there being less variety on

²⁰⁸ Ibid., 230. See also Price, *Purcell and the London Stage*, 286.

²⁰⁹ White, ‘Louis Grabu and his Opera *Albion and Albanus*’, 231.

²¹⁰ Ibid., 232.

²¹¹ Schönlau, ‘Emulating Lully?’, 119–46.

²¹² Bryan White, ‘“Studying a Little of the French Air”: Louis Grabu’s *Albion and Albanus* and the Dramatic Operas of Henry Purcell’, in Rachel Cowgill et al. (eds.), *Art and Ideology in European Opera: Essays in Honour of Julian Rushton* (Woodbridge: The Boydell Press, 2010), 26.

²¹³ White, ‘“Studying a Little of the French Air”’, 26.

²¹⁴ Schönlau, ‘Emulating Lully?’, 128.

²¹⁵ See Hudson, *Passacaglia and Ciaccona*, 68.

other levels, including scoring and texture,²¹⁶ despite Purcell's other chaconnes showing that he was particularly fond of using a more-or-less strict ground bass in these compositions. That said, the frequent metric shifts characteristic of French chaconnes, such as an accent on the second beat of the bar as well as hemiolas, especially at cadences, add to the variety in Grabu's piece.²¹⁷

The interchanges between violins and oboes in the instrumental sections of the Purcell – also mentioned by White – go far beyond the alternation of tutti and recorder trio in the Grabu and in similar pieces by Lully.²¹⁸ In addition, instrumental trio textures are a characteristic feature of Lully's works and also occur in Grabu's Chacon, where they are used to provide contrast to the five-part tutti sections. While Purcell also uses such trio textures in his Passacaglia and, to a lesser extent, in the chaconne from the birthday ode for the Duke of Gloucester, these always result from the bass dropping out, leaving the three upper parts, rather than being scored for two solo upper parts and bass as is the case in the Grabu and in Lully's works.²¹⁹ White also mentions that Purcell employs a greater variety of textures in the vocal sections than Grabu, including imitative ones that do not occur at all in Grabu's homophonic writing.²²⁰

Purcell's chaconne from the birthday ode for the Duke of Gloucester can be understood as combining ideas that the composer tried in several earlier works.²²¹ In contrast with the Passacaglia and with Lullian practice, the bass pattern, rather like that in several of Purcell's instrumental chaconnes, is eight bars long and closed. The initial bass pattern is repeated eleven times during the course of the piece, with another three varied statements, once by changing the second half and extending it to twelve bars (bars 49–60; these bars are actually repeated, so the bass statement could be counted twice), and twice by adding divisions to the bass (bars 159–174). The descending tetrachord occurs four times in sixteen bars (17–24 and 107–114), but is only counted twice as the standard phrase length is here taken to be eight bars. Other non-modulating bass patterns occur only twice, so the remaining five phrases all modulate. The proportions are thus similar to the Passacaglia, with the initial bass pattern in its original form being present in just under half of all phrases, and in both works, modulatory phrases are of an irregular length. The later chaconne, however, also includes two non-

²¹⁶ Schönlau, 'Emulating Lully?', 128–29.

²¹⁷ Also notable is Grabu's odd scansion of the text, for example at the beginning, where he set duple metre to a regular crotchet rhythm in triple time, resulting in the very first stress falling on 'the', one of the most unimportant words.

²¹⁸ See White, "'Studying a Little of the French Air'", 26; also Schönlau, 'Emulating Lully?', 127.

²¹⁹ *Ibid.*, 128.

²²⁰ White, "'Studying a Little of the French Air'", 26.

²²¹ White does not mention this piece, which may be due to its date (1695) being later than the works he discusses, or because he mainly considers Purcell's dramattick operas, though he does refer extensively to the chaconne from the 1687 ode *Sound the trumpet, beat the drum* (White, "'Studying a Little of the French Air'", 23–25).

modulatory irregular phrases, though one of these (bars 92–98) is actually a varied repeat of the last seven bars of the previous modulatory phrase. Each of the pieces also includes modulation in two phrases of regular length (bars 206–213 in the Passacaglia, bars 25–32 and 99–106 in the chaconne). The nevertheless frequent combination of modulation and irregular phrase length seems to be derived from Lully, as Herbert Schneider has pointed to the frequency of this combination in the French composer's music.²²²

Similarly to the Passacaglia, Purcell also uses a wide range of instrumental and vocal scorings, including trumpet, oboes, strings, a two-soprano duet, an AAB (or ATB) trio and chorus, and engages the voices in imitative textures. The fact that the instrumental passages remain largely homophonic suggests that Purcell stuck closer to Lullian principles here, while in the vocal passages, his upbringing in the more polyphonic tradition of English church music may have played a part in his choice of imitative writing for some of the vocal sections, even if the passing-around of a short motif represents fairly rudimentary imitation. Another explanation may be that the instrumental sections are more likely to have been danced to than the vocal ones, suggesting the emphasis of the former lay more on a clear rhythmic and melodic structure that was well-suited for dancing. Holman has argued convincingly that the function of this and other 'extended dance movements' in court odes is 'difficult to explain except as vehicles for dancing'.²²³ It is difficult to know whether Purcell's choice of ending his ode to the Duke of Gloucester's birthday with a grand chaconne was intended primarily to please the court or whether it can be understood – along with the bombastic and chauvinistic text – as not entirely serious: after all, the Duke only turned six at the time of the celebration, though he did not live beyond the age of eleven.²²⁴

As indicated at the start of this chapter, some untitled pieces can be considered 'chaconne-like', despite not bearing this designation. Two examples may suffice: the piece in GB-Ob Mus. C.61, pp. 59–58 uses mostly the 'Scocca pur' bass and is – possibly for this reason – ascribed to 'Seg: Bap' in the source (though the Italian form makes it more likely to refer to Draghi than to Lully). It does not, however, qualify as a ground, since it also uses variant bass patterns. A piece included in the partbooks Add. 29283–29285 – more specifically Add. 29283, ff. 70v–71r; 29284, ff. 69v–70r; 29285, ff. 66v–67r – uses mostly the descending tetrachord, but practically all of the consistently eight-bar long strains – marked in the source with numbers – use the tetrachord in a slightly different form, sometimes extending it to a full octave, sometimes transposing or simply repeating it.

²²² Schneider, 'Chaconne und Passacaille bei Lully', 324.

²²³ Holman, *Purcell*, 151.

²²⁴ Henry Purcell, *A Song for the Duke of Gloucester's Birthday, 1695*, ed. Ian Spink (=PS 4; London: Novello, 1990), vi.

2.2.4 Chaconnes with very irregular phrase lengths (category D)

Pieces in this category are united primarily by the absence of ostinato features such as a ground bass or rondeau structure, as well as the absence or only weak presence of regular four- or eight-bar phrasing. Unlike category E chaconnes, however, those in category D are still built of a large number of distinct phrases, most of which are irregular in length, though there is necessarily a grey area between categories C and D in which chaconnes with a similar number of regular and irregular phrases could be assigned to either category.

Out of the eighteen chaconnes in this category, four are by Finger, three by Lully and three by Blow. Of the last pieces, however, two are essentially the same, with one being a consort version for four-part strings and the other for keyboard. They are counted separately here primarily as they are in different keys – G (sharp third) and F (sharp third) – and neither is a simple arrangement of the other. In fact, there are some significant differences, such as entire phrases of the keyboard version missing in the version for strings. The following discussion focuses on this chaconne by Blow as a rather extreme example demonstrating the difference to chaconnes in category C, as well as on the chaconne from Purcell's music for *The Gordian Knot Unty'd*, which shows a fundamentally different approach to that of the same composer's strict-ground chaconnes.

As noted in section 2.5, those of Lully's chaconnes that exhibit some irregular phrasing usually combine these with modulation. Indeed, this is the case with both the passacaille from *Persée* (1682) and with the 'Chaconne des scaramouches' of 1670, both of which might be seen to fall in a grey area between categories C and D, but have been assigned here to the latter. The structure of the 'Chaconne des scaramouches' is shown in Figure 2.17. Despite Schneider's suggestion that the irregularity of this chaconne could be due to it being conceived as a caricature,²²⁵ the only slight anomaly is the six-bar phrase, which does not modulate. The five-bar phrase, however, does, not unlike the passacaille from *Persée*, which uses two modulating five-bar phrases, but also uses some modulating phrases of regular length. Lully's 'Chaconne des maures' of 1658 is certainly more extreme in that it uses four irregular, modulating phrases (Figure 2.18), though, analogously to Schneider's suggestion, the irregularity of this chaconne might be understood as an attempt at displaying the moors' perceived barbarity as viewed from a seventeenth-century French aristocratic perspective.

None of these chaconnes, however, reaches the irregularity of Blow's chaconne in G / F (sharp third), the consort version of which exists in the same Oxford source as Lully's 'Chaconne des maures' (GB-Ob Mus. Sch. E.443–446 / F.570). In the Blow, the link between modulation and irregular phrase lengths is still relatively consistent, except that, here,

²²⁵ Schneider, 'Chaconne und Passacaille bei Lully', 327.

Figure 2.17: Phrase structure of Lully, ‘Chaconne des scaramouches’ from *Le bourgeois gentilhomme*. Note that a dotted line shows a phrase not ending in a perfect cadence

<i>phrase</i>	1	2	3	4	5	6	7	8	9	10	11	12	
<i>length</i>	4	6	4	4	4	4	5	4	8	4	4	4	1
<i>key</i>	G					→ e	→ D	G					

Figure 2.18: Phrase structure of Lully, ‘Chaconne des maures’ from the *Ballet Royal de l’Alcidiane*

<i>phrase</i>	1–4	5	6	7–12	13	14	15	16	
<i>length</i>	4 x 4	6	14	6 x 4	6	10 (3+7)	8	10 x 4	1
<i>key</i>	B \flat	→ c	→ B \flat	B \flat	→ g	→ c → F	→ B \flat	B \flat	

Figure 2.19: Phrase structure of Blow: Chaconne in G / F (sharp third)

	<i>phrase</i>	1	2	3	4	5	6	7	8
<i>Consort version</i>	<i>length</i>	7	7	7	7	6	6	3	5
	<i>key</i> ²²⁶	G	G	G	→ b	→ G	→ e	→ G	→ B (in e)
<i>Keyboard version</i>	<i>length</i>	7	7	7	7	6	6	3	5
	<i>key</i> ²²⁷	F	F	F	→ a	→ F	→ d	→ F	→ A (in d)

9	10	11	12	13	14	15	16	17	18	19
4	7	11	–	–	12	–	4	6	3	5
→ G	→ D	→ G			G		→ d	→ F	→ G	→ D
4	8	4	5	3	12	11	4	6	3	5
→ F	F	→ g	→ B \flat	→ F	F	F	→ C/c	→ E \flat	→ F	→ C

20	21	22	23	24	25	26	27	28	
7	4	10	13	5	8	10	–	10	1
→ G	→ B (in e)	→ G	→ C	→ D	→ G	G		G	
5	4	10	13	5	7	10	10	10	1
→ F	→ A (in d)	→ F	→ B \flat	→ C	→ F	F	F	F	

modulating phrases are the norm rather than the exception. Figure 2.19 compares the phrase structure of the consort and the keyboard version and highlights structural discrepancies in red (different phrase length) or grey (where entire phrases are missing from the consort version, or added to the keyboard one, depending on which came first).

Nevertheless, even the first four phrases, though they are of equal length, can be considered ‘irregular’ as they are each seven bars long, which necessarily feels very different from the ‘four-square’ phrase structure of many Lullian chaconnes. It is not just the amount of modulation that is remarkable: the range of keys touched on or confirmed by cadence, which represent every scale degree of the ‘home’ key, at least in the keyboard version, is also

²²⁶ ‘Key’ is defined here primarily by the cadence that occurs at the end of the phrase, so an arrow indicates the key that the phrase is modulating to and which is confirmed by a (usually perfect) cadence at the end. Several other phrases, however, modulate to a key without confirming this through a cadence; such modulations are ignored in the table.

²²⁷ As above.

exceptional: 1 (F, numerous times, for example in the first three cadences and the last four); 2 (G, bar 65, not present in the consort version); 3 (A, bar 29, plus a half-cadence on A in bar 49); 4 (B flat, bar 70); 5 (C, bar 100); 6 (D, bar 41); 7 (flattened, so E flat, bar 106, only six bars after a cadence in C). This leads to a tonally rather unstable large-scale harmonic structure, and it is probably no co-incidence that the consort version of this chaconne has been dated to a relatively early period, around 1677, confirming my findings in Lully's early chaconnes, which are also tonally less stable than later ones and – owing to the link of modulation with irregular phrasing – exhibit more of the latter as well. Watkins Shaw's claim, however, that Blow's keyboard chaconnes 'have nothing in common with the standard chaconne form other than triple time and the fact that they are constructed by an aggregation of sections' and his suggestion that they relate more to the earlier English tradition of 'Fancys',²²⁸ is somewhat exaggerated, as, aside from the 'aggregation of sections' and the 'open' phrases so typical of Lullian chaconnes, there is a relatively high proportion of dotted crochets on the second beat of the bar, with 36 occurrences in 171 bars of the consort version and 41 in 188 of the keyboard one. Lastly, the bass line, though ever-changing, often hints at typical chaconne patterns, such as 1–5–3–4–5 in the first three bars and the descending tetrachord in bars 8–11.

Some of the substantial differences between the consort and the keyboard version are telling. As indicated in Figure 2.19 above, phrases 10 and 11 are both of different length in the two versions. This is mainly due to the keyboard version missing out the imitative textures of the consort one, which would have been difficult to include, and replacing them with more idiomatic keyboard textures (see the comparison in Figure 2.20). Blow almost entirely rewrote the passage and introduced a different imitative point in the keyboard version, though this is treated very loosely, with the point being imitated only once and subsequently repeated again in the same voice (see bars 65–67 of Figure 2.20).

Purcell's chaconne in D (flat third) from *The Gordian Knot Unty'd* also modulates widely, as Figure 2.21 shows, to all but one scale degree, though, somewhat surprisingly, it is the seventh scale degree that is omitted, rather than the second, which is considered more problematical in flat mode, owing to the diatonic diminished fifth above it. Purcell avoids this by cadencing instead to the flattened second scale degree, preparing this with a cadence to the third scale degree F, but with a flat third. Typical chaconne features again include frequent dotted crochets on the second beat of the bar (23 in 69 bars) and overlapping phrases. Unlike in some of his other instrumental chaconnes, Purcell uses only two 'closed' phrases: the first and the last one. In addition, phrases 1, 2 and 4, as well as parts of phrases 6 and 12, use the chromatically-descending tetrachord.

²²⁸ Watkins Shaw, 'John Blow: An English Harpsichord Composer', 60.

Figure 2.20: Comparison of Blow's chaconne in G (sharp third), consort version, with the keyboard version in F (sharp third), here transposed up a tone; imitative points highlighted. Note that Watkins Shaw's edition inexplicably inverts the rhythm in the bass in bar 58;²²⁹ continues on following two pages

The image displays two systems of musical notation for a chaconne. The first system, starting at measure 53, features four staves. The top two staves represent the consort version in G major, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves represent the keyboard version in F major, also with the upper staff in treble clef and the lower staff in bass clef. Yellow highlights are placed over specific passages in the consort and keyboard parts to indicate imitative points. The second system, starting at measure 57, continues the piece. It also consists of four staves. The consort parts are on the top two staves, and the keyboard parts are on the bottom two staves. Again, yellow highlights indicate imitative points. In the keyboard part of the second system, the bass line in bar 58 shows a rhythm inversion, which is noted in the caption as an error in the edition.

²²⁹ John Blow, *Chaconne for String Orchestra*, ed. Harold Watkins Shaw (London: Schott, 1958). The rhythm may have been changed by Watkins Shaw to avoid the consecutive fifths between second treble and bass on the second beat of bar 58.

Figure 2.20 (continued)

61

65

61

65

Figure 2.20 (continued)

Figure 2.21: Phrase structure of Purcell, chaconne from *The Gordian Knot Unty'd*²³⁰

phrase	1	2–4	5	6	7	8	9	10	11	12	13	14
length	5(cl.)	3 x 4	5	8	3	7	4	3	5	7	2	8
Key	d		→ F	→ a	→ g	→ Bb	→ f (!)	→ Eb	→ g	→ d	→ a	→ d

Two chaconnes that have also been included in this category are unusual hybrids in that they are predominantly very regular, to the extent of using a four-bar ground in eight out of eleven phrases in Gillier's chaconne (D13i) or, in the case of Lully (D7i), nineteen out of twenty-two phrases. The remaining three phrases, however, are very irregular and modulatory. In both cases, the ground is based on the descending tetrachord, and the irregular phrases make up the middle section of the piece.

2.2.5 Binary chaconnes (category E)

Only three pieces fall into this category, two of which are by Locke (c.1621–1677) and therefore date from 1677 by the latest, when *Tripla Concordia* was also published, or, in the case of the *Broken Consort*, much earlier, since this has been dated to c.1661/2.²³¹ They are entitled 'Chichonae' and 'Chicona' respectively, which seem to be Anglicised spellings of the Italian 'ciaccona', or the Spanish 'chacona', rather than of the French 'chaconne', with the Latin-sounding plural of the first ('Chichonae') possibly even suggesting a link with the Italian plural 'ciaccone', which was frequently used alongside the singular in the first half of the seventeenth

²³⁰ 'Cl.' = closed phrase(s).

²³¹ Peter Holman, 'Locke, Matthew', *GMO*, accessed 25/11/2017.

century.²³² This may relate to Locke's outward rejection of French opera and French musical culture in favour of a more native English one that looked – if at all – to Italy for inspiration.²³³ If this is the case, any Italian influence on chaconne composition in England waned with the arrival of much of Lully's music in the 1680s.

Similarly, the title of the *Passingalia* [sic] from *Apollo's Banquet* of 1687 suggests a derivation from the Italian 'passacaglia', rather than the French 'passacaille', though it shares this with the passacaglia from Purcell's *King Arthur*, of course. All three category E pieces are very early in date and can be considered something of a curiosity as they do not exhibit any ostinato features, thus being even further removed from grounds than the chaconnes in category D, which are at least built of a large number of distinct phrases, albeit irregular ones. The chaconnes in category E are binary movements much like the other dance movements in Locke's *Broken Consort* or in *Tripla Concordia*, though both the former and the *Passingalia* from *Apollo's Banquet* include internal cadences in either or both of the strains, which is why the total number of phrases has been counted as four and five, respectively.

The chaconne from Locke's *Broken Consort* makes heavy use of dotted crotchets on the second beat of the bar, occurring in more than half of all bars and accompanied by the same rhythm in the second treble throughout, as well as in the bass, apart from one instance. It even uses a cadence on the third beat of the last bar, thereby conforming at least to standard rhythmical features of chaconnes. By contrast, such cadences do not occur in the other two pieces and similar dotted rhythms are much rarer, occurring fewer than in every fifth bar, and usually only at cadences (though other dotted rhythms are more common). Without a bass line, it is difficult to determine whether the *Passingalia* would exhibit typical chaconne/passacaglia patterns in the bass, but neither of the other two pieces in this category really do, calling into question why they were considered chaconnes (or passacaglias) at all, and not, say, sarabands, considering that the rhythmic features in the chaconne from the *Broken Consort* could be considered typical not just of chaconnes, but also of the 'slow' saraband type.

2.2.6 Tracing the French influence

Consideration of both the likely dates of composition as well as copying or publication dates in England yields some interesting results, as shown in Figures 2.22 and 2.23. Combining this with findings previously discussed, it is possible to set up a tentative timeline of what types of

²³² Cf. the pieces given in Hudson, 'The Chaconne', 12–72. The same is also true of Italian *passacagli* / *passacaglie* (both plural forms existed alongside the singular); see Richard Hudson, 'The Ripresa, the Ritornello, and the Passacaglia', *JAMS*, 24 (1971), 371.

²³³ Cf. Rebecca Herissone, 'Playford, Purcell, and the Functions of Music Publishing in Restoration England', *JAMS*, 63 (2010), 274. On a trip to the Low Countries in 1648, Locke seems to have acquired a substantial number of pieces by Italian composers; see William Cummings, 'Matthew Locke, Composer for the Church and Theatre', *Sammelbände der Internationalen Musikgesellschaft*, 13 (1911), 121.

Figure 2.22: Latest possible date of composition of chaconnes (numbers in brackets refer to pieces of certain Continental origin)

Bracket	Pre-1680	1680s	1690s (incl. 'late 17 th c.')	1700s	Total
A	2	6 (+1)	7	6	21 (+1)
B	(2)	(2)	(3)	1	1 (+7)
C	1 (+2)	3 (+8)	9 (+1)	7	20 (+11)
D	1 (+2)	2 (+1)	5	3	11 (+3)
E	2	1	–	–	3
Total	6 (+6)	12 (+13)	21 (+4)	17	

Figure 2.23: Copying / publication date of Continental chaconnes in England

Bracket	Pre-1680	1680s	1690s (incl. 'late 17 th c.')	1700s	Total
A	–	–	–	1	1
B	–	2	1	4	7
C	–	3	1	7	11
D	–	1	–	2	3
E	–	–	–	–	–
Total	–	6	2	14	

Figure 2.24: Possible timeline of chaconnes written in England and Continental influence on these

Decade	Chaconnes written on the continent (mostly France)	Chaconnes written in England	Continental influence on English practice
Pre-1680	Mainly category B, C and D chaconnes	Mostly ground-bass and binary chaconnes (categories A and E)	Little influence from Lullian ballet chaconnes in England; possible Italian influence through manuscript music acquired by Locke
1680s	Lully turns more to category C chaconnes for his operas; dies 1687	Increase in number of chaconnes written; pieces in categories C and D to almost equal degree, but still outnumbered by category A	Influx of French chaconnes into English sources, ²³⁴ also through dissemination of Lully's opera score publications in France
1690s	Far fewer chaconnes written in this decade reach England by 1705 (probably mostly due to Lully's death)	Further increase of chaconnes written in England; categories A and C almost equal, category D slightly less	
1700s		Slight decrease (end of the Lullian hype?), but similar ratio to before	Most Continental chaconnes copied in this decade, but most are from before 1690, even those by composers other than Lully

chaconnes were written at what time in England, and how knowledge of Continental styles (especially through Lullian chaconnes) influenced chaconne production in England (Figure 2.24). A note of caution should be added that the statistics are skewed by two sources

²³⁴ Cf. Peter Holman, *Four and Twenty Fiddlers* (Oxford: Clarendon Press, 1993), 313.

containing a large number of Continental chaconnes: the Babel manuscript Add. 39569 (accounting for ten of fourteen Continental chaconnes copied in the 1700s) and the Oxford source GB-Ob Mus. Sch. E.443–445 / F.570 (accounting for five of six Continental chaconnes copied in the 1680s, though some of these are also included in other, mostly slightly later sources). Nevertheless, many of Lully's operatic chaconnes may have been disseminated in England through his published opera scores. As an indication of the latter, the Goodson bequest to the Library of Christ Church College, Oxford, which contains music from the collection of Richard Goodson senior and his son Richard Goodson junior (1688–1741), who succeeded his father as music professor in 1718,²³⁵ includes the printed scores of Lully's *Le triomphe de l'amour* (1681), *Persée* (1682) and *Phaëton* (1683), as well as *Isis* (1677) and *Bellerophon* (1679), the latter two of which do not include a chaconne or passacaille. Furthermore, the publication of the treble part of the chaconne from *Phaëton* in the second part of *The Division Flute* (London, [1706]), without composer attribution, suggests that, at least by this time, some of Lully's chaconnes were well-known in England.

The French influence is also apparent in English chaconnes through rhythmic features such as the frequency of dotted crotchets on the second beat of the bar, as well as the types of cadences and phrasing used. According to these rhythmic features, chaconnes can be said to fall into three further categories, as discussed at the beginning of this chapter. The chaconnes of the French-born composer Paisible are a case in point: of his seven chaconnes listed in Appendix 4, four use almost only 'open' phrases (C25i, C29i, C33i, D14i), one (C28i) uses only phrases that cadence on the third beat of the bar, while in another (C8k / C9i, one being an arrangement of the other), one half of phrases is open, while the other cadences on the third beat. Nevertheless, of the chaconnes with mostly open phrases, C25i and C33i also include three closed phrases (including the final one, which is never open), while a third one (C29i) has two. This may indicate 'English' influence on the French-born composer, as such 'closed' phrases in the middle of a piece are very rare in Lullian and other French chaconnes. C8k / C9i, using both open phrases and ones cadencing on the third beat of the bar, uses the latter for the first seven phrases, with the following five being open (the last being closed, of course), thereby splitting the piece into two halves. While this and other chaconnes using phrases cadencing on the third beat also use very few dotted crotchets on the second beat of the bar (though also in those phrases that are open), these are more frequent in those of Paisible's chaconnes which use mostly open phrases (most clearly in C25i, which uses such a rhythm in the upper part in more than a third of bars). This demonstrates the close link between the two rhythmic features, which appears to validate the categorisation into 'Lullian'

²³⁵ Robert Thompson, 'Goodson, Richard (ii)', in *GMO*, accessed 19/12/2017.

and ‘non-Lullian French’, notwithstanding the fact that there are pieces where the categories overlap or do not appear to fit at all.

2.2.7 The role of genre and of dancing

A number of different genres can be identified among chaconnes written or copied in England, some aspects of which will have had an impact on the composition of these particular pieces. As indicated before, there seems to have been a trend towards more regularity in Lully’s chaconnes, with the late opera chaconnes being less prone to irregularity than the early ballet ones, even though both types were almost certainly used for dancing. However, the emphasis of ballets lay squarely on the dancing, so they may have been more carefully choreographed, allowing for each phrase to have a different length without upsetting the dancers.²³⁶ Certainly, English opera chaconnes appear to be much more regular, which may suggest a simpler choreography than would have been the case in French ballets. All English chaconnes with irregular phrasing seem, significantly, to be independent compositions or, at least in the case of D13i and D15i, from plays rather than large-scale operatic productions, and may thus not have been danced to. The regularity is even more apparent in vocal chaconnes, all of which fall into category C, at least in the form transmitted in English sources.

Furthermore, there may have been some distinction between the chaconne and the passacaglia in terms of choreography, notwithstanding that choreographies for Lully’s dances, all of which date from after his death, ‘show those for chaconnes and passacaglias to be quite similar, even if in passacaglias the details of gesture may have been more deliberate’,²³⁷ especially when one considers that eighteenth-century sources mentioning tempo measurements generally give a slower tempo for passacaglias than for chaconnes, allowing for a more detailed choreography. In turn, this may have led to some dance pieces (such as those in category E) being labelled chaconnes despite having little in common with other specimens of the genre, perhaps on the grounds of a ‘chaconne’ choreography.

2.10 Works referring to both traditions

One of the pieces mentioned in Chapter 2.2.1, Matteis’s *Diverse bizzarrie Sopra la Vecchia Sarabanda ò pur Ciaccona*, clearly refers to the chaconne, while at the same time exhibiting traits of the division grounds tradition. A similar linking of the two traditions of instrumental

²³⁶ Richard Semmens suggests that dances with irregular phrase lengths or other irregular features such as an unpredictable rate of harmonic change probably ‘involved more striking choreographies’ (Richard Semmens, ‘Dancing and Dance Music in Purcell’s Operas’, in Michael Burden (ed.), *Performing the Music of Henry Purcell* (Oxford: Clarendon Press, 1996), 194–95.

²³⁷ Alexander Silbiger, ‘Chaconne’, *GMO*, accessed 07/10/2019.

ground can be seen in another of Matteis's triple-time grounds, that for violin and bass viol on p. 22 of GB-Ob Mus. C.61, where the bass pattern and frequent dotted crotchets on the second beat of the bar suggest a chaconne influence, while the closed ground with an internal cadence to the fifth scale degree and the broken chords in strains 3 and 4 (bass viol and violin, respectively) underline the title of this rather short 'Division [...] to a Ground'.

Notable examples by other composers are Purcell's *Three Parts upon a Ground* and Bartholomew Isaack's *Ground* – both written for three violins and bass, with the latter clearly modelled on the former – as well as Blow's *Ground* for two violins and bass and Purcell's Sonata VI from *Sonatas in Four Parts* for the same scoring. The former pair has previously been examined by Holman, who argues that Purcell used three different idioms in his piece, namely that of the French orchestral chaconne, contrapuntal writing using 'florid divisions', and strict canon,²³⁸ the last aspect of which will be explored further in Chapter 6.

Of the remaining two pieces, Blow's *Ground* is considerably more modest in scope. Similarities between this and Purcell's Sonata VI have previously been noted by Holman, particularly the echoing of the ground's descending line in the upper parts and the similar, dissonant final strain of both pieces (Figure 2.25),²³⁹ which contain further examples of 'another sort of *Discord* used by the *Italians*, [...] to introduce a Close',²⁴⁰ previously explored in Chapter 1.3.1. Both, moreover, start with the descending tetrachord in G (flat third), but while Blow uses it merely as a starting point to his walking-crotchet bass, Purcell uses the more rhythmically varied ground familiar from Lully's 'Scocca pur' (see Chapters 1 and 4), which lays more focus on the descending tetrachord itself (compare the ground bass of each in Figure 2.25).

More crucially, Blow's ground is of the long, closed type derived from the division tradition, with an internal 'half-cadence' to the fifth scale degree, while the shorter, open-ended Purcell/Lully ground bass almost automatically propels the piece forward with more momentum. Blow's ground includes rapid semiquaver runs in loose imitative writing between the two violins, also familiar from Purcell's *Three Parts upon a Ground* identified by Holman as (probably dating from the late 1670s). On the other hand, there are also some 'French-style variations',²⁴¹ making use of dotted crotchets on the second beat of the bar (for example in bars 97–104), a rhythmic feature familiar from French-style chaconnes. Occasionally, the two are even juxtaposed, for example in bars 105–112, where the first treble with its simple

²³⁸ Holman, 'Compositional Choices', 256–57.

²³⁹ Holman and (eds.), *Restoration Trio Sonatas*, xvii.

²⁴⁰ Purcell, 'Art of Descant', 132.

²⁴¹ *Ibid.*,

Figure 2.25: Blow, *Ground for 2 Violins*, Add. 33236, ff. 63v–64, ending; compared with Purcell, *Sonata VI* from *Sonatas in Four Parts*, ending; figured bass represents an analysis

The figure displays two systems of musical notation for a piece in 3/4 time, key of B-flat major. Each system consists of two staves for violins and a bass staff. The first system includes figured bass notation below the bass staff: $\frac{3}{2} \frac{4}{3} \frac{5}{4} \frac{6}{4+} - 6 \ 7 \ 9 \ \frac{5}{4} - 6 - 7 \ \frac{6}{4} \ \frac{4}{3} \ \frac{5}{4} \ \#$. The second system includes figured bass notation: $\frac{4}{9} \ \frac{3}{8} \ \frac{4}{9} \ \frac{3}{9(2)} \ \frac{4}{3} \ (2\#) \ 3 \ \# - 6 \ 7 \ \#$.

Figure 2.26: Blow, *Ground for 2 Violins*, Add. 33236, ff. 63v–64, bars 105–13

The figure displays two systems of musical notation for a piece in 3/4 time, key of B-flat major. Each system consists of two staves for violins and a bass staff. The notation is more complex than in Figure 2.25, featuring broken-chord division-style writing in the second treble staff.

chaconne-like rhythm is frequently crossed by a more agile second treble with broken-chord division-style writing (see Figure 2.26).

In Purcell's Sonata VI, the two traditions – divisions and chaconne – are even less distinct, even more so when compared to *Three Parts upon a Ground*, as Alon Schab has pointed out.²⁴² The juxtaposition of a first treble in division style and a second treble in chaconne style in bars 196–205 (the parts switching roles after five bars) is similar to that just described in Blow's *Ground*, but remains something of an exception in Purcell's Sonata, where the texture is more often that of a trio sonata (or, more precisely, sonata *a due* with basso continuo), with frequent crossing of the two upper parts and imitative writing.

Division-style writing is apparent not only in the gradual introduction of shorter note values and virtuosic writing, but also in the fact that almost every ground statement introduces a new rhythmic-melodic motif in the violins more-or-less contrasting with that explored in the previous 'strain', though Schab's argument that this leads to the phrasing mostly being in sync with that given by the ground is somewhat simplistic.²⁴³ After all, harmonic aspects – which Schab discusses soon after – play into this, in particular the impressive variety in forming – or evading – cadences at the end of each ground statement.

Figure 2.27: Purcell, *Sonata VI* from *Sonatas in Four Parts*, table of cadences (evaded cadences marked)

Phrase	1	2	3	4	5	6	7	8	9	10
Cad. ²⁴⁴	8	6	3♯	7 6	5 6♯	7 3♯	3	8	6♯ 6♭	8
<i>penultima</i> ²⁴⁵				♯	♯	♯			♯	

11	12	13	14	15	16	17	18	19	20	21	22
5 4	1	3	1	7	1	8	3	3	3	6♯ 4♯	1
6				♯							
♯				♯							

23	24	25	26	27	28	29	30	31	32	33	34
9 8	1	1	7	1	♯ 4♯	8	1	3	1	1	1
7 6♯			3♯								
♯			♯								

35	36	37	38	39	40	41	42	43	44
8	8	1	3♯	1	3	3	5 4	4 3	1
							6♯ 6♭	2 1	
							♯		

As Figure 2.27 shows, fourteen out of forty-four cadences are evaded, either by introducing a suspension or 6/3-chord on the first ground note, thereby avoiding what we

²⁴² Schab, *Sonatas*, 211–12.

²⁴³ *Ibid.*, 223.

²⁴⁴ Cadence to the following scale degree in the highest part at end of phrase. Where two notes are given, the lower represents the second-highest part.

²⁴⁵ Penultimate chord of phrase, if not a 5/3 chord with raised third on D (scale degree 5).

would term the ‘tonic’ (phrases 2, 21, 28, 43), or by avoiding the raised leading note (that is, a clear ‘dominant’) in the penultimate chord (phrase 5), or, most often, both (phrases 4, 6, 9, 11, 15, 23, 26, 42). Cadences not avoided may end on scale degree 1 (g^1), 3 (b^1) or 8 (g^2) in the highest part. Cadences to scale degree 1 often altogether avoid the third in the chord, with both upper parts ending on a unison to each other, and an octave to the bass, thereby providing the strongest sense of closure. Some strong cadences mark the beginning of a new section, which especially evident at the beginning of the ‘tripla’ section in bar 166 (after phrase 33) and the return to simple triple time in bar 186 (after phrase 36).

2.11 Summary

Most instrumental grounds conform or relate to one of two genres, namely division grounds or chaconnes, though a number of sophisticated instrumental grounds make reference to both. While the former are dominated by instrumental virtuosity, the latter largely represent vehicles for dancing. Division grounds generally make little use of reharmonisation or overlapping phrasing, aspects that are crucial for the understanding of vocal grounds from the period (see Chapters 3–5). The same could be said of chaconnes, were it not for a large number of them not using any kind of ground or bass pattern consistently, making the concept of reharmonisation mostly futile.

Despite Purcell’s frequent linking of chaconnes with the ground-bass technique, in word and in deed, grounds and chaconnes seem to have – in general – been regarded as relatively distinct, not least as there is very little terminological overlap between the two. This distinction is likely due in part to the influence of French music, especially, but not exclusively, pieces by Lully, some of which may have been transmitted to England through French-born or French-educated musicians such as Grabu and Paisible. Significantly, neither of the two last-mentioned seem to have written any ground-bass chaconnes, suggesting that this may have been primarily an English and, to some extent, German and Italian understanding of what constitutes a chaconne. Similarly, binary chaconnes (category E) seem to have been an English phenomenon that – although it never seems to have been widespread – disappeared after the 1680s with the influx of Lullian and other Continental chaconnes. By contrast, rondeau chaconnes seem to have been confined to Continental music, perhaps even to music written in or closely linked with France.

The ground-bass chaconnes that exist also exhibit different approaches, with Purcell’s standing out as unusual in his use of ‘artificial’ techniques such as inversion, transposition and imitation, even using the ground bass in a stretto with itself in the *Chacony* (A6i). Lastly, as discussed in section 2.2.3, Lully’s own practice changed during the course of his career,

especially in the 1670s, when he moved from writing ballets to producing large operas. This in turn also affected English practice, even though there seems to be no similar move from a predominance of category D chaconnes to category C ones. Rather, the move seems to have been primarily from ground-bass chaconnes (category A) to the more French-inspired ones of categories C and D, demonstrating the powerful attraction the French musical style continued to hold among English musicians in the late seventeenth century, before what Roger North termed ‘the reforme of musick *al’Italliana*’.²⁴⁶

²⁴⁶ Wilson (ed.), *Roger North on Music*, 307.

Chapter 3 General issues in vocal grounds

This chapter serves as an extended introduction to the following two, both of which focus on the structure of vocal grounds, which is fundamentally different from the structure of most instrumental grounds. The former use much more reharmonisation and overlapping phrasing than the latter,²⁴⁷ as well as, in non-strict grounds, transposition. By contrast, the bass of instrumental grounds is rarely transposed, but instead treated to divisions in which the (untransposed) ground is still detectable, as was discussed in Chapter 2.

After a discussion of different types of ground bass used – including an exploration of emblematic associations, in particular of the descending tetrachord in its various forms – crucial differences between grounds that are kept strictly and those that are not are explained briefly, in order to set the scene for the more detailed analyses of Chapters 4 and 5. Lastly, the position of grounds in larger works – and the role that genre plays in this – is considered.

3.1 Types of ground bass 1: pitch patterns

One of the most widespread ground-bass patterns in this period was without doubt the descending tetrachord (see Figure 3.1 for a selection of seven ground-bass patterns),²⁴⁸ whether in sharp or flat mode, diatonic or chromaticised, whether in its pure form (Figure 3.1a) or with an added cadence that also extends the falling line to a hexachord (Figure 3.1b, which uses the famous ‘Scocca pur’ ground’, and also Figure 3.1c, which is identical in all but rhythm and mode). In some descending-tetrachord grounds, falling thirds are interpolated (Figure 3.1d), or the same thirds are filled in by passing notes (Figure 3.1e); alternatively, two falling thirds and a rising fourth may be interpolated without losing the overarching descending-tetrachord pattern (Figure 3.1f). A distinction can be made here between grounds sticking closely to traditional chord sequences (Figure 3.1a and, to a lesser extent, Figures 3.1b and c) and those that seem more ‘composed’ (Figures 3.1d–g), even if these still refer to traditional chord sequences and bass patterns such as the descending tetrachord.

Woolley points out that US-LAuc FC697 M4, which was copied by Pietro Reggio and another, unidentified Italian musician, ‘seems to be one of the earliest English sources of Italian music in which cadential formulas [including descending tetrachord patterns] are a characteristic feature’.²⁴⁹ Despite this manuscript dating from the mid-1660s,²⁵⁰ the Italian bass

²⁴⁷ Cf. Meinardus, ‘Die Technik des Basso ostinato’, 64–67, who speaks of Purcell’s much-famed ‘bridging technique’ in his grounds (‘die an Purcells ostinaten Stücken vielgerühmte Überbrückungstechnik’; p. 65).

²⁴⁸ See also Meinardus, ‘Die Technik des Basso ostinato’, 18–24.

²⁴⁹ Woolley, ‘Reception of “Scocca pur”’, 235.

²⁵⁰ *Ibid.*, 233.

Figure 3.1: Ground bass only of the following pieces: **(a)** Blow, ‘Lovely Selina’ (*Choice Ayres and Songs ... The Fourth Book* (London, 1683), pp. 28–9.); **(b)** Abel, ‘High state and honours’ (*ibid.*, p. 21); **(c)** Purcell, ‘Let each gallant heart’ (*ibid.*, pp. 50–1); **(d)** Davis, ‘In vain I seek to charm’ (GB-Ob Mus. C.16, ff. 122v–123r; **(e)** Gillier, ‘Oh! why false man’ (section starting ‘Tell me thou more than man’, *A Collection of New Songs ... Sett to Musick by Mr. Gillier* (London, 1698), 13–5); **(f)** Purcell, ‘Love thou can’st hear’ (section starting ‘She is unconstant’); **(g)** Purcell, ‘Here the deities’

formulas it contains were only adopted in London on a large scale in the 1680s (there are, for example, no grounds in the 1679 anthology of Italian vocal music printed in London as *Scelta di canzonette italiane*).

Although a majority of 60% of grounds using a descending-tetrachord bass is in triple time, there is still a significant number of such grounds in common time. Stella Favre-Lingorow has gone so far as to describe almost all of Purcell’s ground basses as extensions of two four-note motifs, namely the descending tetrachord and the ‘ciaccona’ (8–5–6–3).²⁵¹ While the latter does appear occasionally in vocal music, it is probably an exaggeration to reduce the majority of grounds that do not descend by step to this particular pattern, especially as there are a significant number of grounds with a rising scalar pattern,²⁵² many of which do not seem to refer to any traditional chord sequences.

²⁵¹ Stella Favre-Lingorow, *Der Instrumentalstil von Purcell* (=Berner Veröffentlichungen zur Musikforschung, vol. 16, Bern: Paul Haupt, 1950), 85.

²⁵² Meinardus’s two-fold distinction of grounds into those with a descending fourth (that is, tetrachord) and those with an ascending fifth (pentachord) is more convincing (‘Die Technik des Basso ostinato’, 14–16). See also Bluteau, ‘Henry Purcell et l’ostinato’, 146–49.

In his unpublished undergraduate dissertation on Purcell's grounds, Howard considers descending-tetrachord grounds one of four 'species' of ground.²⁵³ The term he uses for this category – 'chaconne species' – is, however, not very helpful, as 'chaconne' designates a genre with various associations such as triple time, dance-like rhythmical characteristics, and particular structural features (see Chapter 2), among which the descending tetrachord bass is only one of several possibilities, though without doubt a frequently used one.²⁵⁴ Moreover, the early seventeenth-century Italian *ciaccona* was more often associated with a leaping bass (1–5–6–3–4–5–1),²⁵⁵ a ground which is also occasionally found in English chaconnes of the late seventeenth century, as well as in ground-bass songs such as Henry Hall's 'Enchanted by your voice'.

The appearance of ground basses associated with late-Renaissance dances is noteworthy, though they are more common in instrumental than in vocal music of the Restoration period and it is not surprising that 'Stubborn church division' was actually adapted from an instrumental ground by Solomon Eccles (see the start of Chapter 4). It uses the *passamezzo antico* pattern (8–7–8–5–4–5–1 in G, flat third), which could by that time be described as archaic, especially for its 5/3-chords on scale degrees 8 and 7, which does, however, still occur in some popular ballads such as 'Paul's Steeple'.²⁵⁶ That said, the *passamezzo antico* is not dissimilar to the descending tetrachord in respect to its bass line, which may easily be changed to a tetrachord by replacing the second '8' with a '6', so it may well be that the descending tetrachord in flat mode actually developed from the *passamezzo antico*.

In addition to his category of descending-tetrachord grounds, Howard distinguishes three further 'species' (in part following, it seems, Ian Spink's ideas): the running-quaver ground, short motivic basses and grounds with 'strongly sequential elements'.²⁵⁷ Although this

²⁵³ Alan Howard, "A very easie Thing to do": A Study of the Formation and Development of Henry Purcell's Ground Bass Technique', undergraduate diss., University of Cambridge, 2002, 14.

²⁵⁴ It is thus a considerable oversimplification to call the descending tetrachord pattern 'the chaconne', as Spink does in 'Vocal Music II: from 1660', in Ian Spink (ed.), *The Seventeenth Century* (=The Blackwell History of Music in Britain, vol. 3; Oxford: Blackwell, 1992), 185. As Lothar Walther argues, there is no one 'bass theme' linked to the 'Aria della Ciacona', only a set of preferred patterns. See Lothar Walther, *Die Ostinato-Technik in den Chaconne- und Arien-Formen des 17. und 18. Jahrhunderts* (Würzburg: Konrad Tritsch Verlag, 1940), 16.

²⁵⁵ Meinardus is one of several authors to call this pattern 'Romanesca', a choice which can be considered problematical: while the early seventeenth-century *romanesca* consists of the same pattern of falling fourths, it consistently starts on scale degree 3 in flat mode (so 3–7–8–5); 'Die Technik des Basso ostinato', 15.

²⁵⁶ David Atkinson describes the ballad genre as 'frequently backward-looking in terms of subject and style' (*The Ballad and Its Past: Literary Histories and the Play of Memory* (Cambridge: D. S. Brewer, 2018), back cover, also pp. 1–2), notwithstanding the existence of a large corpus of ballads with topical (often political) texts. See Angela McShane, "'Ne sutor ultra crepidam": Political Cobblers and Broadside Ballads in Late-Seventeenth-Century England', in Patricia Fumerton and Anita Guerrini (eds.), *Ballads and Broad-sides in Britain, 1500–1800* (Farnham: Ashgate, 2010), 208, who posits that about one third of all broadside ballads printed in the second half of the seventeenth century can be called 'political'.

²⁵⁷ Howard, "A very easie Thing to do", 14. Spink seems to distinguish between three types or 'species', mentioning 'the chaconne' (that is, the descending tetrachord) as the main 'type' (ascending patterns are mentioned in an aside), and adding to this the 'running, quaver-patterned bass', which often features '[s]equential

distinction is useful to an extent, there is an inherent problem in that the categories are distinguished along different lines, leading to frequent overlap between species: while the descending tetrachord is a particular series of notes, running-quaver grounds form a primarily rhythmic category, examples of which may also refer to the descending tetrachord, as well as containing sequential elements, the last of which form a category of their own, according to Howard's taxonomy. Figure 3.1e above, for example, consists of a three-bar sequence with an added cadence at the end, but it clearly uses the descending tetrachord, even if this is interspersed with filled-in falling thirds.

Appendices 5.1 and 5.2 list all vocal grounds (other than those designated 'chaconne' or 'passacaglia') in categories that are explained in more detail in Chapter 5. Grounds making reference to the descending tetrachord in one way or another (often, but not always at the start) are highlighted. All in all, these make up twenty-seven of the seventy-seven vocal grounds by Purcell (35%), but thirty-eight out of eighty by other composers writing in England (48%) or, if one is to include the six grounds of certain Continental (and pre-1675) origin, of which five are based on the descending tetrachord, forty-three out of eighty-six (exactly 50%). The comparative variety of ground-bass patterns used by Purcell may be partly due to the sheer number of his grounds, coupled with his unusually strong interest in exploring the possibilities of this compositional technique.

Two additional, complementary trends can also be observed. First, when comparing the period prior to and after 1685, the percentage of grounds referring to the descending tetrachord drops significantly, from 62% for Purcell and 57% for other composers (discounting the Continental pieces), to 30% for Purcell and 45% for other composers, also suggesting that composers other than Purcell were slower in abandoning the by-then much-used descending tetrachord ground. Second, strict grounds tend to make much more use of the descending tetrachord than non-strict ones, and while this certainly seems linked to the former trend in that far more non-strict grounds were written after 1685 than before, 53% of Purcell's strict grounds dating from 1685 and later still refer to the descending tetrachord – as opposed to 22% of non-strict grounds from this period. In this sense, Howard is correct in finding that running-quaver grounds, which generally make use of transposition, are rarely based on the descending tetrachord, notwithstanding examples such as the early 'Here the deities' (treated strictly) and the much later 'Now the night' (using transposition and inversion).²⁵⁸

figurations', as well as shorter basses that 'are hardly more than insistent motifs' (Spink, 'Vocal Music II', 185–87).

²⁵⁸ Howard, "A very easie Thing to do", 16.

Rosand describes in detail the emblematic associations of the descending tetrachord in flat mode with the lament, pointing out that this connection was particularly strong during the late 1630s and 1640s in the wake of Monteverdi's influential *Lamento della Ninfa*.²⁵⁹ Rosow, however, cautions that it is a 'common misperception [...] that the "lament bass" of Venetian opera became so prevalent that it immediately swept away all other possible affective associations with this bass pattern', which in vocal music can only become fully apparent in conjunction with an analysis of the text used.²⁶⁰ Many of these texts cannot be described as laments, but they often do refer to love in general,²⁶¹ as does Lully's ground-bass song 'Scocca pur',²⁶² which was particularly popular in England in the late seventeenth century.²⁶³ The case for associating the descending tetrachord in sharp mode with the lament is even weaker, of course, notwithstanding some examples that may be argued to play on this association.

Figure 3.2 categorises grounds in secular songs written in England, according to the primary theme of the text and to the ground bass used. The limitation to one genre is primarily to limit the number of pieces listed in the table, and because the specific functions of sacred music and odes generally restrict the contents of the text. While secular songs more often than not tend to focus on romantic love as a theme (twenty-four out of thirty-five, or 69%), it may be no co-incidence that of the seven grounds focussing on themes other than love or lamenting, five make no reference to the descending tetrachord, and the two that use the chromatically-descending tetrachord can at least be *interpreted* as referring to death and lost love, respectively. Moreover, themes of lost or unhappy love seem to have been associated particularly with the descending tetrachord in flat mode, while for songs with other love themes, the sharp mode dominates. Of the two Purcell songs that can be identified as laments, only the second ground of one song ('Gentle shepherds') could be seen to use the descending tetrachord, and then only as part of a descending scale in sharp mode. The fact that both songs are laments dedicated to the composer's friends, rather than to a lost lover, may have played a crucial role in the choice of a ground bass that avoids the association with romantic love.

²⁵⁹ Rosand, 'Descending Tetrachord', 346; 349.

²⁶⁰ Rosow, 'Descending Minor Tetrachord', 64.

²⁶¹ Ibid., 86. Rosow also cites programme notes by Peter Holman on 'In vain the amorous flute' from Purcell's 1692 *Ode to St. Cecilia's Day* arguing that the descending-tetrachord ground in flat mode was associated with love in seventeenth-century opera (Rosow, 'Descending Minor Tetrachord', 64).

²⁶² Ibid., 64–66.

²⁶³ Woolley, 'Reception of "Scocca pur"', 229–73.

Figure 3.2: Grounds in secular songs most probably written in England, categorised according to the primary theme of the text and to the ground bass used

Primary theme (total no. in brackets)	Descending tetrachord ground in sharp mode (10)	Descending tetrachord ground in flat mode (8)	Chromatically-descending tetrachord ground (3)	Other patterns (14)
Lament / 'Elegy' (4)	<ul style="list-style-type: none"> • Purcell, 'Gentle shepherds' 2nd ground) 	<ul style="list-style-type: none"> • Courteville, 'You're now for ever from Asirea gone' 		<ul style="list-style-type: none"> • Purcell, 'Gentle shepherds' (1st ground) • Purcell, 'Young Thirsis' fate'
Unhappy / Lost Love (11)	<ul style="list-style-type: none"> • Purcell, 'Oh! fair Cedaria' • Gillier, 'Oh! why false man did'st thou my heart betray?' 	<ul style="list-style-type: none"> • Purcell, 'Love, thou can'st hear' • Davis, 'In vain I seek to charm' (both grounds) • Gillier, 'The lot is cast'²⁶⁴ • King, 'Die, wretched lover' 	<ul style="list-style-type: none"> • King, 'Long-lived are all my pains' 	<ul style="list-style-type: none"> • Purcell, 'Fly swift, ye hours' (both grounds) • Purcell, 'What a sad fate' (both versions)
Other Love Themes (13)	<ul style="list-style-type: none"> • Reggio, 'She loves and she confesses too'²⁶⁵ • Purcell, 'She loves and she confesses too' • Purcell, 'Let each gallant heart' • Barrincloe, 'Be gentle, Phillis' (2nd half) • Blow, 'Shepherd deck your crooks' (marriage?) • King, 'I saw Calista th'other day' • D. Purcell, 'So fair, young Celia' (implied) 	<ul style="list-style-type: none"> • Abel, 'High state and honours' • Barrincloe, 'Be gentle, Phillis' (1st half) 		<ul style="list-style-type: none"> • Purcell, 'Cease, anxious world' • Blow, 'Bring shepherds' (marriage) • Blow, 'Oh, Venus! daughter of the mighty Jove!' • Davis, 'Hail, happy pair' (marriage)
Other (7)			<ul style="list-style-type: none"> • Courteville, 'Creep softly' (sleep = death?) • King, 'Ah, cruel fortune' (could be interpreted as lost love) 	<ul style="list-style-type: none"> • Purcell, 'O solitude' • Blow, 'If mighty wealth' • Gregory, 'Come, come away' (both grounds) • Hall, 'Enchanted by your voice'

²⁶⁴ The ground deviates slightly from the descending tetrachord, as the second note of the tetrachord is a third higher (1–2–6–5), in addition to interpolated falling thirds.

²⁶⁵ The ground here and in Purcell's song with the same text (1–8–7–5–6–3–4–5) refers at once to the descending tetrachord (scale degrees on the downbeats given in bold) and the leaping *ciaccona* pattern.

3.2 Types of ground bass 2: open versus closed grounds and their length

Grounds can be distinguished between those that are ‘open’, concluding on the fifth scale degree rather than the first, so that the perfect cadence coincides with the start of the next ground statement (for example Figures 3.1a, f and g), and ‘closed’ ones, which conclude with a whole bar (or occasionally half a bar in common time) on the first scale degree, before the next statement starts on the same first scale degree (for example Figure 3.1c). Unlike in division grounds, where closed grounds can be said to represent the norm, they tend to be the exception in vocal grounds, probably because they easily lead to self-contained ‘variations’ rather than a phrase structure in the upper part(s) overlapping that of the ground. While the numbers for composers other than Purcell are all but insignificant (a total of six out of eighty, or one each by Abel, Hall, Hart, Solomon Eccles and two by Blow), Purcell composed a relatively small number of grounds using closed ground basses throughout his career: four dating from before 1685, three from the period 1685–89, and five from his final five years, coinciding with a general increase in the total number of grounds. Interestingly, the proportion of closed ground basses in strict and non-strict grounds is similar, suggesting that they could be used in either category. The strong preference for open grounds may – along with the technical advantages mentioned above – also have to do with the strong influence of Lully’s ‘*Scocca pur*’ and similar Italian ground-bass songs, since these were, in turn, strongly influenced by the ‘open’ patterns of the *ciaccona* and *passacaglio*, while the English tradition of division grounds favoured relatively long, closed ground basses. Surprisingly, though, Abel’s ‘High state and honours’, while being based on the ‘*Scocca pur*’ ground, frequently adds an extra bar to close the otherwise open ground.

The ground basses used vary greatly in length, with the most common length being four bars (see Appendices 1.3 and 1.4). Grounds of one, two or eight bars can similarly be deemed ‘regular’, while other lengths can be considered ‘irregular’. These include grounds of three, five, six, seven, nine or ten bars. There are even some that shift in respect to the metre by being $1\frac{1}{2}$, $2\frac{1}{2}$, $3\frac{1}{2}$ or even $2\frac{1}{4}$ bars long.²⁶⁶ There does not seem to be a distinction between regular and irregular ground lengths in terms of their treatment as a strict or transposing ground, as the numbers are quite even, bearing in mind that there are more strict grounds than non-strict ones. Ground-bass patterns shorter than three bars, however, tend to be used less strictly than longer patterns, owing to the need to introduce variety with such a short ground bass: only 22% of short grounds are treated strictly, as opposed to 48% of medium-length grounds (from three to five bars) and 64% of grounds longer than five bars. The length of the

²⁶⁶ For the last of these, cf. Meinardus, ‘Die Technik des Basso ostinato’, 49.

ground bass used also has a profound effect on the phrase structure, and will be referred to again in the following two chapters.

Along with the general tendency to treat grounds less strictly towards the end of the century (see Chapter 1.1 and the more detailed discussion in Chapter 4.5), the percentage of grounds of medium length (between three and five bars) decreases – for Purcell – from 77% prior to 1685 to 39% from 1685 onwards and – less dramatically for other composers – from 57% to 53% for the same period. Conversely, the percentage of grounds shorter than three bars increases from 15% to 55% for Purcell, and 7% to 40% for other composers. Most – seven out of eleven – of Purcell’s very short grounds (one bar or half-a-bar in length) are treated as short motivic grounds, but this is much less consistent with other composers, even if only a single one-bar ground (by Clarke) is treated strictly.

3.3 Strict and non-strict grounds

Within the corpus of vocal grounds, there is a crucial difference between the structure in strict grounds and in non-strict ones (which often use transposition). First, the latter rely less on variety in the harmonisation of the ground, as transposition represents an additional tool for producing harmonic (and tonal) variety, as well as a clearer formal structure through the use of contrasting keys and modulation, which, in strict grounds, can be created only by *implying* endings of sections in other keys. Second, in non-strict grounds there is less of a need for creating overlapping phrasing between the voice and the ground statements, since the ground can be shortened and lengthened to create variety on a horizontal plane (phrase length) in addition to the largely vertical one of harmonisation.²⁶⁷ The main strategies for avoiding monotony in *strict* vocal grounds are reharmonisation and overlapping phrasing, especially since the element of instrumental virtuosity that plays a substantial role in division grounds is not as pronounced in vocal writing of this period.

Non-strict grounds are first found in the early 1680s and gradually increase in quantity. Nevertheless, strict grounds continue to be written in similar numbers, particularly by composers other than Purcell, who is responsible for significantly more than half of non-strict grounds from the entire period (54 out of 97), but less than half of strict grounds (26 out of 59). This suggests that Purcell was – at least from the mid-1680s onwards – more interested in exploring the possibilities of altering (and especially transposing) the ground than other composers. The sheer number of grounds, however, may also have played a role: linked to his interest in strict counterpoint and compositional artifice in general,²⁶⁸ Purcell wrote so many

²⁶⁷ Cf. Holman, *Purcell*, 41–43.

²⁶⁸ See Robert S. Shay, ‘Henry Purcell and “Ancient” Music in Restoration England’, doctoral diss., University of North Carolina, Chapel Hill, 1991, *passim*.

more ostinato movements than any other composer. He may therefore have wanted to avoid repeating the same strategies too often, which may have led him to experiment more with the technique than other composers, who seem to have been content with writing more-or-less strict grounds for longer. In this and the following chapters, grounds using transposition are distinguished from what I am referring to as ‘altered’ grounds, which change the rhythmic and/or melodic patterns of the ground, often to introduce cadences to other keys, but without actually transposing the ground bass.

It seems to have been Blow who first experimented with non-strict grounds, first in his 1681 ode, then in 1683 in an anthem (*Blessed is the man that hath not walked*).²⁶⁹ Adams argues that he may have ‘got the idea from the Italians, though precise models have not so far been identified’.²⁷⁰ As Howard has pointed out, it is possible that, in the 1680s, English composers heard of transposing grounds by Alessandro Stradella and Alessandro Scarlatti through Italian musicians in London, but did not have specific models to emulate, so they developed their own ideas by using division techniques with grounds in longer note values.²⁷¹ This lack of specific models may have changed sometime in the 1690s, when both Richard Goodson senior and Henry Aldrich acquired music by Stradella for Christ Church Oxford,²⁷² by which time that composer was long dead.²⁷³ A comprehensive study of Italian music in late-seventeenth-century Oxford sources has yet to be undertaken, but a search for Stradella’s music in John Milsom’s ‘Christ Church Library Music Catalogue’ has revealed at least one vocal ground, ‘La ragion m’assi cura’ from his 1674 serenata *Vola, vola in altri petti*, contained in GB-Och Mus. 48, pp. 144–149, copied by an unidentified scribe in the late seventeenth or early eighteenth centuries.²⁷⁴ The basso continuo of this vocal duet alters between different forms of the descending tetrachord, ascending pentachord (1–2–3–4–5) and passages of modulating non-ground material in the second third, much in the manner of some chaconnes (see Chapter 2). An earlier ground that seems to have been rather popular in seventeenth-century Oxford, judging from six manuscript sources in the Christ Church Library, is ‘Amanti sentite amor’, variously ascribed to Giacomo Carissimi (1605–1674), Marco Marazzoli (c.1602/5–1662) or Luigi Rossi (?1597/8–1653).²⁷⁵ The form of this vocal duet can be

²⁶⁹ Peter Dennison’s contention that Purcell’s anthem *Out of the deep* ‘must date from about 1680’ would make the bass solo ‘I look for the Lord’ the earliest transposing ground not just by Purcell, but by any English composer (Peter Dennison, ‘The Stylistic Origins of the Early Church Music’, in F.W. Sternfeld et al. (eds.), *Essays on Opera and English Music in Honour of Sir Jack Westrup* (Oxford: Basil Blackwell, 1975), 56).

²⁷⁰ Adams, ‘Purcell, Blow and the English Court Ode’, 182.

²⁷¹ Howard, “‘A very easie Thing to do’”, 13. Wessely-Kropik argues that Stradella may have had some influence on Purcell’s vocal music (‘Henry Purcell als Instrumentalkomponist’, 124–25).

²⁷² Carolyn Gianturco, *Alessandro Stradella 1639–1682: His Life and Music* (Oxford: Clarendon Press, 1994), 68.

²⁷³ Moreover, Edward Dent states that Scarlatti ‘seems to have disregarded the ground bass’ after he went to Naples in 1684. See Edward Dent, *Alessandro Scarlatti: His Life and Works* (London: Edward Arnold, 1905), 15.

²⁷⁴ John Milsom, ‘Mus. 48’, in *Christ Church Library Music Catalogue*, <http://library.chch.ox.ac.uk/music/page.php?set=Mus.+48>; accessed 21/09/2019.

²⁷⁵ Andrew V. Jones, ‘Carissimi, Giacomo’, *Grove Music Online*, accessed 28/03/2018.

described as ABACA, where ‘A’ represents the duet section on a strict descending tetrachord ground (one note per ‘bar’) in sharp mode and triple time, written only once and subsequently indicated to be repeated, while ‘B’ and ‘C’ are solo sections (first for the lower, then the upper voice) that modulate and transpose the ground to what we would now call the ‘relative minor’. The tendency for non-strict grounds to transpose the bass in the ‘B’ section of a ternary form only is also found in English grounds from the late seventeenth century, as explored in more detail in Chapter 5.2.3.

Adams identifies an ‘obsessive streak’ in Purcell’s initial reluctance to transpose or even change the ground in the slightest way,²⁷⁶ which is, again, clearly related to his interest in compositional artifice from early in his career. Although Blow had written four Latin motets (c.1675) and a theatre song (1680) on strict grounds, he may have been inspired by Purcell to write strict grounds for his 1684 and 1686 odes. Significantly, the seven pieces mentioned remained his only strict vocal grounds, while there are a further sixteen non-strict grounds from 1685 onwards.

By the same token, Purcell’s first non-strict ground occurs in his 1683 ode, quite probably inspired by Blow’s earlier (1681 and 1683) non-strict ode grounds. Wood has discussed the two composers’ professional relationship and reciprocal borrowing throughout their careers, finding that in the 1680s, innovations were usually first introduced by Blow – though this changed around 1690, when Purcell ‘established himself as the bolder innovator’.²⁷⁷ Judging from the number of grounds in each genre, the ode seems to have been Purcell’s primary genre for experimenting with transposing and other non-strict grounds (twenty-three non-strict and nine strict grounds),²⁷⁸ though with Purcell’s increasing success as a theatre composer in the 1690s, this area became equally fruitful in this respect (twenty-one non-strict and only four strict grounds). By contrast, there are as many strict grounds as there are non-strict ones in his sacred music, though four out of five strict ones had been written by 1683, with the date of composition of the fifth one unknown, while the five non-strict ones date from between 1685 and 1690. The difference in number is even greater in secular songs, since there are almost twice as many strict grounds as there are non-strict ones, and Purcell seems to have continued writing such strict grounds until the final year of his life. There are only three grounds in Oxford act songs in the period, all of them strict, with the two by Richard Goodson senior bearing some similarity to each other, not least in the unusually long ground bass used (though it should be noted that both may date from after 1705). As will be discussed

²⁷⁶ Adams, ‘Purcell, Blow and the English Court Ode’, 183.

²⁷⁷ Wood, “‘Only Purcell e’er shall equal Blow’”, 144.

²⁷⁸ Grant argues that ‘the ode continued to be a forum for experimentation throughout Purcell’s career. He experimented with new kinds of form and structure and tried out various kinds of musical innovations’, which Grant attributes mainly to court composers having among the best musicians at their disposal (‘Court Odes’, 42).

in more detail in Chapter 5, the main changes in composers' preferences for different types of strict and non-strict grounds over time are that older approaches seem to have existed alongside new ones, rather than being replaced by them. In this light, it is worth reminding oneself that 'new styles and genres do not actually replace or supplant the old in the real world', but that the two instead co-exist for a significant amount of time, leading to frequent cross-fertilisation and 'hybridization'.²⁷⁹

3.4 Position of grounds in larger works

There are quite a number of solo secular songs based entirely on a ground, but this is a very rare exception in sacred and devotional music, the only examples being Blow's four Latin motets, Davis's anthem *Lord, why sleepest thou*, Turner's *Behold now, praise the Lord*, as well as Purcell's *Since God so tender, Hosanna to the Highest* and *Now that the sun*. That said, the tradition of setting entire motets (or anthems) on a ground harks back to 1630s and 1640s Italian music (especially from Venice), examples of which include Monteverdi's *Beatus vir a 6 voci* from his *Selva morale e spirituale* (Venice, 1641), his *Laetatus sum a 6*, posthumously published in *Messa a quattro voci et salmi concertati* (Venice, 1650), and several motets from Giovanni Antonio Rigatti's *Messe e salmi, parte concertati* (Venice, 1640).²⁸⁰

In general, then, there are three potential positions of grounds in larger works: at the start, the end, or somewhere in the middle. Combinations are possible, of course, if more than one section is on a ground, which is routinely the case in Purcell's later odes and large-scale theatre works, as well as in some of his multi-sectional songs (such as 'Fly swift, ye hours', which has an opening and a middle section on a ground) and some anthems, such as Norris's *Blessed are those that are undefiled* (which has a middle and a concluding section on a ground, though the final few bars abandon the ground).

Adams has found, however, that Purcell's later songs rarely have more than one section on a ground.²⁸¹ Moreover, grounds in multi-sectional secular songs occur either in the middle or (rarely) at the start, but never as a concluding section,²⁸² perhaps because the ground-bass technique was considered too restrictive to conclude a song with contrasting sections and,

²⁷⁹ Taruskin, *Music in the Seventeenth and Eighteenth Centuries*, 230.

²⁸⁰ While Monteverdi uses the ground-bass technique rather loosely, the following motets from Rigatti's publication are written entirely on a strict ground: *Confitebor tibi Domine a 3 con 2 Violini*, *Beatus vir a voce sola con 2 Violini*, *Beatus vir a 3 con 2 Violini* (an arrangement of the former, or vice versa), *Laudate pueri a voce sola con 2 Violini*, while his *Laetus sum a 5* ends with a 'Gloria Patri' on a ground. See Giovanni Antonio Rigatti, *Messa e salmi, parte concertati: Part 2*, ed. Linda Maria Koldau (=RRMBE, vol. 129; Middleton, Wisconsin: A-R Editions, 2003) and Rigatti, *Messa e salmi, parte concertati: Part 3*, ed. Linda Maria Koldau (=RRMBE, vol. 130; Middleton, Wisconsin: A-R Editions, 2003).

²⁸¹ Adams, *Purcell*, 217.

²⁸² Davis's 'In vain I seek to charm' and Gregory's 'Come, come away' could be seen as exceptions, but both songs are in two sections only, with both sections being grounds. In both songs, moreover, the ground basses of the two sections are closely related to each other.

usually, contrasting moods. In anthems and other sacred pieces, by contrast, grounds occur in all three positions, though they are especially common in the middle, with grounds at the start and end performing specific functions: either as opening symphonies or as closing alleluias (discussed in more detail in Chapter 6), but never with other concluding texts such as ‘Amen’ or the ‘Gloria Patri’ – with the exception of Turner’s *Behold now, praise the Lord*, where the whole anthem is on a ground. This suggests viewing the short-lived ‘trends’ (if this term does not overestimate their importance) of writing opening symphonies and concluding alleluias on grounds as an exception to the rule, representative, perhaps, of the urge to explore all feasible possibilities in respect to ground-bass composition, especially by Purcell and, to a lesser extent, Blow.²⁸³

3.5 Summary

This chapter has discussed some general issues that distinguish vocal grounds from the instrumental ones encountered in Chapter 2, such as the predilection for ‘open’ grounds in vocal music, to which could be added the greater range of ground lengths, especially concerning ground basses shorter than 4 bars, which hardly occur in instrumental music. In vocal music, the emblematic associations of certain patterns of notes such as the descending tetrachord is arguably more significant than in instrumental music, where specific associations are generally much more difficult to prove than in music with a text. The distinction between strict and non-strict grounds is discussed in much more detail in Chapters 4 and 5, while aspects of the positioning of grounds as opening symphonies and concluding alleluias are further explored in Chapter 6, along with the imitative writing they entail.

²⁸³ Wood speaks of Blow’s and Purcell’s ‘experiment of beginning or ending an ode or an anthem with a movement constructed over a ground’, which was not repeated after 1683 (“‘Only Purcell e’er shall equal Blow’”, 115).

Chapter 4 Structure in strict vocal grounds

As indicated in Chapter 3, the main strategies for avoiding monotony in strict vocal grounds are reharmonisation and overlapping phrasing, which will be the focus of the present chapter. Seemingly contrary to this general trend, there are a small number of ground-bass songs that use neither overlapping phrases, nor any substantial reharmonisation of the ground, but these songs appear to be remnants of the tradition of instrumental division grounds and its offshoots in the form of popular ballads or ballad-like songs, such as Solomon Eccles's 'Stubborn church division' (see Chapter 3), crudely adapted by Thomas D'Urfey from *The Division-Violin* (1684), no. 33.

Most other strict grounds, however, use overlapping phrases and reharmonisation to varying degrees. Since the descending tetrachord was such a popular ground bass and was used by composers throughout the period, it lends itself to a case-study of different approaches to composing songs over a strict ground. Three main types can be distinguished (Figure 4.1): the descending tetrachord in flat mode, that in sharp mode, and the chromatically-descending tetrachord, invariably in flat mode. These basic patterns often do not occur in their pure form, but are interspersed with other notes, usually falling thirds or falling fifths (see again Chapter 3). Other grounds start with the pure form but add a cadence or otherwise extend the pattern beyond the fifth scale degree. While grounds using an extended descending tetrachord can still be easily compared with respect to harmonisation and phrase structure, this is more difficult with grounds interspersing other material between the scale degrees of the descending tetrachord. A ground using a falling-fifths sequence (in which the overarching descending tetrachord is still detectable) would most likely be harmonised by a series of 5/3-chords (possibly with added sevenths), while a ground using a falling-third pattern can be harmonised using 5/3-chords only, or a mixture of 5/3- and 6/3-chords. In either case, however, the harmonisation will be different from a pure descending tetrachord.

Figure 4.2 gives the ground from John Eccles's 'Stretched in a dark, dismal grove', which, through its broken-chord figuration, demonstrates well the primary implied harmonisation of the descending tetrachord in flat mode (see also Chapter 1), by which is meant a harmonisation using 5/3-chords on scale degrees 1 and 5, with 6/3-chords on scale degrees 7 and 6 (notwithstanding the multitude of options for reharmonisation). This will be an important reference in the following discussion, as a solo vocal line often does not suffice to indicate the specific harmonisation to be played by the accompanist. In those cases where several different harmonisations are equally feasible, reference will always be made to the primary implied harmonisation.

Figure 4.1: Strict grounds using the descending tetrachord

	Descending tetrachord ground in flat mode (17)	Descending tetrachord ground in sharp mode (13)	Chromatically-descending tetrachord ground (5)
Pure form (15)	<p>In triple time:</p> <ul style="list-style-type: none"> • Barrincloe, 'Be gentle, Phillis' (1st half) • Norris, 'So shall I not be confounded' • Rossi, 'Mio ben teco il tormento' <p>In common time:</p> <ul style="list-style-type: none"> • Draghi, 'Where art thou, god of dreams' • Eccles, 'Stretched in a dark, dismal grove'²⁸⁶ • King, 'Die, wretched lover' 	<p>In triple time:</p> <ul style="list-style-type: none"> • Barrincloe, 'Be gentle, Phillis' (2nd half) • Blow, 'Lovely Selina' • King, 'I saw Calista th'other day' • Purcell, 'And when late' • Purcell, <i>Awake, awake, put on thy strength</i> (alleluia)²⁸⁴ • Purcell, 'With this sacred charming wand'²⁸⁵ • Sances, 'Veni de Libano' • Turner, 'God is gone up with a merry noise' 	<p>In common time:</p> <ul style="list-style-type: none"> • King, 'Long-lived are all my pains'
Pure form with added cadence or longer extension (11)	<p>In triple time:</p> <ul style="list-style-type: none"> • Abel, 'High state and honours' • Lully, 'Scocca pur' <p>In common time:</p> <ul style="list-style-type: none"> • Courteville, 'You're now for ever from Asirea gone' • Purcell, <i>Beati omnes</i> • Purcell (?), <i>Hosanna to the Highest</i> 	<p>In triple time:</p> <ul style="list-style-type: none"> • Purcell, 'Let each gallant heart' • D. Purcell, 'So fair, young Celia'²⁸⁷ 	<p>In triple time:</p> <ul style="list-style-type: none"> • Blow, <i>Cantate Domino</i> • Purcell, 'When I am laid in earth' <p>In common time:</p> <ul style="list-style-type: none"> • Courteville, 'Creep softly' • Purcell, 'Here the deities'²⁸⁸
With interpolations, with or without added cadence (9)	<p>In triple time:</p> <ul style="list-style-type: none"> • Davis, 'In vain I seek to charm' (2nd ground) • Purcell, 'With dances and songs' <p>In common time:</p> <ul style="list-style-type: none"> • Davis, 'In vain I seek to charm' (1st ground) • Hart, 'Who is like unto the Lord our God' • Purcell, 'By beauteous softness' • 'Love, thou can'st hear' 	<p>In triple time:</p> <ul style="list-style-type: none"> • Reggio, 'She loves and she confesses too' • Purcell, 'She loves and she confesses too' <p>In common time:</p> <ul style="list-style-type: none"> • Estwick, 'Julio festas' 	

²⁸⁴ Seventh scale degree usually treated as passing note.

²⁸⁵ Descending tetrachord follows alternation of scale degrees 1 and 7.

²⁸⁶ With broken-chord figuration.

²⁸⁷ Sixth scale degree usually treated as passing note.

²⁸⁸ With broken-chord figuration.

Figure 4.2: Ground bass only of Eccles, ‘Stretched in a dark, dismal grove’ (section starting ‘Lovers with scorn and hatred’; figured bass added)



All three types of descending-tetrachord ground are likely to have been popularised in England through the influx of music from the continent,²⁸⁹ so it is no surprise that those descending-tetrachord grounds with the earliest date of composition are by three Italian-born composers, Giovanni Felice Sances, Jean-Baptiste Lully and Luigi Rossi, the latter two of whom emigrated to France. Lully’s ground-bass song ‘Scocca pur’ was especially popular in England during the 1680s, as Woolley has shown in detail.²⁹⁰ The importance or ‘influence’ of Lully’s song can be traced not least because the ground that ‘Scocca pur’ is based on was reused in a significant number of other pieces. One of these, a short song by Abel (‘High state and honours’),²⁹¹ was published in Playford’s vocal anthology *Choice Ayres and Songs ... The Fourth Book* (London, 1683), along with three more grounds: ‘Lovely Selina’ by Blow (used in the play *The Princess of Cleve* of 1680),²⁹² as well as ‘Let each gallant heart’ and ‘She loves and she confesses too’, both by Purcell.²⁹³ All four grounds in this publication use the descending tetrachord, albeit in different forms – notably, ‘She loves’ also refers to the leaping *ciaccona* bass at the same time as outlining a descending tetrachord. This further demonstrates the popularity not only of vocal grounds at the time – especially in light of the general tendency for such anthologies to concentrate on short strophic songs – but specifically also of the descending tetrachord as a ground bass.²⁹⁴

4.1 Descending-tetrachord grounds in flat mode

Abel’s ‘High state and honours’ lends itself to a detailed comparison with ‘Scocca pur’ as both pieces use the exact same ground. A discussion of other descending-tetrachord grounds in flat mode will follow. In order to avoid duplication of the observations made in the existing

²⁸⁹ Woolley, ‘Reception of “Scocca pur”’, 230–35.

²⁹⁰ *Ibid.*, 229–73.

²⁹¹ Though Woolley mentions several pieces written in England that use the ‘Scocca pur’ bass as a ground (*ibid.*, 245–6), Abel’s song is not one of these.

²⁹² See Holman, *Purcell*, 36.

²⁹³ ‘She loves and she confesses too’ may be Purcell’s first *solo* vocal ground (the partsong *Since God so tender* certainly predates it). It was most likely written as ‘a response and a rebuke’ (Holman, *Purcell*, 41) to the version composed and self-published by Reggio in 1680 (John Walter’s copy of Purcell’s song in GB-CH Cap. VI/I/I is marked ‘made [in] 1680’). Purcell’s song uses the same ground as Reggio and even makes reference to some of Reggio’s vocal writing (see Herissone, *Musical Creativity*, 35). Several authors have compared the two versions to varying degrees of detail (among them also Margaret Laurie, ‘Purcell’s Extended Solo Songs’, *MT*, 125 (1984), 21, and Adams, *Purcell*, 207–8.), with Howard pointing out both the more ‘advanced’ handling of the bass by Purcell and the fact that the comparison may be somewhat unfair, as Reggio’s song belongs in the ‘more improvised tradition of the Italian *arie* [...] and perhaps cannot stand comparison with Purcell’s more “composed” song’ (Howard, “‘A very easie Thing to do’”, 4–6.).

²⁹⁴ Cf. Holman, *Purcell*, 37–38.

literature on ‘Scocca pur’,²⁹⁵ the large number of potential sources to discuss has been limited to three rather similar ones transmitting a solo vocal version with bass, which is invariably in C (flat third) and treats the ground strictly.²⁹⁶ Add. 33234 (ff. 166r–166v), Add. 33235 (f. 47r) and GB-Och Mus. 17 (f. 24v). The subsequent discussion will focus on Add. 33234, the earliest of these sources (dating from c.1680–91),²⁹⁷ which is given in a transcription in Figure 4.3. That said, it needs to be borne in mind that the solo versions probably represent a reduction of the version for three voices and continuo (keeping the ground strictly),²⁹⁸ with a preceding ritornello for two violins and bass (treating the bass to divisions in one phrase), the only complete source of which is GB-Ob Tenbury 1232, ff. 1r–2v. It seems, however, that the solo version was more widely disseminated, so it may well be that English composers knew ‘Scocca pur’ primarily in these and other arrangements.²⁹⁹

As Figure 4.4 demonstrates, the solo version lets the vocal line’s phrases end most often in what can be deemed the middle of the ground, that is, where the descending tetrachord ends and the cadential extension begins. This, as well as a small number of phrases ending on notes other than the first or fourth bar of the ground, contributes to a more-or-less continuous ‘driving forward’ of the piece,³⁰⁰ as well as avoiding monotony, something that is also achieved by varying the actual melodic phrase endings even where they occur on the same ground note. The latter strategy prevents those phrase endings on the first note of the ground that do not conclude a section (or portion of text) from sounding too final: indeed, only the phrases ending in bars 31, 56 and 76 conclude with the first scale degree on the downbeat. Of these, the first ends the first stanza of text, while the second ends the second stanza, even though the final section that follows repeats parts of that text again.³⁰¹

Abel’s ‘High state and honours’ (given in full in Figure 4.5) is, by all comparisons, a much simpler song, indeed one that brings to mind the popular ballad settings of D’Urfey mentioned earlier, not least because of the text’s triple metre, which starts with a dactylic line.

²⁹⁵ Most notably perhaps Woolley, ‘Reception of “Scocca pur”’, 229–73, and Klakowich, ““Scocca pur””, 63–77.

²⁹⁶ The ground bass of some instrumental and keyboard versions is occasionally treated to divisions.

²⁹⁷ A fourth source, GB-Och Mus. 350 (pp. 70–72), gives a version in G (flat third) and also uses a slightly different ground from most of the other sources, as well as a completely different middle section not based on the ground at all.

²⁹⁸ Woolley, ‘Reception of “Scocca pur”’, 237.

²⁹⁹ See, however, the discussion of a partial concordance, Add. 22100, ff. 77v–78v, in Woolley, ‘Reception of “Scocca pur”’, 247.

³⁰⁰ In his comparison of the instrumental version of ‘Scocca pur’ in *The Division-Violin* with Purcell’s sixth Sonata in Four Parts (using the same ground), Schab has identified less overlapping phrasing in Purcell’s piece, which makes use of some imitative writing instead (*Sonatas*, 223–29).

³⁰¹ It should perhaps be added that the Italian text of the song might not have been understood by many listeners and even scribes copying it out, as the odd misspelling of ‘mortali’ at the beginning of the third system suggests (here spelt ‘mortalele’, but elsewhere correct). This may have had repercussions on how the music itself was understood, since some phrase endings are suggested mainly by the end of a textual phrase or sentence and may not always be further highlighted through the musical setting, for example in bar 21 – at the exact point where the word ‘mortalele’ occurs – although the repetition of text that follows should make the phrase ending sufficiently clear.

Figure 4.3: Lully, 'Scocca pur' (Add. 33234, ff. 166r–166v); continued on following page

Scoc-ca pur tut-ti tuoi stra - li Scoc-ca pur tut - ti tut - ti tuoi

9
stra - li nel cuor mi - o cie - co De - o cie - co De - o quel-le pun

17
tu - re tu - i non son mor - ta - le - le* quel - le pun - tu - re

24
tu - i non non non son mor - ta - li non son mor - ta - li

32
Son gra - di - te le fe - ri - te Son gra - di - te le fe - ri - te

40
e - ren - de bel - lez - za e - ren - de bel - lez - za og - ni piu cru - da pia - ga

Figure 4.3 (continued)

48
al-ta dol-vez - za Og-ni piu cru-da pia-ga al-ta dol-vez -

56
-za e-ren-de bel-lez-za e-ren-de bel-lez-za og-ni piu cru-da

63
pia-ga al-ta dol-vez - -

70
- za al-ta dol-vez-za

Abel seems unconcerned to add a ‘redundant’ bar at the end of several ground statements, thereby closing an otherwise open ground, a feature that halts the momentum within the song repeatedly.³⁰² As Figure 4.6 indicates, vocal phrases are much shorter than in Lully’s song (making them easier to sing by amateurs), with each ground statement being set to two full lines of text, initially consisting of a rhyming couplet (AA) and later of the first half of a quatrain with an enclosed rhyme (ABBA). The last three ground statements are covered by a series of still-shorter rhyming couplets, which are treated slightly more irregularly than before, leading to the only (weak) phrase endings on bars of the ground other than the first (or sixth) and fourth. The musical ‘problem’, if indeed one were to see it as one,³⁰³ is less the lack of variety in phrase endings on different notes of the ground – Barrincoe’s ‘Be gentle, Phillis’ and Eccles’s ‘Stretched in a dark, dismal grove’ are more extreme in this respect, with all

³⁰² Herissonne points out that these ‘redundant’ bars occur in different places in the versions of this song in Add. 29397 (copied by Daniel Henstridge) and Add. 19759 (Herissonne, ‘Aural Transmission of Music’, 170).

³⁰³ Understandably, many musicologists favour complexity over simplicity in judging the value of a piece of music, but any such value judgements are, of course, inherently subjective, especially as there is often no way of knowing whether the simplicity was intended, in which case a piece can be argued to be successful despite a lack of ‘depth’, as it were.

Figure 4.4: Vocal phrase endings in Lully’s ‘Scocca pur’ (Add. 33234, ff. 166r–166v; when two notes are given, the first occurs on the downbeat of the bar, while the second represents the last note of the phrase)³⁰⁴

1–5				b ¹ – g ¹	
6–10				g ²	
11–15			f ²		b ¹
16–20					
21–25	e _b ² – c ²			b ¹	
26–30					
31–35	c ¹				
36–40	b _b ¹ – g			b ¹	
41–45				d ²	
46–50				g ²	
51–55					
56–60	c ¹				b ¹
61–65				b ¹ – g ¹	
66–70					
71–76	e _b ² – c ²				c ¹



phrases ending on either the first or the last bar of the ground – but more that *every single* ground statement coincides with a vocal phrase ending highlighting the perfect cadence, especially as all but three of these phrases end on the first scale degree on the downbeat, leading to a very rigid, ‘four-square’ structure.

Even Lully’s song does not, however, exploit all of the possibilities given by the descending tetrachord to create genuine cadences on other notes of the ground, suggesting that this was not his main objective. Apart from the obvious perfect cadence on the first bar of the ground and the ‘half-cadence’ on the fourth, there are only three phrases ending on other bars of the ground. Of these, two end on the last bar and could similarly be termed ‘half-cadences’ as they end on the fifth scale degree in the bass, though not on the downbeat, which substantially weakens the cadence effect (bars 15 and 60). The other phrase ending occurs on the third bar of the ground (bar 13), prepared by a raised fourth (implying a 6/4+⁺/2-chord) in the previous bar, which in turn implies a move to F (flat third). The same harmonisation, but without a phrase ending, also occurs in the second half of the song (bars 52–53), and also in Abel’s song, even with the same rhythmic-melodic figure (bar 30 in Figure 4.5). In all three cases, the raised fourth can be said to create a weak cadence on the third bar of the ground.

³⁰⁴ In these diagrams and similar ones that follow, I am indebted to Howard’s method of showing cadences in grounds (see Howard, “A very easie Thing to do”, 17.)

Figure 4.5: Abel, 'High state and honours' (*Choice Ayres and Songs ... The Fourth Book* (London, 1683), p. 21); strong phrase endings highlighted; the text and music marked by a rectangular box in the second system is repeated verbatim in the third

High State and Ho-nours to o-thers im - part, but give me your Heart; that

8
Trea-sure, that Trea-sure a-lone, I beg for my own: So gen - tle a Love, so

15
fre-quent a Fire, my Soul does ins-pire; that Trea-sure, that Trea-sure a-lone, I

22
beg for my own. Your Love — let me crave, give me in pos - ses-sing so

30
match-less a Bles-sing, that Em - pire is all I would have, loves my Pe - ti-tion, and

37
all my Am - bi-tion. If e'er you dis - co-ver so faith-ful, so faith-ful a Lo-ver, so

44
re - al a Flame, I'le dye, I'le dye, I'le dye, so give up my Game.

Detailed description: The image shows a musical score for a song in 3/4 time. It consists of two systems of music, each with a treble and bass staff. The lyrics are written below the treble staff. Several phrases are highlighted with yellow boxes: 'Heart;' in the first system, 'I beg for my own:' in the second, 'beg for my own.' in the third, 'I would have,' in the fourth, and 'I'le dye, I'le dye, I'le dye,' in the fifth. A rectangular box encloses the lyrics and music from measure 22 to 30, and this same section is repeated verbatim in the third system of the page.

Figure 4.6: Vocal phrase endings in Abel’s ‘High state and honours’ (*Choice Ayres and Songs ... The Fourth Book* (London, 1683), p. 21); notes in brackets represent weaker phrase endings, primarily ones that represent line-ends of the text, where it is assumed that the singer would breathe

1–6			(g ^{#1})		a ¹
7–12			(g ^{#1})		a ¹
13–17			(e ²)		
18–23	c ²		(g ^{#1})		a ¹
24–28			(e ²)		
29–34	(c ²)	(d ²)			a ¹
35–39		(e ²)	(b ¹) ³⁰⁵		
40–44	(c ^{#2})		(b ¹)		
45–50	a ¹		(g ^{#1})		a ¹



Figure 4.7: Rossi’s ‘Mio ben teco il tormento’ (GB-Lbl Harley 1501, f. 33r–33v; vocal part originally in C1 clef), bars 8–12

Unlike ‘Scocca pur’, Abel’s song also has one phrase ending on the second bar of the ground (bar 36), though this represents a very weak ending and cannot really be considered a cadence as it lacks a similar signal to the phrase endings on the third bar (usually a raised note). This is also the case in the three-voice version of ‘Scocca pur’, where, moreover, the ending on the second bar of the ground is in the middle voice and obscured by the overlapping phrasing of the other two voices. Such a signal does occur in Luigi Rossi’s song ‘Mio ben teco il tormento’, which has three instances of a raised sixth on the first note of the descending-tetrachord ground,³⁰⁶ implying a kind of modulation to the seventh scale degree. All three instances occur in the middle of words, however, so they do not function as phrase endings (Figure 4.7).

Figure 4.8 summarises the different harmonisations used in the three triple-time pieces on the descending tetrachord in flat mode just discussed, by Lully, Abel and Rossi. The other two triple-time pieces do not add anything substantial to these and have thus been excluded from

³⁰⁵ The text ends with a full-stop but the musical setting is continuous, which substantially weakens the phrase ending.

³⁰⁶ Rossi’s song, copied in London by Pietro Reggio into what is now known as GB-Lbl Harley 1501, starts with a single statement of the chromatically-descending tetrachord (as a kind of ‘motto’) and continues with nine statements of the diatonic form before abandoning the ground altogether.

Figure 4.8: Harmonisation of the ground in Lully's 'Scocca pur' (Add. 33234, ff. 166r–166v; full version in GB-Ob Tenbury 1232; as well as the keyboard arrangement in *The Second Part of Musick's Hand-maid* (London, 1689)), Abel's 'High state and honours', and Rossi's 'Mio ben teco il tormento' (GB-Lbl Harley 1501, f. 33r–33v; note that this uses the 'pure' descending tetrachord without the added cadence)

Primary implied harmonisation
(Lully, 1-5; Abel, 1-6)

5-6 on the first three ground notes
(Lully, 16-20; Abel, 13-17)

5/3-6/4 on the first three ground notes
(Lully, 26-30; Abel, 7-12)

(Lully, 57-60)

4-3 suspensions
(Lully, 21-22 only)

7-6 suspensions
(Lully, 35-36) (Lully, 6-8) (Lully, 74-75)

(Abel, 25-26) (Lully, full version, 111)

7-6 suspensions resolved to 6/4
(Lully, full version, 41-45)

4/2 chords on weak beats
(Lully, full version, 67-69 ... 74-75 86)

Harmonisations suggestive of modulation
(Lully, 11-14; Abel 29-32) (Rossi, 8-10) (Lully, keyboard arrangement, 3rd page, 2nd system, bars 2-4)

(Lully, full version, 21)

this overview. The six pieces in common time are discussed somewhat later since the different metre complicates their inclusion in Figure 4.8 somewhat.

All of the harmonisations in Figure 4.8 represent stock patterns that use harmonic sequences to an extent. As such, they are often not used consistently by composers, but rather in the manner of a toolkit, so that on any given ground statement, a bar or two may be taken from one stock harmonisation, while the next two bars may be from another one. The bar

numbers given generally represent examples where these harmonisations are used most consistently; so for the simpler harmonisations given on the first two staves of Figure 4.8, these are consistent for (almost) a complete ground statement each, while the more complex, dissonant ones of staves three and four are often only present for one or two bars at a time.

Three harmonic phenomena given in Figure 4.8 warrant some discussion: First, the use of a passing 6/4-chord on the third beat of the bar (as shown on stave 2) is very common in Lully's music, occurring in many pieces based on the descending tetrachord, whether as strict grounds or, more commonly, in chaconnes and passacailles.³⁰⁷ There are also a few instances of such passing 6/4-chords in the descending-tetrachord ground in sharp mode ('Veni de Libano') of Sances's *Vulnerasti cor meum* from his 1638 *Motetti*, which was copied into GB-Ob Mus. Sch. C.10a–e, probably in the 1670s (see also Chapter 6).³⁰⁸ The fourth in this chord can be understood as quasi-consonant and, as such, is not always resolved by step (that is, as a passing note), as in the first harmonisation on stave 2. This fourth is, however always accompanied by a sixth, whether explicitly (for example, in music of more than two parts) or implicitly (more often the case here). This passing sixth can also occur on its own, as the second harmonisation on stave 1 shows. By contrast, this chord occurs less frequently in English music of the period, which may suggest a stricter understanding of the fourth as a dissonance when it occurs in relation to the bass.

Second, there are several instances where the seventh scale degree (B \sharp) is reached in the vocal part on the downbeat of the last bar of the ground, resulting in an augmented fourth (F – B \sharp) between the two notated parts. This implied 6/4+ chord cannot be so easily explained: the bass could be seen as an accented passing note,³⁰⁹ yet these are traditionally used in falling motion rather than rising. The B in the vocal part can, perhaps more convincingly, also be understood as a kind of anticipation of the final, in modern terms 'dominant' harmony, despite the usual place of melodic anticipation being in a weak metrical position. Alternatively, a singer might add a long appoggiatura³¹⁰ or other ornament – indeed, that is the case in the keyboard arrangement in *The Second Part of Musick's hand-maid* (London, 1689) – that would delay the B until the second beat or so, when it would in any case be consonant.

Lastly, the use of the almost ubiquitous 7–6 suspension on the sixth scale degree – Janet Schmalfeldt has suggested it forms part of what I term the primary implied harmonisation of

³⁰⁷ See Schönlau, 'Emulating Lully?', 136, where I discuss briefly Lully's use of passing 6/4-chords in the *Passacaille* from his opera *Armide* and Purcell's comparative restraint in this respect.

³⁰⁸ Mention is made of this and similar English collections of Catholic sacred music in Franklin B. Zimmerman, 'Purcell's Musical Heritage: A Study of Musical Styles in Seventeenth-Century England', doctoral diss., University of Southern California, 1958, 134–40.

³⁰⁹ This is how Harris explains the same phenomenon in bars 23 and 51 of Purcell's 'Ah, Belinda!' (Ellen T. Harris, *Henry Purcell's Dido and Aeneas*, 2nd edn. (Oxford: OUP, 2018), 125).

³¹⁰ Peter Holman, however, points out that this would be more characteristic of mid-eighteenth-century performance practice (personal communication, 03/05/2019).

the chromatically-descending tetrachord³¹¹ – includes the possibility to use a raised sixth (in modern terms an ‘augmented sixth’), often for heightening the expression on certain words. While it does not occur in any of the sources of ‘Scocca pur’ for solo voice and basso continuo that were cited above, it is used once in the keyboard arrangement in *The Second Part of Musick’s hand-maid*, which Klakowich argues is by Purcell.³¹²

All of the descending-tetrachord grounds discussed thus far have been in triple time, but there are at least as many in common time: three secular songs, namely Robert King’s ‘Die, wretched lover’ (c.1692), Raphael Courteville’s ‘You’re now for ever from Asirea gone’ (1687) and Draghi’s ‘Where art thou, god of dreams’ (1686), as well as two sacred pieces, the alleluia from Purcell’s *Beati omnes* (1677–8), which is notable for its use of imitative textures (discussed in detail in Chapter 6), and the anthem *Hosanna to the Highest*. As the latter’s earliest source dates from the mid-eighteenth century and the attribution to Purcell is not entirely secure, it is excluded from the following discussion, which focusses on the three secular songs, in particular those by King and by Draghi, since they both use the pure form of the descending tetrachord without an added cadence.

King’s song (given in full in Figure 4.9) is particularly unusual in that it is a strophic song based on a strict ground; it seems to be the only instance of a combination of these two popular forms, which, perhaps rightly so, seem otherwise incompatible. This is because the strict ground generates so much repetition on its own (and with it, the danger of monotony) that it seems almost miscalculated to add another layer of repetition by setting a second stanza to the exact same music. As a result, the song may seem a little longwinded, despite its shortness.³¹³ In any case, the ground section of Draghi’s song (shown in Figure 4.10),³¹⁴ though of a similarly short length to King’s, is musically more interesting, not least because, unlike King’s song, it also cadences on the second and third notes of the descending tetrachord.³¹⁵ In Draghi’s song, the very unusual addition of two instrumental treble parts accompanying the voice and continuo throughout also allows for a more explicit harmonisation (notwithstanding the added bass figures in King’s song) and interesting phrase structure, the latter of which is shown in Figure 4.11, with the text being the following:

³¹¹ Janet Schmalfeldt, ‘In Search of Dido’, *JM*, 18 (2001), 608–9.

³¹² Klakowich, “‘Scocca pur’”, 73–76. Another source adding a sharp to the sixth at this point is Add. 19759, f. 16r, which gives the solo vocal part only. Similar ‘augmented 6ths’ occur in Blow’s *Cantate Domino* (which uses the chromatically-descending tetrachord), in bars 19 and 67.

³¹³ Spink finds this to be one of King’s best songs (Ian Spink, *English Song: Dowland to Purcell* (London: B. T. Batsford, 1974), 176).

³¹⁴ The descending-tetrachord ground is gradually developed in the opening vocal section, which, at the same time, gradually moves from recitative-like to arioso writing. Fully stated once at the end of this section, the following short ritornello is based on two statements of the ground, one plain, the other elaborated and expanded slightly.

³¹⁵ Howard mentions Draghi’s song as an example of what Purcell may have used as a model for his ‘apparently unique fluency and flexibility of phrasing’ in his own grounds (“‘A very easie Thing to do’”, 8).

Figure 4.9: King, 'Die, wretched lover' (*Songs for One Two and Three Voices ...* By R King (London, [1692]), [p. 16])

Dye wretched Lover Damon cry'd as
 he walkt ner a Rivers Side Phillis takes pleasure in my Pain noe
 case can I from absence gain I've try'd all Cures I've
 try'd all Cures but Death in vain I've try'd all Cures I've try'd all
 Cures I've try'd all Cures but Death In
 You murmuring Stremes who seeme to bear
 In my uncomon Greif a Shaire
 When on your Banks the Cruill Maid
 Forgetting me is carelesst Said
 Tell how I dy'd tell how I dy'd in Blesing her
 Tell how I Lov'd tell my Dispaire
 Tell her my Fate Deserves a Tear

Figure 4.10: 'Show Thyself Now a God' from Draghi's 'Where art thou, god of dreams' (*The Theater of Music ... The Third Book* (London, 1686), 55; continues on following page)

Shew thy self now a God, and take some care of the Dis-tres-sed, In-no-cent, and

5 6 5 6 7 6 7 6 6 7 6 4 3

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics, a treble clef accompaniment, and a bass clef accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Shew thy self now a God, and take some care of the Dis-tres-sed, In-no-cent, and". Below the lyrics are fingerings: 5 6 5 6 7 6 7 6 6 7 6 4 3.

5 Fair; to rest, to rest, dis-pose the pi-t'd Maid, her Eye - lids

5 6 7 6 7 6 6 5 3 5 6 5 6 7 6 4 b3

Detailed description: This system contains measures 5 through 8. The lyrics are: "Fair; to rest, to rest, dis-pose the pi-t'd Maid, her Eye - lids". Below the lyrics are fingerings: 5 6 7 6 7 6 6 5 3 5 6 5 6 7 6 4 b3.

9 close, — gen - ly as Eve-ning Dews shut up a

6 6 7 6 6 5 3 5 6 4 3 6 4 7 #3

Detailed description: This system contains measures 9 through 12. The lyrics are: "close, — gen - ly as Eve-ning Dews shut up a". Below the lyrics are fingerings: 6 6 7 6 6 5 3 5 6 4 3 6 4 7 #3.

Figure 4.10 (continued)

13

Rose Then bear in si - lent Whis-pers in her Ear, such plea - sing

6 7 6 #4 5/3 5 6 7/3 6

[figuring appears incorrect]

16

words, as Vir - gins love to hear, as Vir - gins love to hear.

7 6 6/4 5/3 #3 6/4 6 7 6 6/4 5/3

[source: d#]

Figure 4.11: Vocal phrase endings and suspensions in Draghi's 'Where art thou, god of dreams' (section starting 'Show Thyself Now a God', in *The Theater of Music ... The Third Book* (London, 1686), 55; notes in brackets represent weak phrase endings)

1-4			d ²		(c ² -b ¹)			
			7-6	7-6	7-6		7-6	4-3#
5-8	f ²		d ²			c ²	7-6	4-3#
		7-6	7-6	6/4-5/3	5-6#		7-6	4-3#
9-12		a ¹		(d ² -c ^{#2})				
	6		7-6	4-3#	5-6#	4-3		
13-16	d ²				f ²		d ²	
			7-6			7-6	7-6	4-3#
17-19		a ¹			d ²			
	7/#-6/4		7-6	4-3#				

Shew thy self now a God, and take some care
 Of the Distressed, Innocent, and Fair;
 To rest, dispose the pity'd Maid, her Eyelids close,
 Gently as Evening Dews shut up a Rose:
 Then bear in silent Whispers in her Ear,

Such pleasing words, as Virgins love to hear.

Draghi shows great care in setting the text in such a way that relatively strong phrase endings coincide with a line end or caesura in the text: the first phrase ends with ‘God’, marked by a comma and a phrase ending that is relatively strong in the vocal part, but is thwarted by a 7–6 suspension in the first treble part (bar 2). The end of the run-on line (‘care’) is, by contrast, set to a 7–6 suspension in the vocal part, substantially weakening the effect of the perfect cadence in the ground (bar 3). The first perfect cadence occurs, unsurprisingly, at the end of the second line (bar 5, at ‘Fair’, marked by a semicolon). The end of the vocal phrase on the third scale degree, however, signals that this cadence is not in any way final, unlike that on ‘Rose’ (bar 13), which makes the two lines that follow appear almost as an afterthought. As Figure 4.11 also shows, there is a suspension on more than every other half-bar (twenty such occurrences in nineteen bars), which contributes substantially to maintaining tension and avoiding too many points of repose – rather apt for a text that seems to be about insomnia.

Mention should be made of a phenomenon that keeps recurring in vocal and instrumental grounds, both on the descending tetrachord and on other patterns, namely that of long notes held (or repeated) over several harmonic changes in the ground. While it does not occur prominently in the songs by Rossi, Lully, Abel and Draghi, it does so in Courteville’s ‘You’re now for ever from Asirea gone’, where a G in the vocal part is held over most of one ground statement, clashing with a part of the progression in the bass (see Figure 4.12, where, interestingly, the otherwise relatively consistent figured bass ceases for a whole ground statement).

Figure 4.12: Held note in Courteville’s ‘You’re now for ever from Asirea gone’ (*Comes Amoris ... The First Book* (London, 1687), from p. 22, bottom stave, second half of penultimate bar, to p. 23, second bar)

[the placement of the second tie
has been editorally corrected]

Heav'n - ly Day; For all must own

6b

In his *Division-Violist*, Simpson notes that, ‘in Playing to a *Ground*, we sometime (for Humour, or Variety) hold out one *Note of Descant*, to Two or Three *Notes of the Ground*, (such as will bear it)’.³¹⁶ The last comment implies that such a held note should still conform to traditional voice-leading rules in respect to the ground. This, however, is often not the case in seventeenth-century Italian music, where irregular dissonances were introduced by the

³¹⁶ Simpson, *Division-Violist*, 30.

‘seconda prattica’, as Thérèse de Goede discusses in detail.³¹⁷ Monteverdi’s famous *Lamento della Ninfa* is replete with such dissonances, and also includes notes held over several ground notes, as Figure 4.13 shows. The first of these, incidentally, has the same held interval of a second that occurs in Purcell’s example of ‘another sort of Discord used by the Italians [...], which is the Third and Fourth together, to introduce a Close’ (see again Figure 1.7 in Chapter 1),³¹⁸ suggesting that Purcell and, by implication, his contemporaries, understood the Italian origin of such dissonance treatment. In particular, this ‘prolonged preparament’ of the cadence (“‘prolongiertes’ Preparament [sic]’, as Ludwig Holtmeier terms it), which remains a popular model in the eighteenth century, ‘prolongs’ the dissonance of a second that usually occurs over the fourth scale degree in the bass (as part of a 6/5-chord) on the antepenultimate chord of a cadence and is finally resolved on the penultimate chord (on the fifth scale degree).³¹⁹

Neither of these ‘cadentiae duriusculae’ – to use a term that Goede borrows from Christoph Bernhard’s *Tractatus* (c.1655)³²⁰ – has quite the audacity of ignoring the cadence, as is the case in King’s ‘Die, wretched lover’ (Figure 4.9 above). Here, the final C is held over a complete ground statement – which, like the rest of the song, includes bass figures – and *does not* resolve into the seventh scale degree before the final cadence, as suggested by the figured bass, which hence clashes with the vocal part. Goede terms this phenomenon ‘ellipsis’ (again after Bernhard), which is ‘when the composer omits the resolution of a 4th or a 7th in the vocal part of the cadence’.³²¹ The harmonisation does not seem to be the primary factor here; rather, the dissonance treatment seems to be loosened to enable held notes (whatever the resulting harmonisation). In any case, the idea of holding onto a pitch in a similarly ‘obstinate’ way to the repetition of the ground is almost certainly a product of Italian monody, especially as the freer dissonance treatment that is closely related to it seems to have been associated with the Italian style as late as 1694, by which time it had clearly become something of a cliché

³¹⁷ Thérèse de Goede, ‘From Dissonance to Note-Cluster: The Application of Musical-Rhetorical Figures and Dissonances to Thoroughbass Accompaniment of Early 17th-Century Italian Vocal Solo Music’, *EM*, 33 (2005), 233–34.

³¹⁸ Purcell, ‘Art of Descant’, 132. Goede points out that similar progressions are not mentioned in counterpoint or thoroughbass treatises until after the middle of the seventeenth century (‘From Dissonance to Note-Cluster’, 240–41).

³¹⁹ Holtmeier, ‘Bassi’, 227. According to the glossary of the above, the term ‘Preparament’ is derived from Bartolomeo Bismantova’s ‘Preparamento alla Cadenza’ (276). No reference is given for Bismantova’s term, but it seems derived from the Italian composer’s manuscript *Compendio musicale*, the foreword of which dates from 1677 (see Jutta Lambrecht, ‘Bismantova [Bis Mantoua], Bartolomeo’, *GMÖ*, accessed 16/04/2018). The perhaps unfortunate connotation of the term ‘prolongation’ with Schenkerian analysis does not seem to be intended by Holtmeier. By contrast, Johannes Menke, who gives a good overview of the technique in *Kontrapunkt II: Die Musik des Barock* (Laaber: Laaber-Verlag, 2017), 66–69, avoids the term ‘prolongation’ and instead speaks of the held antepenultimate note of the soprano clausula (‘der ausgehaltene vorvorletzte Ton der Sopranklausel’, 67).

³²⁰ Goede, ‘From Dissonance to Note-Cluster’, esp. 238.

³²¹ Goede, ‘From Dissonance to Note-Cluster’, 246.

Figure 4.13: Two excerpts from Claudio Monteverdi's *Lamento della Ninfa* (taken from Claudio Monteverdi, *Tutte le opere*, ed. Gian Francesco Malipiero, vol. 8 (Vienna: Universal Edition, 1929), 288–93); notes held over several ground notes highlighted and bass figures added)

Bars 33-35

Canto
-fè

Tenore Primo
mi - se - rel - la ah... più no no

Tenore Secondo
mi - se - rel - la ah... più no no

Basso
mi - se - rel - la ah... più no no
(leap from dissonance)

(Basso continuo)
(6)3 3/2 4/3 5/4 #

Bars 42 (second half) - 45

C
fug - go an - cor... an - cor mi pre - ghe - rà

T1
ah ah ah... mi - se - rel - la
(leap from dissonance)

T2

B
-frir non può

b.c.
5/3 5/2 7/3 (6) 5/4 #

that a substantial number of vocal grounds make use of,³²² though it is by no means restricted to grounds. Significantly however, Purcell's treatment of held notes still follows traditional

³²² Other strict grounds making use of such held notes include Courteville's 'Creep softly', King's 'Long-lived are all my pains' (both based on the chromatically-descending tetrachord and discussed briefly in Chapter 4.3), Daniel Purcell's 'So fair young Celia', as well as Henry Purcell's 'Hark! just now', 'Be welcome, then, great Sir', 'Mark how readily', 'What a sad fate' (both versions), *Awake, awake, put on thy strength* (alleluia), 'With this sacred charming wand' and 'Triumph, victorious Love'.

voice-leading rules relatively strictly, and he always resolves a dissonant held note eventually. This is almost certainly another product of his interest in compositional artifice – considerably less pronounced in other composers during the period – and of his study and emulation of sixteenth- and early seventeenth-century polyphonic models in GB-Cfm Mus. 88, which had allowed him to ‘acquir[e] skills as a contrapuntist that few of his contemporaries shared with him’.³²³

4.2 Descending-tetrachord grounds in sharp mode

Although the harmonisation of the descending tetrachord is not substantially different in the sharp mode in relation to the flat one, a comparison of some of the approaches outlined above with those in sharp-mode grounds further highlights different composers’ priorities, especially as this category includes four pieces by Purcell and one by Blow,³²⁴ both widely acknowledged as the leading composers of their generation. Two of their songs will serve as case studies for the subsequent discussion: Blow’s ‘Lovely Selina’ and Purcell’s ‘Let each gallant heart’.³²⁵

With its strict four-bar ground using the ‘pure’ descending tetrachord in sharp mode, Blow’s song (given in full in Figure 4.14) demonstrates a substantial number of possibilities of harmonising this ground in its twenty-one repetitions (see Figure 4.15). The main difference in the harmonisation of the descending tetrachord in flat and sharp mode is that, in the latter, a 5/3 on scale degree 7 is unusual to say the least, mainly because of the diminished fifth that it would have to include. Such a diminished fifth occasionally does occur on the raised seventh scale degree in the chromatically-descending tetrachord (see Figure 4.20 in Chapter 4.3), but there it is always followed by a 6/3-chord on the following, flattened version of the same scale degree. A 5/3-chord with raised fifth (F#/A/C#) is not inconceivable, but it would almost certainly have to be followed by a raised 6th in the same bar, which would imply a modulation to the sixth scale degree.

In spite of the relative wealth of harmonisations in Blow’s song and of several phrases not *starting* with the ground, the phrase structure of the piece (Figure 4.16) is still a little four-square, with the *endings* of thirteen phrases coinciding with the end of the ground, two of

³²³ Robert S. Shay, ‘Henry Purcell and “Ancient” Music in Restoration England’, doctoral diss., University of North Carolina, Chapel Hill, 1991, 2–3.

³²⁴ One of these, the alleluia from Purcell’s *Awake, awake, put on thy strength*, starts with an alternation of scale degrees 1 and 7, and the rhythm of the descending tetrachord that follows is such that the seventh scale degree is often treated as a passing note. This piece is therefore not ideally suited for a comparison with other descending-tetrachord grounds and will not be discussed in detail here.

³²⁵ The other pieces are either simpler in respect to harmonisation and phrase structure (Barrinckloe and King), very short (Turner), by an earlier composer (Sances) not connected to England other than that his music was copied there, or the rhythm of the bass pattern largely prohibits a comparison with other descending-tetrachord grounds (Daniel Purcell, as well as Henry Purcell’s *Awake, awake, put on thy strength* and ‘With this sacred charming wand’). The exclusion of Purcell’s ‘And when late’ is discussed later in this section.

Figure 4.14: Blow, 'Lovely Selina' (*Choice Ayres and Songs ... The Fourth Book* (London, 1683), pp. 28–29); continues on following page

[original: c]

Love-ly Se - li - na in-no-cent and free from all the dan-ger-ous Arts of

8
Love, thus in a me - lan - cho - ly Grov en - joy'd the sweet-ness of her Pri - va

16
cy; 'till en-vious Gods de - sign-ing to un - do her, dis

24
patch'd the Swain not un - like then to woo her.

32
It was not long e're the de - sign did take; a gen - tle Youth born to per-

40
suade, deceiv'd the too too ea - sie Maid; her Scrip and Gar-lands soon she did for-

48
sake, and rash - ly told the Se-crets of her Heart, which the fond Man would e - ver

Figure 4.14 (continued)

55

more im - part. False Flo - ri - mel, joy of my Heart, said

64

she, 'Tis hard to love, and love in vain, to love, and not be lov'd a -

72

gain; and why should Love and Pru - dence dis - a - gree? Pi - ty ye Pow'rs that

79

sit at ease a - bove, if e're you know what 'tis to be in Love.

which are extended simply by lengthening the final note (D) of the phrase to three whole bars. Though these held notes may appear superficially similar to the Italianate 'obstinate' notes described earlier, they differ in that they remain consonant to each of the three ground notes underpinning the held note (D – G – F \sharp). All but one of the phrases ending on the final note of the ground do so with a 'half-cadence' (that is, a 5/3-chord preceded by a 6/3-chord). Four further phrases end on the first note of the ground (including the final phrase), thereby cadencing with the ground in a perfect cadence. Only one cadence ends on the third note of the ground (E), while three further phrases elide the cadence implied by the ground, thereby leading to truly overlapping phrasing. Of a total of eighteen vocal phrases, eleven are four bars long (one of which is extended in the manner just described), resulting in a somewhat four-square structure not unlike that of Abel's 'High state and honours' discussed in Chapter 4.1.

Purcell's 'And when late', from his 1682 Welcome Song *The summer's absence unconcerned we bear* seems like a good example to compare to 'Lovely Selina', since it is based on the same simple descending-tetrachord ground. However, as McGuinness has pointed out, the two sections of Purcell's ground are 'strikingly unequal in merit', with the vocal sections being

Figure 4.15: Harmonisation of the descending-tetrachord ground in Blow, ‘Lovely Selina’ (suspensions highlighted, apart from the 4–3 in the fourth bar, which can be considered standard).

All 6/3-chords, except final

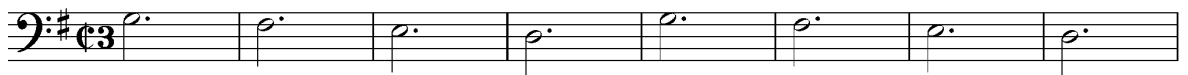
'Standard' harmonisation (bars 1-4 / 5-8) (bars 41-8 / 69-72 / 81-4)

All 7-6-suspensions (bars 15-6 / 47-8 / 55-6) Linking of two phrases by 4-3 suspension, followed by 'quasi-cadence' to E (bars 36-40)

Implied modulation to D (sharp third) and B (flat third), followed by linking of two phrases by 7-6 suspension (bars 9-16)

Figure 4.16: Phrase endings in Blow, ‘Lovely Selina’

1–8				a ¹				d ²
9–16				b ¹				d ² ——
17–24	(d ²)——	——					e ² – b ¹	
25–32					g ¹			
33–40				a ¹				f ^{#2}
41–48				f ^{#1}				f ^{#2}
49–56				f ^{#1}				d ² ——
57–64	(d ²)——	——						d ²
65–72				f ^{#1}				d ¹
73–80				a ¹				
81–85	b ¹				g ¹			



‘very feeble’,³²⁶ while the concluding ritornello includes some rich harmonisations and part-writing, rising ‘to heights of real eloquence’.³²⁷ McGuinness attributes the weakness of the vocal sections (a countertenor solo, followed by a brief chorus) to the ‘insipidity of the text’.³²⁸ This may be the case, though Purcell certainly set texts of a similar nature to more interesting music. Nevertheless, it may be more appropriate to compare Blow’s song to one by Purcell

³²⁶ McGuinness, ‘The Ground-Bass’, 120.

³²⁷ Ibid. The last statement is actually quoted from Jack A. Westrup, *Purcell* (London: J. M. Dent, 1937), 175.

³²⁸ McGuinness, ‘The Ground-Bass’, 120.

that is more similar in terms of its treatment of the ground, despite the ground not being identical.

‘Let each gallant heart’, published in the same anthology as ‘Lovely Selina’, uses the same ‘pure’ descending tetrachord, but extends the ground by three bars and closes it, adding an additional cadence and final bar on the first scale degree (Figure 4.17). It demonstrates well some of the additional possibilities that come with both features, although it uses far fewer repetitions of the ground: after six statements, the third and fourth are merely repeated, so the result is a far more compressed version where no one statement (apart from the exact repetition) is harmonised quite in the same way (Figure 4.18).

Figure 4.17: Purcell, ‘Let each gallant heart’; continues on following page

The image displays a musical score for the song 'Let each gallant heart' by Henry Purcell. It consists of four systems of music, each with a vocal line in the treble clef and a bass line in the bass clef. The time signature is 3/8. The lyrics are as follows:

Let each gal - lant heart, Untouch'd with love's dart, Pre - pare for his se - cret a -

7
larms; That slug - gish re - pose Where - in now thou art, Af - fords far less nu - mer - ous

14
charms, For the war - fare of love Yields a thou - sand times more Sweets and de -

19
lights than your dull, your dull _____ peace be - fore, than your dull, your dull, _____

Figure 4.17 (continued)

26

dull peace be - fore. Long tor - ment 'tis sure We must calm - ly en - dure, Be

33

fore the dear prize we ob - tain. Yet still the hard toil Is part of the cure, And such

40

plea - sures we find in our pain, That the war - fare of love Yeilds a thou - sand times more

46

Bliss - ful de - lights than your dull, your dull peace be -

51

fore, than your dull, your dull, dull peace be - fore.

Both versions are remarkably industrious in their use of different suspensions, and both manage to produce these on every note of the ground. Blow uses a 7–6 suspension on every bar of the ground but the last, where the resulting 6/3-chord would weaken the perfect cadence,³²⁹ while Purcell extends the use of 7–6 suspensions along with the extension of the ground, using these on every bar but the first and the penultimate. In the latter case, the same applies as for the Blow (note that the seventh in bar 42 does not imply a suspension, but is rather what we would term a ‘dominant seventh’), while on the first note of the ground used

³²⁹ A 6/3-chord in this position is used, though without the suspension, in bar 12 (see Figures 4.14–15), in conjunction with an implied modulation to B (flat third), as well as in bars 68 and 80, both of which are followed by another 6/3-chord on the next ground note.

Figure 4.18: Harmonisation of the descending-tetrachord ground in Purcell, 'Let each gallant heart' (suspensions in the voice highlighted, apart from the 4–3 in the sixth bar, which can be considered standard).

'Standard harmonisation' (but with 'English' cadence, bars 2-8)

All 6/3-chords in first three bars, with 7-6 suspension in last bar, creating a link with the next ground statement (bars 16-22 / 44-50)

Variant with suspensions, first in the bass, then in voice (bars 23-9 / 51-7)

Variant with different suspensions in the voice (bars 37-43)

by Purcell, a suspension is not possible as the preceding bar has the same bass note, making it unsuitable for preparing a suspension.

Both composers also use 6/4/2-chords, though Blow exploits this possibility much more than Purcell: the younger composer restricts its use (with a raised fourth) to the first bar of the ground (bar 23, repeated in 51), where the dissonant bass is prepared in the preceding bar – the final bar of the previous ground statement. Indeed, this is the only suspension possible in the first bar of the ground. Purcell also uses it in passing in bar 30, where the F# forms part of an ascending chromatic line (E–F–F#), implying a 5/3-chord on the first beat of the bar. It is in this fashion that Blow also employs the chord in bars 9 and 21, since the bass leap from the D in the previous bar does not really allow for the use of a 6/4/2-chord on the first beat. This is not the case, however, with a bass descending by step, so Blow also uses it once in the third bar of the ground (bar 11) and, though again in passing, on the second bar of the next ground statement (bar 14).

Through the use of 6/4 \sharp /2-chords and also 6 \sharp /3-chords (so with a raised sixth), Blow touches on the keys of scale degrees 3, 5 and 6 (B, D and E) with a ground of only four notes, while Purcell only touches on that of scale degree 5 (G) and, arguably, scale degree 4 (F), through his use of a B flat in bar 41. Apart from the regular ‘half-cadence’ on the fourth bar of the ground and one on the third bar, Blow does not, however, use these cadential formulae as phrase endings. Purcell, too, has only one full phrase ending on the second bar of the ground (Figure 4.19; bar 23, repeated in bar 50), with two more strong phrases endings on the fifth bar of the ground (bar 19, repeated in bar 47). Moreover, only one ground cadence is fully elided by a 7–6 suspension on the last bar of the ground (bar 21, repeated in bar 49).³³⁰ This is in contrast to some of Purcell’s other strict grounds, where phrases overlapping the ground statements are the norm rather than the exception and large-scale structure seems more of a concern than in this relatively simple song.³³¹

Figure 4.19: Phrase endings in Purcell, ‘Let each gallant heart’

1–7		(d ²)		(b ¹)			e ¹
8–14				(d ²)			c ²
15–21		(d ²)			c ²		
22–28		g ¹					c ²
29–35				(b ¹)			g ¹
36–42				(d ²)			c ¹
43–49		(d ²)			c ²		
50–56		g ¹					c ²

Taken together, the two songs by Blow and Purcell demonstrate that neither composer was above composing relatively simple ground-bass songs, even though these songs may arguably be more successful than some of the other composers’ grounds. The section that follows will demonstrate, however, that Purcell in particular was capable of constructing ground-bass songs with varied harmonisations and an intricate phrase structure that goes beyond those shown in all of the pieces discussed so far.

4.3 Chromatically-descending tetrachord grounds

Purcell’s ‘Here the deities’ from his 1683 Cecilian ode *Welcome to all the pleasures*, though not written much later than ‘Let each gallant heart’ (and only about a year after ‘And when late’), is a significant step up in terms of intricacy of phrase structure and harmonisation of a strict

³³⁰ Laurie finds the song ‘less enterprising’ than the same composer’s ‘She loves and she confesses too’ (Purcell’s Extended Solo Songs’, 21).

³³¹ Holman finds that Purcell here set a lighter verse than Blow in ‘Lovely Selina’ and that the style of writing necessitates a faster tempo (personal communication, 03/05/2019).

descending-tetrachord ground. It will be discussed in some detail in this section. Since the sheer number of grounds in Purcell's odes suggests that it was his main testing-ground for new approaches in ground-bass composition, at least during the 1680s (see Chapter 3) this relatively early example also makes for good comparison with the later, usually non-strict grounds, which will be dealt with in Chapter 5.

Figure 4.20: Harmonisation in Raphael Courteville, 'Creep softly' (as the ground is three-and-a-half bars long, it continually shifts in respect to the metre; this is, however, not reflected here)

Primary implied harmonisation (Courteville, 25-28)

Added 7-6 suspensions (Courteville, 15-18)

5-6 progression (Courteville, 11-12)

6-5 progression (Courteville, 32-35) (Courteville, 76-77)

Implied modulation to fourth scale degree (Courteville, 57-60)

The figure displays five systems of musical notation, each showing a treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various harmonic progressions and suspensions, with figured bass notation (numbers 1-7) written below the notes. The first system is labeled 'Primary implied harmonisation' and shows a sequence of chords with figures 6, 6, 4, 6, 6, 5, 4, 4, 4. The second system is labeled 'Added 7-6 suspensions' and shows a sequence of chords with figures 5, 6, 7, 6, 7, 6, 7, 6, 6, 5, 4, 4. The third system is labeled '5-6 progression' and shows a sequence of chords with figures 5, 6, 5, 6, 5, 6, 5, 6, 6, 6, 4, 4. The fourth system is labeled '6-5 progression' and shows two sequences of chords with figures 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 6, 4, 4. The fifth system is labeled 'Implied modulation to fourth scale degree' and shows a sequence of chords with figures 6, 6, 4, 6, 4, 7, 6, 6, 5, 4, 4. A bass clef staff is shown at the bottom of the figure, containing a single line of music.

Four other pieces use a strict chromatically-descending tetrachord ground: Blow's Latin motet *Cantate Domino* (1675), Purcell's famous lament 'When I am laid in earth' (1684–8?),³³² as well as two secular songs, Courteville's 'Creep softly' (1687) and King's 'Long-lived are all my pains' (c.1695). While the last two are rather unadventurous in terms of harmonisation and phrase structure, they serve to demonstrate the more obvious options for harmonising the

³³² Excluded here as it is widely discussed in the literature, for example in Schmalfeldt, 'In Search of Dido', 584–615, as well as Harris, *Dido and Aeneas*, 2nd edn., 133–39.

chromatically-descending tetrachord (Figure 4.20). Both bass lines are partially figured, with those in the Courteville frequently adding suspensions not present in the written parts.

Courteville's song also demonstrates that, while many composers wrote strict grounds, not all of them were as concerned as Purcell to keep the ground entirely strict *under all conditions*. Courteville alters the ground ever so slightly on two occasions to avoid consecutive parallel fifths with the voice and, in the final ritornello, the first instrumental treble line (see the first highlighted passage in Figure 4.21). Consecutive fifths remain, of course, but these are now in contrary motion, which seems to have been considered acceptable voice-leading, judging from their frequency in music of the period, unlike consecutives in parallel motion.³³³ Interestingly, Courteville did not alter the ground to avoid similar consecutive parallel octaves at the beginning of the last system (see again Figure 4.21).

'Here the deities' is, like the two songs just mentioned, in common time, but uses a distinctly more intricate form of the ground (Figure 4.22). While Courteville extends the simple common-time ground of King's song by adding a 'double-cadence' (3–4–5–1–5–1),³³⁴ Purcell extends the ground further, almost to the lower octave (4–3–2), which, however, is reached only on repetition of the ground. Interestingly, the left hand of the keyboard version of 'Here the deities' alternates between the 'simple' ground as used throughout the vocal version, and one notated as two voices, the latter of which makes clear what is only implied in the former:³³⁵ more to the point, the ground can be described as consisting of what are essentially two voices, alternating in a kind of compound melody clearly indebted to the principle of 'mixt-division' on a bass viol.³³⁶ The 'lower voice' starts with the chromatically-descending tetrachord and continues downwards (diatonically) until the second scale degree is reached, after which the direction changes to proceed to the cadence. The 'upper voice' strongly implies a series of 7–6 suspensions to the lower one, starting on the downbeat of the second bar and continuing until the second crotchet beat of the third bar, after which it disappears (or, alternatively, the two voices fuse into one) as the harmonic rhythm speeds up at the cadence.

³³³ Simpson allows consecutive fifths in contrary motion, but explicitly only 'in Composition of many parts (where necessity so requires)' (Simpson, *Compendium*, 41; see also Herissonne, *Music Theory*, 147).

³³⁴ Woolley identifies the same "'double dominant' or 'double cadence' feature' in 'Scocca pur' ('Reception of "Scocca pur"', 242).

³³⁵ This keyboard version appeared in *The Second Part of Musick's Hand-maid* (London, 1689), which, according to Henry Playford, had been 'carefully Revised and Corrected by the said Mr. Henry Purcell'. Henry Playford, 'To the Reader', in *The Second Part of Musick's Hand-maid* (London, 1689). It has been suggested that Purcell may have made this arrangement himself, based mainly on stylistic similarities to the keyboard arrangement of 'With him he brings his partner' from his 1686 Welcome Song *Ye tuneful muses*. According to Holman, the arrangement of 'Here the deities' has 'been accepted as his own work' (Holman, *Purcell*, 94. See also Adams, *Purcell*, 230). Either way, Purcell must at least have been aware of the arrangement.

³³⁶ Holman identifies 'The sparrow and the gentle dove' as the first ground by Purcell using this kind of bass, preceded only by 'All due, great prince' from Blow's New Year ode of the same year (Holman, *Purcell*, 159–60). Meinardus links these kinds of grounds with Simpson's concept of 'Mixt-division' ('Die Technik des Basso ostinato', 34).

Figure 4.21: Courteville, ‘Creep softly’ (*Comes Amoris ... The First Book* (London, 1687), p. 27, last two systems)³³⁷

Creep, creep soft - ly, creep pur - ling streams whilst I go sleep:

[sic]

Creep, creep soft - ly, creep pur - ling streams whilst I go sleep:

6 6 #3 6 6 5 #3 4 #3 6 6 7 6

3 6 5 6 6 4 #3 6 3 #4 6 6 6 6 6 7 6 3

7 6 #3 6 6 5 6 5 3 4 #3

Figure 4.22: Ground bass of Purcell’s ‘Here the deities’, compared with the left hand in bars 4–7 of the keyboard arrangement (the added figured bass represents an analysis of possible harmonic implications)

6 6 7 6 6 7 6 4 5 6 7 6 7 6 (6) 6 #

(2)

³³⁷ Note that the second treble drops out when the voice re-enters after the ritornello, evidently because of the printing format not allowing for more than fifteen staves per page, though there would, in theory, have been space had the printer not included empty staves in the previous vocal sections.

The ground as notated in bars 4–7 of the keyboard version also suggests a kind of primary implied harmonisation as shown by bass figures in Figure 4.22.³³⁸ Grounds using compound melody are significantly more restricted in their options for reharmonisation than others: since the 7–6 suspensions shown in Figure 4.22 are already implicit in the bass pattern, doubling them in another voice would almost necessarily cause consecutives, unless the upper part avoids the traditional resolution downwards by step or, alternatively, resolves the suspension the moment it is restated in the bass (Figure 4.23).

Figure 4.23: Bar 117 (with upbeat) of Purcell’s ‘Here the deities’, compared with the left hand of the keyboard version at this point (figured bass added)³³⁹

The image shows a musical score for bar 117 of Purcell's 'Here the deities'. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are 'to see what they be - stow'. The middle staff is a bass line in bass clef with the same key signature and time signature. The bottom staff is a figured bass line in bass clef with the same key signature and time signature, showing figured bass notation: 6, 7, 7, 6. There are also some circled numbers (7 and 6) above the bass line. The vocal line has a slur over the notes 'what they be - stow'.

The harmonisations used in the string ritornello of ‘Here the deities’ are entangled in Figure 4.24. Since the ritornello reworks the solo vocal section – the first violin part is largely identical with the countertenor solo, merely being set an octave higher – the harmonisations used in the ritornello do not contradict those of the solo but are more specific than these, since there are obviously more notated parts. The main point that needs to be made is that Purcell does not restrict his harmonisations to those that follow the lower ‘voice’ of the ground as discussed earlier. Instead, he sometimes harmonises every single bass note, especially in the second half of the ground bass (from the end of the chromatically-descending tetrachord).³⁴⁰ In other words, he exploits the ambiguity given by the ground, namely that it can be interpreted as consisting of two voices but can also be harmonised as a single bass line.

‘Here the deities’ is, owing to the particular form of its bass, a rather unique case within the subcategory of chromatically-descending tetrachord grounds, but it can be seen as typical for a subset of running-quaver grounds, namely those using compound melody, which includes other ode grounds by Purcell, such as ‘The sparrow and the gentle dove’ (1683), ‘Be welcome then, great Sir’ (1683), ‘Welcome, more welcome’ (1684), ‘Britain, thou now art great’

³³⁸ This harmonisation may be argued to be audible in the ground bass when it is first presented on its own, though in performance the accompaniment may of course be filled in by the continuo player(s) from the outset, in which case the performers have to decide which precise chords to realise at the beginning of the movement.

³³⁹ In this and the discussion that follows, bar numbers given are those in Henry Purcell, *Three Odes for St. Cecilia’s Day*, ed. Bruce Wood (=PS 10; London: Novello, 1990), 12–18.

³⁴⁰ That the harmonisation cannot simply be attributed to the lower ‘voice’ is shown by the 6/3-chord on the last quaver beat of bar 150 (in the second bar of the second stave of Figure 4.24), which would form a 6/4-chord if the A on the last crotchet beat of that bar was understood to constitute the ‘real’ bass.

Figure 4.24: Harmonisation in the ritornello of Purcell's 'Here the deities'

Primary implied harmonisation

131 141 147-8

6 # 6 6 7 6 4+ 6 6# 6 5 7 7

140 149-50

6 6 5 6 6 6 5 5 5 6 5 6 5 6 6 7

143-5

6 # 6 7 7 6 6 6 4+ 6 5 6 6 5 7

Modulation to A

146-7

6 # 6 4 3 3 6 4+ 6 6 6 #

(1685), 'By beauteous softness' (1689) and 'Sound the trumpet' (1694), the first and last of which use transposition and will be discussed in Chapter 5.

4.4 Phrase structure and form

'Here the deities' also serves as a good example of how Purcell achieves a sense of tonal form through manipulation of phrase structure. This will be the focus of the subsequent discussion, which will go beyond descending-tetrachord grounds to include a discussion of different approaches to form as shown in 'Here the deities' (the solo section of which is given in full in Figure 4.25) and Blow's two strict ode grounds. While Purcell's ground uses vocal phrases that overlap those of the ground, Blow does so to a much lesser extent. Indeed, most of the various strategies mentioned by Meinardus in respect to overlapping phrases in Purcell's grounds can be detected in 'Here the deities':³⁴¹

1. The voice (or instrumental upper part) begins with an upbeat to the next ground statement (*the very first phrase*);
2. The voice ends on an offbeat (which Meinardus terms a 'feminine ending'; *the phrase ending 'sent you'*) or holds onto the final note as the next ground statement begins (*not used here, but several times in Blow's 'Lovely Selina', discussed earlier*);

³⁴¹ Meinardus, 'Die Technik des Basso ostinato', 67.

Figure 4.25: Purcell's 'Here the deities', solo vocal section only

101

Here the de - i - ties ap -

104a / 110a

prove, here, here the de - i - ties ap - prove, the god of mu -

107 / 113

- sic and of love, All the ta-lents they have lent you, All the

115a / 124a

bles-sings they have sent you; Pleas'd to see, to see what they be-stow Live and

118 / 127

thrive, live and thrive so well be - low, Pleas'd to see, to see what they be -

120a / 129a

stow Live and thrive, live and thrive so well be - low. 1. low. 2. low.

3. The voice anticipates the text (*the repetition of the word 'Here' at the end of the first phrase, before the whole phrase of text is repeated*);³⁴²
4. The voice reaches over the cadence, often ending on the 'dominant' (*the ending of the first full phrase, 'of music and of Love'*);
5. The voice avoids the cadence through a rest at the start of a ground statement (*not used here, but in Draghi's 'Show thyself now a god' and King's 'Die, wretched lover'; see Figures 4.9 and 4.10*);
6. The voice ends on a sixth to the bass (in a kind of interrupted cadence; *this is used in the ritornello only, in combination with strategy 4*).

Figure 4.26: Phrase endings in Purcell, 'Here the deities'

101–3					
104–6		(b ¹ – f ^{♯1})			(e ¹)
107–9		f ^{♯1}			
110–12		(b ¹ – f ^{♯1})			(e ¹)
113–15		f ^{♯1}			
116–18	(e ¹ – b)			(d ^{♯1})	
119–21	g			b ¹	
122–24	e ¹				
125–27	(e ¹ – b)			(d ^{♯1})	
128–30	g			b ¹	
131	e ¹				



As Howard has pointed out, Purcell also manipulates the phrase structure to create what could be termed the illusion of tonally structured form: the first full phrase ends in bar 107 (Figures 4.25–26) on the second scale degree (F[♯]), with the seventh scale degree (D[♯]) in the bass, thereby concluding on, in modern terms, a 'dominant harmony'.³⁴³ The phrase is also internally structured by letting each of the three sub-phrases end differently: while the first appears to conclude in the same place in respect to the ground as the third, Purcell weakens the phrase ending considerably by repeating the initial word 'Here'. The second phrase ends on the first scale degree but supported by a 6/3-chord on the third scale degree in the bass (in modern terms, the tonic in first inversion). After a repeat of the full first phrase, the second section starts with a series of shorter sub-phrases, the first of which appears to cadence on G (scale degree 3) in the bass. While the subsequent shorter phrases mostly suggest the home key, there is also a brief modulation to A (scale degree 4, signalled by the voice's G[♯]) – though

³⁴² Elise Bickford Jorgens points out that using the same word at the beginning and end of a clause was a popular rhetorical device (Elise Bickford Jorgens, *The Well-Tun'd Word: Musical Interpretations of English Poetry, 1597–1651* (Minneapolis, Minnesota: University of Minnesota Press, 1982), 226).

³⁴³ Howard, "A very easie Thing to do", 7.

without a phrase ending – before the final phrase cadences strongly (for the first time) on E (Figures 4.25–26).

All of this suggests a tonal structuring of form rather similar to that in suite movements in two strains. As Simpson insists in his discussion of the pavan, ‘two Strains following immediately one another ought not to end in the same Key. Therefore when there are but two Strains, let the first end in a middle Close that both Strains may not end alike’.³⁴⁴ Yet this is precisely what Blow does in his two strict ode grounds, both of which date from after ‘Here the deities’.

As Howard explains, the comparative weakness of ‘Hark! how the waken’d strings resound’ from Blow’s 1684 Cecilian ode *Begin the song* can to some extent be attributed to the construction of the ground bass itself.³⁴⁵ Purcell’s ground consists of a long descent from the first scale degree to the second scale degree of the lower octave and this descent is only concluded when the first scale degree recurs on the repetition of the ground, thereby prolonging the tension over the whole ground statement. By contrast, Blow repeats the same figure opening the first bar of the ground at the beginning of the second, resulting in two relatively strong cadence points. The repercussions of this can be felt in the initial solo section, which Howard compares unfavourably to ‘Here the deities’ because its second and third phrases both end ‘on tonic harmony’.³⁴⁶ Of course, Blow’s priorities are different from Purcell’s here: the latter sticks to the bare minimum of solo voice plus continuo, and even his ritornello (which reworks the solo material) uses fairly little imitation. Blow, by contrast, uses two voices imitatively (though the two voices remain separate for a while before being combined), and his string ritornello is also imitative. Similar textures are also the main interest in Blow’s Latin motet *Cantate Domino*, which, like ‘Here the deities’ uses the chromatically-descending tetrachord. It should be noted, however, that imitative textures almost always lead to overlapping phrasing of some sort, if only because vocal (and instrumental) phrases do not begin together and often also do not end together (see also Chapter 6).

The second strict ode ground by Blow, ‘See, see the pausing lustres stand’ from his 1686 New Year ode *Hail monarch, sprung of race divine*, fares arguably even worse in respect to phrase structure and implied tonal structuring of form. The solo section at the start (given in full in Figures 4.27) is even longer (it is later followed by a chorus and ritornello, both using imitative writing). The initial phrase is entirely in phase with the ground, starting on the first note of the ground and cadencing on the same note of the next ground statement (with the strongest possible close, that is, 2–1 in the voice). After a repeat of the same phrase, the second phrase

³⁴⁴ Simpson, *Compendium*, 143. Cf. Herissonne, *Music Theory*, 214.

³⁴⁵ Howard, “‘A very easie Thing to do’”, 7–8.

³⁴⁶ *Ibid.*, 8.

Figure 4.27: Blow's 'See, see the pausing lustres stand'; highlights mark full phrase endings; continues on following page

5 / 13

See, see the pausing Lusters stand seasons and years a goodly band ready to march at your com

8 / 16

-mand ready to march at your command

20

See, see of light the glorious God e're he comes on to rule the days waits the

23

O-men of your Nodd and for in-structions for in-structions stays, See the

25a

pau-sing Lus-ters stand sea-sons and years a good-ly band rea-dy to march at your com

Figure 4.27 (continued)

28
 mand rea-dy to march at your command See of light ye glo-rious god e're he comes

30a
 on to rule the days waite the O-men of your Nodd and for in-struc-tions stays

starts before the next ground statement, but its end again coincides with the perfect cadence in the ground and ends with a similarly strong melodic close. The third and fourth phrases, repeating the text of the first and second, are again in phase and cadence with the ground. The same is true of the chorus, with the only truly overlapping phrases occurring in the ritornello.

Incidentally, Purcell's 'And when late' – mentioned briefly in Chapter 4.2 – has a similar lack of tonal contrast between the end of the two solo phrases and, unlike in the Blow, there is no additional interest through imitative writing. Purcell even chose – uniquely, it seems – to use the simplest possible form of the descending tetrachord, which certainly does not help. If the reason for this apparent miscalculation is the composer's relative youth (rather than the text, as McGuinness has suggested),³⁴⁷ then he certainly had learnt from his mistakes a year later, when 'Here the deities' was written. This is rather unlike Blow, who seems to have quickly abandoned his arguably unsuccessful attempts at writing strict grounds. By contrast, Purcell must have enjoyed the challenge of keeping the ground bass strictly, and several of his grounds not mentioned in this chapter could also have served to demonstrate different approaches to phrase structure and form, especially in contrast to pieces by other composers, which often either transpose and/or alter the ground to create tonal contrasts (especially evident in Blow) or simply lack any tonal structuring of the sort used in 'Here the deities'.

4.5 Summary

This chapter has shown different approaches to harmonisation, phrase structure and form in strict grounds. While it is difficult to come up with any hard-and-fast conclusions such as Purcell being more skilled at writing strict grounds, the following trends can be observed. The more intricate examples are often by Purcell, but not necessarily so, as the analyses of Draghi's

³⁴⁷ Cited previously in Chapter 4.2.

‘Where art thou, god of dreams’ and Lully’s ‘Scocca pur’ have shown. Other composers’ grounds are often much simpler, but this may more often than not be attributed to the genre of light secular song, which is the genre most frequently used for strict grounds by composers other than Purcell. Indeed, ‘Let each gallant heart’, ‘lighter in mood than usual in Purcell’s grounds’,³⁴⁸ falls into this category as well. By contrast, Purcell’s ode grounds are usually more interesting, even if, as indicated, there are examples to the contrary as well. Finally, Purcell seems to have had more lasting interest in the technique than any other composer during the period, while composers such as Blow started using transposition in grounds relatively early on. (As was mentioned in Chapter 3, Italian composers seem to have been writing transposing grounds for a while before such attempts took hold in England.)

One reason for this may have been a growing awareness of tonality and tonal structuring of form, as well as a desire to approximate contemporaneous Italian arias by including a modulating middle section (see Chapter 5.2.3). After all, despite the possibilities of implying modulations and cadences in other keys by the phrase structure and harmonisation, the extent to which such tonal contrasts can be created in strict grounds is rather limited. This may be why Purcell (and other composers) tended to shift their focus away from keeping the ground strictly to transposing and manipulating it as the 1680s progressed. As such, Roger North’s criticism of Purcell’s strict treatment of grounds, which North sees as ‘a wiredrawing of various keys and cadences out of the ground, which the air of it doth not in any manner lead to’ applies much less to his later, transposing grounds.³⁴⁹ The comment that North adds, namely that ‘the best musick is that which follows the plain tendency of the base’ may be indicative of a general change in attitude towards both tonality and the natural/artificial dichotomy in the late seventeenth and early eighteenth centuries. North’s criticism certainly seems to tie in with eighteenth-century notions of the ‘natural’ being preferable to the ‘artificial’/artful, as is made clear in some of the writings of Rameau and Rousseau, amongst others,³⁵⁰ and in the decline of traditional (Renaissance) rhetoric in favour of a more ‘natural’ style of writing.³⁵¹

³⁴⁸ Laurie, ‘Purcell’s Extended Solo Songs’, 21.

³⁴⁹ Wilson (ed.), *Roger North on Music*, 89; cf. Holman, ‘Compositional Choices’, 258.

³⁵⁰ For a summary of the debate in France, see Jeremy Begbie, ‘The Nature of Music: Rameau, Rousseau, and “Natural Theology”’, in *Music, Modernity, and God: Essays in Listening* (Oxford: OUP, 2013), 74–89.

³⁵¹ See Scott M. Pauley, ‘Rhetoric and the Performance of Seventeenth-Century English Continuo Song’, DMA diss., Stanford University, 1995, 22. See also the discussion in Howard, ‘Poetics of Artifice’, 232–37.

Chapter 5 Structure in non-strict vocal grounds

When composers in England first started experimenting with non-strict grounds in the 1680s, a range of different approaches developed. The purpose of the present chapter is mainly to investigate these various approaches and how individual composers developed the principle idea of altering or transposing the ground in different directions.

As mentioned in Chapter 3, older approaches such as keeping the ground strictly seem to have existed alongside new ones, rather than being replaced by them (see Figure 5.1). For example, of the thirteen grounds by Purcell written before the mid-1680s, only two are non-strict (of the transposing type), while with other composers, there is a somewhat greater spread, at least in the early 1680s (three non-strict grounds out of a total of eight).

Figure 5.1: Number of grounds in each category, by date (A to G represent subcategories of transposing grounds, see section 5.2). Colour-coding according to frequency.

Categories	Strict	Altered	A	B	C	D	E	F	G	Short motivic	Other
PURCELL											
1678–84	11	–	1	1	–	–	–	–	–	–	–
1685–9	8	2	4	1	2	2	2	–	1	1	–
1690–5	7	–	1	4	2	6	2	4	7	7	4
OTHER COMPOSERS											
pre-1675	[5]	–	–	–	–	–	–	[1]	–	–	–
1675–9	6	–	–	–	–	–	–	–	–	–	–
1680–4	5	1	–	–	–	2	–	–	–	–	–
1685–9	6	–	–	–	2	–	1	1	–	–	–
1690–4	7	–	–	–	–	–	–	1	2	–	1
1695–9	8	3	–	–	1	2	2	–	3	–	–
1700–	5	1	–	2	1	4	–	2	5	3	3

The number of transposing grounds by Purcell increases dramatically in the late 1680s,³⁵² and other types of non-strict ground also occur, though much less frequently. In the 1690s, Purcell's grounds cover all categories apart from the simple altered grounds, of which Purcell wrote only two, though transposing grounds – taken as a whole – outnumber those in any other category. By contrast, transposing grounds seem to have taken hold with other composers only in the early eighteenth century, while before that, strict grounds still dominated, except for some individuals such as Blow, who may have been exposed to or interested in recent music from the continent more than most other composers. Nevertheless, the tendency was towards less-strict grounds, as well as increasing use of non-ground material,

³⁵² Herissone has identified c.1686 as a watershed after which modulation and transposition become the norm in Purcell's grounds. See Curtis Price, 'Dido and Aeneas: Questions of Style and Evidence', *EM*, 22 (1994), 119; 125 (footnote 4).

fragmentation of the ground, and short motivic grounds, especially in the early 1690s (for Purcell) and after 1695 (for other composers).

While Purcell experimented increasingly with transposition, he seems to have been more reluctant than Blow and some other composers to introduce additional (non-ground) material or to alter the ground through changing the rhythmic or melodic pattern slightly, most likely because of his keen interest in compositional rigour and artifice. Gillier's 'The lot is cast' (Figure 5.2) demonstrates the tendency to alter the ground among these other composers: he not only transposes the ground, but frequently shortens and extends it during the course of the song, while the other ground by the same composer, 'Oh! why false man', alters the bass rather freely without using transposition as such. Since Gillier – more likely Pierre (born 1665) than his younger brother Jean-Claude (1667–1737)³⁵³ – wrote both songs not long after his arrival from France,³⁵⁴ they may represent another example of French practice brought over to England. Nevertheless, there are similar English examples from earlier in the period, such as the alleluia from Blow's *Blessed is the man* (1680–3). In contrast, 'The Lord is great' from Purcell's anthem *O sing unto the Lord* of 1688 uses transposition and inversion of the ground but does not alter a single note beyond this, though there are also roughly contemporaneous examples where Purcell alters the ending of the ground slightly to allow for transposition – for example, in the two category C transposing grounds 'Let Caesar and Urania live' (1687) and 'Thus Virgil's genius lov'd' (1689). Nevertheless, these findings, discussed in more detail in section 5.2.4, tie in with Purcell's penchant for strict treatment of imitative points and other 'artificial' techniques.³⁵⁵ Interestingly, Daniel Purcell seems to have taken a similar approach to that in the pieces by Blow and Gillier mentioned above: three of his seven vocal grounds alter the ground, but do not transpose it at all. This is in stark contrast to his brother Henry, whose two only examples of this type date from the mid-to-late 1680s. These different approaches to varying the ground and their effect on harmonisation and phrase structure are discussed in detail in section 5.1 (altered grounds), 5.2 (transposing grounds), 5.3 (short motivic grounds) and 5.4 (exceptional and borderline cases), according to the treatment of the ground bass during the course of the respective movement.

Reharmonisation and overlapping phrasing are, in general, much less widespread in transposing grounds than in strict ones, as harmonic and tonal contrasts are already created by transposition. Three of Daniel Purcell's six non-strict grounds and the two by Philip Hart use

³⁵³ English sources prior to the 1720s, when Jean-Claude Gillier published his *Recueil d'airs François* (London, 1724), do not reveal the first name of 'Mr. Gillier', leading to earlier pieces to be ascribed to the same Gillier (see for example Mary Hunter, 'Gillier, Jean-Claude', *GMO*, accessed 07/10/2019). Holman and Woolley argue that this attribution seems unlikely, given Jean-Claude's employment in Paris at the time (Peter Holman; Andrew Woolley (eds.), *Restoration Theatre Airs* (MB, forthcoming). I thank Peter Holman for sharing a draft version of the introduction with me.

³⁵⁴ Peter Holman, personal communication, 03/05/2019.

³⁵⁵ Howard, 'Poetics of Artifice', 13. See also idem, 'Composition as an Act of Performance', 32–59.

Figure 5.2: Gillier, 'The lot is cast' (Pierre Gillier, *A Collection of New Songs* (London, 1698), 10–11); continues on following page

Figure 5.2 shows the musical score for the song 'The lot is cast' by Pierre Gillier. The score is presented in a two-staff format (treble and bass clefs) with a 3/2 time signature and a key signature of one flat (B-flat major). The lyrics are written in French and English, with the English translation provided below the French text.

The score is divided into six systems, each starting with a measure number (6, 10, 14, 18, 22). The lyrics are as follows:

6 The Lott is Cast, I

10 must no more, my Dear Jos - si - nian's

14 Eyes a - dore, my dear, dear Jos -

18 si - nian's Eyes a - dore, no more, no

22 more Jos - si - nian cast your Charms, 'tis

Figure 5.2 (continued)

26

Ho - nour bids me shun thy Arms; no more, no

30

more Fos - si - nian cast, cast,

34

cast your Charms, 'tis Ho - nour bids me

38

shun thy Arms; Oh! cru - el God to

42

throw thy Dart, when

46

he and I must live a - part, when

50

he and I must live a - part, no part;

much reharmonisation and, with the exception of ‘Now soothe our joy’, also incorporate overlapping phrasing, suggesting this was a trait typical of the two composers. It is probably no coincidence that all of these occur in odes, and that all three of Daniel Purcell’s grounds mentioned are non-transposing altered grounds. Both reharmonisation and overlapping phrasing are comparatively rare features in theatre grounds – none of Daniel Purcell’s three grounds uses much of either feature, but two use transposition and the other is a short motivic ground (so all in a different category to the ones in odes mentioned above). Overall, there is a higher percentage of grounds using reharmonisation and overlapping phrasing in secular songs, especially in ones where the entire song is on a ground. This may have to do with the obvious lack of variety in terms of instrumentation and texture in solo songs with continuo, as well as with the overall length of the movements (longer grounds usually necessitate more variety, one way or another).

5.1 Altered grounds not using transposition

The seven non-strict vocal grounds not using transposition at all (listed below) can be deemed closest to strict grounds in some respects, but they do represent one of several different approaches to creating variety in grounds – especially in terms of different key areas – by abandoning the otherwise strict repetition and varying the ground’s melodic and/or rhythmic patterns to some extent. None of the following make use of transposition, but all alter the ground bass occasionally or frequently, especially to produce cadences to other keys:

- Blow, ‘Of you, great Sir, our druids spake’ (1681)
- H. Purcell: ‘Oft she visits this lone mountain’ (c.1684–88)
- H. Purcell, ‘Crown the year’ (1687)
- Gillier, ‘Oh! why false man’ (includes approximate inversion, 1698)
- D. Purcell, ‘Now soothe our joy’ (1698)
- D. Purcell, ‘Hark, Arion sings’ (1698)
- D. Purcell, ‘Celestial harmony is in her tongue’ (1703)

Four of the grounds also use some non-ground material (‘Of you, great Sir, our druids spake’, ‘Now soothe our joy’, ‘Oh! why false man’ and ‘Crown the year’, the last of which is shown in Figure 5.3), while the other three achieve cadences to other keys exclusively by altering the endings of the ground statements slightly (‘Oft she visits this lone mountain’, ‘Celestial harmony is in her tongue’ and ‘Hark, Arion sings’, the last of which is shown in Figure 5.4).³⁵⁶ The fact that the three pieces by Daniel Purcell are spread across both

³⁵⁶ While the latter pieces fit neatly in Meinardus’s category 3, that is, the alteration of a cadence for the purposes of modulation, the four grounds also using non-ground material represent an overlap with categories 4

Figure 5.3: Bass only of Purcell, 'Crown the year'

(2 times 2 unaltered statements; 1st and 3rd 'open', 2nd and 4th 'closed')

(stave 1 repeated)

1. 2. (cadence altered to D)

(2 connecting bars)

(staves 2 & 3 repeated)

Figure 5.4: Bass only of D. Purcell, 'Hark, Arion sings'; altered cadence highlighted

(9 unaltered statements)

ground shortened, cadence altered to F

(11 unaltered statements, including ritornello)

subcategories suggests that the distinction may not have been a trait associated with particular composers, though if one looks at all non-strict grounds, Henry Purcell tends to use far less non-ground material than other composers, once again tying in with his penchant for deriving as much material as possible from the actual ground bass, and, more generally, with his interest in compositional artifice.

Of these pieces, only the one by Blow largely avoids reharmonisation and overlapping phrasing, so, in general, altered grounds are similar to strict ones in this respect. The two grounds by Henry Purcell and two of his brother Daniel's ('Hark, Arion sings' and 'Celestial harmony is in her tongue'; see Figure 5.5 for the latter) use more reharmonisation and overlapping phrasing, while the other ground by Daniel Purcell and that by Gillier use some reharmonisation, but little or no overlapping phrasing. In 'Celestial harmony', the altered cadence brings some much-needed tonal contrast after ten unaltered (and untransposed) statements, and also marks the second of two rhyming couplets musically as a middle section, before returning to eleven further unaltered statements for the final rhyming triplet (rhyme scheme: AABBCCC). His older brother Henry had followed a very similar strategy in 'Crown

(modulation by adding cadential material to the end of the ground) and 5 (interpolation and/or fragmentation of the ground). See Meinardus, 'Die Technik des Basso ostinato', 46.

Figure 5.5: D. Purcell, 'Celestial harmony is in her tongue' (*The Monthly Mask of Vocal Music*, August 1703), vocal phrase endings marked in red, some ground cadences marked in blue, showing where these coincide; note that the final repeat has been cropped from the image for formatting reasons

Celestial Harmony A SONG Set by M^r D: Purcell

Slow

Celestial Harmony is in her tongue, Celestial
 harmony is in her tongue, her speech more charming, more char
 ming, more charming than anothers Song, more charming, more char
 ming, more charming than anothers Song, *And*
 then her singing such delight does give, none, none in such Rap
 turs long can live, in such Rap turs long can live,
 yet what not, what not wish for the most pleasing, please
 (repeats)
 ing death, which mounts, which mounts the soul to Heaven with her voice, yet what

the year’, where the rhyme scheme is AABB, with the first ‘B’ representing the middle section. ‘Oft she visits this lone mountain’ is significantly more intricate in this respect,³⁵⁷ not least because it extensively repeats the text. While it may well date from relatively early in Purcell’s career (without making any claims in that minefield that is the dating of *Dido and Aeneas*),³⁵⁸ Harris reads what she identifies as the ‘antiquarian’ style of this ground (presumably the ‘walking’ ground bass as well as the complete lack of transposition and added material) as being linked to its diegetic function within the opera (that is, music ‘heard’ by the characters).³⁵⁹ While the characterisation of ‘antiquarian’ seems unjustified, the ‘ode-like situation’ in *Dido*³⁶⁰ is further underlined by the very likely modelling of ‘Oft she visits’ on Blow’s earlier ode ground ‘Of you, great Sir, the Druids spake’, not least by the fact that the first fifteen quavers of both grounds are identically except for key and mode (compare Figure 5.6 with 5.7).

The text of Purcell’s ground is as follows (the use of upper- and lowercase letters here serves to distinguish the rhyme scheme from literal repetitions of text, the latter of which are shown by identical letters):

Oft she visits this lone mountain,	A
Oft she bathes her in this fountain,	a
Here, Acteon met his fate,	B
Pursued by his own hounds;	C
And after mortal wounds	c
Discover’d too late.	b

The music, meanwhile, repeats the text as follows: Aa Aa BB C c **c** b c b B. Only the second iteration of the fifth line (‘c’, marked in bold italic) ends with an altered cadence, so that the tonal contrast here does not serve to highlight a portion of the text or of its structure, something that Purcell seems to have made much use of in later grounds. In any case, Purcell never again seems to have written a non-strict ground without using some form of transposition or additional material such as the two added bars in ‘Crown the year’ (see again Figure 5.3).³⁶¹ While these may initially sound like the start of a transposed ground statement – Adams seems to read it as such³⁶² – the bass immediately reverts to the untransposed ground, and the two bars are, strictly speaking, also not a fragment of the (transposed) ground.

³⁵⁷ Spink finds it ‘rather four square’, unlike ‘Ah Belinda!’ and Dido’s lament from the same opera (*English Song*, 223).

³⁵⁸ For a summary of the extensive debate, see Harris, *Dido and Aeneas*, 2nd edn., esp. Chapter 2.

³⁵⁹ Harris, *Dido and Aeneas*, 2nd edn., 132–33.

³⁶⁰ Holman, *Purcell*, 200.

³⁶¹ Not including chaconnes, which form a separate category altogether.

³⁶² Adams, *Purcell*, 239.

Figure 5.6: Purcell, ‘Oft she visits this lone mountain’, solo vocal section only (string ritornello begins in the last bar shown, with upbeat); altered cadence highlighted; continues on following page³⁶³

The image displays a musical score for the solo vocal section of Purcell's 'Oft she visits this lone mountain'. It consists of five systems of music, each with a vocal line (treble clef) and a bass line (bass clef). The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The string ritornello begins in the last bar of each system, marked with an upbeat. The lyrics are: 'Oft she vis - its this lone moun - tain, Oft she bathes her in this foun - tain, Here, here, Ac - tae - on met his fate, Here, here, Ac tae - on met his fate, Pur - sued by his own hounds; And af - ter, af - ter mor - tal wounds, And af - ter, af - ter mor - tal'. The final cadence in the fifth system is highlighted in yellow.

5
Oft she vis - its this lone moun - tain, Oft she bathes her in this foun - tain,

9
Here, here, Ac - tae - on met his fate, Here, here, Ac

13
tae - on met his fate, Pur - sued by his own hounds; And

17
af - ter, af - ter mor - tal wounds, And af - ter, af - ter mor - tal

³⁶³ Holman (personal communication, 03/05/2019) points out that the main sources used in the authoritative modern edition (Henry Purcell, *Dido and Aeneas*, ed. Margaret Laurie (=PS 3; Sevenoaks: Novello, 1979), 60–62) seem to include some mistakes in bars 18–20, namely the a1 in the voice of bar 18 (presumably a g1), the (editorial) b \flat in the bass of bar 19, which should remain a b \sharp , as well as the f and two g's in bar 20, which need to be raised to prepare for the ensuing cadence to the fifth scale degree.

Figure 5.6 (continued)

21

wounds Dis-cov - er'd too, too late; And af - ter, af - ter mor -

25

- tal wounds Dis-cov - er'd too, too late; Here, Ac - tae - on met his fate.

In spite of Blow's ground (shown in Figure 5.7) consisting only of ten ground statements (one of these shortened), as well as some non-ground material which may make up for some of the lack of variety in harmonisation and phrase structure, it can be seen to have some weaknesses. For example, the perfect cadence at the end of the ground bass is weakened by a descent from the fifth scale degree (5–4–3–2–1). This trait is similar to what Simpson criticises in his *Division-Violist*, where he states that a cadence is 'when the *Bass falls* a 5th. or *rises* a 4th. [...] at a *Close*, [where] I would always have the *Division* of the said *Note* to end in its own Sound [...], retaining still the distance, of *rising* a 4th or *falling* a 5th. [...]. And here I cannot but take notice of an *Error* which I have observed in some, reputed excellent *Violists*, who in Playing a *Consort-Basse*, would sometimes at the *very Close*, run down by *degrees* to the *concluding Note*, which is very improper' since it may lead to consecutive octaves with one of the upper parts.³⁶⁴ While Blow takes care to avoid such consecutives, he does seem to have felt the need to alter the last cadence of the solo as well as that of the ritornello that follows (which is otherwise a repeat of the previous ritornello), in order to have a strong perfect cadence at the end of the piece.³⁶⁵

Altered grounds are similar to strict ones in that they primarily use reharmonisation and overlapping phrasing to hint at other keys, but they differ in that altered grounds introduce cadences to other keys in order to create tonal contrasts going beyond what is possible in strict grounds. These cadences often mark a musical and textual middle section and can thus be seen as a first step along the route towards greater flexibility in the handling of the ground-bass technique and, in particular, large-scale tonal structuring through the use of a kind of ternary form (discussed in greater detail in section 5.2.3 below).

³⁶⁴ Simpson, *Division-Violist*, 27.

³⁶⁵ Cf. McGuinness, 'The Ground-Bass', 267.

Figure 5.7: Blow, 'Of you, great Sir, our druids spake' (Add. 22100, ff. 22v–23v); alterations and additional material highlighted; continues on following two pages

Of

5

you, great Sir, our druids spake when round the sacred British rake they

9

sung and told what should befall the Romans and the conquer'd

12b

Gaul.

Figure 5.7 (continued)

17

21

Then your migh - ty reign and glo - ry fill'd that an - cient Brit - ish sto - ry,

25

Then your migh - ty reign and glo - ry fill'd that an - cient Brit - ish sto - ry.

29

Now, now — through the world that dread - ful name

33

rides — on — the wings of time, on the wings of time and fame;

Figure 5.7 (continued)

The image displays two systems of musical notation. The first system, labeled '36b', consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The bass line in the bottom staff is highlighted in yellow. The second system, labeled '41', also consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The bass line in the bottom staff is highlighted in yellow. The notation includes various rhythmic values and accidentals, with a repeat sign and first ending bracket in the final measure of the second system.

5.2 Transposing grounds

As this is by far the largest category of non-strict grounds, transposing grounds have been sorted further into – unavoidably fluid – categories according to the kind and extent of alterations or additions to the ground bass (see Appendices 1.1 and 1.2). They range from grounds using no non-ground material at all (type ‘A’)³⁶⁶ to ones making extensive use of fragmentation and additional material not directly derived from the ground (type ‘G’, discussed further in Chapter 5.2.4). Out of fifty-four non-strict grounds by Purcell, twenty-three (so just over two in five) fall into the first four categories, but only thirteen out of forty by other composers (just under a third), indicating that even with non-strict grounds, Purcell preferred more than other composers to derive all material in the bass from the ground rather than interspersing it with other material.

5.2.1 Reharmonisation and phrase structure in transposing grounds

Transposing grounds use significantly less reharmonisation and overlapping phrasing than strict grounds or altered grounds (see section 5.1 above). Since reharmonisation and – to some

³⁶⁶ Corresponding to Meinardus’s category 2 (‘Die Technik des Basso ostinato’, 46).

extent – phrase structure generally follow similar practices in strict grounds and in altered grounds not using transposition, the following discussion will focus on transposing grounds. In these, often the only elements of reharmonisation are occasional mode changes, such as a lesser third where a greater one is expected, and the addition of suspensions, which do not change the implied harmony. In other words, while the change of a 5/3-chord to a 6/3-chord or 6/4/2-chord is considered substantial, the simple addition of a 7–6 suspension to a 6/3-chord is not. Purcell’s ‘Wondr’ous machine’, for example, uses only suspensions (though quite extensively) and occasional mode changes. Other grounds, such as Blow’s ‘Prince so young’, use some substantial reharmonisation (with a 7–6 suspension replacing the usual 5/3-chord several times), but no overlapping phrasing at all. Some phrases start after the ground, but all cadence with the ground. By contrast, Richardson’s ‘Behold, see where she sits enthroned’ uses no reharmonisation at all, but some overlapping phrasing. Nevertheless, the ground bass (Figure 5.8) ensures that even phrases not ending on the first bar of the ground close on what we would term the ‘tonic’, as every ground bar implies such a chord on the first beat (whether as 5/3- or as 6/3-chord).

Figure 5.8: Ground only of Richardson, ‘Behold, see where she sits enthroned’



It needs to be pointed out that while the main phrase endings in transposing grounds usually coincide with the perfect cadence in the ground, subphrases often do not cadence with the ground. This ensures that their endings are perceived as weak and the subphrase as part of a larger full phrase. When deciding what constitutes the ending of a subphrase and that of a full phrase, the text is often paramount, though, occasionally, purely musical factors may play a role. As can be seen in Figure 5.9, King’s song ‘Ah, cruel fortune’ falls into two sections according to the text, the first of which reads thus: ‘Ah Cruell Fortune must I feele again / your ancient Mischief & my wonted Paine’. The first line, the meaning of which is clearly incomplete on its own, ends on the last half-bar of the ground with the fifth scale degree in the bass, while the second seems to want to close with a perfect cadence coinciding with the start of the next ground statement – which, in this case, is inverted. The cadence is, however, turned into an interrupted one by the bass moving up a semitone instead of leaping up a fourth, in what can be seen as the premature start of the next (inverted and transposed) ground statement. This ‘fleeing’ cadence signals that the section is musically not yet complete, and it is only after a repetition of the second line of text to different music – extending the inverted ground freely – that the expected perfect cadence arrives in both bass and voice.

Figure 5.9: King, 'Ah, cruel fortune' (King, *Songs* (London, 1692), p. xxvi)

Ah Cruell Fortune must I feele againe your ancient
 Mischief & my worted Paine. your Ancient Mischief. & my worted paine.
 unequall Fate: so Thrifty, Thrifty, Thrifty of thy blifs
 Must I But see then Loose my happines must I but see Must I. But
 See then Loose my happines must I But see then Loose my
 happyness must I but see must I but see then Loose my happyness

Distinguishing between subphrases according to text is much more difficult – if not impossible – in grounds like the alleluia from Blow's *Blessed is the man*, where the shortness of the sung text (just the one word) means that few phrases are longer than half a bar and so there are many 'phrase endings' (if one defines these as the end of the text) at various points of the two-bar ground (Figure 5.10). However, these are always followed immediately by a

often tricky to draw the line between practices accepted as standard – and historically informed – on the one hand, and purely subjective decisions on the other.

Reharmonisation and overlapping phrasing is, in general, much more common in the ‘strict’ sections – almost always the first half or third – of transposing grounds than when the ground is transposed (for example in Purcell’s ‘I look for the Lord’). As McGuinness has pointed out, the ritornello of Purcell’s ‘The sparrow and the gentle dove’, ‘as in most ground-basses which are transposed, [...] does not much alter the harmonic implications of the upper voices and the bass from one statement of the bass to the next’.³⁶⁷ This stands in contrast to the preceding vocal solo – on a strict ground, unlike the ritornello, which transposes and fragments the ground. The first half of the solo does, in fact, contain overlapping phrasing, while the second half contains much reharmonisation. The same is true of Purcell’s slightly later ground, ‘With him he brings his partner’. In his cursory discussion of ‘Let Caesar and Urania live’, George Leininger argues that Purcell ‘exploited the harmonic possibilities of the [ground] melody to their fullest’ by including phrase endings on every strong beat of the ground in the first four statements,³⁶⁸ all of which are untransposed. Despite his mentioning of ‘harmonic possibilities’, however, Leininger’s argument pertains chiefly to the phrase structure. Although similar overlapping phrasing occurs throughout the piece, this has to do mainly with the imitative writing between the two vocal parts. Pieces making extensive use of such imitative textures often do include much overlapping phrasing, so that often one voice cadences with the ground, while the other overlaps, but this can be regarded as something specific to this kind of writing, and will thus be discussed separately in Chapter 6.

The most likely reason for this general lack of reharmonisation (and of overlapping phrasing) is that, usually, sufficient harmonic variety is created by transposing the ground, as McGuinness has argued in her discussion of Purcell’s ‘Let Caesar and Urania live’, where ‘harmonic variety in the song is achieved not by altering the chords implied by the two voices and by the bass at each statement of it, but rather by the transposition of the bass to the key of the dominant in the second part of the song’.³⁶⁹ As awareness of tonality as a possible means to create large-scale structure grew towards the end of the seventeenth century,³⁷⁰ composers increasingly experimented with transposition, especially since this allowed them to create more substantial harmonic and tonal variety than through the use of reharmonisation alone.

³⁶⁷ McGuinness, ‘The Ground-Bass’, 123.

³⁶⁸ George Leininger, ‘The Odes of Henry Purcell: A Stylistic Study’, doctoral diss., University of Pennsylvania, 1976, 225.

³⁶⁹ McGuinness, ‘The Ground-Bass’, 129.

³⁷⁰ Herissonne, *Music Theory*, 177–84.

5.2.2 Effect of the construction of the ground and of word painting on reharmonisation and phrase structure

Later grounds by Purcell often do not allow for much substantial reharmonisation as the bass tends to be tonally very clear, strongly implying the use of only a small number of harmonies – often what we would term ‘tonic’ and ‘dominant’. For example, in ‘Hail, gracious Gloriana’, harmonic variety is achieved through transposition and mode changes, since the bass pattern does not really allow for more substantial reharmonisation. In ‘Let the fifes and the clarions’, the inverted ground is tonally more ambiguous – not least because it lacks a perfect cadence – and is thus treated to more reharmonisation than the tonally very clear ‘recto’ ground (see Figure 5.11). This is despite the inverted ground occurring only three times – harmonised differently every time – as opposed to twenty-three ‘recto’ statements – which are, in general, harmonically very static. Compound melodies such as that of ‘Music for a while’ (Figure 5.12) also do not generally allow for substantial reharmonisation (again apart from the addition of suspensions).

Figure 5.11: Harmonisation of the ground and its inversion of Purcell, ‘Let the fifes and the clarions’; more substantial reharmonisation of the ground highlighted

standard harmonisation (all phrases except those mentioned below):

bars 19-21:

bars 33-5 / 41-3:

bars 21-23:

bars 35-7 / 43-5:

bars 23-25:

Figure 5.12: Ground only of Purcell, ‘Music for a while’

Similarly, the construction of some ground-bass patterns may be seen to enable overlapping phrasing. For example, the irregular length of the ground of ‘Welcome, glorious morn’ (one-and-a-half bars) is set against the more ‘natural’, mostly one-bar phrases of the voice (Figure 5.13). The four-bar ground of Goldwin’s ‘Behold, O God, our defender’ (Figure 5.14) has two cadence points on the first scale degree, one in the middle (though as a *cadenza cantizans* – with the leading note in the bass) and one at the end (perfect cadence), thereby

Figure 5.13: Purcell, ‘Welcome, glorious morn’ (beginning; voice and bass only)

64

Wel-come, wel-come, wel-come, wel-come, wel-come, wel-come,

67

glo - - - - rious morn: Na-ture smiles,

70

smiles at thy re - turn, Na-ture smiles at thy re - turn.

Figure 5.14: Ground only of Goldwin, ‘Behold, O God, our defender’

allowing for relatively convincing phrase endings at both points, which Goldwin also exploits (often in conjunction with imitation). A very similar trait is found in the second ground of ‘Fly swift, ye hours’, where the simple alternation of what can be understood as two chords allows for the ground itself to be treated imitatively (see Chapter 6). Very short grounds – such as the one-bar grounds of Blow’s ‘Behold the glories’ and ‘When Janus was young’ or of Purcell’s ‘Thy genius, lo!’ and ‘Sound fame’ – also naturally lead to overlapping, since the vocal phrases will often be longer than those of the ground, even if their length is often a multiple of that of the ground – that is, two, three, or four bars. A closed ground will necessitate more overlapping phrasing to alleviate the monotony of regularly having two bars in a row with essentially the same harmony (for example in ‘Cease, anxious world’, especially in the first, triple-time section).³⁷¹ On the other hand, fragmentation of the ground often goes hand in hand with shorter vocal phrases as well, such as in ‘The air with music gently wound’.

³⁷¹ Not entirely successful, according to Adams, *Purcell*, 208.

Occasionally, it is the act of transposition that actually allows for reharmonisation. In ‘Cease, anxious world’, for example, the first note of the ground cannot normally carry a suspension as the note preceding it (the last note of the closed ground) is the same, so a suspension cannot be prepared. However, if a different transposition follows, the two notes will not be the same and might therefore allow for a suspension to be prepared. This is well demonstrated in the last two phrases, the first of which starts with a suspension, which necessarily falls away on the repeat (highlighted in Figure 5.15). Conversely, in ‘Hark! how the songsters’, Purcell uses transposition to prepare a suspension in the bass itself.³⁷²

Figure 5.15: Purcell, ‘Cease, anxious world’ (bar 61 with upbeat – end); alteration on the repeat highlighted

The figure displays three systems of musical notation for Purcell's 'Cease, anxious world'. Each system consists of a vocal line (treble clef) and a bass line (bass clef).
 - The first system (bars 61-64) shows the initial phrase: 'When ev' - ry bles - sing that we use Be - gets a thou - sand more? When'.
 - The second system (bars 65-68) shows a repeat of the phrase: 'ev' - ry bles - sing that we use Be - gets a thou - sand more? When'. The first note of the vocal line in bar 65 is highlighted in yellow, indicating a suspension. A trill (tr) is marked above the final note of the phrase in bar 68.
 - The third system (bars 69-72) shows the phrase ending: 'ev' - ry bles - sing that we use Be - gets a thou - sand more.'. The final note of the phrase in bar 69 is highlighted in yellow, and a trill (tr) is marked above it.

Reharmonisation is sometimes linked to expressing the text, as in the 9–8 suspension (second time: 6/5) on ‘Discord’ in ‘Let Caesar and Urania live’ (Figure 5.16),³⁷³ or the long held note on ‘long’ in ‘Crown the altar’ (Figure 5.17). While the latter may be the most obvious example, held notes are frequently linked to the text in some way. Of the twenty-five most conspicuous examples of held notes in the vocal part(s), which are listed in Figure 5.18, five suggest length or repose in their text. One of these pieces, Eccles, ‘Sound thy loudest trumpet, fame’, also includes an instance of less literal word painting by using held notes, namely on the first line ‘Sound thy loudest Trumpet **Fame**’ (with ‘fame’ on the highest note

³⁷² Ibid., 342.

³⁷³ Note that Purcell cleverly brings forward both melodic lines in the voices by half a bar the second time, causing the 9–8 suspension to become a 6/5-chord where the fifth resolved on the next ground note. This can certainly be counted among the ‘artificial’ techniques so favoured by Purcell.

Figure 5.16: Purcell, 'Let Caesar and Urania live' (bars 198–201)

198

(cend.) Let Dis - cord to the shades be driv'n, Let

(cend.) Let Dis - cord to the shades be driv'n, Let

200

driv'n, Let Dis - cord to the shades be driv'n, While earth and

Dis - cord to the shades be driv'n,

Figure 5.17: Purcell, 'Crown the altar' (bars 269–77)

269

(join,) The Sa - cred Quire at-tend too_

273

long.

of the vocal range). The obligato trumpet, unsurprisingly, also has two long held notes on relatively high notes, which appears to have been something of a trumpet cliché, since the trumpet solo at the end of Blow's 'The sacred nine, observe the mode' also includes one very long held note. This is also confirmed by Purcell's famous 'Sound the trumpet' – which, of course, does not include a trumpet – the two vocal parts of which begin with a long held note on 'Sound' (Figure 5.19), while the sentiment of the text can be linked to concepts of 'fame',

‘triumph’, ‘power’ or ‘success’ (of which there are nine instances). Nevertheless, it is listed in Figure 5.18 with other examples referring to instrumental sounds. More generally, long held notes can also have been intended primarily to demonstrate breath control by singers as well as by wind and brass players, which would also explain the long held note on ‘sing’ in Hall’s ‘Enchanted by your voice’.

Figure 5.18: Long held notes in vocal phrases, sorted according to the theme of the text; continued on following page

Piece	Text (syllables set to held notes marked in bold)	Position of the held note in the vocal register
Theme: length or repose		
Purcell, ‘Crown the altar’	‘long’	Lowest note
Purcell, ‘These are the sacred charms’	‘ immortal pow’r’	Highest note
Purcell, ‘Now that the sun’	‘Then to thy rest , O my soul’ (<i>twice</i>)	Middle
Eccles, ‘Sound thy loudest trumpet, fame’	‘Nations long opprest’	Lesser 3 rd below highest note
Theme: ‘fame’, ‘triumph’, ‘power’ or ‘success’		
Eccles, ‘Sound thy loudest trumpet, fame’	‘Sound thy loudest Trumpet Fame’	Highest note
Purcell, ‘Sound fame’	‘great Dioclesian’s glory’ (repeated pitch, rather than held note)	Highest note
Purcell, ‘Why should men quarrel’	‘as much as they can hope for by success’	Middle
Purcell, ‘Crown the year’	‘never-failing Thames shall glide’	Lesser 3 rd below highest note
Blow, ‘All due, great prince, is yours’	‘growing hopes of future happiness’	Tone below highest note
Blow, ‘The sullen years are past’	‘Since William and Maria Reign’	Tone above lowest note
Blow, ‘Prince so young’	‘Young Gloucester in the path of Heros treads’ (<i>two held notes</i>)	Highest note, then tone below highest note
Blow, ‘Let all the sacred’	‘sound the Triumphs of y ^e british Heroine’	Lesser 3 rd below highest note
Theme: tedium or suffering		
Purcell, ‘Ah, Belinda!’	‘I languish’	Lesser 3 rd below highest note
Purcell, ‘Fly swift, ye hours’ (opening section)	‘and drive the tedious minutes on’ (<i>twice</i>)	Tone below highest note, then middle or register

Figure 5.18 (continued)

Theme: instrumental sounds		
Purcell, 'Sound the trumpet'	' Sound the trumpet'	Middle of register for 1 st Ct; greater 3 rd below highest note of 2 nd Ct
Blow, 'All that gently touch the string'	'all that gently touch y ^e string '	Middle
	'or shake the lyre'	3 rd below highest note
Blow, 'The sacred nine, observe the mode'	'Cremona's racy Fruit'	Lesser 3 rd below highest note, then 5 th below
Draghi, 'The soft complaining flute'	'the warbling lute '	Middle
Hall, 'Enchanted by your voice'	' Sing fair Nymph'	Middle
Theme: other		
Purcell, 'Her charming strains'	'weaken'd Nature's wasted strength repair'	Semitone below highest note
D. Purcell, 'Celestial harmony is in her tongue'	'which mounts the soul to Heav'n with her breath'	Highest note
No apparent link to text		
Purcell, 'Ah, Belinda!'	'would not have it guess'd '	4 th below highest note

Figure 5.19: Purcell, 'Sound the trumpet' (beginning); first highlight: long held note ending with suspension; second highlight: phrase ending on the last half-bar of ground; continues on following page

144

148

Figure 5.19 (continued)

151
 sound, sound, sound the trum-pet till a - round
 trum-pet, sound, sound, sound the trum-pet till a - round You make the

154
 You make the list' ning shores re - bound,
 list' ning shores re-bound, You make the list' ning shores re - bound,

157
 the list'-ning shores re - bound.
 re-bound, the list'-ning shores re - bound. bound.

In two cases, the held note (also being the highest note of the vocal range) is set to the name of a glorified addressee, either fictional ('great Dioclesian') or real ('Young Gloucester'), the latter of which certainly ties in with the similarly propagandistic text of Purcell's *Song for the Duke of Gloucester's Birthday*, which Spink has described as a 'monument to tastelessness'.³⁷⁴ In the case of 'Since William and Maria reign', the long note may suggest the composer's publicly-expressed wishes that the monarchs' reign may be long and successful. More negative sentiments such as tedium or suffering are sometimes also expressed by held notes, as are references to musical instruments, which in at least two cases ('shake the lyre' and 'the warbling lute') may suggest that the performer added ornamentation such as a trill or vibrato on the held note. So far, only passing reference has been made to the relative position of the held note in the vocal register, but it is probably unsurprising that sentiments such as 'triumph'

³⁷⁴ Purcell, *Song for the Duke of Gloucester's Birthday*, ed. Spink, vii.

are invariably expressed by the highest note or one just below ('success' is the exception here, as it is much less strong a term), while in other cases, the position in the range is more variable.

It may be noted that, occasionally, it is less the exact word that is represented by a held note, but more the general sentiment of the line of text. This may be seen to be the case in Blow's 'Let all the sacred', where the long held note might have been more appropriate on 'Triumph' than on 'sound', but it would equally apply to Purcell's 'Sound the trumpet', and certainly to the same composer's 'Her charming strains', where 'wasted' seems a slightly odd choice for a long held note. This suggests that the difference between the composers in their approaches to word setting may have been less marked than has been argued.³⁷⁵

As noted in Chapter 4, long held notes sometimes clash with the harmonisation implied by the ground, to an extent that an audible clash is unavoidable in performance. This is the case for just under half of such instances in Purcell's vocal grounds (six out of thirteen), but is much rarer in grounds by other composers (three out of sixteen held notes clash with the harmony), suggesting that Purcell cherished this kind of dissonance more than most of his contemporaries. The held note occurring in Draghi's 'The soft complaining flute' is a good example demonstrating what may be seen as the composer's reluctance to accept such a clash, as the held note ends just in time to avoid it, despite the earlier, arguably less problematic clash between the held note and a passing chord (marked as '(6#)' in Figure 5.20).

Figure 5.20: Draghi, 'The soft complaining flute' (bars 61–65)

lute, by the warb - ling lute. _____
6 5/4 # - 6 (6#) 6 6#

Another notable aspect is the fact that five of thirteen held notes in Purcell's vocal grounds become a suspension that is then resolved (the most famous example perhaps being 'Sound the trumpet'; see the first highlighted note in Figure 5.19). The same is true of two of

³⁷⁵ For example by Susan Tara Brown, 'English Devotional Song as a Mirror of Seventeenth Century Anglicanism: A Thematic and Musical-Rhetorical Analysis of Henry Playford's *Harmonia Sacra*', doctoral diss., Claremont Graduate School, 1995, 192.

Blow's nine instances, but there are no such cases in the seven instances by composers other than Purcell and Blow. Significantly, there are no examples of held notes that clash with the harmonisation *and* subsequently become a suspension, though there are a few examples – mostly by composers other than Purcell – where neither applies. That a suspension is possible even when the held note is the last note of a phrase – as opposed to the more usual start or middle of the phrase – is demonstrated by Purcell's 'Why should men quarrel', where the 7–6 suspension on 'success' is resolved at the start of the following phrase, though the first recorder can also be seen to 'resolve' the suspension before the voice does (highlighted in Figure 5.21).

Occasionally, overlapping phrasing may also be linked to the text. In 'He appointeth the moon', the vocal phrase 'He made **darkness** that it may be night' (sung twice) is out of sync with the ground, thereby obscuring the ground cadences at bars 184 and 188, as well as ending in the middle of the ground (Figure 5.22). Incidentally, this is also a good example of a modal change from sharp to flat mode, which certainly also has to do with the text, though this change is effected purely by the vocal line; the ground bass remains unaffected.

Figure 5.21: Purcell, 'Why should men quarrel' (bars 123–25)

hope for by suc - cess, as much as they can

7 6 5 6^b 6 7 3 6^b 6

Figure 5.22: Purcell, 'He appointeth the moon' (bars 183–87)

He made dark-ness that it may be night, He made

soft

5.2.3 Form

Some of the techniques Purcell developed in his strict grounds are still used occasionally in transposing ones, such as the formation of a kind of binary form through the use of overlapping phrasing, usually by letting the first line of text end on the fifth or seventh scale degree in the bass (in what we would term a ‘dominant’ chord), while the second line ends on the first or third scale degree (‘tonic’). This is the case in Figure 5.19, where the first phrase ends on the last half-bar of the ground, while the second phrase ends on the first bar. Note, however, that this (first) section of the ground does not use transposition. In the second half, which does transpose the ground, all phrases cadence with the ground. This pattern is repeated in other grounds, such as ‘A prince of glorious race’ and ‘Oh! fair Cedaria’, both by Purcell. By contrast, Blow creates different endings for the first two phrases of ‘All due, great prince, is yours’ by altering the ground, rather than ‘forcing’ a cadence onto the strictly kept ground (Figure 5.23).

Figure 5.23: Blow, ‘All due, great prince, is yours’ (beginning)

The musical score for 'All due, great prince, is yours' (beginning) by Blow is presented in two systems. The first system shows the vocal line and two variants of the ground bass. The second system shows the vocal line with two endings and a transposed ground bass.

System 1:

- Vocal line: All due Great Prince is yours whom
- Ground, variant 1
- Ground, variant 2

System 2:

- Vocal line: hea-ven sent to be the Ae-ra of our Go-vern-ment All of our Go-vern-ment From
- Ground, transp. down a fourth

Reharmonisation also occurs to signal transposition of the ground, that is, the last untransposed statement may be reharmonised considerably, followed by the first occurrence of transposition. Examples include Purcell’s ‘So when the glitt’ring queen’ and ‘Why should men quarrel’, as well as Blow’s, ‘Of you, great Sir, our druids spake’ (see again Figure 5.6 for the latter). Occasionally, a phrase ending on a part of the ground suggesting the ‘dominant’ (often the last half-bar) precedes transposition to the fifth scale degree (‘dominant’), such as in Purcell’s ‘Come all ye songsters’. Reharmonisation may also be used more extensively in the final ground statement, especially in ritornellos such as that of ‘Sing ye druids all’, which

actually precedes the vocal section (so it may be seen to signal the end of the ritornello and the start of the duet). Another example can be found in ‘Thou hast a mighty arm’, where reharmonisation only occurs in the last phrase. Interesting reharmonisations may also be linked to imitative textures, such as in Purcell’s ‘Hark, each tree’, but these will be discussed separately in Chapter 6.

Purcell was long thought to have adopted the da capo aria at the end of his life, on the grounds of the now-debunked attribution of the music for *The Tempest*.³⁷⁶ As Holman has pointed out, however, Purcell ‘never wrote any full-blown da capo airs of the sort cultivated by Alessandro Scarlatti and his contemporaries’, though some of his later theatre music, including some grounds, use ‘elements of the genre’, usually a repeat of the opening line of text set to the same music.³⁷⁷ Remarkably, the five examples by Purcell – ‘Music for a while’, ‘Wond’rous machine’, ‘Thus the gloomy world’, ‘O let me weep’ (all 1692), and ‘Crown the altar’ (1693) – predate those by any other composer by a full decade – ‘No, no, Albion’ (1703)³⁷⁸ and ‘Her pow’rful foes’ (1704), both by Eccles³⁷⁹ – written not long before Italianate opera was starting to dominate London theatres.³⁸⁰ In all but one case, the da capo repeats the first section preceding the use of any transposition, thereby marking the use of modulation as

³⁷⁶ Cf. Margaret Laurie, ‘Did Purcell Set “The Tempest”?’ *PRMA*, 90 (1963–64), 43–57.

³⁷⁷ Holman, *Purcell*, 43. Later in the same publication, Holman calls ‘Thus the gloomy world’ a ‘superb da capo air in Purcell’s best Italian manner’ (ibid., 213), implying an adoption of *da capo* principles without necessarily copying the form exactly. Spink talks about the emergence of ‘true da capo form’ in Purcell’s *Fairy Queen* and some later works, citing ‘Thus the gloomy world’ as an example (Spink, ‘Vocal Music II’, 188). For a succinct description of the da capo form in eighteenth-century opera, see James Webster, ‘Aria as Drama’, in Anthony R. DelDonna and Pierpaolo Polzonetti (eds.), *The Cambridge Companion to Eighteenth-Century Opera* (Cambridge: CUP, 2009), 34–35. An overview of the early history of the da capo aria is given in Norbert Dubowy, *Arie und Konzert: Zur Entwicklung der Ritornellanlage im 17. und frühen 18. Jahrhundert* (Munich: Wilhelm Fink, 1991), 103–5.

³⁷⁸ The da capo in this ground is varied beyond what can be expected from a repeat with improvised embellishments.

³⁷⁹ McGuinness refers to Eccles’s use of the ‘*da capo* form’ in both of these ode songs, but also includes ‘Sound thy loudest trumpet, fame’ and ‘Awake, harmonious pow’rs’ by the same composer – erroneously, it seems, judging from the sources available to me, which do not include a repeat of the beginning, neither textually, nor musically (McGuinness, ‘The Ground-Bass’, 272). One of the sources for ‘Awake, harmonious pow’rs’, GB-Cfm MU 681, does, however, have an additional string ritornello at the end, indicating that some of the sources of this music may well transmit different versions of the same piece.

³⁸⁰ Olive Baldwin and Thelma Wilson point out that, although the music published in *The Monthly Mask of Vocal Music* between 1702 and 1711 used almost exclusively English words, its style became increasingly Italianate, especially after the success of ‘the first all-sung English opera in the Italian style’, Thomas Clayton’s *Arsinoe, Queen of Cyprus* of 1705 (Olive Baldwin and Thelma Wilson (eds.), *The Monthly Mask of Vocal Music, 1702–1711: A Facsimile Edition* (Aldershot: Ashgate, 2007), 4). A survey of song types (grounds, da capo arias, multi-sectional, and shorter songs) published in *The Monthly Mask* per year reveals the following. There are two grounds in each of the first two years (November 1702 – October 1703 and November 1703 – October 1704), out of 46 and 38 songs in total, respectively, so a relatively insignificant number. Grounds occur more irregularly in the following years, never exceeding two in a single year. While multi-sectional songs initially dominate (representing 60% of all songs), shorter songs (usually in binary form) gradually take over until at the beginning of the next decade they significantly outnumber all other types put together. Crucially, da capo songs or arias first appear in 1704 (two, both of which are set to Italian texts), quickly reaching a peak of eight in the following year (all in English), though all but one are from Clayton’s *Arsinoe*. In the following years, the number varies from three to eight in a single year.

indicative of the middle section in ternary form.³⁸¹ Grounds of this type also have their origin in earlier Italian music: as mentioned in section 3.3., ‘Amanti sentite amor’, a vocal duet on a ground conforming to this pattern (except that there are two ‘middle sections’ in what can be described as an ABACA form) is found in six manuscript sources in the Library of Christ Church, the earliest of which was copied c.1650 in Italy.

The exception to this kind of transposing ground in ternary form is ‘Thus the gloomy world’, where the two sections of the piece (the first is repeated wholesale after the second) are so self-contained that one could speak of two distinct grounds,³⁸² with the first being a transposing ground, while the second is of the ‘short motivic’ type. It may well be that composers other than Purcell and Eccles saw da capo principles as a replacement for grounds and did not, therefore, experiment with combining the two.³⁸³ As Howard has pointed out, ternary form was just one of a number of options Purcell used for writing grounds, not the goal of a teleological striving to an ideal ground-bass technique.³⁸⁴ This is especially clear when one considers that such ternary forms do not usually differ from other vocal grounds in their large-scale tonal structure, which is often ternary in any case – so a section using a number of ground statements in the home key will be followed by a contrasting section making use of modulation, with the final section returning to the home key, usually for a number of further (untransposed) statements.³⁸⁵ One consequence of composers’ experimentation with ternary form (including da capo structures) may have been the realisation that a ground was not just dispensable to create longer movements, but actually something of a hindrance, considering the restrictions given by its incessant repetition, especially in using tonality in a structural way. It comes as little surprise, however, given his interest in older and contemporary music from both England and the continent,³⁸⁶ that Purcell sought to reconcile old and new approaches, rather than dispensing with the ground-bass technique altogether.

³⁸¹ McGuinness’s finding that ‘transpositions more often than not take place in the second half of the stanza’ applies equally well to binary and ternary structures (‘The Ground-Bass’, 132). For ‘Music for a while’, see also Holman, *Purcell*, 216.

³⁸² Cf. Howard, “‘A very easie Thing to do’”, 25.

³⁸³ For Italian music, Taruskin implies that da capo structures supplanted the ground bass towards the end of the seventeenth century (*Music in the Seventeenth and Eighteenth Centuries*, 186).

³⁸⁴ Howard, “‘A very easie Thing to do’”, 25. Similarly diverging approaches can be found in Italy: Dubowy points out that, while grounds are comparatively rare in Venetian opera after 1670, the technique is still used with some frequency in Rome, where it is often combined with early forms of the da capo aria (Dubowy, *Arie und Konzert*, 159).

³⁸⁵ Cf. Meinardus, ‘Die Technik des Basso ostinato’, 77–80.

³⁸⁶ Howard argues that Purcell’s use of ‘contrapuntal artifice is not conservative, but, rather, revolutionary, even subversive’, with his appeal to ‘gravity’ being a provocation in light of the King’s musical preferences (Howard, ‘Poetics of Artifice’, 258). Moreover, Schab identifies two seemingly contradictory tendencies in Purcell’s music (and in that of Coprario and Lawes): a ‘conservative approach to counterpoint’ and ‘an inclination to experimentation’ (Schab, ‘Compositional Technique’, 101).

5.2.4 Categories of transposing ground

The six type ‘A’ transposing grounds by Purcell – significantly, there are no examples by other composers – do not alter the ground bass other than transposing it, keeping all other characteristics intact. This is achieved mostly by having a ‘closed’ ground (‘Cease, anxious world’; ‘Ah, Belinda!’; ‘Fly swift, ye hours’; ‘The Lord is great’, with the last one using inversion as well as transposition,³⁸⁷ see Figure 5.24) or by understanding the ground bass to start on the second note of the first bar, rather than on the downbeat (Figure 5.25), though one example, ‘Her charming strains’, does neither, but is only ever transposed up a fifth or down a fifth (Figure 5.26).

Figure 5.24: Bass only of Purcell, ‘The Lord is great’, duet only (without ritornello)

(6 untransposed ground statements) (Real inversion, starting on G)

(2 untransposed ground statements)

(Tonal inversion, starting on C)

The figure displays four staves of musical notation in bass clef with a key signature of one flat (B-flat). The first staff shows six untransposed ground statements, each consisting of a six-measure phrase. The second staff shows a real inversion starting on G, also a six-measure phrase. The third staff shows two untransposed ground statements. The fourth staff shows a tonal inversion starting on C, also a six-measure phrase. Each phrase ends with a double bar line and repeat dots.

Since the phrase lengths of the ground statements are entirely regular, and the cadences in the ground always occur at the same temporal interval, the phrase lengths in the voice would also be entirely regular,³⁸⁸ were it not for the use of overlapping phrasing. Unsurprisingly then, four of the six grounds in this category use much overlapping phrasing (‘Cease, anxious world’; ‘Ah, Belinda!’; ‘The Lord is great’; ‘Fly swift, ye hours’),³⁸⁹ and the first three of these also use relatively extensive reharmonisation, which often ties in with overlapping phrasing.

³⁸⁷ Meinardus points out that the purpose of the inversion is to facilitate the modulation to the ‘dominant’ or ‘to represent the dominant key itself’ (‘Die Technik des Basso ostinato’, 58). The former applies to the real inversion shown in Figure 5.24, while the latter applies to the tonal inversion.


³⁸⁸ In Purcell’s Sonatas, Howard has argued, such regular cadences create a strong sense of hypermetre (‘Poetics of Artifice’, 161). There is of course a link with grounds, where the repetition necessarily entails some sort of ‘hypermetre’, at least in the bass, which may then be blurred by the phrase structure in the upper parts. Howard makes this link explicit in ‘Composition as an Act of Performance’, 50. Schab points out, however, that plainsong settings – which are in some ways related to grounds – often do not articulate the segmentation given by the plainsong in other parts, so there is hardly an audible hypermetre (Schab, ‘Compositional Technique’, 161).

³⁸⁹ Adams finds the vocal phrasing of ‘Cease, anxious world’ similarly ‘four-square’ to that of the ground (Purcell, 208), but is full of praise for the ‘cogent use of the technique of overlapping phrasing’ in ‘Ah, Belinda!’ (ibid., 286).


The ground using the least reharmonisation and overlapping phrasing, that in ‘Young Thirsis’ fate’, is, significantly, only one section of a song, even though, with nineteen ground statements, it is not that short. Moreover, the fact that it is written in two parts only – solo voice and continuo – leaves considerable scope for the accompanist to add more interesting harmonic details, thereby creating more harmonic variety than may otherwise be suggested by looking at the score. In any case, the use of these techniques is much more widespread in category ‘A’ than in any of the other categories of transposing ground.

Figure 5.25: Bass only of Purcell, ‘Young Thirsis’ fate’ (section starting ‘What makes the spring’)


(13 untransposed statements)



(2 statements transposed down a fourth)



(1 statements 'transposed' down an octave, last bar rhythmically altered)



(3 untransposed statements)



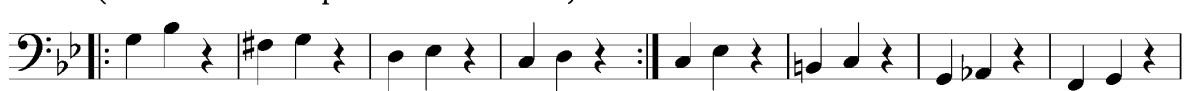




Figure 5.26: Bass only of Purcell, ‘Her charming strains’


(2 untransposed statements)



(3 statements transposed down a fourth)

(Ritornello: 6 untransposed statements)



Type 'B' is more heterogenous in that some grounds use a limited amount of fragmentation / shortening of the ground (the section starting 'Swifter than time' from Purcell's 'Fly swift ye hours'; Richardson's 'Behold, see where she sits enthroned'), a small number of linking bars or half-bars (Eccles's 'No, no Albion'; Purcell's 'So when the glitt'ring queen', 'Let the fifes and the clarions', though the latter not only transposes the ground, but also inverts it), or a combination of the two (Purcell's 'The sparrow and the gentle dove',³⁹⁰ 'I look for the Lord'). 'A prince of glorious race' is an interesting case in that the sequential pattern allows for two ground statements to be linked by starting with one on E \flat and progressing to one on C, thereby extending the four-bar ground using material from the ground itself, rather than any non-ground material (Figure 5.27). Incidentally, the last example shows some similarities with Figure 5.26, not just in a very sparing use of alterations to the ground, but also in a peculiar rhythmic feature, namely a crotchet rest on the downbeat (Figure 5.27) or last beat (Figure 5.26) of every bar, which highlights the rhythmic one-bar ostinato in addition to the longer ostinato of the ground bass.

Figure 5.27: Bass only of Purcell, 'A prince of glorious race'

(7 untransposed statements) (rising pattern, extended and cadencing on E \flat)

(ground fragment starting on E \flat)

(2 untransposed statements) Ritornello, reworks the exact same material; ends:

As can be expected, the use of some fragmentation and additional material leads to more flexible phrase lengths in the bass and to less of a need for overlapping phrasing, which is found to a significant extent in only four out of eight grounds in this category: Purcell's 'The sparrow and the gentle dove', 'I look for the Lord' and 'Swifter as time' from 'Fly swift, ye hours', as well as Richardson's 'Behold, see where she sits enthroned'. Only the first of these also uses extensive reharmonisation, but much of this occurs in the vocal section, which is on an entirely strict ground anyway. As mentioned before, Richardson's ground does not use any reharmonisation at all, in spite of a total of eighteen ground statements.

³⁹⁰ Cf. McGuinness, 'The Ground-Bass', 123.

Type ‘C’ grounds use no fragmentation or additional material, but altered cadences, something that Purcell started experimenting with from 1687 onwards, apparently taking the lead from Blow, and perhaps combining experiences from altering the ground without transposition and transposing it without alteration. At one extreme, Purcell’s ‘Thus Virgil’s genius lov’d’ and ‘Hail, gracious Gloriana’ (Figure 5.28) both simply juxtapose transposed ground statements, at least if one understands the ground to start on the second beat of the bar, but both also include one altered cadence each. Interestingly, the latter is also one of the few grounds that moves to the solo voices a few beats at a time. By contrast, ‘Welcome, glorious morn’ and ‘Let Caesar and Urania live’ alter a few cadences, with the latter even including some altered cadences that are not followed by transposition, so it is similar to altered grounds in that cadences are altered purely for the resulting tonal contrast and not to aid transposition. In this, Purcell’s ‘Let Caesar and Urania live’ of 1687 is rather similar to Blow’s ‘If mighty wealth’, published just one year prior in *The Theater of Music ... The Third Book*, as well as Hall’s much later ‘Enchanted by your voice’.

Figure 5.28: Bass only of Purcell, ‘Hail, gracious Gloriana’

(7 untransposed statements) (2 statements transposed down a fourth)

(2 untransposed statements) (cadence altered to F#)

(1 statement transposed down a third) (ct 1:) (ct 2:) (ct 1:) (ct 2:)

(ground jumping between bass and voices)

(8 untransposed statements) 1.-7. 8.

An interesting piece is Blow’s ‘Behold the glories’, the ground of which ‘refuses to close’,³⁹¹ as it consistently ends with an interrupted cadence rather than the otherwise ubiquitous perfect one (Figure 5.29). Ironically, then, the cadence of a ground starting on the sixth scale degree (B) has to be altered for a transposition to that same scale degree to work. Blow consistently makes the cadence which precedes transposition (always down a third) a perfect one. This change is unnecessary when reverting back to the untransposed ground. In

³⁹¹ Adams, ‘Purcell, Blow and the English Court Ode’, 190.

Figure 5.29: Bass only of Blow, 'Behold the glories' (first third only)

(11 untransposed statements)

(3 statements transposed down a third) (4 untransposed statements) etc.

other words, when the ground is in D, it starts on B, but when it is transposed to B, the first statement always starts on D.

In spite of the consistent phrase lengths in the bass of category 'C' transposing grounds, the ratio of grounds using overlapping phrasing and reharmonisation is actually lower than that for category 'B', at least for Purcell, whose only such example (out of four) is 'Welcome, glorious morn'. Unusually, the ratio is higher for other composers (two out of four), as both Hall's and Hart's grounds in this category use a significant amount of reharmonisation and overlapping phrasing. In light of the small sample size, these findings may, however, not be statistically significant.

Type 'D' grounds combine all of the above techniques, so altered cadences and some additional material or fragmentation of the ground, but to a limited extent, something Purcell seems to have first tried in his 1688 ground 'He appointeth the moon'. Again, Blow seems to have preceded him with his two 1683 grounds of this type, though all three pieces mentioned follow rather different strategies. Purcell's first example of this type alters as little as possible, with the only added material being an additional cadence at the end, derived from the last two bars of the ground bass. By contrast, the alleluia from Blow's *Blessed is the man* alters not only the cadences but transposes parts of the ground rather freely to achieve a smooth transition between ground statements in different keys (Figure 5.30), while 'All due, great prince, is yours' uses two distinct forms of the ground from the start, one closing with a perfect cadence before the end of the ground, the other with a cadence to the fifth scale degree, thereby creating some tonal variety from the start (Figure 5.31; also Figure 5.25 above).

Two of Eccles's grounds, 'No, no, Albion' (category B) and 'Awake, harmonious pow'rs' (category D), actually give separate parts for basso continuo and bass violin,³⁹² the latter of which consistently plays the same broken-chord figuration, thereby not allowing for any (in 'No, no, Albion') or, at least, very little substantial reharmonisation ('Awake, harmonious

³⁹² As least one source of 'No, no, Albion', GB-Ob Don. C.56, gives only one bass line (that assigned to 'Bass violin' in Add. 31456. This is despite the same source (C.56) giving two separate bass lines for 'Awake, harmonious pow'rs', which are, however unassigned, as in the two other sources for this movement (GB-Cfm MU 681 and Add. 31405).

Figure 5.30: Partially editorial instrumental bass of the alleluia from Blow, *Blessed is the man* as given in MB 50 (mostly a rhythmically simplified version of the vocal bass)

Figure 5.31: Bass only of Blow, ‘All due, great prince, is yours’ (solo section only, without ritornello)

pow’rs’). The two examples mentioned are, however, no exception for this category in their relatively consistent harmonisation and phrase structure, avoiding the overlapping phrasing between voice and bass so typical of strict, altered and category ‘A’ transposing grounds.

A frequent feature found in these and some other non-strict grounds is an added cadential bar at the end, providing a clear signal to the listener that the movement or at least a section of it is coming to an end – especially as the effect of the usual perfect cadence at the end of every ground statement is significantly weakened by its frequent repetition. This added cadence can be formed by the repetition of the last bar of the ground bass, as is the case in the alleluia from Blow’s *Blessed is the man*, shown in Figure 5.30, as well as in Purcell’s ‘Thus the gloomy world’ and ‘Now the night’, the former concluding with two statements of the second ground-

bar only, while in the latter, the upper parts are repeated along with the second bar of the ground bass. Alternatively, the added cadence can be formed by non-ground material, as in Blow's 'When Janus was young', Goldwin's 'And no good thing shall he withhold', as well as Purcell's 'Oh! fair Cedaria' and 'Thy genius, lo!', the ground bass of which, unusually, starts on scale degree 5 and closes with an imperfect cadence. Distinct from this are instances where an otherwise 'open' ground bass is 'closed', often at the end of a section, such as in Eccles's 'Awake, harmonious pow'rs', Hart's 'Proceed, sweet charmer of the ear' (where the last two ground statements are both 'closed'), as well as in Purcell's 'Wondr'ous machine', 'See how the glitt'ring ruler', and 'Crown the year' (see again Figure 5.3).

In type 'E' transposing grounds, all material in the bass is derived from the ground or fragments thereof, with the latter serving to link complete ground statements in different transpositions. Draghi's 'The soft complaining flute' from his influential 1687 Cecilian ode uses two such fragments, one shorter and one longer (Figure 5.32), while Purcell's 'The air with music gently wound' includes not only two ground fragments but also one altered cadence.

Figure 5.32: Bass line only of Draghi, 'The soft complaining flute'

Both the Draghi and Purcell's 'To lofty strains' include minute variants in the ground fragments.³⁹³ In the Draghi, the G at the end of the first fragment is altered from an F, while in Purcell's ground, the second fragment is altered to lead back to the initial key. 'Hail, happy pair' by William Davis, however, includes some rhythmic variants that are not necessary to link transpositions, demonstrating that it was no major concern for him to keep the ground as

³⁹³ Grant has – somewhat unjustly – termed 'To lofty strains' a 'pseudo-ground' rather than a 'true ground', as 'the integrity of the bass pattern is departed from as early as the second repetition' ('Court Odes', 218). Holman likewise refers to it as a 'pseudo-ground bass' (*Purcell*, 178).

strict as possible. Purcell's 'These are the sacred charms', on the other hand, makes extensive use of the first bar of the ground as a fragment, in a way almost approaching the short motivic ground (Figure 5.33). The ground bass also has some sequential elements but is composed against the prevailing (and written) metre since the two-and-a-half-bar ground sounds like three bars of 3/4, with an extra crotchet beat at the end (so 3+3+3+1). This 'metric ambiguity'³⁹⁴ contributes substantially to variety in this movement, making up for the lack thereof in terms of harmonisation and phrase structure.

Figure 5.33: Bass only of Purcell, 'These are the sacred charms'; alterations to opening motive highlighted

The figure displays five staves of musical notation for the bass line. The first staff shows three repetitions of a two-measure ground bass motif, with the first two measures of each repetition highlighted. The second staff shows a fragment of the motif followed by two transposed statements, with the first measure of the second statement highlighted. The third staff shows fragments of the first half-bar of the motif, with several measures highlighted. The fourth staff is labeled '(bass voice:)' and shows two repetitions of the motif, with the first two measures of each repetition highlighted. The fifth staff shows a first and second ending, with the first ending highlighted.

Grounds that do not use fragmentation, but much additional material not derived from the ground (type 'F') are not as frequent as those that use both techniques extensively. The earliest example – Blow's 'All that gently touch the string' of 1688 – is also the most extreme, with the insertion first of four bars of non-ground material and then, after some further statements in the home key, eight more bars, followed by three bars only very loosely derived from the ground. Purcell's 'Thrice happy' gets closest to this, with the insertions getting longer as the song progresses until the final one of six bars length, which is rather substantial considering

³⁹⁴ Grant, 'Court Odes', 197. Cf. Adams, *Purcell*, 269.

the ground bass is only one bar long.³⁹⁵ All other grounds have shorter insertions, with Daniel Purcell's 'Cease, gentle swain' twice extending a ground statement by a mere half-bar and once by a full bar, all instances of which aid transposition (Figure 5.34). King's song 'Ah, cruel fortune' of 1692 (given in full in Figure 5.9 above) is somewhat of an exception in that it includes inversion of the chromatic ground as well as frequent (diatonic) extension, also using rhythmic variants – such as occasional dotted notes – rather freely.

Figure 5.34: Bass only of D. Purcell, 'Cease, gentle swain'

(4 untransposed statements) (cadence altered to half-cadence on C#)

(half-bar inserted) (1 statement, transposed down a third and altered at start) (1 statement, transposed down a third)

(cadence repeated) (6 untransposed statements)

(extended by one bar to cadence to E) (7 untransposed statements) 1.-6. || 7.

Despite the bass of Blow's 'All that gently touch the string' being so varied, the piece also uses much reharmonisation, overlapping phrasing, and despite most of Blow's other grounds using these techniques rather infrequently. Not surprisingly, McGuinness considers the piece 'perhaps Blow's most successful movement in a Court ode'.³⁹⁶ Eccles's 'Sound thy loudest trumpet, fame', on the other hand, may demonstrate an approach distinguishing between typical vocal and instrumental writing in that the first few vocal phrases end in the middle of the ground, while the trumpet cadences with the ground.

Type 'G' transposing grounds use both fragmentation and additional material, and sometimes also altered cadences. The earliest instance of this type, Purcell's 'With him he brings his partner' actually uses these techniques only in the ritornello, with the vocal ground being entirely strict. Furthermore, the non-ground material is limited to four instances of a single connecting bar. Though this is rather typical of Purcell, it is quite unlike Blow's grounds

³⁹⁵ Indeed, the shortness of the ground bass and its resultant focus on two harmonies ('tonic' and 'dominant', in modern terms) makes it resemble short motivic grounds. Unlike Howard, however, I do not include it in this category, for reasons that will be explained towards the end of this section (see Howard, "A very easie Thing to do", xii).

³⁹⁶ McGuinness, 'The Ground-Bass', 270.

of this type, which tend to use much longer passages of non-ground material – up to seven bars in ‘Oh! when ye pow’rs’ (and also in Tudway’s ‘Behold the heavens’).

More interesting, perhaps, is how the ground is fragmented and extended in some of the examples: while the majority use only the beginning of the ground as a fragment, there are also occasional examples of the last bar being used in isolation (such as ‘Music for a while’ and ‘Why should men quarrel’), while ‘Ah! how happy are we’ also uses fragments from the middle of the ground (Figure 5.35). Purcell’s ‘Hark! How the songsters’ in fact only ever uses the last half-bar of the one-bar ground as a fragment, probably because it is more suitable for connecting ground statements in different keys (Figure 5.36).

Figure 5.35: Bass only of Purcell, ‘Ah! how happy are we’

The figure displays a musical score for the bass line of Purcell's 'Ah! how happy are we'. The score is written in 3/4 time and consists of seven staves of music. Brackets and annotations identify various fragments of the ground pattern used throughout the piece:

- Staff 1:** A bracket groups the first six bars as "(6 untransposed statements)". A bracket under the final two bars is labeled "(first two bars, slightly altered)".
- Staff 2:** Brackets identify "(1st or 2nd bar, slightly altered)", "(3rd bar, twice)", "(cadential bar)", and "(1st or 3rd bar, altered)".
- Staff 3:** Brackets identify "(only loosely derived from ground)", "(cadential bar)", and "(2 untransposed statements)".
- Staff 4:** Brackets identify "(3rd bar)" and "(3rd bar, 3 times)".
- Staff 5:** Brackets identify "(4th bar)", "(1st or 2nd bar, altered)", and "(connecting bar)".
- Staff 6:** Brackets identify "(4th bar, altered)" and "(1 untransposed statement)".
- Staff 7:** Brackets identify "(first two bars)", "(3rd bar, 4 times)", and "(4th bar)".

Figure 5.36: Bass only of Purcell, ‘Hark! how the songsters’ (first half); cadences highlighted

As Howard has pointed out, this ground is a prime example for how the shortness of the ground and its focus on two harmonies (‘tonic’ and ‘dominant’, in modern terms) results in the ground articulating ‘chord progressions within a local key area, rather than key changes within a piece’,³⁹⁷ so that cadences have to be created using non-ground material.³⁹⁸ This, of course, is one of the key reasons for Howard to include it in his ‘short motivic basses’ category, even though the treatment of the ground is in some ways closer to those in other transposing grounds than to those I deem ‘short motivic grounds’.³⁹⁹

Eccles’s ‘Her pow’rful foes’ represents an interesting case in that it regularly compresses ground statements by removing a bar or part thereof from the middle of a ground statement (Figure 5.37).⁴⁰⁰ Another technique linked to fragmentation is the sequential extension of the

³⁹⁷ Howard, “‘A very easie Thing to do’”, 26.

³⁹⁸ *Ibid.*, 28.

³⁹⁹ Meinardus considers this a ‘basso quasi ostinato’, along with ‘Thus the gloomy world’, ‘The air with music gently wound’, ‘These are the sacred charms’, ‘Sound fame’, ‘Ah! how happy are we’, ‘Come all ye songsters’, and the ritornello from ‘With him he brings his partner’ (Meinardus, ‘Die Technik des Basso ostinato’, appendix 1). Elsewhere (*ibid.*, 83), he explains that a ‘basso quasi ostinato’ can take the character of an ‘orchestral ritornello’, appearing only at the beginning and end of a new section, or alternatively, be so short that the ‘ostinato figure’ must be seen as an ornamented form of a simple ‘supporting bass’ (‘Stützbass’). The latter conception is rather similar to Howard’s definition of ‘short motivic basses’ cited above.

⁴⁰⁰ Cf. McGuinness, ‘The Ground-Bass’, 273.

ground, which occurs in Gillier's 'The lot is cast' and in Blow's two grounds 'Prince so young' and 'Till in succeeding time', the last of which is shown in Figure 5.38.

Figure 5.37: Bass only of Eccles, 'Her pow'rful foes' (first half); highlights illustrate the derivation of the ground statement starting on D

The figure displays a musical score for the bass line of Eccles's 'Her pow'rful foes' (first half). The score is organized into several sections, each illustrating a different approach to the ground statement:

- (4 untransposed statements):** The first line shows four consecutive statements of the ground pattern in 3/4 time, starting on D.
- (1 bar non-ground material):** The second line shows a single bar of non-ground material, followed by three bars of ground material. The first bar is labeled '(up a third)', the second '(up a fourth)', and the third '(at pitch)'. Arrows indicate the derivation of the ground pattern from the untransposed statements above.
- (4 bars non-ground material):** The third line shows four bars of non-ground material.
- (slightly compressed at end):** The fourth line shows a ground pattern that is slightly compressed at the end.
- (fragment: first three bars only):** The fifth line shows a fragment consisting of the first three bars of the ground pattern.
- (ground transposed up a fifth):** The sixth line shows the ground pattern transposed up a fifth.
- (ground transposed up a seventh):** The seventh line shows the ground pattern transposed up a seventh.

The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The ground pattern consists of a sequence of eighth and sixteenth notes, starting on D.

Transposing grounds demonstrate a large variety of different approaches, varying from the strictest (no added material or alterations) to the loosest. Indeed, some of the latter examples have elsewhere been described as 'pseudo-grounds',⁴⁰¹ though this term is perhaps best reserved for those pieces that have little actual repetition in the bass and even then, the term

⁴⁰¹ One example, Purcell's 'To lofty strains' was discussed above. As a further example, 'Strike the viol', which I include under 'short motivic grounds', is also mentioned by Grant as a 'pseudo-ground' ('Court Odes', 197). Holman explains that, in pseudo-grounds, 'the patterns of flowing quavers in the bass make it sound like a ground bass, [... but] the bass pattern only fits the first phrase of the vocal line, and changes immediately [once] the voice moves on to the second phrase' (*Purcell*, 158–59).

Figure 5.38: Bass only of Blow, ‘Till in succeeding time’

(5 untransposed statements, last one extended sequentially) 1.-4. 5.

(2 untransposed statements, 2nd cadence altered)

(ground fragments in voice) 1. 2. etc.

seems too focused on what the respective piece is not.⁴⁰² It has been found necessary, however, to retain the category of ‘short motivic basses’ (here ‘short motivic grounds’) introduced by Howard, all the while restricting the pieces found in this category further. The ratio of grounds using overlapping phrasing and reharmonisation consistently gets lower the more fragmentation and additional material is used,⁴⁰³ confirming that more variety in the bass means that the phrase structure of the upper parts needs less manipulation and the harmonisation of the ground can remain more or less consistent.

5.3 Short motivic grounds

Figure 5.39 summarises certain features of the short motivic ground also listed in Appendices 1.1 and 1.2. I include in this category only those pieces that use either one very short motive (often not more than three notes; see Figure 5.40), or two to three distinct motives that are first introduced together, but then used independently during the course of the piece (Figure 5.41).

The example given in Figure 5.41 could be seen almost like a summary of all the previously discussed techniques, and, at the same time, a demonstration of the increasing move away from the ground bass as a technique. Since the structure is so complex, some explanation of it might be necessary: The piece, oddly, does not start with what can be seen as the ground bass, but with a modulating interlude connecting the previous section with the ground, while, at the same time, introducing all three motives of the ground bass. The ground proper starts after the first cadence to A (flat third). The second statement of the ground

⁴⁰² Walther criticises the terms ‘Quasi-Ostinato’, ‘Schein-Ostinato’ (pseudo ostinato) and ‘freier Ostinato’ (free ostinato) for being derived from the idea of an ‘actual, strict, pure ostinato’ from which these deviate (Walther, *Ostinato-Technik*, 1).

⁴⁰³ In Purcell’s grounds, there is only one such piece in each of categories D, E and G, confirming that these examples are the exception rather than the norm. The vocal section of the one in category G, ‘With him he brings his partner’, is entirely strict, but here it is actually the ritornello (using much fragmentation) that includes the most reharmonisation. For other composers, there are more examples – two each in categories D and E, one each in categories F and G, with some further pieces that use overlapping phrasing, but little reharmonisation.

Figure 5.39: Characteristics of short motivic grounds

Movement (by Purcell unless given otherwise)	Ground bass	Intervals change (not just tonally)	Untransposed statements at start	Additional material / comments
'This does our fertile isle' (1689)	Two pitches	Yes	6	
'The pale and the purple rose' (1690)	Repeated pitch (2 quavers+crotchet)	Last 3 bars only	1	
'I see the round years' (1691)	broken chord	Yes	5	
'Thus the gloomy world' (B section, 1692)	Two pitches (three notes)	(rarely)	4	relatively close to transposing ground
'April who till now' (1693)	Two pitches (three notes)	Yes	5	Yes
'Strike the viol' (1694)	two motives ('tonic-dominant' + cadence)	VERY flexible approach	3	
'I see, she flies me' (1694?)	Half a bar: scale in semiquavers (outlining 'tonic') + 2 quavers on 5 th scale degree	Yes	8	
'Ah! how sweet' (1694?)	Half a bar: falling third with auxiliary and passing note	No	1	Yes
Blow, 'Let all the sacred' (1700)	Three motives (see example), occurring together once, then immediately split up	(rarely)	1	
Blow, 'A bolder touch inspiring' (1700)	Two motives, occurring together once, then immediately split up	No	1	Yes (as much non-ground material as ground passages)
D. Purcell, 'Chronos, mend thy pace' (1700)	3 quavers, leap of a third up and back again; occasional additional cadential 'motive'	Yes	1	Yes (gradually taking over)

Figure 5.40: Bass only of Purcell, 'April who till now' (opening)

(5 untransposed statements) (interval altered)

(2 statements, transposed up a seventh) (interval altered)

Figure 5.41: Bass only of Blow, 'Let all the sacred'

'Ground bass' (a+b+c)

a' a'' b' b' b' c
 a
D(b3) → **A(b3)**
 a(4) a'(4) a'' b+c
 (phrase endings in the voice) **A(b3)** → **E(b3)**
 a+b+c a(5), inserted a+b+c
 a a
 → **D(b3)** → **G(#3)**
 a''(4) a'(4) (x) a''(7) a'(7)/a''(3) b(3)
 → **A(b3)**
 c a+b b' a+b+c
 (sequence continued)
 a+b+c
 a+b+c (technically a'+a'(5)+b+c)
 → **G(#3)** → **A(b3)**
 a a''(7) (x) a+b+c
 a a'(4)

already includes an insertion, while from the third 'statement' onwards, the ground is increasingly fragmented and split up into its components, here called motives a, b and c. While the first represents an opening motive that is later used in different contexts, motive b is always treated sequentially, with motive c marking the perfect cadences in the bass. The first two motives are, however, also dissected into submotives of three notes each.

While submotives a' and a'' can be distinguished according to whether the leap upwards is of a lesser or a greater third, a similar distinction is probably not sensible with motive b'. All motives and submotives can be transposed, shown by a bracketed number that gives the upwards interval of transposition (so a '7' can, in reality, be a second down). Lastly, cadences in the upper parts are marked by a highlight, while modulations are shown in red. After a final statement of the full ground, there are two last instances of motive a' before the next section begins.

Another striking example, 'Chronos, mend thy pace', published the same year in Daniel Purcell's *New Collection of Songs* (1700), starts like a 'normal' ground with a bass not unlike that of Blow's 'Let all the sacred', but proceeds to treating the opening motive of a leaping third as short motivic ground (Figure 5.42). The motive is freely transposed, but increasingly interspersed with other, non-ground material, to the extent that at the end, the piece hardly resembles a ground at all, not least because the ground itself does not return, but only isolated fragments of it.

While these two examples are arguably even freer than those by Purcell, even some of the latter composer's pieces listed in Figure 5.39 are not considered to be grounds in some of the literature. Meinardus identifies all but three of the Purcell pieces as having an 'ostinato rhythm' rather than an actual ground, with 'Thus the gloomy world' listed as 'basso quasi ostinato' ('The pale and the purple rose' and 'April who till now' are not mentioned at all).⁴⁰⁴ The only pieces mentioned by McGuinness in her discussion of grounds from court odes of between 1681 and 1713 are Purcell's 'April who till now' and 'Strike the viol',⁴⁰⁵ but 'really these are only quasi-*ostinato* movements' as the intervals of the bass motives 'are freely varied and extra-bass material is liberally used'.⁴⁰⁶ She therefore excludes the same composer's 'This does our fertile isle' and 'I see the round years' (both called 'pseudo-grounds' by Holman)⁴⁰⁷, as well as Blow's 'Let all the sacred' – the other six pieces are either from occasional odes or from theatre works – contending that, '[a]part from the ground-bass movements in the odes for 1696 and 1700 ['When Janus was young' and 'This is the promising branch'], between 1688 and the end of his life, to judge from the extant odes, Blow did not concern himself with ostinato movements. He satisfied himself with quasi-ostinato movements or nothing at all of this nature'.⁴⁰⁸ Somewhat contrastingly, Adams identifies both 'This does our fertile isle' and

⁴⁰⁴ Meinardus, 'Die Technik des Basso ostinato', appendix 1.

⁴⁰⁵ See the appendices in McGuinness, 'The Ground-Bass', 136–40 and 275–8.

⁴⁰⁶ McGuinness, 'The Ground-Bass', 134.

⁴⁰⁷ Holman, *Purcell*, 172, 178.

⁴⁰⁸ *Ibid.*, 271. She therefore excludes the following five grounds from court odes by the same composer: 'And offer up our vows' (1690), 'Oh! when ye pow'rs' (1691), 'The sullen years are past' (1694), 'Prince so young' (1695), 'Let all the sacred' (1700).

Figure 5.42: D. Purcell, 'Chronos, mend thy pace' (*A Collection of New Songs* (London, 1700), [1])

IANUS *Sung by M^r Freeman in G* **PILGRIM** *Set by M^r D. Purcell.*

Chronos, Chronos mend, mend thy Pace, An hundred times an
hundred times the round... ing Sun, A round... the
Radiant Belt has run, in his revol... ting Race, Chronos, Chronos
mend mend thy pace, An hundred times, an hundred times, the round... ing sun A
round... the radiant Belt has run, in his revol... ting Race.
Be hold, behold the Goal in sight, spread... thy Fanns, and wing... thy
Flight wing wing thy flight, spread, spread thy Fanns and wing...
wing wing thy flight, and wing...
wing wing Thy flight.

‘I see the round years’ as ‘blurr[ing] the boundaries between ground bass and free ostinato’, which he reads as ‘part of a general aspiration towards motivic economy’ on the part of Purcell,⁴⁰⁹ though, as Howard points out, it hardly matters whether one sees these and other ‘short motivic basses’ as ‘free ground basses or free basses with motivic repetition’.⁴¹⁰

In any case, short motivic grounds do retain some of the motivic ‘unity’ given by having a repeating bass pattern, but without being much restricted by the ground. Reharmonisation as such is usually not necessary, since the short motive can be freely transposed and sometimes even change its implied (and actual) harmonisation depending on what precedes and follows it. After all, a short motive often allows for very different harmonisations without much ‘effort’, especially if the ground consists of only one or two pitches, the exact interval of which can be changed (such as in Purcell’s ‘This does our fertile isle’ or his ‘April who till now’; see Figure 5.40 for the latter).⁴¹¹ Moreover, short motivic grounds naturally will have phrases overlapping with the ground, or at least phrases spanning several ground statements. As argued in the conclusion to Chapter 4, one of the main reasons for composers experimenting with different ways of moving away from the strict repetition of the ground may have been a growing awareness of tonality and tonal structuring of form. Purcell’s earlier habit of ‘wiredrawing of various keys and cadences out of the ground’ has, in such movements, become largely unnecessary.⁴¹²

5.4 Exceptional and borderline cases

Four grounds by Purcell and four by other composers seem to fit in none of the categories discussed so far. Incidentally, all four Purcell examples date from 1692, with three of these from *The Fairy Queen*, implying that he experimented with such borderline cases mainly around this time.⁴¹³ While it is possible to come up with further categorisation here, these subcategories would only encompass two or three pieces at most. Nevertheless, the following tendencies can be observed: Purcell’s ‘Hark! the echoing air’ (1692) and his brother Daniel’s ‘In a cool, refreshing shade’ (1704) can be termed ‘initial grounds’.⁴¹⁴ While Daniel Purcell’s piece states the ground in its original form four times (with the voice also repeating its line once) and abandons it almost entirely after only two further, altered statements, Henry’s piece states the ‘ground’ only once in its original form, after which it is increasingly altered and

⁴⁰⁹ Adams, *Purcell*, 78.

⁴¹⁰ Howard, “‘A very easie Thing to do’”, 29.

⁴¹¹ In spite of its ground consisting of two pitches, however, the ‘B’ section of ‘Thus the gloomy world’ contains no reharmonisation at all.

⁴¹² Wilson (ed.), *Roger North on Music*, 89; discussed in the conclusion to Chapter 4.

⁴¹³ Similarly, Spink finds that ‘[i]t is evident in *The Fairy Queen* that the days of Purcell’s devotion to the strict treatment of the ground bass are at an end’ (*English Song*, 229).

⁴¹⁴ Meinardus lists only two of Purcell’s pieces as initial grounds, both of which I do not consider as such: ‘O let me weep’ and ‘Swifter as time’ (Meinardus, ‘Die Technik des Basso ostinato’, appendix 1). He does not mention either of the pieces discussed here.

ultimately abandoned. It is certainly possible to expand this category to include further pieces, such as ‘Wake, Quivera’ from Purcell’s *Fairy Queen* (1692), which states the ‘ground’ a mere three times, plus two further times with the same material in the voice, before abandoning it entirely, but ultimately this is a question of where to draw the line between the mere repetition of a bass line at the start and something resembling a ground, at least initially.

Two further pieces by Purcell, ‘Many such days’ and ‘Come all ye songsters’, start like transposing grounds but increasingly use just one or two motives from this ground,⁴¹⁵ thereby showing features of the short motivic ground later on. In the former piece, this *Motivabspaltung* happens only in the ritornello following the vocal section and uses only the first half-bar of the ground bass, while in the latter, the first half-bar and the second full bar of the two-bar ground bass are treated as separate motives in the second half of the movement. Blow’s ‘And offer up our vows’ actually combines elements of initial ground (the bass is stated five times in its original form), transposing ground (the ground is transposed up a fifth), and short motivic ground (after a number of transposed statements, the continuation uses only the first bar of the ground, freely transposing, inverting and otherwise transforming it, for example by changing the leap upwards from a third to a fifth). Right at the end, the full ground recurs one final time.

For want of a better term, Blow’s ‘Oh, Venus! daughter of the mighty Jove!’ and ‘Bring, shepherds’ (both 1700) may best be described as ‘quasi-grounds’ as they do still resemble grounds, repeating the bass pattern frequently but very loosely. As Figure 5.43 shows, the actual ground (stave 1) is stated literally only four times, mostly at crucial points such as the start of the first and second ground sections (see the relevant sections in full in Appendix 3.1). A slightly shortened version (stave 7 in Figure 5.43) actually occurs five times. In addition, there are a further fourteen forms that are either extended, shortened or have an added cadence. All but one of these variant forms of the two main ones are stated only once.

Crucially, the ground in its two main forms does not include a cadence, so overlapping phrasing between the voice and the bass is actually the norm except when a cadence is added to the end of the ground, in which case the voice also does not overlap. Reharmonisation, however, hardly occurs, except for some 6/3-chords in bar 18, which are marked by continuo figures, so the largely diatonic vocal line is in a similar vein to the fanfare-like ground, and outlines mostly simple triads built on C and on G. It thereby stands in sharp contrast to the preceding and following triple-time flat-mode sections, which also crop up briefly in the middle of the ground (especially bars 34–40 in Appendix 3.1).

⁴¹⁵ For the former, cf. McGuinness, ‘The Ground-Bass’, 133.

Figure 5.43: Forms of the ground in 'See, she comes' from Blow, 'Oh, Venus! daughter of the might Jove'

ground (1-3; 19-21; 41-43; 47-49, transposed to G)

fragment: ground, head only (16-17; 17-18, transposed to G)

ground, slightly truncated at end (31-33)

ground with minimal extension at end (13-16, transposed to G)

ground, compressed 2nd half, extended at end (29-31)

ground with alternative start and 2nd half compressed (22-23)

ground, 2nd half extended, added cadence to G (10-13)

ground, transposed to A, cadence added to C (27-29)

ground with extended 1st half (43-45)

ground with extended 1st half and compressed 2nd half (25-27)

compressed ground (3-5; 5-7; 55-56; 49-51, 51-53, both transposed to G)

fragment: compressed ground, end truncated (7-8)

compressed ground, added cadence (8-10, transposed to G)

ground, truncated at start, added cadence (56-58)

ground, truncated at start, metrically shifted, added cadence to G (18-19)

ground, truncated at start, 2nd half extended (53-54)

A unique ground seems to be Purcell's 'O let me weep' from *The Fairy Queen*,⁴¹⁶ in that it combines chaconne principles, such as the use of different bass patterns with transposition, something that is not usually found in chaconnes (see Chapter 7). The piece falls roughly into four sections (ABAC; see Appendix 3.2, where the B section is marked 'To Coda' and the C section 'Coda'), with the third section being a written-out da capo of the first section – strictly speaking a dal segno, as the solo ground statement at the start is left out on the repeat (note that this is abbreviated in Appendix 3.2). Here, the chromatically-descending tetrachord ground is stated three times in its original form (twice only in the da capo), followed by a statement extending the ground from seven to ten bars, a ground statement an octave lower but otherwise identical, and a further statement at original pitch. The second ('middle') section makes use of different bass patterns, starting with a diatonic descending tetrachord, that is, removing the chromatic steps from the ground, extended to eight bars and cadencing to F. Another statement of the diatonic tetrachord follows, this time transposed a third up (to F) and shortened to four bars. The phrases that follow also make use of different bass patterns in the manner of a chaconne, except that each phrase modulates to a different key, something that is rather exceptional in chaconnes. After the da capo, the final, declamatory section initially uses a more static bass line and a series of four-bar phrases – possibly referring to a chaconne stereotype – followed by some longer phrases making only fleeting reference to the ground in that the descending diatonic tetrachord is stated three times, first starting on B \flat , then on G (extended to almost a full octave) and lastly on D.

The phrase structure of the upper parts (one vocal, one instrumental)⁴¹⁷ in 'O let me weep' confirm previous findings: The 'A' section, which does not make use of transposition, uses some overlapping phrasing, while in the 'B' (transposing) section (as well as the final, declamatory section), the vocal line always cadences with the ground. Moreover, the first vocal phrase cadences on the penultimate bar of the ground ('dominant'), thereby finishing before the ground, while the following instrumental phrase actually cadences with the ground. As indicated in the discussion of Eccles's 'Sound thy loudest trumpet, fame' in section 5.2.4., this may be linked to different approaches to vocal and instrumental writing in that vocal grounds are known for making use of overlapping phrasing, while instrumental grounds, especially of the 'division' type, generally stick to a very 'four-square' phrase structure dictated by the ground.

⁴¹⁶ This particular song has received mixed critiques from modern scholars, summarised by Holman (*Purcell*, 213), who goes so far as to suggest it may have been written by Purcell's brother Daniel, or by someone else (*ibid.*).

⁴¹⁷ Wood contends that the instrumental part, 'though designated for violin in *Orpheus Britannicus*, was intended for oboe' on grounds of style and compass (Henry Purcell, *The Fairy Queen*, ed. Bruce Wood and Andrew Pinnock (=PS 12; London: Stainer & Bell, 2009), xxxi–xxxii; also 268), while Holman points out that the lowest note (f1) and affect suggest recorder instead (*Purcell*, 213)

5.5 Summary

This chapter has demonstrated different approaches to creating variety in grounds, not just in the upper parts, but also in the bass line. The apparent experimentation with approaches such as altering the ground's cadence, transposing the ground or interspersing it with other material, seems to have been initiated primarily by Blow, with Purcell initially showing himself resistant to altering the ground too much. As has been argued more generally by Wood, Purcell proved more innovative in the 1690s,⁴¹⁸ for example by combining the ground-bass technique with elements of da-capo form, or by using a short motive that can be transposed and altered freely during the course of the movement. Ultimately, a growing awareness of tonality as a large-scale governing factor made it both unnecessary and, indeed, less desirable, to construct whole movements on a single, strictly repeating ground bass, which had allowed composers to write relatively long pieces but necessarily restricted the ability to create more large-scale tonal contrasts.

⁴¹⁸ Wood, "Only Purcell e'er shall equal Blow", 144.

Chapter 6 Imitative textures in vocal and instrumental grounds

If Purcell's seemingly lax statement at the end of his 'Art of Descant' is anything to go by, he considered 'Composing upon a *Ground* [...] a very easie thing to do, [...] but to maintain *Fuges* upon it would be difficult, being confined like a *Canon* to a *Plain Song*'.⁴¹⁹ Indeed, grounds are generally not known as particularly polyphonic genres, not least because of their association with solo division grounds and chaconnes, both of which generally make little use of imitative textures.⁴²⁰ Nevertheless, Purcell seems to have considered it a particular challenge to 'maintain *Fuges*' in some of his grounds, tying in with his well-documented interest in compositional artifice,⁴²¹ so it is worth studying in some detail this particular technique or set of techniques in the music of Purcell and of his contemporaries.

For the purposes of this chapter, the term 'imitation' is understood in the broadest sense, defined by Suzanne Cusick as 'repetition of the melodic contour of one part by another, often at a different pitch', whether or not these repeated passages (which I will refer to as the 'point') overlap with each other as they routinely do in such genres as fugue and canon.⁴²² Indeed, Cusick goes on to say that, '[u]sually, in a passage referred to as "imitative", the repeated passages are close enough together for the second part to overlap with significant material in the first, although the term is sometimes used to describe echoing or dialogue-like repetitions among parts [...], or examples of Voice-exchange'. In other words, imitation can be taken to include techniques ranging from strict canon and 'fugeing' to what can be termed 'echoing' or 'antiphonal' writing.⁴²³

I follow Howard's use of the term 'fugeing' as a technique, which is grounded in contemporary theory, in particular Purcell's 'Art of Descant'.⁴²⁴ As Howard has argued convincingly, Purcell's clear definition of a '*Fuge*, [...] when one part leads one, two, three, four, or more Notes, and the other repeats the same in the *Unison*, or such like in the *Octave*, a *Fourth* or *Fifth* above or below the Leading Part',⁴²⁵ does not always hold in practice, since Purcell himself often exploited the contrapuntal potential of his point by also using fugeing at

⁴¹⁹ Purcell, 'Art of Descant', 144.

⁴²⁰ According to Purcell, composers of chaconnes 'regard only good Air in the *Treble*' (ibid., 144). See also Chapter 2.

⁴²¹ Discussed in detail in Howard, 'Poetics of Artifice', passim.

⁴²² Suzanne Cusick, 'Imitation', *GMO*, accessed 08/11/2018. On 'fuge' as a genre, as opposed to a technique or texture, see Dreyfus, *Bach and the Patterns of Invention*, 105–36.

⁴²³ The term 'antiphonal' is used here in a loose sense, not unlike the terms 'call and response' and 'chase' familiar from jazz (Barry Kernfeld, 'Call and response', *GMO*, accessed 07/11/2018), and not necessarily implying features of performance such as spatial separation.

⁴²⁴ See Howard, 'Poetics of Artifice', 91–96.

⁴²⁵ Purcell, 'Art of Descant', 106.

imperfect intervals (that is, second, third, sixth, seventh).⁴²⁶ As a result, fugeing exists at both perfect and imperfect intervals, though they represent varying degrees of ‘strictness’, the crucial difference being that fugeing at perfect intervals generally sticks more closely to the key without the need to change the quality of intervals, that is, changing a lesser third in one statement to a greater one in another, and thereby altering the character of the point.

Differentiating types of imitation in grounds by their degree of strictness is not entirely straightforward, as there are several factors involved. First, it is important to consider whether or not the statements of the point in different parts overlap and to what extent.⁴²⁷ Non-overlapping statements can hardly be considered fugeing – they *are*, indeed, ‘easier to do’ – but there is a gradual scale between such ‘antiphonal’ writing and – to give the other extreme – canon, the ‘noblest sort of Fugeing’, according to Purcell.⁴²⁸ Second, the point may be transposed or otherwise stated on a different pitch in respect to its first statement. As mentioned before, fugeing at imperfect intervals generally changes the intervals and, thereby, the character of the point to a much greater extent than fugeing at perfect intervals, even if the point is adapted slightly in the manner that we understand today as a ‘tonal answer’.⁴²⁹ Lastly, and owing to the restrictions of the ground, alterations to the point may occasionally go beyond changing the *quality* of some intervals or of tonal adaptation. Most often this is done to adapt it to a different part of the ground than when it was first stated. While one might want to count the number of notes that have been altered, it is also necessary consider the extent to which these alterations go against perceiving the various statements of the ‘point’ as the same, or essentially the same.

Involving the ground itself in imitative textures can be seen as further heightening of compositional artifice. Since this distinguishing factor – whether or not the ground is involved in the fugeing – is the most clear-cut, the present chapter will be structured primarily according to this criterion, starting with imitative writing that does not involve the ground, before considering writing that does. Within these sections, there is a progression from the simpler, looser forms of fugeing to the stricter ones, the strictest one being canon. The other factors mentioned above will regularly be incorporated into this discussion.

Howard contends that Purcell’s use of the term ‘fugeing’ implies that, in general, the parts were written concurrently – with the exception of a ‘diminutive sort of Fugeing called *Imitation*

⁴²⁶ Howard, ‘Poetics of Artifice’, 94–95. See also Herissone, *Music Theory*, 195.

⁴²⁷ Cf. Herissone, *Music Theory*, 196–97.

⁴²⁸ Purcell, ‘Art of Descant’, 114. Monroe states that English theorists of the seventeenth century were ‘in universal agreement on one topic: canon as the demonstration of the highest level of contrapuntal mastery and the ultimate achievement of the complete musician’ (‘From “English Vein” to “Italian Notes”’, 88).

⁴²⁹ For the concept of tonal answer in the seventeenth century, see Herissone, *Music Theory*, 195–96; Barnett discusses how this ‘authentic-plagal relationship of subject and answer’ is, in fact, grounded in Renaissance modal theory: Barnett, ‘Tonal Organization’, 417–19.

or *Reports*; which is, when you begin *Counterpoint*, and answer the *Treble* in some few Notes as you find occasion when you set a *Bass* to it' (Figure 6.1).⁴³⁰ Fugeing on a ground is, however, by necessity constricted by a previously devised part – the ground bass – though the artifice of the imitative writing in some grounds makes it likely that, in these cases, the ground bass was constructed in order to accommodate such intricate fugeing.⁴³¹

Figure 6.1: Example of 'Imitation or Reports' given by Purcell⁴³²



6.1 Imitative writing not involving the ground

As indicated in Chapter 2, where instrumental and keyboard grounds in this repertory make use of imitative writing, they usually do so in a very rudimentary and loose manner. Typically, this consists of the 'passing around' of a short motive, mainly in the upper parts – for example in the anonymous 'A 2 violini' in Add. 31423 (based on the familiar *Bergamasco*)⁴³³ and Blow's keyboard ground in E (flat third), excerpts of which are shown in Figures 6.2 and 6.3. Only in a single instance at the end of bar 171 of Figure 6.3 does the motive appear in the bass as a diminution of the ground. It is easy to imagine the very loose form of imitation used by Blow as being improvised by a skilled keyboard player at the time. Furthermore, the particular motive being used (a decorated rising third) can be understood as a cliché of such improvised divisions, and also occurs in the *folias* from the Selsosse manuscript and GB-Chogwood M 1471 (see Figure 6.4 for the start of strain 18 in the Selsosse version).

Another relatively frequent way in which imitative writing is incorporated into both vocal and instrumental grounds is what can be described as 'antiphonal' imitation. Figure 6.5 gives a typical example from the opening symphony of Clarke's *Barbadoes Song*, where a short motive of a rising broken chord is played first by trumpets and strings, and subsequently repeated by the oboes. Similar examples can be found in orchestral writing throughout the period,⁴³⁴ but also in vocal music, such as in 'Thus the gloomy world' from Purcell's *Fairy Queen* (Figure 6.6). Apart from the close imitation of the very short falling-third motive, this piece starts with wide-spaced antiphonal writing between voice and trumpet, with the temporal interval getting

⁴³⁰ Purcell, 'Art of Descant', 108.

⁴³¹ Cf. Howard, 'Composition as an Act of Performance', 45.

⁴³² Purcell, 'Art of Descant', 108.

⁴³³ According to Peter Holman, 'probably mid-century Italian or German' (personal communication, 03/05/2019).

⁴³⁴ See Holman, *Four and Twenty Fiddlers*, 431.

Figure 6.2: ‘A 2 violini’, Add. 31423, ff. 232v–233v (1st vln.), 251v–252v (2nd vln.), 262v (ground bass); numbering of strains (‘21’/‘22’) original

The image shows a musical score for two violins and a ground bass. The first violin part (top staff) begins at measure 21 with a series of eighth notes. The second violin part (middle staff) begins at measure 22, imitating the first violin's melody. The ground bass (bottom staff) provides a steady accompaniment. Brackets and arrows highlight the imitative relationship between the two violin parts.

Figure 6.3: Blow, Keyboard ground in E (flat third), B-Bc 15139, first half of strain 22; imitative point bracketed

The image displays two systems of a keyboard ground in E major. The first system (measures 169-170) shows a melodic line in the right hand and a bass line in the left hand. The second system (measures 171-172) continues the piece, with a double bar line and repeat sign at the end of the second system. Brackets indicate imitative points between the two systems.

Figure 6.4: Strain 18 from the *folia* in the Selosse manuscript

The image shows a single system of a musical score for Strain 18 from the *folia* in the Selosse manuscript. The score is written for a single instrument, likely a lute or keyboard, and features a complex rhythmic pattern with many eighth and sixteenth notes. The key signature has one sharp (F#).

progressively shorter, from four bars (so two whole ground statements), over two bars (starting in bar 21), to one bar (starting in bar 38), though the ground has to be abandoned to accommodate the shorter temporal interval. While the antiphonal writing at the opening could be considered an example of the straightforward repetition of an entire phrase – simply in another part – it is not always that straightforward to draw the line between this and the somewhat closer imitation that Purcell uses later in the song (towards the end of Figure 6.6).

By the time of composition, Purcell's priorities had shifted from trying to keep the ground as strictly as possible to altering it freely (see Chapter 5), thereby also allowing for varied imitative textures in the upper parts, though even the imitation is not carried through strictly

Figure 6.5: Clarke, *Barbadoes Song* (beginning of opening symphony)

The musical score for the beginning of the opening symphony of Clarke's *Barbadoes Song* is presented in five systems. The first system includes staves for Trumpets, Oboes, Treble violins, Tenor & bass violin / b.c., and Kettle-drums. The second system includes staves for Treble violins, Tenor & bass violin / b.c., and Kettle-drums, with a vocal line staff marked "[missing in source]". The score is in G major (one sharp) and common time (C). The Tenor & bass violin / b.c. part features a melodic line starting with a 7-measure rest, followed by a series of eighth and sixteenth notes. The Kettle-drums part has a simple rhythmic pattern. A double bar line with a '4' below it indicates a section change.

at all times. Most alterations (marked by highlights in Figure 6.6) are because the natural trumpet cannot play certain notes – such as the a^1 and b^1 required in bars 11, 14 and 41 – raising the question why Purcell did not write the vocal line to accommodate the trumpet's capabilities, though in one case (bar 42), the note in the trumpet has been altered only in order to fit with the voice and bass at this point. In every case, moreover, the imitative entries barely overlap, hence the writing can be considered antiphonal rather than strictly imitative. In fact, the main purpose for the overlapping between the two upper parts at the start seems to be to create phrasing that constantly overlaps that of the ground in at least one other part, so that the cadences occurring every two bars in the ground are masked by the upper parts.

Similar antiphonal writing as at the start of Figure 6.6 also occurs in Purcell's 'Sound fame' – often regarded as the precursor to 'Thus the gloomy world', not least owing to its rather

Figure 6.6: Purcell, 'Thus the gloomy world' (opening); strict antiphonal answer shown on ossia staff, with alterations highlighted; continued on next page

The musical score is presented in three systems, each with three staves: a vocal line (top), an instrumental line (middle), and a bass line (bottom). The key signature is one flat (B-flat) and the time signature is 2/4.

System 1 (Measures 1-6): The vocal line begins with the lyrics "Thus, thus, thus, thus the". The instrumental line provides a rhythmic accompaniment. The bass line features a steady eighth-note pattern.

System 2 (Measures 7-10): The vocal line continues with "gloom - - - y world At first be - gan to". The instrumental line has a melodic line with a slur over measures 8-10. The bass line continues its eighth-note accompaniment.

System 3 (Measures 11-14): The vocal line has "shine, Thus, thus,". The instrumental line contains a section labeled "(strict continuation)" with yellow highlighting under measures 11-14. The bass line continues its accompaniment.

System 4 (Measures 21-24): The vocal line has "shine, And from the pow'r di - vine,". The instrumental line has a melodic line with a slur over measures 22-24. The bass line continues its accompaniment.

Figure 6.6 (continued)

38

Which made it bright, Which made it bright, And gave it, gave

similar ground and identical scoring – in the countertenor duet ‘Let the fifes and the clarions’ and in ‘O let me weep’ – another solo song with one obligato treble instrument. In all but the last case, the ground is very short, so the imitative point usually repeats in the same position with regard to the ground, making imitation of this sort much simpler than if the point were to be shifted, as is the case consistently in Purcell’s canonic ‘Two in one upon a ground’.

Antiphonal writing such as that at the beginning of Figure 6.6 may have its roots in the Restoration verse anthem, where the opening section often consists of a series of non-overlapping solo phrases, even if the ground-bass technique is rarely employed and the solo phrases are generally not literal repetitions of each other.⁴³⁵ Similarly, there was a tradition of canonic writing in the *Gloria Patri* of some services. A much more local and short-lived ‘trend’ appears to have been the use of a ground in the concluding ‘alleluia’ of some anthems.⁴³⁶ It remains unclear whether it was Blow or Purcell who first had the idea, as the three anthems making use of this, Purcell’s *Awake, awake, put on thy strength* and *In thee, O Lord, do I put my trust*, as well as Blow’s *Blessed is the man*, all date from the same period (1680–83).⁴³⁷ However, Purcell had already used the device in *Beati omnes*, a Latin motet dating from between 1677 and 1680, which may well have been written earlier than any of the anthems mentioned.

This piece seems to represent a crucial link to earlier Italian practices. The Oxford music school partbooks GB-Ob Mus. Sch. C.10a–e,⁴³⁸ copied from Sances’s publication of *Motetti a una, due, tre, e quattro voci* (Venice, 1638),⁴³⁹ includes two Latin motets for two tenors and basso

⁴³⁵ The technique is also used to open Blow’s Latin motet on a ground *Cantate Domino*.

⁴³⁶ Note that the devotional song ‘Now that the sun’, discussed in section 6.2, also concludes with an alleluia, but here the entire song is on a ground and makes very little use of imitative writing.

⁴³⁷ Cf. Robert Manning, ‘Purcell’s Anthems: An Analytical Study of the Music and its Context’, doctoral diss., University of Birmingham, 1979, 219.

⁴³⁸ For a description and inventory of this source, see Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot: Scolar Press, 1997).

⁴³⁹ An exemplar of this publication was bought by Christopher Hatton III from Robert Martin’s bookshop in London in November 1638 (Wainwright, *Musical Patronage*, 429).

continuo concluding with an alleluia on a ground, namely *Laudemus viros gloriosos* and *Jubilent in caelis*. This suggests that these pieces were known in England in the 1670s,⁴⁴⁰ when Purcell composed his *Beati omnes*, especially as there are copies of *Laudemus* in at least four further Oxford manuscript sources, all of which had been copied by Edward Lowe's death in 1682.⁴⁴¹ *Laudemus* bears some resemblances to Purcell's piece, though the English composer may of course also have been inspired by Blow's four Latin-texted motets on grounds in his autograph manuscript GB-Och Mus. 14.⁴⁴² In all four Blow motets, however, the entire piece is on a ground, and there is no concluding alleluia – though *Post haec audivi* includes several 'internal' alleluia sections. Moreover, although Blow copied a significant amount of Latin sacred music by Continental – mostly Italian – composers into his autograph manuscript, none of these includes a ground, suggesting that he must have received the idea for using the ground-bass technique in his 'conscious imitation' of Italian *concertato* music⁴⁴³ from another source, especially considering the frequency of grounds in music of Sances and his generation. After all, the 1630s and 1640s saw a proliferation of grounds in Italian – especially Venetian – sacred and secular music.⁴⁴⁴ Many of these grounds, such as Monteverdi's *Beatus vir a 6 voci* from his *Selva morale e spirituale* (Venice, 1641), his *Laetatus sum a 6*, posthumously published in *Messa a quattro voci et salmi concertati* (Venice, 1650) – on the same ground as the alleluia from Sances's *Laudemus* – as well as numerous motets from Giovanni Antonio Rigatti's *Messe e salmi, parte concertati* (Venice, 1640),⁴⁴⁵ include imitative writing, though, again none of the examples mentioned includes an *alleluia*.

The possible function and purpose of Blow's and Purcell's Latin motets have puzzled modern commentators, with Mary Monroe pointing out that most of these pieces are 'seemingly independent of any ecclesiastical or religious function'.⁴⁴⁶ This may be the reason that these pieces are often skipped over as an anomaly not worthy of discussion.⁴⁴⁷

⁴⁴⁰ A further motet by Sances included in Mus. Sch. C.10a–e, *Vulnerasti cor meum*, has a concluding ground section on a descending tetrachord, but using the text 'Veni de Libano' instead of 'alleluia' (see also Chapter 4). Its opening is similarly imitative, but followed less strictly than in *Laudemus viros gloriosos*. According to Steven Saunders, Sances was one of the first composers to use the descending tetrachord as a ground bass (Giovanni Felice Sances, *Motetti a una, due, tre, e quattro voci (1638)*, ed. Steven Saunders (=RRMBE 126; Middleton, Wisconsin: A-R Editions, 2003), ix). Similarly, Sances's *Ave, Regina caelorum* from the same collection includes a middle section using the bass pattern familiar as the *ciaccona* (8–5–6–4–5) in a very loose way.

⁴⁴¹ In the 1620s and 30s, according to Wainwright, most recent Italian music publications were available in Robert Martin's bookshop in London. Moreover, some pieces by Sances were widely disseminated in seventeenth-century England (Wainwright, *Musical Patronage*, 197).

⁴⁴² Monroe, 'From "English Vein" to "Italian Notes"', 351. Cf. also the discussion of Purcell's *Laudate Ceciliam* (*ibid.*, 422–43). Holman contends, more generally, that the model for Purcell's two Latin motets appears to have been Blow's Latin pieces in his autograph volume GB-Och Mus. 14 (Holman, *Purcell*, 53).

⁴⁴³ Wainwright, *Musical Patronage*, 205–6.

⁴⁴⁴ See Giovanni Antonio Rigatti, *Messa e salmi, parte concertati: Part 1*, ed. Linda Maria Koldau (=RRMBE, vol. 128; Middleton, Wisconsin: A-R Editions, 2003), viii; also Jerome Roche, 'Giovanni Antonio Rigatti and the Development of Venetian Church Music in the 1640s', *Me&L*, 57 (1976), 257–58 and 267.

⁴⁴⁵ See Chapter 3.4.

⁴⁴⁶ Monroe, 'From "English Vein" to "Italian Notes"', 388. Adams considers the possibility that Purcell had links to the Oxford Music School, which 'played a particularly prominent role in fostering an interest in Latin settings';

Figure 6.7 gives the complete alleluia from Sances's motet *Laudemus viros gloriosos*,⁴⁴⁸ starting with a short phrase in the first tenor that is answered in the second tenor – being a free adaptation of the first tenor's material a fifth lower. (The second tenor can also be seen to 'complete' the open-ended phrase of the first tenor.) The antiphonal texture of the opening soon gives way to strict canonic writing, with the temporal interval changing from one bar (bars 5–7 in the first tenor being restated in bars 6–8 in the second) to two (bars 7–10 in the first and 9–12 in the second) and back again to one (bars 11–15 in the first and 12–16 in the second, with the last half-bar altered to create a more effective cadence). At first glance, this may seem sophisticated, but the material is always restated in the same position with respect to the one-bar *bergamasco* ground,⁴⁴⁹ so the contrapuntal planning required would have been minimal.⁴⁵⁰ Indeed, the writing is similar to that of the catch, where voices entering one after the other sing the same material as every preceding voice, an important difference being that the catch does not have an independent bass part. Neither the catch nor the writing in Sances's alleluia uses true invertible counterpoint as both are written for equal voices and the material does not change position from the lowest part to a higher one and vice versa.

The closing alleluia from Purcell's *Beati omnes* opens with a one-bar phrase in the first treble that is rather similar – rhythmically almost identical – to the beginning of Sances's alleluia. In the Purcell, too, it is imitated at the same temporal interval in the second treble, but at the unison rather than a fifth lower, before the countertenor imitates the same a fifth lower, though tonally adapted (Figure 6.8).⁴⁵¹ Crucially, Purcell's ground being two bars long, the material appears in two *different* positions with respect to the ground, which is significantly more intricate and would have required more planning than in Sances's case. Owing to the

Martin Adams, 'Purcell's *Laudate Ceciliam*: An Essay in Stylistic Experimentation', in Gerard Gille and Harry White (eds.), *Irish Musical Studies 1: Musicology in Ireland* (Dublin: Irish Academic Press, 1990), 239–40.

⁴⁴⁷ A typical example is Nigel Fortune's 1975 article, which, despite its encompassing title 'The Domestic Sacred Music', barely mentions Purcell's four Latin-texted pieces in Add. 30930, suggesting they may have been 'commissioned for private use' before proceeding to discuss the devotional music with English texts only (Nigel Fortune, 'The Domestic Sacred Music', in F.W. Sternfeld et al., eds., *Essays on Opera and English Music in Honour of Sir Jack Westrup* (Oxford: Basil Blackwell, 1975), 62).

⁴⁴⁸ The other concluding alleluia by Sances, that of *Jubilant in caelis*, seems a somewhat less likely model for Purcell, owing to its rather different opening and much looser imitative writing.

⁴⁴⁹ Cf. Figure 6.2. The metrical placement of notes is different in both grounds, however, with the *Bergamasco* traditionally using the sequence 1–4–5–1 (starting on the beat) as opposed to Sances's 1–1–4–5. Notwithstanding the common-time metre, both grounds are also identical with what Hudson terms the 'basic harmonic form' or 'fundamental and original harmonic sequence that defines the Passacaglio', as it occurs in the first notated passacagli (published in 1606 in Montesardo's treatise *Nuova inventione d'intavolatura*), as well as in other early Italian and Spanish sources (Hudson, *Passacaglio and Ciaccona*, 21).

⁴⁵⁰ In conjunction with Purcell's *Three Parts upon a Ground*, Holman also mentions that canons on a ground such as Pachelbel's famous example are much easier to write than those by Purcell, as the former are 'really just big rounds' with the canon entries coinciding with each statement of the ground (Holman, 'Compositional Choices', 257). Saunders argues that imitative writing 'plays a very modest role in Sances's music' (Sances, *Motetti*, ed. Saunders, xviii).

⁴⁵¹ Monroe considers such writing, where 'successive imitative statements [...] barely overlap, so that the effect is one of a sequence of entrances rather than the weaving of contrapuntal texture', a characteristically Italianate feature ('From "English Vein" to "Italian Notes"', 381).

Figure 6.7: Sances, 'Alleluia' from *Laudemus viros gloriosos*, GB-Ob Mus. Sch. C.10a-e; continues on following page

The musical score is arranged in three systems, each with three staves: Tenor 1 (top), Tenor 2 (middle), and B.c. (bottom). The key signature has one sharp (F#) and the time signature is common time (C). The score includes lyrics for each part and a basso continuo line with figured bass notation.

System 1:

- Tenor 1:** Al - le - lu - ia al - le - lu - ia al - le - lu -
- Tenor 2:** Al - le - lu - ia al - le - lu - ia
- B.c.:** 6 #

System 2:

- Tenor 1:** -ia al - le - lu - ia al - le - lu -
- Tenor 2:** al - le - lu - ia al - le - lu -
- B.c.:** #

System 3:

- Tenor 1:** -ia al - le - lu - ia al - le - lu - ia al - le - lu -
- Tenor 2:** -ia al - le - lu - ia al - le
- B.c.:** 6 #

System 4:

- Tenor 1:** ia al - le - lu - ia al - - -
- Tenor 2:** lu - ia al - le - lu - ia al - le - lu - ia al - le - lu - ia
- B.c.:** 6 5 4 3 6 5 4 3

Figure 6.7 (continued)

13

16

19

al

le - lu - ia al

le - lu - ia

shortness of Sances's ground and the fact that the material of the voices is always repeated in the same position, imitation at the unison would most likely have appeared too blunt or repetitive, which may be why the second tenor repeats the material on a different scale degree. Purcell, however, uses the opportunity given by the longer ground to demonstrate compositional artifice by initially having the point imitated at the unison, which highlights the 'sameness' of material in both voices. The imitation does not, however, work out entirely, since the penultimate note has to be altered to fit with the ground, more so when the countertenor repeats the material a fifth lower.⁴⁵² Purcell's piece develops differently from this

⁴⁵² Similar adaptation of an imitative point over a ground bass can be found in the second half (set to the text 'Christus der uns steht zur Seiten, hilft mir täglich sieghaft streiten') of the final section from Johann Sebastian

Figure 6.8: Purcell, 'Alleluia' from *Beati omnes* (bars 82–96); brackets show imitative points; alterations to the imitative point highlighted; continues on the following two pages

82

Tr. 1
num. Al - le-lu - ia, al - le - lu - ia,

Tr. 2
num. Al - le-lu - ia, al - le - lu - ia,

Ct.
num. Al - le-lu - ia, al - le -

Bass
num.

B.c.

85

(new point)

al - le-lu - ia, al - le - lu - ia, al - le-lu - ia, al - le - lu - ia, 'Per Arsin & Thesin'

al - le-lu - ia, al - le - lu - ia, al - le lu - ia, al - le

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le-lu - ia, al - le - lu - ia,

Al - le-lu - ia, al - le - lu - ia, al - le-lu - ia, al - le

B.c.

Figure 6.8 (continued)

94
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
lu - ia, al - le - lu - ia,
ia, al - le - lu - ia,
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

point onwards, not least because it is scored for four voices rather than two.⁴⁵³ Unlike Sances, Purcell also uses imitation ‘*Per Arsin & Thesin*’,⁴⁵⁴ that is, using inversion (bars 86–90), and, like Sances, quasi-canonic writing (bars 92–96).⁴⁵⁵ The latter can be understood as actual fugeing, since the statements of the point overlap with each other. It also occurs at a closer temporal interval (half a bar) and is further highlighted by the fact that only two voices sing at any one time – clearly in a kind of contrapuntal climax or, to use Schab’s term, ‘cumulation’⁴⁵⁶ before the homophonic closing section of seven bars. *Beati omnes* includes one of only two instances I have found so far of the use of imitation ‘*Per Arsin & Thesin*’ with a ground,⁴⁵⁷ and it is probably no coincidence that both are by Purcell, who seems to have been particularly interested in such ‘artificial’ techniques, demonstrated not least by the viol fantazias contained at the reverse end of the same autograph volume as *Beati omnes*, Add. 30930. The other example is ‘Now the night’ from *The Fairy Queen*, which uses virtually the same ground – only

⁴⁵³ Most of the motets composed and copied by English musicians were ensemble motets, with the solo motet considerably less popular than in Italy (Monroe, ‘From “English Vein” to “Italian Notes”’, 355). Monroe does not attempt to explain this, but it may be that this was performer’s music, so it would have been more desirable to have more than one singer involved. See also Howard, ‘Composition as an Act of Performance’, 38–9. *Since God so tender* is included in the same autograph scorebook as *Beati omnes*, Add. 30930.

⁴⁵⁴ Purcell, ‘Art of Descant’, 109–10.

⁴⁵⁵ Schab points to the difficulty in defining ‘what length of passages qualifies for “a canon” rather than a mere “real answer” in imitation’ (‘Compositional Technique’, 80, footnote 97).

⁴⁵⁶ See Schab, *Sonatas*, 51–52. Schab points out that even in pieces where not all of the contrapuntal manipulations work, one can often recognise the strategy to make it ‘sound as if [it] followed a process of gradual cumulation’ (ibid.).

⁴⁵⁷ According to Schab, the strategy of opening a contrapuntal section with a point and its inversion is idiomatic mainly to motets and, to a lesser extent, madrigals of the late seventeenth and early seventeenth centuries (‘Compositional Technique’, 87). The use of inversion can thus be seen as another facet linking this piece to earlier practices, be they Italian or English.

in sharp mode and with added octave leaps – though the point used is different (Figure 6.9). Nevertheless, both examples are not particularly intricate, as the various statements of the point and its inversion do not overlap.

Figure 6.9: Purcell, ‘Now the night’ from *The Fairy Queen*, bars 22–24

The musical score for Figure 6.9 consists of eight staves. The top two staves are for Violins 1 and 2. The third staff is for Tenor Violin. The next three staves are for vocal parts: Soprano (S), Contralto (CT), and Tenor (T). The bottom two staves are for Bass (B) and Bass continuo (B.c.). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Tis that hap-py, hap - py day, 'Tis that hap-py, hap-py day, 'Tis that hap-py, hap-py day, 'Tis that hap-py, hap - py day.

Howard has argued that Purcell’s interest both in Italian music and in fugal technique can be viewed ‘as different aspects of the same underlying principle of compositional artifice as an artistic goal’.⁴⁵⁸ If the initial similarity of Purcell’s and Sances’s alleluia is anything more than co-incidental,⁴⁵⁹ Purcell’s motet can be seen as another example of *emulatio* not unlike the well-known (and more overt) case of ‘She loves and she confesses too’.⁴⁶⁰ Alternatively, the example

⁴⁵⁸ Howard, ‘Poetics of Artifice’, 13.

⁴⁵⁹ Although Purcell did not copy Sances’s motet into Add. 30930 – the earliest source of *Beati omnes* –, the front portion of Purcell’s early scorebook has been described as a ‘study in stylistic immersion’ in the Italian continuo motet (Monroe, ‘From “English Vein” to “Italian Notes”’, 143), demonstrating that Purcell did study this repertoire closely. See also Shay, ‘Henry Purcell and “Ancient” Music’, 235.

⁴⁶⁰ See for example Herissone, *Musical Creativity*, 34–38. In his discussion of Purcell’s sacred partsongs, Howard argues that ‘Purcell continually seeks to outdo his models’ (‘Composition as an Act of Performance’, 33).

may suggest not a *particular* model for Purcell's alleluia, but a mixture of rather more vague stylistic 'influences' and similar responses to a similar compositional challenge, which may have been made independent of any knowledge of Sances's piece. All of these form part of John Milsom's idea of an intertextuality spectrum, ranging from direct modeling of one composition on another to rather more 'coincidental' similarities which are due to a shared background, but also encompass, somewhere in the middle of the spectrum, stylistic 'influences', which are often very difficult to pinpoint.⁴⁶¹

It is worth comparing the imitative potential of the grounds from *Laudemus* and *Beati*, thereby shedding light on the role the choice of ground plays on the kind of imitative textures that can be used. Both Alon Schab and Stefan Prey discuss a table indicating how to compose a two-part canon on a plainsong, published by William Bathe in his *Briefve Introduction to the Skill of Song* (London, 1596), [30].⁴⁶² The knowledge contained in this table is extremely useful as a systematic exploration of how to compose a two-part canon on a *cantus firmus* (or ground, for that matter), but it does need to be adjusted somewhat to accommodate a rhythmically varied ground, as well as for imitation at intervals other than the unison.

Figures 6.10 and 6.11 give the possible notes in the two canonic voices, as well as the intervals they represent, for the grounds used in the alleluias of Sances's *Laudemus* and Purcell's *Beati*. The principles used in finding possible notes are the following: 1) all notes in the upper parts must be consonant to the bass; 2) some notes in one of the upper parts may not be consonant to some notes in the other upper part; only in such cases where there is only one possible note in one part have all 'clashing' notes in the other part been rejected; 3) likewise, some notes in one of the upper parts may lead to perfect consecutives with the bass or the other upper part; again, only in such cases where this would be unavoidable has a solution been rejected.

Sances's ground, owing to its shortness, allows canonic imitation only at the distance of half a ground statement, as a shorter distance would cause the 'following Part' to be consistently in a different metrical position to the 'Leading Part' – not impossible, but an extremely rare technical feat.⁴⁶³ It also gives rather few options for canonic imitation at the distance of half a ground statement: for imitation at the unison, there are exactly two possibilities per ground note, meaning the upper parts are largely predetermined by the

Moreover, Howard finds Purcell's 'relationship with the Italian style [...] more proactive than the patterns of "influence" between composers traced by earlier Purcell commentators' (Howard, 'Poetics of Artifice', 214).

⁴⁶¹ Milsom, "'Imitatio", "Intertextuality", and Early Music', 141–51.

⁴⁶² Schab, *Sonatas*, 212–22; Stefan Prey, 'Algorithmen zur Satztechnik und ihre Anwendung auf die Analyse', doctoral diss., University of Osnabrück, 2012. Prey's dissertation deals with such 'algorithms' in more detail.

⁴⁶³ The terms 'Leading Part' and 'following Part' for the first and second voice of a 2-in-1 canon are derived from Purcell, 'Art of Descant', 106–14. Note that, unlike 'following', 'Leading' is consistently spelt with a capital letter by Purcell.

Figure 6.10: Imitative potential of the ground used in Sances, ‘Alleluia’ from *Laudemus viros gloriosos*; a) at the unison, half a ground statement; b) at the fifth above / fourth below, half a ground statement); brackets and numbers show the possible intervals between ground and ‘Leading Part’

The figure shows a musical score with three staves: Leading Part, Following Part, and Ground. The score is divided into two sections, a) and b).
 Section a) shows the ground at the unison. The ground is a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3. Brackets and numbers below the ground indicate intervals: 1,6 (between G2 and E3), 3,5 (between A2 and C3), and 1,6 (between B2 and G3).
 Section b) shows the ground at the fifth above / fourth below. The ground is: D4, E4, F4, G4, A4, B4, C5, D5. Brackets and numbers below the ground indicate intervals: 5 (between D4 and B4), 1,3 (between E4 and G4), and 5 (between F4 and D5).
 The Leading Part and Following Part staves show chords and notes corresponding to the ground in both sections. In section b), the ground is highlighted in yellow.

Figure 6.11: Imitative potential of the ground used in Purcell, ‘Alleluia’ from *Beati omnes*; a) at the unison, half a ground statement; b) at the fifth above / fourth below, half a ground statement); brackets and numbers show the possible intervals between ground and ‘Leading Part’

The figure shows a musical score with three staves: Leading Part, Following Part, and Ground. The score is divided into two sections, a) and b).
 Section a) shows the ground at the unison. The ground is a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3. Brackets and numbers below the ground indicate intervals: 3,5 (between G2 and E3), 5 (between A2 and C3), and 1,6 (between B2 and G3).
 Section b) shows the ground at the fifth above / fourth below. The ground is: D4, E4, F4, G4, A4, B4, C5, D5. Brackets and numbers below the ground indicate intervals: 1,3,5 (between D4 and B4), 5 (between E4 and G4), 1,6 (between F4 and D5), and 6 (between G4 and E5).
 The Leading Part and Following Part staves show chords and notes corresponding to the ground in both sections.

ground itself, and, crucially, these avoid the perfect cadence of the ground by necessitating 6/3-chords on both scale degrees 5 and 1, something that may have seemed undesirable. This is not the case with imitation at the fifth, except that this is made difficult – if not impossible – by the only possibility being a fifth on scale degrees 5 and 1, necessitating consecutive fifths – at best in contrary motion.

This problem does not occur to the same extent in *Beati omnes*, though, here too, canonic imitation is only really possible at half a ground statement, as a shorter distance (quarter of a ground statement) leads to voice-leading problems, especially for imitation at the unison. After all, as Prey has pointed out, the most restrictions on possible notes in a two-part canon on a ground are given when the ground moves by step, at the same temporal interval as the canon.⁴⁶⁴ For a descending step (which is the case in this ground), the only possible interval above the first ground note is the fifth, which becomes a sixth in the ‘following Part’, that is,

⁴⁶⁴ Prey, ‘Algorithmen zur Satztechnik’, 79.

over the third ground note. Figure 6.12 demonstrates the potential for imitation at the fifth above, and also serves as an example of how possible imitative complexes can be derived:

- a) All notes that are consonant in the ‘Leading Part’ above the ground are transferred one-to-one to the ‘following Part’, where those dissonant to the bass are marked with an ‘x’ note head.
- b) These notes are then removed, both from this part and from the preceding ‘Leading Part’. Where only a single option remains in one of the upper parts, any notes in the other part that are dissonant to this are marked with an ‘x’.
- c) These notes are then removed, both from this and from the corresponding other part. This again leaves single options on some ground notes. Since one of these progressions necessitates consecutive fifths to the bass, the imitative complex would only be viable if one of the notes was removed in favour of a rest.

Figure 6.12: Derivation of the imitative potential of the ground used in Purcell, ‘Alleluia’ from *Beati omnes* (imitation at a quarter of a ground statement, a fifth above / fourth below)

Lastly, it is worth pointing out that the options for canonic imitation are increased further by allowing for certain bass notes to be treated as dissonant passing notes. Crucially, this is not an option in Sances’s leaping bass, but it is certainly possible on the third, fourth, and seventh ground note in *Beati*,⁴⁶⁵ as shown in Figure 6.13. Dissonances in the upper parts, such as suspensions and passing notes, further expand the imitative possibilities, but it is rather more complicated to explore these systematically.

⁴⁶⁵ For a similar case of the seventh ground note being treated as an accented ascending passing note, see the very first vocal entry in Figure 6.6 above.

Figure 6.13: Imitative potential of the ground used in Purcell, ‘Alleluia’ from *Beati omnes*, including bass dissonances; a) at the unison, half a ground statement; b) at the fifth above / fourth below, half a ground statement); brackets and numbers show the possible intervals between ground and ‘Leading Part’

The figure shows a musical score with three staves: Leading Part, Following Part, and Ground. The music is in a minor key (one flat) and common time. Section a) shows the ground starting on a unison, and section b) shows it starting on a fifth above/fourth below. Brackets and numbers (1-6) indicate intervals between the ground and the leading/following parts.

Neither of these two grounds are, however, *particularly* suitable for strict fugeing at different temporal intervals when compared to that from the alleluia of Purcell’s anthem *Awake, Awake, put on thy strength*, the imitative potential of which is explored in Figure 6.14. Another way to view the potential of this particular ground is that it outlines the same two chords every two bars, allowing for relatively straightforward repetition of the same material two bars later and, with the ‘root’⁴⁶⁶ of the two chords being a fifth apart, also allows for fugeing at the distance of one bar, a fifth above (or fourth below) or, depending on the ground note the ‘Leading Part’ enters, a fourth above (or fifth below).

The complete verse section of the alleluia from *Awake, awake* (given in Figure 6.15) opens in an antiphonal manner, but also uses more intricate imitation than any of the examples discussed thus far. The ground was clearly designed to allow for imitative writing,⁴⁶⁷ such as a straightforward repetition of the same material two bars later, which Purcell uses in bars 178–85 and again in bars 188–93. In the first example, the three strict entries of the three-bar long point are supplemented by an additional loosely imitative entry in the bass, appearing like a so-called tonal answer to the imitative point. The second example makes use of more accented dissonances (mainly suspensions), some of which are difficult to reduce to an entirely consonant version, since a simple falling line of one note per bar would result in ungrammatical consecutive fifths (also shown in Figure 6.15). Fugeing at the fourth above (or fifth below)⁴⁶⁸ at a distance of one bar is used in bars 171–75, 194–97 and 211–14.

⁴⁶⁶ Though this term must be considered anachronistic, Herissone has pointed out that Simpson seems to demonstrate a rudimentary understanding of the ‘fundamental’ or root of a 6/3-chord lying a third below the actual bass note, and of the 6/3-chord as an inversion of the corresponding 5/3-chord (Herissone, *Music Theory*, 132) by showing ‘black Notes [which] express the full Compass of the Bass’ (or ‘Naturall Compass’) below the actual bass notes marked by a six (Simpson, *Division-Violist*, 28–29).

⁴⁶⁷ Cf. Howard, ‘Composition as an Act of Performance’, 45–46.

⁴⁶⁸ Though Purcell does not make use of it, fugeing at the fifth above (or fourth below) would also be viable.

Figure 6.14: Imitative potential of the ground used in Purcell, ‘Alleluia’ from *Awake, Awake, put on thy strength*; a) at the unison, half a ground statement; b) at the unison, a quarter of a ground statement; c) at the fifth above / fourth below, half a ground statement; d) at the fifth above / fourth below, a quarter of a ground statement); brackets and numbers show the possible intervals between ground and ‘Leading Part’

The figure displays four variations (a, b, c, d) of imitative potential for a ground bass. Each variation consists of three staves: 'Leading Part', 'Following Part', and 'Ground'. The key signature is one sharp (F#) and the time signature is 3/4. Brackets and numbers below the staves indicate the intervals between the ground and the leading/following parts.

a) at the unison, half a ground statement: The ground is a half-statement. Brackets and numbers below the ground staff indicate intervals: 1,3,5,6; 1,3,6; 1,3,5,6; 1,3,5,6; 1,3,5.

b) at the unison, a quarter of a ground statement: The ground is a quarter-statement. Brackets and numbers below the ground staff indicate intervals: 5; 6; 3; 1; 5; 5.

c) at the fifth above / fourth below, half a ground statement: The ground is a half-statement. Brackets and numbers below the ground staff indicate intervals: 1,6; 6; 1,6; 1,3. A yellow highlight is placed over the second and third measures of the ground staff, with the interval 1,3 indicated below it.

d) at the fifth above / fourth below, a quarter of a ground statement: The ground is a quarter-statement. Brackets and numbers below the ground staff indicate intervals: 1,(3),5; 3,5; 1,3,5; 5; 1,(3).

Figure 6.15: Purcell, 'Alleluia' from *Awake, awake, put on thy strength* (complete verse section); brackets show imitative points; continues on the following two pages

164

Ct. 1 Al - le - lu - ia, al - le - lu - ia,

Ct. 2 Al - le - lu - ia,

Bass Al - le - lu - ia,

B.c.

170

al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia,

177

lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, (tonal' answer)

al - le - lu - ia, al - le - lu - ia, al - le -

Figure 6.15 (continued)

182

al - le - lu - ia, al - le - lu - ia,
al - le - lu - ia,
lu - ia, al - le - lu - ia, al - le - lu -

188

al - le - lu - ia, al - le - lu - ia, al - le -
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
- ia, al - le - lu - ia, al - le - lu - ia,
(*consonant' reduction*)

195

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
al - le - lu - ia, al - le - lu - ia, al - le -

Figure 6.15 (continued)

201

ia, al - - - le-lu - ia, al - le - lu-ia,
 lu - ia, al - - le-lu - ia, al - le - lu-ia,
 lu - ia, al - le-lu - ia, al - le -

207

al - - - - - le-lu - ia,
 al - - - - - le-lu - ia, al - le -
 -lu - ia, al - le - - lu - - - ia,

212

al - le - lu - ia, al - - - le - lu - [ia.]
 lu - ia, al - - - le - lu - - ia.
 al - le - lu - ia, al - le - lu - [ia.]
 ('correct' imitation)
 al - le - lu - - ia,

The half-cadence formed in bars 174–75 by the intervals 5–6–7–6–8 between first countertenor and bass ingeniously⁴⁶⁹ becomes a perfect cadence, with a 4–3 suspension – also leading to an octave – in the second countertenor of bars 175–76. In the final two ground statements (bars 208–16), Purcell creates a climax primarily through harmonic means, as the most intricate fugeing – that is, the three voices imitating each other one bar at a time – has already been demonstrated. First, the A in the bass voice is held for as long as the ground allows (bars 207–10), in what has previously been discussed as a cliché of ground composition. Finally, in the last fugal complex,⁴⁷⁰ both accidentals (C# and F#) are flattened in the two countertenor voices, showing that the ground can remain unaltered while still supporting what can be considered another cliché of Restoration music, the flat-mode ‘drag’ section at the end of a piece.

Unlike most instrumental grounds, which make use only of loose imitative writing, if at all, a significant number of vocal grounds, especially of those with sacred texts, contain more intricate fugeing and other forms of imitation. Antiphonal writing in vocal grounds is often used to open a piece, followed by more intricate imitation later, sometimes in a clearly calculated contrapuntal ‘cumulation’. While Italian sacred music in general has previously been acknowledged as the stylistic origin of Purcell’s own Latin motets, the concluding alleluia on a ground of Sances’s motet *Laudemus viros gloriosos* can, in particular, be identified as a possible model for Purcell’s *Beati omnes*. Indirectly, it also seems to have started what can be seen as another example of competitive emulation between Purcell and Blow, namely of concluding some anthems with an alleluia on a ground, some of which, such as *Awake, awake*, contain a relatively high degree of contrapuntal artifice.

6.2 Imitative writing involving the ground

This section will discuss grounds that involve the ground bass itself in imitative textures, a technique that, in its stricter forms, seems to have been used by few composers other than Purcell. The discussion will again proceed from very loose imitative writing to the stricter forms, including canon.

With few exceptions, independent solo songs do not make use of imitation, but there are examples where they incorporate a rudimentary imitative technique that involves the ground itself, namely what Purcell described as ‘*Imitation or Reports*’ (see again Figure 6.1 above).⁴⁷¹ A

⁴⁶⁹ Unlike the term ‘genius’ in its modern understanding as a type of person, the earlier use of the term or its Latin and French counterparts *ingenium* and *génie* as ‘denoting one’s creative power was extensive during the seventeenth century’ (Schab, ‘Compositional Technique’, 30).

⁴⁷⁰ Schab defines a complex as ‘a prescribed combination of subjects, or of several entries of the same subject [...] which may have been devised by the composer for this specific instance, or may be a well-recognised pattern’ (‘Compositional Technique’, 39).

⁴⁷¹ Purcell, ‘Art of Descant’, 108.

typical example is shown in Figure 6.16, the beginning of the second ground from Davis's 'In vain I seek to charm', where the voice imitates the falling-third pattern of the ground in a loose manner that makes it seem unlikely this would have had to be planned when the composer chose what ground bass to use. A further technique, typically used in chaconnes and similar instrumental pieces, consists of the simple 'passing around' of short motives described in section 6.1, usually between *dessus* and bass, or the standard Lullian practice of letting figuration such as semiquaver passages in the bass or the top part be followed by very similar (though usually not identical) figuration in the other part in the next phrase or strain. Lastly, in five pieces, the ground itself is broken up and its components are treated imitatively, as can be seen in Figure 5.28 in Chapter 5.⁴⁷²

Figure 6.16: Davis, 'In vain she charms' (beginning of second ground); brackets show loose imitation

Unsurprisingly, Purcell himself often favoured a rather more strict approach than that shown in the previous example, using imitative textures in a 'thematically more economical [way] than his contemporaries',⁴⁷³ and most probably with more compositional pre-planning than is suggested, for example, in Simpson's explanation of 'How to form a Fuge'.⁴⁷⁴ Both grounds of 'Fly swift, ye hours' start by the voice imitating the ground, with only a minimal change needed in the voice part of the first one to avoid a low a, and of the second one to create a more effective melodic line (Figure 6.17). In the first half of the example, the voice hardly overlaps with the ground, so that the imitation can be considered antiphonal, unlike the more intricate kind used in the second half, where the voice enters in the middle of the ground statement.⁴⁷⁵ In both cases, the imitation seems to underline the textual expression, with the voice 'running away' from the ground, just as time itself runs out.⁴⁷⁶ In the first ground, moreover, the running scale of the ground bass itself (and of the voice) seems to be designed to express the meaning of the text, so it could be argued that the ground represents

⁴⁷² These are Purcell's 'By beauteous softness' (1689; ritornello only), 'Hail, gracious Gloriana' (1690) and 'Many such days' (1692), as well as Blow's 'Hark! how the waken'd strings resound' (1684; ritornello only) and 'A bolder touch inspiring' (1700).

⁴⁷³ Schab, 'Compositional Technique', 39.

⁴⁷⁴ Simpson, *Compendium*, 135–37. The passage is discussed and quoted in full in Herissonne, *Musical Creativity*, 171–73. See also Herissonne, *Music Theory*, 202–3.

⁴⁷⁵ Note the similarity of the second ground with that in *Awake, awake, put on thy strength* (Figure 6.11).

⁴⁷⁶ Adams points out that the start of the first ground represents a 'classic figurative depiction of flight' (Purcell, 217).

Figure 6.17: Purcell, 'Fly swift, ye hours' (beginnings of both grounds)

more of a *Vorimitation* of the voice, rather than the voice imitating the ground. In the second ground, the entry of the voice in the middle of the ground seems to underline its 'eagerness'.

In the same composer's 'Now that the sun', the imitation is interrupted because ungrammatical voice-leading (mainly consecutive fifths) would otherwise have occurred (Figure 6.18), demonstrating that keeping the imitation strictly was not a priority and that the ground was probably not designed to cater for intricate imitative textures, especially as the passage shown is the only one making use of imitation in this song. Moreover, Purcell even changed the F# in the bass to an F \natural in the voice without this being strictly necessary for reasons of voice-leading. The resulting auxiliary note a semitone above E may reflect the traditional Renaissance practice of singing a semitone above a high note that would carry the solmisation syllable *la* (or *mi*), widely known under the expression *una nota super la semper est canenda fa*.⁴⁷⁷

Purcell's 'Why should men quarrel' takes the imitation of the ground at the opening a step further by having the voice sing a partially augmented version of the start of the ground (Figure 6.19).⁴⁷⁸ 'Ah! how sweet', a short motivic ground by the same composer, where the motive appears in the voice as well as in the bass (Figure 6.20), can also be understood along the lines of 'Imitation or Reports'.

Similar to the ground-bass alleluias closing a number of anthems and other sacred pieces, there are also three Chapel Royal anthems that *open* with an instrumental ground, which Blow seems to have tried first in *O give thanks unto the Lord, and call upon his Name* (see Figure 6.21 for the opening), dating from around 1677, a good five years before the two Purcell pieces, *In thee*,

⁴⁷⁷ Bent points out that the rule in this form is first mentioned in the third part of Praetorius's *Syntagma musicum* of 1618: Margaret Bent, 'Musica ficta, 4. Rules for inflection and adjustment', *GMO*, accessed 21/01/2019. Cf. the discussion of a similar case in Purcell's 'Fairest Isle' from *King Arthur*, in Westrup, *Purcell*, 136.

⁴⁷⁸ Cf. Adams, *Purcell*, 345.

Figure 6.18: Purcell, 'Now that the sun' (taken from the modern edition,⁴⁷⁹ which halves the note values and hence changes the time signature from the original 3/2 to 3/4); strict canonic continuation shown on ossia staff

Figure 6.19: Purcell, 'Why should men quarrel', bars 91–94; brackets show loose imitation

Figure 6.20: Purcell, 'Ah! how sweet', bars 1–3; brackets show loose imitation

O Lord, do I put my trust (c.1682) and *Rejoice in the Lord always* (1683–84).⁴⁸⁰ In addition to the three anthems opening with a ground-bass symphony, the device is also used to open a couple of odes, one of which (Clarke's *Barbadoes Song*) has already been discussed. The other one is Richardson's Cecilian ode *From Sounds Celestial*, which uses very similar antiphonal writing

⁴⁷⁹ Henry Purcell, *Sacred Music Part VI: Songs and Vocal Ensemble Music*, ed. Anthony Lewis and Nigel Fortune (=PS 30; London: Novello, 1965, reprinted 1993), 70–74.

⁴⁸⁰ Cf. Holman, *Purcell*, 135.

between violins and ‘flutes’ to Clarke’s symphony. Neither use more intricate imitative textures or involve the ground.⁴⁸¹

Figure 6.21: Blow, *O give thanks unto the Lord, and call upon his Name* (opening symphony), bars 1–10; brackets show imitation of start of ground

The image displays a musical score for the opening symphony of Henry Purcell's anthem 'O give thanks unto the Lord, and call upon his Name' by John Blow. The score is in 3/1 time and consists of two systems. The first system shows the Bass violin part (B.c.) starting with a ground bass pattern. The second system shows the upper parts (violin and flute) imitating the start of the ground bass. A bracket in the second system is labeled 'cue-size notes: strict continuation'.

Purcell's *In thee, O Lord* opens with a symphony on a ground and concludes with a ground-bass alleluia, thereby framing the whole anthem with this technique so favoured by the composer. A crucial difference between the opening symphony and all of the concluding alleluias discussed earlier is that the former starts with an upper part imitating the ground *itself*. Though Purcell most likely got the idea from the opening of Blow's anthem, he took the imitation of the first four notes of Blow's ground in the first violin much further to encompass virtually the whole ground statement (Figure 6.22), thereby again demonstrating Purcell's keen interest in compositional artifice.⁴⁸² The ground bass of Purcell's piece also

⁴⁸¹ Peter Hardwick claims, in my opinion incorrectly, that Blow's anthem *And I heard a great voice* starts with a symphony with an opening and closing section on a ground ('Foreign Influences in the Verse Anthems of Henry Purcell', Master's diss., University of Alberta, 1970, 35). Rather, the symphony opens with a four-bar phrase on the descending tetrachord, reminiscent of Lullian chaconnes such as that from *Le triomphe de l'amour*. The phrase is given a varied repeat (again very much like Lully's aforementioned piece), then the entire eight-bar phrase is repeated and, after a middle section that develops the material, given again with repeat. Although the descending tetrachord is stated eight times in total, it is always to the same material in the upper parts and therefore does not constitute a ground as such, though the symphony could be deemed 'chaconne-like'.

⁴⁸² Manning instead views it as an example of 'Purcell's technical superiority over Blow' ('Purcell's Anthems', 219).

Figure 6.22: Purcell, *In thee, O Lord, do I put my trust* (opening symphony), bars 1–12; brackets show imitation (of full ground and of start of ground)

seems to be modelled on that of Blow's, as the very similar opening shows, but while Blow appears to have been content with the mere indication of an imitative opening (the subsequent writing is largely homophonic), Purcell seems to have designed his ground bass⁴⁸³ in such a way as to enable fugeing with the ground. Nevertheless, Purcell does *not* save the best for last; instead, he gradually decreases the exactness of imitation (Figure 6.23).⁴⁸⁴

This is quite the opposite to the contrapuntal 'cumulation' occurring in the prelude from Purcell's slightly later *Rejoice in the Lord alway* (1683–84), where there is no indication at the start that the ground, consisting of two statements of a simple falling scale generally understood to represent bell-ringing,⁴⁸⁵ is to be treated imitatively (Figure 6.24). Instead, after several occurrences of segments of the scale (first four notes, then six) presented in the upper parts, the full scale first appears in an upper part in inversion, when, in bars 8–9, all three upper parts present a rising scale in parallel 6/3-chords. This is followed by the registral high point of the piece, from where both violins descend in close imitation of the ground, not long before the symphony ends and the first verse sections begins. The 'cumulation' may be

⁴⁸³ Incidentally, the ground is almost identical to that of the slightly later 'O Solitude'. Cf. Adams, *Purcell*, 208.

⁴⁸⁴ Schab cites the alleluia of this anthem as an example for gradual decrease in contrapuntal artifice (as noted above), but the concept seems more appropriate still for the opening symphony.

⁴⁸⁵ The descending scale has led to the whole work being nicknamed the 'Bell Anthem'.

Figure 6.23: Purcell, *In thee, O Lord, do I put my trust* (opening symphony), bars 35–41; brackets show imitation

The image shows a musical score for four staves: Violin I (top), Violin II, Viola, and Cello/Double Bass (bottom). The music is in 3/8 time and G minor. Brackets above the staves indicate imitative entries. A bracket above the second staff is labeled '(partial) retrograde?'. The score shows the progression of the ground bass across the instruments.

understood to underline the bell-ringing character of the piece in that, gradually, more and more parts are involved in the ringing, causing it to get progressively more clamorous.

The only complete ground statement in an upper part occurs in the first violin in bars 10 (with upbeat) to 11, where the ground is presented in stretto with itself. The latter technique can also be detected in Purcell's famous *Chacony*, though here the stretto appears more as a side effect of moving the ground to the upper parts and transposing it (Figure 6.25).⁴⁸⁶ The ground first appears in the tenor violin in bars 41–48 and subsequently in the second treble in bars 49–56 (transposed up a fifth), but the bass enters with the untransposed ground in bar 54, so three bars too early.⁴⁸⁷ Purcell also uses the opportunity of the 'veiled' ground statements in the middle voices to blur the phrase structure,⁴⁸⁸ which, until the ground appears in the tenor violin, is regular and determined by the perfect cadence that occurs every eight bars. The ground's statements in the middle voices also allow for considerable reharmonisation and modulation, mainly by making it possible to have perfect cadences on other notes of the ground. For example, strains 6 and 7 (bars 41–53) modulate from G to B \flat (bar 43–4) and, after touching on C and G, to D (50–3), which is quickly reinterpreted as the fifth scale degree of G. Note that in bar 44, the music cadences on the fourth bar of the ground, while in bar 53, it does so on the fifth, again providing for more variety in the phrase structure.⁴⁸⁹ Elsewhere, Purcell uses non-ground material to modulate, as in bars 109–13, which prepare another statement of the ground in the second treble, this time in C.

⁴⁸⁶ Cf. Meinardus, 'Die Technik des Basso ostinato', 89.

⁴⁸⁷ See also Schab, 'On the Ground and Off', 54.

⁴⁸⁸ Schab argues that the ground here 'serves primarily as the infrastructure [...] of the work rather than a façade accessible to all listeners' ('Compositional Technique', 160).

⁴⁸⁹ Howard has shown how in *Since God so tender* Purcell exploits the 'ability of almost every pair of notes in the ground to support or imply what in contemporary terminology would have been described as a cadence or half cadence' (Howard, 'Composition as an Act of Performance', 49–50).

Figure 6.24: Purcell, *Rejoice in the Lord alway* (opening symphony); brackets show imitation;⁴⁹⁰ continues on following page

The musical score is presented in three systems, each with four staves (treble, alto, tenor, and bass clefs). The notation includes various rhythmic values and melodic lines. Brackets above the staves indicate imitation patterns, labeled as 'I (4)', 'I (6)', 'I (8)', and 'G (4)'. The first system shows the initial imitation patterns. The second system, starting at measure 5, continues these patterns. The third system, starting at measure 9, includes a 'complete ground statement' and further imitation patterns. The score is in common time (C) and features a complex interplay of melodic and rhythmic motifs across the instruments.

⁴⁹⁰ Abbreviations: G = 'recto' ground; I = inverted ground (number of notes in brackets). Note that the inverted ground can also be understood as a retrograde and that segments are always understood to commence on an upbeat quaver.

Figure 6.24 (continued)

Figure 6.25: Purcell's *Chacony*, bars 41–57, ground statements highlighted and cadences marked

Two chaconnes by ‘Mr Morgan’⁴⁹¹ may be inspired by Purcell’s use of the ground in upper parts and of transposition of the ground, though only the one from *The Younger Brother* attempts to engage the ground in imitation with itself (see Figure 6.26). Morgan almost consistently accompanies the four-bar ground in parallel thirds, except for the fourth, cadential bar of each ground statement, which can also change from phrase to phrase. During the course of the piece, the ground occurs in every voice, the bass being silent for several

⁴⁹¹ Probably Charles Morgan, who ‘was a friend of Purcell, and was sometimes invited by him to compose music for certain stage works when he himself was under pressure’ (Gerald Gifford, ‘Introduction’, in *The Compleat Flute-Master Or The whole Art of playing on y^e Rechorder: A facsimile of the 1695 first edition* (Hebden Bridge: Ruxbury, 2004), ix).

Figure 6.26: Morgan, Chaconne from *The Younger Brother* (GB-Lcm 1172, ff. 8v–9r); bars 1–12; ground material highlighted

The musical score consists of three systems of four staves each. The first system (bars 1-4) shows the initial entry of the ground. The second system (bars 5-8) shows the ground continuing with some melodic variation. The third system (bars 9-12) shows the ground concluding. The ground material is consistently highlighted in yellow across all systems. Arrows in the first system indicate the relationship between the first treble staff, the second treble staff, and the bass staff.

phrases. Often, however, either the ground itself (if one is to consider the lower of two parts as the actual ground) or the subsidiary line in parallel thirds above wanders from one voice to another within a single phrase, for example from the second treble (bar 1) to the tenor violin (bars 2 and 3).

The fact that the ground outlines a falling-third progression and also works well in parallel thirds allows it to be used in stretto with itself. This is already suggested in the very first phrase: were one to consider the second treble and tenor violin lines separate from each other, then the tenor violin could be understood to imitate the bass at the octave, one bar apart. However, the second treble's line in bar 1 suggests that the tenor violin merely continues the parallel thirds, rather than engaging in stretto imitation. This is not the case, though, in bars

25–27 (Figure 6.27), where the second treble enters alone, imitated by tenor violin and first treble. The latter does continue the second treble’s line, but it does so an octave higher, so that the continuation is not really heard as such, but as a new entry. It also necessitates the second treble to use other material, as it would otherwise have led to consecutive octaves throughout the bar. The shortness of the stretto may have to do with compositional capability or with the fact that Morgan prioritises keeping the rigid four-bar structure – with a perfect cadence every four bars – over using strict imitation for any extended time.

Figure 6.27: Morgan, Chaconne from *The Younger Brother* (GB-Lcm 1172, ff. 8v–9r); bars 25–8; ground material highlighted

The fact that most of the pieces discussed using imitation involving the ground have been instrumental ones is no co-incidence. First of all, few composers other than Purcell engaged the ground in imitative textures beyond the relatively loose examples mentioned.⁴⁹² Ironically, it is in Purcell’s instrumental grounds,⁴⁹³ or ritornellos (that is, purely instrumental sections) of vocal grounds,⁴⁹⁴ that contrapuntal artifice is most pronounced, despite the association of instrumental grounds with division grounds and chaconnes, both largely homophonic genres.⁴⁹⁵ A notable exception is Draghi’s ‘The soft complaining flute’, where the ground is imitated not only in the opening ritornello (bars 5–9 in the first recorder), but also by the voice in bars 47–50 (Figure 6.28).

⁴⁹² Once-off imitation (notwithstanding repeated sections) of the first few notes of the ground also occurs in the following songs, usually at the start: Blow, ‘Bring Shepherds’; Goldwin, ‘Behold O God our defender’; Goodson, ‘Te pax olivæ’; King, ‘Ah, cruel fortune’; Purcell, ‘Ah, Belinda!’ and ‘Thy genius, lo!’. In the Largo from Croft’s Violin Sonata no. 1, the ground moves to the violin part for one statement, but does not overlap with the ground in the bass. While the two parts at this point would have been suitable for invertible counterpoint, Croft does not demonstrate this possibility.

⁴⁹³ Even in so ‘French’ a piece as the ‘Triumphing Dance’ from *Dido and Aeneas*.

⁴⁹⁴ Examples (all by Purcell) include the ritornellos of ‘Thrice happy’, ‘Hark! just now’, ‘Welcome, more welcome’ (decorated imitation of the ground), ‘By beauteous softness’, ‘When I am laid in earth’ (decorated), ‘With dances and songs’.

⁴⁹⁵ See Holman, ‘Compositional Choices’, 256. Schab explores the links between consort music and pre-Reformation sacred polyphony in detail, arguing that the Reformation may have caused composers to channel their creative energies, especially in respect to contrapuntal artifice, into textless polyphony in order to avoid the ‘explicit liturgical restrictions of the new church’ (‘Compositional Technique’, 113).

Figure 6.28: Draghi, 'The soft complaining flute'; brackets show imitation

The musical score is presented in three systems, each with four staves. The first system (measures 1-8) shows the vocal line (top staff) and the instrumental accompaniment (bottom three staves). Brackets indicate imitation between the vocal line and the instrumental parts. The second system (measures 9-16) includes the vocal line with lyrics: "Whose dirge is whis-per'd, is whis-per'd, whose". The third system (measures 17-24) includes the vocal line with lyrics: "dirge. is whis-per'd, is whis-per'd, by the warb - - - ling lute,". The score is in 3/8 time and features a variety of rhythmic patterns and melodic lines.

In the ritornello of the Draghi, the imitation is continued as long as possible, while, significantly it breaks off sooner in the vocal section – something for which there is no contrapuntal reason, but which may have to do with the text, or with avoiding a high e^b in the countertenor voice. Similarly, in Purcell's 'So when the glitt'ring queen', dating from some

two-and-a-half years after Draghi's ode, the opening ritornello imitates the entire ground, while the voice opens by imitating the first three notes only.⁴⁹⁶

Some of the previous examples included instances of canonic writing, though they are usually sustained only for a short while. Two further pieces making use of canonic writing involving the ground, Purcell's *Three Parts upon a Ground* and Bartholomew Isaack's *Ground*, have been discussed in an article by Holman, who also makes the case that the latter composer modelled his own ground on Purcell's almost identically scored piece.⁴⁹⁷ In spite of superficial similarities between *Three Parts upon a Ground* and the 'Ciacona / Canon in unisono' from Partita III of Heinrich Ignaz Franz von Biber's *Harmonia artificiosa-ariosa*, the former cannot have been inspired by the latter, since Biber's collection was published only in 1696, and Biber is extremely unlikely to have come into contact with any of Purcell's music. Nevertheless, the two pieces show a similar interest in using the ground in canon with itself.⁴⁹⁸

Unlike Purcell in his early piece, Isaack uses a plain descending-tetrachord ground, which may relate to the popularity of 'Scocca pur' in the 1680s, though the latter adds a cadence to the descending tetrachord (see Chapter 4), and it was Purcell who later used Lully's ground bass for his sixth Sonata in Four Parts. Both Isaack's ground and Purcell's *Three Parts upon a Ground* make use of what is arguably the most intricate type of imitative writing, a 4-in-2 canon involving the ground as one of the canonic parts (see Figure 6.29). That said, neither ground lends itself more easily to a 4-in-2 canon at the distance of two bars than the other (Figure 6.30), so the obvious weaknesses of Isaack's piece are down to the composer. If anything, Isaack's ground allows for some bass notes to be treated as dissonant, something which is not possible in Purcell's leaping ground (except perhaps on the penultimate ground note). Isaack's piece opens with very approximate imitation, in an attempt to show that this is a polyphonic piece, but without the artifice often associated with Purcell's music.

Both pieces also make use of canons *not* involving the ground. As has been mentioned earlier, the most restrictions on possible notes in a two-part canon on a ground are given when the ground moves by step, at the same temporal interval as the canon. This would be

⁴⁹⁶ Purcell later followed a rather similar strategy to Draghi in 'See, even Night herself is there' from *The Fairy Queen*, which is not based on a ground, but also has an imitative opening ritornello. As in 'The soft complaining flute', the soprano presents the opening 'point' in its original form only some bars after it enters, again in a shorter form than that first presented in the strings, even though Schab notes that the voice actually begins with what may be seen as 'a freely augmented and ornamented version of the subject' ('Compositional Technique', 147).

⁴⁹⁷ Isaack and Purcell would have known each other from the Chapel Royal, where the former was a boy chorister in the early 1670 (Holman, 'Compositional Choices', 259); see also Peter Holman, 'Bartholomew Isaack and "Mr Isaack" of Eton: A Confusing Tale of Two Restoration Musicians', *MT*, 128 (1987), 382. In the section on 'Contrivance of Canon' of his *Compendium*, Simpson gave an example of a 3-in-1 canon to a ground (*Compendium*, 158–59). Purcell later used the same ground bass for his *Three Parts upon a Ground* (see Holman, 'Compositional Choices', 256; also *idem*, *Purcell*, 70).

⁴⁹⁸ See Schab, *Sonatas*, 210.

Figure 6.29: Canons in Purcell, *Three Parts upon a Ground*, and Isaack, *Ground* (in order of appearance in the respective pieces)

Purcell	Isaack
3 in 1 retrograde inversion (bars 19–21)	4 in 2 <i>on</i> the ground, at the unison, 2 bars apart (bars 17–24)
4 in 2 involving the ground, at the unison, 2 bars apart (bars 38–50)	4 in 2 involving the ground, at the unison, 2 bars / 1 crotchet apart (bars 37–40)
3 in 1, using ground in upper voices only, at the unison, 2 bars apart (82–91)	2 in 1 retrograde inversion (bars 45–47)
3 in 1 <i>on</i> the ground, at the unison, 1 crotchet apart (bars 112–18)	

Figure 6.30: Potential notes of a 4-in-2 canon on the ground basses of Purcell, *Three Parts upon a Ground*, and Isaack, *Ground*

The figure displays two systems of musical notation. The top system, for Purcell's *Three Parts upon a Ground*, consists of four staves: a treble staff, two alto staves, and a bass staff. The bottom system, for Isaack's *Ground*, also consists of four staves: a treble staff, two alto staves, and a bass staff. Both systems are in 4/2 time and feature a key signature of one sharp (F#). The notation shows the ground basses and the potential notes for a 4-in-2 canon. Arrows indicate the relationship between the ground basses and the canon parts.

the case if Isaack had attempted a canon at the distance of one bar; instead, his first canonic section uses the temporal interval of two bars, while the second one uses a much shorter interval, that is, a crotchet, for two of the four canonic parts, which brings other restrictions and possibilities with it. The third canon, meanwhile, simultaneously gives the point and its retrograde (*'reele & retro'*), which is less intricate than it seems and, significantly, stays back behind Purcell's 3 in 1 retrograde inversion canon (*'re[c]te et retro & arsin per thesin'*), with

which the latter opened his piece.⁴⁹⁹ The same can be said of the length of the canons: Purcell's are, on average, longer than Isaack's by more than three bars, with the second one an impressive thirteen bars in length. All but the first of Purcell's canons cover more than one ground statement each, while in Isaack's piece, only the first one does.

Isaack's ground sticks largely to the primary implied harmonisation of the descending tetrachord, including frequent 7/5-chords on the downbeat of the second and third bars, a feature typical of Lullian chaconnes (see Chapter 2). Moreover, the canonic sections (clearly marked by Isaack) use even more consonant harmonisations, most likely because these are easier to treat imitatively. For example, the standard 7–6 and 4–3 suspensions in the 'Leading Part' become all but unusable in the 'following Part' – not least because 9–8 suspensions are potentially problematical on a descending bass – while there are generally more options with Purcell's leaping bass (see Figure 6.31). Significantly, the one time Isaack does use a 9–8 suspension – in the third treble in bar 50, so in a homophonic section – he resolves it upwards to avoid the hidden consecutive octaves that would otherwise occur. In spite of these restrictions, the two canons '4 in 2', one of which involves the ground,⁵⁰⁰ also feature the only instances where the perfect cadence every four bars is avoided (bars 20 and 40). There is, however, a clear contrapuntal reason for the avoidance of the sharpened leading note in bars 20 and 40: in both cases, at least one of the parts with a G♯ is bound by canon – in bar 40, for example, the first treble is canonic with the ground, so the G♯ is required.

The instrumental ground from Clarke's *Song on the Assumption*, 'very much in the Purcellian idiom',⁵⁰¹ demonstrates that the chromatically-descending tetrachord ground can also be treated canonically, both at the unison and a fourth above, though in the latter case the cadence has to be excluded (Figure 6.32). The canon may be reminiscent of the concluding string ritornello of Dido's lament, where the chromatically-descending tetrachord ground is imitated (with decorating suspensions) by all three upper strings – also towards the end of the piece – though, given the lack of dissemination of music from *Dido and Aeneas*, it may well be that Clarke was unaware of this at the time of composing his *Song* (1693).

These and other examples, where the entirety of the ground is imitated in the upper parts, draw attention to the ground itself in a manner that appears to run counter to the general aim – especially in vocal pieces – to conceal the repetition given by the ground. However, such imitative writing virtually always leads to overlapping phrasing between the bass and the other

⁴⁹⁹ Herissonne, *Music Theory*, 203.

⁵⁰⁰ Purcell takes this one step further by involving the ground in a 3-in-1 canon, which is, however, only possible when the bass is *not* one of the canonic voices, since this would necessarily involve an ungrammatical 6/4-chord.

⁵⁰¹ Jeremiah Clarke, 'Song on the Assumption', ed. James Hume, Master's diss., University of Manchester, 2007, 10.

Figure 6.31: Potential suspensions in a 2-in-1 canon on the ground basses of Purcell, *Three Parts upon a Ground*, and Isaack, *Ground*

The figure displays three systems of musical notation, each consisting of three staves: a treble clef staff, a middle staff, and a bass clef staff. The first system is in 6/4 time and features a ground bass in the bass staff. The treble and middle staves show two voices in a 2-in-1 canon. Fingerings are indicated by numbers 1-5 above notes. Annotations below the staves evaluate potential suspensions: 'usable (but consonant)' for the first and third systems, and 'not usable as suspension' for the second system. The second system is also in 6/4 time. The third system is in 3/4 time. Annotations for the third system include 'usable (but consonant)', 'potentially problematical', and 'not usable as suspensions'.

part involved in the imitation – that is, between the two ground statements – which may be seen as a strategy on the part of the composer to show off his skill in compositional artifice.

Similar to *Three Parts upon a Ground*, Purcell’s Sonata VI from his *Sonatas in Four Parts* (discussed earlier in Chapter 2) also involves the ground in a 3-in-1 canon with itself, in what

Figure 6.32: Clarke, ‘Ground’ from *Song on the Assumption*, bars 78 (with upbeat) – 92; brackets show imitation

The image displays a musical score for three staves: Treble, Alto, and Bass clefs. The time signature is 3/4. The score is divided into two systems. The first system covers bars 78-92, and the second system covers bars 85-92. Brackets indicate imitative passages between the staves. The key signature has one flat (B-flat).

Schab has described as a ‘climactic cluster of motivic virtuosity’.⁵⁰² Nevertheless, imitative writing pervades the entire piece, starting with the ‘tonal’ fugeing between the two violins at the beginning of the piece. In fact, the Sonata can be seen as a kind of compendium of imitation to a ground in various degrees of strictness and at various intervals (temporal and in terms of pitch). Occasionally, strict imitation leads to an unusual harmonisation, such as in bars 20–24 (Figure 6.33a), where the second treble imitates the first exactly a fifth below and a bar later, leading to a flatwards drive involving an $A\flat$ in the ‘following Part’, which derives from the $E\flat$ in the ‘Leading Part’. Needless to say, this seems quite deliberate, as a further passage in bars 186–189 confirms, where Purcell ‘teases out’ rare, upwards resolving suspensions in both violins (Figure 6.33b). There are also several instances where the more-or-less strict imitation covers a full ground statement, such as in bars 136–141 (second treble) and 137–142 (first), as well as in bars 36–40, where the imitation at the unison and a mere crotchet apart beginning on the first ground note is maintained until just before the end of the ground statement.

Purcell’s strictly canonic ‘Two in one upon a Ground’ has often been seen as an anomaly in his theatre music, though Schab, amongst others, has pointed out that, contrary to the commonly-held belief that the fantazias are Purcell’s most contrapuntal pieces, the composer’s strictest canonic essays are in his *Service in B flat* and in his theatre music,⁵⁰³ despite these

⁵⁰² Schab, *Sonatas*, 223.

⁵⁰³ Schab, ‘Compositional Technique’, 45.

Figure 6.33: Passages using imitative writing in Purcell, Sonata VI from *Sonatas in Four Parts*: a) bars 20–24, b) bars 186–189.

a)

b)

being very public genres where the majority of listeners would probably have been unable to understand the contrapuntal artifice involved.⁵⁰⁴ A piece further highlighting this is the ‘Dance for the Chinese Man & Woman’ from *The Fairy Queen*, also entitled ‘Chacone’ in at least four contemporary sources. Some very inconspicuous canonic writing in the two final strains of the piece show clearly that Purcell delighted in such ‘artificial’ details even in one of the most public realms and in the traditionally homophonic genre of chaconne (Figure 6.32).⁵⁰⁵ Despite the fact that overlapping phrasing is inherent to much canonic writing – as Purcell’s ‘Two in one upon a Ground’ shows – he took care in the *Fairy Queen* chaconne not to have the canon blur the clear phrase structure of the dance. Moreover, Purcell did not even make the intricacy obvious.⁵⁰⁶

Not unlike the loose imitative textures mentioned in section 6.1, the kind of writing described by Purcell as ‘*Imitation* or *Reports*’ made pre-planning unnecessary, the chief difference between the two being that the latter involves the ground, which is, of course, inevitable for imitative textures in solo songs and other grounds in two parts. A significant

⁵⁰⁴ Adams, for example, points to the difficulty in imagining a theatre audience used to spectacle and ‘grand gestures’ appreciating ‘Two in one upon a Ground’ (Purcell, 293–4). See also Schab, ‘Compositional Technique’, 146, who gives further examples.

⁵⁰⁵ The tenor violin’s F on the first beat of bar 100 occurs in both complete sources of this movement (GB-Lam 3 and Ayres, *Compos’d for the Theatre*), but has been altered to E in the Purcell Society Edition to maintain consistency with the repetition of the same material in bar 108, where E is given throughout (Purcell, *The Fairy Queen*, ed. Wood and Pinnock, 268). However, both versions are equally feasible harmonically, and Michael Burden’s edition retains the discrepancy: Henry Purcell, *The Fairy Queen*, ed. Michael Burden (Mainz: Eulenburg, 2009).

⁵⁰⁶ Schab argues the same in respect to Purcell’s seventh Sonata of Three Parts (‘Compositional Technique’, 69).

Figure 6.32: 'Dance of the Chinese Man & Woman' from Purcell's *The Fairy Queen*, bars 89–102; brackets show imitation

The musical score is presented in three systems, each with four staves (treble, alto, tenor, and bass clefs). The time signature is 3/4. The first system (bars 89-93) shows the beginning of the piece. The second system (bars 94-97) continues the piece. The third system (bars 98-102) shows the end of the piece. Brackets indicate imitation between the treble and bass staves in the first system.

proportion of grounds using stricter imitative writing involving the ground are instrumental ones by Purcell, including pieces such as the *Chacony*, which, by their sheer title, refer to a traditionally homophonic genre. The extent and artifice of imitative counterpoint in some grounds, especially where the imitation involves the ground, would have made the design of the ground bass an essential aspect of pre-compositional planning.

6.3 Summary

This chapter has shown a range of different approaches to accommodating imitative textures in grounds, despite the traditional association of the ground-bass technique with largely homophonic textures. Given Purcell's manifest interest in contrapuntal artifice, it comes as little surprise that approximately half of the composer's vocal grounds (39 out of 80) use imitative writing in some sense (including antiphonal and other loose imitative techniques), while for other composers, this is true of less than a third of vocal grounds (24 out of 80). That said, some individuals such as Blow and Hart used imitative textures more frequently than others, notably in odes and sacred music. The differences between Purcell and most other composers are even more stark for instrumental grounds, notwithstanding the skewing factor of the survival of a large number of division grounds by other composers (including some who are anonymous).

While the use of imitative writing seems largely independent of whether or not the ground is kept strictly or altered and transposed, genre does appear to have been an important factor in the respective composer's decision of whether or not to include imitative textures: of ten sacred grounds by Purcell (including devotional pieces), only three include no imitation, and all three are for solo voice with continuo. The same is true of other composers' sacred music: 13 out of 21 grounds include some form of imitative writing. Clearly this relates to the by-then restored tradition of using imitative counterpoint in Anglican liturgical music.⁵⁰⁷ A surprising but telling difference is apparent in the theatre music of Purcell and his contemporaries: while a majority (17 of 25) of the former composer's theatre grounds make use of imitation, none of his contemporaries' does. This may be related to the predominance of simple airs in theatre music by composers other than Purcell, but also confirms the idiosyncrasy of Purcell's interest in imitative counterpoint even in very public genres.

⁵⁰⁷ Schab notes that the use of canon returned to Anglican liturgical music in the seventeenth century after contrapuntal artifice had temporarily been banished after the Reformation – albeit without the use of plainsong, previously often associated with such writing (Schab, 'Compositional Technique', 128).

Conclusion

This dissertation has discussed the wide range of approaches to composing grounds used by composers working in or, in some cases, otherwise connected to England and, as such, has been the first comprehensive study of its kind. As discussed in Chapter 1.3.1 and 1.3.2, the analysis of harmonic implications, both of the primary implied harmonisation (through the use of stock patterns) and of options for more unusual reharmonisation, allows a glimpse of the creative process used by composers of grounds – if not in the sense of actual working methods, then at least in the kind of knowledge at the back of composers’ minds, and in the principal way composers may have approached the composition of grounds. That is to say, composers and, to some extent, improvisers did not necessarily follow a step-by-step plan, nor would it be possible to reconstruct their working methods – and thinking – step-by-step, especially as so few sketches survive and composers were probably capable of doing much of the working-out without the use of pen and paper.⁵⁰⁸ Nevertheless, as the analyses throughout this dissertation have shown, certain ground-bass patterns carried certain implications with them, and the way the ground bass was then treated – strictly or in one of many other ways – brought further implications with it for the upper parts. This is the case for the harmonisation and phrase structure implied or realised by the upper parts, for instrumental grounds (Chapter 2), as well as vocal ones (Chapters 4 and 5), and also for contrapuntal possibilities, that is, for writing imitative counterpoint (Chapter 6). A further implication that underlies particular ground-bass patterns such as the descending tetrachord is the *topos* of it referring to romantic love or more specifically, at least in several flat-mode songs, lost love, as has been demonstrated in Chapter 3.

Different composers clearly had different priorities when realising the harmonic and contrapuntal potential of a particular ground bass, as was demonstrated in Chapter 4, where a number of songs based on a descending-tetrachord ground were compared. Value judgements have, however, been kept to a minimum, as different music clearly served different purposes, and it may hence not be entirely fair to compare the merit of different pieces, especially when implications of genre come into play, for example, sacred music versus light secular song, or broadside ballads versus private consort music (as in different pieces based on ‘Farinel’s Ground’). That said, even songs based on the same ground and ostensibly in the same genre may not have had the same intended audience, not just for their respective composers, but also for people copying or publishing their music, as was probably the case for Lully’s ‘Scocca pur’ and Abel’s ‘High state and honours’, both of which use the same form of the descending tetrachord (Chapter 4).

⁵⁰⁸ Howard, ‘Poetics of Artifice’, 138–39.

Certain trends can nevertheless be discerned: first, the tendency to abandon the strict repetition of the ground in vocal music was initially pioneered by Blow and, seemingly reluctantly, taken up by Purcell in the mid- to late-1680s, who then developed further approaches to transposing the ground, including treating it as a short motive. Other composers only started abandoning the tried-and-tested strict repetition in the 1690s,⁵⁰⁹ particularly after Purcell's death in 1695.

Second, instrumental grounds rarely use transposition, but are throughout the period altered by 'breaking' the ground into divisions (Chapter 2), in a manner relating to the tradition of diminution that harks back at least to the mid-sixteenth century. A small number of instrumental grounds and chaconnes, mostly by Purcell, experiment with transposition and, in some cases, intricate imitative textures (Chapter 6). The fact that few composers other than Purcell attempted using imitative counterpoint and other 'artificial' techniques in instrumental music⁵¹⁰ confirms Purcell's idiosyncratic penchant for such complexities. Moreover, Roger North's criticism of the composer (cited in Chapter 4.5) can be seen to demonstrate a substantial shift in aesthetics in the decades around 1700, not least regarding tonal structuring of form and a preference for simpler, homophonic textures. As such, Purcell may be seen as one of the last representatives of an earlier, fundamentally Renaissance interest in compositional artifice, although he of course sought to combine this with an awareness of the latest trends (see for example Chapter 5.2.3).

The 'levity', as Purcell himself called it,⁵¹¹ of much French music can also be seen in the comparative lack of such 'artificial' techniques in chaconnes and passacaglias, which rarely make use of a ground bass or of imitative textures, and it seems to be no coincidence that much of the eighteenth-century debate around the 'natural' (also mentioned in Chapter 4.5) was promoted by French writers. Indeed, the association of the chaconne with the ground-bass technique seems to have been largely an English one, with some of the pieces of German and Italian origin indicating a similar understanding in those parts as well, though this English proclivity largely subsided after Lully's music was transmitted more widely in the 1680s (see Chapter 2), at the same time as English composers first started abandoning strict repetition of the bass in vocal grounds (Chapter 3.3). Again, Purcell seems to have held onto the ground-bass technique in chaconnes longer than other composers, notwithstanding the inclusion of French-inspired elements such as characteristic dotted rhythms.

⁵⁰⁹ Draghi's 'The soft complaining flute' (1687) is an exception.

⁵¹⁰ Blow and Hart are, with some reservations, exceptions, though more so in their vocal music.

⁵¹¹ Henry Purcell, 'To the Reader', in idem, *Sonnata's of III Parts* (London, 1683). See also Howard, 'Poetics of Artifice', 224–27.

Links between music and rhetoric are certainly not limited to vocal music: a composed and improvised division ground can, after all, be understood as something akin to a speech or sermon, not least in the way these kinds of grounds are structured. This further highlights the grounding of seventeenth-century music in Humanist notions of rhetoric and artifice, as well as the importance of improvisation and memorisation for the training and practice of composers and other musicians at the time, and for our own understanding of their surviving musical output today.

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Appendices

Notes

In Appendices 1 and 2, common-time and triple-time grounds are listed separately (both excluding pieces entitled ‘chaconne’ or ‘passacaglia’, or a variant thereof in at least one contemporary source), then sorted by key (as described above), then alphabetically by composer.

In Appendix 3, pieces are listed according to textual incipit.

In Appendix 4, pieces are sorted first by categories A–E, as described in Chapter 2, then by key, starting with G (sharp third), followed by G (flat third) and then proceeding up the scale; lastly, alphabetically by composer. In the case of keyboard and instrumental versions of the same piece in the same key, the keyboard version is listed first. A ‘k’ after the number shows that the piece is for keyboard, an ‘i’ for instruments other than keyboard; a ‘v’ identifies pieces with vocal sections. The designations ‘L’ (Lullian), ‘N’ (Non-Lullian French) and ‘P’ (Purcellian) are explained in Chapter 2.

In Appendices 1–4, contemporary sources are given in the following format: RISM sigla & shelf no. (for manuscripts) OR publication details, page or folio no.: rubrics (dating); key note (stave signature, with ‘-’ meaning no sharps or flats), time signature in source (where no time signature is given, the metre is given in square brackets, either as [C] for common time, or [3/4] for triple time). Triple time here encompasses any time signature including a ‘3’, as well as, for example ‘6/4’ or ‘12/8’, which would today generally be considered compound duple and compound quadruple time respectively.

Primary sources actually consulted are given in **bold**. Where a source was not available, some information may be taken from secondary sources (usually the most up-to-date modern edition). If neither primary nor secondary sources were available, the composer’s name is preceded by an asterisk (*).

Note also that in some cases, the date of copying does not apply to the entire manuscripts, but only to the relevant layer or portion. Dating given according to the online Catalogue of Music Manuscripts appended to Herissone, *Musical Creativity*,⁵¹⁴ unless another name or reference is given. Frequently cited references are given as follows:

Bluteau Olga Bluteau, ‘Henry Purcell et l’ostinato’, *Ostinato Rigore: Revue internationale d’études musicales*, 5 (1995), 139–55.

⁵¹⁴ Available at <http://documents.manchester.ac.uk/display.aspx?DocID=16614>

- Cooper Barry Cooper, *English Solo Keyboard Music of the Middle and Late Baroque* (New York/London: Garland, 1989, reprint of a doctoral diss., University College, Oxford, 1974), appendix II.
- Del Amo Patxi Xabier del Amo Iribarren, 'Anthony Poole (c.1629–1692), the Viol and Exiled English Catholics', doctoral diss., University of Leeds, 2011.
- Gilmore Margaret C. Gilmore, 'A Note on Bass Viol Sources of "The Division-Violin"', *EM*, 11 (1983), 223–25.
- Gustafson Bruce Gustafson, *French Harpsichord Music of the 17th Century*, 3 vols. (Ann Arbor, Michigan: UMI Research Press, 1977).
- Holman Peter Holman, 'A New Source of Restoration Keyboard Music', *RMARC*, 20 (1986/87), 53.
- Klakowich John Blow, *Complete Harpsichord Music*, ed. Robert Klakowich (=MB 73, London: Stainer & Bell, 1998).
- Price Curtis Price, *Henry Purcell and the London Stage* (Cambridge: CUP, 1984).
- Spink Ian Spink, *English Song: Dowland to Purcell* (London: Batsford, 1974).
- VdGS Index Ashbee, Andrew et al., *The Viola da Gamba Society Index of Manuscripts Containing Consort Music*, 2 vols. (Aldershot: Ashgate, 2001/2008).
- Willetts Pamela J. Willetts, *Handlist of Music Manuscripts Acquired 1908–67* (London: The Trustees of the British Museum, 1970).
- Woolley Andrew Woolley, 'English Keyboard Sources and their Contexts, c.1660–1720', doctoral diss., University of Leeds, 2008.

Other secondary sources, including by the same authors, are cited in full, except where the source of dating is a modern edition cited below in the same cell. Where an author gives a vaguer date, this information is usually not given. Note that in some cases, the date of copying does not apply to the entire MS, but only to the relevant layer or portion.

Appendix 1 Keyboard grounds in English sources, c.1675–c.1705

[Part A] Common-time grounds only

Excluding pieces entitled ‘chaconne’ or ‘passacaglia’ (or a variant thereof)

Key	Com-poser	Date ⁵¹⁵	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Comments / selected literature
G (#3)	Anon.	Leech: late 17th c.	<u>Modern edition:</u> Peter Leech (ed.), <i>The Selosse Manuscript: Seventeenth Century Jesuit Keyboard Music</i> (Bicester: Edition HH, 2008), 79–81.	
G (#3)	Blow, John	1705	<u>Modern edition:</u> John Blow, <i>Complete Harpsichord Music</i> , ed. Robert Klakowich (=MB 73, London: Stainer & Bell, 1998), 77–79 (no. 61).	
G (#3)	Blow, John	1690	<u>Modern editions:</u> John Blow, <i>Complete Harpsichord Music</i> , ed. Robert Klakowich (=MB 73, London: Stainer & Bell, 1998), 71–73 (no. 59). Brian Hodge, ‘English Harpsichord Repertoire: 1660–1714’, 3 vols., doctoral diss., University of Manchester, 1989, vol. 2, p. 192–93.	Version in B-Bc 15139 contains fingering
G (#3)	Bull, John	1680	GB-Lcm 2093, ff. 12r–17r: <i>Doctor Bulls Grounds / Doctor Bulls Grounds</i> (Herissone/Woolley, p. 255: 1660s–70s; Cooper: c.1660–c.1680); G (but appears to be C at first) (-), [♯]	
G (b3) c.t.	Anon.	1677	GB-Och Mus. 1003, ff. 20v–21r: <i>The plain Ground / Var. 2</i> [at end, followed by an empty stave] (c.1664–77); ⁵¹⁶ G (1b), ♯	Copied by Henry Bowman
A (b3)	Anon.	1670	<u>Modern edition:</u> Candace Bailey (ed.), <i>Late-Seventeenth-Century English Keyboard Music</i> (=RRMBE 81, Madison, Wisconsin: A-R Editions, 1997), 15.	2 strains, no repeating bass, possibly meant as basis for improvising on a ground
A (b3)	Anon.	1677	GB-Och Mus. 1003, ff. 18v–19r: <i>The Ground / —</i> (c.1664–77); ⁵¹⁷ A (-), ♯	Copied by Henry Bowman
C (#3)	Anon.	1690	<u>Modern edition:</u> Christopher Hogwood (ed.), <i>‘fitt for the Manicorde’: A Seventeenth-Century English Collection of Keyboard Music</i> (Bicester: Edition HH, 2003), 16.	
C	Blow, John	1677 ⁵¹⁸	<u>Modern edition:</u> John Blow, <i>Complete Harpsichord Music</i> , ed. Robert Klakowich (=MB 73, London: Stainer & Bell,	mostly in common

⁵¹⁵ Of first performance or probable composition.

⁵¹⁶ See also Oxford Christ Church Library Music Catalogue (online) for Mus. 1003.

⁵¹⁷ See also Oxford Christ Church Library Music Catalogue (online) for Mus. 1003.

Key	Com- poser	Date ⁵¹⁵	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Comments / selected literature
(#3)			1998), 14–18 (no. 16).	time
C (#3)	Blow, John	1710 (Blow died in 1708)	<u>Modern edition</u> : John Blow, <i>Complete Harpsichord Music</i> , ed. Robert Klakowich (=MB 73, London: Stainer & Bell, 1998), 25 (no. 19).	
C (#3)	Bull, John	1680	GB-Lcm 2093, ff. 17v–20v: <i>Doctor Bulls ground</i> / — (Herissone/Woolley, p. 255: 1660s–70s; Cooper: c.1660–c.1680); C (1 _b), [3/2]	Version in Lcm 2093 contains fingering
C (#3)	?Clarke, Jeremiah	1705	GB-Lbl Mus. 1625, ff. 4v–6v: — / <i>Turn over</i> (Herissone/Woolley, 248: c.1705); C (-), $\phi \rightarrow 6/4$ GB-Cfm MU Mus. 653 (52.B.7), pp. 7–8: <i>Ground</i> / — (Herissone: c.1715; Klakowich/Cooper: c.1720; Woolley: 1713–c.1715); C (-), $c \rightarrow 6/4$ US-LAuc 1970.007 (formerly P613 M4 1725), ff. 6v–11r: — / — (Woolley, 271: ?1710s or 1720s); C (-), [ϕ] GB-Lfom Coke 1577 (also Harvester Microfilm MS 138), ff. 54r–50v (rev., no visible numbering in MS): <i>Italian Ground</i> / — (Woolley: 1720s–30s); C (-), $\phi \rightarrow 6/4$ US-SA, Peabody and Essex Museums, James Duncan Phillips Library, A-16, ff. 6r–8r (from RISM A/II: 126.923) <i>The Compleat Tutor for the Harpsichord or Spinnet (London, c.1770), pp. 8–10: <i>A Ground by I Clarke</i> / —</i> ; C (-), c (contains fingering) GB-Cfm MU 668, [folio nos. given in modern index:] ff. 75b and 73–73b: <i>A Ground by Jeremiah Clarke</i> / — (White&Woolley: ⁵¹⁹ late 18th c.); C (-), c Different piece on same ground: GB-Cfm MU 668, [folio nos. given in modern index:] ff. 42b–43b: <i>A Ground with Variations by Mr. Richard Love / Finis</i> (White&Woolley: ⁵²⁰ late 18th c.); C (-), $c \rightarrow 3/4 \rightarrow c$ <u>Modern edition</u> : Bryan White and Andrew Woolley, 'Jeremiah Clarke (c.1674–1707): A Tercentenary Tribute', <i>EMP</i> , 21 (2007), 34–35 (version in Mus. 653).	Harley claims this has been misattributed to Clarke, ⁵²¹ but Johnstone disagrees. ⁵²²
C	Courte- ville,		Add. 17853, ff. 35v–36r: <i>Ground by: R: [or Q:] C: / —</i> (Woolley, 238: c.1710–1720; Cooper: c.1694–c.1710); C	Composer ascription

⁵¹⁸ 'Mr John Blow' suggests 1677 or earlier.

⁵¹⁹ Bryan White and Andrew Woolley, 'Jeremiah Clarke (c.1674–1707): A Tercentenary Tribute', *EMP*, 21 (2007), 27.

⁵²⁰ Ibid.

⁵²¹ Jeremiah Clarke, *Miscellaneous Keyboard Pieces*, ed. John Harley (London: Stainer & Bell, 1988), 33.

⁵²² Harry Diack Johnstone, 'A New Source of Late Seventeenth- and Early Eighteenth-Century English Harpsichord Music by Barrett, Blow, Clarke, Croft, Purcell and Others', in Emma Hornby and David Maw (eds.), *Essays on the History of English Music in Honour of John Caldwell: Sources, Style, Performance, Historiography* (Woodbridge: Boydell, 2010), 71.

Key	Com- poser	Date ⁵¹⁵	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Comments / selected literature
(#3)	Raphael (–1735)		(-), ¢	according to RISM UK
C (#3)	Dies- sener, Gerhard	1690	<u>Modern editions:</u> Candace Bailey (ed.), <i>Late-Seventeenth-Century English Keyboard Music</i> (=RRMBE 81, Madison, Wisconsin: A-R Editions, 1997), 90. Brian Hodge, ‘English Harpsichord Repertoire: 1660–1714’, 3 vols., doctoral diss., University of Manchester, 1989, vol. 2, p. 191.	
C (b3)	Croft, William	1700	<u>Modern editions:</u> William Croft, <i>Complete Harpsichord Works</i> , vol. 1, ed. Howard Ferguson and Christopher Hogwood (London: Stainer & Bell, n.d.), 10–12. Henry Purcell, <i>Miscellaneous Keyboard Pieces</i> , ed. Howard Ferguson, 2 nd edn. (London: Stainer & Bell, n.d.), 29–31.	Previously attr. to Purcell (Z. D221)
C (b3)	Purcell, Henry	1690	<u>Modern editions:</u> Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569 (“Babell MS”)</i> , facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987). Candace Bailey (ed.), <i>Late-Seventeenth-Century English Keyboard Music</i> (=RRMBE 81, Madison, Wisconsin: A-R Editions, 1997), 90. Henry Purcell, <i>Miscellaneous Keyboard Pieces</i> , ed. Howard Ferguson, 2 nd edn. (London: Stainer & Bell, n.d.), 22–23.	Z. T681 (Arrangement of ‘With him he brings his partner’ from the 1686 Welcome Song <i>Ye tuneful muses</i>) Rebecca Herissone, <i>Musical Creativity in Restoration England</i> (Cambridge: CUP, 2013), 375–77. William Croft, <i>Complete Harpsichord Works</i> , 2 vols., ed. Howard Ferguson and Christopher Hogwood (London:

Key	Com- poser	Date ⁵¹⁵	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Comments / selected literature
				Stainer & Bell, n.d.), vol. 2, appendix.
D (#3)	?Bryne, Albertus	1670	<p><u>Modern editions:</u></p> <p>Candace Bailey (ed.), <i>Late-Seventeenth-Century English Keyboard Music</i> (=RRMBE 81; Madison, Wisconsin: A-R Editions, 1997), 15–16.</p> <p>Andrew Woolley (ed.), <i>English Keyboard Music 1650–1695: Perspectives on Purcell</i> (=Purcell Society Edition Companion Series, vol. 6; London: Stainer & Bell, 2018), 74.</p> <p>Solo bass-viol setting in Christopher Simpson, <i>The Division-Violist</i> (London, 1659), 60–61. The ground bass also appears in <i>An Introduction to the Skill of Musick</i> (London, 1667), p. 87 and also in Add. 59869, ff. 37r–35v (rev.)</p>	
D (b3)	Various (last strain in B-Bc 15139 may be by Blow)		<p>‘Polewheel’s Ground’ (not all concordances, but based on the same ground; see Chapter 2)</p> <p>GB-Llp 1040, f. 1r: — / — (1660s); D (1b), [♯] (ground bass only)</p> <p>GB-Ob Mus. Sch. D.219, ff. 18v–19r (pp. 28–29): <i>A Ground in D sol re</i> / — (Herissone/Klakowich: c.1660s; Cooper: c.1670); D (1b), ♯</p> <p>GB-Och Mus. 15, ff. 85v–85r: — / — (Herissone: Between c.1662 and 1682; Klakowich: c.1660s; Cooper: c.1670); D (1b), [♯]</p> <p>GB-Och Mus. 1176, ff. 14v–15r: — / — (Herissone: late 1670s onwards; Klakowich: 3rd quarter 17th c.; Cooper: c.1685); D (1b), ♯</p> <p>F-Pc Rés 1186bis (1), pp. 10–17: <i>Ground / Mr: Price</i> (Herissone/Woolley: 1680, completed by second scribe 1690s); D (1b), ♯</p> <p>F-Pc Rés 1186bis (1), pp. 17–21: <i>A 3^d. Way</i> / — (Herissone: 1690s; Klakowich: c.1690; Woolley: around 1700 or a little earlier); D (1b), [♯]</p> <p>B-Bc 15139, pp. 158–63: <i>A Ground / Dr: Blow</i> (Herissone/Klakowich: c.1695–c.1705; Holman: 1700–1710; Cooper: 1687–c.1700); D (1b), ♯</p> <p>Non-keyboard sources: see Appendix 2 (Part A)</p> <p><u>Modern editions:</u></p> <p>John Blow, <i>Complete Harpsichord Music</i>, ed. Robert Klakowich (=MB 73; London: Stainer & Bell, 1998), 106–9 (no. 88).</p>	

Key	Com- poser	Date ⁵¹⁵	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Comments / selected literature
			Candace Bailey (ed.), <i>Late-Seventeenth-Century English Keyboard Music</i> (=RRMBE 81; Madison, Wisconsin: A-R Editions, 1997), 18 (no. 82, version in Mus. Sch. D.219). Martha Maas, 'Seventeenth-Century English Keyboard Music: A Study of Manuscripts Rés. 1185, 1186, and 1186bis of the Paris Conservatory Library', 2 vols., doctoral diss., Yale University, 1968 (published Ann Arbor, Michigan: UMI, 1969), vol. 2, pp. 172–78.	
D (♭3)	Blow, John	1698 (publ.)	<u>Modern edition</u> : John Blow, <i>Complete Harpsichord Music</i> , ed. Robert Klakowich (=MB 73; London: Stainer & Bell, 1998), 31–32 (no. 26).	
E (♭3),	Blow, John	1695 (or 1680?)	<u>Modern edition</u> : John Blow, <i>Complete Harpsichord Music</i> , ed. Robert Klakowich (=MB 73; London: Stainer & Bell, 1998), 44–51 (no. 42).	Some passages in triple time
E (♭3)	Purcell, Henry	1685	<u>Modern editions</u> : Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569 ("Babell MS")</i> , facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987). Henry Purcell, <i>Miscellaneous Keyboard Pieces</i> , ed. Howard Ferguson, 2 nd edn. (London: Stainer & Bell, n.d.), 4. Thurston Dart (ed.), <i>The Second Part of Musick's Hand-maid</i> , 2 nd edn. (London: Stainer & Bell, 1958), 7.	Z. T682 (Arrangement of 'Here the deities' from the 1683 Cecilian ode <i>Welcome to all the pleasures</i>)

[Part B] Triple-time grounds only

Excluding pieces entitled 'chaconne' or 'passacaglia' (or a variant thereof)

Key	Com- poser	Date ⁵²³	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Comments / selected literature
G (♯3)	Anon.	1685	GB-Och Mus. 598, ff. 15r–13r (rev.): — / — (Woolley, 263: c.1685 or earlier ⁵²⁴); C (-), 31 F-Pc Rés 1186bis (1), ff. 31v–32v: <i>Ground</i> / — (Herissonne: 1690s; Klakowich: c.1690; Woolley: around 1700 or a little earlier); G (1♯), 3i <u>Modern edition</u> : Martha Maas, 'Seventeenth-Century English Keyboard Music: A Study of Manuscripts Rés. 1185, 1186, and 1186bis of the Paris Conservatory Library', 2 vols., doctoral diss., Yale University, 1968 (published Ann Arbor, Michigan: UMI, 1969), vol. 2, pp. 184–85.	

⁵²³ Of first performance or probable composition.

⁵²⁴ See also Oxford Christ Church Library Music Catalogue (online) for Mus. 598, which dates the relevant layer to c. 1685.

Key	Com- poser	Date ⁵²³	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Comments / selected literature
G (#3)	Anon.		Add. 17853, ff. 44v–45r: — / <i>The Ground to Gynling Gordy</i> (Woolley, 238: c.1710–1720; Cooper: c.1694–c.1710); G, (1#), 6/4	
G (#3)	Blow, John	1690	<u>Modern editions:</u> John Blow, <i>Complete Harpsichord Music</i> , ed. Robert Klakowich (=MB 73; London: Stainer & Bell, 1998), 74–76 (no. 60). Thurston Dart (ed.), <i>The Second Part of Musick's Hand-maid</i> , 2 nd edn. (London: Stainer & Bell, 1958), 12–13. Candace Bailey (ed.), <i>Late-Seventeenth-Century English Keyboard Music</i> (=RRMBE 81, Madison, Wisconsin: A-R Editions, 1997), 84–86 (no. 81, version in Mus. 1177).	
G (#3)	Clarke, Jeremiah (died 1707)	1711 (publ.)	<u>Modern edition:</u> Jeremiah Clarke, <i>Seven Suites</i> , ed. John Harley (London: Stainer & Bell, 1984), 1–2.	Thomas F. Taylor, <i>Thematic Catalog of the Works of Jeremiah Clarke</i> (Detroit: Information Co-ordinators, 1977), 67.
G (#3 → b3)	Croft, William	1700	<u>Modern edition:</u> William Croft, <i>Complete Harpsichord Works</i> , 2 vols., ed. Howard Ferguson and Christopher Hogwood (London: Stainer & Bell, n.d.), vol. 2, pp. 8–11.	
G (#3)	Gibbons, Orlando	1680	GB-Och Mus. 47, pp. 46–47: <i>A Ground</i> / — (Klakowich: c.1670s; Woolley: 1670s; Cooper: c.1675); G (-), 3i	'Whoope doe me no harme'
G (#3)	Purcell, Henry	1700	<u>Modern edition:</u> Henry Purcell, <i>Miscellaneous Keyboard Pieces</i> , ed. Howard Ferguson, 2 nd edn. (London: Stainer & Bell, n.d.), 20–21.	Z. 645
G (#3)	Withy, Francis	1700	GB-Ob Mus. Sch. C.61, p. 37: — / <i>F.W.</i> (VdGS Index II, 138: c.1688–1700); G (1#), 3/4	
G (b3)	*Anon.		US-Cn Case MS VM 2.3 E58r, f. 30v: <i>Pres</i> [smudged and incomplete] / <i>Persona</i> (Woolley, 270: 1691–early 18th c.)	Gustafson, vol. 2, 162.
G (b3)	Blow, John	1690	<u>Modern editions:</u> John Blow, <i>Complete Harpsichord Music</i> , ed. Robert Klakowich (=MB 73; London: Stainer & Bell, 1998), 87–89 (no. 70). Candace Bailey (ed.), <i>Late-Seventeenth-Century English Keyboard Music</i> (=RRMBE 81; Madison, Wisconsin: A-R Editions, 1997), 87–89 (no. 82, version in Mus. 1177). Non-keyboard concordance (score a 3): Add. 33236, ff. 63v–64: <i>A Ground For 2 Violins by Dr. Blow Dr. John Blow</i> /	

Key	Com- poser	Date ⁵²³	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Comments / selected literature
			— (c.1683, later additions in the 1690s); G (2), 3	
A (#3)	Anon.	1710	<u>Modern edition</u> : Alexander Silbiger (ed.), <i>Washington, D.C., Library of Congress, MS M21.M185 Case</i> , facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 21; New York: Garland, 1987), 129–52.	
A (b3)	*Anon.		US-Cn Case VM 2.3 E58r, ff. 12v–13r: — / — (Woolley, 270: 1691 – early 18th c.); A (-), 3	Gustafson, vol. 2, 159.
A (b3)	Barrett, John (c.1676– ?1719)	1707	Add. 52363, f. 73v–74v : <i>Ground by Mr. Barret</i> / — (Herissone/Woolley, 244: c.1704–1707; Cooper: 1704); A (-), [3/4] <u>Modern edition</u> : Brian Hodge, ‘English Harpsichord Repertoire: 1660–1714’, 3 vols., doctoral diss., University of Manchester, 1989, vol. 2, p. 195 (first 16 bars only).	
A (b3)	?Purcell, Henry	1700	F-Pc Rés 1186bis (1), ff. 44v–45v : — / — (Herissone: 1690s; Klakowich: c.1690; Woolley: around 1700 or a little earlier); A (-), 3/4 GB-Cfm MU Mus. 653 (52.B.7), p. 17 : <i>Sarabrand</i> / — (Herissone: c.1715; Klakowich/Cooper: c.1720; Woolley: 1713–c.1715); A (-), 3/	Woolley, 191.
A (b3)	?Purcell, Henry	Early 18th c.	US-Cn Case VM 2.3 E58r, ff. 34[A]r–35[A]v : <i>Mr. Purvel’s Ground</i> / (Woolley, 270: 1691–early 18th c.); A (-), 3 (fragment) Add. 31467, ff. 68r–69r : <i>Ground / D: Croft’s</i> (Woolley, 240 / Cooper: c.1735); A (-), 3/4 <u>Modern edition</u> : Brian Hodge, ‘English Harpsichord Repertoire: 1660–1714’, 3 vols., doctoral diss., University of Manchester, 1989, vol. 2, p. 194.	Not a concordance with the other ground in A (-) by ?Purcell above. Gustafson, vol. 2, 173.
A (b3)	Snow, Moses or William Croft ⁵²⁵	1689 (publ.)	<i>The Second Part of Musick’s Hand-Maid (London, 1689), no. 19</i> : — / <i>Mr. Snow</i> (1689); A (-), 3i F-Pc, Rés. 1186bis (1), pp. 22–23 : — / — (Herissone: 1690s; Klakowich: c.1690; Woolley: around 1700 or a little earlier); A (-), c 31 (r.h.), 3i (l.h.) GB-Lbl Mus. 1625, ff. 22v–24r : <i>A Ground. In. A re.</i> / — (Herissone/Woolley, 248: c.1705); A (-), 3i US-NH Filmer 17, ff. 11r–11v : — / — (c.1700–13): A (-), 3i GB-Cfm MU Mus. 653 (52.B.7), pp. 14–15 : <i>Ground</i> / — (Herissone: c.1715; Klakowich/Cooper: c.1720;	

⁵²⁵ Johnstone argues that the the printed source is likely to be by Snow, while the later additional strains may well be by Croft; the large number of differences between sources suggests that the piece was ‘transmitted largely by memory’. Harry Diack Johnstone, ‘A New Source of Late Seventeenth- and Early Eighteenth-Century English Harpsichord Music by Barrett, Blow, Clarke, Croft, Purcell and Others’, in Emma Hornby; David Maw (eds.), *Essays on the History of English Music in Honour of John Caldwell: Sources, Style, Performance, Historiography* (Woodbridge: Boydell, 2010), 72–73.

Key	Com- poser	Date ⁵²³	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Comments / selected literature
			Woolley: 1713–c.1715); A (-), 3/4 Add. 41205, ff. 29r–29v: — / — (Herissone/Cooper: c.1715; Klakowich: c.1720); A (-), 31 Add. 31467, ff. 68r–69r: <i>Ground / Dr: Croft's</i> (Woolley, 240 / Cooper: c.1735); A (-), 3/4 <u>Modern edition:</u> Thurston Dart (ed.), <i>The Second Part of Musick's Hand-maid</i> , 2 nd edn. (London: Stainer & Bell, 1958), 8–9.	
B _b (#3)	Pepusch, John (in England from c.1697)	1702	Add. 39569, ff. 107v–109r / pp. 236–239: <i>Ground de Mr. Pepusch / —</i> (Herissone/Cooper/Woolley, 242: c.1702); B _b (2 _b), 3/4 <u>Modern editions:</u> Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569 ("Babell MS")</i> , facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987).	
B (#3)	Purcell, Henry	1690	GB-Och Mus. 1177, ff. 18r–17v (rev.): — / — (Klakowich: c.1680s; Woolley: mid-1680s or later; Cooper, 164: begun c.1690); B (2 _#), c31 <u>Modern edition:</u> Candace Bailey (ed.), <i>Late-Seventeenth-Century English Keyboard Music</i> (=RRMBE 81; Madison, Wisconsin: A-R Editions, 1997), 91. ⁵²⁶	Arrange- ment of 'Crown the Year' from the 1687 ode <i>Sound the trumpet</i>
C (#3)	Anon.	1705	Add. 34695, ff. 71r–70v (rev.): <i>A Point of War / —</i> (Herissone/Klakowich: early 18 th c.; Cooper: c.1705); C (-), 3 GB-Lbl Mus. 1625, ff. 34r–36r: — / — (Herissone/Woolley, 248: c.1705); C (-), 31	'Ground' on one note (C)
C (#3)	Anon.	1707	<i>The Second Part of Musick's Hand-maid</i> (London, 1689): <i>Old Simon the King / —</i> ; C (-), 3 Add. 52363, f. 54r–55r: <i>A Ground / —</i> (1704–7); C (-), [9/4] <u>Modern edition:</u> Thurston Dart (ed.), <i>The Second Part of Musick's Hand-maid</i> , 2 nd edn. (London: Stainer & Bell, 1958), 16–17. Numerous versions for other instruments (see Appendix 2, Part B)	
C (#3)	Blow, John	1690 (or 1680?)	<u>Modern edition:</u> John Blow, <i>Complete Harpsichord Music</i> , ed. Robert Klakowich (=MB 73, London: Stainer & Bell, 1998), 22–24 (no. 18).	Version in US-NH Filmer 24 contains extensive fingerings (along with other

⁵²⁶ Bailey argues that the piece may be of 'non-English origin', suggesting that she did not recognise that it is an arrangement of a Purcell's song (Bailey, 'Keyboard Music in the Hands of Lowe and Goodson', 134).

Key	Com-poser	Date ⁵²³	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Comments / selected literature
				pedagogical material)
C (#3)	Purcell, Henry	1690	[Fragment of an arrangement of ‘She loves and she confesses too’] ⁵²⁷ GB-Hadolmetsch II.E.17 (manuscripts additions), p. 21: — / — (Herissone: c.1680–90; Klakowich: early 18th c.); C (-), 3i (in pencil?, fragment)	
C (#3)	‘Seloss’ (Padre Antonio Mason)	Leech: late 17 th c.	<u>Modern edition</u> : Peter Leech (ed.), <i>The Selosse Manuscript: Seventeenth Century Jesuit Keyboard Music</i> (Bicester: Edition HH, 2008), 20–27.	
C (#3)	Weldon, John (1676–1736)		Add. 22099, f. 14r : <i>A Ground</i> // — (Herissone: before 1713; Klakowich/Cooper: c.1704–c.1707; Woolley: c.1705); C (-), 6/8	
C (b3)	Lully, Jean-Baptiste	1689 (publ.)	Keyboard arrangement of ‘Scocca pur’ (LWV 76/3) The Second Part of Musick’s Hand-maid (London, 1689), no. 20 : — / — (1689); C (2b), 2/3 GB-Och Mus. 1177, ff. 31r–30r (rev.) : — / — (Klakowich: c.1680s; Woolley: mid-1680s or later; Cooper, 164: begun c.1690); C (2b), 31 GB-HAdolmetsch II.E.17 (manuscript additions), pp. 15–17: <i>Scocca pur</i> / — (Herissone: c.1680–90; Klakowich: early 18th c.); C (2b), [3/4] Versions for other instruments: see Appendix 2, Part B <u>Modern editions</u> : Andrew Woolley (ed.), <i>English Keyboard Music 1650–1695: Perspectives on Purcell</i> (=Purcell Society Edition Companion Series, vol. 6; London: Stainer & Bell, 2018), 111–13. Candace Bailey (ed.), <i>Late-Seventeenth-Century English Keyboard Music</i> (=RRMBE 81; Madison, Wisconsin: A-R Editions, 1997), 69–71 (version in Mus. 1177). Thurston Dart (ed.), <i>The Second Part of Musick’s Hand-maid</i> , 2 nd edn. (London: Stainer & Bell, 1958), 9–10.	
C (b3) or A (b3)	Purcell, Henry	After 1696	GB-Lbl Hirsch III.472.(2.), MS addition to a copy of Purcell, Choice Collection of Lessons (London, 1696), ff. 1r–3r : <i>A Cannon in two parts by Mr Henry Purcell / Finis</i> (after 1696); A (-), [3/4] (notated as one treble & bass in score) Add. 22099, f. 55r : <i>Two in one upon a ground</i> / H P: (Herissone: before 1713; Klakowich/Cooper: c.1704–	‘Transcription’ of ‘Two in One Upon a Ground’ from <i>The Prophetess</i> ⁵²⁸

⁵²⁷ Woolley suggests this might be an arrangement of a vocal chaconne, but does not identify the original: Andrew Woolley, ‘Manuscript Additions to a Copy of John Playford’s *Select Musickall Ayres and Dialogues* in the Dolmetsch Library: A Little-Known Source of 17th-century English Music’, *The Consort*, 66 (2010), 49.

⁵²⁸ Howard Ferguson mentions this transcription under ‘Unauthentic keyboard transcriptions of genuine works’: Henry Purcell, *Miscellaneous Keyboard Pieces*, ed. Howard Ferguson, 2nd edn. (London: Stainer & Bell, n.d.), 35.

Key	Com- poser	Date 523	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Comments / selected literature
			c.1707; Woolley: c.1705); C (2b), [3/4] (single line with ground bass separate)	
D (b3)	Various	1680	<p>'Farinel's Ground' / the <i>folia</i> (not all concordances, but based on the same ground; see Chapter 2)</p> <p>GB-Lcm 2093, f. 1v: <i>Farranella's Ground</i> / — (Herissone/Woolley, 255: 1660s–70s; Cooper: c.1660–c.1680); D (-), [3/4] (only one strain)</p> <p>GB-Chogwood M 1471, pp. 172–150 (rev.) (Hogwood, iv: 1680s); D (-), 3</p> <p>GB-Chogwood M 1471, pp. 149–148 (rev.) (Hogwood, iv: 1680s); C (3b), 3</p> <p>Selosse Manuscript: — / — (Leech: late 17th century); D (-), 3</p> <p>GB-Ob Mus. Sch. F.576, ff. 89r–83r (rev.): <i>folies d'espagne</i> / — (Woolley, 259: c.1690; Cooper: c.1700); D (-), 3</p> <p>F-Pc Rés 1186bis (1), p. 30 – f. 31v: <i>The Spanish Follies</i> / — (Herissone: 1690s; Klakowich: c.1690; Woolley: around 1700 or a little earlier); D (1b), 3i</p> <p>F-Pc Rés 1186bis (1), ff. 33r–36r: <i>Mr. Farranella's Ground. D sol re / ffinis</i> (Herissone: 1690s; Klakowich: c.1690; Woolley: around 1700 or a little earlier); D (1b), 31</p> <p>US-Cn Case VM 2.3 E58r, ff. 17v–24r (Woolley, p. 270: 1691–early 18th c.): — / —</p> <p>US-LAuc 1970.008 (formerly M678 M4 H295 1710), ff. 40v–35v (rev.) / pp. 1A–11A: — / — (Herissone/Woolley, 271: c.1700; Cooper: c.1710); D (1b) → D (-), 31</p> <p>GB-Lbl Mus. 1625, ff. 12v–16v: <i>A Ground</i>. / — (Herissone/Woolley, 248: c.1705); D (1b), 31</p> <p>GB-CDp M.C.1.39(k), f. 12r: — / ? (Woolley, 232: around 1706); D (1b), 3/4 (incomplete)</p> <p>GB-Ob Mus. Sch. E.426, ff. 12v–17r: <i>folies d'espagne, observer de les mettre suivant leurs chiffres</i> (Woolley, 258: c.1710 and later); D (-), 3 → 9/8 → 3/4</p> <p>Versions for other instruments: see Appendix 2, Part B.</p> <p><u>Modern editions:</u></p> <p>Peter Leech (ed.), <i>The Selosse Manuscript: Seventeenth Century Jesuit Keyboard Music</i> (Bicester: Edition HH, 2008), 1–18.</p> <p>Christopher Hogwood (ed.), <i>fitt for the Manicorde': A Seventeenth-Century English Collection of Keyboard Music</i> (Bicester: Edition HH, 2003), 47–54, 55.</p> <p>Martha Maas, 'Seventeenth-Century English Keyboard Music: A Study of Manuscripts Rés. 1185, 1186, and 1186bis of the Paris Conservatory Library', 2 vols., doctoral diss., Yale University, 1968 (published Ann</p>	Version in F-Pc Rés 1186bis (1) contains sporadic fingering

Key	Com-poser	Date ⁵²³	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Comments / selected literature
			Arbor, Michigan: UMI, 1969), vol. 2, pp. 182–83, 186–91.	
D (b3)	Anon.	1715	Add. 31403, ff. 52v–53r: — / — (Herissone: 1680s–c.1713; Klakowich: c.1700; Woolley: ?1680–1715; Cooper: c.1695); D (1b), c 3i	
D (b3)	Anon. ⁵²⁹	1715	Add. 31403, ff. 31v–33r: <i>A Ground</i> / — (Herissone: 1680s–c.1713; Klakowich: c.1700; Woolley: ?1680–1715; Cooper: c.1695); D (1b), [3/4]	Woolley, 301–4.
D (b3)	Draghi, Giovanni Battista ⁵³⁰	1697	GB-En Inglis 94 MS 3343, ff. 33v–35r: <i>A Ground / Senior Baptist Ground</i> (Herissone/Cooper: c.1695; Woolley: c.1695–97, later revisions in ink and pencil); D (1b), 3i Versions for other instruments: see Appendix 2, Part B.	
D (b3)	Hart, Philip	1704	<i>Fugues...with Lessons for the Harpsichord (London, [1704]):</i> <i>A Ground</i> / —; D (1b), 31 <i>Fugues...with Lessons for the Harpsichord (London, [c.1705]):</i> <i>A Ground</i> / —; D (1b), 31	
D (b3)	Purcell, Henry	1700	<u>Modern edition:</u> Henry Purcell, <i>Miscellaneous Keyboard Pieces</i> , ed. Howard Ferguson, 2 nd edn. (London: Stainer & Bell, n.d.), 24–25.	Z. D222 (Arrangement of ‘Crown the altar’ from the 1693 Birthday Ode for Queen Mary <i>Celebrate this Festival</i>)
E (b3)	*Anon.	??	US-NYp Mus. Res. *MN, pp. 106–107: 8) <i>A Ground</i> (); E (1#), 3/4 (?)	
F (#3)	Anon.	1700	F-Pc Rés 1186bis (1), p. 27: <i>A Ground</i> / — (Herissone: 1690s; Klakowich: c.1690; Woolley: around 1700 or a little earlier); F (1b), 3i <u>Modern edition:</u> Martha Maas, ‘Seventeenth-Century English Keyboard Music: A Study of Manuscripts Rés. 1185, 1186, and 1186bis of the Paris Conservatory Library’, 2 vols., doctoral diss., Yale University, 1968 (published Ann Arbor, Michigan: UMI, 1969), vol. 2, p. 180.	
D (b3)	?Henst-ridge,		<u>Modern edition:</u> Andrew Woolley (ed.), <i>English Keyboard Music 1650–1695: Perspectives on Purcell</i> (=Purcell Society	Named ‘Chaconne’

⁵²⁹ Woolley suggest the piece may be of non-English origins, as it is similar to saraband-and-variation sets in late-seventeenth-century Dutch collections (‘English Keyboard Sources’, 146).

⁵³⁰ Brian Hodge attributes the piece to Draghi rather than Lully, ‘based on the appearance of this ground, in the form of a song, in Lbm Add. 22100/77v where it is ascribed to “Mr. Baptist”’. Thurston Dart has suggested attribution to Draghi in spite of the fact that an index in Lbl, Add. 22100 gives “Sr Baptist Lully” (Thurston Dart (ed.), *The Second Part of Musick’s Hand-maid*, 2nd edn. (London: Stainer & Bell, 1958), additional notes).

Key	Com- poser	Date ⁵²³	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Comments / selected literature
	Daniel		Edition Companion Series, vol. 6; London: Stainer & Bell, 2018), 56–58.	in the modern edition but untitled in the source
F (#3)	'Seloss' (Padre Antonio Mason)	Leech: late 17 th c.	<u>Modern edition</u> : Peter Leech (ed.), <i>The Selosse Manuscript: Seventeenth Century Jesuit Keyboard Music</i> (Bicester: Edition HH, 2008), 79–81.	
F (#3)	Tollett, George?	1697	GB-En Inglis 94 MS 3343, ff. 35v–40r : <i>Mr Tolletts Ground</i> / — (Herissone/Cooper: c.1695; Woolley: c.1695–97, later revisions in ink and pencil); F (1b), 9/4 → 6/4 [but more like 3/2] → 9/4 → 3/2 → [9/4] Add. 39569, ff. 110v–111r / pp. 242–243 : <i>Ground Mr. Tollet</i> / — (Herissone/Cooper/Woolley, 242: c.1702); F (1b), 9/4 → 3/2 → 9/4 → 3/2 → 9/4 GB-En Glen 143 (i) MS 3296, f. ? (Woolley, 234: 18th c.) Instrumental version in <i>The Division-Violin</i> (1685), no. 7 (see Appendix 2, Part B). <u>Modern editions</u> : Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569 ("Babell MS")</i> , facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987).	Peter Holman, 'Tollet, Thomas', <i>GMO</i> .
F (b3)	Eccles, John	1702	<u>Modern editions</u> : Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569 ("Babell MS")</i> , facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987). Brian Hodge, 'English Harpsichord Repertoire: 1660–1714', 3 vols., doctoral diss., University of Manchester, 1989, vol. 2, p. 195 (incomplete transcription).	Arrange-ment from Eccles's suite for <i>The Mad Lover</i> , no. 5 (Woolley, 220); see also <i>ibid.</i> , 331–32.

Appendix 2 Instrumental solo and ensemble grounds in English sources, c.1675–c.1705

[Part A] Common-time grounds only

Excluding pieces entitled 'chaconne' or 'passacaglia' (or a variant thereof)

Key	Com-poser	Date ⁵³¹	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumentation / comments / selected literature
G (#3)	Anon.	1697	Add. 35043, ff. 27v–28r: <i>A Ground // Second Treble / The Bass</i> (1694–97); G (1#), ♯	2 rec. (?) & bass
G (#3)	Anon.	1679	GB-Ob Mus. C.39, ff. 30v–31r: — / — (Gilmore: 1679); G (-), ♯	Solo bass viol
G (#3)	Anon.	1679	GB-Ob Mus. C.39, ff. 39v–41r: — / — (Gilmore: 1679); G (-), ♯	Solo bass viol
G (#3)	Anon.	1679	GB-Ob Mus. C.39, ff. 41v–42r: — / — (Gilmore: 1679); G (1#), ♯	Solo bass viol
G (#3)	Anon.		Add. 29284, f. 2r: <i>The Second Treble of y^e Irish Ground</i> / — (); G (-), [♯]	Second treble only
G (#3)	Anon.	1655	<i>An Introduction to the Skill of Musick</i>, 2nd edn. (London, 1655), p. 51: — / —; G (-), ♯ <i>An Introduction to the Skill of Musick</i>, 6th edn. (London, 1671), p. 97: <i>The Ground of John come Kiss.</i> / —; G (-), ♯ <i>An Introduction to the Skill of Musick</i>, 12th edn. (London, 1694), p. 68: <i>A Division on a Ground</i> / —; G (-), ♯ [extended]	Solo bass viol
G (#3)	Anon.	1655	<i>An Introduction to the Skill of Musick</i>, 2nd edn. (London, 1655), p. 51: — / —; G (-), ♯ <i>An Introduction to the Skill of Musick</i>, 6th edn. (London, 1671), p. 116–7: <i>John, Come Kiss, (with Division to each Strain.)</i> / —; G (-), ♯ <i>An Introduction to the Skill of Musick</i>, 12th edn. (London, 1694), pp. 83–4: <i>John come kiss: With Division to each Strain.</i> / —; G (-), ♯ [extended]	Vln. (bass lacking)
G (#3)	Baltzar, Thomas (?1631–63)	1685	<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 12: <i>A Division on John come kiss me now, by Senior Balshar</i> (title as given in the index); G (1#), ♯ → c12 → ♯ Also in the 6th edn. (1705)	Vln & bass
G (#3)	Eccles, Henry (1640/50–1711)	1705	<i>The Division-Violin</i>, 6th edn. (London, 1705), pp. 53–8: <i>A Division on John come kiss me by Mr Henr Eccles [Junr.] in G#</i> (title as given in the index with additional text in square brackets); G (1#), ♯	Vln & bass

⁵³¹ Of first performance or probable composition.

Key	Com- poser	Date ⁵³¹	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
G (#3)	Farmeloe, Francis	By 1673	GB-Ob Mus. Sch. C.71, p. 122: — // <i>Mr: Francis Farmelo</i> (del Amo, 190: 1671–73); G (-), ☿ → 32	Solo bass viol
G (#3)	Mell, David [Davis] (1604–62)	1685	<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 11: <i>A Division on John come kiss, by Mr. [David] Mell</i> (title as given in the index with additional text in square brackets); G (1#), ☿ → c31 → ☿ Also in the 6th edn. (1705)	Vln & bass
G (#3)	Nor- combe, Daniel	1679	GB-Ob Mus. C.39, ff. 29v–30r: — / <i>Daniel Norcum</i> (Gilmore: 1679); G (-), ☿	Solo bass viol
G (b3)	Anon.		‘Bellamira’ Dancing Master: 1686, ‘A new Addition to the Dancing-Master’, p. 5; 1690, p. 109; 1695, p. 149; 1698, p. 149	Solo vln.
G (b3)	Anon.		GB-Ob Mus. C.39, ff. 7r–8r: — / — (Gilmore: 1679); G (2b), [☿]	Solo bass viol
G (b3)	Anon.		GB-Ob Mus. C.39, ff. 8r–8v: — / — (Gilmore: 1679); G (1b), [☿]	Solo bass viol
G (b3)	Anon.		GB-Ob Mus. C.39, ff. 9r–??: — / — (Gilmore: 1679); G (2b), ☿ [folios 9v–10r not available]	Solo bass viol
G (b3)	Anon.		GB-Ob Mus. C.39, ff. 33v–34r: — / — (Gilmore: 1679); G (1b), ☿	Solo bass viol
G (b3)	Eccles, Solomon (1649– 1710)	1685	<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 33: <i>Division to a Ground Mr Solomon Eccles</i> ; G (2b), ☿ <i>The First and Second Part of The Division Flute</i> (London, [1706]), p. 12: <i>Division on a Ground / Ground Bass</i> // —; D (1b), ☿	Vln & bass
G (b3)	Nor- combe, Daniel		GB-Ob Mus. C.39, ff. ??–10v: — / <i>D.N.</i> (Gilmore: 1679); G (2b), [☿] [folios 9v–10r not available]	Solo bass viol
G (b3)	Smelt, Cornelio van OR William Brade (1560– 1630)	1685	<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 16: <i>A Division on a Ground, by Cor[nel] van. Shmelt</i> (title as given in the index with additional text in square brackets); G (1b), ☿ Also in the 6th edn. (1705) Longer version attributed to William Brade in S-Uu <u>Modern edition:</u> Calvin R. Huber, ‘Life and Music of William Brade’, 2 vols., doctoral diss., University of North Carolina, Chapel Hill, 1966, vol. 2.	Vln & bass
A (#3)	Nor- combe, Daniel	1679	GB-Ob Mus. C.39, ff. 59r–60r: — / <i>Dan: Norcum</i> (Gilmore: 1679); A (2#s), ☿	Solo bass viol
A (#3)	Jenkins, John	By 1673	GB-Ob Mus. Sch. C.71, pp. 92–93: — // <i>Mr: Jenkins</i> (del Amo, 190: 1671–3); A (3#), ☿	2 division (bass) viols

Key	Com- poser	Date ⁵³¹	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
			Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, pp. 45–46: <i>For 2 Division Viols to A Ground by Mr John Jenkins / —</i> (?1690s); A (3#), [♢] GB-Ob Mus. Sch. C.60, pp. 48–49: — / — (?1690s); A (3#), [♢] GB-Ob Mus. Sch. C.77a–b, no. 6	
A (#3)	Simpson, Christo- pher	By 1669	Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, pp. 24–25: <i>For two Division Viols to A Ground / —</i> (?1690s); A (3#), ♢ GB-Ob Mus. Sch. C.60, pp. 42–43: <i>For 2 Devission Vials to A Ground by C. S. / —</i> (?1690s); A (3#), ♢ D-F Mus Hs 337, no. 19	2 bass viols
A (#3)	Simpson, Christo- pher	By 1669	<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 6: <i>A Division on a Ground, by Mr. Simpson</i> (title as given in the index); A (3#), ♢ → c31 → ♢ Also in the 6 th edn. (1705)	Vln & bass
A (b3)	Anon.	1679	GB-Ob Mus. C.39, ff. 31v–32r: — / — (Gilmore: 1679); A (-), ♢ [cut off]	Solo bass vio
A (b3)	Butler, Henry	By 1673	GB-Ob Mus. Sch. C.71, pp. 106–108: — // <i>verte / Finis.</i> (del Amo, 190: 1671–73); A (-), ♢ GB-DRc D. 10, pp. 94 and 112 US-NYp Drexel 3551, p. 6 GB-Ob Mus. Sch. C.60, p. 68 (Ground only)	2 bass viols
A (b3)	Finger, Gottfried (1660– 1730)	1700	GB-Ob Mus. Sch. C.61, p. 57 (rev.): <i>Mr. G. Arnald A Denmark Gen:[tleman] July 30 [16]92 / —</i> (Herissone/VdGS Index II, 138: c.1688–1700); A (-), [♢] (ground + 1 division)	Solo bass viol
A (b3)	Jenkins, John	By 1673	GB-Ob Mus. Sch. C.71, pp. 94–95: — // <i>Mr. Jenkins.</i> (del Amo, 190: 1671–73); A (-), ♢ Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, pp. 47–48: <i>For two Division Viols to A Ground by Mr John Jenkins / John Jenkins</i> (?1690s); A (-), ♢ GB-Ob Mus. Sch. C.60, pp. 50–51: — / <i>John Jenkins</i> (?1690s); A (-), ♢ GB-DRc D. 2, no. [46] A	2 division (bass) viols
A (b3)	Jenkins, John	By 1673	GB-Ob Mus. Sch. C.71, pp. 96–97: — // <i>Mr Jenkins.</i> <i>Finis.</i> (del Amo, 190: 1671–73); A (-), ♢ Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, pp. 49–50: <i>Mr J: Jenkins / John Jenkins</i> (?1690s); A (-), ♢	2 bass viols

Key	Com- poser	Date ⁵³¹	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
			GB-Ob Mus. Sch. C.60, pp. 52–53: — / <i>John: Jenkins</i> (¶1690s); A (-), ☿	
A (b3)	Jenkins, John	By 1673	GB-Ob Mus. Sch. C.71, pp. 90–91: — // <i>Mr. Jenkins.</i> (del Amo, 190: 1671–73); A (-), ☿ Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, pp. 33–34: <i>for 2 Basse Violls Jonh Jenkins // The Treble</i> (¶1690s); A (-), ☿ GB-Ob Mus. Sch. C.60, pp. 32–33: <i>for 2 Divisions two a ground // —</i> (¶1690s); A (-), ☿ GB-Lcm 921, no. 7 (RT 663) GB-DRc D. 4, no. 5	2 bass viols
A (b3)	Nor- combe, Daniel	1673	GB-Ob Mus. Sch. C.71, pp. 124–125: — / <i>Daniel. Norcome.</i> (del Amo, 190: 1671–73); A (-), ☿	Solo bass viol
A (b3)	Poole, Anthony	By 1673	GB-Ob Mus. Sch. C.71, pp. 109–111: — // <i>turne over. / Mr. Poole</i> (del Amo, 190: 1671–73); A (-), ☿ F-Pn VM7 137323/137317, ff. 21v–23r: ‘St Justinas’ D-F Hs 337, pp. 7–13: <i>A Division by Mr Anthony Poole</i>	Solo bass viol
A (b3)	Simpson, Christo- pher	1679	Christopher Simpson, <i>The Division-Violist</i> (London, 1659), p. 55: — / <i>C.S.</i> ; A (-), ☿ GB-Ob Mus. C.39, ff. 42v–43r: — / <i>C S</i> (Gilmore: 1679); A (-), ☿	Solo bass viol
A (b3)	Simpson, Christo- pher		GB-Ob Mus. Sch. C.77a–b, no. 2 GB-Ob Mus. Sch. F. 573, f. 16v (A) Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, pp. 42–43: <i>For 2 Devision Violls by Mr C: S: // Turne over quickly / C S</i> (¶1690s); A (-), ☿ GB-Ob Mus. Sch. C.60, pp. 45: <i>For 2 Division Viols by C // Turne over quickly [very faint] / For two Basses to a Ground / C S</i> (¶1690s); A (-), ☿	2 bass viols
A (b3)	Simpson, Christo- pher		Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, p. 53: <i>Mr C: S. For a Treble and Basse For a Devision Treble. & Basse to a Ground / C S</i> (¶1690s); A (-), ☿ GB-Ob Mus. Sch. C.60, p. 56: <i>C S For a Division Treple</i>	1 treble (viol?), 1 bass viol

Key	Com- poser	Date ⁵³¹	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
			<i>♩ a Basse / CS</i> (?1690s); A (-), ♪	
A (^b 3) ⁵³²	Simpson, Christo- pher		Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, p. 54: <i>Mr Cb Simpson / Mr Cb Simpson</i> (?1690s); C/A (-), ♪ GB-Ob Mus. Sch. C.60, p. 57: <i>C S / Mr Cb Simpson</i> (?1690s); C/A (-), ♪	1 treble (viol?), 1 bass viol
A (^b 3)	Simpson, Christo- pher		Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, pp. 55–56: <i>for 2 pts Mr Cb Simpson Divisions / Mr C. S.</i> (?1690s); A (-), ♪ GB-Ob Mus. Sch. C.60, pp. 58–59: <i>fo 2 pts Mr Cb Simpson / —</i> (?1690s); A (-), ♪	1 treble (viol?), 1 bass viol
A (^b 3)	Withy, Francis	By 1673	GB-Ob Mus. Sch. C.71, pp. 144–145: — // <i>F: W:</i> (del Amo, 190: 1671–73); A (-), ♪ → 3/2 → ♪	Solo bass viol
A (^b 3)	Withy, John	1679	GB-Ob Mus. C.39, ff. 32v–33r: — // <i>J.W.</i> (Gilmore: 1679); A (-), ♪	Solo bass viol
B ^b ([#] 3)	Banister, John (1624/5– 1679)	1685	<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 20: <i>A second Division on a Ground, by Mr. John Banister, in B mi flat</i> (title as given in the index); B ^b (2 ^b), ♪ → c31 → ♪ Also in the 6 th edn. (1705) GB-Och Mus. 1183 (1660s–70s), ff. 11v–12r: <i>Ground in B. John Banister / —</i> ; B (2 ^b), ♪ → c31 → ♪ f. 12r: <i>The Ground / —</i> ; B (1 ^b), ♪	Vln & bass
B ^b ([#] 3)	Banister, John (1624/5– 1679)		GB-Och Mus. 1183 (1660s–70s), ff. 76v–77r: — // —; B (2 ^b), [♪] → 3i → ♪ ff. 80v–81r: <i>Mr Jo: Banisters in B e mi. Ground. / —</i> ; B (2 ^b), ♪ → [3/4] → ♪ ff. 78v–79r: — // —; B (2 ^b), ♪ → 31 → ♪	2 vlms., bass viol & bass
B ^b ([#] 3)	Farmer, Thomas		GB-Lcm 1172, ff. 12r–13v: <i>Ground Fled // Finis</i> [?] (c.1700); B (2 ^b), ♪ → 6/4 → ♪	4-part str.
B ^b ([#] 3)	Forcer, Francis (1649– 1705)	?	US-NYp Drexel 5061, pp. 70–79 (ff. 36v–41r): <i>Ground B mi Mr Francis Forcer / Finis Mr Fran: Forcer</i> (begun 1670s); B (2 ^b), ♪ → 12/4 → ♪	2 vlms, vla, 2 basses (or 5-part viol consort)
B ^b ([#] 3)	Jenkins, John	By 1678	Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, pp. 37–39: — // <i>Mr J: Jenkins</i> (?1690s); B ^b (2 ^b), ♪ GB-Ob Mus. Sch. C.60, pp. 36–38: — // — (?1690s); B ^b (2 ^b), ♪	2 bass viols

⁵³² Ground bass starts on C and ends on A.

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			GB-Lcm 921, no. 13 (RT 125)	
B \flat (#3)	Lenton, John		John Lenton and Thomas Tollett, <i>A Consort of Musick of Three Parts</i> ([London], 1692), no. 3: <i>Ground</i> / —; B \flat (2 \flat), ϕ (bass part only, two treble parts missing)	(2 treble instr. &) bass
C (#3)	Anon.	1679	GB-Ob Mus. C.39, ff. 27r–27v: — / — (Gilmore: 1679); C (-), ϕ	Solo bass viol
C (#3)	Anon.	1679	GB-Ob Mus. C.39, ff. 28r–29r: — / — (Gilmore: 1679); C (-), ϕ	Solo bass viol
C (#3)	Anon.	By 1673	GB-Ob Mus. Sch. C.71, pp. 146–147: — / <i>Finis. march 19th. 1672/3</i> (del Amo, 190: 1671–73); C (-), ϕ → 31 → ϕ	Solo bass viol
C (#3)	Anon. (William Noble?)	1672	GB-Ob Mus. Sch. C.71, p. 118: — / <i>Sept. 2^d</i> ; 1672. (del Amo, 190: 1671–73); C (-), ϕ	Solo bass viol
C (#3)	Jenkins, John (d.1678)	By 1673	GB-Ob Mus. Sch. C.71, pp. 84–85: — // <i>Mr Jenkins. a. 2. Division viols.</i> (del Amo, 190: 1671–73); C (-), ϕ Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, pp. 26–27: <i>For 2 Division Viols by Mr John Jenkins / ex Mr Jenkins The Groud</i> (?1690s); C (-), ϕ GB-Ob Mus. Sch. C.60, pp. 27d–27e, 27g (duplicate copy of page 27e): <i>For 2 Division Basses Mr John Jenkins Given mee by Dr Dentry // For 2 Division Viols to A Ground by Mr J Jenkins / Mr J: Jenkins / The last note of y^e Second part of y^e Ground must be held a Breve y^e last time of playing it / 6 Variations on y^e Ground</i> (?1690s); C (-), ϕ GB-Lcm 921, no. 9 (RT 123)	2 bass viols
C (#3)	Jenkins, John (d.1678)	By 1673	GB-Ob Mus. Sch. C.71, pp. 82–83: — // <i>Mr Jenkins 2 Violls</i> (del Amo, 190: 1671–3); C (-), ϕ Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, pp. 28–29: <i>Mr Jenkins // For 2 Division Basses J.J. / Mr Jenkins</i> (?1690s); C (-), ϕ GB-Ob Mus. Sch. C.60, pp. 28–30, 31: <i>Mr Jenkin, for 2 Division Basses / For 2 Basses J.J. / ex / [p. 31:] The Ground to the [?] of Mr Jenkins Divisions in C turne back two Leues</i> (?1690s); C (-), ϕ GB-Lcm 921, no. 10 (RT 213)	2 bass viols
C (#3)	Jenkins, John	By 1673	GB-Ob Mus. Sch. C.71, pp. 86–87: — / <i>Mr Jenkins</i> (del Amo, 190: 1671–73); C (-), ϕ Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, pp. 31–32: <i>For two Division-Viols to A Ground by Mr John Jenkins / John Jenkins</i>	2 bass viols

Key	Com- poser	Date ⁵³¹	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
			(?1690s); C (-), ☿ GB-Ob Mus. Sch. C.60, pp. 30–31: — / — (?1690s); C (-), ☿ GB-Lcm 921, no. 11 (RT 97) GB-Ob Mus. Sch. C.77a, f. 9v; C.77b, f. 20v	
C (#3)	Matteis, Nicola		Nicola Matteis, <i>Other Ayrns...for the Violin...The second Part</i> (London, [1676]), pp. 52–7: <i>Bassus / Aria burlesca con molte bizzarrie / divisione</i> ; C (-), c	2 vlms. & bass (initial- ly published as vln. & bass)
C (#3)	Poole, Anthony	By 1673	GB-Ob Mus. Sch. C.71, pp. 166–169: <i>Mr. Pool. // A. P.</i> (del Amo, 190: 1671–73); C (-), ☿ F-Pn MV7 137323/137317, ff.3v–4r D-F Hs 337, pp. 49–54	Solo bass viol
C (#3)	Purcell, Henry	1683– 84	Prelude from <i>Rejoice in the Lord alway</i> (Z. 49) <u>Modern edition:</u> Henry Purcell, <i>Sacred Music Part II: Nine Anthems with Strings</i> , ed. Lionel Pike (=PS 14; London: Novello, 2003), 194–95.	4-part str.
C (#3)	Simpson, Christo- pher		GB-Och Mus. 1183 (1660s–70s), f. 28r: <i>Division Treble and Bass / Chr. Simpson</i> ; C (-), c f. 29v: <i>First Ground.</i> / —; C (-), ☿	Bass viol & b.c.
C (#3)	Simpson, Christo- pher		GB-Och Mus. 1183 (1660s–70s), f. 29r: — / <i>C.S.</i> ; C (-), c f. 29v: <i>Second Ground</i> / —; C (-), ☿	Bass viol & b.c.
C (#3)	Simpson, Christo- pher		GB-Ob Mus. C.61, p. 71 (rev.): <i>For two Basses</i> / — (Herissone/VdGS Index II, 138: c.1688–1700); C (-), ☿ (incomplete) GB-Ob Mus. Sch. C.77a–b, no. 1 Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, p. 41: <i>For 2 Divisison Violls to A Ground by Mr C. S. // —</i> (?1690s); C (-), ☿ GB-Ob Mus. Sch. C.60, p. 44: <i>For 2 Division Viols by Mr C Simpson / Mr C: S:</i> (?1690s); C (-), ☿	2 bass viols
C (b3)	Anon.	1690s	GB-Ob Mus. Sch. C.59, p. 63: — / — (?1690s); C (2b), [☿] (Ground bass only, incomplete; no divisions, no known concordances)	Solo bass viol
C (b3)	Anon.	1690s	GB-Ob Mus. Sch. C.59, p. 63: — / — (?1690s); C (2b), [☿] (Ground bass only, incomplete; no divisions, no known concordances)	Solo bass viol
C	Nor- combe,		GB-Ob Mus. C.39, ff. 24r–25r: — / <i>D.N.</i> (Gilmore:	Solo bass

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(b3)	Daniel		1679); C (2b), ♯	viol
D (#3)	Anon. (‘Mr. R’)	1700	GB-Ob Mus. C.61, pp. 2–3: <i>Mr R May 2 [16]88 / —</i> (Herissone/VdGS Index II, 138: c.1688–1700); D (2#), ♯	Solo bass viol
D (#3)	Anon.	Copie d late 1680?	Add. 31423, ff. 232v–233v (1st), 251v–252v (2nd), 262v (bass): <i>A 2 violini / —</i> (); D (2#), c GB-HADolmetsch II.C.25 (set of 3 partbooks for 2 stringed instruments & b.c., late 1680s), ff. 25v–26r (I), 22v–23r (II), 17v (III). GB-DRc (Chapter Library) Mus. D2	2 vlms, bass VdGS Index II, 75.
D (#3)	Anon.		Add. 59869, ff. 37r–35v (rev.): — / — (VdGS Index I, p. 77: c.1659?); D (2#), ♯ Numerous keyboard versions of this ground, for example GB-Ob Mus. Sch. D.219, ff. 15v–16r	Solo bass viol
D (#3)	Banister, John (1624/5– 1679)	1685	<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 28: <i>A third Division on a Ground, by Mr. John Banister [Senior], in D sol re</i> (title as given in the index with additional text in square brackets); D (2#), ♯ <i>The First and Second Part of The Division Flute</i> (London, [1706]), p. 16: <i>A Division on a Ground by Mr Banister / Ground Bass</i> ; F (1b), ♯	Vln & bass
D (#3)	Clarke, Jeremiah		Add. 31452, ff. 82v–84r: <i>Barbadoes Song / —</i> (c.1696–1704); D (2#), c	2 trpts, 2 oboes, kettle- drum?, str.
D (#3)	Finger, Gottfried (1660– 1730)	1700	GB-Ob Mus. C.61, pp. 50–53 (ground on pp. 52–53): <i>For the Flute in F key / 1st Set in F</i> (Herissone/VdGS Index II, 138: c.1688–1700); D (2#); Ground: B (2#) → D (2#), 3/4	Vln? & b.c. (final section of a sonata)
D (#3)	Jenkins, John	By 1673	GB-Ob Mus. Sch. C.71, pp. 114–117 — // <i>verte. / Mr Jenkins.</i> (del Amo, 190: 1671–73); D (2#), ♯ GB-Ob Mus. 184.C.8, pp. 102–3 D-F Mus Hs 337, pp. 60–66, 69 (Same ground bass as that of Simpson’s divisions in GB-Ob Mus. C.39, ff. 45v–47v and Norcombe’s divisions in GB-Ob Mus. Sch. C.71, pp. 112–113).	Solo bass viol
D (#3)	Jenkins, John	By 1673	GB-Ob Mus. Sch. C.71, pp. 88–89: — // — (del Amo, 190: 1671–73); D (2#), ♯ Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, pp. 51–52: <i>Mr John Jenkins his two Division Viols to A Ground / —</i> (?1690s); D (2#), ♯ GB-Ob Mus. Sch. C.60, pp. 54–55: — / <i>John: Jenkins / ex. by Mr Hutton’s Booke</i> (?1690s); D (2#), ♯	2 bass viols

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D (#3)	Noble, William?	By 1673	GB-Ob Mus. Sch. C.71, pp. 117–118: <i>Addend. to Mr Jenk. D sol re # / verte fol.</i> (del Amo, 190: 1671–73); D (2#), ϕ	Solo bass viol
D (#3)	Nor- combe, Daniel	By 1673	GB-Ob Mus. C.39, ff. 48r–49r: — / <i>Da: Norcum</i> (Gilmore: 1679); D (2#), ϕ GB-Ob Mus. Sch. C.71, pp. 112–113: — / <i>Dan. Norcome.</i> (del Amo, 190: 1671–73); D (2#), ϕ GB-HAdolmetsch II.C.24, no. 1 US-NYp Drexel 3551, p. 68 A D-F Mus. Hs 337, pp. 67–69: 17. <i>A Division by Mr John Jenkins his Ground by Mr Daniell Norcome transposed &ce</i> (); D (2#), ϕ (Same ground as that of Simpson’s divisions in GB-Ob Mus. C.39, ff. 45v–47v and Jenkins’s divisions in GB-Ob Mus. Sch. C.71, pp. 114–117)	Solo bass viol / vln. & bass
D (#3)	Nor- combe, Daniel	1679	GB-Ob Mus. C.39, ff. 57v–59r: — / <i>D: Norcum</i> (Gilmore: 1679); D (2#), ϕ	Solo bass viol
D (#3)	Richard- son, Vaughan	1700? ⁵³³	Symphony from Cecilian ode <i>From Sounds Celestial</i> GB-Ob Mus. C.6, ff. 53r–55r: <i>Song on St Cecilia’s Day Symphony:</i> / — (early 18 th C); D (2#), c	2 rec, 3-part str.
D (#3)	Simpson, Christo- pher	1679	Christopher Simpson, <i>The Division-Violist</i> (London, 1659), pp. 58–59: — / <i>C S</i> ; D (2#), ϕ GB-Ob Mus. C.39, ff. 43r–45v: — / <i>C S</i> (Gilmore: 1679); D (2#), ϕ	Solo bass viol
D (#3)	Simpson, Christo- pher	1679	Christopher Simpson, <i>The Division-Violist</i> (London, 1659), pp. 60–61: — / <i>C S</i> ; D (2#), ϕ GB-Ob Mus. C.39, ff. 45v–47v: — / <i>C S</i> (Gilmore: 1679); D (2#), ϕ GB-Ob Mus. C.61, p. 25: — / <i>C. S. / F. W. [Francis Withy]</i> (Herissone/VdGS Index II, 138: c.1688–1700); ⁵³⁴ D (2#), ϕ D-F Mus. Hs 337, pp. 70–73: 18. <i>A Division by Mr Christopher Simpson transposed an eighth higher for the Violin. On Mr John Jenkins his Ground.</i> (); D (2#), ϕ (Same ground bass as that of Norcombe’s divisions on ff. 48r–49r)	Solo bass viol / vln. & bass
D (#3)	Anon.	1685	<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 2: [<i>Duke of Norfolk or</i>] <i>Paul’s Steelpe, a Division on a Ground</i> (title as given in the index with additional text in square	Vln & bass / solo bass

⁵³³ Dating suggested by the fact that the ode is preceded by the 1700 birthday ode for Princess Anne and followed by the birthday ode for King William III of the same year in the source.

⁵³⁴ VdGS Index II, 141 (note 8): ‘A composite work consisting of two divisions on 1st strain by Simpson (RC 9), then two divisions on both strains by Francis Withy?’

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			brackets); D (1b), $\phi \rightarrow c3 \rightarrow \phi$ Also in the 6 th edn. (1705) GB-Ob Mus. C.61, p. 26: <i>I am the Duke of Norfolk</i> / — (VdGS Index II, 138: c.1688–1700); D (1b), ϕ Dancing Master: 1651 (English Dancing Master), p. 69; 1653, p. 81; 1665, p. 81; 1670, p. 79 (misprinted as 81); 1675, p. 81; 1679, p. 81; 1686, p. 81 AND p. 93; 1690, p. 90; 1695, p. 43; 1698, p. 43	viol
D (b3)	Anon.	1685	The Division-Violin , 2 nd edn. (London, 1685), no. 18: <i>Another Division upon Paul's Steeple [or ye Duke of Norfolk]</i> (title as given in the index with additional text in square brackets); D (1b), $\phi \rightarrow c/12/4 \rightarrow \phi$ Also in the 6 th edn. (1705) The First and Second Part of The Division Flute (London, [1706]), p. 2: <i>Pauls Steeple / Ground Bass</i> ; G (2b), ϕ	Vln & bass
D (b3)	Anon.	1679	GB-Ob Mus. C.39, ff. 20r–22r: — / — (Gilmore: 1679); D (-), ϕ	Solo bass viol
D (b3)	Anon.	1679	GB-Ob Mus. C.39, ff. 34v–35r: — / — (Gilmore: 1679); D (-), ϕ	Solo bass viol
D (b3)	Anon.	1679	GB-Ob Mus. C.39, ff. 38v–39r: — / — (Gilmore: 1679); D (1b), ϕ	Solo bass viol
D (b3)	Anon.	1700	GB-Ob Mus. C.61, pp. 28–31: — / — (Herissone/VdGS Index II, 138: c.1688–1700); D (1b), $\phi \rightarrow 6/4$ [$\rightarrow \phi$] [Same ground as on p. 26 ('The Duke of Norfolk'); the last two divisions (coinciding with the change to 6/4) are unnumbered and separated from the rest by several empty staves, so they 'may be an addition' (VdGS Index II, 141).]	Vln, bass viol & b.c.
D (b3)	Anon.?	After 1685	US-Cn Case 6A 143 (manuscript additions to an exemplar of Simpson's <i>The Division-Viol</i> , 2 nd edn. (London, 1667), [pp. 12–13]: — // — (Gilmore: 'adapted from <i>The Division-Violin</i> ', so after 1685); D (1b), [ϕ]	Solo bass viol
D (b3)	Balthasar, Mr.?	1679	GB-Ob Mus. C.39, ff. 1r–4r: — // <i>Mr Balthasar's Division</i> (Gilmore: 1679); D (1b), [ϕ]	Solo bass viol
D (b3)	Various ⁵³⁵	1678	'Polewheel's Ground' (not all concordances, but based on the same ground; see Chapter 2) GB-CHEr DLT/B.31, ff. 54v–55r: <i>Viole=way=Proper / The Ground / The Ground / Per Peter Younge / Turne over the Leafe</i> (Ashbee: ⁵³⁶ c.1640s–1650s); D (1b), ϕ	Vln or bass viol & bass Ashbee, 'Polewheel and his

⁵³⁵ Ashbee, 'Polewheel and his Ground', 1–13.

⁵³⁶ *Ibid.*, 4.

Key	Com- poser	Date ⁵³¹	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
			<p>GB-CHEr DLT/B.31, ff. 55v–56r: <i>Viole=way.</i> // <i>Per Christofer Simson</i> (Ashbee:⁵³⁷ c.1640s–1650s); D (tablature only), ☐</p> <p>Add. 59869, ff. 38r–37v (rev.): — / — (VdGS Index I, 77: c.1659?); D (1b), ☐</p> <p>A-Goëss MS ‘A’, ff. 47v–49r: — / — (del Amo, 205: c.1655–c.1668); D (tablature only), ☐</p> <p>GB-Ob Mus. 184.C.8, pp. 81–86: — / <i>P.W.’s own follow</i> / — (Ashbee:⁵³⁸ 1660–1670) D (1b), ☐</p> <p>GB-Ob Mus. Sch. C.71, pp. 100–102: — / <i>verte</i> / <i>August 30th 1672</i> / <i>Mr. Jenkins</i> (del Amo, 190: 1671–73); D (1b), ☐</p> <p>GB-Ob Mus. Sch. C.71, pp. 102–104: — / <i>verte</i> / <i>Mr. Butler</i> (del Amo, 190: 1671–3); D (1b), ☐</p> <p>GB-Ob Mus. Sch. C.71, pp. 140–142: — / <i>Finis Mr. Withey.</i> / <i>turne over</i> / — (del Amo, 190: 1671–3); D (1b), ☐</p> <p>GB-HAdolmetsch II.C.24, ff. 29v–30r: — / <i>Pole Wheele</i> (del Amo, 240: after c.1672); D (1b), ☐</p> <p>US-U q763 P699c, ff. 9v–10v (attached to a copy of <i>Cantiones Sacrae</i> of 1674): <i>Peter: Young</i> / — (after 1674); D (1b), ☐</p> <p>GB-Ob Mus. C.39, ff. 11v–12r, 24v: — / <i>Powl Wheel</i> (Gilmore: 1679); D (1b), [☐]</p> <p>GB-Ob Mus. C.39, ff. 14v–15v: — / — (Gilmore: 1679); D (1b), ☐</p> <p>GB-Ob Mus. C.39, ff. 16r–17v: — / <i>solo</i> [<i>rest illegible</i>] (Gilmore: 1679); D (1b), ☐</p> <p>GB-Och Mus. 1183, ff. 32v–33r: — / <i>Polwbeele</i> (1660s–70s); D (1b), ☐</p> <p>D-F Mus Hs 337, pp. 14–17: <i>Mr Francis Pollwbeel’s Division on Mr Peter Young’s Ground transposed for the Violin.</i> // <i>The Bass the same as to the following Ground. Page 20.th</i> (del Amo, 223: ‘late 1670s or 1680s’); D (1b), ☐</p> <p>D-F Mus Hs 337, pp. 18–20: <i>Mr Daniell Northcombe’s Division on Mr Peter Young’s Ground transposed for the Violin.</i> // <i>The Ground Bass.</i> (del Amo, 223: ‘late 1670s or 1680s’); D (1b), ☐</p> <p>D-F Mus Hs 337, pp. 25–27: <i>A Division by Mr Peter Young transposed an eighth higher for the Violin.</i> // <i>The Ground Bass.</i> (del Amo, p. 223: ‘late 1670s or 1680s’); D (1b), ☐</p> <p>D-F Mus Hs 337, pp. 28–31: <i>A Division by Mr John Withey on Mr Peter Young’s Ground transposed for the Violin.</i></p>	<p>Ground’, 1–13.</p> <p>del Amo, ‘Anthony Poole’.</p> <p>Richard Charteris, ‘Some Manuscript Discoveries of Henry Purcell and his Contemporaries in the Newberry Library, Chicago’, <i>Notes</i>, 2nd series, 37 (1680), 7–13.</p> <p>Gordon Dodd, ‘Bass Viol Sources of The Division-Violin’, <i>EM</i>, 11 (1983), 577, 579.</p>

⁵³⁷ Ibid.⁵³⁸ Ashbee, ‘Bodleian Library, Printed Book Mus. 184 c.8 Revisited’, 18.

Key	Com- poser	Date 531	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
			<p>// <i>The Ground Bass</i>. (del Amo, 223: 'late 1670s or 1680s'); D (1b), ☿</p> <p><i>The Division-Violin</i> (London, 1684), no. 3: <i>A Division on Mr. Paulwheel's Ground</i> (title as given in the index); D (1b), ☿</p> <p><i>The Division-Violin</i> (London, 1684), no. 8: <i>Another Division on Paulwheel's Ground [by Mr. Banister]</i> (title as given in the index with additional text in square brackets); D (1b), ☿ → c62</p> <p>US-Cn Case 6A 143 (MS additions to an exemplar of Simpson's <i>The Division-Violin</i>, 2nd edn. (London, 1667), [pp. 2–4]: — // <i>Powbeels Ground</i> (Gilmore: 'adapted from <i>The Division-Violin</i>', so after 1685); D (1b), ☿</p> <p>GB-Ob Mus. C.61, pp. 6–7: — / <i>Peter Young</i> (Herissone /VdGS Index II, 138: c.1688–1700); D (1b), ☿</p> <p>GB-DRc A.27, pp. 253–256 (VdGS Index II, 43: 1722–1739?)</p> <p><u>Ground bass only:</u></p> <p><i>An Introduction to the Skill of Musick</i>, 2nd edn. (London, 1655), p. 52: <i>A Ground</i> / —; D (-), ☿</p> <p>Not in the 1654 edn., but in all editions at least until the (penultimate) 18th edn. 1724.</p> <p>GB-Llp 1040, f. 1r (1660s); D (1b), [☿]</p> <p>US-NYp Drexel 3551, p. 60: — // —; D (1b), ☿</p> <p><u>Keyboard sources:</u> see Appendix 1, Part A</p>	
D (b3)	Freck- nold?	1685	<p><i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 14: <i>A Division on a Ground, by Mr. Frecknold</i> (title as given in the index); D (1b), ☿ → c6i → ☿</p> <p>Also in the 6th edn. (1705)</p>	Vln & bass
D (b3)	Jenkins, John	By 1673	<p>GB-Ob Mus. Sch. C.71, pp. 123, 125: — / <i>Verte fol. ad finem Mr Jenkins. / add. ad pag. precedent</i> (del Amo, 190: 1671–73); D (1b), ☿ → c31</p>	Solo bass viol
D (b3)	Matteis, Nicola	1685	<p>Nicola Matteis, <i>Other Ayres and Pieces For the Violin...THE FOURTH PART</i> (London, [1685]), pp. 72–5: <i>Ground in D la sol rè per fa la mano / Ground / Un poco di difficile per far la mano</i>; D (1b), c</p> <p><u>Modern edition:</u> Nicola Matteis, <i>Suite in D minor: Ayres for the violin Book 4</i>, ed. Peter Holman (=Musica da camera, vol. 96; London: Oxford University Press, 1981), 7–12.</p>	2 vlns. & bass (initially published as vln. & bass)
D (b3)	Matteis, Nicola	1685– 1689?	<p><u>Modern edition:</u> Peter Holman and John Cunningham (eds.), <i>Restoration Music for Three Violins, Bass Viol and Continuo</i> (=MB 103; London: Stainer & Bell, 2018), 75–81.</p>	3 vlns & bass

Key	Com- poser	Date ⁵³¹	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
D (b3)	Nor- combe, Daniel	By 1673	GB-Ob Mus. Sch. C.71, pp. 128–129: — // <i>Finis. Mr. Daniel. Norcom.</i> (del Amo, 190: 1671–73); D (1b), ♯ GB-HAdolmetsch II.C.24, no. 2A US-Cn Case 6A 143 (manuscript additions to an exemplar of Simpson's <i>The Division-Viol</i> , 2 nd edn. (London, 1667), [p. 7A])	Solo bass viol Charteris, 'Some Manuscript Discove- ries', 7–13.
D (b3)	Poole, Anthony (1627/9– 1692)	1685	<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 29: <i>A Division on a Ground, by Mr. Anthony Poole, in D sol re</i> (title as given in the index); D (1b), ♯ (Two-section ground)	Vln & bass
D (b3)	Poole, Anthony (1627/9– 1692)		D-F Mus. Hs 337, pp. 76, 87–96: 22. <i>A Division on the Same Ground by Mr Anthony Poole transposed e[♯]c ♯</i> ; D (1b), ♯ [Identical ground to GB-Ob Mus. C.39, ff. 35v–38r and D-F Mus. Hs 337, pp. 81–86, 96]	Vln & bass
D (b3)	Simpson, Christo- pher (c. 1602/06– 1669)	1659	Christopher Simpson, <i>The Division-Violist</i> (London, 1659), p. 57: — / <i>C.S.</i> ; D (1b), ♯ <i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 9: <i>A Division on a Ground, by Mr. Simpson</i> (title as given in the index); D (1b), ♯ Also in the 6 th edn. (1705) GB-Ob Mus. C.39, ff. 22r–22v: — / <i>C.S.</i> (Gilmore: 1679); D (1b), ♯ GB-Ob Mus. Sch. C.71, pp. 104–105: — // — (del Amo, 190: 1671–73); D (1b), ♯ (fragment, most likely a continuation (by the copyist William Noble?) of Simpson's ground in <i>The Division-Violist</i> ; a copy of the 1667 edition was bound with this MS; see also index on microfilm citing presumably (?) an index in the MS: 'Addend. To Mr. Simpson's D sol re flat')	Bass viol or vln & bass
D (b3)	Simpson, Christo- pher (c. 1602/06– 1669)	1679	GB-Ob Mus. C.39, ff. 35v–38r: — / <i>C.S.</i> (Gilmore: 1679); D (1b), ♯ D-F Mus. Hs 337, pp. 81–86, 96: 21. <i>A Division by Mr Christopher Simpson transposed an eighth higher for the Violin ♯</i> ; D (1b), ♯	Solo bass viol
D (b3)	Steffkins, Dietrich		GB-Ob Mus. C.39, ff. 17v–19v: — / <i>Dritrich Steffkins</i> (Gilmore: 1679); D (1b), ♯	Solo bass viol
D (b3)	Withy, Francis (c.1645– 1727)	1700	GB-Ob Mus. C.61, pp. 14–15: — / — (VdGS Index II, 138: c.1688–1700); D (1b), ♯ → 6/4 → ♯ (incomplete)	Solo bass viol
E (#3)	Matteis, Nicola		Nicola Matteis, <i>Other Ayres and Pieces For the Violin...THE FOURTH PART</i> (London, [1685]), pp. 54–57: <i>Ground / Ground Basse</i> ; E (4#), c	2 vlms. & bass (initial- ly published as vln. &

Key	Com- poser	Date ⁵³¹	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
				bass)
E (b3)	?Eccles, John	Sept 1690	<i>Sir Anthony Love</i> : (5) Ground, Z. 588 (previously attributed to Henry Purcell) <u>Modern edition</u> : Henry Purcell, <i>Dramatic Music: Vocal and Instrumental Music for the Stage Part III</i> , ed. Margaret Laurie (=PS 21; London: Novello, 2010), 203–7.	Vln & bass
E (b3)	Facy, Hugh	By 1673	GB-Ob Mus. Sch. C.71, pp. 148–149 : — // <i>Mr. Hugh. Facy</i> : (del Amo, 190: 1671–73); E (1#), ♯	Solo bass viol
E (b3)	Jenkins, John	By 1678	Set of two part books (C.59 & C.60) : GB-Ob Mus. Sch. C.59, pp. 35–37 : <i>for 2 Basse Violls J: Jenkins // For two Division Viols to A Ground J: Jenkins / turne over quickly / ffinis J: Jenkins</i> (?1690s); E (1#), ♯ GB-Ob Mus. Sch. C.60, pp. 34–36 : — // <i>turnover quickly / —</i> (?1690s); E (1#), ♯ GB-Lcm 921, no. 8 (RT 673) GB-DRc D. 5 no. 10	2 bass viols
E (b3)	Poole, Anthony	By 1673	GB-Ob Mus. Sch. C.71, pp. 150–152 : <i>Mr. Antony Pool. // —</i> (del Amo, 190: 1671–3); E (1#), [♯] F-Pn VM7 137323/137317, ff.14v–15r	Solo bass viol
F (#3)	Anon.	1679	GB-Ob Mus. C.39, ff. 13r–13br, 14r : — / — (Gilmore: 1679); F (1b), ♯	Solo bass viol
F (#3)	Dies- sener, Gerhard	1682	Gerhard Diesineer, <i>Instrumental Ayrs</i> (1682) , i: pp. 32–35 : <i>A Ground / —</i> ; F (1b), ♯ → 3 ii: pp. 32–35 : <i>A Ground / —</i> ; F (1b), ♯ → 3 iii: p. 32 : <i>A Ground / —</i> ; F (1b), ♯ → 3 Add. 29283–29285 (1682–84; appears to be copied from the printed edition, or vice versa): 29283, ff. 31v–33r : — / —; F (1b), ♯ → 3i 29284, ff. 30v–32r : — / —; F (1b), ♯ → 3i 29285, f. 29v : — / —; F (1b), ♯ → 3i	
F (#3)	Finger, Gottfried		Add. 35043, ff. 123v–124r : <i>Mr Fingers Solo for y^e fflute / Ground</i> (1694–97); F (1b), ♯	Rec. & bass
F (#3)	Jenkins, John	By 1678	Set of two part books (C.59 & C.60) : GB-Ob Mus. Sch. C.59, pp. 39–40c : — // <i>JJ</i> (?1690s); F (1b), ♯ GB-Ob Mus. Sch. C.60, pp. 38–41 : <i>the 4. lesson for 2 Basse Viall by JJ // turn / —</i> (?1690s); F (1b), ♯ GB-Lcm 921, no. 12 (RT 126)	2 bass viols

Key	Com-poser	Date ⁵³¹	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumentation / comments / selected literature
F (#3)	Simpson, Christopher (c. 1602/06–1669)	1690s	GB-Ob Mus. Sch. C.77a–b, no. 3 Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, pp. 43–44: <i>Mr Christopher Simpson // Mr C S</i> (?1690s); F (1b), ♯ GB-Ob Mus. Sch. C.60, pp. 45: <i>Mr C Simpson // —</i> (?1690s); F (1b), ♯	2 bass viols

[Part B] Triple-time grounds only⁵³⁹

Excluding pieces entitled ‘chaconne’ or ‘passacaglia’ (or a variant thereof)

Key	Com-poser	Date ⁵⁴⁰	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumentation / comments / selected literature
G (#3)	Anon.		GB-Ob Mus. Sch. E.446: iv (bass part only), p. 198: — / — (f4 clef); G (1#), [3/4]	Ground-bass only
G (#3)	Anon.		‘Sellenger’s Round’ Dancing Master: 1665, p. 132; 1670, p. 1; 1675, p. 1; 1679, p. 1; 1686, p. 1; 1690, p. 1	Solo vln.
G (#3)	Anon.		‘Mad Moll’ Dancing Master: 1698, ‘The Second Part’, p. 30	Solo vln.
G (#3)	?Matteis, Nicola		GB-Ob Mus. C.61, p. 22: <i>A Division for a Violin & a Bass to a Ground</i> / — (VdGS Index II, 138: c.1688–1700); G (1#), [3/4]	Vln & Bass viol (judging by chordal writing in the bass part)
G (b3)	Anon.		<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 27: <i>A Division on a Ground, called, Greensleeves and Pudding-Pyes</i> (title as given in the index); G (2b), c6i Dancing Master: 1686, p. 186; 1690, p. 172; 1695, p. 113; 1698, p. 113 <i>The First and Second Part of The Division Flute</i> (London, [1706]), pp. 9–10: <i>Green Sleeves to a Ground / Ground Bass</i> // —; D (1b), 3	Vln & bass
G (b3)	Anon.		GB-Och Mus. 1128, sheets 29*r–29r: — / — (Christ Church Library music catalogue: early 18 th c.); G (1b), 3	2 vlms & b.c.

⁵³⁹ Triple time here encompasses any time signature including a ‘3’, as well as, for example ‘6/4’ or ‘12/8’, which would today generally be considered compound duple and compound quadruple time respectively.

⁵⁴⁰ Of first performance or probable composition.

Key	Com- poser	Date ⁵⁴⁰	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
				'Scocca pur' bass
G (b3)	Anon.		GB-Ob Mus. Sch E.444, p. 206: — / —; G (2b), [3/4] [ground bass only]	
G (b3)	Banister, John (1624/5 – 1679)		GB-Och Mus. 1183 (1660s–70s), f. 1v (second treble): <i>Ground in G. b mol. M^r John Banister</i> / —; G (1b), 3 f. 7v (first treble): <i>Ground in G. b3.^d John Banister</i> / —; G (1b), 3 f. 7v (bass): <i>The Ground</i> / —; G (1b), 3 GB-Och Mus. 1026, pp. 59–58 (rev.): <i>Banister's Ground</i> <i>in g mi 1183</i> // — (); G (2b), 3i (second treble only)	2 vlms. & bass
G (b3)	Blow, John	Late 1670s?	<u>Modern edition:</u> Peter Holman and John Cunningham (eds.), <i>Restoration Trio Sonatas</i> (=Purcell Society Edition Companion Series, vol. 4; London: Stainer & Bell, 2012), 14–17. Numerous keyboard concordances	2 vlms & b.c.
G (b3)	Eccles, Solomon		<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 32: <i>Division to a Ground M^r Solomon Eccles</i> ; G (2b), c [barred as 9/4]	Vln & bass
G (b3)	Finger, Gottfried		GB-Ob Mus. C.61, pp. 57–56 (rev.): <i>by G.F. / 1st Set in</i> <i>F</i> (VdGS Index II, 138: c.1688–1700); G (1b), [3/4] → 9/6 [→ 3/4] (Divisions on the <i>Scocca pur</i> ground, incomplete; following leaf appears to be missing)	Bass viol + b.c.
G (b3)	Finger, Gottfried		<i>The First and Second Part of The Division Flute</i> (London, [1706]), p. 14: <i>A Division on a Ground by M^r</i> <i>Finger</i> // <i>Ground Bass</i> ; G (-), 3/4	Rec. & b.c.
G (b3)	Lully, Jean- Baptiste		'Scocca pur' (LWV 76/3) <u>Modern edition:</u> Andrew Woolley, 'Purcell and the Reception of Lully's "Scocca pur" (LWV 73/3) in England', <i>JRM4</i> , 138 (2013), 264–73. See also for a full list of sources.	Different instrumental versions, some vocal versions
G (b3)	Purcell, Henry	Publ. 1697	Sonata of Four Parts, no. 6, Z. 807 <u>Modern edition:</u> Henry Purcell, <i>Ten Sonatas of Four Parts</i> , ed. Michael Tilmouth (=PS 7, Sevenoaks: Novello, 1981), 65–77.	2 vlms & bass & b.c. Bluteau 'Scocca pur' ground
G (b3),	Purcell, Henry	1695	Curtain Tune on a Ground from <i>Timon of Athens</i> (Z. 632; May/June 1695) <u>Modern edition:</u> Henry Purcell, <i>Timon of Athens</i> , ed. Ian Spink (=PS 2, London: Novello, 1994), 66–71.	4-part str. Bluteau
G (b3)	Withy, Francis		GB-Ob Mus. C.61, pp. 10–11: — / — (VdGS Index II, 138: c.1688–1700); G (2b), 3/4 → 9/6 [→ 3/4]	Solo bass viol

Key	Com- poser	Date ⁵⁴⁰	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
G (b3)	Withy, Francis		GB-Och Mus. 90–91, Mus. 90, opening 13 (ff. 13v–14r): — / <i>Mr Withy</i> ; G (2b), [3/4] Mus. 91, opening 13 (ff. 13v–14r): — / <i>Mr Withy</i> ; G (2b), c	Vln & bass 'Scocca pur' ground ⁵⁴¹
G (b3)	Withy, Francis ⁵⁴²		GB-Ob Mus. C.61, pp. 59–58 (rev.): <i>Seg: Bap</i> / — (VdGS Index II, 138: c.1688–1700); G (2b), 3/4	2 vlms & b.c. 'Scocca pur' ground
A (#3)	Anon.		'Roger of Coverly' Dancing Master: 1695, p. 167; 1698, p. 167	Solo vln.
A (#3)	Croft, William		<u>Modern edition:</u> William Croft, <i>Complete Chamber Music</i> , ed. H. Diack Johnstone (=MB 88, London: Stainer & Bell, 2009), 4–5.	Vln & b.c.
A (#3)	Eccles, Henry		<i>The Division-Violin</i>, 6th edn. (London, 1705), pp. 49–52: <i>A Ground by Mr Henr Eccles [unn.] in A#</i> (title as given in the index with additional text in square brackets); A (3#), 3	Vln & bass
A (#3)	Reading, Valentine ^p ⁵⁴³		GB-Och Mus. 940, no. 17 GB-Ob Mus. C.39, ff. 26r: — / — (Gilmore: 1679); A (3#), [3/4] <i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 1: <i>Mr. Redding's Division on a Ground</i> (title as given in the index); A (3#), c31 Also in the 6 th edn. (1705) <i>The Genteel Companion</i>, 2nd edn. (London, 1683), pp. 34–5: — / <i>The End of Mr. Reddins ground. The Basse to it</i> ; F (1b), [3/4] GB-Ob Mus. Sch. C.95, pp. 28–29 (treble & bass): <i>Mr Reding his Ground / The Ground Basis</i> (); A (2#, but written in scordatura), 3i <i>The First and Second Part of The Division Flute</i> (London, [1706]), p. 1: <i>Readings Ground // Ground Bass</i> ; F (1b), 3	Vln (or bass viol or rec.) & bass Gilmore, 'Bass Viol Sources, 223–25. According to Holman, the later sources (from Mus. C.39 onwards) transmit the piece in 'mangled form', ⁵⁴⁴ since the probable Reading autograph Mus. 940 has

⁵⁴¹ See also <http://library.chch.ox.ac.uk/music/page.php?set=Mus.+90—1>.

⁵⁴² Attribution ('probably') to Withy in VdGS Index II, p. 143, note 15. 'Presumably ascribed to Lully [in the MS] because the ground is the same as the song 'Scocca pur', LWV 76/3' (ibid.).

⁵⁴³ Peter Holman, 'Reading, Valentine', *GMO*; accessed 09/09/2019.

⁵⁴⁴ Ibid.

Key	Com- poser	Date ⁵⁴⁰	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
				continuous, vaired bass', rather than a ground that is given only once. ⁵⁴⁵
A (b3)	Blow, John	c.1677	Symphony from the anthem <i>Oh give thanks unto the Lord, and call upon his Name</i> <u>Modern edition:</u> John Blow, <i>Anthems III: Anthems with Strings</i> , ed. Bruce Wood (=MB 64, London: Stainer & Bell, 1993), 53–55.	4-part strings
A (b3)	Isaack, Bartho- lomew	Early 1680s? ⁵⁴⁶	<u>Modern edition:</u> Peter Holman and John Cunningham (eds.), <i>Restoration Music for Three Violins, Bass Viol and Continuo</i> (=MB 103; London: Stainer & Bell, 2018), 72–74.	3 vlms & bass + b.c.
A (b3)	Simpson, Christo- pher	1679	GB-Ob Mus. C.39, ff. 55r–55v: — / <i>C: Simpson</i> (Gilmore: 1679); A (-), 31	Solo bass viol
A (b3)	Simpson, Christo- pher	1673	GB-Ob Mus. Sch. C.71, pp. 126–127: — // <i>Finis Mr Symson.</i> (del Amo, 190: 1671–73); A (-), c31	Solo bass viol
A (b3)	Simpson, Christo- pher	1679	GB-Ob Mus. C.39, ff. 56r–57v: — / <i>C: Simpson</i> (Gilmore: 1679); A (-), 31 Set of two part books (C.59 & C.60): GB-Ob Mus. Sch. C.59, pp. 57–58: <i>Mr Ch Simpson Treble / the 4th straine begins on the side following at y^e sign of y^e hand. / this is the 4th straine / ex.</i> (?1690s); A (-), ♢ GB-Ob Mus. Sch. C.60, pp. 60–61: <i>Mr Ch: Simpson / ex</i> (?1690s); A (-), ♢	Solo bass viol / 1 treble (viol?), 1 bass viol
B, (#3)	Robert Smith		<i>Tripla Concordia</i> (London, 1677), i/ii: pp. 26–7, iii: p. 26: — / <i>Rob. Smith's Ground</i> <i>Apollo's Banquet</i>, 2nd edn. (London, 1678), part 1, no. 110 US-Cn Case 6A 143 (manuscript additions to an exemplar of Simpson's <i>The Division-Viol</i> , 2 nd edn. (London, 1667), [p. 9]: — // — (Gilmore: 'adapted from <i>The Division-Violin</i> ', so after 1685); B (2 _b), c (ground bass: c 31) <i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 24: <i>A Division on a Ground for two Violins, by Robert Smith</i> (title	2 vlms & bass Charteris, 'Some Manuscript Discoveries', 7–13.

⁵⁴⁵ Personal communication with Peter Holman.

⁵⁴⁶ Peter Holman, 'Bartholomew Isaack and "Mr Isaack" of Eton: A Confusing Tale of Two Restoration Musicians', *The Musical Times*, 128 (1987), 382.

Key	Com- poser	Date 540	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
			as given in the index); B \flat (2 \flat), c31 Also in the 6 th edn. (1705) GB-Och Mus. 1183 (Herissone/Woolley: ⁵⁴⁷ 1660s–1670s), f. 1r: <i>Second Treble. Ground in B. M.^r Rob.^t Smith.</i> / —; B \flat (2 \flat), 3 f. 7r: <i>First Treble. Ground in B mi. M.^r Rob.^t Smith</i> / —; B \flat (2 \flat), 3 f. 7r: <i>The Ground</i> / —; B \flat (2 \flat), 3 GB-Och Mus. 1025, p. 16 (ground only): <i>Ground</i> / —; B \flat (2 \flat), 31 GB-Och Mus. 1026, pp. 16–17 (second treble only; first treble missing): <i>Ground.</i> // <i>Ro. Smith</i> (); B \flat (2 \flat), 31	
B \flat (#3)	Eccles, Solomon		<i>The First and Second Part of The Division Flute</i> (London, [1706]), [second part], pp. 2–3: <i>A Division to a Ground by Mr Solomon Eccles</i> / —; B \flat (2 \flat), 6/4	Rec. & b.c.
C (#3)	Anon.	18 th c.?	GB-Ob Mus. 184.C.8, p. 147: <i>The Walsh Ground / finis</i> (contents list on microfilm: 18 th c.); C (-), 3	
C (#3) or G (b3)	Anon.		GB-Ob Mus. C.39, ff. 4v–5v: <i>Old Simon the King / Old Simon y^e King [four times]</i> / — (Gilmore: 1679); G (1 \flat), [3/4] <i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 4: <i>Old Simon the King, a Division on a Ground: The first and second Part</i> (title as given in the index); C (-), c/9/4 US-Cn Case 6A 143 (manuscript additions to an exemplar of Simpson’s <i>The Division-Viol</i> , 2 nd edn. (London, 1667), [pp. 4–5]: — / <i>Old Simon the King</i> (Gilmore: ‘adapted from <i>The Division-Violin</i> ’, so after 1685); C (-), c/9/4 <i>The Genteel Companion</i>, 2nd edn. (London, 1683), pp. 38–9: — / <i>Old Simon the King</i> , F (1 \flat), [9/4] <i>Apollo’s Banquet</i>, 5th edn. (London, 1687), no. 71: <i>Old Simon the King</i> / —; G (1 \flat), c3 <i>Apollo’s Banquet</i>, 6th edn. (London, 1690), part 1, no. 42: <i>Old Simon the King</i> / —; G (1 \flat), c3 <i>The Dancing-Master</i>, 6th edn. (London, 1679), ‘A Supplement to the Dancing-Master, of new Dances, never Printed before’, p. 22 (amended by hand to ‘182’): <i>Old Simon the King Longways for as many as will</i> / —; G (1 \flat), 3 <i>The Dancing-Master</i>, 7th edn. (London, 1686), p. 185; 8th edn. (London, 1690), p. 171; 9th edn. (London,	Vln (or bass viol or rec.) & bass Charteris, ‘Some Manuscript Discoveries’, 7–13.

⁵⁴⁷ Woolley, ‘Reception of “Scocca pur”’.

Key	Com- poser	Date 540	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
			1695), p. 112; 10 th edn. (London, 1698): <i>Old Simon the King Longways for as many as will</i> / —; G (1 _b), 3/9 <i>The First and Second Part of The Division Flute</i> (London, [1706]), pp. 5–6: <i>Old Simon the King / Ground Bass</i> / —; F (1 _b), 9/4	
C (#3)	Eccles, Solomon		<i>The First and Second Part of The Division Flute</i> (London, [1706]), [second part], pp. 5–6: <i>A Ground by Mr Solomon Eccles</i> / —; C (-), 3	Rec. & bass
C (#3)	Nor- combe, Daniel	1672	GB-Ob Mus. Sch. C.71, pp. 134–135: — // <i>Daniell Norcome. Sept 16th. 1672</i> (del Amo, 190: 1671–73); C (-), c31 → 9/1 (3/2) → 31 GB-HAdolmetsch II.C.24, no. 3A	Solo bass viol
C (#3)	Purcell, Henry	Spring 1689 or earlier	<u>Modern edition:</u> Henry Purcell, <i>Dido and Aeneas</i> , ed. Margaret Laurie (=PS 3; Sevenoaks: Novello, 1979), 33–36.	4-part str.
C (#3)	Purcell, Henry	?April 1694	Hornpipe on Ground from <i>The Married Beau</i> (Z. 603) <u>Modern edition:</u> Henry Purcell, <i>Dramatic Music: Songs and Instrumental Music for the Stage Part II</i> , ed. Ian Spink (=PS 20; London: Novello, 1998), 111–13.	4-part str. Price, <i>London Stage</i> , 197.
C (#3)	Withy, Francis		GB-Cfm MU 647, pp. 1–3, 9–11 GB-Ob Mus. C.61, p. 1: — / <i>part of y^e first Strain</i> (VdGS Index II, 138: c.1688–1700); last four bars of section 16 and sections 17–23 (bass viol divisions on ‘Mr Wythy’s Trumpet tune’); C (-), [3/4] → 6/8 → 3/4	Solo bass viol
C (b3)	Anon.	1690s	GB-Ob Mus. Sch. C.59, p. 63: — / — (?1690s); C (2 _b), [3/2] [Ground bass only; no divisions, no known concordances]	Solo bass viol
C (b3)	?Farinel, Michel		GB-Och Mus. 1183, f. 8r: <i>Ground in C. b3.^d Faranel</i> / — (1660s–70s); C (2 _b), 3	
C (b3)	Purcell, Henry	1682	Symphony from the anthem <i>In thee, O Lord, do I put my trust</i> (Z. 16) <u>Modern edition:</u> Henry Purcell, <i>Sacred Music Part II: Nine Anthems with Strings</i> , ed. Lionel Pike (=PS 14; London: Novello, 2003), 78–80.	4-part str. Bluteau
D (#3)	Anon.		<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 31: <i>Division to a Ground</i> , D (2 _#), c31	Vln & bass
D (#3)	Becket, P.?		<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 22: <i>A Division on a Ground, by Mr. [P.] Becket</i> (title as given in the index with additional text in square brackets); D (2 _#), c31 Also in the 6 th edn. (1705)	Vln & bass

Key	Com- poser	Date 540	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
D (#3)	Finger, Gottfried		<i>The Division-Violin</i>, 6th edn. (London, 1705), pp. 47–8: <i>Mr Fingers Division on a Ground in D#</i> (title as given in the index); D (2#), 3 <i>The First and Second Part of The Division Flute</i> (London, [1706]), [second part], p. 1: <i>A Ground by Mr Finger</i> / —; F (1b), 3	Vln & bass
D (#3)	Finger, Gottfried		Add. 24889 (early 18 th c.), ff. 4v–5r (first treble): [f. 4r:] <i>First Musick Wives Victory Mr Finger</i> / [f. 4v:] <i>Ground</i> / —; D (2#), 3/4 ff. 27v–28r (second treble): [f. 27r:] <i>First Musick: Wives Victory Mr Finger</i> / [f. 27v:] <i>Ground</i> / —; D (2#), 3/4 ff. 52v–53r (tenor): [f. 52r:] <i>First Musick: Wives Victory Mr Finger</i> / [f. 52v:] — / —; D (2#), 3/4 ff. 72v–73r (bass): [f. 72r:] <i>First Musick Basso Wives Victory. Mr Finger</i> / [f. 52v:] <i>Ground / finis</i> ; D (2#), 3/4	4-part str.
D (#3)	Purcell, Henry	?1678	<i>Three parts upon a Ground</i> (Z. 731) <u>Modern edition:</u> Henry Purcell, <i>Fantazias and Miscellaneous Instrumental Music</i> , ed. Thurston Dart, rev. Michael Tilmouth (=PS 31; Sevenoaks: Novello, 1990), 52–60.	3 vlns. & b.c. Bluteau
D (#3)	Tollett, George		<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 21: <i>Another Division on a Ground, by Mr. [George] Tollee [Tollit]</i> (title as given in the index with additional text in square brackets); D (2#), c31 → c Also in the 6 th edn. (1705) GB-Och Mus. 1183 (1660s–70s), f. 9v–10r: <i>Ground. D. #3. Geo. Tollet.</i> / —; D (2#), 3 f. 10r: <i>The Ground</i> / —; D (2#), 3 GB-Och Mus. 1128, sheets 6r & 6*r (plus sketches on sheet 34v): — / — (Christ Church Library music catalogue: early 18 th c.); D (2#), 3	Vln & bass
D (b3)	Various		'Farinel's Ground' / the <i>folia</i> (not all concordances, but based on the same ground; see Chapter 2) GB-Ob Mus. Sch. C.71, pp. 150–152: <i>Mr. Pool // turne over / Mr. A. Poole Sept 28th 1678</i> (del Amo, 191: 1678); C (2b), 3 F-Pn Vm7 137323/137317, ff. 2v–3r GB-Ob Mus. C.39, ff. 50r–53r: — / — (Gilmore: 1679); D (-), 31 <i>The Genteel Companion</i>, 2nd edn. (London, 1683), pp. 40–41: — / <i>The end of Mr: Fardinels ground</i> ; G (1b), c31 <i>The Genteel Companion</i>, 2nd edn. (London, 1683), pp. 46–47: <i>The Kings Health / The end of the helth</i> ; G (1b), [3/4]	Various instr. Charteris, 'Some Manuscript Discoveries', 7–13.

Key	Com- poser	Date 540	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
			<p><i>The Division-Violin</i> (London, 1684), no. 5: <i>A Division on Mr. Farinel's Ground</i> [title as given in the index]; D (-), c31</p> <p>US-Cn Case 6A 143 (manuscript additions to an exemplar of Simpson's <i>The Division-Viol</i>, 2nd edn. (London, 1667), [pp. 6–8]: [<i>in pencil</i>:] (<i>Folies d'Espagne</i>) // — (Gilmore: 'adapted from <i>The Division-Violin</i>', so after 1685); D (-), [3/4]</p> <p><i>Apollo's Banquet</i>, 5th edn. (London, 1687), no. 72 (misprinted as 27): <i>The Tune of Farrinel's Ground, to the Song of (All joy to Great Caesar)</i> / —; D (1_b), c3</p> <p><i>Apollo's Banquet</i>, 6th edn. (London, 1690), part 1, no. 46: <i>The Tune of Farrinel's Ground, to the Song of (All joy to Great Caesar)</i> / —; D (1_b), c3</p> <p><i>Apollo's Banquet</i>, 7th edn. (London, 1693), part 1, no. 21: <i>The Tune of Farrinel's Ground, to the Song of, All joy to Great Caesar.</i> / —; D (1_b), c3</p> <p>GB-Ob Mus. C.61, p. 5: — / — (VdGS Index II, 138: c.1688–1700); D (1_b), [3/4 → 9/8] (incomplete)</p> <p>GB-Ob Mus. C.61, pp. 16–19: — / <i>N.M.</i> (VdGS Index II, 138: c.1688–1700); D (1_b), [3/4 → 9/6 → 3/4]</p> <p>GB-Ob Mus. C.61, pp. 20–21: — / — (VdGS Index II, 138: c.1688–1700); D (1_b), [3/4, with use of the triplet sign '3' over groups of three quavers later in the piece]</p> <p>Armstrong-Finch MS, pp. 2–3 (rev.): <i>BY Mr EDWARD FINCH. upon Farrinel's Ground: A Division / The Ground Bass.</i> / — (Holman:⁵⁴⁸ c.1705[?]); D (1_b), 3 → 9/8</p> <p>GB-Ob Mus. Sch. C.95, pp. 2–5 (treble); p. 6 (ground bass): — / <i>Ground / Bass to Far Ground</i> (Index on microfilm: early 18th c.); treble: D (1_b); ground bass: D (-); both: [3/4]</p> <p>Add. 52363, ff. 45v–47v: <i>A Ground</i> / — (1704–7); D (1_b / -), 3 [in a keyboard MS, but probably for violin and continuo]</p> <p>Add. 38189, ff. 8r–9v: <i>All joy to Great Caesar</i> / — (Willetts: c.1696–c.1722); D (-), 3/4</p> <p>GB-Ob Mus. 184.C.8, pp. 151–149 (rev.): <i>All joy to great Caesar / finis</i> (contents list on microfilm: 18th c.); D (2_#), [3/4]</p> <p><i>The First and Second Part of The Division Flute</i> (London, [1706]), pp. 3–4: <i>Faronells Ground / Ground Bass</i> // —; G (2_b), 3</p> <p><u>Ground bass only</u></p>	

⁵⁴⁸ Holman, 'A Purcell Manuscript Lost and Found', *EM*, 40 (2012), 479–78.

Key	Com- poser	Date ⁵⁴⁰	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
			Add. 29283, f. 3r: — / <i>The Bass of Faranels Ground</i> (1682–84); D (-), [3/4] <u>Keyboard sources:</u> see Appendix 1, Part B <u>Modern editions:</u> Simon Jones, ‘The “Stupendious” Nicola Matteis: An Exploration of his Life, his Works for the Violin, and his Performing Style’, 3 vols., doctoral diss., University of York, 2003, vol. 3, pp. 466–69, 470–73.	
D (b3)	Anon.		GB-Lcm 1172, ff. 49r–49v: — / — (c.1700); D (-), 3/4	Vln. & bass
D (b3)	Anon.		‘Mall Peatley’ / ‘Gillian of Croydon’ Dancing Master: 1670, p. 95; 1675, p. 95; 1679, p. 95; 1686, p. 95; 1690, p. 95; 1695, p. 29; 1698, p. 29	Solo vln.
D (b3)	Banister, John		GB-Och Mus. 1183 (1660s–70s), ff. 93v–94r: <i>Mr Banisters Ground in D sol re. 4 o. B. [?] D sol re. First Treble</i> / —; D (1b), 31 f. 95v: <i>Mr Banistes [sic] Ground in De sol re. Second Treble.</i> / —; D (1b), 31 f. 94r (upside down): — / —; D (1b), 31 f. 91r: <i>Ground in B [corrected to D] sol re.</i> / —; D (1b), 31 Add. 18940, 18941, 18943, 18944: Add. 18940 (Altus), ff. 7v–8r: <i>A.3. Ground in D. Mr John Bannister. 2^d Treble.</i> / — (); D (1b), 31 Add. 18941 (Superius), ff. 7v–8r: <i>A.3. Ground in D. Mr John Banister.</i> / — (); D (1b), 31 Add. 18943 (Bassus), f. 7v: <i>A.3. Ground in D. Mr John Banister.</i> / — (); D (1b), c Add. 18944 (Bassus continuus), f. 6v: <i>A.3. Ground in D. to two Trebles Mr John Banister.</i> / — (); D (1b), c31	2 vlns. & b.c.
D (b3)	Blow, John	?1683	<i>Venus and Adonis: A Ground</i> <u>Modern edition:</u> John Blow, <i>Venus and Adonis</i> , ed. Bruce Wood (=Purcell Society Edition Companion Series, vol. 2; London: Stainer & Bell, 2008), 94–100.	4-part str.
D (b3)	Clarke, Jeremiah	1693	<i>Song on the Assumption</i> : ⁵⁴⁹ Ground GB-Ob Tenbury 1226, ff. 112v–114r: [<i>f. 102r:</i>] <i>Song on the Assumption by Jer: Clarke</i> / [<i>f. 112v:</i>] <i>Ground Flutes Slow</i> / [<i>f. 124r:</i>] <i>Jer: Clarke</i> (c.1693); D (1b), 3i GB-Ob Tenbury 1175, pp. 175–177: [<i>p. 166:</i>] <i>Song On</i>	2 rec., bass

⁵⁴⁹ Unclear function: see Jeremiah Clarke, ‘Song on the Assumption’, ed. James Hume, Master’s diss., University of Manchester, 2007. Thomas Taylor, *Thematic Catalog of the Works of Jeremiah Clarke* (Detroit: Information Coordinators, 1977), 28, lists this work under ‘odes’.

Key	Com- poser	Date 540	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
			<i>the Glorious Assumption of the Blessed Virgin by Jere: Clarke. / [p. 175:] Flutes Slow Ground / — (18th C); D (1_b), 3/4</i> <u>Modern edition:</u> Jeremiah Clarke, 'Song on the Assumption', ed. James Hume, Master's diss., University of Manchester, 2007, 36–38.	
D (_b 3)	Draghi, Giovanni Battista		<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 35: <i>An Italian Ground</i> ; D (1 _b), c31 <i>The Delightful Companion</i>, 2nd edn. (London, 1686), pp. C–D: <i>An Italian Ground</i> ; D (1 _b), c31 US-Cn Case 6A 143 (manuscript additions to an exemplar of Simpson's <i>The Division-Viol</i> , 2 nd edn. (London, 1667), [p. 1]: — / — (Gilmore: 'adapted from <i>The Division-Violin</i> ', so after 1685); A (-); [3/4] <i>The First and Second Part of The Division Flute</i> (London, [1706]), [second part], p. 8: <i>An Italian Ground / Ground Bass</i> ; D (1 _b), 3 Keyboard version: GB-En Inglis 94 MS 3343, ff. 33v–35r: <i>A Ground / Senior Baptist Ground</i> (Herissone/Cooper: c.1695; Woolley: c.1695–97, later revisions in ink and pencil); D (1 _b), 3i	Vln & bass Charteris, 'Some Manuscript Discoveries', 7–13.
D (_b 3)	Nor- combe, Daniel	By 1673	GB-Ob Mus. Sch. C.71, pp. 130–131: — // <i>Finis Mr Dan: Norcom.</i> (del Amo, 190: 1671–73); D (1 _b), c31 GB-Ob Mus. Sch. D. 245–246, p. 133 [Ground also used by Simpson in US-NYp Drexel 3551, p. 72]	Solo bass viol
D (_b 3)	Nor- combe, Daniel	By 1673	GB-Ob Mus. Sch. C.71, pp. 132–133: — // <i>Finis. Mr. Dan: Norcom.</i> (del Amo, 190: 1671–73); D (1 _b), c31 → 3/2 → c3i	Solo bass viol
D (_b 3)	Poole, Anthony?	By 1673	GB-Ob Mus. C.39, ff. 53v–55r: — // <i>Mr Pool</i> (Gilmore: 1679); D (1 _b), 3i GB-Ob Mus. Sch. C.71, pp. 120–121: — // <i>Mr Dan: Norcome</i> (del Amo, 190: 1671–73); D (1 _b), c31	Solo bass viol
D (_b 3)	Wood, ?		GB-Lbl Mus. Sch. C.95, pp. 166–167 (treble part only): <i>Mr Woods Ground in De Sol re / Ground</i> (); D min, 3i	Vln & bass?
E (_b 3)	Poole, Anthony		<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 30: <i>Another Division upon a Ground, by Mr. Anthony Poole, in E la mi</i> (title as given in the index); E (1 _#), c31 (Two-section ground)	Vln & bass
F (_# 3)	Anon.		<i>The Division-Violin</i>, 2nd edn. (London, 1685), no. 23: <i>Jobney, cock thy Beaver, a Scotch Medly [to a Ground]</i> (title as given in the index with additional text in square brackets); F (1 _b), c31	Vln & bass

Key	Com- poser	Date 540	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
			Also in the 6 th edn. (1705) Dancing Master: 1686, p. 199; 1690, p. 185; 1695, p. 126; 1698, p. 126 <i>The First and Second Part of The Division Flute</i> (London, [1706]), p. 11: <i>Jobney Cock thy Beavor // Ground Bass</i> ; C (-), 3	
F (#3)	Anon. (George Tollett?)		<i>The Division-Violin</i> , 2 nd edn. (London, 1685), no. 7: <i>A Division called Tollet's Ground</i> (title as given in the index); F (1 _b), c/9/4 → c/6/4 → c/9/4 → 3/2 → c/9/4 Also in the 6 th edn. (1705) Add. 29284, f. 2r: <i>The Bass of Tollets Ground</i> / — (1682–84); F (-), [9/4] <i>The First and Second Part of The Division Flute</i> (London, [1706]), pp. 7–8: <i>Tollets Ground / Ground Bass // —</i> ; C (-), 9/4 → 6/4 → 9/4 → 3/2 → 9/4 Keyboard versions: GB-En Inglis 94 MS 3343, ff. 35v–40r: <i>Mr Tolletts Ground</i> / — (Herissone/Cooper: c.1695; Woolley: c.1695–97, later revisions in ink and pencil); F (1 _b), 9/4 → 6/4 [but more like 3/2] → 9/4 → 3/2 → [9/4] Add. 39569, ff. 110v–111r / pp. 242–243: <i>Ground Mr. Tollet</i> / — (Herissone/Cooper/Woolley, 242: c.1702); F (1 _b), 9/4 → 3/2 → 9/4 → 3/2 → 9/4 GB-En Glen 143 (i) MS 3296, fol.? (Woolley, 234: 18th c.)	Vln & bass
F (#3)	Anon.		<i>The First and Second Part of The Division Flute</i> (London, [1706]), [second part], p. 4: <i>A Division on a Ground / Ground Bass</i> / —; F (1 _b), no time sig (barred as 3/4)	Vln & bass
F (#3)	Anon.	By 1673	GB-Ob Mus. Sch. C.71, pp. 142–143: — // — (del Amo, 190: 1671–73); F (1 _b), c GB-Ob Mus. Sch. C.60, p. 68 (Ground only)	Solo bass viol
F (#3)	Banister, John		US-Cn Case 6A 143 (manuscript additions to an exemplar of Simpson's <i>The Division-Viol</i> , 2 nd edn. (London, 1667), [pp. 10–11]: — // — (Gilmore: 'adapted from <i>The Division-Violin</i> ', so after 1685); C (-), [3/4] <i>The Division-Violin</i> , 2 nd edn. (London, 1685), no. 19: <i>A Division on a Ground, by Mr. John Banister, in F fa ut</i> (title as given in the index); F (1 _b), c 3i Also in the 6 th edn. (1705) GB-Och Mus. 1183 (1660s–70s), ff. 10v–11r: <i>Ground in F. John Banister.</i> / —; F (1 _b), 3	Vln & bass Charteris, 'Some Manuscript Discove- ries', 7–13. Same piece contained twice in Mus. 1183.

Key	Com- poser	Date 540	Contemporary sources, where these are not listed in detail in modern scholarly editions (see notes above) <u>Modern editions</u> consulted	Instrumen- tation / comments / selected literature
			<p>f. 11r: <i>The Ground</i> / —; F (1b), 3</p> <p>GB-Och Mus. 1183 (1660s–70s),</p> <p>ff. 13v–14r: — / —; F (1b), 31</p> <p>f. 14r: — / —; F (1b), no time sig. (no barring)</p> <p>GB-Ob Mus. Sch. C.95, pp. 30–31: <i>Mr Bannister's Ground in F faut / Ground</i> (); F (1b), 3i</p> <p>B-Bc MS Litt. XY 24910, part book I, glued insert, recto</p> <p><i>The First and Second Part of The Division Flute</i> (London, [1706]), p. 15: <i>A Division on a Ground by Mr J^r Banister / Ground Bass</i> // —; G (1#), 3</p>	
F (#3)	Finger, Gottfried	1701	<p><i>Harmonia Anglicana or The Musick of the English Stage...The [Second] Collection</i> (London, [1701]), p. 4 (four part books):</p> <p><i>M.^r Finger's First Treble in the Fate of TROY / Ground</i>; F (1b), 3/4</p> <p><i>M.^r Finger's Second Treble in the Fate of TROY / Ground</i>; F (1b), 3/4</p> <p><i>M.^r Finger's Tenor in the Fate of TROY / Ground</i>; F (1b), 3/4</p> <p><i>M.^r Finger's Bass in the Fate of TROY / Ground</i>; F (1b), 3/4</p>	4-part str.
F (#3)	Gorton, William		Add. 17850, ff. 9v–12r: <i>A Ground</i> // <i>W Gor.^t</i> (); F (1b), 31	4-part str.
F (#3)	Grabu, Louis		GB-Ob Mus. Sch E.446: iv (bass part only), p. 50: <i>Mr Grabus Ground</i> / — (f4 clef); F (1b), 31	Ground- bass only
F (#3)	Matteis, Nicola		Nicola Matteis, <i>Other Ayres and Pieces For the Violin...THE FOURTH PART</i> (London, [1685]), pp. 61–62: <i>Ground after the Scotch humour / Ground Base</i> ; F (1b), 3	2 vlms. & bass (initially published as vln. & bass)
F (#3)	?Withy, Francis	1690s	GB-Ob Mus. Sch. C.59, p. 63: — / <i>F W</i> (?1690s); F (1b), [3/2] [Ground bass only; no divisions, no known concordances]	Solo bass viol
F (#3)	?Withy, Francis		GB-Ob Mus. C.61, pp. 8–9: — / — (VdGS Index II, 138: c.1688–1700); F (1b), 3i → 9/6 (→ 3i)	Solo bass viol
F (b3)	Anon.		GB-Och Mus. 1128, sheets 23r–23v, 14r (inverted), 14v (uninverted), drafts on sheets 11–11*: — / <i>The remainder of the Ground in F ♭ 3^{ds}. beginning at the 20th Strain Writ</i> [rest illegible] (Christ Church Library music catalogue: early 18 th c.); F (3b), 3	2 vlms & bass 'Scocca pur' bass

Appendix 3 Vocal grounds in English sources, c.1675–c.1705

Excluding pieces entitled ‘chaconne’ or ‘passacaglia’ (or a variant thereof).

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me-tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumentation ⁵⁵² / comments / selected literature
‘A bolder touch inspiring’	Blow, John	1700	Cecilian ode <i>Tri-umphant Fame</i>	D (#3), c.t.	GB-Lcm 1097, ff. 130r–131r: [<i>f. 116r:</i>] <i>Prelude St. Cecilias Song 1700 Dr Jno Blow</i> / <i>Mr Howell</i> (c.1700); D (2#), ♯ GB-Ob Tenbury 1226 <u>Modern edition:</u> Charles Biklé, ‘The Odes for St. Cecilia’s Day in London, 1683–1703’, 2 vols., doctoral diss., University of Michigan, 1982, vol. 2, pp. 449–60.	Ct, chorus, 3-part str.
‘A Prince of glorious race’	Purcell, Henry	24 July 1695	Odes for the Duke of Gloucester’s birthday, <i>Who can from joy refrain?</i> , Z. 342	C (♭3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>A Song for the Duke of Gloucester’s Birthday, 1695</i> , ed. Ian Spink (=PS 4; London: Novello, 1990), 16–21.	Ct, str. rit. Bluteau
‘Absit in passum’	Estwick, Sampson	1685	Oxford Act song <i>Julio festas</i>	F (#3), c.t.	GB-Och 619, ff. 31–34 (bifolios): <i>2^d Song Set to music by Mr Sampson Estwick</i> / [<i>f. 32:</i>] <i>Retor</i> / [<i>f. 33:</i>] <i>Cho: 4 voc.</i> (by 1685); F (1♭), ♯	T, B, chorus, (3-part) str. rit.
‘Ah! how happy are we’	Purcell, Henry	?June and/ or Nov/ Dec 1695	<i>The Indian Queen</i> , Z. 630 (19)	A (♭3), t.t.	<u>Modern edition:</u> Henry Purcell, <i>The Indian Queen</i> , ed. Margaret Laurie; Andrew Pinnock (=PS 19; London: Novello, 1994), 79–83.	Ct, T
‘Ah! how sweet’	Purcell, Henry	?1694	<i>Tyrannic Love</i>	G (♭3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>Dramatic Music ... Part III</i> , ed. Margaret Laurie (=PS 21; London: Stainer & Bell, 2010), 164–66.	

⁵⁵⁰ Of first performance or probable composition.

⁵⁵¹ Of the ground(s) only.

⁵⁵² Basso continuo included without mention, ‘S’ also includes treble. All solo voice & continuo, unless otherwise specified.

Textual incipit	Composer	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, metre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumentation ⁵⁵² / comments / selected literature
'Ah, Belinda!'	Purcell, Henry	Spring 1689 or earlier	<i>Dido and Aeneas</i> , Z. 626	D (♭3), t.t.	<u>Modern edition</u> : Henry Purcell, <i>Dido and Aeneas</i> , ed. Margaret Laurie (=PS 3; Sevenoaks: Novello, 1979), 8–11.	S, str. rit. Bluteau Price, 247. Harris, <i>Dido and Aeneas</i> , 2 nd edn., 85.
'Ah, cruel fortune'	King, Robert	1692		C (♭3), c.t.	Robert King, <i>Songs for One Two and Three Voices</i> (London, [?1692]), p. xxvi: — / —; C (2♭), c	
'All due, great prince, is yours'	Blow, John	1 Jan 1683	New Year ode <i>Dread Sir, Father Janus</i>	D (#3), c.t.	Add. 33287, ff. 128r–128v: [f. 125r:] <i>Dread Sr, Father Janus A new years Song January the First: 16</i> / [f. 128r:] <i>Vers Solus / Ritor</i> / By Dr John Blow (1685–86, later additions); D (2#), ♢ GB-Bu Barber 5001, pp. 43–45: [p. 31:] <i>Symphony</i> / [p. 43:] <i>Solus</i> / [p. 44:] <i>Ritor.</i> / [p. 51:] <i>Jo: Blow</i> (1660–85); D (2#), ♢ GB-Ckc Rowe 22, f. 287r (after 1684)	Ct, str. rit.
'All that gently touch the string'	Blow, John	1 Jan 1688	New Year ode <i>Ye sons of Phoebus</i>	E (♭3), t.t.	GB-Lcm 1097, ff. 172r–174r: [f. 169r:] <i>New Years Song 1687/8 Prelude</i> / [f. 172r:] <i>Flutes</i> / [f. 188v:] <i>Dr Blo[w]</i> (c.1688); E (1#), 31 Add. 33287, ff. 211r–212r: [f. 209v:] <i>Prelude: Yee Sons of Phebus</i> / [f. 211r:] <i>Flutes Mr Abell</i> / [f. 221v:] <i>Blow</i> (1685–86, later additions); E (1#), 31	Ct, 2 rec.
'Alleluia'	Sances, Felice	1638	<i>Jubilent in caelis</i>	D (♭3), t.t.	GB-Ob Mus. Sch. C.10a–e (1670s?) ⁵⁵³	S, T
'Alleluia' (final)	Blow, John	1680–83	<i>Blessed is the man that hath not walked</i>	C (#3), c.t.	<u>Modern edition</u> : John Blow, <i>Anthems II: Anthems with Orchestra</i> , ed. Bruce Wood (=Musica Britannica, vol. 50; London: Stainer & Bell, 1984), 13–17.	2 Ct, 2 B, chorus, str.
'Alleluia' (final)	Purcell, Henry	1677–78	<i>Beati omnes</i> (Z. 131.4)	G (♭3), c.t.	<u>Modern edition</u> : Henry Purcell, <i>Sacred Music: Part VII</i> , ed. Anthony Lewis; Nigel Fortune (=PS 32; London:	Chorus (SSAB)

⁵⁵³ Manuscript copy of Sances, *Motetti a una, due, tre, e quattro voci* (Venice, 1638).

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me-tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumen-tation ⁵⁵² / comments / selected literature
					Novello, 1967), 143–46.	
‘Alleluia’ (final)	Purcell, Henry	1681–82	<i>Awake, awake, put on thy strength</i> (Z. 1)	D (#3), t.t.	<u>Modern edition:</u> Henry Purcell, <i>Sacred Music: Part II</i> , ed. Lionel Pike (=PS 14; London: Novello, 2003), 72–77.	2 Ct, B, str. rit. + chorus (missing)
‘Alleluia’ (final)	Purcell, Henry	1682	<i>In thee, O Lord, do I put my trust</i> (Z. 16)	C (#3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>Sacred Music: Part II</i> , ed. Lionel Pike (=PS 14; London: Novello, 2003), 98–103.	Ct, T, B Bluteau
‘Alleluia’ (final)	Sances, Felice	1638	<i>Laudemus viros gloriosos</i>	G (#3), c.t.	GB-Ob Mus. Sch. C.10a–e (1670s?): ⁵⁵⁴ 10a, ff. 18v–19r: [f. 17r:] <i>A Doi Tenori:</i> / [f. 19r:] <i>Felice Sa[nces]</i> ; G (-), ♢ (tenor 1 & b.c.) 10c, f. 77r: [f. 75r:] <i>A Doi Tenor:</i> / [f. 19r:] <i>Felice Sances</i> ; G (-), ♢ 10d, f. 107v: [f. 107r:] <i>Laudemus viros &c</i> / [f. 107v:] <i>Felice Sances</i> ; G (-), ♢ (b.c.) GB-Ob Mus. Sch. C.12–19 (c.1660–82): C.14, p. 12; C.15, p. 12; C.19, p. 26 GB-Ob Mus. Sch. E. 451 (c.1636–82), p. 303 GB-Och Mus. 49 (by 1678), ⁵⁵⁵ p. 179 GB-Och Mus. 1178 (c.1670–80), ⁵⁵⁶ f. 14v	2 T
‘Amanti sentite amor’	Carissimi, Giacomo OR Marco Marazzoli OR Luigi Rossi ⁵⁵⁷	Before 1641 if by Carissimi ⁵⁵⁸		B♭ (#3), t.t.	GB-Och Mus. 350, pp. 53–57: <i>A 2 voc. Amanti. Carissimi or Marc’Antonio</i> / [p. 55:] <i>Solus</i> / [p. 56:] <i>Amanti vs supra</i> / <i>Solus</i> / [p. 57:] <i>Amanti vs supra</i> (mainly before end 1677); B♭ (1♭), 31 GB-Och Mus. 996, ff. 134v–136r (Christ Church Library Music Catalogue: ‘before	S, A

⁵⁵⁴ Manuscript copy of Sances, *Motetti a una, due, tre, e quattro voci* (Venice, 1638).

⁵⁵⁵ Wainwright, *Musical Patronage*, 380.

⁵⁵⁶ Wainwright, *Musical Patronage*, 418.

⁵⁵⁷ Andrew V. Jones, ‘Carissimi, Giacomo’, *Grove Music Online*, accessed 28/03/2018.

⁵⁵⁸ Andrew V. Jones, ‘Carissimi, Giacomo’, *Grove Music Online*, accessed 28/03/2018.

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me- tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumen- tation ⁵⁵² / comments / selected literature
					1672') GB-Och Mus. 337, ff. 12v-17r (Christ Church Library Music Catalogue: c.1650 in Italy) GB-Och Mus. 18, pp. 1–4 (Christ Church Library Music Catalogue: 'probably before 1677 [...] and possibly before c.1670') GB-Och Mus. 49, p. 190 (Christ Church Library Music Catalogue: c.1670–80) GB-Och Mus. 623–626 (Christ Church Library Music Catalogue: c. 1670–85), set of four partbooks: Mus. 623: p. 15; Mus. 624: p. 13–14; Mus. 626: p. 11–12	
'And lo! a sacred fury' (section starting 'To lofty strains')	Purcell, Henry	30 Apr 1691	Birthday Ode for Queen Mary <i>Welcome, glorious morn, Z. 338</i>		<u>Modern edition:</u> Henry Purcell, <i>Birthday Odes for Queen Mary: Part I</i> , ed. Bruce Wood (=PS 11; London: Novello, 1993), 119–26.	B, chorus
'And no good thing shall he withhold'	Goldwin, John	Late 17 th C	<i>O Lord, God of Hosts</i>	G (#3), c.t.	GB-Och Mus. 94, p. 23: <i>faster</i> / — (late 17 th C); G (1#), ♯ [carried over from previous section]	S
'And offer up our vows'	Blow, John	1 Jan 1690	New Year ode <i>With cheerful hearts</i>	D (#3), c.t.	GB-Lcm 1097, ff. 192r–193v: [<i>f. 189r:</i>] <i>Symphony</i> / [<i>f. 192v:</i>] <i>Cho.</i> (c.1690); C (-), ♯3 / ♯31	T, chorus
'And when late'	Purcell, Henry	21 Oct 1682	Welcome Song <i>The summer's absence unconcerned we bear, Z. 337</i>	C (#3), t.t.	<u>Modern edition:</u> Henry Purcell, <i>Royal Welcome Songs: Part I</i> , ed. Bruce Wood (=PS 15; London: Novello, 2000), 100–3.	Ct, chorus, str. rit.
'April who till now'	Purcell, Henry	30 Apr 1693	Birthday Ode for Queen Mary <i>Celebrate this festival,</i>	E (♯3), t.t.	<u>Modern edition:</u> Henry Purcell, <i>Birthday Odes for Queen Mary: Part II</i> , ed. Bruce Wood (=PS 24; London: Novello, 1998), 90–93.	Ct, str. rit. (not in Meinardus)

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, metre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumentation ⁵⁵² / comments / selected literature
			Z. 321			
'Awake, Harmonious Pow'rs'	Eccles, John	6 Feb 1704	Birthday ode for Queen Anne <i>Awake, Harmonious Pow'rs</i>	A (#3), c.t.	GB-Ob Don. C.56 (printed?), pp. 44–45: <i>A Verse upon a Ground in the Queens Birthday Song 1703/4 Sung by Mr Elford</i> / —; A (3#), ☿ GB-Cfm MU 681, ff. 4r–6v: [<i>f. 2r:</i>] <i>Symphony.</i> / [<i>f. 6v:</i>] <i>Ritornello</i> / [<i>f. 23v:</i>] <i>Finis</i> ; A (3#), ☿ Add. 31405, ff. 146r–147v: [<i>f. 145r:</i>] <i>A Song on her Majesties Birth Day</i> / — (early 18 th C); A (3#); ☿	Ct
'Be gentle, Phillis, since I'm yours'	Barrin- cloe, ?	1692		A (b3), t.t.	<i>The Banquet of Musick ... The Sixth and Last Book (London, 1692), pp. 25–28:</i> <i>A SONG upon a Ground.</i> / Mr. Barrin- cloe; A (-), 3	
'Be welcome, then, great Sir'	Purcell, Henry	?25 Sept 1683	Welcome Song <i>F</i> <i>ly</i> , <i>bold rebellion</i> , Z. 324	F (#3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>Royal Welcome Songs: Part I</i> , ed. Bruce Wood (=PS 15; London: Novello, 2000), 178–81.	Ct, str. rit.
'Behold and listen while the fair'	*Croft, William			A (b3), c.t.	US-LAuc, William Andrews Clark Memorial Library, fO235M4, p. 107–108	RISM A/II: 136.744
'Behold now, praise the Lord'	Turner, William (c.1651–1740)	c.1682		F (#3), c.t.	Add. 47845, ff. 80r–82v: <i>Behold now Praise the Lord.</i> / <i>W:^{lm} Turner.</i> (Oehm, 46: 1682–1684); F (1b), ☿ <u>Modern edition:</u> Gregory James Oehm, “‘Out of the shadows’: A Biographical Study of William Turner (c.1651-1740), with critical editions of his Anthems and Services”, (Doctoral dissertation, University of Newcastle, 2012), vol. 5, pp. 11–20.	Ct, 2 T, chorus (SATB), str. rit.
'Behold O God our defender'	Goldwin, John	Late 17 th C	<i>O Lord, God of Hosts</i>	G (b3), t.t.	GB-Och Mus. 94, pp. 20–21: <i>Slow</i> / — (late 17 th C); G (2b), no time sig (barred as 3/4)	2 S
'Behold see where	Richard- son,	1700?	<i>O welcome</i>	C (#3),	GB-Ob Mus. C.6, ff. 75r–76r: [<i>f. 70r:</i>] <i>S^t Cecilia's</i>	S, 3-part

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me-tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumen-tation ⁵⁵² / comments / selected literature
she sits enthroned?	Vaughan	559	<i>to the choir</i>	t.t.	<i>Apotheosis A Song for St Cecilia's Day</i> / — (early 18 th C), C (-), 31	str.
'Behold the glories of a mighty throne'	Blow, John	1 Jan 1687	New Year ode <i>Is it a Dream</i>	D (#3), c.t.	GB-Lcm 1097, ff. 155v–157v: [f. 151r:] <i>A New Years Song</i> / [f. 156v:] <i>Ritor.</i> / [f. 157v:] <i>Ritor.</i> / [f. 168r:] <i>Doc: Bl[ow] Anno Dom: 168[6]</i> (c.1687); D (2#), †	Ct, B, str. rit.
'Behold the heavens'	Tudway, Thomas	1698	<i>Is it true, that God will dwell with men</i>	G (b3), t.t.	Add. 31444, f. 179v–180r: [f. 179r:] <i>Is it true, that God will dwell nth Men.</i> / [f. 179v:] <i>Verse Solus</i> / [f. 180r:] <i>Retor.</i> / [f. 183v:] <i>Mr Tudway / Sung to the Queen at the opening of her Chappel at Windsor. July 13. 1702.</i> (c.1698); G (2b), 3i	Ct + organ rit.
'Bring Shepherds'	Blow, John	1700		D (#3), c.t. / t.t.	John Blow, <i>Amphion Anglicus</i> (London, 1700), pp. 151–157: <i>A SONG for Two Voices. / SOLO. / End with the 1st 2. part Verse.</i> ; D (2#), † → 3i → †	
'Britain, thou now art great'	Purcell, Henry	?6/14 Oct 1685	Welcome Song <i>Why, why are all the muses mute,</i> Z. 343	D (#3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>Royal Welcome Songs: Part II</i> , ed. Bruce Wood (=PS 18; London: Novello, 2005), 54–58.	Ct, str. rit.
'By beauteous softness'	Purcell, Henry	30 Apr 1689	Birthday Ode for Queen Mary Now <i>does the glorious day,</i> Z. 332	D (b3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>Birthday Odes for Queen Mary: Part I</i> , ed. Bruce Wood (=PS 11; London: Novello, 1993), 26–28.	Ct, (5-part) str. rit. Bluteau
'Cantate Domino'	Blow, John	1675		C (b3), t.t.	<u>Modern edition:</u> John Blow, <i>Latin Motets</i> , ed. Jonathan Wainwright (York: York Early Music Press, 2006), 1–4. ⁵⁶⁰	2 T Shaw, 'The Autographs of Blow', 88.
'Cease gentle Swain'	Purcell, Daniel	1704	<i>Macbeth</i>	A (#3), c.t.	<u>Modern edition:</u> Olive Baldwin and Thelma Wilson (eds.), <i>The Monthly Mask of</i>	T

⁵⁵⁹ See preceding footnote.

⁵⁶⁰ Available online at <https://www.york.ac.uk/media/music/yemp/pdfs/Blow--Motets-Complete.pdf>

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me-tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumentation ⁵⁵² / comments / selected literature
					<i>Vocal Music, 1702–1711: A Facsimile Edition</i> (Aldershot: Ashgate, 2007), no. 57 (February 1704)	
‘Cease, anxious world, your fruitless pain’	Purcell, Henry	Late 1684		G (♭3), t.t.	<u>Modern edition:</u> Henry Purcell, <i>Secular Songs for Solo Voice</i> , ed. Margaret Laurie (=PS 25; Sevenoaks: Novello, 1985), 69–71.	
‘Celestial harmony is in her tongue’	Purcell, Daniel	1703	From a Cecilian ode?	C (♭3), t.t.	<u>Modern edition:</u> Olive Baldwin and Thelma Wilson (eds.), <i>The Monthly Mask of Vocal Music, 1702–1711: A Facsimile Edition</i> (Aldershot: Ashgate, 2007), no. 36 (August 1703)	S
‘Chronos, mend thy Pace’	Purcell, Daniel	1700?	<i>The Pilgrim</i>	D (♯3), c.t.	Daniel Purcell, <i>A Collection of New Songs ... Perform’d in the Revis’d Comedy call’d the Pilgrim</i> (London, 1700), [p. 1]: <i>Ianus Sung by M.^r Freeman in y^e Pilgrim Set by M.^r D: Purcell / —; D (2♯), ♯</i>	
‘Come all ye songsters’	Purcell, Henry	2 May 1692	<i>The Fairy Queen</i> , Z. 629	C (♯3), c.t.	<u>Modern editions:</u> Henry Purcell, <i>The Fairy Queen</i> , ed. Bruce Wood; Andrew Pinnock (=PS 12; London: Stainer & Bell, 2009), 35–37, 220–21. Henry Purcell, <i>The Fairy Queen: An Opera</i> , ed. Michael Burden; Mainz: Eulenburg, 2009), 52–54.	Bluteau
‘Come, come away, let’s to the maypole go’	Gregory, William	1679		C (♭3 → ♯3), t.t.	<i>Choice Ayres and Songs ... The Third Book</i> (London, 1679), pp. 54–57: <i>Pastoral Song upon a Ground / Mr. William Gregory</i> ; C (2♭ → -), c3 <i>The Theater of Music ... The First Book</i> (London, 1685), pp. 54–57: <i>Pastoral Song upon a Ground / Mr. William Gregory</i> ; C (2♭ → -), c3	Spink, 167
‘Creep softly’	Courteville, Raphael	1687		C (♭3), c.t.	<i>Comes Amoris ... The First Book</i> (London, 1687), pp. 25–27: [p. 25:] <i>The Symphony to the following SONG. By Mr. R.</i>	With 3-part str. rit.

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me-tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumen-tation ⁵⁵² / comments / selected literature
					<i>Courteville</i> / [p. 26:] <i>SONG</i> / —; C (2b), [ç]	
‘Crown the altar’	Purcell, Henry	30 Apr 1693	Birthday Ode for Queen Mary <i>Celebrate this festival</i> , Z. 321	G (b3), t.t.	<u>Modern edition</u> : Henry Purcell, <i>Birthday Odes for Queen Mary: Part II</i> , ed. Bruce Wood (=PS 24; London: Novello, 1998), 77–81.	Ct
‘Crown the year’	Purcell, Henry	?11/14 Oct 1687	Welcome Song <i>Sound the trumpet, beat the drum</i> , Z. 335	B (b3), t.t.	<u>Modern edition</u> : Henry Purcell, <i>Royal Welcome Songs: Part II</i> , ed. Bruce Wood (=PS 18; London: Novello, 2005), 153–54.	T
‘Die, wretched lover’	King, Robert	1692		C (b3), c.t.	Robert King, <i>Songs for One Two and Three Voices</i> (London, [?1692]), p. xvi: — / —; C (2b), c	
‘Divinest art, whose fame shall never cease’	Hart, Philip	1703	Cecilian ode <i>Awake, celestial harmony</i>		Add. 31450 <u>Modern edition</u> : Charles Biklé, ‘The Odes for St. Cecilia’s Day in London, 1683–1703’, 2 vols., doctoral diss., University of Michigan, 1982, vol. 2, pp. 616–9.	T, 2 instr. treble lines
‘Enchanted by your voice’	Hall, Henry	After 1698		F (#3), t.t.	Add. 31453, ff. 169v–170r: <i>A Song to A Ground by Mr Henry Hall</i> / — (after 1698); F (1b), 31	
‘Fly swift, ye hours’	Purcell, Henry	Late 1691?		D (b3), c.t.; D (b3), t.t.	<u>Modern edition</u> : Henry Purcell, <i>Secular Songs for Solo Voice</i> , ed. Margaret Laurie (=PS 25; Sevenoaks: Novello, 1985), 150–56.	Opening and section starting ‘Swifter than time’
‘Gentle shepherds, you that know’	Purcell, Henry	Winter 1686/87	A pastoral elegy on the death of Mr. John Playford	A (b3), c.t.; C (#3), c.t.	<u>Modern edition</u> : Henry Purcell, <i>Secular Songs for Solo Voice</i> , ed. Margaret Laurie (=PS 25; Sevenoaks: Novello, 1985), 109–14.	Sections starting ‘Theron, the good’ and ‘Muses, bring your roses’ only. 2 nd ground bass same as Prelude from <i>Rejoice</i>

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me- tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumen- tation ⁵⁵² / comments / selected literature
						<i>in the Lord alway</i> , Z. 49
'God is gone up with a merry noise'	Turner, William (c.1651–1740)	1687	<i>O sing praises</i>	C (#3), t.t.	US-AUS pre-1700 MS 85 (1687) Add. 31445, ff. 74r–74v: [f. 72v:] <i>Symphony / O Sing praises Sing praises / M.: Turner / [f.74r:] Vers: upon a Ground</i> (c.1696–7); C (-), 31 <u>Modern edition:</u> Gregory James Oehm, “‘Out of the shadows’”: A Biographical Study of William Turner (c.1651-1740), with critical editions of his Anthems and Services’, (Doctoral dissertation, University of Newcastle, 2012), vol. 5, pp. 278–79.	Ct, B, 1 vln
'Hail happy pair'	Davis, William	1697?		C (#3), c.t.	GB-Ob Mus. C.16, ff. 126v–127r: <i>A song upon mr. Spelmans weading / By a Low [rest illegible]</i> (dated 3 August 1697 on f. 131v); C (-), ♢	
'Hail, gracious Gloriana'	Purcell, Henry	30 Apr 1690	Birthday Ode for Queen Mary <i>Arise my Muse</i> , Z. 320		<u>Modern edition:</u> Henry Purcell, <i>Birthday Odes for Queen Mary: Part I</i> , ed. Bruce Wood (=PS 11; London: Novello, 1993), 67–73.	2 Ct, chorus, str. rit.
'Hark! how the songsters'	Purcell, Henry	May/June 1695	<i>Timon of Athens</i> , Z. 632 (2)	F (#3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>Timon of Athens</i> , ed. Ian Spink (=PS 2, London: Novello, 1994), 1–6.	2 S, 2 rec. Price, 94–96.
'Hark! how the waken'd strings resound'	Blow, John	22 Nov 1684	Cecilian ode <i>Begin the song</i>	E (b3), c.t.	John Blow, <i>A second musical entertainment performed on St. Cecilia's day November XII, 1684</i> (London, 1685), pp. 34–40: — / [p. 37:] (<i>Rio.</i>); E (1#), [♢] Add. 33287, ff. 106v–107v: [f. 103r:] <i>A Song Perform'd on St' Cecillas Day. November: 22th: 1684 Begin the Song / [f. 106v:]</i>	Ct, T

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					<i>verse</i> / [f. 111v:] <i>By Dr John Blow</i> (1685–6, later additions); E (1#), [♩]	
					<u>Modern edition:</u> Charles Biklé, ‘The Odes for St. Cecilia’s Day in London, 1683–1703’, 2 vols., doctoral diss., University of Michigan, 1982, vol. 2, pp. 31–34.	
‘Hark! just now’	Purcell, Henry	12 Oct 1681	Welcome Song <i>Swifter, Isis, swifter flow</i> , Z. 336	C (#3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>Royal Welcome Songs: Part I</i> , ed. Bruce Wood (=PS 15; London: Novello, 2000), 40–43.	
‘Hark! the echoing air’	Purcell, Henry	2 May 1692	<i>The Fairy Queen</i> , Z. 629	C (#3), c.t.	<u>Modern editions:</u> Henry Purcell, <i>The Fairy Queen</i> , ed. Bruce Wood; Andrew Pinnock (=PS 12; London: Stainer & Bell, 2009), 174–78. Henry Purcell, <i>The Fairy Queen: An Opera</i> , ed. Michael Burden; Mainz: Eulenburg, 2009), 244–48.	
‘Hark, Arion sings’	Purcell, Daniel	1698	Cecilian ode <i>Begin the noble song</i>	D (b3), c.t.	GB-Lg 458 <u>Modern edition:</u> Charles Biklé, ‘The Odes for St. Cecilia’s Day in London, 1683–1703’, 2 vols., doctoral diss., University of Michigan, 1982, vol. 2, pp. 358–61.	Ct, str. rit.
‘Hark, each tree’	Purcell, Henry	22 Nov 1692	Cecilian ode <i>Hail, bright Cecilia</i> , Z. 328	A (b3), t.t.	<u>Modern edition:</u> Henry Purcell, <i>Ode on St Cecilia’s 1692</i> , ed. Peter Dennison (=PS 8; London: Novello, 1978), 21–32.	Ct., Bass, 2 rec., 2 vlms
‘Hark, she’s called’	Clarke, Jeremiah	1693	<i>Song on the Assumption</i> (‘Hark, she’s called’) ⁵⁶¹	D (#3), c.t.	GB-Ob Tenbury 1226, ff. 102r–124r (c.1693) GB-Ob Tenbury 1175, pp. 171–172: [p. 166:] <i>Song On the Glorious Assumption of the Blessed Virgin by Jere: Clarke.</i> / [p. 171:] <i>Violins Soft</i> / — (18 th C);	Ct, str.

⁵⁶¹ Unclear function: see Jeremiah Clarke, ‘Song on the Assumption’, ed. James Hume, Master’s diss., University of Manchester, 2007. Thomas Taylor, *Thematic Catalog of the Works of Jeremiah Clarke* (Detroit: Information Coordinators, 1977), 28, lists this work under ‘odes’.

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me-tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumentation ⁵⁵² / comments / selected literature
					D (2#), ♢ <u>Modern edition:</u> Jeremiah Clarke, <i>Song on the Assumption</i> , ed. James Hume, Master's diss., University of Manchester, 2007, 29–30.	
'He appointeth the moon'	Purcell, Henry	1688	<i>Praise the Lord, O my soul: O Lord, my God</i> (Z. 48)	G (#3), t.t.	<u>Modern edition:</u> Henry Purcell, <i>Sacred Music: Part III</i> , ed. Lionel Pike (=PS 17; London: Novello, 1996), 197–98; 212–13.	Ct
'Heav'n calls her and she must away'	Clarke, Jeremiah	1693	<i>Song on the Assumption</i> ('Hark, she's called') ⁵⁶²	D (#3), c.t.	GB-Ob Tenbury 1226, ff. 102r–124r (c.1693) GB-Ob Tenbury 1175, pp. 173–175: [<i>p. 166:</i>] <i>Song On the Glorious Assumption of the Blessed Virgin by Jere: Clarke.</i> / [<i>p. 173:</i>] <i>Soft</i> / — (18 th C); D (2#), c <u>Modern edition:</u> Jeremiah Clarke, <i>Song on the Assumption</i> , ed. James Hume, Master's diss., University of Manchester, 2007, 33–34.	2 S, Ct, B, 2 trpt., (3-part) str.
'Her charming strains'	Purcell, Henry	5 Aug 1689	<i>Celestial music</i> , Z. 322	C (b3), t.t.	<u>Modern edition:</u> Henry Purcell, <i>Three Occasional Odes</i> , ed. Bruce Wood (=PS 1; London: Stainer & Bell, 2008), 11–16.	Ct, 2 rec Bluteau (not in Meinardus)
'Her Pow'rfull Foes'	Eccles, John	6 Feb 1704	Birthday ode for Queen Anne <i>Awake, Harmonious Pow'rs</i>	E (b3), t.t.	GB-Ob Don. C.56 (printed?), pp. 141–142: <i>A Verse upon a Ground in the Queens Birthday SONG 1703/4 Sung by Mr Elford</i> / —; E (1#), 3/4 GB-Cfm MU 681, ff. 18r–19v: [<i>f. 2r:</i>] <i>Symphony.</i> / [<i>f. 23v:</i>] <i>Finis</i> ; E (1#), 3/4	Ct
'Here let my life with as much silence slide'	Purcell, Henry	? Spring 1687	Symphony song <i>If ever I more riches did desire</i> , Z. 544	G (b3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>Symphony Songs</i> , ed. Bruce Wood (=PS 27; London: Stainer & Bell, 2007), 54–57.	T, vln. Spink, 216

⁵⁶² See note above.

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, metre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumentation ⁵⁵² / comments / selected literature
'Here the deities approve'	Purcell, Henry	22 Nov 1683	Cecilian ode <i>Welcome to all the pleasures</i> , Z. 339 (10)	E (♭3), c.t.	<u>Modern edition</u> : Henry Purcell, <i>Three Odes for St. Cecilia's Day</i> , ed. Bruce Wood (=PS 10; London: Novello, 1990), 12–18.	Ct, str. rit. Bluteau
'High State and Honours'	Abel, John	1683		A (♭3), t.t.	<i>Choice Ayres and Songs ... The Fourth Book (London, 1683), p. 21: An AYRE on a Ground / Mr. Abel; A (-), ♯3</i> Add. 29397 (c.1682–88) Add. 19759 (c.1681–85)	'Scocca pur' ground
'Hosanna to the Highest'	Purcell, Henry	? ⁵⁶³		C (♭3), c.t.	<u>Modern edition</u> : Henry Purcell, <i>Sacred Music: Part VI</i> , ed. Anthony Lewis; Nigel Fortune (=PS 30; London: Novello, 1965, reprinted 1993), 38–43.	Ct, B
'I look for the Lord'	Purcell, Henry	1685, possibly 1680 ⁵⁶⁴	<i>Out of the deep</i>	C (♭3), c.t.	<u>Modern edition</u> : Henry Purcell, <i>Sacred Music: Part VII</i> , ed. Anthony Lewis; Nigel Fortune (=PS 32; London: Novello, 1967), 13–14.	B
'I saw Calista th'other day'	King, Robert	1692		G (♯3), t.t.	Robert King, <i>Songs for One Two and Three Voices (London, [?1692]), pp. xxiv–xxv: — / —; G (1♯), 3</i>	
'I see the round years'	Purcell, Henry	30 Apr 1691	Birthday Ode for Queen Mary <i>Welcome, glorious morn</i> , Z. 338		<u>Modern edition</u> : Henry Purcell, <i>Birthday Odes for Queen Mary: Part I</i> , ed. Bruce Wood (=PS 11; London: Novello, 1993), 128–31.	S
'I see, she flies me' (1 st section only)	Purcell, Henry	?1694	<i>Aureng Zebe</i> , Z. 573	G (♭3), c.t.	<u>Modern edition</u> : Henry Purcell, <i>Dramatic Music ... Part I</i> , ed. Margaret Laurie (=PS 16; London: Novello, 2007), 49–50; 53–54.	S
'I will thank thee with an unfeigned'	Norris, William (c.1669–1702)	1697	<i>Blessed are those that are undefiled</i>	C (♯3), c.t.	Add. 17840, ff. 114v–115v; C (-), ♯ Add. 31445, ff. 58v–61v: [f. 57r:] Mr Norris / Blessed are	S, chorus

⁵⁶³ Date unknown; earliest surviving source from 1750.

⁵⁶⁴ Dennison, 'Stylistic Origins', 56.

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me-tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumen-tation ⁵⁵² / comments / selected literature
heart?					<i>those that are undefiled</i> / [f. 58v:] <i>Ground</i> / [f. 59v:] <i>Cho: upon y^e Ground</i> (); C (-), ☿ <i>Divine Harmony The 2d Collection</i> (London, [c.1731]), 29–30: <i>A Ground</i> / — (altered version); C (-), ☿	
‘If mighty Wealth’	Blow, John	1686		D (#3), c.t.	<i>The Theater of Music ... The Third Book</i> (London, 1686), pp. 49–52: <i>An AYRE</i> / <i>Dr. John Blow</i>; D ([1b →] 2#), [☿ → c3 →] ☿ [→ 6/8] John Blow, <i>Amphion Anglicus</i> (London, 1700), pp. 145–148: <i>SOLO. A Translation out of Anacron.</i> / —; D ([1b →] 2#), [☿ → 3i →] ☿ [→ 3i]	Middle section only: ‘Since Riches cannot Life supply’
‘In a cool, refreshing shade’ (section starting ‘Why do men thus seek their ruin’)	Purcell, Daniel	1704	?	G (b3), c.t.	<u>Modern edition</u> : Olive Baldwin and Thelma Wilson (eds.), <i>The Monthly Mask of Vocal Music, 1702–1711: A Facsimile Edition</i> (Aldershot: Ashgate, 2007), no. 78 (September 1704)	T
‘In lectulo meo’	Blow, John	1675		A (b3), t.t.	<u>Modern edition</u> : John Blow, <i>Latin Motets</i> , ed. Jonathan Wainwright (York: York Early Music Press, 2006), 7–10. ⁵⁶⁵	2 T Shaw, ‘The Autographs of Blow’, 88.
‘In vain I seek to charm’	Davis, William	1697?		F (b3), c.t. / t.t.	GB-Ob Mus. C.16, ff. 122v–123r: <i>A song upon a Gro^und / the words by a Person of Quality</i> // — (dated 3 August 1697 on f. 131v); F (4b), ☿ → 31	
‘Inclinare meridiem sentis’	Goodson, Richard, snr. (c.1655–1718)	Early 18 th C	Oxford Act song <i>Festo quid potius die Neptuni faciam</i>	A (b3), c.t.	GB-Och 37, pp. 37–40: <i>Ground Sym: // Sympony as at y^e first</i> (early 18th C); A (-), ☿ [carried over from previous section] (previous page appears to record Goodson’s compositional process of the first half of the ground) GB-Ob Mus. Sch. C.143,	S, vln

⁵⁶⁵ Available online at <https://www.york.ac.uk/media/music/yemp/pdfs/Blow--Motets-Complete.pdf>

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me- tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumen- tation ⁵⁵² / comments / selected literature
					ff. 13v–14r: [<i>f. 12v:</i>] <i>First Treble Overture</i> / [<i>f. 13v:</i>] <i>Verse Ground Adagio</i> / —; A (-), c [first treble only]	
'Joy to great Caesar' / 'All joy to great Caesar'	Anon.	1682		D (♭3), t.t.	THE KING'S HEALTH: SET TO FARRINEL'S GROUND IN SIX STRAINS. (London, 1682); D (1♭), c3 Thomas D'Urfey, SEVERAL NEW SONGS. (London, 1684), 13–18: <i>The KING'S-HEALTH, sung to Farrinel's Ground.</i> / —; D (1♭), c3 GB-Lcm 1119, ff. 10v–11r: <i>Farinalli's Ground. // Finis. 5 & 6 Jigg</i> (c.1683–92); D (1♭), [3/4]	Set to 'Farinel's Ground'
'Let all the sacred'	Blow, John	6 Feb 1700	Birthday ode for Princess Anne <i>Come, bring the song</i>	A (♭3), c.t.	GB-Ob Mus. C.6, ff. 43v–44r: — / — (c.1700); A (-), [♯] ?GB-Cfm 23 F. 11 (fragment only)	S, str. rit.
'Let Caesar and Urania'	Purcell, Henry	?11/14 Oct 1687	Welcome Song <i>Sound the trumpet, beat the drum, Z. 335</i>	D (♭3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>Royal Welcome Songs: Part II</i> , ed. Bruce Wood (=PS 18; London: Novello, 2005), 156–61.	2 Ct, str. rit.
'Let crowns, fame and treasure'	Anon.			D (♭3), t.t.	A New SONG. ON King William & Queen Mary, To the Tune of, Joy to great Cæsar. Licensed according to Order. (London, 1689); D (-), ♯3i	Set to 'Farinel's Ground'
'Let each gallant heart'	Purcell, Henry	Late 1682		C (♯3), t.t.	<u>Modern edition:</u> Henry Purcell, <i>Secular Songs for Solo Voice</i> , ed. Margaret Laurie (=PS 25; Sevenoaks: Novello, 1985), 31–32.	Spink, 218.
'Let the fifes and the clarions'	Purcell, Henry	2 May 1692	<i>The Fairy Queen, Z. 629</i>	D (♯3), t.t.	<u>Modern editions:</u> Henry Purcell, <i>The Fairy Queen</i> , ed. Bruce Wood; Andrew Pinnock (=PS 12; London:	2 Ct.

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					Stainer & Bell, 2009), 114–16. Henry Purcell, <i>The Fairy Queen: An Opera</i> , ed. Michael Burden; Mainz: Eulenburg, 2009), 154–56.	
‘Like as the smoke’	Davis, William	1705?	<i>Let God arise</i>	C (b3), c.t.	GB-Ob Mus. C.16, ff. 66r–66v: [f. 65v:] <i>Let God arise</i> / [f. 66r:] <i>Verse 3 voices</i> / [f. 70r:] <i>W^m Davis</i> / [following discarded ending on f. 71r:] <i>Will: Davis Novemb^{br}: j^e 20 1705</i> ; C (2b), ♯	2 T, B
‘Long-liv’d are all my pains’	King, Robert	1695		E (b3), c.t.	Robert King, <i>A Second Booke of Songs</i> (London, [c.1695]), 32–35: <i>On a Ground</i> / —; E (1#), c	
‘Lord, why sleepest thou’	Davis, William	? early 18 th C		C (b3), c.t.	GB-Ob Mus. C.16, ff. 58r–60r: <i>Anthem Ps 44 / Da Capo</i> (dating?); C (2b), ♯	S (organ-book accompaniment)
‘Love, thou can’st hear’	Purcell, Henry	Early 1695		C (b3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>Secular Songs for Solo Voice</i> , ed. Margaret Laurie (=PS 25; Sevenoaks: Novello, 1985), 197–203.	Section starting ‘She is unconstant’
‘Lovely Selina’	Blow, John	1680?	<i>The Princess of Cleve</i>	G (#3), t.t.	<i>Choice Ayres and Songs ... The Fourth Book</i> (London, 1683), pp. 28–29: — / <i>Dr. John Blow</i>; G (1#), c3 / ♯3	S Holman, Purcell, 38.
‘Many such days’	Purcell, Henry	30 Apr 1692	Birthday Ode for Queen Mary <i>Love’s Goddess sure was blind</i> , Z. 331		<u>Modern edition:</u> Henry Purcell, <i>Birthday Odes for Queen Mary: Part II</i> , ed. Bruce Wood (=PS 24; London: Novello, 1998), 34–41.	2 Ct, str. rit.
‘Mark how readily’	Purcell, Henry	? c.1685	<i>Raise, raise the voice</i> , Z. 334 (occasion unclear)	D (#3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>Three Odes for St. Cecilia’s Day</i> , ed. Bruce Wood (=PS 10; London: Novello, 1990), 52–60.	Chorus, str. Bluteau
‘Mio ben teco il tormento’	Rossi, Luigi (died 1653)	1647 ⁵⁶⁶	<i>Orfeo</i>	D (b3), t.t.	GB-Lbl Harley 1501, f. 33r–33v: <i>Canzone Prima di Luiggi Rossi</i> / — (by 1681); D (1b), c3	

⁵⁶⁶ Copied by Pietro Reggio by 1681.

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'Music for a while'	Purcell, Henry	?Oct 1692	<i>Oedipus</i> , Z. 583	C (3 _b), c.t.	<u>Modern edition</u> : Henry Purcell, <i>Dramatic Music ... Part III</i> , ed. Margaret Laurie (=PS 21; London: Stainer & Bell, 2010), 7–9.	Ct Price, 108–11. Spink, 230–31. Pauley, 'Rhetoric and the Performance of Seventeenth-Century English Continuo Song', 82–87.
'No, Lesbia, no'	*Blow, John	1695	The Queen's Epicedium	?	<i>The New Treasury of Musick</i> (London, 1695) (according to Spink, 245–47)	Not found
'No, no, Albion'	Eccles, John	6 Feb 1703	Birthday ode for Queen Anne <i>Inspire us, genius of the Day</i>	C (3 _b), t.t.	GB-Ob Don. C.56, pp. 88: <i>A SONG Sung by Mr Elford on Her Majesties Birthday 1702/3 / —; C (3_b), 3/4</i> Add. 31456, ff. 15v–18r: [<i>f. 1r:</i>] <i>John Eccles Overture 1703 for the Birth Day / [f. 15v:] Elford: / [f. 17r:] Ritornell / Jo.ⁿ Eccles (c.1703); C (3_b), 3/4</i> ?GB-Lbl H. 111b ?GB-Lcm I. G. 16	Ct, str. rit. (separate parts for bass violin and b.c.)
'No, no, the fruitless chase'	Clarke, Jeremiah	1 Jan 1707?	New Year ode O <i>Harmony, Where's Now thy Power?</i>	B _b (#3), c.t.	GB-Ob Mus. C.6, ff. 13r–17v: [<i>f. 1r:</i>] <i>A Song on new years day by Mr Clark / [f. 13r:] Vers flutes / [f. 15r:] Cho / [f. 15v:] Vers / [f. 16v:] Cho / [f. 23r:] Mr Clark (early 18th C); B_b (2_b), ♯</i> Add. 31813, ff. 92r–95r: [<i>f. 86r:</i>] <i>Symphony A Song on New years Day 1706. Jer. Clarke Mr Banister / [f. 94v:] Chorus Elford (); B_b (2_b), ♯</i>	T, chorus, 2 rec., str.
'Now soothe our	Purcell, Daniel	6 Feb 1698	Birthday ode for	D (3 _b),	GB-Lcm 989, ff. 12v–14v: [<i>f. 3r:</i>] <i>Overture / [f. 12v:] Verse 2</i>	Ct, 2 rec.

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Joy'			Princess Anne <i>Welcome, welcome, glorious day</i>	t.t.	<i>Flutes</i> / [f. 19r:] <i>Finis</i> (1698), D (1b), 3/4	
'Now that the sun hath veiled his light'	Purcell, Henry	1688	<i>An Evening Hymn on a Ground</i> , Z. 193	G (#3), t.t.	<u>Modern edition</u> : Henry Purcell, <i>Sacred Music: Part VI</i> , ed. Anthony Lewis; Nigel Fortune (=PS 30; London: Novello, 1965, reprinted 1993), 70–74.	S (not mentioned by Meinardus in his list but in the text)
'Now the night is chas'd away'	Purcell, Henry	2 May 1692	<i>The Fairy Queen</i> , Z. 629	D (#3), c.t.	<u>Modern editions</u> : Henry Purcell, <i>The Fairy Queen</i> , ed. Bruce Wood; Andrew Pinnock (=PS 12; London: Stainer & Bell, 2009), 108–14, 228. Henry Purcell, <i>The Fairy Queen: An Opera</i> , ed. Michael Burden; Mainz: Eulenburg, 2009), 147–54.	S, Chorus, Str. Price, 347–48.
'O solitude, my sweetest choice'	Purcell, Henry	Winter 1684/85		C (b3), t.t.	<u>Modern edition</u> : Henry Purcell, <i>Secular Songs for Solo Voice</i> , ed. Margaret Laurie (=PS 25; Sevenoaks: Novello, 1985), 75–79.	
'Of you great Sir, our druids spake'	Blow, John	1 Jan 1681	New Year ode <i>Great Sir, the joy of all our hearts</i>	C (#3), c.t.	Add. 33287, ff. 116v–117r: [f. 112r:] <i>Great Sr the Joy of all our hearts. A new years Song January the first: 1681</i> / [f. 117v:] <i>By Dr John Blow</i> (1685–6, later additions); C (-), ☐ Add. 22100, ff. 22v–23v: — / <i>Ritor</i> (c.1681–2); C (-), ☐ GB-Bu Barber 5001, pp. 86–88: — / [p. 91:] <i>Jo: Blow</i> (1660–85); C (-), ☐	Ct, str. rit. Spink, 218: 'seems to be Blow's first vocal ground'
'Oft she visits this lone mountain'	Purcell, Henry	Spring 1689 or earlier	<i>Dido and Aeneas</i> , Z. 626	D (b3), c.t.	<u>Modern edition</u> : Henry Purcell, <i>Dido and Aeneas</i> , ed. Margaret Laurie (=PS 3; Sevenoaks: Novello, 1979), 60–62.	S, str. rit. Price, 252. Wood and Pinnock, "Unscarr'd by Turning Times"?', 377 Price,

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, metre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumentation ⁵⁵² / comments / selected literature
						‘Questions of Style and Evidence’, 119.
‘Oh Venus!’	Blow, John	1700		C (#3), c.t.	John Blow, <i>Amphion Anglicus</i> (London, 1700), pp. 197–205: SOLO. <i>Sappho to the Goddess of Love.</i> // —; [C (2b), 3/4] → C (-), ♯ [→ 3/4 →] ♯ → [C (2b), 3/4 → C (-), 6/4 → 3i]	Sections starting ‘See, see’ and ‘Tis Love’ only
‘Oh! fair Cedaria’	Purcell, Henry	c.1689–92? ⁵⁶⁷		C (#3), t.t.	<u>Modern edition:</u> Henry Purcell, <i>Secular Songs for Solo Voice</i> , ed. Margaret Laurie (=PS 25; Sevenoaks: Novello, 1985), 233–37.	Section starting ‘Such beauty charms’
‘Oh! when ye pow’rs’	Blow, John	4 Nov 1691	Birthday ode for King William ⁵⁶⁸	A (b3), t.t.	John Blow, <i>Amphion Anglicus</i> (London, 1700), 83–85: SOLO. <i>A SONG Perform’d before the King</i> // —; A (-), 3i	S
‘Oh! why false man did’st thou my heart betray’	Gillier, Pierre ⁵⁶⁹	1698		C (#3), c.t.	Pierre Gillier, <i>A Collection of New Songs</i> (London, 1698), pp. 13–15: <i>A SONG Sett by Mr. Gillier.</i> // —; [C (2b), ♯ →] C (-), 3i [→ C (2b), ♯]	Middle section only: ‘Tell me thou more than man’
‘Orpheus ye bard whose magick song’	Richardson, Vaughan	1700? ⁵⁷⁰	<i>From sounds celestial</i>	B (b3), t.t.	GB-Ob Mus. C.6, ff. 63v–65r: [f. 52r:] <i>Song on St Cecilia’s Day Symphony:</i> / [f. 63v:] <i>flut in D: flat 3</i> (early 18th C), B (2#), 31	S, rec.
‘Paratum cor meum Deus’	Blow, John	1675		B, (#3), t.t.	<u>Modern edition:</u> John Blow, <i>Latin Motets</i> , ed. Jonathan Wainwright (York: York Early Music Press, 2006), 16–18. ⁵⁷¹	2 S Shaw, ‘The Autographs of Blow’, 88.
‘Post haec audivi’	Blow, John	1675		G (#3),	<u>Modern edition:</u> John Blow, <i>Latin Motets</i> , ed. Jonathan	T, B Harold

⁵⁶⁷ Tentative dating based on the ground used, given in Purcell, *Secular Songs*.

⁵⁶⁸ Bruce Wood, ‘Blow, John’, in *GMO*, accessed 19/02/2018.

⁵⁶⁹ See Chapter 5.

⁵⁷⁰ Dating suggested by the fact that the ode is preceded by the 1700 birthday ode for Princess Anne and followed by the birthday ode for King William III of the same year in the source. See also Robert Shewan, ‘Odes to St. Cecilia’s Day: An English Tradition’, DMA diss., University of Cincinnati (published Ann Arbor, Michigan: UMI, 1976), 109, who gives ‘1701(?)’.

⁵⁷¹ Available online at <https://www.york.ac.uk/media/music/yemp/pdfs/Blow--Motets-Complete.pdf>

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me-tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumen-tation ⁵⁵² / comments / selected literature
				t.t.	Wainwright (York: York Early Music Press, 2006), 20–25. ⁵⁷²	Watkins Shaw, ‘The Autographs of John Blow (1649–1708)’, <i>Music Review</i> , 25 (1964), 88.
‘Prince so young’ (‘A Song upon the Duke of Gloucester’)	Blow, John	1695		G (#3), c.t.	John Blow, <i>Amphion Anglicus</i> (London, 1700), 64–65: A SONG upon the Duke of Gloucester / —; G (1#), ♯	S
‘Proceed, sweet charmer of the ear’	Hart, Philip	1703	Cecilian ode <i>Awake, celestial harmony</i>	D (♭3), t.t.	Add. 31450 <u>Modern edition:</u> Charles Biklé, ‘The Odes for St. Cecilia’s Day in London, 1683–1703’, 2 vols., doctoral diss., University of Michigan, 1982, vol. 2, pp. 537–45.	2 S, 2 rec.
‘Scocca pur’	Lully, Jean-Baptiste			G or C (♭3), t.t.	<u>Modern edition</u> (transcription of the version in GB-Ob Tenbury 1232, ff. 1r-2v): Andrew Woolley, ‘Purcell and the Reception of Lully’s ‘Scocca pur’ (LWV 73/3) in England’, <i>JRMA</i> , 138 (2013), 264–73. See also for a complete list of sources.	Varying instrumentation
‘See how the glitt’ring ruler’	Purcell, Henry	30 Apr 1690	Birthday Ode for Queen Mary <i>Arise my Muse, Z. 320</i>		<u>Modern edition:</u> Henry Purcell, <i>Birthday Odes for Queen Mary: Part I</i> , ed. Bruce Wood (=PS 11; London: Novello, 1993), 64–66.	Ct Bluteau
‘See, see the pausing lustres stand’	Blow, John	1 Jan 1686	New Year ode <i>Hail monarch, sprung of race divine</i>	C (#3), c.t.	GB-Lcm 1097, ff. 139r–142r: [f. 135r:] <i>Hail Monarch sprung &c.: New Years song 1685</i> / [f. 139r:] <i>Slow</i> / [f. 140r:] <i>Cho.</i> / [f. 141r:] <i>Ritor.</i> / [f. 150r:] <i>D.’ Blow December y.^e 21 1685</i> (1685); C (-), [♯] Add. 33287, ff. 141r–143r: [f.	T, chorus, str. rit.

⁵⁷² Available online at <https://www.york.ac.uk/media/music/yemp/pdfs/Blow--Motets-Complete.pdf>

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me-tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumen-tation ⁵⁵² / comments / selected literature
					<i>138v:] A New years Song perform'd to King James the Second January: first 1686 / [f. 141r:] Slow / [f. 148v:] By Dr John Blow (1685–86, later additions); C (-), [♯]</i>	
'She loves and she confesses too'	Purcell, Henry	Autumn 1680		C (#3), t.t.	<u>Modern edition:</u> Henry Purcell, <i>Secular Songs for Solo Voice</i> , ed. Margaret Laurie (=PS 25; Sevenoaks: Novello, 1985), 18–21.	Spink, 218
'Shepherd deck your Crooks'	Blow, John	1700		D (#3), c.t.	John Blow, <i>Amphion Anglicus</i> (London, 1700), pp. 160–164: SOLO. / 3 VOC. / —; D (2#), ♯	
'Since God so tender a regard'	Purcell, Henry	1677–78		F (#3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>Sacred Music: Part VI</i> , ed. Anthony Lewis; Nigel Fortune (=PS 30; London: Novello, 1965, reprinted 1993), 187–93.	2 T, B
'Sing ye druids all', 'Sing divine Andate's praise'	Purcell, Henry	Sep / Oct 1695	<i>Bonduca</i> , Z. 574	G (♭3), t.t.	<u>Modern edition:</u> Henry Purcell, <i>Dramatic Music ... Part I</i> , ed. Margaret Laurie (=PS 16; London: Novello, 2007), 77–84.	2 S, chorus, 2 rec., str.
'Sleep, poor youth' (section starting 'Couch'd in the dark and silent grave')	Eccles, John	?May 1694	<i>Don Quixote</i> (first part)	C (♭3), c.t.	<i>The Songs to the New Play of Don Quixote ... Part the First</i> (London, 1694), p. 13: [p. 9:] The Dirge, or 3d. Song in the 2d. Act. Sung by a Shepherd and Shepherdess. Set by Mr. John Eccles. Symphony / —; C (3♭), [♯]	B Price, 209–10.
'So fair young Celia'	Purcell, Daniel	Before 1713		C (#3), t.t.	Add. 22099, f. 32r: — / D.P. (before 1713); C (-), 3/4	Voice and ground notated separately
'So shall I not be confounded'	Norris, William (c.1669–1702)	1697	<i>Blessed are those that are undefiled</i>	C (♭3), t.t.	Add. 17840, ff. 114r–114v (from late 1680s or 1690s); C (2♭), 3/4 Add. 31445, ff. 58r–58v: [f. 57r:] Mr Norris / <i>Blessed are those that are undefiled</i> / [f. 57v:] <i>Vers</i> / <i>Ground</i> (c.1696–7); C (3♭), 31	S

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me- tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumen- tation ⁵⁵² / comments / selected literature
					<i>Divine Harmony The 2d Collection</i> (London, [c.1731]), p. 28: <i>A Ground</i> / — (altered version); C (3b), 3	
'So when the glitt'ring Queen'	Purcell, Henry	27 Mar 1690	<i>The Yorkshire Feast Song</i> (<i>Of old when heroes thought it base</i>), Z. 333	B (b3), t.t.	<u>Modern edition</u> : Henry Purcell, <i>Three Occasional Odes</i> , ed. Bruce Wood (=PS 1; London: Stainer & Bell, 2008), 79–82.	T, str.
'Sound Fame'	Purcell, Henry	June 1690	<i>The Prophetess, or the History of Dioclesian</i> , Z. 627	D (#3), c.t.	<u>Modern edition</u> : Henry Purcell, <i>Dioclesian</i> , ed. in 1900 by J. Frederick Bridge; John Pointer; rev. Margaret Laurie (=PS 9; London: Novello, 1961), 70–74.	Ct, trpt.
'Sound the trumpet'	Purcell, Henry	30 Apr 1694	Birthday Ode for Queen Mary <i>Come ye Sons of Art</i> , Z. 323		GB-Lcm 993, ff. 74r–92v (Wood, xvi: 1765 <u>Modern edition</u> : Henry Purcell, <i>Birthday Odes for Queen Mary: Part II</i> , ed. Bruce Wood (=PS 24; London: Novello, 1998), 141–44.	2 Ct See Herissone ⁵⁷³ for a discussion of the earliest surviving manuscript and likely alterations to the original
'Sound thy loudest trumpet fame'	Eccles, John	1 Jan 1703	<i>Songs and Symphonies Performed before Her Majesty ... on New-Year's day</i>	D (#3), c.t.	GB-Ob Don. C.56, pp. 129–130: <i>A SONG with a Trumpet Sung by Mr Elford on new years day 1702/3</i> / —; D (2#), ♯ <i>The Monthly Mask of Vocal Music, February 1703, pp. 8–9:</i> <i>A SONG with a Trumpet Sung by Mr Elford Sett by Mr John Eccles</i> ; D (2#), ♯ <u>Modern edition</u> : Olive Baldwin and Thelma Wilson (eds.), <i>The Monthly Mask of Vocal Music, 1702–1711: A Facsimile Edition</i> (Aldershot: Ashgate, 2007),	Ct, trpt.

⁵⁷³ Rebecca Herissone, 'Robert Pindar, Thomas Busby, and the Mysterious Scoring of Henry Purcell's *Come ye Sons of Art*', *Me&L*, 88 (2007), 1–48, esp. 24–28.

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me-tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumentation ⁵⁵² / comments / selected literature
					no. 13 (February 1703)	
'Stretched in a dark, dismal grove' (second half only: 'Lovers with scorn and hatred')	Eccles, John	By 1696	<i>Pyrrhus</i>	E (b3), c.t.	<i>Deliciae Musicae... The Third Book (London, 1696), pp. 8–9: A Song in the 5th. Act of Pyrrhus, Sung by Mrs. Hudson. Set by Mr. John Eccles. / —; E (1#), ♯</i> (ground section)	
'Strike the viol'	Purcell, Henry	30 Apr 1694	Birthday Ode for Queen Mary <i>Come ye Sons of Art, Z.</i> 323	D (b3), t.t.	<u>Modern edition:</u> Henry Purcell, <i>Birthday Odes for Queen Mary: Part II</i> , ed. Bruce Wood (=PS 24; London: Novello, 1998), 155–61.	Ct, 2 rec., str. rit. See Herissone ⁵⁷⁴ for a discussion of the earliest surviving manuscript and likely alterations to the original. Reconstruction of the original string ritornello in Herissone. ⁵⁷⁵
'Stubborn church division'	Eccles, Solomon	1694?	<i>The Richmond Heiress</i>	G (b3), c.t.	<i>Thesaurus Musicus ... The second book (London, 1694), pp. 24–25: A New Song in the Richmond-Heiress, the Words by Mr. Durfey, to a Ground of Mr. Solomon Eccles. / The Ground Bass; G (2b), ♯</i>	Price, 167 (note 24).
'Te pax olivæ'	Goodson, Richard, snr. (c.1655–1718)		Oxford Act song <i>O cura divum</i>	G (b3), c.t.	GB-Och 618, ff. 21v–23r: — / [f. 22r:] Ritor / [f. 23r:] Ritornello as before. ♪ then as follows, upon the Close of the Ground (date unknown); G (2b), ♯	S, Ct, str. rit.
'The air with music'	Purcell, Henry	June 1689	<i>Circe, Z.</i> 575	C (b3),	<u>Modern edition:</u> Henry Purcell, <i>Dramatic Music ... Part</i>	Ct

⁵⁷⁴ Ibid.⁵⁷⁵ Ibid., 43–44.

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me- tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumen- tation ⁵⁵² / comments / selected literature
gently wound'				t.t.	<i>I</i> , ed. Margaret Laurie (=PS 16; London: Novello, 2007), 110–11.	
'The Lord is great'	Purcell, Henry	1688	<i>O sing unto the Lord</i> (Z. 44)	F (#3), t.t.	<u>Modern edition</u> : Henry Purcell, <i>Sacred Music: Part III</i> , ed. Lionel Pike (=PS 17; London: Novello, 1996), 153–56.	S, Ct, str. rit.
'The Lord's name be praised'	Hart, Philip	1697	<i>Praise the Lord ye servants</i>	D (#3), t.t.	Add. 31445, ff. 175v–176r: [f. 171r:] <i>Praise ye Lord yee Servants / Mr Phil: Hart / [f. 175v:] Vers Solus / Ground</i> (c.1696–7); D (2#), 31	Ct
'The lot is cast'	Gillier, Pierre ⁵⁷⁶	1698		G (b3), t.t.	Pierre Gillier, <i>A Collection of New Songs</i> (London, 1698), pp. 10–12: <i>A New Song Sett by Mr. Gillier. Sung by Mr. Freeman.</i> / —; G (2b), 3/2 [→ ♢]	First half only (the second part uses an ostinato rhythm). Probably from a play, as the publication states 'Sung by Mr. Freeman'
'The pale and the purple rose'	Purcell, Henry	27 Mar 1690	<i>The Yorkshire Feast Song (Of old when heroes thought it base)</i> , Z. 333	D (b3), t.t.	<u>Modern edition</u> : Henry Purcell, <i>Three Occasional Odes</i> , ed. Bruce Wood (=PS 1; London: Stainer & Bell, 2008), 52–58.	Ct, str., rit.: 2 oboes, str.
'The sacred nine, observe the mode'	Blow, John	c.1695–1700	<i>Welcome, welcome ev'ry guest</i> (GMO: 'for a non-Cecilian music feast')	A (b3) → D (#3), t.t.	Add. 31457, ff. 7r–9v: [f. 1r:] <i>D.r Blow / [f. 7v:] Flutes. Violins. / [f. 8v:] Trumpetts</i> (c.1695–1700); A (-) → D (2#), 6/3 → ♢ → 6/3 Add. 31452, ff. 51v–53r: [f. 52r:] <i>Flute Violins Ritor / [f. 53r:] Trumpet</i> (c.1696–1704); A (-) → D (2#), 6/3 → ♢ → 6/3 <i>Amphion Anglicus</i> (London, 1700), 2–5: [p. 1:] <i>PROLOGUE. Solo.</i> / [p. 2:] —; A (-), 6/3	T, rit.: 2 rec., (3-part) str., trpt. Spink, 247

⁵⁷⁶ See Chapter 5.

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me-tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumen-tation ⁵⁵² / comments / selected literature
'The soft complain-ing flute'	Draghi, Giovanni Battista	22 Nov 1687	Cecilian ode <i>From harmony, from heav'nly harmony</i>	C (♭3), t.t.	<u>Modern edition:</u> Giovanni Battista Draghi, <i>From Harmony, from Heav'nly Harmony: A Song for St Cecilia's Day, 1687</i> , ed. Bryan White (=Purcell Society Edition Companion Series, vol. 3; London: Stainer & Bell, 2010), 39–42.	Ct, 2 rec
'The sparrow and the gentle dove'	Purcell, Henry	28 July 1683	Marriage ode for Prince George & Princess Anne <i>From hardy climes</i> , Z. 325	D (♭3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>Royal Welcome Songs: Part I</i> , ed. Bruce Wood (=PS 15; London: Novello, 2000), 139–45.	T, str. rit. Bluteau (not in Meinardus)
'The sullen years are past'	Blow, John	1 Jan 1694	New Year ode <i>Sound, sound the trumpet</i> ⁵⁷⁷	E (♭3), t.t.	John Blow, <i>Amphion Anglicus</i> (London, 1700), 66–7: SOLO. A SONG Perform'd before the Queen / —; E (1♯), 3i	S Spink, 247
'These are the sacred charms'	Purcell, Henry	30 Apr 1694	Birthday Ode for Queen Mary <i>Come ye Sons of Art</i> , Z. 323		<u>Modern edition:</u> Henry Purcell, <i>Birthday Odes for Queen Mary: Part II</i> , ed. Bruce Wood (=PS 24; London: Novello, 1998), 171–74.	B See Herissone ⁵⁷⁸ for a discussion of the earliest surviving manuscript and likely alterations to the original.
'This does our fertile isle'	Purcell, Henry	30 Apr 1689	Birthday Ode for Queen Mary <i>Now does the glorious day</i> , Z. 332	A (♭3), t.t.	<u>Modern edition:</u> Henry Purcell, <i>Birthday Odes for Queen Mary: Part I</i> , ed. Bruce Wood (=PS 11; London: Novello, 1993), 15–16.	T, str. rit.
'This is the promising branch'	Blow, John	6 Feb 1700	Birthday ode for Princess	A (♯3), c.t.	GB-Ob Mus. C.6, ff. 48v–49r: — / Grand Chorus (c.1700); A (2♯), ♢	Ct

⁵⁷⁷ Ibid.⁵⁷⁸ Ibid.

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			Anne <i>Come, bring the song</i>		?GB-Cfm 23 F. 11 (fragment only)	
'Thou hast a mighty arm'	Purcell, Henry	1688–90	<i>My song shall be alway</i>	C (#3), t.t.	<u>Modern edition:</u> Henry Purcell, <i>Sacred Music: Part V</i> , ed. Anthony Lewis; Nigel Fortune (=PS 29; London: Novello, 1967), 64–65.	B
'Thrice happy lovers'	Purcell, Henry	2 May 1692	<i>The Fairy Queen</i> , Z. 629	G (b3), c.t.	<u>Modern editions:</u> Henry Purcell, <i>The Fairy Queen</i> , ed. Bruce Wood; Andrew Pinnock (=PS 12; London: Stainer & Bell, 2009), 144–49, 229. Henry Purcell, <i>The Fairy Queen: An Opera</i> , ed. Michael Burden (Mainz: Eulenburg, 2009), 212–15.	
'Thus the gloomy world'	Purcell, Henry	2 May 1692	<i>The Fairy Queen</i> , Z. 629	C (#3), c.t. → t.t.	<u>Modern editions:</u> Henry Purcell, <i>The Fairy Queen</i> , ed. Bruce Wood; Andrew Pinnock (=PS 12; London: Stainer & Bell, 2009), 155–64, 232–33. Henry Purcell, <i>The Fairy Queen: An Opera</i> , ed. Michael Burden; Mainz: Eulenburg, 2009), 228–36.	Ct., trp., 2 vlms. (middle section using different material)
'Thus Virgil's genius lov'd'	Purcell, Henry	5 Aug 1689	<i>Celestial music</i> , Z. 322	C (#3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>Three Occasional Odes</i> , ed. Bruce Wood (=PS 1; London: Stainer & Bell, 2008), 16–20.	S Bluteau (not in Meinardus)
'Thy genius, lo! (1 st setting, section starting 'And swift as thought')	Purcell, Henry	?Nov 1689	<i>The Massacre of Paris</i> , Z. 604	A (b3), c.t.	<u>Modern edition:</u> Henry Purcell, <i>Dramatic Music ... Part II</i> , ed. Ian Spink (=PS 20; London: Novello, 1998), 118–19.	B
'Till in succeeding time'	Blow, John	1700	Cecilian ode <i>Triumphant Fame</i>	B (b3), t.t.	GB-Lcm 1097, ff. 127r–127v: [<i>f. 116r:</i>] <i>Prelude St. Cecilia's Song 1700 Dr Jno Blow</i>] / <i>Mr Church Violins</i> (c.1700); B (2#), 31 GB-Ob Tenbury 1226, ff.	T, str. rit.

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					<p>81r–81v: [f. 72r:] <i>Cecilia's Feast Composed by Dr Blow</i> / [f. 81r:] <i>verse Solo</i> / [f. 101r:] <i>Finis</i>; B (2#), 3/4</p> <p><u>Modern edition:</u> Charles Biklé, 'The Odes for St. Cecilia's Day in London, 1683–1703', 2 vols., doctoral diss., University of Michigan, 1982, vol. 2, pp. 419–21.</p>	
'Triumph, victorious Love'	Purcell, Henry	June 1690	<i>The Prophetess, or the History of Dioclesian</i> , Z. 627	C (#3), t.t.	<u>Modern edition:</u> Purcell, <i>Dioclesian</i> , ed. in 1900 by J. Frederick Bridge; John Pointer; rev. Margaret Laurie (=PS 9; London: Novello, 1961), 134–49.	Ct, T, B, 2 trpt., 3 oboes, str. Price, 263; 286–87.
'Veni de Libano'	Sances, Felice	1638	<i>Vulnerasti cor meum</i>	F (#3), t.t.	<p>GB-Ob Mus. Sch. C.10a–e (1670s?):⁵⁷⁹</p> <p>10a, ff. 24v–25r: [f. 23v:] <i>A Doi Canto e Tenore:</i> / [f. 25r:] <i>Felice Sances</i>; F (1b), c3 (soprano & b.c.)</p> <p>10c, ff. 82v–83r: [f. 81v:] <i>A Doi Canto e Tenore:</i> / [f. 83r:] <i>Felice Sances</i>; F (1b), c3 (tenor & b.c.)</p> <p>10d, f. 108v: <i>Vulnerasti cor meum:</i> / <i>Felice Sances</i>; F (1b), c3 (b.c.)</p> <p>GB-Och Mus. 623–626: 623, p. 74; 624, p. 70; 626, p.59</p>	S, T
'Welcome glorious morn'	Purcell, Henry	30 Apr 1691	Birthday Ode for Queen Mary <i>Welcome, glorious morn</i> , Z. 338		<u>Modern edition:</u> Henry Purcell, <i>Birthday Odes for Queen Mary: Part I</i> , ed. Bruce Wood (=PS 11; London: Novello, 1993), 95–110.	Ct, 2 oboes, chorus

⁵⁷⁹ MS copy of Sances, *Motetti a una, due, tre, e quattro voci* (Venice, 1638).

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, metre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumentation ⁵⁵² / comments / selected literature
'Welcome, more welcome'	Purcell, Henry	?25 Sept. 1684	Welcome Song <i>From those serene and rapturous joys</i> , Z. 326	E (b3), c.t.	<u>Modern edition</u> : Henry Purcell, <i>Royal Welcome Songs: Part II</i> , ed. Bruce Wood (=PS 18; London: Novello, 2005), 24–29.	T, str. rit.
'What a sad fate is mine' (2 settings)	Purcell, Henry	?1692 (1 st setting), ?1693 /94 (2 nd setting)		C (b3), t.t.; A (b3), t.t.	<u>Modern edition</u> : Henry Purcell, <i>Secular Songs for Solo Voice</i> , ed. Margaret Laurie (=PS 25; Sevenoaks: Novello, 1985), 176–83.	Both grounds identical (except key) but settings slightly different
'When I am laid in earth'	Purcell, Henry	Spring 1689 or earlier	<i>Dido and Aeneas</i> , Z. 626	G (b3), t.t.	<u>Modern edition</u> : Henry Purcell, <i>Dido and Aeneas</i> , ed. Margaret Laurie (=PS 3; Sevenoaks: Novello, 1979), 94–97.	S, str. Bluteau Price, 258–59.
'When Janus was young'	Blow, John	1 Jan 1696	New Year ode <i>Hail, thou infant year</i>	E (b3), c.t.	Add. 31452, ff. 76r–76v : <i>Solo</i> / — (c.1696–1704); E (1#), ♯	B
'Where art thou, god of dreams' (section starting 'Show thyself now a god')	Draghi, Giovanni Battista	1686	<i>Romulus and Hersilia</i>	D (b3), c.t.	<i>The Theater of Music ... The Third Book (London, 1686), 54–55</i> — / <i>Senior Baptist</i> ; D (1b), ♯	S (in C1 clef), 2 unnamed treble instr. Howard, "A very easie Thing to do", 9; 41.
'Who is like unto the Lord our God'	Hart, Philip	1697	<i>Praise the Lord ye servants</i>	D (b3), c.t.	Add. 31445, ff. 176v–177v : [f. 171r:] <i>Praise ye Lord yee Servants / Mr Phil: Hart</i> / [f. 176v:] <i>A 2 Voc: upon a Ground / Vers / end nth ye Cho Blessed be ye Name of ye Lord</i> (c.1696–7); D (1b), ♯	Ct, T
'Why should men quarrel'	Purcell, Henry	?June and/ or Nov/ Dec 1695	<i>The Indian Queen</i> , Z. 630 (19)	C (b3), c.t.	<u>Modern edition</u> : Henry Purcell, <i>The Indian Queen</i> , ed. Margaret Laurie; Andrew Pinnock (=PS 19; London: Novello, 1994), 19–22.	S, 2 rec.
'With dances and	Purcell, Henry	June 1690	<i>The Prophetess, or the</i>	C (b3),	<u>Modern edition</u> : Purcell, <i>Dioclesian</i> , ed. in 1900 by J. Frederick Bridge; John	Ct, 2 rec. Bluteau

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me- tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumen- tation ⁵⁵² / comments / selected literature
songs'			<i>History of Dioclesian</i> , Z. 627	t.t.	Pointer; rev. Margaret Laurie (=PS 9; London: Novello, 1961), 42–47.	Price, 276. (not in Meinardus)
'With him he brings his partner'	Purcell, Henry	?1/14 Oct 1686	Welcome Song <i>Ye tuneful muses, raise your heads</i> , Z. 344	C (♭3) → G (♭3), c.t.	<u>Modern edition</u> : Henry Purcell, <i>Royal Welcome Songs: Part II</i> , ed. Bruce Wood (=PS 18; London: Novello, 2005), 131–8.	Ct, str. rit.
'With this sacred charming wand' (section starting 'Nature restore')	Purcell, Henry	?May 1694	<i>Don Quixote</i> , Part 1, Z. 578	B, (#3), t.t.	<u>Modern edition</u> : Henry Purcell, <i>Dramatic Music ... Part I</i> , ed. Margaret Laurie (=PS 16; London: Novello, 2007), 193–95.	S
'Won-d'rous machine'	Purcell, Henry	22 Nov 1692	Cecilian ode <i>Hail, bright Cecilia</i> , Z. 328	E (♭3), c.t.	<u>Modern edition</u> : Henry Purcell, <i>Ode on St Cecilia's 1692</i> , ed. Peter Dennison (=PS 8; London: Novello, 1978), 51–55.	B, 2 oboes
'Ye monarchy haters and Whigs of that leven'	Anon.			D (♭3), t.t.	<i>The Loyal Health: Occasion'd by His Majesties most Happy Deliverance from the late Horrid Phanatical Conspiracy, by the Fire at Newmarket ([London], 1684);</i> D (-), [3/4]	Set to 'Farinel's Ground'
'Yes, Daphne'	Purcell, Henry	2 May 1692	<i>The Fairy Queen</i> , Z. 629	C (♭3), c.t.	<u>Modern editions</u> : Henry Purcell, <i>The Fairy Queen</i> , ed. Bruce Wood; Andrew Pinnock (=PS 12; London: Stainer & Bell, 2009), 166–68, 234–35. Henry Purcell, <i>The Fairy Queen: An Opera</i> , ed. Michael Burden; Mainz: Eulenburg, 2009), 238–40.	
'You're now for ever from Asirea gone'	Courteville, Raphael	1687		C (♭3), c.t.	<i>Comes Amoris ... The First Book (London, 1687), pp. 22–23: — / Mr. R. Courteville;</i> C (2♭), ♯	Section starting 'That so devotion does direct'
'Young	Purcell,	Early	An elegy	C	<u>Modern edition</u> : Henry	Section

Textual incipit	Com-poser	Date ⁵⁵⁰	Larger work (if any) or alternative title	Key, me-tre ⁵⁵¹	Contemporary sources, where these are not listed in detail in modern scholarly editions <u>Modern editions</u> consulted	Instrumentation ⁵⁵² / comments / selected literature
'Thirsis' fate'	Henry	1689	upon the death of Mr. Thomas Farmer, B.M.	(b3), t.t.	Purcell, <i>Secular Songs for Solo Voice</i> , ed. Margaret Laurie (=PS 25; Sevenoaks: Novello, 1985), 127–33.	starting 'What makes the spring'
The plaint ('O let me weep')	Purcell, Henry	2 May 1692	<i>The Fairy Queen</i> , Z. 629	D (b3), t.t.	<u>Modern editions:</u> Henry Purcell, <i>The Fairy Queen</i> , ed. Bruce Wood; Andrew Pinnock (=PS 12; London: Stainer & Bell, 2009), 204–11. Henry Purcell, <i>The Fairy Queen: An Opera</i> , ed. Michael Burden; Mainz: Eulenburg, 2009), 215–22.	S, vln.? Price, 353–54. Spink, 229–30.

Appendix 4 Chaconnes and passacaglias

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪.♪ ⁵⁸⁴	Instrumentation / secondary literature
<i>Strict ground-bass chaconnes</i>							
A1k N/P G (#3)	Anon.	1702	<p><u>Modern editions:</u></p> <p>Andrew Woolley (ed.), <i>English Keyboard Music 1650–1695: Perspectives on Purcell</i> (=Purcell Society Edition Companion Series, vol. 6; London: Stainer & Bell, 2018), 106–9.</p> <p>Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569 ("Babell MS")</i>, facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987).</p>	8 (19)	2 (19)	0.05 (5/105) ⁵⁸⁵	
A2i L G (#3) c.t. / t.t.	Keller, Gottfried	1682	<p>GB-Ob Mus. Sch. E.443–5/F.570 (part books; by 1682?):</p> <p>E.443: i, pp. 70–73: <i>a3 Ciaccona</i> / J. G. Keller (g2 clef); $\phi \rightarrow 2/8 \rightarrow \phi \rightarrow 3/4 \rightarrow \phi$</p> <p>E.444: ii, pp. 76–79: <i>Ciaccona</i> / Mr Keller (g2 clef); $\phi \rightarrow 2/8 \rightarrow 3/4 \rightarrow \phi$</p> <p>E.445: iii, pp. 63–65: <i>Ciaccona</i> / Mr Keller (f4 clef); $\phi \rightarrow 2/8 \rightarrow \phi \rightarrow$</p>	0	28 (18+10) ⁵⁸⁶	0.22 (13/60; triple-time section only)	2 vlms., bass

⁵⁸⁰ Shaded = almost certainly of Continental origin. In addition, the metre is given if this is common time / c.t. (as triple time / t.t. represents the norm).

⁵⁸¹ Shaded in green = part of a larger work (at least in its original conception, but not including arrangements).

⁵⁸² Number of phrases cadencing on the third beat of the bar (total number of phrases in brackets). Shaded in purple = more than half of all phrases. Shaded in turquoise = more than a third of phrases.

⁵⁸³ Number of phrases linked by cadencing on the first beat of the next phrase (total number of phrases in brackets). Shaded in purple = more than half of all phrases. Shaded in turquoise = more than a third of phrases.

⁵⁸⁴ Number of dotted crotchets on second beats of bar in top part per bar (total number *and* number of three-crotchet bars in brackets). Shaded in purple = at least 0.33 per bar (equating to an average of one occurrence every four bars). Shaded in turquoise = at least 0.2 per bar (equating to an average of one occurrence every five bars).

⁵⁸⁵ Not at start of piece.

⁵⁸⁶ Eighteen phrases of four bars each in ϕ , ten phrases of five bars each in 3/4.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪.♪.♪ ⁵⁸⁴	Instrumentation / secondary literature
			3/4 → ♯ F.570: v, p. 56: <i>Ciaccone for 3. B. & Treble sapius Reperatur.</i> / Mr Keller (c2 clef); ♯ → 3/4 → ♯				
A3i L G (♭3)	Eccles, John	1698	'Chacone' from <i>Rinaldo and Armida</i> (1698) <u>Modern edition:</u> John Eccles, <i>Rinaldo and Armida</i> , ed. Steven Plank (=RRMBE 176; Middleton, Wisconsin: A-R Editions, 2011), 51–56.	0 (20)	19 (20)	0.47 (37/79)	4-part str.
A4i N G (♭3)	Morgan, Charles?	1696	'Chacone' from <i>The Younger Brother: or, The Amorous Jilt</i> (1696) ⁵⁸⁷ Add. 35043, f. 63r: <i>Chacone / Conclud wth ye first straine</i> (1694–97); G (2 ^b), [3/4] (treble part only) GB-Lcm 1172, ff. 8v–9r: <i>Chacone In ye Fool in Fashion Younger Brother / Mr Morgan</i> (c.1700); G (2 ^b), 3	16 (16)	0 (16)	0 (0/64)	
A5k G (♭3)	Purcell, Henry	1696 (orig. 1695)	Arranged from curtain tune of <i>Timon of Athens</i> (1695), entitled 'Chacone' in the four keyboard sources <u>Modern edition:</u> Henry Purcell, <i>Miscellaneous Keyboard Pieces</i> , ed. Howard Ferguson, 2 nd edn. (London: Stainer & Bell, n.d.), 10–11.	0 (22)	22 (22)	0.12 (11/89) ⁵⁸⁸	Z. T680
A6i P G (♭3)	Purcell, Henry	1683	<i>Chacony</i> , Z. 730 <u>Modern edition:</u> Henry Purcell, <i>Fantazias and Miscellaneous Instrumental Music</i> , ed. Thurston	0 (20)	1 (20)	0.59 (91/154)	4-part str.

⁵⁸⁷ Play by Aphra Behn; see William van Lennep et al., eds., *Index to The London Stage, 1660–1800* (Carbondale: Southern Illinois University Press, 1979), 61. See also Curtis Price, *Music in the Restoration Theatre* (UMI Research Press, 1979), 236.

⁵⁸⁸ Exclusively at cadences and therefore not included as a prominent feature of the piece.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪.♪.♪ ⁵⁸⁴	Instrumentation / secondary literature
			Dart, rev. Michael Tilmouth (=PS 31; Sevenoaks: Novello, 1990), 61–67.				
A7k P A (♭3)	Croft, William	1700	<i>Chacone</i> <u>Modern edition:</u> William Croft, <i>Complete Harpsichord Works</i> , 2 vols., ed. Howard Ferguson and Christopher Hogwood (London: Stainer & Bell, n.d.), vol. 2, pp. 43–44.	0 (8)	0 (8)	0.09 (6/64) ⁵⁸⁹	
A8i A (♭3)	Purcell, Daniel	1701	‘Chacone’ in <i>The Unhappy Penitent</i> (1701) ⁵⁹⁰ <i>Harmonia Anglicana or The Musick of the English Stage... The First Collection</i> (London, [1701]), p. 13 (four part books): <i>M.^r D: Purcells First Treble / CHACONE / —; A (-), 3 → 9/6</i> <i>M.^r D: Purcells Second Treble / CHACONE / —; A (-), 3 → 9/6</i> <i>M.^r D: Purcells Tenor / CHACONE / —; A (-), 3 → 9/6</i> <i>M.^r D: Purcells Bass / CHACONE / —; A (-), 3 → 9/6</i>	0 (30)	15 (30)	0.03 (4/135)	
A9i L B♭ (#3)	Morgan, Charles?	1700	‘Chacone’, probably from <i>The Mock Marriage</i> (1696) ⁵⁹¹ GB-Ob Mus. Sch. C.73 (info on microfilm: c.1700): pp. 16–17: [<i>in pencil</i> :] <i>Chacone / Adagio</i> (g2	0 (25)	23 (25)	0.25 (25/100)	

⁵⁸⁹ Prominent at start: four occurrences in the first (eight-bar) phrase.

⁵⁹⁰ Play by Catherine Trotter; see William C. Smith, *A Bibliography of the Musical Works Published by John Walsh During the Years 1694–1720* (London: Bibliographical Society, 1948), 18.

⁵⁹¹ Play by Thomas Scott; see Curtis Price, *Music in the Restoration Theatre* (UMI Research Press, 1979), 201–2.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ⁵⁸⁴	Instrumentation / secondary literature
			clef); B _♭ (2 _b), 3i pp. 40–41: <i>Chacone</i> / — (g2 clef); B _♭ (2 _b), 3i pp. 61–62: <i>A ground / Chaconey</i> (f4 clef); B _♭ (2 _b), 3/4				
A10i P C (#3)	Diessener, Gerhard	1682	Gerhard Dieseneer, <i>Instrumental Ayrs</i> (1682), i: p. 27: <i>Scottish Chicone / Conclusion</i> ; C (-), 3 → ♢ ii: p. 27: <i>Scottish Chicone / Conclusion</i> ; C (-), 3 → ♢ iii: p. 27: <i>Scottish Chicone / Conclusion</i> ; C (-), 3 → ♢	0 (3)	0 (3)	0 (0/24)	
A11i C (#3)	Matteis, Nicola	1676	Nicola Matteis, <i>Ayrs for the Violin...The first Part</i> (London, [1676]), pp. 86–9: <i>Diverse bizzarrie Sopra la Vecchia Sarabanda ò pur Ciaccona / Bassus // Bassus</i> ; C (-), 3	0 (42)	41 (42)	0.09 (16/169)	2 vlns. & bass (initially published as vln. & bass)
A12i C (#3)	Poole, Anthony	1678	GB-Ob Mus. Sch. C.71, pp. 164–165: <i>Mr. An. Pool's Chicone.</i> // — (del Amo: 1678); C (-), 31 F-Pn VM7 137323/137317, ff.1v–2r (del Amo: 1660s–70s) D-F Hs 337, pp. 21–24	0 (41)	40 (41)	0 (0/82) ⁵⁹²	Solo bass viol
A13i P C (#3)	Purcell, Henry	1692	<i>Chaconne</i> from <i>The Fairy Queen</i> (1692; Z. 629/12) <u>Modern editions:</u> Henry Purcell, <i>The Fairy Queen</i> , ed. Bruce Wood and Andrew Pinnock (=PS 12; London: Stainer & Bell, 2009), 193–97.	0 (14)	6 (14)	0.51 (57/112)	4-part str. Price, <i>London Stage</i> , 354–56.

⁵⁹² The time signature in modern terms is really 3/2, so dotted crotchets in 3/4 represent dotted minims here, of which there are none.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪.♪.♪ ⁵⁸⁴	Instrumentation / secondary literature
			Henry Purcell, <i>The Fairy-Queen: An Opera</i> , ed. Michael Burden (Mainz: Eulenburg, 2009), 263–68.				
A14i P C (#3)	Purcell, Henry	1692	Chaconne ⁵⁹³ from <i>The Fairy Queen</i> (1692), alternative version <u>Modern editions:</u> Henry Purcell, <i>The Fairy Queen</i> , ed. Bruce Wood and Andrew Pinnock (=PS 12; London: Stainer & Bell, 2009), 214–16. Henry Purcell, <i>The Fairy-Queen: An Opera</i> , ed. Michael Burden (Mainz: Eulenburg, 2009), 280–82.	0 (14)	4 (8)	0.3 (19/64)	4-part str.
A15i C (b3)	Purcell, Henry	1690	Chaconne from <i>The Prophetess, or the History of Dioclesian</i> (1690; Z. 627/9) <u>Modern edition:</u> Henry Purcell, <i>Dioclesian</i> , ed. in 1900 by J. Frederick Bridge and John Pointer, rev. Margaret Laurie (=PS 9; London: Novello, 1961), 57–59.	0 (14)	13 (14)	0.13 (11/85)	2 rec., bass
A16k N D (#3)	Anon.	1705	Add. 47846, ff. 1r–2r: <i>Chacone</i> / — (Herissone/ Woolley, 244: c.1700–1705; Cooper: c.1705); D (2#), [3/4]	12 (12)	0 (12)	0 (0/48) ⁵⁹⁴	
A17i P D (#3)	Finger, Gottfried	1705	<i>The Division-Violin</i> , 6 th edn. (London, 1705), pp. 41–2: <i>Chacone by Mr. Finger in D#</i> (title as given in the index); D (2#), 3/4 <i>The First and Second Part of The Division Flute</i>	0 (10)	0 (10)	0 (0/80)	

⁵⁹³ Titled ‘Chaconne’ in one source only (S-N 9094), and ‘Air’ in another (*Ayres, Compos’d for the Theatre*)

⁵⁹⁴ Opening typical of a saraband (three repeated chords in crotchets, followed by dotted crotchet on first beat of bar 2).

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ♪ ⁵⁸⁴	Instrumentation / secondary literature
			(London, [1706]), [second part], p. 7: <i>A Division on a Ground</i> / — ; F (1 ^b), 3/4				
A18i L D (#3)	Keller, Gottfried	1682	GB-Ob Mus. Sch. E.443–5/F.570 (part books; by 1682?): E.443: i, pp. 78–79: <i>Violino Solo Ciaccona / Mr Keller</i> (g2 clef); D (1 [#]), [3/4] E.446: iv, p. 57: <i>Ciaccona violino solo / saepius reperatur</i> (f4 clef); D (1 [#]), 3 GB-Ob Mus. Sch. C.44: ff. 75v–75ar: <i>Violino Solo Ciaccona</i> / — (g2 clef); D (2 [#]), 3 f. 76br: <i>Ciaccona Violino Solo / saepius Repetatur.</i> (f4 clef); D (2 [#]), 3	0 (13)	12 (13)	0.2 (22/109)	
A19k L D (#3)	Lully, Jean-Baptiste	1701 (orig. 1686)	Arrangement of the chaconne from <i>Acis et Galatée</i> (1686) <u>Modern editions:</u> Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569</i> (“ <i>Babell MS</i> ”), facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987). Jean-Henry d’Anglebert, <i>Pièces de Clavecin</i> , ed. Kenneth Gilbert (Paris: Heugel, 1975). Jean-Henry d’Anglebert, <i>Pièces de Clavecin</i> , ed. Marguerite Roesgen-Champion (Paris: Droz, 1934), 112.	0 (10)	10 (10)	0.54 (22/41)	LWV 73/32 Gustafson, vol. 2, 95, 184–85, 199, 441; vol. 3, 193, 205
A20i	Keller, Gottfried	1682	GB-Ob Mus. Sch. E.443–5/F.570 (part	0 (10)	10 (10), excl. 4-	N/A	

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ♪ ⁵⁸⁴	Instrumentation / secondary literature
D (♭3) c.t.			books; by 1682?): E.443: i, pp. 74–75: <i>a2 Base & Treble Violino on a ground / Ciaccona / —</i> (g2 clef); D (1♭), ♯ E.445: iii, pp. 66–67: <i>a duo Base & Treble on a Ground / Ciaccona / Mr Keller</i> (f4 clef); D (1♭), ♯ E.446: iii, p. 57: <i>a duo: Base & Treble to a Ground / Ciaccona sapius reperatur. / Adagio</i> (f4 clef); D (1♭), ♯ GB-Ob Mus. Sch. C.44: f. 75r: <i>a2 Violino. Ciaccona / Adagio // —</i> (g2 clef); D (1♭), ♯ f. 76br: <i>Ciaccona à 2. Violino e Viola di / sapius Repetatur.</i> (f4 clef); D (1♭), c f. 77r: <i>Viola di Basso. a 2 Ciaccona / Adagio.</i> (f4 clef); D (1♭), c		bar coda		
A21i F (#3)	Finger, Gottfried	1702	<i>40 Airs Anglois</i> , Book 3 (Amsterdam, [c.1702]), 'Fluto', pp. 9–10: <i>Chaconne. 10 // —</i> ; F (1♭), 3/4 'Basso', pp. 7–8: <i>Chaconne. 10 // —</i> ; F (1♭), 3/4	0 (8)	0 (8)	0.11 (7/64)	Recorder & bass
A22i F (#3)	Finger, Gottfried	?	<i>40 Airs Anglois</i> , Book 4 (Amsterdam, [?]), 'Fluto', [pp. 21–22]: <i>CIACCONA del Signore G. Finger / Largo / Allegro // —</i> ; F (1♭ → 2♭ → 1♭), 3/4 'Basso', [pp. 21–22]: <i>CIACCONA del Signore G. Finger / Largo / Allegro // —</i> ; F (1♭ → 2♭ → 1♭), 3/4	0 (20)	0 (20)	0 (0/160)	Recorder & bass
A23i	Purcell,	1687	Chaconne from the	0	0 (16)	0.47	4-part

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪.♪.♪ ⁵⁸⁴	Instrumentation / secondary literature
P F (#3 → ♭3 → #3)	Henry		<p>Welcome Song <i>Sound the trumpet, beat the drum</i> (1687; Z. 335), also Chaconne in <i>King Arthur</i> (1691; Z. 628)</p> <p><u>Modern editions:</u></p> <p>Henry Purcell, <i>Royal Welcome Songs Part II</i>, ed. Bruce Wood (=PS 18; London: Novello, 2005), 169–76.</p> <p>Henry Purcell, <i>King Arthur</i>, ed. in 1928 by Dennis Arundel, rev. Margaret Laurie (=PS 26; London: Novello, 1971), 1–6.</p>	(16)		(60/128)	strings
<i>Rondeau-type chaconnes and passacaglias</i>							
B1k L G (♭3)	Muffat, Georg	1702 (orig. 1690)	<p><u>Modern editions:</u></p> <p>Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569</i> (“<i>Babell MS</i>”), facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987).</p> <p>Georg Muffat, <i>Apparatus musico-organisticus</i>, ed. Samuel de Lange (Frankfurt: Peters, 1888), 61–62.</p>	0 (24)	24 (24)	0.28 (54/192) ⁵⁹⁵	
B2k N A (♭3)	Anon.	1702	<p><u>Modern editions:</u></p> <p>Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569</i> (“<i>Babell MS</i>”), facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987).</p>	10 (13)	1 (13)	0.04 (2/52) ⁵⁹⁶	

⁵⁹⁵ Very prominent in the refrain (six occurrences in eight bars).

⁵⁹⁶ Prominent only in the middle voice of the refrain (three occurrences in four bars, not counted here).

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ♫ ⁵⁸⁴	Instrumentation / secondary literature
B3k N C (#3)	Anon. (‘French Lesson’)	late 17 th c.	<p><u>Modern editions:</u></p> <p>Andrew Woolley (ed.), <i>English Keyboard Music 1650–1695: Perspectives on Purcell</i> (=Purcell Society Edition Companion Series, vol. 6; London: Stainer & Bell, 2018), 99–100.</p> <p>Peter Leech (ed.), <i>The Sellose Manuscript: Seventeenth Century Jesuit Keyboard Music</i> (Bicester: Edition HH, 2008), 52–55.</p> <p>Martha Maas, ‘Seventeenth-Century English Keyboard Music: A Study of Manuscripts Rés. 1185, 1186, and 1186bis of the Paris Conservatory Library’, 2 vols., doctoral diss., Yale University, 1968 (published Ann Arbor, Michigan: UMI, 1969), vol. 2, p. 181</p>	7 (7)	0 (7)	0 (0/28)	Gustafson, vol. 2, 168.
B4k N C (#3)	Anon. (‘Verdier’)	1689	<p><u>Modern editions:</u></p> <p>John Blow, <i>Complete Harpsichord Music</i>, ed. Robert Klakowich (=MB 73; London: Stainer & Bell, 1998), 99–100 (no. 81).</p> <p>Thurston Dart (ed.), <i>The Second Part of Musick’s Hand-maid</i>, 2nd edn. (London: Stainer & Bell, 1958), 14–16.</p>	7 (11)	1 (11)	0.15 (13/88) ⁵⁹⁷	
B5k C (#3)	Lebègue, Nicolas	18 th c. (orig. 1677)	<p>US-Cn Case VM 2.3 E58r, ff. 3v–4r: <i>Chaconne</i> (Woolley, 270: 1691–early 18th c.)</p> <p><u>Modern edition:</u> Nicolas Lebègue,</p>	0 (22)	22 (22)	0.13 (12/89) ⁵⁹⁸	Gustafson, vol. 2, 81, 157; vol. 3, 312.

⁵⁹⁷ Prominent in first bar.

⁵⁹⁸ Restatements of refrain included in number of bars and phrases.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ♪ ⁵⁸⁴	Instrumentation / secondary literature
			<i>Oeuvres de clavecin</i> , ed. Norbert Dufourcq (Monaco: Oiseau Lyre, 1956), 34.				
B6i L C (#3)	Lully, Jean-Baptiste Original includes vocal sections	1682 (orig. 1681)	Chaconne from <i>Le triomphe de l'amour</i> (1681; LWV 59/53) GB-Ob Mus. Sch. E.443–446 / F.570 (part books; by 1682?): E.443: i, pp. 134–135: — / — (g2 clef); C (-), 31 E.444: ii, pp. 132–133: — / — (g2 clef); C (-), 31 E.445: iii, pp. 116–117: — / — (f4 clef); C (-), 31 E.446: iv, pp. 105–106: — / — (f4 clef); C (-), 31 E.570: v, pp. 40–41: — / — (c2 clef); C (-), 31 Add. 29283–29285 (1682–84): 29283, ff. 55v–56r: — / <i>Finis</i> ; C (-), 31 29284, ff. 54v–55r: — / <i>Finis</i> ; C (-), 31 29285, ff. 51v–52r: — / <i>Finis</i> ; C (-), 31 Add. 38189, ff. 3v–4r: <i>once ouer 4 Chacone</i> / — (Willetts: c.1696–c.1722); C (-), 3 (treble part only) GB-Ob Mus. Sch. C.95, pp. 14–15: — / — (early 18 th century); C (-), 31 (treble part only)	0 (13)	12 (13)	0.31 (20/64 without last refrain)	
B7k D (#3)	Lebègue, Nicolas	18 th c. (orig. 1677)	US-Cn Case VM 2.3 E58r, ff. 29v–30r: <i>Chaconne grave</i> / —	0 (15)	15 (15)	0 (0/73) ⁵⁹⁹	Gustafson, vol. 2, 80, 162; vol. 3,

⁵⁹⁹ Restatements of refrain included in number of bars and phrases.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪.♪ ⁵⁸⁴	Instrumentation / secondary literature
			(Woolley, 270: 1691–early 18th c.); D (2#) <u>Modern edition:</u> Nicolas Lebègue, <i>Oeuvres de clavecin</i> , ed. Norbert Dufourcq (Monaco: Oiseau Lyre, 1956), 34.				301.
B8i D (b3)	Finger, Gottfried Actually by J. C. F. Fischer	1701 (1695)	‘Round O Chacone’ from <i>The Rival Queens or The Death of Alexander the Great</i> (1701) <i>Harmonia Anglicana or The Musick of the English Stage... The [Second] Collection</i> (London, [1701]), p. 13 (four partbooks): i: M. ^r Fingers First Treble in <i>Alexander the Great</i> / Round O Chacone / end with y ^e first straine; D (1 _b), 3/4 ii: M. ^r Fingers Second Treble / Round O Chacone / end with the first straine; D (1 _b), 3/4 iii: M. ^r Finger Tenor / Round O Chacone / end w th y ^e 1 st strain; D (1 _b), 3/4 iv: M. ^r Fingers Bass / Round O Chacone / end with the first straine; D (1 _b), 3/4 Lifted by Finger from the Rondeau of suite VII of Johann Caspar Ferdinand Fischer’s <i>Le journal de printemps</i> (Paris, 1695) ⁶⁰⁰	0 (8)	3 (8)	0.09 (5/58) ⁶⁰¹	4-part str.
<i>Chaconnes and passacaglias with a number of recurring bass patterns and generally consistent strain length (including an alternation of four- and eight-bar phrases)</i>							
C1i	Grabu,	1688	[Louis Grabu], <i>A</i>	0	57 (58)	0.36	3-part str.

⁶⁰⁰ See Robert Rawson, ‘*Harmonia Anglicana* or Why Finger Failed in “The Prize Muisck”’, in Kathryn Lowerre (ed.), *The Lively Arts of the London Stage, 1675–1725* (Farnham: Taylor & Francis, 2014, accessed as eBook (online) on 26/11/2017), 35, note 27, where the author attributes this discovery to Peter Holman.

⁶⁰¹ Includes last refrain (not written-out). There are numerous occurrences of crotchet-minim rhythms (the minim also stressing the second beat of the bar and therefore similar in effect to a dotted crotchet).

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪.♪.♪ ⁵⁸⁴	Instrumentation / secondary literature
L G (#3)	Louis ⁶⁰²		<p><i>Collection of Several Symphonies and Aires in Three Parts</i> (London, 1688),</p> <p>Premier dessus, pp. 12–13: <i>CHACONNE</i>. / — ; G (1#), 3</p> <p>Second dessus, pp. 12–13: <i>CHACONNE</i>. / — ; G (1#), 3</p> <p>Basse & Basse continue, pp. 12–13 (misprinted as 14): <i>CHACONNE</i>. / — ; G (1#), 3</p>	(58)		(84/233)	(rec./oboes)
C2k L G (#3)	Lully, Jean-Baptiste	1702 (orig. 1683)	<p>Arrangement of the chaconne from <i>Phaëton</i> (1683; LWV 61/40)</p> <p><u>Modern editions:</u></p> <p>Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569</i> (“<i>Babell MS</i>”), facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987).</p> <p>Jean-Henry d’Anglebert, <i>Pièces de Clavecin</i>, ed. Kenneth Gilbert (Paris: Heugel, 1975), 100.</p> <p>Jean-Henry d’Anglebert, <i>Pièces de Clavecin</i>, ed. Marguerite Roesgen-Champion (Paris: Droz, 1934), 30.</p> <p>Pierre Féruselle (ed.), <i>Manuscrit de Mademoiselle La Pierre</i>, facsimile edn. of F-Pn Rés Vmd. 18 (Geneva: Minkoff Reprint, 1983).</p>	0 (38)	38 (38)	0.26 (40/153)	LWV 61/40 Gustafson, vol. 2, 89, 218; vol. 3, 107, 141, 363.
C3i L	Lully, Jean-Baptiste	(orig. 1683)	<p>Chaconne from <i>Phaëton</i> (1683; LWV 61/40)</p>	0 (38)	37 (38)	0.26 (40/153) ⁶⁰³	

⁶⁰² Andrew R. Walkling, ‘The Ups and Downs of Louis Grabu’, *RMARC*, 48 (2017), 55.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ♪ ⁵⁸⁴	Instrumentation / secondary literature
G (#3)			GB-Ob Mus. Sch. E.443–446 / F.570 (part books; by 1682?): E.443: i, pp. 156–157: — / — (g2 clef); G (1#), 31 E.444: ii, pp. 156–157: — / — (g2 clef); G (1#), 31 E.445: iii, pp. 134–135: — / — (f4 clef); G (1#), 31 E.446: iv, pp. 121–122: <i>Chaconne</i> / — (f4 clef); G (1#), 31 F.570: v, pp. 64–65: — / — (c2 clef); G (1#), 31 <i>The First and Second Part of The Division Flute</i> (London, [1706]), [second part], p. 9: <i>A Chaconne</i> / —; B \flat (2 \flat), 3 (treble part only)				
C4i L G (#3)	Lully, Jean-Baptiste	Late 17th c. (orig. 1661)	‘Ritournelle’ from <i>Ballet de l’Impatience</i> (1661; LWV 14/10) Add. 31425 (Woolley, 183: late 17 th c.), ff. 12v–13v (first treble): <i>Chaconne</i> / —; G (1#), 3 ff. 28v–29r (second treble): <i>Chaconne</i> / —; G (1#), 3 ff. 44v–45r (bass): <i>Chaconne</i> / —; G (1#), 3	0 (12)	11 (12)	0.27 (14/51)	2 vlms & bass
C5k G (#3)	Muffat, Georg	1702 (orig. 1690)	<u>Modern editions:</u> Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569 (“Babell MS”)</i> , facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New	2 (15)	13 (15)	0.03 (2/80)	

⁶⁰³ Does not include crossed-out bars.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ♫ ⁵⁸⁴	Instrumentation / secondary literature
			York: Garland, 1987). Georg Muffat, <i>Apparatus musico-organisticus</i> , ed. Samuel de Lange (Frankfurt: Peters, 1888), 61–62.				
C6k G (♭3)	Blow, John	1690	<u>Modern edition:</u> John Blow, <i>Complete Harpsichord Music</i> , ed. Robert Klakowich (=MB 73; London: Stainer & Bell, 1998), 89–91 (no. 71).	12 (22)	10 (22)	0.26 (23/89)	
C7k L G (♭3)	Lully, Jean-Baptiste Original includes vocal sections	1702 (orig. 1686)	Arrangement of the passacaille from <i>Armide</i> (1686, LWV 71/61) <u>Modern editions:</u> Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569</i> ("Babell MS"), facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987). Jean-Henry d'Anglebert, <i>Pièces de Clavecin</i> , ed. Kenneth Gilbert (Paris: Heugel, 1975), 108. Jean-Henry d'Anglebert, <i>Pièces de Clavecin</i> , ed. Marguerite Roesgen-Champion (Paris: Droz, 1934), 67.	0 (34)	34 (34)	0.35 (52/149)	LWV 71/61 Gustafson, vol. 2, 50–51, 90, 203, 264; vol. 3, 193, 372.
C8k G (♭3)	Paisible, James Instr. version: C9i	1702	<u>Modern editions:</u> Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569</i> ("Babell MS"), facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New	7 ⁶⁰⁴ (13)	5 (13)	0.13 (8/61)	

⁶⁰⁴ Including one half-cadence (third beat of bar 28).

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ♫ ⁵⁸⁴	Instrumentation / secondary literature
			York: Garland, 1987).				
C9i G (♭3)	Paisible, James Keyboard version: C8k	Late 17th c.	Add. 39565–39567, 30839 (Willetts: late 17 th century) 39565, f. 5r (dessus): [<i>f. 3v:</i>] <i>ouverture de M.^r Paisible</i> / [<i>f. 5r:</i>] <i>Pasacaille</i> / —; G (2 ^b), 3 30839, f. 5r (haute contre): [<i>f. 3v:</i>] <i>ouverture de M.^r Paisible</i> / [<i>f. 5r:</i>] <i>Pasacaille</i> / —; G (2 ^b), 3 39566, f. 5r (taille): [<i>f. 3v:</i>] <i>ouverture de M.^r Paisible</i> / [<i>f. 5r:</i>] <i>Pasacaille</i> / —; G (2 ^b), 3 39567, f. 5r (bass): [<i>f. 3v:</i>] <i>ouverture de M.^r Paisible</i> / [<i>f. 5r:</i>] <i>Pasacaille</i> / —; G (2 ^b), 3	7 ⁶⁰⁵ (12)	4 (12)	0.12 (7/57)	
C10v L G (♭3)	Purcell, Henry	May 1691	Passacaglia ('How happy the Lover') from <i>King Arthur</i> (1691; Z. 628/26) <u>Modern edition:</u> Henry Purcell, <i>King Arthur</i> , ed. in 1928 by Dennis Arundel; rev. Margaret Laurie (=PS 26; London: Novello, 1971), 120–33.	0 (58)	51 (58)	0.26 (62/242) ⁶⁰⁶	3 S, Ct, T, B, chorus, 3 oboes, bassoon, str. Price, 308–12.
C11k L A (#3 → ♭3 → #3)	Lully, Jean-Baptiste Original includes vocal sections	1702 (orig. 1687)	Arrangement of the passacaille from <i>Achille et Polyxène</i> (1687, LWV 74/9) <u>Modern editions:</u> Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569</i> ("Babell MS"), facsimile edn. (=17 th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New	0 (48)	48 (48)	0.4 (81/202)	LWV 74/9

⁶⁰⁵ Including one half-cadence (third beat of bar 28).⁶⁰⁶ Almost all in first half to two-thirds.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♩. ♪ ⁵⁸⁴	Instrumentation / secondary literature
			York: Garland, 1987).				
C12k L A (♭3)	Rossi, Luigi (died 1653)	1701 (orig. by 1653)	<p><u>Modern editions:</u></p> <p>Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569</i> ("Babell MS"), facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987).</p> <p>François Lesure (ed.), <i>Manuscrit Baunyn: Pièces de clavecin c.1660</i> (Bibliothèque Nationale, Paris, Rés. Vm7 674–675, facsimile edn. (Geneva: Minkoff, 1977), 402–3.</p> <p>Noëlie Pierront (ed.), <i>Chacones et passacailles</i> (= Orgue et liturgie, vol. 22; Paris: Schola cantorum, 1954)</p> <p>Henri Prunières (ed.), <i>Six airs et une passacaille de Luigi Rossi</i> (Paris: Senart, 1914).</p>	0 (12)	12 (12)	0.23 (14/60)	Gustafson, vol. 2, 178, 206, 427, 452.
C13i L B♭ (#3)	Anon.	Late 17th c.?	Add. 38189, ff. 2v–3r: 3 <i>Chacone</i> / — (Willetts: c.1696–c.1722); B♭ (2♭), 3	0 (17)	16 (17)	0.25 (19/77)	Treble part only
C14i L B♭ (#3)	Hall, Henry	1682	<p>GB-Ob Mus. Sch. E.443–446 / F.570 (a 3, part books; by 1682?):</p> <p>E.443: i, pp. 160–161: <i>Chacone. Mr Henry Hall</i> / — (g2 clef); B♭ (2♭), 31</p> <p>E.446: iv, pp. 131–132: <i>Chacone</i> / — (f4 clef); B♭ (2♭), 31</p> <p>F.570: v, pp. 66–67: <i>Chacone. Mr Henry Hall</i> / — (c2 clef); B♭ (2♭), 3i</p> <p>GB-Och Mus. 1141a, ff. 74v–75v: <i>Chacon</i> / <i>Mr Hall</i> (late 17th c.); B♭</p>	0 (39)	38 (39)	0.39 (61/157)	Vln, vla & bass

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪.♪.♪ ⁵⁸⁴	Instrumentation / secondary literature
			(2b), 3i (treble & bass in score, bass incomplete)				
C15i P B \flat (#3)	Tollet, Thomas?	Late 17th c.	Add. 39565–39567, 30839 (Willetts: late 17 th century) 39565, f. 31r (dessus): <i>Chaconne</i> / —; B \flat (2b), 3 30839, f. 31r (haute-contre): [<i>f. 30v:</i>] <i>airs de Tollet</i> / [<i>f. 31r:</i>] <i>Chaconne 4.^e air</i> / —; B \flat (2b), 3 39566, f. 31r (taille): [<i>f. 30v:</i>] <i>airs de Tollet</i> / [<i>f. 31r:</i>] <i>Chaconne 4.^e air</i> / —; B \flat (2b), 3 39567, f. 31r (taille): <i>Chaconne</i> / —; B \flat (2b), 3	0 (8)	0 (8)	0.13 (8/64)	
C16i C (#3)	Grabu, Louis ⁶⁰⁷	1688	[Louis Grabu], <i>A Collection of Several Symphonies and Airs in Three Parts</i> (London, 1688), Premier dessus, pp. 22–23: <i>Chaconne.</i> / —; C (-), 3 Second dessus, pp. 22–23: <i>Chaconne.</i> / —; C (-), 3 Basse & Basse continue, pp. 22–23: <i>Chaconne.</i> / —; C (-), 3	0 (22)	20 (22)	0.08 (8/97)	3-part str. (rec./oboes)

⁶⁰⁷ Andrew R. Walkling, 'The Ups and Downs of Louis Grabu', *RMARC*, 48 (2017), 55.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ⁵⁸⁴	Instrumentation / secondary literature
C17k N C (#3 → b3)	Clarke, Jeremia	1704	<i>Chacone</i> <u>Modern editions:</u> Jeremiah Clarke, <i>Miscellaneous Keyboard Pieces</i> , ed. John Harley (London: Stainer & Bell, 1988), 3–11. Brian Hodge, 'English Harpsichord Repertoire: 1660–1714', 3 vols., doctoral diss., University of Manchester, 1989, vol. 2, p. 196.	19 (19)	0 (19)	0.01 (1/78) ⁶⁰⁸	Thomas F. Taylor, <i>Thematic Catalog of the Works of Jeremiah Clarke</i> (Detroit: Information Co-ordinators, 1977), 73.
C18k N C (#3)	D'Anglebert, Jean-Henry	1702 (orig. 1680)	<u>Modern editions:</u> Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569 ("Babell MS")</i> , facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987). Jean-Henry d'Anglebert, <i>Pièces de Clavecin</i> , ed. Kenneth Gilbert (Paris: Heugel, 1975), 160. Jean-Henry d'Anglebert, <i>Pièces de Clavecin</i> , ed. Marguerite Roesgen-Champion (Paris: Droz, 1934), 148.	12 (12)	0 (12)	0.03 (1/36)	Gustafson, vol. 2, 211, 291, 456; vol. 3, 126, 207, 208.
C19v L C (#3 → b3 → #3)	Grabu, Louis	3 June 1685	Chacon ('Ye nymphs, the charge is royal') from <i>Albion and Albanus</i> <u>Modern edition:</u> Louis Grabu, <i>Albion and Albanus</i> , ed. Bryan White (=Purcell Society Edition Companion Series, vol. 1; London: Stainer & Bell, 2007), 137–59.	0 (90)	89 (90)	0.28 (104/ 365)	2 S, B, chorus, 2 rec., 5-part str.

⁶⁰⁸ Single occurrence in the first bar.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ♪ ⁵⁸⁴	Instrumentation / secondary literature
C20k L C (#3)	Lully, Jean-Baptiste Original includes vocal sections	1702 (orig. 1684)	Arrangement of the chaconne from <i>Amadis</i> (1684; LWV 63/67) <u>Modern editions:</u> Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569</i> ("Babell MS"), facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987).	0 (74)	74 (74)	0.32 (94/297)	LWV 63/67 Gustafson, vol. 2, 211, 456.
C21i L C (#3)	Lully, Jean-Baptiste Original includes vocal sections	Late 17 th c. (orig. 1684)	Chaconne from <i>Amadis</i> (1684; LWV 63/67) GB-Och 1141a, ff. 71v–73v, 77r: <i>Chacon by Mr. Baptist / —</i> (late 17 th c.); C (-) → C (2 _b) → C (-), c.31 (treble & bass in score, with bass staves empty throughout)	0 (74)	74 (74)	0.32 (94/297)	
C22i L C (#3)	Lully, Jean-Baptiste Original includes vocal sections (rondeau)	orig. 1673	Chaconne from <i>Cadmus et Hermione</i> (1673, but first published 1719; LWV 49/22) GB-Ob Mus. Sch. E.443–446 / F.570 (partbooks; by 1682?): E.443: i, pp. 140–141: <i>Chaconne / —</i> (g ₂ clef); C (-), 3 E.444: ii, pp. 140–141: <i>Chaconne / —</i> (g ₂ clef); C (-), 3 E.445: iii, pp. 124–125: <i>Chaconne / —</i> (f ₄ clef); C (-), 3 E.446: iv, pp. 113–114: <i>Chaconne / —</i> (f ₄ clef); C (-), 31 F.570: v, pp. 48–49: <i>Chaconne / —</i> (c ₂ clef); C (-), 3	0 (43)	42 (43)	0.29 (50/173)	

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ⁵⁸⁴	Instrumentation / secondary literature
C23v P C (#3)	Purcell, Henry	24 July 1695	Chaconne ("If now he burns") from the Ode for the Duke of Gloucester's birthday, <i>Who can from joy refrain?</i> , Z. 342 <u>Modern edition:</u> Henry Purcell, <i>A Song for the Duke of Gloucester's Birthday, 1695</i> , ed. Ian Spink (=PS 4; London: Novello, 1990), 35–51.	0 (34)	5 (34)	0.2 (39/200) ⁶⁰⁹	2 S, 2 Ct., B, chorus (SSAB), trpt., (4-part) oboes / bassoon, str.
C24k N D (#3)	Anon.	1702	<u>Modern editions:</u> Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569 ("Babell MS")</i> , facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987).	15 (16)	0 (16)	0.01 (1/85)	
C25i L D (#3)	Paisible, James	Late 17th c.	Add. 39565–39567, 30839 (Willets: late 17 th century) 39565, ff. 19v–20r (dessus): [<i>f. 15v:</i>] <i>ouverture de la Vinie et d'Enée</i> / [<i>f. 19v:</i>] <i>pasacaille</i> / —; D (2#), 3 30839, ff. 19v–20r (haute-contre): <i>pasacaille</i> / —; D (2#), 3 39566, ff. 19v–20r (taille): [<i>f. 15v:</i>] <i>ouverture de la Vinie et d'Enée</i> / [<i>f. 19v:</i>] — / —; D (2#), 3 39567, ff. 19v–20r (bass): [<i>f. 15v:</i>] <i>ouverture de la Vinie et d'Enée</i> / [<i>f. 19v:</i>] <i>pasacaille</i> / —; D (2#), 3	0 (37)	34 (37)	0.39 (64/165)	
C26i L	Anon.	1670s	GB-Och Mus. 1183 (1660s–70s), f. 2r: <i>Passacaille</i> / —; D	0 (15)	14 (15)	0.48 (29/61)	2 vlms. (bass missing)

⁶⁰⁹ Does not include repeats.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪.♪.♪ ⁵⁸⁴	Instrumentation / secondary literature
D (b3)			(-), 3 f. 8v: <i>Passacaille. D. b3</i> . ^d / —; D (-), 3 2 treble parts only; might fit with a ground bass (category A)				
C27i L D (b3)	Lully, Jean-Baptiste Original includes vocal sections	(orig. 1687)	Passacaille from <i>Acis et Galatée</i> (1687; LWV 74/9) GB-Ob Mus. Sch. E.443–446 / F.570 (partbooks; by 1682?): E.443: i, pp. 176–177: <i>Passacaille</i> / — (g2 clef); D (-), 3 E.444: ii, pp. 172–173: <i>Passacaille</i> / — (g2 clef); D (-), 3 E.445: iii, pp. 154–155: <i>Passacaille</i> / — (f4 clef); D (-), 3 E.446: iv, pp. 145–146: — / — (f4 clef); D (-), 3 F.570: v, pp. 80–81: <i>Passacaille</i> / — (c2 clef); D (-), 3	0 (38)	37 (38)	0.25 (42/166) ⁶¹⁰	
C28i N D (b3)	Paisible, James	Late 17th c.	Add. 39565–39567, 30839 (Willets: late 17 th century) 39565, f. 13r (dessus): [<i>f. 9v:</i>] <i>ouverture de M.^r Paisible</i> / [<i>f. 13r:</i>] <i>Chaconne</i> // —; D (1 _b), 3 30839, f. 13r (haute-contre): <i>i3.^e air Chaconne</i> // —; D (1 _b), 3 39566, f. 13r (taille): [<i>f. 9v:</i>] <i>ouverture de M.^r Paisible</i> / [<i>f. 13r:</i>] <i>13.^e air Chaconne</i> // —; D (1 _b), 3 39567, f. 13r (bass): [<i>f.</i>	8 (8)	0 (8)	0.06 (2/32)	

⁶¹⁰ Count includes missing bars at end, up to end of instrumental section

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ♪ ⁵⁸⁴	Instrumentation / secondary literature
			<i>9r:] ouverture de M.^r Paisible / [f. 13r:] 13.^e Chaconne // —; D (1_b), 3</i>				
C29i D (♭3)	Paisible, James	Late 17th c.	Add. 39565–39567, 30839 (Willets: late 17 th century) 39565, ff. 27 _v –28 _r (dessus): <i>pasacaille</i> // —; D (1 _b), 3 30839, ff. 27 _v –28 _r (haute-contre): <i>pasacaille</i> // —; D (1 _b), 3 39566, ff. 27 _v –28 _r (taille): <i>pasacaille</i> // —; D (1 _b), 3 39567, ff. 27 _v –28 _r (bass): <i>pasacaille</i> // —; D (1 _b), 3	0 (26)	24 (26)	0.18 (20/110)	
C30k E (♭3)	Forcer, Francis	1702	<u>Modern editions:</u> Andrew Woolley (ed.), <i>English Keyboard Music 1650–1695: Perspectives on Purcell</i> (=Purcell Society Edition Companion Series, vol. 6; London: Stainer & Bell, 2018), 125–27. Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569</i> (“ <i>Babell MS</i> ”), facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987).	0 (22)	22 (22)	0.13 (12/89) ⁶¹¹	

⁶¹¹ Including *petite reprise*.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪.♪.♪ ⁵⁸⁴	Instrumentation / secondary literature
C31k L F (#3)	Anon.	1702	<u>Modern editions:</u> Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569</i> ("Babell MS"), facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987).	0 (22)	22 (22)	0.31 (27/88)	
C32k F (#3)	Anon.	1702	<u>Modern editions:</u> Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569</i> ("Babell MS"), facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987).	0 (22)	22 (22)	0.09 (9/96)	
C33i F (#3)	Paisible, James	Late 17th c.	Add. 39565–39567, 30839 (Willets: late 17 th century) 39565, ff. 11v–12r (dessus): [f. 9v:] <i>ouverture de M.r Paisible</i> / [f. 11v:] <i>Pasacaille</i> / —; F (1b), 3 30839, ff. 10v–11r (haute-contre): [f. 9v:] <i>ouverture de M.r Paisible</i> / [f. 10v:] <i>Pasacaille</i> / —; F (1b), 3 39566, ff. 11v–12r (haute-contre): [f. 9v:] <i>ouverture de M.r Paisible</i> / [f. 11v:] <i>Pasacaille 3.^e air</i> / —; F (1b), 3 39567, ff. 10v–11r (bass): [f. 9v:] <i>ouverture de M.r Paisible</i> / [f. 11v:] 3 <i>Pasacaille</i> / —; F (1b), 3	4 (24)	17 (24)	0.12 (12/104)	4-part str.?
C34i L F (#3)	Tollet, Thomas?	c.1700	GB-Ob Mus. Sch. C.72 (info on microfilm: c.1700), i (Violino Primo), pp. 12–13: <i>Chaconne</i> / — ();	0 (27)	22(27)	0.2 (22/109)	2 vlms. & bass

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ♫ ⁵⁸⁴	Instrumentation / secondary literature
			F (1b), [3/4] ii (Violino Secundo), p. 11: <i>Chacone</i> / — (); F (1b), 3 iii (Bass), pp. 10–11: <i>Chacone</i> / — (); F (1b), 3				
<i>Extremely varied chaconnes</i>							
D1i G (#3)	Anon. (Thomas Bray?, Charles Morgan?)	1699	'Chacone' from <i>The Island Princess: or, The Generous Portuguese</i> (1699) ⁶¹² <i>Country Dances: BEING A Composition Entirely NEW...By Thomas Bray</i> (London, 1699), pp. 25–26: <i>Treble</i> / (15) <i>Chacone, the Dance compos'd by Mr. Preist.</i> / <i>Bass</i> ; G (1#), 3i <i>The First and Second Part of The Division Flute</i> (London, [1706]), [second part], p. 8: <i>Chacone by Mr Morgan</i> / —; G (1#), [3/4] (treble part only)	0 (9)	8 (9) ⁶¹³	0.18 (10/56)	
D2i L G (#3)	Blow, John Keyboard version: D16k	1682 (or 1677)	GB-Ob Mus. Sch. E.443–5/F.570 (part books; Herissone: by 1682; Woolley: ⁶¹⁴ 'probably before 1677'): E.443: i, pp. 164–167: <i>Chacone Dr Blow</i> / — (g2 clef); 3i E.444: ii, pp. 160–163: <i>Chacone Dr Blow</i> / — (g2 clef); 3i E.445: iii, pp. 142–145: — / <i>Dr John Blow</i> (f4 clef); 3i F.570: v, pp. 68–71: <i>Chacone Dr John Blow</i> / — (c2 clef), 3i	0 (25)	24 (25)	0.21 (36/171)	2 vlms, vla & b.c.

⁶¹² Play by Peter Motteux; see Curtis Price, *Music in the Restoration Theatre* (UMI Research Press, 1979), 183–85. Price also mentions GB-Lbl Add. 15318 as a source of the complete score, but this does not include the chaconne.

⁶¹³ One phrase ends in an interrupted cadence.

⁶¹⁴ Woolley, 'Reception of "Scocca pur"', 243.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ♪ ⁵⁸⁴	Instrumentation / secondary literature
			Modern edition: John Blow, <i>Chaconne for String Orchestra</i> , ed. Harold Watkins Shaw (London: Schott, 1958).				
D3i G (#3)	Finger, Gottfried	1697	Add. 35043, f. 51v–52r: <i>Passaglia / Finis</i> (1694–97); G (1#), 3/4 (treble part only) Add. 64965, ff. 17r–20r: <i>Chacone deli G.^{do} Finger</i>	0 (31)	28 (31)	0.12 (17/144)	Vln & bass
D4i G (#3)	Finger, Gottfried	1702	<i>40 Airs Anglois</i> , Book 3 (Amsterdam: [c.1702]), 'Fluto', pp. 15–16: <i>Chaconne. 16 // Fine delle Arie del Sign^{re} Godfrido Finger</i> , G (1#), 3/4 'Basso', pp. 11–12: <i>Chaconne. 16 // Fine delle Arie del Sign^{re} Godfrido Finger</i> , G (1#), 3/4	0 (12)	11 (12)	0.10 (8/78)	Recorder & bass
D5k L (G #3)	Lully, Jean-Baptiste	1702 (orig. 1670)	'Chaconne des scaramouches' from <i>Le bourgeois gentilhomme</i> (1670, but not published at the time; LWV 43/36) <u>Modern editions:</u> Bruce Gustafson (ed.), <i>London, British Library, MS Add. 39569 ("Babell MS")</i> , facsimile edn. (=17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque, vol. 19; New York: Garland, 1987).	0 (12)	10 (12)	0.32 (18/56)	LWV 43/36 = 46/50 = 52/31 Gustafson, vol. 2, 218; vol. 3, 204–5.
D6i A (b3)	Finger, Gottfried	1701	US-Wc Mus M.1515.A11 Case, pp. 16–21: <i>Chaconne. Mr. Finger / Mr. Finger</i> (Rawson: ⁶¹⁵ c.1701); A (-), 3/4	0 (23)	22 (23)	0.11 (12/109)	4-part str. Woolley, 'Reception of "Scocca pur"'

⁶¹⁵ Robert Rawson, 'From Olomouc to London: The Early Music of Gottfried Finger (c.1655-1730)', doctoral diss., Royal Holloway, University of London, 2002.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♩. ♪ ⁵⁸⁴	Instrumentation / secondary literature
D7i L A (♭3)	Lully, Jean-Baptiste	early 18th c. (orig. 1682)	Passacaille from <i>Persée</i> (1682; LWV 60/82) ⁶¹⁶ GB-Och Mus. 1128, sheets 35v–35r: — / — (Christ Church Library music catalogue: early 18 th c.); A (–), 3	0 (23)	22 (23)	0.33 (31/94)	2 vlms, 3 vlns & b.c.
D8i B♭ (#3)	Courteville, Raphael	1684	Add. 29283–29285 (1682–84): 29283, ff. 73v–74r: — / —; B (2♭), 31 29284, ff. 73v–74r: <i>Chiacone</i> / —; B (2♭), 31 29285, ff. 69v–70r: — / —; B (2♭), 31	0 (24)	7 (24)	0.17 (22/131)	2 vlms & bass
D9i N B♭ (#3)	Diessener, Gerhard	1682	Gerhard Diesineer, <i>Instrumental Ayrs</i> (1682), i: p. 48: <i>Chiacone</i> / <i>Slow</i> ; B (2♭), 3 → c ii: p. 48: <i>Chiacone</i> / <i>Slow</i> ; B (2♭), 3 → c iii: p. 48: <i>Chiacone</i> / <i>Slow</i> ; B (2♭), 3 → c Add. 29283–29285 (1682–84; appears to be copied from the printed edition, or vice versa): 29283, f. 48v: <i>Chiacone</i> / —; B (2♭), 3i → ♯ 29284, f. 47v: <i>Chiacone</i> / —; B (2♭), 3i → ♯ 29285, f. 44v: <i>Chiacone</i> / <i>Slow</i> ; B (2♭), 3i → ♯	6 (8)	0 (8)	0.15 (7/46)	
D10i L B♭ (#3)	Lully, Jean-Baptiste	1682 (orig. 1658)	<i>Chaconne des maures</i> from <i>Ballet Royal de l'Alcidiane</i> (1658; LWV 9/76) GB-Ob Mus. Sch. E.443–446 / F.570 (partbooks; by 1682?): E.443: i, pp. 130–131: <i>Chaconne</i> / — (g2 clef); B♭ (2♭), 31 E.444: i, pp. 128–129:	0 (16)	15 (16)	0.37 (46/125)	2 vlms. & bass

⁶¹⁶ Unnamed in English source.

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ♪ ⁵⁸⁴	Instrumentation / secondary literature
			<i>Chaconne</i> / — (g2 clef); B \flat (2 \flat), 31 E.445: i, pp. 112–113: <i>Chaconne</i> / — (f4 clef); B \flat (2 \flat), 31 E.446: iv, p. 101–102: <i>Chaconne</i> / — (f4 clef); B \flat (2 \flat), 3i F.570: iv, p. 36–37: <i>Chaconne</i> / — (c2 clef); B \flat (2 \flat), 3i				
D11i B \flat (#3)	Smith, Robert	1670s	GB-Och Mus. 1183, f. 9r (first treble): <i>Chaconne. Rob.^t Smith.</i> / — (1660s–70s); B \flat (2 \flat), 3 GB-Och Mus. 1026, pp. 48–49 (second treble): — // — (); B \flat (2 \flat), c31 (bass missing)	1 (7)	2 (7)	0.19 (11/59)	
D12k N C (#3)	Blow, John	1697	<i>Chaconne</i> <u>Modern edition:</u> John Blow, <i>Complete Harpsichord Music</i> , ed. Robert Klakowich (=MB 73; London: Stainer & Bell, 1998), 19–22 (no. 17).	19 (24)	3 (24)	0.15 (16/105) ⁶¹⁷	
D13i L D (#3)	Gillier, Pierre ⁶¹⁸	1702?	<i>Chaconne</i> from <i>The Storme</i> (1702?) ⁶¹⁹ Add. 24889 (early 18 th c.), f. 13v (first treble): [<i>f.</i> 13r:] <i>i. Treble The Storme Sett Gillier</i> / [<i>f.</i> 13v:] <i>Chaconne</i> // <i>Finis</i> (); D (2 \sharp), 3 f. 37v (second treble): [<i>f.</i> 37r:] <i>2 Treble The Stormy Sett Gillier</i> / [<i>f.</i> 37v:] <i>Chaconne</i> // <i>Finis</i> (); D (2 \sharp), 3	0 (11)	10 (11)	0.54 (27/50)	4-part str. (tenor lacking?)

⁶¹⁷ Prominent at start: six occurrences in first eight bars.

⁶¹⁸ See Chapter 5.

⁶¹⁹ Van Lennep et al. list *The Storm* as an alternative title for John Fletcher's play *The Sea Voyage*, first given in 1667–9, but subsequently revived in 1702, 1707, 1708, 1710, and several times more (William van Lennep et al., eds., *Index to The London Stage, 1660–1800* (Carbondale: Southern Illinois University Press, 1979), 313, 816).

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ♪ ⁵⁸⁴	Instrumentation / secondary literature
			f. 81v (bass): [f. 80r:] <i>Bass The Stormy Sett Gillier</i> / [f. 81v:] <i>Chaconne</i> // — (); D (2#), 3				
D14i L C (#3)	Paisible, James	Late 17th c.	Add. 39565–39567, 30839 (Willetts: late 17 th century) 39565, f. 2v (first dessus): [f. 1r:] <i>Branle de M.^r Paisible</i> / [f. 2v:] <i>Pasacaille</i> / —; C (-), 3 39565, f. 3r (second dessus): <i>2.ieme [dessus?] de la Pasacaille</i> / —; C (-), 3 Add. 30839, f. 2v (haute-contre): [f. 1r:] <i>Branle de M.^r Paisible add 30839</i> / [f. 2v:] <i>Pasacaille</i> / —; C (-), 3 Add. 39566, f. 2v (taille): [f. 1r:] <i>Branle de M.^r Paisible</i> / [f. 2v:] <i>Pasacaille</i> / —; C (-), 3 Add. 39567, f. 2v (bass): [f. 1r:] <i>Branle de M.^r Paisible</i> / [f. 2v:] <i>Pasacaille</i> / <i>Taille</i> / —; C (-), 3	0 (17)	16 (17)	0.21 (20/95)	5-part str.
D15i L D (b3)	Purcell, Henry	1690	<i>Chacone</i> from <i>The Gordian Knot Unty'd</i> (1690; Z. 597/1) <u>Modern edition:</u> Henry Purcell, <i>Dramatic Music: Songs and Instrumental Music for the Stage Part II</i> , ed. Ian Spink (=PS 20; London: Novello, 1998), 23–26.	(14)	12 (14)	0.33 (23/69)	
D16k L F (#3)	Blow, John Instr. version: D2i	1705 (instr. version 1682 or 1677)	<u>Modern edition:</u> John Blow, <i>Complete Harpsichord Music</i> , ed. Robert Klakowich (=MB 73; London: Stainer & Bell, 1998), 54–59 (no. 46).	0 (25)	24 (25)	0.22 (41/188)	
D17i F (#3)	Finger, Gottfried	1701	<i>40 Airs Anglois</i> , Book 2 (Amsterdam, [c.1701]), 'Fluto Primo', pp. 32–	0 (18)	17 (18)	0.07 (6/87)	2 recorders

No. Type Key ⁵⁸⁰	Composer	Date	Larger work or English sources up to c.1705 ⁵⁸¹	Cad. on 3 rd beat ⁵⁸²	Cad. on 1 st beat (overlapping) ⁵⁸³	♪. ♪. ♪ ⁵⁸⁴	Instrumentation / secondary literature
			33: <i>Chacone</i> / <i>M.^r G. Finger</i> , F (1♭), 3 'Fluto Secondo', pp. 26–27: <i>Chacone</i> / <i>M.^r Finger</i> , F (1♭), 3				
<i>Binary suite movements</i>							
E1i G (#3)	Locke, Matthew	1677	<i>Tripla Concordia</i> (London, 1677), p. 9 (3 partbooks): <i>Chicbonae</i> / <i>M. Locke</i> ; G (1♯), 3	0 (2)	0 (2)	0.13 (2/16)	
E2i C (#3)	Anon.	1687	<i>Apollo's Banquet</i> , 5 th edn. (London, 1687), no. 105: <i>A Passingalia</i> / —; C (-), c3 <i>Apollo's Banquet</i> , 6 th edn. (London, 1690), part 1, no. 60: <i>A Passingalia</i> / —; C (-), c3 <i>Apollo's Banquet</i> , 7 th edn. (London, 1693), part 1, no. 26: <i>A Passingalia</i> / —; C (-), c3	0 (5)	0 (5)	0.18 (6/33)	
E3i E (♭3)	Locke, Matthew	c.1661 /1662	<i>Chicon</i> from <i>The Broken Consort</i> , Part II, Suite 3 <u>Modern edition:</u> Matthew Locke, <i>Chamber Music II</i> , ed. Michael Tilmouth (=MB 32, London: Stainer & Bell, 1972),	1 (4)	1 (4)	0.53 (9/17)	

Chaconne-like, but not ground

No. Type Key ⁶²⁰	Composer	Date	Larger work or English sources up to c.1705 ⁶²¹	Instrumentation / secondary literature

⁶²⁰ Shaded = almost certainly of Continental origin. In addition, the metre is given if this is common time / c.t. (as triple time / t.t. represents the norm).

⁶²¹ Shaded in green = part of a larger work (at least in its original conception, but not including arrangements).

– G (#3)	Eccles, Solomon		Add. 29283–29285: 29283, ff. 70v–71r: — / <i>Finis Egles</i> (1682–84); G (1#), 31 29284, ff. 69v–70r: — / <i>Finis Egles</i> (1682–84); G (1#), 31 29285, ff. 66v–67r: — / <i>Finis Egles</i> (1682–84); G (1#), 31	2 vlms & bass
– F (b3)	?Tollet, Thomas	c.1700	GB-Ob Mus. Sch. C.72 (info on microfilm: c.1700), i (Violino Primo), p. 27: — / — (); F (3b), 31 ii (Violino Secundo), p. 24: — / — (); F (3b), 31 iii (Bass), p. 22: — / — (); F (3b), 31	2 vlms. & bass
– B \flat (#3)	?Paisible, James	late 17 th c.	Add. 39565–39567, 30839 (Willets: late 17 th century) 39565, ff. 62v–63r (dessus): — / —; B \flat (2b), 3 30839, ff. 62v–63r (haute-contre): — / —; B \flat (2b), 3 39566, ff. 62v–63r (taille): — / —; B \flat (2b), 3 39567, ff. 62v–63r (bass): — / —; B \flat (2b), 3	4-part str.

Not available:

*Campra, André		G (b3)	Passacaille from <i>Hesione</i> (1700), Act II, Scene 4 (Andrew Woolley, personal communication) US-Cn Case VM 2.3 E58r, ff. 18[A]v–21[A]r: <i>Passacaille / Turn over quickly</i> (Woolley, 270: 1691–early 18th c.); G (1b), 3	Gustafson, vol. 2, 172.
*Anon.		D (#3)	US-Cn Case VM 2.3 E58r, ff. 13v–15v: <i>chaconne</i> / — (Woolley, 270: 1691–early 18th c.); D (2#), 3	Gustafson, vol. 2, 160.

Appendix 5.1 Vocal grounds by Henry Purcell, in categories described in Chapters 3–5, by date

Note: Excludes chaconnes and passacaglias; descending-tetrachord grounds shaded; * = ground appears also in upper parts

Category	1678–84 (13)	1685–9 (23)	1690–5 (44)
Strict grounds (26)	<p style="text-align: center;">11</p> <ul style="list-style-type: none"> • <i>Beati omnes</i> ('alleluia', 1678) • <i>Since God so tender</i> (1678) • 'She loves and she confesses too' (1680) • 'Hark! just now' (1681) • <i>Awake, awake, put on thy strength</i> ('alleluia', 1682) • <i>In thee, O Lord, do I put my trust</i> ('alleluia', 1682) • 'And when late' (1682) • 'Be welcome, then, great Sir' (1683) • 'Here the deities' (1683) • 'Let each gallant heart' (1683) • 'Welcome, more welcome' (1684) 	<p style="text-align: center;">8</p> <ul style="list-style-type: none"> • 'Mark how readily' (c.1685?) • 'Britain, thou now art great' (1685) • 'O Solitude' (1685) • 'Here let my life' (1687) • 'Gentle shepherds' (1st ground, 1687) • 'Gentle shepherds' (2nd ground, 1687) • 'When I am laid in earth' (c.1684–88) • 'By beauteous softness' (1689) 	<p style="text-align: center;">7</p> <ul style="list-style-type: none"> • 'With dances and songs' (1690) • 'Triumph, victorious Love' (1690) • 'What a sad fate' (? 1st version, 1692) • 'What a sad fate' (? 2nd version, 1694) • 'With this sacred charming wand' (1694) • 'Love, thou can't hear' (1695) • <i>Hosanna to the Highest</i> (date unknown, but by 1695 if by Purcell)
Altered grounds, no transposition (2)		<p style="text-align: center;">2</p> <ul style="list-style-type: none"> • 'Oft she visits this lone mountain' (c.1684–88) • 'Crown the year' (1687) 	
Transposing grounds A, with no alterations, fragmentation or added cadences (6)	<p style="text-align: center;">1</p> <ul style="list-style-type: none"> • 'Cease, anxious world' (1684) 	<p style="text-align: center;">4</p> <ul style="list-style-type: none"> • 'Ah, Belinda!' (c.1684–88) • 'The Lord is great' (incl. inversion, 1688) • 'Young Thirsis' fate' (1689) • 'Her charming strains' (1689) 	<p style="text-align: center;">1</p> <ul style="list-style-type: none"> • 'Fly swift, ye hours' (opening section, 1691)
Transposing grounds B, with limited use of ground fragments & additional connecting bars but no altered cadences (6)	<p style="text-align: center;">1</p> <ul style="list-style-type: none"> • 'The sparrow and the gentle dove' (solo strict, 1683) 	<p style="text-align: center;">1</p> <ul style="list-style-type: none"> • 'I look for the Lord' (1685) 	<p style="text-align: center;">4</p> <ul style="list-style-type: none"> • 'So when the glitt'ring queen' (1690) • 'Fly swift, ye hours' ('Swifter as time', 1691) • 'Let the fifes and the clarions' (incl. inversion, 1692) • 'A prince of glorious race' (incl. inversion, 1695)

Category	1678–84 (13)	1685–9 (23)	1690–5 (44)
Transposing grounds C , with altered cadences but no fragmentation or additional material (4)		2 <ul style="list-style-type: none"> • ‘Let Caesar and Urania live’ (1687) • ‘Thus Virgil’s genius lov’d’ (1689) 	2 <ul style="list-style-type: none"> • ‘Hail, gracious Gloriana’ * (1690) • ‘Welcome, glorious morn’ (1691)
Transposing grounds D , with altered cadences & limited additional material or fragmentation (8)		2 <ul style="list-style-type: none"> • ‘He appointeth the moon’ (1688) • ‘Thy genius, lo!’ (‘And swift as thought’, 1st setting, 1689) 	6 <ul style="list-style-type: none"> • ‘See how the glitt’ring ruler’ (1690) • ‘Wond’rous machine’ (1692) • ‘Thus the gloomy world’ (A section, 1692) • ‘Now the night’ (incl. inversion, 1692) • ‘Oh! fair Cedaria’ (1692?) • ‘Crown the altar’ (1693)
Transposing grounds E , using fragmentation but no additional material (4)		2 <ul style="list-style-type: none"> • ‘Now that the sun’ (1688) • ‘The air with music gently wound’ (1689) 	2 <ul style="list-style-type: none"> • ‘To lofty strains’ (1691) • ‘These are the sacred charms’ * (1694)
Transposing grounds F , using much additional material (4)			4 <ul style="list-style-type: none"> • ‘Thou hast a mighty arm’ (1690) • ‘Sound fame’ (1690) • ‘Thrice happy’ * (1692) • ‘Sound the trumpet’ (1694)
Transposing grounds G , using fragmentation & additional material (8)		1 <ul style="list-style-type: none"> • ‘With him he brings his partner’ (solo strict, ritornello with fragmentation, 1686) 	7 <ul style="list-style-type: none"> • ‘Music for a while’ (1692) • ‘Hark, each tree’ (1692) • ‘Yes, Daphne’ (1692) • ‘Hark! how the songsters’ (1695) • ‘Why should men quarrel’ (1695) • ‘Ah! how happy are we’ (1695) • ‘Sing ye druids all’ (incl. inversion, 1695)
Short motivic grounds (8)		1 <ul style="list-style-type: none"> • ‘This does our fertile isle’ (1689) 	7 <ul style="list-style-type: none"> • ‘The pale and the purple rose’ (1690) • ‘I see the round years’ (1691)

Category	1678–84 (13)	1685–9 (23)	1690–5 (44)
			<ul style="list-style-type: none"> • ‘Thus the gloomy world’ (B section, 1692) • ‘April who till now’ (1693) • ‘Strike the viol’ (1694) • ‘I see, she flies me’ (1694?) • ‘Ah! how sweet’ (1694?)
Exceptional & borderline cases (4)			<p style="text-align: center;">4</p> <ul style="list-style-type: none"> • ‘Many such days’ (1692) • ‘Come all ye songsters’ (1692) • ‘O let me weep’ (1692) • ‘Hark! the echoing air’ (1692)

Appendix 5.2 Vocal grounds by composers other than Henry Purcell, in categories described in Chapters 3–5, by date

Note: For reasons of readability, the following table has been split into two, with the first giving grounds up to 1689 and the second from 1690 onwards. Note also that the number of grounds per category (in the left-hand column) refers to both parts of the table combined. Excludes chaconnes and passacaglias; descending-tetrachord grounds shaded.

[Part A] Up to 1689

Category	By 1679 (6 [+6])	1680–4 (8)	1685–9 (10)
Strict grounds (37 [+4])	<p style="text-align: center;">6</p> <ul style="list-style-type: none"> • Blow, <i>Cantate Domino</i> (1675) • Blow, <i>Post haec audivi</i> (1675) • Blow, <i>In lectulo meo</i> (1675) • Blow, <i>Paratum cor meum Deus</i> (1675) • Gregory, ‘Come, come away’ (both grounds, 1679) • [Lully, ‘Scocca pur’] • [Rossi, ‘Mio ben teco il tormento’] • [Sances, <i>Laudemus viros gloriosos</i> (‘alleluia’)] • [Sances, <i>Vulnerasti cor meum</i> (section starting ‘Veni de Libano’)] 	<p style="text-align: center;">5</p> <ul style="list-style-type: none"> • Blow, ‘Lovely Selina’ (1680) • Reggio, ‘She loves and she confesses too’ (1680) • Abel, ‘High state and honours’ (1683) • Blow, ‘Hark! how the Waken’d strings resound’ (1684) • Turner, ‘Behold now, praise the Lord’ (1682) 	<p style="text-align: center;">6</p> <ul style="list-style-type: none"> • Estwick, ‘Absit in passum’ (1685) • Blow, ‘See, see the pausing lustres stand’ (1686) • Draghi, ‘Where art thou, god of dreams’ (1686) • Courteville, ‘You’re now for ever from Asirea gone’ (1687) • Courteville, ‘Creep softly’ (1687) • Turner, ‘God is gone up with a merry noise’ (1687)

Category	By 1679 (6 [+6])	1680–4 (8)	1685–9 (10)
Altered grounds, no transposition (5)		<p>1</p> <ul style="list-style-type: none"> Blow, 'Of you, great Sir, our druids spake' (1681) 	
Transposing grounds A, with no alterations, fragmentation or added cadences (0)			
Transposing grounds B, with limited use of ground fragments & additional connecting bars but no altered cadences (2 [+1])	<p>[1]</p> <ul style="list-style-type: none"> [Carissimi?, 'Amanti sentite amor'] 		
Transposing grounds C, with altered cadences but no fragmentation or additional material (4)			<p>2</p> <ul style="list-style-type: none"> Blow, 'If mighty wealth' (1686) Blow, 'Behold the glories' (1687)
Transposing grounds D, with altered cadences & limited additional material or fragmentation (8)		<p>2</p> <ul style="list-style-type: none"> Blow, <i>Blessed is the man that hath not walked</i> (alleluia, 1683) Blow, 'All due, great prince, is yours' (1683) 	
Transposing grounds E, using fragmentation but no additional material (3)			<p>1</p> <ul style="list-style-type: none"> Draghi, 'The soft complaining flute' (1687)
Transposing grounds F, using much additional material (5 [+1])	<p>[1]</p> <ul style="list-style-type: none"> [Sances, <i>Jubilent in caelis</i> ('alleluia')] 		<p>1</p> <ul style="list-style-type: none"> Blow, 'All that gently touch the string' (1688)

Category	By 1679 (6 [+6])	1680–4 (8)	1685–9 (10)
Transposing grounds G, using fragmentation & additional material (10)			
Short motivic grounds (3)			
Exceptional & borderline cases (4)			

[Part B] 1690 onwards

Category	1690–4 (11)	1695–9 (19)	1700– (26)
Strict grounds (37 [+4])	<p>7</p> <ul style="list-style-type: none"> • Clarke, 'Hark, she's called' (1693) • Clarke, 'Heav'n calls her and she must away' (1693) • J. Eccles, 'Sleep, poor youth' (1694) • S. Eccles, 'Stubborn church division' (based on an earlier instrumental ground, 1694) • Barrincloe, 'Be gentle, Phillis' (1692) • King, 'Die, wretched lover' (1692) • King, 'I saw Calista th'other day' (1692) 	<p>8</p> <ul style="list-style-type: none"> • Hart, 'The Lord's name be praised' (1697) • Hart, 'Who is like unto the Lord our God' (1697) • Norris, 'So shall I not be confounded' (1697) • Norris, 'I will thank thee with an unfeigned heart' (1697) • J. Eccles, 'Stretched in a dark, dismal grove' (1696) • King, 'Long-lived are all my pains' (1695) • Davis, 'In vain I seek to charm' (both grounds, 1697) 	<p>5</p> <ul style="list-style-type: none"> • Davis, <i>Lord, why sleepest thou</i> (whole anthem; early 18th C) • Richardson, 'Orpheus ye bard whose magic song' (1700?) • Goodson (snr.), 'Inclinare meridiem sentis' (early 18th C) • Goodson (snr.), 'Te pax olivæ' (date unknown) • D. Purcell, 'So fair, young Celia' (before 1713)
Altered grounds, no transposition (5)		<p>3</p> <ul style="list-style-type: none"> • D. Purcell, 'Now soothe our joy' (1698) • D. Purcell, 'Hark, Arion sings' (1698) • Gillier, 'Oh! why false man' (incl. approximate inversion, 1698) 	<p>1</p> <ul style="list-style-type: none"> • D. Purcell, 'Celestial harmony is in her tongue' (1703)
Transposing grounds A, with no alterations, fragmentation or added cadences (0)			

Category	1690–4 (11)	1695–9 (19)	1700– (26)
Transposing grounds B , with limited use of ground fragments & additional connecting bars but no altered cadences (2 [+1])			<p>2</p> <ul style="list-style-type: none"> Richardson, 'Behold, see where she sits enthroned' (1700) Eccles, 'No, no, Albion' (1703)
Transposing grounds C , with altered cadences but no fragmentation or additional material (4)		<p>1</p> <ul style="list-style-type: none"> Hall, 'Enchanted by your voice' (1698 or later) 	<p>1</p> <ul style="list-style-type: none"> Hart, 'Divinest art, whose fame shall never cease' (1703)
Transposing grounds D , with altered cadences & limited additional material or fragmentation (8)		<p>2</p> <ul style="list-style-type: none"> Blow, 'When Janus was young' (1696) Goldwin, 'And no good thing shall he withhold' (late 17th C) 	<p>4</p> <ul style="list-style-type: none"> Eccles, 'Awake, harmonious pow'rs' (1704) Davis, 'Like as the smoke' (1705) Clarke, 'No, no, the fruitless chase' (1707) Hart, 'Proceed, sweet charmer of the ear' (1703)
Transposing grounds E , using fragmentation but no additional material (3)		<p>2</p> <ul style="list-style-type: none"> Davis, 'Hail, happy pair' (1697) Goldwin, 'Behold, O God, our defender' (late 17th C) 	
Transposing grounds F , using much additional material (5 [+1])	<p>1</p> <ul style="list-style-type: none"> King, 'Ah, cruel fortune' (incl. inversion, 1692) 		<p>2</p> <ul style="list-style-type: none"> Eccles, 'Sound thy loudest trumpet, fame' (1703) D. Purcell, 'Cease, gentle swain' (1704)

Category	1690–4 (11)	1695–9 (19)	1700– (26)
Transposing grounds G, using fragmentation & additional material (10)	2 <ul style="list-style-type: none"> • Blow, ‘Oh! when ye pow’rs’ (1691) • Blow, ‘The sullen years are past’ (1694) 	3 <ul style="list-style-type: none"> • Blow, ‘Prince so young’ (1695) • Gillier, ‘The lot is cast’ (1698) • Tudway, ‘Behold the heavens’ (1698) 	5 <ul style="list-style-type: none"> • Blow, ‘This is the promising branch’ (1700) • Blow, ‘Till in succeeding time’ * (1700) • Blow, ‘The sacred nine, observe the mode’ (c.1695–1700) • Blow, ‘Shepherd, deck your crooks’ (1700) • Eccles, ‘Her pow’rful foes’ (1704)
Short motivic grounds (3)			3 <ul style="list-style-type: none"> • Blow, ‘Let all the sacred’ (1700) • Blow, ‘A bolder touch inspiring’ (1700) • D. Purcell, ‘Chronos, mend thy pace’ (1700)
Exceptional & borderline cases (4)	1 <ul style="list-style-type: none"> • Blow, ‘And offer up our vows’ (1690) 		3 <ul style="list-style-type: none"> • Blow, ‘Oh, Venus! daughter of the mighty Jove!’ (1700) • Blow, ‘Bring, shepherds’ (1700) • D. Purcell, ‘In a cool, refreshing shade’ (1704)

Appendix 5.3 Vocal grounds by Henry Purcell, according to length of the ground bass, by date

Note: Strict grounds shaded.

Length	1678–84 (13)	1685–9 (23)	1690–5 (44)
7 bars (2)	<ul style="list-style-type: none"> • ‘Let each gallant heart’ (1683) 		<ul style="list-style-type: none"> • ‘O let me weep’ (1692)
6 bars (2)			<ul style="list-style-type: none"> • ‘To lofty strains’ (1691) • ‘Hark, each tree’ (1692)
5 bars (4)		<ul style="list-style-type: none"> • ‘Crown the year’ (1687) • ‘When I am laid in earth’ (c.1684–88) • ‘Now that the sun’ (1688) 	<ul style="list-style-type: none"> • ‘With dances and songs’ (1690)

Length	1678–84 (13)	1685–9 (23)	1690–5 (44)
4 bars (30)	<ul style="list-style-type: none"> • ‘Since God so tender a regard’ (1678) • ‘She loves and she confesses too’ (1680) • ‘Hark! just now’ (1681) • <i>Awake, awake, put on thy strength</i> (‘alleluia’, 1682) • ‘And when late’ (1682) • ‘Here the deities approve’ (1683) • ‘Welcome, more welcome’ (1684) • ‘Cease, anxious world’ (1684) 	<ul style="list-style-type: none"> • ‘O Solitude’ (1685) • ‘Britain, thou now art great’ (1685) • ‘Mark how readily’ (c.1685?) • ‘With him he brings his partner’ (solo strict, 1686) • ‘Let Caesar and Urania live’ (1687) • ‘Ah, Belinda!’ (c.1684–88) • ‘Oft she visits this lone mountain’ (c.1684–88) • ‘He appointeth the moon’ (1688) • ‘Her charming strains’ (1689) • ‘The air with music gently wound’ (1689) 	<ul style="list-style-type: none"> • ‘Triumph, victorious Love’ (1690) • ‘See how the glitt’ring ruler’ (1690) • ‘Fly swift, ye hours’ (‘Swifter as time’, 1691) • ‘Yes, Daphne’ (1692) • ‘Oh! fair Cedaria’ (1692?) • ‘Crown the altar’ (1693) • ‘With this sacred charming wand’ (1694) • ‘Hosanna to the Highest’ (date unknown, but by 1695 if by Purcell) • ‘A prince of glorious race’ (1695) • ‘Why should men quarrel’ (1695) • ‘Ah! how happy are we’ (1695) • ‘Sing ye Druids all’ (1695)
3 bars (9)	<ul style="list-style-type: none"> • ‘Be welcome, then, great Sir’ (1683) • ‘The sparrow and the gentle dove’ (solo strict, 1683) 	<ul style="list-style-type: none"> • ‘The Lord is great’ (1688) • ‘Young Thirsis’ fate’ (1689) • ‘By beauteous softness’ (1689) 	<ul style="list-style-type: none"> • ‘Music for a while’ (1692) • ‘What a Sad Fate’ (? 1st version, 1692) • ‘What a Sad Fate’ (? 2nd version, 1694) • ‘Love, thou Can’st Hear’ (1695)
2½ bars (1)			<ul style="list-style-type: none"> • ‘These are the sacred charms’ * (1694)
2¼ bars (1)		<ul style="list-style-type: none"> • ‘Gentle shepherds’ (2nd ground, 1687) 	
2 bars (17)	<ul style="list-style-type: none"> • <i>Beati omnes</i> (‘alleluia’, 1678) • <i>In thee, O Lord, do I put my trust</i> (‘alleluia’, 1682) 	<ul style="list-style-type: none"> • ‘Here let my life’ (1687) • ‘I look for the Lord’ (1685) • ‘Thus Virgil’s genius lov’d’ (1689) 	<ul style="list-style-type: none"> • ‘Thou hast a mighty arm’ (1690) • ‘So when the glitt’ring queen’ (1690) • ‘Hail, gracious Gloriana’ * (1690) • ‘Thus the gloomy world’ (A section, 1692) • ‘Now the night is chas’d away’ (1692) • ‘Come all ye songsters’ (1692) • ‘Let the fifes and the clarions’ (1692) • ‘Hark! the echoing air’ (1692) • ‘Many such days’ (1692) • ‘Wond’rous machine’ (1692) • ‘Sound the trumpet’ (1694)

Length	1678–84 (13)	1685–9 (23)	1690–5 (44)
			• ‘Strike the viol’ (1694)
1½ bars (3)		• ‘Gentle shepherds’ (both grounds, 1687)	• ‘Fly swift, ye hours’ (opening section, 1691) • ‘Welcome glorious morn’ (1691)
1 bar (9)		• ‘Thy genius, lo!’ (1 st setting, 1689) • ‘This does our fertile isle’ (1689)	• ‘Sound fame’ (1690) • ‘The pale and the purple rose’ (1690) • ‘I see the round years’ (1691) • ‘Thus the gloomy world’ (B section, 1692) • ‘Thrice happy lovers’ (1692) • ‘April who till now’ (1693) • ‘Hark! how the songsters’ (1695)
½ bar (2)			• ‘I see, she flies me’ (1694?) • ‘Ah! how sweet’ (1694?)

Appendix 5.4 Vocal grounds by composers other than Henry Purcell, according to length of the ground bass, by date

Note: For reasons of readability, the following table has been split into two, with the first giving grounds up to 1689 and the second from 1690 onwards. Note also that the number of grounds per category (in the left-hand column) refers to both parts of the table combined.

Excludes chaconnes and passacaglias; strict grounds shaded.

[Part A] Up to 1689

Length	By 1679 (6 [+7])	1680–4 (8)	1685–9 (12)
10 bars (1)			• Draghi, ‘The soft complaining flute’ (1687)
9 bars (1)			
8 bars (4)	• Blow, <i>Cantate Domino</i> (1675) • Blow, <i>In lectulo meo</i>		
7 bars (4)	• Blow, <i>Post haec audivi</i> • Blow, <i>Paratum cor meum Deus</i> • Gregory, ‘Come, come away’ (2 nd ground, 1679)		
5 bars (5 [+1])	• [Lully, ‘Scocca pur’]	• Abel, ‘High state and honours’ (1683)	

Length	By 1679 (6 [+7])	1680–4 (8)	1685–9 (12)
4 bars (23 [+4]))	<ul style="list-style-type: none"> • Gregory, 'Come, come away' (1st ground, 1679) • [Carissimi?, 'Amanti sentite amor'] • [Rossi, 'Mio ben teco il tormento'] • [Sances, <i>Vulnerasti cor meum</i> (section starting 'Veni de Libano')] • [Sances, <i>Jubilent in caelis</i> ('Alleluia')] 	<ul style="list-style-type: none"> • Blow, 'Lovely Selina' (1680) • Blow, 'Hark! how the waken'd strings resound' (1684) • Reggio, 'She loves and she confesses too' (1680) • Blow, 'Of you, great Sir, our druids spake' (1681) 	<ul style="list-style-type: none"> • Blow, 'See, see the pausing lustres stand' (1686) • Estwick, 'Absit in passum' (1685) • Turner, 'God is gone up with a merry noise' (1687) • Blow, 'All that gently touch the string' (1688)
3½ bars (2)			<ul style="list-style-type: none"> • Courteville, 'Creep softly' (1687)
3 bars (13)		<ul style="list-style-type: none"> • Turner, 'Behold now, praise the Lord' (1682) • Blow, 'All due, great prince, is yours' (1683) 	<ul style="list-style-type: none"> • Courteville, 'You're now forever from Asirea gone' (1687)
2½ bars (1)			
2 bars (20)		<ul style="list-style-type: none"> • Blow, <i>Blessed is the man that hath not walked</i> (alleluia, 1683) 	<ul style="list-style-type: none"> • Draghi, 'Where art thou, god of dreams' (1686) • Blow, 'If mighty wealth' (1686)
1½ bars (1)			
1 bar (4 [+1])	<ul style="list-style-type: none"> • [Sances, <i>Laudemus viros gloriosos</i> ('Alleluia')] 		<ul style="list-style-type: none"> • Blow, 'Behold the glories of a mighty throne' (1687)
½ bar (1)			

[Part B] 1690 onwards

Length	1690–4 (9)	1695–9 (19)	1700– (26)
10 bars (1)			
9 bars (1)			<ul style="list-style-type: none"> • Goodson (snr.), 'Te pax olivæ' (date unknown)
8 bars (4)	<ul style="list-style-type: none"> • S. Eccles, 'Stubborn church division' (based on an earlier instrumental ground, 1694) 		<ul style="list-style-type: none"> • Goodson (snr.), 'Inclinare meridiem sentis' (early 18th C)
7 bars (4)		<ul style="list-style-type: none"> • Gillier, 'The lot is cast' (1698) 	
5 bars (5 [+1])		<ul style="list-style-type: none"> • Hart, 'The Lord's name be praised' (1697) 	<ul style="list-style-type: none"> • D. Purcell, 'So fair, young Celia' (before 1713)

Length	1690–4 (9)	1695–9 (19)	1700– (26)
		<ul style="list-style-type: none"> Gillier, 'Oh! why false man' (incl. approximate inversion, 1698) 	<ul style="list-style-type: none"> Eccles, 'Her pow'rful foes' (1704)
4 bars (23 [+4])	<ul style="list-style-type: none"> Barrincloe, 'Be gentle, Phillis' (1692) King, 'I saw Calista th'other day' (1692) 	<ul style="list-style-type: none"> Norris, 'So shall I not be confounded', 1697 Davis, 'In vain I seek to charm' (2nd ground, 1697) Blow, 'Prince so young' (1695) Goldwin, 'Behold, O God, our defender' (late 17th C) Hall, 'Enchanted by your voice' (1698 or later) D. Purcell, 'Now soothe our joy' (1698) 	<ul style="list-style-type: none"> Richardson, 'Orpheus ye bard whose magic song' (1700?) Blow, 'Till in succeeding time' * (1700) Eccles, 'Sound thy loudest trumpet, fame' (1703) Eccles, 'No, no, Albion' (1703) Hart, 'Proceed, sweet charmer of the ear' (1703) D. Purcell, 'Celestial harmony is in her tongue' (1703)
3½ bars (2)		<ul style="list-style-type: none"> Davis, 'In vain I seek to charm' (1st ground, 1697) 	
3 bars (13)	<ul style="list-style-type: none"> Blow, 'Oh! when ye pow'rs' (1691) Blow, 'And offer up our vows' (1690) Blow, 'The sullen years are past' (1694) 	<ul style="list-style-type: none"> Hart, 'Who is like unto the Lord our God' (1697) D. Purcell, 'Hark, Arion sings' (1698) 	<ul style="list-style-type: none"> Davis: 'Lord, why sleepest thou' (early 18th C) Blow, 'Bring, shepherds' (1700) Blow, 'Let all ye sacred' (1700) Eccles, 'Awake, harmonious pow'rs' (1704) Richardson, 'Be-hold, see where she sits enthroned' (1700)
2½ bars (1)		<ul style="list-style-type: none"> Davis, 'Hail, happy pair' (1697) 	
2 bars (20)	<ul style="list-style-type: none"> Clarke, 'Heav'n calls her and she must away' (1693) King, 'Die, wretched lover' (1692) King, 'Ah, cruel fortune' (incl. inversion, 1692) 	<ul style="list-style-type: none"> J. Eccles, 'Stretched in a dark, dismal grove' (1696) King, 'Long-lived are all my pains' (1695) Norris, 'I will thank thee with an unfeigned heart' (1697) Tudway, 'Behold the heavens' (1698) 	<ul style="list-style-type: none"> Blow, 'Oh, Venus! daughter of the mighty Jove!' (1700) Blow, 'Shepherd, deck your crooks' (1700) Blow, 'This is the promising branch' (1700) Blow, 'The sacred nine, observe the mode' (c.1695–1700) Blow, 'A bolder touch inspiring' (1700) Clarke, 'No, no, the fruitless chase' (1707) Davis, 'Like as the smoke' (1705) Hart, 'Divinest art, whose fame shall never cease' (1703)

Length	1690–4 (9)	1695–9 (19)	1700– (26)
			<ul style="list-style-type: none"> • D. Purcell, 'Cease, gentle swain' (1704) • D. Purcell, 'In a cool, refreshing shade' (1704)
1½ bars (1)	<ul style="list-style-type: none"> • J. Eccles, 'Sleep, poor youth' (1694) 		
1 bar (4 [+1])	<ul style="list-style-type: none"> • Clarke, 'Hark, she's called' (1693) 	<ul style="list-style-type: none"> • Blow, 'When Janus was young' (1696) • Goldwin, 'And no good thing shall he withhold' (late 17th C) 	
½ bar (1)			D. Purcell, 'Chronos, mend thy pace' (1700)

Appendix 6.1 Hall, *Chacon*

Primary source: GB-Ob Mus. Sch. E.443–446 / F.570 (a 3, part books; by 1682?): E.443: i, pp. 160–161 (treble violin); E.446: iv, pp. 131–132 (tenor violin); F.570: v, pp. 66–67 (bass)

Secondary source (variants in small staves): GB-Och Mus. 1141a, ff. 74v–75v (treble & bass, incomplete)

Ossia staves: Alternative readings from source B
(excluding cases where only slurring differs)

The image displays three systems of musical notation for the piece 'Chacon' by Hall. Each system consists of three staves: Treble violin (top), Tenor violin (middle), and Bass (bottom). The first system includes ossia staves for each instrument, with the Treble violin staff starting at measure 31. The second system continues the music. The third system begins at measure 15 and includes a note correction: '[original in source A: g2]' with a downward arrow pointing to a note in the Treble violin staff.

22

Musical score for measures 22-28. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a treble and bass clef. The melody is primarily in the treble clef, with some notes in the bass clef. The key signature has two flats (B-flat and E-flat). The piece starts with a treble clef and a bass clef. The melody begins with a quarter note G4, followed by quarter notes A4 and B4. The bass line starts with a half note G3, followed by quarter notes A3 and B3. The piece concludes with a quarter rest in the treble and a half note G3 in the bass.

29

Musical score for measures 29-35. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a treble and bass clef. The melody is primarily in the treble clef, with some notes in the bass clef. The key signature has two flats (B-flat and E-flat). The piece starts with a treble clef and a bass clef. The melody begins with a quarter note G4, followed by quarter notes A4 and B4. The bass line starts with a half note G3, followed by quarter notes A3 and B3. The piece concludes with a quarter rest in the treble and a half note G3 in the bass.

36

Musical score for measures 36-42. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a treble and bass clef. The melody is primarily in the treble clef, with some notes in the bass clef. The key signature has two flats (B-flat and E-flat). The piece starts with a treble clef and a bass clef. The melody begins with a quarter note G4, followed by quarter notes A4 and B4. The bass line starts with a half note G3, followed by quarter notes A3 and B3. The piece concludes with a quarter rest in the treble and a half note G3 in the bass.

Musical score for measures 43-49. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a treble and bass clef. The melody is primarily in the treble clef, with some notes in the bass clef. The key signature has two flats (B-flat and E-flat). The piece starts with a treble clef and a bass clef. The melody begins with a quarter note G4, followed by quarter notes A4 and B4. The bass line starts with a half note G3, followed by quarter notes A3 and B3. The piece concludes with a quarter rest in the treble and a half note G3 in the bass.

Musical score for measures 51-52. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of a grand staff with three staves: Treble, Bass, and a lower Bass staff. Above the main staff, there are two short musical phrases. The first phrase is a single measure in the Treble clef. The second phrase is a two-measure phrase in the Treble clef. The main staff contains six measures of music. The first two measures are in the Treble clef, and the remaining four measures are in the Bass clef. The lower Bass staff contains six measures of music, primarily consisting of eighth and sixteenth notes.



Musical score for measures 53-58. The score is in 3/4 time and features a key signature of two flats. It consists of a grand staff with three staves: Treble, Bass, and a lower Bass staff. Above the main staff, there is a short musical phrase. The first measure of this phrase is marked with a measure number '53'. The phrase continues for two more measures. The main staff contains six measures of music. The first two measures are in the Treble clef, and the remaining four measures are in the Bass clef. The lower Bass staff contains six measures of music, primarily consisting of eighth and sixteenth notes. A bracket labeled '[source B:q]' spans the last two measures of the main staff.



Musical score for measures 59-64. The score is in 3/4 time and features a key signature of two flats. It consists of a grand staff with four staves: Treble, Bass, a lower Bass staff, and a further lower Bass staff. Above the main staff, there is a short musical phrase. The first measure of this phrase is marked with a measure number '59'. The phrase continues for two more measures. The main staff contains six measures of music. The first two measures are in the Treble clef, and the remaining four measures are in the Bass clef. The lower Bass staff contains six measures of music, primarily consisting of eighth and sixteenth notes. A bracket labeled '[source B:q]' spans the last two measures of the main staff.

Musical score for the first system, measures 73-76. The score is written in a grand staff with treble, alto, and bass clefs. Above the staff are two short musical phrases. The first system ends with a double bar line.



Musical score for the second system, measures 77-80. The score is written in a grand staff with treble, alto, and bass clefs. Above the staff are two short musical phrases. The second system ends with a double bar line.



Musical score for the third system, measures 81-84. The score is written in a grand staff with treble, alto, and bass clefs. Above the staff are two short musical phrases. The third system ends with a double bar line.

The first system of music consists of a treble clef staff at the top, followed by a grand staff (piano) with a treble and bass clef. Below the grand staff are two small inset staves. The first inset staff contains a single quarter note. The second inset staff contains a quarter note followed by an eighth note.



91

The second system of music starts with the number 91 above the treble clef staff. It features a treble clef staff, a grand staff (piano), and two small inset staves. The first inset staff is empty. The second inset staff contains a quarter note followed by an eighth note. To the right of the second inset staff, there is a text annotation: "source B: blank bass staves from here on".



The third system of music features a grand staff (piano) with a treble and bass clef, and a single treble clef staff above it. The grand staff contains several measures of music, including rests in the bass staff.

105



112



118




132

138

Musical score for measures 138-142. The score is written for four staves (two treble clefs and two bass clefs). The key signature has two flats. The music features a mix of eighth and sixteenth notes with some rests.



Musical score for measures 143-147. The score is written for three staves (one treble clef and two bass clefs). The key signature has two flats. The music continues with eighth and sixteenth notes.



Musical score for measures 148-155. The score is written for three staves (one treble clef and two bass clefs). The key signature has two flats. The music continues with eighth and sixteenth notes.



156

Musical score for measures 156-160. The score is written for four staves (two treble clefs and two bass clefs). The key signature has two flats. The music features a mix of eighth and sixteenth notes with some rests.

163

Musical score for measures 163-167. The score is written for three staves: Treble, Alto, and Bass clefs. The key signature has two flats (B-flat and E-flat). Measure 163 features a melodic line in the Treble clef starting with a quarter note G4, followed by a half note A4, and a quarter note B4, all under a slur. The Alto and Bass clefs provide harmonic support with various rhythmic patterns.

168

Musical score for measures 168-172. The score is written for three staves: Treble, Alto, and Bass clefs. The key signature has two flats (B-flat and E-flat). Measure 168 begins with a double bar line and a repeat sign. The Treble clef contains a melodic line with quarter and eighth notes. The Alto and Bass clefs continue the harmonic accompaniment.

Appendix 6.2 Blow, 'Oh, Venus! daughter of the mighty Jove' (section starting 'See, she comes')

Source: John Blow, *Amphion Anglicus* (London, 1700), 199–202; cropped, bar numbers added

1
call'd thee Down. See, fee, fee,

2
fee,

3
fee, fee, she comes; fee, fee, fee, fee she comes, fee she comes in her Ca-

4
ru-lean Care; fee, fee, fee she comes in her Ca-

5
ru-lean

6
Care, the Fly-ing Chariot, the Fly-ing Chariot, cuts the Yield-ing

7
Care, the Fly-ing Chariot, the Fly-ing Chariot, cuts the Yield-ing

8
Care, the Fly-ing Chariot, the Fly-ing Chariot, cuts the Yield-ing

9
Care, the Fly-ing Chariot, the Fly-ing Chariot, cuts the Yield-ing

10
Care, the Fly-ing Chariot, the Fly-ing Chariot, cuts the Yield-ing

11
Care, the Fly-ing Chariot, the Fly-ing Chariot, cuts the Yield-ing

12
Care, the Fly-ing Chariot, the Fly-ing Chariot, cuts the Yield-ing

13
Care, the Fly-ing Chariot, the Fly-ing Chariot, cuts the Yield-ing

14 15 16

Aire ; See, fee, fee, fee, fee, fee, fee how the nimble, nimble, nimble, nimble Sparrow's,

17

fee how the nim-ble, nim-ble, nim-ble, nim-ble Sparrow's stretch the Wing ; and

18 19 20

thro' the Region, thro' the Region do their God—de's bring ; to

21 22 23

me she comes, she comes, she comes, to me she's e—ver kind, to me she

24 25

comes, she comes, she comes, to me she's e—ver kind, and Smil- - -ing,

26 27 28 29

ask's me what af—flicts thy mind ?

30 31 32 *mf*

Why am I call'd? Why? Why? Tell me; tell me why am I call'd? Why? Why,

33 34 35 36 37 *mf*

tell me, tell me, tell me what is't thou want's: Oh! *Ve-nus*, Oh! *Ve-nus*

38 39 40 41 42 43 *mf*

don't you know why all these Plaints; 'Tis Love, 'tis Love, 'tis

44 45 46 *Slow.*

Love, I Ra- - - - - ge, the Fatal Dart sticks in my

47 48 49 50

fide; How can I bear, can I bear the smarts? What Youth? what

51 52 53

Rag- - - - - ing Lo-ver shall I gain? Where, where,

54 55

where is the Captive? Where is the Captive? Where is the Cap—-tive that shou'd

56 57 58

wear my Chain? Where is the Captive that shou'd wear my Chain?

Appendix 6.3 Purcell, 'O let me weep' (from *The Fairy Queen*)

7 (1st time) (2nd time) O, O let me, O, O

12 / 88 let me, let me weep!

18 / 94 O, O

24 / 100

let me, O, O let me, let me weep! O, O, O

30 / 106

let me, for ev-er, ev - er weep, for ev - ver, for

35 / 111

ev - ver, for ev - ver, for ev - er weep!

40 / 116

44 / 120

To Coda ☺

My eyes no more, no more no

49

more, no more, no more shall

53

musical score for measures 53-58, featuring vocal line and piano accompaniment. The lyrics are: wel - come sleep:

59

musical score for measures 59-63, featuring vocal line and piano accompaniment.

64

musical score for measures 64-69, featuring vocal line and piano accompaniment. The lyrics are: I'll hide me, I'll hide me from the sight of day, And

70

musical score for measures 70-75, featuring vocal line and piano accompaniment. The lyrics are: sigh, — sigh, — sigh — my soul — a - way.

76

musical score for measures 76-81, featuring vocal line and piano accompaniment.

D.S., then Coda:

82 122

O, He's gone, he's gone, he's

124

gone, his loss de - plore; he's gone, he's gone, he's gone, his

129

loss de - plore, And I shall ne-ver, ne-ver, ne-ver, ne-ver, ne-ver see him

134

more, I shall

140

ne-ver, ne-ver, ne-ver, see him more, shall ne-ver, ne-ver,

145

ne-ver see him more, I shall

151

ne-ver, shall ne-ver, shall ne-ver, shall ne-ver see him more.