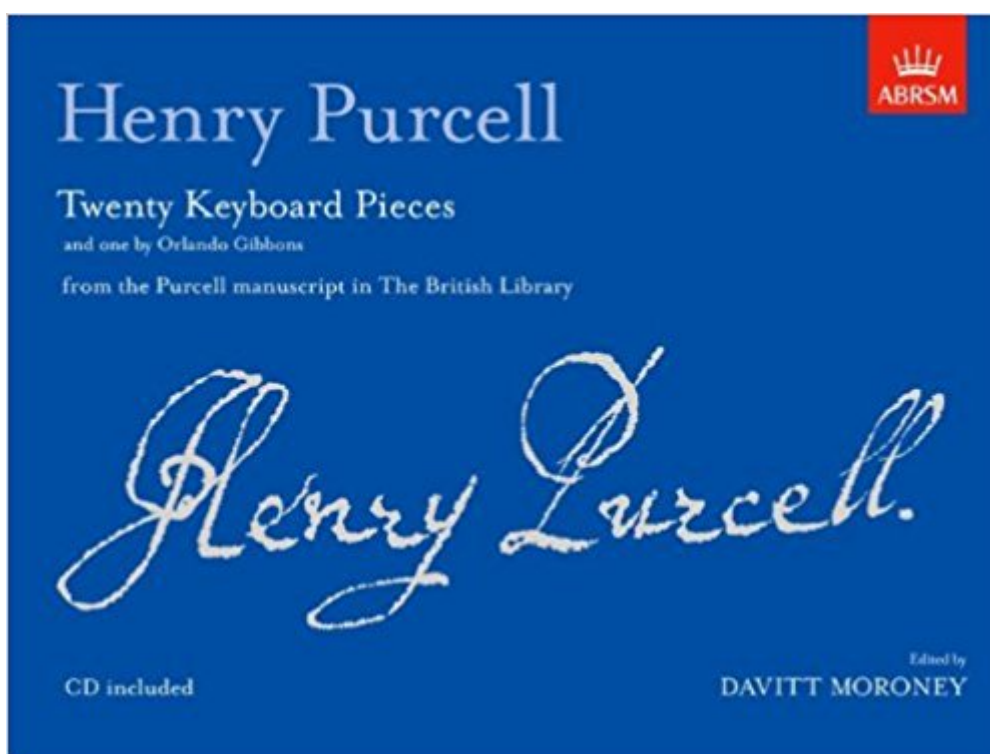


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# Twenty Keyboard Pieces And One By Orlando Gibbons (Signature Series (ABRSM))



## Synopsis

First publication of the Purcell manuscript discovered in 1993 and now held in The British Library, London. Henry Purcell used this teaching manuscript to introduce the forms and keyboard techniques of his day. This publication has been edited by leading British harpsichordist Davitt Moroney, and includes his fascinating preface illustrating the collection's background and importance, five facsimile pages and a recording of all the pieces by Davitt Moroney on CD.

## Book Information

Series: Signature Series (ABRSM)

Sheet music: 48 pages

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Average Customer Review: Be the first to review this item

Best Sellers Rank: #4,707,959 in Books (See Top 100 in Books) #45 in [Books > Humor & Entertainment > Sheet Music & Scores > Composers > Purcell](#) #880 in [Books > Humor & Entertainment > Sheet Music & Scores > Historical Period > Baroque](#) #1027 in [Books > Humor & Entertainment > Sheet Music & Scores > Instrumentation > Keyboard](#)

## Customer Reviews

An excellent collection for young pianists. \* EPTA Piano Professional \* Moroney provides an exemplary appreciation of how knowingly and skillfully Purcell put this collection together...Moroney's commentary on notation, ornaments, and, especially, fingering is both historically reassuring and musically stimulating. \* Piano & Keyboard \* It is fitting that the Associated Board should add this to their highly regarded series of examination and educational material. The publication marks a thoughtful venture into new territory, with a responsible approach that caters for all in a welcome and refreshing manner. \* Early Music \* First-rate scholarly edition...with copious historical notes, invaluable insights into performance practice issues, facsimile pages of the original and much else of interest... piano teachers should acquire this very reasonably-priced publication without delay. \* Early Music Today \*

Purcell was the outstanding musician and composer of his time in Britain. Like other seventeenth-century musicians, Purcell's career began in the church, first as a chorister at the Chapel Royal, then as organist at Westminster Abbey composing anthems. At court he enjoyed the favour of successive monarchs composing odes on special occasions, but his works for Mary II are the best known, composed when Purcell was reaching the height of his powers, just before his premature death.

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