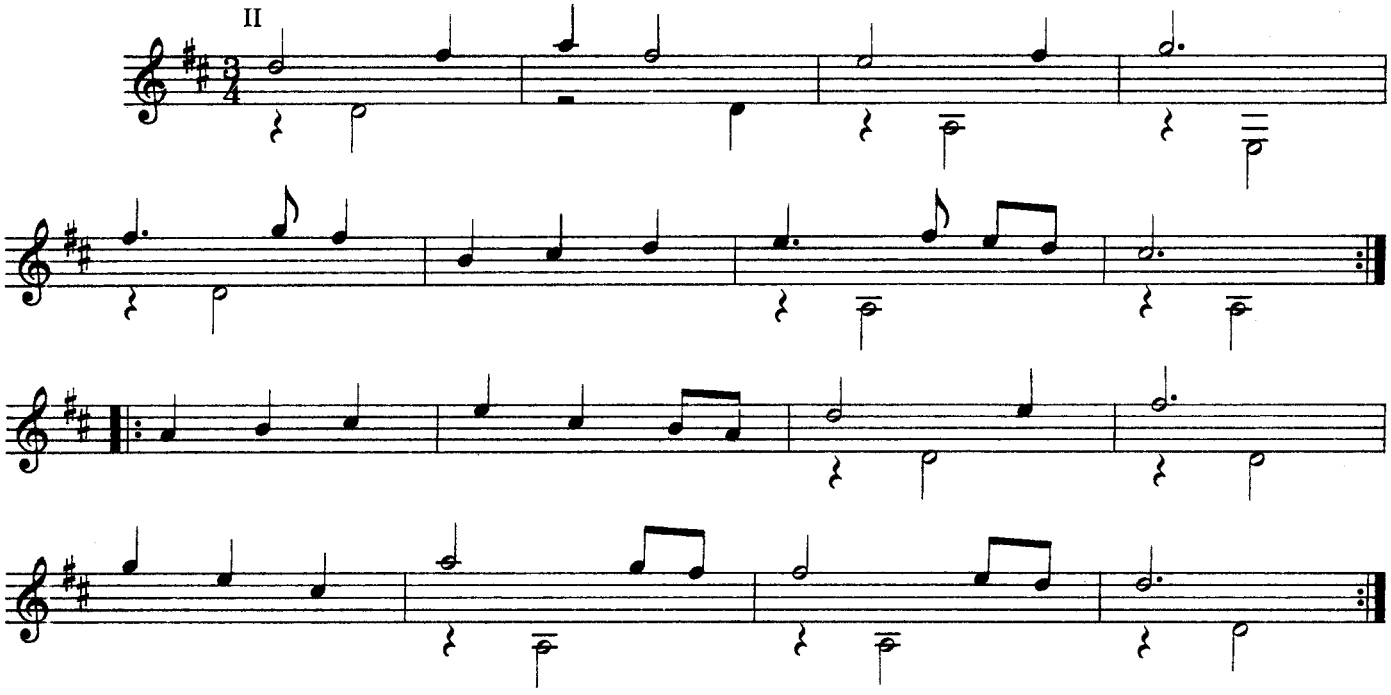
1. Song Tune

"Ah how pleasant'tis to love"

from MUSICK'S HAND-MAID Part 2. An anthology of 35 easy keyboard pieces mainly by HENRY PURCELL and JOHN BLOW, collected and revised by PURCELL and published in 1689.

As the title suggests the melody of this piece should be played in a ***cantabile*** manner. The tempo should be relaxed and unhurried. Imagine having to breathe at the end of each phrase. Slow down gently at the end of the piece.

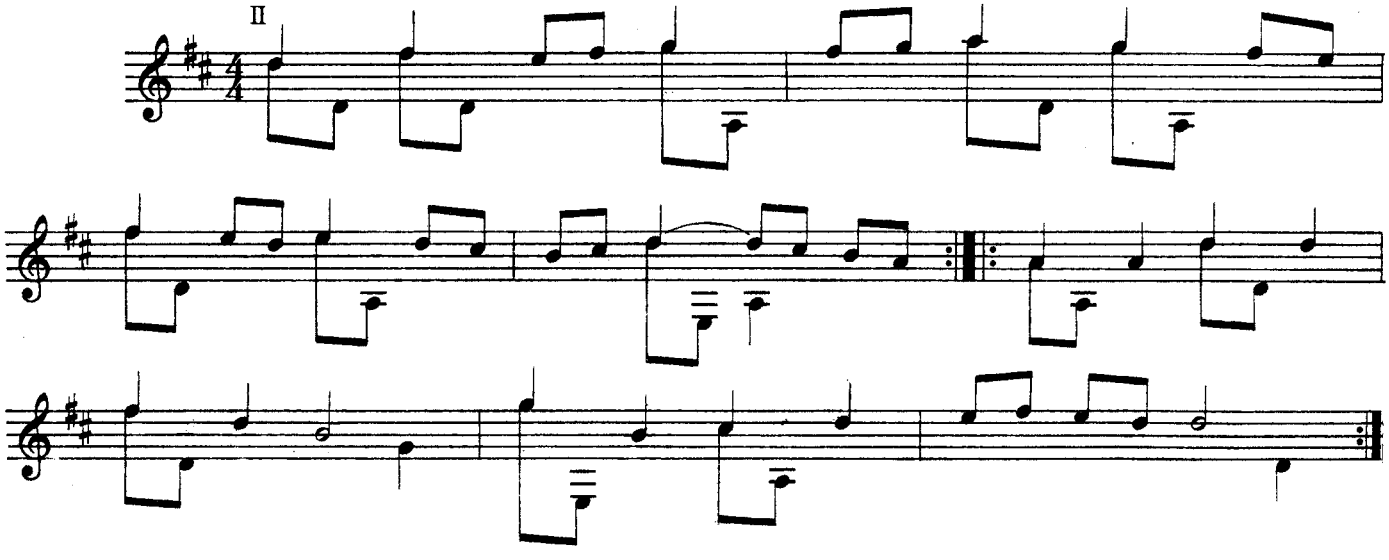


2. A Song Tune

"Sylvia now your scorn give over"

from MUSICK'S HAND-MAID Part 2 1689

This tune, I think, needs to go a little faster than the previous one, so try not to muddle up the melody and accompaniment. If you have trouble with it simply play the melody on its own a few times.



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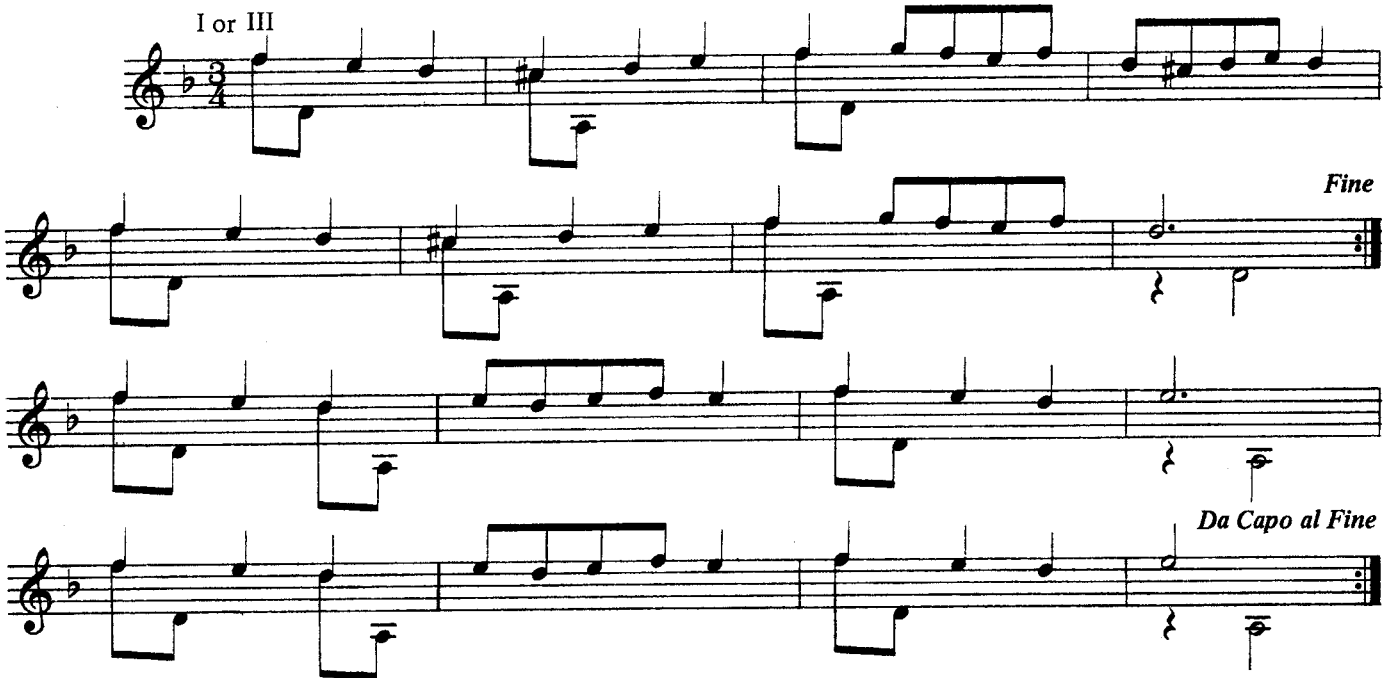
3. New Minuet

"Who can resist such mighty charms"

from TIMON OF ATHENS. A play by SHADWELL adapted from SHAKESPEARE 1694

A Minuet was a stately dance and would often form part of a "Suite" (a small group of dances).

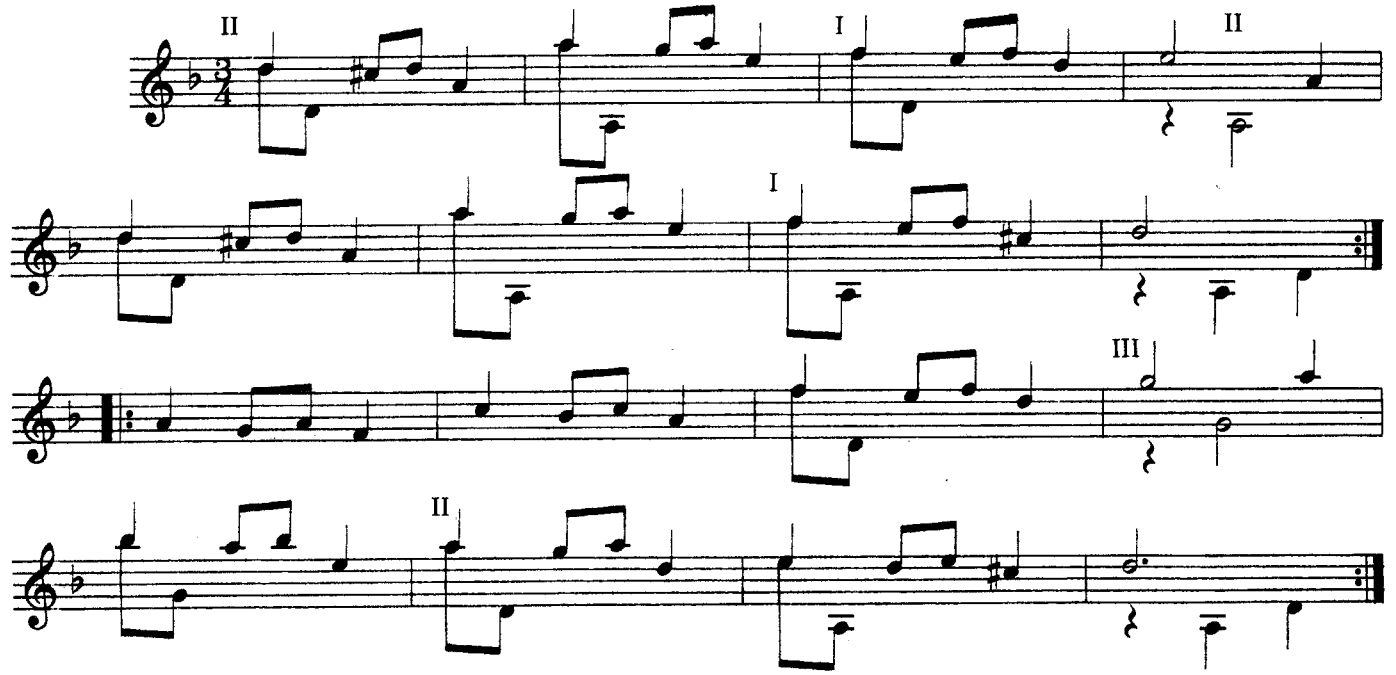
Imagine, if someone was dancing to the music, they wouldn't like the music to be uneven, would they? So really get to grips with the quaver passages and make sure they are played in time.



4. Air

from THE DOUBLE DEALER. A play by WILLIAM CONGREAVE 1693.

An Air is a lyrical, melodic piece, so the tempo here should be relaxed. Keep the accompaniment as unobtrusive as possible. With any piece requiring cantabile expression try and get a rich, warm sound from your instrument. Don't worry about the position-changes, they're quite straightforward but make sure you change your hand position at the places indicated by the Roman Numerals.



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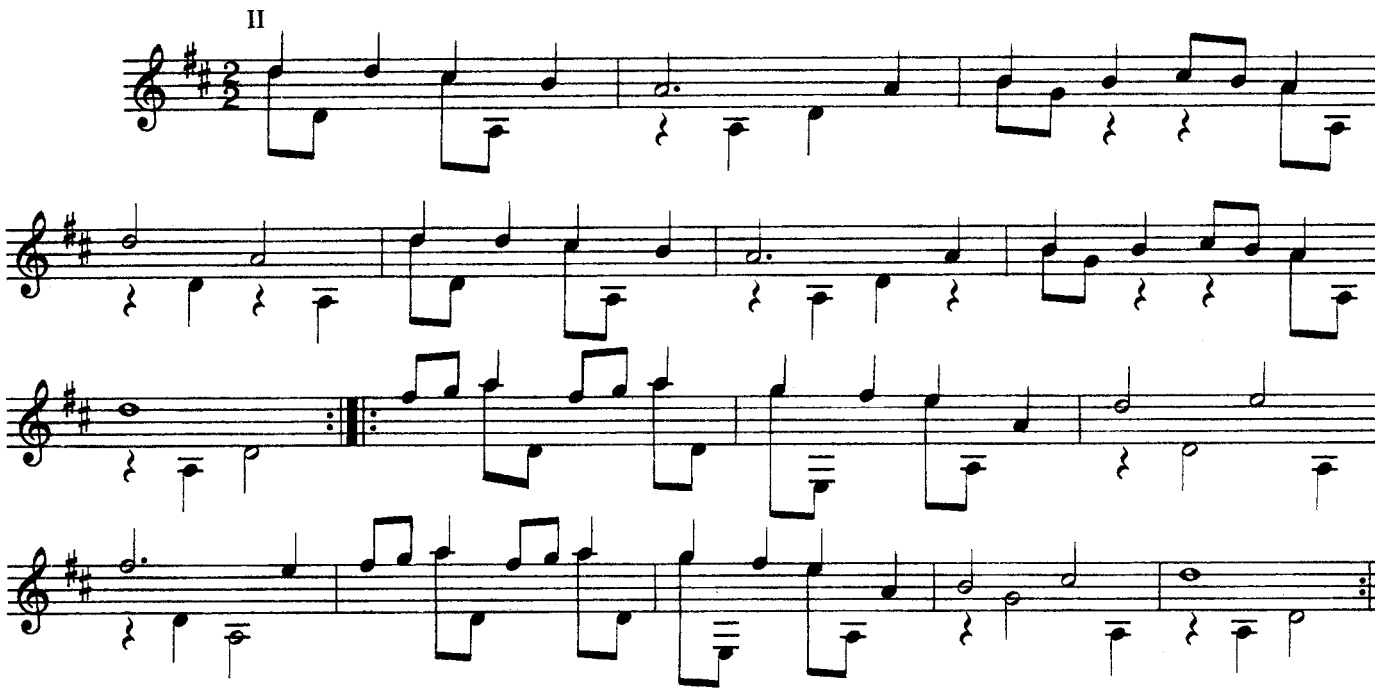
5. Riggadoon

from MUSICK'S HAND-MAID Part 2 1689

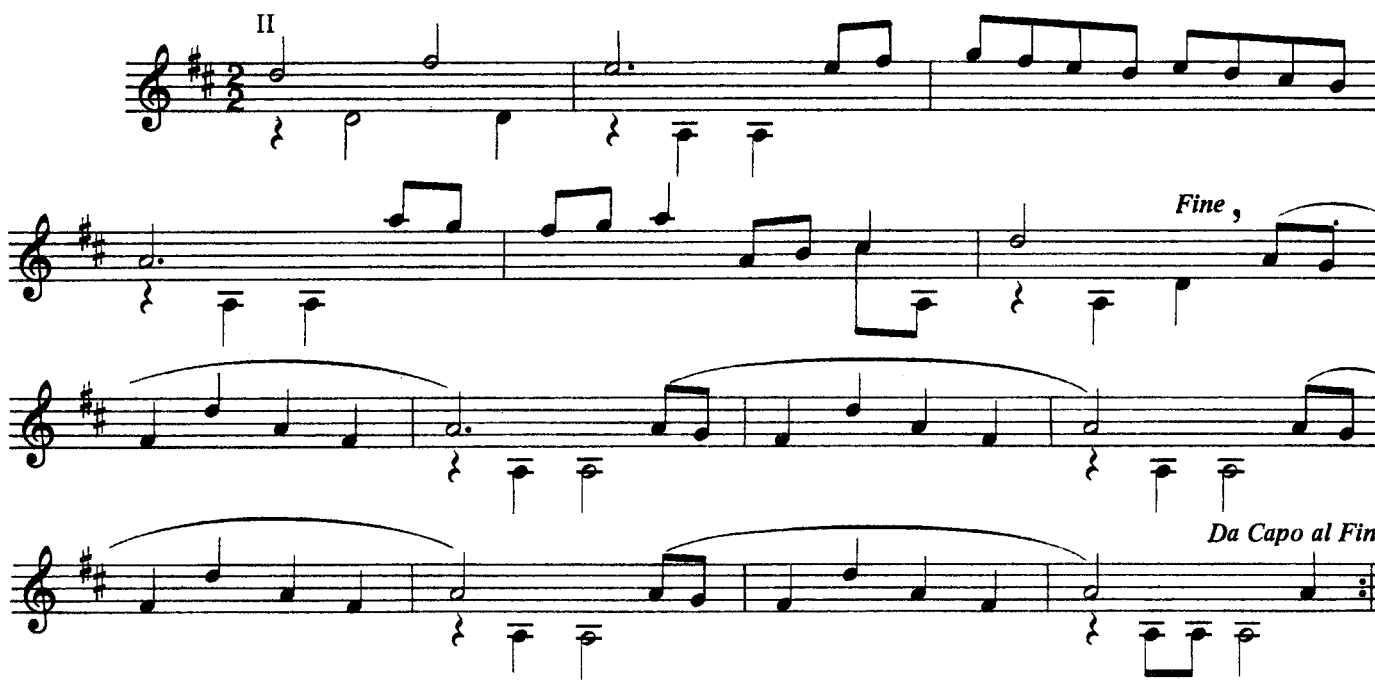
This is a lively dance, so aim, eventually, for a reasonably fast tempo. Before you speed the thing up though make sure that the faster quaver passages are secure and in time.



6. "Man Is For The Woman Made"

From THE MOCK MARRIAGE. A Play by THOMAS SCOTT 1695.

Again, this is a lively song so try and get it up to a nice brisk tempo. The quaver passages should sound very smooth – remember, a quaver in $\frac{2}{2}$ is one *quarter* of a beat. In the middle section the 3rd finger of your left hand has to stretch out a bit in order to get the F sharp on the fourth string.



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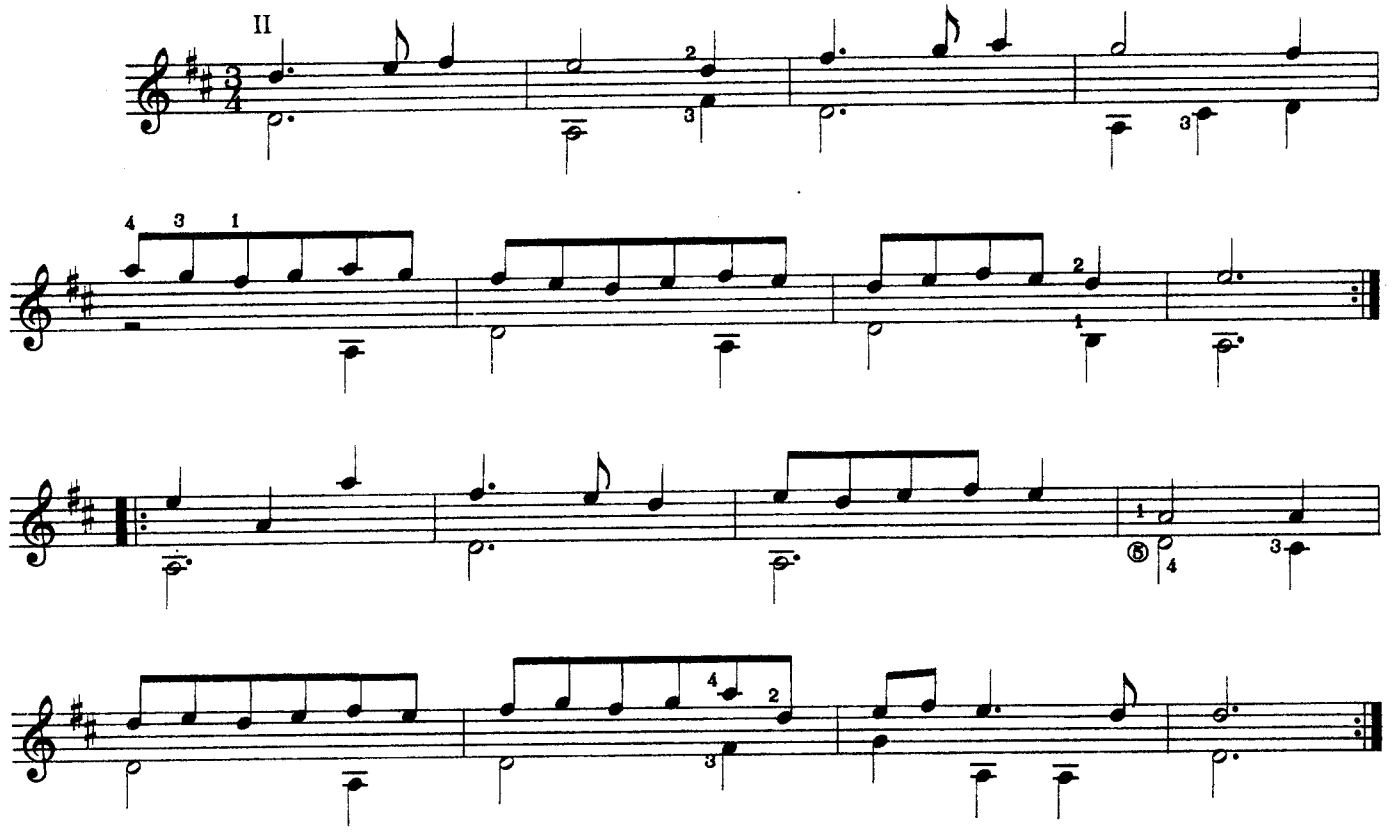
7. Trumpet Tune

From "King Arthur" (or The British Worthy). Libretto by JOHN DRYDEN 1691.

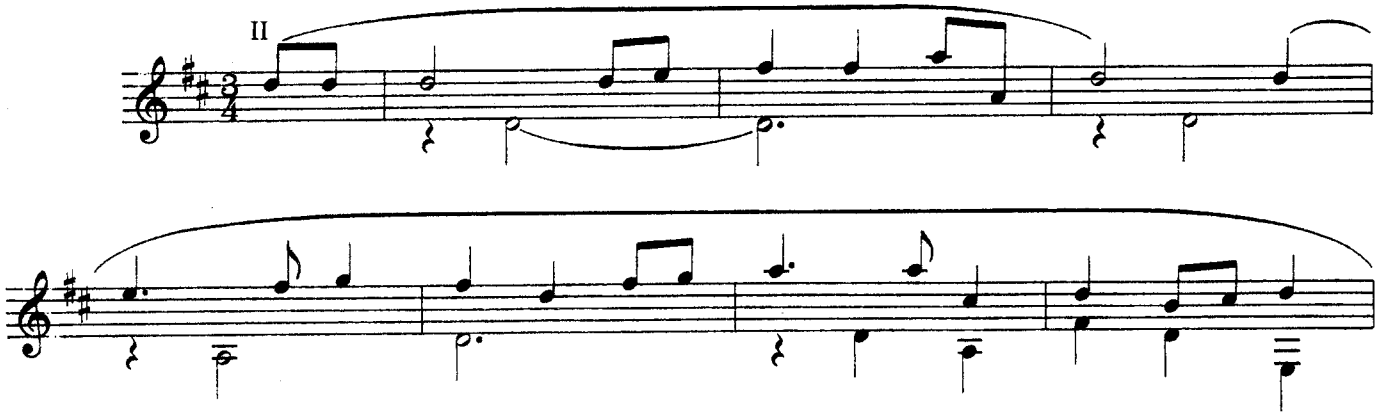
This is the first piece in the book where notes in the melody and bass are played in unison. When playing two notes together try and maintain the use of apoyando with the fingers whilst using a free stroke with the thumb. The fingering in bar 12 is to enable you to use apoyando on the A in the melody.



8. Come Away Fellow Sailors

From "Dido and Aeneas" Opera Libretto by NAHUM TATE 1689.

Note the position changes. Aim, eventually, for a fairly brisk tempo and play the whole thing with gusto.



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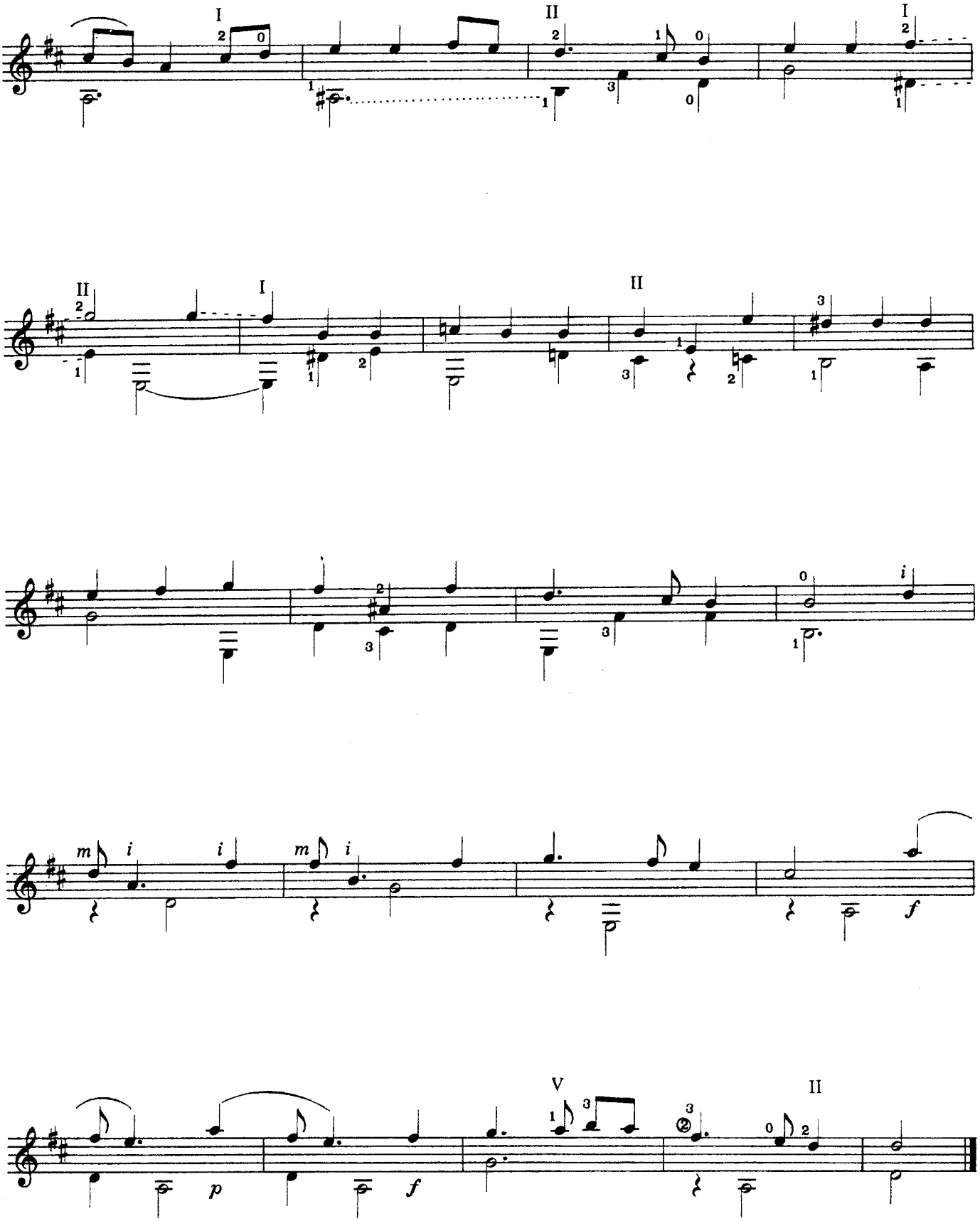

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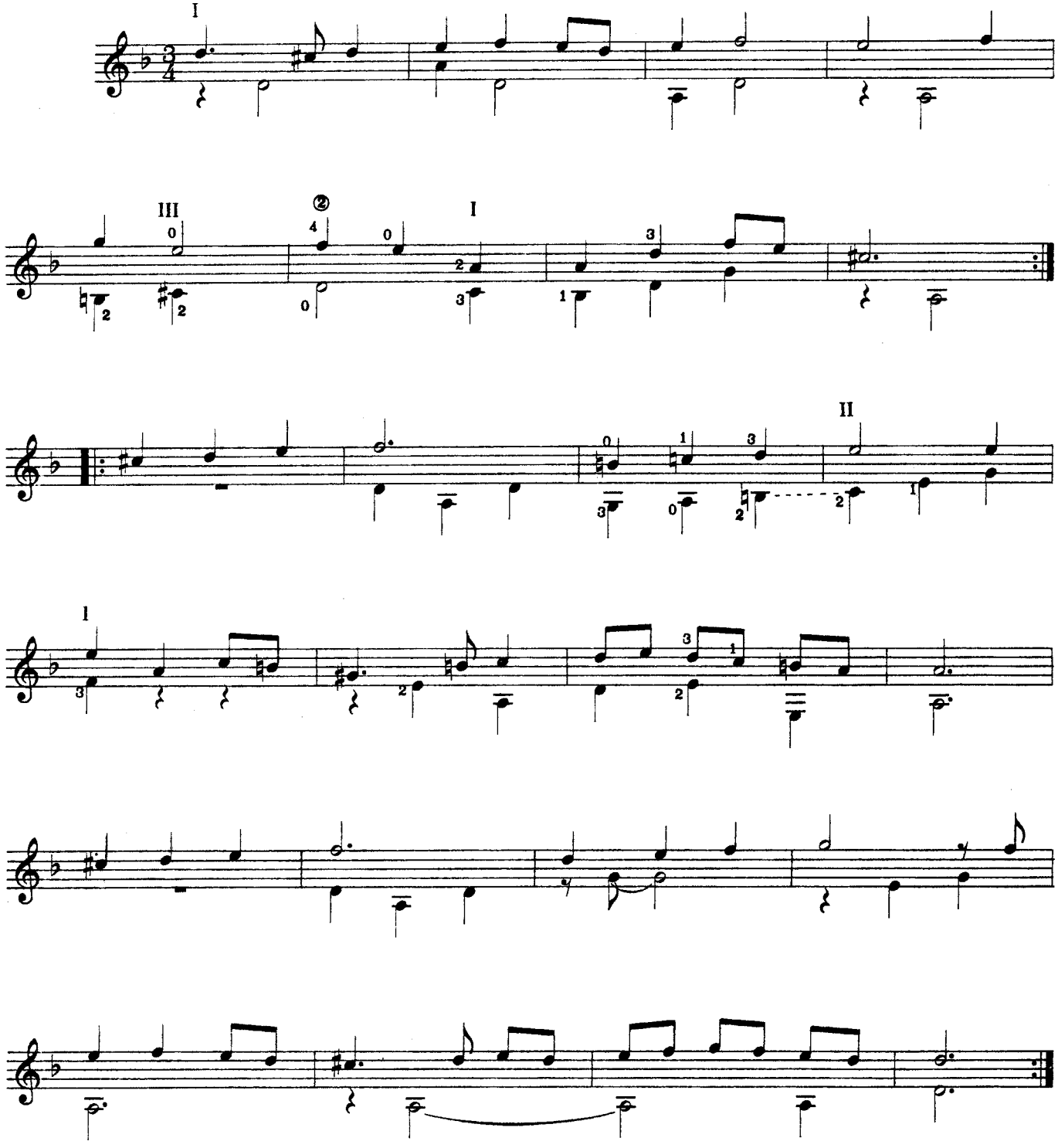
9. Thanks To These Lonesome Vales

From "Dido and Aeneas"

Take this at a nice slow, even tempo. Bars 11-12 might take a bit of practice. Make sure that the dotted minim in bar 16 is held for its full value.



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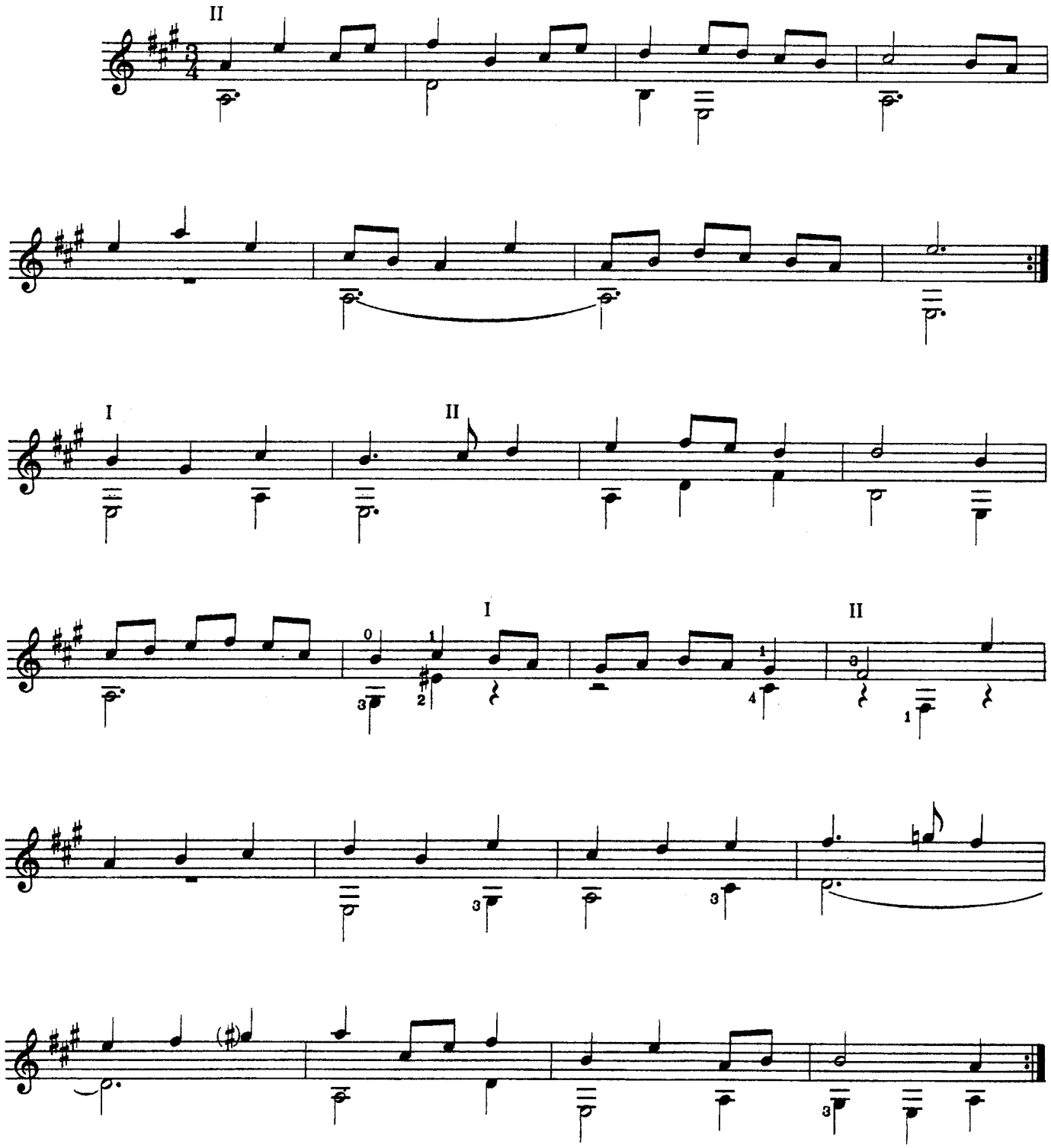
10. How Blessed Are Shepherds

From "King Arthur"

No rhythmic problems here. There's a bit of a stretch across the fingerboard for the first finger at bar 16 in order to get the low F sharp. Relaxed tempo.



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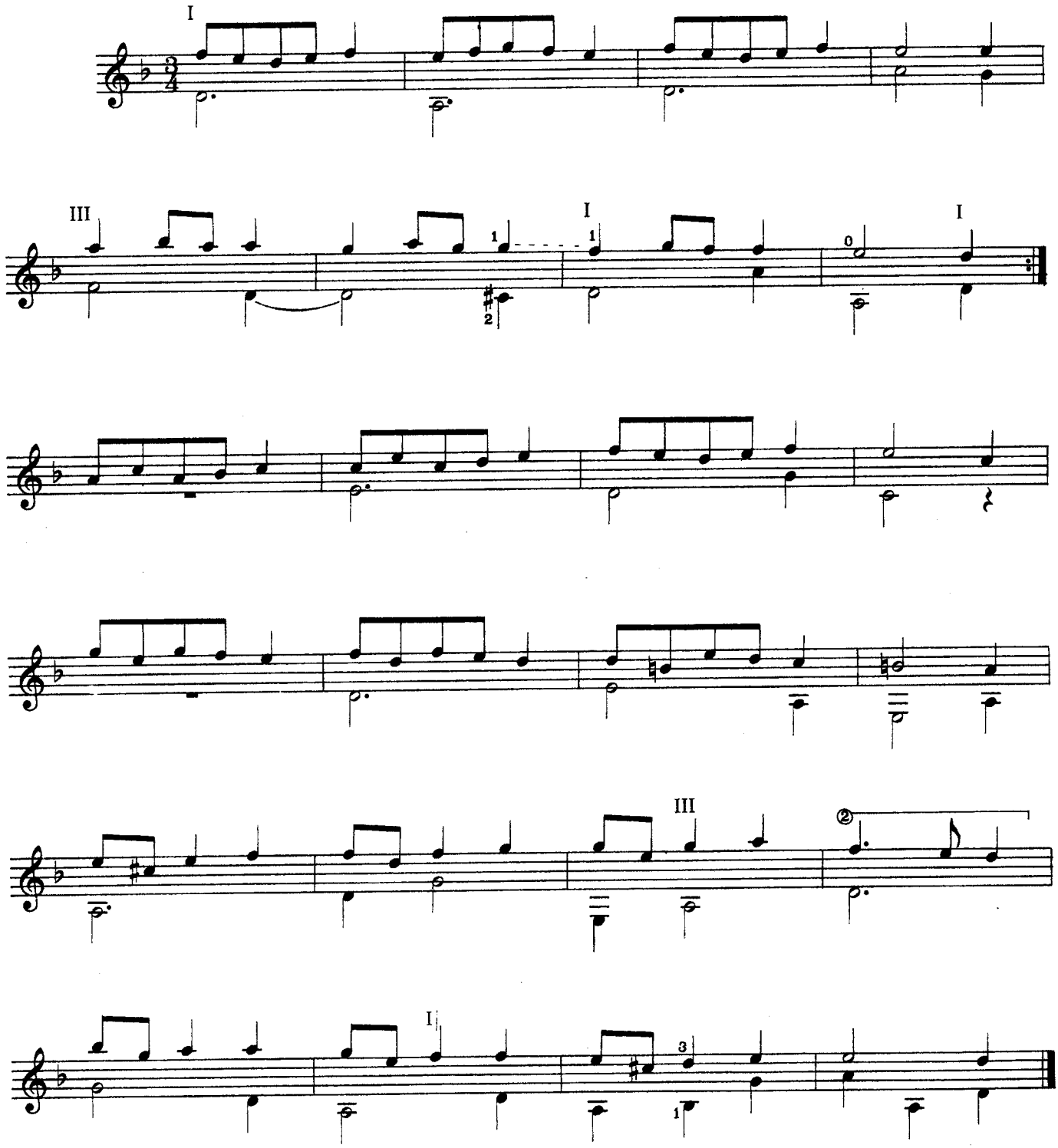
11. Air

From "King Arthur"

A slow, cantabile piece. Make sure that you observe the rest in the bass at bar 12. This frees the 3rd finger enabling you to play the G at the beginning of the next bar without too much fuss!



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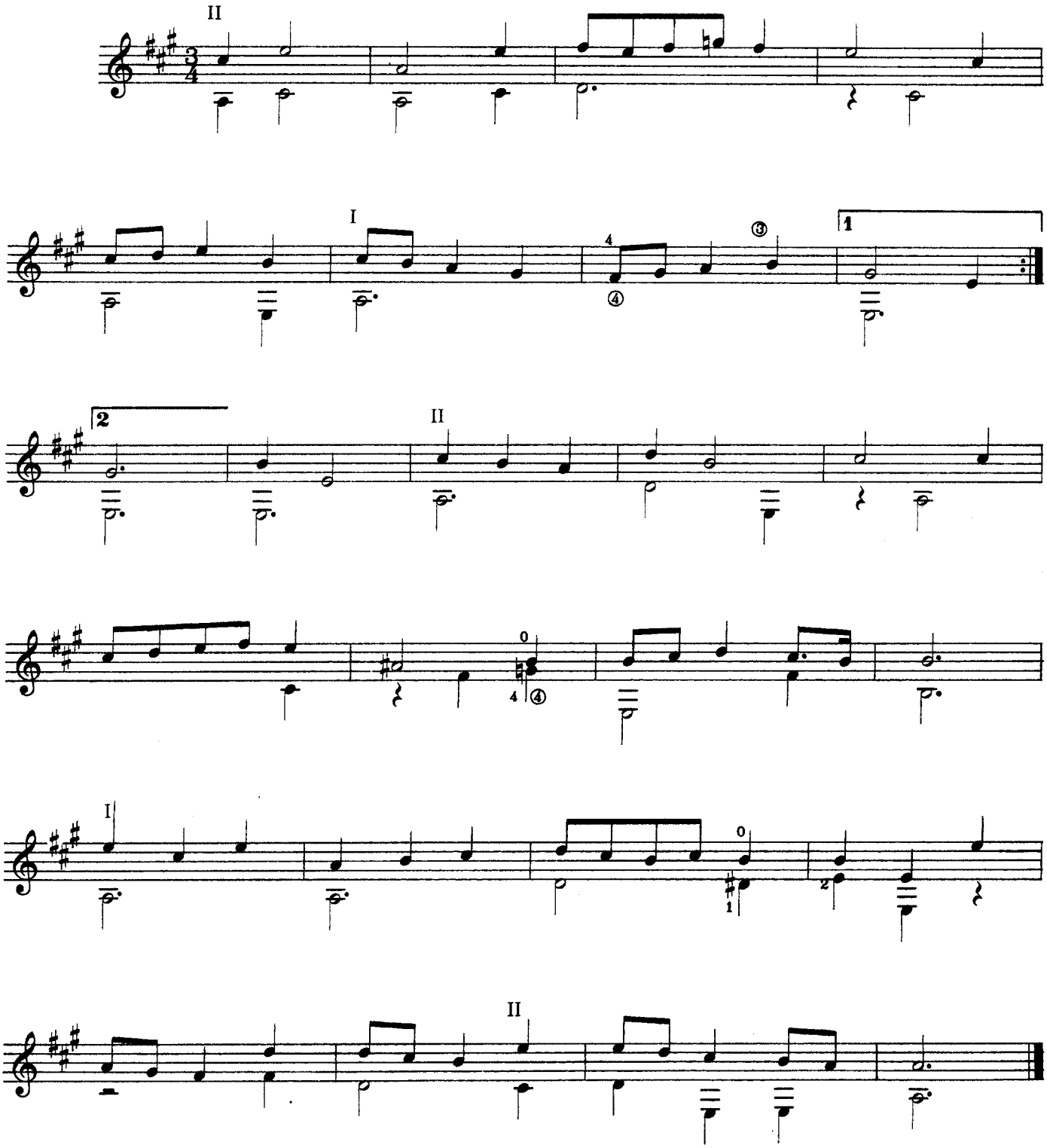
12. Fairest Isle

From "King Arthur"

Moderate tempo. Be careful of the rhythm in the first two bars, make it sound assured and confident.



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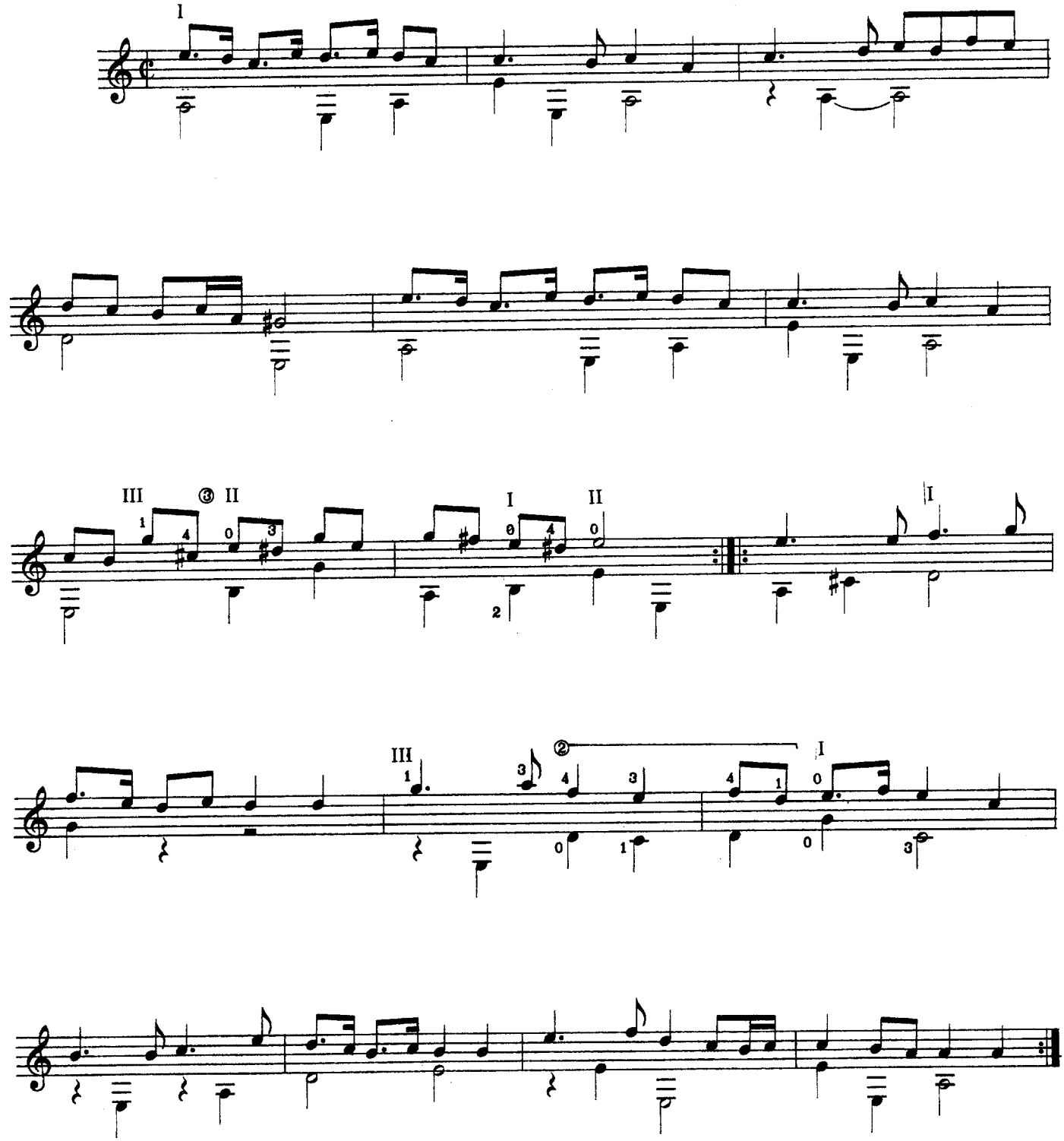
13. Song Tune

From "King Arthur"

Difficult rhythmic changes in bar one. Make sure that the dotted figures are distinguished from the "straight" quavers which follow. Remember ¢ means that there are *TWO* beats in a bar. Moderate tempo.



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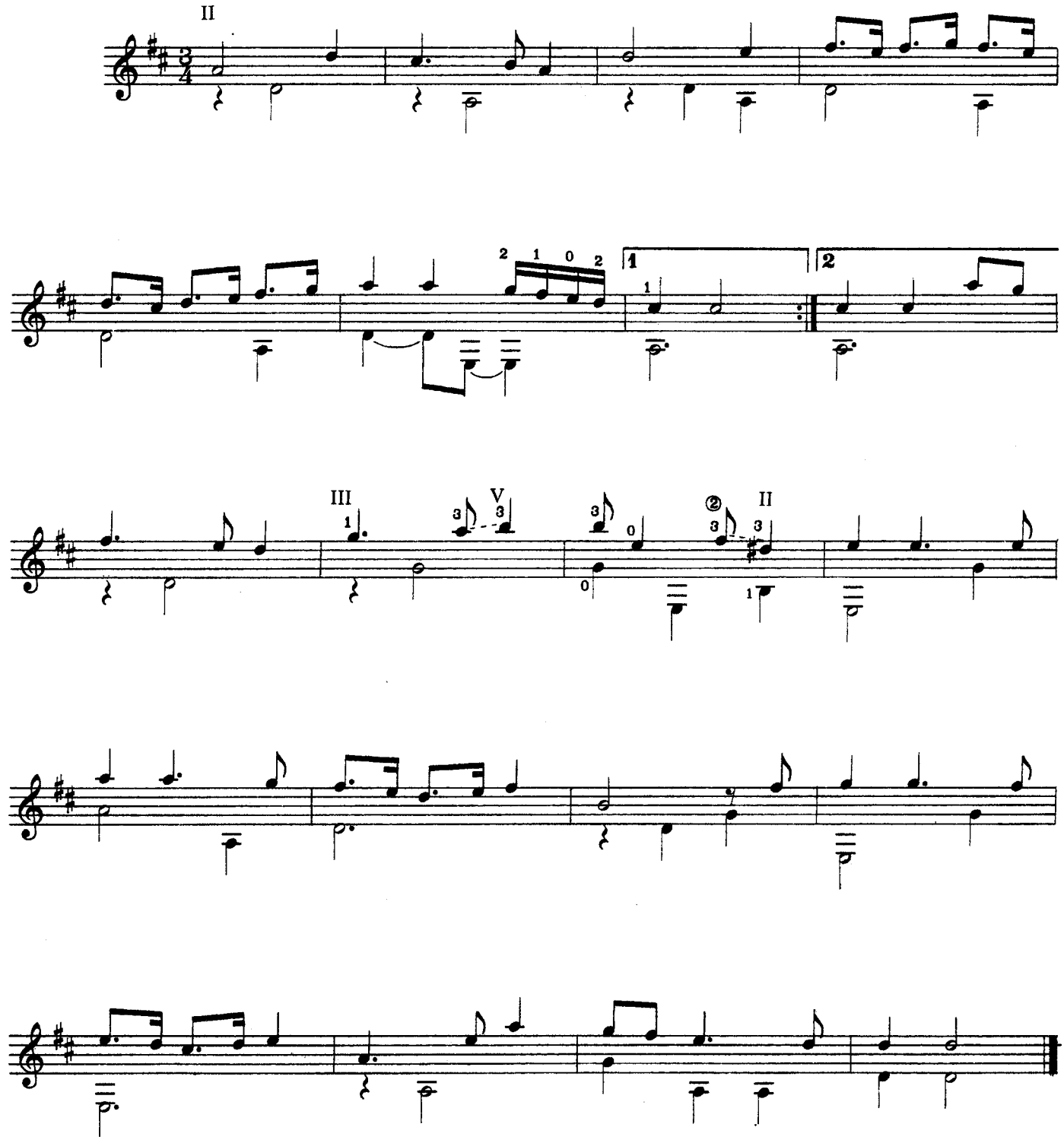
14. Sorceress' Song

From "Dido and Aeneas"

Moderate tempo. Follow the fingering carefully. Make sure that the dotted figures are accurate.



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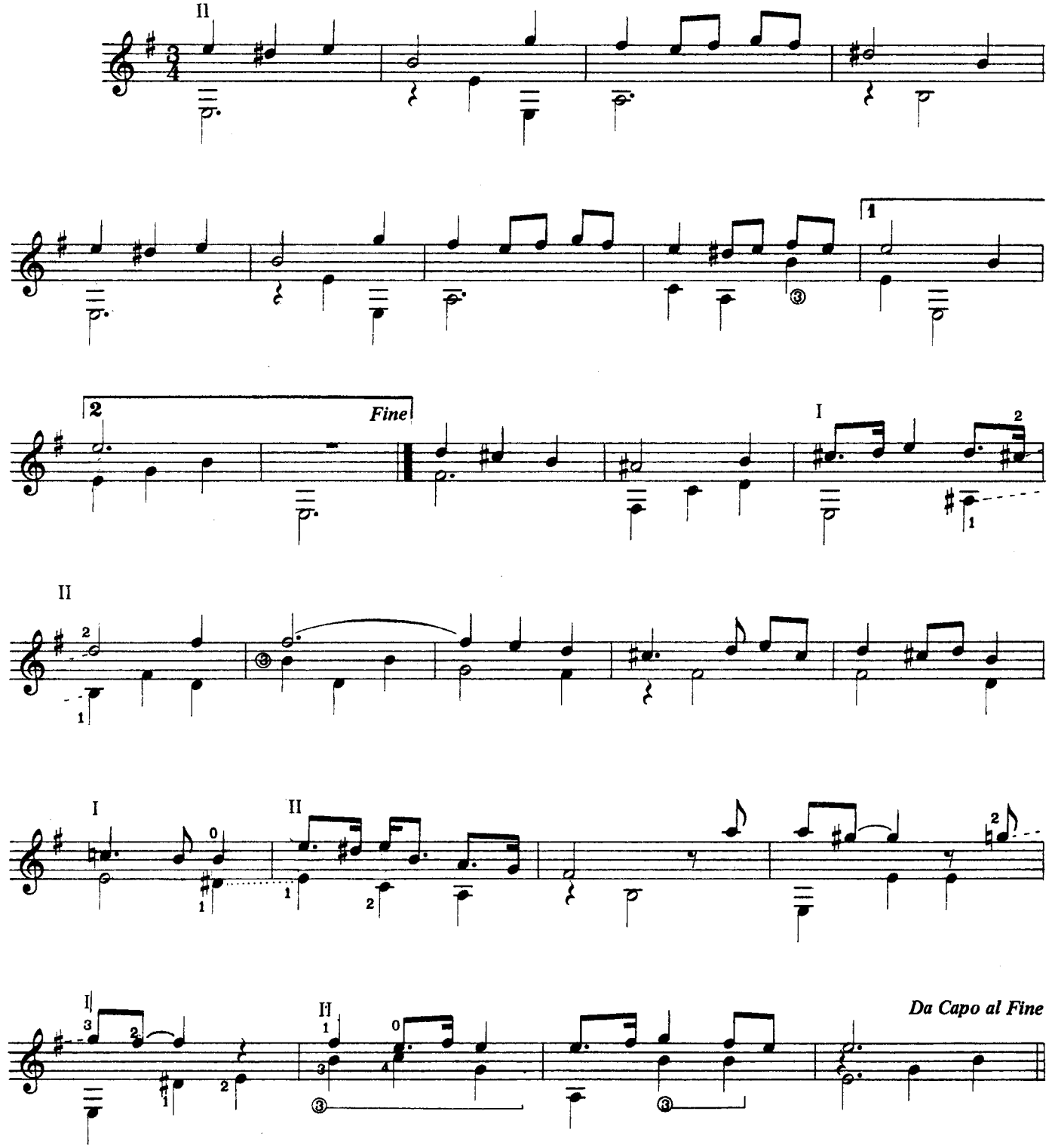
15. Peace And I Are Strangers Grown

From "Dido and Aeneas"

This is a slow expressive aria so be careful with the melody line. Watch out for the rhythmic inversion in bar 19.



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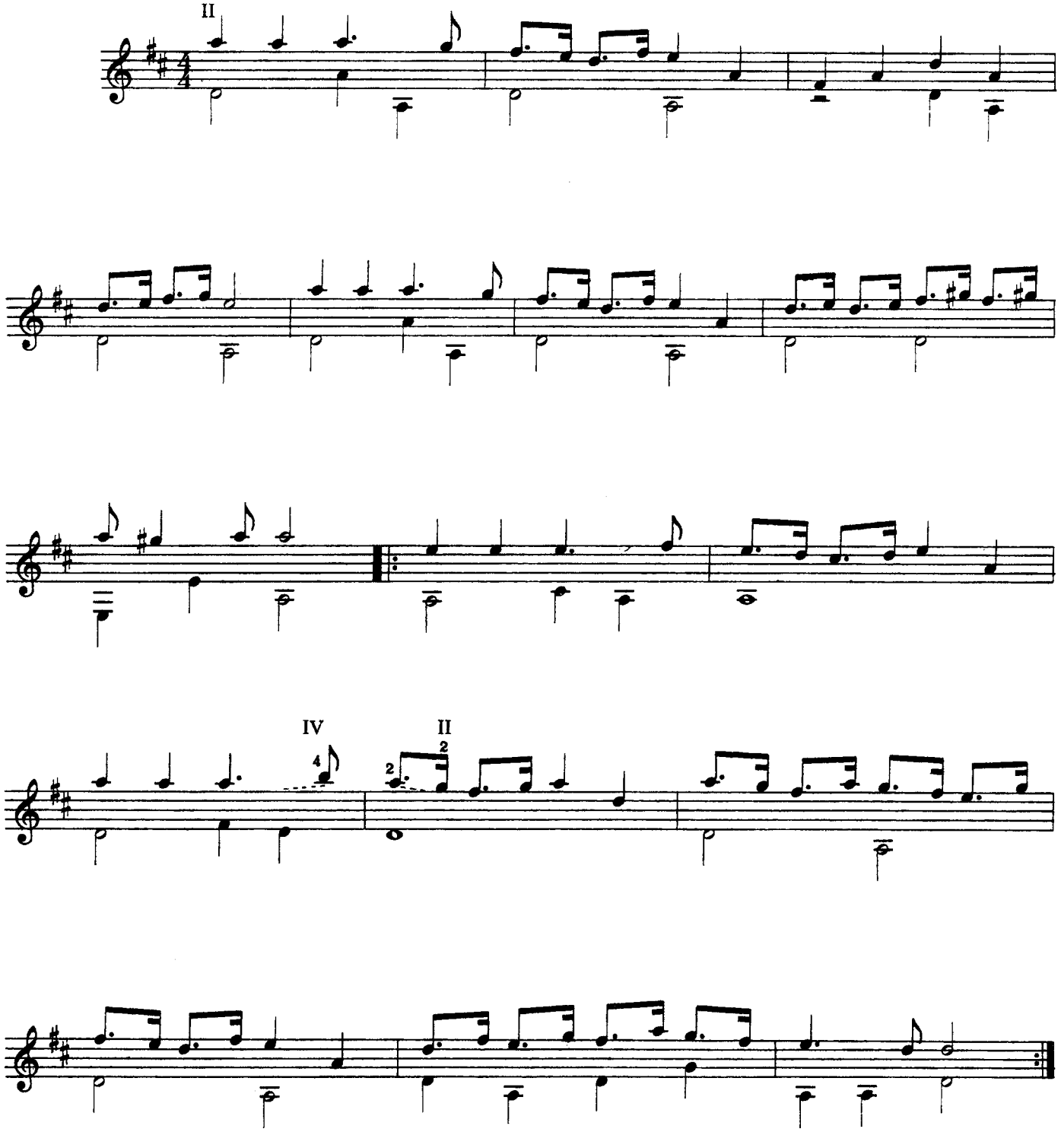
16. Trumpet Tune

attributed to Purcell
but is in fact by Jeremiah Clarke
(as is the Trumpet Voluntary)

Aim for a moderate tempo. Keep the rhythm nice and crisp throughout. Practise the position changes.



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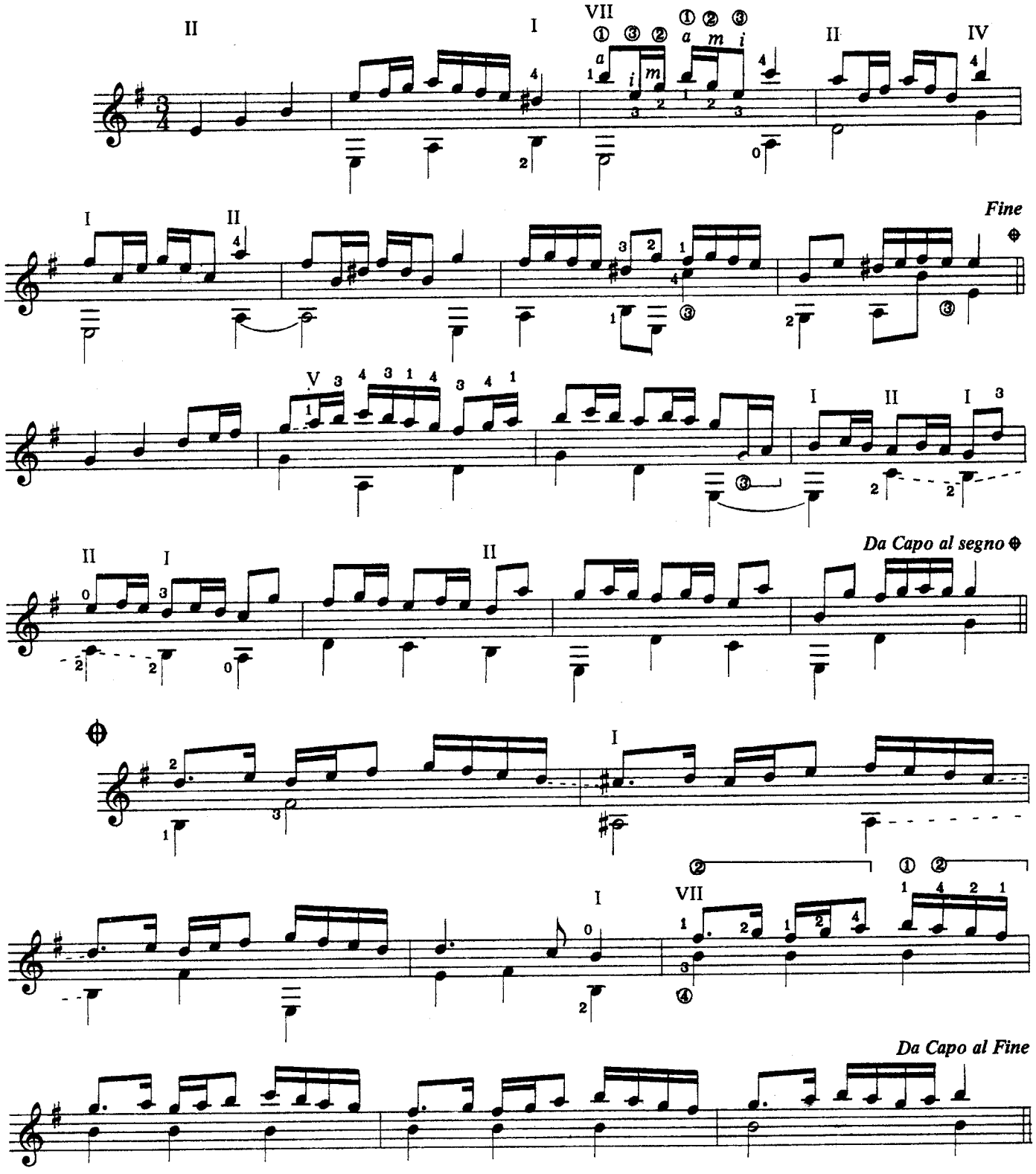
17. Rondo

From incidental music to "Abdelazer" (or The Moor's Revenge).
A tragedy by Mrs. APHRA BEHN 1677. Music composed for the revival in 1695.

Lots of notes to be found in this piece but it's really no more difficult than the previous ones. Aim for a moderate tempo. Look carefully at the right hand fingering in bar 3.



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