

- 3 *Evening Post*, 9 August 1989, p. 3.
- 4 For example, Harry Haskell, *The Early Music Revival: a History* (London, 1988); *Authenticity and Early Music: a Symposium*, edited by Nicholas Kenyon (Oxford, 1988); Joel Cohen and Herb Snitzer, *Reprise: the Extraordinary Revival of Early Music* (Boston, 1985).
- 5 See Joscelyn Godwin, 'Playing from Original Notation', *Early Music*, 2 (January 1974), 15-19. For another view, see Ronald Broude, 'Facsimiles and Historical Performance: Promises and Pitfalls', *Historical Performance*, 3 (Spring 1990), 19-22.
- 6 See for example Angela Annabell, 'Music in Auckland 1840-55' (unpublished M.A. dissertation, University of Auckland, 1978); J. M. Thomson, 'A Colonial Bouquet: Music to Please Sarah Harriet Selwyn', *Early Music New Zealand*, 3 (December 1987) pp. 3-8.
- 7 Ode Record Company, SODE 098, 1978.
- 8 The confusion surrounding these 'Instructions' hints at some professional or personal rivalries and perhaps shady practices in the publishing world, and requires complex bibliographical detective work to unravel. Walsh himself later acquired a reputation as a business dealer of sometimes dubious principles, but on this occasion it is fairly certain that he was their victim. The four engraved pages seem at first glance to be identical in both publications, but the many differences in detail confirm that the 'Instructions' in the *Choice Collection of Lessons*, 3rd edition (London, 1699) were copied from *The Harpsichord Master*, rather than vice versa. The only other possibility is that both editions used the original manuscript claimed by Walsh on his title-page: this would imply that the 'perticuler friend' for whom Purcell initially wrote the instructions was involved in some sharp double-dealing between the two publishers. Even so, there can be little doubt that Walsh's set appeared first, as he claimed. This is also the view taken by D. R. Harvey in his 'Henry Playford: a Bibliographical Study' (unpublished Ph.D. dissertation, Victoria University of Wellington, 1985); by Howard Ferguson in his edition of *John Blow: Six Suites* (London, 1965); and by Maria Boxall, 'The Harpsichord Master of 1697 and its Relationship to Contemporary Instructions and Playing', *English Harpsichord Magazine*, 2 (April 1981), 178-83.
- 9 For example, 31 and 3 both indicate three crotchets in a bar, but the latter indicates a faster tempo. Both of these signatures would be normalised to 3/4 in a modern edition, thus obliterating the distinction.
- 10 To take one specific but typical example: the use of the 5th finger of the right hand is indicated for both the last note of bar 3 and the top note of the chord in bar 4. A standard modern fingering would use the 4th finger for the B in bar 3, to allow this note to be joined to the following chord. This is, however, precisely the result that Purcell wished to avoid. Here the B should be the weakest note in bar 3, and the chord on the first beat of bar 4 needs the articulation at the barline to further emphasise its relative strength. There are many similar examples in this piece alone.
- 11 Boxall, pp. 180-82.
- 12 E. H. Roche, 'Arthur Guyon Purchas: a New Zealand Pioneer', *New Zealand Medical Journal* (June 1954), pp. 203-09.
- 13 Franklin Zimmerman, *Henry Purcell, 1659-1695: an Analytical Catalogue of his Music* (London, 1963).
- 14 William C. Smith, *A Bibliography of the Musical Works Published by John Walsh During the Years 1695-1720* (London, 1948); William C. Smith and Charles Humphries, *A Bibliography of the Musical Works Published by the Firm of John Walsh During the Years 1721-1766* (London, 1968).