PEPUSCH

Keyboard Suite in D minor

Edited by David Byers

1969

Prefatory notes, April 2016

This edition of the Suite in D minor by John Christopher Pepusch (1667-1752), made in London in August 1969, pre-dates access to digital type-setting and lacks an awareness of the use of square brackets rather than round ones to distinguish editorial suggestions or additions. However, such distinctions seem clear enough in this case.

The editor's notes are on page 7, carefully written out long-hand!

Some details have changed since 1969:

> the reference to the original source should now read GB Lbl Add. MS 31467, f. 80v-82v.

The British Library catalogue lists the manuscript source as: '**COLLECTION of lessons set for the harpsichord**', by G. F. Handel, Giovanni Battista Buononcini, Dr. W. Croft, Johann Christoph Pepusch, Dr. M. Greene, Dr. Thomas Deane, John Weldon, Jean Baptiste Lully [but actually Loeillet], - Webber, and Jeremiah Clark. At the reverse end is a song, with pianoforte accompaniment, by Isaac Pocock. Paper; ff. 117. xviiith cent. Folio.

The collection is believed to date from around 1735.

'*I.B.*' is written on folio 1 and hence the attribution of copyist/collector to John Barker (1707-1781). Barker was a former Chapel Royal choirboy under William Croft and a son of John Barker, the Minor Canon of Peterborough Cathedral.

Twelve songs; Three for Two Voices; with Symphonies for the Violin, or German Flute by John Barker was published in 1741 in Coventry where he had been appointed organist at Holy Trinity Church in October 1731. He subsequently became Vicar-choral at Lichfield Cathedral. He also compiled and contributed to *A Select Number of the Best Psalm Tunes* (Birmingham, *c*. 1750).

His *Collection*, Add MS 31467, also contains a Lesson in D major by Pepusch, comprising two movements, each entitled *Aire*.

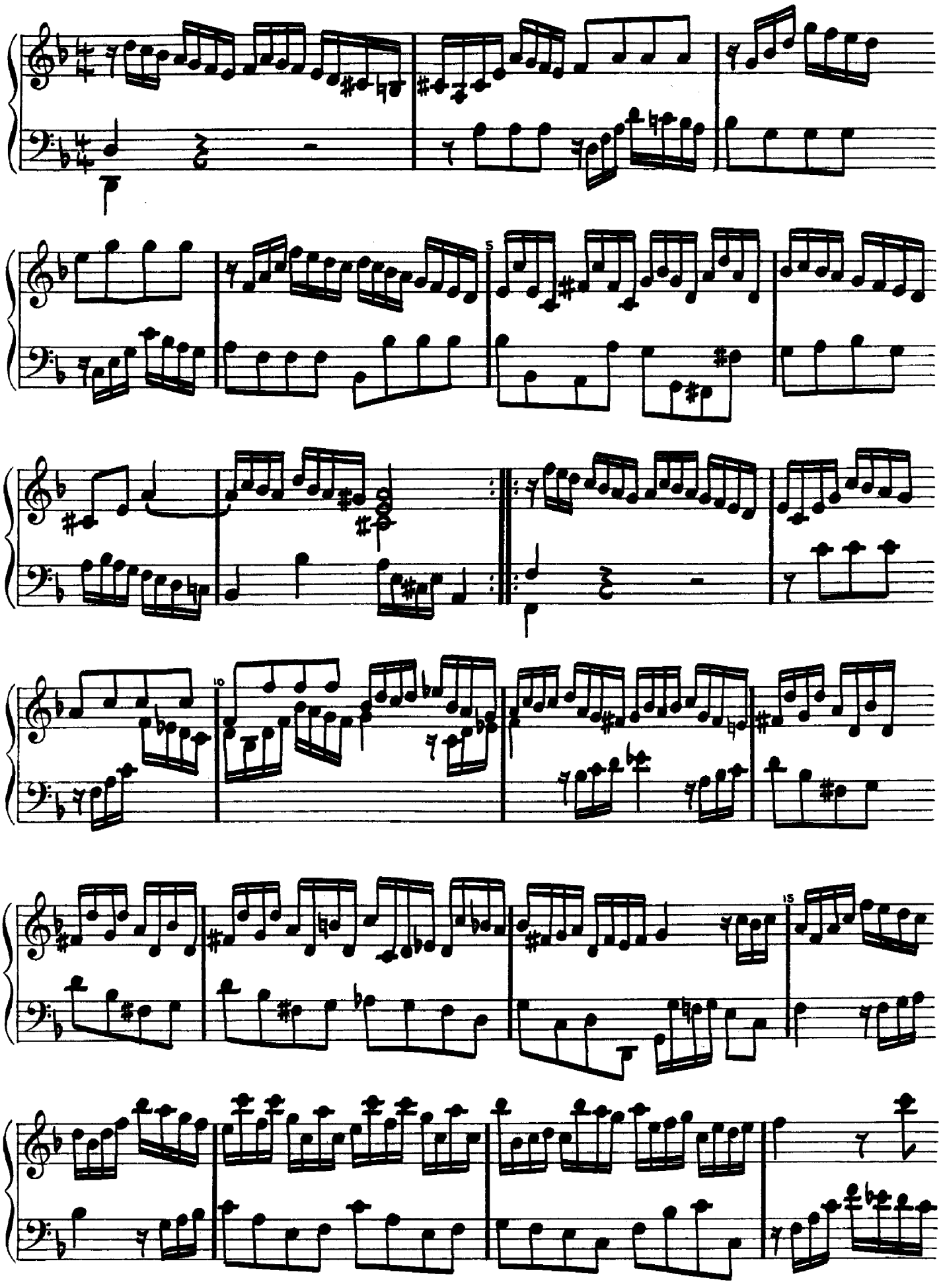
David Byers, Belfast, April 2016.

Bibliography

Burrows, Donald and Dunhill, Rosemary. *Music and Theatre in Handel's world: the family papers of James Harris 1732-1780.* (Oxford University Press, 2002)

Nicholas Temperley. *The Music of the English Parish Church*, Vol.1 (Cambridge University Press, 1979)

PRELUDE



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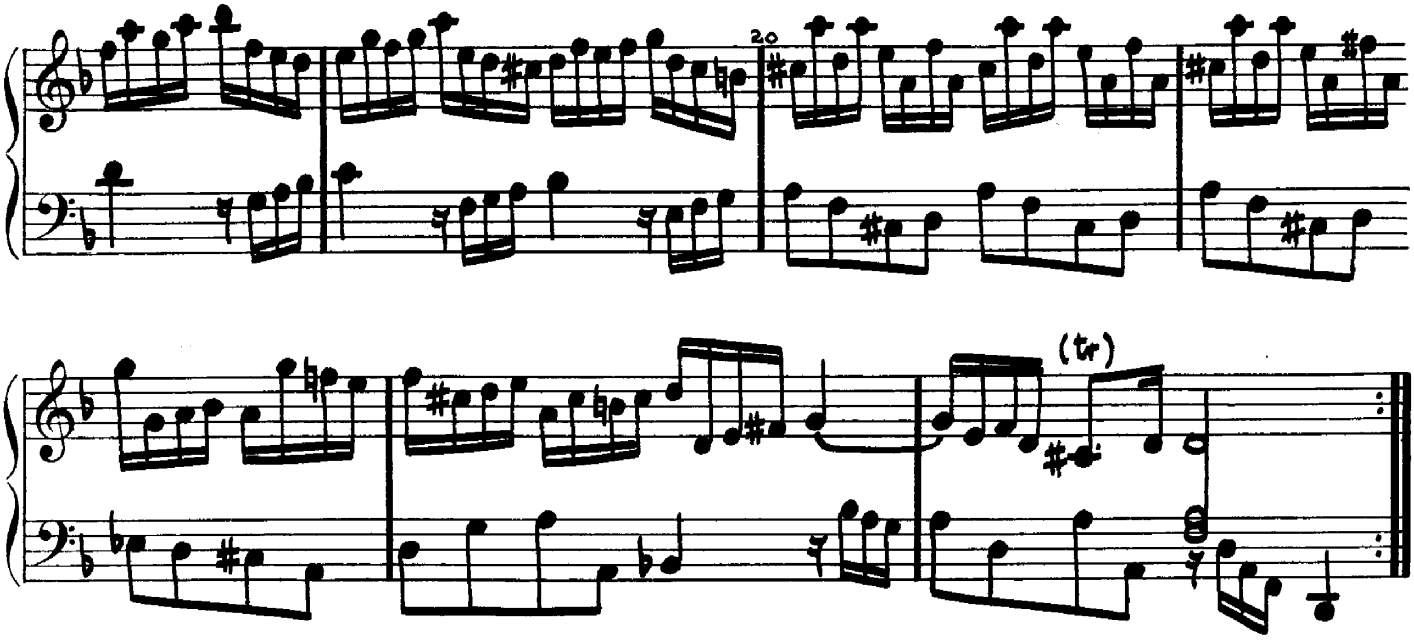
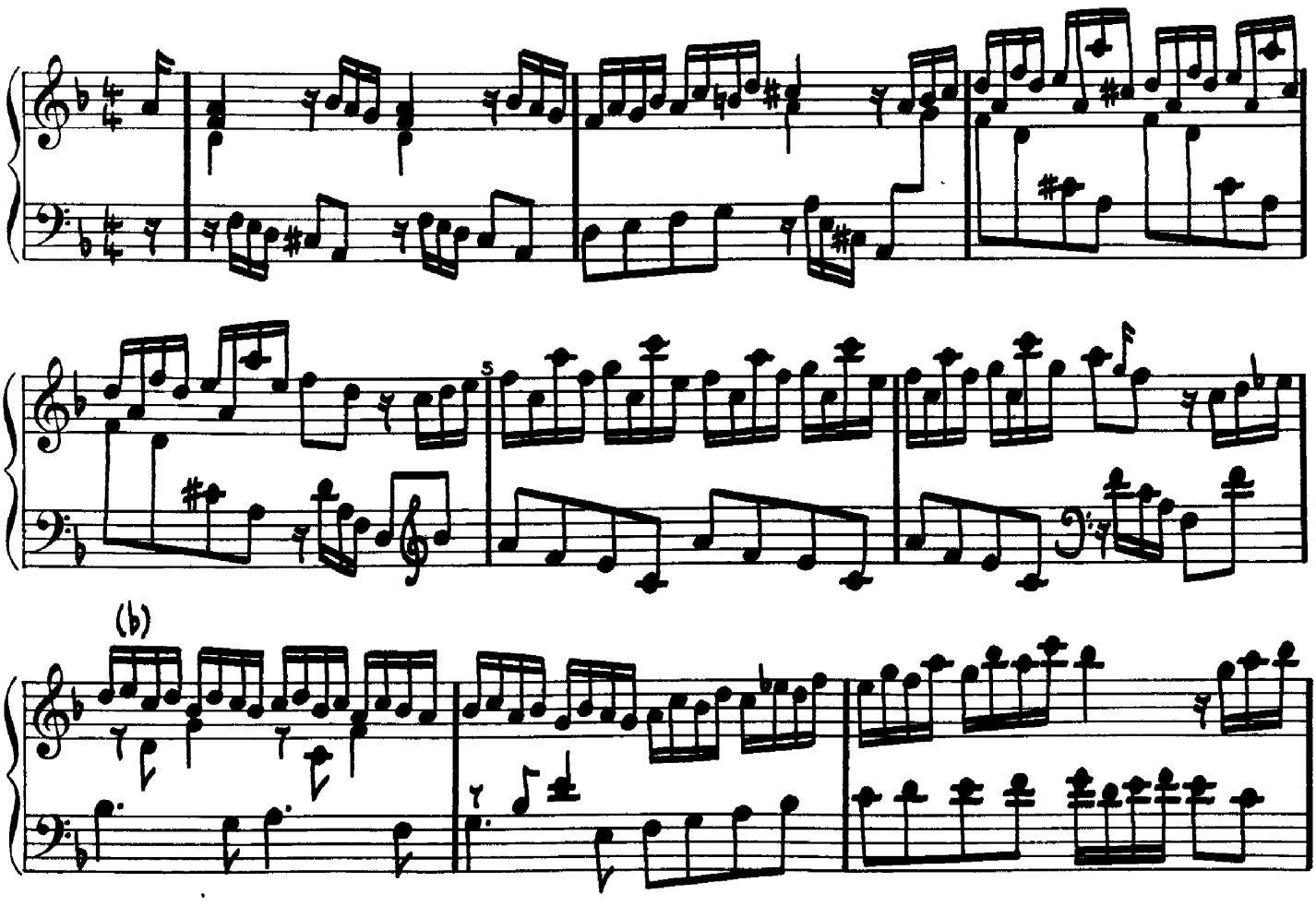
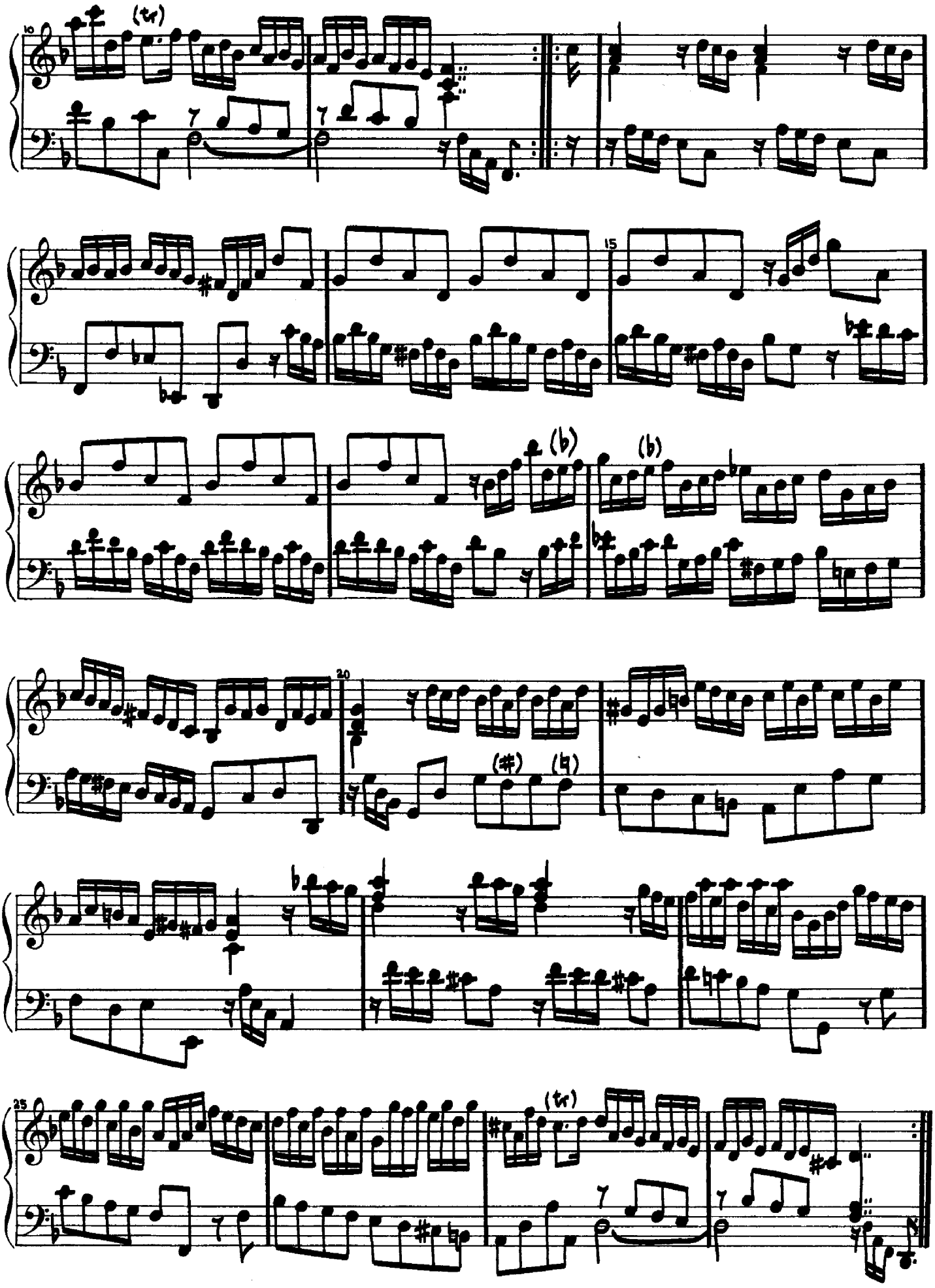
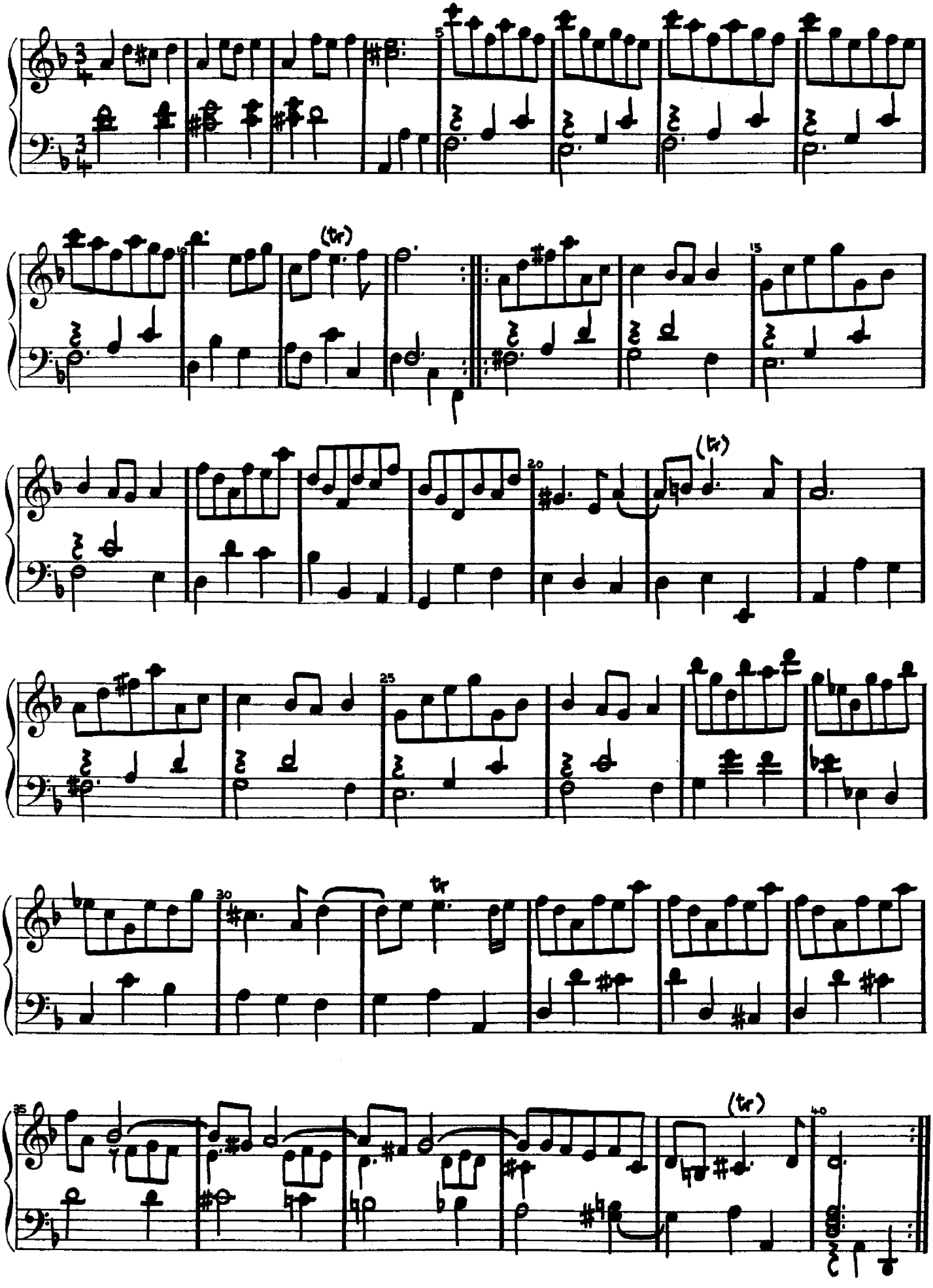


ALMAND

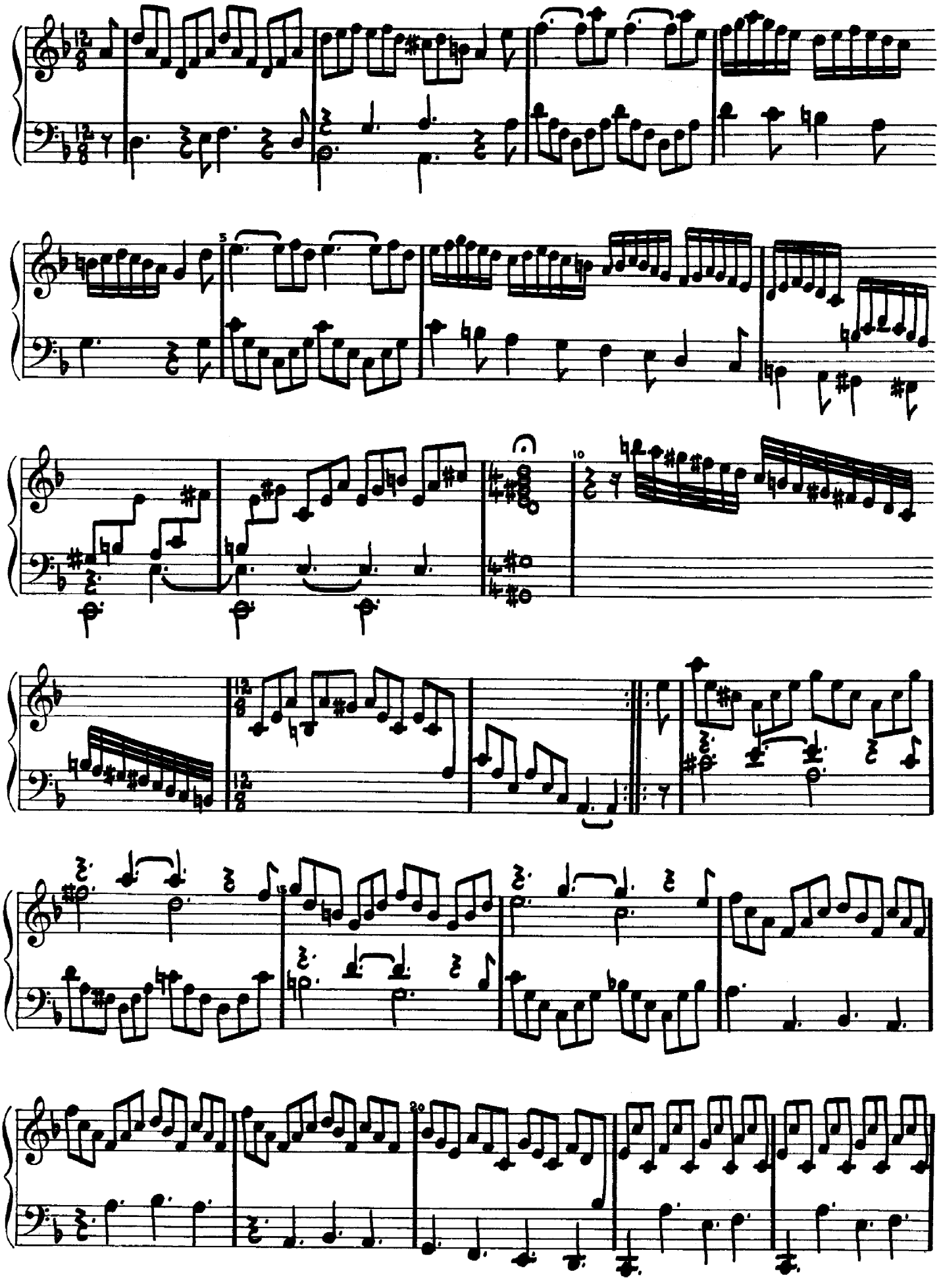


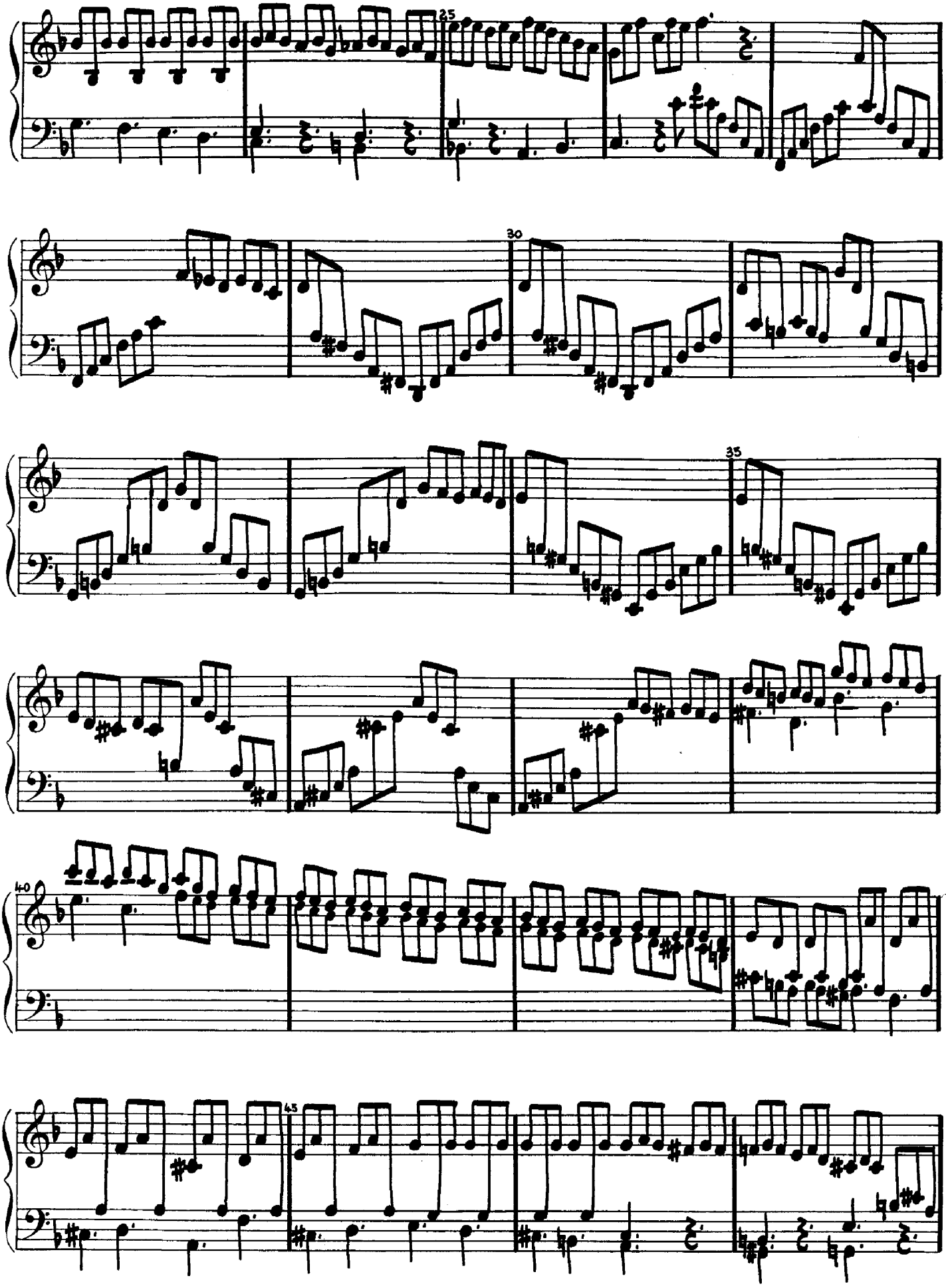

10
(tr)
15
(b)
(b)
20
(♯)
(♮)
25
(tr)

SARABAND



JIGG

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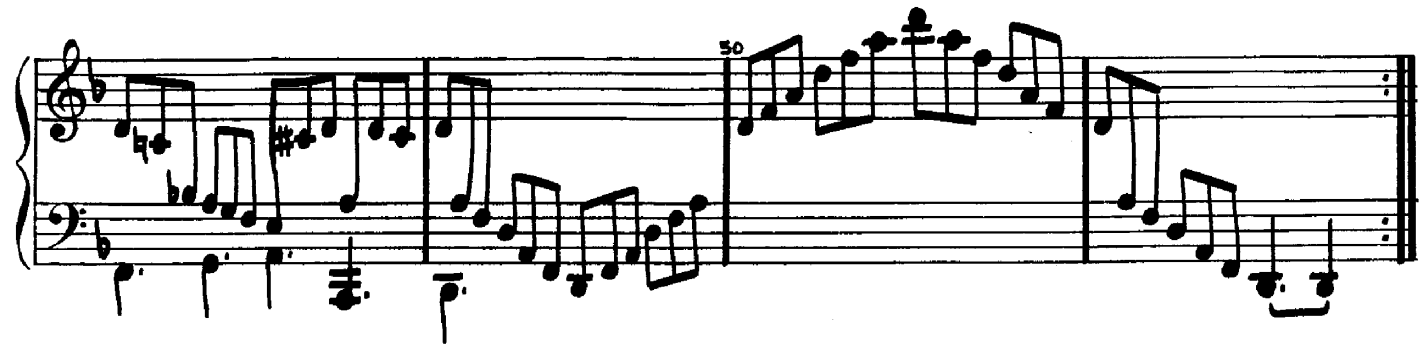
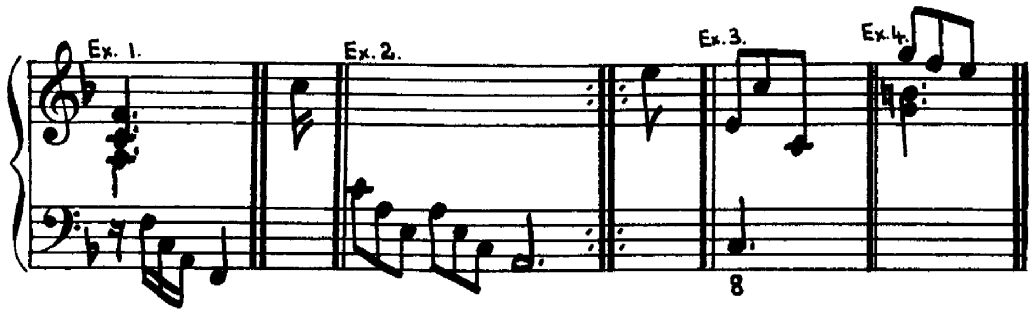


Editor's Note.

Source.

B.M. ADD. 31467 f 80b – 82b.
A collection of Harpsichord Lessons in manuscript made in 1735 by John Barker. This is apparently the sole extant source.

Text.

Obvious errors have been corrected without comment in the text and those which affect the actual reading are listed below.
More questionable "errors" have been corrected by accidentals enclosed in brackets and placed above the notes concerned.
All trills except Saraband b.31 are editorial.
Prelude:- b.13. R.H. ♭ to last B; b. 21. R.H. ♮ to last F; b.23. R.H. 1st quaver was E.
Almand:- Repeat notated as in Ex. 1.
Saraband:- b.243. L.H. # to C; b.35. R.H. last quaver was E.
Jigg:- b.3. R.H. 2nd beat, last quaver was F; b.22 L.H. as in Ex.3; b. 39. 3rd beat as in Ex.4.
Repeat notated as in Ex. 2.

David Byers.
London, August 1969.