THE KEYBOARD SUITES OF MATTHEW LOCKE AND HENRY PURCELL

THESIS

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by

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This work largely concerns the roles of Matthew Locke and Henry Purcell in the history of English keyboard music as reflected in their keyboard suites. Both, as composers of the Restoration period, integrated the French style with the more traditional English techniques—especially, in the case of Purcell, the virginalist heritage—in their keyboard music. Through a detailed examination of their suites, I reveal differences in their individual styles and set forth unique characteristics of each composer. Both composers used the then traditional almain-corant-saraband pattern as the basis of the suite, to which they added a variety of English country dances. At the same time they modified the traditional dances with a variety of French and Italian idioms, thereby making distinctive individual contributions to the genre.
ACKNOWLEDGMENTS

With gratitude, I should like first to acknowledge my professor for his suggestions and keen criticisms in the reading of my manuscript. He has guided the long task from beginning to end, generously devoting care, time, and efforts far beyond the call of duty. I am aware that any value which may be attached to this thesis is largely due to his unflagging standards, and as a result my gratitude to Dr. Adkins is boundless.

Also, I want to express a special appreciation to my parents, who have supported my study. I am indeed grateful to both of them.
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CHAPTER I

INTRODUCTION

The English keyboard suites of the late seventeenth century were largely written by Matthew Locke, John Blow, and Henry Purcell. Among them Locke produced over two hundred dance pieces, precisely 236, including works for strings, and Purcell later combined techniques from both Locke and Blow into his works. The roles of Locke and Purcell were the most important in the history of keyboard music in England and will be focused upon through the later chapters.

Matthew Locke (1611-1677)

Locke's early years were spent at Exeter Cathedral. It is known that he trained as a choirboy there, where he had a good relationship with Christopher Gibbons. Christopher's uncle Edward Gibbons was his composition teacher. Locke also played the organ and violin during his years at Exeter and his memory is preserved there in the stonework of the organ screen in the form of two carvings from 1638 and 1641.¹

Locke's debut as a composer for the stage occurred in 1653, when he collaborated with Christopher Gibbons in the setting of James Shirley's masque *Cupid and Death*; it was revised in 1659. In 1656 Locke also cooperated to produce the first English opera, *The Siege of Rhodes*, with Charles Coleman, Henry Cooke, George Hudson and Henry Lawes.

When the royal music was restored in 1660, Charles II appointed Locke as his personal composer, as well as composer for the royal band of violins, which he patterned after the *vingt-quatre violons du Roi*. Two years later, Locke was also employed as the queen's new organist.

Locke gained fame early as a dramatic composer with his setting of Davenant's *Macbeth* in 1663. In 1675, under the title *Psyche*, he composed an English opera. When the opera was published in 1675, it was accompanied by his instrumental music for Thomas Shadwell's *Tempest*. *Madame Fickle* and *A Foole turn'd Critick*, which were both published in 1676, are his later works for the stage.

Locke's major compositional output includes seven collections of chamber music for strings, among them *The Consort of Power Parts*, *The Broken Consort*, and *The Platt Consort*. They are all suites. In addition there are sixty sacred works extant, including over
In 1673 Locke compiled a collection of harpsichord music, which he published under the title of *Melothesia*. It contains eighty-four pieces by several of his contemporaries. In the preface, he included some rules on the usage of figured bass which was the first such use in England.² His final publication, issued in 1677, was the *Tripla Concordia*, and is a collection of twenty seven trios for two violins and cello.

In commemoration of Locke's death in 1677, Henry Purcell composed an ode entitled 'What hope for us remains now he is gone?'³ Purcell succeeded to Locke's post as composer for the king's band and it is possible that Locke left some portion of his manuscripts to Purcell. In any case, Locke's chamber music and stage music strongly influenced Purcell's, especially in the use of traditional English techniques.

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**Henry Purcell (1659-1695)**

Purcell was born in a house at the end of St. Ann's Lane, Old Pye Street, Westminster. He was trained as a choir-boy in the Chapel Royal where his

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³. Ibid., 110.
precocious musical gifts as a composer were quickly noticed. At the age of eight, his three-part song, *Sweet tyranness*, was published in Playford's *The Musical Companion*. He was a composition pupil as well as chorister under Captain Cooke, the master of the children, in the Chapel Royal. After his work with Cooke, he continued his studies with Pelham Humfrey and then later with John Blow.

In 1676, Purcell was employed as a copyist at Westminster Abbey. A year later, he was appointed as the composer of the royal band upon the death of Locke, however, Purcell's music for the royal band is not extant.¹

When John Blow retired from his post at Westminster Abbey in 1679, Purcell became involved there as organist as he also did at the Chapel Royal in 1682. Later, he was engaged as a composer at the Dorset Garden Theater and that gave him the opportunity to write for the stage. Strongly influenced by Locke, he composed the opera *Dido and Aeneas* in 1689, and incidental music for the stage plays, *King Arthur* in 1691, *The Fairy Queen* in 1693, and *the Indian Queen* in 1695.

His major keyboard works consisted of twelve pieces entitled *Lessons for Musik's Handmaid* in 1689 and eight others...

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suites under the title *A Choice Collection of Lessons for the Harpsichord or Spinet* in 1695, which was dedicated to Princess Anne.

Vocal compositions were the heart of his music. Here there are sixty anthems, twenty-four hymns and canons, twenty-two sacred songs, fifty-three three part songs, forty-three duets, and one hundred eight solo songs.

Purcell died at the age of thirty-six and was himself buried in Westminster Abbey. Some consider him as gifted a composer as Mozart, and his great melodies are among the most memorable in the history of English music.

**Music of The Virginalists**

**Introduction**

There were two main forces in early English music. One was vocal music, which featured simple melody and clear harmony, and the other was church music, which was based on the contrapuntal technique. When secular keyboard music was popularized in the late Renaissance, the English composers followed the trends of secular vocal music instead of the more complex church music.  

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After the mid-sixteenth century, the virginalist composers began to employ contrapuntal techniques in their otherwise simple keyboard dance music. The works of the late sixteenth-century keyboard composers are particularly important in that they assimilated all of these techniques, and made the English keyboard music the climax of the Elizabethan Age. Some aspects of virginalist music that are important are figuration, harmony, ornamentation, and the structure of the variation form.

The earliest principal manuscript source of virginal music is the *Fitzwilliam Virginal Book*. It contains one hundred thirty dances, seventeen organ pieces, forty-six arrangements of popular songs, and other small pieces such as madrigals, fantasia, variation, and preludes. Among the other smaller collections of this period there are the *Parthenia* of 1611, which is the first English engraved clavier music and which includes twenty-one works by Byrd, Bull, and Gibbons; *Benjamin Cosyns Virginal Book*, containing ninety-eight pieces by various composers; *My Ladye Nevilles Book*, containing Byrd's forty-two pieces written before 1591; *Elizabeth Roger's Virginal Book*, and the *Dublin Virginal Book*. These collections all use

6. Ibid.
the six-line staff except the Dublin Virginal Book, which has seven-line staves.  

Some Characteristics of Virginalist Music

For the purposes of this discussion the basic aspects of virginalist music may be divided into three parts: melodic figuration, harmony, and ornaments. The rhythmic aspects will be discussed in the next chapter.

Melodic figuration consists of repeated notes, scale passages, and sequences. For example, two-thirds of Byrd's works show evidence of systematic figural imitation. Some other minor figural aspects are concerned with cross rhythms, symmetrical and dotted patterns. Also employed are figures derived from the Italian triolets. In their harmony, the virginalists preferred to use chords made up of paired thirds or sixths, as well as suspensions and broken chords.

Only two types of ornaments are employed in virginal music as found in the Fitzwilliam Virginal Book which uses only † and ‡.

According to the modern-edition editors, the sign (†) may indicate a slide of a third


upward, or double appoggiatura, or possibly a mordent. The second sign (♯) may stand for a short or long trill, a pralltriller or a mordent. However, these ornaments had been abandoned by the time of Locke and Purcell.

Variation Technique

The variation technique developed by virginalist composers is one of the main contributions of the era. Claude Palisca, Willi Apel, and Lawrence Moe discuss at length the virginalists' artistic contributions to the development of the pavane and passamezzo. Patrick La Cerra briefly discusses Byrd's use of the more complex variation form in the almains and also cites the Dutch structural influences on the Fitzwilliam Virginal Book.

Composers

William Byrd (1546-1623), John Bull (1563-1628), and Orlando Gibbons (1583-1625) were the main English composers of the early seventeenth century. A comparison between these three composers' works has been made by Herbert Westerby, who wrote: Byrd was the "more intimate, delicate, intellect; Bull, the untamed genius. . . ., the rougher


artist;" and Gibbons' music is remarkable for contrapuntal technique. Gibbons' keyboard dance music is also characterized by its regular outline and rhythm.

Bull's pavanes and galliards often feature a polyphonic texture with a pedal point. Not all of Bull's pavanes were incorporated into the variation form because of their peculiar three-part form.

The most important transitional composer between the virginalists and Purcell was William Lawes (1602-1645), who accepted and developed the French technique before Purcell. The suite of Lawes and other English composers were published in Playford's Court-Ayres in 1655 and Masquing Ayres in 1662.

Arrangement of Popular Tunes

In several instances these composers used popular music as the basis of their dance suites. Bull's music shows some keyboard arrangements of French tunes and popular songs. For instance, Bull's 'French Coranto' uses a French dance tune as the title suggests (Ex. 1).

11. Herbert Westerby, op. cit., 11.


Also the following example (Ex. 2) contains an English popular tune. If its title, 'What care you?', 'can be taken as traditional, then this is the only known setting of the tune.'

Example 2. Bull, What Care You?

In case of Byrd's dance music, Oliver Neighbour points out that many of Byrd's dance pieces are also arranged from popular tunes. His Monsieur's Alman (I), for example, was arranged from the English song, Voice of the Earth. Example 3b illustrates another setting of this same tune.16

Example 3a. Byrd, Monsieur's Alman (I), measures 1-3.

3b. Byrd, Alman, measures 1-2

It is also worth remembering that the almain was sung in addition to being danced with the other old English dances; such arrangements of popular tunes in dance music

were common in the early seventeenth century.  

The Keyboard Suites

Group dancing originated in Italy before 1540. The Italian lute books from this time already show combinations of passamezzo, gagliarda, saltarello, and riprese in pairs. French composers later adapted the tradition and expanded it with new dances such as the allemande, courante, saraband, and gigue. Even so their ideas of musical form were somewhat different from the mature form of the suite in the late eighteenth century. It may be recalled that Froberger's early suites occurred without a gigue, and it was not until 1649 that he began to assemble groupings using the allemande, courant, saraband, and gigue.

In England there is evidence of much less formalization, for the "jigs (gigues) themselves were not considered a regular part" of the suite. For instance, in Playford's Masquing Ayres of 1662, the publisher simply replaced the jig of one of Lawe's suites with another piece. For the most part this English dance music is very simple in form and has an ornamented upper part.


Dances gathered into a suite were called lessons or airs in England. As such, these lessons are usually arranged: almain, corant, and saraband, with an added minuet, rondeau, or ayre at the end.

Almain

Originally a German dance, the almain made its first appearance in London in 1521. The typical almain had simple harmonies, and in common with the other dances of this English era, it was frequently sung as well as danced. Example 4 is one of the popular tunes of the almain.

Example 4.

Parsons farewell  For foure

19. Meredith Ellis Little and Suzanne Cusick, "Allemande," Ibid., I, 276. The orthography of dance names especially those of the allemande (almain, alman, almand, almayne) and courante (corant, coranto) varies widely among the English composers of the seventeenth century, and certainly Locke and Purcell are no exception. For practical purposes I have adopted the spelling almain for Locke's works, almand for Purcell, and corant for both.

The English almain was in duple time, while the autochthonous German dance was in triple meter. By the time the almain was no longer danced, it had taken on more instrumental characteristics and soon became a more complicated instrumental piece. Unlike the German allemandes, English almains are characterized by dotted patterns. 21

Corant

According to the Pulver's Dictionary of old English Music and Musical Instruments, the corant was introduced into France from Italy by Catherine de Medici, and brought to England during the reign of Elizabeth. It became exceedingly popular in sixteenth-century England. The Queen herself was celebrated as Coranto dancer and her court was not slow in following suit. 22

The name corant is derived from the French verb courir, to run, and rapid note patterns were one of the main features of this dance.

There are two forms of the corant, each one of which is divided into different rhythms. The French courante contains dotted rhythms and is usually marked 3/2. This sort of rhythmic pattern of the corant is similar to those of the galliard or gigue, which also

22. Pulver, ibid., 49.
have dotted patterns (Ex. 5).

Example 5. F. Couperin, Seconde Courante, measures 1-10.
Another form of the corant, the Italian corrente, features a succession of running notes. In the Fitzwilliam Virginal Book the composers tended to use this type of corant (Ex. 6).


Saraband

The saraband originated as a Spanish sung dance during the Middle Ages. Later sarabands were characterized by a slow tempo and a solemn mood (see Ex. 7); however, the seventeenth-century English saraband is marked in a fast triple time (Ex. 8) similar to that of pieces attributed to sixteenth-century Spain of which an excerpt


Sarabande la Majestueuse

may be found in Fuerte's *Historia de la musica espanola*. Pulver notes that "Charles II was fond of the saraband and it was consequently much used at his court." Locke and Purcell's many sarabands, also produced for this purpose, parallel its adaptation as an English country dance piece by Playford (Ex. 9).


CHAPTER II
THE RELATIONSHIP BETWEEN VIRGINALIST MUSIC AND
THE WORKS OF LOCKE AND PURCELL

Variation technique was a crucial part of the virginalists' idiom. The technique usually took the form of a brief section followed by a variation. While almost half of the almain in the Fitzwilliam Virginal Book utilize this form, there is only one saraband by Locke that uses variation technique (see Ex. 12).

Another type of variation technique may be seen in Bull's pavane and galliard pairs which share the same thematic material. Such a connection may be found in a C major almain and corant pair of Locke, which shares the same bass line instead of the melodic line, though the figuration of the former obscures the resemblance of the bass line (see Ex. 31).

Purcell offered yet another example of this variation technique in his Suite No. 4 in A minor. Here instead of the almand and corant, the bass melodies of the almand and saraband are connected together (see Ex. 38). The dances common to the earlier variation techniques were not much used in Locke's and Purcell's music. The
fact that Locke and Purcell employed this technique little
in their music suggests that the variation technique was
less popular in late seventeenth-century music.

Motivic expansion through sequence by step is
another common technique of the virginalists, although
these sequences do not always match rhythmically.¹ Purcell's
dance music frequently follows this tradition, especially
his preludes which present a lot of examples of
motivic expansion.

Example 10. Purcell, Prelude, Suite No. 2 in G minor,
measures 9-10.

Purcell's almands and corants also demonstrate
this same technique of motivic expansion through
conventional sequences as may be seen in Ex. 11.

Furthermore, in the G major prelude in Purcell's Suite

1. Stewart John Dean, Metrical and Tonal Stability in
the Dance Music of the Fitzwilliam Virginal Book
(Ph. D. dissertation, Indiana University at Bloomington,
1973; Ann Arbor, Michigan: University Microfilms,
73-23, 035), 57.
Example 11. (a) Purcell, Almand, Suite No. 4 in A minor, measures 15-16.

(b) Purcell, Corant, Suite No. 8 in F major, measures 18-21.

No. 3, each beginning note is combined with a diminish-seventh chord (Ex. 36).

In contrast to Purcell's usage in his suites, Locke's music does not contain any examples of the motivic expansion technique. Locke's skimpy usage of virginalist techniques in his suites implies that he was more inclined to use compositional ideas in his own way. In terms of virginalist melodic figurations, Locke favored only one technique, that based on scale passages. An example of these may be found in the C major saraband in Locke's Suite No. 1, which also happens to illustrate the
variation technique as well (Ex. 12). Purcell, however, did not develop the use of scale passages in his suites.

Example 12. Locke, Saraband, Suite No. 1 in C major.

Locke's favorite harmonies often outline intervals of the third, fifth, and sixth, even when this is part of a three-voice texture. Example 13 illustrates such usage, and it is notable that the only two-voice textures occur in the central measure of each half of the piece.

Purcell also tended to use harmonies based on paired thirds in his earlier suites, for example, the G major minuet in the Suite No. 1 (Ex. 14) and the G minor prelude in Suite No. 2. Following the English tradition, these
Example 13. Locke, Corant, Suite No. 1 in C major.

Example 14. Purcell, Minuet, Suite No. 1 in C major.

alternating triads and first inversion chords help to create a homophonic sound in their music.

Consecutive broken chords feature another kind of virginalist technique used by Purcell. Such appear as
part of a brief imitation in the G minor prelude in Purcell's Suite No. 2 (Ex. 15). In contrast to Purcell's Example 15. Purcell, Prelude, Suite No. 2 in G minor, measures 17-18.

usage, Locke did not favor this device. As was mentioned earlier, Locke's music shows a considerable degree of independence in the use of virginalists' figuration.

The virginalists often structured their dance music around a tonic-dominant key relationship as in Ex. 16, which features tonic-dominant shifts in each section and strong authentic cadences at the end of each part. Most of Locke's dances follow this structure in the first section, whereas each second part tends more toward the tonic key (see Ex. 13). In some peculiar cases, such as the C major saraband in his Suite No. 1, modulation does not occur at all (see Ex. 12), while in the C major corant in Suite No. 3, Locke establishes a third relationship to

the tonic key by making a half cadence at the mid-point, on the dominant of the relative minor (Ex. 17).

Modulation to the relative major occurs in the first part of the G minor saraband (Ex. 18), but in general, one must conclude that these are experimental devices in Locke's music.

As in most of Locke's suites, Purcell's earlier suites reveal the same key structures, which feature a tonic-dominant key change in the first section (Ex. 19). Purcell sometimes tended to use key changes to the relative
Example 17. Locke, Corant, Suite No. 3 in C major.

Example 18. Locke, Saraband, Suite No. 2 in G minor.
major or minor. His G minor saraband in the Suite No. 2 illustrates this tendency in the first part. The tonal ambiguity of the cadence chord in each half of this piece is interesting in its lack of a definitive third; a change of mode occurs in the second section (Ex. 20), especially in the second half where no third is used in either final cadence.

Purcell's later almands consist of more complex modulations. In the D minor almand of his Suite No. 7, for instance, the tonic moves to F major in the first part. In the second section of this almand, the key commences in C major instead of F major. This is followed by A major before it closes to D minor (Ex. 21). In contrast to the more complex modulation of this almain, most of Purcell's preludes do not contain any key change.
Example 20. Purcell, Saraband, Suite No. 2 in G minor.

One such example may be found in the G major prelude of the Suite No. 1 (Ex. 22), where the short prelude does not contain any tonal shift.

Most of Purcell's corants use a systematic arrangement of syncopations within their otherwise simple texture. Example 23 illustrates this rhythmic tendency. Purcell's predilection for such cross rhythms is expanded in his C major saraband in Suite No. 5, where he used extended syncopated figures (Ex. 24).
Example 21. Purcell, Almand, Suite No. 7 in D minor.

Almand, very slow
Example 22. Purcell, Prelude, Suite No. 1 in G major.

Example 23. Purcell, Corant, Suite No. 3 in G major, measures 20-24.

Example 24. Purcell, Saraband, Suite No. 5 in C major.
In their almain Purcell and Locke established a new stylistic element in their employment of dotted figures. This usage is particularly striking in Purcell's later almands; see Ex. 25.

Example 25. Purcell, Almand, Suite No. 8 in F major, measures 1-9.

In general it might be said that the rhythmic patterns of the almain in the Fitzwilliam Virginal Book basically create a duple grouping. Stewart John Dean in his Metrical and Tonal Stability in the Dance Music of the Fitzwilliam Virginal Book discusses the virginalist
rhythmic patterns in the following groupings (Fig. 1).

Figure 1. Most common rhythmic motives used in the almains of the *Fitzwilliam Virginal Book*.

From these, Purcell uses only the \( \text{Y7} \), rhythm (Almand in C major, Suite no. 5).

It is possible to reach the same conclusion about the rhythmic pattern of the corants. Of the popular rhythms in the *Fitzwilliam Virginal Book*, only the motive \( \text{Y} \) is used in the works of Locke and Purcell. From the aspect of rhythm it would appear that neither Locke nor Purcell employed virginalist rhythmic patterns extensively, although Purcell developed some of the minor rhythmic features such as dotted and cross patterns.

Locke, as mentioned earlier, developed quite an independent technique, while Purcell integrated some of their idiomatic compositional techniques with his new harmonies and rhythms.

CHAPTER III

ANALYSIS OF THE KEYBOARD SUITES
OF LOCKE AND PURCELL

Introduction

This analysis concentrates on Locke's four suites from his Melothesia(1673) and Purcell's eight suites from The Choice Collection of Lessons for the Harpsichord or Spinet(1695). The keyboard suites of Locke are usually arranged in the order of prelude-almain-corant-saraband-country dance. There is only one jig, which occurs in his Suite No. 3, but if one considers the jig to be a country dance of English origin, then one must conclude that Locke always ends the suite with a country dance. In another special case, the Suite No. 2, Locke did not include a prelude or corant but simply added a virago and rondo after the saraband.

Purcell usually did not include the saraband or country dance as is revealed by almost two thirds of his suites, although he tends to add a minuet or hornpipe if the saraband is omitted. However, it may be pointed out that the theme of the G major minuet in Suite No. 1...
is derived from Locke's G minor saraband. It is also interesting that the D major hornpipe in Suite No. 6, which does not contain the corant, has a strong corant feature in its rhythm (Ex. 26). The fact that the minuet or horn-

Example 26. Purcell, Hornpipe, Suite No. 6 in D major.

pipe has the quality of the corant or saraband respectively reveals that Purcell did not change the basic frame of the traditional English suite.
In terms of compositional style, Locke uses a style brisé technique in two of his three preludes (Suite 3 and Suite 4). The C major prelude in the first suite is an exception in its presentation of virginalist scale passages. Locke's almains feature the use of highly stylized figures, variety of rhythm, and, for the most part, complicated three-part textures that are derived from the French style.

Two of Locke's three corants use the meter signature $\frac{3}{2}$, which is different from that used by Purcell, who signs 3 in his corants except for the A minor corant in Suite No. 4, which is marked 3/2.

Purcell, in the preface to his Harpsichord Music, provides a comparison of these two marks as well as 6/4.

Triple Time consists of either three or six crotchets in a bar, and is known by this $\frac{3}{2}$, this $\frac{3}{2}$, this 3 or this 6/4 mark, to the first there is three Minims in a bar, and is commonly play'd very slow, the second has three Crotchets in a bar, and they are to be play'd slow, the faster, ye last has six crotchets in a bar and is commonly to brisk turnes as Iggs and Paspy.

Unlike Purcell, however, Christopher Simpson (1610-1677) designates 6/4 as Common Time, that is, duple, in his A Compendium or Introduction to Practical Musick in 1667.

2. Ibid., 118.
This implies that the interpretation of meter, and hence
the tempo, was not yet clearly defined in late seventeenth-
century English music. In general the melody and rhythm
of the corant are more regular than those of almain
especially in Locke's music. Only the sarabands and
country dances of Locke's suites feature a simple
texture which might be considered to represent the qualities
of the English dances.

One of the most obvious features of Purcell's
suites is the extended length of the dances which, except
for the saraband, are usually twice the length of those
of Locke. His preludes consist of etude-like characters.
Apel suggests that the prelude to Suite No. 5 is similar
to Bach's style in the two-part inventions.3

Unlike Locke's almains, these of Purcell tend
to employ more unified rhythms and simpler textures.
Also Purcell uses a considerable degree of style brisé
technique in his almands, and as was mentioned earlier,
his later almands are dominated by the use of dotted
figures. Except for the G major almand in his Suite No. 1,
all of Purcell's almands are extended in length.

The dotted rhythms and cross patterns are
predominant in Purcell's corants and sarabands. For

3. Willi Apel, The History of Keyboard Music to 1700
   (Bloomington: Indiana University Press, 1972), 761.
instance, Ex 27 illustrates his use of dotted figures in the saraband. This in turn suggests that Purcell did not employ a specific compositional technique to distinguish each dance type. Unlike the almands, only half of his corants are extended in length.

In the late seventeenth century, the notated rhythms are not always indicated with perfect accuracy. As with the meter signatures, rhythmic patterns are often subject to several interpretations. In Purcell's music,
for example, the different manuscripts contain varying rhythms, ornaments, and even figures. The interpretation of dotted figures is particularly important because of Purcell's penchant for this pattern in his dance music. In general, the patterns at the left of Figure 2 can also be performed in the interpretations shown at the right side (Figure 2).

Figure 2. Interpretations of Purcell's rhythmic patterns.

- a. \[ \frac{\text{a} \rightarrow \text{b}}{\text{c}} \]
- b. \[ \frac{\text{d} \rightarrow \text{e}}{\text{f}} \]
- c. \[ \frac{\text{g} \rightarrow \text{h}}{\text{i}} \]
- d. \[ \frac{\text{j} \rightarrow \text{k}}{\text{l}} \]
- e. \[ \frac{\text{m} \rightarrow \text{n}}{\text{o}} \]

As shown in figure 2a, the dotted notes can be interpreted so that the dot gets less than one half of the value of the note or so that it gets more than one half. Also,

... when the dotted notes (i) are persistent enough to dominate the rhythm; or (ii) form a distinct rhythmic figure or formula; or more generally (iii), would sound sluggish if taken literally: then it was the convention to crispen them (Fr. pointer) by lengthening the dot, thereby delaying and shortening the note after the dot. This is often called 'over-dotting'.

The notes inégales (figure 2d) are documented in over eighty-five French treatises from 1550 to 1810. In Purcell's music, the inequality was frequently written out with dots, which was a common feature of the English almaid. In this context it is interesting that the Oxford Christ Church Manuscript (MS 1177) shows more dotted figures than the Paris Conservatoire Manuscript (MS Res 1186 bis, Part I) of the same pieces.

Use of Ornamentation

The third edition of *A Choice Collection of Lessons for the Harpsichord or Spinnet* includes an anonymous authored set of 'Instructions for beginners' and 'Rules for Graces'.

Figure 3. Rules for Graces.

<table>
<thead>
<tr>
<th>Sign</th>
<th>Interpretation</th>
<th>Nomination</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Forefall</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Backfall</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Shake</td>
</tr>
</tbody>
</table>


Of the graces in Figure 3, Locke uses the forefall, backfall, shake, forefall-&-shake, and beat in his Melothesia. Further, his scores demonstrate more use of the forefall and shake than the backfall and beat.

Purcell expanded his ornamentation as a result of French influence. All of his ornaments are played on the beat which was the custom, and perhaps because of his frequent use of dotted rhythms, they most frequently occur on the longer, or dotted, note in such patterns. In Purcell's suites, the turn or slur is rarely used and more rarely embellished. Only the D minor corant of his Suite No. 7 uses turns, and only one of these is altered.

6. Ibid.
Here it is overlapped with a beat before the suspended syncopation (Ex. 28).

Example 28. Purcell, Corant, Suite No. 7 in D minor, measures 11-12.

\[ \text{Example 28.} \]

\[ \text{The slur appears three times. Once each in his almands of Suite No. 3 and 6, and here each slur is followed by a shake (Ex. 29). It is difficult to know} \]

Example 29. (a) Purcell, Almand, Suite No. 3 in G major, measure 2.

\[ \text{Example 29. (a)} \]

(b) Purcell, Almand, Suite No. 6 in D major, measure 5.
whether Purcell employed the shake as a finishing touch to the slur, but it may be that his musical genius found the clearest expression in this systematic usage.

Here one thing must be remembered in the actual performance. Following the French custom of *notes inégaux* a performer could freely add grace notes or alternate note values. This practice is most common in the Baroque period. For example, just as the value of dotted notes varies in different Purcell manuscripts, ornaments are often rendered differently in the same piece (Ex. 30).

Example 30. Purcell, Almand, Suite No. 4 in A minor, measure 4.

(a) from Paris Conservatoire MS Res 1186.

(b) from Oxford Christ Church MS 1177.

This is not quite the same, however, as in the works of
Couperin and other French composers where the composers used so many ornaments that a performer could hardly find any place to add any graces.  


Locke's Four Suites in Melothesia

Suite No. 1 in C major

Prelude. Locke's first keyboard suite contains two preludes at its beginning. Originally the second prelude was placed after the saraband, and was followed by the almain, corant, gavott, and country dance. In the modern edition, however, the editor has changed the order of the suite, so that a performer can select whichever he wants to play.

Preludes were originally devised to allow the performer to check the tuning of the instrument and to warm up his fingers before playing the actual dances. 8 The simple scales in these preludes provide such basic practice, though Locke's use of contrapuntal techniques in the form of brief imitations and chords are somewhat more challenging.

Almain, Corant. Interestingly, the almain shares the same bass line with the corant which follows, Locke

derived the latter's simplified bass line from that of the almain. Such relationships earlier appeared in Bull's Example 31. Locke, Almain, Suite No. 1, measures 2-7(a). Corant, Ibid., measures 2-6(b).

pavane and galliard pairs in the Fitzwilliam Virginal Book, where some of the melodies are reproduced in the transformed rhythm. But here, the almain and corant pairs share the same bass line in spite of differing melodies and harmonies. 

Saraband. As in most sarabands, this one is composed in a binary form (A A') and each part contains two sections: II a a' b b' a a' b b'. Both the a' and a'' are embellished versions of the theme a. The melodic line is so simple that people could very easily get

acquainted with the music. This piece features a simple English country dance style, and does not use what we consider to be the traditional dignified rhythm of the saraband.

Gavott. Apparently Locke did not compose the C major gavott of the first suite, for, according to his preface, uninitiated pieces were composed by William Thacher. In this piece there are two distinguishable qualities that bear this out. First, the tonality of the gavott is rather more complex than Locke's earlier dances. For instance, the first part starts in C major and moves to G major. Then in the second section the dominant key modulates to the relative minor A and finishes in the tonic major at the end. Most of Locke's dances, as described earlier, however, tend more toward the tonic key in the second section. Second, Locke's sonorities are generally not as light as in this gavott, but are more magnificent in spite of their simple texture.

Country dance. The meter of this country dance is 3, which accentuates its terpsichorean character, though it is rendered here as 6/4. As is common in others of Locke's dances, the melody is simple and is dominated by a stepwise progression, which is frequently accompanied by an octave passage.

Suite No. 2 in C minor

Almain. The second suite does not contain a prelude. Instead, Locke highly embellished the melody of the almain, at times resorting to a discernible two-part melody. This almain is based on improvisatory melodies and varied rhythm, which at times displays some aspects of keyboard virtuosity. Dotted figures are prevalent throughout this piece.

Saraband. Unlike the previous almain, this saraband features a more regular rhythm and a simple melody. The piece features two types of rhythm: \( \frac{3}{4} \) and \( \frac{4}{4} \); \( \frac{4}{4} \) or \( \frac{3}{4} \); a form of the latter usually precedes the former. It is interesting how Locke uses the often syncopated second beat to emphasize that characteristic of the saraband. The opening of the second section is transposed up a third.

Virago. A virago can be either a woman of strength and courage or a loud, overbearing quarrelsome person. Here Locke seems to have chosen the latter and represents her querulousness with a shake. Combined with the ornament is a striking use of dotted rhythms.

The first section of the virago demonstrates an interesting key juxtaposition that is reminiscent of the

mediant half-cadence so prominent in later Baroque concertos. At the end of the first section, Locke modulates to the dominant of the relative major, and then moves immediately down a minor third to the dominant of G minor. The jarring effect of this must have been startling to the seventeenth-century ear.

Example 32. Locke, Virago, Suite No. 2 in G minor.

Roundo. The Roundo is composed in a hybrid ternary form (A B A). In the B section, the accompaniment is based on octaves in each bar except for last two measures when the harmonic motion increases toward the concluding bar. The melodic plan is set forth in four-bar units, which features a simple outline and the singable melody.

Originally the English roundo was a vocal composition
in the form of a Canon at the unison or octave with a secular text. It was later used in the round dance such as that occurring in Playford's Apollo's Banquet of 1690. The expression 'Round 0' often occurs in such use. 12

Suite No. 3 in C major

Prelude. Locke employs a style-brise technique in the accompaniment of this prelude, and uses it to accompany the virginalist melodic suspension and cross patterns, giving the piece a certain air of refinement. The tension is heightened by the rapid flow of sixteenth and thirty-second notes (measures 3-7) which lead to a long embellishing trill in the Italian style at the strong authentic cadence (Example 33).

Almain. The almain of Suite No. 3 has a more unified rhythmic style than that of Suite No. 2. An interesting modulation occurs in the second section which starts in C major instead of the dominant G major. After finally cadencing again in G (measure 13), it takes a curious twist through F and G minor before closing in the tonic.

Corant. In the first suites, Locke's favorite rhythm in the corant was $\frac{3}{4}$, but here, the

rhythmic pattern of this, his second C major corant, is more active: \(\text{\textit{Tempo rubato}}\). Both of these rhythms constitute the basic feature of the French courante. The rhythm of French courante is less active than that of the Italian corrente and the French dance has more nobility.\(^{13}\)

Saraband. In spite of its simple texture, the saraband also produces an impression of magnificence and grandeur. In the second section, the G major dominant moves to D minor before the movement closes to the

---

tonic in C major at the end. The use of the octave in the bass line is as noteworthy as it was in the first C major saraband.

**Jig.** Locke included only one jig in his keyboard suites, even though it is considered to be of English origin. Instead of using the customary dotted rhythms, it features a succession of running eighth notes. Contrary to the usual compound duple rhythm of the jig, this piece has a combined meter signature of $\frac{3}{2}$ (or $6/4 - 3/2$) which gives it the rhythmic air of a corant. It is cast in a ternary form, and in the second part it, too, moves to D minor before returning to G major, and its conclusion in C major.

**Suite No. 4 in D major**

**Prelude.** At the opening of this prelude, Locke emphasized a brief imitation which does not recur. Unlike most of Purcell's preludes, this one has a four-part texture with a strong proclivity toward varied rhythm and articulated figures. In measure 4, the harmony shifts briefly to E minor before the movement closes in the tonic. All of Locke's preludes are marked $\hat{\Phi}$.

**Almain.** This almain exemplifies what was to become a standard feature of English almains, that is, the
use of dotted rhythms. Further, suspensions and ornaments are prominently figured in the polyphonic texture.

**Corant.** In comparison with his almains, the rhythm of Locke's corants is more regular. This corant is marked $\frac{6}{3}$, at the opening unlike Locke's other two corants which are marked $\frac{5}{2}$. All are in a binary form and feature hemiola figures which combine 6/4 and 3/2 patterns of accentuation. The use of octaves in the accompaniment, as in his sarabands, establishes a dignified mood in Locke's corants.

**Saraband.** The first two measures of each section begins with the same ostinato-like rhythm (\(\text{J J J}\)). Nonetheless, this saraband is a simple, light piece and contains an optimistic melody. It may also he recalled the saraband in Locke's time closely paralleled the English country dance, which, of course, accounts for the character mentioned above.

**Rant.** The idea for this dance which features a certain wildness and lack of unity may derive from 'Rant,' a word of nominally violent context, but Stainer and Barrett define it as a corruption of corant. Indeed, it does contain some of the hemiola rhythms common to this

genre.

Locke designated the meter of this piece as 3. Unlike his corants, however, the main melodic contrast is in the opening section of each half of the binary form, though interestingly, the final half of the first section, that is, measures 5 to 8, is repeated at the end of the second part: indeed, a grand gesture toward unity.

Purcell's Eight Suites in the Choice Collection of Lessons for the Harpsichord or Spinet (1695)

Suite No. 1 in G major

Prelude. As in Locke's preludes, lots of imitations are easily discernable. The piece consists of the simple motive \( \frac{\text{\texttt{1}}}{} \), which appears in the falling third interval in the first phrase and is inverted in the second.

Example 34. Purcell, Prelude, Suite No. 1 in G major, measures 1-6.
Almand. Purcell's first almand reveals these English characters: "the grace of melody, simplicity of form, and the modernity of harmony." The duple grouping in the rhythm of this almain reminds one of virginalist rhythms, though the style brisé dominates the accompaniment. Its wide ranging melody is the high point of this colorful almand.

Corant. Purcell's first corant might be said to be more in the Italian style because of its distinctive employment of the corrente rhythm and syncopation. The frequent use of the latter leads almost without relief to the final chord at the end of each section. The most common irregular rhythmic pattern in this corant are $\frac{1}{2}$, $\frac{3}{4}$, and $\frac{3}{2}$.

Minuet. The minuet, in contrast to the preceding corant, features very regular rhythms; for the most part $\frac{3}{4}$ and $\frac{2}{3}$. This dance features regular 2 measure phrases in contrast to the 3 measure-phrase common in the French minuet of the time. In this regard, because of the regularity of its various dimensions (rhythm and melody), it is similar to Locke's G minor saraband in Suite No. 2 (Ex. 35). This may have been due to Purcell's study of

Locke's manuscripts or to Locke's influence on Purcell.

Example 35. (a) Purcell, Minuet, Suite No. 1 in G major, measures 1-8.

(b) Locke, Saraband, Suite No. 2 in G minor, measures 1-8.

**Suite No. 2 in G minor**

**Prelude.** The preludes of the Suites Nos. 2 and 3 are quite similar in their structural content. Both employ broken chords as a part of a brief imitation and are distinct in their use of etude-like characteristics, based upon a series of sequential patterns and contrapuntal development, in a rapid tempo.

**Almand.** On the whole, this almand reflects deep
pathos. Apel suggests that much of Purcell's originality comes from an effective use of vocal technique in his dance music, and points out that the sigh of this almand contrasts sharply with the dramatic declamation of the following corant. \footnote{Willi Apel, \textit{ibid.}, 761.} Such unique qualities can not be found in the works of Locke and other English composers.

\textbf{Corant.} This corant has no original meter signature but has been edited in a 3/2 meter. The declamatory passages of its aria-like melody are effectively combined with the repeated notes, octaves, and broken chords of the virginalist-style accompaniment. This corant leans more toward the French \textit{courante} because of its contrapuntal texture and hemiola figures which are accentuated at the end.

\textbf{Saraband.} This saraband, like the A minor saraband in Suite No. 4, features the use of dotted rhythms. The former, as previously mentioned, has a change of the tonic mode in the second section and ambiguous final cadences at the ends of the section.

\textbf{Suite No. 3 in G major}

\textbf{Prelude.} In this prelude, Purcell uses simple formations for his motivic expansion. In measures 16-17 (Ex. 36 a), the pitches of the iii\textsuperscript{7} chord serve as the
basis of the figuration, but in measures 21-24, the
descending G major scale serves this purpose.

Example 36. (a) Purcell, Prelude, Suite No. 3 in G major,
measures 16-17.

(b) Purcell, op. cit., measures 21-24.

Almand, Corant. This almand and corant share the
same thematic material at the beginning of each section.
It is interesting that the opening melodies of the second section are also paired together (Ex. 37). This suggests

Example 37. (a) Purcell, Almand, Suite No. 3 in G major, measures 10-13.

(b) Purcell, Corant, Suite No. 3 in G major, measures 17-20.

a Purcellian adaptation of the virginalist variation technique, though this is the only example in which the same melody is shared by dance pairs in his keyboard suites.

Other interesting features of the corant are the repetition of the opening melody of the second section in the final measures of the piece; here measures 17-20 are
again heard in measures 31-34. A modulation also occurs in the second part, which starts on the dominant of G major. At measure 20 it moves to A minor for seven measures before closing in G major.

Suite No. 4 in A minor

Prelude. The opening melody is based upon an arpeggio somewhat like the Adagio section of Bach's E minor toccata. The version of this Suite in the Oxford Christ Church MS 1177 contains, however, a completely different prelude, which is based on a virginalist scale passage that is unlike most of Purcell's works. According to the Fuller-Maitland, Purcell's Suites for harpsichord solo were written for "educational purposes," and most of Purcell's preludes profitably reveal this character.

Almand, Saraband. Reminiscent of the almain and corant pair of Locke's Suite No. 1, Purcell's almand and saraband share the same bass line and harmonies for their first few measures. It is interesting that Purcell uses the harmony of the almand in the saraband in that the more common technique is to reproduce the melodies in adjacent dances as in the preceding suite.

Example 38. Melodic frame of almand and saraband,
(a) Almand, measures 1-4, (b) Saraband, measures 1-5.

\[ \text{Corant. Most of Purcell's corants were little}
\]
\[ \text{influenced by the mature form of the French courante, which}
\]
\[ \text{relied heavily on a 3/2 meter and rhythmic patterns like}
\]
\[ \text{If we remember that Pelham Humfrey, his}
\]
\[ \text{composition teacher, brought Lully's manuscripts with him}
\]
\[ \text{at the Restoration, and that Lully composed only five}
\]
\[ \text{courantes,}\] 18 \[\text{the reason is clear. The present corant, it}
\]
\[ \text{will be noticed, consists of varied rhythms in the first}
\]
\[ \text{section, and consistently dotted figures in the second}
\]
\[ \text{(Ex. 39).}
\]

Suite No. 5 in C major

Prelude. As mentioned earlier, Apel described this

Example 39. Purcell, Corant, Suite No. 4 in A minor, measures 1-5 (a), 16-19 (b).

(a) 

(b) 

prelude as being similar to Bach's two part inventions. Its outstanding characteristics are seen in the combination of melodic lines and especially in the quasi-tonal answer found in measure 3 (Ex. 40 a). At measure 12, the subject is mirrored by inversion. Further, two rhythmic motives are derived from Example 40. Purcell, Prelude, Suite No. 5 in C major, measures 1-5 (a), 1 & 12 (b).

(a) 

the opening figure and , and are developed through imitation in the last half of this prelude.

**Almand.** More complex modulations occur in the second section of this almand in spite of its simple three-part texture. For example, the dominant that begins the second part moves to the relative minor $A$, and to $F$ major closing with authentic cadences in these keys at measures 23 and 29 respectively. The key returns to the tonic $C$ major at the end.

**Corant.** This corant leans to the French style with the dotted figures that are used in each measure except measures 16 and 17. In general, Purcell's corants are marked with a simple 3, which is different from most of courantes which are marked in 3/2. In the seventeenth century, dances in 3, whether stemming from French or Italian sources, tend to be more contrapuntal and to use hemiola frequently.\(^\text{20}\)

Saraband. This saraband displays the use of syncopation through its use of the motive, \( \frac{\text{J}}{\text{J}} \) which intensifies the cross rhythm throughout. Also, reminiscent of Locke's sarabands, it is based on a simple melody and regular rhythm.

Suite No. 6 in D major

Prelude. This prelude is composed in an improvised toccata style and is based predominantly on the tonic and dominant harmonies. The left hand gestures occur mostly at the end of each measure as a means of filling in the sixteenth-note pattern in the melody. The upper part features a conventional sequential pattern from measure 5 through measure 8.

Almand. This almand is somewhat similar to Locke's almands in its employment of many varied rhythms. The key changes in the second part, which begins in the dominant, wander through several others to B major before the final closing in D major.

Hornpipe. Instead of composing the customary corant, Purcell substituted a hornpipe which, as was discussed earlier, has a typical courante rhythm. The score in this case has a fairly simple texture and the melodic line is typical of other hornpipe melodies.

Suite No. 7 in D minor

Almand. The style of the D minor almand differs
from earlier movements. In the French and German allemands evenly flowing sixteenth-note passage are prevalent, but "the English allemandes are dominated by sharply dotted rhythms."\(^{21}\) This almand is Purcell's best example of the latter style.

Example 41. Purcell, Almand, Suite No. 7 in D minor, measures 1-4.

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example41.png}
\caption{Example 41. Purcell, Almand, Suite No. 7 in D minor, measures 1-4.}
\end{figure}

Corant. This corant leans more to the Italian style. It is interesting that the first note of each melodic measure is replaced by a rest or suspension in all but seven of the thirty-three measures. Purcell employed the same rhythmic

\(^{21}\) Willi Apel, \textit{ibid.}, 753.
figure: \( \frac{5}{4}, \frac{7}{4} \) in his G major corant in Suite No. 3 and many cross rhythm occur from the use of this rhythm.

**Hornpipe.** This very short piece (12 measures) uses an active sixteenth note motive (\( \frac{5}{4} \)) that makes the melodic line belie its length. Every fourth measure has an authentic cadence in which the dominant is employed with an octave. "This Hornpipe also occurs in a version for strings in the incidental music to the *Married Beau.*"\(^{22}\)

**Suite No. 8 in F major**

**Prelude.** Most of Purcell's preludes are not technically difficult. Like others of his preludes this one uses cross-hand patterns and expanded stepwise motives throughout the first half of the piece.

Example 42. Purcell, Prelude, Suite No. 8 in F major, measures 7-8.

\[ \text{\includegraphics{example42.png}} \]

---

Almand. Even more than the previous almand, this one uses extensive dotted rhythms throughout its first half. In contrast to this, the key relationships are very simple, consisting of a simple modulation to the dominant and back again.

Corant. Two major rhythms, $\text{\begin{tikzpicture} \draw (0,0) -- (0,0.5); \draw (0.5,0) -- (0.5,0.5); \draw (1,0) -- (1,0.5); \end{tikzpicture}}$ or $\text{\begin{tikzpicture} \draw (0,0) -- (0,0.5); \draw (0.5,0) -- (0.5,0.5); \draw (0,0) -- (0.5,0.5); \end{tikzpicture}}$, are employed extensively in this corant and contribute to the gigue-like nature of the dance. Similar dotted patterns also occur in the A minor corant in Suite No. 4.

Minuet. In the first section, the opening melody is repeated twice with a similar harmony and the simple texture is very regular within the 4 measure units. This minuet was transcribed from the version for strings in the incidental music to The Double Dealer. Unlike the first minuet in Suite No. 1, the second beat is emphasized with an ornament, which in the fashion more characteristic of the saraband.

23. Howard Ferguson, loc. cit.
CHAPTER IV

A COMPARISON OF RHYTHM, MELODY, AND TONALITY
IN THE SUITES OF LOCKE AND PURCELL

Rhythmic Organization

Almain

Compared with Purcell's, Locke's almains have a greater variety of rhythm. Locke also normally employed smaller rhythmic values than one finds in virginalist figures. Figure 4 lists the more frequent rhythmic motives occurring in Locke's almains.

Figure 4. Most common motives in Locke's almains.

1. \( \text{\text{n}} \)
2. \( \text{\text{n}} \)
3. \( \text{\text{n}} \)
4. \( \text{\text{n}} \), \( \text{\text{n}} \), \( \text{\text{n}} \)
5. \( \text{\text{n}} \), \( \text{\text{n}} \)
6. \( \text{\text{n}} \)

The frequent alterations of these motives create many interesting compound rhythms but also cause the phrase
structure of the almans to be irregular. Such rhythmic complexities in the almain were accompanied by melodic changes as well, and these arose after it was no longer danced.

Purcell used rhythmic motives like numbers 2, 3, and 6 in Figure 4 in his almands. These, combined with the patterns in Figure 5 create many interesting syncopations and dotted figures and must be considered an important element in his style.

Figure 5. Most common rhythmic motives in Purcell's almands.

Overall, each of Purcell's almands features a different rhythmic group. For example, his G minor almand in Suite No. 2 consists of $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{6}{4}$, whereas in the following G major almand, Suite No. 3, he employed $\frac{5}{4}$, $\frac{7}{4}$. Finally, it may be said that Purcell used a more systematically organized rhythm in
his almands than did Locke.

Corant

The regularity of the rhythmic patterns of the corant forms a striking contrast to those of the almain. The reason for this lies in the step pattern of French courante which is either \(1 2 3 4 5 6\) or \(1 2 3 4 5 6\). To fit these patterns a certain regularity in the music is absolutely needed.

The basic common rhythmic motives throughout the Age in the English corant is \(\text{\textbullet\textbullet}\). Locke’s favorite rhythmic patterns using this motives are illustrated in the Figure 6.

Figure 6. Most common rhythmic patterns in Locke's corants.

\[
\begin{align*}
\text{\textbullet\textbullet} & / \text{\textbullet\textbullet\textbullet} / \text{\textbullet\textbullet} \\
\text{\textbullet\textbullet} & / \text{\textbullet\textbullet\textbullet} / \text{\textbullet\textbullet} \\
\text{\textbullet\textbullet} & / \text{\textbullet\textbullet\textbullet} / \text{\textbullet\textbullet} \\
\text{\textbullet\textbullet} & / \text{\textbullet\textbullet\textbullet} / \text{\textbullet\textbullet} \\
\text{\textbullet\textbullet} & / \text{\textbullet\textbullet\textbullet} / \text{\textbullet\textbullet} \\
\text{\textbullet\textbullet} & / \text{\textbullet\textbullet\textbullet} / \text{\textbullet\textbullet} \\
\end{align*}
\]

Interestingly, as may be observed in the above figure, the last part of each rhythmic pattern consists of \(\text{\textbullet\textbullet\textbullet} / \text{\textbullet\textbullet}\). It should also be noted that all of Locke’s corants are composed in the French style.

Purcell’s corants differ from Locke’s in his use of meter signatures; all of Purcell’s but one use a
simple 3, whereas Locke used the prolation sign in combination with a 3 or 3/2. Although his time signatures might be interpreted in a quick triple time as in Italian corrente, most of them lean to the French style courante in their use of dotted rhythms such as these shown in Figure 7.

Figure 7. Most frequently occurring rhythmic pattern in Purcell's corants.

1. \( \frac{1}{2} \frac{1}{4} \frac{3}{4} \)
2. \( \frac{1}{4} \frac{3}{4} \)
3. \( \frac{3}{4} \frac{1}{4} \frac{3}{4} \)
4. \( \frac{3}{4} \frac{3}{4} \)
5. \( \frac{3}{4} \frac{1}{4} \)
6. \( \frac{1}{4} \frac{1}{4} \frac{1}{4} \)

Saraband

When imitating a country dance style, the rhythmic pattern of the saraband is simple. Purcell's sarabands, as was mentioned earlier, continue his penchant for dotted and cross rhythm. Further, in Purcell's music a clear distinction between the two genres, that is, saraband and corant, can be made by the shorter length of the piece or by the more unified rhythmic structure of the former as can be found in his prominent combination of motives 2, 5, and 6 from Figure 7.
Locke's favorite saraband rhythms tend to be less complex as may be seen in Figure 8.

Figure 8. Most common rhythms in Locke's sarabands.

1. † † †
2. †††††
3. † † † †
4. † † † †
5. † † †

From these examples, one can conclude that the rhythmic organization of each composer's dance music is individually distinctive. Generally the rhythmic patterns of Purcell's suites are closely related to his penchant for dotted figures and syncopations or cross rhythms, and the rhythmic patterns of his corants and sarabands are always quite similar. In contrast to this, each genre of Locke's dance music has a different rhythmic grouping.

Melody

The melodies of both composers' suites are short. Many of the melodies, particularly those of the sarabands are highly singable and are easily remembered. For example, Locke tended to use repeated rhythms in his G minor saraband of the Suite No. 2 for this very purpose. It is interesting
that Purcell transcribed the tune of this saraband in his first minuet.

Though it was experimental, Purcell introduced aria techniques into the almand and corant pair of the G minor Suite (No. 2). Measures 19-21 of the almand are shown in Example 43 along with the declamatory measures 5-7 of the corant.

Example 43. Purcell, Suite No. 2 in G minor,
(a) Almand, measures 19-21.
(b) Corant, measures 5-7.

Similarly, in Locke's music, wild leaps are not much employed and most of the melodic lines progress in a stepwise manner (Ex. 44), even in those sections that employ thematic variation as in the C major saraband (Ex. 12). Imitations are discernible in the preludes of both composers, and in Purcell's music these complement a variety of sequential
patterns.

Example 44. Locke, Roundo, Suite No. 2 in G minor, measures 9-10.

In general, it might be said that Purcell's dance pieces do not contain a high quality of melodic imagination or keyboard technique. They are transitional in the sense that they allowed him freedom to pursue non-contrapuntal textures. Nonetheless, his music features simplicity, clarity, and some colorful effects in the tone.

**Tonality**

It is interesting to observe the amount of modulation in each of the genres. Except for particular pieces like the virago in Suite No. 2, where the dominant of the relative minor appears briefly as a new key, Locke tended to use closely related key areas, especially favoring the relative minor of the subdominant (Fig. 9).

This figure also points out that more frequent modulation occurs in the second section of each dance. Purcell's music shows the same phenomenon in the second
Figure 9. Key relationships in Locke's dance movements.

<table>
<thead>
<tr>
<th>Title (Suite No.)</th>
<th>1st section</th>
<th>2nd section</th>
<th>original key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virago (No. 2)</td>
<td>g → F</td>
<td>D → g</td>
<td>G minor</td>
</tr>
<tr>
<td>Saraband (No. 3)</td>
<td></td>
<td>C → d</td>
<td>C major</td>
</tr>
<tr>
<td>Jig (No. 3)</td>
<td>d → G → C</td>
<td></td>
<td>C major</td>
</tr>
<tr>
<td>Prelude (No. 4)</td>
<td>D → e → D</td>
<td></td>
<td>D major</td>
</tr>
</tbody>
</table>

sections, and the modulations to the adjacent minor key can be seen in such as the G major corant of the Suite No. 3 which moves to A minor before returning to the tonic at the end. Interestingly, three of Purcell's almands especially show more complex modulation than do the others, pointing out that seventeenth-century harmonic patterns were still less than traditional.

In their accompaniments, both composers frequently employed octave passages. They differ in that Locke preferred to use mere octave doublings while Purcell adapted the technique further combining it with the style brisé.

**Conclusion**

The roles of Locke and Purcell are most significant in the history of English music. Locke, as Purcell's predecessor during the Restoration period, introduced some
French techniques—variety in rhythm and the use of style brisé—into English music through his almain and preludes. The richness of his keyboard music is belied by its simple texture, and in spite of his penchant toward imported idioms he maintained a link with the English style through his introduction of country dances at the end of each suite. Purcell's music was more an amalgamation of the virginalist and the French styles. The incorporation of these disparate elements into his own style was aided by his carefully planned overall rhythmic structure.

Common links between Locke and Purcell are observable in their use of octave passages in the accompaniments and their exploitation of the saraband as an English country dance. Further, the many singable melodies in Locke's sarabands and Purcell's effective use of aria technique may stem from their unique adaptation of the idea that the traditional almain was sung as well as danced. Despite their integration of the English and French techniques, most of their suites still unfold with traditional simplicity, and it is a combination of all of these qualities that gives their keyboard dances a unique place in the history of English music.
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